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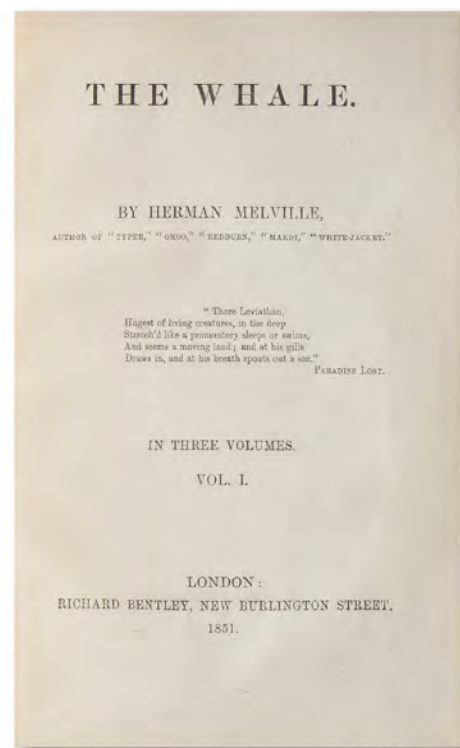
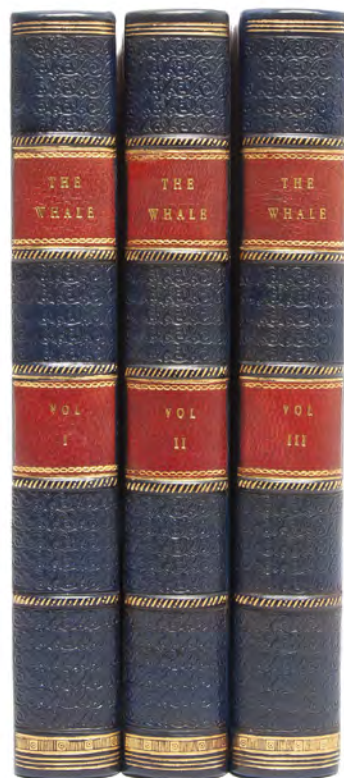
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The Whale; or, Moby Dick - Melville, Herman - item 57

*The most iconic illustrated edition of Austen's work***1. Austen, Jane; Hugh Thomson, Illustrator****PRIDE AND PREJUDICE***Peacock Edition*

London: George Allen, 1894. First Thus. Iconic original green publisher's cloth binding stamped ornately in gilt to spine and front board with the peacock design. All edges gilt. Green coated endpapers. Frontispiece with tissue guard and illustrations by Hugh Thomson. A Very Good+ copy overall. Spine a bit rolled and spine gilt a bit dull, otherwise an excellent copy internally. No previous ownership marking and very little foxing.

Austen was not yet 20 (like Elizabeth Bennet) when she drafted the novel, under the title *First Impressions*, between October 1796 and August 1797. Declined by the publisher Cadell, it subsequently underwent major revisions including a title change to *Pride & Prejudice*. Finally, in late 1812, the novel was accepted by Egerton and published in early 1813. The book sold well and was obviously much talked about, not least because of the unknown identity of the author. Anne Isabella Milbanke (the future Lady Byron) called it a very superior work" and "the most probable fiction I have ever read." Madame de Staël borrowed a copy during her stay in London in 1813. The dramatist Richard Sheridan described it as "the cleverest thing he [had] ever read" - whereas, according to Jane's brother Henry, an unidentified "gentleman" supposedly remarked that "[he] should like to know who is the author, for it is much too clever to have been written by a woman." In fact, almost 200 years later it is as popular as ever with the number of adaptations steadily increasing.

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



Barrie's lasting contribution to children's literature, in the elusive dust jacket

2. Barrie, J. M.

PETER AND WENDY

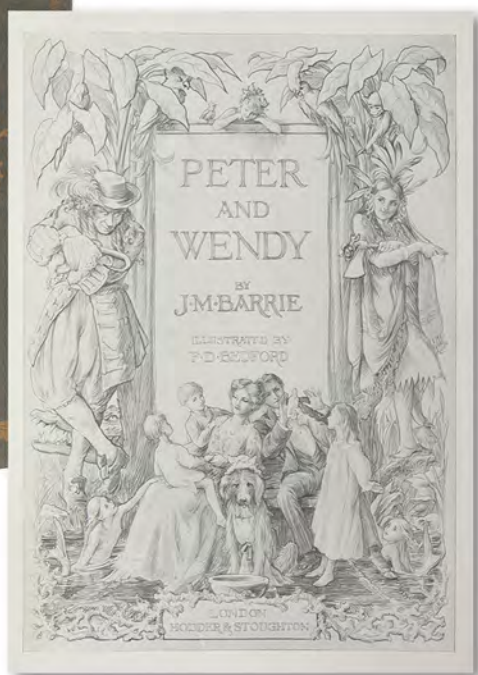
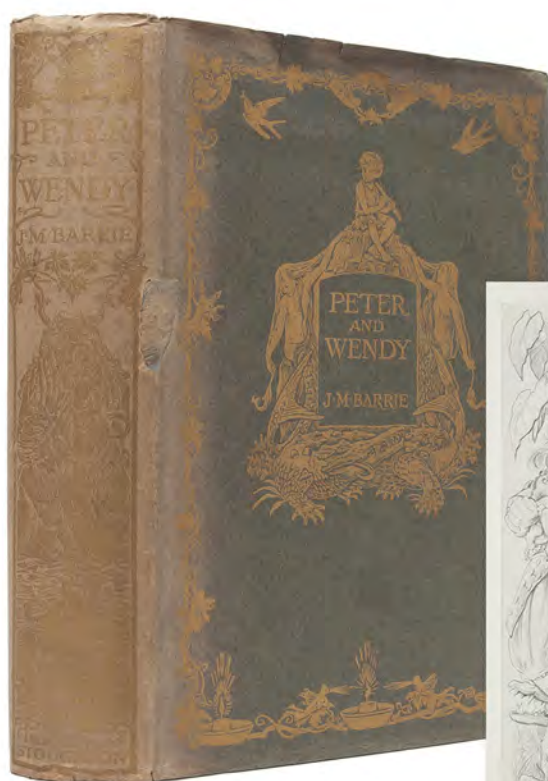
London: Hodder & Stoughton, [1911]. First edition. First impression of the expanded adaptation into novel form of the story first made popular in the 1904 stage play: *Peter Pan, or The Boy Who Wouldn't Grow Up*. Copies in dust jacket are uncommon.

Octavo. Original green cloth, spine and front cover lettered and decorated in gilt with devices including Captain Hook and Peter Pan. With dust jacket. Frontispiece, pictorial title page, and 11 plates, all by F. D. Bedford. Extremities slightly bumped, some loss of color to cloth, browning to endpapers, foxing throughout, spine of dust jacket faded, extremities worn with closed tears, torn flap to front joint; a very good and sharp copy with bright gilt on the covers in a good jacket.

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

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

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



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

3. Baudelaire, Charles

LES FLEURS DU MAL

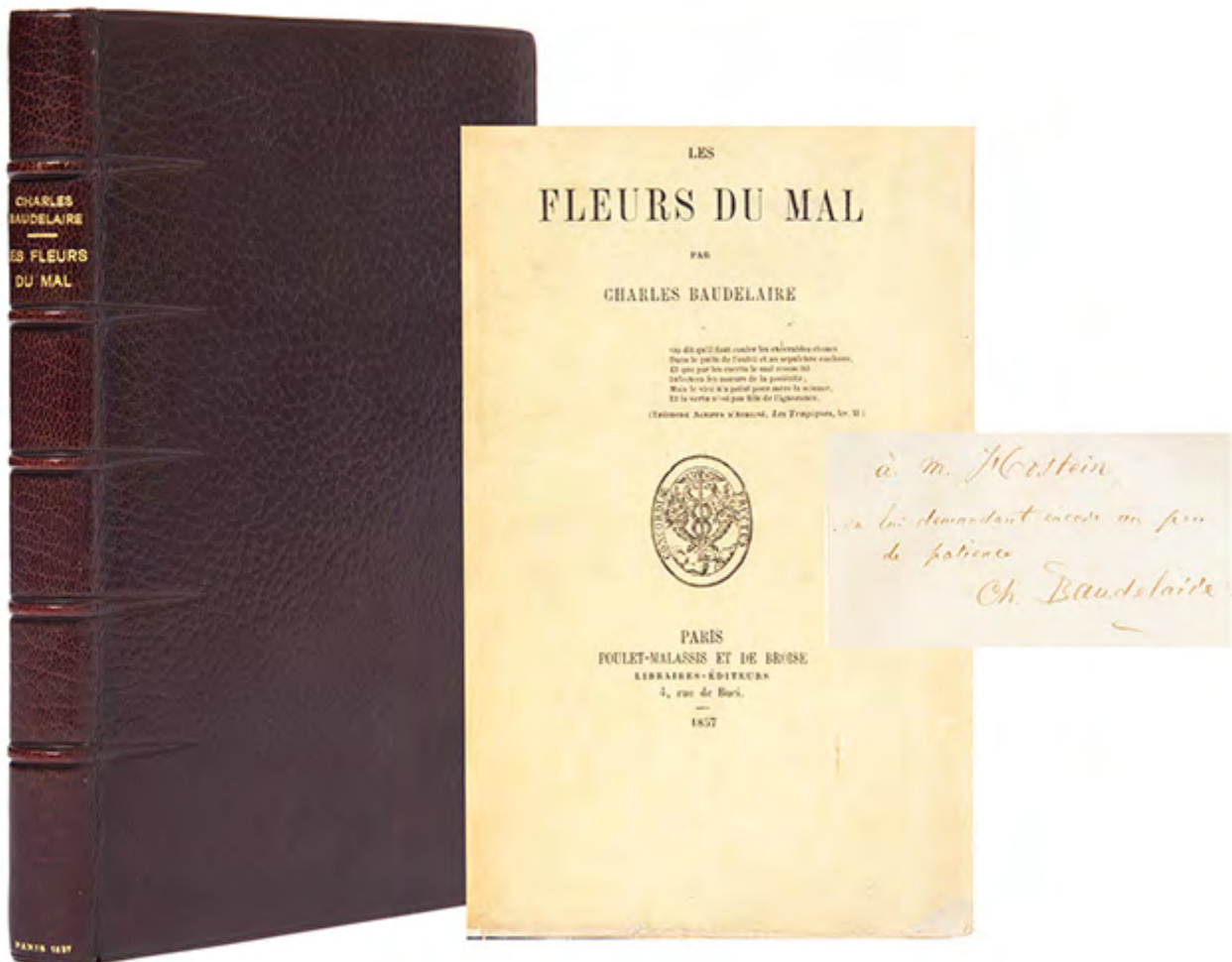
Presentation copy

Paris: Poulet-Malassis et de Broise, 1857. First edition. First issue with the running title misprint "Feurs" on p. 31 and 108, p.45 misnumbered 44, and the misprint "captieux" on p. 201. It is complete with the six pièces condamnées whose removal was ordered only six weeks or so after publication (Les Bijoux, Le Léthé, A celle qui est trop gaie, Femmes damnées, Lesbos and Les Métamorphoses du vampire).

Inscribed by the author on the half-title, "à M. Hostein, en lui demandant encore un peu de patience, Ch. Baudelaire." Ink a bit faded. Hippolyte Hostein was a writer and the director of the Théâtre de la Gaîté in Paris from 1849 to 1858. Baudelaire had proposed a play to Hostein, a melodrama based on his poem *Le Vin de l'assassin*, where a worker kills his wife so that he can descend into drink without interruption or criticism. The part of the wife was meant for Marie Daubrun, an actress at the Gaîté with whom Baudelaire had fallen in love. Baudelaire never wrote the play, and perhaps he sent this book as an apology for still not producing his text (see F.W.J. Hemmings, *Baudelaire the Damned*, 2011).

12mo (189 x 122mm.), half-title, later crushed brown morocco by L. Peeters of Antwerp, top edge gilt, others uncut, original yellow printed wrappers in their second state (with the five typographical faults uncorrected and with the price of 3F. on the backstrip) bound in, marbled paper slipcase, small area of loss to lower corner of upper wrapper. This copy has bound at the end two facsimiles of the lower wrapper, in state A and state B, together with a printed note regarding Vicaire's research into the two states (now superseded by Carteret's bibliography).

Important association copies have brought much more (including a large paper copy inscribed for Delacroix at Sotheby's in 2007 for 603,000 euro), but these appear to be the closest comps from the auction record going back the last 15 years (and after parsing through the French descriptions): 127,000 euro in 2012 at Piasa (for Edmond About); 168,000 euro in 2011 at Vernator and Hanstein (for Edmond Texier); 169,000 euro in 2007 at Sotheby's (for Philarete Chasles); and \$102,000 in 2004 at Sotheby's (for Monsieur Fowler). Many of these copies bound without wrappers (and many sold when the euro was much higher than it is today).



4. Boethius

OPERA

Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 18 August 1492; 26 March 1491. First collected edition. First collected edition of Boethius's works, including the first printing of *De Institutione Musica*. Also included in these collected works is his most famous work, *Deconsolatione philosophiae*. Complete in two folio volumes in one. 352 leaves in total. [2], 1-122, 127-158, 135-222; [4], 160-162, 162-250; 1-12 leaves. With numerous mispagination as usual. With the first part of Porphyry's *Isagoge* (in Boethius's translation) bound at the end from the time of binding, as indicated by the table contents annotated with pagination in a contemporary hand. Present copy with same number of leaves as Morgan library copy. Text in two columns. Leaf A1r printed in red and black. Numerous initials between 3-lines and 11-lines in red and blue, and with red capital strokes. With numerous woodcut musical and mathematical diagrams. Contemporary calf over wooden boards, rebaked to style at an early date. Boards stamped in blind. Spine lettered in gilt. Leather index tabs. Boards a bit scuffed and chipped. A few wormholes to binding and some tiny ones in text. Three leaves with some staining along margin, due to rubricator's smudging. Previous owner's bookplate on front pastedown. Some minor contemporary marginalia. Leaf L3 of second book with some deleted manuscript notes to top margin. Overall an exceptionally clean and crisp copy. Housed in a custom clamshell with a morocco spine label.

"A statesman as well as a philosopher, Boethius was appointed Consul in Rome under Theodoric the Ostrogoth in 510. He was, however, accused of treason and his most famous work *De Consolatione Philosophiae*, was written while he was in prison at Pavia before being put to death. It was highly esteemed in the Middle Ages." (PMM 34). "Although there are allusions to music in several of his philosophical works, the core of Boethius's musical thought is found in his *De Institutione Musica*. There is no early separate edition of this treatise, but it is included in both the first (1492; offered here) and the second (1499) edition of his collected works. The importance of Boethius is twofold. This, though basically a synthesis, was the first work of musical theory written in the Christian West, and as such widely influenced musical thought right through the Middle Ages. It was the moral basis of his idea which gave them their novelty and their appeal.

PMM 34.



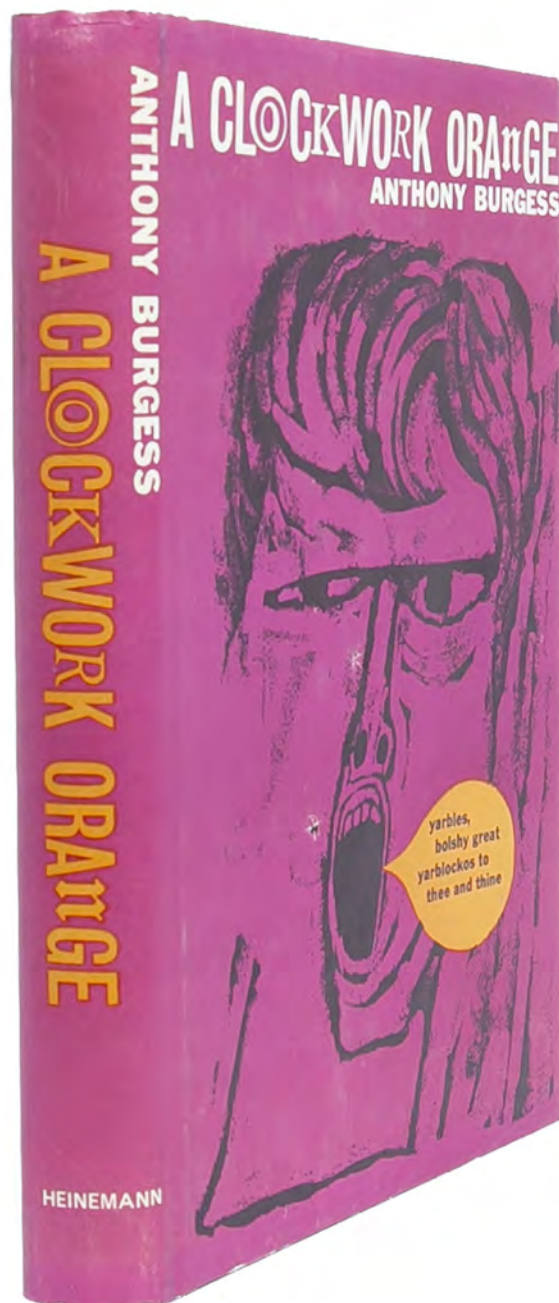
A controversial commentary on the punishment of young criminals and the possibility of redemption

5. Burgess, Anthony

A CLOCKWORK ORANGE

London: Heinemann, 1962. First edition. A Near Fine copy in the publisher's original black cloth, a few white scuff marks on the rear board. In a Near Fine first issue dust jacket with deeper flaps and the original price of 16s on the lower front flap. Two small punctures to the front panel and one to the front flap. A striking copy of this controversial novel that became an equally controversial film.

A story that raises questions about crime, punishment, and human nature. Setting out in a London of the future, Alex seeks thrills and entertainment by committing "a little of the old ultraviolence" on other citizens of the city. Following a particularly violent episode, Alex is jailed and submits to a new form of physical and psychological punishment that will affect his own humanity for the rest of his life. "A Clockwork Orange is Anthony Burgess' most famous novel, and its impact on literary, musical, and visual culture has been extensive. The novel is concerned with the conflict between the individual and the state, the punishment of young criminals, and the possibility of redemption" (Burgess Foundation). Near Fine in Near Fine dust jacket.



Finely bound by Bayntun, Burton's daring narrative of participating in the sacred Hajj

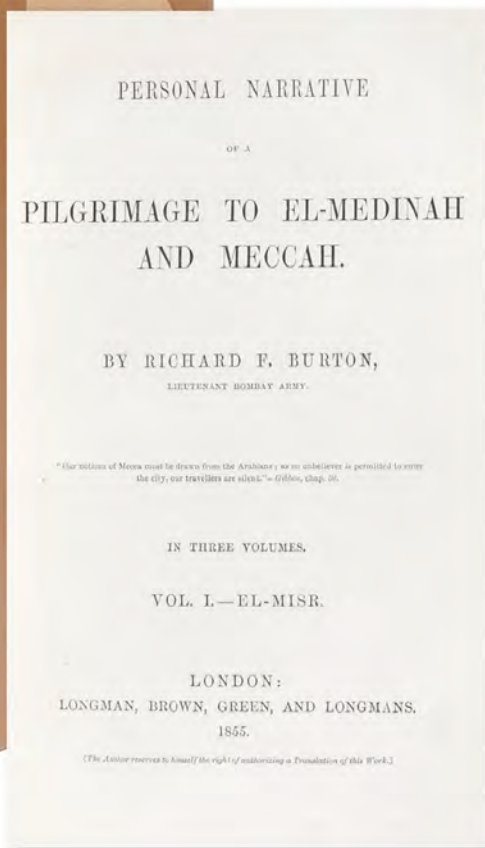
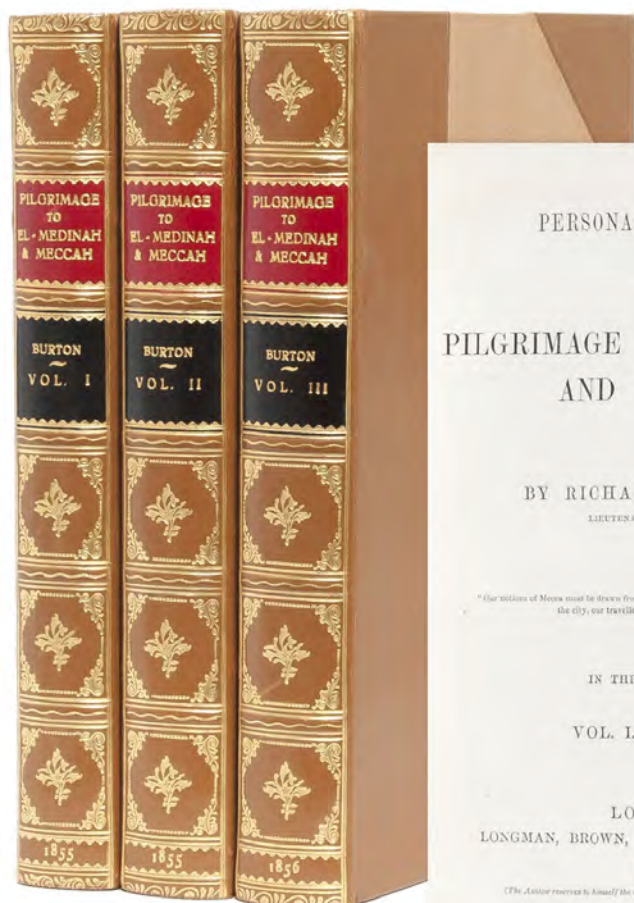
6. Burton, Richard F.

PERSONAL NARRATIVE OF A PILGRIMAGE TO EL MEDINAH AND MECCA (IN 3 VOLS.)

London: Longman, Brown, Green, and Longmans, 1855. First edition. Finely bound by Bayntun in half calf over cloth, with gilt to spines. Top edges brightly gilt. Marbled endpapers. Bookplate of Frederic Gulielmi to front pastedown of each volume. Internally lovely, collating [xv], [1], 388; [2], iv, 426; x, [2], 448: lacking the adverts in vols I and III, but including all 4 maps and plans, 5 color lithographed plates, and 8 tinted lithograph plates. A Fine set overall.

A formidable linguist, explorer, and storyteller, Burton spent decades traveling the British Empire. After years in India while stationed with the East India Company, Burton returned to England where he devised an audacious plan to undertake the sacred hajj, the pilgrimage to Mecca, which was forbidden to non-Muslims. He approached the Royal Geographic Society, presenting the goal of his pilgrimage as the removal of "that opprobrium to modern adventure, the huge white blot which in our maps still notes the Eastern and the Central regions of Arabia."

With support from the Royal Geographic Society, Burton left for Egypt in 1853. He spent time in Alexandria and Cairo where he perfected his Arabic as well as observing and embracing local customs and mannerisms to lessen the chance that his ruse would be discovered. Joining a caravan whose destination was Medina, Burton participated in the associated rites with the pilgrimage before returning to Egypt where he composed *Personal Narrative of a Pilgrimage to El Medinah and Mecca*. His narrative is remarkable both for its detail of an unfamiliar region and culture for nineteenth-century audiences as well as Burton's reflections on his status as an interloper. For example, when he finally reached the Kaaba at the heart of the Great Mosque, Burton offers this confession: "I may truly say that, of all the worshippers who clung weeping to the curtain, or who pressed their beating hearts to the stone, none felt for the moment a deeper emotion than did the Haji from the far north. It was as if the poetical legends of the Arab spoke truth, and that the waving wings of angels, not the sweet breeze of morning, were agitating and swelling the black covering of the shrine. But, to confess humbling truth, theirs was the high feeling of religious enthusiasm, mine was the ecstasy of gratified pride." Fine.



Capote's admitted favorite literary creation

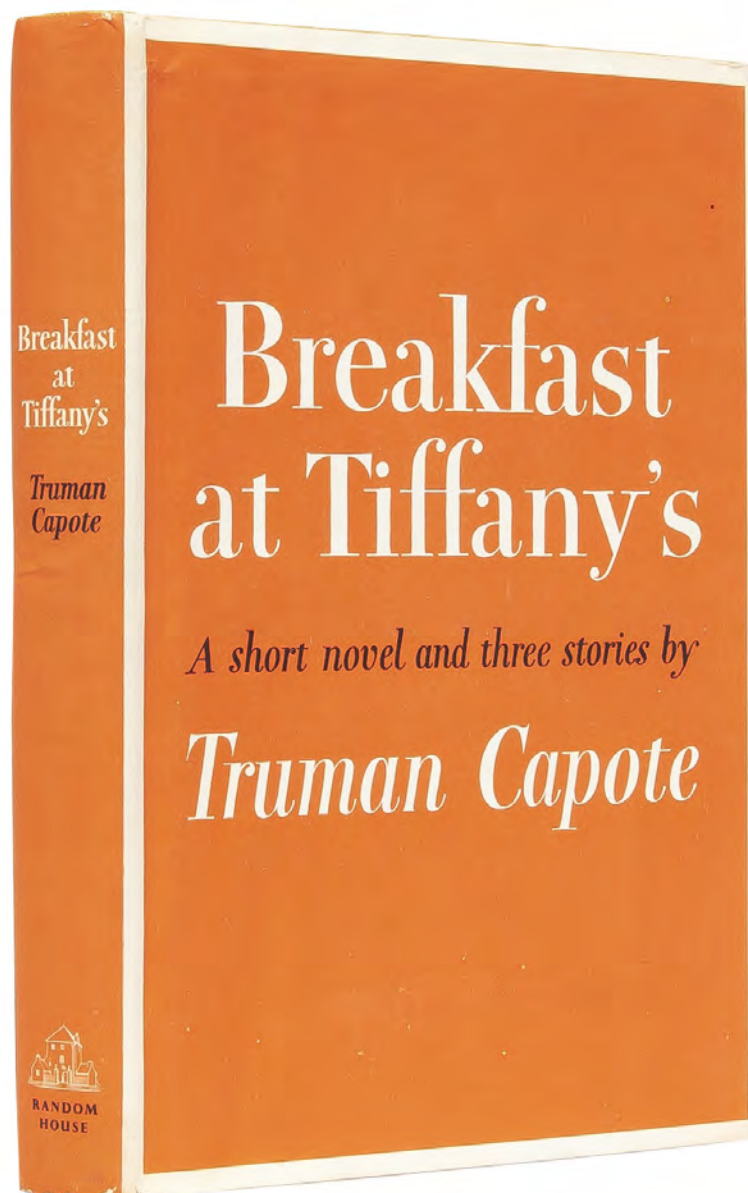
7. Capote, Truman

BREAKFAST AT TIFFANY'S

New York: Random House, 1958. First edition. A Near Fine copy in like jacket. An American classic in literature, it was also the basis for the Oscar-winning film starring Audrey Hepburn in the iconic role of Holly Golightly. Capote's admitted favorite literary creation. Book with top-stain just a bit faded and a contemporary owner's signature on the front end-paper. Bright orange dust jacket retaining original price of \$3.50 with a slight ripple on the front panel and a small stain on the rear panel. A jacket that is extremely prone to fading.

Long before Hepburn graced the screen as Holly Golightly, Capote was observing the New York socialites around him and gathering inspiration for the character who would help define his career. "Like every fiction, Holly Golightly was a composite of multiple nonfictions. She took her dreams of society from Truman's own mother, her existential anxieties from Capote himself, but her personality, which seemed so intimately hers, would come from the tight-knit coterie of Manhattan divas Truman so flagrantly adored. He called them his swans. For Capote, they were it: the most glamorous and often the most powerful girlfriends in town" (Wasson). From these origins, Capote brought Holly into the literary world, changing it forever with her unique blend of independence, raw ambition, and vulnerable elegance.

Near Fine in Near Fine dust jacket.

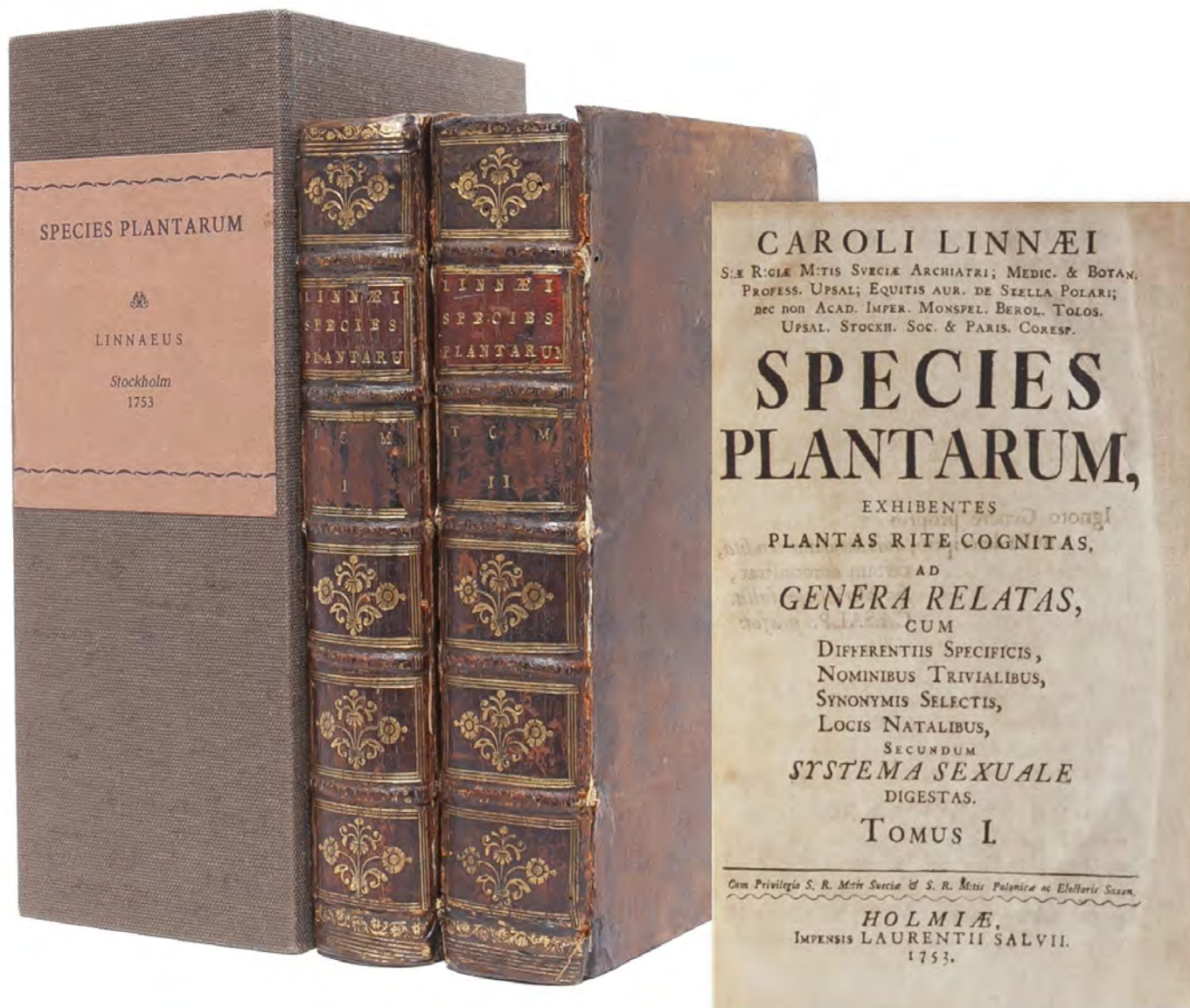


8. Carolus Linnaeus

SPECIES PLANTARUM...(IN 2 VOLS.)

Stockholm: Impensis Salvii, 1753. First edition. Contemporary calf with gilt and morocco labels to spines. Outer joints cracked on both volumes but holding; some general shelfwear to boards. Armorial bookplates of Thomas Boswell, Esq. to front pastedowns of each. Collating [xiii], 560; [ii], 561-1200, [30]: volume I is second state as usual, with cancels present for leaves E6, F5, and R2 and volume II is bound without the final errata leaf. Internally foxed and toned as is common for imprints of this era, with minor worming affecting some areas of text. In all, still a very good copy of this rare scientific work that is scarce and desirable in its contemporary binding. Housed in a custom clamshell.

"Swedish biologist Carl von Linne, also known by the Latinized form of his name Carolus Linnaeus, is best remembered as a botanist and the founder of modern systems of naming living organisms. Linnaeus published approximately 180 books and papers in total. His publication *Species Plantarum* is his most influential and is considered the starting point for binomial nomenclature (the use of just two names to describe any given species)...It further contained all plants known at the time" (University of Aberdeen). Linnaeus' contributions to botany and zoology were far-reaching. "His classification system generally fell out of use within a century of its creation, but his system of naming plants and animals is still in use today and has provided the world with what became, in effect, a universal scientific language" (Hunt Botanical).



Carroll's most memorable poem, in the lovely deluxe binding

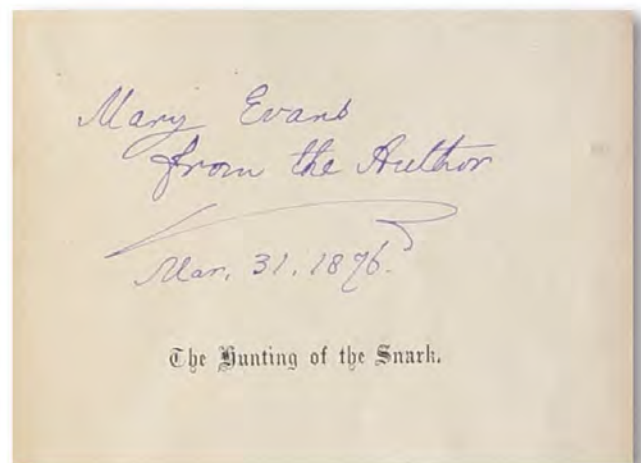
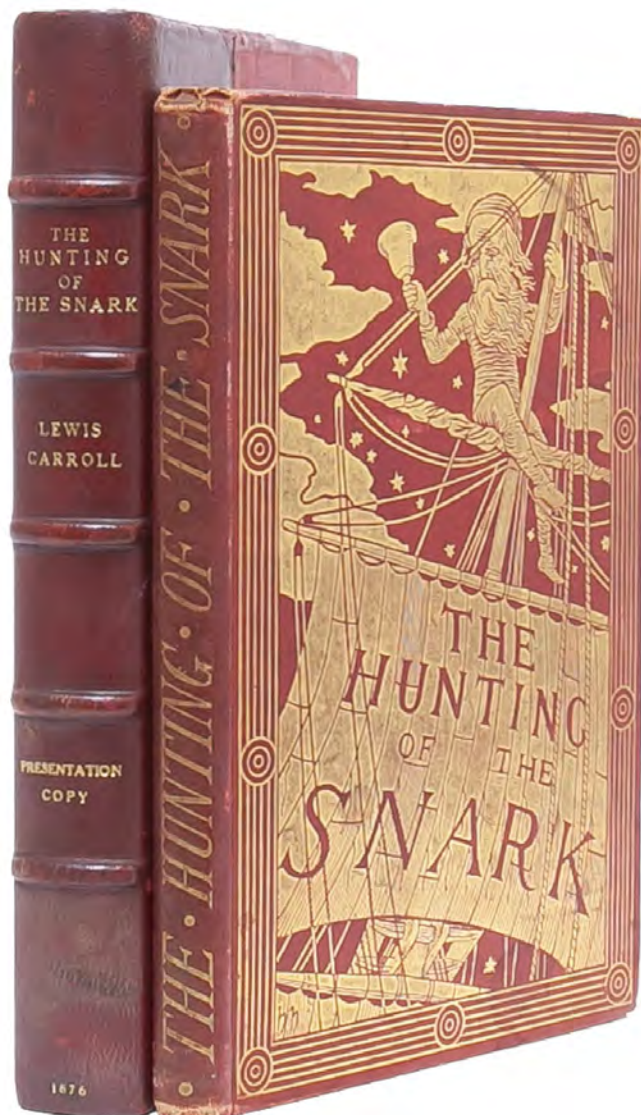
9. Carroll, Lewis

THE HUNTING OF THE SNARK

Presentation Copy

London: Macmillan and Co., 1876. First edition. One of approximately 100 copies in the publisher's deluxe binding of red cloth issued for presentation; the present was inscribed by Carroll two days after publication. Full gilt illustration on the front cover, all page edges gilt, dark blue end papers, Burn bindery ticket on the rear paste-down. In pleasing Near Fine condition overall, with just a touch of toning to the spine and gentle wear to extremities. Front hinge tender but holding. Complete with all nine illustrations by Henry Holiday. With misprint "Baker" not "Butcher" on p. 83 (also found in later printings). Inscribed by Carroll on the half title: "Mary Evans from the Author. March 31, 1876" (2 days after the publication date). This copy last appeared on the market in 1938 at the Parke-Bernet Galleries sale in New York. Housed in a custom half morocco case with chemise.

"Although best known as the author of *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), Lewis Carroll...was also an avid reader and writer of poetry. He greatly enjoyed the poems of the Victorian writers Alfred, Lord Tennyson, and Christina Rossetti. His own poems were varied -- some humorous nonsense, some filled with hidden meanings, and some serious poems about love and life...[Snark] stands out from all the other poems that Carroll wrote. It has inspired parodies, continuations, musical adaptations, and a wide variety of interpretations...Carroll originally intended it as a set of verses to be included in another of his children's stories, but it grew too long and became a book in its own right... Although issued in a pictorial buff coloured cloth, he had copies bound in red, blue, green, and white cloth, all with gold decorations, to give away to his friends and family" (Wakeling). The present copy is one of these, bound in striking red and gilt. Near Fine.



"An epic – almost mythic – story of a single human life lived simply in the silence of the southwestern desert"

10. Cather, Willa

DEATH COMES FOR THE ARCHBISHOP

Signed Limited Edition

New York: Alfred A. Knopf, 1927. First edition. First edition, first impression, number 45 of 50 copies, signed by the author. Of the first edition of *Death Comes for the Archbishop*, there were three issues: 50 copies on Japan Vellum, 175 copies on rag paper and 20,000 trade copies. Original cream parchment boards, lettering to spine in gilt, decorations to spine and front cover in gilt, publisher's device to rear cover in gilt, top edge gilt. Publisher's green card slipcase with paper label to spine. Housed in a custom brown morocco-backed folding box. Spine very slightly bumped and toned, many gatherings unopened; a near-fine copy. Extremities of slightly soiled slipcase worn, else a very good example.

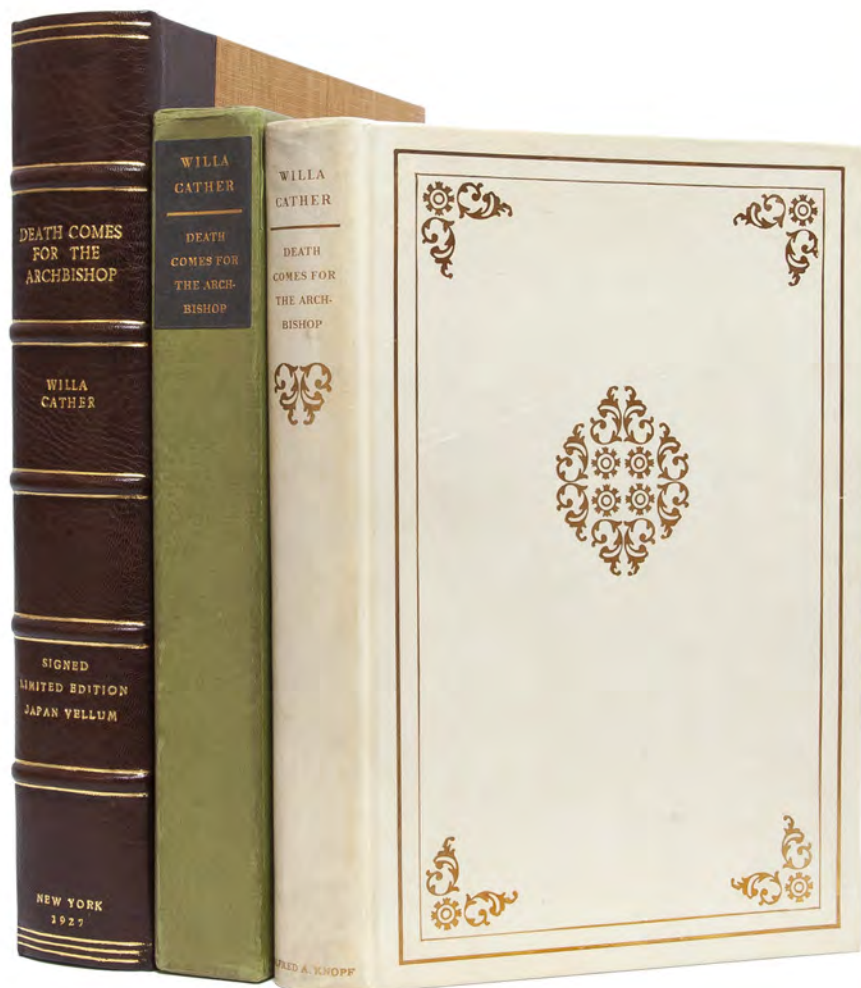
"Willa Cather's best known novel is an epic – almost mythic – story of a single human life lived simply in the silence of the southwestern desert. In 1851, Father Jean Marie Latour comes to serve as the Apostolic Vicar to New Mexico. What he finds is a vast territory of red hills and torturous arroyos, American by law but Mexican and Indigenous in custom and culture" (Vintage). It was first published serially in *Forum* between January and June 1927. Crane records that there were over 200 alterations made for the first publication in book form.

Crane A16.a.i. Near Fine in Very Good slipcase.

The first edition of DEATH COMES FOR THE ARCHBISHOP consists of twenty thousand two hundred twenty-five copies as follows: fifty on Japan Vellum signed by the author and numbered 1 to 50; one hundred seventy-five on Borzoi all rag paper signed by the author and numbered 1 to 175; and twenty thousand copies on Mellow Book Laid paper.

This is Number 45

Willa Cather



*A story of redemption***11. Conrad, Joseph****LORD JIM. A TALE**

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

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

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

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



The first American account of Cook's Journey and the first American book on the Northwest Coast

12. [Cook, Capt. James] John Ledyard

JOURNAL OF CAPTAIN COOK'S LAST VOYAGE TO THE PACIFIC OCEAN, AND IN QUEST OF A NORTH-WEST PASSAGE, BETWEEN ASIA & AMERICA; PERFORMED IN THE YEARS 1776, 1777, 1778, AND 1779. ILLUSTRATED WITH A CHART, SHEWING THE TRACTS OF THE SHIPS EMPLOYED IN THIS EXPEDITION. FAITHFULLY NARRATED FROM THE ORIGINAL MS. OF MR. JOHN LEDYARD

Hartford, CT.: Printed and sold by Nathaniel Patten, 1783. First edition. Octavo in fours (6 5/8 x 4 3/8 inches; 169 x 111 mm). [1]-208 pp. Map absent as is almost always the case (see note). Contemporary full brown sheep. Red morocco spine label, lettered in blind. Original stab holes present, indicating that this copy was once in original wrappers, with seemingly original endpapers. Boards with some rubbing and edges bumped. Inner hinges with some minor professional repairs. Date "1783" in blue ink on title-page. Front free endpaper with old ink notes. A bit of toning and staining, however considerably clean and bright, unusual for an American book of this period. In a custom oatmeal cloth clamshell. Overall a very good copy.

The first American book on the Northwest Coast and likely the first American book on Hawaii, written by a significant figure in the history of American contact narratives in the South Seas. This edition "preceded publication of the official (London) narrative by more than a year. The author, a corporal of the marines aboard the *Resolution*, was one of several Americans on the voyage but the only one to publish an account. As all hands were ordered at Macao to 'deliver up their journals, and every writing, remark, or memorandum, on pain of the severest punishment in case of concealment' for forwarding to the Admiralty. Ledyard relied in great part on a copy of the Rickman narrative in drawing up this account. He however includes details of the voyage not available elsewhere. The account of his stay at Hawaii, including his inland expedition and the death of Captain Cook at Kealahakua Bay, occupies 64 pages of the text" (Forbes). An enthusiastic and detailed account of Cook's voyage.

Concerning the absence of the map we read in the Hawaiian National Bibliography: "The map is particularly rare and is almost always lacking even in otherwise very good copies. Due to the erratic nature of American printing of the period, it may well be that the map was not produced until the work was well under way, or that it cost extra to purchasers, as some copies show no evidence that it was ever present (as is the case with this copy). In the American Antiquarian Society copy the map is bound on a stub at page 161 (the beginning of Part III). This appears to be added evidence that the map did not appear until the last part of the publication was issued" (44).

Evans 17998. Hawaiian National Bibliography 52. Hill I, pp. 176-177. Sabin 39691. Lada-Mocarski 36. Kroepelin 717. Howes L-178.



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

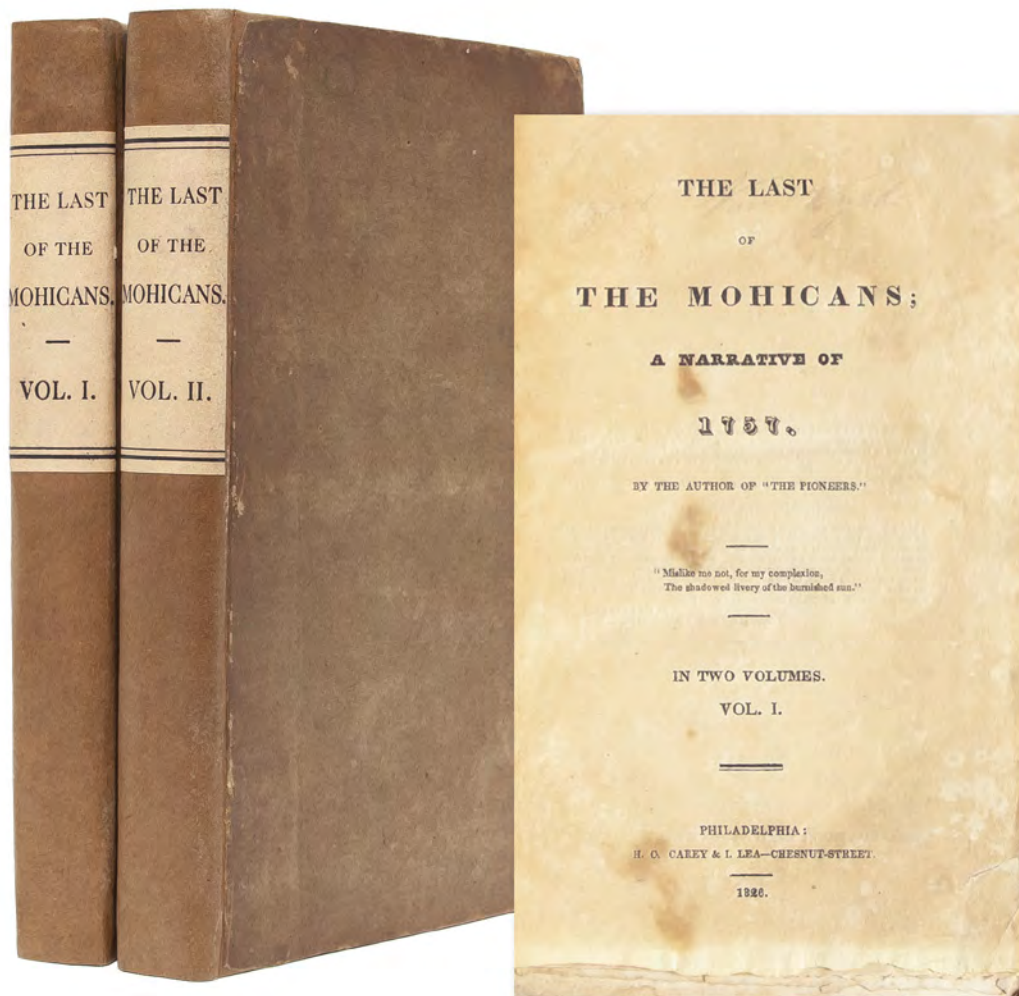
13. Cooper, James Fenimore

THE LAST OF THE MOHICANS

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

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

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



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

14. Coryate, Thomas

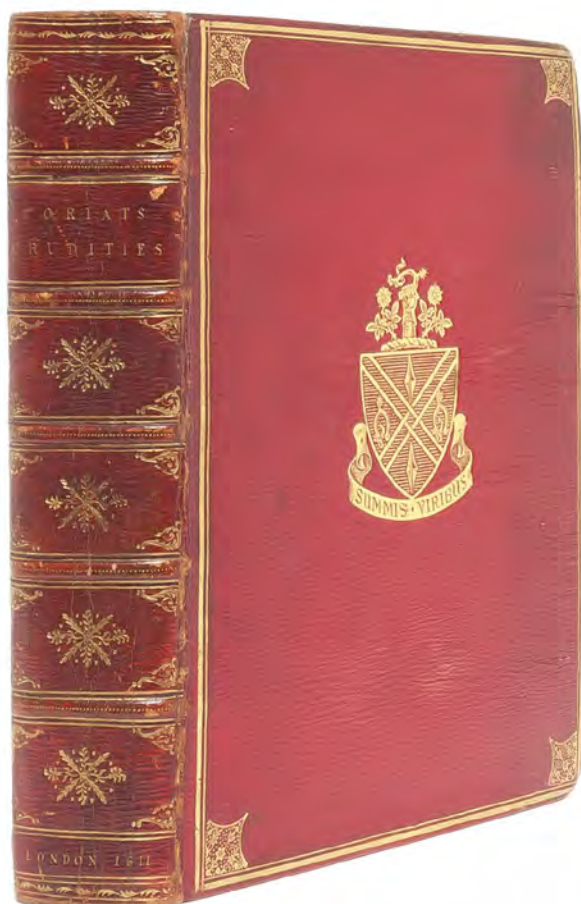
CORYATS CRUDITIES. HASTILY GOBLED UP IN FIVE MONETHS TRAVELLS IN FRANCE, SAVOY, ITALY... HELVETIA ALIA SWITZERLAND, SOME PARTS OF GERMANY AND THE NETHERLANDS...

