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New York, NY

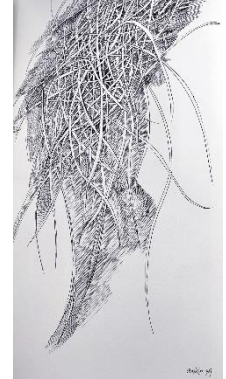
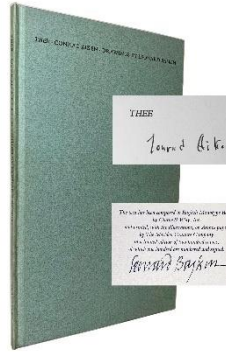


## INAUGURAL VIRTUAL BOOK FAIR OF THE ABAA ~ A LIST OF 43 NEW ARRIVALS

### SIGNED BY BASKIN

#### 1. Aiken, Conrad. *Thee. A Poem.*

New York: George Braziller, 1967. Illustrated by Leonard Baskin. First edition, limited issue, one of 100 numbered copies signed by the illustrator on the colophon, and signed by Aiken on the half-title page. Publisher's blue-green paper-covered boards, titles stamped in black; original illustrated paper-covered slipcase. Fine book; small scuff to the front of the slipcase, else fine.



Published just six years before the author's death in 1973, *Thee. A Poem* is one of Aiken's last pieces of writing, displaying his characteristic traditional poetic form. A Pulitzer Prize-winning author, Conrad Aiken (1889-1973) was known for his complex and structured verse, often touching on themes of human behavior and psychology. In this publication, Aiken's verse is accompanied by illustrations by American artist Leonard Baskin (1922-2000), known for his melancholic and often grotesque depictions of human and animal forms through woodcut and sculpture.

Item #CAK003

\$75

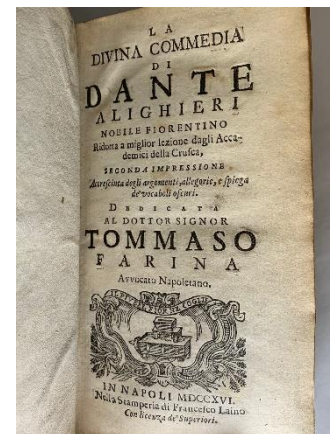
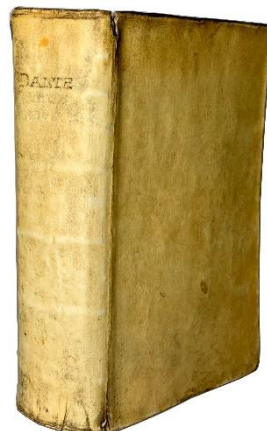
#### 2. Alighieri, Dante. *La Divina Commedia di Dante Alighieri, Nobile Fiorentino, Ridotta a miglior lezione dagli Accademici della Crusca, Accresciuta degli argomenti, allegorie, e spiega de' vocaboli oscuri. Dedicata al Dottor Signor Tommaso Farina Avvocato Napoletano.*

Napoli: Nella Stamperia di Francesco Laino, con licenza de' Superiori, 1716. First edition, second impression. Text with Inferno, Purgatoria, and Paradiso, with engraved emblem of the Accademia della Crusca to title, and engraved initials beginning each canto. Full contemporary vellum, rounded spine with five raised bands, title and author to spine in manuscript, laid paper, red speckled page edges. Very good, vellum lightly soiled, endband at foot of spine torn, some bowing to covers and short closed tears to spine ends, spine title faded, very light scattered foxing and a few tiny wormholes to bottom margin of text, pages otherwise very clean throughout. Overall, an early 18th century edition of Dante, attractively bound in vellum.

This edition of Dante's *Divine Comedy* features notes on the themes and symbols of the text, and a glossary of words in the margins. The annotations were written by the Accademia della Crusca, a Florence-based society of Italian language scholars. The emblem of the Academy, which is engraved on the title page, features their motto "il piu bel fior ne coglie." Adapted from Petrarch, it means "she picks the most beautiful flower," and is indicative of their mission to maintain the purity of the Italian language. Founded in 1583, the Academy is the most important institution for research on the Italian language even today.

Item #DA002

\$1,350





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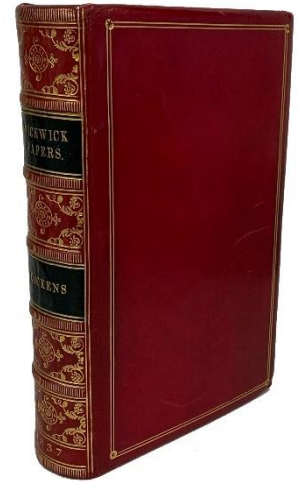


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5. Dickens, Charles. *The Posthumous Papers of the Pickwick Club*.

London: Chapman & Hall, 1837. Illustrations by Robert Seymour, Robert William Buss, and Hablot Knight Browne. First edition, first printing, three of the first issue points called for by Smith: "S. Veller" uncorrected on p. 342, "this friends" on p. 400, and "OF" imperfect on heading of p. 432. Contemporary full red polished calf with five raised bands and two spine labels in dark green, spines lettered and beautifully decorated in gilt, all edges gilt, blue and red marbled endpapers. A beautiful copy with only some light scattered foxing and the usual toning to the plates, early former ownership signature to second blank. An excellent and extremely bright copy in a fine binding. Smith I, 3.



*The Posthumous Papers of the Pickwick Club* was originally published serially in twenty numbers, bound in nineteen monthly installments from April 1836 - November 1837. This first edition was published shortly after on November 17, 1837. The project was originally conceived by illustrator Robert Seymour, who envisioned a series of humorous stories about the adventures of amateur Cockney sportsmen. Chapman and Hall employed Dickens to create a cohesive narrative that provided a background story for the illustrations. However, the bold young writer purportedly wrote with little regard to the illustrations, even making suggestions for their alterations at times, much to Seymour's displeasure. After the second installment was completed, Seymour committed suicide and was replaced in the *Pickwick* project by Robert Buss. However, Dickens found Buss' work unfavorable, and Hablot Knight Browne ("Phiz"), who would continue to illustrate many of Dickens' subsequent novels, took over as the *Pickwick* illustrator. Smith comments on the complicated history of *Pickwick's* illustration: "The history of the creation of the plates is perhaps as complex as that of the printing of the text, and different states of a plate and different plates for the same subject may vary from one bound copy to another...seldom, in fact, are all of the plates located in copies in the original cloth or rebound ones," which he partially attributes to the lack of a list of illustrations.

Item #CD122

\$1,250

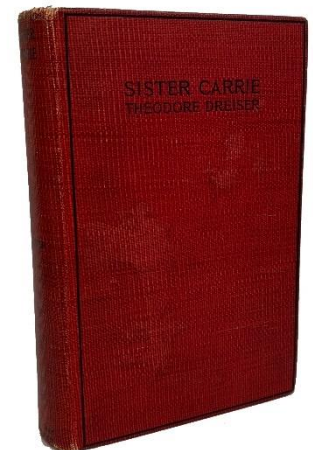
6. Dreiser, Theodore. *Sister Carrie*.

New York: Doubleday, Page & Co., 1900. First edition, first printing. Published in a small print run of 1,008 copies, approximately half of which were remaindered. Original publisher's red buckram cloth, lettered and ruled in black. A very good or better copy with some light wear and rubbing to the extremities, a few small and faint stains to the front cover, spine ends a touch frayed, former owner's bookplate to front pastedown, former owner's signature to front endpaper, rear hinge repaired, otherwise a bright and attractive copy.

*Sister Carrie* tells the story Caroline Meeber, a young woman from Wisconsin who dreams of living a glamorous life in the city. After she moves to Chicago, Carrie becomes the mistress of two wealthy businessmen, through whom she is able to transform herself into a stylish urban woman. After moving to New York City, Carrie is able to fulfil her dreams of becoming a famous actress, but only to realize that material wealth does not elicit true happiness. Although today considered one of Dreier's best novels, *Sister Carrie* was initially met with mixed critical reviews and was not commercially successful. While the protagonist's lack of Victorian moral values all but ensured that there would be some negative criticism, much of *Sister Carrie's* initial lack of success was due to the publisher's distaste for the novel; after Dreiser made publication arrangements with Walter Page, his partner Frank Doubleday attempted to cancel the publication, but, being legally prevented from doing so, appeased himself by refusing to market the text properly.

Item #TD012

\$3,500





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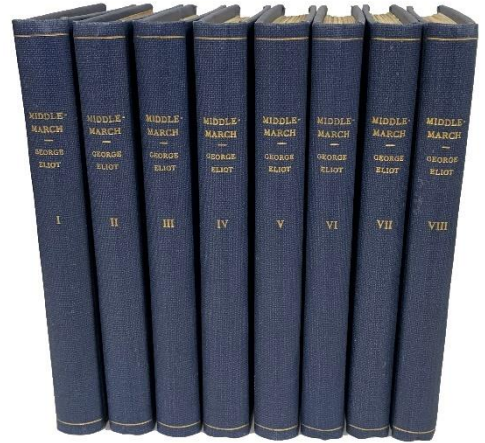
7. Eliot, George. *Middlemarch: A Study of Provincial Life*.

Edinburgh and London: William Blackwood and Sons, 1871. Eight volumes. First edition, first printing. Modern navy cloth with gilt lettering and ruling to spine. An excellent set, bound with the half-titles, former owner inscription to first blank, some very faint spotting, else fine. Overall, a bright and clean set.

*Middlemarch* is the seventh novel by Mary Anne Evans, a top writer of the Victorian Era who chose to write under a male pseudonym so that her works would be taken more seriously. In addition to writing novels, she edited and contributed to the left-wing journal *The Westminster Review* as one of the only female editors of her time. Her novels were praised for being socially and politically conscious and for their realistic depictions of country life. Set in the fictional town Midlands in *Middlemarch* (thought to be based on Coventry) in the early 19th century, *Middlemarch* tells the interwoven stories of three couples' marriages, which are unhappy for a range of romantic and financial reasons. Throughout the text, Eliot references contemporary political events, including the death of George IV, the Reform Act of 1832, and the Industrial Revolution. The novel is divided into eight parts, reflecting its initial serial publication; Volume I contains "Miss Brooke" and "Old and Young," Volume II has "Waiting for Death" and "Three Love Problems," Volume III has "The Dead Hand" and "The Widow and the Wife," and Volume IV contains "Two Temptations" and "Sunset and Sunrise." *Middlemarch* is widely considered Eliot's masterpiece; when she was asked her opinion on the novel, her contemporary Emily Dickinson responded, "What do I think of *Middlemarch*? What do I think of glory - except that in a few instances 'this mortal has already put on immortality.'" Indeed, Virginia Woolf praised *Middlemarch* as the "magnificent book, which with all its imperfections, is one of the few English books written for grown-up people."

