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Since 2003, we have specialized in
18th-20th Century American & British Literature,
Signed & Inscribed Books,
and Early 20th Century Children’s Literature.
1. ASHBERY, John

_Houseboat Days_


_Houseboat Days_ is a collection of Ashbery’s poetry in which he continues the theme of examining the act of creating poetry that he began in his precursory 1975 collection of poetry, “Self-Portrait in a Convex Mirror,” which is often regarded as his masterpiece.

$200

2. BAUM, L. Frank

_The Wonderful Wizard of Oz_

Chicago: George M. Hill Co., 1900. First edition. Illustrated by W. W. Denslow. Original publisher’s pictorial cloth. Binding state “C” with the “o” inside the “C” at the foot of the spine. Text and illustrations in the second (corrected) state. Some light wear to spine ends and corners, some very mild spotting and stains to covers, former owner signature to front pastedown. An excellent copy, free of the usual repairs or restoration.

_The Wonderful Wizard of Oz_, subsequently published under the shortened title _The Wizard of Oz_, is the first of Baum’s books to feature the fictional Land of Oz. Inspired by the Brothers Grimm and Hans Christian Andersen, Baum created the first truly American fairy tale, with references to American physical and social landscapes. The story features a young female protagonist, Dorothy Gale, and tells of her adventures in the colorful world of Oz after being transported there from her Kansas home by a tornado. The novel is illustrated by William Wallace Denslow, a book designer and political cartoonist who had previously illustrated Baum’s earlier works. The author and illustrator later disagreed about whose contribution garnered the book’s commercial success and therefore deserved more of its royalties. As a result of this conflict, John R. Neill illustrated the thirteen Oz books Baum subsequently published.

$12,500
3. BECKETT, Samuel

*The Lost Ones*


*The Lost Ones* is a story about characters who are trapped in a cylinder and are trying to escape, first published a year after the author received the 1969 Nobel Prize. This English edition was translated from the original French by the author and signed in Paris. Each of the seven illustrations are original etchings, all signed and numbered by the artist, who printed them in his New York City studio. The grotesque beauty of Klabunde’s etchings mirror the tragic vitality of Beckett’s lost characters. The handmade paper and the carefully chosen typeface, which was designed to complement the signage of the London Underground, add to the beauty of Beckett’s narrative. Charles Altshul designed *The Lost Ones* as an inaugural publication for The New Overbrook Press; Altshul founded the original Overbrook Press, which privately printed fine books from 1934 - 1969. As The *Daily Princetonian* wrote of The Overbrook Press in 1941, “Every bit of its output has been printed purely for the owner’s pleasure with no thought of the expense incurred or of the profit to be derived from its sale.” *The Lost Ones* demonstrates The New Overbrook Press’s adherence to this esteemed precedent.

4. BUCK, Pearl S.

*The Good Earth*

New York: The John Day Company, 1931. First edition, first printing. The rare first issue with "flees" for "fleas" and "John Day Publishing" on copyright page and with top edge stained brown. Bound in the publisher’s golden brown cloth. A very good copy, with wear to the spine ends, rubbing to the spine label, some rubbing to the corners, spine starting to crack throughout the text block, although still fully intact, with a former owner’s signature in black ink on the front pastedown, otherwise clean pages.

*The Good Earth* is Pearl Buck’s second novel, for which she won the Pulitzer Prize in 1932. The plot is set in China, where Buck spent her childhood, and tells the story of a farmer, Wang Lung, and his family. *The Good Earth* was republished as a trilogy along with its sequels *Sons* and *A House Divided* under the title *House of Earth* in 1935. *The Good Earth* helped earn Buck the 1938 Nobel Prize for Literature, which she received “for her rich and truly epic descriptions of peasant life in China and for her biographical masterpieces.”
5. BURROUGHS, Edgar Rice

*The Beasts of Tarzan*

Chicago: A.C. McClurg and Company, 1916. First edition, first printing. Illustrated by J. Allen St. John. Bound in the publisher’s green cloth, with gilt-stamped lettering to the front board and spine; in the extremely uncommon and completely unrestored first issue dust jacket. A fine copy, with minor wear to the spine ends, very light wear to the top corners, hint of rubbing to the rear board, bright and fresh interior; unclipped dust jacket, with chipping and some loss to the spine and the corners, rubbing and chipping at the folds, slight loss to the top edge of the front panel, light creasing across, bright and unfaded illustrations. Housed in a custom folding box.

*Beasts of Tarzan* is the third novel in Burroughs' series of Tarzan adventure stories. At the start of the novel, Tarzan is living in England as the wealthy Lord Greystoke. After his wife and son are abducted, Tarzan returns to the wild to recover his family and unleash a vicious animal vengeance on the perpetrators. It is not Tarzan's social status or wealth that save his family, but rather his animal origins and ability to converse with the beasts of the jungle. *Beasts of Tarzan* was originally published serially in five installments in the *All-Story Magazine* from May through June, 1914. In addition to the color pictorial dust jacket, this volume contains a frontispiece and illustrated title piece by St. John as well as numerous black and white illustrations throughout the text.

$8,500

6. CAPOTE, Truman

*Other Voices, Other Rooms*

New York: Random House, 1948. First edition, first printing of Capote's first novel. About near fine with some minor fading to cloth; in an attractive dust jacket, with only a touch of wear to the spine ends, and a few minor spots to the rear panel, else near fine.

Published when he was only twenty-three years old, *Other Voices, Other Rooms* is Truman Capote's first novel. It was met with anticipation after his previously published short stories drew attention to his burgeoning skill as a promising writer. A semi-autobiographical novel, *Other Voices, Other Rooms* tells the story of thirteen-year-old Joel Knox, who had recently moved from New Orleans to be raised by relatives (not unlike Capote, who moved from New Orleans to Monroeville, Alabama after his parents’ divorce). Joel meets a strange cast of characters, many of whom bear resemblance to Capote's family members, and befriends a young tomboy, who is reminiscent of the author's longtime friend Harper Lee. As with many of Capote's novels, *Other Voices, Other Rooms* draws its appeal from the skillful writing, captivating characters, and Capote's signature ability to blend the highly relatable and the eerily mysterious into a thrilling text.

$350
7. CAPOTE, Truman

*Breakfast at Tiffany's*

New York: Random House, 1958. First edition, first printing. Publisher's yellow cloth, black label lettered in gilt to spine; in original dust jacket designed by Ismar David. A near fine or better copy, with very minor rubbing to spine, a hint of light spotting to endpapers, extremely fresh interior; unclipped dust jacket, with the usual fading to spine, some minor wear to extremities, a few scattered spots to rear panel, otherwise bright and clean.

*Breakfast at Tiffany's* is the author’s third novel and includes the short stories, “House of Flowers,” “A Diamond Guitar,” and “A Christmas Memory,” in addition to the title novella. This beloved text features the iconic protagonist Holly Golightly, a passionate and free-spirited young woman living in New York City. The plot tells of an unnamed narrator, a writer, as he gets to know Holly and learns about her quest to find happiness and a place to call home. *Breakfast at Tiffany's* was first published in *Esquire* magazine in 1958 after being rejected by *Harper's Bazaar* for being too racy. Random House published the novella along with three of Capote's popular short stories, and it was made into a film starring Audrey Hepburn three years later. Interestingly, Holly Golightly was originally named Connie Gustafson, and Capote only changed her name as a last-minute decision shortly before publication.

8. CAPOTE, Truman

*In Cold Blood: A True Account of Multiple Murder and Its Consequences*


*In Cold Blood* is a fact-based account of the 1959 murders of the Clutter family in Holcomb, Kansas, and is one of Capote’s most popular books. When police found the bodies of the Clutter parents and their two children, there was little to no evidence to suggest a motive or the perpetrators. After reading a brief article about the quadruple murder, Capote became fascinated with the mystery and traveled to Holcomb with his friend Harper Lee to investigate further. He conducted much research, which he used to write a narrative and realistic account for *In Cold Blood*. Although Capote insisted on the veracity of his book's factualness, subsequent research has shown that, while essentially a truthful account, *In Cold Blood* presents exaggerated characters and events in addition to at least one completely fabricated interaction. Regardless, the intriguing murder mystery and Capote's captivating writing make *In Cold Blood* a literary classic and a forerunner in the True Crime genre.

$3,500
9. CARROLL, Lewis [Dodgson, Charles Lutwidge]  
*Alice’s Adventures in Wonderland*  
New York: D. Appleton and Co., 1866. Illustrated by John Tenniel. First edition, second and earliest obtainable issue. Finely bound in red Morocco by The Chelsea Bindery, with five raised bands to the spine, gilt ruling and decorative tooling to the spine and boards, full edge gilt, gilt turn-ins. A fine copy, with light wear to the spine ends, a slight hint of scattered spotting throughout, else clean, with the original publisher’s cloth covers bound into the rear of the text. An extremely attractive copy.

Charles Lutwidge Dodgson wrote the nonsensical story *Alice’s Adventures in Wonderland* under the pseudonym Lewis Carroll for Alice Liddell, who was a frequent subject of Dodgson’s revolutionary portrait photography. *Alice’s Adventures in Wonderland* includes a black and white frontispiece along with forty-two in-text illustrations by John Tenniel, Dodgson’s frequent artist collaborator. The true first issue was published by Macmillan in London in a print run of 2,000 copies, but was quickly suppressed because neither author nor artist approved of the quality of the reproductive illustrations. Macmillan sold its remaining pages to Appleton in New York, who bound this second issue with a cancel title page. Only a handful of the true first issue survived, making this second issue the first obtainable issue. This volume’s beautiful binding complements the fine condition of the text block and the quality of illustrations without losing the aesthetic of the original publication; The Chelsea Bindery’s covers mimic the Appleton binding in color and design. Additionally, this volume contains the original publisher’s cloth covers bound into the rear of the text, preserving the original publication materials.

$9,500

10. CATHER, Willa  
*Alexander’s Bridge*  
New York: Houghton Mifflin Company, 1912. First edition, usual second issue of the author’s first novel. Original publisher’s blue cloth. A very good copy, with light wear to the spine ends, light fading to the spine, rubbing to the spine hinges and along the edges of the covers, light wear to the corners, former owner’s signature in black ink on the front flyleaf, with a former owner’s stamp on the front flyleaf and rear pastedown, small stain to page edges, otherwise clean.

*Alexander’s Bridge* features the main character Bartley Alexander, a construction engineer who is famous for his bridges. Throughout the book, Alexander struggles to maintain two relationships— one with his wife in Boston and the other with an old lover in London. His life deteriorates as a result, a plight that is mirrored by the increasing corrosion of a bridge he built in Canada. Originally published as a serialized story in *McClure’s Magazine*, *Alexander’s Bridge* predates Cather’s most successful novels. Subsequently, Cather published her Prairie Trilogy, which established her as a writer and helped pave the way for her more acclaimed writings from the 1920s.

$200
11. CHANDLER, Raymond

*The High Window*

New York: Alfred A. Knopf, 1942. First edition, first printing of the author’s third Philip Marlowe mystery. One of 6500 copies. Original publisher’s cloth; pictorial dust jacket. Fine in a superb unrestored dust jacket without any of the usual flaws, only a few slight traces of rubbing. Housed in a custom folding box. An exceptional copy and the best we have seen.

In *The High Window*, private investigator Philip Marlowe searches for the wealthy Murdock family’s missing rare coin, the Brasher Dubloon. What seems to be a simple case turns into a complicated web of crime and deceit. In classic Chandler fashion, he keeps the reader guessing until the very end. This novel is also demonstrative of Marlowe’s sensitivity underneath his tough exterior, which distinguishes him from similar hard-boiled detective characters such as Dashiell Hammett’s Continental Op and Sam Spade. After uncovering the victimization of the Murdoch family’s secretary Merle, Marlowe makes a point to remove her from her harmful living situation.

$14,000

12. CLARK, Larry

*Tulsa*

New York: Larry Clark, 1971. First hardcover edition, following the 1971 softcover edition published by Lustrum Press. One of 3,000 copies printed by Rapoport Press under the author’s supervision. Signed by the author in black ink on the title page, and with the author’s order form laid in. A near fine copy with crisp and fresh pages, and only light rubbing to the spine ends; in the original dust jacket with wear and a few tears to the spine ends, very light rubbing on the corners.

Although this book predates his iconic films by at least two decades, *Tulsa* is quintessential Clark. Ever interested by teenage subcultures, Clark chose young amphetamine users in his hometown of Tulsa, Oklahoma as his subject matter for this book. Included are 50 black and white photographs that examine their daily lives. Like many of his other works, Clark presents a dynamic portrayal of troubled teens, juxtaposing their youthful innocence and dark lifestyles, reminding the reader that “Once the needle goes in it never comes out.”

$650
13. COLERIDGE, Samuel Taylor  
*Poems on Various Subjects*  

Coleridge met William Wordsworth in 1795. They influenced each other’s writing, with Coleridge publishing this collection of poems, his first, the following year. It contains many of his celebrated poems, including “Monody on the Death of Chatterton,” “Lines to a Beautiful Spring in a Village,” “Absence, a Farewell Ode,” and many other effusions and epistles.

$6,500

14. COLERIDGE, Samuel Taylor and WORDSWORTH, William  
*Lyrical Ballads, with a few other Poems*  
London: Printed for J. & A. Arch, 1798. First edition. A true first edition from 1798 in one volume as issued by the publisher (the 1800 edition was published in two volumes by T. N. Longman & O. Rees); second issue as usual, with Coleridge’s “Lewti” replaced by his “The Nightingale” (the first state with the Bristol imprint is virtually unobtainable, some 13 copies of the 1st issue are known to exist, making this “2nd issue” the only obtainable true first edition). 8vo, 210 p. with five-page Advertisement, Contents; Errata leaf at rear. Contemporary marbled boards, rebacked in brown three-quarter calf with gilt stamping to spine, marbled endpapers. Rubbing to boards, pages clean with light scattered foxing, some pencil marginalia indicating “C” for Coleridge and “W” for Wordsworth. A beautiful copy of one of the most important books of poetry from the Romanticism Era.

The Romantic Era of poetry promoted passion, individualism, and the freedom of expression. Published in 1798, *Lyrical Ballads* is thought by many to have started the Romanticism movement in England. It contains 23 poems, many considered to the best in the English language: Coleridge’s “The Rime of the Ancyent Marinere,” “The Nightingale, a Conversational Poem,” and Wordsworth’s “Lines written a few miles above Tintern Abbey,” and “The Idiot Boy.”

$15,000
15. COLLINS, Billy

Pokerface

Pokerface is two-time US poet laureate Billy Collins’ first collection of poetry, published only two years after he founded the short-lived New York literary journal The Mid-Atlantic Review with his good friend Michael Shannon. This copy is inscribed to one of the journal’s co-editors, Stephen Baily. This limited edition was designed and printed by Steven Chayt. Design was handset in Alternate Gothic, Flash, and Optima. Linotype Optima was set by Economy Typesetting. Although the author did not gain popularity until the early 1990s, Pokerface is classic Collins, with colloquial and accessible, yet often deeply profound poetry that appeals to a wide audience. A Manhattan native who cites New York City as his first artistic inspiration, Collins read his commemorative 9/11 poem “Names” aloud before the U.S. Congress. Around the same time, Collins was dubbed the “most popular poet in America” by Bruce Weber of The New York Times. $2,500

16. CONRAD, Joseph

Chance: A Tale in Two Parts
London: Methuen & Co., Ltd., 1914. First edition, second issue, with the title page as a cancel leaf pasted upon the remaining hinge left by the removed first issue title page and with eight pages of publisher’s advertisements dated August 1913 bound in at the end of the text. Earliest obtainable issue; “only some fifty copies of the first edition of Chance with the genuine first title-page were issued and... the cancelled titles were destroyed by the binders” (Wise, 22). A near fine copy with some wear to the spine ends, only a hint of dimming to spine gilt, fresh pages.

A novel in two parts: Part 1: “The Damsel” and Part 2: “The Knight.” Narrated by Conrad’s familiar narrator Charles Marlow, Chance is somewhat different than Conrad’s other works as it focuses on a female main character and discusses feminism as a social issue. $450

17. CONRAD, Joseph

Twixt Land and Sea
London: J. M. Dent & Sons, Ltd., 1912. First edition, Cagle’s third issue binding with the misprint “Secret” for “Seven” corrected (only a few copies of the first issue are known). A bright, near fine copy with only some minor wear to the spine ends, spine slightly faded, else fine.

$250
18. CONRAD, Joseph  
*Youth: A Narrative and Two Other Stories*  
Edinburgh, London: William Blackwood and Sons, 1902. First edition, first issue with earliest ads (dated "10/02"). Bound in the publisher’s original green cloth. A very good copy, with only slightly dimmed gilt lettering on the spine, some wear to the spine and corners, with minor offsetting on the front and back end papers, spine starting to crack at pages 80/81 and 288/289, although still fully stable and intact, with spotting along the page edges, otherwise clean pages.  

A collection of three short novels, this volume contains “Heart of Darkness” and “The End of the Tether” in addition to “Youth: a Narrative.” The first two novels, both of which had been published separately prior to this publication, feature Conrad’s reoccurring character Charles Marlow, who often serves as the author’s alter-ego, and confront the dichotomy of East and West. “Youth” is narrated by Marlow and tells the story of a young Western man’s first trip to the East, while “Heart of Darkness” tells of Marlow’s job as an ivory transporter on the Congo River in colonized Central Africa. The progression of the main character’s age continues in “The End of the Tether,” which tells of Captain Whalley as he spends his old age sailing. Together, the three volumes examine the different stages of life and the effect of society on an individual’s life.

$4,000

19. DAHL, Roald  
*Matilda*  
London: Jonathan Cape, 1988. Illustrated by Quentin Blake. First edition, first printing. Bound in the publisher’s red cloth, with spine lettering stamped in gilt; in pictorial dust jacket, illustrated by Quentin Blake with an image of Matilda reading amidst stacks of books. A near fine or better copy, with a faint hint of wear to the extremities, former owner’s signature to the front free endpaper, otherwise bright and clean interior; in an unclipped dust jacket, with bright panels, some light wear to the extremities. Overall, a near fine and clean copy.

*Matilda* is a children’s story about a brilliant little girl with a big mind. Matilda Wormwood is a child genius, blessed with a love for books and telekinetic abilities, and cursed with a family who appreciates neither their daughter nor her talents. The text evokes a child’s frustration with living without agency in a world run by adults. *Matilda* was illustrated by the prolific artist Quentin Blake, the inaugural British Children’s Laureate, whose images, like the text, portray the novel’s characters from a child’s perspective. Blake first illustrated Dahl’s 1978 picture book *The Enormous Crocodile* and continued to illustrate the majority of Dahl’s subsequent novels. Additionally, Blake illustrated later editions of the author’s earlier published novels, including *James and the Giant Peach* and *Charlie and the Chocolate Factory*; many readers today associate Dahl’s writing with Blake’s illustrations, even for the books that Blake did not originally illustrate.

$600
20. DICKENS, Charles

*American Notes for General Circulation*

London: Chapman & Hall, 1842. First edition. Two volumes. Finely bound in full brown polished calf, with gilt-ruled panels to the front and rear covers, five raised bands to the spine, contrasting leather labels to the spine, top edge gilt, gilt turn-ins, marbled endpapers, with original cloth covers bound in rear. Both volumes with minor wear to the spines and corners, light toning to the spine, light scuff to the covers, with a hint of offsetting to the free endpapers and page edges, otherwise clean and fresh pages. Overall, an attractive and near fine set. Smith II 3.

*American Notes* is Dickens' travelogue from his 1842 visit to the United States, during which time he visited such diverse cities as Boston, New York, Sandusky, and Cincinnati, among others. Unlike his later work *Pictures of Italy*, Dickens does not write as an admiring tourist, but rather analyzes the American cities and society he experienced. Although it has been interpreted as anti-American, Dickens' *American Notes* is a critical review of the flaws of a culture that he also greatly enjoys— not unlike his critiques of British society and its institutions. While subsequent editions include artwork by Daniel Maclise, this first edition is unillustrated. This volume contains the original publisher's cloth covers bound into the rear of the text, preserving the original publication materials.

$400

21. DICKENS, Charles

*The Life and Adventures of Martin Chuzzlewit*

London: Chapman and Hall, 1844. Illustrated by Hablot Knight Browne (published under the pseudonym Phiz). First edition. Bound in contemporary dark brown polished 3/4 calf, light brown marbled boards, with three raised bands with gilt toothing to the spine, with blind toothing to the spine panels, contrasting leather label with gilt lettering to the spine, blue and light brown marbled endpapers, marbled page edges. A very good or better copy, with light wear and rubbing to the extremities, spine starting in between the frontispiece and vignette title page and after page 622, otherwise very sturdy and intact spine, some light offsetting to the frontispiece and title vignette at the spine, small stains to bottom edges of pages 621-624, very faint offsetting to the plate versos, otherwise bright and clean pages. Overall, a tight and attractive copy. Smith I 7.

*Martin Chuzzlewit* was originally published serially in nineteen monthly installments from 1833–1844. It was one of Dickens' favorite works, but much to his surprise, the text was not nearly as popular as his earlier novels. The plot is notable for portraying a harsh depiction of American culture and has been pegged by some to be anti-American, although Dickens, who had just returned to Britain from the United States, considered this on par with the satirical criticisms of cultural institutions found in his other novels.

