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Robert Southey's Presentation Copy of this important, early work on China

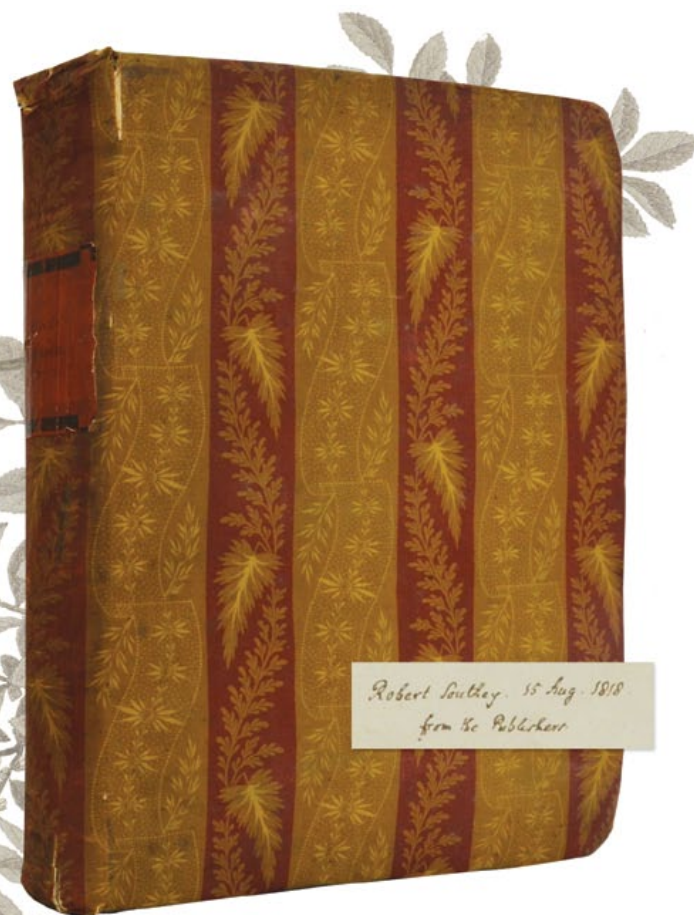
1. Abel, Clarke

NARRATIVE OF A JOURNEY IN THE INTERIOR OF CHINA, AND OF A VOYAGE TO AND FROM THAT COUNTRY, IN THE YEARS 1816 AND 1817...

London: Longman, Hurst, Rees, Orme and Brown, 1818. First edition. Quarto (Pages: 285 x 215 mm) collating: xvi, 420; complete with errata slip and nineteen plates (8 hand-colored) and four maps (three of which are folding). Sold at Robert Southey's sale (Sotheby's May 8, 1844) and again at the William Harris Arnold sale (The Anderson Galleries Nov. 10-11, 1924). A Fine, uncut copy in an early chintz cloth binding with paper spine label. The odd spot to the pages, but generally an excellent, clean copy. Autograph note in Southey's hand "Robert Southey. 15 Aug. 1818. From the Publisher."

Abel was a naturalist who traveled with ambassador William Pitt Amherst on his ultimately unsuccessful journey to China. Abel used the opportunity, however, to compose this account of his journey as well as collect a great deal of botanical specimens. (One of them, *Abelia chinensis*, bears his name.). Abel's description of China was one of the few available to the west from a European source and the successful publication of this book would secure him election to the Royal Society. Abel was lucky to complete the project as the journey proved more exciting than either Amherst or Abel intended – they were the victims of both a pirate attack and a shipwreck – which cost Abel most of his specimens. "His descriptions of the multifarious natural objects, which at every stage of his progress engaged his attention, are clothed in a popular rather than in a technical garb, and are so skillfully interwoven with the texture of his narrative, as to afford entertainment and information to both the scientific and general reader." (Contemporary notice from the *Edinburgh Monthly Review*)

This particular copy was owned by Robert Southey, a major English Romantic poet, and the country's Poet Laureate from 1813 until his death in 1843. Southey actually coined the term "autobiography" and was a noted scholar of European literature and languages as well as a formidable biographer, publishing books on Nelson and Cromwell, among others. His poems and prose remain popular today.



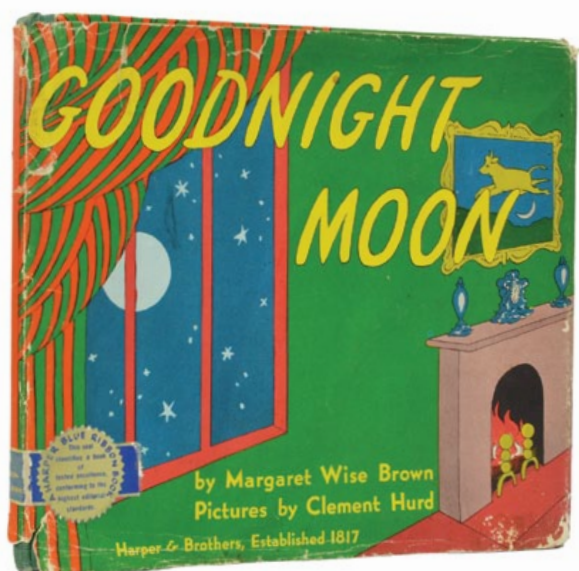
Scarce copy of "Goodnight Moon" in original publisher's dust jacket

2. Brown, Margaret Wise

GOODNIGHT MOON

New York: Harper & Brothers, 1947. Early printing. A rare dust jacketed copy from Harper & Brothers, the original publisher. Book in Very Good + condition, with the front hinge cracked and the spine a bit cocked, otherwise fairly clean and tidy. In a Good example of the scarce early dust jacket with a few tape ghosts over tears on the verso, now repaired with archival tissue. A "Harper Blue Ribbon" sticker affixed to the dust jacket, front flap is price-clipped. And while this jacket does not match up with the points of the true first, it is undoubtedly rare and early.

Margaret Wise Brown's beloved children's picture book and bedtime story about a child wishing goodnight to his surroundings. The book was voted one of the top 100 picture books of all time in a poll by the *School Library Journal*, and though sales started slowly it quickly become a bestseller and a ubiquitous sight in family households. It reads almost as a lullaby, and has soothed literally millions of children to sleep since first publication in 1947. While that would not be high praise for many books, it is so here. "Rhythmic drowsy phrases are set to pictures that complement them perfectly..." (Contemporary New York times review) Very Good + in Good dust jacket.

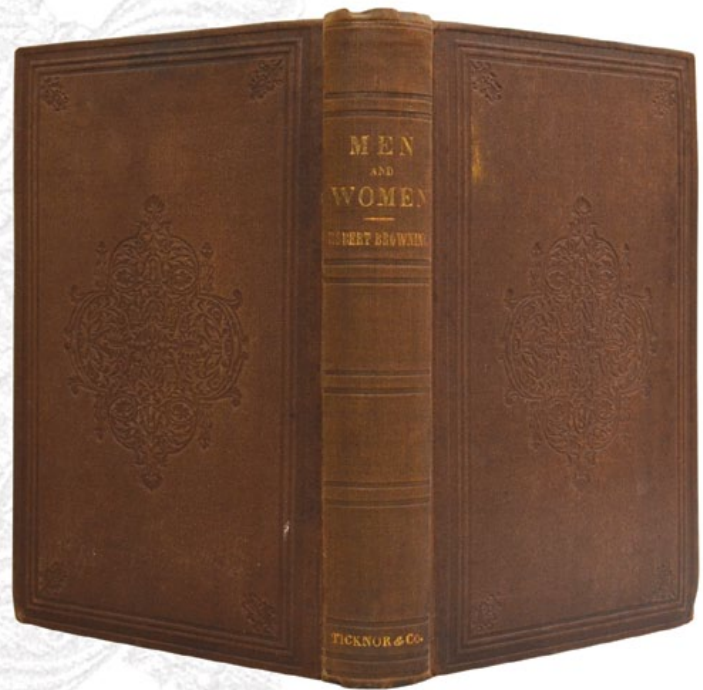


3. Browning, Robert

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 a lasting contribution to Victorian poetry. Near Fine.

A key collection of poetry by one of England's greatest masters. Published in 1855, *Men and Women* includes 51 poems, among them some of Browning's most well regarded works, such as: *Fra Lippo Lippi*, *Andrea del Sarto*, *Love Among the Ruins* and *Childe Roland to the Dark Tower Came*. Browning had not published anything for five years when *Men and Women* was released and he was, at the time, considered a much inferior poet to his wife. Ironically, *Men and Women* wasn't well received, but it is now considered a classic and many of the poetic methods and styles Browning used within it would later influence Eliot, Pound, and Frost.



A masterpiece of world literature and the most important work written by a Spanish author

4. Cervantes Saavedra, Miguel De [Trans. Thomas Shelton]

THE HISTORY OF THE VALORUS AND WITTY KNIGHT ERRANT DON-QUIXOTE, OF THE MANCHA

London: Printed by Richard Hodgkinsonne, for Andrew Crooke, at the Green Dragon in Pauls Churchyard, 1652. Second complete edition in English and the first edition of both parts issued together. Translated by Thomas Shelton. Folio (286 x 189 mm), collation: [8], 137, [5], 138-214, 216-244, 244-273. Lacking final leaf (provided in manuscript facsimile) and final blank. Variant title page lacks Andrew Crooke's address, priority between the two, if any, is unknown. Additional printed title to Second Part. Modern binding in full leather to style. Engraved title to first part soiled and with inner margin extended. Some marginal worming and dampstaining, a few contemporary marginal notes and the occasional tear, but all text legible.

"One of those universal works which are read by all ages at all times." (PMM 111) Published in two volumes a decade apart (1605 and 1615), *Don Quixote* is the most influential work of literature to emerge from the Spanish Golden Age and the entire Spanish literary canon. As a founding work of Western literature, it is often cited as the first modern novel. The Shelton translation is generally considered the English translation that "realizes Cervantes' manner more nearly than any successor." (DNB) Grolier, Langland to Wither, 213. Pforzheimer 140.



A signed copy of Dahl's first successful children's story

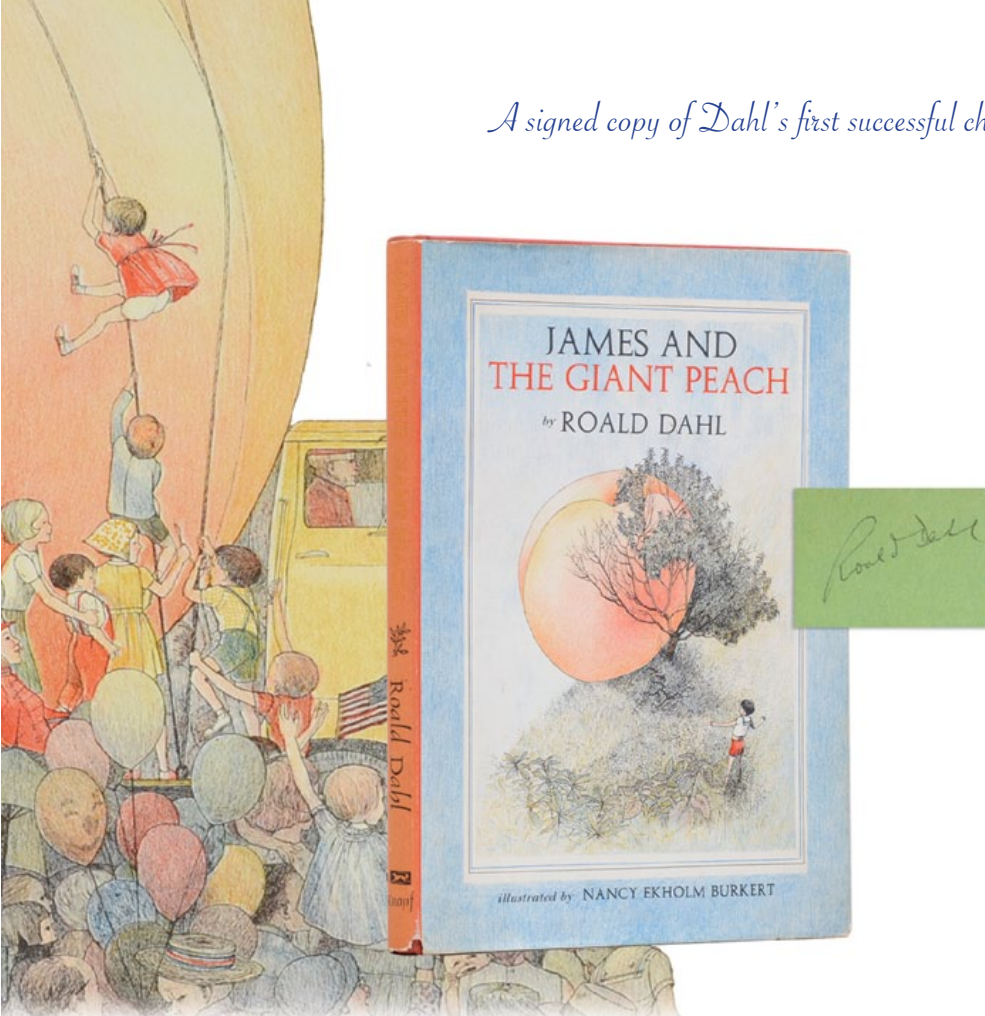
5. Dahl, Roald

JAMES AND THE GIANT PEACH

Signed First Edition

New York: Alfred A. Knopf, 1961. First edition. First issue with a five-line colophon on the verso of the last leaf stating "Bound by H. Wolff, New York." Signed by the author on the front flyleaf. Original red cloth, gilt titles to spine, front cover with design copied from the frontispiece blocked in blind, apple-green endpapers. With the printed color dust jacket. Color frontispiece, 5 full-page plates, 4 in full color, the other colored in one tint; 19 illustrations in the text, of which 10 are colored with one tint. Rubbing to cloth at corners, spine lightly faded, in the dust jacket with spine gently faded, shallow chip to lower end of spine. An excellent copy overall.

Dahl's second book for children after "Gremlins." A somewhat controversial children's book due to the cruel treatment James receives living with his aunt and uncle, much like Harry Potter and several other young heroes. After escaping from home in a giant magical peach, James travels the world with his new friends having all sorts of wonderful adventures. Near Fine in Near Fine dust jacket.

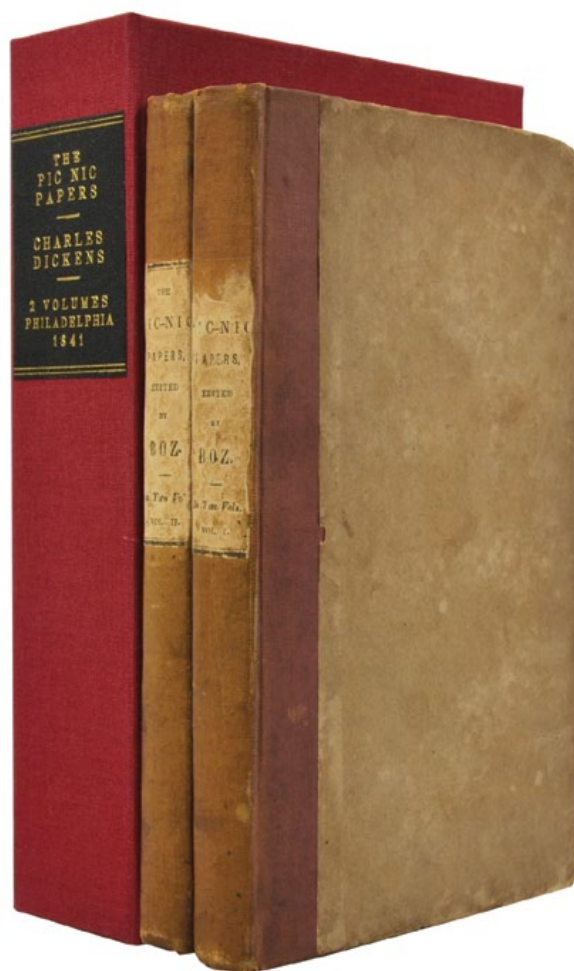


6. Dickens, Charles (editor and contributor)

THE PIC NIC PAPERS

Philadelphia: Lea and Blanchard, 1841. First American edition. Two volumes in original light brown boards with red cloth spines and printed paper spine labels. Label to the first volume lacking a chip at the top, early ownership signature on both title pages and light scattered foxing, none of which prevents this from being an excellent, handsome set.

The book was conceived after the untimely death of Dickens' first publisher, John Macrone, in an effort to assist his widow and children financially. Dickens was the editor, wrote the introduction and contributed "The Lamplighter's Story" to the work. A rare survivor in this condition, now housed in a clamshell case. Near Fine.



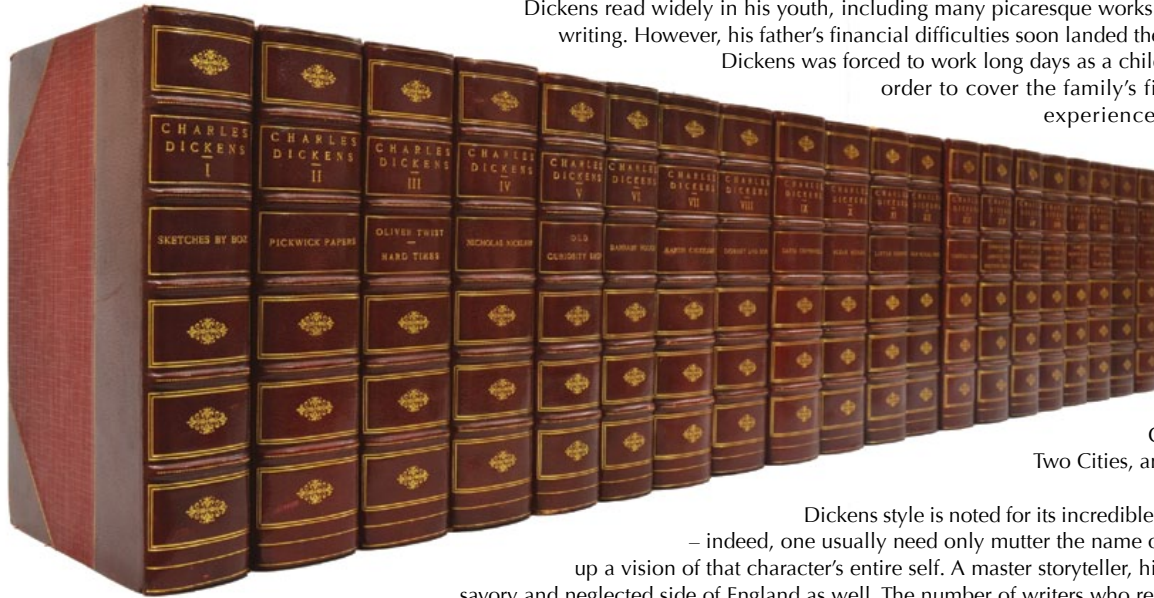
The National Library Edition in 20 volumes

7. Dickens, Charles

THE WORKS OF CHARLES DICKENS

New York: Bigelow, Brown & Co., Inc., [1920s]. A sharp, nearly Fine set of Dickens' complete works in 20 volumes. Each volume bound in red three quarter leather over cloth. Spines with five raised bands, ruled in gilt, top-edge of page block gilt. All volumes clean and sound with light wear to the corners, but likely never read.

Charles Dickens is considered one of the greatest novelists of the English language (critic Harold Bloom considers him one of the greatest writers in the history of the Western World). He was easily the most widely read and popular writer of his own era and remains so today – for Dickens has never been out of print and his works have been adapted into over 200 films or television series as well as countless stage dramas. He is an iconic figure in England as well, appearing on the 10 pound note and being voted one of the “100 Greatest Britons” of all time in a 2002 BBC poll.



Dickens read widely in his youth, including many picaresque works that would influence his later writing. However, his father's financial difficulties soon landed the family in debtors prison, and Dickens was forced to work long days as a child in a boot blacking factory in order to cover the family's finances. It's thought that this experience is what drove Dickens to

become an advocate for social reform, a subject he often tackles in his novels. Dickens soon became a journalist and the success of his first book – Sketches By Boz, would set him on his writing career that would include such masterpieces as A Christmas Carol,

Great Expectations, A Tale of Two Cities, and David Copperfield.

Dickens style is noted for its incredible skill with caricature and satire – indeed, one usually need only mutter the name of a character of his to conjure up a vision of that character's entire self. A master storyteller, his work often depicted the less savory and neglected side of England as well. The number of writers who respect or have been influenced by him is countless, and include such luminaries as Tolstoy, Orwell, and Conrad. Near Fine.

The most beautifully illustrated 18th century edition of Dryden's Fables

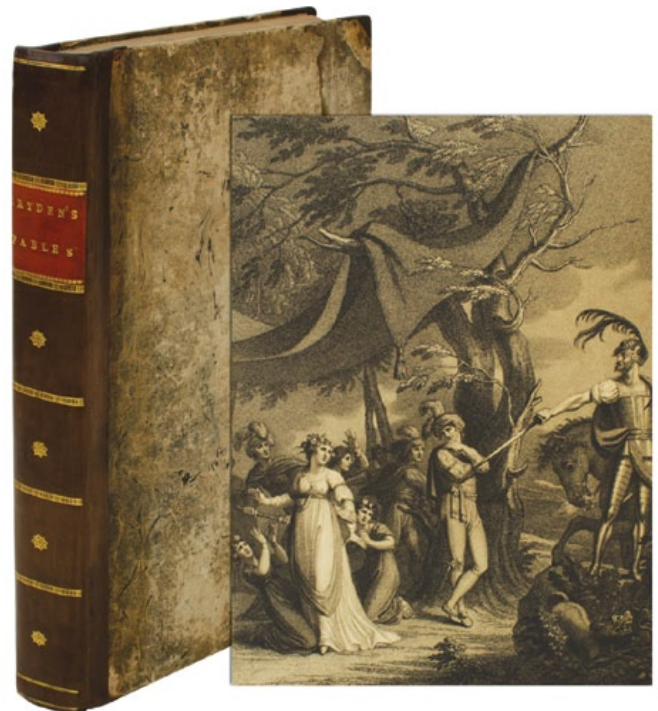
8. Dryden, John

THE FABLES OF JOHN DRYDEN

London: Printed by T. Bensley, 1797. First edition. Folio (pages 255 x 358mm), collating: [4], xviii, 241; complete with half title. Illustrated with 9 full page engravings from the drawings of Lady Diana Beauclerk, engraved by Bartolozzi. Each plate with its original tissue guard intact. In a contemporary marbled board, heavily rubbed and stained, rebaked to style. Internal contents generally clean, with a few leaves marginally stained. The bookplate of Christopher Beauchamp Esq. is attached to the front paste-down. Dryden's last work before his death, a collection of translations of Chaucer and Boccaccio as well as “The Flower and the Leaf.” Dryden's fables were first published in 1700, but this edition is the first to incorporate Bartolozzi's plates. Very Good.

