

BURNSIDE  
RARE  
BOOKS

Catalogue  
6



# Burnside Rare Books

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## Shipping & Insurance

All shipments are sent fully insured. Standard shipping within the United States is gratis; Priority is \$18 for the first book and \$7 each additional book; Express is \$45. International shipments will be billed at cost. If you have a preferred carrier, please contact us for a quote.

## Visiting Our Shop

We're a small shop located in downtown Portland, Oregon, welcoming visitors by appointment only. To arrange a visit, please email us at [info@burnsiderarebooks.com](mailto:info@burnsiderarebooks.com).

Cover illustrations by Francois-Louis Schmeid, Item #126







# Literature & Drama

## 1. Flatland

A Square [pseudonym of Edwin Abbott]

Boston: Roberts Brothers, 1885. First American edition. Bound in publisher's blue-gray cloth over flexible boards decoratively stamped in black on the upper board with spine lettered in gilt. Near Fine with boards lightly splayed. Spine-toning and light spotting to cloth. Previous owner name to title page. Preceded by the fragile wrapped British edition. A novel unlike any other—a comical (albeit rather misogynistic) literary lesson in mathematics and a satire of Victorian society all rolled into one.

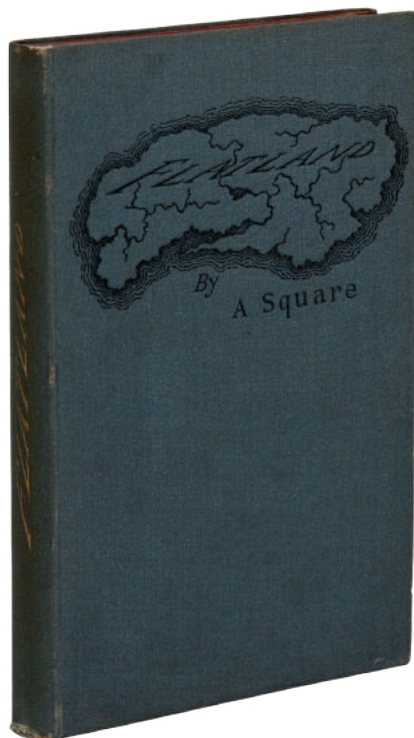
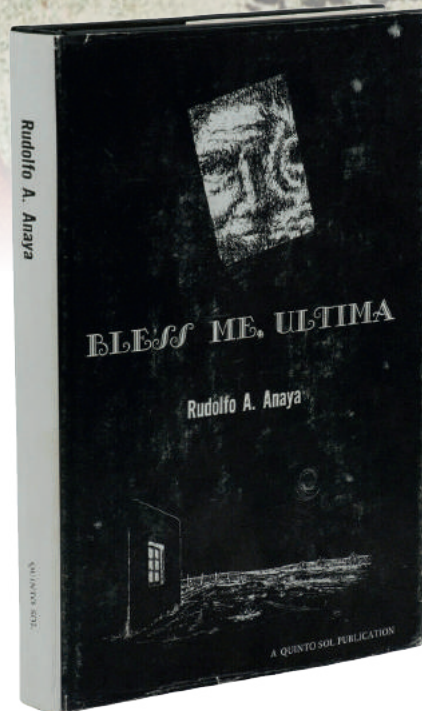
[#140941143]

\$1,800

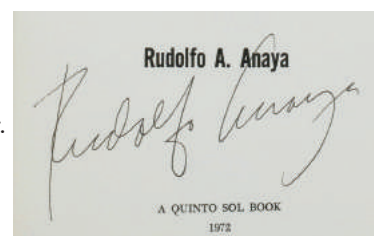
## 2. Bless Me, Ultima

Anaya, Rudolfo A.

Berkeley, CA: Quinto Sol Publications, Inc., 1972. First edition. Signed by Rudolfo A. Anaya on the title page. Bound in publisher's original cloth with spine lettered in



silver. Near Fine with light wear to cloth, former owner name to front free endpaper. In a Near Fine second state dust jacket with sticker shadow surrounding price

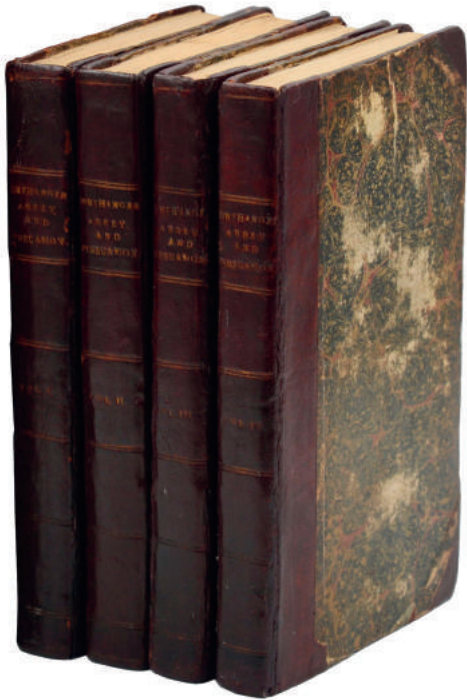


on rear panel and unnecessary tape repairs made to the blindside reinforcing the spine panel. The first edition was published simultaneously in cloth and wraps, with the wrapped price of \$3.75 accidentally originally listed on the jacket of the cloth-bound issue, which was quickly revised to a \$6.75 cover price; this jacket shows the \$3.75 printed price with a sticker shadow where the revised price sticker was removed. A coming-of-age story set in post-World War II New Mexico, and a cornerstone of Chicano literature.

[#140941133]

\$2,200





**3. Northanger Abbey and Persuasion**  
Austen, Jane

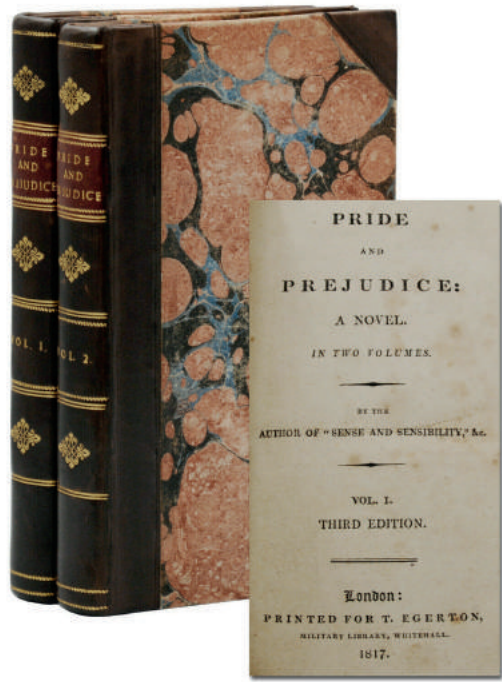
London: John Murray, 1818. Four volumes. First editions of the author's last two published novels. Very Good. Bound in contemporary half-leather over marbled paper-covered boards. Bindings rubbed; joints strengthened and endpapers sympathetically replaced. Owner name and date on preliminary blank page in Volume I. Half-title is present in Volume II, partially detached in volume III; the other two lacking. Pages toned and age-spotted. Marginal corner loss to page 193 of Volume III, not affecting text. A beautiful set, housed in a custom slipcase.

[#140940843] **\$16,000**

**4. Pride and Prejudice**  
Austen, Jane

London: Printed for T. Egerton, 1817. Third edition. Two volumes, bound in mid-twentieth century half brown calf without half-titles and terminal blank in Volume 1, as is often the case. Contents foxed throughout. First published in 1813 in three volumes, the third edition is the first two-volume edition and the final edition to be published by the book's original publisher. Austen's enduring classic and beloved work, published during the year of her death in 1817.

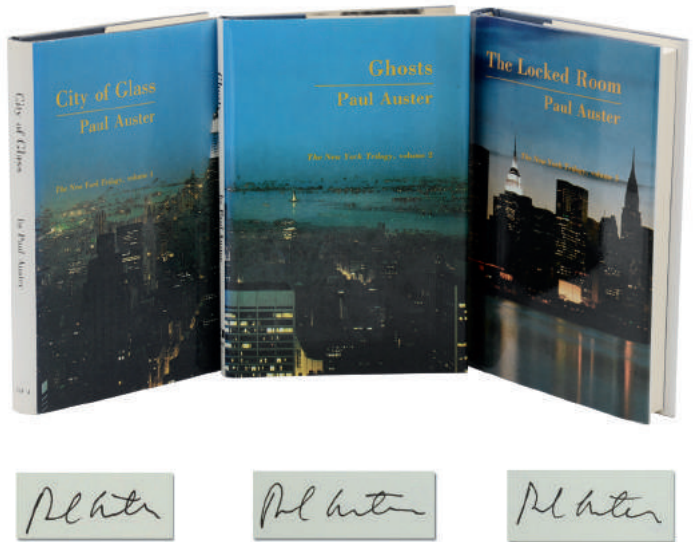
[#140939974] **\$11,500**



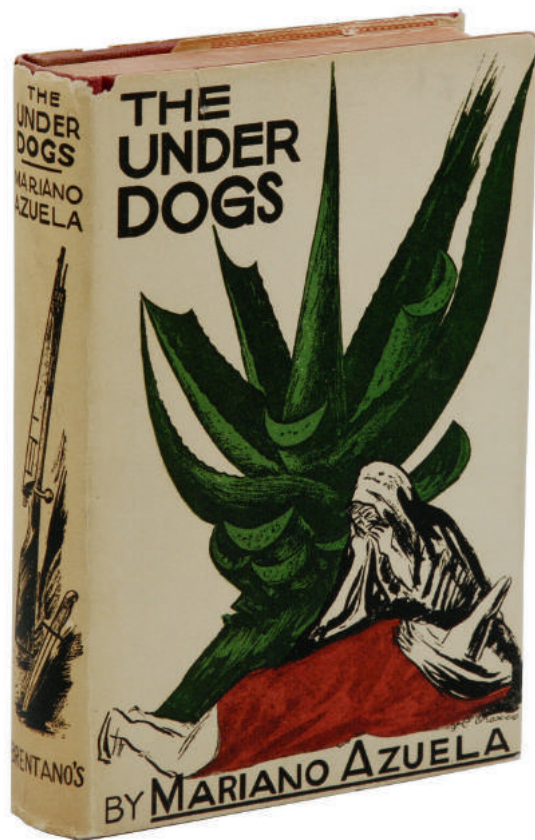
**5. The New York Trilogy: City of Glass, Ghosts, The Locked Room**  
Auster, Paul

Los Angeles: Sun and Moon Press, 1985, 1986, 1986. Three volumes. First editions, each signed by Paul Auster on the title page. Publisher's dark blue cloth with spine lettered in gilt. Fine in Fine dust jackets; *City of Glass* is in the first state dust jacket without the publisher's logo on the spine. The postmodern author's breakthrough novels.

[#140940545] **\$3,500**







## 6. The Under Dogs

Azuela, Mariano

New York: Brentano's, 1929. First American edition. Bound in publisher's crimson cloth lettered in black. Fine in a lovely example of the dust jacket designed by Jose Clemente Orozco, with a few small chips to edges and a closed tear to the front panel, a little toning. Azuela's classic novel of the Mexican Revolution, *Los de abajo*—a surprise hit in the US.

[#140940264]

\$800

## 7. Shakespeare and Company

Beach, Sylvia

New York: Harcourt Brace and Co. 1959. First edition. Presentation copy inscribed by Sylvia Beach on the half title to the husband of her childhood friend Carlotta Welles Briggs, "For my old friend (see illustration [effaced word "page"] no 10) Jimmy Briggs with much love from Sylvia October 4th 1959." Near Fine with front board corner a little stained, slightly bowed, in Near Fine dust jacket.

Also laid in is a 46-line, 1pp. TLS from Beach on her sta-

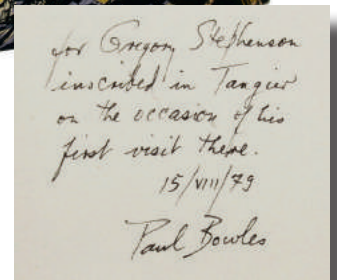
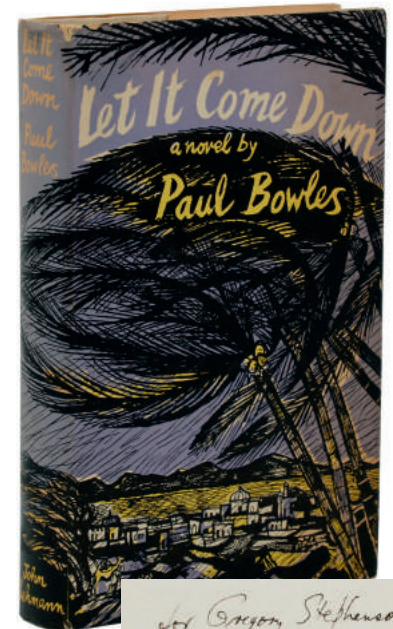
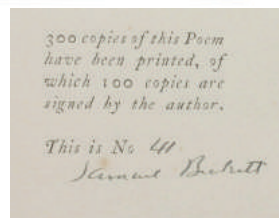
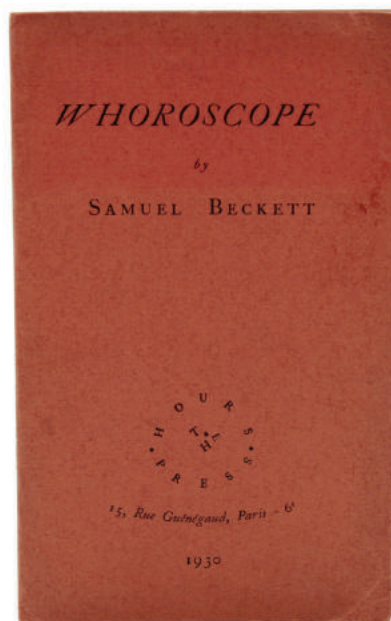
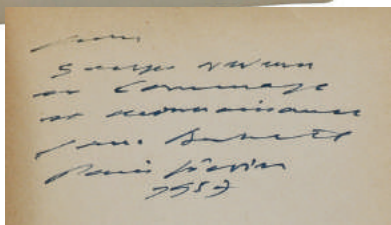
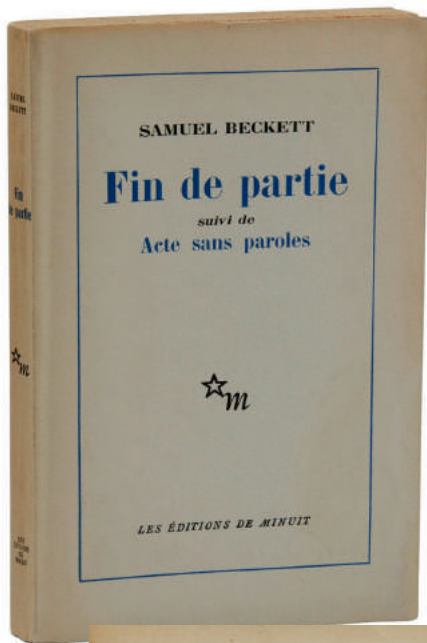


tionary to Carlotta dated May 15th, 1962, folded in fours with creasing. Beach complains about her dentist, whom she calls her torturer, and says she would like to get away to see her friend "this next weekend but Miss Leet is having a party and the Ambassador wouldn't like it if he didn't see me at it. He is counting on my presence." She writes of subtle resentment from various unnamed parties in Dublin: "They asked me to open the ceremonies, but someone else is going to open the Dublin Whiskey bottles. I am invited to stay with good friends there before [...] But I haven't heard from them since that article appeared in the *Guardian* and maybe they didn't like my little jokes about Joyce." She mentions Italian and French translations of this book being issued, as well as German: "The German is called 'Treffenpunkt' which alludes I suppose to its being a punk book." She reports being hesitant of being interviewed again by French TV as she is missing teeth. The letter ends "With much love and I hope a bientot and love to Jim from [signed] Sylvia."

Laid in 2 pp. note from Briggs' mother to him with a clipped newspaper article about Beach, plus a short typed obituary of Beach from later in 1962.

A rare signed copy of the story of the famous bookshop on Paris' Left Bank that was a magnet for some of the





best and the brightest literary minds of the early 20th century. Owner Sylvia Beach became the most famous bookseller of the 20th century, publishing Joyce's *Ulysses* and helping Ernest Hemingway to publish his first work.

[#140941781]

\$11,000

### 8. *Fin de Partie* suivi de *Acte Sans Paroles* [Endgame]

Beckett, Samuel

Paris: Les Editions de Minuit, 1957. First edition of one of the Nobel laureate's most enduring works, *Endgame*, with text in the original French. Inscribed by Samuel Beckett in the year of publication, "Pour Georges [?] en hommage et reconnaissance Sam Beckett Paris, fevrier 1957." Near Fine. Housed in a custom cloth case.

[#140941160]

\$5,500

### 9. *Whoroscope*

Beckett, Samuel

Paris: The Hours Press, 1930. First edition, copy 41 of a limited 100 copies signed by Samuel Beckett (from a total edition of 300). Staplebound in publisher's original

printed wraps. Near Fine with creasing to corners, light soiling and faint sunning to wraps. Pages foxed and staples rusted. The author's first separately published work, published by Nancy Cunard's the Hours Press.