Item #GE015

\$1,500



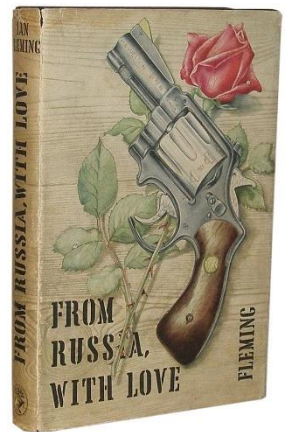
8. Fleming, Ian. *From Russia, With Love*.

London: Jonathan Cape, 1957. First edition, first impression of the fifth novel in the James Bond series. Publisher's black cloth, with a revolver and rose illustration to the front board in metallic silver and red, lettered in silver; in the original pictorial dust jacket designed by Richard Chopping, with an illustration of a Smith & Wesson revolver with a rose to the front panel, lettered in black. Near fine, with a hint of light rubbing to the spine, else bright and clean; price-clipped dust jacket, with a few minor chips and some light offsetting to the spine ends, some rubbing to the folds, bright and unfaded spine, light soiling to the otherwise clean wrappers. Overall, a very fresh and sturdy copy. Gilbert A5a 1.1

*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 counterintelligence 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 baited 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.

Item #IF068

\$3,750







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9. Fleming, Ian. *Goldfinger*.

London: Jonathan Cape, 1959. First edition, first impression, first issue, second state (second state lacks the 3mm. diagonal line detail in the upper left area of the skull stamped to the front board, else identical to first state). Publisher's black cloth stamped in blind to front board with a line-drawing of a human skull with fifty-dollar gold pieces to each eye socket, lettered in gilt to spine; in the original pictorial dust jacket designed by Richard Chopping with the illustration of a human skull with gold coins in the eye sockets and a single red rose held between its teeth. About fine, spine ends very lightly bumped and with a few tiny spots to top edge of text block; in a near fine price-clipped dust jacket with light wear to top edge and spine foot, a few shallow nicks to corners, else bright and clean. Gilbert A7a (1.2).

*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.

Item #IF108

\$2,750

INSCRIBED BY FROST

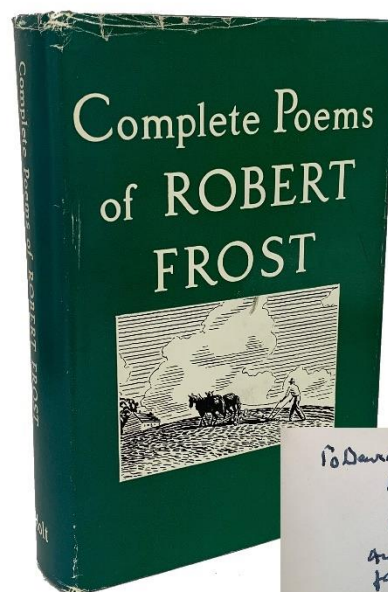
10. Frost, Robert. *Complete Poems of Robert Frost*.

New York: Holt, Rinehart and Winston, 1958. Thirteenth printing (December, 1961). Signed and inscribed by Frost to the front endpaper. About fine in a price-clipped jacket with some wear and creases, mostly to the spine ends, light foxing to the rear panel, else near fine.

*Complete Poems of Robert Frost* is an anthology of Frost's collected poetry, published after he won his four separate Pulitzer Prizes for Poetry. It contains the poems from his most popular collections, including *A Boy's Will*, *Mountain Interval*, *New Hampshire*, *North of Boston*, and *West-Running Brook*, as well as two of his plays: *A Masque of Reason* and *A Masque of Mercy*. Additionally, this volume contains Frost's introduction, in which he reflects on the purpose of poetry. He writes, "The figure a poem makes.... It begins in delight, it inclines to the impulse, it assumes direction with the first line laid down, it runs a course of lucky events, and ends in a clarification of life - not necessarily a great clarification, such as sects and cults are founded on, but in a momentary stay against confusion."

Item #RF063

\$400



To David and Louise of as den  
from  
Robert Frost  
with best wishes  
Oxford College  
Jan 2, 1962



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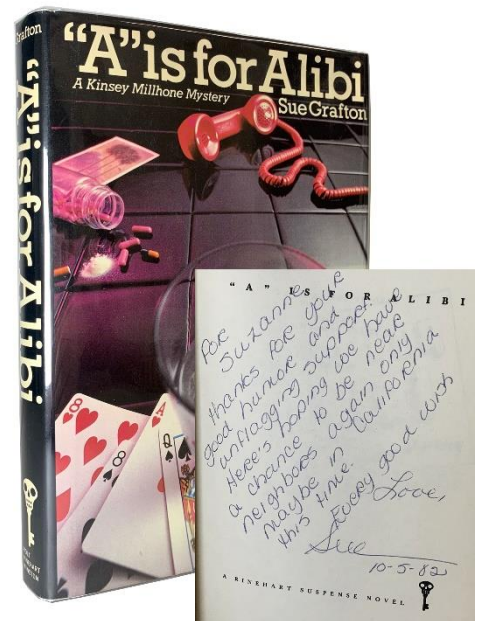
11. Grafton, Sue. *A is for Alibi*.

New York: Holt, Rinehart and Winston, 1982. First edition, first printing. Presentation copy, inscribed by Grafton to fellow writer and friend Suzanne Clauser: "For Suzanne - Thanks for your good humor and unflagging support. Here's hoping we have a chance to be near neighbors again, only maybe in California. Every good wish! - Love Sue 10.5.82". Dark gray paper-covered boards, titles stamped in red foil on spine; in original pictorial dust jacket. About fine; in a like dust jacket. Overall, a handsome copy warmly inscribed by the author.

*A is for Alibi* is Grafton's best-known work and the first in her best-selling Kinsey Millhone series.

Item #SG001

\$1,500



**AUTOGRAPH LETTER SIGNED BY HAWTHORNE**

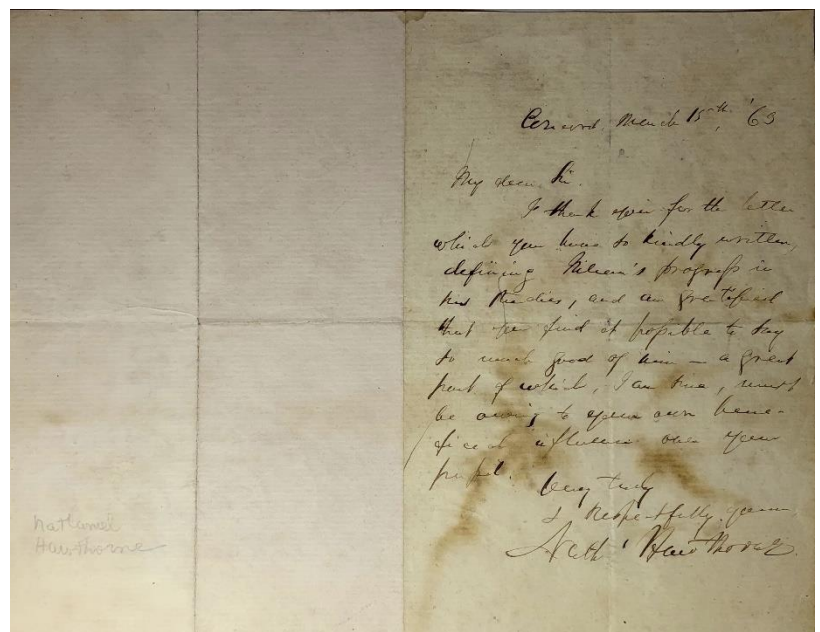
12. Hawthorne, Nathaniel. *Autograph Letter Signed*.

Concord: March 15<sup>th</sup>, 1863. One page bifolium. Flattened folds, some scattered spots of toning and light soiling, else very good. One page letter from Hawthorne to his son, Julian's teacher regarding his education. Written one year before the author's death:

"My Dear Sir,/ I thank you for the letter/ which you have so kindly written,/ defining Julian's progress in/ his studies, and am grateful/ that you find it possible to say/ so much good of him - a great/ part of which, I am sure, must be owing to your own beneficial influence over your pupil." Julian Hawthorne, the second of three children, was 17 years old and attending Harvard College at the time. Hawthorne was writing to James Russell Lowell, who was giving Julian private tutoring lessons in German. Julian himself would go on to become a writer and journalist.

Item #NH032

\$4,500







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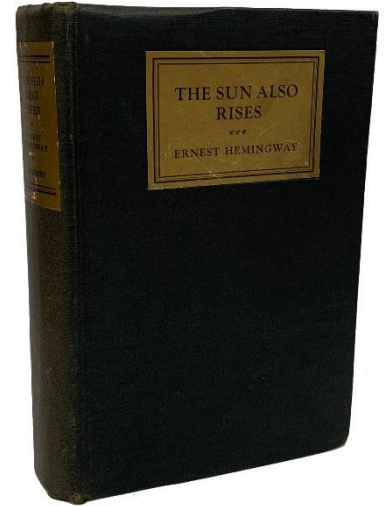
13. Hemingway, Ernest. *The Sun Also Rises*.

New York: Charles Scribner's Sons, 1926. First edition, first printing, first issue with "stoppped" for "stopped" to p. 181. One of 5,090 copies. Original publisher's black cloth with gold title labels to the front board and spine. Light rubbing to the extremities, spine lightly faded, gold labels a bit dulled, but much brighter than usual, else about near fine. Hanneman A6a.