Dryden's fables include a mix of excerpts from classic works of the western canon – such as the Iliad, The Metamorphoses, The Canterbury Tales – and Dryden's own poetry as well. Like much of Dryden's work it was extremely well acclaimed and popular when it was released and is, in fact, considered one of his greatest books. He died only months after it was first published, in 1700.

This version, published in 1797, was illustrated by Diana Beauclerk, a well regarded amateur artist who had illustrated works by Horace Walpole as well as supplied designs for the famous Josiah Wedgwood.



A warmly inscribed copy of Embury's classic mixology reference guide

9. Embury, David

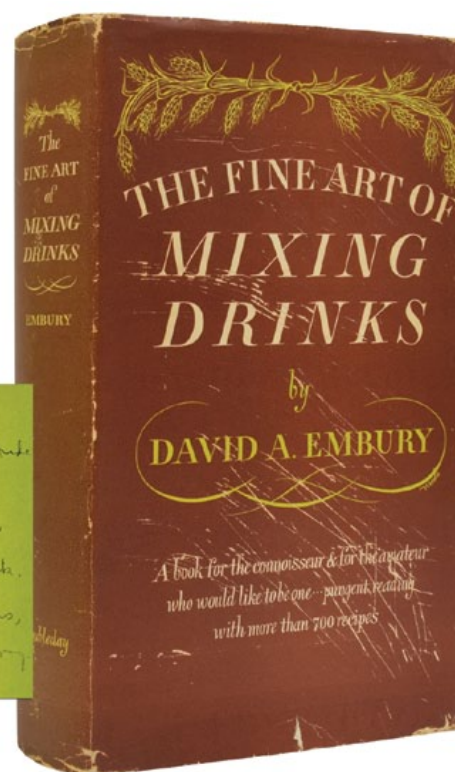
THE FINE ART OF MIXING DRINKS

Inscribed Early Printing

Garden City: Doubleday & Company, 1948. Early printing. Inscribed by the author: "Inscribed by the author with deep gratitude to Miss Mildred S. Withington whose keen interest and generous help did so much to help launch this book. Cordial-ly yours, Dave Embury." A Near Fine copy of the book with some spots on the topstain and a bump to the lower edge of the rear board. In a Very Good + price clipped dust jacket with a lightly faded spine, scuffs or scratches to the front panel and minor wear at the extremities.

Embury at 62 years old and a senior tax partner at a prestigious Manhattan law firm, turned his interest in cocktails into one of the essential connoisseur reference guides. Now, along with Thomas' "Bar-Tender's Guide," "The Savoy Cocktail Book" and a handful of others, this book is one of the most sought after mixology books, and one of the most difficult to find in the first edition. This is an early printing, from 1948 in the same format at the true first, but lacking the "First Edition" slug on the copyright page. Near Fine in Very Good + dust jacket.

Inscribed by the author with deep gratitude to Miss Mildred S. Withington whose keen interest and generous help did so much to help launch this book.
Cordial-ly yours,
Dave Embury



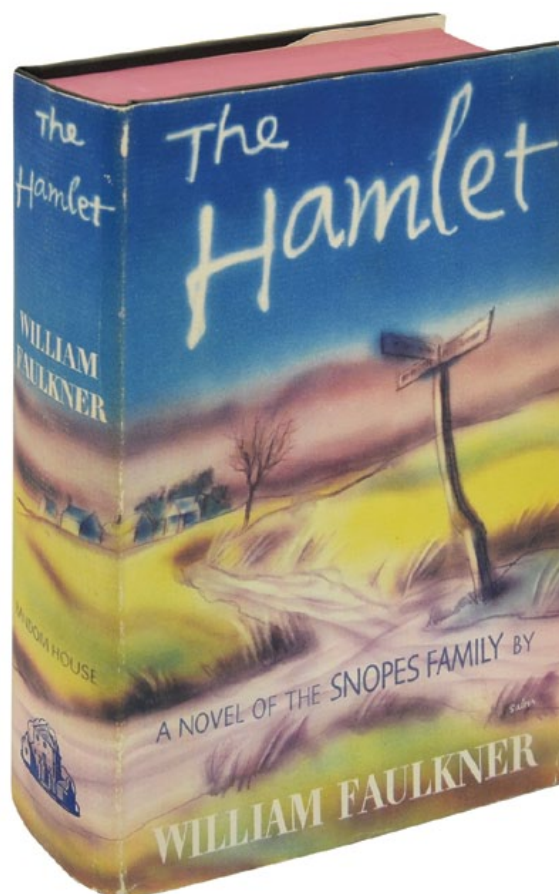
"Faulkner at his best... evocative of a decaying South in the generation after the civil war"

10. Faulkner, William

THE HAMLET

New York: Random House, 1940. First edition. A lovely copy of the first volume in the Snopes Trilogy. Book Fine, completely clean and bright. In a just about Fine dust jacket with only light rubbing to the extremities and along the front flap fold, but bright and unfaded.

Faulkner's 1940 novel about the fortunes of the Snopes family. "The Hamlet" was the first book in the Snopes trilogy, which also includes "The Town," published in 1957 and "The Mansion," published in 1959. The character of Ab Snopes, the family patriarch, was actually introduced in "The Unvanquished," a collection of short stories Faulkner wrote in 1938. In "The Hamlet," Ab and his family have just moved to Frenchman's Bend, where they attempt to become successful farmers. "The Hamlet is Faulkner at his best... I have seen nothing to compare with it in the field of fiction this year... subtle and yet direct, humorous, homely, brilliantly evocative of a decaying South in the generation after the civil war." (Contemporary New York Times review) Fine in about Fine dust jacket.



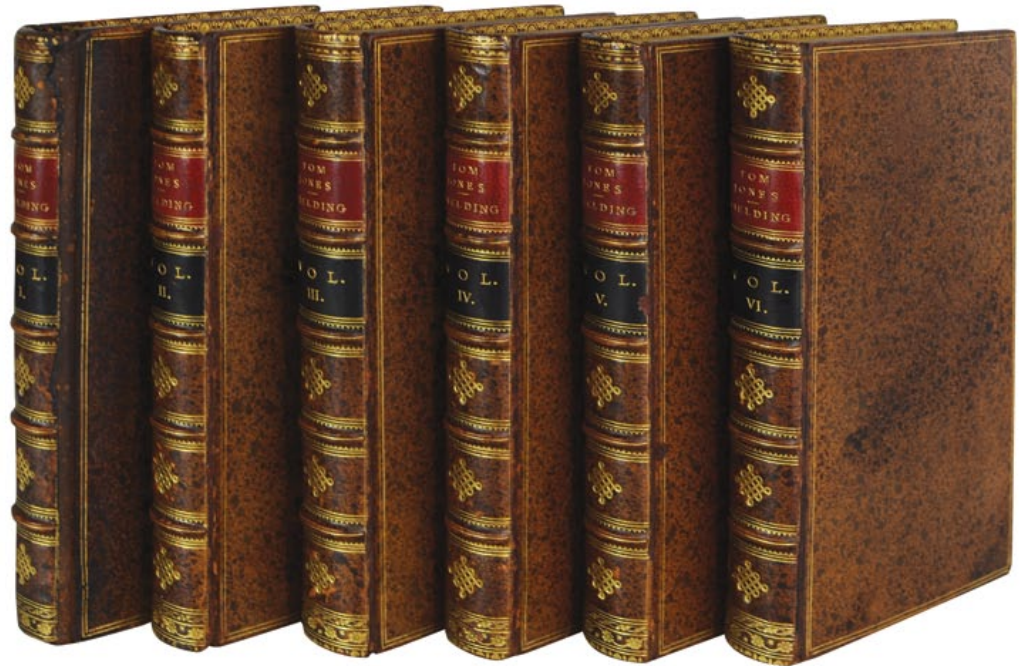
"One of the three most perfect plots ever penned." -- Samuel Taylor Coleridge

11. *Fielding, Henry*

THE HISTORY OF TOM JONES, A FOUNDLING

London: Printed for A. Millar, 1749. First edition. Six volumes. First issue with errata leaf in Vol. 1, errata uncorrected, and all cancels and final blanks (K12 in Vol. 1 and R12 in Vol. 3) as noted in Rothschild 850. 12mo, nineteenth-century full mottled calf by Pratt: red and black Morocco spine labels, raised bands, gilt dentelles, marbled end papers and all edges gilt. Vol. 1 rebound with the spine laid down, other volumes with minor joint repairs, but withal an excellent, clean set.

One of the earliest and most successful examples of the British novel, particularly the comedic genre. All 2,000 copies of the first printing were subscribed prior the official release, prompting two more printings in 1749. "Tom Jones" was a best-seller in its day, which has never gone out of print; it continues to inspire and amuse readers to this day.



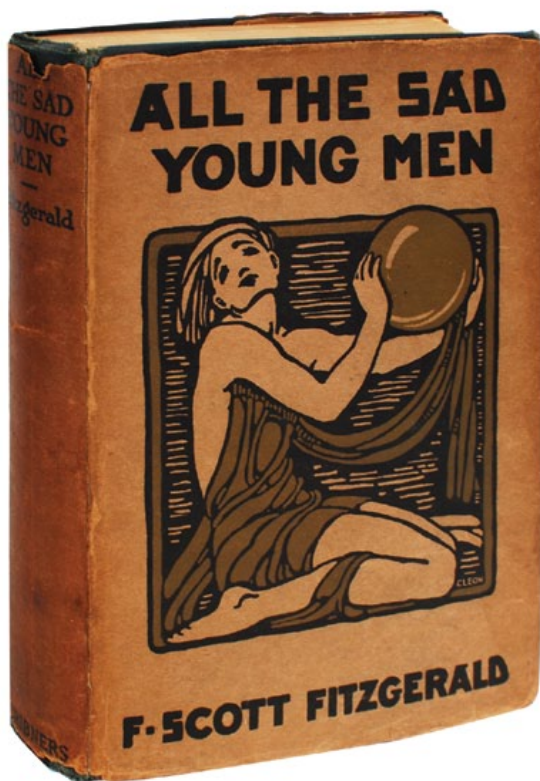
Early collection of Fitzgerald's short stories, in the scarce dust jacket

12. *Fitzgerald, F. Scott*

ALL THE SAD YOUNG MEN

New York: Charles Scribner's Sons, 1926. First edition. A Fine copy of Fitzgerald's third collection of short stories. Either second or third issue with battered type on pgs. 38, 90 and 248. Book square and sharp, with brilliant gilt on the spine panel. In a Very Good dust jacket with a large chip at the top of the spine (no titling affected), and the front spine fold cracked and repaired with reversible, archival tissue. Very little battering to the lips of the woman on the front panel.

Fitzgerald's third collection of short stories, written during a time of great difficulty. Around the time of the publication of All the Sad Young Men, Fitzgerald had just experienced a number of personal failures – included illness and debt. Despite this, the collection would include some of his most notable shorter work. Among them are "Absolution," a story that was originally written as a kind of beginning to The Great Gatsby and "The Rich Boy" which noted Fitzgerald scholar Matthew Bruccoli describes as "Fitzgerald's most important novelette." "The publication of this volume of short stories might easily have been an anti-climax after the perfection and success of 'The Great Gatsby' last spring...but it has stories of fine insight and finished craft." (Contemporary New York Times Review) Fine in Very Good dust jacket.

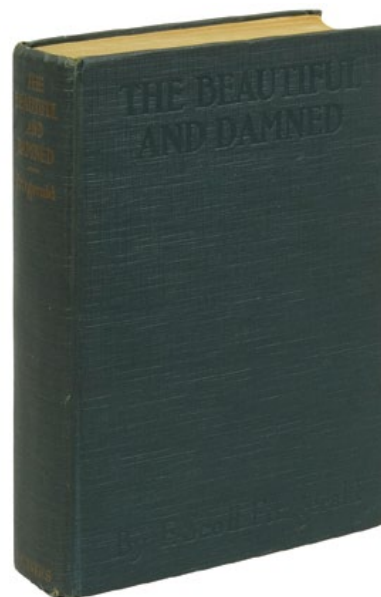


Fitzgerald's second, largely autobiographical novel that highlights the "Jazz Age"

13. *Fitzgerald, F. Scott*

THE BEAUTIFUL AND DAMNED

New York: Charles Scribner's Sons, 1922. First edition. First printing without Scribner's seal on the copyright page, and no ads following the novel. A bright, Near Fine copy of the book with minor wear at the spine ends and a small tear on the inner hinge, but generally much nicer than typically encountered. Fitzgerald's second, largely autobiographical novel that highlights the "Jazz Age," a term coined by Fitzgerald. Often dwarfed in relation to his other novels, Fitzgerald jokingly wrote in 1939, "This book oddly enough is responsible from its title for the phrase 'beautiful and dumb.' I doubt if it has any other distinction." Near Fine.



14. *Fleming, Ian*

CASINO ROYALE

New York: Macmillan, 1954. First American edition. A sharp, about Fine copy of the book with a previous owner's name on the front paste-down, otherwise unmarked. Only the slightest wear at the heel of the spine and minor separation between pages 32 and 33. In a very nearly Fine dust jacket that is lightly rubbed at the spine folds near the crown and with one scuff on the spine fold midway down the front panel. Second state of the dust jacket with the corners clipped, as usual. [Gilbert A1b (1.2)]

Fleming's first James Bond novel – where the world-renowned series began. Published in 1953, Casino Royale follows Bond as he attempts, over a game of cards, to ruin evil banker and KGB member Le Chiffre. The book also introduces the characters of Vesper Lynd and Felix Leiter. Fleming wrote the book at a furious pace – it took two months – from his estate in Jamaica. The idea from the novel came from Fleming's own experience serving in the Naval Intelligence Division of the Admiralty during World War II. He went on a trip to Portugal which, because of its neutrality, was home to spies from both Axis and Allied powers and it's thought Fleming lost a great deal of money playing cards against a high level German spy. The book inspired a 1967 comedy, starring David Niven, Woody Allan, and Orson Welles as well as a more faithful 2006 adaptation with Daniel Craig, Eva Green, and Mads Mikkelsen. In a contemporary review in The Daily Telegraph, John Betjeman wrote: "Ian Fleming has discovered the secret of the narrative art ..." about Fine in Near Fine dust jacket.

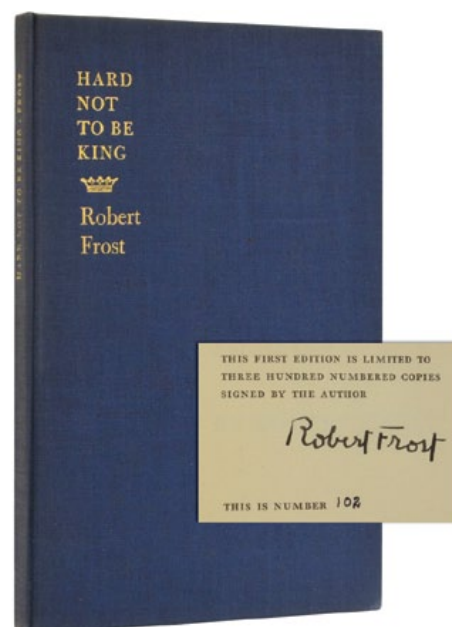


15. *Frost, Robert*

HARD NOT TO BE KING

Signed Limited Edition

New York: House of Books, Ltd, 1951. First edition. One of 300 copies of the SIGNED first edition. Near Fine with the bookplate of William Vincent Seiller on the front paste down, a faint odor of smoke and darkening along the gutters from the publisher's glue. In a Very Good+ example of the fragile tissue dust jacket with a one-inch tear at the crown and minor wear at the extremities. Frost's short philosophical work in blank verse on "how hard it is to keep from being King when it's in you and in the situation." Only issued in this edition. Near Fine in Very Good + dust jacket.



Scarce first separate publication of one of the pinnacles of world literature

16. *Goethe, Johann Wolfgang von*

FAUST. EIN FRAGMENT

Leipzig: Bey Georg Joachim Göschen, 1790. First edition. First separate publication of Faust, also issued as part of Goethe's collected works ("Schriften"). First issue with the three repeated lines at bottom of p. 144 and the top of p. 145, and the printing errors. Small octavo (6 3/16 x 3 3/4 inches; 157 x 95 mm.). [2], 168 pp. Includes the half-title (signed A).

Contemporary quarter calf over original marbled paste-paper boards. Spine stamped with floral pattern in gilt. With newer brown morocco spine label, lettered in gilt. A bit of light toning to pages. Binding with some rubbing and corners a bit bumped. Overall an excellent copy.

By 1773 Goethe had begun to write his play on the popular theme of Faust. In its earliest form it was copied ca. 1776 by Luise von Göchhausen and only rediscovered and published by Erich Schmidt in 1887, now generally known as the Urfaust. During and after the Italian journey (1786-1788), Goethe took Faust up again, added scenes, turned some prose into verse, and published the result in 1790 as Faust. The early sheets (presented here) showing an early, uncorrected state of the setting were issued separately, with a letterpress title taking the place of the engraved frontispiece and vignette title in the Schriften.

Deneke, "Die Einzeldrucke Goethe'scher Werke," in Zeitschrift für Bücherfreunde, N.F. I/1, pp. 156 ff. Hagen 204. Kippenberg 2377. Wilpert/Gühning, p. 417, no. 42.



*Treatise on the perfect Renaissance house and the first dictionary of Architectural terms*17. *Grapaldus, Franciscus Marius***DE PARTIBUS AEDIIUM.**

[Parma]: Angelus Ugoletus, [1494]. First edition. Quarto (200 □ 144 mm). Contemporary blindstamped calf backing beech boards, clasps and catches (clasps gone), early spine label lettered by hand. Contemporary marginalia in a clear humanist hand, ink now somewhat faded. Some skilful repair to spine ends, headbands renewed, lower corners of beech boards renewed, some skilful paper repair to lower margins of first and last few leaves, not affecting text, light staining in lower margin, twin wormhole through last few leaves neatly closed, still a very good copy in its first binding.

First edition of this famous treatise on how the perfect house should be built, furnished and run. Organized as a thematic dictionary, it contains separate sections devoted to different parts of the house, including the kitchen, library, aviary, stable, and nursery, and moves on to more general discussion, elucidating terms relating to construction, gardening, and the domestic arts. Chapter 9 of Book II Bibliotheca includes a well-known description of the process of papermaking. Grapaldus' book was called a lexicon in later editions, and its organization is an early example of the encyclopedic tendency of many dictionaries in the Renaissance. As Jonathon Green points out, Grapaldus' discussion of the term apotheca, for example, moves from a discussion of wine shops to wine cellars to different types of wines and ultimately to the vessels that contain them (Chasing the Sun: Dictionary Makers and the Dictionary They Made, NY, Henry Holt, 1996, 50–1).

This first and only incunable edition is rare in commerce. The only listing in auction records is the Sexton copy (morocco gilt extra by Gozzi: last 13 leaves wormed; some dampstains; blank verso of last leaf soiled), sold at Christie's New York, 8 April 1981, for \$5,500. Goff G349; HCR 7868; Klebs 471.1; Delisle 840; IDL 2026; IGI 4378; Voull(B) 3235,5; Kind(Göttingen) 1568; Bod-inc G-171; Sheppard 5681; Pr 6870; BMC VII 945 (IA 30356); GW 11331.



Scarce inscribed first edition copy of Guthrie's most famous book

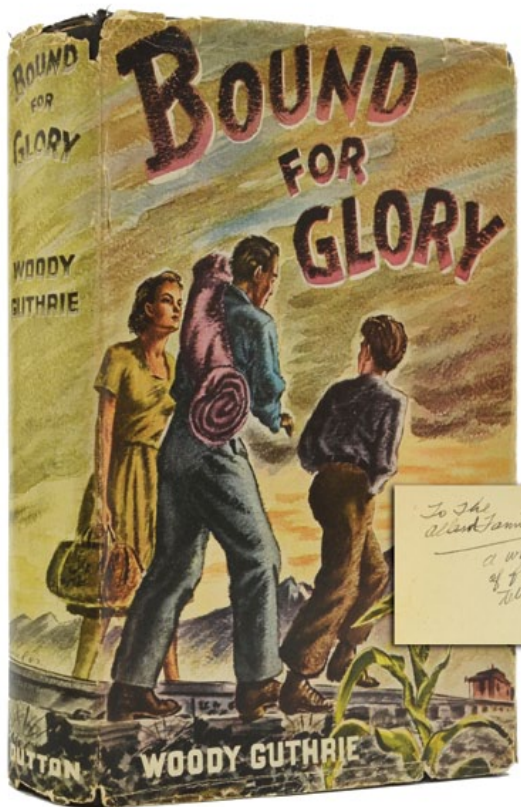
18. Guthrie, Woody

BOUND FOR GLORY

Inscribed First Edition

New York: E. P. Dutton & Co., Inc., 1943. First edition. Inscribed by the author in the year of publication: "To The Allend Family, A whole family of fighters Alex tells me - Woody Guthrie 3-26-43." A Very Good copy in like dust jacket. Spine ends lightly worn, gilt oxidized, with the stray scuff to the rear cover, otherwise a decent example. The Very Good dust jacket has several small chips and tears at the extremities, but is otherwise whole and unfaded. Quite scarce with an early, personal inscription.

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 a lot of 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) Very Good in Very Good dust jacket.



