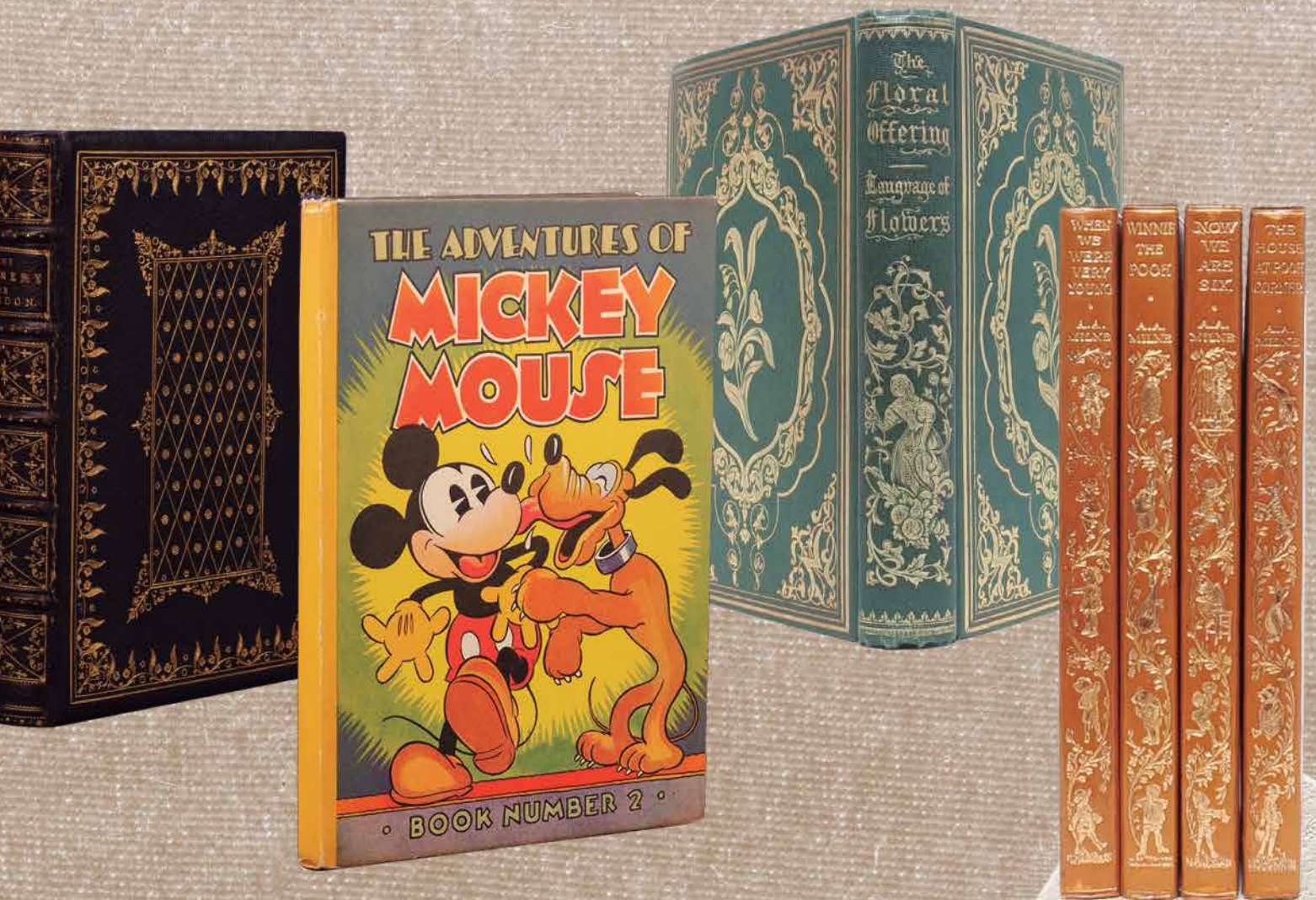


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Miracle on 34th Street, Davies, Valentine -- Item 9

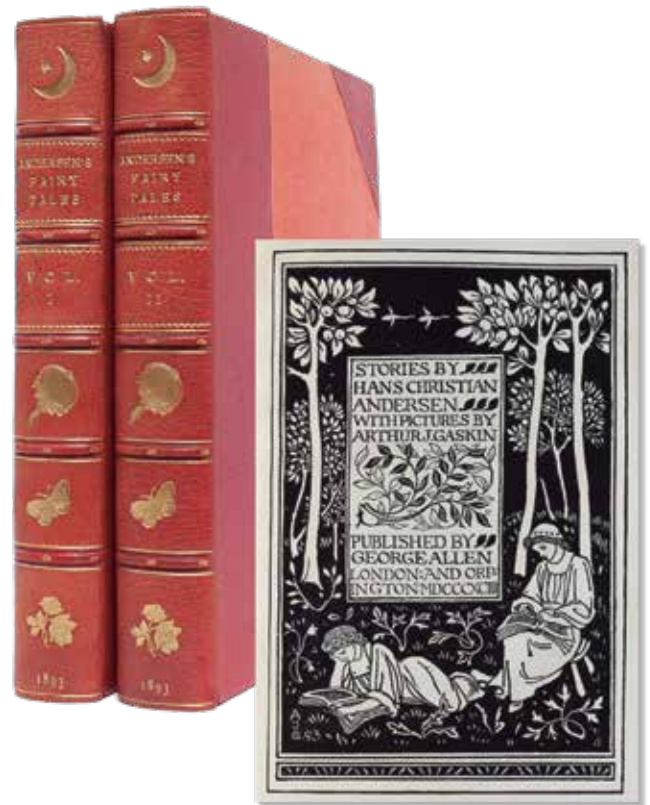
A beautifully bound collection of Andersen's memorable fairy tales

1. Andersen, Hans Christian; Arthur G. Gaskin, Illustrator

STORIES & FAIRY TALES (IN 2 VOLS.)

London: George Allen, 1893. First thus. One of 300 large paper copies printed on handmade paper. Finely bound by Bayntun in half morocco over cloth, with gilt to spines. Top edges brightly gilt. Marbled endpapers. A touch of sunning to spines and top edges of boards; in all bright, pleasing, and square. The slightest offsetting from the frontis to volume II; paper repairs to outer margins of 159-160 and 331-332 of volume I not affecting text. Otherwise internally fresh and unmarked.

During his lifetime, Hans Christian Andersen, whose every fairy tale has become a classic, was second only to Charles Dickens as the most popular author in the Western world. The present collection boasts some of Andersen's most memorable and oft-adapted stories, including The Little Mermaid, The Little Match Girl, Thumbelina, The Ugly Duckling, and The Princess and the Pea. Fine.



Featuring Austen's beloved match-making heroine

2. Austen, Jane; Chris Hammond, Illustrator

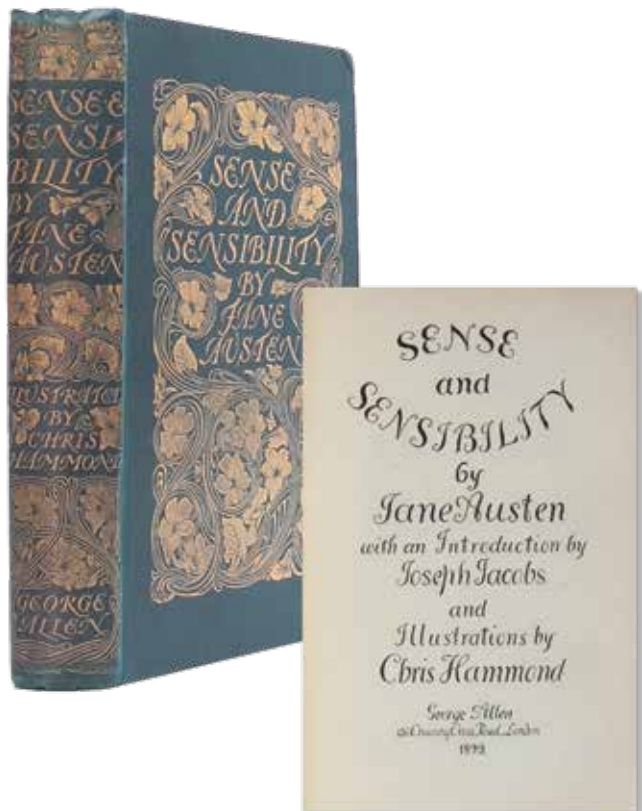
EMMA

London: George Allen, 1898. First Thus. Illustrated by Chris Hammond. Original publisher's cloth binding stamped ornately in gilt to spine and front board. All edges brightly gilt. Green coated endpapers. Spine rolled and a touch faded; gentle wear to corners and a bit of rubbing to rear board. Light scattered foxing to preliminaries, else a clean and unmarked copy of this important comedy by a woman, about women, illustrated by a renowned female artist.

Much beloved among Austen's novels, Emma tells the story of a young woman's growth into self-awareness. Beginning adulthood with a firm belief in her own generosity and skill at match-making, Emma Woodhouse makes a series of social errors that ultimately teach her the importance of quiet observation and the ability to hold back personal opinions to allow others to choose their own life paths. A charming novel that displays Austen's own maturing wit, illustrated by one of the most in-demand female artists of the time. Very Good +.



The novel that launched Jane Austen's literary career



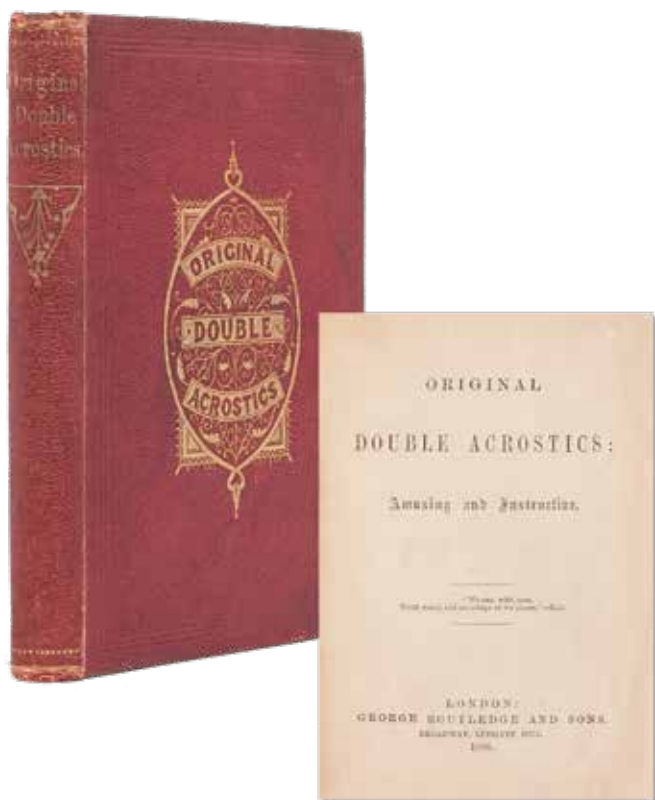
3. Austen, Jane; Chris Hammond, Illustrator

SENSE AND SENSIBILITY

London: George Allen, 1899. First Thus. Illustrated by Chris Hammond. Bound in the original publisher's green cloth with elaborate gilt stamping on the front board and spine. Dark green endpapers. All edges gilt. A Near Fine copy overall with the spine rolled as is typical; spine a bit dulled and corners gently bumped. Front hinge a bit tender but holding well. Internally a surprisingly fresh and unfoxed copy. A charming addition to any collection.

At its release, *Sense and Sensibility* was a popular novel; and its success launched Austen's career. In depicting the personalities of the Dashwood sisters, Elinor and Marianne, Austen questioned stereotypical approaches to femininity; in being fully sensible or fully emotional, neither woman can accomplish her goal of acquiring the right mate and entering into a happy life. For each, it's only through balancing these extremes that they become full individuals capable of loving and being loved. First illustrated edition, with beautiful illustrated plates by Christine "Chris" Hammond, who built her reputation on designing art for Austen and George Eliot. Near Fine.

A Victorian education movement introducing play into children's education



4. [Bowman, Anne]

ORIGINAL DOUBLE ACROSTICS: AMUSING AND INSTRUCTIVE

London: George Routledge & Sons, 1866. First edition. Original red publisher's cloth binding with bright gilt to spine and front board. Gentle wear to boards and bumps to corners; rear hinge starting but holding well. Original yellow endpapers, with early ownership signature of Bernard Stampe in pencil to front endpaper, alongside various early dealers' notations. Internally clean and complete, collating [ii], 183, [1], [4, catalogue]. The only copy on the market of this charming educational book, OCLC locates 11 copies at institutions worldwide.

Resisting the philosophy of 'all work and no play,' Anne Bowman provides young readers with a delightful way of gaining new knowledge and developing memory. "We have ventured to introduce into our 'Double Acrostics' many allusions to history, geography, or general literature as a means of testing the memory and judgement of our young readers; thus, while endeavoring to make our book instructive, offering to their ingenuity a pastime which fashion sanctions and the most severe discipline cannot condemn." In this sense, the increasingly challenging acrostics in Bowman's book provide an important glimpse into the shifting field of education in the Victorian period -- one focused less on the student as a subject of the realm and more on the student as an individual with intellectual and creative impulses. Near Fine.

A lovely copy signed by the designer

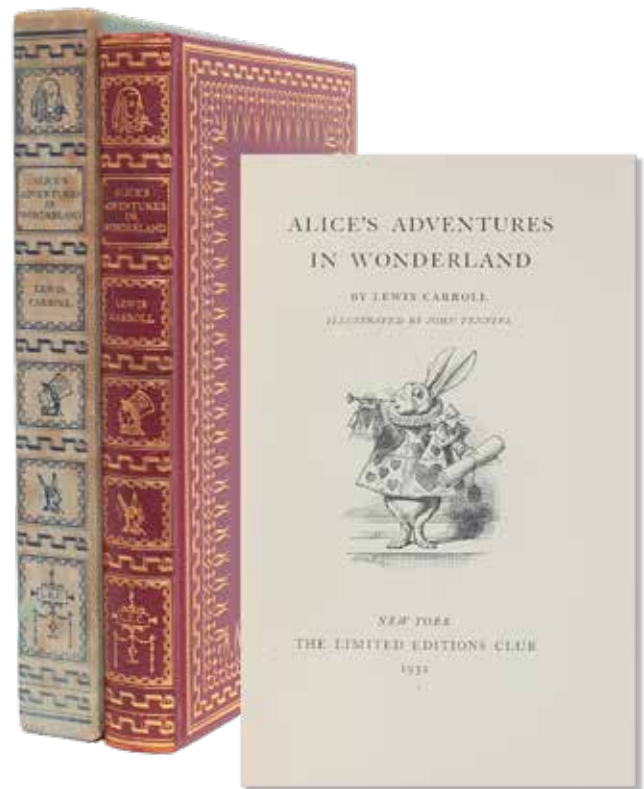
5. Carroll, Lewis

ALICE'S ADVENTURES IN WONDERLAND

Signed by Frederic Warde

New York: Limited Editions Club, 1932. First edition thus. Copy number 37 of 1500 copies signed on the limitation page by designer Frederic Warde. Full crushed morocco ornately stamped in gilt. All edges brightly gilt. A Near Fine copy in a VG+ slipcase, with just a hint of toning to the spine and an advert adhered to the rear pastedown; slipcase generally worn and a bit stained. In all, an attractive copy housed in the original slipcase.

Carroll's Alice in Wonderland is as memorable for its riddles and rhymes as it is for its rich cast of characters. Notable among them is Alice herself, an exceptionally curious and brave little girl who follows the White Rabbit down his hole and into the fantastical world of Wonderland. Ruled by the temperamental Queen of Hearts, Wonderland pushes Alice to push past logic and work toward creative and humorous solutions to social problems. About Fine in Very Good slipcase.