*The Sun Also Rises* is Hemingway's second novel and is considered his most important work. The text tells the story of American and British expatriates who travel to the Festival of San Fermín in Pamplona, Spain. The plot, which is based on Hemingway's own experience at the Festival of San Fermín with literary expatriates then living in Paris, unites Hemingway's main interests that continue to appear in his subsequent novels. Additionally, *The Sun Also Rises* utilizes the Iceberg Theory so evident in much of Hemingway's writing, where the true essence of the story is not expressly said in the plot but rather is meant to be inferred. Hemingway's experiences in Pamplona inspired his interest and vast knowledge of bullfighting, which he showcased in his non-fiction work *Death in the Afternoon* (1932).

Item #EH241

\$3,000



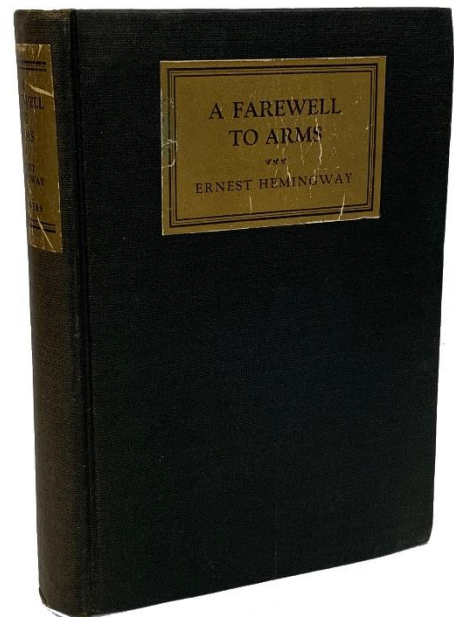
14. Hemingway, Ernest. *A Farewell to Arms*.

New York: Charles Scribner's Sons, 1929. First edition, first printing. Publisher's black cloth, gold title panels with black lettering to the front board and spine, pictorial endpapers with bull illustration and stripes in yellow. Very good or better, corners lightly rubbed and bumped, spine lightly faded, a few small scuffs and dulling to labels; internally very clean with a former owner bookplate to front pastedown and a former owner pencil signature to front endpaper. Hanneman A8a.

Set in Italy during World War I, *A Farewell to Arms* tells the story of a romance between the protagonist Frederic Henry, an American serving as a lieutenant in the Italian ambulance corps, and Catherine Barkley, a British nurse tending to wounded soldiers. Widely considered one of the best novels to come from the war, the novel is, as the dust jacket proclaims, "the very essence of beauty as twisted and made tragic by war" that "expresses the innermost nature of war." Unlike many of the other war novels by contemporary writers, *A Farewell to Arms* addresses not only the aftermath of WWI but the events of the war itself and specifically the Italian Front around the Battle of Caporetto of Autumn 1917. Accordingly, it stood out amongst the war novels, becoming Hemingway's first best-seller and establishing him as a premier American writer. Interestingly, in his 1958 interview with *The Paris Review*, Hemingway famously remarked, "I rewrote the ending to *A Farewell to Arms*, the last page of it, thirty-nine times before I was satisfied."

Item #EH242

\$400



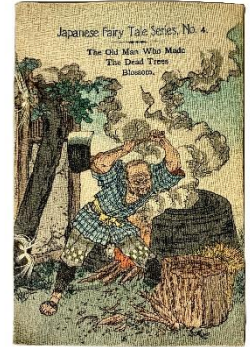


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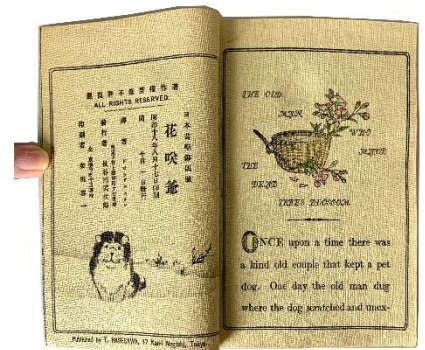
**15. Japanese Fairy Tale Series, No. 4. *The Old Man Who Made the Dead Trees Blossom.* (Hanasaki jiji.)**

Tokyo: T. Hasegawa, 17 Kami Negishi, [1885]. 18 pp. (9 double-folded sheets, including covers.) Illustrated by Kobayashi Eitaku. Translated by David Thompson. Later edition. Publisher's cloth-like wrappers, small format (6 13/16" x 5") printed on crepe paper with color woodblock illustrations on covers and throughout, white string binding, front cover features a man chopping wood. Very good, with wear and fraying to spine, small chip to foot of spine, else bright and clean. Overall, an attractive copy of this early book in the series.



The Japanese Fairy Tales Series was published by Hasegawa Takejiro between 1885 and 1902. The earliest books appear under the Konbusha imprint with a 10 Hiroshicho address, including the first six books of the series that were all printed in August of 1885. Later printings have the colophon printed on the inner front of the wrapper. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated foreign translators. The Fairy Tales were printed on traditional crepe paper, or *chirimen-bon*, with color woodblock illustrations. *The Man Who Made the Dead Trees Blossom*, or *Hanasaki Jiji*, was first published in 1885. It tells the story of a childless couple and their dog, who is killed by a spiteful neighbor. Bad luck befalls the neighbor, and when the couple buries the dog under a tree, their rice turns into gold and the cherry trees begin to blossom. Notably, this story was featured in Andrew Lang's *The Violet Fairy Book* (1901) under the title "The Envious Neighbor," and in *Tales of Old Japan* (1871) by Algernon Bertram Freeman-Mitford.

Item #JFT001  
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**16. Japanese Fairy Tale Series, No. 9. *The Serpent with Eight Heads.* (Yamata no orichi.)**

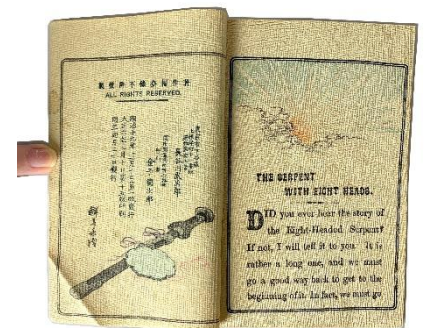
Tokyo: T. Hasegawa, 17 Kami Negishi, [1886]. 28 pp. (14 double-folded sheets, including covers.) Illustrated by Kobayashi Eitaku. Translated by Basil Hall Chamberlain. Later edition. Publisher's cloth-like wrappers, small format (6 13/16" x 5"), printed on crepe paper with color woodblock illustrations on covers and throughout, white string binding, front cover features the titular eight-headed dragon. Very good, two light stains to front cover, two darker stains to rear cover, small stain to fore edge, front cover with bottom corner bent, intact spine. Overall, a well-preserved copy of an early book in the series.



The Japanese Fairy Tales Series was published by Hasegawa Takejiro between 1885 and 1902. The earliest books appear under the Konbusha imprint with a 10 Hiroshicho address, including the first six books of the series that were all printed in August of 1885. Later printings have the colophon printed on the inner front of the wrapper. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated foreign translators. The Fairy Tales were printed on traditional crepe paper, or *chirimen-bon*, with color woodblock illustrations.

*The Serpent with Eight Heads*, or *Yamata no orichi*, was first published in 1886. It was translated by B. H. Chamberlain, a British-born professor of Japanese at Tokyo Imperial University. He wrote many travel and language handbooks, including *Things Japanese* (1890), and he translated *Kojiki*, an early work of Japanese myths, plus many haiku poems.

Item #JFT002  
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**17. Japanese Fairy Tale Series, No. 19. *The Ogres of Oyeyama.***

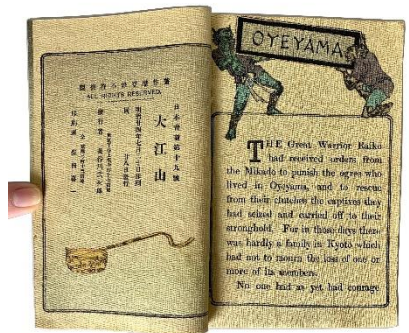
Tokyo: T. Hasegawa, 17 Kami Negishi, [1891]. 32 pp. (16 double-folded sheets, including covers.) Illustrated by Kobayashi Eitaku. Translated by T. H. (Kate) James. Later edition. Publisher's cloth-like wrappers, small format (6 13/16" x 5"), printed on crepe paper with color woodblock illustrations on covers and throughout, white string binding, front cover features an ogre with sword. Near fine, with some light wear to spine only, illustrations and text bright and clean. An excellent copy of a scarce book in the series.

The Japanese Fairy Tales Series was published by Hasegawa Takejiro between 1885 and 1902. The earliest books appear under the Konbusha imprint with a 10 Hiroshicho address, including the first six books of the series that were all printed in August of 1885. Later printings have the colophon printed on the inner front of the wrapper. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated foreign translators. The Fairy Tales were printed on traditional crepe paper, or *chirimen-bon*, with color woodblock illustrations.

*The Ogres of Oyeyama* was first published in 1891. It features the character Shuten-doji from Japanese mythology, who is a powerful demon, or *oni*. Shuten-doji lives at Mount Oe near Kyoto, and was slain by the folk hero Minamoto no Yorimitsu. Kate James, the translator, knew B. H. Chamberlain, a professor of Japanese, who was already working as a translator for publisher Hasegawa. James was translating Japanese stories for her children, and was then commissioned to work on these fairy tales. She became the most prolific translator of the series, producing thirteen books for the Japanese Fairy Tales from 1886 – 1903.

Item #JFT003

SOLD



**18. Japanese Fairy Tale Series, No. 23. *The Boy Who Drew Cats. (Eneko to nezumi.)***

Tokyo: T. Hasegawa, Publisher & Art-Printer, 10 Hiyoshicho, 1898. 24 pp. (12 double-folded sheets, including covers.) Illustrated by Suzuki Kason. Translated by Lafcadio Hearn. First printing B with vase only on p.21 (no priority). Publisher's cloth-like wrappers, large format (7 1/2" x 5 3/8"), printed on crepe paper with color woodblock illustrations on covers and throughout, white string binding, front cover features lotus flowers and cat drawings on a Japanese screen. Near fine, with just some light wear to spine and light sunning to edges, two small stains to fore edge, over all very bright and clean. A very lovely copy. BAL 7930.



The Japanese Fairy Tales Series was published by Hasegawa Takejiro between 1885 and 1902. The earliest books appear under the Konbusha imprint with a 10 Hiroshicho address, including the first six books of the series that were all printed in August of 1885. Later printings have the colophon printed on the inner front of the wrapper. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated foreign translators. The Fairy Tales were printed on traditional crepe paper, or *chirimen-bon*, with color woodblock illustrations.