To the
Allend Family
A whole family
of fighters Alex
tells me -
Woody Guthrie
3-26-43

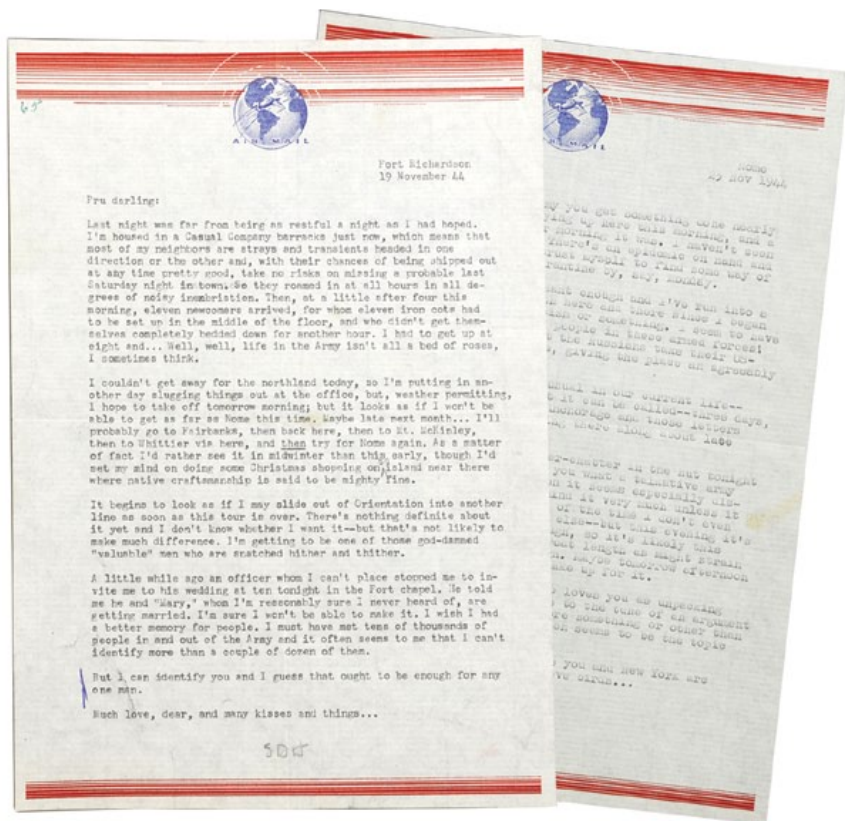
Two letters written during WWII from Hammett to his lover Pru Whitfield

19. 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. Full text of letters available by request or by visiting our website. 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. Although Hammett neither founded nor originated a new style or school of detective fiction, he was the best writer in the "hard-boiled" style, and he became master of the school. Raymond Chandler remains the most worthy of his successors (The Book Collector, Spring 1962 by Roger E. Stoddard). Near Fine.



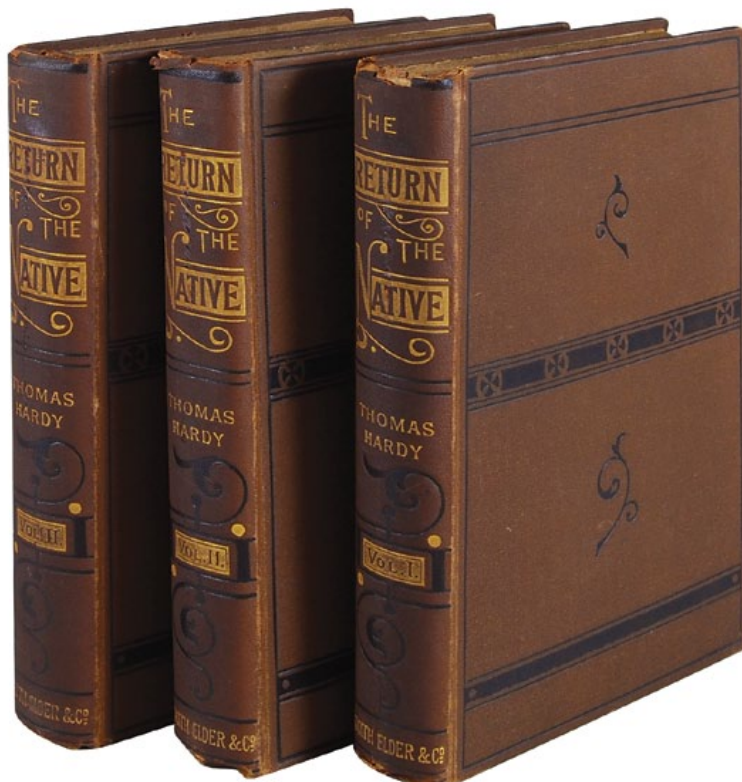
Hardy's lusty Victorian masterpiece in attractive condition

20. *Hardy, Thomas*

THE RETURN OF THE NATIVE

London: Smith, Elder, & Co., 1878. First edition. First issue in 3 volumes, without the quotation marks after "A Pair of Blue Eyes" on the title of vol. I. Collation: (viii), 304; (viii), 300, [2, ads]; (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 +.

A masterpiece from the man Virginia Woolf called "The greatest tragic writer among the English novelists." The Return of the Native takes place in Hardy's wonderfully evoked Egdon Heath, which is located in Wessex, a part fictional and part real area of Hardy's invention. The book follows the doomed relationship between Eustacia Vye and Clym Yeobright, one of whom is desperate to escape the Heath and the other determined to remain in it. "The return of the native is a story of singular power and interest – very original, very gloomy, very great in some respects... and from beginning to end in the highest degree vivid." (Contemporary review from The Spectator)



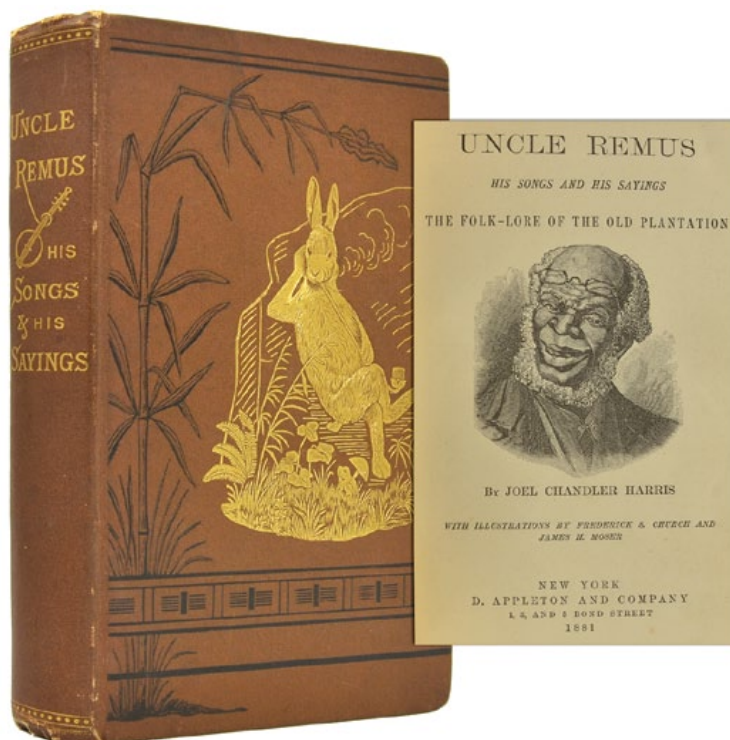
An important collection of children's stories told in southern dialect

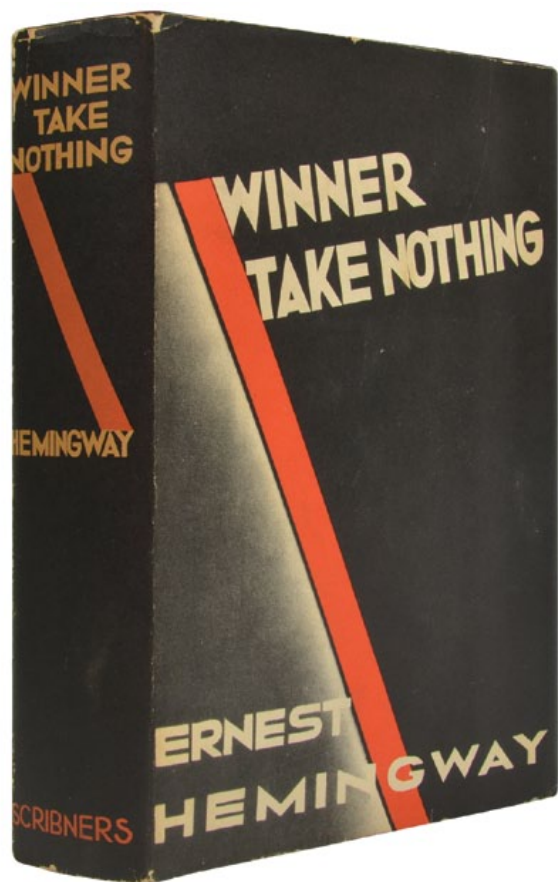
21. *Harris, Joel Chandler*

UNCLE REMUS HIS SONGS AND HIS SAYINGS THE FOLK-LORE OF THE OLD PLANTATION

New York: D. Appleton and Company, 1881. First edition. First printing with "presumptive" on page 9 and the correct ads in the back. (BAL 7100) A lovely, Near Fine copy of the book with bright gilt and clean boards. Light rubbing at the spine ends, minor separation within the page block and a short 1/4 inch tear at the inner margin of the title page. A total of eight plates, including the frontis, with several other illustrations within the text.

First published in 1881, Uncle Remus was a landmark collection of African American fables and oral tradition that was adapted and edited by Joel Chandler Harris. The work includes 185 tales, which are woven together through the character of Uncle Remus, an older ex-slave who tells the stories to a group of children. The stories were actually written in dialect and many of them center around the character of Br'er (Brother) Rabbit, a kind of clever trickster. Read widely, the book was extremely popular as many people had not been exposed to the tales, lifestyles, and ways of speaking that the book depicted. Mark Twain himself was a fan: "...in the matter of writing [the African-American dialect], he is the only master the country has produced." Despite its acclaim, the book has been somewhat controversial, with some questioning Harris' role in shaping the stories themselves. "But it is not merely as a collection of folk-lore that this book deserves notice. It is a valuable study of dialect..." (Contemporary review in The Dial). On both the Grolier Club's and Merle Johnson's lists for most important works of American literature. Near Fine.





22. Hemingway, Ernest

WINNER TAKE NOTHING

New York: Charles Scribner's Sons, 1933. First edition. First printing with "A" on copyright page and Stallings review on the rear dust jacket panel. A clean, Near Fine book with gold labels on the front cover and spine, and a red top-stain. In a Very Good + dust jacket with a faint crease running the length of the spine, spine gently toned and a small chip on the rear panel.

A 1933 collection of short stories by Nobel Prize Winner Ernest Hemingway, including "A Clean, Well Lighted Place," which James Joyce called "...one of the best short stories ever written." Many of the stories here appear in print for the first time – and would appear again in later collections. In the year of the collection's publication, Hemingway would go to Africa, an experience which he would later use to write "Green Hills of Africa" and "The Snows of Kilimanjaro." "There are two stories that show a sudden expansion of Hemingway's range, yet both are beautifully simplified and pure. These are "Wine of Wyoming" and "The Gambler, The Nun, and The Radio.'" (Contemporary New York Herald Review) Near Fine in Very Good + dust jacket.

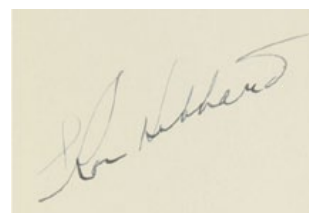


Hubbard's best work of science fiction, a signed subscriber's copy

23. Hubbard, L. Ron

SLAVES OF SLEEP

Signed First Edition



Chicago: Shasta Publishers, 1948. First edition. A lovely copy of the book, signed by the author on the front end-paper, apparently one of the subscriber copies. Book Fine with top edge a trifle dusty and a small bump to the page block. In a Near Fine dust jacket that has minor wear at the extremities, two short tears along the spine fold and light toning. Generally considered one of Hubbard's most successful science fiction works, it follows the night-time exploits of Jan Palmer as he seeks to navigate a political conflict in an alternate universe. Fine in Near Fine dust jacket.

An excellent novel from one of science fiction's most prolific writers. Slaves of Sleep first appeared in 1939 in the Sci-fi magazine Unknown and was published in book form less than a decade later. It follows the adventures of a tycoon who, at night, ends up travelling to another universe that's populated by magical Ifrits. Hubbard was considered one of the major practitioners in the "Golden Age of Science Fiction" and was mentored by the famed John W Campbell, the editor of Astounding Science Fiction magazine. Noted sci-fi writer L. Sprague de Camp thought Slaves of Sleep "a rattling good adventure story."

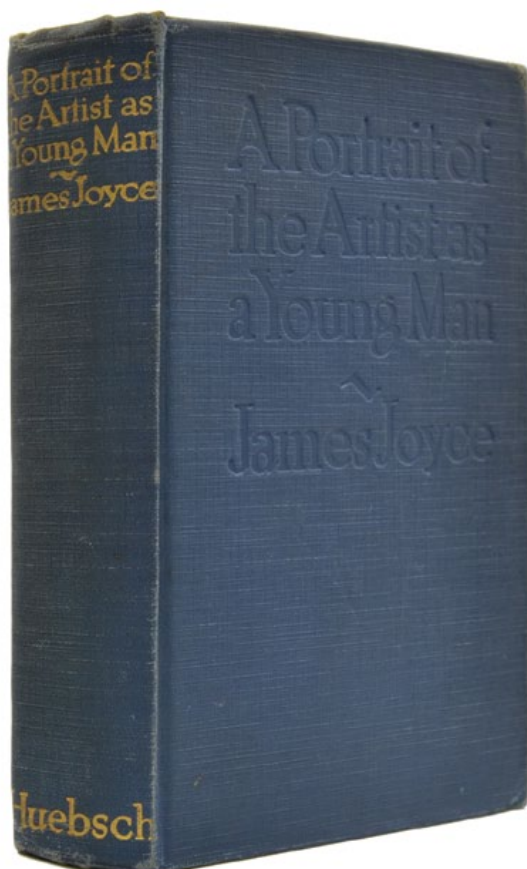
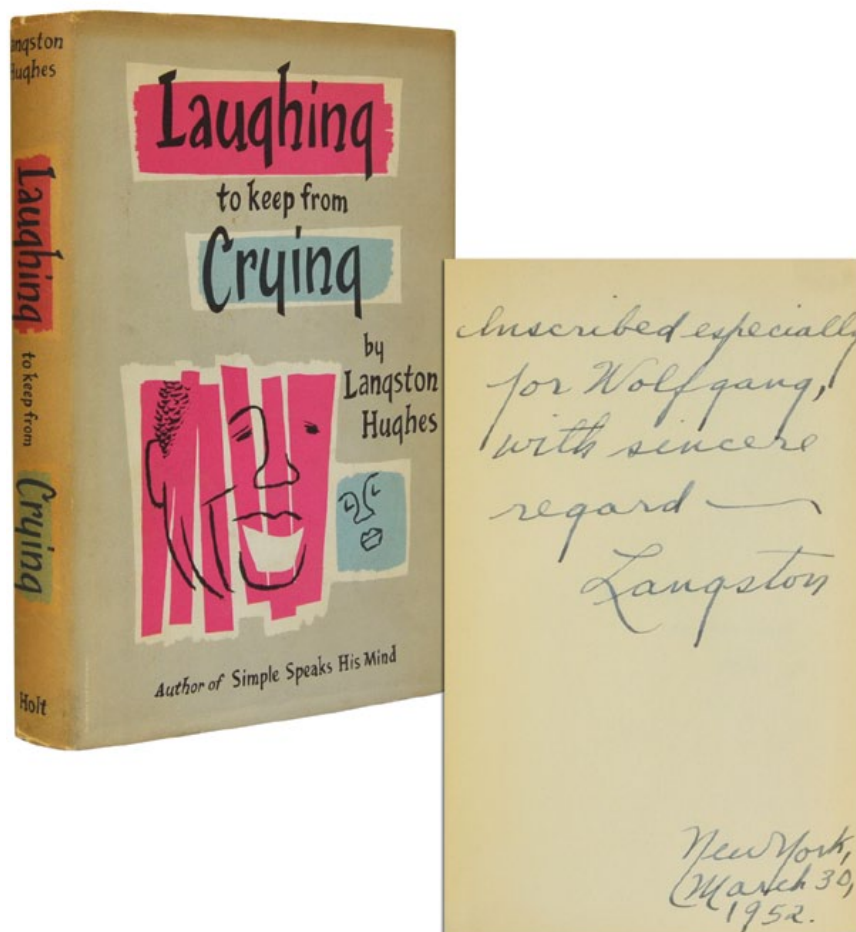
A collection of twenty-four interrelated stories

24. Hughes, Langston

LAUGHING TO KEEP FROM CRYING*Inscribed, First Edition*

New York: Henry Holt and Company, 1952. First edition. A Very Good+ copy of the book with cocked spine and minor discoloration to cloth of lower spine end. In a Very Good dust jacket that is age toned, most heavily on the spine and along the top edges, and with trivial chips and tears near the crown. Inscribed in the year of publication: "Inscribed especially for Wolfgang, with sincere regard ~ Langston | New York, March 30, 1952." A collection of twenty-four interrelated stories dealing with various minority themes, offered here with an early, personal inscription. Very Good + in Very Good dust jacket.

A collection of short stories from the dean of the Harlem Renaissance. Hughes mastery of the short form was quickly apparent from his first collection of stories, *The Ways of White Folks*, which depicted with great insight and ability the sad and often funny state of race relations in the United States. In fact, Hughes became so well regarded that he was soon known as the "O. Henry of Harlem." "Laughing to Keep from Crying," which contains pieces dating from as far back as the Twenties, is a short book, but it is a highly successful one." (Contemporary New York Times Review)



25. Joyce, James

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

New York: B. W. Huebsch, 1916. First edition. A Very Good+ copy with light wear at the spine ends and corners, an early gift inscription on the front end paper and the rear hinge starting, but unrepaired. Otherwise an attractive copy with bright gilt and clean, unfoxed pages.

The author's first novel, a semi-autobiographical work, that laid the groundwork for his masterpiece, "Ulysses." This novel is more accessible than some of his later work. It tracks the physical, emotional and psychological growth of a young Joyce as he searches for his voice and his path in life, culminating with the decision to pursue his art abroad: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

"It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin. The technique is startling, but on the whole it succeeds." -- H. G. Wells. Very Good +.

"This is one of the most ambitious and successful of all illustrated books"

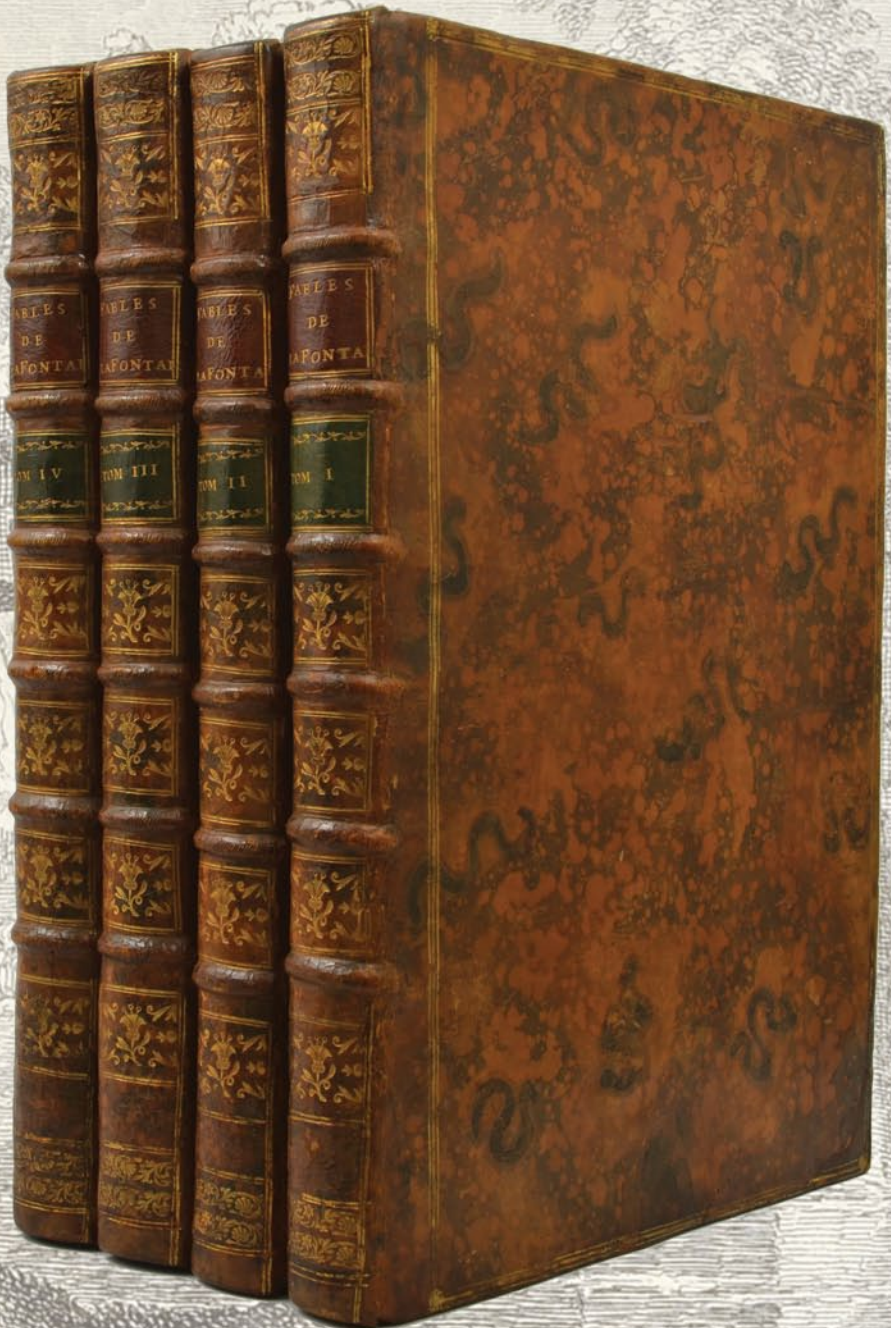
26. *La Fontaine, Jean de*

FABLES CHOISIES, MISES EN VERS PAR J. DE LA FONTAINE.

