

*W*HITMORE
RARE BOOKS

◊ CATALOGUE 22 ◊

*W*HITMORE RARE BOOKS

CATALOGUE 22

121 E. Union St., Pasadena, Ca 91103 · Tel. (626) 714-7720 · info@whitmorerarebooks.com



www.WhitmoreRareBooks.com



*Books may be reserved by email: **info@WhitmoreRareBooks.com***

*and by phone: **(626) 714-7720***

We welcome you to come visit our shop during normal business hours:

121 E. Union St., Pasadena, Ca 91103

For our complete inventory, including many first editions, signed books and other rare items, please visit our website at:

www.WhitmoreRareBooks.com

Follow us on social media!

 **@WRareBooks**

 **@whitmorerarebooks**

 **whitmorerarebooks**



Charles Dickens' Works (in 32 vols.) - Dickens, Charles - item 13

*Author and Bibliophile Maria Graham's collection of Austen's full published works,
predating the official Collected Works*

1. Austen, Jane [Graham, Maria]

COMPLETE COLLECTION OF FIRST AND EARLY EDITIONS OF JANE AUSTEN'S WORKS (IN 15 VOLS.)

London: T. Egerton; J. Murray, 1813-1818. Various editions. Preceding the first Collected Works of Jane Austen (1833) by over a decade. First, second, and third editions, uniformly bound, without half titles, in 19th century half vellum, blue cloth boards, spines lettered in black. Overall a pleasing set, showing only occasional scattered foxing, small marginal tears or early paper repairs not affecting text. Belonging to author and bibliophile Maria Graham and compiled by Austen's publishers, the present exceptional collection of Austen works predates the first official Collected Works by over a decade and "might then be thought of as forming in a sense the first collected edition of Jane Austen's works" (Gilson). Passed down through four generations of women, Northanger Abbey's front blanks contain details on the set's wonderful provenance; and volumes bear the ownership inscriptions of M. Callcott, 1818; Lucy H. Callcott, 1845; Rosamund Brunel Gotch née Horsley, 1886; and Rosamund Strode, 1949.

Comprised of: *Sense and Sensibility* (in 3 vols.). London: T. Egerton, 1813. Second edition; *Pride and Prejudice* (in 2 vols.). London: T. Egerton, 1817. Third edition; *Mansfield Park* (in 3 vols.). London: J. Murray, 1816. Second edition; *Emma* (in 3 vols.). London: John Murray, 1816. First edition; *Northanger Abbey*: and *Persuasion* (in 4 vols.). London: John Murray, 1818. First edition. First purchased in Edinburgh in 1818 by the renowned author and bibliophile Maria Graham, later Lady Callcott (1785-1842), the set conforms precisely to Gilson's description of a small number of unofficially compiled collected works of Austen that were drawn together in that year using remainder stock from the holdings of both John Murray and Thomas Egerton. This same combination last sold at Sotheby's in June 1993, bound in contemporary half red calf. Notably, these scarce sets precede the officially published Collected Works of Jane Austen by over a decade. Sets of her works would not be widely available to the public until 1833.

A historian, travel writer, and avid scholar of philosophy and literature, Graham moved through social circles that included intellectuals such as George Gordon, Lord Byron, Maria Edgeworth, and Harriet Martineau. Having a close relationship with her publisher, John Murray (also one of Austen's publishers) made it possible for her to acquire one of a few sets of the admired novelist's most important works, all in first or early editions.



Barton presents her memoir to her own doctor, including a handwritten poem

2. Barton, Clara

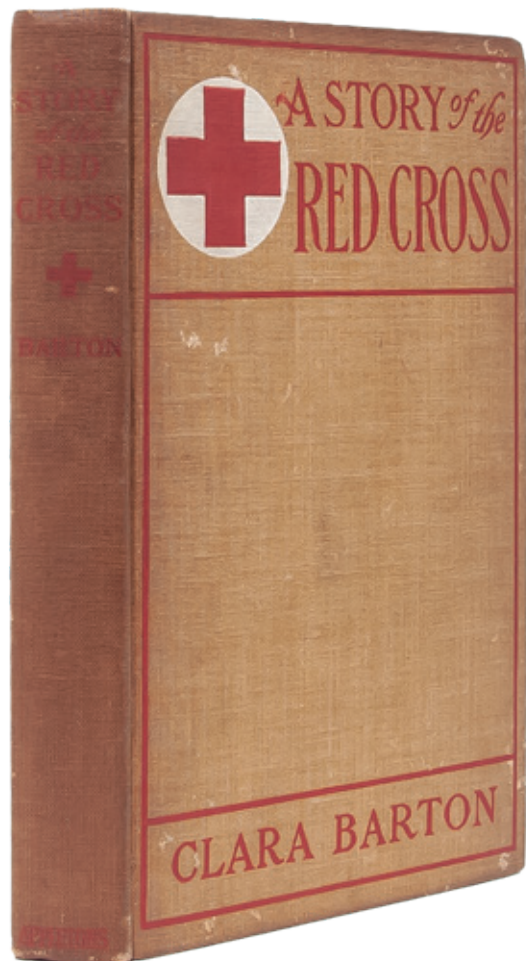
A STORY OF THE RED CROSS: GLIMPSES OF FIELD WORK

Presentation Copy with Autograph Poem

New York: D. Appleton, 1904. First edition. Original pictorial publisher's cloth binding with title to spine and front board. Spine sunned, with a bit of rubbing to boards; but in all, a pleasing copy. Internally clean and complete. Clara Barton's first-hand narrative about the foundation and role of the Red Cross in international nursing and healthcare, the present copy is presented and inscribed on the first two front endpapers and the half title: "To my esteemed friend Dr. Jerome Chase with sincere regards of the author. Clara Barton. Glen Echo Nov. 26, 1906" with accompanying handwritten poem about long-term friendship penned by Barton. One of only two examples to appear in the modern auction record (the other copy selling over a decade ago), and the only signed copy currently on the market. It is the only example we've located where Barton included an original poem.

"One of the most honored women in American history, Clara Barton risked her life to bring supplies and support to soldiers in the field during the Civil War. She founded the American Red Cross in 1881, at age 59, and led it for the next 23 years. Her understanding of the ways she could provide help to people in distress guided her throughout her life. By the force of personal example, she opened paths to a new field of volunteer service" (The Red Cross). While Barton is understandably best known for revolutionizing healthcare during domestic and international crises and for pursuing equality for women and Black Americans, she was also a poet. Few handwritten examples of such work survive, with the best known being *The Women Who Went to the Field* (1892), a commentary on the belittlement women nurses faced while making life-and-death contributions during the Civil War.

The present book draws these two sides of Barton together within one place. *A Story of the Red Cross* is her story of witnessing human brutality as well as heroism on the Civil War battlefields, as women volunteers and doctors aided soldiers on both sides. Combined with this memoir is a three-page handwritten poem to her dentist Dr. Jerome Chase, whose friendship with her is documented both in her Cuba-era diaries and in correspondence held at the Library of Congress. The poem's emphasis on the passage of time, the survival of friendship, and faith in people speak both to the intimacy and longevity of their friendship.



Full many a year has fled, and friend
Since we were first acquaint,
To note the changes in their land,
Wouldst even perplex a saint,
We've watched the old world slide along,
Like a giant in his plays,
We've listened to its bugle song,
And feared its peaceful lays,
We've taken the true friend by the hand,
And sighed for the false who fled,
The new ones throng like the glistening sand,
The old are with the dead,

Time's say the athwart our path has run,
And clipped full many a flower,
We've watched them wither in the sun
And dust of the tombstone turn;
He has dimmed the gloss of thy youthful plan
And tamed thy boyhood's glee,
But in their stead stands the sturdy man
With thought and spirit free.
He has chiselled manhood on thy brow,
Ploughed furrows deep on mine,
But never changed his love, I know,
On the friendship of Aunt Lucy Jane

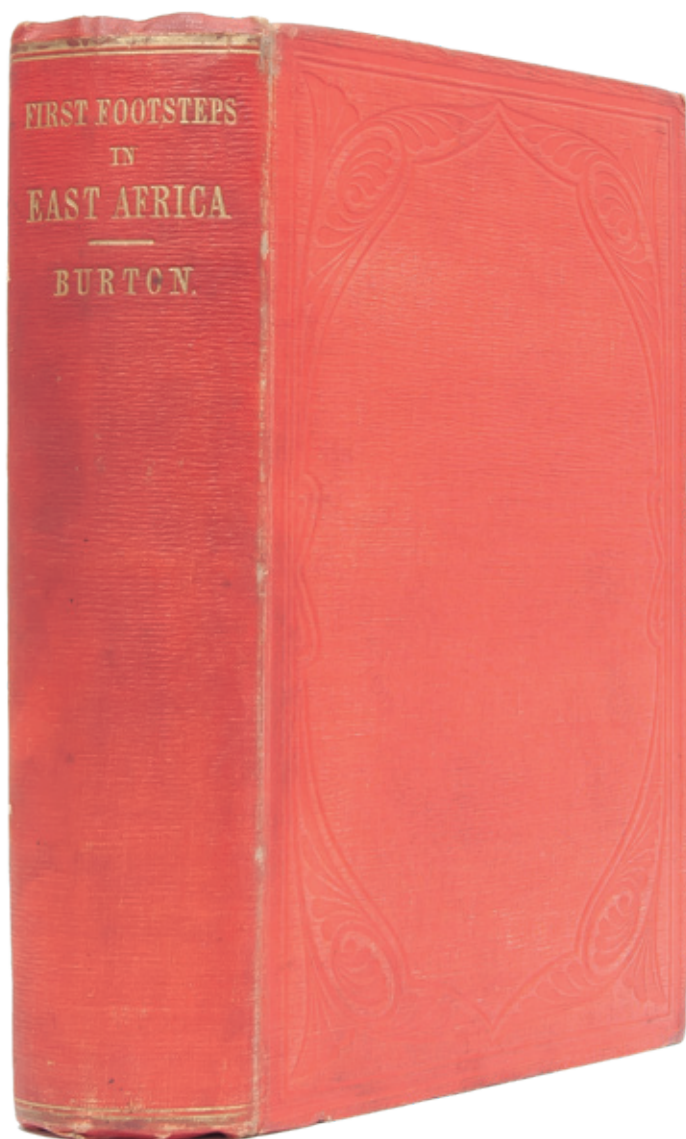
Have bid him wait, hang up his sword,
And rest from his weary glee,
The spoil he seeks is not for him,
But God's eternity
To my esteemed friend Dr. Jerome Chase
with the sincere regards of the author
Clara Barton
Glen Echo Nov 26 1906

*Recounting Burton's colonial expedition into Somalia***3. Burton, Sir Richard Francis****FIRST FOOTSTEPS IN EAST AFRICA OR, AN EXPLORATION OF HARAR**

London: Longman, Brown, Green, and Longmans, 1856. First edition. Second issue (without suppressed appendix iv, as usual). Octavo (222 x 141 mm.). Original red-orange cloth decoratively stamped in blind on covers. Spine lettered in gilt. Rust-colored endpapers with advertisements on paste-downs. Four color lithograph plates and two maps. Seven illustrations in the text. Collating xli, [i, blank], 648, 24 (ads). A Near Fine copy, partially uncut.

A work of colonial African exploration, recording Burton's first expedition into Somalia. His purpose was to explore the forbidden Moslem city of Harar (now Ethiopian) and to gather information about the headwaters of the Nile. He travelled in the same disguise that took him to Mecca (as a merchant named Haji Mirza Abdullah). It was on this expedition that Burton was first joined by John Speke, who originally helped Burton in Somalia. But differences quickly arose between them, and over the years Speke became Burton's nemesis, going so far as to deprecate Burton's work in publicly and persistently.

Ibrahim-Hilmy I, 111. Penzer 60-65. Near Fine.



An exceptional copy of the first "published" edition of Alice

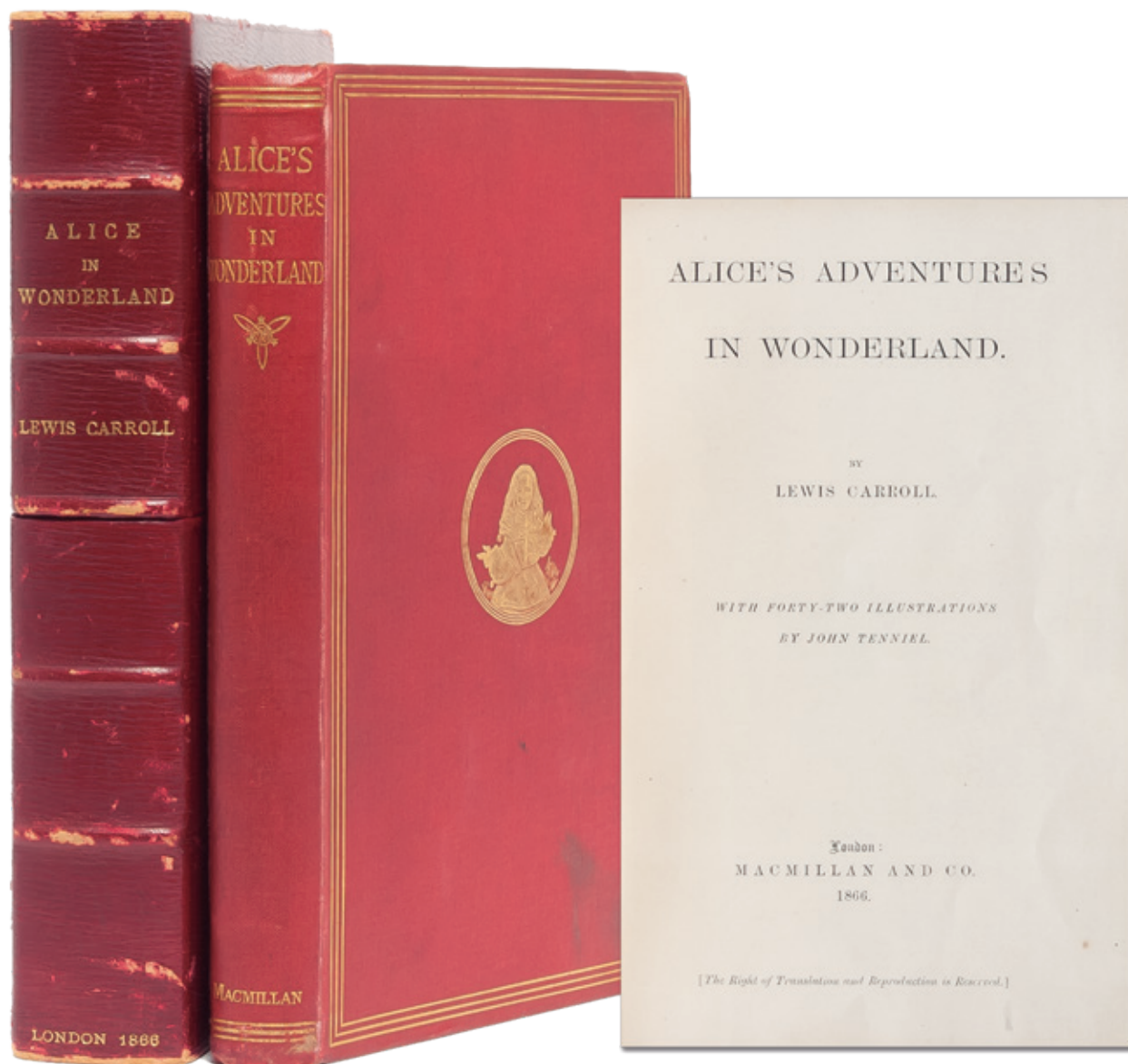
4. Carroll, Lewis

ALICE'S ADVENTURES IN WONDERLAND

London: Macmillan & Co., 1866. Second (first published) edition. The book that forever changed the face of children's literature. A lovely, entirely unrestored copy in the original publisher's red, gilt-stamped cloth, gilt edges, light blue end papers, Burn & Co. binder's ticket on lower pastedown. Small stain to the cloth on the front board and the spine gently cocked. Housed in a custom morocco pull-off case.

"On the surface, Alice's Adventures in Wonderland is a paradise of puns, paradoxes, and anthropomorphism. Underneath, it is a deeply honest portrayal of childhood and adulthood. What unites Carroll's wordplay and analytical anomalies with truth is Alice. Wearing a simple, traditional knee-length dress and pinafore, Alice is more complex and daring than her apparel. She talks to herself (typical of a creative child), is startled by her changing height (a parody of puberty), fumbles through strange, increasingly grown up encounters, and remains honest and curious all the while. She is courageous in the act of growing up...Carroll's classic is an absurd yet magnificently perceptive form of entertainment unlike anything that came before or even after it" (Allen).

Alice's impact was immediate. At a time when most children's books were highly didactic and focused on clear-cut morality, Wonderland offered something new and fantastical; it gave young readers an opportunity to be amused, to sort through logical puzzles, and to imagine a world unlike any other in literature. Thanks in part to Carroll, "children's books entered a new, more fantastical phase: instruction with delight" (Allen). Near Fine.



First English edition of this French humanist's advice for princely conduct

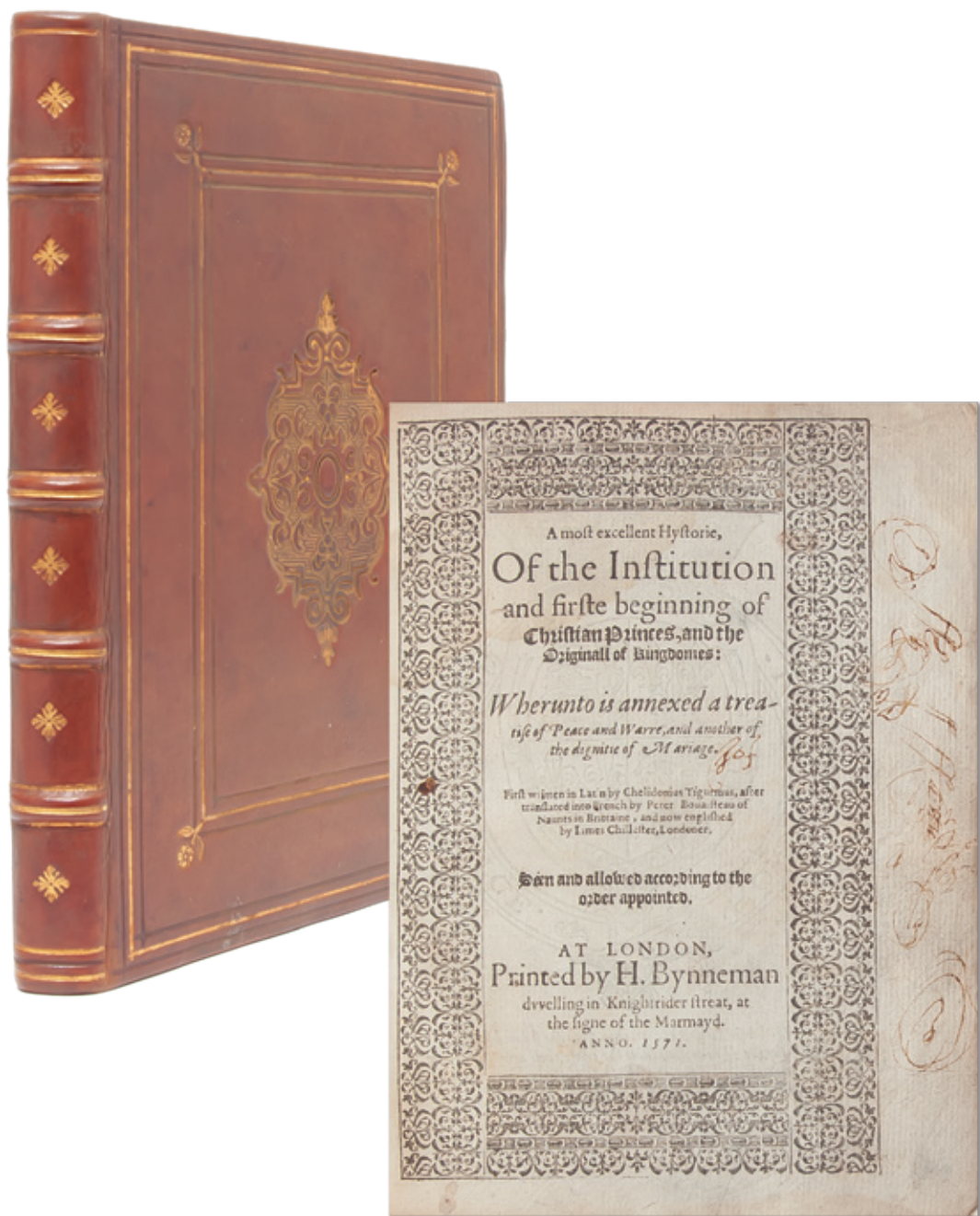
6. [Chelidonius Tigurinus] [Boaistuau, Pierre, translator] [Chillester, James, translator]

A MOST EXCELLENT HYSTORIE, OF THE INSTITUTION AND FIRSTE BEGINNING OF CHRISTIAN PRINCES AND THE ORIGINALL OF KINGDOMES: WHEREUNTO IS ANNEXED A TREATISE OF PEACE AND WARRE, AND ANOTHER OF THE DIGNITIE OF MARIAGE

London: Printed by H. Bynneman, 1571. First edition in English. A translation of L'histoire de Chelidonius Tigurinus sur l'institution des princes chrestiens, & origine des royaumes by Pierre Boaistuau. With the prologue, A Treatise of Peace and War and Of the Dignitie of Mariage all by Boaistuau. Small quarto (180 x 137 mm). Beautifully bound in full paneled calf. Boards ruled in blind and gilt. Front and back board with a gilt central device and gilt flower motif in the corners. Spine stamped and ruled in gilt. Collaring [12], 199, [1, blank]. With large engraved initials, head and tail pieces and publisher's imprint. Title-page in an elaborate woodcut border and on the verso of the title-page is a woodcut coat of arms of Elizabeth I. Printed in black letter. Previous owner's old ink signature on front free endpaper. Old ink notes to title-page, dedication page and a few other pages, not affecting text. minor ink stain to leaf J4. A small corner tear to leaf A3, not affecting text. A tiny wormhole to final five leaves, barely affecting text. Some occasional dampstaining. Old ink notes to blank verso of final leaf. Overall a very good copy.

"This work was first published in Paris in 1556, under the pseudonym of Tigurinus Chelidonius; it is in fact authored by Pierre Boaistuau (1517-1566), a French humanist. It is a translation of a Latin guide to princes on the powers of the monarchy entitled L'institution des Princes Chrestiens which Boaistuau was asked to translate into French" (Middle Temple Library). What little is known about Boaistuau must be deduced largely from the unreliable testimony he gives about himself in his own works. Born in the lower middle class of Nantes around 1517, Boaistuau attended the universities of Poitiers, Valence, and Avignon, where he claims to have studied civil and canon law. In Rome he associated with doctors, which stimulated his interest in the extraordinary and the exceptional, which he further pursued upon returning to Paris where, from 1550, he resumed his scientific research. Boaistuau's first literary work, the little-known Histoire de Chelidonius Tigurinus sur l'institution des princes chrestiens, & origine des royaumes, in the tradition of the miroir du prince, was published in Paris in 1556.

ESTC S104623.



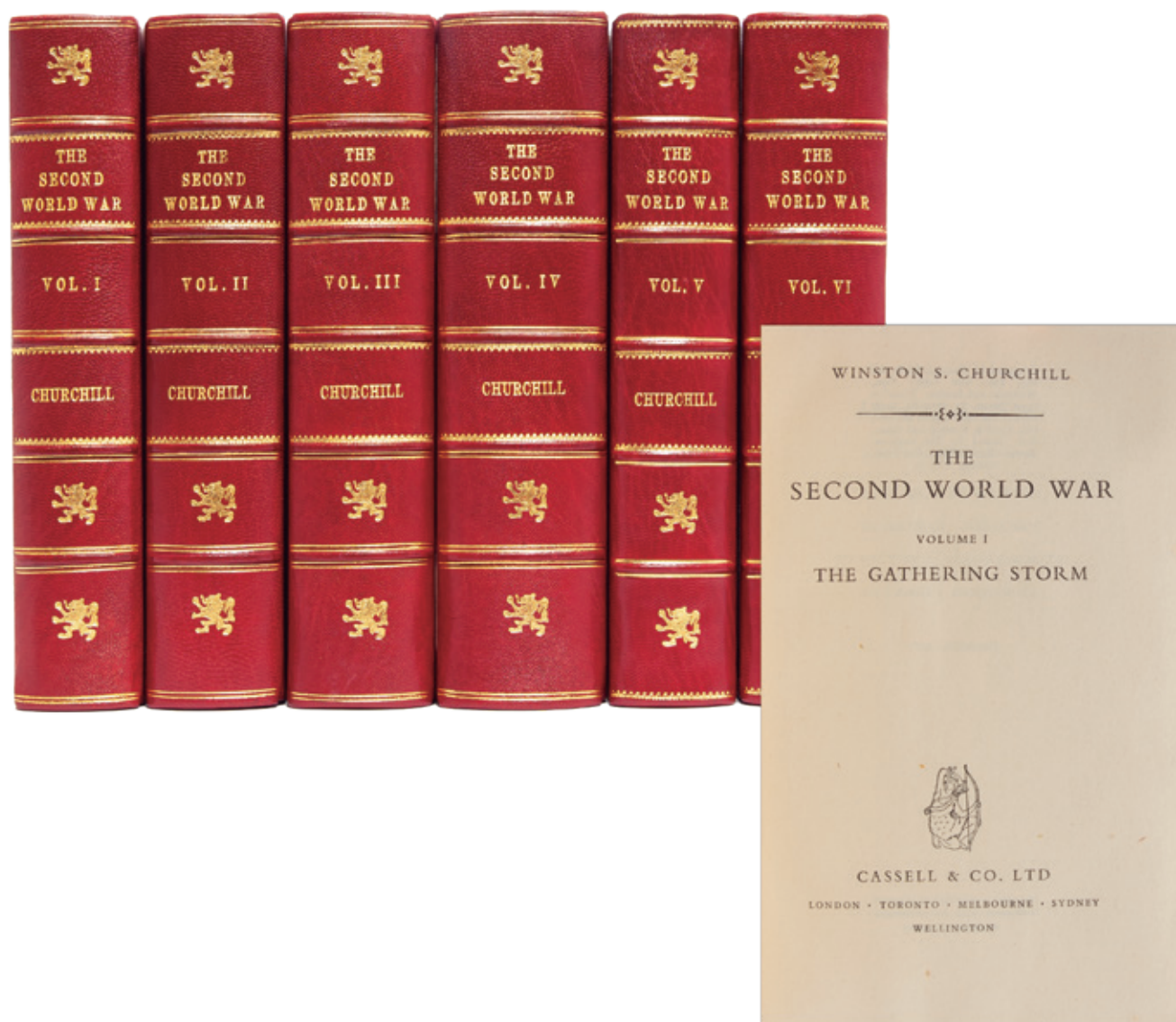
"In War: Resolution, In Defeat: Defiance, In Victory: Magnanimity, In Peace: Goodwill"

7. Churchill, Winston

THE SECOND WORLD WAR (FINELY BOUND IN 6 VOLS.)

London: Cassell and Co. Ltd., 1948 - 1954. First editions. A lovely set bound in three-quarter red morocco. Complete with all half-titles and all maps. Top edges brightly gilt. The six volume classic includes: *The Gathering Storm*; *Their Finest Hour*; *The Grant Alliance*; *The Hinge of Fate*; *Closing the Ring*; and *Triumph and Tragedy*.

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



A thought-provoking reflection on human nature and the intersection of cultures

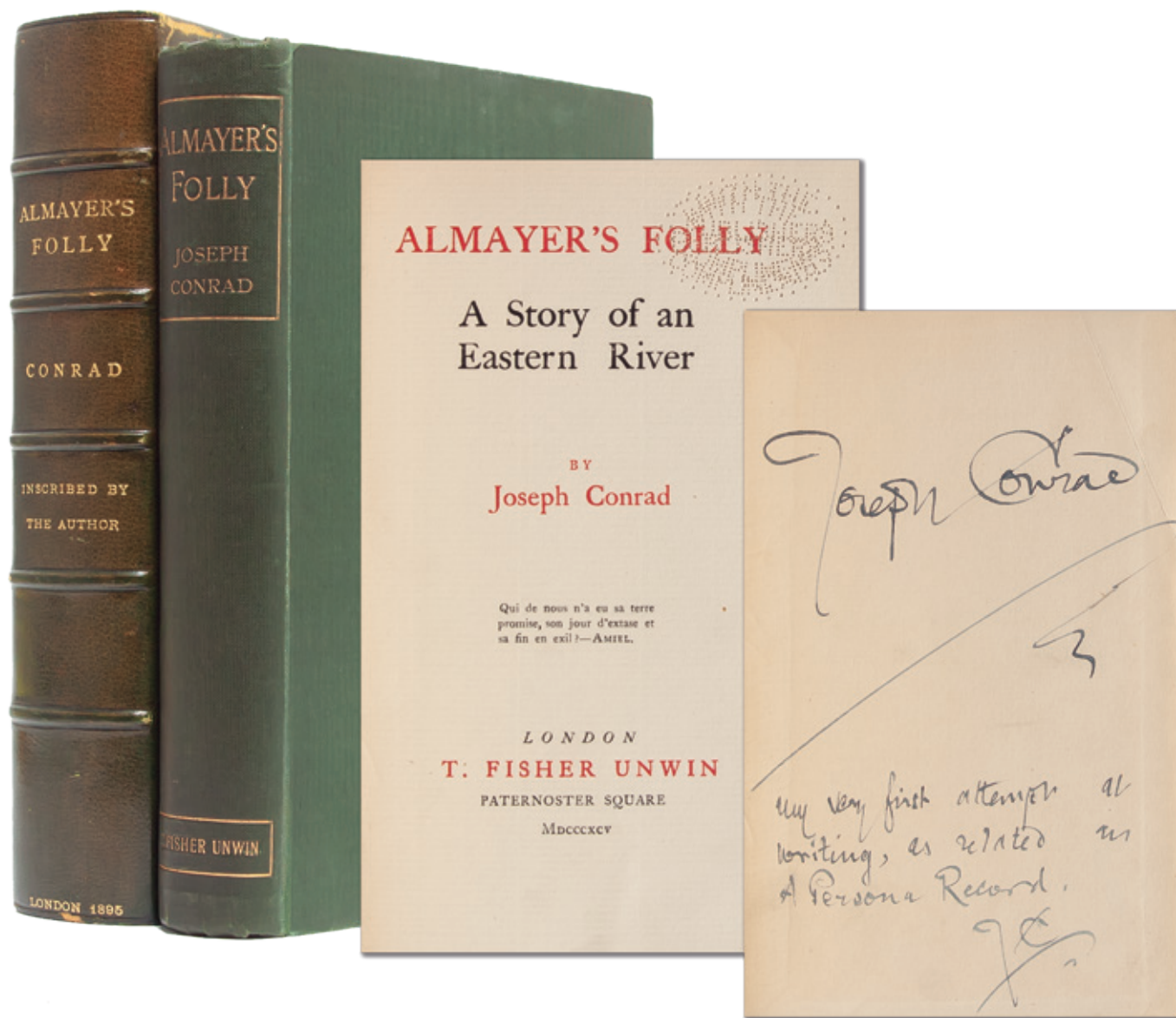
8. Conrad, Joseph

ALMAYER'S FOLLY

Inscribed First Edition

London: T. Fisher Unwin, 1895. First edition. Original hunter green publisher's cloth, top edges gilt. Spine ends very slightly bumped, internally fresh and pleasing. Bookplates of previous owners J.S.S. and Christian Heuer to front pastedown. Publisher's perforated stamp "With the Publisher's Compliments" to the upper right of the title page affecting the word "Folly." A Near Fine copy, with the first issue points of the omitted "e" in "generosity" on page 100; omission of the word "of" on the same page; and omission of the title's full stop on page 43. Quite a rare book, especially in nice condition, as only 1,100 copies were printed according to the author. The present copy is signed and inscribed by the author on the front endpaper: "My very first attempt at writing, as related in A Personal Record. J.C." Housed in a custom quarter morocco slipcase with chemise.

Conrad's first novel set the tone for his literary career, and it has been hailed as a thought-provoking reflection on human nature and the intersection of cultures. Set in turn of the century Borneo, the story depicts the rapid rise and fall of Kaspar Almayer, a Dutch merchant struggling to develop his own trade and suffering an unhappy marriage to a Malayan. It is only Almayer's daughter Nina who brings light to his life, which is largely shaped by greed and prejudice. Near Fine.



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

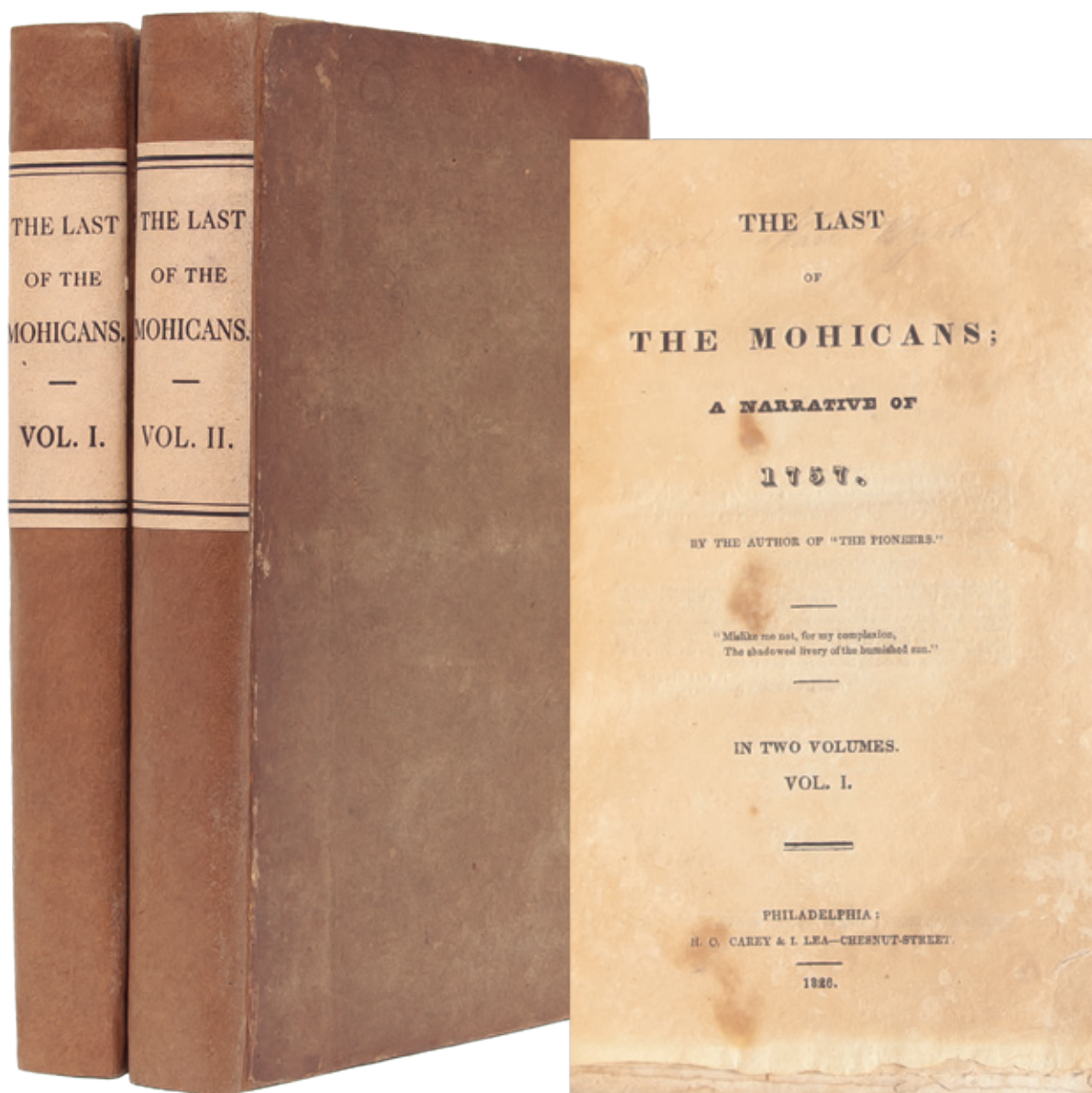
9. Cooper, James Fenimore

THE LAST OF THE MOHICANS

Philadelphia: H. C. Carey and I. Lea, 1826. First edition. An attractive set in original drab paper covered boards (rebacked with new spine labels). All internal contents including end papers original. Pages untrimmed (or varying sizes, as issued). Moderate foxing throughout, as is almost universal with unwashed copies of this book. Book one with all points noted in BAL, book two with the copyright page in state B. A pleasing example.

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

While a celebrated and admired adventure, *The Last of the Mohicans* also constructed a world in which indigenous people no longer played a part, causing a rhetorical invisibility that fed into the violence of western expansion as well. Readers and scholars alike grapple with the legacy of Cooper's works.



The astronomer predicts Christ's imminent return, urging people to prepare for his coming

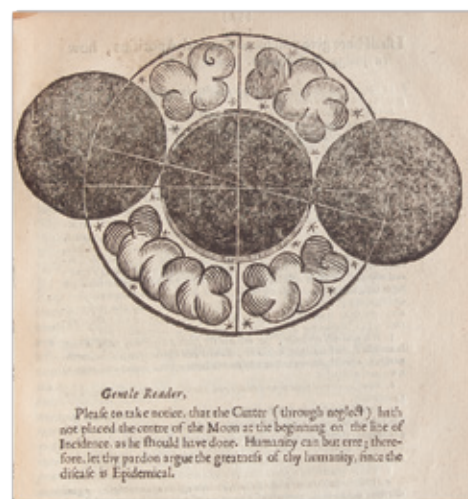
10. Culpeper, Nicholas

CATASTROPHE MAGNATUM: OR, THE FALL OF MONARCHIE. A CAVEAT TO MAGISTRATES, DEDUCED FROM THE ECLIPSE OF THE SUNNE, MARCH 29 1652

London: Printed for T. Vere and Nathe, 1652. First edition. Modern paper wrappers. Internally complete, collating [6], 76 and including the diagram and engraving of the solar eclipse. Title pages shaved with loss of date at footer; paper loss to lower corner of pages 15-16 and upper corners of pages 49-54 with no loss of text. Rare in trade and at institutions, the present work does not appear in the modern auction record and ESTC records only 11 copies (5 of these in North America). It is the only copy currently on the market.

The execution of Charles I in 1649 was considered by millenarian Puritans as the end of the fourth monarchy as described in the Book of Daniel. By 1652, the arrival of a total solar eclipse known as Black Monday was further viewed as the heralding of a new world order and the second coming of Christ. Herbalist and astronomer Nicholas Culpeper examines Daniel's prophecies against his own readings of the skies; and he opened his tract with Daniel 2. 21-22. "He changeth the times and the seasons, he removeth Kings, he setteth up Kings...he revealeth the deep and secret things." After explaining to readers the scientific nature of an eclipse, Culpeper draws a correspondence between the sun's role in the solar system and a monarch's role in a realm. In this sense, "an Eclipse of the Sun is a taking away of both light and vertue of the Sun from a particular people, by the interpolation of the body of the Moon," and it is a symbol of the unfolding stages of God's plan. Culpeper predicts earthquakes, pestilence, and "strange massacres, desperate tumults, fire and sword" will sweep across Europe, leading to the fall of unfaithful nations. Though he is pessimistic about how many of his readers will heed his words, he encourages the faithful to trust in God to preserve them. Thus he concludes with Ecclesiastes 12. 13-14: "Let us hear the conclusion of the whole matter; fear God and keep his commandments... For God shall bring every work into judgment."

ESTC R2956.



"A staggering accomplishment—in purpose, breadth of information, and size"

11. Cunard, Nancy (ed.) Hurston, Zora Neale, et. al.

NEGRO ANTHOLOGY. 1931-1933

Inscribed First Edition

London: Nancy Cunard at Wishart & Co, 1934. First edition, second issue binding. Original black cloth, titles to spine and front board in red, map of the Black Belt of America on rear cover. Illustrations throughout. Spine ends and extremities a little rubbed, occasional faint spot of foxing to contents but overall quite clean, an unusually nice copy. Inscribed by the editor on the front pastedown, "Nancy Cunard, May 1942 – London." Rarely found signed: 1,000 copies of the work were printed, but a large number of unsold copies were destroyed in a warehouse fire during the Blitz. Accompanying this copy is Cunard's prospectus, advertising the forthcoming publication of the Anthology and requesting contributions.

"A strongly outspoken anti-Fascist, Cunard wanted to work with the French resistance, but was by chance in England at the time of the Nazi invasion. From London she began work for the Free French, serving as journalist and translator" (Benstock). Cunard's weighty anti-imperialist work "is considered a major contribution to the intellectual and cultural history of 20th century African diasporic history." The 150 contributors to Cunard's poetic-political work included luminaries Louis Armstrong, Samuel Beckett, Norman Douglas, Theodore Dreiser, W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Ezra Pound, and William Carlos Williams. This copy includes the censored essay by Rene Crevel on unnumbered pages at 581-583: "It is clear from her FBI file that spies in London reported to the United States on the preparation and publication of the Negro Anthology. The censors intervened and insisted that Rene Crevel's *The Negress in the Brothel*, translated by Samuel Beckett, be removed. Undaunted, Cunard had the three pages set secretly by the radical Utopia Press and tipped them in while binding the volumes herself. The essay is not listed in the table of contents but is actually in the printed book—a reminder of her radical resourcefulness" (Marcus).

"Negro is a staggering accomplishment—in purpose, breadth of information, and size. Almost 8 pounds, 855 pages (12 inches by 10 inches), with 200 entries by 150 contributors (the majority, black) and nearly 400 illustrations, it was, and in many ways remains, unique—an encyclopedic introduction to the history, social and political conditions, and cultural achievements of the black population throughout the world. . . . It is one of the earliest examples of African American, cross-cultural, and transnational studies and a call to all civilized people to condemn racial discrimination and appreciate the great social and cultural achievements of a long-suffering people" (Gordon). Cunard had the book printed at her own expense, and controlled every detail of the publication.



