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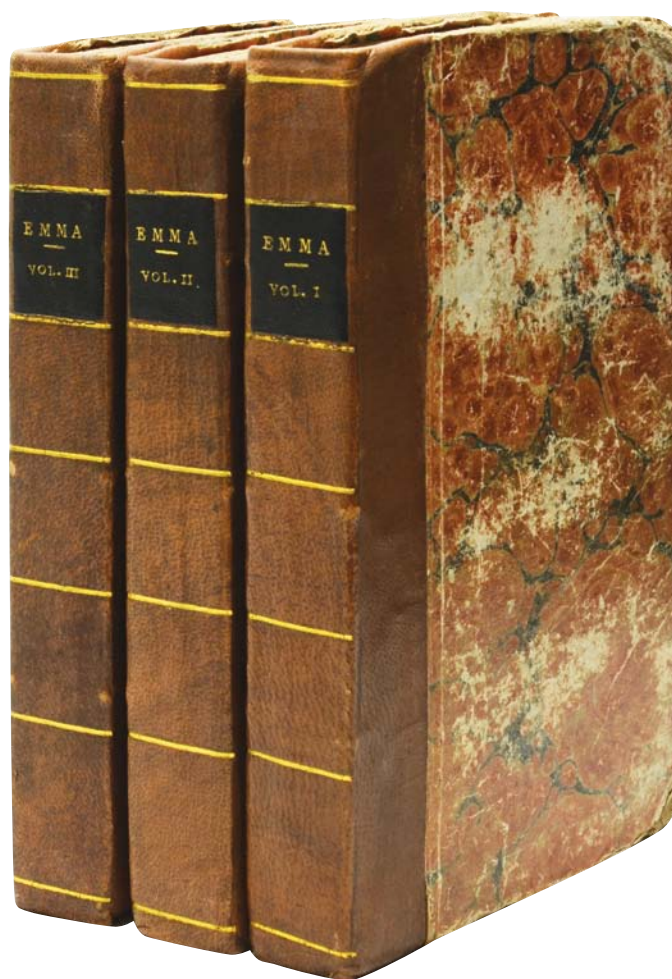
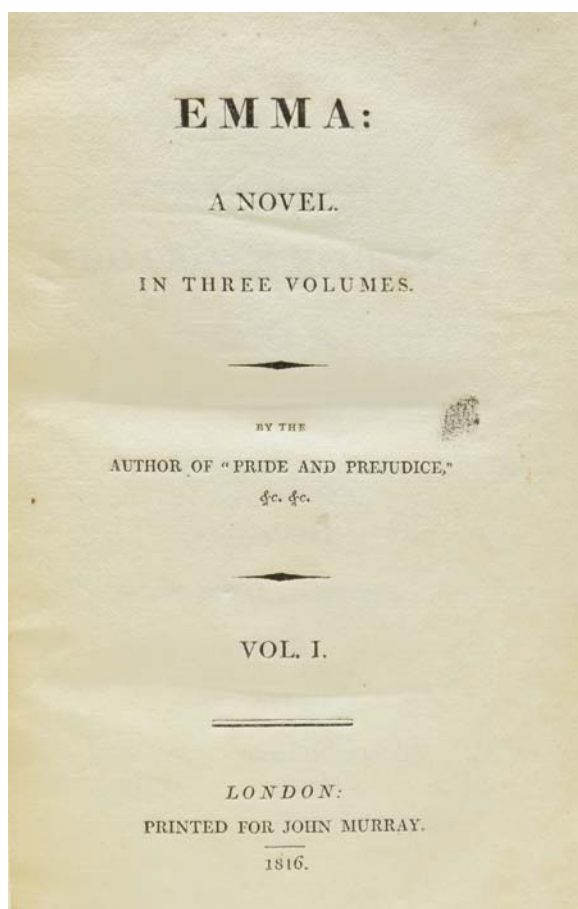
TERMS AND CONDITIONS

All books are first editions, first printings unless otherwise indicated. Our highest grade is Fine. All items in wrappers or without dust jackets advertised herein have mylar covers (except leather-bound books), and all dust jackets are protected by new archival covers. Any restorations, sophistications, or alterations are noted. Any item may be returned within 15 days of receipt for a full refund. Books may be reserved by telephone or email, but are subject to prior sale. Payment can be made by credit card (VISA, Mastercard, Discover or American Express), check, or Paypal. Libraries and institutions may be billed according to their preference.

We offer free domestic shipping on any book from our catalog; if purchasing from the website enter the code: "SHIP7". For international destinations, postage will vary and quotations can be supplied. All shipments are fully insured.

California residents please add 9% sales tax.

We actively purchase fine books in our field.



1. *Austen, Jane*

EMMA

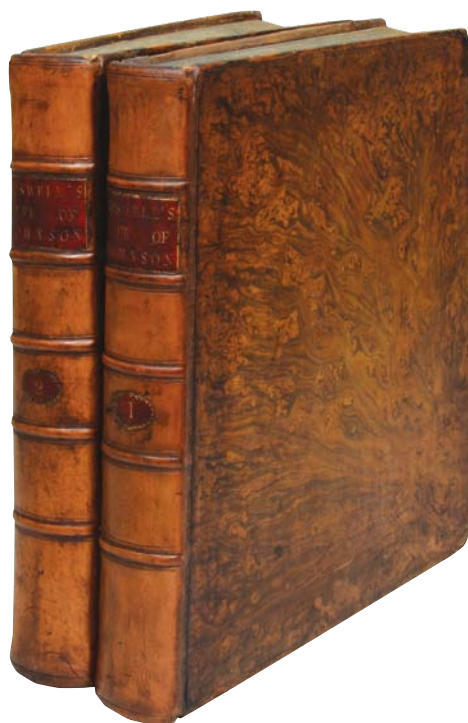
London: John Murray, 1816. First edition. A lovely, uncut copy of Austen's fourth novel. Complete with all three half-titles, the one from volume one tipped in before the title page, and with the advertisement at the end of volume three. Keynes notes that "the collation of the first volume ... is peculiar in that the first sheet consisted only of the title-page and the dedication to the Prince Regent, while the half-title was printed on the last leaf, which would otherwise have been blank." Copies regularly offered as "complete" without the half-title in volume one, are anything but.

Three 12mo volumes (pages 187 x 110 mm), collating: [vi (with half-title)], 322; [iv], 351, [1 (printer's imprint)]; [iv], 363, [1 (advertisement)]. A complete, uncut copy in contemporary marbled boards, rebacked in calf with black morocco spine labels. Nitpicking every flaw: boards rubbed and worn, particularly at the corners, a few pencil marks highlighting passages and annotations at the end of volume two, occasional light browning and foxing to leaves, a pinpoint hole and small smudge on the title page to volume one, small marginal chips or tear to the following leaves (no text affected) E1 in volume one and F3, F4, H2, L2 and L4 in volume 2. Withal an honest, excellent set protected in a custom clamshell case.

Austen's first novel to feature a financially-independent young woman as protagonist, "Emma Woodhouse." Most of the "action" in the novel is Emma's meddlesome match-making, often biased by class or social relationships. A romantic comedy where Emma's blind conviction often leads to egregious blunders she must work to overcome. Simple in theme, the novel brims with all the wit and charm that make Austen's novels timeless.

Anna Eliza Bray's copy, with her ink signature on the half-title in volume one. Bray (1790 – 1883) was a British novelist of some note, with her work spanning 1820 – 1874. She pioneered female authorship in historiography, a field that had traditionally been dominated by men. Prolific in her day, Bray's work is beginning to attract renewed interest from the academic community. A distinguished provenance.

Gilson A8; Keynes 8; Sadleir I, 62d.



2. Boswell, James

THE LIFE OF SAMUEL JOHNSON, LL.D.

London: by Henry Baldwin for Charles Dilly, 1791. First edition. Quarto (pages: 267 x 208 mm), collating: xii, [xiii-xxviii], 516; [iii], 588; complete with frontis portrait of Johnson in vol. 1, round robin plate and plate of his handwriting in vol. 2. Second state of p. 135 with the corrected spelling of "give" in vol. 1, although both states were available for purchase at book shops on May 16, 1791, the official publication date. With all other first edition points required by Pottle.

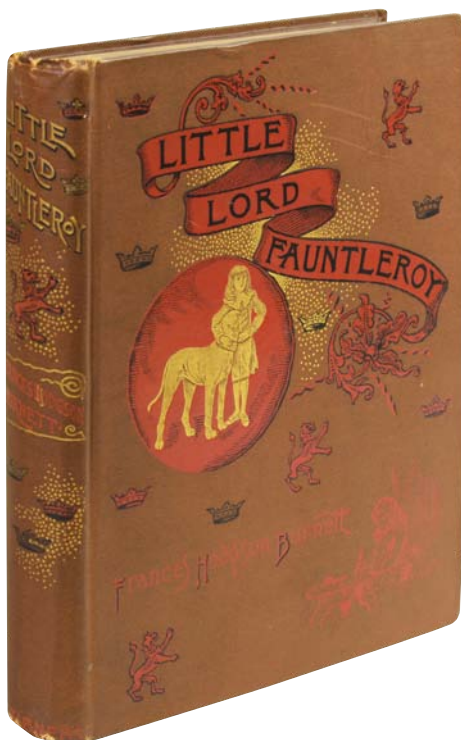
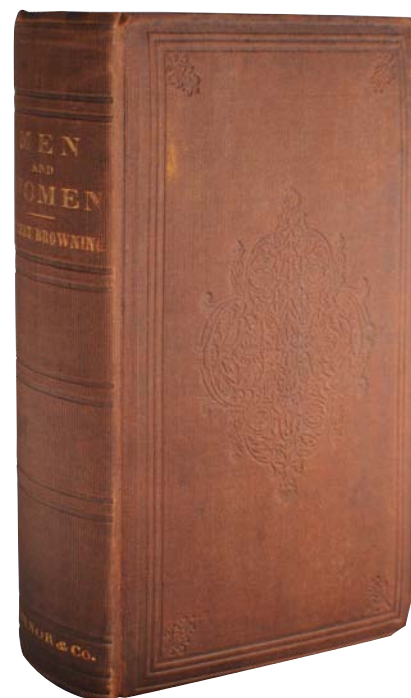
Handsome contemporary tree calf, sympathetically rebaked, preserving early red morocco spine labels. Original end papers with early bookseller description tipped in (Maggs 1955) and some penciled notations, otherwise internally clean and unmarked, with minor traces of foxing, heaviest at the preliminary and final pages.

Original owner's name, "James Mansfield 1791," on each title page, presumed to be Sir James Mansfield (1733 - 1821) Solicitor General (1780 - 1782, 1783) and Chief Justice of the Common Pleas (1804 - 1814). "Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them." Thomas Macaulay, critique in the "Edinburgh Review," 1831.

3. Browning, Robert

MEN AND WOMEN

Boston: Ticknor and Fields, 1856. First American edition. A tight, nearly Fine copy of Browning's famous book of poetry. Original brown, blindstamped cloth with a bit of loss/dulling to the gilt spine titles. Octavo: v, 351, 12 (publisher's catalog); collates complete. Contemporary ownership inscription on first blank, otherwise untouched. Despite a lackluster reception, this title became one of the author's best known works and his lasting contribution to Victorian poetry. Near Fine.



4. Burnett, Frances Hodgson

LITTLE LORD FAUNTLEROY

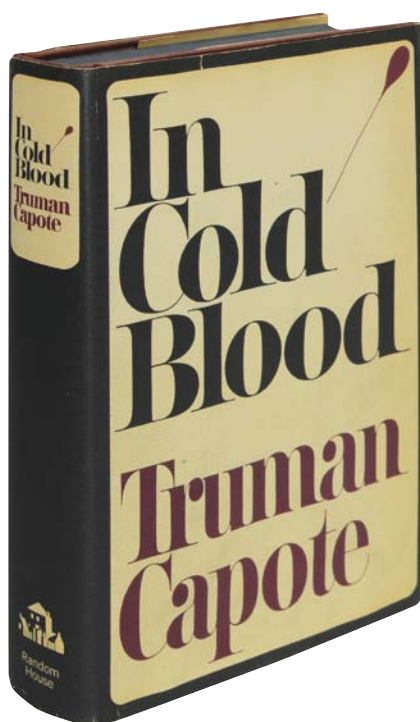
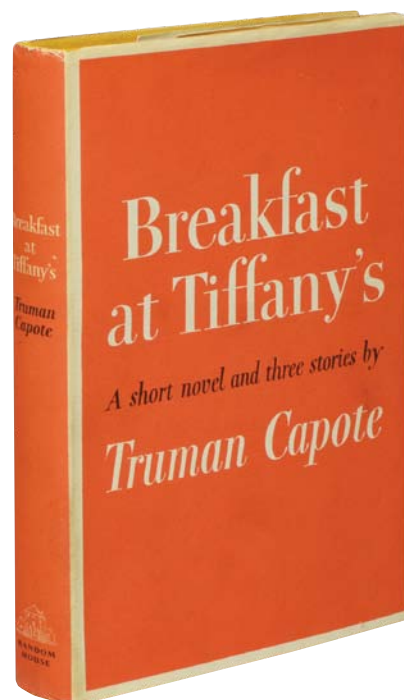
New York: Charles Scribner's Sons, 1886. First edition. First printing with the De Vinne Press logo p. [210]. A clean, complete copy of the book, easily Very Good, with the spine cocked and minor wear at ends, rear hinge starting and page block not overly tight. A classic children's "rags to riches" story and one of Merle Johnson's "High Spots of American Literature." Not only did Burnett's character win over English and American readers, but her description of the young protagonist's attire set off a new fashion trend for velvet suits with lace collars. Very Good.



5. Capote, Truman

BREAKFAST AT TIFFANY'S

New York: Random House, 1958. First edition. First printing. A gorgeous copy of this popular book. The book is Fine, appearing unread, with sharp corners, clear titles on spine and no ownership markings. Blue top-stain a bit faded. Dust jacket about Fine, without any of the ubiquitous spine toning, but a touch of wear at the spine ends and rubbing on the rear panel. Certainly head and shoulders better than what is commonly found. Basis for the Oscar-winning film starring Audrey Hepburn playing Holly Golightly, Capote's admitted favorite literary creation. Fine in Fine dust jacket.

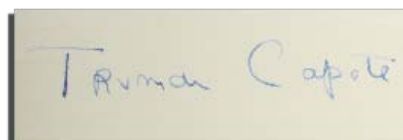


6. Capote, Truman

IN COLD BLOOD *Signed First Edition*

New York: Random House, 1965. First edition. Capote's masterpiece. A just about Fine copy of the book with slight separation at the half-title, otherwise clean and fresh. In a nearly Fine dust jacket with one small tear on the front panel, but generally bright and untuned. Signed by the author on a tipped in sheet after the front end-paper; believed to be one of the Kroch-Brentano's first edition circle copies.

A pioneering work in the "true crime" genre, where Capote traveled to the scene of a quadruple homicide in Kansas and interviewed the principal actors (other than the victims). The result is an intense, first-hand account of the criminals, their thoughts and motivations, the crime itself and its tragic aftermath. Fine in Near Fine dust jacket.

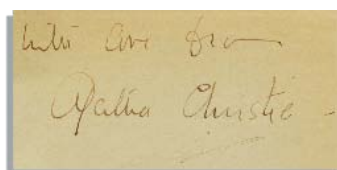
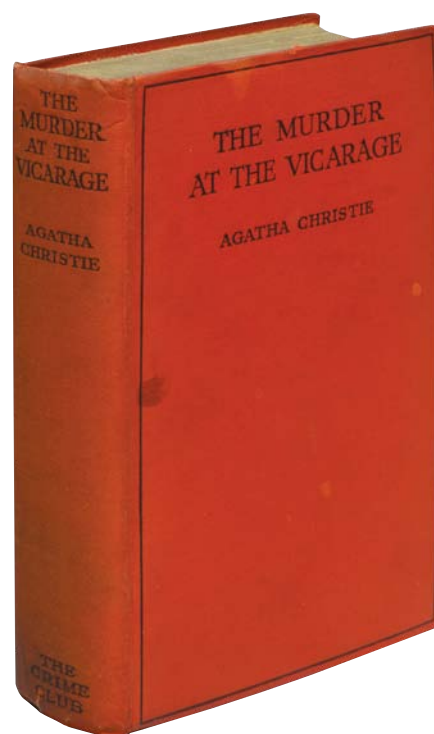


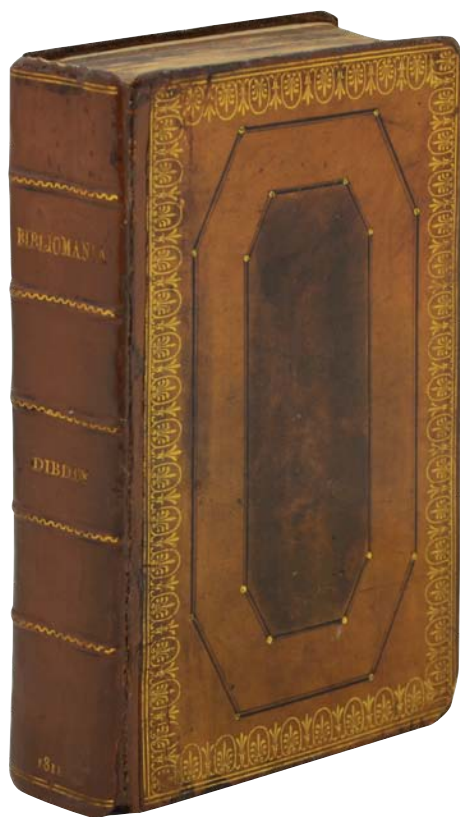
7. Christie, Agatha

THE MURDER AT THE VICARAGE

Inscribed First Edition

London: The Crime Club Ltd., 1930. First edition. Original orange cloth with black stamped titles to spine and upper board. Octavo: 254, [2, publisher's ads], complete. Inscribed by the author on the front free end paper: "With love from Agatha Christie." A clean, Very Good + copy with the spine a bit darkened and cocked, and a few spots to the boards, otherwise well above average. Internal contents are also in excellent condition, hinges tight and unbroken, and pages without separation or foxing. The first novel to feature Miss Marple (after previous debut in a few short stories) as the elderly spinster and amateur sleuth who would return as the heroine in eleven other novels. A scarce work in collectible condition, particularly inscribed by the author. Very Good +.



