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*Charlotte Brontë's Works, with Emily Brontë and Anne Brontë's Works (in 6 vols.),
Brontë, Charlotte, Anne, and Emily – Item 12*

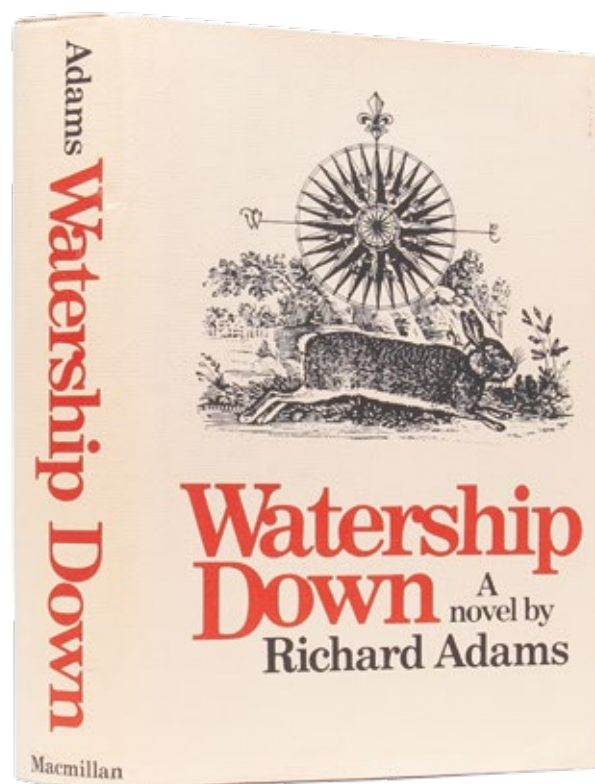
A violent and beautiful tale of survival; winner of the Carnegie Medal and inspiration for multiple adaptations

1. Adams, Richard

WATERSHIP DOWN

New York: Macmillan Publishing Co., Inc., 1974. First American edition. A fine copy of the book in like dust jacket. A stray mark in green pencil on the rear jacket panel, otherwise exceptionally bright and fresh. A fantastic debut novel by Adams, ostensibly a book for children, but with themes and layers of complexity best suited for an adult audience.

A bestseller, Carnegie Medal winner, and inspiration for multiple film, television, stage, and musical adaptations, *Watership Down* was inspired by tales the author told his two daughters. The book follows a group of rabbits as they flee their home after one of them experiences a terrifying vision of death and destruction. Led by the heroic rabbit, Hazel, the group endures adventure and hardship in their search for a new home. The story is an ode to England's rural landscape, an epic journey, and an incredible example of worldbuilding reflective of our own. Fine in Fine dust jacket.



Some of the world's best known fairy tales, illustrated by Kay Nielsen

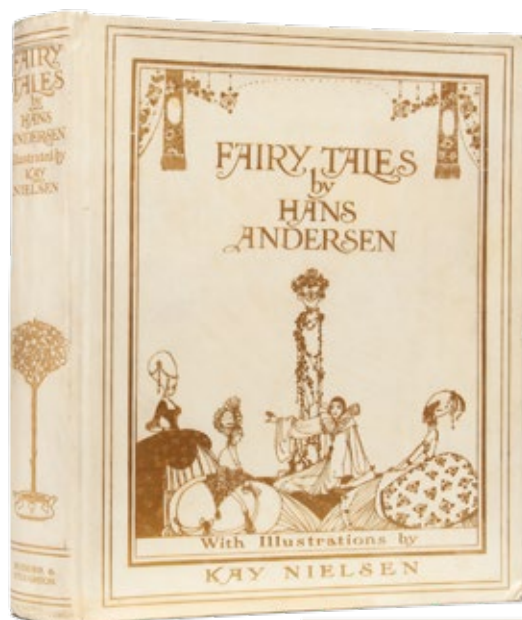
2. Andersen, Hans; Kay Nielsen (illustrator)

FAIRY TALES

Signed limited edition

London: Hodder & Stoughton, [1924]. First thus. Deluxe edition. Copy 299 out of 500 copies signed by the illustrator. Full vellum stamped in gilt. Top edge brightly gilt. Measuring 300 x 250 mm and complete with twelve color plates. A lovely example, with just a bit of bowing to the front board; internally fresh and unmarked.

Hans Christian Andersen produced some of the world's most beloved fairy tales, from *The Little Mermaid* to *The Ugly Duckling*. Tucked within each narrative are lessons about duty, sacrifice, forgiveness, and truth that make his work relevant to children and adults alike. Here, Kay Nielsen supplies exceptional illustrations to the beloved tales. Near Fine.



Malory's Morte d'Arthur with twenty-five hand-colored engravings



3. [Arthuriana]. Bourchier, John, Lord Berners (translator)

THE HISTORY OF THE VALIANT KNIGHT ARTHUR OF LITTLE BRITAIN

London: White, Cochrane, and Co., 1814. First edition. Quarto (233 x 188 mm). [xii], [i-iii], iv-xxvii, [1, blank], iv, 544 pp. Twenty-five hand-colored plates engraved by Charles Heath, one woodcut. Title-page printed in black and red. Edited by Edward Vernon Utterson (1776-1856) and reprinted from the edition published by Robert Redborne c. 1555. With a reproduction of the original title-page. Contemporary full ochre straight-grained morocco with fillets in blind and gilt, small corner-pieces featuring gilt ornaments. Spine with five shallow double bands, richly decorated and lettered in gilt in compartments, gilt board edges and turn-ins, brown liners and endpapers, all edges gilt. Minimal rubbing to corners and extremities – still a wonderful, Near Fine copy of a very scarce book.

Delightful illustrations by Charles Heath accompany this edition of Bourchier's translation. "Landscape and figure engraver Charles Heath (1785-1848) was one of the most active and influential figures in British book production over the first half of the nineteenth-century" (Walter Scott Digital Archive). Near Fine.

Cf. Esdaile, p. 13 (1st & 2d Redborne editions).

Featuring Austen's beloved matchmaking heroine



4. 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. Gilt on cloth a bit dulled. Top edge gilt. Plain endpapers. 1911 gift inscription on the front free end paper. Overall, an attractive, Near Fine copy of this charming comedy of manners, one of Austen's best works.

Much beloved among Austen's novels, Emma tells the story of a young woman's growth into self-awareness. Beginning her adulthood with a firm belief in her own generosity and skill at matchmaking, Emma Woodhouse makes a series of social errors that ultimately teach her the importance of quiet social observation and the ability to hold back personal opinion 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. Near Fine.

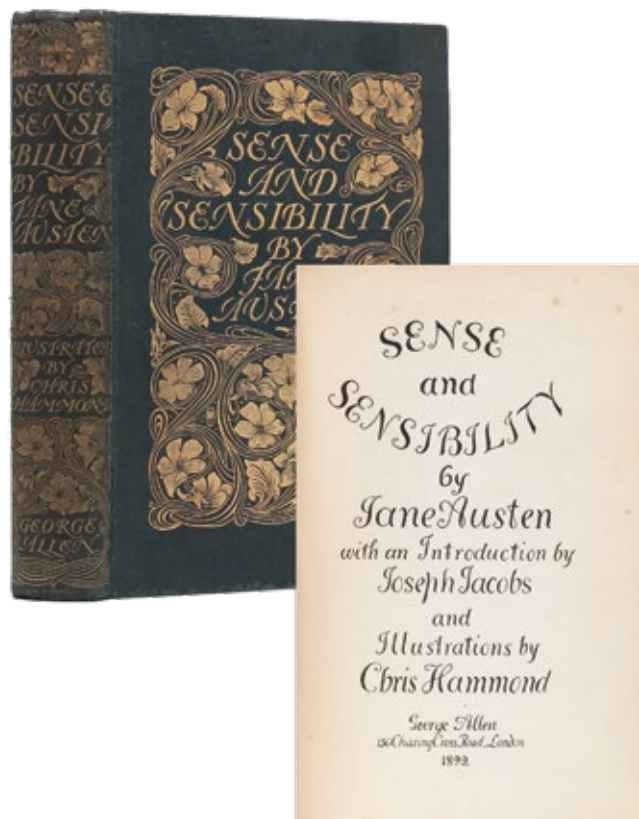
The novel that launched Jane Austen's literary career

5. 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. Plain endpapers (also found with dark green end papers). Top edge gilt. A Very Good+ copy with the spine gilt a little dulled. Some wear to the cloth along the lower spine joint. Front inner hinge repaired, otherwise a fairly clean, attractive copy. A charming addition to any collection.

At its initial release, *Sense and Sensibility* was a popular novel; and its success helped launch Austen's career. In depicting the personalities and loves 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 building a happy life. For each, it is only through finding balance between these extremes – and thus deconstructing binary views of womanhood – that they become individuals capable of loving and being loved. Illustrated with beautiful plates by Christine "Chris" Hammond, who built her reputation on designing art for Austen and George Eliot. Very Good +.



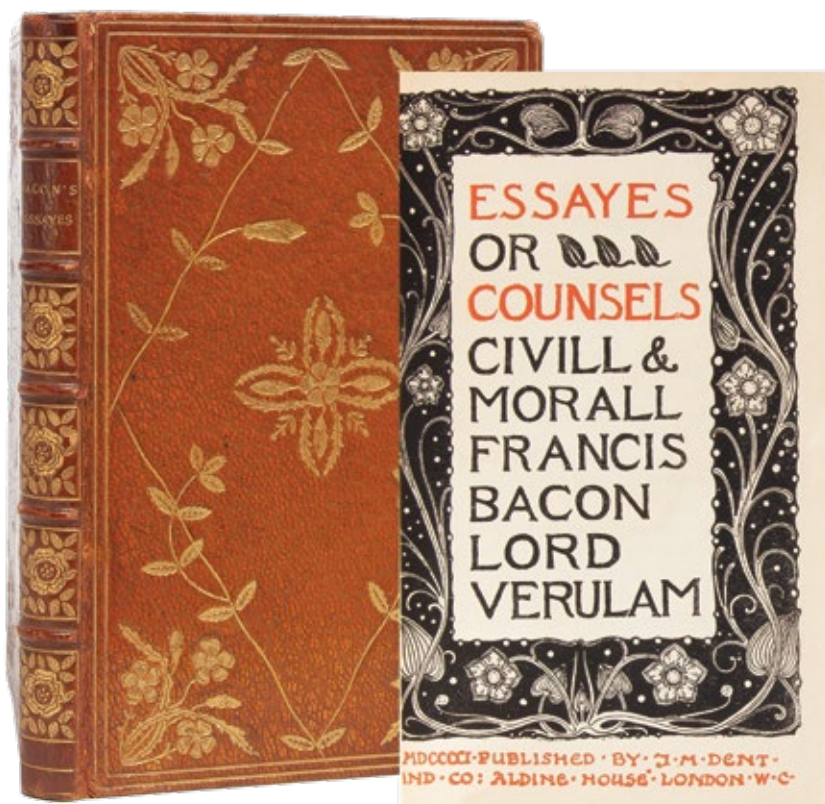
A charming, finely bound selection of Bacon's essays on love, death, religion, and education

6. Bacon, Sir Francis

ESSAYES OR COUNSELLS CIVILL & MORALL...

London: J. M. Dent and Aldine House, [1901]. First thus. Finely bound by Brentano's in full crushed morocco with ornate gilt to spine and boards. Marbled endpapers. 145 x 90 mm. A pretty copy, with slight bowing to boards and small bumps to corners. Small scrape to upper corner of front endpaper. Internally fresh and unmarked, featuring a frontispiece portrait of Bacon as well as marginal glosses throughout and a glossary at the rear.

A lovely, pocket-sized compilation of some of Sir Francis Bacon's important essays. The present selection includes the topics of truth, death, love, unity in religion, health, and customs of education. Designed to introduce readers to the early modern philosopher – and to provide the curious with easy-to-access quotations – it is a charming addition to any library. Near Fine.



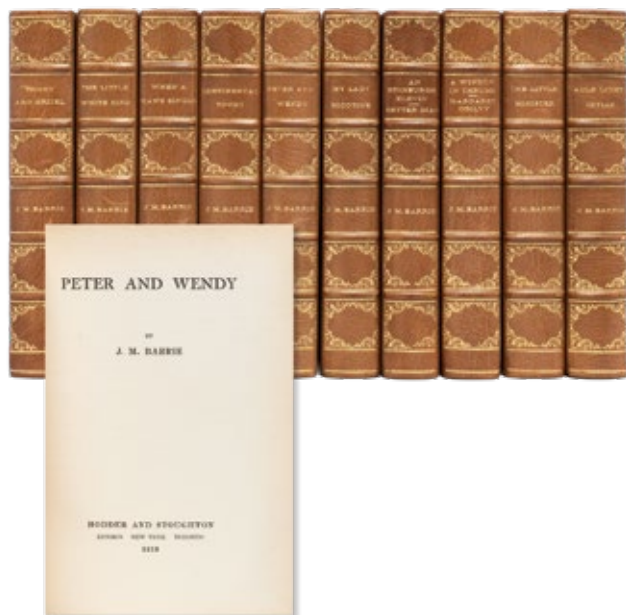
Barrie's wide array of works, including Peter Pan

7. Barrie, J. M.

THE WORKS OF J. M. BARRIE (IN 10 VOLS)

London: Hodder and Stoughton, 1913. First thus. Limited to one thousand sets, numbered and signed by the publishers. Ten large octavo volumes (234 x 160 mm) bound in late twentieth century three-quarter tan morocco over marbled boards ruled in blind. Spines with five raised bands decoratively tooled and lettered in gilt, top edge gilt. A Fine set.

Sir James Matthew Barrie, 1st Baronet, OM, more commonly known as J. M. Barrie, was a Scottish novelist and dramatist. Best known for introducing the world to Peter Pan, the Lost Boys, and the magical world of Neverland, he was also actively engaged in the theater. Moving amid a wide circle of luminaries including George Meredith, Robert Louis Stevenson, and George Bernard Shaw, it was ultimately Llewelyn Davies and his family who influenced Barrie's works the most. Important to his personal and professional life, the Davies' active group of five sons inspired much of the world of Peter Pan. Fine.



Burton's translation of a Neapolitan frame narrative, one of the few manuscripts to survive the mandated burning of his work after his death

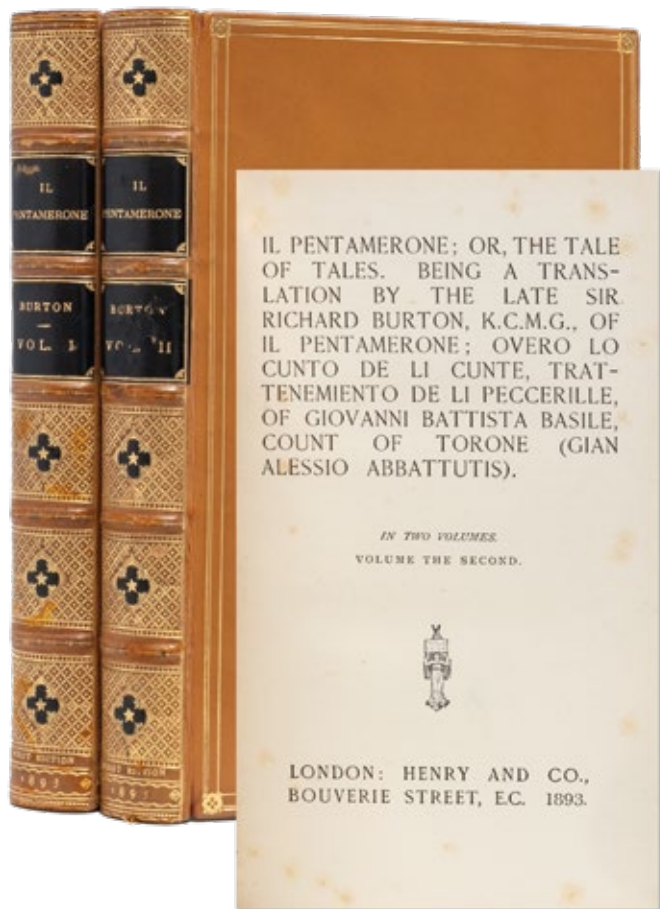
8. Basile, Giambattista; Sir Richard Francis Burton (translator)

IL PENTAMERONE; OR, THE TALE OF TALES (IN 2 VOLS)

London: Henry and Co., 1893. Two octavo volumes (216 x 134 mm). Bound ca. 1920 by Sangorski & Sutcliffe for J.W. Robinson Company (stamp-signed in black on verso of front endpapers). Covers triple ruled in gilt, spines with five raised bands elaborately tooled in gilt in compartments. Two black morocco labels lettered in gilt. Gilt ruled board edges, decorative gilt turn-ins, navy blue endpapers with gilt 'moon' design, all edges gilt. Small chip on one of the spine labels on volume II. With the original gilt lettered black cloth covers and spines bound in at the end of each volume. xvi, 282; vi, [283]-562 pp. Housed in the original paper covered cardboard slipcase, matching the endpapers. A Near Fine set.

The Pentamerone is "a collection of fifty folk tales modelled on the Decameron and written in the Neapolitan dialect by Giambattista Basile (c. 1575-1632) and first published at Naples in 1637. The stories were supposed to have been told by ten old women during five days, to a Moorish slave who had taken the place of the true princess" (Brewer's Dictionary). Throughout his career as a translator, Burton relished bringing to print works from around the world that contained lusty content and controversial use of language. One of the foremost linguists of his time, Burton was also an outstanding explorer, poet, translator, ethnologist, and archaeologist. Notably, Burton's translation was one of a group of manuscripts that Lady Isabel Burton deemed sufficiently innocuous to escape the notorious burning that she undertook of her husband's writings after his death. Near Fine.

Penzer, 155-156.



One of the masterpieces of twentieth-century theatre

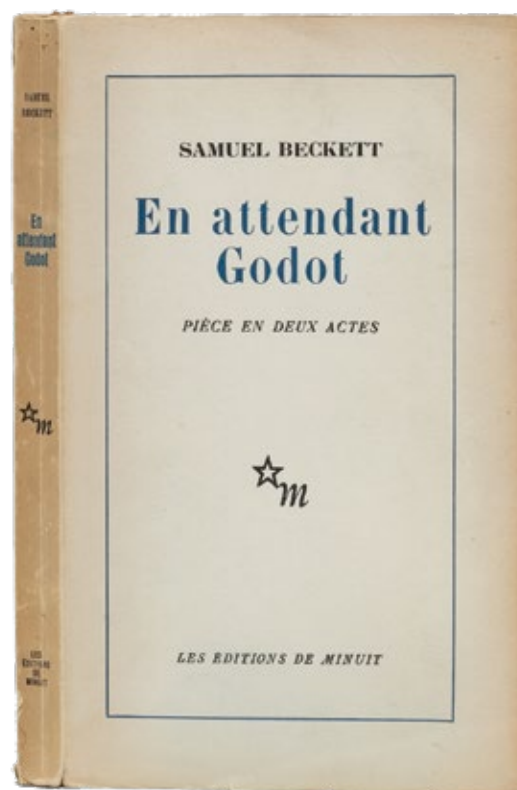
9. Beckett, Samuel

EN ATTENDANT GODOT

Paris: Les Editions de Minuit, 1952. First edition. A Near Fine copy of the first trade edition, following the thirty-five signed copies. A fragile softcover book, uncommon in this condition. Spine slightly toned and a crease running the length, slight nicks at the spine ends and a small stain on the rear wrapper. Pages a bit toned, as usual, otherwise an excellent copy internally.

Beckett's hugely influential tragicomedy is one of the masterpieces of twentieth-century theater. Beckett had originally written the play in French between the fall and winter of 1948-1949, but would not translate the play into English until its London premier in 1955. In fact, this edition of the play – the Minuit edition – was released in 1952, before the play's first performance the next year. Beckett was thought to have been inspired to write the work after viewing Caspar David Friedrich's painting "Mann und Frau den Mond betrachtend" (Man and Woman observing the Moon).

"It arrives at the custom house, as it were, with no luggage, no passport and nothing to declare: yet it gets through as might a pilgrim from Mars. It does this, I believe, by appealing to a definition of drama much more fundamental than any in the books. A play, it asserts and proves, is basically a means of spending two hours in the dark without being bored" (Contemporary Observer review from the famed drama critic Kenneth Tynan.) Near Fine.



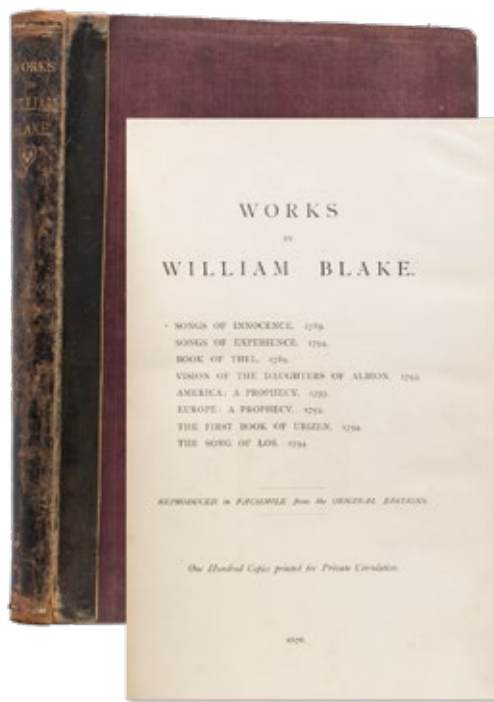
Reproductions in facsimile of Blake's most influential works

10. Blake, William

**WORKS BY WILLIAM BLAKE...
REPRODUCED IN FACSIMILE FROM
THE ORIGINAL EDITIONS**

[N.P.]: [N.P.], 1876. One of 100 copies printed for private circulation. Quarter roan over cloth with gilt to spine. Spine rubbed and corners worn. Front hinge split; rear hinge starting. Bookplate of Albert May Todd to front pastedown, else no signs of ownership or use. Aside from an extra-illustrated and hand-colored copy that appeared recently at auction, no other is in the modern auction record since 1936.

This edition "made available for the first time complete reproductions of Songs of Innocence and of Experience, The Book of Thel, Visions of the Daughters of Albion, America, Europe, The Book of Urizen, and The Song of Los. ... [and therefore] has some historical importance as a pioneering albeit flawed project" (Paley). It remains a visually pleasing work for lovers of Blake's poetry. Very Good.



A prophetic short story collection featuring AI, climate change, and atomic warfare

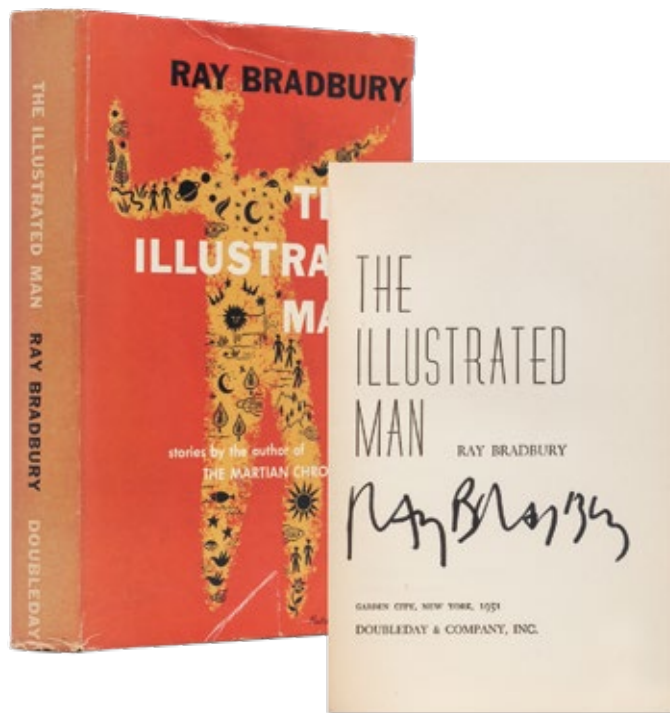
11. Bradbury, Ray

THE ILLUSTRATED MAN

Signed first edition

Garden City, New York: Doubleday & Company, Inc., 1951. First edition. A Near Fine copy of the book with the lower corners bumped and a slight bend in the lower corner of the text block. In a Very Good+ dust jacket with the spine gently faded, as usual, and a couple short tears (no loss). Completely unrestored and generally in attractive condition. Signed by the author on the title-page.

A collection of short stories by one of science fiction's strongest voices. In Bradbury's classic style, flawed and deeply human characters struggle against forces exponentially larger than themselves: from a story of the atomic war seen from the Mexican-American border to a man whose living and moving tattoos predict tragedy. Poignant at the time of its publication, the book has maintained its prophetic power. "Readers today will find in *The Illustrated Man* a fresh perspective that illuminates global issues like artificial intelligence and climate change" (JSTOR Daily). Some stories would serve as the basis for the 1969 film adaptation of the same name. Near Fine in Very Good + dust jacket.



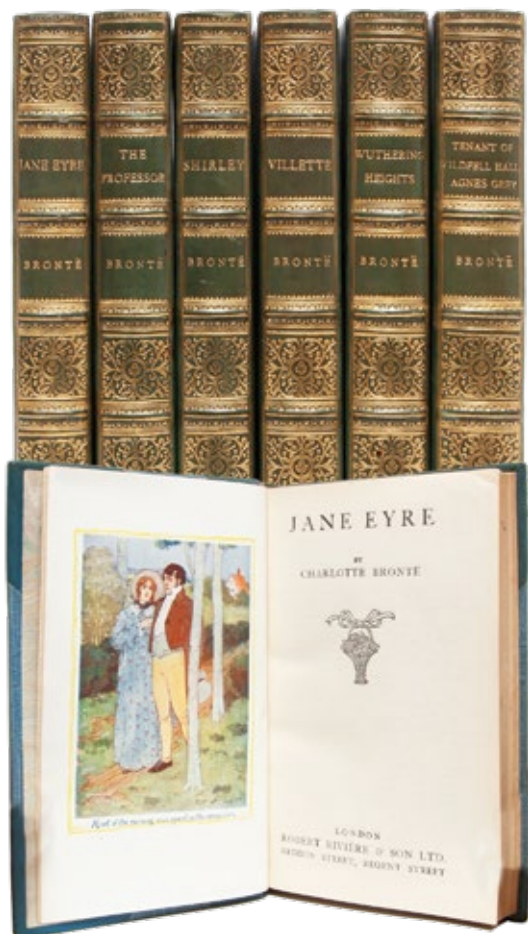
Beautifully bound by Riviere & Son

12. Bronte, Charlotte, Anne, and Emily

CHARLOTTE BRONTE'S WORKS, WITH EMILY BRONTE AND ANNE BRONTE'S WORKS (IN 6 VOLS.)

London: Robert Riviere & Son, [N.D.]. Temple Press Edition. Finely bound by Riviere & Son in half calf over cloth, with ornate gilt to spines. Top edges gilt. Marbled endpapers. 170 x 105 mm. Complete with frontispiece, half title, and full title to each volume. A Near Fine set, with some minor marks to closed text blocks of several volumes and small bump to the crown of Shirley. In all, a lovely, square example of these important feminist novels.

