

*W*HITMORE  
RARE BOOKS

• CATALOGUE 17 •



# *W*HITMORE RARE BOOKS

## CATALOGUE 17

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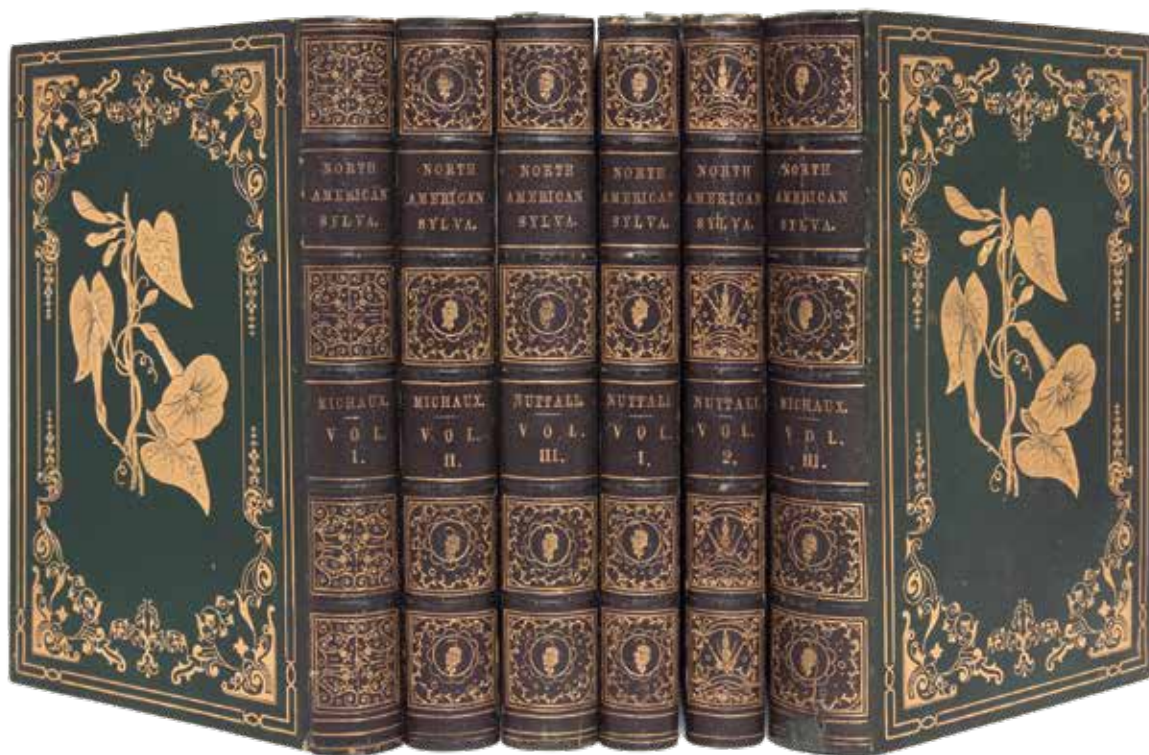
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*Michaux and Nuttall's North American Sylva - item 34*



*A true story about the first successful exploration of the South Pole*

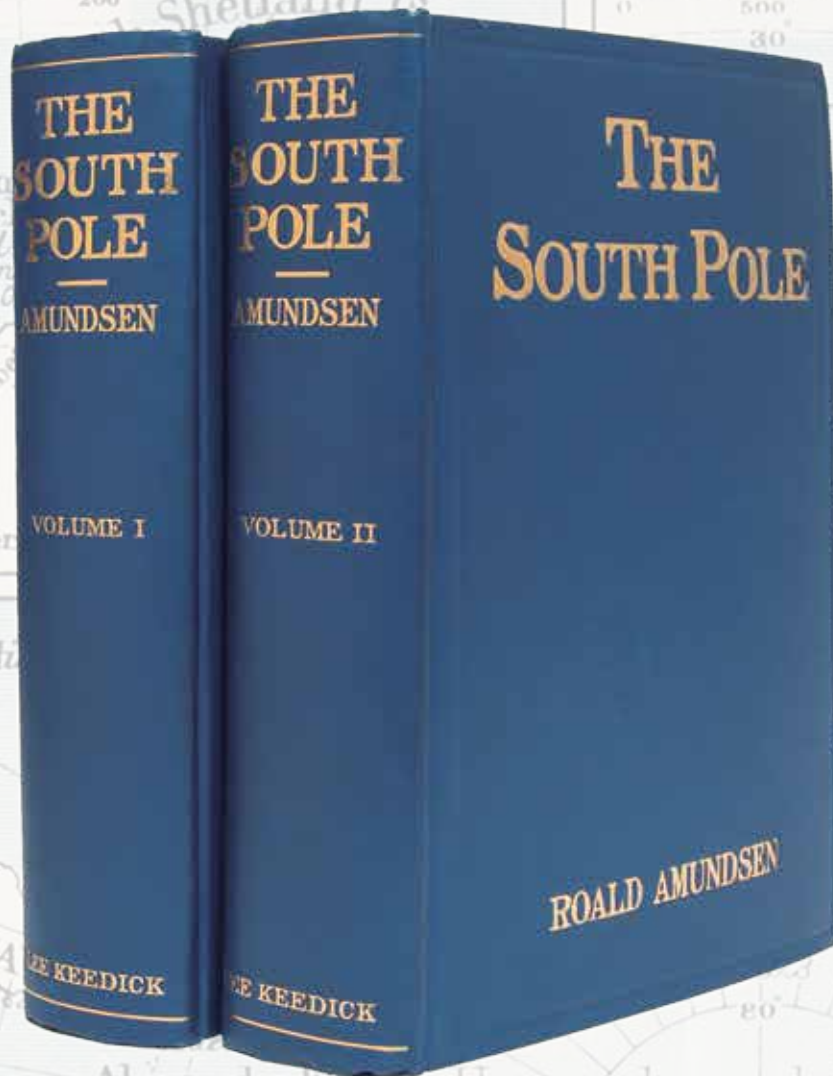
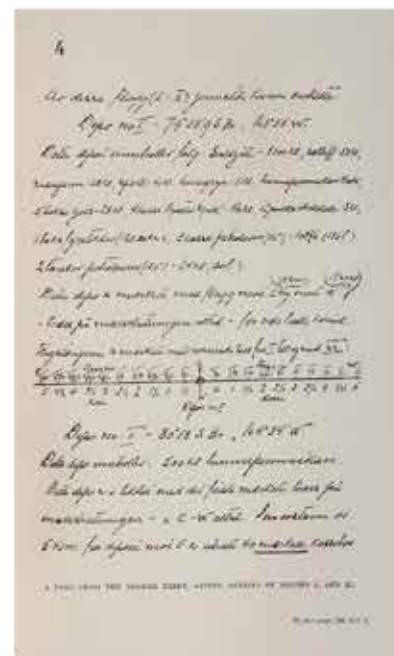
**1. Amundsen, Roald; A. G. Chater translator**

## THE SOUTH POLE: AN ACCOUNT OF THE NORWEGIAN ANTARCTIC EXPEDITION IN THE "FRAM," 1910-1912

*First American edition in two volumes*

New York: Lee Keedick, 1913. First American edition. Octavo, two volumes. Published one year after the English first edition, and a Canadian edition. Publisher's navy cloth, gilt titles and spine rule, top page edges gilt, single rule in blind on the front boards. Maps present at the rear of each volume. In exceptional, Fine condition, housed in a custom clamshell box.

Amundsen's party, aboard the ship "Fram," reached the South Pole more than a month ahead of British Capt. Robert F. Scott and his crew, thanks to the help of sled dogs, which eventually provided a food source, and fur clothing instead of the wool worn by Scott's team. Fine.



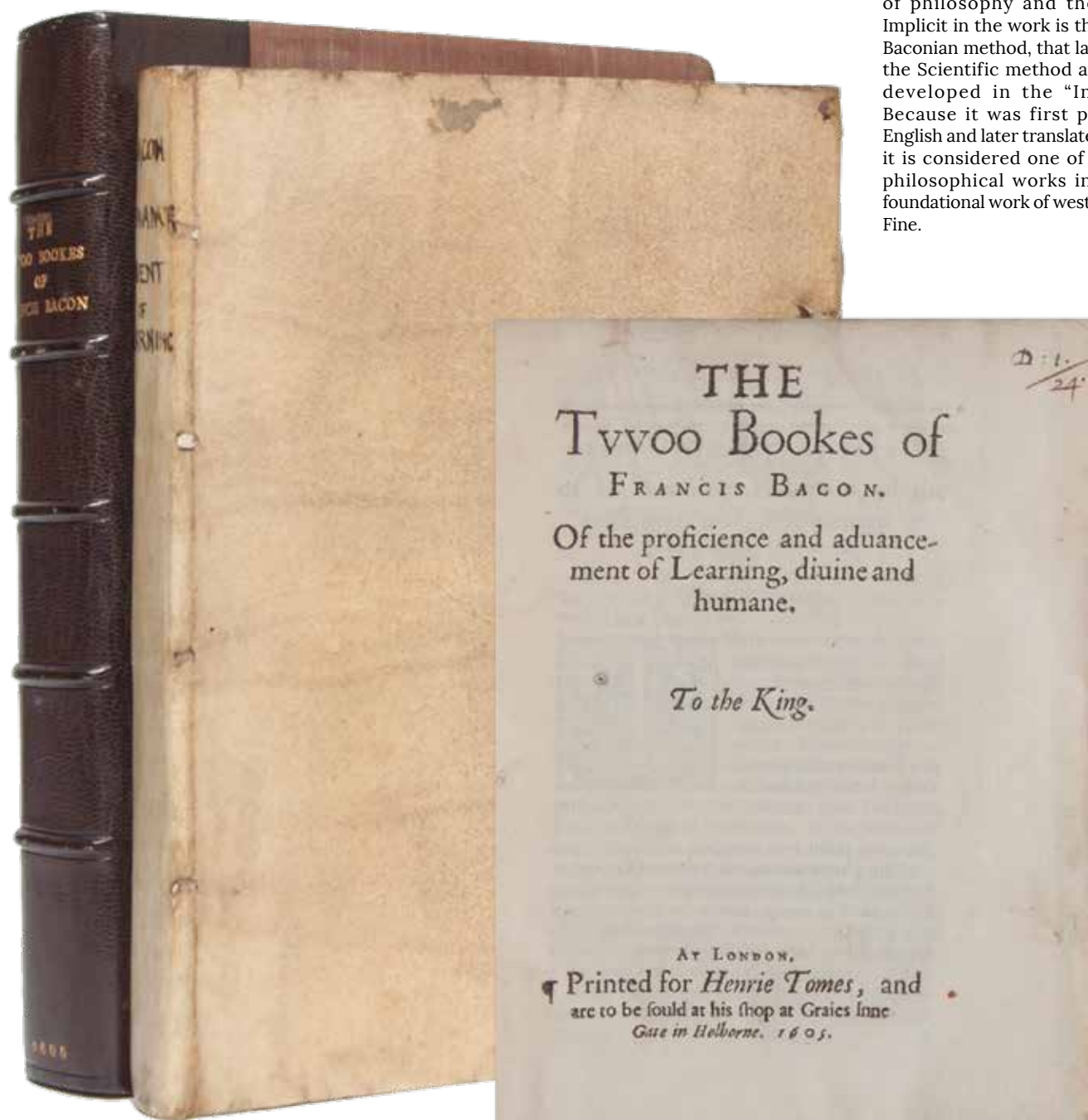
*One of the earliest philosophical works published in English*

## 2. Bacon, Francis

### THE TVVVOO [TWO] BOOKES OF FRANCIS BACON. OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING, DIVINE AND HUMANE.

London: Printed for Henrie Tomes, 1605. First edition. An exceptional, Fine copy with a distinguished provenance. Quarto (pgs. 183 x 140 mm): [Title], 1-45; 1-118; with the typical erratic page numberings. With the final blank; without the 2 leaves of errata found in a very few copies and probably of later issue. Owing to mis-imposition, text in Dd is printed on the wrong versos (two leaves in Dd slightly shorter). Contemporary limp vellum (modern spine lettering); modern half brown morocco slipcase. Provenance: Ellesmere Library at Bridgewater House (armorial bookplate; bulk of the library acquired en bloc in 1917 by: -- Henry E. Huntington (Huntington Library duplicate stamp at end).

A precursor to Bacon's masterwork the "Instauratio Magna" this book focuses primarily on the classification of philosophy and the sciences. Implicit in the work is the use of the Baconian method, that later becomes the Scientific method as more fully developed in the "Instauratio." Because it was first published in English and later translated into Latin, it is considered one of the earliest philosophical works in English. A foundational work of western thought. Fine.





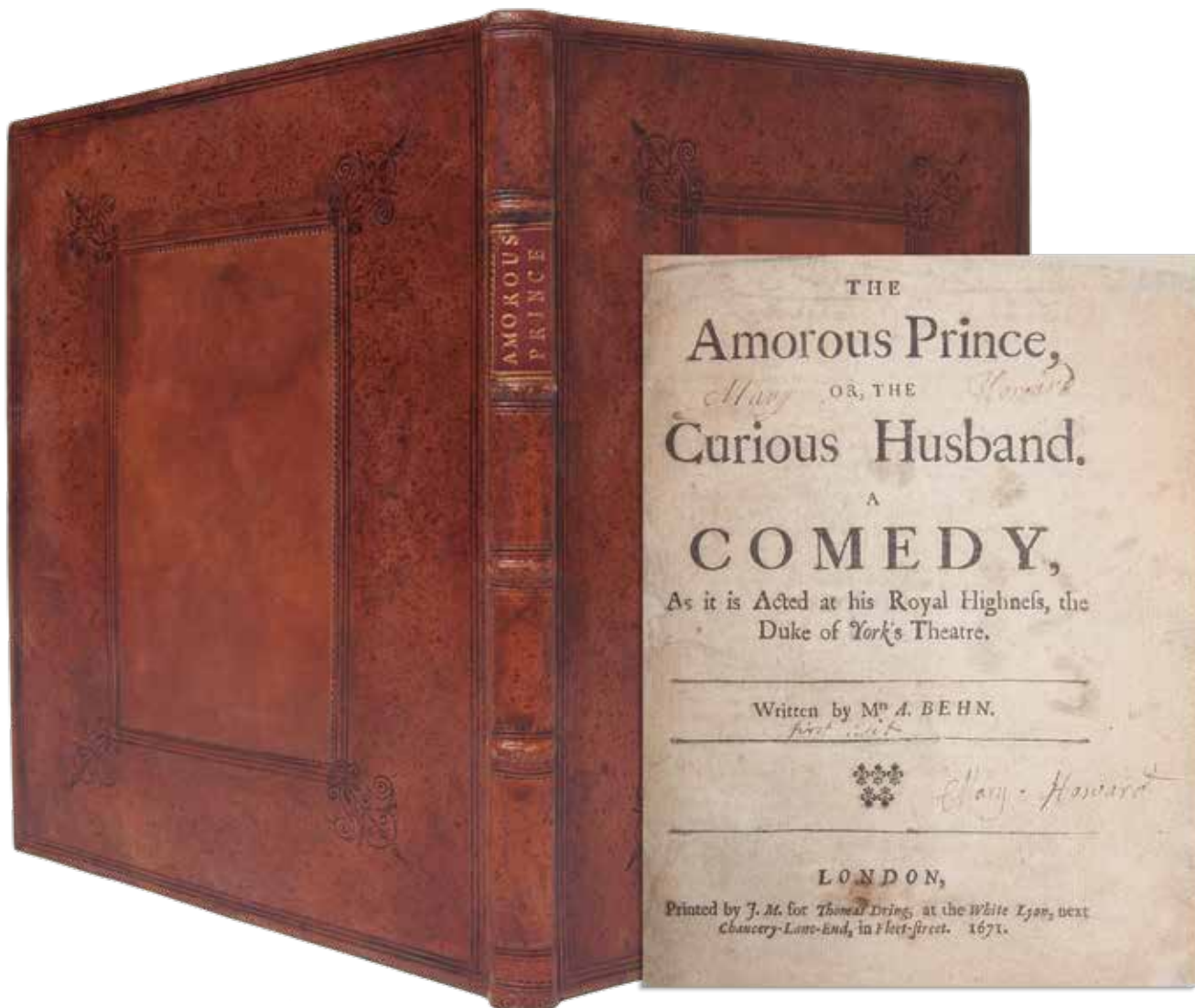
*Scarce first edition of the play that solidified Behn's role as England's first professional female playwright*

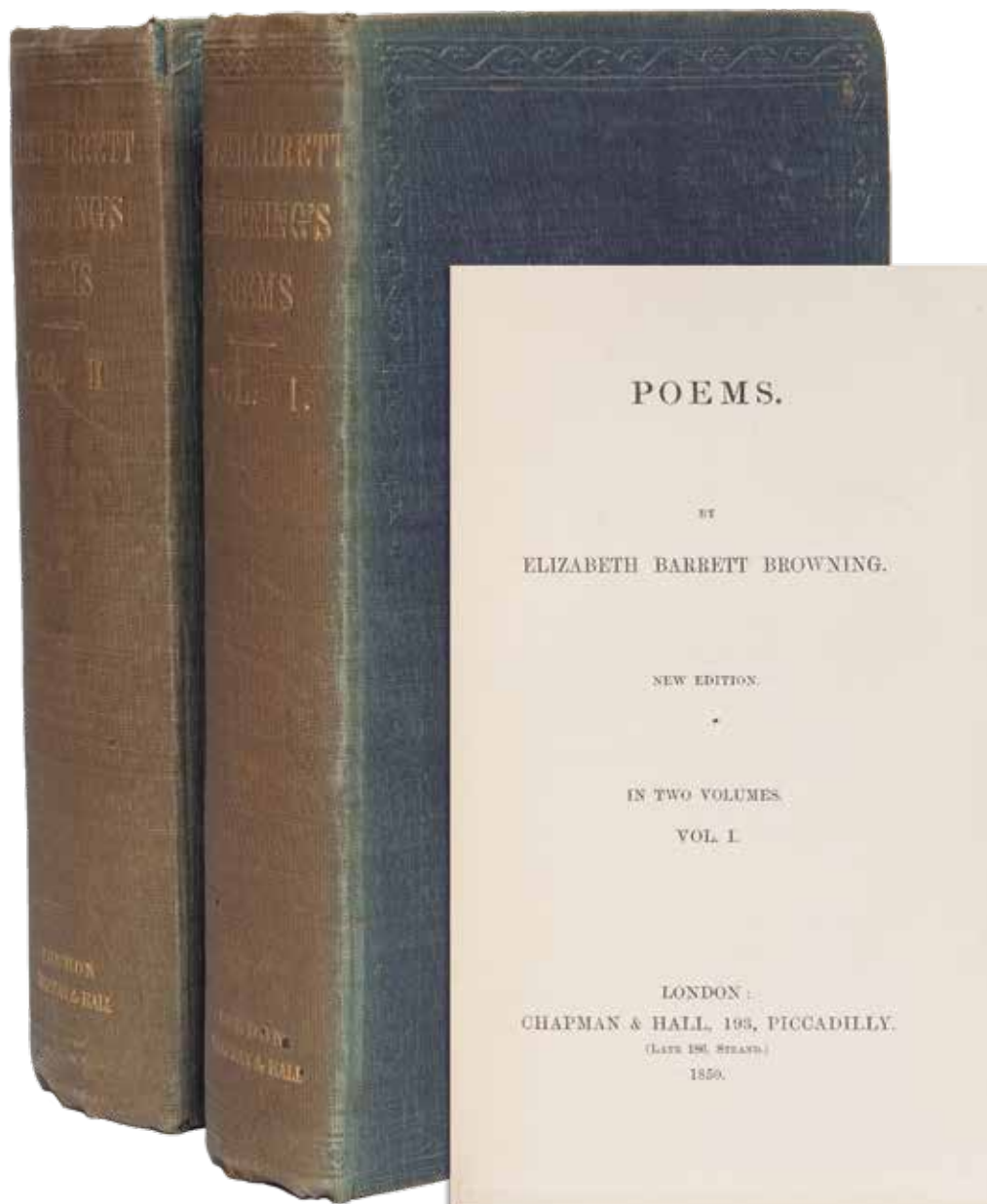
### 3. Behn, Mrs. A [Aphra]

#### THE AMOROUS PRINCE, OR THE CURIOUS HUSBAND. A COMEDY...

London: J. M. for Thomas Dring, 1671. First edition. Modern full paneled calf binding with raised bands and a red morocco spine label. Quarto (pgs. 126 x 116 mm) collates complete: [iv], 82, [2]. First two leaves and last leaf with paper repairs. Early ownership signature of a woman reader, Mary Howard, on the title page along with her note "first edition." Occasional light foxing; marginal annotation on final leaf. Else a very nice, clean copy of this scarce text that has come only three times to auction, with its last appearance over 30 years ago.

Separated from her husband and in need of a means to support herself, Aphra Behn made literary history by becoming the first professional female playwright in England. "Forced to write for bread and not ashamed to own it," Behn rapidly developed a reputation for quick wit, political timeliness, and a concern for the cultural limitations placed on women. Her inaugural play, *The Forc'd Marriage*, was staged in 1670; and popular demand allowed for her second play, *The Amorous Prince*, to follow just five months later in 1671. Strengthened by positive reviews, Behn used *The Amorous Prince* to further develop the themes that would characterize her career, examining how contemporary approaches to sex and marriage placed women at social disadvantage. Notably, the legal ban on female actors had only recently been lifted from the English stage in 1660; and *The Amorous Prince* was one of the first plays to use the Shakespearean device of the cross-dressing "breeches part" with a woman actor. Again, Behn won over her audience. Following the success of *The Amorous Prince*, Behn declared, "I value fame as much as if I had been born a hero" (Blain, Grundy & Clements). Yet for a time, Behn's name fell out of a literary canon that privileged male playwrights. It was the production of the first Norton Anthology of Women's Literature and the advent of women's studies courses in the late 1980s that allowed scholars and students to rediscover Behn's drama. Along with *Oroonoko*, *The Amorous Prince* stands as one of her most influential and memorable works.





*The poems that established Elizabeth Barrett Browning's status as one of the most popular and socially engaged writers of her time*

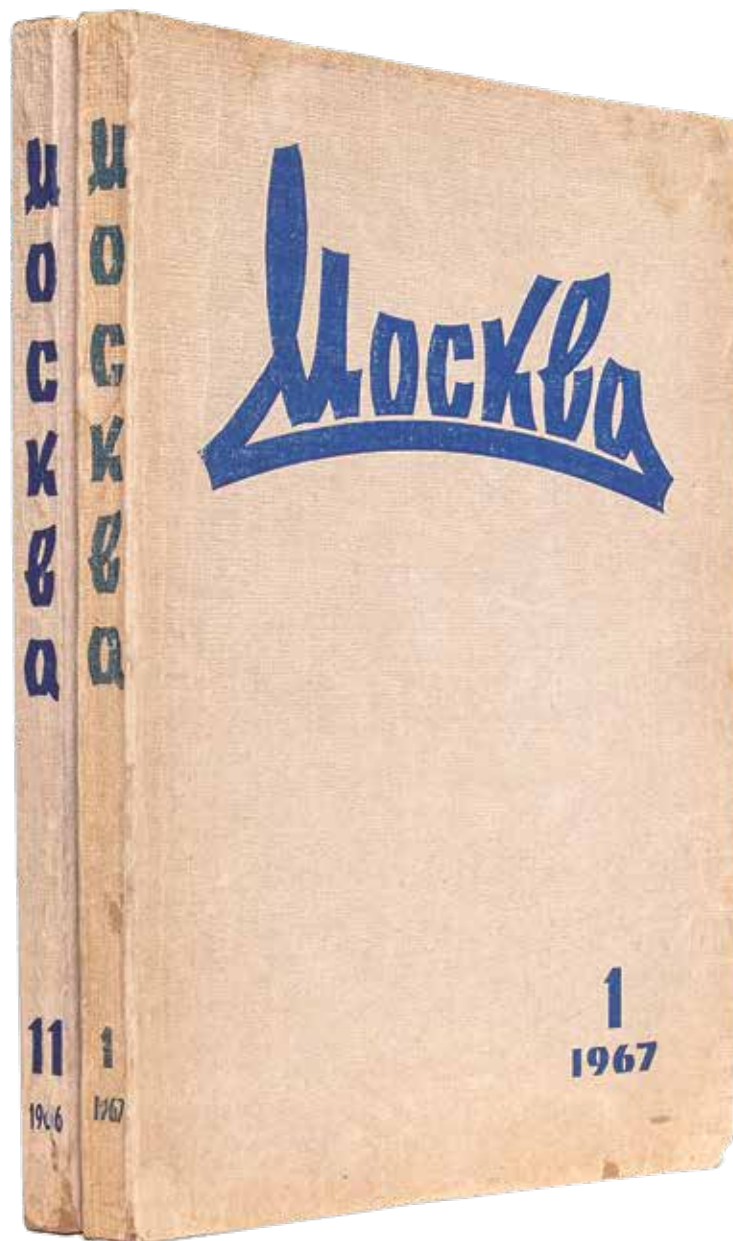
#### 4. Browning, Elizabeth Barrett

### POEMS

London: Chapman and Hall, 1850. Second and preferred edition for the inclusion of Browning's lovely "Sonnets from the Portuguese" (not in the first edition). A Near Fine copy in the original publisher's cloth, spines a bit faded, slight nick at the top of the front joint on volume two. Front hinge of volume one just starting, front hinge of volume two professionally closed, otherwise a clean, bright set.

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





*Bulgakov's satirical masterpiece, the finest Russian novel of the 20th century*

### 5. Bulgakov, Mikhail

#### THE MASTER AND MARGARITA

Moskva [Moscow]: Soyuz pisateley, 1966, 1967. First edition. The first publication of "The Master and Margarita" appeared in this Moscow Magazine over two issues 1966 - 1967. Two large 8vo volumes (256 x 165 mm), still in the original printed wrappers; each volume 224 pages of text with an additional 8 pages of color illustrations. Both volumes are generally Very Good+, some overall age toning, spines a bit cocked, faint marginal dampstaining to the lower margin of the 1966 issue, spine a bit faded on the 1967 issue, otherwise a clean copy internally. Scarce on the market, with just a handful surfacing over the last several years.

"The Master and Margarita" is Bulgakov's masterpiece and is considered by many to be the finest novel to come out of Russia in the twentieth century. Started in 1928, Bulgakov burned the manuscript in 1930, only to re-write and revise it for the next ten years until his death. A socio-political satire oscillating between two realities, one where the Devil and his entourage take a flat in 1930s Russia and wreak havoc on society in a series of amusing escapades, the second in Pontius Pilot's Jerusalem, where Pilot condemns Jesus, despite grave misgivings. A work of unique humor and profound insight, it builds upon the great 19th century Russian predecessors and is now a foundation of the modern Russian literary canon. Very Good +.

*An allegory on the ethics of leadership, and one of Shakespeare's favored source texts*

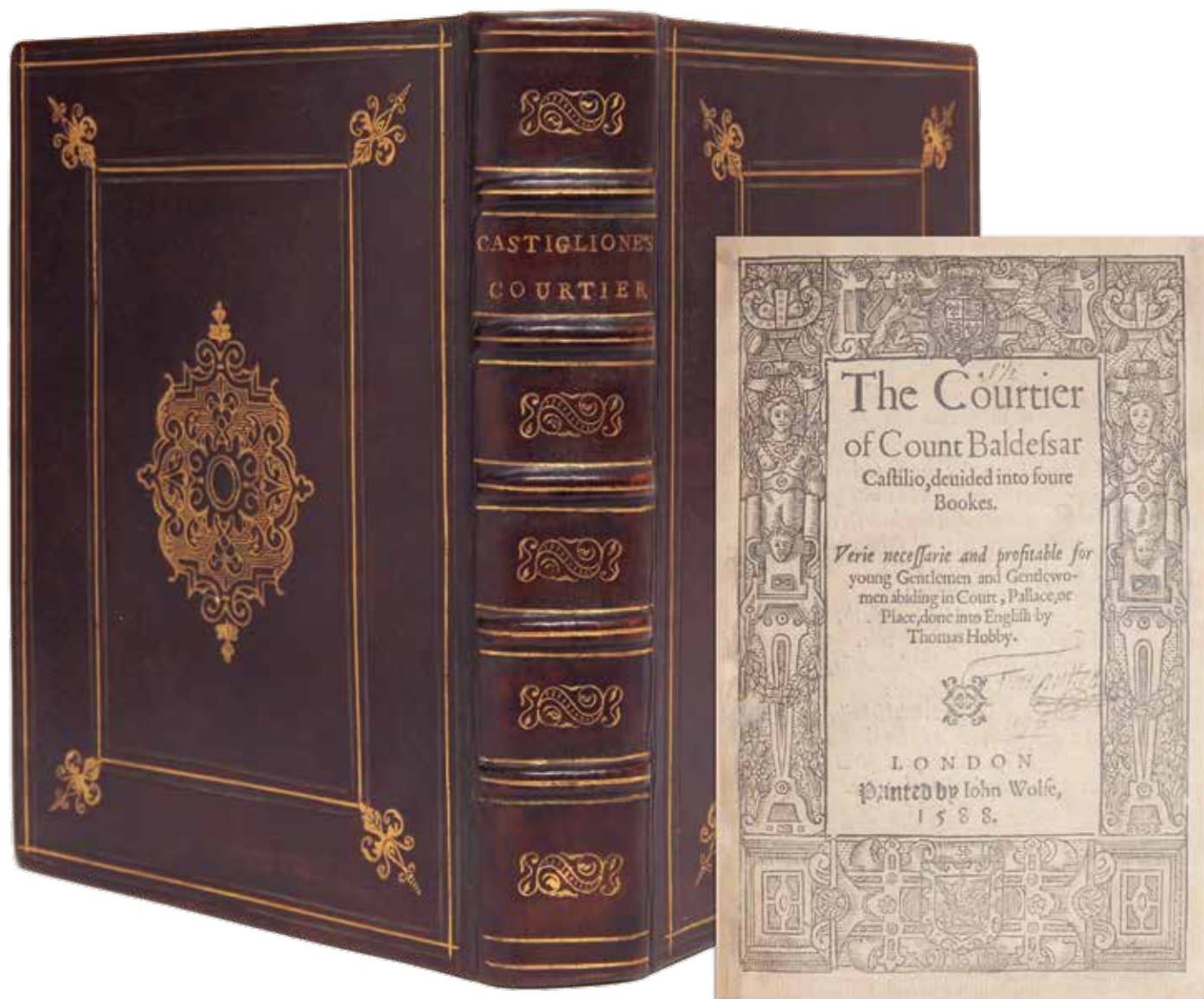
## 6. Castiglione, Baldessar

### THE COURTIER OF COUNT BALDESSAR CASTILIO, DEVIDED INTO FOURE BOOKES

London: John Wolfe, 1588. First Polyglot Edition with English, Italian and French text in parallel columns. Finely bound to style in full calf, stamped in gilt and blind, raised bands, plain end papers. First two leaves sized and remargined, small corner torn from A1, minor soiling and some faint dampstaining to leaves. Several leaves with light pencil markings to the margins. Contemporary owner's signature on the title page (Thomas Hutton 1565/6 - 1639). Despite the flaws an excellent copy overall. Ex Rosenbach collection, with card laid in.

"On a chilly evening in early March 1507, high in the Appenine Mountains of northern Italy, a group of cultivated gentlemen and ladies sit around the fire in the audience chamber of the Duchess of Urbino discussing the qualities of the perfect courtier. Such is the setting of one of the most celebrated books of the Italian Renaissance...an international best-seller for a century after its first publication in 1528" (Albury). The Book of the Courtier is an allegory about the ethical responsibility of courtiers to guide and positively influence their prince, placing social responsibility upon the court for its leader's actions. Rulers and their courtiers must be educated in order to properly perform their functions; without judiciousness and wisdom, the system breaks down. Upon its translation to English, The Book of the Courtier became an important source for Shakespeare, who referenced Castiglione in multiple plays including the Henriad, tragedies such as Hamlet, and comedies such as Much Ado About Nothing and As You Like It.

PMM 59 (for the First edition)



*A fine collection of Cather's novels, which vividly capture the American landscape and spirit*

## 7. Cather, Willa

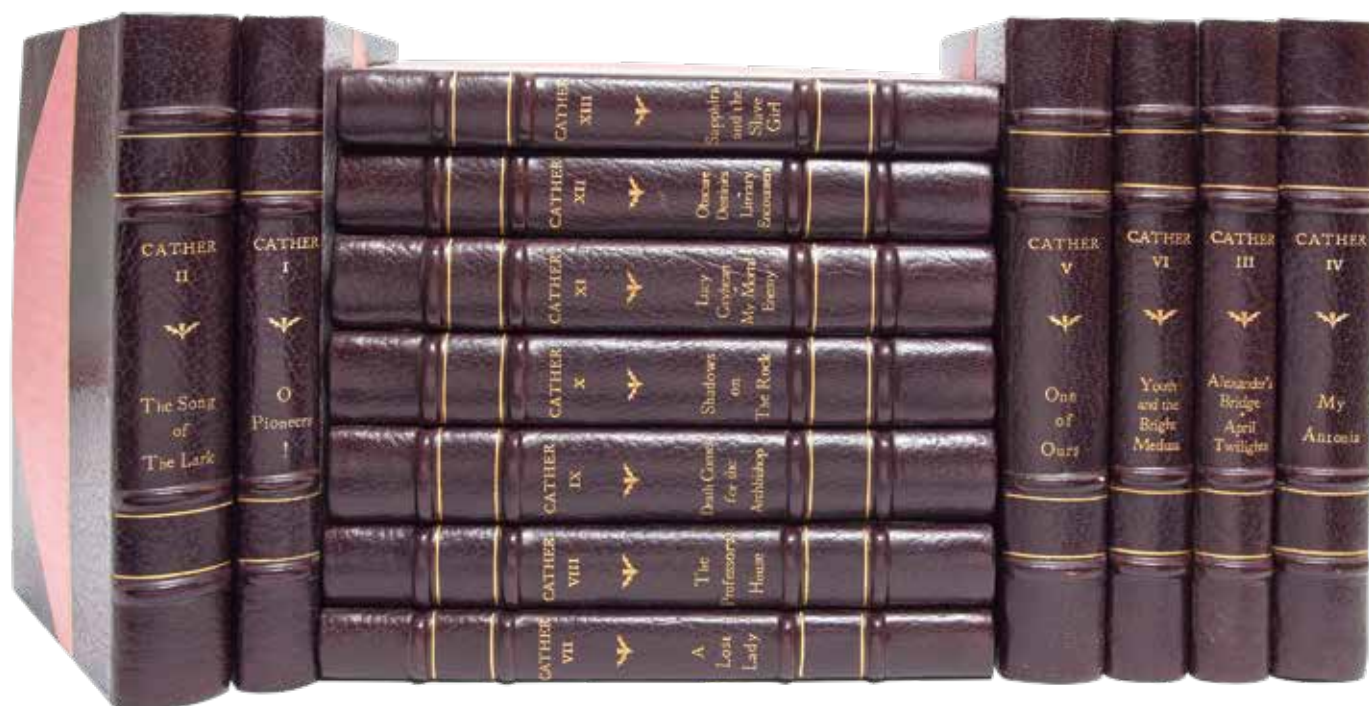
### THE NOVELS AND STORIES OF WILLA CATHER

#### *Autograph Edition*

Boston: Houghton Mifflin, 1937, 1938, 1941. First edition. A Fine set with thirteen volumes. One of 950 copies (of which this No. 61) signed by the author at the front of volume one. Bound by the publisher as a deluxe issue. "Bound by the Riverside Press," stamped on the back of the end-papers (Riverside Press printed the books). Small 8vo, 3/4 crushed maroon morocco over watermelon cloth, four spine bands with gilt lettering and highlights, top-edge gilt, marbled endpapers, each with ribbon bookmark. Volumes 6 and 8-11 have facsimiles of the handwritten draft of several of Cather's works as the frontispieces; Vol. 13 has no frontis; the rest have different photographs of Cather through the years.

Contains "O Pioneers!," "The Song of the Lark," "Alexander's Bridge" and "April Twilights," "My Antonia," "One of Ours," "Youth and the Bright Medusa," "A Lost Lady," "The Professor's House," "Death Comes for the Archbishop," "Shadows on the Rock," "Lucy Gayheart" and "My Mortal Enemy," "Obscure Destinies" and "Literary Encounters," and "Sapphira and the Slave Girl." A beautiful set in Fine condition.

A collection of Cather's novels, famed for their detailed and immersive approach to life on the plains. In 1922 Cather won the Pulitzer Prize for "One of Ours" (included in this set); and in addition to being considered one of the most important American writers of the period, she garnered acclaim from contemporaries including H.L. Mencken, and Sinclair Lewis who described her work as making "the outside world know Nebraska as no one else has done." Fine.