12. Da Vinci, Leonardo

TRATTATO DELLA PITTURA...

Paris: Appresso Giacomo Langlois, 1651. First Edition. First edition (not to be confused with the French edition which published later the same year, the Italian edition being much more rare) of Leonardo's Treatise of Painting, the most important treatise on art to be written during the Renaissance. Full contemporary vellum, double ruled in gilt. Spine ruled and lettered and decorated in gilt. All edges gilt. Remnants of previous owner's bookplate on front pastedown. A bit of creasing and mild browning to vellum edges. Fore-edge of first two leaves a bit creased and frayed. The next two leaves (including the title-page) with some minor browning to fore-edge. Generally very clean inside. pages 17-24 in second part a bit toned. Overall a very good copy. Two parts in one folio volume (390 x 270 mm.), collating [20], 112, [1], [1, blank], [11, index], [3, blank]; [16], 62, [2, blank] pp.: complete. With blank leaves R4 and h4. Pages 59-62 in the first part misnumbered 61-64. Engraved frontispiece portrait of Leonardo in the first part, engraved portrait of Alberti in the second part, engraved title vignette, seventy-three engraved illustrations and diagrams in the text (nineteen of which are after Poussin and others by Pierfrancesco Alberti), and numerous engraved head- and tail-pieces and initials. Overall a lovely copy.

First edition of Leonardo's first published work, which appeared 132 years after his death. The treatise was drawn together from his copious notes by his pupil Francesco Melzi. A manuscript copy made for Freart de Chanteloup, illustrated by Nicolas Poussin, formed the basis for this edition. "Leonardo's most important literary contribution was his approach to painting as a natural science, grounded in geometry and direct observation of natural phenomena. Through the Trattato della Pittura . . . Leonardo's ideas formed the core of academic artistic instruction for three centuries in many institutional settings" (OCIL).

Belt 1. Brunet V, col. 1257. Graesse VII, p. 327. STC French, 1601-1700, 554.



One of only twenty-six copies of this extraordinary set

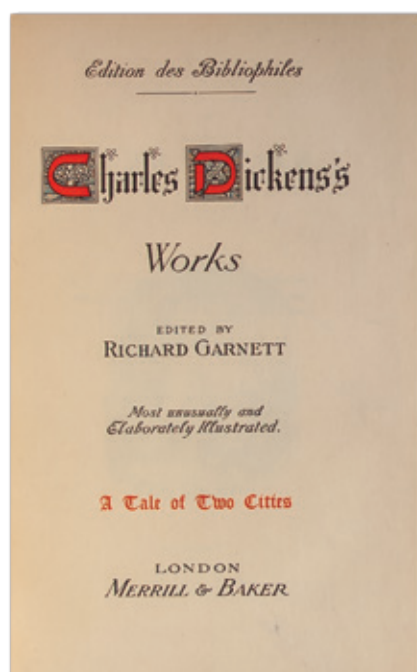
13. Dickens, Charles

CHARLES DICKENS' WORKS (IN 32 VOLS.)

London: Merrill & Baker, 1900. First Thus. Edition des Bibliophiles. Limited to twenty-six lettered and registered copies (this copy being Letter "H," Printed for Sadie Belle Lufkin). Thirty-two octavo volumes (227 x 154 mm.). Contemporary blue crushed levant morocco. Covers decoratively tooled in gilt in a floral design within a gilt single fillet border, spines decoratively tooled and lettered in gilt in compartments with five raised bands, gilt-dotted board edges, turn-ins decoratively tooled in gilt within an outer border of a gilt-dotted rule and two gilt fillets, red calf doublures, red watered silk liners, top edge gilt, others uncut. Partially unopened.

Elaborately illustrated with frontispieces and plates, including photogravures, etchings, photo-etchings, from the original illustrations by Frederick Barnard, Hablot K. Browne ("Phiz"), George Cattermole, George Cruikshank, Dalziel, F.O.C. Darley, Luke Fildes, John Gilbert, Edwin Landseer, John Leech, Daniel Maclise, J. Mahoney, F.W. Pailthorpe, Robert Seymour, Stanfield, F. Stone, Marcus Stone, and others, including fifty original watercolor drawings ("Aquarelles") by "Kyd" (Joseph Clayton Clarke) of Dickens's characters. Descriptive tissue guards.

Few writers in English have generated such sustained fame as Charles Dickens. A prolific novelist interested in how science, technology, economics, and religion shaped human experience in the changing modern world, he deftly combined good natured humor and biting satire. The present is a near comprehensive gathering of his best loved works. Although the spines are uniformly faded to green and a few leaves are poorly opened, this set is in a spectacular binding.



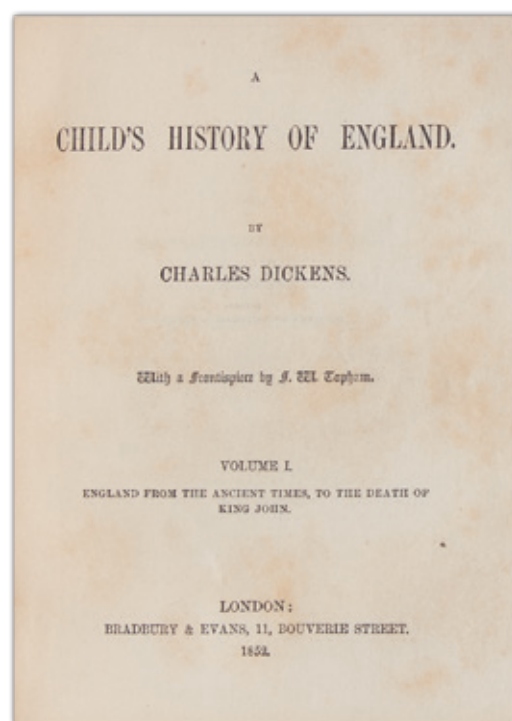
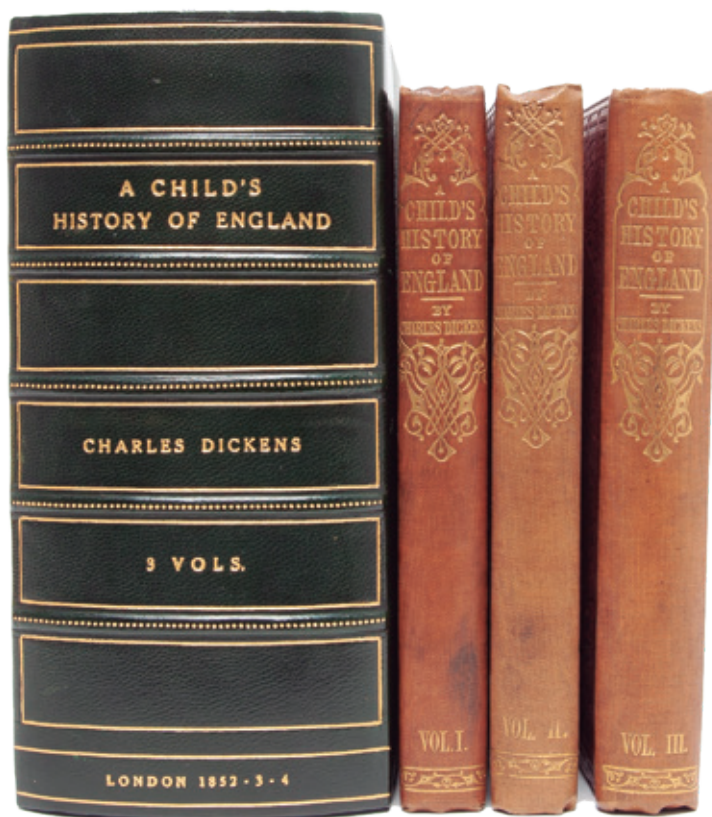
The only book Dickens wrote specifically for children, encouraging an appetite for historical reading and discovery

14. Dickens, Charles

A CHILD'S HISTORY OF ENGLAND (IN 3 VOLS.)

London: Bradbury & Evans, 1852, 1853, 1854. First edition. A Fine copy in original cloth, with publisher's marbled edges and endpapers. Slight bit of sunning to spines, but overall in beautiful, unsophisticated condition. Collation and issue points conforming to Smith. Bookplates of two previous owners to front pastedowns of each. Internally clean and unmarked. A superior copy, accompanied by an early James F. Drake description. Housed in a custom quarter morocco slipcase with chemise.

As the only book Dickens wrote specifically for children, it occupies a unique place in his' oeuvre. "Dickens' intention for the book was made manifest in the dedication, at the beginning of the first volume, to his 'own dear children: Whom I hope it may help, bye-and-bye, to read with interest larger and better books on the same subject.' This makes the purpose clear. Dickens did not intend the book to supplant or rival those books by Keightley or Macaulay that preceded it. The book, rather, is intended by Dickens as an exciting or interesting study of the subject which will whet his children's -- and other children's -- appetites for English history, and is designed to act as a springboard to discovery" (Tearle). Thus, while Dickens doesn't break new ground in uncovering or analyzing history, he uses his novelistic abilities to make past figures feel more real, more exciting, and more present, and to cast long-ago events as relevant to life in his own time. Fine.



A dark and biting work that is balanced with Oliver's indefatigable innocence and charm

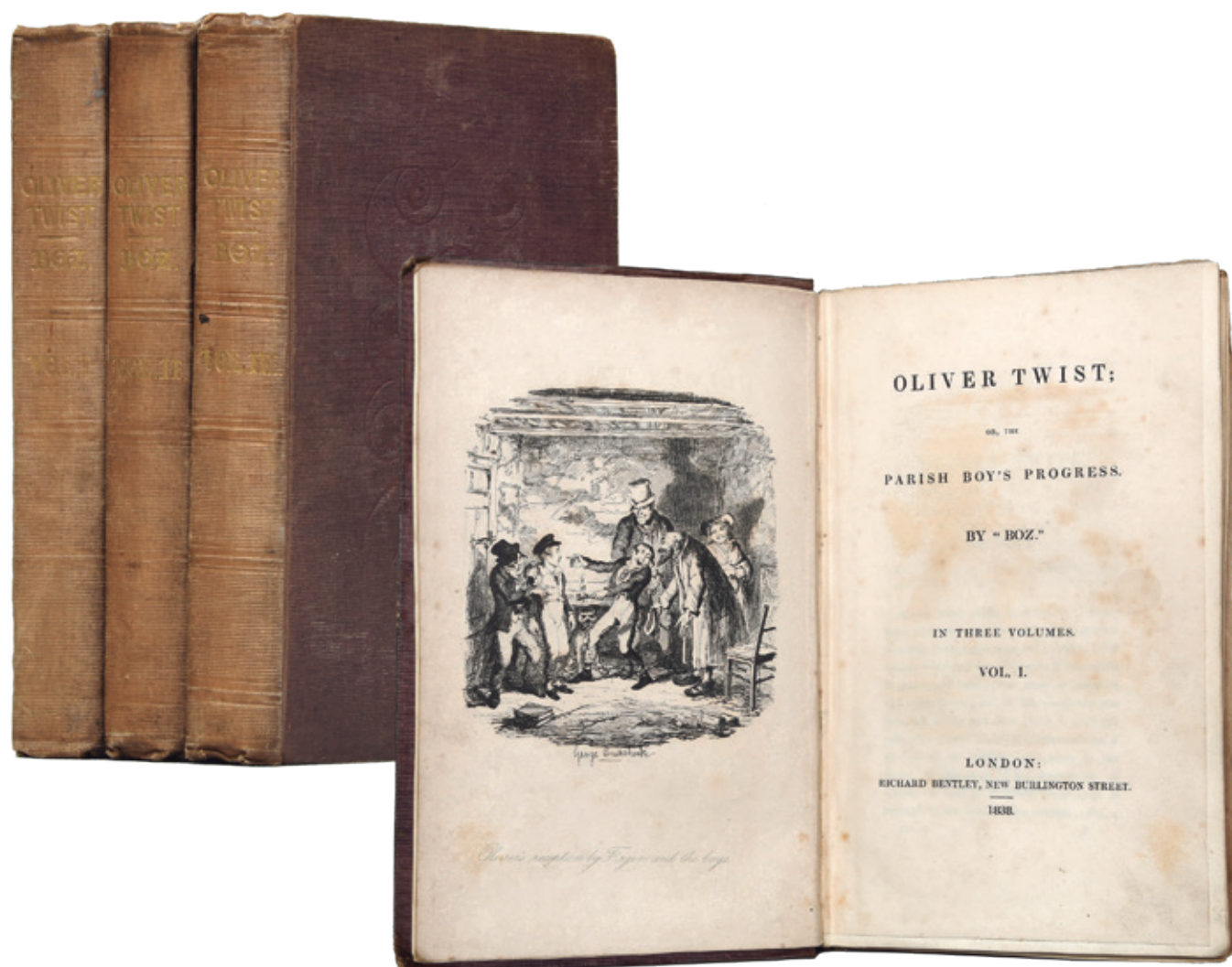
15. Dickens, Charles

OLIVER TWIST; OR, THE PARISH BOY'S PROGRESS. BY "BOZ." (IN 3 VOLS.)

London: Richard Bentley, 1838. First edition in book form, first issue, with Boz title pages and the "Fireside" plate, a nice copy in the original cloth. 3 volumes, octavo. Original reddish brown fine-diaper cloth, spines lettered in gilt with author and title, covers stamped in blind with an arabesque cartouche, yellow endpapers. Complete with 24 etched plates by George Cruikshank including the "Fireside" plate (facing page 313 in volume III), half-titles to volumes I and II as issued, publisher's advertisements at end of volume I and beginning of volume III. 19th-century bookplates of Courtenay F. Wilson to front pastedowns. Lightly shaken with slight lean to spines as usual, minor bumping and rubbing to cloth, spine of volume III with very minor ink mark, pages 131-135 expertly re-inserted in volume I, light toning to contents and foxing to plates but contents unmarked and generally clean. A very good copy.

Dickens' second novel, *Oliver Twist*, is a dark and biting work, but one that is balanced with Oliver's indefatigable innocence and charm. Often cited as the first Victorian novel to feature a child protagonist, it was developed as a social commentary and a call for improving the conditions of London's destitute and orphan children. In recent scholarship, critics have noted that Dickens also sought to find balance, as many of his contemporaries did, between Darwin's theories about human nature and those from the Christian tradition; as the characters make their way through a seemingly uncaring world, they are ultimately drawn back to reward or retribution based on their individual level of goodness. The story was immensely successful, both as a novel filled with memorable characters and also as a work prompting much needed reform. Today it remains high within the pantheon of Victorian literature and is a work that has been successfully adapted to both the stage and screen.

Eckel 59. Smith 4.



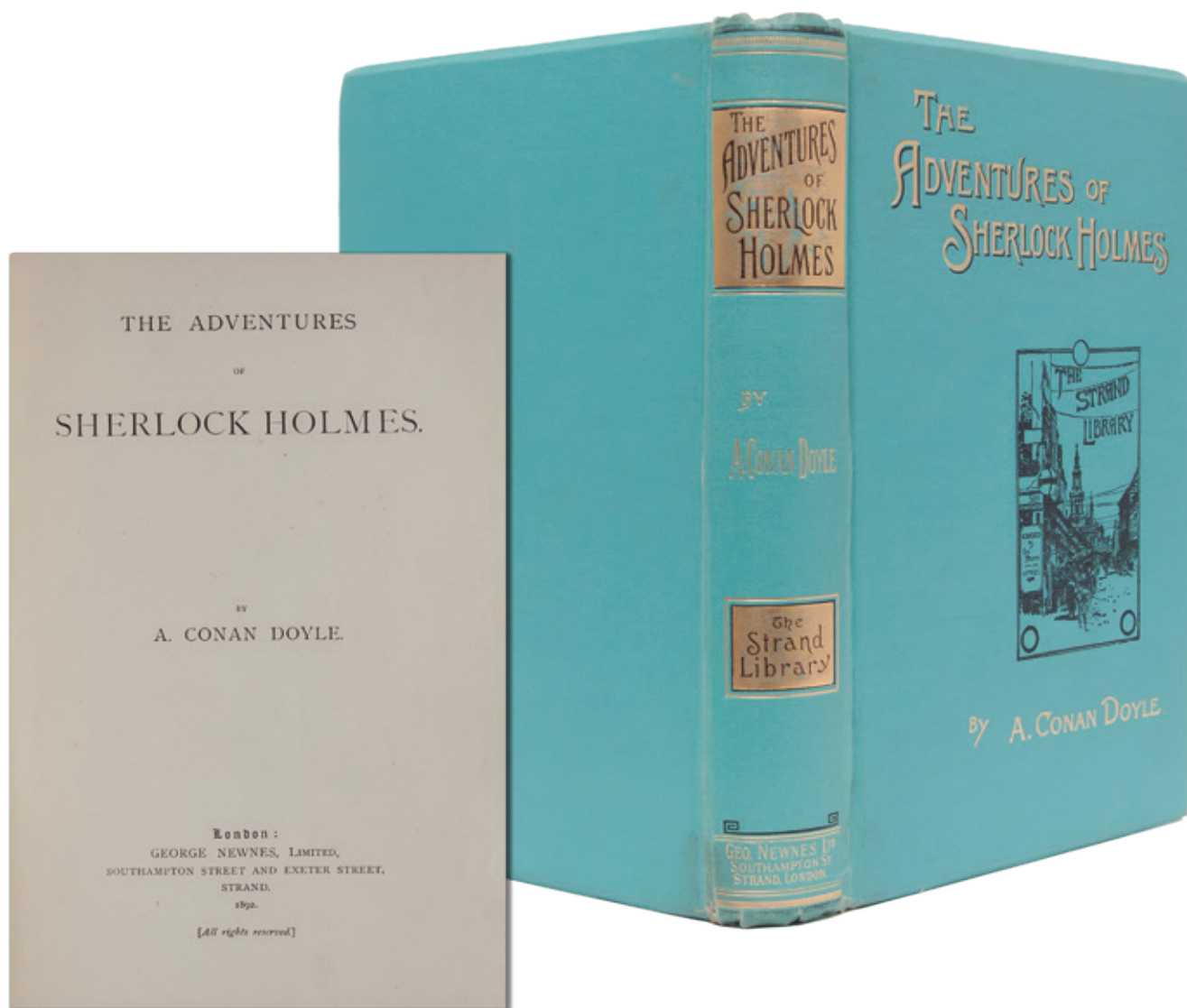
Twelve of the earliest stories following Sherlock Holmes as he uses logic to uncover the truth

16. Doyle, Sir Arthur Conan

THE ADVENTURES OF SHERLOCK HOLMES

London: George Newnes Ltd., 1892. First edition. Original blue publisher's cloth binding stamped in gilt and black. All edges gilt. A lovely copy with the lightest wear at spine extremities and a tiny nick to the bottom edge of the front board. Inner hinges expertly tightened. With all first edition points including blank sign on the front board, and "Miss Violent" uncorrected on page 317. In all, a much brighter copy than typically found.

Containing the earliest twelve stories in a series that would make Sir Arthur Conan Doyle and his investigator character infamous. Told from the perspective of Sherlock Holmes' loyal side-kick Mr. Watson, the stories fit within the field of Victorian literature that used fiction to comment on social injustice. Relying unflappably on logic to uncover the truth at the base of each case he confronts, Sherlock Holmes encourages readers to think past their own biases and prejudices when assigning guilt and blame. Notably, Doyle himself had studied medicine and drew on his own experience in the sciences when writing his stories. The result was lasting. Today, Sherlock Holmes continues to be quoted and referenced, reimagined on television and in film. Near Fine.

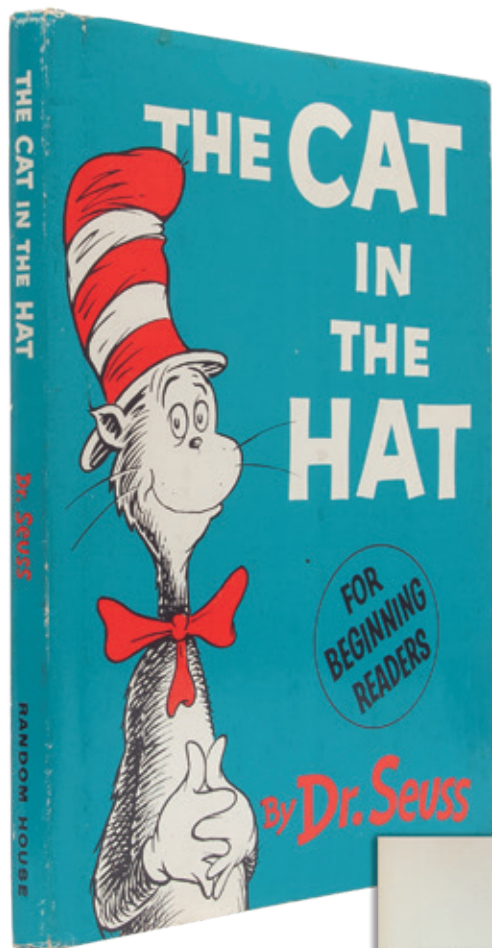


True first issue of Dr. Seuss' most beloved work, designed to help build vocabulary

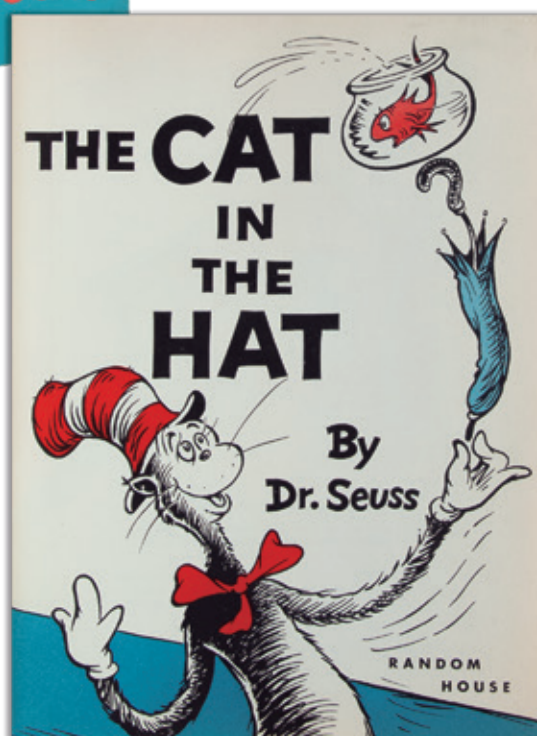
17. Dr. Seuss [Theodor S. Geisel]

THE CAT IN THE HAT

New York: Random House, 1957. First edition. True first printing in matte boards with a single signature and original dust jacket, priced at 200/200. A Near Fine copy of the book with a previous owner's name on the front pastedown and slight wear at the extremities. In a fresh, Near Fine dust jacket with some very trivial wear, but on the whole a clean, bright copy.



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



Beautifully bound copy of a Mozart biography by a famous musicologist

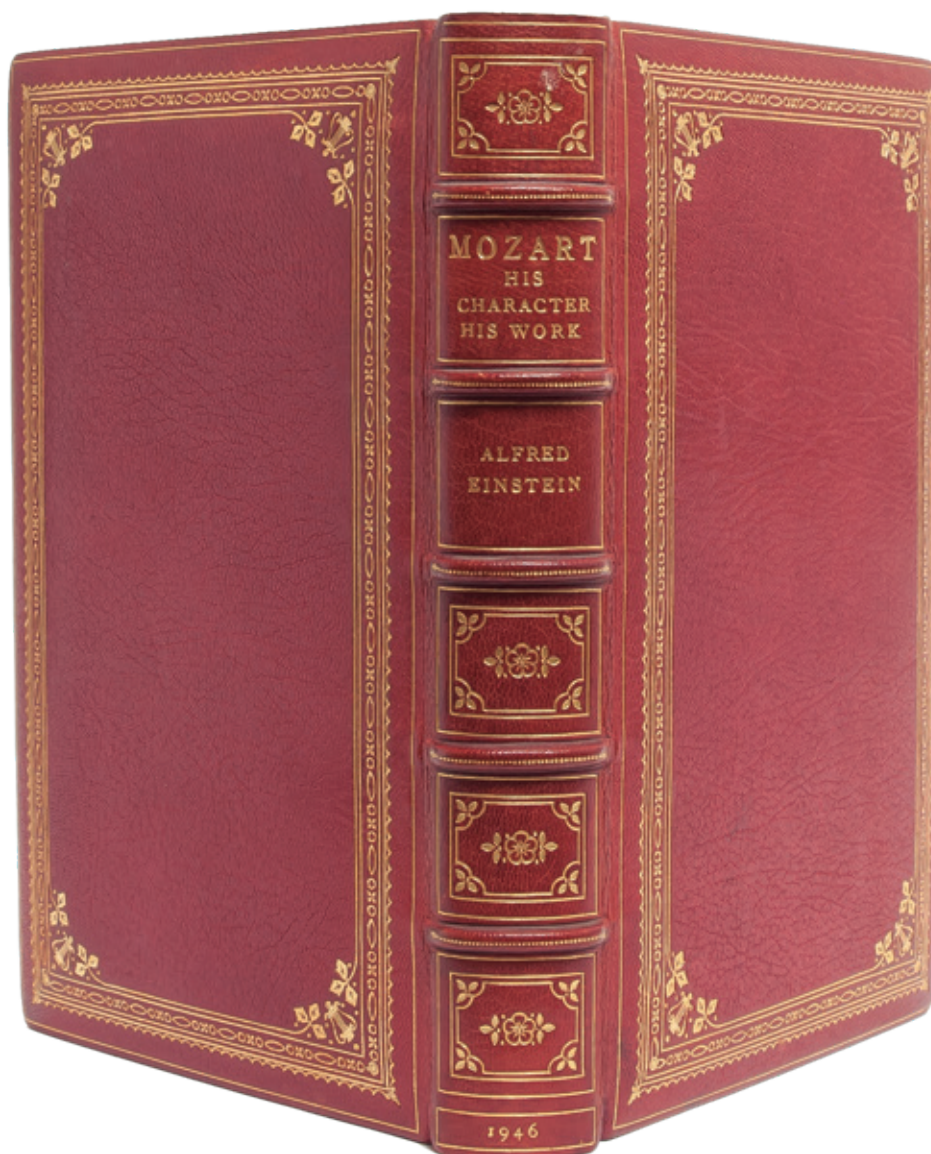
18. Einstein, Alfred [Arthur Mendel & Nathan Broder, translators]

MOZART: HIS CHARACTER, HIS WORK

Cosway style binding

London: Cassell, 1946. First English language edition. In an exceptional Cosway style binding by Sangorski & Sutcliffe, with their stamp on their rear turn-in. Full crushed red morocco with five raised bands and gilt rosettes to spine. Boards stamped in gilt with vines and harps. All edges brightly gilt. Royal blue doublures with a fine miniature of Mozart inset under glass at front. Red silk moire endpapers. A beautiful copy containing six half-tone illustrations and examples of Mozart's musical notations. Fine.

Einstein was a German-American musicologist and Mozart expert. In addition to serving as an editor of the Köchel catalog, a comprehensive chronology of Mozart's compositions, Einstein also wrote *Mozart: His Character, His Work*. This important biography not only explores Mozart's life in great detail but also serves as a piece of music criticism. Einstein uses his musicology training as well as extensive knowledge of Mozart's oeuvre to bring the great composer's music to life in this important work. Fine.



Urging all rulers, but Henry VIII in particular, toward moderation in religion and diplomacy

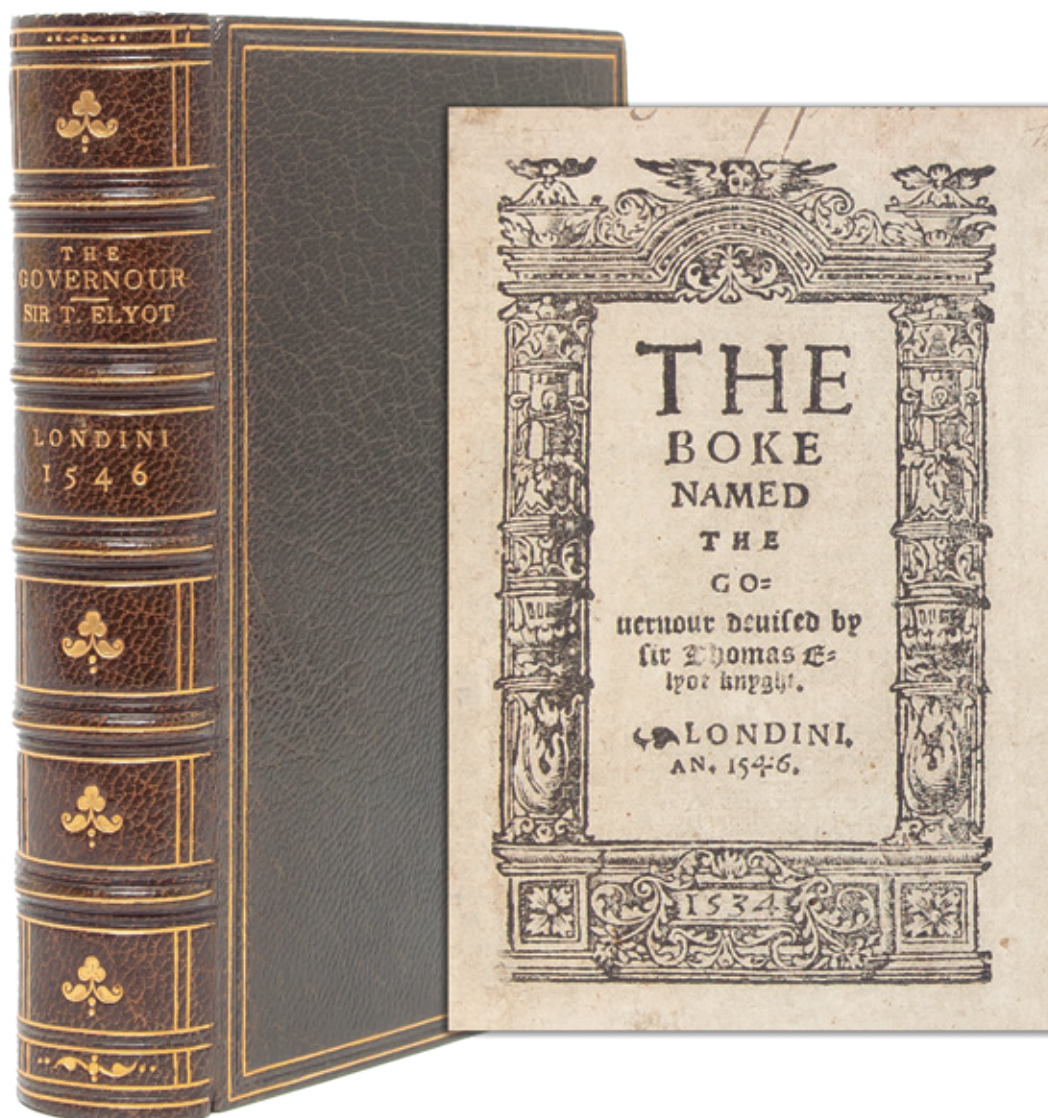
19. Elyot, Sir Thomas

THE BOKE NAMED THE GOVERNOUR

Londini [London]: Thomas Bertheleti, 1546. Early edition. Finely bound by Lloyd, Wallis & Lloyd in full crushed morocco with gilt to spine and boards. All edges brightly gilt. Octavo measuring 130 x 90mm, with contemporary ownership signature partially shaved off header of title page but affecting no running titles or text. Bookplates of Willis Vickery and of Doris Louise Benz on front pastedown. Occasional worming, largely confined to lower outer corners, with one pinpoint hole running through the text from the title page to N5. Annotations throughout in a 17th century secretary hand, largely confined to margins but occasionally making corrections to text or page numbers. Complete and in line with the ESTC collation of [8], 216 leaves, with irregular pagination. A scarce edition, which ESTC locates at only 6 institutions in the U.S.

First published in 1531, the magisterial Book Named the Governor remains Elyot's most important and influential work. "Rather than being a work of merely general advice to noblemen and public servants, it was in part aimed at Henry VIII and intended as an extended *speculum principis* designed to counsel moderation in religious and diplomatic policy, and warn against the dangerous divisions in English society. Many of the examples and ideas Elyot discusses, then, have a direct contemporary context as well as a more general moral or philosophical one" (Walker). At the time of its release, Henry VIII was embarking on some of the most controversial decisions of his reign, annulling his first marriage to Catherine of Aragon and marrying Anne Boleyn in 1533, and breaking with the Catholic Church to found the Church of England in 1534. Despite Elyot's guidance toward level-headed leadership, it would become a time of tumult and violence with repercussions extending into our own time. The present edition came to print one year before the king's death, which would lead to further strife within England's monarchy and Europe at large.

ESTC S100433.



*A scarce first edition, presented in the year of publication to the founder
of a Utopian community frequented by Emerson*

20. Emerson, Ralph Waldo

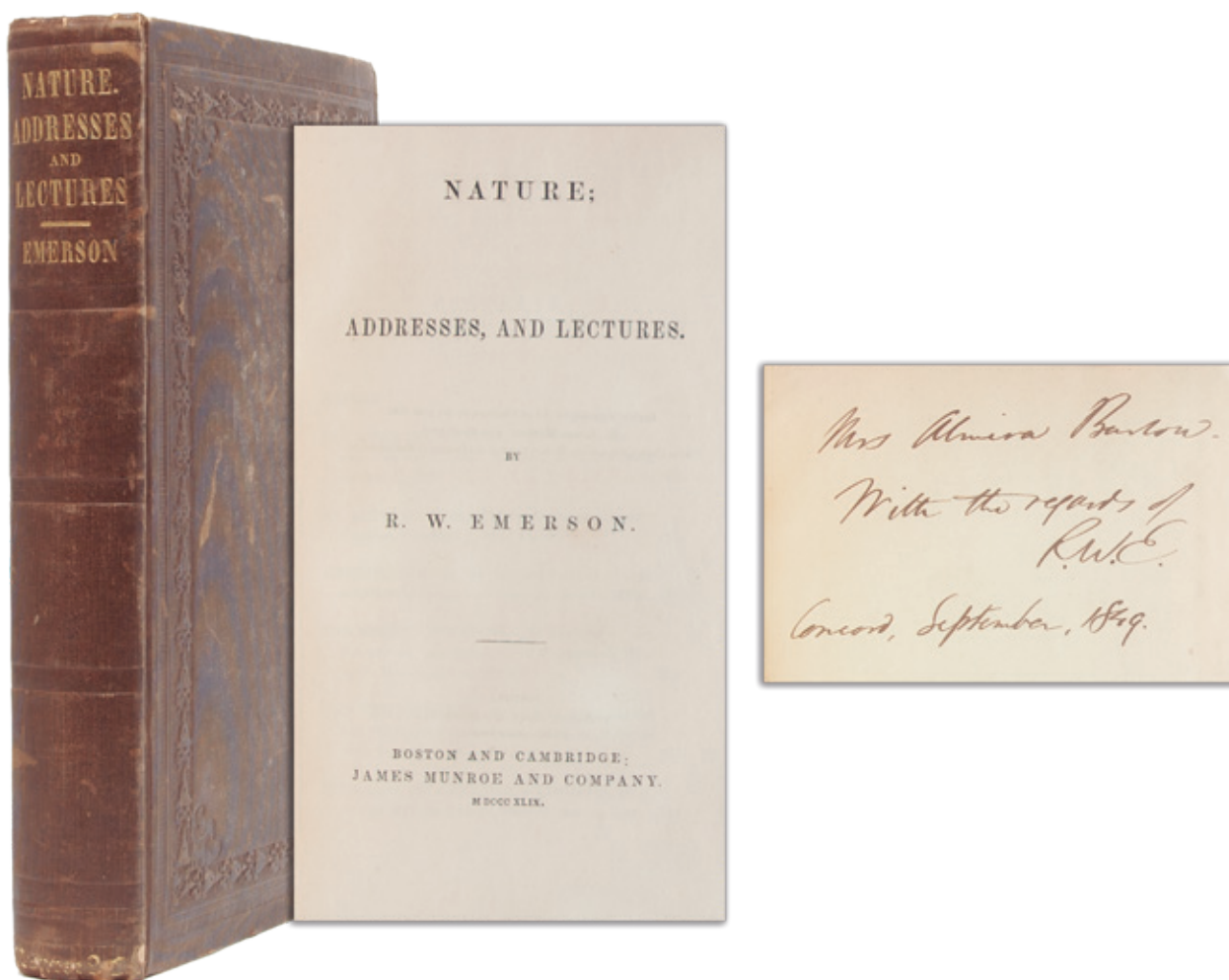
NATURE; ADDRESSES AND LECTURES

Presentation copy

Boston: James Munroe, 1849. First collected edition. Near Fine in original publisher's cloth, stamped in blind with gilt to spine. Yellow endpapers. Cloth a bit rubbed at extremities, with some spotting to boards; but in all a square and pleasing copy. Presented by the author in the year of publication, with an inscription to the front endpaper: "Mrs. Almira Barlow, with the regards of R.W.E. Concord, September 1849." Known as one of the great beauties of her time, Almira Barlow was an inspiration to the period's literati. Presentation copies from Emerson remain incredibly scarce. In the past 35 years, only two examples have come to auction. In all, an exceptional collector's copy, housed in a midcentury slipcase with chemise and accompanied by an early James F. Drake description.

A renowned essayist, poet, and popular philosopher, Ralph Waldo Emerson remains influential today for his promotion of an American existentialist ethics of self-improvement. "In 1849, Emerson collected in one volume all of his published work he thought worthy of preservation that had not been contained in the two series of Essays (1841, 1844) and the Poems (1847). Included were the essay Nature (1836), four orations including The American Scholar and The Divinity School Address; and five lectures which had appeared in The Dial" (Spiller & Ferguson). As Emerson's collected essays remind readers, he believed that "the best human relationships require the confident and independent nature of the self-reliant" (Stanford Encyclopedia). The present copy's recipient clearly lived up to these demands. Their initial connection came via Barlow's husband. A Unitarian minister and "an intimate of intellectual circles, David Barlow enjoyed a special friendship with the Emerson family...Then David Barlow abandoned his family after a descent into alcoholism. Initially, Almira Barlow took her children to her father's house," but she left shortly after "to create a Utopian commune named Brook Farm, where Nathaniel Hawthorne lived for a period and Ralph Waldo Emerson frequently visited" (Channing Barlow). An exceptional association.

Near Fine.

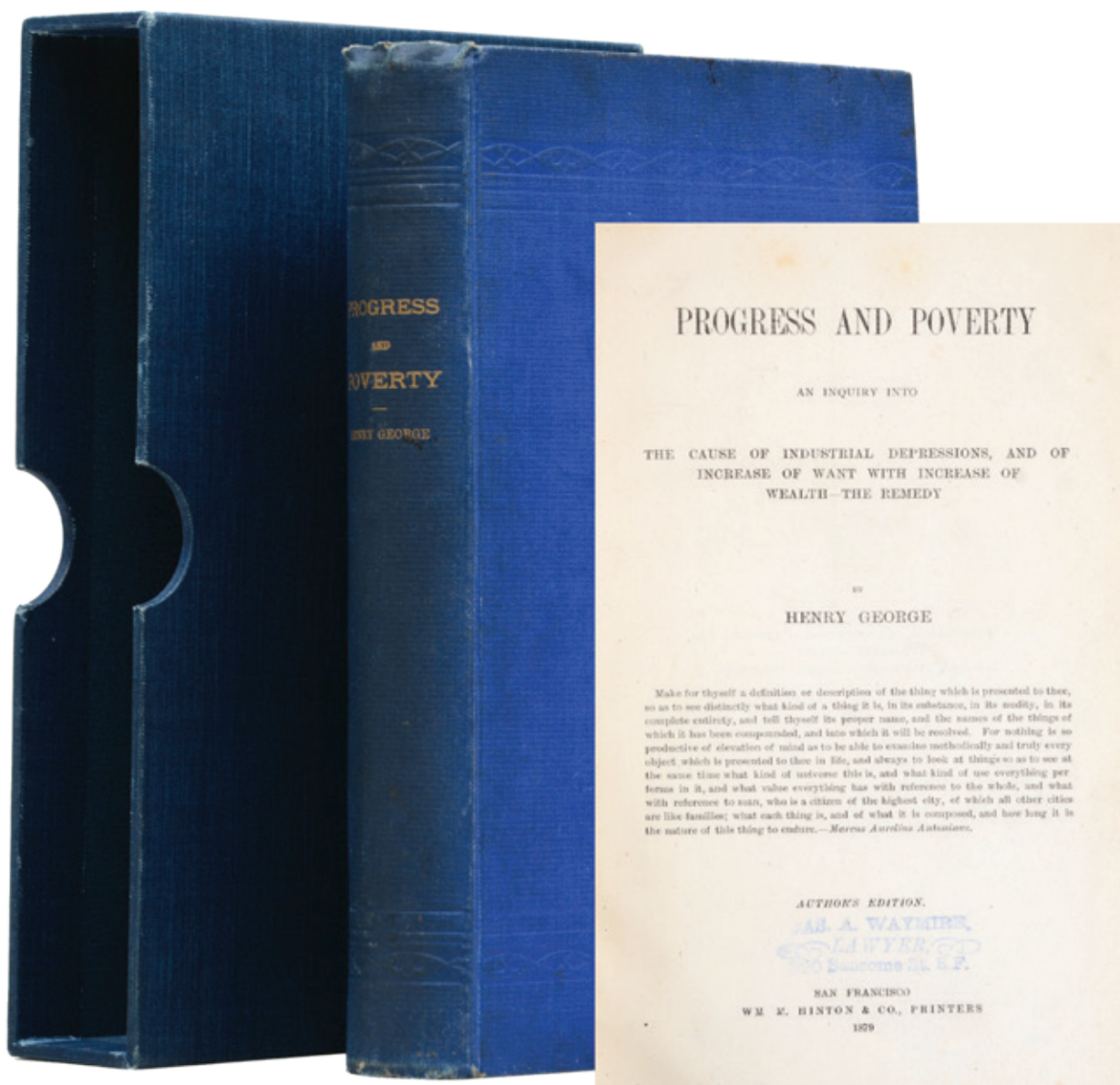


*George's influential proposal to eliminate poverty***21. George, Henry****PROGRESS AND POVERTY: AN INQUIRY INTO THE CAUSE OF INDUSTRIAL DEPRESSIONS...**

San Francisco: Wm. M. Hinton & Co., 1879. First edition, first issue, the limited "Author's edition," one of 200 copies privately printed, this copy in a variant binding of blue cloth and with the scarce advertisement leaf asking that no reviews be printed. Spine faded and a little rolled, extremities lightly rubbed and bumped, faint scuffing to rear board, recased. Previous ownership stamp of San Franciscan lawyer Jas. A. Waymire to front pastedown. the lower corners of signature 27.7-8 unopened, some foxing and marks to endmatter, else a very good copy, the contents bright and clean. Housed in a later blue cloth slipcase.

