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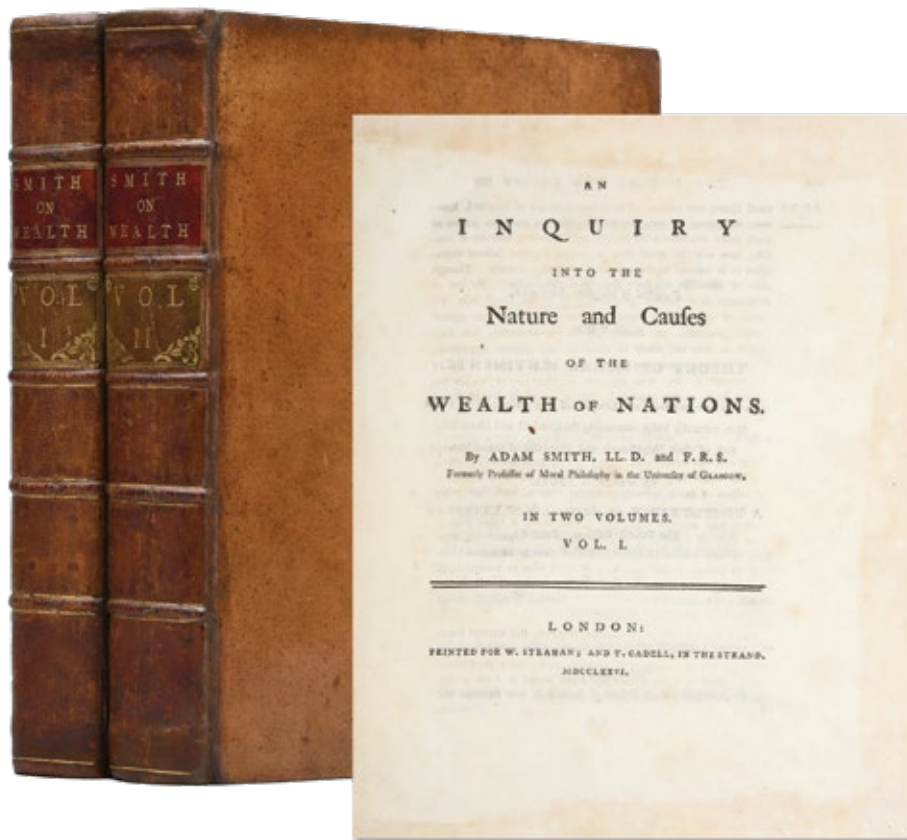
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An Inquiry into the Nature and Causes of the Wealth of Nations – Smith, Adam – item 61

Presentation copy inscribed to a Boston abolitionist writer

1. [Abolition] Still, William

THE UNDERGROUND RAILROAD

Presentation copy

Philadelphia: Porter & Coates, 1872. First edition. Publisher's brick red beveled cloth with gilt title (the "paneled style" variant). Octavo. 4 [publisher's ads], [4], 780 pp. Complete with twenty-four plates, including frontis portrait of Still, and text engravings. Binding is clean and attractive with just a bit of shelf-wear and what looks like a removed label from the spine. Inscribed on verso of frontis by Still to the abolitionist writer and preacher John M. Orrock: "Rev. J.M. Orrock [sic] with the regard of the author W. Still." Rubber stamp of the John M. Orrock Library to upper margin of title page. Also with twentieth century ownership marks (bookplate, small ink ownership signature to upper flyleaf, and rubber stamp to dedication leaf and to the margin of page 321). A remarkably bright and appealing copy housed in a custom slipcase with chemise. We could only trace one other presentation copy in the auction record, selling in 1915. Near Fine.

William Still (1821 – 1902) was an active agent of the Underground Railroad for nearly two decades, during which he kept meticulous records of the hundreds of freedom seekers who passed through Philadelphia. Shortly before the Civil War, however, Still hid and destroyed many of his original records, fearing legal repercussions. In the present work, Still reconstructs these narratives of freedom and survival based on his personal experiences and his surviving records (ANB). Due to his success as a businessman, Still was able to fund the publication of the present work, hire book agents to sell it, and present it at the 1876 Centennial Exposition. Blockson wrote that Still "was one of the most energetic and adventurous of the many Philadelphians who operated the Underground Railroad...Still spent his life helping other escapees, and was so successful that, it was said, nineteen out of every twenty fugitives passing through Philadelphia stopped at his house."

Rev. John Muir Orrock (1829 – 1909) was a Boston-based abolitionist author; Adventist Christian clergyman; and publisher affiliated with the Advent Christian Publication Society, the publishing arm of the American Advent Mission Society.

Blockson 101, 41.



The original stories that catapulted Andersen to fame

2. Andersen, Hans Christian

NYE EVENTYR

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

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



Presentation copy inscribed by Susan B. Anthony to her cousin

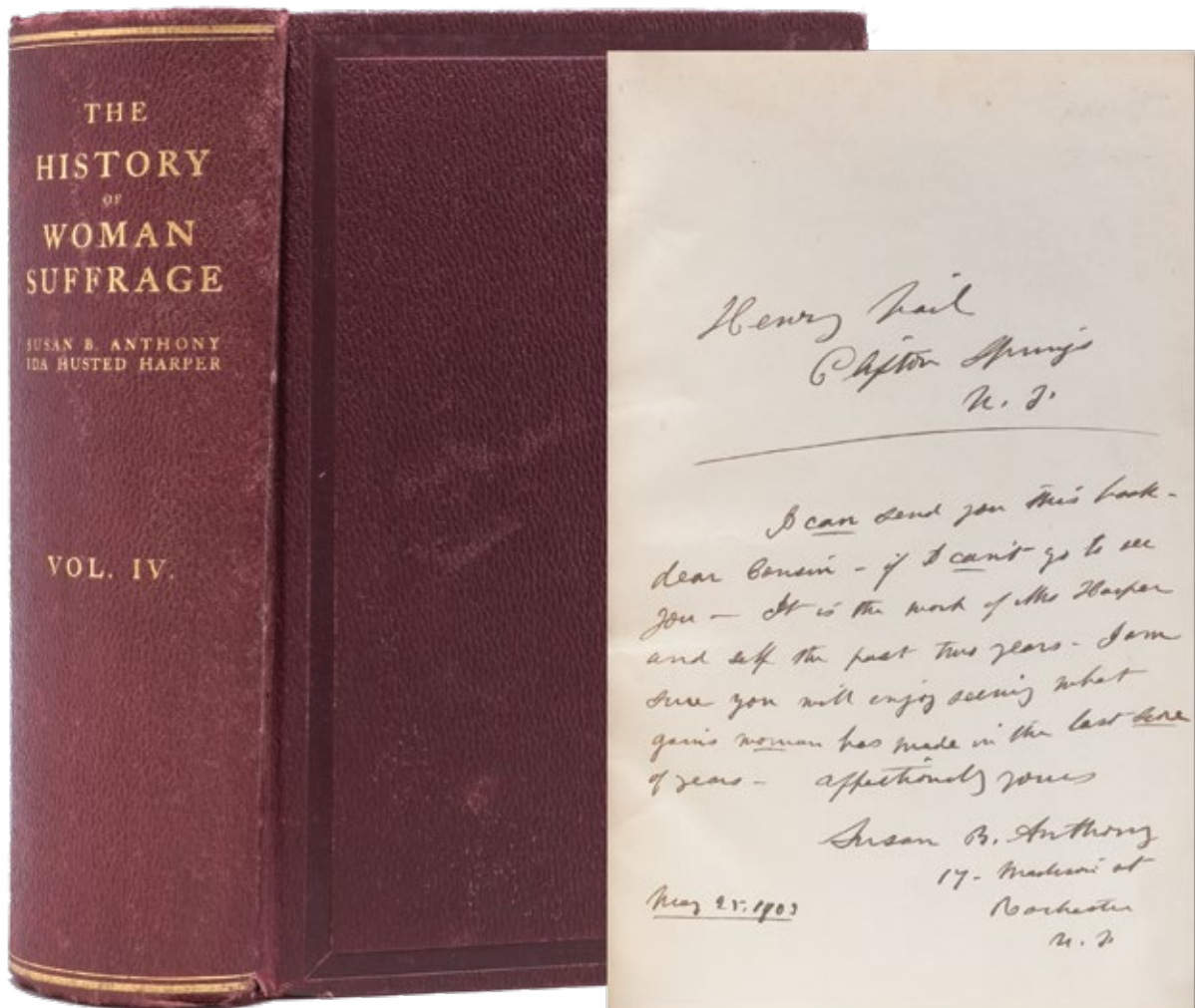
3. Anthony, Susan B., and Ida Husted Harper

THE HISTORY OF WOMAN SUFFRAGE...VOL. IV. 1883-1900

Family presentation copy

Rochester, New York: Susan B. Anthony, 1902. First edition of volume four of Susan B. Anthony and Ida Husted Harper's monumental history of women's suffrage, inscribed by Anthony to her cousin Henry Vail on the front free endpaper: "I can send you this book - dear Cousin - if I can't go to see you - It is the work of Mrs. Harper and self the past two years - I am sure you will enjoy seeing what gains woman has made in the last score of years - affectionately yours, Susan B. Anthony." Publisher's maroon cloth titled in gilt. [li], 1144 pp., complete with eleven plates. Slight edgewear, small chip to cloth on one board, and a bit of faint spotting. Some dampstaining to fore-edge of text block, slightly encroaching on margins of the last hundred pages or so. Very Good.

The History of Woman Suffrage eventually spanned six volumes published between 1881 and 1922, with Vol. IV being the last published during Anthony's lifetime (1820 - 1906). Spanning over 5,000 pages and drawing on primary sources from the National Woman Suffrage Association leaders and their archives, the work is still considered one of the most important accounts of the movement. For Anthony, it was critical that women write themselves into United States history as well as leave a road map for future activists. To this end, when it became clear in 1885 that this comprehensive project would cost more money than it would raise, she purchased the rights to the contents and plates for Volumes I-II and published Volumes III-IV as sole owner (with her imprint appearing on the title page of the present volume). The fifteen years that passed between the publication of Volume III (1887) and Volume IV had seen a massive and effective expansion of voting rights to women on the state level; and a federal law nicknamed the Susan B. Anthony Amendment had been proposed for ratification to extend voting rights to women at the national level. Anthony's inscription to her cousin references these huge gains made in women's rights, acknowledging the recent successes of the suffrage movement and anticipating the future victories that would continue after her death. The final two volumes of the work were published under the direction of Ida Husted Harper and Anthony's protégée Matilda Gage.



A pivotal founding document in the history of women's rights

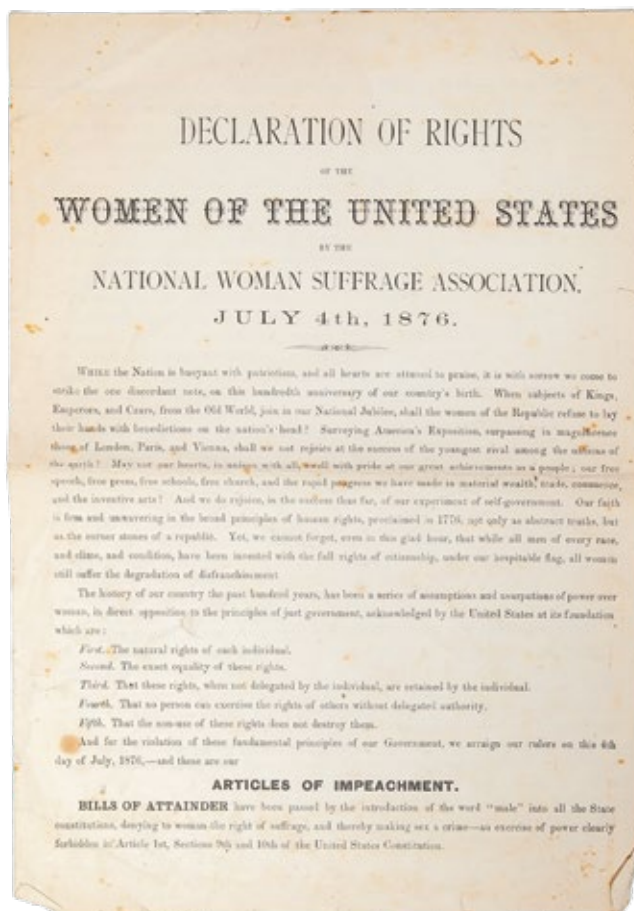
4. Anthony, Susan B., Lucretia Mott, Elizabeth Cady Stanton, et al.

DECLARATION OF RIGHTS OF THE WOMEN OF THE UNITED STATES BY THE NATIONAL WOMAN SUFFRAGE ASSOCIATION

[Philadelphia]: [National Woman Suffrage Association], 1876. First edition. 4 pp. 10.5 x 8 inches. Chipping at edges and creasing at corners, with light scattered foxing throughout; minor splits along original fold-lines. Signed in print by women's rights trailblazers Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Belva Lockwood and twenty additional suffrage leaders. While OCLC reports 11 institutionally held copies, our recent survey has revealed three of these only possess photocopies or microform; the number will soon be adjusted to report 8. The present is the only example in trade.

The Declaration exists in three variant forms, all of which are exceptionally scarce. Following a survey of all OCLC reported institutions with copies, we have confirmed that this version is only one of two known examples of its kind (the other being at Princeton): bearing the famed title "Declaration of Rights of Women of the United States," it has only the first call to action (inviting additional signatures for the final version) and not the second (requesting donations, accompanied by the printed signature of Anthony – which required an additional .5 inches of paper to the bottom). The only other two known copies to have come onto the public market according to auction records, and the remaining 7 examples held at research institutions, conform to the double post-scripted variant; this was likely added to raise funds as they dwindled during early printing. The only known surviving copy of the variant titled "Declaration and Protest of the Women of the United States" is held at the Library of Congress, omitting the second postscript as well as adding four new printed signatures, which suggests it is the final issue.

Elizabeth Cady Stanton and Susan B. Anthony's historic partnership began almost two decades prior to the Declaration, upon Stanton's urging that Anthony focus her activist efforts on women's property and citizenship rights. Together, they founded the National Woman Suffrage Association (NWSA), the most influential coalition promoting women's equality after the Civil War. The NWSA spearheaded protests, petitions, and lobbying efforts to gain equal citizenship for American women. The 1876 Centennial International Exposition in Philadelphia provided a critical opportunity to highlight enduring inequalities between the sexes; and the Centennial committee's refusal to allow their presentation of the Declaration of Rights of Women at Independence Hall on July 4th fueled their determination. "Determined to have the final word, Anthony and four cohorts managed to obtain, at the last moment, passes for admission to the ceremony. At the conclusion of the reading of the Declaration of Independence, Anthony rose from her seat...climbed onto the stage, and presented to a bewildered presiding officer...the [Declaration of Rights of Woman]. The document was prepared and signed especially for the occasion by the most prominent advocates of woman's enfranchisement. After scattering hundreds of printed copies of the address throughout a curious crowd of onlookers, the women retreated from the hall. Outside...Anthony, before an enthusiastic crowd of listeners, read the famous Woman's Declaration" (Cordato).

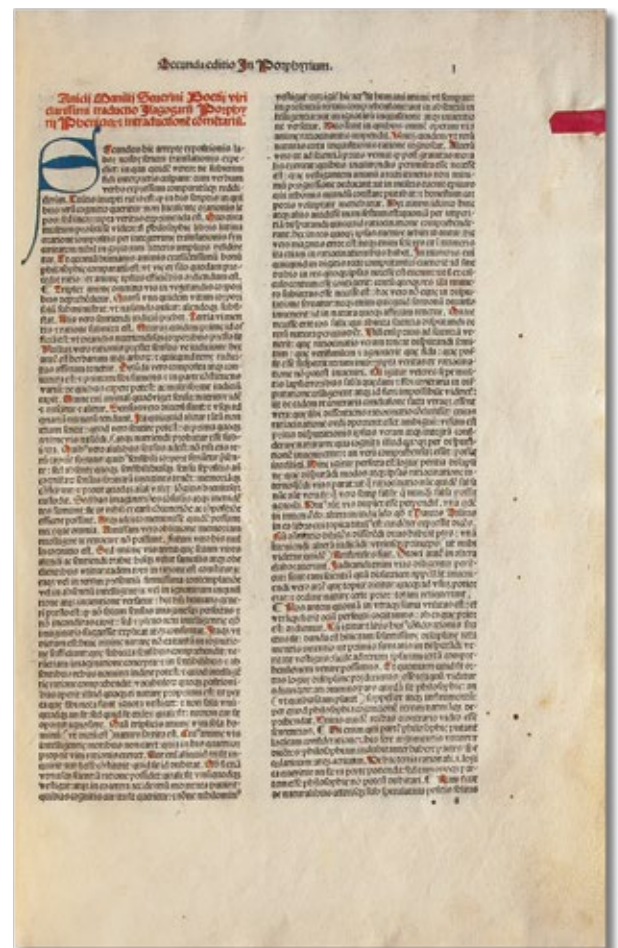
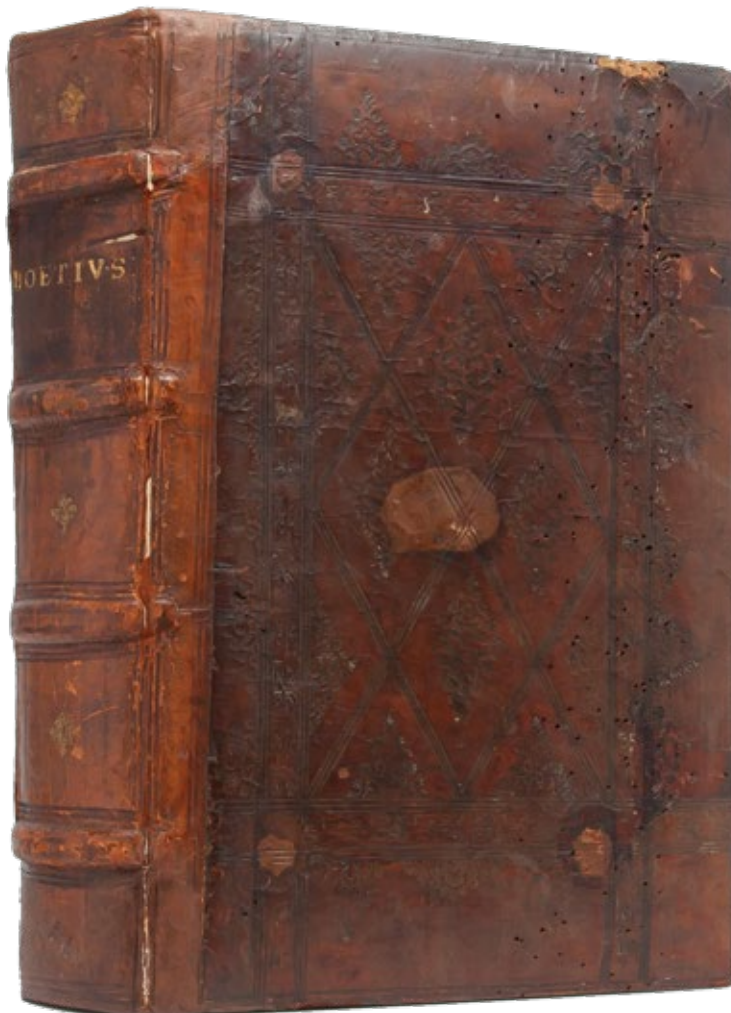


*The first work of musical theory written in the West***5. Boethius****OPERA**

Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 18 August 1492; 26 March 1491. First collected edition of Boethius' 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 mispaginations 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 ideas which gave them their novelty and their appeal.

PMM 34.



A towering accomplishment in biography, rare in this original state

6. Boswell, James

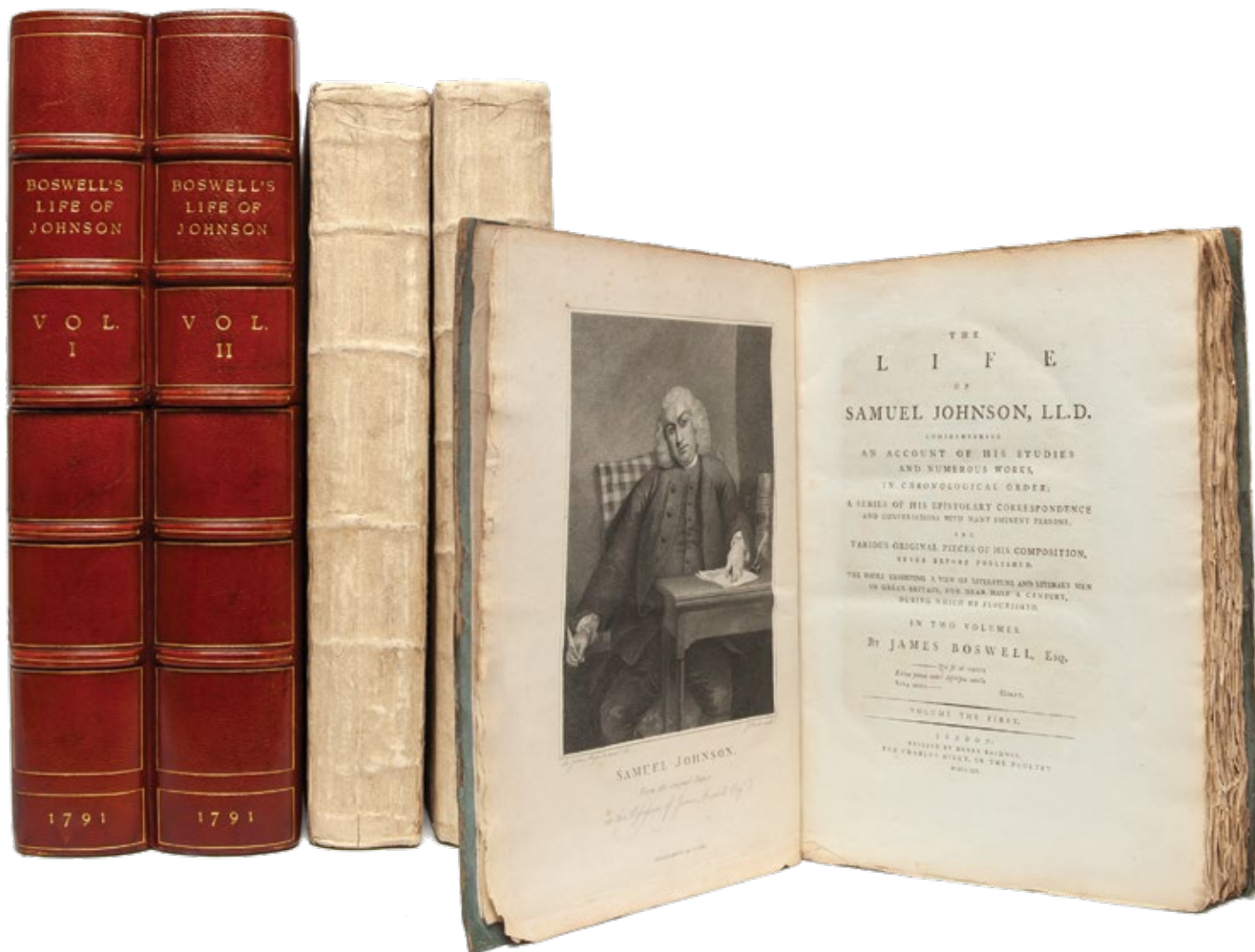
THE LIFE OF SAMUEL JOHNSON, LL.D. (IN 2 VOLS.)

London: Henry Baldwin for Charles Dilly, 1791. First edition. 2 volumes, quarto (293 x 229 mm) untrimmed, in the original boards. Rebacked with white parchment to style (likely mid-20th century). Protected by a deluxe pull-off case by Sangorski and Sutcliffe in full brown morocco. Small morocco bookplates (Herschel V. Jones) to front paste-down of each volume with corresponding offsetting to adjacent leaves. Bookplates of Claud Russell.

First state with Vol 1 page 135 in uncorrected state. Canceled leaves Mm4 and Nn1 in Vol 1 and E3, Oo4, Qq3, Zz1 and Eee2 in Vol 2 as called for by Pottle. Complete with aquatint portrait frontispiece engraved by James Heath after Sir Joshua Reynolds, and 2 engraved facsimile plates by H. Shepherd, just lacking the blank leaf at the beginning of Vol 2. Small stain to the front board of Vol 1, small loss of paper to the front board of Vol 2. Internal contents generally in excellent condition, pages retaining their blue tint. An exceptional copy.

"Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worthwhile to place them" (Macauley). Indeed, drawing on his close and longstanding collaboration with Johnson as well as Johnson's own diary, James Boswell released a book that was a popular success and helped to establish the modern genre of biography. Still considered an important resource on the life and times of the famed memoirist and dictionary compiler, Boswell's *Life of Johnson* breathes vivid life into one of the most important British figures of the century. "We know of him not as he was known to men of his generation, but as he was known to men whose fathers he might have been...and long after his works may be forgotten, he will be remembered through Boswell's *Life*" (Macauley).

Pottle 79; Rothschild 463-465; Grolier English Literature 65.



Bradbury's most famous work in the preferred asbestos binding

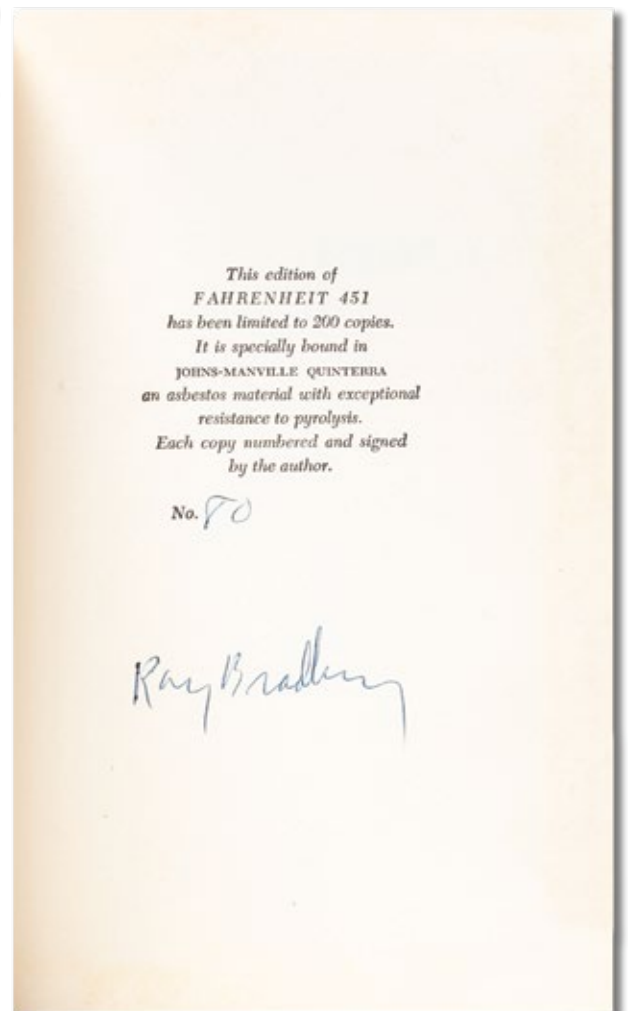
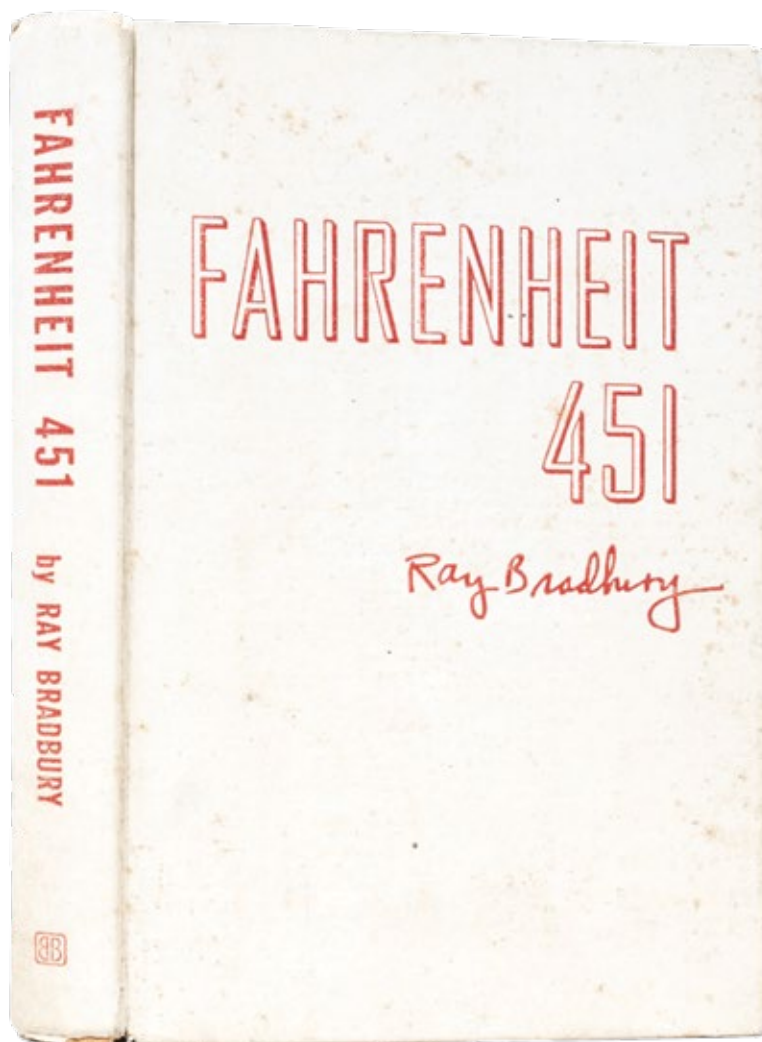
7. Bradbury, Ray

FAHRENHEIT 451

Asbestos signed limited edition

New York: Ballantine Books, Inc., 1953. First hardback edition, signed limited issue, number 80 of 200 copies signed by the author and specially bound in Johns-Manville Quinterria, a textile made from fire-resistant chrysotile asbestos. The hardback edition was published in the trade and signed limited issues shortly after the novel's publication in the less desirable paperback format. Spine and front cover lettered in red. Ownership inscription of one William Donald Franklin, dated 1956, on title page. Bradbury's 2002 article "Fahrenheit 451 Revisited" extracted from *UCLA Magazine* and loosely inserted. Foxing to boards and outer leaves, wear to extremities, including small chip to head of front joint. No dust jacket issued. Housed in a custom red quarter morocco folding box. A Very Good copy in the special arson-proof binding.

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



Cooper's most famous work, in contemporary sheep

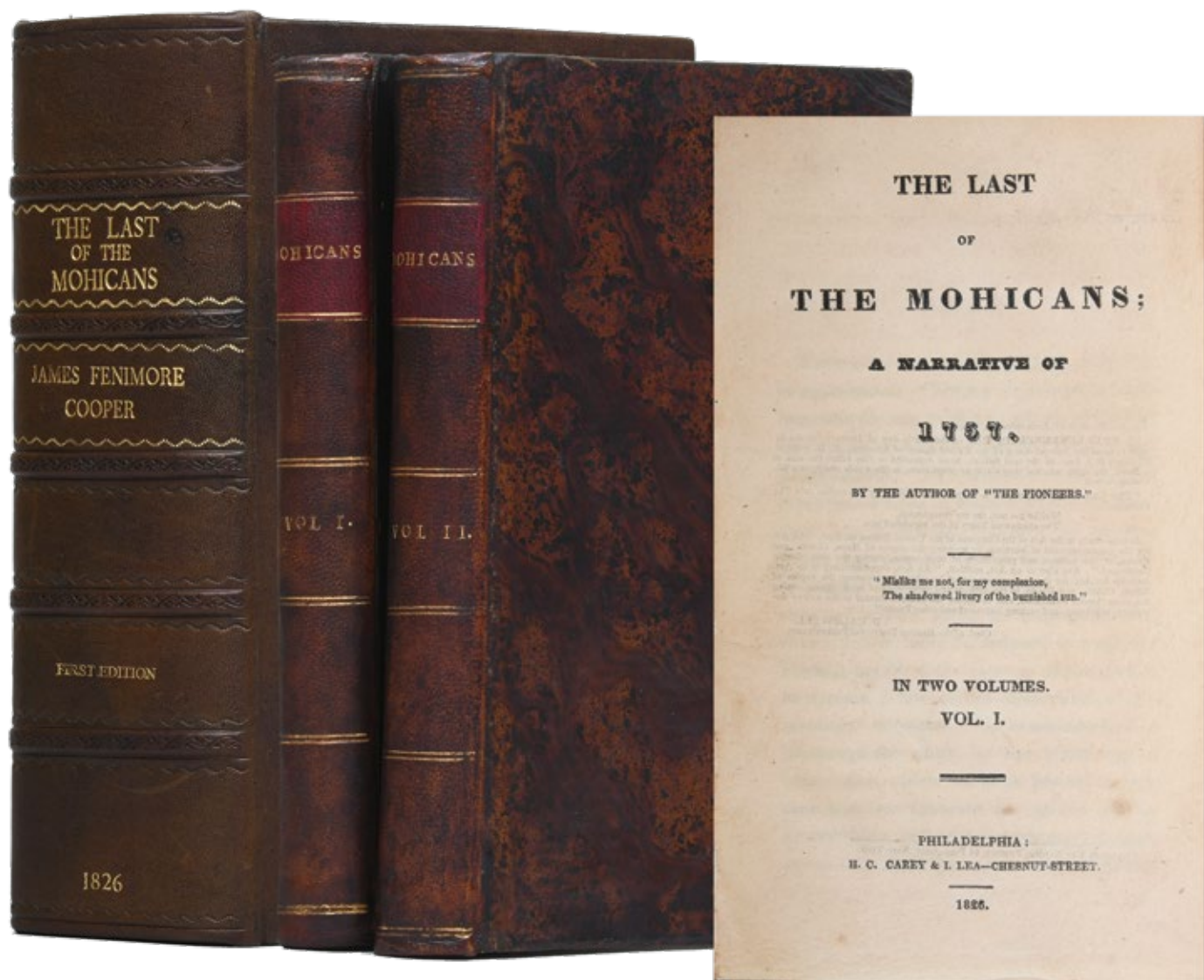
8. Cooper, James Fenimore

THE LAST OF THE MOHICANS

Philadelphia: H. C. Carey and I. Lea, 1826. First edition. Two vols, duodecimo (179 x 103 mm). Contemporary mottled sheep, rebacked to style and judiciously refurbished, red spine labels, spines numbered and ruled in gilt, roll on board edges gilt, edges yellow. Bump and wear to upper corners, small worming to endpapers, foxing to contents, occasional leaves a little roughly opened. Housed in a custom brown sheep folding box. A Very Good set.

Volume I has the following points, as called for in BAL: page vii with the final 'i' present in the pagination, page 89 misnumbered as page 93, and Chapter XVI misnumbered as XIV. Volume II is with the fifth line of the copyright statement giving "a book" in lowercase, identified as state "B", without priority.

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 colonists 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.



"Yours very truly / Ch. Darwin"

9. Darwin, Charles

ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION

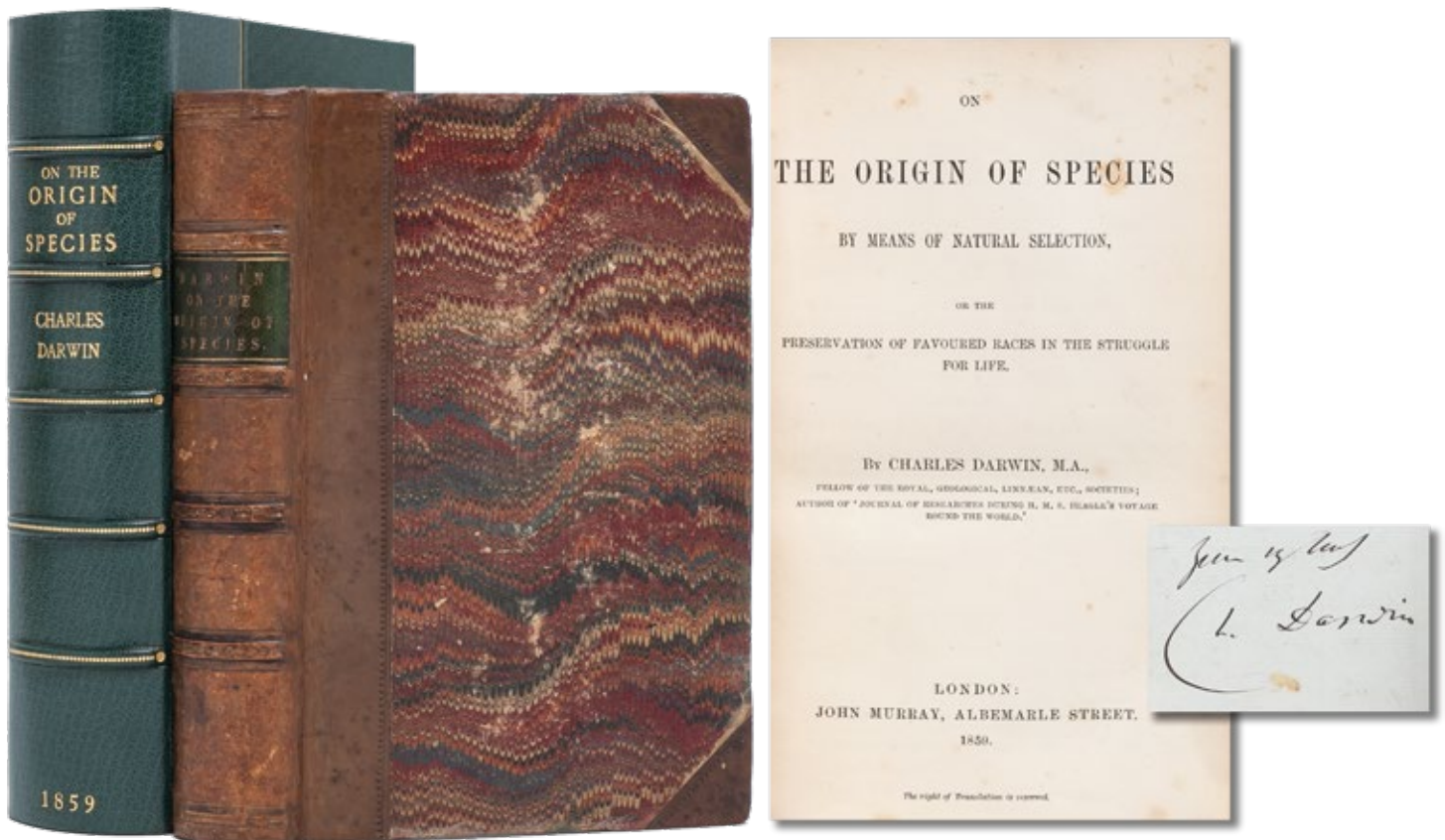
London: John Murray, 1859. First edition of "the most important biological book ever written" (Freeman), in which Darwin explained his concept of adaptation through natural selection, which became the foundation of modern evolutionary theory. 1,250 copies were printed. This copy has Darwin's distinctive signature clipped from an autograph letter and affixed to the front pastedown. Octavo (187 x 120 mm), gathered and signed in 12s. Near-contemporary half calf, rebaked preserving the original spine, green morocco label, compartments and raised bands tooled in gilt and blind, green surface endpapers, red sprinkled edges. Folding diagram lithographed by W. West. Leather expertly refurbished, corners repaired, endpapers browned from turn-ins, with tiny chip at upper outer corner of the front free endleaves and first gathering lightly foxed, contents evenly toned and generally clean bar occasional faint finger soiling and marginal emphasis in pencil to pp. 473-4, 485-6, and 489. Very Good +

"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).

