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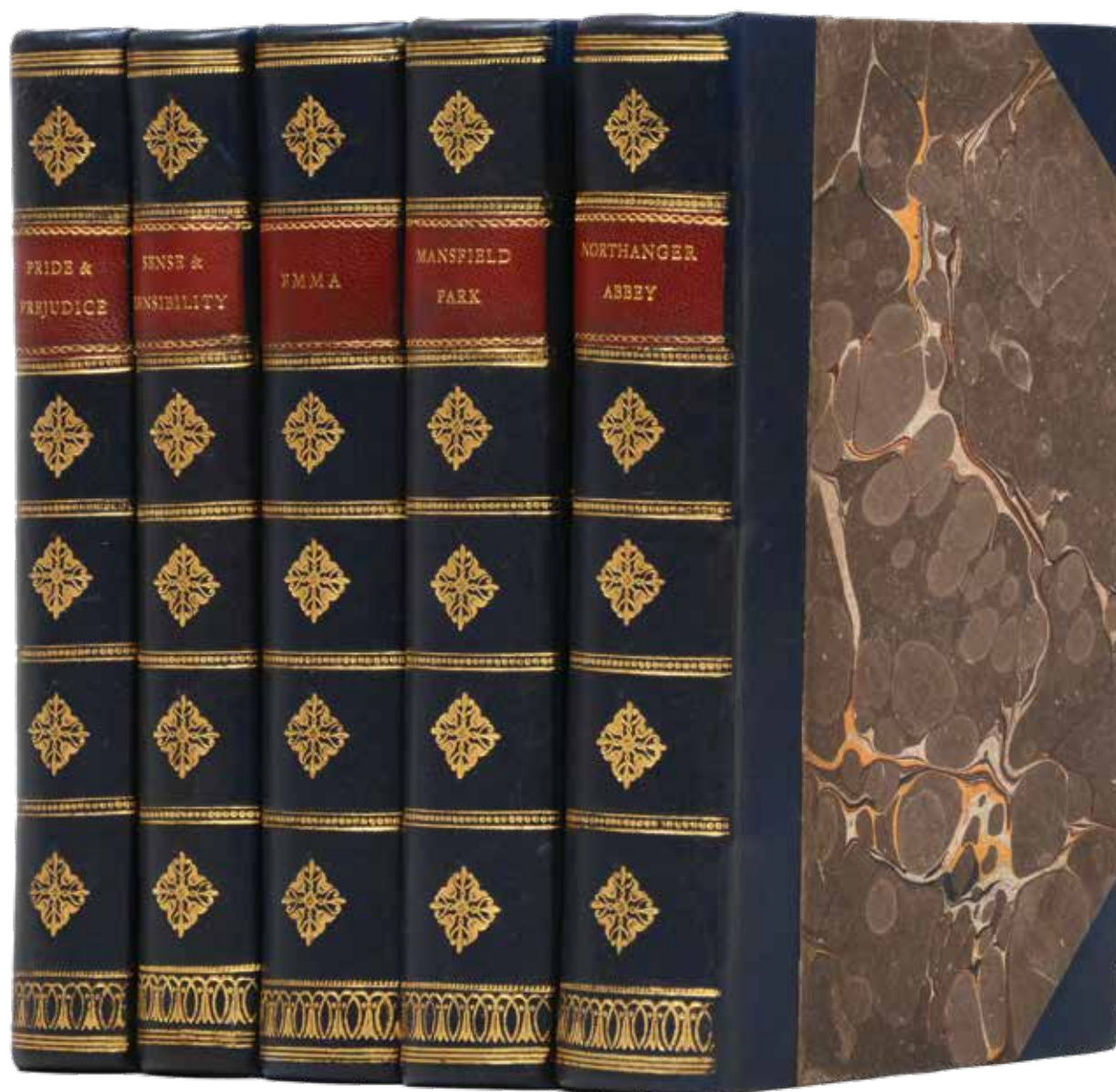


Come see the books in person at our new shop!

*The first collected edition of Austen's beloved novels.***1. Austen, Jane****COLLECTED WORKS**

London: Richard Bentley, 1833. First collected edition. 5 volumes, octavo (161 x 103 mm). Recent blue half calf, red morocco labels with gilt ornaments to spines, marbled boards. Bound without half-titles, terminal blanks and advertisements. Contemporary ownership signature to front free endpapers. Some faint foxing, faint staining to initial few leaves of Emma. A very attractive set.

In 1833 Richard Bentley bought the copyright of *Pride and Prejudice* from the executors of Thomas Egerton and of the remaining novels from Henry and Cassandra Austen. Austen's novels had not been reissued since 1818, so these printings published by the enterprising Bentley in his Standard Novels series constitute early editions: *Sense and Sensibility*, third edition (pre-dating the first American by a few months); *Pride and Prejudice*, fourth edition; *Mansfield Park*, third edition; *Emma*, second edition (omitting the dedication to the Prince Regent included in the first edition); *Northanger Abbey/Persuasion*, second edition. These are also the first English editions to be illustrated. The Bentley illustrations, by the obscure Ferdinand Pickering, played an integral part in the reception of Austen's novels, in that they "promoted a sense that her novels were best understood as familial, female focused, and sensational. For decades, these illustrations would have served to steer readers away from the conclusion that Austen's fiction ought to be understood as social, comic, or didactic" (Looser).



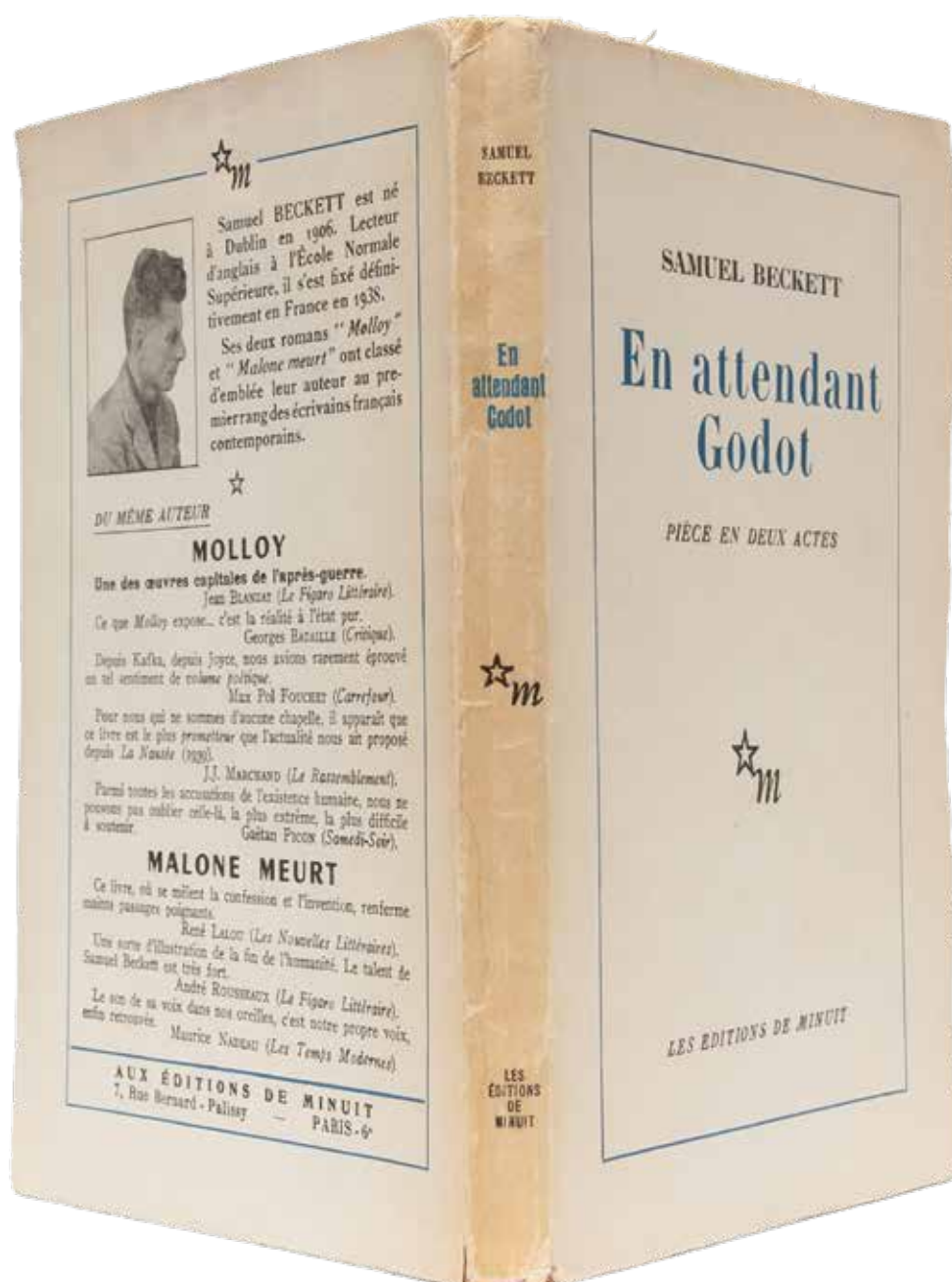
Beckett's Nobel Prize winning tragicomedy in its original wrappers.

2. Beckett, Samuel

EN ATTENDANT GODOT [WAITING FOR GODOT]

Paris: Les Editions de Minuit, 1952. First edition. A Near Fine copy of the first trade edition, following the 35 signed copies. A fragile softcover book, uncommon in this condition. Spine slightly toned and rolled, slight nicks at the spine ends. Pencil owner signatures on two leaves, pages a bit toned as usual. Otherwise an excellent copy internally.

One of the masterpieces of 20th century theatre. Beckett had originally written the play in French between the Fall and Winter of 1948-1949 but would not translate the play into English until its London premier, in 1955. The present edition of the play was released in 1952, before the play's first performance the next year. Upon its French premier, the play was met with positive reviews and though it was first received somewhat coldly in London, it would soon become a popular and critical success there and worldwide. Some critics, like Norman Berlin, credit the play's wide appeal to its "stripped down" nature, which encourages a myriad of interpretations. Beckett would later win the Nobel Prize for Literature and *Waiting for Godot* appears on *Le Monde's* list of the 100 Books of the Century. Near Fine.



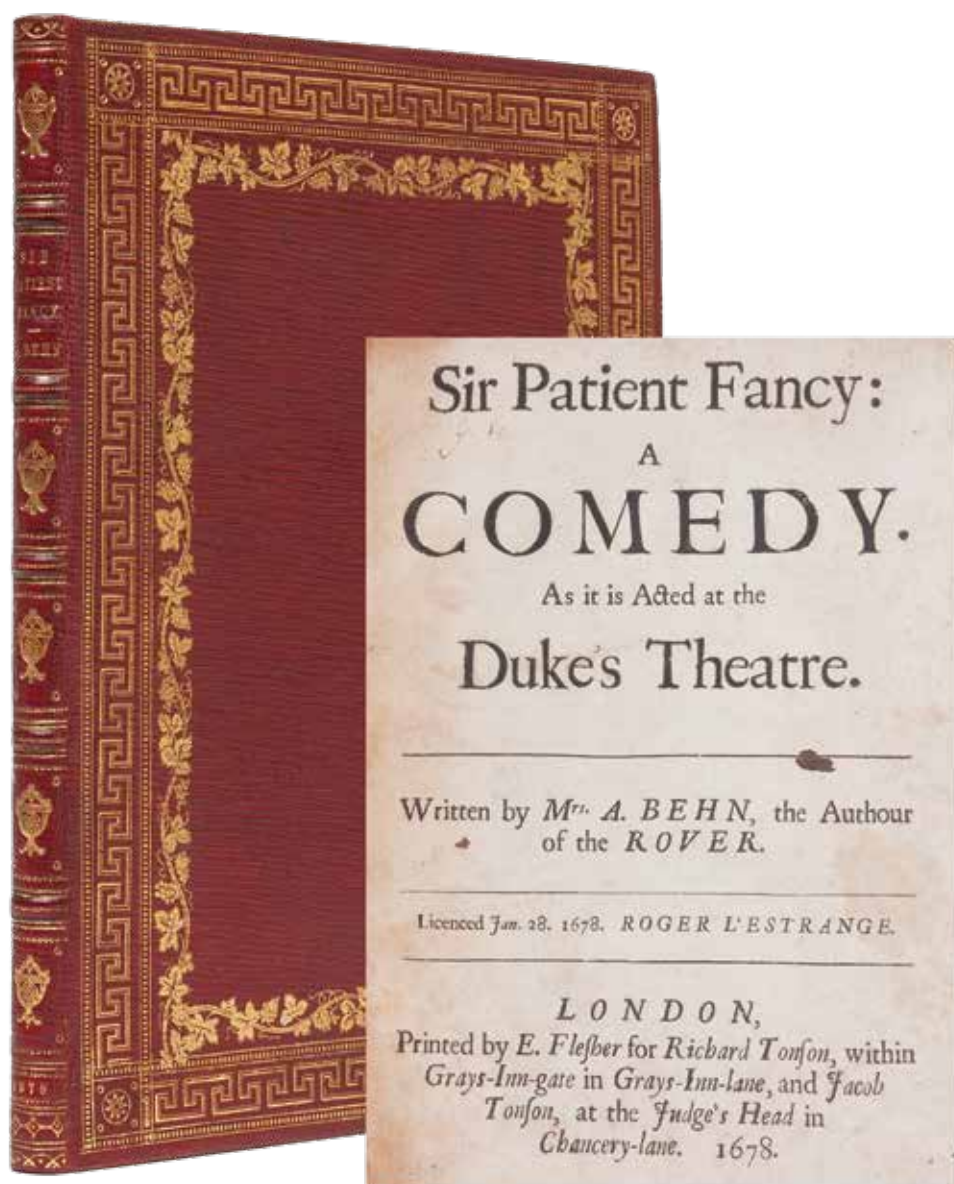
A comedy by England's first professional female playwright: "Why should Women not write as well as men?"

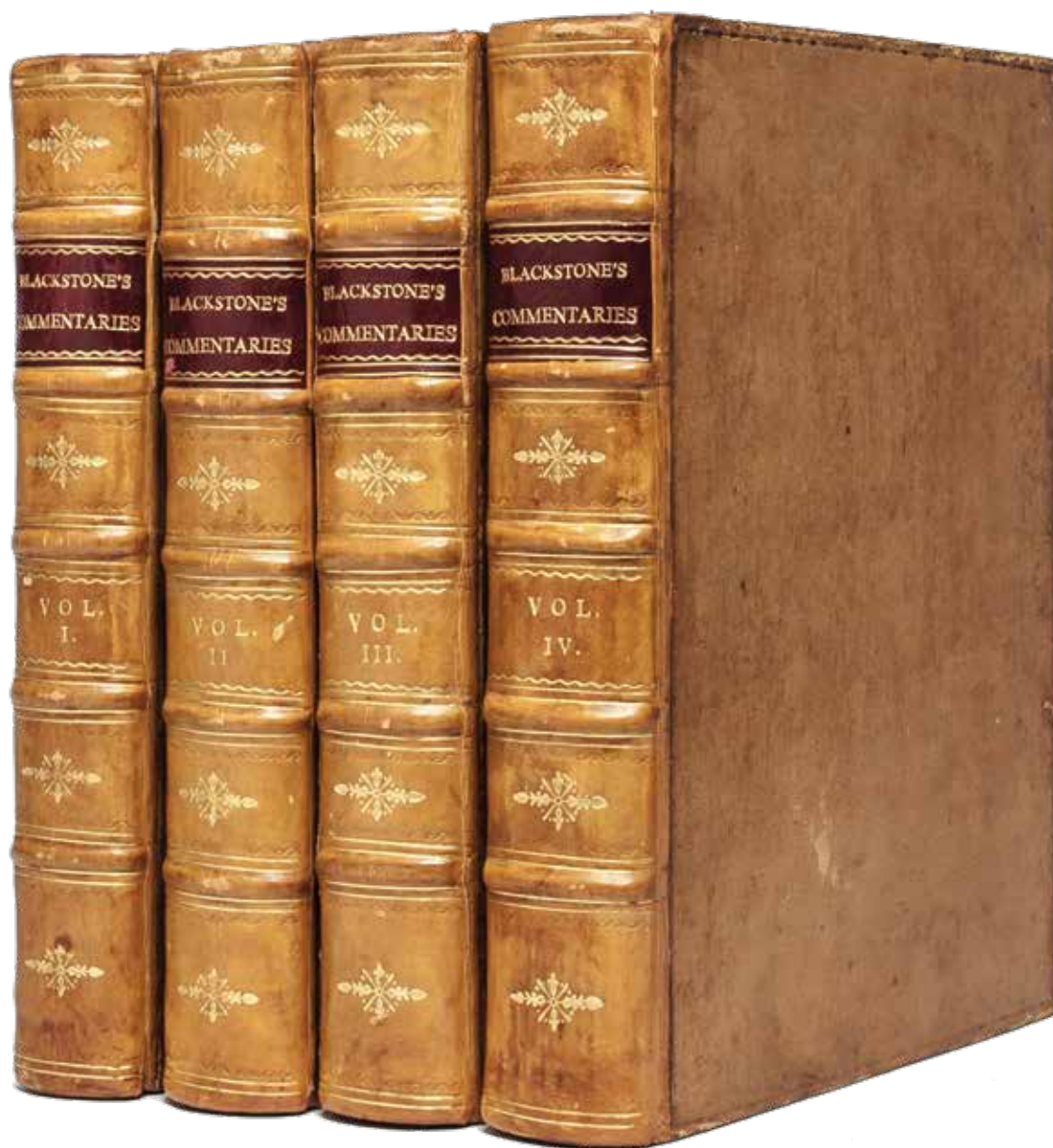
3. Behn, Mrs. A. [Aphra]

SIR PATIENT FANCY: A COMEDY

London: Printed by E. Flesher for Richard Tonson, 1678. First Edition. Expertly bound in full red straight-grained morocco, gilt stamping to boards and spine, marbled end-papers, page edges stained yellow. Small quarto (pages 204 x 152 mm): [vi], 91, [i, epilogue]; complete. Preliminary leaves A and A2 bound out of order. Minor foxing throughout, a few leaves with a small ink-blot (including the title), some leaves trimmed a bit close, just touching the header, a number of internal leaves with a small marginal slice professionally closed (no loss, no text affected). In all an excellent copy of a truly rare book with only two copies appearing at auction since the 1930s (one apparently defective).

Released eight years into Behn's dramatic career, *Sir Patient Fancy* bears the marks of contemporary gender controversy surrounding the existence of women in theater. Following accusations of bawdiness at the play's opening performance, Behn uses the preface of the printed play to call upon readers to judge her work not based upon her sex, but upon its merit. Like her contemporaries, Behn made good comedic use of female actors on the stage. Still considered a novelty to the English theater, women having been banned until 1660, the presence of female bodies onstage heightened the hilarity of the Lucretia's attempt to cavort with her young lover despite constant interruptions by her aging husband. As the play ends, Behn again speaks to readers about gender, asking in her epilogue "What has poor Woman done that she must be Debar'd from Sense and Sacred Poetrie? Why in this age has heaven allowed you more and Women less....pray tell me then, Why should Women not write as well as men?" An important and exceptionally rare piece of early feminist work, produced by England's first professional female playwright.





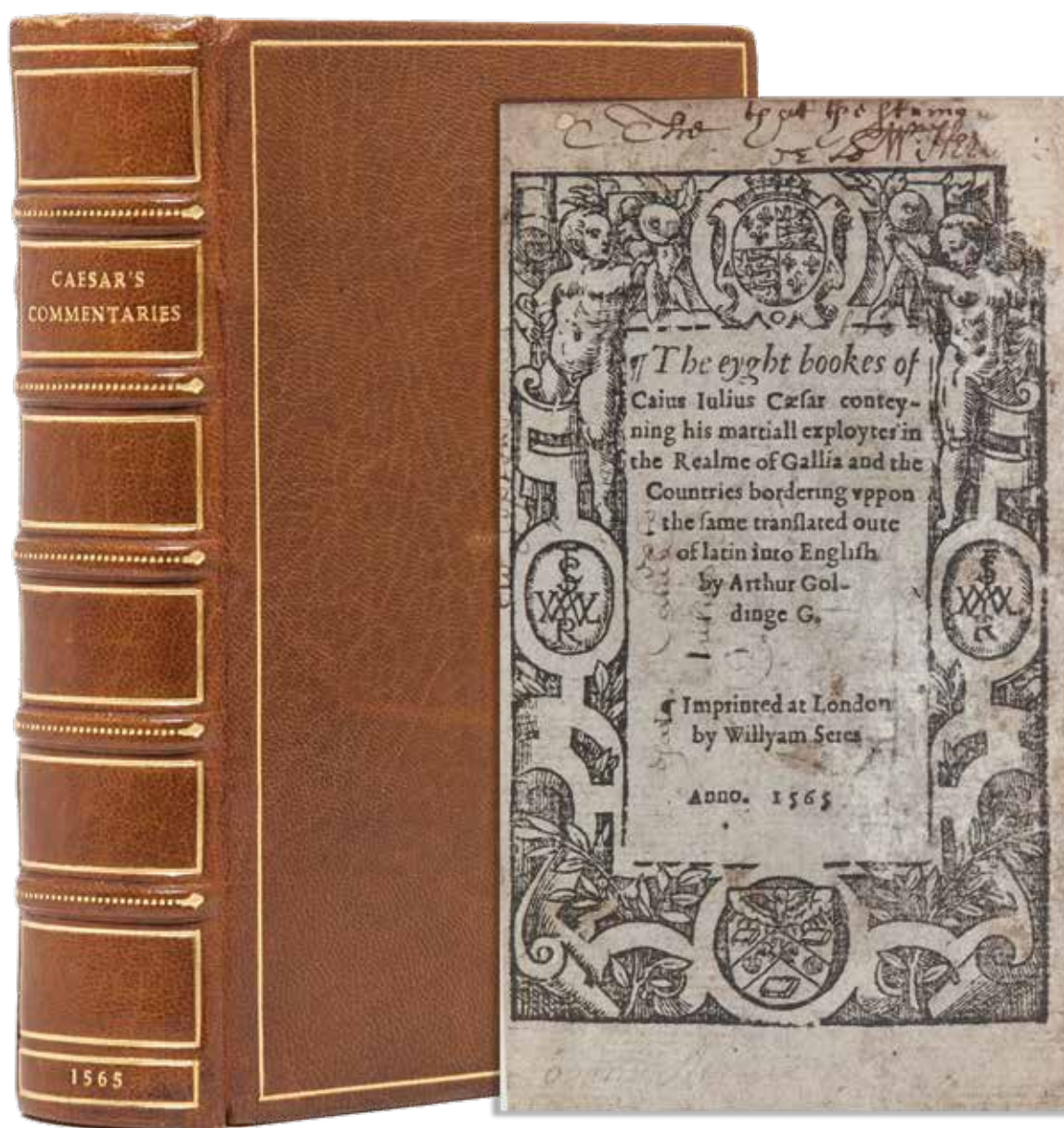
The quintessential reference guide that popularized the study of law.

4. Blackstone, Sir William

COMMENTARIES ON THE LAWS OF ENGLAND (IN FOUR VOLUMES)

Oxford: Clarendon Press, 1765, 1766, 1768, 1769. First Edition. Four quarto volumes (250 x 194 mm) with the engraved "Table of Consanguinity" and folding "Table of Descendants" in Volume II. Contemporary full calf, expertly rebacked to style with gilt to boards and spine. All edges stained yellow. Some very slight rubbing to extremities but pleasing overall. Internally an excellent copy, with marbled endpapers and only minimal foxing in the text.

"Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation...If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect, and this was in part due to the enormous success of Blackstone's work" (Printing and the Mind of Man). First published in 1765, Blackstone made a complex legal system based on precedents, accessible to the average reader. The publication and great success of these commentaries marked a dramatic shift in the popular perception of the law within England, and they became required reading for practitioners and scholars alike for many years. PMM 212. Grolier 100 in English, 52. Rothschild 407.



"There is nothing in a history more attractive than clean and lucid brevity"

5. Caesar, Caius Julius (trans. Arthur Golding)

THE EYGH T BOOKES OF CAIUS IULIUS CAESAR...TRANSLATED OUT OF LATIN INTO ENGLISH BY ARTHUR GOLDINGE G.

London: Willyam Seres, 1565. First Thus. Octavo (pages 132 x 85 mm). 1/4 inch torn at upper right corner of the title page. Bound by Sangorski and Sutcliffe for Bernard Quaritch in full crushed morocco with raised bands and gilt rules. Collates complete. Remnants of a bookplate on the front pastedown. Title and colophon pages a little darkened, small loss from upper corner of title page, a few margins trimmed close with loss of a letter or two of the printed marginal notations. A handful of leaves with early marginalia; overall a very handsome copy.

Among 17th century translators, Arthur Golding gained widespread fame in large part due to his English edition of Ovid's *Metamorphoses*. His work on Caesar was similarly important; for though a 1530 translation of the larger work had already been released, Golding's is considered "the first English translation of *De Bello Gallico*, with the eight book by Aulus Hircius" (Pforzheimer 140). Near the time Caesar first released his account of the Gallic Wars, his work was declared a stylistic success. "It is bare, straight and handsome, stripped of rhetorical ornament...There is nothing in a history more attractive than clean and lucid brevity" (Cicero). Over time, it has become a cornerstone reading for military historians and strategists. Golding's translation ensured that English speakers could access the full work. Fine.

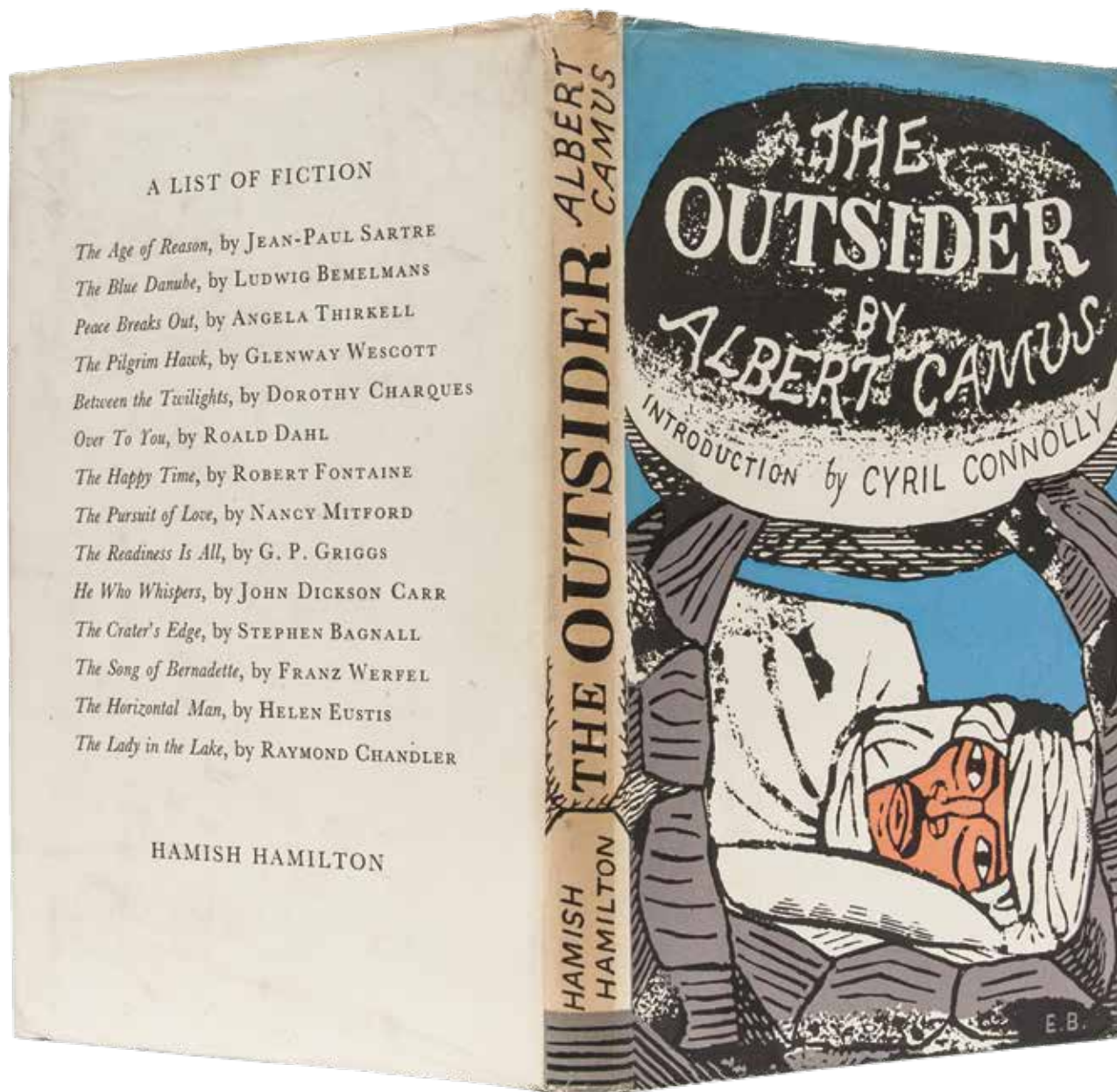
"Camus' brilliantly told story of controlled despair..."

6. Camus, Albert

THE OUTSIDER [THE STRANGER]

London: Hamish Hamilton, 1946. First English language edition. First UK edition, preceding the first American edition. A lovely, Fine copy of the book in a nearly Fine dust jacket with minor wear and tear at the crown, otherwise, bright and lovely. Rarely seen in this condition.

Camus' groundbreaking debut, first published in France in 1942, positioned him as one of Europe's most influential existentialist thinkers (though Camus himself would resist that label). Written in the lead up to the Nazi invasion, *The Outsider* follows the protagonist Meursault, a French Algerian, as he learns of his mother's death, commits a murder the same day, and is ultimately sentenced to death. Throughout the experience, Meursault eschews all of the expected human emotions; he is detached from bourgeois feelings, focusing instead on the absolute absurdity of life. Before Camus was awarded the Nobel Prize for Literature in 1957, becoming the first African-born laureate, he explained that the novel was inspired by "a remark I admit was highly paradoxical: 'In our society, a man who does not weep at his mother's funeral runs the risk of being sentenced to death...the hero of my book is condemned because he does not play the game'" (Carroll). A foundational and brilliant part of the modern literary-philosophical canon. Fine in Near Fine dust jacket.



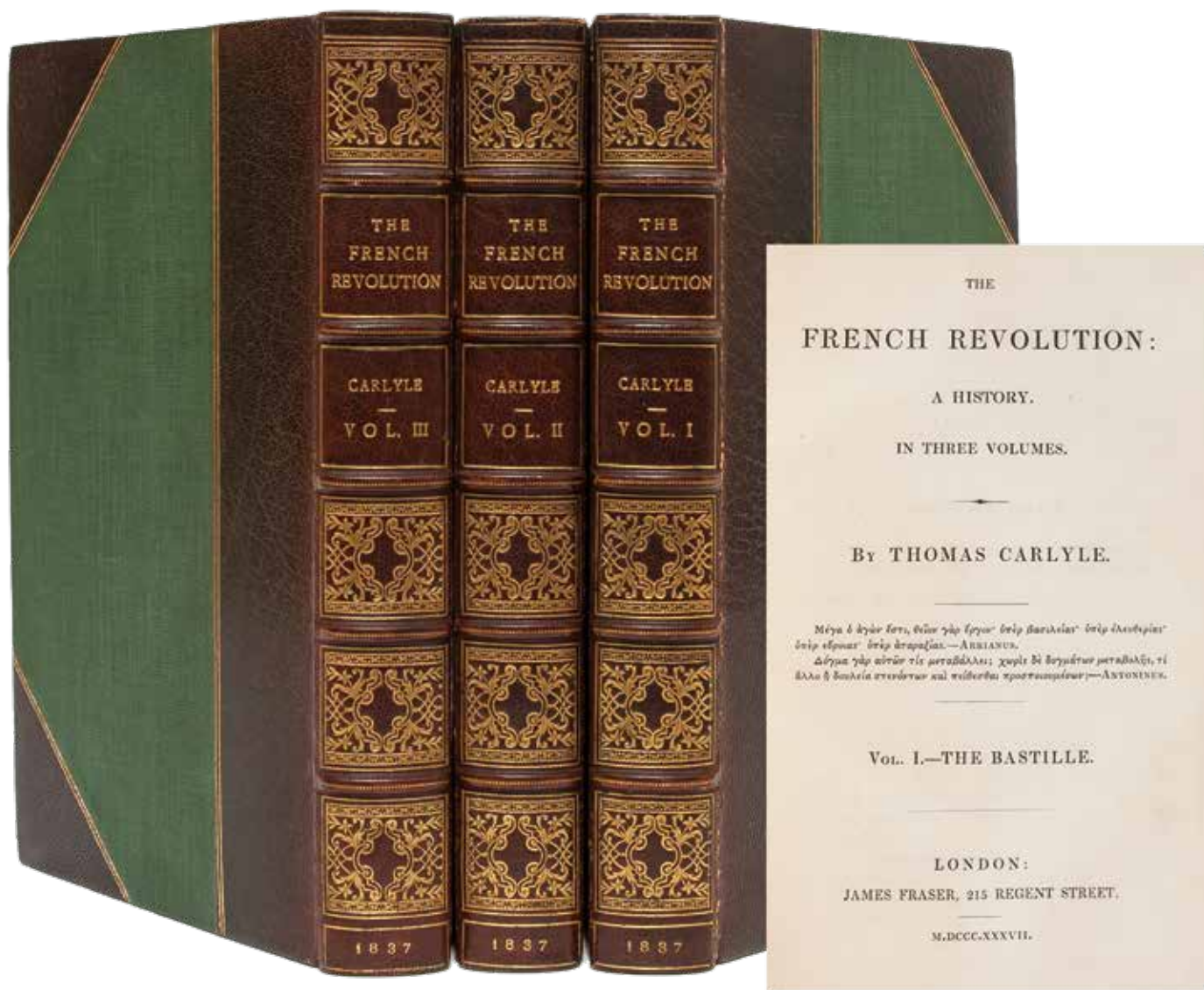
The book that “moulded the popular conception of the French Revolution to the present day”

7. Carlyle, Thomas

THE FRENCH REVOLUTION. A HISTORY

London: James Fraser, 1837. First Edition. One of a thousand copies printed. Bound in green three-quarter morocco over cloth boards by Riviere (appearing late 19th or early 20th century). Spines with raised bands richly decorated in gilt, gilded top-edges. Handsome maroon end-papers, each volume with the bookplate of Joseph A. Blake. Very slight rubbing to the morocco and spines toned, otherwise the bindings are in excellent condition. A handful of leaves in volume 2 with bent corners, one leaf with the corner torn off (no loss to text). Otherwise a Fine, clean set internally. Complete with all half-titles, but without the terminal advertisement in volume 2.

“Of the three great political upheavals which have altered the face of the world -- the American, French, and Russian revolutions -- only the French has stimulated literary masterpieces” (PMM). Carlyle's History is among the most notable, operating as a secular dramatization of the war that intended to warn against democracy and utilitarianism. “History is the essence of innumerable biographies” to Carlyle; and in his, he used the guiding principles of Puritanism and romanticism to create a book that “moulded the popular conception of the French Revolution to the present day” (PMM). Near Fine. PMM 304.



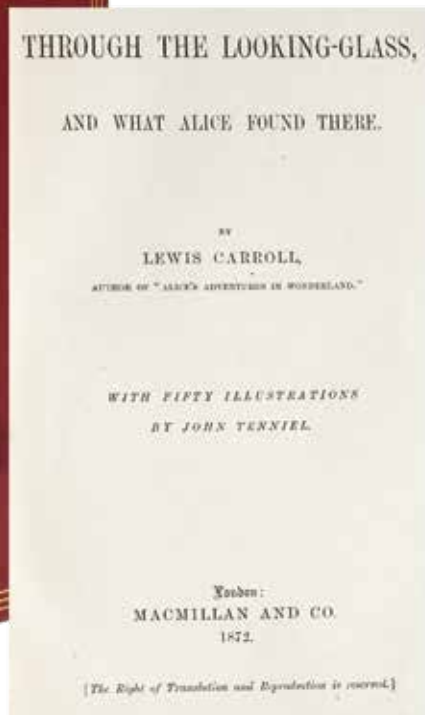
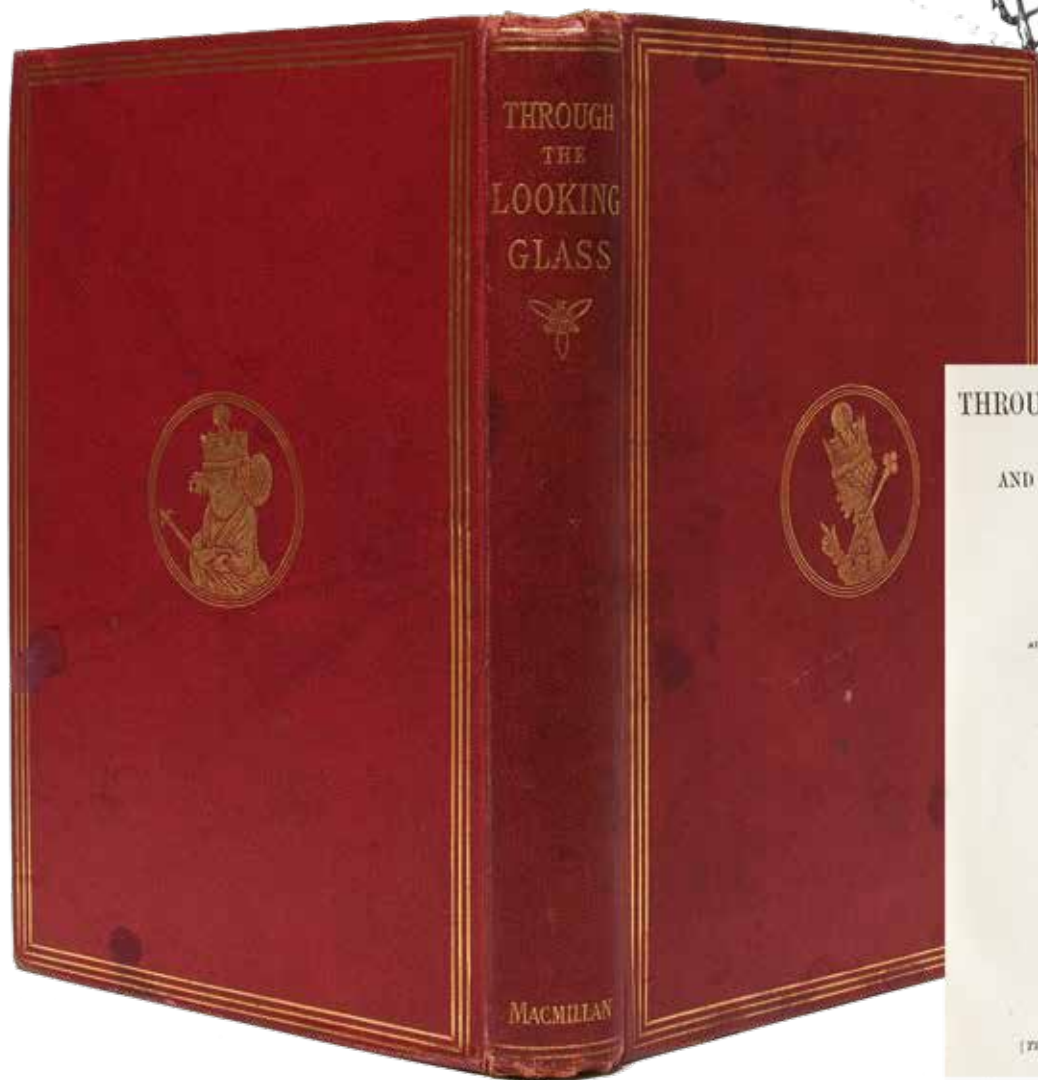
An attractive copy of the sequel to "Alice in Wonderland."

8. Carroll, Lewis

THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE

London: Macmillan & Co., 1872. First edition. A Very Good + copy of the book. Bright red cloth exterior with some spots and wear to boards; gentle wear to extremities. All edges brightly gilt. Internally quite nice, with the misprint "wade" for "wabe" on p. 21. Page block expertly tightened. Early protective cloth dust jacket bears water spots to spine and front cover. Overall a copy that is well above average, with most copies rebacked, rebound, or in dismal shape.

Carroll's fantastical sequel to the classic Alice's Adventures in Wonderland. Published in 1871, the book follows Alice as she enters a strange alternative world by stepping through a magical mirror. She soon encounters the nonsense poem "Jabberwocky," which Martin Gardner called "...the greatest of all nonsense poems in English," and later meets the famed Tweedledee and Tweedledum. Alice's Adventures in Wonderland was a sensation when it was first published, and Through the Looking Glass received favorable reviews as well. The novel has been adapted into film, television, and stage. Very Good +.



A sumptuous collection of literature from one of England's greatest early masters.

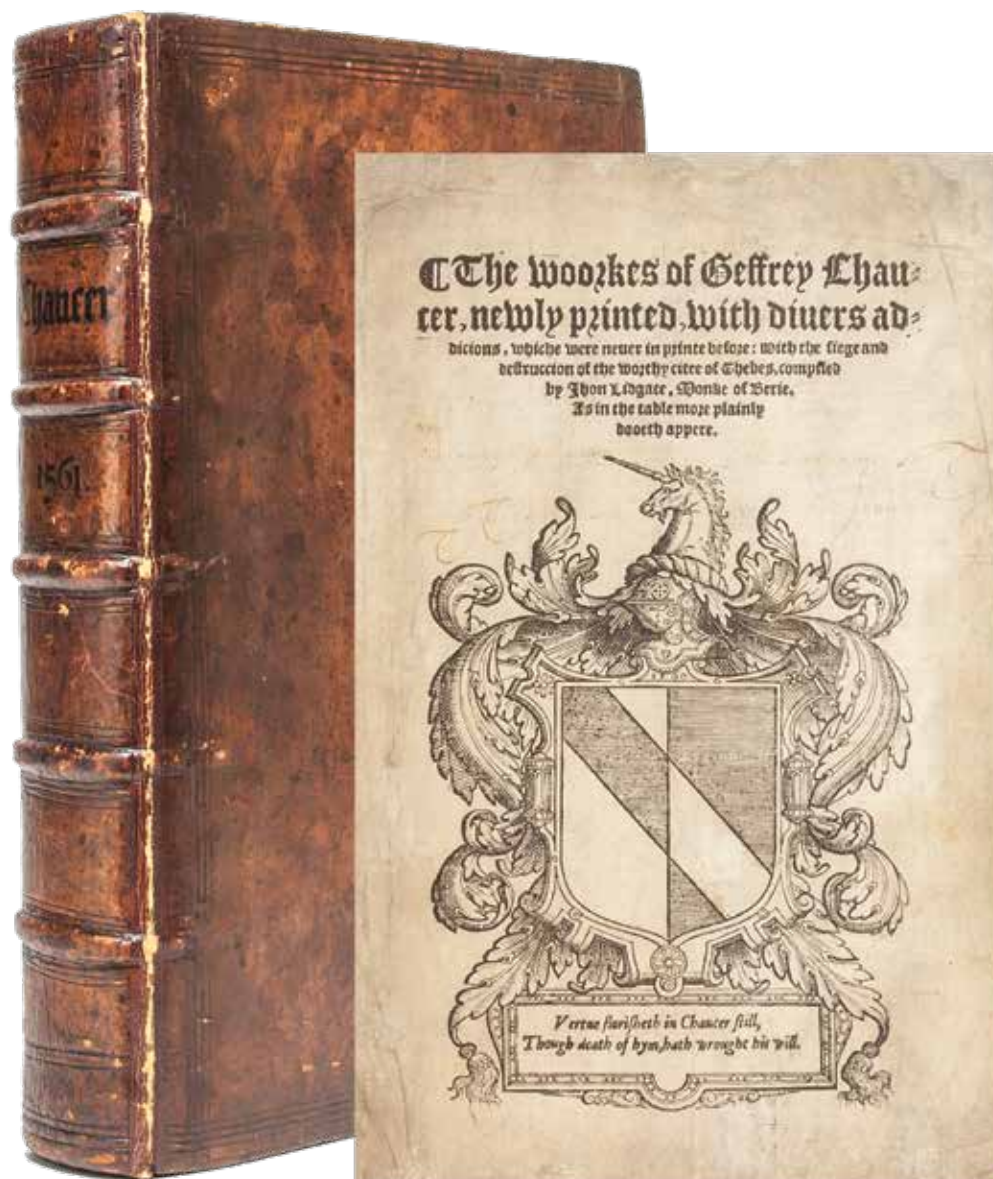
9. Chaucer, Geoffrey [ed. John Stowe]

THE WOORKES OF GEFFREY CHAUCER

London: John Kyngston for John Wight, 1561. First Thus. First edition by John Stowe and fifth edition overall. Folio in sixes (pages 308 x 207 mm), collating: [10], 378; complete. Black letter in two columns with 56 lines. A pleasing copy of this rare book, with some marginal notes and minor restoration to title page and 5 other leaves. Decorative woodcut initials throughout as well as Chaucer's woodcut arms dated 1560 on title; woodcut divisional titles A1 and Aa1 featured within larger woodcuts of the genealogies of the houses of York and Lancaster. Very early blind ruled calf binding with two clasps, expertly rebaked and retaining original spine, with the manuscript title on the spine re-inked. Clasps with original hardware and newer thongs. Binding work and endpapers done by Zaehnsdorf. A handsome copy of one of the most important literary works in the English language.