Paris: Chez Desaint & Saillant [et] Durand, De l'Imprimerie de Charles-Antoine Jombert, 1755-1759. First edition. A large paper copy with leaves measuring 465 x 330 mm (18 3/8 x 13 inches). Four volumes handsomely bound in contemporary French mottled calf. Red and green morocco spine labels with rich gilt detailing, marbled end-papers and all edges marbled. Discrete repairs to the spine ends without rebacking. Internal contents are generally in excellent condition although with the occasional spot of foxing and with a few worm pinholes running through the blank margins. Front inner hinge of Volume IV cracked but holding and slight age-toning to text leaves in that volume. Collating: [iv], xxx, xviii, 124; [iv], ii, 135, [1 blank]; [iv], iv, 146; [iv], ii, 188 [2 blanks]. Complete with the engraved frontis, the extra engraved portrait of Oudry (found only in some copies) and 275 other engraved plates after Jean-Baptiste Oudry by Cochin, Tardieu, Prevost, Chedel, Lempereur, and others, as well as numerous woodcut title vignettes, headpieces and tailpieces. The first plate for Fable CLXXII, "Le Singe et le Leopard" (facing p. 112 in Vol. III), is in the second state with the words "Le Leopard" on the banner. Bookplate of "John Drummond" in all four volumes and a second bookplate with the name illegible.

After he became director of the Beauvais tapestry factory, Jean-Baptiste Oudry (1685-1755) began to amuse himself sketching subjects from La Fontaine's Fables. He made a total of 276 sketches between 1729 and 1735. The story of how they became the illustrations of the Fables of 1755 - 1759 is told in the "Avertissement de l'editeur" in Volume I by the publisher Montenuault, who had bought the sketches. Oudry's subjects being landscapes and animals, which he had drawn freely for his own enjoyment, Cochin undertook the responsibility of turning these freehand drawings into finished prints. Although Oudry's skill at portraying animals and his interpretation of La Fontaine's humor can hardly be surpassed, Cochin's sure and experienced hand did much to improve the original designs, particularly the figures. He redrew them, correcting the figures and background and supplying precise lines for the engravers.

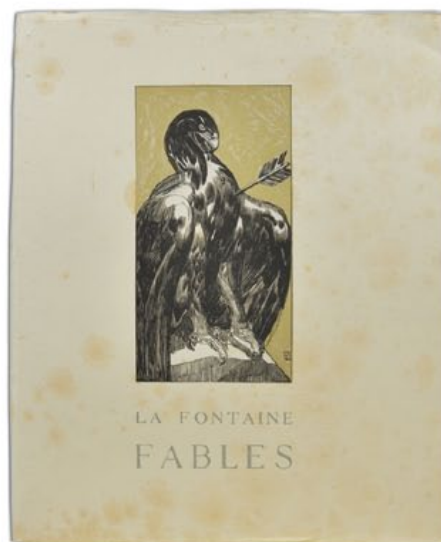
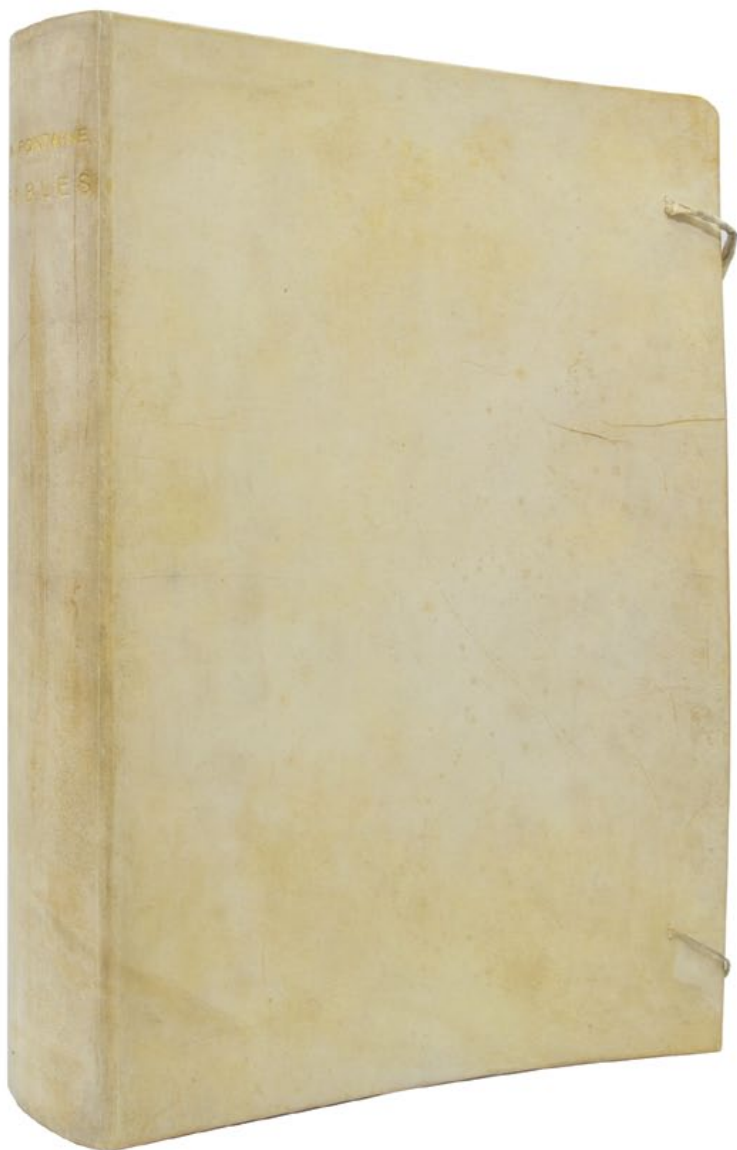
La Fontaine's towering classic of French literature. "They are like a basket of strawberries. You begin by selecting the largest and best, but, little by little, you eat first one, then another, till at last the basket is empty," wrote the famed wit Madame de Sevigne. La Fontaine did not start writing full time until he was over thirty, but he would become one of the major figures in the French canon. His fables are his most well known and well regarded work -- he collected and adapted close to 240 of them. In early editions, La Fontaine drew chiefly from classical western sources, like Aesop and Phaedrus, but as the fables grew in popularity and he added more to them, he would draw from Eastern and Oriental stories as well as Continental ones. The Fables were first released on 1668, with the final 12th book published in 1694. "...La Fontaine became the greatest lyric poet of his time." (New York Review of Books)



*Paul Jouve's stunningly illustrated edition of La Fontaine**27. La Fontaine, Jean de (Paul Jouve, Illustrator)***FABLES DE JEAN DE LA FONTAINE.**

[Lausanne]: Gonin & Cie, 1929. First edition. Number 65 of 130 numbered copies, signed by the editor. Large vellum portfolio (13" x 10.5"), original ties, with loose sheets inside. Wood-engraved plates and illustrations by Paul Jouve and initialed by F. L. Schmied, all printed in color, and many heightened with gold. A beautiful production. Light foxing to paper wraps and first few pages, mostly blanks. Otherwise an excellent copy. Housed in a cloth slipcase.

Paul Jouve was the son of Auguste Jouve who was himself a painter of some repute. Paul showed an early inclination towards animal forms, spending hours seeking out and sketching live subjects around Paris. His was a long and rich career, spanning eight decades, during which time his work gained an international reputation. Pieces are now exhibited in the Louvre, the Musee d'Arte Moderne de las Ville de Paris, the MET (in NY) and numerous others. Near Fine.



*Lavater's "Physiognomy" With Four Engravings by
William Blake*

28. LAVATER, Johann Caspar. BLAKE, William

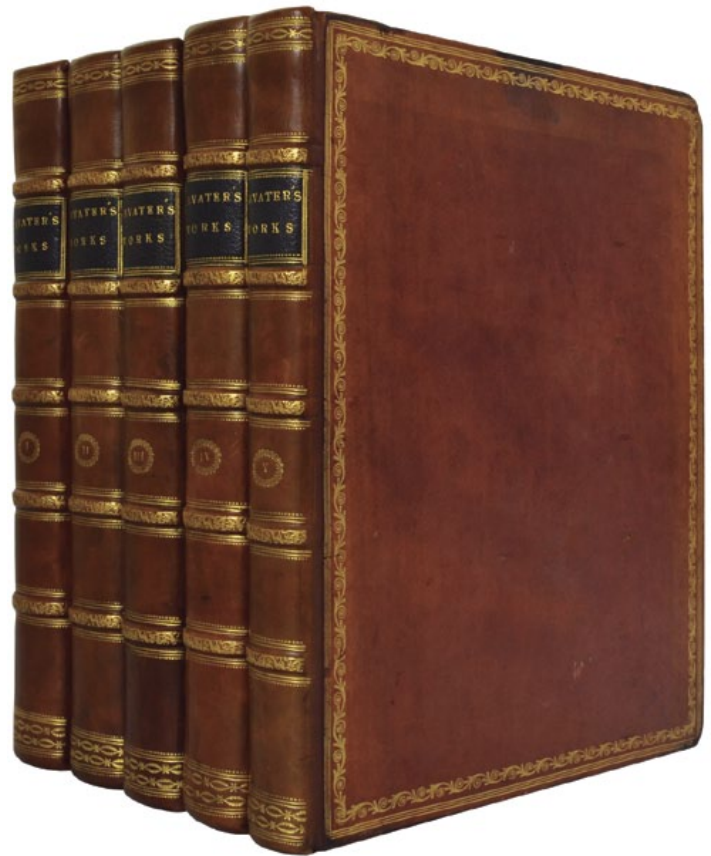
ESSAYS ON PHYSIOGNOMY

London: Printed for John Murray, 1789-1798. First Edition in English. Three quarto volumes in five (13 1/4 x 10 3/4 inches; 337 x 274mm). [12], [i] ii-iv [v-xxiv], [1-3] 4-281, [1, blank]; [i-v] vi-xii, [1-3] 4-238; [i-vi], [239] 240-444; [i-v] vi-xii, [1] 2-264; [i-vi], 265-437 [1, blank], [viii, index], [3, directions to binder], [1, blank] pp. Complete with 173 engraved plates by William Blake, Bartolozzi, Thomas Holloway and others, and over 500 engraved illustrations and vignettes in the text, including three engraved title vignettes. With half-titles in each volume. With three engraved vignettes signed "Blake S" and "Blake Sc" (Volume I, pages 127, 206 and 225) as well as a full page plate Engraved by Blake after Rubens (V.I opposite page 159). Collates complete with the list of plates in Volume V, which states plate 29 "was passed over in the numbering of the plates" which makes the total 173 rather than the 174 listed.

Contemporary full calf tooled in gilt. Rebacked to style. Each volume with black morocco spine label, lettered in gilt. Marbled endpapers. Gilt dentelles. All edges marbled. Some foxing, mainly to plates. Boards with a bit of minor scuffing. Overall a very good set.

Lavater (1741-1801) "was the last and most influential of the descriptive physiognomists, a class of pseudo-scientists who attempted to ascertain character on the basis of physical features... Von der Physiognomik [1772], an unillustrated two-volume book, was Lavater's first work on the subject; this was later expanded, with the help of Goethe, into the four-volume Physiognomische Fragmente (1775-1778), and further perfected in a French translation, Essais sur la physiognomie... supervised by Lavater himself. Lavater's physiognomy differed from those of his predecessors in that he paid special attention to the structure of the head, particularly the forehead—a form of psychological indexing that exerted some influence on the development of phrenology and brain localization theories in the early nineteenth century." (Norman Library).

Garrison and Morton. Norman Library. Osler 3178.



*First edition of Little Prince Toofat, the first children's
book illustrated by Robert Lawson*

29. (Lawson, Robert, illustrator) George Randolph Chester

THE WONDERFUL ADVENTURES OF LITTLE PRINCE TOOFAT.

New York: The James A McCann Company, 1922. First edition. A Very Good copy, one inch tear in the cloth at the top of the spine, some fraying at the heel, corners bumped, separation of the page block between 24 & 25, but on the whole a clean, complete copy of a surprisingly uncommon book.

A very scarce children's book, the first one illustrated by the wonderful Robert Lawson, best known for illustrating "Ferdinand" by Munro Leaf and for writing numerous children's books himself. Lawson won The Caldecott Medal, the Newberry Medal and the Lewis Carroll Shelf Award, for various works, the only person to win all three. No first edition copies currently (or recently) on the market, only one auction record from 2009 which brought over \$2,000. (Remember 2009? That's when the bottom dropped out of the housing market and the Dow plunged below 7000). Very Good.



The first book in Lewis' spellbinding fantasy series

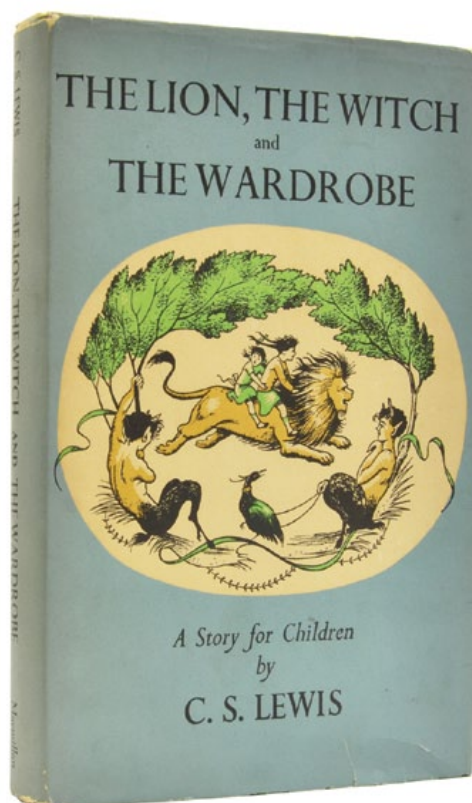
30. *Lewis, C. S. [Clive Staples]*

THE LION, THE WITCH AND THE WARDROBE

New York: The Macmillan Company, 1950. First American edition. An attractive copy of the first book in Lewis' famed Narnia series. Book Near Fine with two small spots on the cloth of the front board, traces of wear at the spine ends and board edges, otherwise a bright, clean copy. In a Very Good + dust jacket with a 1.5 inch closed tear on the rear panel (only minor loss) and light rubbing at the spine ends and upper corners. Publisher clipped at the top of the front flap and correctly priced \$2.50 at the lower edge.

C.S. Lewis' charming children's novel, the first of a seven book series, that follows the adventures of four siblings when they enter a wardrobe that serves as a portal to the magical world of Narnia. The idea for the book had been in C.S. Lewis' head since his adolescence: "The Lion all began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about sixteen. Then one day, when I was about forty, I said to myself: 'Let's try to make a story about it.'" That character would, of course, become Tumtug. The Lion, the Witch, and the Wardrobe was also inspired by Lewis' own experiences sheltering a group of London school children, who had been forced to stay with him because of the Blitz.

Time magazine included the book in its list of the 100 best English language novels from 1923 to 2005 and the book would later be adapted into an Academy Award winning film starring Tilda Swinton. "Two of my daughters – aged 6 and 8 – re-educated me. I made the mistake of reading them the first chapter, and since then it has been two chapters a night, sometimes followed by tears when a third chapter is not forthcoming." (Contemporary New York Times Review) Near Fine in Very Good + dust jacket.



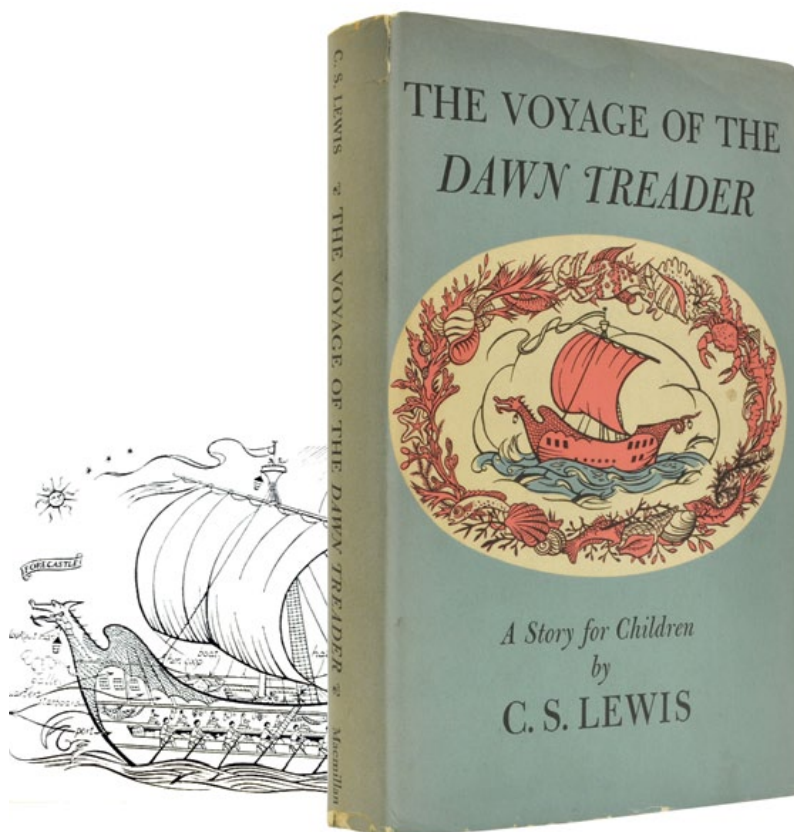
The third book in Lewis' famous Narnia series

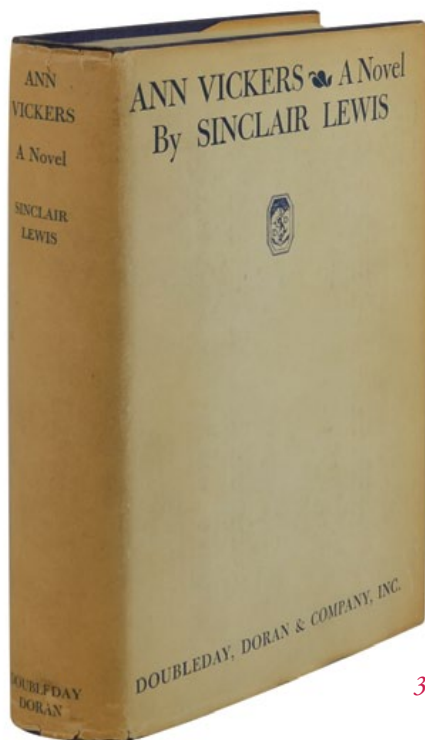
31. *Lewis, C. S. [Clive Staples]*

THE VOYAGE OF THE DAWN TREADER

New York: The Macmillan Company, 1952. First American edition. A handsome copy of the third book in Lewis' famed Narnia series. Book just about Fine with the spine ends gently pushed, otherwise clean and untouched. In a solid Very Good + dust jacket with a few short tears at the spine ends and the spine gently faded, but much better than typically encountered. Publisher clipped at the top of the front flap and showing the correct price of \$2.75 on the lower edge.

The third novel in C.S. Lewis' timeless Chronicles of Narnia series. Illustrated by Pauline Baynes, The Voyage of the Dawn Treader was published in 1952. Edmund and Lucy Pevensie return to Narnia, and along with King Caspian X, partake on a trip to the eastern end of the world on the Dawn Treader. It would be adapted into a film as well, in 2010. "As in any other of Lewis' books, one finds a strong poetic awareness of the loveliness and mystery of the universe which cannot be wholly grasped by common sense." (Contemporary New York Times Review) about Fine in Very Good + dust jacket.





32. *Lewis, Sinclair*

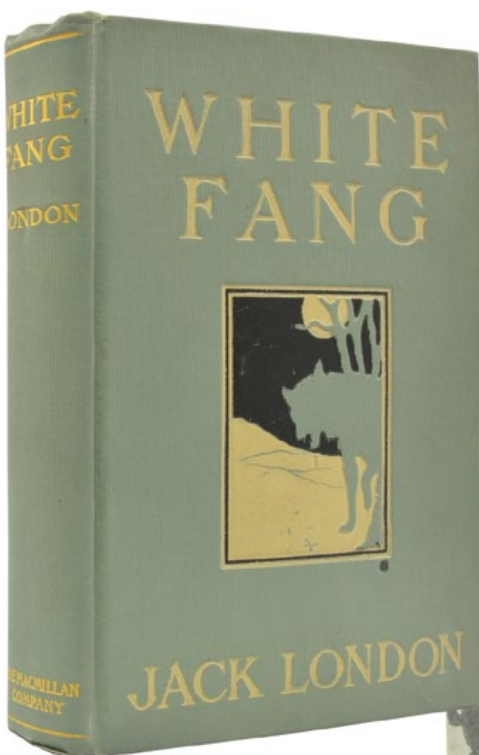
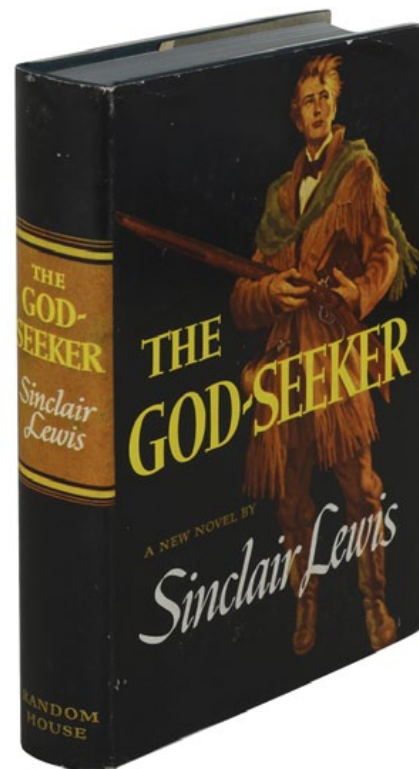
ANN VICKERS

Garden City, New York: Doubleday, Doran and Company, Inc., 1933. First edition. A Fine copy of the book, clean and unmarked, but with minor wear on lower, front corner. In a Near Fine dust jacket with minor wear at spine ends and along edges and slight toning, but complete and attractive. Lewis' controversial novel following a woman's march through various causes and her eventual illicit affair and pregnancy. Made into a feature film in the same year starring Irene Dunne, Bruce Cabot and Walter Huston. Fine in Near Fine dust jacket.