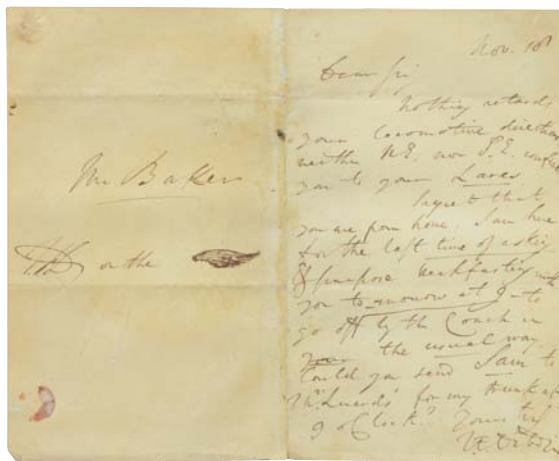


8. *Dibdin, Thomas Frognall*

BIBLIOMANIA; OR BOOK MADNESS: A BIBLIOGRAPHICAL ROMANCE, IN SIX PARTS

London: Printed for the Author, by J. McCreery, 1811. Second edition. Revised and enlarged from the original 1809 edition. Octavo: (xii), 782, (1, errata); with one plate that of M. Luther and I. Calvin facing p. 158, lacking three plates. In ornate early boards, rebacked

(with boards secured) and with an original 1-page autograph note from the author laid in. For Mr. Baker and signed T. F. Dibdin. Bibliomania is one of the earliest expressions of the joy and obsession of book collecting, now considered one of the cornerstone works on the subject. Dibdin wrote extensively on the subject of books creating numerous bibliographies and catalogues greatly enhancing the field.



Dickens' biting commentary, balanced with Oliver's innocence and charm

9. *[Dickens, Charles] Boz*

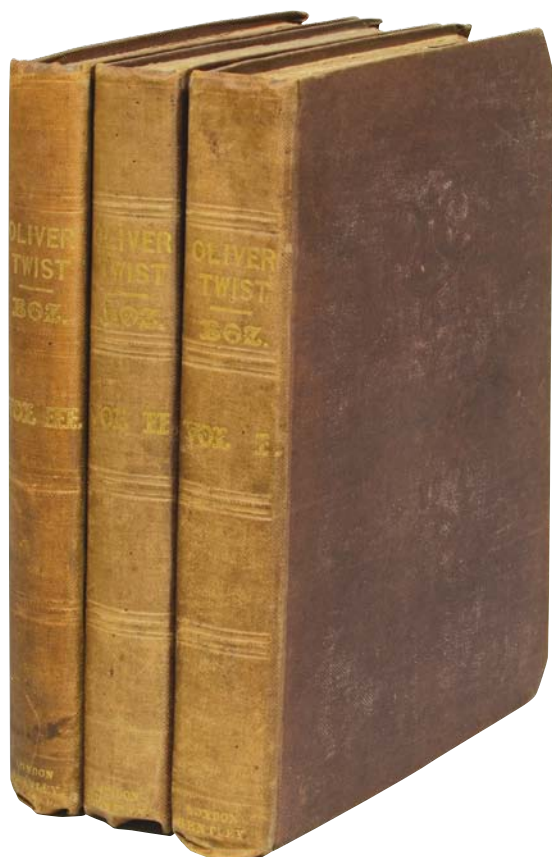
OLIVER TWIST; OR THE PARISH BOY'S PROGRESS

London: Richard Bentley, 1838. First edition in three volumes in the original publisher's cloth with the only repair at the inner hinges of Vol. 3, otherwise untouched. First issues with Boz on the title pages (not "Charles Dickens") and with the "fireside plate" in volume 3. Bound with all half-titles and ads as required by Smith. An excellent set in reddish-brown fine

diaper cloth with an arabesque design on the front and rear boards. Spines uniformly sunned, but gilt lettering still bright and legible. Internal contents are clean, fresh and generally in excellent condition. Short Maggs description tipped in on vol. 1 and dated 1955.



Dickens' second novel, "Oliver Twist," is a dark and biting work, but one that is balanced with Oliver's indefatigable innocence and charm. Often cited as the first Victorian novel to feature a child protagonist, it was developed as a social commentary and a call for improving the conditions of London's destitute and orphan children. And it was immensely successful, both as a novel filled with memorable characters and also as a work prompting much needed reform. Today it remains high within the pantheon of Victorian literature and is a work that has been successfully adapted to both the stage and screen. Quite scarce in the original cloth and without the type of restoration that takes a charming set and transfigures it beyond recognition.

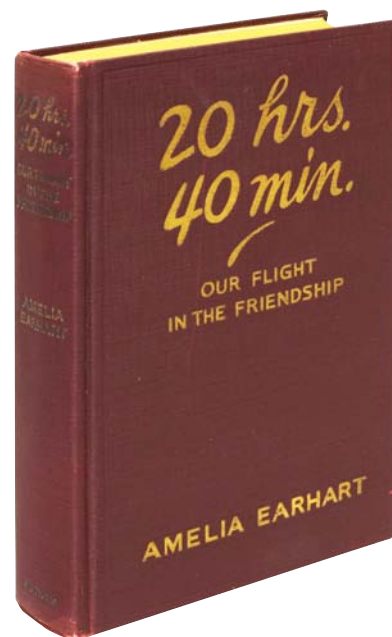
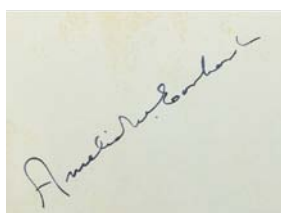


10. Earhart, Amelia

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

Signed First Edition

New York, London: G. P. Putnam's Sons, 1928. First edition. An nearly Fine copy of the book, sharp and square, but with the spine gilt dulled, otherwise clean, crisp and unread. Lacking the scarce dust jacket. Signed by the author on the back of the frontispiece. The author's first book, detailing her adventures as the first woman passenger to cross the Atlantic by air. 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. Named one of National Geographic's "100 greatest adventure books of all time." A lovely copy. Near Fine.



First American edition with less than a thousand copies surviving after early recall

11. Eliot, T. S. [Thomas Stearns]

FOUR QUARTETS

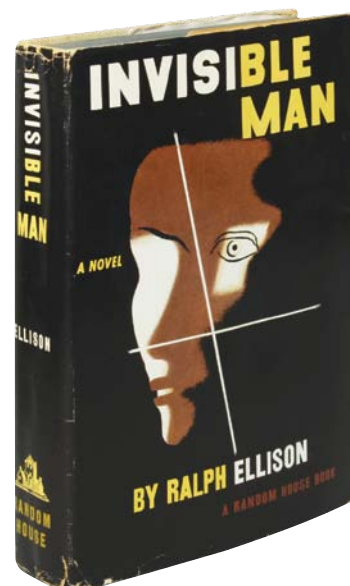
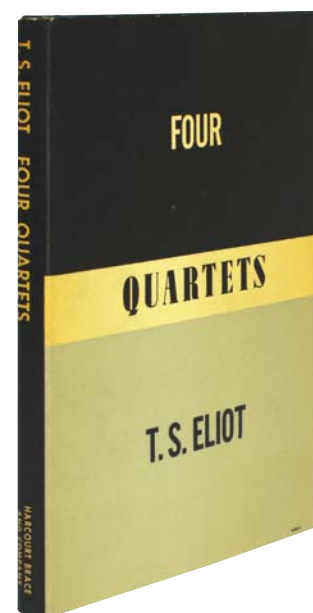
New York: Harcourt, Brace and Company, 1943. First American edition. One of 788 copies left after recall and one of a handful surviving in Fine condition. Book Fine, clean and unmarked, but with spine a trifle cocked. In a Fine example of the first issue dust jacket that is gently age-toned. Four inter-related poems, issued separately in the UK and collected for the first time in this book. Eliot's last great work and a book that is on just about every high spot list of modern literature and poetry. Fine in Fine dust jacket.

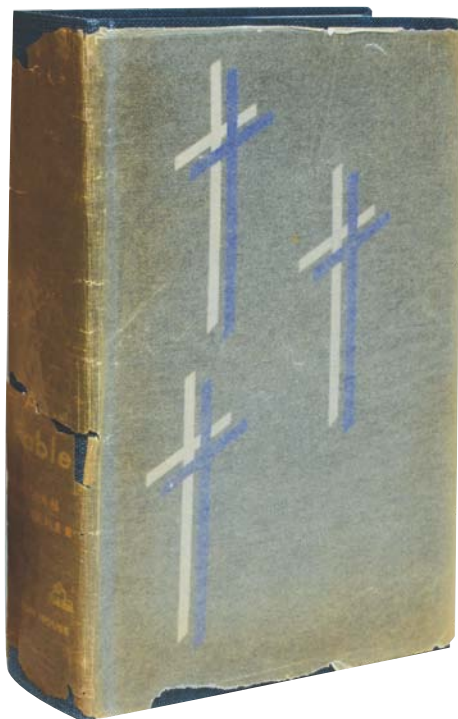
Ellison's iconic novel is one of the cornerstones of African American literature

12. Ellison, Ralph

INVISIBLE MAN

New York: Random House, 1952. First edition. A lovely copy of Ellison's masterpiece. Book Near Fine on account of minor separation between the two cloths on the spine, otherwise clean and tight. In a Very Good+, priced dust jacket with some wear at the extremities, but hardly objectionable considering the fragile nature of the jacket. Ellison's iconic novel is one of the cornerstones of African American literature. It elegantly deals with issues of race, social status, and political affiliation, while crafting a gripping and illuminating narrative. Winner of the 1953 "National Book Award" and justly lauded as one of the best works from the 20th century. Near Fine in Very Good + dust jacket.





13. *Faulkner, William*

A FABLE *Signed Limited Edition*

New York: Random House, 1954. First edition. One of a thousand of the SIGNED, Limited Edition. A Fine, unread copy of the book, always housed in its slipcase. In the original Very Good glassine jacket, with some toning and tears along the spine and edges, but otherwise in decent shape. Also with the original publisher's Very Good+ slipcase, with some toning and soiling, but completely intact and solid. Winner of both the National Book Award and the Pulitzer Prize in 1955, the author considered this work his masterpiece. Quite uncommon with the original glassine. Fine in Very Good dust jacket.

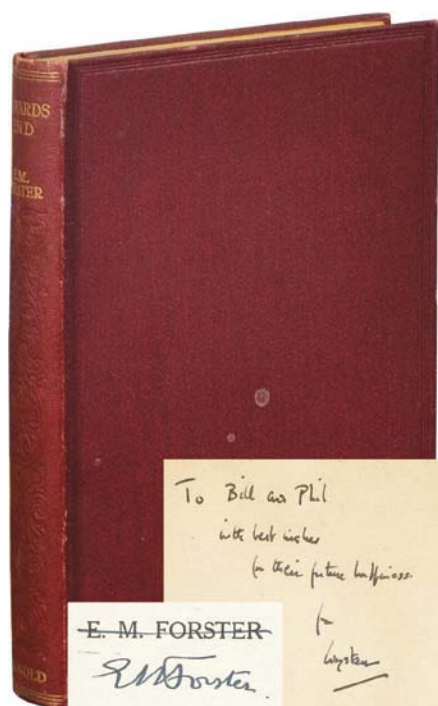
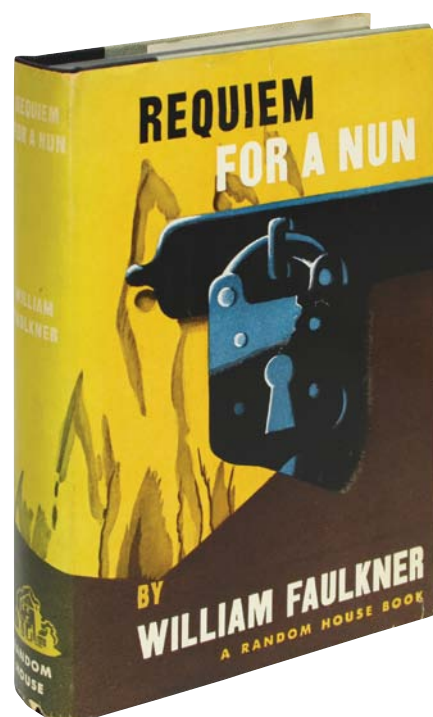


"The past is never dead. It's not even past."

14. *Faulkner, William*

REQUIEM FOR A NUN

New York: Random House, 1951. First trade edition. A sharp, Fine copy of the book in a lightly faded Near Fine dust jacket that has been price clipped. Faulkner's first novel after winning the Nobel Prize for literature in 1950 and a marked departure from some of his previous narrative styles, although he returns to a familiar character from "Sanctuary." Fine in Near Fine dust jacket.



15. *Forster, E. M. [Edward Morgan]*

HOWARD'S END *Auden Association Copy*

London: Edward Arnold, 1936. Later printing. Signed by E.M. Forster on the title page. Additionally inscribed by W.H. Auden on the front endpaper: "To Bill and Phil / with best wishes for their future happiness. / from / Wystan."

Forster was an influence and favorite of Auden's, with Auden dedicating "Journey to a War" (1939), written with Christopher Isherwood, to him. It seems likely that Auden had Forster sign this book for two friends as a gift, then additionally inscribed it to them. An attractive copy, and a powerful association between two generations of British literary giants.

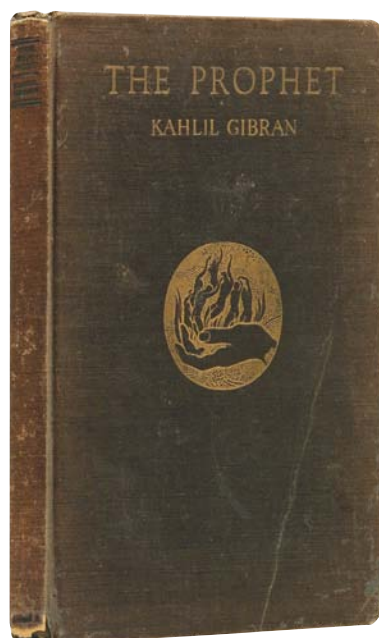
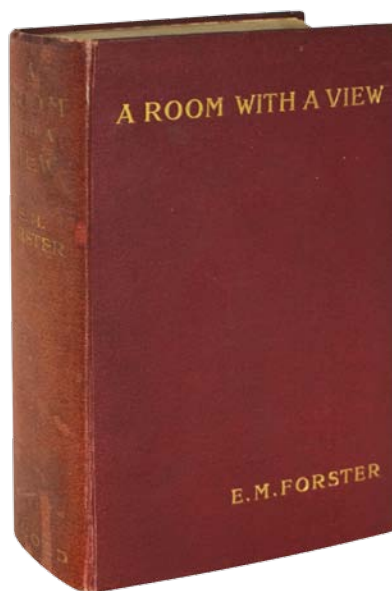
Very Good+ lacking the dust jacket. A couple of spots to the front board, light rubbing to the edges, and a slight lean. Very Good+.

Rare presentation copy of Forster's magnificent work on social repression.

16. *Forster, E. M. [Edward Morgan]*

A ROOM WITH A VIEW

London: Edward Arnold, 1908. First edition. A solid Very Good+ copy with spine a bit soiled, faded and a trifle cocked, but tight. Mild foxing at end pages and the occasional spot to the outer margin with previous owner's name on front end paper, "Charles Bathurst." The boards are generally clean and sharp with bright gilt. "Presentation Copy" stamped on the title page in light blue ink. This is the first such presentation copy that we have come across. The author's popular third novel about a socially constricted English woman seeking true love. Very Good +.



17. *Gibran, Kahlil*

THE PROPHET

New York: Alfred A. Knopf, 1923. First edition. Octavo. Original black cloth, titles to front board and spine gilt, illustration designed by Gibran to front board gilt. 12 illustrations after drawings by the author. Spine dulled as often, corners worn, cloth with some marks and creases. Still a very good copy, internally clean.