London: Printed by W[illiam] S[tansby], 1611. First edition. Quarto in eights (8 1/8 x 6 inches; 206 x 153 mm). [-]2; a8-b8 ([-]1 inserted after a3); b4; c8-g8; h4-l4; B8-D8 (D3 inserted after preceding D); E8-3C8; 3D4; [-]2 (first is signed 3E3 and both are errata). The present copy collates the same as Pforzheimer. Illustrated with engraved title-page by William Hole and five engraved plates. Plates include the woodcut of the badge of the Prince of Wales as well as three folding plates. Also illustrated with two inter-textual engravings and numerous woodcut initials and head-pieces. With two leaves of errata. 19th-century straight-grain red morocco. Boards ruled and stamped in gilt with a central gilt coat-of-arms of Sir Henry Harben. Gilt dentelles and board edges. All edges gilt. Marbled endpapers. Some occasional light dampstaining and a few instances of old ink marginalia. The clock plate has been reinforced on the back side with two small tape repairs. The clock plate is not cropped which is rare. Engraved title is inserted on a stub. It has been remargined on the outer right margin and cropped close, as usual. Some light rubbing to edges and hinges. Book plates on front endpapers of Henry Devenish Harben, Dogmersfield Library and Arthur and Charlotte Vershbow. An exceptional copy.

This copy owned by and bound for Sir Henry Harben (1823-1911) who was the driving force behind the Prudential Insurance Company and was knighted in 1897. This copy also with the bookplate of his grandson, Henry Devenish Harben (1874-1967), chairman of Prudential Insurance Company.

"There probably has never been another such combination of learning and unconscious buffoonery as is here set forth. Coryate was a serious and pedantic traveller who (as he states in his title) in five months toilsome travel wandered, mostly on foot, over a large part (by his own reckoning 1,975 miles) of western Europe. His adventures probably appeared to his contemporaries as more ridiculous than exciting, but at this remove, his chronicle by its very earnestness provides an account of the chief cities of early seventeenth century Europe which is at least valuable as it is amusing. It was probably his difficulties with the booksellers which induced Coryate to solicit the extraordinary sheaf of testimonials prefixed to the volume. Possibly he acted upon the notion apparently now current among publishers of social directories that every person listed is a prospective purchaser of the work. At any rate he secured contributions from more than sixty writers at the time. Among his panegyrists appear the names of Jonson, Chapman, Donne, Campion, Harington, Drayton, Davies of Hereford, and others, each contributor vying to mock poor Coryate with solemn ridicule" (Pforzheimer 218).

Cox 98. Keynes 70. Pforzheimer 218.

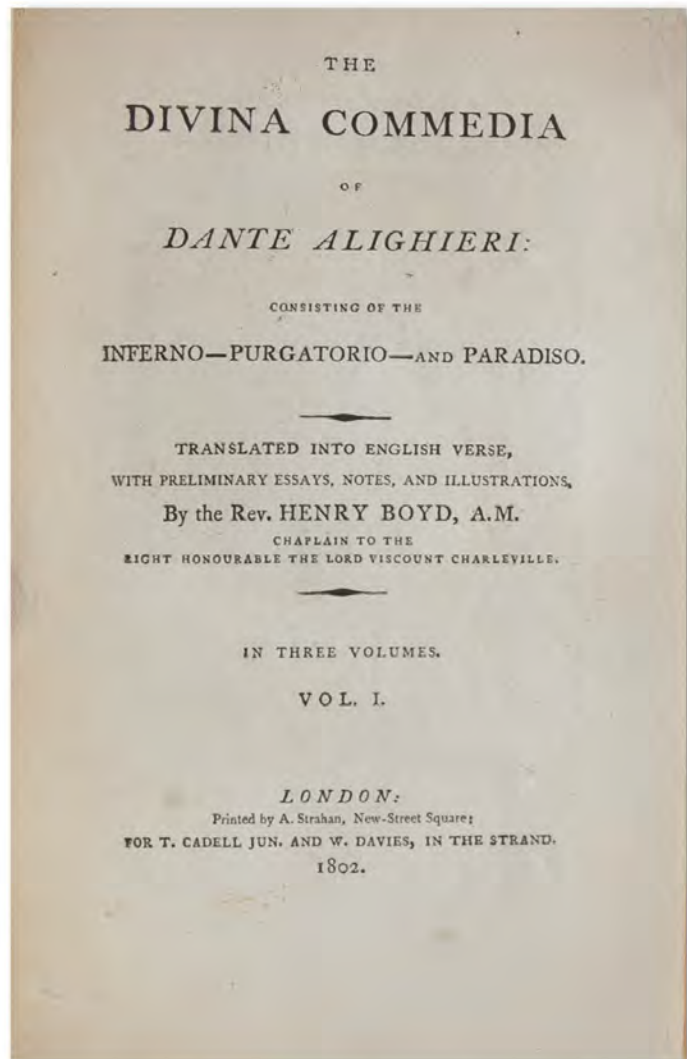
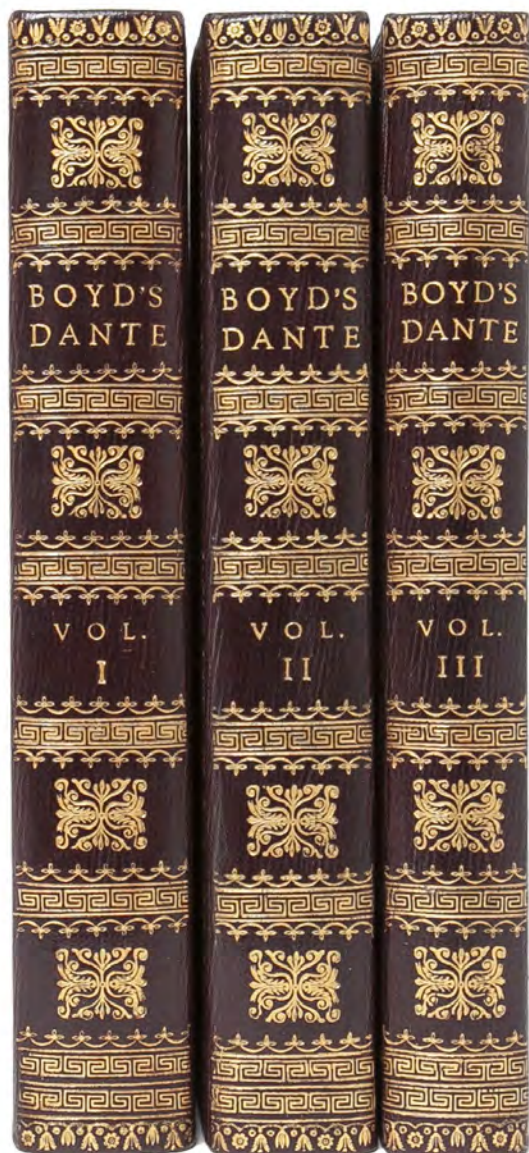


*The first complete translation of Dante's Divine Comedy into English***15. Dante Alighieri; Rev. Henry Boyd, translator****THE DIVINA COMMEDIA OF DANTE ALIGHIERI, CONSISTING OF THE INFERNO - PURGATORIO - AND PARADISO**

London: A. Strahan for T. Cadell, 1802. First English language edition. The first complete translation into English of Dante's "Divine Comedy." Bound in recent, full maroon straight-grained morocco, smooth spines ruled and titled in gilt, marbled end papers, all edges sprinkled red. The odd spot or bit of foxing internally, heaviest in the third volume, but an excellent set overall. Three 8vo volumes (pages 211 x 132 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.

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 the first 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 19th 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.



Darwin's application of the Theory of Evolution to human development

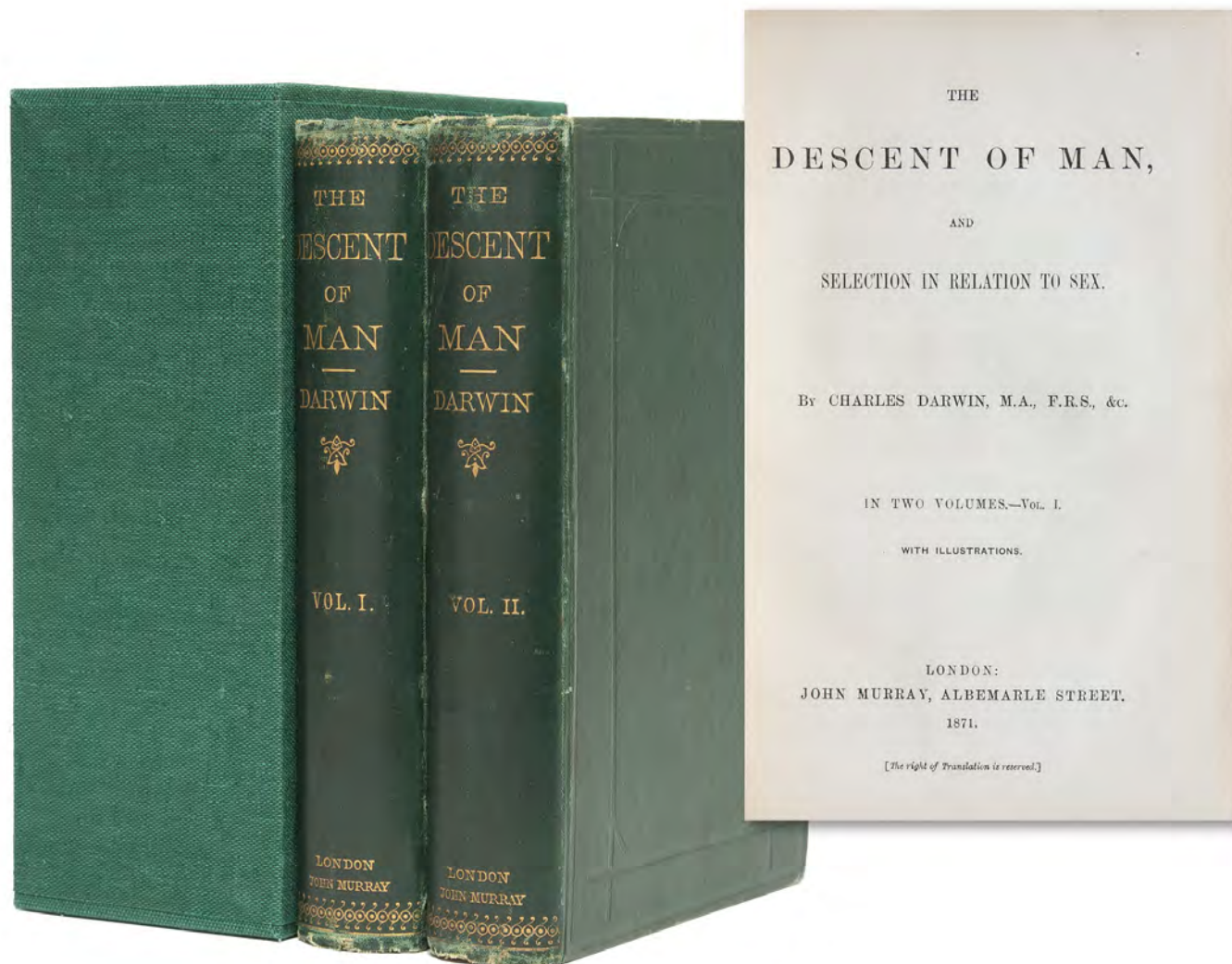
16. Darwin, Charles

THE DESCENT OF MAN, AND SELECTION IN RELATION TO SEX...

London: John Murray, 1871. First Edition. Original green publisher's cloth binding stamped in blind with spines lettered in gilt. Black coated endpapers. With errata on the verso of the title page to Volume 2, the inserted leaf in Volume 2 explaining "a serious and unfortunate error" affecting the text of pages 297-299 in Volume 1 and pages 167 and 237 in Volume 2. No text corrected. Two small octavo volumes partially unopened, measuring 191 x 126 mm. Collates viii, 423, [1, printer's imprint]; viii, 475, [1, printer's imprint]: complete with half titles present and the 16 page publisher's advertisements dated January 1871 at the rear of each volume. Includes 76 wood engraved illustrations.

Volume one Very Good + with a closed tear to the cloth at the front joint, inner hinges repaired, and page 15 reinserted (possibly supplied), some marginal pencil notations. Volume two generally in excellent condition, with the front inner hinge repaired, Very Good+. Both volumes with bright spine gilt and only a bit of wear to the spine ends and corners. Housed in a cloth slipcase.

"The sole object of this work is to consider, firstly, whether men like every other species is descended from some pre-existing form; secondly, the manner of his development, and thirdly, the value of differences between the so-called races of man." This critically important scientific work applies the theory of evolution to human development, detailing how humans over time have deployed sexual selection to shape the species. Disrupting Judeo-Christian narratives that traditionally placed man at the center of nature, *The Descent of Man* posits that humans are largely like other animals, from the time of their embryonic formation and through their evolution. Among Darwin's notable contributions were his assertion of women's dominant role in shaping the species through mate choice and discussions of how the developments of human sympathy and medicine have altered the effectiveness of natural selection. Very Good +



One of the greatest scientific works of all time

17. Darwin, Charles

ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION

London: John Murray, 1859. First edition. First edition of "the most influential scientific work of the 19th century" (Horblit) and "certainly the most important biological book ever written" (Freeman), in which Darwin explained his concept of evolutionary adaptation through natural selection, which would become the foundation of modern evolutionary theory; 1,250 copies were printed.

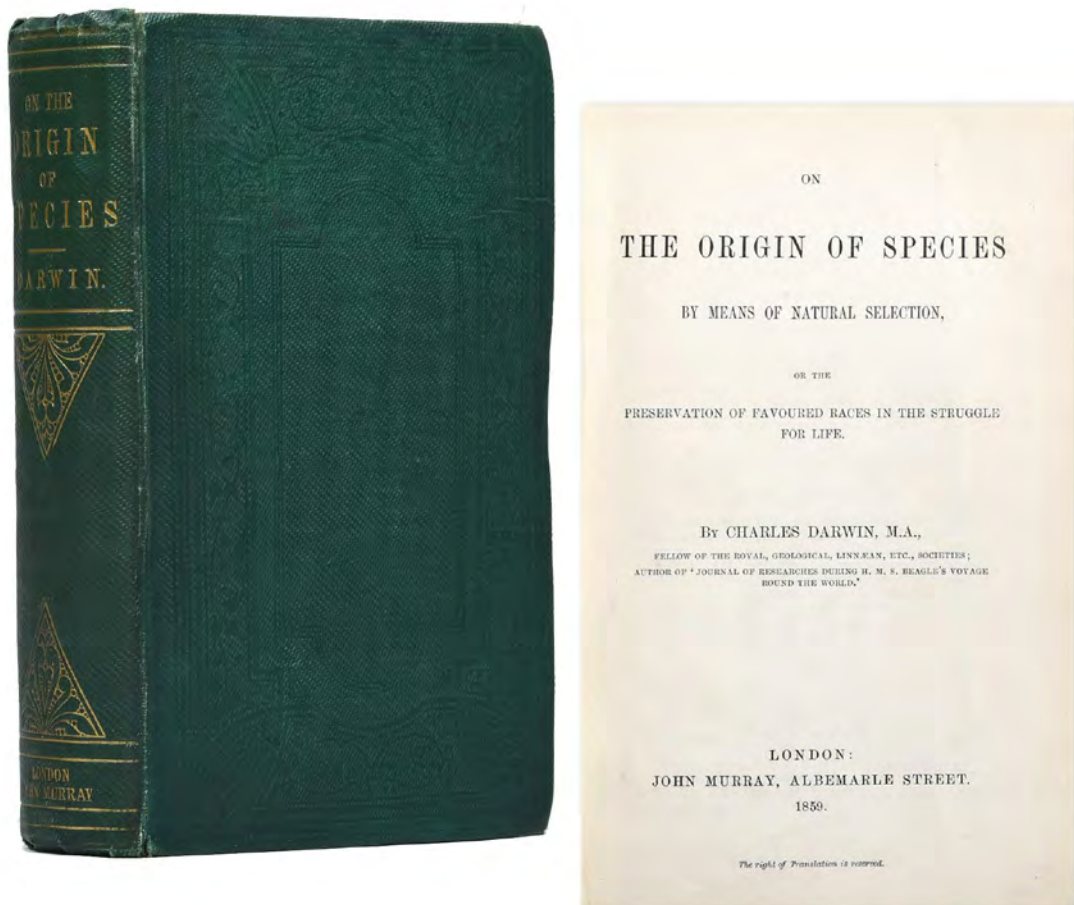
Octavo gathered and signed in 12s. Original green diagonal-wave-grain cloth, spine lettered and decorated in gilt, covers ornamentally blocked in blind, pale brown coated endpapers, binder's ticket of Edmonds & Remnant to rear pastedown. Folding diagram lithographed by W. West. 32-page publisher's catalogue at rear dated June 1859.

Bookseller's description of a different copy tipped to front pastedown, marks of ownership as noted below. Spine slightly cocked, extremities rubbed, corners bumped, very short separation at foot of front joint, endpapers a trifle cracked at inner hinges, very lightly shaken with separation between signatures in a couple of places, a very good copy. Housed in a green cloth book-form slipcase and chemise.

Provenance: George Yewdall, solicitor, Leeds (blindstamp on front free endpaper); Sir Charles Fellows, British archaeologist (armorial bookplate on rear pastedown); John Edwin Eddison, professor of veterinary medicine (signature on front free endpaper); Sturges S. Dunham (signature, 29 June 1931, on front free endpaper verso).

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

Dibner 199; Freeman 373 (binding variant a, advertisements variant 3, no priority); Garrison-Morton 220; Horblit 23b; Norman 593; Printing and the Mind of Man 344b. Very Good +



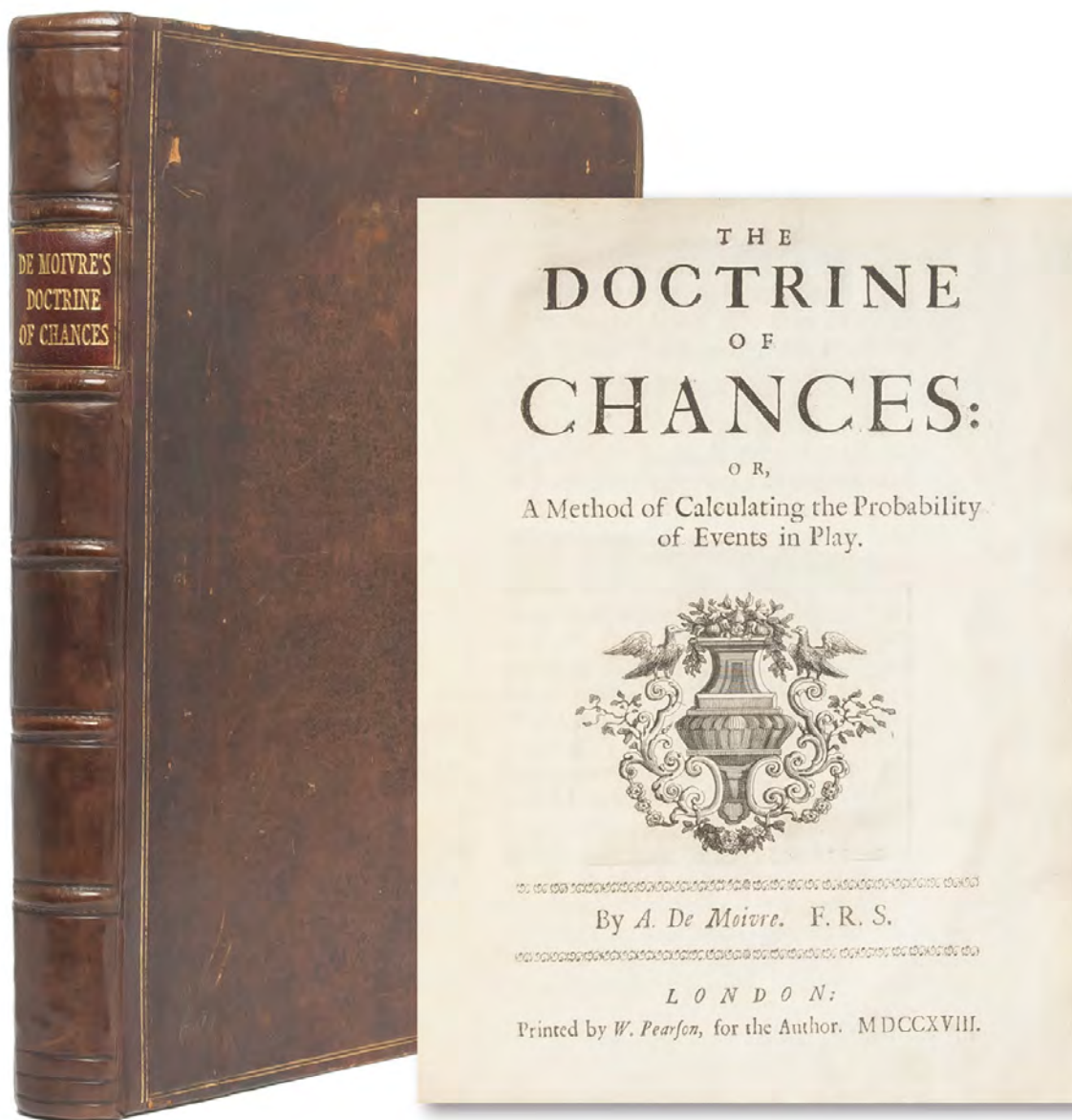
First edition of this important title on probability and statistics

18. De Moivre, Abraham

THE DOCTRINE OF CHANCES: OR, A METHOD OF CALCULATING THE PROBABILITY OF EVENTS IN PLAY

London: W. Pearson, 1718. First edition. Small folio (240 x 200 mm). Collates [4], xiv, 175, [1, blank]: complete, with an engraved vignette on title-page, numerous engraved head and tail pieces and initials, and an engraved vignette headpiece on page 1. With a dedication to Sir Isaac Newton. Contemporary speckled calf, rebacked to style. Boards double-ruled in gilt. Spine with a red morocco label, lettered and ruled in gilt. All edges speckled brown. Some minor soiling to final two pages. Some light toning from glue on endpaper edges. Previous owner's armorial bookplate on front pastedown. Overall a very good copy.

Abraham De Moivre was a mathematician and a close friend of Sir Isaac Newton, to whom he dedicated the first edition of this work. "His work on the theory of probability surpasses anything done by any other mathematician except Laplace" (Cajori). "De Moivre's representation of the solutions of the then current problems of games of chance tended to be more general than those of Montmort. In addition, he developed a series of algebraic and analytic tools for the theory of probability, like a 'new algebra' for the solution of the problem of coincidences which foreshadowed Boolean algebra, the method of generating functions, or the theory of recurrent series for the solution of differential equations. In the Doctrine, de Moivre offered an introduction which contains the main concepts such as probability, condition probability, expectation, dependent and independent events, the multiplication rule, and the binomial distribution" (DNB). Very Good.



"No better study of a nation's institutions...has ever been written"

19. de Tocqueville, Alexis

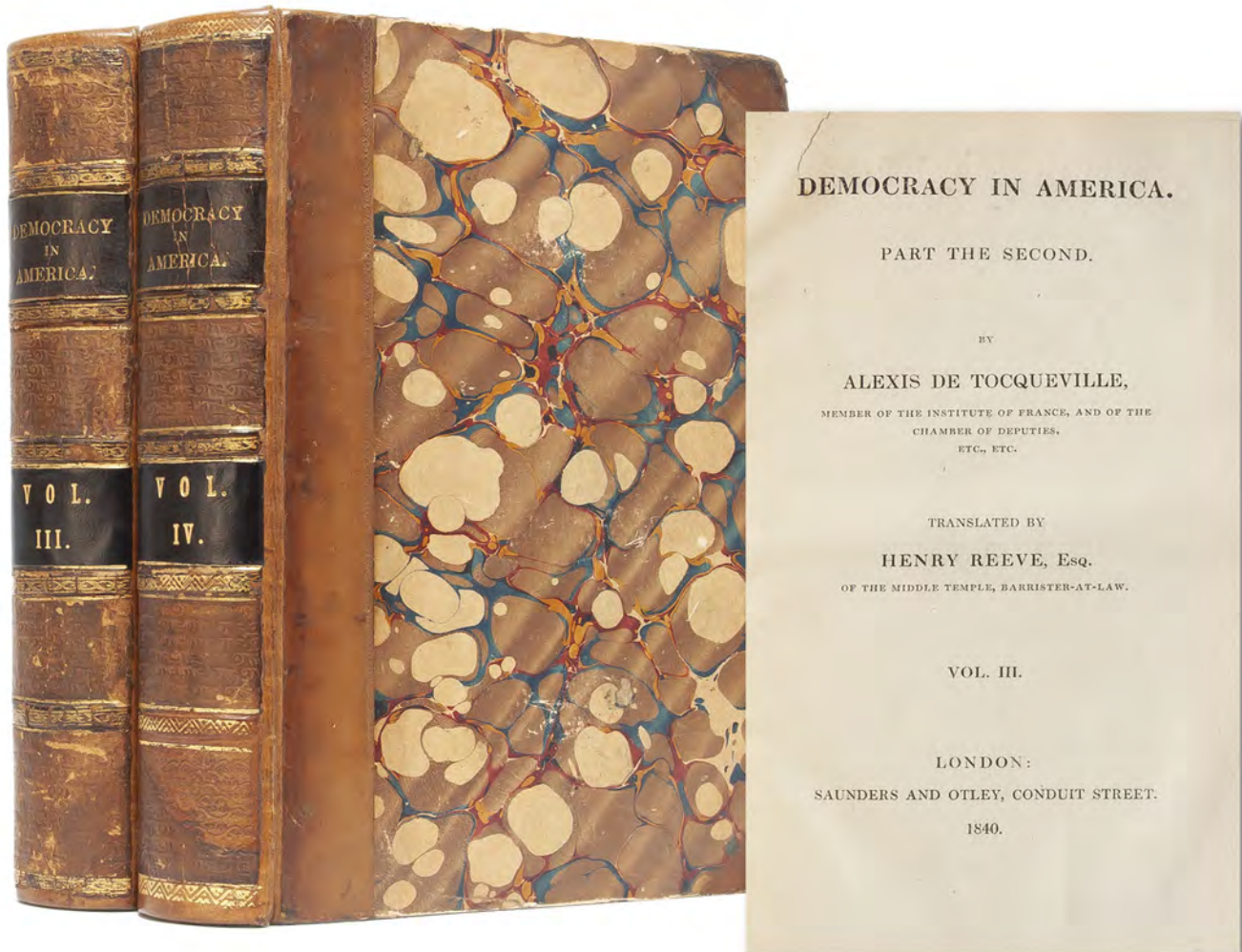
DEMOCRACY IN AMERICA. PART THE SECOND

London: Saunders and Otley, 1840. First English language edition. Two octavo volumes collating: xvi, 333, [2 ads]; viii, 365, [2 ads]. Contemporary half calf over marbled boards, marbled end papers, black morocco spine labels, rebaked but retaining original spines. An excellent copy internally in a handsome contemporary binding.

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

Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. Whether perceived as a textbook of American political institutions, an investigation of society and culture, a probing of the psyche of the United States, or a study of the actions of modern democratic society, the book has maintained its place high within the pantheon of political writing. "No better study of a nation's institutions and culture than Tocqueville's Democracy in America has ever been written by a foreign observer; none perhaps as good" (The New York Times).

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



The novel that launched Dickens' career

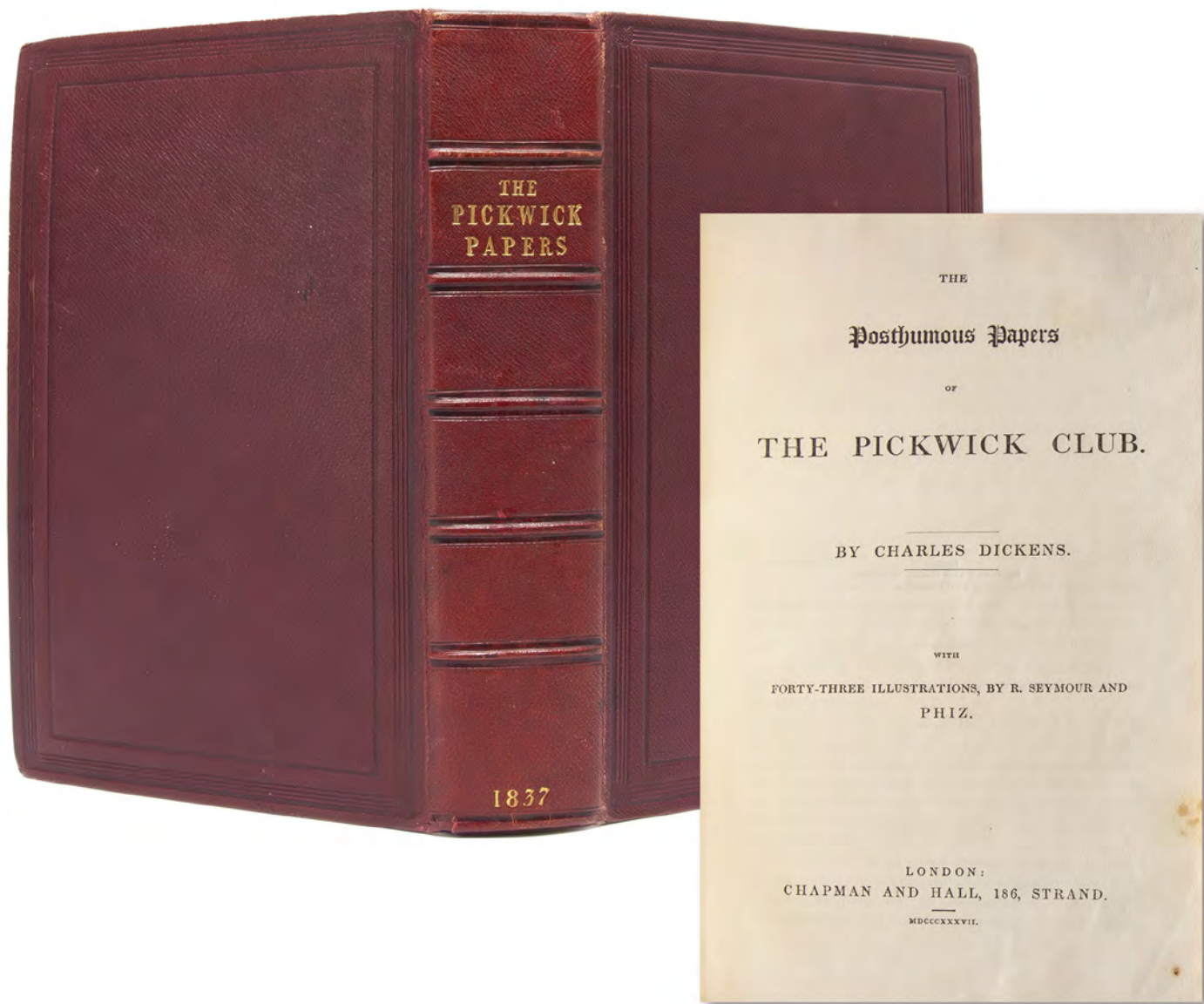
20. Dickens, Charles

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

London: Chapman and Hall, 1837. First edition. Bound in the publisher's full crushed purple morocco, all edges gilt. Stamped in gilt on the spine and with blind rules on the boards and spine. With original yellow-coated end papers. A lovely, Near Fine copy overall. One spot of offsetting on the first couple leaves, otherwise quite clean internally. The book complete and entirely unrestored.

Collating [xvi], 609, [1], complete with half title and 43 inserted plates. A few of Hatton and Cleaver's first issue points to the later half of text; all plates in the Phiz states and with the later Chapman & Hall imprints. Given that the early parts continued to be reprinted (and corrected) while the later parts were produced, it is common for the cloth-bound (or publisher's morocco-bound copies) to have most of the earlier misprints corrected, as here.

Dickens' first novel, showcasing his astounding talent for sketching charming, sympathetic characters, helped to launch his career. "Its main literary value and appeal was formed by its numerous memorable characters...The Pickwick Papers are mostly a series of humorous misadventures, with a bit of satire, that give some insight into the mores of Victorian society. You can witness Dickens here working on a few prototypes that will show up in later novels...you also see his social consciousness manifesting itself" (Inverarity). An important early work that remains beloved by Dickens' fans for its sensationalism and humor. Near Fine.



A lovely copy inscribed by the author

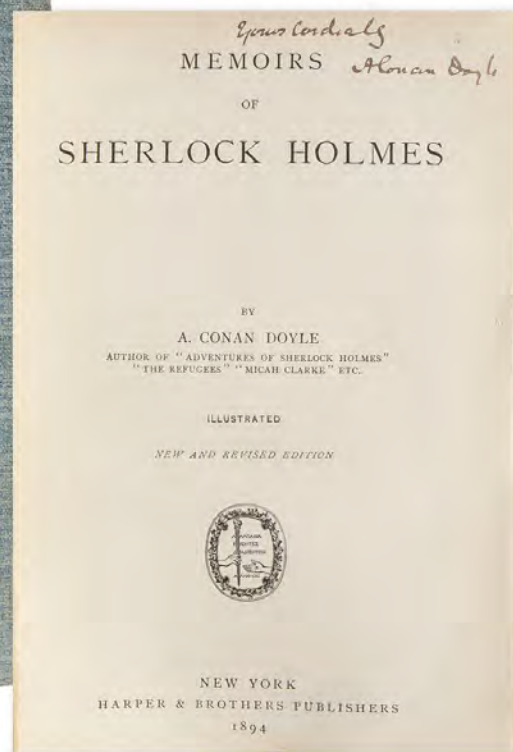
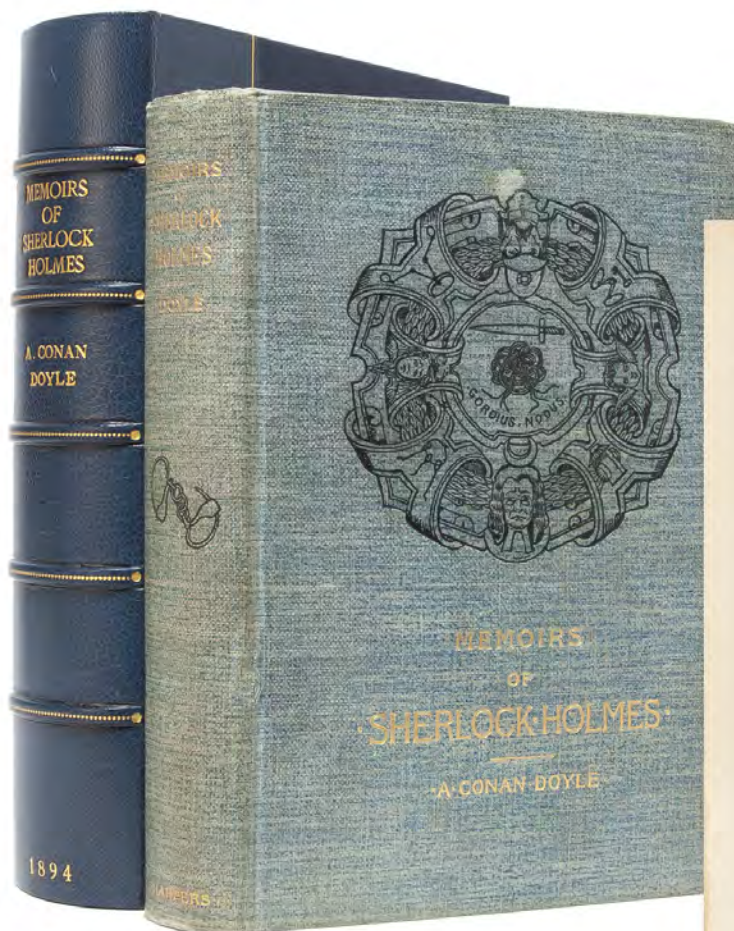
21. Doyle, Sir Arthur Conan

MEMOIRS OF SHERLOCK HOLMES

Inscribed

New York: Harper & Brothers, 1894. First US edition. Second and revised printing, inscribed by the author. Original light blue cloth, spine and front cover lettered in gilt and with designs in black. Frontispiece and 24 plates. Cancelled contemporary ownership signature "H.D. Higinbotham, Oct. 12th 1894" on front pastedown. Extremities of spine rubbed with minor tear to front joint, minor discolouration to front cover, minor tear to foot of frontispiece; a very good and attractive copy. Inscribed by the author, "Yours Cordially, A. Conan Doyle" on the title page.

Described by Green and Gibson as a "second (revised) issue" of the first US edition, the book omits "The Adventure of the Cardboard Box" which was suppressed at the author's request. The title was first published in the UK in December 1893 with the American first edition published in February 1894. The revised issue appeared seven months later and contains 11 Sherlock Holmes stories, including "The Final Problem" in which the author attempted to kill his literary creation. Inscribed or signed copies of this title are rare. Green & Gibson A14c. Very Good +



The final Sherlock Holmes book in the rare dust jacket

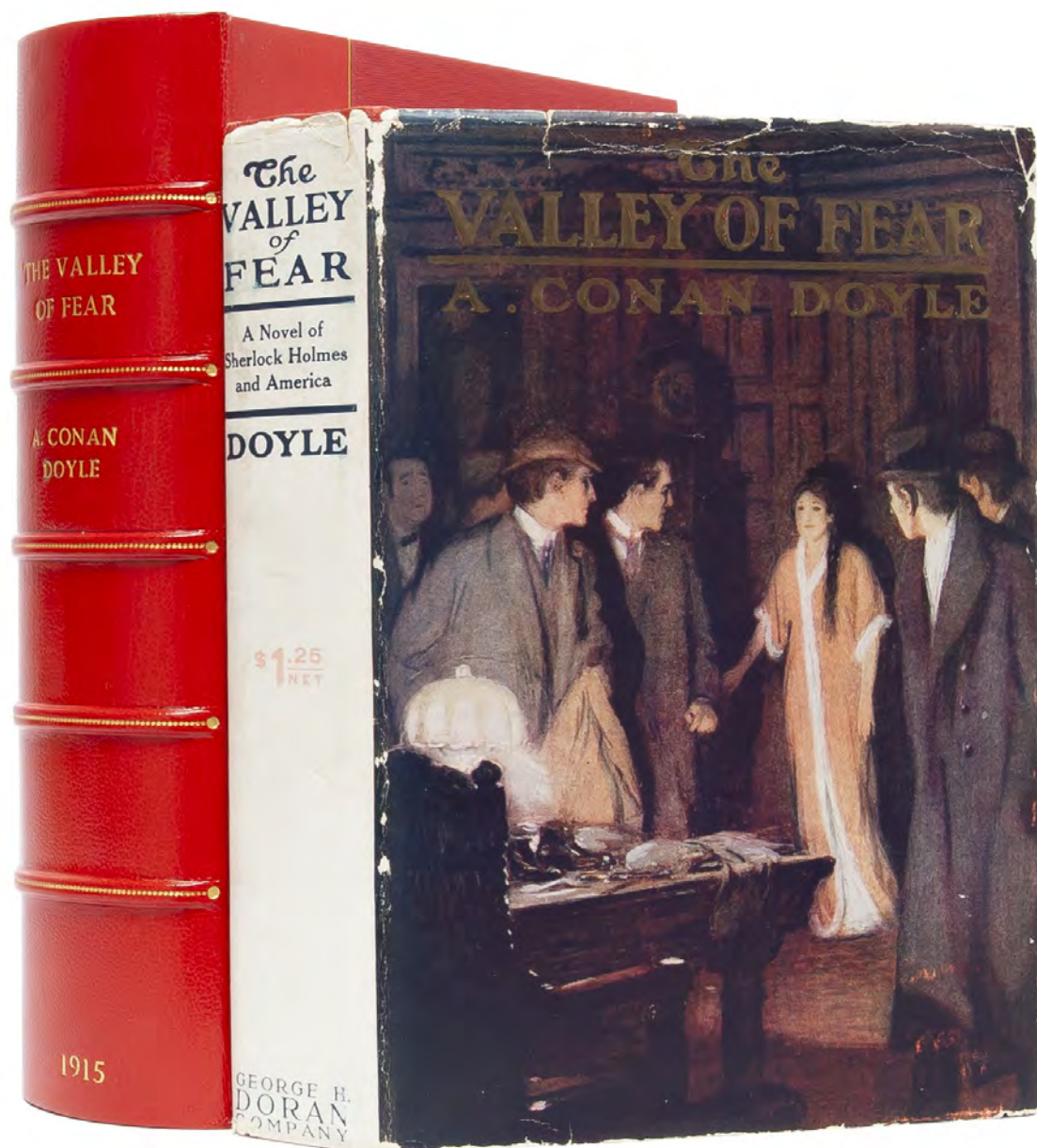
22. Doyle, Sir Arthur Conan

THE VALLEY OF FEAR

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

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

Green & Gibson A39.c. Fine in Near Fine dust jacket.



True first issue of Dr. Seuss' most beloved work, designed to help build vocabulary

23. Dr. Seuss [Theodor S. Geisel]

THE CAT IN THE HAT

New York: Random House, 1957. First edition. First printing in matte boards with a single signature and original dust jacket, priced at 200/200. A Near Fine copy of the book with trivial bumping, soiling and wear to board edges. Small bump to the top of the spine. No previous ownership markings or soiling to any pages. Dust jacket is Very Good+ with some minor soiling and rubbing, a small closed one-inch tear to rear panel.

Dr. Seuss' renowned children's classic. The book, which follows the visit of a clever top hat ensconced cat to a suburban home, was written by Dr. Seuss in response to John Hersey's challenge that he come up with a more entertaining and engaging basic reader. The book sold over a million copies in its first three years in print and would make Dr. Seuss a household name. The Cat in the Hat appears on the School Library Journal's list of the Top 100 Picture Books of all time in addition to the National Education Association's list of Teachers' Top 100 Books for Children. "Parents and teachers will bless Mr. Geisel for this amusing reader with its ridiculous and lively drawings, for their children are going to have the exciting experience of learning that they can read after all" (Contemporary Saturday Review). Near Fine in Very Good + dust jacket.



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

24. Eisenhower, Dwight D.

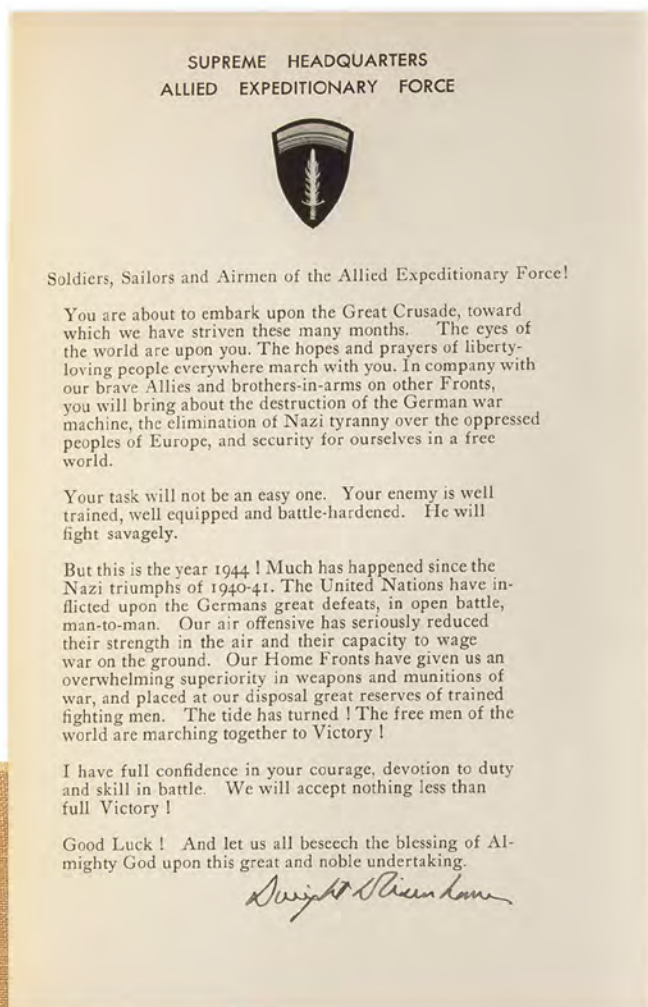
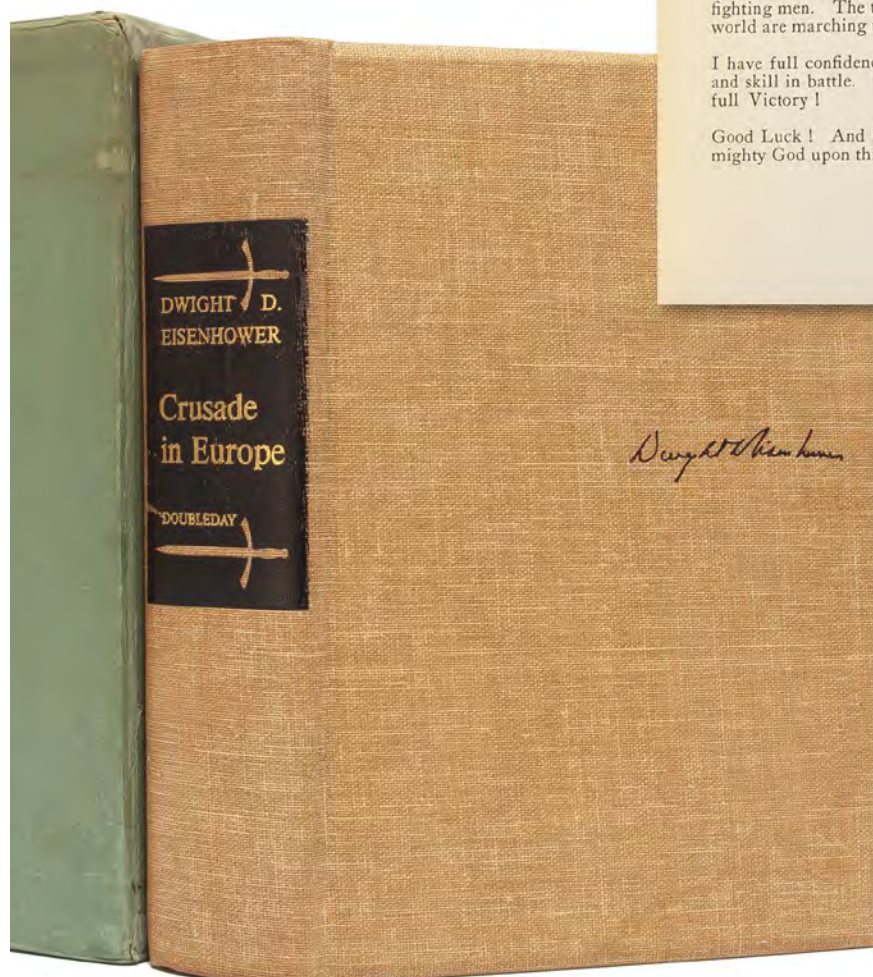
CRUSADE IN EUROPE

Signed Limited Edition

Garden City: Doubleday, 1948. First edition. Number 851 of 1,426 copies signed by the author on a facsimile of the D-Day Order of the Day. Original publisher's buckram with label to spine. Top edge brightly gilt and fore-edge deckled. Pictorial endpapers. Complete with all maps. A Fine copy housed in a Near Fine publisher's slipcase with a bit of toning and shelfwear.

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

Fine in Near Fine dust jacket.