The moorlands surrounding Haworth Parsonage "had a profound influence on the writing of Charlotte, Emily, and Anne Bronte...at their home the children created a rich imaginary world. Any books that came their way were eagerly devoured, and they produced their own books as well" (Bronte Society). As the sisters rose to adulthood, their novels began to focus on the complex emotional lives of women from all walks of life – from orphans to governesses to heiresses. With clear-sightedness, they used their knowledge of gendered, economic, and social constraints to develop their best material. Again, the moorlands of their upbringing affected their writing. Anne's work was like a still day before a storm. And "if Charlotte's novels keep up a stiff wind, Emily's one novel is a thunderstorm. Their characters...have such a gust of life that they transcend reality" (Dean). Publishing under gender neutral pseudonyms of Currer Bell, Ellis Bell, and Acton Bell, the three talented authors were able to release their works to the public without the kind of criticism that fell on women of the time. It was with the publication of Anne's second novel, *The Tenant of Wildfell Hall*, that the women were forced to reveal their true identities when an unscrupulous publisher attempted to use Currer Bell's name to sell another, less successful author's works. The literary fame that came with the Brontes' revelation led only to a short-lived happiness, as all three died at early ages. Yet their legacy remains in the rich literary work they left behind, which continues to inspire scholarly attention as well as a range of popular interpretations and reimaginings. Near Fine.



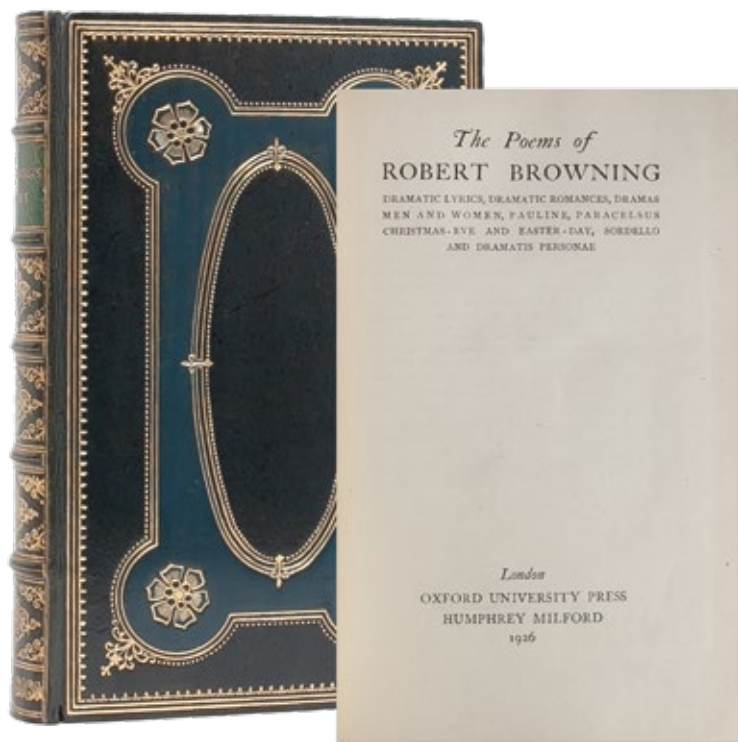
In a beautiful Riviere binding

13. Browning, Robert

THE POEMS OF ROBERT BROWNING

London: Oxford University Press, 1926. Later edition. Finely bound by Riviere & Son in navy morocco inlaid with royal blue morocco and ornately stamped in gilt. All edges brightly gilt. Inner dentelles gilt. Marbled endpapers. Internally clean and unmarked. 190 x 125 mm. A beautiful example of Browning's most important works.

Robert Browning (1812-1889) was an English poet and playwright whose mastery of dramatic verse, and particularly the dramatic monologue, made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humor, social commentary, historical settings, and challenging vocabulary and syntax. The speakers in his poems are often musicians or painters whose work functions as a metaphor for poetry.



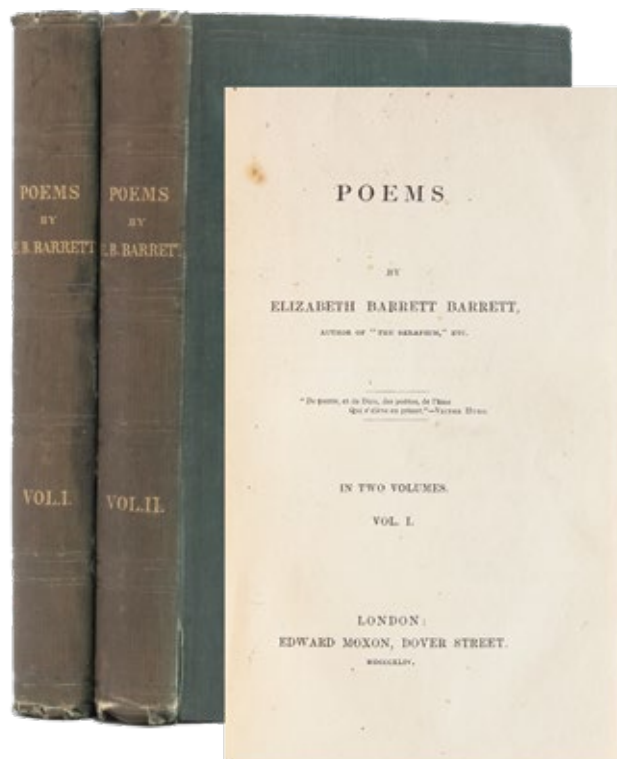
Using lyric to create social innovation

14. [Browning], Elizabeth B. Barrett

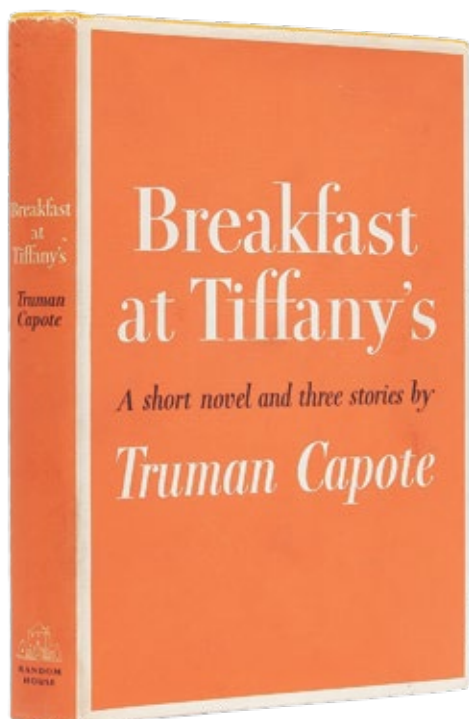
POEMS

London: Edward Moxon, 1844. First edition. A Near Fine copy in the publisher's original cloth binding. Spines a bit toned, slight wear at the extremities and a short split in the cloth on the lower spine of volume two. Internally clean and fresh, an excellent set overall. This copy with a publisher's catalogue tipped into volume one dated Jan. 1845 and with the corrected reading of the lines on page 141 (second state). In volume two, pp. 160 and 163 are correctly numbered (first state), but page 275 finishes with "The End" (second state).

Praised by Harriet Martineau as an "immense advance" in original poetry, Browning's two-volume set was immensely popular immediately following its release. Browning increased her commitment to using literature to produce social change, composing works for this collection that were "sentimental yet politically-charged and heaving with genuine empathy" (British Library). Drawing attention to social inequity that resulted from English economic policy in pieces like *The Cry of the Children*, her poem *The Runaway Slave at Pilgrim's Point* further addressed the real-life tragedies experienced by Black women forced into the American slave trade. Other poems, including those in praise of George Sand, considered the challenges women writers confronted within a patriarchal culture. In this collection, Browning "anticipated Virginia Woolf's theory of the androgynous mind; the notion that the creative mind flourishes when a balance between the female/feminine and male/masculine is achieved. It entails being unconscious of, and thereby unrestrained by, biological sex" (British Library). Near Fine.



A lovely copy, rarely found with an unfaded spine



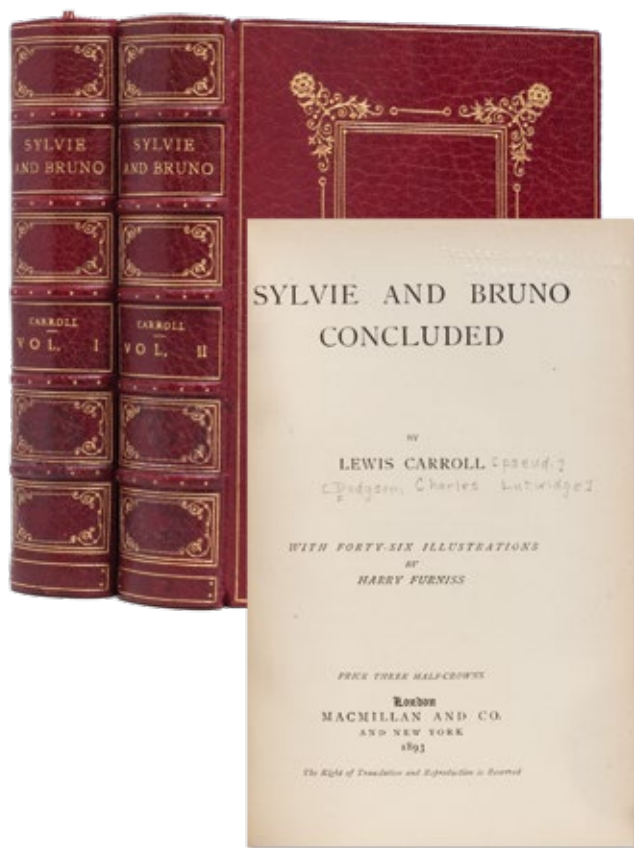
15. Capote, Truman

BREAKFAST AT TIFFANY'S

New York: Random House, 1958. First edition. An exceptionally bright copy. The book is Fine, appearing unread, with sharp corners, clear titles on spine and no ownership markings. Blue top-stain a bit faded. Dust jacket about Fine, without any of the ubiquitous spine toning, but a touch of wear at the spine ends and rubbing on the rear panel. An American classic in literature, it was also the basis for the Oscar-winning film starring Audrey Hepburn in the iconic role of Holly Golightly. Capote's admitted favorite literary creation.

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

A superb set of Sylvie and Bruno and Sylvie and Bruno Concluded including 'The Mad Gardener's Song'



16. Carroll, Lewis

SYLVIE AND BRUNO [AND] SYLVIE AND BRUNO CONCLUDED (IN 2 VOLS.)

London: Macmillan and Co., 1889 [and] 1893. First edition. Two octavo volumes (179 x 121 mm). xxiii, [1, blank], 400; xxxi, [1, blank], 423, [1, blank] pp. With forty-six (ten full-page) illustrations by Harry Furniss in each volume. Each frontispiece with original tissue-guard. Verso of each title-page with small blue library accession number and a few leaves in each volume with the almost imperceptible blindstamp of the College of the Holy Names, Oakland, California. Bound ca. 1920 by Bayntun of Bath (stamp-signed in gilt on front turn-ins). Full maroon morocco, covers ruled in gilt surrounding an elaborate gilt central panel, spines with five raised bands, decoratively paneled and lettered in gilt in compartments, decorative gilt board-edges and turn-ins. Red marbled endpapers, all edges gilt. Slight staining from original cloth covers on facing last page of Sylvie and Bruno and last blank of Sylvie and Bruno Concluded. With the rectangular bookplate of College of the Holy Names, Oakland, California on both front paste-downs. A Near Fine set.

Together, Sylvie and Bruno and Sylvie and Bruno Concluded make up the final novel published by Lewis Carroll. "It is essentially a philosophical tract on morality, politics, and religion...packed with puns, paradoxes, puzzles, poetry, and Carroll's patented brand of inspired nonsense...Carroll entwines two plots, set in two alternate worlds, one the fairy kingdom of Elfland and the other a realm called Outland which mirrors and satirizes English society. In the former, Bruno and Sylvie endure adventures typical of classic fairy tales; in the latter, the two men vie for the love of a beautiful woman" (Publisher's Weekly). A departure from the Alice books, here Carroll tackles more adult themes and plots.

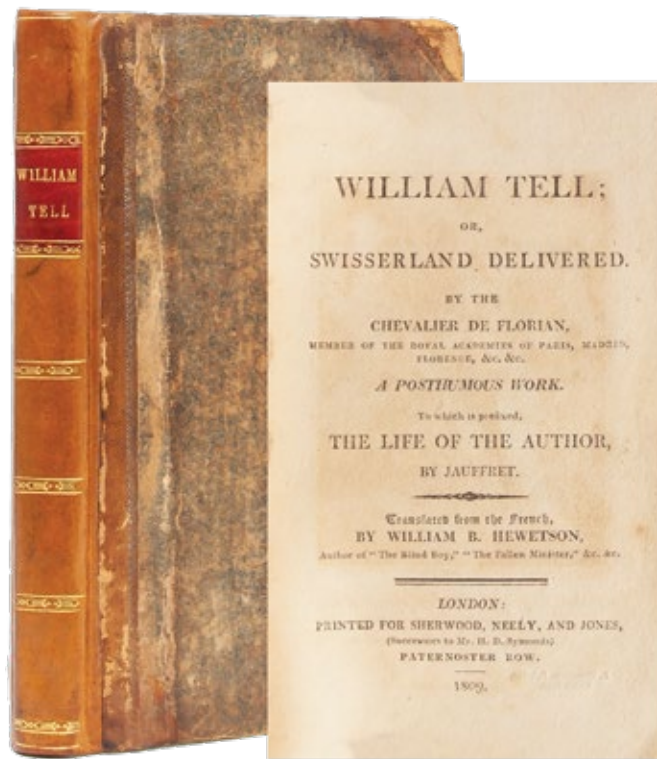
A tale of political resistance and individual freedom that gained international appeal

17. Chevalier de Florian [Jean Pierre Claris]

WILLIAM TELL; OR SWISSERLAND DELIVERED

London: Sherwood, Neely, and Jones, 1809. First English language edition. Translated into English by William Hewetson. Contemporary half calf over marbled boards, rebacked to style. Marbled end papers and edges of text block. Previous owner's name on the verso of the front endpaper; otherwise clean internally. Bound without the half-title, but retaining the frontispiece and five pages of ads at the back. xxxvi, 115, [5, ads] pp. One of two variant imprints with no clear priority (the other in the same year from Sherwood, Gilbert, and Piper), OCLC records four institutional copies overall, only one of those matching our imprint.

The first appearance in English of the story of the "Swiss legendary hero who symbolized the struggle for political and individual freedom... According to popular legend, William Tell was a peasant from Burglen who defied Austrian authority, was forced to shoot an apple from his son's head, was arrested for threatening the governor's life, saved that same governor's life en route to prison, and ultimately killed the governor in an ambush. These events supposedly helped to spur the people to rise up against Austrian rule" (Britannica). While the folklore surrounding Tell was a largely regional phenomenon in its early iterations, "in the early Romantic era of nationalist revolutions, the Tell legend attained worldwide renown through the stirring play Wilhelm Tell (1804)" – and his influence spread into the English-speaking regions with the help of the present translation (Britannica).



"Almost nothing else in children's literature equals Pinocchio for wildness of invention"

18. Collodi, C.; M. A. Murray (translator)

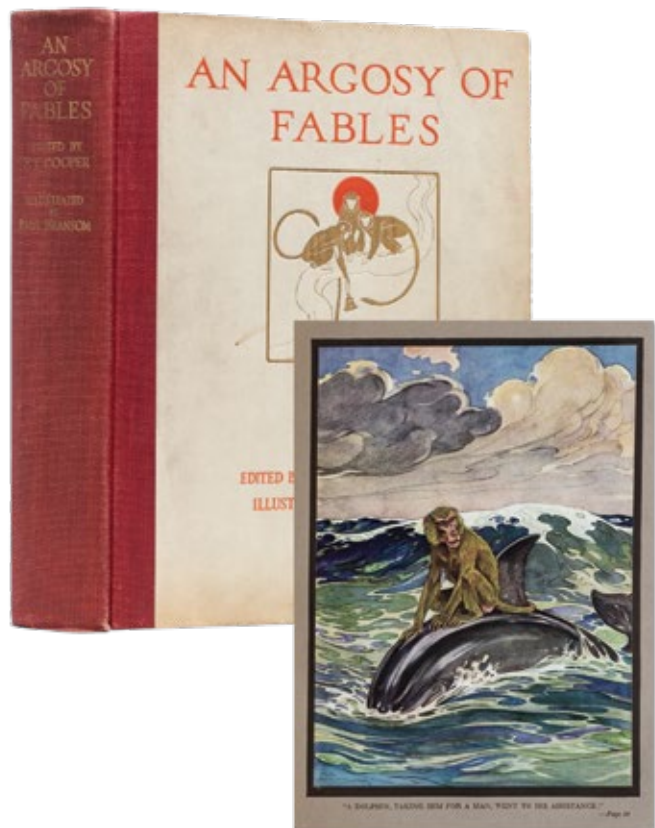
THE STORY OF A PUPPET, OR THE ADVENTURES OF PINOCCHIO

New York: Cassell Publishing Co., 1892. First American edition. Published simultaneously with the British Unwin edition, using the same sheets, but with a canceled title-page. Part of the Children's Library Series. Original blue floral-decorated white cloth, recased with a slight loss to the cloth at the base of the spine; internally in excellent condition. Near Fine overall. The American issue is decidedly scarce.

Originally appearing in an Italian children's magazine in 1881, La Storia di un Burattino was more than an amusing and dark tale for Italian children. Written by the political activist Carlo Collodi, the story of Pinocchio was meant to aid in the reunification of Italy after the Napoleonic Wars had splintered the Italian states and devastated any sense of national identity. With the struggle to rebuild the Italian nation at hand, Collodi worked to translate and create educational children's literature to create a vision of unification for the people. His story of Pinocchio was quite unlike the sanitized Disney version that many children grew up watching. The original story depicts an unsympathetic "rogue" in the carpenter, Geppetto, who defied his father's wishes, eschewed education, and fell easily into temptation by the fox and the cat. The story ended with Pinocchio's death at the hand of his tempters, providing a warning to those children who disobeyed their parents and behaved immorally. When the stories were compiled and published as a book in 1883, titled *Le avventure di Pinocchio*, they were given a more upbeat ending, where Pinocchio realizes his wrongdoings, corrects his behavior, and ultimately transforms into a real boy. Due to the story's success in Italy, Mary Alice Murray translated this first English edition of the story in 1892. Near Fine.



Beautifully illustrated fables from across times and nations

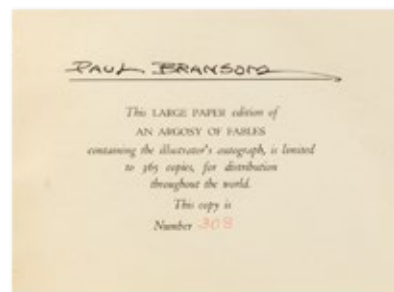


19. Cooper, Frederic Taber; Paul Bransom (illustrator)

AN ARGOSY OF FABLES

New York: Frederick A. Stokes Company, 1921. Large paper edition. Limited to 365 copies signed by Bransom. Large quarto (289 x 217 mm). Publishers quarter red buckram over cream parchment boards, front cover decoratively stamped in red and gilt, spine lettered in gilt, top edge gilt, others untrimmed, color pictorial endpapers. [ii], xxiv (including color pictorial title-page), [1], [1, blank], 485, [3, blank] pp. Twenty-four mounted color plates. A Near Fine copy.

A compendium of fables from across times and nations, An Argosy includes classical and modern works from Italy, England, Armenia, China, Turkey, Russia, India, and Persia. Across the works, each guiding readers toward morals for living better lives, it becomes clear that every culture shares the impulse to teach through story-telling. Beautifully illustrated. Near Fine.



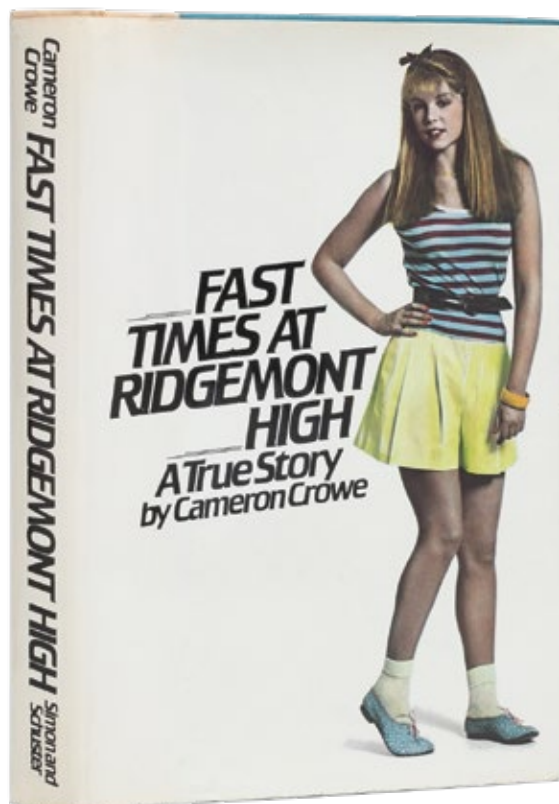
Now a cult classic, the resulting work from Crowe's clandestine return to high school

20. Crowe, Cameron

FAST TIMES AT RIDGEMONT HIGH: A TRUE STORY

New York: Simon & Schuster, 1981. First edition. The debut novel of one of the great writer-directors of modern cinema. A Fine copy in like dust jacket.

The author, employed by Rolling Stone magazine, posed as a student and enrolled in high school at the age of twenty-one. His experiences were the basis for Rolling Stone's articles as well as this comedic, coming-of-age novel, from which the 1982 film was adapted. Now a cult classic, the movie had an all-star cast, including Jenifer Jason Leigh, Brian Backer, Phoebe Cates, Robert Romanus, Sean Penn, Judge Reinhold, Nicolas Cage and Forest Whitaker, among others. Fine in Fine dust jacket.



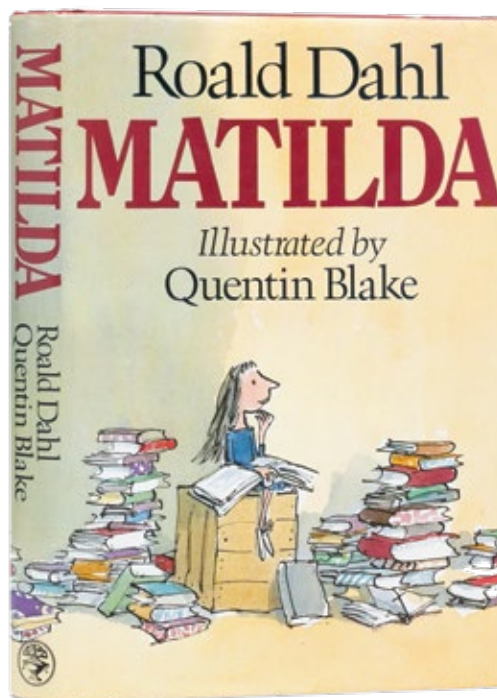
A novel about a special girl with extraordinary powers

21. Dahl, Roald

MATILDA

London: Jonathan Cape, 1988. First edition. A Fine copy of the book in like dust jacket, with just a few little bends to the jacket at the top of the rear panel. A bright, clean copy overall.

An exceptional, sweet girl, Matilda is constantly confronted with adults who undervalue her. Faced at home with parents who consider her a nuisance and tormented at school by a menacing, threatening headmistress, Matilda must trust in herself to discover special powers that help her fight back – and remind her of what a unique and important person she is. In 1996, the book was adapted into a film starring Danny DeVito and Mara Wilson, and was adapted for the stage in 2022. Fine in Fine dust jacket.



Edition deluxe of Detmold's rarest book

22. Detmold, Edward J. (illustrator)

THE ARABIAN NIGHTS

London: Hodder and Stoughton, 1924. Edition deluxe. Limited to only 100 copies, here bound without the signed limitation leaf (or it has been carefully excised). Quarto (280 x 211 mm). viii, 240 pp. Twelve tipped-in color plates. Publisher's full pictorial gilt vellum. Very light stain on front board, spine gilt a little rubbed, some very light foxing to endpapers but still an excellent copy of Detmold's rarest book.



Alongside his twin brother Charles, Edward Detmold rose to fame at the age of thirteen when they exhibited at the Royal Academy. For the two young men, "[e]xperiments in colour printing led to a number of publications including Pictures from Birdland in 1899 and an illustrated edition of Rudyard Kipling's Jungle Book in 1903. They also held an exhibition at the Fine Art Society in 1900 and turned to stained glass design. Although they produced prints separately, their works are almost indistinguishable and they continued to collaborate. 'They seemed as one soul divided between two bodies', a contemporary remarked. On 9 April 1908 [Charles] committed suicide..." (National Portrait Gallery). Although devastated by the tragedy, Edward continued to work producing illustrations for such titles as The Fables of Aesop (1909), The Life of the Bee (1911), and Hours of Gladness (1912). "His final two opulent gift books for Hodder & Stoughton were Fabre's Book of Insects (1921), with twelve remarkable colour studies...and The Arabian Nights (1924), a very successful change of direction into the realms of exotic fantasy. On the strength of The Arabian Nights, Detmold could have become one of the greatest illustrators of fantasy and fairy stories...During the 1920s Detmold continued to draw, paint, and hold exhibitions of etchings and drypoints, but it was not long before he retired completely from public life...On 1 July 1957 he committed suicide, nearly half a century after the death of his twin brother" (Dalby). Near Fine.

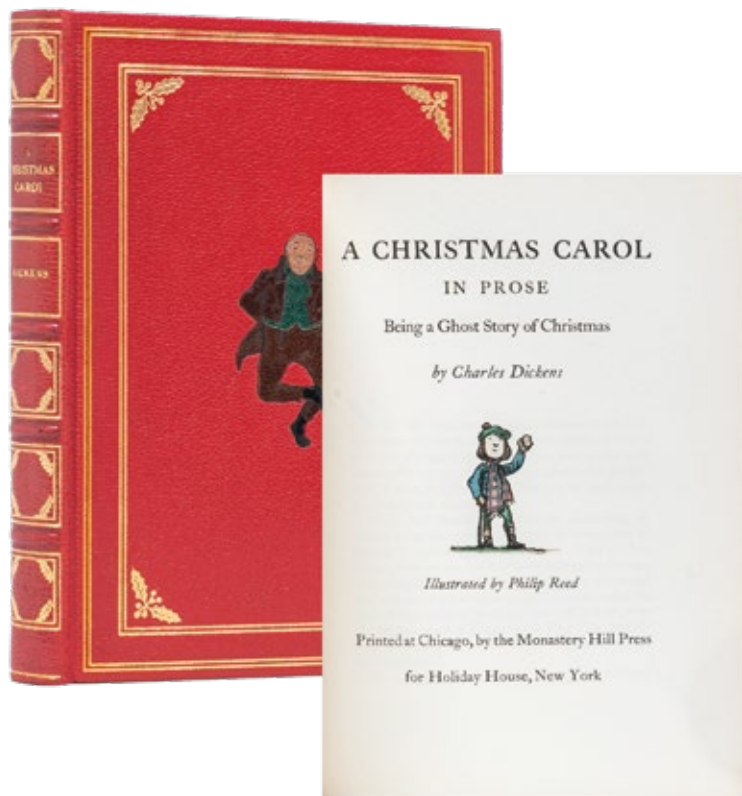
Dickens' most beloved tale of redemption and generosity

23. Dickens, Charles; Philip Reed (illustrator)

A CHRISTMAS CAROL

Chicago: The Monastery Hill Press, 1940. First thus. A Fine copy of this handsome production of Dickens' Christmas classic. Bound in full red morocco, ruled in gilt and with gilt holly sprigs in the corners. Inlaid morocco of a dancing Mr. Fezziwig on the front cover. Top edge gilt. Illustrated by Philip Reed. Book appears unread and unused. Housed in the publisher's red paper slipcase.