*The Boy Who Drew Cats*, or *Eneko to nezumi*, was first published in 1898. It tells the story of a farmer whose youngest son is sent to a temple, since he would rather be an artist than a farmer. Ashamed of going home when he is dismissed from the temple, he finds shelter in another temple that is empty, its inhabitants driven away by a goblin-rat. He draws cats on the walls and wakes up to find his cats had eaten the goblin-rat. While best-known for his stories and books about Japan, Lafcadio Hearn also translated books from French.

Item #JFT004

SOLD



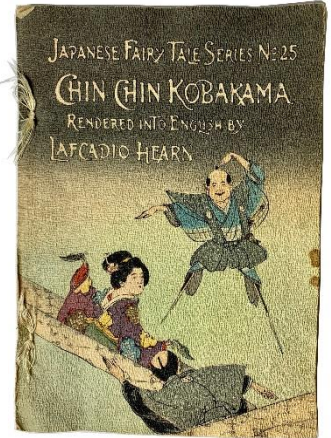


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19. *Japanese Fairy Tale Series, No. 25. Chin Chin Kobakama. (Chiichi Kobakama.)*

Tokyo: T. Hasegawa, 17 Kami Negishi, 1903. 24 pp. (12 double-folded sheets, including covers.) Illustrated. Translated by Lafcadio Hearn. First printing C with Kami Negishi address (no priority). Publisher's cloth-like wrappers, large format (7 1/2" x 5 3/8"), printed on crepe paper with color woodblock illustrations on covers and throughout, white string binding, front cover features a woman and two men on straw mats. Very good, with wear and fraying to spine, some closed tears to spine, two small stains to front cover, else bright and clean. An attractive copy. BAL 7939.



The Japanese Fairy Tales Series was published by Hasegawa Takejiro between 1885 and 1902. The earliest books appear under the Konbusha imprint with a 10 Hiroshicho address, including the first six books of the series that were all printed in August of 1885. Later printings have the colophon printed on the inner front of the wrapper. Hasegawa featured Japanese subjects in European languages, combining the talents of well-known Japanese artists and celebrated foreign translators. The Fairy Tales were printed on traditional crepe paper, or *chirimen-bon*, with color woodblock illustrations.

*Chin Chin Kobakama*, or *Chiichii Kobakama*, was first published in 1903. It tells the story of a warrior and his wife. When the husband is often away from home, his wife is visited by hundreds of tiny men who keep her up at night by singing and dancing. When the warrior returns home, he slays the tiny men with his sword and they become toothpicks that fall into the woven straw mats on the floor. While best-known for his stories and books about Japan, Lafcadio Hearn also translated books from French.

Item #JFT001  
SOLD

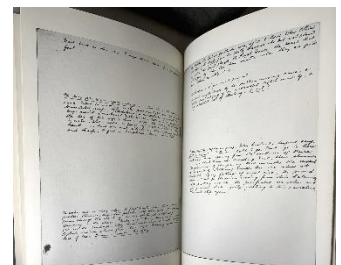
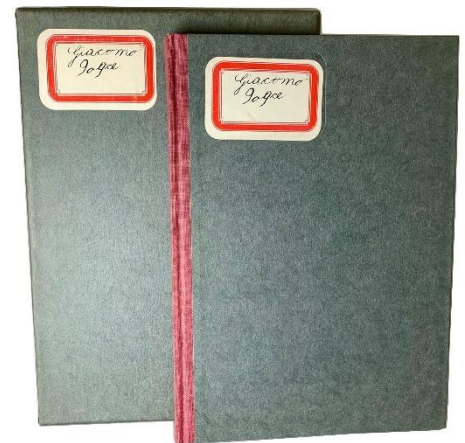


20. Joyce, James. *Giacomo Joyce*.

New York: The Viking Press, 1968. First edition. Publisher's gray paper-covered boards and red cloth spine, paper label; matching gray paper slipcase. Facsimile of the manuscript, including four full-scale facsimile pages folded in. Fine book; in slipcase with a small smudge to rear board, perhaps from the removal of a sticker, else fine.

Written in 1914 and published posthumously, this sixteen-page prose poem finds Joyce exploring his infatuation with an unnamed woman in a series of disjointed but lyrical passages. This publication preserves the author's original handwriting in facsimile, allowing the reader an unusual and more intimate perspective on Joyce's words. Notably, the writing style of this work alludes to what would become the distinctly Joycean use of internal monologue prominent in the author's famous modernist novel, *Ulysses* (1922).

Item #JJ036  
\$20







*B & B Rare Books, Ltd.*  
New York, NY



**PRESENTATION COPY, INSCRIBED BY PRESIDENT KENNEDY**

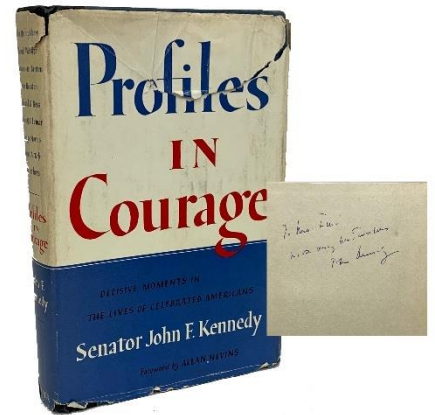
21. Kennedy, John F. *Profiles in Courage*.

New York: Harper & Brothers, 1956. First edition, first printing, with copyright code M-E. Presentation copy; signed and inscribed by Kennedy to the front endpaper. Publisher's blue and black cloths, lettered in gilt; in the original white and blue dust jacket, lettered in red, white, black and blue, with a photograph of Kennedy by Hank Walker to the rear panel. Near fine, with some light wear and rubbing to the extremities; unclipped dust jacket with some wear and slight loss to the extremities, several small tears and a larger tear to the upper front panel.

*Profiles in Courage* is a collection of short biographical sketches of "decisive moments in the lives of celebrated Americans" and the winner of the 1957 Pulitzer Prize for Biography. In this text, Kennedy, then a Senator of Massachusetts, provides a history of Senators who defied the opinions of their political parties during moments of important historical decision. Specifically, he discusses Quincy Adams' departure from the Federalist Party, Daniel Webster's support of the Compromise of 1850, and Sam Houston's denouncement of the Kansas-Nebraska Act, among others.

Item #JFK007

\$12,500



**SIGNED BY KING ONE MONTH BEFORE PUBLICATION**

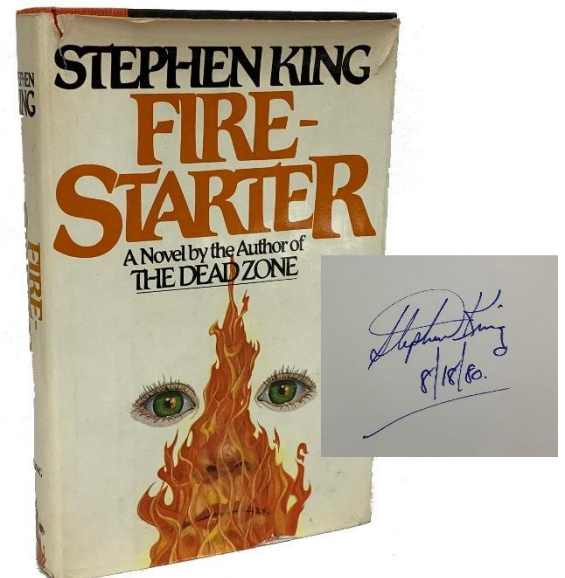
22. King, Stephen. *Firestarter*.

New York: The Viking Press, 1980. First edition, first printing. Signed and dated by King (8/18/80) one month prior to publication. Original orange cloth-backed black paper covered boards. A fine copy in an unclipped dust jacket with some light wear to the spine, a few small tears to the upper front panel, else fine.

This science-fiction thriller tells the story of a young girl, Charlie, with powerful pyrokinetic abilities, the unexpected result of an earlier government experiment in hallucinogens in which both her parents were participants, themselves left with mild telepathic and telekinetic powers after ingesting a drug called "Lot Six". Charlie's abilities make her a target for the government intelligence agency known as "The Shop," determined to capture Charlie and use her firestarting powers as a weapon. Written by noted American horror author Stephen King, *Firestarter* was well received by readers and, in 1981, earned the American Library Association's award for Best Books for Young Readers, among other nominations. In 1984, the story was adapted for a film of the same name, directed by Mark L. Lester and starring a young Drew Barrymore as Charlie.

Item #SK026

\$1,250



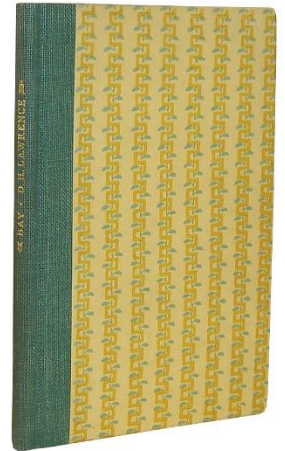


*B & B Rare Books, Ltd.*  
New York, NY



23. Lawrence, D. H. (David Herbert). *Bay: A Book of Poems*.

Westminster: The Beaumont Press, 1919. Illustrated with hand colored woodcuts by Anne Estelle Rice. First edition, limited issue of 200 numbered copies, this being one of 50 copies printed on cartridge paper. Publisher's green cloth and yellow patterned boards, lettered in gilt. About fine, corners very lightly bumped, former owner's bookplate to the front pastedown, fresh interior. A beautiful copy. Roberts A12.b.



An exceedingly rare publication, *Bay* was first published in several short print runs. This first edition is one of 200 copies, and only 50 copies, like this copy, are printed on cartridge paper with hand colored illustrations. According to the publisher, roughly 25 of the 50 cartridge paper copies were not sold due to an accident, lowering the total number of obtainable copies of *Bay* to 175 (63 of which are housed in institutional libraries' special collections) and making these copies the scarcest of the three variants. The remaining 150 copies are comprised of 120 copies printed on handmade paper (A12.a) and 30 printed on Japanese vellum and signed by the author and illustrator (A12.c). *Bay* is a collection of eighteen of Lawrence's poems, including "The Little Town at Evening," "After the Opera," "Bombardment," "Bread Upon the Waters," "Tommies in the Train," "War-Baby," and "Nostalgia," among others. As Roberts explains in his bibliography, these poems "comprise the greater part of Lawrence's literary reaction to the war." Notably, *Bay* was the first of Lawrence's books to be "issued in an expensive format from a private press," a practice he would continue with many of his subsequent works.