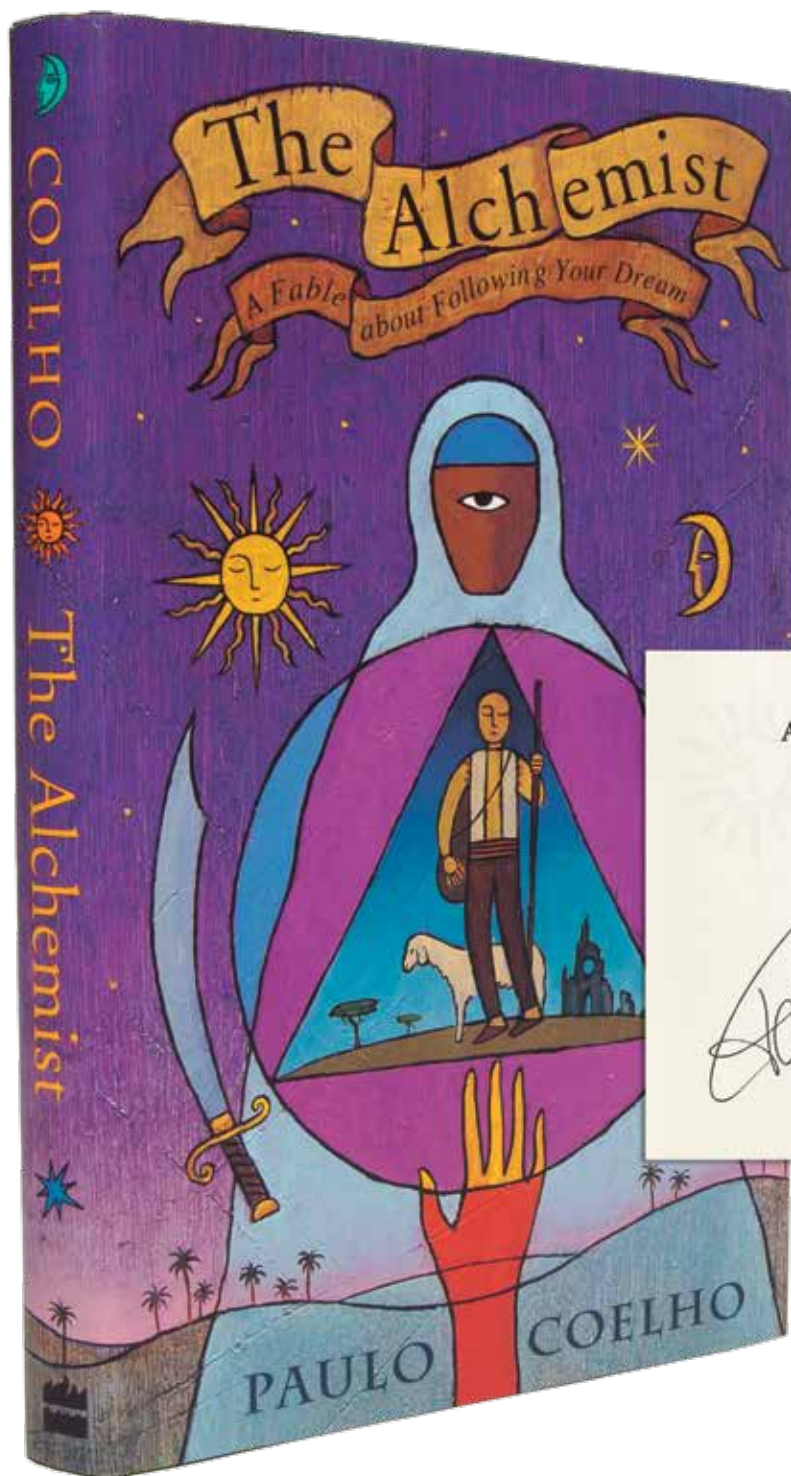


*A book on the tale-end of Latin America's golden age of literature*

**8. Coelho, Paulo**

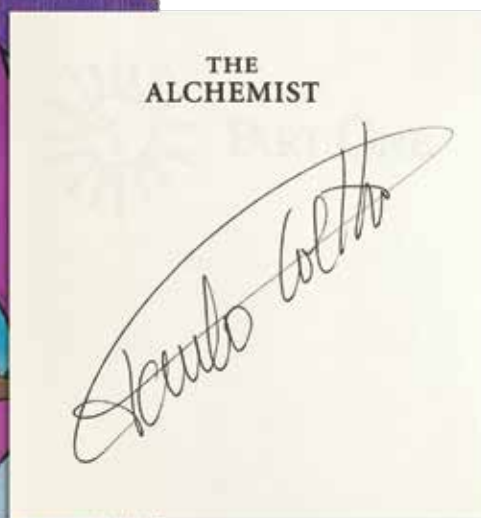
## THE ALCHEMIST

*Signed First edition*



San Francisco: Harper, 1993. First US printing. A Fine copy of the book in like dust jacket. Signed by the author on the second half-title.

The Alchemist has been translated into 67 languages and has sold upwards of 90 million copies worldwide, making it one of the most successful books ever to be published. A book on the tale-end of Latin America's golden age of literature, The Alchemist emphasizes the importance of keeping an open heart and being brave enough to follow one's dreams. After a recurring dream about an undiscovered treasure, Santiago sets off on an adventure that will change his life; as he travels the world, he finds love with Fatima, who promises to marry him only if he accomplishes the goals he has already set for himself. Because of Fatima's love and his own determination, Santiago completes his destiny. "For anyone who reads not only to escape reality but also to understand reality, The Alchemist can offer the best of both worlds" (The Guardian). Fine in Fine dust jacket.





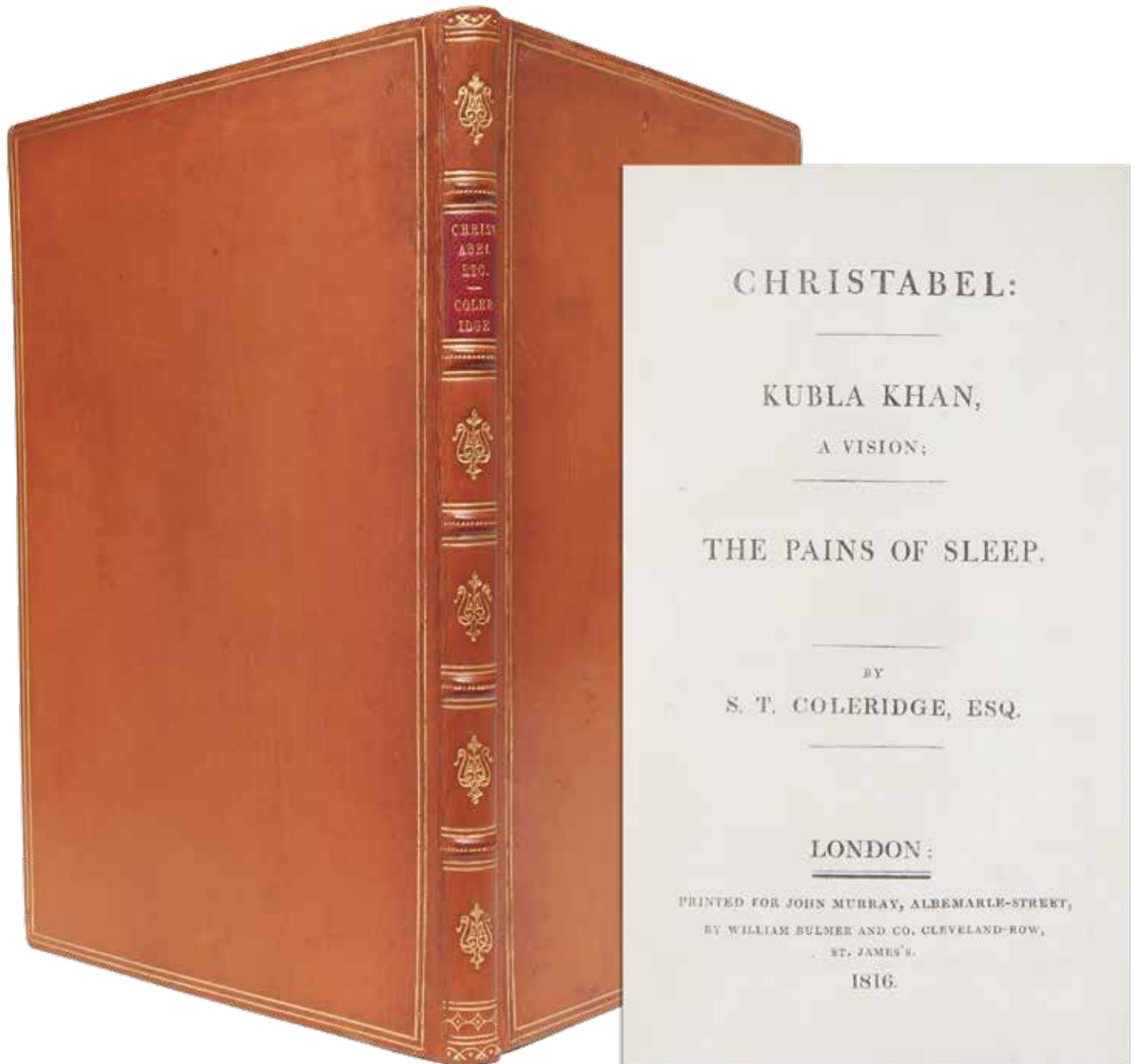
*One of Coleridge's greatest works, a landmark of Romanticism*

## 9. Coleridge, S. T. [Samuel Taylor]

### CHRISTABEL: KUBLA KHAN, A VISION; THE PAINS OF SLEEP

London: John Murray, 1816. First edition. Bound in full polished calf by Sangorski and Sutcliffe: gilt ruled on the boards, spine renewed, marbled end papers, gilt top edge. Bound with the half-title, but without the ads. A lovely copy of one of Coleridge's best works.

Mythical in both its content and creation, Kubla Khan emerged from one of Coleridge's laudanum induced dreams. By his own account, Coleridge dreamt of the Mongol emperor not in his historical context as a tyrant, but as a figure of contradiction and artistic complexity. "Coleridge's Khan is a kind of artist, summoning into being with a God-like command not only the beauty of the pleasure-dome but the ordered loveliness of its cultivated gardens, full of sweet smells and tinkling streams, all sheltered from the outside world by robust 'walls and towers'" (Perry). The final product is a poem hailed as one of Coleridge's greatest, and a landmark of Romanticism.



*"No better study of a nation's institutions and culture ... has ever been written by a foreign observer"*

## 10. De Tocqueville, Alexis

### DE LA DEMOCRATIE EN AMERIQUE

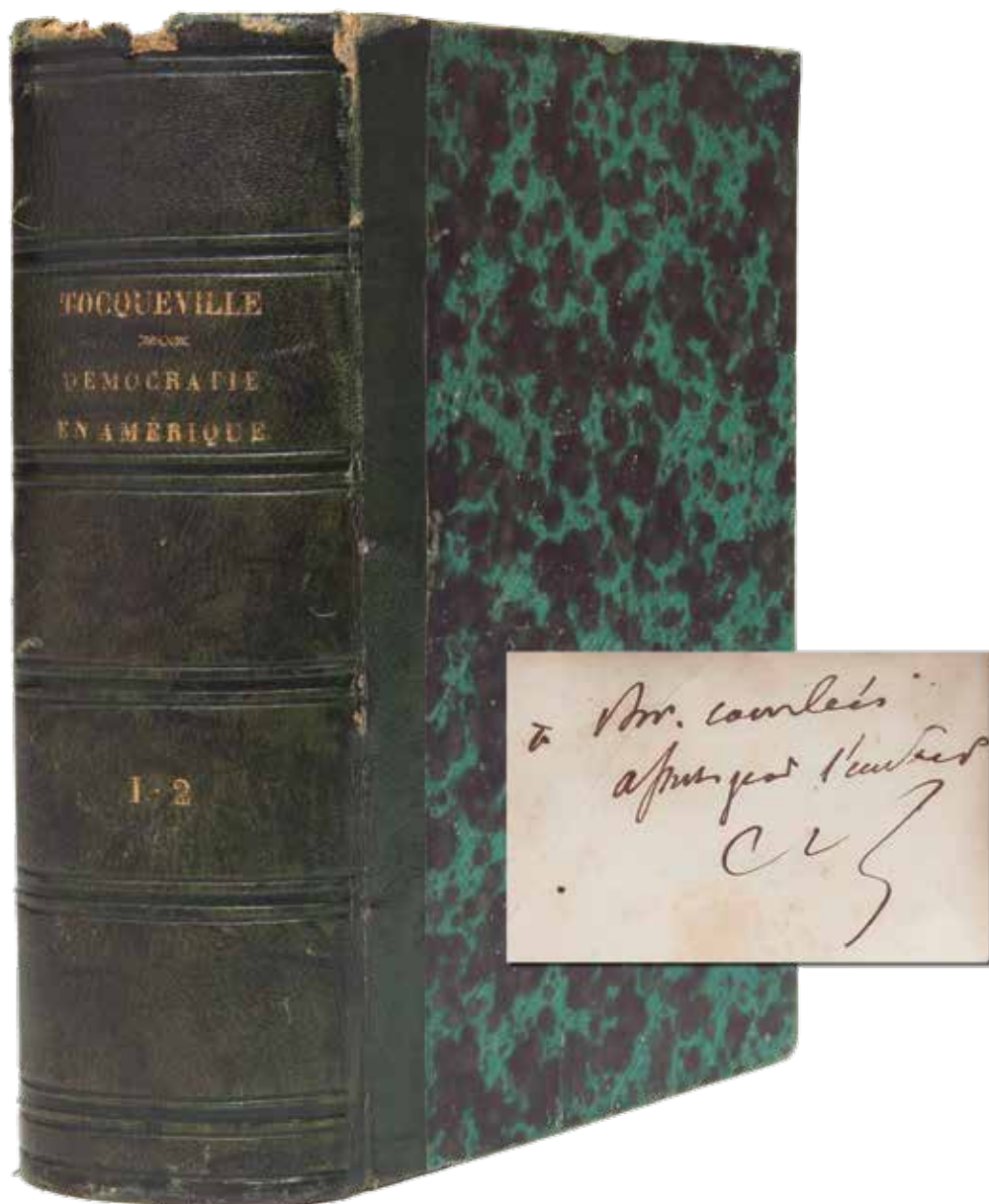
#### *Presentation copy*

Paris: Pagnerre, 1850. Thirteenth Edition. Revised, corrected and augmented with a comparative examination of democracy in the United States and Switzerland, and an appendix. Text in French. Inscribed by the author: "à M. Courbis offert par l'auteur AT." Bound in a contemporary French binding of green quarter morocco over paper boards, marbled end-papers. Two volumes bound together in one, collating: viii, 512; viii, 476. Binding with slight chipping at the head of the spine, otherwise in excellent condition. Besides the present example, only one other inscribed copy of this 1850 revised edition can be found in the auction record, selling for 11,875 euro in 2013.

De Tocqueville, a French aristocrat, visited America between 1831 and 1832, ostensibly to study the penal system, although his interest was considerably broader. It seems logical that France would look to America as a beacon of hope for a successful democracy. After France embraced the goals of equality and democracy in 1789 at the start of the French Revolution, it found itself first in a dictatorship under Napoleon and then in one constitutional monarchy after another during the years following. De Tocqueville's astute observation of several aspects of American society and culture provides an invaluable lens of foreign perspective on our young nation's political growth.

Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. Whether perceived as a textbook of American political institutions, an investigation of society and culture, a probing of the psyche of the United States, or a study of the actions of modern democratic society, the book has maintained its place high within the pantheon of political writing.

Library of Congress: A Passion for Liberty, Alexis de Tocqueville on Democracy & Revolution (Washington, 1989).



*An excellent copy of one of the most elusive Dickens first editions*

## 11. Dickens, Charles

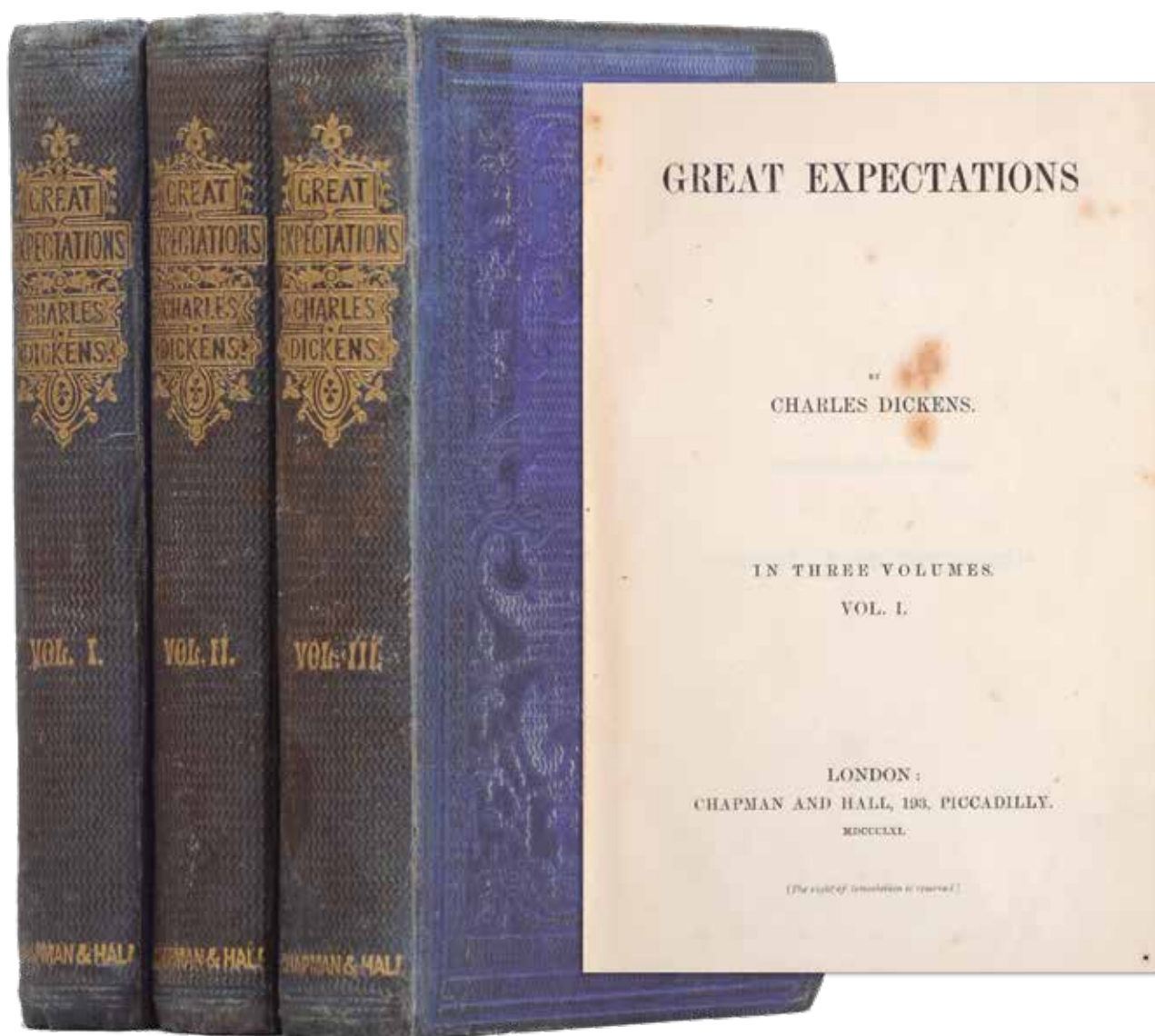
### GREAT EXPECTATIONS

London: Chapman and Hall, 1861. First edition. 3 octavo volumes. Original violet wavy-grained cloth, the covers with floral decoration within linear border stamped in blind, spines lettered in gilt, yellow endpapers. Housed in a custom red quarter morocco and cloth solander box. With 32 pp. publisher's adverts at end of Vol. III dated May 1861. Spines expertly relined with original spines laid down, ends and tips refurbished, hinges skillfully repaired, some foxing and spotting to contents, withal a very good copy in bright cloth.

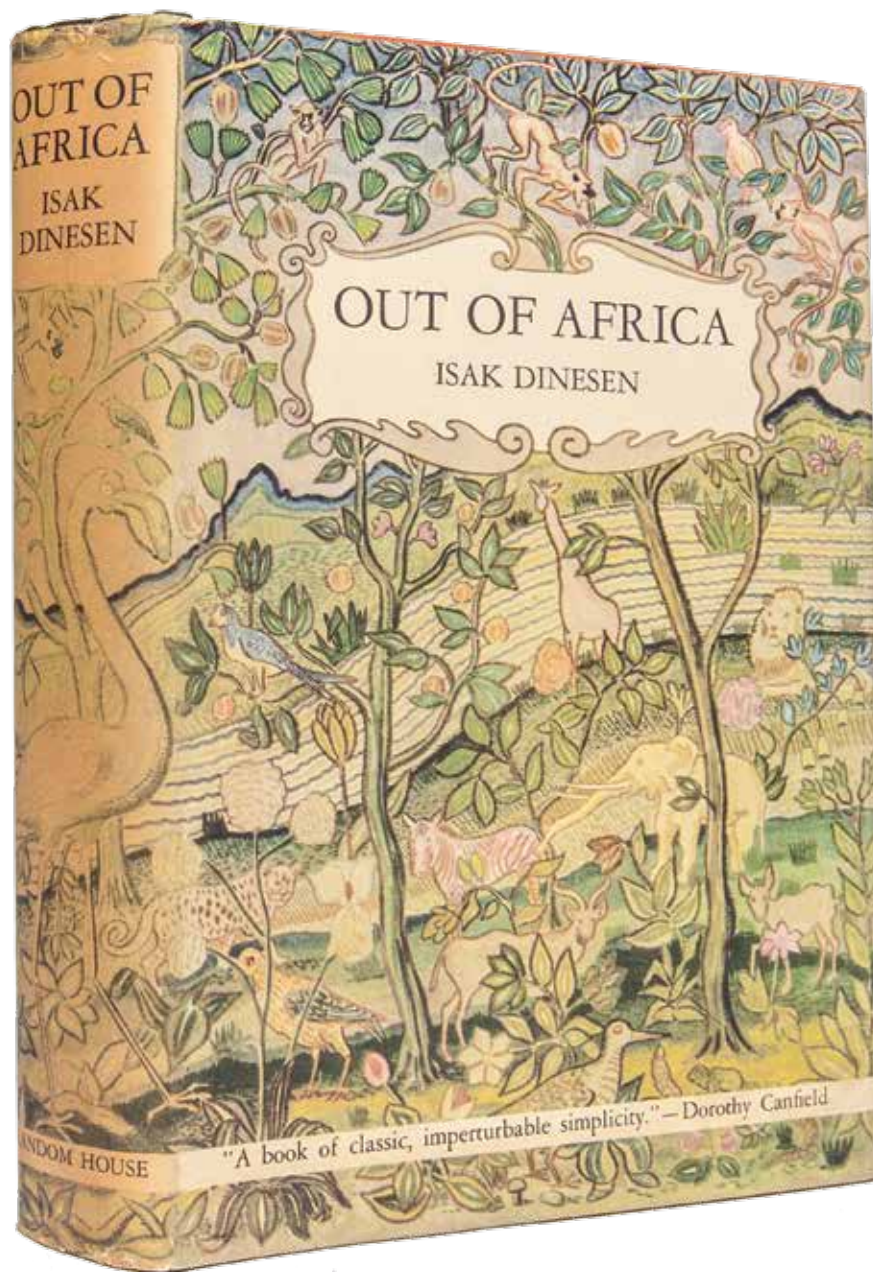
First impression, published on 6 July 1861, one of 1,000 copies. The first edition was divided into five impressions, with distinct title pages labeling them as five editions, perhaps to imply rapid sales. This copy has the great majority of Cardwell's points for the first impression (from Appendix D to the Clarendon edition), but with the following exceptions: Vol. II: 282.3 no ink between seemed and hardly; Vol. III: 39.5 no ink between you and feel; 193 foot middle I in III is not faint (although the same page has line 23 with the initial i in inflexible missing, Cardwell's state 1); 195.2 first inverted comma not faint; 217.3 in Cardwell's state 4/5, with very faint dot of semicolon after night; 220.16 end-of-line hyphen is not faint.

Cardwell notes: "The Bodleian copy of Vol. III in 1st impression emends the following faults: 103 page-No.; 193.23; 195.2; 220.16. It also has at 192.11-12 himself very/carefully. These changes suggest a later state of Vol. III within the 1st impression." This copy has 192.11-12 himself very/carefully, but emends five faults, only two of which are as the Bodleian copy, which suggests that Cardwell's account of Vol. III does not definitively reflect all possible variants within the first impression as issued.

Smith I.14.







*A poignant and exquisite work depicting Africa at the end of British Imperial rule*

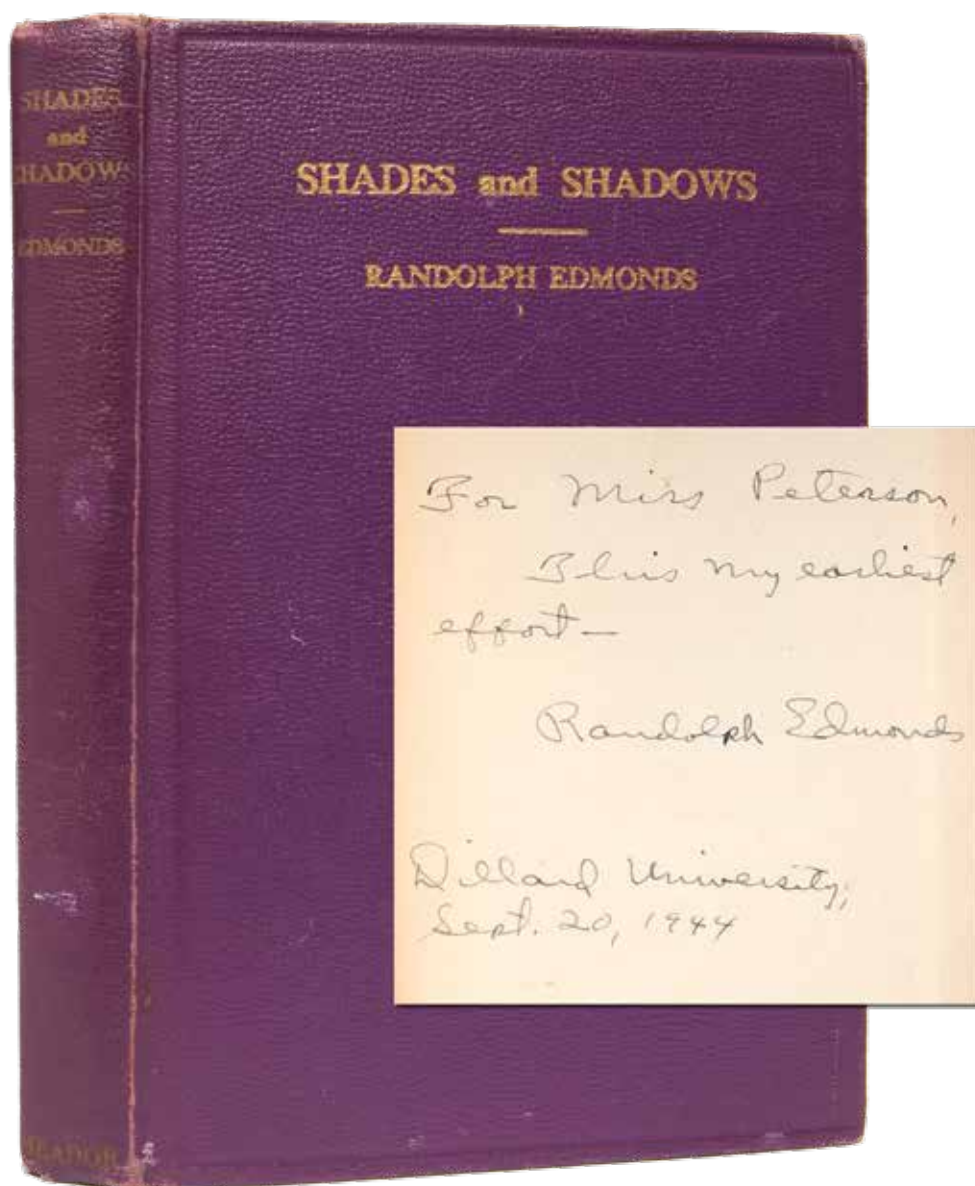
## 12. Dinesen, Isak

### OUT OF AFRICA

New York: Random House, 1938. First American edition. A Fine copy of the book in a nearly Fine dust jacket. Book with a previous owner's bookplate on the front paste-down, otherwise virtually pristine. Dust jacket toned at the spine, otherwise a lovely example.

Writing under the pen name Isak Dinesen, Baroness Karen Blixen composed a timeless account of her experiences in Kenya, providing a classic chronicle of colonial life before the sun began to set on the British Empire. The book is not only acclaimed for its vivid descriptions of Africa itself but for its style of composition. Out of Africa was later adapted for film by Stanley Pollack in 1985, starring Robert Redford and Meryl Streep. The film would win seven Academy Awards, including Best Picture and Best Director. "This writing is poignant and exquisite, it has an echoing reticence, is swift in profundity or insight or tenderness or irony. And no description of this book, highly as it may praise its solid substance, can in itself do justice to its effortless, expressive, wholly individual beauty of form, or even list the evocations and suggestions that lie within... Out of Africa is something rare and lovely, to read again and again" (Contemporary New York Times Review). Fine in Near Fine dust jacket.





*A rare first edition of Edmonds' Harlem Renaissance plays, inscribed at a leading Historically Black College*

### 13. Edmonds, Randolph

#### SHADES AND SHADOWS

##### *Inscribed First edition*

Boston: Meador, 1930. First edition. Signed and inscribed on the front endpaper by the author at Dillard University, an important historically black college (HBCU): "For Miss Peterson, This my earliest effort. Randolph Edmonds. Dillard University Sept. 20, 1944." Purple cloth publisher's binding with gilt to cover and spine. Near Fine with a bit of rubbing to the spine ends otherwise a fairly tidy copy of an uncommon book. An important association copy connecting a major Harlem Renaissance playwright to a school committed to equal education.

Considered the founder of educational black theater, Randolph Edmonds compiled six of his most imaginative plays into *Shades and Shadows*. This was his first collection, using dramatic fantasy to tie together plays that "were to be read aloud and were not intended to be acted on the stage." Soon after the release of *Shades and Shadows*, Edmonds joined the faculty of Dillard University, a private southern school committed to providing a predominantly African American student body with a liberal arts education that fostered "cultural enlightenment and participation" (Dillard). There, Edmonds taught drama and helped build the college's reputation for intellectual and artistic innovation.

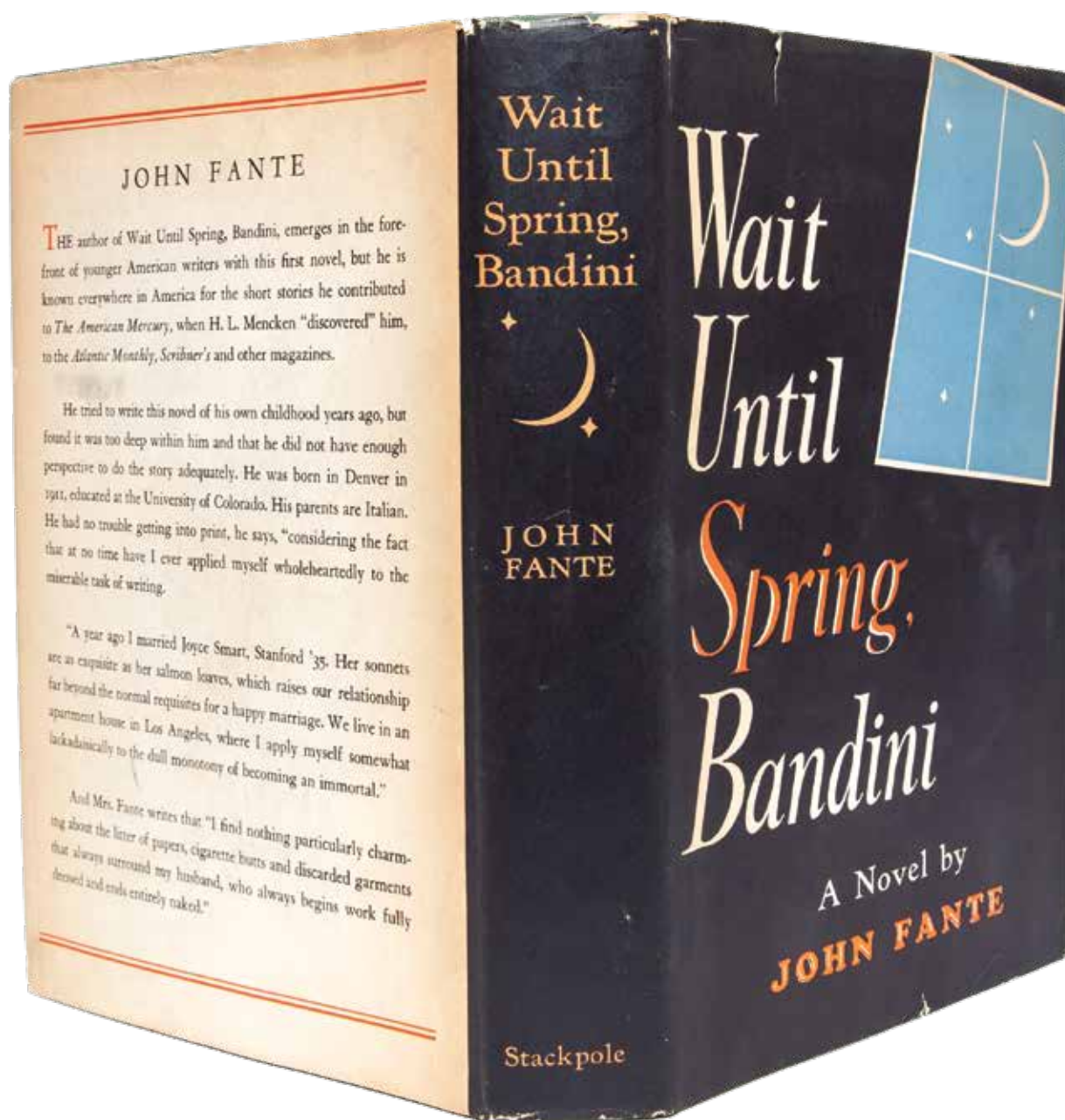
*A fantastic copy of Fante's first book, hailed by Bukowski as his "literary Godfather"*

**14. Fante, John**

**WAIT UNTIL SPRING, BANDINI**

New York: Stackpole Sons, 1938. First printing in first issue jacket. A lovely copy of Fante's first book. Book is Fine with a signed slip tipped in to the front end paper. In a Near Fine jacket with some small chips at the crown, one small tape repair to the verso and minor overall toning.

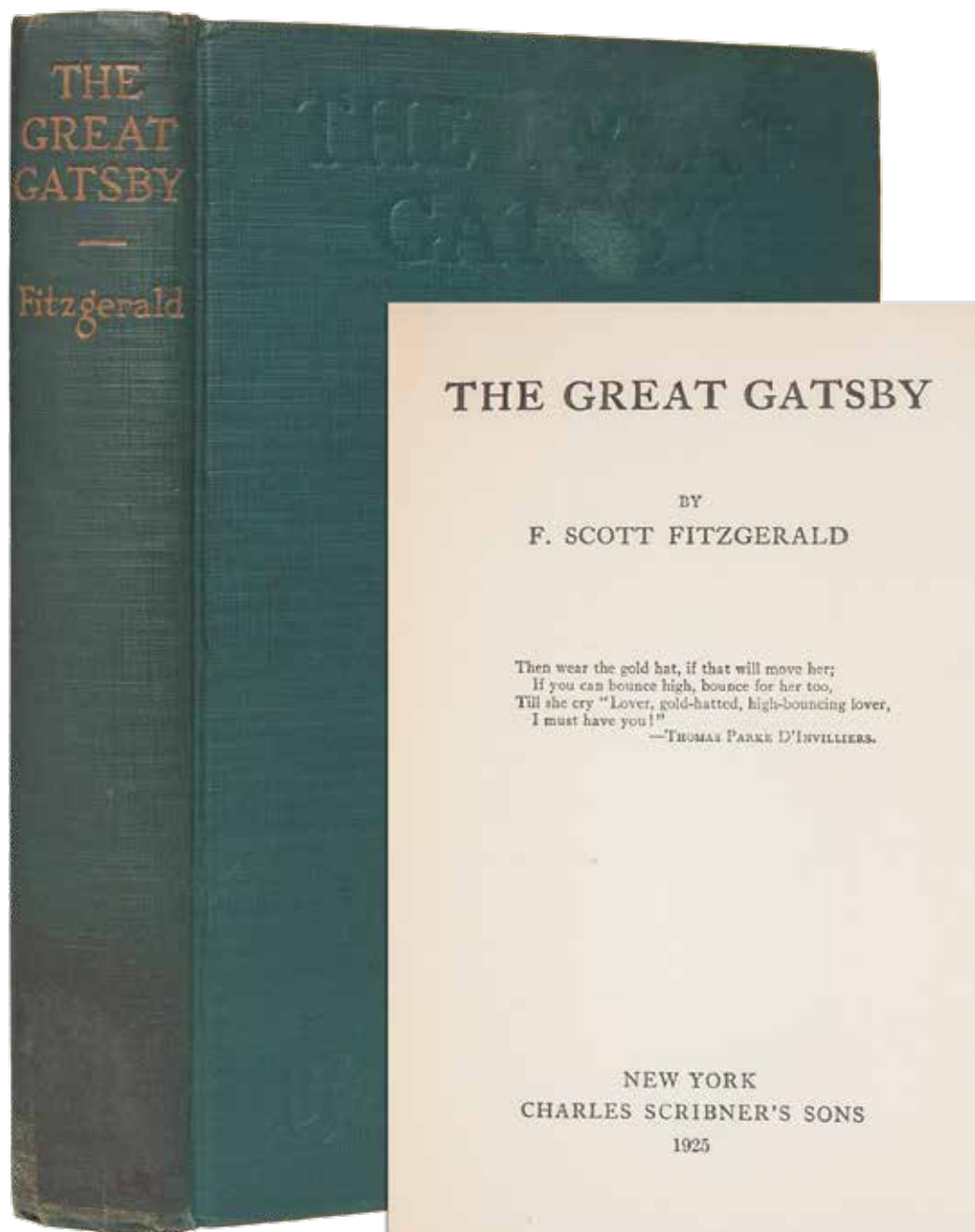
Drawing on his own experiences as an Italian-American, Fante's semi-autobiographical novel was hailed by a contemporary LA Times review as "a book of veracity and understanding and contains scenes no reader will ever forget." Focusing on Arturo Bandini's Depression-era life as the child of immigrants, Fante's novel provides an honest glimpse at economic hardship and personal heartbreak. Fante has become a highly collectible author who some see as the big brother of the Beats. Bukowski called him his "literary Godfather" and many consider him to be the quintessential L.A. novelist. As a result of these associations, Fante's novel was later filmed in 1989 under the same title starring Joe Mantegna and Faye Dunaway. Fine in Near Fine dust jacket.