$450
22. DICKENS, Charles

London: Chapman & Hall and Bradbury & Evans, 1845-1860. Five volumes. *A Christmas Carol* (London: Bradbury and Evans, 1860), fourteenth edition; *The Chimes* (1845), first edition, second issue; *The Cricket on the Hearth* (London: Bradbury and Evans, 1846), tenth edition; *The Battle of Life* (London: Bradbury and Evans, 1846), first edition, fourth issue; *The Haunted Man and the Ghost’s Bargain* (London: Bradbury and Evans, 1848), first edition, first issue. All volumes finely bound in full red polished calf by Bayntun (Rivière), with gilt-ruled panels to the front and rear covers, five raised bands to the spines, contrasting leather labels to the spines, all edges gilt, gilt turn-ins, marbled endpapers, cloth ribbon bookmarks. Each volume has minor wear to the spine ends, some rubbing and light chipping to the spines, light scuffs to the covers. Each volume with fresh and clean pages, excepting the minor scattered spotting on the color plates and their surrounding pages in *A Christmas Carol*, very light spotting to the title vignette pages in *The Chimes*, and a hint of smudging to the front fly leaves in *The Battle of Life*. Overall, a very attractive and near fine set, housed together in a red slipcase with only minor wear to the corners. Smith II 5, 8, 9.

*The Christmas Books* is the name given to Charles Dickens’ mid-nineteenth century series formatted after and including his 1843 masterpiece, *A Christmas Carol*. Each novel in the series is marked by a strong moral and social message, the transformation of a hardened character to a more caring individual, and, of course, the holiday season. While each novel is unique and has its own attributes, none of the works achieved the critical success and timelessness of *A Christmas Carol*. Unusual for Dickens, all of *The Christmas Books* were published first as novels without prior serial publication. Additionally, they are all illustrated in black and white, with the exception of *A Christmas Carol*, which contains plates with color illustrations. This set of *The Christmas Books* contains the original publisher’s cloth bindings bound into the rear of the texts.

$2,500

23. DICKENS, Charles
*Little Dorrit*

London: Bradbury & Evans, 1857. First edition, first printing. Illustrated with 40 full page sur blanc illustrations, including a frontispiece and vignette title page by Hablot Knight Browne (“Phiz”). Bound in ¾ Morocco over contemporary marbled boards, spine with four raised bands, decorated with blind tooling and gilt. A near fine copy, with light chipping to the spine, covers very slightly bowed, front and rear panels lightly rubbed, minor spotting on the end papers and throughout. Overall, a very attractive copy. Smith I 12.

*Little Dorrit*, originally a serial publication, is divided into two books: “Book the First: Poverty” and “Book the Second: Riches.” The story tells of Little Dorrit, who grew up in a prison, the main location in this novel, because of her father’s inability to pay his debts.

$600
24. DICKENS, Charles

*Great Expectations*

London: Chapman and Hall, 1861. First edition, first printing, fifth issue. Three volumes, including the publisher’s catalog dated August 1861 at the rear of Volume III. Bound in the publisher’s ribbed purple cloth binding, with ruling and decorations in blind to boards, lettering and decorations in gilt to spine. Each volume with bright boards, toning to the spines, wear to the extremities, some light rubbing across. Volume I, with spine cracked at front hinge, former owner’s signature to the dedication page. Volumes II and III each starting at front hinges, former owner’s signature to the title pages. Each volume with otherwise intact spines and extremely bright and clean interiors. This copy has the majority of the first issue points, with only a few of the corrections that were made after the first issue. Overall, a clean and attractive set, extremely rare in the unsophisticated publisher’s cloth. Smith I 14.

*Great Expectations* was originally published serially in *All the Year Round*, the author’s literary magazine, in thirty-six weekly issues from December 1860-August 1861. It is one of Dickens’ two novels that was not illustrated in the first book edition, the other being *Hard Times*. The first issue of the first edition, published on July 6, 1861, was followed by four subsequent issues of the same edition, published on August 5, August 17, September 21, and October 30 of the same year. Smith notes that “These first five issues were probably printed at a single impression and published with altered title pages to imply and encourage a rapid sale...In all five issues, the same misprints persist.” Thus, the first five issues are essentially the same first edition with varying title pages, printed simultaneously and issued in successive intervals. While some of the first issue’s misprints were fixed, the corrections were not all-encompassing, yielding a variety of misprints and corrections in the first issues. For example, this volume contains some of the later issue corrections, but includes an earlier catalog that was also published in earlier issues. The first issue, which included a print run of 1,000 copies was “almost entirely taken up by the libraries,” leaving only a few hundred copies for private ownership.

*Great Expectations* is Dickens’ thirteenth novel. Like his 1850 novel *David Copperfield*, it is a bildungsroman that follows the protagonist’s life from childhood to adulthood and is written entirely in the first-person. *Great Expectations* tells the story of a young orphan boy named Pip and his “great expectations” of becoming a gentleman and receiving his benefactor’s wealth and property. A classic Victorian novel, *Great Expectations* features many of Dickens’ recurring themes, including orphans, prison life, and Victorian society.

$12,500

25. DINESEN, Isak

*Out of Africa*

New York: Random House, 1938. First edition, first printing. About near fine, in a jacket with some fading and light wear to spine, some soiling to rear panel, else very good.

Baroness Karen von Blixen-Finecke published many of her works under the pseudonym Isak Dinesen. *Out of Africa* is based on her experience living in Kenya when it was controlled by the British Empire and offers a unique glimpse at life in colonial East Africa.

$375
26. DOYLE, Sir Arthur Conan  
*The Memoirs of Sherlock Holmes*  
London: George Newnes, 1896. Illustrated by Sidney Paget. First edition, first printing. Bound in the original publisher’s dark blue cloth, full gilt. A near fine copy, with some wear to the spine, light rubbing to the edges and corners, otherwise clean cloth, front hinge with a slight crack, otherwise strong binding, minor offsetting on the endpapers, light spotting throughout. A very attractive and completely unrestored copy, uncommon in this condition.

*The Memoirs of Sherlock Holmes* is a collection of Doyle’s short stories of the adventures of his character Sherlock Holmes, culminating in “The Final Problem,” which tells of Holmes’ demise. The text is illustrated by Sidney Paget, including a frontispiece entitled “The Death of Sherlock Holmes” which depicts the detective as he fights with his arch nemesis Professor Moriarty over the Reichenbach Falls, just before the two apparently fall to their deaths. Doyle intended *Memoirs* to be the final stories about Sherlock Holmes, but he ended up reviving the detective in 1901 in *The Hound of the Baskervilles* due to public outrage.  

$2,000

27. DOYLE, Sir Arthur Conan  
*The White Company*  
London: Smith, Elder & Co., 1891. First edition of the author’s medieval romance novel. Three volumes. One of 750 copies. Bound in the original publisher’s cloth. Some light wear to the spine ends, light rubbing and vertical creasing to spine, hinges cracked or just starting in volume I, a small former owner signature to the front endpaper of each volume, overall a tight and very good set.

*The White Company* is a historical fiction novel set against the backdrop of the Hundred Years’ War. The story was originally published serially in William Makepeace Thackeray’s literary journal *Cornhill Magazine*. The novel tells of young Saxon squire Alleyn Edricson’s coming of age in the Middle Ages and mixes history, romance, and chivalry in an exciting and popular text. While it is the Sherlock Holmes series he is best remembered for, Doyle enjoyed writing *The White Company* the best out of all of his novels and considered it one of his best works. Interestingly, the main character Amory Blaine reads *The White Company* in F. Scott Fitzgerald’s *This Side of Paradise*.  

$4,500
28. DU MAURIER, Daphne

Rebecca

New York: Doubleday, Doran, and Company, 1938. First American edition, published one month following the British edition. Special issue, with leaf signed by du Maurier bound in by publisher. Publisher’s burgundy cloth, with silver pictorial onlay decorated in metallic blue; in the original pictorial dust jacket illustrated by Rubin, with the front cover illustration depicting Mr. & Mrs. de Winters walking towards Manderley. A fine copy, with a hint of wear to the spine ends, else clean and bright; unclipped dust jacket, with some very light wear to the extremities, fresh panels. Overall, a bright and excellent copy.

Rebecca is a suspenseful novel that opens with the iconic line, “Last night I dreamt I went to Manderley again,” which immediately establishes the dream-like, haunting quality of both the novel and its main setting. The plot is narrated by the second Mrs. de Winters, the new wife of wealthy widower Maxim de Winters, who used to live at his country estate Manderley with his first wife, Rebecca. Throughout the novel, the narrator is tormented by Rebecca’s former nursemaid, the sinister Mrs. Danvers, who glorifies her former mistress and attempts to break up the newlywed de Winters. However, as the dust jacket explains, “To suggest the story in brief compass is impossible. The reader must experience the atmosphere of impending disaster, the exquisite love story with its emotion heightened by drama, the surprises, the superb moment of melodrama.” Rebecca, du Maurier’s most famous novel, was adapted into the notable 1940 film by Alfred Hitchcock, whose signature style also hinged on a suspenseful development that outshone the plot itself. A Haycraft-Queen Cornerstone.

$3,000

29. EDGEWORTH, Maria

Leonora


Leonora, much like Jane Austen’s Sense and Sensibility, is a commentary on the concept of sensibility, defined in the Romantic Period as appropriate emotional expression in concordance with high morals. The plot tells of a recently married Englishwoman named Leonora and her coquettish friend Olivia. Olivia, who had been forced to leave England as a result of her controversial behavior, is a self-proclaimed sensible woman who at first seems to behave in a socially acceptable manner. Her actions, however, culminate in the seduction of Leonora’s husband, demonstrating her very lack of sensibility. Edgeworth, an Irish writer, critiques the English ideal that visible behavior cannot be affected by unseen persuasions.

$500
30. EINSTEIN, Albert
The Meaning of Relativity
London: Methuen & Co., Ltd., 1922. Translated by Edwin Plimpton Adams. First edition, first printing. Original publisher's cloth; dust jacket. About fine with some spotting to page edges and the front endpaper; in the original fragile, blue printed dust jacket with some chipping to the spine ends, a few small spots, spine a bit soiled, else very good.

The Meaning of Relativity is an English translation of four lectures given by Einstein at Princeton University in May 1921, the year before he won the Nobel Prize. During the lectures, Einstein spoke in his native German and was followed by Princeton physics Professor Edwin Adams’ English summarization. Adams submitted his transcription of the lectures to Einstein, and, after approval, translated them into English. Although this edition was published in London, The Meaning of Relativity was also published in New Jersey by the Princeton University Press, the first American publisher to produce a book by the famous scientist. The lectures, the bi-continental publication, and the author’s endeavor to “present the main ideas in the simplest and most intelligible form” together stand as testament to Einstein’s desire to spread his knowledge and love of science around the globe.

$2,250

31. ELIOT, T. S.
The Waste Land
Richmond: by Leonard and Virginia Woolf at the Hogarth Press, 1923. First English edition, first state. One of approximately 460 copies printed by Leonard and Virginia Woolf at The Hogarth Press. Bound in the publisher's blue marbled paper boards. A near fine copy, with some discoloration along the top edges, usual rubbing, wear to the corners, some spotting on the endpapers and a hint of spotting throughout, former owner's bookplate to front pastedown, red ownership stamp to front free endpaper, spine fragile and dimmed with some chipping, but unbroken. Unusual in this condition, especially with the paper spine intact, and overall an attractive copy. Housed in a custom box. Gallup A6b, Woolmer 28.

Beginning with the line “April is the cruellest month,” The Waste Land is a melancholy modernist poem about the decline of modern European society, broken into five parts, each of which refers to a different scene and speaker. It is considered to be one of the most important poems of the twentieth century.

$8,500
32. ELIOT, T. S. [GOREY, Edward]
Old Possum’s Book of Practical Cats
New York: Harcourt Brace Jovanovich Publishers, 1982. First edition thus, first printing. A fine copy, with a former owner’s inscription to the front free end paper; in a very good or better unclipped dust jacket, with a slight hint of wear to the spine ends and the corners, light fading to the spine, very minor offsetting to the top edge of the inner flaps. Overall, a clean and attractive copy.

T. S. Eliot originally created this amusing cat-related poetry for his godchildren, to whom he wrote letters signed under the pseudonym “Old Possum.” In 1982, Andrew Lloyd Weber’s musical adaptation of this book, the beloved and long-showing “Cats,” debuted on Broadway. In that same year, Gorey released this illustrated version of Old Possum’s Book of Practical Cats, the second illustrated version of this work, to the wide reception of an audience already excited by this storyline.

$300

33. EMERSON, Ralph Waldo
Autograph Letter Signed
Concord, MA: 28 Dec, 1853. Two page letter. Creased where previously folded, a few light spots of foxing, otherwise excellent. Emerson responds to a request to be in Buffalo. He explains that he has been away and must leave for Philadelphia, Detroit and Chicago. Recipient notes that the letter was received on January 1st, 1854.

Ralph Waldo Emerson (May 25, 1803 – April 27, 1882) was an American philosopher, writer, and forerunner of the Transcendentalist movement. Primarily an essayist and poet, Emerson was an advocate of naturalism, individualism, and resisting the societal pressures that encourage conformity. His thoughts influenced a new generation of writers. This letter was written in the antebellum period before the Civil War, when Emerson was becoming increasingly critical of American slavery. At this time, Concord, Massachusetts, was a hub of both transcendentalism and abolitionism. Like-thinkers Henry David Thoreau and Frank Sanborn were among his contemporaries who also lived in Concord during the 1850s and they urged Emerson to become more vocally supportive of abolition. With their encouragement, Emerson gave many speeches and lectures in support of ending slavery and even criticized the 1859 execution of John Brown.

$1,500
34. FAULKNER, William
_A Fable_
New York: Random House, 1954. First edition, limited issue of 1000 copies signed by Faulkner. Original publisher's slipcase; publisher's glassine dust jacket. A fine copy, with some light rubbing to the slipcase, former owner bookplate to front pastedown; the glassine only slightly nicked and entirely intact. An excellent copy of the author’s Pulitzer Prize winning novel.

Written over the course of nine years from December 1944 through November 1953, _A Fable_ is, as Random House proclaims, “the crowning achievement of William Faulkner’s distinguished career.” Partly based on the author’s experience as a pilot during World War I, the plot is set in the trenches of France. The story takes place over the course of seven days and examines the internal conflicts each man must go through, a point which is emphasized by the parallels Faulkner draws between Corporal Stephan’s struggles and the week-long Passion of Jesus Christ before his crucifixion. _A Fable_ won both the Pulitzer Prize and National Book Award.

$1,800

35. FAULKNER, William
_The Wild Palms_
New York: Random House, 1939. First edition, limited issue of 250 numbered copies printed on rag paper, signed by the author. A very good copy, with small abrasion and some tape residue on the bottom edge of the back cover, spine lightly faded, some wear to the top right corner.

_The Wild Palms_, subsequently published under the title _If I Forget Thee, Jerusalem_, tells two interwoven stories: “The Wild Palms” and “Old Man,” which alternate each chapter and tell different, yet equally captivating tales of the relationship between a man and a woman.

$2,000

36. FAULKNER, William
_The Wild Palms_

$1,250
37. FITZGERALD, F. Scott

*Tender is the Night: A Romance*

New York: Charles Scribner’s Sons, 1934. First edition, first printing. Inscribed and signed by the author in black ink on front endpaper: “For Margaret Hurley / with much respect / + regard from / F Scott Fitzgerald / April 1936 / Ashville”. Bound in the publisher’s original dark blue cloth. A near fine copy, with some wear to the spine ends, light rubbing to the corners, a hint of spotting on the page edges and the front and back hinges. Overall, a very attractive copy.

Fitzgerald inscribed this copy of *Tender is the Night* to the wife of his friend James B. Hurley, a clerk at the Grove Park Inn in Asheville, North Carolina, a resort hotel where the author resided from 1935 - 1936. Fitzgerald first traveled to Asheville on an extended visit due to personal health concerns about his lungs and stayed after he moved his wife Zelda to the Highland Hospital at Asheville. Hurley worked for Fitzgerald for nine months after applying to a classified advertisement for a typist. He typed Fitzgerald’s manuscripts, manually manipulating his typewriter to create a triple-space between lines, Fitzgerald’s preferred layout for editing. Additionally, Fitzgerald had Hurley assist with his finances, including contacting *The Saturday Evening Post* for payments when Fitzgerald’s checking account was running low. When the two parted ways, Fitzgerald left Hurley with two manuscripts for his short stories and three signed novels, including this one. Bruccoli and Baughman, 124.

*Tender is the Night* is Fitzgerald’s last completed novel, centering on the life of American ex-patriots living in Paris and the French Riviera. Like many of his works, it is semi-autobiographical in nature, with Fitzgerald’s friends serving as models for characters, including Pablo Picasso, the Cole Porters, and socialites Sara and Gerald Murphy, to whom the book is dedicated.

$40,000

38. FITZGERALD, F. Scott

*Taps at Reveille*

New York: Charles Scribner’s Sons, 1935. First edition, first printing, second state. Inscribed and signed by the author in black ink on front endpaper: “For Jim Hurley / adhesive tape expert / (May every type- / writer ribbon prove / to be an adhesive / tape’ Dorothy Dix) / From his friend / F Scott Fitzgerald / Ashville 1936”. Bound in the publisher’s original dark blue cloth. A near fine copy, with some wear to the spine ends, light rubbing to the corners, a hint of spotting on the page edges and the front and back hinges. A very attractive copy.

Fitzgerald inscribed this copy of *Taps at Reveille* to his friend James B. Hurley.

*Taps at Reveille* is Fitzgerald’s fourth collection of short stories and the last book published during his lifetime, one year after *Tender is the Night*. The collection contains eighteen stories, including: “Crazy Sunday,” “A Woman with a Past,” “The Last of the Belles,” and “Babylon Revisited.” According to the publisher, Fitzgerald chose his best short stories for this collection, ones full of poignant and amusing stories of youth, gaiety, and adolescent error. “Babylon Revisited” is perhaps the best-known; it is a rueful contemplation of the Jazz Age in Paris and its follies (Edith H. Walton, *The New York Times*).

$35,000
39. FITZGERALD, F. Scott

*Tender is the Night: A Romance*

New York: Charles Scribner’s Sons, 1934. First edition, later printing (lacking “A” on copyright page.) Signed and inscribed by Fitzgerald on front free endpaper to a fellow Princetonian: “From one who wishes he could be at 1917’s 20th / F Scott Fitzgerald”. 8vo, publisher’s blue-green cloth with gilt to spine, decorations by Edward Shenton. Book tight, square, and clean, with light wear and bumping to corners, cloth split at crown of spine (horizontally, without fraying), gilt dimmed on spine, pages clean; with ownership inscription “A. W. Durell / June 1937” to front free endpaper. A presentation copy of one of Fitzgerald’s best novels, signed for fellow Class of 1917 graduate, Anthony Woodward Durell, Jr. Durell was a varsity athlete who competed on Princeton’s track team. He completed training for the Officer’s Reserve Corps while at Princeton during WWI.

$15,000

40. Fitzgerald, F. Scott

*The Great Gatsby*

New York: Charles Scribner’s Sons, 1925. First edition, first printing. Bound in the publisher’s dark blue-green cloth, front board lettering stamped in blind, spine lettering stamped in gilt. An about near fine copy, with a faint hint of wear to the extremities, spine gilt just a bit dulled, light foxing to the half-title and title pages, very minor foxing to the page edges, otherwise bright and clean interior. Overall, a bright and sturdy copy. Bruccoli A 11.

While it has since been regarded as masterful piece of classic literature, *The Great Gatsby* did not gain popularity until after the author’s death in 1940. The novel tells the story of the star-crossed lovers Jay Gatsby and Daisy Buchanan against the backdrop of wealthy and materialistic West Egg, Long Island, during the Prohibition Era. Although Fitzgerald meant the text to be critical of the 1920’s social climate, today *The Great Gatsby* is beloved for its vivid descriptions of extravagant parties, palatial homes, and eccentric characters that are emblematic of the Jazz Age. The text remains extremely popular today and is widely taught in schools across the United States. The first edition was printed in a run of 20,870 copies; today, Scribner’s sells almost 25 times as many copies per year as printed books and e-books.

$4,000
41. FITZGERALD, Zelda Sayre
*Original Artwork: Dogwood Blossoms*
c. 1940. Gouache on paper (approximately 7” x 5”; 178 x 128 mm). Initial signed in lower left corner “Z.S.F.” Gilt frame with name plate (“Zelda S. Fitzgerald, 1900-1948”), matted in olive green velvet.

Highly creative throughout her short life, F. Scott Fitzgerald’s wife Zelda devoted her artistic energies to writing, ballet, and painting. After spending much of the 1920’s in Europe, her style of painting became consistent with French modernist painters of the era, combining elements of Surrealism and Abstraction.

After suffering psychological breakdowns, Zelda and her husband returned to the US in 1932 and she would spend the rest of her years in and out of psychiatric treatment centers. After Scott’s death in 1940, she moved back and forth between Montgomery, AL, where she lived with her mother, and the Highland Hospital in Asheville, NC. She painted extensively during this time, as it was included as part of her therapy. Zelda was inspired by nature and her Southern surroundings, and most of her paintings were given as gifts to close friends.