Item #DHL052

\$2,500

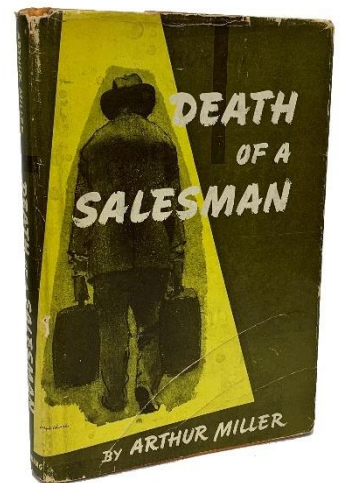
24. Miller, Arthur. *Death of a Salesman*.

New York: The Viking Press, 1949. First edition, first issue. Publisher's orange cloth, with an illustration of the play's stage setting and the spine lettering in brown, pictorial endpapers illustrated with a reproduced drawing of the play's stage setting by the play's original set designer Jo Mielziner; original first issue dust jacket with illustration of the protagonist Willy Loman designed by Joseph Hirsch. A near fine or better copy, with a touch of fading to the lower spine, mild rubbing to the extremities, small former owner pencil inscription to first blank; unclipped dust jacket, with some wear to the edges, mostly at the spine ends and flap corners with a few small shallow chips, a few creases to the front panel and soiling to the rear panel. Overall, an attractive, tight copy.

*Death of a Salesman* is Miller's best known play, about Willy Loman, an aging traveling salesman who struggles financially and emotionally after losing his job. The plot was largely influenced by Miller's own experience as part of a prosperous immigrant family who achieved the American Dream only to be later devastated by the Great Depression. The story is told in stream-of-consciousness style, with Loman drifting between the reality of his shabby apartment and the idyllic memories of a more prosperous yesteryear. This literary technique is achieved in the theater setting through Loman's conversation with characters who exist only in his imagination, as indicated by the play's half-title. *Death of a Salesman* debuted on Broadway at the Morosco Theatre in New York on February 10, 1949, starring Lee J. Cobb as Willy Loman and under the direction of Elia Kazan. A literary and theatrical success, *Death of a Salesman* won both the Pulitzer Prize for Drama and the Tony Award for Best Play in 1949.

Item #AM020b

\$1,250





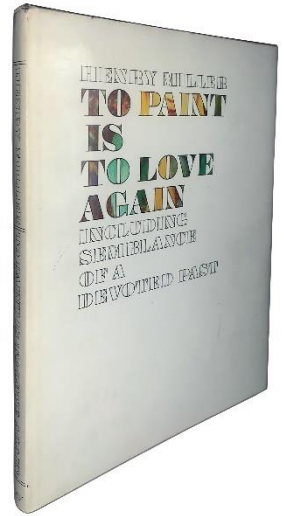


*B & B Rare Books, Ltd.*  
New York, NY



25. Miller, Henry. *To Paint is to Love Again. Including Semblance of a Devoted Past.*

New York: Grossman Publishers, 1968. Illustrated with full-color reproductions of 20 watercolors by Miller. First edition, first printing. Publisher's tan cloth stamped in white and orange, endpapers with photographs by William Webb; white unclipped dust jacket designed by Samuel N. Antupit, title in color to front panel, paintbrush to rear cover. Book with a few small stains to top edge and cloth near spine, small smudge to fore edge, else fine; very good dust jacket, with some scattered light staining, some wear to spine ends, a small stain to head of spine, some smudging to center of spine below title, light yellow stain to rear panel. Overall, an attractive copy.



Published towards the end of Miller's career, *To Paint is to Love Again* puts forth to readers Miller's contemplations on the process and purpose of making art, accompanied by color reproductions of 20 of his watercolors. A self-identified writer, Henry Miller (1891-1980) published numerous works that remain in the canon of important American literature, and viewed painting more so as a restorative hobby than a profession. Despite this, Miller created more than 2,000 watercolors throughout his life, and his artwork is held by major collections around the world. This book also contains the text of Miller's correspondence with his childhood friend and mentor Emil Schnellock, previously published in 1944 and included here for its relevance to the subject. Schnellock, a commercial artist himself, encouraged Miller to pursue his interest in art through painting.

Item #HM015b

SOLD

**SIGNED BY THE AUTHOR AND ILLUSTRATOR**

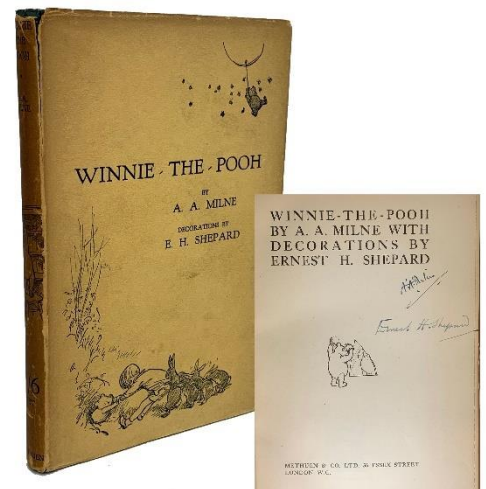
26. Milne, A. A. *Winnie the Pooh.*

London: Methuen & Co., 1926. Illustrated by Ernest H. Shepard. First edition, first printing, first state dust jacket with "117th Thousand" to rear flap. Signed by Milne and Shepard to the title page. Publisher's dark green cloth, decorated in gilt to front board with an illustration of Christopher Robin and Pooh, lettered in gilt to spine, top edge gilt, illustrated map endpapers; in the original tan pictorial dust jacket printed with Shepard's illustrations in black. An excellent copy with only some very minor rubbing to the spine ends and slight offsetting to the endpaper; in the jacket with some toning to the spine and some chipping with minor loss to the spine ends, else very good. Overall, a very attractive copy, exceptionally scarce signed by both author and illustrator.

*Winnie-the-Pooh* is the second in Milne's series of children's books featuring the adventures of the teddy bear character Winnie the Pooh and his friends. Each telling an individual and complete story, the chapters of *Winnie-the-Pooh* can be read independently of one another. Milne created the story of Winnie the Pooh for his son Christopher Robin, who had a teddy bear named Edward Bear. In his introduction, Milne explains how Edward Bear became Winnie the Pooh, although he notes that "we can't remember whether Winnie is called after Pooh, or Pooh after Winnie." The name "Winnie" comes from a bear that the Milnes saw at the London Zoo, while the name "Pooh" is from a swan whom the fictional Christopher Robin encountered in *When We Were Very Young* (1924).

Item #AAM067

\$19,000





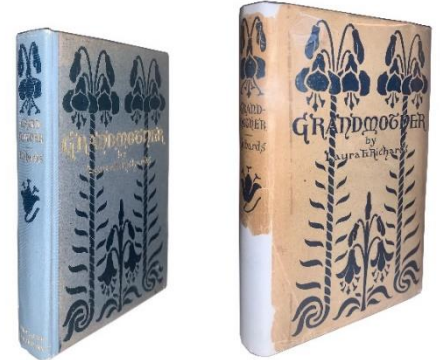
*B & B Rare Books, Ltd.*  
New York, NY



## IN THE SCARCE DUST JACKET, DESIGNED BY AUTHOR'S DAUGHTER

### 27. Richards, Laura E. *Grandmother; The Story of a Life That Never Was Lived.*

Boston: Dana Estes & Company, 1907. Illustrated by Frank T. Merrill. First edition. Publisher's light blue cloth and blue-gray paper-covered boards, designed by Amy Richards (author's daughter, unsigned binding) with Madonna lilies stamped in dark blue to upper cover and spine, title and author stamped in gilt, top edge gilt, rough cut edges, with frontispiece and three full-page black and white illustrations by Merrill; in original dust jacket designed to match the binding, tan jacket stamped in dark blue. Near fine book with light toning to edges of boards, very light rubbing to bottom corner of upper cover, former owner gift inscription to front pastedown; in a good jacket, missing the lower half of the spine, with chipping to head of spine, a few chips to corners and edge of front panel, vertical stain to front panel, some creasing. Overall, a nice example of the exceptionally scarce dust jacket, designed by one of the top book artists of the time period, who is also the daughter of the author.



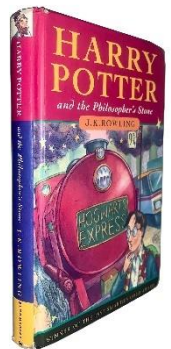
American author Laura Elizabeth Howe Richards (1850 – 1943) wrote over 90 books, including a biography of her mother, which won her the Pulitzer Prize. Richards' mother was Julia Ward Howe, who wrote the lyrics to "The Battle Hymn of the Republic," and her father was abolitionist Dr. Samuel Gridley Howe. Richards wrote many biographies, as well as poetry and stories for children. Laura Richards' daughter, Amy Richards (fl. 1896 - 1918) was an artist and designer of decorative book covers in the late nineteenth and early twentieth centuries during the height of artistic trade bindings. Along with her contemporaries Sarah Wyman Whitman, Margaret Armstrong, and Alice Cordelia Morse, 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 artwork 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.

Item #LER001

\$150

### 28. Rowling, J. K. *Harry Potter and the Philosopher's Stone.*

London: Bloomsbury, [1998]. First edition, sixteenth printing in the earlier state of the binding with a young brown-haired wizard; lacking dust jacket. Publisher's pictorial boards with illustrations by Thomas Taylor of Harry and the Hogwarts Express to front board and of a wizard with brown hair to rear board and spine. About very good, with corners and spine ends worn, slight lean to spine, spine lightly cracked inside rear hinge and at top of title page but sturdy spine overall, very light dampstain to top edge at gutter, some light scratches to cloth. Overall, a bright and presentable copy of an early printing of the true first British edition of Harry Potter, in the early state of the binding.