*The "Great American Novel," Fitzgerald's chronicle of the Roaring Twenties***15. Fitzgerald, F. Scott****THE GREAT GATSBY**

New York: Charles Scribner's Sons, 1925. First Edition. First issue, with the four main issue points present: 1) pg. 60, line 16 "chatter" 2) pg. 119, line 22 "northern" 3) pg. 205, lines 9-10 "sick in tired" 4) pg. 211, lines 7-8 "Union Street station." A Very Good+ copy with a faint dampstain at the base of the spine (lower spine gilt obscured, upper spine gilt intact). Small discoloration on the front board over the "SB" in Gatsby, otherwise a clean copy of the book. Lacking the rare dust jacket.

Despite its grand stature today, the book was a commercial failure during Fitzgerald's lifetime, much to the author's surprise and disappointment. Fitzgerald had felt the power of the novel and believed that it was a work of mature artistry. Modern scholars and readers agree and now "Gatsby" is a keystone of any modern first collection. Very Good +.



*Fitzgerald's powerful meditation on marriage, success and mental health*

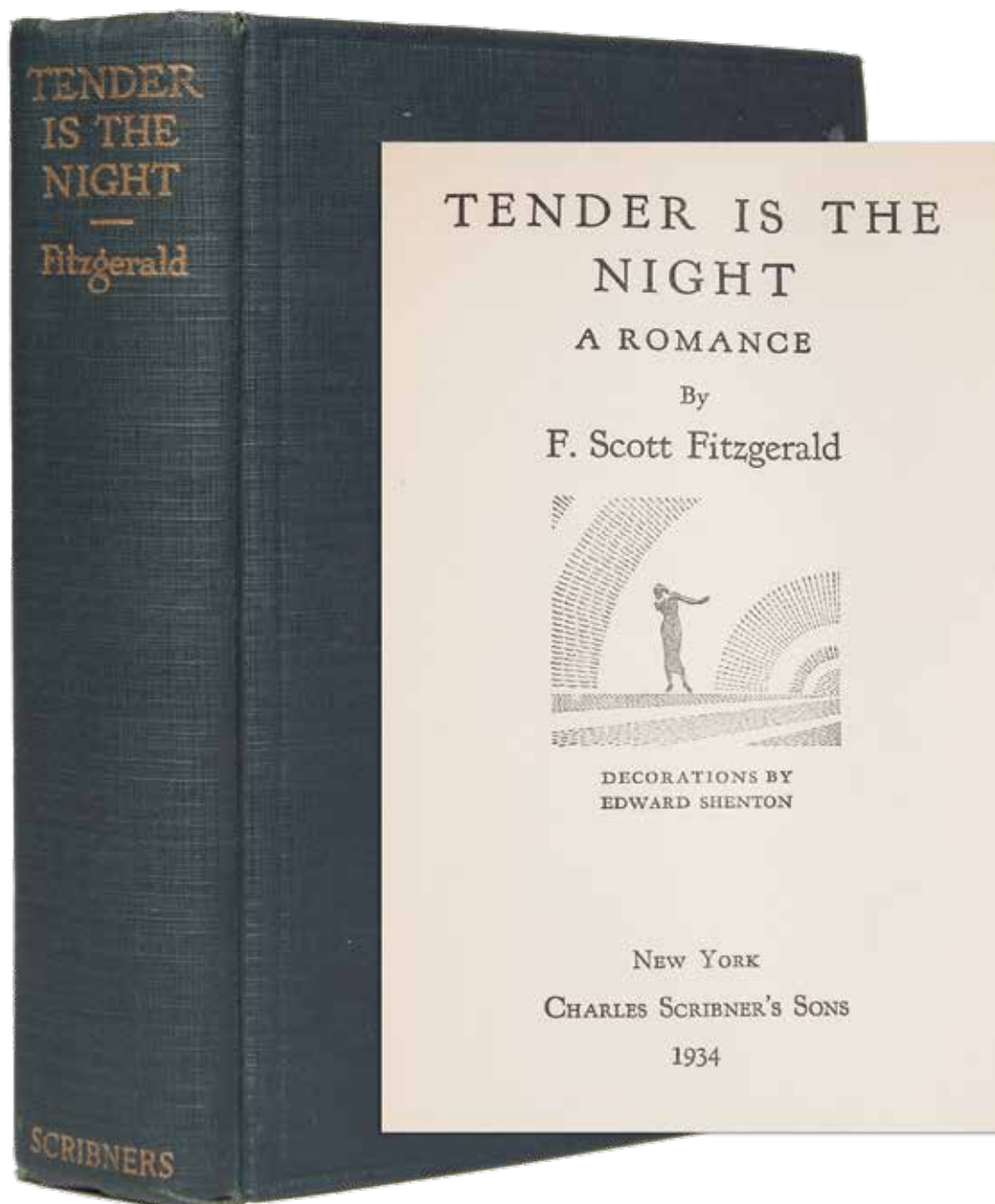
**16. Fitzgerald, F. Scott**

**TENDER IS THE NIGHT**

New York: Charles Scribner's Sons, 1934. First edition. A sharp, Near Fine copy of Fitzgerald's great final novel. A light smudge on the front board and a small bookplate on the front paste-down, otherwise remarkably clean and fresh. Becoming increasingly scarce in this condition. Lacking the dust jacket.

Nearing the end of his life, Fitzgerald contemplates marriage, success, and the emotional toll that mental health problems can take on a couple. This haunting novel set in the 1920s follows Dick and Nicole Driver's troubled marriage, and the damage imposed by his affair with a young actress. These same troubles were echoed in Fitzgerald's own family; his wife Zelda, having struggled her whole life with depression, had been placed long-term in a sanitarium, while Fitzgerald battled alcoholism and strove to re-launch his career in Hollywood. Unbeknownst to the author, this self-reflecting book would be the last of his lifetime.

Printed in a relatively small print run, so attractive copies are uncommon. Near Fine.





*First published work in English of Gibran, the third best-selling poet of all time*

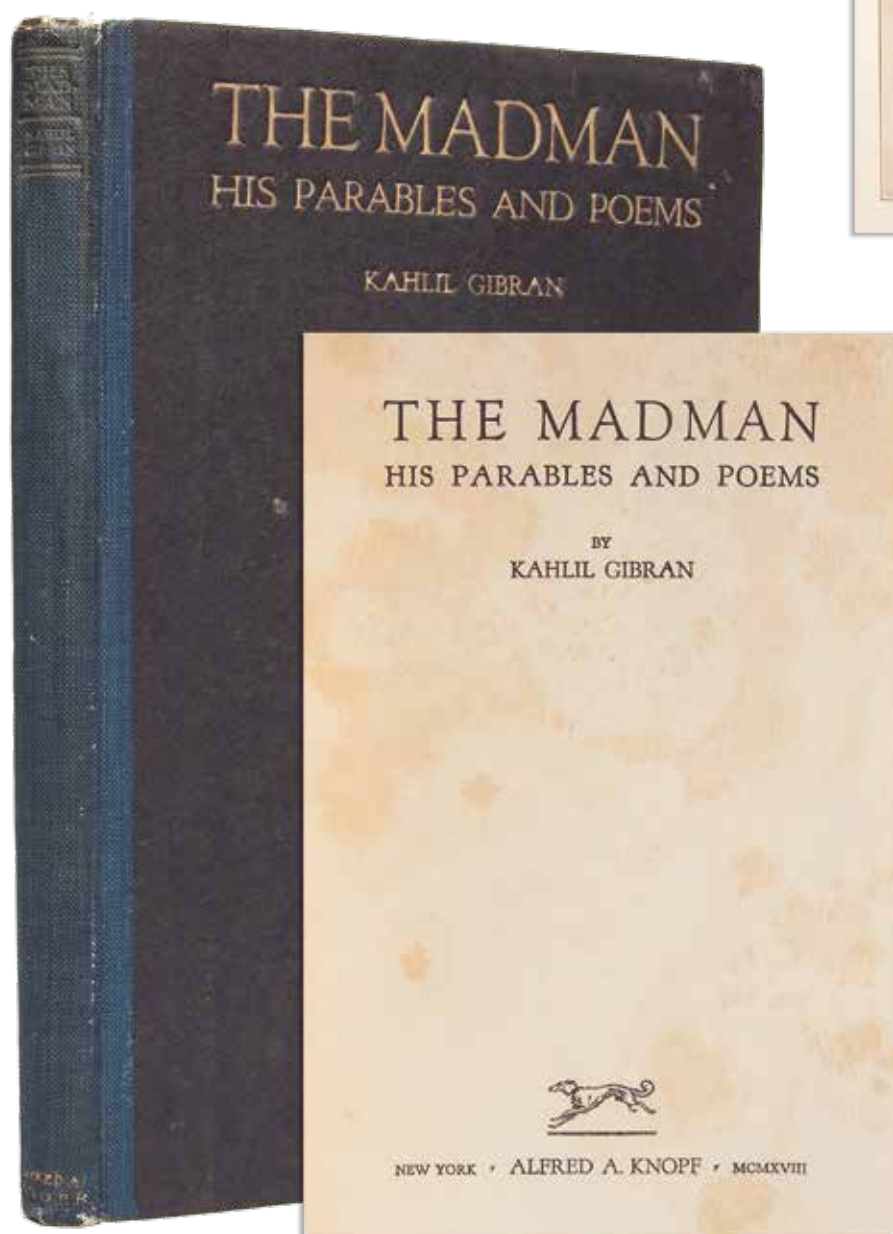
## 17. Gibran, Kahlil

### THE MADMAN: HIS PARABLES AND POEMS

New York: Alfred A. Knopf, 1918. First edition. Gibran's very rare first published work in English. Complete with 71 pages of text and 3 plates made from original drawings by the author. Book Very Good+ with slight wear at the spine and spine gilt faded, minor foxing to the early leaves and a bit of offsetting to the front end-papers. The introduction to the English-speaking world of one of history's most influential poets; third in all-time sales behind Shakespeare and Lao-Tzu. A handful of copies for sale worldwide and no copies found at auction in the past 30+ years. Very Good +.



Praised for blending beauty and wisdom into his work, Gibran's concise poetry notably provides an intense emotional experience to readers. The Madman narrates the speaker's fall into madness, using parable and allegory to explore religion and doubt, loneliness and fulfillment, and the tensions that these conditions create within the individual.



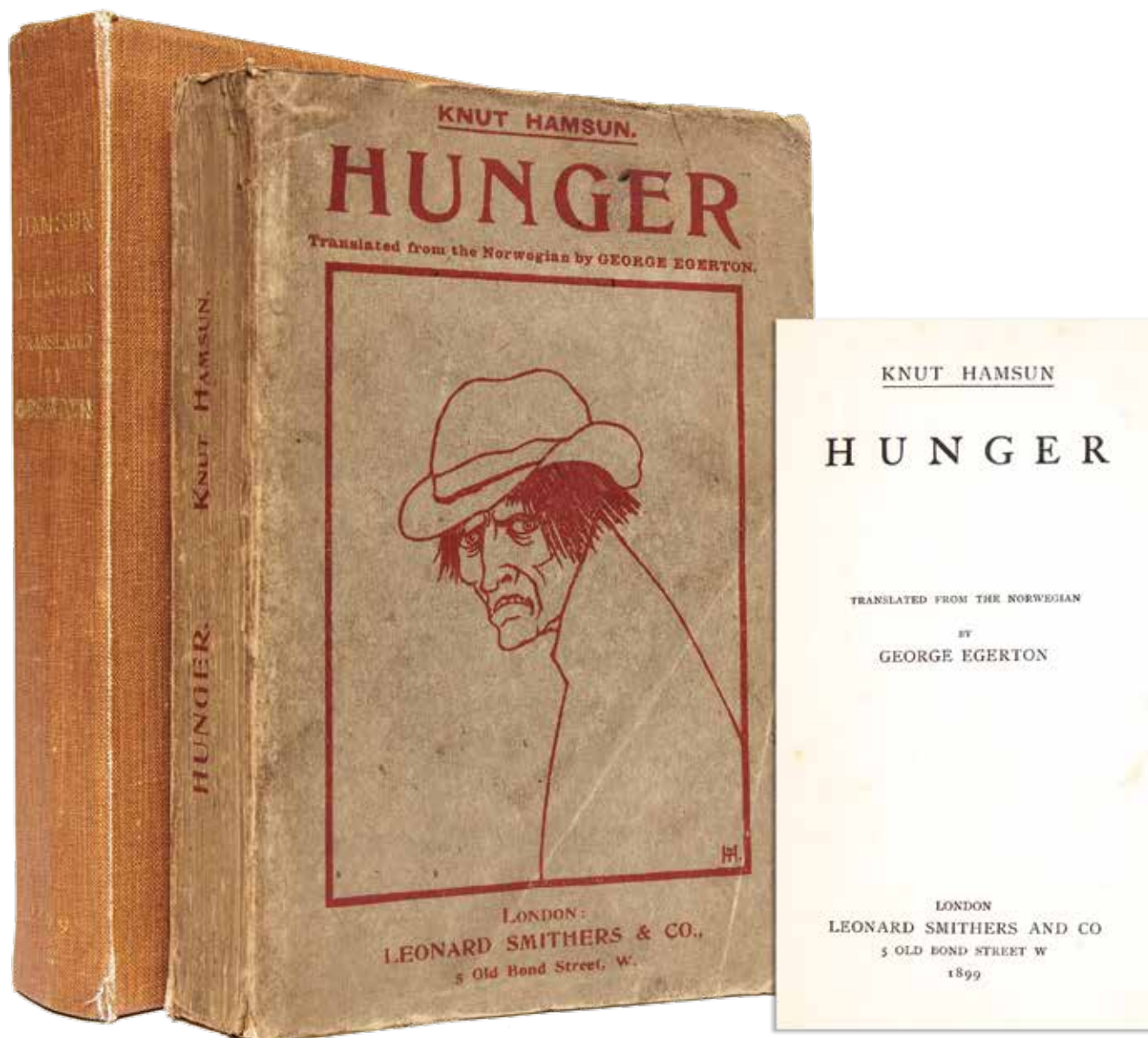
*Exceptionally rare cornerstone of modern, 20th century literature*

**18. Hamsun, Knut**

**HUNGER**

London: Leonard Smithers and Co., 1899. First English language edition. Extremely rare wrappers issue of the first English translation of *Hunger*. Unrestored wrappers in Very Good+ to Near Fine condition with some toning and soiling to the wrappers and early leaves, but generally an excellent copy, housed in a custom clamshell case. First published in 1890 as "Sult" and first translated into English here by Mary Chavelita Dunne under the pseudonym George Egerton.

A somewhat autobiographical novel of a destitute writer living in Oslo on a constant search for nourishment; a prototype for later novels of alienation, poverty, and loneliness. Remarkable for its psychological maturity, focusing on the main character's sanity while highlighting a series of irrational, self-destructive acts. The book is considered one of the foundations of modern, 20th century literature, influencing such heavyweights as Ernest Hemingway, Franz Kafka, Thomas Mann, Henry Miller, and Herman Hesse. A quick search of auction records reveals that a single copy of this first translation in wrappers sold in 1994, likely this same copy. The first edition was available both in wrappers and cloth, with most surviving copies being in cloth (as expected). Very Good +.





*One of the major WWII novels, exposing the military's bureaucratic absurdities*

### 19. Heller, Joseph

#### CATCH-22

New York: Simon & Schuster, 1961. First edition. A Near Fine copy of the book with slight toning and soiling at the spine and board edges. In a Near Fine jacket with a small chip at the crown and lower corner. Correctly priced at \$5.95 and with a full-panel photo of the author on the back.

The author's masterpiece of military literature, exposing the absurdities of any major bureaucratic institution. Basis for the 1970 Mike Nichols film with an all-star cast including Alan Arkin, Martin Balsam, Richard Benjamin, Art Garfunkel, Bob Newhart, Anthony Perkins, Martin Sheen, Jon Voight, Orson Welles, and Buck Henry. "Not merely the best American novel to come out of World War II; it is the best American novel to come out of anywhere in years" (Algren). Recently included in the Library of Congress' exhibition of "Books that Shaped America." Near Fine in Near Fine dust jacket.





*An important early work, with the exceptional woodcut title page*

## 20. Herodotus

### **HISTORIAE. HERODOTI HALICARNASEI LIBRI NOVM. TR: LAURENTIUS VALLA. ED: ANTONIUS MANCINELLUS**

Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 8 Mar. [after 30 Mar.] 1494. Third edition. Folio (12 7/16 x 8 3/8 inches; 316 x 213 mm). [8], 134 leaves. With elaborate woodcut border, which is celebrated as being one of the finest of the 15th century. Initial spaces with letter guides. Tissue guard in front of title-page. This copy with very large margins, taller than most. The letter of Mancinellus to Nicolaus Rubeus at the end of the prelims is dated 'tertio Cal. Aprilis', 30 Mar. 1494. Full 19th-century vellum. Spine label, lettered in gilt. The top of the woodcut just slightly shaved along the top edge, but still taller than most. A few occasions of tiny worm holes to the top and bottom margin through the first three signatures, not affecting text. Small hole on title-page, repaired almost invisibly near the head of the faun. A 1 3/4-inch repair to top inner margin of leaf A8, not affecting text. Previous owner's bookplate on front pastedown. Occasional very old, small ink corrections. Overall a near fine copy.

This edition is preceded only by those of 1474 (Venice: Jacobus Rubeus) and 1475 (Rome: Arnoldus Pannartz), but this is the only edition that contains the elaborate woodcut border. "The brothers De Gregoriis who published Ketham's Fasciculo appear to have devoted particular attention to the production of woodcuts; to judge from the number and variety of the works of their press, which display artistic embellishment. A Latin translation of Herodotus (Hain, 8472) brought out by them in 1494, has its first page adorned with a magnificent woodcut border, consisting of rich pilaster-forms, printed in white relief on a black ground. Beneath, there is a picturesque illustration, engraved in strong simple outlines, the subject of which is not recognizable, and may perhaps represent a misconception of some antique compositions. In the upper corner, beside the initial letter, Herodotus is seen sitting at a table, while Apollo places a laurel crown upon his head. This is probably the most splendid of all the examples of decorative art applied to books at that period. In the unsurpassed elegance of its architectural construction, and the flawless perfection with which the wood-engraver rendered the design, it can be compared with nothing but the finest specimens of inlaid work" (Lippmann).

Goff H90. ISTC ih00090000. Polain B 1887. Proctor.



*Signed first edition of Hughes' debut Harlem Renaissance novel*

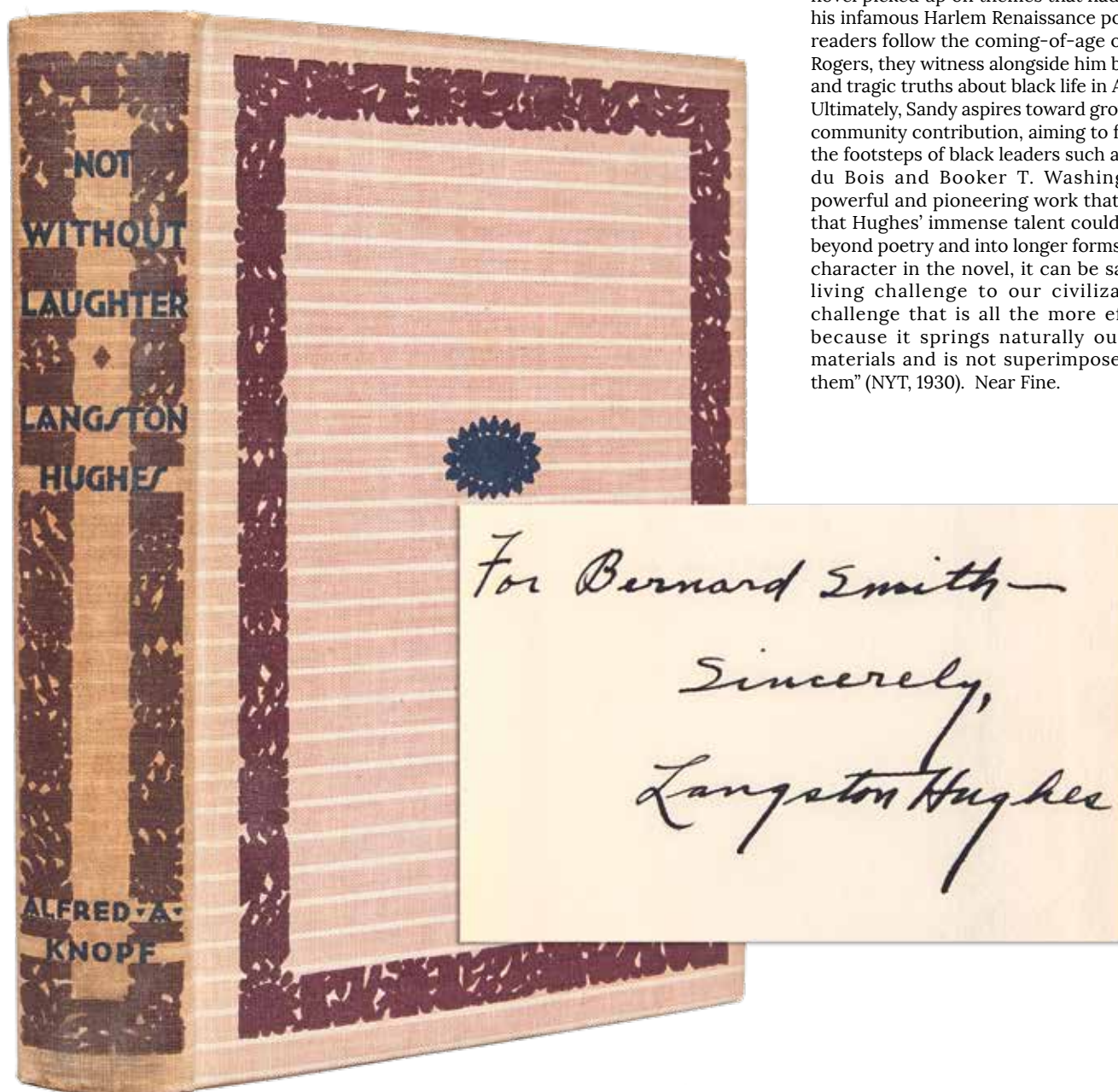
**21. Hughes, Langston**

**NOT WITHOUT LAUGHTER**

*Presentation copy*

New York: Alfred A. Knopf, 1930. First edition. Presentation copy, inscribed by the author on the half title to his editor in the year of publication: "For Bernard Smith - Sincerely, Langston Hughes | July 3, 1930." Original pink and white striped cloth publisher's binding, with purple motif on spine and front cover; lacking dust jacket. A Near Fine copy with the spine a bit toned, otherwise in excellent condition. Hughes' debut novel, with an important association to the man who helped get it published.

Emphasizing the effects of class and religion on rural communities of color, Hughes' first novel picked up on themes that had shaped his infamous Harlem Renaissance poetry. As readers follow the coming-of-age of Sandy Rogers, they witness alongside him beautiful and tragic truths about black life in America. Ultimately, Sandy aspires toward growth and community contribution, aiming to follow in the footsteps of black leaders such as W.E.B. du Bois and Booker T. Washington. A powerful and pioneering work that proved that Hughes' immense talent could extend beyond poetry and into longer forms. "Every character in the novel, it can be said...is a living challenge to our civilization, a challenge that is all the more effective because it springs naturally out of its materials and is not superimposed upon them" (NYT, 1930). Near Fine.



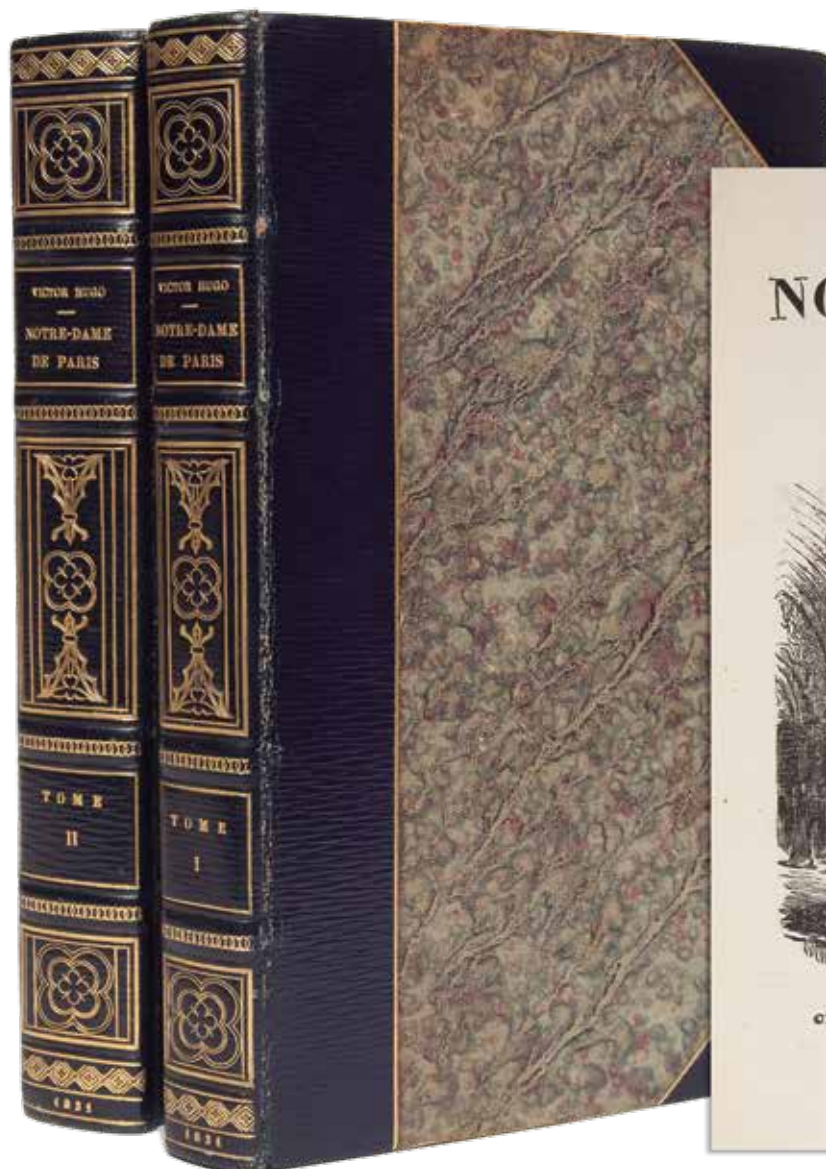
*An important and influential work of literature that has had a resounding impact worldwide*

## 22. Hugo, Victor

### NOTRE-DAME DE PARIS

Paris: Charles Gosselin Libraire, 1831. First edition, first printing, fourth issue of Hugo's gothic masterpiece. It is generally accepted that the publisher printed different editions on the title page of all copies to seem as though the book were in four editions, despite all text being identical. Two volumes, octavo (pages 215 x 131 mm) collating complete: [10], 404; [4], 536 pages with half titles. Contemporary French half morocco over marbled boards. Spines stamped and lettered in gilt. Minor rubbing to board edges and outer joints. Minor repair not affecting text to the first two leaves of Vol I and page 117 of Vol II. Internally clean and an excellent copy overall.

Set in Paris during the reign of Louis XI, Hugo's gothic romance was one of the earliest novels to depict life across the whole spectrum, from the rodents of the sewer to the King and his court. Using themes of French architecture and the advent of the printing press to explore freedom of expression, temporality, sanctuary, and the connections among higher and lower strata peoples, Hugo created a novel that heavily influenced later writers including Dickens and Flaubert. Considered the rarest and most elusive of all works by Victor Hugo, the first edition of Notre-Dame was produced as a set of 1,100 copies divided into four issues of 275 each, with the issue being designated on the title page. Near Fine.



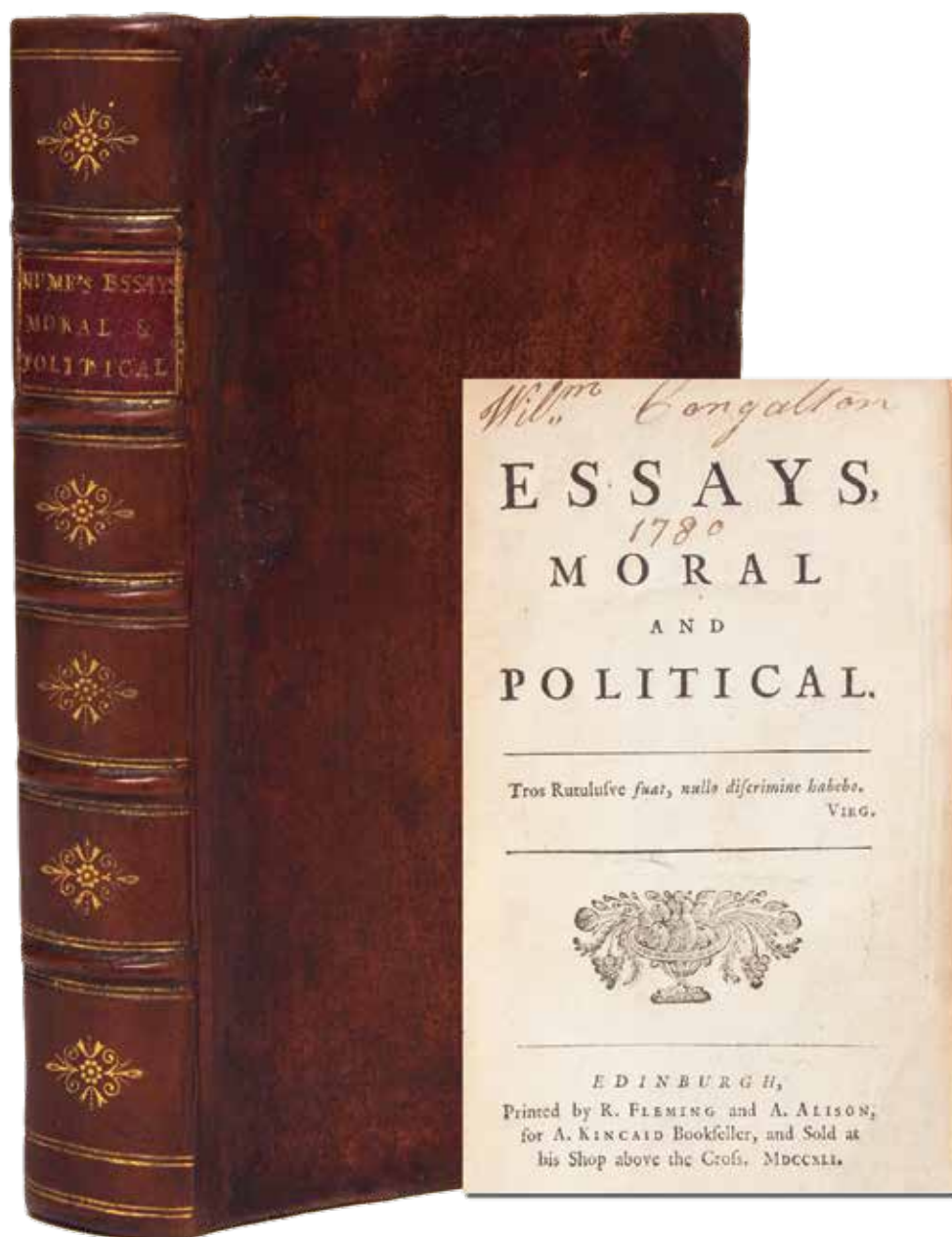


*First edition of David Hume's critical contribution to Empiricist philosophy***23. Hume, David****ESSAYS, MORAL AND POLITICAL**

Edinburgh: Printed by R. Fleming and A. Alison, for A. Kincaid Bookseller., 1741. First Edition. Bound in full contemporary calf, rebacked to style, rear free endpaper replaced. Ownership signature of William Congalton 1780 on the front paste-down and title page. Octavo (pages 153 x 93 mm) collating: viii, 187; complete. A clean, attractive copy internally. Issued as a stand-alone work; however a second volume of essays was published the following year and is sometimes collected with this one. Scarce, with just five copies appearing at auction since the 1950s.

Hume's empiricist philosophy changed the course of human thought across economics, ethics, and science; and his impact was felt by his contemporaries as well as the generations that followed. "Generally regarded as one of the most important philosophers to write in English...his influence is evident in the moral philosophy and economic writings of his close friend Adam Smith. Kant reported that Hume's work woke him from his 'dogmatic slumbers,' and Jeremy Bentham remarked that reading Hume 'caused the scales to fall' from his eyes. Charles Darwin regarded his work as a central influence on the theory of evolution. The diverse directions in which these writers took what they gleaned from reading him reflect both the richness...and wide range of his empiricism" (Stanford).

Essays, Moral and Political was Hume's first great success. Published squarely between his first work *A Treatise of Human Nature* (1739-40) and his seminal work *Philosophical Essays Concerning Human Understanding* (1748), the book addressed what Hume viewed as shortcomings in his earlier publication and provided him with space to advance his theories of empiricism, asserting a scientific approach to ethics and government. "Nothing appears more surprizing to those, who consider human affairs with a philosophical eye, than the easiness with which the many are governed by the few; and the implicit submission, with which men resign their own sentiments and passions to those of their rulers. When we enquire by what means this wonder is effected, we shall find, that, as Force is always on the side of the governed, the governors have nothing to support them but opinion....So great is the force of laws, and of particular forms of government, and so little dependence have they on the humours and tempers of men, that consequences almost as general and certain may sometimes be deduced from them, as any which the mathematical sciences afford us." A cornerstone work of philosophy that continues to shape human thinking.



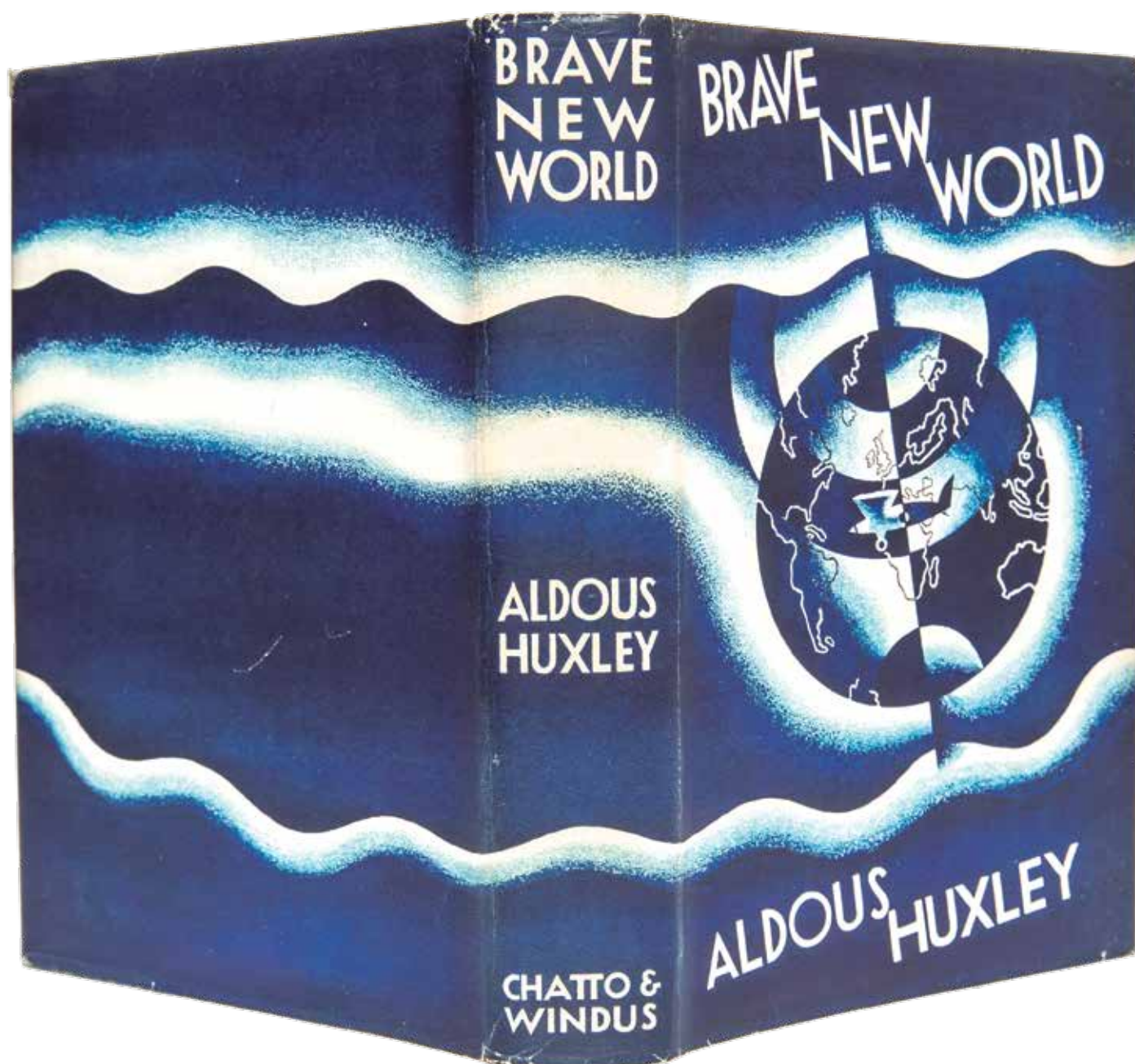
*The dystopian novel that set the bar for all future works in the genre*

**24. Huxley, Aldous**

**BRAVE NEW WORLD**

London: Chatto & Windus, 1932. First edition. A just about Fine copy, in like dust jacket. Book with spine very slightly faded and a previous owner's bookplate on the front paste-down. Jacket with slight spine toning and very minor rubbing at the top of the spine and at the corners. Housed in a custom slipcase with chemise.