An exceptional copy in difficult-to-find condition

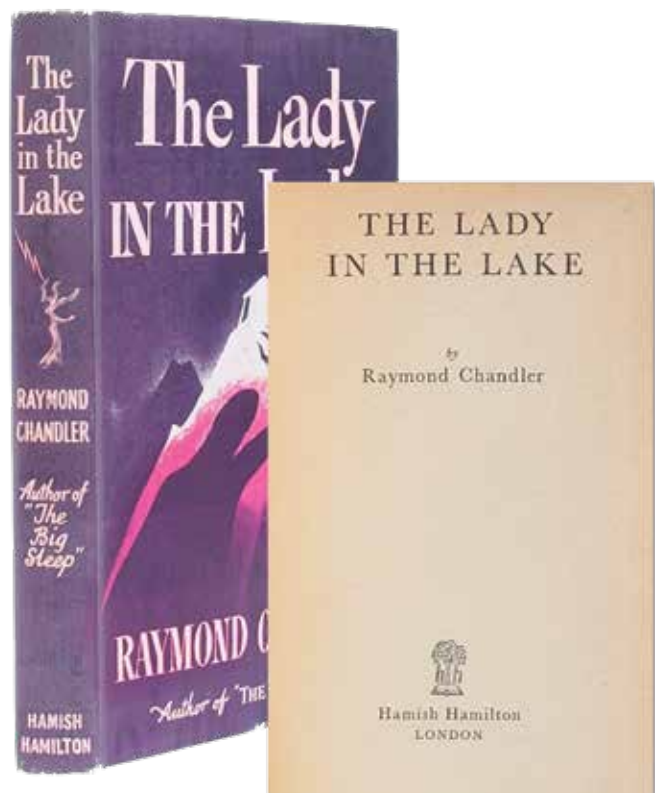
6. Chandler, Raymond

THE LADY IN THE LAKE

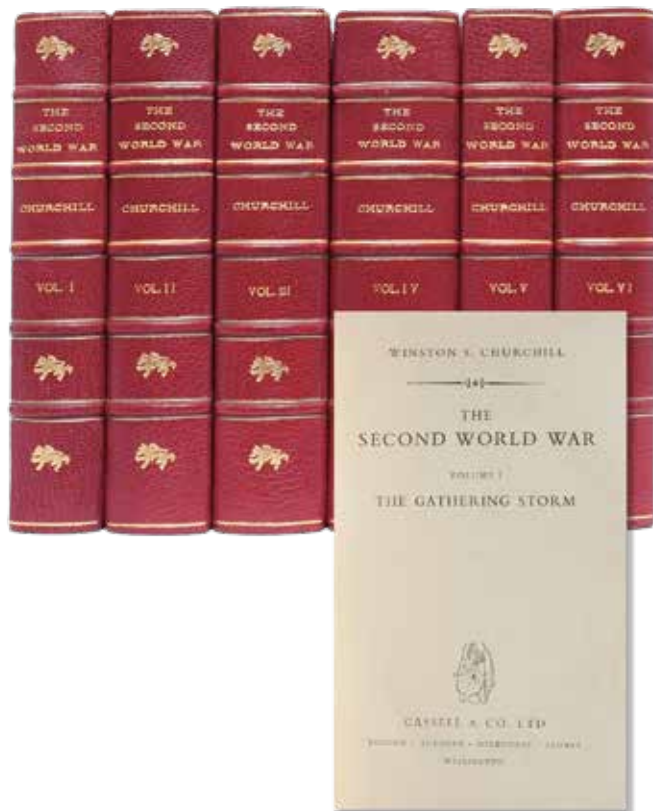
London: Hamish Hamilton, 1944. First UK edition, following the American edition of 1943. Octavo. Original yellow cloth, titles to spine in red. With the dust jacket. Faint publisher's stamp to rear free endpaper verso. Spine minimally rolled, hint of shelf-wear to bottom edge of boards, contents faintly toned; else a near-fine copy in the faintly soiled jacket with lightly faded spine and slight rippling to bottom of spine.

This was the fourth of Chandler's novels featuring Philip Marlowe, in which he "becomes more cynical and world-weary, and actively misanthropic, projecting his own despair onto the state of California, and onto modern life itself" (ODNB). It was adapted into a film of the same name in 1947.

Brucoli A4.2.a.



"In War: Resolution, In Defeat: Defiance, In Victory: Magnanimity, In Peace: Goodwill"



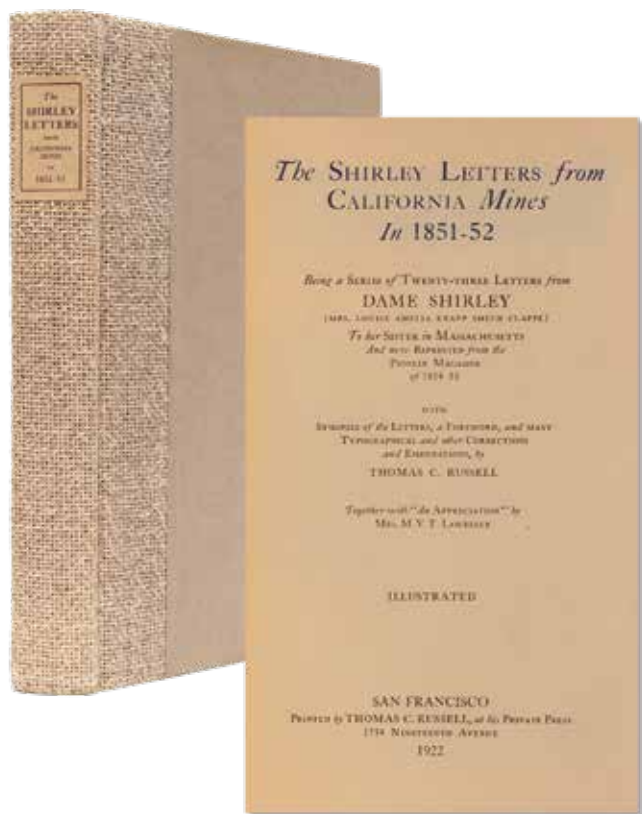
7. Churchill, Winston

THE SECOND WORLD WAR (IN 6 VOLS.)

London: Cassell and Co. Ltd., 1948 - 1954. First editions. A lovely set bound in half morocco over marbled boards, with gilt spines and raised bands. Buff endpapers. Complete with all half-titles and all maps. In Near Fine condition overall with some fading and spotting to the top-stains. The six volume classic includes: The Gathering Storm; Their Finest Hour; The Grant Alliance; The Hinge of Fate; Closing the Ring; and Triumph and Tragedy.

Churchill's immensely popular history of The Second World War. Churchill's work is, unsurprisingly, mostly focused on the British perspective of the conflict - and the book is as much memoir as it is history. Churchill was already a well-regarded and popular writer when he ascended as Prime Minister in 1940, and he made no secret of his intention to one day write a history of the conflict which was only then beginning. "I will leave judgments on this matter [World War 2] to history, but I will be one of the historians." Interestingly enough, Churchill was permitted by Clement Atlee and the Labour government - which had come to office in 1945 - to be allowed access to many of the government archives, in order to help furnish his narrative. (Though he was not allowed to reveal any official government secrets.) The book was a bestseller, and would make Churchill - for the first time in his life - a truly wealthy man. It is also the work that supposedly secured him the Nobel Prize for Literature. Near Fine.

A handsome copy of these influential and candid letters about the California Gold Rush



8. Clappe, Louise Amelia Knapp Smith [Dame Shirley]

THE SHIRLEY LETTERS FROM CALIFORNIA MINES IN 1851-52

San Francisco: Thomas C. Russell, 1922. First edition. One of a limited run of 450 copies signed by the publisher, of which 200 were printed on California bond paper (the present being copy number 210). Quarter linen spine over drab boards, retaining the delicate paper label to spine. Top edge brightly gilt. Brown endpapers. Ownership stamp of John B. Metcalf to front flyleaf. Internally bright, complete, and unmarked, with eight tissue-guarded, hand-colored plates. An exceptional example of this Zamorano 80 title.

Born in New Jersey 1819 and raised in Massachusetts, Louisa Smith married Fayette Clapp, a young doctor, right before the couple sailed west to reach Gold country in California. Like so many who sought riches during the California Gold Rush, Louise and Fayette were mostly broken by the experience. During their time living in mining camps along the Feather River, Louise chronicled the sights, sounds, odors, love, and violence that pervaded mining camps in a series of letters addressed to her sister, M. Originally published in the Pioneer, a San Francisco magazine, from 1854-1855, the twenty-three letters are now known as the Dame Shirley letters, in honor of Clappe's penname. They are revered for their insights into the multi-ethnic, predominantly male, turbulent world of gold mining and prospecting. Combining an incisive eye and candid pen, the Dame Shirley Letters are an important example of a woman's perspective during the California Gold Rush. Zamorano 80, no. 69. Fine.

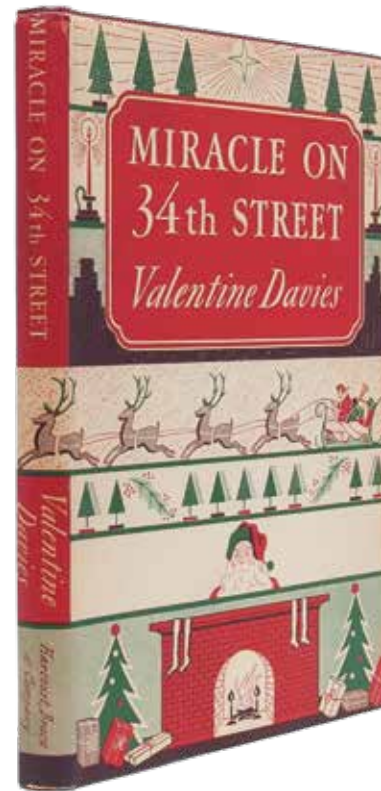
Davies' magical tale of the "real" Kris Kringle accepting a job as Macy's holiday Santa

9. Davies, Valentine

MIRACLE ON 34TH STREET

New York: Harcourt, Brace and Company, 1947. First edition. A Fine copy of this Christmas classic. Near Fine jacket just ever so slightly toned at the extremities. Previous owner's signature to front endpaper, else an internally unmarked example of this holiday classic.

Davies' unforgettable tale of the "real" Kris Kringle accepting a job as Macy's holiday Santa. Everything is fine until he becomes embroiled in a law suit and has to prove that he really is Santa Claus or risk being confined in a mental institution. Davies released the book version in conjunction with the 1947 movie adaptation by George Seaton starring Maureen O'Hara, John Payne, Natalie Wood and Edmund Gwenn. The movie was critically acclaimed, winning three Oscars, including one for Davies for "Best Writing, Original Story." Fine in Near Fine dust jacket.



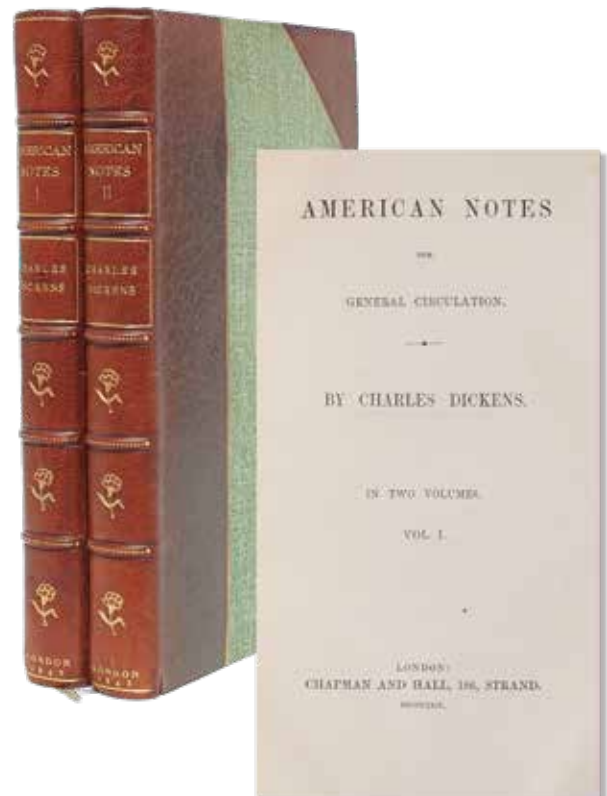
Dickens' firsthand impressions of America as a "land ruled by money, built on slavery"

10. Dickens, Charles

AMERICAN NOTES (IN 2 VOLS.)

London: Chapman and Hall, 1842. First edition. Finely bound by Zaehnsdorf in half morocco over cloth with gilt to spines. Top edges brightly gilt. Marbled endpapers. Spined sunned and some spotting to the front board of volume II. Bookplate of A.J. Cocking to front pastedown of volume I, below a bookseller's ticket. Cloth from original spines and front boards bound in at rear of each volume. Internally unmarked with occasional marginal foxing. Overall a pleasing example.

"When Charles Dickens set out for America in 1842, he was the most famous man of his day to travel there -- curious about the revolutionary new democracy that had captured the English imagination. His frank and often humorous descriptions cover everything from his comically wretched sea voyage to his sheer astonishment at the magnificence of the Niagara Falls. He also visited hospitals, prisons and law courts...But Dickens' opinion of America as a land ruled by money, built on slavery, with a corrupt press and unsavory manners provoked a hostile reaction on both sides of the Atlantic" (Ingraham).



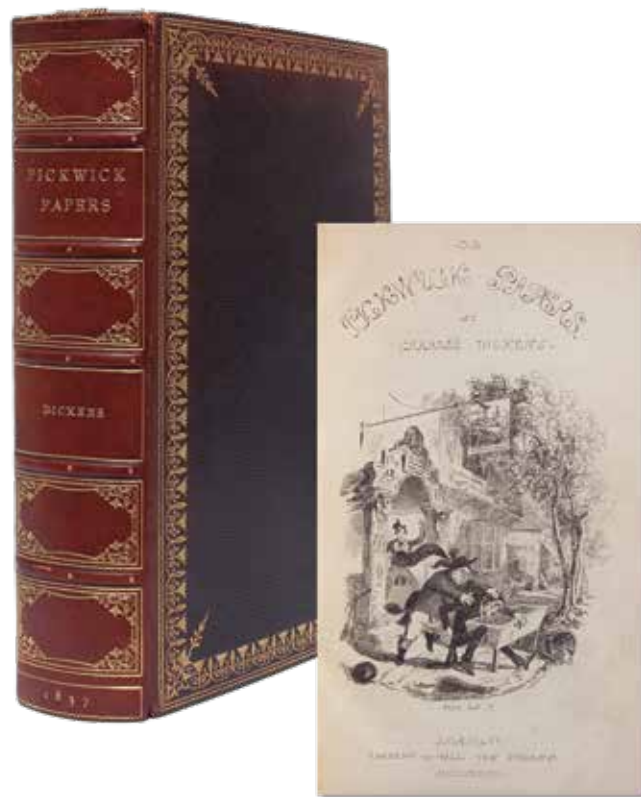
The novel that launched Dickens' career

11. Dickens, Charles

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

London: Chapman and Hall, 1837. First edition. Finely bound by Bayntun in full crushed morocco with gilt to spine and boards. Top edge brightly gilt. Inner dentelles gilt. Marbled endpapers. Spine a bit sunned and some rubbing and chipping to crown of spine. Bookplate of Rodman Wanamaker to front pastedown. Collating [xvi], 609, [1], complete with 43 inserted plates, and the half-title. With the earliest state of the text and most plates, including the two Buss plates. Plates show light foxing, otherwise an attractive copy internally.

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



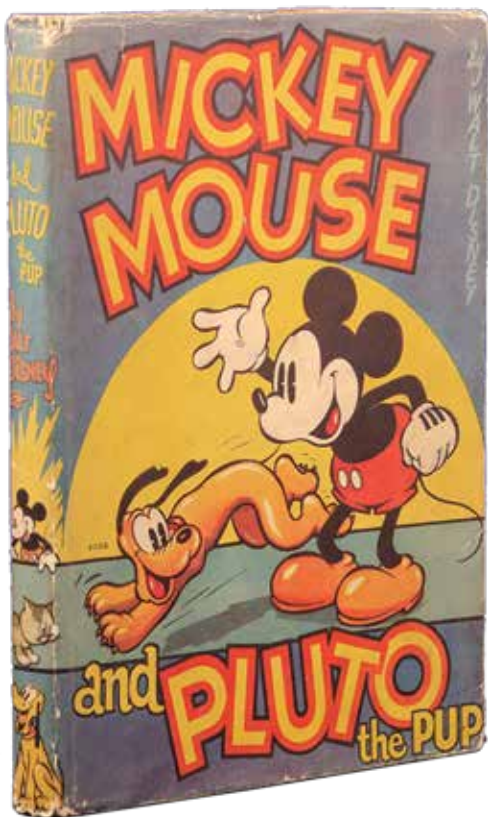
Based on the early animated film Pluto's Judgement Day

12. Disney, Walt

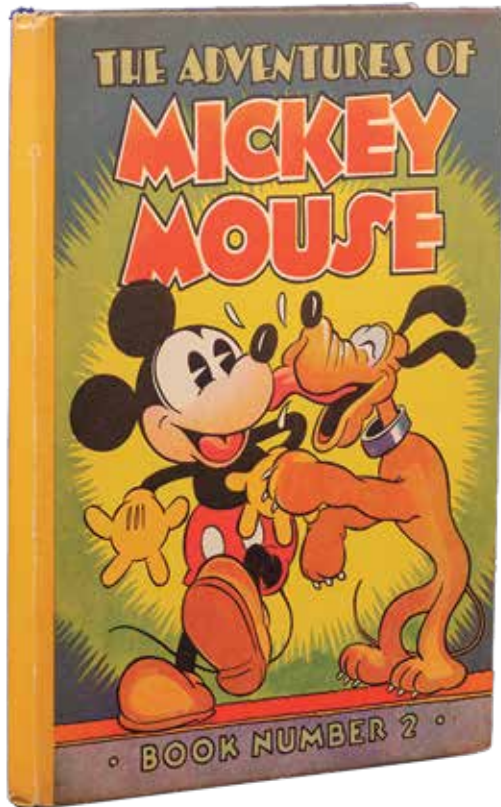
MICKEY MOUSE AND PLUTO

Racine, Wisconsin: Whitman Publishing Co., 1936. First edition. Publisher's full-color pictorial boards, red and black illustrated endpapers. Text block very slightly toned. Original color pictorial dust jacket with just some minor wear and chipping to extremities. [68] pages. Illustrated throughout in red and black including 8 full-page illustrations and numerous red, black & white text illustrations. An excellent example

A Disney title based on the 1935 animated film, Pluto's Judgement Day, which featured Mickey and Pluto. After Pluto chases a kitten into the house, Mickey tells him he will have plenty to answer for on Judgment Day. This was a companion volume to the Mickey Mouse Fire Brigade published the same year.