Zelda paintings seldom see the market; many perished with her when she died tragically in a hospital fire at the Highland Hospital. The Fitzgerald Museum in Montgomery and The Montgomery Museum of Fine Arts have small collections of Zelda paintings, while other surviving examples remain scattered in private collections.

$25,000

42. FLAUBERT, Gustave
*Trois Contes*
Paris: G. Charpentier, 1877. First edition, first printing. Finely bound in ½ brown Morocco, over brown marbled boards, five raised bands, gilt lettering and decorations to the spine, top edge gilt, magenta marbled endpapers. A near fine copy, with the publisher’s yellow paper wrappers bound in, a minor hint of wear to the spine ends and corners, light spotting throughout, else fine. Very scarce.

*Trois Contes* is a collection of three stories: “Un cœur simple,” “La légende de Saint-Julien l’hospitalier,” and “Hérodias.” Flaubert had been working on his incomplete novel *Bouvard and Pécuchet* (published posthumously) for over a decade when he decided to take break to write these short stories. Although each has a different and unrelated plot, Flaubert envisioned these three stories as a single unit, leading to their publication in a single volume. Each story has a religious motif, ranging from characters undergoing spiritual enlightenment and traveling with disguised angels to an adaptation of the Biblical tale of the beheading of John the Baptist. The title *Trois Contes* emphasizes the religious undertones by making this volume a trilogy rather than a collection of stories, alluding to the Biblical Holy Trinity.

$5,500
43. FLEMING, Ian
*The Diamond Smugglers*
London: Jonathan Cape, 1957. First edition, first impression. About fine with a small former owner signature to the front endpaper; in a price-clipped jacket with some of the usual fading to the spine, spine ends a bit worn, a few tiny chips, else very good.

One of only two non-fiction titles written by Fleming, *The Diamond Smugglers* is based on interviews he conducted with the International Diamond Security Organisation.

$2,000

44. FLEMING, Ian
*From Russia with Love*
London: Jonathan Cape, 1957. First edition, first impression of the fifth novel in the James Bond series. An excellent, bright copy with some light spotting to the page edges; in an unclipped jacket with some creases and light wear to the spine, and a few minor spots to the rear panel, else about near fine and free of any restoration.

*From Russia with Love* has an archetypal Cold War plotline in which the democratic West must defend itself from the Union of Soviet Socialist Republics. In this novel, Bond faces SMERSH, the Russian counter-intelligence agency whose acronymic name stems from the Russian phrase “Death to Spies!” SMERSH seeks to undermine the British intelligence service by killing one of their 00 agents, and they have chosen James Bond as their target victim. *From Russia with Love* introduces two of the most memorable female Russian spies: the glamorous seductress Tatiana Romanova, who baits womanizer 007 into SMERSH’S clutches, and Rosa Klebb, the Head of SMERSH’s department of operations. Klebb possesses one of the more unique weapons in the Bond series: poison-dipped daggers that shoot out from her shoes. *From Russia with Love* is largely considered to mark the turning point in Fleming’s career as a successful writer.

$225

45. FLEMING, Ian
*Dr. No*
London: Jonathan Cape, 1958. First edition, first impression of the sixth novel in the James Bond series. Original publisher's cloth. One of 3,495 copies in the earliest state without the dancing woman silhouette on the front cover. Very good with some foxing to edges and endpapers, slightly cocked; in a jacket with some wear to the extremities, a tear to the lower front panel and some foxing to the rear panel. Gilbert A6a (1.2).

In this Bond adventure, 007 heads to Jamaica to investigate the disappearance of an MI6 agent in what should be “a time-wasting, shabby little case in the Caribbean.” However, an early attack on Bond’s life quickly exposes the seriousness of the situation, and Bond discovers a series of island mysteries all relating back to the villainous Dr. Julius No, a Chinese-German reclusive criminal with metal pincers for hands. Although it is the sixth story in the 007 series, *Dr. No* was the first Bond book to be adapted into a film, perhaps because it contains one of Fleming’s most bizarre and twisted villains.

$3,000
46. FLEMING, Ian

*Goldfinger*
London: Jonathan Cape, 1959. First edition, first impression of the seventh novel in the James Bond series. Publisher’s black cloth with skull stamped on front board; in original pictorial dust jacket. About fine book with bright gilt and a small former owner signature to the front endpaper; in an unclipped jacket with very minor wear to the spine ends, some toning to spine.

*Goldfinger* features the villain Auric Goldfinger, the richest man in England whose wealth is stored in his namesake mineral- gold. Indeed, the symbol of gold plays an important role throughout the text; the name “Auric” comes from the chemical element symbol for gold “Au,” and Goldfinger murders his ex-girlfriend by covering her body completely in gold. In this novel, Bond must stop Goldfinger from completing Operation Grand Slam, a gold-smuggling plot that would cripple the world economy and give the Russian spy organization SMERSH total power over the West. *Goldfinger* also introduces one of the most memorable villainous sidekicks, Oddjob, whose deadly aim and razor-edged bowler hat make him a force to be reckoned with.

$1,250

Blofeld Trilogy: Three Bond adventures featuring the notorious villain Ernst Stavro Blofeld, head of the secret spy organization SPECTRE (SSpecial Executive for Counter-intelligence, Terrorism, Revenge, and Extortion).

47. FLEMING, Ian

*Thunderball*
London: Jonathan Cape, 1961. First edition, first impression of the ninth novel in the James Bond series. Publisher’s dark gray cloth with skeleton hand in blind to front cover and gilt to spine; in original pictorial dust jacket. Fine book; in a very good unclipped dust jacket with some light wear and rubbing to the extremities. A fine book in an attractive dust jacket.

*Thunderball* is the first of novel in the Blofeld trilogy. In this novel, Bond is in the Bahamas at a health clinic when SPECTRE steals two atomic bombs. The British and American intelligence agencies team up to launch Operation Thunderball in an effort to recover the weapons. Published only a few years after the Cuban Missile Crisis, Fleming draws a parallel to pre-existing Cold War tensions to heighten the suspense of this novel. *Thunderball* culminates with a memorable underwater fight scene from which 007 only narrowly escapes.

$1,000
48. FLEMING, Ian

*On Her Majesty's Secret Service*

London: Jonathan Cape, 1963. First edition, first impression of the eleventh novel in the James Bond series. Bound in the publisher's gray cloth, with silver stamping to the spine; in original pictorial dust jacket. A near fine copy, with the slightest hint of wear to the spine ends, with very minor fading to the top edges, light spotting to top of page edges; price-clipped dust jacket, with some wear to the spine ends, some rubbing to the corners, with a hint of spotting to the front panel, a hint of smudging to the back panel. Overall, an attractive copy.

*On Her Majesty's Secret Service* is Fleming's second novel in the Blofeld trilogy. At the start of this novel, Bond is depressed in the wake of Operation Thunderball and struggling to follow up on Blofeld, whose trail has gone cold. Popularly known as a permanent bachelor, Bond surprises the reader by marrying the young daughter of a powerful crime boss. Just when things are beginning look up for 007, Blofeld returns to murder the new bride in a drive-by shooting that devastates Bond. *On Her Majesty's Secret Service* is a truly unique portrayal of the emotional side of James Bond; this is accentuated in the film version starring George Lazenby, the only actor to play Bond just once.

$350

49. FLEMING, Ian

*You Only Live Twice*

London: Jonathan Cape, 1964. First edition, first impression, first state ("First Published 1964") of the twelfth novel in the James Bond series. Bound in the publisher's black cloth, with gilt Japanese characters to the front board, gilt letting to the spine; in original pictorial dust jacket designed by Richard Chopping. A fresh copy, with only a hint of wear to the spine tail and the bottom corners, slight trace of offsetting to the free endpapers, else bright and clean; unclipped pictorial dust jacket, with light rubbing to the corners, a slight hint of wear to the spine ends, very minor toning to the spine. Overall, a near fine or better copy.

*You Only Live Twice* is "perhaps the most bizarre and doom-fraught of all James Bond's adventures." It is the final installation in the Blofeld trilogy. After Blofeld murders Bond's young bride in the preceding *On Her Majesty's Secret Service*, M throws the disheartened 007 into what seems like an impossible mission in Japan where he will once again encounter his nemesis. *You Only Live Twice* is the last Bond novel to be published during the author's lifetime.

$450
50. FLEMING, Ian  
*The Man with the Golden Gun*  
London: Jonathan Cape, 1965. First edition, first impression, second state as usual (without gun in gold to front board) of the thirteenth novel in the James Bond series. Publisher’s black cloth with silver stamping to spine; in original pictorial dust jacket. About fine, just slightly cocked; in an unclipped jacket with some light wear to the extremities, a few small tears and a small chip to the lower corner of the front panel. A bright book in an attractive dust jacket.

In *The Man With the Golden Gun*, M sends 007 to Jamaica to kill “Pistols” Scaramanga, known for his weapon of choice—a gold plated Colt .45 loaded with bullets made of solid gold. An assassin trained by the KGB, Scaramanga has blown through a trail of MI6 agents and has a bullet etched with the number 007. While many have hypothesized that the character James Bond is Fleming’s fictional representation of himself, it is Scaramanga that bears unusual similarity to Fleming; both are retired intelligence agents living in Jamaican bungalows. Fleming wrote all of his James Bond novels from his Goldeneye home in Jamaica, including *The Man with the Golden Gun*, which was published posthumously.

$400

51. FLEMING, Ian  
*Octopussy and the Living Daylights*  
London: Jonathan Cape, 1966. First edition, first impression (“First Published 1966”) of the last book in the James Bond series. Bound in the publisher’s dark gray cloth with silver stamping; in original pictorial dust jacket. A fine copy, with only a hint of wear to the spine ends, else clean and bright; price-clipped dust jacket, with minor wear to the spine head, with very light rubbing to the corners. A crisp and clean copy.

A collection of short stories, *Octopussy and the Living Daylights* was published posthumously by Jonathan Cape and includes the two title stories “Octopussy” and “The Living Daylights.” Subsequent editions included “The Property of a Lady” and “007 in New York.” Interestingly, the film adaptations of these stories did not feature the same actor playing James Bond; *Octopussy*, starring Roger Moore, was followed by *A View to a Kill* and then by *The Living Daylights*, which introduced Timothy Dalton.

$275
52. FORESTER, C. S.
*The Happy Return*
London: Michael Joseph, Ltd., 1937. First edition, first printing. Signed by the author on the half-title page. A near fine copy, with a slight hint of wear to the spine ends, minor toning to the spine, light spotting to the page edges, otherwise bright and clean; in an unclipped dust jacket, with minor wear and chipping to the spine tail and the bottom corners, small losses to the spine head and top edges, partial publisher’s wrap-around band, light spotting to the front panel and spine, minor toning to the spine, light smudging to the rear panel. Scarce in jacket.

*The Happy Return*, published in the United States as *Beat to Quarters*, is the first of the author’s novels to feature the protagonist Horatio Hornblower, a fictional Royal Navy officer during the Napoleonic Wars. Forester invented this character after reading serialized stories about the Napoleonic Wars in turn of the 19th century issues of *The Naval Chronicle* while traveling by boat from North America to Central America. *The Happy Return* and his two subsequent novels were published from 1937-1939, and the three stood alone as a trilogy for almost a decade. The later novels were written after World War II, and the influence of the patriotic, heroic military figure of post-war America is evident in his writing. Many of these later texts were originally published serially in *The Saturday Evening Post* under the title “Hornblower of the Indies.” They serve as prequels and sequels to the original trilogy, which is situated thematically in the middle of the larger saga.

$1,500

53. FORSTER, E. M.
*A Passage to India*

*A Passage to India* is one of Forster’s most successful novels and the winner of the James Tait Black Memorial Prize in 1924. Set in British India during the 1920’s independence movement, the story is a symbolic criticism of British colonialism interwoven with lengthy descriptions of India’s natural physical beauty and mystique. *A Passage to India* was Forster’s last novel published during his lifetime.

$4,500
54. FROST, Robert
The Gold Hesperidee
Cortland: The Bibliophile Press, 1935. First edition, first issue. One of 500 copies, of which 37 copies were reportedly recalled. The Earle J. Bernheimer copy, friend and noted Frost collector. Presentation copy, signed and inscribed by Frost to Bernheimer in 1936 with the first stanza of “The Gold Hesperidee” transcribed in Frost’s hand. Additionally inscribed with asterisk, “* Said without authority: I / never tell anyone which are my / favorites. R. F.” (Frost refers to the line in the introduction stating: “This poem, one of Mr. Frost’s most amusing and whimsical, and of his own favorites...”). Frost also made a hand-correction on page 8 changing “upon” to “on.” Publisher’s original printed wrappers with silk tie. A very fine copy, housed in a custom case with folding chemise.

“The Gold Hesperidee” first appeared in the magazine Farm and Fireside in 1921, and was never collected in Frost’s published works.

$6,500

55. GOREY, Edward
The Dwindling Party

Gorey explores the parameters of the book’s form in The Dwindling Party. The illustrations pop-up to be three-dimensional, physically bringing the story off of the pages. Additionally, this story starts on the front cover and ends on the back cover, which further extends the story beyond the book’s pages.

$600

56. GOREY, Edward
The Water Flowers
New York: Congdon & Weed, Inc., 1982. First edition, first printing. Signed by the author in black ink on the title page. A fine copy with fresh pages, vibrant cover illustrations and only minor rubbing to the spine ends; in a near fine dust jacket with very light wear to the spine head and some toning along the bottom edge of the front panel.

The Water Flowers is Gorey’s melancholy Christmas story, in which the main characters concoct a “white sauce” for dinner, made of a mixture of water and flowers. After its consumption, one of the characters dies and the remaining figures trim their Christmas tree with black ornaments and black candles. Overall, a classic Gorey tale with just enough traditional elements to be reminiscent of the Christmas season.

$200
57. GOREY, Edward
*The Raging Tide*


A truly absurd book, *The Raging Tide* is a participatory book that Gorey promises will challenge “even the most accomplished page-turner.” Each page presents a nonsensical situation with an accompanying illustration and instructs the reader to turn to one of two pages, depending on how he or she would like to see the story turn out. For example, in response to the statement “Figbash emerged from the woodwork before Naeelah and Hooglyboo,” a reader can flip to page 16 if “this does not upset you unduly,” or to page 18 “if you wish to be morally improved.”

$200

58. GOREY, Edward
*The Doubtful Guest*

Garden City: Doubleday and Company, 1957. First edition, first printing. A very good copy, with vibrant cover illustrations and endpapers, fresh pages, small pen inscription inside the front cover from a former owner; in a price-clipped dust jacket, with mild spotting, otherwise very good.

The third of Gorey’s books, *The Doubtful Guest* was originally intended be a children’s book, although Doubleday declined to publish it as such. Each of the fourteen pages contains a rhyming couplet with an accompanying illustration. The book is classic Gorey as the plot tells of an aristocratic family’s strange and unwanted guest whom they cannot seem to get rid of (not unlike Edgar Allen Poe’s “The Raven,” though certainly less morose).

$275

59. GRAVES, Robert
*Poems, 1914–1917*

London: William Heinemann, 1927. First edition, limited edition of 115 numbered copies signed by the author on the limitation page. Bright gilt lettering to the spine, top edge gilt; publisher’s original cream dust jacket. A near fine copy, light spotting to the boards and endpapers, minor offsetting to the half-title page and rear endpaper, former owner’s bookplate to the front pastedown, else bright and clean; unclipped dust jacket, with a slight hint of wear to the spine head and the front top corner, some toning to the spine, scuff to the bottom edge of the front panel. Overall, a clean and attractive copy.

*Poems, 1914-1917* is a collection of Graves’ poetry from the larger World War I period and is representative of the author’s early writing. In the later 1920’s, Graves’ writing style changed significantly as a result of his divorce from his first wife, new relationship with American poet Laura Riding, and the publication of his 1929 memoir, *Goodbye to All That*. Many of the poems in this collection concern the author’s pre-war patriotism, mid-war horror, and post-war shellshock.

$1,500
60. GREENE, Graham
*The Quiet American*
London: William Heinemann, 1955. First edition, first printing. An about near fine copy with light wear to the spine ends, very minor fading along the top edge of the covers, a hint of offsetting inside the back cover, with bright pages; in the original unclipped dust jacket, with a hint of spotting on the back panel and very light chipping along the top edge of the front panel.

Set in French Indochina, *The Quiet American* carries an anti-war message through the story of a British journalist and undercover American CIA agent. Published in the early years of the United States’ war with Vietnam, *The Quiet American* received much criticism in the US as “anti-American,” though it was well-received in Britain. The first American film adaptation of this book, in 1958, removed the anti-war message, much to Greene's displeasure. The 2002 remake of the movie revived this sentiment and was much truer to this original text.

$300

61. GREENE, Graham
*Our Man in Havana: An Entertainment*
London: William Heinemann, Ltd., 1958. First edition, first printing. A very good or better copy, bound in the publisher's dark blue cloth, with gilt letting to the spine, light wear to the spine head and tail, wear to the bottom corners, minor fading to the spine, light spotting to the page edges, light creasing along the bottom corners of the pages, else bright and fresh, in an unclipped pictorial dust jacket designed by Donald Green, with some wear to the spine head and tail and the corners, a hint of dimming to the spine, minor smudging to the rear panel.

Like many of Greene's novels, *Our Man in Havana* is a story about a British citizen living abroad and observing the effects of international involvement on civil strife. The text is set in Cuba during the last days of the Fulgencio Batista, prior to the Cuban Revolution that installed Fidel Castro as the national leader. James Wormold, a vacuum-cleaner salesman, begins working for the British Secret Service and creates fictitious reports based on non-existent informants. Unlike Alden Pyle in Greene's preceding novel *The Quiet American*, Wormold is not a dangerous innocent, but rather a harmless civilian who has no idea that his actions would have the detrimental effects they ultimately produce. Greene's *Our Man in Havana* is not so much a criticism of the Batista regime but rather a dark comedy that satirizes the work of the British intelligence services, emphasized by the author's classification of the novel as “an entertainment.” However, this clarification did not spare Greene the anger of the Cuban people and their government, who claimed that the minimization of the Batista regime’s cruelty trivialized their own suffering.

$250
62. HAMMETT, Dashiell

*Red Harvest*

New York: Alfred A. Knopf, 1929. First edition, first printing of the author's first novel. Bound in the publisher's red cloth, with a skull and crossbones image stamped in yellow to the front board, yellow and black stamped decorations to the spine. A very good or better copy, with some wear to the extremities, light fading to the spine, minor rubbing and scuffing to the boards, bright and clean pages. Overall, a clean and attractive copy.

*Red Harvest* was originally published serially in four installments in the pulp magazine *Black Mask* from November 1927 - February 1928. Like Hammett's subsequent novel *The Dain Curse*, *Red Harvest* features the protagonist the Continental Op, an operative of the Continental Detective Agency's San Francisco office. The Continental Op is regarded as one of the earliest archetypal hard-boiled detective characters, similar to Hammett's later character Sam Spade and Raymond Chandler's Philip Marlowe. The Op is a short middle-aged man, who has few interests or activities outside of his job, a trait which is emphasized by Hammett's omission of the character's name. In this novel, the Op travels to the corrupt mining town Personville, referred to locally as “Poisonville,” to solve a murder mystery. Butte, Montana is popularly attributed as the inspiration for Poisonville, since Hammett visited this city while working as an operative for the Pinkerton Detective Agency, a job which inspired many of his detective stories.

$1,750

63. HAMMETT, Dashiell

*The Dain Curse*

New York: Alfred A. Knopf, 1929. First edition, first printing of the author's second novel. Bound in the publisher's yellow cloth, with a skull and crossbones image stamped in red to the front board, red and black stamped decorations to the spine. A very good or better copy, with some wear to the extremities, light fading to the spine, minor rubbing and scuffing to the boards, bright and fresh pages. Overall, a clean and attractive copy.

*The Dain Curse* was originally published serially in four installments in the pulp magazine *Black Mask* from November 1928 - February 1929. *The Dain Curse* is structured in three parts, each of which represents a different mystery surrounding the fictional Dain family: “The Dains,” “The Temple,” and “Quesada.” *The Dain Curse* was adapted into a CBS television miniseries in 1978.

$1,250

64. HAMMETT, Dashiell

*The Maltese Falcon*

New York: Alfred A. Knopf, 1930. First edition, first printing. Bound in the publisher's gray cloth, with a falcon illustration stamped in steel blue to the front board, spine decorations and lettering stamped in steel blue and black. A very good or better copy, with some light wear to the extremities, minor toning to the spine, extremely faint offsetting to the front pastedown, spine slightly starting at pages 180/181, bright and fresh pages. Overall, a clean and attractive copy.

(Description continued on page 30)
The Maltese Falcon is the author's third novel and the only book to feature the fictional private detective Sam Spade. Originally published in five installments in the pulp magazine Black Mask from September 1929-January 1930, The Maltese Falcon introduces Sam Spade, a conglomeration of Hammett's earlier detective figures, defined by his attention to detail, somewhat standoffish demeanor, and ruthless dedication to justice. Interestingly, although he only appeared in this novel and a few of Hammett's short stories, Sam Spade is considered the archetypal hard-boiled detective character and is specifically credited as an inspiration for Raymond Chandler's notable character, Detective Philip Marlowe. The Maltese Falcon is a wonderfully complicated murder mystery that keeps the reader guessing until the very end. It was adapted into the 1941 classic film noir starring Humphrey Bogart as Spade.