One of the most influential works of poetry written in the 20th century

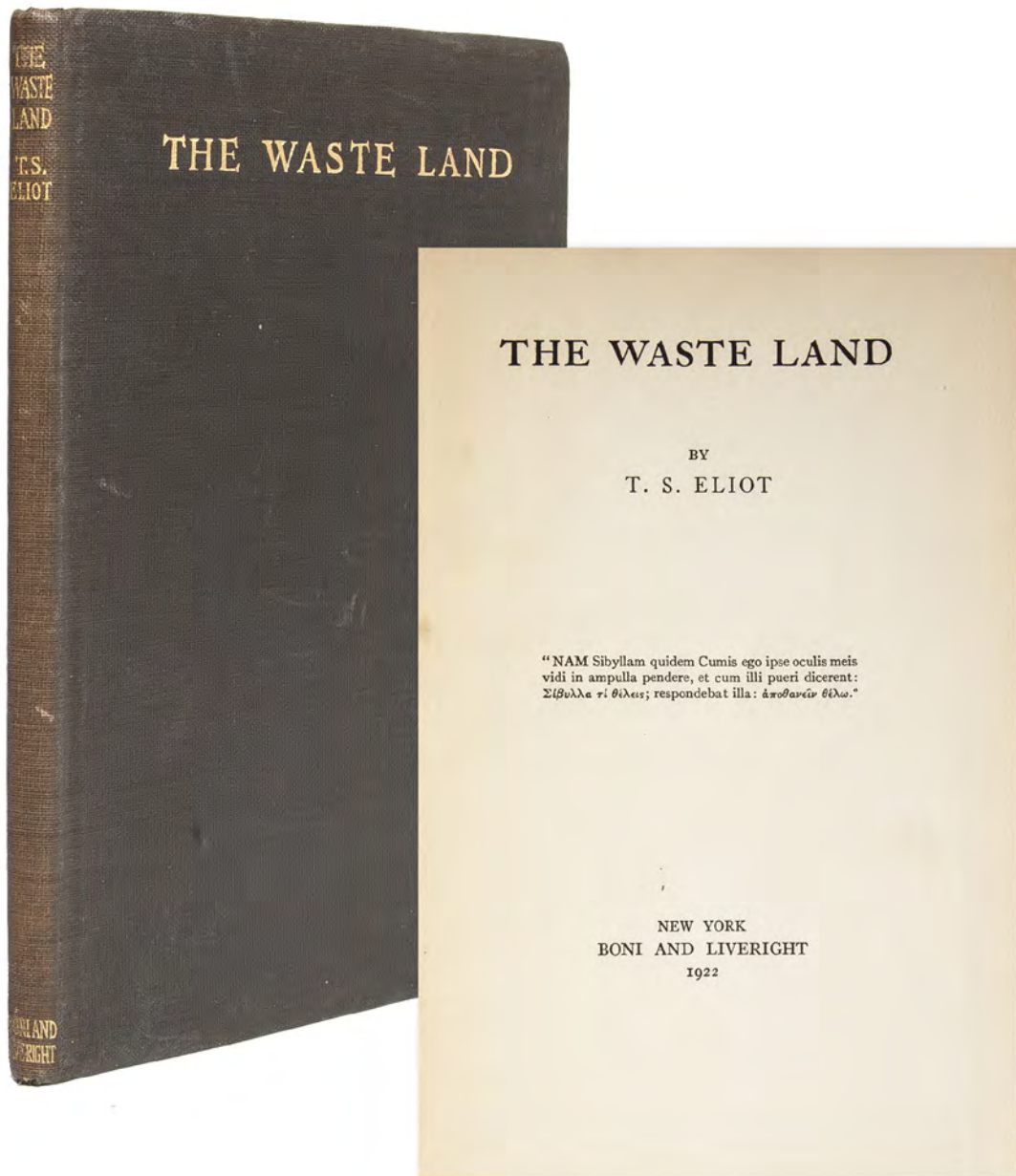
25. Eliot, T. S. [Thomas Stearns]

THE WASTE LAND

New York: Boni & Liveright, 1922. First Edition. A remarkably well preserved copy of T. S. Eliot's magnum opus. A true first state copy with flexible boards and the limitation number in 5 mm font. Number 134 of 1000, approximately 500 of which were offered in the first state flexible boards. Water with the dropped "a" on page 22 and "mountain" spelled correctly on page 41. Very Good+ with slight sunning to the spine rubbing to the boards, but all gilt bright and complete. A small dampstain on the fore-edge of pages 15-26, but overall a very nice copy.

Arguably, one of the most important and influential poems written in the 20th century. "Of The Waste Land I will say nothing but that we should read it every April. It is the breviary of post-war disillusion, 'the hope only of empty men,' written in Switzerland after a near break-down, pruned of some connecting passages (including a ship-wreck) by Pound, and as Adrienne Monnier wrote of Pelléas, hard to listen to without tears... 'Eliot's Waste Land is I think the justification of the modern experiment since 1900' (Pound)" (Connolly, The Modern Movement, 30b).

Connolly 100 30b. Gallup, Eliot, A6a. Very Good +. Flexible covers.



Emerson's first book and the beginning of the transcendentalist movement in America

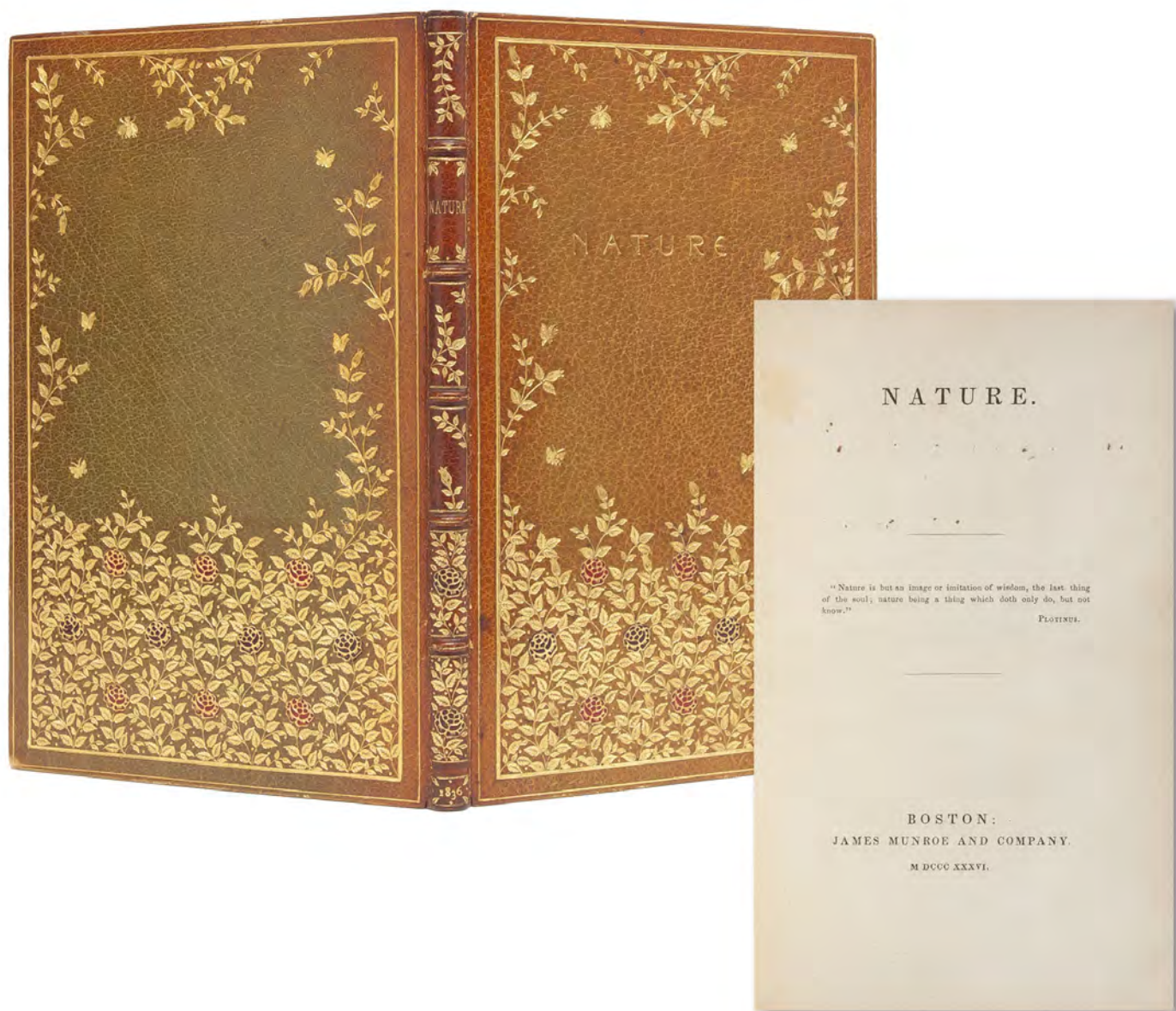
26. Emerson, Ralph Waldo

NATURE

Boston: James Munroe and Company, 1836. First edition. Finely bound by Zaehnsdorf in what appears to be an exhibition binding (dated either 1890 or 1899). Full crushed olive morroco with intricate floral patterns on the boards and spine and with inlaid red and brown morocco roses. Orange silk end papers and paste-downs, top edge gilt. With the morocco bookplate of Mrs. J. Insley Blair, stamped "ex-libris Blairhame." An exceptional copy. Housed in a black cloth clamshell case. First state with p. 94 incorrectly numbered 92. BAL 5181.

The author's first book and the "first clear blast on New England's Transcendental horn" (ADNB). Seeing nature through a fresh, American lens, Emerson looks at: commodity, beauty, language and discipline with regard to how nature influences man in each category. A passionate and hugely influential work, inspiring Thoreau's Walden among many others. One of the foundational works in American literature. An excellent copy, housed in a custom slipcase with chemise.

Grolier 100 Books Famous in English Literature 80. Myerson A3.1.a. BAL 5181. Fine.



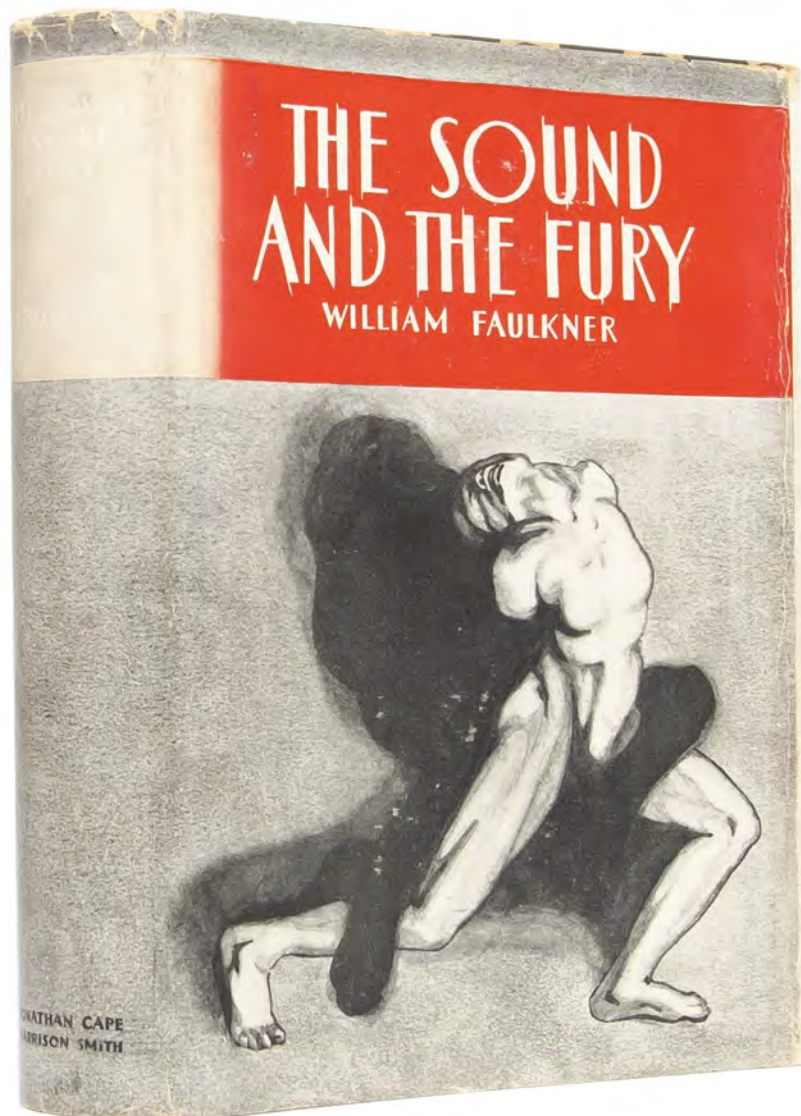
A towering classic and Nobel Prize winning novel

27. Faulkner, William

THE SOUND AND THE FURY

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

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



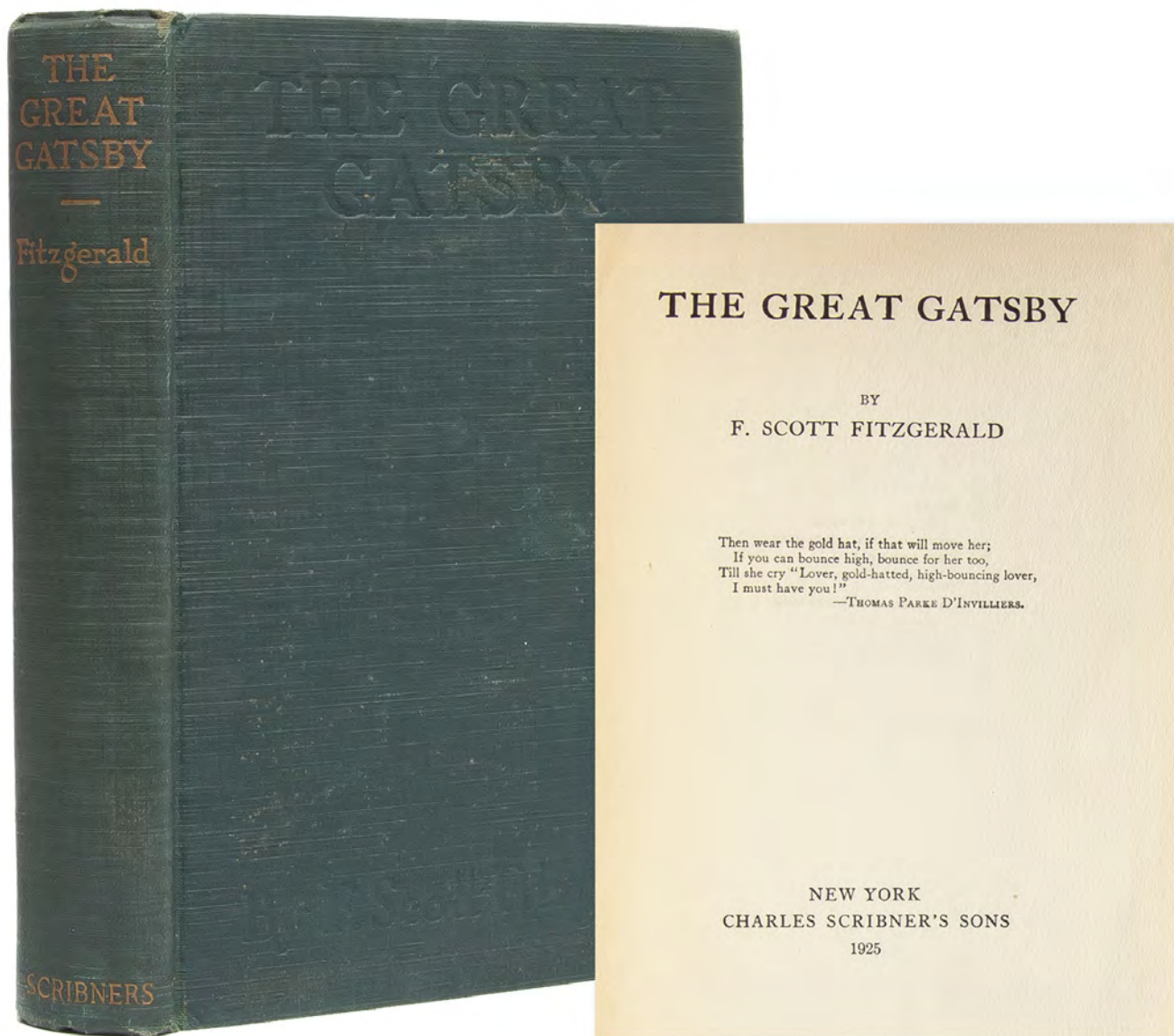
Fitzgerald's famous and haunting novel about wealth and desire during the Jazz Age

28. Fitzgerald, F. Scott

THE GREAT GATSBY

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

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



An exceedingly scarce work in a very attractive Riviere binding

29. Fletcher, John

WIT WITHOUT MONEY. A COMEDIE, AS IT HATH BEENE PRESENTED WITH GOOD APPLAUSE AT THE PRIVATE HOUSE IN DRURIE LANE, BY HER MAJESTIES SERVANTS

London: Printed by Thomas Cotes for Andrew and William Crooke, 1639 [i.e. 1640]. First edition. First edition of "the best essay of Fletcher in the comedy of London life" (Schelling, I, p. 527). A highly popular work, it was frequently staged throughout the 17th century, including during the Interregnum when the theatre was officially banned. It is seldom encountered in commerce: the last copy to appear at auction was sold by Christie's in 2001.

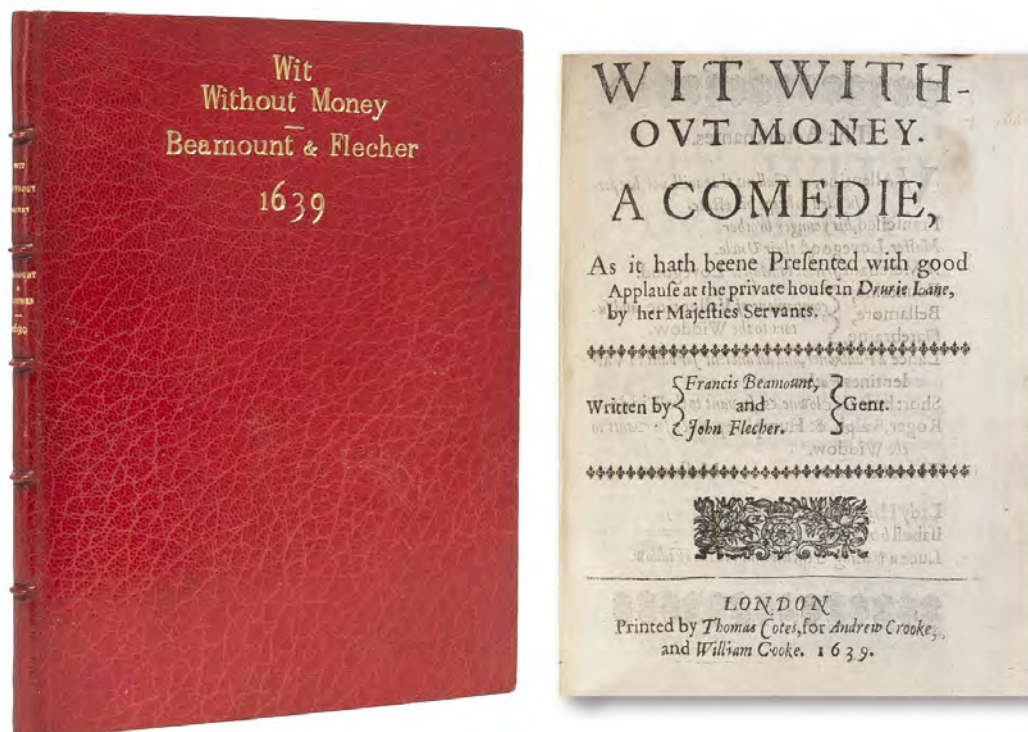
Small quarto (176 x 131 mm). Early 20th-century red crushed levant morocco by Riviere & Son, spine and front cover lettered in gilt, board edges and inner dentelles gilt, marbled endpapers, edges gilt. Title page with woodcut ornament and fleur-de-lis borders; pp. 2-3 with woodcut head- and tailpieces composed of coroneted harps and flowers.

Typed bookseller's description loosely inserted; label of Arbury Library, Cambridge on front pastedown; "1660" in contemporary hand to title page; some leaves with signatures provided in pencil. Binding bright, mild offsetting to endpapers from turn-ins, a little closely cropped at upper and lower margins without loss to text, occasional small marks but clean overall. A fine copy.

Written largely in prose rather than verse, *Wit Without Money* was likely first performed in 1614 (one year after Beaumont's retirement and two before his death) and was entered into the Stationer's Register in 1639 as a solo composition by John Fletcher. Yet in their own time as in ours, "Francis Beaumont and John Fletcher are forever linked as the English language's greatest writing duo," and the title page attributes the work to both (Elizabethan Drama). "Fletcher began to work with Beaumont in about 1607, at first for the Children of the Queen's Revels and its successor, and then from 1609 until Beaumont's retirement in 1613 mainly for the King's Men at the Globe and Blackfriars theatres...the canon of Beaumont and Fletcher plays is approximately represented by the 52 plays in the folio *Fifty Comedies and Tragedies* (1679)...Of these not more than 12 are by Beaumont or by Beaumont and Fletcher in collaboration...the others represent Fletcher either unaided or in collaboration with other dramatists" (Britannica).

A comedy of wits in which the squandered misogynist Valentine meets his intellectual match in the wealthy Lady Hartwell, *Wit Without Money* was able to maintain its popularity in print and onstage through the tumult of the Jacobean period, during the Civil War and even through the "guerilla theatre" era of the Interregnum (Grissold). When monarchy and theatre both returned to England with the Restoration, it was among the first revived plays; Andrew Crooke released a 1661 quarto edition, and the Samuel Pepys documented his own attendance at a performance in 1663 (Pepys Diary Project).

ESTC S101208; Greg, II, 563(a); Lowndes, I, p. 137; Pforzheimer 374; Tannenbaum 593. Felix Emanuel Schelling, *Elizabethan drama 1558-1642*, 1908. Fine.



The second book by the first American-born female novelist, promoting education and female friendship

30. [Foster, Hannah Webster] *A Lady of Massachusetts, the Author of The Coquette*

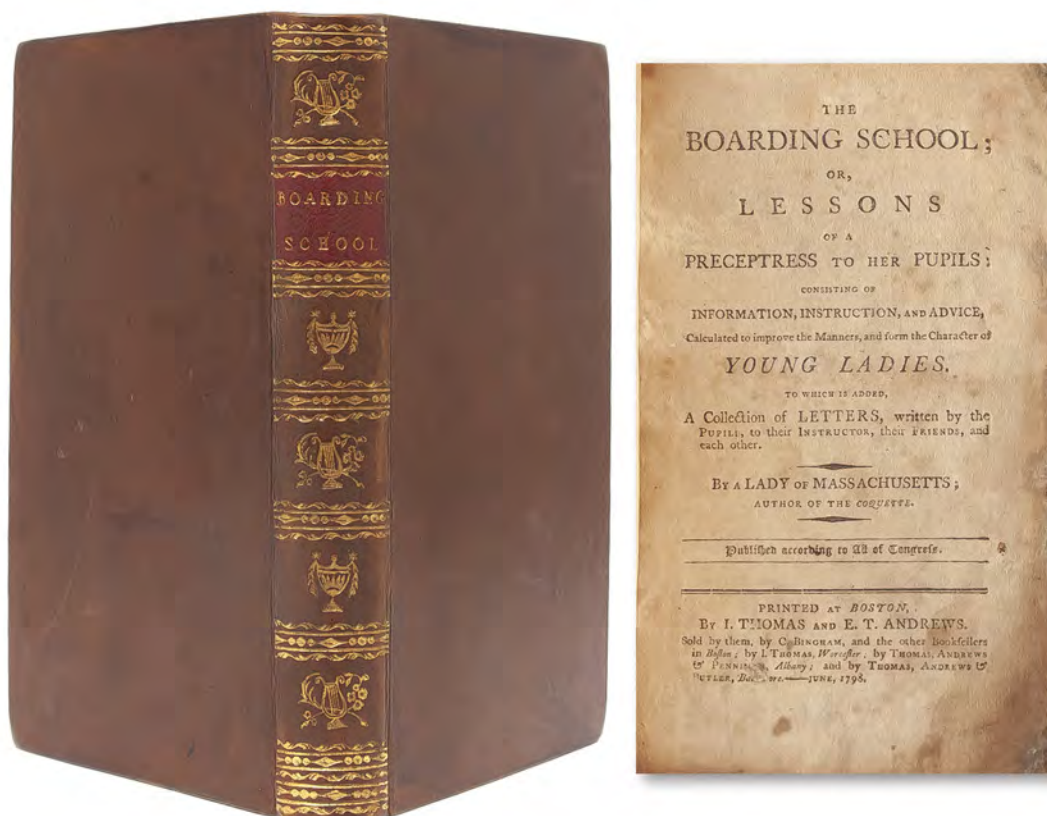
THE BOARDING SCHOOL; OR, LESSONS OF A PRECEPTRESS TO HER PUPILS

Boston: Isaiah Thomas and E.T. Andrews, June 1798. First edition. Rebound to style in full calf with morocco and gilt to spine. Original endpapers retained. 252 pages. Paper repairs to chips along the outer edges of title and dedication pages, not touching text. Pages toned with light scattered foxing throughout, mostly limited to pages 193-209; overall unmarked, legible, and pleasing. The second work by the first native-born American woman novelist, it has become quite scarce. Currently the only first edition on the market, this title has appeared only three times at auction since 1983.

The rare second novel by best-selling Massachusetts author Hannah Webster Foster. Only one year before, the release of her epistolary novel *The Coquette* made Foster a literary sensation. "Not only was it the first novel written by a native-born American woman, in its depiction of an intelligent and strong-willed heroine, the novel transcends many of the conventions of its time and place" (*History of American Women*). Her sophomore release was no less important. Continuing to deploy the popular epistolary form of its predecessor, *The Boarding School* "promotes improved female education through its depiction of an exemplary boarding school teacher" and remained "equally concerned with the status of women in the early republic" (ANB).

At a time when the fledgling nation was debating women's status and establishing its earliest statutes on schooling, Foster uses her platform to argue "the many advantages of a good education and the importance of improving those advantages." Dividing the work into two key sections, Foster uses the first portion to describe "the finishing school run by Mrs. Maria Williams, including exhortations on social conduct, reading, and general preparations for survival"; meanwhile, the second portion is dedicated to "letters from the students to the teacher and to each other, demonstrating the beneficial effects of Mrs. William's instruction" (*History of American Women*). Recent scholarship has emphasized that *The Boarding School* builds upon an already central concern in Foster's prior novel: "the crucial role played by tightly knit circles of women" which "would have been deeply resonant to the young women who were her primary readers" (Pettengill). Like *The Coquette*, her second book "portrays women during the crucial transition in their lives from daughterhood to wife-and-motherhood, from parental to husbandly authority. But the boarding school set is younger, with school days still fresh in their memories, and the complications of courtship and marriage only just coming into their range of vision... in *The Boarding School*, the male world is shadowy and vague...[not yet] jostling the women with demands that threaten even as they support the logical self-sufficiency of sisterhood and the female sphere" (Pettengill). By bridging the didactic advice book with the epistolary novel, Foster suggests that women need education as "the foundation of a useful and happy life" and that school provides them with this as well as with a lifelong female community built on shared experience. The "perfect Republican mother," Mrs. Williams provides the girls with the perfect model on which to base themselves, giving Foster a means for arguing that women must educate other women in order to create a strong and lasting national foundation (Newton).

BAL 6242. ESTC W29990. Evans 33748.



Considered one of the world's finest class satires

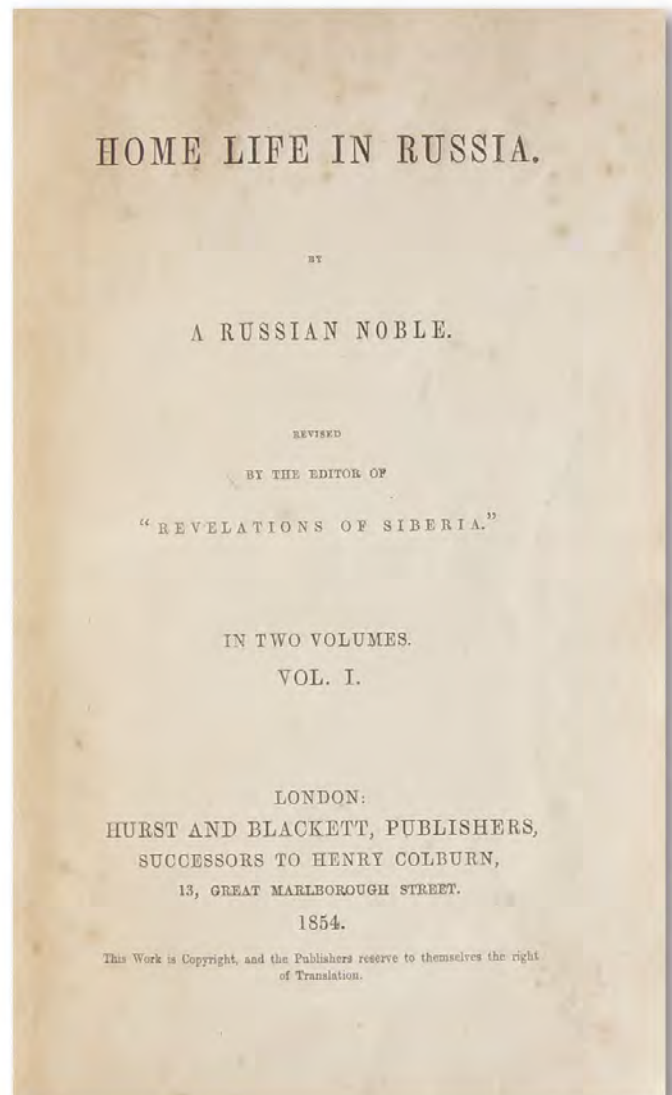
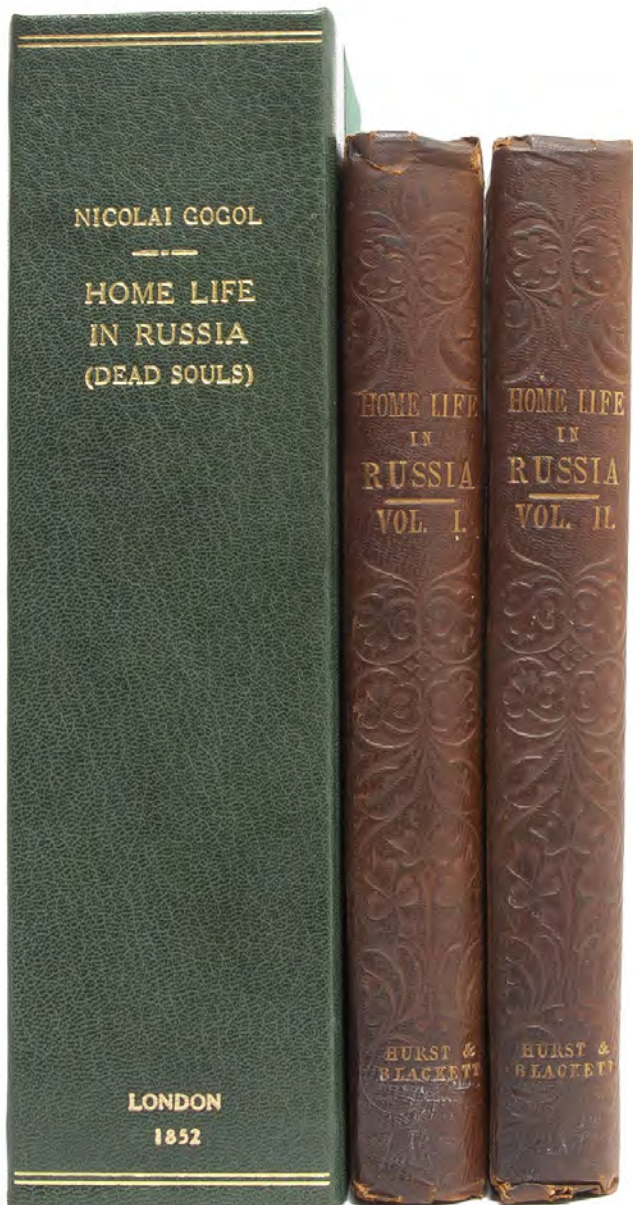
31. [Gogol, Nicolai Vasilivich]

HOME LIFE IN RUSSIA. [DEAD SOULS] BY A RUSSIAN NOBLE

London: Hurst and Blackett, Publishers, 1854. First English language edition. The early first translation into English of Gogol's masterpiece, *Dead Souls*. This translation appears decades before the mass translation of the Russian cannon in the 1880s. Bound in the publisher's original olive cloth with yellow coated end papers. Both volumes toned at the spines and extremities, slight wear at the spine ends and corners, but overall a Very Good, attractive set in original, unsophisticated condition. Housed in a custom clamshell case.

The novel for which Gogol remains best known, is "considered one of the world's finest satires, tracing the adventures of the landless and social-climbing Pavel Ivanich Chichikov, a civil servant out to seek his fortune...In the Russia of the novel, landowners must pay taxes on dead serfs until a new census has removed them from the tax rolls. Chichikov sets off to buy dead serfs -- thus relieving property owners of their tax burden -- and he mortgages them to acquire funds to create his own estate...Eventually, rumours spread about Chichikov, who even forges a will to gain the landed estate required to mortgage the dead souls, but he is discovered and arrested" (*Britannica*). It is only with the help of a crafty lawyer that Chichikov goes free, after the pair show how Chichikov's misdeeds were only made possible by the supporting misdeeds of the elite.

Very Good.



Born of the author's financial need, a novel goes on to become one of the most-read of the century

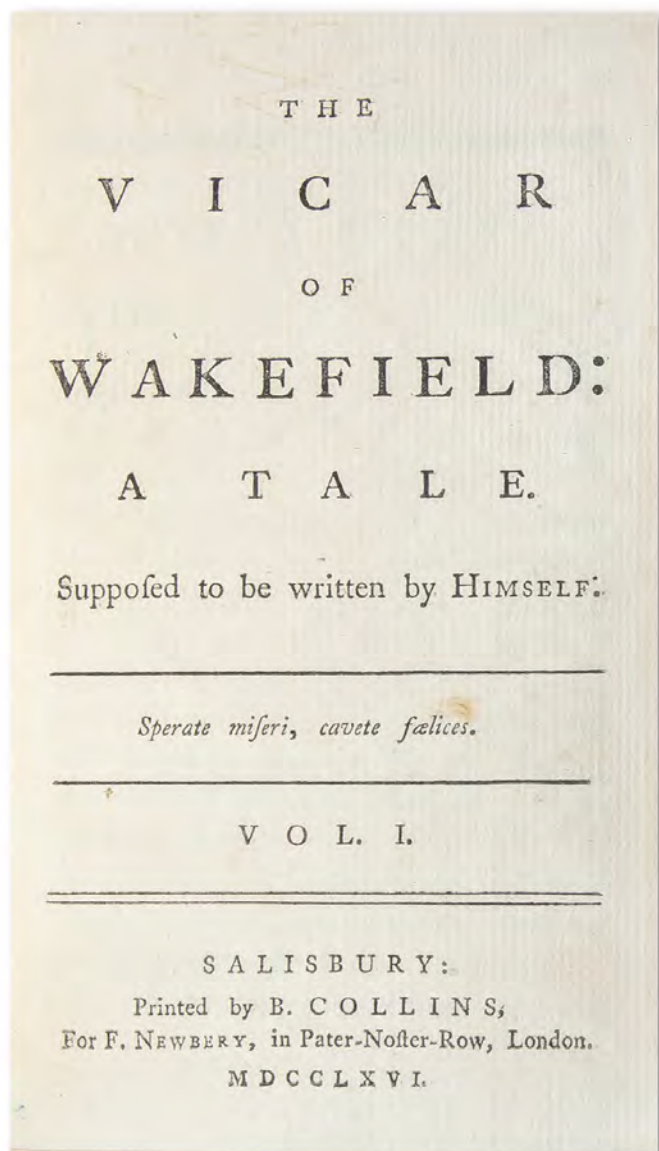
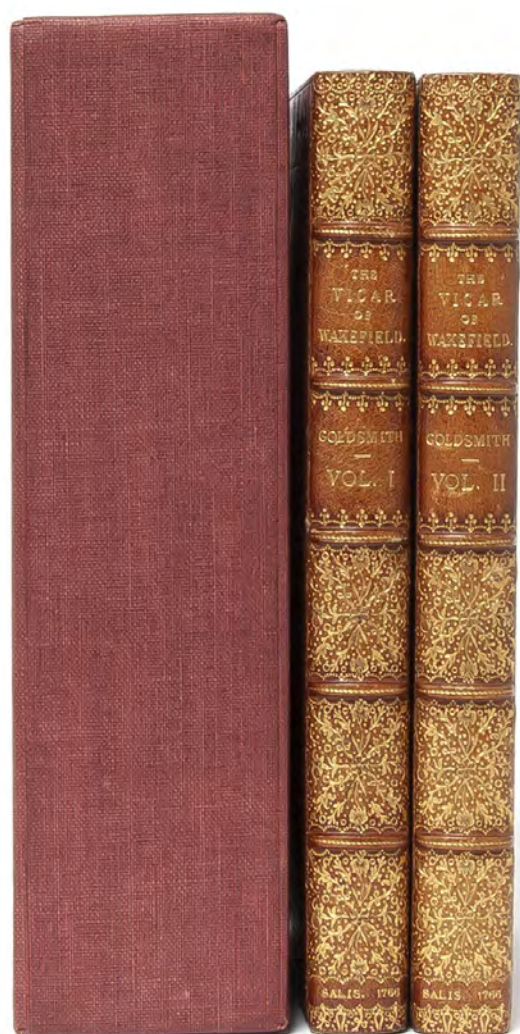
32. Goldsmith, Oliver

THE VICAR OF WAKEFIELD (IN 2 VOLS.)

Salisbury: Printed by B. Collins for F. Newbery, 1766. First edition. Finely bound by Riviere & Son in full crushed morocco ornately stamped in gilt to spine and boards. All edges gilt. Inner dentelles gilt. Blue coated endpapers. Measuring 155 x 90mm and collating complete: [2], 214; [2], 223, [1, blank]. A first edition plagued by misprints and errors, there are four variants identified with no priority; the present is Temple Scott's variant B, with no catchword on page 213 of volume I, the correct catchword "him" on volume II page 39 and the correct page number on volume II page 159. A lovely copy outside and in, with just light sunning to spines; bookplates to early leaves, else fresh and with no signs of use. Housed in a custom cloth slipcase.

Reportedly published as a means for thwarting debt, The Vicar of Wakefield became one of the most popular novels of the late 18th century. Mixing irony with sentimentalism, it paints a portrait of village life "narrated by Dr. Primrose, the title character, whose family endured multiple trials -- including the loss of their fortune, the seduction of a daughter, the destruction of their home by fire, and the vicar's incarceration -- before all is put right at the end" (Britannica). Plagued by numerous errors in its first edition, the printed work's imperfection was noted with amusement by its author in the printed advertisement: "There are an hundred faults in this Thing, and an hundred things might be said to prove them beauties. But it is needless. A book may be amusing with numerous errors, or it may be very dull without a single absurdity."

ESTC T146176. Grolier English Hundred 53. Scott B.



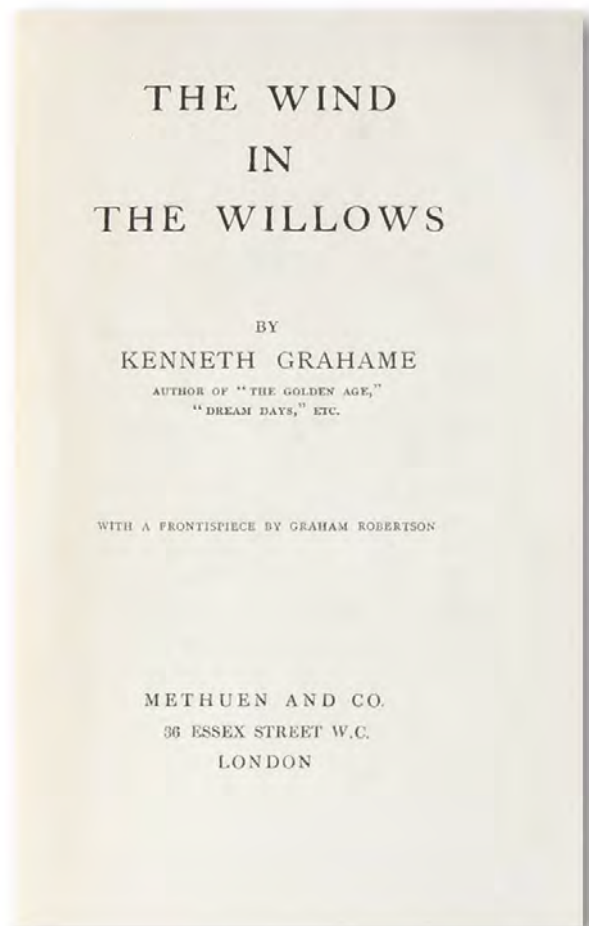
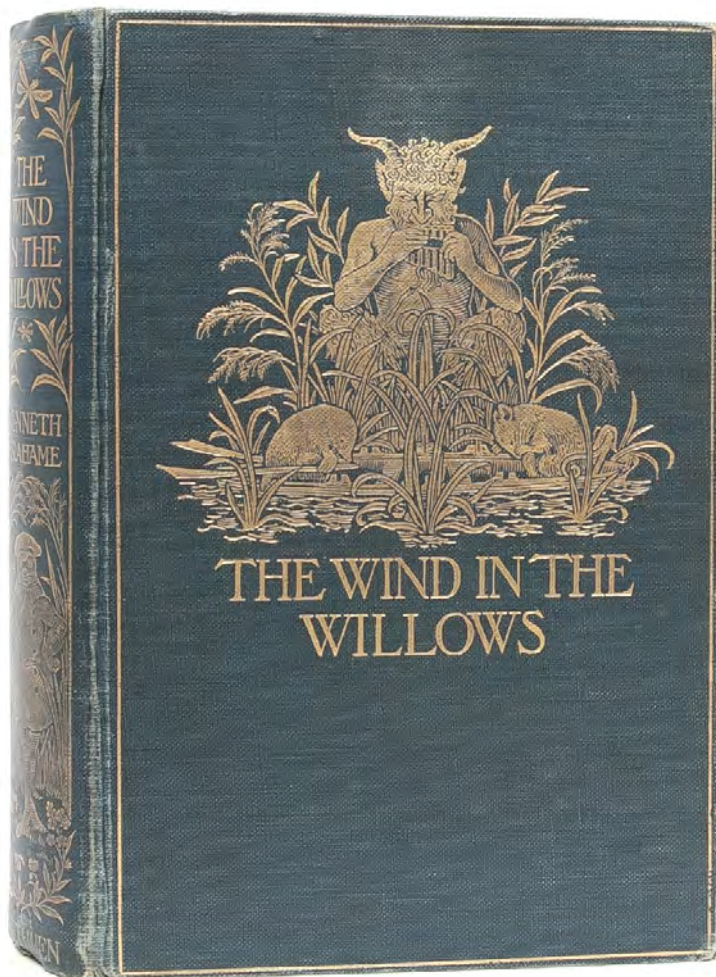
"Whimsical, fascinating by its apparent seriousness and that sense of underlying poetry"

33. Grahame, Kenneth

THE WIND IN THE WILLOWS

London: Methuen and Co., 1908. First edition. A Near Fine copy of the book in the publisher's original green cloth binding, stamped in gilt. Minor wear at the spine ends, short one inch split to rear inner hinge, faint ghost from removed article on front free end paper, but generally in excellent condition internally.

Grahame's famed children's novel, featuring the beloved Mr. Toad, Rat, Badger, and Mole. Grahame began writing the book in 1908 – in his late 40s -- 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 into the well-known play *Toad of Toad Hall*, by A.A. Milne, 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). Near Fine.



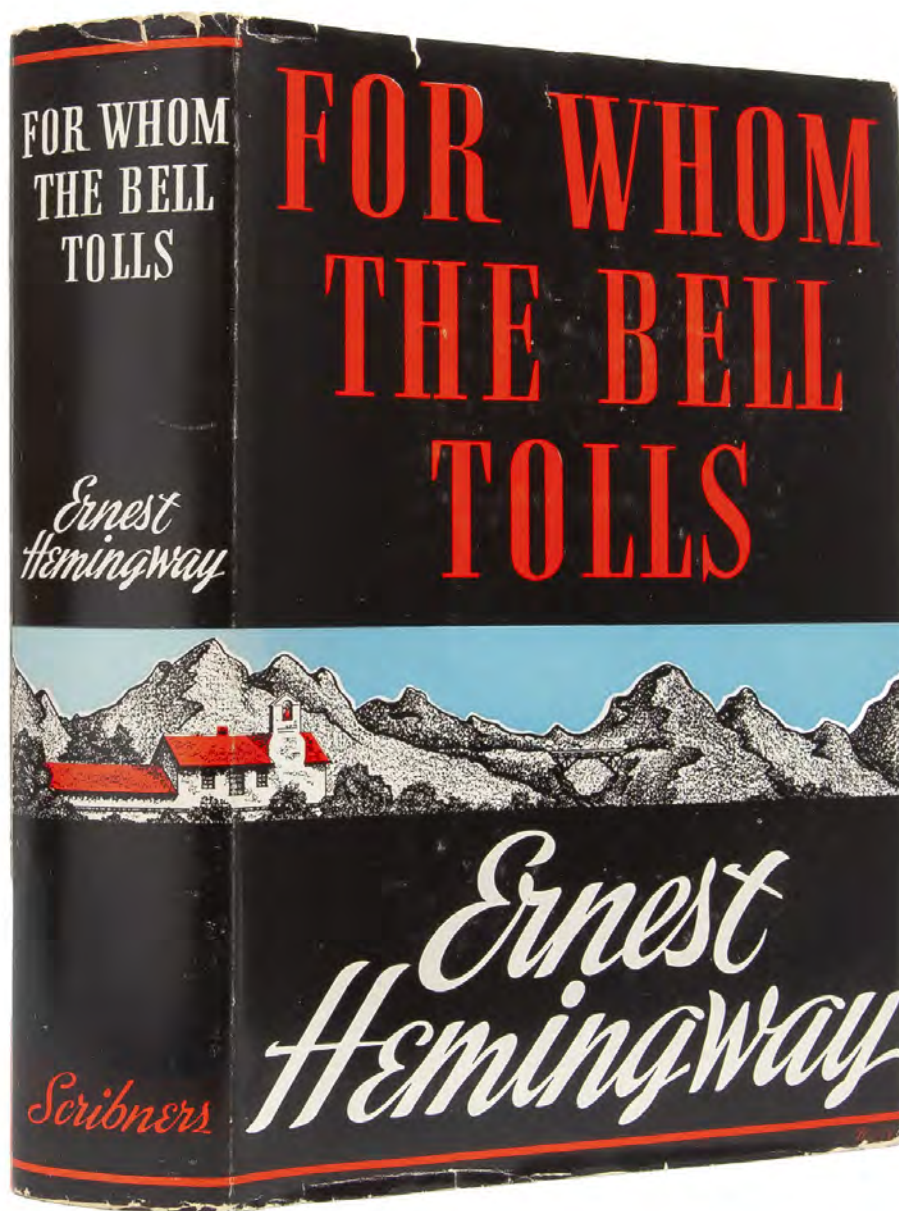
A lovely copy, quite uncommon in this condition

34. Hemingway, Ernest

FOR WHOM THE BELL TOLLS

New York: Charles Scribner's Sons, 1940. First edition. A Fine copy in Near Fine dust jacket. Book is basically pristine, with the original light brown top-stain still clearly visible. Jacket with very slight wear at the spine ends and extremities, but bright, fresh and unrestored. A surprisingly difficult book to find in collectible condition.

Set near Segovia, Spain in 1937, the novel "tells the story of American teacher Robert Jordan, who has joined the anti-fascist Loyalist army. Jordan has been sent to make contact with a guerilla band and demolish a bridge to advance the Loyalist offensive. Unfolding during Jordan's last 72 hours, in which he falls in love with Maria, who has been assaulted by fascist soldiers, and in which he befriends the shrewd but cowardly guerilla leader Pablo and his courageous wife Pilar" (Britannica). Heartbreaking in every way, it is a novel that speaks to the best and worse in human nature and reminds us that despite the grand scope of war, what we fight for hardest are those individuals closest to us. "For Whom the Bell Tolls is a tremendous piece of work. It is the most moving document to date on the Spanish Civil War, and the first major novel of the Second World War" (Contemporary NY Times Book Review). Fine in Near Fine dust jacket.