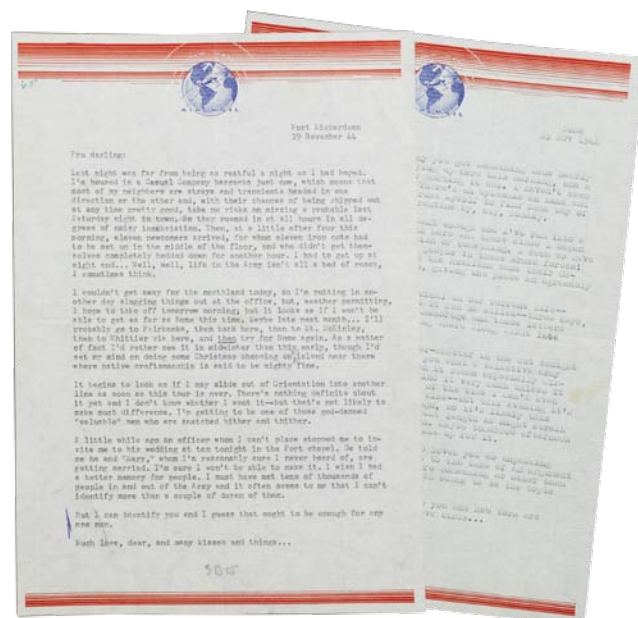
Gibran is one of a select group of literary geniuses whose greatest works were written in a language other than that of their birth. Others would include Beckett, Conrad and Nabokov. Born in Lebanon, Gibran emigrated to the US and having published several works in Arabic he produced "The Prophet," his masterpiece, in English in 1923. It has remained in print ever since. This first printing is a scarce book in any state. Very Good.

18. *Hammett, Dashiell*

TWO TYPED LETTERS SIGNED WITH INITIALS "SDH" IN PENCIL

Ft. Richardson & Nome, November 1944. Two Typed Letters. One page each, quarto, air mail stationery. Addressed "Pru Darling" [Whitfield] (Whitfield, the estranged wife of fellow Black Mask detective fiction writer Raoul Whitfield, and a possible lover of Hammett's). Fold lines, tiny ink mark to the pencil signed letter. Each letter with a small green ink number (65, 67 respectively) on the top left corner. Pencil signed letter with small ink mark to the side of the fifth paragraph, not affecting text. Overall Near Fine.

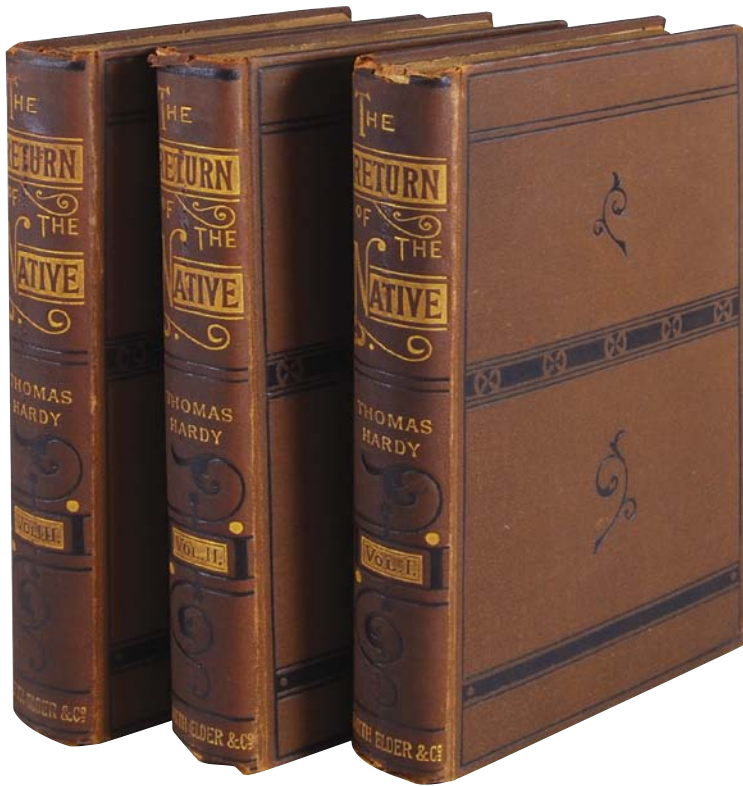
Hammett enlisted during WWII, and while serving with the Army Signal Corps in Alaska, he collaborated on The Battle of the Aleutians and edited the camp newspaper.



Hardy's lusty Victorian masterpiece in exceptional condition

19. Hardy, Thomas

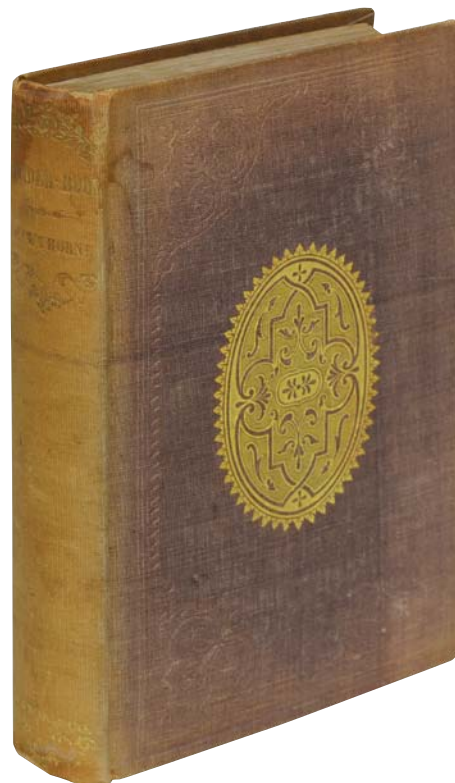
THE RETURN OF THE NATIVE



London: Smith, Elder, & Co., 1878. First edition, first issue without the quotation marks after "A Pair of Blue Eyes" on the title of vol. I. Collation: vi (but viii), 304; vi (but viii), 300 [2 , ads]; vi (but viii), 320. In Purdy's primary binding (BAL binding "B") with blind-stamped two-rule border on rear panel. A Very Good+ set with clean yellow end papers, hinges uncracked and bright gilt. Spines pushed and minor chipping at extremities, trivial cocking, some light foxing, particularly near the acidic end pages, but generally a clean, fresh set, never part of a circulating library and quite scarce in such attractive condition. One of Hardy's best-loved works, a masterful combination of modern themes (adultery, lust, conformity) within a traditional framework. One of just 1,000 copies of the first edition. Very Good +.

20. Hawthorne, Nathaniel

WONDERBOOK FOR GIRLS AND BOYS



Boston: Ticknor, Reed, and Fields, 1852. First edition, with the misprint "lifed" for "lifted" on p. 21, line 3. Small octavo (163 x 110 mm), collating: vi, [7]-256, complete. Frontispiece and six plates with tissue guards. One plate has been hand-colored.

Publisher's gift binding in full purple cloth. Covers paneled in blind with gilt central oval motif. Spine stamped and lettered in gilt. All edges gilt. Original yellow endpapers. Spine and adjacent covers a bit sunned. Some minor wear to spine edges. Binding slightly skewed. Occasional light spotting in text as usual. Previous owner's old ink inscription on front free endpaper, date 1852. Overall, a very nice copy.

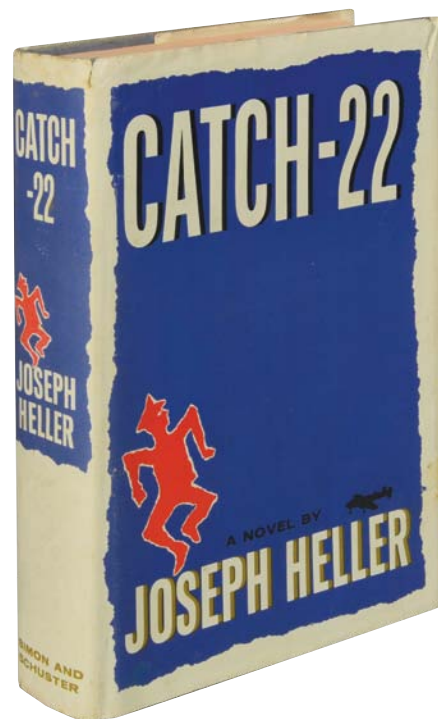
BAL 7606. Browne, pp. 92-93. Clarke A18.1.a.



21. Heller, Joseph

CATCH-22

New York: Simon & Schuster, 1961. First edition. A clean, square copy of the book without any ownership markings and slightly faded top-stain. Would be Near Fine, but for a weak front hinge, not cracked, just a bit wobbly. In a Very Good jacket with minor wear at the spine ends, a few short tears and a touch of fading to the spine panel. Correctly priced at \$5.95 and with a full-panel photo of the author on the back. In all, a better copy than can usually be found in this price range. The author's masterpiece of military literature, showing the absurdities of any major bureaucratic institution. Recently included in the Library of Congress' exhibition of "Books that Shapes America." Very Good in Very Good dust jacket.

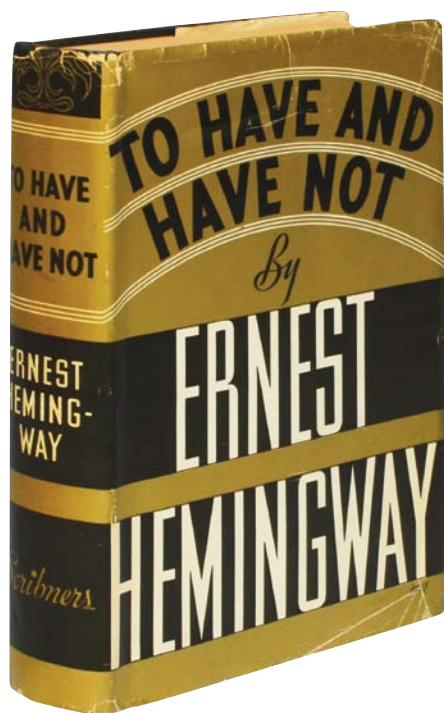


22. Hemingway, Ernest

TO HAVE AND HAVE NOT

New York: Charles Scribner's Sons, 1937. First edition. A nearly Fine copy of the book with a contemporary owner's signature on the front end paper and a bit of discoloration along hinges from the publisher's glue, otherwise clean, bright and sharp. In a price-clipped dust jacket that is easily Very Good with minor chips and tears, but on the whole, above average.

One of Hemingway's minor novels, but perhaps one with the greatest film adaptation with William Faulkner participating in the screenplay, Hawks directing and Humphrey Bogart opposite Lauren Bacall. The film was Bacall's first and the chemistry between her and Bogart was palpable, leading to Bogie's third divorce and fourth and final marriage. Near Fine in Very Good dust jacket.

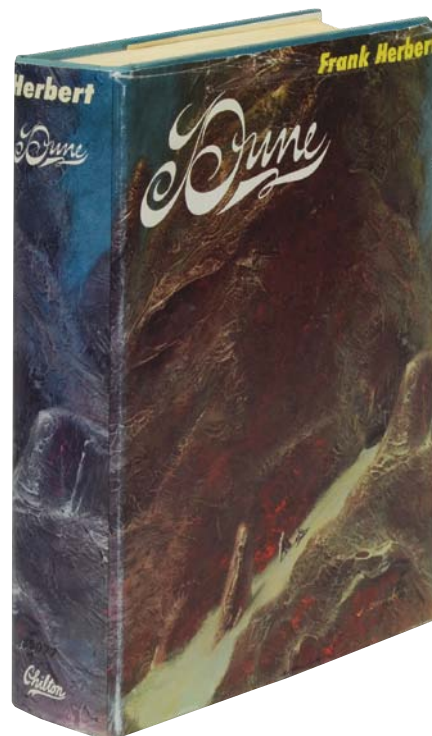
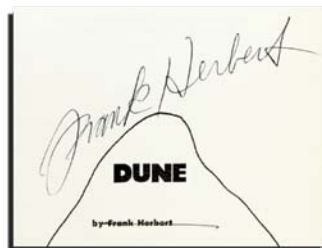


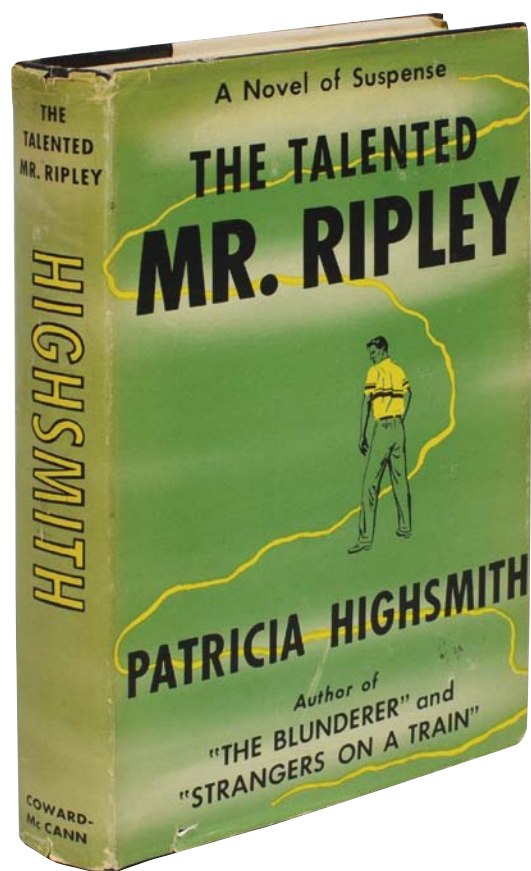
23. Herbert, Frank

DUNE Signed First Edition

Philadelphia and New York: Chilton Books, 1965. First edition. A lovely copy of this science fiction high-spot, signed by the author on the title page. Book Near Fine with a touch of soiling and discoloration at the extremities and with a previous owner's bookplate on the front paste-down, otherwise sharp, square and unread. In a Near Fine dust jacket with creasing at the top of the front panel and the spine a touch faded.

Winner of the Hugo Award and the first Nebula Award for Best Novel, "Dune" stands among the greatest works of science fiction ever penned. "A portrayal of an alien society more complete and deeply detailed than any other author in the field has managed ... a story absorbing equally for its action and philosophical vistas ... An astonishing science fiction phenomenon." (The Washington Post, Editorial Review for the 40th Anniversary Edition). Near Fine in Near Fine dust jacket.



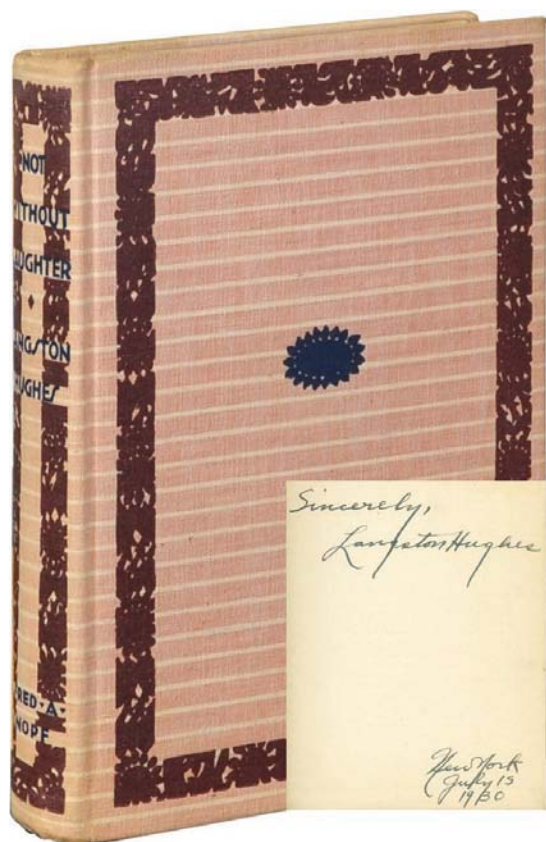


24. Highsmith, Patricia

THE TALENTED MR. RIPLEY

New York: Coward-McCann, Inc., 1955. First edition. A Near Fine copy of the book with "20" written in red marker on the front end paper, otherwise clean and unmarked, with just touches of wear at the spine ends and board edges. In a Very Good+ dust jacket that is lightly faded at the spine and with a few small chips and tears at the extremities. Overall an attractive copy of the first edition.

Highsmith's gripping thriller, the first to feature Tom Ripley, an intelligent, but disturbed young man. An early, cutthroat form of identity theft, during a less digital age. Filmed in 1999 with a star-studded cast, including: Matt Damon, Jude Law, Gwyneth Paltrow, Cate Blanchett and Philip Seymour Hoffman, among others. Near Fine in Very Good + dust jacket.



25. Hughes, Langston

NOT WITHOUT LAUGHTER *Inscribed First Edition*

New York: Alfred A. Knopf, 1930. First edition. Inscribed by Langston Hughes in the year of publication: "Sincerely / Langston Hughes / New York / July 15 / 1930."

Holograph pencil notations are present on 6 pages (3, 55, 199, 203, 285, 313), and appear to have been made by either a friend or fellow writer of Hughes. The holograph notation on page 55, beside the underlined printed passage, "he ... left Harriett in the yard for a little while to come eat the nice cold slice of ham she had brought him," reads, "My contribution to the novel."

Hughes has said that the novel is semi-autobiographical, and that a good portion of the characters and setting included in the book are based on his memories of growing up in Lawrence, Kansas. Hughes has said about the book: "I wanted to write about a typical Negro family in the Middle West, about people like those I had known in Kansas. But mine was not a typical Negro family." Our strong feeling is that the book belonged to a non-famous person in Hughes' life, who contributed a single anecdote to the author as he/she has noted.