Unable to sell his manuscript, George turned to his friend, the printer William Hinton, who published this limited author's edition. This limited issue is often seen in purple cloth; variations to the spine lettering have also been noted (this copy without "Author's Edition" at the foot of the spine). Eventually Appleton in New York published the first trade edition from Hinton's plates in 1880.

"The most influential of American works on economics, this book gave its author an international reputation as prophet and reformer. He proposed to abolish poverty and secure fair distribution of the rewards of labor by appropriating all economic rent by taxation, and abolishing all taxation except upon land values. Today the slogan of the single tax still unites the followers of Henry George" (Grolier).



"One of the ageless historical works"

22. Gibbon, Edward

DECLINE AND FALL OF THE ROMAN EMPIRE (IN 6 VOLS.)

London: W. Strahan and T. Cadell in the Strand, 1776 - 1788. First edition. Mixed state, combining aspects of Norton's variants a and b in Volume I. 6 volumes, quarto (270 x 220 mm). Contemporary calf rebaked to style, red morocco spine labels, raised bands, compartments elaborately stamped in gilt. Volume I with marginal stains affecting the running title to pages 87-88 and stains to the lower corners of 189-193 affecting no text; foxing to pages 42-61 and 392-402 of Volume II; Volume III with dampstains to headers of Contents not affecting text, foxing to pages 16-25, and 1.5 inch tear to inner margin of folding map. Collating complete, with engraved portrait frontispiece by Hall after Joshua Reynolds (dated 1 February 1780) issued with the first edition of Volume II but bound in Volume I as usual; two engraved folding maps to Volume II and folding map to Volume III. All half titles and errata leaves present. Volume I in mixed state, uncorrected up to page 183, with X4 signed and cancelled but a4 and b2 not cancels but signed; no cancels to Volume II; Volume III with page 177 correctly numbered and the misspelling to "Honorius" on page 179; Volume IV with no cancels.

"This masterpiece of historical penetration and literary style has remained one of the ageless historical works which...maintain their hold on the layman and continue to stimulate the scholar...Gibbon brought a width of vision and a critical mastery of the available sources which have not been equaled to this day" (PMM). Scholars continue to discuss how Gibbon participates in eighteenth century trends of genre blurring and bending, using paradigms of the romance novel alongside emerging modern scholarship to create a fascinating and readable history. Others note how "Gibbon's work occupies a peculiar position in the political and economic climate of the late eighteenth century because of its subject matter. The majority of the political structures considered in the Decline and Fall are absolutist monarchies dominated by the figure of the sacred king" -- a major contrast to the rise of democracies and the calls for economic mobility being made across Europe and the U.S. (Cosgrove). An epic history in an incredibly addictive form, the present is a beautiful, clean, and complete example.

PMM 222. Near Fine.



A deal with the devil never looked so good

23. Goethe, Johann Wolfgang von

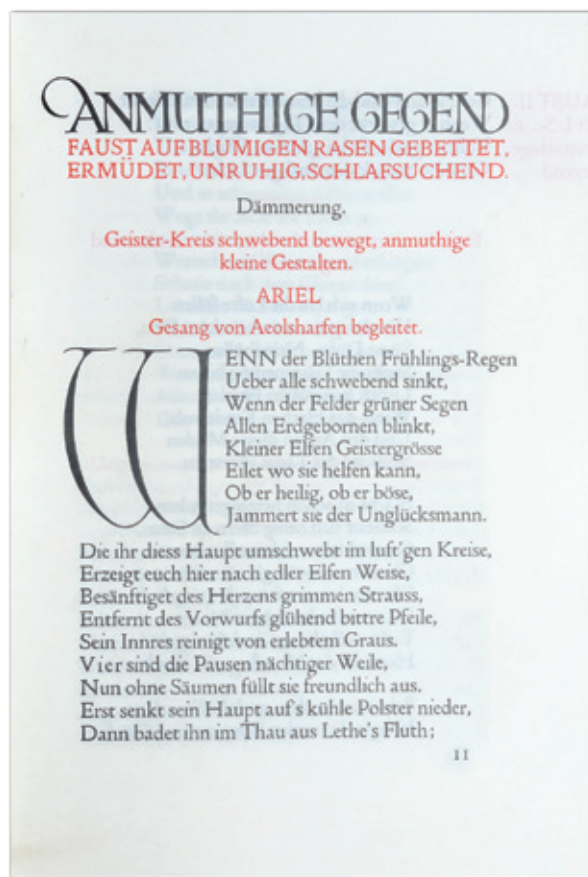
FAUST. EINE TRAGOEDIE; [AND] FAUST. DER TRAGOEDIE ZWEYTER THEIL IN FUENF ACTEN (IN 2 VOLS.)

Hammersmith: The Doves Press, November 1906 & June 1910. First Doves Press editions, each volume one of 25 copies on vellum. 2 volumes. Original limp vellum by the Doves Bindery, titles to spines gilt. Printed in black and red in Doves type. A little mottling to covers, some mild darkening to spine, contents superbly fresh and bright. A most pleasing set.

The subject of Faust preoccupied Goethe for most of his life. He began a play on the theme as early as 1773, at first probably concentrated mainly on Faust's disgust with academic learning and on the shallowness of university life. He worked it up into the love tragedy (the so-called Urfaust) in which Faust, with Mephisto's aid, gains the heart of a good and virtuous girl (Gretchen), and forsakes her, driving her to an infanticide for which she is condemned to death. The Urfaust remained unpublished until after its chance discovery in 1887. In the present edition, Part I is taken from the 1887 Weimar edition. Goethe subsequently elaborated Faust: Erster Teil (1808), the Helena Zwischenenspiel (1827) and Faust: Zweiter Teil (completed in January 1832, published posthumously later that year), with a combined text appearing in 1834. Part II is taken from the 1899 Weimar edition, revised for the Doves Press by Dr Erich Schmidt.

The Doves Press was run by T. J. Cobden-Sanderson and his wife Anne. Cobden-Sanderson left his career as a lawyer in 1884 in order to open the Doves Bindery, establishing the Doves Press in 1900. He was interested in all aspects of book design, writing in his diary in 1898 that "I must, before I die, create the type for today of 'the Book Beautiful,' and actualize it - paper, ink, writing, printing, ornament and binding". Though an admirer of William Morris, he felt that the Gothic Kelmscott designs were excessive. Instead, he worked with the printer Emery Walker to develop a clear, refined, type based on those of 15th-century Italian masters Nicholas Jenson and Jacobus Rubeus.

Franklin 273. Ransom 251.



*Grew's groundbreaking works on plant anatomy, reproduction and growth,
brought together in one volume at the request of the Royal Society*

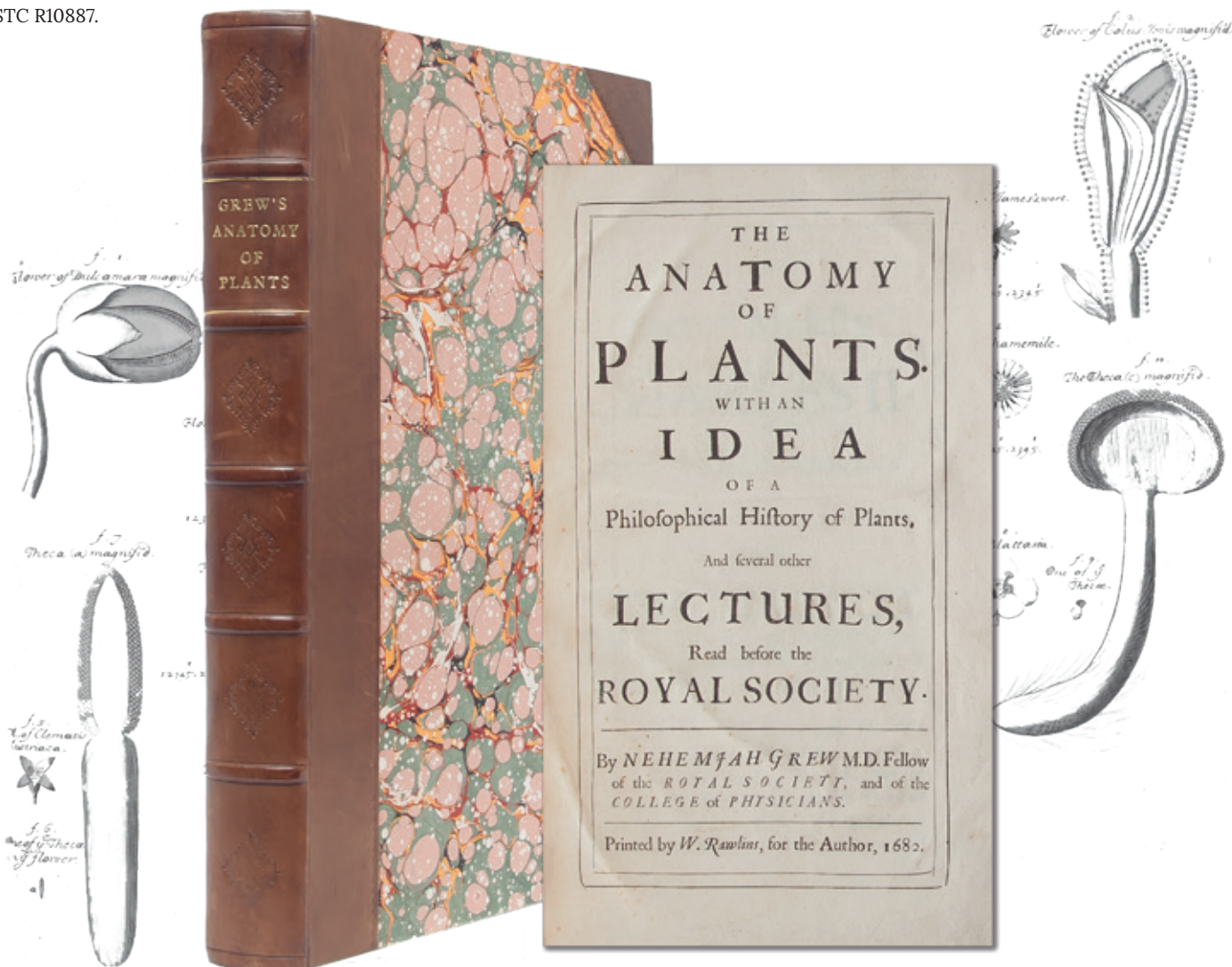
24. Grew, Nehemiah

THE ANATOMY OF PLANTS. WITH AN IDEA OF A PHILOSOPHICAL HISTORY OF PLANTS, AND SEVERAL OTHER LECTURES READ BEFORE THE ROYAL SOCIETY

London: W. Rawlins, 1682. First Thus. Rebound to style in modern half calf over marbled boards with gilt to spine. Dark topstain. Pages measuring 200 x 310mm. Internally a pleasing, fresh, wide-margined copy with small hole to leaf L4 affecting two words and loss to the outer margin of plate 45 with no loss to text or image. Collating complete: [22], 24, [10], 212, [4], 221-304, [20, index] plus 83 leaves of plates at the rear, of which 5 are folding. Per the imprimatur leaf signed in type by Christopher Wren: "At a meeting of the Council of the Royal Society, Feb. 22 1681/2 Dr. Grew having read several lectures of the anatomy of plants...it is therefore ordered that he be desired to cause them to be printed together in one place." A lovely example of Grew's innovative lectures on plants to the Royal Society, together in one volume.

A pioneer in the field of plant anatomy, Grew was the first to explore how plants develop organs and tissues, and in what ways they reproduce. Grew himself seemed to understand that he was breaking entirely new ground; and he proudly presented his work in a series of lectures to the Royal Academy of Sciences, to which he was elected a member in 1673. "Of what antiquity the Anatomy of Animals is, and how great have been its Improvements of later years is well known. That of Vegetables is a subject matter which from all ages to this day hath not only lain uncultivated; but for ought I know, except some observations from our country-men, hath not been so much as thought upon." Grew's text sets out as a corrective, and from it has sprung a diverse and important field of scientific inquiry. The present work pulls together six of his most influential work at the request of the Royal Society, reissuing several with revisions to reflect the most up to date knowledge of the field. Included in the text are An Idea of the Philosophical History of Plants (second edition), The Anatomy of Plants Begun (second edition), The Anatomy of Roots (second edition), The Anatomy of Trunks (second edition), The Anatomy of Leaves, Flowers, Fruits and Seeds, and Several Lectures Read Before the Royal Society, each with its own special title page.

ESTC R10887.



The father of modern psychology advises men on honestly assessing their skills and fitness for employment

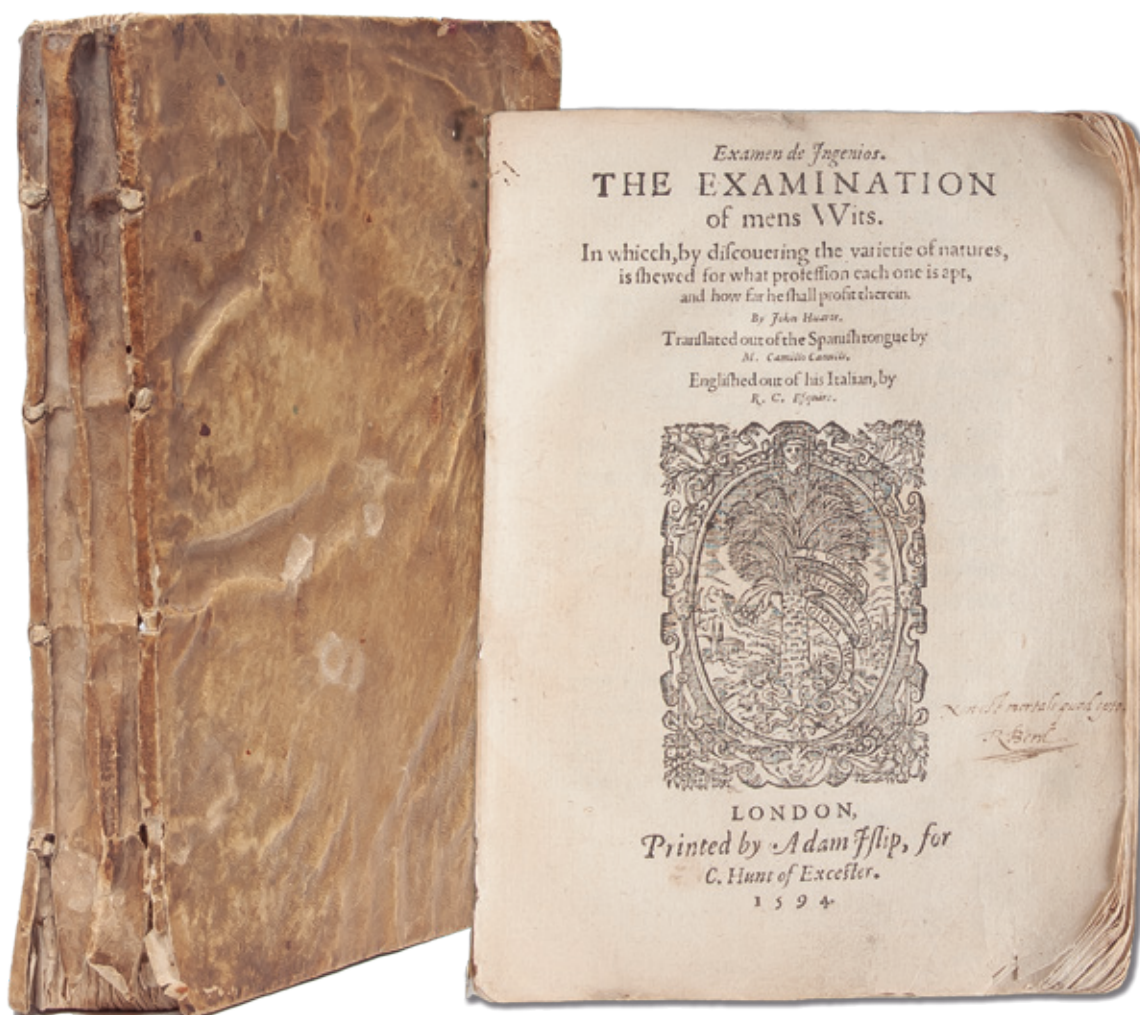
25. Huarte, John [Richard Carew, translator]

EXAMEN DE INGENIOS. THE EXAMINATION OF MEN'S WITS. IN WHICH, BY DISCOVERING THE VARIETIE OF NATURES IS SHEWED FOR WHAT PROFESSION EACH ONE IS APT, AND HOW FAR HE SHALL PROFIT THEREIN

London: Printed by Adam Islip for C. Hunt, 1594. First English language edition. Considered the first surviving edition, with the only example of a fragment of the 1592 edition existing in four leaves held at the BL. Contemporary limp vellum with a portion of the ties still present. Separating from text block at lower spine but still holding. Early ownership signature of Thomas Mascall 1679 to front endpaper; early annotation to title page reads "Non est mortale quod opto. R. Berd." Brief and faint quotation in Latin in the same hand to the recto of the rear endpaper. Faint dampstaining to front endpapers. Collates [16], 333, [3]: complete, with loss to the upper corner of pages 115-116 affecting 13 lines of text. Huarte, considered the father of modern psychology, released this work in 1575 and found disfavor during the Inquisition, causing his book to be banned in Spain. It was followed soon after publication by an Italian translation, from whence Richard Carew produced the present first English edition. Scarce institutionally and in trade, ESTC records only 6 copies. The present is the only first edition on the market and last appeared at auction in 1937.

"The souls of all men are equal, according to Huarte, but the four bodily humours occur in different proportions in each man" and this individual balance, combined with a man's domestic life and education, affect his fitness for particular types of work and his ability to succeed in that work (OCSL). Huarte urges educators to recognize that a child has predetermined abilities based on these factors and can only excel where natural inclination exists. "If a child have not the disposition and abilitie which is requisite for that science whereunto he will addict himselfe, it is a superfluous labour to be instructed therein by good schoolmaisters." It is therefore necessary for schoolmasters to learn where their students' strengths lie. "Huarte suggests classification of pupils on the basis of temperament or of psychological characteristics rather than on common possession of the same details or bulk of knowledge...Huarte is certainly in accord with later educational writers in his emphasis on self-activity as the principle of the human soul...in his idea of heredity and the influence of dieting on temperament, and thence on educational processes" (Monroe).

ESTC S2748.



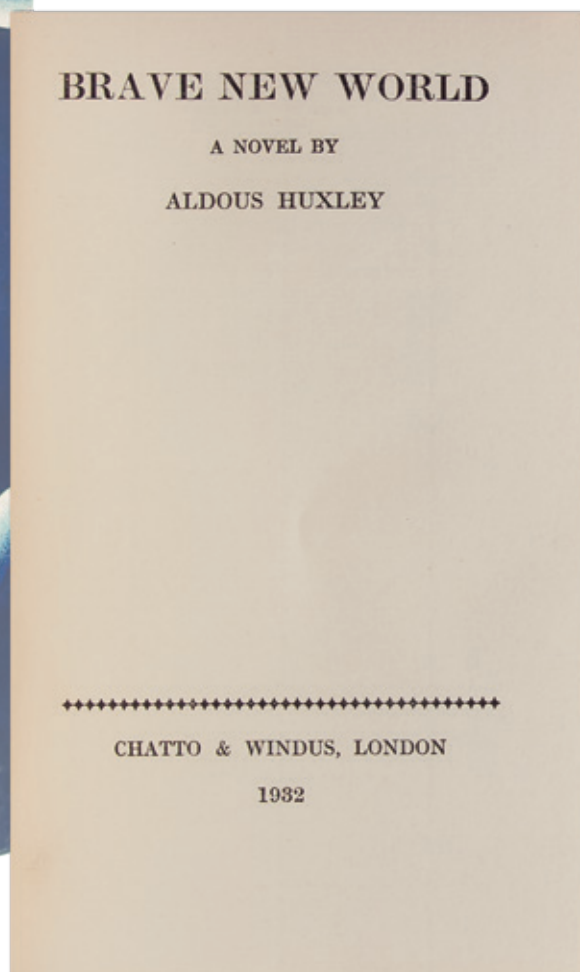
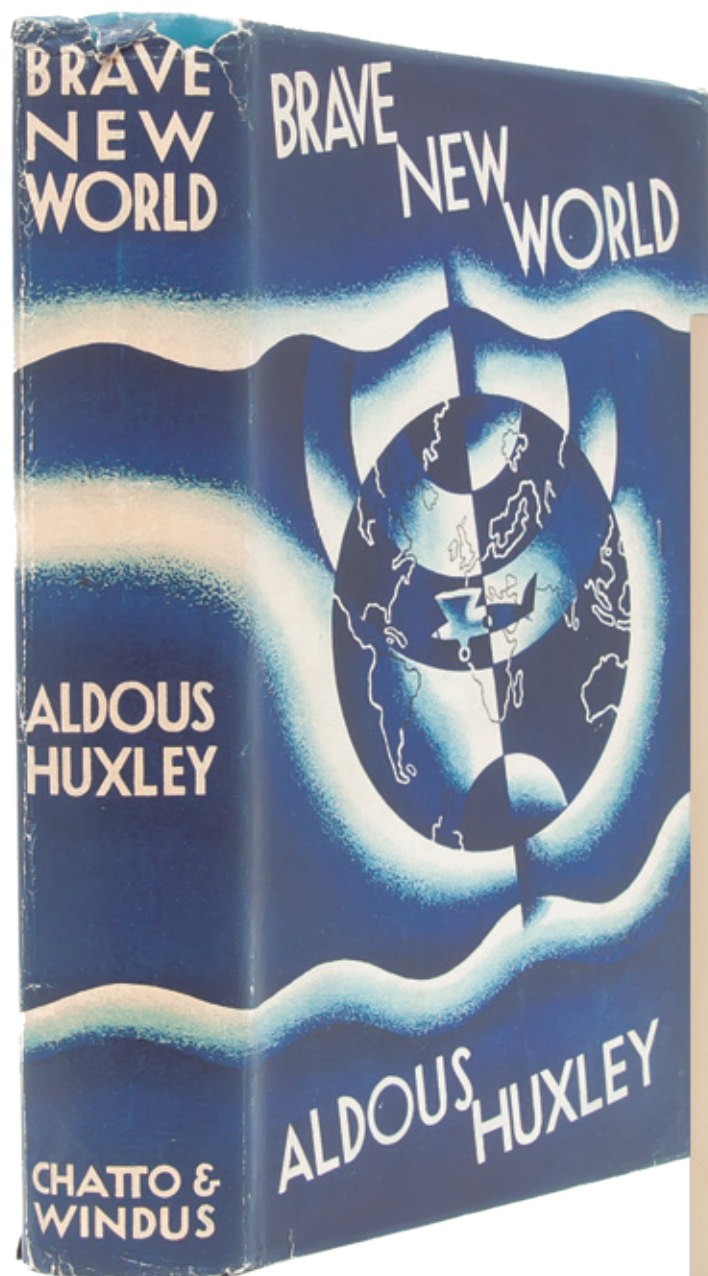
Huxley's masterpiece of dystopian fiction

26. Huxley, Aldous

BRAVE NEW WORLD

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

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



First edition of Irving's short story collection, released under his pseudonym

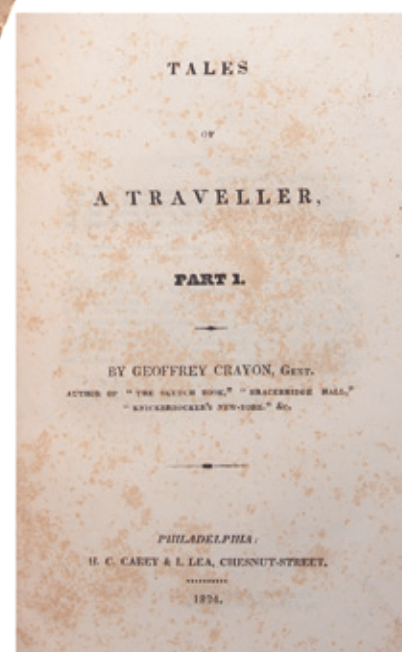
27. Irving, Washington [Crayon, Geoffrey]

TALES OF A TRAVELLER (IN 4 VOLS.)

Philadelphia: H. C. Carey & I. Lea, 1824. First edition. 4 volumes. Uncut in original printed paper wrappers. Housed in a custom brown cloth box, black morocco label. Spines of parts I, II and IV chipped, parts I and II with residue of old tape repair to spines, joints splitting at ends, chipping around wrapper extremities, rear cover of part II loosening with large chip at head, foxed. Still a very good copy in the scarce and fragile wrappers. Accompanied by an early catalogue description from the American book dealer James F. Drake loosely inserted, where they boldly state that "this is undoubtedly one of the most interesting copies of a book in parts which we have ever seen."

The present book presents an interesting bibliographic specimen: the printer C. S. Van Winkle of New York initially put his own name on the wrappers, but Carey & Lea rejected this and requested their own imprint. To salvage the paper, the wrappers were reversed and reprinted, and used for parts I and IV, with the Van Winkle title page covered by the rear pastedown. Additionally, BAL notes an issue with the title page misspelling the publisher's name "I. Lee", here corrected; part II is in Langfeld's first state, with "at housand" on page 99, subsequently corrected to "a thousand."

BAL 10116. Langfeld 25.



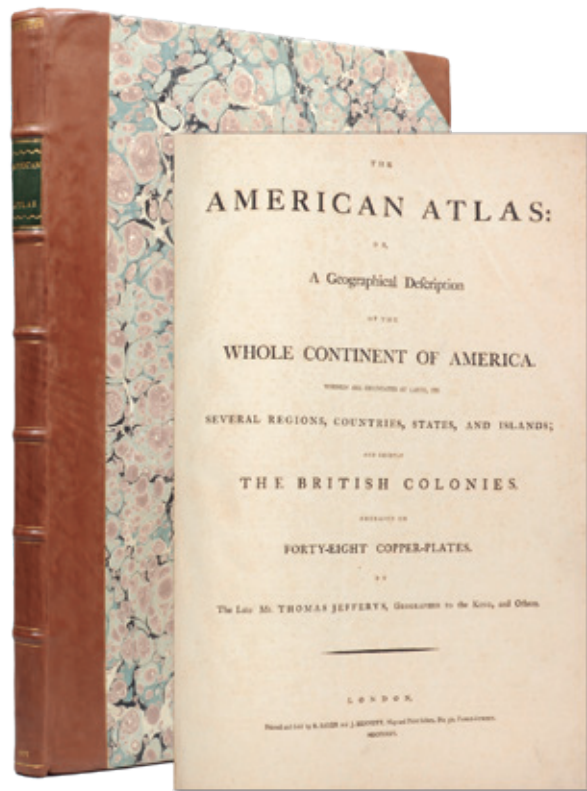
"The chief publication used by English and American officers during the American Revolution"

28. Jefferys, Thomas

THE AMERICAN ATLAS: OR, A GEOGRAPHICAL DEFCRIPTION OF THE WHOLE CONTINENT OF AMERICA. WHEREIN ARE DELINEATED AT LARGE, ITS SEVERAL REGIONS, COUNTRIES, STATES, AND ISLANDS; AND CHIEFLY THE BRITISH COLONIES. ENGRAVED ON FORTY-EIGHT COPPER-PLATES. BY THE LATE MR. THOMAS JEFFERYS, GEOGRAPHER TO THE KING, AND OTHERS

London: Printed and Sold by R. Sayer and J. Bennett, 1775. First edition. Folio (558 x 396 mm). Recent half calf period style, marbled sides. Some pale offsetting and occasional dust marking. A very good copy. Letterpress title and index leaf. 22 engraved maps on 48 sheets (all folding or double-page except for one single-page) by Henry Mouzon, Joshua Fry & Peter Jefferson, William Scull, Thomas Jefferys, Samuel Holland and others, hand-coloured in outline, each numbered in manuscript at the top corner. First edition of this celebrated atlas, "the chief publication used by English and American officers during the American Revolution" (Karpinski) and "one of the most authoritative and comprehensive atlases of America" (Ristow), with large maps of 11 of the 13 colonies, and of French Canada. As Geographer to the Prince of Wales, and subsequently George III, Jefferys had unparalleled access to the latest surveys of the American colonies and "is remembered in particular for some of the most important eighteenth-century maps of the Americas, a series given cohesion and impetus by the preliminary hostilities and eventual outbreak of the Seven Years' War" (ODNB).

After Jefferys' death in November 1771, his business passed to Robert Sayer and John Bennett, who, in 1775, issued all of Jefferys' separately issued maps in atlas form for the first time, under the umbrella title *The American Atlas*. This is considered to be the most important eighteenth-century atlas for America, described by Walter Ristow as "a geographical description of the whole continent of America, as portrayed in the best available maps in the latter half of the eighteenth century as a major cartographic reference work it was, very likely, consulted by American, English, and French civilian administrators and military officers during the Revolution". The geographical knowledge of America gathered here was to have impact not only on the strategy of the War of Independence, but also influenced the course of future treaty negotiations.





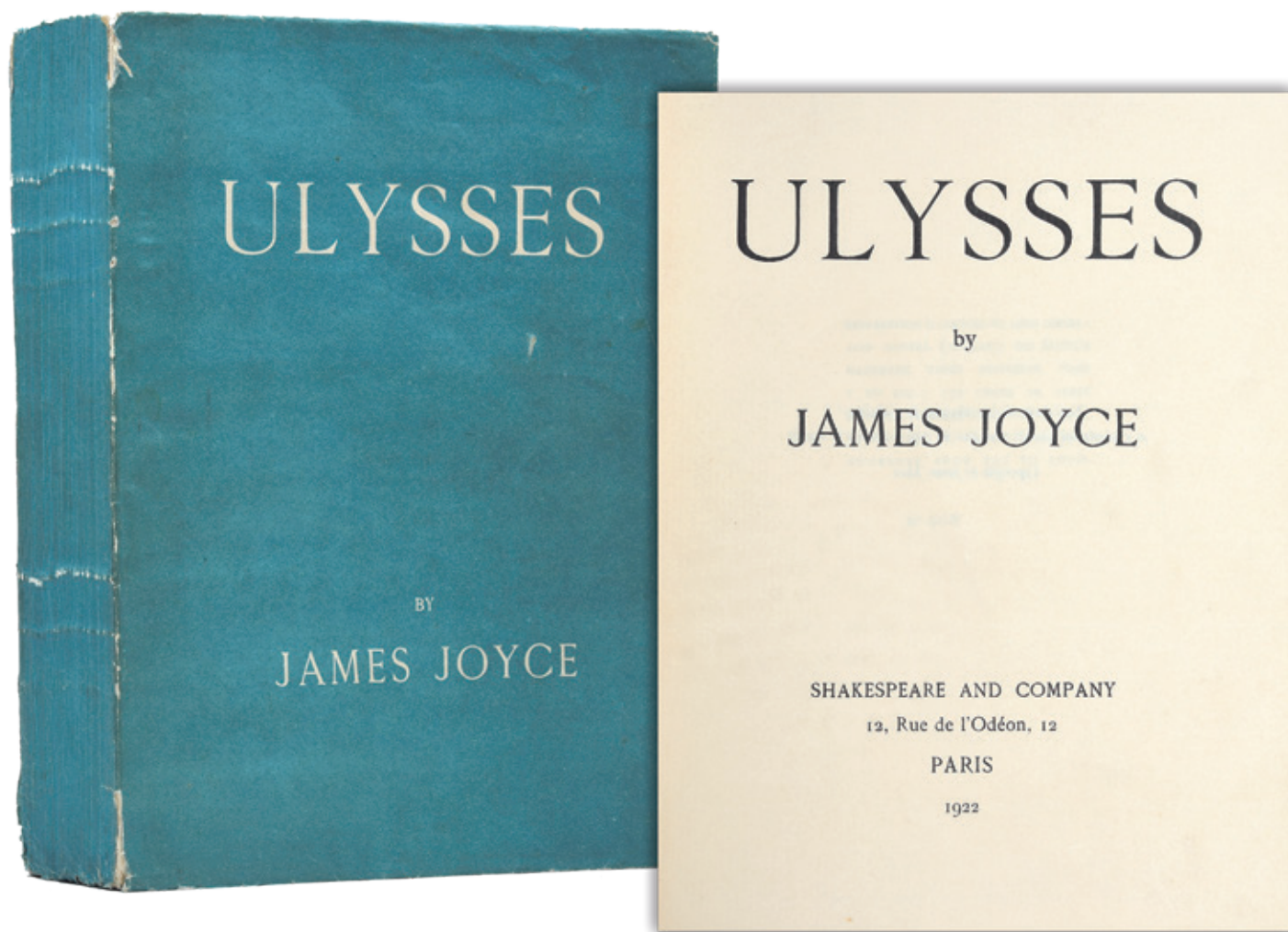
29. Joyce, James

ULYSSES

Paris: Shakespeare and Co., 1922. First edition. Small quarto. Original blue wrappers, titles to cover in white. Housed in a custom blue cloth flat-backed folding case. Bookseller's compliments slip loosely inserted recording sale of this copy in 1977. Wrappers bright and sharp, extremities a little rubbed, short splits to head and foot of joints but entirely sound, rear wrapper with minor soiling and small puncture mark extending to final few pages, internally fresh and clean, free from marks, a few pages uncut. A very nice copy indeed in the original wrappers. First edition, first printing, number 868 of 750 copies, the famous blue wrappers bright and well-preserved. The first printing of *Ulysses* consisted of three issues: 100 copies on Dutch handmade paper and signed by Joyce; 150 large paper copies, unsigned, on vergé d'Arches; and the "trade" issue of 750 copies on linen, the least expensive paper stock of the three. The order in which copies were sent out by Sylvia Beach implies that the 750 series may have been printed first.

Sylvia Beach's notebook records that this copy went to Harriet Shaw Weaver, Joyce's agent for *Ulysses* and the proprietor of the Egoist Press, publisher of Joyce's first novel. Weaver had assumed that she would be publishing an ordinary edition of *Ulysses* "to be released in the UK in tandem with the American edition. When plans for Beach's edition were announced in April of 1921, and described to her solely as a replacement for the American edition, Weaver assumed that she was still free to proceed with her own edition. But a British ordinary edition posed an insuperable problem to Beach's project. No-one, after all, would want to pay the hefty price of the deluxe edition when a few months' wait would procure the same book at one-fifth or one-seventh the price. By July of 1921 Beach was forced to ask Weaver to cancel the projected UK edition in order to stop the loss of potential orders. Weaver reluctantly agreed" (Levenson). This copy went to Shaw "on sale" on 1 March 1922. "On 5th March 1922, only four weeks after the book's publication date, Sisley Huddleston published a glowing review of *Ulysses* in *The Observer*. Two days later, Beach received orders for 136 copies, and by 14 March she had exhausted the entire supply of cheaper copies at 150 francs" (Levenson).

Slocum & Cahoon A17.



"I am not going to be a Tolstoi... I will be a Kerouac, whatever that suggests"

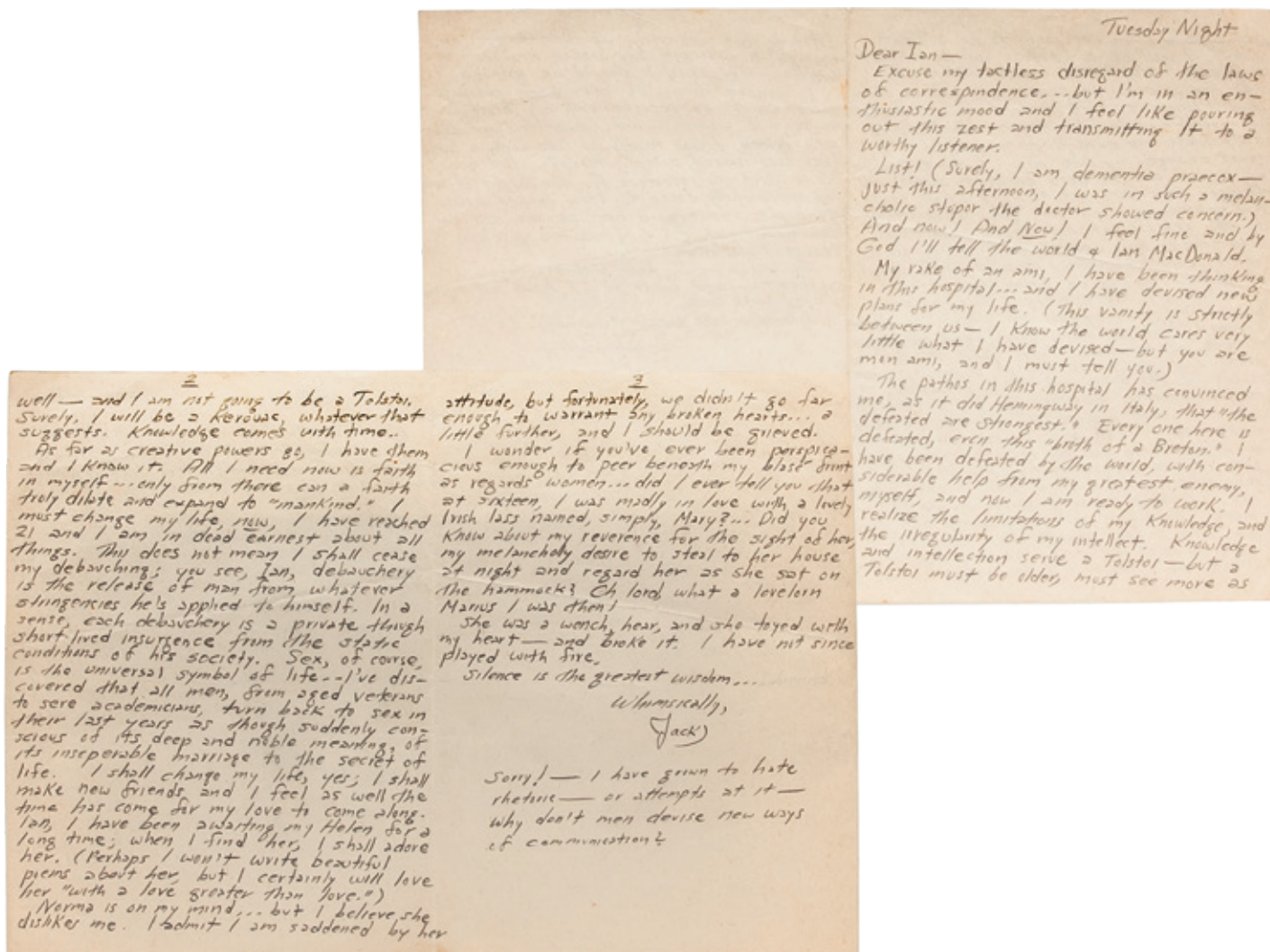
30. Kerouac, Jack

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

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

Written during his 1943 hospital stay shortly before his Naval discharge for "dementia praecox," this letter captures Kerouac's youthful determination and optimism about beginning a literary career and developing a unique voice. From the letter's opening, Kerouac admits that while he had been very depressed earlier in the day, "I'm in an enthusiastic mood and I feel like pouring out this zest and transmitting it to a worthy listener...I have been thinking in this hospital---and I have devised new plans for my life." Already showing writerly signs of needing a reader to whom he can address his thoughts, Kerouac reflects on what a writer needs in order to create, and where he might fit among the literary greats. "The pathos in this hospital has convinced me, as it did Hemingway in Italy, that the 'defeated are the strongest,'" he writes to Ian. "I have been defeated by the world, with considerable help from my greatest enemy, myself, and now I am ready to work. I realize the limitations of my knowledge and the irregularity of my intellect. Knowledge and intellection serve a Tolstoi -- but a Tolstoi must be older, must see more as well -- and I am not going to be a Tolstoi. I will be a Kerouac, whatever that suggests. Knowledge comes with time. As far as creative powers go, I have them and I know it...I must change my life now, I have reached 21 and I am in dead earnest about all things. This does not mean I shall cease my debauchings; you see, Ian, debauchery is the release of man from whatever stringencies he's applied to himself." Leaving a time of war and shifting into a new period of his life, Kerouac shares his excitement and urge to move ahead. And he shares this with a friend at a moment in the hospital where he needs to exercise his voice. An exceptional letter revealing the development of the young man into "a Kerouac."

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



A treatise on statesmanship, military conduct, marriage, and domestic ethics

31. La Place, Pierre Antoine de (Aegremont Ratcliffe, translator)

**POLITIQUE DISCOURSES, TREATING OF THE DIFFERENCES AND INEQUALITIES OF VOCATIONS, AS WELL
PUBLIQUE AS WELL PRIUATE: WITH THE SCOPES OR ENDES WHEREVNTO THEY ARE DIRECTED**

London: [T. Dawson] for Edward Aggas, 1578. First edition in English. Small quarto (171 x 120 mm). [1]-81, [1, blank]. Title within engraved border and with engraved printer's device. With engraved historiated initials. With final blank. "Anonymous. By Pierre de la Place. Printer's name conjectured by STC" (BL). Modern half black morocco over marbled boards. Spine lettered and ruled in gilt. Edges speckled brown. Title-page lightly toned with fore-margin a bit frayed and a small repair to upper, outer corner. Pages trimmed close at top margin, affecting some headlines and page numbers. The first 20 leaves with some marginal worming, occasionally barley touching text or affecting printed side-notes. Overall a very good copy. We could find no copies at auction in the past 35 years.