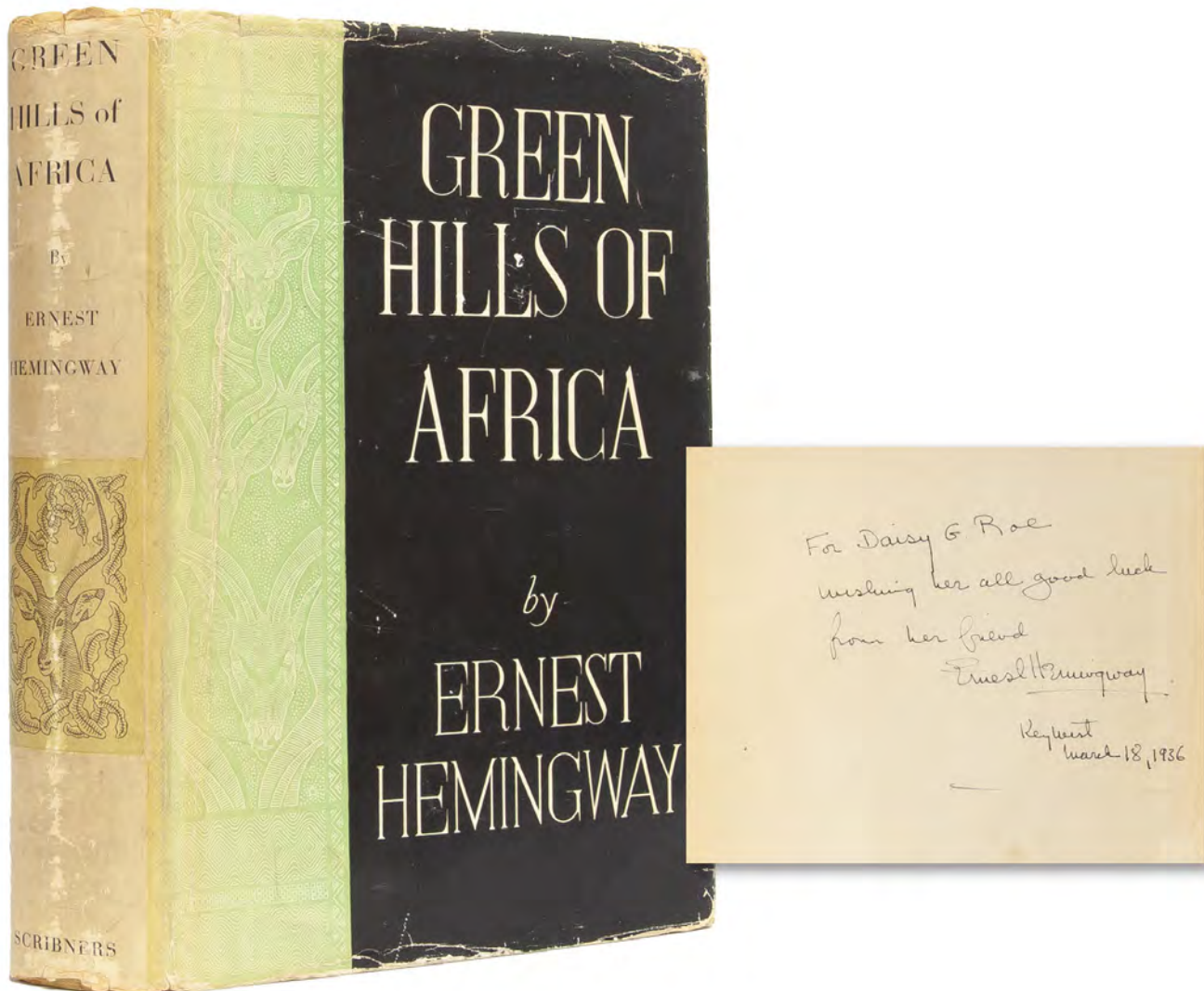


*Presented to a Florida neighbor***35. Hemingway, Ernest****GREEN HILLS OF AFRICA***Inscribed First Edition*

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

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

Very Good in Very Good dust jacket.



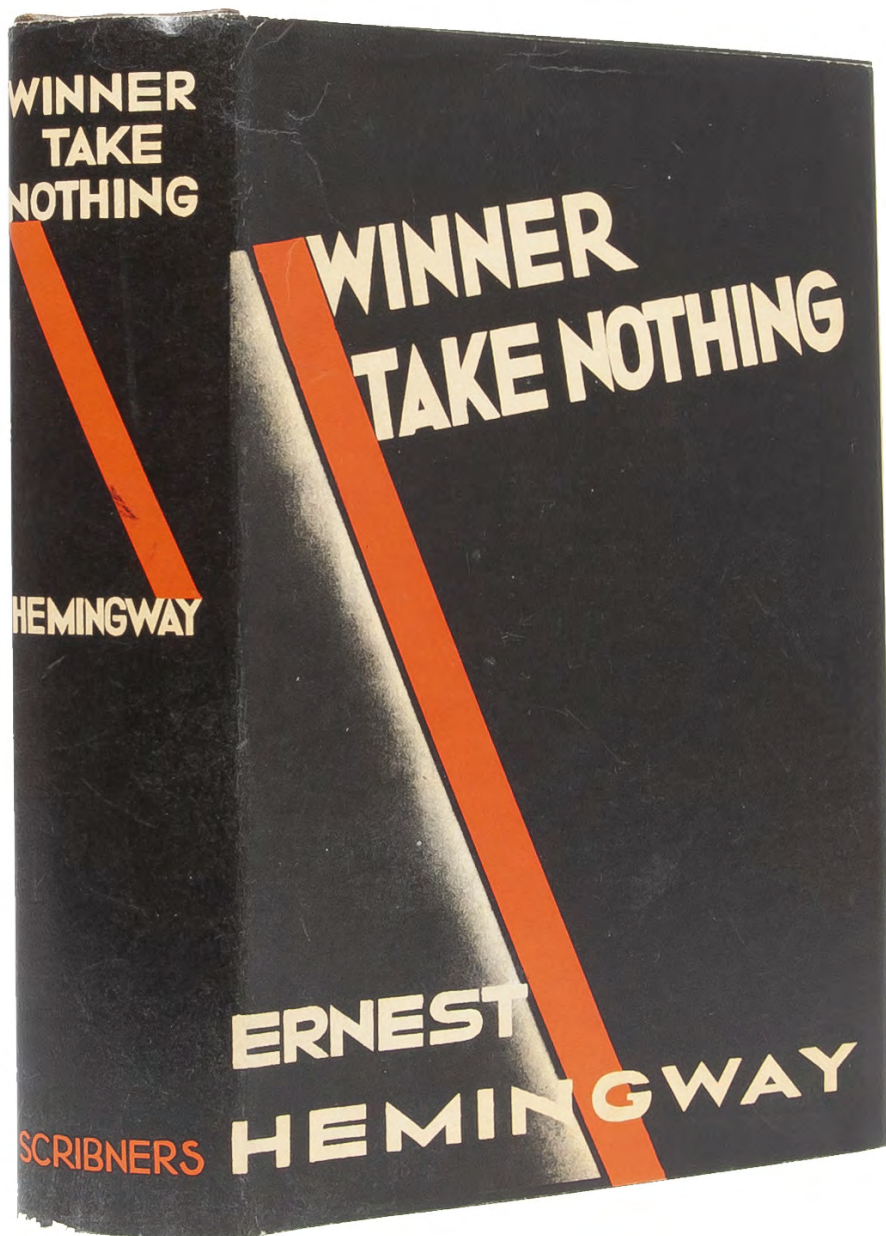
Includes what Joyce called "one of the best short stories ever written"

36. Hemingway, Ernest

WINNER TAKE NOTHING

New York: Charles Scribner's Sons, 1933. First edition. First printing with "A" on copyright page and Stallings review on the rear dust jacket panel. A Fine copy of the book with the spine slightly toned and a small shop sticker to the rear paste-down. In a nearly Fine, unrestored dust jacket with some chips and tears to the front flap, otherwise a lovely copy overall.

A 1933 collection of short stories by Nobel Prize Winner Ernest Hemingway, including A Clean, Well Lighted Place, which James Joyce called "one of the best short stories ever written." Many of the stories here appear in print for the first time – and would appear again in later collections. In the year of the collection's publication, Hemingway would go to Africa, an experience which he would later use to write Green Hills of Africa and The Snows of Kilimanjaro. "There are two stories that show a sudden expansion of Hemingway's range, yet both are beautifully simplified and pure. These are Wine of Wyoming and The Gambler, The Nun, and The Radio" (Contemporary New York Herald Review). Fine in Near Fine dust jacket.



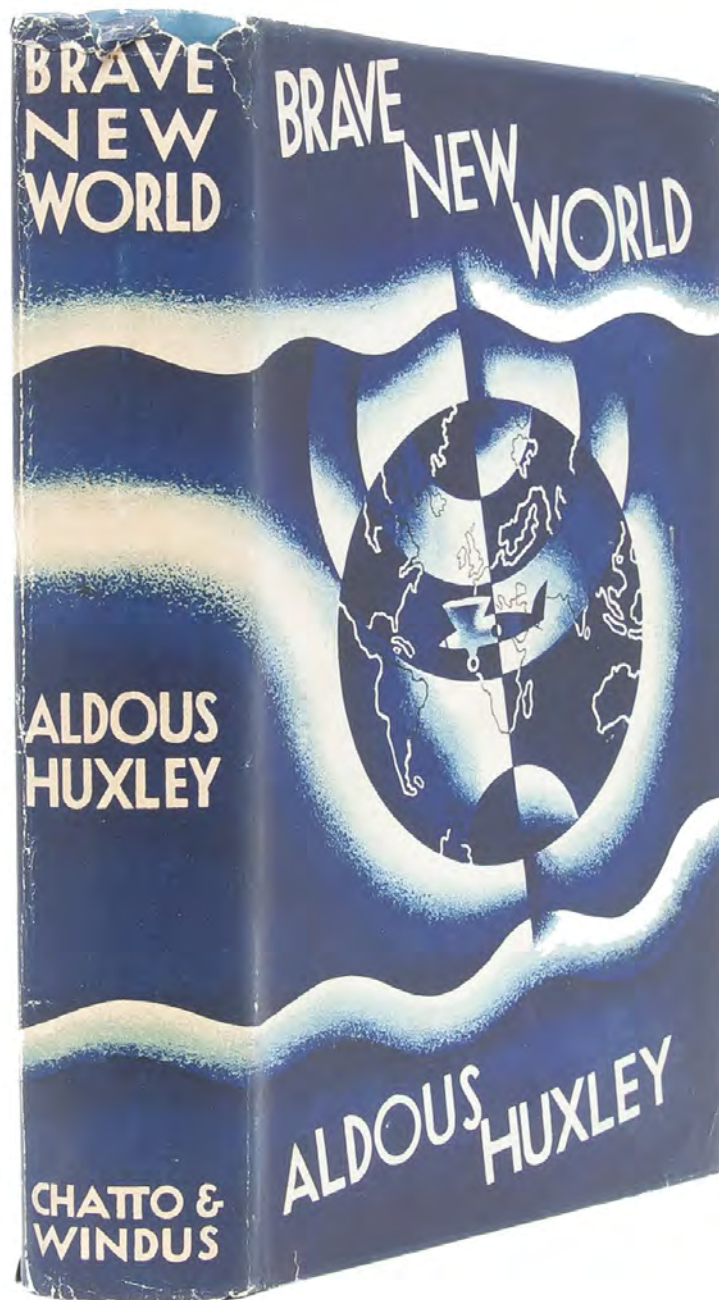
Huxley's influential dystopian novel in excellent condition

37. Huxley, Aldous

BRAVE NEW WORLD

London: Chatto & Windus, 1932. First edition. A Nearly Fine copy of the book on account of gentle cocking of the spine in VG+ dust jacket with a few small chips at the crown and corners; spine slightly toned. Contemporary owner's name on the front endpaper. Overall a pleasing copy.

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



The signed limited edition of Huxley's influential dystopian novel

38. Huxley, Aldous

BRAVE NEW WORLD

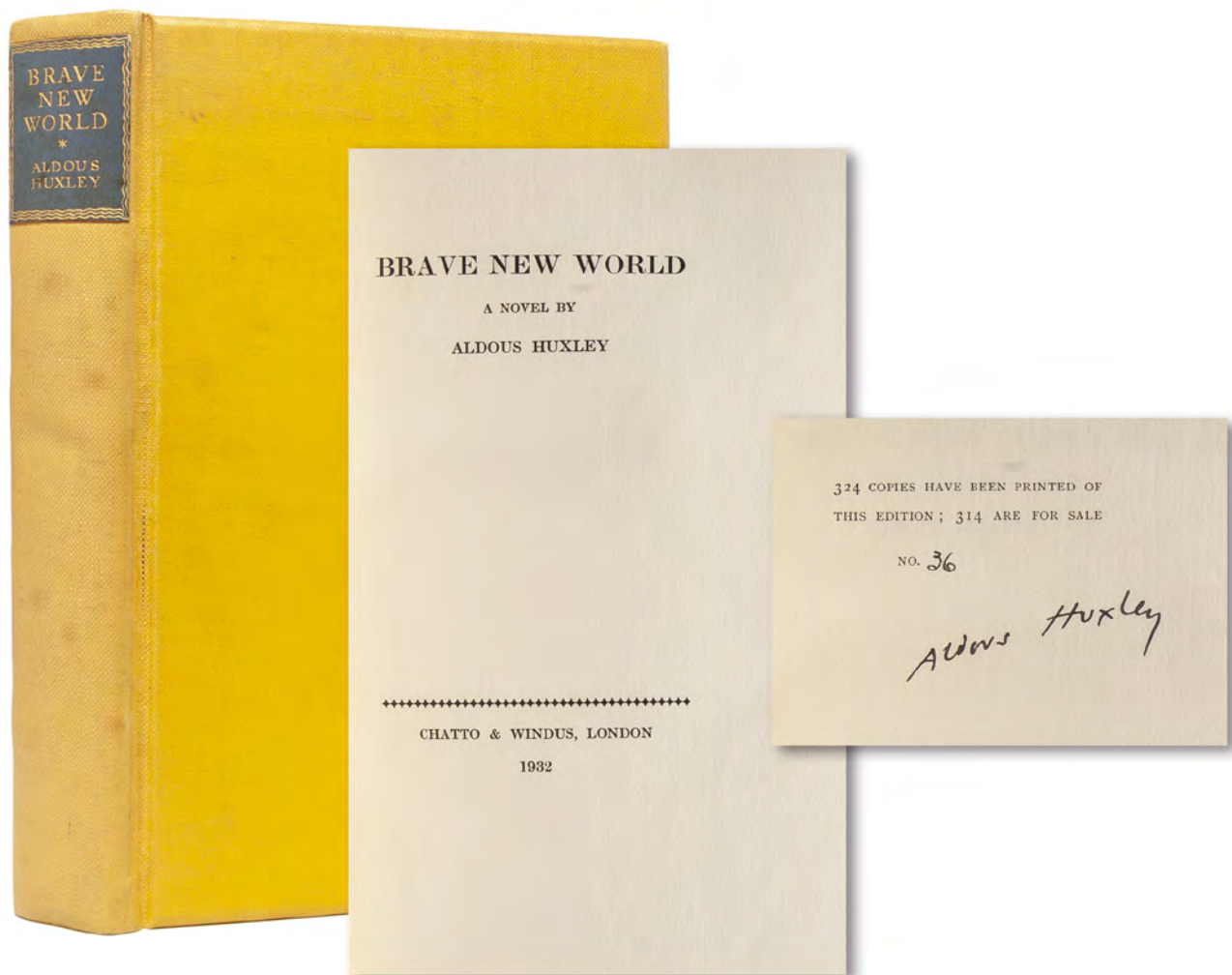
Signed Limited Edition

London: Chatto & Windus, 1932. First edition. First British edition, signed limited issue, number 36 of 324 copies signed and numbered by the author and specially bound. Octavo. Original yellow cloth over beveled boards, blue morocco spine label, top edge gilt, others untrimmed. Spine lightly toned and bumped at center and foot, cloth very lightly mottled, sides bright, browning to endpapers, contents fresh. A very good copy indeed.

The UK edition was split into signed and trade issues, published simultaneously on 2 February, following publication of the signed issue of the US edition on 21 January, and preceding the US trade issue on 4 February.

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

Bromer A29.2. Near Fine.



A foundational California novel by a key advocate for Indigenous Peoples' rights

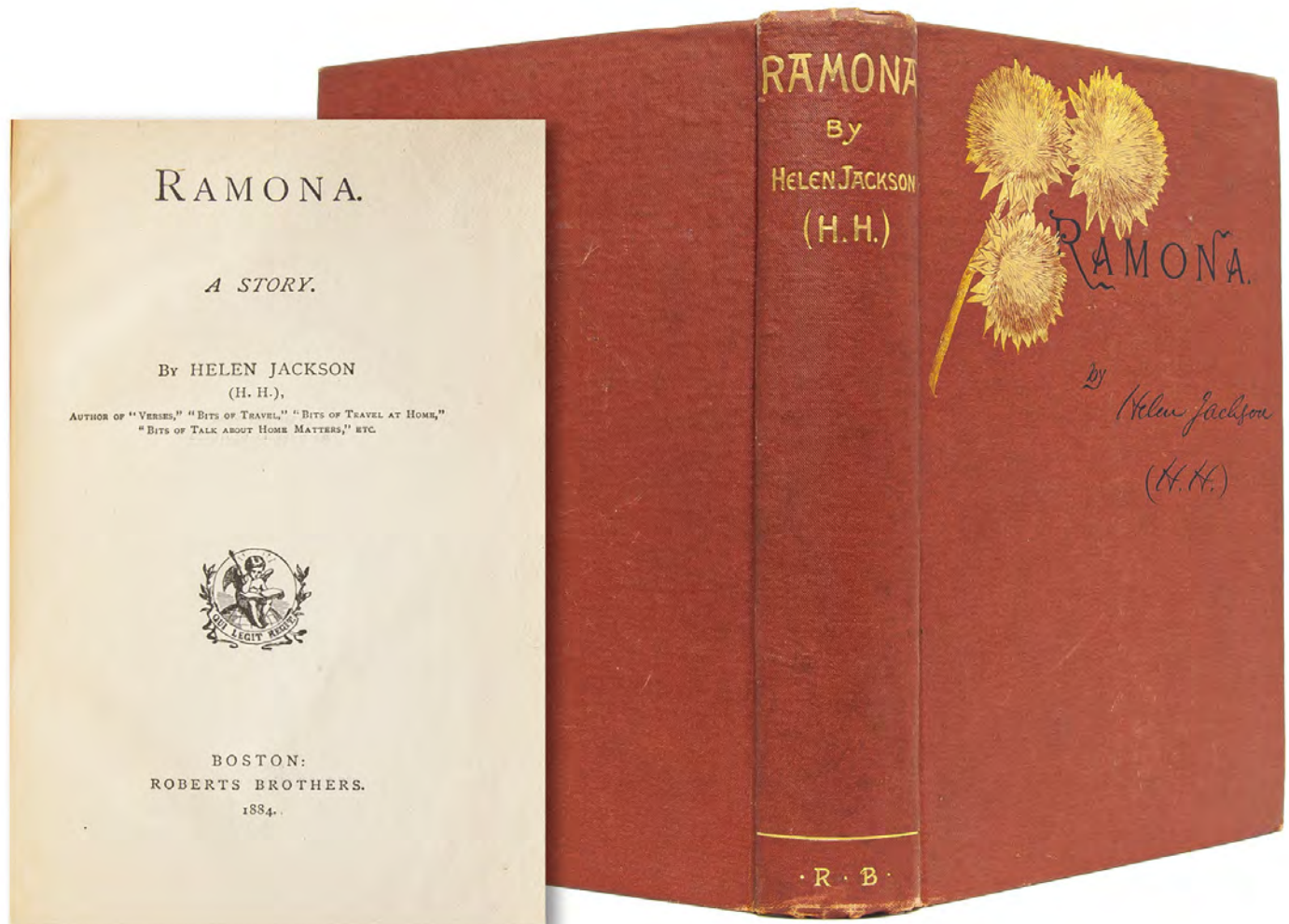
39. Jackson, Helen Hunt

RAMONA. A STORY

Boston: Roberts Brothers, 1884. First edition. Original brick red publisher's cloth binding stamped in gilt on the spine and black and gilt on the front board. A Fine copy with a touch of wear at the spine ends and one small chip from the rear floral endpaper. Four pages of publisher's ads in the rear. In all, a bright, pleasing copy of an important work usually found in worn condition.

Following a series of devastating personal losses, Helen Hunt Jackson turned to writing both fiction and non-fiction as a means of supporting herself. Throughout her career, her works had a decidedly progressive bent. "By the 1880s, when Jackson first visited Southern California, she was an unabashed activist as well as a belletrist. *Ramona* offers an almost unmitigated denunciation of U.S. imperialism in California, presenting the region in a dystopian light, as a paradise gone bad" (Phillips). The work for which she is now best remembered, *Ramona* narrates the tragedy of a half-Indigenous and half-Scottish woman and her Indigenous lover Alessandro. The prejudices of those around them force the couple "to wander through Southern California as through a nightmare world, isolated, dispossessed of their rightful connection to the land, and longing to be consoled for the ruin of their dreams. Jackson created the first figures in a long line of disappointed, deracinated heroes who populate the later Southern California fiction of writers as diverse as Nathanael West, Evelyn Waugh, Thomas Pynchon, and Joan Didion" (Phillips).

Zamorano 80. BAL 10456. Fine.



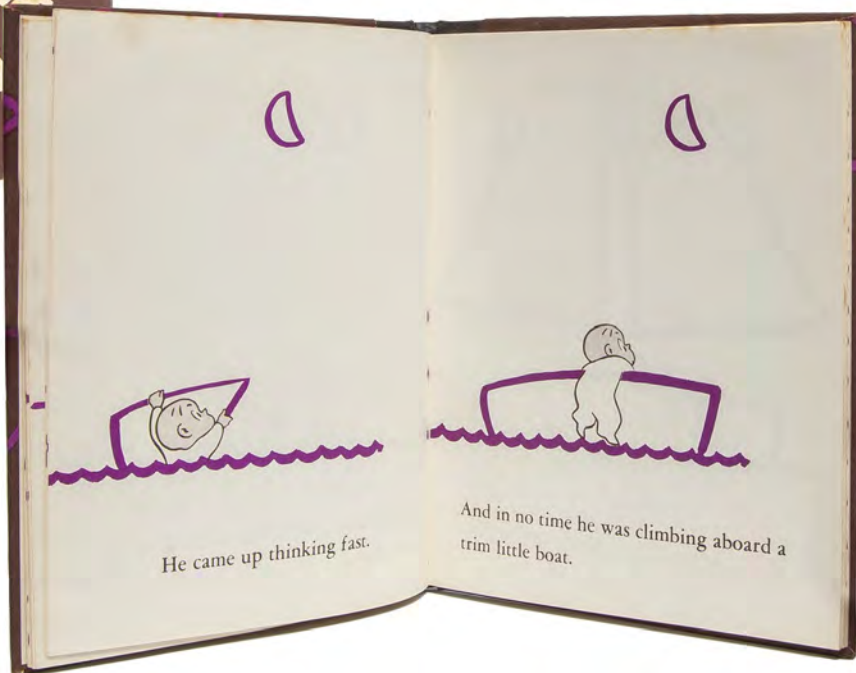
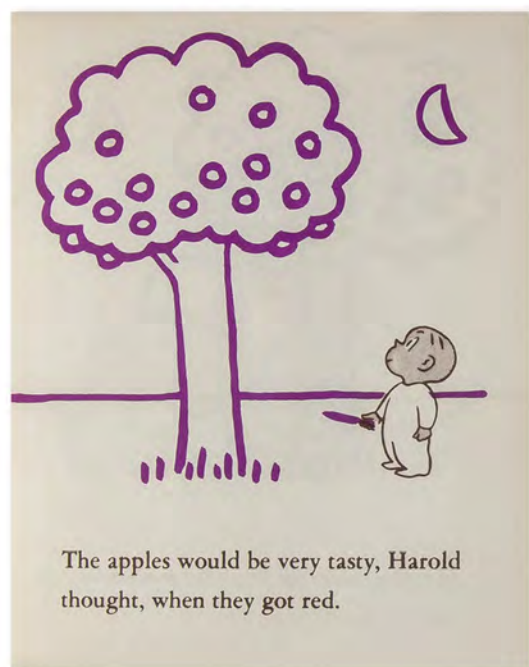
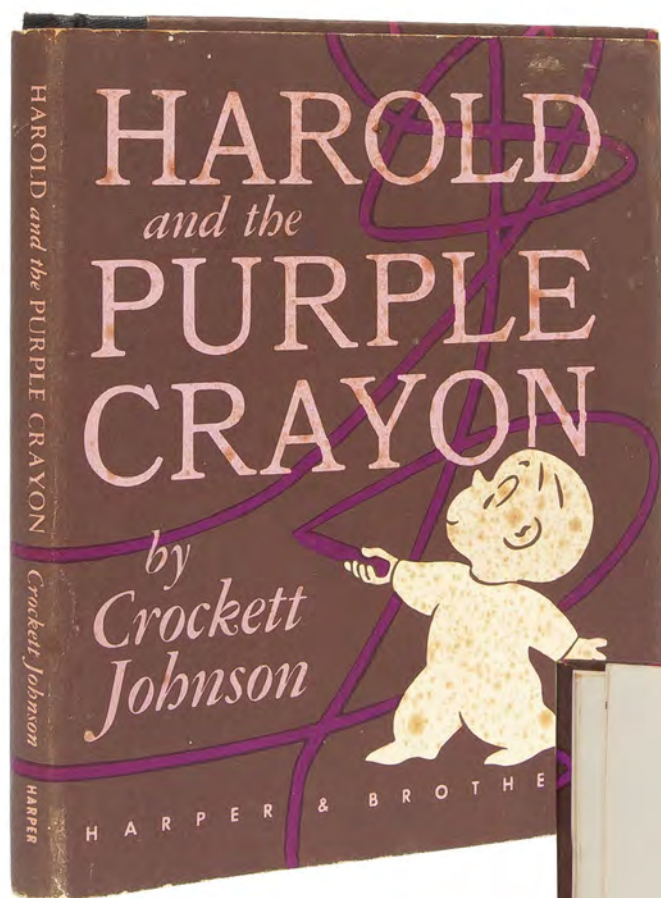
A lovely copy of this famous picture-book, exploring the possibilities of art

40. Johnson, Crockett

HAROLD AND THE PURPLE CRAYON

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

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



A towering monument of modernist writing, among the most complex novels in English

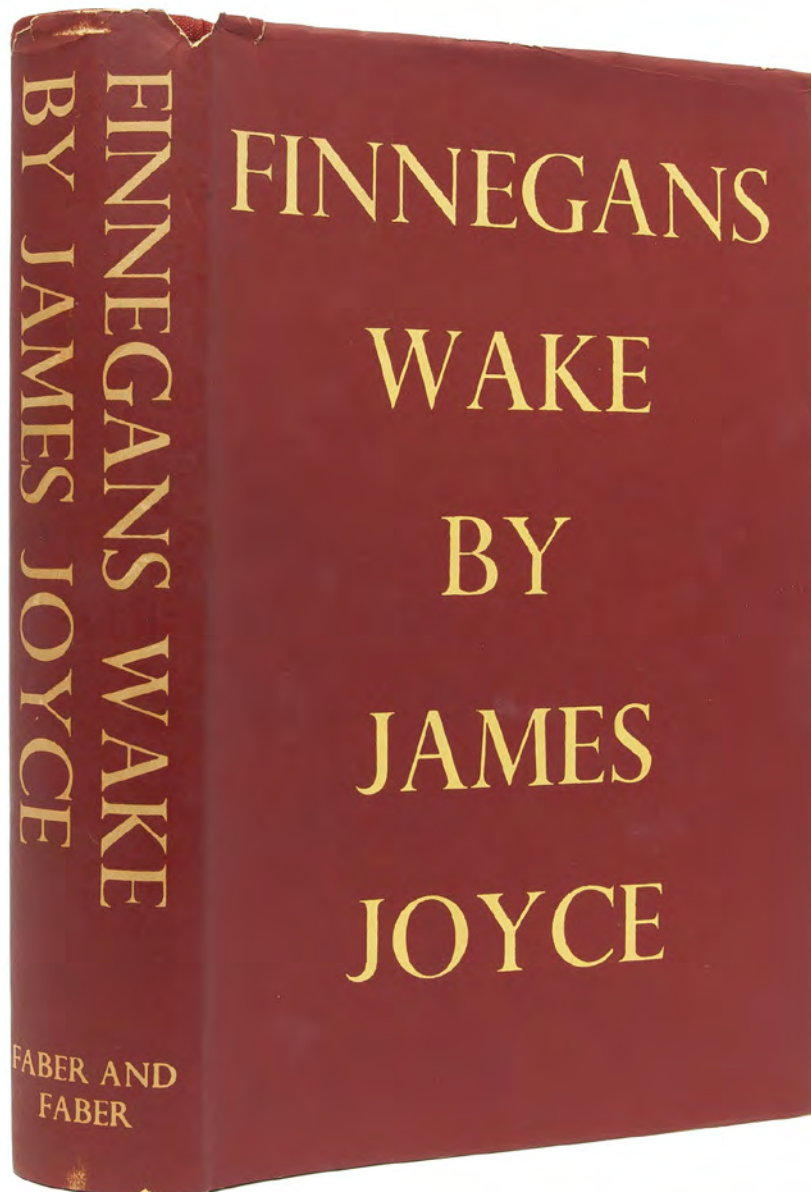
41. Joyce, James

FINNEGANS WAKE

London: Faber and Faber, 1939. First edition. First edition, first impression, trade issue, of Joyce's final work. Octavo. Original red cloth, lettering to spine in gilt, top edge yellow, others untrimmed. With dust jacket. Binding sharp, the cloth bright, a touch of foxing to endpapers, light browning to first blank and last leaf, else internally clean; a near-fine copy in like dust jacket, couple of chips at head of the slightly sunned spine panel, a few nicks to edges, else bright and fresh, not price clipped; a remarkably attractive copy. The print run for the standard trade edition was 3,400, of which 950 copies in sheets were destroyed.

Among the most influential and complex Modernist works, *Finnegans Wake* "blends the reality of life with a dream world. The motive of the novel, inspired by the 18th century Italian philosopher Giambattista Vico, is that history is cyclical...the novel's plot is nearly as complex as the linguistic tactics deployed by Joyce, who combined a number of languages and utilized complex sonic implications to create an atmosphere of wordplay and hidden meaning throughout the entirety of *Finnegans Wake*" (*Britannica*). A natural progression from his earlier masterpiece *Ulysses*, *Finnegans Wake* shows Joyce pressing his ability to weave together numerous languages, cultural mythologies, and national literatures to defy boundaries and binaries we so often lean on to understand the world.

Slocum & Cahoon A47; Connolly, *The Modern Movement*, 87. Near Fine in Near Fine dust jacket.



A lovely copy, with provenance from Andre Gide and Pierre Berge

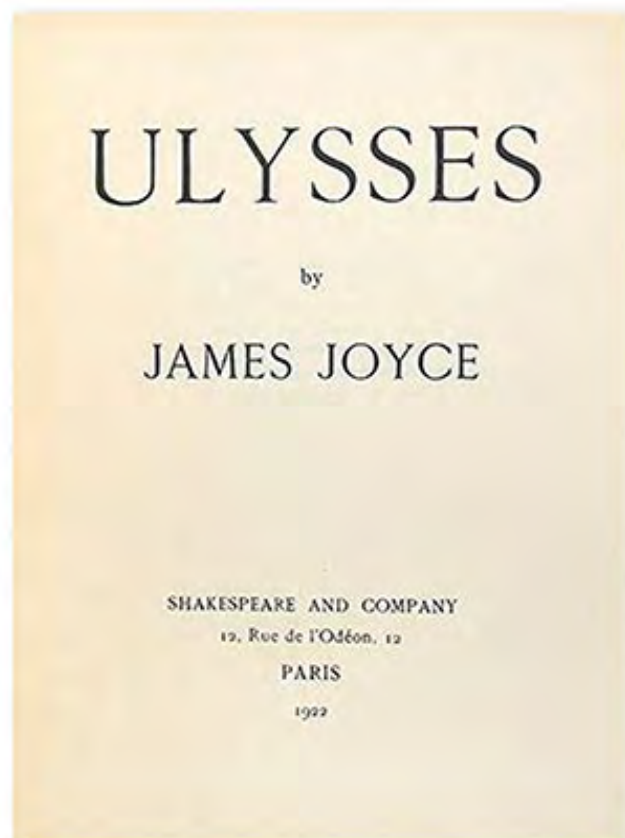
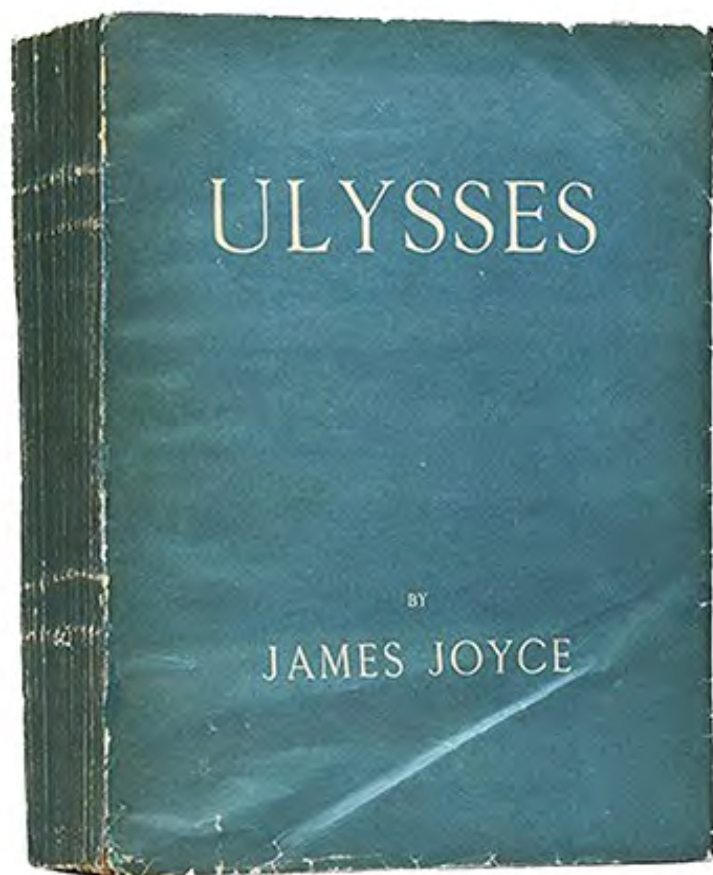
42. Joyce, James

ULYSSES

First edition. Number 555 of 750 copies on handmade paper numbered 251 to 1,000, in the distinctive blue wrappers. Original blue wrappers, front wrapper lettered in white. Booklabel of Pierre Bergé (loose). Minor creases to front wrapper, extremities slightly frayed as usual, some minor repairs to joints, crease to preliminary blank, some light browning; a crisp and near-fine copy. Housed in a custom blue morocco-backed folding box.

The original purchaser of this copy, as recorded by Sylvia Beach, was André Gide. Sylvia Beach's *Ulysses* notebook records, from 21 May 1921 to 1 July 1922, the names of subscribers and the order date for the first edition of *Ulysses*. Copy 555 is duly noted as purchased by André Gide on 27 February (during the month of publication). The extant evidence suggests that André Gide was a significant admirer of Joyce. On 30 April 1931 he wrote to Joyce expressing pleasure at receiving "une lettre du grand Joyce" ("a letter from the great Joyce") and signed himself "votre admirateur attentif et affectueux" ("your attentive and affectionate admirer") (Letters). Nora Joyce, however, after the death of her husband, was asked for her opinion of Gide. She responded that "when you've been married to the greatest writer in the world, you can't remember all the little men." *Ulysses* was published in imitation of the traditional three-tiered French format aimed at both connoisseurs and readers: 100 signed copies on Dutch handmade paper; 150 large-paper copies printed on heavier vergé d'Arches, and 750 copies on vergé à barbes forming the smaller trade issue. The novel was published on 2 February 1922. Widely recognized as the key book of 20th-century English literature, *Ulysses* is among the major works in the modernist canon, and its creator one of the great geniuses of all literature: "Joyce, not to mince words, is Ireland's Shakespeare, its Goethe, its Racine, its Tolstoy" (John Sutherland). The book also proved to be a major test case for laws of freedom of expression. "Forced underground by censors, this was a cryptoclassic already before it was read, a subversive colossus" (Sherry).

Slocum & Cahoon A17. Horowitz Census 127.



One of 100 copies Signed by Joyce

43. Joyce, James

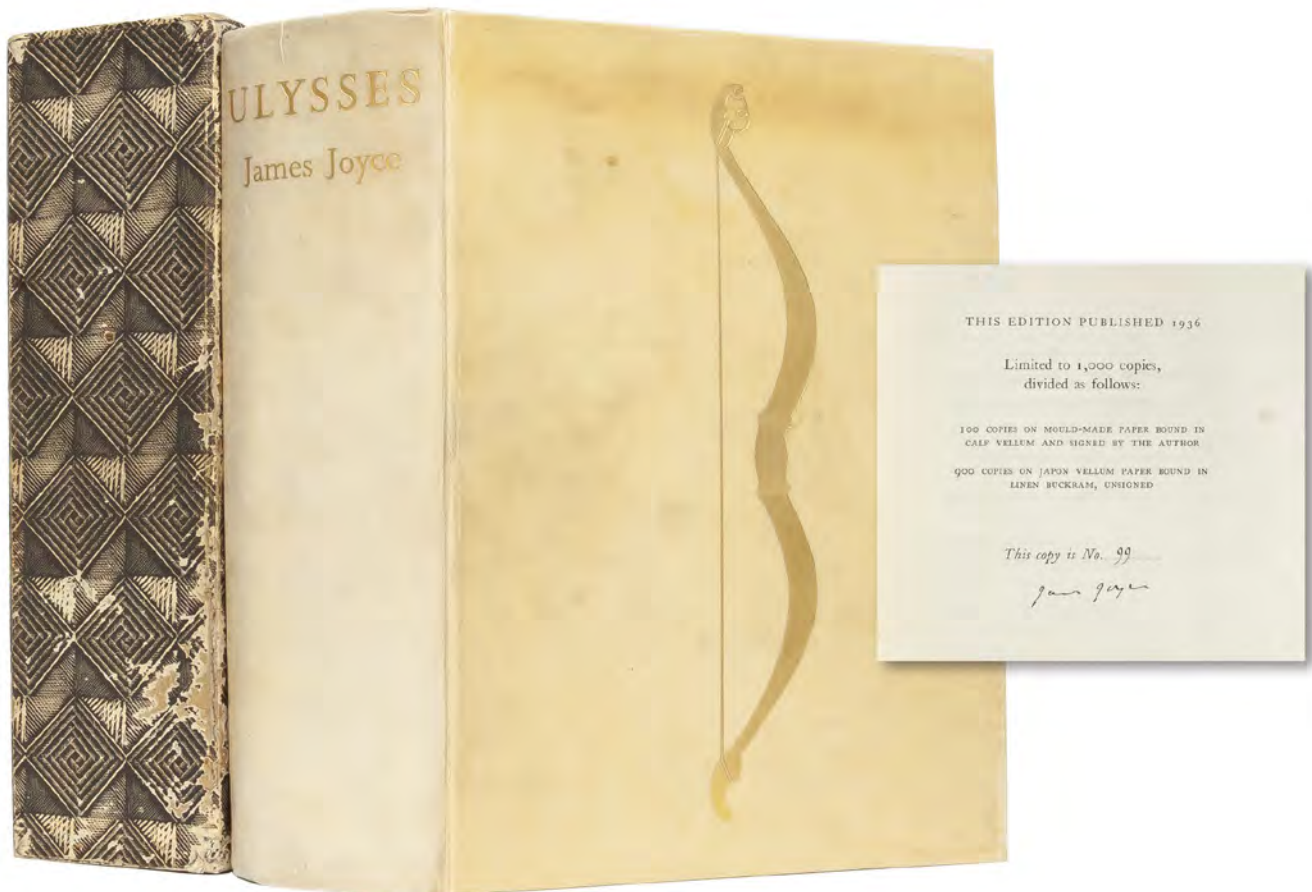
ULYSSES

Signed Limited edition

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

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

Slocum & Cahoon A23; Gill 357. Near Fine in Very Good slipcase.



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

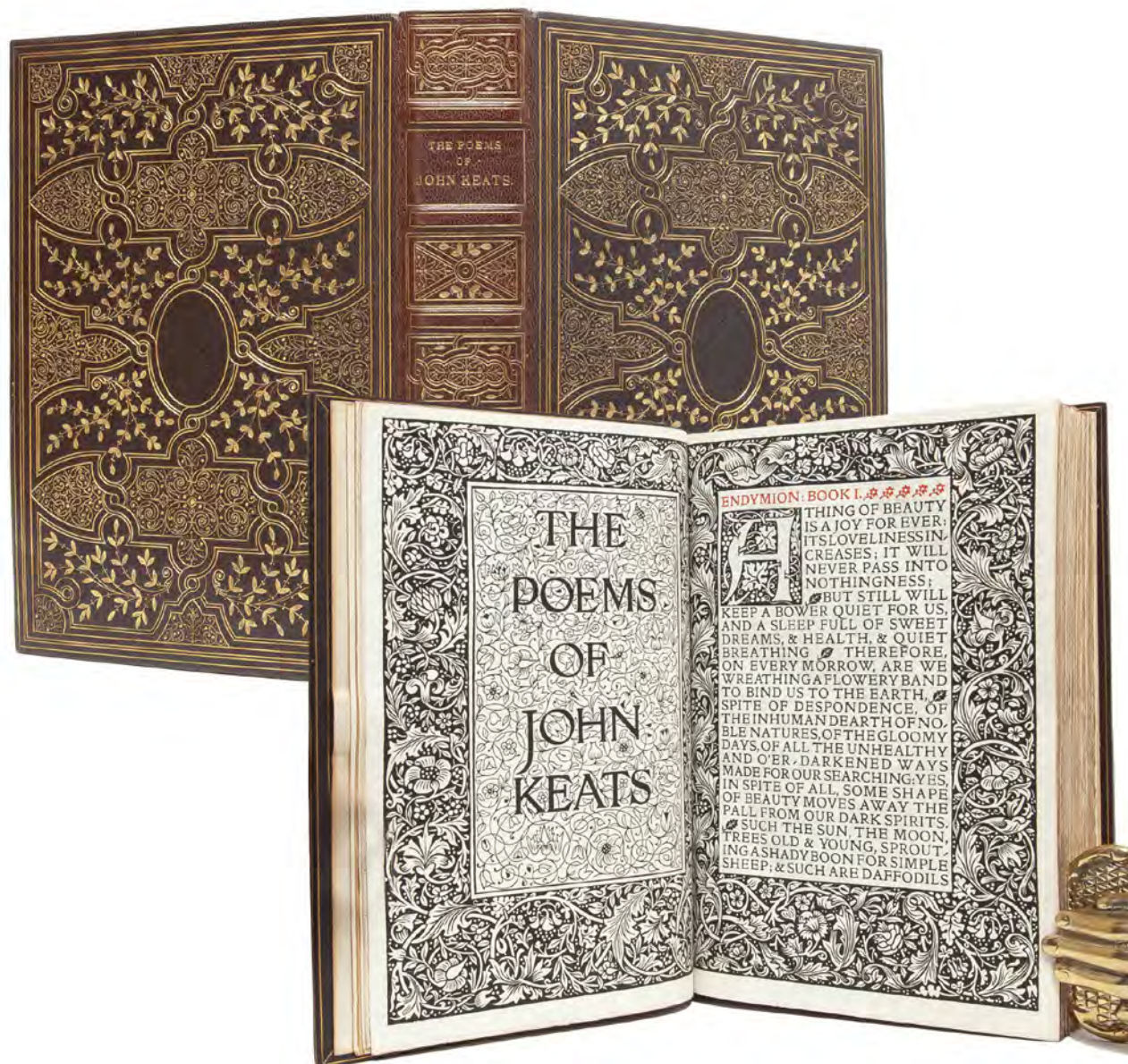
44. Keats, John

THE POEMS OF JOHN KEATS

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

William Morris was perhaps the most prominent designer of the British Arts and Crafts movement, though during his life he also achieved fame for his writings and poetry. He founded the Kelmscott Press in his late 50s, ultimately as way to revive what he believed were the decaying standards of book printing, and to recover the beauty of early, hand printed, incunabula. The present work, printed by him and finely bound by Zaehndorf, ensures that John Keats' main poetic concerns about lasting beauty are represented through the book's physicality.

"A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness." The creator of some of the most famous lines in English verse, Keats' works are odes to the timelessness of the idea of beauty, even as its reality fades. Among his core themes are the tension between man's mortality and the immortality of his muse, and the role art plays in assisting the creation of a lasting legacy. Fine.



Presented to a newly elected California Congressman

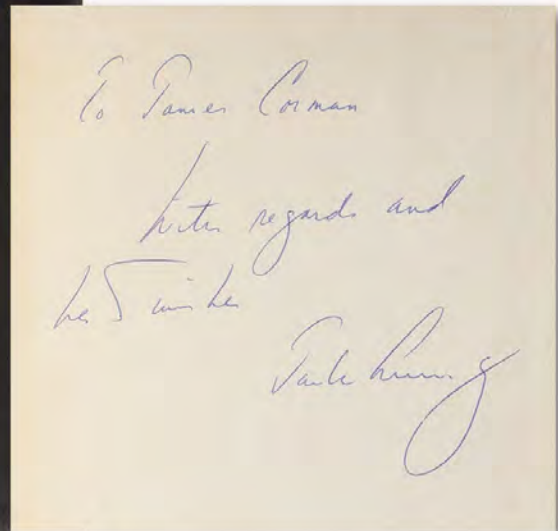
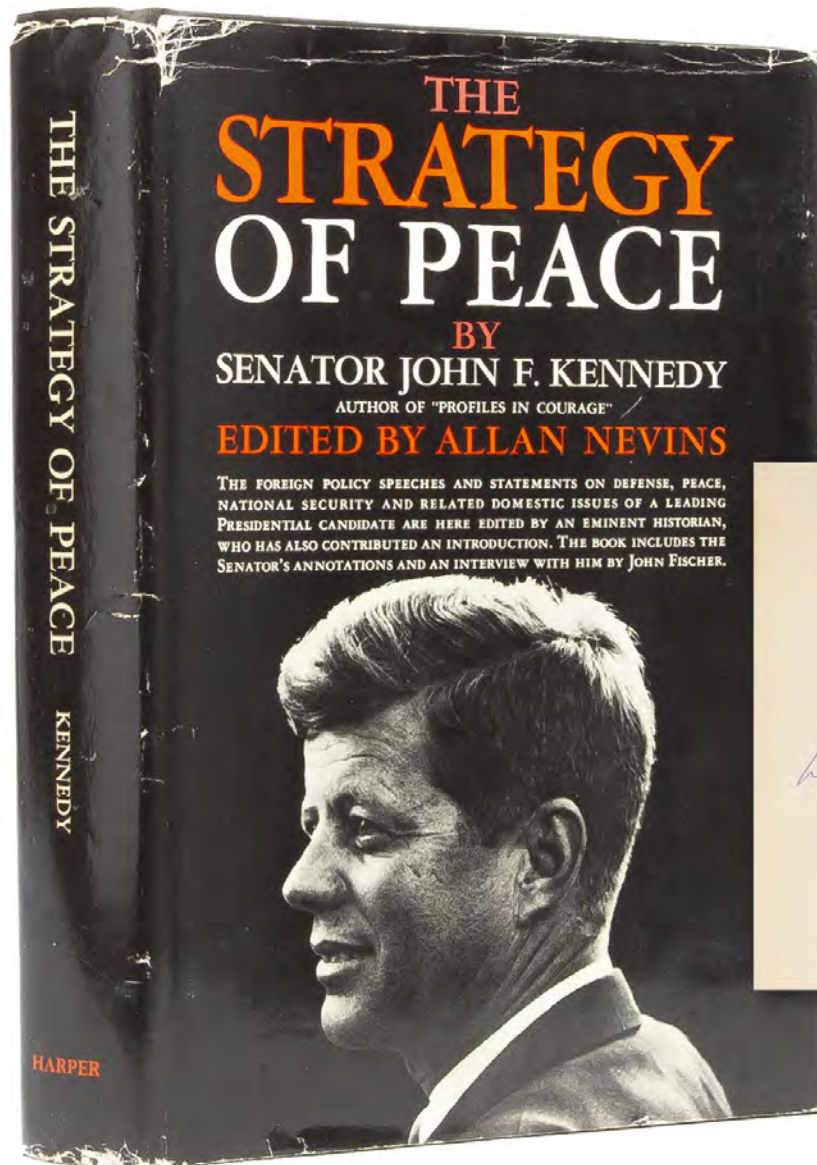
45. Kennedy, Senator John F. (Allan Nevins, editor)

THE STRATEGY OF PEACE

Presentation Copy

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

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



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

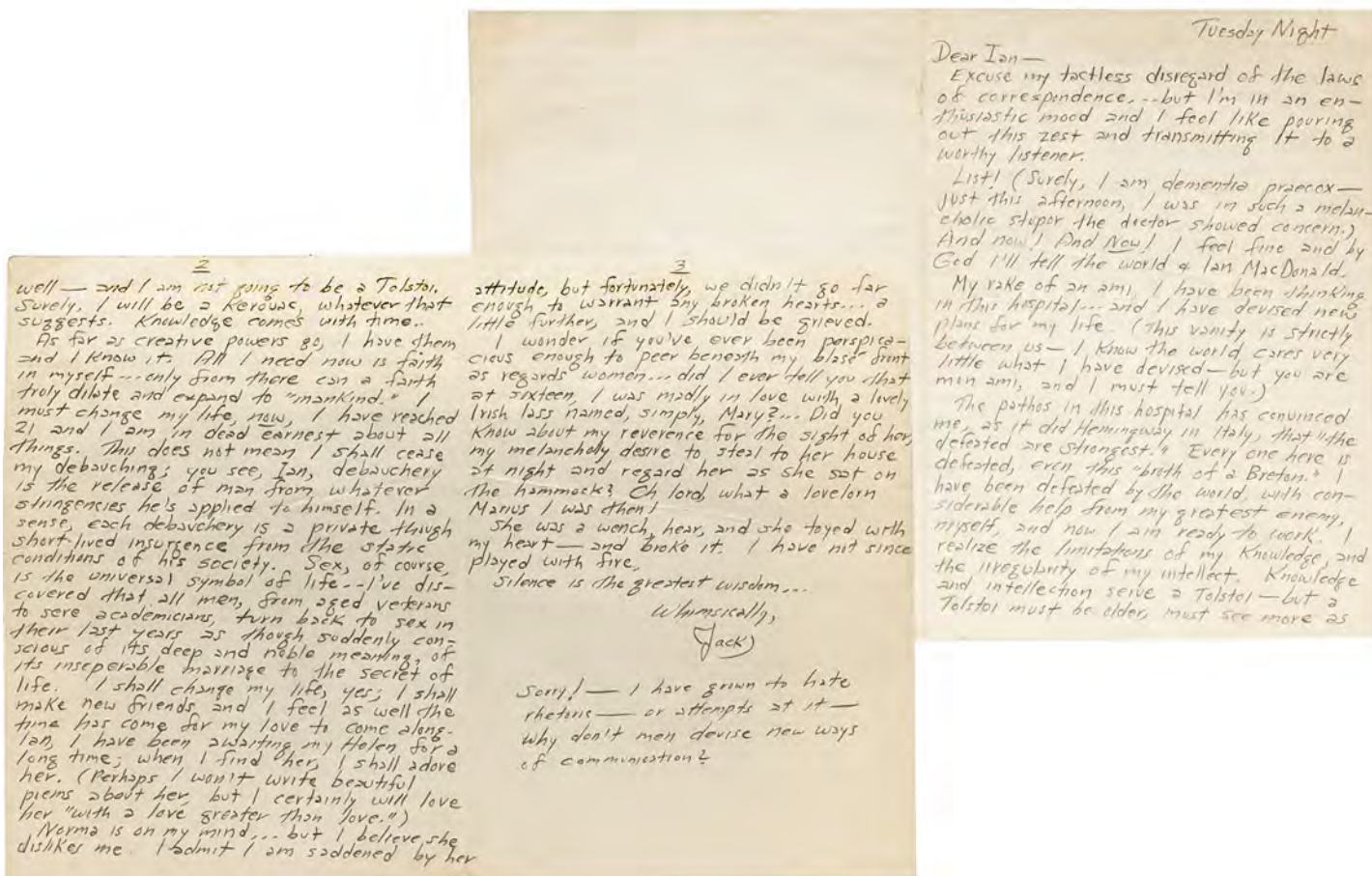
46. Kerouac, Jack

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

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

Written during his 1943 hospital stay shortly before his Naval discharge for "dementia praecox," this letter captures Kerouac's youthful determination and optimism about beginning a literary career and developing a unique voice. From the letter's opening, Kerouac admits that while he had been very depressed earlier in the day, "I'm in an enthusiastic mood and I feel like pouring out this zest and transmitting it to a worthy listener...I have been thinking in this hospital---and I have devised new plans for my life." Already showing writerly signs of needing a reader to whom he can address his thoughts, Kerouac reflects on what a writer needs in order to create, and where he might fit among the literary greats. "The pathos in this hospital has convinced me, as it did Hemingway in Italy, that the 'defeated are the strongest,'" he writes to Ian. "I have been defeated by the world, with considerable help from my greatest enemy, myself, and now I am ready to work. I realize the limitations of my knowledge and the irregularity of my intellect. Knowledge and intellection serve a Tolstoi -- but a Tolstoi must be older, must see more as well -- and I am not going to be a Tolstoi. I will be a Kerouac, whatever that suggests. Knowledge comes with time. As far as creative powers go, I have them and I know it." Despite struggling and failing to adjust to the expectations of military life, Kerouac begins to conceive of how well his individuality might fit within a wider literary community. He also considers what skill he currently has and needs to have faith in, as well as those parts of himself that he should focus on developing through life experience. He writes, "I must change my life now, I have reached 21 and I am in dead earnest about all things. This does not mean I shall cease my debauchings; you see, Ian, debauchery is the release of man from whatever stringencies he's applied to himself." Sex, flirtation, and love, he argues, are all inspirations that shape the work of soldiers, veterans, writers, and academicians alike. As for himself, he says "I feel as well the time for my love to come along. Ian, I have been awaiting my Helen for a long time" before reflecting on Norma, with whom he had a brief flirtation, and his first love "a lovely Irish lass named, simply, Mary." Leaving a time of war and shifting into a new period of his life, Kerouac shares his excitement and urge to move ahead. And he shares this with a friend at a moment, friendless, in the hospital where he needs to exercise his voice. An exceptional letter revealing the development of the young man into "a Kerouac."