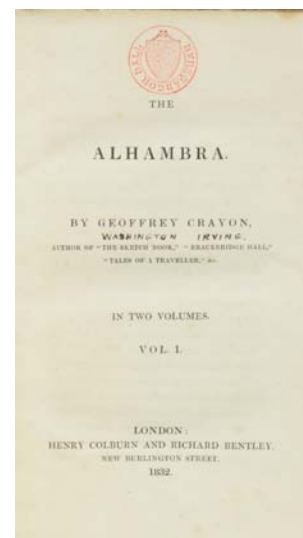
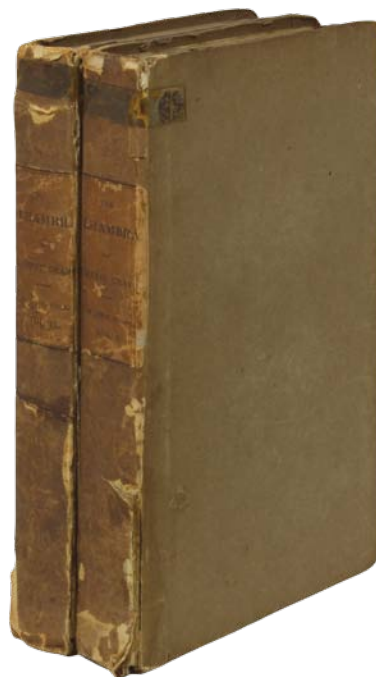
Hughes' first novel and third book, published at the height of the Harlem Renaissance. He was the second African-American writer (after Paul Laurence Dunbar, an important influence) to earn his living entirely as a writer.

Publisher's decorated pink cloth, stamped in black, brown, and white, with a black topstain. Topstain and cloth both quite clean, with none of the fading and soil normally found. A couple of small closed tears at the fore-edge of the last two leaves. Near Fine.

26. [Irving, Washington] Geoffrey Crayon

THE ALHAMBRA (2 VOLS.)

London: Henry Colburn & Richard Bentley, 1832. First edition, preceding the first US edition. Scarce in original publisher's boards, but with cello-tape at the top of each spine, otherwise authentic and unrepaired. Wear along the spine of each volume, but internal contents are complete and fresh. With the signature H. L. Styleman LeStrange on the end papers, Hunstanton Hall stamps on each title page and ex-libris bookplates from the same. Based on the Alhambra Palace in Granada Spain, the book presents a series of tales and sketches, written while Irving was visiting the city. With some leaves in vol. 2 still unopened. Very Good.



27. [Kent, Rockwell] Melville, Herman

MOBY DICK *Inscribed by Kent*

Chicago: The Lakeside Press, 1930. First edition thus. One of 1000 copies of Kent's illustration masterwork. This copy inscribed "To James B. Rankin by Rockwell Kent 1933." Publisher's postcard addressed to Rankin indicates that he was an original subscriber for the book. Also laid into this copy is a message from the publisher regarding the release of the trade edition and highlighting the differences between the two editions. The books are Fine, clean and sharp with just a touch of discoloration at the spine ends. Most pages are unopened and clearly never read. Lacking the glassine jackets, but housed in the original aluminum slipcase which is Very Good+ to Near Fine. Slipcase has two small dents and a bit of wear or oxidation on the outer panels.

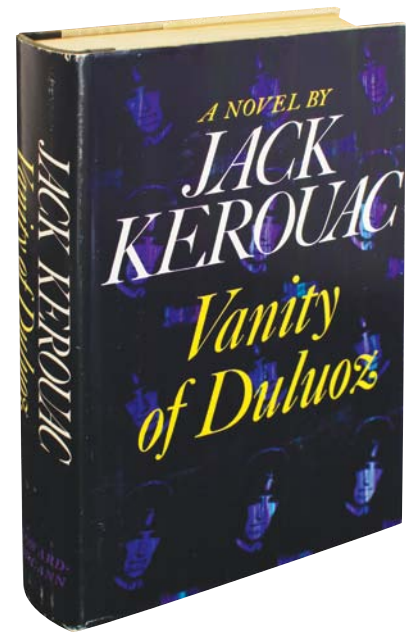
One of the most famous illustrated books of the 20th century and a towering example of Rockwell Kent's art. Published on fine rag-paper in a large format (pages about 8 3/8 x 11 1/2 inches) and in three volumes. With the full complement of 280 woodcut illustrations. From James B. Rankin's distinguished collection, a part of which is now housed at Princeton University. A book that is quite uncommon to find inscribed. Fine in Very Good + slipcase.



28. *Kerouac, Jack*

VANITY OF DULUOZ: AN ADVENTUROUS EDUCATION, 1935-46

New York: Coward-McCann, Inc., 1968. First edition. A beautiful copy of the book and jacket. Gilt on the spine of the book is oxidized and trivial rubbing to the spine panel of the jacket, otherwise clean and fresh. Kerouac's last published novel before his death in 1969. The work chronicles Kerouac's early years of high school, college and service in the navy during WWII. Fine in Fine dust jacket.



29. *[Kircher, Athanasius] Athanasii Kircheri (1601 or 02 - 1680)*

OEDIPUS AEGYPTIACUS. Hoc est Vniuersalis hieroglyphicæ veterum doctrinæ temporum iniuria abolitæ instauratio. Opus ex omni orientalium doctrina & sapientia conditum, nec non viginti diuersarium linguarum autoritate stabilitum, felicibus auspicijs Ferdinandi III.

Rome / Romae: Ex typographia Vitalis Mascardi, 1652 - 1654 (1655). First edition. Folio (346 x 233 mm), 3 vols. bound in 4. Collation: v.1: [cross]2, 2-9 cross4, a-c4, d2, A-Mmm4; v.2: A-Nnn4; v.2 (part 2): A-Zzz4, Zzz2, Aaaa-Cccc4, Dddd2; v.3: A-liiii4, Kkkk2. Bound with engraved half title, portrait of Ferdinand III and two folding maps in v.1; two plates in v.2 (one folding, one not); and, 10 folding plates in vol. 3., in addition to numerous woodcut and engraved illustrations throughout the text. Complete.

Bound in early full-leather boards, sympathetically rebacked. A few short tears along folds of plates (quite minor), a handful of marginal paper defects and flaws, some with early repairs, and a few pages browned or foxed as if the book was left open. Otherwise, internal contents are well-margined and quite fresh with clear type and clean, white pages, just about Fine. Bookplates of Charles F. Cox and George Oakley Fisher.

Kircher was the most famous Egyptologist of his day and was a pioneer in deciphering hieroglyphics. While many of his "translations" were later found inaccurate after the discovery of the Rosetta Stone, his early work was important to those later scholars. Egyptologist Erik Iverson wrote: "It is therefore Kircher's incontestable merit that he was the first to have discovered the phonetic value of an Egyptian hieroglyph. From a humanistic as well as an intellectual point of view Egyptology may very well be proud of having Kircher as its founder." This approbation of his work softens the irony of the engraved title illustration showing Oedipus solving the riddle of the Sphinx (i.e. Kircher deciphering the riddle of the hieroglyphs). A magnificent work with stunning illustrations and text in several ancient languages. The last man to know "everything" and the father of modern Egyptology.

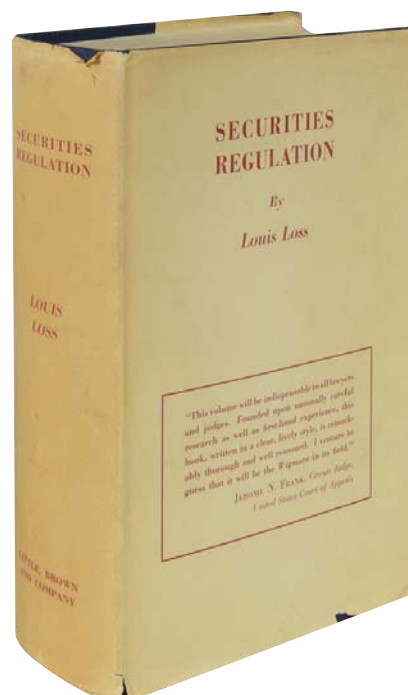


*Iconic legal text on the securities market and the regulation
of insider trading*

30. *Loss, Louis*

SECURITIES REGULATION

Boston: Little, Brown & Co., 1951. First edition. A nearly Fine copy of the book with a previous owner's name on the front end paper and about 25 pages marked or underlined throughout, otherwise hinges and page block tight and cloth bright and fresh. In a Very Good+ dust jacket with minor toning to the spine and light chipping at the extremities. Loss' iconic legal treatise on securities, the stock market and insider trading. Commonly cited by the Supreme Court when dealing with securities cases, this work is still the backbone of securities practice more than sixty years after first publication. Near Fine in Very Good + dust jacket.

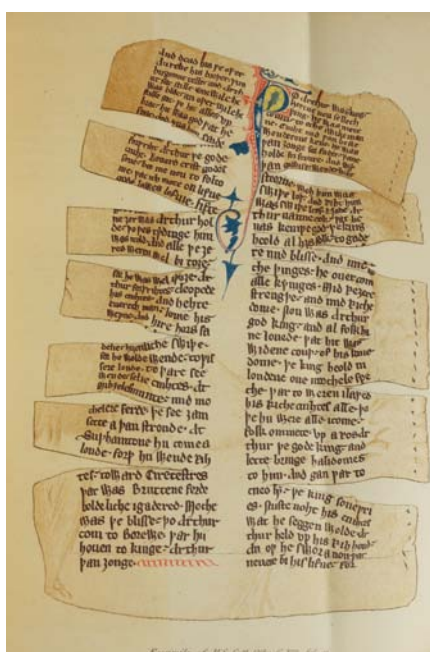
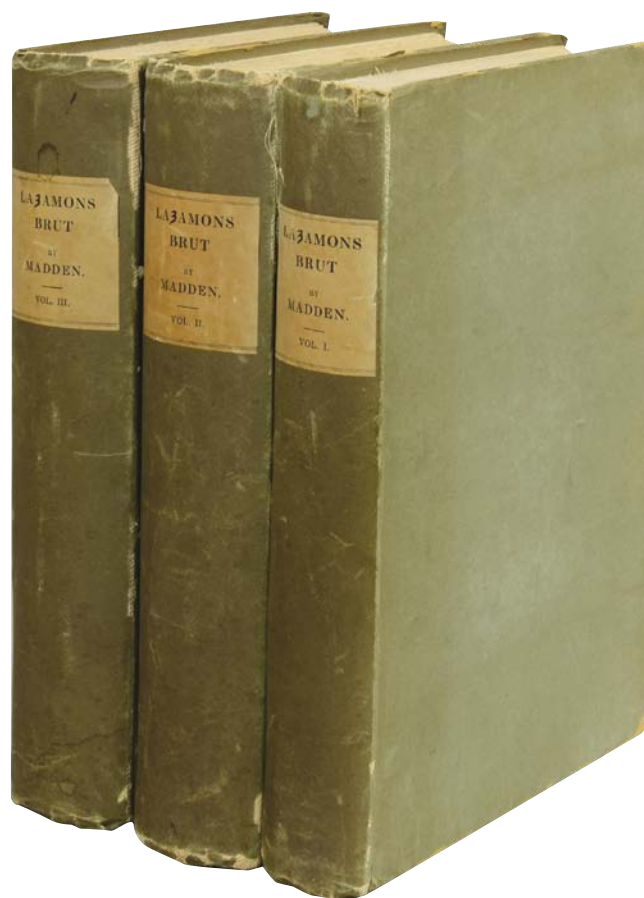


31. *Madden, Sir Frederic, editor; Layamon.*

LAZAMON'S [LAYAMON'S] BRUT, OR CHRONICLE OF BRITAIN; A POETICAL SEMI-SAXON PARAPHRASE OF THE BRUT OF WACE.

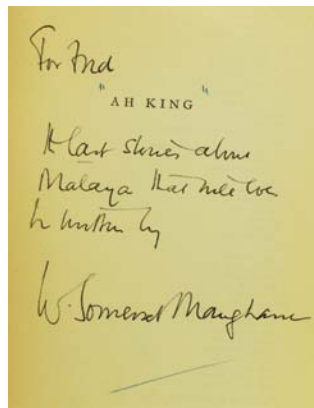
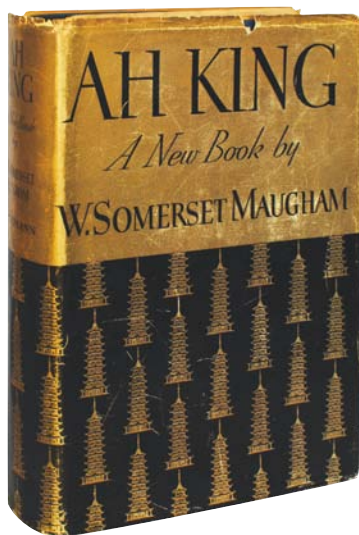
London: Society of Antiquaries of London, 1847. First edition. Three volumes in publisher's blue-grey paper-covered boards with paper spine labels: liii, [3], 439; [iv], 643; [iv], 659; complete with folding engraved plate of M.S. Cott. Calig. A.ix. A lovely, unrestored set with wear to the board edges and extremities, some webbing showing along outer joints, but clean and fresh internally, and likely never read.

Layamon's Brut "is the most important of the English riming chronicles." (Long, "English Literature") Cerca 1200, Layamon attempted to merge Bede's "Ecclesiastical History" with Wace's Brut, the French translation of Geoffrey. It starts with the destruction of Troy, the flight of Aeneas into Italy and the founding of Britain by Brutus. A full thirty thousand lines, however, deal with the legend of King Arthure and his knights. And the important thing is that Layamon's manuscript is the first time any of the Arthurian legends were written in English. Layamon's work cannot be seen as a mere translation any more than Mallory's "Le Mort d'Arthur" can. Wace's Brut was only 15,000 lines; Layamon fully embellished Wace's version to double its original length.



What's left is a new poetical work, introducing Arthur and his knights to the English people with more color, vivacity and detail than ever before.

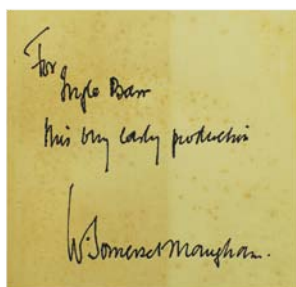
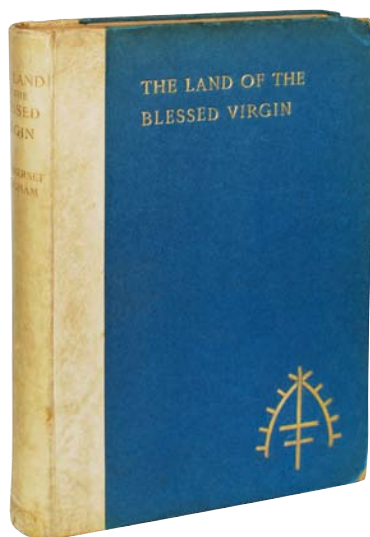
Why haven't you heard of this fascinating, important early Anglo-Saxon work? We could find no copies offered at auction and only two copies offered by Scribners from the 1930s, with most surviving copies now held by institutions. The book is rare on the market, particularly in this original, untouched state. Very Good.



32. Maugham, W. Somerset

AH KING *Inscribed First Edition*

London: William Heinemann Ltd., 1933. First trade edition. A Fine copy of the book with a minor bump to top of spine, otherwise sharp and unread. Inscribed by the author: "For --- [Ah King] the last stories about Malaya that will be written by W. Somerset Maugham." Dust jacket Very Good or better with moderate rubbing and toning and minor wear at the extremities. An uncommon first edition, made unique by the inscription. Fine in Very Good dust jacket.



33. Maugham, W. Somerset

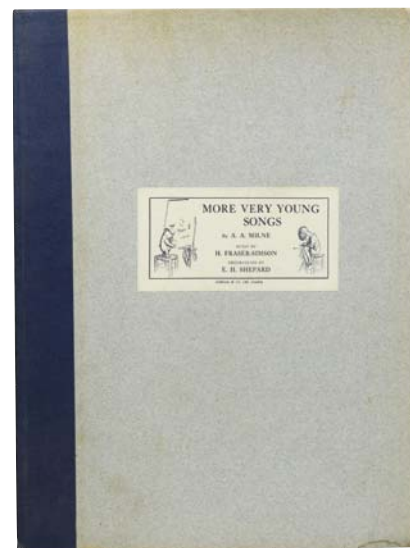
THE LAND OF THE BLESSED VIRGIN *Inscribed First Edition*

London: William Heinemann, 1905. First edition. A Very Good copy of Maugham's first travel book, documenting his experiences in Andalucia. Stott's binding variant (i) with wear at corners, but retaining original gilt titling on covers and with most pages unopened. Some light, scattered foxing and rear hinge starting. Inscribed by the author to noted book collector: "For Ingle Barr, this my early production W. Somerset Maugham." An uncommon book in any condition and rarely seen signed or inscribed. Very Good.