[#140941751]

\$6,500

### 10. *Let It Come Down*

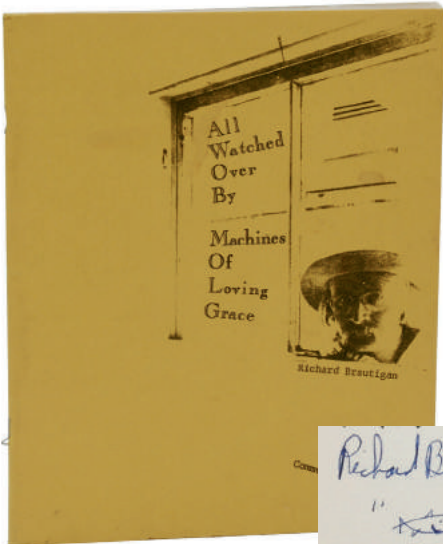
Bowles, Paul

London: John Lehmann, 1952. First British edition. Inscribed by Paul Bowles to a former owner on the half-title page, "For Gregory Stephenson [.] inscribed in Tangier on the occasion of his first visit there. 15/VIII/79 [signed] Paul Bowles." Bound in publisher's original pale blue cloth with spine decorated in red. Near Fine with some light fading and discoloration to cloth, light bumping to corners, small vintage bookseller ticket to front pastedown, pages toned, pp. 31 roughly cut. In a Near Fine dust jacket with toning and light edge wear. The American expatriate author and composer's second novel, which like *The Sheltering Sky* follows a naïve American's dissolution in Morocco.

[#140941459]

\$1,200





### 11. All Watched Over By Machines of Loving Grace

Brautigan, Richard

San Francisco: The Communication Company, 1967. First edition. Signed on the title page by Richard Brautigan with a small drawing of a fish. Mimeographed sheets bound in publisher's yellow wraps printed in black. Very Good with some creasing to wraps and thumbing to pages. Brautigan's fifth book, and like many others, it was not offered for sale and copies were given out for free.

[#140941140]

\$3,500

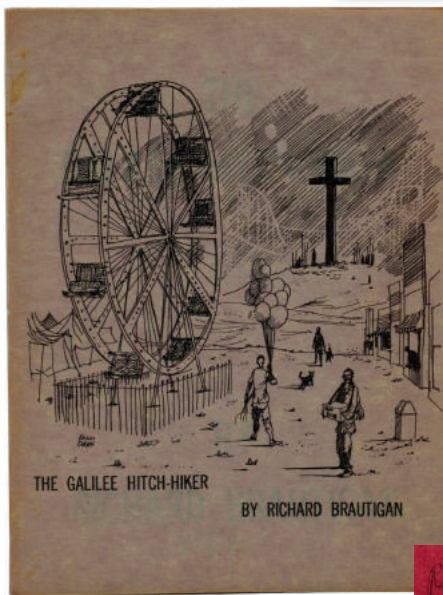
### 12. The Galilee Hitch-Hiker

Brautigan, Richard

San Francisco: The White Rabbit Press, 1958. First edition. Signed by Richard Brautigan on the title page. Hand-sewn red wrappers in a printed parchment cover. Near Fine with trivial stain to front cover near spine and top page corners lightly bent. Brautigan's second book of poetry, published by The White Rabbit Press in an edition of 200 copies, scarcely found signed.

[#140941145]

\$6,500



### 13. Lay the Marble Tea

Brautigan, Richard

San Francisco: Carp Press, 1959. First edition. [16] pp. Stapled wraps. Very Good+ with toning to wrapper edges and at spine, small area of faint staining on rear wrapper. One of 500 copies. Brautigan's second regularly published book, with a title taken from a line of Emily Dickinson's. The address for Carp Press, 461 Mississippi Street, was Brautigan's home address at the time. The press was a self-publishing venture by him and his wife, Virginia.

[#140940507]

\$2,200



### 14. A lock of Richard Brautigan's hair

Brautigan, Richard

[San Francisco]: [Richard Brautigan], [1968]. Richard Brautigan and Althea Susan Morgan dated on and off from about January to June in 1967, the year his breakthrough novella *Trout Fishing in America* was published. During that time he wrote several poems to her, the first





of which he gave her a typed signed copy of. Later she found a second poem in his desk written to her that she had not been given a copy of. In 1968 she wrote him asking for one, though by then he had destroyed it.

At the same time, she asked him to send her a lock of his hair and he complied, sending it with a letter. Half of that lock was sold with his original letter to a collector in 2005. Being offered here is the other half of that lock accompanied by a typed signed letter from Morgan explaining the back story. Also included is a photocopy of the original letter Brautigan sent Morgan with his hair. The letters are lightly worn and folded in thirds.

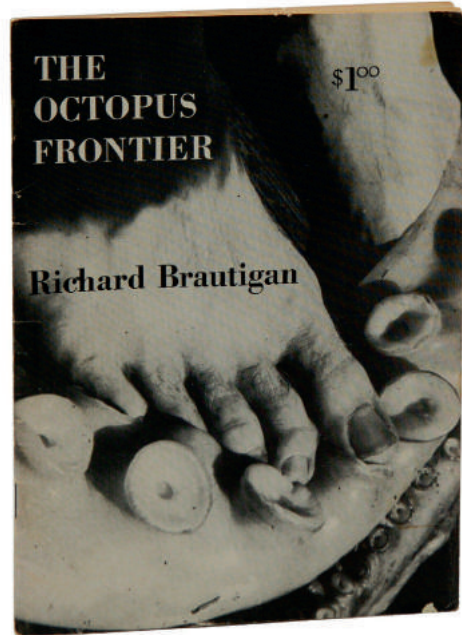
[#140941147] \$1,500

### 15. The Octopus Frontier

Brautigan, Richard

San Francisco: Carp Press, 1960. First edition. Staple-bound in wraps. Very Good+ with two tiny stains to back wrap, rear endpaper corner creased. The cover photograph was Brautigan's idea. He enlisted Gui de Angulo, his friend and daughter of anthropologist Jaime de Angulo, and carried an octopus tentacle from a fish market up to a roof in North Beach.

[#140940578] \$650

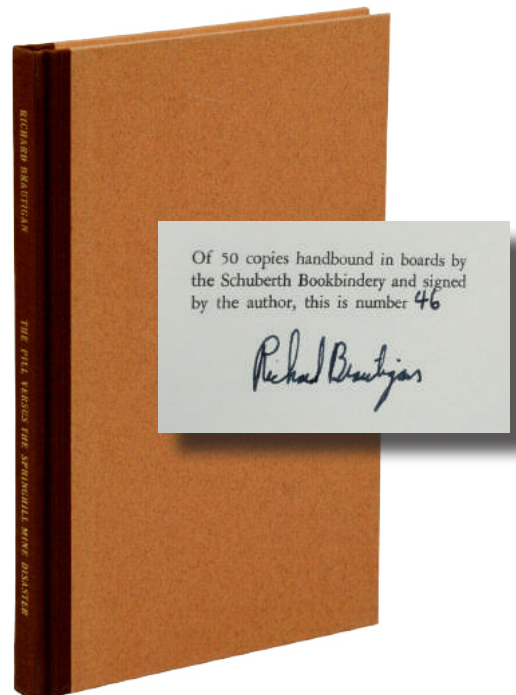


### 16. The Pill Versus the Springhill Mine Disaster

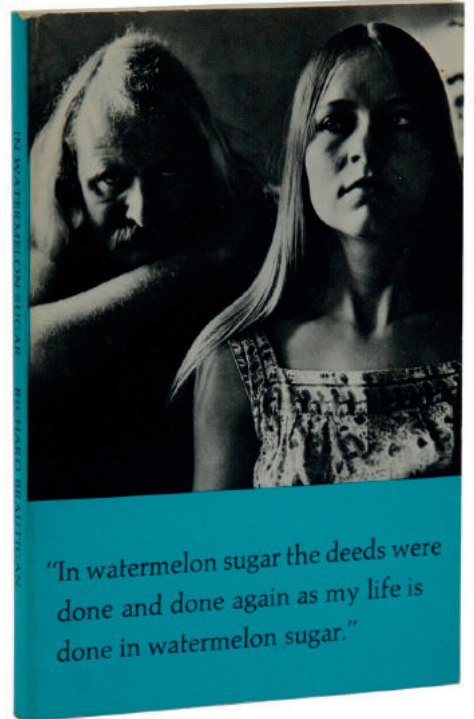
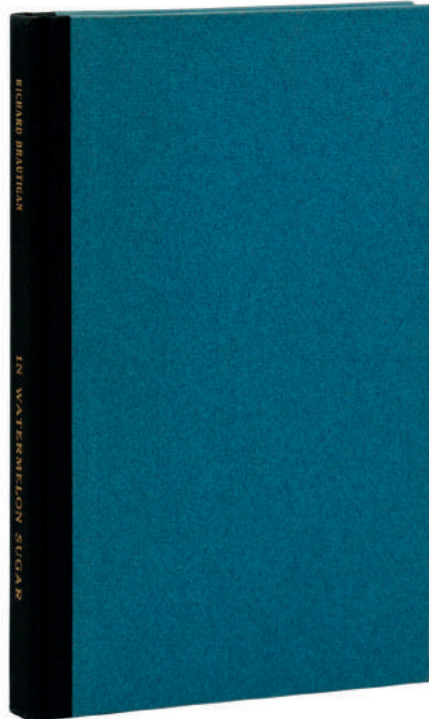
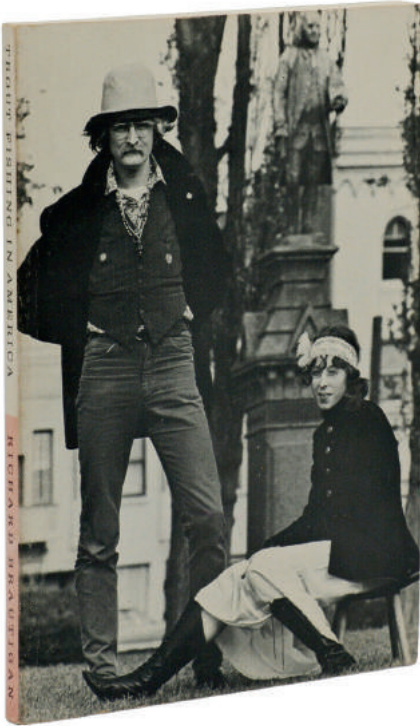
Brautigan, Richard

San Francisco: Four Seasons, 1968. First edition, limited issue. Copy number 46 of 50 signed by Richard Brautigan. Bound in publisher's original cloth-backed boards with spine lettered in gilt. Fine. Readers can appreciate its concise prose poem-like quality; Brautigan was surprisingly at home in the poetic form and his early poems, though obscure, are some of his strongest work.

[#140941177] \$3,500







Richard Brautigan  
September 29, 1967

Of 50 copies handbound in boards by the Schuberth Bookbindery and signed by the author, this is number 14  
Richard Brautigan

Richard Brautigan  
October 8, 1969

**17. Trout Fishing in America**  
Brautigan, Richard

San Francisco: Four Seasons Foundation, 1967. First edition, issued as "Writing 14" and preceding later editions published by Delta. Signed by Richard Brautigan on the first blank page. Bound in publisher's printed wraps. Near Fine. A fantastic copy of a fragile book prone to splitting—this copy shows just the faintest issue with the glue to the preliminary pages. The author's scarce breakthrough novel and the work he is best known for. Uncommon as a first edition, and even more so signed.

[#140941148] \$4,500

**18. In Watermelon Sugar**  
Brautigan, Richard

San Francisco: Four Seasons Foundation, 1968. First

edition, limited issue. Copy number 14 of 50 signed by Richard Brautigan. Bound in publisher's original blue cloth-backed boards with spine lettered in gilt. Very Fine. In this novel Brautigan does post-apocalyptic science fiction in his own unique way, which is to say it's much more Brautigan-being-Brautigan than it is standard genre fare.

[#140941144] \$6,000

**19. In Watermelon Sugar**  
Brautigan, Richard

San Francisco: Four Seasons Foundation, 1968. First trade edition. Signed by Richard Brautigan on the first page. Bound in publisher's original illustrated wraps. Near Fine or better.

[#140941142] \$2,500



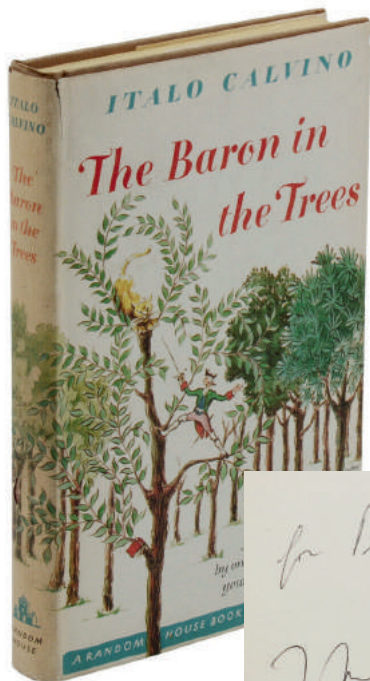


**20. The Naked Lunch**

Burroughs, William S.

Paris: The Olympia Press, 1959. First edition, first issue. Signed by William S. Burroughs on title page with a pen that was running out of ink. Laid in card from publishers, "With the Compliments of Maurice Girodias" with his info. Bound in publisher's green wraps in dust jacket. Offsetting from jacket, light edge wear and slight concavity to spine; former owner details written on front free endpaper, in an unfaded dust jacket with a little bit of laminate bubbling to rear panel, tiny stain to back panel.

An impressive signed complimentary copy of the wildly surreal Beat novel. It ran afoul of American obscenity laws but inspired generations of readers



to go beyond linearity and common decency in pursuit of a radical truth.

[#140940581]

\$5,000

**21. Stamp Help Out!**

Bruce, Lenny

New York: [Self-published], 1962. First edition, first issue with four-letter words legible. Stapled wraps. Fears of this San Francisco concert promo booklet harming him in his obscenity trial led Lenny Bruce to have copies destroyed; most that weren't had certain four-letter struck out to render them innocuous. Very Good. Rubbing and a few light dampstains to wraps, owner name written on first page. A rare survival of the legendary free speech figure's comedy, all-too-briefly unencumbered by censorship.

[#140940793]

\$1,500

**22. The Baron in the Trees**

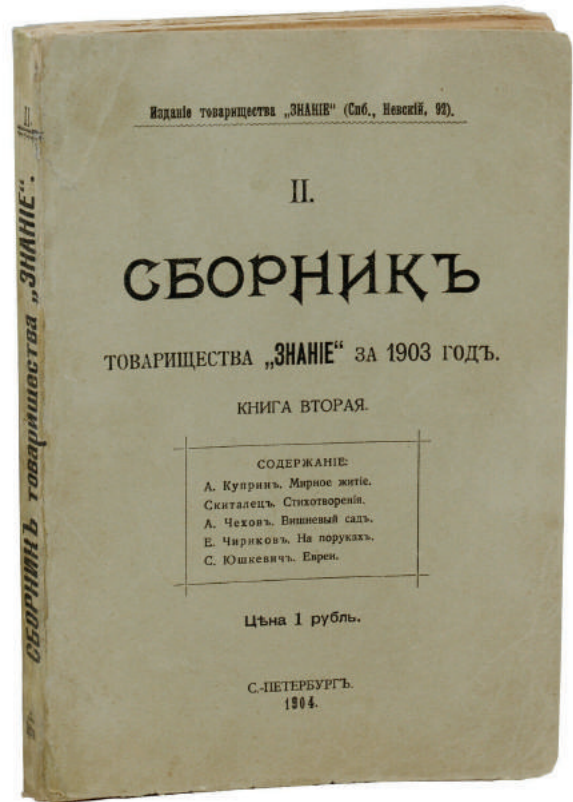
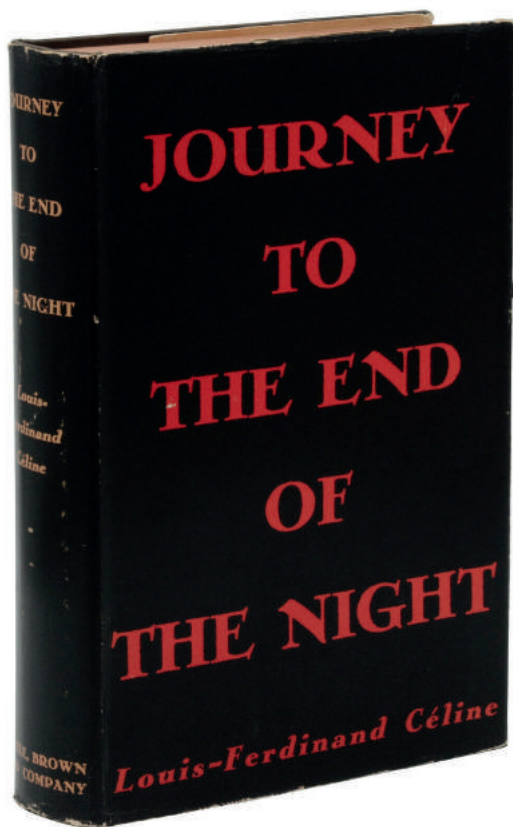
Calvino, Italo

New York: Random House, 1959. First American edition. Inscribed by Italo Calvino to a former owner on the front free endpaper. Bound in publisher's decoratively stamped brown cloth. Near Fine with slight fading to the spine. In a Very Good dust jacket, spine toned and with a closed tear at the top of the front spine joint, small interior chip to spine and front flap fold.