$2,500

65. Hammett, Dashiell
The Glass Key
London: Alfred A. Knopf, 1931. First edition of the author’s fourth novel, English edition which preceded American edition by 3 months, in first issue binding. Publisher’s blue cloth, with “Knopf” in red to spine and with key stamped in white to front board (second issue has English publisher “Cassell” and key in reddish-orange). A near fine copy, with some minor wear to the extremities, a hint of toning to spine, a few light spots of soling to the rear board, else fine, bright and clean interior. Overall, an extremely bright and clean copy of the scarce first true first edition in the first issue binding. Housed in a custom clamshell box by Heritage Bindery, black Morocco spine with five raised bands and gilt decoration over green marbled boards. Layman A 4.1.

Unlike his previous three novels, Hammett's classic crime noir novel The Glass Key does not feature a detective as the main character. However, the novel's protagonist is perhaps Hammett's most hard-boiled; the text features Ned Beaumont, a morally questionable political fixer for the crooked construction magnate Paul Madvig, in a plot that involves a complicated murder case that exposes multiple layers of corruption and betrayal. Said to be one of Hammett's favorites of his own novels, The Glass Key is unusual in that it provides the reader with enough clues that he or she could conceivably solve the mystery before the author reveals the true perpetrator. Additionally, it is the only Hammett novel in which the English edition precedes the US edition. A Haycraft-Queen Cornerstone.

$3,000

66. Hammett, Dashiell
The Thin Man

The Thin Man is Hammett’s fifth and final novel. In a departure from his hard-boiled detective characters, this text features Nick and Nora Charles. Nick, a former detective, and Nora, his sarcastic wife, spend their time drinking and conversing, but get unwillingly pulled into a murder mystery involving the Wynant family. When a skeleton is discovered in plus-sized clothing, the natural assumption is that the deceased was a portly individual, but Nick and Nora quickly realize that the body was placed in false clothing and is actually the remains of a missing Wynant family member – a thin man. Hammett never wrote a sequel to The Thin Man, despite requests. Regardless, it was turned into a six-part film series along with a subsequent television series.

$1,000
67. HAWTHORNE, Nathaniel

_The House of the Seven Gables_

Boston: Ticknor, Reed & Fields, 1851. First edition. Finely bound in crushed brown Morocco, with five raised bands and gilt lettering on the spine, gilt turn-ins, brown marbled endpapers. With only a hint of spotting throughout, a fine copy with otherwise clean pages.

_The House of Seven Gables_ is a Gothic novel, inspired by Hawthorne’s cousins’ house with seven gables in Salem, Massachusetts. The work was also inspired by the Salem witch trials and features an archetypal New England family.

$850

3 BOOKS INSCRIBED BY ERNEST HEMINGWAY TO GUY HICKOCK

Guy Hickock was an American journalist who began working for _The Brooklyn Eagle_ in 1914, then a major publication. After World War I, Hickock moved to France, where he opened up a Paris bureau for the _Eagle_ in 1918. The Paris center also served as a travel hub for Americans in Paris, which is likely where Hickock met Ernest Hemingway. Despite Hickock being over a decade Hemingway’s senior, the two were close friends in the 1920’s, with Hickock assisting Hemingway as he worked in Paris and traveled abroad. In 1927, the two traveled together to Italy, a trip which would become the basis for Hemingway’s short story “Che Ti Dice La Patria?” as well as an inspiration for Hickock’s own journal articles. _The Hemingway Review_ 25.

68. HEMINGWAY, Ernest

_Death in the Afternoon_

New York: Charles Scribner’s Sons, 1932. First edition, first printing. Original publisher’s cloth, lettered in gilt. Presentation copy signed and inscribed by Hemingway to close friend, Guy Hickock: “To Guy, or Monsieur Tripas, / with much affection, / Ernest”. Some light rubbing to the extremities and some stains to the rear cover, else very good.

_Death in the Afternoon_ is Hemingway’s non-fiction book about the sport of bullfighting, which ranges from technical descriptions of the art of the sport to philosophical conjectures about people who are interested in or partake in bullfighting. Hemingway first became interested in bullfighting after attending the Festival of San Fermín in Pamplona, Spain in 1923, and became a lifelong aficionado. This technical text is enlivened by Hemingway’s clear passion for the sport and keen understanding of its nuances. Although _Death in the Afternoon_ is the author’s first full book-length non-fiction piece, Hemingway’s love for bullfighting can also be seen in his 1926 novel _The Sun Also Rises._

$20,000
69. HEMINGWAY, Ernest

**Winner Take Nothing**

New York: Charles Scribner’s Sons, 1933. First edition, first printing of the author’s third collection of short stories. Presentation copy signed and inscribed by Hemingway to close friend Guy Hickock: “To Guy with much / affection / Ernest / Paris Oct 28 1933”. About near fine with some light soiling to covers and wear to lower corners, with Sylvia Beach’s Shakespeare and Company (Paris) sticker to the rear pastedown; in a jacket with some light wear to the spine ends, and a small tear to the front panel, else near fine.

Ernest’s brother, Leicester Hemingway, wrote: “At Sylvia Beach’s bookshop Ernest had a chance to see the first copies of Winner Take Nothing, which had just been shipped over by Scribner’s. He liked the jacket, which he had not seen before since he’d had to correct proofs by cable and had been out of touch with book-production matters” (*My Brother, Ernest Hemingway*, 139). Presentation copies of this title, especially those contemporary to the book’s publication, are exceptionally scarce. This is the earliest presentation inscription of *Winner Take Nothing* we’ve seen or been able to locate.

*Winner Take Nothing*, published a year after his non-fiction work *Death in the Afternoon*, includes the stories “A Clean, Well-Lighted Place,” “A Way You’ll Never Be,” and “A Natural History of the Dead.” The 1977 reissue of *Winner Take Nothing* includes three additional short stories that do not appear in this first edition.

$27,500

70. HEMINGWAY, Ernest

**Green Hills of Africa**

New York: Charles Scribner’s Sons, 1935. First edition, first printing. Original publisher’s green cloth, dust jacket. Presentation copy signed and inscribed by Hemingway to close friend, Guy Hickock: “For Guy (look what/ I got out of your scrapbook/ now) with much/ affection, respect and the/ wish to be drunk with soon/ again/ Ernest”. About very good, with the usual fading to the cloth, light foxing to pastedowns; in a jacket with some wear and chips to the extremities, spine faded and lightly soiled, and a few small tears.

Originally published serially in *Scribner’s Magazine*, *Green Hills of Africa* is Hemingway’s second non-fiction book, based on his 1933 safari in East Africa. The text is divided into four parts: “Pursuit and Conversation,” “Pursuit Remembered,” “Pursuit and Failure,” and “Pursuit as Happiness.” In a similar style to his first non-fiction work, *Death in the Afternoon*, Hemingway interweaves his recounts of hunting various animals with his vehement criticisms of contemporary authors. As John Chamberlain wrote in his 1935 review for *The New York Times*, “With one hand he tears out the entrails of a gazelle and strips the skin clean; with the other he rips the hide from Malcom Cowley or Waldo Frank. It is the most literary hunting trip on record.”

$22,500
71. HEMINGWAY, Ernest
*In Our Time*


*In Our Time* was Hemingway's first collection of short stories and was published before he gained notoriety as an author.

$3,500

72. HEMINGWAY, Ernest
*The Torrents of Spring*

New York: Charles Scribner's Sons, 1926. First edition, first printing of the author's first novel. First issue dust jacket, with nine titles to the rear panel. A near fine copy, with light wear to the spine ends, minor rubbing to the corners, clean pages; unclipped dust jacket, with light rubbing to the extremities, some toning to the spine, light staining to the edges of the rear panel and flap, minor chipping to the corners, some loss to the top edge of the front panel, minor loss to the spine ends and top edge of the rear panel, some tape reinforcement and a few small repairs to the jacket verso at the spine.

*The Torrents of Spring* is Hemingway's first published novel and first book published by Charles Scribner's Sons. In this satirical story written in only ten days, Hemingway parodies Sherwood Anderson's 1925 *Dark Laughter* and critiques the larger literary trends of his contemporary writers, or the “great race.” *The Torrents of Spring* was first rejected by Boni and Liveright, the same publishing house that published Anderson's *Dark Laughter*, before being printed in a run of 1,250 by the more commercially successful Charles Scribner's Sons. While his critique of Anderson, who had mentored the young writer and helped him get signed with Boni and Liveright, was seen as disrespectful, *The Torrents of Spring* helped bring Hemingway the publicity and new writing opportunities he desired. Hemingway would subsequently publish shorter pieces for *Scribner's Magazine* and later became professionally affiliated with F. Scott Fitzgerald, whom he had met in Paris and had influenced Hemingway's decision to switch publishers.

$2,000

73. HEMINGWAY, Ernest
*Men Without Women*

New York: Charles Scribner's Sons, 1927. First edition, first issue. In the original gray trial dust jacket with three orange bands, black lettering and charging bull design to front panel and spine, original printed price of $2.00 to the front flap, flaps and rear panel otherwise blank. Very good or better book with some rubbing along the edges and to the gold labels; dust jacket very lightly worn with a few tiny tears, minor creases and light nicks. An excellent example of the extremely scarce trial dust jacket.

*Men without Women* is Hemingway's second collection of short stories, including four that were previously unpublished. Many of the stories, which include “Hills Like White Elephants” and “Che Ti Dice La Patria?,” were influenced by Hemingway's travels throughout Europe in the 1920’s.

$12,500
74. HEMINGWAY, Ernest
*A Farewell to Arms*
New York: Charles Scribner's Sons, 1929. First edition, first issue (lacking disclaimer), in first issue dust jacket. Near fine book with bright gold labels, a few small bumps; in an attractive example of the dust jacket, with some light wear to the spine ends and corners, a few small tears and light rubbing, else very good or better.

*A Farewell to Arms* tells the story of a romance between the protagonist, Frederic Henry, and British-born Catherine Barkley, set in Italy during World War I. This was Hemingway's first best-seller and established him as a premier American writer.

$3,500

75. HEMINGWAY, Ernest
*To Have and Have Not*
New York: Charles Scribner's Sons, 1937. First edition, first printing. A near fine copy, with light wear to the spine ends, minor rubbing to the corners, a hint of discoloration to the covers, light offsetting to the pastedowns; in an unclipped dust jacket, with some chipping and minor loss to the spine ends and the corners, some creasing and a few tears along the edges, light rubbing to the front and back panels, otherwise very good.

*To Have and Have Not* is the first novel Hemingway published after *A Farewell to Arms* in 1929. The story features the character Henry Morgan who lives in Key West, “that paradise of the ‘haves’ and the purgatory of the ‘have-nots.’” Morgan, a sea captain and honest man, is forced to run contraband between Florida and Cuba. *To Have and Have Not* was made into a film in 1941 starring Humphrey Bogart as Harry Morgan.

$900

76. HEMINGWAY, Ernest
*For Whom the Bell Tolls*
New York: Charles Scribner's Sons, 1940. First edition, first printing. Original publisher's cloth, in first state dust jacket. An excellent copy in a remarkably bright and unfaded first state jacket (lacking the photographer's credit to the rear panel) with some touches of wear to the extremities, a few tears. A rather common title, but extremely difficult to find in a well-preserved dust jacket.

*For Whom the Bell Tolls* is a story about the Spanish Civil War, narrated by an American protagonist fighting for the republican guerrillas. It describes the struggle of the Spanish people without glorifying the war effort.

$2,000
77. HEMINGWAY, Ernest

_The Old Man and the Sea_

New York: Charles Scribner’s Sons, 1952. First edition, first printing of the author’s Pulitzer Prize and Nobel Prize winning novel. Near fine with a few light spots; in an unclipped jacket with minor rubbing to the extremities, crown of spine lightly chipped, light toning to top edge, else a very bright and near fine copy.

_The Old Man and the Sea_ is one of Hemingway’s most popular and widely acclaimed novels and the winner of the 1953 Pulitzer Prize for Fiction. Additionally, _The Old Man and the Sea_ is accredited with being a major contributor to Hemingway’s 1954 Nobel Peace Prize in Literature. The plot tells of elderly protagonist Santiago, a fisherman, and his struggle with a giant Marlin off the coast of Havana, Cuba. Metaphorically, it is the story of Hemingway’s own struggle to continue to write and preserve his art in spite of his fame and the cost it had taken on his mental and physical health; like Santiago who had not caught a fish in months, Hemingway had not written a novel in over a decade. This award winning novel was Hemingway’s last significant piece of writing before his death in 1961.

$1,350

78. HEMINGWAY, Ernest

_Inscribed Photograph of Ernest Hemingway with a Blue Marlin_

A large iconic _The Old Man and the Sea_-inspired photograph (measuring 10.5” x 8.25”) of Hemingway. Signed and inscribed by Hemingway to Rupert “Hercules” Bellville: “To Hercules from his / good and very [underlined] old / friend / Mr. Papa”. Fine. Framed and matted with black metal frame and archival cream matting.

$9,500

79. HEMINGWAY, Ernest

_Inscribed Photograph of Ernest Hemingway Attending a Bullfight in Madrid_

Original 9” x 6.75” photograph by Madrid-based photographer Cano. Signed and inscribed to Rupert “Hercules” Bellville: “To Herc / with love from / Papa”. Signed by Cano to the lower right corner and with Cano’s photography studio stamp to the verso. Also included is Bellville’s program and May 1959 schedule for the Plaza de Toros Madrid. Several small creases and some light wear to the corners. Framed and matted with black metal frame and archival cream matting.

$7,500
80. HILTON, James
*Catherine Herself*

James Hilton wrote and published *Catherine Herself* at the age of 20 while attending Christ’s College in Cambridge as an undergraduate. The novel tells of a young female pianist and her teacher. As with many of his fictitious teachers, including the notable Mr. Chips, Hilton based the teacher character on his own father, who taught for many years. After producing a few successful novels, Hilton was invited to Hollywood to help write the screenplays for film adaptations of his works. He continued to write both screenplays and novels and won awards in both fields, including the Hawthornden Prize in 1934 for his novel *Lost Horizon* and an Oscar for his 1942 screenplay for *Mrs. Miniver*.

81. HUGHES, Langston
*The Best of Simple*

This copy is warmly inscribed to Margaret Bonds (later Richardson), one of the first black composers to gain notoriety in the United States and who set many of Hughes' poems to music. The two were long-time friends and collaborated on many works, including *Shakespeare in Harlem*. *The Best of Simple* is Hughes' collection of previously published short stories from three of his earlier books. Bernhard Nast's illustrations originally appeared in the German editions of those titles.

82. HUXLEY, Aldous
*Music at Night and Other Essays*
New York: The Fountain Press; London: Chatto & Windus, 1931. First edition, first printing. One of 842 first edition copies signed by the author on colophon. Bound in marble boards. A near fine copy, with a hint of wear to the spine ends, minor rubbing along the edges of the front and back panels, fresh pages, overall a very attractive copy.

83. JAMES, Henry

*The Tragic Muse*

London: Macmillan and Co., 1890. First English edition. One of 500 copies. Three volumes, original publisher’s blue cloth. Louis Auchincloss’s copy bearing his bookplate to each volume. Additional former owner bookplates to the front pastedowns of each volume, some wear with fraying to spine ends and corners, short tears along spine, hinges cracked and secure. A good, completely unrestored set, housed in a custom cloth box with folding chemise. Edel & Laurence A34b.


“...Do you know Henry James’s *The Tragic Muse*? It’s the best novel written about an actress. A rising young diplomat asks the heroine to give up her career to become his wife and a future ambassadress...Ah how James saw it, the idiocy of any man's thinking that a real actress could even consider balancing love against the stage!”

$2,000

84. JOHNSON, Samuel

*The Lives of the Most Eminent English Poets with Critical Observations on Their Works*

London: Printed for C. Bathhurst, et al., 1783. Third edition. Four volumes. Bound in full contemporary tree calf, leather spine labels, spines ruled in gilt. Engraved frontispiece of Johnson. A completely unsophisticated set with some wear and light chipping to the extremities, hinges secure with a few joints tender and just starting; internally, very clean with only some marginal toning to the endpapers. “This edition, though almost completely neglected, is the only edition of importance after the first. It is the only edition which Johnson revised, and the last he lived to see.” Courtney & Smith.

A pioneer who made lasting contributions to English literature, Samuel Johnson is the author of many formative works. His 1755 *Dictionary of the English Language* is considered the first British dictionary and stood as the preeminent reference text until it was replaced by the *Oxford English Dictionary*. *The Lives of the Most Eminent English Poets* is similarly groundbreaking because it combined biography with literary criticism. The text contains biographies of fifty-two British poets, most of whom lived during the 18th century, and is roughly arranged chronologically by the poets’ death dates. Included in this volume are the biographies of John Milton, Alexander Pope, John Dryden, Thomas Gray, Joseph Addison, and Jonathan Swift, among others.

$750
85. JOYCE, James

**A Portrait of the Artist as a Young Man**


*...*Joyce’s first novel and is virtually a complete rewrite of his abandoned novel, Stephen Hero. The semi-autobiographical text was first published serially in twenty-one monthly installments in the British literary magazine *The Egoist* from February 1914–September 1915. Partially due to readers’ critical reactions, many British publishers initially rejected *Portrait*, so it was first published in the United States. The plot tells of Stephen Daedalus, whose name alludes to both the Christian martyr Saint Stephen and the Greek mythological inventor Daedalus. It is a Künstlerroman, a subset of the bildungsroman genre, specific to the development of young artists. The novel is written in third-person with the spirit of first-person in Joyce’s characteristic style of free indirect speech; Joyce’s writing style matures along with Daedalus’ own consciousness so that the sophistication of the narrator’s voice mirrors the protagonist’s level of awareness.*

$800

86. KEROUAC, Jack

**The Town and the City**

New York: Harcourt Brace Jovanovich Publishers, 1950. First edition, first printing of the author’s first novel. A near fine copy, with some wear to the spine ends and the corners, minor rubbing to the bottom edges, former owner’s signature to the half-title; in an unclipped dust jacket, with some wear and slight loss to the spine ends and the corners, minor tearing and slight chipping to the bottom edges, light scuffing across, otherwise bright and unfaded.

*...*Joyce’s first novel and was published under his birth name John. Subsequent novels, including the Beat literature he is best known for, were published under the more informal Jack. The Town and the City has more of a linear format and less free-verse stream of consciousness than his later works. Similarly to his other novels, however, it is semi-autobiographical and describes many of the people and places the author knew during his life. The plot centers around two locations, specifically a rural town in Massachusetts that mirrors Kerouac’s hometown of Lowell and the 1940’s New York City scene he shared with his friends and contemporary Beat writers.*

$500
87. KEROUAC, Jack
On the Road
New York: The Viking Press, 1957. First edition, first printing. Publisher’s cloth, black dust jacket. A very good copy, with light wear to the spine ends and the front board, minor rubbing to the edges and corners, a light crease to the spine, otherwise a very clean and fresh copy; in a first issue unclipped dust jacket, with light wear to the hinges, minor chipping to the extremities, slight scuffing to rear panel, and very light rubbing to the front panel. Overall, an attractive copy without significant wear, which is most endemic to this title.

On the Road is Kerouac’s second novel and certainly his most renowned. Before its release in 1957, sections of On the Road were published as articles in a variety of literary magazines and were received well by audiences, prompting the publishers to describe the first complete edition as “a publishing event of no small interest.”

Today, On the Road is best known as the novel that made Jack Kerouac famous and it remains popular with younger generations. In this work, Kerouac describes his years traveling the United States and Mexico with his friend Neal Cassady in their youthful search for adventure, excitement, and knowledge of self in stream-of-consciousness prose that is as captivating as the story itself. Kerouac wrote the bulk of this novel in three weeks on a singular 120-foot-long scroll and spent years editing and revising it before its publication in 1957.

$3,000

88. KEROUAC, Jack
The Dharma Bums
New York: The Viking Press, 1958. First edition, first printing. Publisher’s cloth, black dust jacket. Book with light wear to the head of spine, very light offsetting on the inside covers; dust jacket is slightly rubbed, with light creasing along the bottom edge. A very good copy.

Kerouac wrote The Dharma Bums after On the Road during the height of his interest in Buddhism; while On the Road is a quest for adventure, The Dharma Bums represents Kerouac’s quest for truth.

$600

89. KEROUAC, Jack
Big Sur

Big Sur is Kerouac’s account of his three visits to beat poet Lawrence Ferlinghetti’s cabin in Big Sur, California. Like many of his other works, the text is semi-autobiographical; Kerouac uses the characters Jack Duluoz and Cody Pomeray to represent himself and his friend Neal Cassady, respectively. However, unlike in his previous novels, Kerouac presents Duluoz as a successful author rather than a nomadic bohemian. Throughout the text, Kerouac battles with depression, the pressure of fame, and alcoholism, a downward spiral which he attempts to combat by seeking solace in the wilderness. However, despite its overall pessimism, Big Sur contains the witty and humorous writing style that makes his writing so beloved. In a description of a week-long bender, Kerouac writes, “I’ve been sitting in that chair by that fishbowl for a week drinking and smoking and talking and now the goldfish are dead.”