34. Milne, A. A.; H. Fraser-Simson (music); E. H. Shepard (illustrations)

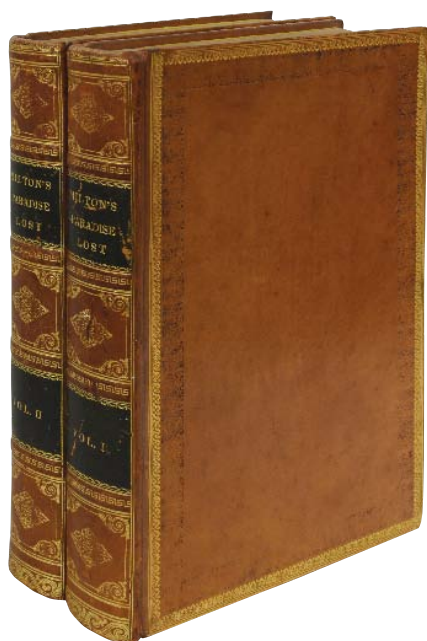
MORE VERY YOUNG SONGS *Signed First Edition*

London: Methuen & Co. Ltd., 1928. First edition. Limited to 100 copies, signed by Milne, Shepard and Fraser-Simson. Large portfolio (12 7/8 x 10 1/4 inches), blue cloth spine and paper covered boards with a paper label on the front board. Boards are a little warped and toned. Internal contents are clean and complete. Small tape ghosts on the end papers, otherwise unmarked. Ten songs across forty pages, each with the words written by Milne, the music composed by Fraser-Simson and the illustrations by Shepard. A nice addition to any Pooh collection. Very Good +.



35. *Milton, John***THE PARADISE LOST OF JOHN MILTON (2 VOLS.)***Illustrated by John Martin*

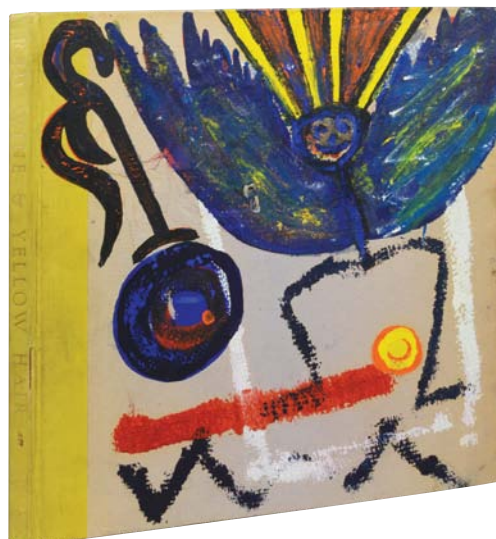
London: Septimus Prowett, 1827. First edition thus. Imperial octavo (pages 261 x 182 mm), collating: [vi, including half-title, title and dedication], 228; [iv, half-title & title], 218; complete with 24 mezzotint engravings (several with tissue-guards). 19th-century full calf with blind and gilt stamping, black morocco spine labels, raised bands and all edges gilt, wonderfully preserved, with small ink stain on vol. 2. Internal contents suffer from varying degrees of foxing from moderate to heavy.



John Martin (1789 - 1854) was a noted English Romantic Painter and engraver. His work for Samuel Prowett, found in these volumes, was the apex of his engraving career and stands as one of the greatest illustrated editions of "Paradise Lost" ever produced. His engravings are dazzling in their contrasting palpable darkness and piercing light and prove almost equal to the task of representing Milton's literary masterpiece.

36. *Patchen, Kenneth***RED WINE & YELLOW HAIR** *Hand-Painted Edition*

New York: New Directions, 1949. First edition. One of 108 copies of the book with an original oil painting by the author on the front cover (each one different), signed and numbered by the author. A Very Good copy of the book with traces of fraying to the cloth spine and minor soiling and wear to the boards. Internal contents are clean and attractive with the work printed on blue-tinted paper. Patchen's work has grown in stature over the last few decades, although he is generally not grouped among the major American



poets. His work was influential for several of the Beat poets and has gained a foothold in academia. The author-painted books, like this one, are highly prized among Patchen collectors. Very Good.

37. Piranesi, Giovanni Battista (1720 - 1778)

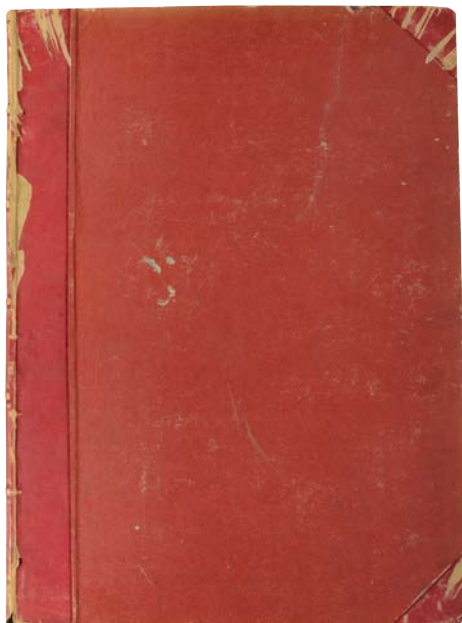
LAPIDES CAPITOLINI SIVE FASTI CONSULARES TRIUMPHALESQ ROMANORUM AB URBE CONDITA USQUE AD TIBERIUM CAESAREM. [BOUND WITH] LE ROVINE DEL CASTELLO DELL' ACQUA GIULIA; [AND] ANTICHITA DI CORA.

[Paris: Firmin Didot, c. 1836.] Folio (leaves 593 x 425 mm), three works bound in one volume, collating: half-title, engraved title to *Lapides capitolini*, engraved dedication to Pope Clement XIII, single-leaf "Praefatio", large folding plate, 27 leaves of text numbered 1-53, engraved title to *Le Rovine Del Castello dell' Acqua Giulia*, 6 introductory leaves numbered 1-11, 19 numbered engraved plates, engraved title to *Antichita di Cora*, 3 introductory leaves numbered 1-5 with preliminary and final engravings, 12 engraved plates, but numbered 1-10, complete. Five small (40 x 28 mm) library stamps from "Biblioteca E. de Ingenieros" dated 1882 (now defunct). One small marginal damp-stain to the first engraved title where it looks like something was washed from the margin, otherwise clean, fresh and untouched. Wide-margined plates virtually devoid of foxing and all impressions, sharp and clear. Remarkably preserved. In red pebbled cloth boards with quarter-leather spine. Fairly extensive wear to board edges and along the leather spine, but holding firm.

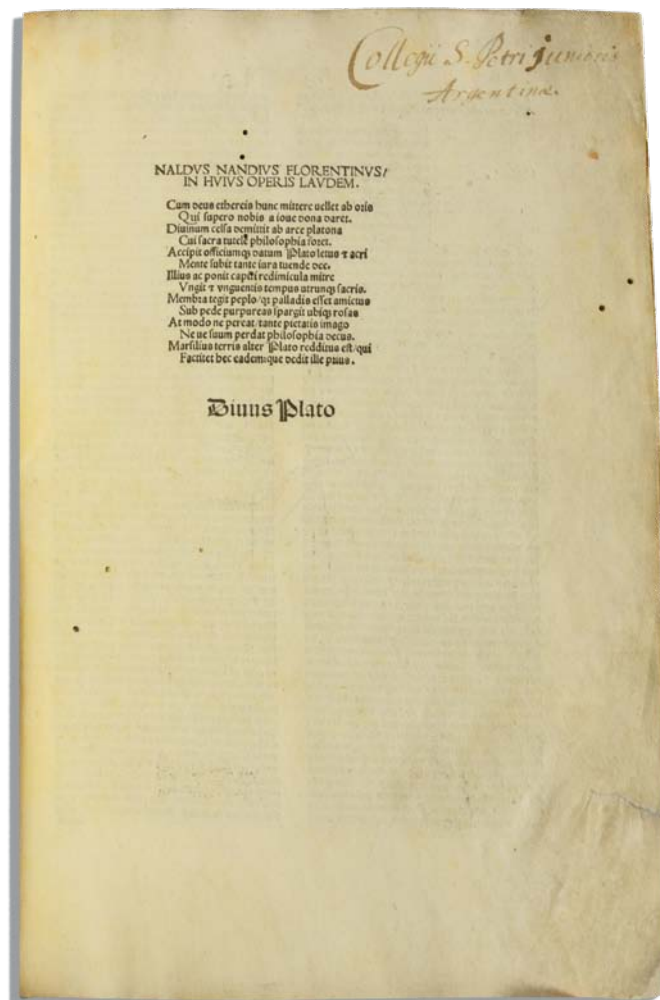
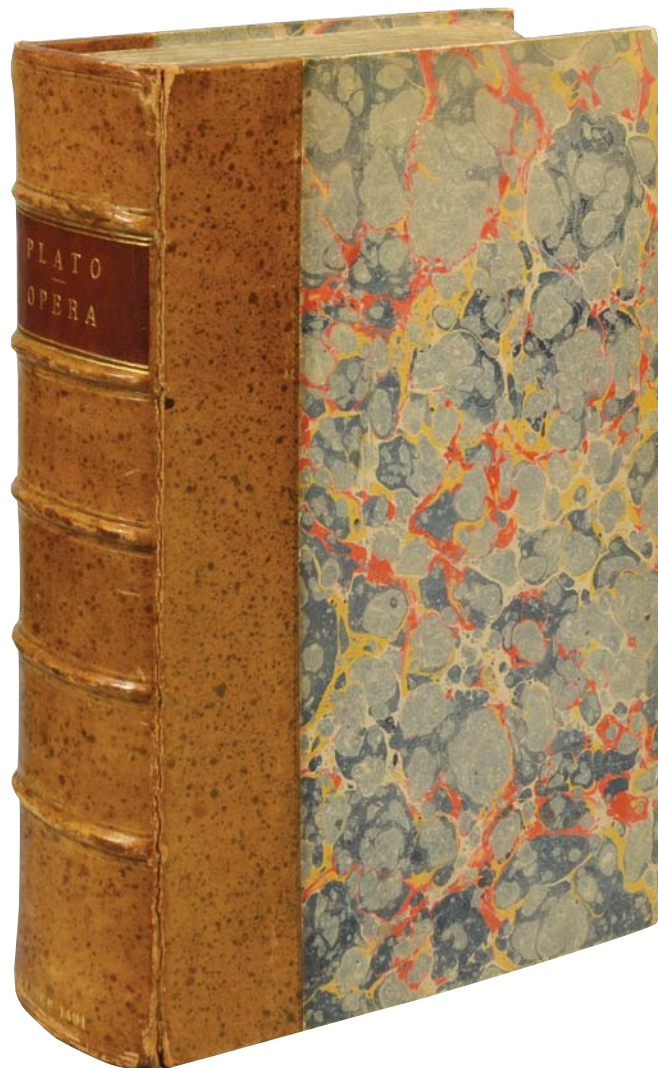
Piranesi's son, Francesco, took the original copper-plates for his father's engravings to Paris in 1800, and, after falling into financial trouble, sold the plates to Firmin Didot. The complete Didot edition of Piranesi's works, published variously between 1835 and 1839 from those original plates, is generally found in 27 volumes, with this being volume 9 (interestingly, our copy is numbered 5). Our copy is similar to the Peabody Copy in that it is printed on laid paper, without the sequential numbering of the plates (starting with 390 in *Lapides*) found in most copies, and that most visible watermarks correspond to Robison's #93. This is thought to indicate an early issue of the Diderot edition and was described by Hind as the "Intermediate Paris Editions."

A beautiful and erudite book by Piranesi, combining three theoretical works into one volume. The first book deals with an inscription on the Roman Forum which lists all the consuls, triumphs and games in Rome under the reign of Tiberius. The second book concerns the fountainhead of the Acqua Giulia, Rome, including maps of the ancient aqueduct system and other plans and details. The third book deals with the remains of ancient buildings in the city of Cori and provides some of the most profound and beautiful plates in the work. A scarce work on the market with individual plates bringing several hundred to a few thousand dollars and with complete Diderot sets fetching six-figures at auction.

Wilton-Ely, "Giovanni Battista Piranesi: The Complete Etchings."



First obtainable edition of Plato's works in which "the germs of all ideas can be found."



38. *Plato*

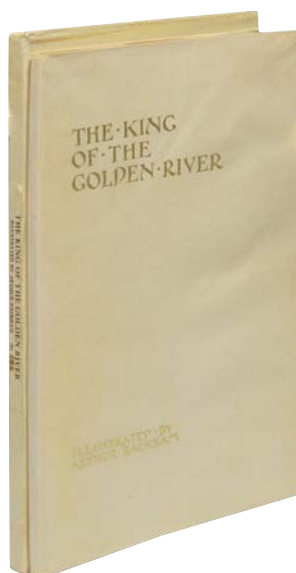
OPERA

Venice: Bernardinus de Choris and Simon de Luere for Andreas Torresanus, August, 13 1491. Second edition. Folio (pages measure 311 x 211 mm), collating: [4 leaves], 444 leaves, complete. Early 20th century Zaehnsdorf binding of quarter speckled calf over marbled boards, red morocco spine label, and five raised bands. Outer joints a bit weak, but cords holding well. Internally a clean, wide-margined copy with just a few marginal spots on the preliminary and final pages and a few short worm pinholes running through the first 17 and the last 15 leaf margins. In excellent condition overall, printed in Gothic type in double columns and with scattered early marginalia in red ink. Early ownership inscription of the Ecclesiastical College of Strassburg on title and bookplate of Kenneth Rapoport on the front paste-down.

Second editions of Marsilio Ficino's Latin translation of Plato's work (first published 1484), as well as his chief philosophical work, the *Platonica theologia*, in which he attempts to illustrate the harmony between Platonism and Christian theology (first published 1482), and this edition is the first to collect both works together in one. With no complete copy of the 1484 first edition at auction since the 1940s, this edition is realistically the first obtainable edition of Plato's works.

Plato was the first of the ancient philosophers to appear in print, and for nearly thirty years Ficino's translation was the only published version available, until the appearance of the Greek 'editio princeps' in 1513. Ficino's translation took twenty years to complete, and during this time he was assisted by members of the Platonic Academy founded by his patron, Cosimo de Medici, whose ambition was to revive the study of Platonic philosophy. "Amidst a great diversity, both of subject and treatment, the dialogues are pervaded by two dominant impulses: a love of truth and a passion for human improvement. While nowhere is a definite system laid down, it has been truly said that the germs of all ideas can be found in Plato." ("Printing and the Mind of Man" # 27, for 1484 edition).

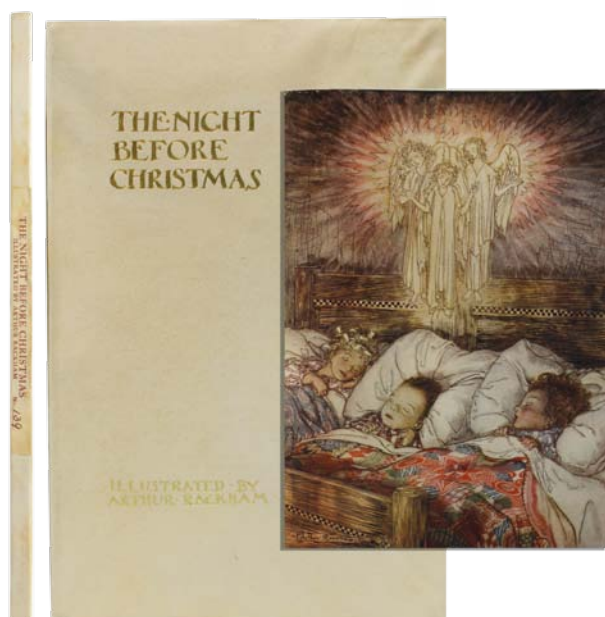
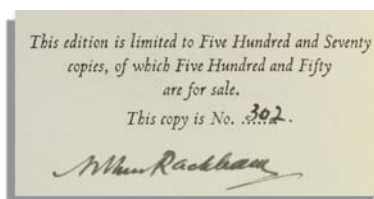
BMC V, 465 (IB. 23432); IGI 7861; Polain(B) 3190; Goff P-772; PMM 27.



39. [Rackham, Arthur] John Ruskin

THE KING OF THE GOLDEN RIVER

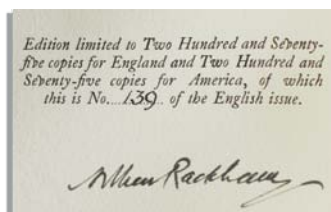
London: George Harrap & Co. Ltd., 1932. First edition. One of 575 numbered copies, signed by the illustrator. A Fine copy of the book in a Near Fine publisher's slipcase. Complete with four full-color illustrations and numerous black and white illustrations within the text. Ruskin's powerful fable about love and kindness to others, made the more vivid through Rackham's beautiful illustrations. Fine in Near Fine dust jacket.



40. [Rackham, Arthur] Clement C. Moore

THE NIGHT BEFORE CHRISTMAS

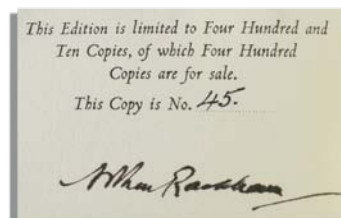
London: George G. Harrap & Co. Ltd., 1931. First edition. One of 275 signed copies of the English issue (another 275 went to America). A lovely, Fine copy of the book, in a Very Good, chipped and torn, publisher's tissue dust jacket and in a Near Fine original publisher's slipcase. Complete with Rackham's four full-color illustrations and numerous black and white illustrations throughout. Almost certainly the most popular Christmas-eve bedtime story ever written. Scarce in this condition and complete with both slipcase and tissue dust jacket. Fine in Very Good dust jacket.