[#140940742]

\$2,500





**23. Journey to the End of the Night**  
Celine, Louis-Ferdinand

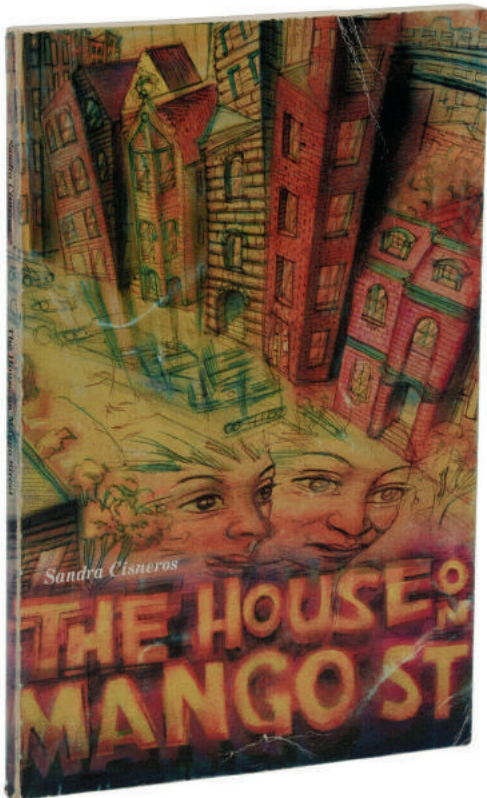
Boston: Little, Brown and Company, 1934. First American edition. Bound in publisher's black cloth with spine lettered in gilt. Near Fine in a Near Fine dust jacket. The first English translation of Céline's debut novel, and an excellent example of dark humor in 20th century fiction.

[#140941217] \$3,500

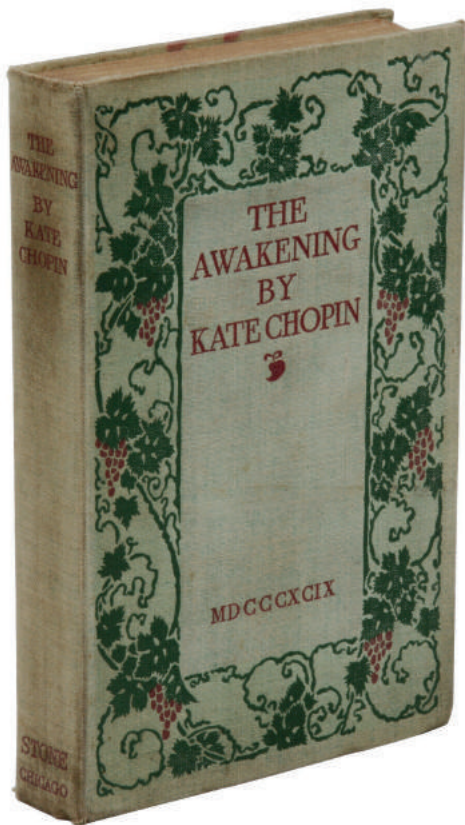
**24. Vishnevyyi sad [The Cherry Orchard]**  
Chekhov, Anton

St. Petersburg: Znanie, 1904. In: *Sbornik tovarishchestva "Znanie" za 1903 god* [Collection of the Association of "Knowledge" for the Year 1903]. Vol II. First ever publication of Chekhov's classic play *The Cherry Orchard*, appearing in pages 29-105 of the second volume of Maxim Gorky's journal *Znanie*. Bound in publisher's gray wraps with full margins, text in Russian. Near Fine with toning and light soiling, front wrapper expertly reattached, a few small rub spots to back wrap, contents have light thumb-soiling and slight edge-curling. Quite rare in the original wrappers.

[#140941440] \$5,500







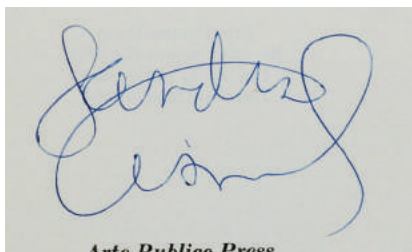
**25. The Awakening**  
Chopin, Kate

Chicago & New York: Herbert S. Stone & Company, 1934. First edition. Bound in publisher's pale green cloth, decoratively stamped in dark green and red; top edge gilt. Near Fine with subtle lean to binding. Light foxing, light soiling to cloth with darkening to spine. Pages toned, with light, sporadic foxing. One of the first novels to focus on women's issues without condescension, and seen as a landmark work of early feminism.

[#140941749] **\$12,500**

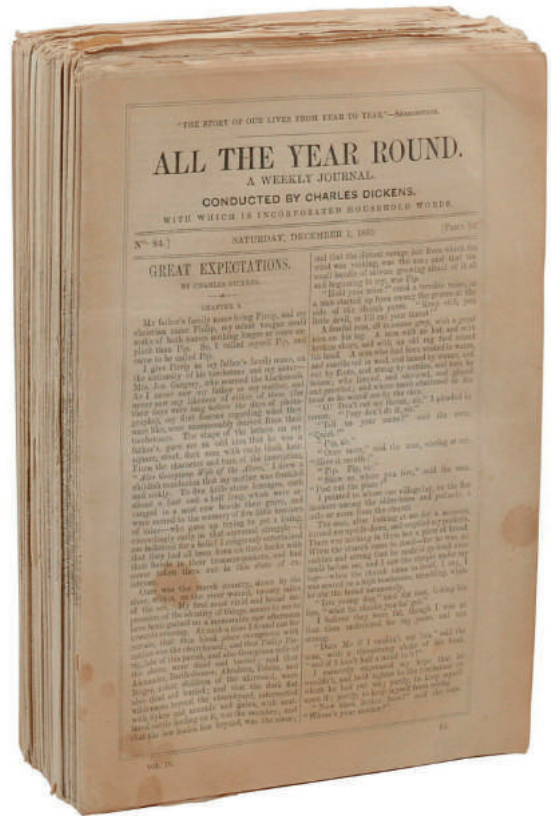
**26. The House on Mango Street**  
Cisneros, Sandra

Houston: Arte Publico Press, 1984. First edition. Signed by Sandra Cisneros on the title page. Bound in publisher's original illustrated wraps.



Arte Publico Press

Very Good with spine faded, covers lightly rubbed and creased, pages toned. An excellent copy of this



modern classic of Chicano literature, which was originally published in a print run of just 500 copies.

[#140940825] **\$1,250**

**27. Great Expectations [in] All the Year Round: A Weekly Journal**  
Dickens, Charles

London: Chapman and Hall, 1860-1861. First edition in the original weekly numbers. 36 issues comprising nos. 84-119. Unbound self-wrappers, as issued by the publisher, sold at 2d. These issues would be collected in fours and bound in blue wrappers as nine parts in a slightly more common, presumably later binding state. Near Fine, generally clean and bright, with a few stains to no. 84, age-toning to certain issues, stain in nos. 115-116, mild ripple to leaves, occasional minor creases or fore-edge tears. Issue 119 spine worn. Housed in green cloth-covered clamshell box with paper spine label.

A complete collection of the serialized novel *Great Expectations*. Dickens was editor of the journal *All the Year Round* but circulation was flagging, so he ran his own novel to get more readers.

[#140940580] **\$30,000**



## 28. A Passage to India

Forster, E.M.

New York: Harcourt, Brace and Company, 1924. First American edition. Bound in publisher's black cloth lettered in yellow. A straight, tight copy with moderate foxing to prelims and edges, in a Near Fine price-clipped dust jacket with a small tear along front flap fold and a little tape reinforcement to verso, still very attractive. The British author's final and best-known novel, which inspired the 1984 film by David Lean. Routinely named to lists of the best novels of the 20th century.

[#140940370]

\$2,800

## 29. North and South

Gaskell, Elizabeth

London: Chapman and Hall, 1855. First edition. Two volumes, bound in publisher's original brown cloth decorated in blind with spines lettered in gilt. Very Good. Volume II is neatly rebaked. Light lean to spines, cloth is lightly rubbed, corners and spine ends lightly worn; several owner names, bookplates and typed bookseller entry to front endsheets. Rear inner hinge of Volume I is slightly exposed. One of the English author's most celebrated works, and scarce in the first edition.

[#140941754]

\$10,000

## 30. Faust, Part I

Goethe, Johann Wolfgang von

Tubingen: Cotta, 1808. Text in German. First Edition of the first segment in its complete form, though previously appeared in 1790 as a partial printing, *Faust, A Fragment*. In an unusual three-quarter early 20th-century art binding with brown marbled paper over metallic patterned cloth. Near Fine. Light worming to front cover, foxing throughout. Light, old tidemark to preliminary pages. Loss to lower margin of page 293 with no textual loss. A beautiful copy of one of the finest works of German literature. Part II was completed in 1831, and was not published until after Goethe's death in 1832.

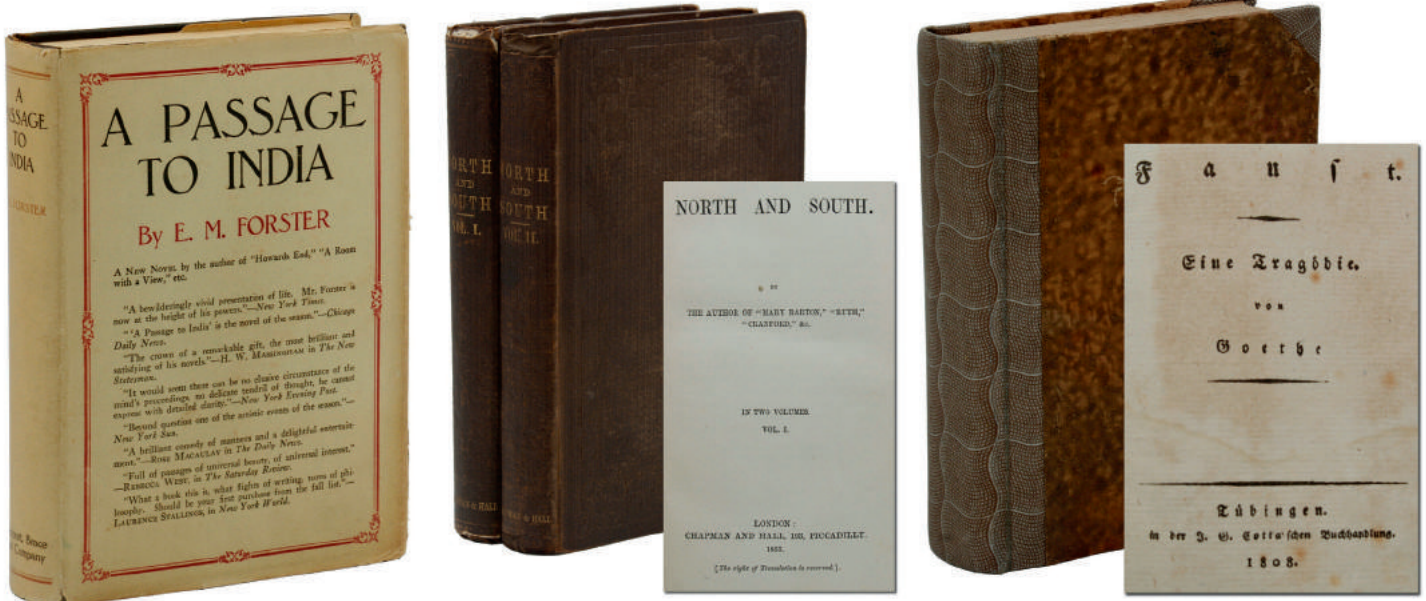
[#140941347]

\$7,500

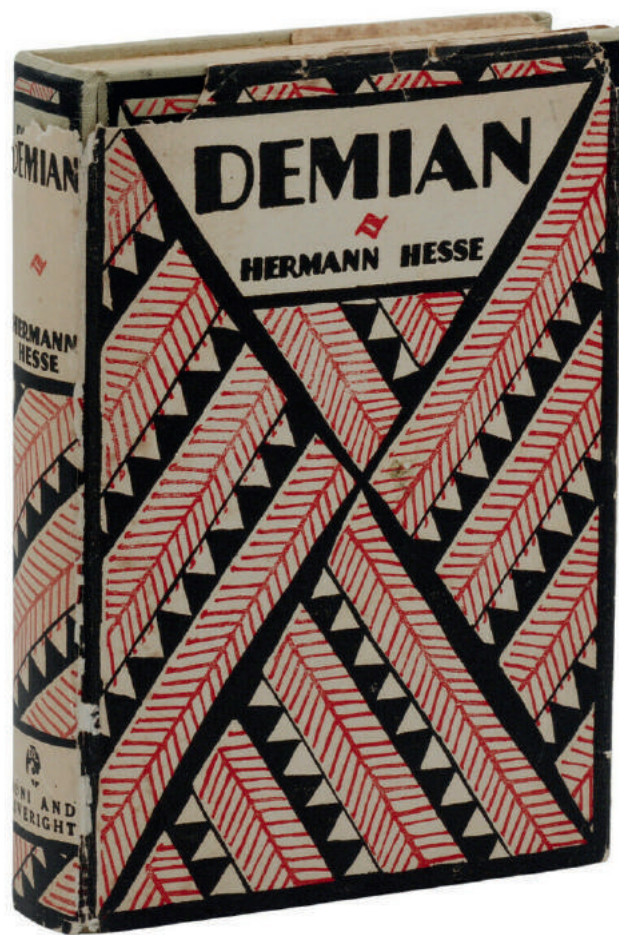
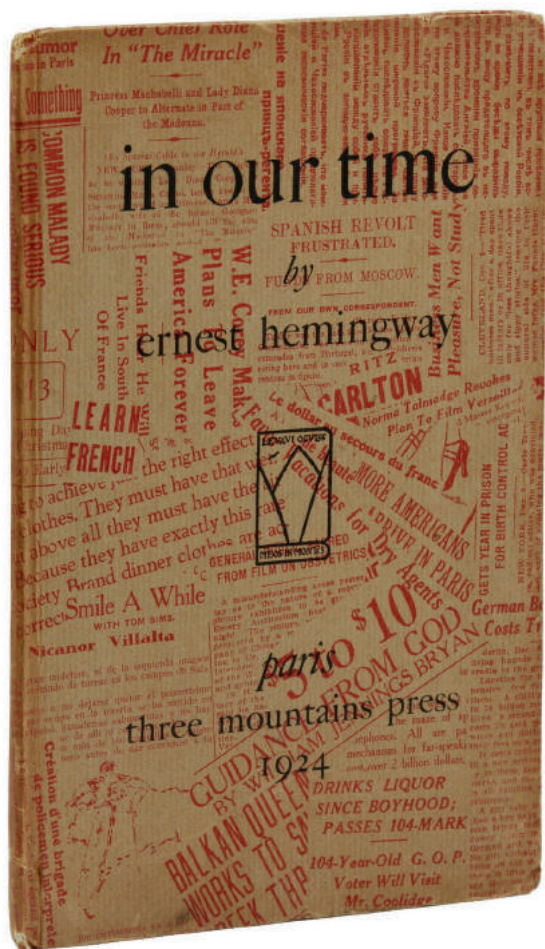
## 31. In Our Time

Hemingway, Ernest

Paris: Three Mountains Press, 1924. First edition, copy number 23 of a limited 170 copies. 30 [1] pp. Bound in publisher's paper-covered boards with news-clipping design. Near Fine with light edge wear, light wear to spine ends with a closed tear roughly one-inch from the base (though no restoration is evident), toning to spine and the usual browning to the endsheets. Housed in a custom cloth chemise case with morroco title label stamped in gilt.





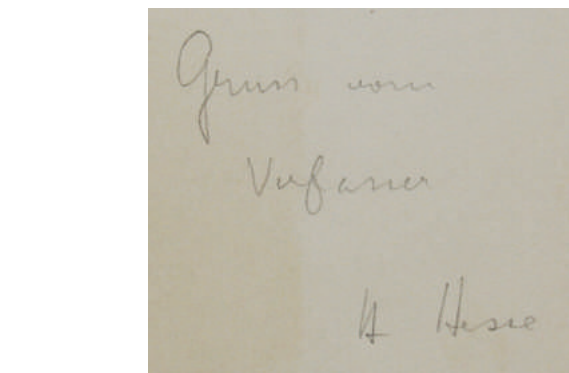


Hemingway's scarce second published book, and his first of short fiction. Though intended to be published in an edition of 300 copies, due to a printing error only 170 were released and originally sold through Sylvia Beach's literary juggernaut of a bookshop, Shakespeare & Company.