Stowe's edition is found in two issues, with different title pages and with or without woodcuts in the Prologue. The priority of the two issues has been debated, with one authority arguing that the printer came into possession of the cuts belatedly, and this unillustrated issue appeared first (see David R. Carlson, "The Woodcut Illustrations in Early Printed Editions of Chaucer's Canterbury Tales", in *Chaucer Illustrated: Five Hundred Years of the Canterbury Tales in Pictures*, British Library, 2003). The unillustrated issue is the more common of the two.

A sumptuous collection of literature from one of England's greatest early masters. Geoffrey Chaucer is credited with setting the style of Middle English literature. He is often considered England's first "poet laureate" – after he received a reward from Richard II for one of his poems. Although Chaucer is famous chiefly for his medieval-era masterpiece, *The Canterbury Tales*, his works are also thought to have helped make the English vernacular a popular literary language. While famous in their own right, Chaucer's works have also influenced just about every major luminary of English literature to come after him. Grolier 42. STC 5076.



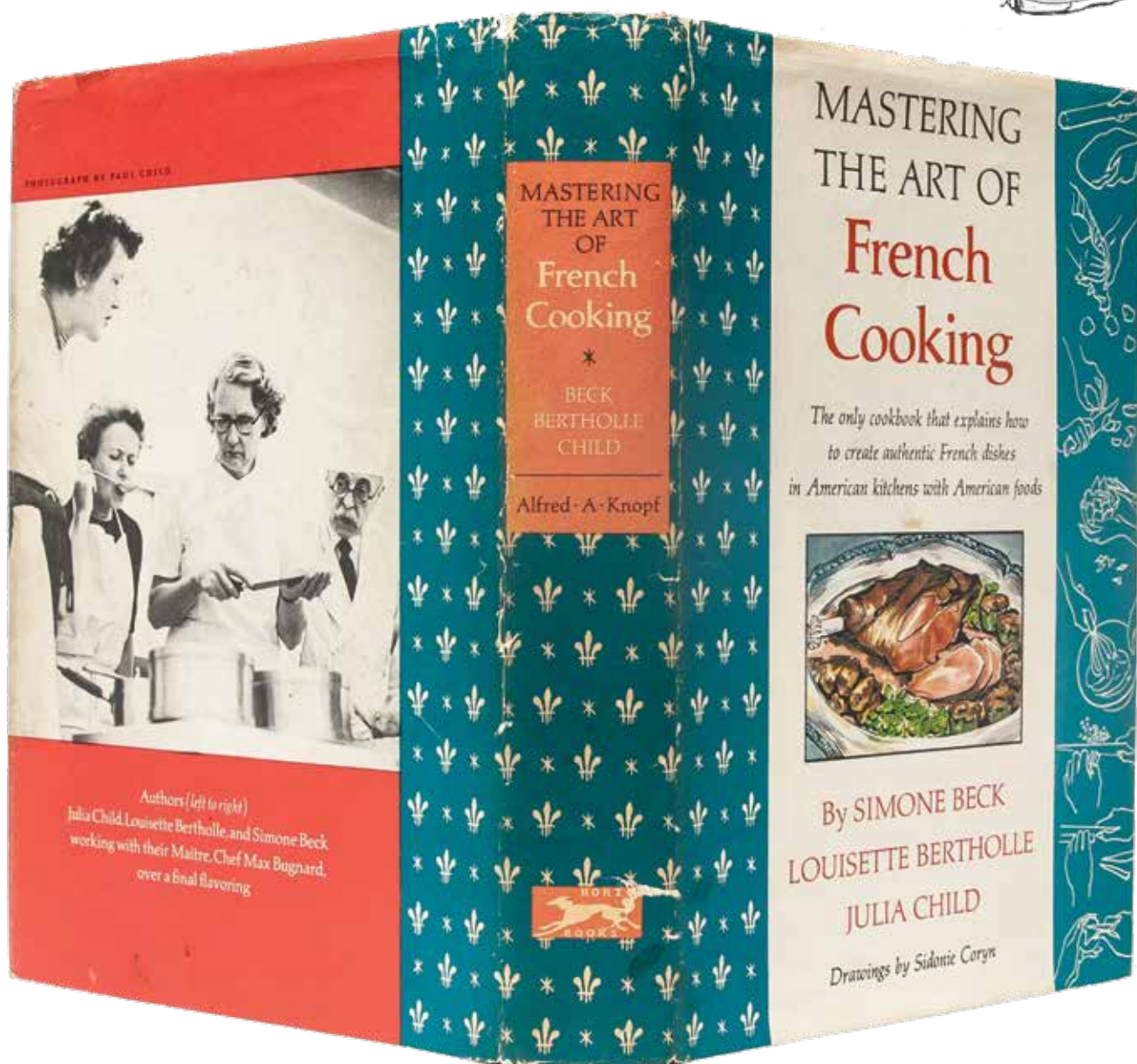
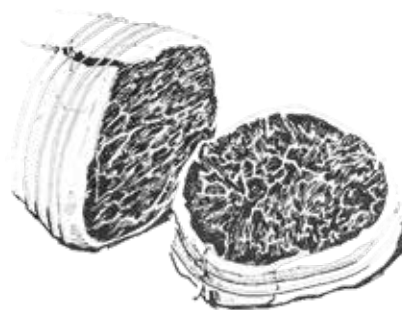
"You learn about great food by finding the best there is...then you savor it."

10. Child, Julia; Simone Beck and Louisette Bertholle

MASTERING THE ART OF FRENCH COOKING

New York: Alfred A. Knopf, 1961. First edition. Book Near Fine on account of some minor staining to the rear endpaper. Price-clipped dust jacket also Near Fine on account of a small closed tear at the crown of the spine, light fading to the spine, and small stain to the rear flap. Together, an extremely pleasing copy of an important culinary work that usually shows signs of kitchen use. First issue dust jacket with the correct points.

Particularly in her hometown of Pasadena, Child's culinary impact was felt long before the craze in the wake of the 2009 Meryl Streep film "Julie & Julia." A scarce first in any condition, but, not surprisingly, most copies of Mastering show signs of kitchen use, splattered with wine around the coq a vin recipe, glued with cheese on the soufflé page and seemingly dipped in hollandaise sauce, not to mention the copious notes written in the margins around family favorites. This copy suffers from none of those annoyances; a true collector's copy. Near Fine in Near Fine dust jacket.



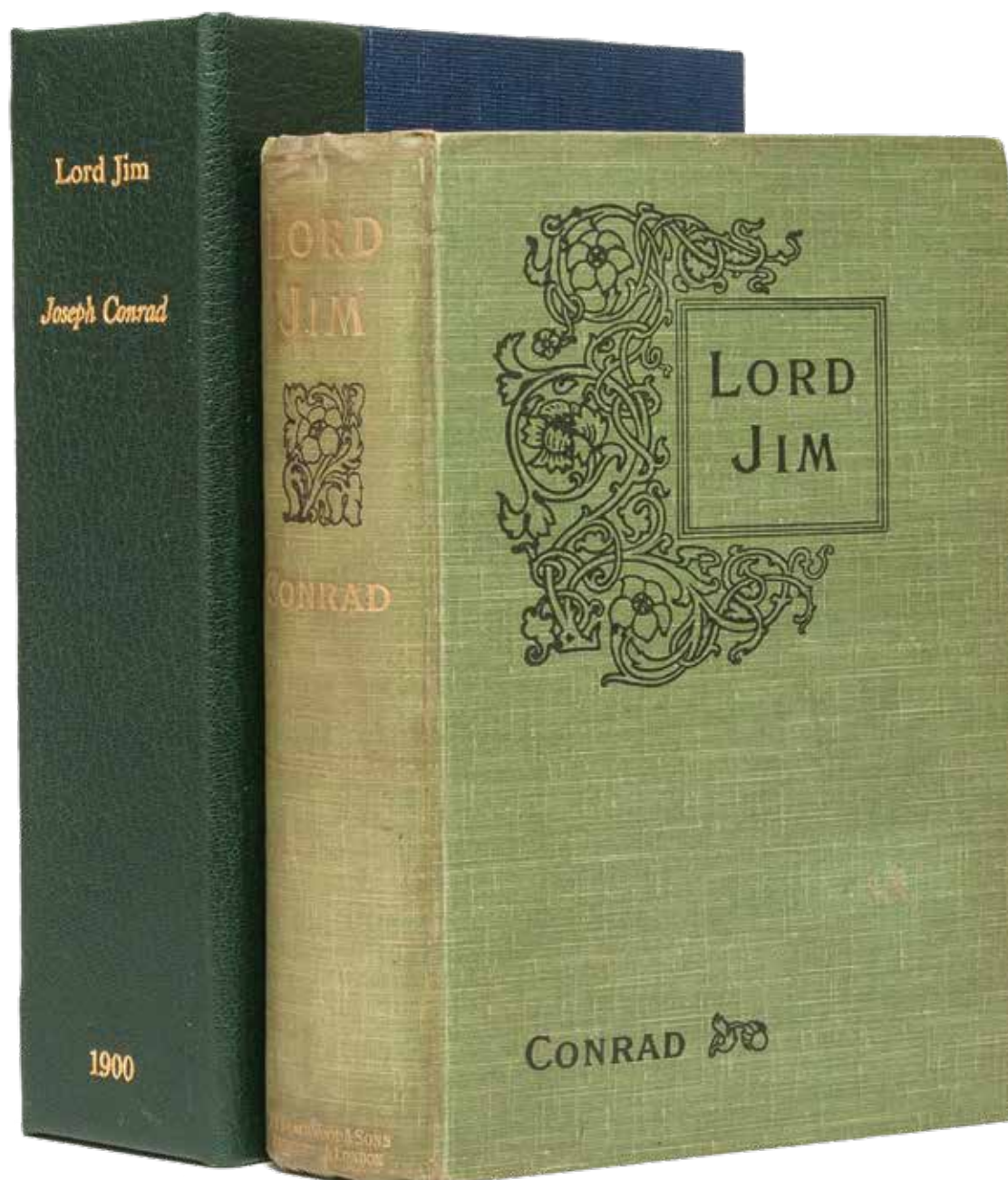
An adventure story touching on two of the most critical human experiences: failure and redemption.

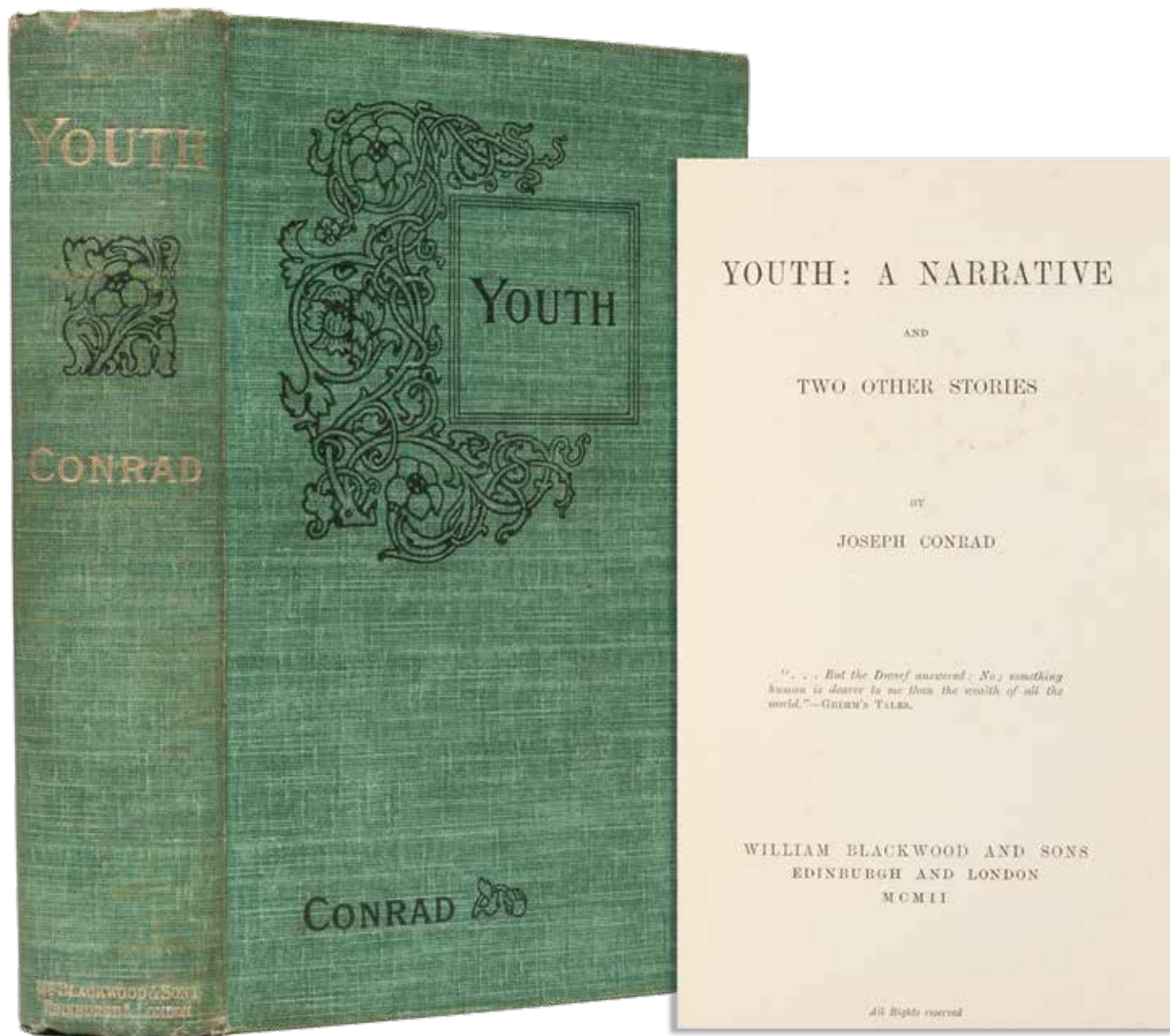
11. Conrad, Joseph

LORD JIM. A TALE

Edinburgh and London: William Blackwood & Sons, 1900. First Edition. Dark green stamped cloth with gilt to spine. A Near Fine copy overall. Front hinge expertly repaired, minor toning to the spine and light foxing, as is common. With all the first issue points, including the misprints "anyrate" p. 77, l. 5, "cure" (instead of "cured") p. 226, 7 lines from the bottom, the omission of "keep" after "can" p. 226, 7 lines from the bottom, and "his" p. 319, last line, being printed below the line. Housed in a custom quarter-leather clamshell case.

An adventure story touching on two of the most critical human experiences: failure and redemption. Early in his maritime career, British seaman Jim joins fellow crewmembers in abandoning their ship and its passengers in a moment of danger. When the passengers are rescued by the French navy, Jim is the only member who stands trial, testifies, and loses his certificate to sail. Jim's sense of shame and failure follow him throughout the novel, despite his friend Captain Marlow's encouragement to move forward and seek new successes. Since its publication, Lord Jim has been praised as one of Conrad's greatest works, along with Heart of Darkness, for its complex structure and compelling examination of the human psyche. Modern Library 100 Best English Language Novels of the 20th Century. Le Monde's 100 Books in English. Near Fine.





Includes the first book publication of Conrad's masterpiece, "Heart of Darkness"

12. Conrad, Joseph

YOUTH (HEART OF DARKNESS)

Edinburgh & London: William Blackwood & Sons, 1902. First edition. First issue with publisher's 32 page catalog dated "10/02." A Near Fine copy in excellent condition overall. Slight rubbing along the spine joints, minor toning to the end papers (as usual). A book that is becoming quite scarce in this condition.

This collection of stories includes the first printing in book form of Heart of Darkness, one of Conrad's most powerful works, an important part of the Western canon, and the inspiration for Coppola's classic film, Apocalypse Now. "The art of 'Heart of Darkness' implies the catching of infinite shades of the white man's uneasy, disconcerted, and fantastic relations with the exploited barbarism of Africa; it implies the acutest analysis of the deterioration of the white man's morale, when he is let loose from European restraint, and planted down in the tropics as an 'emissary of light' armed to the teeth, to make trade profits out of the 'subject races'" (Garnett). Near Fine.

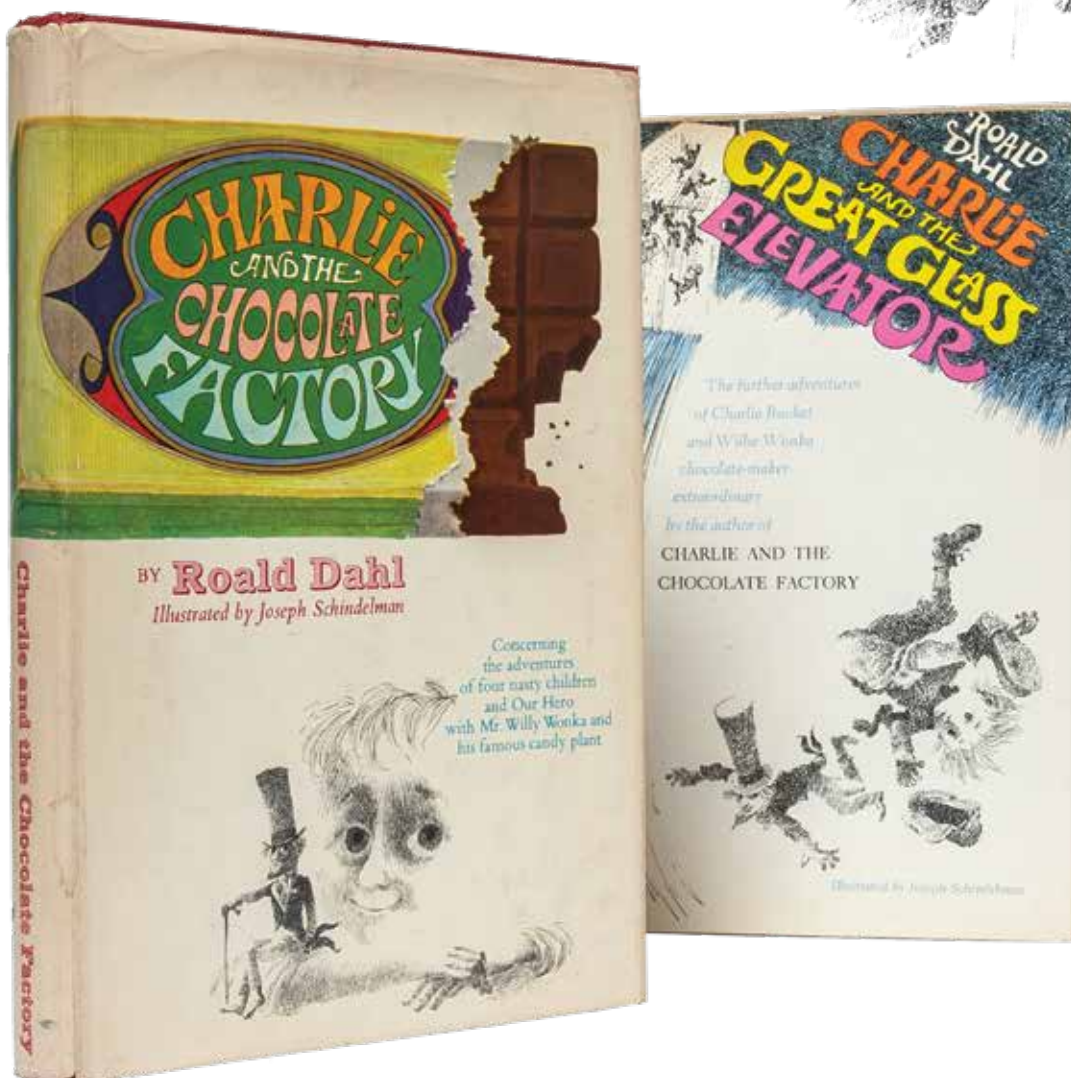
Dahl's beloved children's classic; "fertile invention, rich in humor, acutely observant..."

13. Dahl, Roald

CHARLIE AND THE CHOCOLATE FACTORY [WITH] CHARLIE AND THE GREAT GLASS ELEVATOR

New York: Alfred A. Knopf, 1964, 1972. First Editions. Chocolate Factory was originally published in the US three years before being published in the UK. True first issue of this children's classic with the six line colophon on the last page of the book and no isbn number on the dust jacket. A Fine copy of the book with a previous owner's name on the front end paper, otherwise unread and untouched. In a Very Good+ dust jacket that is a little toned overall, minor wear at the spine ends and a little splash to the rear panel. Great Glass Elevator is Fine in a Near Fine dust jacket. Dust jacket with minor wear at the extremities, but presents very well.

Roald Dahl's beloved children's book about the poor Charlie Bucket winning a ticket to a tour of Willy Wonka's legendary and mysterious candy factory. The book was inspired by Dahl's own experiences with chocolate as a young boy, and by the fierce rivalry between the two principal English chocolate makers, Cadbury and Rowntree. J.K. Rowling named it among her top ten Children's books and the book appeared on the BBC's Big Read poll of the nation's best loved novels. The book was, of course, also adapted into the cult classic 1971 film of the same name. "He has done it again, gloriously. Fertile invention, rich in humor, acutely observant, he depicts fantastic characters..." (Contemporary New York Times Review).



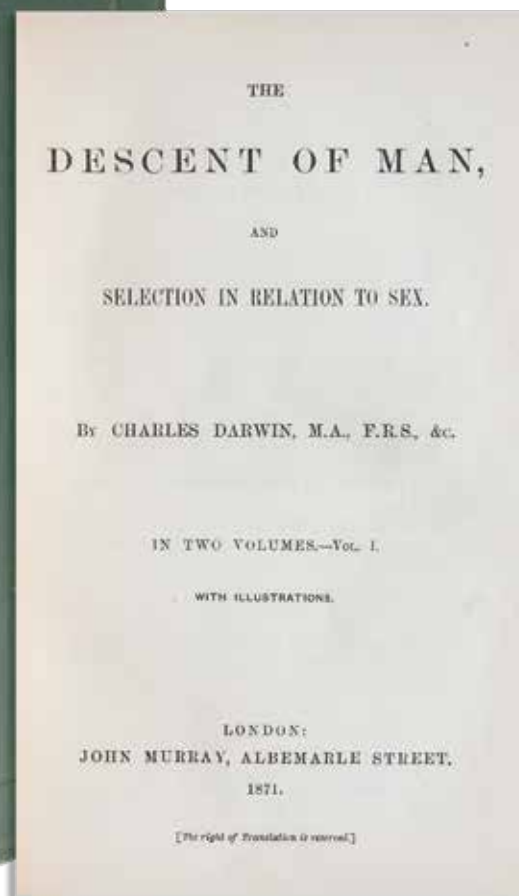
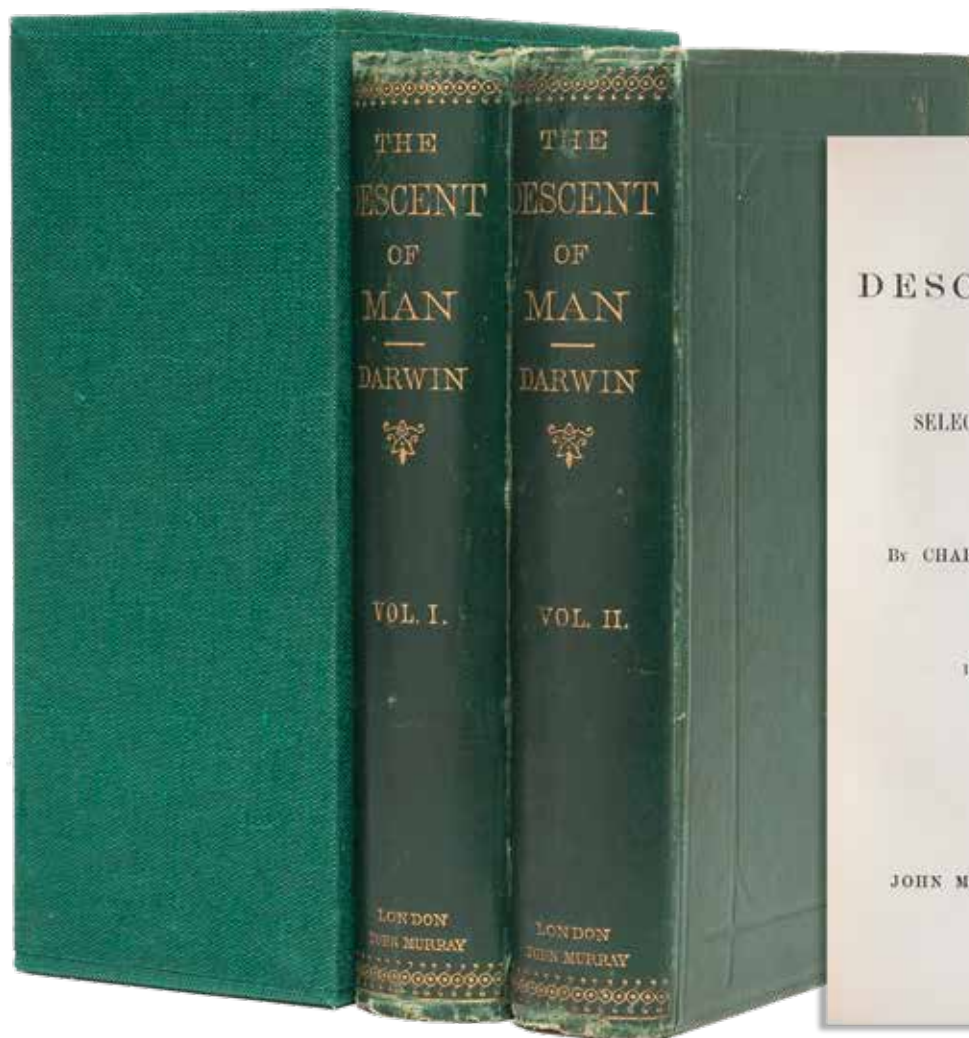
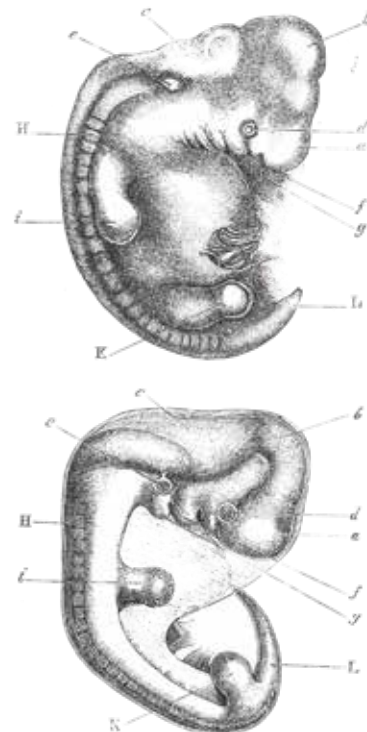
A critically important scientific work, applying the theory of evolution to humanity.

14. Darwin, Charles

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

London: John Murray, 1871. First Edition. Two small octavo volumes partially unopened, measuring 191 x 126 mm. Collates viii, 423, [1, printer's imprint]; viii, 475, [1, printer's imprint]: complete with half titles present and the 16 page publisher's advertisements dated January 1871 at the rear of each volume. Includes 76 wood engraved illustrations. Original green publisher's cloth binding stamped in blind with spines lettered in gilt. Black coated endpapers. With errata on the verso of the title page to Volume II, the inserted leaf in Volume II explaining "a serious and unfortunate error" affecting the text of pages 297-299 in Volume I and pages 167 and 237 in Volume II. No text corrected. Volume I Very Good + with a closed tear to the cloth at the front joint, inner hinges repaired, and page 15 reinserted (possibly supplied). Volume II generally in excellent condition, free of repair or restoration, Near Fine.

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



The first edition of Da Vinci's first published work on art.

15. Da Vinci, Leonardo

TRATTATO DELLA PITTURA...

Paris: Appresso Giacomo Langlois, 1651. First edition. Two parts in one folio volume (390 x 270 mm), collating: [20], 112, [1], [1, blank], [11, index], [3, blank]; [16], 62, [2, blank]; 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. Full contemporary vellum, double ruled in gilt. Spine ruled and lettered and decorated in gilt. All edges gilt. 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. Alberti's treatise on statues also appears here for the first time in print.



First edition of Leonardo's Treatise of Painting, the most important treatise on art to be written during the Renaissance. Notably, this was Leonardo's first published work, though it 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, p. 554.

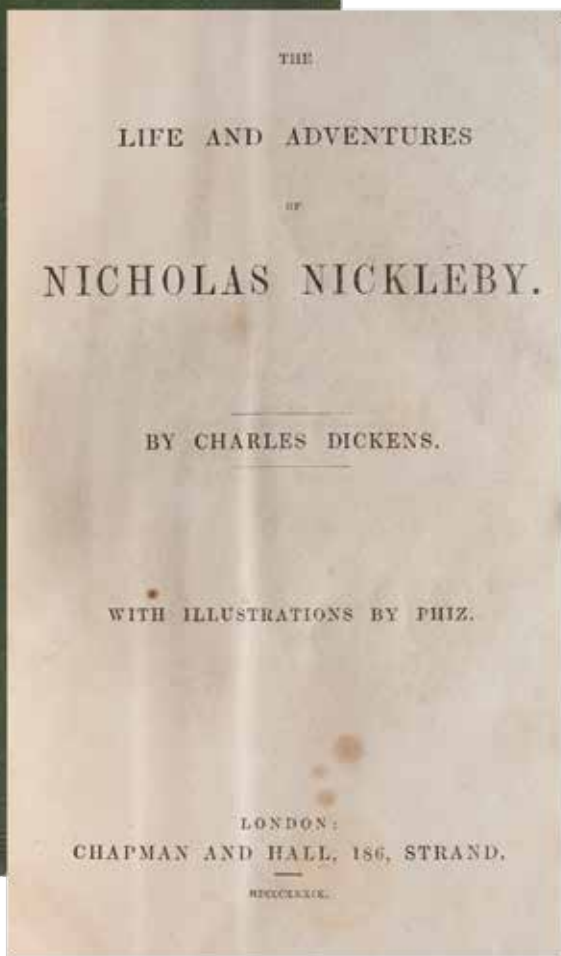
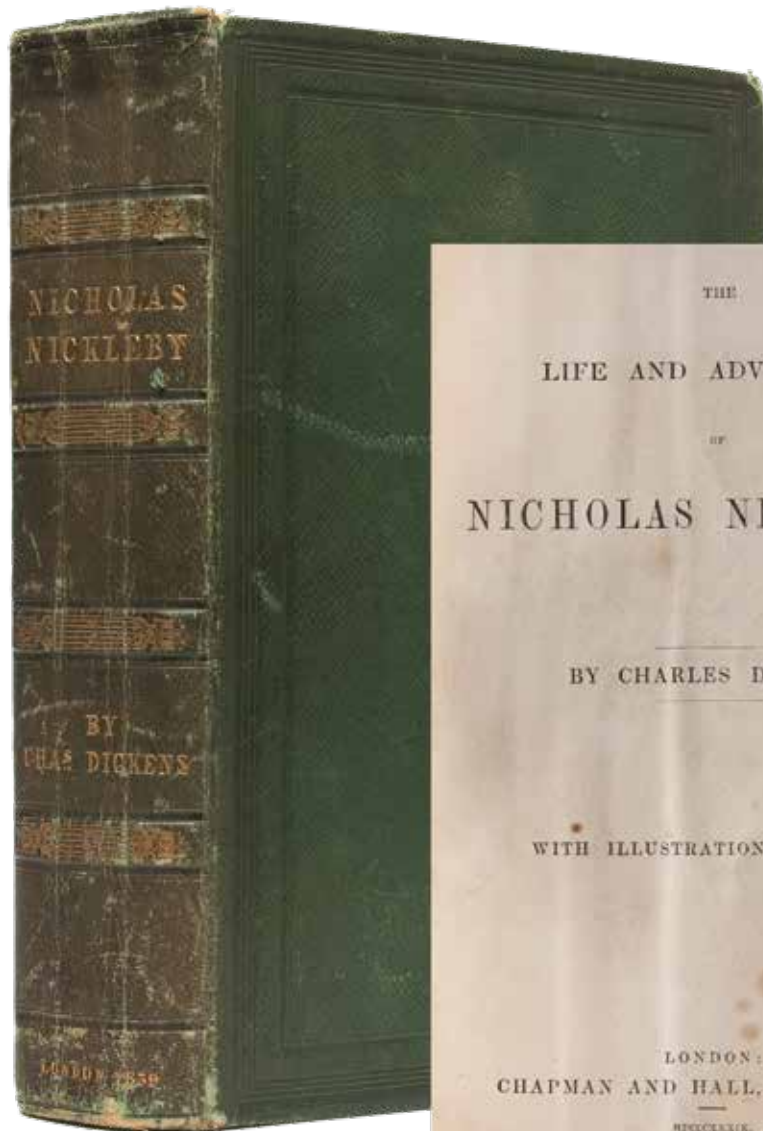
A rare copy of Nicholas Nickleby in the publisher's deluxe morocco binding.

16. Dickens, Charles

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY

London: Chapman and Hall, 1839. First edition. Bound in the original publisher's deluxe full green morocco binding, gilt titles, stamped in gilt and blind, yellow end papers, all edges gilt. A Very Good copy with creasing and wear to the spine (one short tear at the head), some foxing to the plates. Armorial bookplate of Henry Gillett on the front paste-down. Bound without the half-title, otherwise complete with the engraved frontis and 39 plates by Phiz.

Dickens' third novel, it was originally serialized in monthly parts, then issued as a book in cloth. The publishers also had a small number of copies bound up in the present morocco both for presentation - a census of copies inscribed by Dickens on publication show them all to be in the green morocco binding - and for sale to the public at a higher price. This copy with most of the issue points outlined in Smith, but with a few typographical errors corrected. "Dickens' third novel has always been a favourite with the general public.



Indeed, it was the book's huge sales that enabled Dickens to give up parliamentary reporting and become a full-time writer " (Bannerjee). A satire tackling the injustices caused by the Victorian class system that relied so heavily the social status of the patriarch. When Nicholas' father dies after bankrupting the family, it is up to the young man to emerge as the new and more morally sound patriarch. Dashing and likable, Nicholas ultimately prevails, dodging shady characters and securing a respectable life in Devonshire for his extended family. Very Good

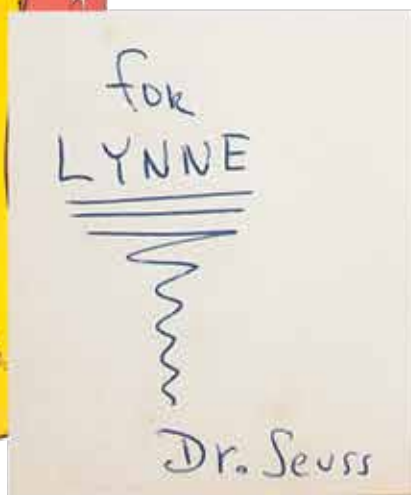
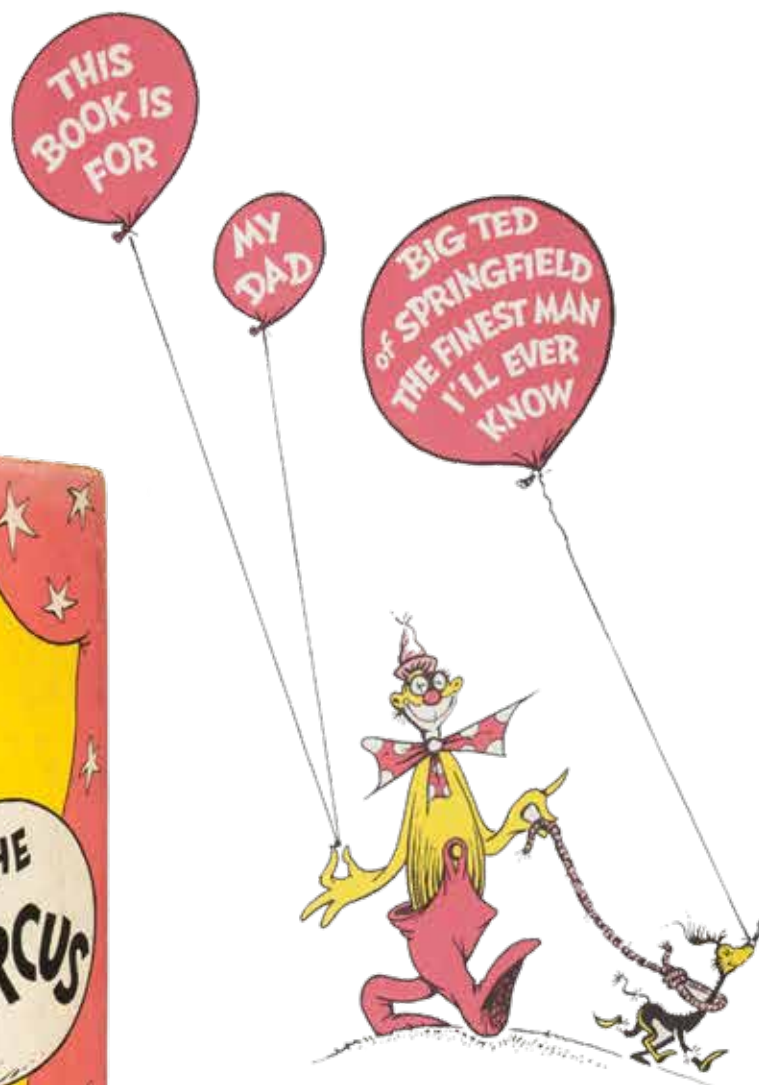
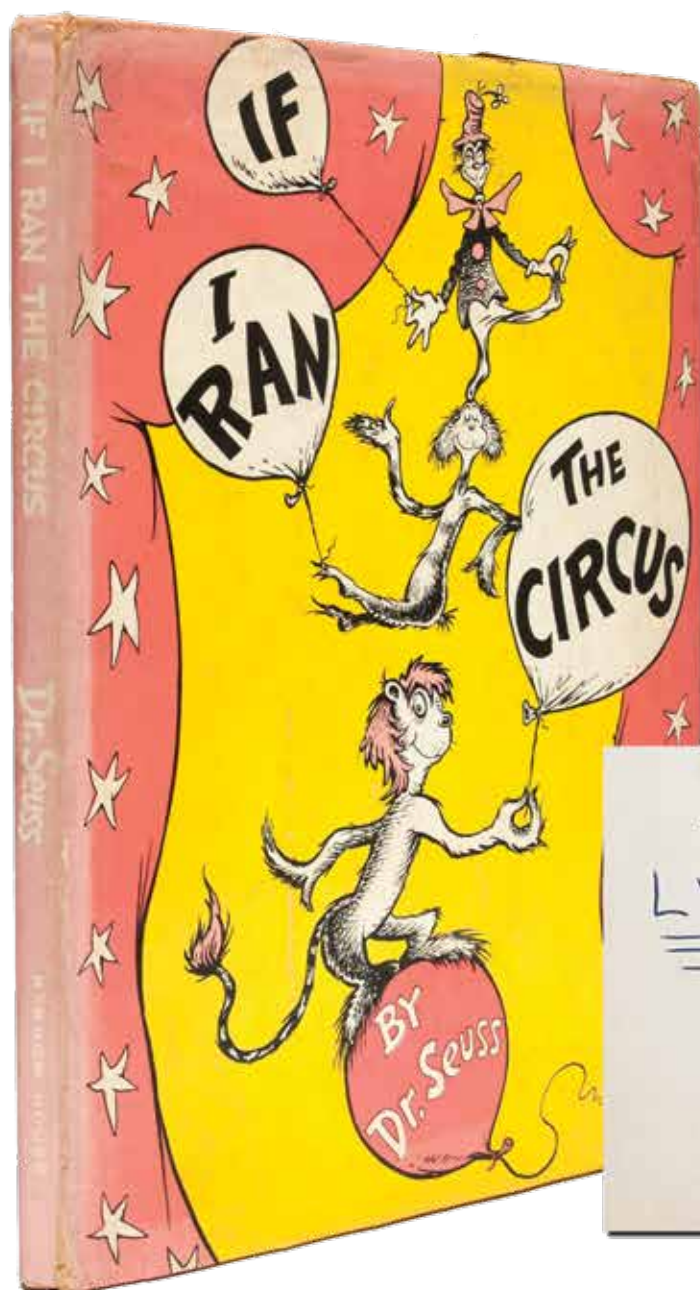
A story through a young boy's wild imagination...playing with the sound of words.

17. Dr. Seuss [Theodor S. Geisel]

IF I RAN THE CIRCUS

Signed First Edition

New York: Random House, 1956. First Edition. Signed on the verso of the front endpaper, "For Lynne / Dr. Seuss." True first printing with pink boards and matching pink jacket, unclipped with price of 250/250. Very Good+ with some soiling and edgewear to boards; internally a clean copy with only the faintest foxing to the final two pages and the rear pastedown. In a VG+ jacket that has some fading to the spine, some rubbing to spine ends and corners, some foxing mostly visible from the verso.



A delightful rhyme with all of Dr. Seuss' signature quirk. Young Morris McGurk has big-top dreams of overseeing an exotic circus that does more than feature lions and tigers. His circus would feature a wink-hooded Hoodwink, a Spotted Atrocious, and a great Sneelock. "Once again, Seuss tells a story through a young boy's wild imagination...playing with the sound of words" (Strebor). A charming read at any age, featuring Dr. Seuss' own signature and squiggle at the front. Very Good + in Very Good + dust jacket.

Earhart's amazing story of exploration, one of National Geographic's 100 Greatest Adventures Books of All Time.

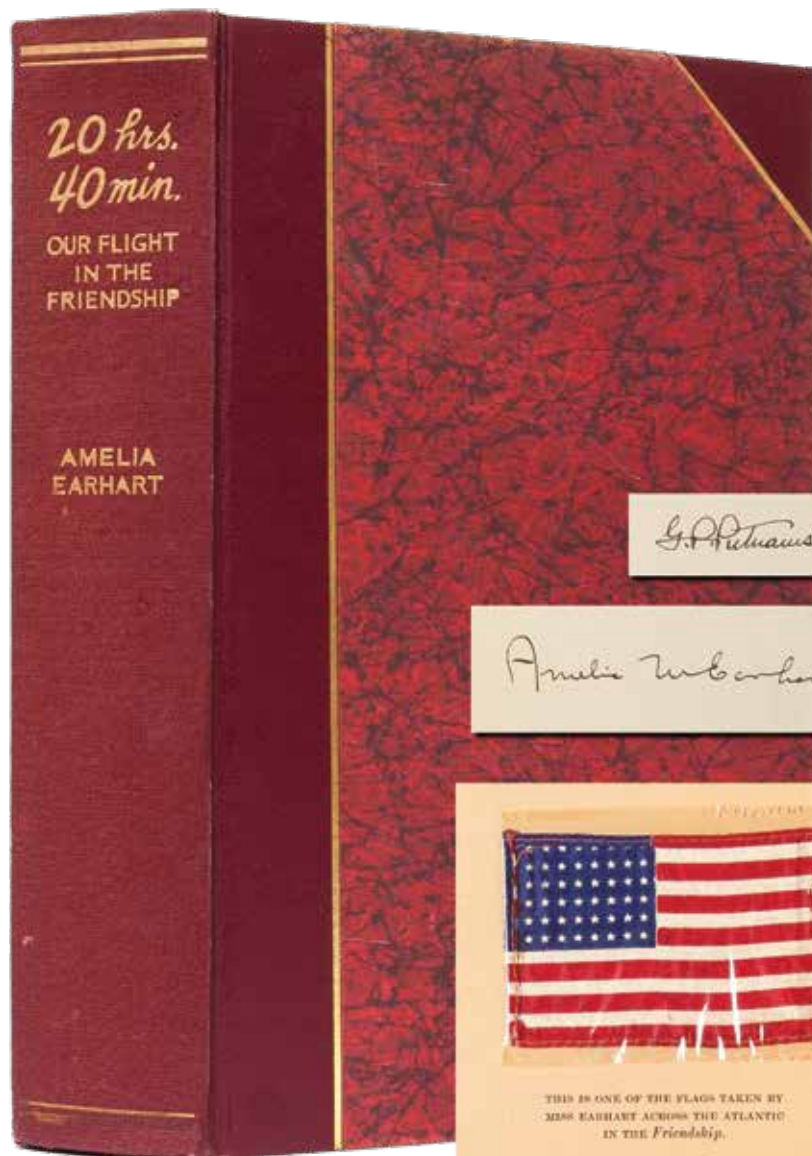
18. Earhart, Amelia

20 HRS. 40 MIN.: OUR FLIGHT IN THE FRIENDSHIP

Signed Ltd.