Egremont Ratcliffe, rebel and alleged assassin took part in the Rising of the North of 1569. "Ratcliffe was sent to the Tower of London—it was reported to Spain that he was about to make false statements against Philip and would claim that the latter planned to retaliate for English provocations. He carved his name in the Beauchamp Tower, and wrote *Politique Discourses* Translated out of French (1578), which he dedicated to Walsingham. It was a personal volte-face, advocating acceptance of the social and political order. He might well ask, 'who ever sawe so many discontented persons ... so many contrrollers of princes and their procedinges: and so fewe imbracing obedience?'" (ODNB).

ESTC S110593.



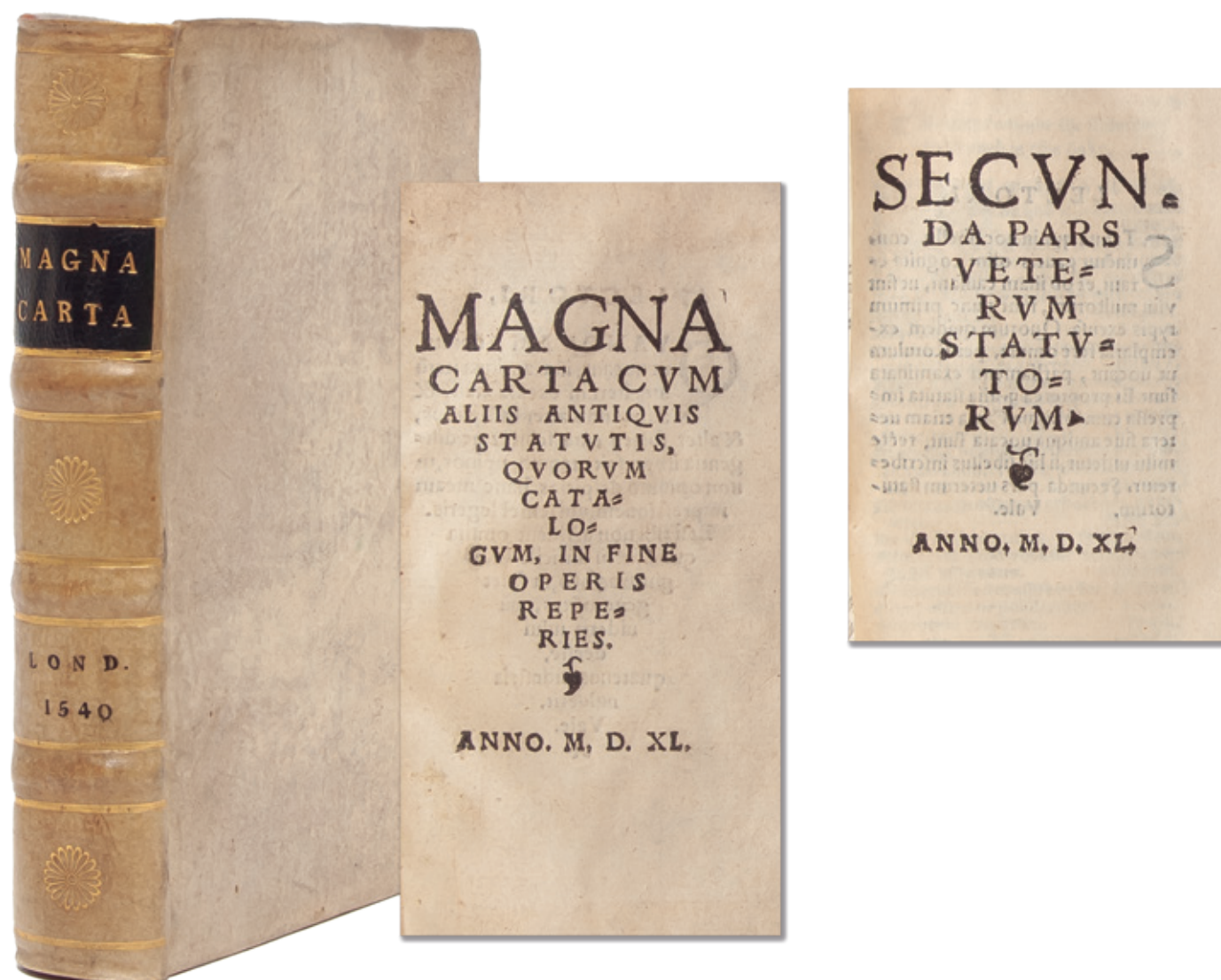
*One of the most influential historical documents defining the limits
of monarchy and all people's subjection to the law*

32. [Law] Anonymous

MAGNA CARTA, CUM ALIIS ANTIQVIS STATUTIS [WITH] SECUNDA PARS VETERUM STATORUM

London: Thomas Bertheleti, 1540-41. Early edition. Two volumes bound in one. 19th century full vellum with gilt and morocco label to spine. All edges stained red. Measuring 130 x 90mm. The slightest bit of bowing to boards, but in all pleasing and tight. Armorial bookplates to front pastedown and front endpaper. Pages fresh, bright, and unmarked. Loss to bottom corner of B4 of Secunda not affecting text. Collating complete with several pages misnumbered in the second volume, and retaining title pages and colophons of both: [1], 2-148 [9]; [2], A2-K4, J5, K6-L4, K5, L6-8. A scarce work that OCLC locates at only 3 institutions in the U.S.

The Great Charter, among one of the most famous and influential documents in the Western world. "The Magna Carta was granted in 1215 and established for the first time that everyone, even the king, had to obey the law. When it was printed for the first time, it became the first law that all English lawyers studied" (BL). By the 17th century, this crucial document was invoked to challenge the Divine Right of Kings and the perceived tyranny of Charles I, who was ultimately tried in court and executed. "Around the same time, the Magna Carta was taken across the Atlantic to America by the first British settlers. Many colonies based their own laws on its principles" (BL). Following the war for independence, it would become a symbol of liberty as the United States cast off British rule and developed its democratic founding documents. Through censorship battles, the fight for women's suffrage, and the international push to end imperialism it has continued to maintain its influence. "Perhaps the most significant influence of the Magna Carta today is the Universal Declaration of Human Rights. Written after the atrocities of World War II, the Declaration states that people around the world are protected by fundamental human rights, regardless of citizenship, race, gender, or beliefs. Eleanor Roosevelt famously called it 'the international Magna Carta'" (BL).



An outstanding presentation copy to the financier of this edition, with the rare additional plate

33. Lawrence, T. E.

SEVEN PILLARS OF WISDOM

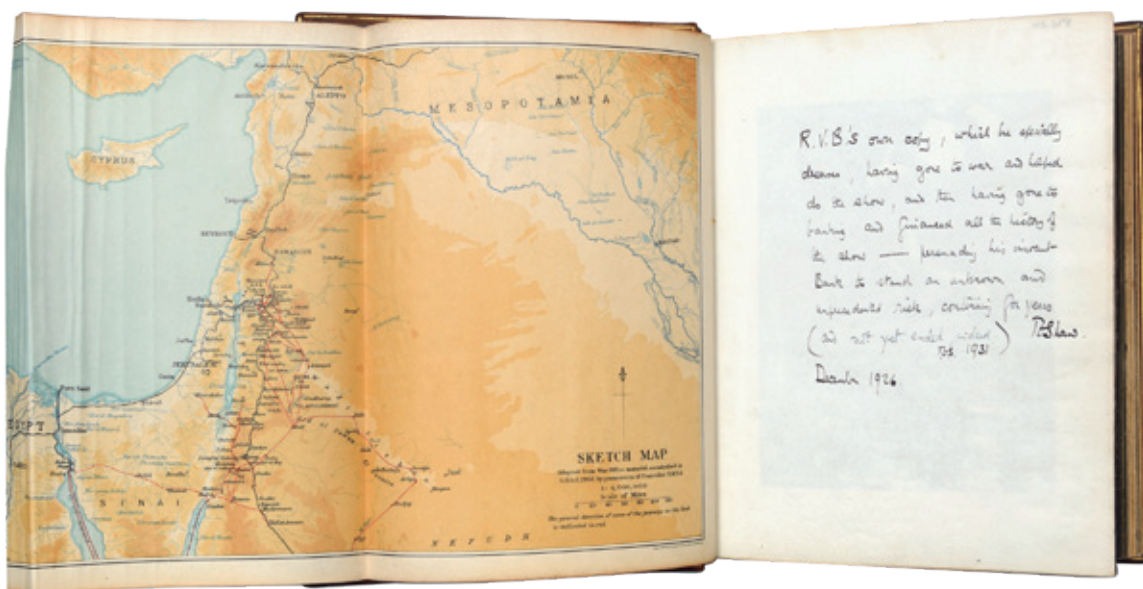
Presentation Copy

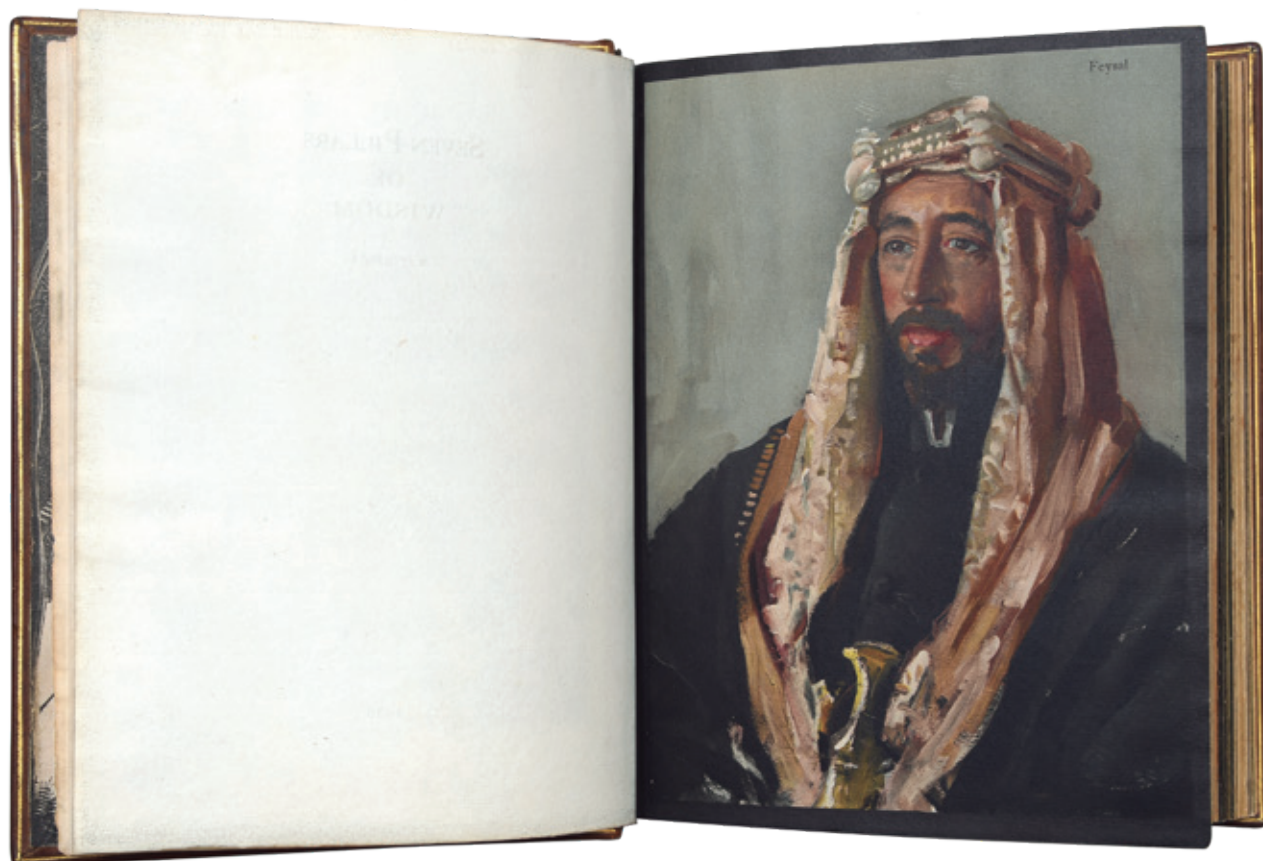
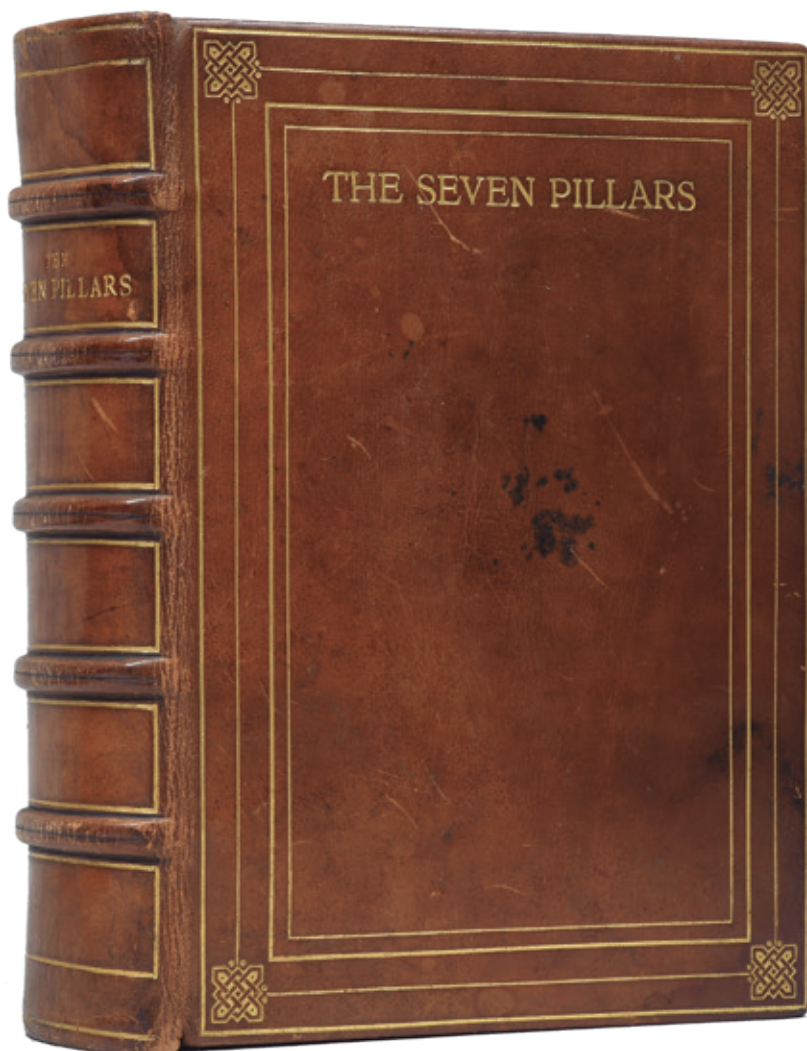
[London: Privately Printed], 1926. First edition. Quarto (250 x 190 mm). Original tan morocco by Sangorski & Sutcliffe, title lettered in gilt to spine and front board, spine with five double bands, compartments gilt, gilt fillet panel to boards with geometric corner tooling in gilt, board edges and turn-ins ruled in gilt, edges gilt, pictorial endpapers by Eric Kennington. Additional plate by Blair Hughes-Stanton inserted before title; 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colour-printed maps, that is 2 maps duplicated, rather than the 3 mistakenly called for by O'Brien, 58 illustrations in text, one coloured, by Roberts, Nash, Kennington, Blair Hughes-Stanton, Gertrude Hermes and others. Historiated initials by Edward Wadsworth printed in red and black. Reproduction of a pencil portrait of Lawrence by Augustus John and a late 18th/early 19th-century hand-colored engraving entitled "Ein Kameel Artillerist" loosely inserted. Spine and extremities a little rubbed, small ink stain on front cover, some minor scattered foxing to contents, maps linen-reinforced at folds, frontispiece map creased and curled slightly, these flaws minor only, an excellent copy in an attractively restrained binding. Housed in a custom black morocco folding case.

One of the Cranwell or "Subscriber's" edition, one of only five special copies with the additional Blair Hughes-Stanton wood-engraving. This an outstanding presentation copy from Lawrence to his friend Col. Robert Buxton, his former comrade-in-arms who arranged financing of the subscriber's edition. Inscribed on the first blank: "R.V.B.'s own copy, which he specially deserves, having gone to war and helped to do the show, and then having gone to banking and financed all the history of the show - persuading his innocent Bank to stand an unknown and unprecedented risk, continuing for years. T.E. Shaw. December 1926"; with a later addition, also by him: "(and not yet ended, indeed. T.E.S. 1931)." The additional plate, a wood engraving to illustrate the dedicatory poem, proofed on India paper and mounted to face the title page, is signed and captioned by the artist.

Robert Vere "Robin" Buxton (1883-1953) met Lawrence in Arabia in August 1918, as commander of the Imperial Camel Corps. In a letter home during the latter part of the desert war, Buxton wrote of Lawrence: "He is the most wonderful of fellows and is our guide, philosopher, and friend. Although he is only a boy to look at and has a very quiet manner, he is known to every Arab in this country for his exploits. He lives entirely with them, wears their clothes, and eats only their food. He always travels in spotless white and in fact reminds one of the Prophet." Lawrence guided Buxton and the Camel Corps on the first stage of the journey to their successful attack on Mudawara. In Lawrence's *Seven Pillars*, Buxton was described as "an old Sudan official, speaking Arabic, and understanding nomadic ways; very patient, good-humored, sympathetic." Buxton played a major role in the campaign which resulted in September 1918 in the cutting of the railway junction at Deraa, ensuring that no trains could run through to Damascus by the Turks. Buxton was a prominent Lombard Street banker, working at Martins Bank before the First World War where he returned as a director after 1919. After the war he served as Lawrence's banker, "trying to keep some control on Lawrence's chaotic finances."

This is an exceptional copy of Lawrence's sumptuously-produced account of his role in the Arab Revolt, bound by one of the seven binders chosen by Lawrence for the subscriber's edition, and one of the 170 designated complete copies from a total edition of 211 copies, so inscribed by Lawrence on page XIX, "Complete copy. 1.XII.26 TES", and with his manuscript correction to the illustration list (a "K" identifying Kennington rather than Roberts as the artist responsible for "The gad-fly"). Accompanying this copy is a review by Buxton of Robert Graves's book *Lawrence and the Arabs*, annotated and initialed by Buxton.





First appearance in English of any major Russian novel

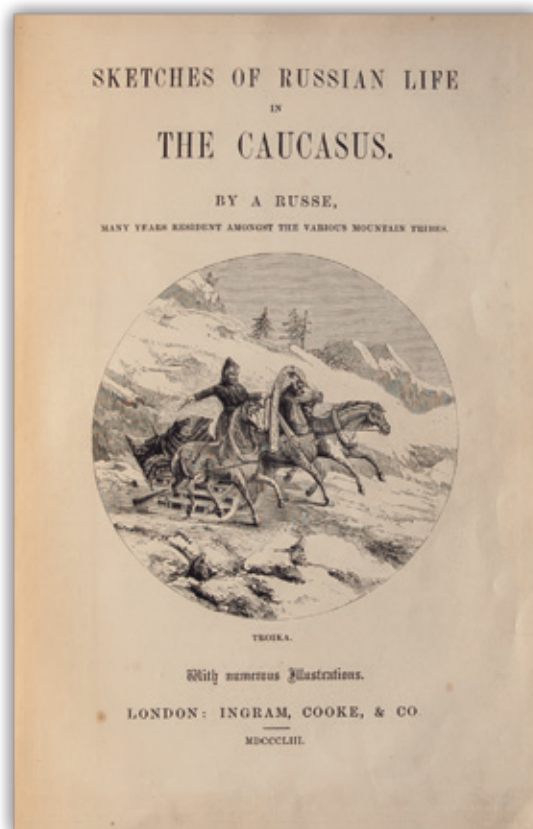
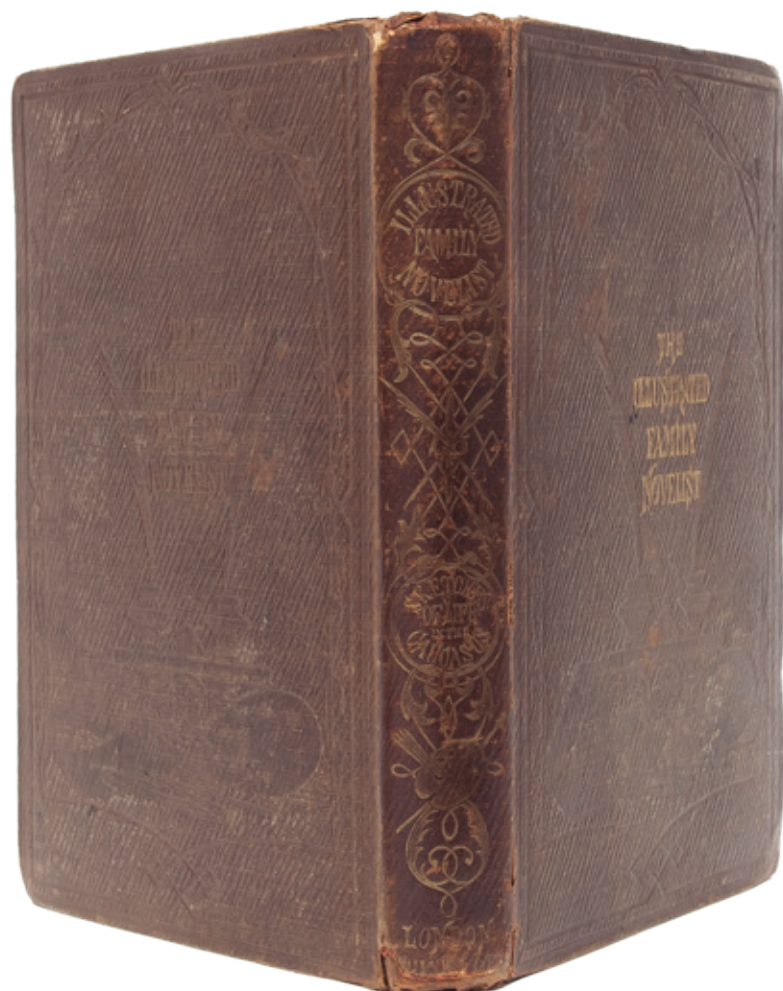
34. [Lermontov, Mikhail Yurievitch] A Russe

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

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

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

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



A work of historical and rhetorical brilliance, urging his countrymen to take pride in their past

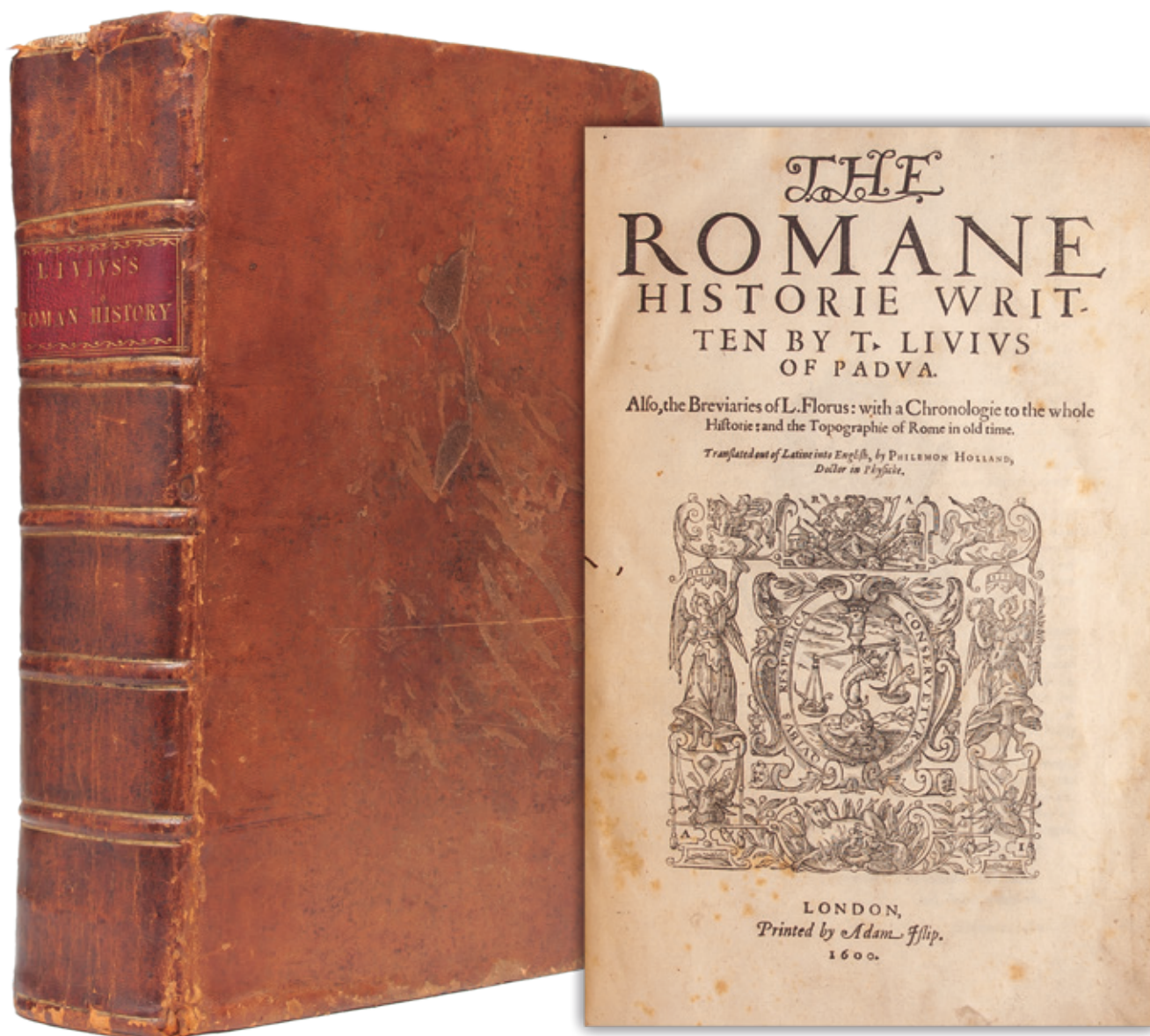
35. Livius, T. (Philemon Holland, translator)

THE ROMANE HISTORIE

London: Adam Islip, 1600. First English Language Edition. Folio (pages 209 x 304 mm), collates [10], 804, 809-1351, 1354-1403, [1, to the reader], [39, index], [1, errata], [1, blank]: lacking preliminary blank, else complete with the typical errors in pagination. With woodcut portraits of Queen Elizabeth and Titus Livius. Bound in early calf with red morocco spine label lettered in gilt. Front board rubbed and spine chipped. Worming at inner margin from title to C5 and again from Aaaaa3 to Ffffff6 mostly not affecting text. Small holes in K3 and Tttt6 barely affecting text. Closed tear at outer margin of Bbbbbb4 not affecting text. Overall a very good, clean copy.

"Though Livy's research must have been voluminous...his information is often inaccurate, and his facts are sometimes self-contradictory. Yet scientific history was not his primary objective. He wished to hold up to his countrymen the great panorama of their past, to recall to them the glories of their ancestors, and to urge them to abandon their decadent ways. In this sense his aim was similar to that of Virgil in his Aeneid. Livy's style is one of political rhetorical brilliance, and the speeches he puts in the mouths of historical personages are masterful both as oratory and as character analysis" (Benet). Indeed, the Latin text had been used for over a century to educate Renaissance school boys in effective oratory and was believed to help young men develop into responsible citizens. This first appearance in English made Livy available to a much wider public.

ESTC S114001.



The first telephone directory in LA, documenting the first 90 subscribers to a new technology

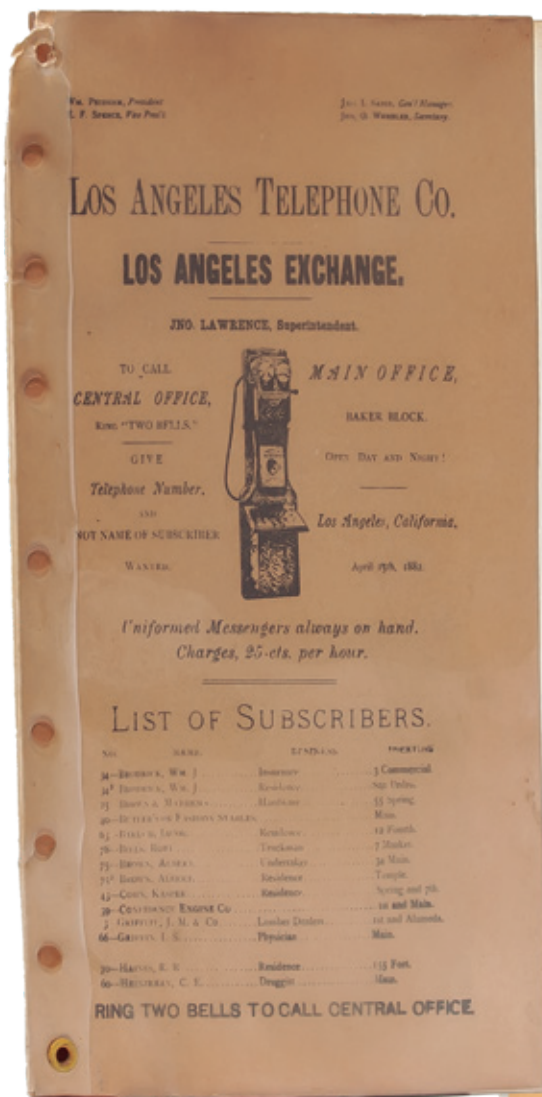
36. Los Angeles Telephone Co.

LOS ANGELES EXCHANGE. JNO LAWRENCE, SUPERINTENDENT

Los Angeles: April 13, 1882. First edition. Single sheet folded: 3, [1, blank] printed on stiff cardstock. Binder holes punched at head and foot of spine; encased in an early plastic sleeve with metal brad at bottom hole, with offsetting along spine where holes were not punched. The first telephone directory for Los Angeles, listing 90 subscribers and instructions on making calls to the central office. A scarce piece of Californiana with only two appearances in the modern auction record, the most recent over a decade ago.

The telephone was invented on March 10, 1876. On April 3, 1882, the city passed an ordinance granting the Los Angeles Telephone Company the right to erect poles and lines within city limits. The first telephone office was located at the old River Rail Station, with phones being installed in Los Angeles that same year. The present directory, the first of its kind in LA, records 90 subscribers with their own phones and numbers. A delicate and scarce piece of California and Los Angeles history, tracking the expansion of critical technology through a state that would become an innovation leader.

Newark 53.



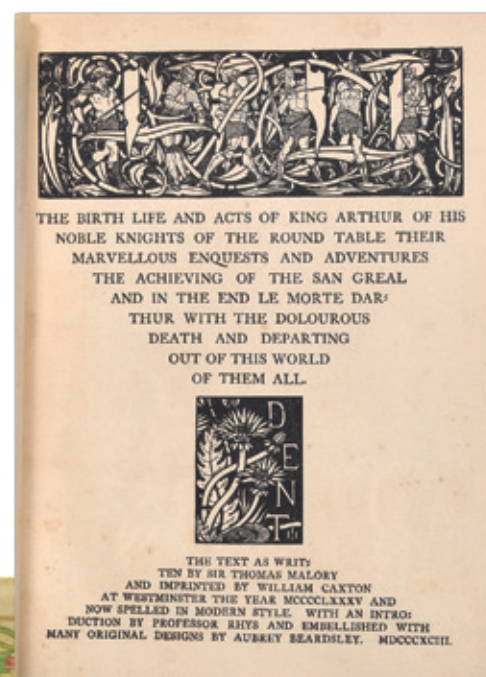
Bound in a spectacular vellucent binding by Cedric Chivers

37. Malory, Sir Thomas; Aubrey Beardsley, illustrator; Cedric Chivers, binder

THE BIRTH, LIFE, AND ACTS OF KING ARTHUR, OF HIS NOBLE KNIGHTS OF THE ROUND TABLE, THEIR MARVELLOUS ENQUESTS AND ADVENTURES...

London: J. M. Dent, 1893. First Thus. 2 volumes, large square octavo (240 x 192 mm). Contemporary full vellum over bevelled boards by Cedric Chivers of Bath for Bumpus of London, gilt panelled spines with hand-painted art nouveau-style lettering and scrolling floriate motifs, below which, on a field of gilt dots, an overall pattern of stylised roses and rose leaves (volume I) and tulips and tulip leaves (volume II), sides with two-line gilt border enclosing a frame of hand-painted intertwining roses and rose leaves (volume I) and intertwining tulips and tulip leaves (volume II), both on a field of gilt dots, panel on each front cover with a hand-painted scene taken from Beardsley's designs, back covers with three-line gilt panels, top edges gilt, untrimmed, three-line gilt turn-ins, floriate endpapers, cream silk gutters. Gravure frontispieces, 18 full page wood engravings (including five double-page), numerous text illustrations, and approximately 350 repeated designs for chapter headings and borders, all by Aubrey Beardsley. French manuscript book list dated 1827 and catalogue clipping of this work's description from a Parisian bookshop loosely inserted. Spines slightly faded, a little rubbed and soiled, very occasional faint foxing to contents; an attractive copy.

First Beardsley edition, one of 1,500 copies on ordinary paper; another 300 were printed on Dutch handmade paper. This copy is a stunning example of a "vellucent" binding, by Cedric Chivers of Bath, unsigned but a characteristic example of this style. Chivers's binding style is produced by hand-painting the backing sheet of the binding, which is subsequently covered in vellum that has been shaved to transparency, and then tooled in gilt. Chivers patented his vellucent method in 1898 and used it to create some of the most beautiful books of the turn of the century. In his bindery he employed "about forty women for folding, sewing, mending, and collating work, and in addition, five more women worked in a separate department, to design, illuminate, and colour the vellum," including Dorothy C. Smyth and Jessie M. King (Tidcombe). This style influenced, and became closely associated with, the arts and crafts movement. In 1892, seeking to emulate the books of the Kelmscott Press, John M. Dent commissioned the 20-year-old Beardsley to produce this edition, work that took the young artist 18 months to complete. "In *Le Morte d'Arthur* Beardsley learnt his job, but the result is no bungling student's work... If he had never illustrated another book, this edition of *Morte d'Arthur* could stand as a monument of decorative book illustration" (Lewis). *La Morte Darthur* was an immediate sensation upon publication.



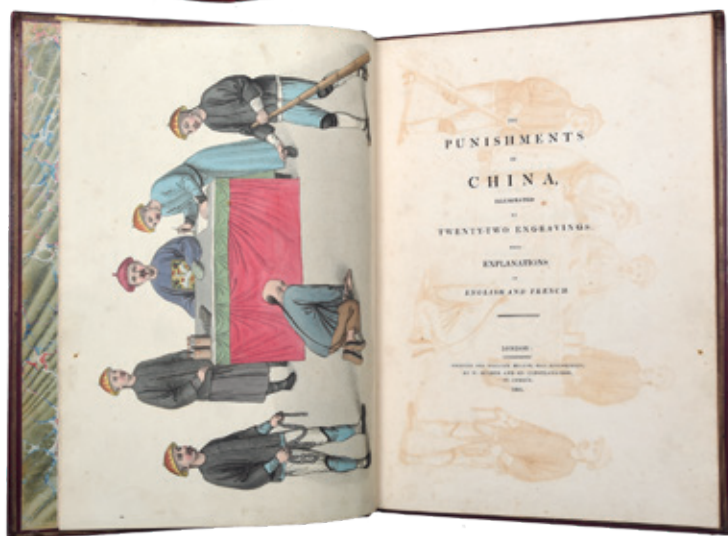
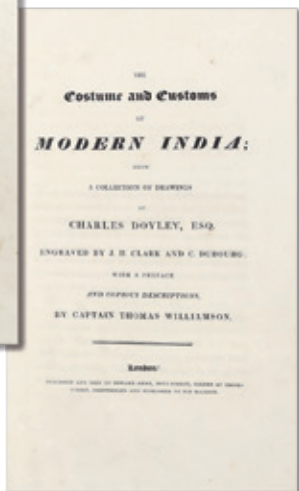
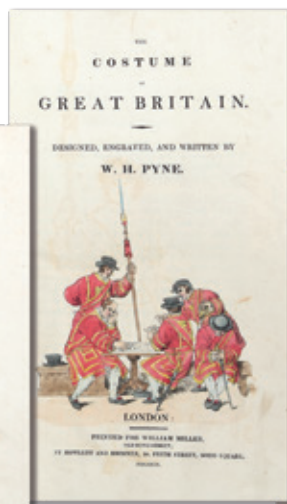
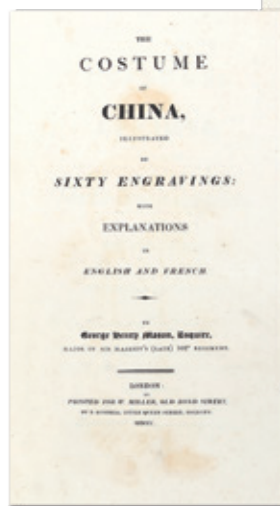
"Influential titles that introduced the English to the vivid visuals of Asian nations and peoples, during the height of British imperialism"

38. Mason, George Henry; Alexander, William; Dalvimart, Octavien; Pyne, William Henry; D'Oyly, Charles & Thomas Williamson

THE COSTUME OF CHINA; THE PUNISHMENTS OF CHINA; THE COSTUME OF THE RUSSIAN EMPIRE; THE COSTUME OF TURKEY; THE COSTUME OF GREAT BRITAIN; THE COSTUMES AND CUSTOMS OF MODERN INDIA (IN 6 VOLS.)

London: William Miller, [& Edward Orme for Modern India], 1800; 1801; 1803; 1804; 1804; c.1824. First editions (and one Second). The Costume of Turkey is the second edition of 1804 (following the first of 1802), with the rest all first editions. Folios (360 x 253 mm). 19th-century red straight-grain morocco, spines lettered in gilt, gilt in compartments, wide gilt and blind borders to covers, marbled endpapers, gilt edges; Costumes of India in variant binding to a similar style. Illustrated throughout with hand-colored stipple engraved plates as follows (one plate used as frontispiece in each volume other than India): China: 60 plates; Punishments of China: 22 plates; Russian Empire: 73 plates; Turkey: title vignette and 60 plates; Great Britain: title vignette and 60 plates; India: 20 plates. Bookplate to each of Samuel James, Baron Waring (1860–1940), businessman and promoter of the decorative arts. Colour expertly retouched at extremities, a few patches of darkening to morocco, minor foxing to endpapers, some offsetting and trivial finger-soiling to contents, plate XVII of Punishments with 8 cm closed tear not affecting image. An excellent set.

Abbey 533; 532; 244; 370; 430 (Life); 440 (the Abbey copies often later editions, but collation and plate counts the same).



*Milne inscribes a copy of his first Winnie the Pooh book to the agent who made the bear
(and Milne) an international success*

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

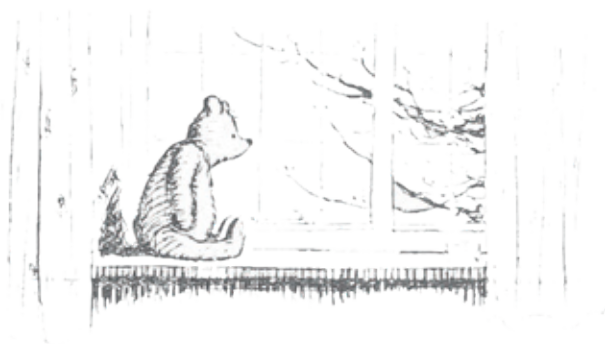
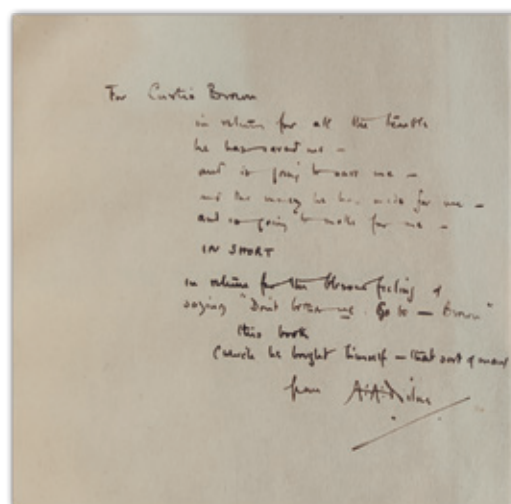
WHEN WE WERE VERY YOUNG

Presentation Copy

London: Methuen, 1924. First edition. Publisher's blue gilt-stamped cloth, housed in a chemise and morocco-backed slipcase. A Fine copy of the book with the spine gently rolled and slight bubbling at the paste-downs, otherwise in excellent condition (lacking the dust jacket). First issue with no roman numeral "ix" on the contents page and with plain end papers. Inscribed by Milne to his literary agent: "For Curtis Brown in return for all the trouble he has saved me-- and is going to save me-- and the money he has made for me-- and is going to make for me--IN SHORT in return for the blessed feeling of saying 'Don't bother me. Go to - Brown' this book (which he bought himself--that sort of man) from A.A. Milne."

Albert Curtis Brown, an American journalist who founded a press syndication agency in London, became famous for representing some of the most important American and British authors of the post-WWI world. Among them was A. A. Milne, who had already established himself as a successful essayist and playwright. But it was with the present work, *When We Were Very Young*, that Milne found his true voice and launched what remains a cornerstone children's series. Comprised of poetry written for his young son, *When We Were Very Young* contains the very first appearance of "the Best Bear in All the World" -- who, two years later, would be known to adults and children by name as Winnie the Pooh. While illustrator Ernest Shepard would work with Milne to bring to life this Bear (and a widening cast of characters including Christopher Robin, a stand-in for Milne's son), it was Brown and his agency who helped transform Winnie the Pooh into an international phenomenon. The Milne estate, to this day, remains under the charge of the Curtis Brown Agency.

From the Library of Duncan (and Karol) Cranford. Fine.