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



Among the first academics to consider Kerouac's work, Granville Jones receives the author's corrections and notes

47. Kerouac, Jack

COLLECTION DOCUMENTING KEROUAC'S CORRESPONDENCE WITH A SCHOLAR TRYING TO POSITION HIS WORK IN THE AMERICAN CANON

[Northport, NY]: April 13, 1961. Collection of three pieces documenting Jack Kerouac's engagement with one of the earliest academics to publish on his work. Includes a 2 page Typed Letter Signed and dated April 13, 1961, a 13 page carbon typescript of Granville Jones' draft of Jack Kerouac and the American Conscience with Kerouac's handwritten notes and corrections on four pages, and the transmittal envelope with the author's Northport, NY address. Unfolding only four years after Kerouac's novel *On the Road*, this interaction provides scholars with unique opportunities for considering how and at what rate Kerouac's views on writing, politics, identity, and culture shifted, how the academy perceived Kerouac and the Beats in their own time, and the extent to which Kerouac valued scholarly discussion regarding his literary career and creations. A graduate student at the time he contacted Kerouac, Jones would finish his thesis in fulfillment of Columbia University's graduate degree requirements; and it would be revised and published in 1963 in *Lectures on Modern Novelists*, which was part seven of the Carnegie Series in English. Among the earliest scholarly pieces written about Jack Kerouac and his published works, Granville Jones' thesis and later article is one of only five academic pieces reported by OCLC on the subject between 1957 and 1963.

Upon the 1957 release of *On the Road*, Gilbert Millstein lamented in his September New York Times review that despite being of historic importance as "an authentic work of art...it will be condescended to by, or make uneasy, the neo-academics and the 'official' avant-garde critics, and it will be dealt with superficially elsewhere as merely 'absorbing' or 'intriguing.'" But he stresses that Kerouac's novel marks his generation as distinct in outlook and experience from its predecessors the Lost Generation and the Depression Generation. "The Beat Generation was born disillusioned; it takes for granted the imminence of war, the barrenness of politics, and the hostility of the rest of society...It does not know what refuge it is seeking, but it is seeking" (Millstein).

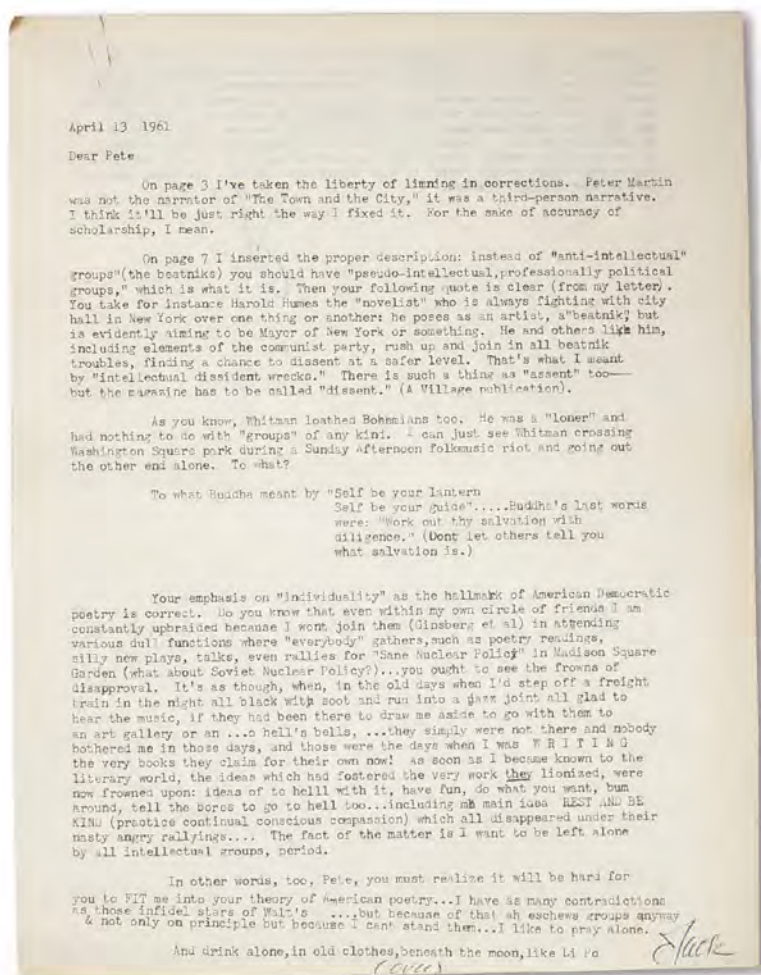


The value of Kerouac's work and its articulation of a specific American moment was not lost on Granville H. Jones as he completed his graduate degree at Columbia University in 1961. Rather than delving into the existing literary canon for his thesis topic, Jones opted to emphasize a living writer who voices "a constant awareness of America and being American" and who uses "autobiography to picture more clearly, more honestly, the America he knows" (American Conscience, draft). In this sense, Jones sought to build the next phase of the American canon.

Unlike those scholars studying long-dead authors, Jones had an opportunity to contact Kerouac -- something he did on at least two occasions. In the April draft of his thesis, he quotes extensively from "a letter in 1960" where Kerouac describes "the vision of America being destroyed by the beatnik movement which is not the 'beat generation'" (American Conscience, draft). This same draft (marked in Kerouac's hand throughout, and near this quotation to clarify that the beatniks are "pseudo-intellectual, professionally political") is accompanied by further discussion in a two page letter. There, Kerouac expands on his thoughts, describing how beatniks search out "a chance to dissent at a safer level" rather than living out their resistance (TLS). As he considers how Jones' thesis positions him among other literary greats, Kerouac also takes the chance to articulate where he sees himself. In key ways, he pushes an association between himself and Walt Whitman. "As you know, Whitman loathed Bohemians too. He was a loner...I can just see Whitman crossing Washington Square Park during a Sunday afternoon folkmusic riot and going out the other end alone...you must realize it will be hard for you to fit me into your theory of American poetry...I have as many contradictions as those infidel stars of Walt's...I like to pray alone. And drink alone" (TLS). He also distances himself from some of his own contemporaries. Noting that he is "constantly upbraided because I won't join them (Ginsberg, et al) in attending various dull functions where 'everybody' gathers, such as poetry readings and silly new plays" he highlights the importance of individuality in art rather than conforming to a movement (TLS). Indeed, he asserts, "I entirely disapprove of Camus' injunction that you cannot be an artist today without a total commitment to liberal policies...France adores this cretin" (TLS). For Kerouac, correspondence with Jones was not a casual matter. It was, rather, a chance to influence how an academic saw him. In doing so, he might gain "that Academic recognition that would bring importance to his art, and not the temporary admiration for the wrong reasons coming from the wrong thinkers" (Maher). It was a means for creating a lasting legacy.

Between this 1961 draft and the final publication of Jack Kerouac and the American Conscience two years later, Jones conducted extensive revisions to the piece. Clearly shaped by his first-hand experience with Kerouac, Jones' commitment to the writer's legacy has expanded. But even as his own voice grows in eloquence and authority, Jones retains the most important phrasings the author provided him in the draft annotations. These, authentically Kerouac's, are present in this article, which laid the groundwork for Kerouac studies.

An unpublished letter, which does not appear in Jack Kerouac: Selected Letters and which, along with the accompanying annotations, opens the door for scholars and collectors to seriously consider Kerouac's collaboration with an academic scholar on shaping his literary legacy. Near Fine.



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

48. Kerouac, Jack

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

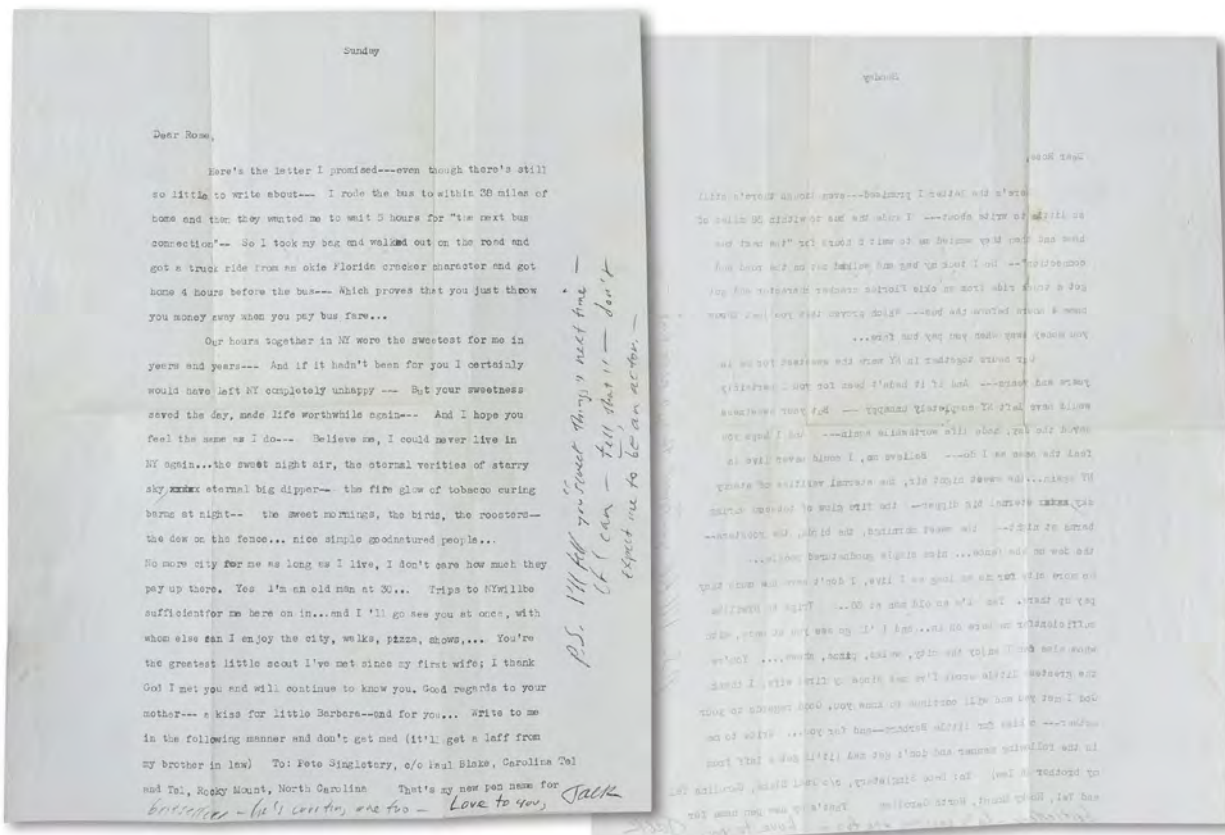
Rocky Mount, NC: Sunday [1952]. One page Typed Letter Signed "Jack" in pencil with an additional 4 lines added in his hand. On 8.5 x 11" onionskin paper, with original fold lines. Near Fine condition. Neither the letter or its recipient Rose Enoch Rotberg appear in Jack Kerouac: The Selected Letters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

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

By this point, with his spontaneous prose piece *Doctor Sax* completed, Kerouac was focusing more fully on what would become his masterpiece *On the Road*. Though by his own account he typed the novel in three weeks, Kerouac was a serious craftsman and spent the years from 1947-1956 working and reworking the narrative both in his head and in notebooks. Having left New York behind, he would do the bulk of his writing at his sister's home in North Carolina and in a home he shared with his mother in Florida. His letter to Rose shows the care he put into this decision, as he opens up about what the country gives him:

"Believe me, I could never live in NY again...the sweet night air, the eternal verities of starry sky, eternal big dipper -- the fire glow of tobacco curing barns at night -- the sweet mornings, the birds, the roosters -- the dew on the fence...nice simple goodnatured people...No more city for me as long as I live, I don't care how much they pay up there. Yes, I'm an old man at 30...Trips to NY will be sufficient for me here on in."

Rocky Mount would, for the remainder of Kerouac's life, remain a haven of peace and creativity. "Kerouac's sister and brother-in-law rented a little cottage that Kerouac used for his retreat. He'd come there from places North, South, East and West...He details his lonely walks, observing the farmhouses and tobacco fields covered in snow. Kerouac would live and sleep out on the back porch. This was his room. He would stay up late writing, either on the back porch or in the little kitchen" (Dorfner). This letter marks the very beginning of his time in Rocky Mount, and reveals how quickly he found a home there.



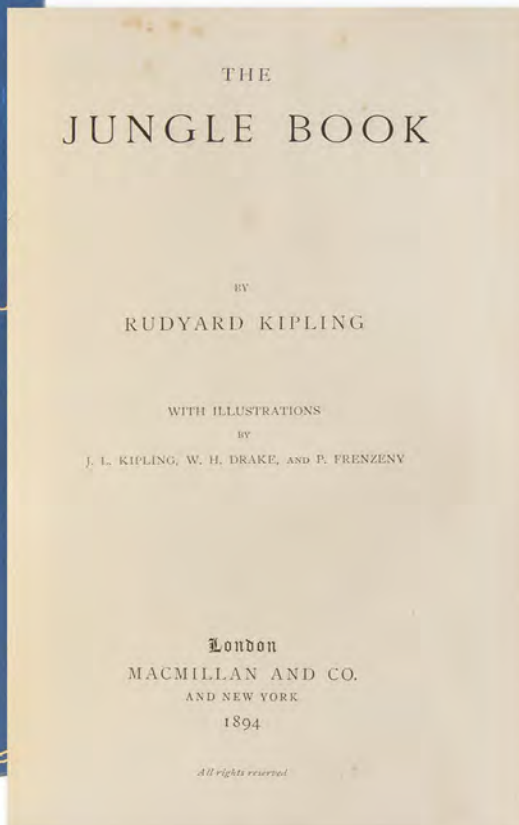
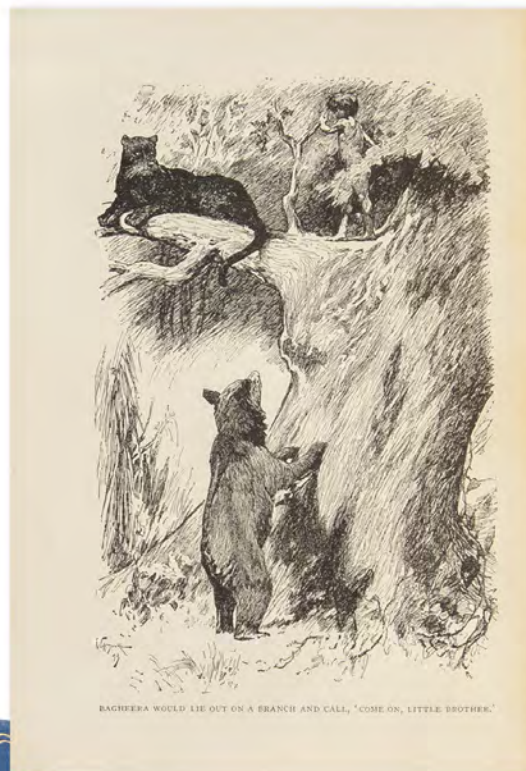
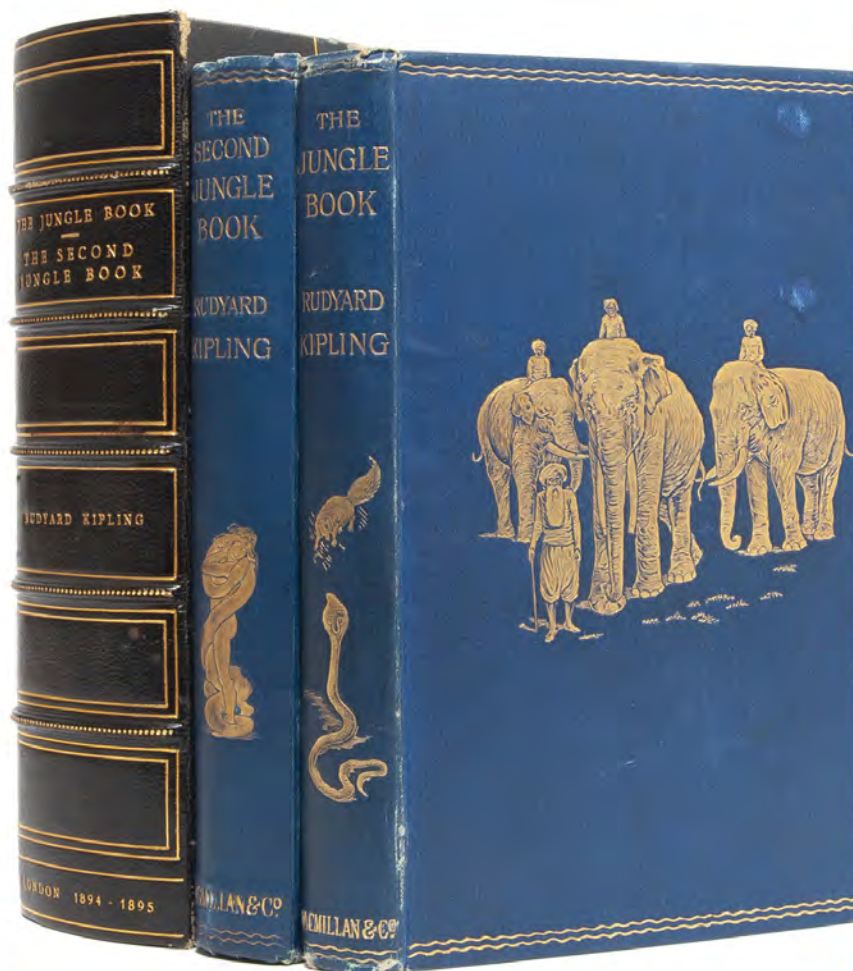
A work of genius, focusing on man's relationship to nature

50. Kipling, Rudyard

THE JUNGLE BOOK & THE SECOND JUNGLE BOOK

London: Macmillan, 1894, 1895. First editions. Original publisher's cloth bindings with gilt to spines and boards. All edges gilt. Dark green endpapers. Book one Near Fine, book two just slightly less, but a well-matched set overall. Spines bright and unfaded, with just a bit of wear at the spine ends and corners. A few spots to the front cover of book one and the occasional spot of foxing throughout. Book 2 with heavier foxing at pages 208-09, obscuring a few words, and rear inner hinge splitting, but holding well. Overall, an attractive pair of Kipling's most memorable works. Housed in a custom clamshell box that is a little worse for wear.

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



First appearance in English of any major Russian novel

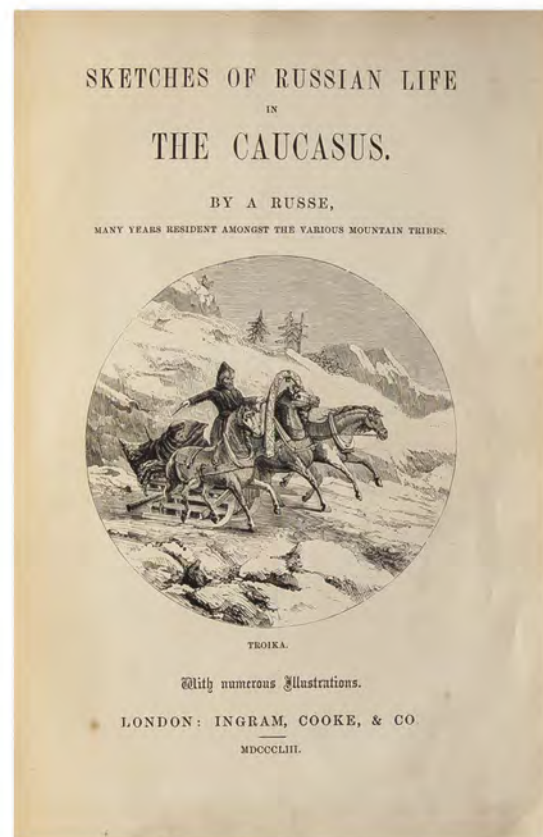
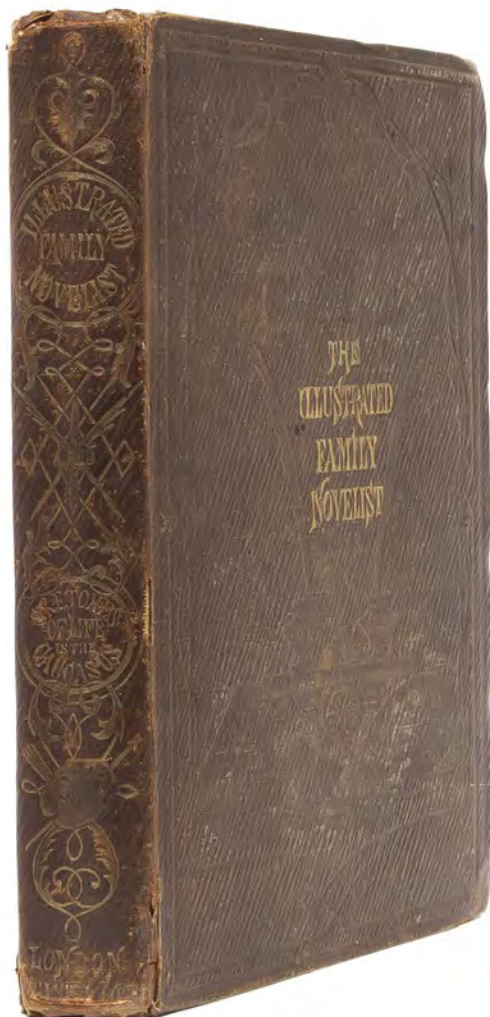
51. [Lermontov, Mikhail Yurievitch] A Russe

[A HERO OF OUR TIME] SKETCHES OF RUSSIAN LIFE IN THE CAUCASUS. BY A Russe

London: Ingram, Cooke & Co., 1853. First edition in English. Original publisher's cloth binding embossed in gilt and blind. Yellow endpapers. Extremities a bit bumped, and small splits to cloth of spine at crown, center, and foot of front joint; front hinge cracked but holding. Bookseller's blindstamp of Swinerton & Brown and ownership signature of S. Powell to front endpaper. Internally else clean and unmarked. Collating 315, [1, blank], [4, Illustrated Family Novelist adverts]: complete, with engraved frontis, vignette title page, and six engraved plates. The first appearance in English, not only of Lermontov's masterpiece, but of any major Russian novel. This book was re-translated and re-published the following year, 1854, the same year that a second major novel of the Russian literary canon was released, Gogol's *Dead Souls*. Institutionally well represented, it is nonetheless exceptionally scarce in trade. No copies appear in the modern auction record; and the present is the only complete copy on the market.

"Inspired by the writings of Lord Byron and Lermontov's own countryman Alexander Pushkin, *A Hero of Our Time* stands as the first significant prose novel in Russian literature. In its protagonist, Pechorin, Lermontov creates an exemplar of the brooding, alienated youth whose depiction many writers have striven to imitate but few have ever surpassed. Guided by Lermontov's frank narration, the reader follows Pechorin through a series of dramatic adventures, in which gamblers, smugglers, Circassian guerillas, and pistol-wielding dualists all have their parts to play. Page by page, with unerring psychological discernment, Lermontov reveals his main character as a master manipulator" (Foote).

Initially published in St. Petersburg in 1840, the present edition was issued in the "elegant and rather miscellaneous" Illustrated Family Novelist series (Sadleir). Presented as a narrative "By a Russe," the omission of Lermontov's name may have been a tactic for avoiding exposure to the wider anti-Russian sentiment caused by the Crimean War, while enticing those English readers who found the exoticism of Russia "deeply and painfully interesting" (May). Certainly it worked to promote sales of Lermontov's work, under his name or not; and two more translations of his work appeared in 1854. "Although the work plainly recalls the Byronic antiheroes of the earlier century, it also lent inspiration to the masterpieces of Dostoyevsky and Tolstoy, and brilliantly anticipated the existential fiction of the twentieth century. A bitter satire of its own age as well as a timeless reflection on the very possibility of heroism in an absurd, dislocated universe" (Foote).



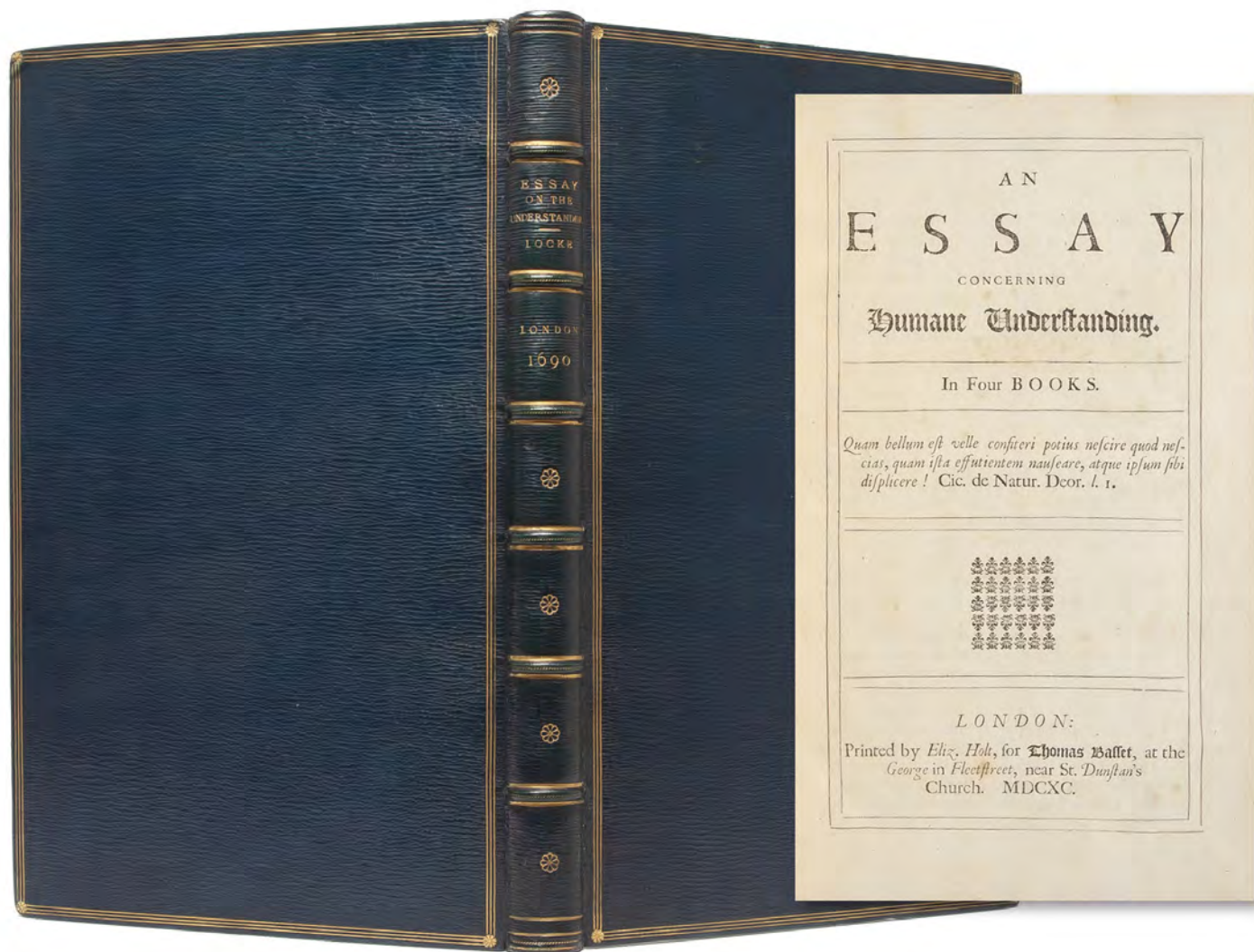
52. Locke, John

AN ESSAY CONCERNING HUMANE UNDERSTANDING

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

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

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



One of the most influential texts by the father of modern geology

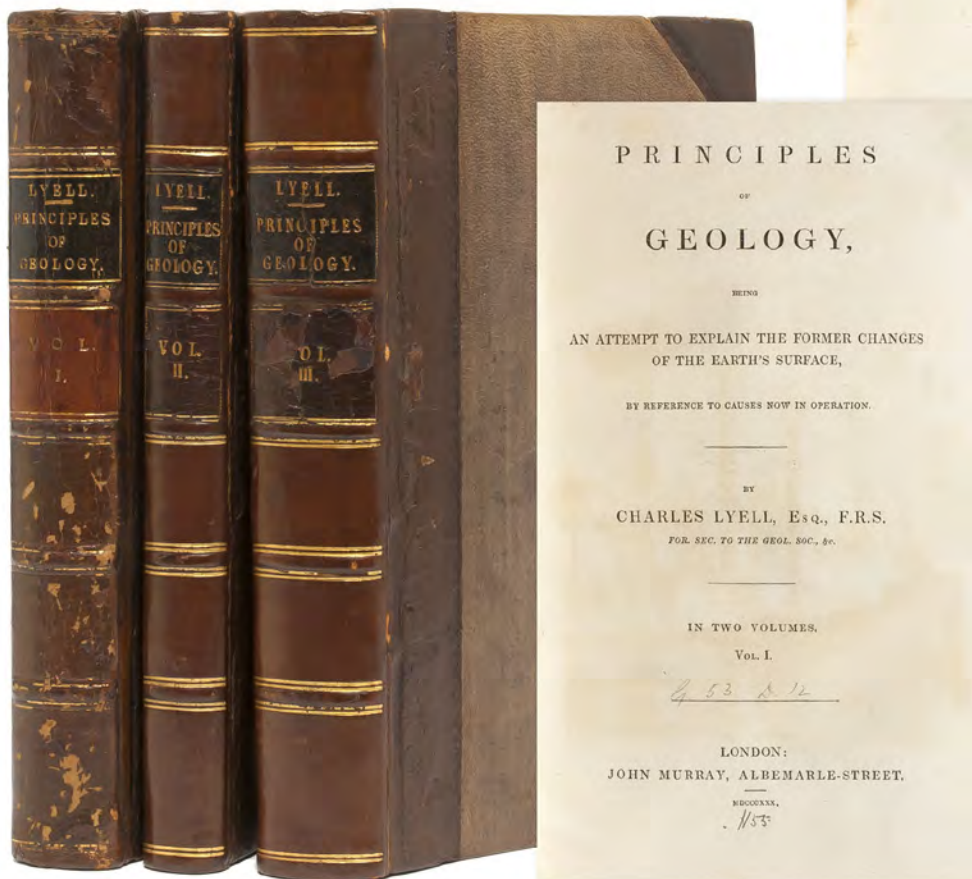
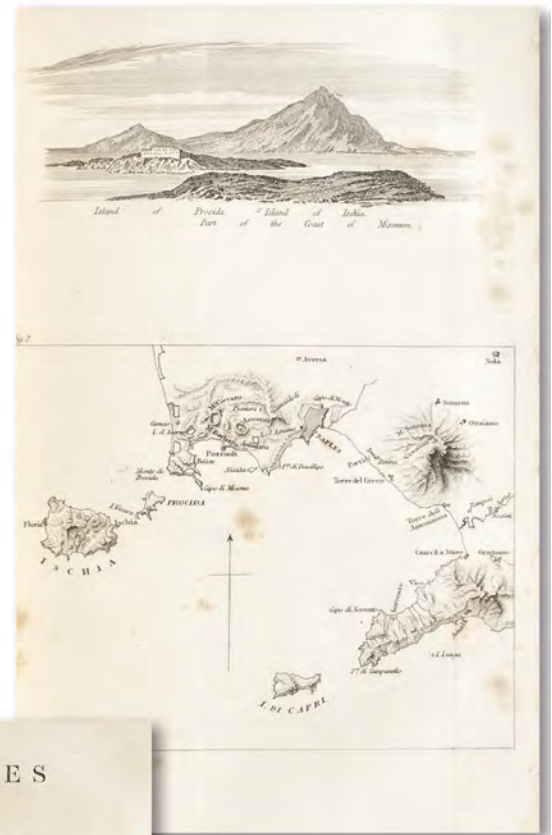
53. Lyell, Charles

PRINCIPLES OF GEOLOGY (3 VOLS.)

London: John Murray, 1830-1833. First edition. A handsome set of this important early scientific work. Bound in contemporary quarter calf over cloth boards. Each volume rebaked, volume one with the original spine laid down, volumes two and three with just the spine labels preserved. Collates [iii]-xvi, 511, [1] ad; xii, 330; [iii]-xxxii, 398, 109: complete with the half-titles in volumes one and three, as called for, and with the 11 plates, some of which are hand-colored. Bound without the final advertisement in volume three. Internally an excellent copy with clean, bright pages, and foxing only near a few of the plates. Housed in a custom cloth slipcase.

At its release, Lyell's work was hailed as a masterwork. "It's been called the most important scientific book ever...and it shook prevailing views of how the earth had been formed" (Cambridge). Because he sought to show that the geography of the Earth was shaped through small, countless changes happening across eons, Lyell's work "once and for all...dispensed with the notion of supernatural intervention"; for this, *Principles of Geology* found its place as #344 in *Printing and the Mind of Man* because its publication changed how humans conceived of Earth's formation. Lyell's exploration of how and when the earth underwent natural alterations heavily influenced later generations of scientists, most famously Charles Darwin, whose theory of evolution was made possible because of the foundations that Lyell laid (PMM 344). "Darwin, greatly influenced by Lyell, extended these principles to biology. Species, like geologic features, evolved gradually or died out gradually. Like the forces Lyell talked of, the shifting and rising and falling of land, Darwin was able to locate similar forces in the biologic world" (Cambridge). Its impact on fields across the natural sciences cannot be overstated.

Dibner 96. PMM 344.



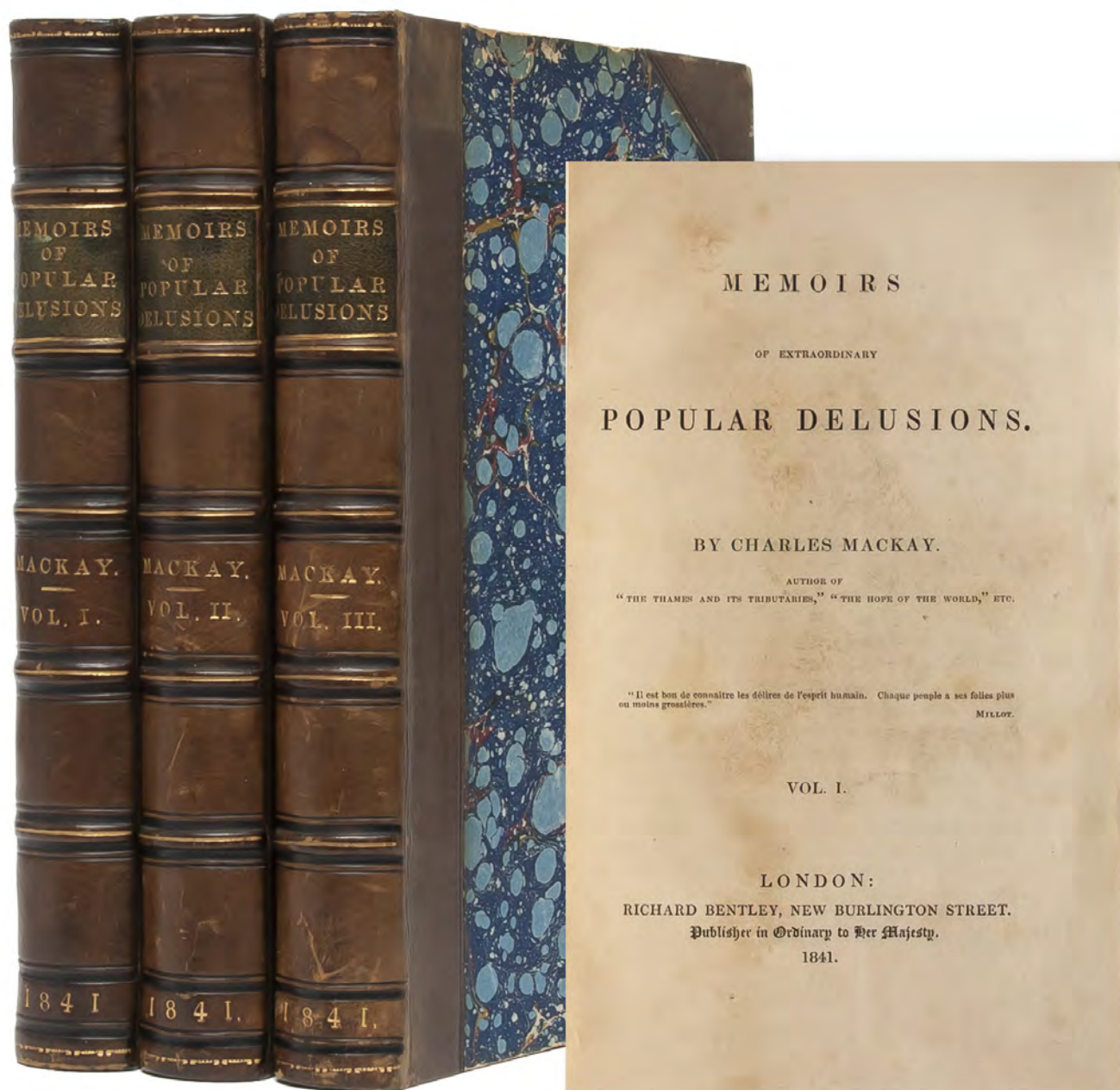
An important and early study on crowd psychology

54. Mackay, Charles

MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS.)

London: Richard Bentley, 1841. First edition. A handsome set in contemporary three-quarter calf over marbled boards, with gilt and morocco labels to spines. Orange endpapers. With binders ticket of E. Watson of Marylebone to front pastedown of each. Gentle shelfwear to bottoms of boards. Bound without the half-title in volume I; half-titles present in volumes II-III. Else complete with all five plates, some plates with dampstaining. Minor scattered foxing throughout, but generally a clean set. Quite desirable in this early binding.

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



The first appearance of Marvell's Coy Mistress, which influenced the works of Woolf, Eliot, and Hemingway

55. Marvell, Andrew; Henry Savile

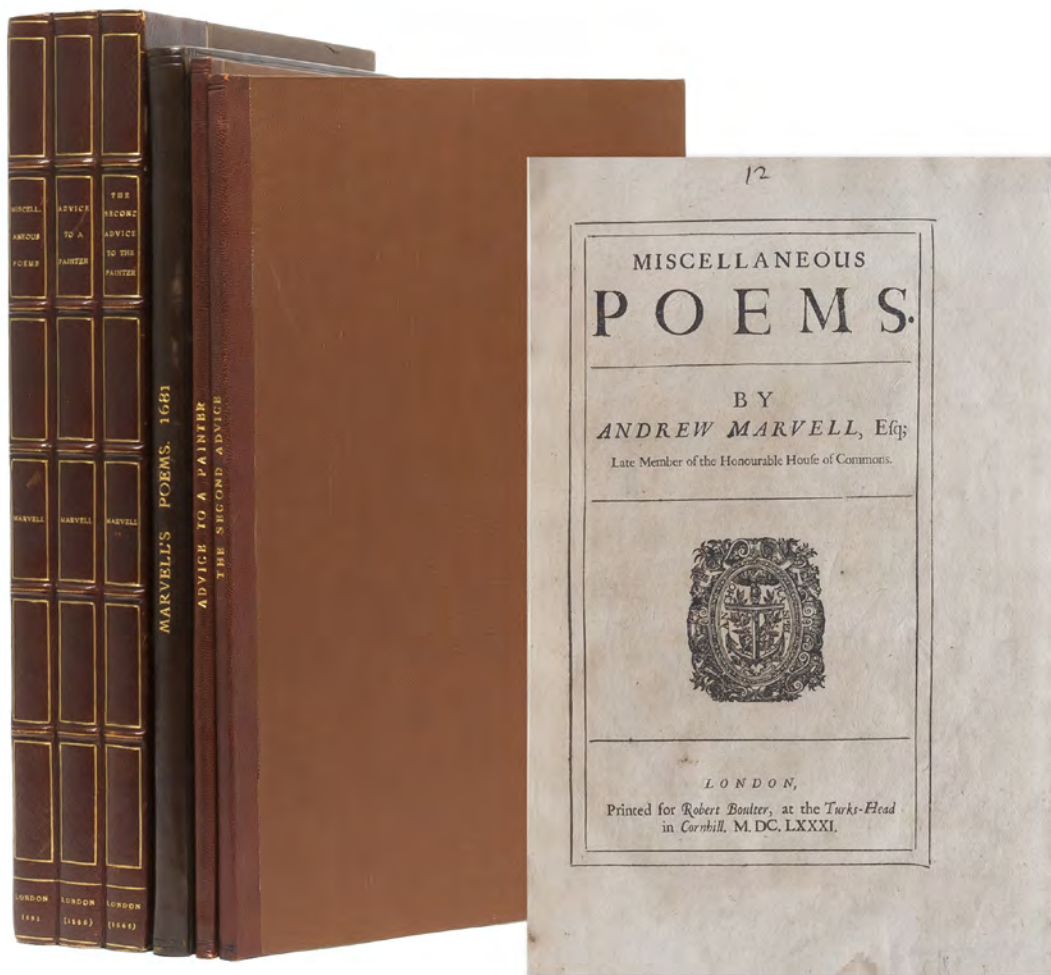
MISCELLANEOUS POEMS; [TOGETHER WITH:] ADVICE TO A PAINTER; [AND:] SECOND ADVICE TO THE PAINTER

London: Printed for Robert Boulter; [place and publisher not stated], 1681; [1679; 1679?]. First editions. 3 works, folio (293 x 186 mm). Mid-20th-century brown calf (Miscellaneous Poems) and brown morocco-backed brown cloth (Advice to a Painter/ Second Advice), all housed in brown chemises within a brown cloth slipcase, spine lettered in gilt attributing each work to Marvell. Contemporary notation "12" at head of Miscellaneous Poems. With an old catalogue description by James F. Drake of New York loosely inserted. Miscellaneous Poems: earlier stab holes visible, pages lightly toned, scattered foxing, small stain at foot of title and prefatory page. Advice to a Painter/Second Advice: a little toned and foxed, very minor fraying around extremities. Overall a very good set.

First edition of all three works. Miscellaneous Poems includes the first printing of "To his Coy Mistress" and "The Garden". Published a couple of years after Marvell's death, the volume made his poetic talents known to a general readership who would have known him, if at all, only from his commendatory verses to the second edition (1674) of Milton's *Paradise Lost*, and perhaps from some satires, thus rescuing from obscurity one of the major English lyricists of the seventeenth century. As usual, this copy has the cancelled leaves removing poems in praise of Oliver Cromwell: "Failure of nerve during a temporary crisis in Whig fortunes had led to excision of the three Cromwell pieces before sale from almost all known copies of the work" (ODNB); only two copies, both imperfect, are known with them.

Advice to a Painter was in fact written by Henry Savile, rather than by Marvell. The poem, an anti-Catholic satire on the Duke of York, was written in 1673 but was only published in 1679, at the height of public uproar over the Popish Plot. The attribution to Marvell was upheld by both Wing and Pforzheimer, but correspondence between Saville and his brother show it to be Saville's authorship. The Second Advice to the Painter was also generally accepted as the work of Marvell, but is now in doubt, given the authorship of the first.

ESTC R23026, R641 and R737. Wing M872, M864 and M887. Pforzheimer 671, 668, and 669. For the attribution of Advice to a Painter to Henry Savile, see Margoliouth.