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



Rackham's illustrations complement this Dickens Christmas tale

24. Dickens, Charles; Arthur Rackham (illustrator)

THE CHIMES

Signed limited edition

London: Printed by George W. Jones for Members of the Limited Editions Club, 1931. First thus. Limited to 1,500 copies signed by the artist, this being copy number 277. Small folio (300 x 203 mm). xxxii, [4], 128, [2]. Rebound in three-quarter tan morocco over boards using publisher's original pictorial buckram. Top edge gilt. Six full page illustrations and fourteen drawings in black and white. A handsome, Near Fine copy, lacking the publisher's slipcase but retaining the original decorative endpapers. Internal contents are generally fresh and clean.

Dickens' second Christmas book, which continues his social commentaries on the poor. Structured similarly to A Christmas Carol, the main character, Trotty, witnesses an alternative future through a series of visions and ultimately is given a second chance to put things right. The Chimes was a bestseller in its day, but has since been eclipsed by A Christmas Carol. Near Fine.

Latimore and Haskell 67.



Dickens' beloved autobiographical novel about the development of an author

25. Dickens, Charles

THE PERSONAL HISTORY OF DAVID COPPERFIELD

London: Bradbury & Evans, 1850. First edition. Early twentieth-century three-quarter blue crushed morocco over marbled boards with gilt spine. Top edge gilt. Marbled endpapers. Bookplates of Jeffrey Stern and Christopher Clark Geest to front pastedown. Original wrappers for parts IV and VII at front (laid in and bound in, respectively). Spine gently sunned and light rubbing to extremities. Generally clean internally with only a few spots of foxing to a handful of plates. A handsome copy of one of Dickens' best, and his most autobiographical novel. Early issue with all but the misprint: "screamed" for "screwed" on page 132 line 20 (often lacking from first edition copies).

"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). Through the ever-widening social circle of the titular David Copperfield, Dickens explores the interconnectedness of humans; the way race, class, and gender can affect our paths in life; and the degree to which we have free will. Near Fine.



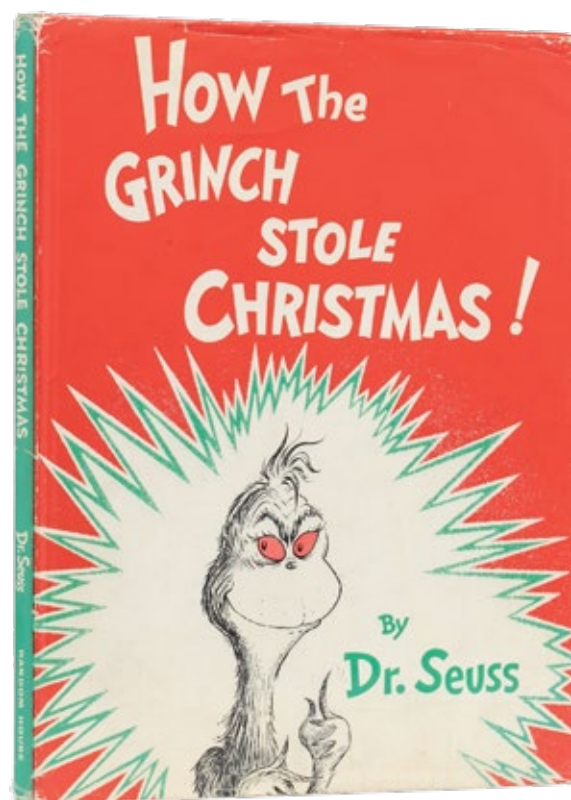
Dr. Seuss' Christmas classic

26. Dr. Seuss [Theodor S. Geisel]

HOW THE GRINCH STOLE CHRISTMAS

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

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



First American edition, signed by Daphne du Maurier on publisher's tipped in sheet.

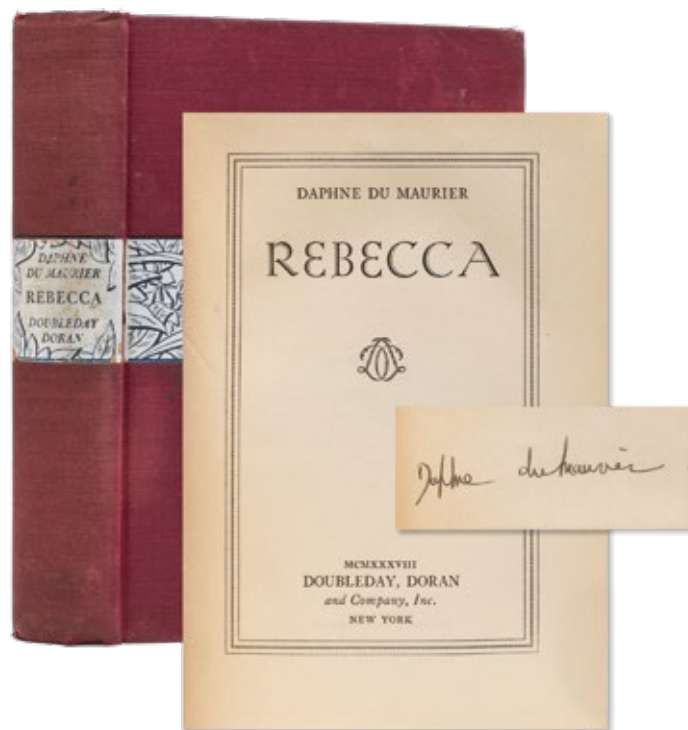
27. Du Maurier, Daphne

REBECCA

Signed first edition

New York: Doubleday, Doran, 1938. First American edition. Octavo (200 x 140 mm). [vi], [1]-457, [1, blank] pp. A Very Good copy that shows very well, with the signature of Daphne Du Maurier. Pages 387/388 with large repaired tear (no loss) and several other pages with short tears. Two ink signatures of former owners on front flyleaf and paste down with pencil notes, etc. Publisher's maroon cloth with silver foil band at center printed in black.

Du Maurier's sensationally popular gothic novel follows the marriage of a young American woman and a wealthy British widower as they are haunted by the memory of his late wife Rebecca. The book quickly became a bestseller after its publication, selling close to three million copies in the thirty or so years after its release. The novel won a National Book Award in 1938 – when the award was voted on by booksellers, interestingly enough – and came in fourteenth on the BBC's 2003 survey The Big Read. Very Good.



Exotic and humorous, a beautifully illustrated book



28. Dulac, Edmund (illustrator)

SINBAD THE SAILOR AND OTHER STORIES FROM THE ARABIAN NIGHTS

London: Hodder & Stoughton, n.d. [1914]. First trade edition. Publisher's tan cloth, front cover and spine pictorially stamped in blue and gilt, tan and blue decorated end-papers. Minimal foxing to half-title, otherwise a near fine copy. Twenty-three color plates mounted on cream stock with decorative border and captioned tissue guards.

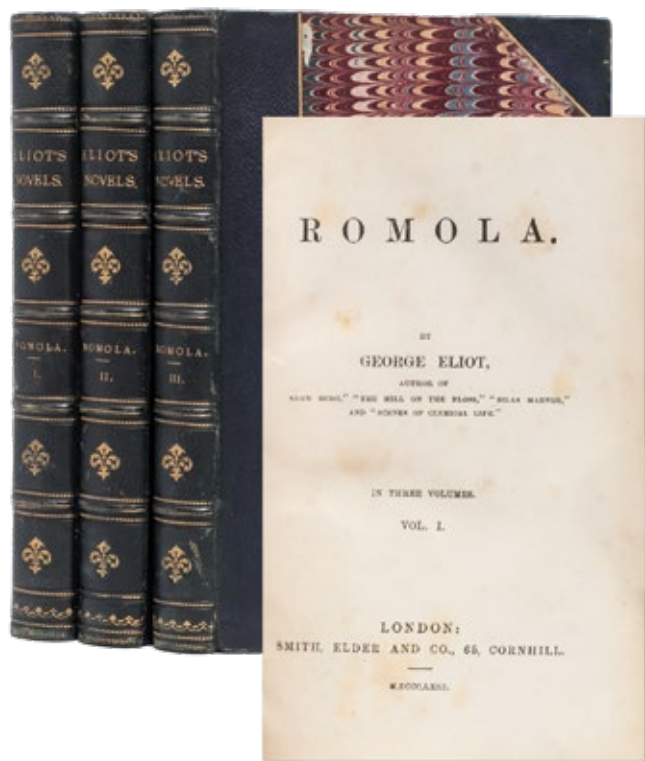
"In some of the pictures for this book Dulac continues with the Chinese style developed for Princess Badoura the year before. In others, he reduces the scale and adds a richness of detail to create an effect similar to that seen in Persian and Indian miniature art. The pictures are generally serious but Dulac's ever-present humor creeps in" (Hughey).

Hughey 35a.

George Eliot's historical novel set in fifteenth-century Florence

29. Eliot, George [Mary Ann Evans]

ROMOLA (IN 3 VOLS.)



London: Smith, Elder and Co., 1863. First edition. Three octavo volumes (184 x 117 mm). iv, 336; iv, 333, [1, imprint]; iv, 292, pp. Foxing to endpapers and some light foxing to preliminaries. Bound ca. 1865 in three-quarter dark blue pebble-grain morocco over marbled boards, ruled in gilt. Spines with five raised bands decoratively tooled and lettered in gilt in compartments, matching marbled endpapers, all edges gilt. A very good set in an attractive and near contemporary binding.

George Eliot sets her historical novel *Romola* in late-fifteenth-century Florence. Victorian Britain was captivated by the arts and culture of Renaissance Italy, and this novel perfectly depicts the vivacity of that period as it lived in contemporary minds. First published serially in fourteen parts for *Cornhill Magazine* (1862-1863), the story follows the morally upright *Romola de' Bardi*, a classical scholar's daughter, and a colorful cast of characters as they navigate political and religious turmoil. Mary Ann Evans (1819-1880), pen name George Eliot, was a prolific writer best known for her novels *Silas Marner* (1861), *Middlemarch* (1871-1872) and *Daniel Deronda* (1876), to name just a few. Very Good.

Sadleir 817; Parrish pp. 17/18; Wolff, 2061; Baker & Ross, A7.2

"Faulkner sets out to test rootless modernity to see if there is any place in it for the old values of the human heart"

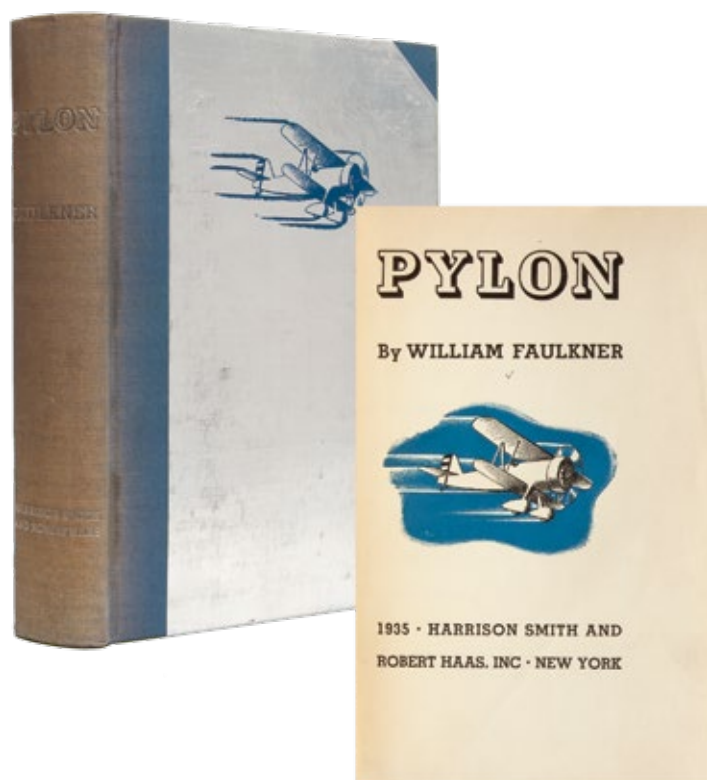
30. Faulkner, William

PYLON

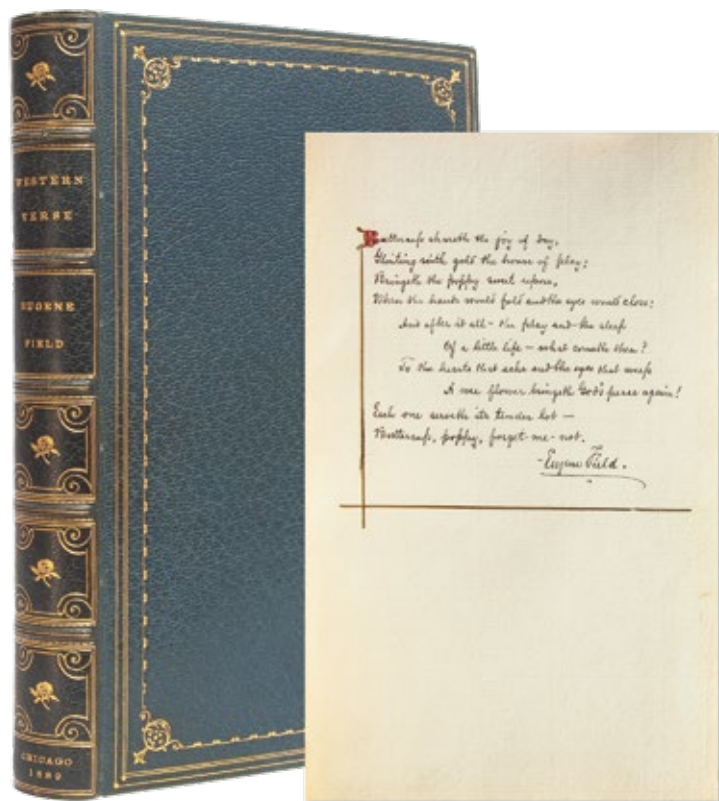
Signed limited edition

New York: Harrison Smith and Robert Haas, Inc., 1935. First edition. Octavo. Original blue cloth over silver boards with blue airplane stamped on the front board, silver top-stain. Number 133 of 310 signed limited copies. A Near Fine copy of the book with the spine faded, minor rubbing to silver boards and a previous owner's stamp on the half-title, otherwise appearing clean and unread. Lacking the publisher's cardboard slipcase.

"While most critics consider *Pylon* to be Faulkner's most flawed novel ('unnecessary horror and violence,' 'unintelligible descriptive passages,' an 'inconceivable climax'), Faulkner himself is reported to consider it the best of his works to be adapted to screen" (University of Michigan). It was an admitted departure for the author, as it was one of his few works to be set outside the fictional Yoknapatawpha County, instead unfolding in a thinly disguised New Orleans (here called New Valois). There, a nameless reporter covers the story of a group of flyers on the circuit. "In *Pylon* Faulkner sets out to test their rootless modernity to see if there is any place in it for the old values of the human heart that are the central concerns of his best fiction" (Random House). Near Fine.



With a charming stanza of poetry in the author's hand



31. Field, Eugene

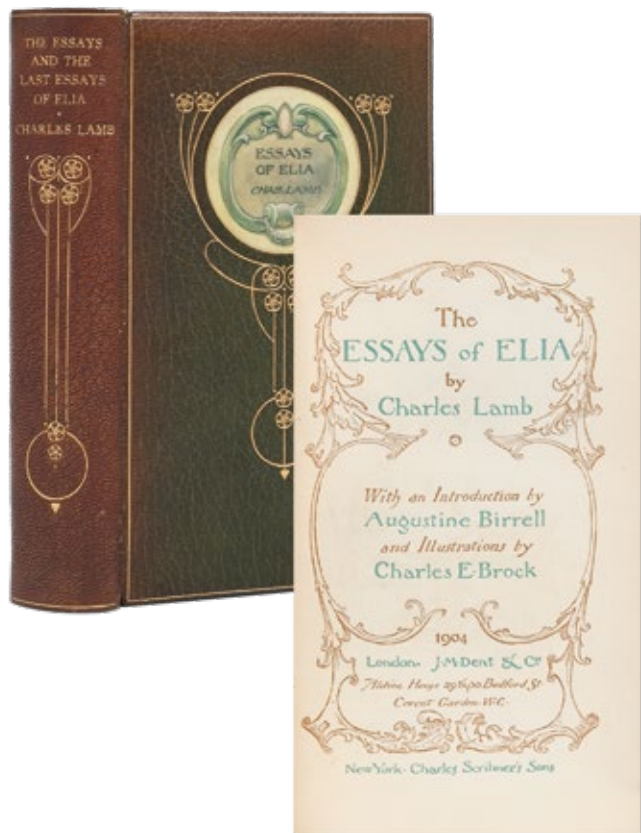
A LITTLE BOOK OF WESTERN VERSE

With autograph poem

Chicago: [self published], 1889. First edition. One of 250 copies printed for subscribers, this number 139. Signed by the printer, John Wilson & Son, before the list of subscribers. Exquisitely bound by Ringer Bindery (Chicago) in full crushed blue morocco, marbled end papers, top edge gilt. Ruled in gilt with raised bands, gilt titles to spine and decorations in the spine compartments. The author wrote out the final stanza of "Buttercup, Poppy, Forget-Me-Not" on the front blank, decorated it in red and gold ink, and signed the page.

The second book published by the author and a major factor in Eugene Field's rise to literary celebrity. Though he had been known in the Midwest as a journalist and editor, *A Little Book of Western Verse* drew attention to his skill and wit as a lyricist. Most of his poems were about childhood and children – with inspiration coming directly from his own. Works such as *Little Boy Blue* and *Wynken, Blynken, and Nod*, which were written for children, resulted in him being dubbed "The Poet of Childhood" (Denver Library). Fine.

A lovely copy of Lamb's Essays in a Cedric Chivers binding



32. [Fine Binding - Cedric Chivers] Charles Lamb; Charles E. Brock (illustrator)

THE ESSAYS OF ELIA [AND] THE LAST ESSAYS OF ELIA

London: J.M. Dent & Co, 1904. Fifth edition. Two volumes in one, small octavo (180 x 105 mm). xxii, 294, [1, imprint], [1, blank];, xii, 254, [1, imprint], [1, blank] pp. Two engraved frontispieces and 162 black and white illustrations, including decorative head and tailpieces, all by Charles E. Brock. Bound ca. 1905 by Cedric Chivers (stamp-signed in gilt on rear lower turn-in). Bound in handsome green morocco with decorative gilt floral patterns on the front board encircling a "vellucent" title label. Spine with gilt titles and art nouveau floral pattern. All edges gilt, pale green endpapers. Spine toned, previous owner's gift inscription on the preliminary blank, still a Near Fine copy overall.

This book brings together Charles Lamb's *Essays of Elia* (first published in 1823) with the subsequent volume *Last Essays of Elia* (issued in 1833). The accessible and conversational essays were published under the pseudonym *Elia*, inspired by an Italian man that Lamb had known at the South Sea House, and had appeared serially in *The London Magazine* between 1820 and 1825. Despite his struggles with mental illness, Charles Lamb (1775-1834) would be celebrated for his literary contributions, producing a range of material from essays to poems. Lamb belonged to an active literary circle which included Percy Bysshe Shelley and Lord Byron. Near Fine.

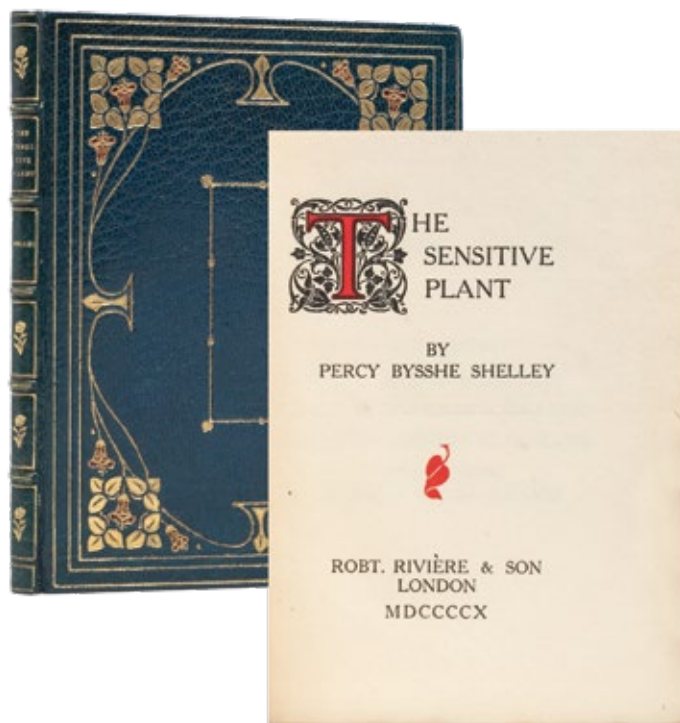
Handsomely bound by Riviere & Son

33. [Fine Binding - Riviere & Son] Percy Bysshe Shelley

THE SENSITIVE PLANT

London: Robt. Riviere & Son, 1910. A fine example. Square sixteenmo (129 x 100 mm). 46, [2, blank] pp. Title-page and initial letters printed in red and black. Handsomely bound ca. 1910 by Riviere & Son, stamped in gilt on lower turn-in. Full dark blue crushed levant morocco, covers bordered in gilt surrounding an ornate floral design, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, cream endpapers, top edge gilt. Neat ink inscription on front free endpaper and a small gold bookplate.

The Sensitive Plant is a beautiful and tragic poem commemorating the brevity of life and immortality of cyclical nature. Written after death of his son, while Percy and Mary Shelley struggled with their grief in Pisa, the poem consists of four stanzas with three sections charting the change of seasons. It is set in a garden bursting with blooms, but highlights the sensitive plant – a mimosa – with its humble leafy foliage. Human will is nothing in the face of the impartial power of nature and time. First published in *Prometheus Unbound and Other Poems* (1820), here it has been reproduced with a delicate binding to match its subject. Fine.



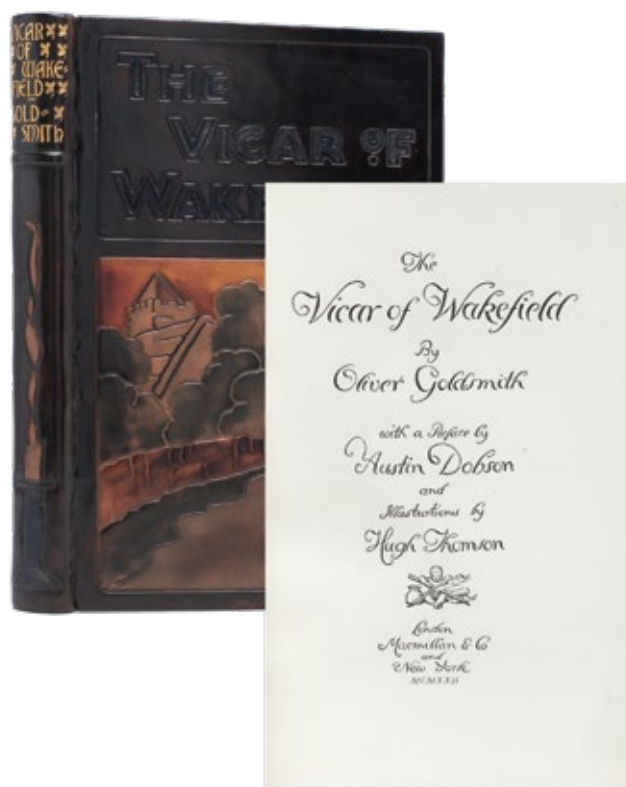
One of the most popular novels of the late-eighteenth century illustrated by Thomson and finely bound by Riviere

34. [Fine Binding - Riviere] Oliver Goldsmith; Hugh Thomson (illustrator)

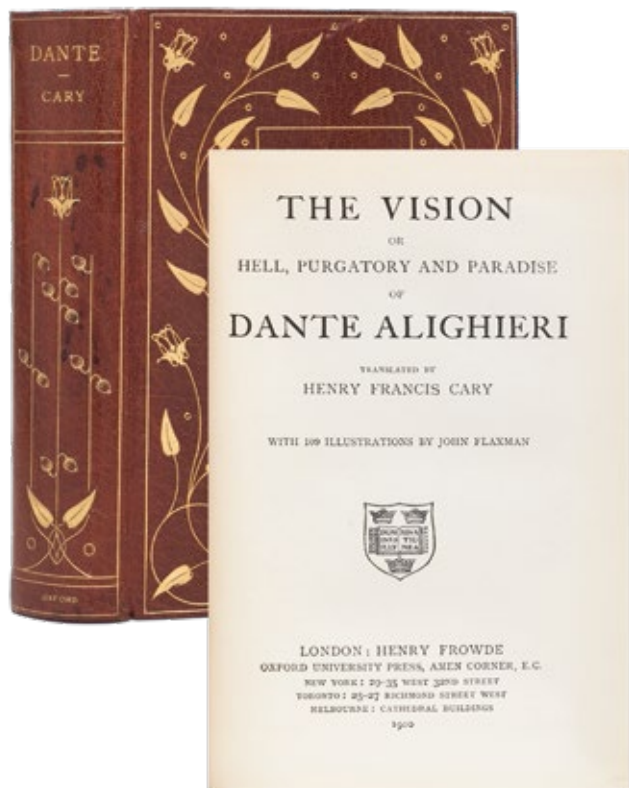
THE VICAR OF WAKEFIELD

London: Macmillan & Co, 1922. A rather unusual Riviere binding from the Art-Deco period, with their gilt stamp on the front lower dentelle. Bound in contemporary full dark brown calf. Front cover with the title and a pastoral scene inlaid in colored leather. Spine with a single raised band, lettered in gilt and with an inlaid candle design, rear cover inlaid with a bowl of soup and a pipe. All edges gilt, marbled end-papers. Small octavo (181 x 118 mm). xxxviii, 305 pp. Complete. Illustrated throughout by Hugh Thomson in his charming, distinctive style. A Fine copy overall, still protected in the original, cloth-lined bindery box.

Reportedly published as a means for thwarting debt, *The Vicar of Wakefield* became one of the most popular novels of the late eighteenth century. Mixing irony with sentimentalism, it paints a portrait of village life “narrated by Dr. Primrose, the title character, whose family endured multiple trials – including the loss of their fortune, the seduction of a daughter, the destruction of their home by fire, and the vicar’s incarceration – before all is put right at the end” (*Britannica*). Goldsmith was a noted Irish wit and a member of Samuel Johnson’s famed literary club, who Johnson praised as “Ingenious, vivid, versatile, sublime. In style, clear, elevated, elegant.” The legend of the book’s publication is that Goldsmith was about to be arrested by his landlady for debt, when Johnson was able to sell the manuscript of the novel to a publisher for sixty pounds, saving his friend in the nick of time. For this illustrated edition, Rackham embraced historical costume and his traditional whimsy, despite the more fashionable Jazz-Age and Art Deco style predominant at the time (Hudson). Fine.



One of the world's great masterpieces and a foundational text of Italian literature



35. [Fine Binding] Dante Alighieri; Henry Francis Cary (translator); John Flaxman (illustrator)

THE VISION OR HELL, PURGATORY AND PARADISE OF DANTE ALIGHIERI

Oxford: Henry Frowde at the Oxford University Press, 1910. Handsomely bound by the University Press, Oxford, with their stamp in gilt on the front paste-down. Full brown crushed polished morocco with large gilt floral border in the art nouveau style. Spine titles in gilt with additional decorative floral pattern. Inner gilt dentelles, all edges gilt, marbled end papers. Bookplate of Beatrice Wynne Fowke to front pastedown. An exceptional copy overall.