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





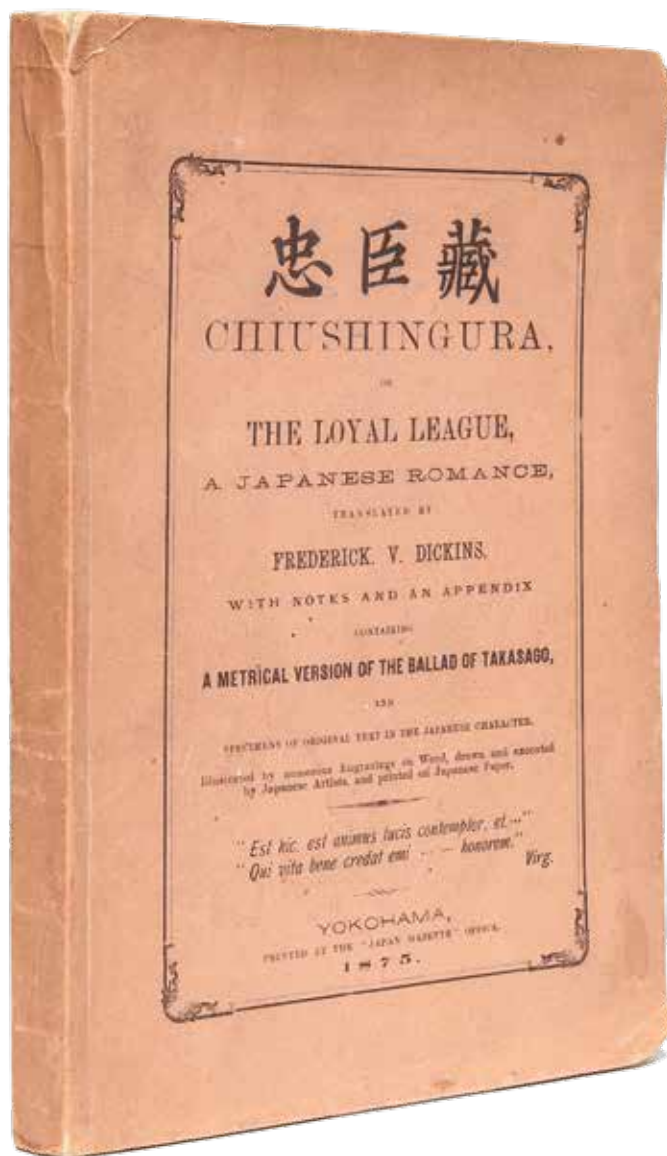
*The first English translation that introduced the West to the heroic tale of the 47 Ronin*

**25. [Izumo, Takeda] Frederick V. Dickins, translator**

**CHIUSHINGURA, OR THE LOYAL LEAGUE, A JAPANESE ROMANCE...**

Yokohama: Printed at the Japanese Gazette Office, 1875. First edition. Near Fine, unread copy in original taupe wrappers. Spine uncreased and smooth; small tear at upper spine; corners gently bumped. Ink ownership signature inside front cover, below a small pasted in label from a Western bookseller in Yokohama. Text block tight. Internally clean and complete, with extra title page in Japanese, 29 blue colored woodcut plates, and a preface and facsimile of Japanese text included at end. An exceptional copy of this rare book that only appears three times in modern auction records, and is held by only one institution.

A wildly popular Japanese romance made accessible to audiences by Takeda Izumo's 1748 kabuki play, Frederick Dickins' Chiushingura introduced the nobility and courage of the 47 Ronin to the Western world. Previously adapted in 1871 by A. B. Mitford as the first chapter of his collection *Tales of Old Japan*, it would not be until 1875 that a translation sought to accurately open the world of the samurai and ronin to English speakers. Expressing appreciation for Mitford's "admirable" and "pleasant" rendition of the tale of the 47 Ronin, Dickins nevertheless sets his work apart as a scholarly translation, performed with care to the spirit and meaning of the Japanese original, and which includes untranslated Japanese when wordplay or meaning simply does not have an appropriate English pairing. Ultimately, Dickins aims to introduce Westerners to "old world manners and already obsolete sentiments, a curious medieval system that has lasted down to our own time." *Chiushingura, or The Loyal League's* story and illustrations were well received, and it was reprinted soon after in 1876 and 1880, with few of the 1875 originals surviving today. Near Fine.



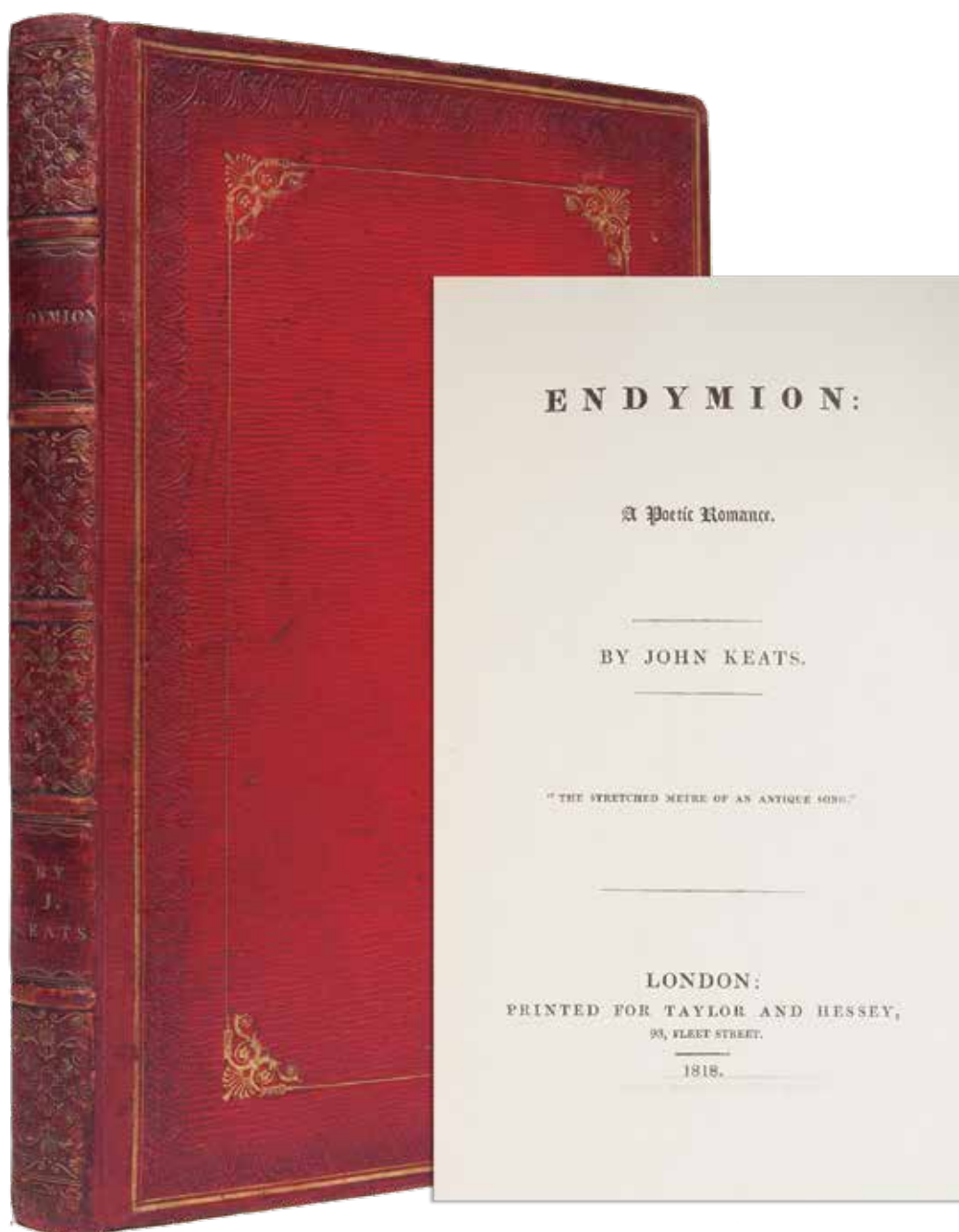
*"A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness"*

## 26. Keats, John

### ENDYMION

London: Taylor and Hessey, 1818. First edition. Bound in contemporary full red straight-grained morocco, stamped in blind and gilt on the panels, spines and edges; all edges gilt. Nearly invisible repairs to the leather hinges. Bound without the half-title or ads, but offset on the title page is the correct first issue slug: "Printed by, T. Miller, Noble Street, Cheapside." This copy with five line errata tipped in before book one. A lovely copy internally with a few spots of foxing and a slight ripple in the upper margin of the leaves, but generally unmarked and fresh.

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



*First edition of Malliol's work, inscribed by Kerouac as a gift to his brother-in-law*

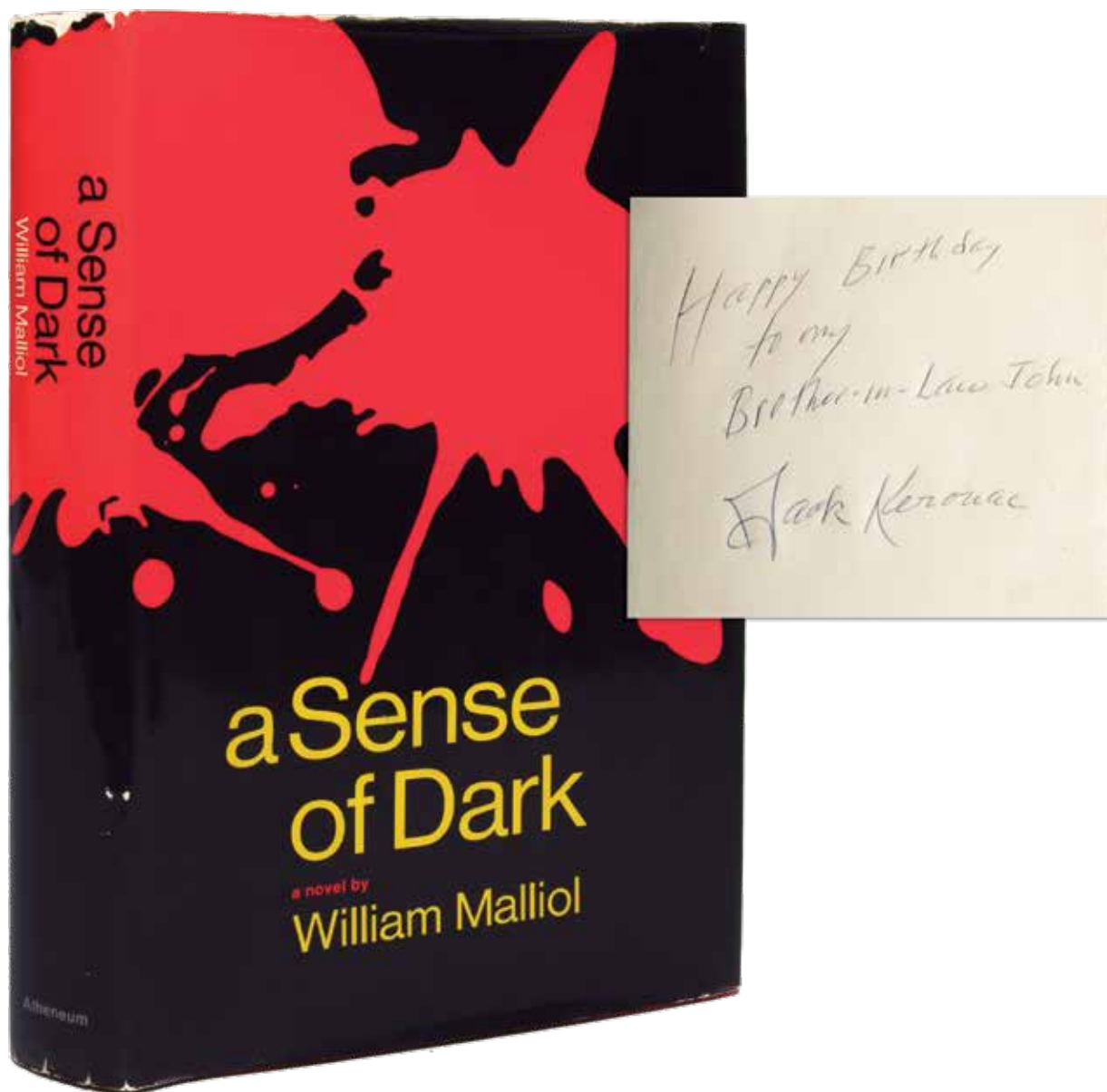
27. [Kerouac, Jack] William Malliol

**A SENSE OF DARK**

*Inscribed by Kerouac*

New York: Atheneum, 1968. First Edition. Inscribed by Jack Kerouac for his brother in law, John Sampas: "Happy Birthday to my Brother-in-law John | Jack Kerouac." With a signed letter of provenance from Jeffrey Weinberg (bookseller), dated 1983, where he states that this copy of A Sense of Dark was given to Kerouac by the publisher's agent for a possible review. John, brother to Stella, Kerouac's third wife, became the executor of the Kerouac estate after Stella and Jan's deaths in the 90s. An interesting association copy. Book presents just about Fine overall in a Very Good+ dust jacket with some wear at chipping at the spine ends and slight bend at the top of the front panel.

William McInenly writing under the pseudonym of William Malliol used his writing as an outlet for his pain and PTSD, after his war experiences in Korea. "By his estimates he had killed more than 100 enemy soldiers...with a samurai sword...it was the love of a young woman and four years at Oxford University that changed William and helped him see the futility of his violence" (Zerega). A Sense of Dark graphically and honestly sets out the experiences of a soldier not so unlike Malliol himself. Such a book would have added fuel to Kerouac's own anti-war sentiments, as the Vietnam War continued into its second decade. Fine in Very Good + dust jacket.





*Kinsey's groundbreaking and controversial work on complex human sexuality,  
inscribed to a donor of the Kinsey Institute*

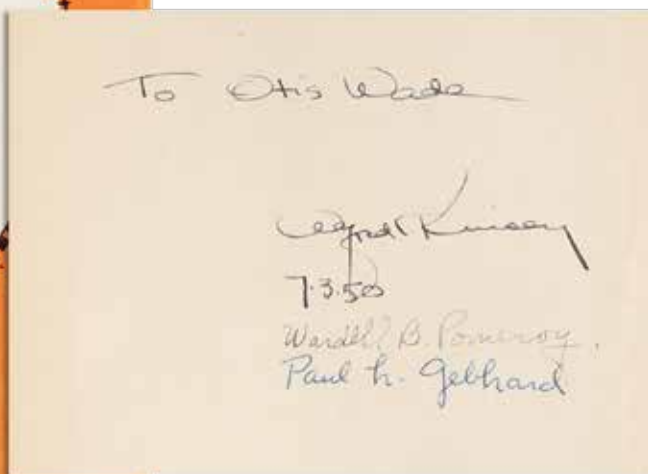
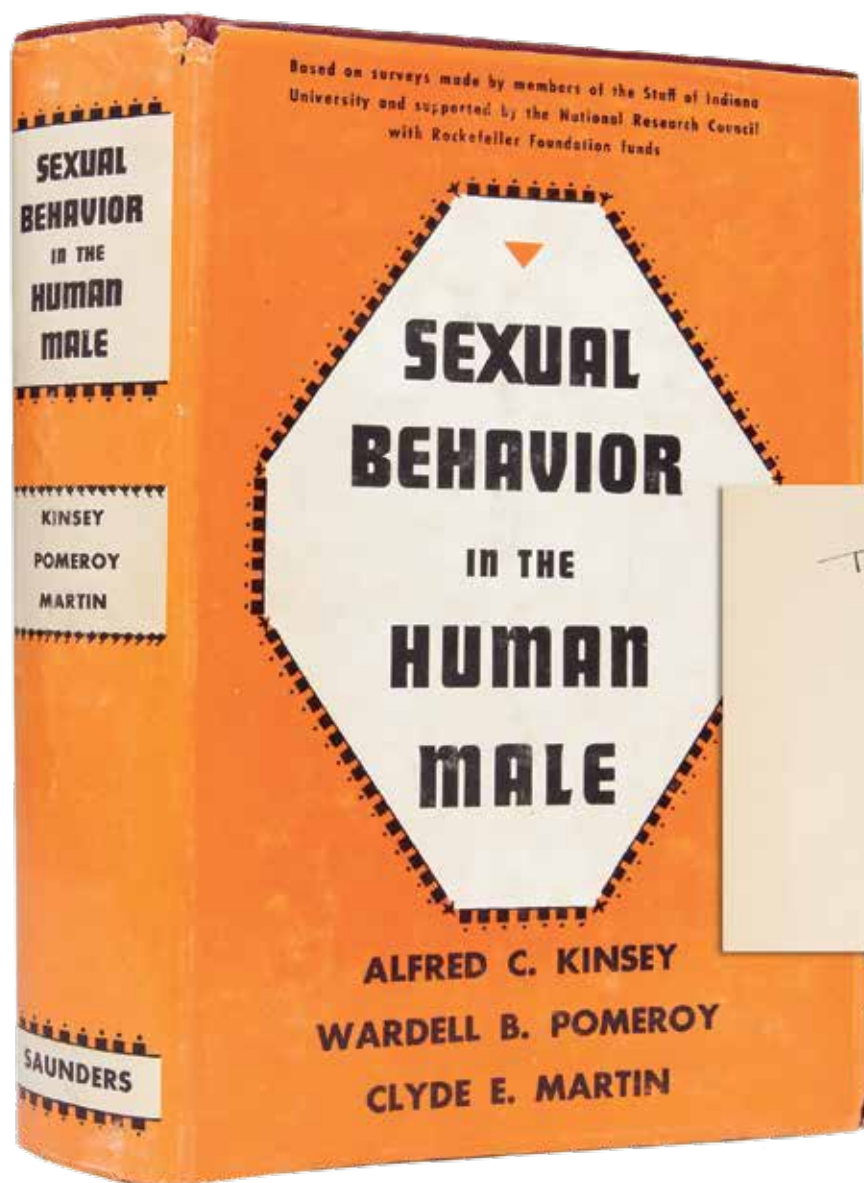
**28. Kinsey, Alfred, Wardell B. Pomeroy, Clyde E. Martin**

## **SEXUAL BEHAVIOR IN THE HUMAN MALE**

*Inscribed first edition*

Philadelphia and London: W. B. Saunders Company, 1948. First Edition. Inscribed by Kinsey: "To Otis Wade Alfred Kinsey 7.3.50." Additionally signed by Wardell B. Pomeroy and Paul H. Gebhard (Gebhard was a close colleague of Kinsey's, co-authoring *Sexual Behavior in the Human Female*). Otis Wade was a photographer and film hobbyist, making early erotic films, which he later donated to Kinsey's Institute for Sex Research. A Near Fine copy of the book in like dust jacket. The lower corners of the book are a little dinged, otherwise a nice bright copy. Dust jacket with slight fading to the spine and a few little chips or tears to the extremities, but Near Fine overall. An extremely desirable copy with the multiple author signatures and the association with Wade.

As controversial as it was influential, Kinsey's first major work was groundbreaking for its use of empirical data as a means for understanding human sexuality. Drawing on years of research and over 5,000 individual interviews, the study helped to place sexual behavior and identity on a spectrum rather than as part of a simple binary system. "Males do not represent two discrete populations; heterosexual and homosexual. The world is not to be divided into sheep and goats, and not all things are black and white...the living world is a continuum in each and every one of its aspects. The sooner we learn this concerning human sexual behavior, the sooner we shall reach a sound understanding of the realities of sex." Adapted into a film in 2004 starring an ensemble cast that included Liam Neeson, Laura Linney, Chris O'Donnell, Peter Sarsgaard, John Lithgow, and Oliver Plath. Near Fine in Near Fine dust jacket.



*Verse from the English poet who heralded the Romantic Movement*

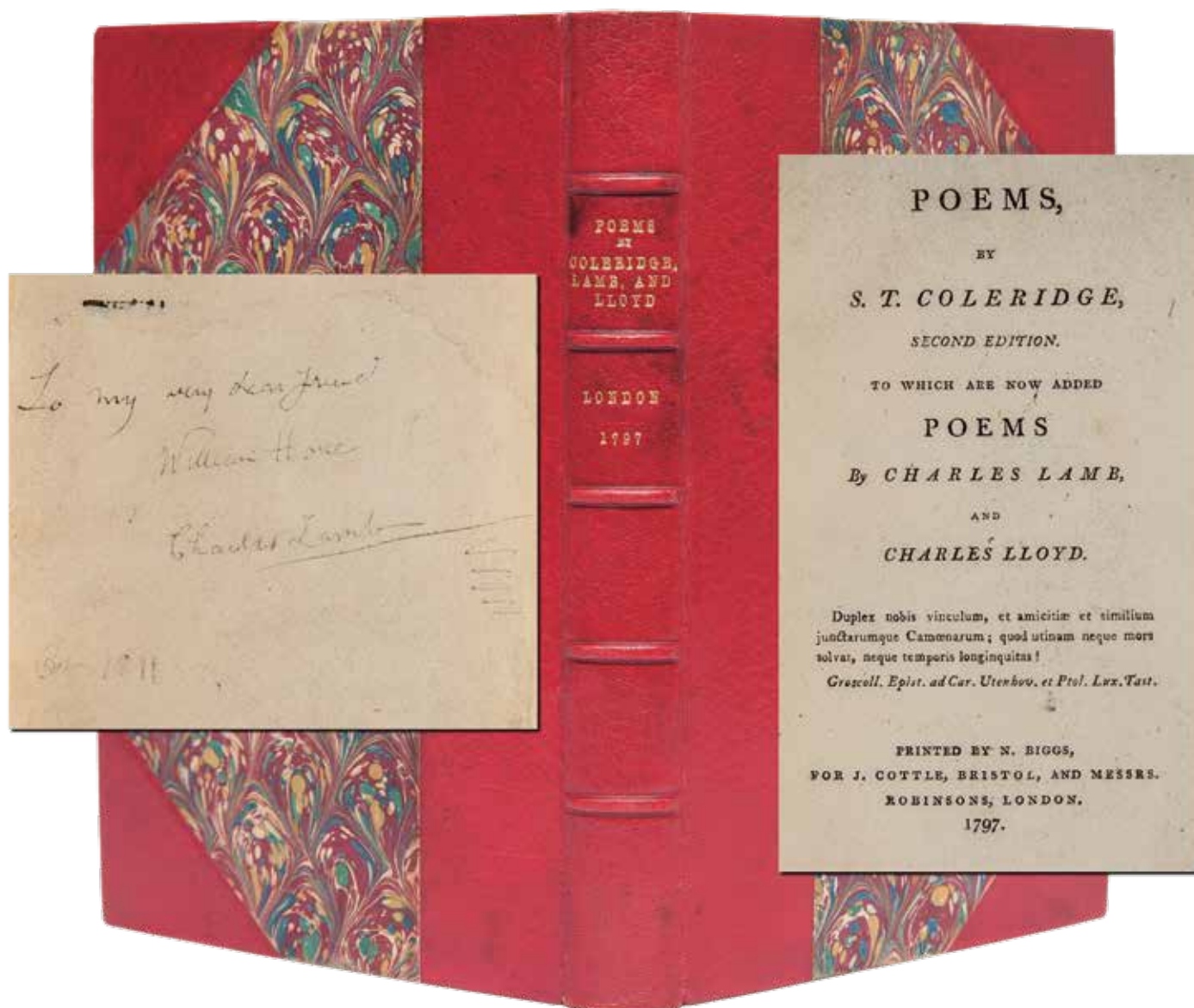
**29. [Lamb, Charles] Samuel Taylor Coleridge and Charles Lloyd**

**POEMS BY S. T. COLERIDGE**

London: Printed by N. Biggs, for J. Cottle, Bristol, and Messrs. Robinsons, 1797. Second edition. Rare presentation copy of the 1797 second edition (much revised by Coleridge and greatly expanded with new poems by both authors). Small octavo, modern three quarter red morocco, raised bands, marbled boards and end-papers, top edge gilt. Two bookplates on the front paste-down, front end-paper cracking. Inscription a bit faded, but easily legible. A lovely copy, with an excellent association. Early presentation note from Charles Lamb bound in before the title page: "To my dear friend William Hone | Charles Lamb | Oct. 1811."

Hone was a literary man and something of an early entrepreneur. One venture that ultimately ended in failure was his stint as an antiquarian bookseller. His friendship with Charles Lamb is well-documented.

The first edition (and Coleridge's first book of poems), published the previous year, contained Lamb's first published verses. The second edition was published after Coleridge extensively revised his contribution and added a new Preface. Lamb added an additional 10 poems to the second edition (including "Childhood") in addition to the four that were published in the first edition.



*Exceptional presentation copy of Lawrence's epic, inscribed to his attorney*

### 30. Lawrence, T. E.

## SEVEN PILLARS OF WISDOM

### *Presentation Copy*

London: [For the Author by Manning Pike and H.J. Hodgson, 1926]. First Edition. Extremely scarce privately printed edition, which was one of only 170 complete copies. Initialed for this reason by Lawrence at xix: "Complete copy i.xii.26 T.E.S" and with "Roberts" marked out and replaced with "K[ennington]." Additionally inscribed by Lawrence to his attorney regarding the book's publication: "E.G. Eliot from T.E. Lawrence with apologies for the trouble it is going to bring him. 30.XI.26." Original reddish-brown morocco gilt binding, raised bands, with top edge gilt and others uncut. Pictorial endpapers by Kennington. Slight rubbing to extremities but overall an excellent and complete copy with 65 lithographic plates and a striking frontispiece. As is often the case, the 'Prickly Pear' plate is present here, but not the two Paul Nash illustrations on pages 92 and 208, nor the Blair-Hughes-Stanton wood-engraving that illustrated the dedicatory poem in some copies.

A very rare presentation copy of the author's epic masterpiece, with a prescient inscription by Lawrence to his lawyer, warning him of potential legal problems following publication. A remarkably accurate military history interwoven with heroic adventure and spiritual insight, *The Seven Pillars of Wisdom* was itself an epic in its creation given Lawrence's multiple manuscripts and drafts that slowed the final release for almost a decade. During the process, Lawrence remained grateful to his subscribers and guaranteed that there would be no library or review copies in his lifetime; and he worked to ensure that each copy in the subscribers' edition would be unique. As Lawrence's inscription on this copy predicted, Edward G. Eliot would ultimately need to handle legal issues related to trust and tax arrangements connected to the book's release. An exceptional presentation copy.

This copy last sold at auction in 2012 at Bonham's for 50,450 pounds, roughly \$80,000 at the historical exchange rate. Near Fine.





*A celebrated economic treatise and an influence on Adam Smith*

### 31. Mandeville, Bernard de.

## THE FABLE OF THE BEES: OR, PRIVATE VICES PUBLIC BENEFITS

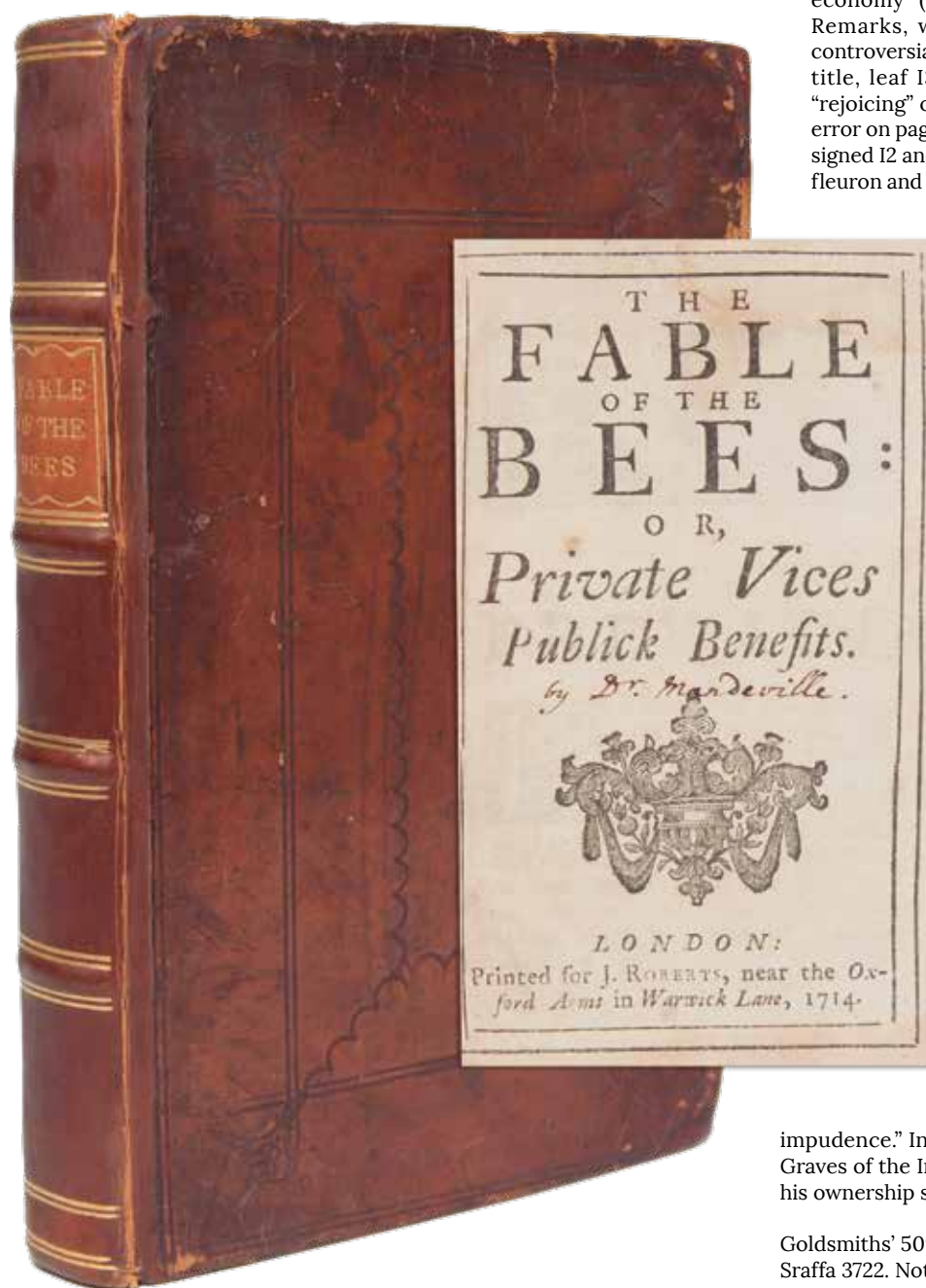
London: J. Rorerts [Roberts], 1714. First edition. Duodecimo (155 x 93 mm). 18th-century calf, rebaked to style, boards paneled in blind with floral corner pieces. Engraved head- and tailpieces, initials. Armorial bookplate of William Graves to front pastedown, with their motto, "Aquila non captat muscas". Extremities worn, some cracks and marks to boards, endpapers browned from turn-ins, hinges cracked but firm, first two leaves a little chipped, a few small punctures to top edge of title leaf repaired with japan paper, contents browned and foxed with a spot of minor dampstain to the fore edge of gathering K, L4 slightly shorter at fore edge and a chip to L5, overall a very good copy.

Rare first edition, first issue, of this "celebrated work, which through Adam Smith, had an immense influence on political economy" (Foxwell), and the first edition to contain the Remarks, with 18th-century marginalia reflecting its controversial reception. The first issue has a fleuron on the title, leaf I3 mis-signed I2, and "rejoyning" instead of "rejoicing" on p. 36, line 26. The second issue corrects the error on page 36, has leaf B3 mis-signed B5 as well as I3 mis-signed I2 and is issued with a cancel title-page removing the fleuron and adding additional text in its place. The alteration to the title was presumably intended to attract a wider readership, the shorter title being extended to explain the moral or philosophical merits of the work. The poem was originally published in 1705 as "The Grumbling Hive", but this is the first edition to contain the twenty "Remarks" which purported to annotate and explain various lines in the verse fable.

Highly controversial upon publication, The Fable of the Bees "exercised a powerful influence in shaping the intellectual agenda of economists and other social scientists later in the 18th century" (Palgrave). This is evidenced by the ink annotations to the margins of this copy, which a pencil inscription to the front free endpaper verso identifies as those of James Hampton, translator of Polybius and Church of England clergyman. While a student at Oxford, "Hampton was equally distinguished for his scholarship and boisterousness. On one occasion he deliberately provoked a quarrel by kicking over a tea-table in the rooms of his old schoolfellow the poet William Collins" (ODNB). This spirited nature is conveyed in his marginalia, which vehemently argues with Mandeville's statements. Mandeville's use of the terms "vice" and "virtue" for example is greeted with the comment, "a vile definition because untrue"; and closing statement on the Fables is that: "all within the circum bis [? e.g. surrounding] is

impudence." In his will Hampton left his property to William Graves of the Inner Temple; in addition to Graves's bookplate, his ownership signature appears on the title page of this copy.

Goldsmiths' 5094; Kress 2914 (the second issue); Mattioli 2228; Sraffa 3722. Not in Einaudi.



*Exceptionally rare presentation copy inscribed by McCarthy to Ed Abbey*

### 32. McCarthy, Cormac

## BLOOD MERIDIAN OR THE EVENING REDNESS IN THE WEST

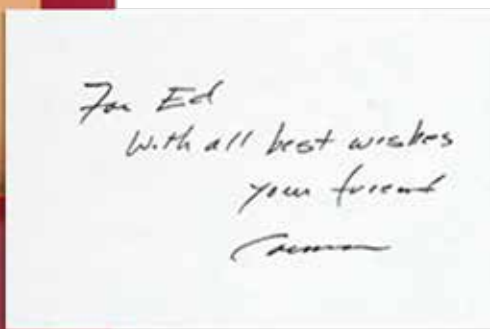
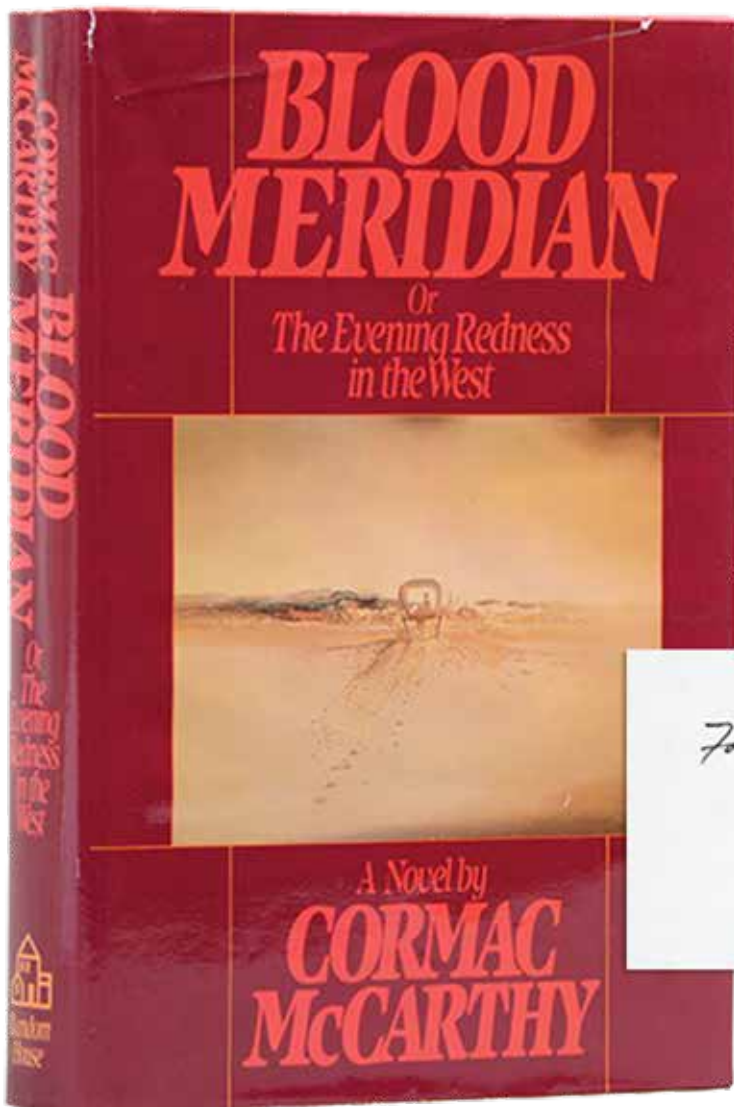
### *Presentation copy*

New York: Random House, 1985. First Edition. Presentation inscription on the half title to environmental writer and prolific Western author Edward Abbey: "For Ed, With all best wishes, Your friend Cormac." Accompanied by a letter of provenance from Abbey's widow.