41. [Rackham, Arthur] Robert Browning

THE PIED PIPER OF HAMELIN

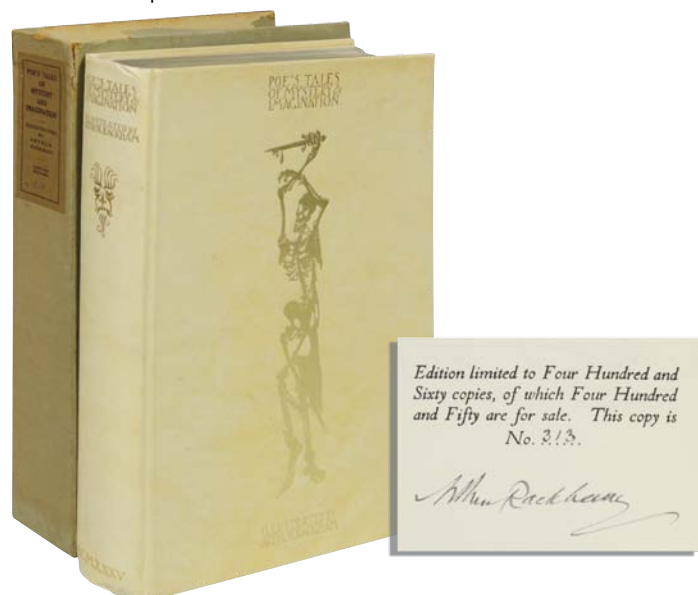
London: George G. Harrap & Co. Ltd., 1934. First edition. One of 410 copies, signed by the illustrator. A Fine copy in a Very Good publisher's tissue dust jacket, housed in a Near Fine publisher's slipcase. Complete with four full-color illustrations and numerous black and white illustrations throughout the text. An ancient fairy tale, masterfully retold by Browning, in which the Piper leads away the children from Hamelin when the townsfolk fail to pay his fee. Fine in Very Good dust jacket.



42. [Rackham, Arthur] Edgar Allan Poe

TALES OF MYSTERY AND IMAGINATION

London: George G. Harrap & Co. Ltd., 1935. First edition. One of 460 copies, signed by the illustrator. A Fine copy of the book in a Very Good publisher's glassine dust jacket, housed in a Good slipcase, lacking the top panel of the case. Complete with twelve full color illustrations and numerous black



and white illustrations throughout the text. A wonderful collection of Poe's work including: "The Tell-Tale Heart," "The Pit and the Pendulum," "The Fall of the House of Usher," "The Murders in the Rue Morgue," and many others. Fine in Very Good dust jacket.

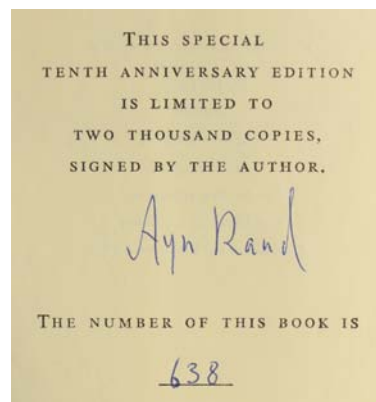
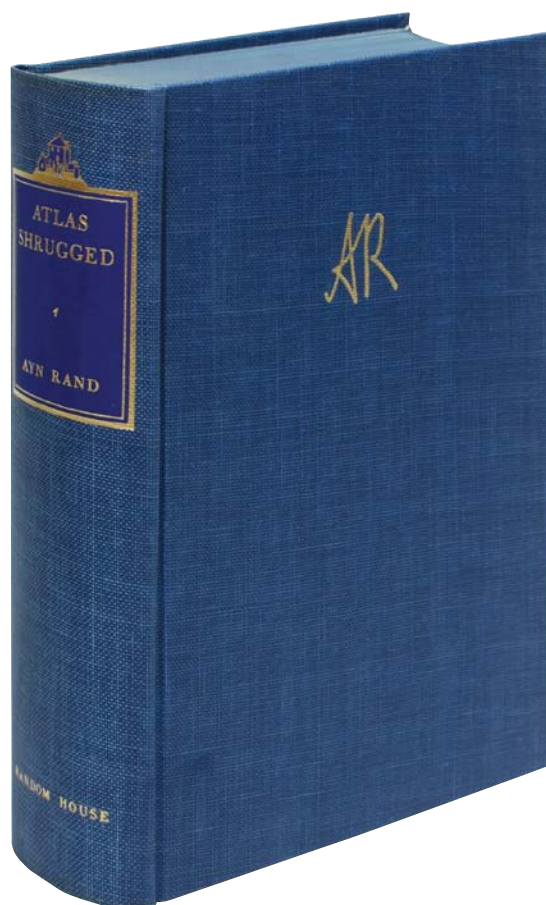


43. Rand, Ayn

ATLAS SHRUGGED *Signed Limited Edition*

New York: Random House, 1957 [1967]. First edition, stated 9th printing. The signed, limited 10-year anniversary edition. It is a Fine copy of the book with just a touch of fading to the heel of the blue top stain. Still wrapped in the publisher's acetate jacket and housed in the original cardboard slipcase. Two small nicks to corner of the acetate jacket and a touch of wear to one edge of the cardboard slipcase (and a small stain), but both still Near Fine.

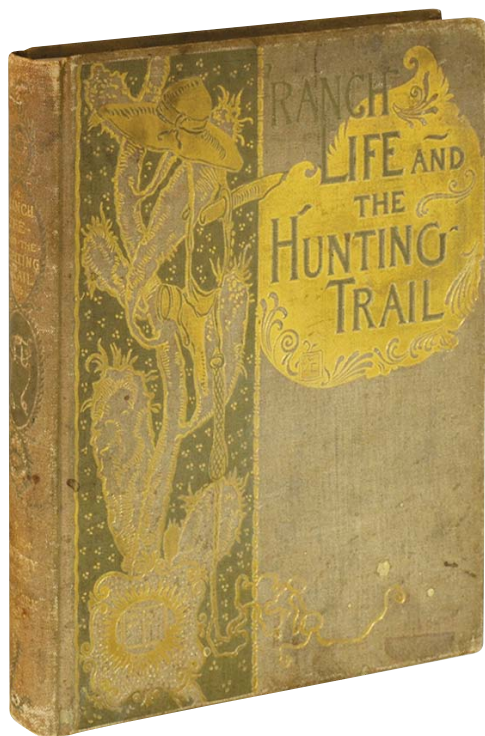
A lovely, original set of this powerful title. Rand's magnum opus, where she develops her objectivist theory and explores the question, "what if society's genius goes on strike?" One of the most popular and influential books written in the twentieth century, one survey in 1991 finding it second only to the Bible in having the greatest impact upon its readers. Fine in Near Fine dust jacket.



44. *Roosevelt, Theodore*

RANCH LIFE AND THE HUNTING-TRAIL

New York: The Century Co., 1888. First edition. First issue in the original tan buckram binding with green and gilt stamping and beveled boards, all page edges gilt. A solid Very Good copy with boards somewhat soiled, minor wear to the spine ends and some pencil markings erased from the front end paper, otherwise a decent copy.



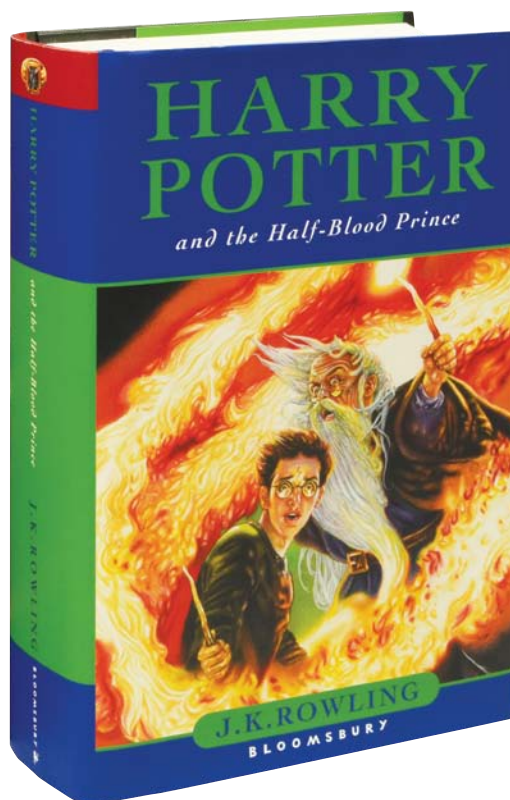
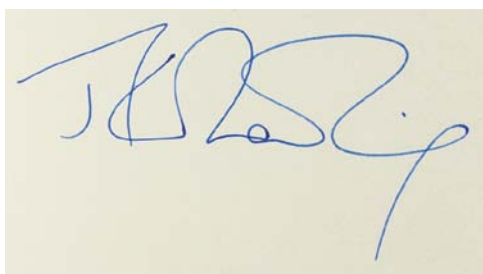
The first major work illustrated by Frederick Remington, who up until that point had only sketched for magazines. Remington would go on to become one of the most prominent artists of the American West. The book is based on Roosevelt's experiences ranching in the Dakota Badlands during the cattle boom of the 1880s. The book documents his everyday routine, herding, hunting and working the ranch, as well as his extraordinary exploits such as the capture of three outlaws and guarding them for 40 straight hours without sleep, while transporting them to trial. A fantastic early account of western life by an American icon and one closely associated with the tough western life-style. Very Good.

45. *Rowling, J. K.*

HARRY POTTER AND THE HALF-BLOOD PRINCE

Signed First Edition

London: Bloomsbury, 2005. First edition. A pristine copy of book six in the Harry Potter series. A Fine copy in like dust jacket also with original promotional carrier bag in Near Fine condition. Signed by the author on the half-title. Rowling ups the ante as she heads towards the conclusion of her series, with more mature themes and a decidedly grimmer tone. One of the scarcer Harry Potter books to find signed. And a note about condition: for ultra-modern books, such as this one, it is generally a poor strategy to buy anything less than Fine condition. Fine in Fine dust jacket.

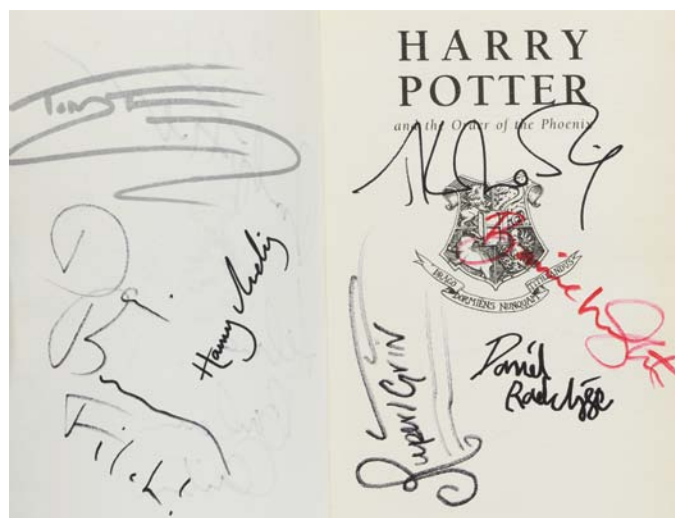
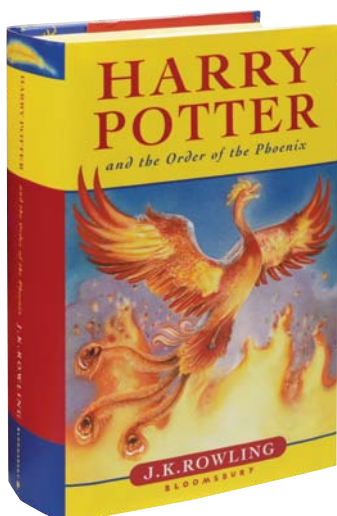


A lovely copy signed by Rowling and several main cast members

46. *Rowling, J. K.*

HARRY POTTER AND THE ORDER OF THE PHOENIX

London: Bloomsbury, 2003. First edition. A pristine copy of book five in the Harry Potter series. A Fine copy in like jacket, also with the original promotional carrier bag, bookmark, stickers, bookplate and do-not-disturb sign. Signed by the author as well as the following actors: Daniel Radcliffe (Harry Potter), Emma Watson (Hermione), Rupert Grint (Ron), Bonnie Wright (Ginny), Tom Felton (Draco), Harry Melling (Dudley), Ralph Fiennes (Voldemort), Jason Isaacs (Lucius Malfoy), David Bradley (Filch), and Helena Bonham Carter (Bellatrix) (although not in the film, her husband Tim Burton has also signed the



book). A unique copy, having been passed among so many of the people responsible for the success of the Harry Potter franchise. And a note about condition: for ultra-modern books, such as this one, it is generally a poor strategy to buy anything less than Fine condition. Fine in Fine dust jacket.

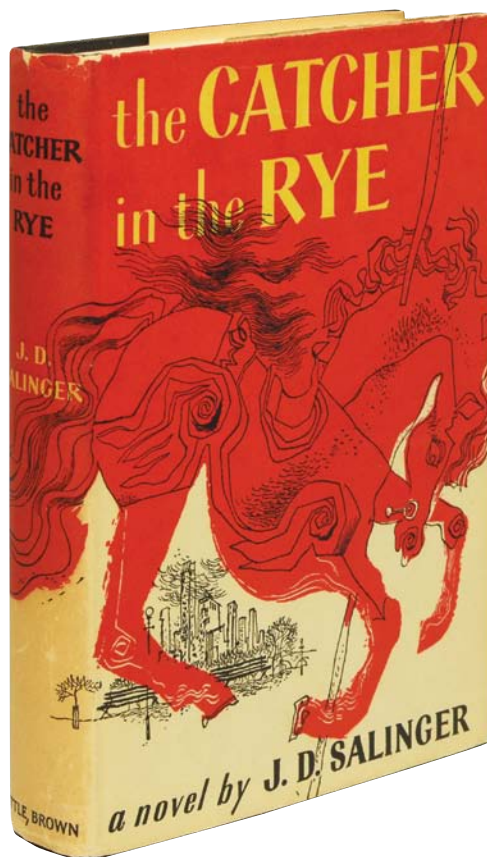
Salinger's quintessential coming-of-age novel, one that defined a generation

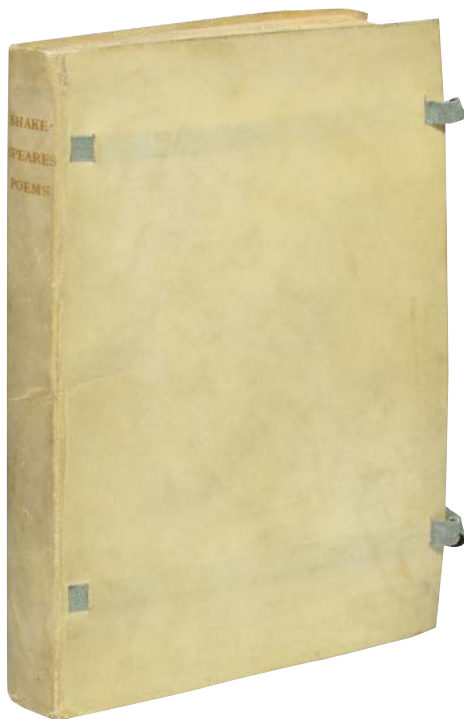
47. *Salinger, J. D. (Jerome David)*

THE CATCHER IN THE RYE

Boston: Little, Brown & Co., 1951. First edition. A spectacular copy of this iconic work. Book Fine, bright and clean, unmarked and unread with gilt on the spine still fresh. In a dust jacket that is about Fine, with a three trivial chips at the top of the spine and cream on the spine panel a bit toned. Otherwise an exceptionally bright, fresh copy with deep, unfaded reds and yellows. With many copies of the book and jacket cobbled together from otherwise defective copies, correct, true first editions are scarce. This copy properly measures 8" tall, states "First Edition" on the copyright page, has the price correctly positioned on the front flap, as well as Salinger's photo on the rear panel with his head touching the upper edge.

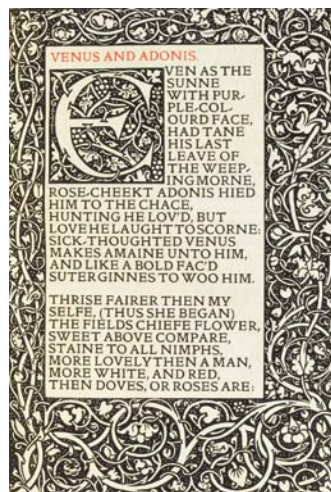
Salinger's novel was not the first coming-of-age story to highlight teenage angst, but it sits squarely as the pinnacle of those efforts. It follows Holden Caulfield's perspective on school, New York City, sexuality, family and friends, and, of course, phonies, with a subtext on alienation and loneliness 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." (Adam Gopnik writing for "The New Yorker" Feb. 8, 2010). Fine in about Fine dust jacket.