A rare contemporary presentation copy of McCarthy's third novel

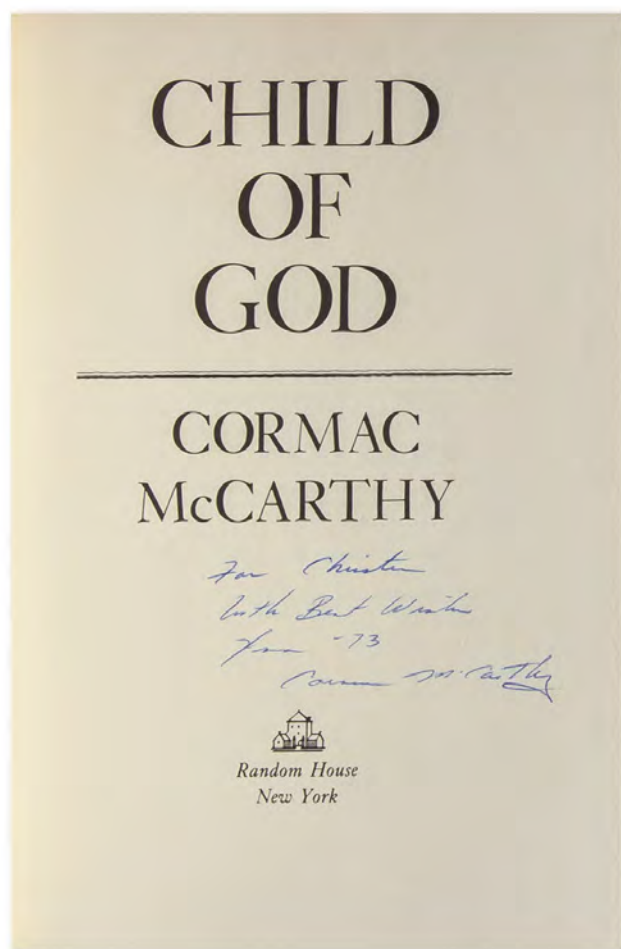
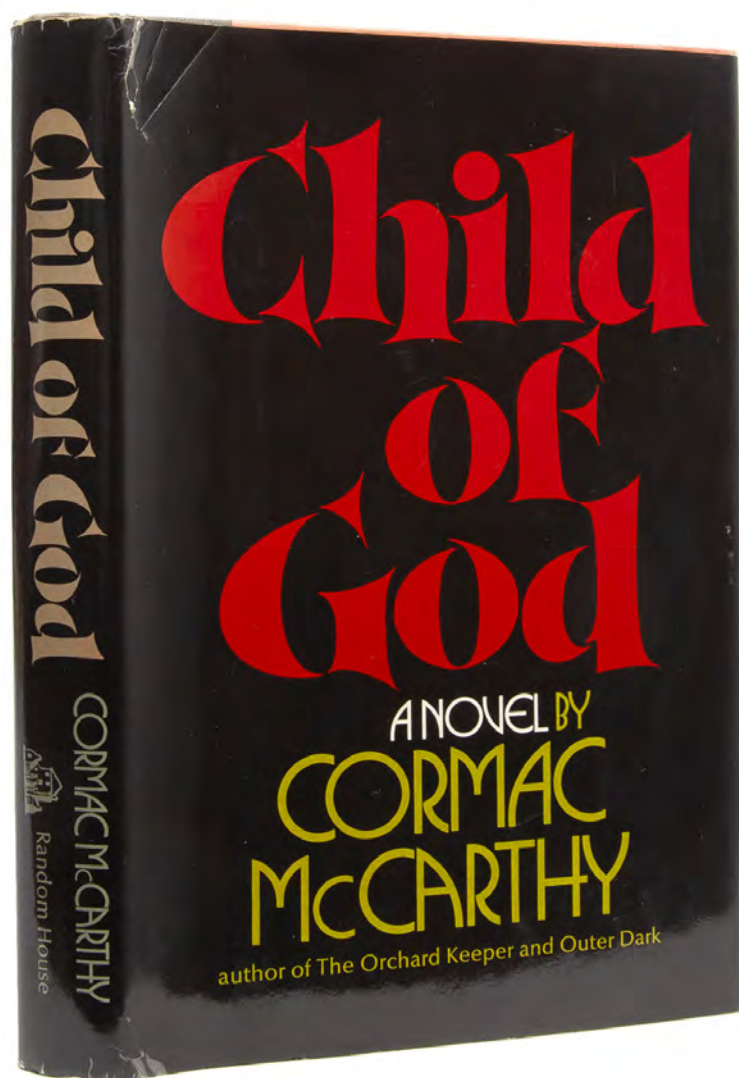
56. McCarthy, Cormac

CHILD OF GOD

Presentation Copy

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

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



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

57. Melville, Herman

THE WHALE; OR, MOBY DICK

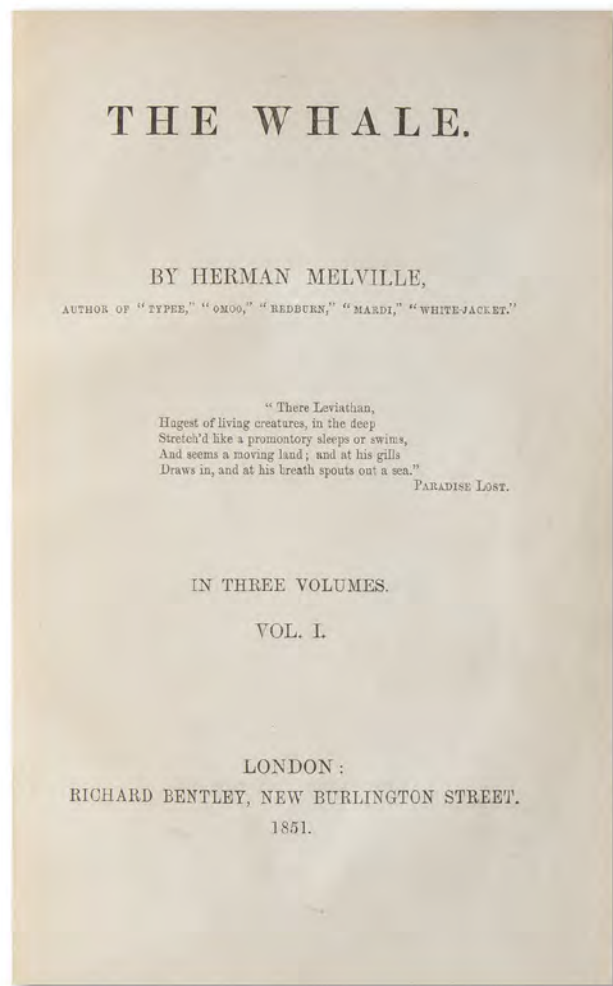
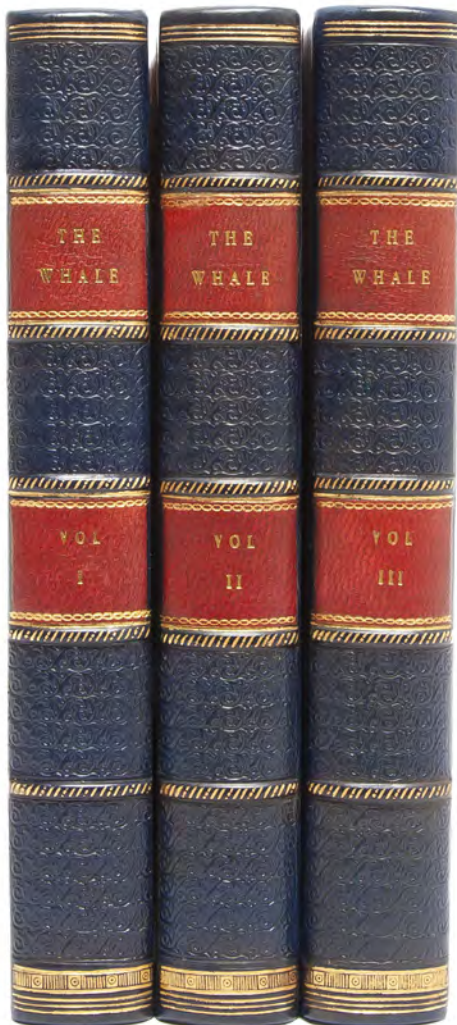
London: Richard Bentley, 1851. First edition. True first edition of Moby Dick, preceding the American edition by a month and containing substantial textual differences. Just 500 copies were printed, many of which didn't sell, leading to a remaindered edition with 1853-dated title pages.

An excellent, clean set bound to style in modern blue calf over marbled boards. Red morocco spine labels, plain end papers, edges sprinkled red. Half-title in volume 1 only, as called for (a concession made by the publisher for disregarding Melville's late change to the title). One of the rarest and most desirable of the triple deckers.

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

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

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



One of just 20 copies produced in this deluxe format

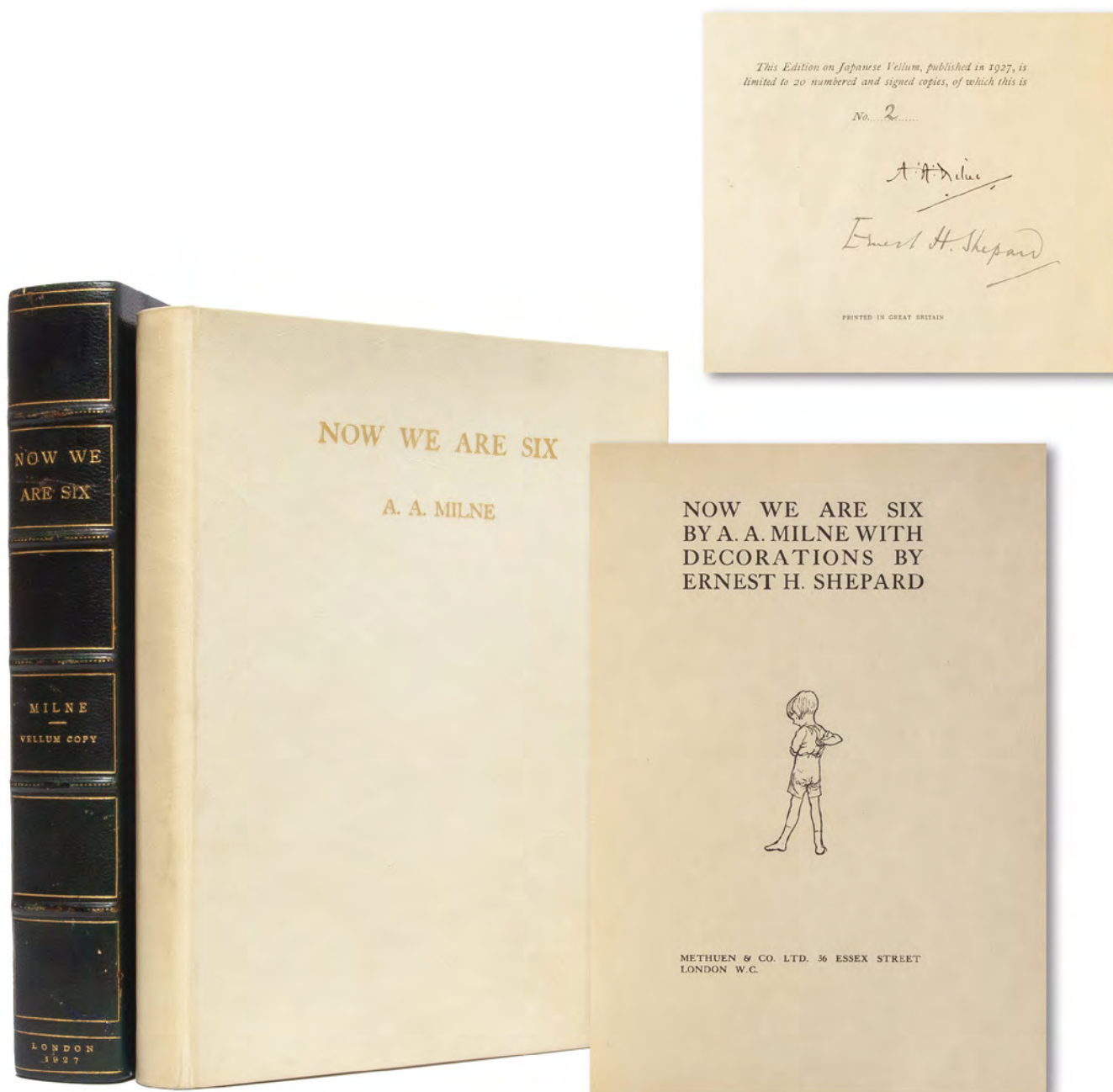
58. Milne, A. A. and E. H. Shepard

NOW WE ARE SIX

Signed Limited Edition

London: Methuen, 1927. First edition. Small quarto. Original vellum, front cover lettered in gilt, yapp edges. Housed in blue cloth chemise within blue morocco-backed slipcase by James Macdonald. Numerous in-text and full-page monochrome illustrations by Ernest H. Shepard. A fine, fresh copy, without soiling or bowing.

First edition, signed extra-limited issue, one of 20 large-paper copies printed on Japanese Vellum and signed by both the author and illustrator. This is the most luxurious and exclusive issue of the various formats of the first editions of Milne's Pooh books. For this title a further 200 large paper copies on regular paper were also issued signed, alongside the unsigned trade issue. Fine.



*An epic civil war in Heaven leads to humanity's fall on Earth***58. Milton, John****PARADISE LOST. A POEM IN TEN BOOKS**

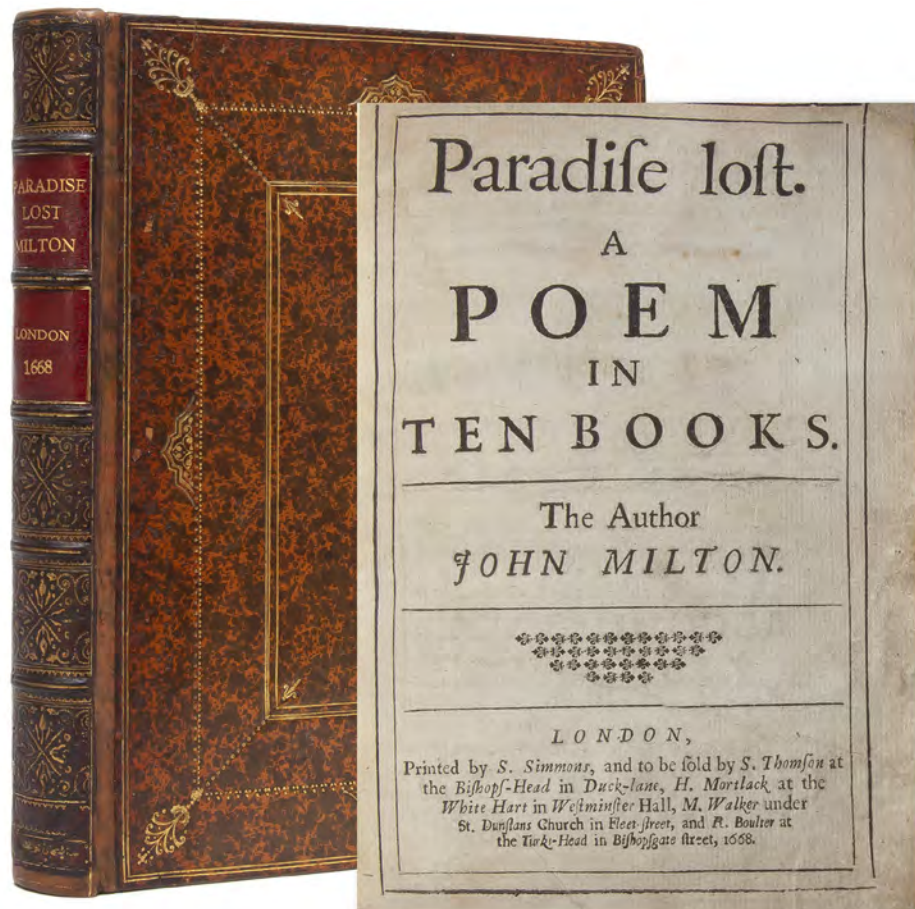
London: Printed by S. Simons, and to be sold by S. Thomson, 1668. First edition. First edition, fourth title page (Amory 2, with Milton's name spelled out and the correct imprint). The first printing of Milton's Argument & his explanation of English heroic verse. Quarto (175 x 125 mm.). Unpaginated. *A4, a4, A-Vv2. "A reissue of sheets with *A4, a4 added, containing 'The argument' of books i-x, a defense of 'The verse', 'Errata' (13 items), and the t-p" (Amory).

Bound by Riviere to style in 19th century speckled, paneled calf. Rebacked with the spine laid down. Boards ruled in gilt, red morocco spine labels, marbled end papers, all edges gilt. Fore-edge margins repaired on first two preliminary leaves, title page with a repaired tear, no loss. Leaves occasionally trimmed close, mainly in books 9 and 10, but with no loss. Bookplates of Kenneth Rapoport, Gordon Abbott and Joseph Turner on front end papers. Generally a clean, fresh copy internally.

Milton's magisterial epic, considered one of the finest works in the English language. According to Samuel Johnson Paradise Lost was "...a poem which...with respect to design may claim the first place, and with respect to performance, the second, among the productions of the human mind." Milton was in his late fifties – and blind – when the book was composed and so wrote the work almost entirely through dictation. He worked through incredible hardship, coping with the physical illness, gout, as well as the death of his young daughter and wife. Interestingly enough, Milton did not intend at first to write a poem about Satan and the creation of man but rather about King Arthur.

"Paradise Lost is the single greatest poetic achievement of the Seventeenth Century, as indeed Milton is its greatest writer, whether as a poet or polemicist. Milton's earlier, shorter poems, especially On the morning of Christ's Nativity, L'Allegro & Il Penseroso, On His Blindness, Comus & Lycidas, revealed his musical genius; Paradise Lost revealed the worrisome grandeur of his intellect. It is no doubt a measure of the breadth & depth & bent of his mind, as well as of the stresses of the England in which he lived – with its Civil War, Regicide & Restoration – that Milton would have attempted to justify the ways of God to men. And it is no doubt the implausibility – or impossibility – of his argument, of which his younger contemporary Pascal might have warned him, that undermined his ambition, causing Blake to call Milton a true Poet, but of the Devil's party without knowing it. However problematic, Paradise Lost still stands as one of the greatest, most noble and sublime poems in any language" (Dryden).

Amory 2. Grolier, 100 English, 33. Grolier, Wither to Prior, II, 187. Hayward 72. Pforzheimer 716. Wing M2139.



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

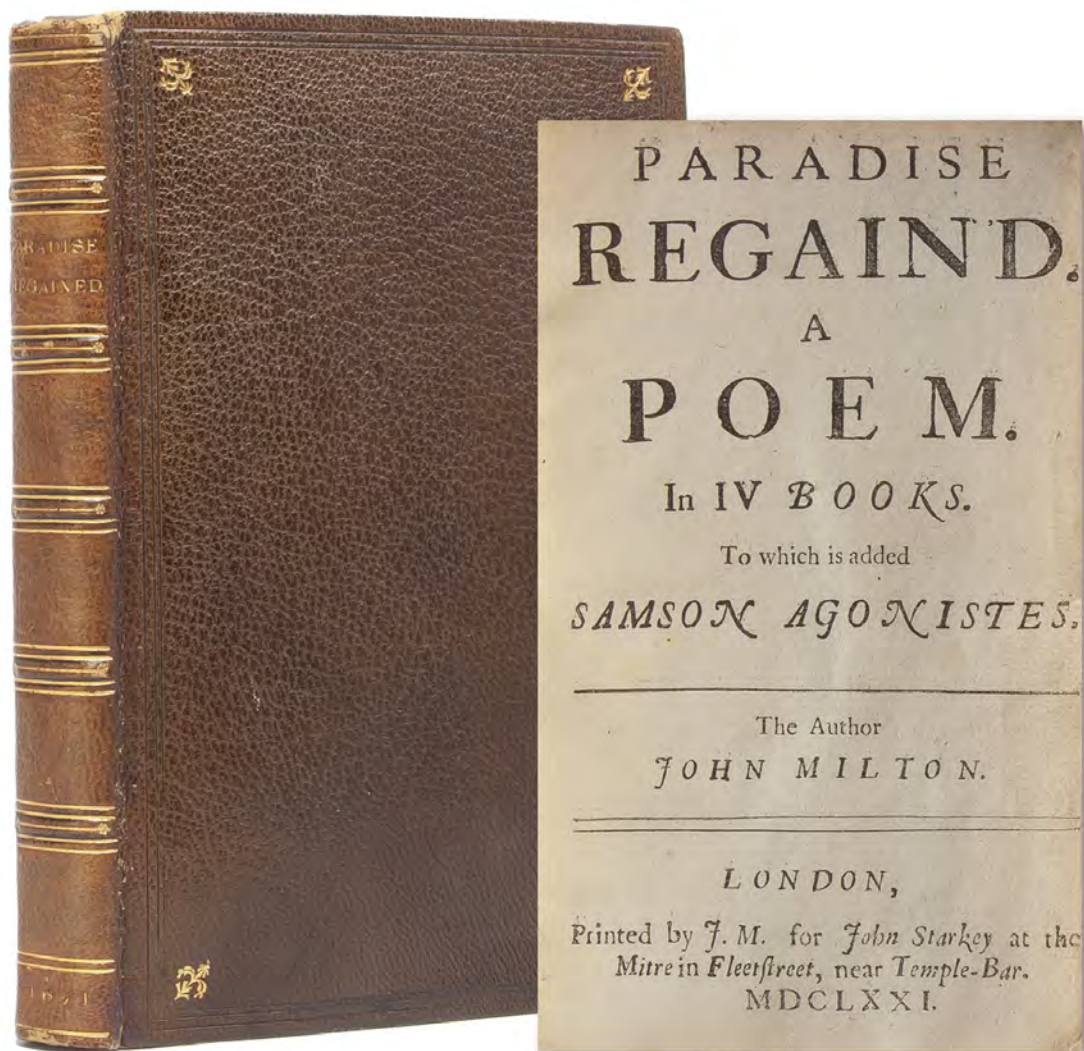
59. Milton, John

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

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

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

ESTC R299. Near Fine.



An incisive etiquette guide teaching women to use beauty as power -- this copy owned by burlesque performer and fellow courtesan Lillian Russell

60. Montez, Madame Lola [Countess of Landsfeld]

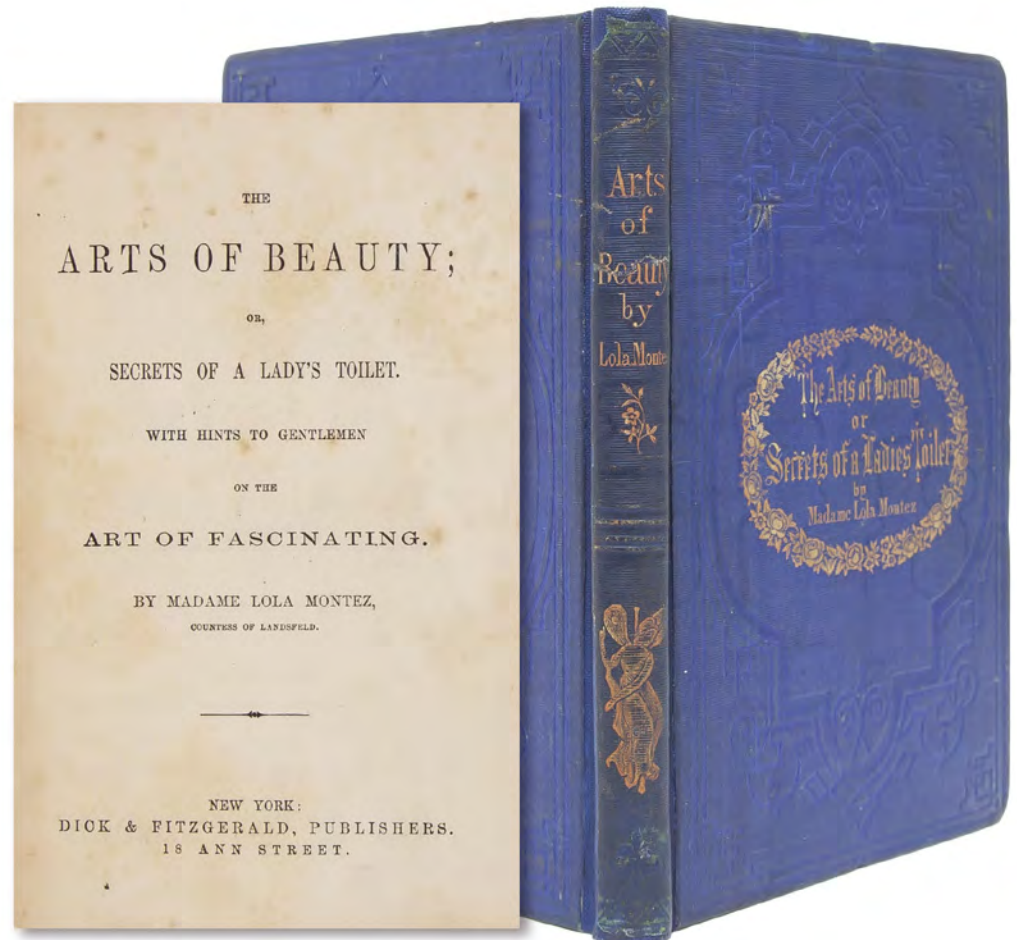
THE ARTS OF BEAUTY; OR, SECRETS OF A LADY'S TOILET. WITH HINTS TO GENTLEMEN ON THE ART OF FASCINATING

Association Copy

New York: Dick & Fitzgerald, 1858. First edition. Original publisher's cloth binding stamped in gilt and blind. Brown coated endpapers. Externally a bright, pleasing copy discretely rebacked with original spine laid down; light, inoffensive foxing throughout. Collates xvii, [1], 19-132, [12]: complete with half title and adverts. Bookplate of Helen Louise Leonard/ Lillian Russell to front endpaper with ownership note in pencil to front endpaper; bookplates of Laura Mell Pleadwell and Frank Lester Pleadwell to front endpaper, above a pasted advert for one of Montez's publications. Clipped autograph of the author and a clipping for Montez's 1857 Canadian lecture tour laid in at front. In all, a pleasing copy with an important association to Lola Montez's contemporary and famed "Dueling Diva" Lillian Russell, a burlesque performer and fellow courtesan.

The infamous Lola Montez managed to fit multiple lives into one: actress and dancer, courtesan, mistress to King Ludwig I of Bavaria, Countess of Landsfeld, and finally revolution-era emigree to California. In each of these roles, she relied on a finely honed sense of social diplomacy and wit to accomplish her ends; and *The Arts of Beauty* is the perfect textual product to encapsulate these skills. Engaging with classical satirical texts like Ovid's *Ars Amatoria* as well as contemporary conduct guides penned by men for the "benefit" of women, Montez composes a manual that is part informative beauty instructor and part parody. The Greek and Roman sources she references point to her intellectual depth and position of authority -- on the first page of the preface alone appear names and quotations from Aristotle, Juvenal, Socrates, and Theophrastus -- but they are also used to set the cheeky tone of the work. "When Aristotle was asked why everyone was so fond of beauty, he replied 'It is the question of a blind man.'" Fully aware that a woman's success was often bound to both her ability to physically and mentally fascinate men, Montez sets an example for her reader while also providing practical information on how to maintain a beautiful figure, overcome blemishes, dress to best advantage, and socially comport oneself. *The Arts of Beauty* are thus more than cosmetic -- they are power. Ultimately, Montez's dedication is the most honest moment of the text, inviting readers to be in not only on the joke of the book, but on the true lessons that underlie it: "To all Men and Women of every land, who are not Afraid of Themselves, who trust so much in their own souls that they dare to stand up in the might of their own Individuality to meet the tidal currents of the World, this book is respectfully dedicated."

Provenance: from the library of Lillian Russell. Born Helen Louise Leonard to famed author and suffragist Cynthia Leonard, Lillian Russell rose to prominence on a path that intersected with Lola Montez's. "It was not so much Russell's great dramatic ability or her clear well-trained voice as her personality and physical beauty that made her the greatest musical star of her day" (Enns). Russell further capitalized on her position as the mistress of theater patrons, opera directors, and wealthy businessmen whose extravagant gifts supported her lavish lifestyle and kept her in the public eye; she was, for example, well known for riding her gold and diamond studded custom Tiffany & Co. bicycle throughout New York (Kenrick). Performing on many of the same stages, Russell and Montez became known as the "dueling divas" after a pair of cowboys in Nevada challenged each other to a duel over which woman was the most beautiful in America (Ephemeral New York). Near Fine.



61. [Murray, Judith Sargent]

ESSAY ON THE EQUALITY OF THE SEXES (IN 2 PARTS)

Boston: Isaiah Thomas and Ebenezer T. Andrews, 1790. First edition. In The Massachusetts Magazine, or Monthly Museum for March and April of 1790 (Nos. III-IV, Vol. II), pages 132-135, 223-226. Beautifully bound in recent full speckled calf with morocco and gilt to spine and gilt to boards. Measuring 205 x 120mm and collating [2], 131-194, [2], 195-256: complete including engraved illustration. An excellent example of this scarce and delicate piece, with minimal foxing and toning compared to what is typical of imprints in this era. The first feminist argument published by a woman in the new Republic, predating Wollstonecraft's Vindication of the Rights of Woman by two years, it is rare institutionally and in trade. ESTC reports only 11 institutions worldwide with print copies of this scarce serial, which ran from only 1789-1796. The present is the only example of Murray's Essay to appear in the modern auction record, and is the only example in trade.

Born into privilege, Judith Sargent Murray was taught to read and write from childhood and benefited from sharing her brother's tutor until he departed for the Boston Latin School and then to Harvard. "These clear disparities, present even within the close confines of her family circle, were a catalyst for her advocacy for equal education" and for her public argument that...while 'nature with equality imparts,'" it is a cultural refusal to educate women that leaves them at a disadvantage (The Public Domain Review). Sargent articulated and expanded on these thoughts in an essay she wrote and privately circulated among friends throughout the 1780s. The "revised counterpart, On the Equality of the Sexes, was published in 1790 in the March and April issues of Massachusetts Magazine...Although she published under the pseudonym 'Constantia'...her identity as the author was well known" (PDR).

Tapping into the rhetoric of the Revolution and newly founded Republic, Murray argued that liberty, equality, and the pursuit of happiness should not be available to men alone -- and that access to these principles relied on an educated citizenry. The current state of education for women placed an enormous swath of Americans at a serious disadvantage; and without proper knowledge, women were susceptible to men's violence both physically and socially. Only by nurturing the minds of girls and women, she argues, can the American project succeed and ensure the prosperity of women as individuals as well as in what she defined as their likely roles as wives and mothers.

A founding document of American feminism and a cornerstone articulation of principles of Republican Motherhood that would shape the early U.S.

ESTC P2800.



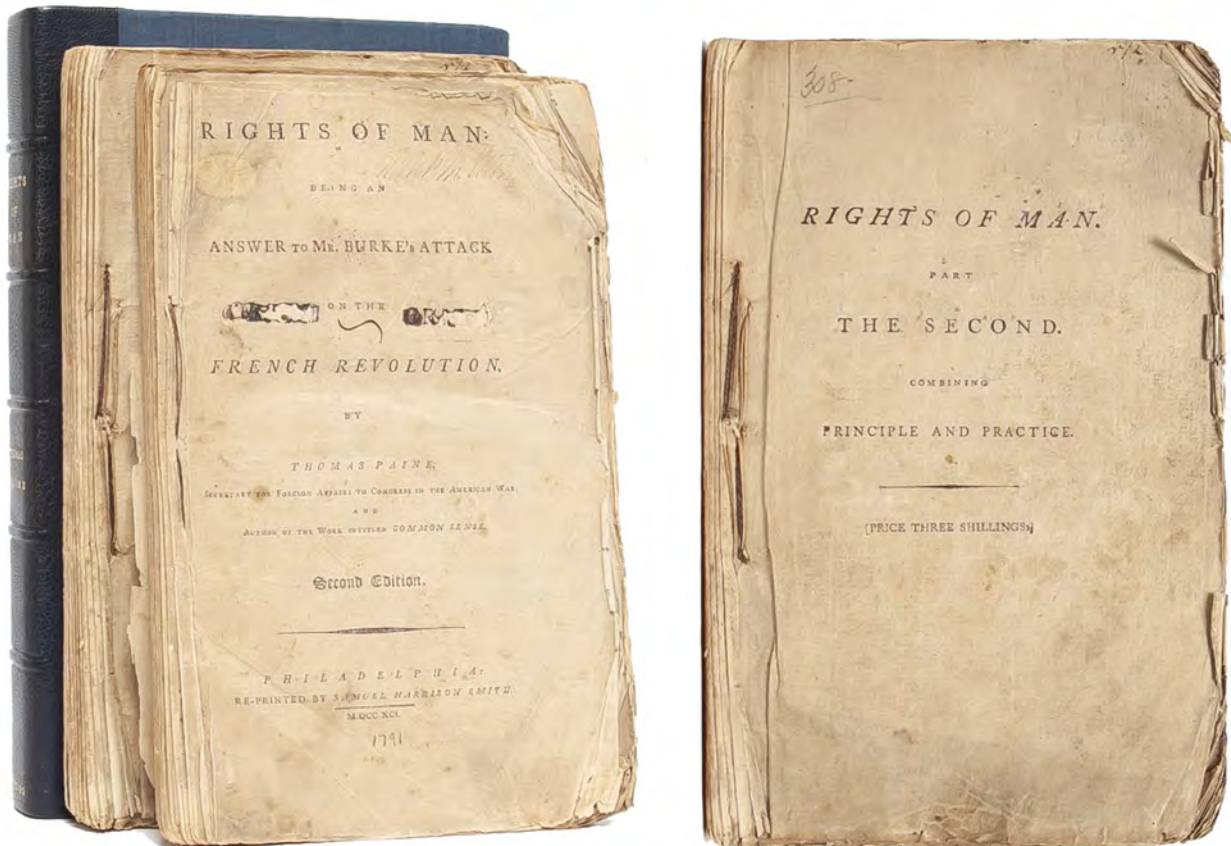
*First American edition of Part One with the Jefferson extract in the Preface***62. Paine, Thomas****RIGHTS OF MAN. BEING AN ANSWER TO MR. BURKE'S ATTACK ON THE FRENCH REVOLUTION**

Philadelphia: Re-Printed by Samuel Harrison Smith, 1791. First American edition. An exceptional survivor in wrappers as issued. With both issue points present: stating "Second Edition" on the title page and containing the infamous "Jefferson extract." Measuring 220 x 140mm and collating complete: [1]-105, [1, blank]. With general toning and light soiling throughout. Contemporary ownership signature to title page, with loss to paper (but no text) where a prior owner's name has been defaced. Edges and upper right corner chipping and bumped; rear leaf present but detached, with loss including text from a portion of the upper left corner. The last true first London edition to sell at auction (one of just about 100 copies that were sold before the run was recalled hours after release) which was a 1st edition of part one and a 2nd edition of part two, sold for \$250,000. Here we have the first American edition of part one. ESTC records copies at only 14 institutions, all within the U.S. We could find only one other copy in the modern auction record.

[Together with]. Paine, Thomas. Rights of Man. Part the Second. London: J. S. Jordan, 1792. Fourth Edition. Collating complete; xv, [1], 178. Bound, like its companion, in original printed wrappers and measuring 220 x 140mm. Paper at header of title page removed, likely to prevent ownership identification. With general toning and light soiling throughout; edges somewhat chipped. Loss of paper to rear wrap. Together a pair of exceptional survivors. Housed in a custom quarter morocco slipcase with chemise.

The circumstances surrounding the first American edition of Rights of Man (denoted by its Second Edition statement on the title page and the presence of the unlicensed extract of Thomas Jefferson's private letter about it) were marked by exceptional speed. "The first printing of Rights of Man appeared in London on 22 February 1791, a date which prompted Paine to tip the dedication to the President into the first bound copies. That issue was recalled by the publisher within a few hours, but not until more than one hundred copies had been sold" (National Archives). Stateside, a copy reached the hands of John Beckley, who shared it with Thomas Jefferson and James Madison. As a result of these swift exchanges, Beckley's instructions for Jefferson to send the pamphlet to merchant and revolutionary Jonathan Bayard Smith resulted in Smith's son, nineteen year old printer Samuel Harrison Smith, producing the first American edition of Rights of Man. "The work was speedily issued" and released on "Tuesday, the 3rd of May...Exactly one week had elapsed since Jefferson transmitted Beckley's copy to the father of the publisher" (National Archives). Marked "Second Edition" on its title page, Harrison's publication identified "the Secretary of State as the one who had 'transmitted a copy of this Pamphlet for republication' and in omitting the explanation that this had been done at Beckley's desire, Smith permitted his readers the inference that it was Jefferson who had sponsored the publication" (National Archives). Controversy ensued. Among the results were Smith's reprinting of an altered text, marked as the "Second Philadelphia edition, from fourth London edition, corrected and enlarged" and containing one less page: removing the notorious Jefferson extract. Still, The Rights of Man would become the most widely read book of the time.

ESTC W36410. Evans 23664. Printing and the Mind of Man 241. Very Good.



A tell-all memoir has ripple effects on European and British royal families for multiple generations

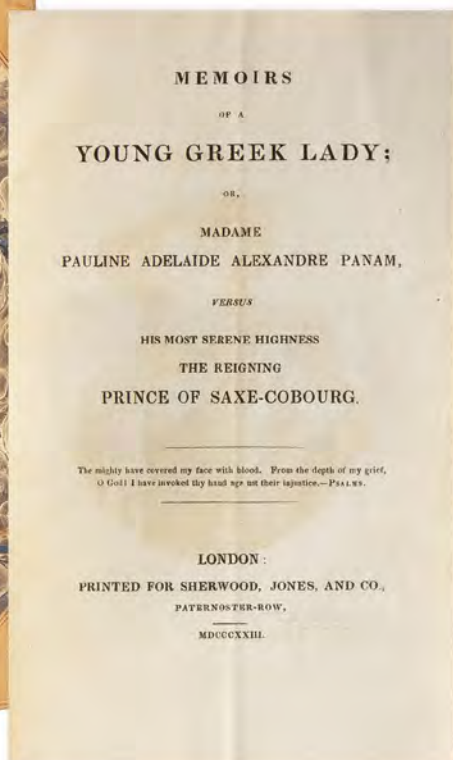
63. Panam, Pauline Adelaide Alexandre

MEMOIRS OF A YOUNG GREEK LADY; OR, MADAME PAULINE ADELAIDE ALEXANDRE, PANAM, VERSUS HIS MOST SERENE HIGHNESS THE REIGNING PRINCE OF SAXE-COBOURG

London: Sherwood, Jones & Co, 1823. First edition in English. Contemporary three-quarters calf over marbled boards with gilt and morocco to spine. All edges marbled. Measuring 185 x 115mm and collating complete including frontis and one additional plate: [2], xv, [3], 305, [1, blank]. A lovely, square copy with faint splashmark to lower spine; internally crisp and unmarked. One of two editions put out by different publishers in the same year, with no clear priority; each is equally scarce with OCLC reporting fewer than 20 of either imprint. Since 1900, it has made only three appearances at auction with the most recent being in 1955. This is the only example on the market.

Published the same year in France and England, the sensational memoir by the actress known as La Belle Greque presents a tell-all about her seduction, affair, pregnancy, and abandonment by the womanizing Ernst I, Duke of Saxe-Coburg. It was a move motivated by anger and financial need, and fueled by a desire to rebuild a reputation that had been sullied by a man more powerful than herself. "Madame Panam's Memoirs are the history of youth, and beauty, and hope, all blighted and destroyed by indiscretion...there is no doubt that when she first captivated the Duke of Saxe-Cobourg, she was vain enough to believe she might one day be a princess! Had she sought an honorable connexion in her own class of life, she might at this day have been the light of a happy and virtuous home." Her book resembles the popular Scandalous Memoir genre favored by courtesans of the period, insofar as it begins with her seduction at age 15 after she is cross-dressed and trafficked into Cobourg at the Duke's command and has the intention of improving her finances either through sales or bribes; yet the repentance and regret it contains notably separate it from those of other courtesans and mistresses who use their publications for self-empowerment. "She survives to repent of her errors and to admonish all her sex to shun the silken bowers which attracted only to deceive her."

Casting herself as a repentant victim who became complicit in sinning, Panam also carves out space for her son to be an innocent heir displaced from his rightful inheritance. Giving birth to a boy in 1809, Panam named her son after his father despite being offered "a pension if she refrained from identifying herself with the Duke and...eschewing the name Ernst if a boy" was born to her (Weintraub). Appealing to powerful members of the family and the court, Panam threatened to make the details of the affair and pregnancy public if her son went unrecognized. The release of this memoir fulfilled that promise, and the Duke was unable to suppress its publication in France or England. Its release through two different London publishers would, down the road, support further rumors and speculation about the family as Ernst I's son Albert married Queen Victoria and became her consort.



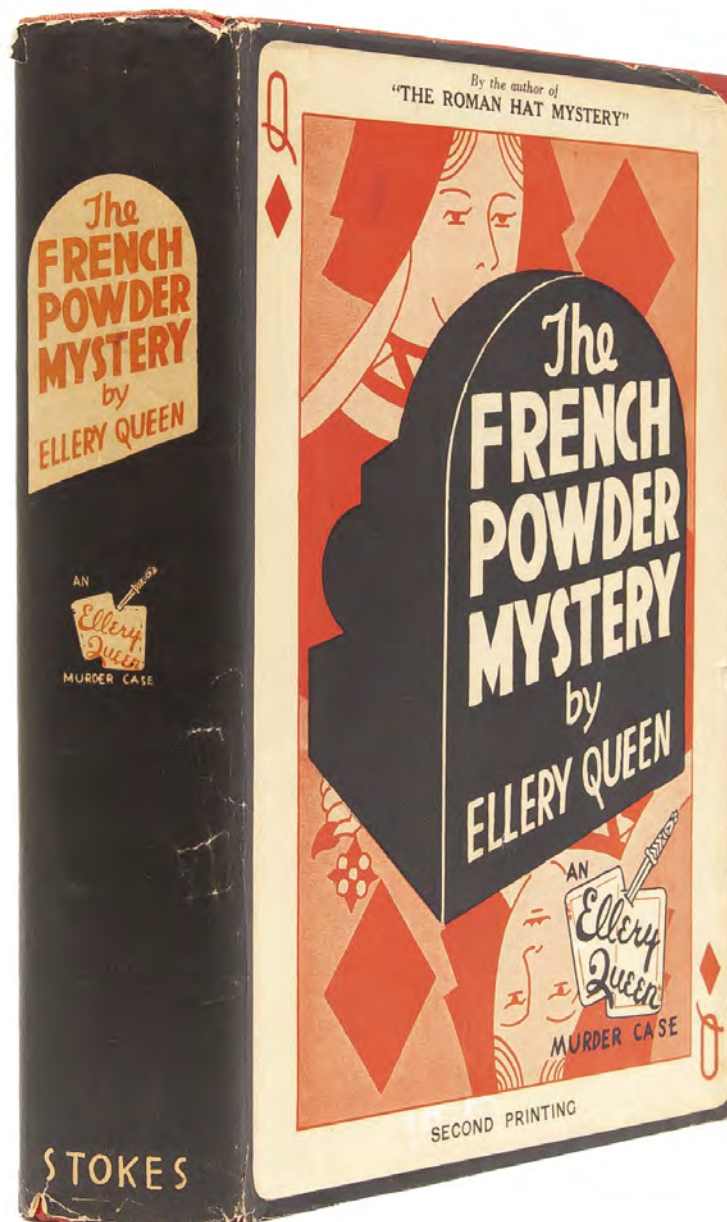
Ellery Queen "took the intellectual game that was the formal detective novel to greater heights than any American writer"

64. Queen, Ellery [pseudonym for Frederic Dannay and Manfred Bennington Lee]

THE FRENCH POWDER MYSTERY

New York: Frederick A. Stokes Company, 1930. Second printing. A Fine copy of the book in an authentic, Near Fine (second printing) dust jacket. Jacket with very slight wear at the extremities and some rubbing along the flap folds. The jacket matches the first printing jacket with the exception that "Second Printing" appears at the lower edge of the front panel and "by the author of 'THE ROMAN HAT MYSTERY'" is at the top.

The second and arguably among the most famous of the Ellery Queen mysteries, it was hailed at its release as a stylish puzzle from the authors who "took the intellectual game that was the formal detective novel to greater heights than any American writer" (The Weekly Standard). Set at French's department store in New York, where the year-round displays "show off the finest in fashion, art, and home decor, and where tourists and locals alike make a point of stopping to see what's on offer. One afternoon, as the board debates a merger upstairs, a salesgirl begins a demonstration in one of the windows, showing off French's new Murphy bed. A crowd gathers to watch the bed lowered from the wall with the touch of a single button. But as the bed opens, people run screaming. Out tumbles a woman -- crumpled, bloody, and dead. The victim was Mrs. French, wife of the company president, and finding her killer will turn the esteemed store upside down. Only one detective has the soft touch necessary -- debonair intellectual Ellery Queen" (Mysterious Press). Fine in Near Fine dust jacket.



Rand's first novel, inscribed to her lover Nathaniel Branden

65. Rand, Ayn

WE THE LIVING

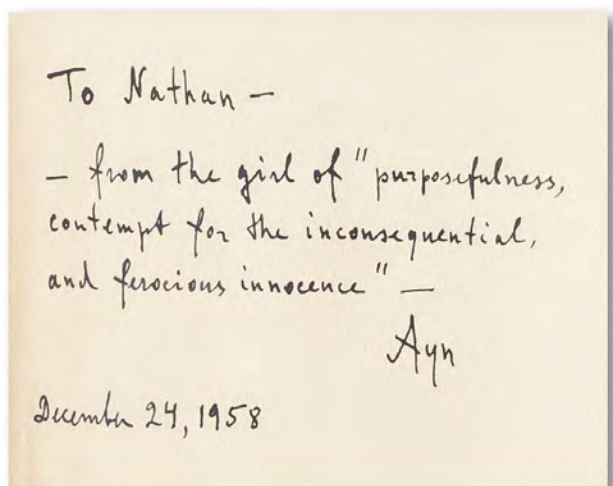
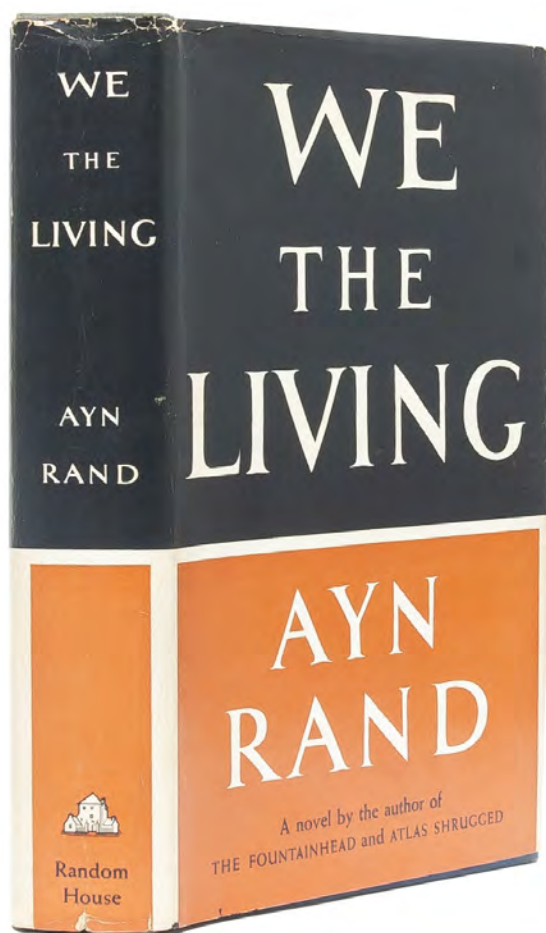
Presentation Copy

New York: Random House, 1959. Second edition. First printing of this edition. Original blue publisher's cloth with title to spine. Near Fine in like dust jacket. Some toning to extremities. In unclipped jacket that is mildly toned and soiled on the edges, with slight wear at the spine ends. Inscribed by Rand to her lover Nathaniel Branden for Christmas: "To Nathan from the girl of 'purposefulness, contempt for the inconsequential, and ferocious innocence.' Ayn. December 24, 1958."

What began with a fan letter transformed into a decades-long affair for Nathaniel Branden and Ayn Rand. In Branden, Rand saw a kind of philosophical soul mate -- an individual who believed in Objectivism and was committed to educating others about it. The couple's affair, which was well-known to both of their spouses though hidden from the general public, was indeed modeled on the philosophy. For Rand and Branden, they considered it the perfect exercise of non-conformity and self-satisfaction. For his role in her personal and professional development, Rand even included Branden's name in the dedication of her magnum opus, *Atlas Shrugged*.

Ayn Rand's first novel, set in Soviet Russia a decade after her own escape from its borders to America. "The immigrant Rand was startled by the failure of American intellectuals and politicians to uphold the American ideals of individualism and freedom, and she was horrified by widespread acceptance, even sympathy, that greeted the rise of communism, socialism, and fascism in Europe. Rand resolved to expose the 'noble ideal' of collectivism through the story of three young people whose lives are sacrificed by an all-powerful state...The first printing of 3,000 copies sold out, but the book went out of print due to a publisher's error. An edition revised by Rand would not be released until 1959, following the success of *Atlas Shrugged*" (Rand Institute).

Christie's lot 184 (sale 8343). Provenance: From the private collection of Jay T. Snider. Near Fine in Near Fine dust jacket.