McCarthy rarely inscribed copies of his books, and his personal association to Abbey makes this rare book even more exceptional. Prior to *Blood Meridian*, McCarthy had modest success subsidizing his writing with grants but had yet to sell more than 5,000 of any single title. Abbey, meanwhile, was known as one of the most prolific American writers, using his books as a passionate call to readers to protect the natural resources and open lands of the West. In a letter from McCarthy to Abbey, McCarthy describes how he got "boxed out" while hiking Big Bend near Moab, and after retracing his steps and locating his car, he "drank some water and ate something and opened the book [he] was reading – *Desert Solitaire* – and read the next chapter." The next chapter is the one where Ed also gets boxed out hiking Big Bend near Moab, and McCarthy writes in a letter that if he had read the chapter a day sooner, he would have been spared the trouble. The two maintained a close correspondence for many years, well documented by the University of Arizona. It is therefore poignant that McCarthy inscribed *Blood Meridian* – noted as his masterful meditation on brutality, death, and the American West – to Abbey.

*Blood Meridian* was a turning point in McCarthy's career, as his first Western novel, and his first major literary success. Renowned critic Harold Bloom referred to *Blood Meridian* as "the greatest single book since Faulkner's *As I Lay Dying*" and it appears on Time Magazine's list of the 100 greatest English novels from 1923–2005.

Original red cloth-backed red boards, spine lettered in gilt. A Near Fine copy of the book with light foxing to the closed page block and three leaves pasted to the rear paste-down (a publisher's flaw and thus one of the free copies given to the author). With the brightly colored dust jacket in Very Good + condition; a short 10 mm closed tear to top of front joint with associated bend. An attractive copy made the more interesting by connecting two of the major literary figures of the Southwest. Near Fine in Very Good + dust jacket.



*The illustrated masterpiece that revived public interest in Melville's sublime and complex novel*

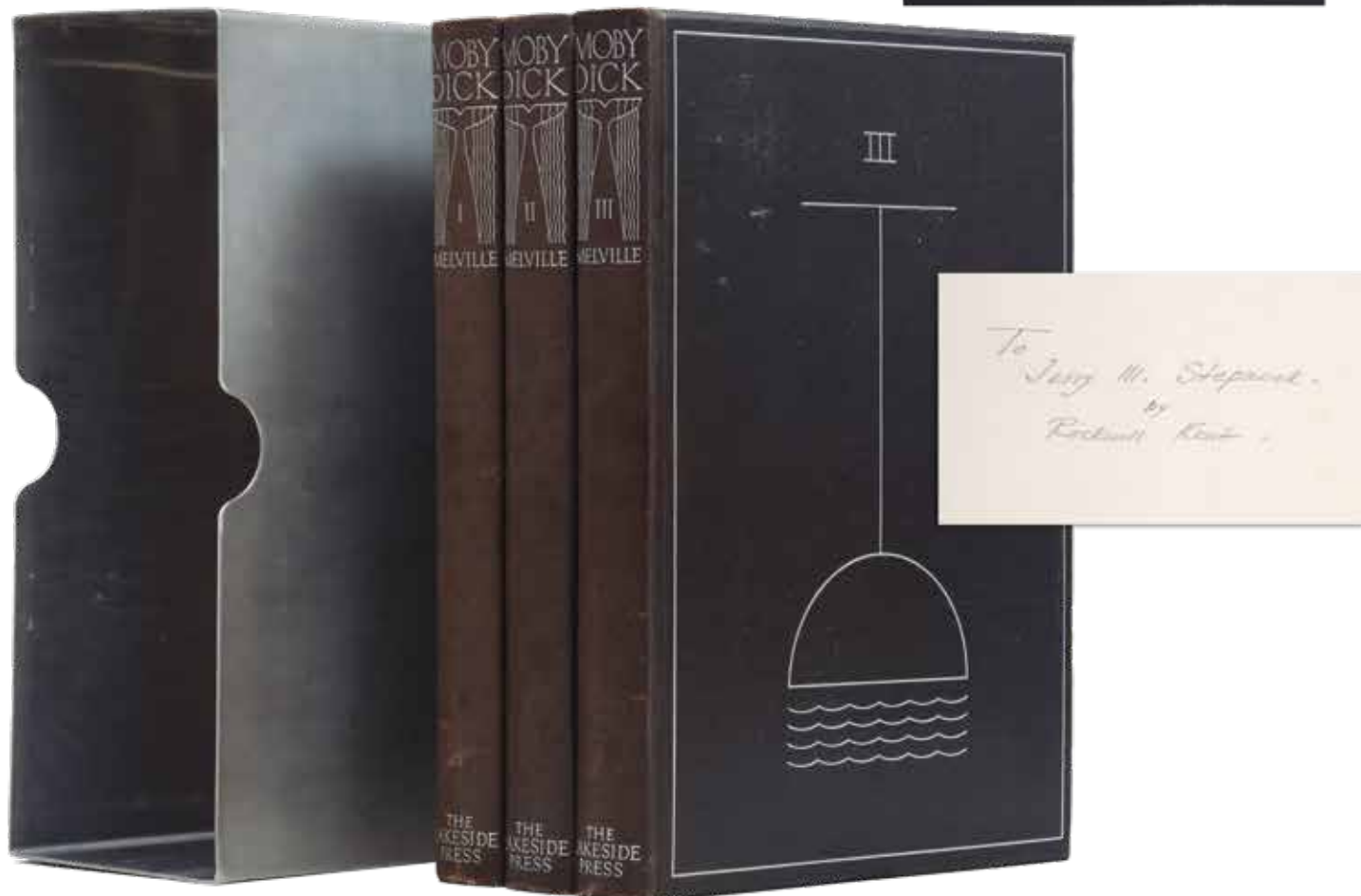
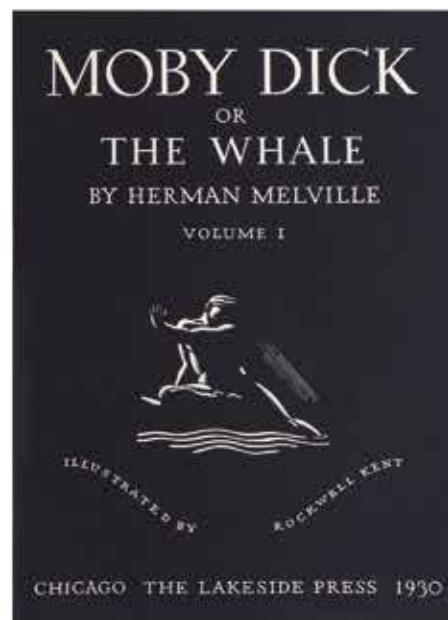
### 33. [Melville, Herman] Rockwell Kent

## MOBY DICK OR THE WHALE

### *Presentation copy*

Chicago: The Lakeside Press, 1930. First edition thus. First Rockwell Kent edition, limited to 1,000 sets. With a penciled presentation inscription by Rockwell Kent to the front free endpaper of volume 1: 'To Jerry M. Stepanek by Rockwell Kent'. 3 volumes, large quarto. Original black cloth, bevelled boards, titles and vignettes to spines in silver, abstract design and volume numbers within simple frame to front boards in silver, top edges black, others uncut. Housed in the original aluminum slipcase. Very light marking to covers, spines very slightly faded. Slight offsets from illustrations, as usual. Slight scuffing to slipcase. An excellent copy overall.

This is one of the finest editions of Melville's masterpiece and one of the great American illustrated books of the 20th century. In 1926, Rockwell Kent, then just beginning to establish his fame as an artist, was approached by R. R. Donnelley and Sons to illustrate a new edition of Richard Henry Dana's *Two Years Before the Mast*. Kent demurred, suggesting *Moby Dick* instead. Kent was given complete freedom to design and illustrate the three-volume set. The resulting work has been hailed as a masterpiece of 20th-century book illustration and is credited with reviving public interest in a sublime but difficult novel.





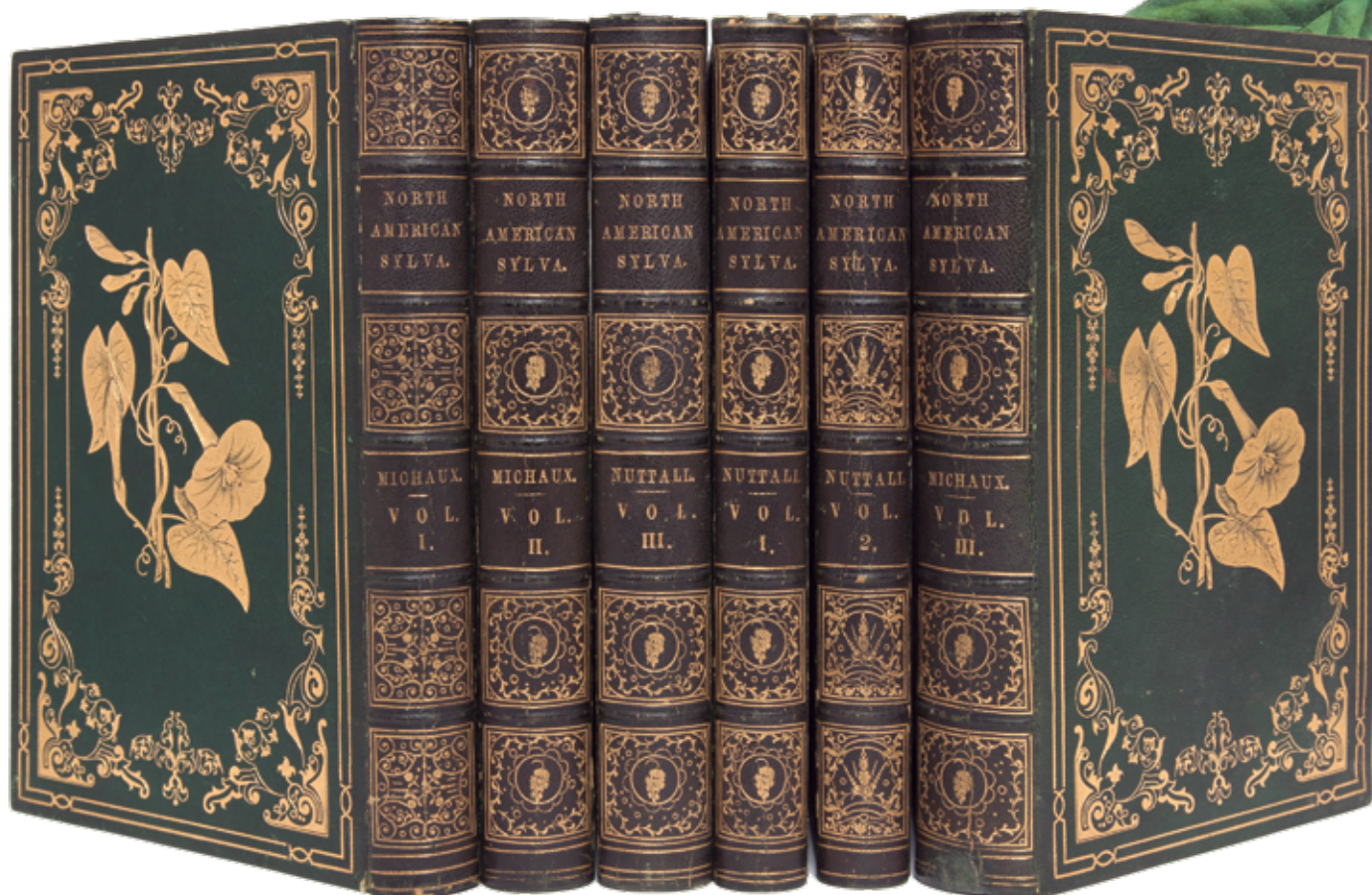
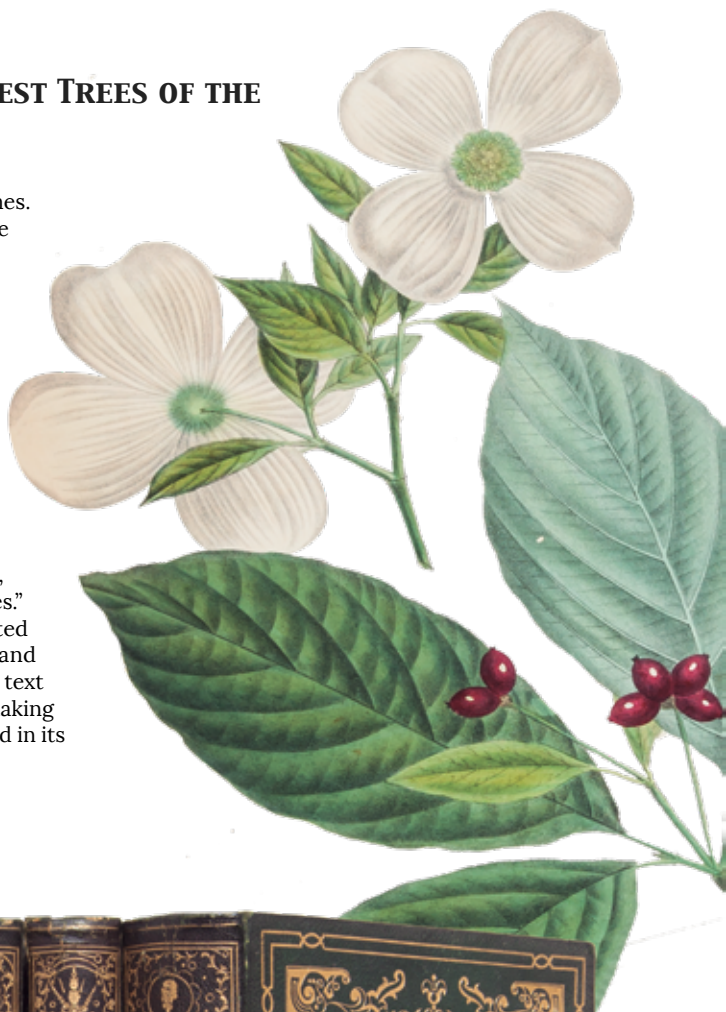
*A lovely work of natural history with exceptional engravings*

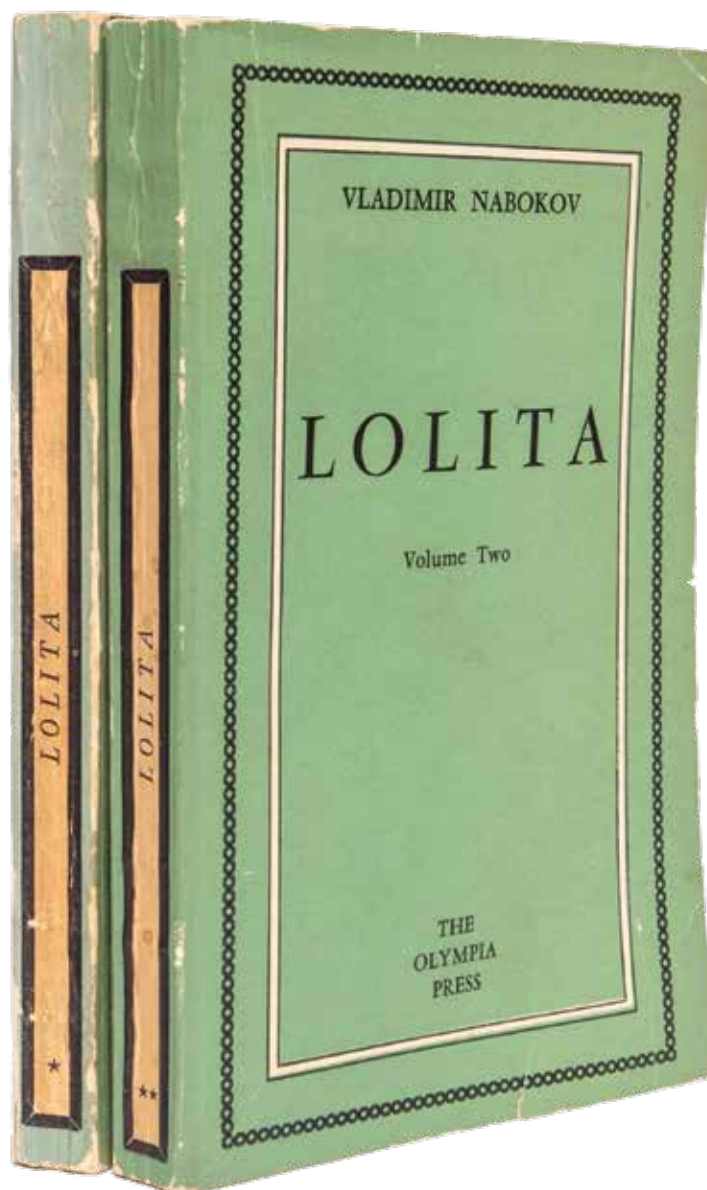
**34. Michaux, F. Andre; Thomas Nuttall; J. Jay Smith (notes)**

# **NORTH AMERICAN SYLVA; A DESCRIPTION OF THE FOREST TREES OF THE UNITED STATES, CANADA & NOVA SCOTIA**

Philadelphia: Robert P. Smith, 1852. Early collected edition. Small quarto, six volumes. Bound in what appears to be the publisher's deluxe green morocco, with elaborate gilt tooling to spines and boards: borders of interwoven fillets, arabesques, and central illustration of a Jalap bindweed, six spine compartments, yellow endpapers, all page edges gilt. Near Fine. Some intermittent foxing throughout, mostly to the text pages and tissue guards, plates in lovely shape with bright coloring. The heel of Michaux volume 3 has been repaired, otherwise the bindings are in excellent shape and unrestored. Original yellow endpapers have some discoloration, as often.

The first three volumes are authored by Michaux. The last three volumes were authored by Nuttall, as "The North American Sylva; or A Description of the Forest Trees of the United States, Canada and Nova Scotia, Not Described in the Work of F. Andrew Michaux, and Containing All the Forest Trees Discovered in the Rocky Mountains, the Territory of Oregon, Down to the Shores of the Pacific, and into the Confines of California, as Wells as in Various Parts of the United States." Michaux's original three volumes were a result of ten years of research, illustrated with 156 colored copperplate engravings by the Route brothers, Pierre Joseph and Henri Joseph, and Pancrace Bessa, and were generally considered the authoritative text in the field upon its publication. Nuttall added 127 plates for his three volumes, making the two works united one of the most complete studies on the subject, unparalleled in its production, descriptions, and illustrations. Sabin 48695. Nissen 1361.





*Nabokov's lyrical and unsettling literary masterpiece*

### 35. Nabokov, Vladimir

## LOLITA

### *Two volumes*

Paris: The Olympia Press, 1955. First edition. True first issue of both volumes with the price of 900 Francs printed on the back of each cover and no overstamp or other price defacement. Volume one is in Very Good+ condition with a bit of wear along the front spine fold and sunning to the spine. Volume two is Near Fine with just trivial wear.

This controversial novel is frequently on the list of top books from the past century. Originally released in France because American publishers were wary of such “obscene” material, *Lolita* tangles sexual taboo and violence with incredibly seductive prose. “Shocking is the reaction the author somehow manages to elicit from his readers: empathy. Readers always read, I think, out of a tremendous curiosity about other human beings, we’re looking for another soul on the page, and that’s what Nabokov has so fearlessly, so complexly, so gorgeously given us. In a lesser writer’s hands, we could easily dismiss Mr. Humbert as a monster, but Nabokov denies us that all-too comfortable option. Even if we would never condone his vain and deadly infatuation, we understand it. We’re complicit in his sins, and our complicity is seductive and terrifying” (Johnston). Very Good+ to Near Fine.



*"Man's ego is the fountainhead of human progress" – Ayn Rand*

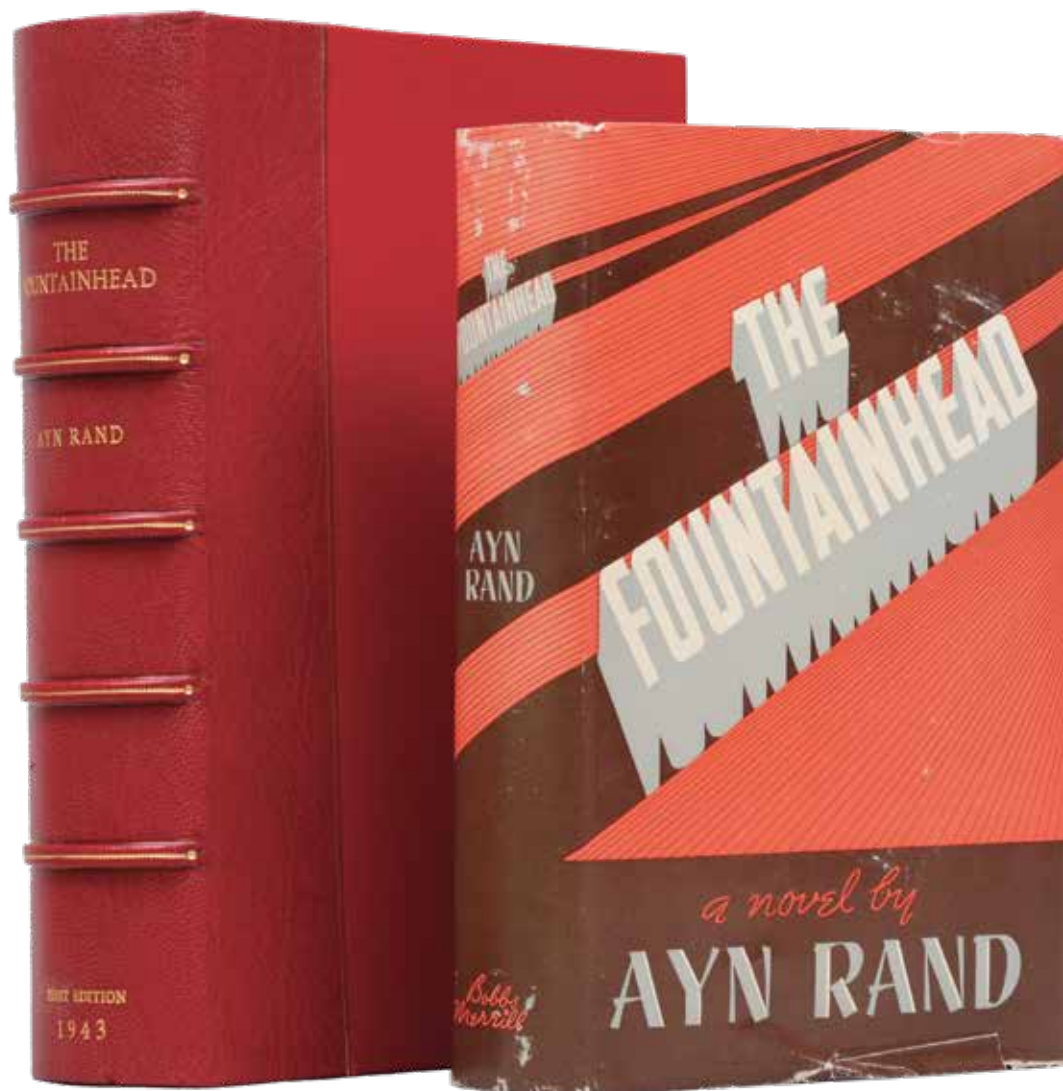
**36. Rand, Ayn.**

**THE FOUNTAINHEAD**

*From the Author's Library*

Indianapolis: Bobbs-Merrill, 1943. First Edition. With signed letter of provenance stating that this was one of the author's personal copies, and was obtained directly from Rand's estate executor in 1984, (and with impeccable chain of provenance since). Stated first edition in first issue red cloth with red top-stain (any other issue points are irrelevant). In the original first state dust jacket with no photo of the author on the rear panel. A bright nearly Fine copy, only detracted by some faint dampstaining on the top edge of the rear board and spine. In a Very Good+ dust jacket, also marred by some corresponding dampstaining, but otherwise bright, unfaded and unrepaired. And while this is generally an attractive copy of the book, the condition flaws are entirely permissible given the fact that this book was retained by Ayn Rand as one of her personal copies for the thirty-some years from publication until her death in 1982.

Along with *Atlas Shrugged*, "The Fountainhead" is a masterpiece of fictionalized Objectivist philosophy – a zealous laissez-faire capitalism that prizes selfishness of the individual above altruism. The novel follows Howard Roark, an architect who uncompromisingly creates modern works in the face of entrenched group-think that prefers form over function. In what has been praised as an "absorbing story of man's enduring battle with evil" (*The New York Times*), Rand's novel is a testament to the power of the individual will against the misguided evil of the collective. Rejected by 12 publishers before being picked up by Bobbs Merrill, Rand's powerful first novel showcased her objectivist philosophy. A must for any 20th century American literature collection; one of approximately 7,500 copies of the first state, and one of only a few known copies to come from Rand's library. Near Fine in Very Good + dust jacket.





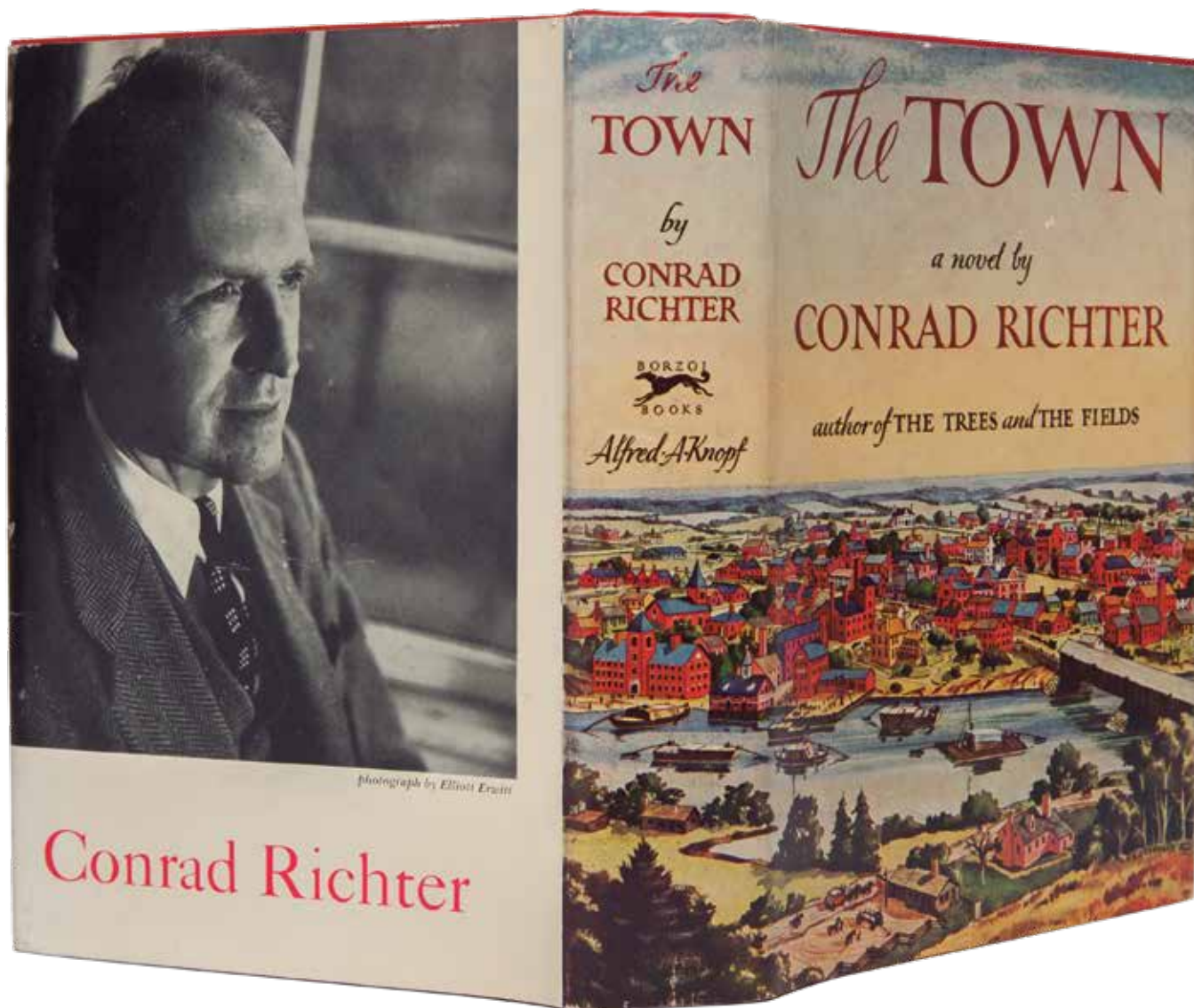
*A Pulitzer Prize winning novel depicting a new American generation's disconnect from the land*

### 37. Richter, Conrad

#### THE TOWN

New York: Alfred A. Knopf, 1950. First edition. A pristine copy of this Pulitzer Prize winner. A Fine book in a Fine dust jacket, bright, fresh and lovely.

The last novel in Richter's Awakening Land trilogy, *The Town* completes the frontier tale of Sayward Wheeler and her family, and it considers the changing landscape of the Ohio Valley as industrialization sets in. With themes of nostalgia, the benefits and dangers of education, and the next generation of Americans' slipping connection to the land, *The Town* won the Pulitzer Prize for fiction in 1951. Fine in Fine dust jacket.



*"The Runyon guys and dolls are Broadway banditti, metropolitan mobsters,  
Gotham gunmen, and Times Square thugs"*

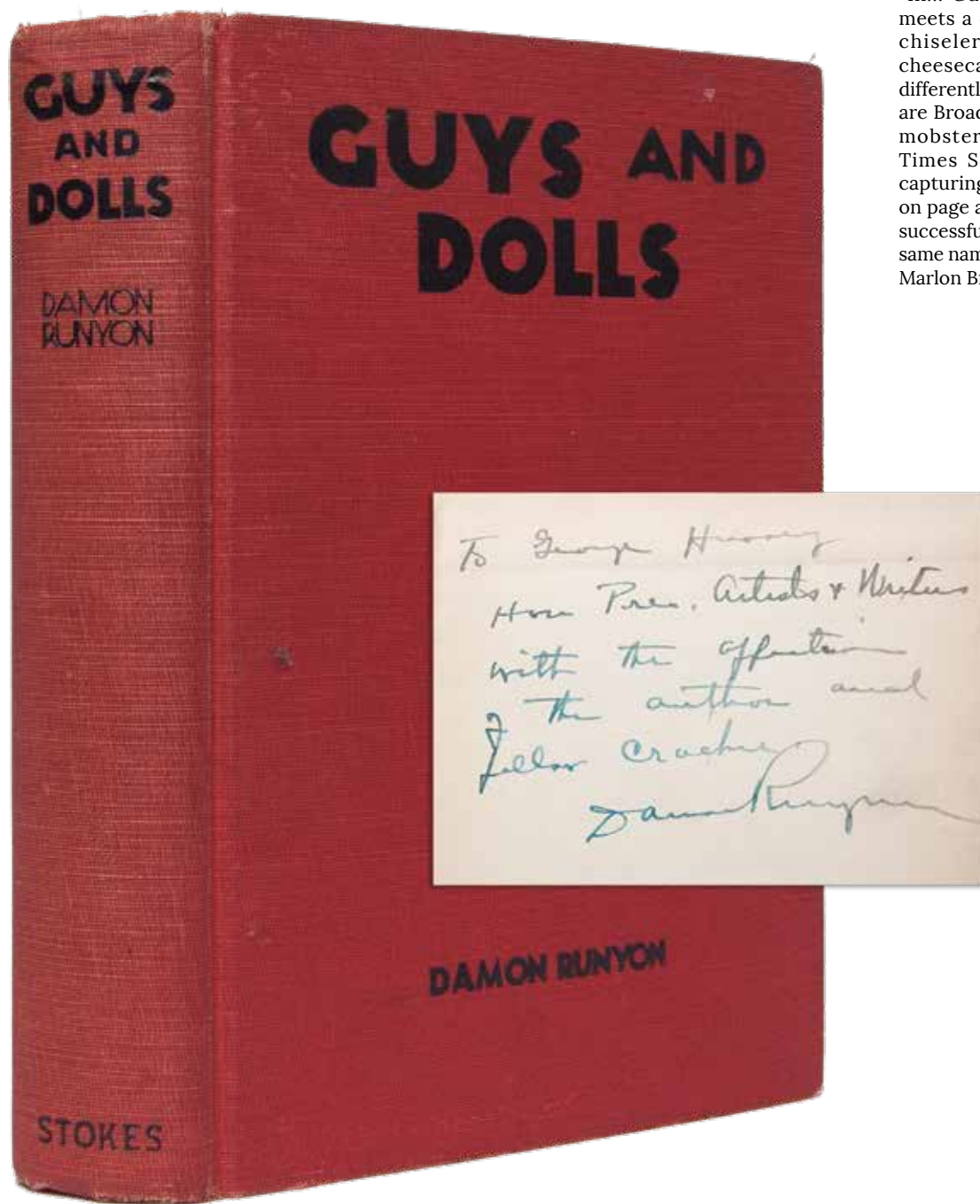
**38. Runyon, Damon**

**GUYS AND DOLLS**

*Presentation copy*

New York: Frederick A. Stokes Company, 1931. Third printing, less than two months after the first. A Very Good + copy of the book, spine a bit skewed and a little faded; trivial wear at the extremities. Presentation copy, inscribed on the front end paper: "To George Hussey - Hon Pres. Artists & Writers with the affection of the author and fellow cracker Damon Runyon." With the bookplate on the front paste-down of Dorothy L. Hussey, the recipient's wife. Uncommon signed.

"In... Guys and Dolls... the reader meets a choice collection of cheap chiselers, chippie chasers, and cheesecake chewers - or to put it differently, the Runyon guys and dolls are Broadway banditti, metropolitan mobsters, Gotham gunmen, and Times Square thugs" (Queen). In capturing the American imagination on page and on stage, it was adapted successfully into the 1955 movie of the same name, starring Frank Sinatra and Marlon Brando. Very Good +.



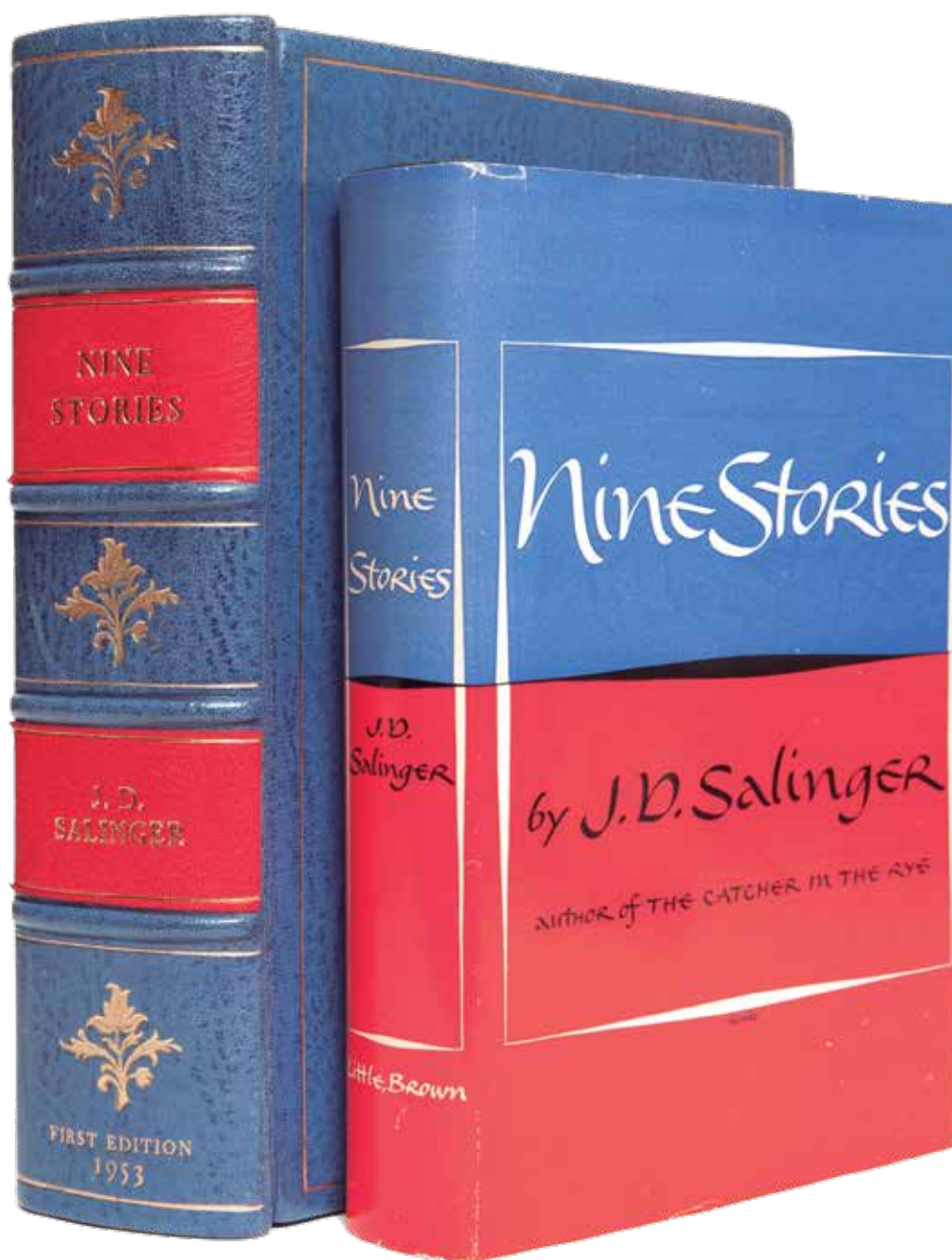
*An exceptional copy of Salinger's short stories, including "For Esme – with Love and Squalor"*

### 39. 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 Fine, unfaded and without chips or tears (just a slight crease near the crown), extremely rare in this condition. Housed in a full-leather clamshell case.