The classic Civil War novel that became a Hollywood legend, signed by the cast

40. Mitchell, Margaret

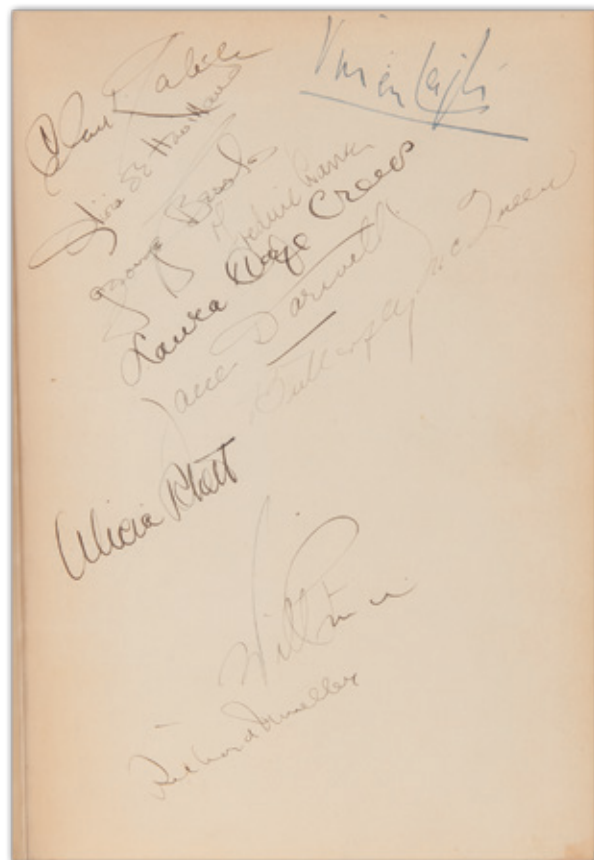
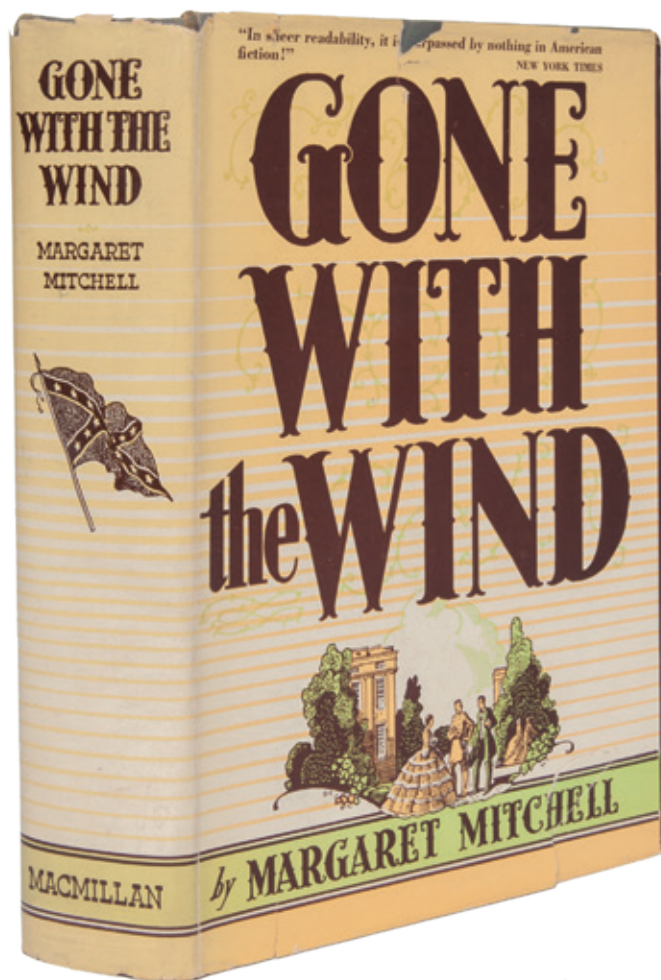
GONE WITH THE WIND

Cast Signed

New York: The Macmillan Company, 1938. Later printing. One of the copies that was circulated by the director, Victor Fleming, to give as a gift. In this case, gifted to Stan Johnson, art director at Fox Studios, and passed down through his family. Signed by the following cast and crew: Clark Gable (Rhett Butler), Vivien Leigh (Scarlett O'Hara), Olivia de Havilland (Melanie Hamilton), George Reeves (Brent Tarleton), Fred Crane (Stuart Tarleton), Laura Hope Crews (Aunt 'Pittypat' Hamilton), Jane Darwell (Mrs. Merriweather), Butterfly McQueen (Prissy), Alicia Rhett (India), Will Price (technical advisor), Richard Mueller (color consultant), and Ridgeway Callow (Assistant Director). Also signed by the wife of the recipient, Leola Y. Johnson. Passed to Stan and Leola's son James Douglas, an actor who was active from the late 1950s until the 80s, and then to his son, Cort Douglas (with signed letter of provenance from him).

Grey cloth with titles stamped in blue, original dust jacket. Second October, 1938 printing, which makes sense given that production started late in 1938 and filming didn't begin until January 1939. Delays necessary to secure Clark Gable for the lead and find Vivien Leigh for the role of Scarlett. Book Very Good+ to Near Fine. Slight wear to the spine ends and outer hinges, minor offsetting from home-made paper dust wrapper (now discarded) on the half-title. In a Very Good+ dust jacket with several small chips and a few short tears. Book and dust jacket without repair or restoration.

One of the great films of all time, signed by most of the key cast members and with impeccable provenance. A book that rarely comes on the market. Very Good + in Very Good + dust jacket.



The true first edition of "One of the Most Remarkable Works of the Eighteenth Century"

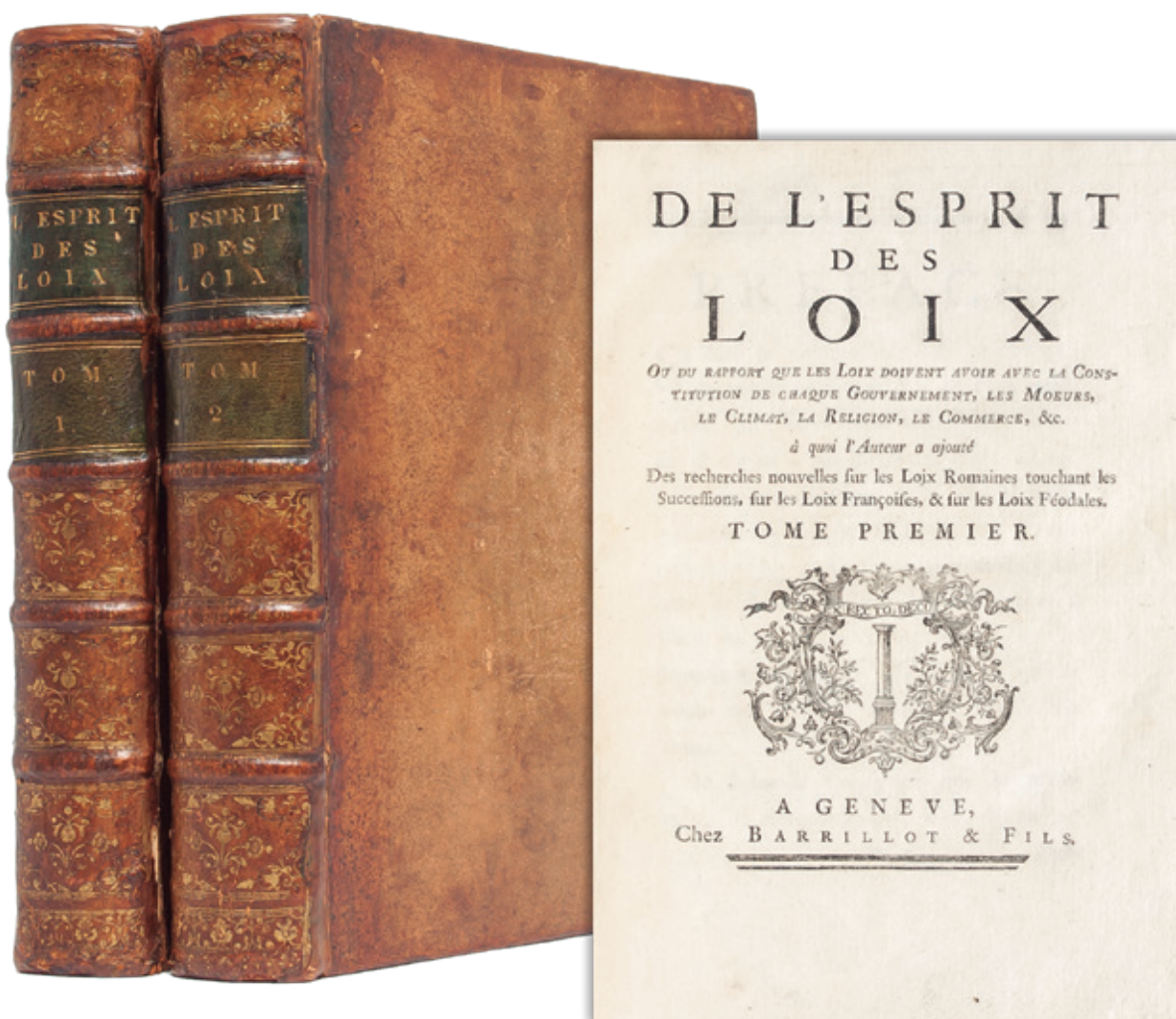
41. Montesquieu, Charles de Secondat, Baron de

DE L'ESPRIT DES LOIX OU DU RAPPORT QUE LES LOIX DOIVENT AVOIR AVEC LA CONSTITUTION DE CHAQUE GOUVERNEMENT, LES MOEURS, LE CLIMAT, LA RELIGION, LE COMMERCE, &C. À QUOI L'AUTEUR A AJOUTÉ. DES RECHERCHES NOUVELLES SUR LES LOIX ROMAINES TOUCHANT LES SUCCESSIONS, SUR LES LOIX FRANÇOISES, & SUR LES LOIX FÉODALES

Geneva: Chez Barrillot & Fills, 1748. First edition. With the double "r" spelling of the printer on both title-page, as described by Tchmerzine. Two quarto volumes (9 15/16 x 7 1/2 inches; 253 x 191 mm.). [2, blank], [8], xxiv, 522; [2, blank], [4], xvi, 564, [2, blank] pp. Woodcut device on title, decorative woodcut tail-pieces. Both volumes with half-titles, but without the errata. Full contemporary speckled calf, rebacked with original spine. Each volume with two original green morocco spine labels, lettered in gilt. Spine stamped in gilt. All edges speckled red. Previous owner's book plate on front paste down of each volume. Hinges cracking, but holding firm. Some rubbing to boards. Some occasional tiny black ink spots in text. A few pages of light toning, but generally very clean. A very good set.

"Finally in 1743 he began *De l'Esprit des Loix*. It took four years to write, and when it was finished almost all his friends advised him not to publish it. Montesquieu paid no attention and it was printed in Geneva in the autumn of 1748. It consists of six main sections, the first dealing with law in general and different forms of government, and the second with the means of government, military matters, taxation and so on. The third deals with national character and the effect on it of climate; a subject of peculiar originality and the one most discussed at the time. The fourth and fifth deal with economic matters and religion; the last is an appendix on law Roman, feudal and modern French. The most distinctive aspect of this immense syllabus is its moderation: a quality not designed to achieve official approval in 1748. It is an always original survey which is neither doctrinaire, visionary, eccentric, nor over-systematic. The scheme that emerges of a liberal benevolent monarchy limited by safeguards on individual liberty was to prove immensely influential. His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated" (PMM).

En Français dans le texte 138. Kress 4920. PMM 197. Tchmerzine VIII, 460.



A beautiful copy of the Kelmscott Beowulf, inscribed by William Morris to his business partner

42. Morris, William and Alfred John Wyatt

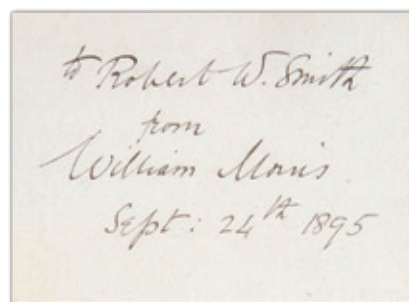
THE TALE OF BEOWULF

Inscribed First Edition

Hammersmith: Kelmscott Press, 1895. First Thus. First Kelmscott edition, and the first edition of William Morris's translation. Large quarto. Original limp vellum, spine lettered in gilt, with brown silk ties. Printed on Batchelor paper in black and red in Troy and Chaucer types. Decorative woodcut title, borders, and initials. A beautiful copy, vellum fresh and unbowed, one rear silk tie lacking a portion, otherwise Fine. In gorgeous condition, and inscribed by Morris in the year of publication on the second blank, "to Robert W. Smith, from William Morris, Sept: 24th 1895." The Kelmscott Beowulf is already a scarce book (300 copies were printed on paper, as here, with a further eight on vellum), and copies inscribed by Morris are rare. There are only two others recorded at auction. The last was at Swann Galleries in 1995, inscribed to Georgiana Burne-Jones (wife of the artist). Before that ABPC records a copy at Sotheby's New York in 1986, inscribed to Frank H. Smith (brother of the present recipient). Apart from earlier appearances in the 1950s of Georgiana's copy, there are no others listed.

Robert W. Smith, with his brother Frank, was Morris's business partner in the Morris & Co decorating firm, after buying him out in the early 1890s. The funding and business management provided by Smith allowed Morris to devote himself to socialist projects, and to found and finance the Kelmscott Press. Seemingly by way of recompense, Smith received inscribed copies of Morris's Kelmscott productions. We have traced four other titles inscribed to Smith by Morris in auction records: the library of Dr. Roderick Terry listed two in its 1935 sales, *News from Nowhere* and *Love is Enough*. Two more appeared in the 1980s: *The History of Reynard the Foxe* and *The History of Godefrey of Boloyne*. This Beowulf also has a distinguished later provenance, with the bookplate and ownership inscription (dated 1919) of poet and collector John Drinkwater, and the bookplates of Arthur Lloyd-Taylor (also his 1973 ownership inscription) and Alexander L. Wyant.

Beiler 372. Franklin 200. Peterson A32. Ransom 328. Tomkinson 32. Walsdorf & Blackwell 32.



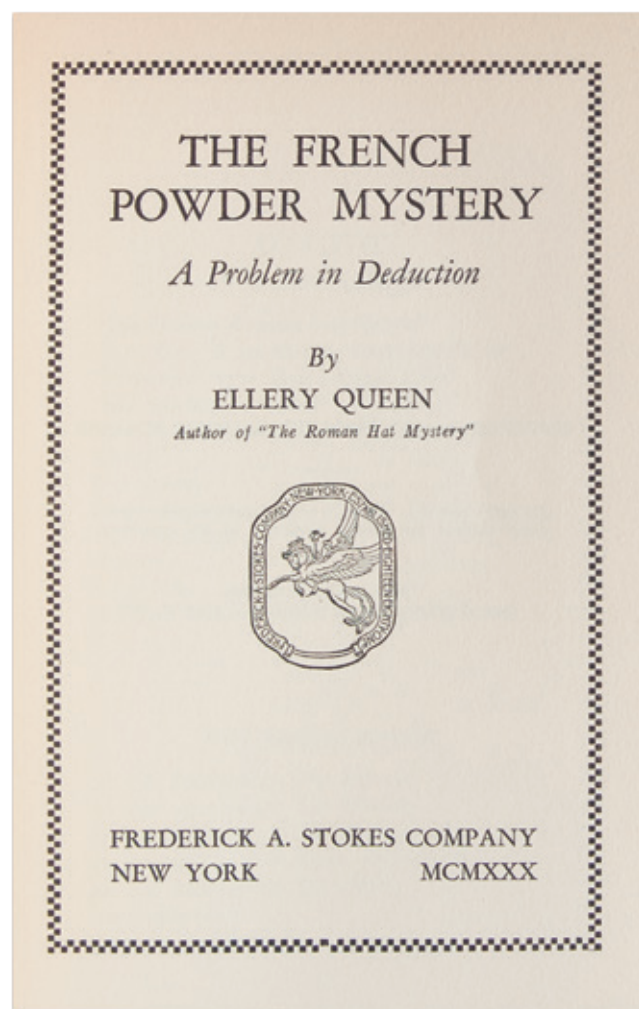
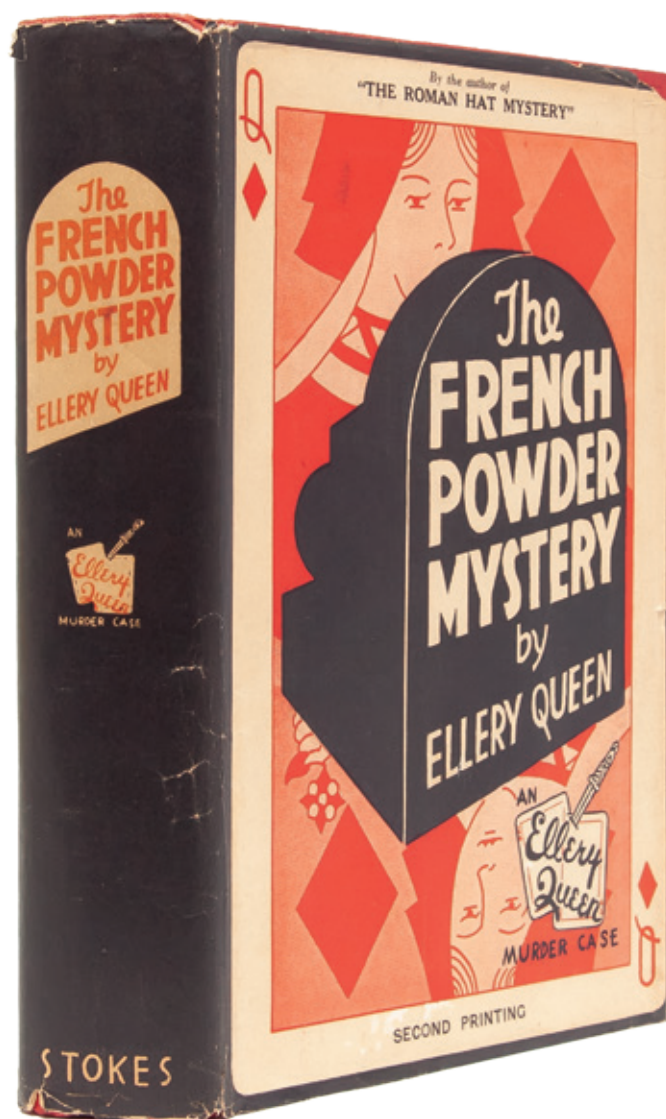
Ellery Queen "took the intellectual game that was the formal detective novel to greater heights than any American writer"

43. Queen, Ellery

THE FRENCH POWDER MYSTERY

New York: Frederick A. Stokes Company, 1930. Second printing. A Fine copy of the book in an authentic, Near Fine (second printing) dust jacket. Jacket with very slight wear at the extremities and some rubbing along the flap folds. The jacket matches the first printing jacket exactly, with the exception that "Second Printing" appears at the lower edge of the front panel. If you see the appalling copy in jacket that sold at Swann in 2014 for \$8,750, you'll notice that the lower third of the front panel is (conveniently?) absent, where any later printing statement would have appeared. We much prefer our honest, second printing copy in exceptional condition.

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



Beautifully illustrated and bound, signed by Rackham

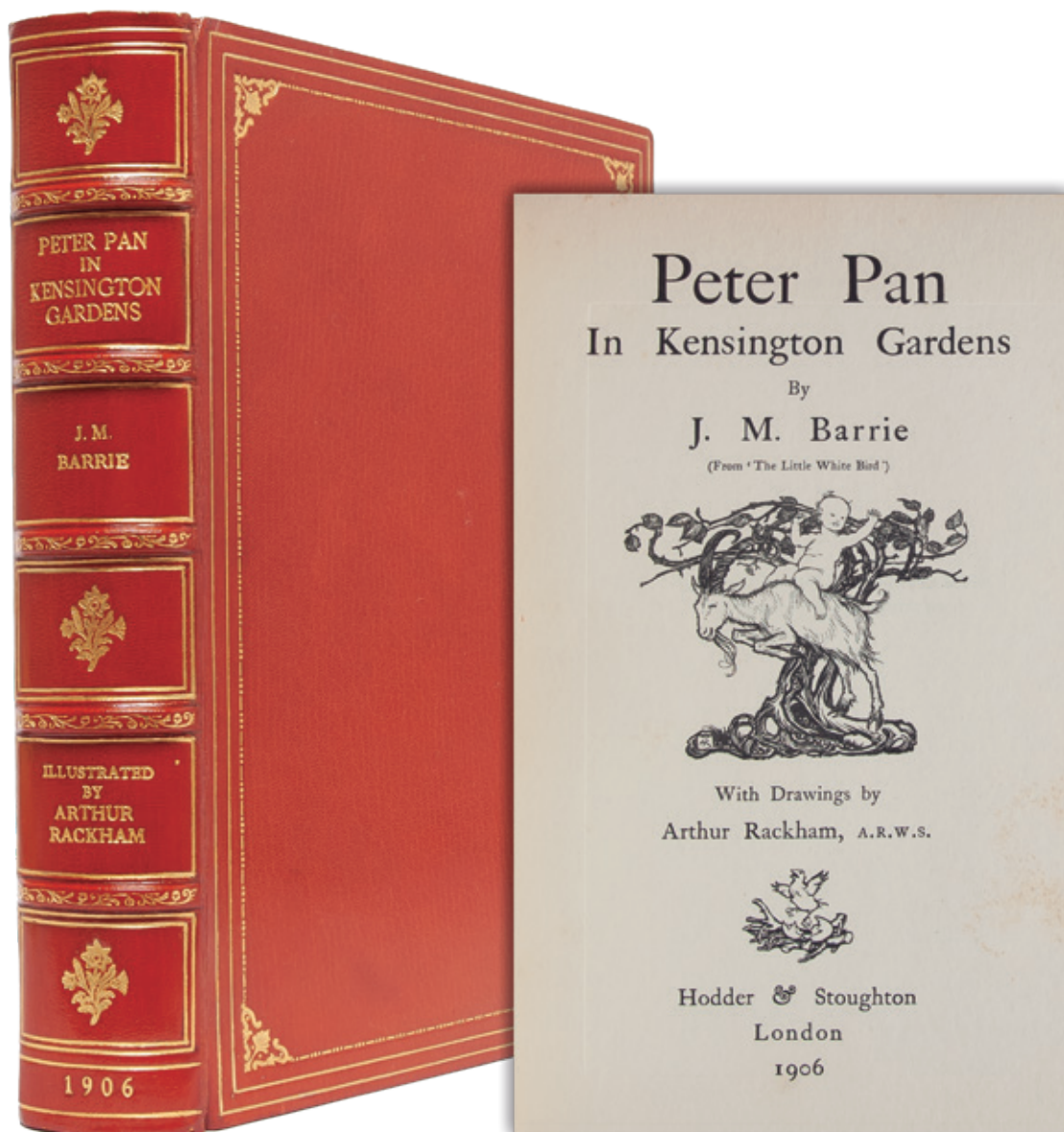
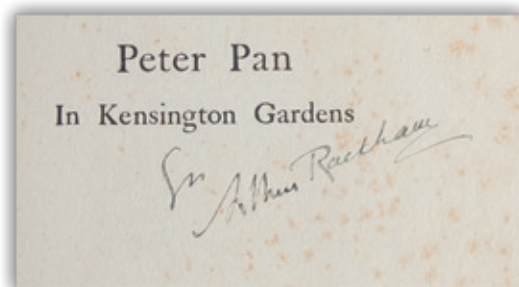
44. [Rackham, Arthur] Barrie, J. M.

PETER PAN IN KENSINGTON GARDENS

Signed Trade Edition

London: Hodder & Stoughton, 1906. First Trade edition. Octavo. Finely bound by the Chelsea Bindery in terracotta morocco, titles and centre tool to spine gilt, raised bands, multiple fillets and cornerpieces gilt to boards and turn-ins, floral endpapers, gilt edges. With 50 tipped in colour plates, captioned tissues bound in at rear. Some minor foxing to prelims, an excellent copy in a fine binding. Signed by Rackham on the half title.

Barrie asked Rackham to illustrate not the play Peter Pan (which remained unpublished until 1928) but make a new book from those chapters from *The Little White Bird* (1902) that had first introduced the character.



A family copy, with the illustrator's depiction of Ariel

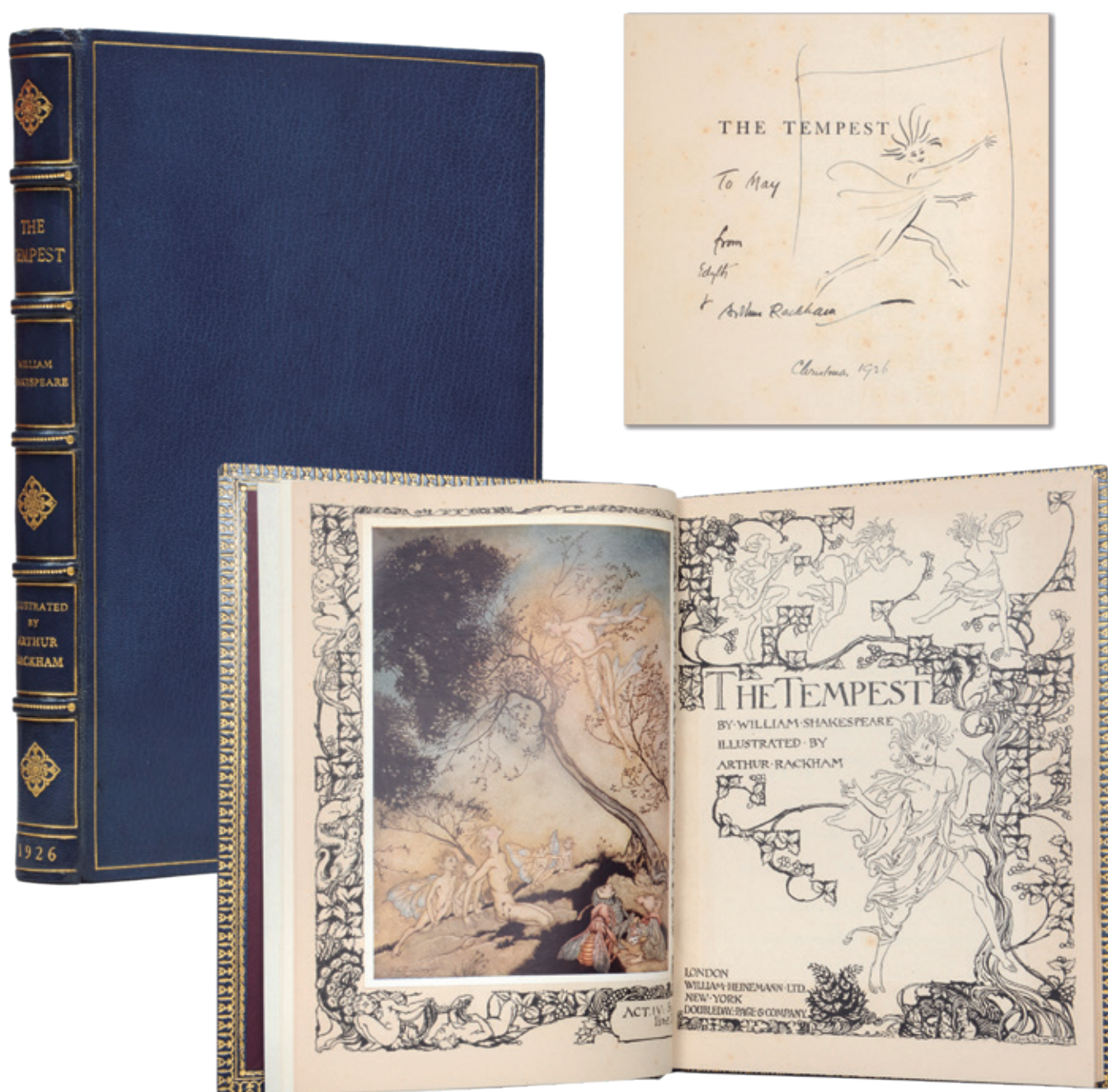
45. [Rackham, Arthur.] Shakespeare, William

THE TEMPEST

Presentation Copy with Original Artwork

London: William Heineman, 1926. First Trade edition. Quarto. Finely bound by the Chelsea Bindery in dark blue morocco, titles and centre tool to spine gilt, raised bands, single rule to boards gilt, burgundy endpapers, gilt edges. With a signed presentation inscription from the author and his wife to the half-title "To May from Edyth and Arthur Rackham Christmas 1926" alongside an original ink drawing of Ariel by the artist.

A beautiful example of Rackham's artwork capturing the haunting beauty of Shakespeare's final drama. Particularly desirable with original artwork.



*Rand's draft-in-process for a speech promoting tax reform
and taking down presidential candidate George McGovern*

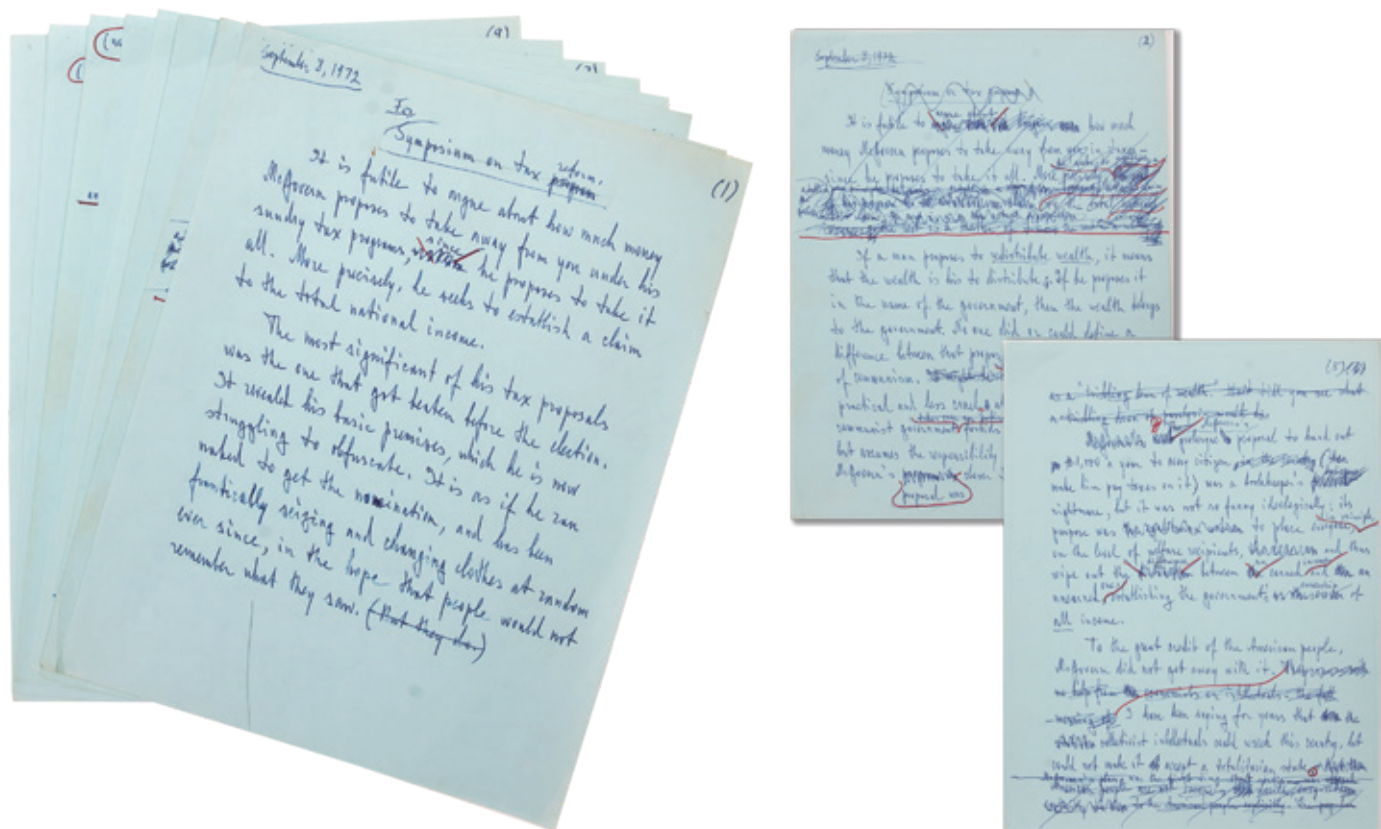
46. Rand, Ayn

AUTOGRAPH MANUSCRIPT "FOR SYMPOSIUM ON TAX REFORM"

September 8, 1972. 9 page autograph manuscript on blue paper measuring 8.5 x 11" with holes from staples removed at upper left corner. Written in Rand's hand in blue ink, and heavily annotated and corrected in her hand in blue and red ink. Provenance: the Robert Hessen Collection, selling for \$13,800 in 1998. Hessen, from whose collection this originates, was Rand's trusted personal assistant.

Across the nine pages of Rand's manuscript, one can trace the multiple layers of her thought process and preparation to speak at a symposium on an issue of importance to her. First writing in blue ink, Rand comes back and aggressively makes changes and alterations with what appears to be the same pen; words are energetically scribbled out, sections scored, and words replaced. A red pen comes later, and here she creates arrows and lines to shift the order of sections, highlight important concepts, and create new section and paragraph breaks. The topic of tax reform was an important one within Rand's Objectivist philosophy; and specifically, at this moment she was concerned about the possibility of Democratic presidential candidate George McGovern coming to office and expanding the social safety net. Her opening line, which she leaves untouched except for red emphasis marks, makes this clear: "It is futile to argue about how much money McGovern proposes to take away from you under his sundry tax programs, since he proposes to take it all." By the second page, where Rand has written a draft of the same paragraph and fully scored it out, moves on to a more abstract Objectivist rhetoric rather than focusing on a specific candidate. "If a man proposes to redistribute wealth, it means that the wealth is his to distribute. If he proposes it in the name of government, then the wealth belongs to the government. No one did or could define the difference between that proposal and the basic principle of communism. Perhaps communism is more practical and less cruel at least in theory; a communist government forbids men to act independently." Born into the Soviet Union, the immigrant Rand railed against communism throughout her life, fearing its global expansion and participating during the Hollywood black lists with McCarthy's House Un-American Activities Committee in an attempt to prevent Americans from viewing sympathetic portrayals of unions or workers that in her mind was evidence of "collectivism." By this time, she had fully immersed herself in political dialogue. Rand admits that the Republican incumbent is not a perfect one; but she clarifies with few corrections why she supports him: "I am not an admirer of President Nixon, but I think that every able-minded citizen should vote for him -- as a matter of national emergency. But Nixon cannot be trusted, you say? It is true: he cannot be trusted to save this country. But McGovern can be trusted to destroy it." As Rand expresses it, Americans should come together and vote for an untrustworthy candidate who will, nevertheless, leave them free to pursue their own individual wealth and self-interest rather than vote for a candidate who will engage in taxation, and the creation of a collective social safety net. A unique and powerful expression of Rand's philosophies, with revealing information on her writing process for public speaking.

Butterfield lot 5919 (1998). Provenance: From the private collection of Jay T. Snider



A testament to the power of individual will in the face of the misguided evil of the collective

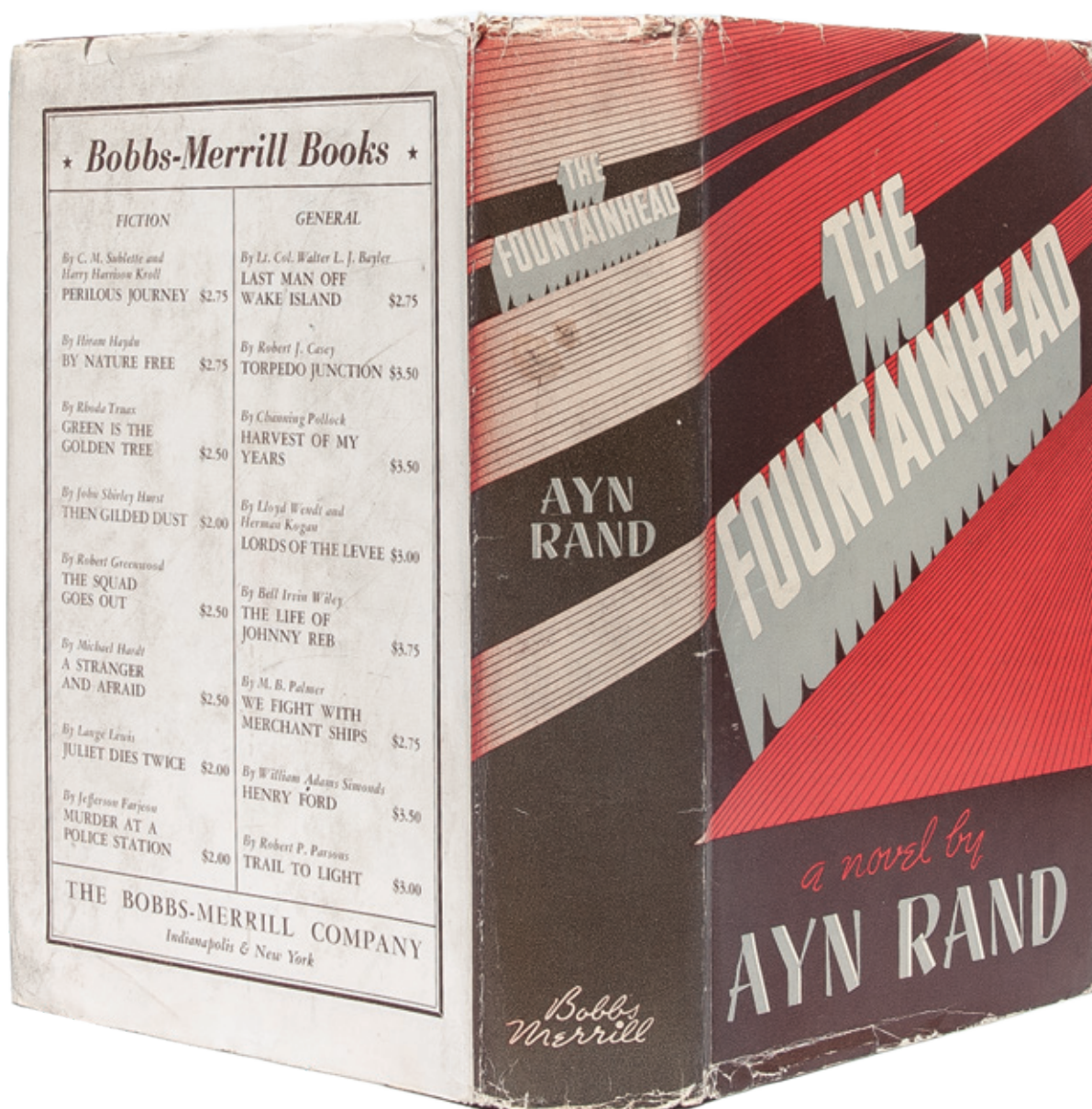
47. Rand, Ayn

THE FOUNTAINHEAD

Indianapolis: Bobbs-Merrill, 1943. First edition. First issue in the publisher's red cloth binding and the first edition statement on the copyright page, as required. Top edge stained red. A Near Fine copy of the book with minor bumping to the lower corners and some little scuffs to the boards. Unclipped first issue jacket Very Good+ with spine faded; creasing and chipping to extremities; amateur tape repairs to verso. Housed in a custom clamshell with morocco spine label.

Along with *Atlas Shrugged*, *The Fountainhead* stands as a towering masterpiece of fictionalized Objectivist philosophy – a zealous laissez-faire capitalism that prizes selfishness of the individual above altruism. The novel follows Howard Roark, an architect who uncompromisingly creates modern works in the face of entrenched group-think that prefers form over function. In what has been praised by a contemporary *New York Times* review as an “absorbing story of man’s enduring battle with evil,” Rand’s novel survives as a testament to the power of the individual will against the misguided evil of the collective.

Bonhams lot 3173 (2005). Provenance: From the private collection of Jay T. Snider. Near Fine in Very Good + dust jacket.