[#140941742] \$65,000

**32. Demian**  
Hesse, Hermann

New York: Boni & Liveright, 1923. First American edition, and the first of the German-Swiss author's novels to appear in the English language. Signed and briefly inscribed by Hesse in pencil on the front free endpaper. Additionally laid in is a typed and handwritten note, with the translation reading "Dear Doctor! I have returned home again and am sending you a few more books, those you probably do not yet possess or are acquainted with.



With kindest regards and best wishes. Yours [signed] H Hesse."

Bound in publisher's original cloth with a visually striking pattern stamped in black and red, with design repeated on the dust jacket. Near Fine. Light foxing, endsheets offset. In a Very Good dust jacket with a large chip at the spine extending to the front panel, foxing and archival tape mends made to the interior.

[#140941748] \$12,500





### 33. Der Steppenwolf

Hesse, Hermann

Berlin: G. Fischer Verlag, 1927. First edition. Near Fine with light lean to spine, small stain to textblock edge. In a Near Fine correct first printing dust jacket, with two tape repairs to verso, light edge wear and small losses.

[#140941175]

\$9,500

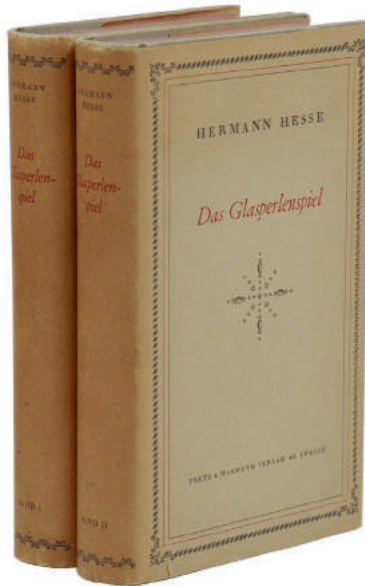
### 34. Das Glasperlenspiel [The Glass Bead Game]

Hesse, Hermann

Zurich, Switzerland: Fretz & Wasmuth Verlag, 1943. First edition, complete in two volumes in publisher's light blue cloth with gilt stamping. Near Fine with fading to cloth, several tiny stains to bottom textblock edge of Volume II; toning and light edge wear to jackets. A lovely set of Hermann Hesse's Pulitzer Prize-winning novel in the original German.

[#140940728]

\$1,500



### 35. The Story of an African Farm

Iron, Ralph [pseudonym of Olive Schreiner]

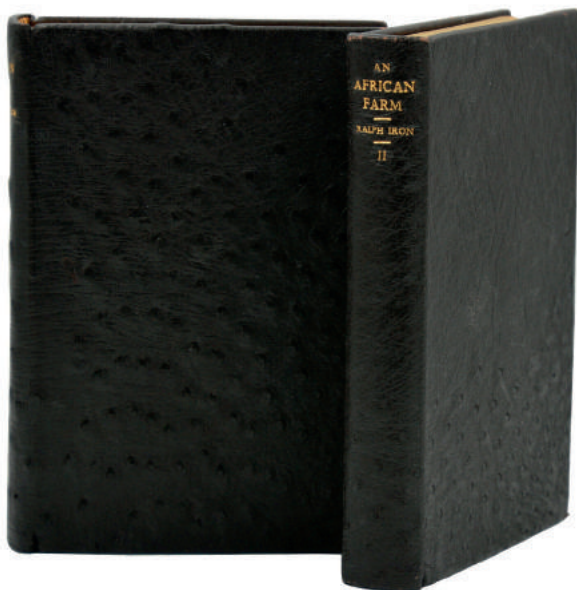
London: Chapman and Hall, 1883. First edition of what is widely recognized as one of the first feminist novels. Near Fine with light rubbing to binding, pages toned and with occasional instances of light spotting. Finely bound in full black ostrich skin by Sangorski and Sutcliffe, mirroring the book's setting on an ostrich farm.

At the time of publication the South African ostrich farming industry was rapidly developing to meet a craze for ostrich feathers, with their weight-price approaching that of gold. The industry's rise brought about much cruelty and suffering for ostriches, and the novel explores parallels between the nascent feminist and animal rights movements.

Published under a male pseudonym, this was Scheiner's first novel and was met with immediate success. A complex narrative woven around themes of cruelty and restriction, set against a colonial backdrop. It's notable for the main female character's handling of themes of love, marriage and motherhood, while subverting traditional gender roles, and ideas of female sexuality and intellectual power.

[#140940359]

\$5,800





### 36. Dubliners

Joyce, James

London: Grant Richards, 1914. First edition. Bound in publisher's original red cloth lettered in gilt. A Fine and bright copy, with gilt sharp. Cloth with light touches of wear, faint spot near foot of spine extending to rear cover. A superlative copy of a book normally found much worse for wear, by far the nicest copy on the market at the time of cataloguing. One of a mere 746 copies in the first issue bound by Grant Richards in London, from a total of 1,250 sheets. The remaining 504 sheets were sent to Huebsch in New York, and not issued until late 1916.

[#140940111]

\$30,000

### 37. Finnegans Wake

Joyce, James

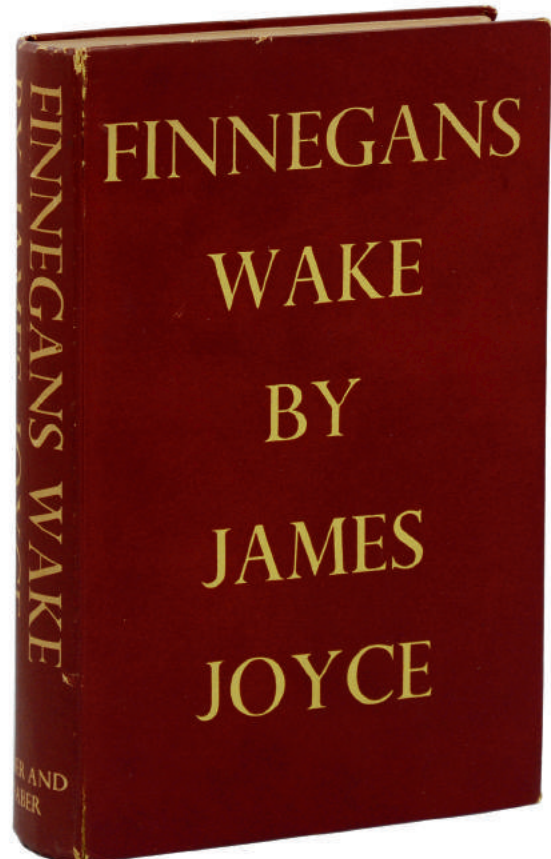
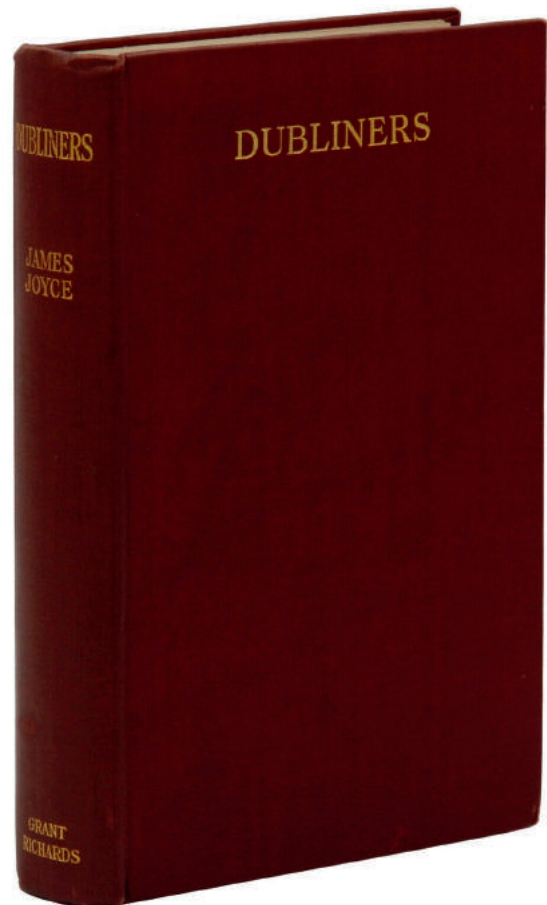
London: Faber & Faber, 1939. First edition, trade issue in an unusual, apparently hitherto-unrecorded binding, probably produced by the publisher as an early review copy, advance copy, or one-off copy for a trade show. Maroon paper-covered boards with yellow lettering, tan topstain, fore and bottom edges untrimmed. Near Fine, worn tips, hairline cracks at crown and toe of joints, typical offsetting from the free endsheets to adjacent pages.

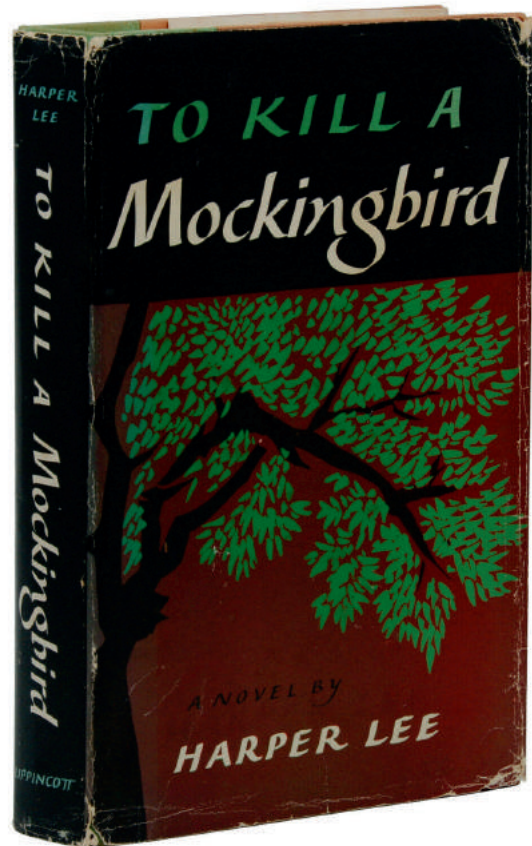
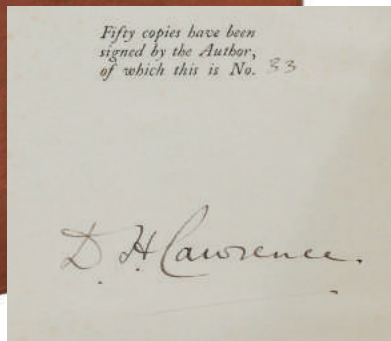
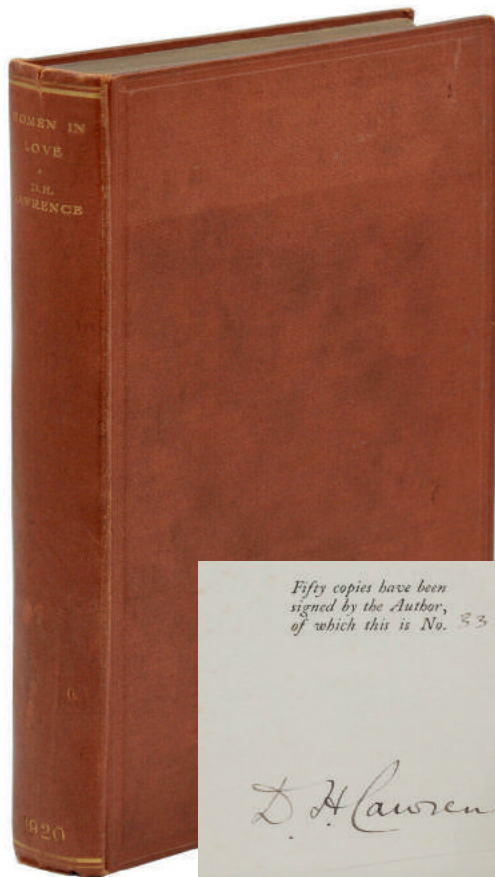
On May 4, 1939 British and American first trade editions were published in cloth with their respective imprints, as well as a limited edition with a joint imprint. Textually and in terms of trim size this paper board copy is identical to the clothbound first British trade edition, measuring 248 x 155 x 35mm (allowing for the variations inherent in the untrimmed fore-edges), with endsheets of an identical paper stock. The boards replicate the outer panels of the first British trade edition's dust jacket.

No similar copies have been located in primary references, exhibition and sale catalogues, or in institutional holdings thus far. Other extant review copies of the UK trade issue are clothbound with a perforated stamp in the lower margin of the terminal text leaf stating, "Complimentary Copy Not for Sale"; this copy is unstamped. All evidence points toward this binding being a contemporary product undertaken by Faber in the course of the normal publication process, albeit a truly scarce one. It's a very special event nowadays to find such a bibliographically novel copy of such a major work of 20th century literature.

[#140941785]

\$10,000





### 38. Women in Love

Lawrence, D. H.

New York: Privately Printed for Subscribers Only [Martin Secker], 1920 [actually 1922]. First edition, British issue. One of 50 numbered copies signed by D. H. Lawrence. Publisher Martin Secker bought 50 sheets from the 1,250 of the first American edition, issuing them as a signed limited edition. This was the first signed limited edition, preceding the British first trade edition. Bound in publisher's brown cloth with titles stamped in gilt. Very Good with light soiling and bubbling to cloth. Spine cloth worn at ends and small area rubbed through at rear joint. Hinge at title page slightly exposed. Housed in a custom quarter morocco chemise case. The sequel to *The Rainbow*, both of which novels dealt with love and sexuality with a frankness that was shocking by contemporary standards, and in the United Kingdom legally obscene.

[#140941127]

\$15,000

### 39. To Kill a Mockingbird

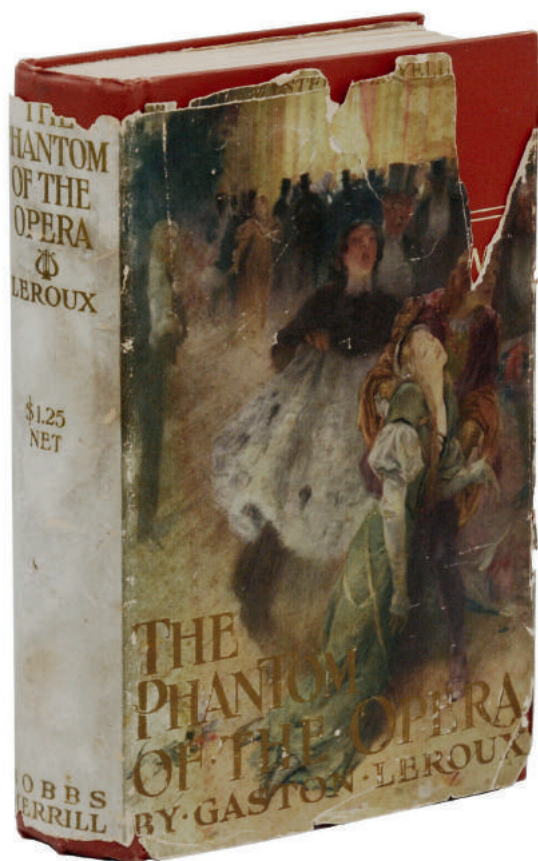
Lee, Harper

Philadelphia and New York: J. B. Lippincott Company, 1960. First edition of the Pulitzer Prize-winning novel. Bound in publisher's original brown paper-covered boards over green cloth spine. Near Fine with slight lean to binding, light foxing to spine cloth and light toning to pages. In a Very Good or better price-clipped dust jacket still identifiable as the correct first printing jacket with the Jonathan Daniels quote on the rear flap; light fading to front panel near spine, wear at extremities, small pencil mark to rear panel, light creases to the flaps and very light staining. A lovely copy of one of the most beloved novels to come out of the 20th century, which had an initial print run of just 5,000 copies.

[#140940616]

\$17,000



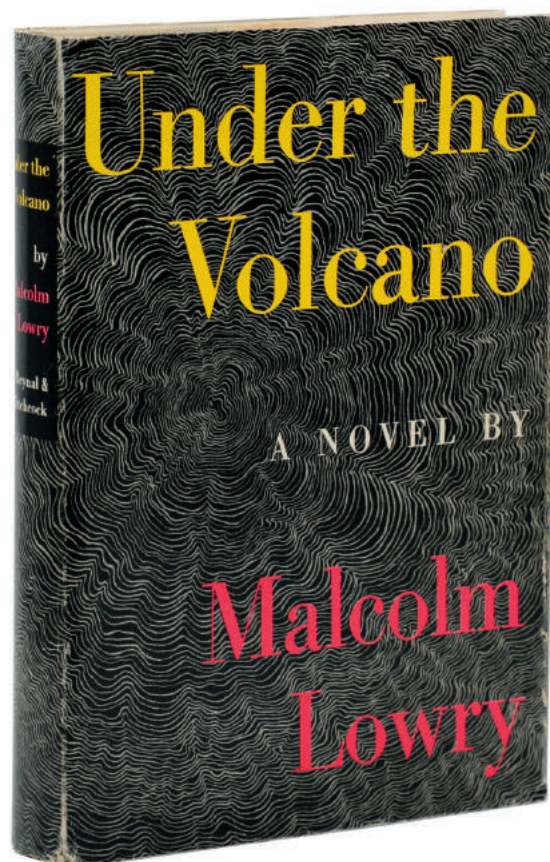


#### 40. The Phantom of the Opera

Leroux, Gaston

New York: The Bobbs-Merrill Company, 1911. First American edition in the only known dust jacket of this variant, and one of only four or five known surviving dust jackets total. Bound in publisher's brick red cloth decorated in blind and stamped in white. Very Good with light soiling and wear to cloth, worming to textblock edge, previous owner name to front free endpaper and several page corners bent. In a Good chipped, worn and stained dust jacket, with front flap partially separated and abraded at the bottom half and a horizontal closed tear across the spine panel affecting the word "Opera"; unsophisticated and a hitherto unrecorded variant nonetheless.