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 Fine dust jacket.



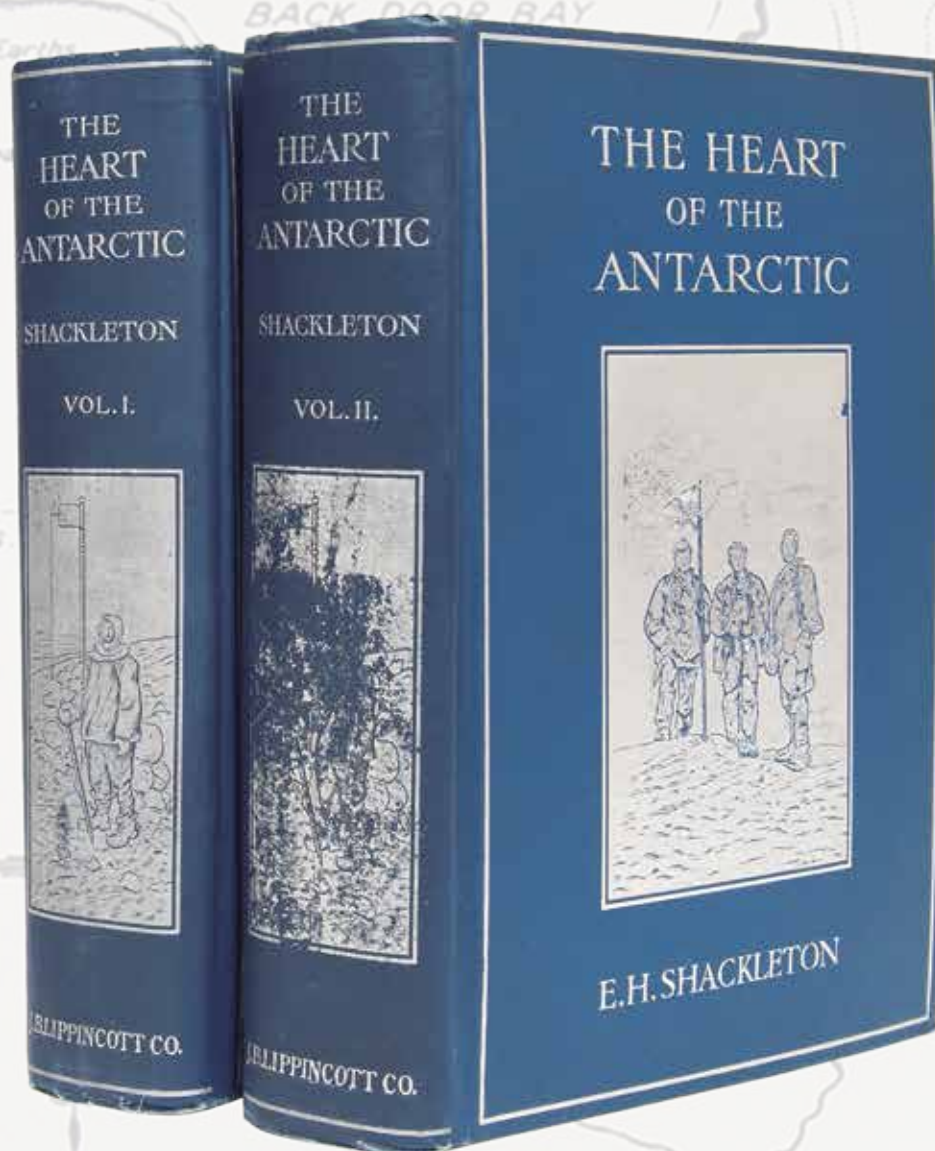


*A first-hand account of Shackleton's expedition, which substantially added to scientific knowledge of the Antarctic*

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

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

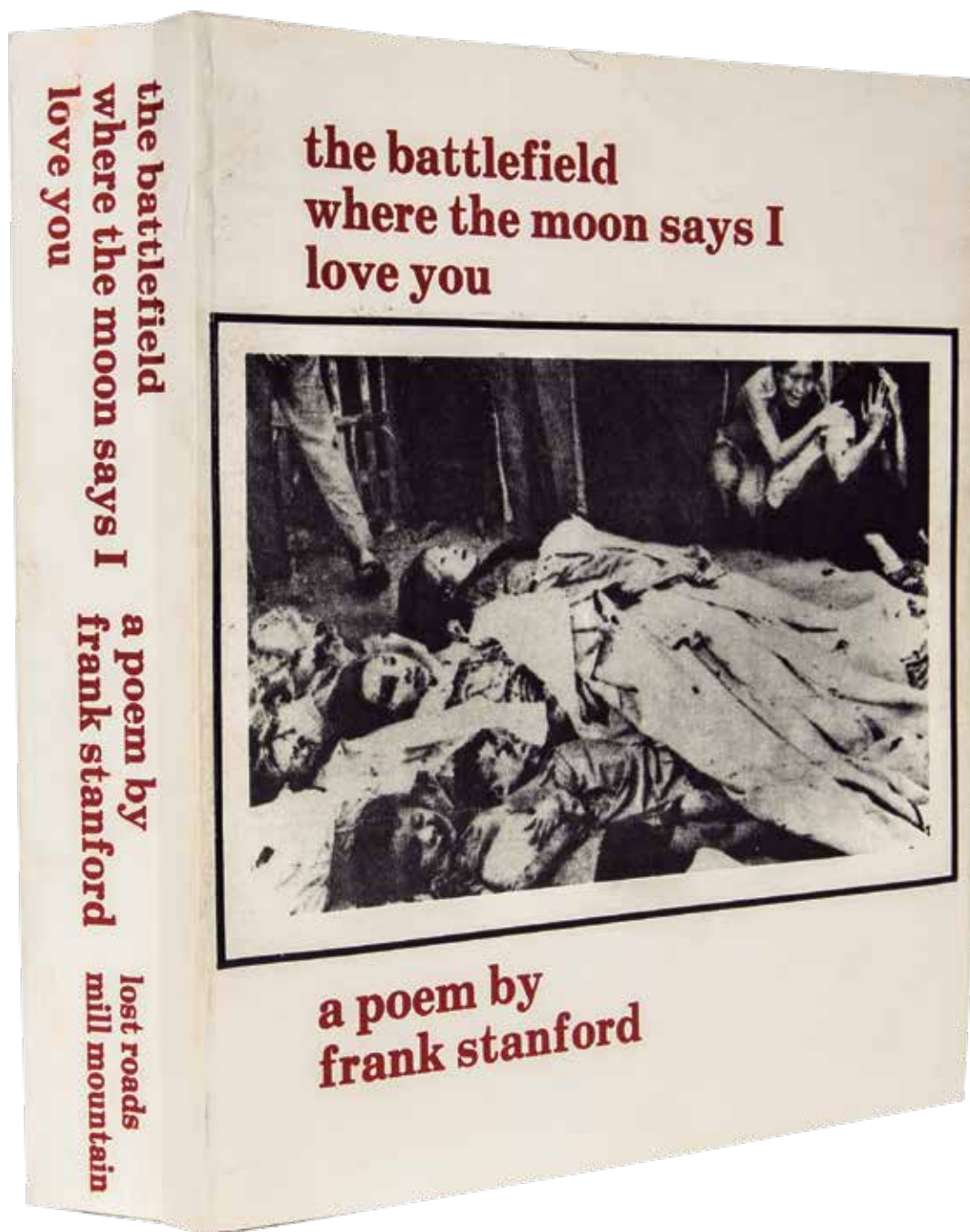
Philadelphia: J. B. Lippincott, 1909. First American edition. Quarto, two volumes. First American Edition. Originally published as a limited edition in London the same year. Publisher's blue cloth, titles, designs and rule in silver on the spine and front boards, top page edges gilt. Very Good plus or better, much nicer than usually found. Bookplates at the front pastedowns, spines lightly toned, moderate rubbing to the design on the spine of volume two, faint smudges on the front board of volume one, hinges starting. Three folding maps and one folding panorama at the rear of volume two. An attractive set.



Shackleton gained fame as a member of Capt. Robert F. Scott's first expedition (1901-1902), and in 1907 came within 100 miles of the South Pole; a record at the time. This expedition of Shackleton's was the first to reach the Magnetic South Pole, the first to ascend the volcano Mt. Erebus, and substantially added to the knowledge of the geology and biology of the region.

Spence 1098.





*A 542-page stream of consciousness poem, written in one sentence*

#### 41. Stanford, Frank

### THE BATTLEFIELD WHERE THE MOON SAYS I LOVE YOU

Seattle, WA and Fayetteville, AR: Mill Mountain Press / Lost Roads, No. 7-12, 1977. First edition. A lovely copy of this scarce and important work of modern poetry. Fine in the publisher's illustrated wrappers, with just a bit of rubbing to the lower wrapper. Exceptional condition for a book that is generally found well-used.

Stanford's magnum opus, published the year before he committed suicide, is a 542-page stream of consciousness poem, written in one sentence. A cult favorite among poets and slowly gaining broader recognition after the 2000 reprinting, Battlefield is to this day considered a creative marvel. "Most poets would give their left eye to have written this" (Berryman). Fine.

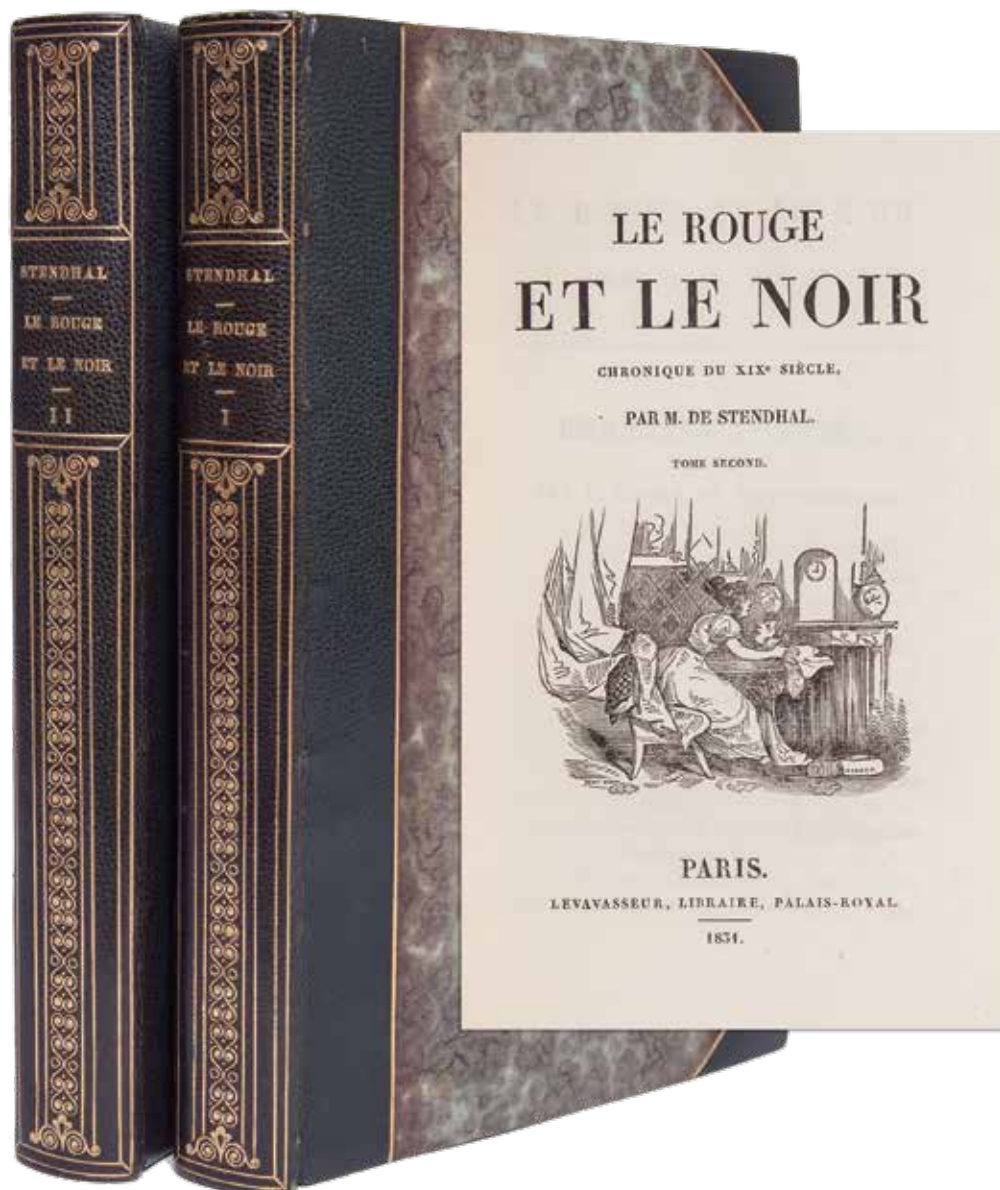


**42. Stendhal, Henri Beyle**

**LE ROUGE ET LE NOIR. CHRONIQUE DU XIXE SIÈCLE**

Paris: A. Levassasseur, 1831. First edition. A Fine copy of Stendhal's masterpiece and one of the major literary works of 19th century France. A lovely copy, entirely untrimmed (pages 181 x 140 mm), with the original wrappers bound in to each volume (including the spine panels). Elegantly bound by Edouard Pagnant of Paris (1852-1916) in green half-morocco over marbled boards, spine with gilt titles and decorated columns, marbled end papers. Internal contents clean and fresh, quite rare and desirable with the original printed wrappers. Upper wrapper and titles with vignettes of Henry Monnier, engraved by Porret. Volume one vignette shows Julien Sorel appearing to Madame de Renal near a confessional; volume two shows Mathilde de La Mole holding the head of Julien Sorel.

Stendhal's surprisingly modern bildungsroman about the rise and fall of the romantic Julian Sorel, who attempts to climb the rungs of French society and surpass the expectations of his modest, rural upbringing. The novel is not only an exploration of Julian's own psychological and spiritual struggles but also a satire of the clergy and French society in general. The Red and The Black, like much of Stendhal's work, was not appreciated in his own day. It was only after Stendhal's death that critics began to realize what a revolutionary stylist he was. He's currently credited as one of the fathers of psychological realism due to the space he devotes to his characters' inner lives. "Stendhal's mind was of the first order... he wrote his two novels, which so few people have read, in a spirit of fearless liberty" (Joseph Conrad). Fine.

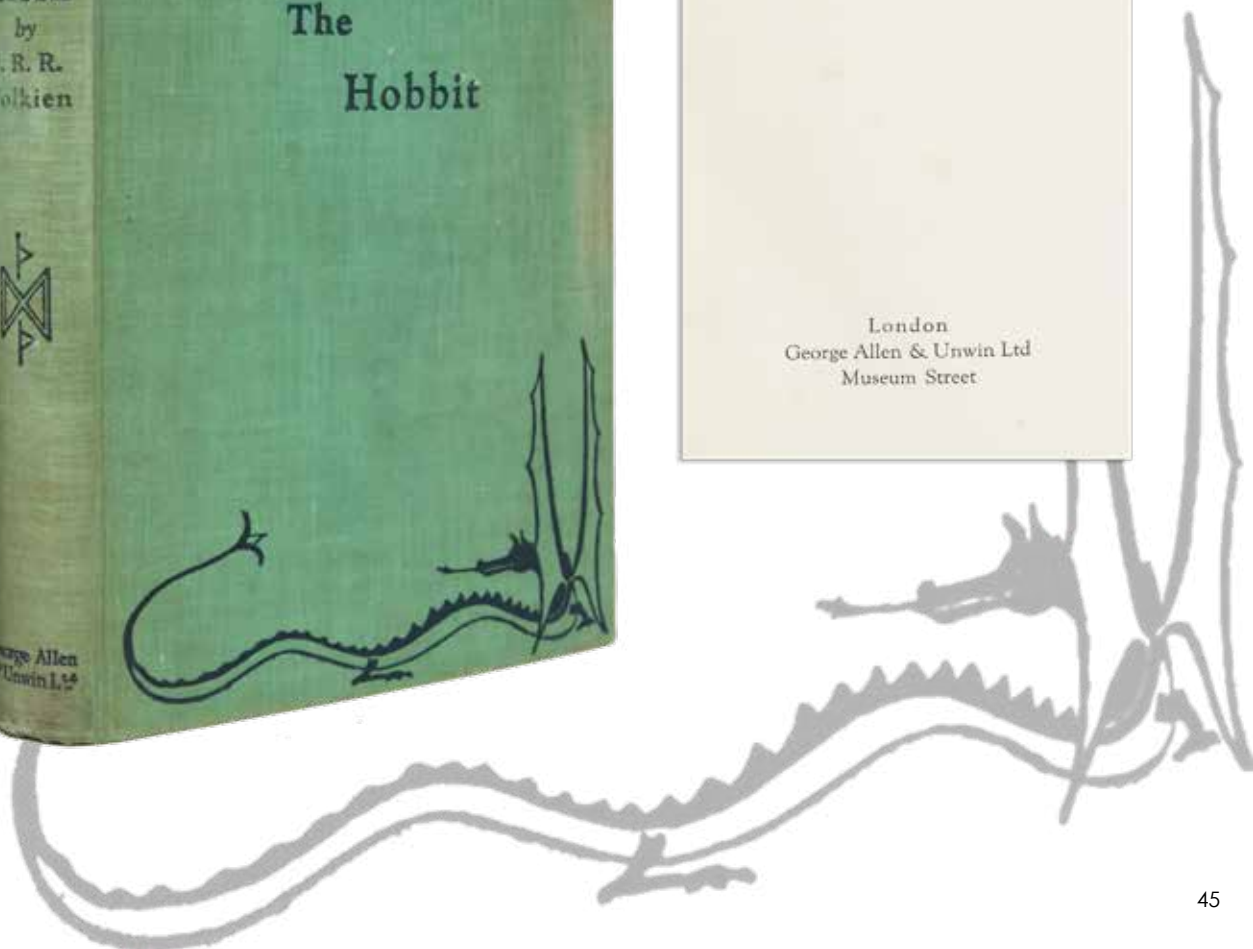
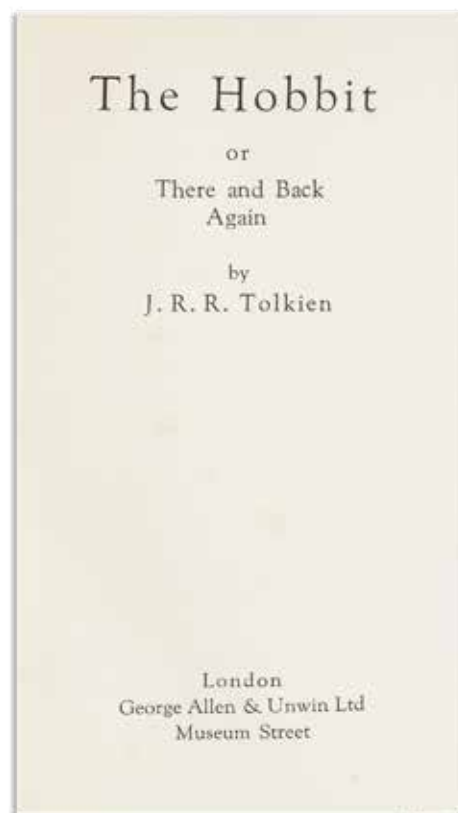
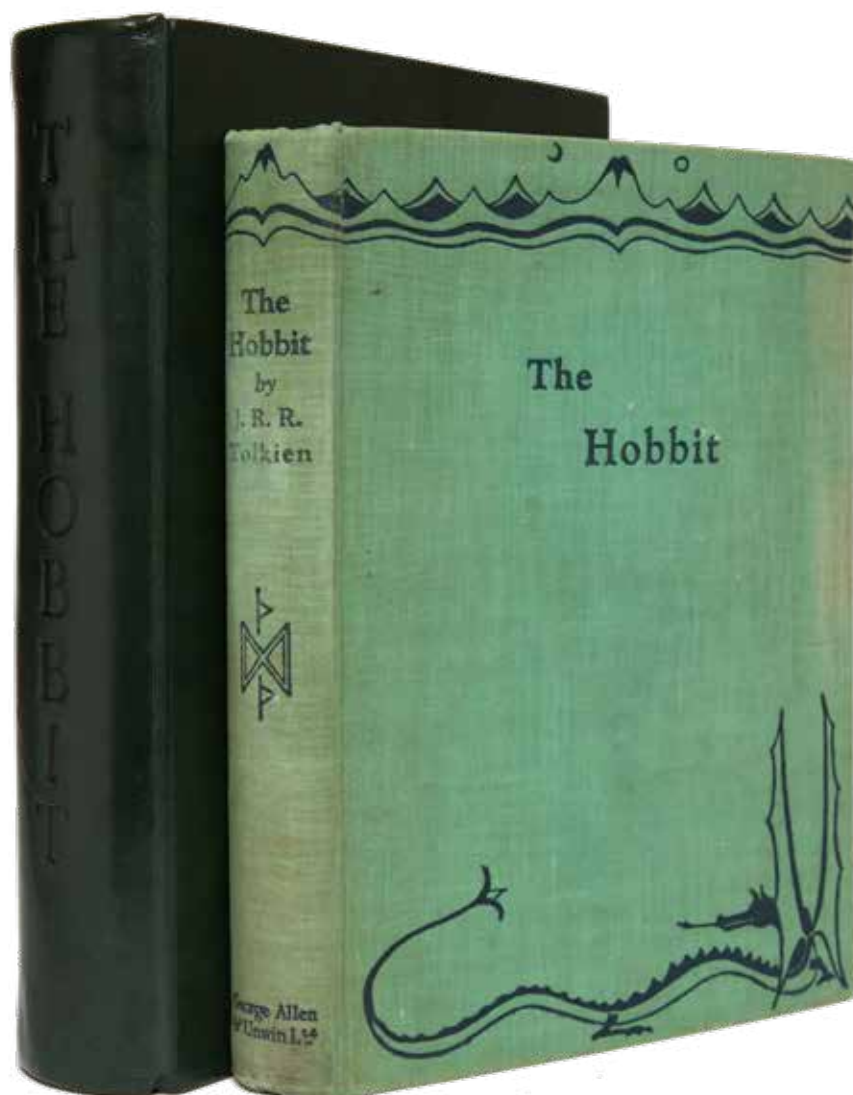


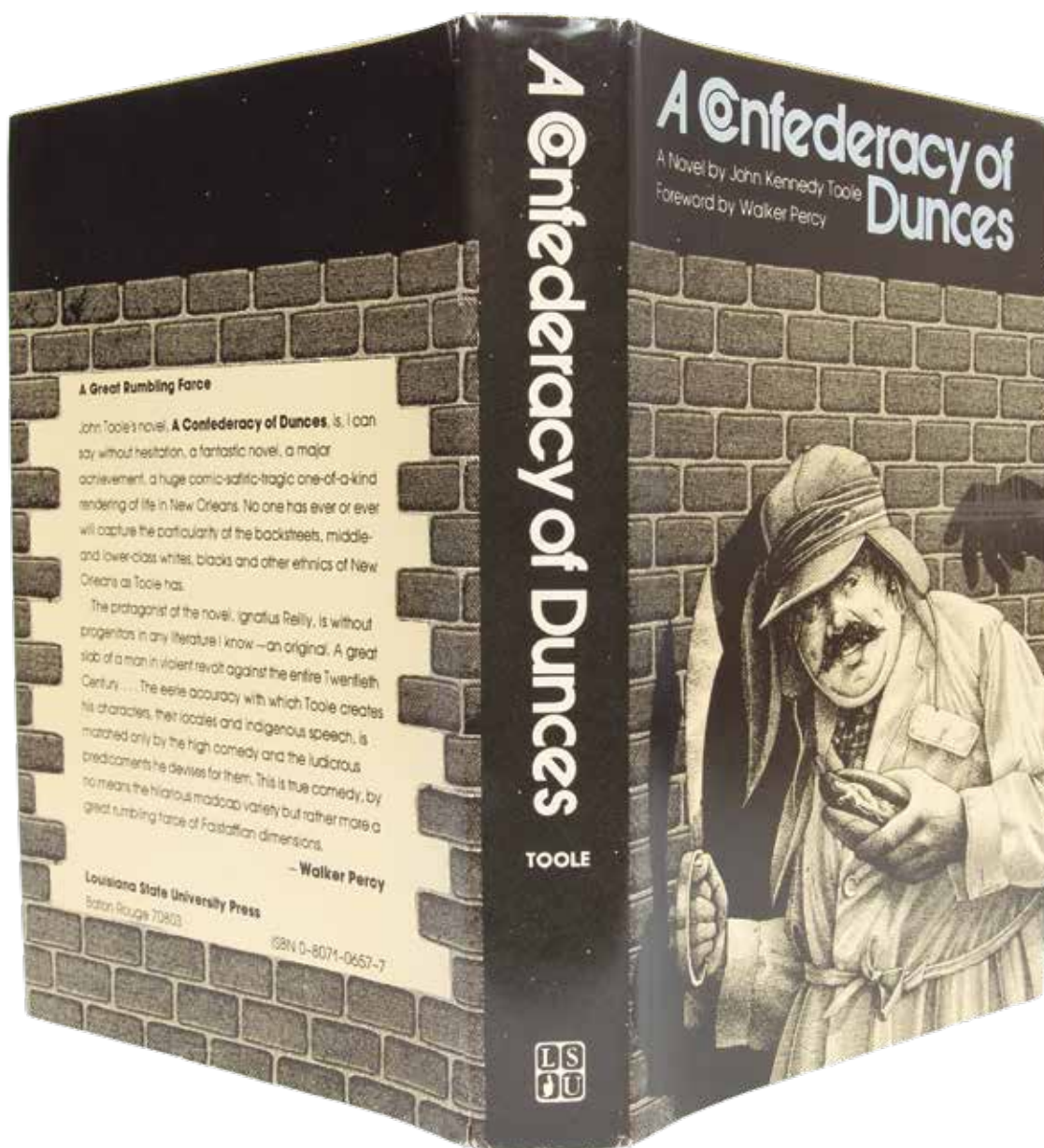


*The book that introduced Middle Earth to the world***43. Tolkien, J. R. R.****THE HOBBIT**

London: George Allen & Unwin Ltd., 1937. First edition, first issue of the author's first novel. One of 1500 copies. Octavo (191 x 135 mm). 310, [2, ads] pp. One plate (facing p. 146) and nine text illustrations (including frontispiece). With pictorial endpapers in red and black ink ("Thror's Map" on front endpapers and "Map of Wilderland" on rear endpapers). Original light green cloth decoratively stamped and lettered in dark blue on covers and spine, with Tolkien's own 'Mountains and Dragon' design. Top edge stained light green. Some minor sunning to outer edge of cover. Spine with some very light rubbing. Preliminaries and fore-edge with some light foxing, otherwise the text is extremely clean. Previous owner's contemporary ink signature on front free endpaper. Overall a near fine copy. Housed in a full green calf clamshell.

The Hobbit follows the exploits of Bilbo Baggins as he joins a company of Dwarves set on retaking their former kingdom from the dragon Smaug. A brilliant piece of writing for any genre. Just 1500 copies were originally printed, though the book has now been translated into fifty languages and sold a hundred million copies worldwide. "Though all is marvelous, nothing is arbitrary: all the inhabitants of Wilderland seem to have the same unquestionable right to their existence as those of our own world, though the fortunate child who meets them will have no notion—and his unlearned elders not much more—of the deep sources in our blood and tradition from which they spring" (C. S. Lewis for the Times Literary Supplement, Oct., 1937). Near Fine.





*A lovely copy of Toole's riotously funny masterpiece*

#### 44. Toole, John Kennedy

### A CONFEDERACY OF DUNCES

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. True first printing in correct, first issue jacket. A Fine copy of the book in a Near Fine dust jacket with the spine a bit faded and one short closed tear on the rear panel. Correctly priced \$12.95 and without the Chicago Sun-Times review on the rear panel (as required).

A major work of American literature, the novel satirically depicts the adventures of Ignatius J. Reilly as he saunters around New Orleans, looking for work and railing against modern culture. The book was written in the early 1960s, but it wasn't published until 1980, 11 years after Toole's suicide, when the author's mother took the manuscript to Walker Percy and essentially forced him to read it. Despite his initial resistance, Percy determined that the novel must be released to the world. "There was no getting out of it; only one hope remained—that I could read a few pages and that they would be bad enough for me, in good conscience, to read no farther... In this case I read on. And on. First with the sinking feeling that it was not bad enough to quit, then with a prickle of interest, then a growing excitement, and finally an incredulity: surely it was not possible that it was so good." Winner of the Pulitzer Prize for Literature in 1981. Fine in Near Fine dust jacket.

Oct. 21.  
Friend Bliss:  
Mrs. Moulton is a pleasant body & one you might write directly to, or go & see her, if you prefer. If there's nothing in it, there's no harm done. I would like to see them all quit the "trade" — still, if they prefer to stick to the "trade" nobody is much damaged but themselves. I hope

You will sell a pile of Howells's book when it comes out — & Harte's. The effect will be good.  
Mrs. Moulton is still stringing out her summer at Pomfret, Conn.  
~~Bliss~~  
We are going to try to make the play run 200 nights in New York  
Yrs Mark  
Oct. 21/74  
Mark Twain

Mark Twain handwritten letter advocating for the publication of Louise Chandler Moulton's book *Some Women's Hearts*

#### 45. Twain, Mark

##### AUTOGRAPH LETTER SIGNED (ALS)

[Hartford, Connecticut]: October 21, 1874. 2 pages on 1 sheet measuring 4.5x7 inches. Minor toning; fold-lines with small splitting; strong and legible signature "Mark." Very Good condition.

Original autograph letter signed by Twain to publisher Elisha Bliss regarding the work of Louise Chandler Moulton, an author and literary critic whose Boston salon was frequented by writers including Ralph Waldo Emerson, Oliver Wendell Holmes, and Henry Wadsworth Longfellow. Regarding her book *Some Women's Hearts*, which featured stories centered on female characters and their interior lives, Twain writes in full: "Friend Bliss: Mrs. Moulton is a pleasant body & one you might write directly to, or go & see her if you prefer. If there's nothing in it, there's no harm done. I would like to see them all quit the 'trade'—still, if they prefer to stick to the 'trade' nobody is much damaged but themselves. I hope you will sell a pile of Howells's book when it comes out.--& Harte's. The effect will be good. Mrs. Moulton is still stringing out her summer at Pomfret, Conn. We are going to try to make the play run 200 night in New York. Yrs Mark."

Roughly a week before this letter, on October 12 and 13 of 1874, Twain and Moulton had exchanged a copy of *Some Women's Hearts* and corresponded about it. Moulton, a family friend as well as a noted book critic for the *New York Tribune* and the *Boston Sunday Herald*, had asked Twain to "flatter her" by reading the book. And in his tongue-in-cheek response, Twain had balanced condescension with flattery regarding her stories of female characters desirous of adventure and life beyond the home ("Your dainty volume came last night...I was so touched my voice would have done me treachery, & I find it necessary to be manly & ferocious"). This letter shows a similar balance. Twain on the one hand is flippant about Moulton's work and women generally within the trade; but at the same time, he provides Bliss with multiple methods for contacting Moulton, praises her character, mentions her name among those of male authors Bliss is promoting, and circles back to the woman author at the end. Moulton's influence as a critic and salon host may have urged Twain to take her work seriously, and *Some Women's Hearts* was published by Roberts Brothers later that year.

An interesting and important glimpse into a female author's place within Twain's literary circle.



*First edition of Twain's first published book*

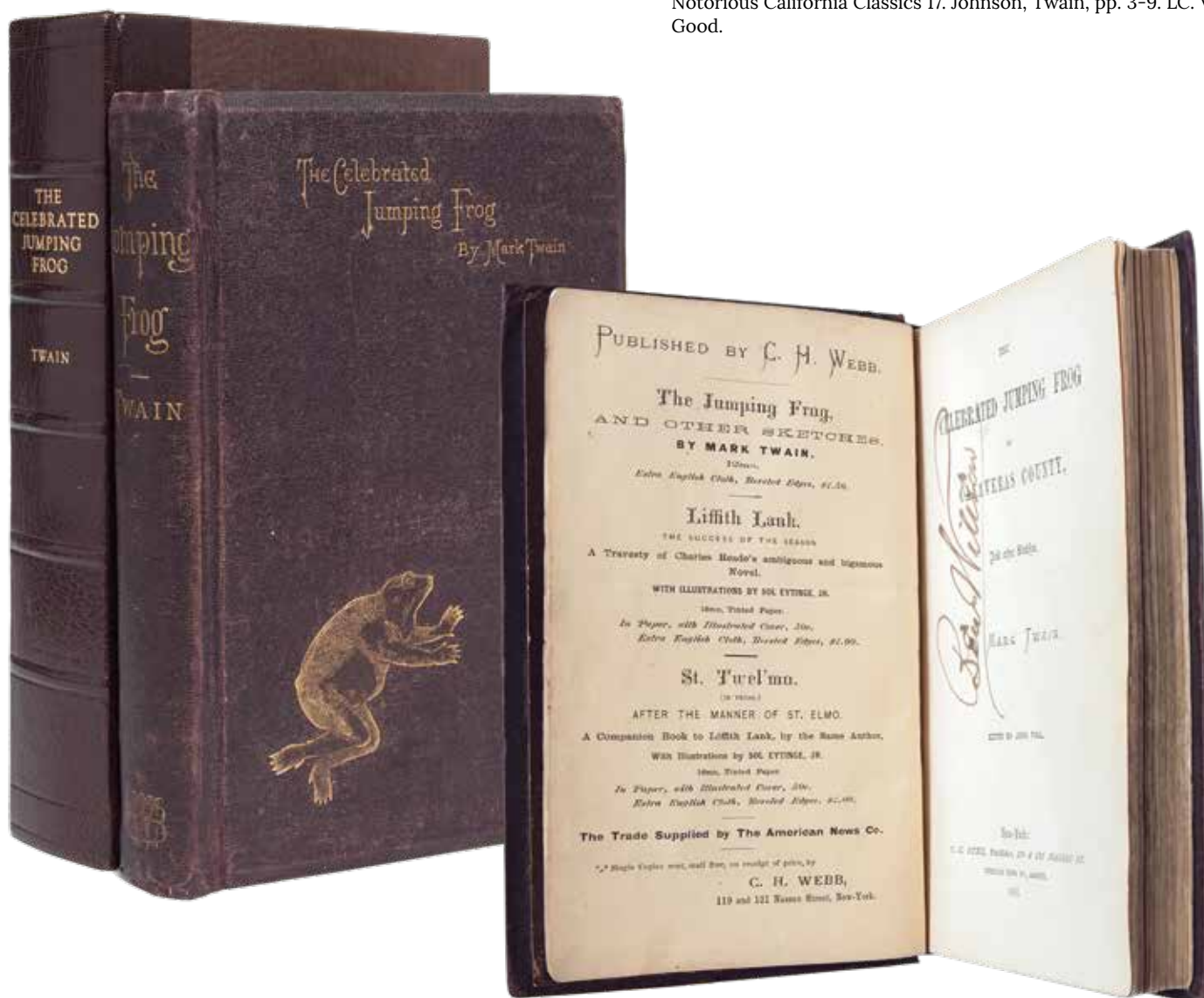
**46. Twain, Mark [Samuel L. Clemens]**

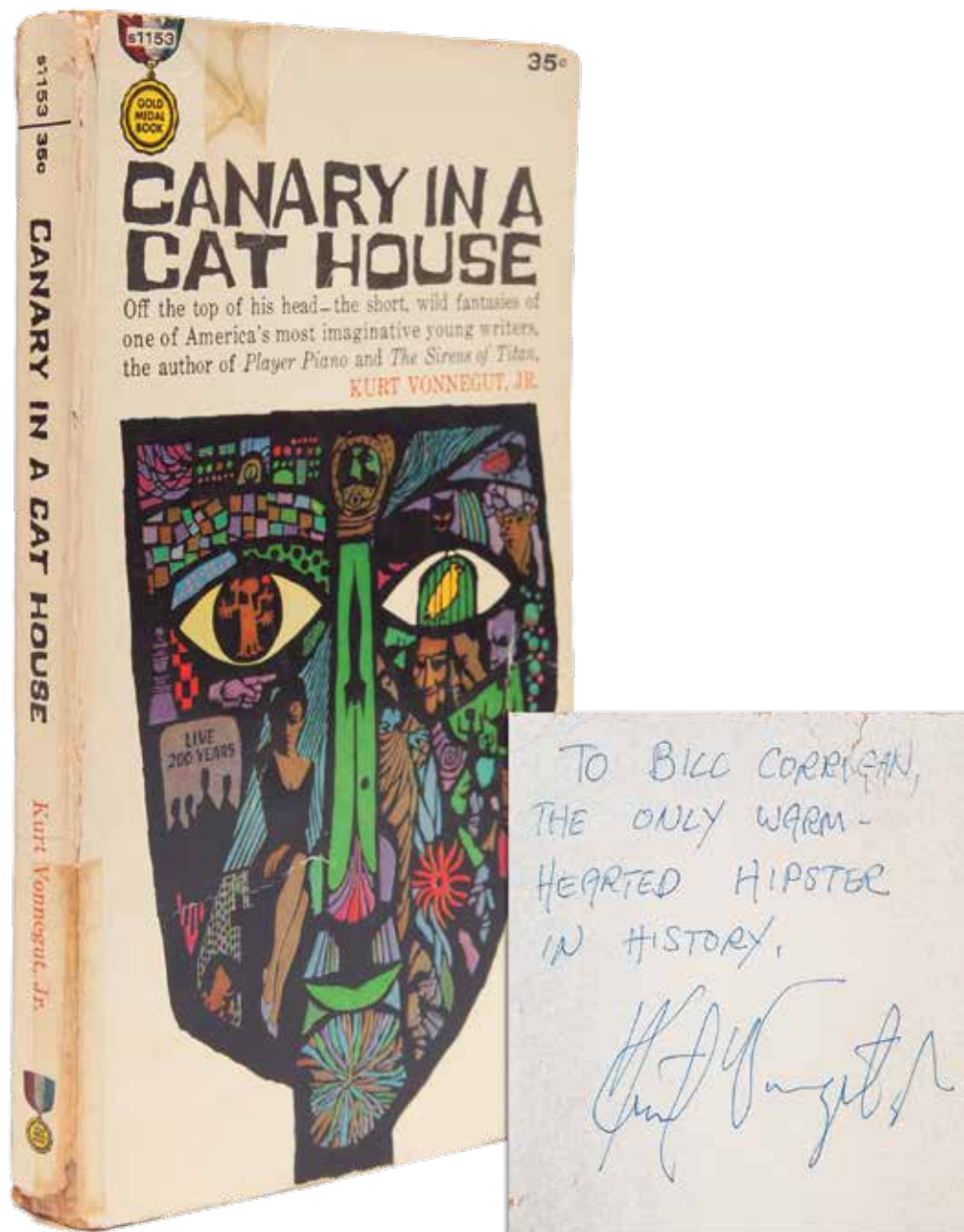
**THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY AND OTHER SKETCHES**

First edition of author's first published book, first issue (single ad leaf on cream-yellow paper inserted before title; p. 66, last line, "life" unbroken; p. 198, "i" in "this" unbroken). [1, blank] [1, publisher's ad] 198 pp. Twelvemo (170 x 112 mm). Original purple gilt-lettered cloth, gilt jumping frog in diagonal position on lower left corner of upper cover, blindstamped jumping frog in same position on lower cover. Beveled edges. Spine lettered in gilt. Brown coated endpapers. Mild wear and light repair to cloth at corners and spine extremities. Inner hinges repaired. Some mild staining to initial blank. Previous owner's name and address in pencil on front free endpaper. Neat ink stamp on front blank and ink signature on title-page. A bright, very good copy which shows very well. Housed in a quarter brown morocco slipcase.