33. *Lewis, Sinclair*

THE GOD-SEEKER

New York: Random House, 1949. First edition. A Fine copy of the book, clean, sharp and unmarked in a Fine dust jacket with minor soiling along flap edges and on the rear panel. The fragile dust jacket is generally encountered much the worse for wear. The last novel published during the author's lifetime, following a young missionary's journey to the frontier, both physically and spiritually. Fine in Fine dust jacket.



34. *London, Jack*

WHITE FANG

New York: The Macmillan Company, 1906. First edition. Title page a cancel, as usual. A Fine copy of the book. Bright spine gilt, white cover lettering and illustration complete, sharp corners, and no internal ownership marking.

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.

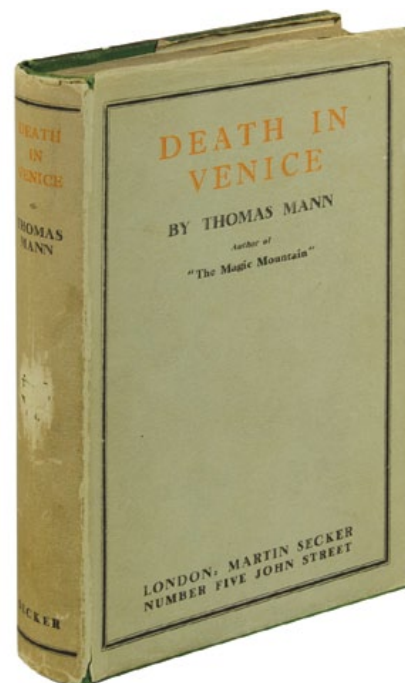
Mann's masterpiece of illicit sexual desire and obsession in the scarce dust jacket

35. Mann, Thomas

DEATH IN VENICE

London: Martin Secker, 1928. First UK edition. A sharp, Near Fine copy of the book with the top edge a bit dusty, foxing to the preliminaries and outer edge of the page block, otherwise a fresh, clean copy. The Very Good dust jacket suffers from an amateur form of price clipping, where the price is scuffed off the spine with a few short tears through the jacket. The cloth on the spine is a bit sunned under the rubbing, indicating that this damage occurred many years ago. Besides minor wear to the extremities, the jacket is very nice.

Arguably Mann's most important work. The story of an elderly gentleman's obsession over a young "Adonis" and his efforts to attract the boy amidst a cholera outbreak at a summer resort in Venice. A complex, philosophical work drawing on ancient and modern traditions, adding empathy for the gentleman through its clear lens into man's passions and desires. Near Fine in Very Good dust jacket.

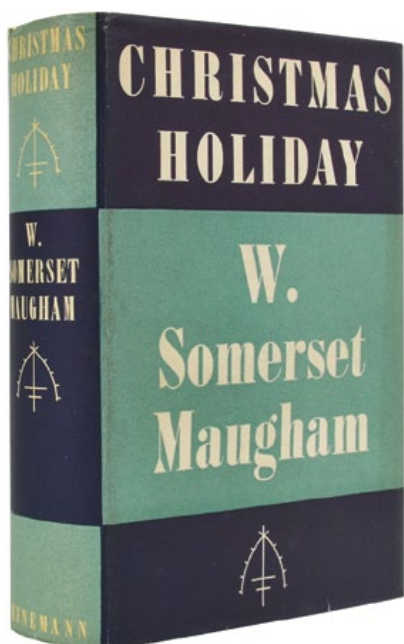


36. Maugham, Somerset

CHRISTMAS HOLIDAY

London: William Heinemann, 1939. First edition. Near Fine in a bright, Near Fine dust jacket. Book is Fine but for some fading to the topstain and top edges of the endpapers. Jacket shows just a touch of creasing at the crown, and some light foxing to the verso. A lovely copy.

Contrary to what the title suggests, one of Maugham's grimmest tales. Basis for the 1944 film noir, a highlight for director Robert Siodmak, starring Deanna Durbin and Gene Kelly. Near Fine in Near Fine dust jacket.

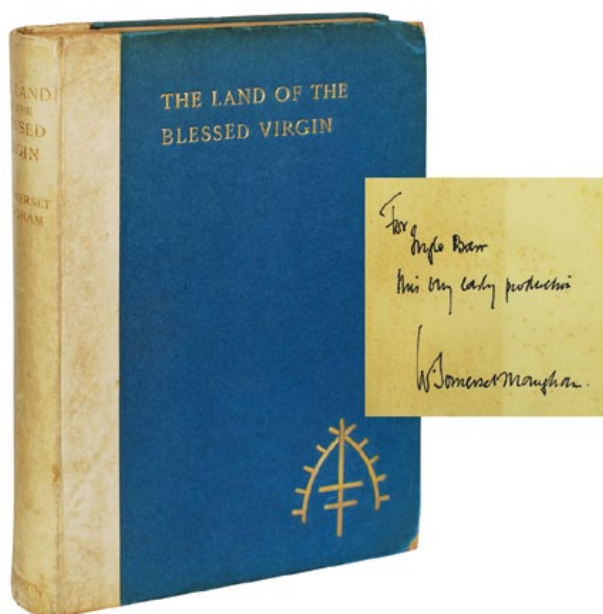


37. Maugham, W. Somerset

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 Andalusia. 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.



Peter Lawford's annotated script for the famous original production of Ocean's Eleven

38. *Milestone, Lewis (director), Charles Lederer, George Clayton Johnson, Jack Golden Russell (screenwriter), Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop, Angie Dickinson (starring)*

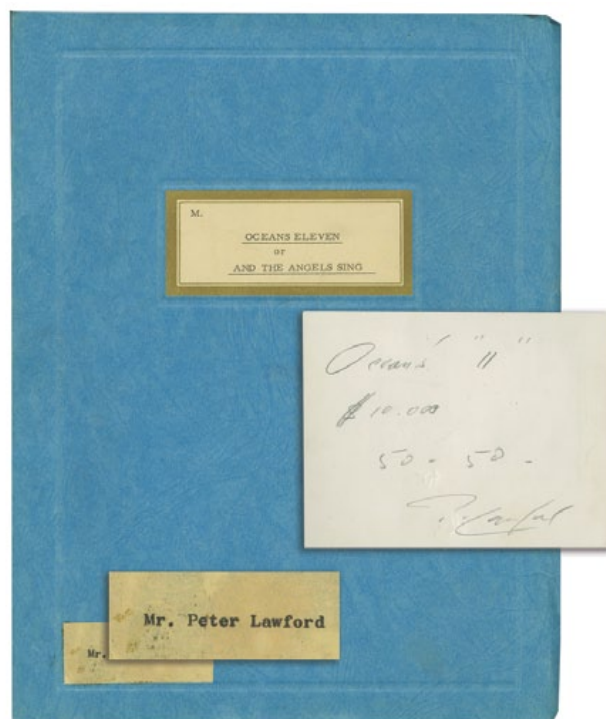
OCEAN'S ELEVEN OR AND THE ANGELS SING

Burbank, CA: Warner Brothers, 1959. Draft script for the 1960 film "Ocean's Eleven," seen here as "Oceans Eleven or And the Angels Sing." Copy belonging to actor Peter Lawford, with his name on the front wrapper and his holograph notations throughout. Lawford owned the rights to the film, and accompanying this script are a signed note written on his wife's stationery that reads: "Oceans 11 / \$10,000 / 50-50- / P. Lawford," a copy of a contract between Lawford and talent agent Milton Ebbins, and a clipping of a full-page advertisement for the film from Variety Magazine.

A classic and well-loved heist film, "Ocean's Eleven" is the quintessential Rat Pack picture, in which a group of World War II veterans attempts a series of high-profile casino robberies in Las Vegas on New Year's Eve. Steven Soderbergh directed a popular 2001 remake of the film (with two sequels), starring George Clooney, Brad Pitt, and Matt Damon.

Set in Las Vegas and Los Angeles, and shot on location in both cities.

Pale blue studio wrappers. Title page present. 162 leaves, mimeograph, with white undated revision pages throughout labeled REVISED. Pages about Fine, wrapper about Fine bound internally with three gold brads.



An attractive first edition of Tropic of Capricorn, inscribed by the author

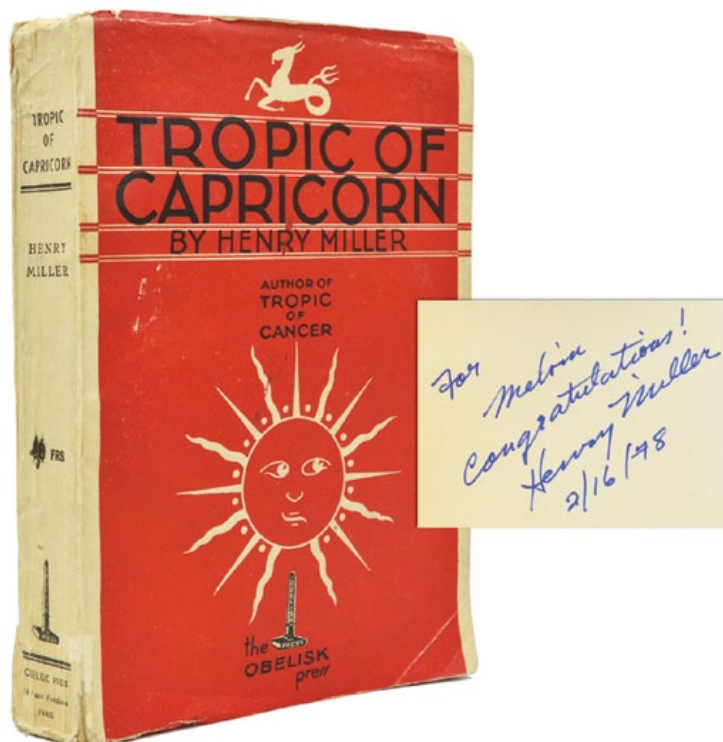
39. *Miller, Henry*

TROPIC OF CAPRICORN

Inscribed First Edition

Paris: The Obelisk Press, 1939. First edition. An excellent, Very Good + copy, perhaps a bit better. Inscribed by the author: "For --- Congratulations! Henry Miller 2/16/78." The book has a few short tears at the spine ends, the longest approximately one inch. 60 francs on the spine and both flaps, partially blacked out on the spine and rear flap by the publisher. Rear panel with minor soiling, otherwise a bright, well-preserved example. Complete with the errata slip tipped in before the title page.

Henry Miller's controversial and exuberant account of his time in New York City, working for the aptly named Cosmodemonic Telegraph Company. The book was published in France in 1939 by Obelisk Press and, like Tropic of Cancer before it, was banned in the United States. However, Miller's books would be smuggled in and he established a considerable underground reputation before 1961, when the ban was lifted. Many significant writers have been fans of Miller, including Lawrence Durrell – who also counted him as a close friend – and George Orwell, who said Miller was "...the only imaginative prose-writer of the slightest value who has appeared among the English-speaking races for some years past." Like much of Miller's work, the book draws strongly and literally on his own life experience and is semi-autobiographical. "The pace and jagged pattern of the action offer a superb entertainment that brings in as it goes jeremiads, casual lyrics, and sudden reaches toward the spiritual core of life." (September, 1962 New York Times Review) Very Good +.



"The earliest serious effort to illustrate an important work of English poetry"

40. Milton, John

PARADISE LOST. A POEM IN TWELVE BOOKS

London: Jacob Tonson, 1688. Fourth edition overall, first illustrated and first folio edition. Folio (pages measure: 375 x 235 mm), collating: [4], 343, [7]. Complete with a frontispiece portrait of Milton and 12 plates, mainly by J B Medina. Contemporary English red morocco; covers with three concentric double fillet frames; spine with six raised bands, each compartment with a central lozenge and corner pieces; all edges gilt; contemporary combed marbled endpapers. Scattered slight spotting, stains, and age-toning; margins of a several early and late leaves worn and frayed, a couple of closed tears repaired not affecting text, occasional early marginal annotations. Extremities rubbed, lower corners a little worn, old repairs to the head and foot of the spine. A very good, authentic copy and quite scarce in a contemporary binding. And for what it's worth, I'd take this copy over one that's been washed, pressed, done-up and popped into a new binding with all the appeal of an aging call-girl in a prom dress.

The first illustrated edition of *Paradise Lost* with a full page engraving at the beginning of each of the twelve books. The 1688 Milton was also one of the earliest examples of a subscription edition in England (together with Shakespeare's *Second Folio*), the copyright jointly owned by Jacob Tonson and Richard Bentley. This copy has an 18th century ownership inscription of George Downing on the title page - possibly a member of the Downing family of Cambridgeshire, two of whom are in the subscribers' list at the end of the book: Charles and William Downing, sons of George Downing, first baronet (1632-1684). If this is indeed a subscriber's copy, the red morocco binding would be consistent.

Milton's magisterial epic, considered one of the finest works in the English language. According to Samuel Johnson *Paradise Lost* was "...a poem which...with respect to design may claim the first place, and with respect to performance, the second, among the productions of the human mind." Milton was in his late fifties - and blind - when the book was composed and so wrote the work almost entirely through dictation. He worked through incredible hardship, coping with the physical illness, gout, as well as the death of his young daughter and wife. Interestingly enough, Milton did not intend at first to write a poem about Satan and the creation of man but rather about King Arthur.

Despite its genius, the book did not become immediately popular until the 1688 edition. It was the first edition that was accompanied by illustrations and one of the earliest copies of a book to be sold by subscription. Most of the plates were by John Baptist Medina, and the ones depicting Satan surveying his kingdom and the rebel angels in his court are particularly vivid and notable.

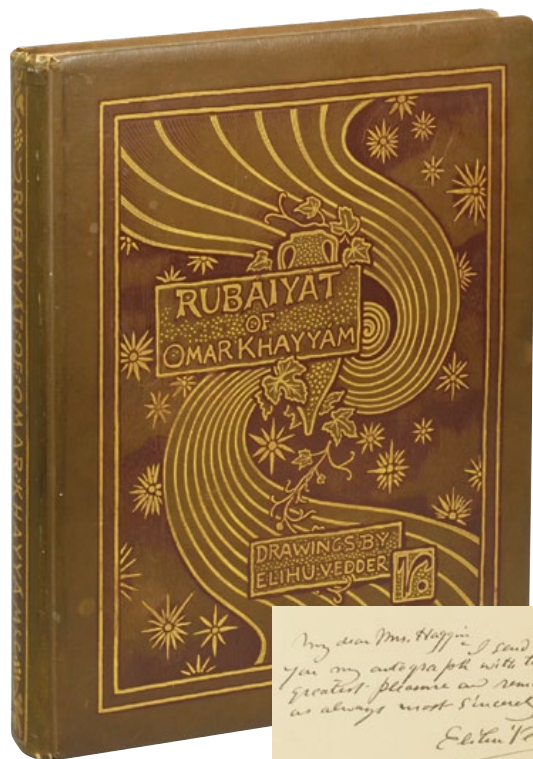
PROVENANCE: (1) George Downing (inscription on title dated 1769). (2) Mary Frances Wright (inscription on title dated 1855). ESTC R15589; Coleridge 93b; Pforzheimer 720.



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

41. Omar Khayyam (Vedder, Elihu, 1836-1923, illustrator); translated by Edward Fitzgerald

RUBAIYAT OF OMAR KHAYYAM THE ASTRONOMER-POET OF PERSIA, RENDERED INTO ENGLISH BY EDWARD FITZGERALD WITH AN ACCOMPANIMENT OF DRAWINGS BY ELIHU VEDDER (INSCRIBED BY VEDDER).



*My dear Mr. Haggin - I send you my autograph with the greatest pleasure and remain as always most sincerely yours
Elihu Vedder*

Boston: Houghton Mifflin and Company, 1884. First Illustrated Edition. Inscribed by Vedder on the first blank: "My dear Mr. Haggin | I send you my autograph with the greatest pleasure and remain as always most sincerely yours | Elihu Vedder." Our suspicion is that this book was inscribed by Vedder to up and coming American painter, Ben Ali Haggin, in the early 1900s.

Folio (pages 15.5 x 12.5 inches): complete with lithographic frontispiece, title-page, colophon, dedication leaf, half-title and 51 plates all mounted on linen guards (as issued by publisher), and eight more leaves at the end containing the Appendix, Notes and List of Illustrations. Very Good + with minor wear at the spine ends and some soiling to the cloth. Marginal foxing throughout, rarely touching any of the images. This is the first edition to ever illustrate the "Rubaiyat," issued at the same time as a signed limited edition of 100 copies. Each signed copy offered for \$100 and each "trade" edition, such as this one, originally offered for \$25. Despite the high cost, the entire print run was sold in less than a week.

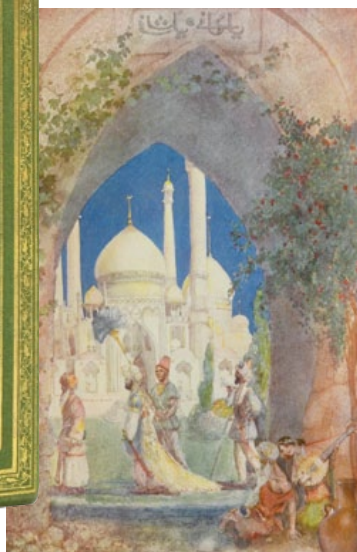
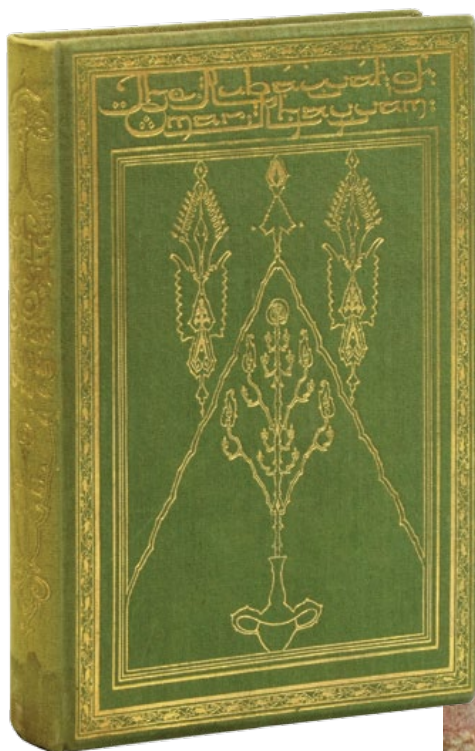
"Vedder's Rubāiyāt set the standard for the artist-designed book in America and England. Vedder created designs for the entire book -- its cover and lining paper, its compelling drawings, and its eccentric hand-drawn letters. A new photographic printing process translated the subtle gradations of the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

While there are records of the signed, limited copies coming up for sale at auction, we can find no records of inscribed copies in either ABPC or Americana Exchange. Very Good +.

One of 525 copies signed by the illustrator Willy Pogany

42. Omar Khayyam (Willy Pogany illustrator)

THE RUBAIYAT OF OMAR KHAYYAM



London: George G. Harrap & Co., 1909. First edition. First impression, one of 525 copies signed by the artist Willy Pogany. Original green cloth with intricate gilt stamping, spine a bit faded and a small dampstain affecting one inch on the bottom of the spine. Complete with 24 tipped in color illustrations. Minor foxing on the pages where the plates are tipped in, but not affecting the illustrations or text pages. In all a Very Good+ copy of this edition of Omar Khayyam's Rubaiyat.

Omar Khayyam (1048-1131) a Persian astronomer, mathematician and poet wrote over a thousand short poems in quatrains. Edward Fitzgerald first translated 75 quatrains into English in 1859, taking some creative liberties with the work. In later editions, Fitzgerald added additional quatrains, but this Pogany edition contains just the original 75 in beautiful calligraphy. Very Good +.

*This edition is limited to 525 copies of which this is number 200
Willy Pogany*

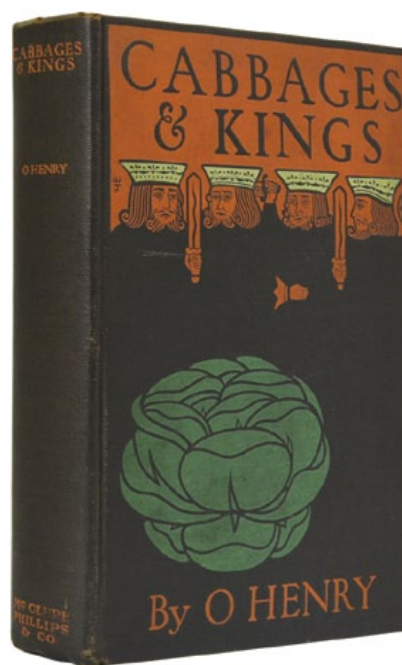
"Man, when you lose your laugh you lose your footing"

43. O. Henry

CABBAGES & KINGS

New York: McClure, Phillips & Co., 1904. First edition. A very Nearly Fine copy of the author's first book with only the very slightest wear at the extremities. First issue with spine imprint "McClure / Phillips / & Co." BAL 16270. A book that is unusual in this condition. Near Fine.

O. Henry's first novel – though more of a collection of short stories -- which all come together at the end in a very O. Henry-ian way. The book, the title of which comes from a Lewis Carroll poem in *Through the Looking Glass*, takes place in the made up country of Anchuria, somewhere in Central America. (In *Cabbages and Kings* O. Henry actually invented the term "Banana Republic.") It's thought that O. Henry wrote the book while he had fled the US from an embezzlement charge in the late 1890s, and was living in Honduras. "The incidents embracing as they do, a variety of subjects, hang loosely together, so loosely in fact, that at times one finds no apparent connection between them at all, and yet in the end one sees how each is intimately related to the other. ...Written by a less able hand than O. Henry's the book might have been a sad jumble, perhaps comprehensible to none but the Walrus--but as it is, one finds a joy in its every obscurity." (Contemporary New York Times Book Review)



Limited edition with a unique oil painting by the author on the front board

44. 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.