$750
90. KEROUAC, Jack  
**Vanity of Duluoz: An Adventurous Education, 1935-46**  
New York: Coward-McCann, Inc., 1968. First edition of Kerouac’s last novel and last book published in his lifetime. A very good or better copy, with light wear to the spine ends and corners, light fading to the spine, some rubbing to the spine lettering, otherwise bright and fresh pages; in a price-clipped dust jacket, with some wear and light chipping to the extremities. Overall, a nice and attractive copy.

With a protagonist named Jack, and endpapers illustrated with photographs of the author, *Vanity of Duluoz* is undoubtedly more auto-biographical than fiction. In this work, Kerouac provides a unique view of his childhood, from his football days in Lowell, Massachusetts, to his academic years in New York City, his time at sea as a merchant marine, all the way to up to the formative years of the Beat Generation while he was writing *On the Road*. As the dust jacket eloquently proclaims, “Unashamedly exploring the vanity that makes a young man seize life by the throat, rich in adventure and nostalgia, and written in a direct, realistic style that marks a departure for Jack Kerouac, *Vanity of Duluoz* is a brilliant and compelling account of a distinctly American coming of age.”

$150

91. KEROUAC, Jack and GINSBERG, Allen  
**Visions of Cody**  

Although it was published posthumously, Kerouac finished writing *Visions of Cody* over fifteen years before his death. After completing his draft for *On the Road*, which he composed in twenty days on a singular scroll, Kerouac began writing separate segments to be inserted into the final version. What started as additions, however, quickly turned into a work of its own, and *Visions of Cody* was born. The end result was an experimental stream-of-consciousness novel largely concerned with the author’s relationship with Neal Cassady, who served as the inspiration for Dean Moriarty in *On the Road*. The first section of the completed text is a series of prose sketches, while the second is a transcription of conversations between the fictional representations of Kerouac and Cassady. After this, there is a section called “Imitation of the Tape,” in which Kerouac tried to let himself be inspired by the tape recording and let the writing flow from his subconscious. The remainder of the text is the author’s memory of his adventures with Cassady. *Visions of Cody* was not published during the author’s lifetime because publishers considered it too pornographic; when New Directions published *Visions of Cody* in 1959, only a portion of Kerouac’s original text was included. This 1972 edition is the full complete edition and is introduced by Allen Ginsberg, another formative member of the Beat Generation who intimately knew both the author and the subject of this book.

$1,500

- 40-
92. KING, Stephen
*The Dark Tower: The Gunslinger*
West Kingston, RI: Donald M. Grant Publisher, 1982. First edition, first printing of the first book in *The Dark Tower* series. One of 10,000 copies. Illustrated by Michael Whelan. An excellent copy; in a near fine jacket, with only the slightest trace of wear to the lower edge of the spine, spine lightly faded.

*The Gunslinger* is the first novel in *The Dark Tower* fantasy series, which is considered the author’s magnum opus. In this novel, he introduces the character Roland Deschain of Gilead, also known as the Last Gunslinger, who pursues the man in black, an evil figure who can resurrect the dead. Based on five short stories King wrote for *The Magazine of Fantasy and Fiction*, the entire *Dark Tower* series is comprised of eight novels, which King considers one long, epic work. King drew his inspiration for the series from Robert Browning’s poem “Childe Roland to the Dark Tower Came.”

$1,000

93. KIPLING, Rudyard
*The Second Jungle Book*
New York: The Century Co., 1895. Illustrated by the author’s father, John Lockwood Kipling. First American edition, first printing. Signed and inscribed by the author in black ink on the title page: “Now these are the Laws of the Jungle, and many & mighty / are they - / But the head & the hoof of the law and the haunch & the / hump is – obey.” The inscription is a quote from the poem “Law of the Jungle,” included in *The Second Jungle Book* on pages 29 - 32. A very good copy, with rubbing along the edges and corners of the cover, some wear to the spine ends, tender spine.

*The Second Jungle Book* is the second in Kipling’s *Jungle Book* series. Each of the eight chapters of this novel is accompanied by a short subchapter containing either a song or a poem.

$3,000

94. LONDON, Jack
*The Abysmal Brute*
New York: The Century Company, 1913. First edition, first issue. Original publisher’s decorative olive cloth designed and signed by Decorative Designers, stamped in black and yellow. A very good or better copy with some minor rubbing to the extremities and a touch of wear at the lower spine.

Originally published in *Popular Magazine* in 1911, *The Abysmal Brute* is the story of a young man’s rise to fame in the corrupt world of early 19th century America boxing. An impeccable fighter, Pat Glendon manages to conquer professional boxers without losing his innocent and naïve trustfulness. London was an avid boxing fan who was interested not in the physical violence but in the art of combat. *The Abysmal Brute* combines this interest with his signature use of unblemished characters to expose societal misconduct.

$200
95. LONDON, Jack
Jerry of the Islands
New York: The Macmillan Company, 1917. Illustrated with a frontispiece and cover illustration by Carton Moore-Parl. First edition, first printing. Original publisher’s cloth; pictorial dust jacket. A near fine copy, with minor rubbing to the spine ends and some adhesive residue to the top corner of the back cover, bookplate of book collector Arthur Swann to the front pastedown; dust jacket with light smudging on the back panel, some chipping along the ends of the spine, some splitting to folds and some minor tape reinforcement to verso. Dust jacket is extremely rare in any condition.

Published posthumously, Jack London's Jerry of the Islands is written from the point of view of an Irish terrier named Jerry and is a commentary on the atrocities of colonial Melanesia. In his introduction, London stresses that this story, while fictional, is based in reality; both Jerry and the conditions in colonial Melanesia reflect actuality.

$2,500

96. LONDON, Jack
When God Laughs
New York: The Macmillan Company, 1911. First edition, first printing. Signed and inscribed by London on the front endpaper to close friends and members of the author’s circle, Carlton and Lora Bierce: “Dear Carl + Lora / How do / you like ‘a / piece of steak’? / Please do / tell me. / Jack London / Glen Ellen, Calif., / Feb. 16, 1911”. Bound in the publisher's decorative cloth designed and signed by Decorative Designers, with red and green tooling in an Art Nouveau floral pattern, gilt lettering to the front board and spine. A very good or better copy, with light rubbing and minor wear to the spine ends and corners.

When God Laughs is a collection of short stories written in the later years of the author’s career, many of which had been previously published in different literary magazines. The book derives its title from the first story in the collection and is accompanied by “He Created Them,” “Semper Idem,” “A Wicked Woman,” and “Just Meat,” among others. Each story is different, but they all concern the concept of death; one story is about two thieves who are plotting each other’s demise to avoid dividing their bounty, and another is about an aging boxer who is bested by a younger, fitter man. Present throughout his writing career, London’s trademark uncompromising views on the worst of human nature are especially pronounced in this text. Additionally, the text deals with another London motif- the mistreatment of workers in a pre-unionized industrialized capitalist society.

$3,500
97. LONDON, Jack

*White Fang*

New York: The Macmillan Company, 1906. First edition, issue with tipped-in title page on laid paper as usual. With seven color illustrations, including one frontispiece, by Charles Livingston Bull. Finely bound in the publisher’s decorative vertically ribbed gray-green cloth designed and signed by the illustrator, with gilt lettering to the spine, wolf illustration and lettering stamped in black and white to the front board. An excellent copy, only the slightest trace of rubbing at the extremities, else a very tight, clean and fine copy without any of the usual wear. One of the nicest copies we’ve seen. BAL 11896.

Originally published serially in *Outing* magazine from May–October 1906, White Fang is a companion novel to its predecessor, *Call of the Wild*. The novel is written from the point of view of the titular main character, a wolf-dog named White Fang, as he transitions into domestication. The novel is set in the Yukon Territory in Canada during the Klondike Gold Rush of the 1890’s. *White Fang* is the thematic opposite of its companion text; while *Call of the Wild* concerns a dog’s natural wild instincts, *White Fang* is about an undomesticated creature’s ability to be tamed. London’s narrative from White Fang’s point of view provides a unique insight into the violence of the animal kingdom that often mirrors human violence. The text is complemented by Charles Livingston Bull’s decorative binding; both Bull and London shared an affinity for animals that adds a tender quality to their work and collaboration.

Charles Livingston Bull (1874-1932) was an artist, illustrator, and binding designer who was best known for his images depicting wild animals. While attending the Rochester Institute of Technology, Bull completed a taxidermy internship, fostering an interest that led to his appointment as the Chief Taxidermist at the National Museum in Washington, D.C. While working in D.C., Bull spent much of his free time sketching the animals at The National Zoo. He eventually decided to pursue a career in illustration in New York City, where he continued to sketch at The Bronx Zoo. Over the course of his career, Bull illustrated over 135 books, many of which were nature books or otherwise featured animal scenes. Additionally, he created illustrations for magazines like *The Saturday Evening Post*, and made pictorial poster advertisements for circuses, including Ringling Brothers and Barnum & Bailey.

$1,000
98. LONGFELLOW, Henry Wadsworth

*The Golden Legend*

Boston: Ticknor, Reed and Fields, 1851. First edition, first issue. One of 3,600 copies. Original publisher's cloth stamped in blind, spine lettered in gilt. Housed in a quarter-leather slipcase with folding chemise. An excellent copy, with some mild signs of rubbing and a touch of wear to the spine ends, lower corners slightly frayed, early former owner's signature to leaf preceding title page. Overall, a near fine copy. Very scarce in this condition.

*The Golden Legend* is a poem that makes up the second part of Longfellow’s *Christus: A Mystery*, the story of the history of Christianity told in three parts. He completed *The Golden Legend* first, which covers Christianity during the Middle Ages. *The New England Tragedies*, concerned with Puritan Christianity in United States, comprised the third part and was first published in 1868. Finally, he published the first part of *Christus, The Divine Tragedy*, which tells the story of the life of Jesus Christ, in 1871. The collected work included “Finale: St. John” in its 1872 first edition. Although it was not his most commercially successful title, Longfellow considered *Christus* to be his magnum opus.

$600

99. LONGFELLOW, Henry Wadsworth

*Kavanagh, a Tale*

Boston: Ticknor, Reed, and Fields, 1894. First edition, first printing. Inscribed by the author in the year of publication on the front free endpaper: “John Skelton (?) Esq / with the regards / of the author / October 1949”. Bound in publisher’s ribbed brown cloth, with ornamentations stamped in blind to the covers, six bands stamped in blind and gilt lettering to spine. An excellent copy, with very minor spotting to the endpapers, else clean and bright. Overall, a near fine copy.

*Kavanagh* is a semi-autobiographical novel and a formative piece of “local-color” literature. In many ways, it is Longfellow’s answer to the question of whether or not American literature should be exclusively American in subject, audience, and style. In an unusually overt political commentary, he argues that universality is greater than nationality and that making a piece of literature exclusively national is to limit literature’s potential. He writes, “As the blood of all nations is mingling with our own, so will their thoughts and feelings finally mingle in our literature. We shall draw from the Germans tenderness; from the Spaniards, passion; from the French, vivacity, to mingle more and more with our English solid sense.” Ironically, this same text helped establish local-color literature, which focuses on the lives of everyday people in a given location.

$3,000
100. LORD, Walter
*A Night to Remember*
London: Longmans, Green, and Co., 1956. First edition. Signed and inscribed by the author on the title page in blue ink: “For Manuel Lederman, / With many thanks for giving / me a most pleasant / ‘Night to Remember’ / Walter Lord.” A fine copy with very minor wear to the spine head and only a hint of offsetting inside the lower cover; in a good, unclipped dust jacket illustrated by Ley Kenyon, with some wear and rippling to the top edge of the front panel, some rubbing on the spine ends.

*A Night to Remember* tells the story of the British passenger liner Titanic and contains 51 black and white photographs, illustrations, and documents related to the ship and its passengers, before and after the failed voyage. Though it was only his second book, *A Night to Remember* was wildly successful. Inscribed copies of this title are very uncommon.

$1,000

101. MAILER, Norman
*The Armies of Night*

*The Armies of Night* is an early example of creative non-fiction work, or the non-fiction novel, about the 1967 anti-Vietnam March on the Pentagon in Washington, D.C. Specifically, the work deals with the author’s own involvement in the protest, although the text is narrated in the third person. Crafted by Truman Capote in his work *In Cold Blood*, the non-fiction novel is a narrative retelling of a true event, purportedly without exaggeration or fictionalization. Other key works in this genre include Hunter S. Thompson’s *Hell’s Angels* and Tom Wolfe’s *The Electric Kool-Aid Acid Test*.

$650
102. MANN, Thomas

*Der kleine Herr Friedemann*

München: Phanatus-Verlag, 1920. Illustrated with eleven woodblock prints by Otto Nückel Pages. Limited edition, one of 150 copies signed by the author. Plates in fine condition, lightly soiled covers; overall, a near fine copy.

In *Der kleine Herr Friedemann*, Mann’s melancholy story of unrequited love is perfectly paired with Nückel’s foreboding illustrations. It was a breakthrough work for both Mann and Nückel; it was Mann’s first published collection of short stories, and the prints helped Nückel become an established artist (he would go on to become a pioneer in the fields of lead engraving and graphic novels).

$2,000

103. MÁRQUEZ, Gabriel García

*El amor en los tiempos del cólera*

Bogota: Editorial Oveja Negra, 1985. First edition, first printing. One of 1,000 special limited edition copies by signed by the author, additionally stamped and signed by Colombian authorities on the limitation page. A near fine copy, with light wear to the spine ends, a hint of cracking inside the rear cover, else clean and fresh; in an unclipped dust jacket, with some wear to the spine ends, short tears along edges, minor smudging across. Overall, a clean and attractive copy.

*El amor en los tiempos del cólera* (*Love in the Time of Cholera*) focuses on the relationship of three members of a love triangle over the course of time. Based on the author’s parents’ relationship, the plot is divided into six parts, with two sections each for the three main stages of life: youth, adulthood, and old age. This volume is part of an advanced printing of 1,000 special edition copies signed by Márquez, the proceeds of which were donated to the survivors of the 1985 Armero Tragedy in Colombia. During this catastrophic event, over 20,000 people died in the eruption of the volcano Nevado del Ruiz, including the majority of the population of Armero, a city built on the hardened remains of an earlier eruption. Márquez, a Colombian nationalist and political activist, was living outside of the country at the time of tragedy, having fled government persecution for his support of a radical military group. Although he did not return when he was invited back in 1982, Márquez never gave up his effort to improve the political climate and quality of life in Colombia.

$4,000
104. McMURTRY, Larry

_Horseman, Pass By_


A near fine or better copy, with light wear to the spine head, minor abrasion to the bottom right corner of the front board, a faint hint of spotting to the front pastedown, else very clean and bright; in an unclipped dust jacket, with light wear to the spine ends, minor chipping to the spine head, very light rubbing and smudging across, diagonal tear with minor loss to the lower right corner of the front panel. Overall, a bright and attractive copy.

_Horseman, Pass By_ is author, screenwriter, and bookseller Larry McMurtry’s first novel. It is a novel “by a young Texan about a young Texan” that “paints a realistic picture of ranching Texas as it exists today.” It won the Texas Institute of Letters Jesse H. Jones Award in 1962.

$800

105. McMURTRY, Larry

_The Last Picture Show_

New York: The Dial Press, 1966. First edition, first printing. Signed by the author on the front free endpaper. A near fine or better copy, with light wear to the spine ends, a slight hint of offsetting to the pastedowns, else clean and fresh; in a price-clipped dust jacket, with minor wear and some chipping and loss to the spine ends and the top corners, a hint of wear to the spine tail and the bottom corners, light rubbing to the rear panel. Overall, a clean and attractive copy.

_The Last Picture Show_ is the author’s third novel and the first to feature the character Duane Moore, who makes reappearances in four of the author’s subsequent novels: _Texasville_ (1987), _Duane’s Depressed_ (1999), _When the Light Goes_ (2007), and _Rhino Ranch_ (2009). Like many of McMurtry’s novels, _The Last Picture Show_ is set in a small Texan town modeled after the author’s hometown of Archer City. It is an excellent example of adolescent psychology and small town life, with characters that are strikingly realistic, relatable, and vibrant. As with many of his other novels, _The Last Picture Show_ was adapted into a film and McMurtry helped to write the screenplay.

$500
106. MELVILLE, Herman
*White-Jacket; Or, The World in a Man-of-War*
New York: Harper and Brothers, 1850. First edition, first printing with signature “T” mark not present on page 443, six pages of publisher's ads at rear. Original publisher's brown cloth, decorated in blind, spine lettered in gilt, yellow endpapers. Spine ends a bit worn and lightly frayed, some spotting and staining to cloth, light dampstain to corners of text block, and some spotting as usual. A very good, unrestored, and tight copy. Housed in a custom cloth clamshell box. BAL 13662.

*White-Jacket* is an adventure novel about sailors on board an American man-of-war ship, based on the author's own experience in the U.S. Navy. The novel is narrated by the main character White-Jacket, a novice sailor whose patchwork white coat earns him his nickname and often gets him into trouble. Melville wrote *White-Jacket* and its predecessor *Redburn* to earn money for his family and did not consider them his best novels. However, in addition to providing a unique insight into the daily lives of U.S. naval men prior to the Civil War, *White-Jacket* almost directly led to Congress's ban on flogging in the navy as a result of Melville's graphic descriptions of the arbitrary use of flagellation as punishment on board navy vessels. *White-Jacket*'s symbolic use of the color white is expanded upon in Melville's *Moby Dick*, which was published only a year later.

$1,500

107. MILL, John Stuart
*On Liberty*
London: John W. Parker & Son, 1859. First edition. 207 pp., lacking 8 pages of advertisements. Finely rebound in mid-19th century-style prize binding: full tan sprinkled calf, upper and lower covers ruled with gilt scrollwork featuring leaves and thistles, decorative device to center of front cover, spine ruled in gilt and with five raised bands and six compartments, compartments elaborately tooled in gilt, maroon Morocco spine label with title and author, all edges gilt, green and maroon marbled endpapers. Light foxing to outermost leaves, else clean pages.

*On Liberty* is a seminal philosophical text on the principles of free speech, individualism, and governmental authority. The text is divided into five parts: an introduction, “Of the Liberty of Thought and Discussion,” “Of Individuality, as One of the Elements of Well-Being,” “Of the Limits to the Authority of Society Over the Individual,” and a section about the application of these theories. In his discussion of social liberty, Mill asserts that individual rights are at constant odds with authoritative control, and that society has the burden of reconciling these two opposing forces. *On Liberty* shocked its readers when it was first published in Victorian Britain in 1859, not only for its larger liberalism but also for the ideologies of gender equality and the social acceptability of mutual divorce. Despite being written over 150 years ago, *On Liberty* remains a formative text that is the foundation of many modern democracies.

$3,000
108. MILLAY, Edna St. Vincent

_The Buck in the Snow, and Other Poems_


_The Buck in the Snow_ is a collection of Millay's poetry, published 5 years after she won the Pulitzer Prize for Poetry.

$350

109. MILLER, Arthur

_Death of a Salesman_

New York: The Viking Press, 1981. Limited edition of 500 numbered copies, signed by the author in black marker on the half-title page. Publisher’s cloth, top edge gilt. Contains five double-sided plates with black and white photomechanical reproductions of various productions of _Death of a Salesman_ in the United States and Europe, endpapers are illustrated with sepia photomechanical reproductions of the set design for a New York production of the play. Housed in a publisher’s slipcase with only the slightest wear along the edges. A fine copy.

Printed two decades after the original publication, this special illustrated edition is a testament to the double success of _Death of a Salesman_ as a written text and theatrical production.

$500

110. MILNE, A. A.

_Winnie-the-Pooh_


_Winnie-the-Pooh_ is the second in Milne’s series of children’s books featuring the adventures of teddy bear character Winnie the Pooh and his friends. Each telling an individual and complete story, the chapters of _Winnie-the-Pooh_ could be read independently of one another.

$1,250
111. MILTON, John
*Paradise Lost: A Poem in Twelve Books*
London: Printed for Jacob Tonson, 1705. Seventh edition. Bound in period 18th century sprinkled calf, spine re-backed in polished calf with five raised bands, leather label to spine, red sprinkled page edges. Some wear to corners, soiling to pastedowns, former owner signature to rear endpaper, internally very clean.

*Paradise Lost* is a blank-verse poem that relates the story of Adam and Eve’s expulsion from the idyllic Garden of Eden. Originally published in ten books, Milton revised the first edition by breaking two longer chapters in half, creating a total of twelve books. Like Virgil’s *Aeneid*, *Paradise Lost* is half the length of both of Homer’s epics. Milton began composing *Paradise Lost* after he had gone completely blind; he memorized his verses and orated them to friends and family for inscription. Although this process was due to disability rather than lack of modern technology, the oration of the epic further solidifies this text’s ties to earlier epic poetry. *Paradise Regain’d* is Milton’s sequel text to *Paradise Lost*, focusing on the devil’s forty-day temptation of Jesus and the ultimate triumph of good over evil. While the former concerns the temptation of man, the latter explores the temptation of God himself.

$750

112. MITCHELL, Margaret
*Gone with the Wind*
New York: The Macmillan Company, 1936. First edition, first printing, dated May 1936. Finely bound in full blue Morocco, with five raised bands and gilt ruled panels to the spine, gilt lettering and contrasting leather labels to the spine. A near fine or better copy, with a hint of rubbing to the spine, light spotting to the front free endpapers and the half-title page, a hint of spotting to the page edges, else fine. Overall, a clean and extremely attractive copy.