This scholarly edition includes a Life of Dante, A Chronological View of his Age as well as notes and an index. Illustrated with 109 illustrations by John Flaxman. Octavo (leaves 183 x 125 mm). xlvii, 578 pp. Complete.

Dante spent over a decade writing the Comedy, which has become one of the world's great masterpieces and a foundational text in Italian literature. Dante wrote the work while in exile, having been ejected from his native Florence in 1302 after his political faction fell out of favor. The work's genius was quickly recognized – Boccaccio himself was so obsessed with it that he was responsible for adding the prefix "Divine." Over the years, it has influenced countless writers, among them Ezra Pound, T. S. Eliot, and James Joyce. Borges claimed it was "the best book literature has achieved." Fine.

The final Bond novel, published posthumously

36. Fleming, Ian

THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape, 1965. First edition. First impression, second state binding without the gilt gun to the upper board. A Nearly Fine copy in like dust jacket priced 18s net, and retaining its bright colors. Previous owner's names and address on the verso of the front free end paper, and a small bookseller's ticket removed from the lower edge of the front paste-down.

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 declined while writing the book and, though he finished a draft of the novel in 1964, he never fully reworked it. After Fleming's death, the novel was published in the UK and then serialized in The Daily Express and Playboy. Ironically, in this novel, Bond is presumed dead. In fact, he had been captured and brainwashed by the Soviets, and attempts to kill M upon his return to London. After regaining his senses, Bond is sent to the Caribbean to assassinate Francisco Scaramanga, known as "The Man with the Golden Gun." Near Fine in Near Fine dust jacket.



The last Bond novel published in Ian Fleming's lifetime

37. Fleming, Ian

YOU ONLY LIVE TWICE

London: Jonathan Cape, 1964. First edition. A Near Fine copy in like dust jacket, jacket price clipped and with only the slightest wear at the extremities. First impression, first state, Binding 'A' (with "First published 1964" on the copyright page and gilt kanji on the front board). Octavo (188 x 127 mm). 255, [1] pp. Publisher's black cloth effect paper over boards, front cover with gilt kanji, spine lettered in silver, bamboo patterned endpapers. Dust jacket designed by Richard Chopping.

"When Ernst Stavro Blofeld blasted into eternity the girl whom James Bond had married only hours before, the heart, the zest for life, went out of Bond. Incredibly, from being a top agent of the Secret Service, he had gone to pieces, was even on the verge of becoming a security risk. M is persuaded to give him one last chance – an impossible mission far removed from his usual duties – and Bond leaves for Japan." In the twelfth novel in the James Bond series and the last Bond novel published during Fleming's lifetime, Bond kills Blofeld; is affected by amnesia; and lives as a fisherman in Japan with Kissy Suzuki, who attempts to heal him and bears him his only child. Near Fine in Near Fine dust jacket.

Gilbert, A12a, 1.1.



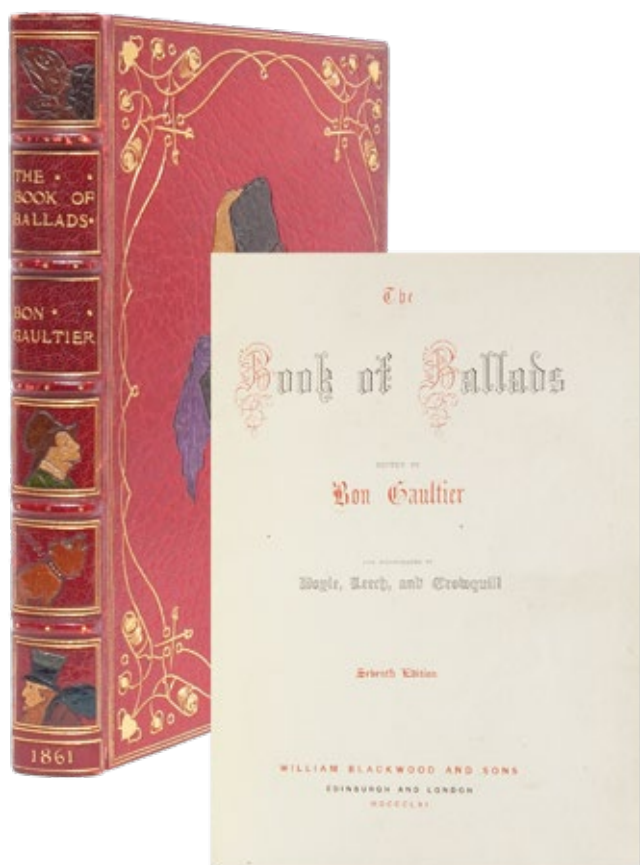
A collection of parodied ballads and poems

38. Gaultier, Ron (editor)

THE BOOK OF BALLADS

Edinburgh and London: William Blackwood and Sons, 1861. Seventh edition. Finely bound by Sotheran in full crushed red morocco with inlaid morocco illustrations on the spine (in four compartments) and both boards. Green silk endpapers, all edges gilt. Original cloth for the front board and the spine bound in at the rear. Binding in Near Fine condition with front joint just starting near the crown. A striking example, finely bound.

A collection of parodied ballads and poems from a variety of languages and cultures, collected in a beautiful fine binding. First printed in 1845, the works were compiled by Scottish writers William Edmoundstone Aytoun and Theodore Martin. In the fashion of Rabelais, the pair operated under a pen name to conduct light literary take-downs of such famed authors as Tennyson and Browning, who were known for emphasis on romantic and chivalric topics. Irreverent poetry at its best. Near Fine.



Signed edition of this sci-fi cornerstone, the quintessential cyberpunk novel

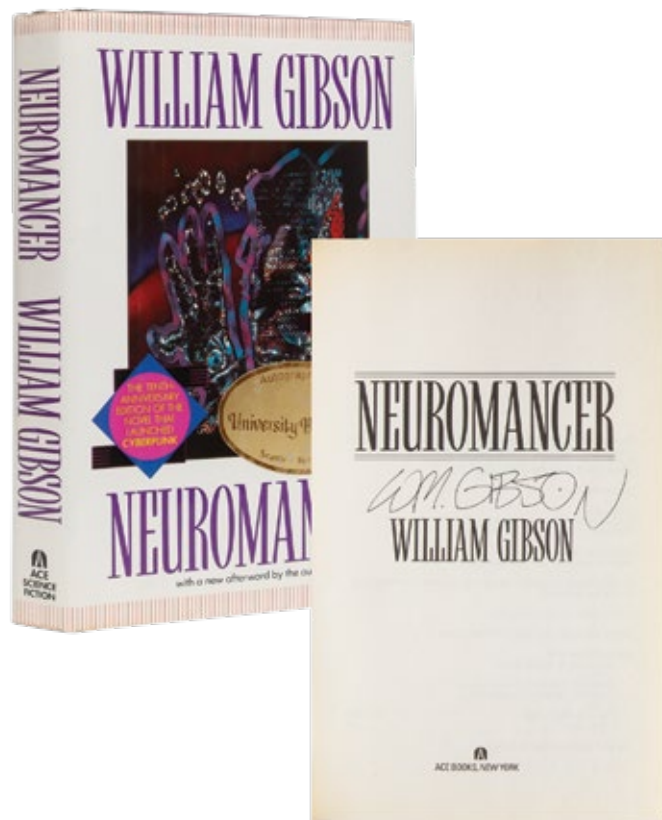
39. Gibson, William

NEUROMANCER

Signed 10th anniversary edition

New York: Ace Books, 1994. First thus. The tenth anniversary edition of Gibson's breakout science fiction novel, signed by the author on the title-page. A Near Fine copy in like dust jacket. Book with some foxing to the outer edge of the closed text block, otherwise appearing unread. Jacket with a sticker indicating that the book was autographed for University Book Store in Seattle/Bellevue.

William Gibson's sci-fi classic. Neuromancer – which was the first book to win the Nebula, Hugo, and Philip K. Dick awards – helped define and popularize the cyberpunk genre. After seeing Blade Runner in the middle of the novel's composition, Gibson thought Neuromancer would receive lukewarm reviews and be perceived as a rip-off of the film; instead, Gibson's novel was hailed as a revelation for its dialogue, action, and cyberpunk aesthetics. Much of the iconic dialogue was adapted by Gibson from the street slang of the Toronto underworld, which Gibson became familiar with when he moved to Canada in the late 1960s. Neuromancer placed on the Time magazine list of the 100 best English language novels since 1923 and has sold more than seven million copies worldwide. A contemporary review praised the novel as “[A]n amazing, virtuoso performance. Kaleidoscopic, picaresque, flashy and decadent” (Washington Post). Near Fine in Near Fine dust jacket.



The first novel in Grafton's immensely popular Kinsey Millhone series

40. Grafton, Sue

“A” IS FOR ALIBI

Signed first edition

New York: Holt, Rinehart & Winston, 1982. First edition. A Fine copy of the book in like dust jacket. Signed by the author on the title-page.

The first novel in Grafton's immensely popular Kinsey Millhone Alphabet series. The detective is hired to investigate the murder of a husband – a murder that had been falsely pinned on his wife years earlier. The idea for the Alphabet series came from chiefly two influences: Grafton's own messy divorce from her husband, which, she admitted, inspired numerous fantasies of his death; and her reading of Edward Gorey's The Gashlycrumb Tinies, a book with its own interesting alphabetical organization. Grafton's books have been published in over twenty-five languages, though this book had a modest first printing run of 7,500 copies, of which only 6,000 sold. “Smart, well-paced, and very funny” (Newsweek). Fine in Fine dust jacket.



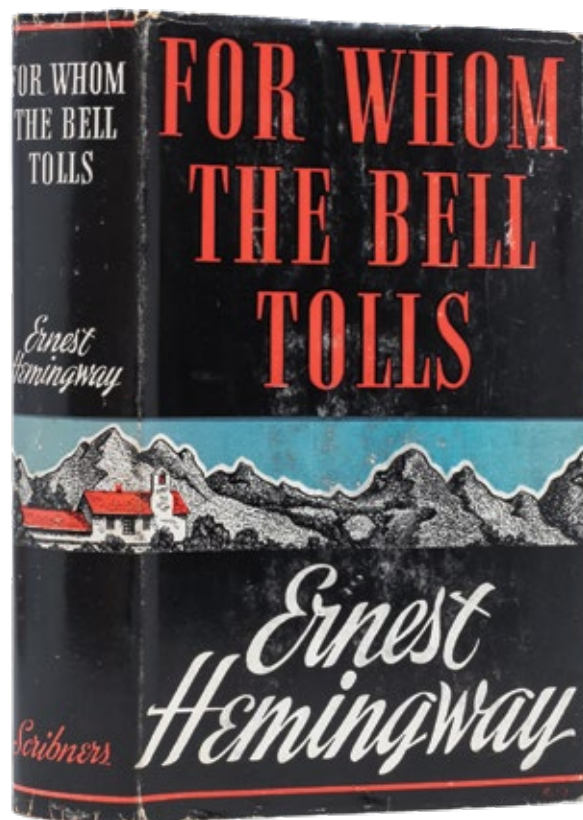
One of Hemingway's best works

41. Hemingway, Ernest

FOR WHOM THE BELL TOLLS

New York: Charles Scribner's Sons, 1940. First edition. A Near Fine copy in like dust jacket. A few spots in the inner rear hinge and a little ding at the top of the boards, otherwise a very fresh sharp copy. First state jacket (with no publisher credit) with some rubbing to the panels, a small chip at the lower edge of the spine and rear panel, and minor edgewear at the spine ends and corners, but a copy that presents well overall.

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



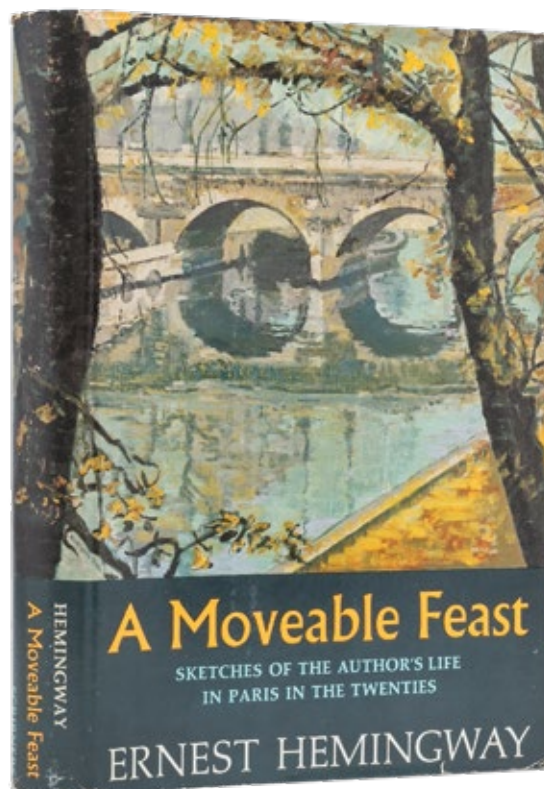
"It stays with you, for Paris is a moveable feast"

42. Hemingway, Ernest

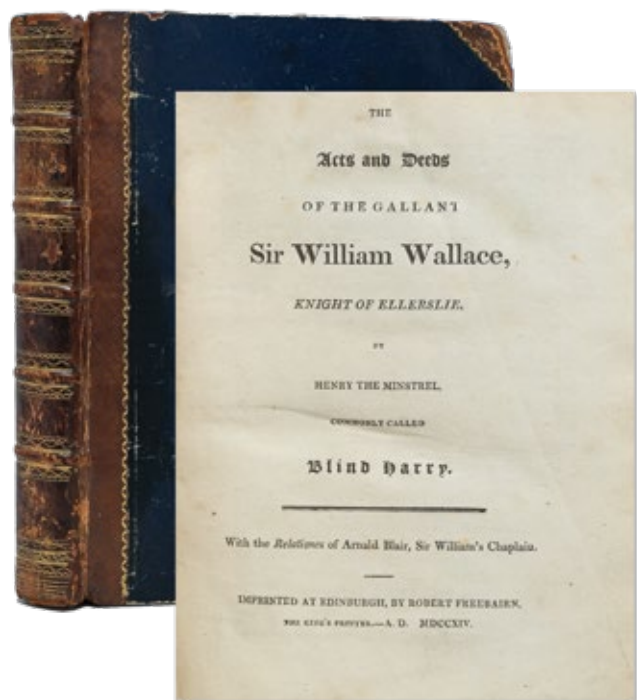
A MOVEABLE FEAST

New York: Charles Scribner's Sons, 1964. First edition. A Near Fine copy of the book in like dust jacket. Previous owner's name written on the front free end paper and at the lower edge of the title-page, otherwise book is sharp and unmarked. In a fresh Near Fine dust jacket with only very slight wear at the extremities.

Hemingway's 1964 memoir, published a few years after his death in 1961. A Moveable Feast was based on his personal papers and edited by his wife. The title of the book was taken from a (remembered) Hemingway quote, delivered to one of his good friends: "If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast." The book follows Hemingway's years in 1920s Paris as a writer along with his numerous encounters with many famous members of the Lost Generation, from F. Scott Fitzgerald to John Dos Passos. "Though this may seem at first blush a fragmentary book, it is not so. It should be read as a novel, belongs among the author's better works and is, as 'mere writing,' vintage Hemingway" (contemporary New York Times Review). Near Fine in Near Fine dust jacket.



"Freebairn retains the merit of being the first to attempt a critical edition"



43. Henry the Minstrel, commonly called Blind Harry

THE ACTS AND DEEDS OF THE GALLANT SIR WILLIAM WALLACE, KNIGHT OF ELLERSLIE. WITH THE RELATIONES OF ARNOLD BLAIR, SIR WILLIAM'S CHAPLAIN

Edinburgh: Robert Freebairn, [1714, 1758]. First thus. It is generally agreed that while the sheets for this edition were printed in 1714, the books were not bound and sold until 1758. This copy lacking the title-page, but with an early facsimile bound in, showing the date as 1714, not 1758.

Bound in quarter diced calf over dark blue paper boards. Binding holding firm, but fairly worn at the corners and spine ends with a bookplate removed from the front pastedown and a shelf-location plate on the rear pastedown. Quarto (pages 222 x 175 mm). 403, 79 pp. Complete but for the title-page. Printed mostly in black letter with light foxing throughout.

"Freebairn retains the merit of being the first to attempt a critical edition (Macdiarmid 1968-9: I: xii)." (The Edinburgh History of the Book in Scotland, Vol. 2)

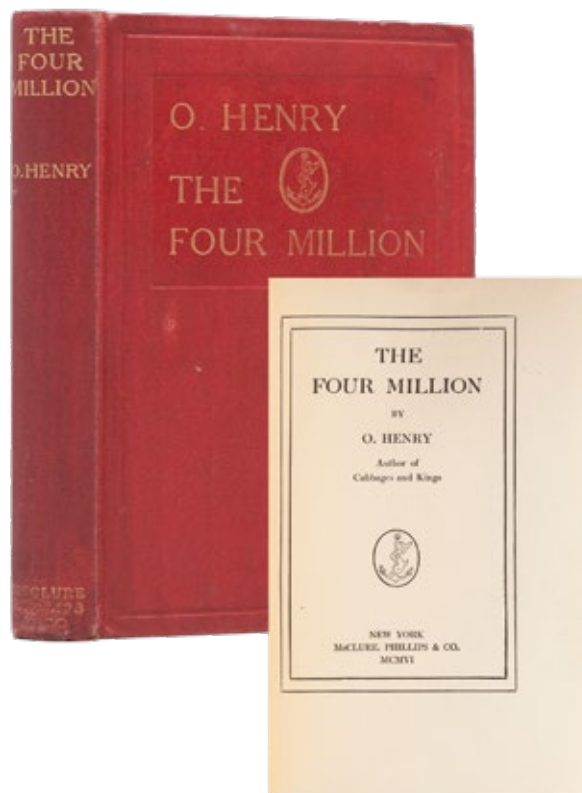
Including the first issue of The Gift of the Magi, a tale of marital love and sacrifice

44. Henry, O. [William Sydney Porter]

THE FOUR MILLION

New York: McClure, Philips and Co., 1906. First edition. A Very Good+ copy of this surprisingly scarce work. Front inner hinge cracked but holding (rear inner hinge repaired). Contemporary owner's name on the front paste down. Long tear running through the text on p. 49, repaired with tape (not affecting meaning). Housed in a custom cloth slipcase with chemise.

First issue of the Gift of the Magi, a late Victorian narrative encapsulating the virtues of self-sacrifice and marital love. With the exception of their poverty, Jim and Della Dillingham are truly happy in their marriage. As Christmas nears, however, each struggles in silence with the idea that they will be unable to afford meaningful gifts. On Christmas Eve, Della sells her beautiful hair to purchase a platinum chain for Jim's prized pocket watch; and, in a twist of fate, Jim has sold the pocket watch to afford the lovely tortoiseshell combs Della had longed to adorn her hair. In making such sacrifices for each other, the Dillinghams are reminded of the ultimate meanings both of Christmas and of marriage. Very Good +.



A detailed account of the first ascent to Everest's summit

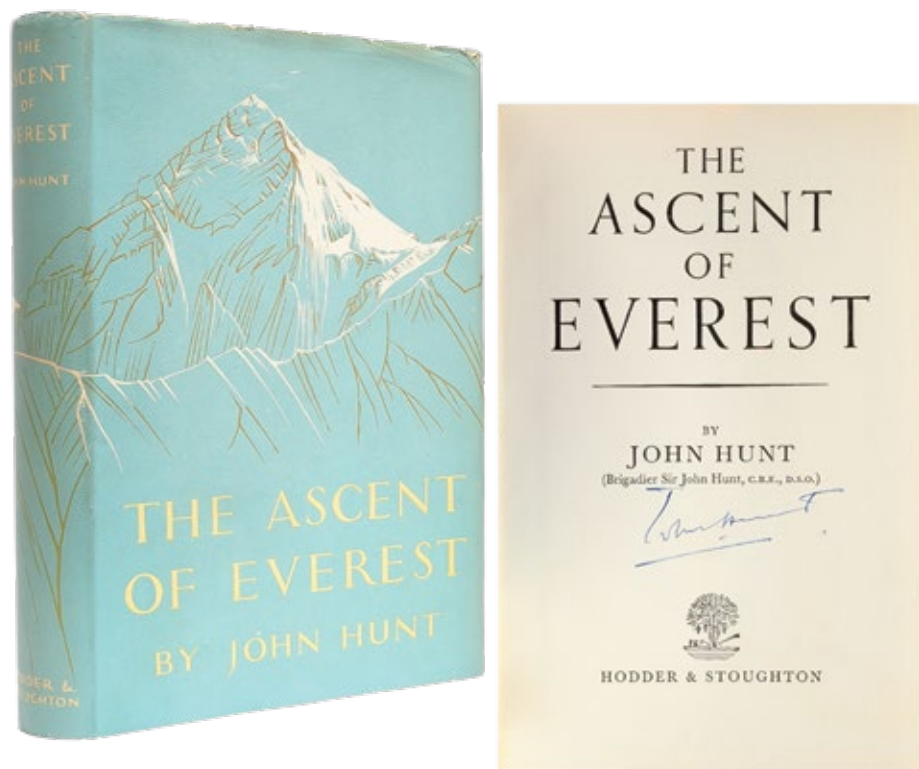
45. Hunt, John

THE ASCENT OF EVEREST

Signed first edition

London: Hodder & Stoughton, 1953. First edition. Signed by the author directly on the title-page in blue ink. A Fine copy, clean and appearing unread in a very Nearly Fine dust jacket with only slight wear along the top edge.

Hunt's detailed account of his 1953 adventure to climb Everest's summit. Beginning before the expedition, Hunt's narrative documents his motivations as well as his preparations and how they assisted in the mission's ultimate success and its members' survival. Fine in Near Fine dust jacket.



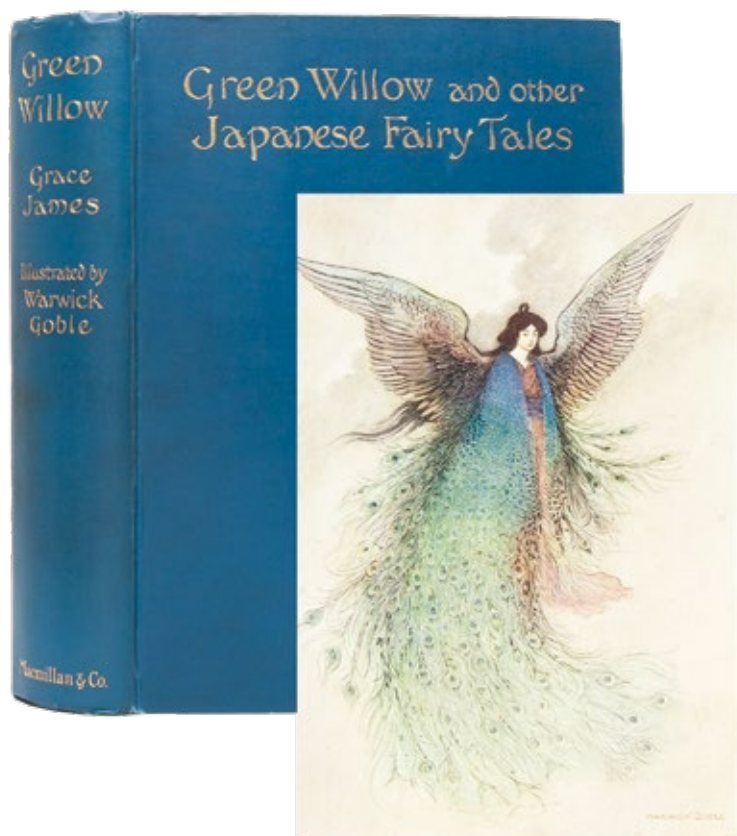
Traditional Japanese fairy tales illustrated by one of England's Golden Era artists

46. James, Grace; Warwick Goble (illustrator)

GREEN WILLOW AND OTHER JAPANESE FAIRY TALES

London: Macmillan, 1910. First trade edition. Original publisher's cloth stamped in gilt. All edges stained blue. Measuring 245 x 180 mm and with forty beautiful color illustrations. A Fine copy with some minor offsetting to pastedowns. Internally fresh.

Though the folklorist Grace James was best known for her John and Mary books – a children's series following an English boy and girl in their youthful adventures – the present work shifted its focus East to participate in the period's popular japonisme trend. Beautifully illustrated by Warwick Goble, who was noted for his appreciation of Japanese, Indian, and Middle Eastern art, Green Willow continues to capture the imagination and introduce new generations to fairy tales such as The Flute, The Moon Maiden, and Tamamo the Fox Maiden. Fine.



Joyce's masterpiece, signed by the illustrator, Henri Matisse

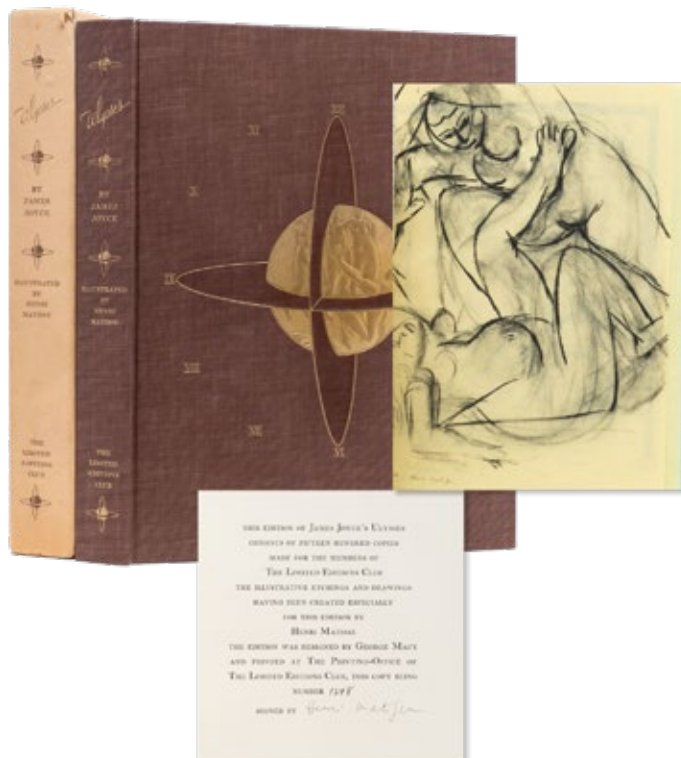
47. Joyce, James; Henri Matisse (illustrator)

ULYSSES

Signed by Matisse

New York: The Limited Editions Club, 1935. First thus. One of 1,500 copies, this copy signed by the illustrator, Henri Matisse. Complete with the six soft-ground etchings and the twenty tipped-in preliminary sketches on blue and yellow sheets. Publisher's brown cloth boards decorated in gilt. Foxing to one plate, but a Fine copy overall. With the publisher's slipcase (slightly sunned at the spine) in Near Fine condition. A bright, fresh copy.

Joyce's masterwork of modernism, one of the great books of the twentieth century. The Limited Editions Club was known for its impeccably illustrated volumes of classic texts. Founder George Macy had used such famous artists as Picasso – to illustrate a 1934 version of *Lysistrata* – and spared no expense for his 1935 edition of *Ulysses*. Matisse was paid \$5,000 and made 26 illustrations for the work. Rumor has it that Matisse did not even read *Ulysses* itself, but rather based all of his work on the *Odyssey*. He did, however, stay in contact with Joyce while he worked on the drawings, done in charcoal and pencil. "...the edition represents a rare example of a text in which both author and illustrator occupy an important position in the canon of their respective arts." (James A Knapp, "Joyce and Matisse Bound: Modernist Aesthetics in the Limited Editions Club *Ulysses*") Fine in the Near Fine dust jacket.