Establishing Disney's Mickey Mouse brand



13. [Disney, Walt] [Walt Disney Studios]

THE ADVENTURES OF MICKEY MOUSE. BOOK NUMBER 2

Philadelphia: David McKay Company, [1932]. First edition. Publishers color pictorial boards, color pictorial endpapers. Hairline crack along front joint and inner front hinge tender near foot, both overall holding well. Original price clipped color pictorial dust jacket, neatly strengthened at edges with tape and with a few small chips at extremities. [32] pages., including title-page and dedication. Profusely illustrated with full-color drawings on every page.

A follow-up to The Adventures of Mickey Mouse Book 1, featuring a supporting cast and personalities that align more closely to the Mickey Mouse short films and comic strip of the time. Characters include Captain Church Mouse, Tanglefoot, Peg-Leg Pete, and Pluto along with Mickey and Minnie Mouse.

Banned for obscenity, a book that inspired generations of writers

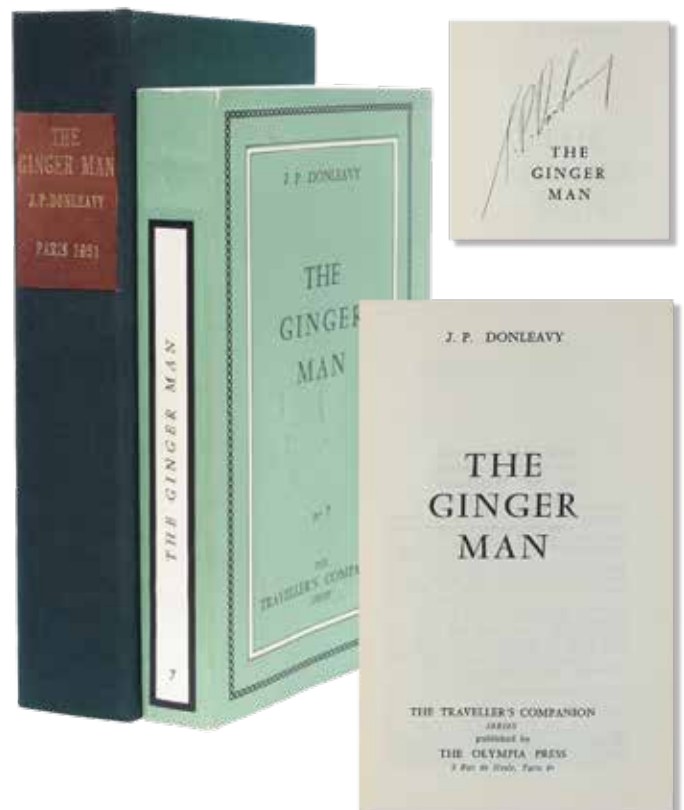
14. Donleavy, J. P.

THE GINGER MAN

Signed First Edition

Paris: Olympia Press, 1955. First edition. Original printed green wraps with later 9 francs sticker obscuring the price on the rear panel. A Near Fine copy on account of a small rub to the front wrap and a few small creases to the crown of the spine. Internally fresh and unmarked. Signed by the author on the half title. Housed in a custom clamshell.

Set in Dublin and banned in the U.S. and Ireland for obscenity, Dunleavy's The Ginger Man was first printed in Paris by the Olympia Press' pornography imprint after being rejected by numerous other publishers. Despite this -- and Dunleavy's own legal suit against the press -- the novel has gained acclaim, selling over 45 million copies worldwide and never falling out of print. One of Modern Library's 100 Best Novels of the 20th Century, Jay McInerney wrote that "the book has undoubtedly launched thousands of benders, but it has also inspired scores of writers with its vivid and visceral narrative voice and the sheer poetry of its prose." Near Fine.



Rarely found in its original vellum binding

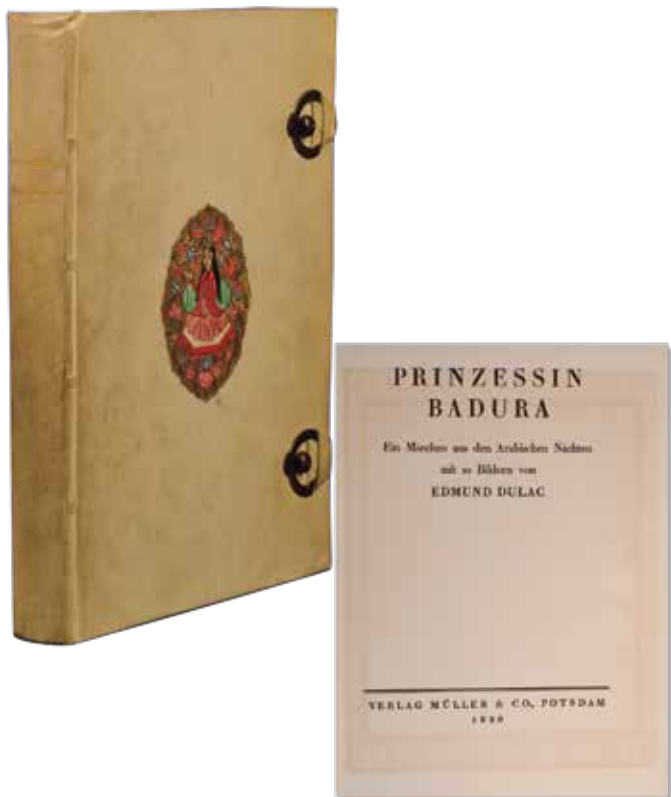
15. Dulac, Edmund, Illustrator

PRINZESSIN BADURA

Potsdam: Verlag Müller & Co, 1920. First edition in German. Limited to 150 numbered copies, this being copy 99. Publisher's original vellum with inlaid hand-painted medallion and gilt floral border design by Curt Möller-Fernau on front cover. Original vellum clasps. Quarto (10 1/8 x 7 3/8 in; 258 x 187 mm). 113, [1], [1, colophon], [1, blank] pages. Ten mounted color plates within decorative borders. Vellum very slightly dust soiled otherwise a Fine copy of this Dulac rarity.

"An sheer beauty of colour Edmund Dulac's illustrations stand easily first among the pictured stories of the year. But little miracles of beauty as these pictures are, Mr. Dulac has the blessed sense of humor that will make its appeal even to small readers on whom, alas! his finer qualities may well be lost...Nothing more purely beautiful has ever come even from Dulac's fairy brush than the picture of Badoura in the arms of Camaralzaman against a background so exquisite as to make one hold one's breath" (The Outlook, 1913).

Hughey 31e.



A Victorian writer interlaces the popular field of botany with poetry and etiquette

16. Dumont, Henrietta

THE LANGUAGE OF FLOWERS. THE FLORAL OFFERING: A TOKEN OF AFFECTION AND ESTEEM

Philadelphia: H.C. Peck & Teo Bliss, 1853. Early edition. Original publisher's cloth binding ornately stamped in gilt to spine and boards. All edges brightly gilt. Yellow endpapers. Early ownership signature of Martha Irvine Sumner to front endpaper. Internally clean, with just the faintest bit of light scattered foxing mostly contained at preliminaries and margins. Hand-colored frontis and five additional hand-colored plates in lovely condition.

A charming example of Victorian women merging the increasingly popular field of botany with poetry and etiquette. Dumont's work takes into account multiple cultures' appreciation for flowers -- as objects of study, gifts for exchange, or literary symbols -- and pulls useful information into one place. In addition to lovely hand-colored illustrations, the book includes information on over 100 flowers (scientific names, popular associations or symbolism, and references in poetry) as well as chapters on growing and cultivating flowers throughout the year. Fine.



Removing rigid structures from early childhood education

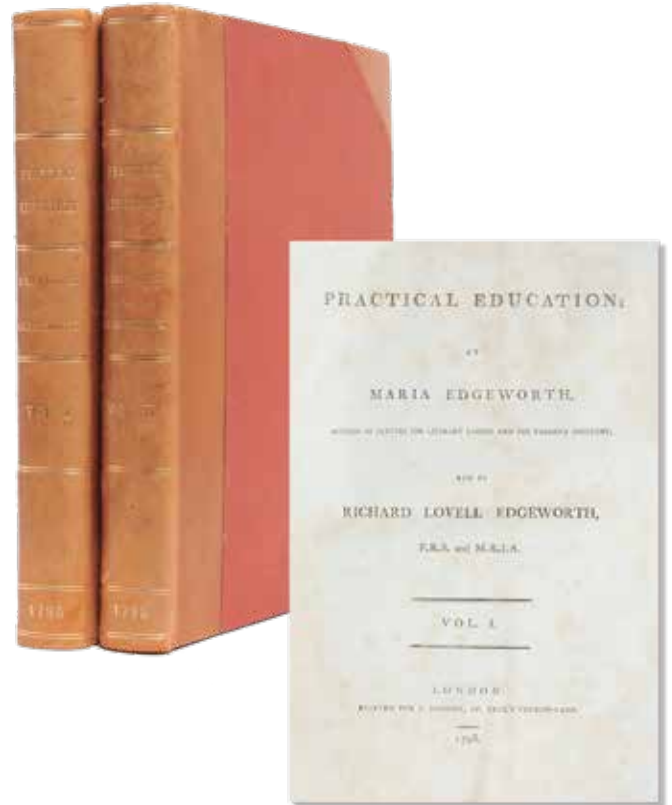
17. Edgeworth, Maria

PRACTICAL EDUCATION (IN 2 VOLS.)

London: Printed for J. Johnson, 1798. First edition. Two volumes bound in quarter sheep over cloth with gilt to spines. Some gentle rubbing to extremities. Previous owner's signature to front endpaper of Volume I. Scattered foxing to preliminaries of both copies; pencil marginal note and offsetting from inserted newsclip on Edgeworth to pages 2-3. Collates [x], [2], 385, [1, blank]; 387-775, [20]: complete, containing both titles and half titles as well as the three plates (of which two are folding). An overall pleasing copy of this cornerstone work on education.

Maria Edgeworth made her name as an advocate for women's education. But it was in *Practical Education*, a collaboration with her father, that her views on methods of education were most specifically laid out. Opening chapters focus on the education of children, with an emphasis on the use of toys and play, the employment of reward and punishment, and the role of household figures like servants and parents. The center of the text shifts to more mature education, with information on instruction in chemistry, mechanics, geometry, classical grammar and language, and history. Key to Edgeworth's tome is the idea that education is not rigid, and that systems of education must be tried and adjusted over time depending on the situation and the student. The result is a framework of possibilities for training young minds into responsible and intellectual adulthood.

Feminist Companion 328. Great Women Writers 155. ESTC T137068. Near Fine.



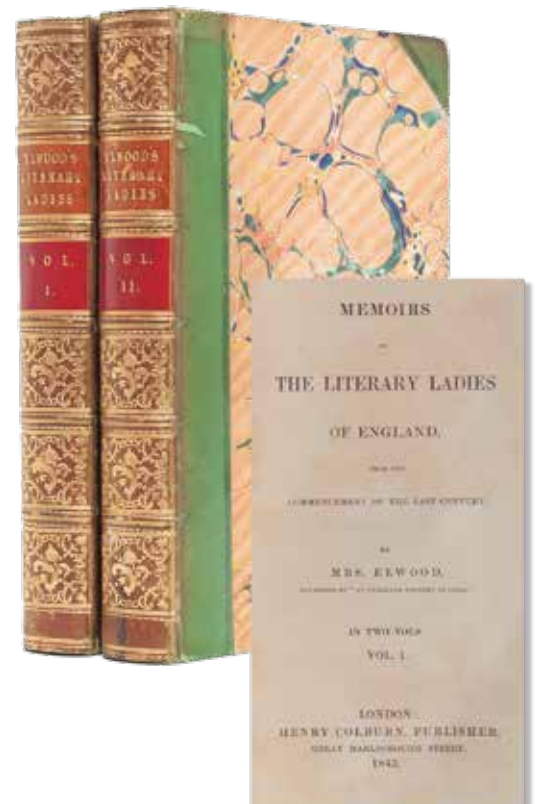
Placing emphasis on the women shaping Victorian literature

18. Elwood, Mrs. [Anne Katharine]

MEMOIRS OF THE LITERARY LADIES OF ENGLAND FROM THE COMMENCEMENT OF THE LAST CENTURY (IN 2 VOLS.)

London: Henry Colburn, 1843. First edition. Contemporary half calf over marbled boards with ornate gilt and morocco labels to spines. All edges speckled red. Brown endpapers. Some gentle rubbing to binding extremities. Armorial bookplates of Lord Farnham to pastedowns of each. Light scattered foxing to frontis and title page of each, else a surprisingly fresh copy internally. Collating vi, [2], 331, [1, blank]; [4], 347: complete, including frontis and title page to front of each volume. A difficult book to get with both volumes present and in pleasing condition.

Memoirs of Literary Ladies was released at a time when "printers typically commissioned professional authors to compile anthologies and biographies representing the latest fashionable style"; but the market was only just beginning to include women within those books (Peterson). Seeking to fill this gap, Elwood became one of the earliest writers to produce a work that focused not on women of the distant past, but which emphasized those of women alive during the readers' lifetimes. Further distinguishing her contribution from those of her contemporaries (mostly men), she included "women writers of all genres, not just poetesses" and thus it not only "differed in aim but in audience, assuming a particular interest of women in women...In Elwood's partiality to the literary performances of her own sex lay a different and new way of anthologizing women" (Peterson). The result is a text that feels alive -- often drawn from the papers of the very women she biographies, and touched with her own personal knowledge of them. Bluestockings like Anna Laetitia Barbauld, Hester Chapone, and Hannah More appear in the pages with poets like Felicia Hemans, L.E.L., and Anna Seward, and the first woman in English to publish a world history Hester Piozzi.



Rare copy of Fielding's Amelia in contemporary binding

19. Fielding, Henry

AMELIA

London: Printed for A. Millar, 1752. First impression with dropped pagination to page 22 of volume one, but with second impression correction to page 191 line four ("at the Folly") of volume three. With the often lacking Universal-Register-Office advertisement at end of volume two (M12r). Four twelvemo volumes (167 x 99 mm). Collating xii, 285, [1, blank]; viii, 262, [1, adv.], [1, blank]; ix, [1, blank], 323, [1, blank]; vii, [1, blank], 296. Contemporary full sheepskin. Gilt rolled edges. Original black morocco spine labels. Sprinkled edges. With the armorial bookplates of Aluredi Baronis De Braye of Leicester. Original owner's small, neat signature to upper corner of title pages. Bound without the terminal blank to volume one (N12). Scuffing to all volumes, some loss to spine heads of three volumes. Loss of sheepskin at upper spine and to upper board to volume three, as well as loss to spine label. A few gatherings a bit proud. Otherwise a respectable copy in the original, contemporary binding. Housed in a clamshell box.

Amelia, in contrast to Fielding's earlier books, Joseph Andrews and Tom Jones, is concerned with married tenderness and family happiness. The book is "set in and against a London of almost unrelieved squalor, corruption and violence...it sold extremely well, but was attacked by many, led by Richardson and Smollett, and Fielding made alterations to later editions. It was his own favorite among all his books" (OCEL).

Rothschild 853. Cross III, 321-22.



The final Bond novel, published posthumously

20. Fleming, Ian

THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape, 1965. First edition. First impression, second state binding without the gilt gun to the upper board. A Fine copy in like dust jacket priced 18s net, and retaining its bright colors; internally clean with no signs of wear or reading.

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



A moth eaten mink, a distressed waitress, and a murder victim make one of Perry Mason's most shocking cases

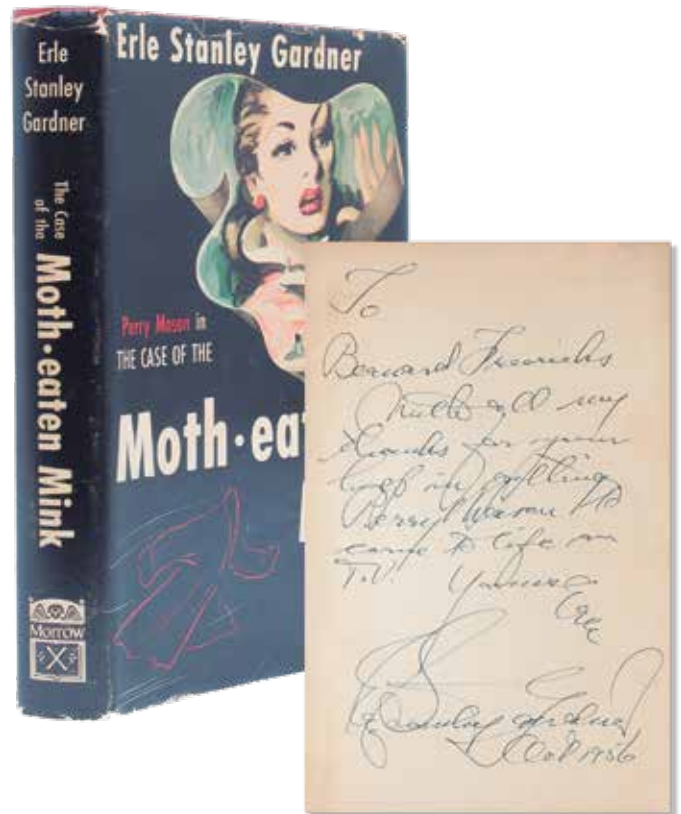
21. Gardner, Erle Stanley

PERRY MASON IN THE CASE OF THE MOTH-EATEN MINK

Presentation copy

New York: William Morrow and Company, 1952. First edition. Original publisher's cloth binding stamped in black on spine and front board. Some bumping and shelf wear to bottom extremities. In an unclipped, VG+ jacket that shows some toning, particularly to the rear panel and flaps; chipping to edges of front panel, wear to the extremities of the spine, and a small closed tear to the top of the rear panel. Signed and inscribed by the author on the front endpaper.