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

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

Dibner 199; Freeman 373 (binding variant a, advertisements variant 3, no priority); PMM 344b.



The important political history, inscribed by the author

10. de Tocqueville, Alexis

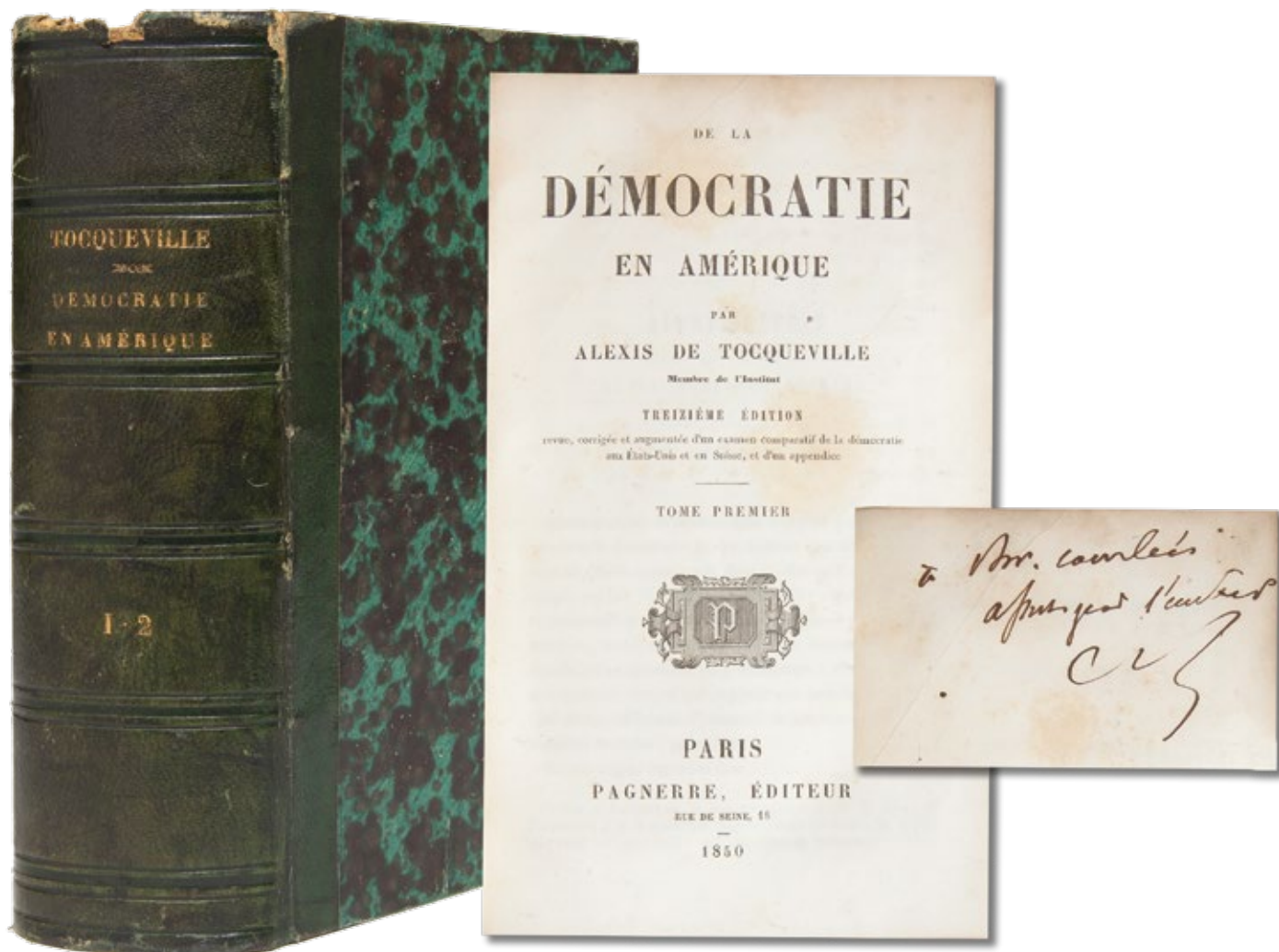
DE LA DÉMOCRATIE EN AMÉRIQUE

Presentation copy

Paris: Pagnerre, 1850. Thirteenth Edition. Revised, corrected and augmented with a comparative examination of democracy in the United States and Switzerland, and an appendix. Text in French. Inscribed by the author: "à M. Courbis offert par l'auteur AT" Bound in a contemporary French binding of green quarter morocco over paper boards, marbled endpapers. Two volumes bound together in one, collating: viii, 512; viii, 476. Binding with slight chipping at the head of the spine, otherwise in excellent condition. Besides the present example, only one other inscribed copy of this 1850 revised edition can be found in the auction record, selling for 11,875 euro in 2013.

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.



A handsome set of the Christmas Books rebound by Riviere and Sons

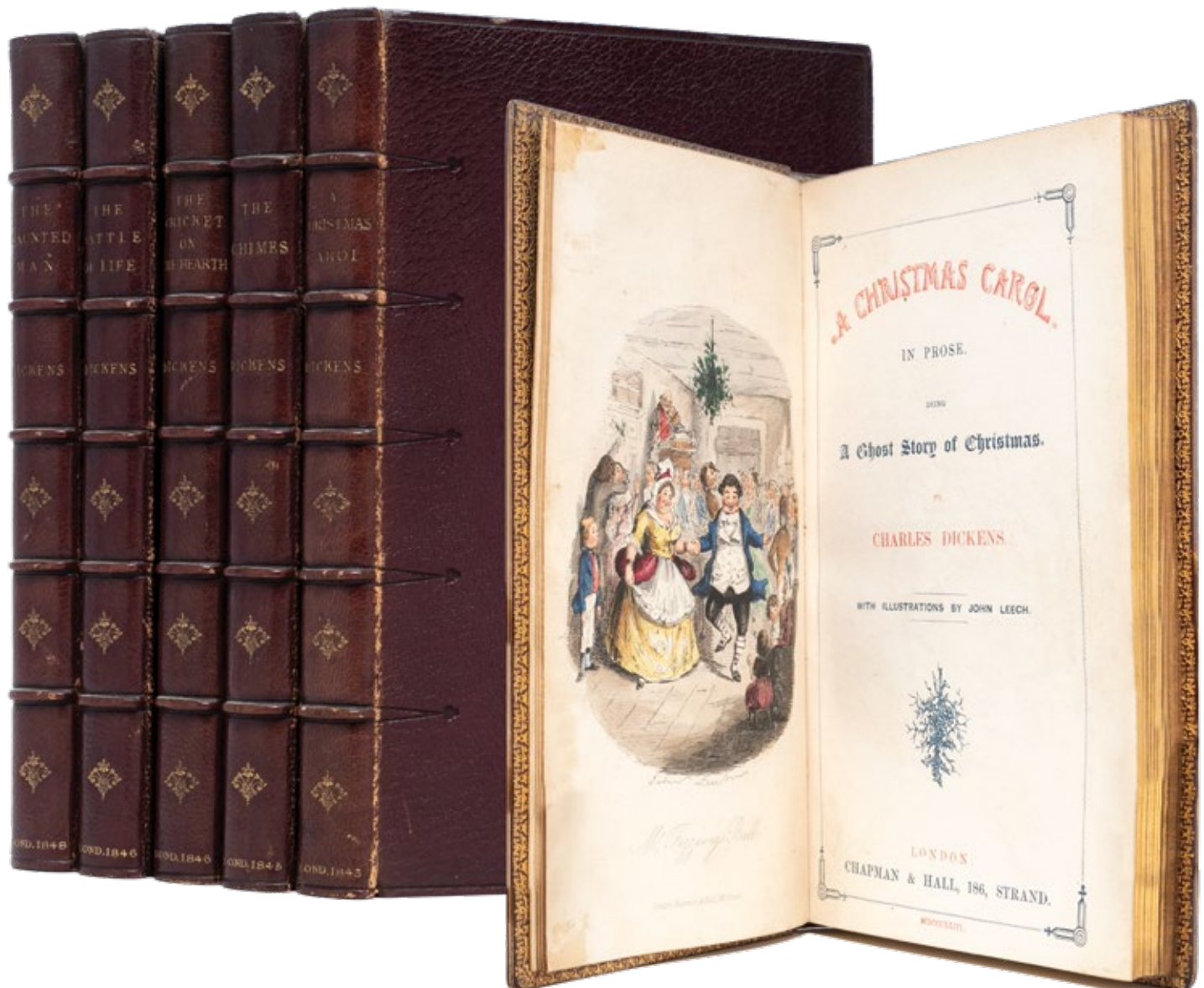
11. Dickens, Charles

THE CHRISTMAS BOOKS (INCLUDING THE FIRST ISSUE OF A CHRISTMAS CAROL)

London: Chapman and Hall and Bradbury and Evans, 1843 - 1848. First editions. Five volumes, bound in full crushed burgundy morocco by Riviere and Sons. Original cloth front covers and spines bound in at the end. A very handsome set with just surface wear to some of the joints, no splitting to the leather. A *Christmas Carol* is the first issue with "Stave I" and the text uncorrected, blue font on the half-title and red and blue font on the title. Complete with the four inserted hand-colored steel engraved plates. Near Fine.

The Chimes with the vignette title page in the second state. *The Cricket on the Hearth* with the first state of the advertisement for *Oliver Twist*. *The Battle of Life* with the vignette title page in the fourth state. *The Haunted Man and the Ghost's Bargain* is a first edition with the typical points as outlined in Smith.

A beautiful collection of Dickens' holiday narratives – and an opportunity to read those lesser-known stories as well as the much-beloved *A Christmas Carol*. Arguably one of the author's most famous works, the story of Ebenezer Scrooge's redemption after being visited by three spirits on Christmas Eve has become a worldwide classic in literature, film, and television. Scrooge is made to see the dangers and consequences of his miserly ways and awakens the following morning infused with the spirit of Christmas giving.



Dickens' masterpiece stands as the culmination of his mature style

12. Dickens, Charles

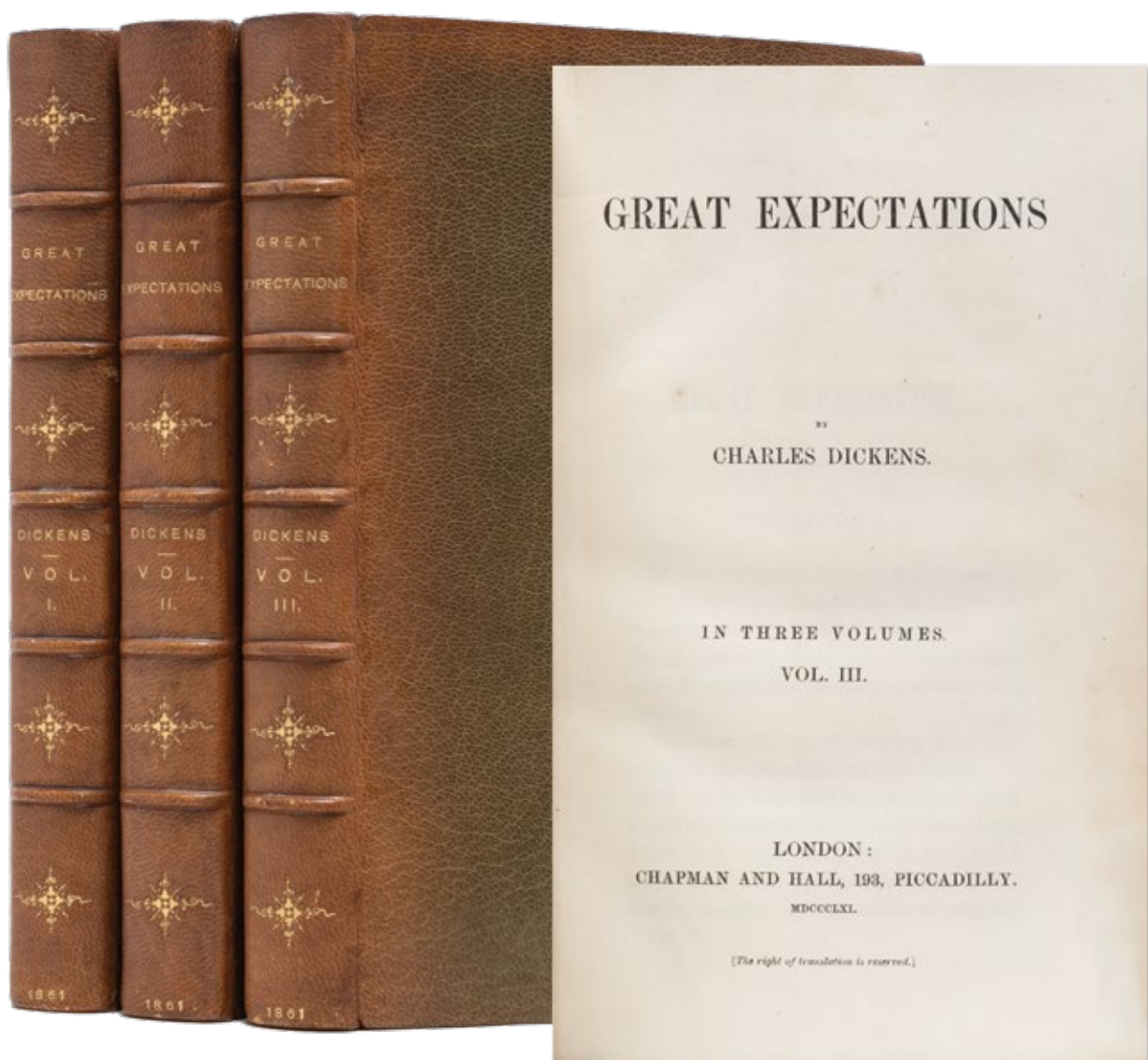
GREAT EXPECTATIONS (IN 3 VOLS.)

London: Chapman and Hall, 1861. First edition. Handsomely bound by Zaehnsdorf in full green crushed morocco. Understated gilt decorated spines, but exceptionally intricate gilt turn-ins. Plain end papers. Top edges gilt. With the original cloth bound into each volume and Zaehnsdorf's exhibition stamp at the rear pastedown of each volume. Housed in a simple, lined cloth slipcase. Spine uniformly tanned, otherwise bindings are in excellent condition. Internal contents are generally fresh and clean. Bookplates on the front pastedown of each volume. Fine.

A first impression set that has been checked against Appendix D of Clarendon. 8vo: [iv], 344; [ii], 351, [1]; [ii], 344, (no publisher's ads). Volumes 1 and 2 match all issue points without exception. Volume 3 with exceptions at pgs 39, 193, 195, 220, and 236. However, this copy does contain a few of the states only found in "some" copies, including the missing "3" in the page number for 103, and the missing initial "i" in inflexible on page 193. Other first edition copies are known with similar variant states, including the Bodleian copy, which "suggest(s) a later state of Vol. III within the first impression."

Great Expectations is Dickens' masterwork and stands as the culmination of his mature style. The novel follows the exploits and emotional growth of Pip, a young orphan who aspires to great wealth and to the love of a cold temptress. Whatever message a reader finds in the work, it is a powerful and moving novel that remains vivid today, over 150 years after its publication.

Smith I.14; Eckel 91-93; Sadlier 688.



Dickens' beloved autobiographical novel about the development of an author

13. Dickens, Charles

THE PERSONAL HISTORY OF DAVID COPPERFIELD

In original parts

London: Bradbury & Evans, 1849-1850. First edition, in the original monthly parts as published from May 1849 to November 1850, conforming in most respects to Hatton & Cleaver's collation of earliest issue throughout, with the exceptions noted below. 20 numbers in 19 monthly parts, as issued. Original pale blue pictorial wrappers. Housed in grey cloth chemises within 2 brown morocco pull-off cases. With 40 engraved plates by H. K. Browne (Phiz). Spines a little worn, some spines neatly repaired and resewn, short splits at foot of some joints, some wear and repaired closed tears at extremities, plates and contents generally clean (a few plates a little oxidized). Very Good.

The set varies from Hatton & Cleaver in these particulars: without slips in parts 7, 9, 11, 12, 13, & 14; without rear advertisements in parts 8 and 10; variant to inner rear wrapper of part 13; Hatton & Cleaver's noted variant to rear advertisement in parts 12 and 18 (part 12 having additional "Hydropathic establishment" advertisement). Part 8 does not have the misspelling "Lile" in the advertisement at front, and does not have the insert "new weekly illustrated periodical for ladies." Provenance: front wrappers of parts 2, 3, 4, 5, 9, 10, 15, and 16 with the contemporary ownership signature of one Reverend Gwynne, contemporary stamp to front wrapper of part 5 "from S. Eccles Coleraine."

"*David Copperfield* has always been among Dickens' most popular novels and was his own 'favorite child.' The work is semi-autobiographical and although the title character differed from his creator in many ways, Dickens used him to relate early personal experiences that had meant much to him – his work in a factory, his schooling, and his emergence from parliamentary reporting into successful novel writing" (Britannica). Like many of Dickens' novels, *David Copperfield* uses an individual character, tracing his widening system of relationships as he moves through life, to explore the interconnectedness of humans, the way race, gender, and class can affect their paths, and the degree to which we have free-will.



"She is the great poet of inwardness" – Joyce Carol Oates

14. Dickinson, Emily

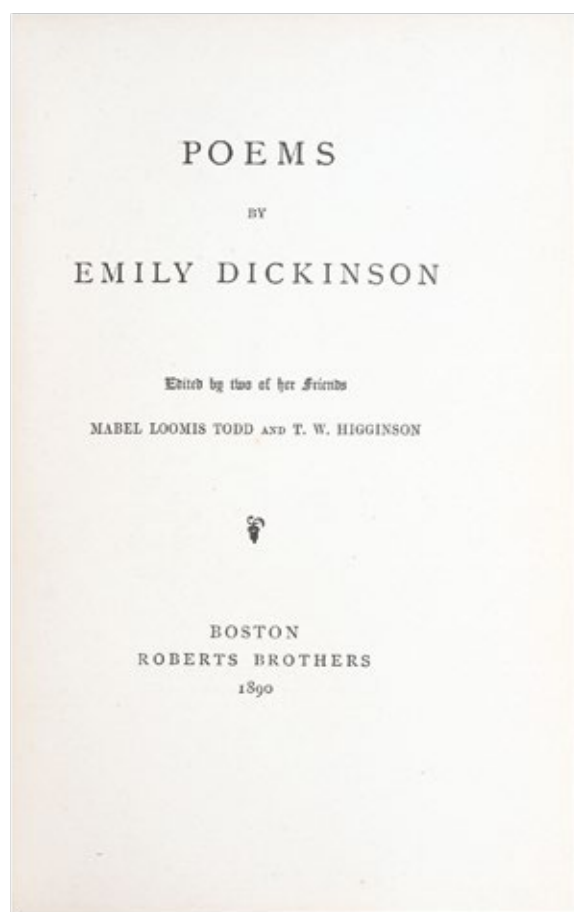
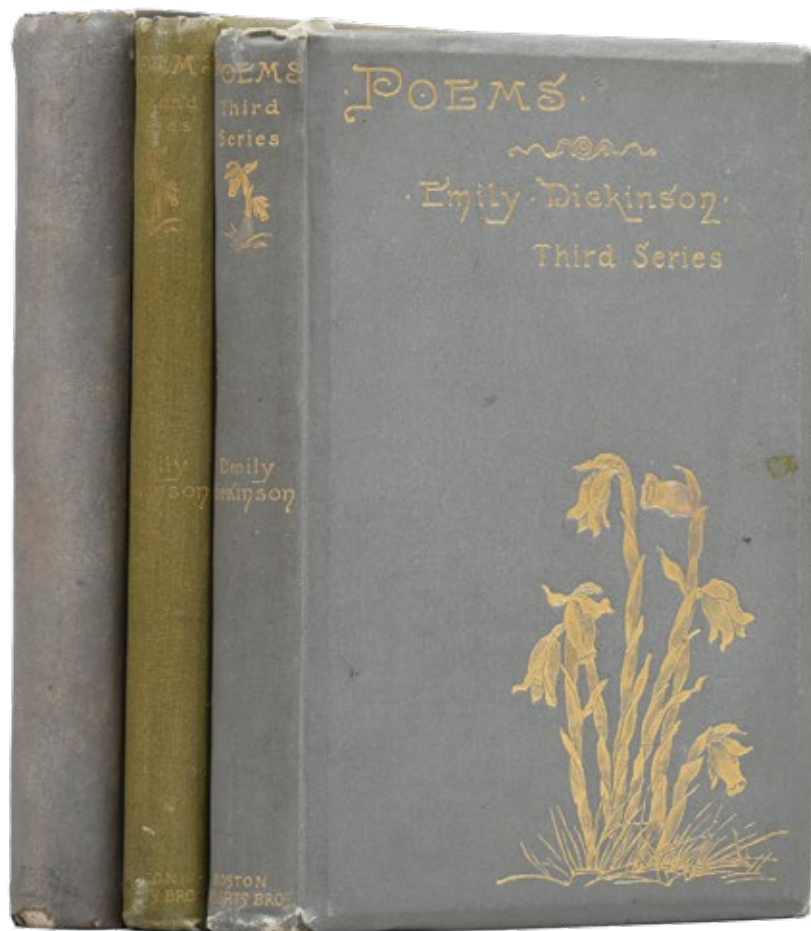
POEMS; POEMS SECOND SERIES; POEMS THIRD SERIES

Boston: Roberts Brothers, 1890, 1891, 1896. First editions of the author's first three poetry collections. Three works, octavo. Original cloth bindings, First Series in grey quarter cloth with wavy gilt rule dividing cream covers, Second and Third Series in full green and grey cloth respectively over beveled boards, all spines and front covers lettered and stamped with the "ghost plant" in gilt (the plant silver to front cover of First Series), top edges gilt, white silk bookmark in Third Series. All housed in a custom green quarter morocco folding box. Four-page frontispiece facsimile of Dickinson's manuscript for "Renunciation" in Second Series. Third Series with pencil ownership inscription of Myles Standish Slocum (1887 - 1956), Pasadena-based book collector. First Series: spine lettering faded, wear to edges, mottling to covers, and discreet repairs to rear joint, inner hinges, and to closed tear on front free endpaper. Rubbing to edges, a couple of marks to covers, intermittent foxing but contents largely clean. A very good set.

After Dickinson's death in 1886, her friends Thomas Wentworth Higginson and Mabel Loomis Todd edited her *Poems*, printed in a run of 500 copies. Many further print runs were soon called for, encouraging the publication of a Second and Third Series, printed in initial runs of 960 and 1,000 copies respectively. These copies are all in Myerson's "B" bindings. The First Series was issued in the quarter "three-piece" binding with the front cover lettered either silver or in this instance gold. The Second and Third Series are here in the trade bindings of full cloth, rather than the deluxe quarter cloth bindings similar in style to the first publication. The Second Series also had an issue in quarter reverse calf.

"Dickinson never shied away from the great subjects of human suffering, loss, death, even madness, but her perspective was intensely private; like Rainer Maria Rilke and Gerard Manley Hopkins, she is the great poet of inwardness, of the indefinable region of the soul in which we are, in a sense, all alone" (Joyce Carol Oates, *Essential Dickinson*).

"Except for Shakespeare, Dickinson manifests more cognitive originality than any other Western poet since Dante...at the height of her powers, [she is] the best mind to appear among Western poets in nearly four centuries" (Harold Bloom).



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

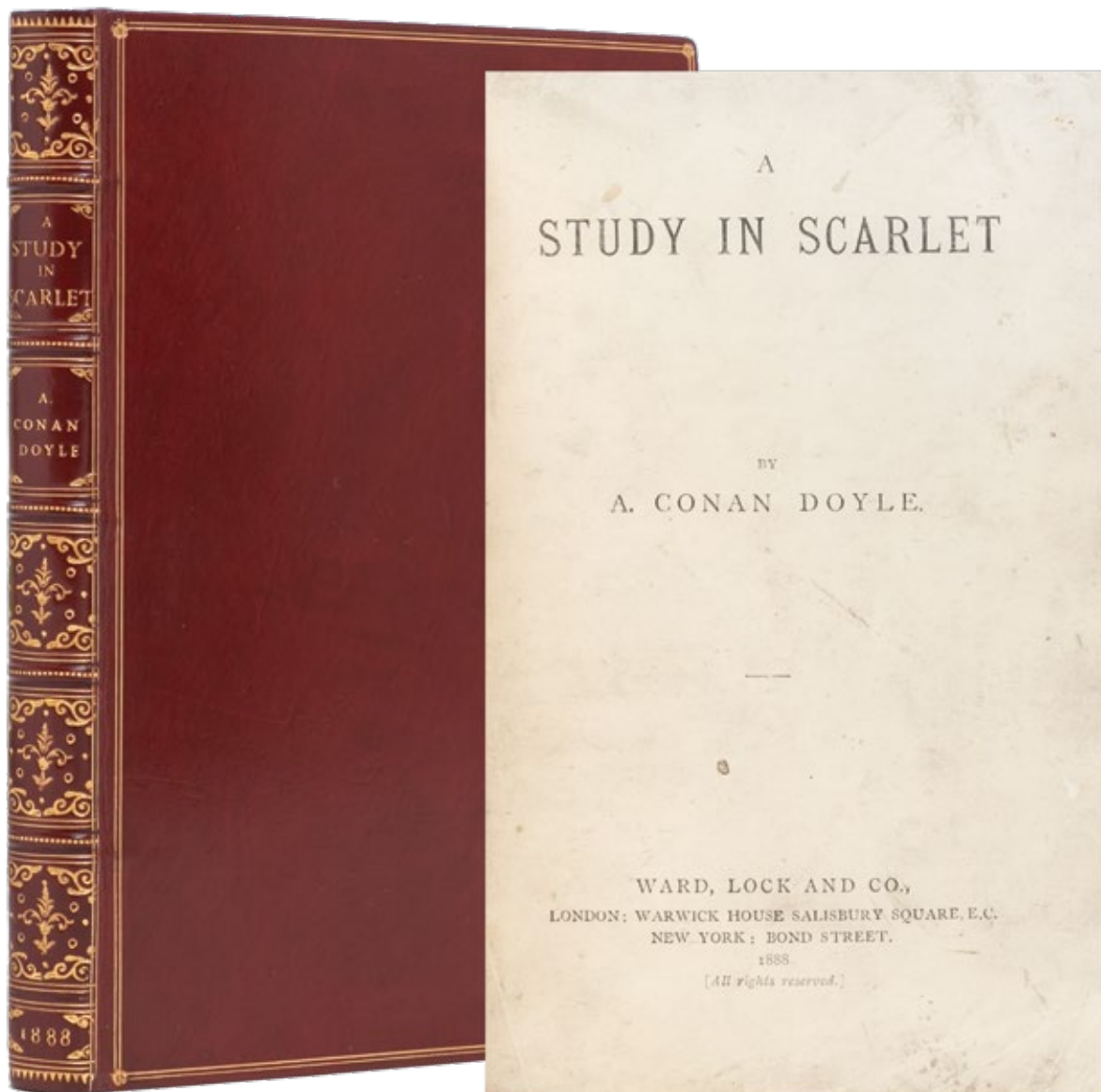
15. Doyle, Arthur Conan

A STUDY IN SCARLET

London: Ward, Lock and Co., 1888. First edition, second printing. The first Sherlock Holmes story in book form (preceded only by the story's appearance in *Beeton's Christmas Annual* 1887). Second impression with misspelling "younger" for younger in the second paragraph of the publisher's preface. Octavo (185 x 121 mm.). [iii] title; [iv] blank; [v] publisher's preface (with paragraph 2, line 3: younger); [vi] blank; [vii] contents; [viii] blank [1]- [169]; [170] blank; advertisements; [171- 182] pp. With six line drawings within the text by Charles Doyle, the author's father. The title page has been very neatly repaired at the edges and pp. 75-78 with very slight fore marginal loss not affecting text. Bound without the leaf of advertisements preceding the title page and the last leaf of advertisements at the end (pp. 183/4). Handsomely rebound in late nineteenth century style full red polished calf, all edges untrimmed. Fine.

A Study in Scarlet was Doyle's first published work and the first story featuring Sherlock Holmes and Dr. Watson (interestingly, it was also the first mystery story to include a magnifying glass). The story, which is told in two parts, first follows Holmes and Watson as they investigate the murders of two Americans before shifting location to Utah to reveal why the men were killed. Doyle began writing the story in 1886, but faced multiple rejections before it was published in *Beeton's Christmas Annual* for 1887 and then produced in book form the following year. A rarity and keystone book for any collector of either Detective Fiction, Modern Literature or indeed for any collector of high spots.

Green and Gibson A1a.i.; De Waal 417



A cutting satire on get-rich-quick schemes (including marriage)

16. [Economics of Marriage] [Scams]

A SCHEME FOR A NEW LOTTERY: OR, A HUSBAND AND A COACH AND SIX FOR FORTY SHILLINGS. BEING VERY ADVANTAGEOUS TO BOTH SEXES; WHERE A MAN MAY HAVE A COACH AND SIX AND A WIFE FOR NOTHING...

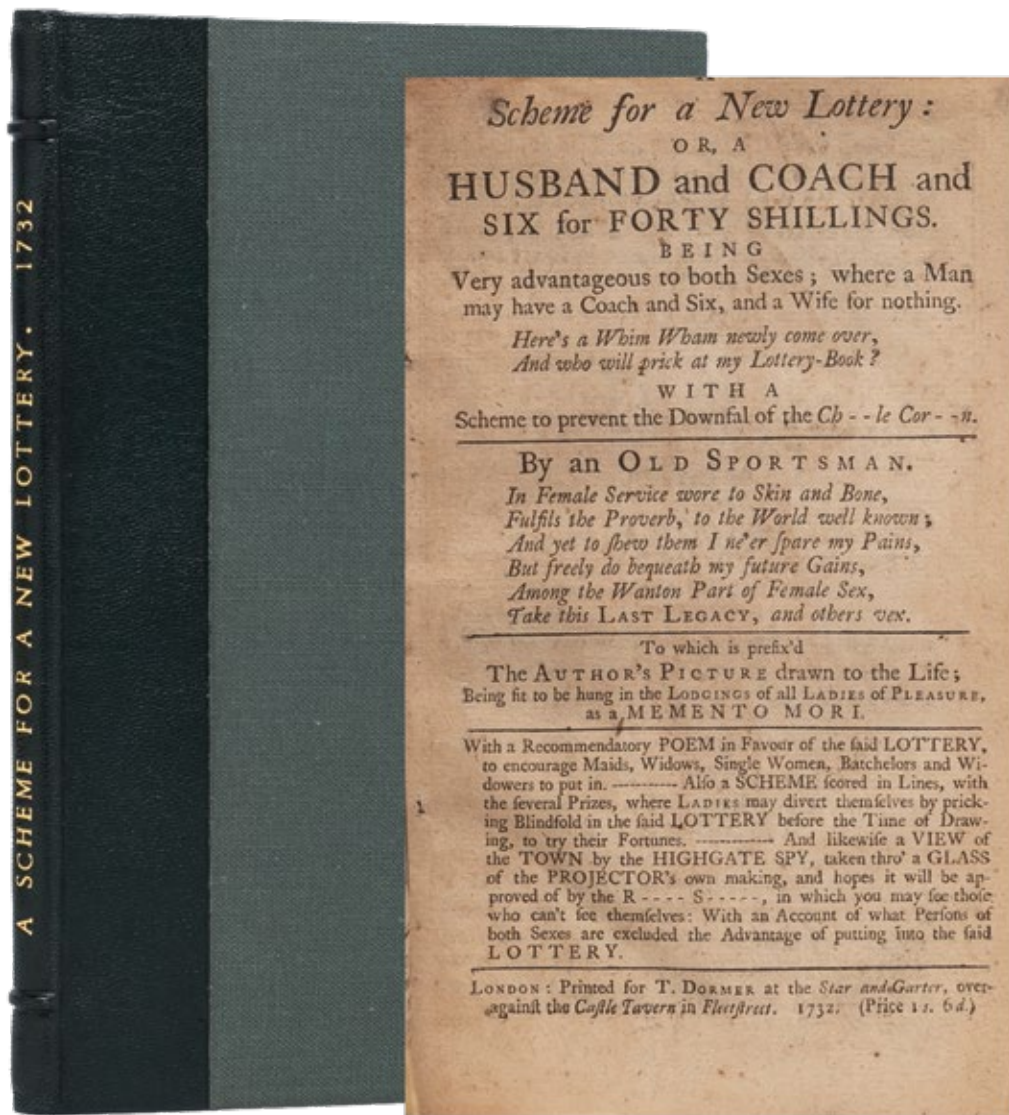
London: Printed for T. Dormer, 1732. First edition. Modern quarter morocco over cloth. 180 x 111mm and collating complete including frontis, folding game board, and concluding woodcut: [2], 62, [2]. Bookplate of the Ricky Jay Collection to front pastedown. Top margin trimmed close with consistent loss to running headers and occasional loss to page numbers, with no other text effected. A scarce satire playing both on the rising popularity of get-rich-quick schemes and on the economics of the marriage market, the present is the only example to appear in the auction record. In the absence of ESTC, we have used OCLC, which identifies only 12 institutional copies. The present is the only example currently in trade. Very Good.

A Scheme for a New Lottery warns readers against the dangers posed by get-rich-quick schemes, targeting large-scale scams like the recently burst South Sea Bubble (sometimes called the world's first Ponzi scheme) and the pawn-broking swindle of the so-called Charitable Corporation. These scams were appealing to ordinary people at a time when few were "successful in using wealth from trade to found a landed family" (Rapp). Mocking both the conmen and the conned, *A Scheme* satirically proposes "Another Lottery, which may prove a general benefit to all concern'd; as there is no better Remedy for a Bite from a Mad Dog than the Liver of the Dog that bit." The proposed lottery, filled with abstruse rules and convoluted promises, ensures that the cycle continues.

A Scheme also mocks marriage as a scam in which women could either make a wise match in a rich man or lose it all by marrying down. The lottery provides "Fifty Thousand tickets to be deliver'd to Maids, or Widows, or any that appear to be such" in the hopes of winning a financially stable husband represented by the tickets drawn. Such a match could be a good one: "A Ware-House Keeper with the Salary of a Hundred Pounds" or "the Governour." It could also, by virtue of lottery, be a loss: "2 Scotchmen, both Pedlars, 500 Broken Booksellers," and a range of other ruinous bounders are also listed as prizes.

For those who desire an advance attempt, the folding game bound in the book invites blindfolded women to stick a pin in the board to claim their prize. The present copy was played (gently), with pin marks revealing a Blacksmith and a Valet de Chambre among those husbands won.

ESTC N20921.



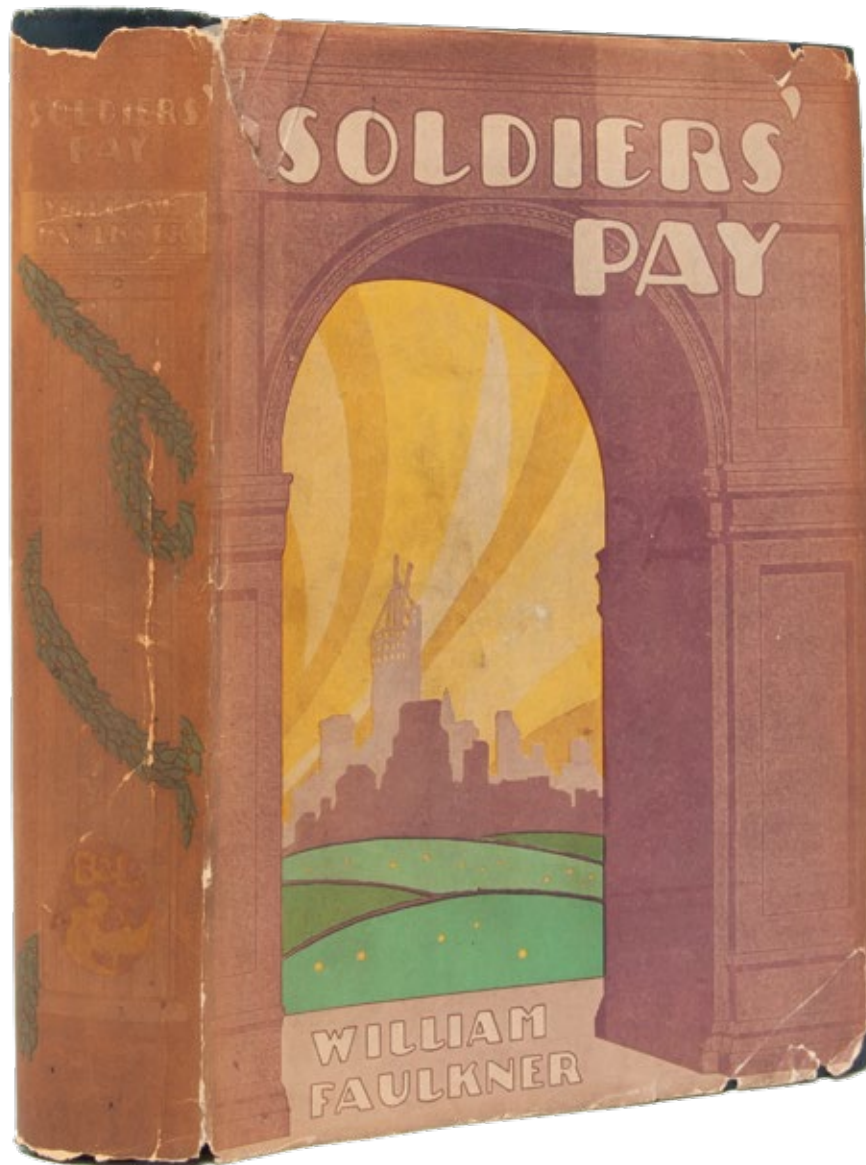
Faulkner's first novel in the uncommon original dust jacket

17. Faulkner, William

SOLDIER'S PAY

New York: Boni & Liveright, 1926. First edition. Book clean and fresh, with a small Nashville bookseller's label on the rear paste-down. Dust jacket only Very Good on account of some moderate chipping at the spine ends and corners, one inch tear near the crown repaired on the verso with tape. Flap folds starting to crack, reinforced on the verso with archival binder's tape. Spine a bit toned. An uncommon book in dust jacket, one of just 2500 copies originally printed. Housed in a custom black quarter-leather slipcase with chemise. Near Fine in Very Good dust jacket.

"*Soldier's Pay* is William Faulkner's first published novel. It begins with a train journey on which two American soldiers, Joe Gilligan and Julian Lowe, are returning from the First World War. There they meet a scarred, lethargic, and withdrawn fighter pilot, Donald Mahon, who was presumed dead by his family. The novel continues to focus on Mahon and his slow deterioration, and the various romantic complications that arise upon his return home...Though the novel was a commercial failure at the time of its publication, Faulkner's subsequent fame has ensured its long-term success" (Standard Books). Over time, the themes of psychological damage and ideological disillusionment that were so uncomfortable to readers just emerging from the war came to be praised for their rawness and honesty.