A near fine copy of the first edition

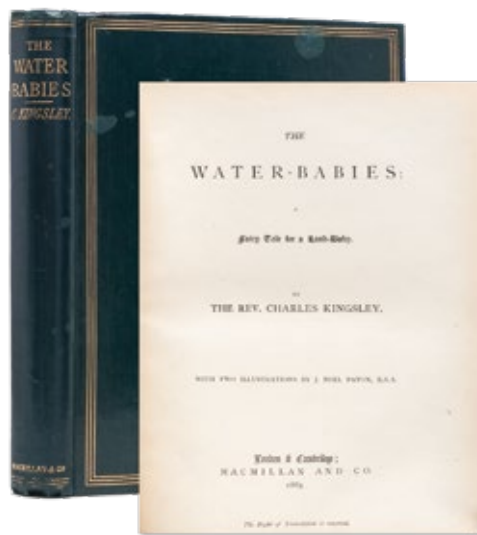
48. Kingsley, Charles

THE WATER-BABIES

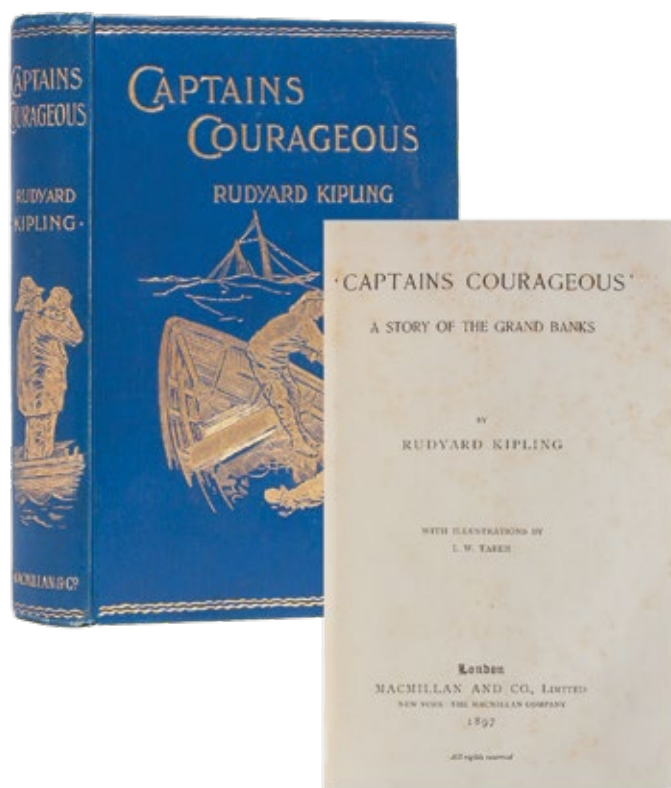
London & Cambridge: Macmillan, 1863. First edition, second state. Small square octavo (203 x 155 mm). [viii], [3], 4-350, [1, ads], [1, blank] pp. Without the 'L'Envoi' leaf which was canceled early on by Kingsley, and inserted frontispiece and full-page illustration opposite p. 145, with eight large engraved initial chapter letters. Bound in original dark green fine-grain cloth, front cover with gilt triple-rule border enclosing a pictorial gilt center device depicting Tom, a fish, and a seahorse. Spine ruled and lettered in gilt. Dark brown coated endpapers, top edge gilt. With the binder's ticket of Burn of Kirby St. to rear pastedown. Unidentified rectangular bookplate on front paste-down. Contemporary neat ink inscription on verso of front endpaper dated "Xmas 1863." A couple of small and very light spots on front cover, short splits to the cloth at the lower spine fold, inner hinges with partial expert and almost invisible repairs. Otherwise, a Near Fine copy, the gilt bright and fresh, of this scarce children's classic. Housed in a fleece-lined, quarter green morocco over green cloth clamshell case.

Charles Kingsley was a rural vicar in Victorian England, and the 'land-baby' of the sub-title ("A Fairy Tale for a Land-Baby") was his youngest son, five-year-old Grenville Arthur. In writing this fairy tale about the underwater adventures of Tom, a chimney-sweep's climbing-boy, Kingsley uttered many a sermon. But along with his zeal for Anglican Christianity he also brought into play his enthusiasm for nature and his strong sense of indignation at the Victorian practice of using small children as laborers. The difference between the first and second states is solely the removal of the L'Envoi leaf. The first state "contains a leaf bearing a poem, L'Envoi. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already gone forth" (Early Children's Books and Their Illustration). Near Fine.

Grolier 100, 34.



A pleasing copy of Kipling's maritime story



49. Kipling, Rudyard

CAPTAINS COURAGEOUS

London: Macmillan and Co., Ltd., 1897. First UK edition. An attractive copy of Kipling's classic tale of the Grand Banks. A Nearly Fine copy of the book with a contemporary gift inscription on the half-title and very slight foxing throughout. An extremely bright, pleasing copy in the original cloth, all edges gilt. A fantastic coming-of-age story set on the rough seas. Famously adapted for the screen in 1937, for which Spencer Tracy won a best actor Oscar.

Captains Courageous follows Harvey Cheyne from his spoiled and privileged childhood to a life-changing experience on the sea that transforms him into a good man. After falling overboard off a luxury liner and being rescued by the crew of a fishing boat, Harvey's eyes are opened to different cultures and classes of the world. He learns the value of hard work and gains a new appreciation for adventure and loyalty. Near Fine.

Poetic advice for a life well-lived

50. Kipling, Rudyard

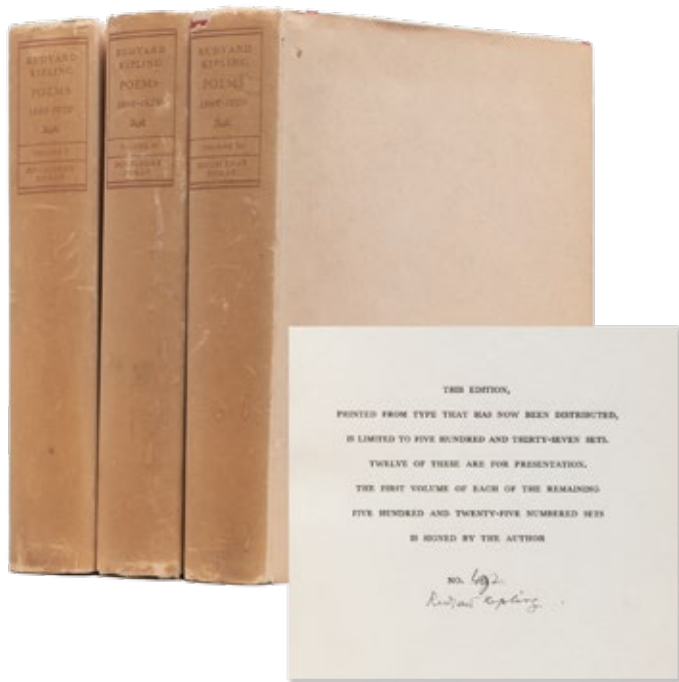
IF

Garden City, New York: Doubleday Page and Company, 1910. First separate edition. A selection of poems, which had appeared in Rewards and Fairies, but which are collected separately here for the first time. Preceding the UK separate publication of the same by four years. Rare copy bound in the publisher's deluxe binding of green morocco stamped in gilt. Slight dampstaining to the rear board, also faintly affecting some of the outer margins of the text block. Text block professionally secured into the binding. Complete with eight unopened leaves. Text printed in black, with green initial letter and decorative boarders. A handsome production and scarce in the deluxe binding.

A powerful piece of parental advice. Kipling's poem, although directed towards his son, offers humanistic advice for all by urging readers to strive for a life of integrity and humility. No wonder If was voted "the United Kingdom's favorite poem" in a 1995 BBC poll. According to the author's autobiography, he was inspired by Leander Starr Jameson (1853-1917), who at the time was known for his enigmatic and captivating personality; today, Jameson is infamous for his friendship with Cecil Rhodes and his role in the Jameson Raid, which helped spark the Second Boer War. Very Good +.



Poems from one of Britain's largest literary voices, signed by the author



51. Kipling, Rudyard

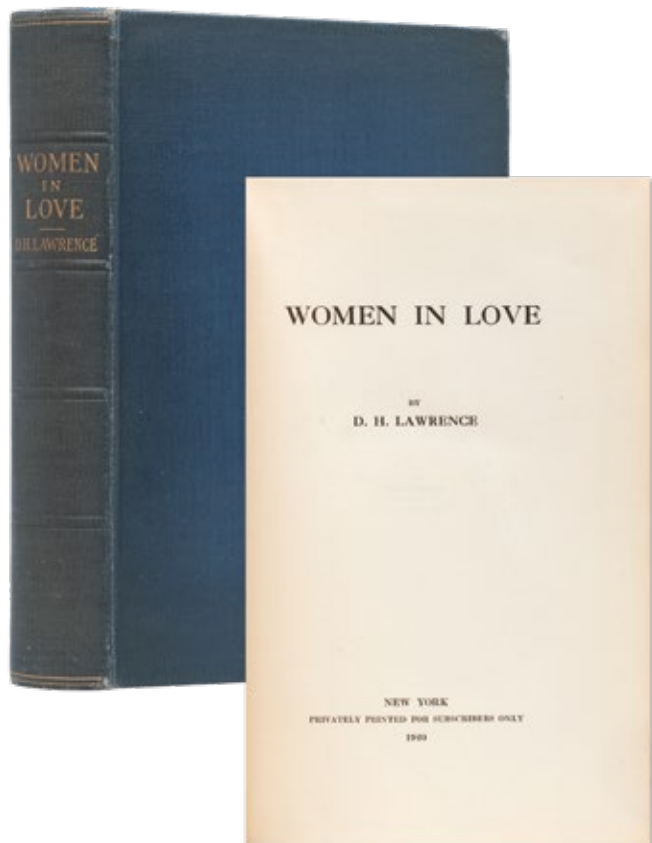
POEMS 1886-1929

Signed limited edition

Garden City, New York: Doubleday, Doran & Company, Inc., 1930. First edition. This edition limited to 537 signed and numbered sets, of which this is number 492. A Fine, unread set of books that have been well protected by their original dust jackets. Near Fine jackets with the spines a bit toned and a few small chips at the extremities, but generally presenting very well.

A prolific poet and beloved novelist, Kipling became the first English-language writer, and the youngest ever, to receive the Nobel Prize for Literature in 1907. This collection offers readers a chance to immerse themselves in Kipling's verse. His poems range in theme and form – from fanciful to patriotic, from ode to ballad – all expressed with his lucid and humanistic voice. Fine in Near Fine dust jackets.

A lucid account of English society before the first World War and a brilliant evocation of the inexorable power of human desire



52. Lawrence, D. H.

WOMEN IN LOVE

New York: Thomas Seltzer, 1920. First edition. Limited to 1,250 numbered copies, of which this is 52. Large octavo (245 x 160 mm). [4], [1]- 536, [4, blank] pp. Publisher's dark blue buckram, spine with four shallow raised bands, lettered in gilt in second compartment. Spine a bit faded and dull, offsetting to front pastedown and free endpaper from loosely inserted newspaper clippings.

The New York edition preceded the London edition by seven months. Despite significant delays, *Women in Love* was published as a limited edition in 1920 in the US due to obscenity concerns in the UK, where D.H. Lawrence's earlier work was banned. *Women in Love* acts as sequel to *The Rainbow* (1915), although the two were originally envisioned as a two-part novel. Fears of litigation led Lawrence to work with the publisher Thomas Seltzer, who, despite his own legal battles against vice censorship, would eventually publish *Lady Chatterley's Lover* (1928). *Women in Love* follows the romances of the Brangwen sisters, Gudrun and Ursulam, leading to tragedy in the Tyrolian Alps. Very Good +.

Roberts & Poplowski A15a.

An alligator binding on a book about a world-famous collection of bookbindings

53. Maser, Frederick E.

BOOKBINDING IN AMERICA 1680-1910

Pennsylvania: Bryn Mawr College Library, 1983. First edition. Large quarto (280 x 210 mm). 122, [1, colophon], [1, blank] pp. Six full color plates (including frontispiece) and numerous black and white illustrations throughout the text. Bound in full brown levant morocco, both covers with a large onlaid piece of dark brown alligator skin, smooth spine with black calf label lettered in gilt, woven endpapers. Housed in a red cloth clamshell case backed in brown morocco with black calf spine label.

Although the binding is unsigned, it was certainly done by a skilled student of the art of bookbinding. "The occasion of this study is the gift to the Bryn Mawr College Library of the Frederick E. Maser Collection of American bookbindings. Their place in the Library's collections and their significance for the study of this art will be the subject of the pages which follow. Our indebtedness to Dr. and Mrs. Maser extends well beyond the books themselves. Most important is their concern that their treasures be placed where students and other scholars can readily profit by their availability" (foreword by James Tannis, Director of Libraries). A perfect gift for a student of bookbinding. Fine.



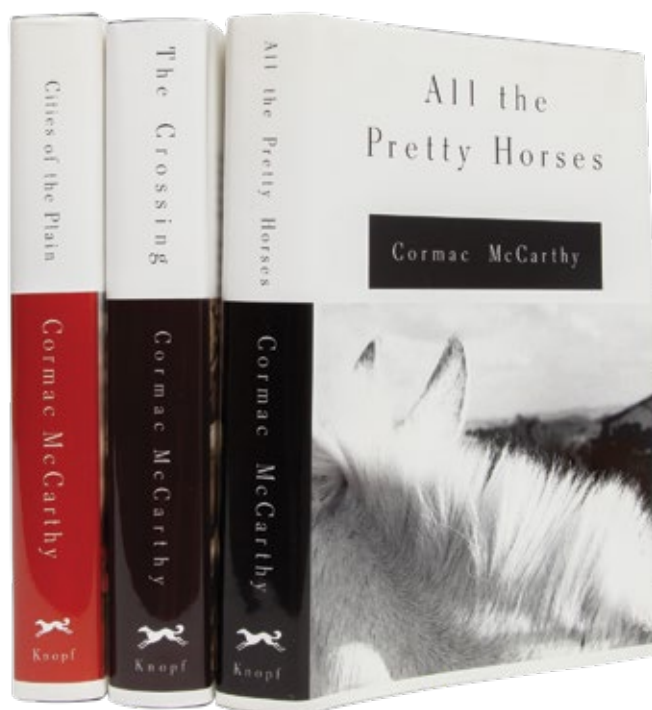
A complete set of the Border Trilogy, a National Book Award winner and basis for multiple film adaptations

54. McCarthy, Cormac

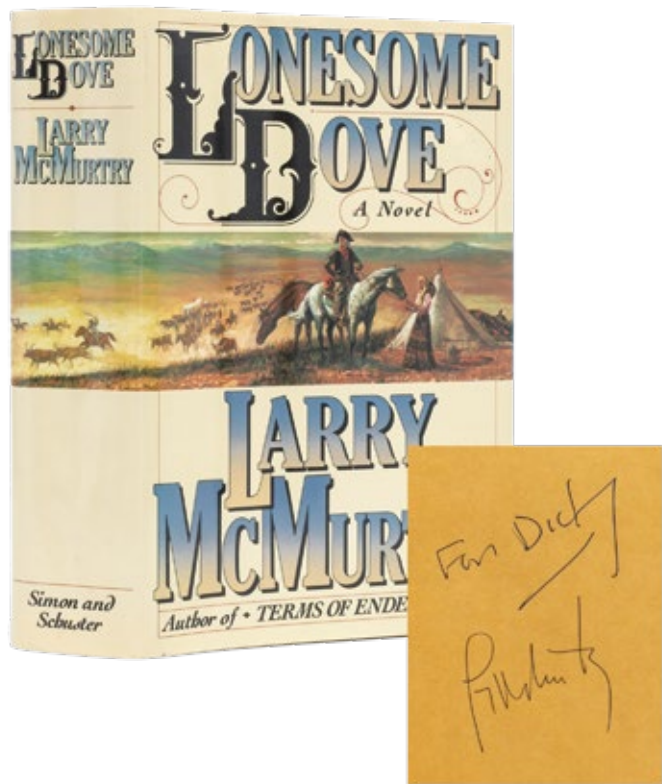
THE BORDER TRILOGY, INCLUDING: ALL THE PRETTY HORSES, THE CROSSING, AND CITIES OF THE PLAIN

New York: Alfred A. Knopf, 1992, 1994, 1998. First editions. A lovely, Near Fine or better set of McCarthy's Border Trilogy. All books appearing unread, with just trivial wear, in bright, clean dust jackets.

Considered a trilogy, although written and published over a span of six years, the series details the rough cowboy lifestyle of protagonists living near the US-Mexico border. Winner of the National Book Award and the basis for multiple film adaptations, these books are McCarthy at his best. "[McCarthy] is the great pessimist of American literature, using his dervish sentences to illuminate a world in which almost everything (including punctuation) has already come to dust" (The Guardian). Near Fine in Near Fine dust jacket.



McMurtry's Pulitzer Prize winner about life on the American frontier



55. McMurtry, Larry

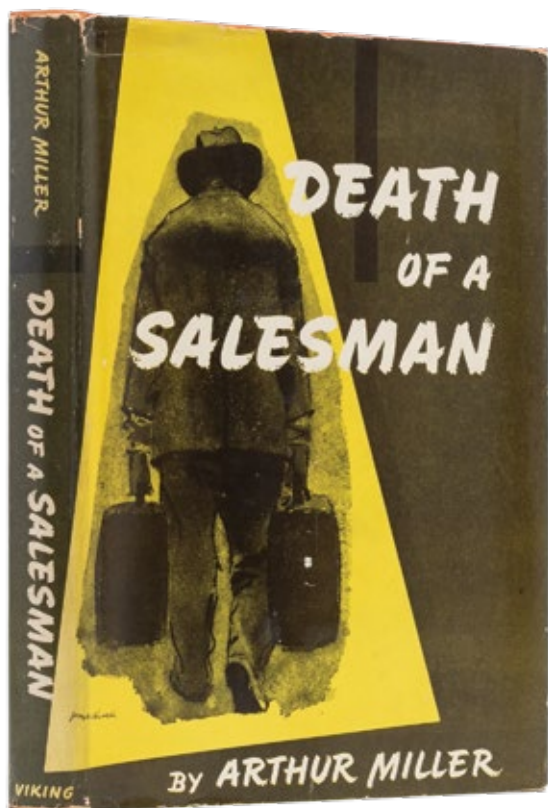
LONESOME DOVE

Signed first edition

New York: Simon & Schuster, 1985. First edition. A Near Fine copy of the book in like dust jacket. Book with the spine a bit concave (as often) and the top edge a bit dusty. Dust jacket generally clean and bright without chips or tears. Signed by the author on the front free end paper "For Dick."

McMurtry's classic Western. A bestseller that would go on to win the Pulitzer Prize, *Lonesome Dove* follows the Midwest cattle drive of a group of former Texas Rangers. McMurtry originally wrote the story as a movie script, but reenvisioned it as a novel when a number of the principals backed out. The work was received so well that it spawned a series of books and was eventually adapted into an Emmy-winning television series in 1989 starring Robert Duvall and Tommy Lee Jones. And McMurtry's days of screenwriting were not over – he would go on to win an Academy Award for his adaptation of *Brokeback Mountain*. "As they get under way, the novel's scope begins to become clear. Mr. McMurtry weaves a dense web of subplots involving secondary characters and out-of-the-way places, with the idea of using the form of a long, old-fashioned realistic novel to create an accurate picture of life on the American frontier" (Contemporary New York Times Review) Near Fine in Near Fine dust jacket.

One of the towering classics of the American stage



56. Miller, Arthur

DEATH OF A SALESMAN

New York: The Viking Press, 1949. First edition. A Fine copy of the book in a Near Fine dust jacket. Book is fresh and unmarked. Jacket with rubbing at the spine ends and one short tear at the top spine fold, otherwise in excellent condition.

Arthur Miller's 1949 play, one of the towering classics of the American stage, follows the trials of quintessential tragic hero Willy Loman. 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 and starring Fredric March, who was nominated for an Academy Award for Best Actor for his performance. "Arthur Miller has written a superb drama. From every point of view *Death of a Salesman*, which was acted at the Morosco last evening, is a rich and memorable drama. It is so simple in style and so inevitable in theme that it scarcely seems like a thing that has been written and acted" (contemporary New York Times review). Fine in Near Fine dust jacket.

An extra-illustrated edition of the poems of John Milton, finely bound



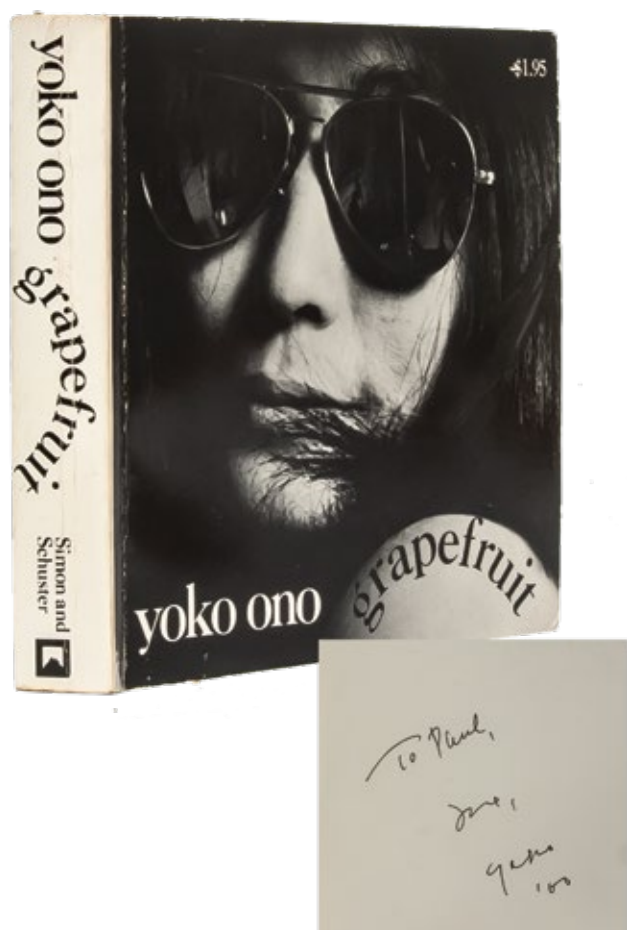
57. [Milton, John]

THE POETS OF GREAT BRITAIN (EXTRA-ILLUSTRATED IN 2 VOLS.)

New York and London: [Chiswick Press], [1900]. Two small octavo volumes (165 x 102 mm). [i]-lxiv, [1]-337, [1, imprimatur]; [i]-xvi, [1]-387, [1, blank] pp. Title-pages printed in black and red, extra-illustrated by the insertion of twelve engraved plates, including four hand-colored, all with tissue guards, with a life of John Milton. Handsomely bound almost certainly by the Harcourt Bindery (although unsigned) ca. 1900, in full red morocco, covers with double gilt border enclosing a spray of flowers elaborately stamped in gilt. Spines with four raised bands decoratively tooled and lettered in gilt and inlaid with flowers. Highly decorative gilt turn-ins surrounding an oval panel of green morocco decorated with a large central flower with inlaid red morocco. Green moire silk endpapers. All edges gilt. Minimal rubbing to joints, otherwise Fine.

John Milton (1608-1674), a poet and civil servant, was a prolific author best known for his epic poem *Paradise Lost* (1667). These two volumes celebrate his literary output by reproducing his poetry, including *Paradise Lost*. The collection comes from a series on *The Poets of Great Britain* and has been enchantingly bound with botanical leather inlays. Near Fine.

A monument of conceptual art, inscribed by Ono to "Paul"



58. Ono, Yoko

GRAPEFRUIT

Signed first edition

New York: A Touchstone Book published by Simon & Schuster, 1971. First thus. The first Touchstone paperback edition of Yoko Ono's illustrated book, after the exceedingly rare 1964 first edition, of which only 500 copies were printed in Tokyo. Inscribed on the front endpaper "To Paul, Love Yoko Ono." In just about Fine condition, with only the slightest bit of edgewear and some creasing near the front joint. Internally clean and unmarked.

"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*). 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. A lovely copy, inscribed mysteriously to "Paul" (we assume not McCartney). Near Fine.

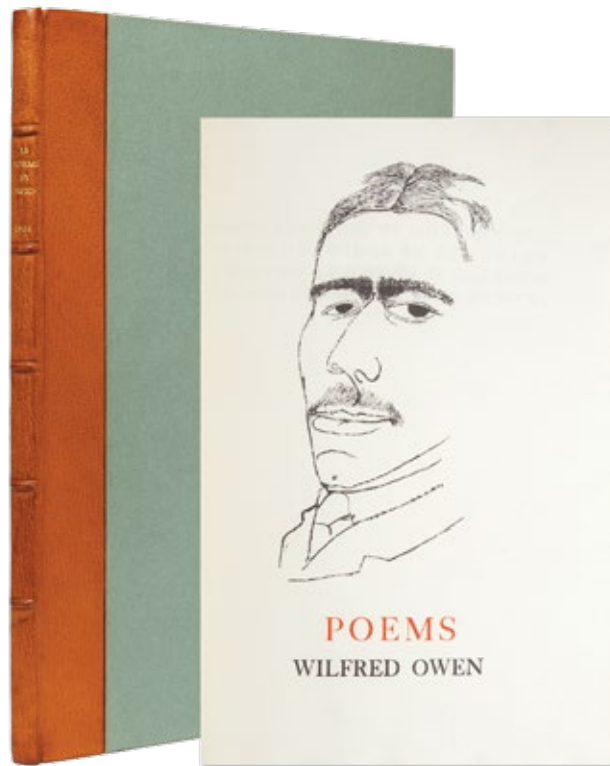
A strikingly illustrated edition of Owen's haunting wartime poetry

59. Owen, Wilfred; Ben Shahn (illustrator)

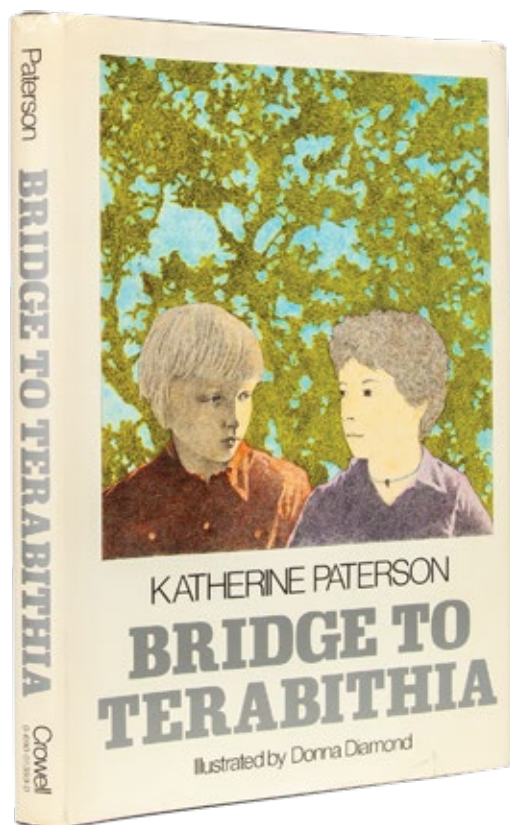
THIRTEEN POEMS BY WILFRED OWEN. WITH DRAWINGS BY BEN SHAHN

Northampton, MA: The Gehenna Press, 1956. First thus. Copy number 9 (IX) of 35, bound in the publisher's half-leather binding with an extra proof on Japanese vellum bound in and signed by the artist, Ben Shahn. A Fine, unworn copy in a Very Good+ publisher's slipcase, with only trivial cracking at a few of the joints.