Rand's take-down of American politicians' and intellectuals' failure to battle collectivism swallowing Europe

48. Rand, Ayn

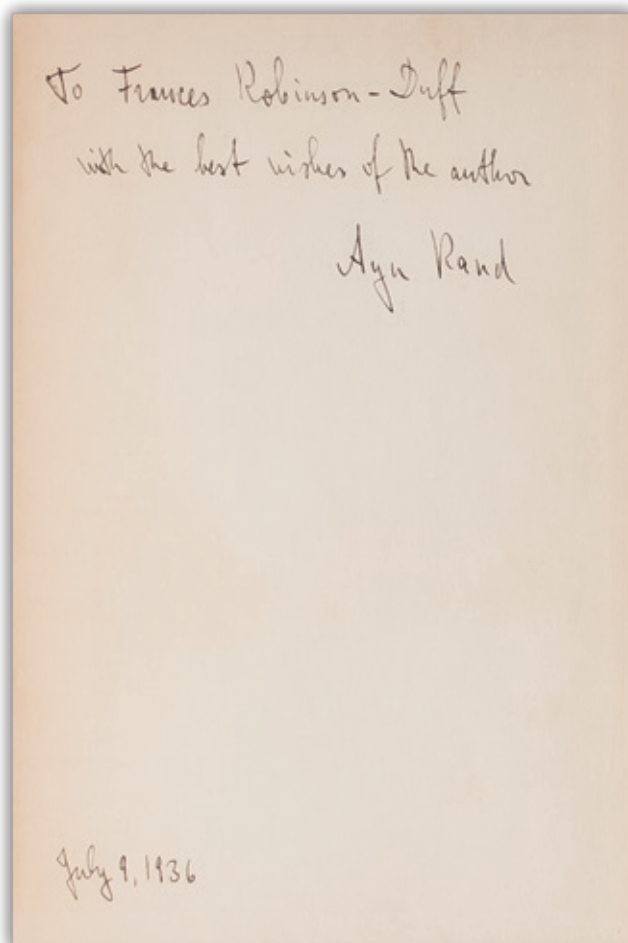
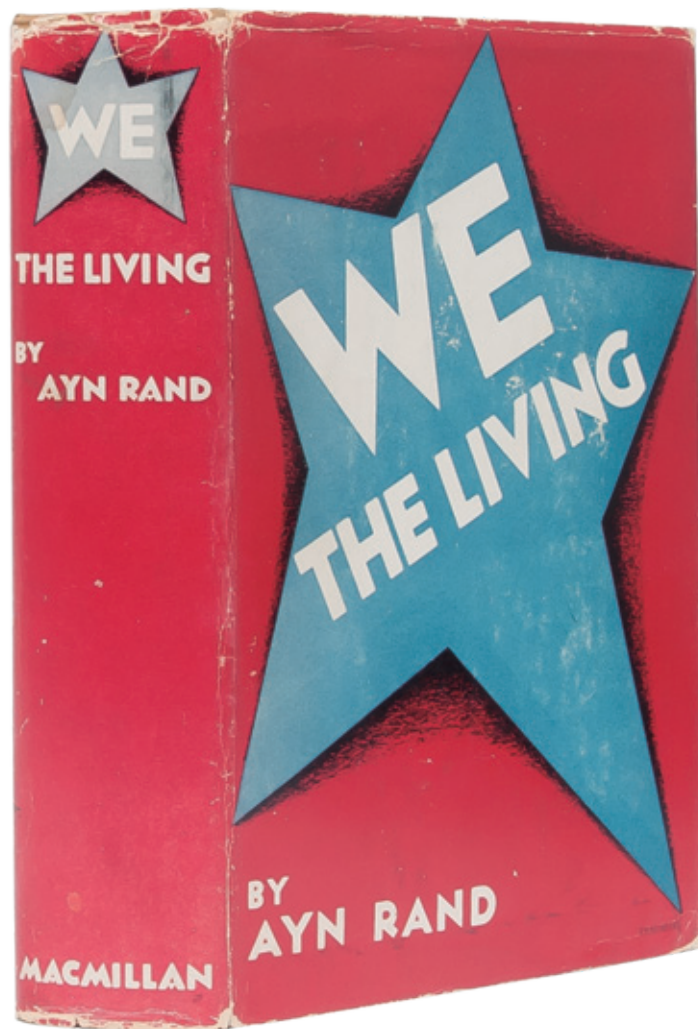
WE THE LIVING

Presentation Copy

New York: Macmillan, 1936. First edition. Original buff publisher's cloth binding with title to spine and front board. A Very Good + copy with the spine toned and minor soiling to edges of boards. Very Good jacket with chipping to spine extremities and corners; panels rubbed; dampstaining to top of rear panel and tear with paper loss to bottom of rear panel (jacket likely supplied). Signed and inscribed on the front endpaper by Rand two months after publication to an eminent acting coach and vocalist who trained Katherine Hepburn and was admired by the author: "To Frances Robinson-Duff with best wishes of the Author Ayn Rand July 9, 1936."

Ayn Rand's first novel, set in Soviet Russia a decade after her own escape from its borders to America. "The immigrant Rand was startled by the failure of American intellectuals and politicians to uphold the American ideals of individualism and freedom, and she was horrified by widespread acceptance, even sympathy, that greeted the rise of communism, socialism, and fascism in Europe. Rand resolved to expose the 'noble ideal' of collectivism through the story of three young people whose lives are sacrificed by an all-powerful state...The first printing of 3,000 copies sold out, but the book went out of print due to a publisher's error. An edition revised by Rand would not be released until 1959, following the success of *Atlas Shrugged*" (Rand Institute). Robinson-Duff, the recipient of this book, was an admirable figure for Rand, who valued Hollywood talent that proved the strength and independence of women. Robinson-Duff was at the time the most highly sought-after acting and vocal coach in the field, and she increased her fame by training Katherine Hepburn for the screen. An important work with an exceptional association.

Bonham's lot 3166 (2005). Provenance: From the private collection of Jay T. Snider Very Good + in Very Good dust jacket.



"More than a mere travel narrative," exceptionally presented in a fine binding

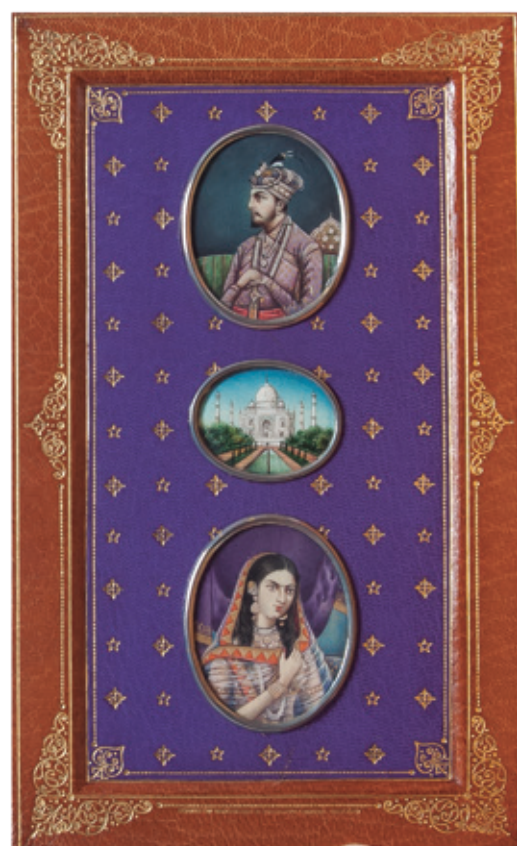
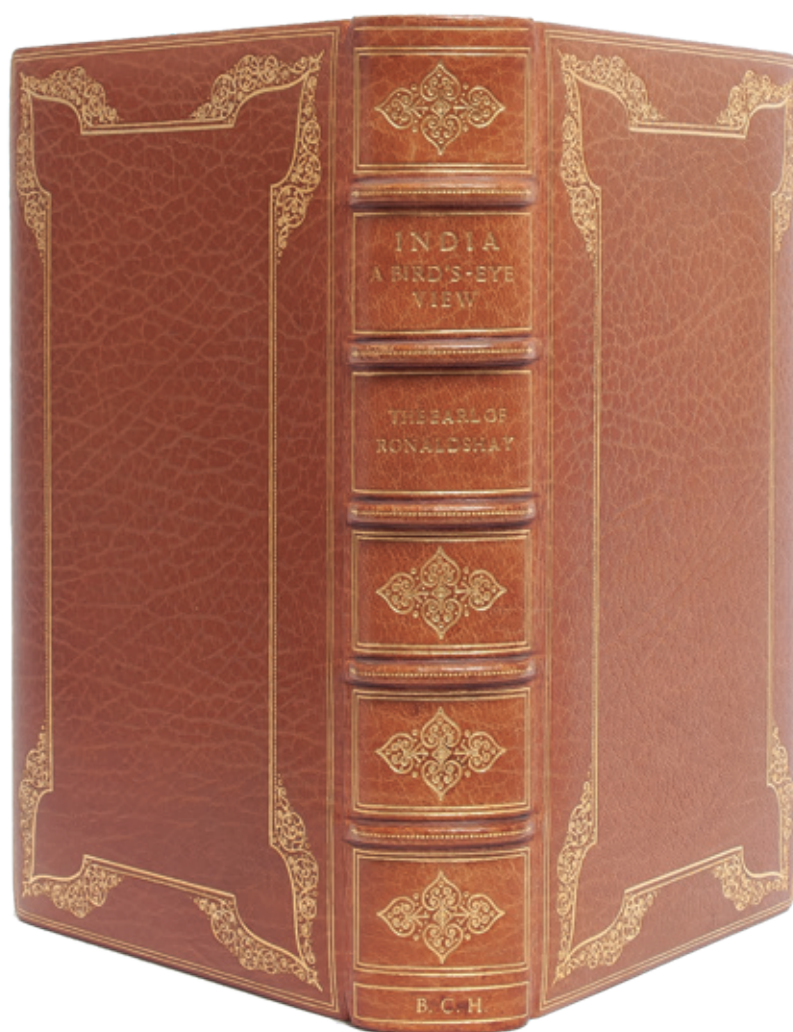
49. Ronaldshay, Earl of

INDIA, A BIRDS-EYE VIEW

Cosway style binding

London: Constable and Company, [1931]. Later printing. Finely bound by Sangorski & Sutcliffe in full crushed morocco, with five raised bands, gilt to spine and boards, and the initials of Ohio book collector B. C. Hoffman stamped in gilt to foot of spine. Yellow silk-moire end papers. Purple morocco doublures stamped with gilt stars (rear). Set into the front doublure are two fine circular portraits of Shah Jahan and Mumtaz Mahal, and a painting of the Taj Mahal under glass. All edges brightly gilt. Stamped by Sangorski and Sutcliffe on the front turn-in. Internally bright and clean. A lovely finely bound copy, illustrated with 24 plates, and complete with folding map to rear.

Written for British citizens who "want more than a mere narrative of travel" but "something less than the studies of specialists," Lord Ronaldshay's *India, A Birds-Eye View* is "a mosaic of diverse pieces—a composition of historical, pictorial, statistical, and ethnographical vignettes." The Earl of Ronaldshay served British colonial interests in India for more than twenty years, notably as Governor of Bengal and Secretary of State for India. Photographic plates help readers familiarize themselves with visual representations of Indian culture, especially its geography and architecture; the Earl took and selected the photographs himself. Ronaldshay's goal is to "construct a mosaic which will present to the man who wishes to know something of this huge and varied land, whose recent history has been bound up so intimately with his own, an intelligible conspectus." Fine.



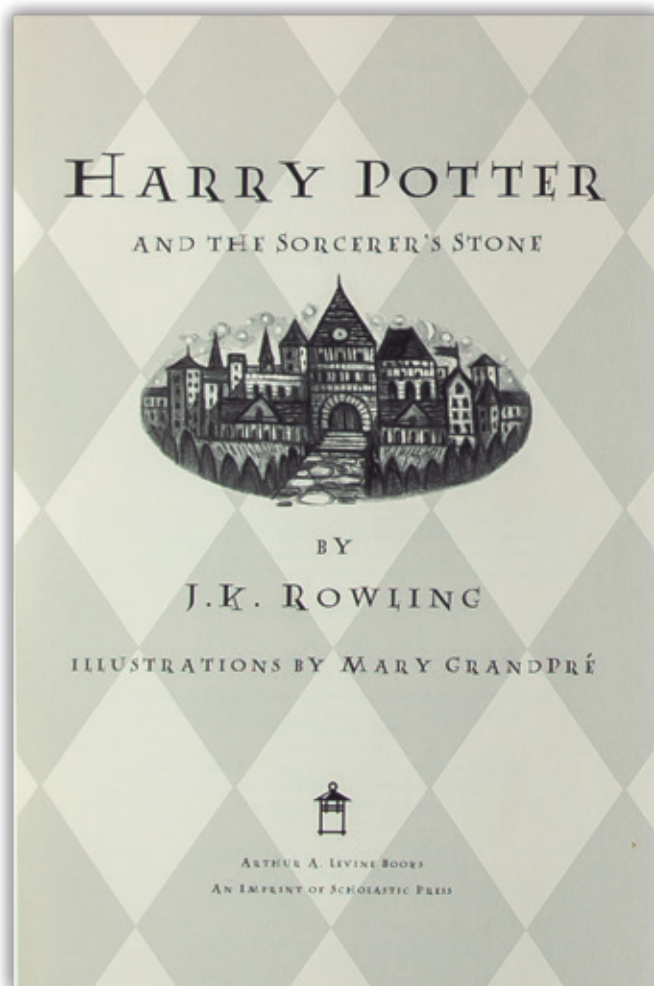
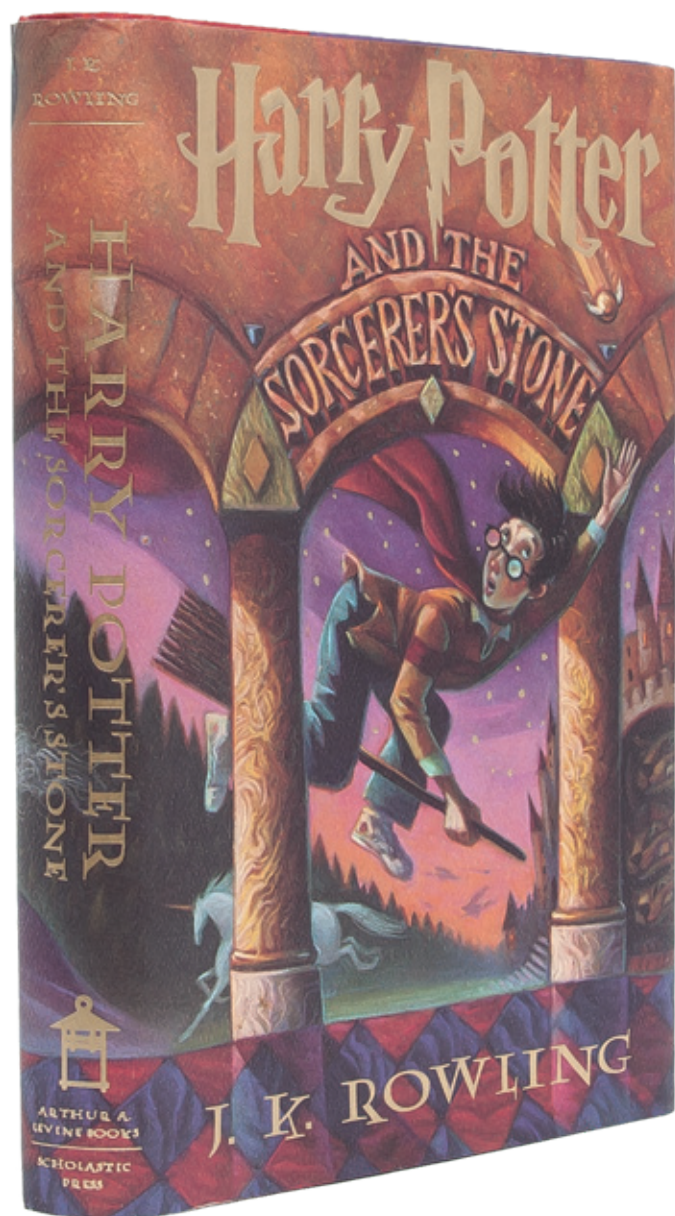
A pleasing copy of a book that reshaped popular culture and introduced the Muggle world to magic

50. Rowling, J. K.

HARRY POTTER AND THE SORCERER'S STONE.

New York: Arthur A. Levine Books, 1998. First American Edition. A Near Fine copy of the book in like dust jacket, with all issue points for the first printing. Corners gently bumped. Minimal wear to corners and spine ends of jacket. Overall, a pleasing copy of a book that reshaped popular culture.

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



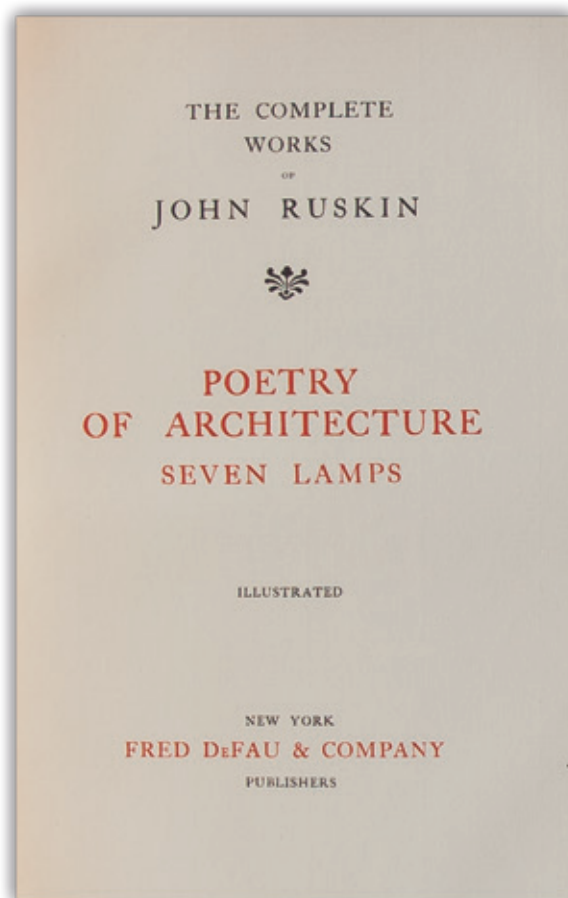
Limited edition of 1,000 numbered copies

51. Ruskin, John

THE COMPLETE WORKS OF JOHN RUSKIN (IN 30 VOLS.)

New York: Fred DeFau & Company, 1901. Contemporary half calf over marbled boards. Titles and floral decoration to spines gilt. Top edges gilt. Marbled endpapers. Illustrated throughout. A lovely set, produced in a limitation of 1000 numbered copies.

"Ruskin is remembered chiefly as the great champion of art; if he found the artist a tradesman, it was he who gave the word its new meaning" (Printing and the Mind of Man, 315 for Modern Painters, but mentioning this work). A champion of the Pre-Raphaelite artists and a leading critic of the Victorian era, Ruskin developed a reputation for interpreting important works through the lens of their social and political engagement. The present is a lovely set, limited to 1000 numbered copies, bringing together all of his work into one place. A lovely piece for any scholar or collector's library.



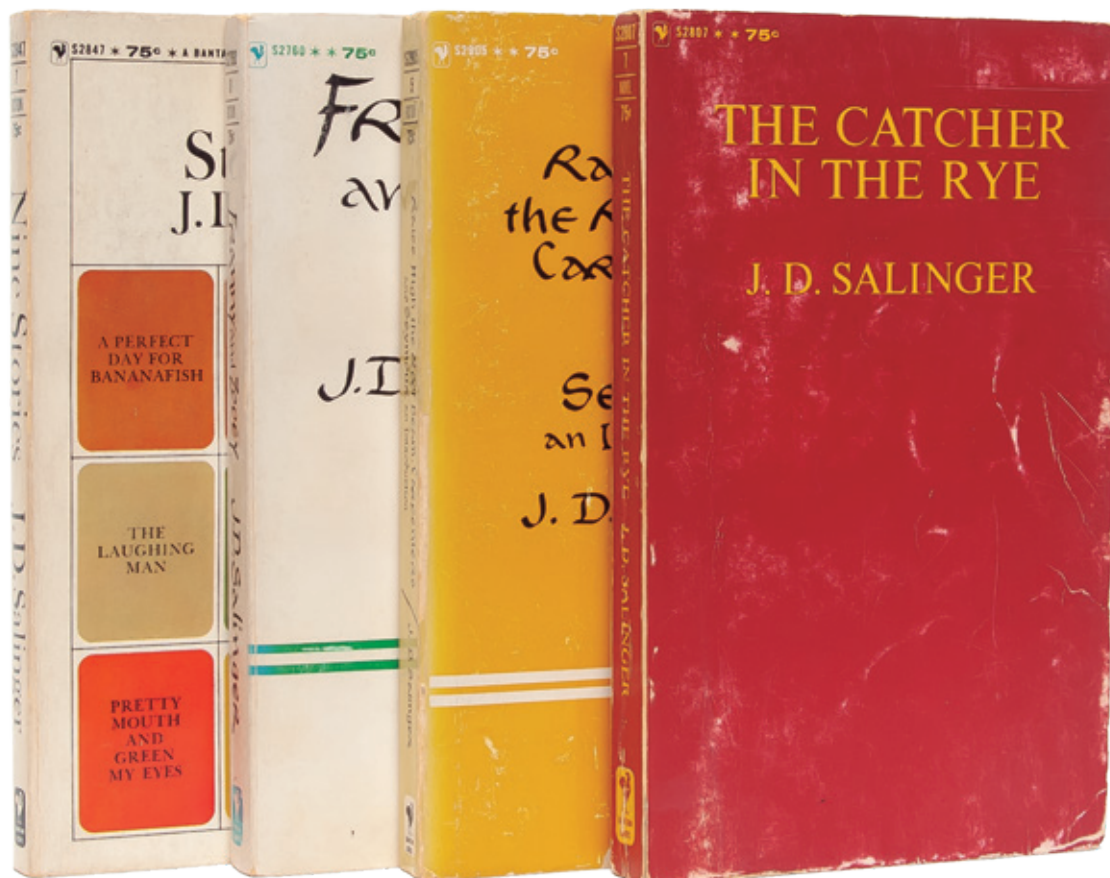
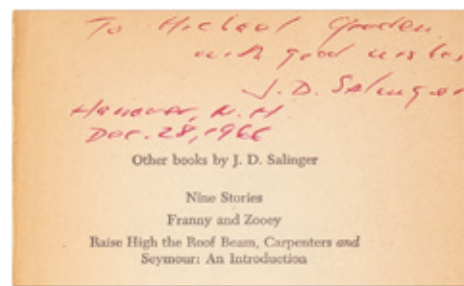
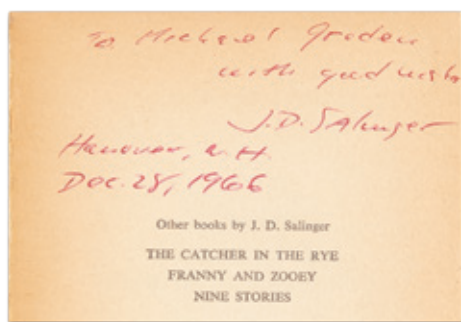
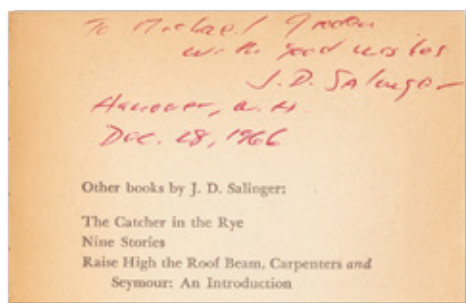
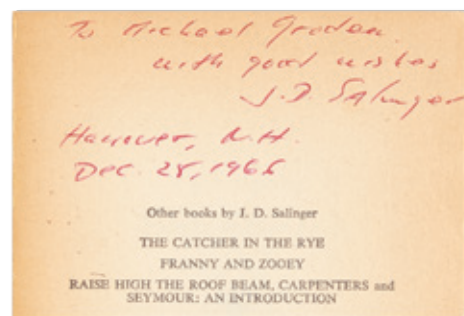
A college student's act of optimism results in a collection of books personally inscribed by J.D. Salinger

52. Salinger, J. D.

COMPLETE SET OF WORKS IN FOUR VOLUMES (EACH BOOK INSCRIBED BY THE AUTHOR)

New York: Bantam Books, 1964-1965. Mass Market Paperbacks. A virtually unique collection of Salinger's complete published works, gathered by a Dartmouth student, with each book individually inscribed to him over Christmas break by the author: "To Michael Groden with good wishes J. D. Salinger Hanover, N.H. Dec. 28, 1966." *Catcher in the Rye* with extensive underlining and signs of use, the other books in Near Fine condition. All inscribed similarly in red ink on the first leaf. With an ironclad provenance and now housed in a custom clamshell case.

While attending Dartmouth College from 1965 - 1969, Michael Groden worked as a student assistant at the campus library. A devotee of J.D. Salinger's work, he had been told by Senior Librarians that the author occasionally visited during winter break. Though Groden would himself be home for the holidays, he hoped to get Salinger's autograph; and he left this group of books, his personal copies of Salinger's works, with his colleagues. It was an act of optimism that paid off. On Groden's return to campus, all four of his books were inscribed to him personally by J.D. Salinger.



Samuelson's Nobel Prize winning work on economic behavior

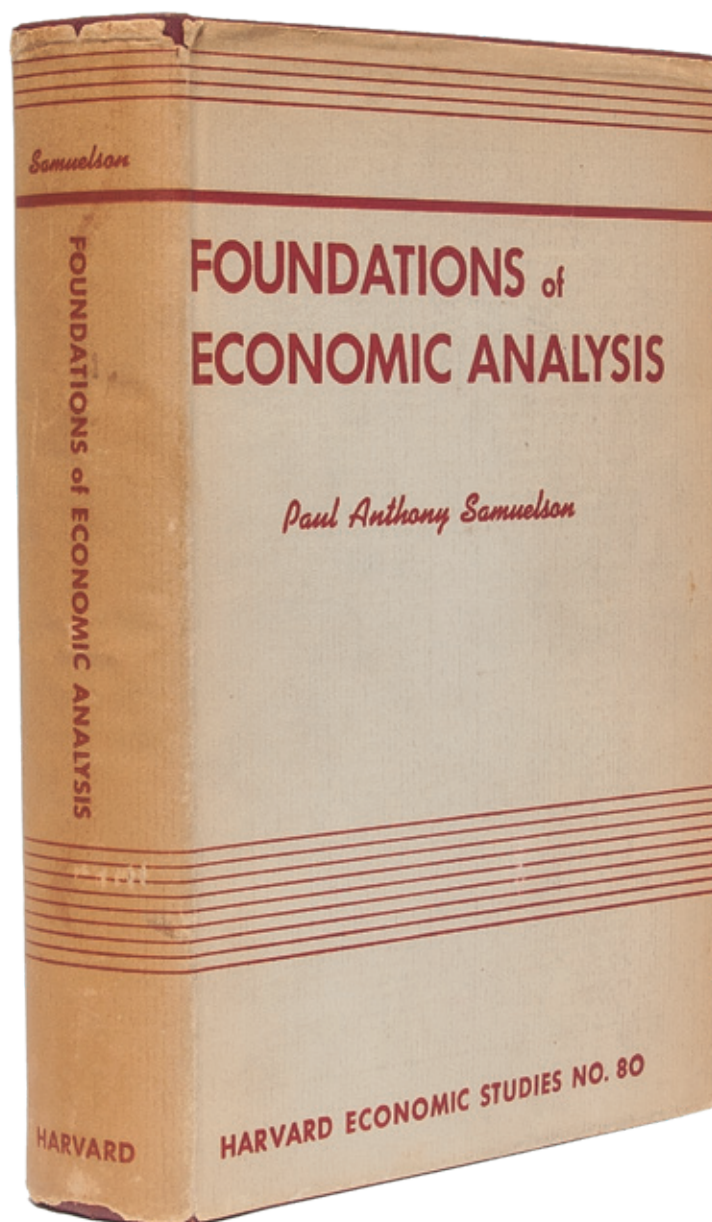
53. Samuelson, Paul Anthony

FOUNDATIONS OF ECONOMIC ANALYSIS

Cambridge: Harvard University Press, 1947. First Edition. A very Nearly Fine copy of the book, clean and unused, but with traces of white paint on the lower edge of the front board. In a Very Good, original dust jacket with a medium chip from the front flap fold, toning at the spine and minor edge-wear. Despite the flaws a presentable copy in the scarce original dust jacket.

First impression of this "milestone in the conversion of modern economists to the view that all economic behavior can be studied as the solution to a maximization problem explicitly or implicitly employing the formulation of a differential and integral calculus" (Blaug). Here, Samuelson demonstrates that the common mathematical structure underlying multiple branches of economics is based on a set of basic principles: the optimizing behavior of agents and the stability of equilibrium as to economic systems. For this work Samuelson was awarded the Nobel Prize in Economics in 1970.

Fundaburk 2039. Near Fine in Very Good dust jacket.



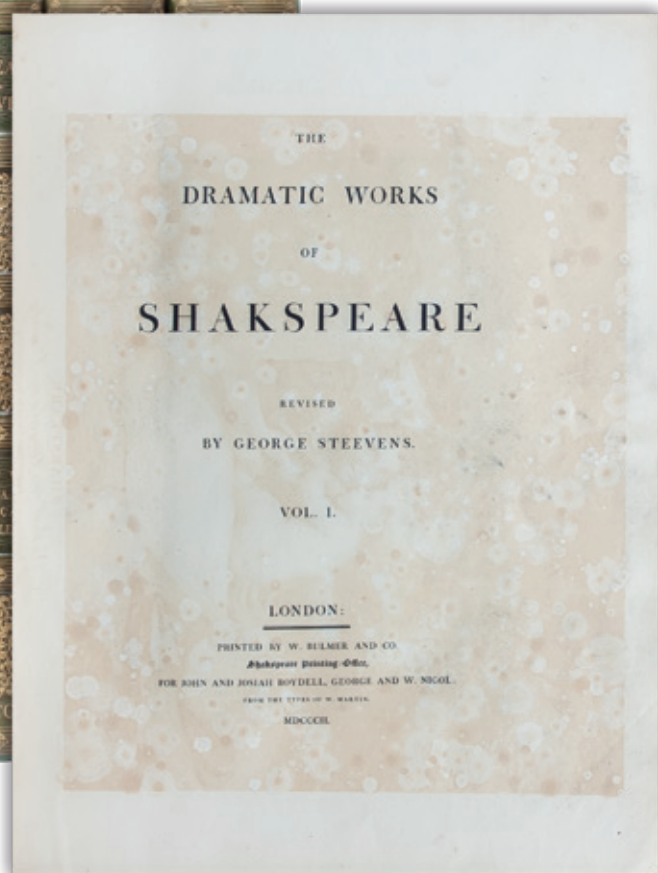
An exceptionally handsome illustrated Shakespeare set

54. Shakespeare, William (Revised by George Steevens)

THE DRAMATIC WORKS OF SHAKESPEARE (IN 9 VOLS.)

London: Printed by W. Bulmer & Co. for John and Joshua Boydell, 1802. First edition. Folio (420 x 322mm). Contemporary green straight-grain morocco with gilt to spine and boards. Edges gilt. Brown endpapers. Occasional light offsetting and scattered foxing, but in all an extremely pleasing set internally. With 99 copperplate engravings including the frontis and two portraits in volume I after Reynolds, Northcote, Porter, Bunbury, Opie, Westall, Smirke, Stothard, Hamilton, and some of the other eminent illustrators of the period. Bookplates of Dundee jute baron and philanthropist William Ogilvy Dagliesh of Errol to front pastedowns.

Among the most celebrated editions of Shakespeare, this huge undertaking put its publisher, Boydell, into bankruptcy due to the excessive cost of the production. At the Lord Mayor of London's suggestion, Parliament passed a special act allowing for a lottery which made it possible to finish the work. A truly monumental labor of devotion, all aspects of this edition are impressive. "According to the prospectus, issued in 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition" (Jaggard). While Jaggard calls for 100 plates for this set, complete copies can have anywhere between 95 and 100 plates due to Boydell's inconsistent methods of assembling the volumes. 96 plates seems to be the most common plate-count. Fine.



Stunning set of Shelley's prose and poetry, bound in the Cosway style

55. Shelley, Percy Bysshe

THE POETICAL WORKS OF PERCY BYSSHE SHELLEY [WITH] THE PROSE WORKS OF PERCY BYSSHE SHELLEY (COSWAY-STYLE BINDING IN 8 VOLS.)

London: Reeves and Turner, 1880. First Thus. First edition edited by H. Buxton Forman. Together eight octavo volumes (8 7/16 x 5 3/8 inches; 214 x 136 mm.). Uniformly bound by Bayntun (Rivière) of Bath (stamp-signed in gilt on front turn-in) in mid twentieth-century dark brown crushed levant morocco. Covers with gilt triple fillet border, spines decoratively ruled and lettered in gilt in compartments with five raised bands, board edges with gilt-dotted rule, gilt inner dentelles, marbled endpapers, all edges gilt. Frontispieces and plates. A spectacular set. Volume I of The Poetical Works is set with a fine oval portrait miniature (81 x 62 mm) of Shelley, surrounded by an inner oval band of onlaid russet morocco within single gilt fillets and an outer decorative intertwining gilt border which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.

"It would be difficult indeed to over-estimate the gains which have accrued to the lovers of Shelley from the strenuous labors of Mr. Harry Buxton Forman, C.B. He too has enlarged the body of Shelley's poetry (Mr. Forman's most notable addition is the second part of The Daemon of the World, which he printed privately in 1876, and included in his Library Edition of the Poetical Works published in the same year...but, important as his editions undoubtedly are, it may safely be affirmed that his services in this direction constitute the least part of what we owe him. He has vindicated the authenticity of the text in many places, while in many others he has succeeded, with the aid of manuscripts, in restoring it. His untiring industry in research, his wide bibliographical knowledge and experience, above all, his accuracy, as invariable as it is minute, have combined to make him, in the words of Professor Dowden, 'our chief living authority on all that relates to Shelley's writings.' His name stands securely linked for all time to Shelley's by a long series of notable works, including three successive editions (1876, 1882, 1892) of the Poems, an edition of the Prose Remains, as well as many minor publications—a Bibliography (The Shelley Library, 1886) and several Facsimile Reprints of the early issues, edited for the Shelley Society" (Oxford).

Granniss 89.



Beautifully bound copy of Singer's famed history of card games and celebration of printmaking

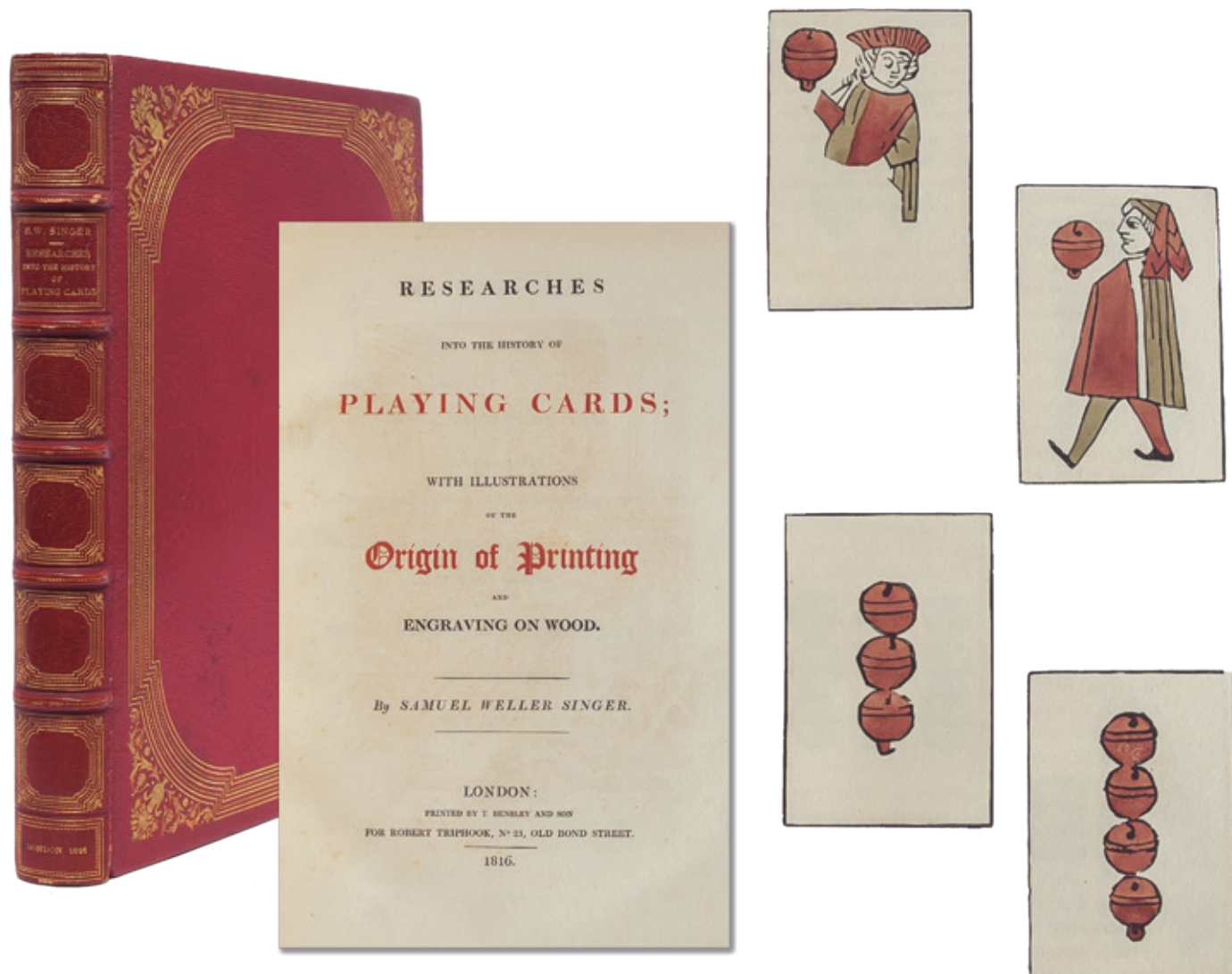
56. Singer, Samuel Weller

RESEARCHES INTO THE HISTORY OF PLAYING CARDS: WITH ILLUSTRATIONS ON THE ORIGIN OF PRINTING AND ENGRAVING ON WOOD

London: Printed by T. Bensley & Son for Robert Triphook, 1816. First edition. Limited edition, one of 250 copies for subscribers. Full red crushed morocco with gilt to spine and boards. Five raised bands. Dentelles gilt. Top edge brightly gilt. Marbled endpapers. Bookplate of Robert Hoe III (1839-1909) to front pastedown with armorial bookplate of Mary Macmillan Norton below. Collating complete including subscribers' list, eleven engraved and eight colored woodcuts and two additional colored plates: xvi, [2], 373, [3]. A beautiful copy with just a hint of rubbing to the corners. Occasional faint offsetting, but in all internally fresh and bright.

With provenance from the library of American businessman and printing press equipment producer Robert Hoe III, whose library was a unique and valuable resource in the history of printing and typography. His collection went to auction in 1912, likely where it was acquired by Ms. Norton.

Samuel Weller Singer was a noted scholar of Elizabethan literature and history, but he is best remembered for this pioneering treatise on card games. *Researches into the History of Playing Cards* is an investigation not only of the history of playing cards but a sourcebook of sumptuous illustrations detailing the evolution of playing cards as works of art. Singer's erudition is on display in the book's footnotes where he traces the etymological and historical nuances of cards and card games in other languages in the book's first section. The second section offers a history of printing, as Singer shrewdly considers the rise of printed and engraved playing cards as part and parcel with developments in printing and printmaking. The final section is an instruction manual on card games. Sumptuously illustrated with engravings and woodcuts, *Researches into the History of Playing Cards* is a celebration of the history of cards and print making.

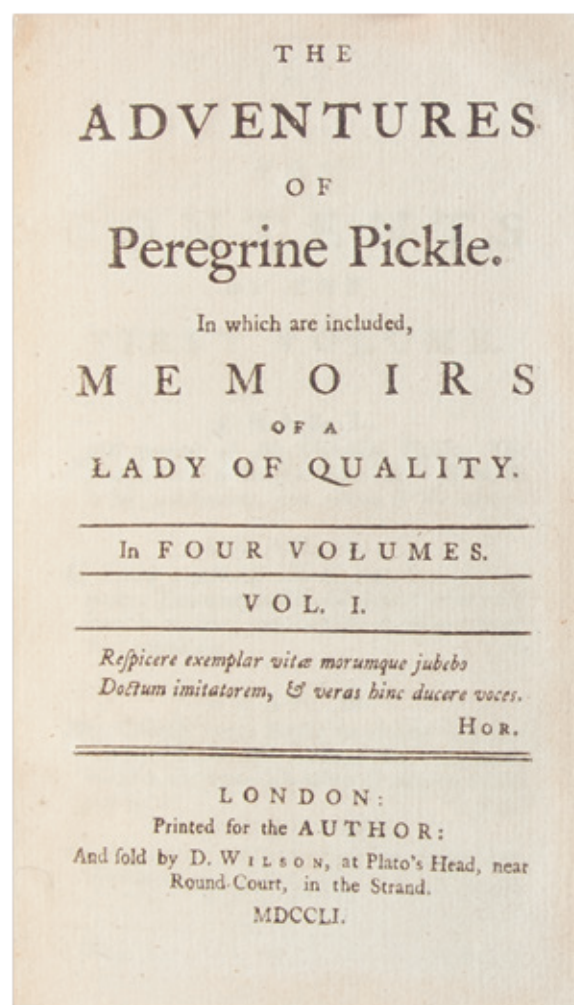
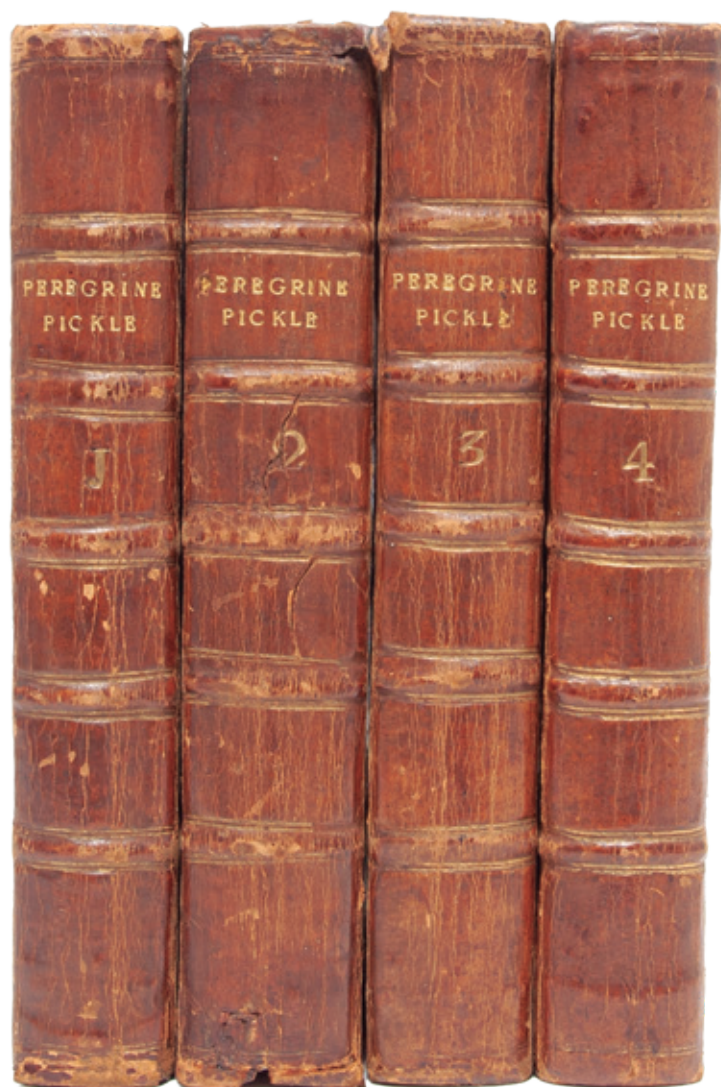


*Literature and satire deployed for personal and professional revenge***57. Smollett, Tobias****THE ADVENTURES OF PEREGRINE PICKLE. IN WHICH ARE INCLUDED MEMOIRS OF A LADY OF QUALITY (IN 4 VOLS.)**

London: Printed by the Author, 1751. First edition. Contemporary full calf with gilt and raised bands to spines. All edges speckled red. In all a Fine, unrestored example with just a bit of chipping to the extremities of the spine of volume 2. Bookplates of the British novelist Sir Hugh Walpole (1884-1941) and the bibliophile Sylvan Lawrence Froelich (1892-1979) to front pastedowns of each. Additional ownership signature of Dubois to front endpapers of volumes 2-4. Faint offsetting to pastedowns, else internally bright, fresh and unmarked. Measuring 160 x 95mm (pages) and collating ix, [1, blank], 288; x, 322; v, [1, blank], 205, [1, blank]; vii, [1, blank], 315, [1, blank]: complete, including titles to each. Housed in a custom quarter morocco slipcase with chemise and accompanied by an early James F. Drake description.