First published in 1997, *Harry Potter and the Philosopher's Stone* is the first book in the Harry Potter heptalogy. It introduces both Harry and readers alike to the secret, magical world of witches and wizards in Great Britain. It also sets the stage for the six subsequent novels by familiarizing readers with the villainous Lord Voldemort and how his and Harry's fates are inevitably intertwined. Although often regarded as a children's novel, *Harry Potter and the Philosopher's Stone* topped adult reading charts in the UK, and in the United States, where it was published under the alternate title *Harry Potter and the Sorcerer's Stone*. Notably, the first printing of this book in hardcover format is exceedingly rare; only 500 copies were printed, of which about half ended up in libraries. Despite its small print run, the book was an immediate success, and went through dozens of print runs within the first few years after publication.

Item #JKR044

SOLD

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New York, NY



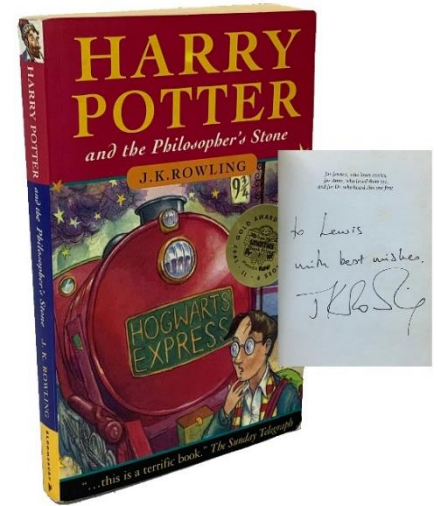
### SIGNED BY ROWLING

#### 29. Rowling, J. K. *Harry Potter and the Philosopher's Stone*.

London: Bloomsbury, 1997. First Edition. First edition, twenty-third printing, paperback issue. Signed and inscribed by Rowling to the dedication paper: "To Lewis/ with best wishes/ J. K. Rowling. Original publisher's pictorial paperwraps by Thomas Taylor of Harry and the Hogwarts Express to front board and of a wizard with brown hair to rear cover. A fine copy with a trace of wear to the corners, 1997 Gold Award Winner gold sticker to front the cover and a small former owner sticker to the front inside cover.

Item #JKR036

\$4,500



### SIGNED BY ROWLING

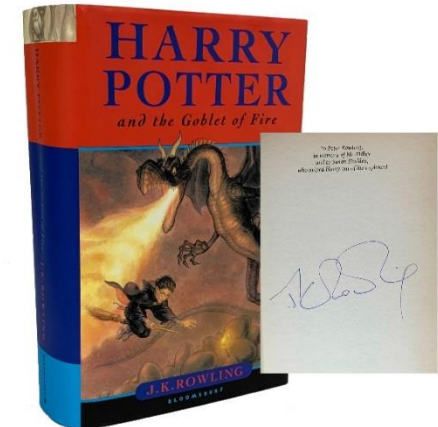
#### 30. Rowling, J. K. *Harry Potter and the Goblet of Fire*.

London: Bloomsbury, 2000. First edition, first printing. Signed by Rowling on the dedication page. Publisher's pictorial paper-covered boards designed by Richard Horne, with an illustration by Giles Greenfield of Harry attempting to retrieve the golden egg while being pursued by the dragon in the first task of the Triwizard Tournament; in the matching pictorial dust jacket. An excellent copy in a fine unclipped dust jacket. Includes the original signing event ticket for "Harry's Back!" in London on Monday, 17<sup>th</sup> July (2000). Overall, a sturdy copy of the fourth installment in Rowling's Harry Potter series that presents well in its original, strikingly illustrated dust jacket.

*Harry Potter and the Goblet of Fire* tells the story of Harry and his friends in their fourth year at Hogwarts as they experience the Triwizard Tournament.

Item #JKR040

\$3,000



### SIGNED BY ROWLING

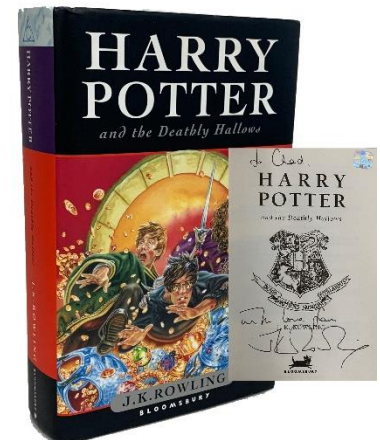
#### 31. Rowling, J. K. *Harry Potter and the Deathly Hallows*.

London: Bloomsbury, 2007. First edition, first printing. Signed and inscribed by Rowling to her UK distributor, Steve Chadwick, on the title page. Publisher's pictorial paper-covered boards; in the matching pictorial dust jacket illustrated by Jason Cockcroft with an image of Harry, Ron, and Hermione. A fine copy with signing event hologram to the title page; in a fine unclipped dust jacket. Includes the original "J K Rowling and the Moonlight Signing" event materials. A beautiful and exceedingly rare inscribed example of the final Potter book with an excellent provenance.

The seventh and final book in the popular series by J.K. Rowling, *Harry Potter and the Deathly Hallows* brings the adventures of Harry Potter and his companions to a dramatic end.

Item #JKR043

\$3,500





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New York, NY



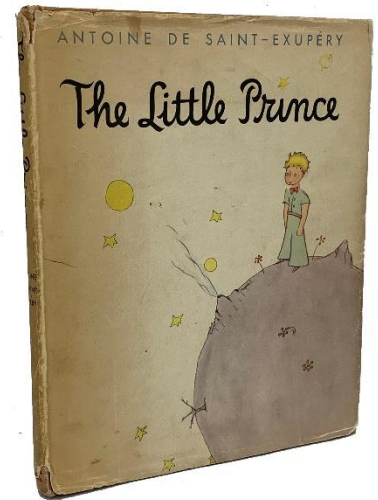
32. Saint-Exupéry, Antoine de. *The Little Prince*.

New York: Reynal & Hitchcock, 1943. Illustrated by Saint-Exupéry. Translated by Katherine Woods. First edition, first printing, first issue with a 5-line colophon. Publisher's pictorial pale orange cloth, with an illustration of the Little Prince to the front board in burgundy, lettered in burgundy; in the original first issue dust jacket, with \$2.00 price to front flap and the publisher's 386 4th Avenue address to the front flap, illustration of the Little Prince on Asteroid B-612 to the panels, lettered in black and blue. Near fine with some slight rubbing to the extremities; in an unclipped jacket with toning to the spine, chipping to the spine ends with some slight loss to the lower spine. Overall, a very good copy of an exceedingly scarce book.

*The Little Prince* is a beloved children's novella that tells the story of a little boy from the tiny Asteroid B612 who falls to Earth and meets a pilot who has been stranded in the desert, based loosely on Saint-Exupéry's own experience in the Sahara Desert. The text is complimented by the author's watercolor illustrations, which add to its dreamlike quality. *The Little Prince* was first published in the United States while Saint-Exupéry, a native of Lyons, was living in self-imposed exile in North America after France signed an armistice agreement with Nazi Germany. The text was published simultaneously in English with Katherine Woods' translation and in the original French under the title *Le Petit Prince*. Translated into over 250 languages and selling nearly 2 million copies per year, *The Little Prince* is indeed, as the dust jacket proclaims, one of the "few stories which in some way, in some degree, change the world forever for their readers."

Item #ASE009

\$3,200



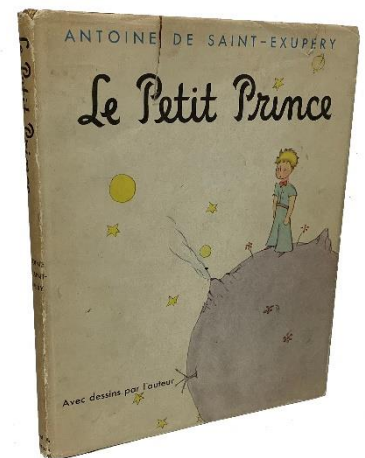
33. Saint-Exupéry, Antoine de. *Le Petit Prince*.

New York: Reynal & Hitchcock, 1943. Illustrated by Saint-Exupéry. First edition, first printing, first issue, with the crow illustration to page 63. Publisher's pictorial pale orange cloth, with an illustration of the Little Prince to the front board in burgundy, lettered in burgundy; in the original first issue dust jacket, with the publisher's 4th Avenue address to the front flap, illustration of the Little Prince on Asteroid B-612 to the panels, lettered in black and blue. About near fine with light rubbing to the extremities, some scattered spotting to lower edge, contemporary former owner inscription to front endpaper, offsetting at half title page from laid in newspaper clipping; in an unclipped jacket with light toning to spine and some mild chipping at the corners. Overall, a very good and attractive copy.

This first edition in French is considerably scarcer than the English translation. *Le Petit Prince* (*The Little Prince*) is a beloved children's novella that tells the story of a little boy from the tiny Asteroid B-612 who falls to Earth and meets a pilot who has been stranded in the desert, based loosely on Saint-Exupéry's own experience in the Sahara Desert. The text is complimented by the author's watercolor illustrations, which add to its dreamlike quality. *Le Petit Prince* was first published in the United States while Saint-Exupéry, a native of Lyons, was living in self-imposed exile in North America after France signed an armistice agreement with Nazi Germany. The text was published simultaneously in English as *The Little Prince* with Katherine Woods' translation and in the original French. Translated into over 250 languages and selling nearly 2 million copies per year, *Le Petit Prince* is indeed, as the dust jacket proclaims, one of the "few stories which in some way, in some degree, change the world forever for their readers."

Item #ASE010

\$4,000







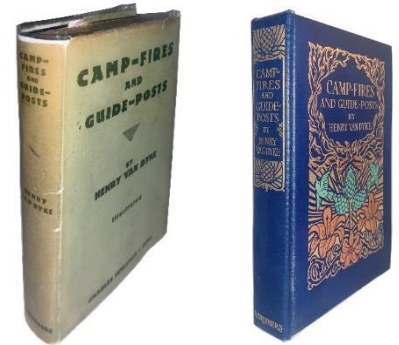
*B & B Rare Books, Ltd.*  
New York, NY



## IN THE SCARCE DUST JACKET

### 34. Van Dyke, Henry. *Camp-Fires and Guide-Posts*.

New York: Charles Scribner's Sons, 1921. First edition. Publisher's dark blue cloth designed by Margaret Armstrong (unsigned); in the scarce original dust jacket, light green laid paper stamped in dark green, a simple design, not matching the binding. Very good or better book, text block uniformly toned and with some darker foxing to endpapers and prelims, small nick to rear free endpaper at top edge, some very light wear to corners, cloth bright and clean; in a very good unclipped dust jacket, with some toning to spine, light scattered foxing and soiling most notably to rear panel, shallow chipping to head of spine and two small holes near middle of spine. Overall, an attractive book in an excellent example of the extremely scarce dust jacket.