An exceptional work of poetry in a luxurious Sangorski & Sutcliffe Cosway-style binding

18. [Fine Binding - Cosway style] Keats, John

THE POETICAL WORKS OF JOHN KEATS

London: Edward Moxon, 1854. First thus. Octavo (7 7/8 x 5 1/4 inches; 201 x 133 mm). xii, xl, 375, [1, imprint] pp., with an engraved portrait frontispiece of Keats and engraved text illustrations throughout. Handsomely bound ca. 1950 by Sangorski & Sutcliffe London for the Halle Bros. Co. (stamp signed in gilt on rear turn-in). Full red morocco over beveled boards, covers with triple gilt frames and knot-work corner-pieces. Front cover with monogram of John Keats in center. Spine with five raised bands decorated in gilt, fancy gilt lattice-work and lettered in gilt in compartments, double gilt ruled board edges, elaborate gilt turn-ins. Front doublure in dark blue morocco decorated with small gilt floral designs, an oval "sunken" compartment in the center with a very fine portrait miniature (3 x 2 3/8 inches) of John Keats set under glass within a brass frame, this in turn encircled by a gilt wreath set with four inlaid pink morocco blossoms, pale blue watered silk endpapers and rear liner, all edges gilt. Housed in the original fleece-lined, blue cloth clamshell case, spine lettered in gilt. Fine.

"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 legacy. This collection of works by one of the three great English Romantic poets, along with an influential biography of Keats, is presented here in a luxurious Cosway-style binding by the great London bookbinding firm of Sangorski & Sutcliffe. The story of the Sangorski & Sutcliffe Bindery reads like something out of a novel—when two of Douglas Cockrell's talented apprentices, Frances Sangorski and George Sutcliffe, were laid off during an economic downturn they began working out of an attic. Eventually their bindery would be famous for its intricate multicolored leather inlays and elaborate gold and jeweled bindings. Although named after the English miniaturist Richard Cosway (1742 - 1821), the desirable "Cosway Binding" with its jewel-like portrait miniature set into a fine binding was first developed at the turn of the century by J.H. Stonehouse, director of London's Henry Sotheran Booksellers. Their miniatures were painstakingly crafted by the talented painter Miss C. B. Currie (1849 - 1940). As the style grew in popularity, other publishing houses quickly began to reproduce this technique—each developing their own desirable take on the aesthetic—referred to as "Cosway-style." This particular copy is an exceptionally fine example made for The Halle Brothers Company (1891 - 1982) of Cleveland, Ohio, a department store known for high quality merchandise and service. In 1970 they merged with Marshall Field and Company of Chicago who were very well known for their rare book department.



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

19. [Fine Binding - Kelliegram] Carroll, Lewis

ALICE'S ADVENTURES IN WONDERLAND

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

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

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



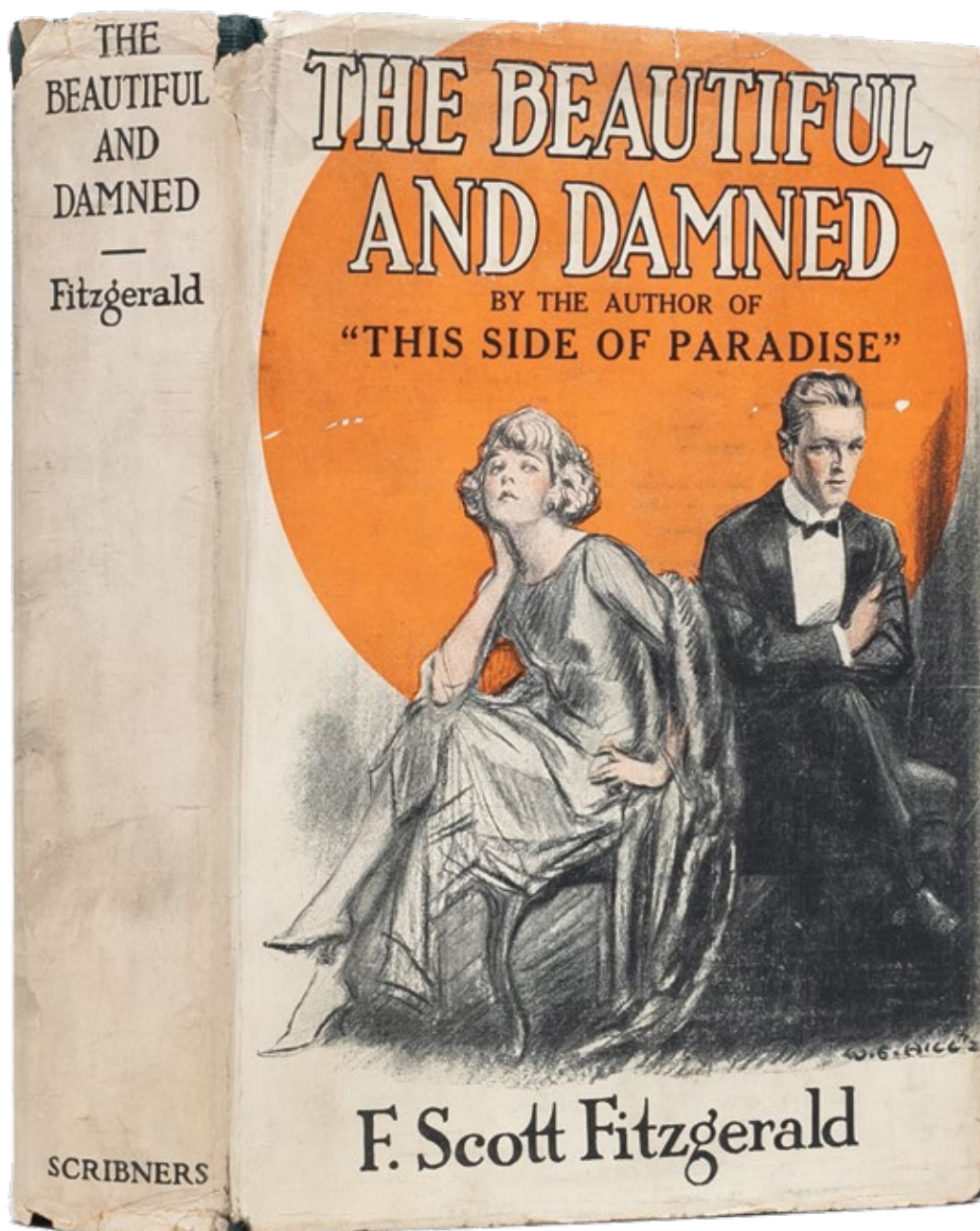
Fitzgerald's dazzling novel of greed and vice in the Jazz Age

20. Fitzgerald, F. Scott

THE BEAUTIFUL AND DAMNED

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

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



One of 350 copies signed by Gabriel García Márquez

21. García Márquez, Gabriel

LOVE IN THE TIME OF CHOLERA

Signed limited edition

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

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



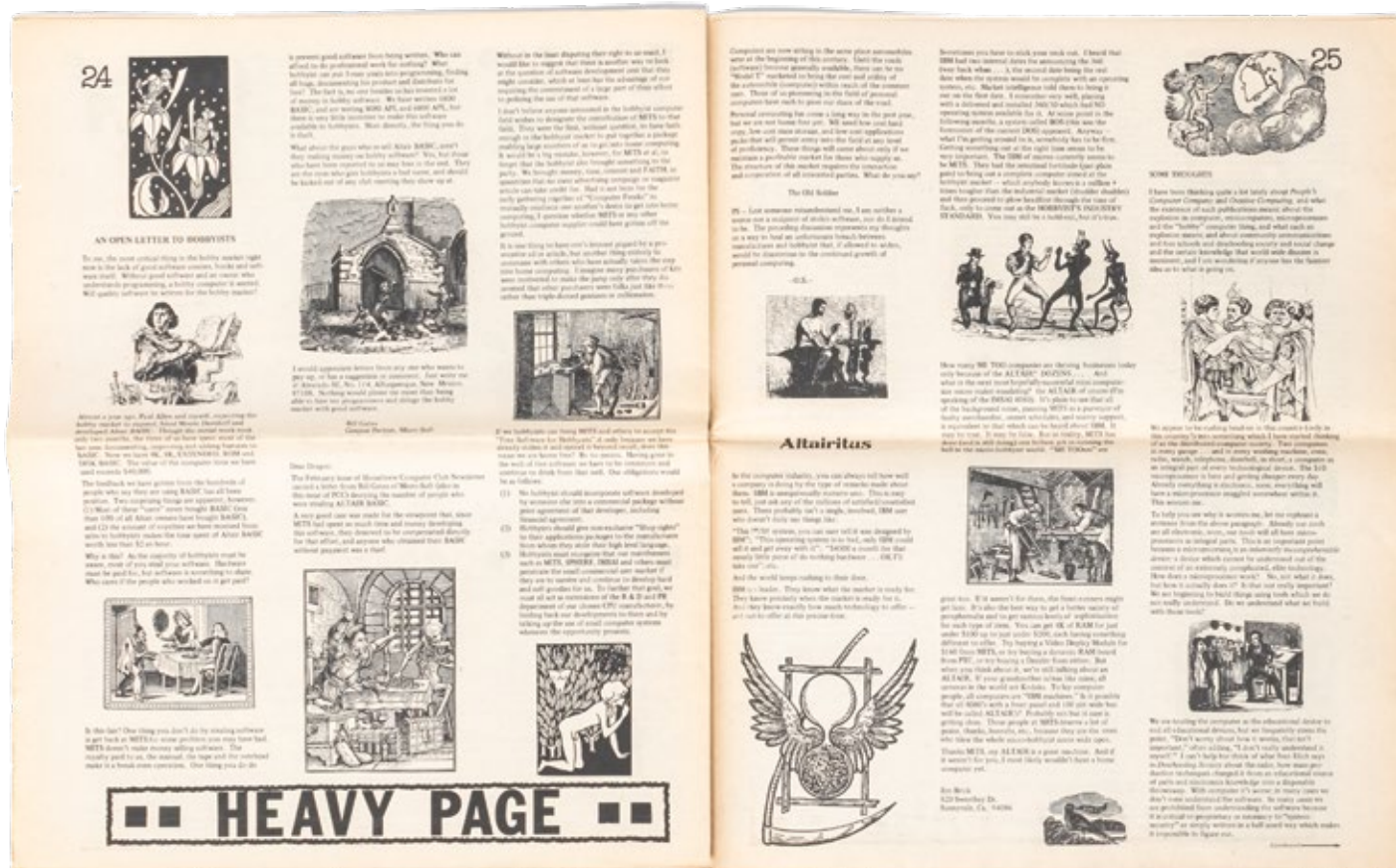
22. Gates, Bill

“AN OPEN LETTER TO HOBBYISTS” [IN:] PEOPLE’S COMPUTER COMPANY, VOL. 4, No. 5.

Menlo Park, California: People’s Computer Company, March 1976. Early printing. Single issue (March-April 1976). Newspaper format, 290 x 345 mm. [40] pp., with the letter from Gates on p. [24]. Offsetting from removed mailing label and a bit of toning. Creased at center. Near Fine. An exceptional survival documenting a crucial moment in both the timeline of Microsoft and the history of computing.

In this extremely controversial “Open Letter,” published less than a year after Bill Gates and Paul Allen founded Microsoft, Gates criticizes the software piracy that was a cornerstone of hobbyist computing culture and takes a stance on the intellectual property rights of software developers. After recounting his development of the Altair BASIC programming language interpreter, Gates argues that sharing software for free (a practice that defined the burgeoning open source movement) robbed developers of compensation for their labor and discouraged future innovation. Gates’ opinion was divisive: in the hobbyist culture, “there was no distinction between programmer and user...[C]ode was something you naturally collaborated on and shared...And so it came as a shock when in February 1976, Bill Gates released ‘an open letter to hobbyists’ about copying software” (Weber, *The Success of Open Source*, p. 36). Sure enough, Gates’ letter is here followed by a response letter arguing that software developers and hobbyists formed a symbiotic relationship in which piracy played a positive role. These opposing viewpoints characterize an existential debate over the philosophical underpinnings of computing: “This was not a marginal disagreement or a quarrel over how to interpret rules about intellectual property. Rather it was a clash between two distinct and incompatible cultural frames...the worldviews could not be reconciled” (Weber, p. 37). Fifty years later, the ideas presented by Gates in his “Open Letter” still fuel debates over intellectual property, profit, and innovation in the digital age.

Preceded by three printings: *Homebrew Computer Club Newsletter* (January 31, 1976), a legendary rarity issued in a small number of Xerox’d copies; *Computer Notes*, Vol. 1., No. 9 (February 1976); and *Micro-8 Computer User Group Newsletter* (February 10, 1976). Still, this printing in *People’s Computer Company* is a rare survival of the early years of Microsoft and a relic of the hobbyist computer culture that birthed an entire generation of tech juggernauts including Gates and Apple founders Steve Jobs and Steve Wozniak.



HEAVY PAGE

The first translation into English of any work by Goethe

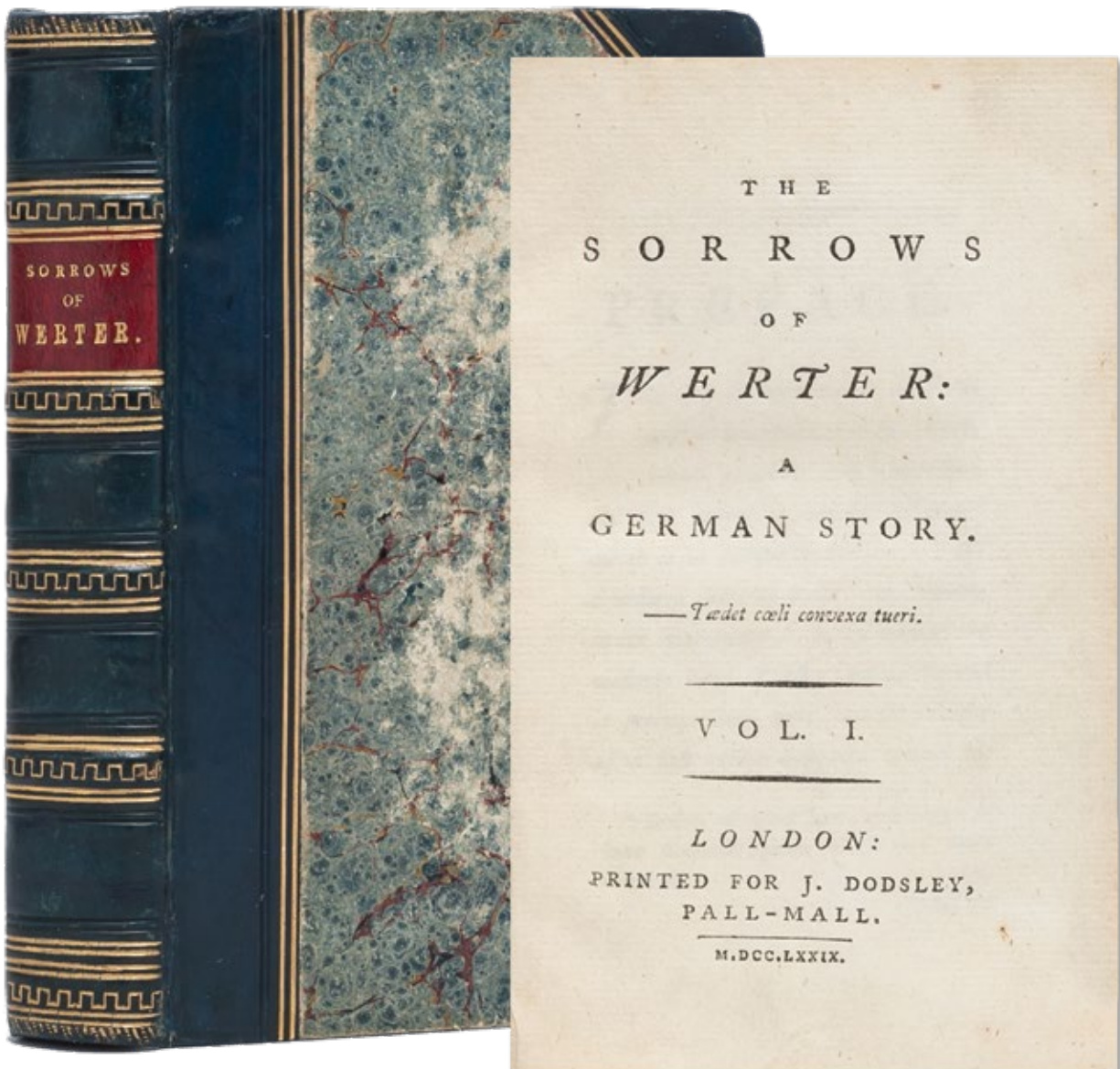
23. Goethe, Johann Wolfgang von

THE SORROWS OF WERTER [WERTHER]: A GERMAN STORY

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

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

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



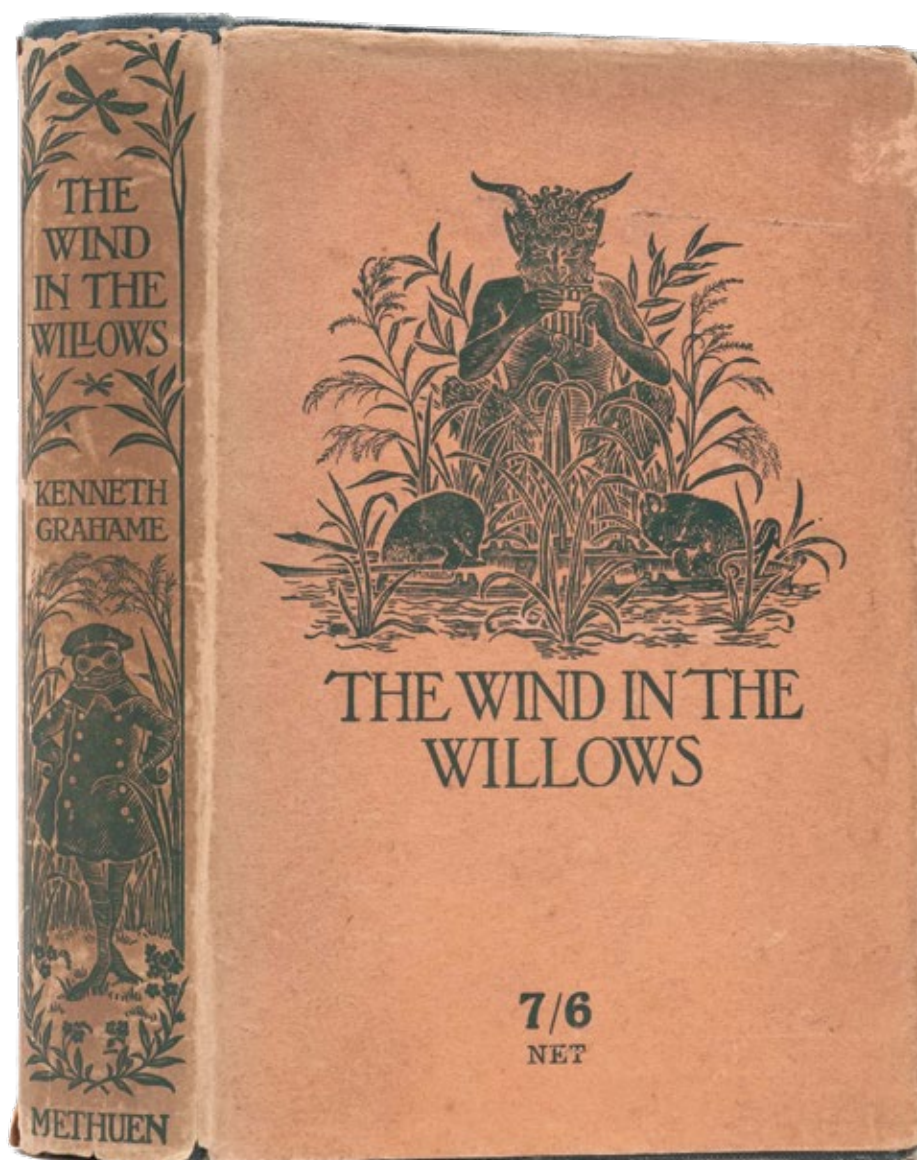
"Whimsical, fascinating by its apparent seriousness and that sense of underlying poetry"

24. Grahame, Kenneth

THE WIND IN THE WILLOWS

London: Methuen and Co., 1908. First edition. 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. In a supplied, early-issue jacket with the 7/6 net price on the front panel. Spine a bit toned and minor wear at the extremities, but otherwise a handsome example. Very Good+ in like jacket.

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).



"The mere circumstance of sex does not give to man higher rights and responsibilities than to woman"

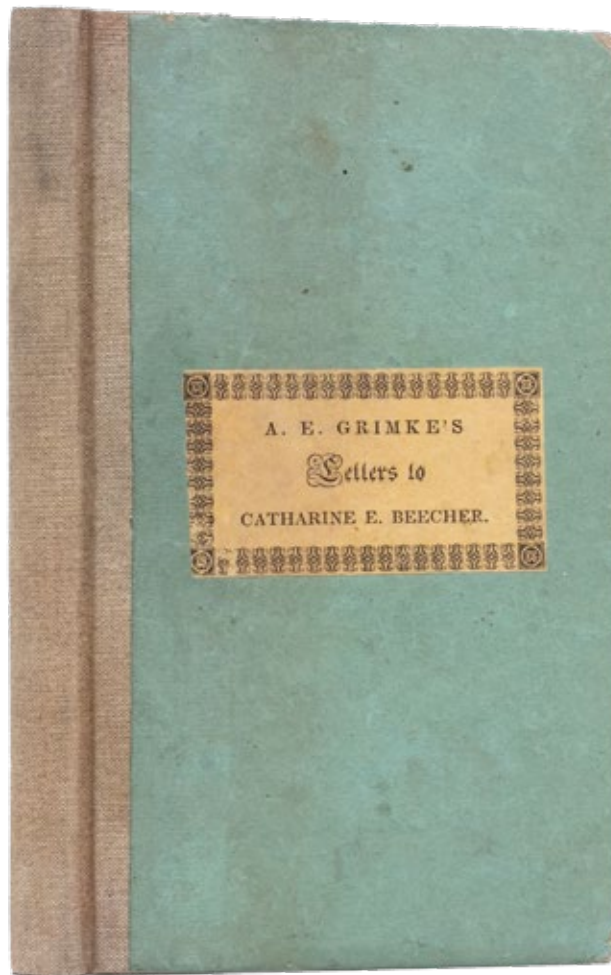
25. Grimke, A[ngelina] E.

**LETTERS TO CATHERINE E. BEECHER IN REPLY TO AN ESSAY ON SLAVERY AND ABOLITIONISM,
ADDRESSED TO A. E. GRIMKE**

Boston: Printed by Isaac Knapp, 1838. First edition. Octavo (177 x 107 mm). Contemporary blue boards, neatly rebacked to style in beige buckram, original yellow printed paper label on front cover. Binding a little soiled but presenting smartly, recased, corners and inner hinges expertly repaired, contents crisp and clean. Very Good.

An activist for universal human rights, Angelina Grimke was one of the only white Southern women to fight simultaneously for abolition and women's equality. Having witnessed firsthand the savage injustices of racism and sexism in South Carolina, she moved to the North in her adulthood and dedicated her life to advancing equality. *Letters to Catherine Beecher* became her most famous work, as it arose out of the debate regarding women's place within the abolition movement. In direct response to Beecher's argument that women's naturally subordinate role should prohibit their public activism, Grimke published a text that laid critical groundwork for the intersectional feminism of today. "In the preamble of that instrument [the U.S. Constitution] the great objects for which it was framed are declared to be 'to establish justice, to promote the general welfare, and to secure the blessings of liberty to us and to our posterity.' The slave laws are violations of these fundamental principles...I have found the Anti Slavery cause to be the high school of morals in our land—the school in which human rights are more fully investigated, and better understood and taught, than in any other....Human beings have rights, because they are moral beings: the rights of all men grow out of their moral nature; and as all men have the same moral nature, they have essentially the same rights. These rights may be wrested from the slave, but they cannot be alienated.... Now if rights are founded in the nature of our moral being, then the mere circumstances of sex does not give to man higher rights and responsibilities, than to women.... To suppose that it does, would be to break up utterly the relations, of the two natures...exalting the animal nature into a monarch, and humbling the moral into a slave." For Grimke and the racially diverse group of Northern abolitionist men and women with whom she worked, the oppression of African Americans and of women were critically linked, and justice could only occur when both groups were recognized as fully human under the law.

Sabin 28854. Krichmar 466.



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

26. Hemingway, Ernest

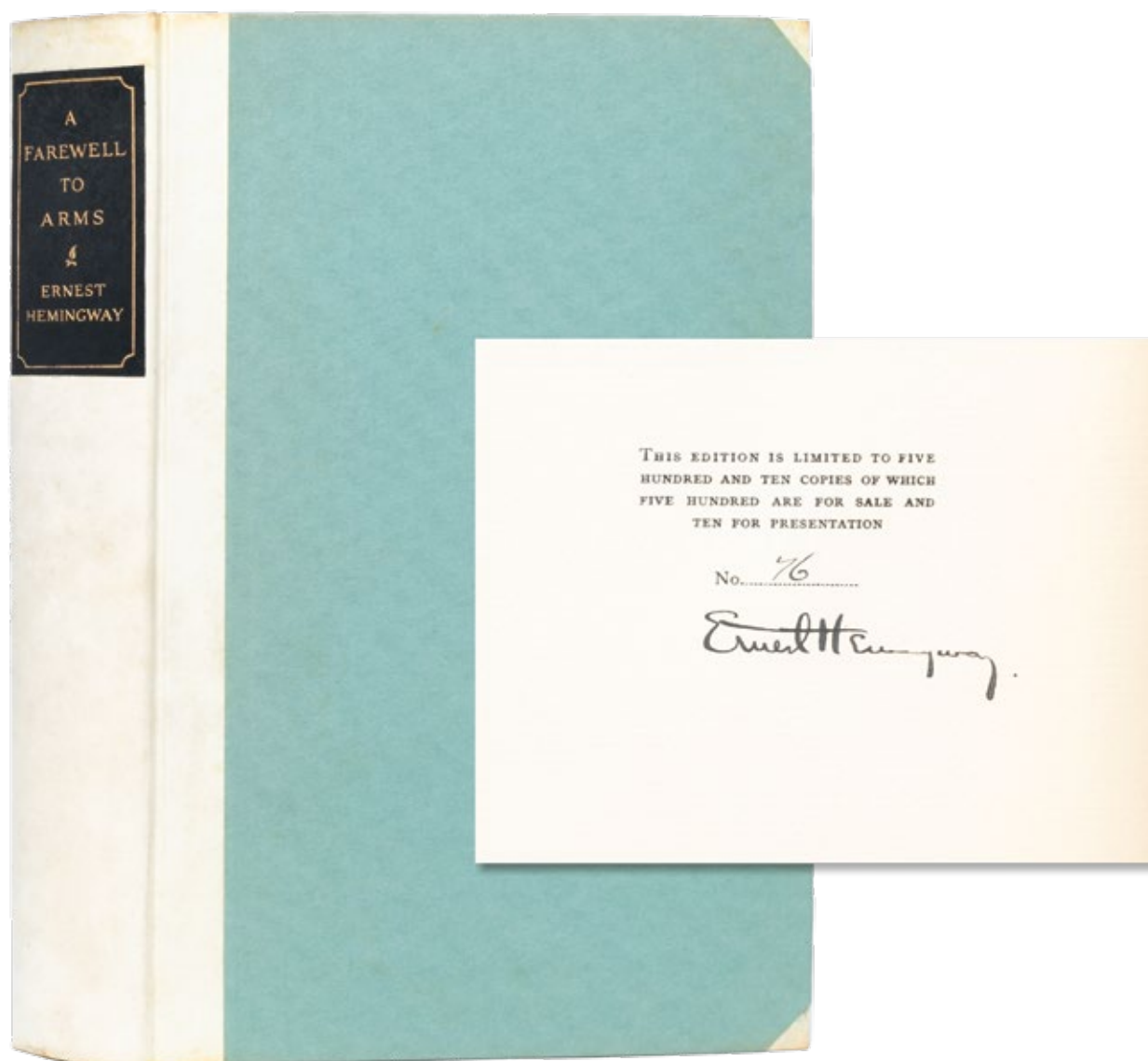
A FAREWELL TO ARMS

Signed limited edition

New York: Charles Scribner's Sons, 1929. First edition. Number 76 of 510 copies of the signed, limited edition, printed on large paper. Available simultaneously with the trade edition. Original half japon over paper boards, black morocco spine label. A Fine copy of the book with only the slightest toning to the vellum (leaves unopened throughout until the last 14 leaves). Housed in the publisher's Near Fine leaf-patterned slipcase. A few short splits to the slipcase repaired, and minor rubbing at the extremities. Protected in a black custom clamshell case.

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

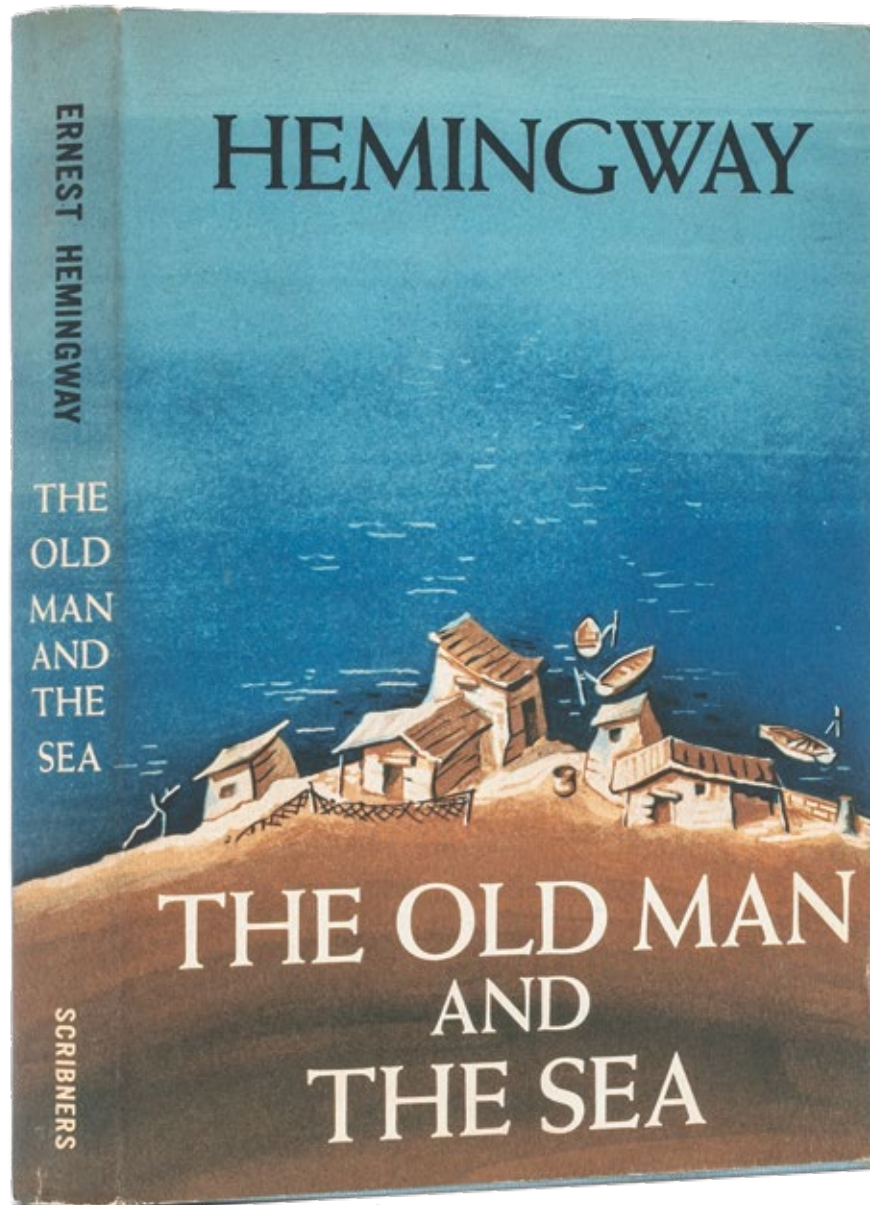
Grissom A.8.1.a2; Hanneman A8b.



*Hemingway's depiction of the dignity of an old man's trials***27. Hemingway, Ernest****THE OLD MAN AND THE SEA**

New York: Charles Scribner's Sons, 1952. First edition. A Fine copy in like dust jacket, becoming increasingly scarce in this condition. Book with the silver spine gilt fresh and unrubbed. Previous owner's bookplate on the front pastedown and a penciled name written on the front free end paper. Unclipped dust jacket with slight rubbing at the base of the spine and a small scuff on the lower panel, otherwise fresh and whole, without chips or tears. Fine in like dust jacket, an excellent copy overall.

The final work of fiction published in the author's lifetime, winner of the Pulitzer Prize and cited by the Nobel Prize Committee, *The Old Man and the Sea* cemented Hemingway's legacy as one of the greatest American writers of the twentieth century. The story follows the tribulations of an aging and suddenly unlucky fisherman, Santiago, as he tries to catch a gigantic marlin in the Straits of Florida. Ultimately, Santiago's story is an existential metaphor through which Hemingway explored in a seemingly simple way the dignity and biblical nature of an old man's trials at the end of life. It was a massive success. The book was originally published in full in an issue of *Life Magazine*, which subsequently sold 5 million copies in less than a week. "No outbursts of spite or false theatricalism impede the smooth rush of its narrative. Within the sharp restrictions imposed by the very nature of his story Mr. Hemingway has written with sure skill. Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else" (contemporary *New York Times* review).



A novel of the lost generation, exceptionally scarce in jacket

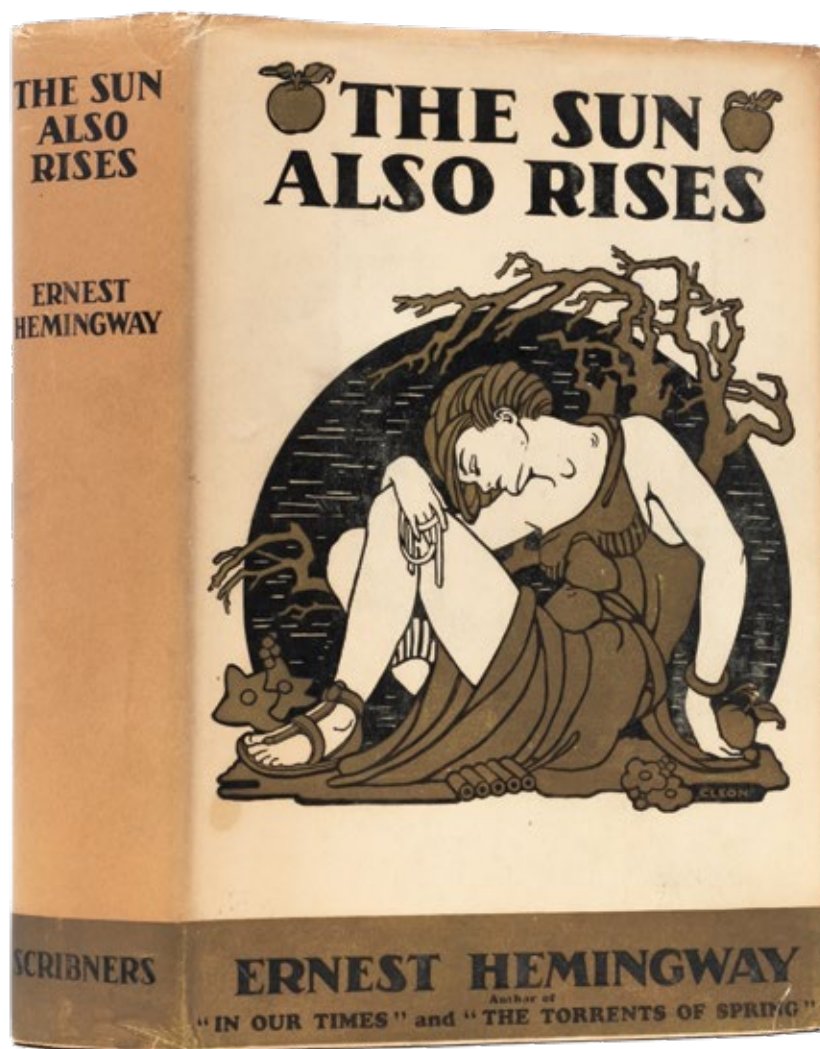
28. Hemingway, Ernest

THE SUN ALSO RISES

New York: Charles Scribner's Sons, 1926. First edition. First printing, first issue, with a remarkable example of the iconic dust jacket, entirely without loss or restoration, and rare thus. All the first issue points are present for the book: "stoppped" on p. 181, l. 26; "down-staris" on p. 169, line 34; and "BOOK THREE" instead of "BOOK III" (p. [235]); and for the jacket: Hemingway's earlier title incorrectly cited as "In Our Times." Original black cloth, gold labels to spine and front cover lettered in black, fore edge untrimmed. With dust jacket, not price-clipped, designed by Cleonike Damianakes. Housed in a black quarter morocco solander box by the Chelsea Bindery. Title-page vignette by Damianakes. A nearly Fine copy of the book with slight cracking to the inner hinges, holding firm, and a small red smudge to the lower page block. The cloth and title labels fresh. Near Fine jacket in superb condition with only the most minimal pushing at ends and corners, very small closed tear at bottom edge of front panel, tanning to spine panel and somewhat around edges.

Hemingway's second novel is a roman à clef, drawing on his and Hadley's tumultuous time in Paris in the 1920s. The book is dedicated to Hadley, and quotes as its epigraph Gertrude Stein's enduring description of Hemingway and his peers as "a lost generation." *"The Sun Also Rises* did not rock the country, but it received a number of hat-in-the-air reviews and it soon became a handbook of conduct for the new generation...how much of the novel seems as marvelously fresh as when it first appeared! Count Mippipopolous, his wound, and his champagne; the old couple from Montana on their first trip abroad; the busload of Basque peasants; the whole beautiful episode of the fishing trip in the mountains, in the harsh sunlight, with bright water tumbling over the dam; then by contrast the dark streets of Pamplona crowded with riau-riau dancers, who formed a circle round Brett as if she were a revered witch – as indeed she was, and as Jake in a way was the impotent Fisher King ruling over a sterile land – in all this there is nothing that has gone bad and not a word to be changed after so many years. It is all carved in stone, bigger and truer than life; and it is the work of a man who, having ended his busy term of apprenticeship, was already a master at twenty-six" (Cowley).