*Gone with the Wind* won Margaret Mitchell both the Pulitzer Prize and the National Book Award. Perhaps best described as a work of historical fiction, *Gone with the Wind* also has many of the trappings of a traditional bildungsroman and romance novel, although critics argue that it does not fully fall under the category of either genre. The novel tells of archetypal Southern belle Scarlett O’Hara as she grows from a young woman into maturity against the backdrop of the American Civil War. Like many of the early 20th century Southern writers, Mitchell portrays an idyllic image of the antebellum South. While it can be legitimately criticized for its insensitivity to the treatment of African Americans who were enslaved, Mitchell’s novel demonstrates how the South was decimated by the Civil War and continued to suffer under the Northern-sanctioned Restoration. Also the basis of the 1939 Academy Award-winning movie, the conflicted love story of rebellious Scarlett and Rhett Butler remains an American classic.

$1,500
113. MONTGOMERY, L. M.

Anne of Greene Gables

Boston: L.C. Page, and Company, 1926. Illustrated by Elizabeth R. Withington. Later printing (originally published February 1908) of the first book in the author's Avonlea series. Inscribed by the author on the front free endpaper: “Second edition from / new plates, made in 1925: / the old plates of the original / edition in 1908, being worn / out. With new illustrations. / L. M. Montgomery Macdonald / April / 1926 / [cat illustration]”. Bound in the publisher's ribbed light teal cloth, with gilt lettering to the front board and spine, illustration of a woman's profile to the front board, publisher's advertisements at the rear of the text. A very good copy, with wear and light rubbing to the extremities, bright spine, spine cracked between the half-title and the frontispiece, otherwise intact spine, small piece of tape to the rear pastedown. Additionally inscribed with a former owner's provenance note to the front pastedown: “This book, autographed by the / author, was presented in 1948 to / Sister Mary Kathleen, then superintendent / of nurses, St. Michael's Hospital, Toronto, / by the author's son, Dr. Stuart / Macdonald, member of the / Staff of Obstetrics and / Gynaecology [sic] / St. Michael's Hospital, Toronto, Canada. / To Franie / Affectionately / Aunt Amy / Dec. 13, 1977”. Overall, a clean and attractive copy with strong provenance. The only signed Anne of Green Gables we have seen.

After inscribing the book, the author bequeathed this copy to her son, Dr. Stuart Macdonald, who presented this volume to the nursing superintendent at the Toronto hospital where he worked. In turn, the nurse gave this copy to “Aunt Amy,” who chronicled the book's ownership history in her inscription. Aunt Amy gifted this book, and additionally inscribed it, to Franie. Franie passed the book down to the step-mother of the most recent owner. The personal nature of this volume's provenance emphasizes the rareness of a signed copy of this title.

The author's inscription relates to Elizabeth Withington's eight illustrated plates, including one frontispiece. The earliest editions of Anne of Green Gables contain illustrations by W. A. J. and M. A. Claus. All three artists were painters working with a variety of mediums, meaning their works had to be copied by printers for mass reproduction. By 1925, the printer's plates of Claus' work had been used to the point that they were no longer producing clear images. Rather than making new plates from the original Claus illustrations, Withington created new original illustrations for the subsequent printings. Although the choice of illustrator was likely made by the publisher, Montgomery's inscription, which is accompanied with a small cat silhouette illustration, implies she was rather fond of Withington's artwork.

Anne of Green Gables is a story about a young orphan girl, Anne Shirley, who is sent to live on a farm on Prince Edward Island with a family who had intended to adopt a boy. Montgomery drew much of the novel's setting from her own childhood experiences living with her grandparents on the eastern coast of the island. Like her readers, the author was quite taken with the jovial character she had created and wrote multiple sequels to this first installment of what would become a beloved children's series.

$9,500
114. NABOKOV, Vladimir

*Lolita*

Paris: The Olympia Press, 1955. First edition, first issue (with 900 francs to both rear wrappers). Two volumes. A very good set with light toning to the spine, some wear to spine edges, some foxing along the page edges, tender spine on the first volume, otherwise very clean. Both volumes have a former owner's signature in blue ink on the front endpapers; the signature on Volume I is dated Nov. 1958. Housed in a dark green cloth clamshell box.

A controversial novel due to its racy subject matter, *Lolita* was rejected by many American publishing houses before being accepted by The Olympia Press in Paris.

$4,500

115. POE, Edgar Allan

*The Gift: A Christmas and New Year's Present [The Pit and the Pendulum]*

Philadelphia: Carey and Hart, 1843. First printing of the first appearance of Poe’s “The Pit and the Pendulum.” A seasonal collection of short stories, poems, and eight engravings. Original red leather, elaborately decorated in gilt, yellow endpapers. Some chipping and loss to the spine ends, edges worn and rubbed, hinges cracked and tender; scattered foxing and staining throughout, else good.

*The Gift* was an annual publication beginning in 1836. Each volume was published towards the end of the year prior to the year printed on the title page, so that readers would purchase the volume as a Christmas or New Year’s gift; this intention is emphasized by the festive, elaborate binding. This issue of *The Gift* is known today for its publication of Poe’s “The Pit and the Pendulum,” a horror story concerning a prisoner of the Spanish Inquisition who has been sentenced to death for an undisclosed reason. Both the reader and the protagonist’s fear increases throughout the story, as the latter must choose between being killed by a massive swinging pendulum, being crushed by enclosing walls, or falling into a deep, dark pit. To create the sense of fear for the reader, Poe relies on the literary techniques of imagery, consonance, and alliteration. Prior to this issue, Poe’s writings had been included in *The Gift* in 1836, 1840, and 1842.

$600
116. POE, Edgar Allan and RACKHAM, Arthur

*Poe's Tales of Mystery and Imagination*

London: George G. Harrap & Co., Ltd., 1935. Limited edition, one of 460 signed by Rackham. Large quarto. Original publisher’s full vellum, decorated and lettered in gilt, top edge gilt, endpapers by Rackham. Twelve color plates and 17 plates in black and white, and illustrations throughout the text by Rackham. An excellent copy with the front board slightly bowed, light trace of soiling, former owner “Christmas 1938” gift inscription, else fine and without any of the usual wear.

Arthur Rackham (1867-1939) was a British artist and illustrator, best known for his deluxe editions of popular children’s books. Artistically inclined since childhood, Rackham started out illustrating for newspapers, but it was not until he began drawing for children’s literature that he received critical acclaim. In response to his burgeoning fame, Rackham’s publisher, William Heinemann, began producing deluxe and trade editions of his illustrated works, the first being *Rip Van Winkle* in 1905. Deluxe editions were produced in a limited edition of numbered copies (ranging in quantity from 250 – 2,020), bound in vellum bindings, printed on handmade paper, and signed by the illustrator. The trade editions were published concurrently in simple bindings, on thinner paper, and with fewer color plates. This publication strategy benefited both publisher and artist; Rackham produced about one book per year and would have an annual gallery exhibition showing his original artwork for his latest book. The recipient of multiple awards for illustrations, Rackham was a prolific and diverse artist with a talent for both the fantastical and the intricacies of human nature, as demonstrated in his famous illustrations for *Peter Pan*.

$2,750
117. POTTER, Beatrix
*The Tale of Mr. Tod*
London: Frederick Warne and Co., 1912. First edition, first printing. Includes 14 plates with color illustrations and one plate with a color frontispiece, with 41 black and white illustrations throughout the text. A near fine copy, with some minor wear to the extremities, light rubbing to the spine, front panel illustration is bright and unfaded, with fresh pages, with a former owner's signature on the front endpaper (dated 1916).

A classic piece of children's literature, this story continues Potter's motif of animal characters and tells of Tommy Brock, a badger, and his archenemy Mr. Tod, a fox. *The Tale of Mr. Tod* was intended as the first of a new series following the Peter Rabbit books.

$1,000

118. PYNCHON, Thomas
*Gravity's Rainbow*
New York: The Viking Press, 1973. First edition, first printing. Front board with arch decoration tooled in blind; pictorial dust jacket. A fine copy with light wear to the spine head; in a bright and unclipped dust jacket, with only some very minor toning to the top edges of the flaps. Overall a very attractive, superb copy without any of the usual spine fading.

After establishing himself as a great American writer in the early 1960's, Thomas Pynchon waited seven years after his second novel to publish *Gravity's Rainbow*, which was received with much anticipation. A dense and complex work, *Gravity's Rainbow* is set in Europe in the later years of World War II and utilizes many of the same characters and themes of his first novel, *V*. Pynchon explores the romantic and pragmatic aspects of paranoia and death in a depressing yet brilliant work of literature. It won the National Book Award, but was dismissed by the Pulitzer Prize committee due to vulgar subject matter.

$1,750
119. RAND, Ayn

*Atlas Shrugged*

New York: Random House, 1957. First edition, first printing. Publisher’s cloth-covered boards, dust jacket illustrated by George Salter. A fine copy, with a hint of rubbing to the spine ends, otherwise clean and fresh; in a very bright and fine, unclipped dust jacket, with a touch of rubbing to the edges, light smudging on the back panel, minor crease on the back panel, and a hint of toning on the inner flaps.

*Atlas Shrugged* is Ayn Rand’s fourth and last novel, and it is also her longest book. Set in a fictional dystopian future, *Atlas Shrugged* paints a picture of what the United States would look like if its best skilled workers, in refusal of being taxed, simply stopped doing their jobs. The title comes from the mythological figure of the Titans named Atlas, who was charged by the gods to hold up the sky and is often depicted as carrying the weight of the world on his shoulders.

$3,000

120. RAND, Ayn

*The Fountainhead*

Indianapolis and New York: The Bobbs-Merrill Company, 1943. First edition, first printing. Bound in the publisher’s red cloth, with gilt lettering to the front board and spine; in the rare first issue dust jacket. A fine copy, with some light wear to the extremities, former owner’s bookplate adhered to the front pastedown, otherwise fresh and clean pages; unclipped dust jacket, with some wear and minor chipping to the extremities, bright front panel, faded spine, minor smudging and very tiny loss to the rear panel. Overall, an extremely attractive and fresh copy.

*The Fountainhead* is Ayn Rand’s first commercially successful novel and is centered on her philosophy of Objectivism, which maintains that individualism exists outside of consciousness and that each person’s moral life purpose should be one’s own personal happiness. She continues to develop this in later novels, including *Atlas Shrugged*. *The Fountainhead* tells of protagonist Howard Roark, an architect determined to stay true to his personal ideas and ideals, even if it means rejection by mainstream society. As the dust jacket explains, “This book is based on a challenging belief in the importance of selfishness, on the provocative idea that man’s ego is the fountainhead of human progress.” Appropriately, this novel, about individual struggle in the face of conformity, had its own struggle to be published; *The Fountainhead* was rejected by thirteen publishers before being produced by Bobbs-Merrill. Similarly, the novel received a notable lack of critical success, but managed to become a popular best-seller, largely due to its fans’ words of mouth.

$35,000
121. ROOSEVELT, Theodore
*African Game Trails: An Account of the African Wanderings of an American Hunter-Naturalist*

Only three weeks after he was succeeded as president by William Howard Taft in 1909, Theodore Roosevelt embarked to British East Africa on The Smithsonian East Africa Expedition. Roosevelt was accompanied by his son Kermit, who served as official photographer and to whom this text is dedicated. The expedition collected over 20,000 specimens, which would take the Smithsonian over eight years to catalog. During the yearlong trip, Roosevelt wrote monthly report articles about the expedition for *Scribner’s Magazine*; in 1910, the articles were published in book format as *African Game Trails*.

122. ROOSEVELT, Theodore
*$The Wilderness Hunter: An account of the Big Game of the United States and its Chase with Horse, Hound and Rifle*$

*The Wilderness Hunter* is the third book Theodore Roosevelt wrote while living as a rancher and “wilderness hunter” in the North Dakota Badlands. After losing his mother and first wife, young Roosevelt, grieving and momentarily disillusioned with his political career, moved west to pursue his childhood interest of the natural wilderness. *The Wilderness Hunter*, published after his return east, is Roosevelt’s observations about living in the wilderness and techniques for hunting various animals. It is perhaps most notable for its detailed description of grizzly bears’ natural activities.

123. ROOSEVELT III, Theodore and ROOSEVELT, Kermit
*East of the Sun and West of the Moon*

*East of the Sun and West of the Moon* is a chronicle of Kermit and Theodore Roosevelt III’s first Asian expedition, the 1925 Simpson-Roosevelts-Field Museum Expedition. Inspired by their father Teddy Roosevelt’s post-presidency African safaris, the two brothers set out in search of the Marco Polo sheep (*ovis poli*), a rare subspecies of mountain sheep with distinctive curved horns whose image is stamped in gilt to this volume’s front cover. *East of the Sun* recounts this trip, with the chapters written alternately by each brother. Additionally, the text is illustrated with Kermit’s photographs from the exhibition, which further relates the Roosevelt sons’ expeditions to their father’s African safari, on which Kermit also served as photographer.
124. ROWLING, J. K.
*Harry Potter and the Prisoner of Azkaban*
New York: Scholastic Press, 1999. First American edition, first printing. Signed by the author in black ink on the title page. A near fine copy, with light wear to the spine ends, a hint of wear to the corners, with a former owner's signature on the front flyleaf, otherwise fresh pages; in the original unclipped dust jacket designed by Mary Grandpré, with some very minor wear to the edges, bookseller's sticker to front flap, very small stain on the verso not affecting the otherwise bright and unfaded jacket panels. A clean and attractive copy of the third book in the Harry Potter series.

A somewhat pivotal novel in the series, *The Prisoner of Azkaban* received high critical acclaim upon its release, but was published before the series reached the level of popularity and cult following that it has today. In his third year at Hogwarts, Harry and his friends search for the villainous outlaw Sirius Black.

$650

125. SALINGER, J. D.
*The Catcher in the Rye*
Boston: Little, Brown and Company, 1951. First edition, first printing. Publisher's black cloth; in an unrestored first issue dust jacket with $3.00 price correctly positioned, and photo by Lotte Jacobi to rear panel. A bright, near fine copy; jacket with a few tiny chips to the upper spine, very light toning to spine, light wear to flap corners and along upper edge of rear panel. Housed in a custom folding box. A very attractive copy of the author's literary high spot.

*Catcher in the Rye* is J.D. Salinger's first and only novel. It tells the story of protagonist and anti-hero Holden Caulfield, a disillusioned teenager who flees his prep school to wander the streets of New York City. Almost immediately after publication, *Catcher in the Rye* became both extremely popular and highly controversial. While many young people identified with Caulfield's teenage rebellion, critics were wary of the protagonist's explicit language and open questioning of his own sexuality. In 1981, *Catcher in the Rye* was simultaneously the second most taught novel in American public schools and the one of the nation's most censored books.

$8,500

126. SALINGER, J. D.
*Franny and Zooey*

*Franny and Zooey* is based on Salinger's previously published writings featuring the fictional Glass family. “Franny,” a short story, and “Zooey,” a novella, were originally published in *The New Yorker* magazine in 1955 and 1957, respectively. Franny and Zooey Glass are both in their twenties and are the youngest members of a settler family in New York. “Franny” tells of Franny Glass’ emotional breakdown and increasing disenchantment with her surroundings, while “Zooey” is told from Zooey Glass’ point of view as he attempts to offer his younger sister Franny some brotherly advice and insight.

$500
127. SENDAK, Maurice

*In the Night Kitchen*

New York: Harper & Row, 1970. First edition, first printing. Illustrated by the author and signed by Sendak on the title page. Original publisher's cloth, first issue dust jacket. An excellent copy with a former owner gift inscription to front endpaper; in a very bright jacket with only very minor wear and rubbing to the extremities, and without the Caldecott Medal to the front panel (presumably an earlier printing prior to receiving the award the following year). Overall, a near fine copy.

*In the Night Kitchen* is a popular children's book that has been the subject of much controversy due to the main character's pervasive nudity. The story tells of a young boy named Mickey who dreams that he ventures to the “Night Kitchen” where giant bakers make morning bread. During his fantastical dream, Mickey falls and almost becomes baked into the bread, then builds a plane out of dough to get the milk necessary to complete the baking. Although their plots are similar, *In the Night Kitchen* has quite different illustrations than the author's iconic *Where the Wild Things Are*. Both employ dream-like color schemes, but the former's illustrations have none of the latter’s distinctive cross-hatching. Regardless of its artistic and literary qualities, many schools and libraries took issue with Mickey’s nudity, in some cases going so far as to cut out or color over his private parts. In a 1986 interview with NPR, Sendak explained his decision to draw Mickey without clothes: “I didn’t set out to cause a scandal. I set out to do a very particular work where he had to be naked in order to confront a particular dream he was in. You don’t go into a dream wearing Fruit of the Loom underwear or PJs. You go tutto. You go yourself, your being, and that's why he was naked, and it was idiocy. It was incredible idiocy what went on over that book for many, many years about Mickey being naked.” Although it is still one of the most frequently challenged books today, *In the Night Kitchen* remains a popular and acclaimed piece of children's literature.

$1,750

128. SHAARA, Michael

*The Killer Angels*


After visiting the Pennsylvania field where the Battle of Gettysburg took place, Michael Shaara became determined to write a novel about the historic event. It took the author seven years to complete the work, which he wrote at night while teaching at Florida State University during the day. *The Killer Angels* takes place over four days, beginning on June 30, 1863, when the Union and Confederate armies marched to Gettysburg, and continues through three days of the battle, concluding on July 3. The story is told through the first-person narratives of a large cast of characters, including soldiers and officers from both the North and South. *The Killer Angels* won the Pulitzer Prize in 1975.

$1,750
129. SHAKESPEARE, William
The Works of Mr. William Shakespear

The second edition of Sir Thomas Hanmer’s edition, after the small print run from 1744, is based on Pope’s edition and includes his introduction, as well as Rowe’s important Life of Shakespeare. “This reprint of Hanmer on excellent paper [is] perhaps the best-produced Shakespeare edition of the 18th century.” Franklin Shakespeare Domesticated, p. 31.

$8,000

130. SINCLAIR, Upton
The Jungle
New York: The Jungle Publishing Company, 1906. First edition, first state, with the “Sustainer’s Edition” label to the front pastedown. One of 5000 copies. Original publisher’s green decorated cloth. Includes a handwritten full-page letter signed by Sinclair from August 15, 1965 written on Indiana University’s Lilly Library’s “The Sinclair Exhibit” program. Some light wear and rubbing to the extremities, spine lettering a bit rubbed, one corner bumped, rear hinge tender, else very good or better.

The Jungle was originally published serially in the socialist weekly Appeal to Reason from February-December 1905. A young socialist determined to expose the plight of the American working class, Sinclair traveled from his New Jersey home to Chicago to research the living and working conditions of immigrant workers in the meat industry. He intended to galvanize working class support for socialism in the United States by presenting the antithesis of the American Dream in The Jungle. In this novel, rather than being rewarded for their hard work, the working class immigrants of Chicago are exploited, subjected to poor living and working conditions, and denied social programs. However, American readers proved more outraged at the unsanitary practices of the meat industry rather than the workers’ mistreatment. As Sinclair later said, he “aimed for the public’s heart,” but instead “hit it in the stomach.”

$800
Francie Nolan and the struggles she endures as a child of immigrant parents in the rough neighborhood of Williamsburg, Brooklyn. Like the symbolic Tree of Heaven, Francie relies on her tenacity to survive and thrive in the unforgiving urban environment. The author drew much of her inspiration for this novel from her own youth in Brooklyn, where she struggled to raise children. She writes, “Brooklyn is not a city. It is a faith. You cannot become a Brooklynite. You have to be born one.” *A Tree Grows in Brooklyn* was printed during the later years of World War II, and “manufactured in strict conformity with Government regulations for saving paper.” Most surviving first editions are badly worn, due to the cheaply manufactured paper, yet this copy remains bright and firm.

$5,000

132. STEINBECK, John
*Cup of Gold: A Life of Henry Morgan, Buccaneer, with Occasional Reference to History*
New York: Robert M. McBride & Company, 1929. First edition, first printing of Steinbeck’s first book. A very good or better copy, with a lightly faded spine, minor rubbing to the extremities, some offsetting and a very minor abrasion on the front endpaper, with a former owner bookplate to the front pastedown. Overall, in very good condition.

*Cup of Gold* is Steinbeck’s first novel and only piece of historical fiction. The book is loosely based on the pirate Henry Morgan, whose two main goals are to conquer Panama City (the “cup of gold”) and to win the heart of La Santa Roja, a woman rumored to be as beautiful as the sun. Although this was his first work and is somewhat unique in plot, *Cup of Gold* shows the author’s early interest in themes he continued to use throughout his career as a writer: piracy and myth.

$1,750
133. STEINBECK, John  
*Of Mice and Men*  
New York: Covici Friede Publishers, 1937. First edition, first issue. A fine copy, bound in the publisher’s tan cloth, with light wear to the spine head, otherwise sturdy and unfaded spine, internally very clean; in the publisher’s original unclipped dust jacket, with slight wear to the spine tail and the corners, some light wear and minor chipping to the spine head, mild toning to the spine, small tear and slight loss to the top right corner of the front panel, short tear to the bottom edge of the front panel. Overall, a very attractive copy.