French artist Andre Castaigne painted five watercolors for this work, utilized as color plates in this edition. As jacketed copies have only been recently been discovered—the first at auction in 2015—it is becoming clear that Bobbs-Merrill used each illustration for a color dust jacket design. This was an unusual display of largesse



and graphic design savviness at a time when jackets were generally drab reproductions of the book's boards and considered disposable. This copy adds a small piece to the bibliographical puzzle of this edition, which introduced Leroux's suspenseful novel to America. It would inspire a silent film and the smash-hit musical by Andrew Lloyd Webber in 1986.

[#140941832]

\$30,000

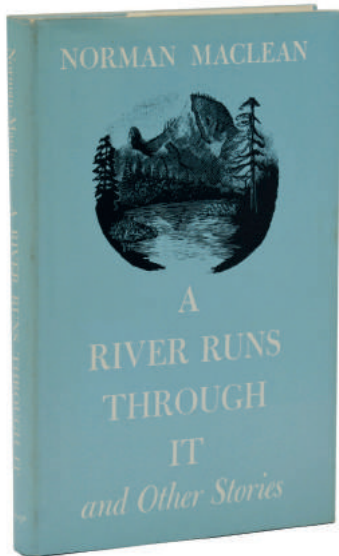
#### 41. Under the Volcano

Lowry, Malcolm

New York: Reynal & Hitchcock, 1947. First edition. Bound in publisher's grey cloth with titles in red. Fine, in a Near Fine price-clipped first issue dust jacket, with light rubbing at the folds and light edge wear including several tiny tears to the top edge of the rear panel. A fantastic copy in a jacket not normally found in such nice shape.

[#140940245]

\$4,500

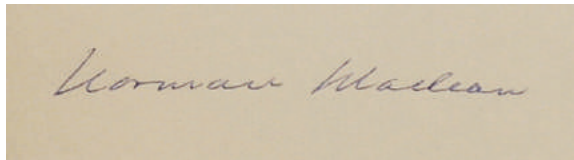


**42. A River Runs Through It**  
Maclean, Norman

Chicago: The University of Chicago Press, 1981. First edition. Signed by the author on the front free endpaper. Near Fine with thin strip of slight darkening to cloth at top and bottom edges, slight storage odor to pages. In a Near Fine dust jacket with light toning to spine and edges and trivial edge wear. A near-winner of the 1977 Pulitzer Prize—it was recommended by the fiction jury, but overridden by the Pulitzer Prize Board which holds more authority, and ultimately no award for literature was given that year.

[#140940344]

\$5,500



**43. Gone with the Wind**  
Mitchell, Margaret

New York: The Macmillan Company, 1936. First edition. Bound in publisher's grey cloth stamped in blue. Fine, in a Fine dust jacket; top flap corner clipped though publisher's original \$3.00 price is present on the bottom corner, as is often found. A fantastic copy of the author's only published novel.

[#140941836]

\$12,500

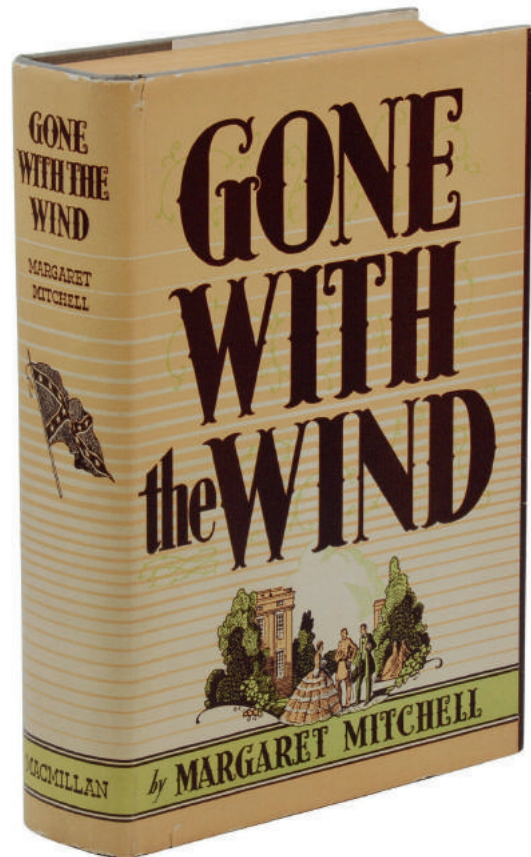
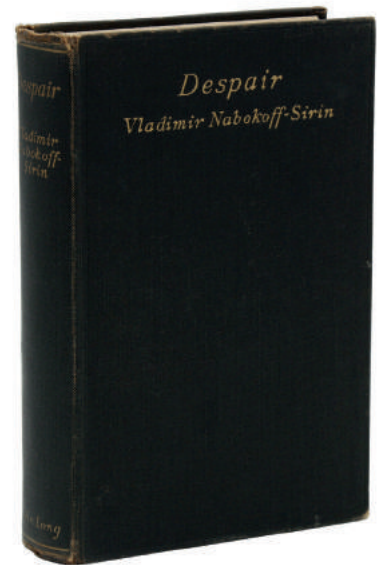


**44. Norwegian Wood**  
Murakami, Haruki

London: The Harvill Press, 2000. First British edition. Two volumes, both signed by Haruki Murakami. Bound in publisher's red and green printed wraps, housed in the original gold printed chemise box. Volumes are Fine with just trace wear, in a Near Fine box with light scuffing and light rubbing. The Japanese author's breakthrough novel.

[#140941833]

\$2,500







**45. Despair**

[Nabokov] Nabokoff-Sirin, Vladimir

London: John Long Limited, 1937. First English edition. Bound in publisher's black cloth lettered in gilt. Near Fine with cloth lightly rubbed, spine ends lightly frayed. Pages toned, foxed at prelims and textblock edge. After Nabokov's disappointment with the translation of his *Camera Obscura* into English, he took it upon himself to translate his next novel, *Despair*, which led him to become an English-language writer. The first American edition would not be published until much later, in 1966.

[#140941157]

\$4,500

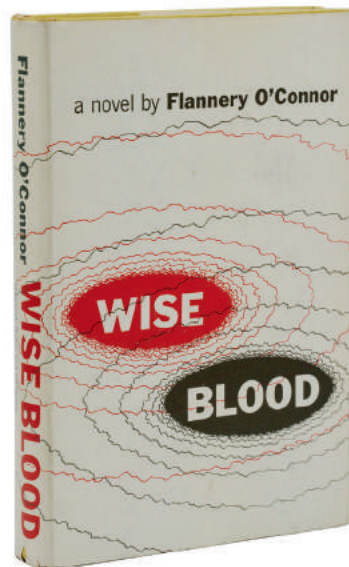
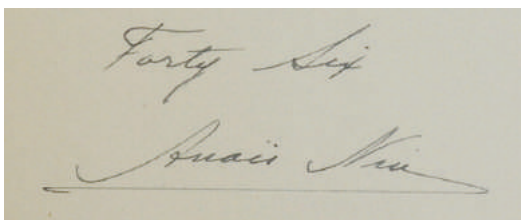
**46. This Hunger**

Nin, Anais

New York: Gemor Press, 1945. First Edition. Deluxe edition, limited to 50 copies signed and numbered by Anais Nin, with five color hand-pulled woodblock prints by Ian Hugo tipped in (issued alongside a regular edition with a limitation of 1,000 unsigned copies.) Near Fine with light soiling and light toning to covers, pages toned at edges, offsetting to pages adjacent to prints.

[#140941340]

\$3,600



**47. Wise Blood**

O'Connor, Flannery

New York: Harcourt, Brace and Company, 1952. First edition. Bound in publisher's yellow cloth. Near Fine in a Near Fine price-clipped dust jacket with a small chip at the foot of the spine, trivial edge wear and light soiling. Uncommon in such nice condition.

[#140940897]

\$4,000

**48. No-No Boy**

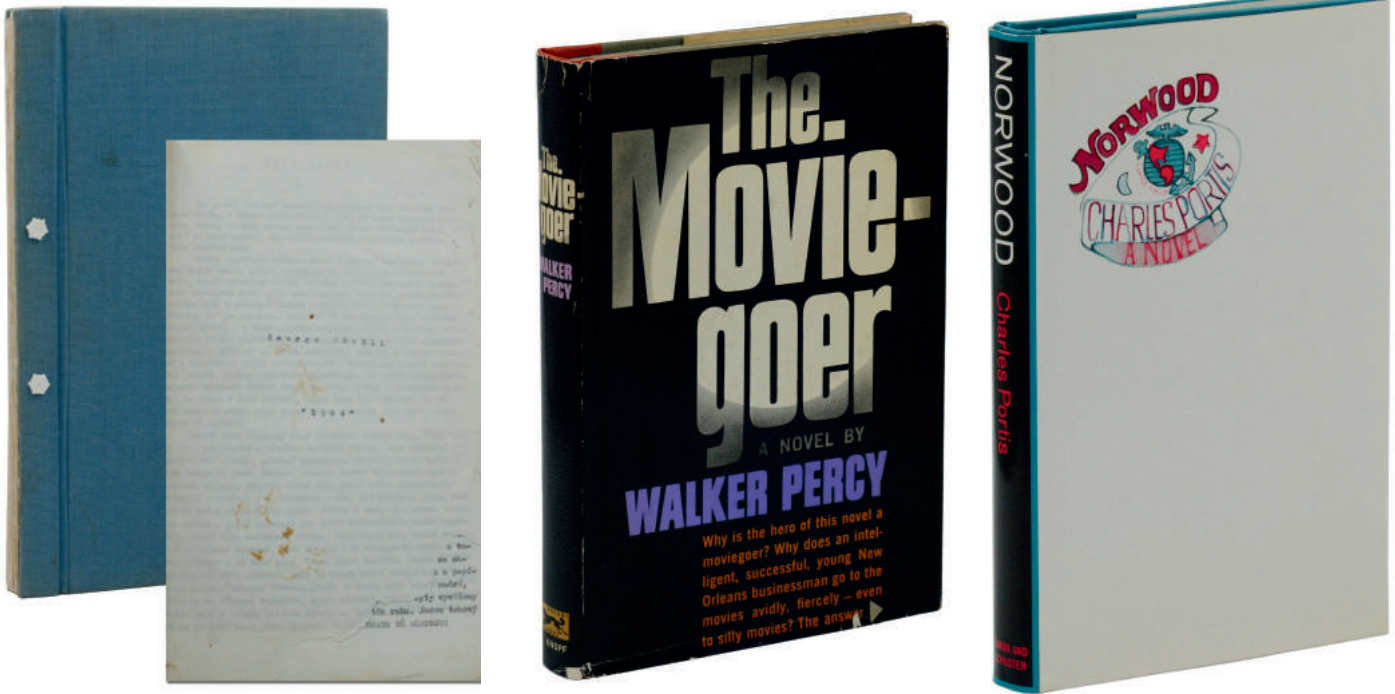
Okada, John

First edition, wrapped issue. Very Near Fine with slight concavity to spine, tiny faint stain to fore edge, a hint of foxing to top edge.

The author's only book, perhaps the best-known fictional account of Japanese internment in the US during WWII. Any man of Japanese descent who answered "no" to two key questions, "Are you willing to serve in the armed forces of the United States on combat duty wherever ordered?" and "Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces, and forswear any form of allegiance or obedience to the Japanese emperor, to any other foreign government, power or organization?" in a 1943 loyalty questionnaire was sent to the Tule Lake camp in California. A classic of Asian American literature.

[#140941377]

\$3,000



**49. [Samizdat] Nineteen Eighty-Four**  
Orwell, George

An early, unattributed and bibliographically unknown Czech samizdat edition of George Orwell's *Nineteen Eighty-Four*. Carbon copy sheets printed on rectos only, bound in cloth covered boards with white plastic brads. (2), 2-205 [p. 15 mis-paginated: 16.]. Very Good with light soiling to covers. First and last several pages are worn and damaged, with no textual loss. Pages sporadically stained throughout.

A relic of dissident activity from the Communist-controlled Eastern Bloc, wherein individuals reproduced censored and underground makeshift publications or “samizdat,” often by hand, circulating these documents from reader to reader. The perfect novel to be found in samizdat format: *Nineteen Eighty-Four* was banned and prohibited to be published in communist countries for its strongly anti-totalitarian message.

[#140940731] \$3,500

**50. The Moviegoer**  
Percy, Walker

New York: Alfred A. Knopf, 1961. First edition. Bound in publisher's blue paper-covered boards stamped in black over red spine cloth lettered in gilt. Light shelf

wear, else Fine in dust jacket with a few small tears with associated creasing, purple on spine panel a little sunned, Near Fine. The author's debut novel, which won the National Book Award.

[#140940960] \$1,800

**51. Norwood**  
Portis, Charles

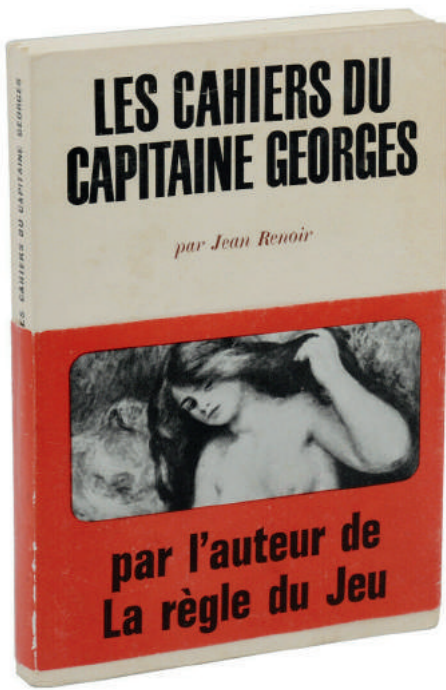
New York: Simon and Schuster, 1966. First edition. Bound in publisher's blue cloth with spine stamped in black, white and yellow, top edges stained blue. Fine in a Fine dust jacket with light creasing at the flap folds and light wear to the fore edge of the front flap. A simply stunning copy of the *True Grit* author's debut novel. Most copies turn up in much lesser condition, with many originally going to libraries.

[#140941834] \$3,500

**52. Les Cahiers du Capitaine Georges**  
Renoir, Jean; [Henry Miller]

Paris: Gallimard, 1966. First edition. Signed by author Jean Renoir, the famous French-born film director, and inscribed to Henry Miller, author of *Tropic of Cancer*, “A Henry Miller hommage de mon amicale admiration. [signed] Jean Renoir 27 Octobre 1966 Beverly Hills.”





Publisher's illustrated wraps in wrap-around belly band, text in French. Very Good+ in a lightly rubbed belly band.

A great association between two taboo-breaking 20th century titans of culture. The epic meeting of the two figures through mutual friends was the subject of the 2015 book *Titans of the Muses: When Henry Miller Met Jean Renoir*.

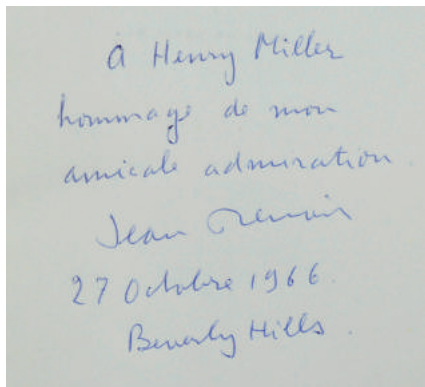
[#140941132]

\$2,500

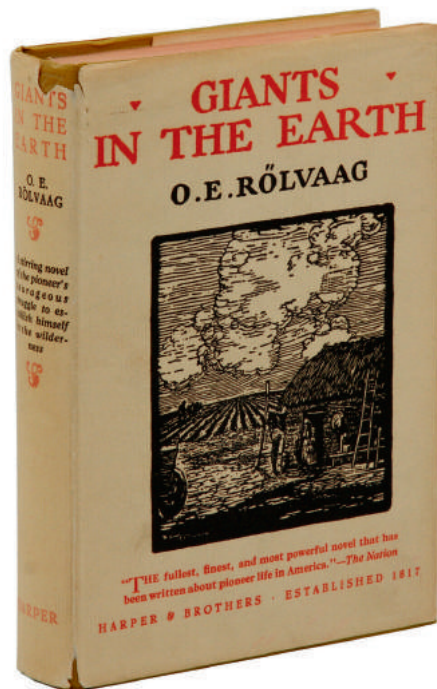
### 53. Giants in the Earth

Rolvaag, O. E.