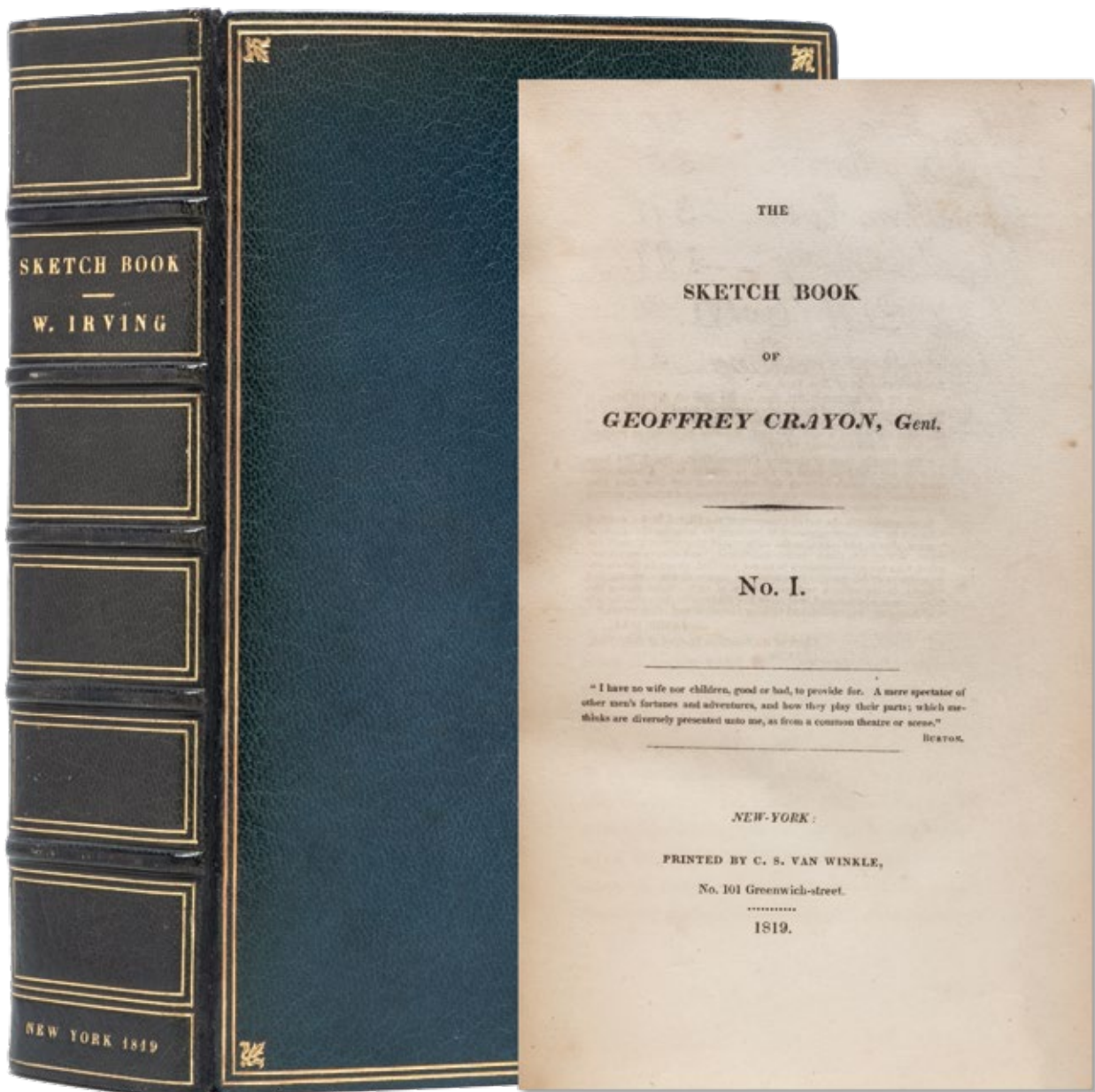
Grissom A.6.1.a. Hanneman 6A.



*A collection of Irving's beloved tales***29. Irving, Washington****THE SKETCH BOOK OF GEOFFREY CRAYON, GENT. NOS. I-VII.**

New York: C. S. Van Winkle, 1819-1820. First edition. Finely bound in full blue crushed morocco by the French Binders in New York (stamped on the front turn-in). Boards double ruled in gilt with decorative fleur de lis in the corners. Five raised bands on the spine, all spine compartments ruled in gilt, and gilt titles. All edges gilt, plain end papers. A Near Fine copy overall with all the textual points noted for parts 1, 6 and 7 in BAL (the other parts without textual points), bound without the wrappers. A pencil index is written on an early blank leaf. Bound without the blank at the end of parts 1 or 2. The first five parts dated 1819, the last two parts dated 1820, as called for. A handful of leaves with the odd spot of foxing. Near Fine.

A collection of Washington Irving's short stories, including his most famous and beloved tales, *Rip Van Winkle* and *The Legend of Sleepy Hollow* (narrated by the fictional Dutch historian Diedrich Knickerbocker). "*The Sketch Book* was a celebrated event in American literary history. The collection was the first American work of short stories to gain international success and popularity" and while "most of the book's 30 off pieces concern Irving's impressions of England, six chapters deal with American subjects" (Britannica)



Inscribed by Helen Hunt Jackson to Henry Ward Beecher

30. [Jackson, Helen Hunt] H.H.

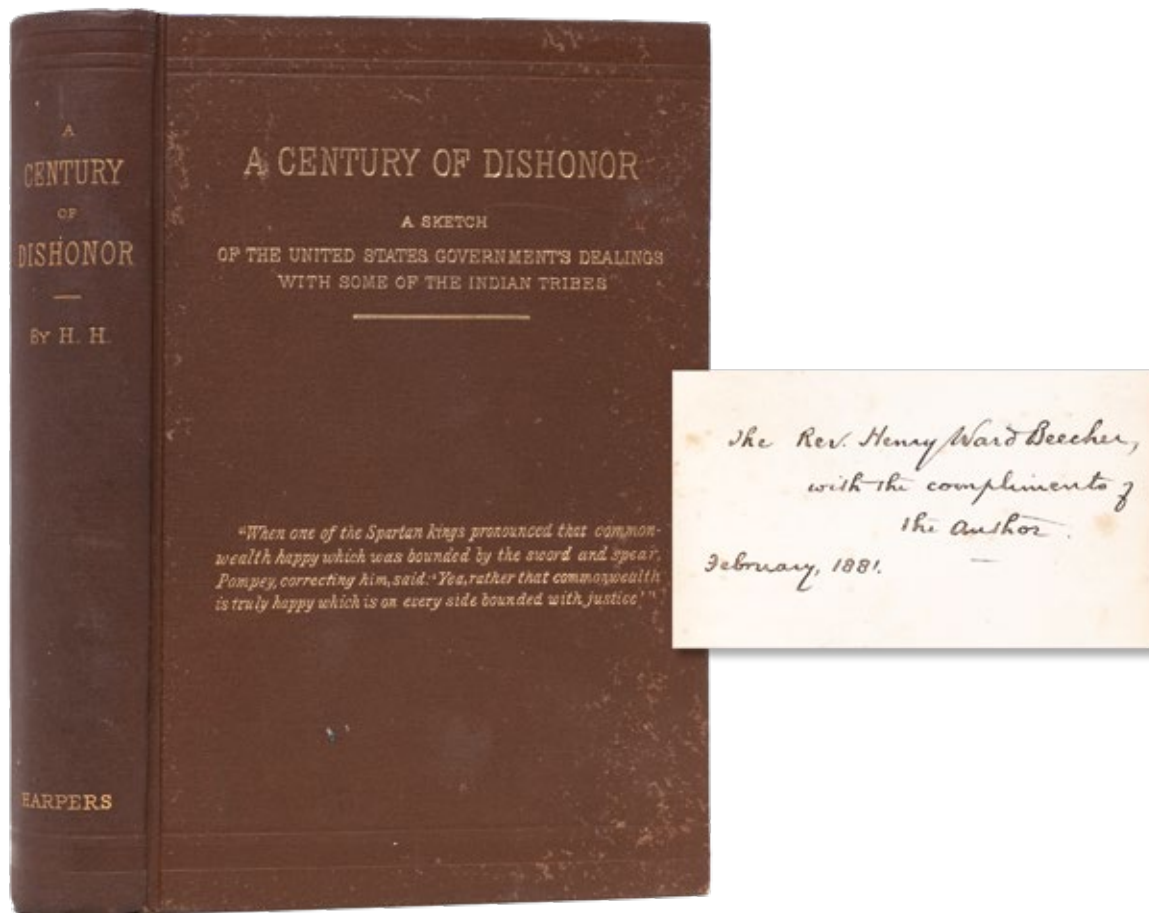
A CENTURY OF DISHONOR: A SKETCH OF THE UNITED STATES GOVERNMENT'S DEALINGS WITH SOME OF THE INDIAN TRIBES

Presentation copy

New York: Harper & Brothers, 1881. First edition. Presentation copy, inscribed by Helen Hunt Jackson to Henry Ward Beecher, the abolitionist, preacher, and brother of *Uncle Tom's Cabin* author Harriet Beecher Stowe. Original publisher's cloth binding titled in gilt. Measuring 187 x 122mm and collating complete including the adverts to the rear: x, 457, [1, blank], 6 pp. Brown coated endpapers. Some spotting to boards and minor bumping to extremities. Small numerical sticker to front flyleaf and a rubber ownership stamp to title page ("Geo. R. Brush, M.D."). Some foxing to first and last few leaves, but overall a clean copy. Housed in a custom red clamshell case. An important work difficult to find in collectible condition, Helen Hunt Jackson's account of the United States government's crimes against indigenous communities intended to raise awareness and generate a push for legislative and ethical change. Near Fine.

"[Helen Hunt Jackson's] greatest achievement was her pioneering work for Indian rights. After hearing the Ponca chief Standing Bear speak about the dispossessed Plains tribes, she vowed to write an expose of the government maltreatment of Indians. Her months of research in the Astor Library of New York resulted in *A Century of Dishonor*, a copy of which Jackson presented to every U.S. Congressman. This is an impassioned account of the various tribes since white contact, beginning with a discussion on the rights of sovereignty and occupancy, and ending with massacres of native peoples. It shocked the public, and within a year, the powerful Indian Rights Association was born, followed by the Dawes Act of 1884" (Blain and Grundy).

Jackson and the Beecher family moved in the same reform circles, and Henry Ward Beecher was a supporter of Jackson's work: between 1870 and 1878, Beecher served as the editor of the *Christian Union*, which published numerous articles by Jackson throughout the 1870s and 1880s and serialized her novel *Ramona* in 1883. Notably, Jackson was also an admirer of Stowe's work, and hoped that *Ramona* would draw the sympathy and attention of white audiences to the cause of Native rights in the way that *Uncle Tom's Cabin* had drawn attention to the abolitionist movement.



"The most amazing and endearing one-man feat in the field of lexicography"

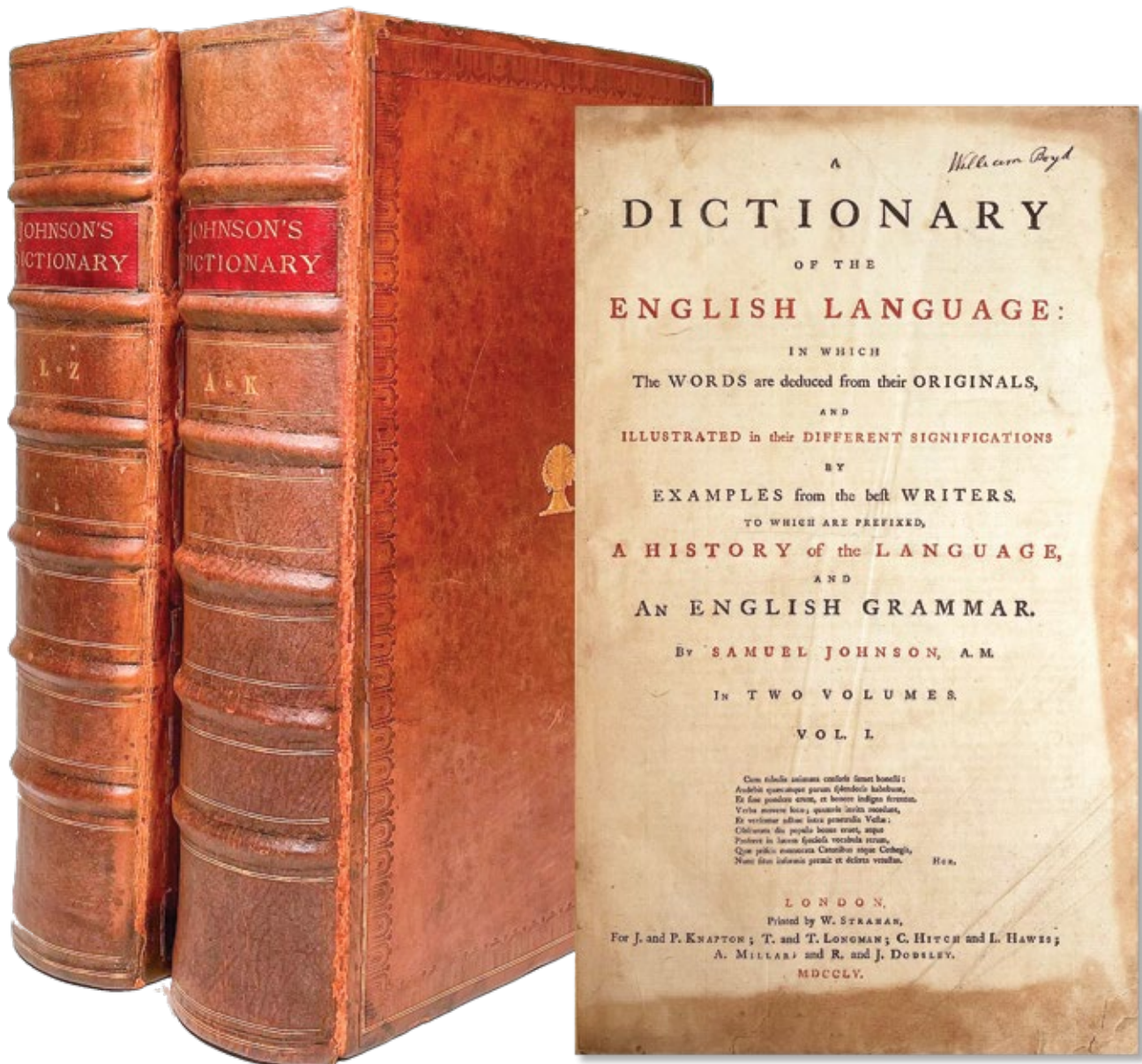
31. Johnson, Samuel

A DICTIONARY OF THE ENGLISH LANGUAGE (IN 2 VOLS.)

London: Printed by W. Strahan for J. and P. Knapton, 1755. First edition. Two large folio volumes (410 x 255 mm), collates complete. Bound in early full calf, expertly rebaked to style, some wear to board edges and corners. Spines and boards gilt; morocco spine labels; plain grey end papers. Small bookplate on front paste-down of English actor F. Wyndham Goldie (1897 - 1957), Sotheby's tag from their 1948 sale. First three leaves of volume one on stubs, some closed tears and small chips to the margins, no text affected. Minor scattered foxing and periodic contemporary marginalia. Outer joint of volume one showing some wear, but holding well. Overall a pleasing copy of this important book.

"The most amazing and endearing one-man feat in the field of lexicography" (*Printing and the Mind of Man*). Johnson's dictionary is one of the most famous reference works in history. "The dictionary took just over eight years to compile, required six helpers, and listed 40,000 words. Each word was defined in detail, the definitions illustrated with quotations covering every branch of learning. It was a huge scholarly achievement, more extensive and complex than any of its predecessors...the dictionary was enormously popular and highly respected for its epic sense of scholarship" (British Library).

PMM 201. Grolier 100 in English, 50. Rothschild 1237.



*"To betray the soul of that hemiplegia or paralysis which many consider a city;
the paralysis is intellectual, moral, and spiritual"*

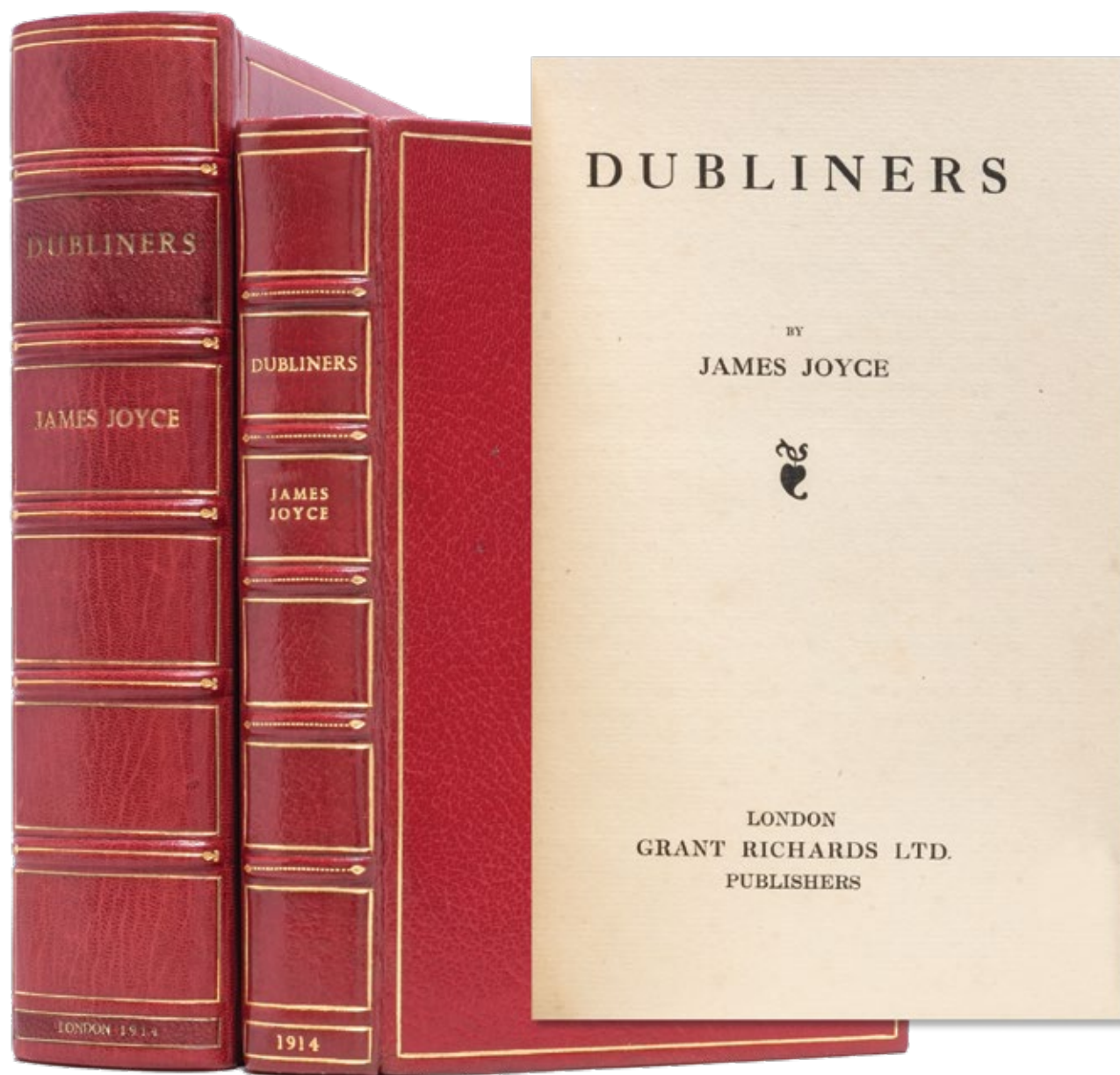
32. Joyce, James

DUBLINERS

London: Grant Richards, 1914. First edition. One of 746 copies printed for Grant Richards. Finely bound by Bayntun Riviere in recent full red morocco, gilt titles, raised bands with gilt spine compartments, ruled in gilt on the front and rear boards, gilt ruled turn-ins, marbled end papers, all edges gilt. Housed in a full red morocco clamshell case. Fine.

Joyce's first work of fiction, comprising fifteen short stories, including "Dubliners," "The Dead," and "Araby." The collection was initially submitted to Richards in 1905, after which two attempts to publish it were thwarted by censorship before this first edition in 1914. According to Day, Joyce "intended 'to betray the soul of that hemiplegia or paralysis which many consider a city'; the paralysis is intellectual, moral, and spiritual." The work "is militantly opposed to the contemporary Celtic Renaissance. To the dreamy or patriotic effusions of his fellow Irishmen, Joyce countered with uncompromising depictions of the Irish decay, banality, and tawdriness."

Slocum and Cahoon A-8.



One of a hundred copies signed by Joyce

33. Joyce, James

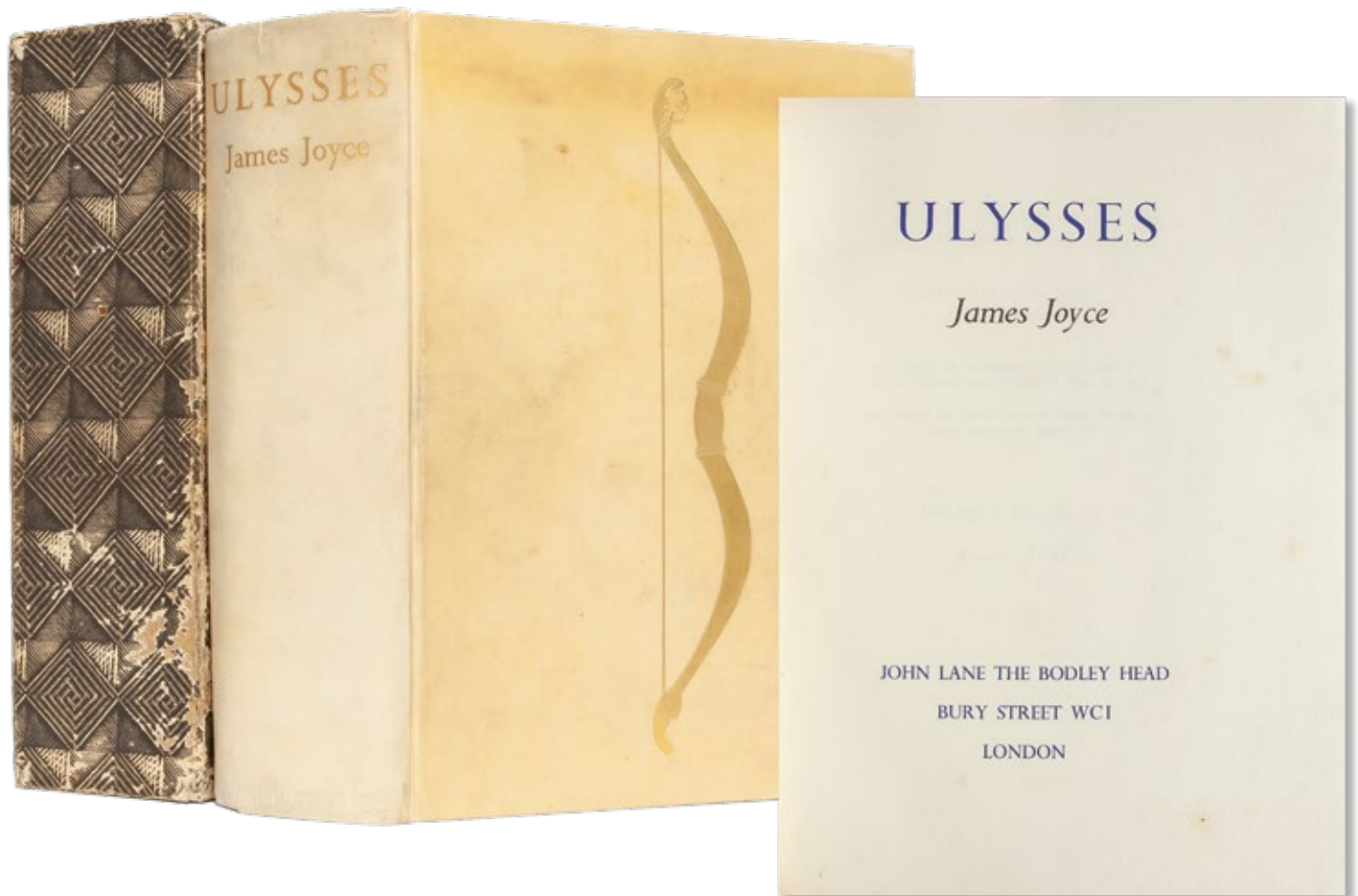
ULYSSES

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 – the complex structure of *Ulysses* 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..." (*New York Times* review, 1922).

Slocum & Cahoon A23; Gill 357.



Presentation copy to Californian Congressman and Civil Rights campaigner

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

THE STRATEGY OF PEACE

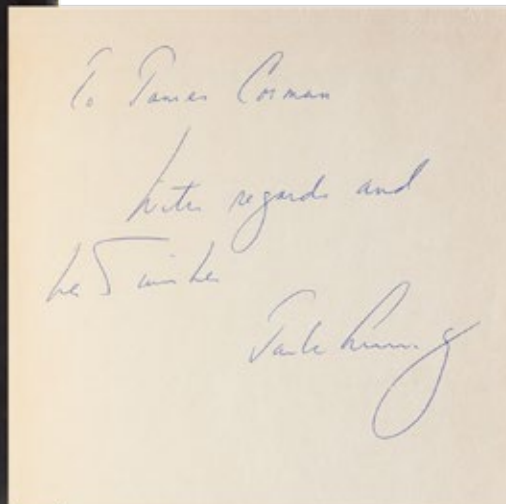
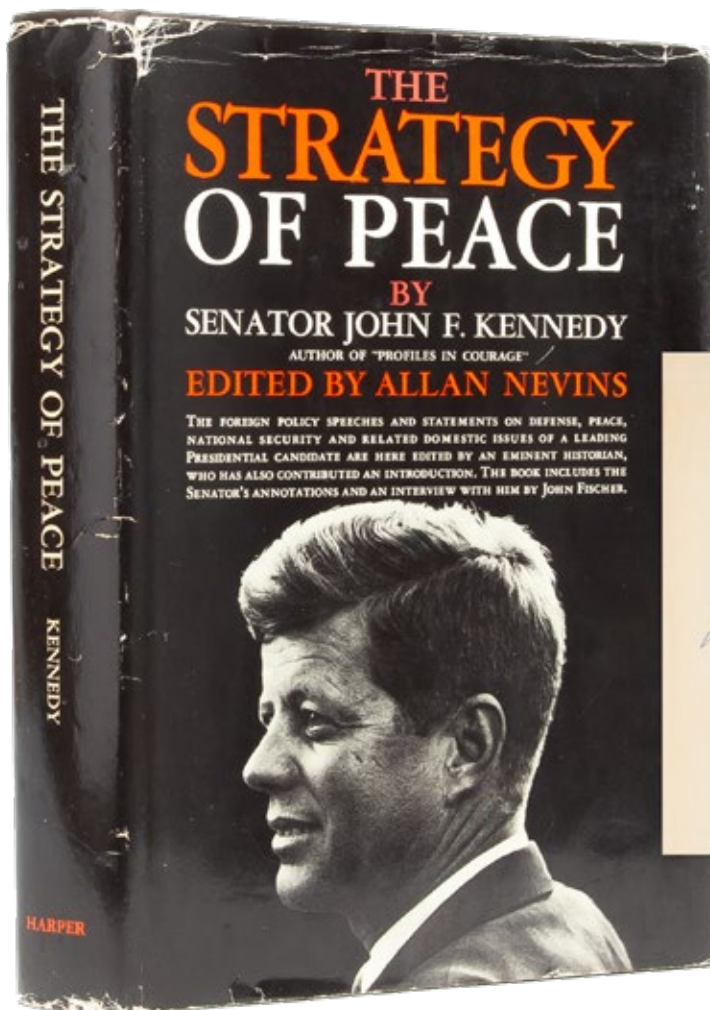
Presentation Copy

New York: Harper Brothers, 1960. First edition. Octavo. Original black cloth, spine lettered in red. 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, Jack Kennedy." Housed in a custom black quarter-leather slipcase with chemise.

The recipient James C. Corman (1920-2000) was then-Los Angeles City Councilman. As a California Congressman he later had a significant impact on the passage of the Civil Rights Act.

Corman served in the House of Representatives for California from 1961 to 1981. He "helped steer the 1964 Civil Rights Act to passage... He was one of ten members appointed by President Lyndon B. Johnson to the Kerner Commission, which investigated the causes of race riots in scores of cities in 1967 and concluded that the country was becoming 'two societies, one black, one white - separate and unequal'. He gave crucial support to civil rights causes and furthered the 1964 legislation as a member of the Judiciary Committee" (*New York Times* obituary, 5 January 2001). In the 1970s he campaigned for welfare reform, reflecting his upbringing as a Kansas miner's son who moved to California in the Depression. He was an important ally to Jimmy Carter, but lost his seat alongside Carter's defeat, and the move of California to Reagan and the Republicans.

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.



One of the most iconic and important examples of American political speech

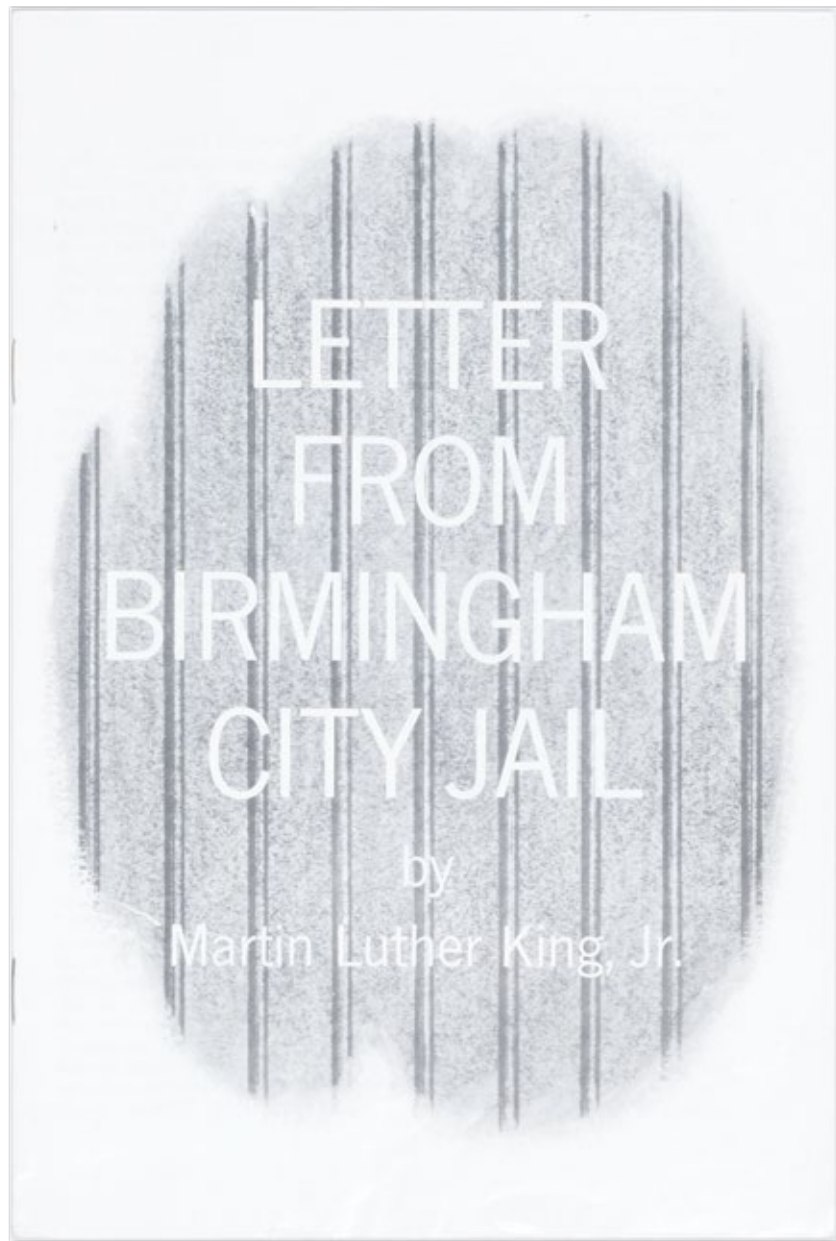
35. King, Jr., Martin Luther

LETTER FROM BIRMINGHAM CITY JAIL

Philadelphia: American Friends Service Committee, 1963. First edition. White printed paper wrappers. Fine.

"Martin Luther King Jr. wrote his famous 'Letter from a Birmingham Jail' on April 16, 1963, after his arrest for violating Alabama's law against mass public demonstrations...[King] was subject to solitary confinement and denied access to his lawyers. While in jail, a friend smuggled King a copy of the *Birmingham News*, which contained a statement from eight white Alabama clergymen critical of King's methods...King began writing his response in the margins of the newspaper and continued on scraps of paper until he received a legal pad from his lawyers. The letter defends his presence in Birmingham and his dedication to the civil rights movement through direct action and nonviolence" (University of Alabama Libraries).

King's letter, which outlines and defends his strategy of using direct action to force political negotiation with unwilling parties, has become one of the most iconic examples of American political speech and a practical guiding document for generations of activists. On August 28, 1963, not two weeks after he was jailed in Birmingham, King marched on Washington and delivered his "I Have a Dream" speech at the Lincoln Memorial. The next year saw the passage of the Civil Rights Act and King being awarded the Nobel Peace Prize "for his non-violent struggle for civil rights for the Afro-American population" (Nobel Foundation).



Locke's hugely important work on empiricism in modern philosophy

36. Locke, John

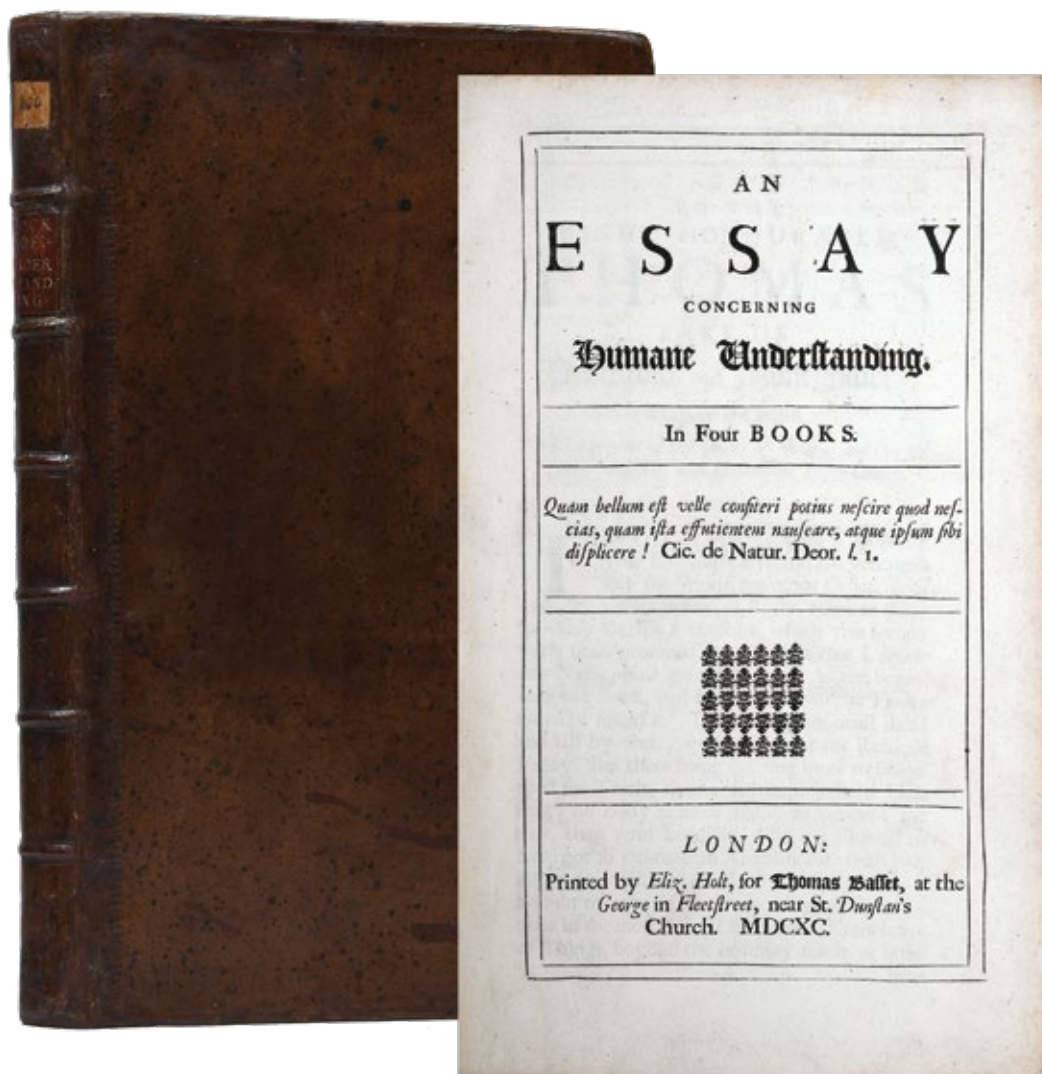
AN ESSAY CONCERNING HUMANE UNDERSTANDING

London: by Eliz. Holt, for Thomas Basset, 1690. First edition. First edition, first issue, with the Holt imprint. Locke worked for nearly two decades on his investigation of "the certainty and the adequacy of human knowledge" (PMM), and the resulting landmark work influenced many Enlightenment philosophers. Folio (318 x 192 mm). Contemporary speckled calf, red morocco label, covers bordered in blind, edges speckled red. 19th-century shelf label at head of spine. Skillful restoration at extremities, leaf D2 with defective inner margin resulting in a number of missing words, supplied in manuscript in early hand. A few splashes and scratches to covers else well-preserved, contents a little toned else clean: an excellent copy.

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 remained for over 250 years (Height).

Provenance: inscription to front free endpaper "Robert Kirktowne London: 1698" (a Robert Kirktowne is recorded as a naval surgeon in the period), and 18th-century inscription to the front pastedown "Ex libris Gulielmi Byrd MTS." This is possibly William Byrd I (1652 - 1704) or his son William Byrd II (1674 - 1744), large landowners in Virginia. The latter studied at Middle Temple in London, perhaps explaining the MTS initials.

Attig 228; ESTC R22993; Garrison-Morton 4967; Grolier English 36; Grolier One Hundred 72; Pforzheimer 599; PMM 164; Hook & Norman 1380; Wing L-2738; Volton 61A.



*The Bible of Marxism***37. Marx, Karl****DAS KAPITAL. KRITIK DER POLITISCHEN OÖKONOMIE**

Erster Band. Buch I: Der Produktionsprozess des Kapitals. Hamburg: Otto Meissner, 1867. First edition. Octavo (216 x 138 mm), pp. XII, 784. Contemporary pebble grained black quarter morocco, spine ruled gilt in compartments, direct lettered in gilt, embossed black paper boards, cloth tips, yellow coated endpapers, sprinkled edges. Small abrasion to head of front joint, board edges and corners lightly worn, short marginal tear to one leaf (pp. 707-8) just touching text without loss; a very good copy.