Number 39 in Gardner's famed Perry Mason series, the present novel finds the infamous detective in a steak restaurant with his secretary, celebrating his most recently-won case. Mystery and intrigue soon follow, as a waitress with a moth-eaten mink flees the restaurant, raising questions that lead Mason into a whole new case. The mink, a gun linked to the murder of a cop, and a dead body in a hotel -- these are the components that make the novel, which was adapted into one of the most popular episodes of the Perry Mason tv series. Near Fine in Very Good + dust jacket.



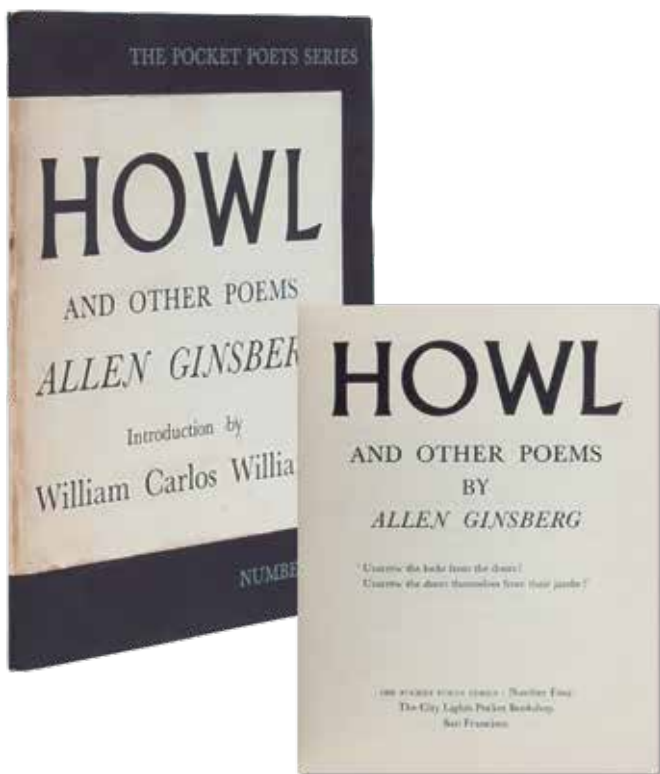
Ginsberg's masterpiece and a cornerstone of Beat literature

22. Ginsberg, Allen

HOWL

San Francisco: City Lights, 1956. First edition. First issue, priced 75 cents with Lucien Carr noted in the dedication, a 2-page introduction by William Carlos Williams, and no mention of printing on the copyright page. A Near Fine copy with light foxing at the spine fold and faint soiling to the rear panel. Internally fresh and unread, a particularly sharp copy.

Allen's Ginsberg's hugely influential poem, one of the great works of Beat Generation literature. Ginsberg had begun work on Howl years before its publication in 1956, partly at the urging of his therapist. The writer Kenneth Rexroth, one of Ginsberg's close friends, reviewed early drafts of the work, and thought it was too forced and constrained, and so Ginsberg rewrote the poem, removing many of the linguistic and syntactical limits he had originally labored under. This allowed him to develop the style for which the poem – and Ginsberg – are now famous for. Howl itself focuses on the experiences of Ginsberg's fellow travelers and beatniks of 1950s San Francisco and engendered no small amount of controversy upon its release. (The owner of City Lights Books, which first published the work, would be charged – and later acquitted – of obscenity.) Near Fine.



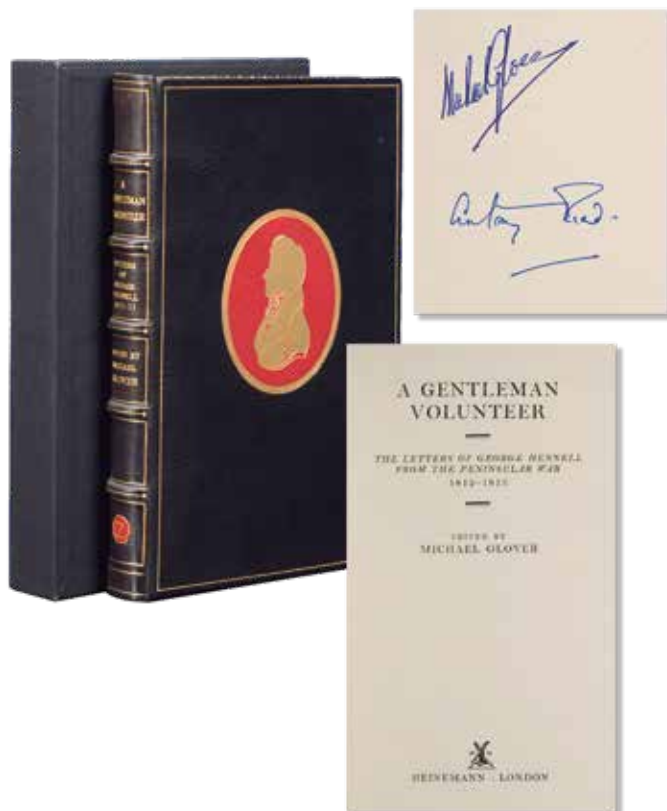
Exceptionally astute letters by a British infantry soldier during the Peninsular War

23. Glover, Michael (editor)

A GENTLEMAN VOLUNTEER: THE LETTERS OF GEORGE HENNELL FROM THE PENINSULAR WAR 1812-1813

London: Heinemann, [1979]. First edition. Large octavo (9 3/16 x 6 inches; 234 x 152 mm.). Collating [8], 181, [1, blank]. One of twenty-five copies signed (on the half-title) by Michael Glover and Sir Antony Read and specially bound by Zaehnsdorf (stamp-signed in gilt on front turn-in) in full black morocco. Covers ruled in gilt, front cover with an oval onlaid red morocco medallion (3 1/2 x 2 15/16 inches; 88 x 75 mm.) stamped in gilt with the silhouette portrait of George Hennell (reproducing the portrait on the front flap of the dust jacket). Spine panelled and lettered in gilt with five raised bands and with a circular red morocco onlay with the Zaehnsdorf monogram stamped in gilt at the foot, board edges ruled in gilt, turn-ins decoratively stamped in gilt, all edges gilt, red watered silk doublures and liners. Original pictorial dust jacket bound in at end. Six double-sided photographic plates and several maps and plans in the text. Housed in the original fleece-lined black cloth slipcase. A Fine copy.

"Of this edition 25 copies have been reserved by arrangement with the publishers for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound for David Brass" (calligraphed on an inserted limitation leaf at front). Hennell served in Wellington's Army during the Peninsular War (1807-1814). Hennell wrote letters home and they are renowned for providing insight into everyday life for infantry soldiers.



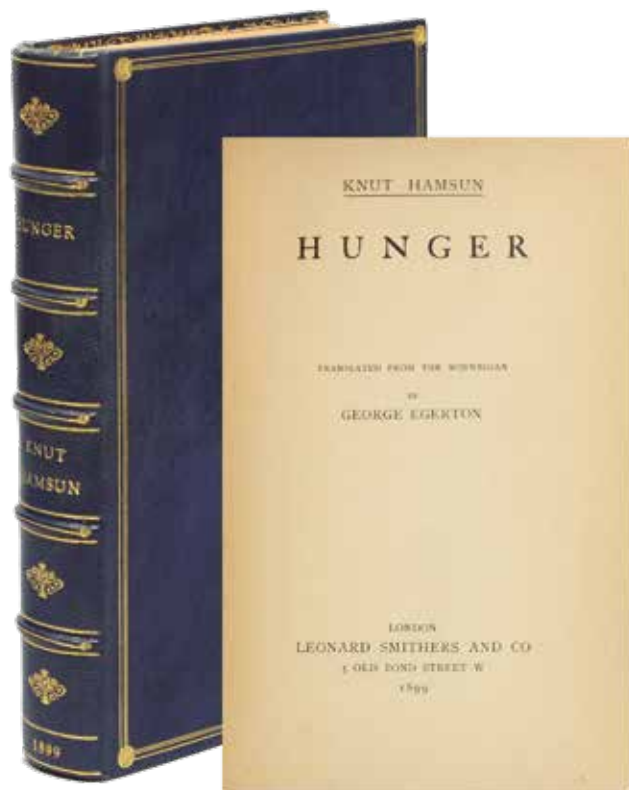
Exceptionally rare cornerstone of modern, 20th century literature

24. Hamsun, Knut

HUNGER

London: Leonard Smithers and Co., 1899. First English language edition. Finely bound in full morocco with raised bands on the spine, gilt dentelles, marbled end-pages and the original cloth cover bound in the rear. Complete as issued with half-title, 16-page advertisement at the end and everything in between. Pages toned and slightly brittle at the rough fore and lower edges. First published in 1890 as "Sult" and first translated into English here by Mary Chavelita Dunne under the pseudonym George Egerton.

A somewhat autobiographical novel of a destitute writer living in Oslo on a constant search for nourishment; a prototype for later novels of alienation, poverty and loneliness. Remarkable for its psychological maturity, focusing on the main character's sanity while highlighting a series of irrational, self-destructive acts. The book is considered one of the foundations of modern, 20th century literature, influencing such heavyweights as Ernest Hemingway, Franz Kafka, Thomas Mann, Henry Miller, and Herman Hesse. A scarce and important work.



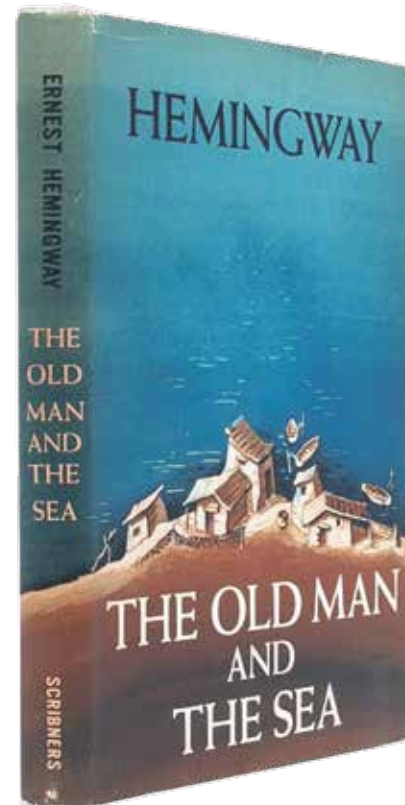
Hemingway's depiction of the dignity of an old man's trials at the end of life

25. Hemingway, Ernest

THE OLD MAN AND THE SEA

New York: Charles Scribner's Sons, 1952. First edition. Near Fine book in like jacket, with just a touch of wear to spine ends and corners of both. Small closed tears along the upper edge of the front panel, but on the whole a pleasing collectible copy.

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" (*Contemporary New York Times Review*). Near Fine in Near Fine dust jacket.



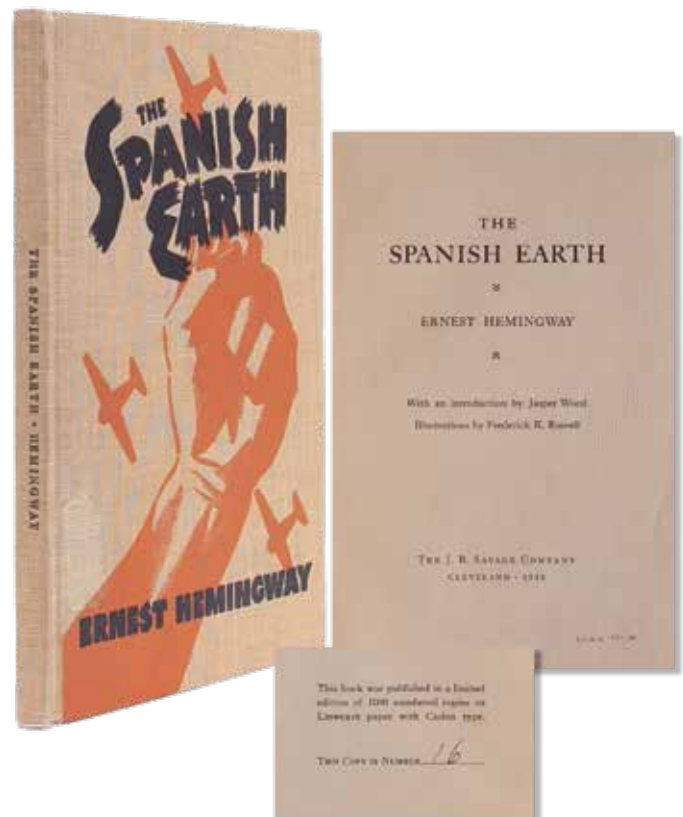
A violent outcry against fascism

26. Hemingway, Ernest

THE SPANISH EARTH

Cleveland: J.B. Savage Company, 1938. First edition. With the first issue endpapers. Number 16 in a limited edition of 1,000 copies (with the first issue estimated at only 50-100 copies). Near Fine, retaining the bold colors to the front board. Small abrasion near front joint from tape removal. Faint library stamp to the lower front pastedown, and a stamp of the same removed and replaced with a deaccession mark to the lower corner of the title page.

Preserving Ernest Hemingway's commentary for the 1937 documentary of the same name, an anti-fascist project made during the Spanish Civil War in support of the democratically elected government. While the film had been a collaboration involving Hemingway, Orson Welles, John Dos Passos, and a myriad of other visual and musical artists, the first issue of this book credited Hemingway as its creator -- something the author objected to and demanded be corrected in the second issue. Still considered the best account of the tragedy of the war in Spain, the effort was hailed in its time as a work "that argues gently and persuasively, with the irrefutable argument of pictorially recorded fact, that the Spanish people are fighting... for the right to the productivity of a land denied them through years of absentee landlordship" (*New York Times*). Near Fine.



Hurst's best known novel, in a lovely binding

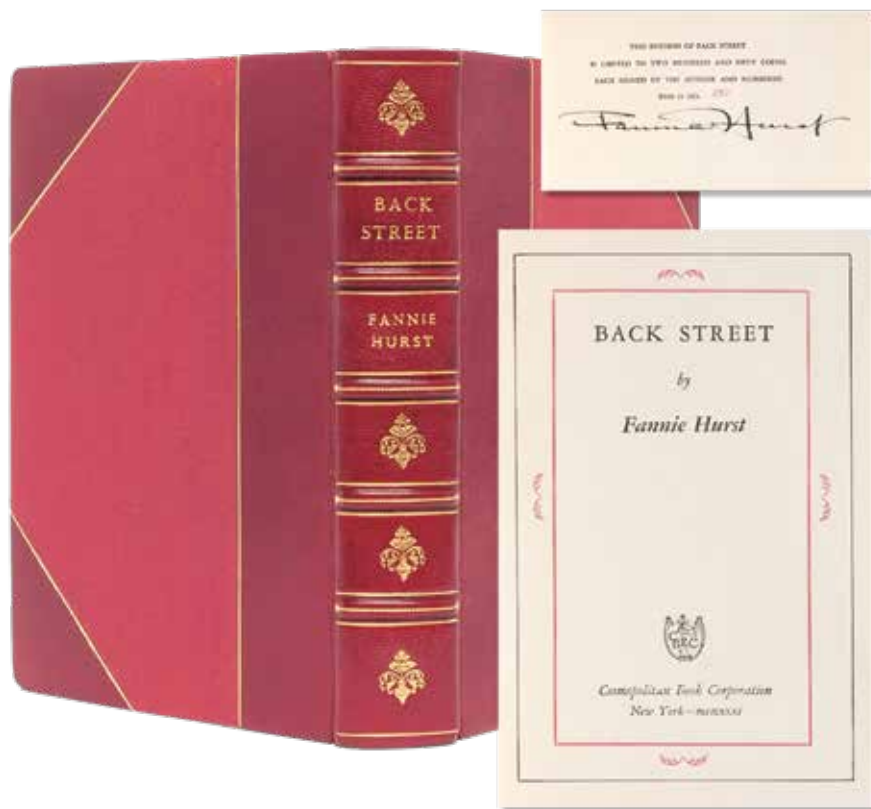
27. Hurst, Fannie

BACK STREET

Signed Limited Edition

New York: Cosmopolitan, 1931. First edition. One of 250 signed copies. Finely bound by Sangorski and Sutcliffe. Half morocco with gilt on spine and boards. Marbled endpapers. In all, a lovely copy of this important post-WWI novel.

A prolific novelist and short story writer, Hurst's work was highly popular in the years after World War I. "Back Street is one of her two best remembered novels. The story of a woman who devoted her life to being the mistress of a married man, it was twice adapted into film, first in 1941 and then again in 1961" (St. Claire-Jackson). Ideas about the social expectations placed on women in a modern world -- and how women's race and religion affected their social standing -- shaped all of Hurst's works. "She wrote of immigrants and shop girls, love, drama, and trauma" (Kroeger).