New York: Harper & Brothers, 1927. First American edition. Publisher's olive cloth with gilt spine lettering.



Near Fine with offsetting to endpapers, two tiny stains to front board, in Very Good price-clipped dust jacket with chip and small tear at head, a smaller one at foot, but very



bright and clean. Former owner's wistful inscription on front flap margin, "Gerry French, March 26, 1957 in school in Larson's study hall thinking about my life in the future." An attractive copy of the Norwegian-American author's novel of pioneer life on the Dakota Territory.

[#140940799]

\$600

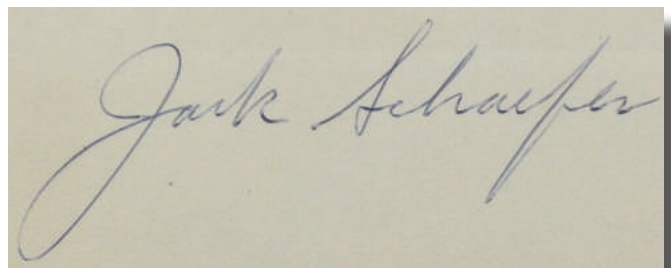
### 54. Shane

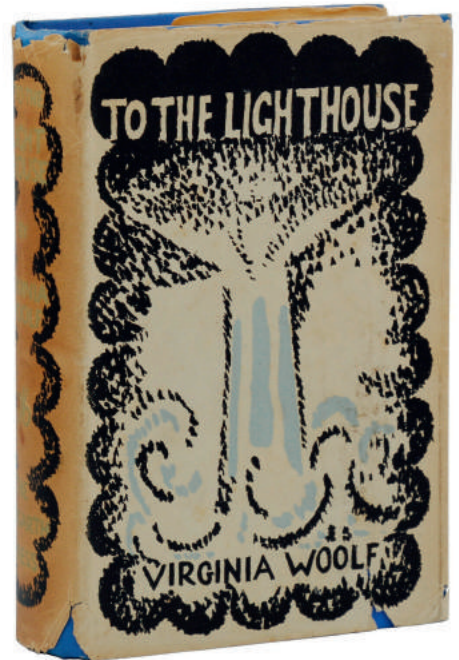
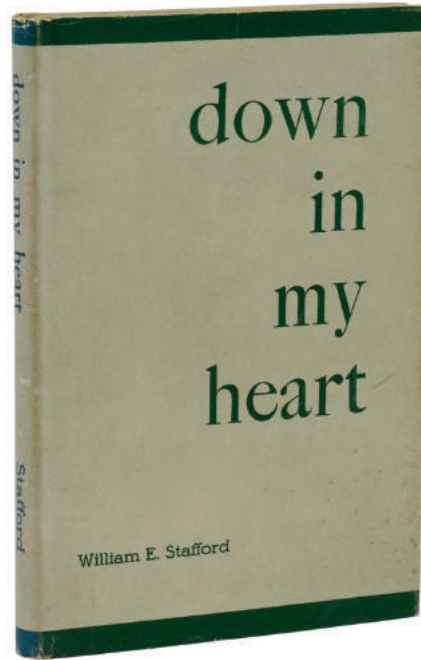
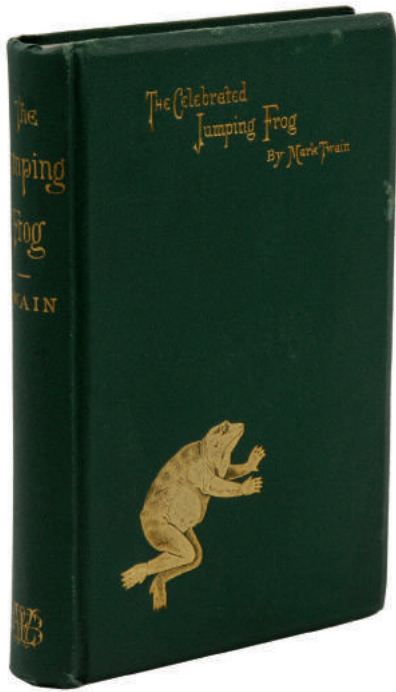
Schaefer, Jack

Boston: Houghton Mifflin Company, 1949. First edition. Signed by Jack Schaefer on the front free endpaper. Bound in publisher's tan cloth stamped in brown. Fine, with a small, nearly invisible smudge to the front cover, in a Fine dust jacket with trivial edge wear. An absolutely exquisite copy, extremely rare in such nice condition and even more so signed. Housed in a custom cloth clamshell case with paper title label to spine.

[#140941813]

\$18,500





**55. The Celebrated Jumping Frog of Calaveras County**

Twain, Mark [Samuel L. Clemens]

New York: C. H. Webb, 1867. First edition, first issue with one page of publisher's preliminary ad leaf facing the title page and unbroken type on pages 21, 66 and 198. Bound in publisher's original pebbled green cloth with beveled edges, titles in gilt on upper board and spine, with frog stamped in gilt on the lower left corner of the upper board and in blind on the lower board. Fine, very bright and sharp, with virtually no rubbing to the gilt stamping. Several small spots of wear to cloth, mainly at the top edge of the upper board, and a faint scuff to the rear. Two thin lines of paper transfer from the ad sheet onto the title page, and bottom marginal corner of page 25/26 improperly cut in binder's error. An absolutely fantastic copy of Mark Twain's first publisher's book, housed in a custom clamshell case.

[#140941809] **\$35,000**

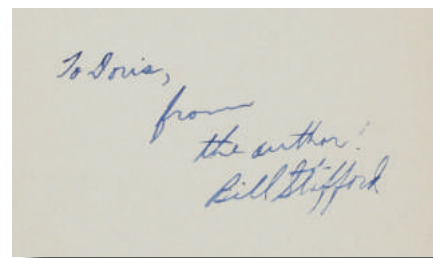
**56. Down in My Heart**

Stafford, William E.

Elgin, Illinois: Brethren Publishing House, 1947. First edition. Inscribed by William Stafford to a former owner on the recto of the front free endpaper. Bound in publisher's original pale green cloth stamped in gilt, Near Fine in a Near Fine dust jacket with light shelf wear and light soiling. Stafford's scarce first book—a collection

of fictionalized stories about his time spent at Civilian Public Service camps for religious objectors during World War II.

[#140941452] **\$3,500**



**57. To the Lighthouse**

Woolf, Virginia

London: The Hogarth Press, 1927. First edition in the original dust jacket designed by the author's sister, Vanessa Bell. Bound in publisher's original blue cloth with spine lettered in gilt. Very Good+ with light fading to spine cloth. Some foxing throughout, heaviest at text-block edge, early and final pages. Previous owner name to front free endpaper and half title page. The dust jacket is Very Good, with the usual toning to the spine, some soiling and foxing, chips to the corners and spine ends and a tear to the bottom edge of the front panel. A bright copy of one of the author's most enduring works. In 1998, the Modern Library ranked it as number 15 on its list of the 100 best English-language novels of the 20th century.

[#140940391] **\$25,000**



# Poetry



For Charlie + Molly,  
 A system for  
 all systems (or a few  
 worlds for Autumn),  
 Love,  
 Diane 11/17/76

## 58. The Planets

Ackerman, Diane

New York: William Morrow & Company, Inc., 1976. First edition. Warmly inscribed by Diane Ackerman in the year of publication to former owners, and with cards to these owners from Ackerman laid in. Bound in publisher's original paper-covered boards over purple cloth spine lettered in gilt and metallic blue. Near Fine with sunning to covers at edges, foxing to top edge of textblock, in a Near Fine dust jacket. The poet's uncommon first book.

[#140940393]

\$1,250

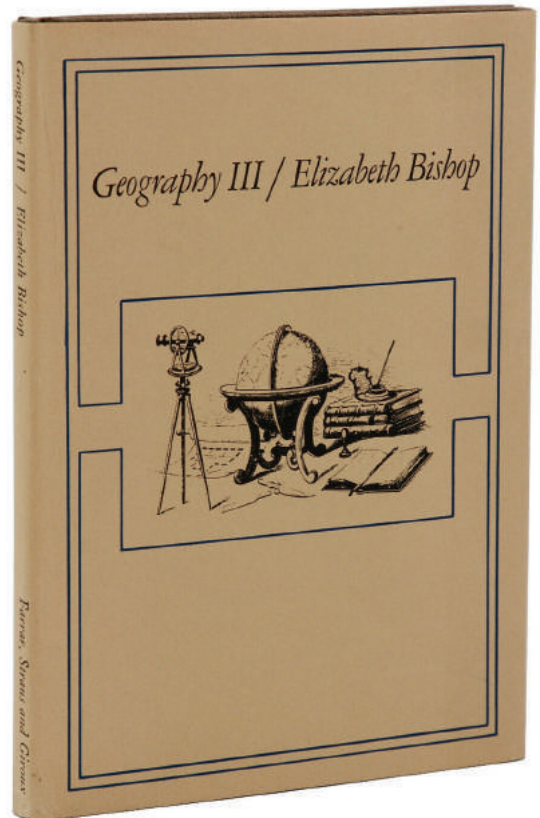
## 59. Geography III

Bishop, Elizabeth

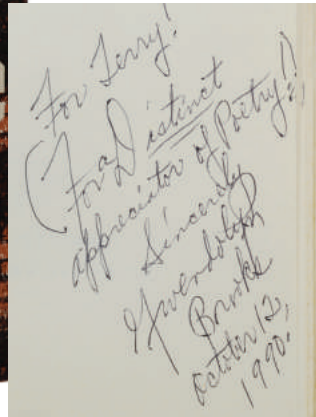
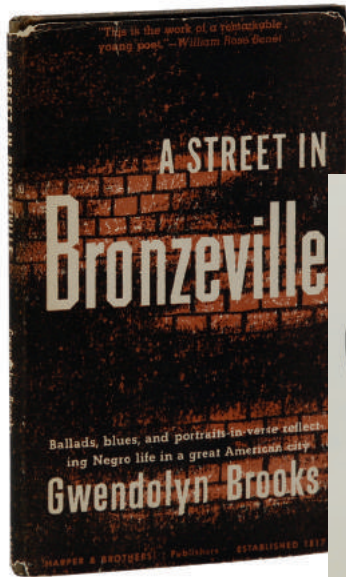
New York: Farrar, Straus and Giroux, 1976. First edition. Inscribed by Elizabeth Bishop to a former owner on the title page. Bound in publisher's original brown cloth with spine lettered in gilt, Fine, in a Near Fine dust jacket which is faintly soiled and faintly shelf-worn. Signed by the Pulitzer Prize-winning poet.

[#140941457]

\$3,000



To Jeanne Stapp - best wishes -  
 Elizabeth Bishop February 1, 1978



## 60. A Street in Bronzeville

Brooks, Gwendolyn

New York: Harper & Brothers, 1945. First edition. Inscribed by Gwendolyn Brooks on the half title, "For Terry! (For a Distinct appreciator of Poetry!) Sincerely, Gwendolyn Brooks October 12, 1990." Bound in publisher's black cloth with brown stamping lettered in gilt. Near Fine, dust jacket chipped at extremities with a few tiny closed tears, Very Good+. The Pulitzer-winning author's first book of poetry.

[#140941136]

\$1,800

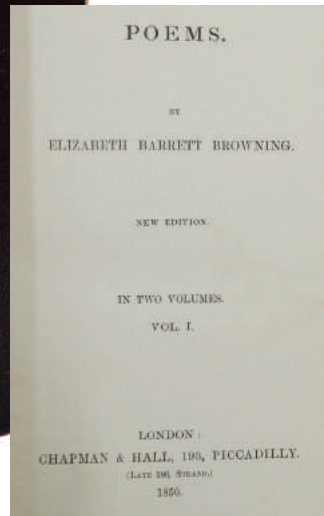
## 61. Poems

Browning, Elizabeth Barrett

London: Chapman and Hall, 1850. Two volumes. First edition of *Sonnets from the Portuguese*, Barnes' typical second state of publisher's address on both volumes. Second overall edition of Browning's *Poems*; the sonnets did not appear in the first edition. Bound in full leather with gilt spine lettering and turn-ins, all edges gilt; half-titles present. Very Good with leather rubbed along edges, hinges tender, tear to head of Vol. II. Gift notes in first volume and light scattered foxing throughout. The first appearance of Browning's acclaimed 44 love sonnets, some of the most popular poems of the Victorian era.

[#140940762]

\$7,000

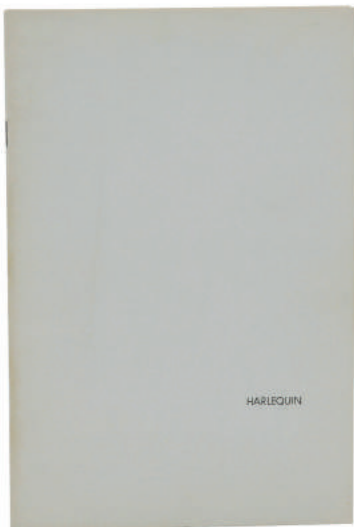


## 62. Harlequin: Vol. 2, No. 1

Bukowski, Charles; Barbara Frye; W.R. Lasater, et al.

Los Angeles: [Barbara Fry / Frye], 1957. 40 pp. An extremely rare issue of the literary journal edited by Charles Bukowski's first wife, Barbara Fry, with less than 10 copies currently known to exist. Features eleven pieces of poetry and prose by Bukowski. Bound in publisher's plain white wraps with title printed in black on front cover. Near Fine with light toning and soiling, slight creasing. Erased pencil price to top corner of front cover, and small date penciled to top corner of first page.

One of Bukowski's rarest early appearances in the little magazines of the 1950s and '60s, where he was already given the star-treatment by its editor, his wife. Undoubtedly a stopper for any Bukowski completist, as well as a good glimpse of his early work. Includes the pieces "Essay On The Wine-Gnat," "For They Had Things To







Say,” “The Rapist’s Story,” “Sun Coming Down,” “The Piano That Ate A Man, A Shirt And A Lion,” “On A Night You Don’t Sleep,” “80 Airplanes Don’t Put You In The Clear,” “Did I Ever Tell You?,” “Death Wants More Death,” “The Editors Say,” and “My Father.” Three of these pieces have not appeared elsewhere since.

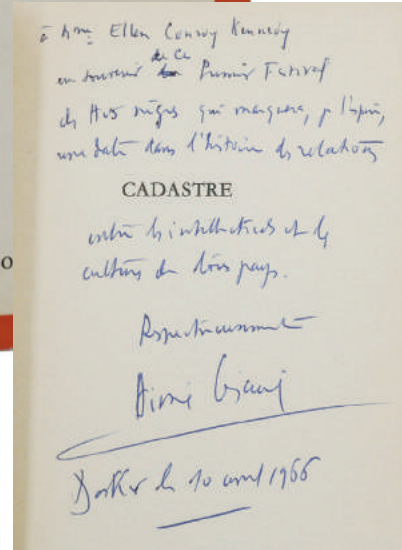
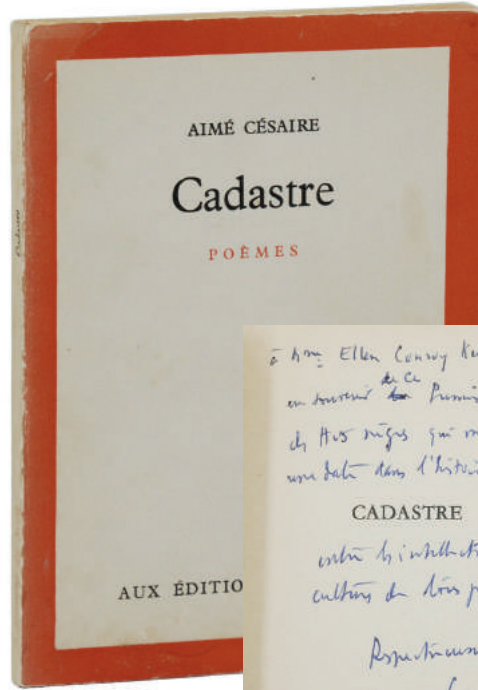
[#140940395]

\$9,500

### 63. The Poems of Caius Valerius Catullus

Catullus; William Blake [Engravings]; John Nott [Translator]

London: J. Johnson, 1795. Two volumes. First Edition in English of Catullus’ complete works, side by side with the original Latin. Contemporary full calf, edges ruled in gilt, spine elaborately stamped in gilt with morocco spine labels; with half-titles and William Blake’s two engraved frontispieces present, foxed in vol. I, offset to the title page in vol. II. Joints strengthened. Occasional light penciled “Xs” to margins; offsetting to endpapers; Very Good.



The first attempt to translate the entire body of work of the licentious, witty Latin poet of the late Roman era Catullus (84 BC–54 BC) into English—around 116 poems. None other than visionary English poet, artist and printmaker William Blake designed the frontispieces.