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 18th century society. Peregrine's journey through Europe, his many debaucheries, and his final repentance all provide 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).

ESTC T55344. Pforzheimer 1910. Fine.



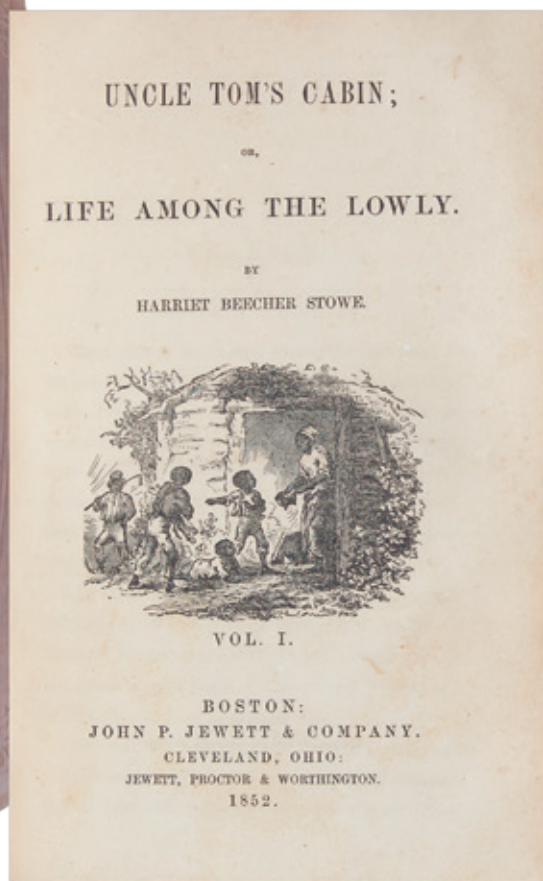
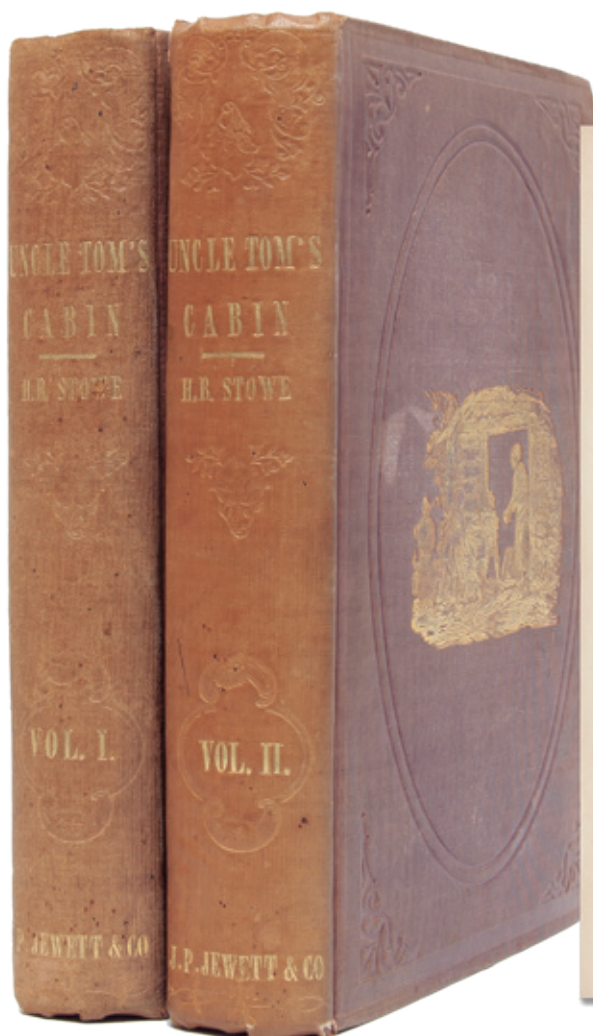
An Abolitionist appeal to white Americans to consider the evils of slavery

58. Stowe, Harriet Beecher

UNCLE TOM'S CABIN

Boston: John P. Jewett and Company, 1852. First edition. Two volumes in the original publisher's cloth. With the text block almost imperceptibly tightened where a signature had sprung, otherwise in exceptional condition and with no repairs or restoration to the cloth. Housed in a handsome custom clamshell with lined chemise. From the collection of Jean Hersholt (also with "A. L. Skinner" stamped on the first blank of each volume).

Perhaps the most influential social novel in American history. In 1850, Congress passed the Fugitive Slave Act, which mandated that escaped slaves had to be returned to their owners upon capture, even if they were discovered in a free state. Stowe began her book as a protest to this law – and it would go on to become the most popular novel of the 19th century. "Uncle Tom's Cabin exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... the social impact of Uncle Tom's Cabin on the United States was greater than that of any book before or since" (Printing and the Mind of Man). Indeed, the reaction to the book was so widespread, that it would inspire stage shows, plays, and even inspire pro-slavery counter-works, such as Aunt Phillis's Cabin and The Planter's Northern Bride. An apocryphal story of the time claimed that upon meeting Stowe, Abraham Lincoln said: "So this is the little lady who started this great war." Near Fine.



Tesla's first published book, printing the lecture that made him famous

59. Tesla, Nikola

EXPERIMENTS WITH ALTERNATE CURRENTS OF HIGH POTENTIAL AND HIGH FREQUENCY

New York: W. J. Johnston Company, 1892. First edition. Original publisher's cloth binding stamped in blind with gilt to spine. Floral endpapers, front and rear hinges repaired. Corner of upper front endpaper replaced. Internally clean and unmarked. Measuring 170 x 130mm and collating ix, [1, blank], 146, [4, adverts]: complete including frontis portrait. A scarce book, particularly in such pleasing collectible condition. Tesla's first published book, everything prior had been issued in scientific journals. A later printing (1896) sold last year at Bonhams for over \$3,000. Housed in a custom cloth clamshell.

"Serbian-American engineer and physicist Nikola Tesla made dozens of breakthroughs in the production, transmission, and application of electric power. He invented the first alternating current (AC) motor and developed AC generation and transmission technology" (History). The 1890s were a period of rich experimentation and invention, including the creation of the high voltage transformer now known as the Tesla Coil that would improve electric lighting. The present work documents Tesla's 1892 lecture to the Institute of Electrical Engineers in London, outlining some of his most recent findings in what he called "perhaps the most interesting and immediately the most promising" branches of electrical investigation. For Tesla, the field's importance was because rather than simply theoretical, it was an applied science which could improve lives individually and collectively.

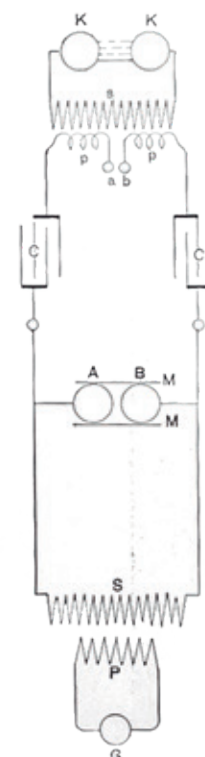
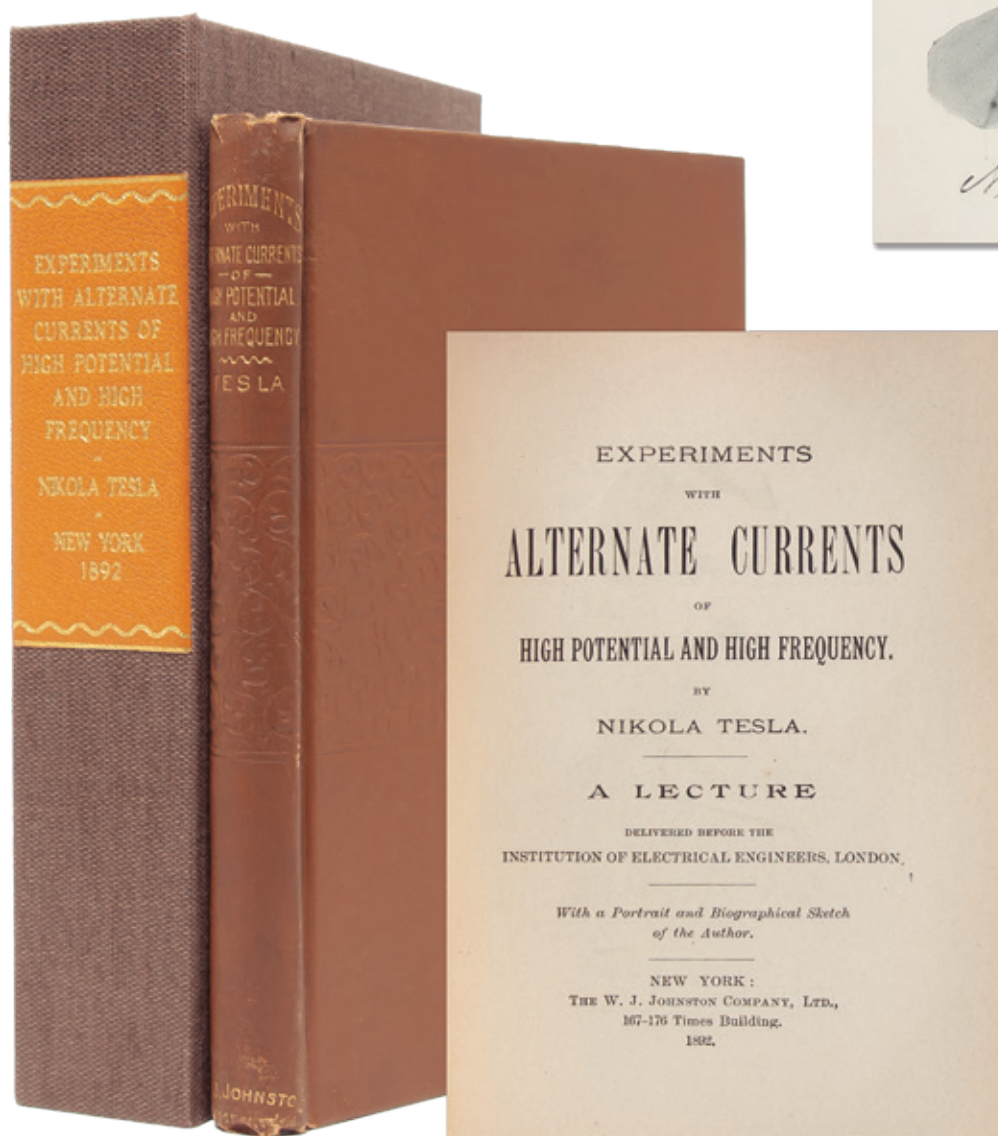
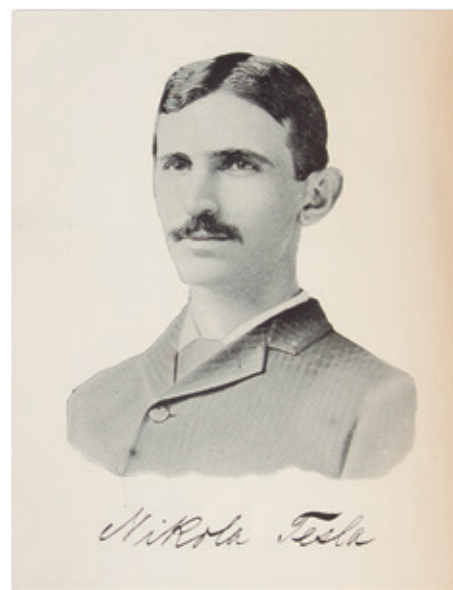


FIG. 2.—IMITATING THE SPARK OF A HOLTZ MACHINE.

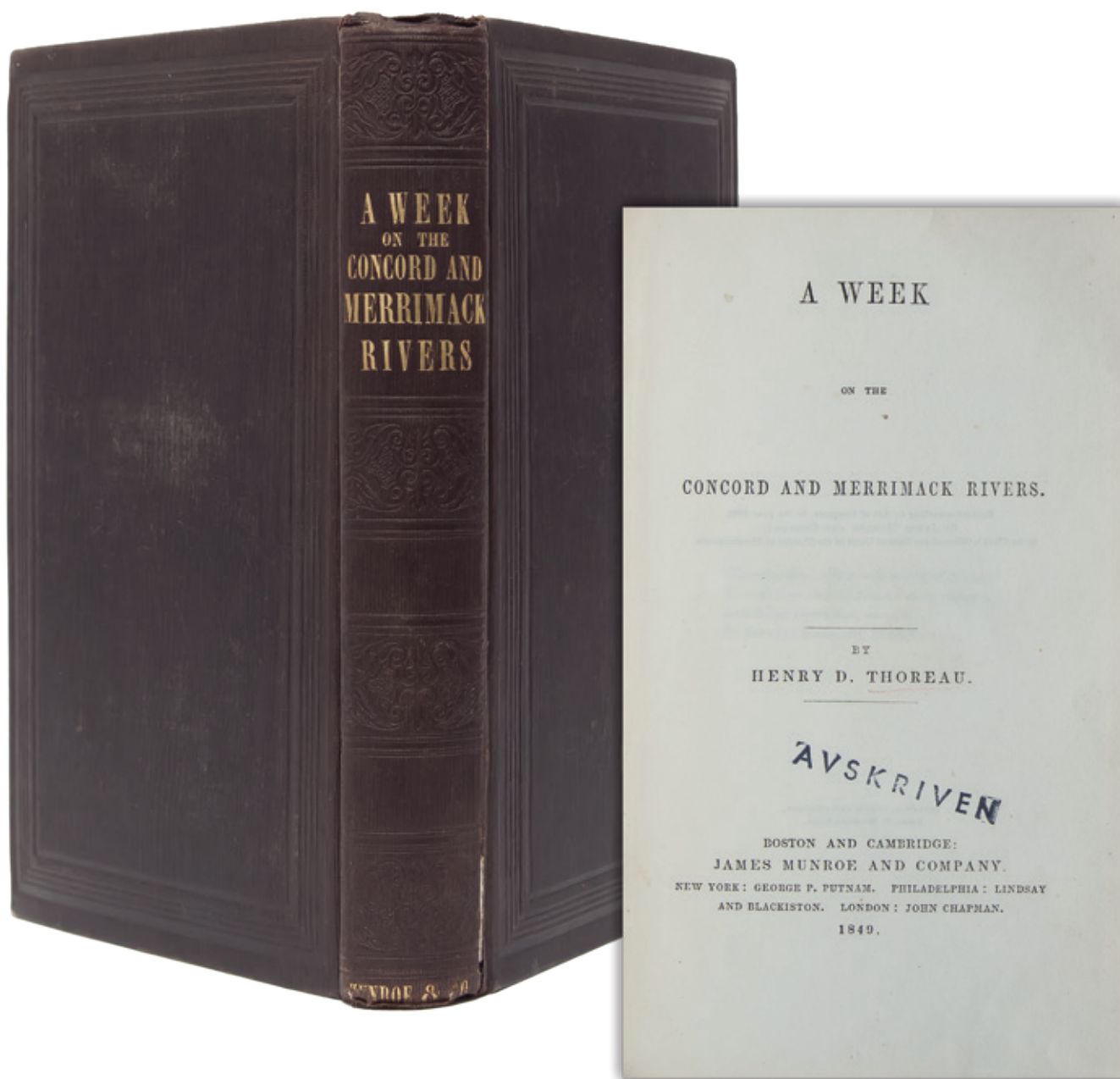
Thoreau's elegy for his brother, the rare first issue

60. Thoreau, Henry David

A WEEK ON THE CONCORD AND MERRIMACK RIVERS

Boston: James Munroe and Company, 1849. First edition. An exceptional copy of the rare first issue of Thoreau's first book. Original publisher's cloth binding stamped in blind with gilt to spine. Small split at the lower front outer joint and minor wear at the crown with minor repairs. Previous owner's stamp on front paste-down and title page. Internal contents are clean and many leaves are unopened. Cloth is generally fresh with bright gilt on the spine. A copy that is very nearly Fine.

A Week on the Concord and Merrimack Rivers recounts the trip that Henry David took with his brother John in 1839. After John's sudden death at age 27, Henry David began working on a tribute to his brother. A Week on the Concord and Merrimack Rivers uses this trip and their relationship as the narrative's core, but the work itself moves much more broadly to discuss the changing landscape and many other topics, such as theology and ecology, that would become his hallmark in a burgeoning writing career. Near Fine.

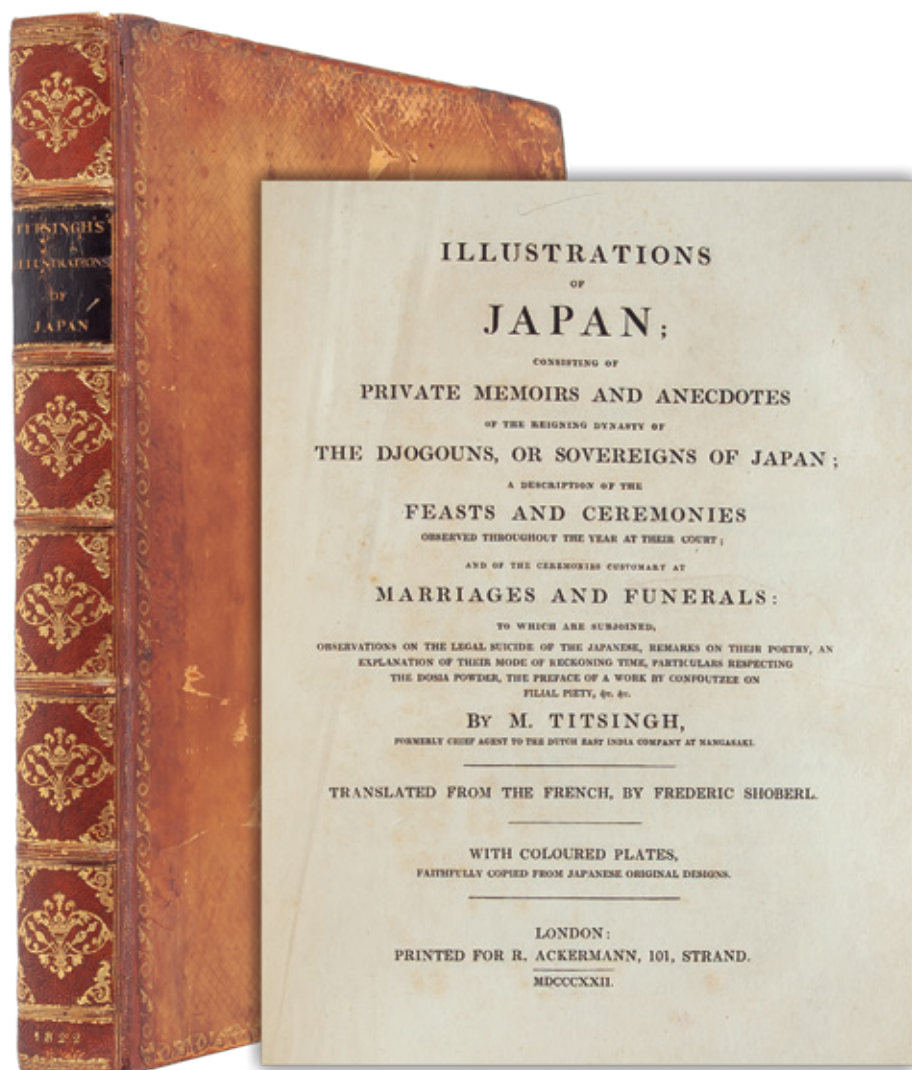


One of the first illustrated books about Japan published in Europe

61. Titsingh, M. [Isaac] (Frederic Schoberl, translator)

ILLUSTRATIONS OF JAPAN; CONSISTING OF PRIVATE MEMOIRS AND ANECDOTES OF THE REIGNING DYNASTY OF THE DJOGOUNS, OR SOVEREIGNS OF JAPAN...

London: Printed for R. Ackermann, 1822. First edition in English. Contemporary diced Russia calf, neatly rebacked in brown morocco tooled in gilt, with black morocco spine label. Rolled gilt tooling to board perimeter, edges and turn ins, now quite worn. Corners expertly renewed in brown morocco. All edges marbled, and with marbled endpapers. Binding with wear and rubbing, but still quite attractive. Short 1" split at the top of the front joint. Folio measuring 297 x 238 mm and Collating xvi, 325, [1, blank]: complete, including all thirteen hand-colored aquatint and engraved plates (including two plates of volcanos in Japan). The last plate is folding, and comprises six parts joined, making two parallel panoramic strips depicting two funeral processions. Text and plates watermarked 1821. Bookplate of Ernest Mason Satow to front pastedown. Previous owner's ink name "C. Grant" to top fore-edge corner of blank preliminary leaf. An excellent copy internally. Despite the minor flaws, this copy remains a remarkable example in very good condition.



A senior official in the Dutch East India Company, Isaac Titsingh spent time in Japan from 1779 to 1784, a time when very limited visitation was allowed by Europeans into the Empire. For that duration, he closely observed the history and culture of the Japanese people, collecting art, recording his experiences, and aiming to become an "authority" on the country. In writing the present work, his goal was to familiarize the Western world with the beauty and sophistication of that nation's people, and to present them as a state of vital global importance. "The book consists of private memoirs and anecdotes of the sovereigns of Japan, descriptions of feasts and ceremonies, and remarks on language and literature. Its eleven colored plates in aquatint or line... are of interest as illustrating one of the first books, dealing with things Japanese, introduced into this country. Isaac Titsingh... was among the earliest European collectors of Japanese prints, the modern appreciation of which may be said to date from the Paris Exhibition of 1867" (Hardie).

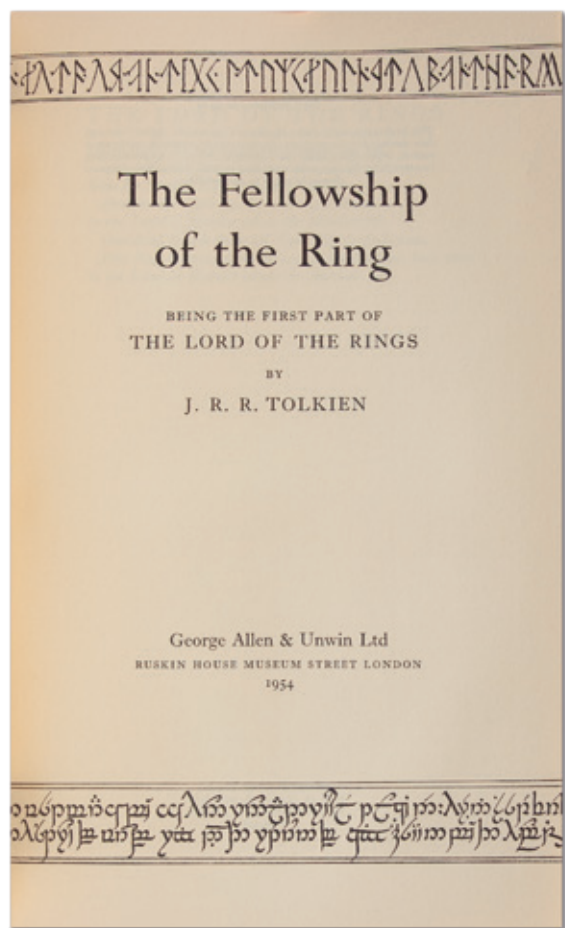
One of the cornerstones of the epic fantasy genre

62. Tolkien, J. R. R.

THE LORD OF THE RINGS TRILOGY, COMPRISED OF: THE FELLOWSHIP OF THE RING; THE TWO TOWERS AND THE RETURN OF THE KING

London: George Allen and Unwin, 1954, 1954, 1955. First edition. All first printings, with volume 3 in the first state. Finely bound by the Chelsea Bindery in full red morocco with gilt titles to spines and gilt Eye of Sauron stamped in gilt to front boards. All edges brightly gilt. Dark green endpapers. Housed in a matching leather entry slipcase. A scarce set, particularly in collectible condition, with just 3,000 copies of the first book, 3,250 of the second and 7,000 of the final book printed. All original maps intact.

A timeless classic and a cornerstone of the fantasy genre, The Lord of The Rings follows the adventures of the hobbit Frodo Baggins and his compatriots as they battle the Dark Lord Sauron, and attempt to destroy the ring that gives him power over Middle Earth. Tolkien began writing the novel when he was 45 and it took him 12 years to finish it. (The Lord of the Rings would not be published until 1955.) The books, which were inspired by Tolkien's interest in subjects as far reaching as mythology and philology, went on to become a sensation – selling over 150 million copies and being translated into over 30 languages. W. H. Auden called The Lord of the Rings a “masterpiece,” and it has appeared on Le Monde's list of the 100 best books of the century. The books were also adapted into the Oscar award winning film trilogy, directed by Peter Jackson and starring Elijah Wood, Ian McKellen, and Viggo Mortensen. “Among the greatest works of imaginative fiction of the twentieth century” (Contemporary Sunday Telegraph Review).



A lovely copy of Toole's riotously funny masterpiece

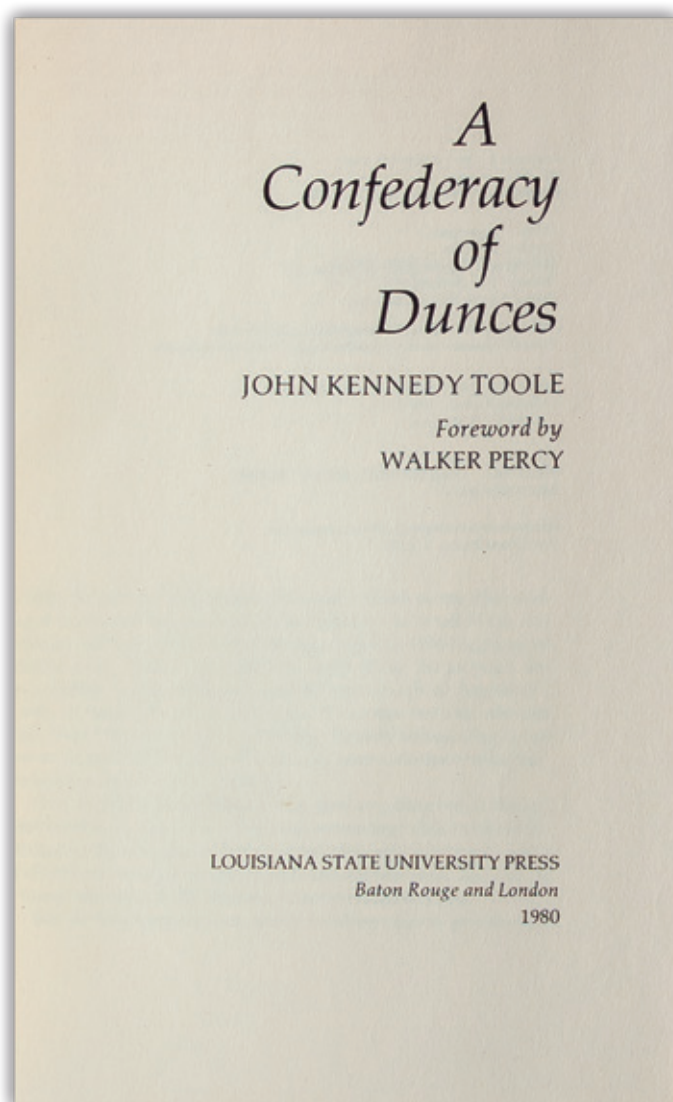
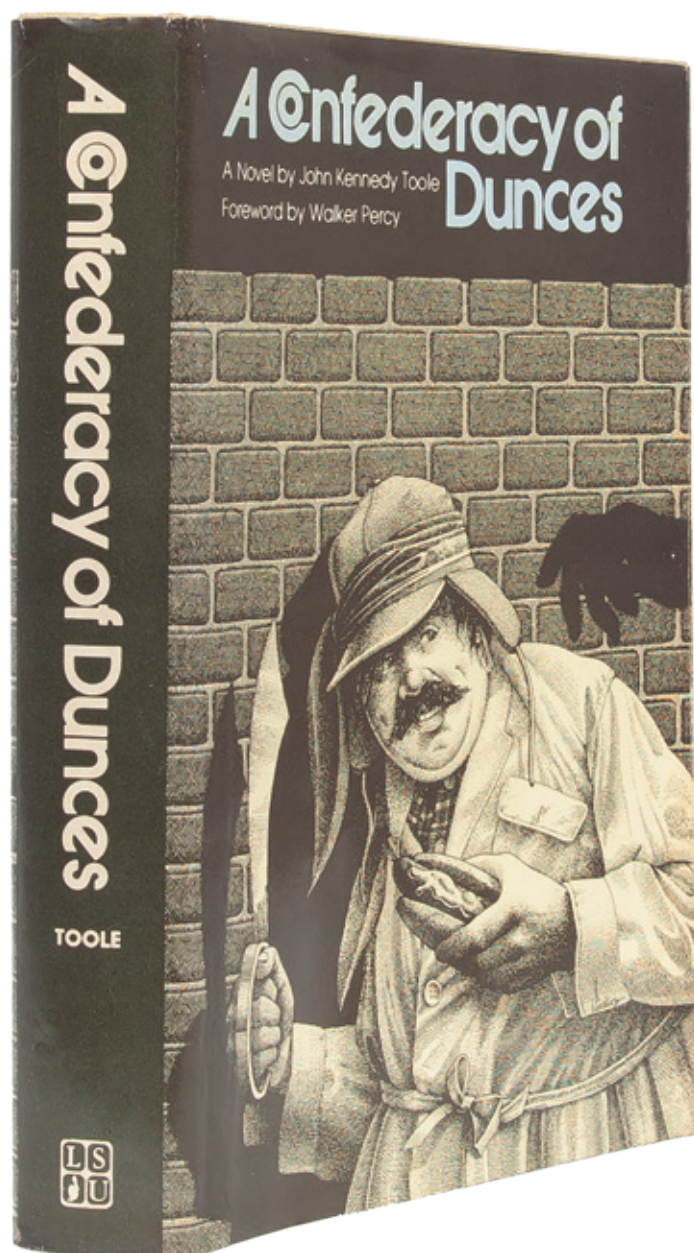
63. Toole, John Kennedy

A CONFEDERACY OF DUNCES

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. True first printing in correct, first issue jacket. A Near Fine copy of the book in like dust jacket. Front board slightly bowed (as often), but generally an excellent copy. Dust jacket a bit faded on the spine and a hint of foxing to the verso not visible from the outside. Price clipped on front panel. Without the Chicago Sun-Times review on the rear panel (as required).

A major work of American literature, the novel depicts the satirical adventures of Ignatius J. Reilly as he saunters around New Orleans, looking for work and railing against modern culture. The book was written in the early 1960s, but wasn't published until 1980, 11 years after Toole's suicide, when the author's mother took the manuscript to Walker Percy and essentially forced him to read it. "There was no getting out of it; only one hope remained—that I could read a few pages and that they would be bad enough for me, in good conscience, to read no farther... In this case I read on. And on. First with the sinking feeling that it was not bad enough to quit, then with a prickle of interest, then a growing excitement, and finally an incredulity: surely it was not possible that it was so good."

Winner of the Pulitzer Prize for Literature in 1981. Near Fine in Near Fine dust jacket.



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

64. Twain, Mark [Samuel L. Clemens]

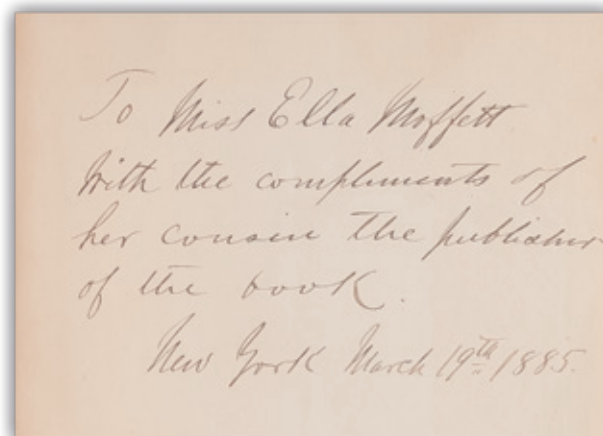
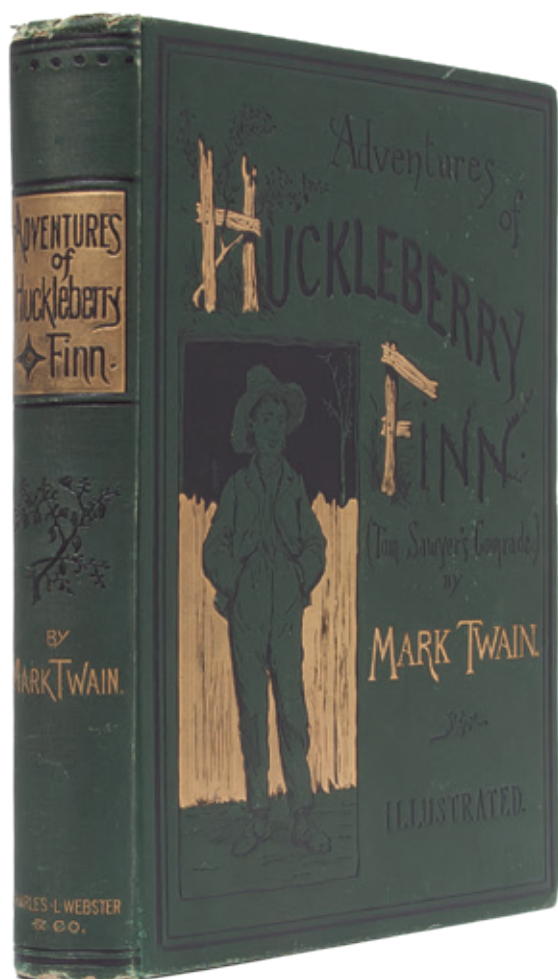
THE ADVENTURES OF HUCKLEBERRY FINN

Publisher's Presentation Copy

New York: Charles Webster and Company, 1885. First American edition. Original green publisher's cloth binding stamped in gilt and black. Spine ends slightly frayed, and some rubbing to rear board, else a lovely and unrestored copy, housed in a custom morocco solander box. Contains the three first printing points: "Huck Decided" on p. 9; "Him and another Man" listed on p. 88; and "with the was" on p. 57. Photogravure frontispiece of Karl Gerhardt's portrait bust of Clemens, illustrations after E. W. Kemble in the text throughout. The present copy bears an exceptional association, being a publisher's presentation copy inscribed by Charles Webster to his cousin on the front endpaper: "To Miss Ella Moffett with the compliments of her cousin the publisher of the book. New York, March 19th 1885." Indeed, the Moffett family provided a connection between Webster and Twain that extended beyond the production of this American classic; for Ella was the cousin of Webster's wife Annie Moffett, who was herself Twain's niece.

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

BAL 3415. MacDonnell, 31.

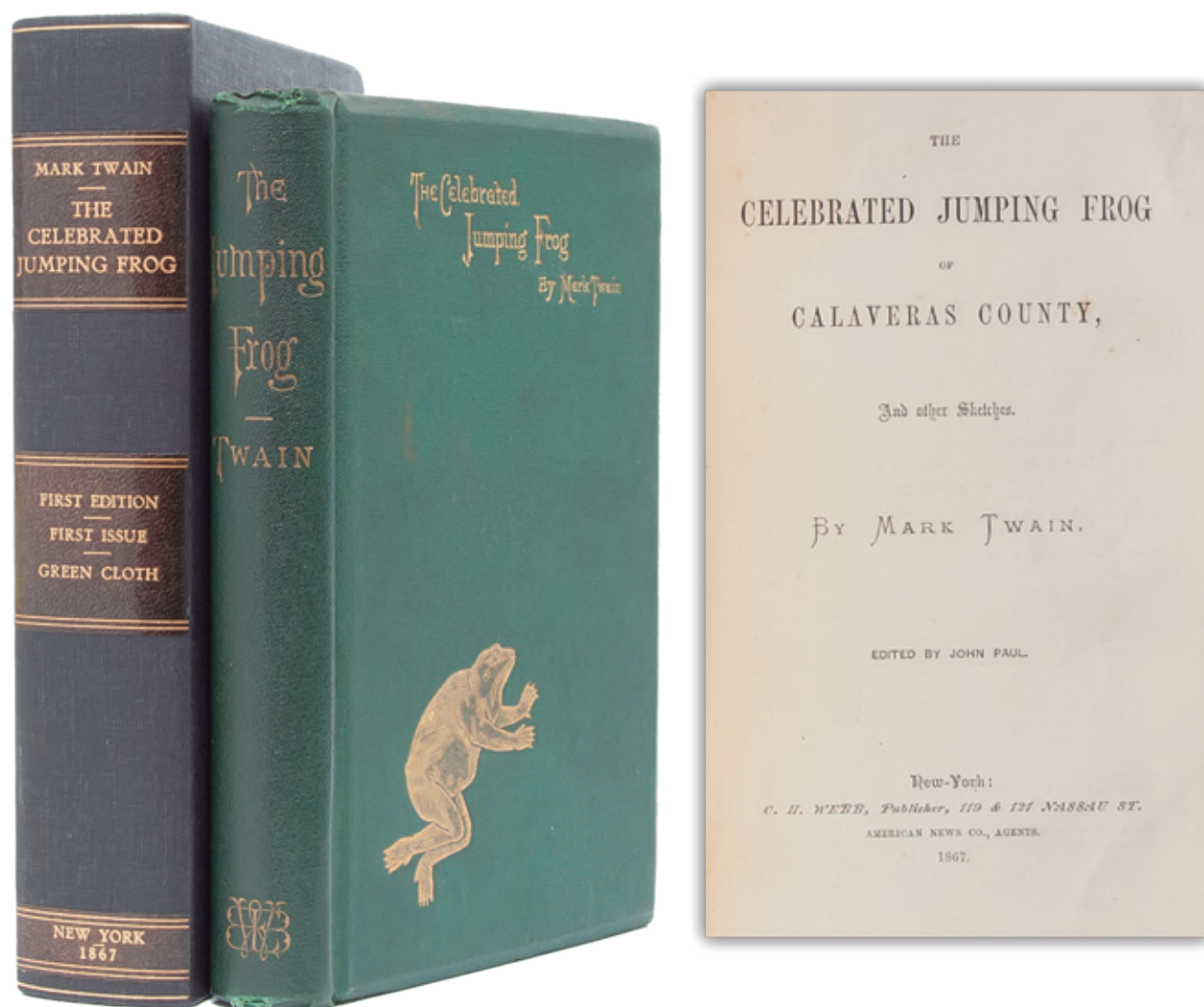


*The book that launched Mark Twain's writing career***65. Twain, Mark [Samuel L. Clemens]****THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY, AND OTHER SKETCHES**

New York: C. H. Webb, 1867. First edition. First edition, first issue, of Mark Twain's first book. Small octavo. Original green cloth over beveled boards, gilt lettered spine, front cover lettered in gilt with gilt stamp of jumping frog to lower left and blind to rear cover, brown coated endpapers. Housed in a black cloth chemise and black cloth slipcase. A little fraying to spine ends, cloth a little darkened at spine, minor areas of soiling to covers, overall sharp and bright, slight superficial splitting to endpapers, mild scattered foxing to contents, small creases to a few leaves at top corner, text block firm and hardly opened. This copy features the gilt stamp of the leaping frog positioned to the lower left of the front cover as usual (some copies have the gilt stamp of the leaping frog in the center of the front cover, though no priority has been established between the two); it has all of the points of a first issue as delineated by BAL. An excellent copy.

Mark Twain, with his account of the jumping frog, produced the most famous tale in California, if not Western, history. This little gem of humor that introduced the famed author's first book gave him international prominence. As his publisher, Charles Henry Webb, noted, "By his story of the Frog, he scaled the heights of popularity at a single jump." Twain's compilation of tales, along with those of Bret Harte, continues to romanticize and popularize the Gold Rush. The story of the lead-loaded frog (named Daniel Webster) made Angels Camp one of the best-known tourist attractions in the gold country. Twain first learned of the story of the jumping frog when he prospected in the vicinity of Jackass Hill in Tuolumne County. On a rainy January day in 1865 Twain and a friend, James Gillis, went into the bar at the Angels Camp Hotel in nearby Calaveras County and heard a gentleman by the name of Ben Coon tell the amusing story of the trained frog. He repeated the story to Artemus Ward, who in turn encouraged him to write it up and send it to Ward's publisher, Carleton, in New York: C. H. Webb, 1867. The tale's popularity spread across America and Europe until it was collected in the present volume.

Huntington Library, Zamorano 80. Exhibition of Famous and Notorious California Classics 17. Johnson, Twain 3-9. LC. Near Fine.