A landmark collection of poetry from one of America's great alternative artists.

Kenneth Patchen wasn't just a noted poet, but also a novelist and painter. Patchen incorporated music into his work as well – collaborating with musicians as well regarded as Charlie Mingus and John Cage. The Beat Generation poets of the 1950s – including Allen Ginsburg – were influenced by Patchen's work, though Patchen later broke with the movement. (Ginsburg called Patchen "a senior survivor of the poetry spiritual wars.") Patchen received scant notoriety during most of his lifetime (the novelist Henry Miller was one of his most prominent advocates), but his *Collected Poems*, published in 1968, were called a 'remarkable volume' by the New York Times. *Red Wine and Yellow Hair* contains a few of his more well regarded works, including *The Orange Bears*, a poem thought to be about his upbringing in Ohio.



A scarce Piranesi work with splendid large-format engraved plates

45. Piranesi, Giovanni Battista (1720 - 1778)

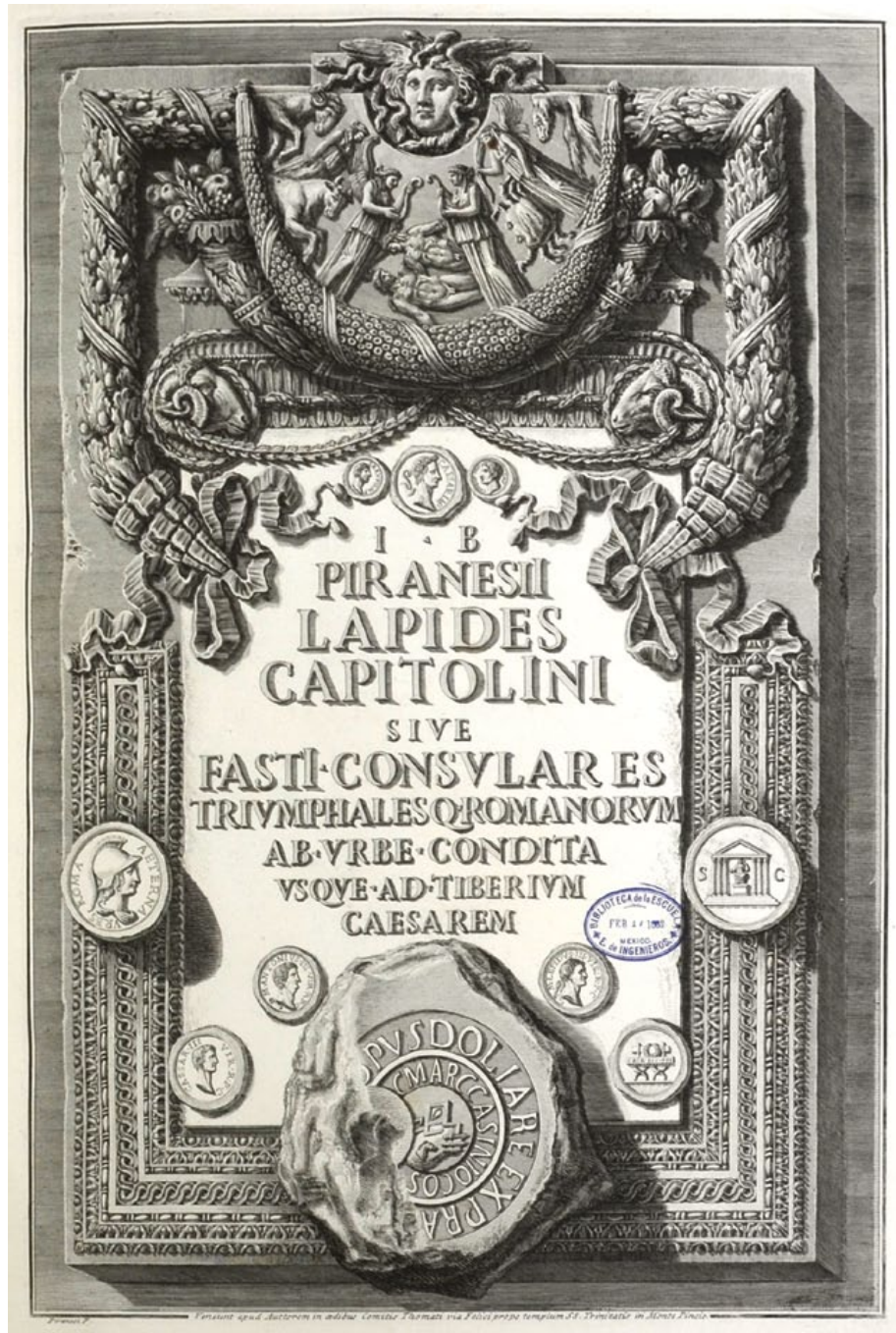
LAPIDES CAPITOLINI SIVE FASTI CONSULARES TRIUMPHALESQ ROMANORUM AB URBE CONDITA USQUE AD TIBERIUM CAESAREM. [BOUND WITH] LE ROVINE DEL CASTELLO DELL' ACQUA GIULIA; [AND] ANTICHITA DI CORA.

Paris: Firmin Didot, c. 1836. Folio (leaves 593 x 425 mm), three works bound in one volume, collating: half-title, engraved title to Lapidés 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 Antichità 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. Surface 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 Lapidés) 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."

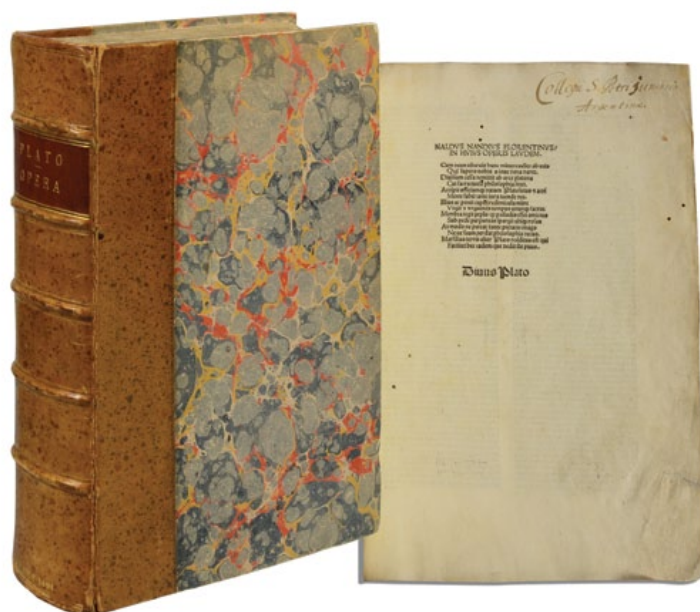


First obtainable edition of Plato's works in which "the germs of all ideas can be found"

46. 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. Marsilio Ficino's Latin translation.



Second editions of Ficino's 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.

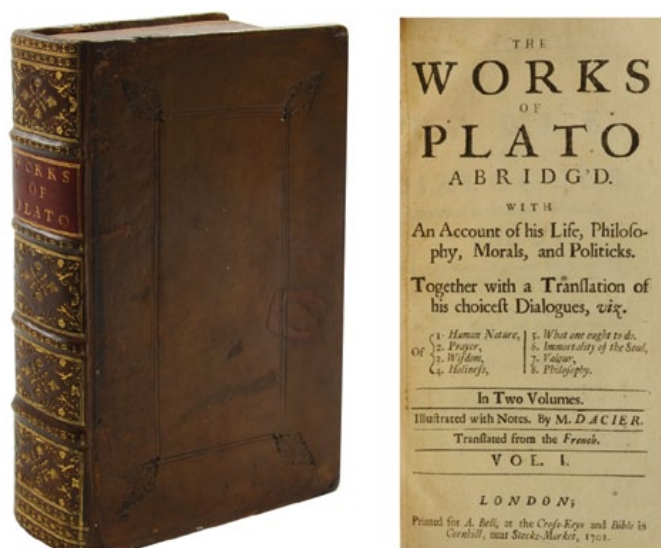
First collected edition of Plato's Dialogues in English and the first English translations of the majority

47. Plato (with notes by M. Dacier)

THE WORKS OF PLATO, ABRIDG'D. WITH AN ACCOUNT OF HIS LIFE, PHILOSOPHY, MORALS, AND POLITICKS. TOGETHER WITH A TRANSLATION OF HIS CHOICEST DIALOGUES, VIZ. 1. HUMAN NATURE, 2. PRAYER, 3. WISDOM, 4. HOLINESS, 5. WHAT ONE OUGHT TO DO. 6. IMMORTALITY OF THE SOUL, 7. VALOUR, 8. PHILOSOPHY.

London: Printed for A. Bell, at the Cross-Keys and Bible in Cornhill, near Stocks-Market, 1701. First English language edition. Two volumes, bound as one in contemporary full calf, expertly rebacked. Octavo (pages 194 x 124mm) collating: Title, Table of Dialogues, 328; Title, 3-336; complete. First title page extended at the inner margin, p. 2 with a few passages marked in pencil, otherwise a Very Good copy.

Translated into English and abridged by Joseph Stennett. Two Dialogues: "The Apology of Socrates" and "Phaedo," had previously been translated into English by William Charleton and published in 1675, but the others: "Alcibiades 1 & 2", "Theages," "Euryphron," "Criton," "Laches," "Protagoras" and "The Rivals" are printed in English for the first time. With 22 copies held in institutions worldwide (OCLC), our assumption is that most were placed early on because only one copy shows in the auction records of ABPC and Americana Exchange.



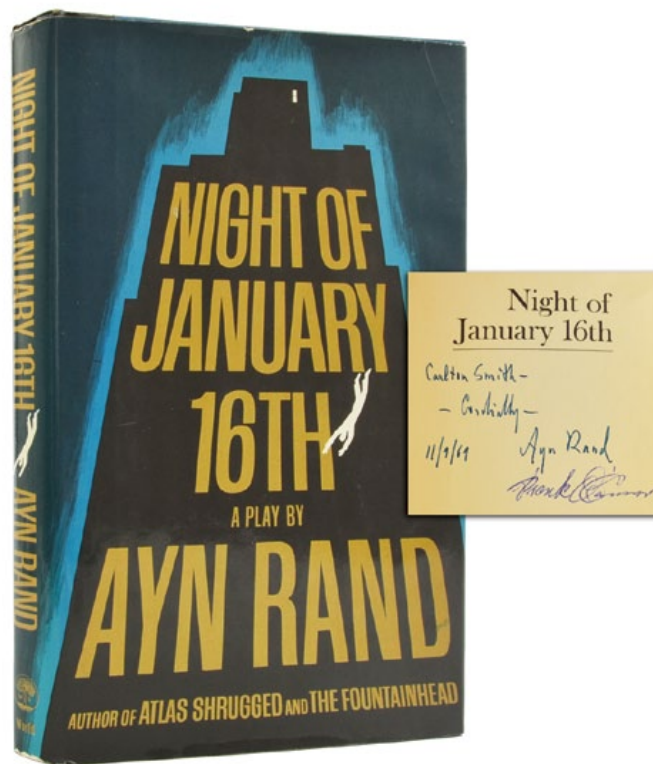
48. Rand, Ayn

NIGHT OF JANUARY 16TH. A PLAY.

Inscribed First Edition

New York and Cleveland: The World Publishing Company, 1968. First edition. This copy inscribed by the author: "Carlton Smith - Cordially - Ayn Rand 11/9/69." Additionally, signed by her husband, Frank O'Connor, who appeared in one of the stage productions of this work. A Near Fine copy in like dust jacket. Book appears unread, but with the boards slightly flared. In a price-clipped, dust jacket with slight toning to the flap edges. Originally published in softcover in 1936, Rand was unhappy with several of the editorial changes. She produced this hardcover version, which she called the "final, definitive version."

Ayn Rand's thrilling courtroom drama – where the audience members themselves are chosen to serve on the jury and deliver a verdict. The accused is secretary Karen Andre – who is supposed to have murdered her boss and lover, Bjorn Faulkner. After she witnessed The Trial of Mary Dugan, Rand decided she wanted to write a play based around a trial. The death of Swedish businessman Ivan Kreuger, who shot himself after a major Ponzi scheme of his was exposed, served as Rand's direct inspiration. "...well constructed, well enough written, admirably directed ... and excellently acted." (Contemporary Commonweal review) Near Fine in Near Fine dust jacket.



Presentation copy to famed rock and roll photographer, Jim Marshall

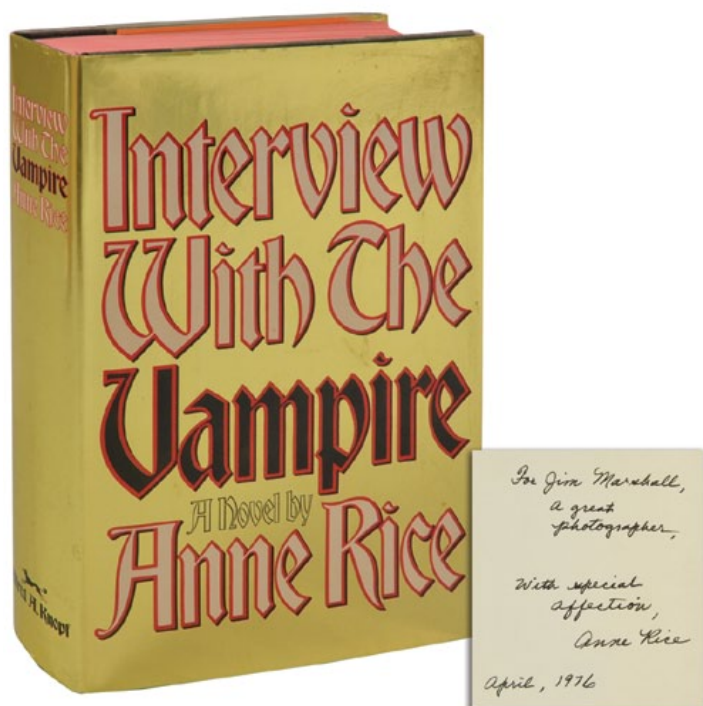
49. Rice, Anne

INTERVIEW WITH THE VAMPIRE

Presentation Copy

New York: Alfred A. Knopf, 1976. First Edition. Inscribed in the year of publication by the author to photographer Jim Marshall on the front flyleaf: "For Jim Marshall, / a great photographer, / with special affection, / Anne Rice / April, 1976." Responsible for some of the most iconic images in rock and roll, including Jimi Hendrix setting his guitar on fire at Monterey Pop and Johnny Cash flipping the bird at San Quentin, Marshall, who passed away in March of 2010, was a legend and star in his own right, one who's work has become an indelible part of music history.

Near Fine in a Near Fine jacket. The gold foil jacket is just lightly rubbed overall, else very bright without any fading or tears. On its own, an exceptional copy of a book and jacket usually found worse for wear, made all the more interesting by the association with a important photographer. Near Fine in Near Fine dust jacket.



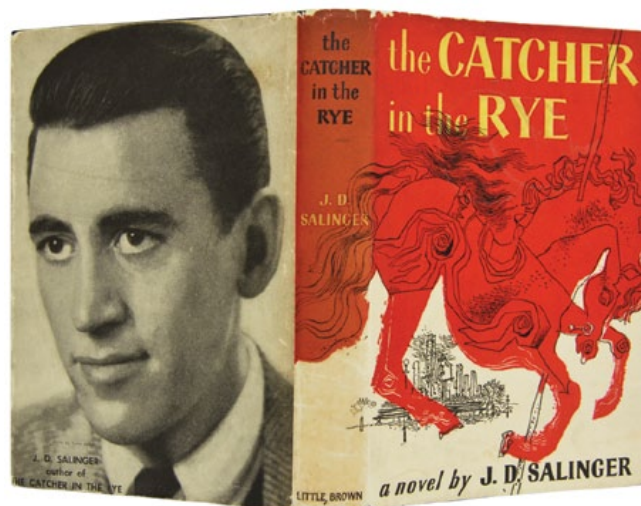
Salinger's quintessential coming-of-age novel, one that defined a generation

50. *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 Near Fine with a small scuff on the front panel and a discrete ownership signature on the front endpaper, but clean and fresh throughout with bright gilt on the spine. In a dust jacket that is Very Good+ with light chipping and wear at the spine ends and minor toning, but well above average. 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 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." (Adam Gopnik writing for "The New Yorker" Feb. 8, 2010). Near Fine in Very Good + dust jacket.

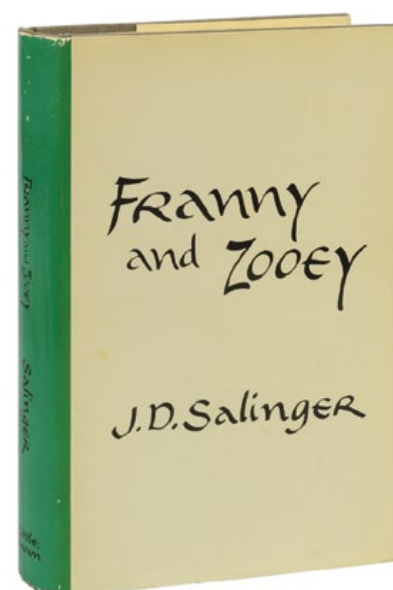


51. *Salinger, J. D.*

FRANNY AND ZOOEY.

Boston: Little, Brown & Co., 1961. First edition. The book is just about Fine with a previous owner's name being the only flaw. In a Near Fine jacket with a faint code on the rear panel "X9D6," otherwise bright and fresh.

Two of Salinger's classic works, originally published separately in the New Yorker in the mid 1950s and finally published together in book form in 1961. These stories continue Salinger's study of the Glass family as the protagonists deal with adolescent ennui and malaise. Rife with meaning and subtext, the work has been open to several interpretations, but throughout, the author's talent and mastery are evident. The book was immensely popular and spent 25 weeks on the NY Times best seller list. "His fiction, in its rather grim bravado, its humor, its morbidity, its wry but persistent hopefulness, matches the shape and tint of present American life." (John Updike, in a contemporary New York Times review) about Fine in Near Fine dust jacket.



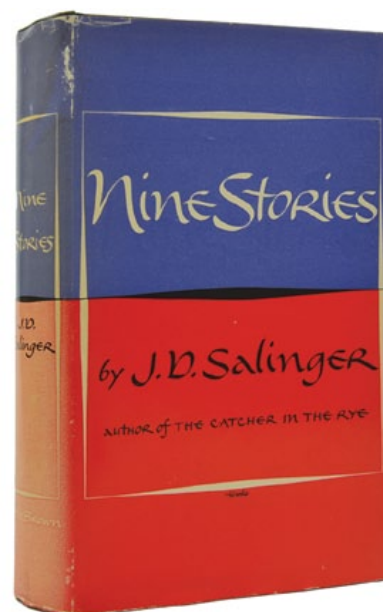
A wonderful collection of stories, including "A Perfect Day for Bananafish"

52. *Salinger, J. D.*

NINE STORIES

Boston: Little, Brown & Company, 1953. First edition. A lovely, Fine copy of Salinger's second book, bright, clean and sharp. First issue of the book with the two different paper stocks used, creating different toning to text block. Dust jacket easily Very Good +, with the usual fading to the spine and light rubbing to the extremities, but not chipped or torn.

Salinger's landmark collection of short stories, which includes "A Perfect Day for Bananafish" and "For Esme – with Love and Squalor." "A Perfect Day of Bananafish" was Salinger's first story to be published in the New Yorker, and would help establish his literary reputation. It was also the first story of his to contain a character from Salinger's famed Glass family. "For Esme – With Love and Squalor" was published in 1950 and would prove immensely popular – inundating Salinger with letters. Scholar Paul Alexander, in Salinger: A Biography refers to Esme as a "minor masterpiece". "JD Salinger's writing is original, first rate, serious and beautiful...from the outside, they are often very funny; inside, they are about heartbreak, and convey it; they can do this because they are pure." (Contemporary New York Times Review) Fine in Very Good + dust jacket.



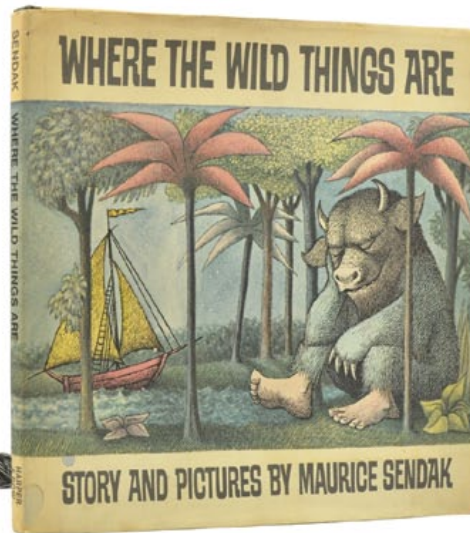
Sendak's most famous book, offered in exceptional condition

53. *Sendak, Maurice*

WHERE THE WILD THINGS ARE

New York: Harper & Row, 1963. First edition. A lovely copy of Sendak's most famous work. Book in Fine condition, bright, fresh and unmarked. In a Near Fine dust jacket with two short (1/4 inch) tears on the rear panel and a small splash near the base of the spine on the front panel. In all a copy that is far above average. With all issue points on both the book and dust jacket for the true first.

One of the most famous and most beloved children's picture books of all time. Where The Wild Things Are was first published in 1963 – it would win the Caldecott Medal the next year -- and follows the adventures of the troublemaking Max, who after being sent to bed without dinner, ends up on a mysterious jungle island with the "wild things" of the title. Sendak was originally just an illustrator but soon decided to write his own books as well. Interestingly, Where the Wild Things Are was originally supposed to depict the story of a child who escaped to a land filled with horses but because Sendak couldn't draw horses well, he changed the animals to "Wild Things." The book was voted by readers of the School Library Journal the number one picture book of all time in 2012. "Mr. Sendak has gone from strength to strength...His illustrations for "Where The Wild Things Are" in which a child manages to control the terrifying grotesques summoned by his imagination, are already classics." (Contemporary New York Times Review of a Sendak Exhibition) Fine in Near Fine dust jacket.