[#140940833]

\$2,000

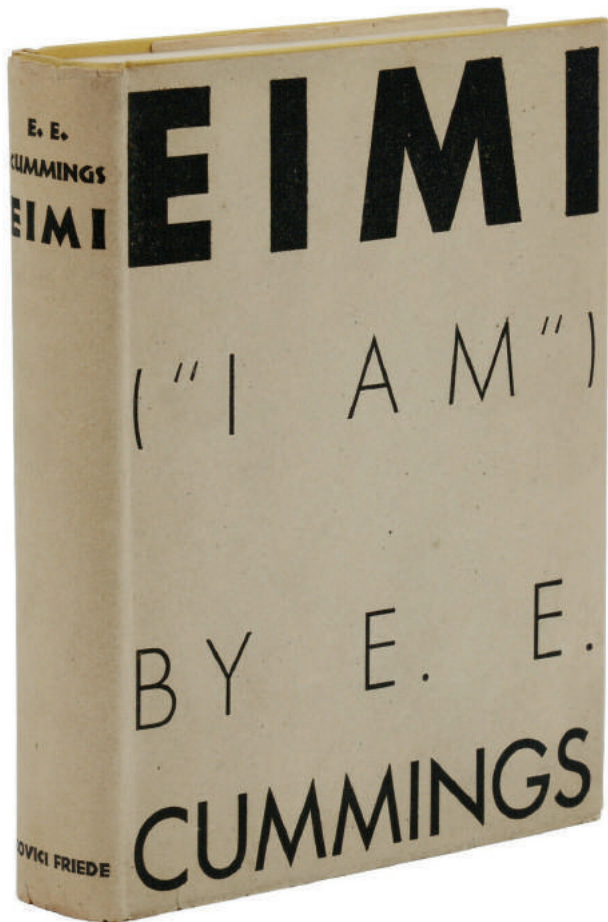
### 64. Cadastre

Cesaire, Aime

Paris: Editions du Seuil, 1961. First edition, trade issue. Signed by Aime Césaire on the half title, inscribed in French to American translator and scholar of French literature Ellen Conroy Kennedy in Dakar, 1966. Kennedy later published a book of translations of the Negritude Poets, the movement Césaire co-founded. Very Good with Kennedy’s light pencil notations in margins, spine creased and a little sunned. Césaire was a poet, politician, and theoretician of post-colonialism who lived in the French-speaking isle of Martinique and was very influential in Francophone culture.

[#140941156]

\$1,200



**65. Eimi**

Cummings, E. E.

New York: Covici Friede, 1933. First edition, signed limited issue. Copy 1316 of a limited 1381 numbered copies, signed by the E. E. Cummings on the limitation page.

*Covici, Friede, Inc., publishers of EIMI, announce that this, the first edition, printed from type, has been limited to 1381 copies; representing the number of orders received by them up to February 15, 1933*

*The author joins with the publishers in congratulating S. A. Jacobs; who designed the format of EIMI, solved all technical problems connected with the typesetting and printing, and from start to finish personally supervised this book's production*

1316 E. E. Cummings

Publisher's canary yellow cloth stamped vividly in black. An absolutely superlative copy, Fine in a Fine dust jacket. The author's stream-of-conscious memoir of his 1931 trip to Soviet Russia.

[#140941756]

\$4,800

**66. i: Six Nonlectures**

Cummings, E. E.

Cambridge, MA: Harvard University Press, 1953. First edition, limited issue. Copy number 113 of a limited 350 signed by E.E. Cummings. Bound in publisher's original black cloth over ivory spine cloth stamped in black. Near

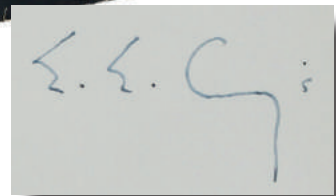
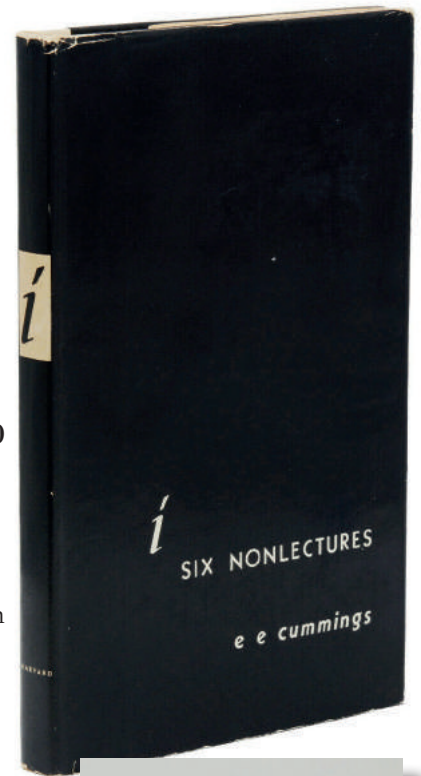
Fine with toning. In a Near Fine dust jacket, lightly rubbed, edge worn and spine toned, with a few surface indentations. Six lectures, often provocative and brilliant, delivered by Cummings at Harvard University.

[#123789654] \$2,750

**67. No Thanks**

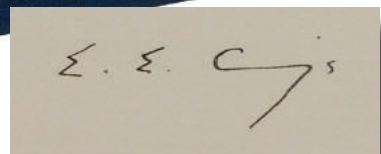
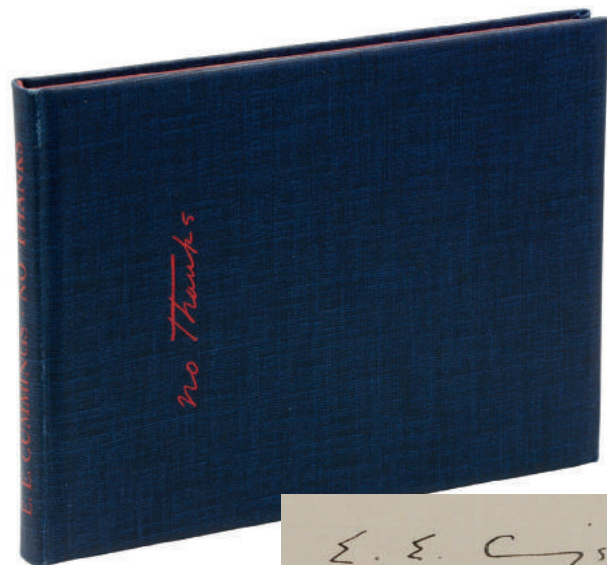
Cummings, E. E.

New York: The Golden Eagle Press, 1935. First edition. Number 40 of a limited 90 copies of the De Luxe edition, signed by E. E. Cummings. Bound in publisher's dark blue coarse cloth with titles stamped in a vivid red, all edges stained red. Fine, toning to pages. The book's title is directed at a list of publishers on the first page, all of whom rejected it for publication.

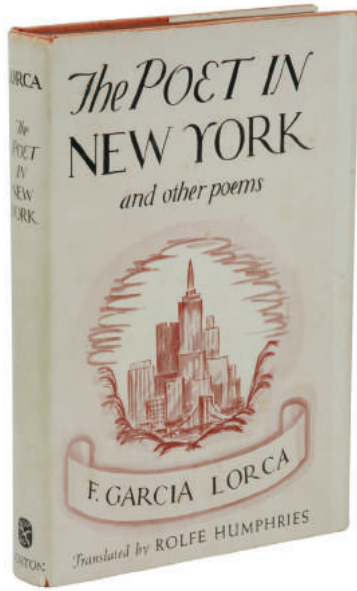


[#140941729]

\$2,250







**68. The Poet in New York**  
Garcia Lorca, Federico

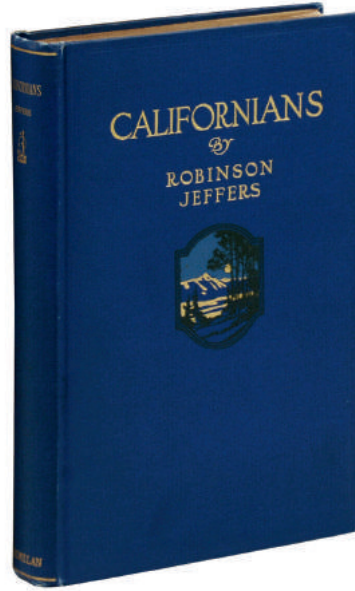
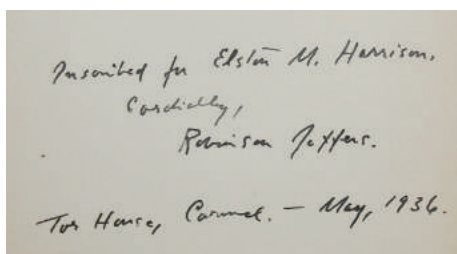
New York: W. W. Norton & Company, 1940. First edition. In a Near Fine dust jacket, lightly foxed and soiled. The first American edition precedes the first Mexican edition by several weeks. An important collection of poems written during Garcia Lorca's 1929-30 visit to Columbia University in New York, with text in Spanish and English.

[#140941337] **\$3,200**

**69. Californians**  
Jeffers, Robinson

New York: The Macmillan Company, 1916. First edition. Inscribed by Robinson Jeffers at his residence, Tor House in Carmel, CA, May 1936. Advance review copy with publisher's perforated stamp to title page. Original blue cloth with gilt lettering, green and blue stamping, bright and clean, sans jacket. Housed in a custom slipcase. The California poet's first commercially-published book.

[#140940864] **\$2,500**

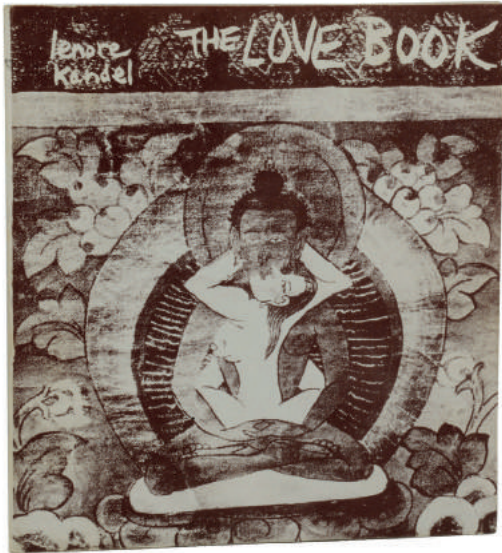


**70. Fama, y obras posthumas**  
Juana Inés de la Cruz, Sor

Madrid: Imprenta de Antonio González de Reyes, a costa de Francisco Laso, 1714. Contemporary limp vellum with leather ties, holograph titles on spine. Text in Spanish. Very Good, covers worn, wrinkled, top corner of front cover chipped, two of the four leather ties broken; worming to several pages affecting text; final leaf has margin reinforced and a few pencil marks.

A rare early edition of these posthumously published poems of Sor Juana, the "Mexican Phoenix," a philosopher, poet, book collector, and nun who contributed to the Spanish Golden Age. The illegitimate daughter of a Spanish captain, Sister Juana grew up in her maternal grandfather's hacienda with his considerable library. Eschewing marriage, she entered a Hieronymite convent in 1669. Skilled in both Latin and Nahuatl as well as theology and logic, her radical thinking on church hierarchy and women's roles caused the Catholic Church to publish a letter in 1690 demanding that she focus on prayer rather than philosophy. The church eventually forced her to sell her extensive library of some 4,000 volumes as well as her musical and scientific instruments. Plague struck her convent in April 1695, and she was among the many victims. This work was first printed in Madrid in 1700 as Vol. III of the author's complete works. Nobel laureate Octavio Paz was largely responsible for bringing her work to modern readers' attention with his 1989 book *Sor Juana: Or, The Traps of Faith*.

[#140940767] **\$8,000**



**71. The Love Book**

Kandel, Lenore

[no place]: [none], [1966]. The correct first edition, self published by the poet. Bound in original printed wraps. Fine, with minor browning to rear cover. An attractive copy of the author's first book, which became a cause célèbre in the Haight-Ashbury scene after being banned as obscene.

[#140941336]

\$1,650

**72. Survey Graphic, March 1925: "Harlem, Mecca of the New Negro"**

Locke, Alain [Guest Editor]

New York: Survey Associates, Inc., 1925. A groundbreaking issue of *Survey Graphic*, a magazine focused on sociological and political research. This specific issue was devoted to the African American literary and artistic currents that would become known as the Harlem Renaissance or New Negro movement, and contained some of the movement's seminal writings. Guest-edited by Alain Locke, this publication cemented Harlem's status as the black mecca, and much of the material here would later appear in his landmark anthology that same year entitled *The New Negro*.

Very Good. Wraps lightly worn and soiled, foxing to rear cover, staple holes worn at wraps though binding is secure, light vertical creases to front cover and early pages, pages toned. With contributions from a veritable who's who of the Harlem Renaissance, including Langston Hughes, Rudolph Fisher, James Weldon Johnson, Jean Toomer, Claude McKay, Countee Cullen, Angelina Grimke, Anne Spencer, W.E.B. Du Bois and many, many more.



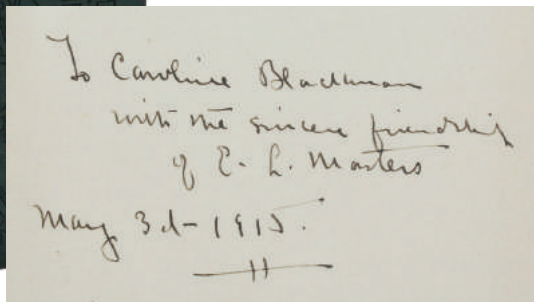
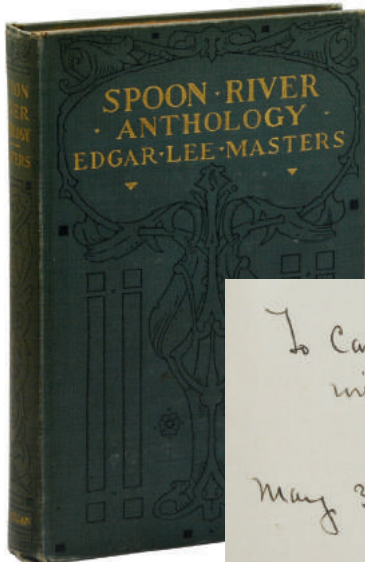
[#140941743]

\$7,500

**73. Spoon River Anthology**

Masters, Edgar Lee

New York: The Macmillan Company, 1915. First edition, first issue. Presentation copy inscribed by Edgar Lee Masters in the year of publication, "To Caroline Blackman, with the sincere friendship of E. L. Masters May 3rd 1915." Original blue-green cloth with gilt lettering. Very Near Fine with light rubbing. Personal bookplate of publisher Alfred A. Knopf on paste down. Housed in a custom black leather slipcase.



Also laid-in are two letters signed by Masters: one is an autograph letter signed in



pencil, dated “July 28 - 35” and is addressed “Dear Mr. Clark:” in which Masters invites Clark for a beer and to have a literary chat. The other is a typed letter signed in pencil, dated January 10, 1929 and is addressed to legal thriller writer and fellow lawyer Arthur Train, in which Masters agrees to serve on the Author’s League Council. Letters are toned, creased with some wear, chipping, with one faint inkstamp.

One of the all-time bestselling works of poetry in America, still in print and used in many theater classes for monologues. Very uncommon signed in the year of publication.

**[#140941727] \$4,500**

**74. The Night Traveler**

Oliver, Mary

Cleveland, OH: Bits Press Chapbook, 1978. First edition of the poet’s scarce chapbook. Bound in publisher’s stapled blue wraps printed in black. Near Fine with uneven sunning to wraps, light shelf wear, previous owner gift inscription to first blank sheet.

**[#140941077] \$1,500**

**75. The Collected Works of Isaac Rosenberg**

Rosenberg, Isaac

London: Chatto and Windus, 1937. First edition. Bound in publisher’s red cloth with spine lettered in gilt. Near Fine with small stain to cloth at rear. Previous owner name penciled on front free endpaper, pages toned. In a Near Fine dust jacket which is toned, soiled and lightly edge-worn. A lovely copy of this scarce book, issued in a run of 500 copies with 900 unbound sheets to be stored for later use. Just over 400 copies were sold in total by 1941, when the remainder were destroyed when the publisher’s warehouse was bombed during the Blitz.