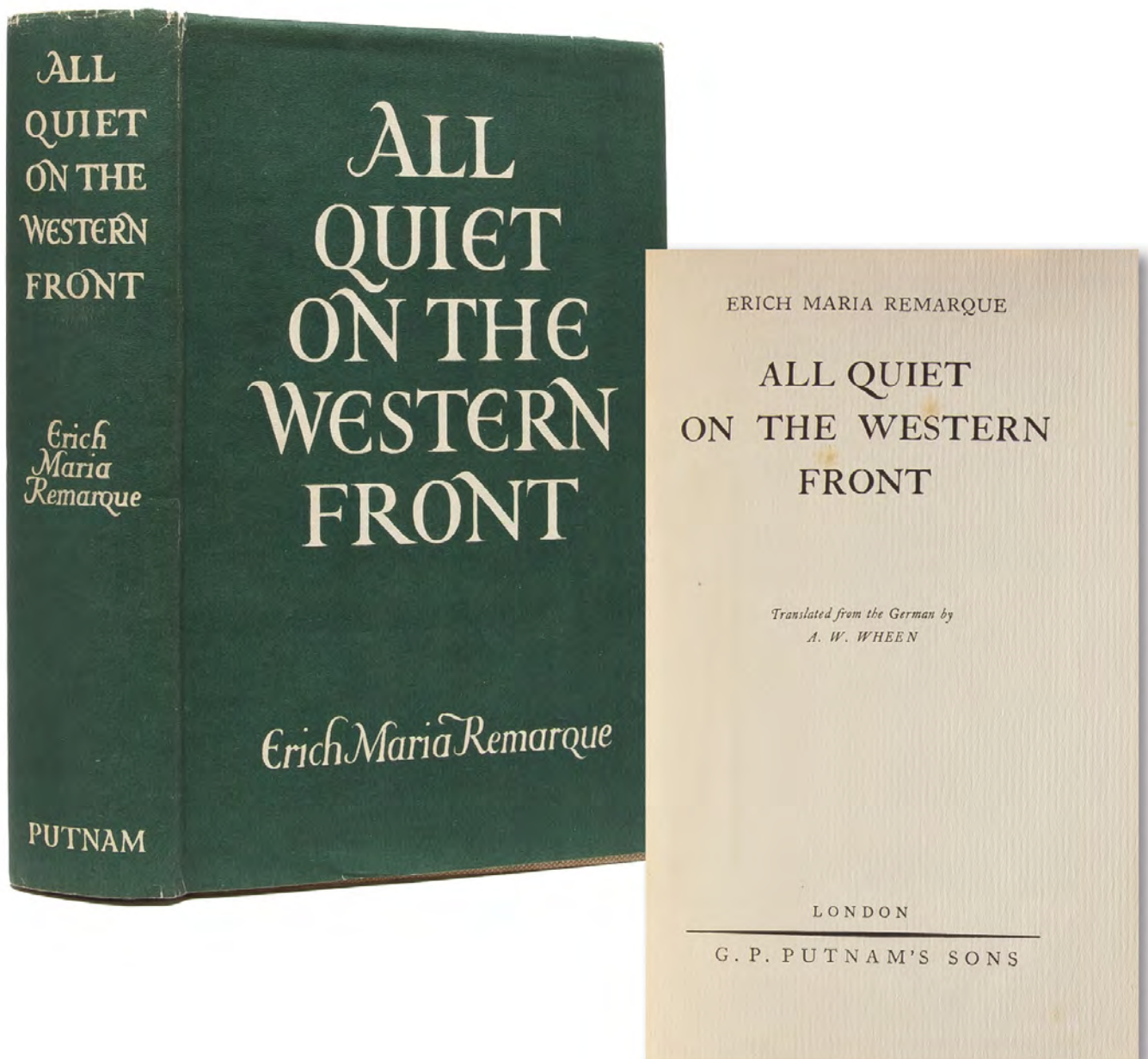
An exceptional copy of this important WWI novel

66. Remarque, Erich Maria

ALL QUIET ON THE WESTERN FRONT

London: G. P. Putnam's Sons, 1929. First English language edition. First impression, in the first state jacket with "German Opinions" on the front flap. Original beige cloth, lettering to spine and front cover in green, top edge green. A Near Fine copy in like dust jacket. Slight foxing to edges and browning to endpapers. Extremities of dust jacket slightly worn with small tears, but a lovely example overall. Housed in a custom green cloth folding box.

Originally serialized in the Vossische Zeitung in late 1928 and published in German as *Im Westen nichts Neues* in January 1929. The first edition in English was published three months before the US edition. Remarque's elegy to the generation that had been "destroyed by war, even though it might have escaped its shells" sold 2.5 million copies in 22 languages in its first eighteen months in print (Falls, p. 293). It was adapted into a critically acclaimed film in 1930, directed by Lewis Milestone. Cyril Falls, *War Books: A Critical Guide*, 1930. Near Fine in Near Fine dust jacket.



A work encouraging the intersectional study of mollusks and their shells

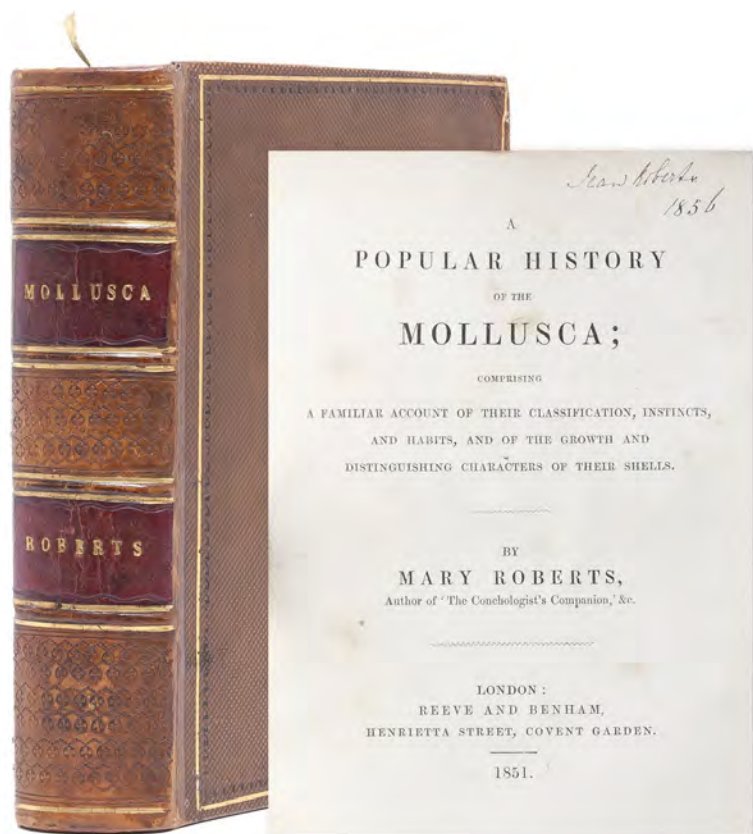
67. Roberts, Mary

A POPULAR HISTORY OF THE MOLLUSCA; COMPRISING A FAMILIAR ACCOUNT OF THEIR CLASSIFICATION, INSTINCTS, AND HABITS, AND THE GROWTH AND DISTINGUISHING CHARACTERS OF THEIR SHELLS

London: Reeve and Benham, 1851. First edition. Contemporary diced Russia with morocco spine labels. Gilt to spine and boards. All edges and endpapers marbled. Corners gently bumped. Bournemouth Natural Science Library plate to front pastedown and stamp to front endpaper. Contemporary ownership signature of Sean Roberts (no apparent relation to the author) to head of title page. A square, tight copy that is internally unmarked, with only the lightest scattered foxing to preliminaries. Collates [x], 396: complete, including all 18 colored plates. This important work by one of the leading female scientists of the Victorian era is scarce in institutions and in trade, with its most recent appearance at auction occurring a decade ago.

"Growing up in the Gloucestershire countryside, Mary Roberts developed an interest in natural history [...and] became a keen amateur botanist. This love of nature and her keen observations gave rise to the works for which she is best known" (ODNB). Roberts, who was devoted to promoting women's intellectual worth as writers and thinkers, used her scientific books to welcome in a range of readers to the fields of botany and biology. "She had a writing career that spanned the early 1820s to the early 1850s, during which she produced over ten natural history works on conchology, zoology, vegetables, and trees" (Lightman). Mary Roberts has been credited with helping to popularize the sciences for young readers and women. Connecting Mollusca to her previous book *The Conchologist's Companion*, Roberts clarifies that while the two fields are related, there are key distinguishing points. Thus her book will "treat not so much of shells as of their animal occupants; and this is desirable, because shells are too often regarded as merely objects of ornament or fancy. Owing to the retired habits of Mollusca and to their soft and perishable nature, Conchology has but slowly advanced in the true spirit of science." Roberts believes in the importance of recognizing not only the beauty of shells, but also their function; therefore, conchology should be accompanied by the biological study of mollusks, and the study of mollusks can advance the quality of conchology. "It is hoped that the following popular account of the instincts and habits of the constructing animals will render their shells more intelligible and of greater [scientific] interest." In what follows, Roberts writes in her accessible and lucid way about cephalopods, gastropods, and a range of other species that rely on shells for life. She walks readers through the construction of shells by those creatures, as well as how those animals employ their shells; and she includes information on the study of mollusks of different regions. Accompanying the text are 18 plates, all beautifully colored, with 90 different examples of mollusk life. A beautiful copy of an important work of science, encouraging a wider diversity of students as well as a recognition of scientific fields' intersections.

Feminist Companion to English Literature 910. Near Fine.



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

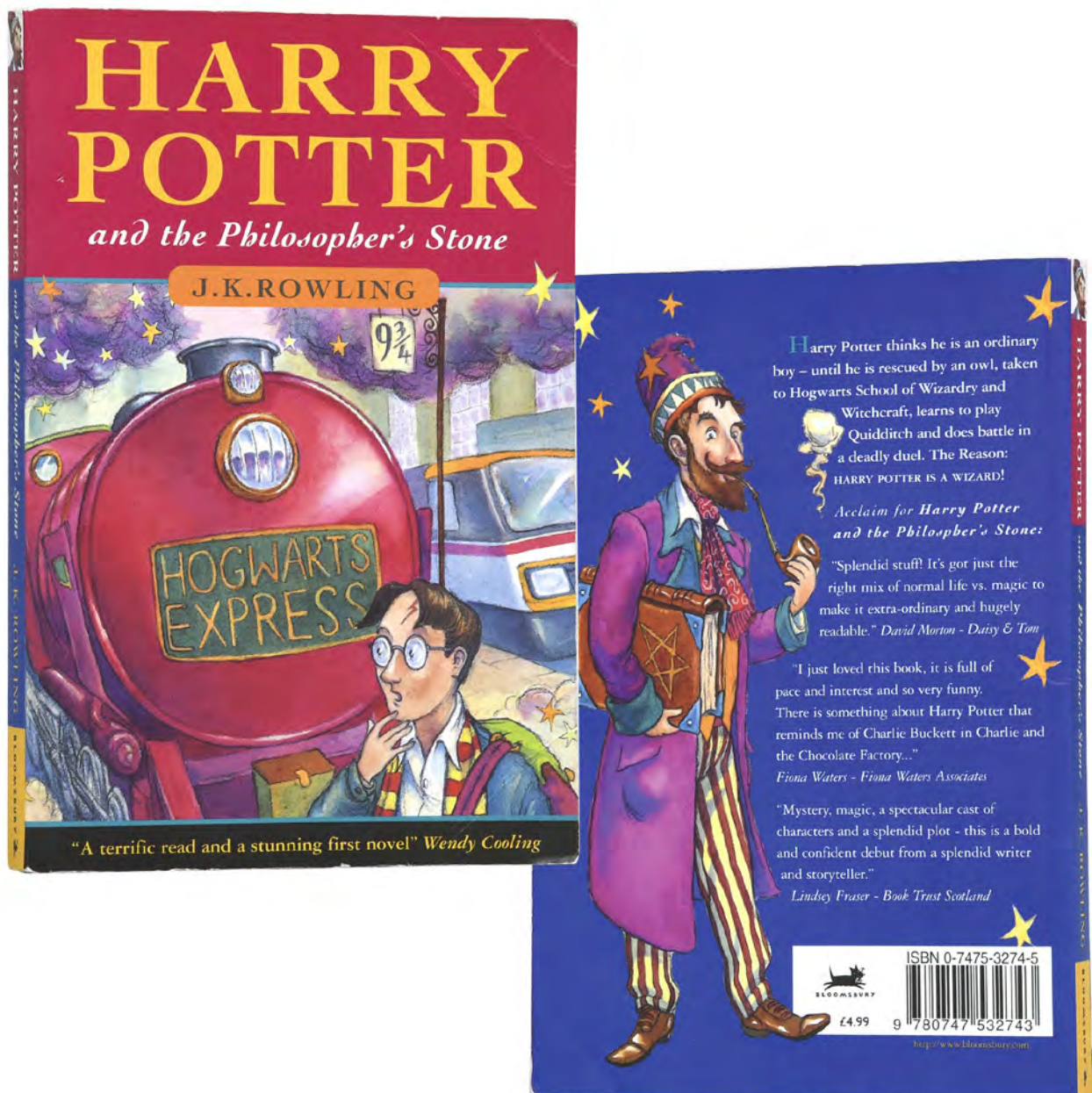
68. Rowling, J. K.

HARRY POTTER AND THE PHILOSOPHER'S STONE

London: Bloomsbury, 1997. First edition. Paperback issue of the first Harry Potter book. Both paperback and hardback issues of the first impression were published on 26 June 1997. One of 5,150 copies in wrappers, with all the required points of the first impression. A bright, Near Fine copy with minor creases to the wrappers and extremities slightly rubbed. Housed in a red quarter-morocco clamshell case by the Chelsea Bindery.

Harry Potter is the most successful book franchise of all time, with over 500 million copies of the books in print, and with spin-off film and media projects worth billions. The true first edition has been no less meteoric in its rise to the top of collectors' lists for modern books. Copies consistently set new records at auction. "The books' ultimate appeal lies in the universal themes of good triumphing over evil and the importance of love. No matter what age, gender, or race you are, there is something relatable in the Harry Potter series. The series' large fan following pioneered the way for young adult book series to turn into movie franchises. Harry Potter was among the first, and it remains the most successful to date. Indeed, the series has surpassed any other franchise as a world-wide cultural phenomenon due to the creation of theme parks and real-life quidditch teams, and the great lengths that fans go to in order to show their devotion to the series" (McFadden).

Errington A1(aa); Grolier One Hundred Books Famous in Children's Literature, 2015, no. 100. Near Fine.



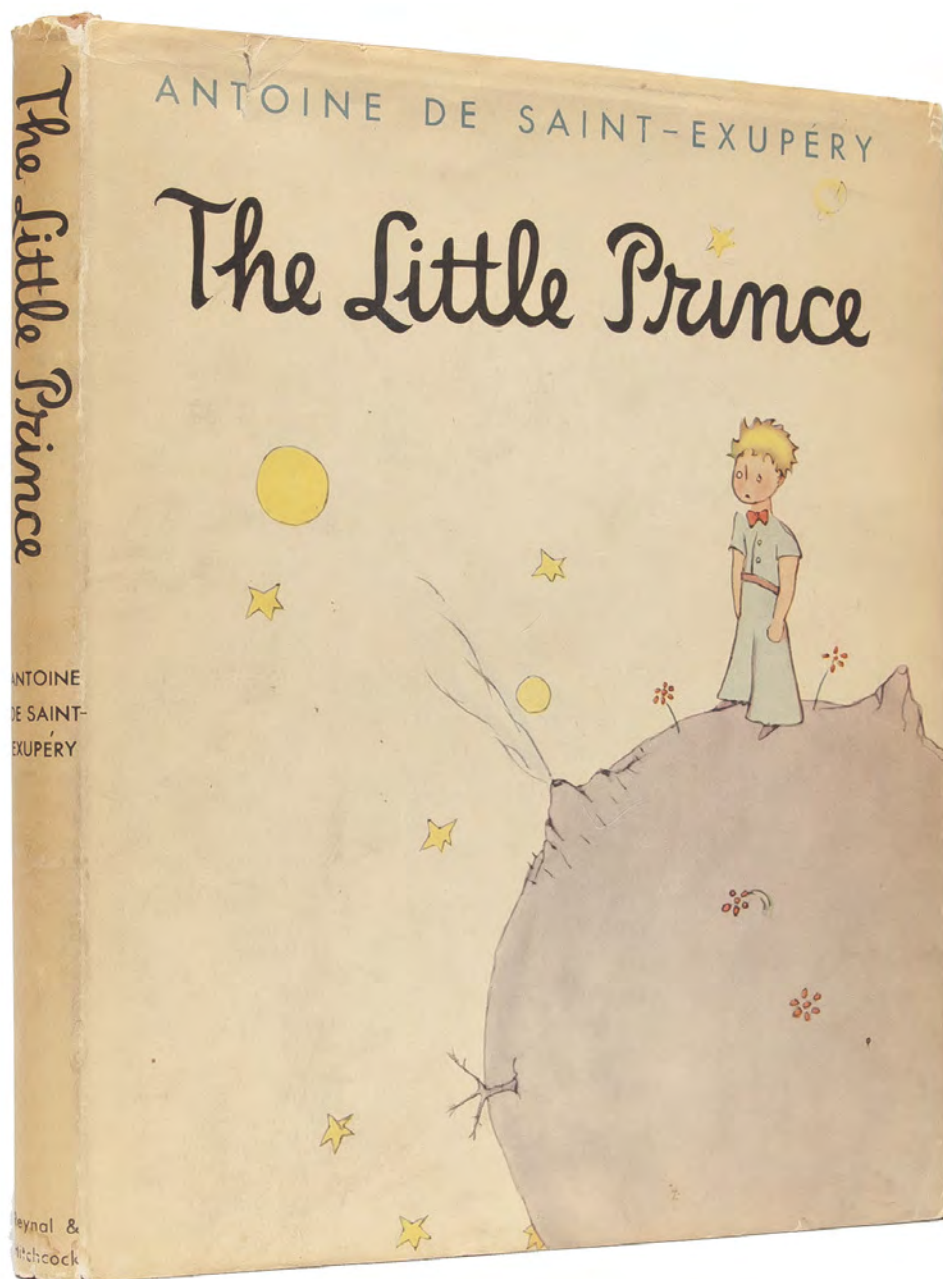
A lovely copy of this iconic work of children's literature

69. Saint-Exupery, Antoine de

THE LITTLE PRINCE

New York: Reynal & Hitchcock, 1943. First edition. First printing in English. A just about Fine copy of the book in the correct salmon colored boards. Near Fine dust jacket priced at \$2.00 and with the publisher's Fourth Avenue address. A few very short tears (no loss) at the spine ends and corners, but bright, fresh and unrepai. The French and English editions were both released by Reynal and Hitchcock in 1943, after the author completed the work during his exile in New York.

Over the course of eight days, the mysterious Little Prince recounts the story of his brief life to an aviator stranded in the Sahara after a plane crash. A best-selling children's book from the time of its release, it also remains a philosophical and spiritual work that touches adult readers. As the Little Prince shares his observations about the worlds he has visited, including our own, we have the opportunity to reflect on the kind of people we become as we enter adulthood -- and how we might work to make ourselves and the world a kinder place. Indeed, while the Little Prince often laments the foibles and tragedies of the human world, it is in nature he finds positive truth. The Rose, the Fox, and the Snake carry important lessons about love, commitment, and the finite nature of life. Saint-Exupery, himself a World War II aviator, would tragically die in a plane crash shortly after the book's release. It stands as his lasting legacy, a work of genius. About Fine in Near Fine dust jacket.



*An account of one of Savery's first patented inventions, published
the same year as his patent for the first steam engine*

70. Savery, Thomas

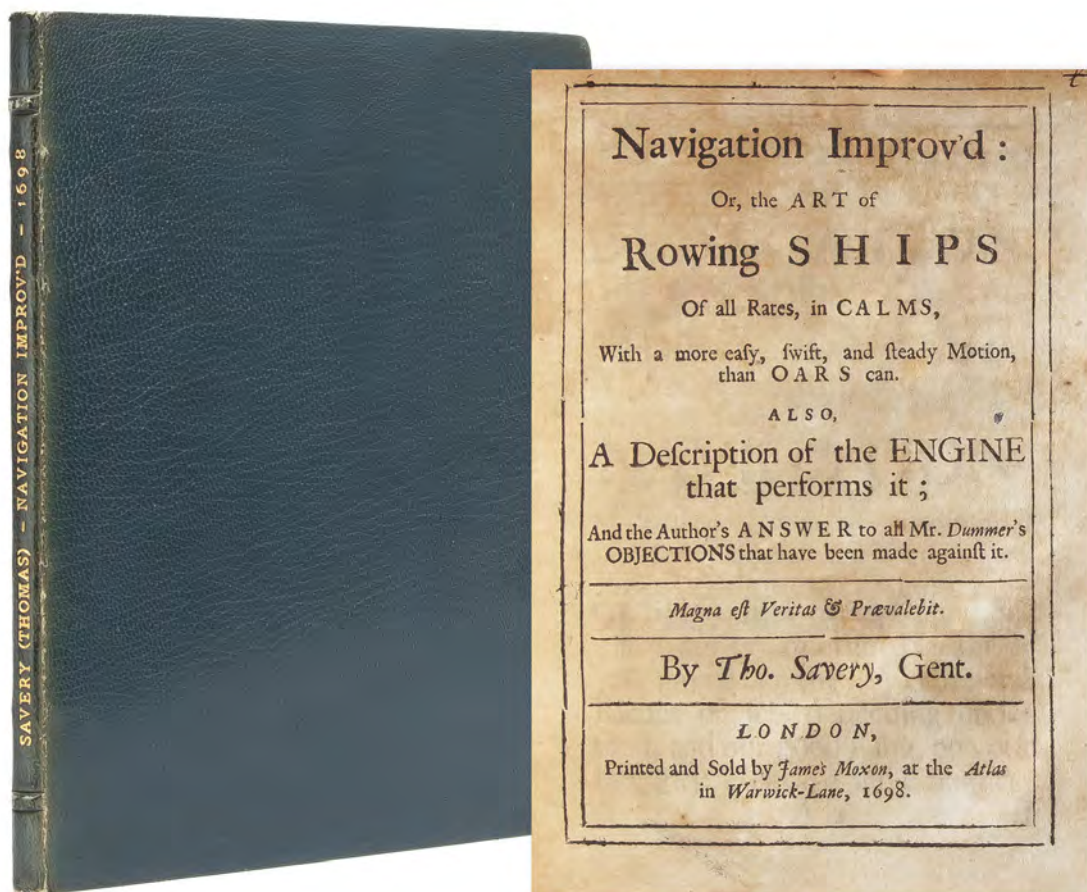
NAVIGATION IMPROV'D: OR, THE ART OF ROWING SHIPS OF ALL RATES, IN CALMS, WITH A MORE EASY, SWIFT, AND STEADY MOTION, THAN OARS CAN. ALSO, A DESCRIPTION OF THE ENGINE THAT PERFORMS IT; AND THE AUTHOR'S ANSWER TO ALL MR. DUMMER'S OBJECTIONS THAT HAVE BEEN MADE AGAINST IT

London: Printed and Sold by James Moxon, 1698. First edition. Small quarto (7 1/2 x 5 1/2 inches; 190 x 142 mm). [8], 22, [2, publisher's advertisements] pp. With one folding plate, and three engraved figures tipped in to the text. With two pages of publisher's advertisements. No complete copy on ABPC with the folding plate in the past 50 years. Bound by Sangorski & Sutcliffe in full dark blue morocco. Spine lettered in gilt. Board edges ruled in gilt. Gilt double-ruled dentelles. Original stab-marks visible. Previous owner's bookplate on front pastedown. Small bookseller sticker on each pastedown. Leaves a bit toned. Overall a very nice copy.

"In the year 1696, Thomas Savery, Gent., obtained a patent for his 'new invention, consisting of mill work to grind and pollish looking glasses, coach glass plates, and marble stones; and, also, for rowing of Ships with greater ease and expedition than has hitherto been done by any other.' This invention consisted in moving a paddle-wheel on each side of the ship, by men turning round the capstan, and thereby giving motion through ropes to the axis of the wheels. Savery published a very interesting pamphlet on the subject of this invention in 1698, entitled 'Navigation Improved.' In the same year he obtained a patent for 'raising of water and occasioning motion to all sorts of mills works, by the impelling force of Fire (steam engine), which will be of great use for draining mines, serving towns with water, and for the working of all sorts of mills where they have not the benefit of water nor constant winds.' He also published a very interesting account of this his improved steam engine in 1701, entitled the 'Miner's Friend'" (Woodcroft).

"In 1696 [Savery] patented (no. 347) a machine to grind and polish plate glass, and a contrivance for rowing ships in a calm using two paddle-wheels worked by a capstan. William III thought highly of the second invention, but although Savery demonstrated its practicability by fitting it to a small yacht, official jealousy prevented its adoption in the navy. Undeterred, he published an account of his invention in a work entitled Navigation Improved (1698), and this contained a denunciation of his treatment in official circles (ODNB).

ESTC R183251. Wing S773.



An iconic Western that inspired the classic film

71. Schaefer, Jack

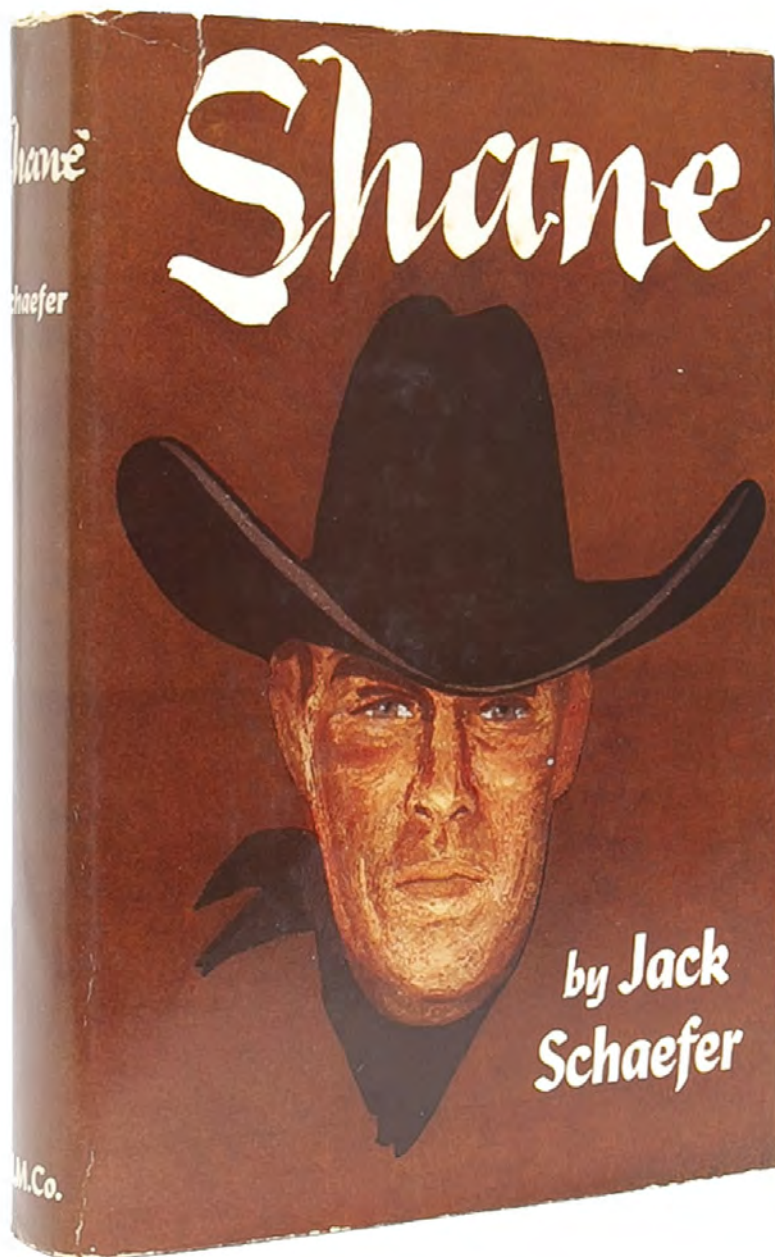
SHANE

Boston: Houghton Mifflin, 1949. First edition. Octavo. Original cream cloth-grain boards, titles to spine and front cover in black. With dust jacket. Housed in a custom brown morocco-backed brown cloth solander box.

Cloth bright and fresh, binding square and tight, light foxing to top edge of book block, contents clean and fresh, a Fine copy in very Nearly Fine jacket, not price-clipped, minor rubbing to edges, short closed tear to head of front and rear panels.

First edition in book form, first printing, this copy in notably attractive condition. Shane is a classic of the western genre and was the author's first book. The story was initially published in 1946 as a three part serial in the pulp magazine Argosy under the name Rider from Nowhere. Schaefer revised and significantly expanded the work for the present book.

In 1953 Shane was adapted into a film of the same name starring Alan Ladd. Fine in Near Fine dust jacket.



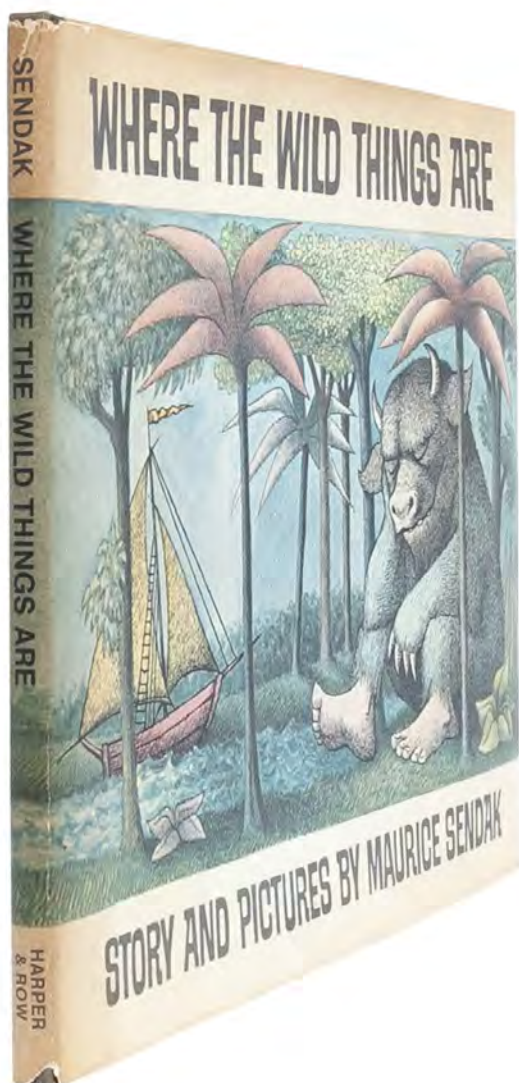
Sendak's most famous book, offered in attractive condition

72. Sendak, Maurice

WHERE THE WILD THINGS ARE

New York: Harper & Row, 1963. First edition. A lovely copy of Sendak's most famous work. Book in Near Fine condition having been protected by its original dust jacket. A few little finger smudges to margins of the pages, otherwise a clean, attractive copy. In a Near Fine dust jacket with some overall age toning, most noticeably at the spine. A small chip at the base of the spine and marginal wear at the crown. In all a copy that is far above average. With all issue points on both the book and dust jacket for the true first.

One of the most famous and most beloved children's picture books of all time. Where The Wild Things Are was first published in 1963 – it would win the Caldecott Medal the next year -- and follows the adventures of the troublemaking Max, who after being sent to bed without dinner, ends up on a mysterious jungle island with the "wild things" of the title. Sendak was originally just an illustrator but soon decided to write his own books as well. Interestingly, Where the Wild Things Are was originally supposed to depict the story of a child who escaped to a land filled with horses but because Sendak couldn't draw horses well, he changed the animals to "Wild Things." The book was voted by readers of the School Library Journal the number one picture book of all time in 2012. "Mr. Sendak has gone from strength to strength...His illustrations for Where The Wild Things Are in which a child manages to control the terrifying grotesques summoned by his imagination, are already classics" (Contemporary New York Times Review of a Sendak Exhibition). Near Fine in Near Fine dust jacket.



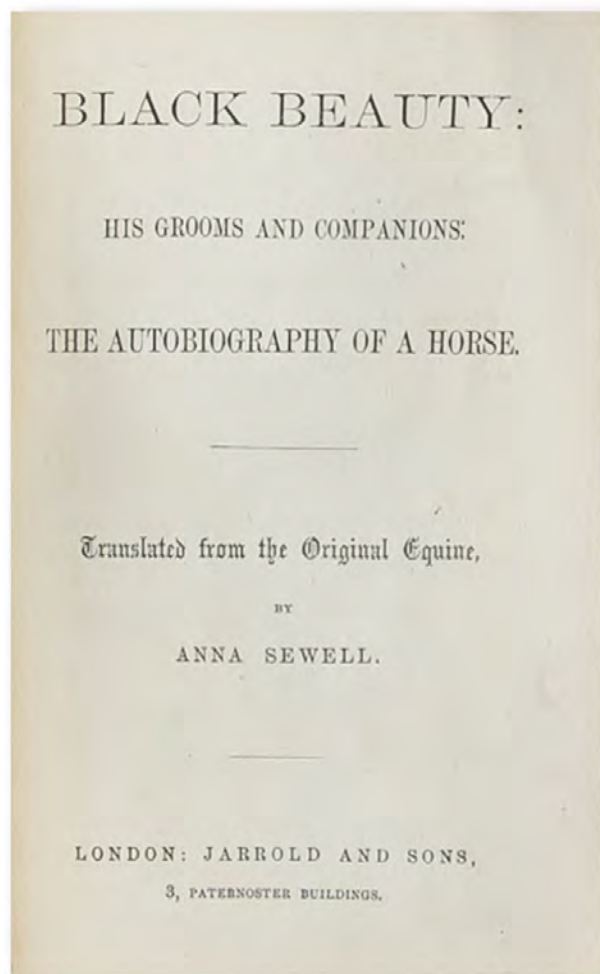
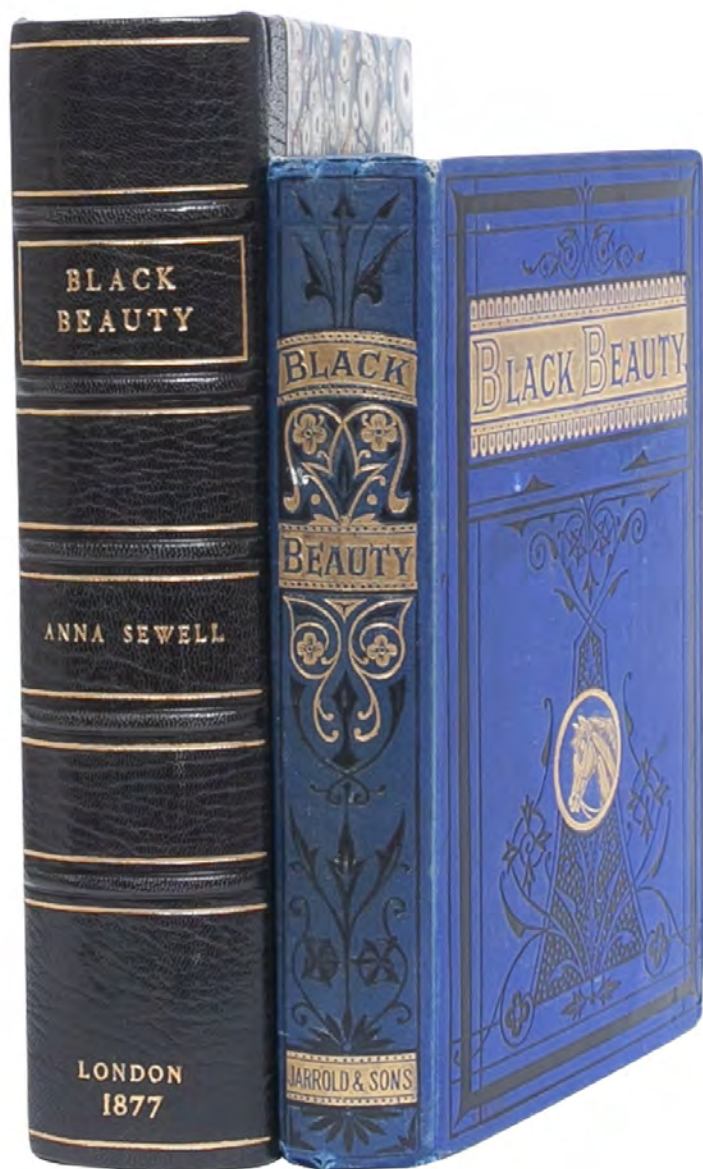
More than a beloved children's story, Black Beauty stands among the most influential social protest novels of its time

73. Sewell, Anna

BLACK BEAUTY: HIS GROOMS AND COMPANIONS. THE AUTOBIOGRAPHY OF A HORSE. TRANSLATED FROM THE ORIGINAL EQUINE

London: Jarrold & Sons, [1877]. First edition. Bound in Carter's C blue cloth binding stamped in gilt and black. Brown coated endpapers. A lovely example with just a bit of fading and rolling to the spine, and gentle wear to extremities. Inner hinges professionally repaired. Early bookplate of Clarence H. Young to front pastedown. Internally clean and complete including frontis and rear adverts: viii, 9-247, [9]. A lovely example of a book that is difficult to find in collectible condition, housed in a custom quarter morocco clamshell.

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



A sumptuous extra-illustrated copy presented in an attractive Cosway-style binding

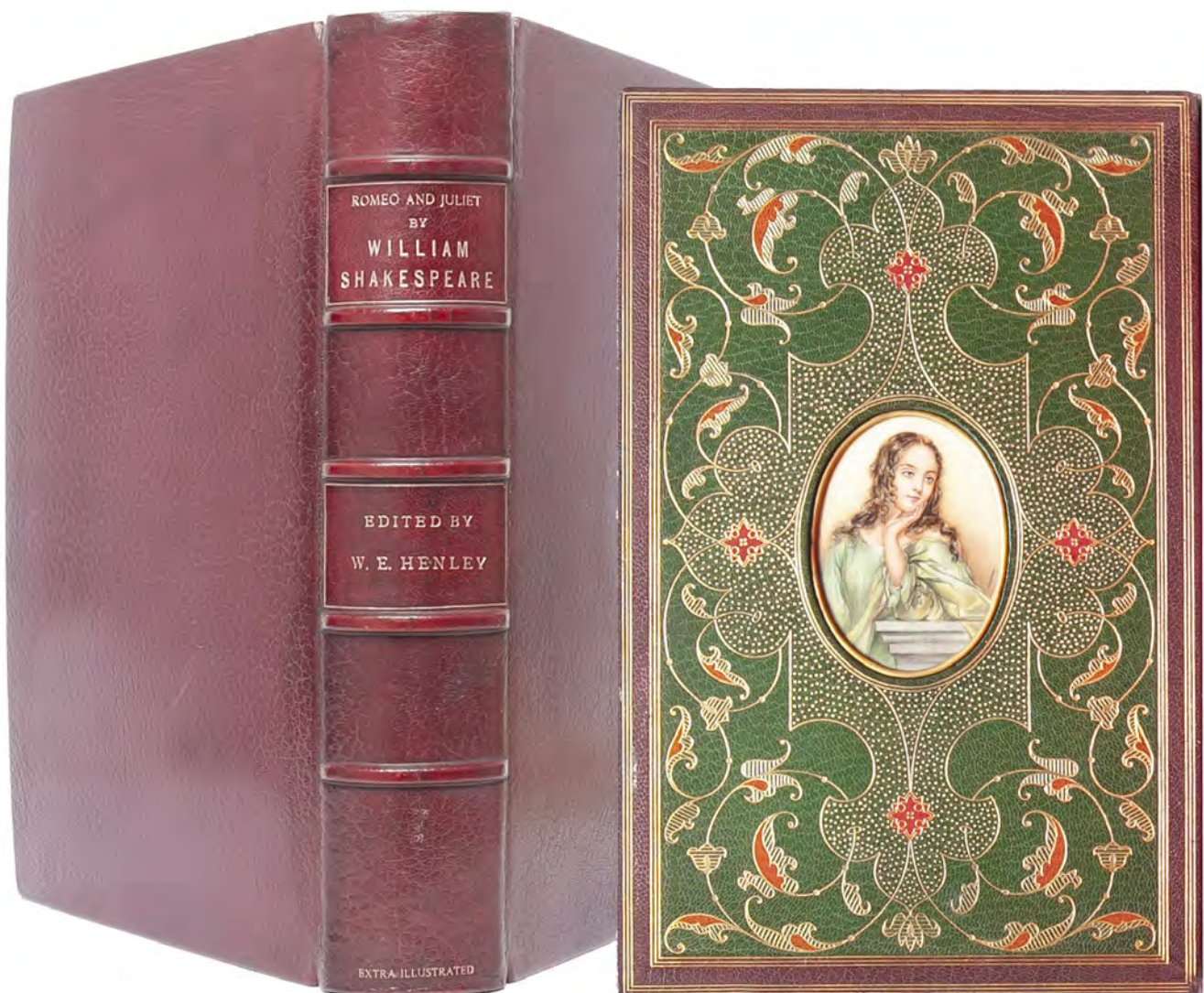
74. Shakespeare, William [William Henley, editor]

ROMEO & JULIET

Cosway Style Binding

Edinburgh: T. and A. Constable, [no date]. Finely bound in full crushed morocco with five raised bands and gilt to spine. Top edge brightly gilt. Inner dentelles gilt. Red brocade endpapers. Green morocco doublures inlaid with red morocco and stamped in gilt, with a fine miniature portrait of Juliet by Alice Vaud Whitemore (1868-1911) inset at the front under glass. An exceptional, extra-illustrated copy of Shakespeare's unforgettable tragedy, featuring original watercolor artwork to the dramatic personae and first page of text as well as the margins, numerous illustrative plates. Housed in a custom slipcase.

Among Shakespeare's early tragedies, *Romeo and Juliet* has remained one of the playwright's most often quoted, referenced, adapted, and performed works. Here presented with beautiful illustrations and a fine binding in the Cosway style, featuring the fine miniature of Juliet preserved under glass. This copy features a title-page stating that the book was "Printed at Edinburgh by T. and A. Constable for Tandy Publishing Co. New York". The pagination of the volume (pp. [185]-273) and the signatures of the gatherings reveal that the printed pages were originally part of a larger multi-volume set. We can locate no record of an edition published by Tandy Publishing and the pages probably derive from the 10 volume edition, edited by William Ernest Henley, published by Grant Richards between 1901 and 1904.



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

75. Smith, Adam

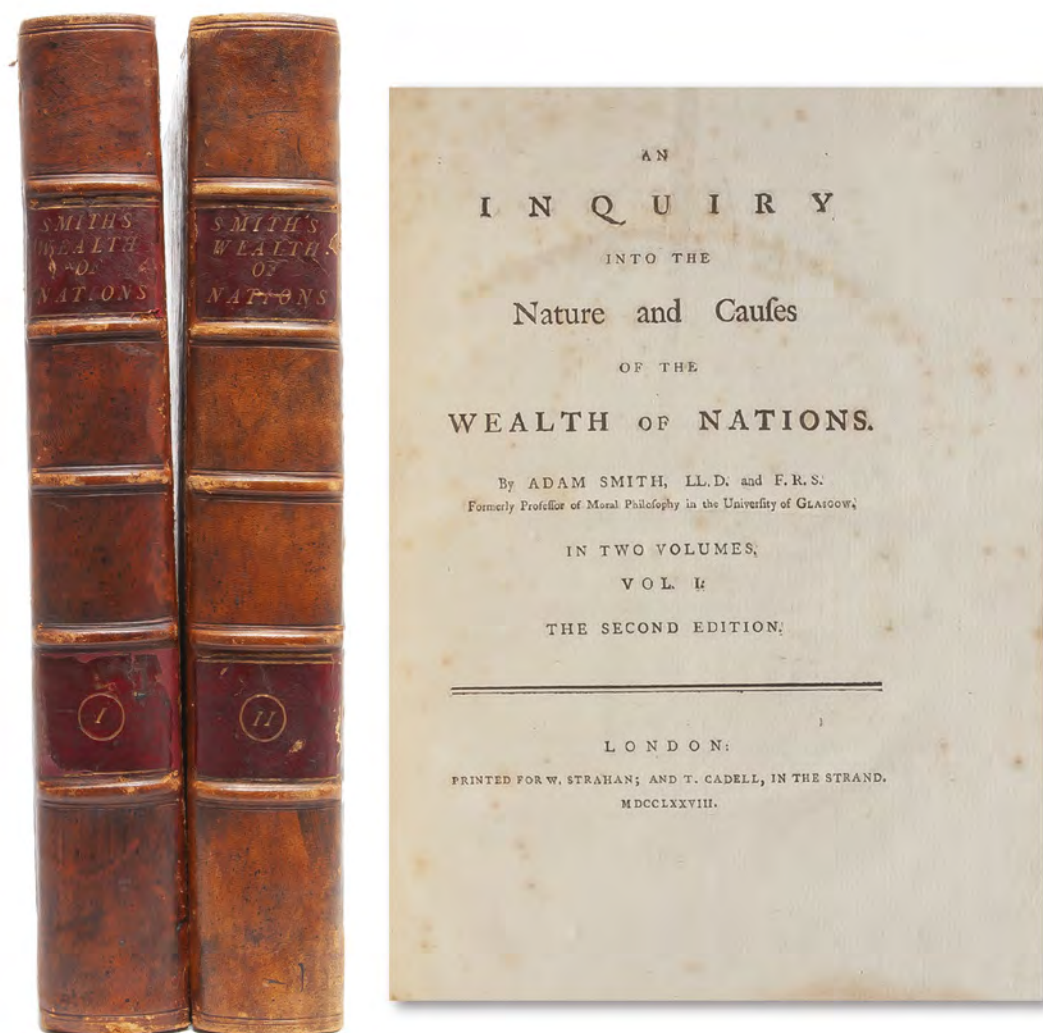
AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS

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

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

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

ESTC T95117. Einaudi 5329; Goldsmiths' 11663; Kress B.154; Tribe 15; Vanderblue 3; see also PMM 221. Very Good.



*"The first painting manual in the English language"***76. Smith, John****THE ART OF PAINTING...**

London: Printed for Samuel Crouch at the Corner Shop of Pope's Head Alley, 1676. First Edition. Early marbled sheepskin binding, subtle repairs to the spine. Octavo (pages 89 x 140 mm), collates: [14], 82, [2] pages: missing the initial license leaf (A1), otherwise complete. Bookplate of the Fox Pointe Collection on the front pastedown; early ownership signatures to the front endpaper. Internally a neat and pleasing copy, with some offsetting to preliminary and rear pages; overall text block is clean and tight. With 4 appearances in the modern auction record and ESTC listing only 5 copies at institutions worldwide, this is truly a rare piece.

"John Smith's *The Art of Painting* may perhaps lay claim to being the first painting manual in the English language" (Baty). A clockmaker by trade, Smith's book was designed in particular to assist in the decoration of clock and sundial faces. It also includes an important section on the restoration of oil paintings. Focused on the application of oil paints in a variety of circumstances, Smith also informs the reader that these "Oyl Colours [function] not only on SunDials but also all manner of Timber Work, whether Posts, Pales, Pallisadoes, Gates, Doors, Windows, Wainscoting, Border Boards for gardens or whatever else." Thus, the appeal of Smith's book was that it provided details on the creation of paint and paint colors to a wide variety of artisans, whose work needed to survive use and the elements.

ESTC R37566.



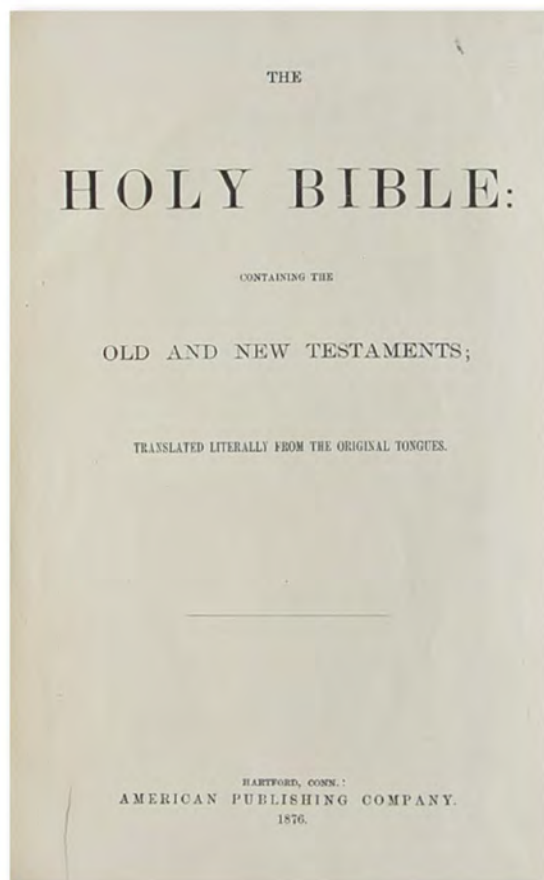
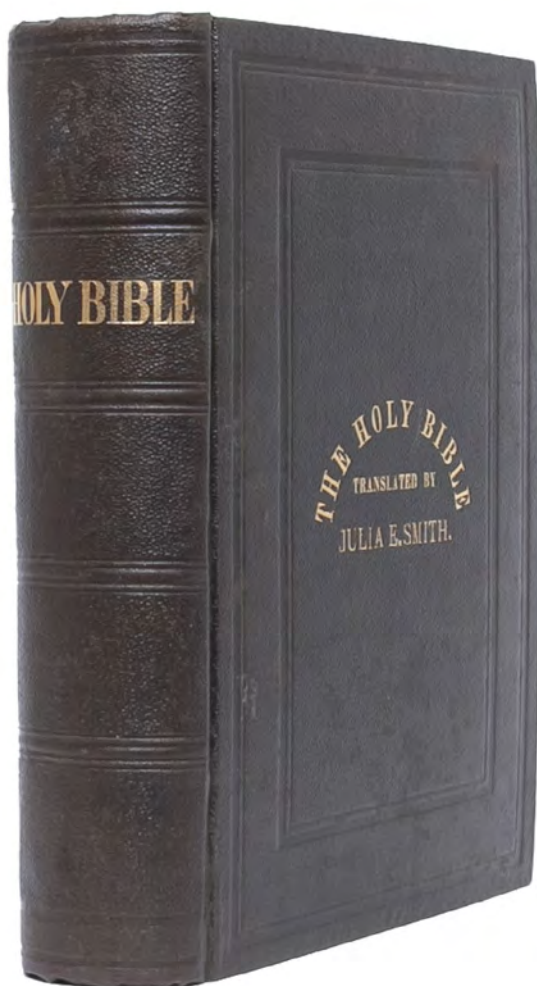
*The first full translation of the Bible ever published by a woman,
a "feminist Bible" and milestone for women's history*

77. [Smith, Julia, translator]

THE HOLY BIBLE: CONTAINING THE OLD AND NEW TESTAMENTS; TRANSLATED LITERALLY FROM THE ORIGINAL TONGUES

Hartford: American Publishing Co., 1876. First edition. First appearance of the Julia Smith translation, one of 950 copies bound in cloth from a total issue of 1,000. Dark brown cloth ruled in blind and titled in gilt with gilt spine. Red speckled edges. Buff endpapers. Collates complete: [2], [1-3], 4-892, [1-3], 4-276. (Pagination restarts at 1 for the New Testament.) Some gentle rubbing to the boards, but in all a surprisingly bright, fresh, fully unrestored copy of the first full translation of the Bible ever published by a woman.