A pocket sized guide instructs women on designing gardens for themselves

28. Johnson, Louisa

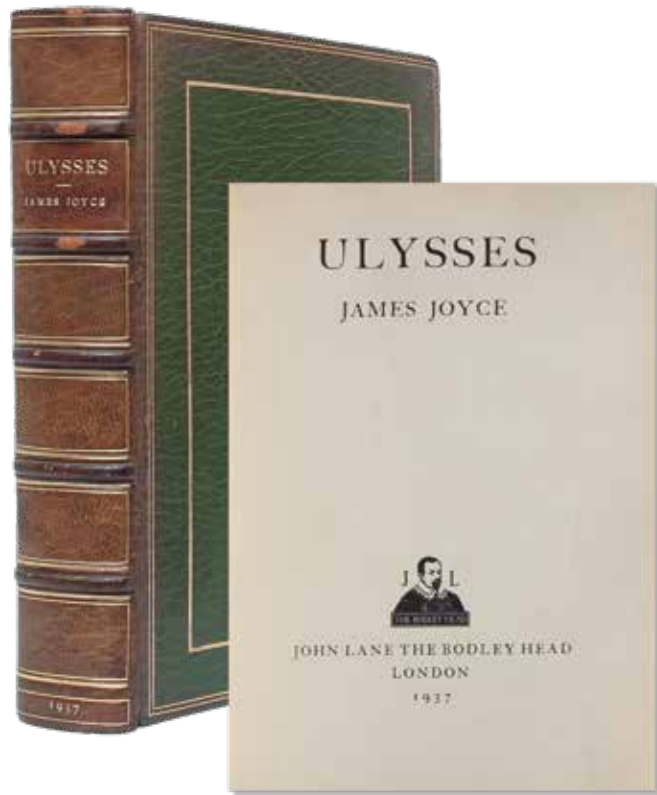
**EVERY LADY HER OWN FLOWER GARDENER.
ADDRESSED TO THE INDUSTRIOUS AND ECONOMICAL
ONLY**

London: Wm. S. Orr & Co., 1839. First edition. Original publisher's cloth over card embossed in gilt and blind. All edges brightly gilt. Spine sympathetically rebacked. Armorial bookplate of Sir Charles J. J. Hamilton to the front pastedown; ownership sample of the same C. H. to verso of front endpaper and to rear pastedown. Marginal paper repairs to fore-edges of the first nine leaves not affecting text. Internally a pleasing copy overall. Collating [2], viii, 96: complete, including half title and additional engraved and hand-colored title page. Scarce institutionally and in trade, OCLC reports three copies, with this being the only one on the market.

Designed for the amateur botanist interested in developing, constructing, and overseeing her own garden without the condescension of specialists, Johnson's pocket sized volume sought to fill a gap in the market. "I have been induced to compile this little work from hearing many of my companions regret that no single book contained a sufficiently condensed and general account of the business of a Flower Garden. 'We require,' they said, 'a work small in compass, which will enable us to become our own gardener: we wish to know how we may set about everything ourselves...without being deluged with Latin terms and technical terms.'" The result is a practical guide that can be carried in an apron pocket into the garden for reference. Included are chapters on annual and perennial flowers themselves, under their familiar names, as well as instructions on the laying out of bulbs, and monthly notices on maintenance and care.



A finely bound example of Joyce's modernist masterwork



29. Joyce, James

ULYSSES

London: John Lane, 1937. First UK trade edition. Finely bound by Sangorski & Sutcliffe in full crushed morocco with gilt to spine and boards. All edges brightly gilt. Inner dentelles gilt. Botanical endpapers. Spine sunned with some chipping to several of the bands. Internally pleasing and unmarked.

Joyce's masterwork of modernism, one of the great books of the 20th century. Though it follows a single day in the life of Dubliner Leopold Bloom - June 16th, a day which has since become a worldwide holiday - Ulysses' complex structure is actually inspired by Homer's Odyssey. The book's stream of consciousness prose and its experimental nature were groundbreaking, and many of the techniques Joyce used have since become standard fare. 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" (Contemporary NY Times Review). Near Fine.

Illustrations that effectively comment on human behavior and folly

30. La Fontaine, Jean de; J.J. Grandville, Illustrator

FABLES DE LA FONTAINE

Paris: Garnier Freres, 1854. Early printing of this illustrated edition, first published in 1838-40. Large octavo (266 x 178 mm.). Publisher's quarter green morocco over green pebbled cloth over boards. Covers ruled in blind, spine with four raised bands, decoratively tooled and lettered in gilt in compartments, watered silk paper end-leaves, all edges gilt. Collating [4], xxiv, 598, [1, epitaph], [3, blank]. Inserted engraved frontispiece and 240 engraved illustrations of the fables as well as numerous engraved head and tail pieces. A Near Fine copy.

"In these designs, the most popular he ever drew, Grandville presents La Fontaine's beasts acting like men and sometimes costumed like them. Since La Fontaine's poems are a veiled commentary on human behavior, this formula works to admiration. Even Oudry's drawings do not always match Grandville's in psychological penetration, however superior they may be in other respects. Grandville is effective as well with uncostumed animals, even if he sometimes took them from Buffon rather than from life, but less so with human subjects" (Ray).



A lovely book with an interesting provenance within the book trade

31. Marshall, Herbert M.

THE SCENERY OF LONDON



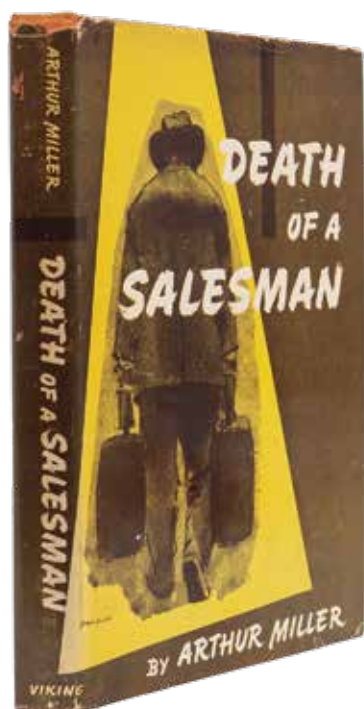
London: Adam and Charles Black, 1905. Octavo (215 x 152 mm.). xiii, [1, blank], 222, [1], [1, blank]. Seventy-five colored plates with descriptive tissue-guards. Specially bound in 1905/1906 by Robert Carrington in full black hard-grain morocco over beveled boards. Covers elaborately decorated with a geometric and floral design, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board-edges and wide turn-ins. Red watered silk liners and end-leaves, gold marbled end-papers, all edges gilt. Very slight crack to upper joint - but still quite sound, otherwise near fine. On the front marbled end-paper is a rectangular blue morocco label, decoratively bordered and lettered in gilt "Presented/to/Charles E. Lauriat/on his 64th birthday, January 12, 1906/by/Robert Carrington/(Born Oct. 31, 1841)/as a specimen of his binding/at the age of 64."

A lovely work with interesting provenance. There is a record of a Robert Carrington, bookbinder in an 1892 publication Public Documents of Massachusetts: Annual Reports of various Public Officers and Institutions for the year 1891. Meanwhile, Charles E. Lauriat (1842-1920) was a leading bookseller and publisher in Boston. "For 58 years he carried on the culturing and illuminating business of finding and selling the best of the world's literature, and he knew every angle of the trade for which he stood as a mentor and guide. In 1872 Charles Lauriat formed a partnership with Dana Estes, and their establishment was located at 301 Washington Street until 1906. In 1898 the firm of Estes & Lauriat, which had been pioneers in the field of subscription bookselling as well as general publishing, separated into two corporations. the Dana Estes Co., publishers, and Charles E. Lauriat Co., retailers. Many famous people were frequenters of the store, such as Oliver Wendell Holmes and Justice Holmes, James G. Blaine, Thomas Bailey Aldrich, Phillips Brooks; and innumerable fine libraries in New England and throughout the country owe their beginnings and their development to that store." (The Publishers' Weekly. American Book-Trade Journal).

One of the towering classics of the American stage

32. Miller, Arthur

DEATH OF A SALESMAN



New York: The Viking Press, 1949. First edition. A Fine copy of the book in a Very Good+ dust jacket. Jacket with rubbing and wear at the crown, otherwise in excellent condition.

One of the towering classics of the American stage, Death of a Salesman follows the trials of Willy Loman, the quintessential American tragic hero. The original production was directed by Elia Kazan, starred Lee J. Cobb, and ran for 742 performances. The role of Loman has also been played by such luminaries as George C. Scott, Brian Dennehy, and Philip Seymour Hoffman. The play would win a Tony Award, the Pulitzer Prize, and the New York Drama Circle Critics' Award, becoming the first play to win all three prizes. It would also be adapted into a 1951 film, directed by Stanley Roberts -- Fredric March would be nominated for an Academy Award for Best Actor. A Fine copy of the book in a Very Good+ dust jacket.

"Pooh's secret is the kindness and generosity of spirit of the characters toward each other"

33. Milne, A. A.

THE POOH BOOKS

Monogram Edition

London: Methuen & Co. Ltd., 1927-8. Mixed editions. A complete set of the publisher's deluxe edition (often called the "Monogram Edition") for all four Pooh books in a lovely state of preservation. Each book bound in full tan calf with gilt titles and illustrations on the spines, with the author's monogram stamped in the center of the front board. An early set with House at Pooh Corner a third edition, Now We are Six a fifth edition, Winnie the Pooh a ninth edition and When We Were Very Young a 19th edition. All books in Fine condition and housed in the original publisher's box (the box has been restored at the joints, the books are untouched).

A. A. Milne would write the Pooh stories after being inspired by his son and his stuffed animals, one of which was a bear. Milne had written prolifically in other modes and genres, but the Pooh books would go on to outshine all his other works. Indeed, Winnie The Pooh has been listed on the New York Public Library's 100 greatest children's books of the century and the Ashdown Forest, where the stories take place, has become a tourist attraction as a result. "I think Pooh's secret is the kindness and generosity of spirit of the characters toward each other" (NY Public Library). Fine.



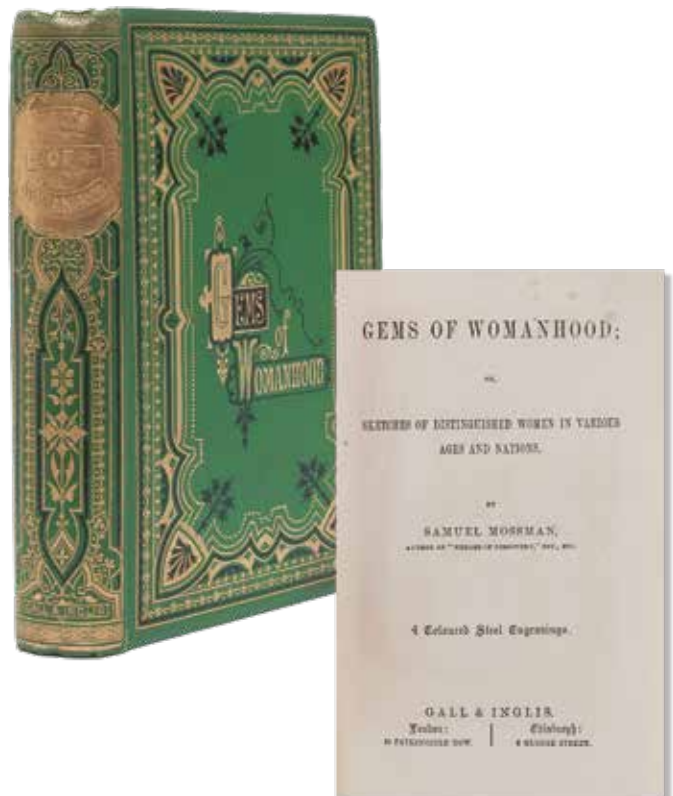
"There are passages at every stage of human progress which assert the influence of womankind upon the destiny of nations"

34. Mossman, Samuel

GEMS OF WOMANHOOD, OR SKETCHES OF DISTINGUISHED WOMEN IN VARIOUS AGES AND NATIONS

London: Gall & Ingliss, [1870]. Early edition. Original publisher's cloth binding ornately stamped in black and gilt to spine and boards. All edges brightly gilt. Yellow endpapers. Contemporary bookplate of Joseph Marriott to front pastedown, else unmarked with no signs of use. Light scattered foxing to preliminaries, with textblock largely square, tight, clean and untuned. An exceptionally beautiful example of a Victorian book emphasizing the importance of women role models and the variety of positions they held in society.

"In the history of the world, back to the remotest ages, there are passages at every stage of human progress which assert the influence of womankind upon the destiny of nations. Yet that influence seldom appears in a prominent position from being hid among the overwhelming events it has assisted in maturing. Nevertheless, it is acknowledged by the most eminent historians and biographers, that women have succeeded where men have failed, in developing some of the greatest chapters in history." So opens this lovely Victorian work, aiming to present "the rising female generation" with a diverse group of women from which to find role models. Notably for the period, these examples are not limited to those which satisfy the popular cult of domesticity. Chapters on Heroines in Times of Peril emphasize women warriors and leaders, on Influence in the Political World focus on intellectuals and activists, and Contributors to Literature and Art showcase lasting, tangible cultural contributions. Fine.



A finely bound copy of one of the world's most influential diaries

35. Pepys, Samuel; Ernest H. Shepard, Illustrator

THE DIARY OF SAMUEL PEPYS 1660-1669

London: G. Bell and Sons, 1927. Later edition. Fourth reprinted edition thus. Bound ca. 1950 by Rivière & Son in full blue polished calf, covers double-ruled in gilt, the front cover with a portrait of Samuel Pepys stamped in gilt. Spine with five raised bands, ornately tooled in gilt in compartments. Two red morocco labels lettered in gilt, gilt board edges and turn-ins, marbled endpapers, all edges gilt. Small octavo (187 x 124 mm.). Collating xxiv, 548, 549-570 (index). Pictorial title-page, two half-page illustrations, tail-piece and fifty-seven full page black & white plates. Four maps of London in the 1660s (originally used as end-papers-here bound in at end). A Fine copy, housed in the original blue cloth slipcase.

The detailed private diary Samuel Pepys kept from 1660 until 1669 was first published in the 19th century, and is one of the most important primary sources for the English Restoration period. It provides a combination of personal revelation and eyewitness accounts of great events, such as the Great Plague of London, the Second Dutch War and the Great Fire of London.



With macabre illustrations and some of Poe's most infamous work, appearing for the first time in England

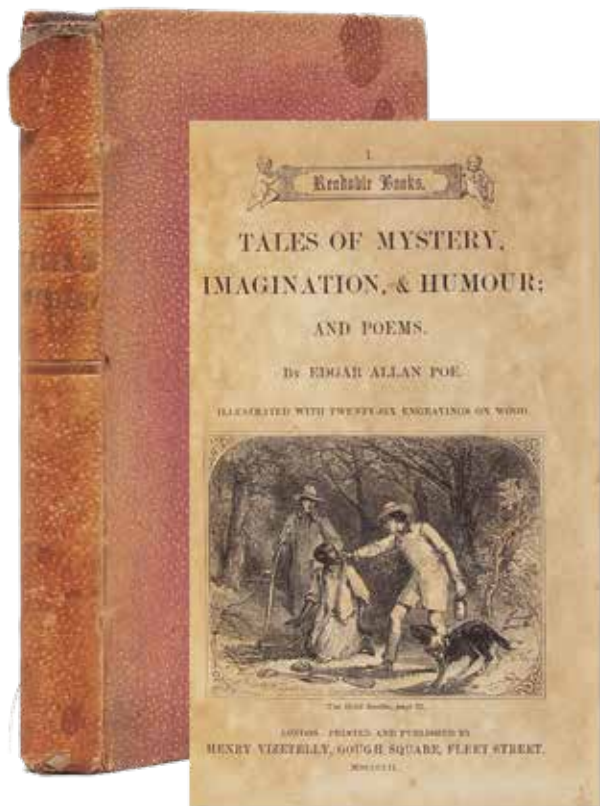
36. Poe, Edgar Allan

TALES OF MYSTERY, IMAGINATION & HUMOUR

London: Henry Vizetelly, 1852. First U.K. edition. Pebbled publisher's cloth binding with title in gilt to spine. All edges speckled red. Light edgewear and some loss of cloth to extremities, particularly crown and foot of spine; a bit of sunning and offsetting to spine and boards. Bookplate of Stanley Collins to front pastedown. Clean and unmarked internally, and featuring numerous woodcut illustrations throughout. Preceding the Clarke, Beeton & Company issue, and with all issue points called for by BAL. A pleasing, scarce example of the first appearance of Poe's Tales in the U.K.. Currently the only copy on the market.

Released shortly before Vizetelly was bought out by Clarke & Company (later Clarke, Beeton and Company), the present issue brought Poe's Tales of Mystery, Imagination and Humour to a British audience. Accompanied by a series of poems and illustrations, it visually intensified the macabre aspects of Poe's work and made it accessible to a wide readership. Included in this selection are Poe's famous Purloined Letter, The Mystery of Marie Roget, Annabel Lee, and The Raven.

BAL 16205.