New York: G. P. Putnam's Sons, 1928. First edition. Number 22 of 150 copies of the limited first edition, signed by Earhart and the publisher and with an small American flag that was carried with Earhart across the Atlantic. A Fine copy of the book, sharp, square and unread.

Amelia Earhart crafted a thrilling narrative for her first published work in 1928, detailing her first flight across the Atlantic with William Stultz. Combining actual log entries made during the voyage with childhood memories and her early interest in flight, Earhart's tale ends with a broader discussion of women and aviation, breaking ground for the women's rights movement in the mid 30's. She would later make the first female solo flight across the Atlantic and then disappear in the Pacific during her attempted first female circumnavigation of the globe. The mystery of Earhart's death has reemerged in recent years, with scientists asserting that her remains were found on the island of Nikomaroro rather than disappearing in a plane crash as long-presumed. Named one of National Geographic's "100 greatest adventure books of all time." Fine.



THIS IS ONE OF THE FLAGS TAKEN BY
MISS EARHART ACROSS THE ATLANTIC
IN THE *Friendship*.

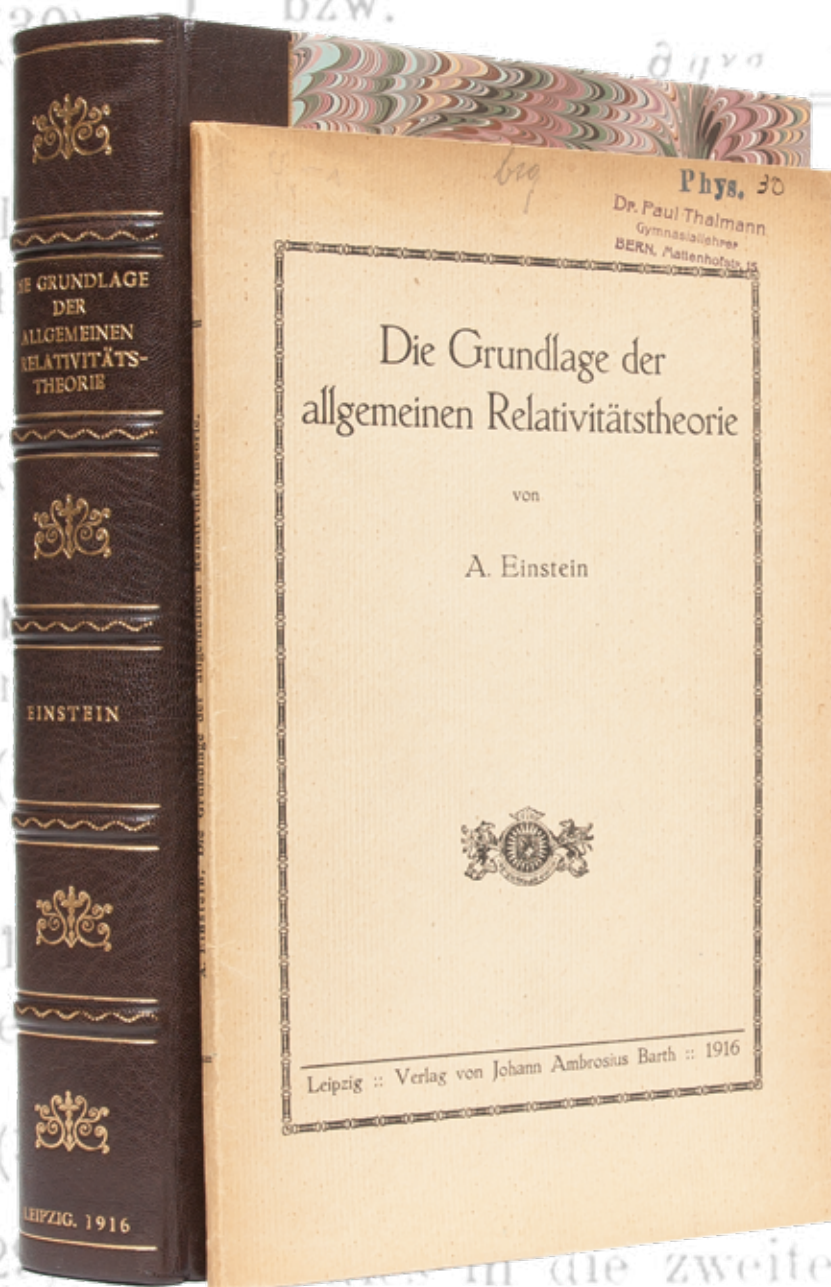
Einstein's Theory of Relativity – his bold attempt to escape from a God's eye view of the world.

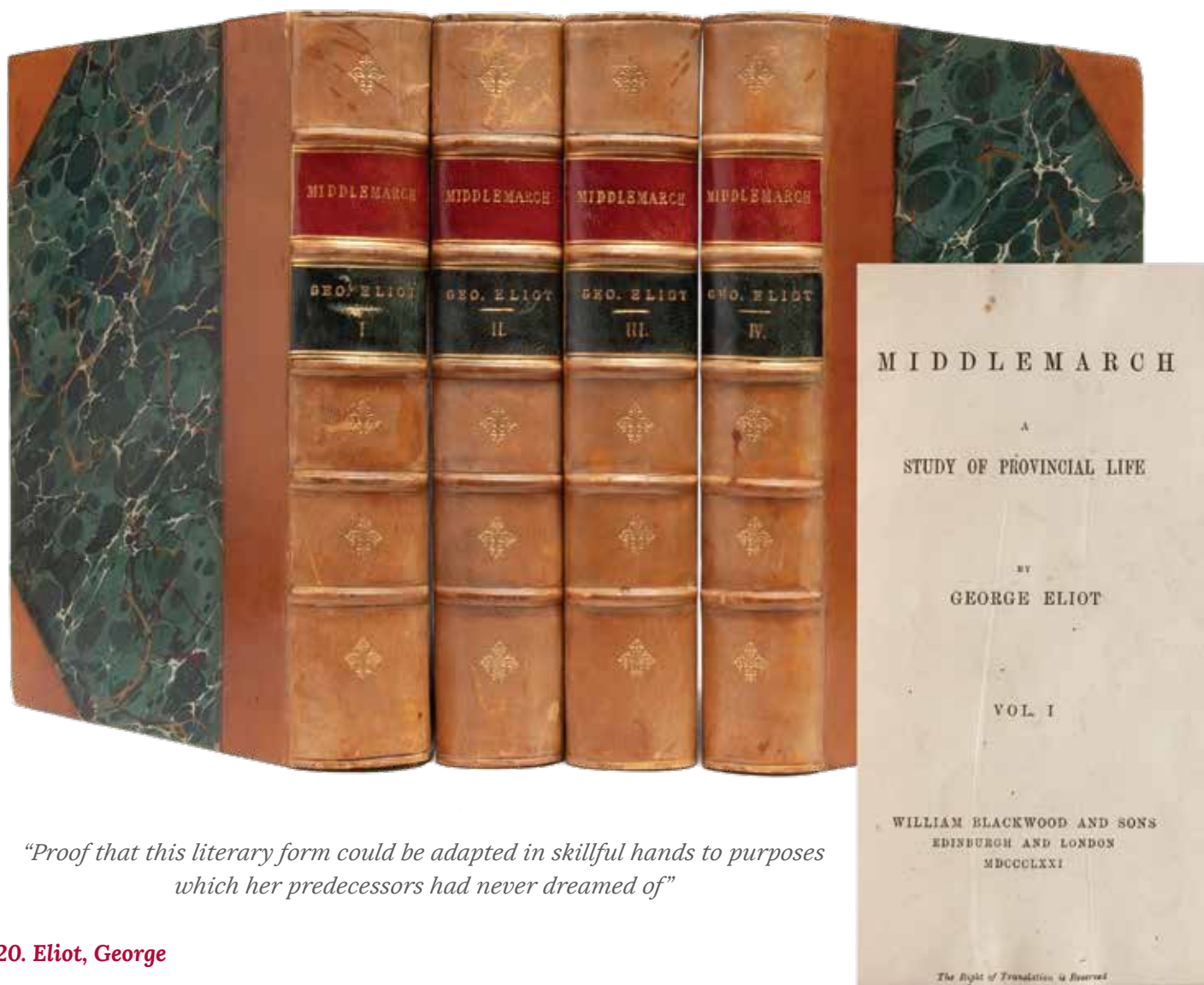
19. Einstein, Albert

DIE GRUNDLAGE DER ALLGEMEINEN RELATIVITÄTSTHEORIE

Leipzig: Johann Ambrosius Barth, 1916. First Edition. The first separate printing of Einstein's influential work on relativity. Octavo, 64pp. Original tan wrappers with printer's imprint "Druck von Metzger & Wittig in Leipzig" on the verso of the title and the shorter imprint "Metzger & Wittig, Leipzig" on the rear wrapper. Near Fine with light soiling but overall a pleasing copy. Contemporary bookplate and signature of German physics professor Dr. Paul Thalmann. Housed in a custom leather clamshell case.

Einstein's Theory of Relativity would change the world at its release, and it has solidified his position as one of the most influential and recognizable names in the scientific world. What he ultimately posited in this piece were that "the laws of physics are the same for all non-accelerating observers, and he showed that the speed of light within a vacuum is the same no matter the speed at which an observer travels" (Redd). The results have been lasting and meaningful. "That theory was in fact principally directed toward resolving inconsistencies arising from the Newtonian system...The General Theory of Relativity' is Einstein's bold attempt to escape from...a God's eye view of the world" (Printing and the Mind of Man). PMM 408. Near Fine.





“Proof that this literary form could be adapted in skillful hands to purposes which her predecessors had never dreamed of”

20. Eliot, George

MIDDLEMARCH (IN 4 VOLS.)

Edinburgh and London: William Blackwood and Sons, 1871-1872. First Edition. Late 19th to early 20th century binding by “Robertson” in Edinburgh. A complete first edition set retaining all four half-titles. Three quarter polished calf over marbled boards. Top edges gilt, marbled end papers. An excellent copy overall.

Praised from the outset of her career, George Eliot was credited by contemporary critics as the founder of “a new school of novel-writing, proving that this literary form could be adapted in skillful hands to purposes which her predecessors had never dreamed of” (Atlantic Monthly, 1873). Among her major works, Middlemarch stands out for its astute observations of human character and its investment in the ideas of Fate and Destiny directing the course of human lives. “It is almost becoming the fashion to say that the leading trait in all of George Eliot’s works is the constant presence of...the helplessness of man in his pitiful attempt to struggle with the eternal forces of nature” (Sedgewick). A complex tale of interwoven lives within a provincial English space, Middlemarch’s central characters have become metonyms for the novel as a whole: its heroine Dorothea Brooke, the young doctor Tertius Lydgate and his wife Rosamond, and Dorothea’s first husband, the pedantic Edward Casaubon. In an age where courtship and the romance leading up to marriage formed the common plot, Eliot instead used these figures and Middlemarch to explore marriage itself, and how these relationships and lives ultimately fray. Indeed, at the center of it all, Eliot emphasizes two female figures, without whom the climax could never occur. 100 Greatest British Novels. The Feminist Companion to Literature in English 334.

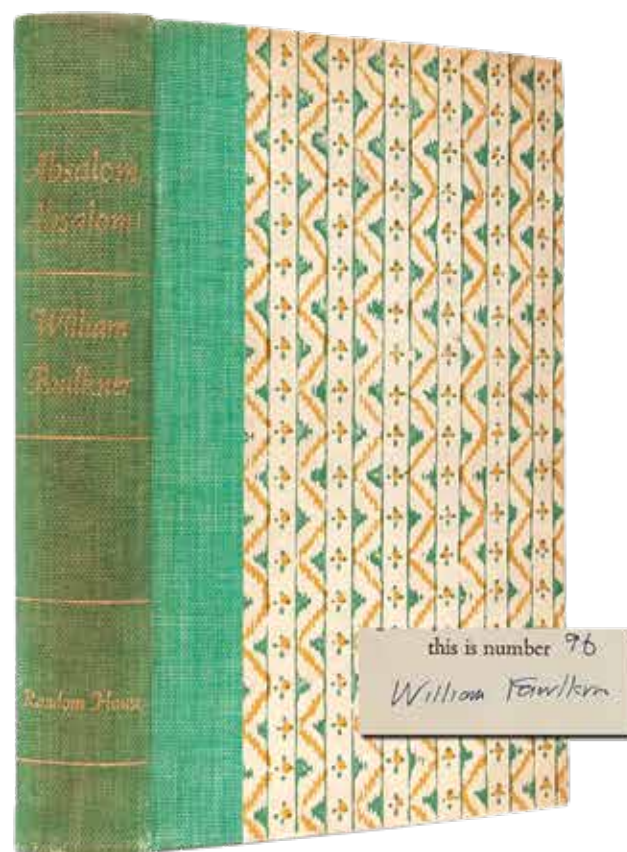
21. Faulkner, William

ABSALOM, ABSALOM!

Signed Ltd. edition

New York: Random House, 1936. First Edition. One of three hundred signed copies (copy 96). Complete with author's signature on the limitation page and the folding map in the rear. Book very Nearly Fine with slight darkening to the spine and a previous owner's bookplate on the front paste-down, otherwise square, tight and clean.

One of the pioneering works of the modernist movement. "Absalom is the peak of Faulkner's fictional achievement. It is unquestionably the greatest American novel since the turn of the century... Its sole competitors among contemporary American novels are Dreiser's American Tragedy and Fitzgerald's The Great Gatsby, neither of which approaches Faulkner's innovative daring" (Karl, 582). Near Fine.



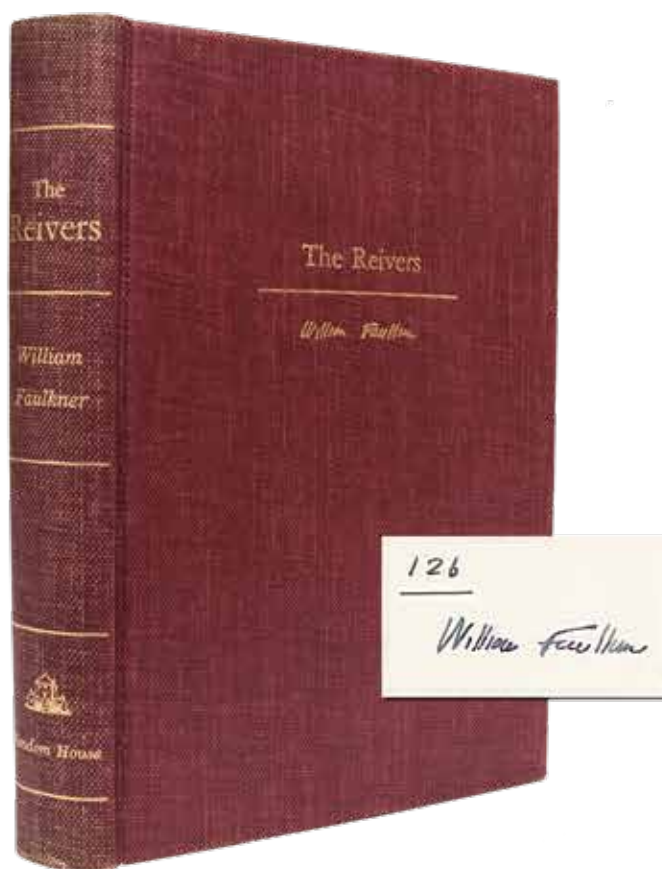
22. Faulkner, William

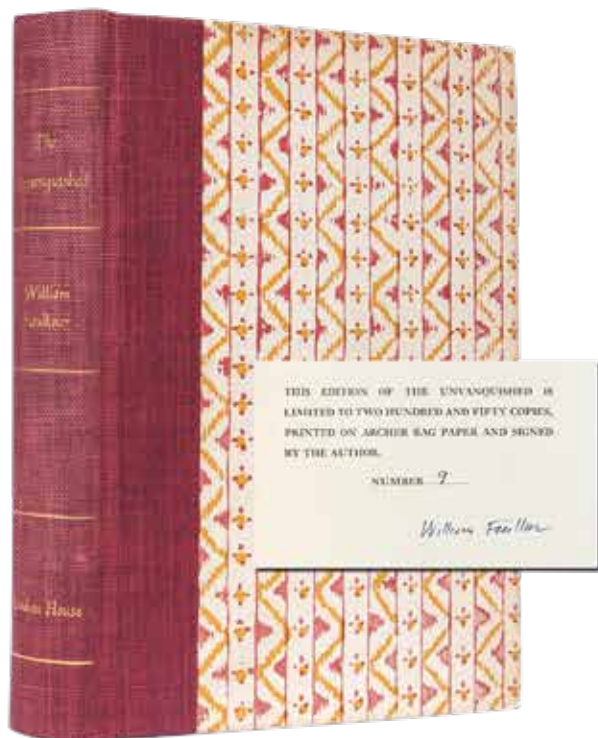
THE REIVERS

Signed Ltd. edition

New York: Random House, 1962. First edition. One of five hundred copies of the signed, first edition of this Faulkner high spot. Book very Nearly Fine with just a touch of fading at the spine.

Published in 1962, The Reivers was Faulkner's final novel. It would go on to win the Pulitzer Prize, making Faulkner one of only a handful of authors to win the prize multiple times. Set in Faulkner's famous Yoknapatawpha County, The Reivers follows the adventures of the young Lucius Priest. The title of the book comes from the fact that Lucius and his friend become reivers when they steal – reive – his grandfather's car. The book was also adapted into a film in 1969, starring Steve McQueen. "The good news about 'The Reivers' is that it is one of the best novels Mr. Faulkner has written and much the most direct, simple and readily comprehensible." (Contemporary New York Times review). Near Fine.





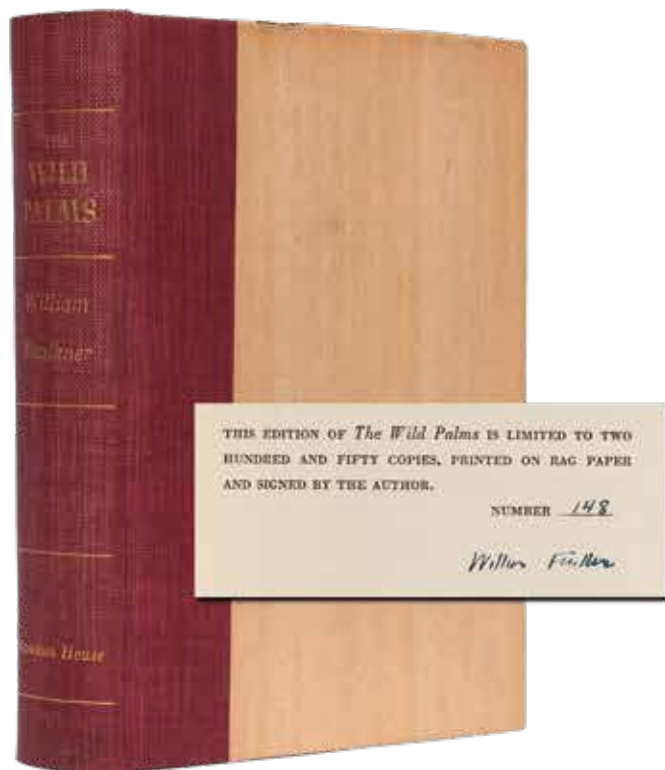
23. Faulkner, William

THE UNVANQUISHED

Signed Ltd. edition

New York: Random House, 1938. First Edition. Octavo, original half burgundy cloth and patterned paper boards, top edge gilt. Number 9 of two hundred fifty signed copies. Complete with author's signature on the limitation page. A just about Fine copy of the book with the spine very slightly faded, otherwise a very pleasing copy.

Set in Mississippi during Reconstruction, the story follows the Sartoris family and their attempt to maintain a sense of identity as the nation changes. "Having chosen warfare as the exciting backdrop for *The Unvanquished*, Faulkner writes of it well. By the time of the fall of Vicksburg, when the novel begins, the Confederate defeats at Shiloh and Corinth had opened northern Mississippi to the Federal armies...the border region of north Mississippi was overrun by both the Union and Confederate armies but controlled by neither" (Brown). In this chaos, the protagonist Bayard Sartoris grows from naïve boy to a young man with a greater understanding of the violent tensions that class and race can cause. About Fine.



24. Faulkner, William

THE WILD PALMS

Signed Ltd. edition

New York: Random House, 1939. First Edition. Octavo, with burgundy quarter cloth over wood-grain papered boards. Copy 148 of two hundred fifty copies, signed by Faulkner on the limitation page. Slightest bit of chipping to edges, otherwise Fine. A clean, square and bright copy of this literary classic.

Consisting of two interwoven short stories with opposing perspectives on love, grief, and sacrifice, *The Wild Palms* is one of Faulkner's most experimental works. "When I reached the end of what is now the first section of *The Wild Palms*, I realized suddenly that something was missing, it needed emphasis, something to lift it like counterpoint in music. So I...raised it to pitch again with another section of its antithesis, which is the story of a man who got his love and spent the rest of the book fleeing from it" (Faulkner). About Fine.

25. Gibran, Kahlil

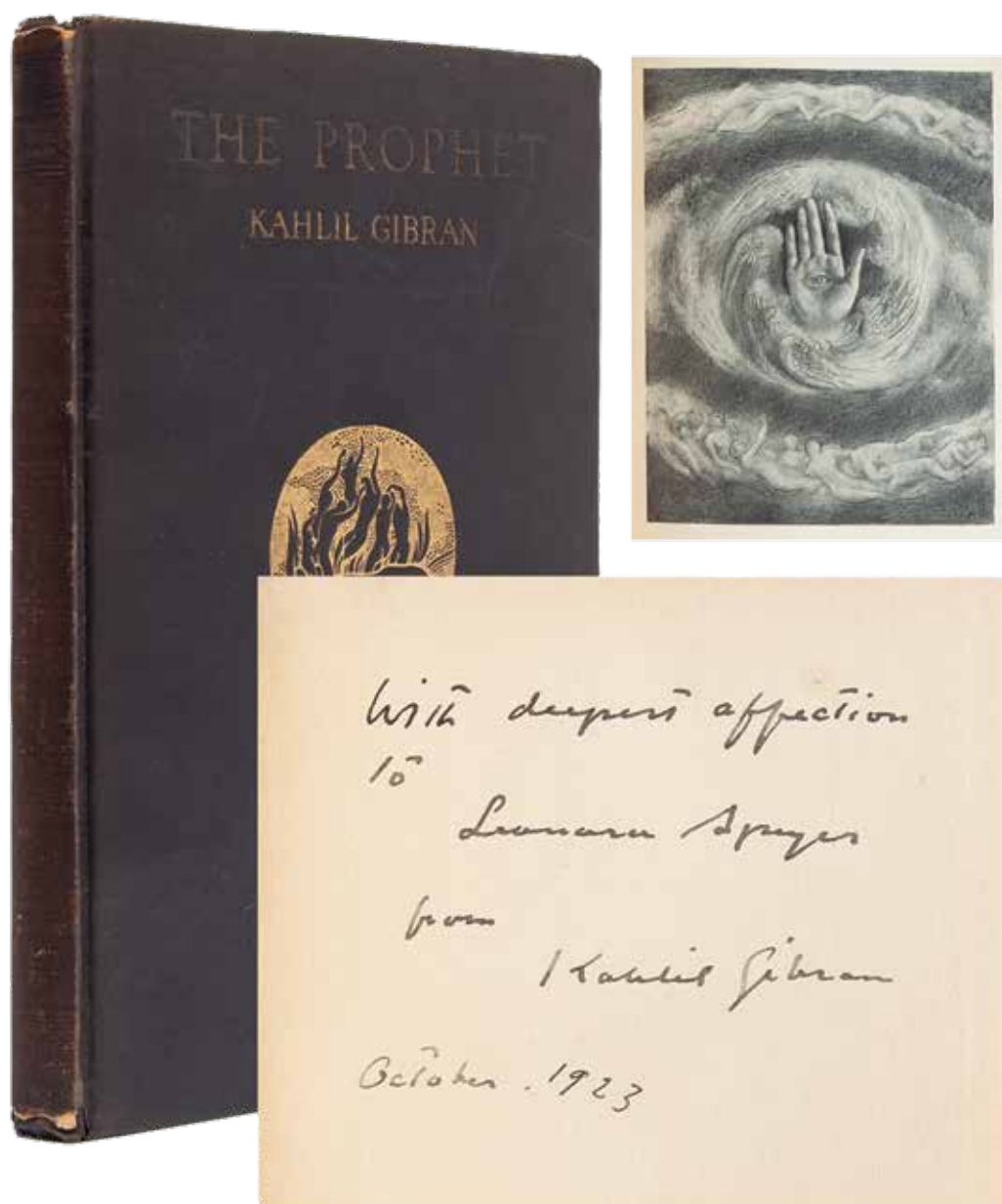
THE PROPHET

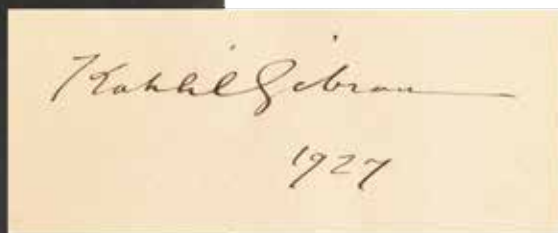
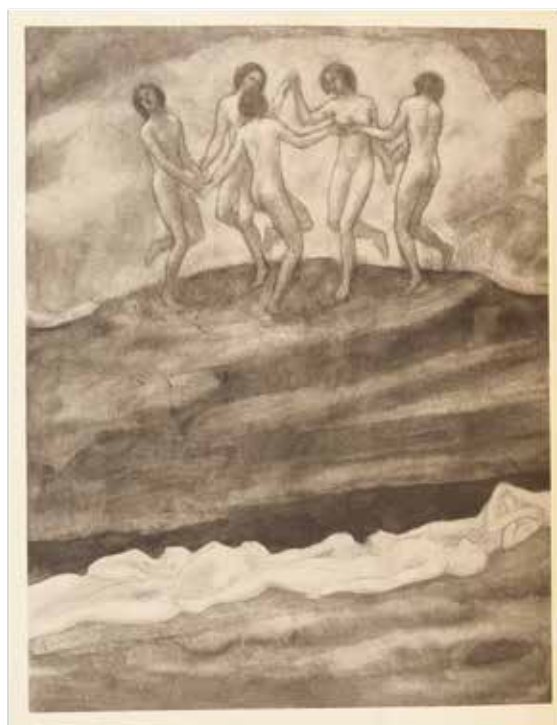
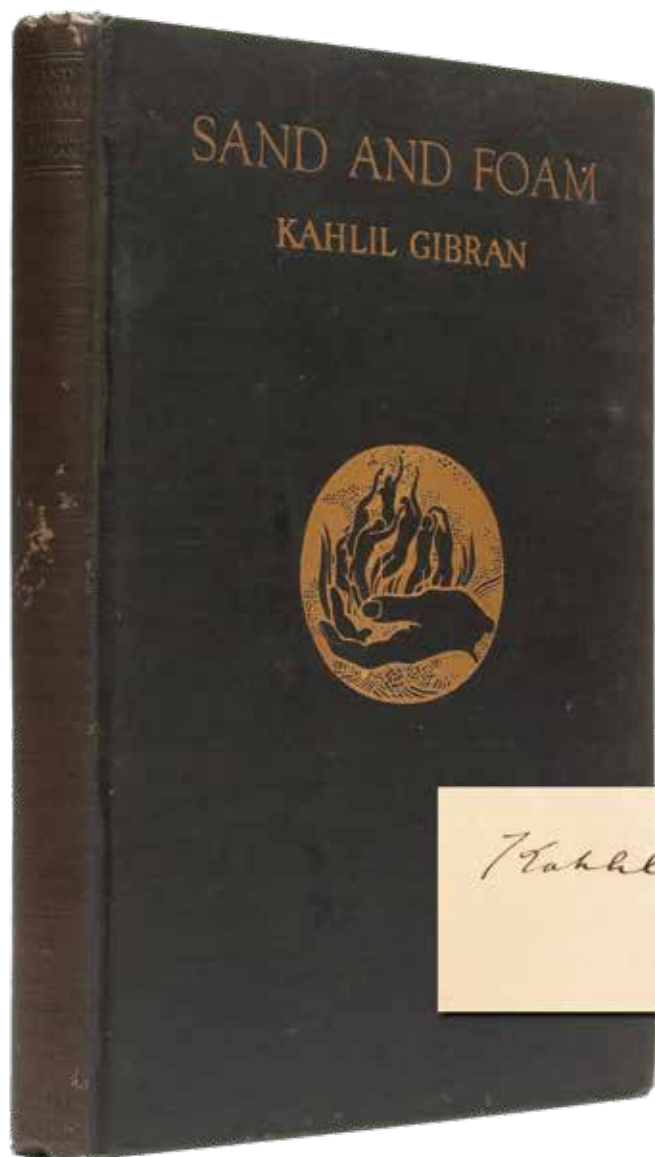
Presentation copy

New York: Alfred A. Knopf, 1923. First edition. 8vo, 107 pp., complete with 12 illustrations after the author's own drawings; black cloth stamped in gilt, black topstain, lacking the dust jacket. A Very Good copy of the book, spine faded and gilt dulled, some loss of cloth at spine ends. Inscribed by the author, "With deepest affection to Leonora Speyer from Khalil Gibran October 1923," (within a month of publication).

A professional violinist and poet, Leonora Speyer (1872 - 1956) won the Pulitzer Prize for poetry in 1927 for her book *Fiddler's Farewell*. Close friends and members of the same literary and social circle, she had Kahlil Gibran's art used on the iconic dust jacket of her book. Gibran was close to both Leonora and her husband Edgar, who became the final and most trusted executor of Gibran's will. "The most recent will that was found, superseding the two dating from 1911 and 1913 which were in Mary [Haskell's] possession, left any money and securities held by Edgar Speyer (the poetess Leonora's husband) to [his sister] Marianna...It looked as though in 1930 Gibran had organized his affairs, withdrawing money from his friends in Boston, and entrusting it all to Edgar Speyer" (Waterfield). While Gibran's relationship to Edgar touched on the financial, his friendship to Leonora resonated with poetic and artistic admiration.

Gibran is the national poet of Lebanon, the country of his birth, but his reputation is global. Gibran's series of 26 inspirational essays in English prose, each dealing with a separate theme, has never been out of print, has been translated into over 40 languages and has sold over 100 million copies. Based to a large extent on the success of this work, Gibran is credited as the third best-selling poet of all time, behind Shakespeare and Lao-Tzu. With an initial print run of just 1159 copies, first editions are scarce on the market, particularly when signed or inscribed. Very Good.





"Half of what I say is meaningless, but I say it so that the other half may reach you".

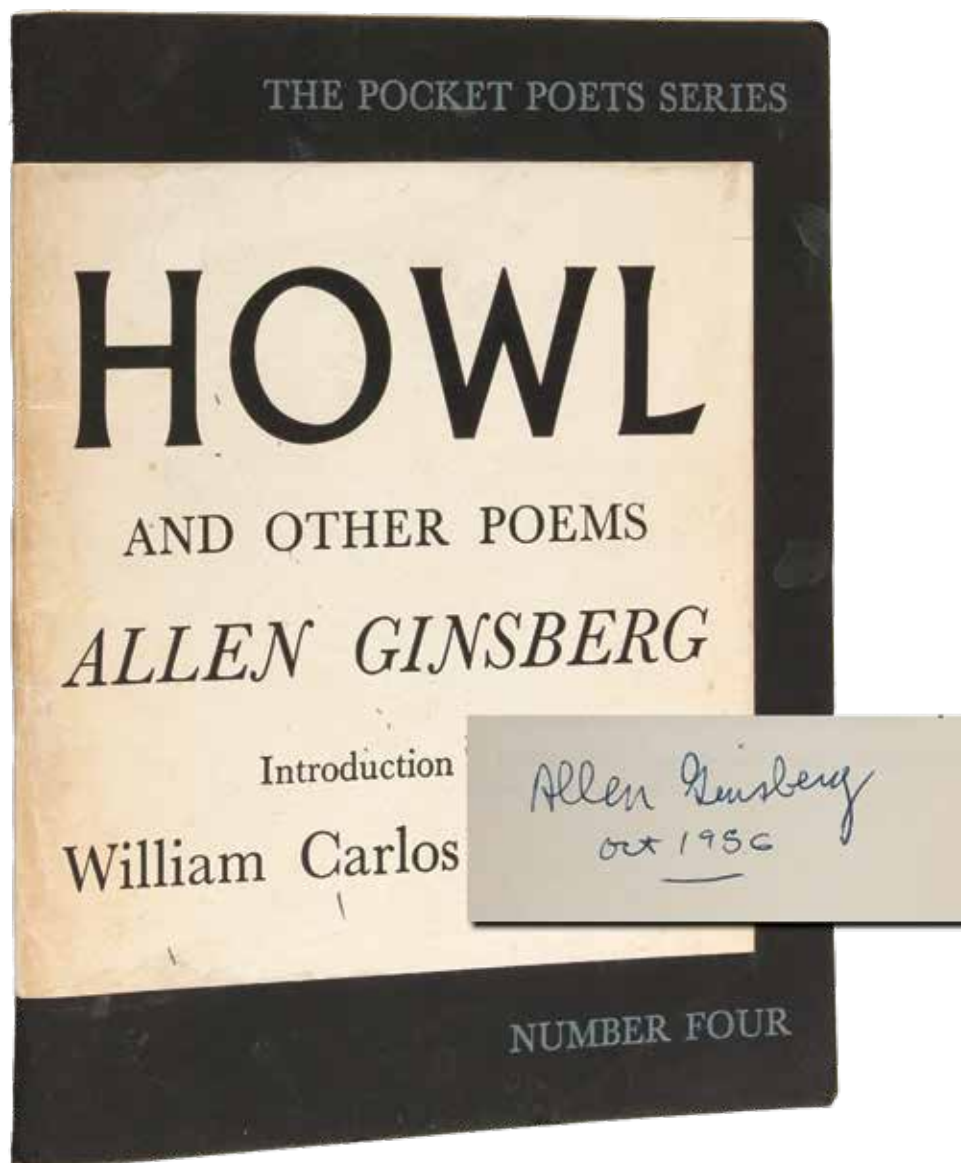
26. Gibran, Kahlil

SAND AND FOAM

Signed Trade Edition

New York: Alfred A. Knopf, 1926. First edition. First trade edition, signed by the author on the title page, dated 1927. Book complete with all seven illustrations after Gibran's own drawings. A Very Good + copy with bright gilt on the front board, but dulled on the spine. There were 95 signed limited copies, but signed trade editions are scarce.

An important collection of poetry and drawings from the author of *The Prophet*. Written a few years before he died, *Sand and Foam* displays Gibran's characteristic spiritualism. The book, like much of Gibran's work, influenced the artistic movements of the 1960s and a famous line from it – "Half of what I say is meaningless, but I say it so that the other half may reach you" – actually appears in The Beatles' song *Julia*. Though never well regarded critically, Gibran was an immensely popular poet. *The Prophet* alone sold over one million copies before 1960 and has been translated into over 40 languages. Very Good +.



A poem that defined the Beat generation, signed by Ginsberg.

27. Ginsberg, Allen; Lawrence Ferlinghetti (editor)

HOWL

Signed First Edition

San Francisco: City Lights, 1956. First Edition. First issue, with Lucien Carr noted in the dedication, 2-page introduction by William Carlos Williams, and no mention of printing on the copyright page. A Very Good+ to Near Fine copy of this important work of Beat literature. Original black paper wrappers with white card title band. A few stray marks to the front panel, slight toning at the spine, internal contents generally in excellent condition. Signed and dated by the author in the year of publication.

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

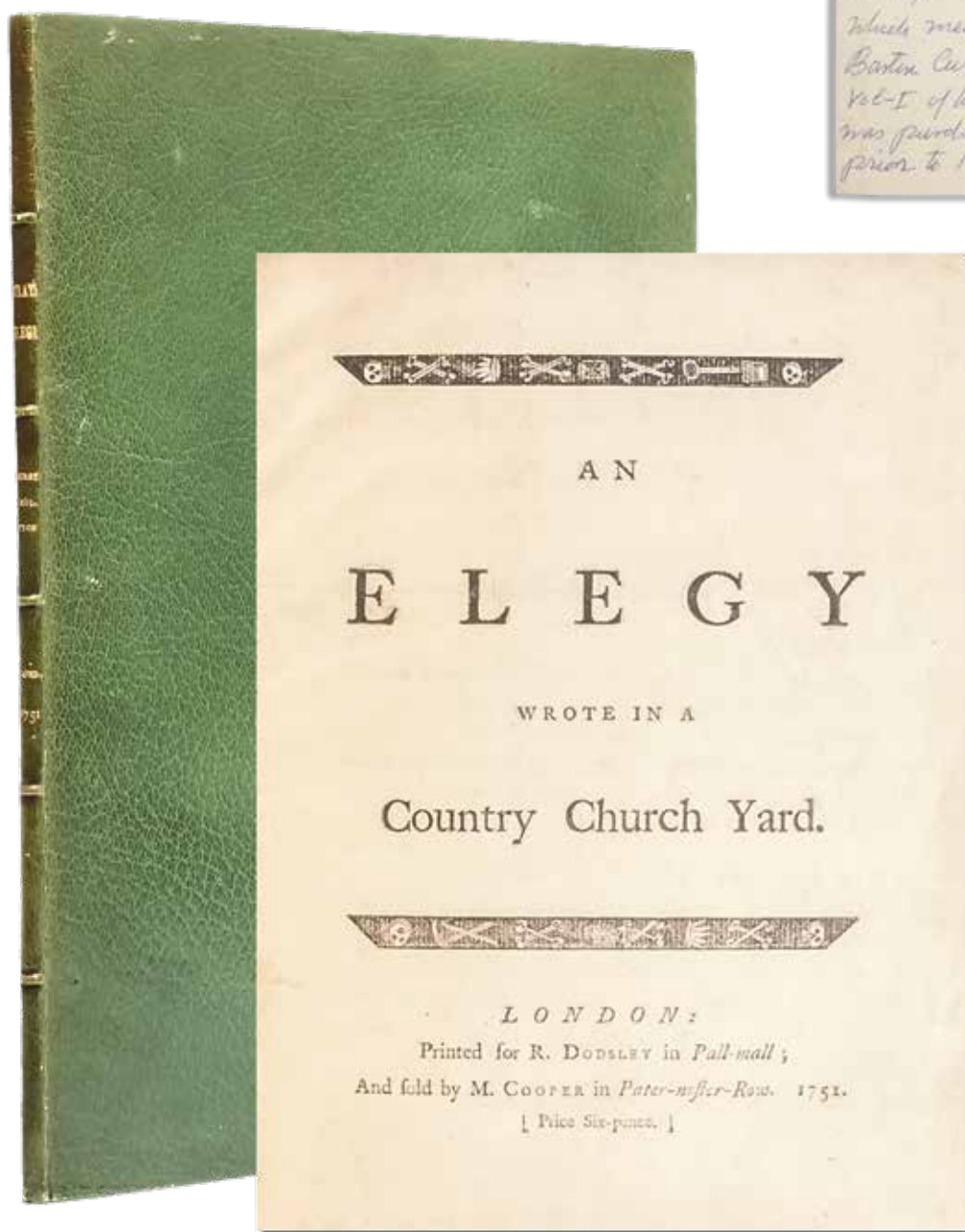
An exceptional copy with a distinguished provenance that remains one of the largest known on the market.

28. Gray, Thomas

ELEGY WROTE IN A COUNTRY CHURCH YARD

London: Printed for R. Dodsley, 1751. First Edition. First edition, first printing with line 4, page 10 reading "hidden Spirit," later corrected to "kindred spirit," with the "S" of "FINIS" partly punched through the paper and the last letter of the catchword on p. 9 in alignment. Quarto, tall copy (256 x 192 mm.). 11, [1, blank] pp. Woodcut mourning rules on title-page and repeated as head-piece. Bound by Riviere & Son in full green morocco. Spine lettered in gilt. Elaborate gilt dentelles and marbled endpapers. Provenance: The Currie-Webster copy, owned by esteemed collector Barton Currie and appearing in his book *Fishers of Books* before being purchased for the library of Oscar winning musician Paul Francis Webster. An exceptional, clean copy of one of the most famous poems in the English language.

My first copy of Gray's Elegy -- originally the John Gribbel copy -- measured 9 5/8" x 7 1/4". I sold it in 1947 and in 1963 I bought the present, larger copy, which measures 10" x 7 1/4", at the Barton Currie sale. It is illustrated in Vol. I of his "Fishers of Books" and was purchased by Currie -- sometime prior to 1930 -- for \$5,000. — Paul Webster



In his book *Fishers of Books*, Barton Currie expresses extreme pride in this, his own first edition of the *Elegy* which remains "taller and wider than most." Of this copy, Currie wrote "Now for a little mild boasting. Not half ten years had passed when I refused an offer of ten thousand dollars for the book...I proclaim that I could sell my Gray's *Elegy* in the present period of economic depression for as much as ten thousand dollars." After acquiring the copy for his own library in 1963 from the Barton Currie sale, Paul Francis Webster not only included his personal bookplates on the front and rear pastedowns, but inserted a handwritten note that he had selected this copy of *Elegy* as an upgrade to his library: "My first copy of Gray's *Elegy* -- originally the John Gribbel copy -- measured 9 5/8" x 7 1/4". I sold it in 1947 and in 1963 I bought the present, larger copy which measures 10" x 7 1/4" at the Barton Currie Sale..." Ashley II, p. 159. Grolier, 100 English, 49. Hayward 173. Hazen 41. Northrup 492. Rothschild 1056. Tinker 1165.

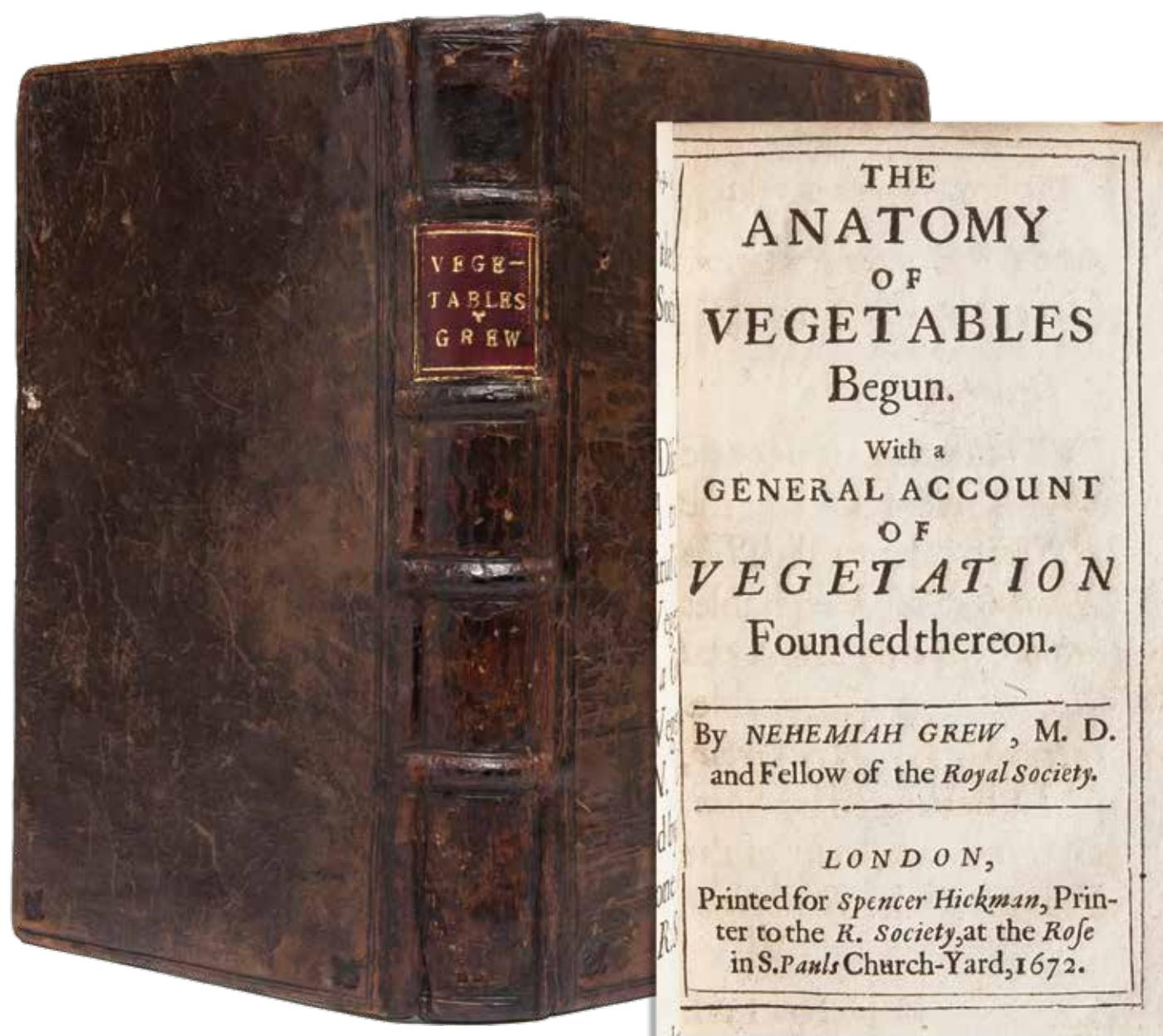
Grew was the first to explore how plants develop organs and tissues, and in what ways they reproduce.