48. *Shakespeare, William (Frederick S. Ellis, Editor)*

THE POEMS OF WILLIAM SHAKESPEARE, PRINTED AFTER THE ORIGINAL COPIES OF VENUS AND ADONIS, 1593. THE RAPE OF LUCRECE, 1594. SONNETS, 1609. THE LOVER'S COMPLAINT.



Hammersmith: The Kelmscott Press, 1893. First edition.

One of 500 copies printed on paper. Original limp vellum with blue silk ties, one lacking the last few inches, otherwise ties complete. A copy that is better than Very Good, but less than Fine. Top edge a bit dusty and minor soiling to vellum, otherwise a clean, tight copy. Poetry from the great bard printed in red and black by the most famous of all fine presses; the perfect confluence of significance, beauty and scarcity.

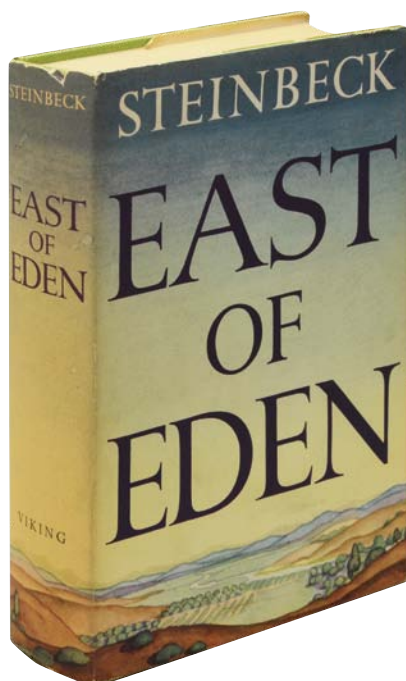
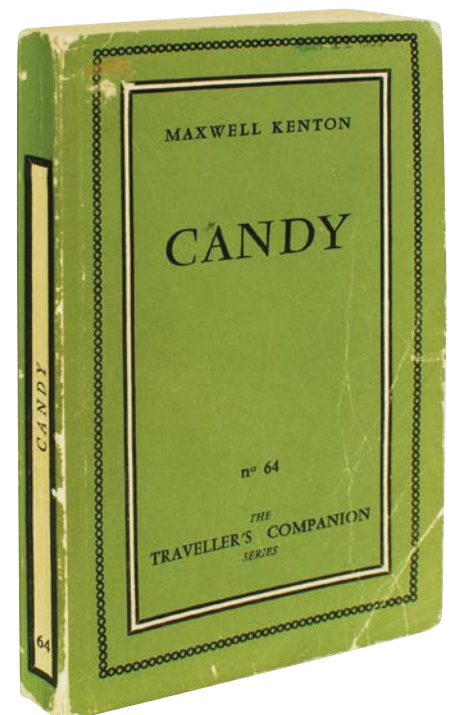
On Playboy Magazine's list of "25 Sexiest Novels Ever Written"

49. *Southern, Terry and Mason Hoffenberg (writing as Maxwell Kenton)*

CANDY

Paris: The Olympia Press, 1958. First edition. Southern's erotic adaptation of Candide. First issue in green printed wraps with original price "1200 Francs" on rear cover, without later price overstamp. A Very Good copy with creasing and a small tear on the front cover, wear at the spine ends and along the fold. Internal contents clean, save for date, March 11, 1968, stamped on front end paper.

A notorious rarity and one of several important works first published by the Olympia Press due to obscenity concerns in the U.S., others include "Lolita" and "The Naked Lunch." Basis for the 1968 cult Marquand film of the same name and featured on Playboy Magazine's list of "25 Sexiest Novels Ever Written." Very Good.



50. *Steinbeck, John*

EAST OF EDEN

New York: The Viking Press, 1952. First edition. Fine in Near Fine. dust jacket A Fine copy of the book: sharp, square and tight without any previous ownership markings. In a Near Fine dust jacket with the spine gently toned, as is common, and minor tears at the crown and lower edge of the rear panel. The book that Steinbeck felt was his masterpiece, stating "I think everything else I have written has been, in a sense, practice for this." The basis for the 1955 Elia Kazan film starring Julie Harris, James Dean and Raymond Massey.

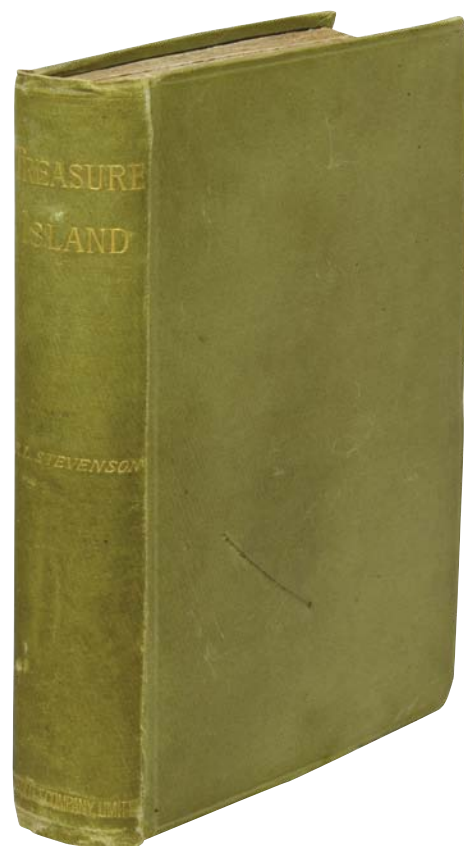
51. Stevenson, Robert Louis

TREASURE ISLAND

London: Cassell & Company, Limited, 1883. First edition. Octavo (pages 191 x 124 mm): viii, 292, [4 pgs. advertisements dated "5R-10.83"]. Frontispiece map of Treasure Island printed in four colors and original tissue guard intact. With first issue points: "dead man's chest" is not capitalized on pgs. 2 and 7; "rain" for "vain" in the last line of pg. 40; the "a" is not present in line 6 of pg. 63; the "8" is present in the pagination on pg. 83, which is generally lacking; the "7" is lacking in the pagination on pg. 127 (some copies have bold-stamped "7"); the period is lacking following "opportunity" in line 20 of pg. 178; "worse" for "worst" in line 3 of pg. 197; and "Treasure Island" is listed as having 304 pages on pg. 2 of the publisher's advertisements.



Original light-green cloth with covers ruled in blind and spine lettered in gilt. Original black-coated endpapers with Maggs description tipped in (and two previous descriptions torn off with small paper stubs left behind). Corners a bit bumped and ink mark on front board. Rear hinge intact, front hinge likely repaired at an early date. On the whole an attractive copy that has been well-preserved in an early clam-shell case. Contemporary owner's name, dated Dec. 10, 1883, on the verso of the front end paper, less than a month after the publication date, Nov. 14, 1883. With the morocco bookplate of Josiah Kirby Lilly (Jr.), President of Eli Lilly and Company, noted book collector and founder of the University of Indiana's Lilly Library.

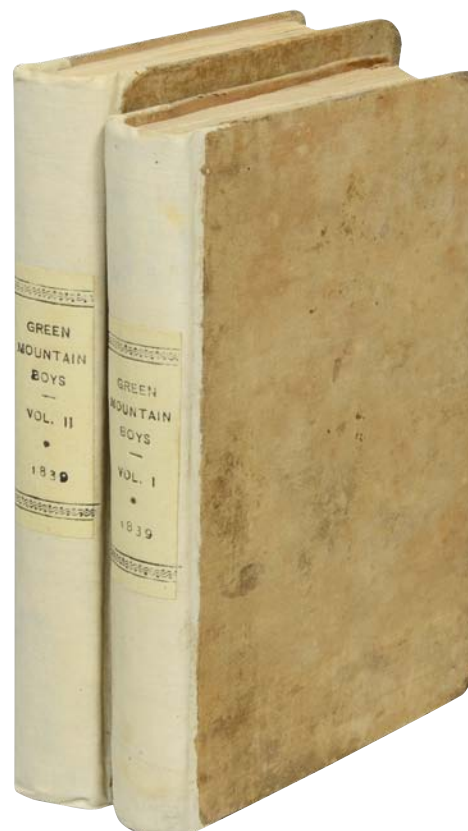


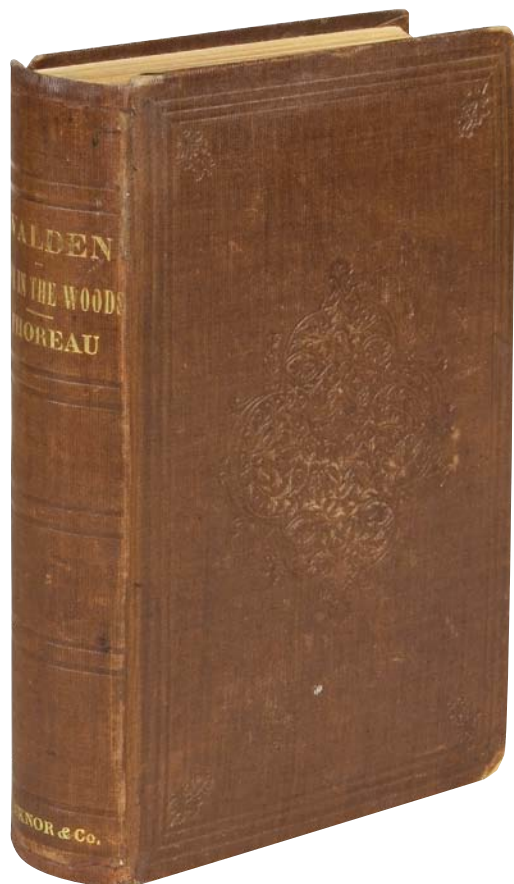
The most famous pirate tale ever written and the prototype for adventure novels: "Treasure Island established itself as a classic, drawing plaudits from the widest range of literary sensibilities. In 1890 W.B. Yeats wrote to tell [Stevenson] that the book was the only one in which his seafaring grandfather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

52. [Thompson, Daniel Pierce] (1795 - 1868)

THE GREEN MOUNTAIN BOYS: A HISTORICAL TALE OF THE EARLY SETTLEMENT OF VERMONT.

Montpelier, VT: E. P. Walton and Sons, 1839. First edition. Two 12mo. volumes in original cloth, rebound with new paper spine labels (vol. 1: 168 x 106 mm; vol. 2: 177 x 107 mm), collating: [7], 8-246; [3], 4-290; complete. Volume one with the lower margin about one cm shorter than volume two. Volume two with outer margin of final leaf trimmed, not affecting text and with marginal wear and light chipping to first fifteen pages. Both volumes a bit soiled and browned. Early ownership markings in both volumes. Thompson's best remembered work of juvenile fiction, following in the footsteps of James Fenimore Cooper and Sir Walter Scott. A rare set in the original cloth with copies found at auction in both original boards and original cloth. A Peter Parley to Penrod 'border-line' selection.





*The transcendentalist standard, a manual for simple,
harmonious living within nature*

53. *Thoreau, Henry David*

WALDEN: OR, LIFE IN THE WOODS

Boston: Ticknor and Fields, 1854. First edition. A Very Good copy, which has benefited from professional restoration to the spine. Cloth added at spine ends and hinges repaired. Retains original buff end papers and ads, dated September 1854. BAL 20106 states that ads are without bibliographical significance. No work on internal pages, which are generally clean, but several pages have erased pencil markings. One of just 2,000 copies of the first edition, the importance of which cannot be overstated. "Not only the most famous nature book by an American, but probably the most famous since Walton's Compleat-Angler" (Bennett, Practical Guide Amer. Book Collecting p. 114).

The author's own words explain his actions better than any others: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion." Very Good.



54. *Twain, Mark [Samuel L. Clemens]*

ADVENTURES OF HUCKLEBERRY FINN

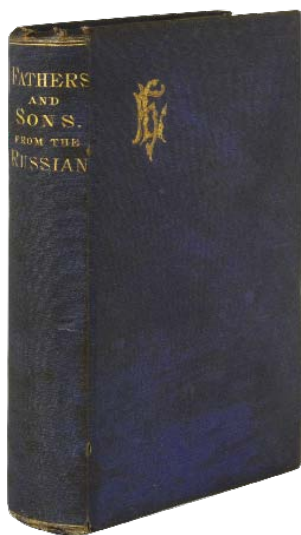
with Curved Fly Illustration

New York: Charles L. Webster & Company, 1885. First edition.

Original publisher's half-morocco binding with marbled edges and end papers, rebacked to style. A first printing copy according to MacDonnell with "Huck Decided" on p. 9, "Him and Another Man" listed as being on page 88 in the list of illustrations, and "with the was" on p. 57. With the exception of those three points, the remaining states of various leaves do not indicate a later printing. This copy contains: the title leaf conjugate (BAL state 3); the portrait frontispiece with "Heliotype Printing Company," but tablecloth not visible (BAL state 2); p. 283 conjugate with a definitely curved fly (BAL state 1); p. 155 printed as "15" (BAL state 1); and retaining the final blank (typical for leather-bound copies). A few closed tears to early pages, short contemporary gift inscription on front blank, portrait frontis trimmed and rear end-paper on a stub.



Extremely scarce in the publisher's morocco and with the first state of Uncle Silas' trousers. Of the 30,000 first printing copies, only approximately 500 to 600, were ever bound in the publisher's half-morocco binding. A keystone in the canon of American literature, Ernest Hemingway called it "the best book we've had."



55. [Turgenev] Turgenev, Ivan Sergheievitch

FATHERS AND SONS

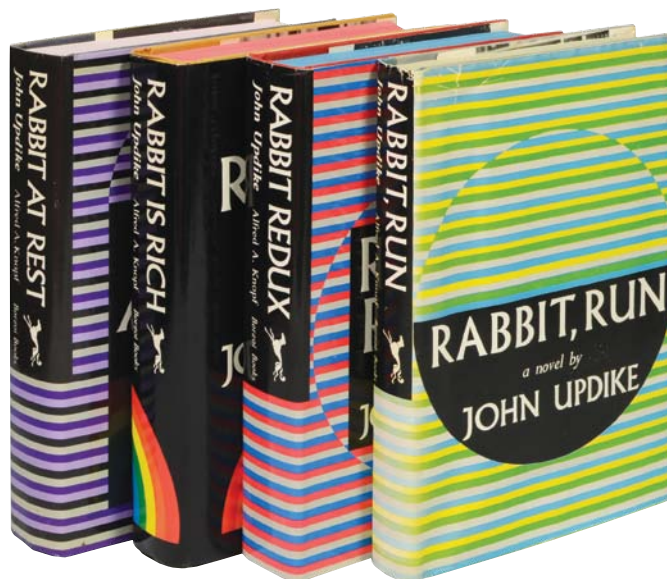
New York: Leypoldt & Holt, 1867. First English language edition. Translated from the Russian by Eugene Schuyler. This copy Very Good or a little better with blue boards mottled and small loss to the cloth at the lower spine. Internally the book is tight, with uncracked hinges and page block, pencil bookseller notations on end papers and light to moderate foxing throughout, as is common.

Originally published in Russia in 1862, this book remains the author's most important literary contribution. It tracks the growing divide between generations of Russians who adopt western theories first of liberalism then nihilism. As with many other works of this period, it also follows the emotional growth and love interests of parallel characters. Its influence can be felt in later works by Tolstoy and Dostoevsky as well as numerous western authors. Along with Gogol's "Dead Souls," this work is considered one of the earliest modern Russian novels.

56. Updike, John

RABBIT, RUN; RABBIT REDUX; RABBIT IS RICH; RABBIT AT REST

New York: Alfred A. Knopf, 1960, 1971, 1981, 1990. First editions. A complete first edition set of the Rabbit Angstrom tetralogy. "Rabbit, Run" is Fine, although a touch sunned along the top edge, in a Near Fine first-state dust jacket with light sunning on the spine and minor wear along the top edge. The other three books are all Fine in Fine dust jackets. Overall a lovely set of Updike's most important work, with the last two books winning Pulitzer Prizes. The tetralogy follows the exploits of Harry Angstrom as he searches for something lost, unaware of the impact he is having on those closest to him. Fine in Fine dust jackets.



57. Vasconcelos, Jose Mauro de

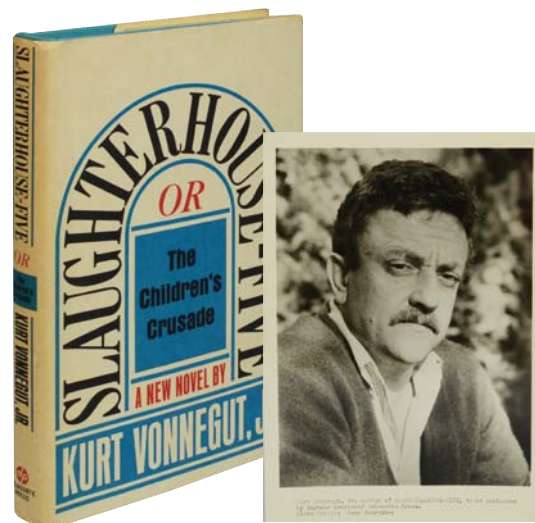
MY SWEET-ORANGE TREE

New York: Alfred A. Knopf, 1970. First American edition. And the first English-language edition, preceding the UK edition by a year. A clean, Fine copy of the book in a bright, fresh jacket that is also just about Fine, save for a small indentation on the front panel near the spine. Originally published in Brazil in 1968 and translated into English here by Edgar Miller, Jr. A classic coming of age story, following the mischievous and precocious five-year old Zeze. A classic in much of the Latin American world, the story is only just gaining popularity within the US market. Fine in Fine dust jacket.