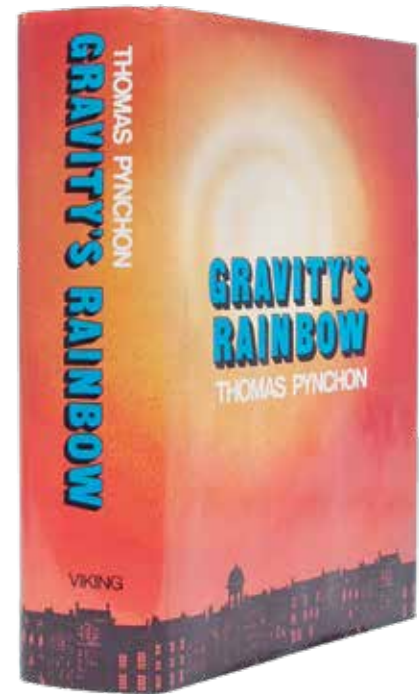
A lovely copy of Pynchon's post-modern masterpiece

37. Pynchon, Thomas

GRAVITY'S RAINBOW

New York: The Viking Press, 1973. First edition. A Near Fine copy of the book in like dust jacket. Square, unmarked and unread; retaining the bright colors to the jacket. Trivial wear to corners of jacket; a bit of fading to the topstain. On the whole a pleasing copy. The author's third book, winner of the National Book Award and the William Dean Howell Award and published in an edition of just 4,000 copies.

Pynchon's post-modern masterpiece, a rich, vertiginous book of sometimes frustrating complexity. Written in 1973, and set at the end of World War II, Gravity's Rainbow would be awarded both the National Book Award and be selected for the Pulitzer Prize. (Although it was denied the latter by the Pulitzer board on account of a particularly controversial passage.) Writing in The New Yorker, poet L. E. Sissman called Pynchon a "mathematician of prose" – and this is considered his greatest work. Gravity's Rainbow appears on Time's list of the 100 greatest English language novels written from 1923 to 2005. "A work of paranoid genius, a magnificent necropolis" (Contemporary New York Times review). Near Fine in Near Fine dust jacket.



"Nielsen's designs unite strong linearity with delicate colouring"

38. Quiller-Couch, Sir Arthur; Kay Nielsen, Illustrator

THE TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES

New York: George H. Doran Company, [1923]. First Thus. Publishers light blue bead-grain cloth, front cover pictorially decorated and titled in gilt, smooth spine lettered in gilt, pictorial endpapers printed in blue. A very fine copy in the original blue printed dust jacket and the original cardboard box with pictorial gold paper label on top and printed label on side. The book is in near mint and untouched condition, the jacket is also near mint with the exception of the front panel and part of the spine being minimally faded, the box has been expertly and almost invisibly strengthened. Collating [i-xviii] 19-244, [2, blank] with sixteen tipped in color illustrations. Pictorial title-page and many black & white line drawings and headpieces. Certainly the finest copy that we have seen.

This first abridged version of In Powder and Crinoline (first published in 1913) contains six of the seven tales – the only one not included is The Czarina's Violet. Sixteen of the original twenty-three tipped in color illustrations for the six tales are used in this edition. Danish illustrator and designer Kay Nielsen (1886-1957) "was drawn early on to fairy tales and illustrated many volumes for Hodder & Stoughton... Nielsen's designs unite strong linearity with delicate colouring... Characterized by a sense of two-dimensional flatness, Nielsen's objects and people are highly stylized... The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually in two dimensions" (The Oxford Companion to Fairy Tales).



Rackham's interpretation of The Ingoldsby Legends

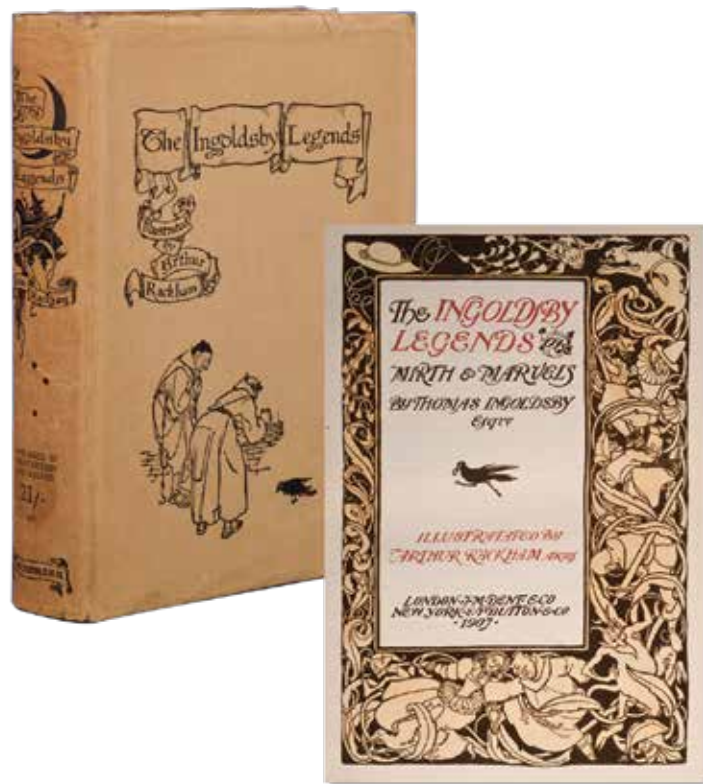
39. [Rackham, Arthur] Ingoldsby, Thomas [Richard Harris Barham]

THE INGOLDSBY LEGENDS

London: J.M. Dent & Co., 1907. Second (and best) trade edition. Large quarto. Original green cloth stamped in gilt. Pictorial endpapers. Mild wear, spine mildly sunned, but still an excellent copy in a later tan pictorial dust jacket printed in black. Twenty-four color plates tipped-in on brown stock with captioned tissue guards, twelve tinted plates, and sixty-six drawings in black and white. With the bookplate of Maude M. Monell on front paste-down.

Written under the nom-de-plume of clergyman Richard Harris Barham, *The Ingoldsby Legends* was a collection of myths and ghost stories that blended humor with the grotesque. Largely composed in rhyme, the stories emphasize figures such as saints and gods; and they were published to delight a Victorian audience increasingly interested in sensationalist gothic literature.

Latimore and Haskell 30-31. Riall 83.



The illustrations that cemented Rackham's reputation

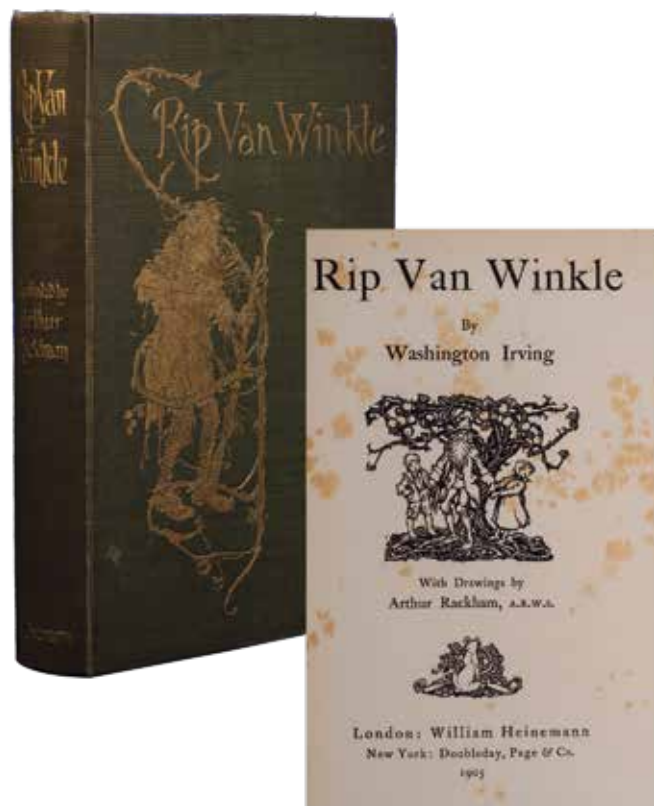
40. [Rackham, Arthur] Irving, Washington

RIP VAN WINKLE

London: William Heinemann, 1905. First edition. Collating viii, 57, [1 blank], [2]. Publishers green cloth, pictorially stamped in gilt on front cover and lettered in gilt on spine, plain green endpapers, all edges stained green. Color frontispiece and fifty color plates mounted with lettered tissue guards. Preliminary text leaves foxed, otherwise an excellent copy.

"The 51 illustrations, for a story of not more than five thousand words, enables the story to be told twice, once through Irving's words, and once again, image by image, through Rackham's pictures... In his illustrations, Rackham pays homage not only to Dürer, Cruikshank and Dutch seventeenth-century painting, but to contemporary artists, too" (Hamilton). "But the first work that greatly advanced his fame in the years immediately following his marriage was his edition of *Rip Van Winkle*... This lovely book decisively established Rackham as the leading decorative illustrator of the Edwardian period" (Hudson).

Latimore and Haskell 26. Riall 69-70. Gettings 176. Hamilton 68. Hudson 57, 167. Hudson 180 (Rackham bookplate).



Some of Rackham's best illustrations decorate this beloved Shakespeare play

41. [Rackham, Arthur] Shakespeare, William

THE TEMPEST

London: William Heinemann Ltd., [1926]. First trade edition. Quarto (9 3/4 x 7 1/8 inches; 247 x 113 mm.). Collating [2, blank] ix, [1], 185, [3, blank]. Twenty mounted color plates (including frontispiece) and twenty-five drawings in black and white. In the original tan dust jacket printed in red with minimal darkening to jacket spine. Original black cloth over boards. Front cover and spine pictorially stamped and lettered in gilt. Top edge stained green. Minimal spotting to preliminary leaves only, otherwise a Fine copy in a Near Fine jacket.

The Tempest is among Gettings' survey of Rackham's Best Book Illustrations.

Latimore and Haskell 61-62. Riall 161. Hudson 171. Gettings 151, 153 and 180.



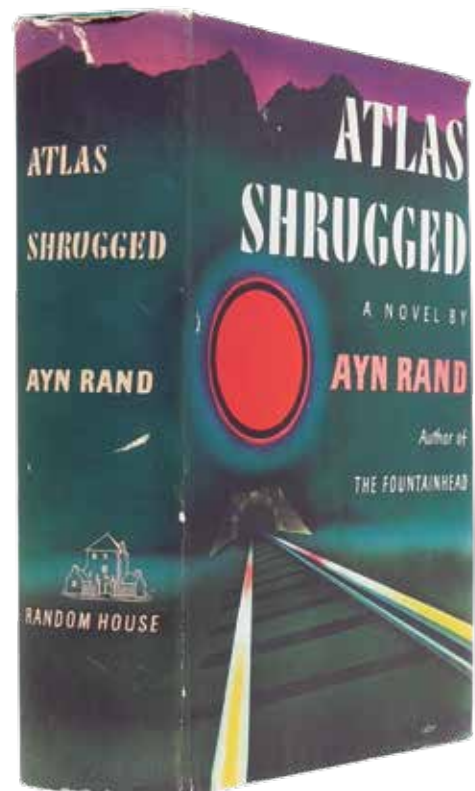
Rand's magnum opus, one of the most influential books of the 20th century

42. Rand, Ayn

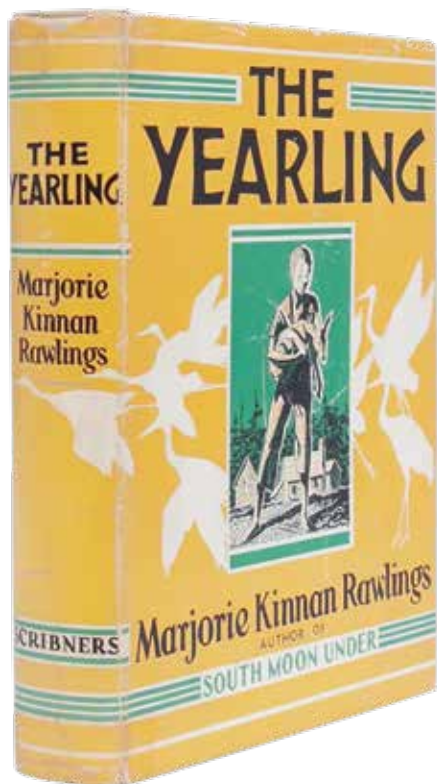
ATLAS SHRUGGED

New York: Random House, 1957. First edition. A just about Fine copy of the book in Near Fine dust jacket. Book is bright, clean, and unread; tight and square. Dust jacket with just a bit of wear along the tops of panels and to the extremities, otherwise in excellent condition. The jacket retains the critical \$6.95 and 10/57 date code, essential for the first issue jacket.

Rand's magnum opus, where she develops her objectivist theory and explores the question, "what if society's genius goes on strike?" Rand considered the book "not about the murder of man's body, but about the murder and rebirth of man's spirit." Atlas Shrugged has remained one of the most popular and influential books written in the twentieth century; one survey in 1991 found it second only to the Bible in having the greatest impact upon its readers. The book also placed first on Modern Library Reader's Poll of the Top 100 novels of the 20th century. About Fine in Near Fine dust jacket.



Rawlings' justifiably famous novel in pleasing condition



43. Rawlings, Marjorie Kinnan

THE YEARLING

New York: Charles Scribner's Sons, 1938. First edition. A Near Fine book in VG+ jacket. Book with a small scrape to rear board and a bit of toning to spine ends; jacket with some loss to spine ends, nicks and small closed tears along top and bottom of both panels, and amateur tape repairs at spine ends, but retaining its vibrant colors.

Marjorie Kinnan Rawlings' beloved 1938 novel, set in rural Florida. The Yearling follows the story of Jody Baxter, a child who becomes friends with a fawn after his father kills the fawn's mother. The book was the best-selling novel the year it was released and would win the Pulitzer Prize. Translated into over twenty languages, The Yearling was also adapted into a 1946 film starring Gregory Peck and Jane Wyman, who would both receive Academy Award nominations for their performances. "The thing about The Yearling, its great claim to distinction, is that it is able to make so much of simple, homely events" (Contemporary New York Times review). Near Fine in Very Good + dust jacket.

Developing "a new alphabet of the discarded props of conversation"

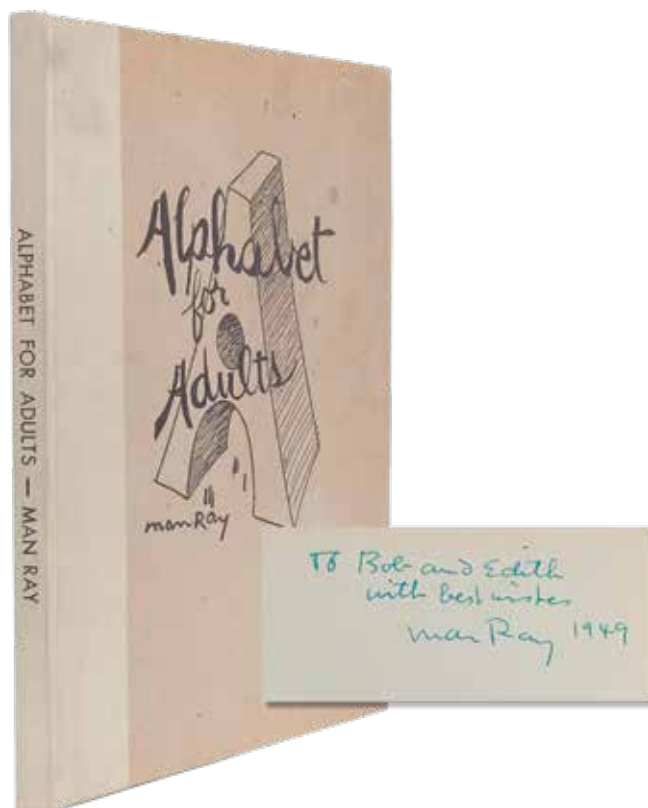
44. Ray, Man

ALPHABET FOR ADULTS

Signed First Edition

Beverly Hills: Copley Galleries, 1948. First edition. Original quarter cloth over pictorial boards, with just a hint of soiling to the front board. Internally clean and unmarked. Inscribed on the front endpaper: "To Bob and Edith with best wishes, Man Ray 1949." A lovely example.