*Camp-Fires and Guide-Posts* is a collection of essays and reflections by Henry Van Dyke, minister, diplomat, and professor of English at Princeton University. Specifically, it includes "Fishing in Strange Waters," "Japonica," "Firelight Views," "A Certain Insularity of Islanders," "Sympathetic Antipathies," and "Interludes on the Koto," among others. In addition to his essays, this volume also includes what Van Dyke calls interludes, which he says, "may be taken as talks by the camp-fire," as well as several tributes to fellow beloved travelers. Notably, this volume is one of many bindings that are part of a uniform set of Van Dyke's novels, published from 1895-1926. Margaret Armstrong (1867-1944) was a renowned artist and designer. Along with her contemporary Sarah Wyman Whitman (1824-1904), 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.

Item #HVD043

\$250

## SIGNED BY VONNEGUT

### 35. Vonnegut, Kurt. *Slapstick*.

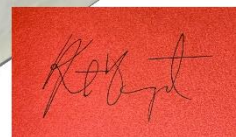
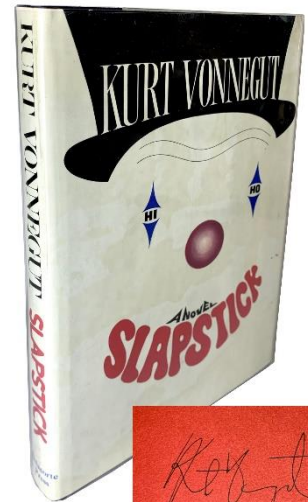
New York: Delacorte Press / Seymour Lawrence, 1976. First edition, first printing. Signed by author on front free endpaper. Publisher's black cloth; in the original dust jacket designed by Paul Bacon with a clown's face to front panel, photo of Vonnegut by Jill Kremetz. Fine book; in a very good unclipped dust jacket, with just some offsetting to front panel, free of any chips or tears. Overall, a sharp copy, signed by the author.

An autobiographical meditation posed as fiction, this sci-fi novel grasps at the grim realities of Vonnegut's own life, told through the fictional autobiography of his protagonist, Dr. Wilbur Daffodil-11 Swain. In the novel's prologue, Vonnegut explains that his sister died from cancer in 1958, just two days after her husband was killed in a train accident. Of the three children they left behind, two were adopted by Vonnegut, while the third was raised by other relatives. Like much of Vonnegut's work, *Slapstick* weaves together a critique of government and society with themes of estranged families and fears of loneliness in a dystopian world. The novel tells of Dr. Swain and his twin sister, Eliza, who are born deformed and deemed mentally challenged by their caretakers and parents, who keep them isolated from society because of their strange behavior.

Though unremarkable as individuals, when their bodies connect, the twins activate the full extent of their extraordinary mental abilities. While Eliza is sent to live in a mental institution, Dr. Swain goes on to become highly educated, and is eventually elected President of an albeit fractured and chaotic United States, seeking to end the widespread loneliness he sees in the world. Notably, the book was not well received by critics, and Vonnegut's later works would stray from his characteristic sci-fi style in favor of more ordinary series of events.

Item #KV041

\$400





*B & B* Rare Books, Ltd.  
New York, NY



#### INSCRIBED BY WALKER

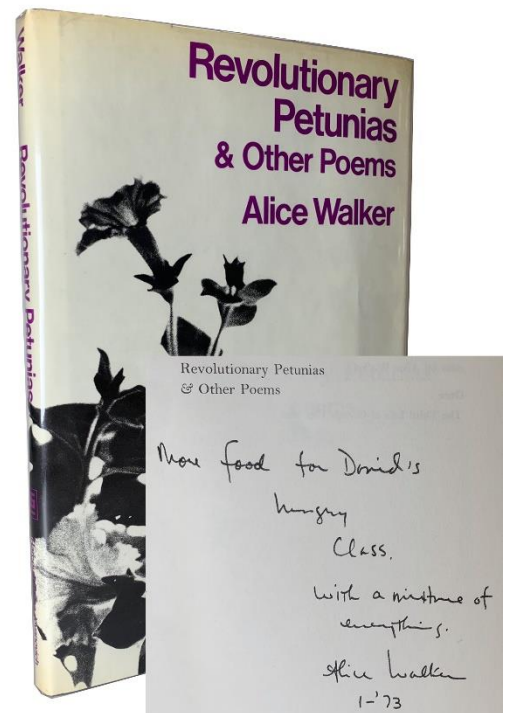
##### 36. Walker, Alice. *Revolutionary Petunias & Other Poems*.

New York: Harcourt Brace Jovanovich, 1973. New York: Harcourt Brace Jovanovich, 1973. First edition, first printing. Inscribed by author to half-title: "More food for David's hungry class, with a mixture of everything. Alice Walker. 1-'73". Publisher's blue cloth stamped in black to spine; original dust jacket designed by Robin Forbes with black and white image of flowers to upper cover, lettered in purple. Book with very light rubbing to bottom corners, else fine; in a fine dust jacket with just a touch of toning to top edge. A lovely copy, with an intimate inscription from the author.

*Revolutionary Petunias* is Alice Walker's third book and her second book of poetry, a follow up to her critically acclaimed *Once*. The poems are, as the dust jacket proclaims, "...about Revolutionaries and Lovers... about (and for) those few embattled souls who remain painfully committed to beauty and to love even when facing the firing squad."

Item #AWK003

\$650



#### INSCRIBED BY WALKER

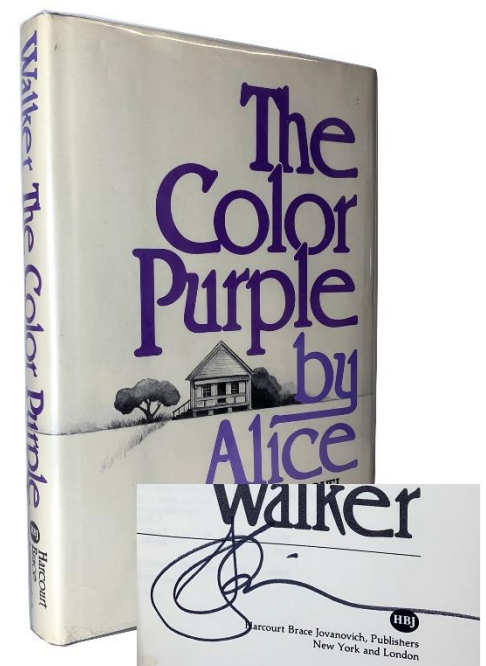
##### 37. Walker, Alice. *The Color Purple*.

New York: Harcourt Brace Jovanovich, 1982. First edition, first printing. Signed by author to title page. Publisher's purple cloth over white paper-covered boards, stamped in silver to spine; in original dust jacket designed by Judith Kazdym Leeds with an illustration of a house to upper cover, lettered in purple. Near fine book with light rubbing to corners and spine ends, spine ends slightly sunned, very light foxing to page edges and to endpapers, a stray pen mark to fore edge; in a near fine dust jacket, with tiny closed tear and light creasing to foot of spine. Overall, a very attractive copy signed by the author.

*The Color Purple* is Alice Walker's third novel, and her best-known work. She based the book on the life of her great-grandmother, and innovatively used language to convey her protagonist's point of view. It won the Pulitzer Prize in 1983, making her the first African American woman to win that honor. Critically acclaimed with her first novel, *The Third Life of Grange Copeland*, Walker also penned several celebrated collections of poetry, including *Once* and *Revolutionary Petunias*.

Item #AWK002

\$1,500







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New York, NY



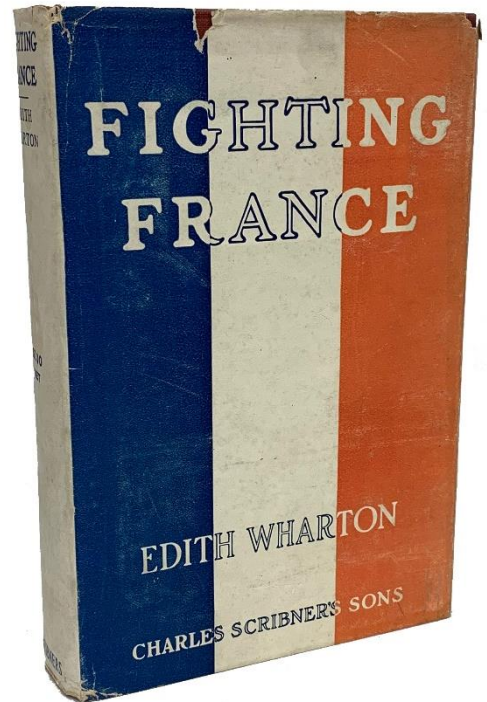
### IN THE EXTREMELY SCARCE DUST JACKET

#### 38. Wharton, Edith. *Fighting France*.

New York: Charles Scribner's Sons, 1915. First edition, first printing. A near fine copy with only some minor wear to the lower edge; in an excellent example of the rare dust jacket with some mild wear, a tiny chip to the upper edge of the front panel, else near fine. An excellent copy in the exceptionally scarce dust jacket.

Edith Wharton was living in France when the war broke out in August 1914. Wharton met with soldiers and wrote her first-hand accounts of the devastation the war had upon the villages along the Western Front. Wharton's reverence for France and advocacy for American intervention in the war is apparent in her writing. Her essays, written as a travelogue, on the war were published as articles in *Scribner's Magazine* and *The Saturday Evening Post*, and were subsequently published here as *Fighting France* in 1915.