29. Grew, Nehemiah

THE ANATOMY OF VEGETABLES BEGUN. WITH A GENERAL ACCOUNT OF VEGETATION FOUNDED THEREON

London: Printed for Spencer Hickman, 1672. First Edition. Contemporary calf binding with later red morocco spine label, handsomely rebacked. Octavo (pages 90 x 160 mm), collating: [32], 186 (mispaginated as 198), [22] pages with 3 folding engraved plates at rear; complete, including the rare license leaf before the title. Internally an exceptionally clean copy, and noticeably larger than other copies that have recently come to market.

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. His work *The Anatomy of Vegetables* was a particular point of pride, and soon after its release he presented four copies to the Royal Society; it resulted in his election as a fellow in 1673. Considered an important botanical work that “proclaimed new truths or hypotheses in science” (Dibner), Grew himself seemed to understand that he was breaking entirely new ground. “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. ESTC R30321. Wing G1946. Welcome III 164. Dibner Heralds of Science 21.



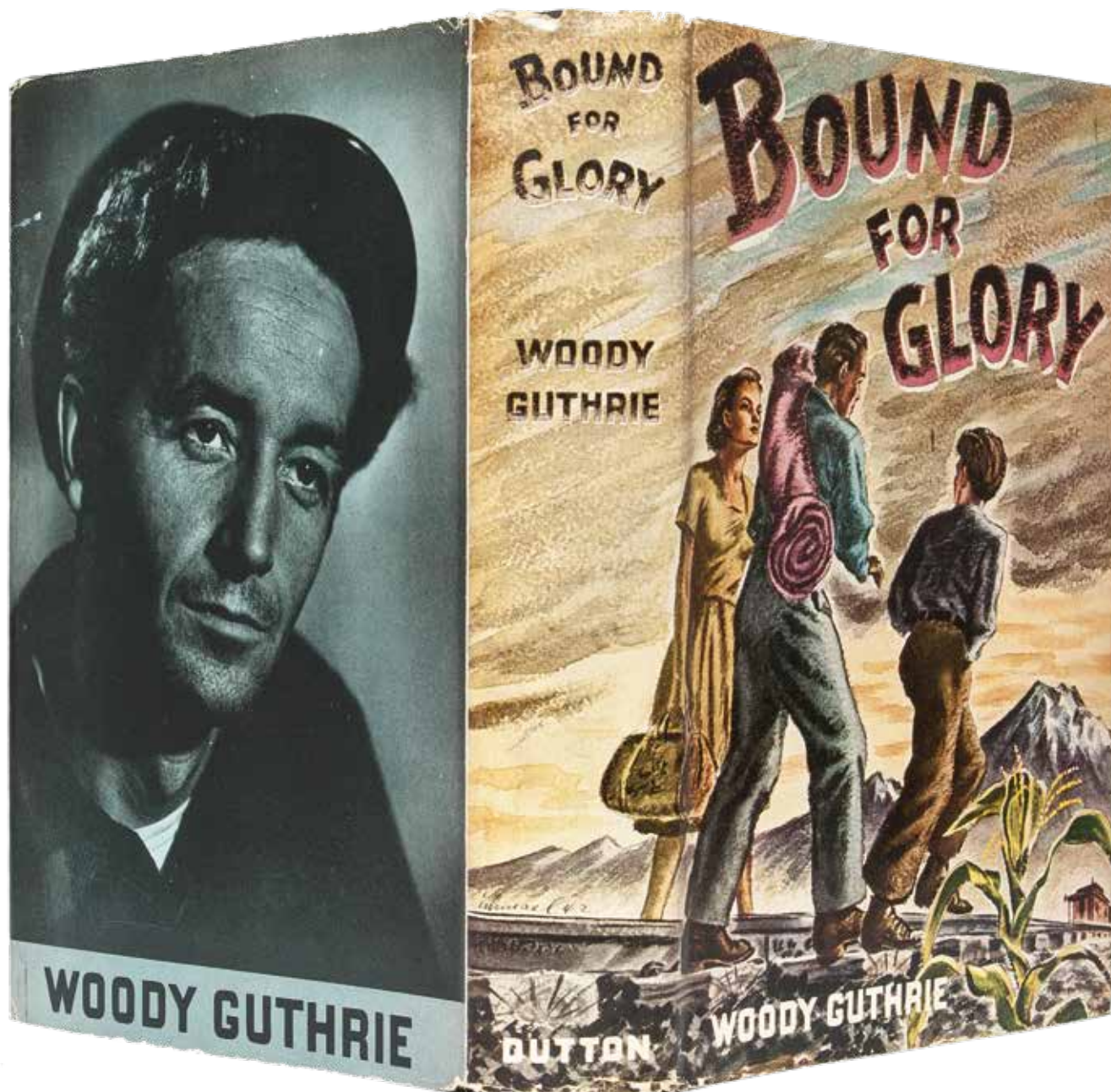
"Wild as a train whistle in the mountains, a scrumptious picture of fighting, carousing, singing, laughing migratory America..."

30. Guthrie, Woody

BOUND FOR GLORY

New York: E. P. Dutton & Co., Inc., 1943. First edition. A superior copy of Guthrie's iconic book. A Nearly Fine copy in like dust jacket. Spine gilt a bit dulled (as usual) and a small bookseller's ticket on the rear paste-down. In a Near Fine dust jacket with bright, unfaded colors and just trivial wear (and small chips) at the spine ends. Extremely uncommon in this condition.

Woody Guthrie's rollicking semi-autobiographical account of his life as a wayward hobo, culminating in the beginning of his musical career. The idea for the book was suggested to Guthrie by Alan Lomax, who had read Guthrie's unpublished writing and thought he had a real verve for storytelling. Another friend of Guthrie's, the dancer Marjorie Mazia, helped edit the work for him up until its publication. The book was adapted into a Hal Ashby film in 1976, which starred David Carradine and was nominated for an Oscar for Best Picture – and would win one for Best Cinematography. "His book is an eloquent piece of writing, wild as a train whistle in the mountains, a scrumptious picture of fighting, carousing, singing, laughing migratory America..." (Contemporary New York Times review). Near Fine in Near Fine dust jacket.



The first English novel set in Africa, and the foundation of the Lost World genre.

31. Haggard, H. Rider

KING SOLOMON'S MINES

London: Cassell and Compay, Ltd., 1885. First Edition. Bound by Bayntun-Riviere in full red calf, gilt rules on the boards, raised bands on the spine, morocco spine labels, marbled end papers and all edges gilt, cloth covers bound in at the rear. A very handsome production, likely mid 20th century. Expertly rebacked with the original spine laid down. Map with a short tear professionally closed. First issue with the following points: p.10 - "Bamamgwato"; p.122 3rd line up - "let twins to live"; p.307 footnote, second to last line - "wrod." Ads dated 5 G. 8.85. One of approximately 1000 first issue copies.

H. Rider Haggard's influential Victorian adventure tale. *King Solomon's Mines* follows the adventure of Sir Allan Quatermain, who ends up discovering the lost civilization of Kukuanaaland. (Indeed, the book is thought to have been the inspiration for the entire genre of "Lost World" science fiction -- and influenced writers as diverse as HP Lovecraft and Michael Crichton.) Even though Haggard was inspired to write the book because of a wager with his brother -- and finished it in less than four months -- *King Solomon's Mines* would prove to be a best seller. "Mr. Haggard has little prestige on this side of the water, but it will be unjust if "*King Solomon's Mines*" does not bring him renown." (Contemporary New York Times Book Review) Near Fine.



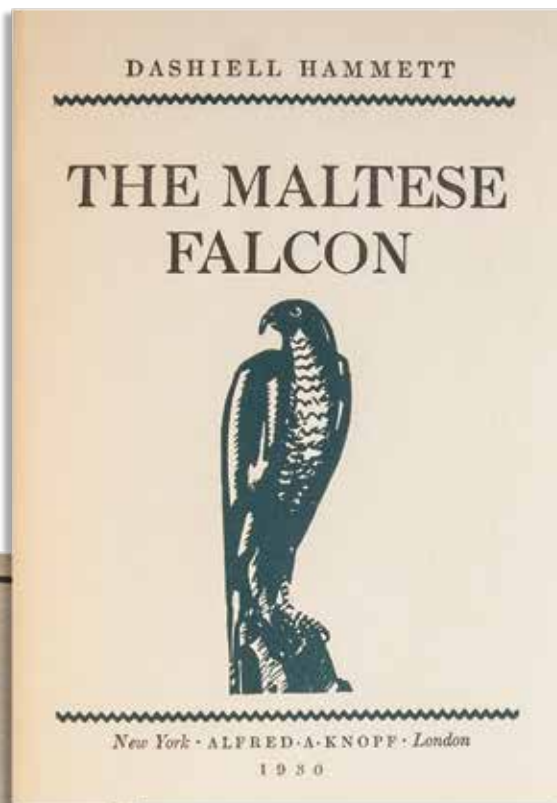
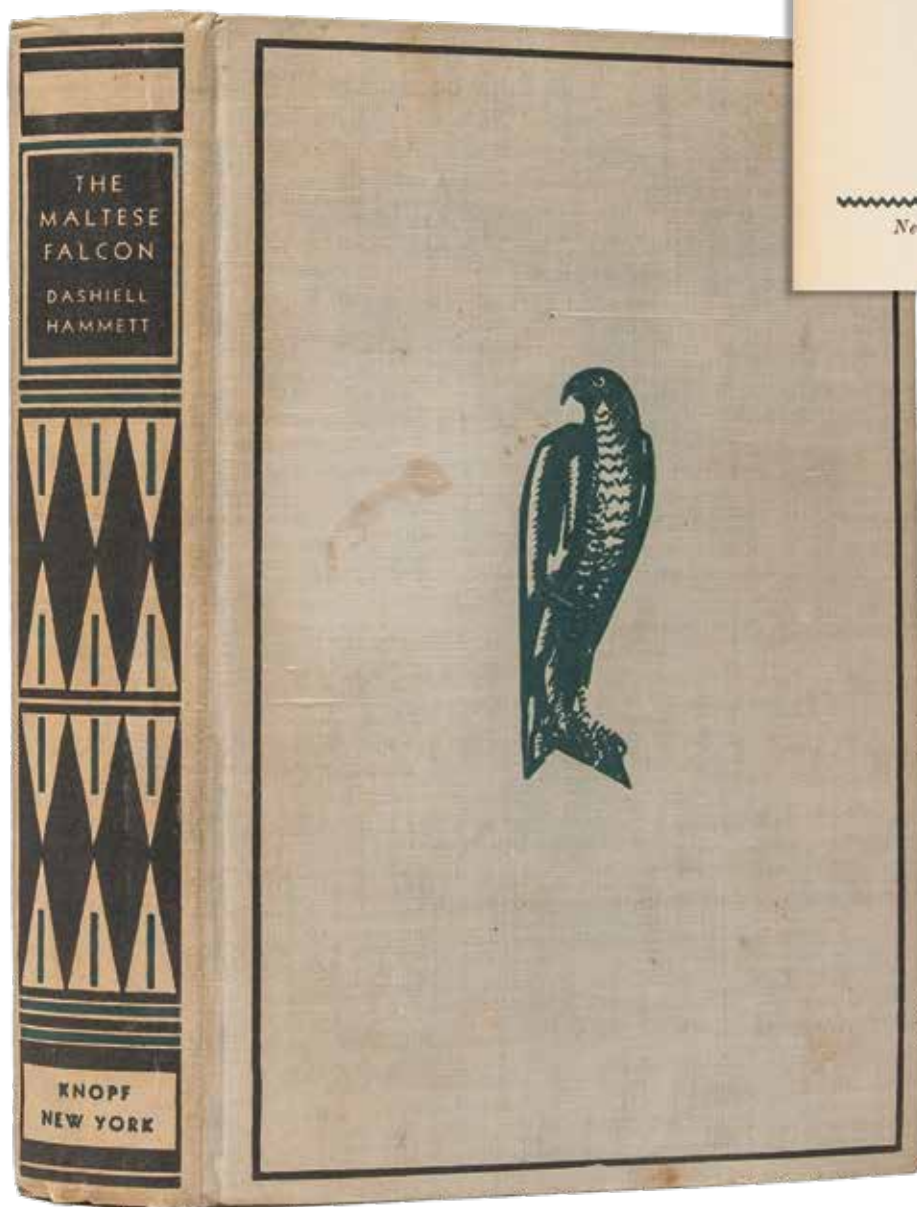
Hammett's masterpiece and the basis for the classic '41 film starring Bogart.

32. Hammett, Dashiell

THE MALTESE FALCON

New York: Alfred A. Knopf, 1930. First edition. A Near Fine copy with slight soiling to the boards and a small bookseller's ticket to the rear paste-down. A very presentable copy of Hammett's masterpiece.

Hammett's classic hard-boiled detective tale, which would go on to influence countless others in the genre. The story features the first appearance of Sam Spade – a character Hammett referred to as a man with “no original” – and was initially serialized in the classic pulp magazine *Black Mask* before it was published in book form. Hammett was inspired by his own work as a detective, which is thought to have contributed to Hammett's lauded realism. Famed mystery author Raymond Chandler said of the work: “If you can show me 20 books written approximately 20 years back that have as much guts and life now, I'll eat them between slices of Edmund Wilson's head.”



The *Maltese Falcon* also inspired numerous films, including the 1941 noir classic of the same name, (which *Variety* called “one of the best examples of actionful and suspenseful melodramatic story telling in cinematic form”). Written and directed by John Huston and starring Humphrey Bogart, Mary Astor, and Sydney Greenstreet. The film would be nominated for three Academy Awards – including Best Picture. It was chosen for preservation by the Library of Congress' National Film Registry. The novel appears on Modern Library's list of the 100 best English Language Novels of the 20th century. Near Fine.

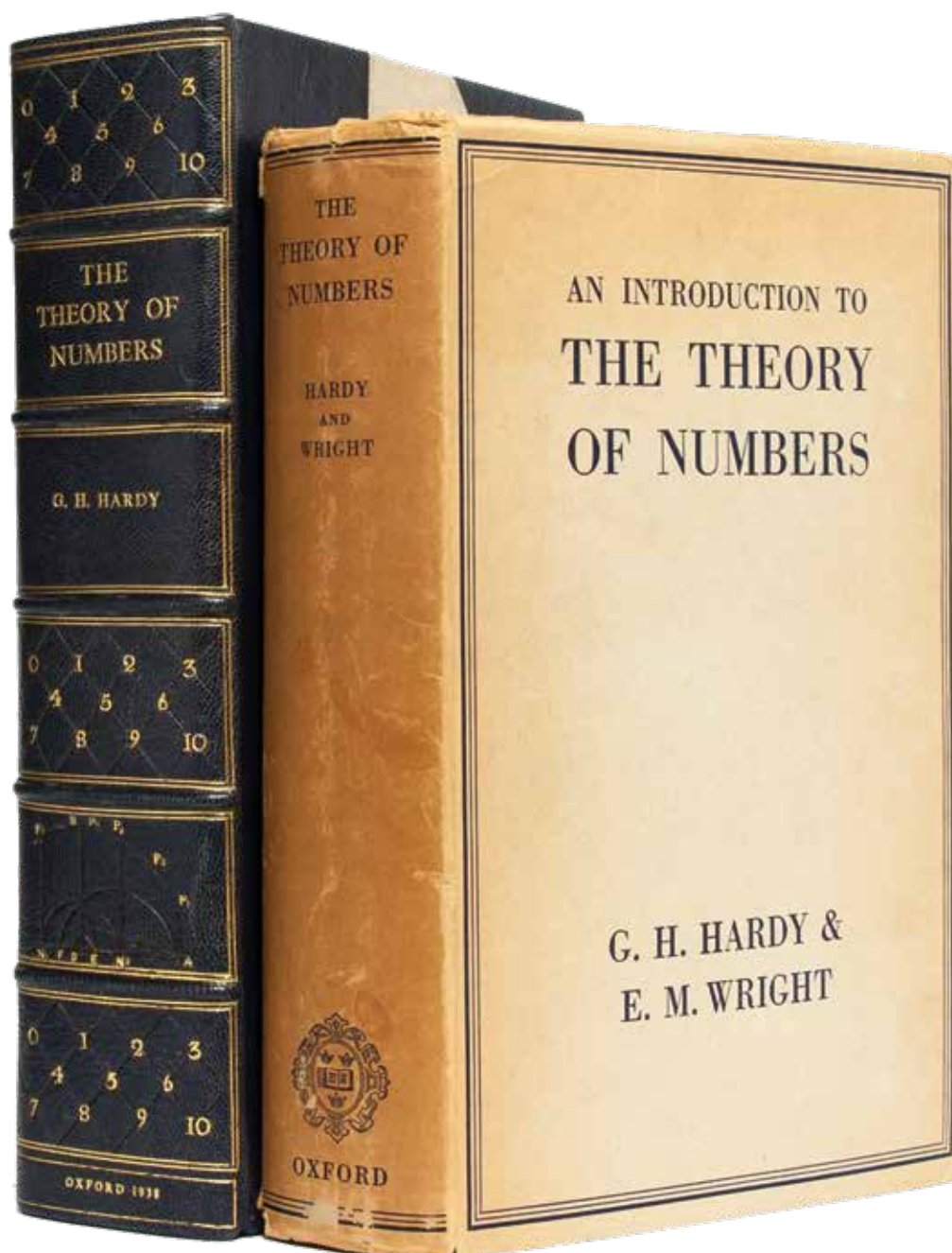
One of the most influential and widely used introductory texts in the field of number theory.

33. Hardy, H. G. and E.M. Wright

AN INTRODUCTION TO THE THEORY OF NUMBERS

Oxford: Clarendon Press, 1938. First Edition. An exceptional copy of this first edition book in the original dust jacket. Inner hinges repaired and a previous owner's name stamp on front pastedown and fore-edge, otherwise internally clean. Very Good + dust jacket price-clipped at the lower edge of the front flap, minor chips and tears at the rear panel, spine a bit toned. Housed in a custom three-quarter leather clamshell box.

Hardy was a scholar of international renown, standing out among the leaders of mathematical analysis and responsible for introducing English mathematicians to the great advances in functional theory being made around the world. Notably, he was the mentor of the Indian mathematical genius Srinivasa Ramanujan. Despite a lack of formal training, Ramanujan came to Cambridge to work with Hardy over the course of five years. The present work was produced almost two decades after this partnership, and it remains one of the most influential and widely used introductory texts in the field of number theory. Near Fine in Very Good + dust jacket.



A most desirable presentation copy with a striking association.

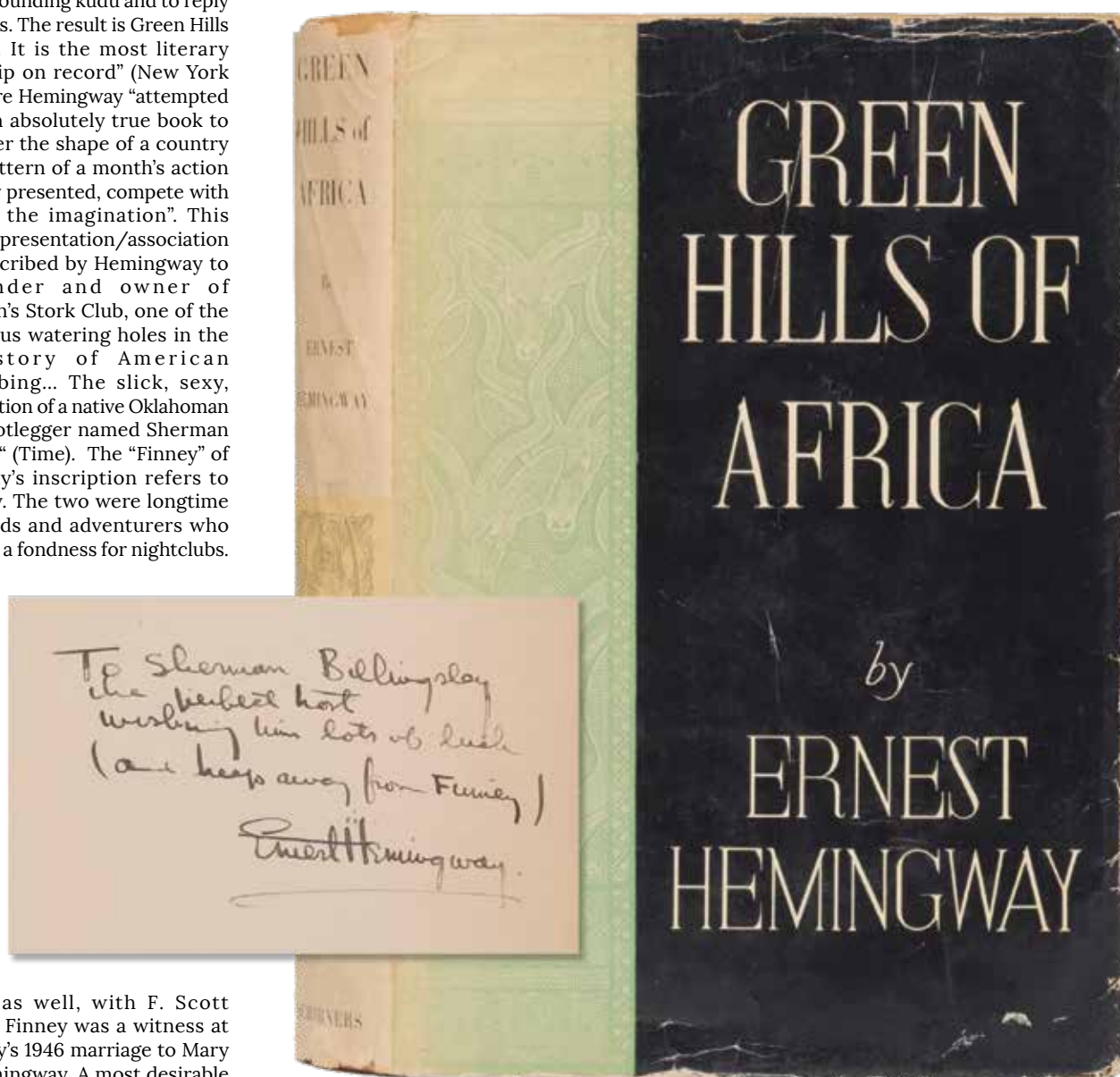
34. Hemingway, Ernest

GREEN HILLS OF AFRICA

Inscribed first edition

New York: Charles Scribner's Sons, 1935. First Edition. First printing: with Scribner "A" on copyright page. First issue dust jacket with green bar on rear panel extending "through seven lines of the blurb" (Grissom A.13.1.a). Only light toning to cloth as almost always; light edge-wear, toning to spine of scarce unrestored dust jacket. Exceptional first edition, a very memorable presentation/association copy inscribed to the colorful founder and owner of Manhattan's star-studded Stork Club—one of Hemingway's favorite watering holes: "To Sherman Billingsley, the perfect host, wishing him lots of luck (and keep away from Finney) Ernest Hemingway."

After publishing *Winner Take Nothing* (1933), "Hemingway went to Africa to shoot the bounding kudu and to reply to his critics. The result is *Green Hills of Africa*... It is the most literary hunting trip on record" (New York Times). Here Hemingway "attempted to write an absolutely true book to see whether the shape of a country and the pattern of a month's action can, if truly presented, compete with a work of the imagination". This distinctive presentation/association copy is inscribed by Hemingway to the founder and owner of "Manhattan's Stork Club, one of the most famous watering holes in the long history of American nightclubbing... The slick, sexy, smoky creation of a native Oklahoman and ex-bootlegger named Sherman Billingsley" (Time). The "Finney" of Hemingway's inscription refers to Ben Finney. The two were longtime close friends and adventurers who also shared a fondness for nightclubs.



A friend, as well, with F. Scott Fitzgerald, Finney was a witness at Hemingway's 1946 marriage to Mary Welsh Hemingway. A most desirable presentation copy with a striking association. Near Fine in Near Fine dust jacket.

A text of critical importance for the writers it influenced, including Shakespeare.

35. [Higgins, John; et al.]

A MIROUR FOR MAGISTRATES: BEING A TRUE CHRONICLE OR HISTORIE OF THE UNTIMELY FALLES OF SUCH UNFORTUNATE PRINCES...

London: Felix Kyngston, 1610. First Collected Edition. Small quarto in eights. Collating [20], 875, [1, blank]. Leaf Oo4 is a cancel as usual. Leaf Eee3 is uncanceled. 11 woodcut portraits, 2 woodcut printer's devices, and numerous decorative woodcut initials. Bound in contemporary calf, with covers ruled in blind and gilt. Rear joint expertly repaired. Title page lightly browned with small chips to margins. Contemporary ink signatures of Thomas B. Hasset (author of *King Crassus*, at foot of page 194) and Sir Anthony Wodville (who wrote *Lord Rivers*, on page 402), plus two additional early ownership signatures. Bookplates of Cortland F. Bishop, John Lehmann, and Abel E. Berland on front pastedown. An excellent copy overall.

An influential sourcebook for English writers of the 17th century, *A Mirour for Magistrates* "is a collaborative collection of poems in which the ghosts of eminent statesmen recount their downfalls in first person narratives called tragedies or complaints, as an example for magistrates and others in positions of power...many contemporary dramatists - including Shakespeare - were inspired by its procedures for drawing lessons for the present from historical figures" (British Library). Indeed, Shakespeare even used *A Mirour's* method for constructing his own tragic poem *The Rape of Lucrece*, which used the story of Tarquin's assault on an innocent woman to warn powerful men against violations of hospitality and virtue. An incredibly important work on its own and for its impact on the English canon. Grolier 179. STC 13446.



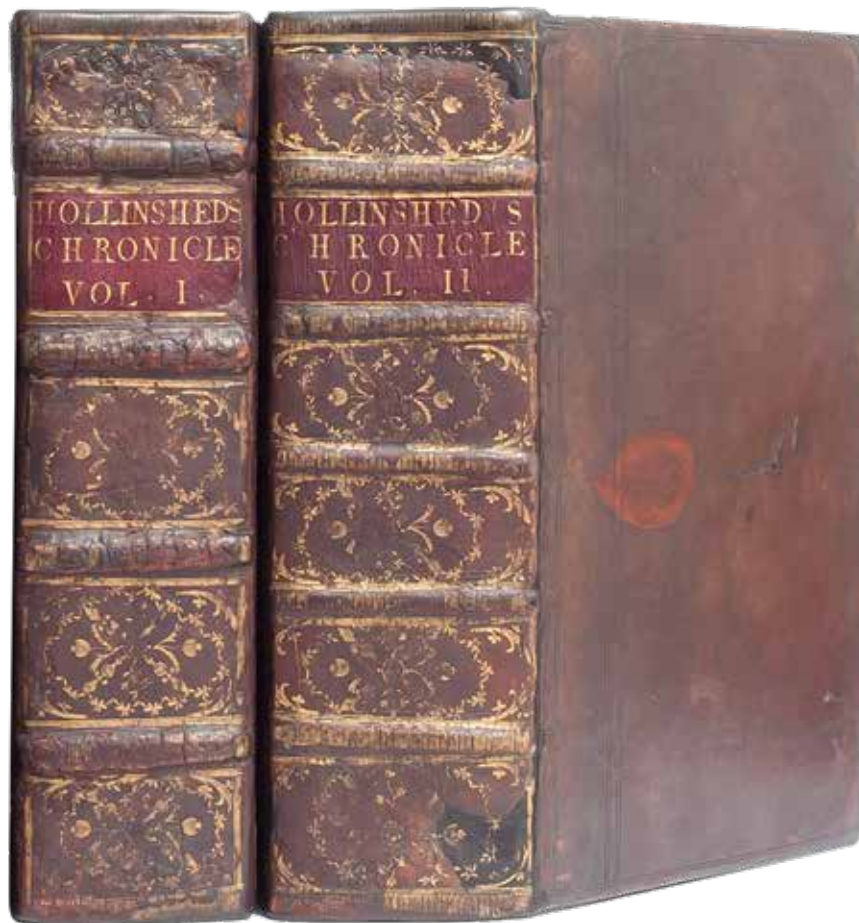
The major Elizabethan chronicle that served as one of Shakespeare's most important sources for his histories and tragedies.

36. Holinshed, Raphael

THE FIRSTE [LASTE] VOLUME OF THE CHRONICLES OF ENGLAND, SCOTLANDE, AND IRELANDE

London: Henry Brynneman for Lucas (Volume II Iohn) Harrison, 1577. First Edition. 2 folio volumes (280 x 190 mm). 17th century blind-ruled calf with later gilding to spine; rebacked with spines laid down and corners renewed. Black letter, double column, with Roman headlines and sidenotes, woodcut title border, printer's device, author's woodcut arms on title versos, numerous woodcuts. In Volume I, E6-8 are canceled and F7 is a cancel as usual; in Volume II, L7 and Xxxx1 are cancels, Oooo3 is uncanceled. Scattered stains including waterstain in quire P of Volume I, headlines, sidenotes, and page numbers occasionally shaved. In Volume II, page 1385, are 18 lines of verse in a contemporary hand, beginning, "A tyme their was when sillie bees could speake" (variously attributed to John Lyly or to Shakespeare). In all a very desirable copy, housed in two full morocco pull-off cases. Provenance of Henry Mellor (16c inscription on title), Edward Saunders (inscription in Volume II), Kendrick Francis Saunders (bookplate), Frank Brewer Bremis (bookplate), Harold Greenhill (bookplate), and H. Bradley Martin (bookplate and sale at Sotheby's, 30 April 1990, Lot 2917). This copy last selling at auction in 2005 for over \$31,000.

First edition of the major Elizabethan chronicle that served as one of Shakespeare's most important sources for his histories and tragedies. "Shakespeare used Holinshed as a source for more than a third of his plays, including Macbeth, King Lear, the Henriad and Richard III. He used it in a wide range of ways, sometimes following the text of the Chronicles closely, even echoing its words and phrases; sometimes using it as inspiration for plot details; and at other times deviating from its account altogether, either preferring other sources or his own imagination. Comparing Shakespeare's plays to Holinshed and other sources can provide rich insight into his creative processes as well as giving us an idea of some of the context which Shakespeare's contemporary audiences would have understood" (British Library). The Chronicles are one of the most comprehensive documents tracing the first inhabitants of the British Isles through the mid-16th century.



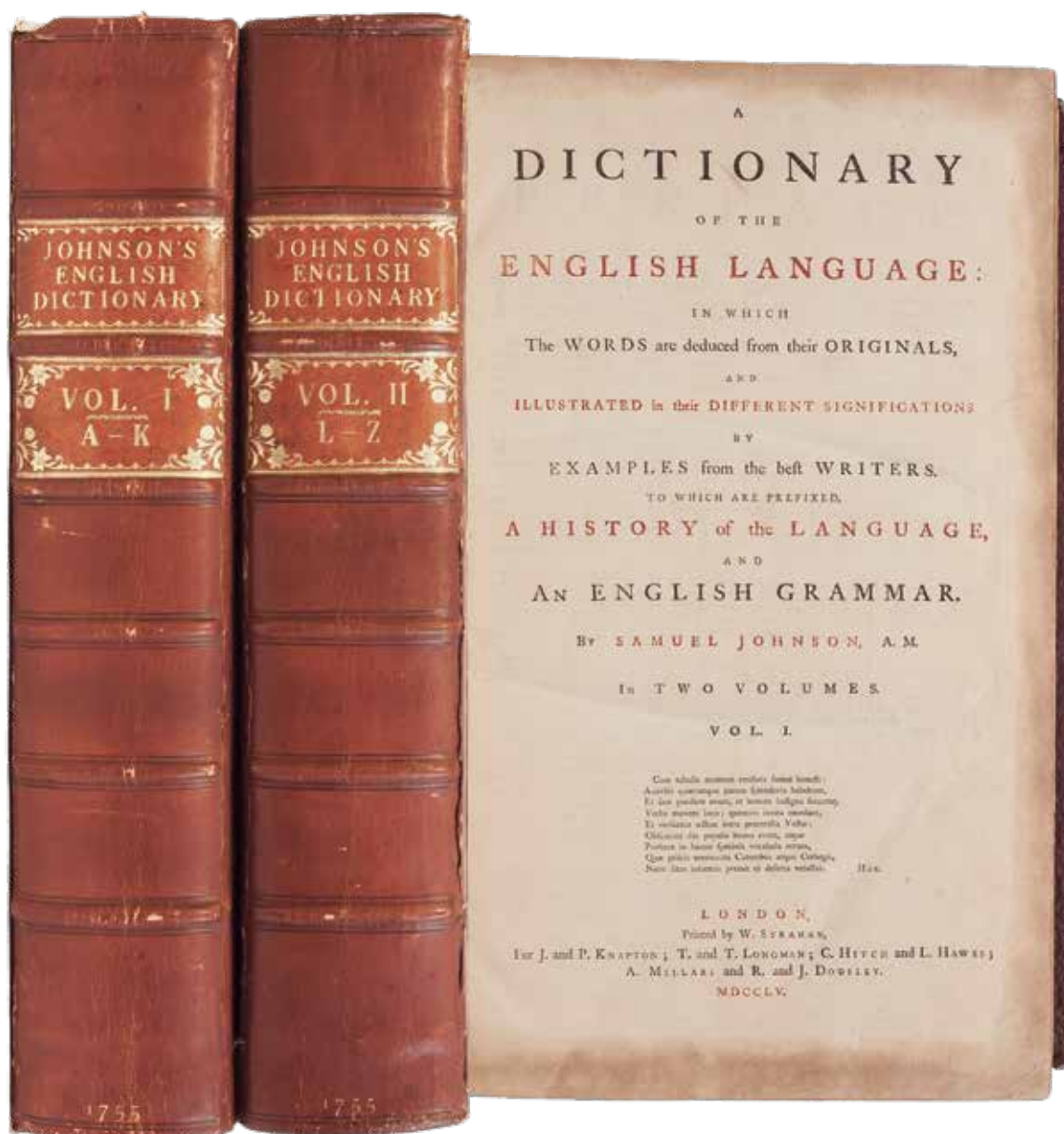
The masterful and comprehensive dictionary that set the standard for English language use.

37. Johnson, Samuel

A DICTIONARY OF THE ENGLISH LANGUAGE (IN TWO VOLUMES)

London: Printed by W. Strahan for J. and P. Knapton, 1755. First Edition. Two large folio volumes (410 x 254 mm), complete. Bound in full diced calf and expertly rebaced to style. Spines and boards gilt; morocco spine labels; marbled endpapers. Small bookplate on front endpaper. Short tears on 10G2-10K1 expertly repaired at an early date. Minor scattered foxing. Outer joint of volume two starting but holding. Overall an exceptionally pleasing copy of this important book.

"Johnson's Dictionary at once put to shame every other dictionary that had ever been written and set the standard for every dictionary that has been written since. Its genius was at once acknowledged by every hand, and the first edition of two thousand copies was instantly sold out. Perhaps the greatest innovation in Johnson's work was his consistent reliance not on earlier word-lists and dictionaries, not on his own intuition, but on English literature itself—the vast, wonderful treasury of words that, well chosen and properly sorted and accurately quoted, became in itself almost a dictionary of the language. Indeed, after Johnson showed the way by quoting from English literature at every turn, it was even suggested that a great dictionary might be written without definitions at all—if the quotations were plentiful enough and well enough chosen and edited. This insistence on real examples from the real language as it has been really used has informed every serious dictionary ever since—from Richardson and Webster to the new OED" (Smith). PMM 201. Grolier 100 in English, 50. Rothschild 1237.



A lovely set of Jonson's collected works, in contemporary boards.

38. Jonson, Ben

**THE WORKES OF BENJAMIN JONSON. [TOGETHER WITH] THE WORKES OF BENJAMIN JONSON.
THE SECOND VOLUME....**

London: Printed by William Stansby [and] Printed for Richard Meighen, 1616, [1631]-1640 (ie. 1641). First edition. Three folio volumes bound in two (vol. one: 279 x 180; volume two: 288 x 190 mm). Contemporary brown calf with black and red morocco gilt lettered labels. Both volumes expertly rebacked retaining original spines. Collates complete according to Pforzheimer, with the exception of initial and final blanks lacking in Volume I. Volume II with The Staple Newes bound before The Divell is an Asse, Part IV bound before Part III, and D3 bound before D2. Moderate soiling, wear, and signs of use throughout. Title page and first two leaves of Vol I with slight loss of upper corner slightly affecting image on title page, lower corners absent from 401, 439, 539, and 779 not affecting text. Long marginal tears to C3 and D3 of Volume II. Cosmetic blemishes aside, a very good and well margined copy in a contemporary binding.

"Jonson is said to have prepared the plays for the press, himself, and one or two matters of editing... certainly appear to show the author's hand. At the end of each play, for instance, is a statement telling when it was first acted, and by whom, whether the king's or the queen's servants. The names of the actors are also given... All of the works not included in the first were intended for a second volume, which, however, did not appear until after Jonson's death, in 1640" (Grolier, 100 English). Grolier, 100 English, 17. Pforzheimer 559. Pforzheimer 560. STC 14751.



Joyce's masterwork of modernism, one of the great books of the 20th century.

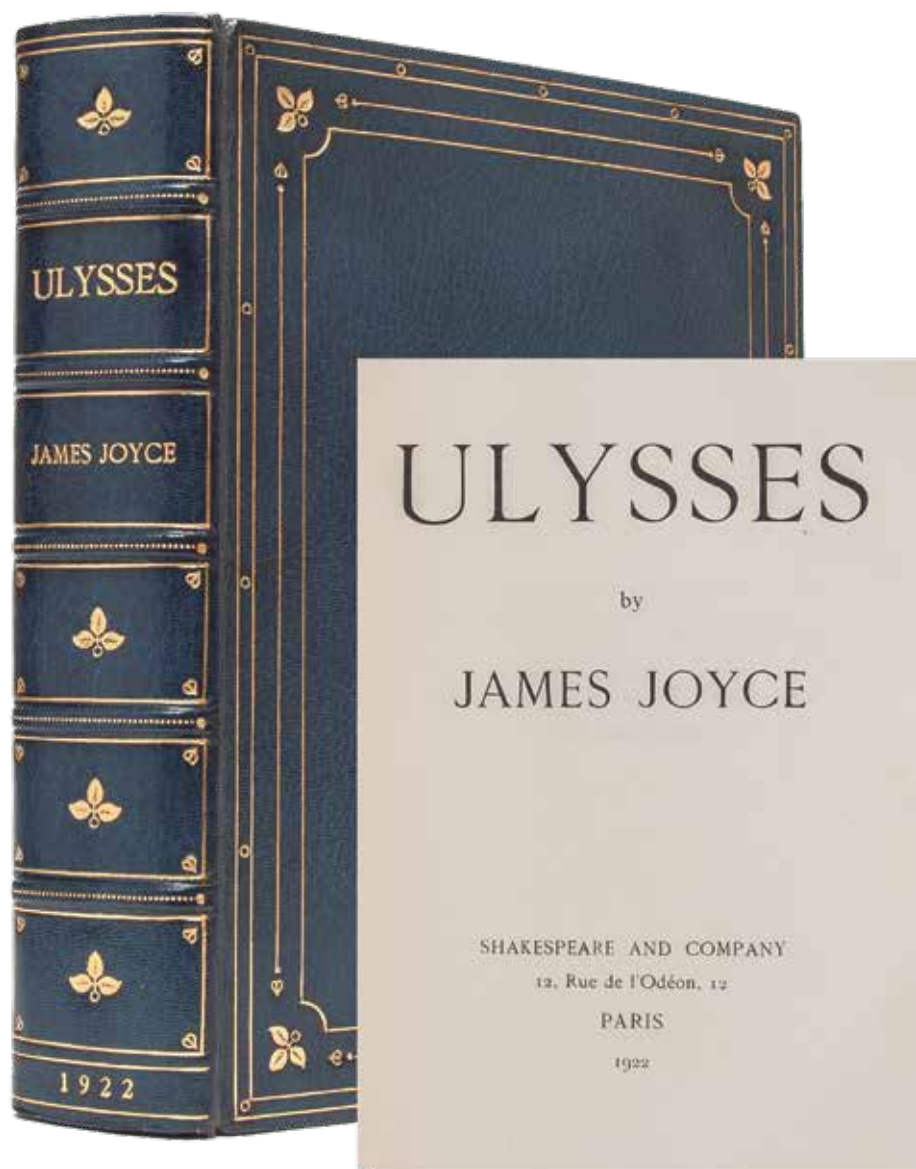
39. Joyce, James

ULYSSES

First edition - Large Paper copy

Paris: Shakespeare and Company, 1922. First Edition. Exquisitely bound in full navy morocco by the Chelsea bindery. Gilt details on the boards, spine and turn ins, top edge gilt, silk moiré end papers and paste-downs, original front wrapper bound in. One of 150 large paper copies, this copy number 231, originally sold to John Clark. Binding Fine. Internal contents are generally in excellent condition, a bit of toning to the front wrapper and the occasional marginal spot.

Joyce's masterwork of modernism, one of the great books of the 20th century. Though it follows a single day in the life of Dubliner Leopold Bloom - June 16th, a day which has become a worldwide holiday - Ulysses' complex structure is actually inspired by Homer's Odyssey. Ulysses took Joyce over seven years to write, and the story of its publication became an epic in itself. First released in serial from 1918 to 1920 in the magazine "The Little Review," and published in Paris in a limited first edition in 1922 by Sylvia Beach, the owner of the Shakespeare and Company bookstore. It was not, however, released in the UK and United States, where the book had quickly been banned. In fact, copies were smuggled into both countries until a landmark obscenity trial cleared the book for American publication in 1934. Joyce claimed that he "put in so many enigmas and puzzles [into Ulysses] that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality." Time has proven him correct. Slocum & Cahoon A17. Fine.