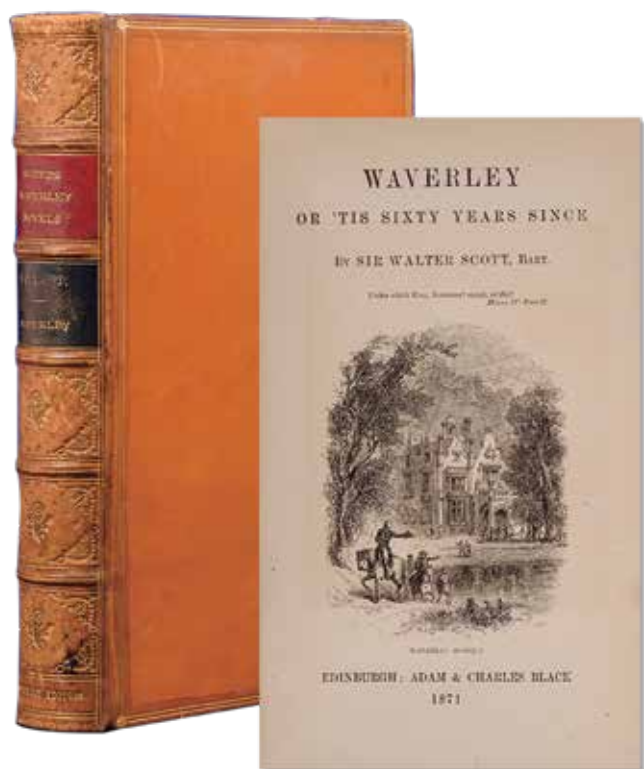
"The artist Man Ray was a significant contributor to Surrealism and Dada movements; though he is best known for his photography, his works spanned a variety of mediums" (Guggenheim). Changing his name and fleeing France in 1940, shortly before the German occupation, he made "his way first to Hollywood and then to New York. During his time in California, Man Ray designed and published the artist book Alphabet for Adults for the Copley Galleries. He illustrated it with reproductions of 39 fanciful cartoon drawings (including the one on the cover) representing the letters of the alphabet" (Guggenheim). Released in a small limitation, the book sought, according to Ray's introduction, "To make a new alphabet of the discarded props of conversation" and "lead to fresh discoveries in language." Near Fine.



*An unusual and charming Rivière binding***45. Rossetti, Christina****POEMS**

London: Macmillan and Co., Limited, 1923. Golden Treasury Series. Finely bound by Rivière and Son ca. 1923 (stamp-signed to lower turn-in) in contemporary full dark brown calf. Front cover with a fine art-deco design inlaid in colors and "C.G. Rossetti" inlaid in olive green. Spine with a single raised band, lettered in gilt and with an inlaid design, rear cover with a small design inlaid in colors. All edges gilt, marbled endpapers. Small octavo (5 7/8 x 3 3/4 inches; 149 x 95 mm.). Collating xxvi, 332. Engraved frontispiece portrait of Christina Rossetti. Neat ink inscription on front blank dated 1929. Light rubbing to joints otherwise a Fine example.

A rather unusual Rivière binding from the Art-Deco period. Christina Georgina Rossetti (1830-1894) was an English poet who wrote a variety of romantic, devotional, and children's poems. She is best known for her long poem Goblin Market, her love poem Remember, and for the words of the Christmas carol In the Bleak Midwinter.

*Works that established the form of the historical novel***46. Scott, Sir Walter****WAVERLY NOVELS (IN 25 VOLS.)**

Edinburgh: Adam & Charles Black, 1871. Centenary Edition. Twenty-five small octavo volumes (7 3/16 x 4 3/4 inches; 182 x 121 mm). Illustrated with twenty-five engraved frontispieces and vignette title-pages. Bound ca. 1871 in full contemporary tan calf, covers double-ruled in gilt. Spines with five raised bands, decoratively tooled in gilt in compartments, with red and green morocco gilt lettering labels, marbled endpapers, all edges marbled. Auction lot sticker on front board of Volume 7. Gilt on spines a little dull, still a VG+ set in a contemporary binding.

"Scott's influence as a novelist was incalculable; he established the form of the historical novel, and, according to V.S. Pritchett, the form of the short story. He was avidly read and imitated throughout the 19th century, not only by historical novelists such as Ainsworth and Bulwer-Lytton, but also by writers like Mrs. Gaskell, G. Eliot, the Brontës, and many others, who treated rural themes, contemporary peasant life, regional speech, etc., in a manner that owed much to Scott...the Scottish Waverley novels are regarded as his masterpieces" (Oxford Companion to English Literature).

A beautifully bound collection of Shakespearean verse

47. Shakespeare, William

THE POEMS OF SHAKESPEARE

London: William Pickering, 1832. Full polished tan calf by Morrell ca. 1900 (stamp-signed in gilt on front blank). Covers bordered in gilt, spine with five raised bands decoratively tooled in compartments, red morocco spine label lettered in gilt, decorative gilt board edges and turn-ins, marbled endpapers, all edged gilt. Small octavo (155 x 95 mm.). Collating [iv], lxxxix, [v], 288, with portrait frontispiece engraved by H. Robinson and three plates engraved by H. Corbould. Engraved bookplate of Charles Lewis Slattery on front paste-down. A Fine and very attractive edition of Shakespeare's Poems which includes a Memoir of Shakespeare by the Rev. Alexander Dyce.

The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux in her *Modern Bookbindings*, published in 1906, says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," these bindings being "remarkable for their variety and merit." A beautiful presentation of Shakespeare's verse.



Advice to young women in the practices of reading, recitation, and letter writing

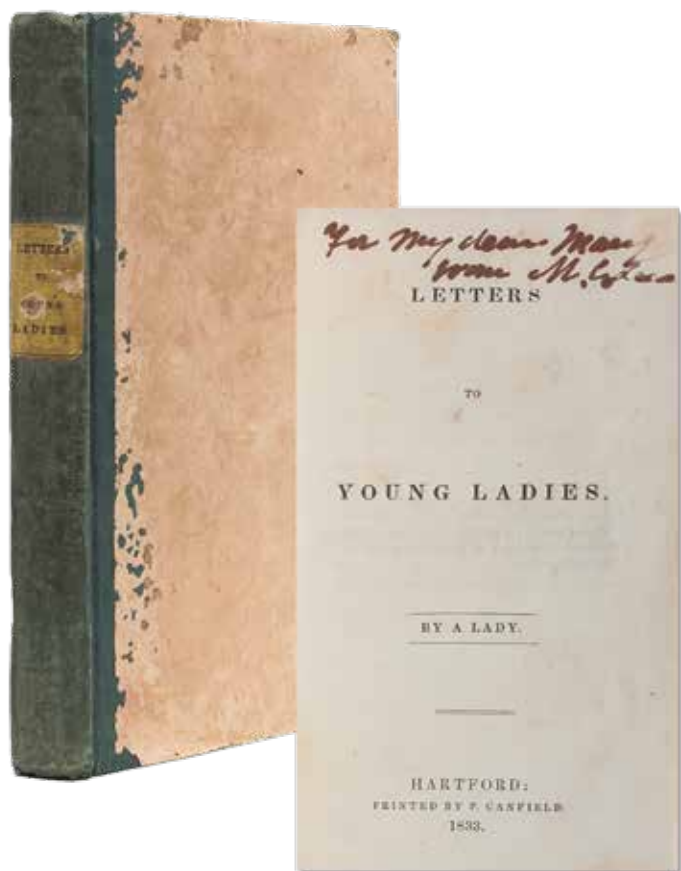
48. [Sigourney, Lydia Huntley] A Lady

LETTERS TO YOUNG LADIES

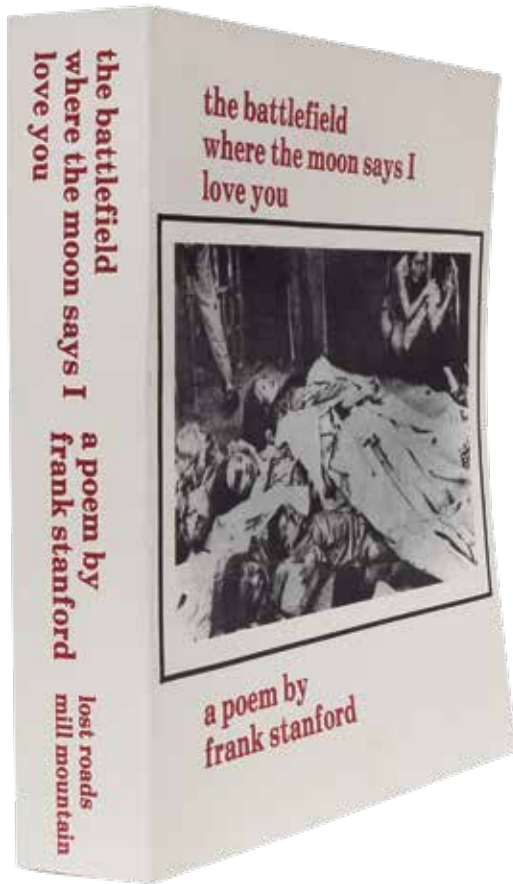
Hartford: P. Canfield, 1833. First edition. Original publisher's quarter cloth over drab boards, retaining delicate paper label to spine. An exceptional survivor, with the slightest sunning to spine and a bit of wear to the paper of the boards. Early gift inscription "For my dear Mary from M. Sigourney" in ink to the header of the title page. Light scattered foxing, but unmarked otherwise. Collating complete: [7], 8-152. Scarce institutionally and in trade, it last appeared at auction in 1976. The present is the only copy on the market.

Hailed in her own time as "the female Milton," Lydia Huntley Sigourney became one of the first American women to achieve a successful and lucrative literary career. "From seemingly humble beginnings -- she was born in Norwich, Connecticut where her father was a hired man in the household of a well-to-do Norwich widow -- Lydia parlayed her opportunities and talents into a successful career as a writer of both essays and poetry" (Grolier Club Emerging Voices). The first of her two conduct and education books, *Letters to Young Ladies* drew on her practical experience as both a student and teacher. Arguing for the importance of literature and reading to women's development, Sigourney recommended that girls get comfortable reading aloud and conducting memorization and recitation; and she advised that young women practice the art of letter writing as an effective form of communication and self-expression.

Grolier Club Emerging Voices 23. Connecticut Women's Hall of Fame. Connecticut Historical Society MS Sigol1865. Near Fine.



A 542-page stream of consciousness poem, written in one sentence



49. Stanford, Frank

THE BATTLEFIELD WHERE THE MOON SAYS I LOVE YOU

Seattle, WA and Fayetteville, AR: Mill Mountain Press / Lost Roads, No. 7-12, 1977. First edition. A lovely copy of this scarce and important work of modern poetry. Fine, in the publisher's illustrated wrappers, without wear. Exceptional condition for a book, which is generally found well-used.

A Southern poet who was prolific during his all-too-brief career, *The Battlefield Where the Moon Says I Love You* was Stanford's magnum opus, published the year before his suicide. This 542-page stream of consciousness poem, written in one sentence has become cult favorite among poets; and is gaining broader recognition after the 2000 reprinting. Battlefield is to this day considered a creative marvel. "Most poets would give their left eye to have written this" (Berryman). Fine.

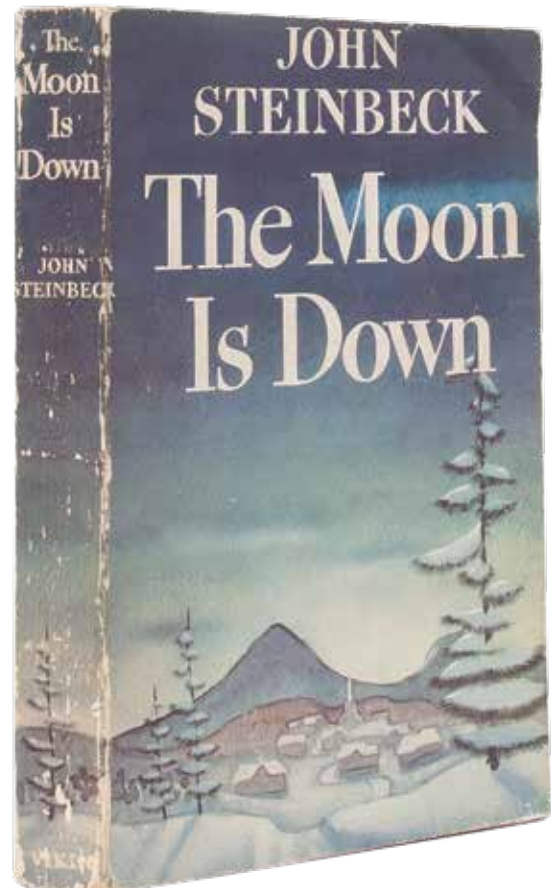
A thinly veiled and complex critique of the Third Reich, and a call to resistance

50. Steinbeck, John

THE MOON IS DOWN

New York: The Viking Press, 1942. First edition. Publisher's advance copy in wraps, Very Good+ on account of some bumping to the upper front corner and some light creasing to the spine. With the first issue point of a large period between "talk" and "this" on page 112. Surprisingly scarce in anything approaching this condition. Housed in a custom cloth slipcase with chemise.

An immensely popular war-time novel, thinly disguised to garner hope and bolster resistance against the Nazis. "When *The Moon is Down* appeared in 1942, it ignited some of the most incendiary discourse among prominent literary critics that year" because of its anti-Reich stance and its thinly veiled criticism of American isolationism. (SITS). A great debate centered on Steinbeck's depiction of Nazis, which some found to humanizing and others saw as overly one-dimensional. "It was not until after the war that it became clear how realistic Steinbeck's portrayal of the occupied town and its invaders had been" and in 1943 the *Chicago Tribune* announced that the book had been voted as the year's best fiction. Very Good+



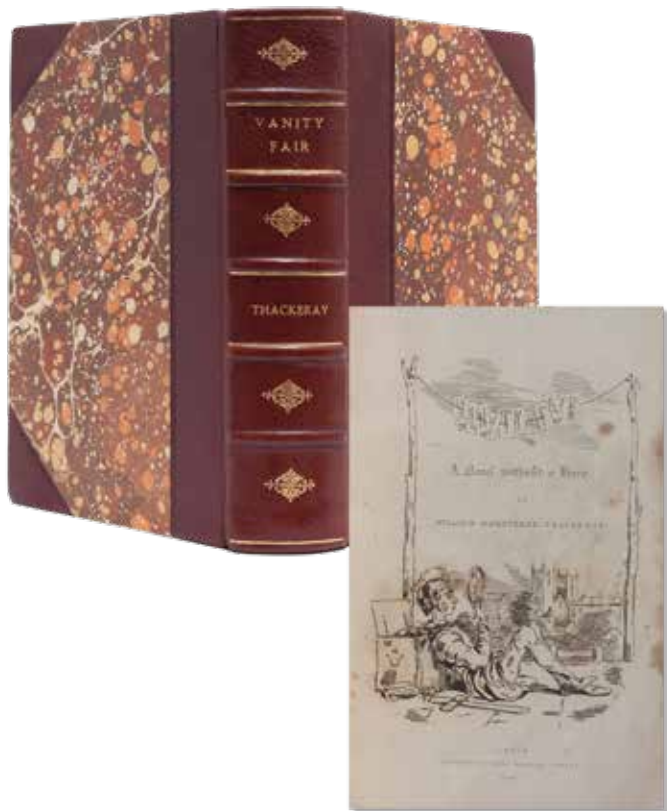
Thackeray's novel without a hero

51. Thackeray, William Makepeace

VANITY FAIR

First edition. An attractive, finely bound copy of the author's defining work. Mixed issue with the heading on p. 1 in standard type (not rustic), but with the illustration of "the marquis of Steyne" on p. 336 (later suppressed). Illustrated by the author in 40 steel engraved plates and numerous woodcuts throughout the text. In a sturdy, modern quarter leather binding over marbled boards. Raised bands and gilt title on the spine. Contents leaves and list of plates with tearing near the gutter, some loss of text. Internal contents generally Very Good with moderate to heavy foxing on the plates.

Vanity Fair follows the path of the social climbing Becky Sharp as she seeks to improve her position within the Victorian social strata. One of literature's most important early iterations of the female anti-hero, Miss Sharp helped to expose the truth that women were not merely domesticated angels but could be just as ambitious and driven as their male counterparts; and her foil Amelia reveals that even an apparent paragon of femininity was imperfect. A contemporary reviewer noted "Thackeray's theory of characterization proceeds generally on the assumption that the acts of men and women are directed not by principle but by instincts...There is not a person in the book who excites the reader's respect, and not one who fails to excite his interest ... The novel not only has no hero, but implies the non-existence of heroism" (Contemporary Atlantic Monthly review).



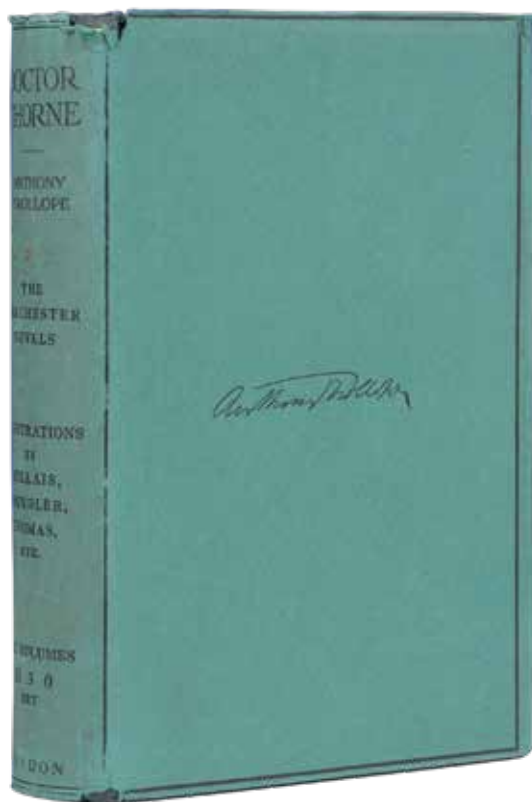
Some of Trollope's best-remembered novels

52. Trollope, Anthony

THE BARCHESTER NOVELS (IN 6 VOLS.)