"Of all the Biblical scholars and translators to have worked on the Bible, Julia Evelina Smith is said to be the most interesting and most overlooked. A self-published professional translator and American women's suffrage activist, Smith was the first woman to translate the Bible, doing it from its multiple original languages into English" (Mota). Together with her sister Abby, a self-trained poet and linguist, she independently funded the project in its entirety. Not surprisingly for sisters who were "engaged in the tax resistance and suffrage movements in Connecticut, where the pair were born," Julia and Abby approached their work as activists as well as scholarly and spiritual in nature. After all, Julia wanted the project to support the cause of equality and "hoped to demonstrate that women should have the right to vote because they were not intellectually inferior to men" (Speedie). The project also posed an opportunity for supporting women as craftspeople and business owners, showcasing their capability for producing fine material books. To this end, Julia "selected a publishing house where the typesetting, operation of the presses, and editing were all done by women" (Speedie). Their publication inspired action on multiple fronts, not least of all in prompting "a much more aggressively ideological treatment of the Bible, The Woman's Bible (1895). Edited by Elizabeth Cady Stanton, one of the most vociferous promoters of women's suffrage, this book consisted of a series of excerpts from the Bible which were deemed to concern women, and were accompanied by commentaries written by Bible experts, scholars...a notable feature of the remarks on the roles and images assigned to women in the traditional Bible is their reliance on Smith's Bible as an authority" (von Flotow). In her appendix, Stanton declared that "Julia Smith's translation stands out unique among all translations. It is the only one ever made by a woman." In every sense, the sisters created a "feminist Bible" that remains a milestone in women's history (Stern).



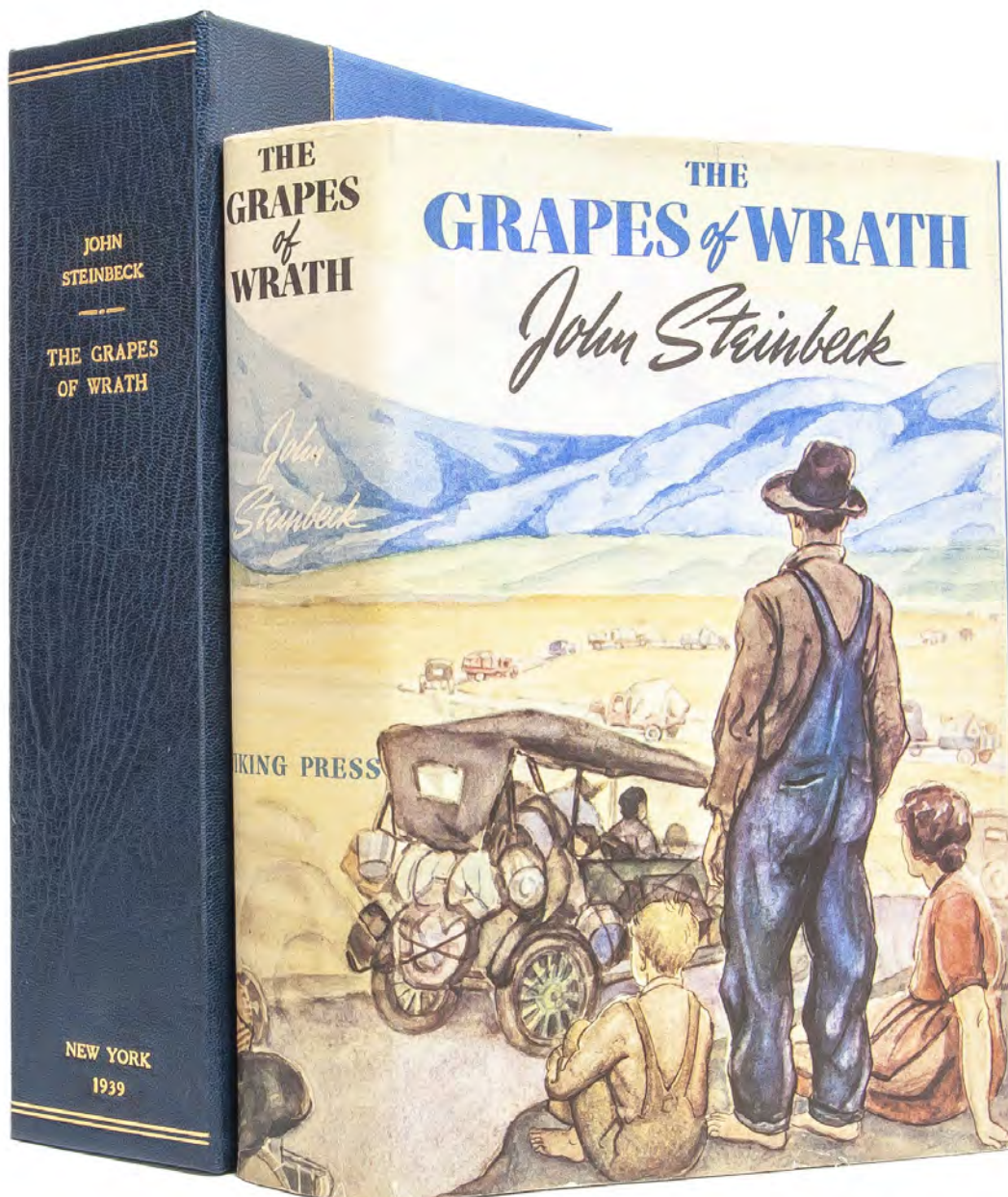
Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression

78. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First Edition. A Fine copy of the book in a price-clipped dust jacket that is otherwise in Fine condition (retaining critical "First Edition" slug on the lower flap). No previous ownership markings, an extremely clean, fresh copy with a bright yellow top-stain. Jacket exceptionally bright, without fading or toning, two short pieces of tape professionally removed from the verso. Housed in a custom clamshell case.

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



Presented to Guy Reedy, a longtime friend who received signed copies of each of the author's books

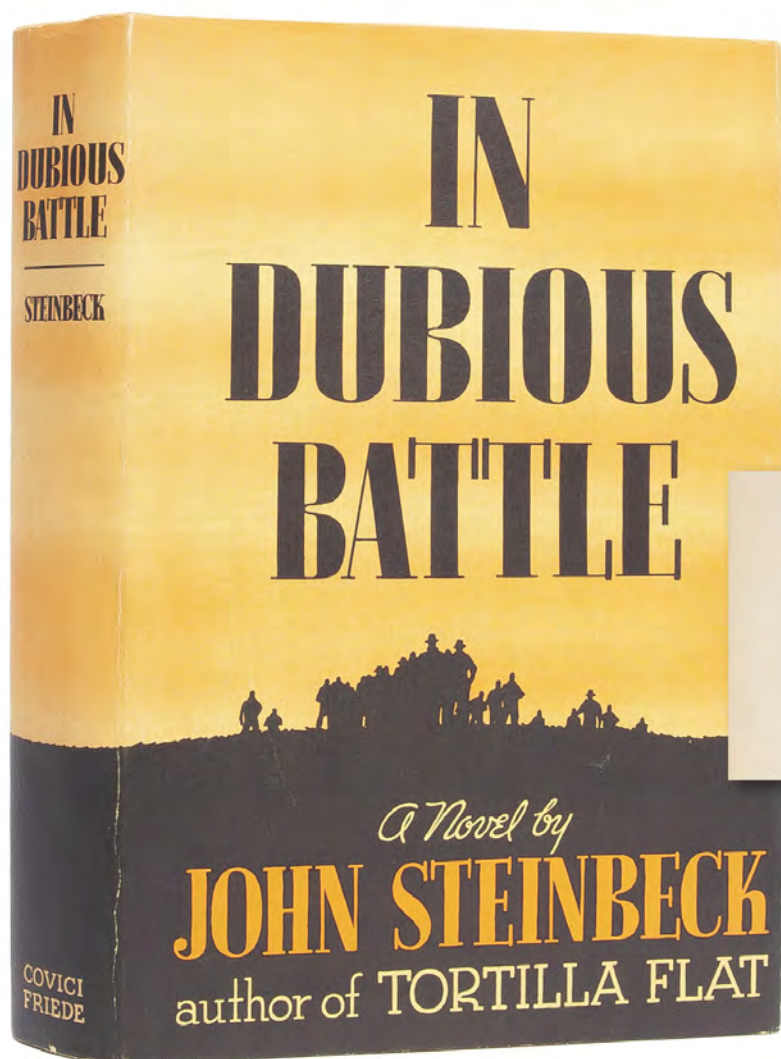
79. Steinbeck, John

IN DUBIOUS BATTLE

Presentation copy

New York: Covici Friedi, 1936. First edition. Octavo. Original orange cloth, lettering to spine in black, rules to covers and spine in red, top edge red. With dust jacket. Housed in a custom green morocco-backed folding box. An exceptionally Fine copy which is bright and crisp. Fine dust jacket with only the most trivial rubbing to extremities, otherwise extremely bright and fresh. Presentation copy inscribed by the author "For Guy G. B. Reedy, John Steinbeck" on front free endpaper. A signed limited edition was also issued by the publishers in 1936. Steinbeck met Reedy when he moved to New York in the early 1920s and both men worked on the construction of Madison Square Garden. Steinbeck left after seeing a co-worker fall to his death, but the two remained close, and Steinbeck inscribed first editions of all his books for Reedy.

Historically overshadowed by Steinbeck's towering works *East of Eden* and *The Grapes of Wrath*, his later novel *In Dubious Battle* has seen a resurgence of scholarly interest for its depictions of race and class. In developing the novel's central structure, "Steinbeck utilized episodes from the Tagus Ranch peach strike of 1933 and a cotton strike throughout the San Joaquin Valley that October"; while he "deviated from the particulars of these labor disputes to clarify the central themes of the novel...In *Dubious Battle* indicates that the primary responsibility for human suffering rests on the growers, since they preside over an economic framework that limits the opportunities available to the working class" predominantly composed of people of color (Dawson). Steinbeck's emphasis on laborers unionizing to fight back against their abusers -- predominantly powerful, white men -- are concerns that continue resonating today. *In Dubious Battle* made its appearance on the big screen in 2017, as a film directed by James Franco. Goldstone & Payne A5(b) Fine in Fine dust jacket.



*For Guy G. B. Reedy
John Steinbeck*

Among the greatest of all Russian novels

80. Tolstoi [Tolstoy], Count Lyof N.

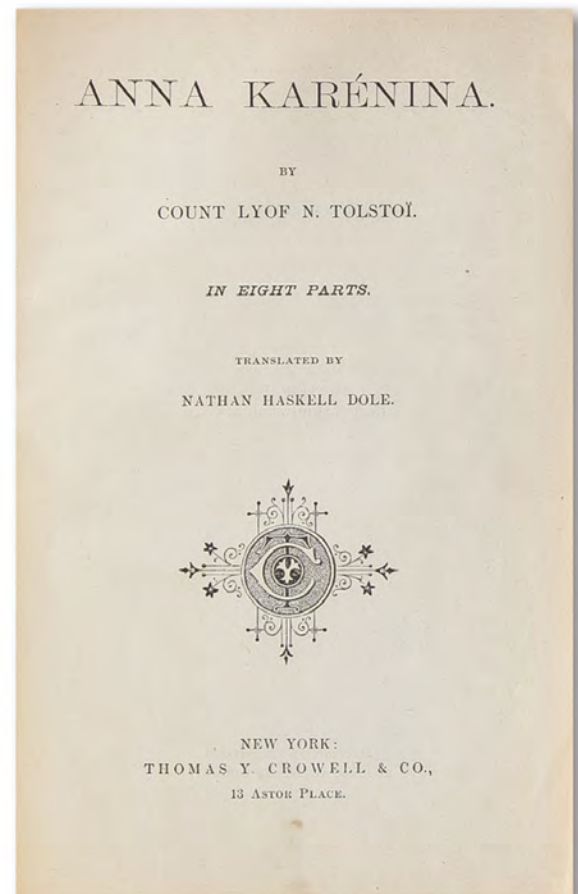
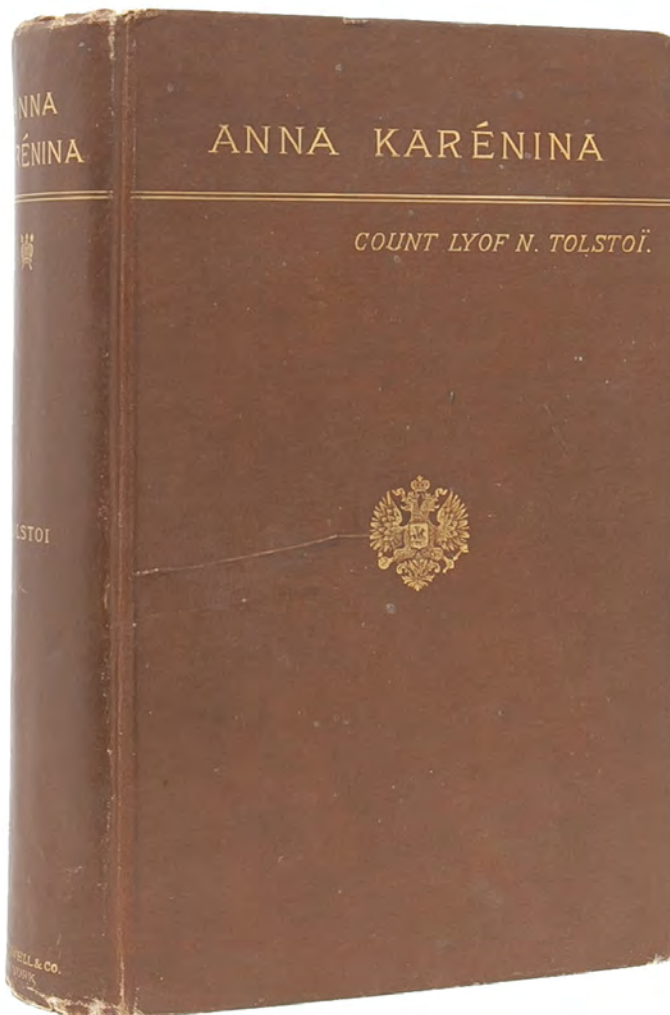
ANNA KARENINA

New York: Thomas Y. Crowell & Co., 1886. First American edition. A Very Good+ to Near Fine copy of the first translation into English (preceding the London issue). Slight wear to the spine ends and extremities, otherwise an excellent copy. Previous owner's bookplate on the front end paper. With the generally accepted first issue points: no other titles by the same author listed, publisher's monogram on the title page and with five pages of ads in the rear, starting with "Crowell's Red Line Poets," no translations of any Russian books listed, and with the correct end-papers.

Anna Karenina was originally published in parts in the Russian Messenger from 1873 to 1877. It first appeared in book form in 1878 with the English language translation coming out eight years later. Tolstoy himself thought that Anna Karenina – as opposed to War and Peace – was his first true novel.

Anna Karenina's epic sweep encompasses Russian politics, philosophy and religion, and the challenges humans face as a result of their economic class. Yet what has earned the novel a lasting place in the literary canon is its complex representation of relationships between men and women. "Of all the nineteenth century novels written by men, Anna Karenina is the one most centrally concerned with women, the one which attempts most thoroughly and honestly to confront them in all aspects of their lives" (Greene). Regardless of their individual differences, Anna, Kitty, and Dolly are often punished for violating the contradictory expectations placed on them as wives, mothers, and lovers. "Tolstoy grasped that the same principles of behavior that shape men's characters apply to women as well...but that a woman feels even more heavily than man the weight of social pressures which work on and warp her character" (Greene). A cornerstone of world literature.

Christian Science Monitor Top 10 Books of All Time. Very Good +.



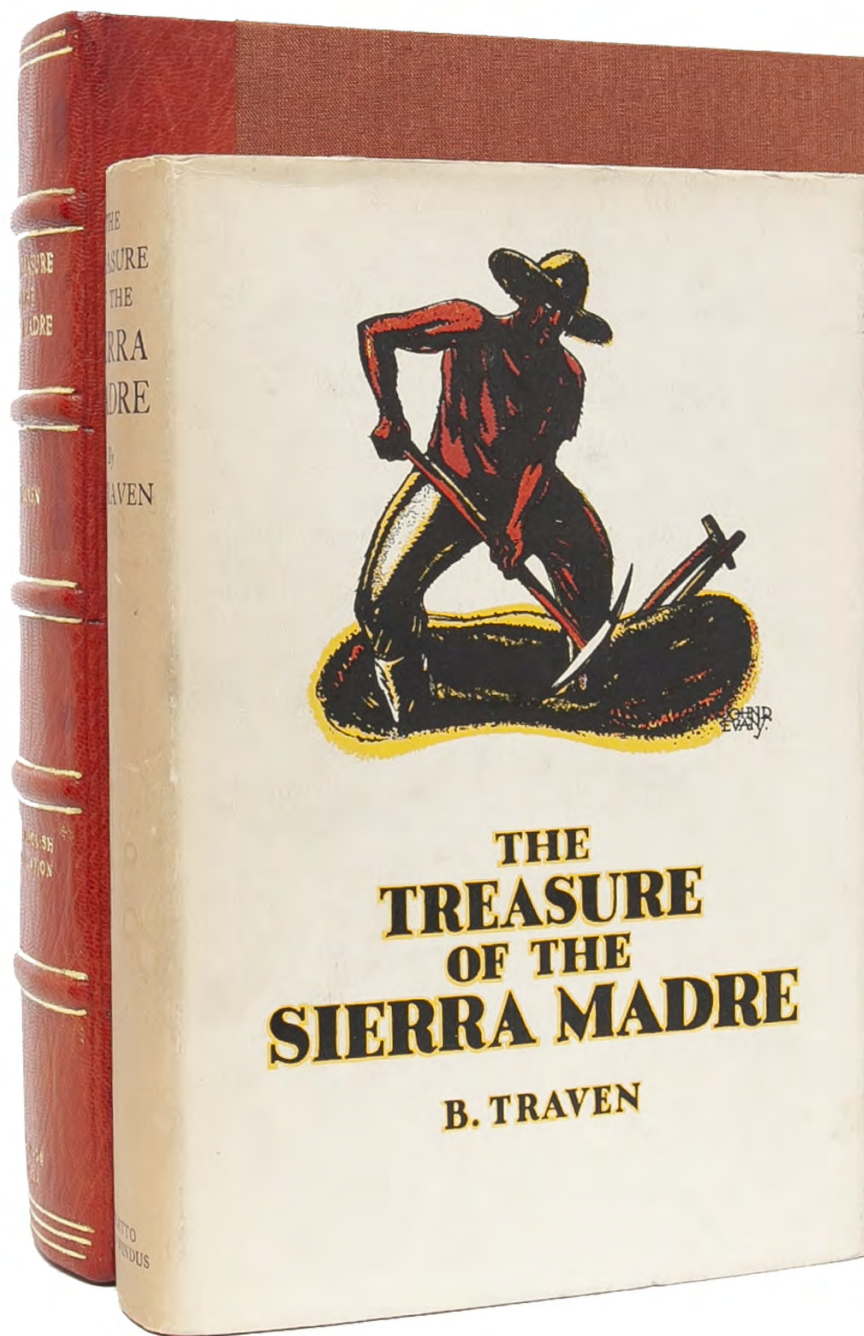
The basis for the classic film starring Humphrey Bogart

81. Traven, B.

THE TREASURE OF THE SIERRA MADRE

London: Chatto & Windus, 1934. First English language edition. A Fine copy in a very Nearly Fine dust jacket with the spine just a bit toned and the price clipped. Original brown cloth, lettering to spine in gilt, top-edge brown. Publisher's promotional leaflet loosely inserted. Housed in a custom brown quarter-leather clamshell case.

First translation into English by Basil Creighton; originally published as *Der Schatz der Sierra Madre* in 1927. Set just after the Mexican Revolution of the 1920s the novel follows three American prospectors searching for gold in the Mexico, at risk from bandits, Federales and each other. The basis for the 1948 John Huston film starring Humphrey Bogart. The publisher's leaflet comprises a four-page publication with reviews of *The Death-Ship* and *The Treasure of the Sierra Madre*. Fine in Near Fine dust jacket.



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

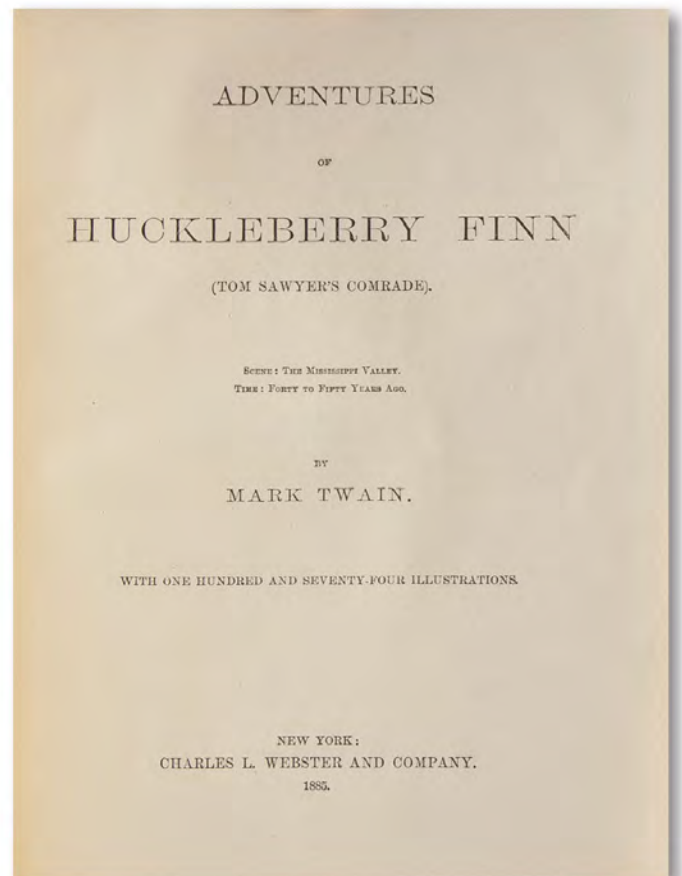
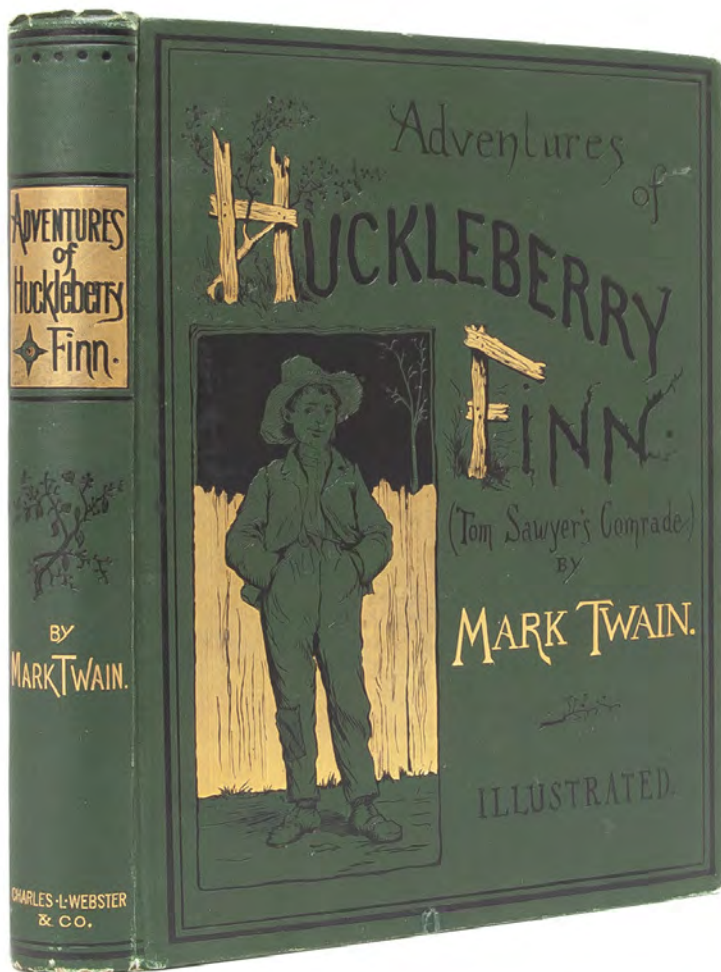
82. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

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

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

BAL 3415. MacDonnell, 31. Near Fine.



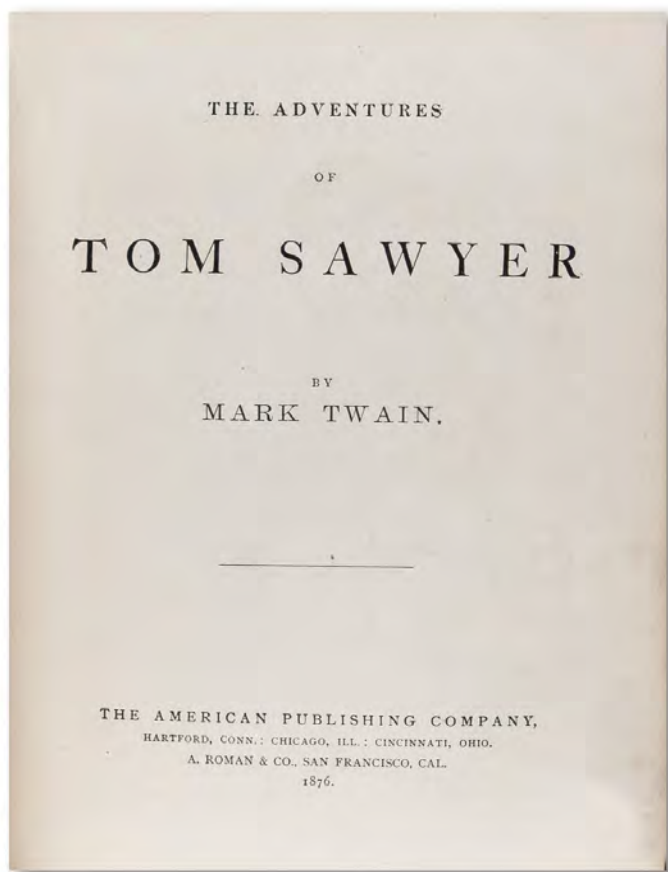
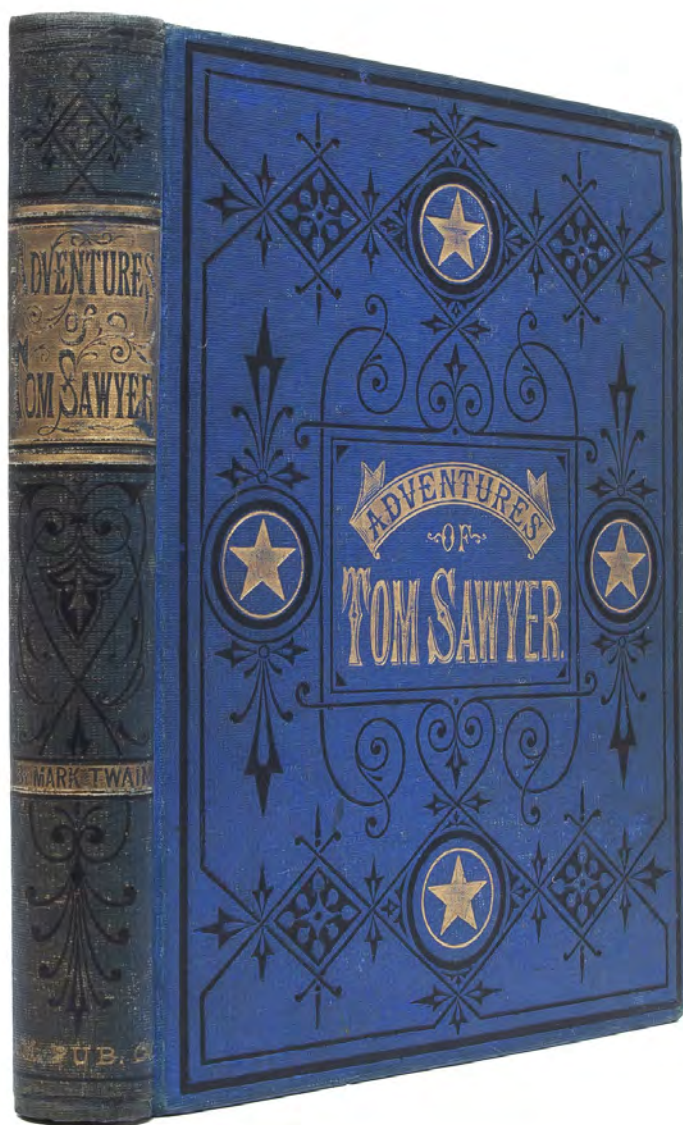
Tom Sawyer "gives incomparably the best picture of life in that region as yet known to fiction"

83. Twain, Mark [Samuel L. Clemens]

THE ADVENTURES OF TOM SAWYER

Hartford, Conn.: The American Publishing Company, 1876. First edition. First printing, with the half-title and the frontis illustration on separate leaves. Collates complete as per BAL 3369 with the triple fly-leaves on laid paper, front and back, and four pages of publisher's ads following the novel. A copy that has benefitted from some discrete restoration at the spine ends (adding a bit of new cloth), and cosmetic repairs to the corners. Attractive condition internally, with only the occasional spot of foxing.

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



First coherent description of Game Theory, a theory directly tied to eight Nobel Prizes

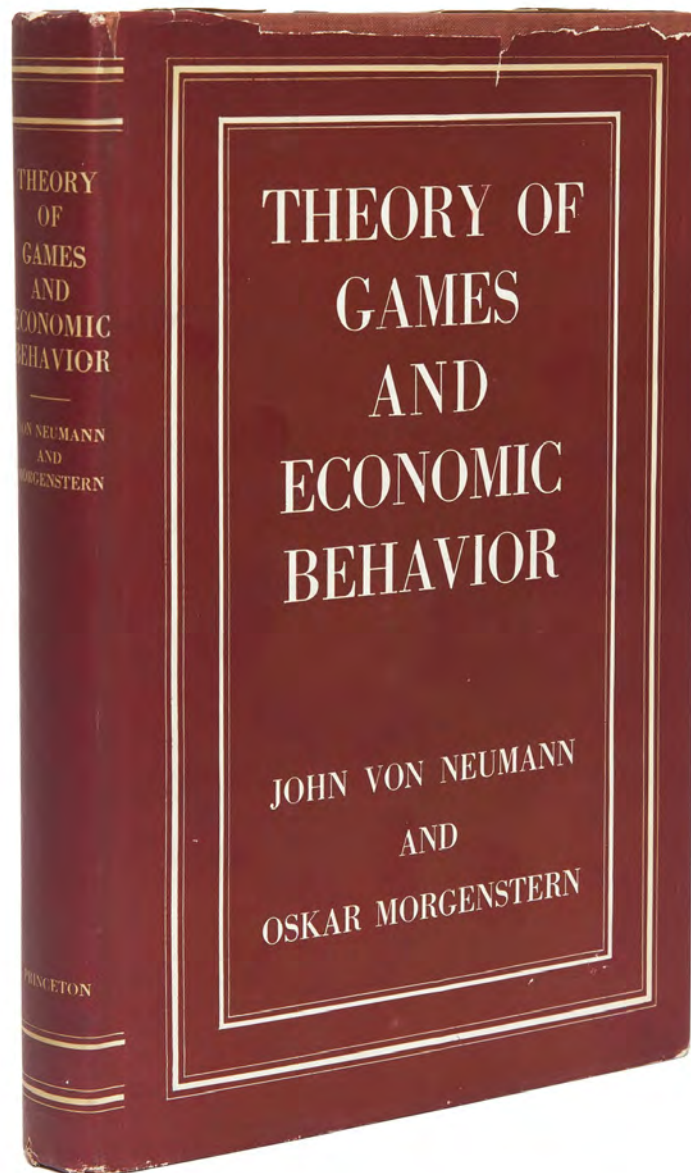
84. Von Neumann, John & Oskar Morgenstern

THEORY OF GAMES AND ECONOMIC BEHAVIOR

Princeton: Princeton University Press, 1944. First edition. A Fine copy of this monumental work in economic theory. Red cloth completely unfaded, appearing unmarked and unused. Retains the original "Corrigenda" slip. In the rare original red dust jacket. Jacket Very Good+ to Near Fine. Chipped at the top of the front and rear panels, a few short, closed tears, but on the whole an excellent example of the jacket (and completely untouched by any repairs). Due to the type of paper used, the jackets became extremely brittle and rarely survive intact (or are marred beyond recognition with restoration).

One of the first, cohesive descriptions of game theory, the branch of economics that finds equilibrium points among dynamic actors, with each actor pursuing an independent strategy. Game theory is one of the most important theoretical developments of the twentieth century, with several other disciplines finding applications of its method. Eight Nobel prizes have been awarded for advances and developments of the theory.

"The impact of von Neumann's Theory of Games extends far beyond the boundaries of this subject. By his example and through his accomplishments, he opened a broad new channel of two-way communication between mathematics and the social sciences. These sciences were fortunate indeed that one of the most creative mathematicians of the twentieth century concerned himself with some of their fundamental problems and constructed strikingly imaginative and stimulating models with which to attack their problems quantitatively" (Bulletin of the American Mathematical Society 64 (1958), pp. 100-122). Fine in Very Good + dust jacket.



A cornerstone celebration of queer sexuality, an embrace of democracy, an experiment in expression

85. Whitman, Walt

LEAVES OF GRASS

Brooklyn, NY: 1855. First edition. A Very Good copy, rare in the original cloth. This copy recased in its original binding. Small blank margin of the frontis portrait chipped and renewed. The title page is frayed at the edges and with some large tears, which have all now been professionally secured. Internal contents show some smudges and wear, but the book is complete and in its original binding. BAL state A binding, with extra gilt and all page edges gilt, state A of the frontis portrait, on thick card-stock, state B of the copyright notice, printing the notice in two lines, and state B of page iv with "and" spelled correctly. Also, with the first state of leaf 49 reading "And the night is for you and me and all" (Gary Schmidgall: "1855: A Stop-Press Revision"). From the collection of William Targ, editor and publisher, best known for releasing Puzo's "The Godfather." Housed in a custom slipcase with chemise.

Perhaps the most important collection of poetry in American Literature. Although Leaves of Grass was first greeted with derision and even shock – Boston's district attorney attempted to have some of the poems suppressed as obscene and Whitman was fired from his job – it eventually claimed its rightful place in the American canon. Whitman wrote the collection after he was inspired by Emerson and the Transcendentalist movement, and the poems in Leaves of Grass are noted for their sensualist focus on nature and the human form. They include some of Whitman's most famous works, including Song of Myself and I Sing of the Body Electric. Despite the collection's fame and success, Whitman re-wrote and edited the collection many times, with the final edition containing over 400 poems. Whitman himself helped pay for the printing of the first edition, the run of which contained only 800 copies, most of which were unbound.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of Leaves of Grass is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual" (Printing and the Mind of Man).

Unsurprisingly, the book has had numerous admirers. Harold Bloom has called the book the "secular scripture of the United States," and Ezra Pound referred to Whitman as "America's Poet." "The whole body of these Poems—spiritually considered—is alive with power, throbbing and beating behind and between the lines. There is more here than mere oddity, and barbaric indifference to elegant forms of speech; there is a living soul—no matter whether its owner drove an omnibus once, or stands on State street and chaffers greedily every day for gold—and that soul insists on giving itself to its fellows, even if it has to rend the most sacred rules of speech to achieve its larger liberty... It is the texture of the stuff that tells, because it is that which is going to endure" (Contemporary Review). Very Good.



A charming copy of Wilde's ironic commentary on courtship and marriage

86. Wilde, Oscar

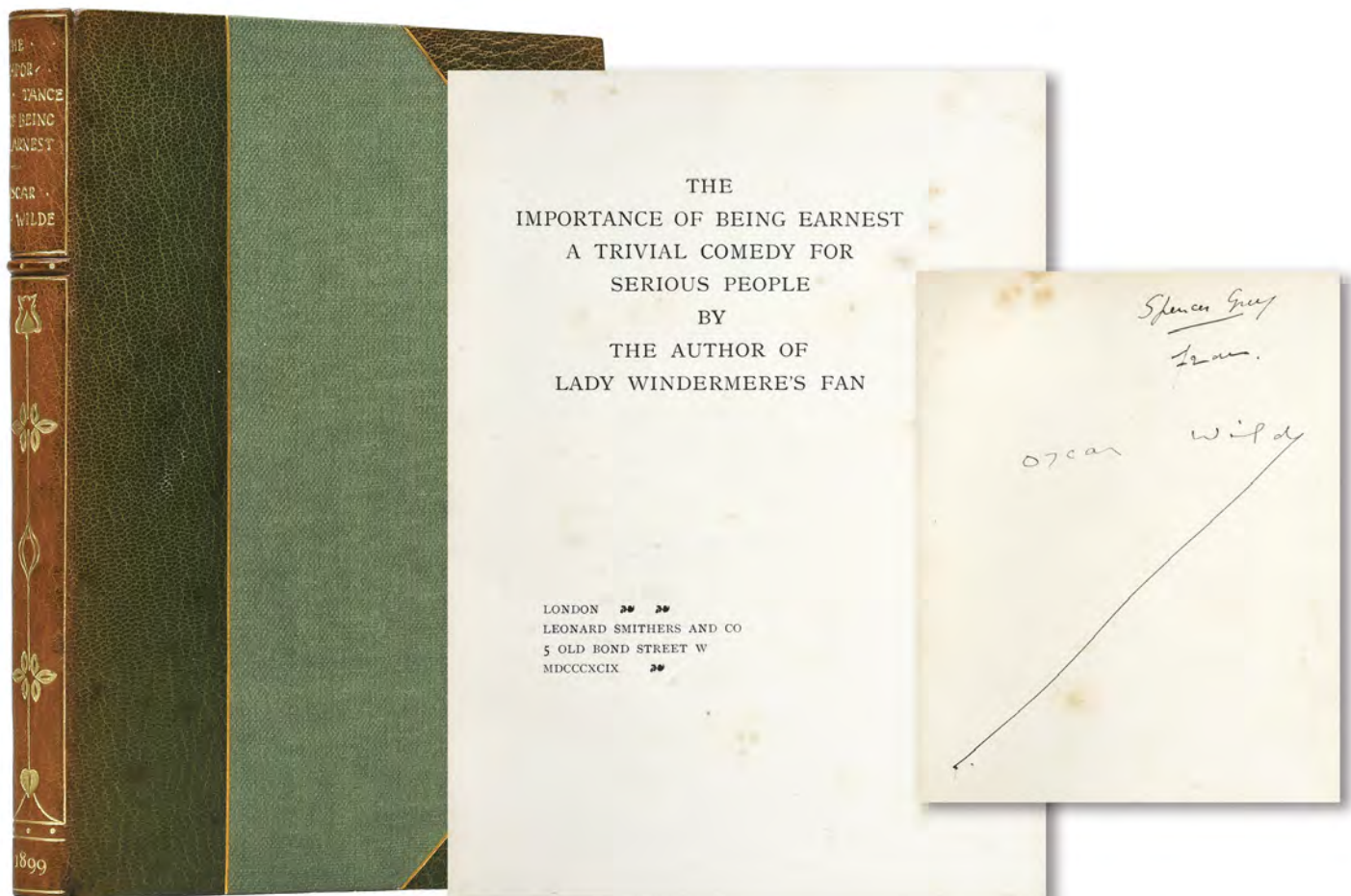
THE IMPORTANCE OF BEING EARNEST

Signed First Edition

London: Leonard Smithers & Co, 1899. First edition, first impression, number 74 of 1,000 copies, additionally signed "Oscar Wilde" with ownership inscription "Spencer Grey, from" added in Egerton Spencer Grey's hand. Early 20th-century half green morocco for Hatchards, spine lettered in gilt, green cloth sides, marbled green endpapers, top edge gilt, original covers and spine bound in at end. Bookplate of C. W. Clementine, dated 1901, on front free pastedown. Spine faded, one corner slightly rubbed, some spotting and browning, a very good and attractive copy.

The barrister Egerton Spencer Grey (1863-1950) was Assistant Official Receiver at the Bankruptcy Court, Carey Street, when Wilde was bankrupted in 1895. (In *De Profundis*, Wilde movingly recalls Robert Ross's kindness in doffing his hat to him amid the thronged corridors of Carey Street.) Grey had been promoted to Official Receiver in Bankruptcy by the time Wilde's estate was discharged from bankruptcy in July 1906 and had some correspondence with Wilde's publishers at that time. The catalogue of manuscripts and letters of Oscar Wilde and his literary circle held in the Williams Andrews Clark Memorial Library (University of California) lists, for example, a copy of an indenture made on 3 January 1906 between Grey and Methuen. Under the circumstances, it is unlikely that Wilde presented this copy to Grey. More probable is that Grey obtained a previously signed copy from Wilde's chattels, either at the time of the bankruptcy or at its discharge, and added his own name as if he were its recipient. It is touching that Grey seems anxious to record his association with Wilde. The book, as presented in the original publisher's binding, does not include a preliminary blank. The present copy, bound by Hatchards, has two preliminary blanks on two different stocks of paper. The blank with Wilde's signature matches the paper of the text with chain lines running horizontally. It is assumed, therefore, that Wilde originally signed the front free endpaper of the book as originally issued. We have previously sold a copy of *An Ideal Husband* in which Grey also added his name as the recipient above Wilde's signature.

Mason 381.



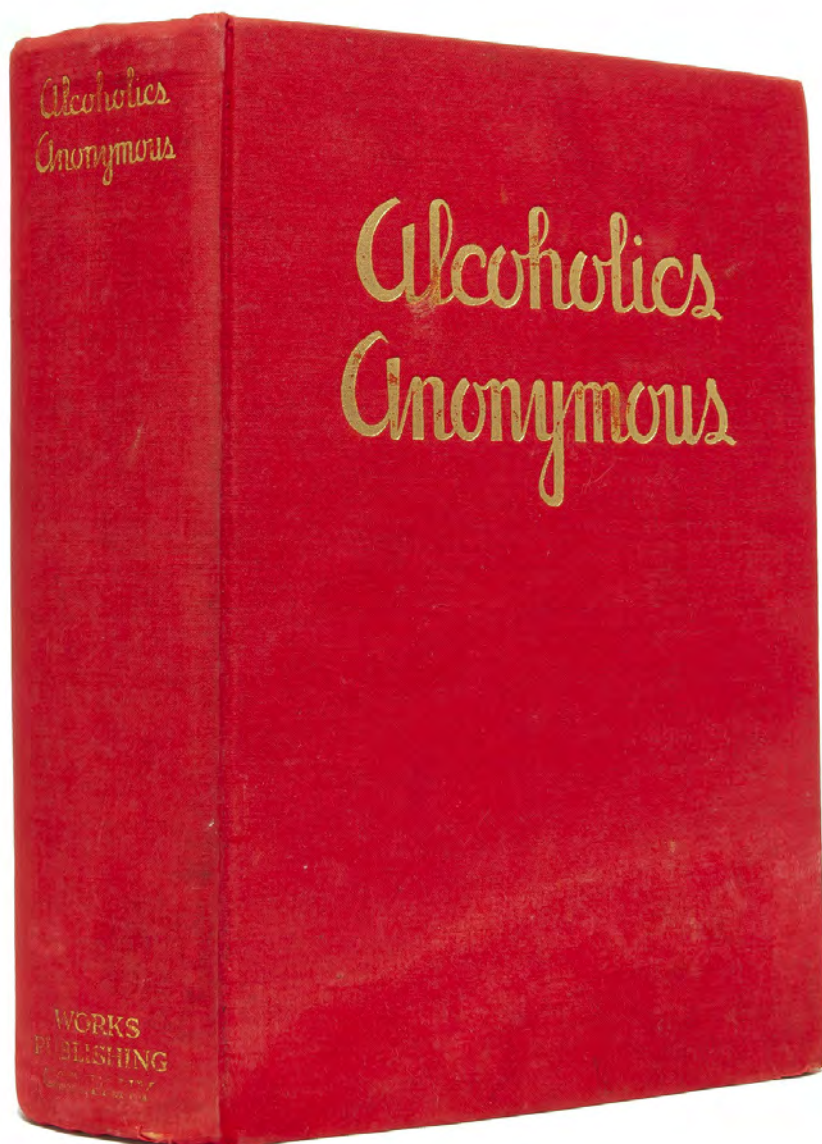
A First printing copy of The AA "Big Book"

87. Wilson, Bill; and Dr. Bob Smith

ALCOHOLICS ANONYMOUS (THE AA "BIG BOOK")

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

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



Only edition of the charitable cook book raising funds for the alma mater of the first woman to be granted an MD

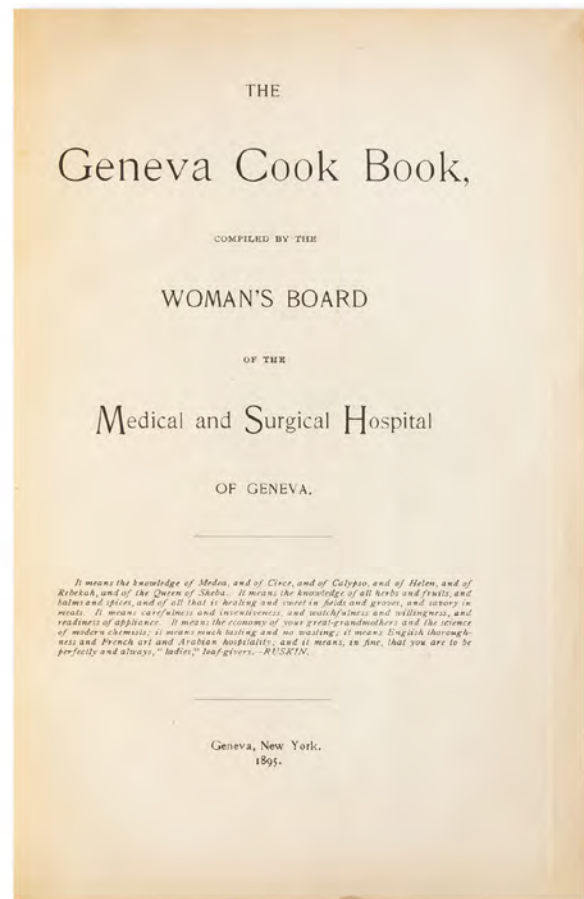
88. Woman's Board of the Medical & Surgical Hospital of Geneva

THE GENEVA COOK BOOK

Geneva, NY: Press of W. F. Humphrey, 1895. First Edition. Original gold and white publisher's cloth binding, with title and decorative motif stamped in blue to the front board. Gentle rubbing to boards, but externally pleasing overall. Front hinge cracked and rear starting, but both holding well. Contemporary ownership signature of "Edith E. Dunning. Auburn, NY" to front endpaper. Some pages bear slight chipping or toning to the edges not affecting text; a clean, about Near Fine copy internally with none of the expected signs of kitchen use. Contemporary advertisements throughout. Includes 8 pages of contemporary handwritten recipes and a calling card inserted loosely at the front; notation in pencil to verso of rear endpaper, else unmarked. An excellent and research rich copy of this rare charitable cookery book, which is currently the only one known on the market. OCLC reports only 5 examples at institutions worldwide.

First and only edition of this charitable women's cookery, which was produced "for the instruction of women in Culinary Science" with the goal "not only to increase the fund already in the Treasury which ultimately is to be appropriated for the equipment of that institution, but also to contribute a book which shall be of practical use to all house-keepers." Clearly a group of educated women, the Board compiling the cook book viewed house-keeping as an occupation that required knowledge and scientific workability. They reveal in the preface that all advice and recipes were researched and vetted to ensure that they created "a work of real merit," and their title page contains an epigram from Ruskin praising women's roles as sorcerers, chemists, and "loaf-givers." Including a range of recipes from breads and cheeses, to chafing dish meals, to meats, sauces, and salads, the book also contains advice on different service for lunch and dinner. The recipes' clear and easy to follow instructions suggest its compilers recognized the busy lives of women running homes, and that they opted to assist in making domestic cookery straightforward and efficient. Notably, the Geneva Hospital which the Woman's Board supported was connected to Geneva Medical College, which only 45 years prior had made history by granting an M.D. to Elizabeth Blackwell, the first degreed female doctor in the U.S. This connection signals that the women of the organization also hoped to ensure updated equipment and a solid infrastructure for an institution that had welcomed in students of their own sex.

Charitable Cook Books Collection of Helen Evans Brown 197. Near Fine.





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