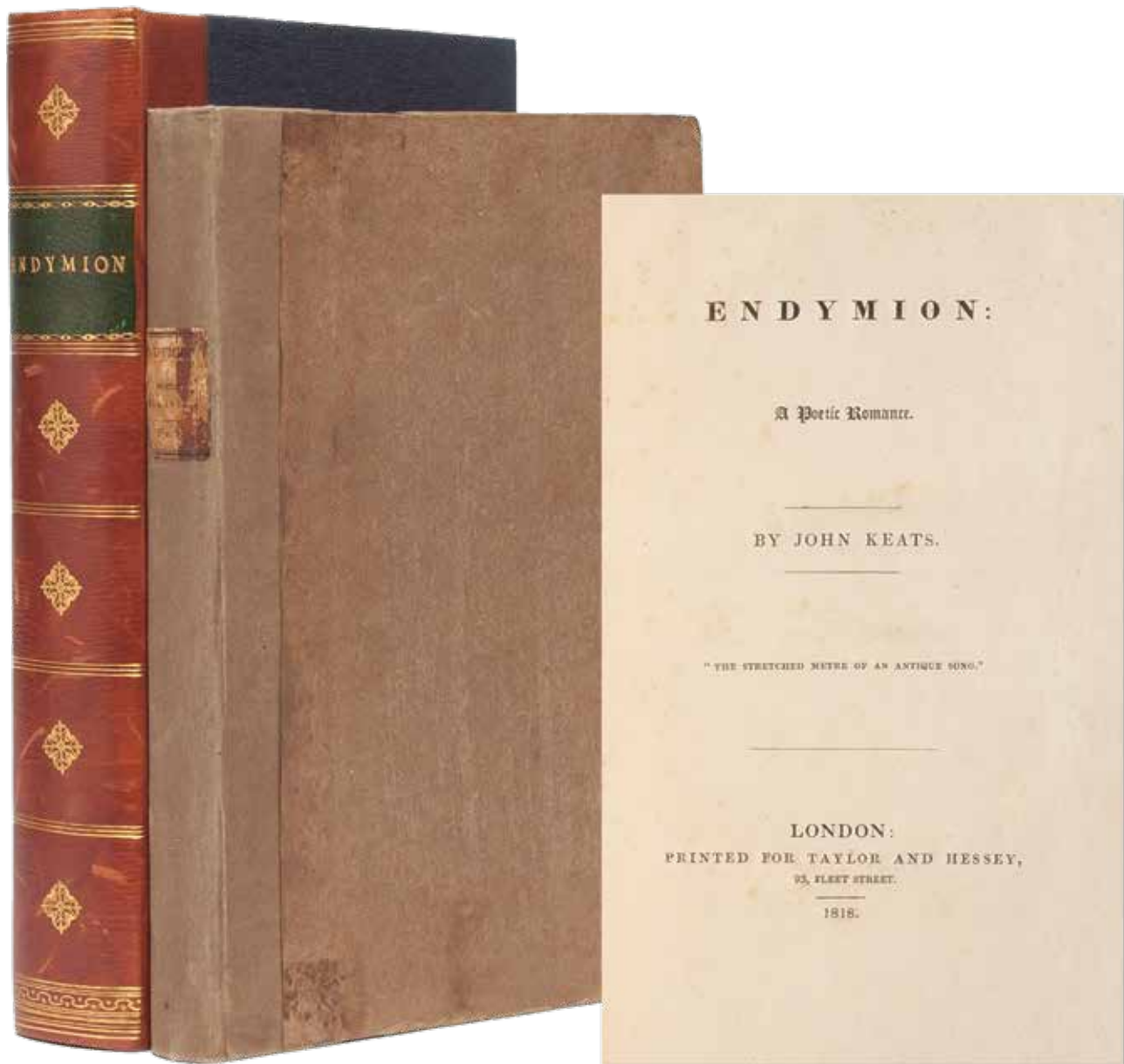
"A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness."

40. Keats, John

ENDYMION: A POETIC ROMANCE

London: Taylor & Hessey, 1818. First Edition. First issue with "Printed by T. Miller, Noble street, Cheapside" on the verso of the half-title. Complete with four pages of ads at the end dated "May, 1818." Original boards, rebacked with original paper label preserved. Untrimmed. Before publication, errors were discovered and errata leaves were inserted. Both a one line and five line errata slip exist, with both in this copy. Owner's bookplate on front free endpaper; contemporary signature to endpaper, and old bookseller notations in pencil. A Near Fine copy, pages in excellent, clean condition. Housed in a custom half morocco clamshell stamped in gilt.

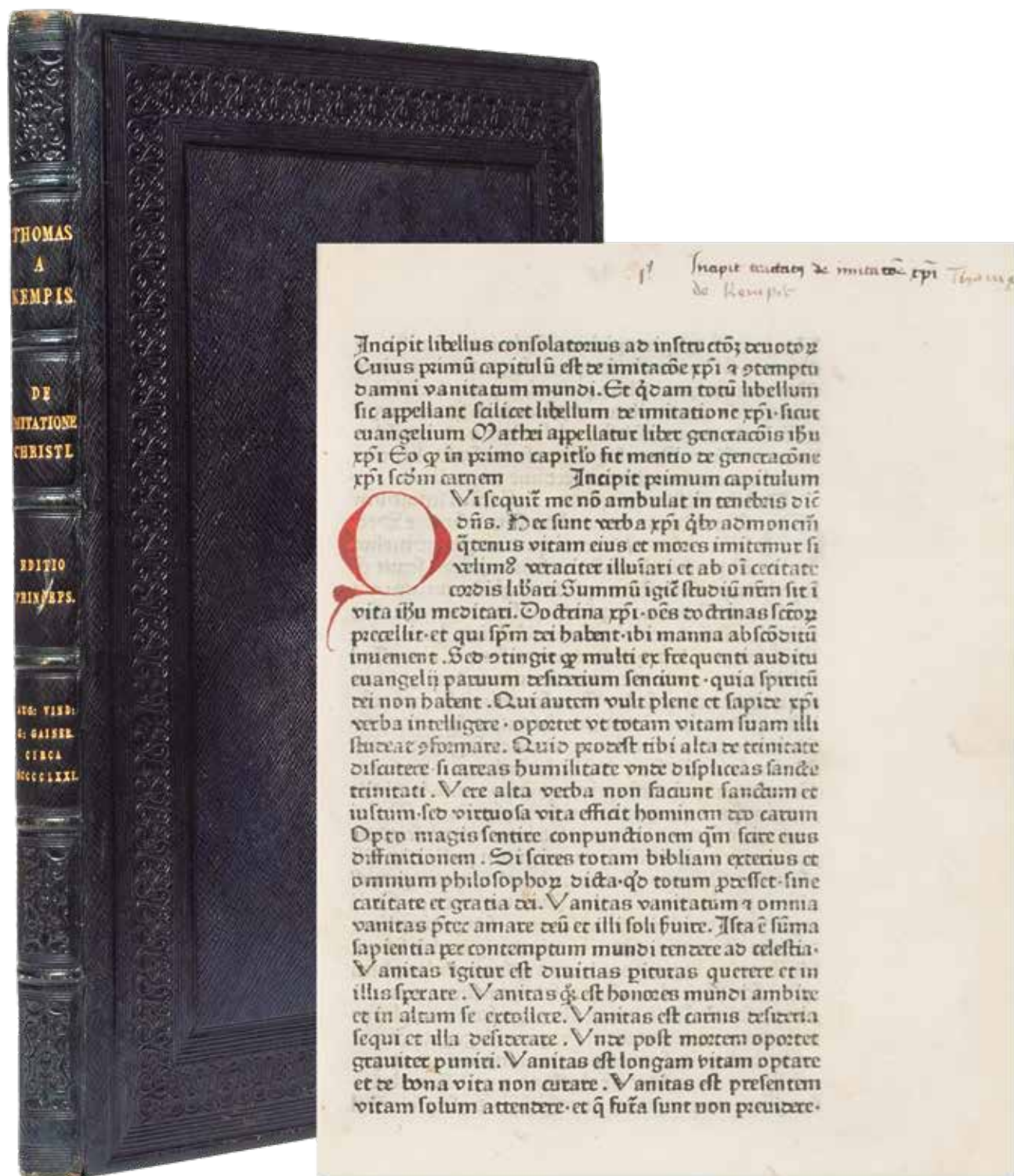
"A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness." With one of the most famous opening lines in English verse, Keats' Endymion is an ode to the timelessness of beauty. In retelling the mythical tale of the shepherd Endymion's love for the moon goddess Cynthia, Keats also explores the tension between man's mortality and the immortality of his muse; in doing so, he comments allegorically on the fact that while a poet himself may ultimately die, the beauty of his work will live on. "The song of Endymion throbs throughout with a noble poet's sense of all that his art means for him" (Morley). Near Fine.



It is the most influential document of the devotio moderna, a lay movement advocating the pursuit of a religious life in imitation of Christ, through meditation, instruction, and writing.

41. Kempis, Saint Thomas A.

IMITATIO CHRISTI





[Ausberg]: [Günther Zainer], [before 5 June 1473]. First Edition. Folio (297 x 207 mm.). [76] leaves. Thirty-five lines. Capital spaces. Two- to six-line lombard initials (some pearled) in red, a few in brown ink. Headlines giving book number in contemporary ink. Fol. 3/10 a cancel and printed, as usual, on narrow paper, here margined to size at the time of binding. Manuscript correction of the printer's name "Gintheum" in colophon, as in most, if not all, copies. Title written on first page in a contemporary hand, author's name written in a slightly later hand, a few contemporary ink marginalia. Printed in two-page formes, as indicated by a slightly skewed impression on bifolium 3/2 and 3/9. Nineteenth-century blue morocco by J. Clarke. Covers paneled in blind, spine tooled in blind and lettered in gilt in compartments, board edges and turn-ins ruled in gilt, all edges gilt, marbled endpapers. Tiny portion of upper blank corner of fol. 8 renewed, upper blank corner of fol. 22 renewed, small portion of lower blank corner of fol. 49 renewed, a few additional minor marginal repairs, a few marginal wormholes, those in the lower gutter throughout and in the upper margin of the first twenty-nine leaves neatly filled, a few leaves with faint marginal dampstaining. Overall, an exceptional copy.

The most important and influential devotional work of the later Middle Ages. "The Imitation of Christ" is a book of mystical thought which throughout history has appealed to Roman Catholics and Protestants alike. It has been the most widely read devotional manual apart from the Bible, perhaps even surpassing the influence of such books as Pilgrim's Progress and St Augustine's Confessiones. This is the more surprising as in the first place it was addressed to monks and recluses. The book is written partly in verse. Its title is derived from that of the first of its four books 'De imitatione Christe et contemptu vanitatum mundi' (of the imitation of Christ and the contempt of all worldly vanities). Its authorship has been the subject of dispute—sometimes violent: the rival to the accepted author being Johannes Gerson. However, Thomas à Kempis is now definitely recognized as its author. The 'Imitation' was first printed in 1473. Since then there have been thousands of editions and translations into fifty languages, a record rivaled only by the Bible itself. " (Printing and the Mind of Man). It is the most influential document of the devotio moderna, a lay movement advocating the pursuit of a religious life in imitation of Christ, through meditation, instruction, and writing. BMC II, p. 318. Goff I-4. Hain *8589. Harvard/Walsh 507-508. Polain 2050. PMM 13. Proctor 1566.

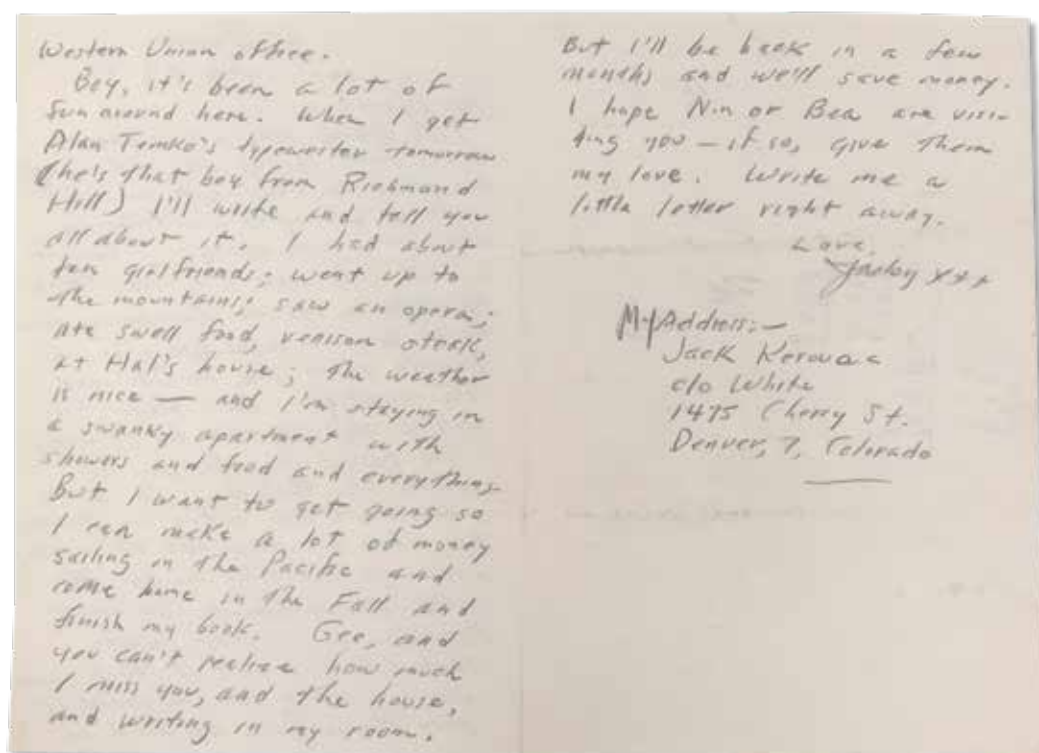
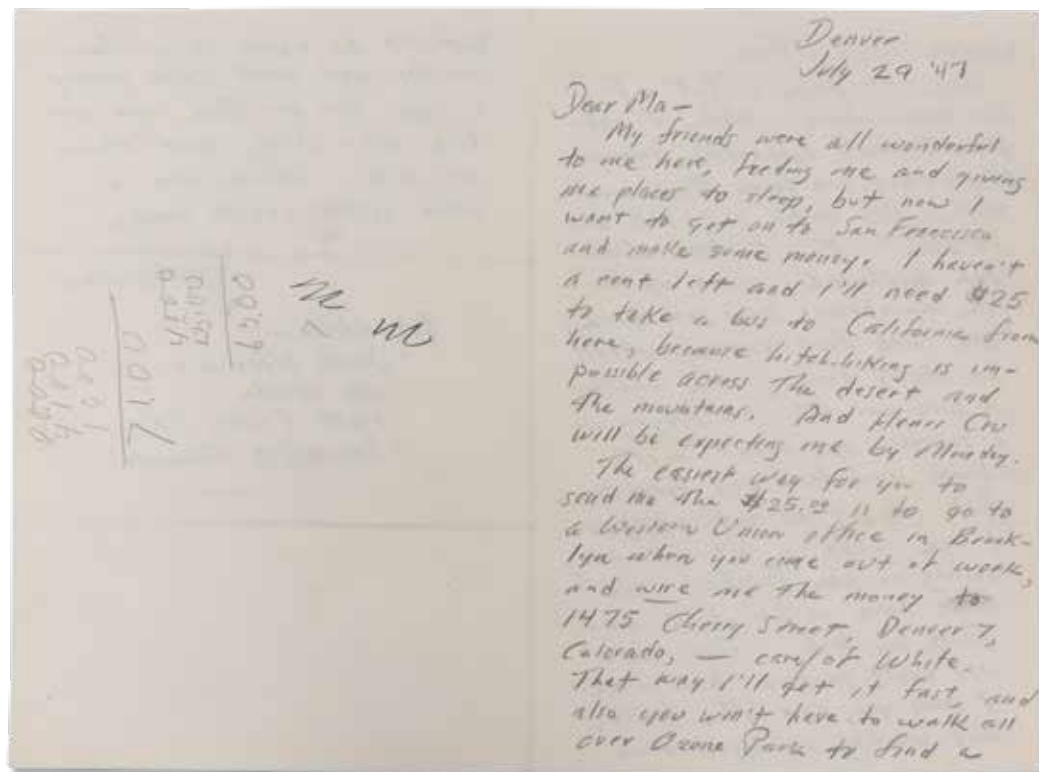
Kerouac's handwritten account of the travel that inspired On the Road a decade before the book's publication.

42. Kerouac, Jack

AUTOGRAPH LETTER SIGNED (ALS) TO HIS MOTHER, GABRIELLE KEROUAC - ON THE ROAD

Denver, CO: July 29, 1947. Original Autograph Letter Signed. 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 and two horizontal fold lines all intact and has some mathematical notations on the back blank. Strong and legible signature "Jacky xxx" with handwritten name and address beneath. An intimate and tender letter from the young Kerouac to his mother, from the Denver stop of the road trip that would become the basis for his most famous literary work.

Ten years before *On the Road* made Jack Kerouac an overnight sensation, he departed on a cross-country trip that immersed him in the wide-ranging romance of the American west. Kerouac's letter to his mother Gabrielle, one of the strongest influences on his life, reveals his creative process with all the earnestness of a 25 year old seeking to learn whatever he could about the world: "Boy, it's been a lot of fun around here. When I get [a] typewriter tomorrow...I'll write and tell you about it. I had about ten girlfriends; went up to the mountains; saw an opera; ate swell food, venison steak, at Hal's house; the weather is nice -- and I'm staying in a swanky apartment with showers and food and everything." At moments like this, Kerouac's letter thrums with the first notes of *On the Road*, which are clearly drawn from Kerouac's own experiences. As he charts his path west, he sets longterm goals about his writing, outlining a plan to return home with money and the security to complete his novel: "I want to get going so I can make a lot of money sailing in the Pacific and come home in the Fall and finish my book." In an interview later in his life, Henri Cru, mentioned in this letter, confirmed that in *On the Road* "most everything that Jack wrote was generally true" when it came to his travels (Moore). Near Fine.



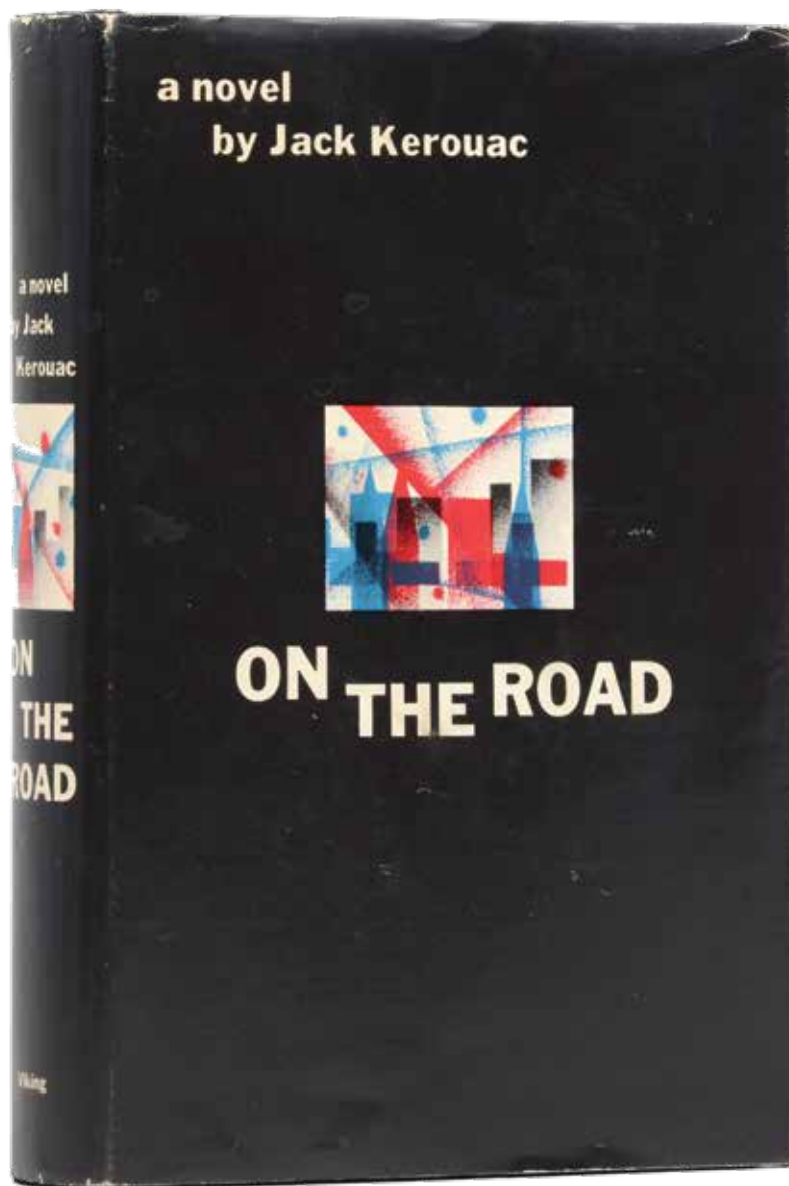
The novel that defined the American road trip.

43. Kerouac, Jack

ON THE ROAD

New York: Viking Press, 1957. First edition, first printing, rare in this condition, with the black background of the jacket free from the rubbing to which it is so liable. Octavo. Original black cloth, titles to spine and front cover in white, top edge red. With the dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. The jacket, printed in black onto light paper stock, is usually encountered with unsightly creasing and rubbing, revealing the white paper beneath. This classic text of Beat literature was Kerouac's second book, propelling him from an obscure author to "King of the Beats" overnight. This copy is from the library of Virginia bibliophile and historian Christopher Clark Geest, with his bookplate to the front pastedown.

"It changed my life like it changed everyone else's," Bob Dylan said of *On the Road*. Jack Kerouac's classic *Roman A Clef*, published in 1957, was the defining work of the beat generation. It follows the travels of Sal Paradise, a stand in for Kerouac himself, and is based on a series of journeys Kerouac took from 1947 to 1950. The work was typed up on a continuous "scroll" of sheets that Kerouac had taped together. *On the Road* appears on both Modern Library's list of the 100 best novels of the century and on Time Magazine list of the 100 best English language novels from 1923-2005. "[I]ts publication is a historic occasion... the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is" (Contemporary New York Times review).



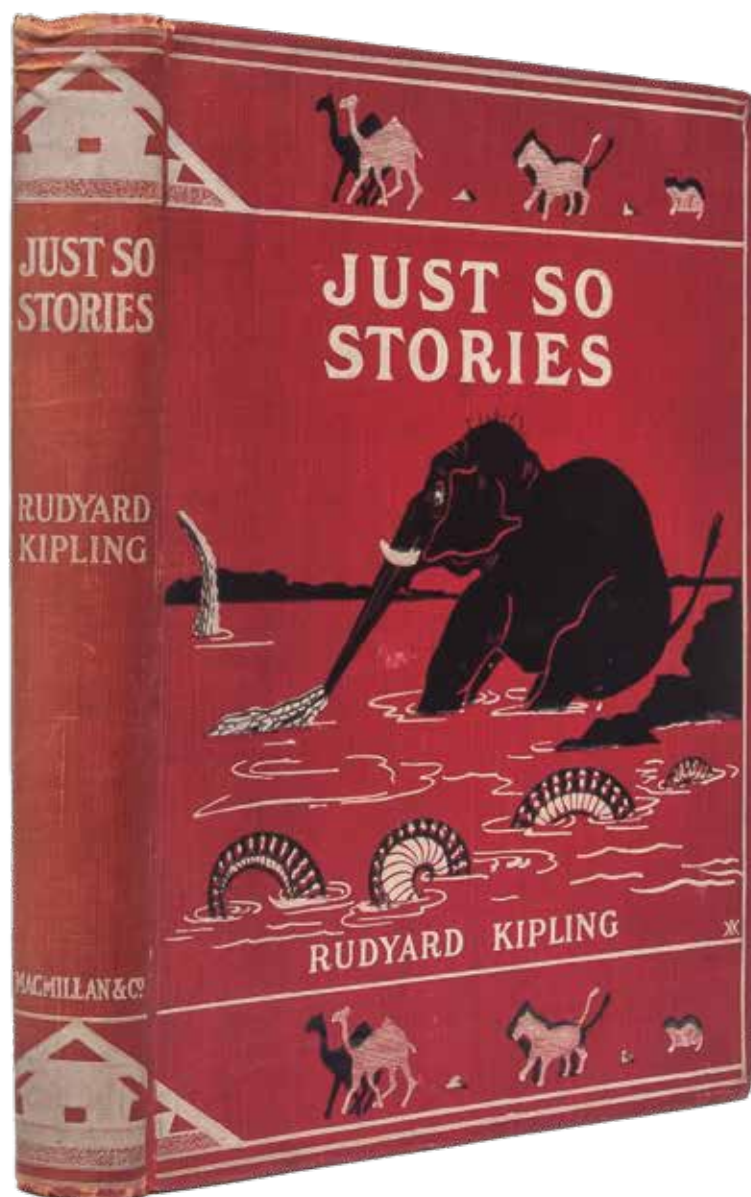
A charming series of origin stories designed to capture a child's imagination.

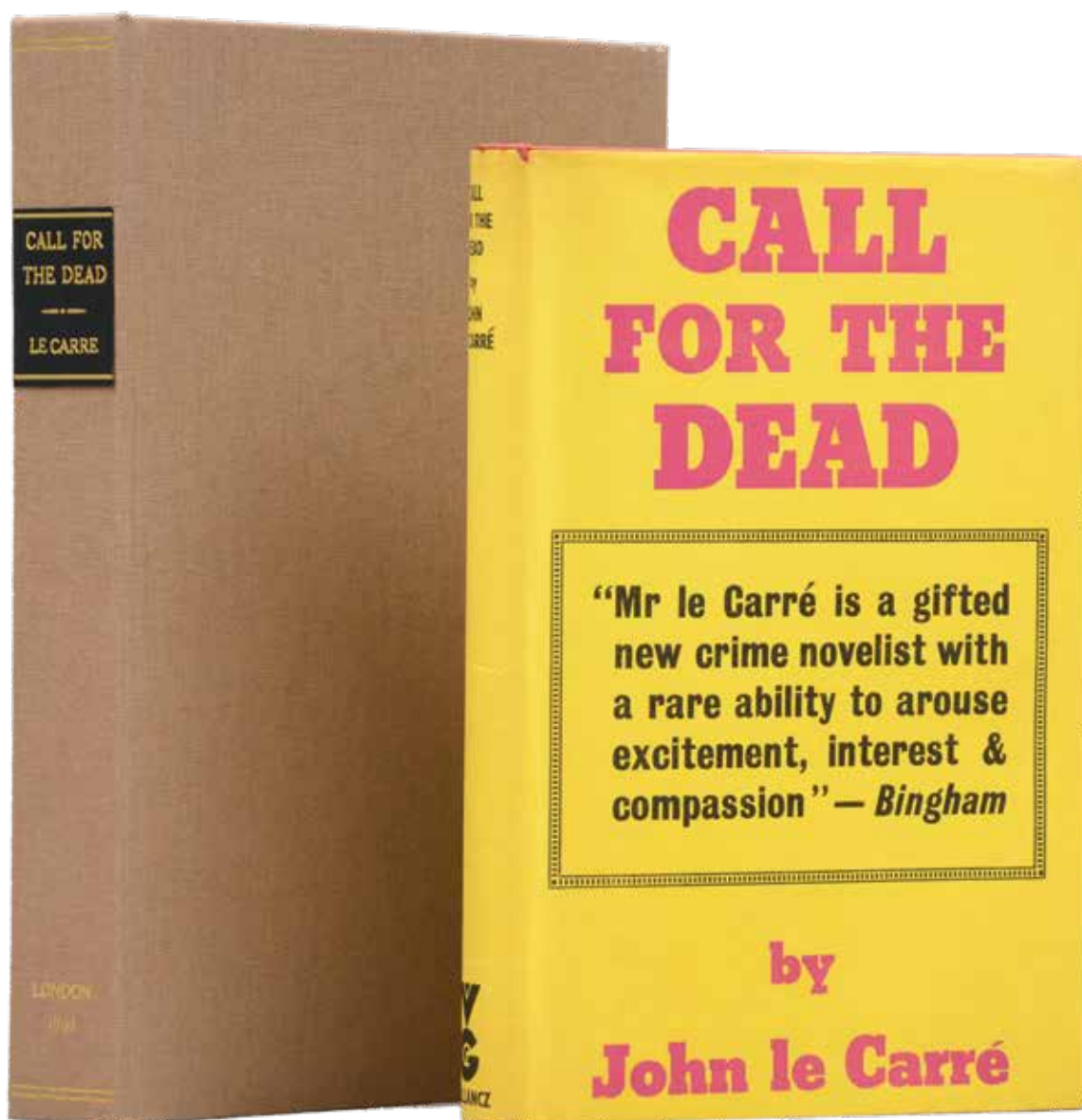
44. Kipling, Rudyard

JUST SO STORIES

London: Macmillan and Co. Ltd., 1902. First Edition. A Near Fine copy of this Kipling highspot. Book with gentle bumping to the top of the spine, upper corners, and lower rear board. Slight wrinkle in the cloth on the front board. Trivial foxing at the end papers, otherwise text block clean and attractive, with a touch of separation. White pigment adhering properly to the binding, indicating that this is likely one of the second issue copies, after remixing the white paint.

A classic work of children's literature, and one of Kipling's most beloved titles. Just So Stories presents the reader with a series of origin stories, including How the Leopard Got its Spots, How the Elephant Got his Trunk, and How the Camel Got His Hump. The book was charmingly illustrated by Kipling himself, who reported that the stories were born of out the bedtime tales that he told his daughter. Near Fine.





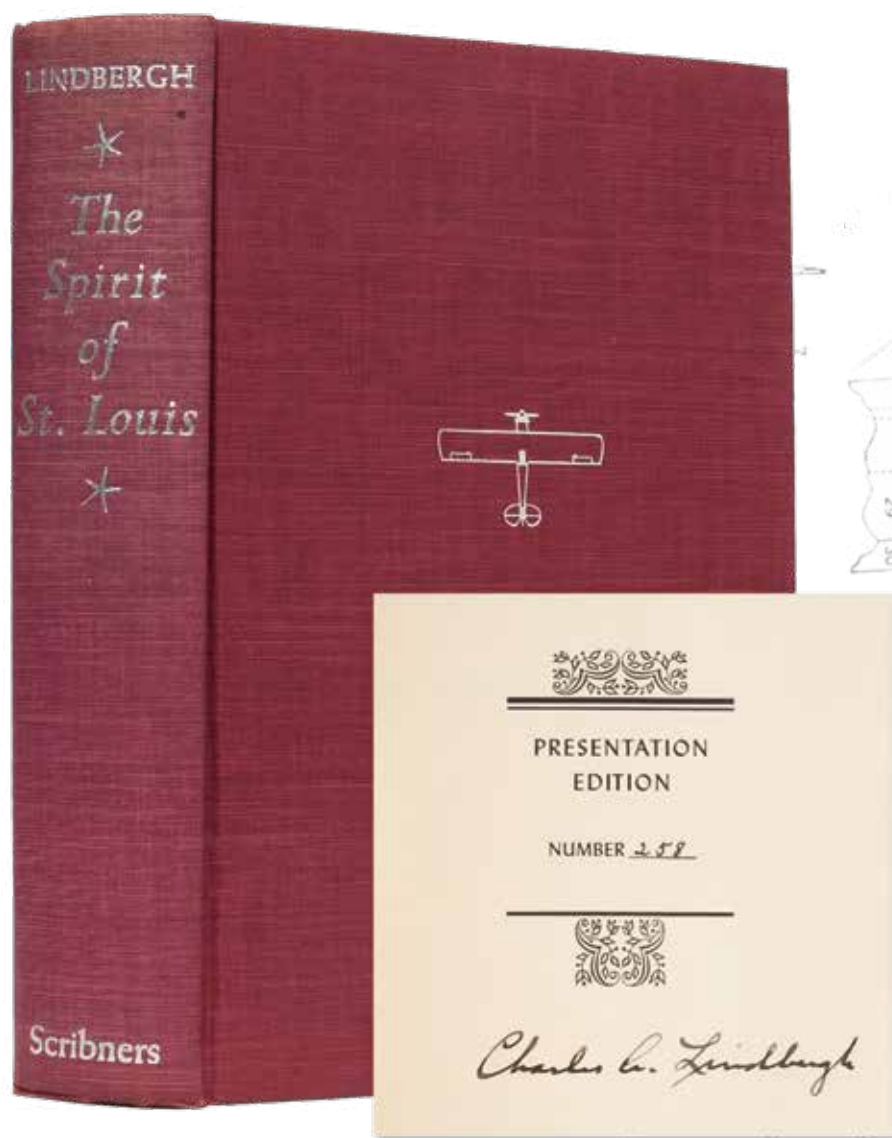
Le Carré's first novel, and the inaugural appearance of Smiley.

45. Le Carré, John

CALL FOR THE DEAD

London: Victor Gallancz, 1961. First edition. Octavo. Original red boards, titles to spine in gilt. With the dust jacket. A fine copy in the crisp and fresh jacket, head of spine just slightly nicked. An exceptionally well-preserved example. Housed in a custom brown folding case.

Introducing one of the best known fictional British spies, *Call for the Dead* launched Le Carré's literary career and the entire George Smiley series. While Smiley developed the fame of Fleming's Bond, he offered readers something of a contrast, given that he is described as a "breathtakingly ordinary" man who is "short, fat, and of a quiet disposition." This everyman approach to espionage compelled readers to follow Smiley on his adventures, which take place after World War II and as the globe moves into Cold War. In this novel, he investigates the suspicious circumstances surrounding the death of a civil servant in London; and the exciting climax that occurs on Battersea Bridge continues to thrill readers today.



Lindbergh's famous account of the first solo non-stop transatlantic flight.

46. Lindbergh, Charles

THE SPIRIT OF ST. LOUIS

Signed Presentation Edition

New York: Charles Scribner's Sons, 1953. First edition. A just about Fine copy of the book with the top-stain a bit faded otherwise in excellent shape. In the original publisher's acetate that is a little rubbed, but without chips or tears. Signed by the author on the limitation page. One of 1000 copies, although the limitation is unstated.

Lindbergh's Pulitzer Prize winning story of his famous Atlantic crossing. Lindbergh had been a virtual unknown when he made the journey – the first solo transatlantic flight – but he quickly achieved worldwide renown. The 25 year old Lindbergh would be awarded the Medal of Honor, and was Time magazine's first Man of the Year. The Spirit of St. Louis was published in 1953 – over two decades after his flight -- and Lindbergh claimed to have worked on the book for over 14 years, often with the help of his wife, Anne. The book achieved instantaneous success and was well received by both critics and the public. "Lindbergh writes as well as he flies, and the interest and suspense never lessen" (Contemporary New York Times Review). About Fine in about Fine dust jacket

*"He wished to hold up to his countrymen the great panorama of their past,
to recall to them the glories of their ancestors"*

47. [Livy] T. Livius of Padua (trans. Philemon Holland)

THE ROMANE HISTORIE

London: Adam Islip, 1600. First English Language Edition. Folio (pages 304 x 209 mm), collating: [10], 804, 809-1351, 1354-1403, [1, to the reader], [39, index], [1, errata], [1, blank]; lacking preliminary blank, otherwise 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.



A lovely copy of one of London's best novels.

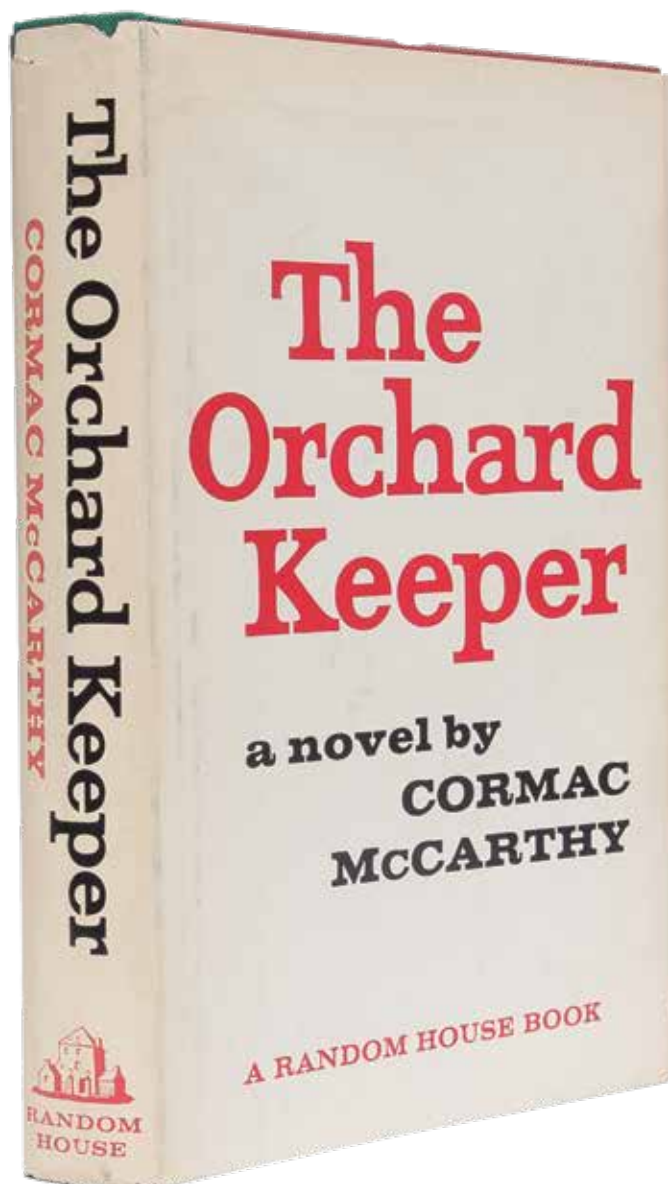
48. London, Jack

WHITE FANG

New York: The Macmillan Company, 1906. First edition. Title page a cancel, as usual. A Fine copy of the book. Evidence of removal of bookplate from front and rear paste-downs, otherwise an exceptional bright, clean copy.

Jack London's classic novel of the adventures of a domesticated wolf-dog, sometimes viewed as metaphor for the way primitive man came to be civilized. The novel was originally published in serial in *Outing* magazine, and when it was released proved immensely popular. Indeed, *White Fang* would help enshrine London as an American household name. It has since been translated into over 89 languages and adapted into multiple films. "His vigorous, incisive style, unconventionality, and sympathetic understanding of nature and of her children in the rough, never combined to better advantage than in *White Fang*" (Contemporary New York Times Review). Fine.





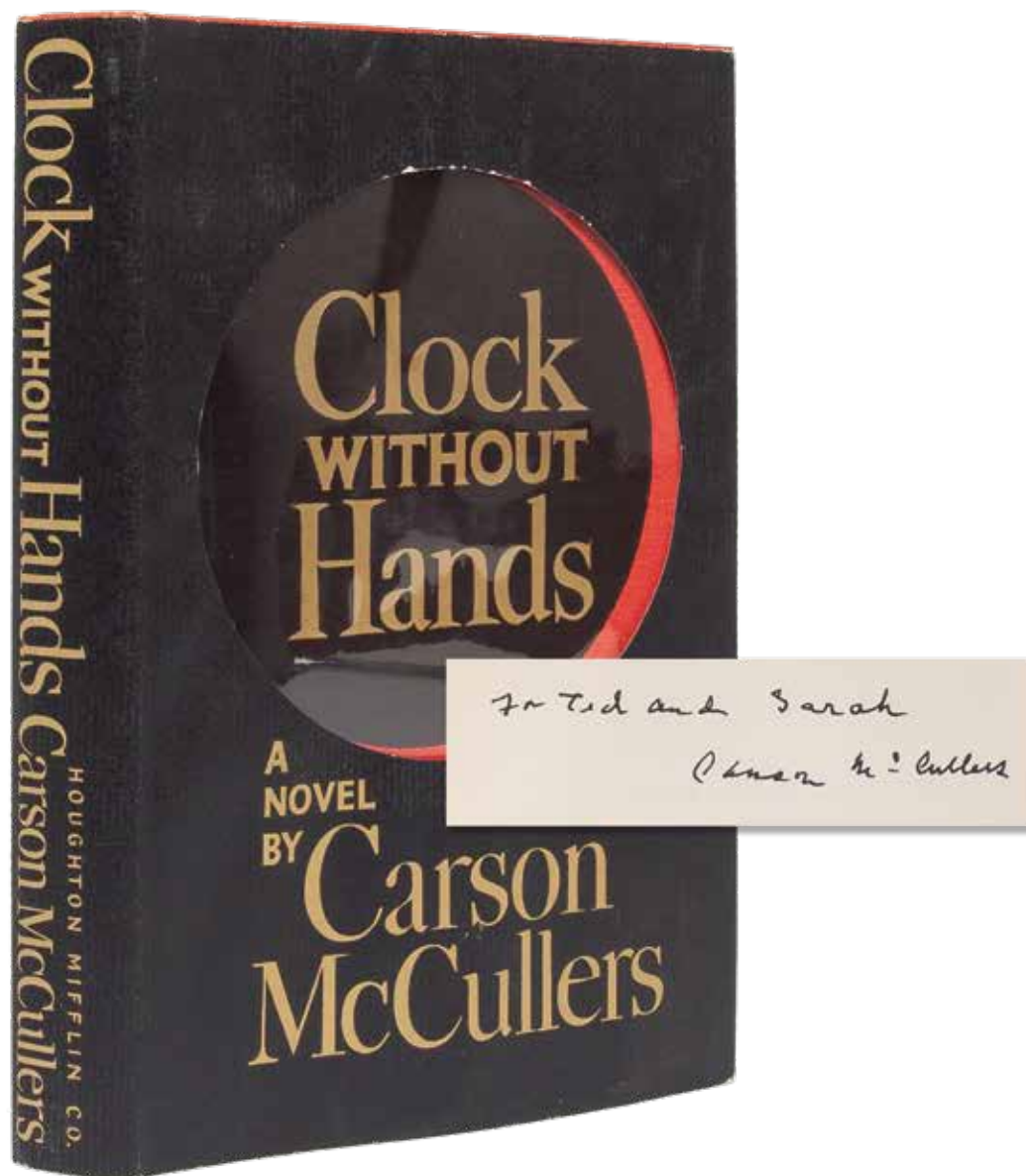
McCarthy's powerful first novel.

49. McCarthy, Cormac

THE ORCHARD KEEPER

New York: Random House, 1965. First edition. A Fine copy of McCarthy's first book, in Very Good dust jacket. The dust jacket is not price-clipped (as preferred for this title), but the front flap has cracked and now been secured by a conservator. Minor chips at the spine ends and a few creases to the flaps, but generally presenting well.

Tracing Biblical themes from the book of Genesis, McCarthy's first novel illustrates the politics of four men in an idyllic hamlet in rural Tennessee and its ultimate demise. The bliss of their home, in communion with nature, is shaken by a greedy antagonist that throws them from their Eden and peels away their innocence and ignorance. Upon its release, *The Orchard Keeper* won the William Faulkner Foundation notable first novel award in 1966 and established a solid foundation for McCarthy's early career. Fine in Very Good dust jacket.



"Masterly...the most impressive of her novels"

50. McCullers, Carson

CLOCK WITHOUT HANDS

Inscribed and Accompanied by a Signed Contract

Cambridge: Houghton Mifflin, 1961. First Edition. A Fine Book in Near Fine jacket, with gentle rippling along the top front panel. A bright, clean copy overall. Signed and inscribed on the half title page: "For Ted and Sarah - Carson McCullers." Accompanied by a Doubleday contract signed by McCullers and her editor Dorothy McKittrick agreeing to terms for the publication of her short story Sucker. The pair are housed in a quarter calf clamshell box.

Clock Without Hands, Carson McCullers' final book, was hailed by contemporary reviewers as "masterly...the most impressive of her novels" (The Atlantic). Tackling themes about existential responsibility and spiritual isolation, Clock Without Hands traces four protagonists living in Georgia as they confront how their personal limitations have affected the trajectory of their lives. From cancer and suicide, to white supremacy and racism, McCullers created "magnificent characterizations...complex and equally brilliantly realized" (The Atlantic). Following a series of strokes, McCullers' literary career was cut short, and in her final years she shifted focus from long-form writing to short stories and novellas. Fine in Near Fine dust jacket.