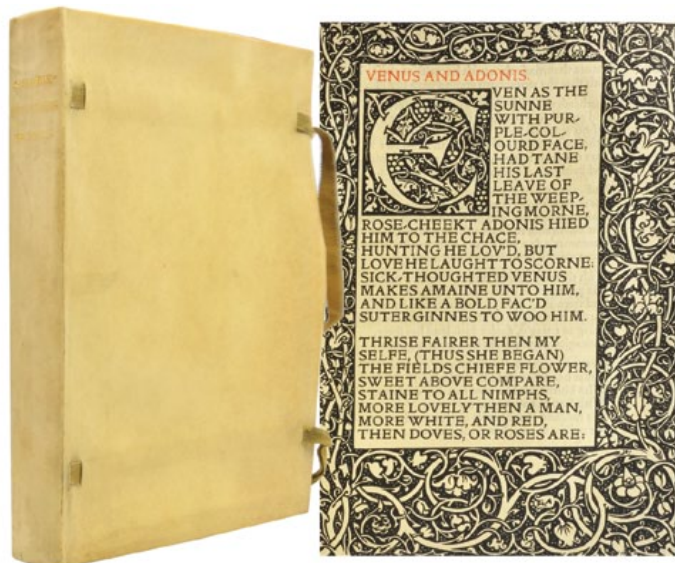
Beautiful Kelmscott edition of Shakespeare's poetry, one of 500 copies

54. *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 Very Good+. Vellum covers warped (as usual), but internally a lovely, Fine 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.

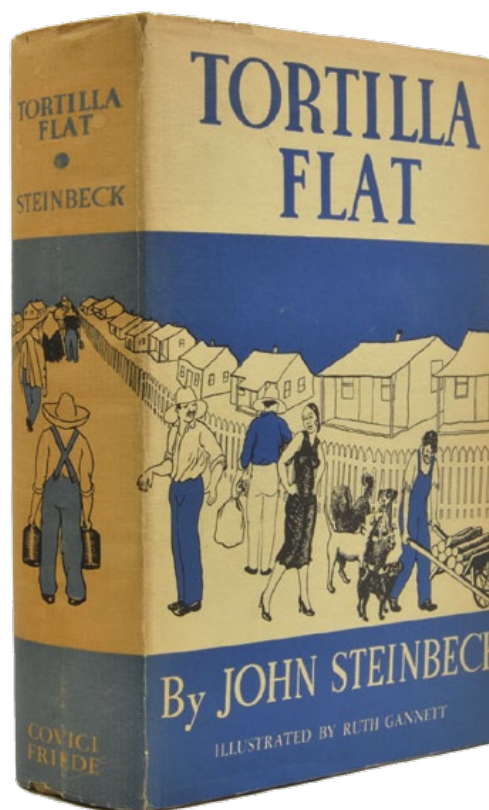
"Shakespeare holds, by general acclamation, the foremost place in the world's literature, and his overwhelming greatness renders it difficult to criticise or even to praise him." (Long, "English Literature") Goethe expressed a common literary sentiment in stating: "I do not remember that any book or person or event in my life ever made so great an impression upon me as the plays of Shakespeare."



*Modeled on the Arthurian legends of the knights of Camelot**55. Steinbeck, John***TORTILLA FLAT**

New York: Covici Friede, 1935. An attractive Near Fine copy in like dust jacket. Book with some discoloration to the cloth, otherwise appears unused and unread. In a Near Fine dust jacket that has suffered minor toning to the spine panel with a few short cracks on the spine fold, but generally in excellent condition.

Steinbeck's vivid and joyous portrayal of the residents of Tortilla Flat, set in Monterey, California. The book was modeled on the Arthurian legends of knights of Camelot, a story that had seized Steinbeck's imagination since he had been a child. Tortilla Flat was the first book Steinbeck wrote that received both warm reviews and good sales and was referenced by the Swedish Academy when Steinbeck was awarded the Nobel Prize for Literature in 1962. It was also adapted into a 1942 film, starring Spencer Tracy and Hedy Lamarr. "Mr. Steinbeck tells a number of first rate stories in his history of Danny's house. He has a gift for drollery and for turning Spanish talk and phrases into a gently mocking English. The book is consistently amusing..." (Contemporary New York Times Review) Near Fine in Near Fine dust jacket.

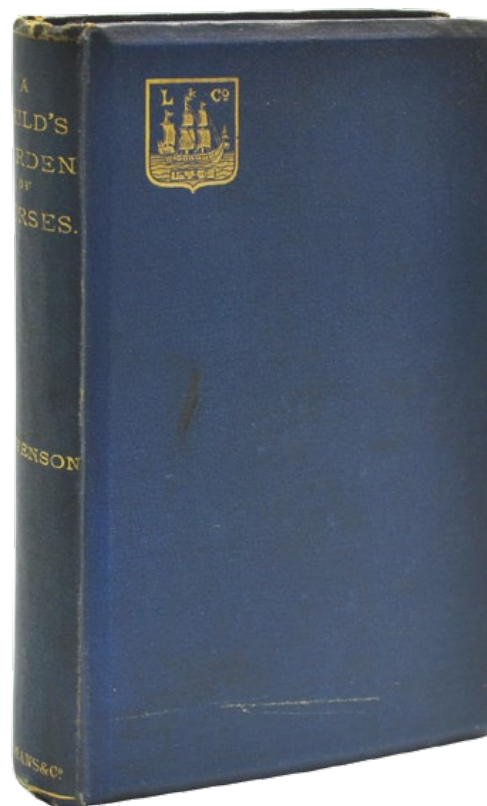
*A publisher's presentation copy of Stevenson's major collection of children's poetry**56. Stevenson, Robert Louis***A CHILD'S GARDEN OF VERSES**

London: Longmans, Green, and Co., 1885. First edition. First issue with no mention of "Second Series" on advertisement page. Publisher's presentation copy, with publisher's blind-stamp to title page. Small octavo (158 x 105mm): [2], x, 101, [3 blank]. One of 1000 copies.

Original blue cloth over beveled boards. Front cover stamped with gilt publisher's device. Spine ruled and lettered in gilt (normal apostrophe and "of" in smaller type, priority undetermined, however, it does appear that presentation copies have an apostrophe, rather than a "7"). Top-edge gilt, others uncut. Previous owner's inscription on half-title, end-papers toned. A Very Good+ to Near Fine copy.

Stevenson's delightful and influential book of children's verse. He began writing poems for children in 1881, thirty-nine of which were collected in "Penny Whistles," of which there are only three known copies. Further poems were added between 1883 and 1885 resulting in this work: "the first sizable group of poems to capture a child's quality of imagination, sense of wonder and intense enjoyment of experience." Meigs 293-4.

Beinecke 192-194. Prideaux, p 35, #14. Osborne II 662. Very Good +.



57. Swift, Jonathan

TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. IN FOUR PARTS

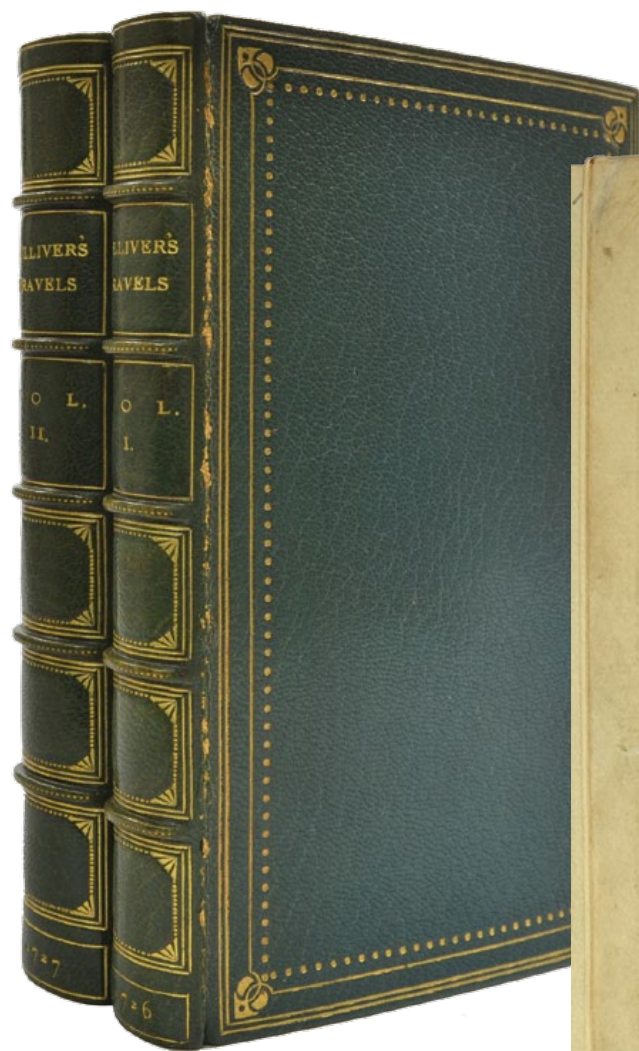
London: Printed for Benj. Motte, 1726-1727. Mixed Edition. Volume I is first edition, Teerink issue B with the continuous pagination, Volume II second edition. Volume II title-page dated 1727 and with the edition statement that reads "The Second Edition, Corrected." Four parts in two octavo volumes (190 x 116 mm). viii, [4], [1]-148; [6], [149]-310; [2, publisher's ads], [6], 155, [1, blank]; [8], 199, [1, blank] pp. With engraved frontispiece, five engraved maps and engraved plate of symbols. Engraved frontispiece portrait of Gulliver in the second state, as is usual (the first state only seen in large paper copies). Portrait has the inscription "Captain Lemuel Gulliver of Redriff. Ætat. suæ LVIII." around the oval the tablet bearing a Latin inscription, printed on paper with vertical chain-lines. Containing numerous woodcut head- and tail-pieces and initials.

Beautifully bound by Morrell, London for Thomas W. Best in full green-blue 19th-century morocco. Boards decoratively ruled in gilt with corner devices. Spines stamped and lettered in gilt. Board edges gilt, and gilt dentelles. All edges gilt. Marbled endpapers. Previous owner's bookplate on front pastedown of each volume. Outer hinges with some slight rubbing. Title-page of volume I with some minor darkening. Overall a beautiful set.

Gulliver's Travels, to use the popular title, is one of the greatest satires in the English language—or any language, for that matter. It was an immediate success, which accounts in part for its bibliographical complexity, and has been hailed as a book that "would last as long as the language, because it described the vices of man in all nations" (D.N.B.).

"Gulliver's Travels has given Swift an immortality beyond temporary fame...All those who had been fascinated by the realism and vivid detail of Defoe's Robinson Crusoe were captivated again, even though they knew that Gulliver must be fiction. The brilliance and thoroughness with which his logic and invention work out the picquancies of scale involved by the giant human among the Lilliputians, and then by a minikin Gulliver among the Brobdingnagians, ran away with the author's original intention. Gulliver's Travels has achieved the final apotheosis of a satirical fable, but it has also become a tale for children. For every edition designed for the reader with an eye to the historical background, twenty have appeared, abridged or adapted, for readers who care nothing for the satire and enjoy it as a first-class story" (Printing and the Mind of Man).

Grolier, 100 English, 42. Hubbard, pp. 15-17. Printing and the Mind of Man 185. Rothschild 2104. Teerink.



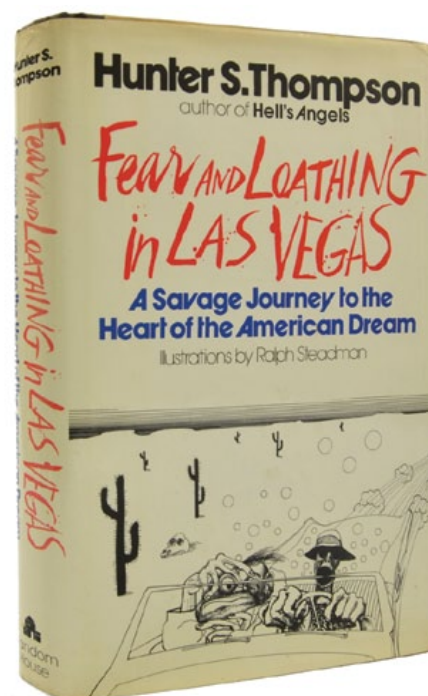
Thompson's magnum opus and the greatest work of 'gonzo journalism' ever published

58. *Thompson, Hunter S.*

FEAR AND LOATHING IN LAS VEGAS: A SAVAGE JOURNEY TO THE HEART OF THE AMERICAN DREAM.

New York: Random House, 1971. First edition. A Near Fine example with fairly heavy foxing to the top edge of the page block, otherwise a tight, unread copy. In a Near Fine dust jacket with only trivial fading to the spine panel, one short tear on the rear panel and a small chip (the head of a pin) from the rear flap fold.

The crackling and infamous Roman a Clef, a masterpiece of Gonzo Journalism from the man Tom Wolfe called "the 20th century's greatest comic writer in English." Fear and Loathing in Las Vegas was based on the experiences Thompson had travelling with activist Oscar Zeta Acosta. Thompson had originally wanted to speak to Acosta as part of a story he was doing on a Mexican journalist who had been killed by the Los Angeles police department, and they had gone to Las Vegas to find a safer and less charged place to speak, away from the racial tensions of the city. The book was later adapted into the 1998 cult classic film directed by Terry Gilliam and starring Johnny Depp and Benicio del Toro. "The whole book boils down to a kind of mad, corrosive prose poetry that picks up where Norman Mailer's An American Dream left off and explores what Tom Wolfe left out." (Contemporary New York Times Review) Near Fine in Near Fine dust jacket.



Reviewer's annotated copy, inscribed in the year of publication

59. *Thompson, Hunter S.*

FEAR AND LOATHING ON THE CAMPAIGN TRAIL

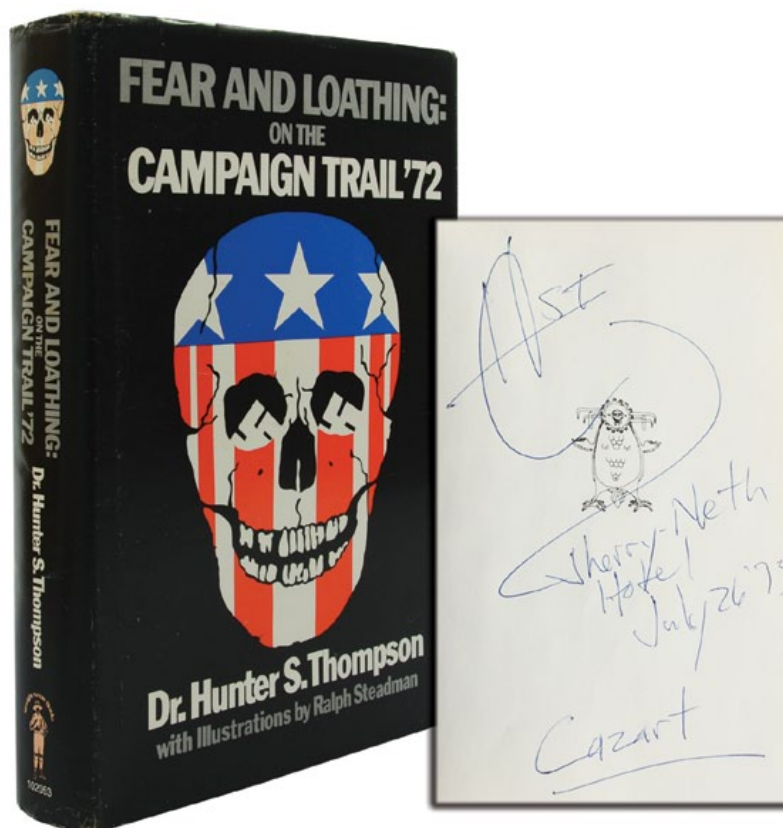
Inscribed First Edition

New York: Straight Arrow Books, 1973. Stated first printing in a first issue jacket with the white border around the photo on the rear panel. Inscribed by the author: "HST Sherry Neth Hotel July 26 '73 Cazart." The Sherry Netherland Hotel was one of the author's favorite stomping grounds while staying in New York. A wonderful early inscription, likely made while being interviewed by one of the book's first reviewers.

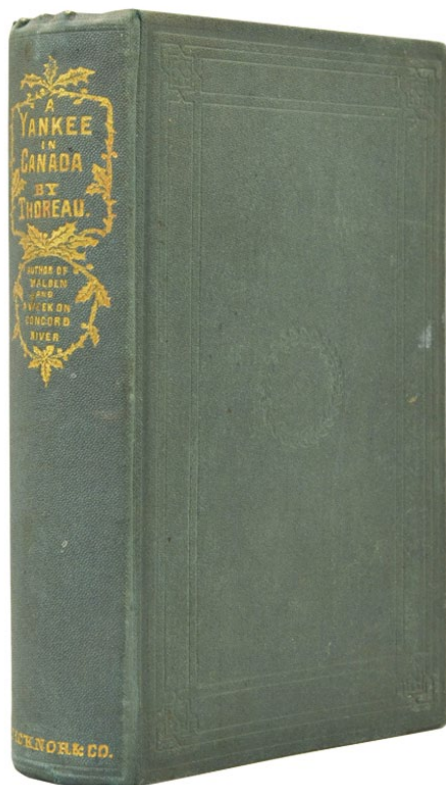
This copy annotated and marked by an unidentified, early reviewer. The book Very Good + on account of the annotations and minor signs of use, in a Near Fine dust jacket that is gently faded and worn at the spine, but generally bright and unscrubbed. No other copy inscribed in the year of publication currently appears on the market.

A classic look at American politics focusing on the 1971 Democratic Party primary process, by the inventor of Gonzo Journalism. Illustrated by Ralph Steadman, Thompson chronicles in his inimitable style both the rise of McGovern to the nomination and the nature of political reporting itself.

"Thompson's book, with its mixed, frenetic construction, irreverent spirit and, above all, unrelenting sensitivity to the writer's own feelings while on the political road, most effectively conveys the adrenaline-soaked quest that is the American campaign." (Contemporary New York Times Review) Very Good + in Near Fine dust jacket.



First hardcover book publication of Thoreau's essay "Civil Disobedience"



60. *Thoreau, Henry David*

A YANKEE IN CANADA, WITH ANTI-SLAVERY AND REFORM PAPERS.

Boston: Ticknor and Fields, 1866. First edition. Bound in publisher's original "C" cloth, binding "A," BAL 20117. One of 1546 copies. A Fine copy with only the most trivial wear to the cloth at the lower board tips. Exceptionally scarce in anything approaching Fine condition.

This work is of singular importance due to its publication of Thoreau's essay "Civil Disobedience" (preceded by publication in Elizabeth Peabody's anthology "Aesthetic Papers"). Among books that changes the course of human history, this one deserves to rank among the very top, inspiring Mahatma Gandhi to overthrow British rule in India and Martin Luther King, Jr. to force equal rights between black and white in America, to name but a few. Fine.

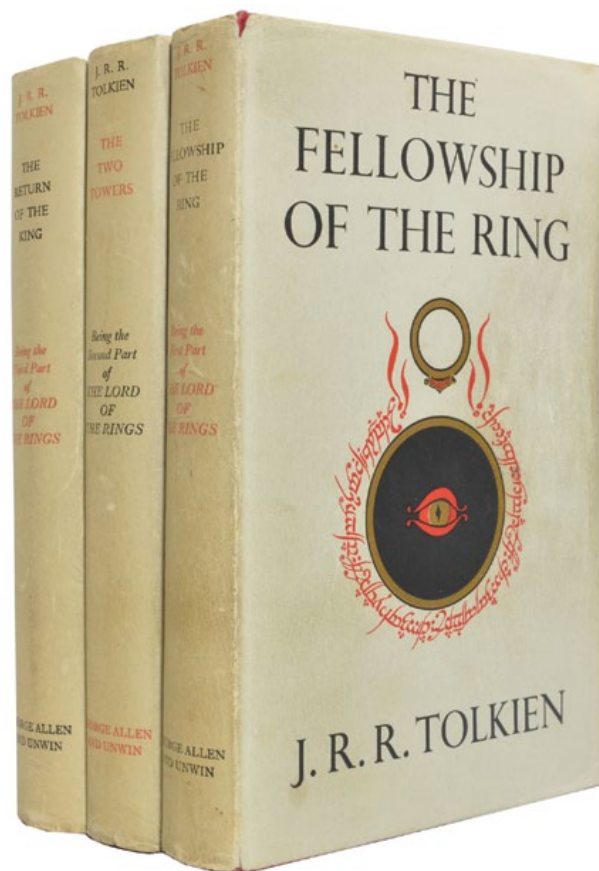
A lovely first edition set of Tolkien's epic masterpiece

61. *Tolkien, J. R. R.*

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

London: George Allen and Unwin, 1954, 1954, 1955. First editions. A lovely, uniform set of Tolkien's epic masterpiece. Book one Near Fine with contemporary reviews tipped in on the rear paste-down, otherwise clean and unmarked. Cloth and spine titling, bright and fresh. In a Near Fine dust jacket that has a subtle tissue repair to separation at the lower edge of the front flap. Minor toning to the spine and soiling at the extremities, otherwise an attractive example. Book two Near Fine with the top-stain lightly faded near the spine, otherwise a bright, fresh copy. In a Near Fine dust jacket with a few stray marks near the author's name on the front panel and the spine gently toned. Book three just about Fine in a lovely Near Fine dust jacket with the spine gently toned, otherwise in excellent condition. Page 49 with signature mark "4" and with sagging type. A scarce set, particularly in collectible condition, with just 3000 copies of the first book, 3,250 of the second and 7,000 of the final book printed. This set appears to have been collected early as the spine toning is uniform. All original maps and prices intact, as issued.

A timeless classic and a cornerstone of the fantasy genre, The Lord of The Rings follows the adventures of the hobbit Frodo Baggins and his compatriots as they battle the Dark Lord Sauron, and attempt to destroy the ring that gives him power over Middle Earth. Tolkien began writing the novel when he was 45 and it took him 12 years to finish it. The books, which were inspired by Tolkien's interest in subjects as far reaching as mythology and philology, went on to become a sensation – selling over 150 million copies and being translated into over 30 languages. W.H. Auden called The Lord of the Rings a "masterpiece", and it has appeared on Le Monde's list of the 100 best books of the century. The books were also adapted into the Oscar award winning film trilogy, directed by Peter Jackson and starring Elijah Wood, Ian McKellen, and Viggo Mortensen. "...among the greatest works of imaginative fiction of the twentieth century." (Contemporary Sunday Telegraph Review) Near Fine in Near Fine dust jacket.