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

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





*Vonnegut's exceptionally rare short story collection, with a humorous inscription to his student*

#### 47. Vonnegut, Kurt

### CANARY IN A CAT HOUSE

#### *Inscribed first edition*

Greenwich, Conn.: Gold Medal Books, 1961. First Edition. A paperback original. Inscribed by the author to his friend and student: "To Bill Corrigan, The only warm-hearted hipster in history. Kurt Vonnegut Jr." A funny and warm inscription from Vonnegut. Book Very Good only with wear and cracking at the spine, amateur tape repairs and general browning to the pages. Very Good.

Comprised of twelve masterful short stories, *Canary in a Cat House* was printed only once. According to the Kurt Vonnegut Museum and Library, when presented with a copy to sign in the early 1980s, Vonnegut replied "I wish I had one of these" (Provine).

*One of Vonnegut's most influential works, inscribed to his friend and student*

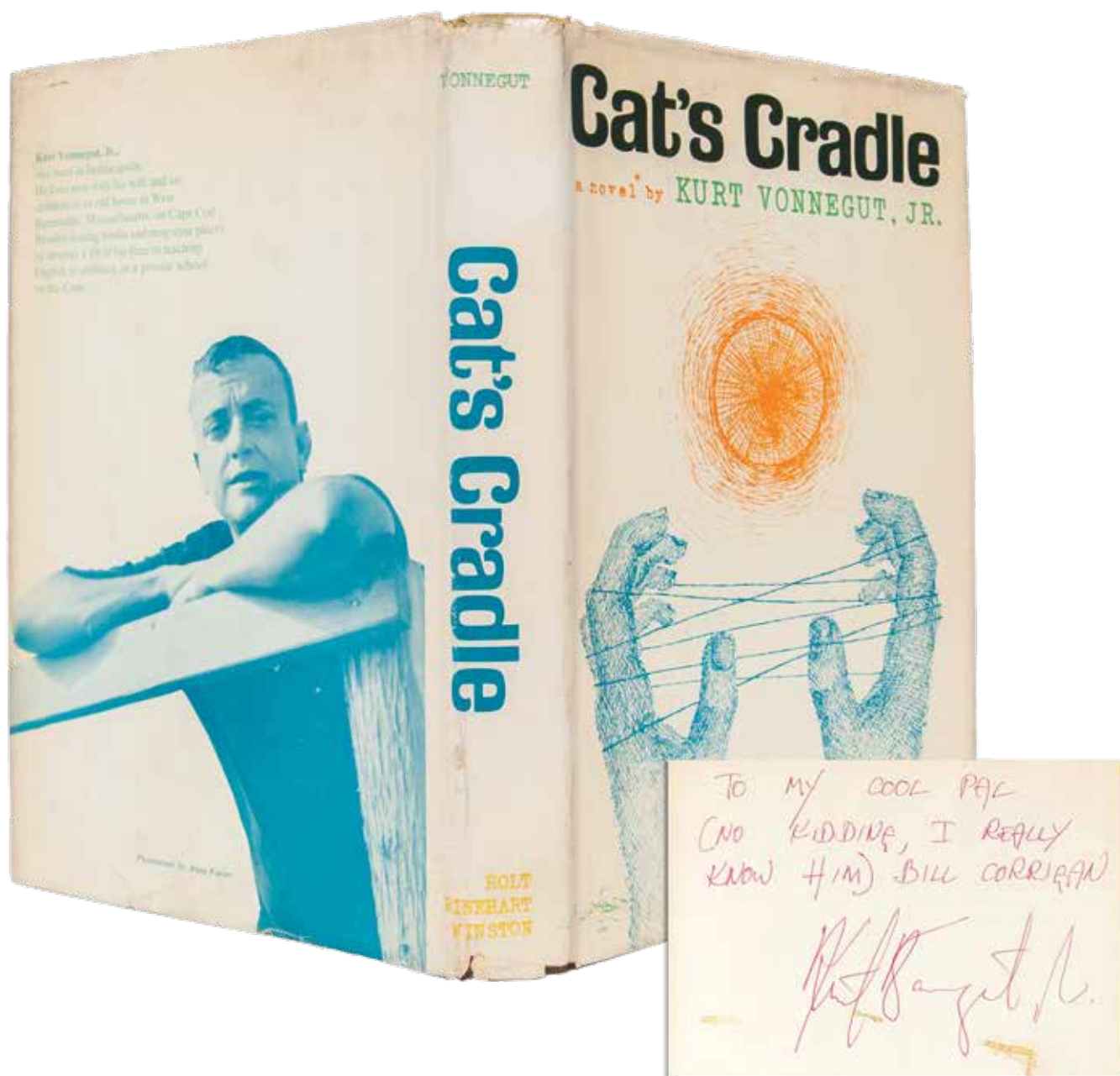
**48. Vonnegut, Jr., Kurt**

**CAT'S CRADLE**

*Inscribed first edition*

New York: Holt, Rinehart & Winston, 1963. First Edition. Inscribed by the author: "To my cool pal (no kidding, I really know him) Bill Corrigan | Kurt Vonnegut." Corrigan was a student of Vonnegut's and appears to have become friends with the author. A Very Good+ copy of the book, a little rubbed and soiled at the extremities and minor stains on the end papers. In a Very Good+ dust jacket with a few small chips at the spine ends and some slight discoloration to the spine. Very Good + in Very Good + dust jacket.

Satirizing the arms race that was shaping global politics of the time, Vonnegut's fourth novel has become an American classic. Vonnegut later explained that the inspiration for *Cat's Cradle* came out of his time working with GE, following his training in chemical engineering. His protagonist was inspired by the creators of the atomic bomb, and the novel was a take-down of their apparent ambivalence about the invention's possible effects on the world.





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

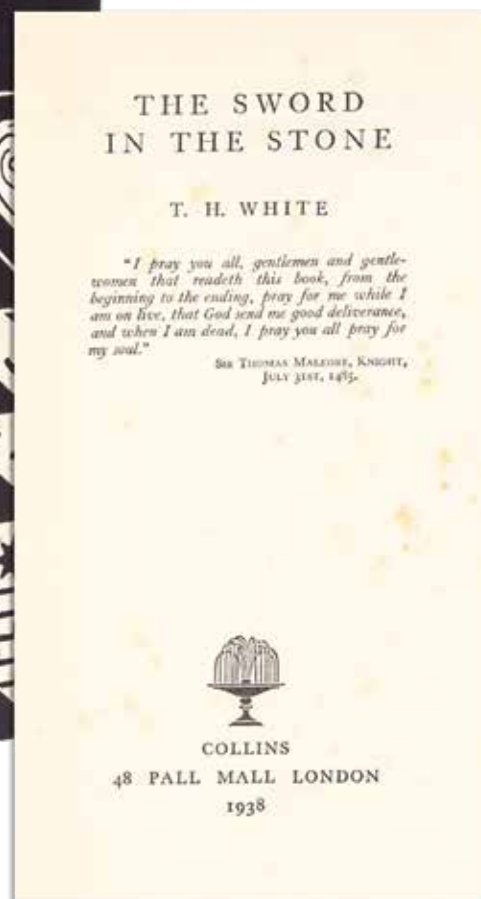
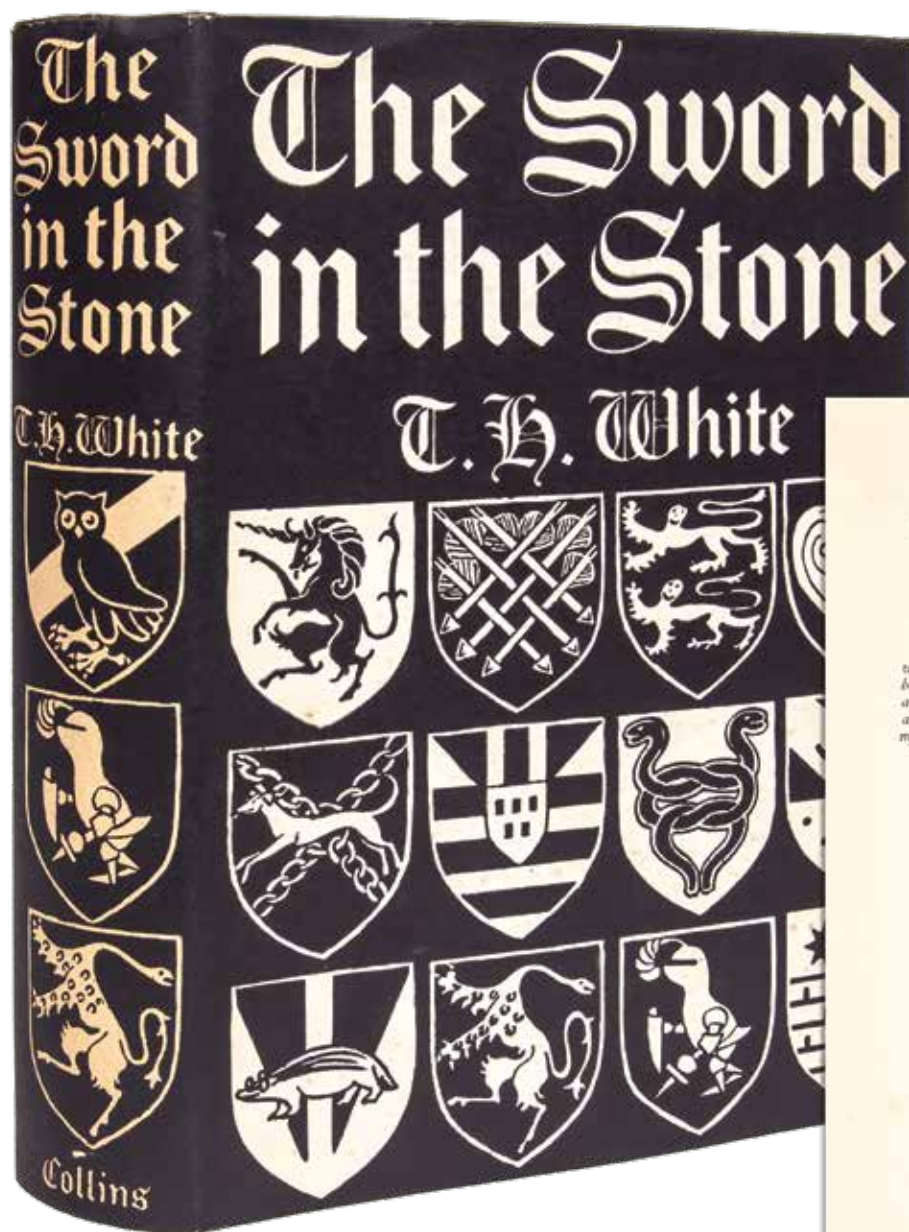
**49. Walton, Izaak; Charles Cotton; and Robert Venables.**

**THE UNIVERSAL ANGLER, MADE SO BY THREE BOOKS OF FISHING. [THE COMPLEAT ANGLER, THE COMPLEAT ANGLER, PART 2, AND, THE EXPERIENCED ANGLER, OR ANGLING IMPROVED.]**

London: Printed for Richard Marriot, 1676. First combined edition: Fifth edition of the Walton, First edition of the Cotton, and Fourth edition of the Venables. In a modern full morocco binding with five raised bands, gilt titling and spine compartments, all edges gilt, marbled end-papers. A complete copy with printed title pages for the work as a whole as well as the first and second parts, engraved title pages for the first and third parts and the license leaf preceding the second part. Margins trimmed too closely with partial loss of the last line on the engraved title to the first part, no other pages with the text affected (pages approximately 85 x 139 mm). Internal contents generally clean and unfoxed.

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





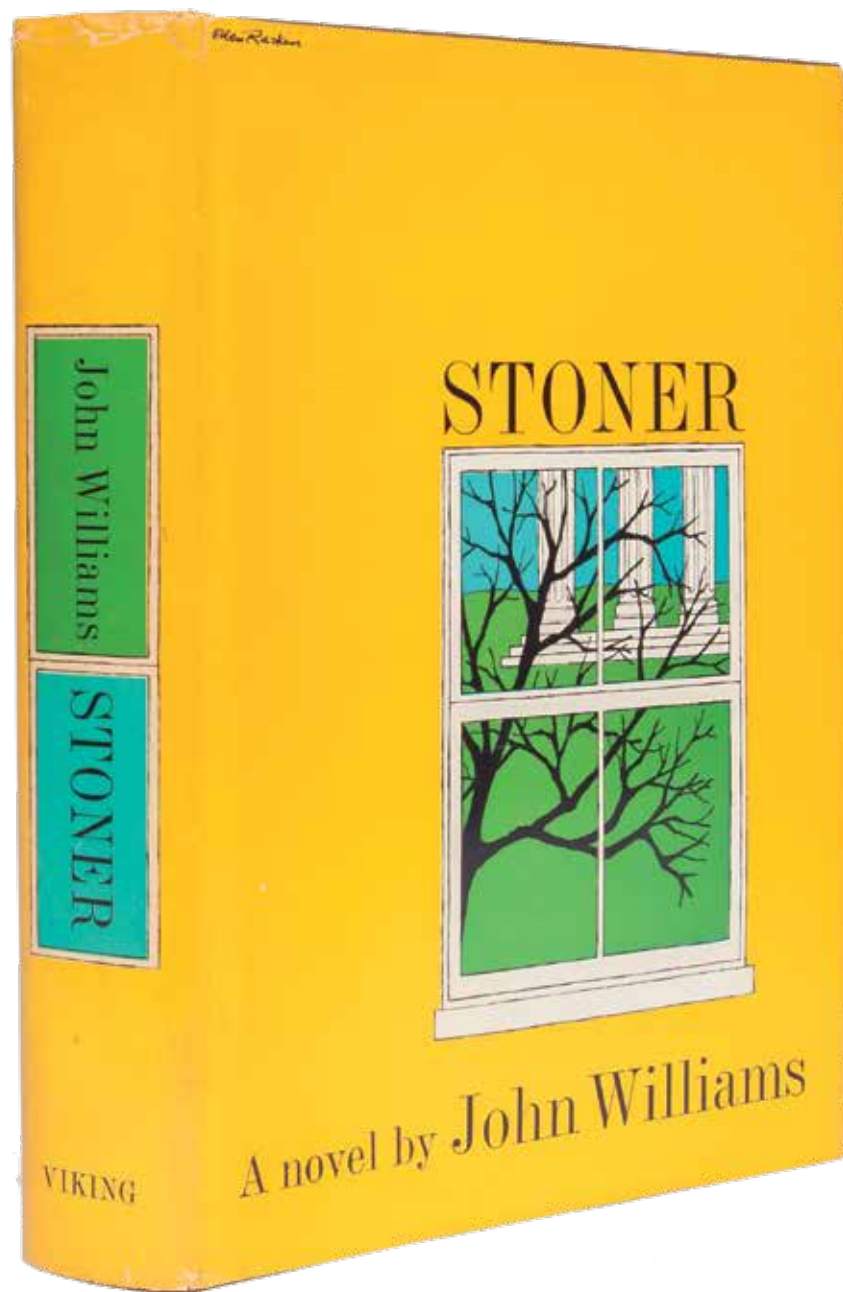
*"The single finest fantasy novel written in our time"*

**50. White, T. H.**

## THE SWORD IN THE STONE

London: Collins, 1938. First edition. A beautiful copy of White's most famous book, his modern interpretation of the Arthurian legend. Both book and jacket very Nearly Fine. Book with spots of foxing to the closed page block and some of the early leaves, minor offsetting to end pages along flap lines. Dust jacket sharp and fresh with one short tear at the crown (no loss), no chips and spine just a bit toned. A scarce book in any condition and quite uncommon thus.

Adapting Arthurian legend for modern readers, White provided fans with a backstory on the childhood and education of the boy who would become king. Tracing Arthur's youth and training with Merlin, the novel also put the young hero in contact with other familiar Medieval figures including Robin hood. Basis for the beloved 1962 Disney film of the same name and a classic of modern literature in its own right. "The single finest fantasy novel written in our time, or for that matter ever written, by any conceivable standard must be T.H. White's" (Carter). About Fine in About Fine dust jacket.



*A campus novel that questions the glamour and humanizing possibilities of higher education*

### 51. Williams, John

#### STONER

New York: The Viking Press, 1965. First Edition. A lovely, Fine copy of the book in a Near Fine dust jacket with only slight fading to the spine panel and one small chip at the crown, a much better copy than typically encountered (copies are generally completely faded at the spine).

Falling within the popular “campus novel” genre, *Stoner* traces the life and academic career of a farm-boy turned professor at the turn of the century. Though William Stoner’s initial passion for the humanities leads him away from his family’s farm and into university life, he fails to distinguish himself as a teacher or scholar. Throughout, the novel intermingles Stoner’s lackluster writing, his uninspired teaching, and the complexities of department politics with the personal woes resulting from a loveless marriage and a tempestuous affair with a graduate student. Rather than glamourizing campus life, *Stoner* raises questions about the meaning of the humanities when the people teaching it struggle to grow as humans themselves. Fine in Near Fine dust jacket.



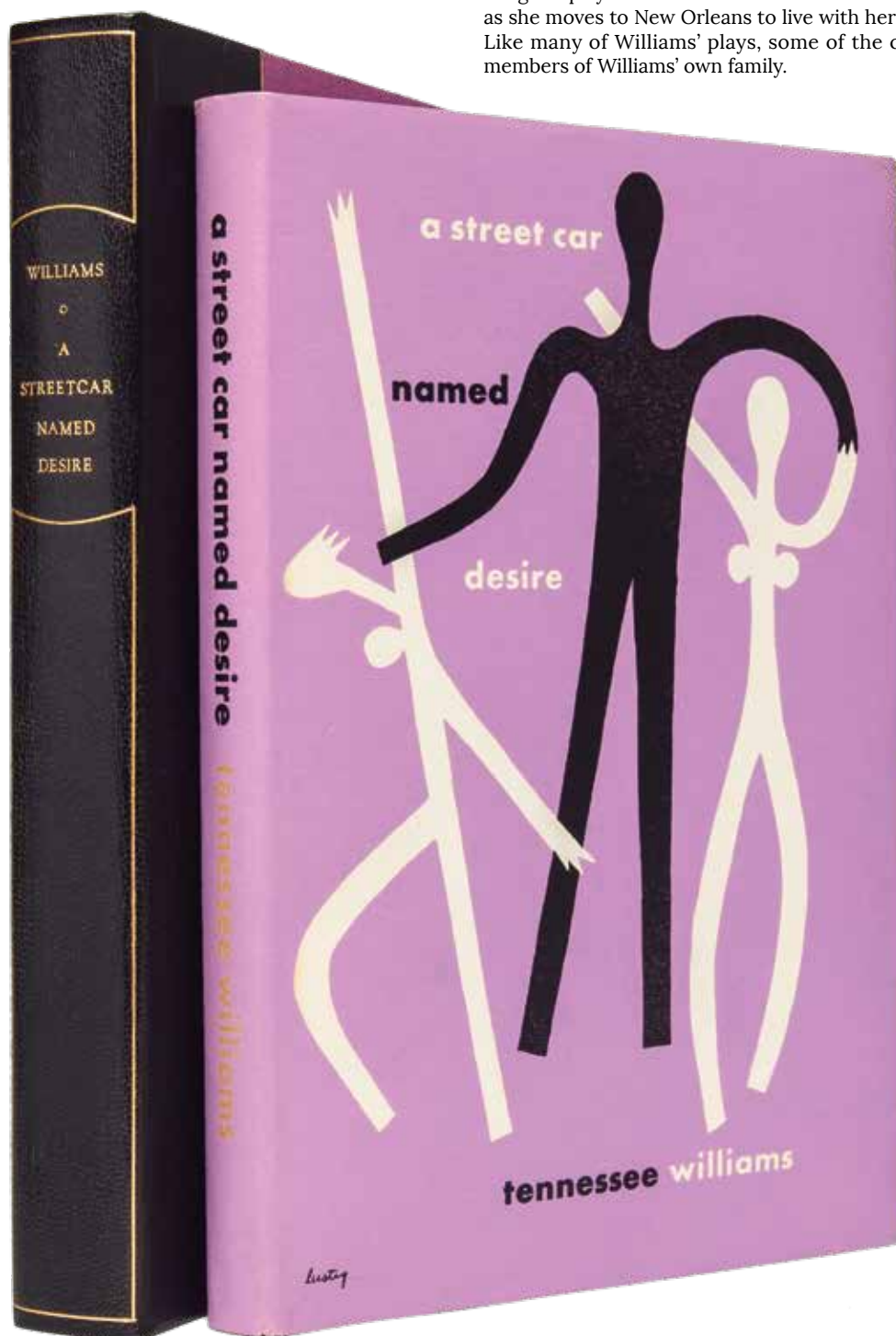
*An exceptional copy of Williams' Pulitzer Prize winning drama*

## 52. Williams, Tennessee

### A STREETCAR NAMED DESIRE

New York: New Directions, 1947. First edition. An exceptional copy of this theater and film highspot. A Fine copy in like dust jacket. Book with light dings to the crown and top corners, otherwise bright and appearing unread. In a sharp, unfaded dust jacket with minor browning at the top edge of the flaps, otherwise in exceptional condition. Housed in a custom clamshell case.

Tennessee Williams' 1947 masterpiece, a Pulitzer Prize winning work that remains one of the great plays of the American theater. *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 Eliza Kazan. The London production involved such theatrical luminaries as Vivien 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.

Flannery O'Connor

J. Kurt Enoch

William Faulkner  
New York  
5 Feb 1930

To Kurt Enoch -

- wishing you a great success  
on your triple volumes, with  
pleasure at being the  
them -

Cordially -

Ag

Sincerely  
William Faulkner

Mr Enoch

### INTRODUCTION TO THE KURT ENOCH COLLECTION OF SIGNED BOOKS

One of the most enterprising pioneers in the history of paperback publishing, Kurt Enoch founded or co-founded the New American Library, Signet paperbacks, Penguin paperbacks, and several other seminal imprints. Enoch's belief was that great literature and genre fiction alike should reach a broader audience in paperback form, and that paperback artwork covers could appeal to a younger generation as well as to underrepresented reading demographics.

Enoch's reasoning was correct, and from 1948-1960, Signet and Penguin paperback titles were purchased by millions of readers, owing to their greater distribution range and higher affordability compared to hardback counterparts. The rosters of these imprints included the likes of William Faulkner, Vladimir Nabokov, Flannery O'Connor, Ayn Rand, Henry Miller and Richard Wright.

From the outset, Enoch asked his authors to inscribe their paperback editions to him. Over the next two decades, he developed a unique collection which grew to over a thousand volumes and which provided a physical legacy of the literature whose reach he had expanded and redefined. Paperbacks are rarely found signed by their authors, much less with a special association. For this reason, Enoch's collection is exceptional, marrying the book to the people who respectively developed its content and invented its physical form. These books are a testament to the story of their creators: William Faulkner formally inscribed a few of his books to Enoch on a winter's day in 1950, believing in Enoch's desire to transform the author's complex narratives into bestsellers. Vladimir Nabokov, notorious for only signing to close friends and associates, autographed *Invitation to a Beheading* in the Dark five years before *Lolita* would make him an international sensation. Each book in this collection carries with it a unique and special association.

Kurt Enoch  
With my best  
wishes:  
Richard Wright  
Paris May 6, 1954

Vladimir Nabokov  
IV. 1950

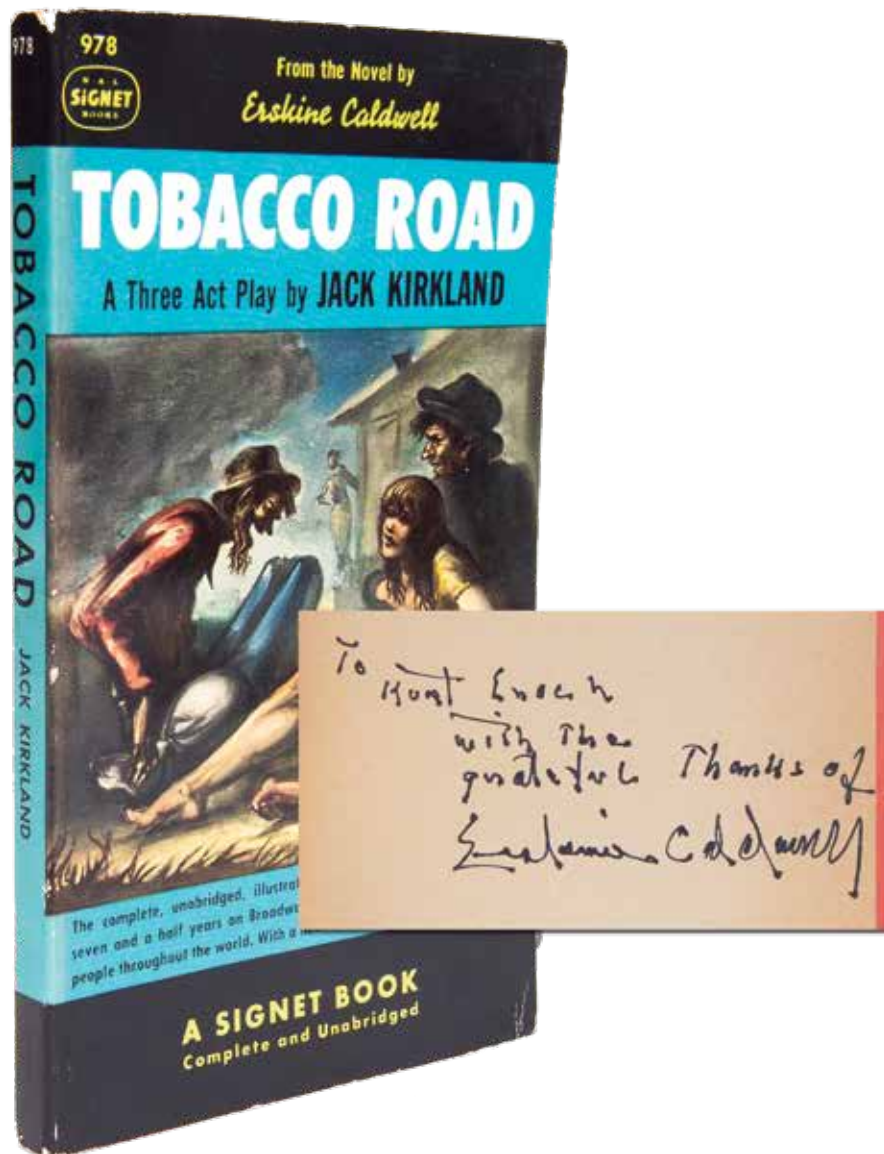
Enoch  
great and  
admiration  
that he brought  
in books.

Henry Miller  
2/13/56

Charles Woble

To Kurt Enoch  
with the  
grateful Thanks of  
Eugene C. O'Connell

For Kurt Enoch  
with all good  
T. A. Roman  
for Kurt Enoch  
see me here  
Henry



*The Depression-era story that set Broadway records*

**53. [Caldwell, Erskine] Jack Kirkland**

**TOBACCO ROAD: A THREE ACT PLAY**

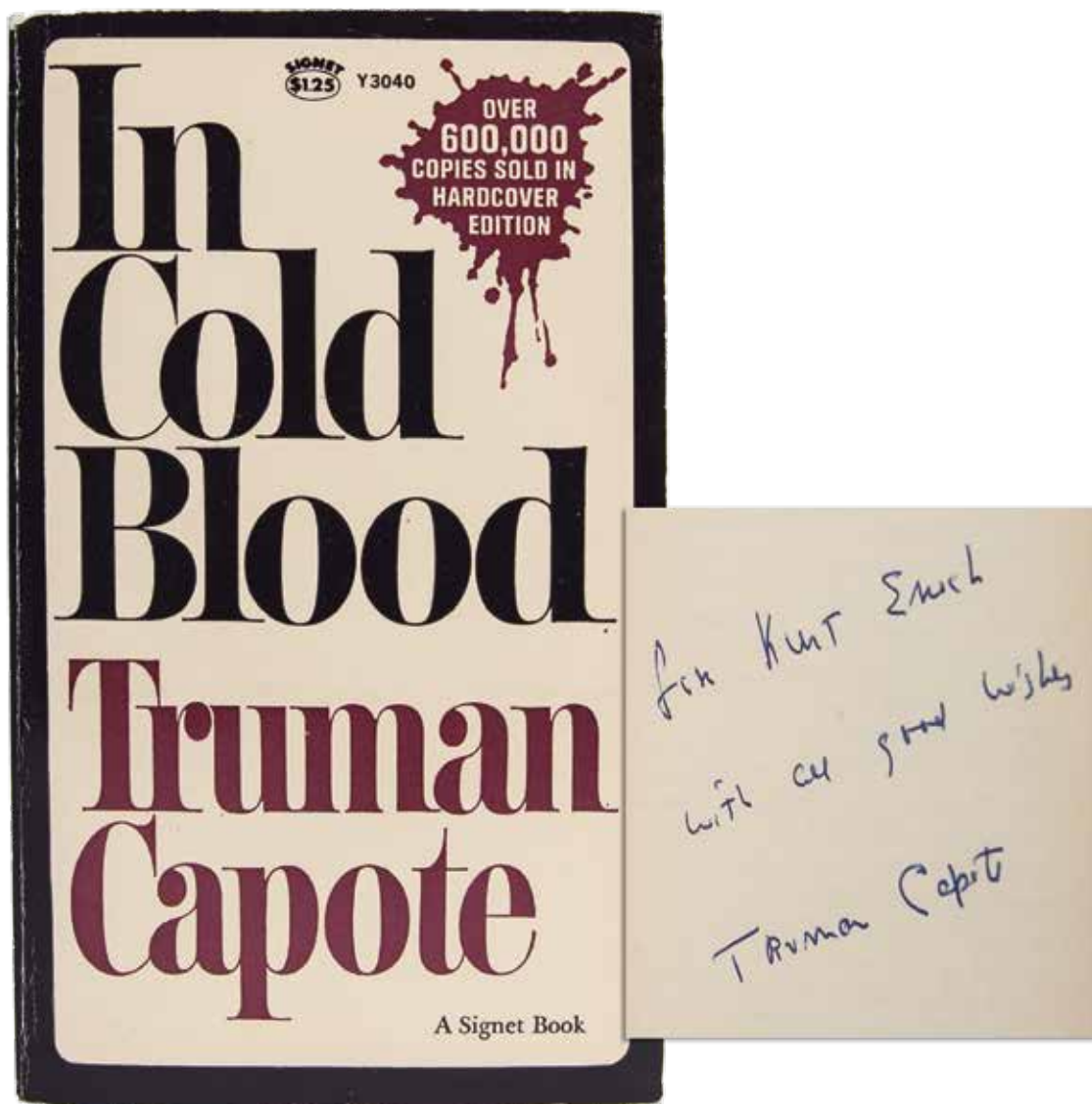
*Presentation Copy*

New York: A Signet Book, 1952. Inscribed by Caldwell to the publisher: "To Kurt Enoch with the grateful thanks of Erskine Caldwell." A lovely, just about Fine copy with little nicks at the spine ends. The first paperback printing of the Broadway play, based on Caldwell's novel, with a new introduction written by Caldwell. Several pages of photos from the stage production bound in the middle. Scarce to find signed by Caldwell with any type of association.

Depicting the plight of Depression-era Georgia sharecroppers who cannot escape the vicious cycle of poverty, Caldwell's novel was transformed into a Broadway play almost immediately after publication. Running for eight continuous years it broke records and remains the second-longest running play in Broadway history -- a marvel for a non-musical drama.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. About Fine.