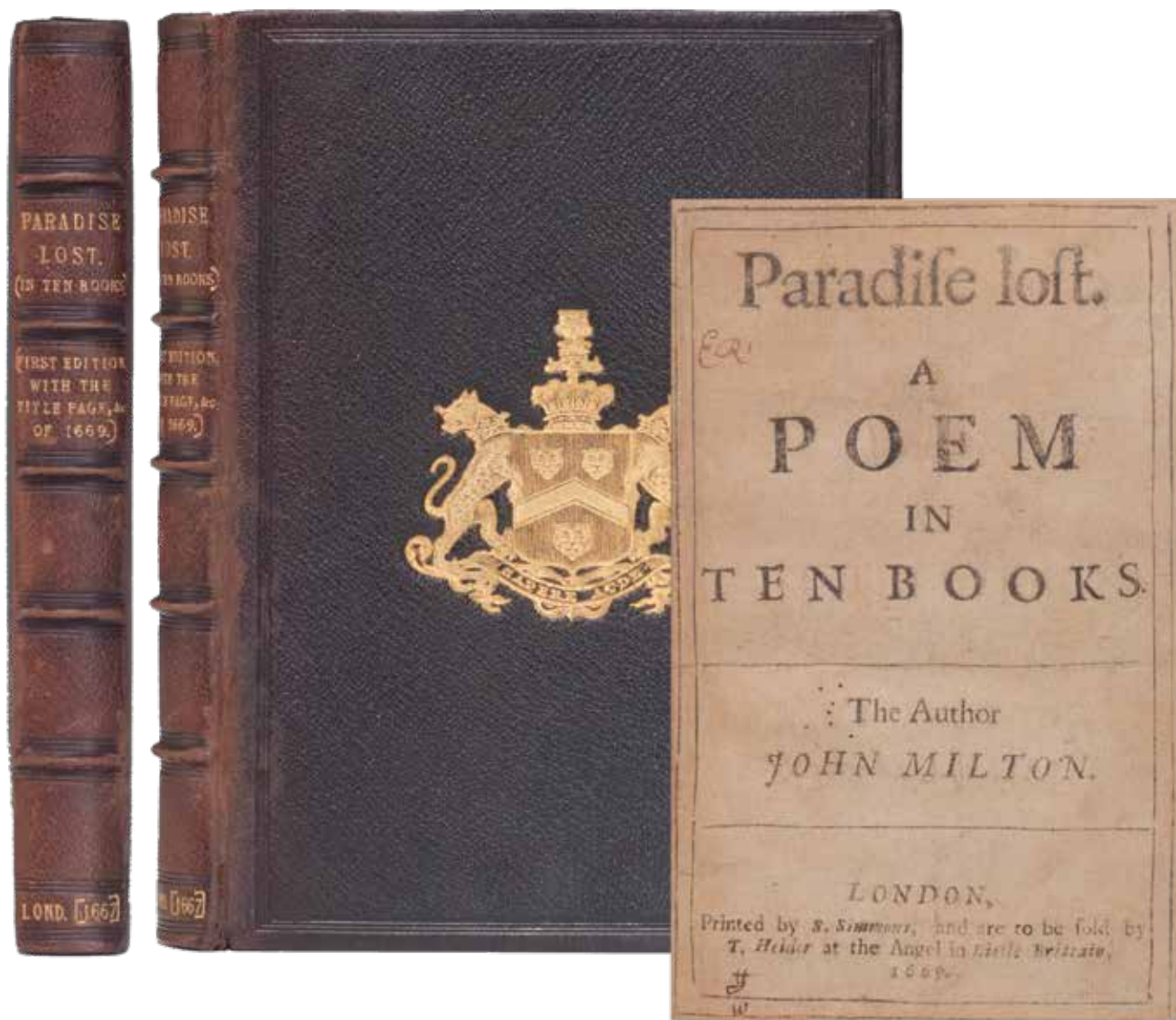
"One of the greatest, most noble and sublime poems which either this age or nation has produced."

51. Milton John

PARADISE LOST. A POEM IN TEN BOOKS. THE AUTHOR JOHN MILTON

London: Printed by S. Simmons, and are to be sold by T. Helder at the Angel in Little Brittain, 1669. First edition, fifth title page. Small quarto, 19th-century full olive pebbled morocco, gilt armorial crest on front cover (Macclesfield), raised bands, marbled endpapers, all edges gilt. Housed in a custom clamshell box. With the arms of the Earls of Macclesfield in gilt on the front cover of the morocco binding by Hatton. Title page with a bit of soiling, skillful paper repairs to outer edge; a few minor marginal tears and repairs to corners of text, rarely touching border only, not text, which is generally clean. Morocco joints rubbed, binding sound and attractive. An exceptionally desirable copy with distinguished provenance from the collection of the Earls of Macclesfield, North Library at Shirburn Castle, renowned for its extensive holdings in the fields of science and early technology, history, travel and the military,

John Dryden referred to *Paradise Lost* as "one of the greatest, most noble and sublime poems which either this age or nation has produced." Although the tremendously difficult circumstances under which Milton produced the work are legendary— he had been blinded by long years of service as secretary under Cromwell and was in political disfavor after the restoration of Charles II— the troubled printing history of the work is less well known. The publisher Samuel Simmons reluctantly agreed to print a small first edition of 1300 copies, as he was assuming a heavy risk in sponsoring an epic poem, for which no precedent in English publishing had been established. As payment for the first edition, Milton received a total of ten pounds. The many issues of the first edition are distinguishable only by variations in the title page, and all six states of title pages can be found combined with one or another states of preliminary leaves (with or without the printer's note, itself appearing in two different settings— four lines and six lines). This copy bears the fifth cancel title page as described in Pforzheimer Wing M2142. Pforzheimer 718. Wickenheiser 601.



*The foundation of the Arthurian legends.***52. Monmouth, Geoffrey of; and Joannes Major****BRITANNIAE UTRIUSQUE REGUM ET PRINCIPUM ORIGO... [BOUND WITH] HISTORIA MAIORIS BRITANNIAE...**

Paris: Jocodus Badius Ascensius, 1508, 1521. First Editions. Small quarto (186 x 135 mm) in 18th century calf with gilt to spine. Rebacked and preserving old spine. Monmouth complete excepting for the final blank, N6. Large woodcut printer's device on the title of a printing press, and large woodcut coat of arms on AA8. A5 and A6 bound out of order. Major collates complete with large woodcut printer's device on title, and armorial woodcut on title verso. Overall excellent copies of two of the most important sourcebooks in English mythology, which respectively introduced King Arthur and Robin Hood to the public. Housed in a custom leather clamshell.

Printed centuries after Monmouth's death, Britanniae transformed a scribal manuscript into a publicly accessible and highly popular history. Credited with laying the foundation for the legends of King Arthur and his Round Table, the book also recorded the tales of monarchs such as King Lear. A favorite text among the Latin grammar schoolboys of Shakespeare's day, Monmouth's history served as an inspiration and a source for some of Shakespeare's most famous tragedies. Bound with Major, which complements Monmouth's text insofar as it includes the first printed reference to Robin Hood and his merry band. Both works have influenced countless authors, songwriters, playwrights, and filmmakers. Adams G444 and M228.



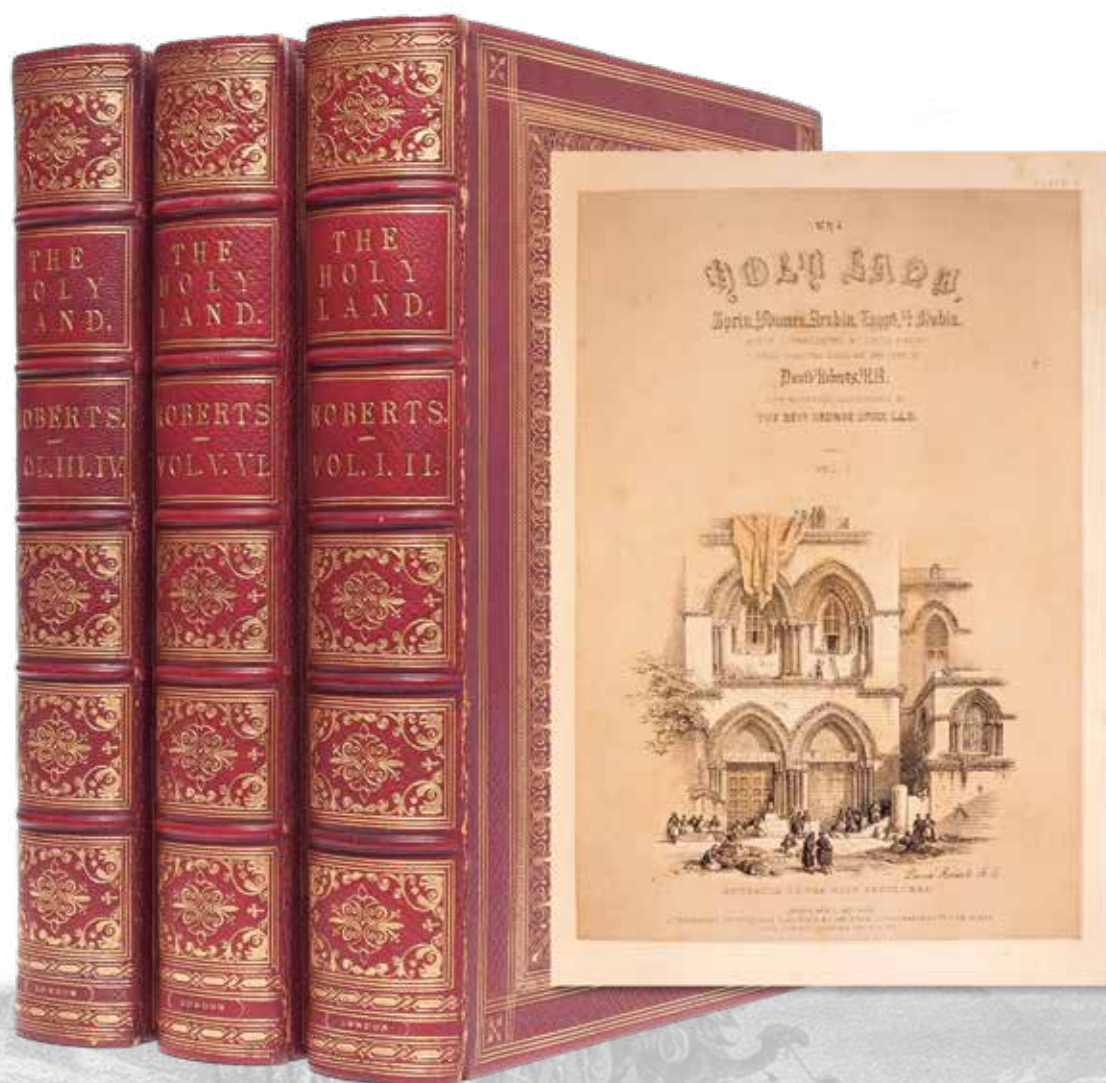
The artistic impressions of the first professional Western artist to visit the Near East.

54. Roberts, David

THE HOLY LAND

London: Day & Son, 1855. First Edition. 6 volumes in 3, measuring 294 x 209 mm. First quarto edition of this illustrated record of the Middle East by the first Westerner permitted to enter the sacred sites. Contemporary full red morocco (by Hayday for Hatchard & Co.), lovely gilt stamping to the boards and spines, all edges gilt. Small morocco bookplates in each volume (Michael Sharpe), and presentation inscription in Volume 1 (dated 1870). Contains 250 hand tinted lithographs that were printed in the first folio edition, including a frontispiece of Roberts, 6 pictorial title pages, and 2 engraved maps.

The most famous image of the Great Sphinx from Plate 240 is present and still commonly reproduced commercially. An exceptional set, with only very minor foxing throughout. "Roberts was the first professional artist to visit the Near East without a patron connection or a connection to a military expedition...Roberts recorded his impressions of landscapes, temples, ruins, and people in three sketchbooks and more than 272 watercolors. These...provided the bases for the 247 lithographs published with text here" (The Met). His artwork became highly influential in Western imaginings of the Middle East and the Holy Land.



Signed by the author on the title-page, with promotional materials from the release.

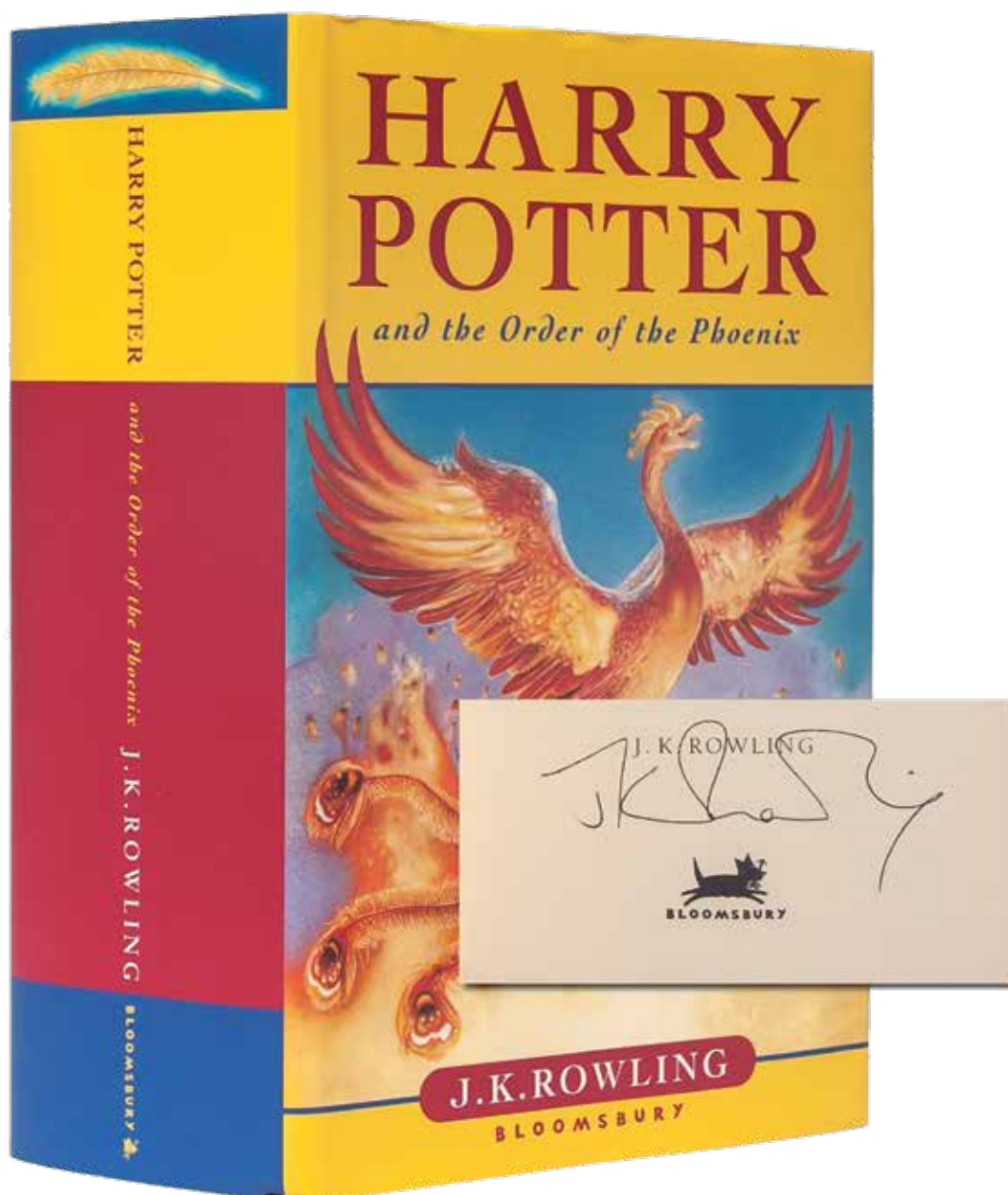
55. Rowling, J. K.

HARRY POTTER AND THE ORDER OF THE PHOENIX

Signed First Edition

London: Bloomsbury, 2003. First edition. A Fine copy of book five in the Harry Potter series in like dust jacket. Book and jacket pristine (increasingly scarce in this condition). Signed by the author directly on the title page. With bookmark from the June 21, 2003 release laid in, along with bookplate sticker (also from the release).

Harry returns to a decidedly different Hogwarts experience after Dumbledore is replaced by Dolores Umbridge as the headmaster of Hogwarts. Umbridge refuses to train the students in magic useful in defending against the dark arts, so Harry and his cohorts form "Dumbledore's Army" in an attempt to prepare for battle. The training proves useful when Voldemort lures Harry to a secluded location and a skirmish ensues that claims the life of Sirius Black, ending the book on a darker note than some of the previous works. Fine in Fine dust jacket.



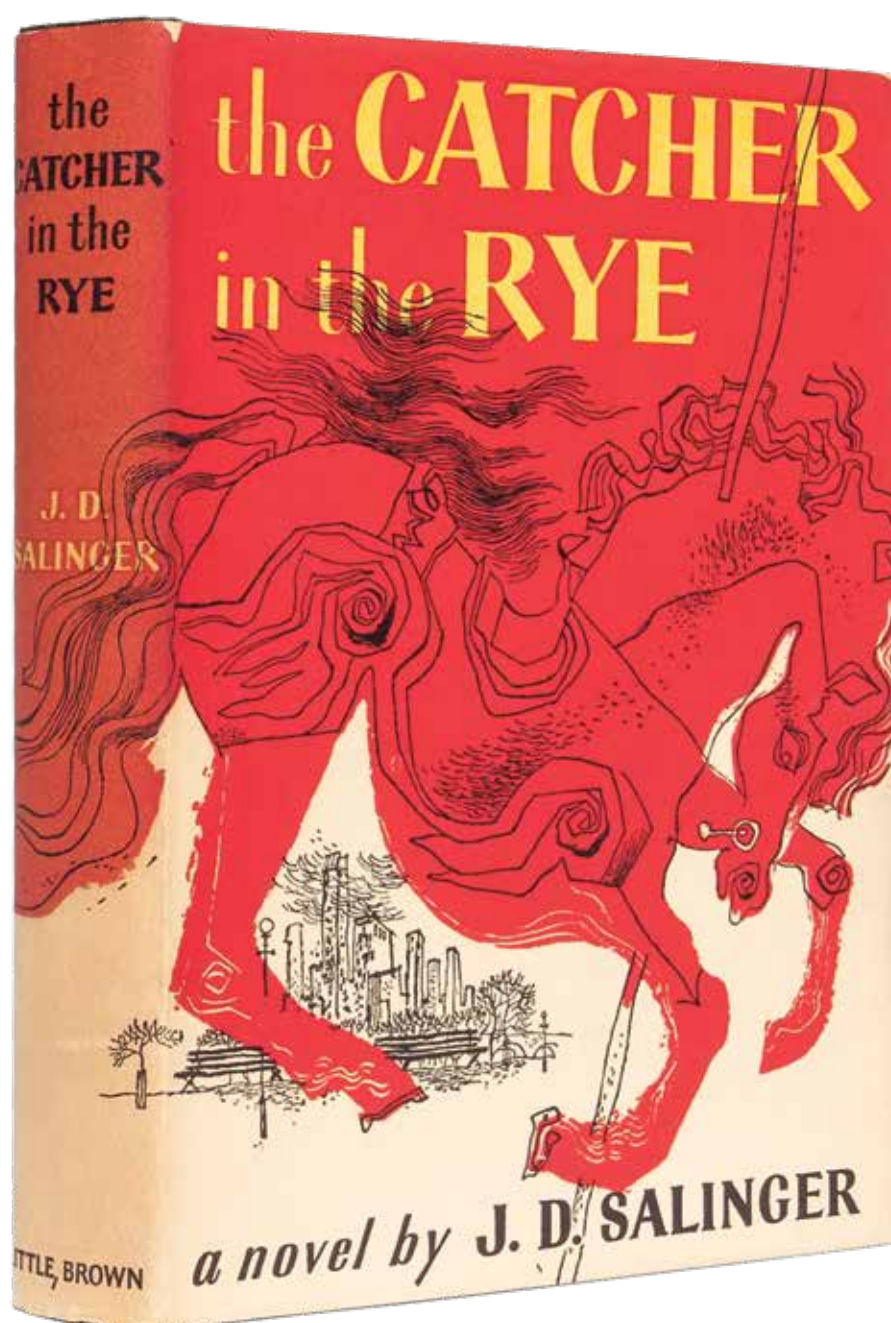
One of the most influential coming-of-age novels in modern literature.

56. Salinger, J. D. (Jerome David)

THE CATCHER IN THE RYE

Boston: Little, Brown & Co., 1951. First edition. A bright copy of this iconic work. Book Fine with a few spots on the top-edge of the page block, but clean and fresh throughout with bright gilt on the spine and appearing unread. In a Near Fine dust jacket with slight fading at the spine and touches of rubbing at the spine ends and corners. Nonetheless, a superior copy of a Salinger's masterpiece. This copy correct, with all relevant issue points.

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



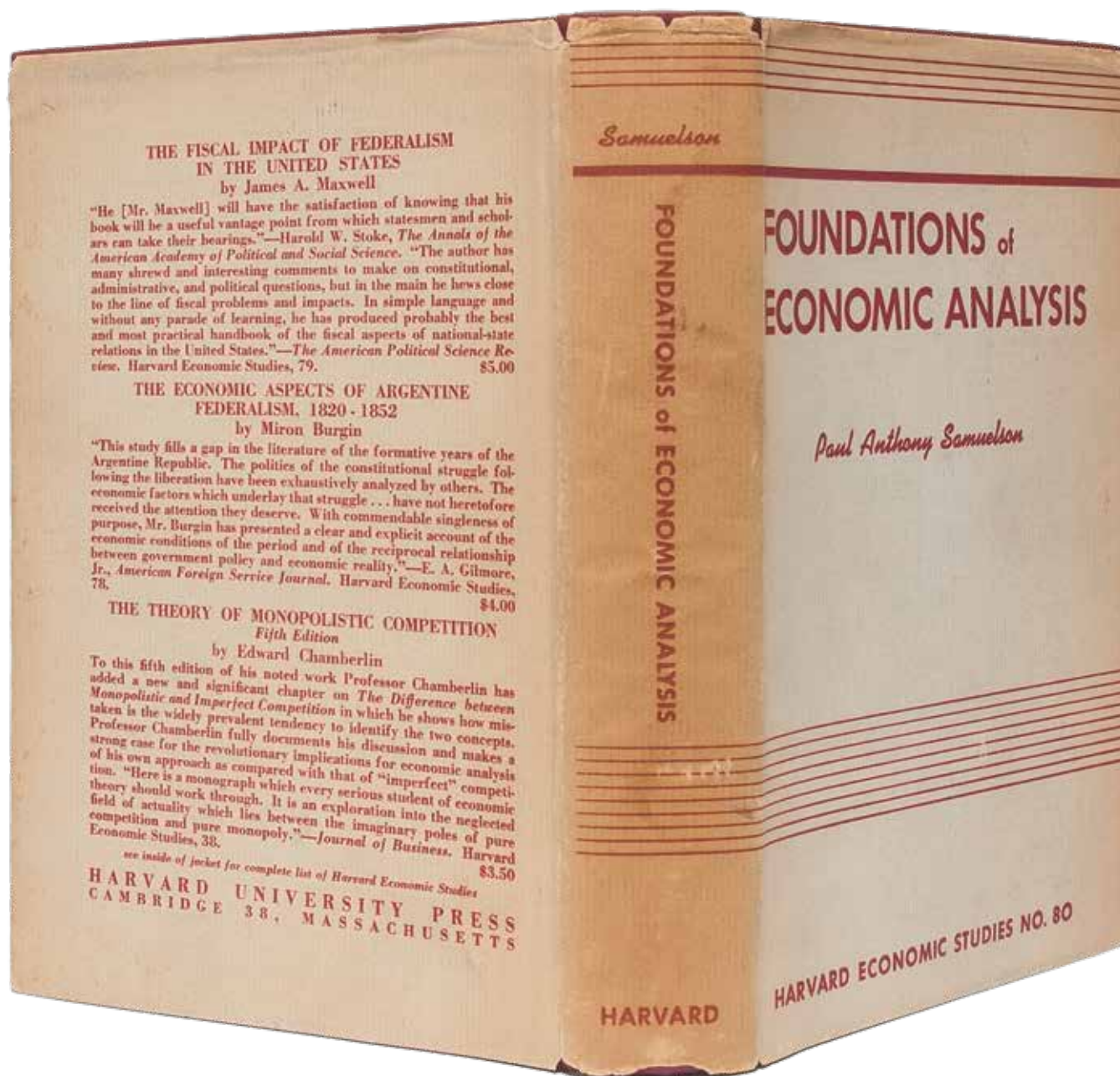
A Nobel Prize winning work on economic behaviour.

57. 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.

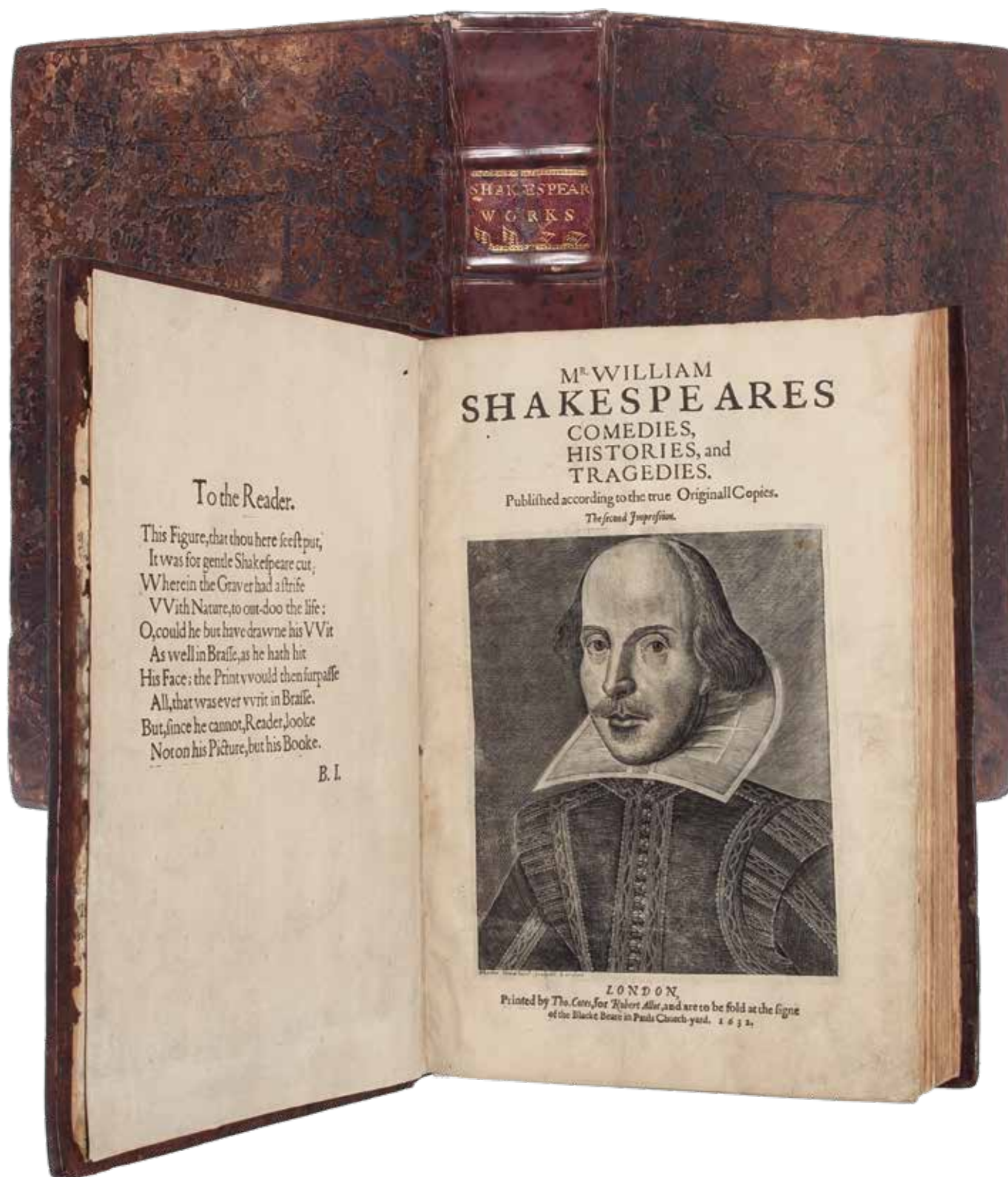
First edition, first impression of this "milestone in the conversion of modern economists to the view that all economic behavior can be studies as the solution to a maximization problem explicitly or implicitly employing the formulation of a differential and integral calculus" (Blaug). Here, Samuelson demonstrates that the common mathematical structure underlying multiple branches of economics is based on a set of basic principles: the optimising 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. Near Fine in Very Good dust jacket. Fundaburk 2039.

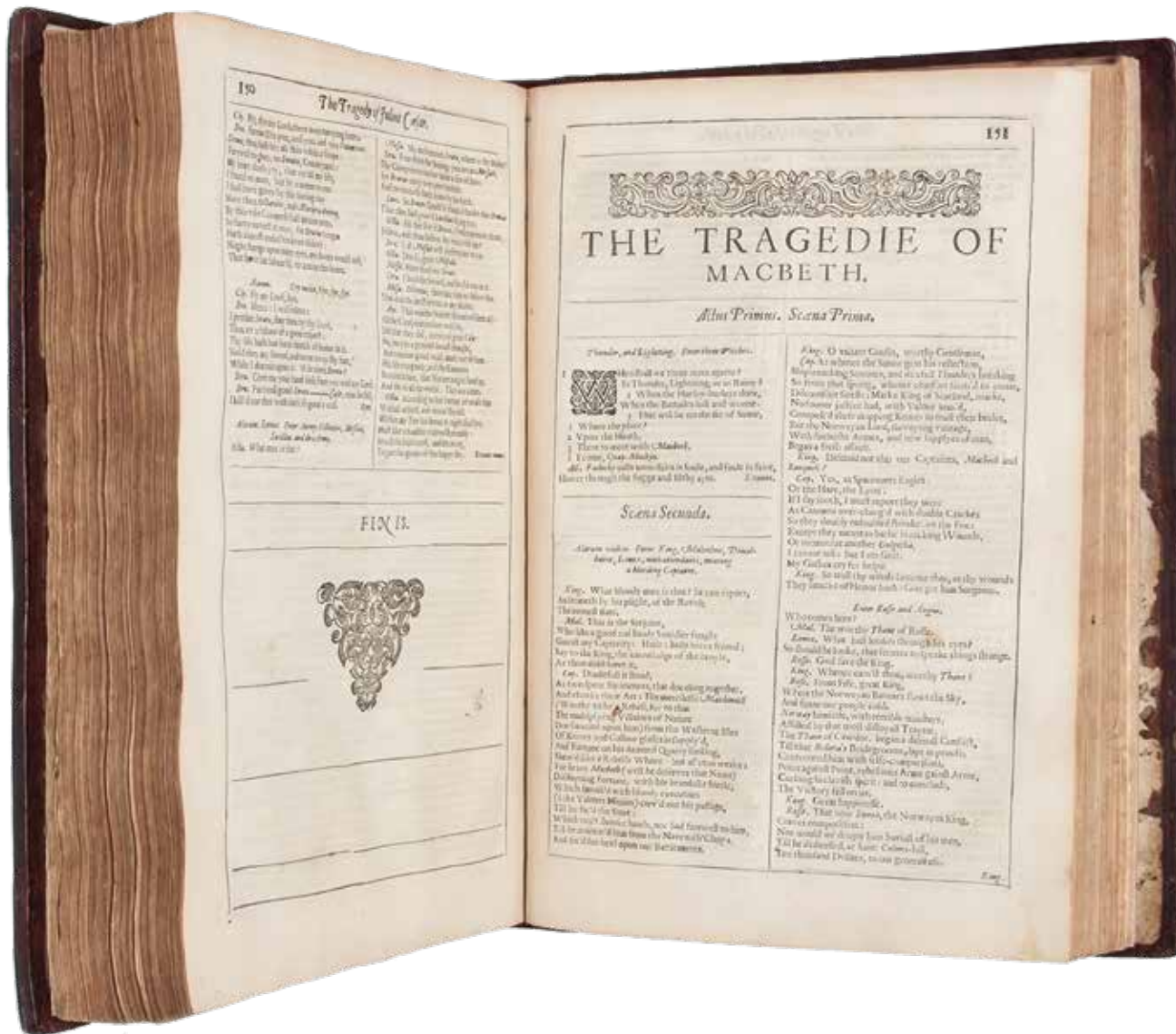


The greatest single volume in English literature

58. Shakespeare, William

COMEDIES, HISTORIES, AND TRAGEDIES





London: Printed by Tho. Cotes, for Robert Allot, and are to be sold, 1632. The Second Impression. Median folio (334 x 225 mm). Contemporary blind-panelled calf, neatly rebacked with original spine label laid down and recorned, red sprinkled edges. Housed in a full crushed brown morocco pull-off case. Engraved portrait of Shakespeare by Martin Droeshout (third state) on the title-page, woodcut initials and head- and tailpieces, text printed in two columns within rules. Pastedowns stripped at outer edges, removing ownership marks. To the Reader leaf extended at inner and lower margin, text not affected; few small restorations to title portrait around the eyes; H5 with closed tear from foot into lowest line of text without loss; small amount of worm deep in gutter towards head of 11 leaves (k5-m3) not affecting text; quire n sprung but since neatly reinserted; hole towards foot of outer column of vv5 affecting three lines of text, costing a handful of letters either side; two lines of text (Othello's dying couplet) copied in manuscript in an early hand in the lower margin; some marginal paper restoration to final gatherings ccc and ddd (Cymbeline), the last leaf ddd4 inlaid and its blank portions renewed affecting a few letters of the text and a small part of the imprint; the occasional minor spot, ink or water stain, tiny spill-burn, or other blemish; overall a very good, tall, well-margined copy, not trimmed since its original binding.

The Second Folio, that is, the second edition, first issue, of the collected edition of Shakespeare's plays, set page-for-page from a corrected copy of the First Folio, 1623, edited by John Heminge (d. 1630) and Henry Condell (d. 1627). This is the edition of which William Prynne complained that it was printed on best crown paper. It is estimated that the original edition was of 1,000 copies, shared between the five publishers listed in the colophon, all of whom were proprietors of rights to one or more of the plays. This copy is one of those printed for Robert Allot, who took the lion's share. The book is also notable for containing "An Epitaph on the admirable Dramaticke Poet, W. Shakespeare" by John Milton, printed on the Effigies leaf, the first of his English-language poems to be printed.

As shown by William Todd, only the true first issue was published in 1632. The imprint of this copy is Todd's state 1a; the page with Milton's verse (i.e., the inner forme of the same sheet) is his state 1b, corrected to read "Comicke" "Laugh" and "passions" with ligatured double-s. In 1641 and later, remainder sheets were sold with this sheet (A2.5) in two distinct re-settings.

Gregg III:1113; Pforzheimer 906; STC 22274a; Todd, "The Issues and States of the Second Folio and Milton's Epitaph," in *Studies in Bibliography* V (1952-53), pp. 81-108.

The scholarly edition of Shakespeare's plays that set the standard for future works.

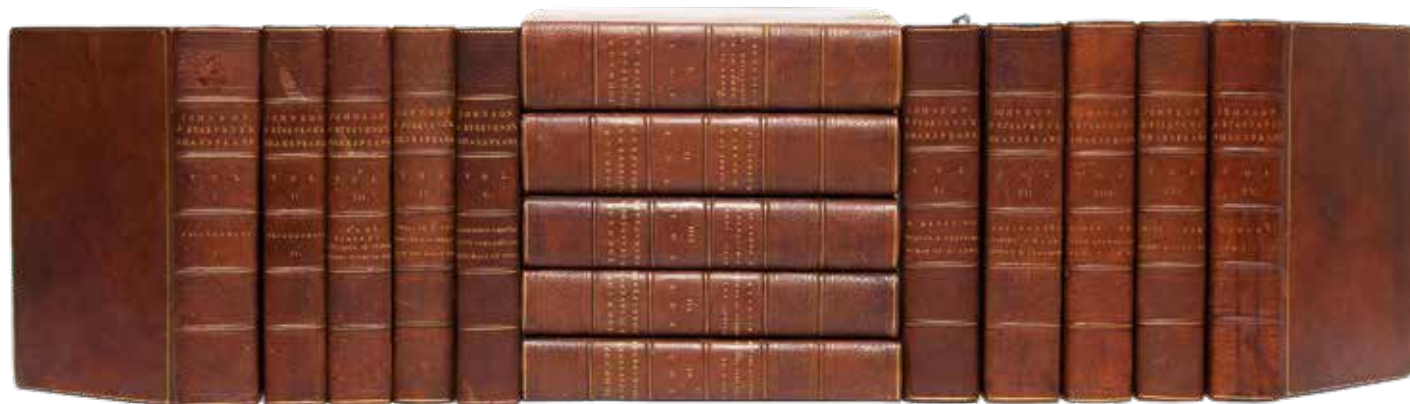
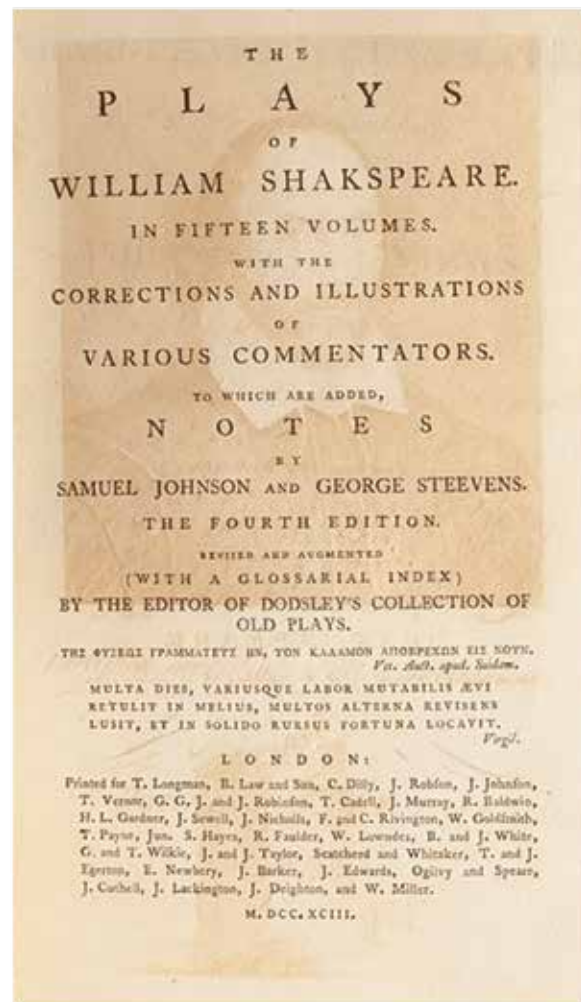
59. Shakespeare, William; Samuel Johnson and George Steevens (editors).

THE PLAYS OF WILLIAM SHAKESPEARE

Extra-Illustrated

London: T. Longman, etc., 1793. Fourth edition. Standard copies contain a total of 8 plates (5 of which are folding). This copy, one of 25 Extra-Illustrated fine paper copies contains all 145 engraved plates plus the 5 folding plates. Contemporary diced russia calf bindings generally in Near Fine condition. Spines titled and ruled in gilt with intricate blindstamping to the compartments, marbled end-papers, all edges marbled to match. Small auction house tag on spine of Vol I. Some wear to extremities and scuffing to boards on Vol I, IV, V, X, XI; cracks to hinges on Vol I and V but holding strong. With the book plate of William Downes, the 1st Baron of Downes and Lord Chief Justice of Ireland (1751-1826). Occasional foxing and toning to the pages, and some paper loss to the bottom corner of Vol XI pages 111-12 affecting the edge of text. These aside, overall an excellent and pleasing set. In fifteen large octavo volumes, pages measuring 217 x 136 mm. The fourth Johnson & Steevens edition (with the deluxe extra illustrations).

The Johnson & Steevens is considered the most scholarly edition of Shakespeare's plays, setting the standard for future academic works on the Bard's drama. Including a glossarial index, plus essays by Samuel Johnson, George Steevens, and Alexander Pope on the life of Shakespeare, a chronological study of the plays, the learning of Shakespeare and the history of the English stage. To read the plays of Shakespeare without the benefit of the voluminous, insightful commentary in these volumes is to miss an invaluable perspective on the contemporary politics, popular culture, fashion, and religious debates in which Shakespeare engaged. The textual additions, plus the exceptional historical illustration, helped multiple generations of readers and scholars to immerse themselves in Elizabethan cultural context for a greater understanding of Shakespeare's work. ESTC T33036. Near Fine.



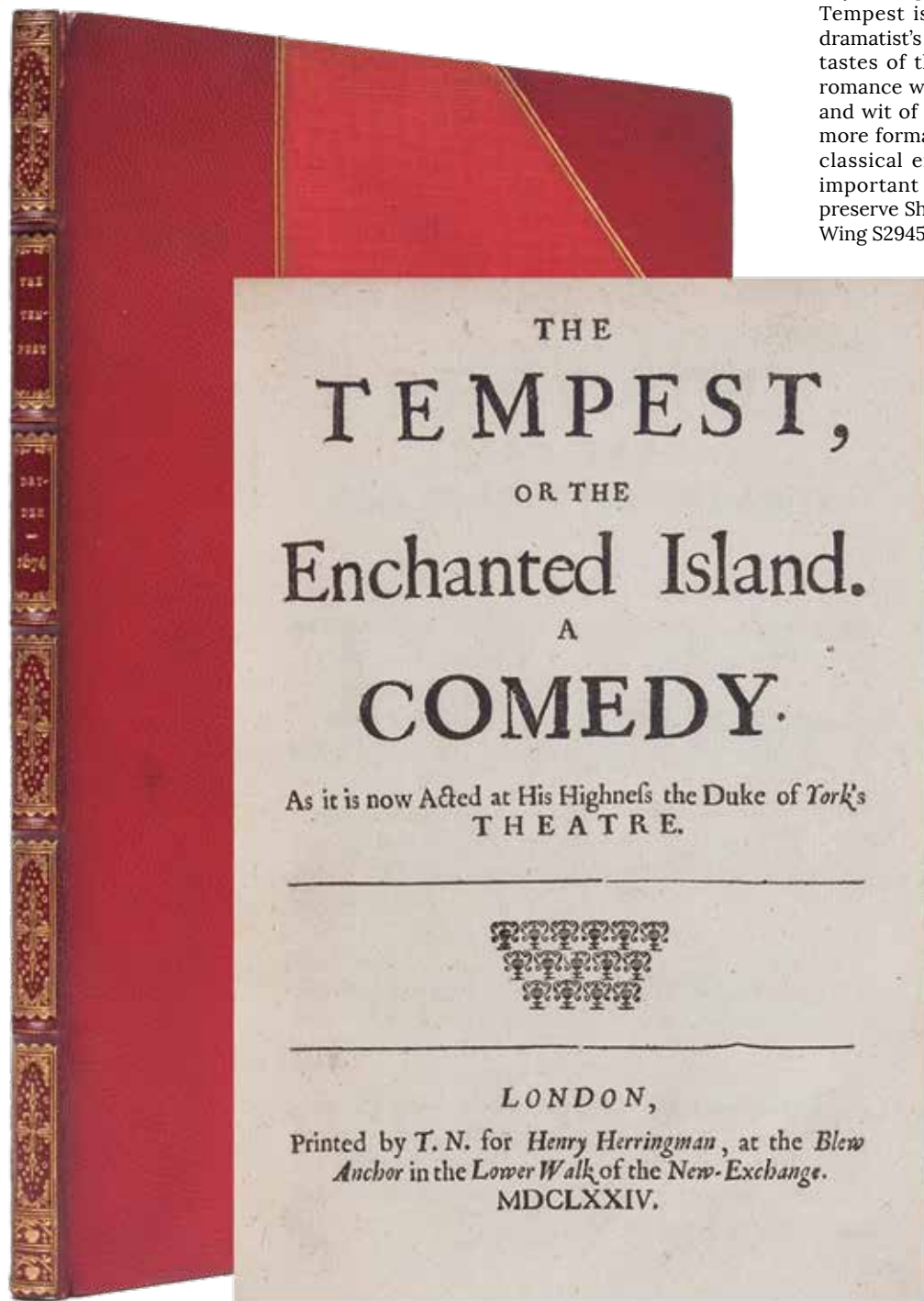
An adaptation that helped preserve Shakespeare's literary legacy

60. [Shakespeare, William] [John Dryden and William Davenant]

TEMPEST. OR THE ENCHANTED ISLAND. A COMEDY: AS IT IS NOW ACTED AT HIS HIGHNESS THE DUKE OF YORK'S THEATRE

London: Printed by T.N. for Henry Herringman, 1674. Second edition of the 1670 Dryden-Davenant adaptation of the Shakespeare play. Small quarto (215 x 165 mm). [8], 81, [1, epilogue], [2, blank] pp. This is the only copy of this edition we could find at auction in the past 50 years. 19th-century half red morocco over red cloth by Riviere & Son. All edges gilt. Spine slightly darkened. Some minor rubbing to edges. Almost invisibly repaired closed tear to leaf A4 of Prologue, with a tiny hole affecting a few letters. Leaves very lightly toned. Previous owner's bookplate on front pastedown. Overall a very good. copy.

Dryden's operatic adaptation of Shakespeare's *The Tempest* is a key example of the Restoration dramatist's efforts to reshape earlier plays to the tastes of the current time. His version of the romance was tailored to the preferred language and wit of the court, which had begun to favor more formal diction and a greater adherence to classical expectations of dramatic action. An important play in its own time, which helped preserve Shakespeare's legacy today. Jaggard, 462. Wing S2945. ESTC R20731.