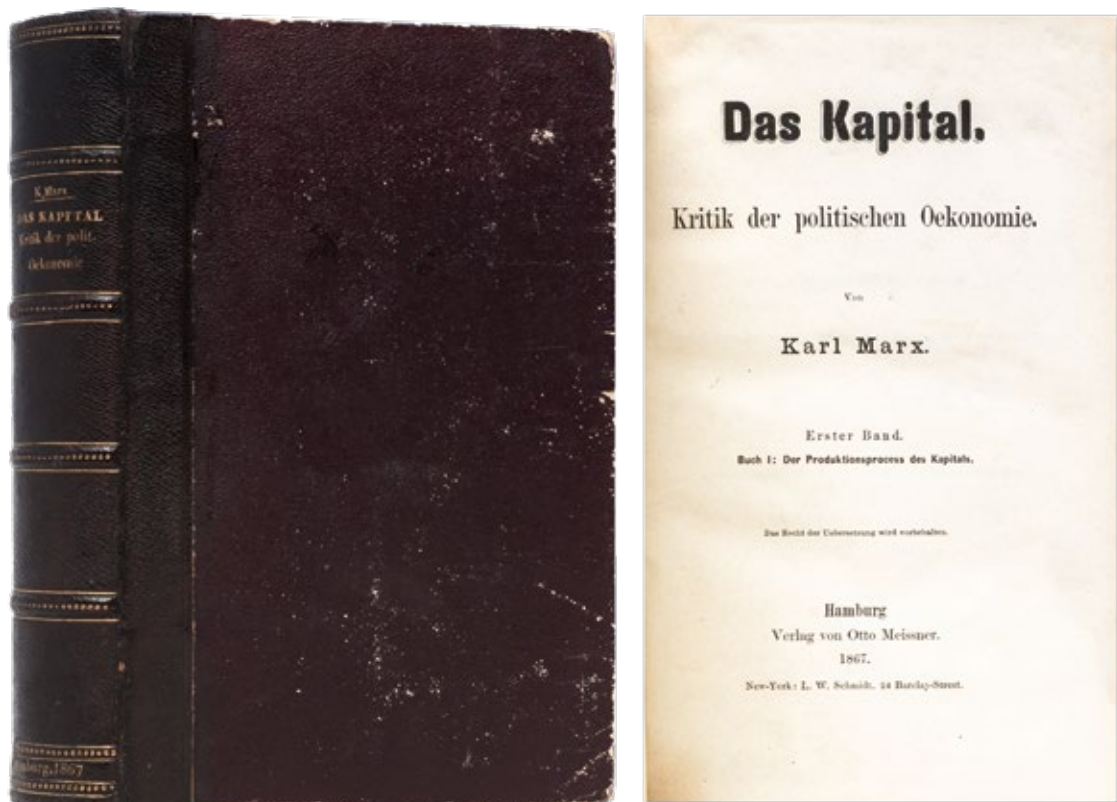
First edition of the first volume of *Das Kapital*, the only one to appear in Marx's lifetime; one of 1,000 copies printed. Two further volumes were published from his manuscripts by Engels, in 1885 and 1894 respectively. This first volume of *Das Kapital* was published on 14 September 1867 in Hamburg, and issued in printed paper wrappers.

"Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik der politischen Oekonomie*, 1859. It was in fact the summation of his quarter of a century's economic studies, mostly in the Reading Room of the British Museum. The Athenaeum reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm'. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives' ..."

"By an odd quirk of history the first foreign translation of *Das Kapital* to appear was the Russian, which Petersburgers found in their bookshops early in April 1872. Giving his imprimatur, the censor, one Skuratov, had written 'few people in Russia will read it, and still fewer will understand it.' He was wrong: the edition sold out quickly; and in 1880 Marx was writing to his friend F. A. Sorge that 'our success is still greater in Russia, where *Kapital* is read and appreciated more than anywhere else'" (PMM).

"The history of the twentieth century is Marx's legacy. Stalin, Mao, Che, Castro—the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognise them as such is quite another matter...Nevertheless, within one hundred years of his death half the world's population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion—or been so calamitously misinterpreted" (Francis Wheen, in his introduction to *Karl Marx*, 1999).

Die Erstdrucke der Werke von Marx und Engels, p. 32; PMM 359; Rubel 633.



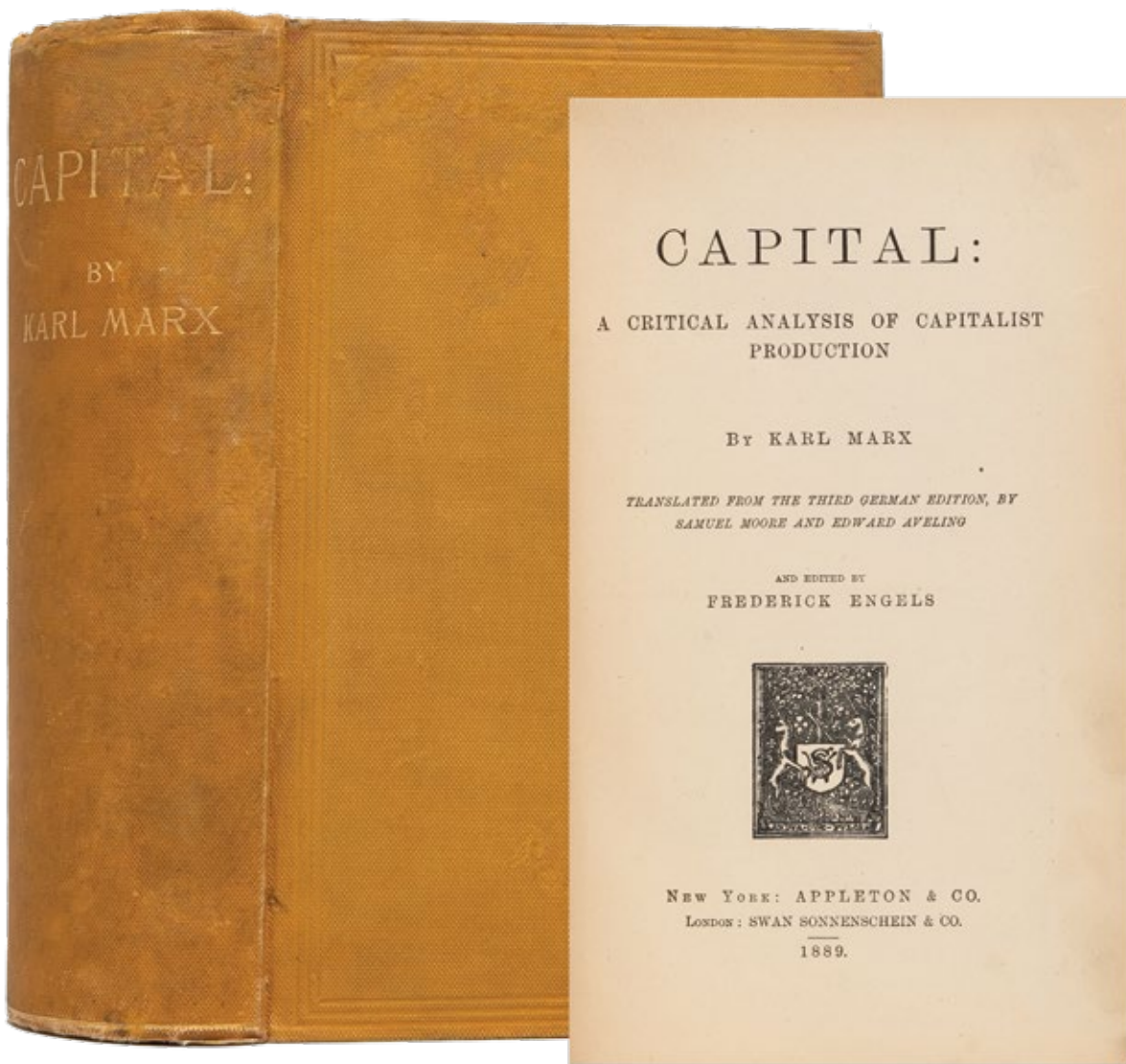
Karl Marx's magnum opus and "one of the most consequential books in history"

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

CAPITAL: A CRITICAL ANALYSIS OF CAPITALIST PRODUCTION

New York: Appleton and Co., 1889. First American edition. The first US appearance of Marx's groundbreaking work. This edition is a reissue in one volume of the first UK edition, by Swan Sonnenschein in 1887. It uses UK sheets with an Appleton title page. It almost certainly beats the Humboldt edition to the US market. That edition was released in parts in late 1890 (and in early 1891), and we assume the book version was produced around the same time (it does not have a dated title page). With a small repair to the cloth at the crown and the front inner hinge repaired. Some mottling to the cloth. Internal contents are generally clean and fresh. Near Fine.

One of the most profound and influential thinkers of any age, Karl Marx (1818 - 1883) is known not only for championing socialism, but also for developing the social sciences, and his important work in economics and political philosophy. *Capital: A Critical Analysis of Capitalist Production*, originally published in German as *Das Kapital*, is Marx's magnum opus and "one of the most consequential books in history" (Princeton). Written at the height of the industrial revolution while Marx lived in exile in the UK, the book is the culmination of his economic theory and a polemic against the evils of capitalism. The text expresses Marx's historic materialism approach: more than just a theoretic or economic model, he looks at the historic record and the social circumstances that have led modern societies to embrace capitalism. Informed by Hegel's dialectics and materialism, Marx adopted a "natural history" method to demonstrate how societies develop economic classes as they attempt to structure themselves around certain types of labor. *Capital* argues that capitalism is driven by the exploitation of labor at the hands of the owners of the means of production. The capitalist's chronic desire to increase "value" results in an untenable system headed towards inevitable collapse. An incredibly influential book—one that inspired revolutions—whose impact is still felt today.



Maxwell's most comprehensive exploration of electromagnetic theory

39. Maxwell, James Clerk

A TREATISE ON ELECTRICITY AND MAGNETISM (IN 2 VOLS.)

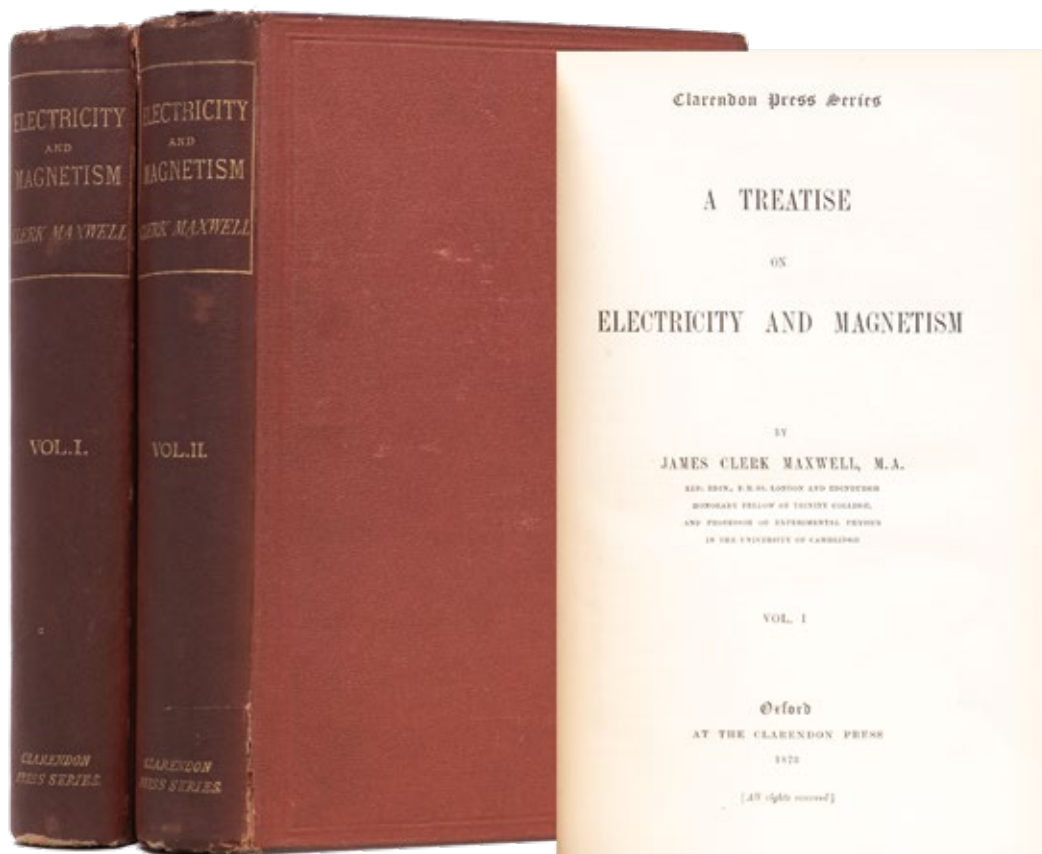
Oxford: at the Clarendon Press, 1873. First edition. First edition, first issue, a well-preserved copy of a work that laid the foundations for Einsteinian relativity. Maxwell "may well be judged the greatest theoretical physicist of the 19th century... Einstein's work on relativity was founded directly upon Maxwell's electromagnetic theory; it was this that led him to equate Faraday with Galileo and Maxwell with Newton" (PMM). Two vols, octavo. Original reddish brown cloth, dark green endpapers, mostly unopened. This appears to be a variant publisher's binding: the lettering and blind paneling matches that of the more commonly seen plum-colored cloth, but it is without the blind-stamped arms of the Clarendon Press on the covers. Housed in a custom orange cloth flat-back box. With 21 engraved plates, formulae and diagrams in the text, errata slip tipped in before p. [1] of vol. I. Late 19th-century bookplate of one Franklin B. Lord, possibly the American lawyer (1850 - 1908) who donated to scientific causes, to front pastedown of vol. I. Light wear and bumping, spines darkened but otherwise cloth very bright and clean, a little splitting to joints of vol. II, minor browning and foxing to contents: a very good copy.

The first issue includes the phrase "just published" (describing the *Treatise*) in the 16-page publisher's advertisements and errata slip tipped into Volume I. The second issue removes the former phrase and contains full-page errata leaves in both volumes (signed X1) in place of the slip. This copy includes the errata slip in Volume I but is bound without the advertisements at the rear of Volume II. Horblit notes that some copies were issued thus.

The *Treatise* is Maxwell's most comprehensive exploration of electromagnetic theory. Unlike other foundational works, the *Treatise* is a self-confessed work in progress. "It is a studio rather than a finished work of art. The studio, being Maxwell's, is tidily arranged; and once one has grasped what is going on, it is wonderfully instructive to watch the artist at work" (DSB IX, p. 204). The work offers a mathematical expression of electromagnetic theory, bringing together light and electricity as part of the same physical phenomenon.

Maxwell "began the investigation of moving frames of reference, which in Einstein's hands were to revolutionize physics; gave proofs of the existence of electromagnetic waves that paved the way for Hertz's discovery of radio waves; worked out connections between the electrical and optical qualities of bodies that would lead to solid-state physics; and applied Tait's quaternion formulae to the field equations, out of which Heaviside and Gibbs would develop vector analysis" (Norman).

Grolier/Horblit 72; Norman 1466 (second issue); PMM 355.



"A book with rude, startling power... like a good, long scream in the ear"

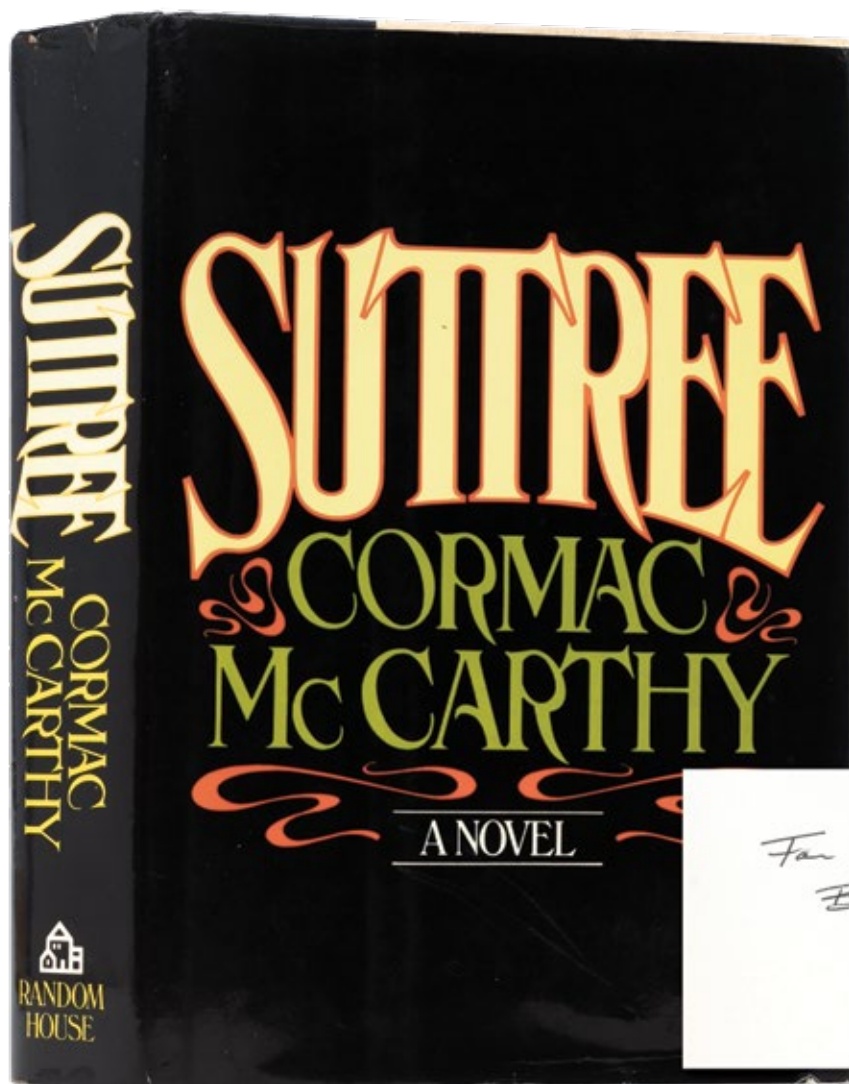
40. McCarthy, Cormac

SUTTREE

Inscribed first edition

New York: Random House, 1979. First edition. A Very Good+ copy in like dust jacket. Inscribed by the author: "For John & Ann | Best wishes | Cormac McCarthy." The recipients were John Egerton and Ann Bleidt. John Egerton (1935-2013) was an author and journalist writing extensively on southern culture and race relations. Removed remainder mark from the text block, minor soiling to the rear board, but a decent copy overall. In a price-clipped dust jacket with a bit of fading to the spine.

A classic work by one of the greatest modern American novelists. Set in the 1950s, the novel focuses on Cornelius Suttree, an outcast living in Knoxville, and his strange circle of associates. McCarthy worked on the book on and off for over twenty years, mining his own experiences growing up and living in Tennessee. Very well received at its release, Nelson Algren declared *Suttree* "a memorable American comedy by an original storyteller... a book with rude, startling power and a flood of talk... like a good, long scream in the ear."



For John & Ann
Best wishes
Cormac McCarthy

Inscribed by the photographer to Quincy Jones

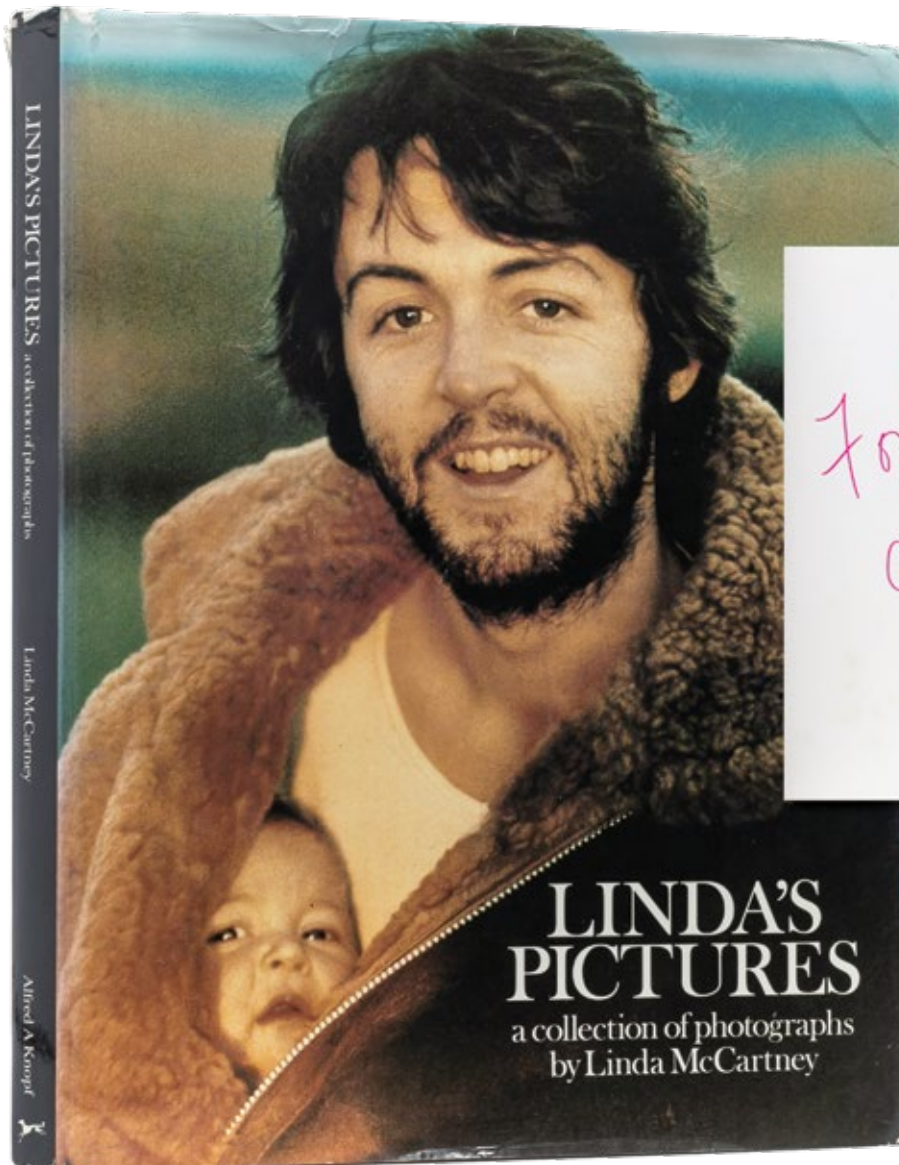
41. McCartney, Linda

LINDA'S PICTURES

Inscribed association copy

New York: Alfred A. Knopf, 1976. First American edition. Inscribed by the photographer on the half title. "For Peggy, Quincy and midgets, love & kisses, Linda McCartney, 1982." The recipients were Quincy Jones, his third wife Peggy Lipton and their daughters, Kidada and Rashida. In 1982 Paul McCartney worked with Jones on Michael Jackson's *Thriller* album, dueting on "The Girl is Mine." Quarto. Original grey cloth, illustration to front cover in black, lettering to spine in black. With dust jacket. Illustrated with full page photographs throughout. Jacket with some small chips at the crown and a few tears and associated wrinkles on the rear panel. A Near Fine copy of the book in Very Good+ dust jacket.

Jones was a musician, producer, composer, film score writer and songwriter receiving many awards including 28 Grammys, but is probably most noted for producing Michael Jackson's three great albums, *Off the Wall*, *Thriller* and *Bad*, of which *Thriller* is the bestselling album of all time. Linda's first book of photography, presenting images of her family and the rock and pop world of the early seventies.



For Peggy, Quincy
and midgets
love & kisses
Linda McCartney
1982

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

42. Melville, Herman

THE WHALE; OR, MOBY DICK (IN 3 VOLS.)

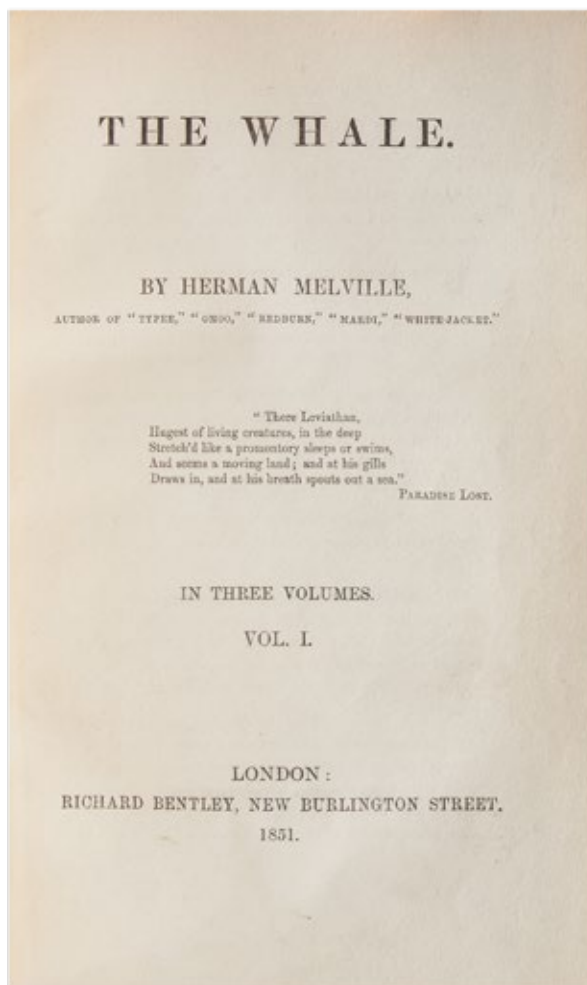
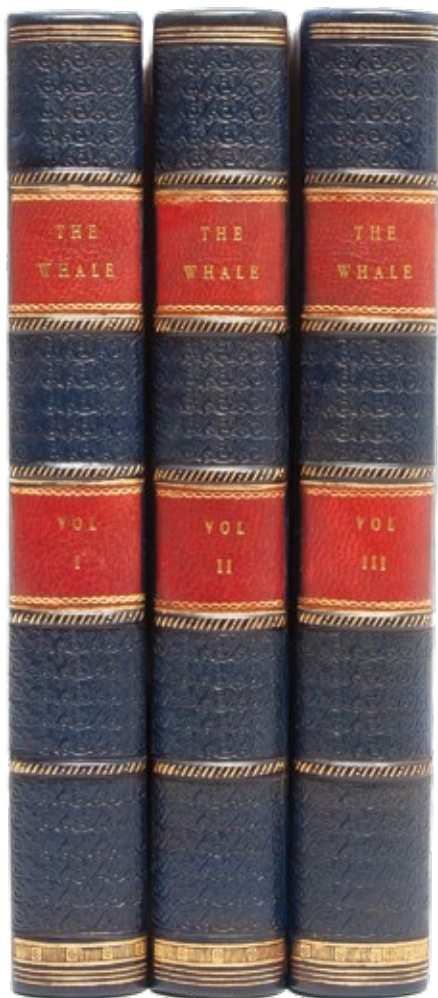
London: Richard Bentley, 1851. First edition. True first edition of *Moby-Dick*, preceding the American edition by a month and containing substantial textual differences. Just 500 copies were printed, many of which didn't sell, leading to a remaindered edition with 1853-dated title pages.

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.

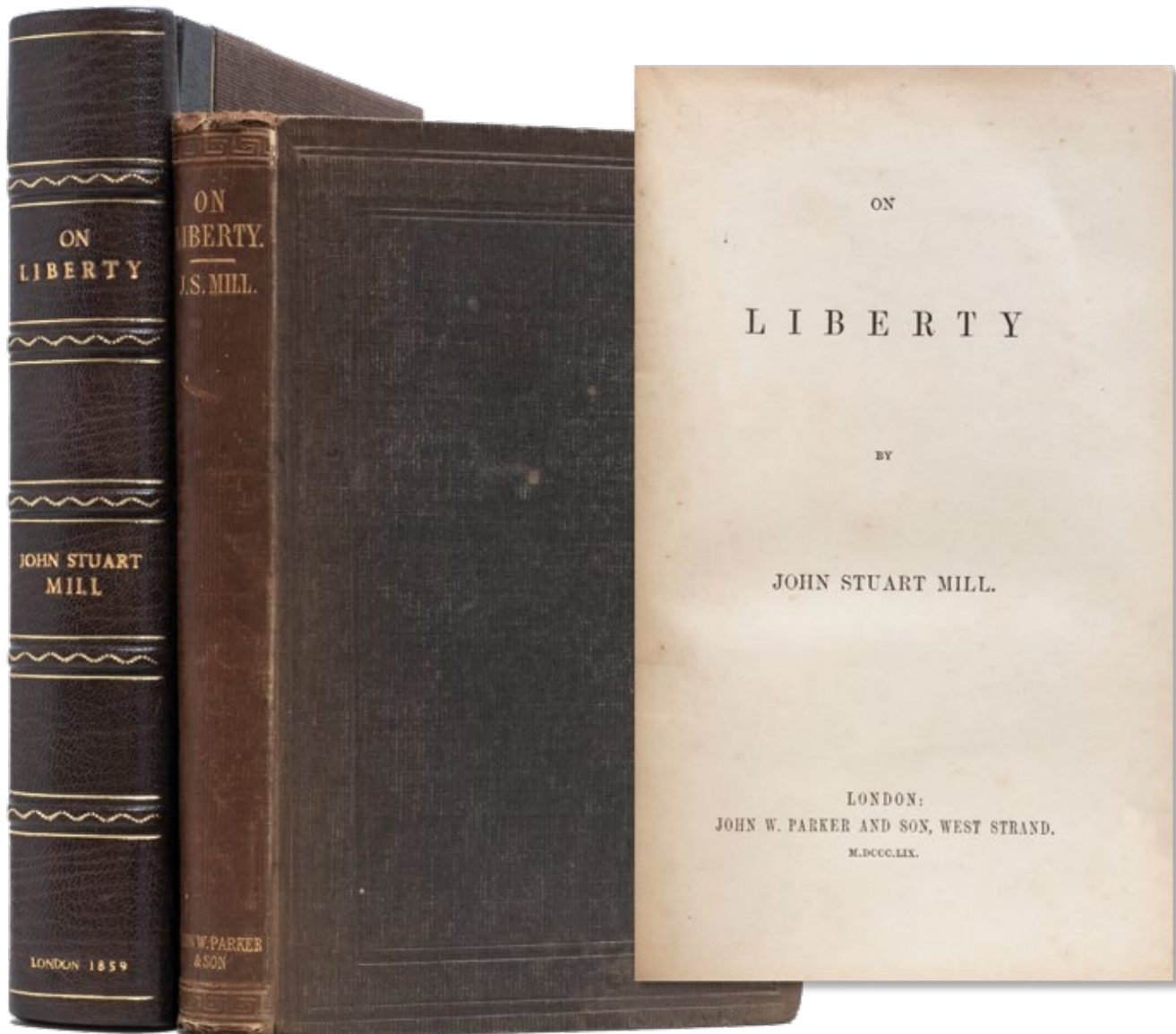


*The foundation for all branches of liberalism***43. Mill, John Stuart****ON LIBERTY**

London: John W. Parker and Son, 1859. First edition. Octavo; collates: 207, [1, colophon]; complete (this copy bound without the 16 pages of publisher's ads found in some copies). A handsome Very Good+ copy in the publisher's original blind-stamped purple cloth with orange-coated end papers. Dampstain affecting the fore-edge of the front and rear boards, text leaves unaffected. Minor wear at the spine ends. Internal contents generally clean with the odd smudge or turned corner. Housed in a quarter-leather custom clamshell case.

An extremely influential work in political philosophy and the foundation for all branches of liberalism. The author argues that "over himself, over his own body and mind, the individual is sovereign." An extension of which is the harm principle, first outlined in this work: "the only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others." One conclusion of this argument is that people should have the freedom to pursue their interests, even if damaging to themselves morally or physically, as long as they are not harming others. While these concepts are quite commonplace within democracy today, they were radical in their day, breaking new ground in political theory.

PMM 345.



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

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

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

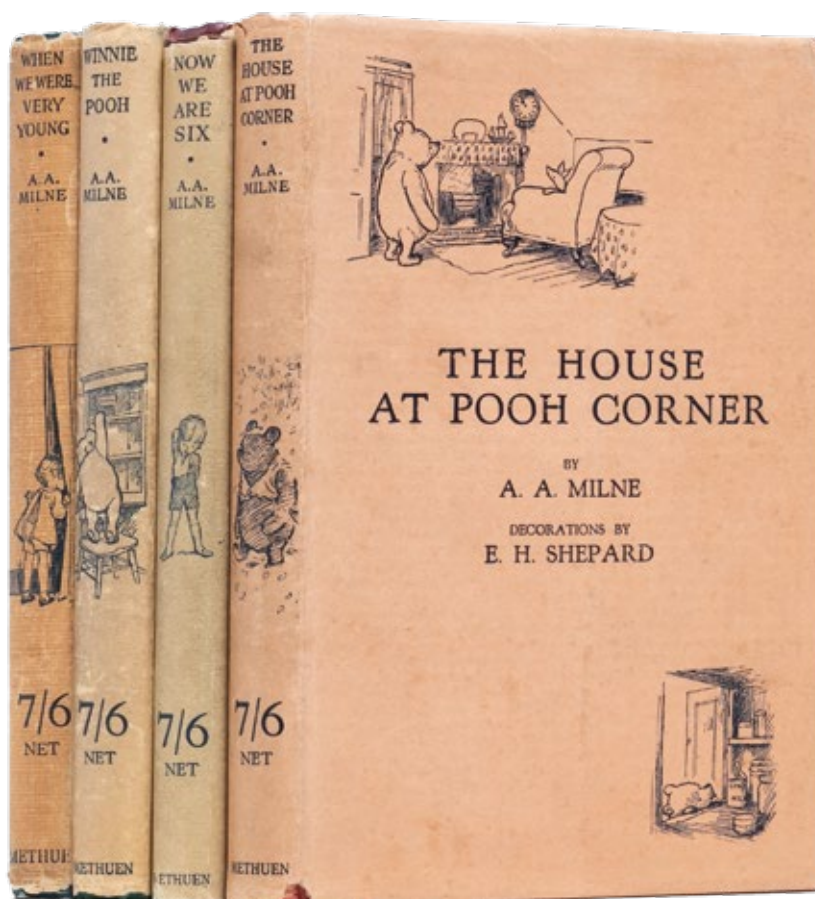
London: Methuen & Co., 1924. First edition, second issue. Near Fine. Second issue with p. ix numbered. Small octavo, x, [2], 99, [1] pp. Numerous text illustrations. Bound in publisher's dark blue cloth, gilt ruled front cover pictorially stamped in gilt, back cover pictorially stamped in gilt, spine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

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

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

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

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



A work that changed how we understand light and laid the groundwork for modern wave theory

45. Newton, Sir Isaac

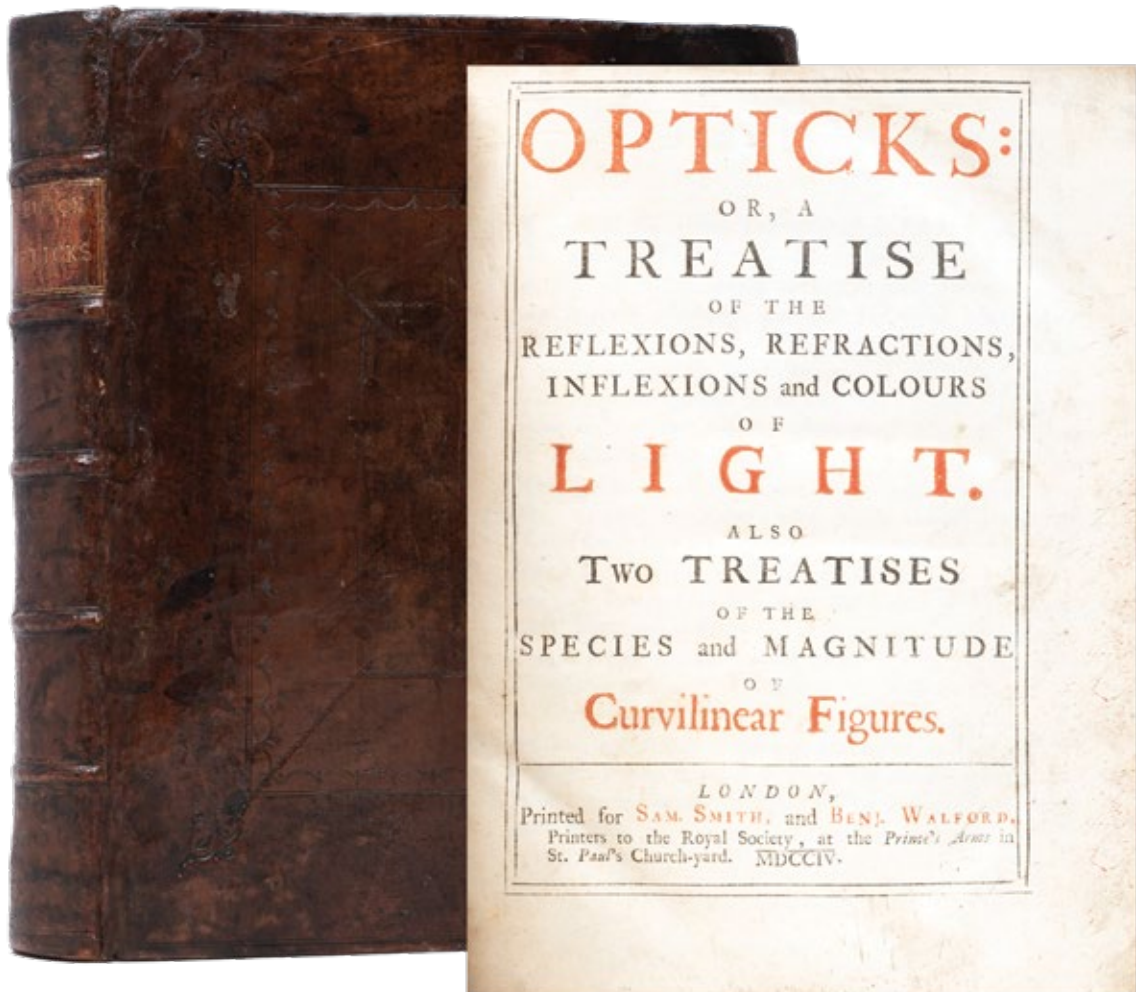
OPTICKS: OR, A TREATISE OF THE REFLEXIONS, REFRACTIONS, INFLEXIONS AND COLOURS OF LIGHT. ALSO TWO TREATISES OF THE SPECIES AND MAGNITUDE OF CURVILINEAR FIGURES

London: printed for Sam. Smith, and Benj. Walford, Printers to the Royal Society, 1704. First edition. First edition, first issue, without the author's name on the title page, of this seminal study of light and color, a major contribution to the development of vernacular scientific literature. Quarto (239 x 182 mm), pp. [iv], 144, 211 (= 213, two blank pages left unnumbered). Contemporary paneled calf, rebaked to style, spine ruled in blind, red morocco label lettered in gilt, raised bands, edges sprinkled red. With 19 folding engraved plates, tables in text, title page printed in red and black. Extremities restored. Contents crisp, infrequent finger soiling and foxing, short closed tear to outer margin of sig. A1, damp stain to upper outer margins of 2H3-4, small holes to lower outer corners of 2Z2 and 3D4, tear to outer margin of plate II neatly repaired, short closed tear to outer margin of plate XVII. Very Good.

"All previous philosophers and mathematicians had been sure that white light is pure and simple, regarding colours as modifications or qualifications of the white. Newton showed experimentally that the opposite is true...Natural white light, far from being simple, is a compound of many pure elementary colours which can be separated and re-compounded at will" (PMM 172). Of this important discovery, Newton would later claim, "I was in the prime of my age for invention." As it turned out, the experiments Newton conducted incited controversy among his scientific peers; and while the book was completed in 1676, he deferred publication until after the death of his most vocal critic, Robert Hooke. Upon its release, the *Opticks* ushered in a new age of modern wave theory, and it laid the groundwork for our current understanding of how light is emitted and perceived.

Provenance: a) Contemporary signature reading "Sheffield / Pat Strang" to front free endpaper; b) The Tankerville Earls of Chillingham Castle, with their near-contemporary engraved armorial bookplate to the front pastedown. This may be that of Charles Bennet (1674 - 1722), 1st Earl, whose mother was the noted book collector Bridget Bennet.

Babson 132 (1); Dibner, *Heralds of Science* 148; ESTC T82019; Gray 174; Grolier/Horblit 79b; Norman 1588; PMM 172; Wallis 174.