62. *Tolstoi, Count Leon [Tolstoy]*

WAR AND PEACE: A HISTORICAL NOVEL

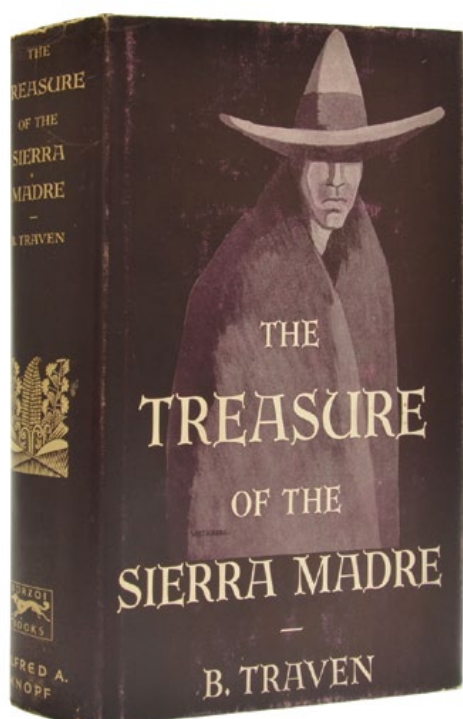


New York: William S. Gottsberger, 1886. First American edition. First complete edition in English (following the abridged London edition of the same year) with all title-pages dated 1886 and with the proper Gottsberger imprint on versos. Six small octavo volumes (157 x 114 mm); complete with all blanks and ads. Translated from a French edition by Clara Bell.

Original dark brown cloth decoratively stamped in black and gilt and with titles in gilt. Original brown-coated endpapers, two volumes with hinges expertly repaired. An exceptionally lovely, bright set in Fine condition with only the slightest pushing to the spine ends.

The author's epic novel of the Napoleonic Wars, which gives them a human face through the poignant impact they have on several interrelated characters. A story of love and tradition amidst a crumbling society and a radically changing world. A novel brimming with enlightenment and modern theories. Virginia Woolf wrote: "There remains the greatest of all novelists—for what else can we call the author of War and Peace? . . . Even in a translation we feel that we have been set on a mountain-top and had a telescope put into our hands. Everything is astonishingly clear and absolutely sharp." Undoubtedly a masterpiece of world literature, and in our opinion, the greatest work from the Russian literary canon. Fine.

An excellent copy of Traven's famous book, here translated into English by the author

63. *Traven, B.*

THE TREASURE OF THE SIERRA MADRE

New York: Alfred A. Knopf, 1935. First American edition. A lovely, just about Fine copy of Traven's masterpiece. Book with spine gilt a trifle rubbed in a jacket with one miniscule chip and light wear at the head of the spine, but very Nearly Fine.

The book was first translated into English by Basil Creighton for the British market in 1934. The author, however, wasn't pleased and created his own translation for the American edition, first published here. Set just after the Mexican Revolution of the 1920s the novel follows three American prospectors searching for gold in the Mexico, at risk from bandits, Federales and each other. Famously adapted for the screen by John Huston in 1948, starring Humphrey Bogart. A book that is rarely seen in such outstanding condition. about Fine in Near Fine dust jacket.

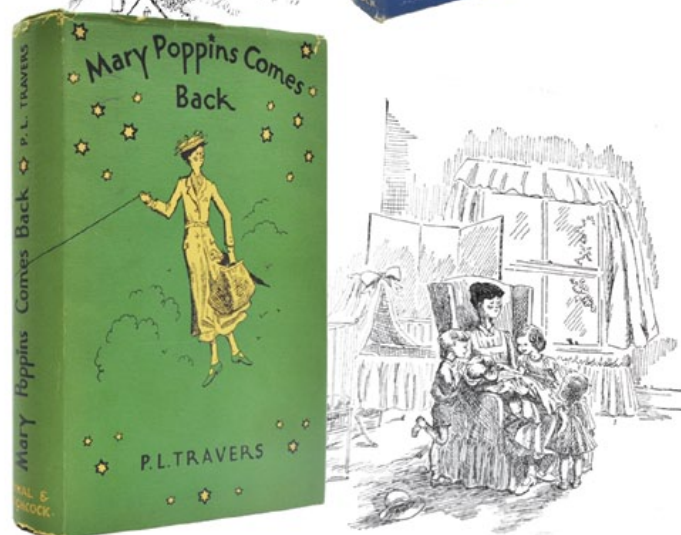
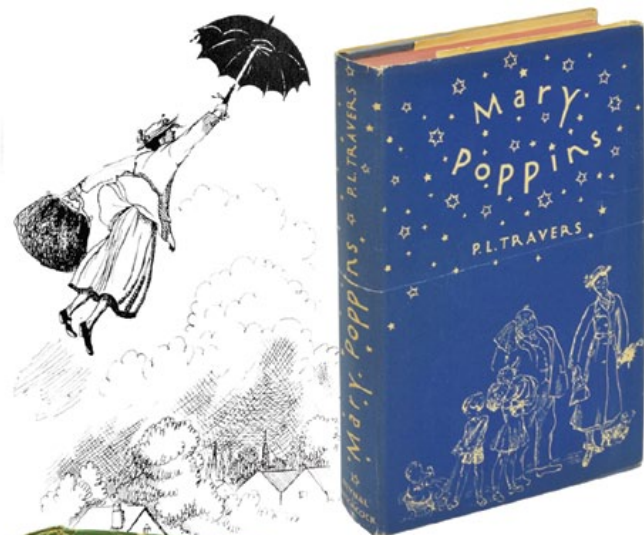
First American edition of the first book in the wonderful Mary Poppins series

64. Travers, P. L.

MARY POPPINS

New York: Reynal & Hitchcock, 1934. First American edition. An about Fine copy of the book, sharp, square and appearing unread, although with a previous owner's bookplate on the verso of the front end paper and mild toning along spine at board edges. In a Near Fine dust jacket that has a faint crease running horizontally across the jacket and mild toning to the spine.

The popular masterpiece of children's literature. Mary Poppins was originally written in 1934 and follows the Banks family as they are visited by a seemingly stern but ultimately magical and kind nanny who subsequently takes them on a variety of incredible adventures. Travers originally wrote the book in a small cottage she rented outside of Sussex and modeled the story on Peter Pan, as Travers had a strong affinity for J.M. Barrie. Mary Poppins was adapted into the famous 1964 musical film starring Julie Andrews and Dick Van Dyke, which won five Academy Awards – including Best Actress – and was nominated for thirteen total. The Library of Congress later selected the film for preservation in 2013. about Fine in Near Fine dust jacket.



65. Travers, P. L.

MARY POPPINS COMES BACK

New York: Reynal & Hitchcock, 1935. First American edition. A fantastic, Fine copy of the book, without flaw. In a sharp Very Good + or better dust jacket with light chipping at the spine ends, otherwise in very presentable shape. A book that is surprisingly scarce in commerce. "The "Mary Poppins" books are transfixing and original, trading sharp drawing-room comedy with fantastical adventures and carefully rendered scenes of servant life." (The New Yorker) Fine in Very Good + dust jacket.

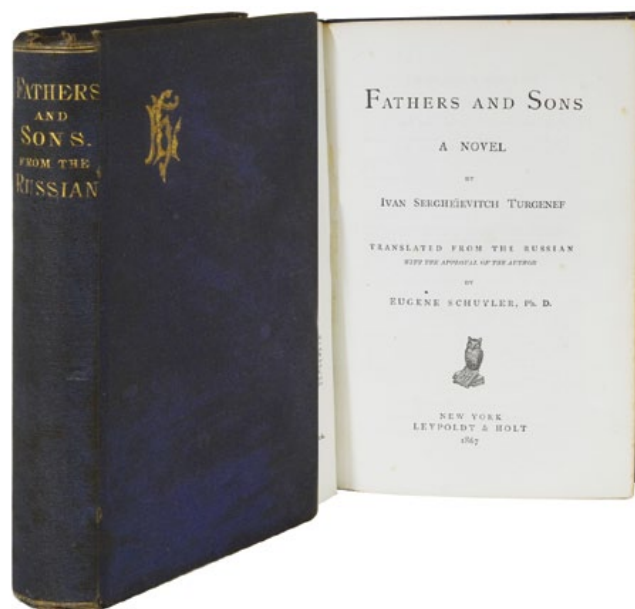
Turgenev's highly influential work, one of the earliest modern Russian novels

66. [Turgenev] Turgenev, Ivan Sergeievitch

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.

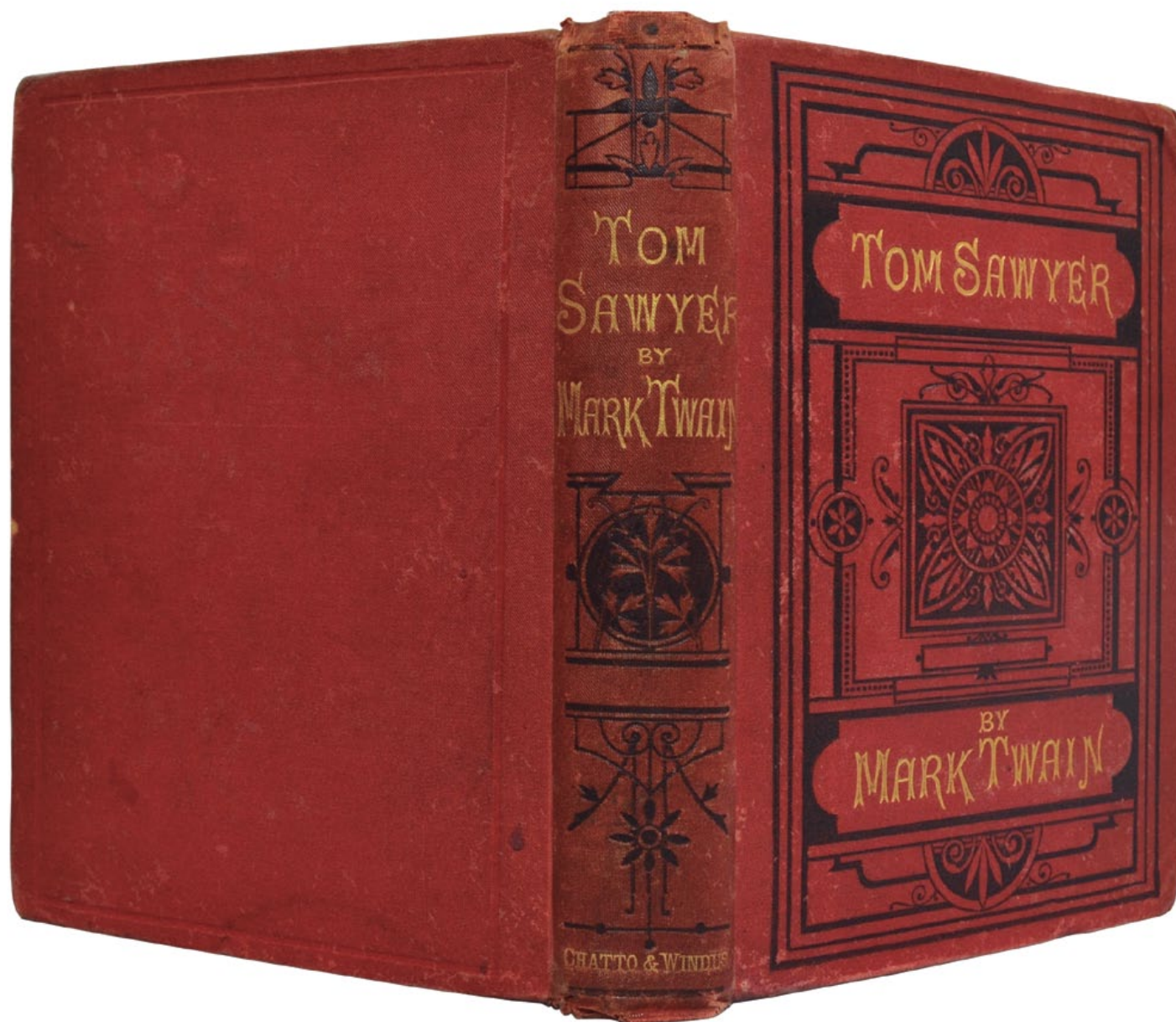
Originally published in Russia in 1862, this book remains the author's most important literary contribution. It tracks the growing divide between generations of Russians who adopt western theories first of liberalism then nihilism. As with many other works of this period, it also follows the emotional growth and love interests of parallel characters. It's 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. Very Good.



Scarce first edition of this classic of American literature

67 Twain, Mark [Samuel L. Clemens]

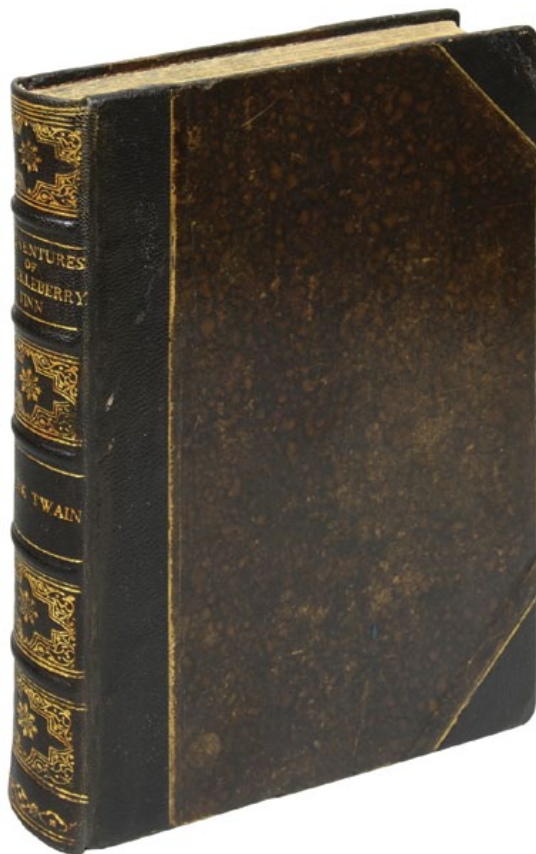
THE ADVENTURES OF TOM SAWYER



London: Chatto & Windus, 1876. First edition, preceding the American edition by six months. A Very Good copy in the publisher's original red cloth with gilt titling on the spine and front panel, stamped in black. Both hinges expertly and almost invisibly repaired. Corners with slight fraying, now tamped back down. Name written in ink on the front paste-down, otherwise internal contents are generally clean and attractive. Housed in a quarter-leather clamshell case made by the Chelsea Bindery. A scarce book, particularly in the original cloth.

One of the classic American novels, Twain's bildungsroman follows the adventures of Tom Sawyer – and his friend Huck Finn – in St. Petersburg, Missouri told with Twain's characteristic and unmatched wit and humor. It would become his best-selling book and its sequel, "The Adventures of Huckleberry Finn," is arguably the greatest American novel of all time.

"Mr. Samuel Clemens has taken the boy of the Southwest for the hero of his new book... and has presented him with a fidelity to circumstance which loses no charm by being realistic in the highest degree, and which gives incomparably the best picture of life in that region as yet known to fiction." (Contemporary Atlantic Monthly Review). Very Good.



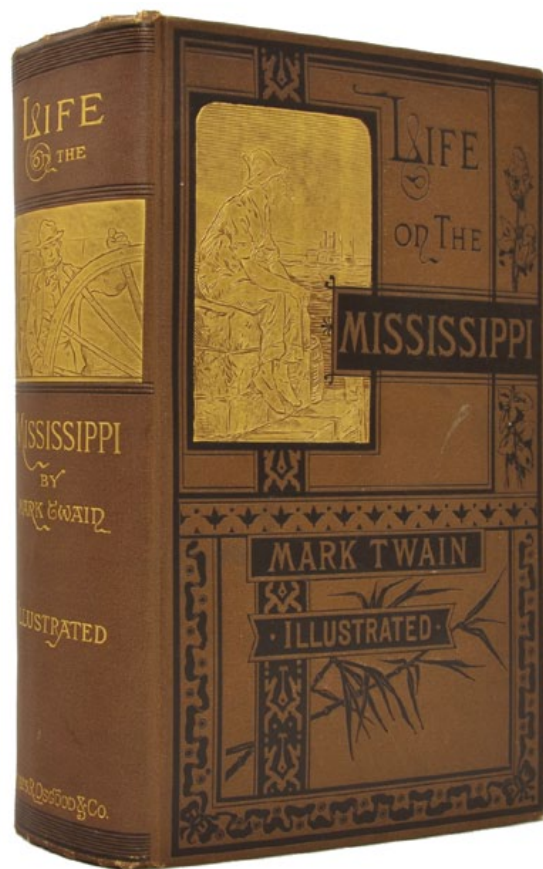
"Rude, sturdy, unflinching, and raw though the picture is, it is likely to stand a long while as a wonderful transcript from nature"

68. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN (w. CURVED FLY)

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. "We are also presented with a chapter from an unpublished work by the writer, detailing the adventures of a Southwestern boy a quarter of a century ago, which places before us in vivid colors the rough, hilarious, swaggering, fighting, superstitious ways of the bygone raftsmen. Rude, sturdy, unflinching, and raw though the picture is, it is likely to stand a long while as a wonderful transcript from nature, and as a memorial of the phase of existence which is described that will not easily be surpassed in the future. ("The Atlantic Monthly," September 1883) Very Good.



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

69. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

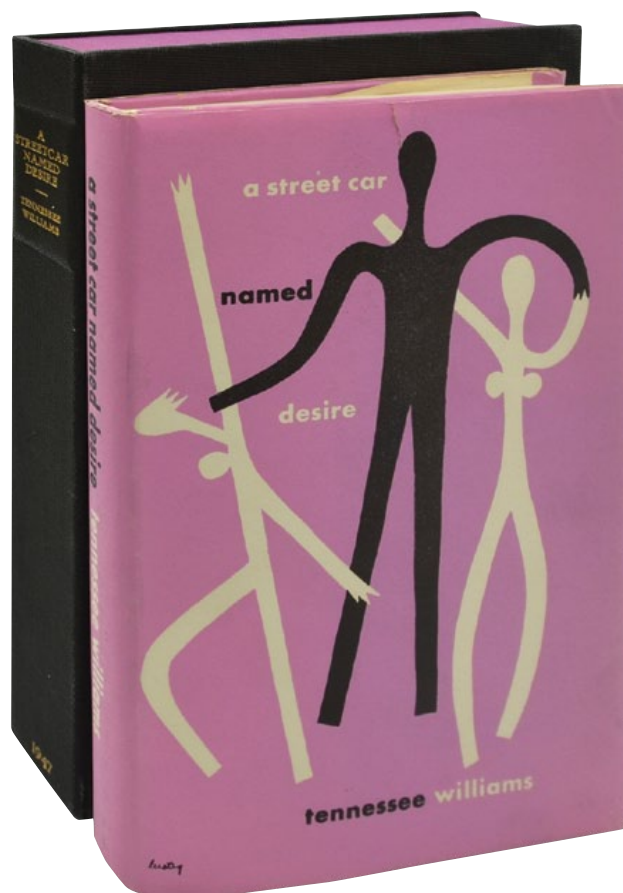
Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on p. 441 and with "The St. Louis Hotel" caption on p. 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A Near Fine copy with the rear hinge professionally repaired and some separation within the page block, otherwise a bright, tidy copy.

The author's first-hand look at navigating the Mississippi by riverboat and the changes to that area many years after the Civil War. 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." ("The Atlantic Monthly," September 1883). Near Fine.

70. *Wadsley, Olive***CABARET**

New York: Dodd, Mead & Company, 1931. First American edition. About Fine copy of the book on account of a previous owner's name and address on the front end paper, otherwise in excellent condition. In a Near Fine art deco dust jacket with a few short tears on the front panel and spine ends, but bright and complete overall.

This is not the inspiration for the musical "Cabaret," that was Isherwood's "Goodbye to Berlin," 1939, but this novel precedes it by 8 years and deals with many similar themes. The author who lived an even century (1859 - 1959) was immensely popular in her day, writing 8 serialized novels and countless feature articles for the London newspaper, "The Star." "'Cabaret' reveals this novelist at her best, handling a theme that is far from new with freshness and genuine enthusiasm." (Contemporary review in "The Sydney Morning Herald") **\$350**

71. *Williams, Tennessee***A STREETCAR NAMED DESIRE**

New York: New Directions, 1947. First edition. A lovely copy of this theater and film highspot. A Fine copy of the book in like dust jacket. One small nick to the upper board and a short half-inch closed tear at the top of the front panel, but neither defect pushing this copy below Fine. Completely untuned and unfaded and exceptionally scarce as such. With a signed promo photo of Vivien Leigh laid in. Leigh won the Oscar for Best Actress for her role as Blanche in the 1951 film adaptation by Elia Kazan starring her, Marlon Brando and Kim Hunter. Exceptionally scarce in this condition.

Tennessee Williams' 1947 masterpiece, a Pulitzer Prize winning work that remains one of the great plays of the American theatre. A Streetcar Named Desire follows Blanche DuBois as she moves to New Orleans to live with her sister, Stella, and Stella's husband Stanley. Like many of Williams' plays, some of the characters are thought to be inspired by members of Williams' own family.

A Streetcar Named Desire originally premiered on Broadway on December 3rd 1949, starring Marlon Brando and Jessica Tandy and directed by Elia Kazan. The London production involved such theatrical luminaries as Vivian Leigh and Laurence Olivier. Of course, the play would be adapted in a classic film version in 1951, which would win four Academy Awards including Best Actress, and was chosen as the Library of Congress as 'culturally, historically, or aesthetically significant.' "But Mr. Williams is entitled to his own independence. For he has not forgotten that human beings are the basic subject of art. Out of poetic imagination and ordinary compassion he has spun a poignant and luminous story." (Contemporary New York Times review) Fine in Fine dust jacket. **\$13,500**