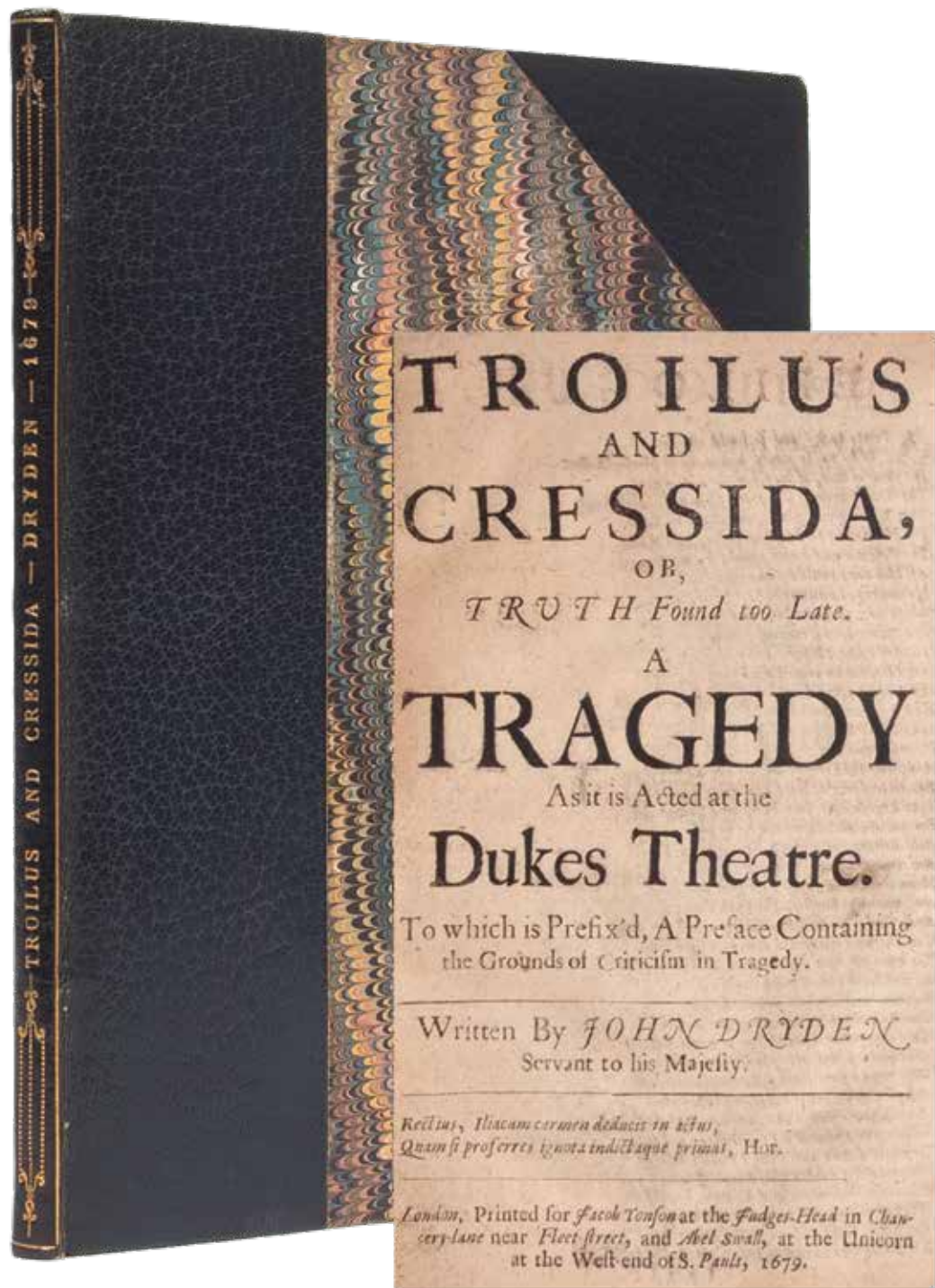


Dryden's adaptation of Shakespeare for a post Restoration world.

61. [Shakespeare, William] John Dryden.

TROILUS AND CRESSIDA, OR, TRUTH FOUND TOO LATE. A TRAGEDY AS IT IS ACTED AT THE DUKES THEATRE. TO WHICH IS PREFIX'D, A PREFACE CONTAINING THE GROUNDS OF CRITICISM IN TRAGEDY

London: Printed for Jacob Tonson and Abel Swall, 1679. First edition thus. First edition of an adaptation of the Shakespeare play, including a fifth act written by Dryden. Variant issue with Tonson's name preceding Swall's in the imprint, another issue has Swall's name first in imprint. Small quarto (207 x 160 mm). [26], 69, [1, epilogue], [1, advertisements], [1, blank] pp. Complete with a final advertisement leaf and the Duke Poem bound as the last leaf of the preliminaries. Top margin occasionally trimmed close, only affecting the headline or page number on occasion. Some toning throughout. Minor repair to fore-edge of advertisement leaf, not affecting text. Overall a very good copy.



Shakespeare's *Troilus and Cressida* enjoyed great success in its adapted form. Seeking to bring the plot in line with Aristotelian form, Dryden created a tragedy that pleased contemporary audiences. "Its success both on the stage and in print suggests that the Restoration dramatist not only understood the demands of his contemporary audience, but was able to carry out his intentions toward that audience as well" (Bernhardt). The failed romance of the Trojan prince and the vulnerable widow Cressida might have fallen into dramatic obscurity but for Dryden's adept rewriting. ESTC R16367. Jaggard, 476-477. Macdonald, Dryden, 84ai. Pforzheimer 915. Wing D2388.

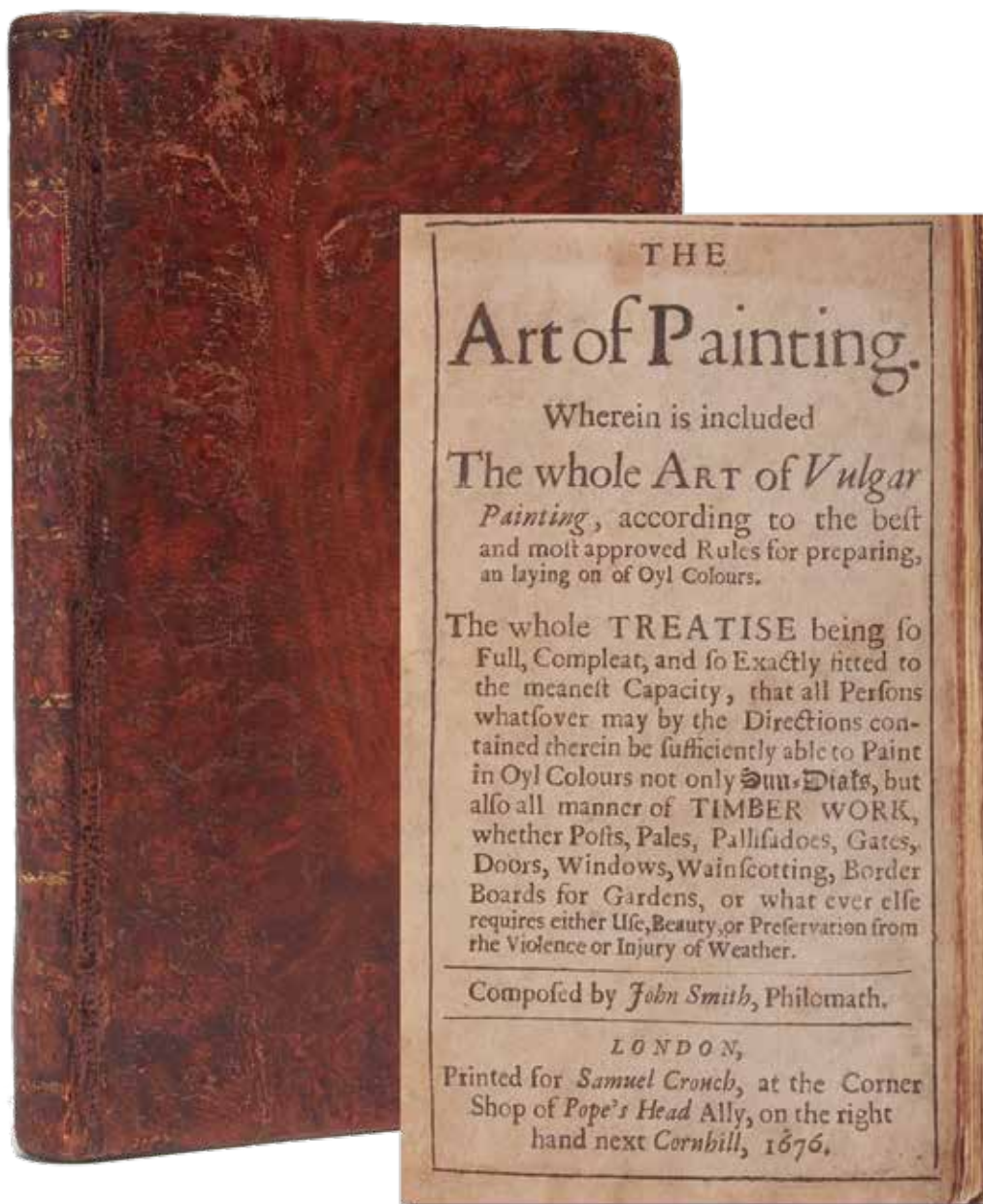
The first painting manual in the English language.

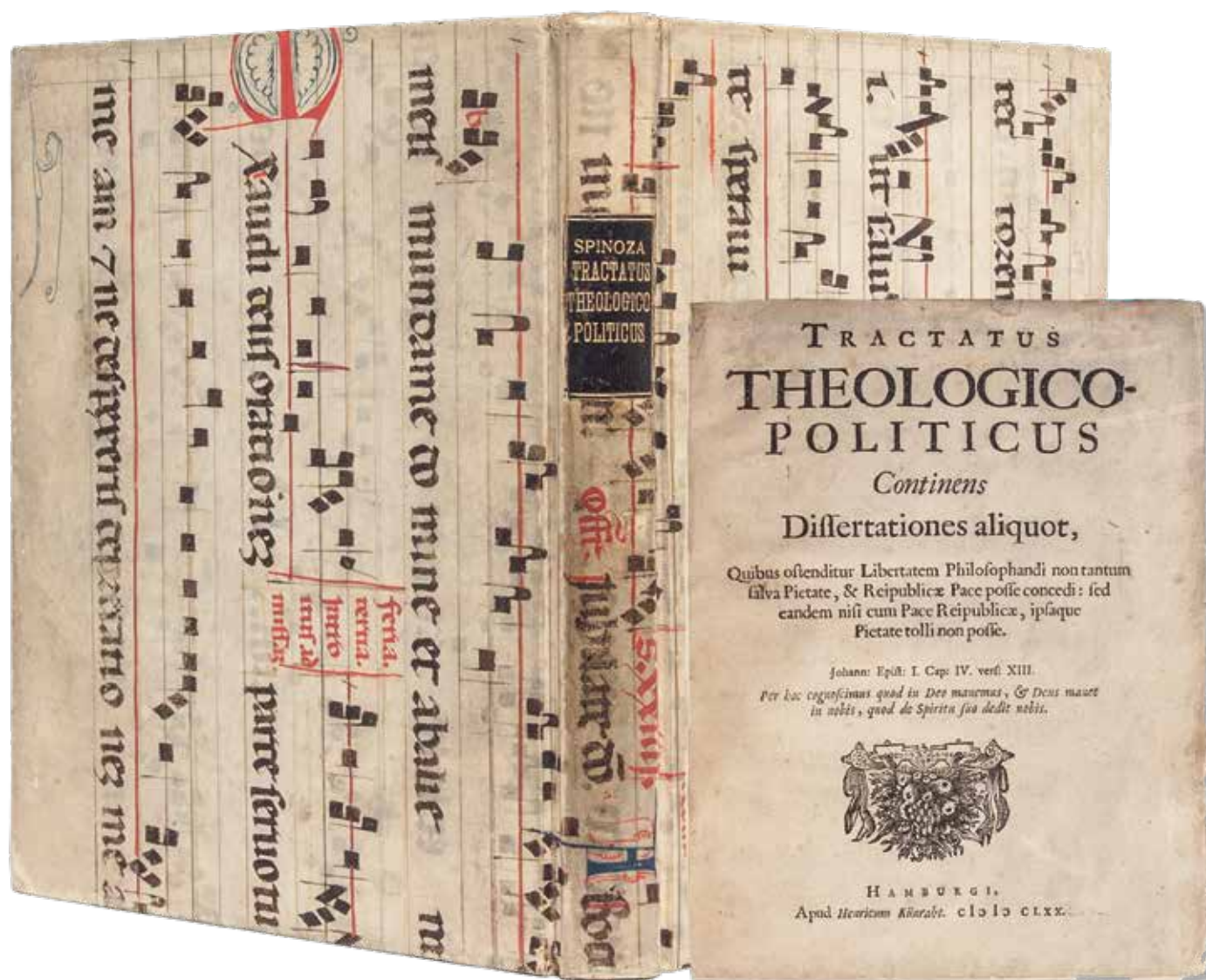
62. Smith, John

THE ART OF PAINTING...

London: Printed for Samuel Crouch at the Corner Shop of Pope's Head Alley, 1676. First Edition. Early marbled sheepskin binding, subtle repairs to the spine. Octavo (pages 140 x 89 mm), collating:: [14], 82, [2] pages; bound without the initial license leaf (A1), otherwise complete. Bookplate of the Fox Pointe Collection on the front pastedown; early ownership signatures to the front endpaper. Internally a neat and pleasing copy, with some offsetting to preliminary and rear pages; overall text block is clean and tight. With 4 appearances in the modern auction record and ESTC listing only 5 copies at institutions worldwide, this is truly a rare piece.

"John Smith's *The Art of Painting* may perhaps lay claim to being the first painting manual in the English language" (Baty). A clockmaker by trade, Smith designed his book in particular to assist in the decoration of clock and sundial faces. It also includes an important section on the restoration of oil paintings. Focused on the application of oil paints in a variety of circumstances, Smith also informs the reader that these "Oyl Colours [function] not only on SunDials but also all manner of Timber Work, whether Posts, Pales, Pallisadoes, Gates, Doors, Windows, Wainscoting, Border Boards for gardens or whatever else." Thus, the appeal of Smith's book was that it provided details on the creation of paint and paint colors to a wide variety of artisans, whose work needed to survive use and the elements. ESTC R37566.





Tractatus contains the first clear statement on the separation of philosophy and religion.

63. Spinoza, Baruch

TRACTATUS THEOLOGICO-POLITICUS...

Hamburg: Henricum Kunraht, 1670. First Edition. First issue, with the fictitious printer's name spelled "Kunraht" and 104 misnumbered "304." Quarto (200 x 155 mm) with Roman, Hebrew, and Italic types. Final blank removed, else complete with all the typographical errors listed in the errata uncorrected. Modern rebinding with medieval antiphonal on vellum and modern endpapers. Title dust-soiled and repaired at gutter; minor staining to quire G. An important and rare early philosophical text.

Spinoza's most important philosophical work, bridging political theory and Biblical history. Besides his contributions to Descartes' Principia, it was the only one of his texts to be printed in his lifetime. "Spinoza's reputation as a political thinker is eclipsed by his reputation as a rationalist metaphysician. Nevertheless, Spinoza was a penetrating political theorist whose writing have enduring significance...his account of civil organization, grounded in psychological realism, stands as an important contribution to the development of constitutionalism and the rule of law" (Stanford). In the present work, Spinoza combines "Cartesian rationalism and the Hebraic tradition in which he grew up, [and it] is a solitary but crystal clear exposition of the theory of natural right. He defends with eloquence the liberty of thought and speech in speculative matters, and the Tractatus contains the first clear statement of the independence of each other of philosophy and religion" (PMM). A critical piece in the history of political ethics. PMM 153.



An exceptional and unique surviving document revealing the writing process of an important American poet.

64. Stanford, Frank

ANNOTATED TYPESCRIPT WITH NOTES TO HIS PUBLISHER FOR "THE BATTLEFIELD WHERE THE MOON SAYS I LOVE YOU."

[N.P.]: [N.D.]. Original typescript with author's handwritten annotations in red ink, which were incorporated into the published version of the book. 290 pages on white paper measuring 8.5 x 11 inches and representing roughly eighty percent of the completed published book. Some ink staining and light chipping to the edges of preliminary pages and occasional dog-earing throughout; some paper loss to the corners of pages 2 and 225 not affecting any text. Of the 290 page typescript, 162 pages contain annotations and revisions, many in Stanford's hand. While the final pages are absent from this typescript, pages 1 - 444 of the 542 page published poem are present. Also included an additional 8.5 x 13 inch folded page with handwritten instructions from Stanford to the printer regarding page layouts for the printed book. An exceptional record of Stanford's meticulous final revisions on his magnum opus. Accompanied by a letter of provenance from Stanford's publisher, Irv Broughton.

"Stanford was one of the most recognized and prolific emerging poets of his generation until his suicide at the age of twenty-nine" (Encyclopedia of Arkansas History). *The Battlefield Where the Moon Says I Love You* is considered the crown jewel of Stanford's short career -- an epic, stream-of-consciousness poem written in one sentence across 542 pages and 15,283 lines. Carved out of a previous and never-published work of his teen years, titled "St. Francis and the Wolf," the title of which appears on page 1 of the typescript, this typescript shows his meticulous care in ensuring that every verse was in place before final submission to the printer. Near Fine.

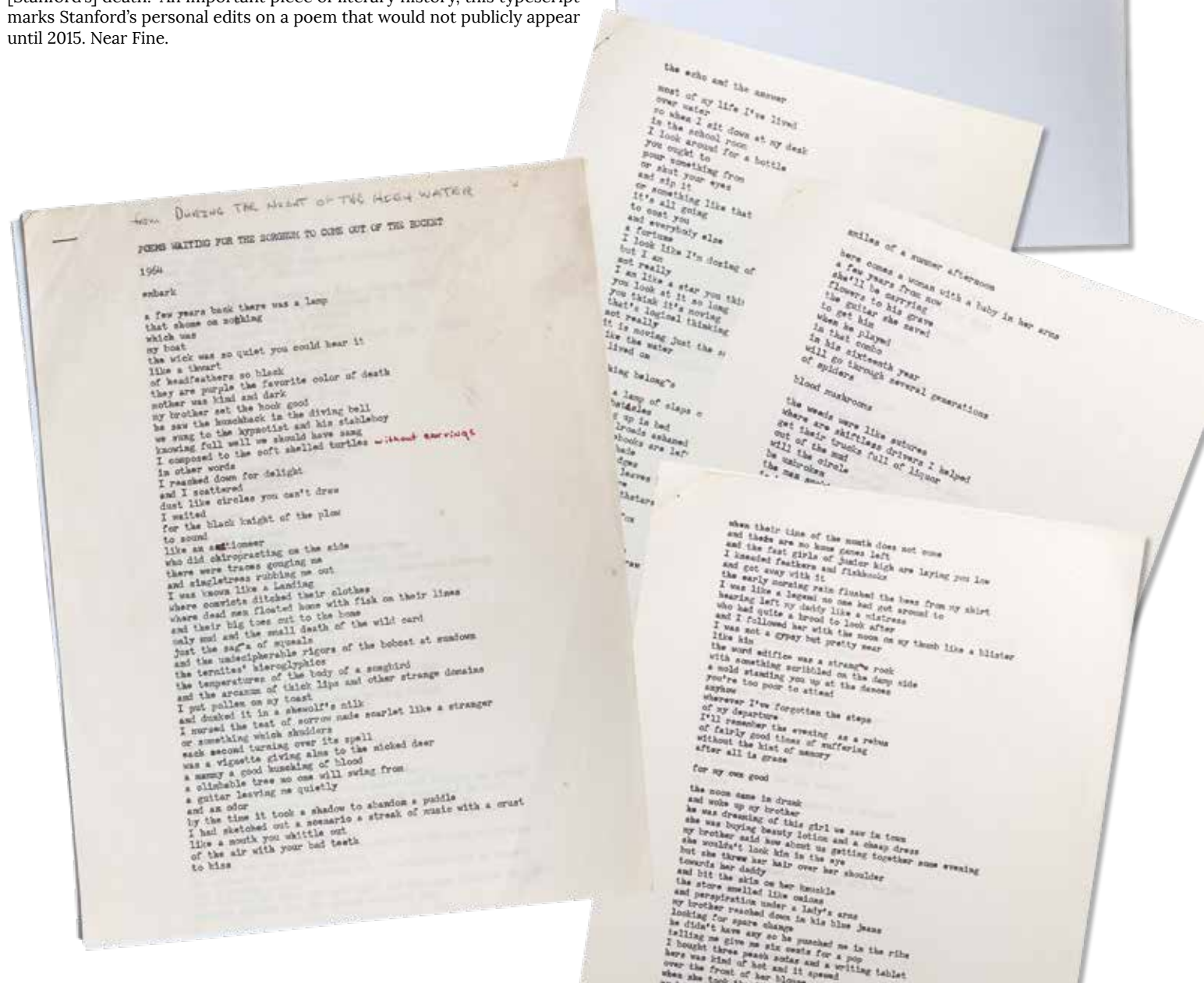
A poem that waited 37 years before its first appearance in print.

65. Stanford, Frank

POEMS WAITING FOR THE SORGHUM TO COME OUT OF THE BUCKET ORIGINAL ANNOTATED TYPESCRIPT

[N.P]: 1964. Four page typescript on paper measuring 8.5 x 11 inches. Some gentle dust soiling to first page, not affecting text; else a fresh and pleasing copy of this rare work. With Stanford's handwritten annotations appearing on all pages in pencil or red ink.

Though Stanford wrote *Poems Waiting for the Sorghum* in 1964, it would not appear in print until 37 years after his death. Accompanied by a letter of provenance from Stanford's publisher, Irv Broughton, in which Broughton explains that this "was one of the poems Stanford sent to me so we could consider its placement in a future book." Close collaborators throughout Stanford's career, the two frequently shared drafts and discussed Stanford's writing process. Though both author and publisher believed in the quality of this piece, "It was something we were unable to finalize because of [Stanford's] death." An important piece of literary history, this typescript marks Stanford's personal edits on a poem that would not publicly appear until 2015. Near Fine.



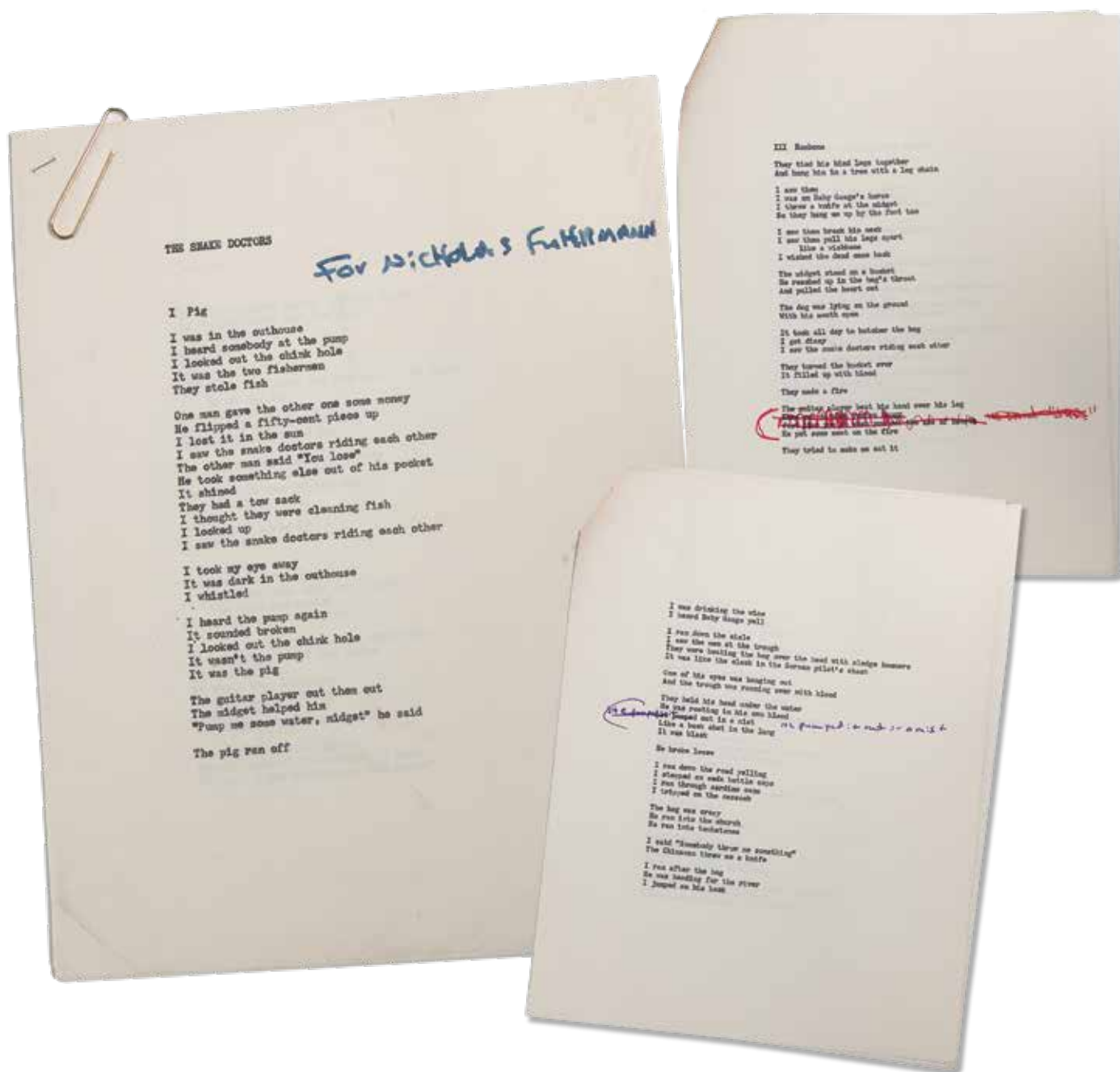
An exceptional glimpse into Stanford's editorial process.

66. Stanford, Frank

THE SNAKE DOCTORS ANNOTATED TYPESCRIPT WITH NOTES TO HIS PUBLISHER

[N.P.]: [N.D.]. Near Fine original typescript with the author's handwritten annotations in blue, purple, and red ink, including his handwritten dedication of the poem to Father Nicholas Fuhrmann. Fuhrmann was Stanford's high school English teacher, boxing coach and a lifelong friend and mentor to the young poet. 14 pages on white paper measuring 8.5 x 11 inches. Some minor dust-soiling to the first page and some crinkling to the final page, with all text legible and unaffected. While the typescript is missing the final page with the poem's end, what is contained in this document are 11 pages of grammatical and substantive alterations that shaped the final poem as it appeared in Stanford's important first work *The Singing Knives*. An exceptional glimpse into Stanford's editorial process.

Accompanied by a letter of provenance from Stanford's publisher, Irv Broughton. According to Broughton, "Time was of the essence in my publishing Frank Stanford's first book" and to this end, the two had rapid-fire, collaborative phone calls throughout Stanford's drafting process. "Frank dictated to me line by line [so they would each have a working copy]... During the lengthy phone call, there were many moments where one or both of us broke into nervous laughter, especially when the poem dealt with the severed hand and the Gypsy." Broughton certifies that this copy was Stanford's working copy, sent over to him with Stanford's hand-written edits and the addition of the dedication to his former teacher. Near Fine.



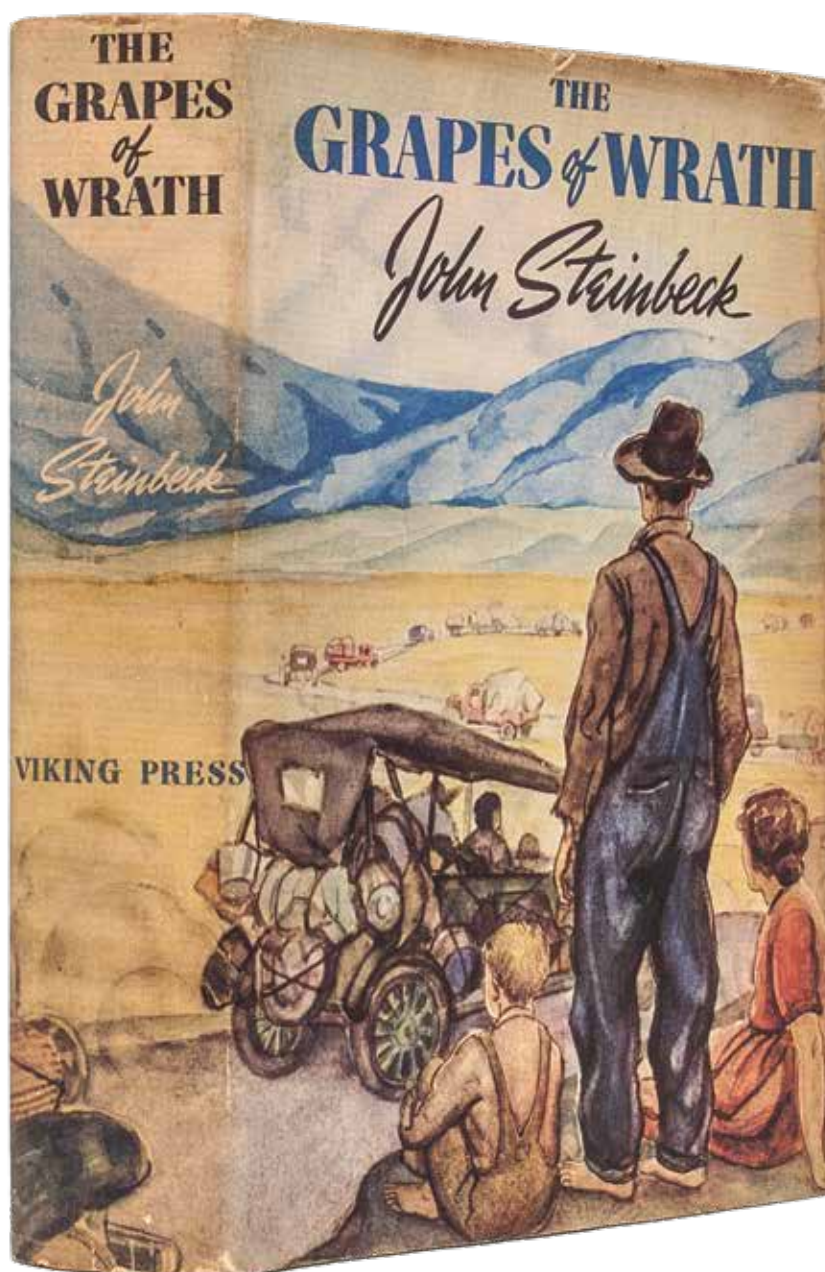
Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression.

67. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First Edition. A Near Fine copy of the book with the spine a bit cocked and the top-stain dulled. In a Very Good+ dust jacket with some faint dampstains at the flap folds and one small chip at the lower corner, otherwise an attractive copy.

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



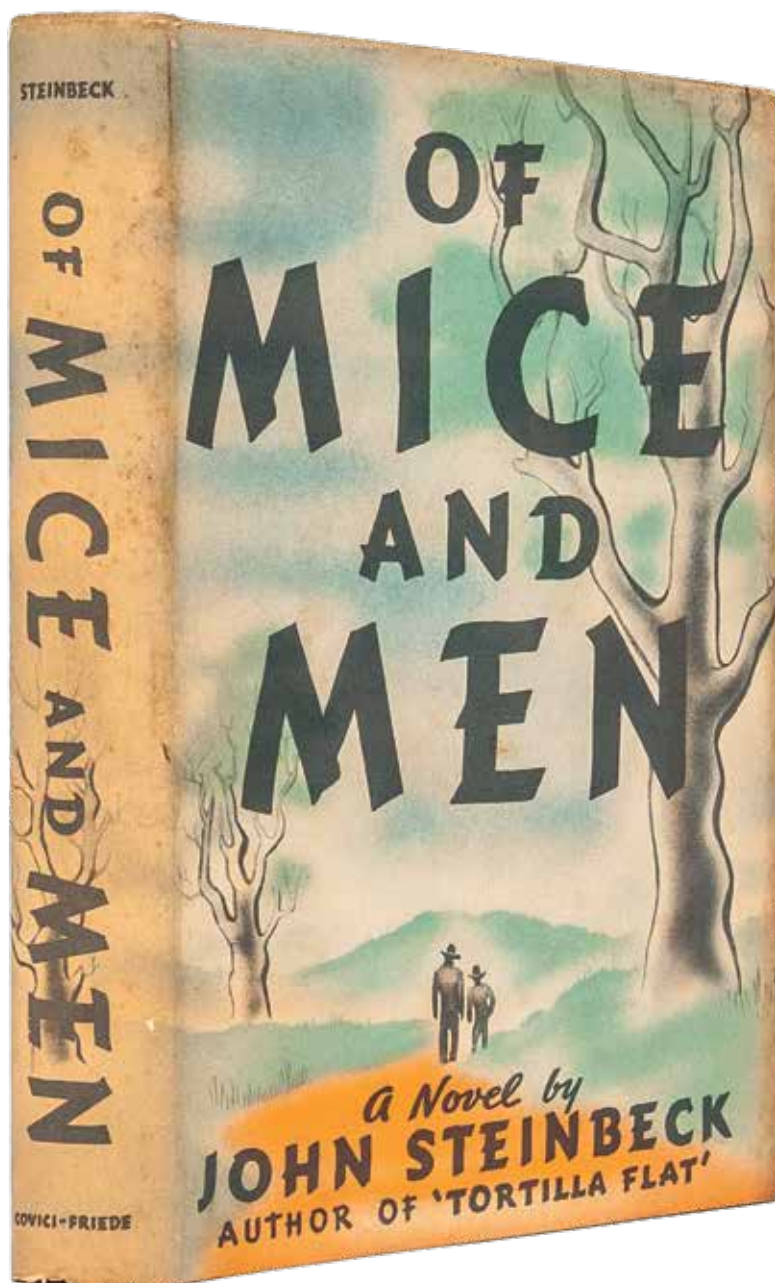
One of the author's most profound and tragic works.

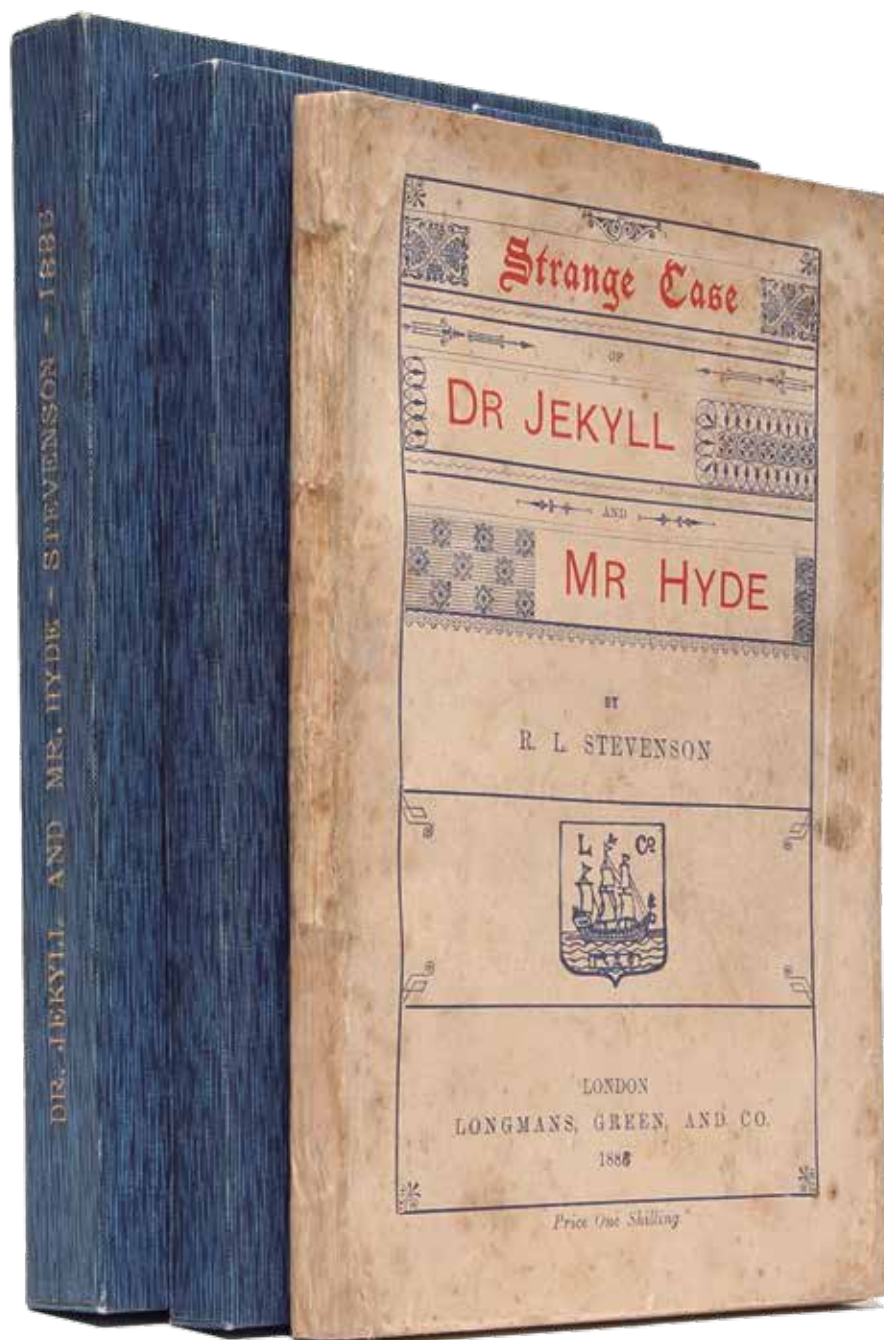
68. Steinbeck, John

OF MICE AND MEN

New York: Covici Friede, 1937. First edition. A Near Fine copy of the book in like dust jacket. The book has a bit of foxing to the closed text block, not entering the pages, otherwise an excellent copy. In a Near Fine dust jacket with the spine a bit toned and slight nicks at the spine ends. A true first printing with the textual points on p. 9 and 88 as well as the priced dust jacket (avoid any dust jacket that doesn't retain the original price, \$2.00). One of just 2500 copies and becoming scarce in this condition.

Steinbeck's tragic novella portraying the life of two migrant farm-hands in California, unlikely friends cherishing the common dream of a better life. When George realizes that Lennie's childlike understanding of the world has led to irreparable violence, George ends Lennie's life as mercifully as he can before the arrival of a lynch mob. "If the story were callously told, the conclusion might be unbearable. But Mr. Steinbeck has told it with both passion and dexterity. The patient comradeship is developed in a series of homely episodes, conveyed in the vernacular of two lonely men blundering about their small world...Of Mice and Men is the dark side of an idyll" (Atkinson, contemporary NYT review). One of the author's most profound works. Near Fine in Near Fine dust jacket.





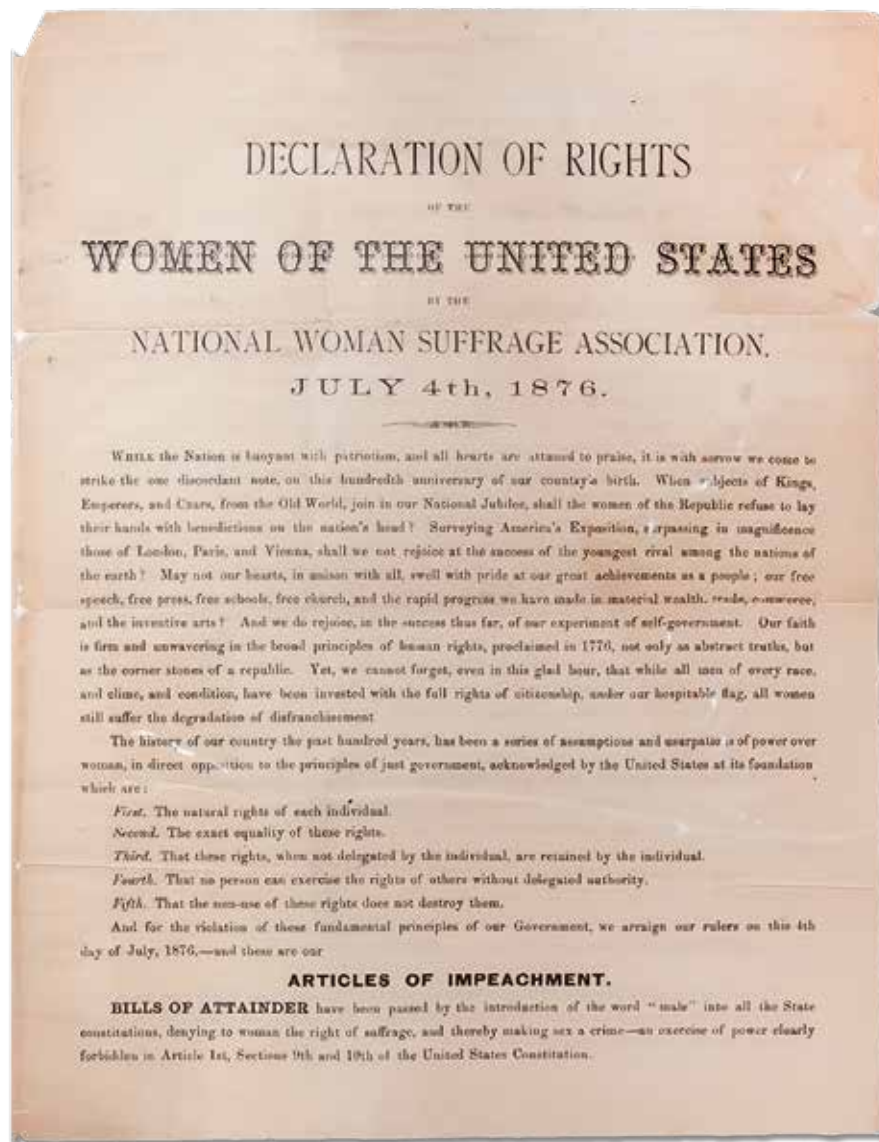
One of the greatest gothic horror stories ever created.

69. Stevenson, Robert Louis

STRANGE CASE OF DR. JEKYLL AND MR. HYDE.

London: Longmans, Green, and Co., 1886. First UK edition. First issue with the date changed by hand to 1886 on the front wrapper, preceding the UK hardbound copy by approximately one week. A Very Good copy with restoration to the spine. Front and rear wrappers with some foxing and soiling, internal contents generally in excellent condition. Housed in an early blue cloth slipcase with chemise.

A major work of intellectual and creative genius, standing with Shelley's Frankenstein and Wilde's Dorian Gray as one of the greatest gothic horror stories ever concocted. A nuanced portrayal of a character able to release his immoral alter-ego by drinking a potion, Stevenson's novel reveals how, in time darkness becomes capable of overshadowing the good. An immediate best-seller, it has remained a favorite tale and spawned numerous adaptations, most recently Marvel's Incredible Hulk. Very Good.



"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."

70. [Suffrage] Anthony, Susan B., Lucretia Mott, Elizabeth Cady Stanton, et al.

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

[Philadelphia]: [National Woman Suffrage Association], 1876. First edition. 4 pages. 11 x 8.5". Chipping at edges, small separations at folds. Signed in type by women's rights trailblazers Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Belva Lockwood and twenty additional suffrage leaders. In Near Fine condition. This copy of The Declaration is the only known copy to have come onto the public market according to auction records, with the remaining 7 examples held at research institutions.

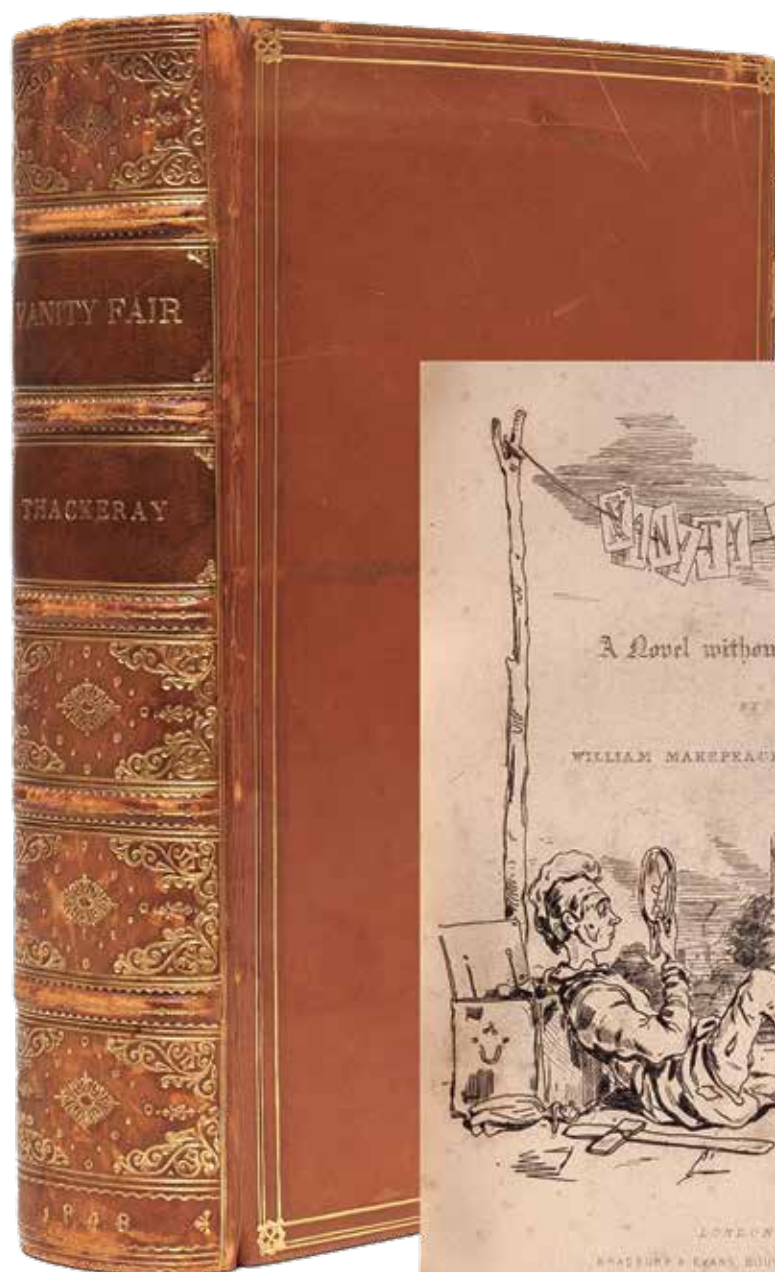
For the National Woman Suffrage Association, the 1876 Centennial Exposition celebrating U.S. independence provided a critical opportunity to highlight enduring inequalities between the sexes; and the Centennial committee's refusal to allow NWSA representatives to speak at Independence Hall on July 4th fueled their determination. "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]" (Cordato). The document 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 pivotal founding document in the history of women's rights.