A monument of conceptual art, inscribed by Ono

46. Ono, Yoko

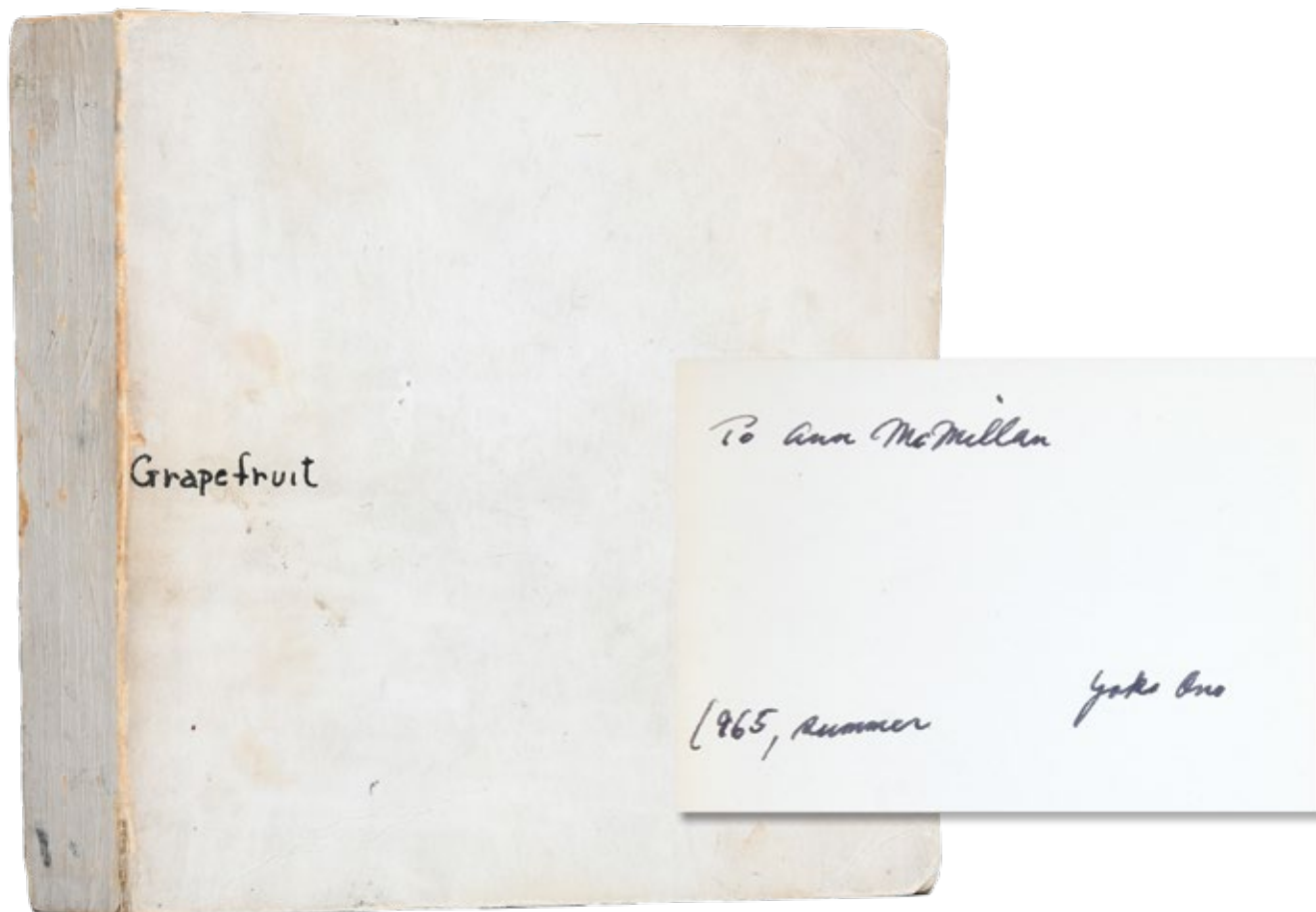
GRAPEFRUIT

Inscribed first edition

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

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

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



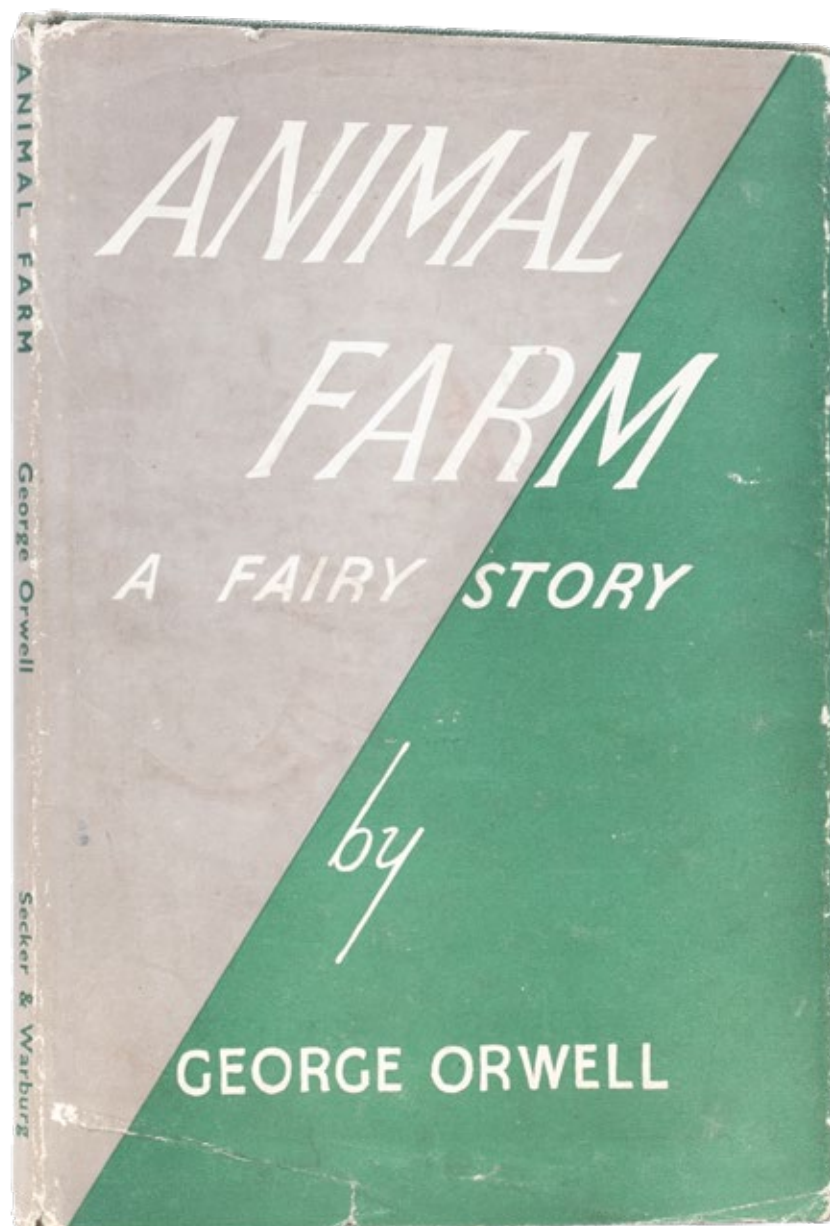
"The best fable in the English language"

47. Orwell, George

ANIMAL FARM: A FAIRY STORY

London: Secker & Warburg, 1945. First edition. A Near Fine copy of the book, clean and unmarked with just a bit of toning at the spine ends. In a Very Good+ original dust jacket that shows minor wear at the spine ends, and few short creases to the lower front panel and a small chip from the lower rear panel. Laid in is a letter from Joy Batchelor, discussing T.H. White's work and the possibility of a new *Gulliver's Travels* film. Joy Batchelor (1914 - 1991) was an English animator, screenwriter, director, and producer who produced a 1954 animated version of *Animal Farm*.

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



48. 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.

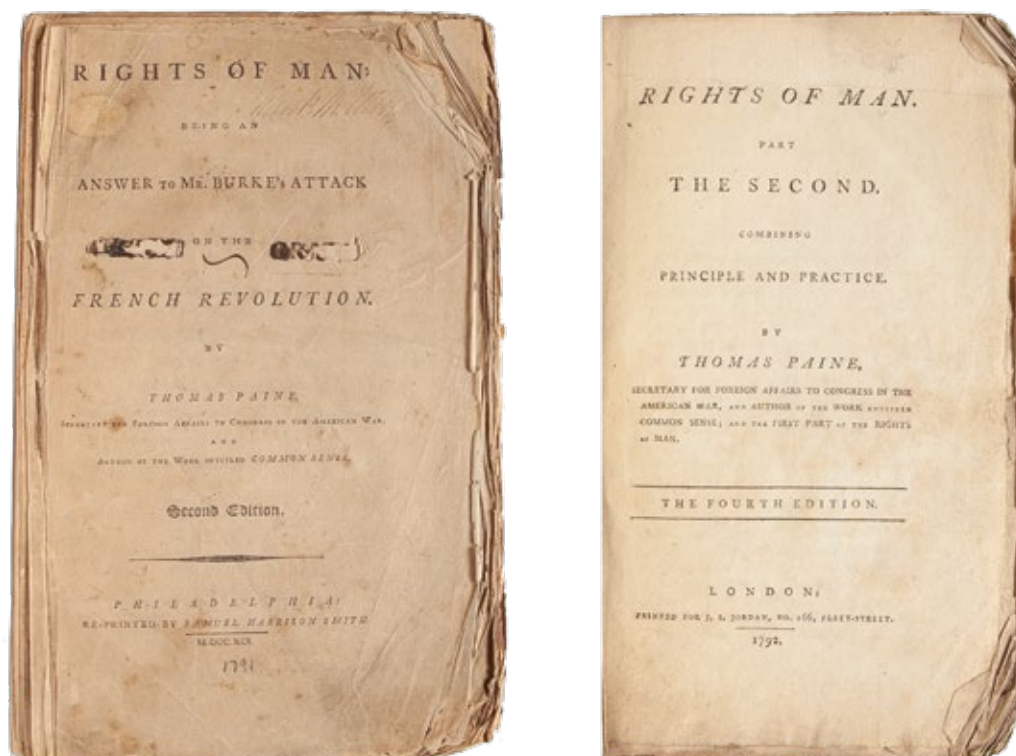
[Together with:]

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.

ESTC W36410. Evans 23664. PMM 241.



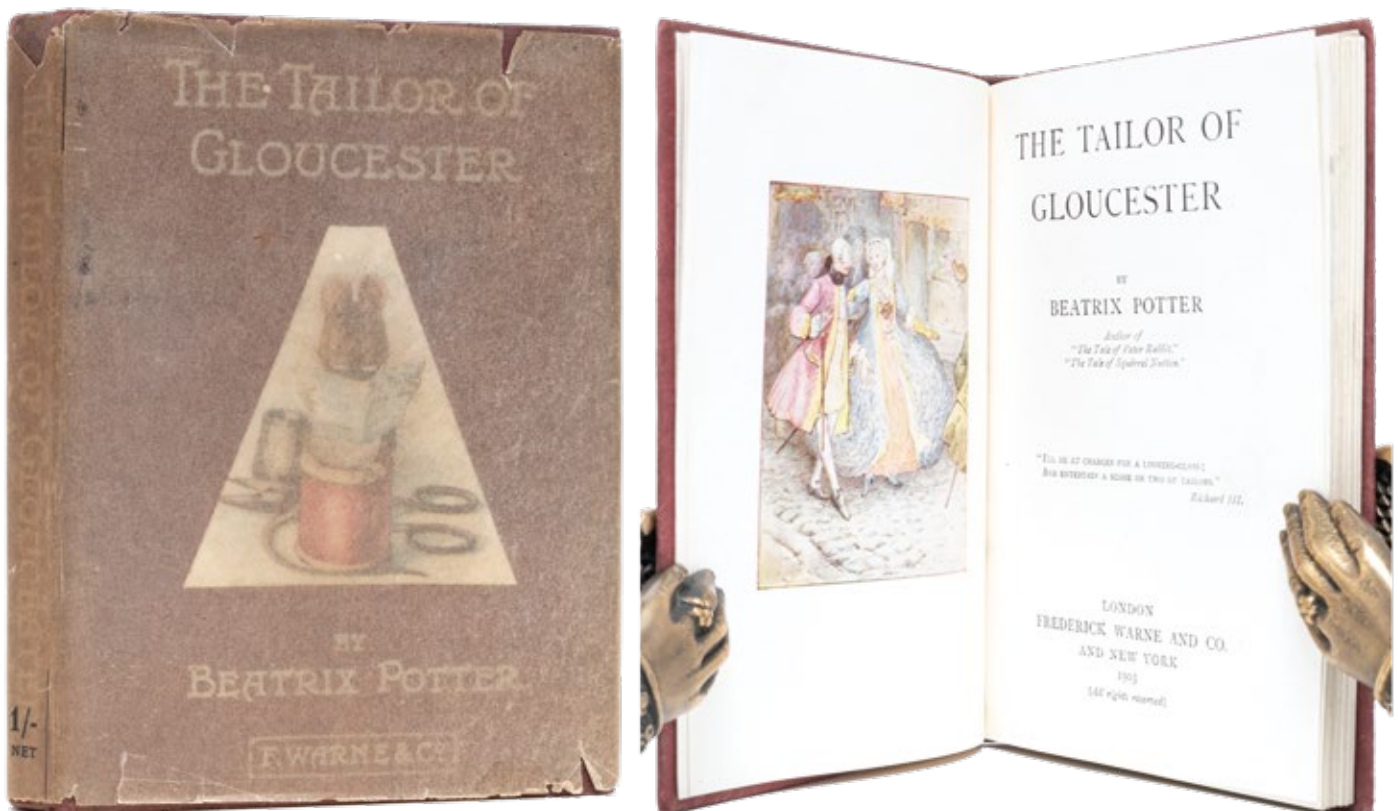
*In the rare original printed glassine dust jacket***49. Potter, Beatrix****THE TAILOR OF GLOUCESTER**

London: Frederick Warne and Co., 1903. First published edition. First issue (printed October 1903), with a single-page endpaper occurring four times. A nearly Fine copy in Very Good + dust jacket. Twelvemo (5 7/16 x 4 1/16 inches; 139 x 105 mm.). 85, [1, printer's imprint] pp. Color frontispiece and twenty-six color plates (included in pagination). Seventeen illustrations are entirely new for this edition; eleven of the illustrations are repeated from the December 1902 privately printed edition. Original maroon boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind panel in the shape of a truncated pyramid outlined in blind. Color pictorial endpapers (Quinby Plate I, a single-page endpaper occurring four times). Minimal fading to spine. Small circular bookseller's label on rear pastedown. In the rare correct glazed paper glassine dust jacket printed in black with the price "1/- NET" at foot of spine, an advertisement for "The Peter Rabbit Books" on the back panel listing *The Tale of Peter Rabbit*, *The Tale of Squirrel Nutkin*, and *The Tailor of Gloucester*, and with vertical lines at the top and bottom of the spine indicating where the fold should come for the front panel. The jacket has a few very small chips along the top edge (the largest being a 3/8 inch piece missing at the top of the spine), but is certainly the finest jacket for this title that we have ever seen. Housed in a quarter brown morocco clamshell case with felt lining.

Noted as the author's favorite book, *The Tailor of Gloucester* is a delightful story in which a group of mice—grateful for being saved from a cat—assist a tailor in finishing a coat. Potter was inspired by a local legend that saw fairies assisting John Prichard (1877 - 1934) in finishing a suit for the mayor all in one night (in reality his employed assistants completed the job). She first gave this story as a Christmas gift, before it was officially published in 1903. "The year 1903 appears on the front of the title page of the first two printings. The first printing [October 1903] has a single-page endpaper occurring four times, and the second printing [December 1903], a double-page endpaper occurring twice. In the art fabric de-luxe edition, some copies have the usual frontispiece, others have the cover picture in its place. Both pictures were printed on one sheet, which was cut in half, and each half used as a tipped-in frontispiece. With this binding there was no cover picture" (Linder).

"Beatrix Potter, writer of some of the most beloved children's books of all time, was a woman of immense talent, indefatigable spirit, and a generous heart...Although she grew up in London, she was deeply influenced by long family holidays in the countryside, first in Scotland and later in the English lake district. As was the custom in families of her class, she was educated at home by governesses. An eager student of languages and literature, she grew up loving classic folk and fairy tales...Her talent for drawing and painting was discovered early and encouraged" (Beatrix Potter Society). Her career began with the release of the now-beloved *Tale of Peter Rabbit*; and her subsequent works expanded into a magical world of anthropomorphic animals such as Tom Kitten, Squirrel Nutkin, and Benjamin Bunny.

Linder, p. 423. Quinby 4. V & A 1576.



"One of the fullest and most important collections of early voyages and travels in the English language"

50. Purchas, Samuel (1577? - 1626)

PURCHAS HIS PILGRIMES. IN FIVE BOOKES

London: printed by William Stansby for Henrie Fetherstone, 1625-1626. Fourth edition. London: printed by William Stansby for Henrie Fetherstone, 1625-1626. Fourth edition. Five volumes, folio, the first four volumes in blind ruled contemporary calf, edges stained red, each measuring 350 mm tall; the fifth volume in contemporary paneled calf and measuring 330 mm tall, all five volumes rebaked with matching spines, contrasting morocco title label gilt-lettered *Purchas's Pilgrimage*; all five volumes with the armorial bookplate of the Right Honorable George Rose (1744 - 1818). Largely fresh throughout despite some pale stains and paper flaws to the margins, a couple of leaves remargined, and early ink marginalia to volume five; overall, a Very Good, complete set.

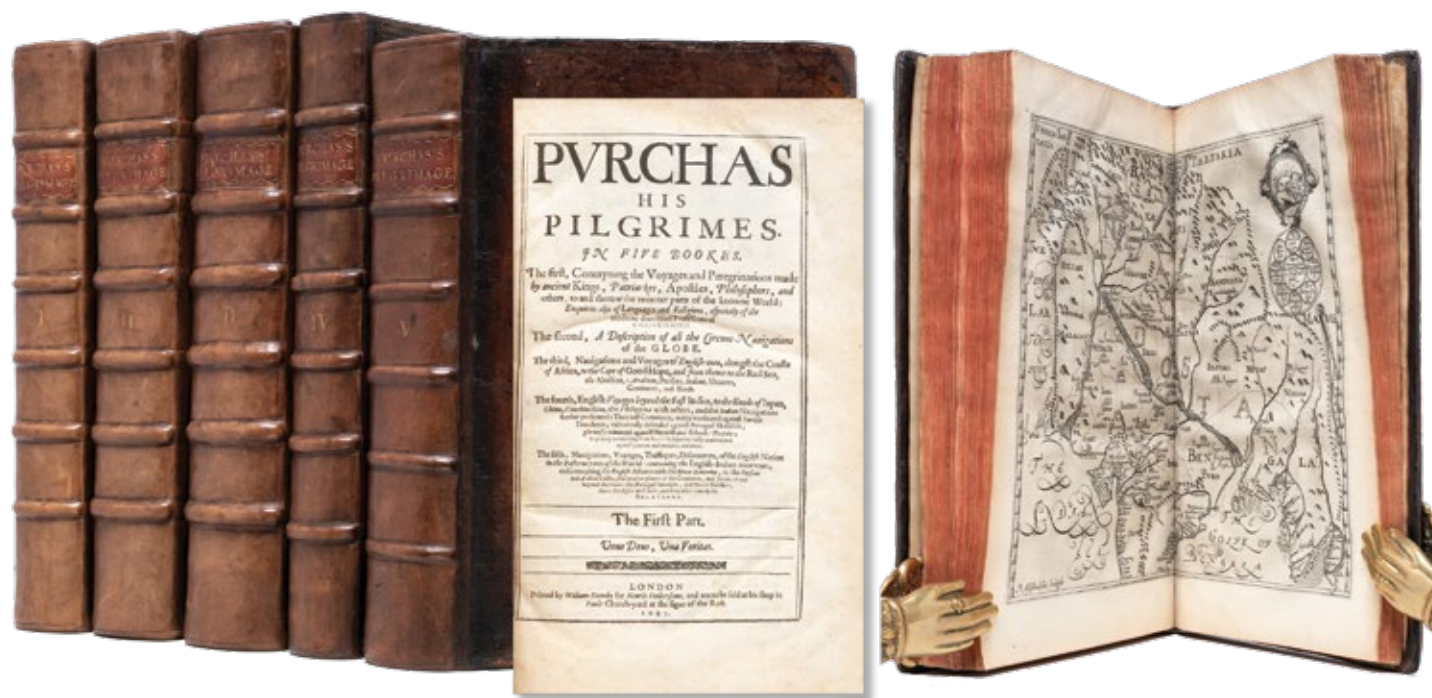
Collating complete with 81 half-page and 7 double-page maps. Collation: Vol. I: engraved title page (supplied, remargined at head and foot to match); pp. [xxxiv], 186; [2, blank]; (8); 748, (23); thirteen half-page and one double-page engraved maps after Hondius; the map on p. 65 in the first state, duplicating the Map of the Christian World on p. 115; the marginal note on p. 217 in corrected state to "Eshim," unusually retaining the Tt signature, but with the associated mispagination noted in Sabin; signatures Mmmm4 and Mmmm5 in the first state. Vol. II: pp. [iv]; 749 - 1860; [38]; colophon; twenty-four half-page maps. Vol. III: pp. [xxvi]; 1140; [68], nineteen half-page and three double-page maps. Vol. IV: pp. [vi]; 1141 - 1973; [40]; two half-page and two double-page maps, the double page map of Virginia supplied trimmed, the map of New France etc. bound in at p.1882 rather than 1872. Vol. V (Pilgrimage): pp. [xl]; 1047; [35]; twenty-three half-page and one double-page maps.

The fourth edition of the Pilgrimage—"the best edition" (Sabin)—forms the fifth and final volume to *Purchas his Pilgrimes*, "One of the fullest and most important collections of early voyages and travels in the English language" (Sabin)

"This great geographical collection is a continuation and enlargement of Hakluyt's *The Principal Navigations*. At the death of Hakluyt [in 1616] there was left a large collection of voyages in manuscript which came into the hands of Purchas, who added to them many more voyages and travels... This fine collection includes the accounts of Cortes and Pizarro, Drake, Cavendish, John and Richard Hawkins, Quiros, Magellan, van Noort, Spillbergen, and Barents, as well as the categories of Portuguese voyages to the East Indies, Jesuit voyages to China and Japan, East India Company voyages, and the expeditions of the Muscovy Company" (Hill)

Provenance: The fifth volume: Thomas Tinkerson, his signature, dated 1714, to title page; the five volumes: the Right Honorable George Rose, Treasurer of the Navy, his armorial bookplate to each pastedown; Maggs Bros., London, acquired 1980; private collection.

Sabin 66682-66686; Church 401A; Hill p. 243; Borba de Moraes II, pp. 692-693.



*An original Rackham portrait of Izaak Walton***51. Rackham, Arthur (artist); Izaak Walton****IZAAK WALTON PORTRAIT FROM THE COMPLEAT ANGLER***Original artwork*

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

A bust-length portrait of Izaak Walton (1593 - 1683) in front of landscape background. The black and white ink illustration was used in Rackham's illustrated edition of *The Compleat Angler*, published 1931 (on page 19). Rackham added the watercolor when offering this piece for sale at Leicester Galleries. Izaak Walton was an English author and biographer remembered for his beloved book *The Compleat Angler* (1653). The fishing guide mixed practical advice with folklore, and would eventually be illustrated by Arthur Rackham.

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



An original Rackham artwork from 'Irish Fairy Tales'

52. Rackham, Arthur (artist); James Stephens

THE STORY OF TUAN MAC CAIRILL FROM IRISH FAIRY TALES

Original artwork

ca. 1920. Original watercolor and pen and ink on paper, mounted onto card, signed by the artist in the lower right-hand corner (drawing 5 1/16 x 5 1/2 inches, paper 6 1/2 x 6 1/4 inches). At the lower edge of the card in pencil is written: "The Story of Tuan | Irish Fairy Tales | 14 x 14 3/4." On reverse of card is evidence of a missing label and in pencil is written: "PF [or RF] #46." Old bookseller's description inserted into a plastic sleeve on the back of the card. Framed in a modern black wood frame. Fine.

This original drawing from James Stephens' *Irish Fairy Tales*, appeared in "The Story of Tuan Mac Cairill" on page 29 as a black and white illustration. Rackham added the watercolor prior to sale. This episode is a frame story in which the Abbot of Moville, Finnian, learns why a man named Tuan still believes in the pagan gods. He recounts his life and rebirths as various animal creatures, and the story ends with "Tuan being reborn once again in the name of the Lord" (Stephens).



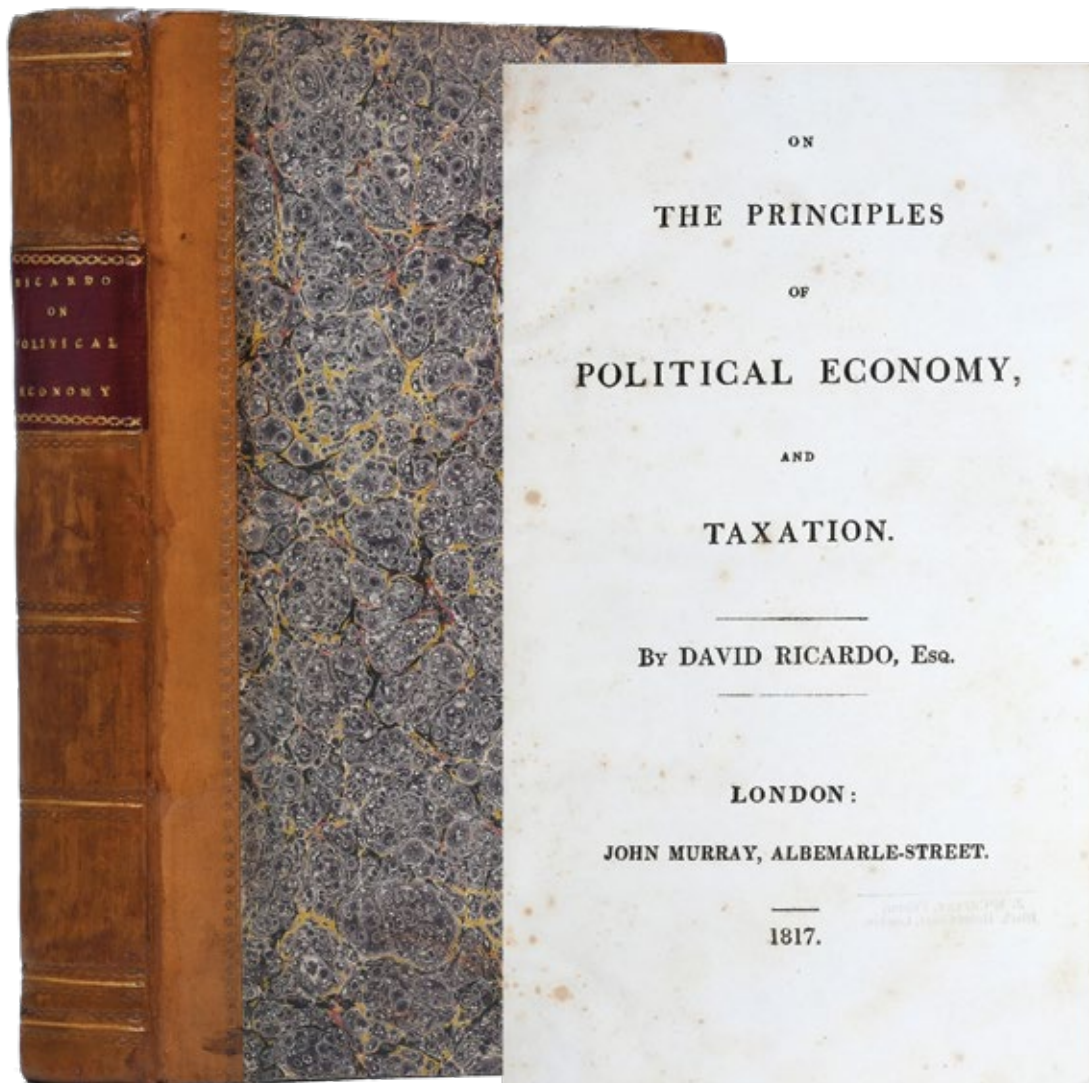
*A fundamental contribution to economics***53. Ricardo, David****ON THE PRINCIPLES OF POLITICAL ECONOMY**

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

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

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

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



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

54. Rossetti, Christina G.

VERSES

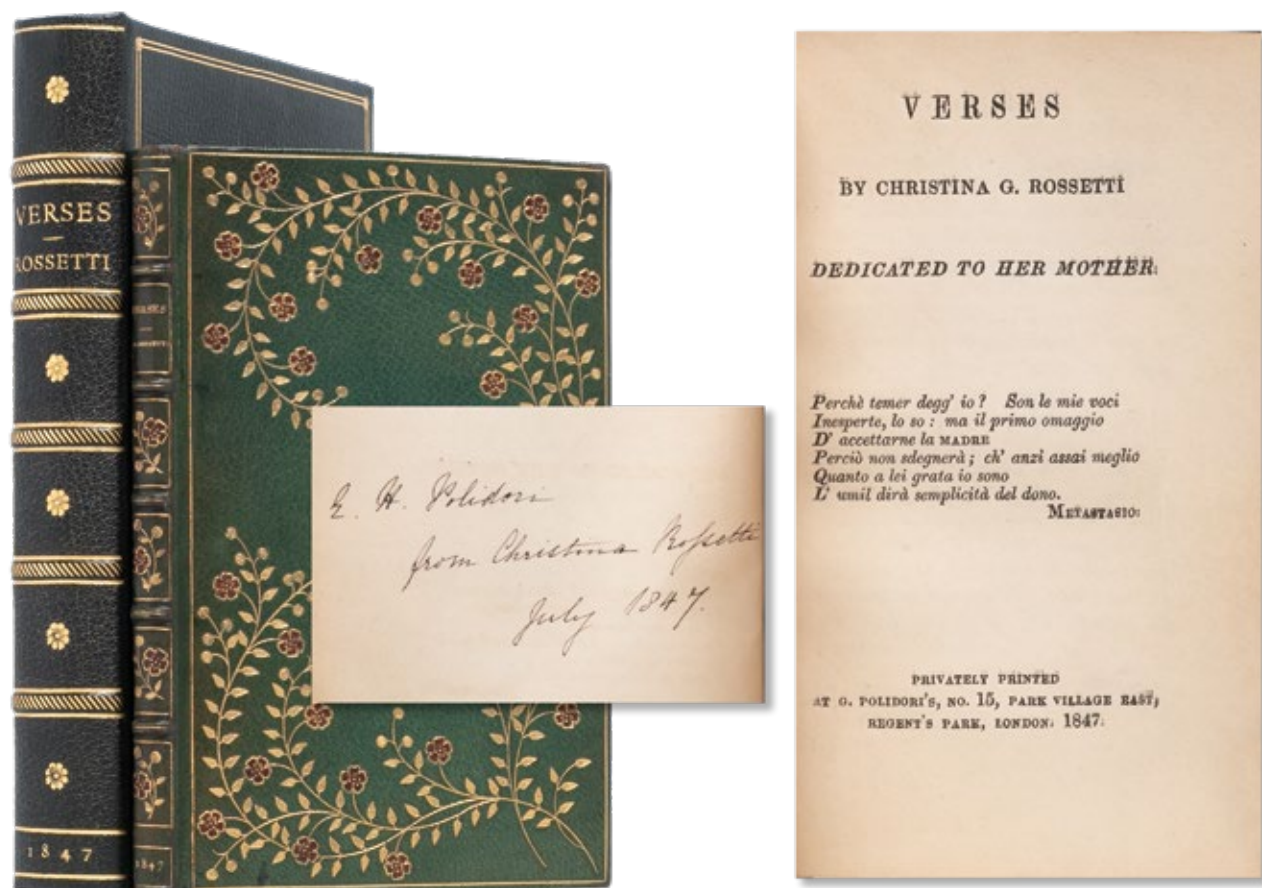
Presentation copy

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

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

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

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



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

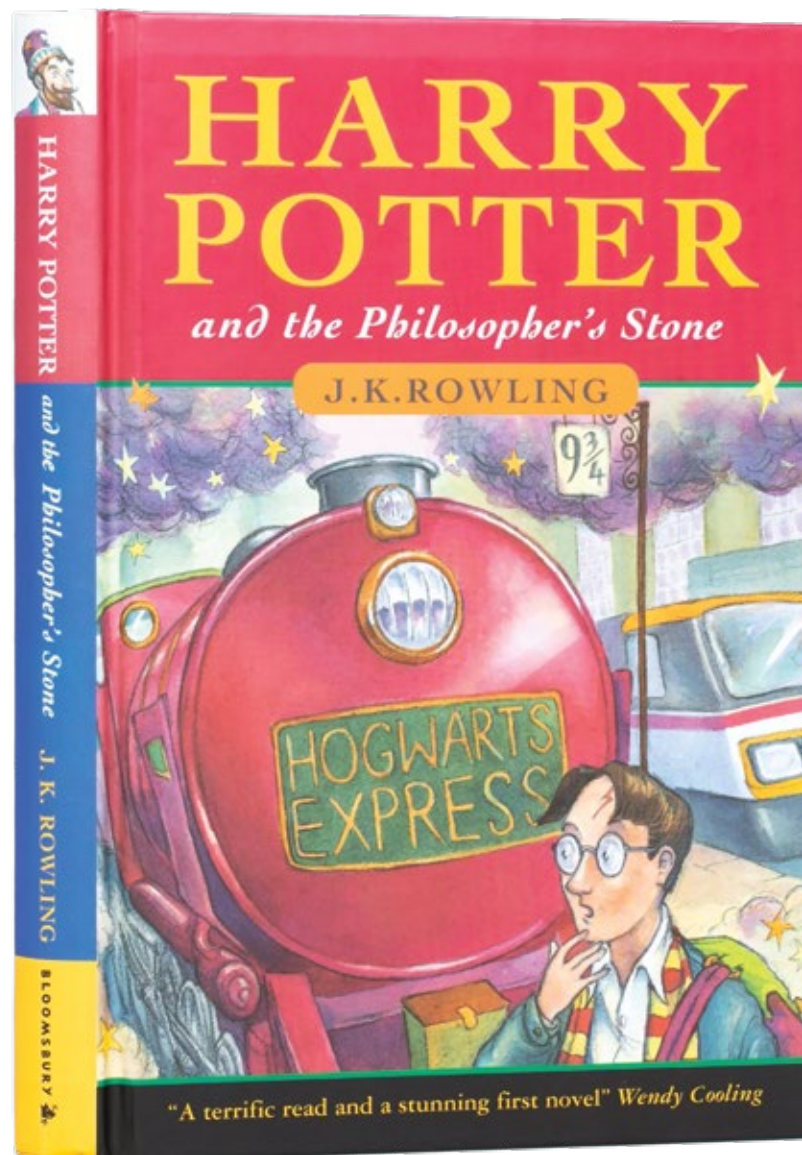
55. Rowling, J. K.

HARRY POTTER AND THE PHILOSOPHER'S STONE

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

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

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



The book that reshaped popular culture and introduced the Muggle world to magic

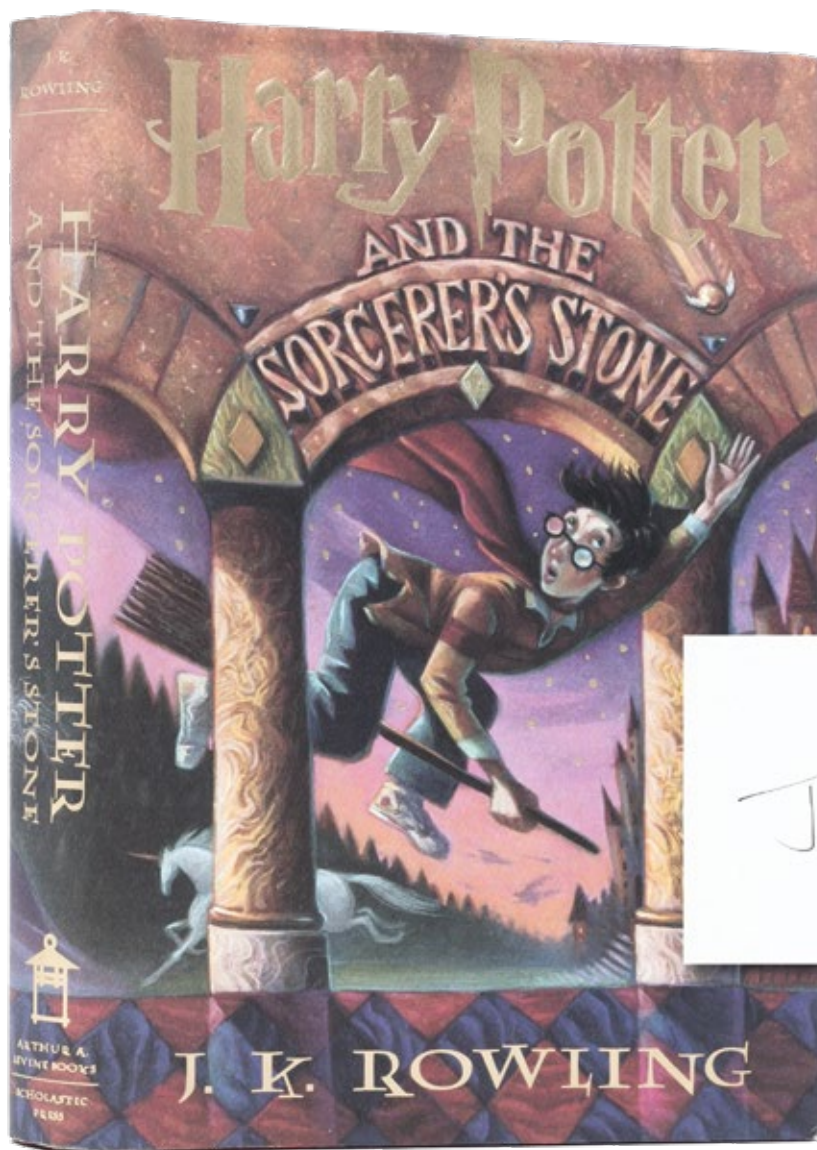
56. Rowling, J. K.

HARRY POTTER AND THE SORCERER'S STONE

Signed first edition

New York: Arthur A. Levine Books - Scholastic, 1998. First American edition. A solid Near Fine copy of the book in like jacket. Book with a small knock to the lower text block, with some corresponding wrinkling to the lower corner of several pages. In a very attractive dust jacket with *The Guardian* blurb on the rear panel (as required for the first issue jacket). Signed (without dedication) by the author on the blank verso of the half-title (a location that she only used in her first US tour, later opting for the title page or dedication page). Overall, a handsome copy of a book that reshaped popular culture. This first print run was limited to 30,000 copies. Later volumes in the series had initial print runs that soared into the millions.

Initiating Rowling's now-classic series, *Sorcerer's Stone* introduced Harry Potter and the wizarding world to muggle readers across the U.S. Released soon after the British first edition titled *Philosopher's Stone*, the novel follows the orphan Harry as he discovers the truth about his parents, leaving the abusive home of his aunt to begin his magical training in the hallowed halls of Hogwarts School. Alongside new friends Hermione and Ron, Harry begins to realize that not all is as it seems, and that evil forces will soon require him to be a hero.