Based on Steinbeck’s own experiences as a ranch hand in California, “Of Mice and Men” tells the sad story of two displaced migrant workers and the hardships they face as a result of the Great Depression. In response to its controversial social commentaries, “Of Mice and Men” has historically been subject to censorship and remains on the American Library Association’s list of “Most Challenged Books of the 21st Century.”

$6,000

134. STEINBECK, John  
*Of Mice and Men*  

$2,500

135. STEINBECK, John  
*The Grapes of Wrath*  
New York: The Viking Press, 1939. First edition, first printing. Original publisher’s cloth; dust jacket. Fine; in a bright, unclipped jacket with some light wear and some minor nicks to the spine and flap folds, spine lightly toned, else a very attractive, near fine copy.

In this powerful and compelling novel, Steinbeck tells the story of a poor “Okie” family, who travels to California after Oklahoma was decimated by the Dust Bowl in the 1930’s. Steinbeck’s keen sense of human emotions and humanitarian interest in the plight of the tenant farmer make this novel a timeless masterpiece that provides unique insight into the history of the American Midwest. Symbolizing the novel’s motifs of sacrifice and the American dream, *The Grapes of Wrath* takes its title from Julia War Howe’s “The Battle Hymn of the Republic,” whose lyrics reference the Biblical apocalypse and divine deliverance from oppression. *The Grapes of Wrath* won both the National Book Award in 1939 and the Pulitzer Prize for Fiction in 1940. It was also considered a major contributing factor in Steinbeck’s awarding of the Nobel Prize in Literature in 1962.

$4,500
136. STEINBECK, John

_Cannery Row_
New York: The Viking Press, 1945. First edition, first issue in buff cloth (subsequently issued in canary yellow cloth). A near fine copy; in a jacket with some light wear and rubbing to spine, with a few minor chips to the spine ends, else a very good copy.

_Cannery Row_ is a Depression-era novel set in Monterey, California. The plot takes place on a grungy street with “the gathered and scattered, tin and iron and rust and splintered wood, chipped pavement and weedy lots, junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses, and little crowded groceries, and laboratories and flophouses.” The actual street in Monterey has since been renamed “Cannery Row” in honor of this iconic novel. The plot features an unlikely cast of characters, including a marine biologist, a grocer, a restaurateur, and a group of local vagabonds. _Cannery Row_ is exemplar of Steinbeck’s talent for making even the most unsavory characters relatable and endearing; Mack and his group of homeless squatters are described as “gentlemen and philosophers united by a common dislike of a steady job and a mutual feeling for the pleasures of living according to their lights.” Much of the inspiration for this novel and its 1954 sequel _Sweet Thursday_ were drawn from the author’s own life; Steinbeck was born in Monterey County, grew up knowing fishermen and other laborers, and was close friends with a marine biologist, Ed Ricketts, who worked on the real Cannery Row.

$1,200

137. STEINBECK, John

_Sweet Thursday_
New York: The Viking Press, 1954. First edition, first printing. Publisher’s chartreuse cloth; pictorial dust jacket. A fine copy, with light wear to the spine tail; in an unclipped first issue dust jacket, with light wear and rubbing to the spine ends and corners, a hint of rubbing to the hinges, very light creasing and spotting to the top edge of the rear panel. Overall, a near fine and clean copy.

_Sweet Thursday_ is the author’s sequel to his 1945 publication, _Cannery Row_. Like its prequel, _Sweet Thursday_ is set in Monterey, California, on the waterfront street that was once lined with fishing canneries. In the novel, which opens with a character from _Cannery Row_ stating, “I ain’t never been satisfied with that book _Cannery Row_. I would have went about it different,” Steinbeck revisits the familiar setting while paying careful attention to how the location and its inhabitants have been affected by World War II. “Sweet Thursday” is a day of unusual brightness and good fortune, the natural follower to a “Lousy Wednesday” when everything can seem to go wrong. Similarly, Steinbeck shines a rare ray of light on the usually dark worlds of homelessness and poverty.

$150
138. STEINBECK, John

**East of Eden**

New York: The Viking Press, 1952. First edition, first printing. About near fine, with minor fading to cloth, spine ends with a few touches of wear; in an unclipped jacket with some wear to the spine ends, lower spine slightly chipped, slightly nicked at flap folds, else a bright and very good copy.

*East of Eden* features the intertwining stories of the Hamilton and Trask families. The former is based on Steinbeck’s own genealogical lineage, while the latter is a representation of the Biblical Adam and his descendants. Considered by the author to be his masterpiece work, *East of Eden* is a culmination of the major themes and strengths of Steinbeck’s other novels: an affinity for nature, the pervasive struggle between good and evil, familial relationships, and American history. During the writing process, Steinbeck chronicled the development of this novel with letters to his friend and former publisher Pascal Covici, the contents of which were published a year after Steinbeck’s death as *Journal of a Novel: The East of Eden Letters*. A lengthy yet popular tale originally intended by the author to teach his sons about the Salinas Valley in California, *East of Eden* has been adapted into a film, a musical, and a television miniseries.

$850

139. STEVENSON, Robert Louis

**Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751**

London: Cassell & Company, Ltd., 1886. First edition, first issue. Original publisher’s burgundy cloth, with the color map bearing a “Sketch of... the probable course of David Balfour’s Wanderings” bound into the text in front of the title page, publisher’s ads at rear dated “5.G.4.86.” A very good copy with some wear to the spine and corners, light rubbing to spine, minor wear to top edge of rear panel, front hinge slightly cracked and secure, some spotting along page edges, very light spotting throughout. Overall, a tight and sound copy, free of any repairs or restoration.

*Kidnapped* is a historical fiction novel that is presented as the semi-autobiographical adventure tales of David Balfour, whose surname is Stevenson’s mother’s maiden name. The novel is set in the aftermath of the Scottish Jacobite uprisings and is loosely based around real characters and events. It is considered to be the sequel to the author’s bestseller *Treasure Island*.

$1,000
140. **STOKER, Bram**

*Dracula*

London: Archibald Constable and Company, 1897. First edition, presumed second issue with “The Shoulder of Shasta” advertisement, but lacking the publisher’s catalog found in later printings, with textblock bulking over 1” as is the case for first issues. Original publisher’s yellow cloth, lettered in red. An attractive and completely unrestored copy with some of the usual soiling, but much less than usual, spine a bit toned with the lettering unfaded, front hinge cracked, a few small spots, else very good or better. Housed in a custom cloth box.

*Dracula* is an epistolary novel by Bram Stoker in which the vampire character Count Dracula makes his literary debut; the plot is narrated through a series of letters and newspaper documents written by or relating to the book’s main characters. An example of the invasion literature that was popular in the British Empire in the late 19th century, *Dracula* received only moderate critical acclaim upon its publishing but grew in popularity when it was performed on stage and later made into a film.

$8,000

**141. STYRON, William**

*Lie Down in Darkness*

Indianapolis: Bobbs-Merrill, 1951. First edition, first printing of Styron’s first book. Signed and inscribed by Styron on the title page. Original publisher’s cloth, dust jacket. Very good or better with some fading to cloth; in a bright unclipped jacket with some minor wear, a few minor nicks and tiny tears.

Styron published his first novel, *Lie Down in Darkness*, at the young age of twenty-six. After graduating from Duke University, he worked briefly as a reader for the McGraw-Hill Company in New York City. After being fired, Styron set out on what would prove to be an extremely successful writing career, beginning with this text. *Lie Down in Darkness* contains many of Styron’s hallmark traits: a Southern setting, complicated race relations, an emotionally torn family, and macabre flavoring. In this story, Styron tells of the Virginian Loftis family and the events leading up to their daughter Peyton’s suicide.

$800

**142. THOMAS, Dylan**

*Twenty-Five Poems*

London: J.M. Dent & Sons, Ltd., 1936. First edition, first printing. A near fine copy, with minor offsetting and a hint of spotting inside the covers, with very light creasing to the rear panel, minor wear to the spine ends, otherwise a bright copy; in dust jacket with a hint of rubbing to front and rear panels.

Thomas’ second book of collected poetry, this book is part of a uniform series of poetry “bound in Ingres paper boards of varying colours, and set in Eric Gill’s Perpetua Type.”

$1,500
143. THOMPSON, Hunter S.
*Hell's Angels: A Strange and Terrible Saga*
New York: Random House, 1967. First edition, first printing of the author’s first book. Presentation copy, signed and inscribed by the author: “‘You can’t make a/ choice between/ one object’ Drill / HST.” Review copy with the pre-publication review slip and an author’s presentation card, both from Random House, laid in. Also includes a loosely inserted business card from the Hell’s Angels of San Francisco, inscribed by Thompson with his name and San Francisco address on the verso. Presentation copies of the author’s first book are extremely uncommon.

*Hell’s Angels* is Thompson’s account of the two years he spent riding and wreaking havoc with the Hell’s Angels Motorcycle Club, during the height of developing biker culture and counterculture movements in the United States. $9,000

144. THOMPSON, Hunter S.
*Fear and Loathing in Las Vegas*
New York: Random House, 1971. First edition, first printing. Near fine with some light fading to edges; in an unclipped jacket with very minor signs of wear to the extremities and two tiny tears to the bottom edge of the rear panel. A bright copy without the usual fading to the spine.

Originally published in *Rolling Stone*, *Fear and Loathing in Las Vegas* is the author’s best known “failed but essentially noble experiment in Gonzo journalism,” a literary genre that subjectively blends truth and fiction. The novel tells of the protagonist Raoul Duke and his attorney Dr. Gonzo as they travel on a drug-fueled, wild adventure “into the heart of the American Dream.” The plot is loosely based on the author’s actual adventures with American attorney and activist Oscar Zeta Acosta and is supplemented with Thompson’s reflections on the 1960’s counterculture movement. Ralph Steadman’s iconic and grotesquely beautiful illustrations animate Thompson’s bizarre journey, assisting the reader in picturing the novel’s absurd events. *Fear and Loathing in Las Vegas* was adapted into a popular film of the same name, starring Johnny Depp and Benicio del Toro, in 1998.

$950

145. THOREAU, Henry David
*A Yankee in Canada, with Anti-Slavery and Reform Papers*
Boston: Ticknor and Fields, 1866. First edition, first printing. One of 1546 copies printed. Original publisher’s green C cloth, binding A (priority not determined). Bright gilt to spine, some wear and fraying to spine with shallow loss to the spine ends, hinges cracked, former owner signature to front blank, else a very good, clean and completely unrestored copy.

In addition to “A Yankee in Canada,” this volume contains the first book publications of Thoreau’s essays, “Civil Disobedience” and “Life Without Principle;” each essay had been previously published serially in different literary magazines. The titular essay is based on Thoreau’s 1850 trip to Canada. In the same year, the American Fugitive Slave Law was passed and ignited a wave of abolitionism in New England. Published posthumously, *A Yankee in Canada* united Thoreau’s moral theories about humanism, individualism, and naturalism.

$600
146. TRUMAN, Harry S.
Memoirs. Year of Decisions
Garden City: Doubleday and Company, 1955. Special Kansas City Edition Limited to 20,615 Copies. Signed and inscribed by Truman on the dedication page to West Virginia Senator Harley Kilgore’s sister: “To Helen Kilgore Turner / with kindest regards / from a friend of the Kilgores / Harry Truman / Independence / Dec. 11, 1955”. Includes a letter laid in from Kansas City bookseller, Frank Glenn, explaining “the second volume will be mailed...when published. This is the only collector’s edition to be published and is strictly limited to those who purchased it through Kansas City booksellers.” It was not available to the rest of the nation. A very good copy with some staining to spine, extremities lightly rubbed.

Truman begins the preface to his first volume of Memoirs, “I have often thought in reading the history of our country how much is lost to us because so few of our Presidents have told their own stories.” In this volume, Truman tells the story of the end of World War II and the beginning of his presidency, covering such historic events as the Potsdam Conference, the bombing of Hiroshima, and the founding of the United Nations. Considered the first modern presidential memoir, Years of Decisions also provides a unique glimpse into the personal lives not only of the author but of his international colleagues, including Joseph Stalin, Winston Churchill, and Charles de Gaulle. Memoirs is only the second presidential autobiography to be published in a limited edition, predated only by Calvin Coolidge’s Autobiography. Doubleday wanted to publish a signed edition of Truman’s Memoirs, but the former president declined due to his belief that a president should not gain personal commercial success as a direct result of the office he held. This Kansas City edition, sold only through Kansas City booksellers, contains a map of Truman’s home state of Missouri printed on the front endpapers and is illustrated with the state seal and flower. Truman completed the first presidential book signing at a hotel in Kansas City.

$650

147. TRUMAN, Harry S.
Signed Photograph of Harry Truman
Washington, D.C.: Chase-Statler. A near fine black and white mounted portrait photograph of President Harry Truman taken by an unidentified photographer at the Chase-Statler Studio of Washington, D. C. Inscribed and signed by Truman: “My very best to / Mrs. Laura J. Kilgore, the / mother of the great U.S. Senator / from West Virginia and / my friend. / Harry S. Truman” in black ink to the bottom left corner.

In 1941, Truman, then a Missouri Senator, founded the Senate Special Committee to Investigate the National Defense Program, often referred to as the Truman Committee, in response to Congressional concerns about possible war-profiteering and wasteful military spending during World War II. Kilgore, who had made Truman’s acquaintance upon his election to the Senate as a representative from West Virginia in 1940, shared Truman’s concerns and played an active role in the investigative process. Additionally, he chaired the Subcommittee on War Mobilization of the Military Affairs Committee in 1942, which researched the war effort’s organizational weaknesses and led to the founding of the Office of War Mobilization. The Truman Committee was wildly successful, saving the US billions of dollars and earning Truman new found respect as a politician. Kilgore also benefited as he became the first West Virginia senator to be elected for three terms. The two remained friends after Truman’s election to president, as evidenced by this photograph’s inscription to Kilgore’s family, and Kilgore’s continued support of Truman’s progressive political efforts such as the Fair Deal.

$ 850
148. UPDIKE, John
The Rabbit Angstrom Novels: Rabbit, Run; Rabbit Redux; Rabbit is Rich; Rabbit at Rest
New York: Alfred A. Knopf, 1960-1990. First editions, first printings. Four volumes: Rabbit, Run (1960), Rabbit Redux (1971), Rabbit is Rich (1981), and Rabbit at Rest (1990). A near fine set, each copy has bright and clean pages. Rabbit, Run has some minor wear to the spine ends, with minor offsetting along the edges of the front panel, some residue along the bottom edge of rear panel; Rabbit Redux with light offsetting inside the front panel and on the front endpaper, with a hint of offsetting inside the rear cover; Rabbit is Rich with light offsetting inside the front and rear covers; Rabbit at Rest with some wear to the spine head and only a hint of wear to the spine tail. Each copy is in the original unclipped and unfaded dust jacket. Rabbit, Run has some wear to the spine ends, light rubbing to the front panel; Rabbit Redux has a light crease to the front panel, some residue on the front flap; Rabbit is Rich with a hint of toning to the front and rear flaps; Rabbit at Rest without wear. Overall, an extremely attractive set.

These four volumes comprise the Rabbit series, which was published as one volume in 1995 under the title Rabbit Angstrom: A Tetralogy. Updike wrote the series incrementally at the end of each decade and each work reflects the zeitgeist of that particular time period. Additionally, the series traces the life of the main character Harry “Rabbit” Angstrom, whom the reader follows from his early adulthood to retirement. Together, the Rabbit series was noted by The New York Times as one of the best works of fiction in the past few decades.

$1,000

149. WAKOSKI, Diane
The Wandering Tattler

The Wandering Tattler is a collection of poems by Diane Wakoski, a prolific American poet known for the personal quality of her writing. It is truly a work of literary art, as admirable for the craftsmanship of its physical construction as for its words and images. Wakoski's poetry, which incorporates a heavy use of bird-like and spring imagery, is enhanced by the accompanying stunning illustrations by Ellen Layon. These motifs are continued in the publishing and printing processes; published “as our Sun enters Aries or the first day of Spring,” the drawings and illustrations are printed on handmade Shadwell papers, the colors of which were drawn from the “colors of the actual birds.” Additionally, The Perishable Press Limited, run by professor, artist, and book designer Walter Hamady, boasts the use of a ‘tz’ ligature in “When the Quetzal Bird Stole the Roadrunner’s Feathers,” emphasizing the artistic and personal nature of this book’s publication.

$1,350
150. WARHOL, Andy
*The Philosophy of Andy Warhol (From A to B & Back Again)*

*The Philosophy of Andy Warhol* is Warhol’s second commercially published book, created after he had been established as a major 20th century artist and international celebrity. Although it was professionally published, *The Philosophy of Andy Warhol* is only marginally more serious than his art books; the text is abstract, more a collection of scattered reflections and thoughts than a cohesive narrative. It covers a variety of subjects, including Warhol’s thoughts on his childhood, his life as a celebrity, art, New York, life, and love. *The Philosophy of Andy Warhol* was largely ghostwritten by Warhol’s secretary Pat Hackett, to whom the book is dedicated; in his subsequent commercial publications, Warhol included Hackett as a co-author.

$800

151. WAUGH, Evelyn
*Scoop: A Novel about Journalists*
London: Chapman & Hall, 1938. First edition, first issue. A very good or better copy, with some dimming to the spine, bright spine gilt, light wear to the ends, a hint of rubbing to the corners, very minor offsetting on the front and rear endpapers, overall an attractive copy.

*Scoop* is a humorous novel in which Waugh satirizes foreign correspondence and sensational journalism. Set in the fictional East African country of Ishmaelia, this novel is based on Waugh’s own experiences working as a journalist for the British *Daily Mail* during Mussolini’s 1935 invasion of Ethiopia.

$300

152. WELLS, H. G.
*The War of the Worlds*
London: William Heinemann, 1898. First edition, first printing, first state, with 16 pages of publisher’s advertisements at the rear of the text. Bound in the publisher’s original gray cloth. A near fine copy, with some wear to the spine ends, light toning to spine, a hint of rubbing on the corners, very light spotting to endpapers, otherwise clean. An excellent copy, free of any repair or restoration.

*The War of the Worlds* is H. G. Wells’ famous novel about an extraterrestrial invasion of Earth, narrated by an unnamed British protagonist. The book is divided into two parts: “Book One: The Coming of the Martians” and “Book Two: The Earth Under the Martians.”

$3,000
153. WHITE, E. B.
*Charlotte’s Web*
New York: Harper & Brothers, 1932. Illustrated by Garth Williams. First edition, first printing. Original publisher’s cloth; illustrated dust jacket. About fine with a former owner’s 1952 Christmas inscription to half-title page; lightly toned jacket with some light wear and minor chipping to the extremities, a few small stains, else very good.

*Charlotte’s Web* is a classic piece of children’s literature that tells the story of a pig named Wilbur and how the farmer’s daughter Fern and his spider friend Charlotte endeavor to save Wilbur from slaughter. Just as White’s *Stuart Little*, about a mouse in a big city, appealed to urban American children, *Charlotte’s Web* was geared toward rural children who grew up living on a farm. The text is illustrated with forty-seven black and white drawings by Garth Williams, who also illustrated *Stuart Little*. In both, the artist’s crosshatching illustrations portrayed a jovial subject matter beloved by children with a level of detail that simultaneously garnered adult admirers. White drew his inspiration for *Charlotte’s Web* from his own experience tending to a sick pig, which he outlined in a 1947 essay for *The Atlantic Monthly*.

$1,500

154. WILDE, Oscar
*Salomé*
London: John Lane, 1920. Illustrated by Aubrey Beardsley. First edition thus. Bound in red cloth, decorated with gilt art nouveau floral pattern. With sixteen black and white illustrations by Beardsley. A very good copy, with light stain to the bottom of the front cover, some wear to the spine ends and corners, some rubbing to the hinges, small chip to the tail of the spine, minor spotting to pages, a small sticker to the top right corner of title page, and a photograph of an actress (possibly one portraying Salomé) adhered to the rear pastedown, fresh pages.

*Salomé* is a one-act play in which Oscar Wilde retells the Biblical story of the beheading of John the Baptist. In the play, Tetrarch Herod encourages his step-daughter Salomé to perform the Dance of the Seven Veils as entertainment for his guests, with the promise that he would bequeath anything she desired. Although horrified when she asks for John the Baptist’s head on a platter, Herod fulfils his promise to Salomé and murders the prophet. Originally published in French, Salomé was translated by Lord Alfred Douglas. This edition of *Salomé* is complimented by Beardsley’s art nouveau illustrations; their grotesque beauty perfectly matches the plot’s sentiment. Although both artist and illustrator were leading members of the Aesthetic Movement, Wilde and Beardsley were not close friends. Indeed, introductory author Robert Ross remarks, “It is interesting that [Beardsley] should have found inspiration for his finest work in a play he never admired and by a writer he cordially disliked.”

$600
155. WILDER, Thornton  
*The Bridge of San Luis Rey*  
First edition, first printing. Signed and inscribed by Wilder in the month of publication to former headmaster of the Lawrenceville School, James Cameron Mackenzie: “For Mac / with my best / Thornton Wilder / Davis / November / 1927”. Original publisher’s cloth. A near fine copy with some light rubbing to the extremities; in a later printing dust jacket with some chips and loss, a few small tears, and former ownership signature to the front panel.