Item #EW073b  
\$2,800



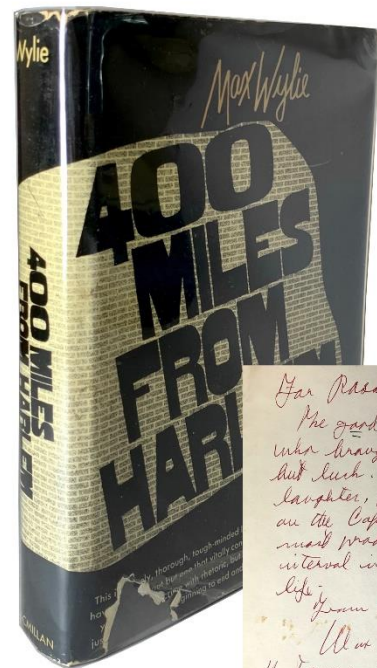
### INSCRIBED BY AUTHOR

#### 39. Wylie, Max. *400 Miles from Harlem. Courts, Crime, and Correction*.

New York: Macmillan, 1972. First edition, first printing. Inscribed by Wylie on front free endpaper: "For Rosalind- The good witch who brought nothing but luck, much laughter, fine weather on the Cape- and the most productive interval in my short life. From her friend, Max Wylie / N. Truro - June 22, '73." Publisher's black cloth; in the original dust jacket designed by Alan Peckolick. Book with toning to edges; dust jacket with some light staining to edges of front endpaper, dampstain to bottom edge of rear panel, 1" chip to bottom edge of front panel, more shallow chipping to edges and corners, rear panel toned, front panel bright. Overall, a good or better copy, warmly inscribed by the author.

Max Wylie was a writer, producer, and director, who created "The Flying Nun" television series. He was also brother to American writer Philip Wylie, who penned the novel *Generation of Vipers* (1942). Outside his career, Max Wylie became known as the father of Janice Wylie, who was murdered at age 21, along with her roommate in their Upper East Side apartment. After Janice's murder, Wylie joined the auxiliary police and wrote and lectured on crime prevention. *400 Miles from Harlem* discusses a reform of New York's prison system, its title referring to Attica prison in upstate New York. A collection of essays, it details family court, shows Attica from the guards' points of view, and analyzes the career of Anna Kross, New York City Commissioner of Correction from 1954-66.

Item #MWY001  
\$50



For Rosalind -  
The good witch -  
who brought nothing  
but luck, much  
laughter, fine weather  
on the Cape - and the  
most productive  
interval in my short  
life.  
From her friend,  
Max Wylie  
N. Truro - June 22, '73



*B & B Rare Books, Ltd.*  
New York, NY

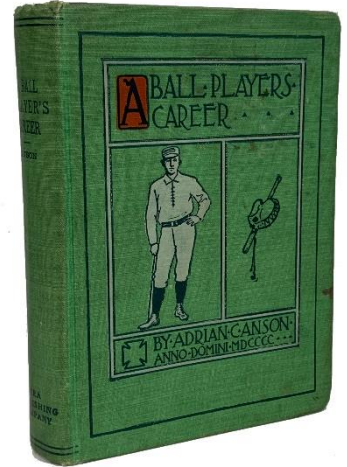


## BASEBALL!

### FROM THE LIBRARY OF MAJOR LEAGUER GENE DEMONTREVILLE

40. Anson, Adrian C. *A Ball Player's Career. Being the Personal Experiences and Reminiscences of Adrian C. Anson.*

Chicago: Era Publishing Co., 1900. First edition, first printing. From the library of former major league baseball player, Eugene "Gene" DeMontreville. Original publisher's green cloth, spine lettered in blue, front cover with ball player illustration of Anson and lettering in blue. A very good copy with wear and rubbing to the extremities, a few small scattered stains and light soiling to cloth, hinges repaired, plate facing page 46 with tape repairs to verso, and the signature of baseball player, Eugene DeMontreville and "B B B Club" notation to the front pastedown,



Eugene "Gene" DeMontreville played professional baseball from 1894-1904 at second base and shortstop, playing on 8 different teams in his 11 year career. DeMontreville was a former teammate of Hall of Famers Kid Nichols, Billy Hamilton and Vic Willis for the 1901-1902 Boston Beaneaters (later Boston Braves), and Connie Mack for the 1894 Pittsburgh Pirates. He also played on the 1900 National League Champion Brooklyn Superbas (later Brooklyn Dodgers). His 36 game hitting streak for the Washington Senators from 1896-1897 ranks as the 10<sup>th</sup> longest in Major League Baseball history.

*A Ball Player's Career* is considered the first baseball biography ever published in book form, where Anson recounts his professional baseball career and international goodwill tours. Anson led Chicago to six National League pennants in the 1880's, and still holds several Cubs franchise records, while being the only Cub in the 3,000 hit club. He was also one of the first 19th century baseball players inducted into the Baseball Hall of Fame (1939).

Item #ACA002

\$1,000

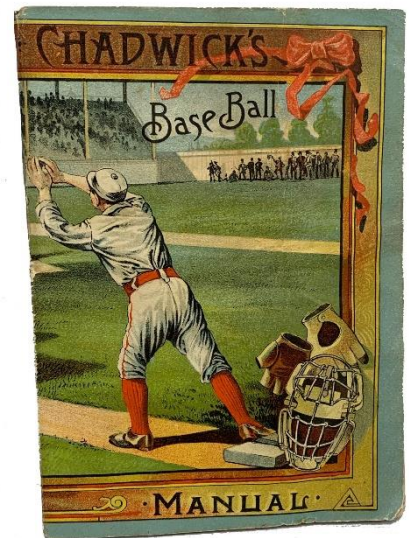
41. Chadwick, Henry. *The American Game of Base Ball. How It Is Played.*

Philadelphia: 1888. First edition. Original publisher's pictorial wraps with wraparound color image of a player attempting to steal second base with a throw the catcher to the second baseman. A very good or better copy with some waviness to the wrappers, a thin vertical crease to the text block and mild wear at the corners, else an extremely bright copy of a very scarce baseball text.

*The American Game of Base Ball* was edited by who many regard as the "father of baseball", Henry Chadwick (1824-1908), Chadwick's guides were aimed at both players and fans; it included lists of players averages, detailed explanations of the rules of the game, and advice for athletes on how best to prepare themselves for the sport. He authored several reference texts, serial publications, and articles on the sport, and was one of the first to keep track of players statistics, which revolutionize how teams and player performance is evaluated. It's clear that Chadwick's writings remain part of the canon of modern day baseball, indeed worthy of his lifetime honorary membership of the National League.

Item #HCHAD004

SOLD







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New York, NY



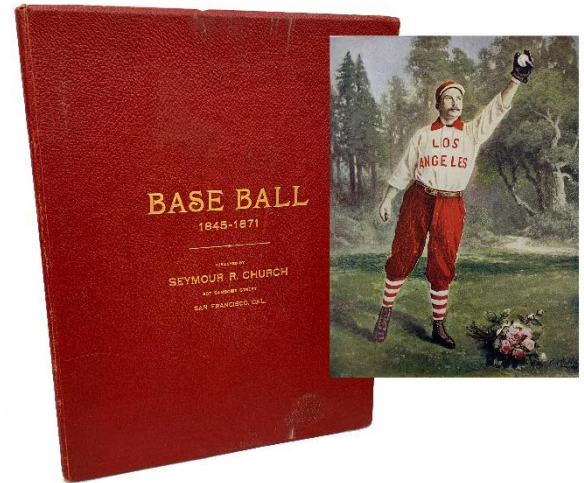
42. Church, Seymour R. *Base Ball: The History, Statistics and Romance of the American National Game From Its Inception to the Present Time.*

San Francisco: Seymour R. Church, 1902. Volume I, 1845-1871 (volume II never published). Illustrated with color illustrations and black & white photographs. First edition. Original publisher's red pebbled cloth, lettered in gilt to the front cover. An excellent copy with only some mild wear and rubbing to the extremities and several small scattered scuff to the covers, hinges tender. A very bright and attractive copy of an extremely scarce early baseball book.

Written and published by San Francisco historian Seymour R. Church, this book details the history and origins of baseball, from the formation of the New York Knickerbockers in 1845 through the establishment of the first professional league in 1871. It features numerous portraits of notable figures, including George Wright, shortstop for the Chicago Red Stockings, the country's first professional team. Though intended as the first part in a larger series, later volumes were never published. Notably, Church, who also worked as a salesman for the Muirkirk iron foundry, was widely regarded as the foremost authority on baseball in the western United States, and had previously published a four-volume series called *Base Ball Schedule and Memorandum Book*, which was well-received and popular among baseball fans at the time.

Item #SRC001

\$2,750



43. [Litzinger, Edward R.]. *Constitution and Playing Rules of the Associated Base Ball Clubs of Chicago.*

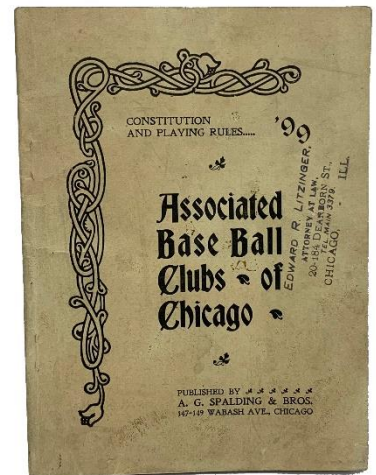
Chicago: published by A. G. Spalding & Bros., 1899. First edition. Original publisher's cream wrappers, lettered and decorated in black with a Spalding bicycle advertisement to the rear. An excellent copy with some light soiling and the stamp of "Edward R. Litzinger" to the front cover. A well preserved example of an early baseball publication.

Bearing the ownership stamp of the organization's president, Edward R. Litzinger, this guide to the rules and regulations of the Associated Baseball Clubs of Chicago (ABC) was published shortly after the ABC took over the role of governing body for Chicago's semi-professional baseball clubs in 1898. A role previously held by the Chicago Amateur Baseball Association, the governing body was primarily responsible for scheduling games around the city. Notably, the ABC represented both black and white teams in this racially segregated sport, and was responsible for settling disputes that arose between clubs that were known to have powerful rivalries. Mentioned in this publication is William S. Peters (1867-1933), an American entrepreneur and baseball player who served as treasurer of the ABC. Peters was manager and played first base for the all-black Chicago Unions team, later continuing on to run his own team until 1923, the Peters Union Giants, widely regarded as a predecessor of the Negro Leagues.

Notably, this booklet was published by A. G. Spalding & Bros, a sporting goods company founded in 1876 by Albert Goodwill Spalding, a prominent baseball player and executive in the earliest days of the sport. Now known simply as "Spalding," the company is still around today.

Item #BBCHIC001

\$1,500



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