*The true-crime narrative that initiated a new genre*

#### 54. Capote, Truman

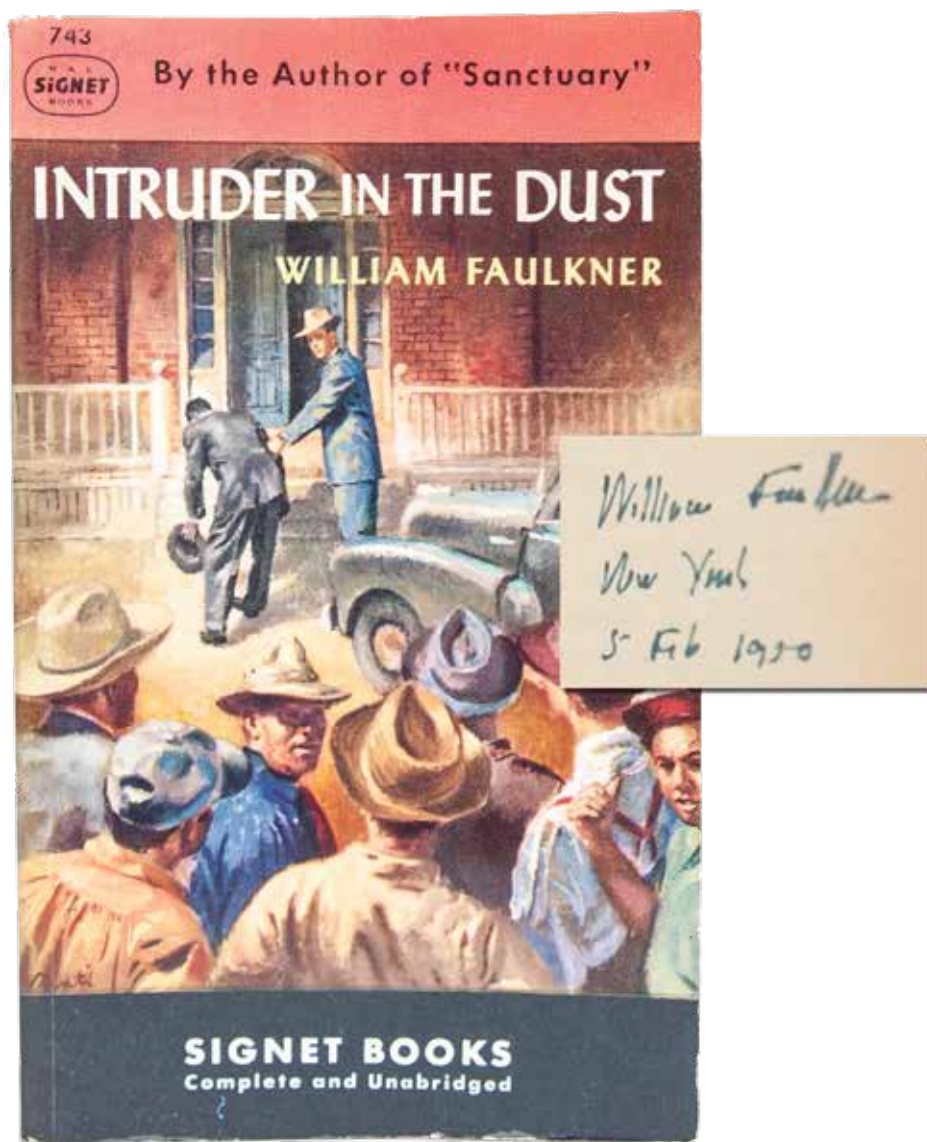
### IN COLD BLOOD

#### *Presentation Copy*

New York: Signet Books, [n. d.]. Third printing. Fine paperback presentation copy inscribed on the dedication page to Kurt Enoch, the publisher of Capote's works in paperback: "To Kurt Enoch, with all good wishes, Truman Capote." A very nearly Fine copy of the book (third printing) with just a little nick at the top of the spine.

At its initial release, *In Cold Blood* catapulted the already infamous Capote into an even higher authorial strata, and it earned him praise as the inventor of a new genre: the non-fiction novel. Drawing on over 8,000 pages of notes and interviews, Capote constructed a chilling true-life tale of a quadruple homicide in a small Midwestern town, examining the town members affected by the deaths as well as psychologically studying the killers themselves. The *New York Times* immediately praised the book: "a masterpiece...agonizing, terrible, possessed, proof that the times, so surfeited with disasters, are still capable of tragedy."

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine



*Signed by the author to his publisher, during a visit in New York City*

**55. Faulkner, William**

**INTRUDER IN THE DUST**

*Presentation Copy*

New York: Signet Books, 1949. Second printing. Inscribed by the author when he visited publisher, Kurt Enoch, in New York city: "William Faulkner New York 5 Feb. 1950 Mr. Enoch." A just about Fine copy of the book with only trivial wear at the extremities.

"Intruder in the Dust," published in 1948, was the first novel Faulkner had written in eight years, since 1940's "The Hamlet." The book is about Lucas Beauchamp, a black man, who is unjustly accused of murdering a white man and faces lynching. The Lucas character had originally appeared years earlier, in Faulkner's 1942 short story collection "Go Down, Moses." Faulkner would win the Nobel Prize the year after "Intruder in the Dust" was published. "...being more, far more, than any other recent novel I know by an American novelist" (Contemporary New York Times review).

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership.



*Faulkner's first stand alone publication of *The Old Man*, previously a series of chapters from *The Wild Palms**

## 56. Faulkner, William

### THE OLD MAN

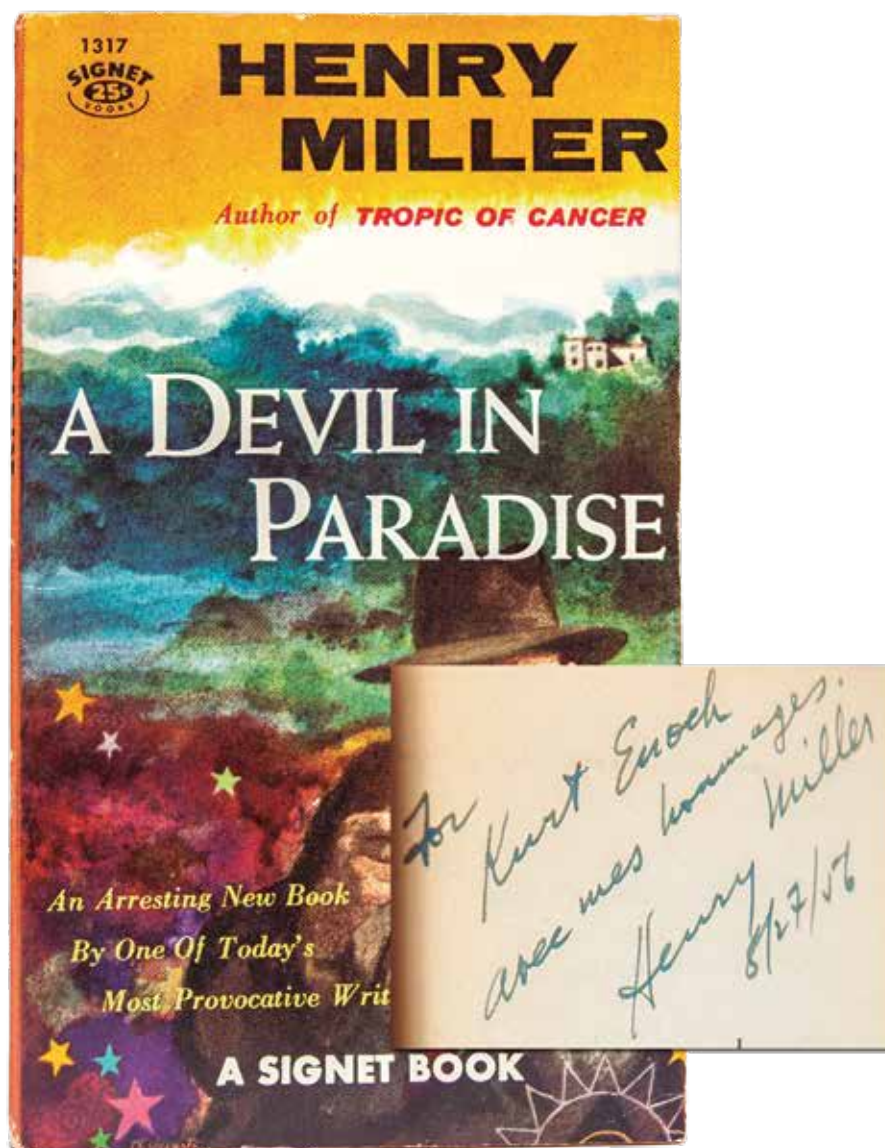
#### *Presentation copy*

New York: Signet Books, 1948. First edition thus. First publication of "The Old Man" as a stand-alone work (originally published as part of "The Wild Palms"). Inscribed by the author when he visited Kurt Enoch in New York city: "William Faulkner, New York 5 Feb. 1950 Mr. Enoch." A very nearly Fine copy, only slightly faded at the spine and a trivial tear at the margin of the first page.

This first separate publication of *The Old Man*, proposed to Kurt Enoch by Faulkner himself, transformed one half of Faulkner's *The Wild Palms* into a stand-alone narrative. By untangling the two interwoven threads of his original novel, Faulkner places focus on the story of "a pale eyed boy who tries to rob a train and, after many blurred years in prison has bestowed upon him by the flooding Mississippi a useless and atrocious freedom" (Day). As a separate publication, *The Old Man* becomes an important rumination on the meaning and costs of human freedom; and it draws attention to the "independent perfection" of the story (Jewkes).

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine.





*A narrative on the dangers of opening one's home to a stranger*

**57. Miller, Henry**

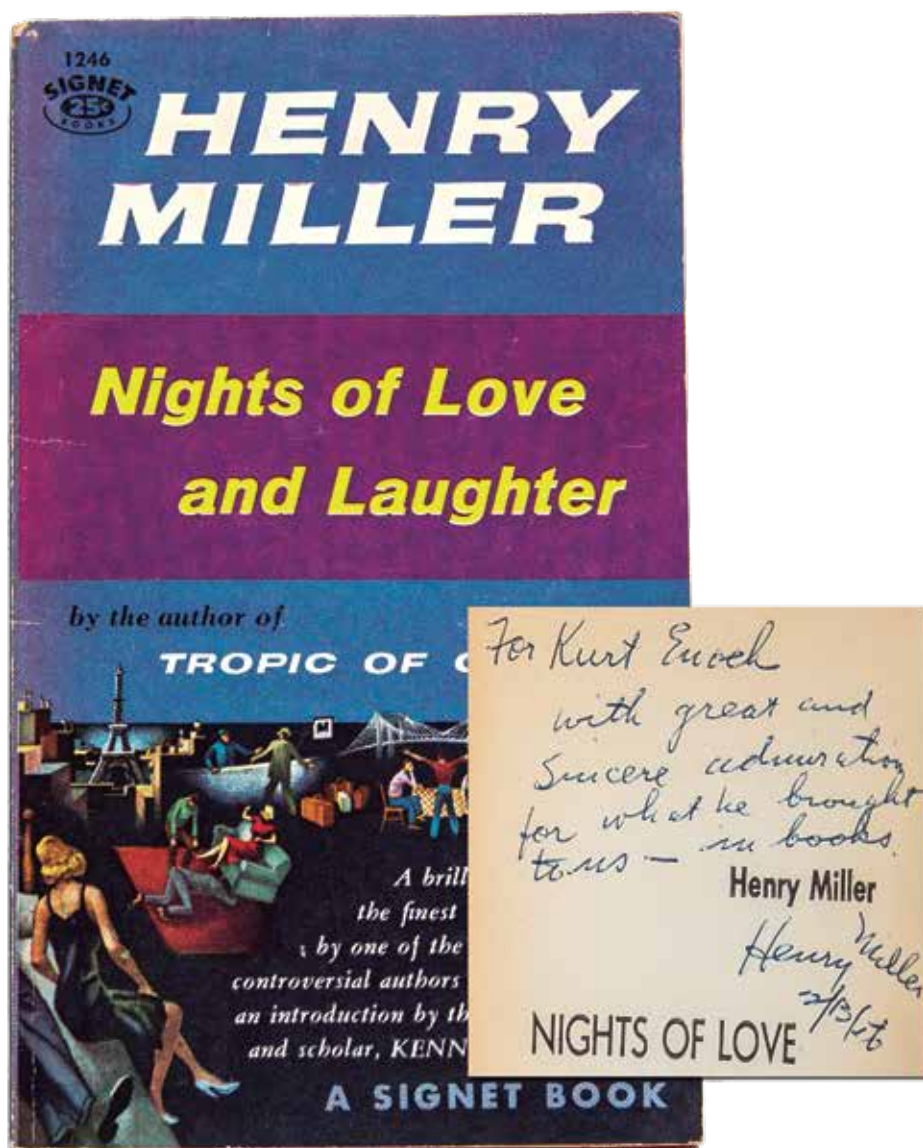
**A DEVIL IN PARADISE**

*Presentation copy*

New York: Signet Books, 1956. First edition. A paperback original. Inscribed by the author for his Signet publisher: "For Kurt Enoch avec mis hommages Henry Miller 8/27/56." A very nearly Fine copy of the book with slight wear at the spine ends.

Devil in Paradise is Miller's autobiographical narrative of a hellish houseguest and the dangers of opening one's home as a refuge to friends. In Big Sur after WWII, Miller makes a misguided invitation to a European acquaintance. What ensues moves beyond a character study in human boorishness and incivility, as Miller's guest exposes his own evil secrets.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine.



*Signed paperback original of Miller's best short work*

## 58. Miller, Henry

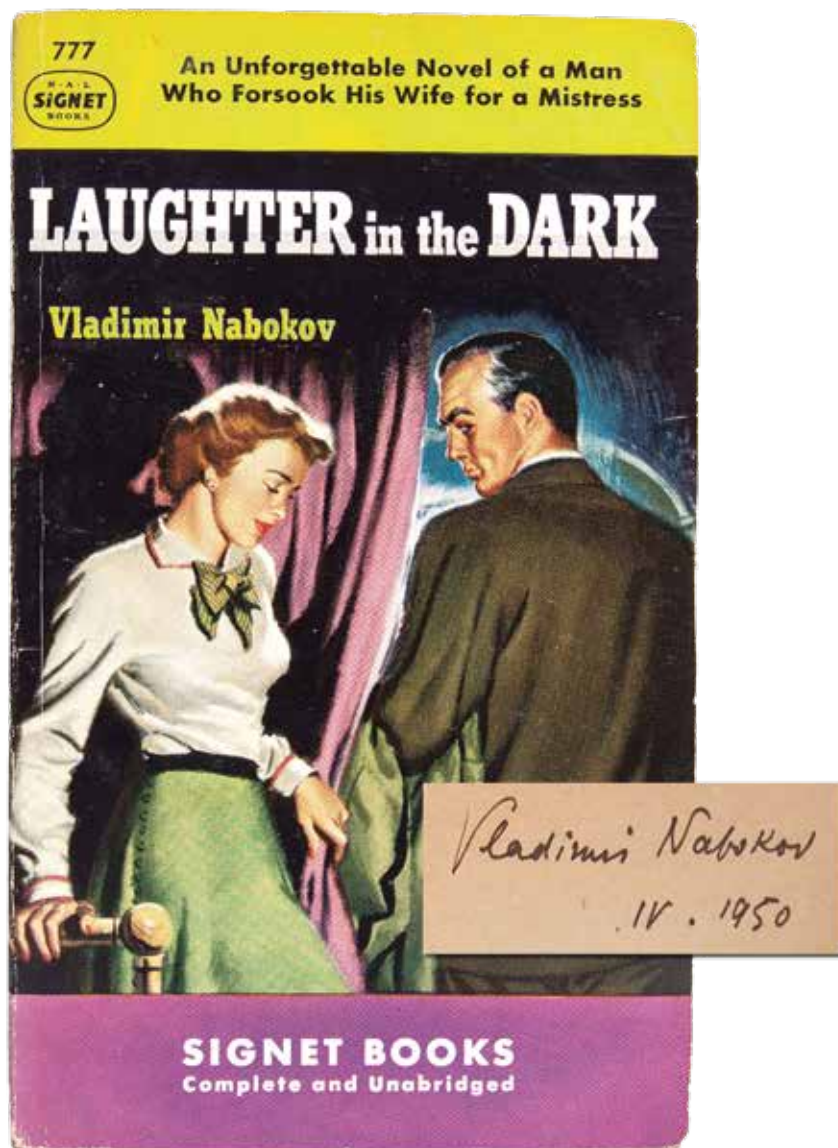
### NIGHTS OF LOVE AND LAUGHTER

#### *Presentation copy*

New York: Signet Books, 1955. First edition. A paperback original. Inscribed by the author to his Signet publisher: "For Kurt Enoch with great and sincere admiration for what he brought to us -- in books. Henry Miller 2/13/56." A Fine copy with just slight toning of the covers.

A collection of stories set in the U.S. and Europe, *Nights of Love and Laughter* was published as a paperback original to ensure that the same types of people who Miller wrote about could also easily access and read his work. At the time of its first release and now, it has been considered a selection of Miller's best short work.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Fine.



*Signed five years before Nabokov released Lolita and became an international success*

**59. Nabokov, Vladimir**

**LAUGHTER IN THE DARK**

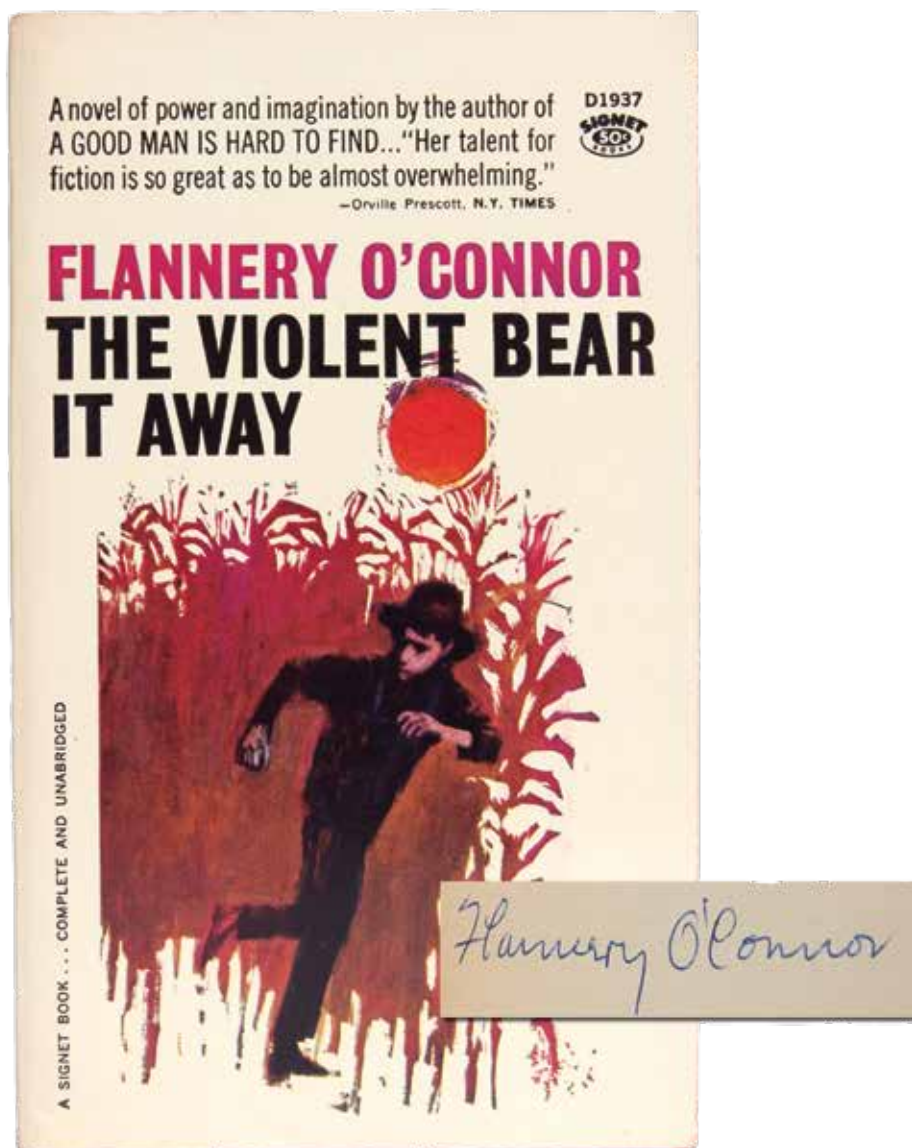
*Signed Association copy*

New York: Signet Books, 1950. First edition thus. First paperback edition of Kamera Obskura. Signed on the title page by Nabokov for the Signet publisher Kurt Enoch and dated the month after publication (five years before Nabokov achieved major literary success with Lolita). Nabokov famously would not autograph books unless he knew the recipient, making signed first editions of his work scarce. Near Fine with only slight wear at the spine.

Nabokov's novel about passion, betrayal, and ambition predated his infamous Lolita by 23 years. Laughter in the Dark allowed the author to develop themes connected to a middle-aged man's passion for a younger woman, and to explore how a parasitic relationship based on lust could lead to mutual downfall.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine.





*"The novel is superior in conception and execution to anything Miss O'Connor has previously published"*

## 60. O'Connor, Flannery

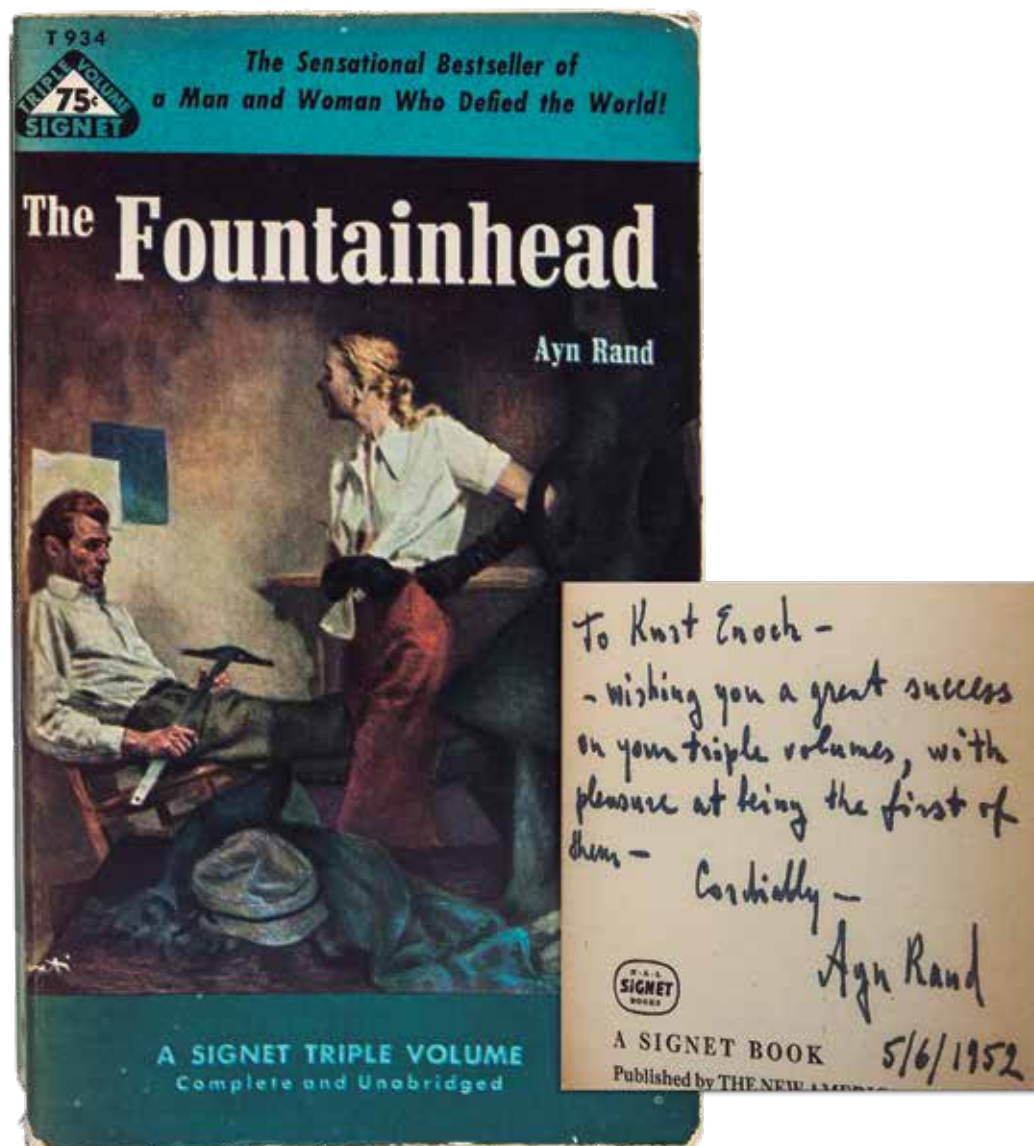
### THE VIOLENT BEAR IT AWAY

*Signed Association copy*

New York: Signet Books, 1960. First edition thus. Signed by the author for Kurt Enoch, the publisher of Signet Books. First printing of the paperback edition in Fine condition.

O'Connor's second novel, published four years before her death. "The Violent Bear It Away" follows the struggle of a young boy with fate and is steeped in much of the Southern Gothic iconography that made O'Connor famous. O'Connor was recognized posthumously for her work, when her "Complete Stories" won a National Book Award, in 1972.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Fine.



*Presentation copy of Rand's first major work, which fictionalized her Objectivist philosophy*

## 61. Rand, Ayn

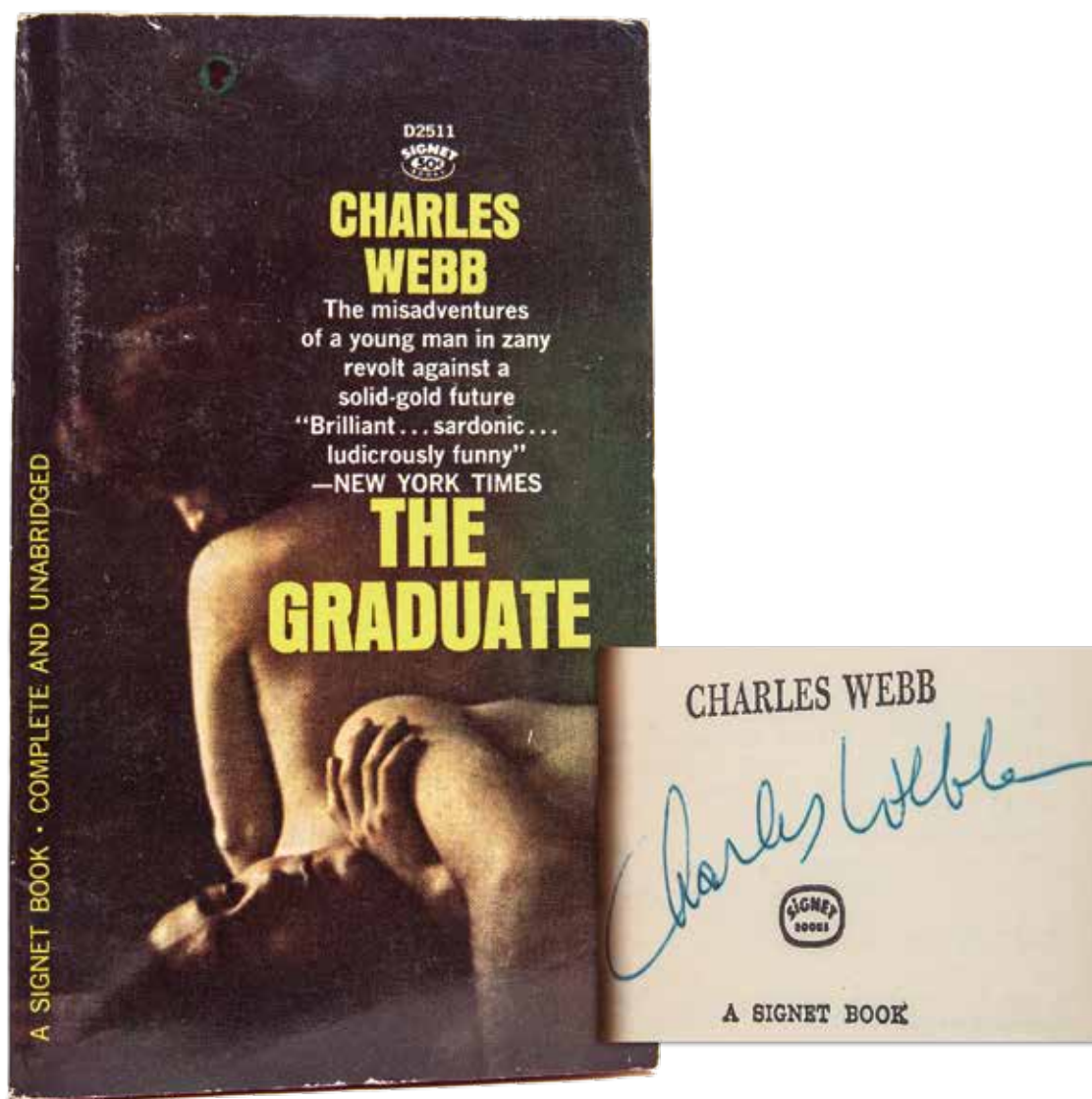
### THE FOUNTAINHEAD

#### *Presentation copy*

New York: Signet Books, 1952. First edition thus. Inscribed by the author to the Signet publisher: "To Kurt Enoch - wishing you a great success on your triple volumes, with pleasure at being the first of them - Cordially - Ayn Rand 5/6/1952." A lovely inscription by Rand within a month of publication. Book Near Fine with only slight wear at the spine.

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

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine.



*"Arresting in its brilliant use of dialogue and likely to arouse talk and controversy"*

## 62. Webb, Charles

### THE GRADUATE

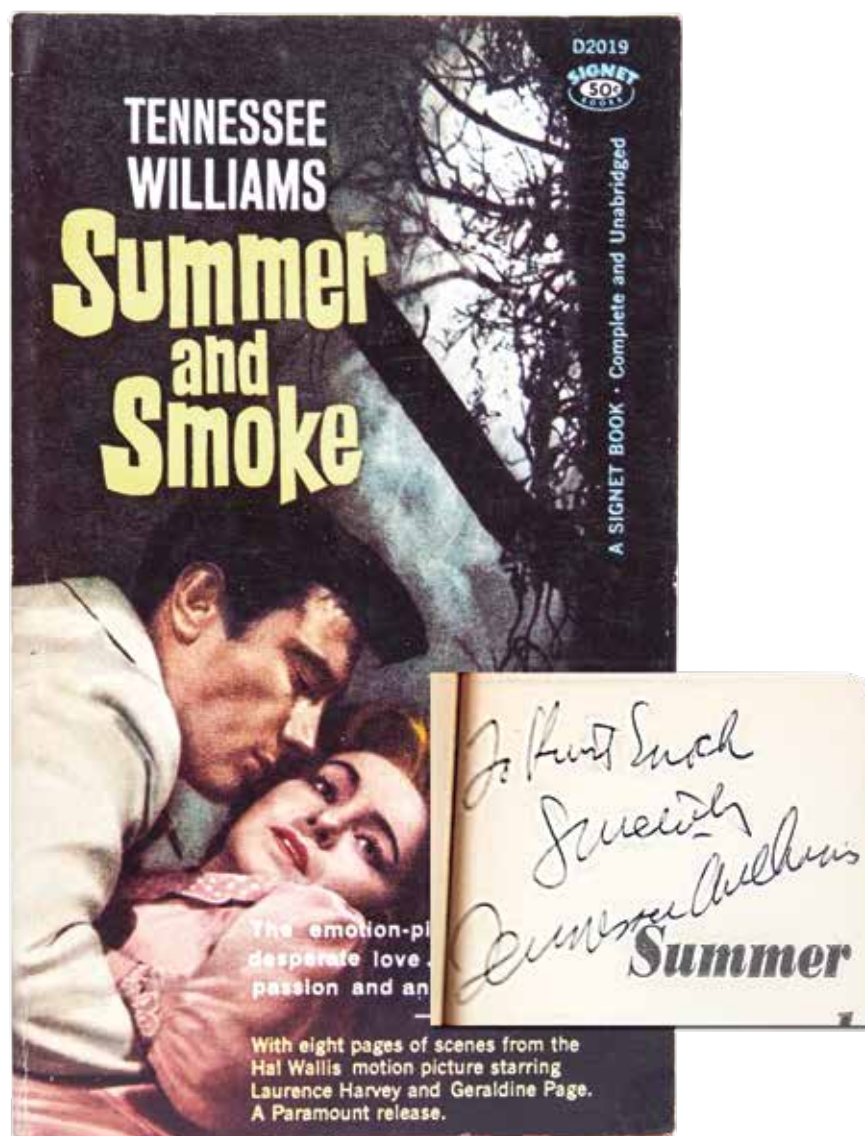
#### *Signed Association copy*

New York: Signet Books, 1964. First edition thus. Signed by the author for his Signet publisher on the title page. A very nearly Fine copy of the book with a slight crease to the lower cover. Uncommon signed.

The 1963 novel by Charles Webb that follows emotionally lost college graduate Benjamin Braddock and his eventual affair with Mrs. Robinson. The book was written shortly after the writer himself had graduated Williams College. It was adapted into the classic 1967 film directed by Mike Nichols, starring Dustin Hoffman, Anne Bancroft, and Katherine Ross. Nichols would win an Academy Award for Best Director, while Hoffman, Bancroft and Ross would all earn performance nominations. Interestingly enough, Webb was uncomfortable with the publicity and success of the movie and did not get any royalties from it. "The Graduate" was selected for preservation in the US National Film Registry in 1996.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Near Fine.





*A dramatization of romance and spirituality in the South*

**63. Williams, Tennessee**

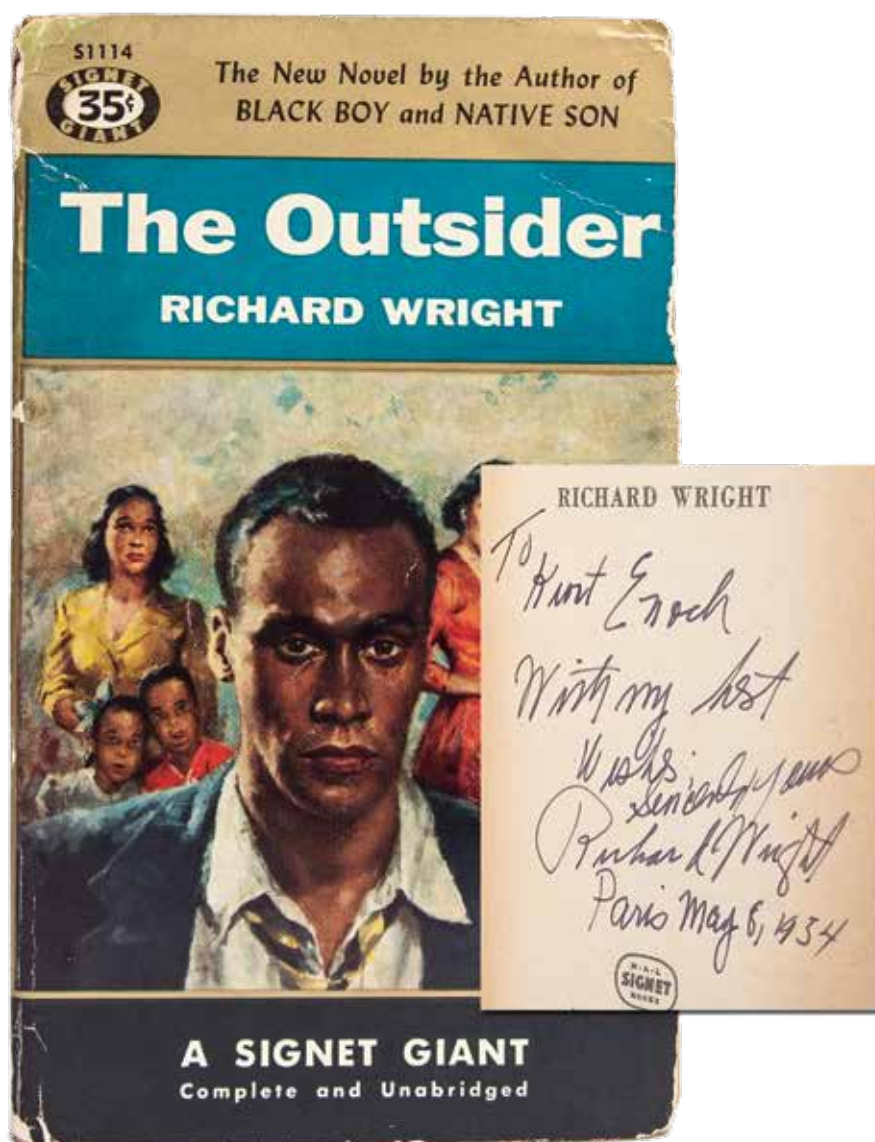
**SUMMER AND SMOKE**

*Presentation copy*

New York: Signet Books, 1961. First edition thus. Inscribed by the author for the Signet publisher: "To Kurt Enoch Sincerely Tennessee Williams." A Fine copy of the book with the four leaves of stills from the movie bound in the middle (as issued).

Summer and Smoke dramatizes the spiritual and sexual affair between a minister's daughter and a young doctor in Mississippi, in the years leading up to U.S. involvement in WWI. Opening to mixed reviews in Dallas and New York, its 1961 film adaptation starring Rita Moreno and Peter Glenville proved more successful with audiences.

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership.



*One of the most important reflections on racism and criminal behavior in American literature*

#### 64. Wright, Richard

### THE OUTSIDER

#### *Presentation copy*

New York: Signet Books, 1954. First edition thus. Inscribed by the author to his Signet publisher: "To Kurt Enoch with my best wishes; sincerely yours Richard Wright Paris May 8, 1954." Signed in the month of publication by Wright after he had expatriated to France. A Very Good copy with some wear and cracking at the spine.

Considered an important reflection on racism and criminal behavior in American literature, *The Outsider* tells the story of a man's failed attempt to recreate his identity and begin a new life in Harlem. Yet the social limitations and isolation imposed on him as a result of his race are inescapable. "Cross Damon represents the twentieth century man in frenzied pursuit of freedom. Cross is an intellectual Negro, the product of a culture that rejects him...the search for the absolute compels him to four murders and ends in his despair and violent death...[the novel] elicits the feel of the chaotic twentieth century—frustration, confusion, and paralysis in thought, all the terrible panic of a man in a shaken world" (Hughes).

Provenance: From the library of Kurt Enoch, who founded the New American Library and subsequently its Signet and Penguin imprints, and who in the late 1940s invented the mass market paperback, bringing the work of many great authors to a vast and entirely new readership. Very Good.

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United States



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Seattle, WA 98109



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