Wilder was hired by the Lawrenceville School in 1921 to teach French and serve in Davis House. During his Lawrenceville tenure, he published *The Trumpet Shall Sound*, *The Cabala*, and *The Bridge of San Luis Rey*. He resigned from Lawrenceville in 1928, the year following the publication of *San Luis Rey*.

$1,500

156. WILDER, Thornton  
*The Ides of March*  
New York: Harper & Brothers, 1948. First edition, first printing. Signed and twice inscribed by Wilder, the first time on the Ides of March (March 15, 1948): “Ada from Thornton / with all his Best / Atlantic City / March 15 (!!) / 1948 / P.S. the / same this / year. / May 11 / 1949 / T.N.W.” About near fine with some light rubbing to the spine ends; in a lightly worn jacket with a few tiny chips to the corners.

*The Ides of March* is a historical fiction novel set in Ancient Rome that is concerned with the events surrounding the death of Julius Caesar on the Ides of March. An epistolary novel, the text is largely comprised of fictitious primary documents, although some of the poems (mostly by Catullus) are real. The novel is divided into four books, each of which starts earlier and ends later than the one before it.

$350
157. WILLIAMS, Tennessee

*Cat on a Hot Tin Roof*

New York: New Directions, 1955. First edition, first issue of the author’s Pulitzer Prize winning play. A near fine copy, with light wear to the spine ends, a hint of toning to the endpapers; in an unclipped dust jacket designed by Alvin Lustig, with wear and minor chipping to the spine ends and the corners, light rubbing to the flap hinges, short tears and chipping to the edges of the rear panel, minor smudging to the rear panel, bright illustration to front panel.

*Cat on a Hot Tin Roof* was first produced on Broadway under the direction of Elia Kazan. The play focuses on the Pollitt family as they gather on their cotton plantation on the Mississippi Delta to celebrate the patriarch “Big Daddy’s” birthday. The plot explores the complicated structure of Southern social etiquette as the tragically flawed characters struggle to reconcile their issues with themselves and one another. This 1955 edition includes two different versions of Act Three- the original rendition imagined by Williams and a “Broadway Version” that included Kazan’s plot changes. When Williams first showed Kazan *Cat on a Hot Tin Roof*, the script was unfinished, as opposed to earlier collaborations between the two in which the script was completed prior to production development. Williams included both versions in this edition so that the “Reader can, if he wishes, make up his own mind about it.” Tennessee Williams is part of the Southern Renaissance of the early 20th century that saw the revival of American Southern literature and art.

$350

158. WILLIAMS, Tennessee

*Eight Moral Ladies Possessed*

New York: New Directions, 1974. First edition, first printing. Signed and inscribed by Williams with “Christmas greetings” in the year of publication. Fine; in a like jacket with a few minor creases and a faint lengthwise crease to spine.

*Eight Moral Ladies Possessed* is a collection of six short stories: “Happy August the Tenth,” “The Inventory at Fontana Bella,” “Miss Coynte of Greene,” “Sabbatha and Solitude,” “Completed,” and “Oriflamme.” Each story features at least one female protagonist coming to terms with her life at a particular age and is marked with the themes of loneliness, rejection, defeat, and acceptance. As the dust jacket explains, they are: “Real people all of them, each one saying in her own way: ‘If you can’t whisper, then it is wise to shout.’” While his earlier writings contained sexual undertones, Williams is much more explicit in these later stories, indicating the changing social climate in the United States.

$350

159. WILLIAMS, Tennessee

*Moise and the World of Reason*


Williams was among the writers that Targ privately published among his twenty-five *Targ Editions.*

$450
160. WILLIAMS, William Carlos
*Sour Grapes*
Boston: The Four Seas Company, 1921. First edition, first printing of Williams’ fifth book. One of 1000 copies. Signed and inscribed by Williams to close friend and fellow poet Mitchell Dawson on December 20, 1921. Original publisher’s green paper boards with paper spine label; in the scarce dust jacket. About fine; extremely fragile dust jacket, with some chipping at the upper corner of the real panel and spine, spine toned, some early tape reinforcement to verso, else very good. One of the poet’s scarcest books, seldom found both inscribed and in the original dust jacket.

*Sour Grapes* is Williams’ fourth book of poetry, published before he was considered a critically successful Modernist poet. It includes the poems “The Great Figure,” “Complaint,” and “A Widow’s Lament in Springtime,” among others. Williams practiced as a medical doctor for forty years; he drew inspiration from the people and places he saw through his medical work and wrote down bits of poetry on whatever paper was available to him. Similarly, Mitchell Dawson, to whom the author inscribed this book, was a practicing lawyer who wrote poetry, which he submitted to various literary journals in his spare time. While their daytime professions certainly limited time for writing, both Williams and Mitchell found freedom of choice in subject matter and style that full-time writers were not afforded.

$4,000

161. WODEHOUSE, P. G.
*The Man Upstairs*
London: Methuen, 1914. First edition, first printing of one of the author’s scarcest titles. Original publisher’s rust cloth, spine lettered and decorated in gilt; issued without dust jacket. Very lightly rubbed and with a touch of wear to the corners, some usual foxing to the first few leaves and page edges and only occasionally throughout, rear hinge cracked and secure, else a very good and attractive copy.

A poorly produced wartime book not often found in acceptable and unrestored condition, *The Man Upstairs* is a collection of miscellaneous short stories, many of which had been previously published in literary magazines. In addition to the eponymous “The Man Upstairs,” this volume contains “Deep Waters,” “Ruth in Exile,” “Out of School,” and “Pots O’ Money,” among others. Interestingly, these stories contain none of Wodehouse’s usual cast of characters and are unrelated other than their uniting romantic themes. Although many of the stories had been published in American periodicals, *The Man Upstairs* was never published in book format in the United States, possibly due to World War I.

$3,750
162. WOOLF, Virginia
Monday or Tuesday

Monday or Tuesday is a collection of eight of Woolf’s short stories. In addition to the title story “Monday or Tuesday,” this volume contains “A Haunted House,” “A Society,” “The String Quartet,” “Blue & Green,” and three previously published stories. Monday or Tuesday marked an experimental departure from the realism that hallmarked Woolf’s earlier texts Night and Day and The Voyage Out. Similarly, Vanessa Bell’s striking black and white woodcut engravings that illustrate this volume are stylistically different than her usually colorful paintings. Although she wrote short stories and sketches throughout her writing career, this is the only collection to be published during Woolf’s lifetime.

$3,000

163. WOOLF, Virginia
Flush: A Biography

Flush is the fictional biography of Elizabeth Barrett Browning’s cocker spaniel. While reading Elizabeth Barrett’s love letters with Robert Browning, Woolf was inspired by the descriptions of the cocker spaniel, Flush, who kept the poet company while she was ill and was ever-present throughout the development of Browning and Barrett’s relationship. Woolf, who had long had an affinity for animals and pets, decided to create a fictional story about the dog’s life from his youth in the country to his adoption by Barrett and his subsequent life in the city.

Although it is a topically lighthearted tale, Woolf uses Flush as a basis for social commentary, specifically about urban living and feminism.

$600
164. WOOLF, Virginia

*Three Guineas*

London: The Hogarth Press, 1938. First edition, first printing. Original publisher’s yellow cloth, in jacket designed by Vanessa Bell. About fine with some light offsetting to endpapers; in a near fine dust jacket with light fading to spine, a slight touch of wear to the spine, a small tear to head of spine, else fine and without the usual chips, loss, or foxing. Kirkpatrick A23a. Woolmer 440.

*Three Guineas* is a non-fiction epistolary text that is the sequel to her 1929 *A Room of One’s Own*. The book is divided into three sections, each of which contains an essay purporting to answer an unidentified gentleman’s questions about the author’s opinions on preventing war. Written in the years leading up to World War II, *Three Guineas* united Woolf’s feminist and pacifist theories on fascism, women’s employment, and militarism. Woolf originally intended the text to be a “novel-essay,” with each chapter alternating between essay and fiction. However, she ultimately decided to separate the two, publishing the non-fiction sections as *Three Guineas* and the fiction as her popular 1937 novel *The Years*.

$1,250

165. WOOLF, Virginia

*The Moment and Other Stories*


$400

166. WOOLF, Virginia

*The Captain’s Death Bed and Other Essays*


$300
The Captain's Death Bed is a collection of Virginia Woolf's essays, selected and published posthumously by her husband Leonard Woolf. The fourth posthumously published volume, The Captain's Death Bed contains essays that the author, known for her meticulous editing and rewriting, would not have published in their present state. However, Katherine Anne Porter noted in her May 1950 The New York Times Review, “This book contains in fact the same delicious things to read as always; apparently her second or third draft was as good as her ninth or fifteenth... Only she, the good artist, without self-indulgence, would have known how much nearer with each change she was getting to the heart of her thought.”

$300

167. WOOLF, Virginia
Granite and Rainbow
London: The Hogarth Press, 1958. First edition, first printing. Publisher’s blue cloth boards, in Vanessa Bell dust jacket. A fine book; in price-clipped near fine dust jacket with light wear to head of spine and some light soiling along the folds.

A collection of essays discovered by Kirkpatrick (Woolf’s bibliographer) and Dr. Mary Lyon (author of Virginia Woolf as Critic).

$275

168. WORDSWORTH, William
Poems, in Two Volumes
London: Printed for Longman, Hurst, Rees, and Orme, 1807. First edition in original publisher's boards. Two volumes, 12mo. Vol I – 158 pp. complete with half-title, Contents, Notes, and Erratum; Vol II – 170 pp. complete with half-title, Contents, Notes, and 24 pages of advertisements dated Jan. 1, 1807. Publisher’s original blue paper-covered boards with brown paper-covered spines, paper spine labels, rough-cut page edges. Corners worn, rubbing to boards and spine labels, light scattered staining to boards, pages clean with light foxing to a few leaves, mostly affecting free endpapers. Wordsworth's first editions are extremely rare in their original boards. These volumes of his poetry are without restoration, and especially clean and well-preserved. Housed in a custom quarter-leather folding box.

Wordsworth collaborated with Samuel Taylor Coleridge on Lyrical Ballads in 1798, thought by many to have started the Romanticism movement in England. This volume contains many of his celebrated poems, including “She was a Phantom of Delight,” “To a Sky-Lark,” “Composed upon Westminster Bridge, Sep. 3, 1803,” “Daffodils” (“I wandered lonely as a cloud”), “To a Butterfly,” and many other sonnets, odes, and songs.

$17,500
MARGARET ARMSTRONG (1867-1944) was a renowned artist and designer in the late 19th century. Along with her contemporaries Sarah Wyman Whitman (1824-1904) and Alice Cordelia Morse (1863-1961), Armstrong is an example of how the Arts and Crafts and Aesthetic movements at the time provided new opportunities for women’s employment in the arts. Raised in New York City, Armstrong first became interested in art and design in her early childhood and started designing book covers by 1890. After beginning her career with A. C. McClurg Publishing Company, Armstrong worked primarily for Scribner’s and specifically focused on the works of a few authors, including Henry Van Dyke. Armstrong’s style, which was influenced by the floral patterns of Art Nouveau and the lines and shapes that are characteristic of the Arts and Crafts movement, made her bindings distinct, which was useful in terms of advertisement and branding an author’s works as a unique set. After 1913, Armstrong produced few publisher’s book covers, choosing instead to focus on writing and illustrating her own books.

169. VAN DYKE, Henry
The Unknown Quantity
New York: Charles Scribner’s Sons, 1912. First edition, first printing. Illustrated with seven plates, including one color frontispiece, and many in-text illustrations. Bound in the publisher’s dark blue decorative cloth binding designed and signed by Margaret Armstrong, with gilt and embossed front cover and spine decoration, top edge gilt. A very good or better copy, with light wear to the spine ends and corners, minor rubbing to the front cover, very slight cracking to the spine inside the covers, otherwise sturdy and intact spine, former owner’s signature to the front free endpaper, small former owner’s ink inscription on page xiv, otherwise clean and fresh pages. Overall, an attractive copy.

The Unknown Quantity is a collection of short stories and prose by Henry Van Dyke, a minister, diplomat, and Professor of English at Princeton University. Nephew of the New Jersey congressman and Supreme Court justice John Van Dyke and cousin of the theologian, Rutgers librarian, and art historian John Van Dyke, Henry Van Dyke was a true Renaissance man like the rest of his family. His interests in nature, poetry, and religion are all evident in his collected stories which are united, he says, by “the sign of the unknown quantity, the sense of mystery and strangeness, that runs through human life.” Van Dyke includes hidden meanings in the subtext of his stories (what he called “half-told tales”), inviting readers not to just read the topical story but to seek the underlying implications. This motif of layered cohesion is underscored by Margaret Armstrong’s recognizable cover, which makes Van Dyke’s works a distinguishable set.

$60
170. VAN DYKE, Henry

*Companionable Books*

New York: Charles Scribner’s Sons, 1922. First edition, first printing. Illustrated. Bound in the publisher’s dark blue decorative cloth binding designed and signed by Margaret Armstrong, with gilt and embossed front cover and spine decoration. A very good or better copy, some wear to the spine ends and corners, small tears to the edges of pages 3-6, some minor scattered pencil markings throughout, otherwise fresh pages. Overall, an attractive copy.

*Companionable Books* is a collection of essays and prose in which Van Dyke discusses what he considers “companionable books,” meaning books that “are worth taking with you on a journey, where the weight of luggage counts, or keeping beside your bed, near the night-lamp.” Like many of his other works, *Companionable Books* is bound in a decorative binding by Margaret Armstrong. Interestingly, this binding contains hidden symbolism in its imagery: the grapes represent *The Bible*, the wheat is the *Psalms*, English holly stands for Charles Dickens, English rose is William Makepeace Thackeray, ivy is George Eliot, the bleeding-hearts are John Keats, daffodil is William Wordsworth, pomegranate is Robert Browning, strawberry is Izaak Walton, oak is Samuel Johnson, and the Scottish bluebell is Robert Louis Stevenson.

$75

171. HUGO, Victor, et al.

*Love Songs of France*

New York: New Amsterdam Book Company, 1896. Illustrated. First edition, first printing. Finely bound in the publisher’s white cloth, with gilt lettering to the spine and front board, front board with gilt ruling, Art Nouveau vine decorations, semé pattern with red hearts and blue fleurs-de-lys, top edge gilt. A near fine or better copy, light wear to the spine ends and the corners, a hint of toning to the spine, minor offsetting to the endpapers, former owner’s bookplate to the front pastedown, else clean and bright.

This volume contains English translations of French love songs by French composers, including: Charles Baudelaire, P. J. de Beranger, Andre Chenier, Pierre Dupont, Théophile Gautier, Emile de Girardin, Victor Hugo, Alphonse de Lamartine, Alfred de Musset, and Gustave Nadaud, among others. It is illustrated with one color frontispiece and four black and white illustrations reproduced by the Photo-Gravure Company in New York. The Art Nouveau binding complements the historical and regional history of the literature and alludes to the interconnected relationship between the creative and production processes in bookmaking.

$100
172. RIIS, Jacob A.

*The Old Town*


*The Old Town* is an autobiographical novel about the author’s childhood in Denmark. Riis grew up in Ribe, a small city located in the southwestern part of the island of Jutland. In this text, Riis presents a nostalgic description of Denmark and the Danes, who he describes as having “a keen sense of the ridiculous” and who are “above all a loyal people.” A city preserved from the Middle Ages, Ribe is the oldest city in both Denmark and Scandinavia. Many of the attractions and features Riis fondly describes are still a part of the city today. *The Old Town* is about the fusing of one’s past and present, similarly to how Ribe preserves its medieval history while retaining modern attraction.

Jacob Riis (1849 - 1914) immigrated to New York City in 1870 at the age of twenty-one. After working as an itinerant worker, Riis began working as a police reporter for *The New York Tribune*, during which time he began experimenting with the newly invented German magnesium flash powder that allowed for photographs to be taken in darker spaces. Considered a pioneer in both the fields of social reform and photography, Riis photographed New York’s tenement slums during the 1880’s and wrote the 1890 international bestseller *How the Other Half Lives*, which together exposed the abominable conditions in which impoverished citizens lived. Today, Riis’s legacy in New York is commemorated with a Queens park bearing his name and his photograph collection at the Museum of the City of New York.

$60

173. ANDERSEN, Hans Christian

*Fairy Tales*

London: Ward, Lock, and Tyler, 1876. First edition, first printing. Bound in the publisher’s decorative red cloth, with gilt and black rulings and decorations to the front board and spine, blind-stamped ruling and ornamentation to the rear board, publisher’s advertising catalog at the rear of the text. Illustrated with fourteen color plates and ninety-six black and white illustrations. A near fine copy, with wear to the spine and corners, light rubbing across, spine starting inside the covers, former owner’s bookplate to the front pastedown.

This volume is a commemorative edition of Hans Christian Andersen’s *Fairy Tales*, published only a year after the author’s death. The Danish writer, who also created lesser known novels, plays, and travelogues, is best remembered for these children’s stories, which have been translated into over one hundred languages and are widely read around the world. Even during his lifetime, Andersen was celebrated as a prolific children’s author, and his tales of morality have since become embedded into many nations’ canons of children’s literature. In addition to over 150 English translations of fairy tales, this copy is profusely illustrated by a variety of uncredited illustrators. Additionally, the elaborately decorated trade binding solidifies the volume’s ornamentation, making this anthology of classic fables into a collector’s piece of finely bound literature.

$250
AMY RICHARDS (fl. 1896 - 1918) was an artist and designer of decorative book covers in the late nineteenth and early twentieth centuries during the heyday of artistic trade bindings. Along with her contemporaries Sarah Wyman Whitman (1824-1904), Margaret Armstrong (1867-1944), and Alice Cordelia Morse (1863-1961), Richards is an example of how the Arts and Crafts and Aesthetic movements at the time provided new opportunities for women’s employment in the arts. While publishers intended them to be a means of advertisement, the decorative bindings usually look more like works of art in and of themselves. Although today little is known of her personal life, Amy Richards is regarded as an expert in her field and is credited as the designer of at least 85 bindings.

174. BARRIE, J. M.  
Margaret Ogilvy
New York: Charles Scribner’s Sons, 1897. First edition, first printing. Bound in the publisher’s decorative cloth binding designed by Amy Richards, with light gray embossed designs and gilt-stamped titles and decorations to the front cover and spine, top edge gilt. A near fine copy, with minor wear to the spine ends, a slight hint of toning to the spine and cover edges, two former owners’ signatures to the front free endpaper, very light offsetting to the frontispiece, otherwise clean and fresh pages, overall an extremely attractive copy.

_Margaret Ogilvy_ was written by Scottish author J.M. Barrie, who is best known for his stories featuring his character Peter Pan. This text is a biographical account of the author’s mother, whose maiden name was Margaret Ogilvy, from his earliest childhood memories of her face to his memory of her death and burial. In this first-person narrative, Barrie pays homage to his mother’s influence on his writing: “When you looked into my mother’s eyes you knew, as if He had told you, why God sent her into the world - to open the minds of all who looked to beautiful thoughts.” In addition to learning about the exulted Margaret Ogilvy, this text also provides an insight into Barrie’s childhood and what it was like to grow up in Scotland in the mid-late nineteenth century. The delicately beautiful binding design by Amy Richards is complementary of the personality of Margaret Ogilvy and the theme of this text.

$50

175. WILCOX, Ella Wheeler  
Maurine, and Other Poems
Chicago: W. B. Conkey Company, 1888. First edition, first printing. Bound in the publisher’s decorative green cloth binding, with gilt lettering, Art Nouveau pictorial decorations stamped in black, red, and gilt, publisher’s advertisements for the author’s works at the rear of the text. A very good copy, with some wear to the spine ends, light rubbing along the edges, else fine, spine starting between the front free endpaper and the frontispiece, otherwise sturdy and intact spine, bright and clean pages.

_Maurine, and Other Poems_ is a collection of poetry published five years after the author’s debut and most successful anthology, _Poems of Passion_. Wilcox received much commercial success during her lifetime, and is an example of how the Arts and Crafts and Aesthetic movements provided new opportunities for women’s employment in the arts.

$80
The Old Nest is a highly praised and beloved novel by Rupert Hughes. Inspired by the author’s mother, the plot tells of an older couple who showered their three children with love, only to be left with an empty nest, feeling abandoned by their offspring, who traveled to various places as a result of their respective careers. The reader’s joy at the eventual reunion between parents and children is demonstrative of Hughes’ ability to stimulate human emotions. Bird imagery is pervasive throughout the novel-- in the text, title, frontispiece, and even the trade binding. The cover illustration shows an empty nest in a tree, which pairs well with the caption to the frontispiece: “Don’t love your children too much, little bird. They’ll fly away.”

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Rear Cover: Under the Crust by Thomas Nelson Page, 1907
Binding design by Margaret Armstrong
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New York City * Jan 17-18

San Francisco Book, Print & Paper Fair
San Francisco * Feb 1-2

California International Book Fair
Pasadena * Feb 7-9

Greenwich Village Book Fair
New York City * Feb 21-23

Washington Antiquarian Book Fair
Arlington, VA * Mar 7-8

Florida Antiquarian Book Fair
St. Petersburg * Mar 14-16

New York Antiquarian Book Fair
New York City * Apr 3-6

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