J.K. Rowling

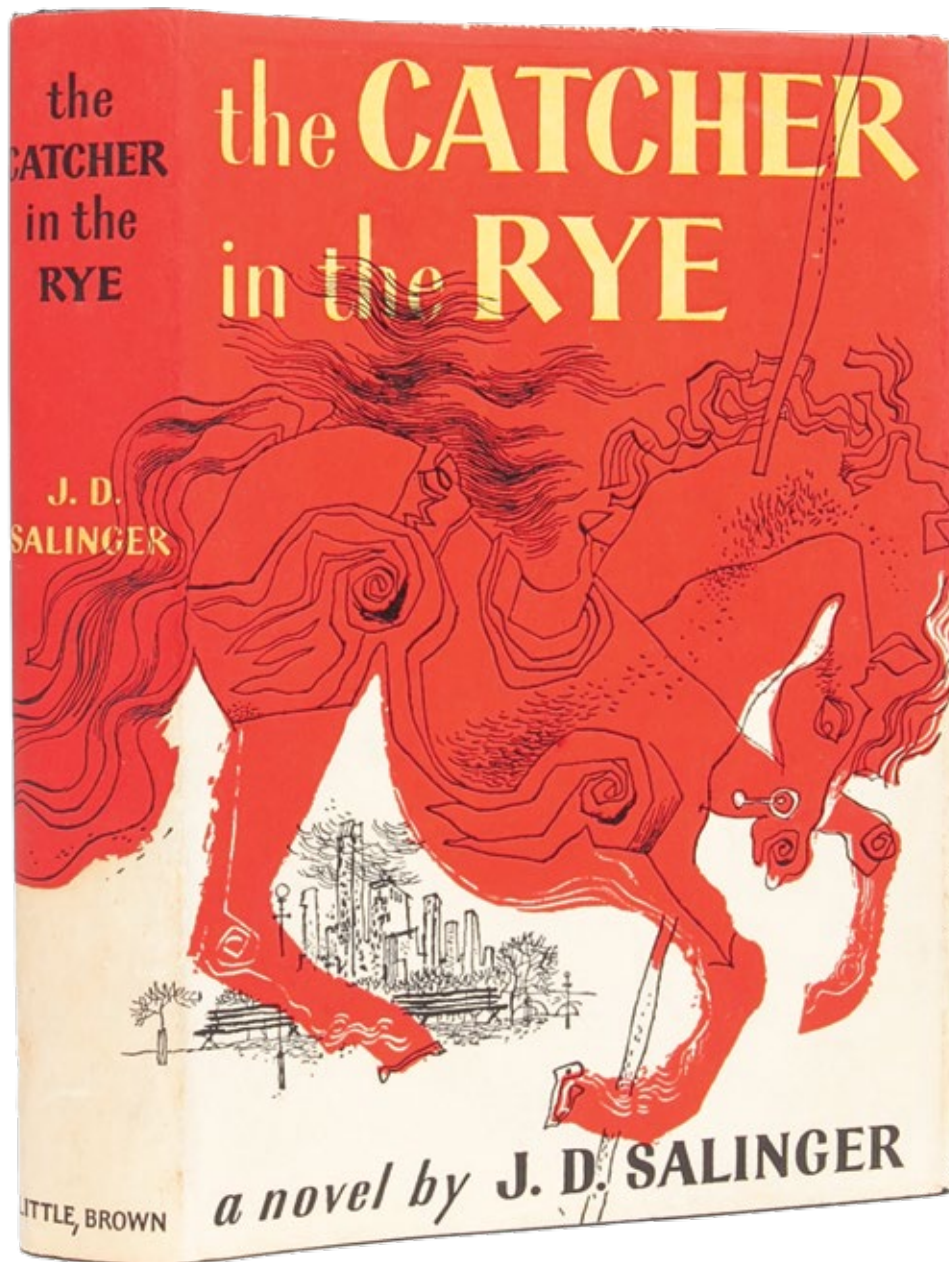
Salinger's quintessential coming-of-age novel that defined a generation

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

THE CATCHER IN THE RYE

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

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



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

58. Shakespeare, William

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

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

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

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



The exceptional fine press edition of Hamlet, one of 17 deluxe copies.

59. Shakespeare, William; Cranach Press; Edward Gordon Craig (illustrator)

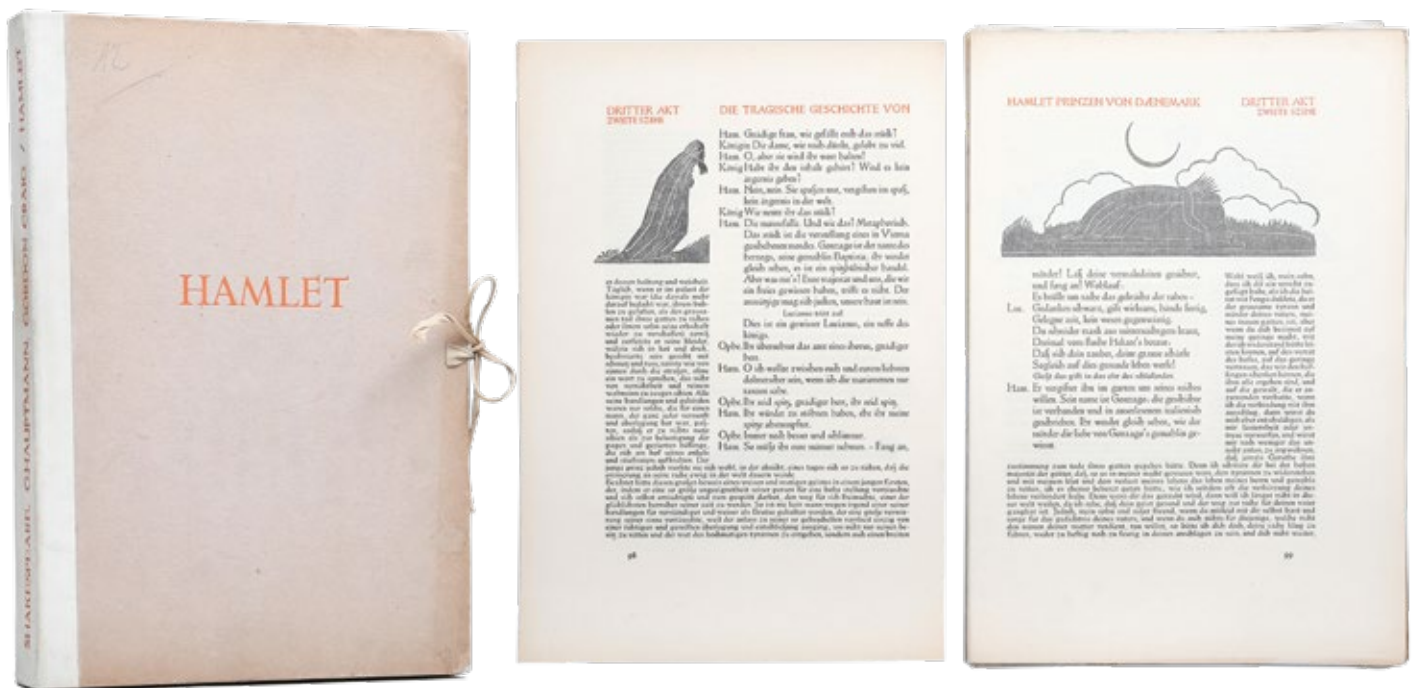
DIE TRAGISCHE GESCHICHTE VON HAMLET PRINZEN VON DAENMARK

Wiemar: Cranach Press, 1928 [1929]. First thus. First Cranach Edition, number XI of XVII copies ("luxusexemplare auf kaiserlichem Japan") from a total edition of 255 and with two additional suites of plates reproducing 50 woodcuts on 47 sheets of white paper and 49 woodcuts on 46 sheets of yellow paper. Each print is signed or initialed by the artist. The total edition comprised 8 lettered copies on vellum, 17 numbered copies on Japanese paper, and 230 copies on handmade paper. An English edition was published in 1930 in a larger limitation, comprising 322 copies in total. Folio. 28 gatherings and 93 loose sheets in original vellum-backed portfolio as issued, spine and front board lettered in orange, original silk ties. Illustrated throughout by Edward Gordon Craig. Slight toning to portfolio, with light damp staining to rear board, some professional restoration to joints. A Near Fine set.

The Cranach Press was founded by Harry Graf Kessler with the intention to print the finest possible editions of the world's greatest literature in new and important German translations. To this end Kessler employed print-men and illustrators of outstanding ability and commissioned the renowned poet Gerhart Hauptmann to produce a new "definitive" translation of Shakespeare's greatest play. Originally intended for publication in 1928, the work was not finished until 1929, due in large part to the struggle Hauptmann had with his desire for perfection.

Craig's illustrations are certainly his crowning achievement. Their genesis can be found in Craig's 1908 designs which he called his "black figures." These, in turn, became the slate engraved marionettes developed as maquettes in preparation for the 1910 production of Hamlet undertaken by Constantin Stanislavsky at the Moscow Arts Theatre. To convince his director of the feasibility of the screens Craig made slate marionettes engraved on one side to represent certain characters; these evolved into prototype woodblocks. When Kessler proposed this Cranach Press edition, the artist returned to these "black figures" and, from them, developed the entire illustrative scheme.

Part of the technical brilliance of this edition is seen in the extraordinary differential printing of some of the cuts, where there exist in the same plate two distinct tones: for example, in the court scene, Hamlet is dark, and the mask of the player is exaggerated and enhanced. This was achieved through the laborious layering of precisely cut tissue on the tympan of the press which applied differing pressures across the form. Nothing like this had previously been done and the results are remarkable. On only one design was this difficult process thwarted. The "window" illustration, present on page 138 of the book (Act 4, scene 5) is printed in blue and black. Since the blue did not work on yellow paper, this woodcut was not included in the yellow suite of illustrations.



60. Shakespeare, William

FOUR LEAVES FROM EACH OF THE FIRST FOUR FOLIOS

London: 1623, 1632, 1664 and 1685. A relic of the greatest playwright in world literature: a leaf from each of the four folios, that is, the first four collected editions of Shakespeare's plays. The leaves comprise the endings – three marked with "Finis" and attractive tailpieces – of *Henry the Fourth*, *Henry the Sixth Part II*, *All's Well That Ends Well*, and *Anthony and Cleopatra*. Four folio leaves, disbound. With custom paper folder dated in print "JSW - 1979." Housed in a black cloth magnetic folder. Woodcut tailpieces. A few early manuscript corrections. Leaves a little browned, occasional mark or small stain, left margin of First Folio leaf neatly repaired, tiny rust burn to Fourth Folio leaf just touching one letter. Very Good.

The four leaves comprise:

1. First Folio (1623): *Henry the Fourth Part II*, pp. 99-100, comprising the end of Act 5 Scene 3 through to the end of scene 5. Prince Hal, ascended to the throne as King Henry V, disowns Falstaff; the play concludes with the promise of military campaigns in France, setting the stage for Henry V.
2. Second Folio (1632): *Henry the Sixth Part II*, pp. 145-6, comprising the end of Act 5 scene 1 through to the end of scene 3. York and his allies (Edward, Richard, Warwick, and Salisbury) rally their forces to pursue King Henry VI, Queen Margaret, and Clifford.
3. Third Folio (1663-4): *All's Well That Ends Well*, pp. 253-4, comprising the end of Act 5 scene 3 and the epilogue. Helena reveals herself alive to the King and Bertram, proving she has fulfilled Bertram's impossible conditions: obtaining his ring and bearing his child; the King approves of the reconciliation.
4. Fourth Folio (1685): *Anthony and Cleopatra*, pp. 163-4, comprising the end of Act 5 scene 2. Cleopatra and Charmian die, Caesar promises to bury Cleopatra by Anthony.

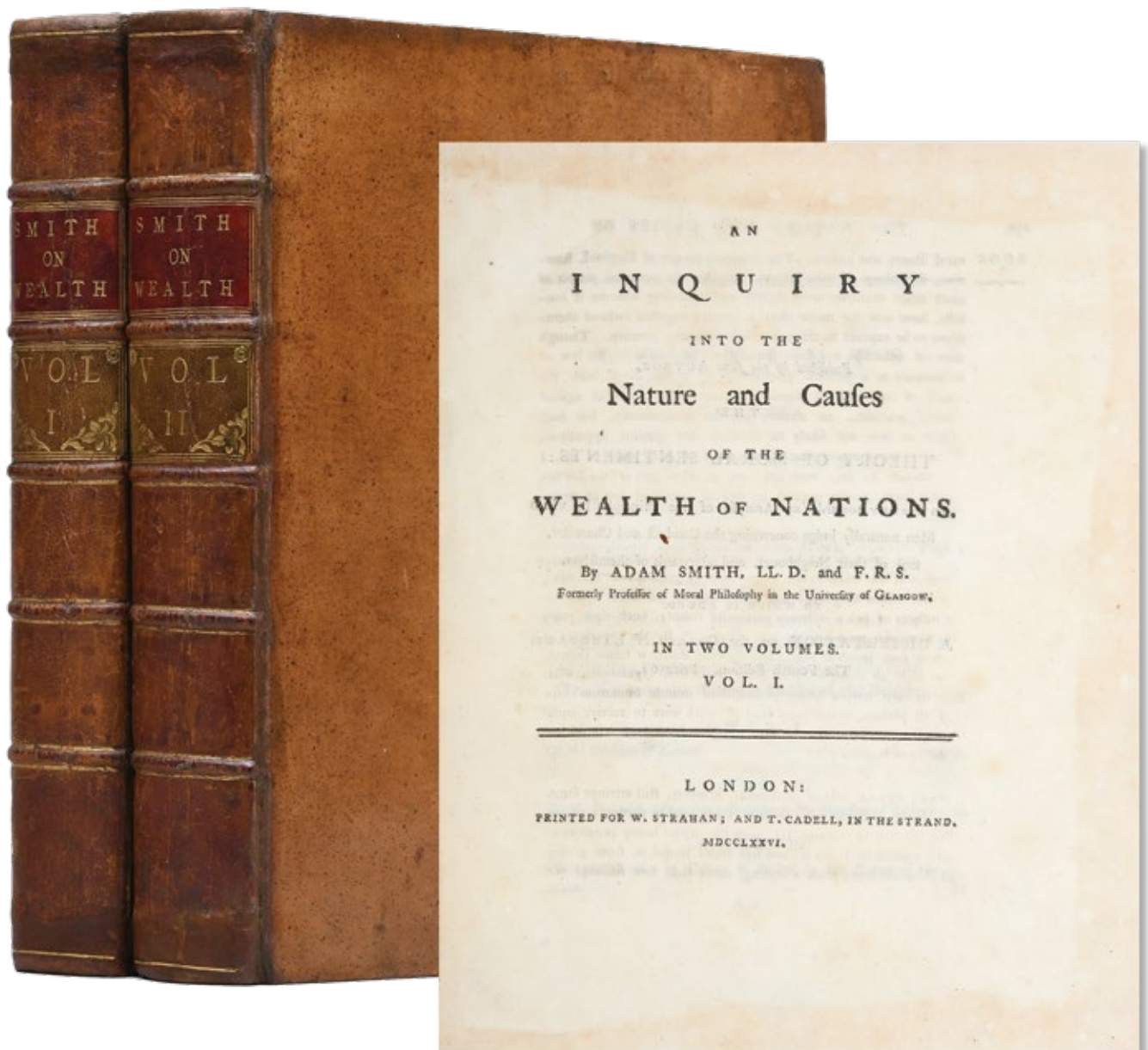


*The foundation of modern economics***61. Smith, Adam****AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS**

London: for W. Strahan and T. Cadell, 1776. First edition. Two vols, quarto (279 x 222 mm), pp. [12], 512, [2]; [4], 588 (bound without terminal blank in vol. I, with half-title in vol. II). Contemporary sprinkled calf, red and green morocco labels, yellow edges. Residue of removed bookplate to front pastedowns. Joints and extremities very skilfully restored. Light offsetting from text, title pages toned, scattered foxing but contents usually clean. An attractive, Near Fine copy.

Published in the same year as the 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.



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

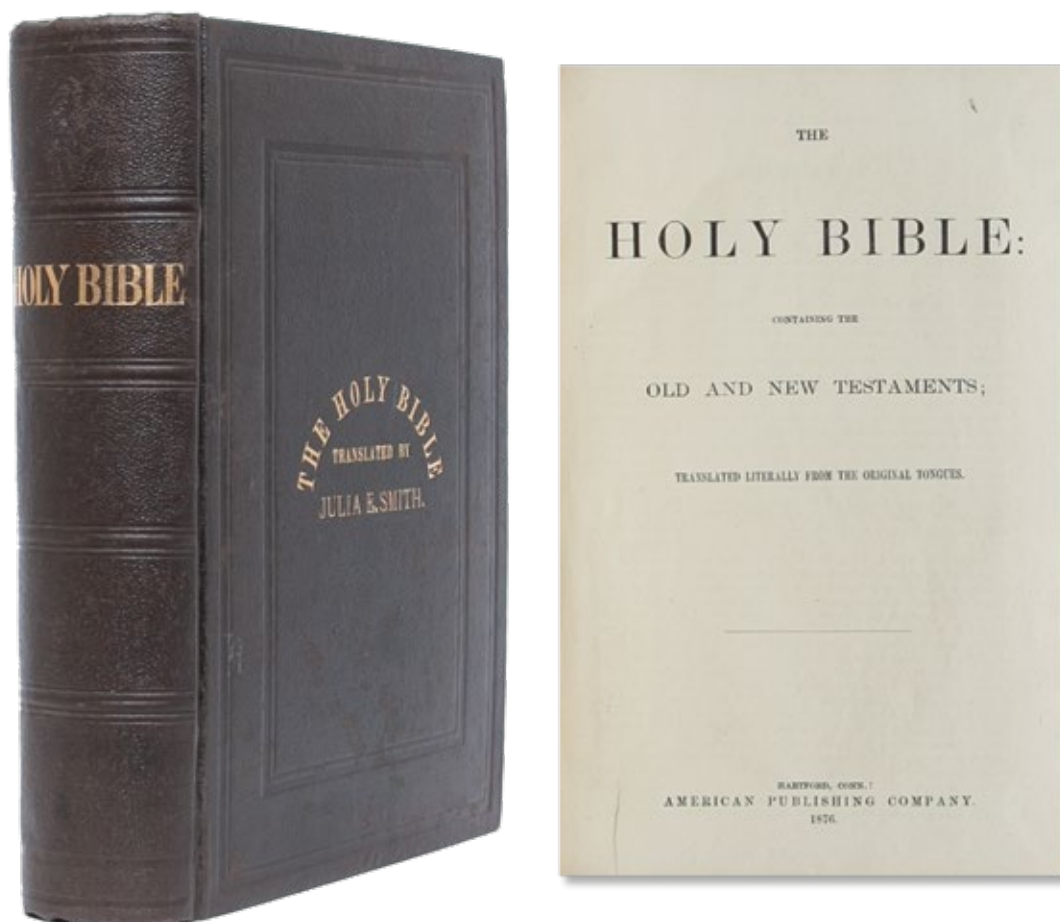
62. [Smith, Julia, translator]

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).

The publication of Julia Smith’s Bible 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).



*Sir Edmund Gosse's copy***63. Spenser, Edmund****THE FAERIE QUEENE [WITH:] THE SECOND PART OF THE FAERIE QUEENE**

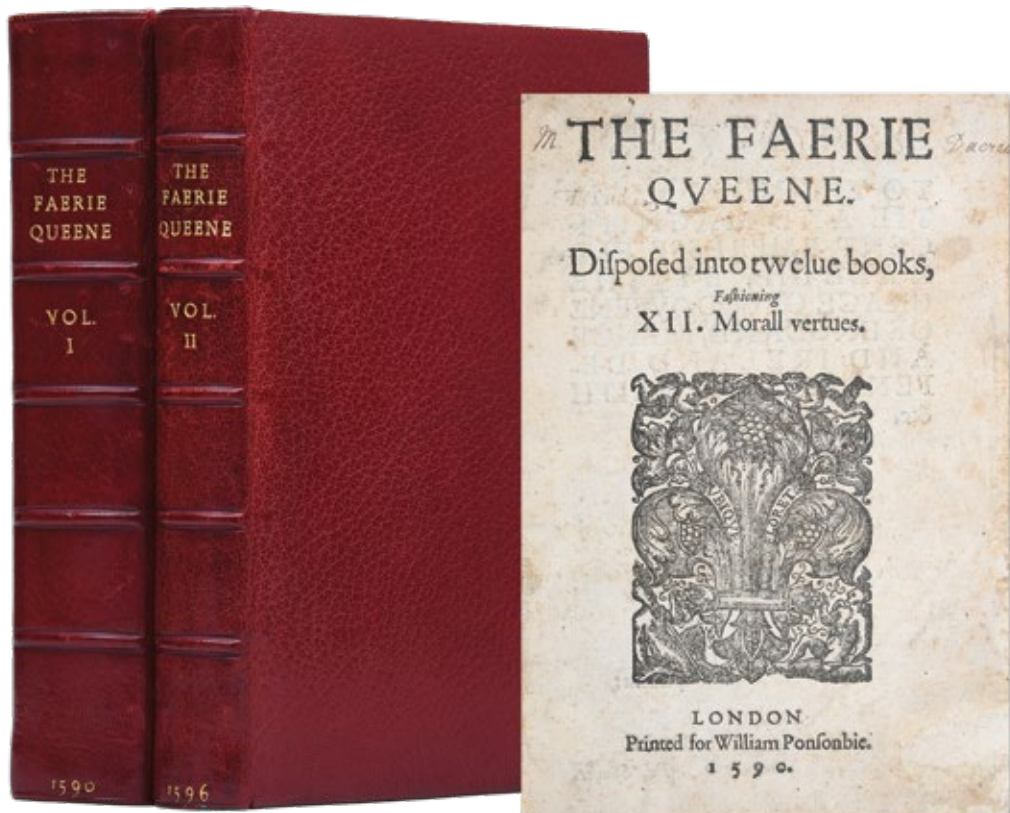
London: [John Wolf] for William Ponsonbie; [Richard Field] for William Ponsonby, 1590, 1596. First edition. Two vols, quarto (188 x 131 mm). Early 20th-century crushed red morocco, gilt-lettered on spine, board-edges gilt-ruled and turn-ins gilt, edges gilt, by Roger de Coverley & Sons; in two-part full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

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

First edition of both parts, printing the complete text of the Spenser's classic work, except for two cantos of *Mutabilitie* which did not appear until the folio edition of 1609. One of the longest poems in the English language, Spenser's allegorical masterpiece was written in honor of Queen Elizabeth I. Her virtues are extolled through six books—Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy—each dedicated to the adventures of a medieval knight. In artfully constructing this epic Spenser drew from Arthurian legend, Italian romance, and medieval and classical authors. He even created his own form of stanza, now called Spenserian stanza, which consists of "eight lines of 10 syllables followed by one 12 syllable line" (Britannica).

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

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



One of just 99 copies of the signed limited edition

64. Steinbeck, John

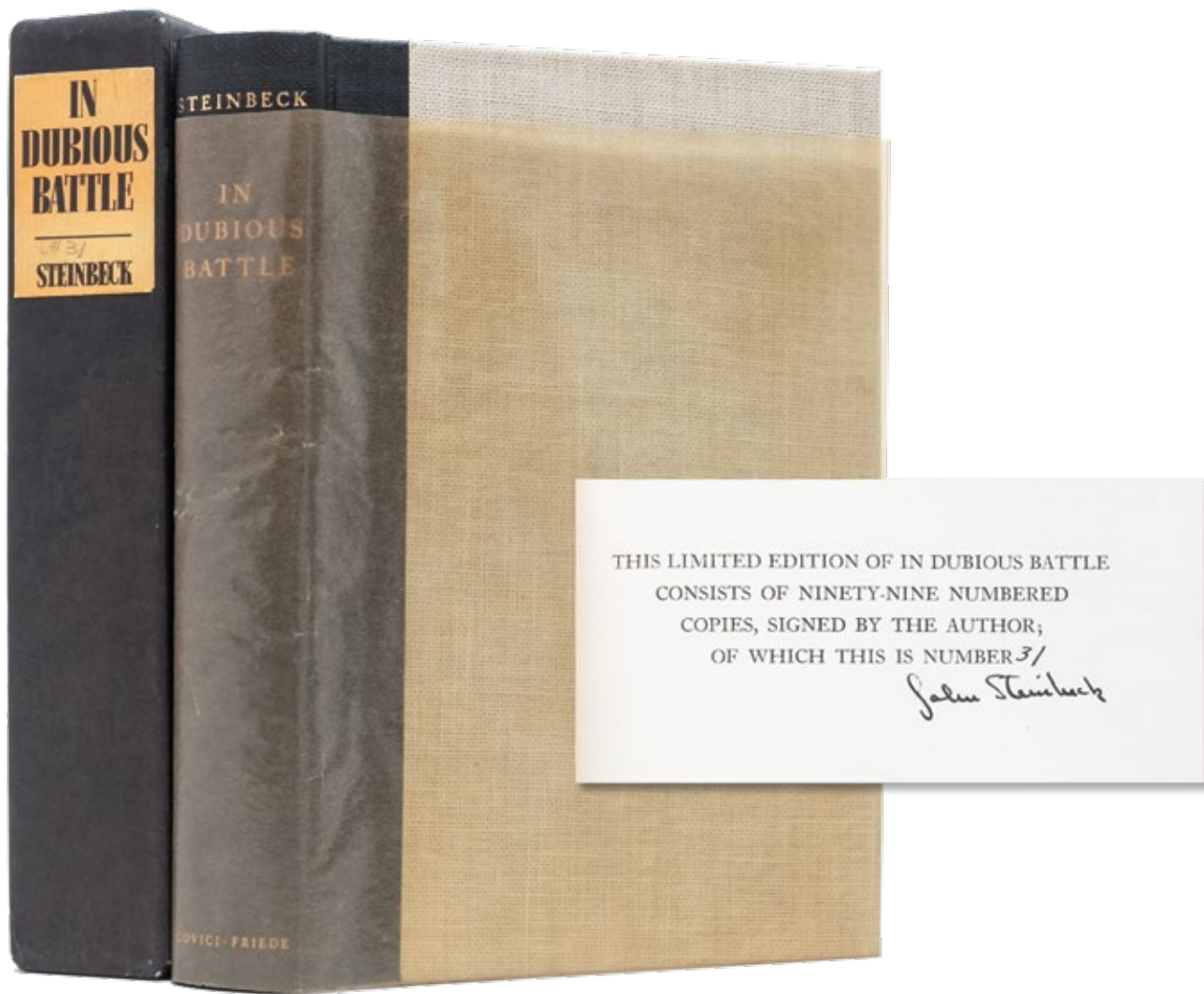
IN DUBIOUS BATTLE

Signed limited edition

New York: Covici Friedi, 1936. First edition. Number 31 of 99 copies of the signed limited edition. This copy Fine and unread in the original glassine jacket and publisher's slipcase. Glassine also Nearly Fine condition with a small tear at the lower, rear corner, publisher's slipcase Near Fine with a small nick to the lower corner and slight rubbing.

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 still resonate today. *In Dubious Battle* made its appearance on the big screen in 2017, as a film directed by James Franco.

Goldstone & Payne A5(a).



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

65. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First edition. A Near Fine copy in like dust jacket. Octavo. Original buff cloth, spine lettered in brown, pictorial design in brown wrapped around spine and covers, endpapers printed with sheet music for "Battle Hymn of the Republic." Typescript label loosely inserted. Faint marks at joints and head of rear cover, very fresh; spine panel lightly toned, edges a touch rubbed, nick at head of front flap fold, bright and unclipped. Housed in a custom morocco-backed blue box by the Chelsea Bindery. Near Fine in Near Fine dust jacket.

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).

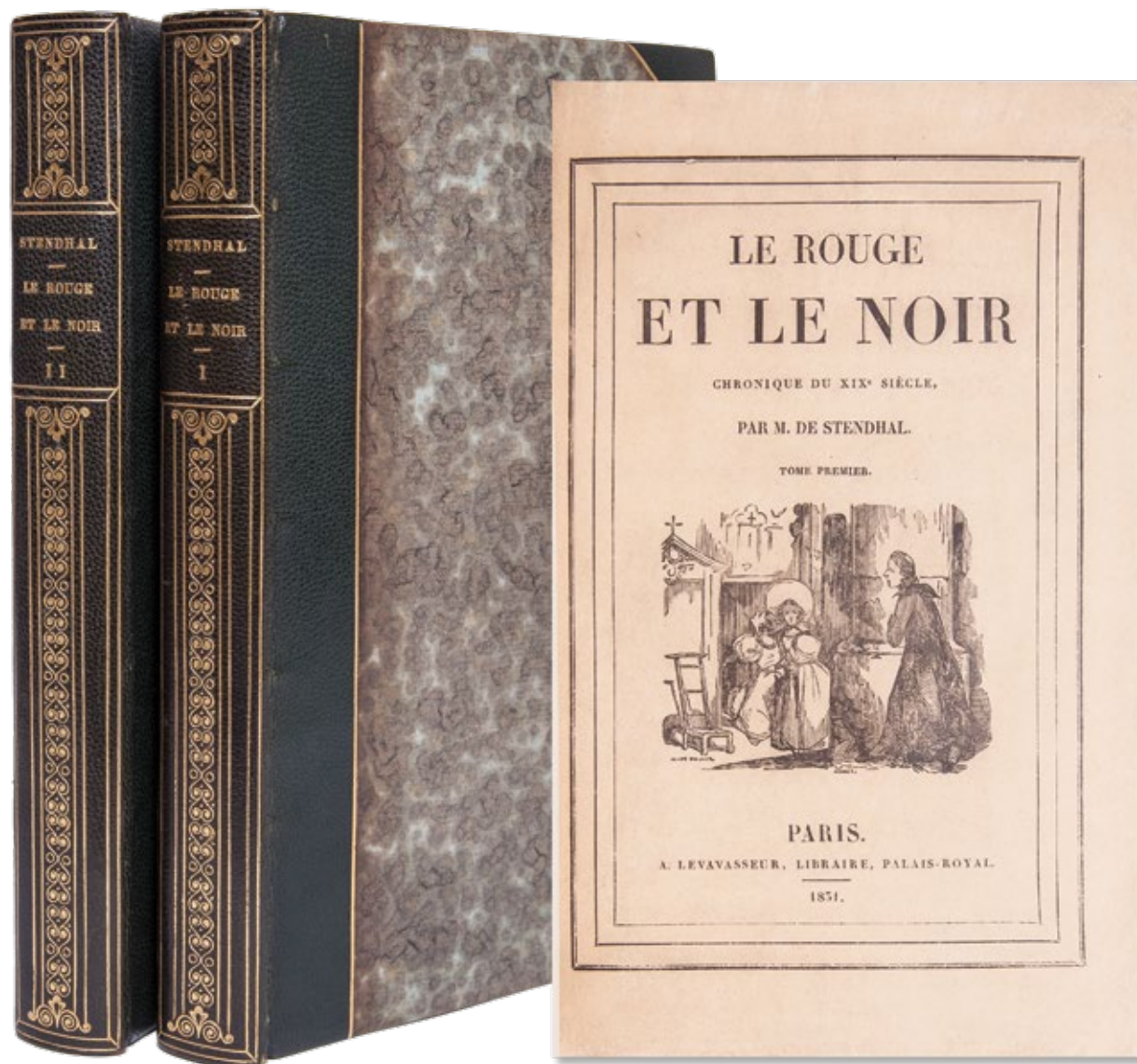


66. Stendhal, Henri Beyle

LE ROUGE ET LE NOIR. CHRONIQUE DU XIX^E SIÈCLE (IN 2 VOLS.)

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

Stendhal's surprisingly modern bildungsroman about the rise and fall of the romantic Julian Sorel, who attempts to climb the rungs of French society and surpass the expectations of his modest, rural upbringing. The novel is not only an exploration of Julian's own psychological and spiritual struggles but also a satire of the clergy and French society in general. *The Red and The Black*, like much of Stendhal's work, was not appreciated in his own day. It was only after Stendhal's death that critics began to realize what a revolutionary stylist he was. He is currently credited as one of the fathers of psychological realism due to the space he devotes to his characters' inner lives. "Stendhal's mind was of the first order...he wrote his two novels, which so few people have read, in a spirit of fearless liberty" (Joseph Conrad).



The most famous pirate tale ever written and the prototype for adventure novels

67. Stevenson, Robert Louis

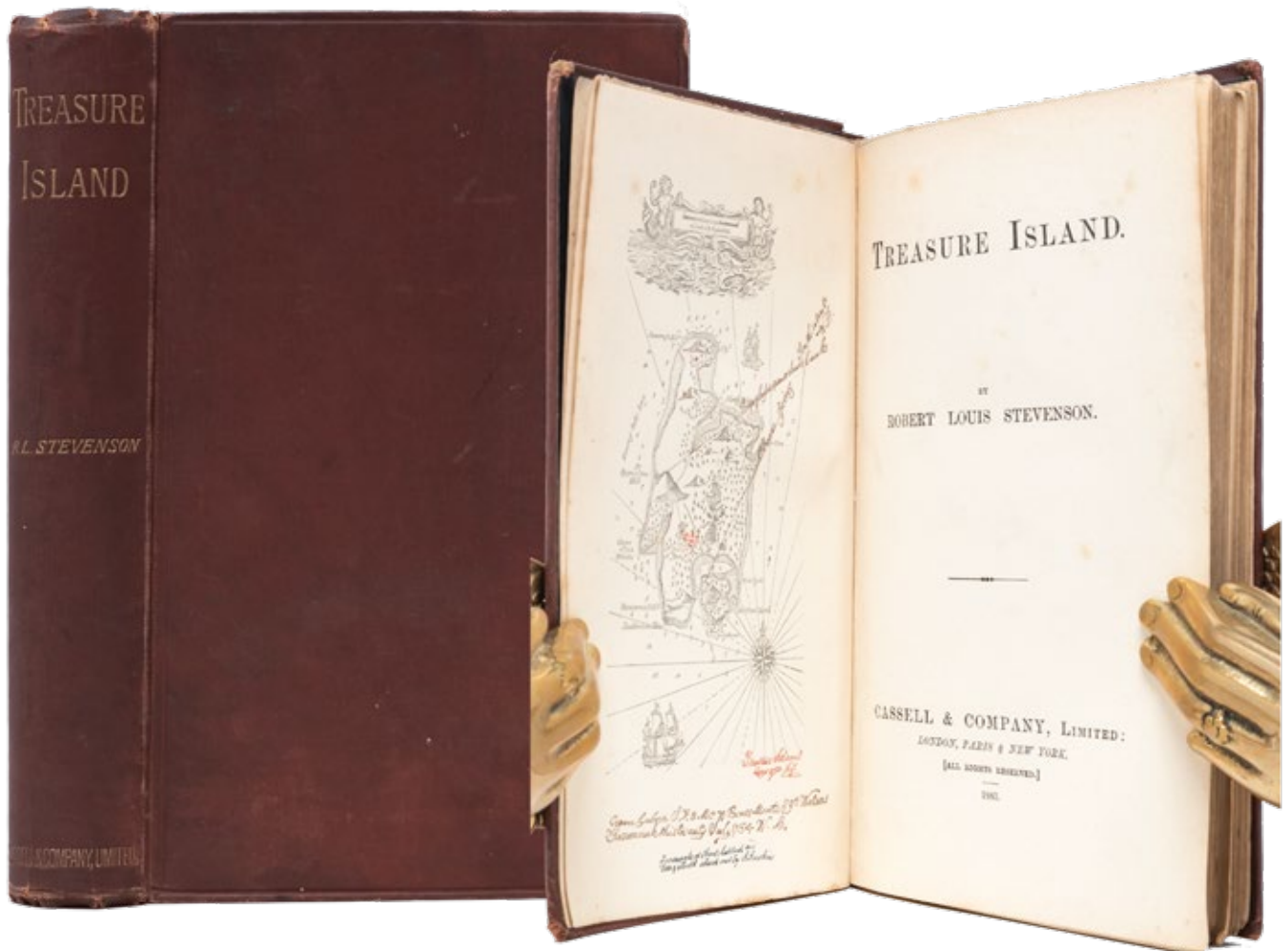
TREASURE ISLAND

London: Cassell & Company, Limited, 1883. First edition. Octavo: viii, 292, [8 pp. advertisements correctly dated "5R-10.83" for the first printing]. Frontispiece map of Treasure Island printed in four colors lacking the original tissue guard. This copy has these additional points sometimes cited for priority: "dead man's chest" is not capitalized on pp. 2 and 7; "rain" for "vain" in the last line of p. 40; the "a" is not present in line 6 of p. 63; the "8" is present in the pagination on p. 83, which is sometimes lacking; the "7" is lacking in the pagination on p. 127 (some copies have bold-stamped "7"); the period is lacking following "opportunity" in line 20 of p. 178; "worse" for "worst" in line 3 of p. 197; and "Treasure Island" is listed as having 304 pages on p. 2 of the publisher's advertisements.

Original burgundy cloth with covers ruled in blind and spine lettered in gilt. Original black-coated endpapers, starting to separate at the front inner joint, but holding. Spine a bit cocked, some wear at the spine ends and corners. Several leaves with finger smudges or opened a bit roughly. Light foxing throughout. A Very Good copy overall.

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

Beinecke 240-241. Gumuchian 5443. Morgan Library, *Early Children's Books and Their Illustrations*, 206. Osborne Collection II, p. 1030. Prideaux 11. Princeton 22.

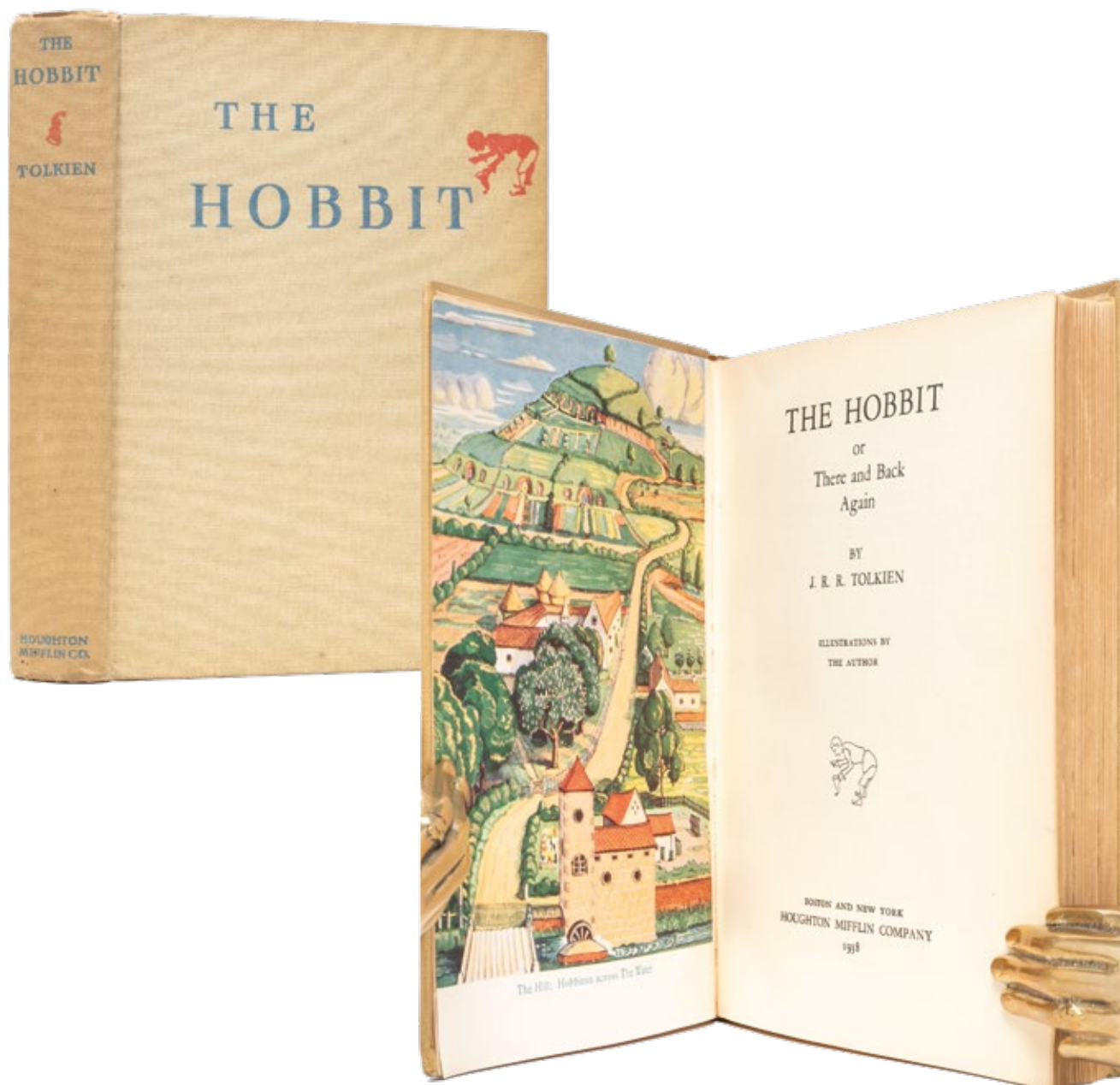


68. Tolkien, J. R. R.

THE HOBBIT

Boston: Houghton Mifflin Company, 1938. First American edition. A Near Fine copy of the first American printing of this iconic work of imaginative fiction. Spine a trifle toned and slight wear at the extremities, but otherwise a fresh copy. Previous owner's gift inscription and bookplate on the first blank Bowing Hobbit on the title page and misprint at Chapter VII (as required for the first printing), complete with the four color plates and numerous black and white illustrations. Near Fine.