London: Robert Hayes, [n.d. 1925]. Original green diagonally-ribbed cloth. Front cover ruled in blind with gilt facsimile signature of Anthony Trollope in center, spine ruled and lettered in gilt, back cover ruled in blind. A fine set. Original green dust jackets printed in black (light wear to dust jackets). Six octavo volumes in all (8 1/4 x 5 1/4 inches; 210 x 135 mm.). Collating ix, [1, blank], [1], [1, blank], 492; vi, 492; vi, [1], [1, blank], 648; vi, 514; [6], 279, [1, blank]; vi, 475, [1, blank] with eighty black and white plates (including frontispieces).

The illustrations for Framley Parsonage and The Small House at Allington by Sir John Everett Millais (1829-1896) first appeared in The Cornhill Magazine's 1860-1862 first edition serializations; they are considered by Houfe to be the best examples of Millais's "sketchy modern style for the contemporary illustration" (Houfe). George Housman Thomas's (1824-1868) illustrations for The Last Chronicle of Barset originally appeared in Smith, Elder's 1866-1867 thirty-two part serialized first edition in wrappers. Comprising: Doctor Thorne, with eight plates by H.L. Shindler; Framley Parsonage, with six plates by Sir John E. Millais, Bart., P.R.A.; The Warden, with eight full-page illustrations by F. C. Tilney; Barchester Towers, with eight plates by F.C. Tilney; The Small House at Allington, with eighteen plates by Sir John E. Millais, Bart., P.R.A.; and The Last Chronicle of Barset, with thirty-two plates by George H. Thomas.



The first critique of the corrupt American Gilded Age, and the novel that gave the period its name

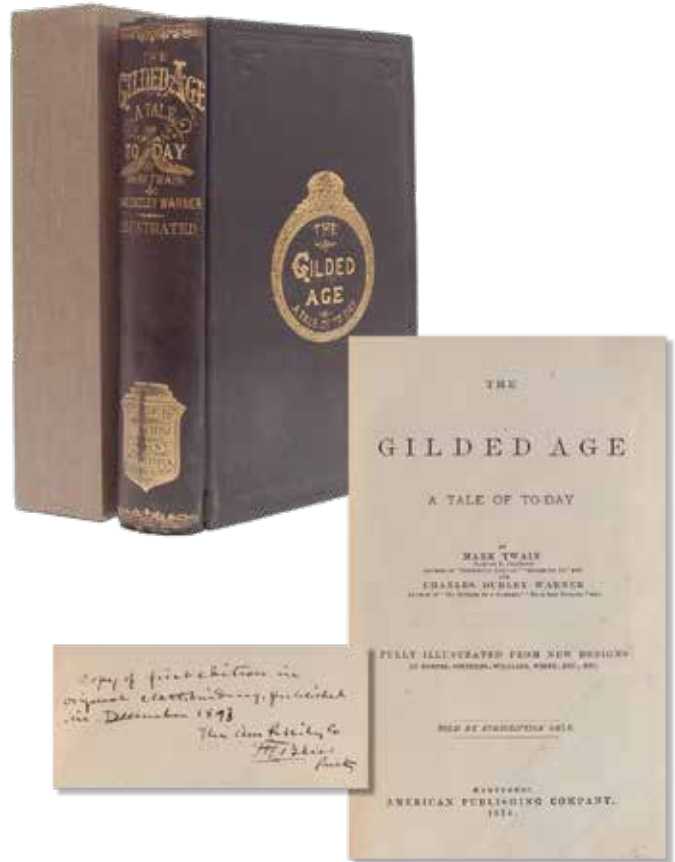
53. Twain, Mark [Samuel L. Clemens] and Charles Dudley Warner

THE GILDED AGE: A TALE OF TO-DAY

Association Copy

Hartford: American Publishing Company, 1874. Early issue. Inscribed by Frank Bliss (son of Elisha Bliss, the publisher): "Copy of first edition in original cloth binding, published in December 1873 The Am Publishing Co. F. E. Bliss." Early issue with the title page dated 1874 and without the repeating lines on pgs. 351-53, but with several other first issue points. With the bookplate of L. M. Kauffman on the front paste-down. Rebacked, with the original spine laid down, but generally presenting well. Housed in a custom slipcase.

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



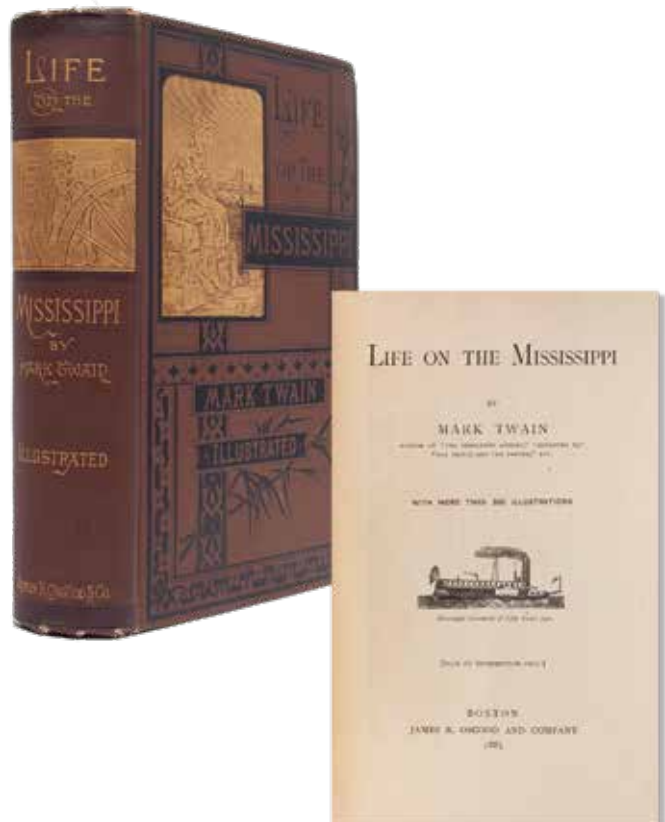
Twain's powerful, humorous and honest account of a forgotten way of life

54. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on p. 441 and with "The St. Louis Hotel" caption on p. 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A Near Fine copy with bright cloth and gilt. Inner rear hinge expertly repaired, slight wear at the spine ends and corners, otherwise an attractive copy.

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



An exceptional survivor



55. Wain, Louis

CATS AT PLAY

London: Blackie and Son Limited, n.d. [1917]. First edition. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, third gathering loose at two staples (of three). Folio (334 x 258 mm). Twelve pages with one to two captioned scenes in color, inner covers illustrated in black and white. An excellent copy of a book that would normally have been destroyed by child.

A particularly difficult Wain title to find in any condition, with the present being utterly exceptional. "From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled...although he was sometimes forced to draw dogs before he became well-known!" (Houfe).

Dale 34.

An opportunity for young readers to color their own cats



56. Wain, Louis, Illustrator

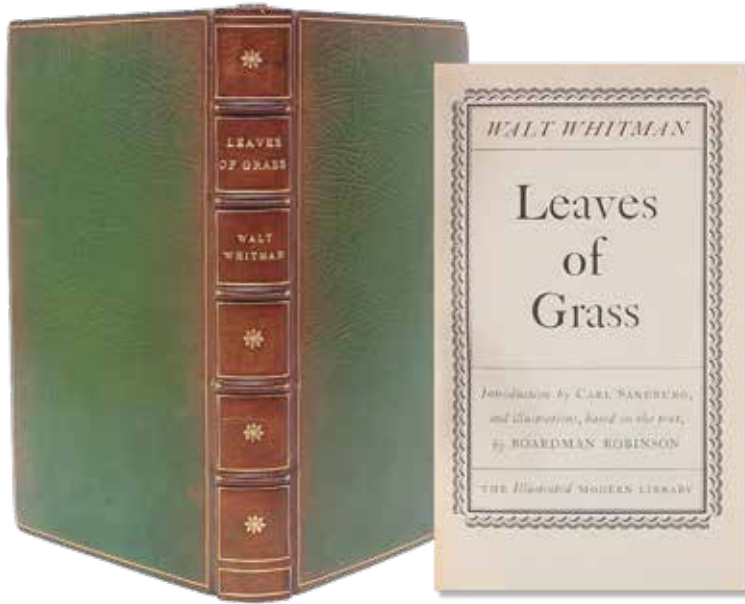
THREE LITTLE KITTENS PAINTING BOOK

London: Raphael Tuck & Sons, Ltd., [n.d. ca. 1910]. Original color pictorial wrappers. Small quarto (230 x 177 mm.). 20 pp (including wrappers). Four full-page illustrations in full color with duplicate brown line drawings opposite, designed to be hand colored by the owner (the second drawing already expertly colored). A very fine example of a fragile rarity.

At the end of the last century, Louis Wain (1860-1939), the Edwardian cat artist, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments. "He invented a cat style, a cat society, a whole cat world. English cats that do not look like Louis Wain cats are ashamed of themselves" (H.G. Wells). Here, Wain gives children the opportunity to color his cats for themselves.

Father Tuck's Little Artists' Series No. 4063.

A beautiful example of Whitman's most influential work, in a lovely gift binding



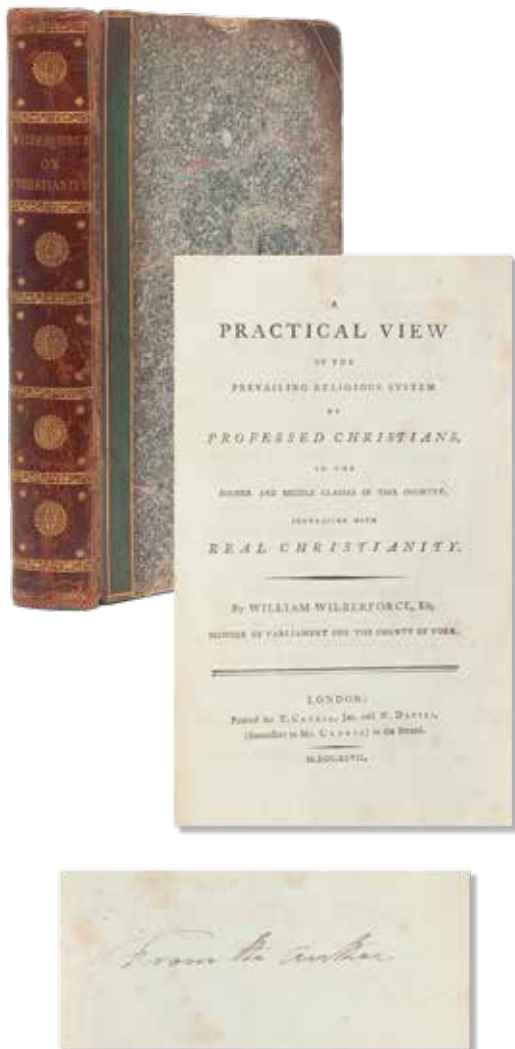
57. Whitman, Walt

LEAVES OF GRASS

New York: Random House, 1944. Later edition. Finely bound by Sangorski & Sutcliffe in full crushed morocco with gilt to spine and boards. All edges brightly gilt. Inner dentelles gilt. Botanical endpapers. Spine sunned, with a bit of rubbing along front and rear joints, particularly near spine ends. Offsetting to endpapers, else internally clean and unmarked. A charming example.

Journalist, essayist, and poet, Walt Whitman is an LGBTQ+ icon who revolutionized American literature with such poems as *I Sing the Body Electric* and *Song of Myself*. His insistence on the beauty of the human body, physical health, and sexuality spoke to a range of readers longing for connection and community. Here, drawn together in a beautiful binding, is Whitman's most monumental work.

A critique of Christian hypocrisy, from the library of an activist



58. Wilberforce, William

A PRACTICAL VIEW OF THE PREVAILING MORAL SYSTEM OF PROFESSED CHRISTIANS IN THE HIGHER AND MIDDLE CLASSES OF THE COUNTRY CONTRASTED WITH REAL CHRISTIANITY

Presentation Copy

London: T. Cadell and W. Davies, 1797. First edition. Contemporary half morocco over marbled boards embossed in gilt. Spine slightly sunned and small bump to upper front board; in all a tight, square copy. Light scattered foxing throughout, as is common of the era. Small loss to outer margin of pages 287-88 not affecting text. Collating [4], 491, [1, blank], [18, index and errata]: complete. Inscribed on the verso of the front endpaper "From the Author," and likely presented to the innovator William Bentall, whose armorial bookplate appears on the front pastedown. Bentall's invention of the steam powered mill decreased England's demand for slave labor. Wilberforce, a Puritan and ardent abolitionist saw the mill as a strategic move, not only bringing Bentall into an active appreciation for the work of Christ but also leveraging his influence to exert pressure against the slave trade. A scarce and important work, ESTC records only 8 copies at North American institutions and it last appeared at auction almost 30 years ago. It is the only signed copy we have been able to locate.

Considered one of the most important books in Christian history. For Wilberforce, activism is not optional for Christians. It is a definitional quality. "His book is concerned with convincing those who call themselves Christians to pursue 'the real nature and principles of the religion which they profess.' Christianity is not mere morality to be held in private. It is a revelation, bringing new rights and correspondent duties. It is an entire way of life that requires diligence and study that should affect every aspect of one's public and private life" (Hendrickson). Abolitionism, then, is Wilberforce's contribution to the Christian genealogy from which he emerges. The belief that the ownership and enslavement of other humans was a violation of Christian teaching and of basic humanity became not a privately held morality, but a public mission pursued for his whole lifetime.

ESTC T101668.

"Mr. Williams' finest drama. It faces and speaks the truth"

59. Williams, Tennessee

CAT ON A HOT TIN ROOF

New York: A New Directions Book, 1955. First edition. A Near Fine copy of the book on account of some foxing to front and rear pastedowns, otherwise in excellent condition. Early ownership signature to front pastedown; bookseller's label to rear pastedown. In a Near Fine dust jacket with slight wear at the spine ends and corners with minor loss, some rubbing and closed tears to panel edges, and minor soiling to rear panel. Price-clipped on the lower corner of the front flap. Famously filmed in 1958 by Richard Brooks starring Paul Newman and Elizabeth Taylor.

Winner of both the Pulitzer Prize and Drama Critics Award, Tennessee Williams' *Cat on a Hot Tin Roof* portrays the Pollitt family in Mississippi on the brink of a meltdown. The Pollitt family members attempt to untangle their web of deceptions and come to terms with death and an uncertain future. Drama critic for *The New York Times* wrote that it is "Mr. Williams' finest drama. It faces and speaks the truth." Near Fine in Near Fine dust jacket.



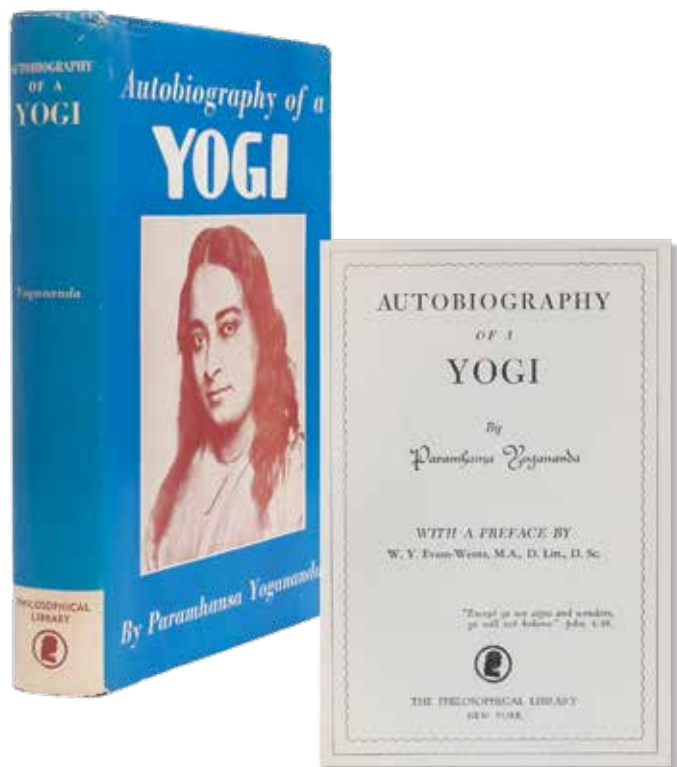
One of the most important spiritual works of the 20th century

60. Yogananda, Paramhansa

AUTOBIOGRAPHY OF A YOGI

New York: Philosophical Library, [1948]. Presumed Second Edition. Original blue publisher's cloth binding with gilt to spine and front board. Top-edge stained red. Some very gentle rubbing to extremities. Ownership signature of Mary L. Senkler to front endpaper. In a Near Fine jacket with some gentle wear to corners and head of spine, and with spine just a touch sunned. In all, a clean, tight, square copy presenting nicely in its original jacket. In the absence of a definitive bibliography, presumed second edition, with advertisements on the rear panel of the dust jacket for books published as late as 1948.

Beginning with his childhood and tracing his life through his encounters with monks, gurus, and key spiritual figures of the East and West, *Autobiography of a Yogi* provides readers with an introduction to the teachings of Krishna yoga meditation. The book, which has been translated into over fifty languages, has been highly acclaimed as one of the 100 Most Important Spiritual Works of the 20th Century; and it has influenced a diverse readership to explore and appreciate Eastern methods of God-realization. Among its notable readers have been George Harrison, Mariel Hemingway, and Steve Jobs. Near Fine in Near Fine dust jacket.





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