Walton's foundational work on fishing, handsomely bound and extra-illustrated

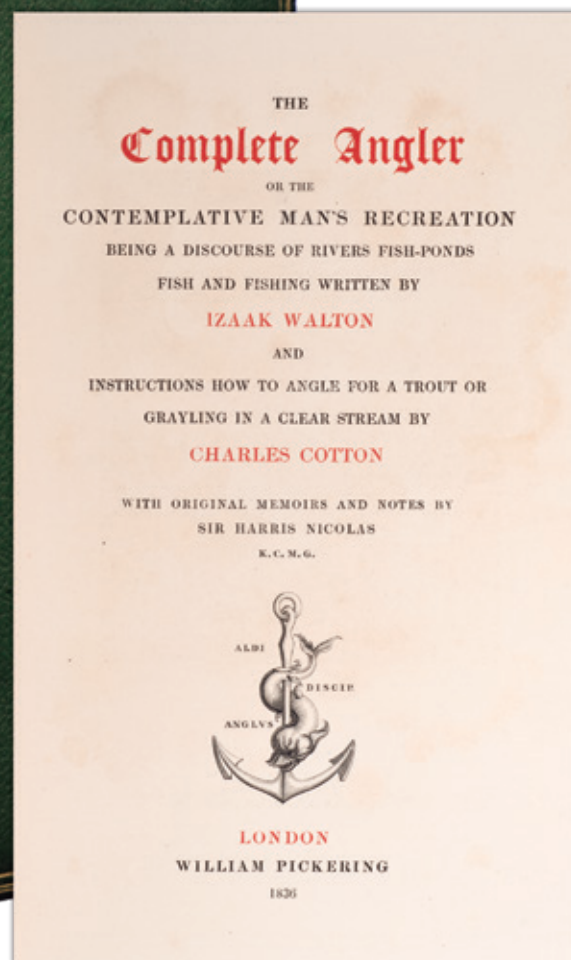
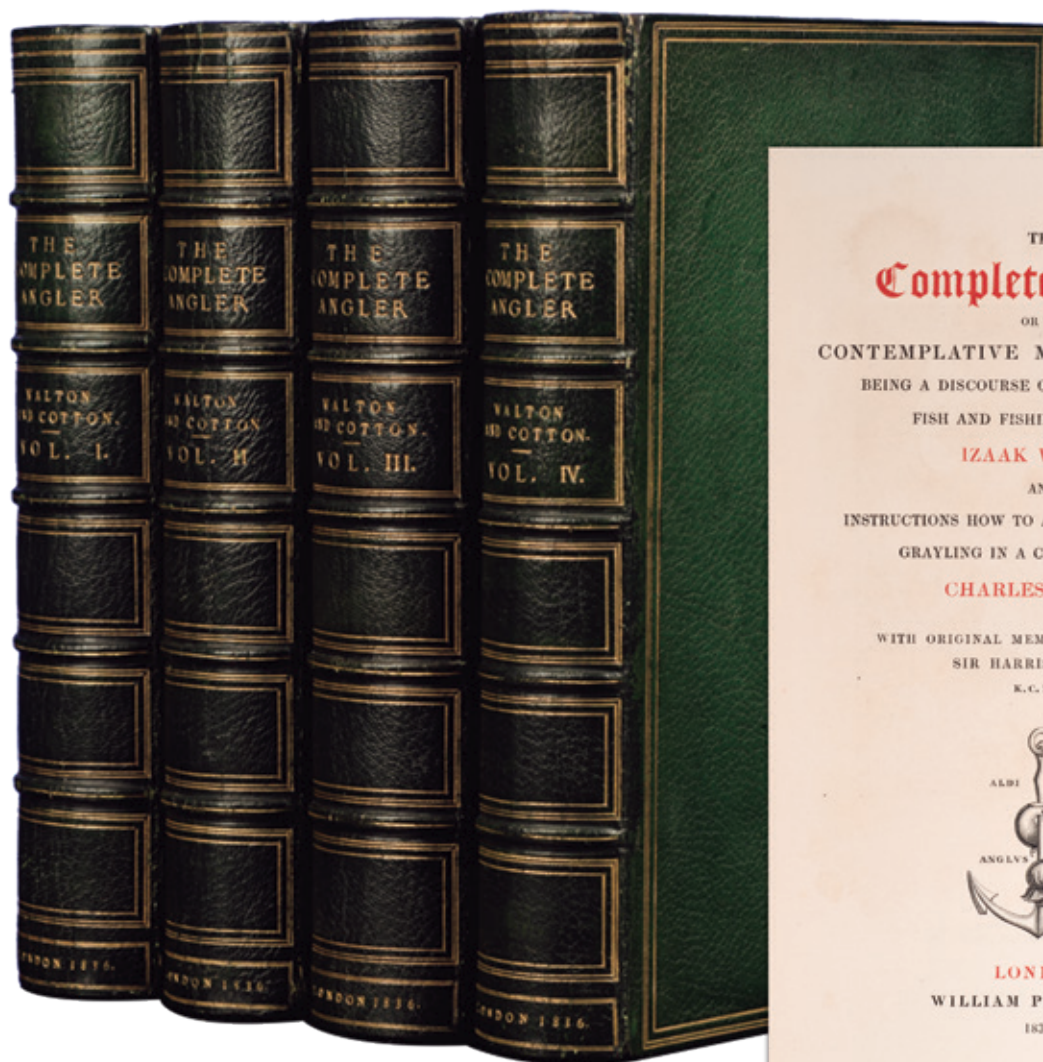
66. Walton, Izaak and Charles Cotton

THE COMPLETE ANGLER OR THE CONTEMPLATIVE MAN'S RECREATION. [WITH] INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR GRAYLING IN A CLEAR STREAM

London: William Pickering, 1836. First Thus. First Nicolas edition (true first published in 1653). Full green levant morocco by A.W. Bain ca. 1880 (stamp-signed on verso of front free-endpaper). Covers paneled in gilt, spines paneled and lettered in gilt in compartments, board edges ruled in gilt, turn-ins ruled in gilt, all edges gilt, marbled endpapers. Large paper copy. Two large octavo volumes extended to four (10 9/16 x 7 3/16 inches; 269 x 183 mm.). Collating [16], cxi, [6], [cxlv]-clxiv, [4], [clxv]-ccxii, [2], 129, [1, blank]; [4, half-title and title to Volume II, bound at the beginning of the second physical volume in this copy, before the half-title to "Life of Charles Cotton"], [131]-436, [32, index]. Occasional light foxing. Sixty-one engraved plates and vignettes printed on India paper and mounted. With an additional set of artist's proofs inserted, most before lettering, the vignettes worked on separate leaves. Title-pages printed in red and black. This copy extra-illustrated with over 250 plates, not including the additional unlettered set of artist's proofs from this edition. Including twelve hand colored plates of fish, sixty-four black and white illustrations of fish, nineteen hand-colored plates from Alfred Ronalds's *The Fly-Fisher's Entomology* (London, 1868), &c. &c. A unique and wonderful copy.

"Edited by Sir Harris Nicolas, this edition was illustrated by the foremost contemporary artists, produced by an excellent printer and issued by an outstanding publisher. It has been acclaimed as the finest Angler ever published... It was the first edition to be divided into days, contains many editor's notes and comments, and has new material on Walton and Cotton" (Horne). A large paper copy, "where all the illustrations are engraved on India paper and laid down in the text. In addition, all the 61 portraits, views, fishing scenes, head-pieces are duplicated by a set of proofs on India paper laid down and bound in, in place" (Coigney).

Coigney 44. Horne 43. Oliver 41.



The first combined edition of Walton's famous pastoral work on fishing

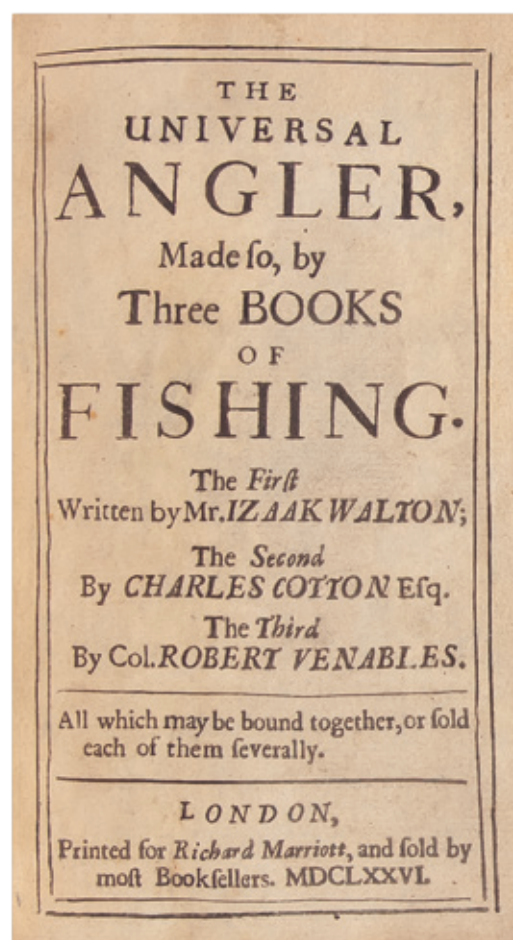
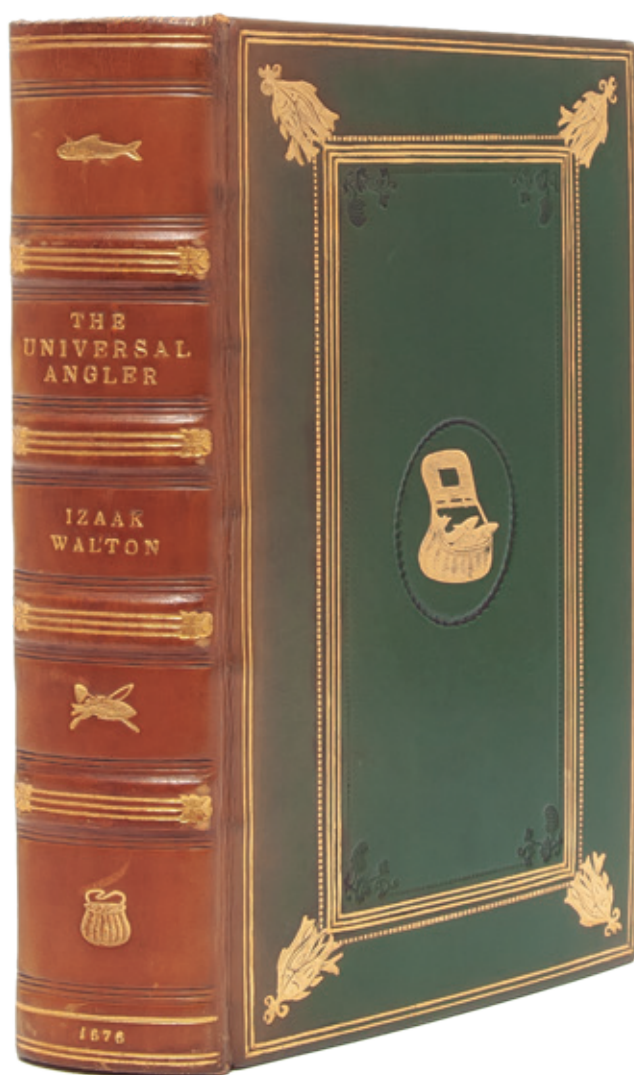
67. Walton, Izaak; Charles Cotton; and Robert Venables

THE UNIVERSAL ANGLER, MADE SO BY THREE BOOKS OF FISHING. [THE COMPLEAT ANGLER, THE COMPLEAT ANGLER, PART 2, AND, THE EXPERIENCED ANGLER, OR ANGLING IMPROVED.] (IN 4 VOLS.)

London: Printed for Richard Marriot, 1676. First combined edition. Containing the Fifth edition of the Walton, First edition of the Cotton, and Fourth edition of the Venables. Finely bound by Riviere & Son in full polished calf stamped in gilt to spine and boards. All edges brightly gilt. Gilt turn-ins. Near Fine, on account of some sunning to spine and faint offsetting to pastedowns. Internal contents generally clean and unfoxed, with just a few leaves shaved close. Early ownership signature to titles of Part II and Part III: "Thos. Dudley's Stafford. 1756." Collating [26], 275, [11]; [8], 111, [1]; [16], 96, [6]; lacking the special title with cartouche and the final blank of Part I, and bound without the two blanks of Part III else complete. In all, an extremely pleasing copy of this important book.

Walton's famous pastoral work on fishing, *The Compleat Angler*, is combined here with additions by Robert Venables and Charles Cotton on the art of fly fishing in particular. Walton, the son of innkeepers, moved to London to become an ironmonger but would spend the last forty years of his life collecting information and writing on fishing. The book was first published in 1653 but re-released in numerous editions both due to its popularity and Walton's propensity to revise and contribute more chapters to it. It has stayed in print since it was first published and is noted for its well observed descriptions of English country life. "The most frequently reprinted book in the English language after the Bible" (*The Guardian*).

Wing W674. Pforzheimer 1052. ESTC R1359. Near Fine.



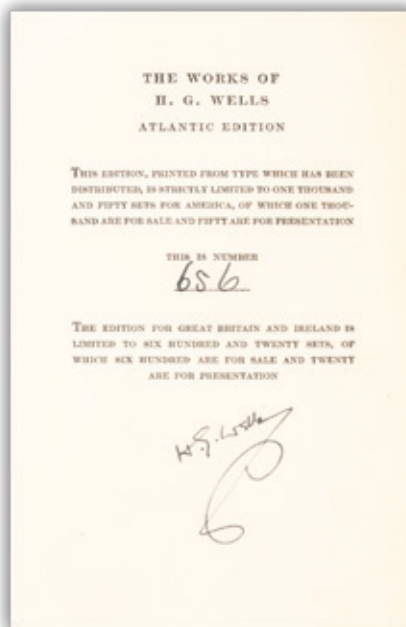
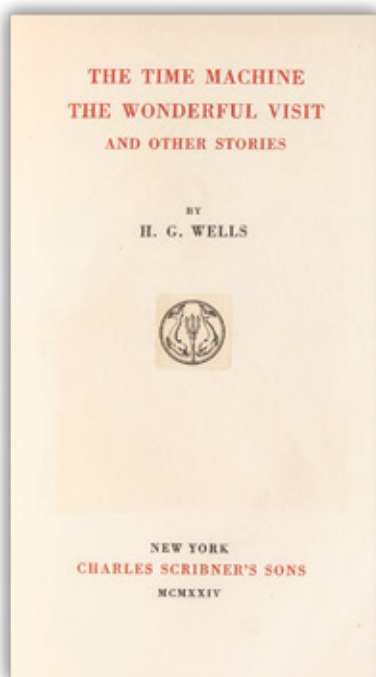
A finely bound set of Wells' most influential works, signed by the author

68. Wells, H. G.

THE WORKS (IN 28 VOLS.)

New York: Charles Scribner's Sons, 1924. First edition. The Atlantic edition. 28 deluxe volumes bound in three quarter blue morocco over cloth boards by Stikeman & Co. Top edge gilt, marbled end papers. Spines with two raised bands and floral design stamped in gilt. A Near Fine set overall, signed in volume one by the author. One of 1050 sets (not all bound in leather). The first three volumes with professional repairs to the outer joints, all other volumes unrepaired and without cracking at the joints. Approximately 10 volumes with minor rubbing or small chips at the crowns, otherwise, a clean and fresh set.

"Throughout, the text is revised by the author, who has written a special preface to each volume as well as a general introduction to the set." Wells, remembered now as an author, historian, and champion of liberal social ideals, made his greatest contributions in the genre of science fiction. Though he was also an active political essayist, works like *The Time Machine*, *War of the Worlds*, and *The Invisible Man* have withstood the test of time and continue to influence literature and film alike. More than simply sensational depictions of the future, these novels present incredible thought experiments that encourage readers to consider the nature of good, evil, and humanity. The present set, signed by the author, brings together his most influential titles. Near Fine.



An exceptional set bringing Whitman's influential works together

69. Whitman, Walt

THE COMPLETE WRITINGS (IN 10 VOLS.)

New York & London: G.P. Putnam and Sons, 1902. Connoisseur's Camden Edition. Number 172 of 200 copies signed by the publisher. Bound in dark green full crushed morocco with spines and boards embossed in gilt. Top edges brightly gilt. Marbled endpapers. A Near Fine set on account of spines being uniformly tanned; small snags to the crowns of two volumes. Internally Fine. A beautiful example of Whitman's collected works.

Journalist, essayist, and poet who revolutionized American literature with such poems as *I Sing the Body Electric* and *Song of Myself*, which asserted the beauty of the human body, physical health, and sexuality. "Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of *Leaves of Grass* is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual" (*Printing and the Mind of Man*). Here, drawn together in a beautiful binding, are some of Whitman's most influential and important works.

Myerson B4. Near Fine.



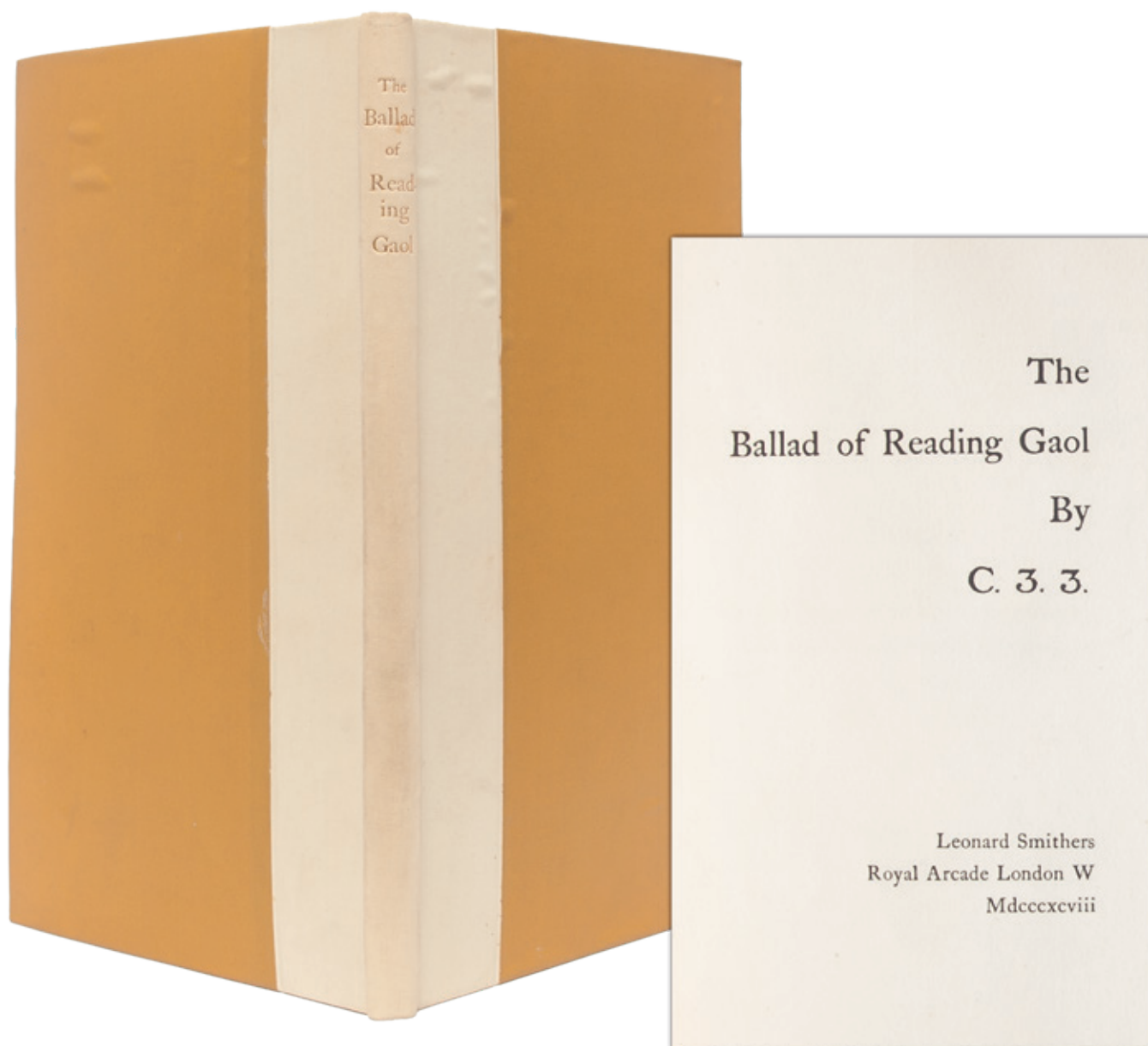
"Yet each man kills the thing he loves," written after 2 years of incarceration

70. [Wilde, Oscar] C. 3. 3

THE BALLAD OF READING GAOL

London: Leonard Smithers, 1898. First edition. One of 800 copies on handmade Van Gelder paper. A Fine copy without the fading or soiling typical of this book. Pages unopened. Housed in a custom case and chemise. Wilde's later work, based on his two years hard labor at Reading Gaol for "gross indecency." Published under the pseudonym "C. 3. 3." for his cell block because the publisher feared having his name on the work would adversely affect sales.

The poem is based on a fellow inmate convicted of murdering his wife and generated one of the great lines from Wilde, "Yet each man kills the thing he loves." Wilde continued to revise his plays until his death in 1900, but said that he had lost the joy of writing and would write no other new works. An excellent copy, housed in a handsome slipcase with chemise. Fine.



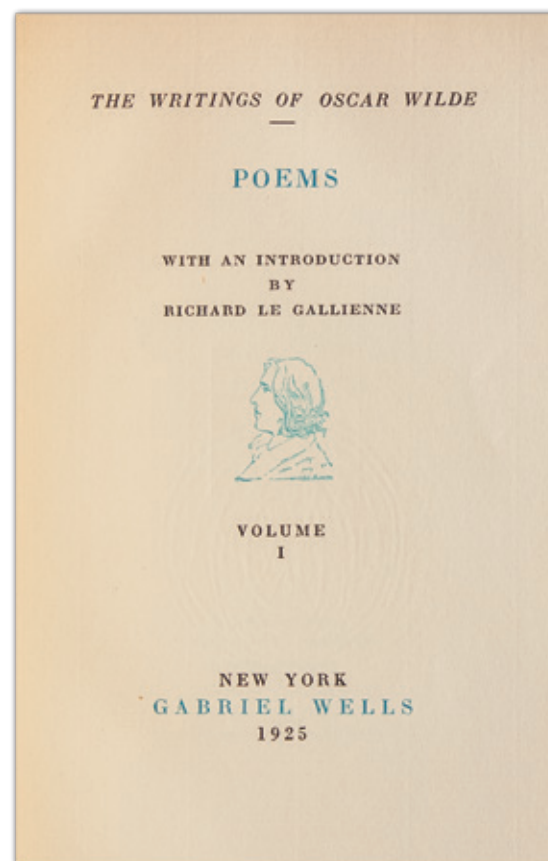
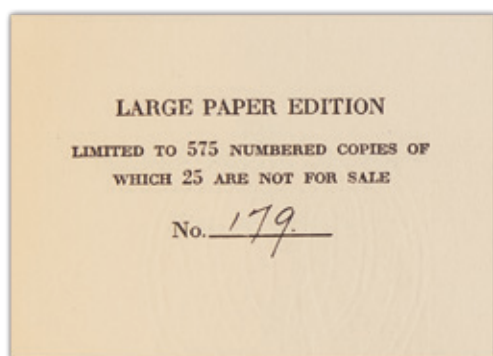
A handsomely produced large paper copy, with introductions by literary luminaries

71. Wilde, Oscar

THE WRITINGS OF OSCAR WILDE (IN 12 VOLS.)

New York: Gabriel Wells, 1925. Limited to 575 numbered copies, this set being number 179. Twelve octavo volumes (8 11/16 x 5 5/8 inches; 221 x 143 mm.). Handsomely bound by Stikeman & Co., N.Y. ca. 1925 (stamp-signed in black on front endpapers). Full dark green crushed morocco, covers decoratively bordered and tooled in gilt. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments. Red and green liners elaborately bordered and lettered in gilt, red moire silk end- leaves, top edge gilt, others uncut. Spines uniformly faded to olive green, small circular stain on front board of volume one. Title pages printed in pale blue and black, each carrying a profile portrait of Wilde in pale blue. A Near Fine set.

The handsomely produced Large Paper Edition was put out by the celebrated New York bookseller Gabriel Wells who, during the 1920s, competed in the sale rooms with the great A.S.W. Rosenbach (1876-1952). It includes introductory material by several literary luminaries including W. B. Yeats (The Happy Prince), Padraic Colum (Criticisms and Reviews), John Drinkwater (The Importance of Being Ernest/An Ideal Husband), Arthur Symonds (Salome), and Wilde's one-time lover Richard Le Gallienne (Poems).



Computer pioneer Maurice Wilkes's first paper on electronic computing

72. Wilkes, Maurice

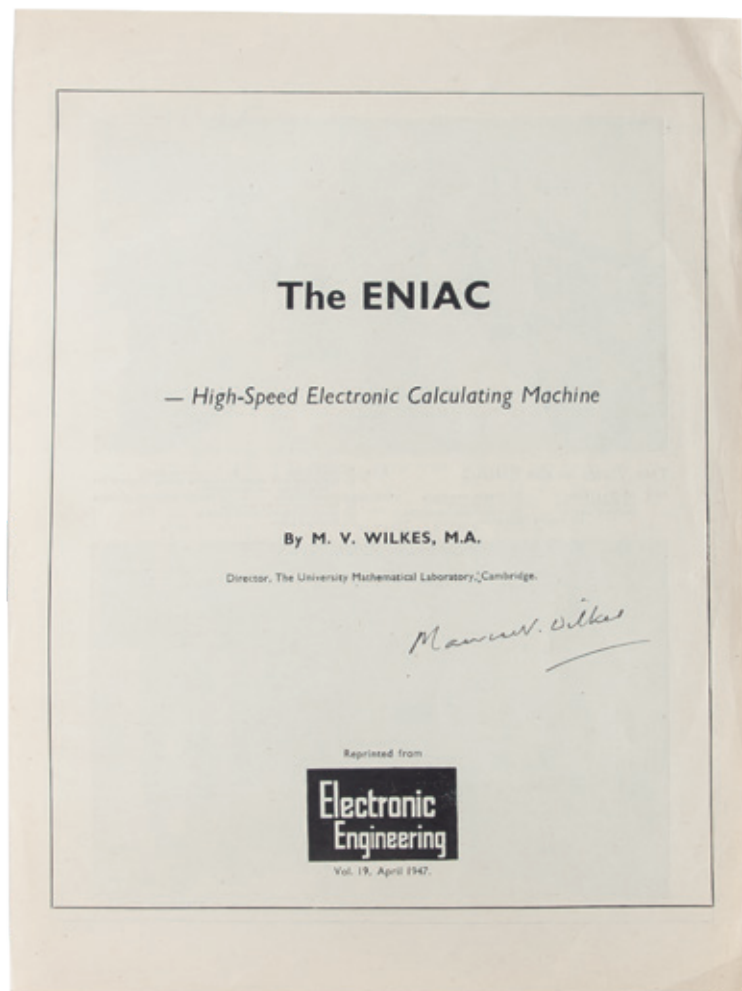
THE ENIAC--HIGH SPEED CALCULATING MACHINE

Signed First Edition

[N.P.]: Electronic Engineering 19, (April 1947). First edition. Original printed self-wrappers signed by Wilkes on the front. 6 pages, complete with text illustrations. A Fine copy of this rare and important work, which has never appeared at auction; OCLC reports no institutionally held copies worldwide. Provenance: the library of Maurice Wilkes.

Computer pioneer Maurice Wilkes's first paper on electronic computing, which was published in the aftermath of WWII, within the first year of his rise to leadership in the Cambridge Mathematical Laboratory. It was in this year that L. J. Comrie supplied Wilkes with a copy of John von Neumann's report "summarizing the deliberations of the computer group at the Moore School of Electrical Engineering, University of Pennsylvania. The Moore School had just completed the ENIAC, the world's first electronic computer for defense calculations...He at once recognized it as 'the real thing' and decided that the laboratory had to have one" (A. M. Turing Awards). Following attendance at a convention on ENIAC and the Moore's follow-up EDVAC in 1947, Wilkes returned to the U.K. to begin work on a project of his own: EDSAC, which was completed in 1949 and became the world's first practical stored program electronic computer. The present paper, Wilkes' first on the subject, contains a brief and early description of the design and operation of ENIAC, and is "primarily concerned with the ENIAC as an interesting application of modern electronic technique." A critical work in the history of computing, and a foundational text that launched Wilkes into the field.

Origins of Cyberspace 1015. Fine.



"We will not hold ourselves bound to obey laws in which we have no voice"

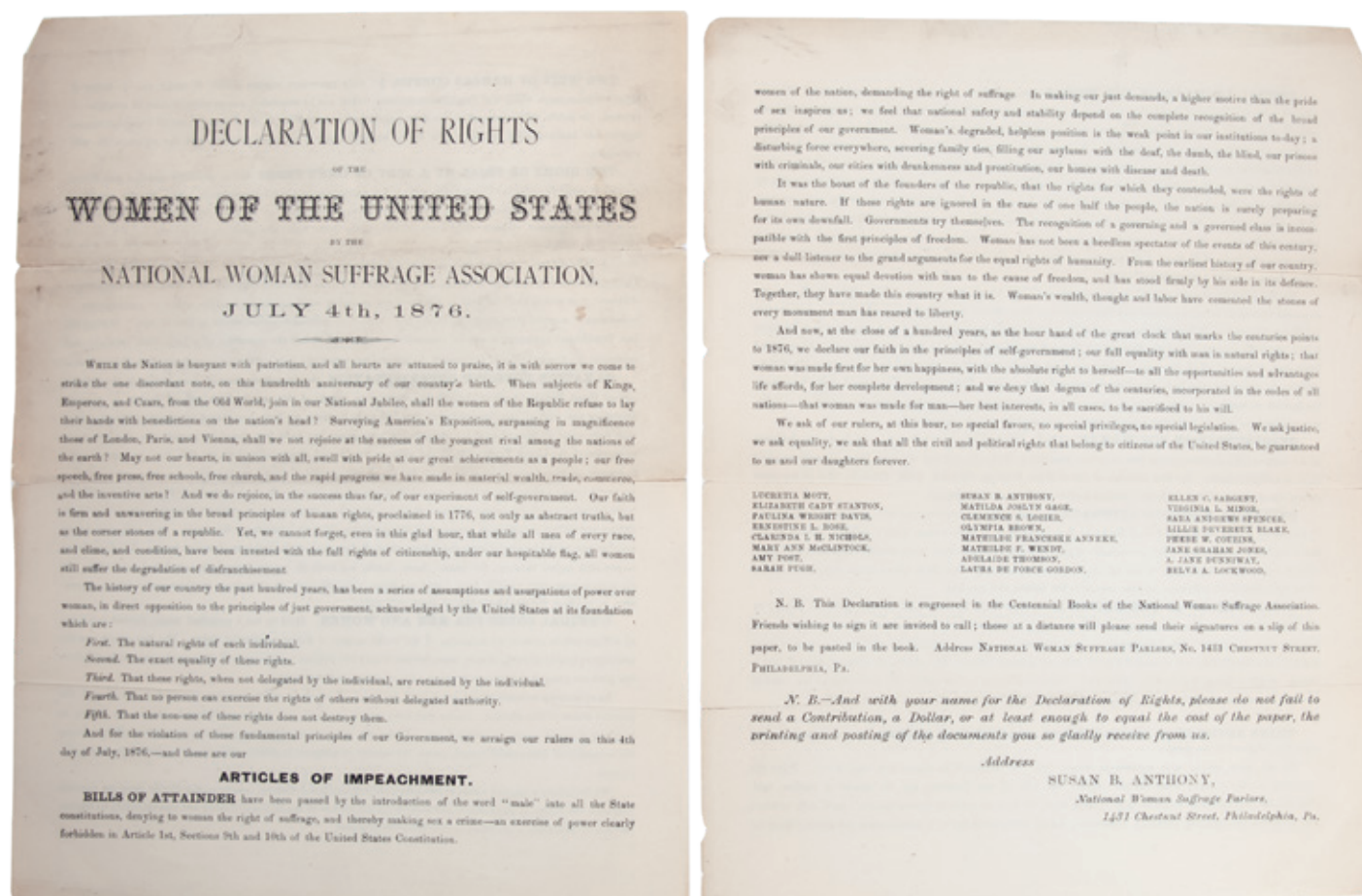
73. [Women's Suffrage] Anthony, Susan B., Lucretia Mott, Elizabeth Cady Stanton, et. al.

DECLARATION OF RIGHTS OF THE WOMEN OF THE UNITED STATES

[Philadelphia]: [National Woman Suffrage Association], 1876. First edition. 4 pages. 11 x 8.5". Chipping at edges, minor cracking along folds, split into two pieces along central fold. Signed in type by women's rights trailblazers Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Belva Lockwood and twenty additional suffrage leaders.

The Declaration exists in two nearly identical forms, printed under variant titles that are exceptionally rare in either form. This version, bearing the now famed title Declaration of Rights of Women of the United States is the only known copy to have come onto the public market according to auction records, with the remaining 11 examples held at research institutions. The only known surviving copy of the variant Declaration and Protest of the Women of the United States is held at the Library of Congress. While priority between the titles is unknown, the Library of Congress copy's omission of the second postscript and its four additional printed signatures suggest that it is the later of the two.

Operating under the motto "Men, Their Rights and Nothing More – Women, Their Rights and Nothing Less," the National Woman Suffrage Association (NWSA) spearheaded protests, petitions, and lobbying efforts to gain equal citizenship for American women. The 1876 Centennial International Exposition in Philadelphia provided a critical opportunity to highlight enduring inequalities between the sexes; and the Centennial committee's refusal to allow their presentation of the Declaration of Rights of Women at Independence Hall on July 4th fueled them. "Determined to have the final word, Anthony and four cohorts managed to obtain, at the last moment, passes for admission to the ceremony. At the conclusion of the reading of the Declaration of Independence, Anthony rose from her seat...climbed onto the stage, and presented to a bewildered presiding officer...the [Declaration of Rights of Woman]. The document was prepared and signed especially for the occasion by the most prominent advocates of woman's enfranchisement. After scattering printed copies of the address throughout a curious crowd of onlookers, the women retreated from the hall. Outside...Anthony, before an enthusiastic crowd of listeners, read the famous Woman's Declaration" (Cordato). The women's Declaration was unequivocal and powerful: "Now, at the close of a hundred years, as the hour hand of the great clock that marks the centuries points to 1876, we declare our faith in the principles of self government; our full equality with man in natural rights... We ask justice, we ask equality, we ask that all the civil and political rights that belong to citizens of the United States, be guaranteed to us and our daughters, forever."



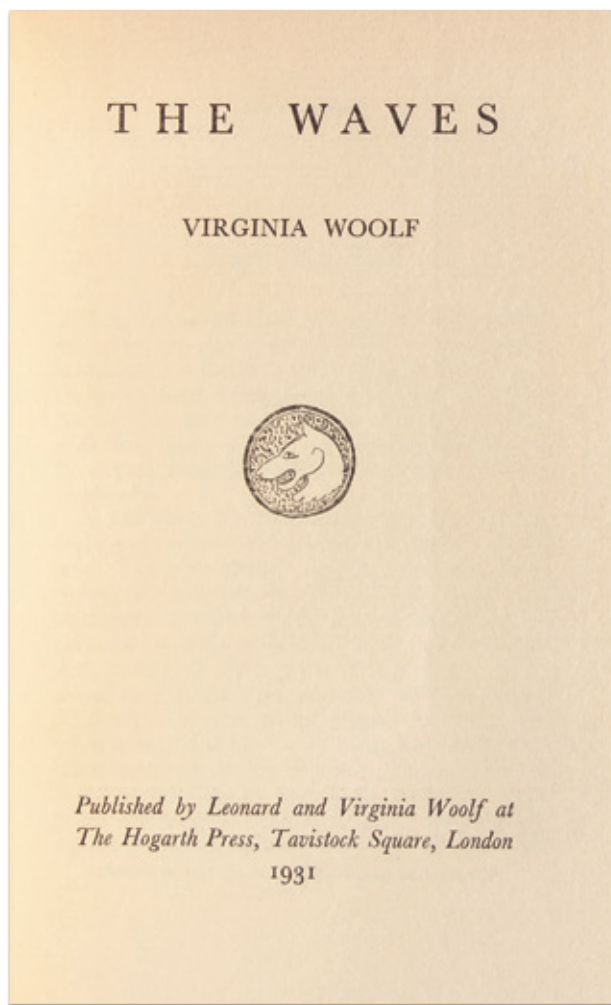
"A glittering rain of impressions and reactions," and Woolf's meditation on individual versus collective identity

74. Woolf, Virginia

THE WAVES

London: The Hogarth Press, 1931. First edition. A Fine (pristine) book in Near Fine jacket, on account of some toning to the spine, trivial wear at the corner and some offsetting to the inner front flap. Internally fresh, bright, and clean. A pleasing copy in the iconic jacket designed by Vanessa Bell.

"I am writing to a rhythm and not to a plot," Virginia Woolf stated of her eighth novel *The Waves*. Widely regarded as one of her greatest and most original works, it conveys the rhythm of life in synchrony with the cycle of nature and the passage of time. Six children -- Bernard, Susan, Rhoda, Neville, Jinny, and Louis -- meet in a garden close to the sea, their voices sounding over the constant echo of the waves that role back and forth from the shore. The subsequent continuity of these six characters, as they develop from childhood to maturity, and follow different passions and ambitions, is interspersed with the timeless and unifying chorus of nature....*The Waves* is Woolf's searching exploration of individual and collective identity" (Parsons). A demanding and beautiful read, *The Waves* was hailed as a masterpiece in its own time. "The book is, as it were, a piece of subtle, penetrating magic. The substance of life, as we are accustomed to seeing it in fiction, is transposed and the form of the novel transmuted to match it...A glittering rain of impressions and reactions" (Contemporary Times Literary Supplement review). Fine in Near Fine dust jacket.



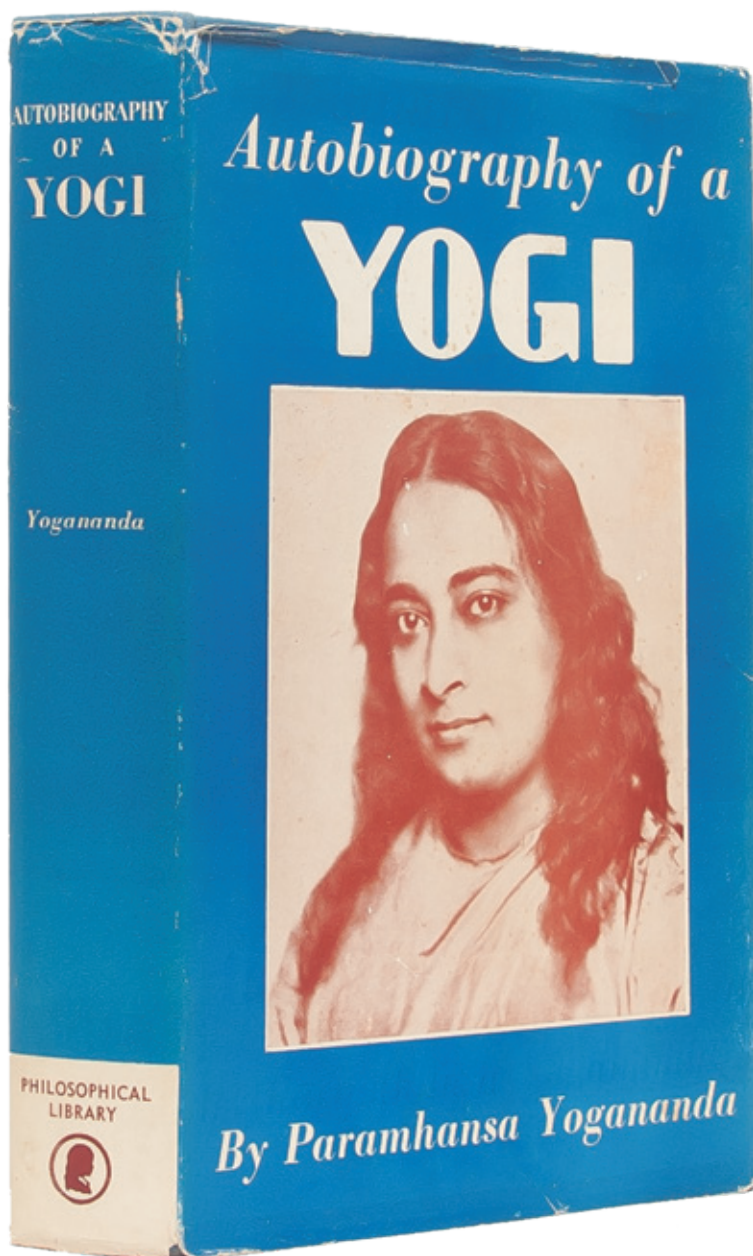
One of the most important spiritual works of the 20th century

75. Yogananda, Paramhansa

AUTOBIOGRAPHY OF A YOGI

New York: Philosophical Library, [1946]. First edition. Original blue publisher's cloth binding with gilt to spine and front board. Top stained red. Some very gentle rubbing to extremities. Bookplate of Lillian Howarth to front pastedown. In a Near Fine jacket with some creasing to the top of the front panel, gentle wear to corners and head of spine, and light soiling to rear panel. In all, a clean, tight, square copy presenting nicely in its original jacket.

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



Announcements

As we adjust to this dramatically evolving world, our shop continues to find ways of engaging clients and sharing good books. This year, we expect to participate in a mixture of virtual book fairs (VBFs) as well as traditional fairs as allowed.

We hope you can join us!



California Virtual Book Fair

March 4-6, 2021

<https://www.abaa.org/events/details/california-virtual-book-fair>



61st Annual New York International Book Fair

September 9-12, 2021

Park Avenue Armory
643 Park Avenue
New York, NY 10065

<https://www.nyantiquarianbookfair.com>



*Scan the codes with your phone's camera to visit each link.

BOOK FAIRS



121 E. Union St. Pasadena, Ca 91103
Phone: (626) 714-7720

www.WhitmoreRareBooks.com