Wilfred Owen, a British soldier and poet, is best remembered for his verse about World War I. Killed in battle in 1918, most of Owen's poetry was published posthumously. Owen, along with his mentor Siegfried Sassoon, departed from the wartime verse of earlier poets who celebrated the patriotic glories of conflict. Owen and Sassoon, instead, documented the terror, destruction, and horrors of modern warfare. This edition was published by the Gehenna Press, which was founded by Leonard Baskin in 1942. *Thirteen Poems by Wilfred Owen* marks the first collaboration between Baskin and Richard Warren of the Metcalf Printing and Publishing Company. Drawings by Ben Shahn complement this superbly produced edition. Fine in Very Good + dust jacket.



Two outcasts build an imaginary kingdom and learn to face real life challenges



60. Paterson, Katherine

BRIDGE TO TERABITHIA

New York: Thomas Y. Crowell Company, 1977. First edition. A Near Fine copy of the book in like dust jacket. Book with a contemporary owner's name on the front free endpaper along with a notation that the book won the Newberry in 1977. Otherwise, an excellent copy overall. Jacket retains original \$7.95 price, with a few short tears or creases, but overall bright and unrestored. Printed in an initial printing of 7,000 copies, first printings are relatively scarce on the market.

When Jesse befriends the class outcast Leslie, the two join forces to create a rich imaginary world called Terabithia. Together in their wooded kingdom, the two children face ogres and encounter magical creatures that help them sort through the difficulties they confront in their real lives. And then, an unexpected tragedy brings adulthood all too soon.

Adapted twice into film, once in 1985 and once in 2007, *Bridge to Terabithia* has become a beloved modern classic for generations of young readers. Near Fine in Near Fine dust jacket.

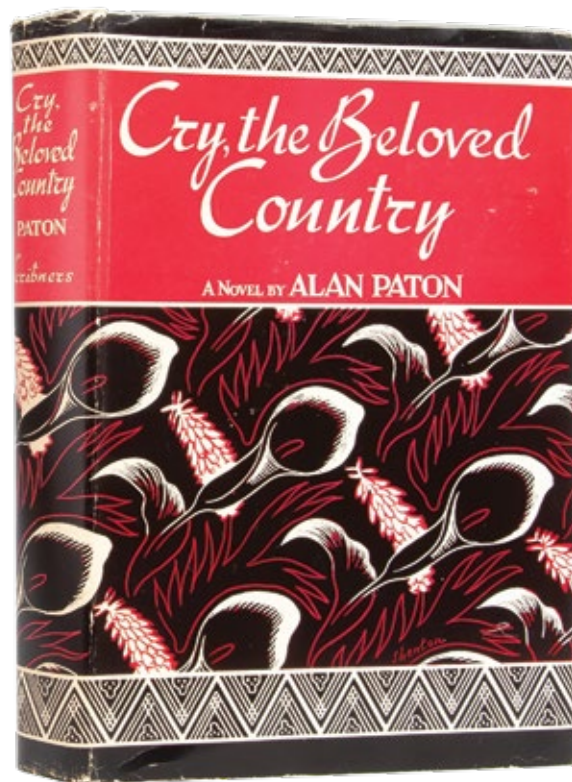
An exceptional and heartbreaking example of white allyship in the fight against anti-Black racism

61. Paton, Alan

CRY, THE BELOVED COUNTRY

New York: Charles Scribner's Sons, 1948. First edition. First printing with Scribner's A and seal on the copyright page. A Near Fine copy with a previous owner's name on the front endpaper and a small blemish to the front board. In a price-clipped Near Fine example of the fragile dust jacket with a few short tears to the rear panel (without loss). Nonetheless, a lovely copy and scarce in this condition.

Cry, the Beloved Country follows the story of Stephen Kumalo, a Black priest who goes to Johannesburg to help his sister – and find his brother. The book is a critique of South African society, released just a year before apartheid was instituted. It was adapted into two films, including one in 1995 that would star James Earl Jones and Richard Harris. Cry, the Beloved Country was enormously successful – it would become a worldwide bestseller with upwards of fifteen million copies in over twenty languages. It was also a selection of Oprah's Book Club. It remains among the greatest examples of white allyship in depicting racism and calling for others to rally against it. Near Fine in Near Fine dust jacket.



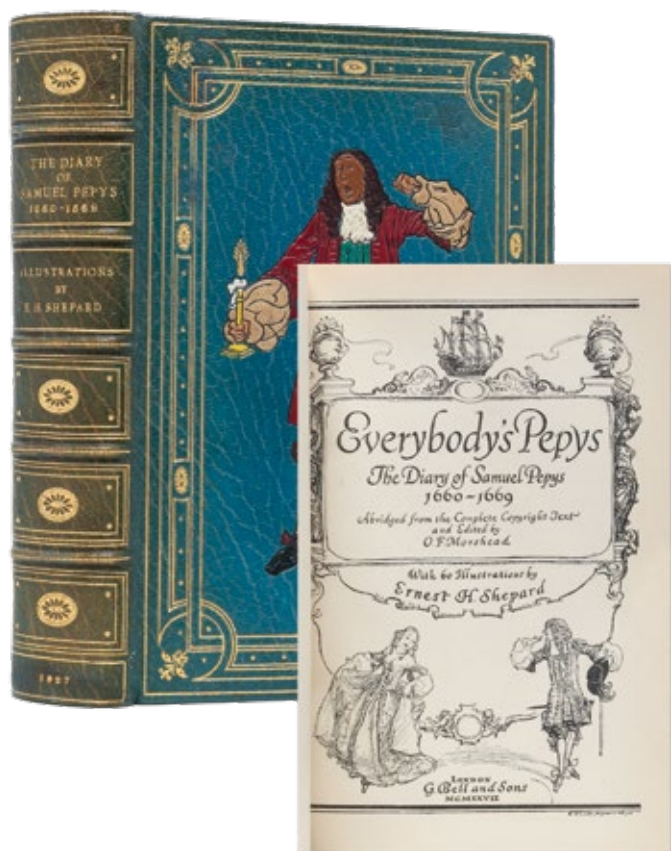
A fine inlaid binding by Riviere & Son, illustrated by Ernest H. Shepard

62. Pepys, Samuel; Ernest H. Shepard (illustrator)

EVERYBODY'S PEPYS

London: Bell and Sons, 1927. Octavo (7 1/2 x 5 inches; 191 x 127 mm.). [xxiv], 570 pp. Fifty-seven full-page black and white plates and three text drawings. Handsomely bound by Rivière & Son ca. 1927 (stamp-signed on front turn-in) in full medium blue morocco with a very ornate multi-fillet gilt frame enclosing a vari-colored morocco onlaid illustration with painted highlights, reproducing the black and white plate in the book "So To Bed" (facing p.400). Gilt ornamented raised bands. Gilt framed compartments with ornate gilt centerpieces. Gilt tooled edges and turn-ins, marbled paste-downs and end-leaves, publisher's pictorial end-papers bound in at end, all edges gilt. Minimal fading to spine, light and almost imperceptible mark on rear cover, otherwise fine.

Samuel Pepys (1633–1703) was an English naval bureaucrat and member of Parliament who is now most famous for his diary. Hailed as a significant primary source for Restoration-era England, the diary spans the years 1660–69 as Pepys ages from 27 to 36 years, and was "[w]ritten in Thomas Shelton's system of shorthand, or tachygraphy, with the names in longhand, it extends to 1,250,000 words, filling six quarto volumes..." (Britannica). Pepys was a highly inquisitive man and filled his pages with lively descriptions of people as well as documented his experiences living through "the Restoration and coronation; the horrors of the Plague; and the Fire of London" (Britannica). In this edition of his diary, Ernest H. Shepard's illustrations enliven these first-hand experiences for readers.



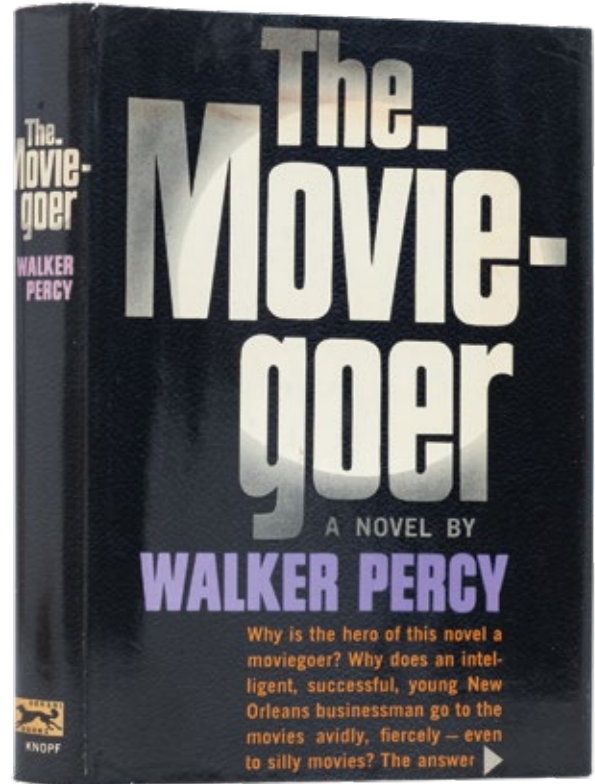
63. Percy, Walker

THE MOVIEGOER

New York: Alfred A. Knopf, 1961. First edition. A Fine copy of the book in a Very Good+ restored dust jacket. Jacket with a few short tears professionally closed and the color touched up. The author's scarce first book, a high spot of modern Southern literature, awarded the National Book Award over both *Catch-22* and *Franny and Zooey*.

"When I sat down to write *The Moviegoer*, I was very much aware of discarding the conventional notions of a plot and a set of characters... Rather would I begin with a man who finds himself in a world, a very concrete man who is located in a very concrete place and time. Such a man might be represented as coming to himself in somewhat the same sense as Robinson Crusoe came to himself on his island after his shipwreck, with the same wonder and curiosity" (Walker Percy).

"Percy's novel, his first, is a philosophical quest in which the question marks are worn lightly. Binx Bolling is a New Orleans investment broker who chafes over the difficulty of bringing life into high relief. Mere existence lacks flavor. Movies give him a glimpse of a higher possibility...But he longs for a more enduring solution. You marvel at how lightly he addresses his displeasures—Percy's book is like Sartre's *Nausea* without the nausea..." (Richard Lacayo, *All-Time 100 Novels*). Fine in Very Good + dust jacket.



An opera inspires this illustrated Arthurian tale

64. Pogany, Willy (illustrator); T. W. Rolleston after Richard Wagner

THE TALE OF LOHENGRIN

Signed limited edition

London: Harrap, 1913. First thus. Deluxe limited edition, this copy number 34 of 525 copies signed by the illustrator. Publisher's vellum stamped in gilt to spine and front board. Top edge gilt. Pictorial endpapers. Measuring 280 x 190 mm and profusely illustrated throughout in color and black and white. Boards slightly bowed with minor toning. Internally clean. A Near Fine copy without the scarce publisher's slipcase.

Inspired by Wagner's haunting opera, *The Tale of Lohengrin* follows the titular knight, son of Percival, on his mission to rescue a damsel in distress. Here brought to life with Pogany's stirring visuals, which highlight the romance and darkness inherent to chivalric epics. Near Fine.



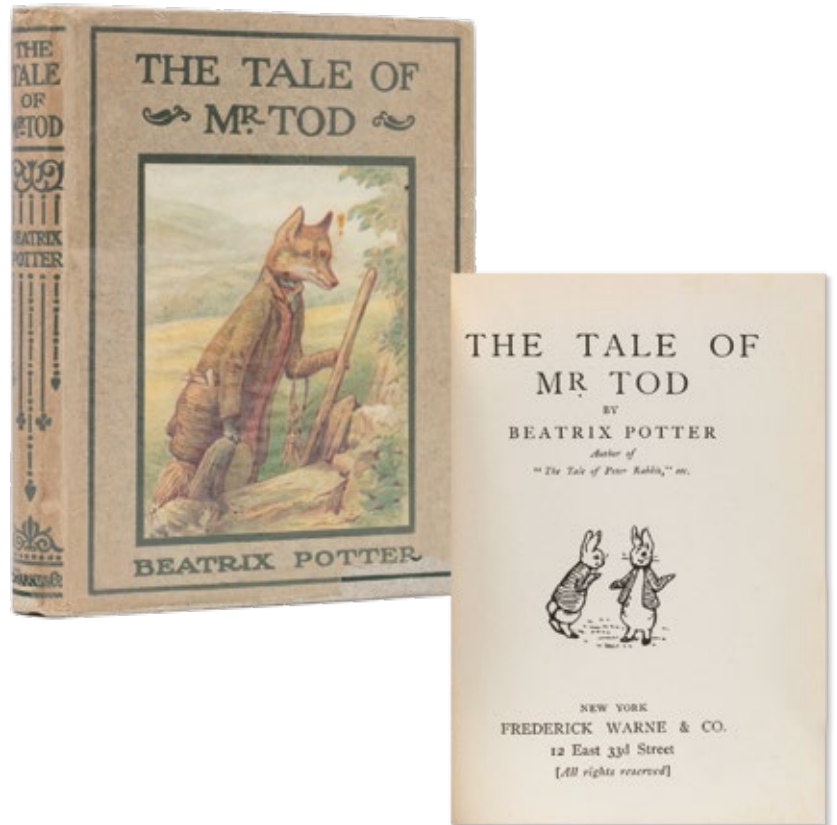
A classic children's story, in its first appearance in America

65. Potter, Beatrix

THE TALE OF MR. TOD

New York: Frederick Warne & Co., [1912]. First American edition. Original gray boards decoratively stamped and lettered in dark green on front cover within a brown single rule border and decoratively stamped and lettered in brown on spine. Large color pictorial label on front cover within a blind rectangular panel surrounded by a broad brown single rule border. Color pictorial endpapers (Quinby Plate XI). 93, [1]. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page and forty-one black and white vignettes in the text. A Fine copy in the original (very slightly chipped) glassine wrapper.

"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). Fine.



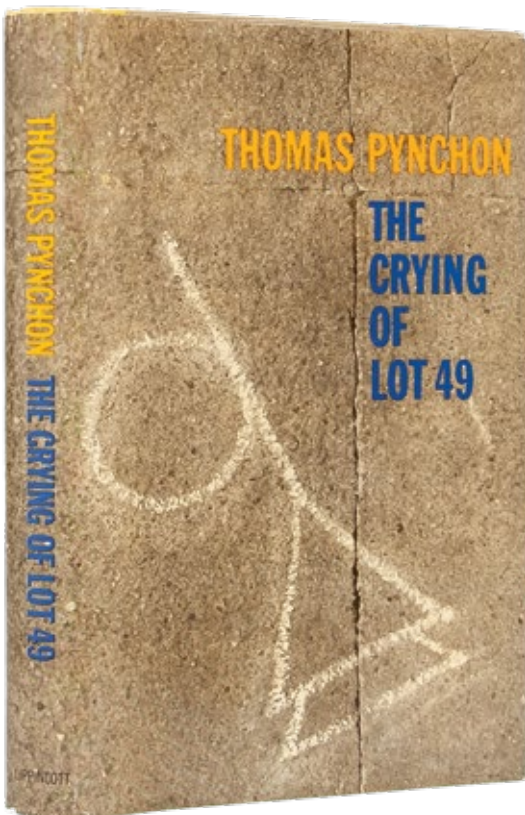
Pynchon's postmodern masterpiece

66. Pynchon, Thomas

THE CRYING OF LOT 49

Philadelphia: J.B. Lippincott Company, 1966. First edition. A Fine book in Near Fine dust jacket. Jacket with a small chip from the heel and one short tear on the rear panel. One small tear at the crown repaired with tape on the verso.

"By far the most accessible of Pynchon's works, The Crying of Lot 49 is also probably his most concentrated. So short that it is often referred to as a novella, Lot 49 manages to get Pynchon's big ideas and even contain some of his delightfully controlled chaos" (Quarterly Conversation). The narrative of Oedipa Maas' attempt to dispose of the rather large estate left by recently deceased Pierce Inverarity, Pynchon ensures that Oedipa's experience is anything but straightforward. "Coincidence after coincidence piles up until Oedipa finds herself enmeshed in what may or may not be a global conspiracy where almost every person, place, and thing she meets with can, given enough time, be plausibly fit" (QC). A postmodern masterpiece and cornerstone of twentieth-century American literature. Fine in Near Fine dust jacket.

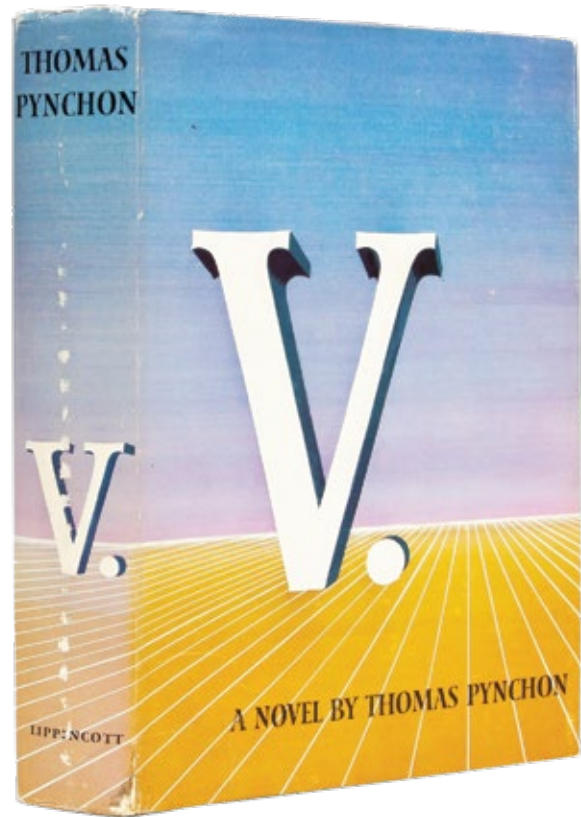


67. Pynchon, Thomas

V.

Philadelphia and New York: J. B. Lippincott Company, 1963. First edition. A Fine copy in Near Fine jacket. Book clean and fresh. Jacket with spine slightly faded and a bit rubbed down the spine otherwise very clean and bright.

Pynchon's debut novel, *V.* "describes the exploits of a discharged US Navy sailor named Benny Profane, his reconnection in New York with a group of pseudo-bohemian artists and hangers-on known as the Whole Sick Crew, and the quest of an aging traveler named Herbert Stencil to identify and locate the mysterious entity he knows only as V" (Pynchon Wiki). Fine in Near Fine dust jacket.



Three original copper plates and print from Rackham's A Midsummer Night's Dream

68. Rackham, Arthur (illustrator)

FAIR HELENA (ORIGINAL COPPER PLATES)

[N.P., 1908]. First edition. Three copper plates and subsequent print, with plates measuring 127 x 190 mm. Mounted in a four-part window mat with each plate labeled on the mount with its respective ink color: "Red, Yellow, Blue." Wood frame approximately 503 x 838 mm with gilt interior edge, verso with sticker for Old Church Galleries.

The plates and accompany print show an illustration from Rackham's *A Midsummer Night's Dream* (Heinemann, London, 1908). Here Helena standing in a woodland, dressed in flowing robes, looking out at the viewer as if she has been surprised in mid-step. Behind her, stars glitter and a river runs through the thin wall of trees. A banderole on bottom left contains Rackham's name. The print is executed in a hazy soft style, adding to the magic of the scene. Fine.



"A series of fascinating and delightful pictures"

69. Rackham, Arthur (illustrator)

SOME BRITISH BALLADS

Signed limited edition

London: Constable & Co., 1919. First thus. Edition deluxe, number 575 of 575 copies numbered and signed by the artist. A Near Fine copy. Quarto (286 x 229 mm). Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. Small 'bump' to edge of front board.

This delightful copy contains a collection of historic British poems, with sixteen charming medieval illustrations by Rackham. "Few of Mr Rackham's works have been more consistently impressed with charm and beauty than his illustrations in colour to *Some British Ballads*. In them he pictures a succession of fascinating heroines habited in quaint and picturesque costumes, amid surroundings which, though belonging to no definite place or period, are always appropriate and congruous. His heroes are hardly less charming than his heroines, and the scenes in which they are represented constitute a series of fascinating and delightful pictures...one must feel grateful to Mr Rackham for giving us the prettiest picture book of the season" (The Connoisseur).

Near Fine.



Rackham's illustrated celebration of international cooperation during WWI

70. Rackham, Arthur (illustrator)

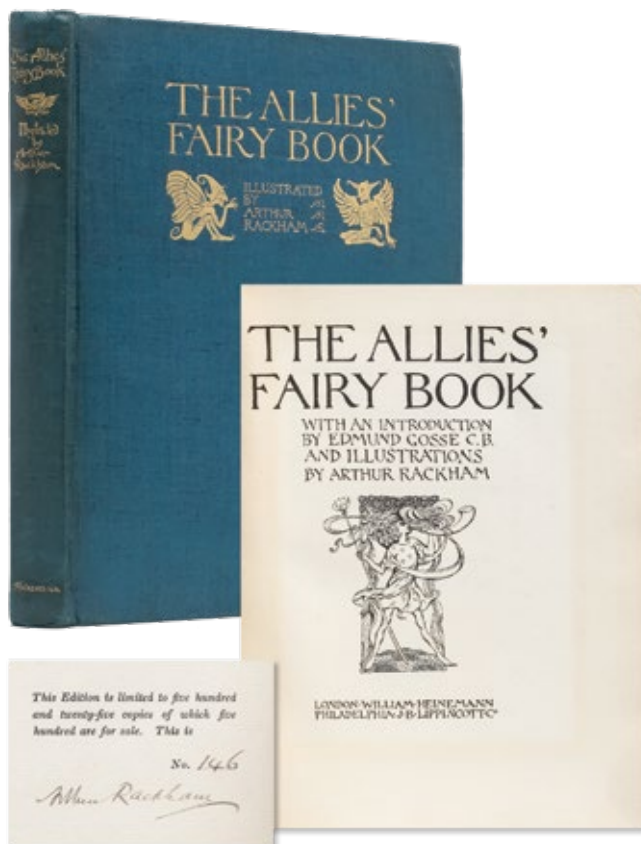
THE ALLIES' FAIRY BOOK

Signed limited edition

London: William Heinemann, 1916. First edition. Edition deluxe, number 146 of 525 copies signed and numbered by the artist. Quarto (246 x 187 mm). xxii, 121, [1], [4, blank] pp. Twelve color plates mounted on heavy brown paper with descriptive tissue guards printed in red and twenty-four drawings in black and white. Publisher's blue buckram, front cover and spine pictorially stamped and lettered in gilt, decorative endpapers, top edge gilt, others untrimmed. A Near Fine copy with the spine a trifle toned, previous bookseller's ticket on the front paste-down and some pencil notations. Slight offsetting from the silk marker to pages 76-77.

A fascinating relic of World War I, *The Allies' Fairy Book* was a celebration of international cooperation between European governments in the face of conflict. Given the harsh realities of war and the hopeful spirit of the production, Rackham departed from his usual gothic style and avoided violent scenes, instead composing images that "thrill and inspire" (Hamilton). "When *The Allies' Fairy Book* was published, [Edmund] Gosse wrote to Rackham (6th November 1916): 'Will you think me impertinent if I tell you how beautiful I think your illustrations...their variety, and ingenuity, and the delicacy of your fancy, and the romantic ardour of your mind, were never so humble a degree - in a work so charming'" (Hudson). Near Fine.

Latimore and Haskell, pp. 45-46. Riall, p. 128.



71. Rackham, Arthur (illustrator); C. S. Evans

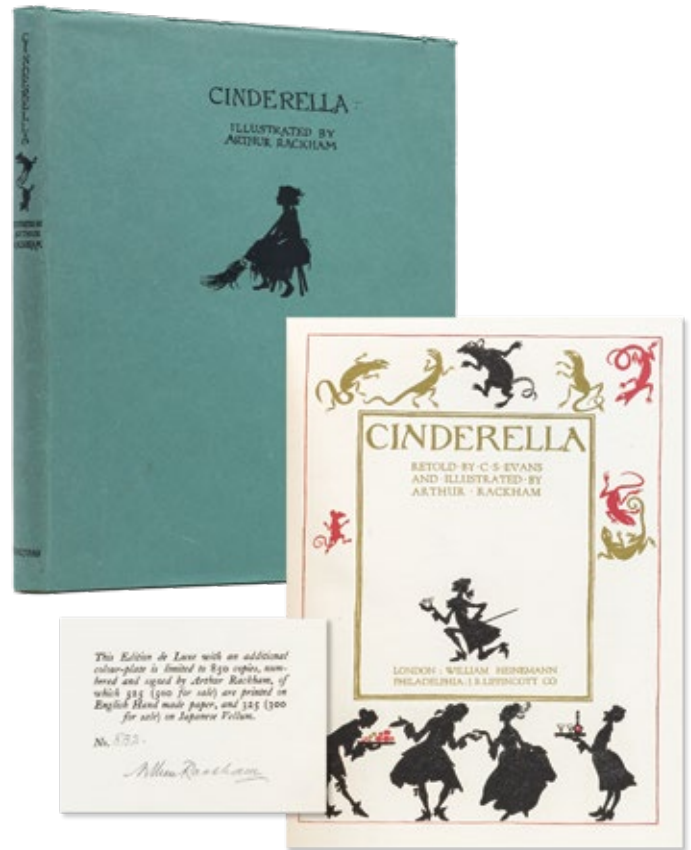
CINDERELLA

Signed limited edition

London: William Heinemann, [1919]. Deluxe edition. Number 832 of 850 copies, numbered and signed by Rackham on the limitation page. A nearly Fine copy in like dust jacket. Bound in green boards with tan cloth half-back, pictorial stamping in black on front cover and spine, interior illustrative green and white pastedowns. Top edge gilt, otherwise untrimmed. Green paper jacket with black pictorial title. Slight wear to the edges of the dust jacket, otherwise interior bright and clean. Mounted color plate facing title-page with three double-page silhouette illustrations with additional color and numerous full-page and in-text silhouette vignettes throughout. There were 850 copies of the Edition de Luxe printed, of those 525 were on handmade English paper and 325 on Japanese vellum (this being one of the copies on paper).

Perhaps one of the most famous folk tales of all time, Cinderella was first recorded in French by Charles Perrault (1628–1703). Although Rackham is known for his ghoulish and sometimes macabre fantastical images executed with subtle watercolor, in this version he departs from his expected style. Rackham cleverly utilized heavy black silhouette illustrations to evoke the charming theatricality of this classic fairy tale. Near Fine in Near Fine dust jacket.

Riall 134.