58. Vonnegut, Jr., Kurt

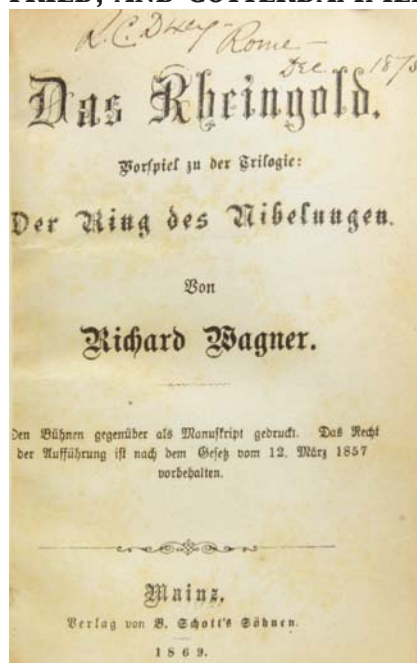
SLAUGHTERHOUSE-FIVE (ARC). OR THE CHILDREN'S CRUSADE

New York: Delacorte Press, 1969. First edition. Near Fine in Near Fine. dust jacket First printing. A lovely, Near Fine copy of the book apparently read just once with a few page corners creased where they were turned down. In a Near Fine dust jacket with hardly any of the common toning to spine and just a few faint splash marks on the spine that don't go through to the verso. A scarce advanced review copy with a large photo of the author and the publisher's blue typed review slip. Vonnegut's most famous work and one that has sparked controversy and discussion since its release. Slated for a second film debut under famed filmmaker Guillermo del Toro's leadership. One of Time magazine's top 100 novels since 1923. A much nicer copy than is usually found.



59. Wagner, Richard

DER RING DES NIBELUNGEN: DAS RHEINGOLD, DIE WALKÜRE, SIEGFRIED, AND GÖTTERDÄMMERUNG



Mainz: B. Schott's Söhnen, 1869, 1870, 1871, 1874. First edition. 4 vols. in 1, first editions of Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung. Contemporary half vellum over marbled boards, red morocco spine label, marbled end papers and page edges died red, an excellent copy of a rare book (see census below). Collation: 75, [1, blank]; 84, [4, ads]; 98, [6, ads]; 86, [5, ads], [1, blank], separate title pages and list of characters to each part. Previous owner's name on the first title page, dated Dec. 1875, and notes about the opening performance in Bayreuth, August 13 - August 17, 1876, apparently while in attendance. Notes about other pre-1900 performances in Dresden, Berlin, New York and Boston.

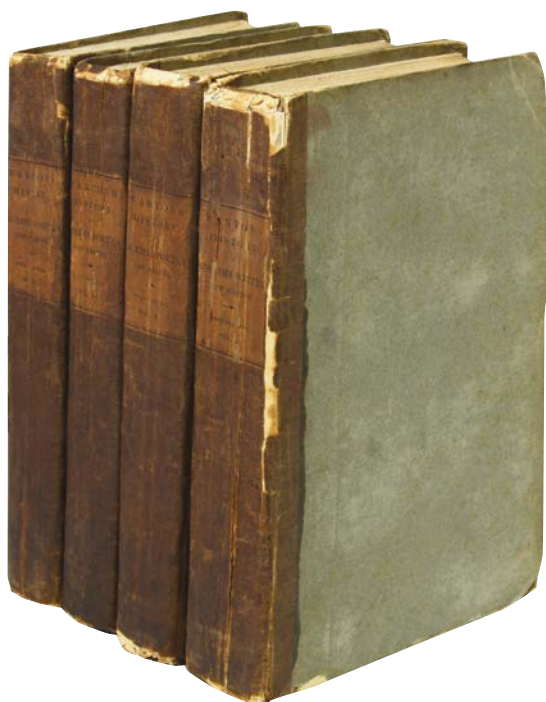
The complete librettos, bound together, being all the text and stage directions of his 4 part Ring cycle, an opera, from the German National epic, "Das Nibelungen Lied" (The Lay of the Nibelungs), originally written in the 12th century about events that took place in the 6th century, proving the Romans were right to get out when they did. It recalls the exploits of Siegfried the Dragon Slayer, his betrayal and murder, and the revenge of his wife Criemhilda (the real heroine).

And check out this OCLC quickie census of institutional libraries worldwide: Rheingold, 14 copies located. Walküre, 3 copies located. Siegfried, 3 copies located (possibly a 4th, but the entry

for it looks wrong). Götterdämmerung, 6 copies located.

No library (none) records having all 4 parts, individually or bound together. Wissenschaftliche Stadtbibliothek, Mainz has 3 of the 4, lacking Siegfried. Herzogin Bibliothek has 2, Rheingold and Siegfried. U. Cal. Berkeley has 2, Rheingold and Walküre. The other 19 parts are splattered around the remainder of the Western world with just a single part in each place.

Wagner (1813–1883) transformed opera (the only venue where people die of love) by first revisiting, then brooding upon, and finally escalating dramatic, harmonic, and (most famously) instrumental forces beyond any of his predecessors, setting a new and basic, though often ignored, challenge for his successors. The Ring Cycle exemplifies his theories, and it's conjoined with national epic poetry, the appropriate agent for a masterwork.



60. Warton, Thomas (Richard Price, editor)

THE HISTORY OF ENGLISH POETRY FROM THE CLOSE OF THE ELEVENTH TO THE COMMENCEMENT OF THE EIGHTEENTH CENTURY.

London: Printed for Thomas Tegg, 1824. Second edition. Four octavo volumes in the publisher's blue-grey paper-covered boards with cloth spines and paper spine labels. Collating: Complete with the engraved frontis of Thomas Warton. Staining along spine edge indicates some type of repair to the spine, but no cloth added, not rebaked, recased or otherwise muddled by restoration. Paper worn from board edges and spine cloth chipped at extremities, but internal contents are generally attractive.

Warton's work on English Poetry, originally published 1774 - 1781, was valuable to the academic community, but Price's editorial notations in the second edition are quite phenomenal. He discusses the importance of Beowulf at length and highlights a few of the alliterative poems contained in M.S. Cott. Nero A.x. This is the first publication of any work from this manuscript, which includes: "Sir Gawain and the Green Knight," "Pearl," "Cleanness," and "Patience." All works are attributed to the same author, although still anonymous, it is generally agreed that his late fourteenth century verse is some of the most important from the era.

61. [Whitman, Walt] George C. Cox

WALT WHITMAN "LAUGHING PHILOSOPHER" PORTRAIT

New York: George C. Cox, 1887. First edition. Original print (223 x 184 mm) on a grey cardboard mat (355 x 297 mm), signed and dated "Walt Whitman Sept: '87" and stamped "COPYRIGHT 1887 BY GEORGE C. COX." Minor wear to cardboard edges a few small stains, mostly on the cardboard margin, but a few on the print as well, and three faint lines in what looks like chalk. Verso of the cardboard has written in pencil: "No mat #122 - clean margin with care 11 x 14." Very Good condition.

From the Charles E. Feinberg Collection, Library of Congress: "On the morning of April 15th, 1887, George Cox took several photographs of Whitman, who was celebrating the success of his New York lecture on Lincoln, delivered the day before. Whitman recalls that "six or seven" photos were made during the session, but Whitman's friend Jeannette Gilder, an observer of the session, said there were many more than that: 'He must have had twenty pictures taken, yet he never posed for a moment. He simply sat in the big revolving chair and swung himself to the right or to the left, as Mr. Cox directed, or took his hat off or put it on again, his expression and attitude remaining so natural that no one would have supposed he was sitting for a photograph.' A few months later, Whitman was angry that Cox apparently was selling copies of the photos with forged signatures and was refusing to send Whitman copies of the proofs to allow Whitman to decide which ones should be printed, but the problem was straightened out and Cox began

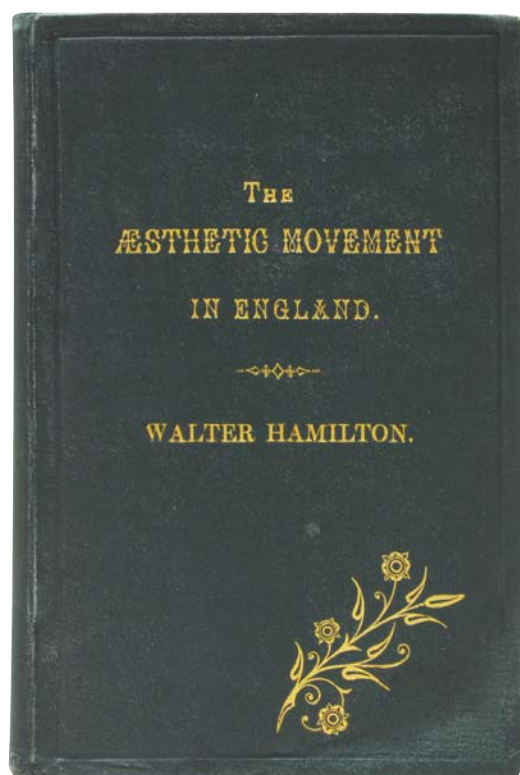


sending Whitman modest payments for the sale of photos. By October 1888, Whitman was calling Cox "the premier exception" among photographers and claimed to have received around one hundred dollars in royalties. Cox copyrighted two of the photos from this sitting, the only time he ever did so, apparently to protect Whitman's financial interest in them, and he sold the photos only to aid Whitman. This was Whitman's favorite photograph from the Cox session ('it seems to me so excellent— so to stand out from all the others'), a photo he began referring to as 'the Laughing Philosopher:' 'Do you think the name I have given it justified? do you see the laugh in it? I'm not wholly sure: yet I call it that. I can say honestly that I like it better than any other picture of that set: Cox made six or seven of them: yet I am conscious of something foreign in it— something not just right in that place.' Still, Whitman believed the picture was 'like a total— like a whole story,' and he was proud that Tennyson— to whom Whitman sent the photo— admired it: 'liked it much— oh! so much.'"

George C. Cox of New York, was, in his day, considered one of the finest portrait photographers in America. He opened his studio in 1883, and photographed the wealthy and famous for over a decade, among them the leading artists, politicians, writers and editors, and beauties of the time. One of his most reproduced works was this portrait of Walt Whitman offered here.

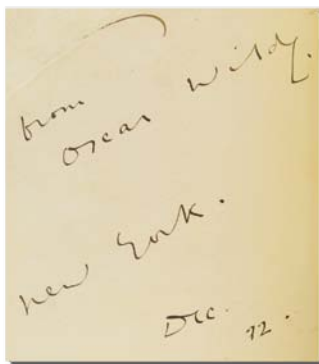
62. [Wilde, Oscar] Walter Hamilton

THE AESTHETIC MOVEMENT IN ENGLAND *Inscribed by Wilde*



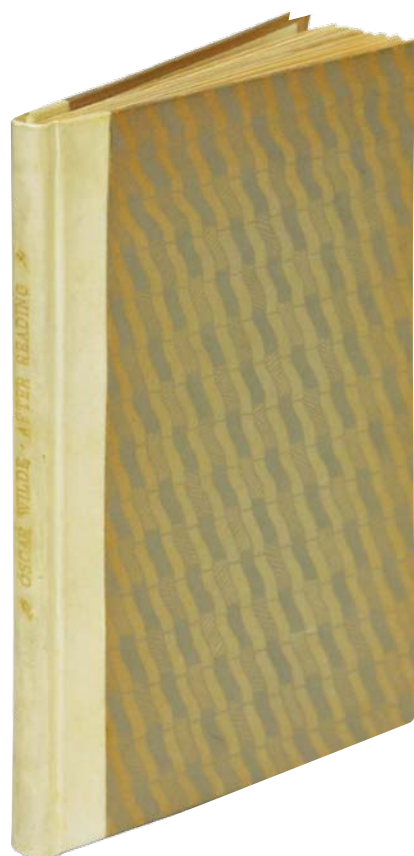
London: Reeves & Turner, 1882. First edition. Octavo. Original green cloth, decoration and titles to upper board gilt, patterned endpapers. Contents a little shaken, spine repaired at joints and hinges, excised portion of front free endpaper renewed. Very good.

First edition, first impression. With the signed presentation inscription to the verso of the front free endpaper, "..... from Oscar Wilde New York Dec 82" The portion of the page which had borne the name of the recipient has at some early stage been cut away one presumes in reaction to the scandal of Wilde's later conviction for indecency. Wilde inscribed this book at the very end of his year-long lecture tour of America. He had originally landed in New York and remained in the city for several months before heading out into the country on his extensive and wide ranging tour. In the first week of December 1882 he is recorded as having returned to New York in preparation for sailing back to the UK before Christmas. Hamilton's book was probably published in September of that year and it would appear that at least one copy made its way to the US where it was inscribed. Hamilton devotes a chapter on Wilde and gives a substantial account of Wilde's lecture tour of America and his reception and growing reputation and celebrity. He suggests even that "shortly after his return to London, Mr. Wilde intends to set out for a trip to Japan..." A trip he sadly never made. This early essay on the Aesthetic Movement is an uncommon book in the first place, we know of no other examples to bear Wilde's presentation inscription. Very Good.



63. Wilde, Oscar

AFTER READING: LETTERS OF OSCAR WILDE TO ROBERT ROSS



Westminster: The Beaumont Press, 1921. First edition. One of 75 copies signed by the artist and publisher and printed on Japanese vellum. A Fine copy with minor toning along board edges, but otherwise tight and unread. A series of letters written by Wilde at Berneval during the summer of 1897 to his close friend and literary executor, Robbie Ross, after Wilde's incarceration in Reading Gaol. A fantastic copy of this small limitation. Fine.

This is the twelfth book issued by the Beaumont Press 75 copies (five of which are not for sale) have been printed on Japanese vellum signed by publisher and artist and numbered 1 to 75 and 400 copies (ten of which are not for sale) on hand-made paper numbered 76 to 475.

This is No. 46

Esther White
C. W. Beaumont.

"The revolutionary manifesto of the Romantic poets of the next generation." - PMM 256

64. Wordsworth, William (c) Samuel Taylor Coleridge

LYRICAL BALLADS

London: Printed for T. N. Longman and O. Rees, 1800. Second edition of Vol. 1; and First edition of Vol. 2. A clean set in a charming 19th century full morocco binding signed by Wood, London. Five raised bands on the spine, intricate gilt tooling, marbled end pages, silk markers and gilt top edge. Previous bookseller notation tipped in on verso of end paper with a few pencil notations, otherwise unmarked and in excellent condition (with minor wear to the leather at the extremities). Small octavo (pages 162 x 98 mm), collating: xlvi, 210, [v, "Notes"]; iv, 227, [i, "Errata"], complete, but bound without the blank after the preface in volume 1.

The second edition of volume 1, but the first to contain Wordsworth's "Preface" condemning 18th century artificiality in poetry. "Its outline of the supreme function of poetry expressed in such phrases as that poetry 'takes its origin from emotion recollected in tranquility', set a new tone; and it became in effect the revolutionary manifesto of the romantic poets of the next generation." (PMM 256) The first volume contains Coleridge's Romantic masterpiece "The Rime of the Ancient Mariner" (previously printed in the first edition of 1798), with its haunting, exquisite beauty. Volume 2 is the first edition of several other poems, including: "Michael, a Pastoral," the "Matthew" poems and several of the "Lucy" poems. A significant milestone in the course of English literature.



UPCOMING BOOK FAIRS

Pasadena Antiquarian Book Fair

August 10–11, 2013

Saturday: 11am - 7 pm

Sunday: 11 am - 5 pm

300 East Green St, Pasadena CA

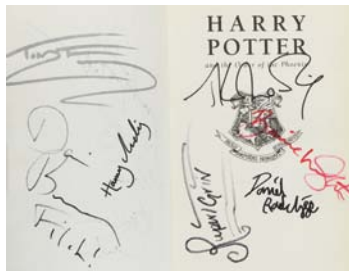
from
Ocean Windy
New York.
Dec. 12.

To James B. Rawson
by
Rochester Kent.
1933.

THIS SPECIAL
TENTH ANNIVERSARY EDITION
IS LIMITED TO
TWO THOUSAND COPIES,
SIGNED BY THE AUTHOR.

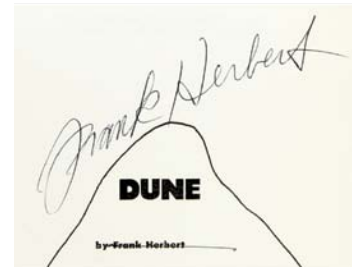
Ayn Rand

THE NUMBER OF THIS BOOK IS
638



This Edition is limited to Four Hundred and
Ten Copies, of which Four Hundred
Copies are for sale.
This Copy is No. 45.

Alma Rawson



For
Info Room
this very early production

W. Somerset Maugham.

Let's are from
Yalta Christie

Thomas Capote

Amelia Earhart



spring 2013

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