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



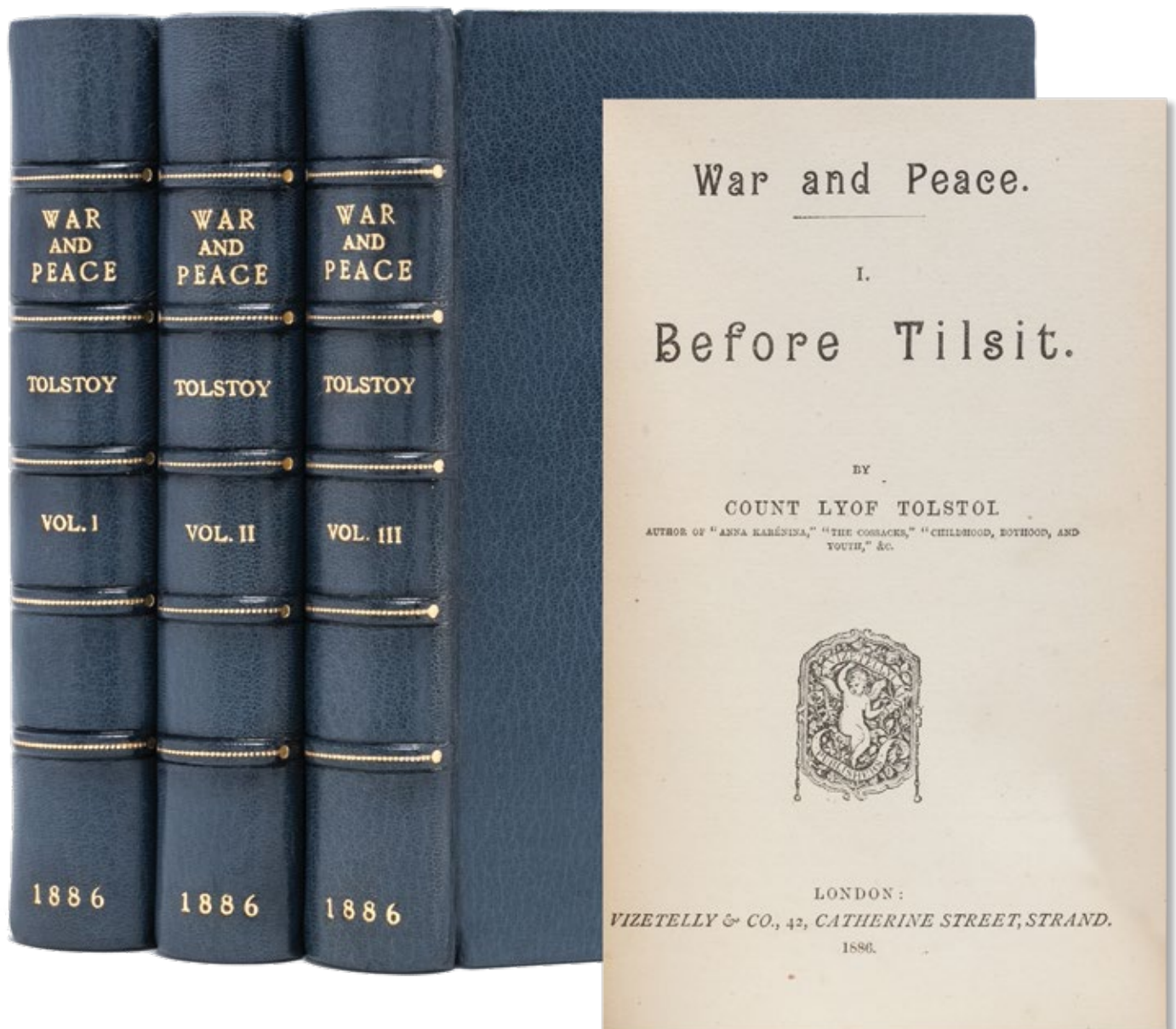
Exceptionally rare first UK edition of Tolstoy's masterpiece

69. Tolstoi [Tolstoy], Count Lyof

WAR AND PEACE (IN 3 VOLS.)

London: Vizetelly & Co., 1886. First U.K. edition. The rare first UK edition of Tolstoy's masterpiece. Rebound in full blue crushed morocco by the Chelsea bindery. Top edges gilt, dark maroon end papers, front and rear cloth covers bound in at the end. Three octavo volumes, all dated 1886 on the title pages, collating: viii, 9-429; iv, 5-360, [32 p. publisher's catalogue, dated Sept. 1886]; iv, 5-387, [4 p. publisher's catalogue]; complete with all half-titles. A few spots of foxing on the early leaves, otherwise an excellent copy overall. Housed in a matching blue, lined slipcase. The first UK edition is notoriously rare on the market. Near Fine.

The author's epic novel of the Napoleonic Wars, which gives them a human face through the poignant impact they have on several interrelated characters. A story of love and tradition amidst a crumbling society and a radically changing world. A novel brimming with enlightenment and modern theories. Virginia Woolf wrote: "There remains the greatest of all novelists—for what else can we call the author of *War and Peace*? ... Even in a translation we feel that we have been set on a mountain-top and had a telescope put into our hands. Everything is astonishingly clear and absolutely sharp." Undoubtedly a masterpiece of world literature, and in our opinion, the greatest work from the Russian literary canon.



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

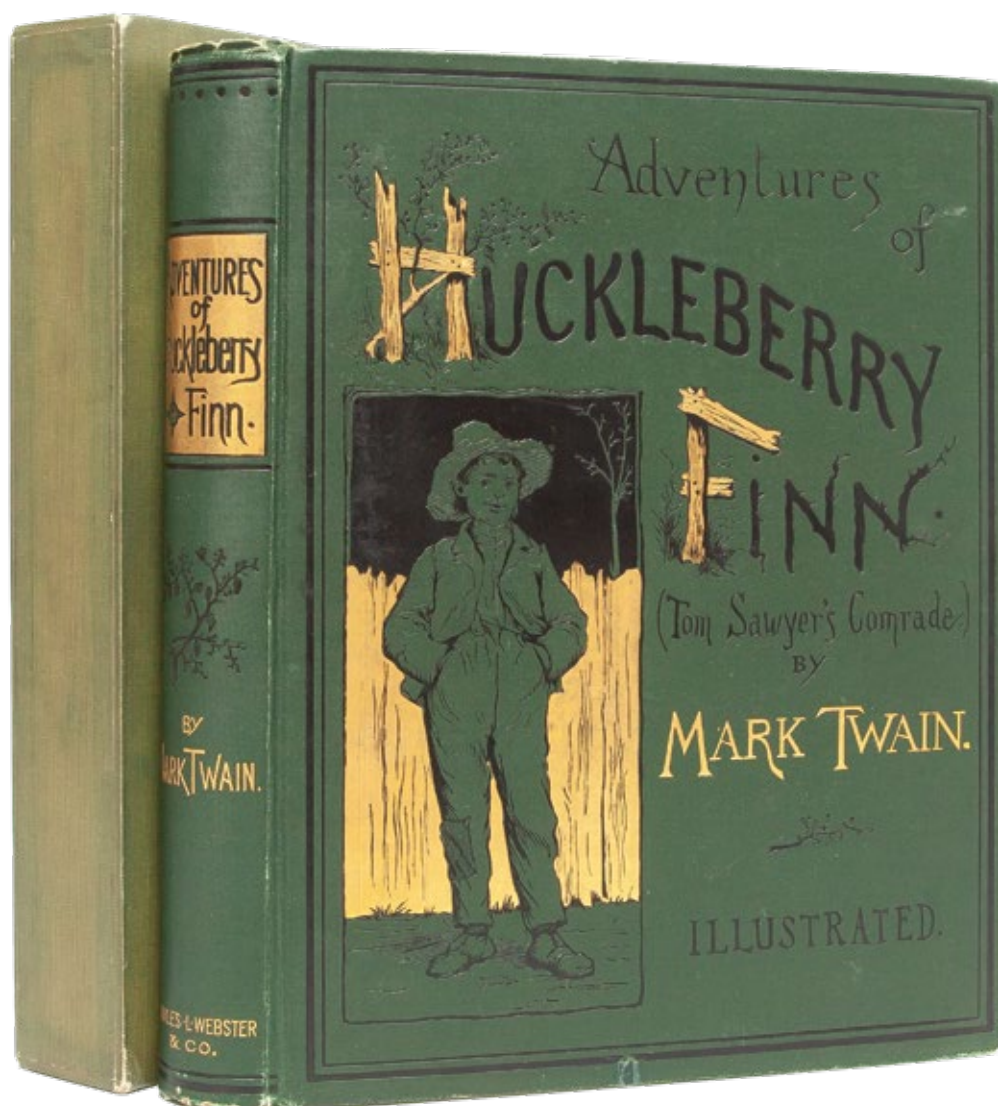
70. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. 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 an old-style cloth jacket with slipcase. Near Fine.

Recounting the adventures of Huckleberry Finn as he flees his own abusive father and aids Jim in his escape from slavery, Twain's novel has been praised for its "distinctly American voice," putting at its center two common people who find an uncommon friendship. "Today perhaps the novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure. Huck is no innocent: He lies, steals, smokes, swears, and skips school. He accepts no authority, not from his father 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.



The preferred issue, with all edges gilt

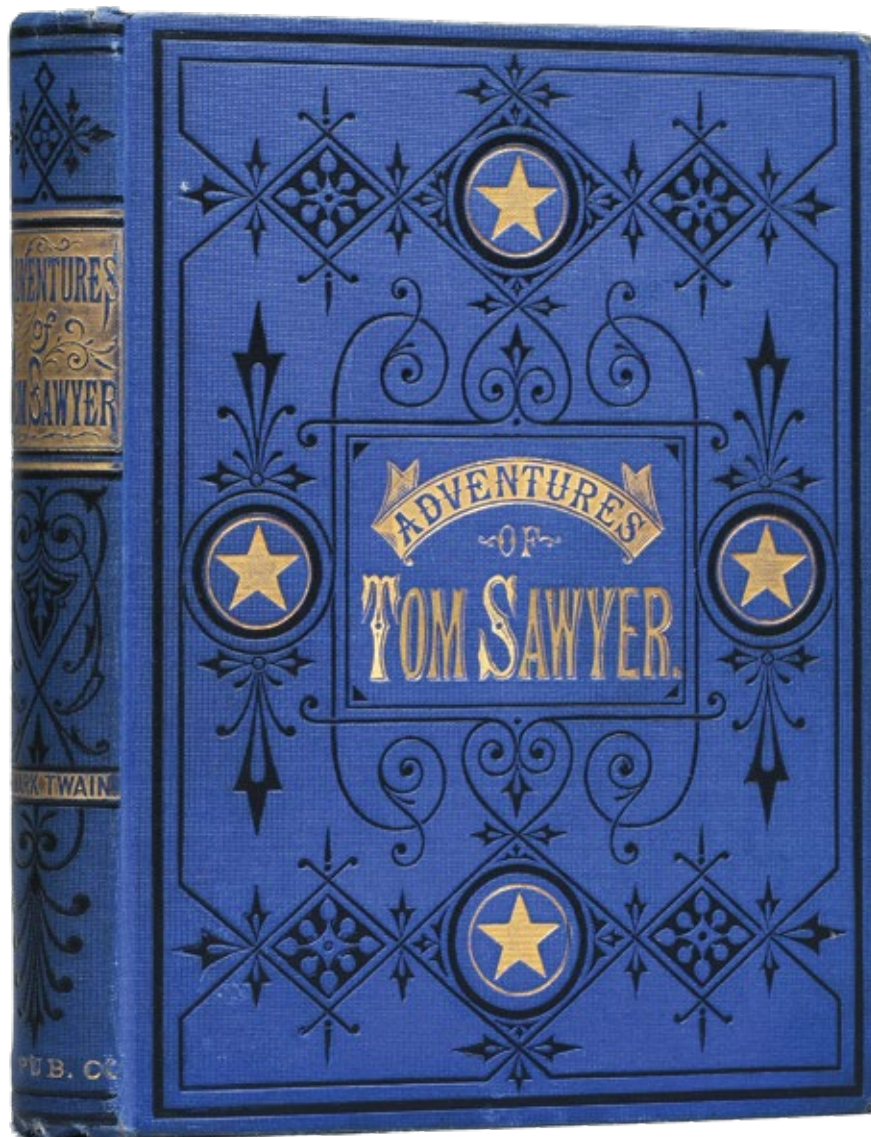
71. Twain, Mark [Samuel L. Clemens]

THE ADVENTURES OF TOM SAWYER

Hartford, Conn.: The American Publishing Company, 1876. First edition. Square octavo. Original blue cloth, decoratively stamped and lettered in gilt and black, peach coated endpapers, all edges gilt. Housed in a custom blue quarter morocco solander box with blue cloth sides. Frontispiece and numerous wood-engraved text illustrations by True Williams and others, 4-page publisher's advertisements at end, versos of half-title and preface blank. Cloth and gilt bright, spine slightly toned, light wear to spine ends and corners, a few minor marks to rear cover, contents slightly shaken but clean. A Near Fine, bright copy.

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).

Provenance: Arthur Swann (1875 - 1959), auctioneer and bibliophile, with his bookplate on the front pastedown. Swann worked for booksellers in Liverpool and Leeds before emigrating to New York City in 1902 and joining the Anderson Auction Company. From 1933, he was a vice president of what became the Parke-Bernet Galleries. This copy was lot 54 in his sale at Parke-Bernet on 22 March 1960.



The first "gothic" novel

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

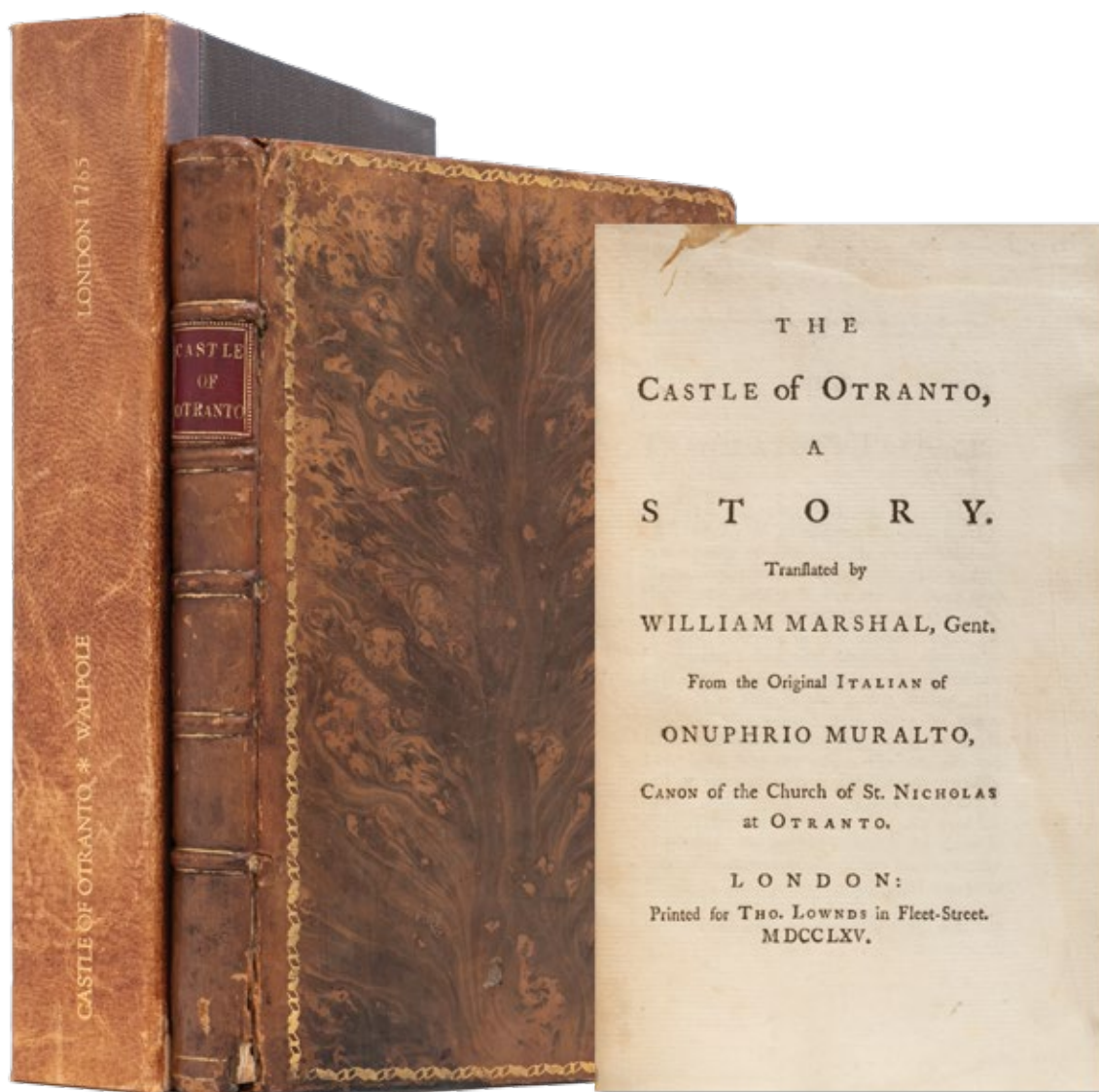
THE CASTLE OF OTRANTO, A STORY

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

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

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

PMM 211.



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

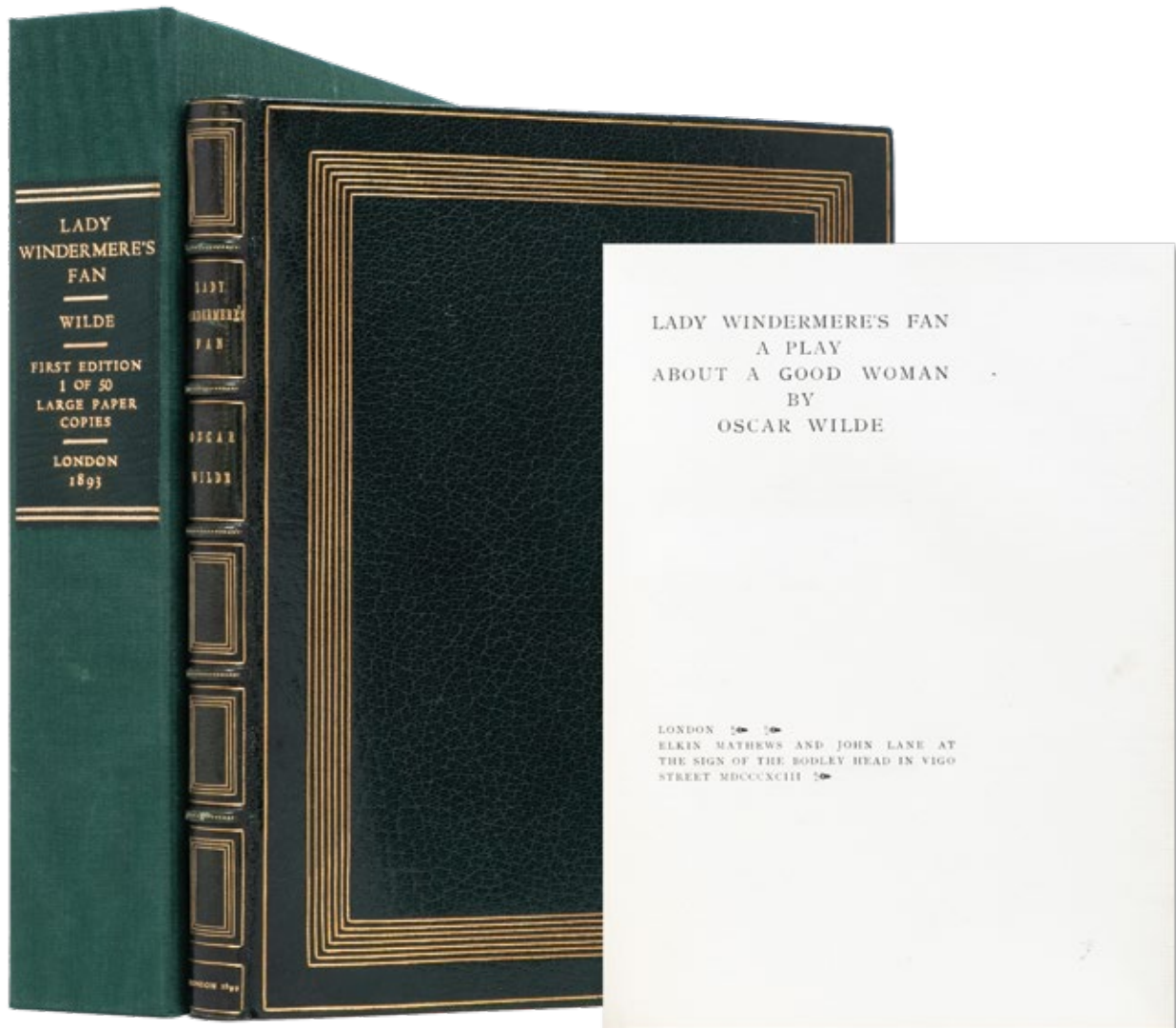
73. Wilde, Oscar

LADY WINDERMERE'S FAN

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

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

Mason, 358.



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

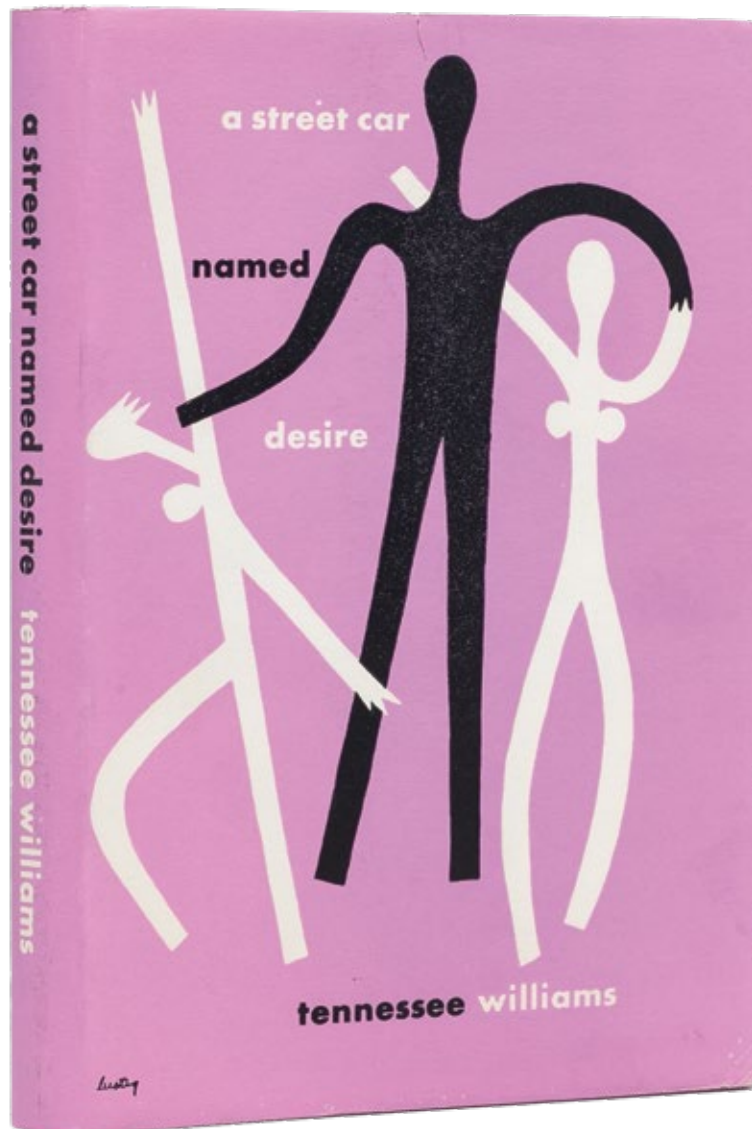
74. Williams, Tennessee

A STREETCAR NAMED DESIRE

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

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

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



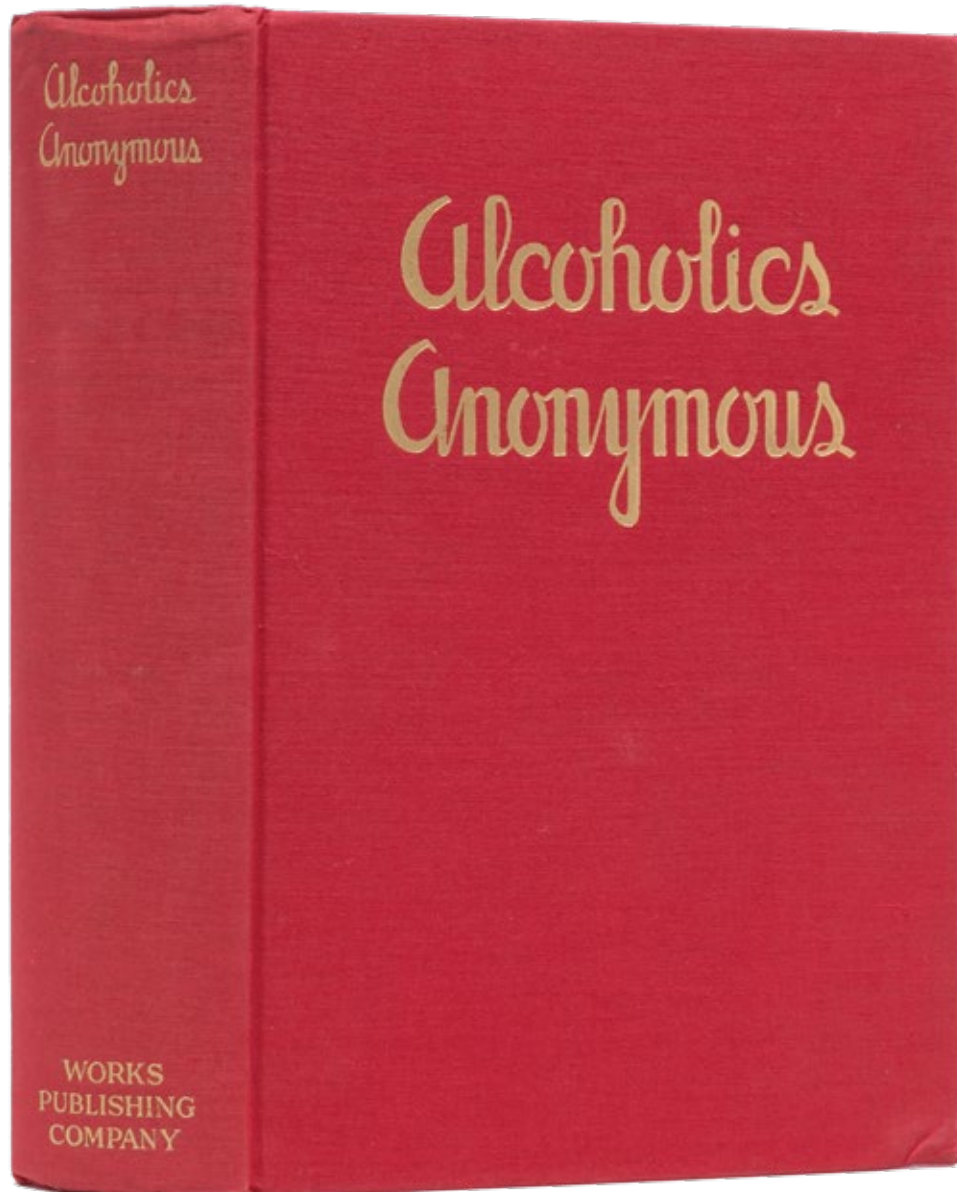
A first printing copy of The AA "Big Book"

75. Wilson, Bill; and Dr. Bob Smith

ALCOHOLICS ANONYMOUS (THE AA "BIG BOOK")

New York: Works Publishing Company, 1939. First edition. A Near Fine copy of the book, one of approximately 5,000 first edition copies. Cloth bright and fresh with just a small bump to the front lower corner. Previous owner's bookplate on the front pastedown and four sentences underlined in the early leaves, otherwise clean and unmarked. Housed in a custom red clamshell case.

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). Near Fine.



Inscribed by one of the most storied and controversial feminist figures of the 19th century, hailed as the first female presidential candidate of a recognized party and the first woman to head a brokerage firm

76. Woodhull, Victoria C.

THE ORIGIN, TENDENCIES, AND PRINCIPLES OF GOVERNMENT: OR, A REVIEW OF THE RISE AND FALL OF NATIONS...

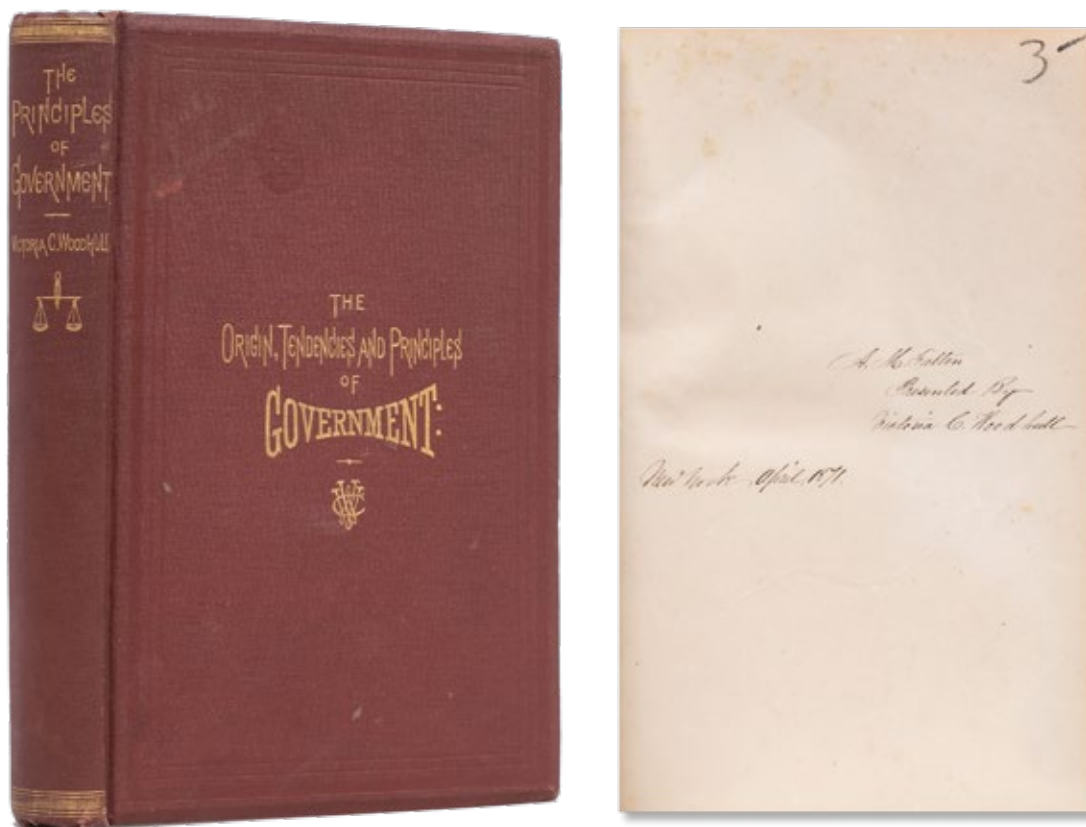
Presentation copy

New York: Woodhull, Claflin & Co, 1871. First edition. Publisher's cloth titled in gilt. Slight soiling to cloth. Brown coated endpapers. Twentieth century bookplate to front pastedown. Quite clean throughout aside from foxing to first few leaves. Near Fine. Presentation copy inscribed by Woodhull during her pioneering presidential campaign on the front flyleaf: "A.M. Fulton, Presented by Victoria C. Woodhull, New York, April, 1871." [4], 247 pp. Complete with the frontispiece. A scarce and groundbreaking work, it only occasionally appears in trade; and of the three copies to appear at auction in the last fifty years, the most recent was twenty-five years ago.

First edition of a pivotal collection of key works in the history of women's suffrage, issued by the Woodhull, Claflin & Co. publishing house. This volume includes Woodhull's bold 1870 declaration of her candidacy for the presidency and the Memorial she delivered before Congress, as well as the Address she delivered to a congressional committee and to the National Woman Suffrage Association.

Among the most storied and controversial feminist figures of the 19th century, Victoria Claflin Woodhull is most often hailed as the first female presidential candidate of a recognized party and, along with her sister Tennessee Claflin, became the first woman to head a brokerage firm. Notably for Woodhull, making a name for herself simultaneously in politics and business were part of a larger and "farsighted strategy to 'secure the most... prominent notice to the world' and advance her reform ambitions" (ANB). Success in the financial sector and support from the prominent Vanderbilt family gave her name credence; a public political presence could result from this, while driving people to recognize her business ventures and engage with her through them. She became a national sensation with a large platform and wide audience. "Foremost among Woodhull's reform ambitions were the rights of women. She saw herself as a 'representative woman,' an example to men of women's capabilities and a reminder to women of their sex's potential" rather than an exception (ANB). The present work is an example of her early efforts to capture America's political imagination, drawing together thirteen position papers previously released in the *New York Herald*.

Not in Krichmar.



"A woman must have money and a room of her own if she is to write fiction"

77. Woolf, Virginia

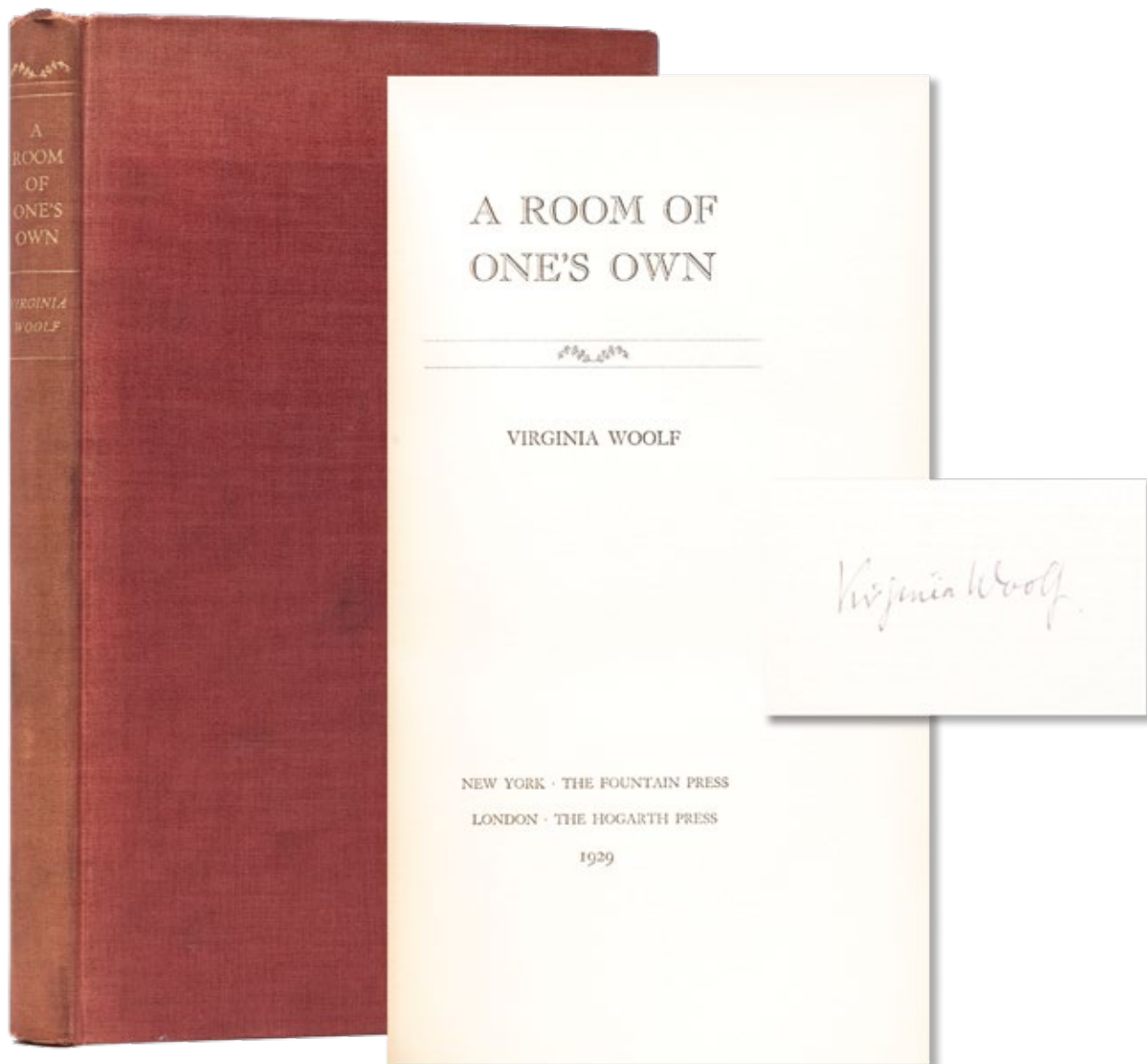
A ROOM OF ONE'S OWN

Signed limited edition

New York / London: The Fountain Press / The Hogarth Press, 1929. First edition. One of 492 copies (this copy not numbered, presumably, one of the 42 copies not offered for sale). Signed by the author in her customary purple ink on the half-title. Original red cloth, spine lettered in gilt, edges untrimmed. A Near Fine copy with slight wear and sunning to the spine, bookplate tipped in from the collection of Sidney R. Jacobs at the Taft School. Otherwise clean and unmarked, and pages unopened from start to finish.

This edition was published in the US on 21 October 1929 and in the UK on 24 October 1929, simultaneously with the first trade edition. *A Room of One's Own* is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the ODTAA Society at Girton in October 1928.

Kirkpatrick A12a. Woolmer 215A.



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