Rackham illustrates Robert Browning's retelling of a medieval cautionary tale

72. Rackham, Arthur (illustrator); Robert Browning

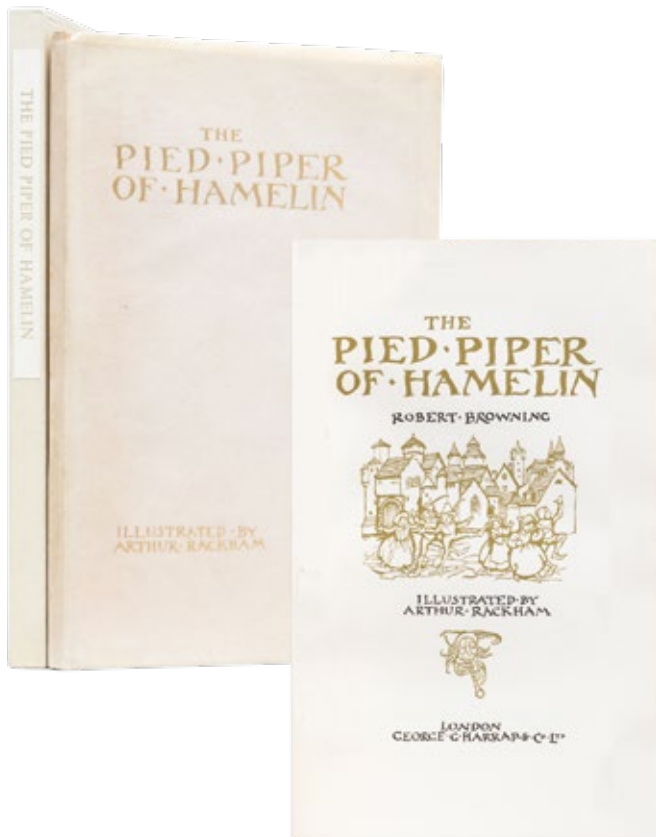
THE PIED PIPER OF HAMELIN

Signed limited edition

London: George G. Harrap & Co. Ltd., [1934]. Deluxe edition. Number 66 of 410 copies, signed and numbered on the limitation page. A Fine copy in like slipcase. Complete with four colored plates and black and white illustrations throughout (including one double-page spread), illustrative endpapers and half-title. Bound in vellum with gilt title. Cream slipcase with loose yellow ribbon.

Victorian poet Robert Browning's interpretation of this German legend meets its visual counterpart in Arthur Rackham's illustrations. In this medieval cautionary tale, the Pied Piper uses song to lead rats away from towns, but when local townspeople refuse to pay him, the Pied Piper takes revenge and uses his magical pipe to lead the town's children to their demise (although the children's fate varies depending on the telling). Fine in Fine dust jacket.

Riall 186.

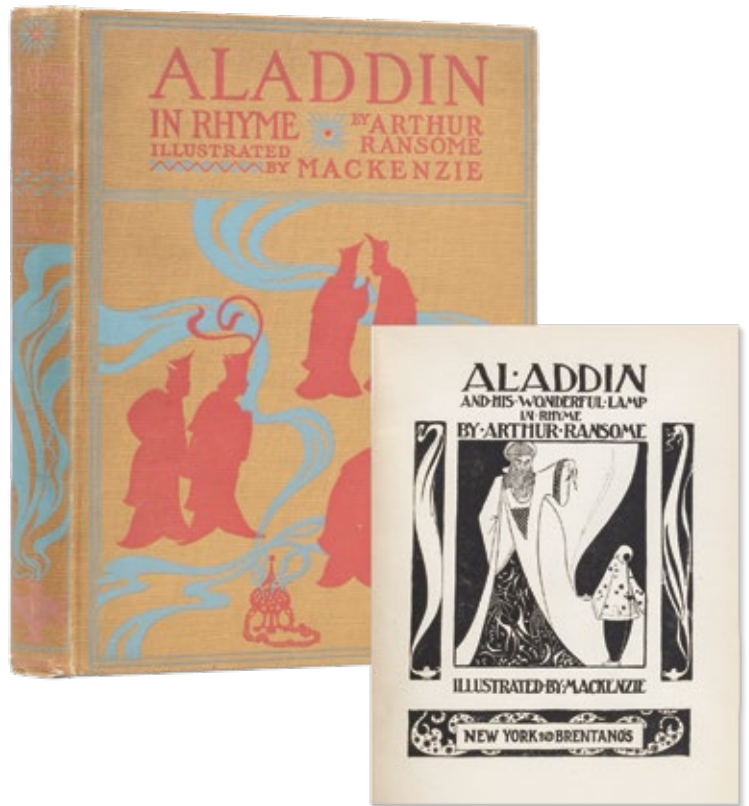


73. Ransome, Arthur; Thomas Mackenzie (illustrator)

ALADDIN AND HIS WONDERFUL LAMP

New York: Brentano's, [n.d. 1920]. First American trade edition. Original light brown buckram pictorially stamped and lettered in red and blue on front cover and spine. Pictorial endpapers in black and white. Small booksellers label on rear paste-down. Heavy black stock for plate VI has neat repair, not affecting the image. [128] pages. Twelve color plates mounted on heavy black stock, with descriptive tissue guards, and numerous designs in black and white in the text. Red lettering on spine a little rubbed, otherwise a Fine copy.

"Born in Bradford, Yorkshire, Mackenzie [1887-1944] studied at the Bradford College of Art and then at the Slade. When he finished his studies, he was commissioned by the publisher James Nisbet to illustrate in watercolour an edition of Arthur and His Knights [1920]. Most of his illustrative work shows the influence of Beardsley, Harry Clarke and colour plate illustrators like Kay Nielsen. The Crock of Gold [1926], for example, is illustrated with twelve colour plates and black and white decorative headings and tailpieces. He was also an etcher and engraver and contributed to the Sketch and other journals" (Horne). In the present, he takes on one of the most famous and oft-printed of the tales from the Arabian Nights. Fine.



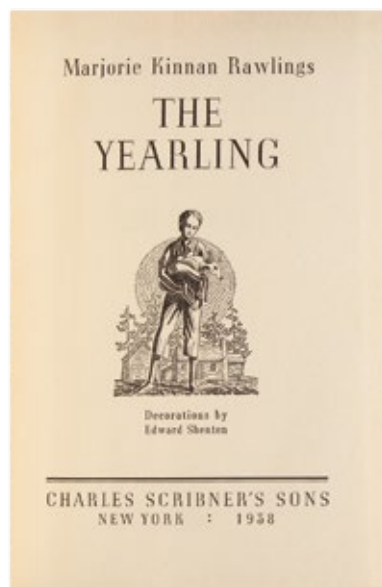
Rawlings' justifiably famous novel in exceptional condition

74. Rawlings, Marjorie Kinnan

THE YEARLING

New York: Charles Scribner's Sons, 1938. First edition. A Fine book in just about Fine jacket. Book is extremely clean and bright with just a bit of spotting to the top-stain. Jacket bright and unfaded and just slight wear at the spine ends, but overall a lovely copy. Housed in a custom clamshell case.

Marjorie Kinnan Rawlings' beloved novel of life 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 bestselling 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). Fine in about Fine dust jacket.



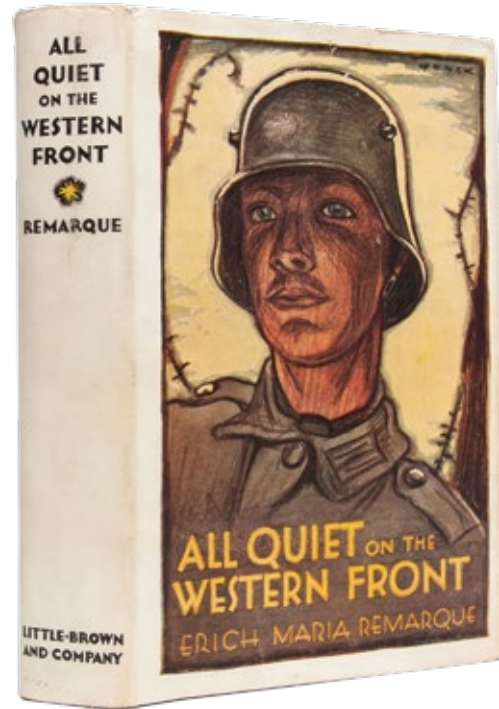
An attractive copy of this very popular WWI book

75. Remarque, Erich Maria

ALL QUIET ON THE WESTERN FRONT

Boston: Little, Brown & Co., 1929. First American edition. A Fine copy in nearly Fine dust jacket. Original publisher's cloth binding with title to spine and front board, red top-stain. Jacket with a faint dampstain and blue smudge along the lower edge of the rear panel. Nonetheless, an excellent copy overall of this influential WWI novel.

Originally published in Germany in 1928, the book became an international bestseller with over two and a half million copies distributed worldwide within the first year and a half of publication. Remarque presents a German soldier's perspective on the first World War and the alienation he feels after returning to a civilian lifestyle. Adapted to the screen by Lewis Milestone in 1930, the film won the Academy Award for Best Picture and for Best Director. Fine in Near Fine dust jacket.



One of 500 copies signed by W. Heath Robinson

76. Robinson, W. Heath (illustrator); Rudyard Kipling

A SONG OF THE ENGLISH

Signed limited edition

London: Hodder & Stoughton, 1909. First thus. Edition deluxe, number 311 of 500 copies, numbered and signed by the artist. A Near Fine copy in large quarto (308 x 252 mm). [65] ff. Thirty color plates (including frontispiece), mounted on leaves with color border decorations. Pictorial title and fifty-nine black and white line illustrations in the text. Top edge gilt, others untrimmed. Original vellum over boards stamped in gilt and color. Later brown silk ties.

W. Heath Robinson described the project thusly: "The next important task I undertook was the illustration of an edition of Rudyard Kipling's A Song of the English to be published by Hodder & Stoughton in the year 1908. ... For this purpose, I travelled down to Burwash where he lived at that time. This was an excursion I shall always remember...There was a faint smell of the sea in the air wafted across the few miles of country from the shore where the Coastwise lights of England watch the ships of England go. It was a fitting setting in which to find the author of A Song of the English. He met and entertained me with a quiet affability...He realized that the illustrator must have as free a hand as possible. His sympathetic understanding of my part in the undertaking made me feel that I was consulting with a brother artist. I spent a happy and for me a helpful day. It was a great inspiration for the work I had in hand to be in such close association with the author's interesting personality. I am always glad to remember that he was satisfied with my illustrations to his book." Near Fine.

Beare 61b. Lewis, p. 215. Livingston 321. Martindell 133 (giving the date of publication as 1913). Stewart 151.



Harry's fourth adventure, set during the grand and dangerous Triwizard Tournament

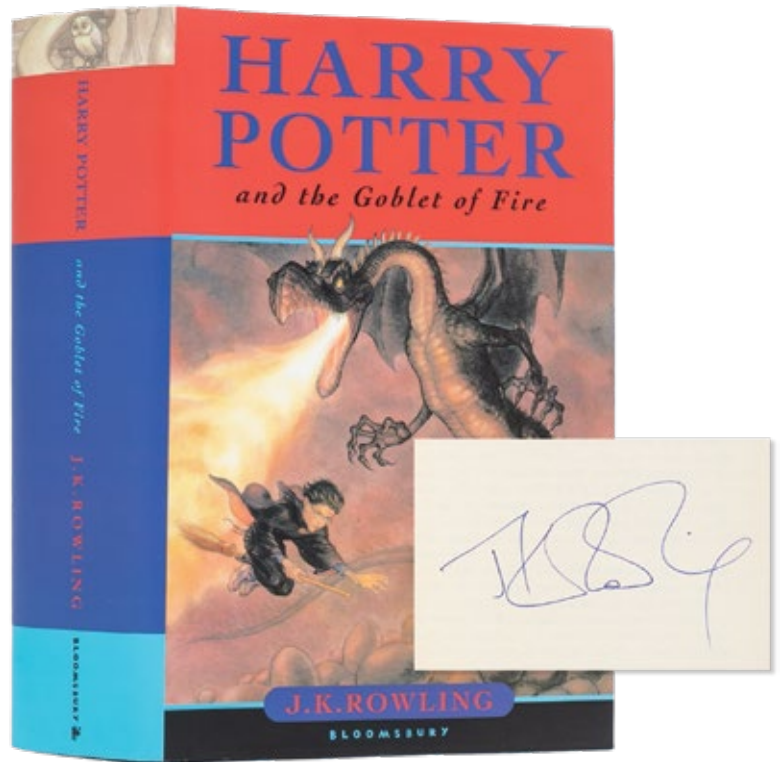
77. Rowling, J. K.

HARRY POTTER AND THE GOBLET OF FIRE

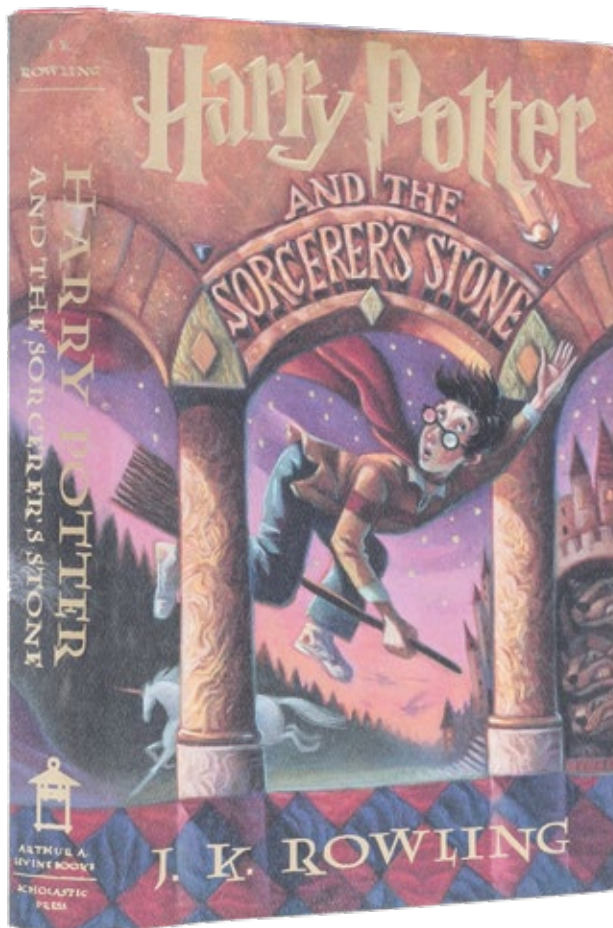
Signed first edition

London: Bloomsbury, 2000. First edition. The fourth book in the Harry Potter series, signed by the author on the dedication leaf. A pristine copy in like dust jacket. Laid in is a golden ticket to the signing event at Hatchards on July 17th, 2000.

Taking place in Harry Potter's fourth year of magical education at Hogwarts School of Witchcraft and Wizardry, Goblet of Fire represents a key shift in Harry's growth as a hero. Armed now with full knowledge about his family history, Harry is no longer in pursuit of his identity and sets out on his mission of defeating Voldemort with courage and purpose. An important and exciting volume in Rowling's beloved fantasy series. Fine in Fine dust jacket.



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



78. Rowling, J. K.

HARRY POTTER AND THE SORCERER'S STONE

New York: Arthur A. Levine Books - Scholastic, 1998. First American edition. A Near Fine copy of the book in like jacket. Book with a contemporary owner's gift inscription on the front free end paper. In a very attractive dust jacket with "The Guardian" blurb on the rear panel (as required for the first issue jacket). Very slight foxing to the jacket, only visible from the verso. 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 United States. 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 and uncle to begin his magical training in the hallowed halls of Hogwarts. 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. Near Fine in Near Fine dust jacket.

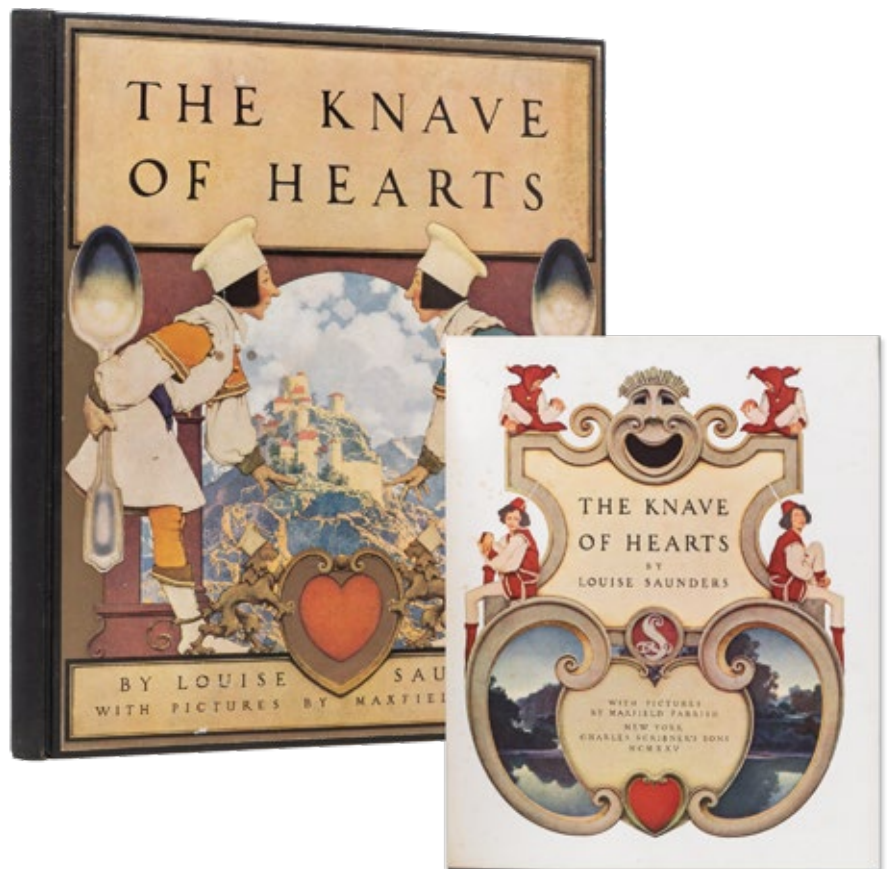
The final (and most brilliant) book illustrated by Maxfield Parrish

79. Saunders, Louise; Maxfield Parrish (illustrator)

THE KNAVE OF HEARTS

New York: Charles Scribner's Sons, 1925. First edition. A Near Fine copy of the book with some light to moderate foxing throughout. Original black cloth with mounted cover illustration and pictorial endpapers. Complete with the full complement of illustrations by Maxfield Parrish in his last and most brilliant book illustration project. Oddly, the title-page of this copy is printed out of register, so that the font and images are blurry. We have never seen a copy like this and suspect that it was an error caught very early on in the print run.

Parrish worked for three years on the illustrations for the book, creating an elaborate model of the castle to use for his inspiration. In agreeing to work on the project, Parrish wrote: "You must understand all this layout to be in gorgeous color. The landscapes back of the figures in the cover lining - a very beautiful affair illuminated by a golden late afternoon sun: castles, waterfall, rocks and mountains" (Letter from Oct. 24, 1920 to H. Chapin of Scribner's). Near Fine.



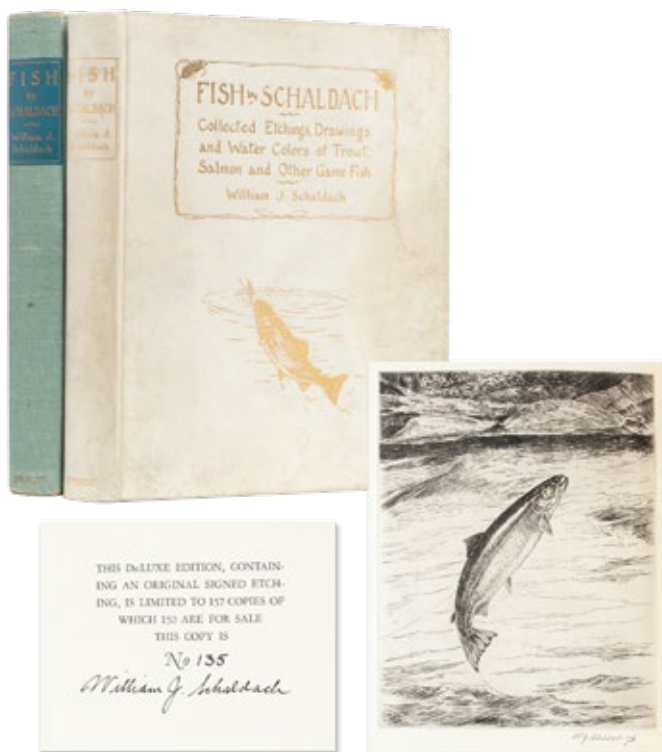
Schaldach's most popular illustrated book, in both signed limited and limited trade editions

80. Schaldach, William J.

FISH BY SCHALDACH: COLLECTED ETCHINGS, DRAWINGS, AND WATERCOLORS OF TROUT AND SALMON

Philadelphia: Lippincott, 1937. First edition. Deluxe publisher's vellum with gilt to spine and front board. Top edge gilt. Signed limited edition, this 135 of 157, with an original signed etching as frontispiece. Bookplate to front pastedown. Some staining to boards and spotting to preliminaries, but internally fresh and bright with sixty illustrations by Schaldach. With the first trade edition, this being 699/1560, in original blue publisher's cloth with gilt to spine and front board. Spine sunned and toned; shelfwear to extremities. Remnant of removed bookplates to front and rear pastedowns; bookplate to front endpaper. Internally clean and unmarked. Both books housed in a custom half morocco slipcase.

Born in Indiana in 1896, William Schaldach began building his name as an artist in the 1920s, drawing inspiration from the fish, wildflowers, waterfowl, and landscapes that shaped his childhood. "After serving in the Navy, he had attended the Art Student's League in New York where he studied under John Sloan, George Bridgman, and Harry Wickey, who taught him techniques of drypoint, etching, and aquatint" (Annex). The present pair of illustrated works on angling are the most popular and successful of his titles. Very Good +.



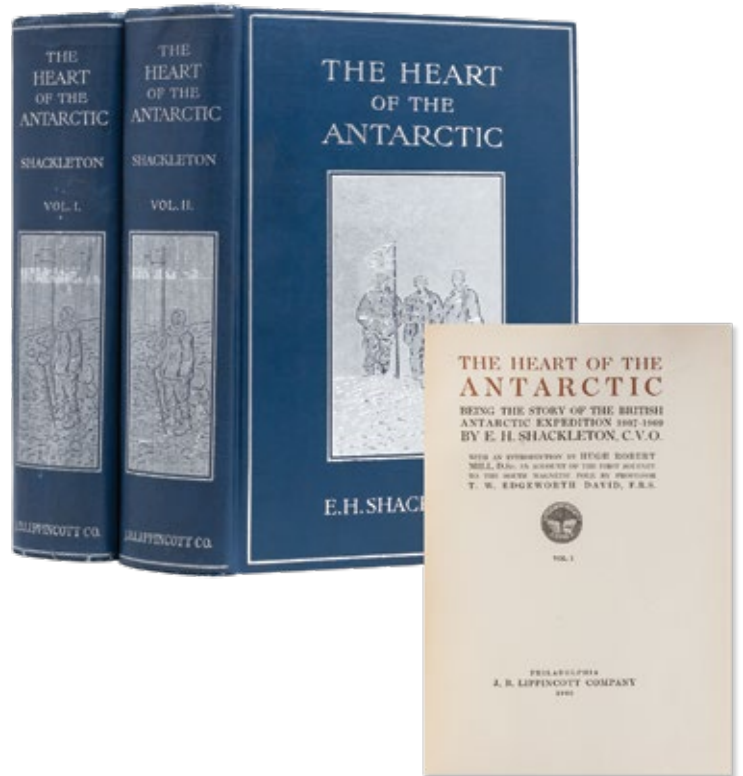
81. Shackleton, E. H.; Hugh Robert Mill (intro)

THE HEART OF THE ANTARCTIC; BEING THE STORY OF THE BRITISH ANTARCTIC EXPEDITION, 1907-1909

Philadelphia: J. B. Lippincott, 1909. First American edition. Quarto, two volumes. First American edition. Originally published as a limited edition in London the same year. Publisher's blue cloth, titles, designs, and rule in silver on the spine and front boards, top edges gilt. A Nearly Fine set, much nicer than usually found. Booksellers' tickets for W. A. Butterfield on the front endpapers. A few spots of foxing, but overall clean and bright. Three folding maps and one folding panorama at the rear of volume two, all Fine.

Shackleton gained fame as a member of Captain Robert F. Scott's first expedition (1901-1902), and in 1907 set a record by coming within a hundred miles of the South Pole. Shackleton's expedition was the first to reach the Magnetic South Pole, the first to ascend the volcano Mt. Erebus, and substantially added to the knowledge of the geology and biology of the region. Near Fine.

Spence 1098.



The star's only authorized biography, authored by his famous daughter

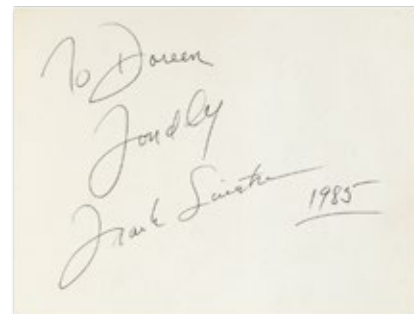
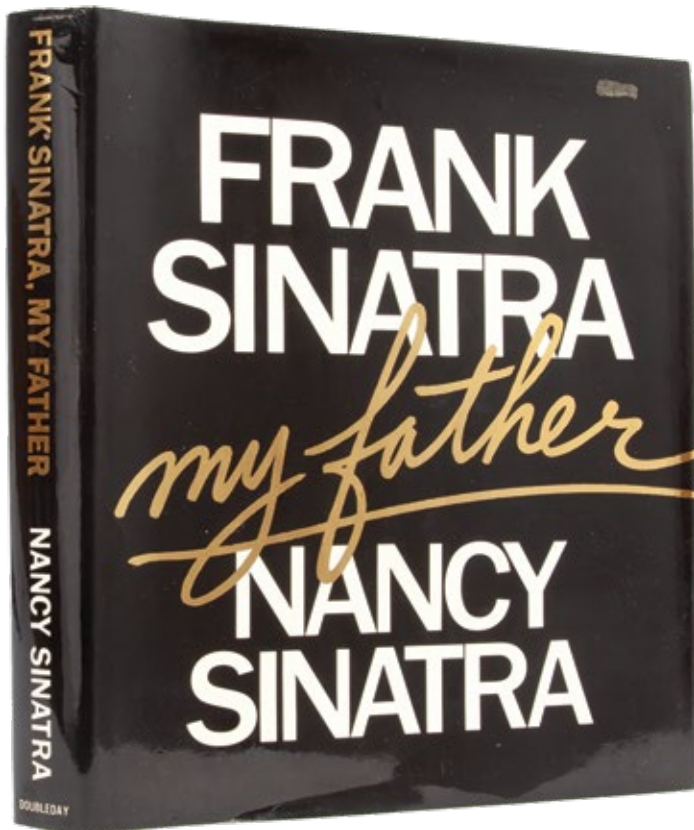
82. Sinatra, Nancy

FRANK SINATRA MY FATHER

Inscribed by Frank

Garden City: Doubleday & Company, Inc., 1985. First trade edition. A Fine copy of the book in a Near Fine dust jacket. Inscribed on the front endpaper: "To Doreen Fondly Frank Sinatra 1985." Uncommon signed or inscribed by Frank.

A daughter's insightful and honest portrait of a father who was and remains an American icon. To this day it is the only authorized biography of Frank Sinatra, documenting not only his robust career in music and film, but also his storied courtships, marriages, and divorces. Fine in Near Fine dust jacket.