The author's masterpiece, elegantly bound.

71. Thackeray, William Makepeace

VANITY FAIR

London: Bradbury & Evans, 1848. First edition. An attractive, finely bound copy of the author's defining work. First issue with the heading on p. 1 in rustic type, the illustration of "the marquis of Steyne" on p. 336 (later suppressed) and "Mr. Pitt" on p. 453. Illustrated by the author in 40 steel engraved plates and numerous woodcuts throughout the text. Bound by Hatchards in London in full polished calf, gilt ruled boards, spine with raised bands, gilt details in the compartments and green morocco spine labels. Slight scuffing to the binding, internal contents in excellent condition with only minor foxing near the plates.



Considered by its author to be a novel without a hero, *Vanity Fair* follows the path of the social climbing Becky Sharp as she seeks to improve her position within the Victorian social strata. One of literature's most important early iterations of the female anti-hero, Miss Sharp helped to expose the truth that women were not merely domesticated angels but could be just as ambitious and driven as their male counterparts; and her foil Amelia reveals that even an apparent paragon of femininity was imperfect. A contemporary reviewer noted "Thackeray's theory of characterization proceeds generally on the assumption that the acts of men and women are directed not by principle but by instincts...There is not a person in the book who excites the reader's respect, and not one who fails to excite his interest. The morbid quickness of the author's perceptions of the selfish element, even in his few amiable characters, is a constant source of surprise. The novel not only has no hero, but implies the non-existence of heroism" (*Atlantic Monthly*). A literary tour de force, transformed into a popular film starring Reese Witherspoon. Very Good +.

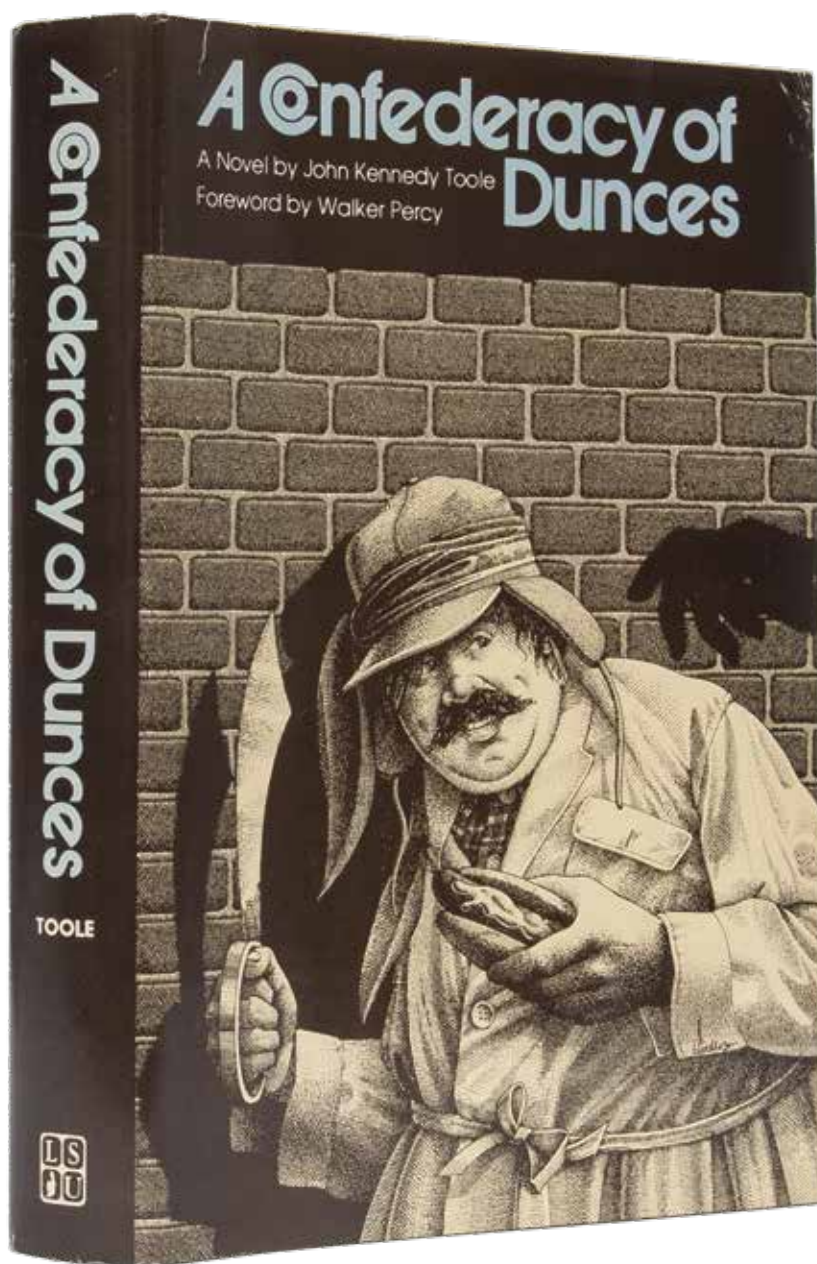
A lovely copy of Toole's riotously funny masterpiece.

72. 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. Boards slightly bowed (as often), but generally an excellent copy. Dust jacket unfaded on the spine, but with a small tear on the top of the front panel otherwise very Nearly Fine. Correctly priced \$12.95 and 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.



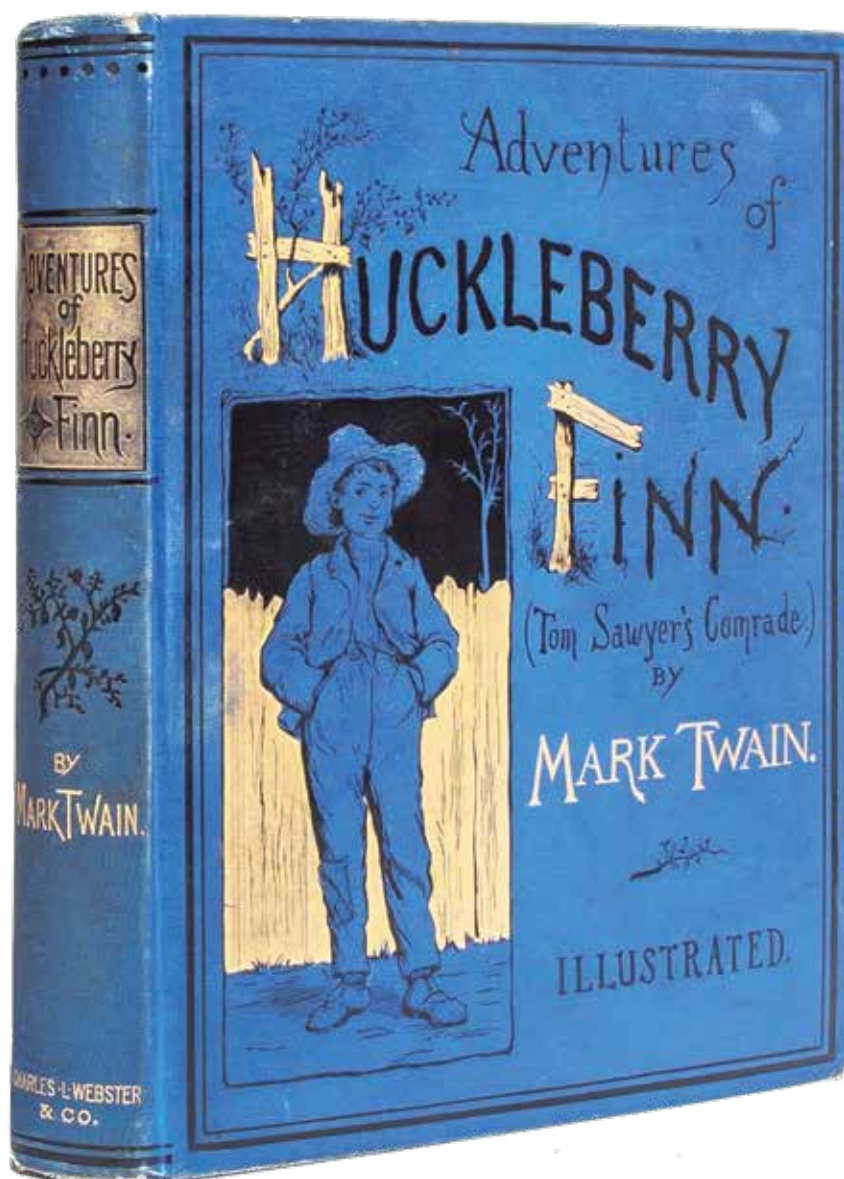
A lovely copy of Twain's perennial classic.

73. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. First printing. Bound in scarce blue publisher's cloth stamped in gilt and black. Near Fine with minor wear at the extremities, spine gilt a bit dulled, otherwise a lovely copy. With the three commonly cited first issue points: p. [9] "Huck Decided to Leave," p. [13] "Him and another man" listed at p. 88, and p. 57 eleventh line reads "...with the was..." The other states of various other leaves occur in haphazard combinations within the first printing. An exceptional copy of a book that helped to define American literature. Housed in a custom leather clamshell case.

Recounting the adventures of Huckleberry Finn, 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...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. Johnson 43. Grolier 87. Near Fine.



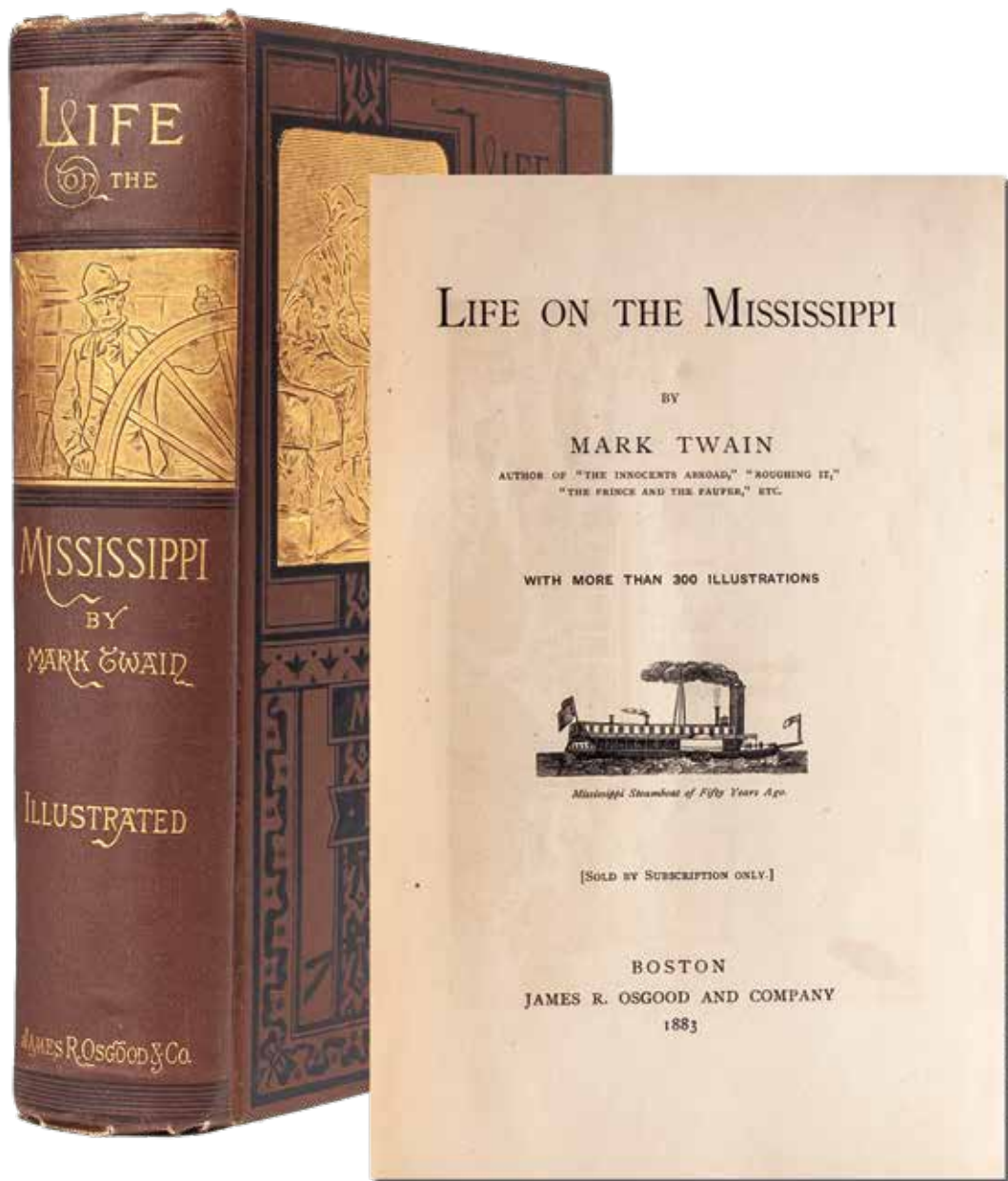
Twain's powerful, humorous and honest account of a forgotten way of life.

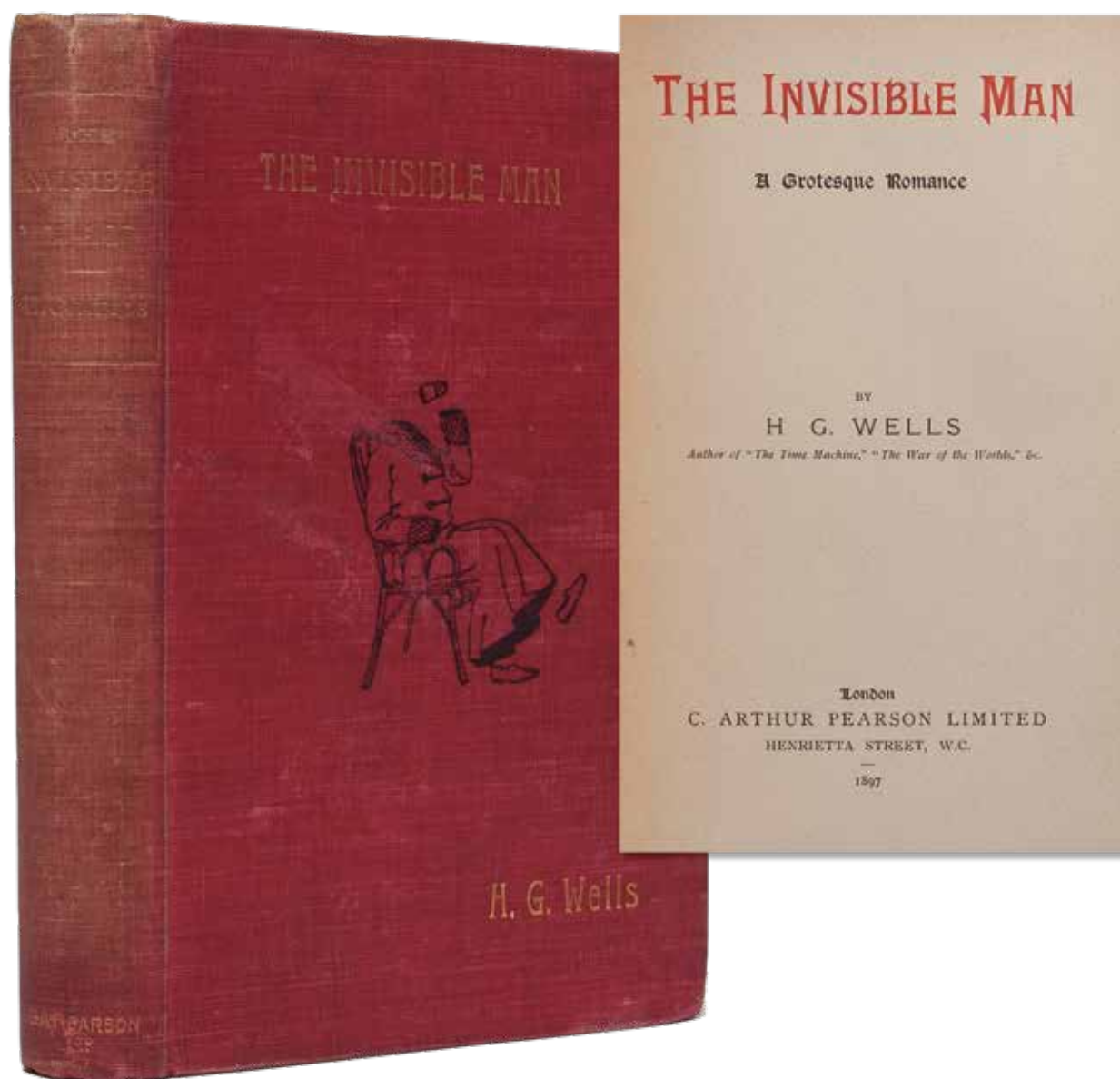
74. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on p. 441 and with "The St. Louis Hotel" caption on p. 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A Near Fine copy with only the faintest rubbing to extremities. Front inner hinge repaired, internal contents are clean and attractive.

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





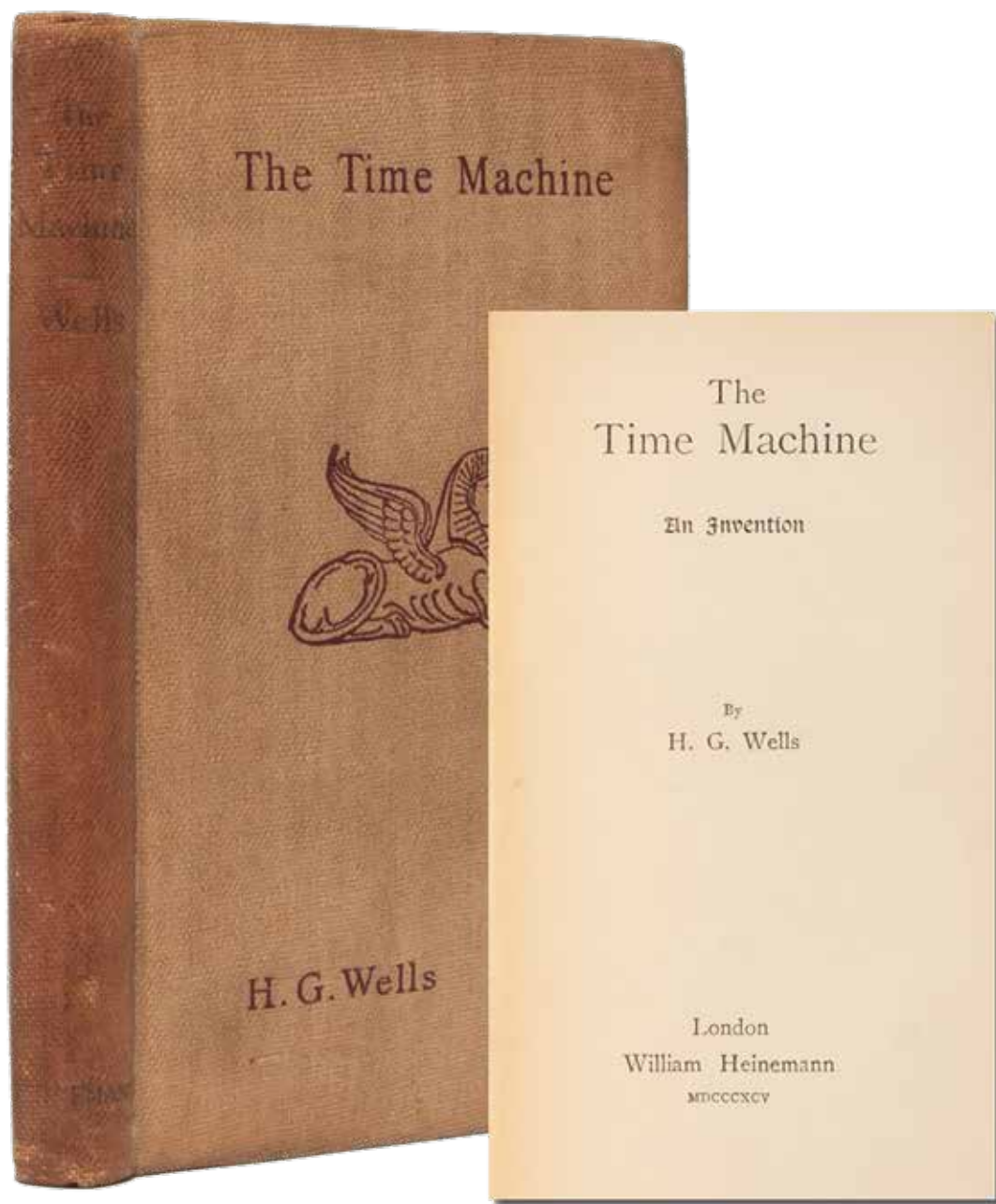
Plato's tale of The Ring of Gyges, set in a modern world of science.

75. Wells, H. G.

THE INVISIBLE MAN

London: C. Arthur Pearson Limited, 1897. First Edition. Original red publisher's cloth binding with gilt titles to spine and front board; black illustration to front board. Some fading to cloth of spine as usual and minor scuffing to boards, otherwise a pleasing copy of a book that typically shows more wear. Page block expertly tightened. Mild toning to front and rear pastedowns and contemporary ownership signature to top of title page. A Very Good+ copy overall.

H. G. Wells connects science with philosophy in this novel, which reimagines and modernizes Plato's tale of The Ring of Gyges. According to Plato, the power of invisibility could corrupt anyone possessing it, giving them the upper hand over friends and enemies alike. Wells' lead character Griffin, a scientist, succeeds in doing just this. "Griffin gives in to many of the same temptations. He robs. He injures. He kills...But even though Griffin is guilty of his share of crimes, his goal is not to indulge in hedonism. His goal is just the opposite: he wants to stop being invisible" (Frederick). Ultimately, the practical problems of being an invisible human work counter to Griffin's interests. The need to be clothed, and the isolation from other humans lead to Griffin's downfall and death at the hands of a terrified mob. Indeed, much as his actions dehumanize Griffin, his invisibility allows the mob attacking him to treat him as less than human. An exceptionally important consideration of the benefits and dangers of science, and the definition of humanness at the turn of the century. Very Good +.



Does science assist or hold back human progress?

76. Wells, H. G.

THE TIME MACHINE

London: William Heinemann, 1895. First U.K. Edition, First Printing. A Very Good + copy of the book. First issue with undated 16-page advertisement inserted at the rear. An attractive, unrestored example. Spine a bit cocked and toned, internal contents are generally in excellent condition.

"With his first novel, *The Time Machine*, which was immediately successful, Wells began a series of science fiction novels that revealed him as a writer of marked originality and an immense fecundity of ideas" (Britannica). Setting the tone for the bulk of his career, *The Time Machine* reveals Wells' passionate interest in the relationship between individual men and their society, and his fascination with how science could assist or hold men back from true progress. Adapted to radio, television, and film, the novel follows the Time Traveller as he uses his machine to see the future and encounter yet-unknown societies. Very Good +.

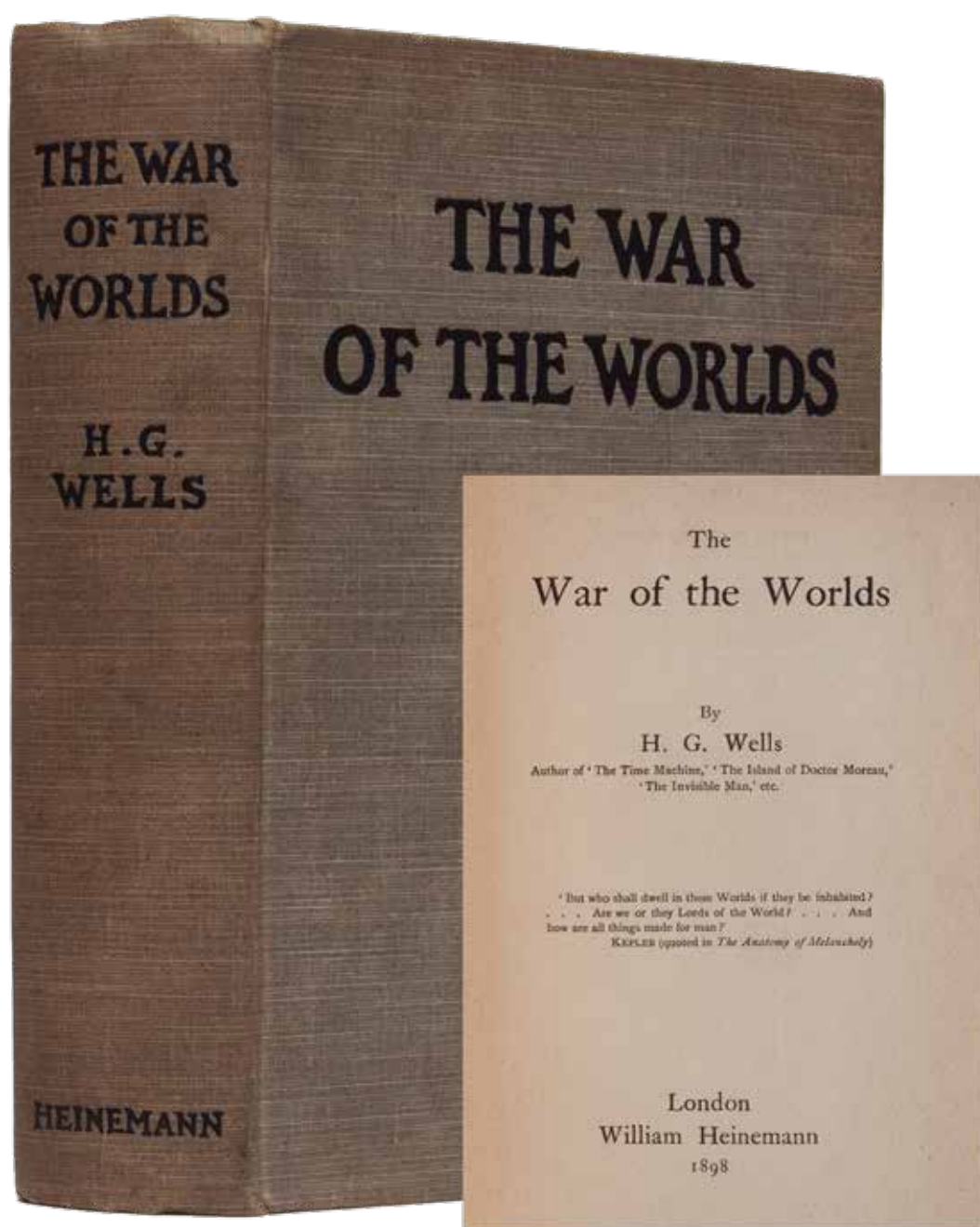
"A true classic that has pointed the way not only for science fiction writers, but for how we as a civilization might think of ourselves"

77. Wells, H. G.

THE WAR OF THE WORLDS

London: William Heinemann, 1898. First edition. An excellent, Near Fine copy of Wells' famous science fiction thriller. First state with the publisher's monogram on the rear board and the correct 16-page publisher's autumn 1897 catalogue at the rear. Completely unrestored, with very few faults to speak of.

Throughout his career, Wells was fascinated with man's role in the universe, and about the potential benefits and downfalls that emerged from scientific advancement. Among his novels, *The War of the Worlds* was groundbreaking and is viewed as one of his best. Considered one of the earliest stories of extraterrestrial life, *The War of the Worlds* used alien life as a metaphor for colonization and evolution. From its first release, the book captured the Victorian imagination, and it has remained a success; to date it has never been out of print. "A true classic that has pointed the way not only for science fiction writers, but for how we as a civilization might think of ourselves" (*The Guardian*). Near Fine.



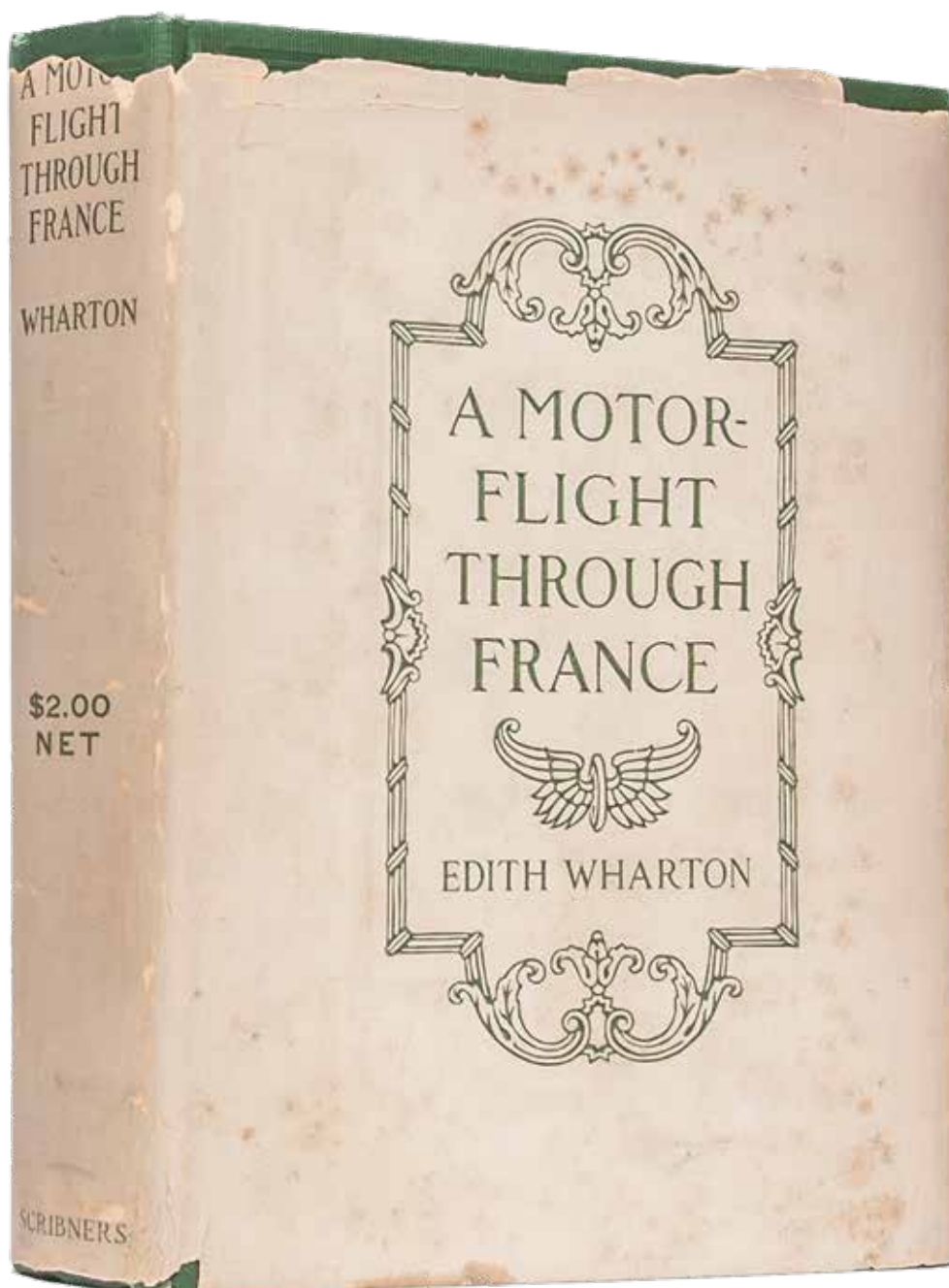
A lasting testament to the beauty and romance of pre-war France.

78. Wharton, Edith

A MOTOR FLIGHT THROUGH FRANCE

New York: Charles Scribner's Sons, 1908. First Edition. First printing, in the rare dust jacket. Fine book, with exceptionally bright gilt and clean covers, inner rear hinge cracked, but holding. The dust jacket is Good only, with scattered foxing, missing chips across the top of the panels and spine, with separation starting along the rear flap, and some reinforcement and repairs to the verso. Jacket not listed in Garrison.

Written shortly after the release of Wharton's first major novel, *The House of Mirth* (1905), and within the first year of her expatriation to Paris, *A Motor Flight Through France* captured the romance and excitement of modern travel. It has been termed "perhaps the best of Edith Wharton's always superior and original travel books. Based on three automobile journeys taken in 1906 and 1907, the book points up the perfections of France during the Belle Époque...The years 1906-7 are regarded by Wharton's biographers Shari Benstock and R. W. B. Lewis as the decisive time of Wharton's final expatriation" (Wright). During this time, Wharton's fascination shifted away from Italy toward France, and her love of Paris and the countryside would shape her future writing. Only 7 years later, Wharton's beloved country would become war-torn, leaving *Motor-Flight* as a lasting testament to the beauty and romance of pre-war France. Fine in Good dust jacket.



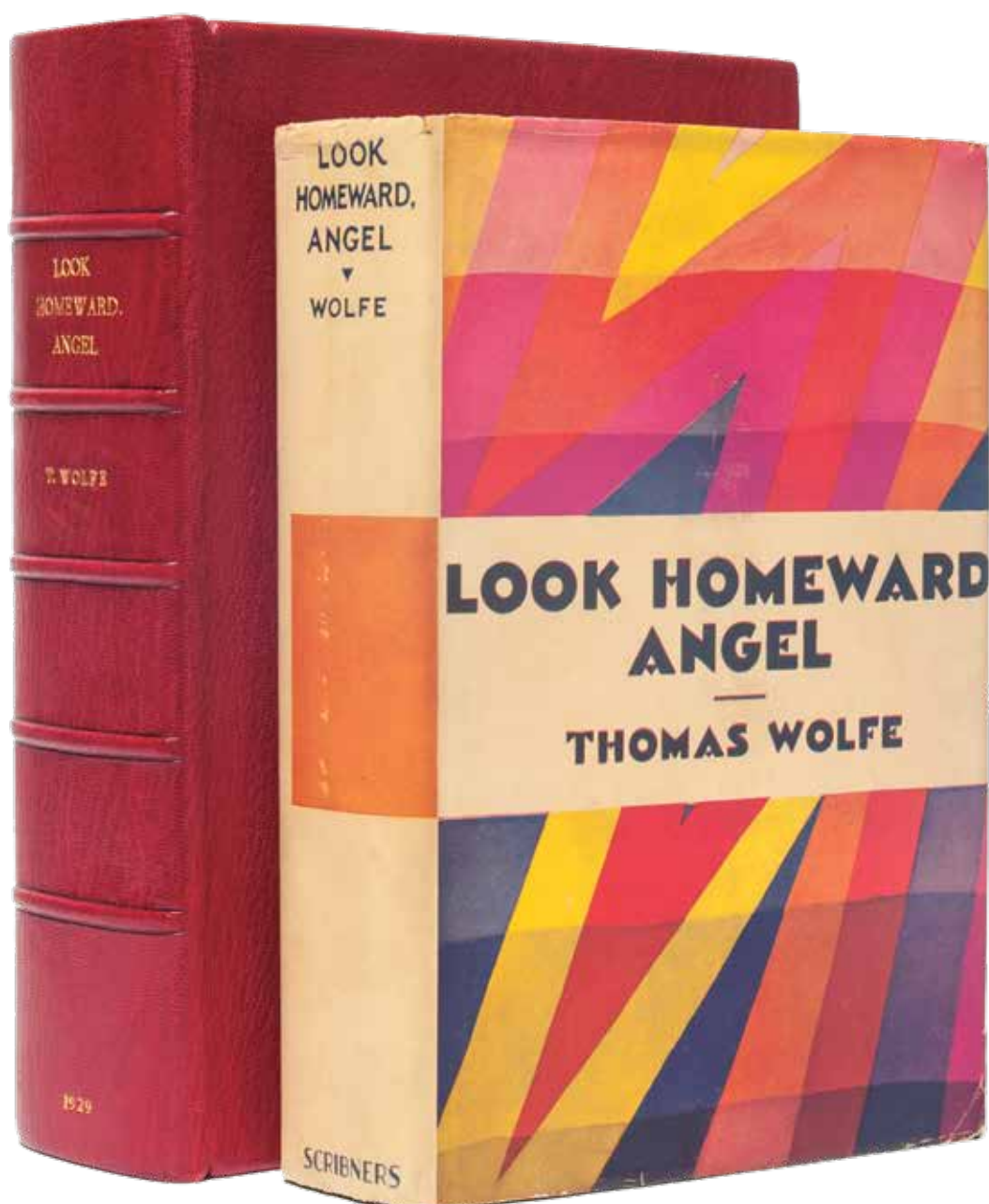
"Mr. Wolfe's style is sprawling, fecund, subtly rhythmic and amazingly vital".

79. Wolfe, Thomas

LOOK HOMEWARD ANGEL

New York: Charles Scribner's Sons, 1929. First Edition. A Fine copy of the book in a very Nearly Fine dust jacket. Jacket with minor cracking at the lower front flap fold and a bit of rubbing at the spine ends. Completely unrestored or repaired and in exceptional condition for this title. Housed in a full red morocco slipcase. From the collection of Richard Manney.

When *Look Homeward Angel* was first released, a contemporary New York Times review hailed it as "interesting and powerful a book as has ever been made out of the drab circumstances of provincial American life...Mr. Wolfe's style is sprawling, fecund, subtly rhythmic and amazingly vital" (Wallace). Focusing on the making of a literary genius, *Look Homeward* follows Eugene Gant as he moves from the smalltown South, through university life, and into his emergence as an artist. Critics continue to praise Wolfe's early work: "Here at last was a novelist with the sheer lung to take on the American experience" (Smith). An exceptional copy of Wolfe's first novel, which drew on his own youth to depict a writer's journey through the provincial South and into the cosmopolitan world. Fine in Near Fine dust jacket.

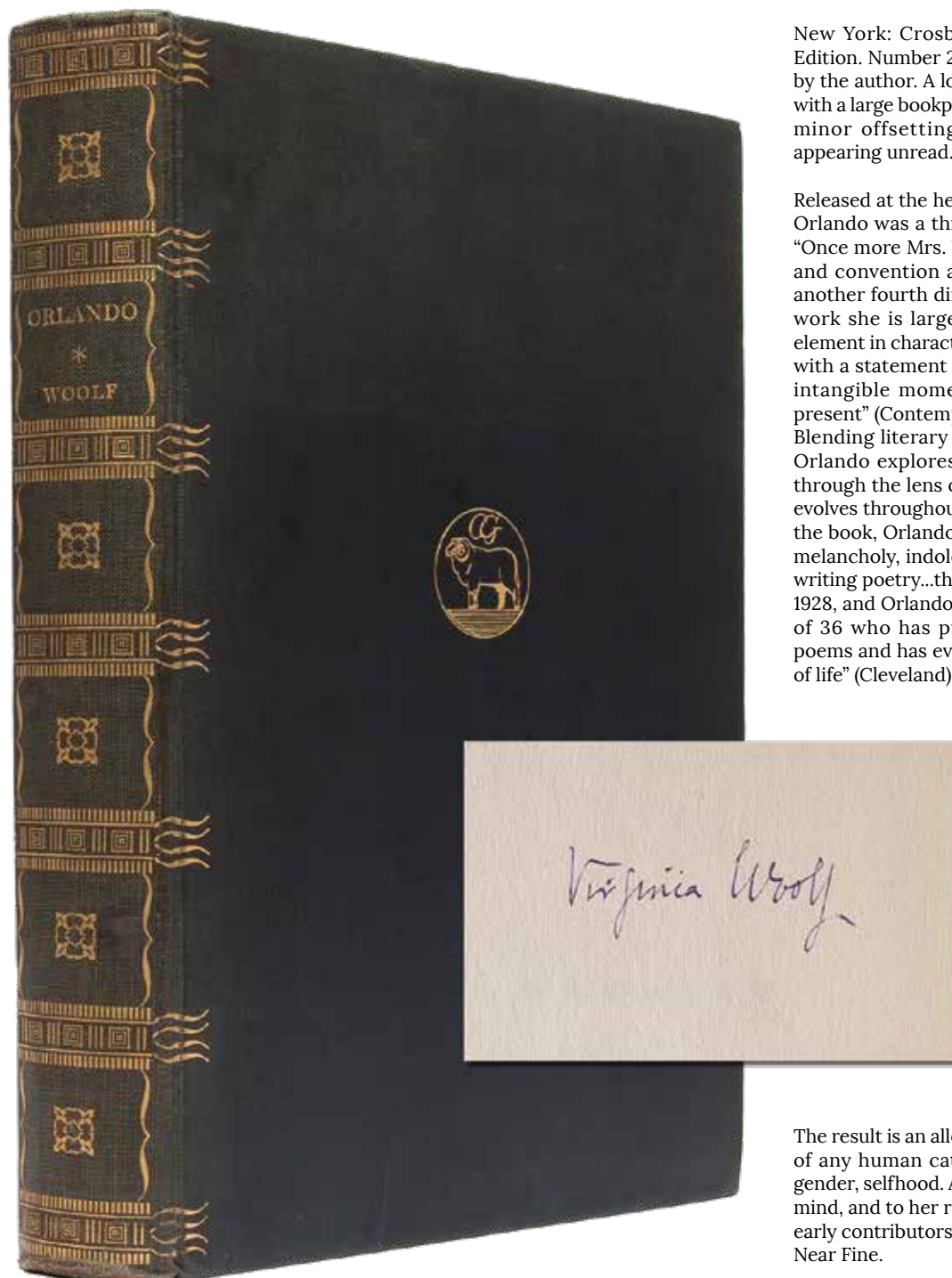


*"Mrs. Woolf has broken with tradition and convention and has set out to explore
still another fourth dimension of writing..."*

80. Woolf, Virginia

ORLANDO

Signed Ltd.



New York: Crosby Gaige, 1928. First American Edition. Number 259 of 800 copies for sale signed by the author. A lovely Near Fine copy of the book with a large bookplate on the front paste-down and minor offsetting to the half-title, otherwise appearing unread. Gilt top-edge.

Released at the height of Woolf's literary celebrity, *Orlando* was a thrill to contemporary reviewers: "Once more Mrs. Woolf has broken with tradition and convention and has set out to explore still another fourth dimension of writing...In this new work she is largely preoccupied with the time element in character and human relationships, and with a statement of the exact complexion of that intangible moment...which we refer to as the present" (Contemporary New York Times review). Blending literary narrative with feminist theory, *Orlando* explores Einstein's theory of relativity through the lens of a single life that is spread and evolves throughout centuries. "At the beginning of the book, Orlando is a [Elizabethan era] boy of 16, melancholy, indolent, loving solitude and given to writing poetry...the book ends on the 11th October 1928, and Orlando is a thoroughly modern matron of 36 who has published a successful book of poems and has evolved a hard-earned philosophy of life" (Cleveland).

The result is an allegory that questions the stability of any human category -- individual character, gender, selfhood. A testament to Woolf's innovative mind, and to her role as one of the most important early contributors to feminist and queer literature. Near Fine.

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Boston, MA 02115



Rare Books LA 2019

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300 East Green Street
Pasadena, CA 91101



California International Antiquarian Book Fair

February 8– February 10, 2019

Location:
Oakland Marriot City Center
1001 Broadway
Oakland, CA 94607



New York Antiquarian Book Fair

March 7 – March 10, 2019

Location:
Park Avenue Armory
643 Park Ave.
New York, NY 10065



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Location:
Battersea Evolution
Queenstown Rd.
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