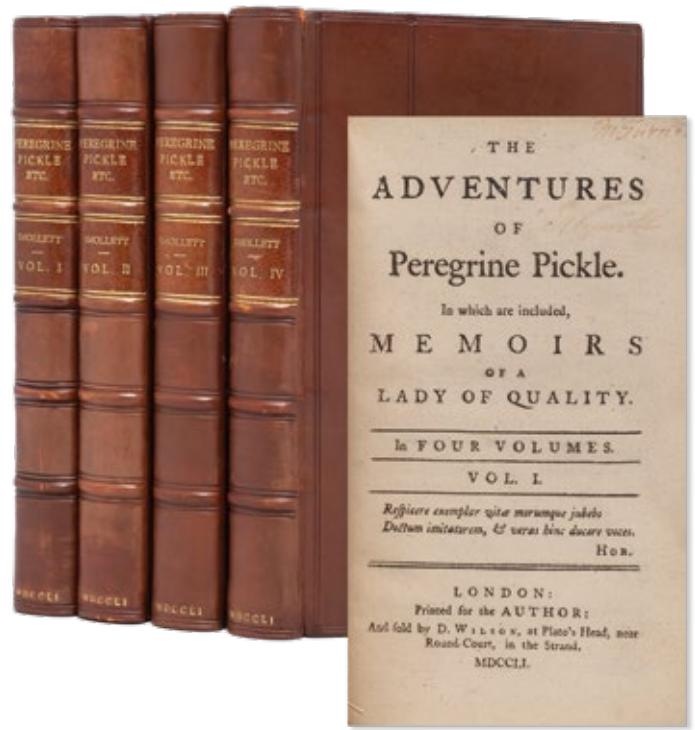
83. Smollett, Tobias

THE ADVENTURES OF PEREGRINE PICKLE (IN 4 VOLS.)

London: 1751. First edition. A Fine copy. Four twelvemo volumes (161 x 95 mm). [ix], [i, blank], 1-288; [x], 1-322 pp.; [vi], 1-205, [1, blank]; [vii], [i, blank], 1-315, [1, blank] pp. Volume three with leaf L12 (pp. 227/228) in canceled state. Handsomely bound in early twentieth-century polished calf by Riviere & Son (stamp-signed on the verso of the front free endpaper). Covers ruled in blind, spines ruled in blind with five raised bands and two morocco gilt lettering labels, date in gilt at foot of spine, all edges gilt, marbled endpapers. Bound without the blanks in volumes two and three.

A book that defined the use of literature for personal and political revenge, "the adventures of the egotistical scoundrel Peregrine Pickle is a comic and savage portrayal of eighteenth-century society. Peregrine's journey through Europe...provide[s] scope for Smollett's satire on human cruelty, stupidity, and greed. Yet Smollett also caricatured many of his own enemies in the book, including the writer Henry Fielding and the actor David Garrick. For these reasons, it was criticized in its own day for excessive viciousness and its libelous tone. By the second edition, Smollett excised many of the more satirical passages; but most modern scholars agree that the first edition is the superior work" (Britannica). Famous for his satirical and picaresque novels, Scottish author Tobias Smollett (1721-1771) first worked as a naval surgeon in Jamaica before switching the scalpel for the pen. In addition to novels Smollett wrote poetry and translations. He would infamously inspire Sterne's character Smelfungus, after his critical and unsentimental *Travels Through France and Italy*. Fine.

Rothschild 1910.



The most beloved biography of England's heroic naval commander

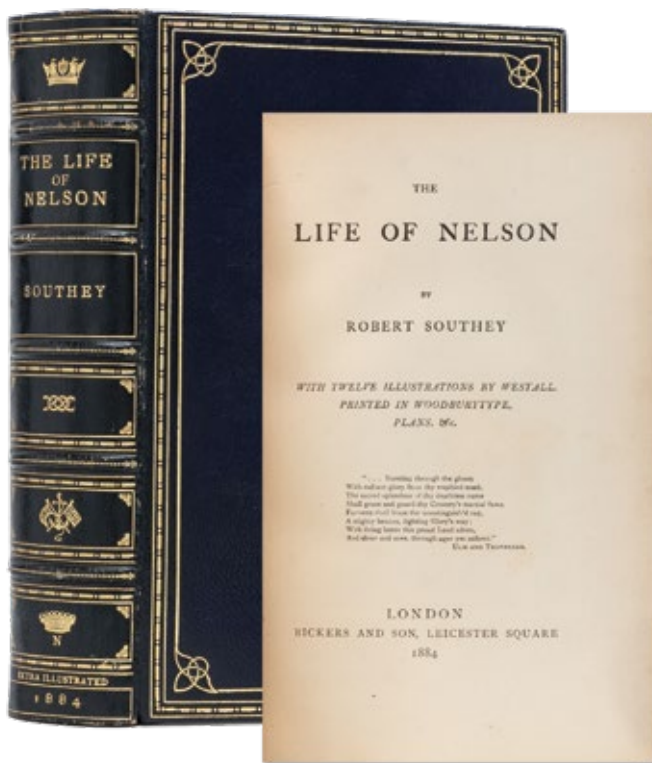
84. Southey, Robert

THE LIFE OF NELSON

Extra-illustrated

London: Bickers and Son, 1884. Later edition. Finely bound by Sangorski and Sutcliffe for Brentano's in full blue pebbled morocco. Boards ruled in gilt with five raised bands to spine and gilt titles, all edges gilt, marbled endpapers. A Fine copy that is extra-illustrated with forty-seven additional plates (some hand-colored) bound in besides the original fourteen that were issued with the work. Binding and book generally in Fine condition. One leaf with a small marginal tear (p. 343-44), and few stray spots of foxing. A lovely production overall. Housed in a marbled-paper slipcase.

The most beloved biography of England's heroic naval commander Lord Admiral Horatio Nelson (1758-1805). First written in 1813 by English poet laureate, historian, and political critic, Robert Southey (1774-1843) – a friend of Samuel Taylor Coleridge and William Wordsworth – Southey's goal was to transform Nelson's inspiring life into "patriotic manual" for younger Britons, especially those serving in the military. The biography remains "one of his most enduringly popular works" (Royal Collection Trust) and honors one of history's greatest military minds. Fine.



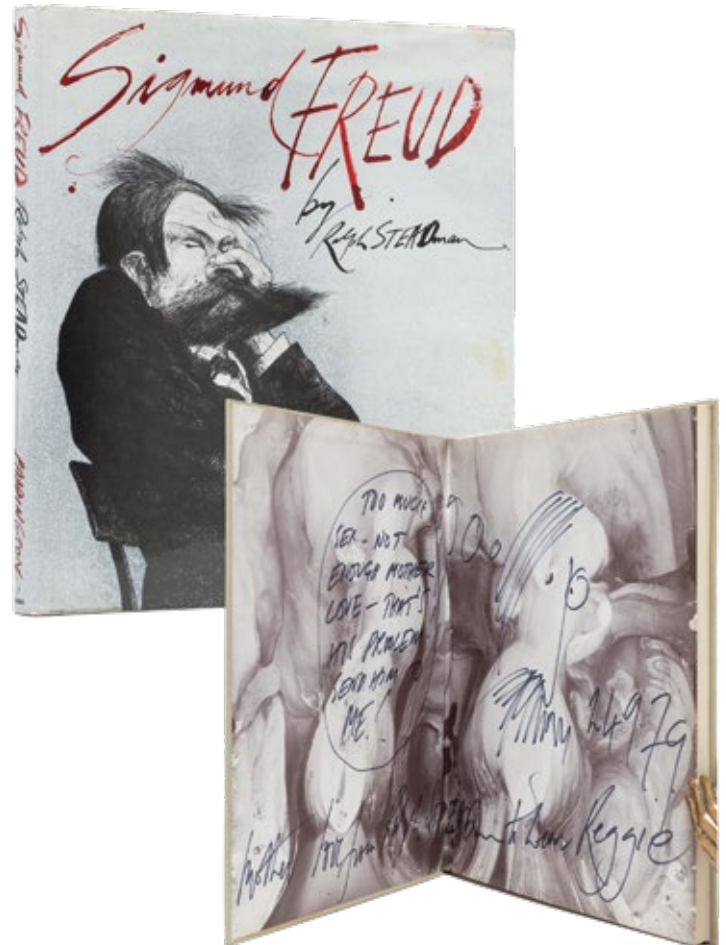
85. Steadman, Ralph (illustrator)

SIGMUND FREUD BY RALPH STEADMAN

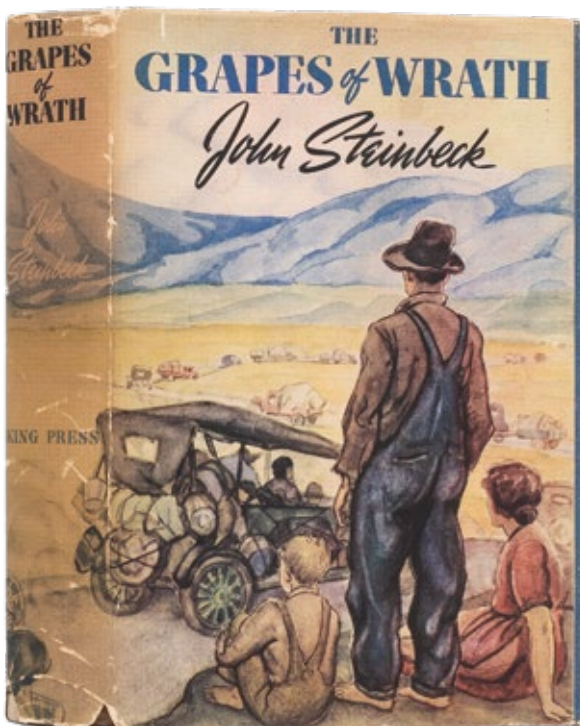
Inscribed first edition

New York: Paddington Press Ltd, 1979. First edition. A Near Fine copy in Very Good + dust jacket. Inscribed across the front endpapers by the illustrator to journalist and broadcaster Reginald Bosanquet (1932 - 1984), "Mother love from Ralph Steadman to Dear Reggie 24.9.79". With an original drawing of a thought bubble from Sigmund Freud saying, "Too much sex - not enough mother love - that's his problem! Send him to me!". Quarto (306 x 262 mm). 117, [1], [2, blank] pp. Profusely illustrated throughout including several full-page and double-page drawings. Publisher's light gray textured paper over boards, spine lettered in dark red. Minimal toning to board edges. Publisher's pictorial dust jacket with minimal toning to edges, short closed tear to head of front flap joint, some dampstaining and minor rippling.

An unconventional take on the life of Sigmund Freud (1856-1939) by the radical illustrator and writer Ralph Steadman, who used Freud's own book *The Joke and Its Relation to the Unconscious* (1905) to anchor his illustrations and imaginatively probe into Freud's mind. Although most famous for his collaboration with Hunter S. Thompson, Steadman was incredibly prolific, illustrating books such as *Alice in Wonderland* and *Animal Farm* and freelancing for *Punch*, *Private Eye*, the *Daily Telegraph*, the *New York Times*, and *Rolling Stone*. This copy was inscribed to his friend Reginald Tindal Kennedy "Reggie" Bosanquet (1932-1984), a journalist and television news anchor. The two had met in London's Turret Bookshop, a hub of the literary scene, in the 1960s. Near Fine in Very Good + dust jacket.



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



86. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First edition. A Very Good+ copy in Very Good dust jacket. Top edge dusty, discoloration to the endpapers and some foxing to edges. Internal contents generally very nice. First issue dust jacket retains the original price and "First Edition" slug on the front flap. Minor chipping to the spine ends, spine toned and a few short closed tears to the edges.

Steinbeck's classic account of the Dust Bowl and the 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 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*). Very Good + in Very Good dust jacket.

The gift of a red pony ushers in adulthood, as well as lessons about loss and human fallibility

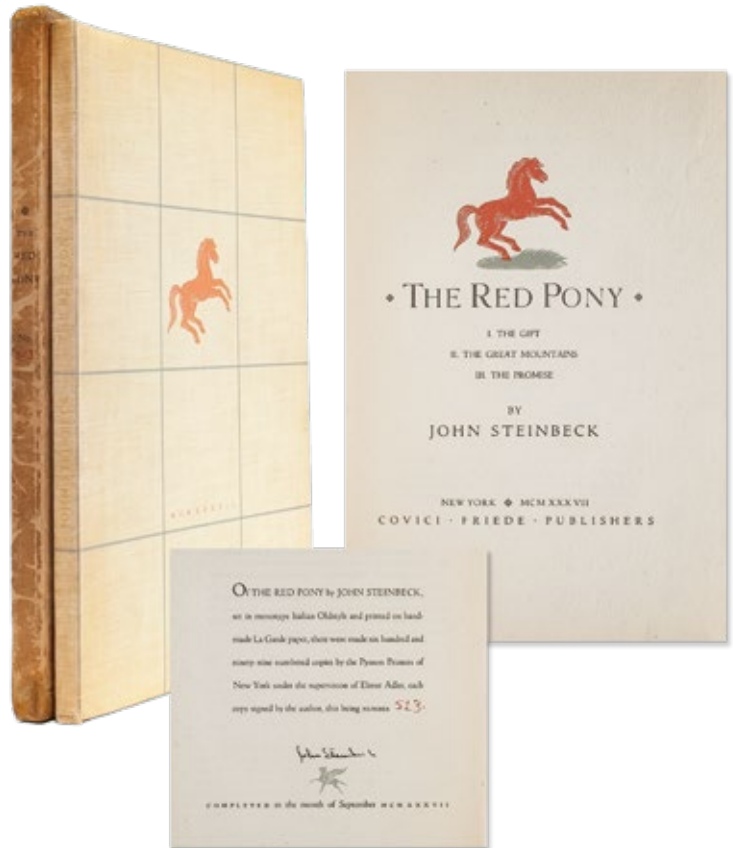
87. Steinbeck, John

THE RED PONY

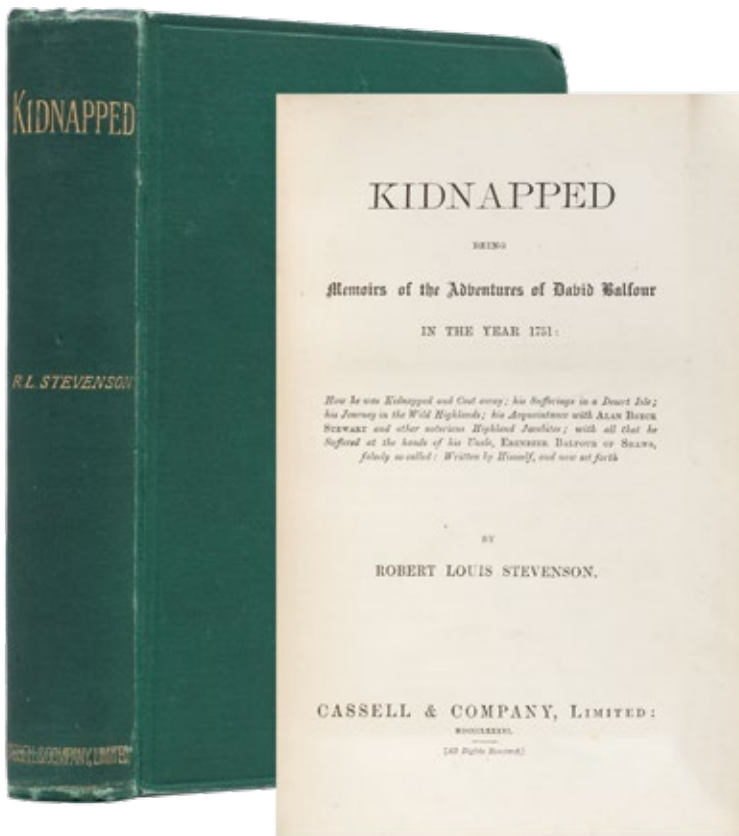
Signed limited edition

New York: Covici Friede Publishers, 1937. First edition. Number 513 of 699 signed copies. A Near Fine copy of the book with the spine a bit faded and a small bump to the lower front corner near the joint. In excellent condition internally, clean and unmarked. In a Very Good slipcase with joints reinforced. Lacking the original glassine.

A coming-of-age tale as only Steinbeck can tell it. Mischievous and a little destructive, Jody Tiflin takes his first step into adulthood when his father Carl gives him an important gift: a red pony that Jody names Galiban. Bonding and growing together, Jody takes the responsibility of the red pony seriously: he cares for him daily, ground trains him, gets him into bridle and saddle, and excitedly anticipates the day when he will finally be able to ride Galiban. But tragedy strikes before he gets the opportunity – Jody loses Galiban in an accident, learns about the pain of loss, and realizes the fallibility of the men who have trained him. An unforgettable story. Near Fine in Very Good dust jacket.



Swashbuckling historical fiction at its best



88. Stevenson, Robert Louis

KIDNAPPED

London: Cassell & Company, Limited, 1886. First edition. A Very Good+ copy, bound in the publisher's green cloth with gilt titles on the spine. Spine a trifle rolled and the spine ends and corners a bit pushed. Inner hinges professionally repaired. Black coated end-papers, folding map as frontis. Contemporary ownership inscription on the half-title, otherwise a fairly tidy example internally. Just a few spots of foxing to the closed text block. Complete with seventeen pages of publisher's ads at the rear dated "5G 4.86" and "5B 4.86" (other copies have nine pages of adverts dated July). This copy with the requisite issue points: "business", p. 40, line 11; "nine o'clock", p. 64, line 1; and "Long Islands", p. 101, lines 9-10.

Swashbuckling historical fiction at its best. Set in the aftermath of the Scottish Jacobite rebellion, the adventure follows orphaned teenager David Balfour as he is kidnapped and struggles to regain his rightful inheritance. Mixing historic figures with colorful characters, Stevenson offers readers an irresistible tale. The allure of the Scottish Highlands remains alive in this novel, which has inspired multiple stage, radio, and film adaptations. Very Good +.

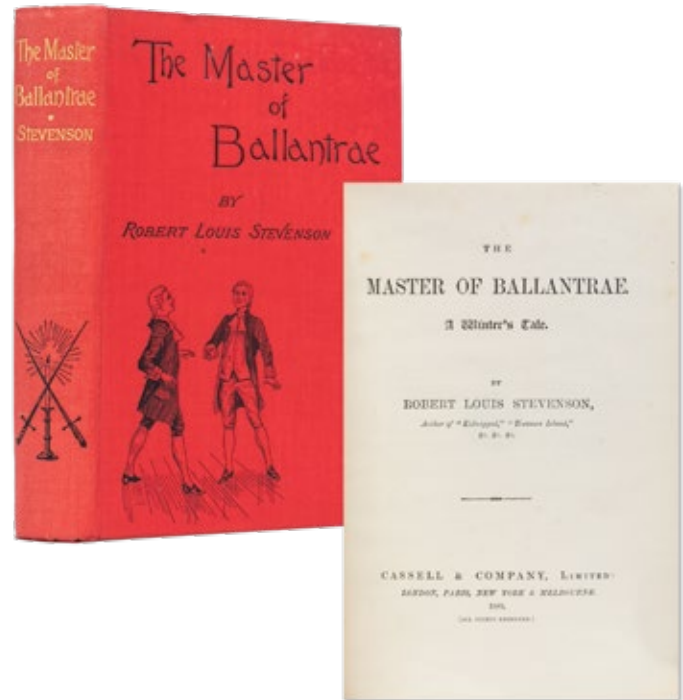
Stevenson's adventure novel about familial conflict, loyalty, and revolution

89. Stevenson, Robert Louis

THE MASTER OF BALLANTRAE

London: Cassell and Company, Ltd., 1889. First edition. First issue with twenty pages of ads at the rear, dated July, 1889. Bound in the publisher's original red cloth stamped in black and gilt. A Near Fine copy of the book in remarkably bright, fresh cloth. Floral end papers toned, rear inner hinge professionally closed and just slight foxing to the closed text block. Internal contents are generally clean and unmarked.

Stevenson's exciting novel of familial conflict and adventure set amidst and after the Jacobite rebellion of the mid-eighteenth century. The book follows the Durie family who decide that, in order to preserve their familial land and homes, one son will side with the loyalists and the other will join the Jacobite uprising. A worldwide adventure novel follows the disastrous fallout from this decision to split a single family's allegiance. Stevenson wrote the book while travelling extensively in the United States and the Pacific, and indeed the conclusion of the book features an exciting and memorable confrontation in the American wilderness. The Master of Ballantrae was adapted into a 1953 film starring Errol Flynn. Near Fine.



Signed by the illustrator

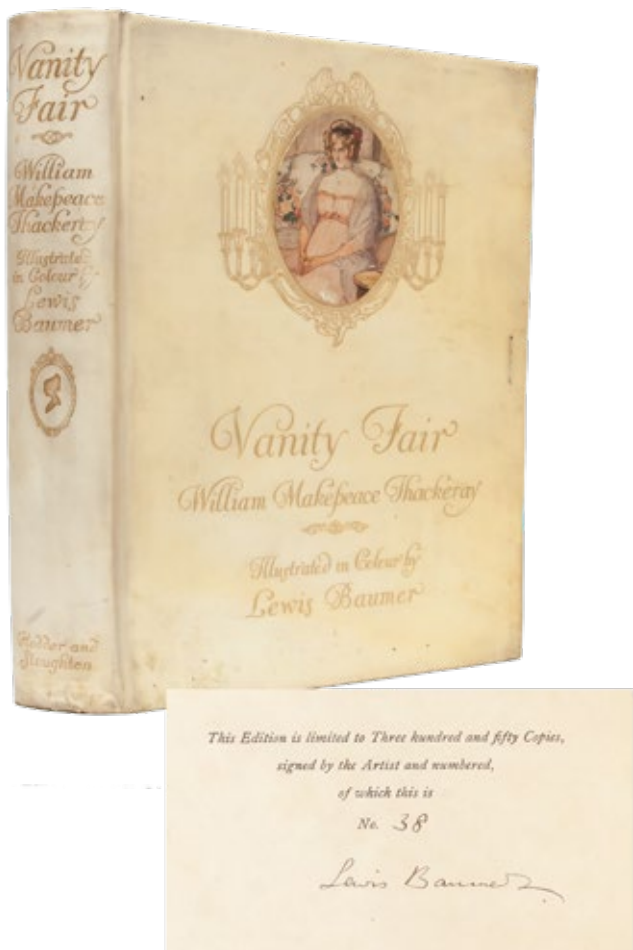
90. Thackeray, Henry Makepeace; Lewis Baumer (illustrator)

VANITY FAIR

Signed limited edition

London: Hodder & Stoughton, 1913. Original publisher's pictorial vellum with gilt to spine and front board. Pictorial endpapers. Boards slightly bowed and lacking silk ties. Some offsetting to endpapers and occasional light foxing not affecting illustrations. Number 38 of 350 copies signed by the illustrator, and complete with twenty mounted color plates with titled tissue-guards.

Considered by its author to be a novel without a hero, Vanity Fair follows the path of the social climbing Becky Sharp. One of literature's most important early iterations of the female antihero, Sharp helped to expose the truth that women can be just as ambitious and driven as their male counterparts; her foil Amelia reveals that even an apparent paragon of femininity can be imperfect. A contemporary Atlantic Monthly review noted that "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 morbid quickness of the author's perceptions of the selfish element, even in his few amiable characters, is a constant source of surprise. The novel not only has no hero, but implies the non-existence of heroism." The literary tour de force was later adapted into a popular film starring Reese Witherspoon. The present version is beautifully illustrated by Lewis Christopher Edward Baumer (1870-1963), the prolific English caricaturist who worked for Punch for more than fifty years. Fine.

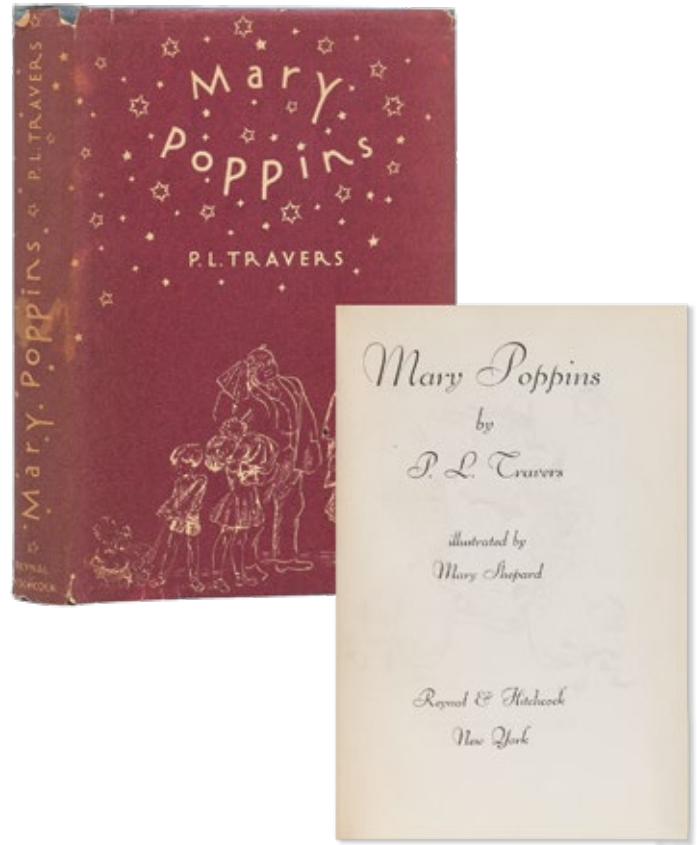


91. Travers, P. L.

MARY POPPINS

New York: Reynal & Hitchcock, 1934. First American edition. A Very Good + copy in like dust jacket. Bound in ostrich egg blue publisher's cloth with title and illustrated portrait. Small staining to front board and slight cocking to spine. Offsetting to front endpapers, an ownership bookplate, and sticker for Hutchinson's bookstore on verso of front board, otherwise interior text block bright and clean and maintaining red top-stain. Dust jacket with minor cracking to tail of spine and front flap, small losses to crown, and spot of discoloration on spine, maintaining burgundy color throughout.

The popular masterpiece of children's literature. Mary Poppins was originally written in 1934 and follows the Banks family as they are visited by a seemingly stern but ultimately magical and kind nanny who takes them on a series of incredible adventures. Travers originally wrote the book in a small cottage she rented outside of Sussex and modeled the story on Peter Pan, as Travers had a strong affinity for J.M. Barrie. Mary Poppins was adapted into the famous 1964 musical film starring Julie Andrews and Dick Van Dyke, which was nominated for thirteen Academy Awards and won five, including Best Actress. The Library of Congress selected the film for preservation in the National Film Registry in 2013. "The 'Mary Poppins' books are transfixing and original, trading sharp drawing-room comedy with fantastical adventures and carefully rendered scenes of servant life" (The New Yorker). Very Good + in Very Good + dust jacket.



"Vedder's Rubáiyát set the standard for the artist-designed book in America and England"



92. Vedder, Elihu (illustrator); Omar Khayyam; Edward Fitzgerald (translator)

RUBAIYAT OF OMAR KHAYYAM THE ASTRONOMER-POET OF PERSIA

Boston: Houghton Mifflin and Company, 1884. First illustrated edition. Folio. Complete with lithograph frontispiece, title-page, colophon, dedication leaf, half-title and fifty-one plates all mounted on linen guards (as issued by publisher), and eight more leaves at the end containing the Appendix, Notes and List of Illustrations. A very nearly Fine copy with only the slightest wear to the cloth binding and very trivial marginal foxing affecting a few leaves. This is the first edition to ever illustrate the Rubaiyat, issued at the same time as a signed limited edition of 100 copies.

"Vedder's Rubáiyát set the standard for the artist-designed book in America and England. Vedder [1836-1923] created designs for the entire book – its cover and lining paper, its compelling drawings, and its eccentric hand-drawn letters. A new photographic printing process translated the subtle gradations of the drawings to the printed page...Since the first English translation in 1859, hundreds of editions of the Rubáiyát have appeared in numerous forms and many languages. But their most famous and elaborate manifestation was arranged by Elihu Vedder in 1884" (Richard Murray – Introduction to the Smithsonian's 2008 American Art Exhibition of the original illustrations). Near Fine.



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