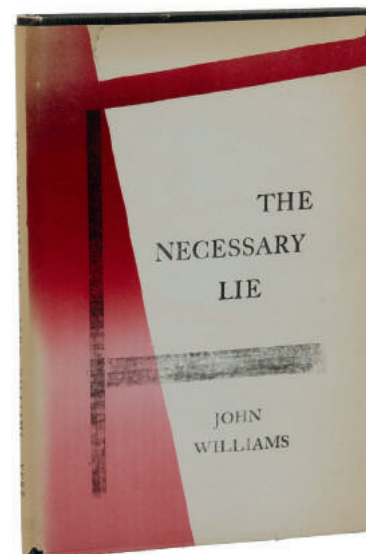
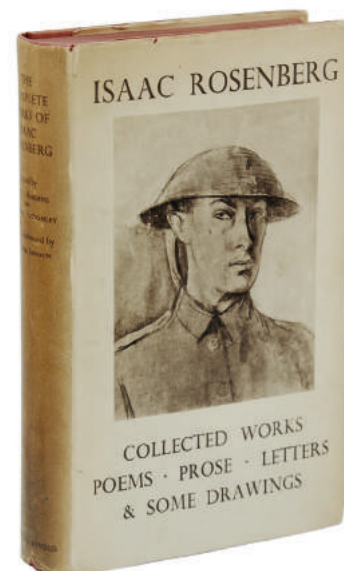
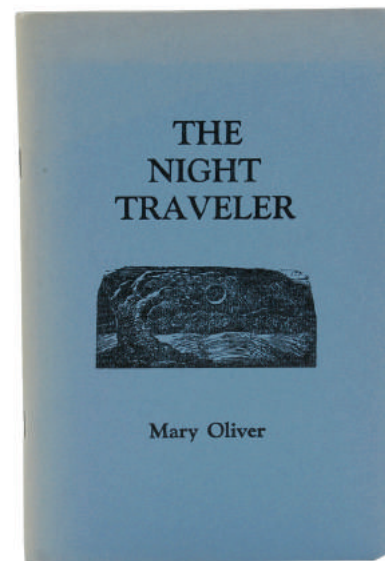
**[#140940389] \$2,000**

**76. The Necessary Lie**

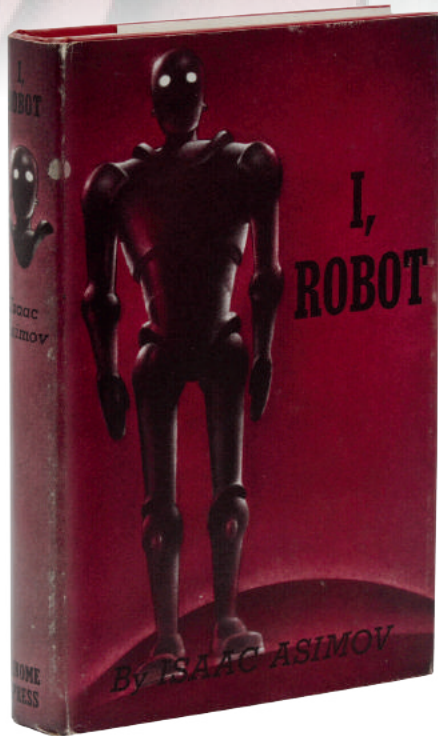
Williams, John

Denver, CO: Verb Publications, 1965. First edition. 47 pp. Bound in publisher’s grey cloth over boards, stamped in gilt. Near Fine in a Near Fine dust jacket with several short edge tears, toning, small stain to spine and small chip at foot. Williams’ collection of poetry was published the same year as *Stoner* and printed in an edition of 425 copies.

**[#140941166] \$4,500**

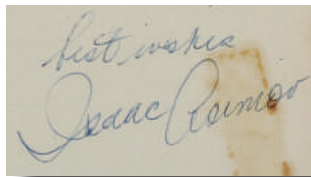


# Science Fiction, Fantasy & Horror



**77. I, Robot**  
Asimov, Isaac

New York: Gnome Press, 1950. First edition of this science fiction classic. Signed by Isaac Asimov on the front free endpaper. Quite the superlative copy, bound in publisher's red cloth stamped in black. About Fine, with bumping to bottom corners of boards, and tape ghosts to front and rear endsheets (affecting Asimov's signature) and previous owner name to ffep as well. In a Near Fine dust jacket with faint fading to the spine, small spot of discoloration near top of spine panel, faint wear; light offsetting from red boards to blank verso of the dust jacket. A total knock-out.

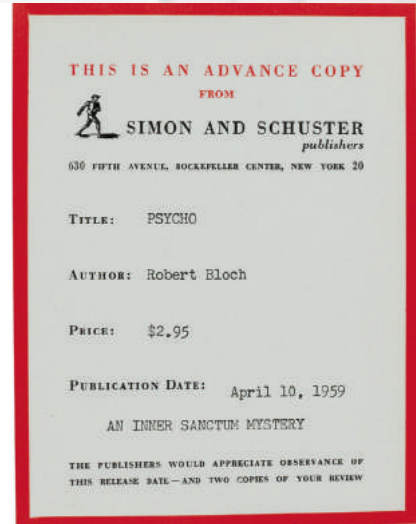


[#140940769]

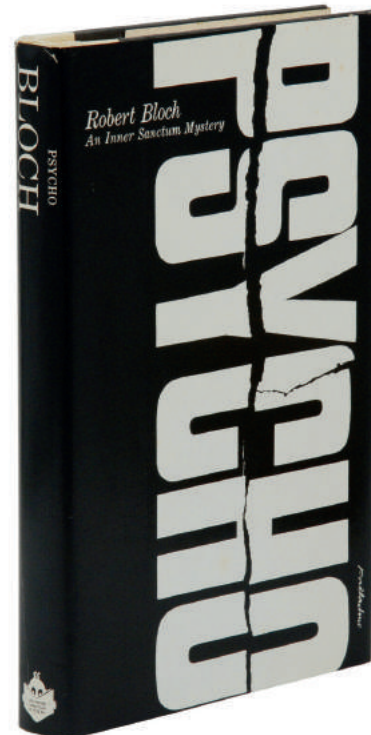
\$15,000

**78. Psycho**  
Bloch, Robert

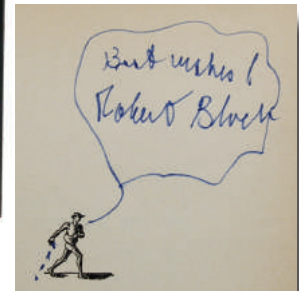
New York: Simon and Schuster, 1959. First edition, review copy with publisher's slip laid in. Signed by the author on the page bearing the publisher's logo, dubbed "The Sower," which depicts a man sowing seeds in mid-stride with one hand swung back.



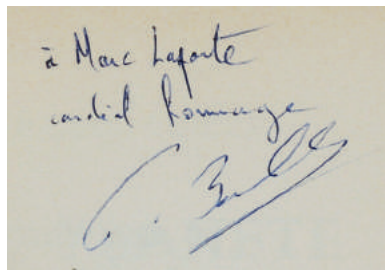
Bloch has augmented this in a fantastically fitting manner—signing his name in a speech bubble and drawing a knife in The Sower's flung back hand, complete with several drops of blood dripping from its blade.



Bound in publisher's black paper-covered boards over white spine cloth stamped in red. Toning to pages and spine cloth and a bump at the crown,







else Fine. In a Fine dust jacket with light foxing, trivial wear and two faint scratches to the spine panel. The book served as the basis for the 1960 Alfred Hitchcock film, featuring perhaps one of the best-known scenes in all of cinema, where Marion Crane (Janet Leigh) is stabbed to death in the shower to the beat of a litany of screeching violins.

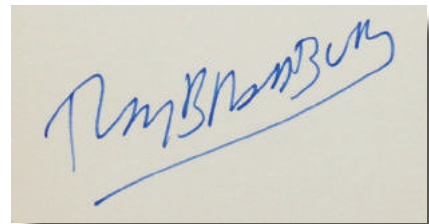
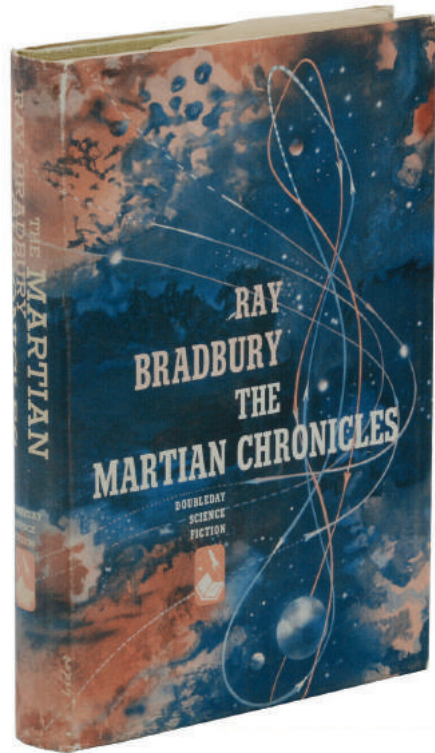
[#140940568]

\$7,500

### 79. La Planete des singes [The Planet of the Apes]

Boule, Pierre

Paris: Rene Julliard, 1963. First edition, advance issue, text in French. Inscribed by Pierre Boule on the half-title page. Bound in publisher's original wrappers printed in black and green; advance priority with first issue wrappers, with the rear cover blank except for "S.P." (service press) printed on the bottom right corner, and again in a perforated stamp to the left; the first wrapped trade



edition had ads on the rear cover and later issue review copies have perforated "S.P." over the price. Near Fine with toning to spine and edges, faint pink stain to bottom textblock edge. A stunning copy of the original French language first edition in the advance issue; copies signed by the author are scarce.

[#140941255]

\$10,000

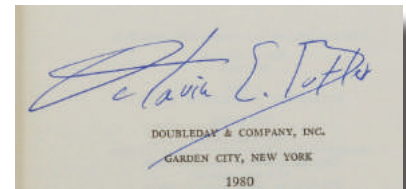
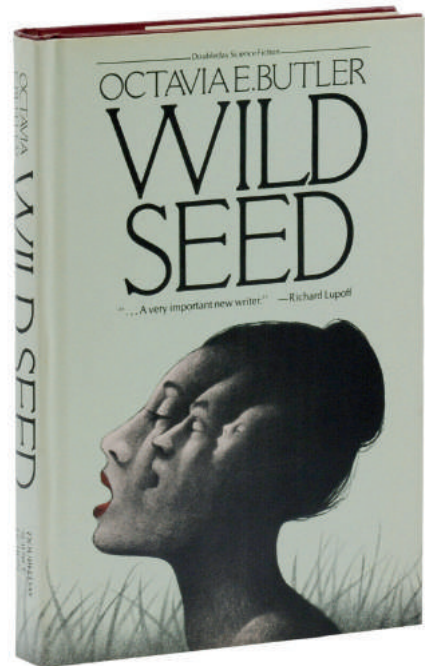
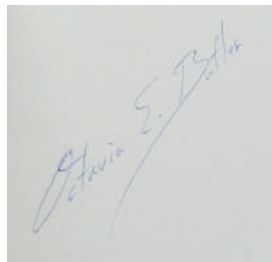
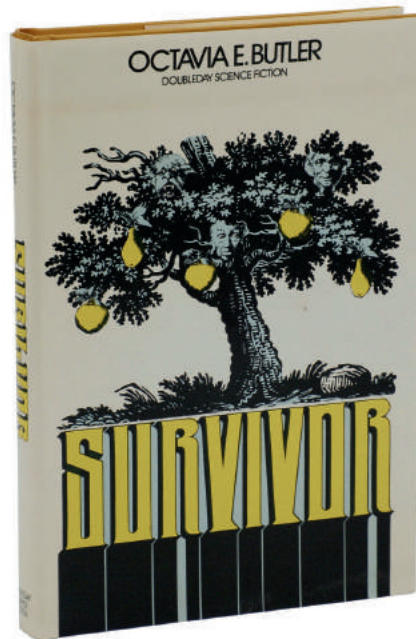
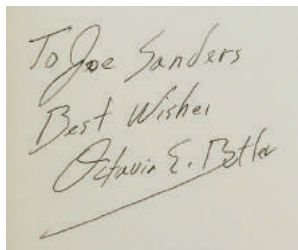
### 80. The Martian Chronicles

Bradbury, Ray

Garden City, New York: Doubleday & Company, 1950. First edition. Signed by Ray Bradbury on the title page. Bound in publisher's original cloth. Near Fine with faint fading to spine cloth, owner name and date to front free endpaper. In a Near Fine dust jacket with trivial toning and very light wear. A fantastic copy.

[#140941684]

\$6,000



**81. Mind of My Mind**

Butler, Octavia E.

Garden City, New York: Doubleday & Company, 1977. First edition, a review copy with publisher's slip laid in. Inscribed by Octavia E. Butler to a former owner on the title page. Bound in publisher's original green leatherette boards with blue titles to the spine. Fine in a Near Fine dust jacket.

[#140941453]

\$2,250

**82. Survivor**

Butler, Octavia E.

Garden City, NY: Doubleday & Company, Inc., 1978. First edition. Signed by Octavia E. Butler on the front free endpaper. Near Fine with light shelf wear, remainder spray to bottom textblock edge. In a Near Fine dust jacket. Butler's rarest novel, which after a few early editions she would not allow to be reprinted.

[#140940807]

\$5,000

**83. Wild Seed**

Butler, Octavia E.

Garden City, New York: Doubleday & Company, 1980. First edition, first printing. Signed by Octavia E. Butler on the title page. Near Fine with faint lean to binding, remainder spray to bottom textblock edge, in a Near Fine dust jacket with light edge wear, spine joints pushed inward, light soiling to rear panel. Though this is the fourth published book in Butler's *Patternist* series, chronologically it is the earliest.

[#140941454]

\$1,850

**84. Ender's Game**

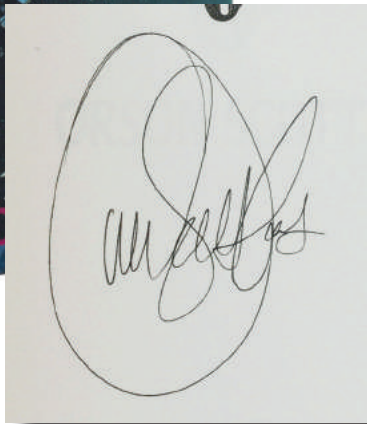
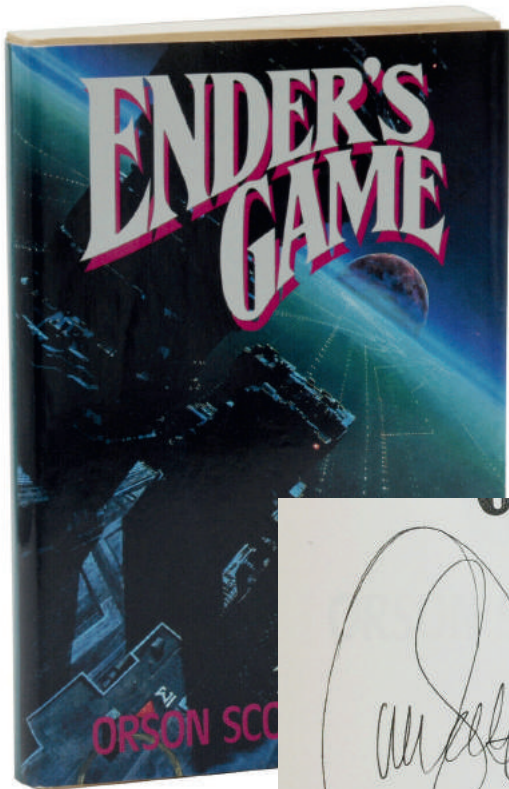
Card, Orson Scott

New York: Tor Books, 1985. Advance proof of the first edition. Bound in publisher's original printed wraps. Near Fine in a Near Fine dust jacket. A scarce format of Card's Hugo and Nebula Award-winning novel.

[#140941763]

\$3,600





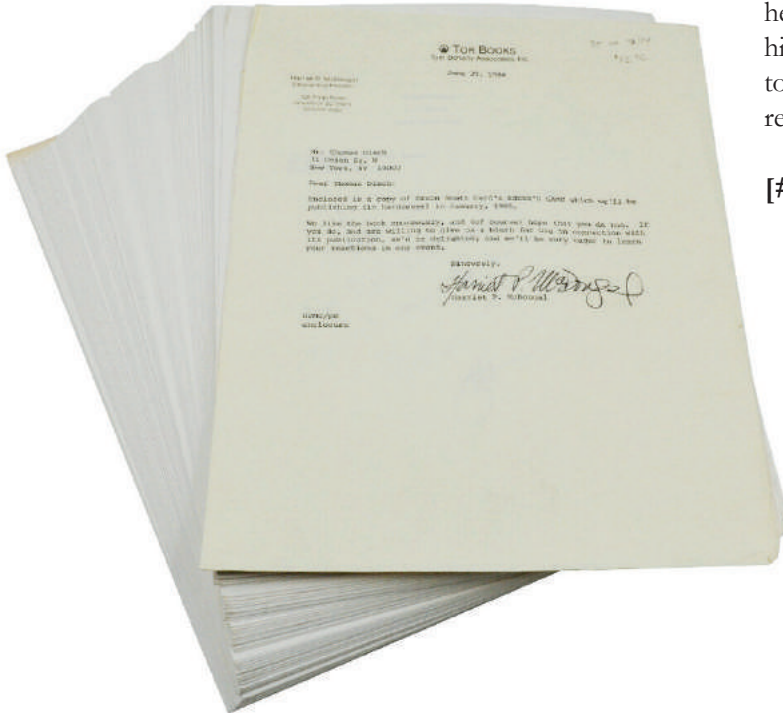
## 85. Ender's Game

Card, Orson Scott

New York: Tor Books, 1984. 272 pp. Duplicated type-script. Advance review copy from the author's manuscript, preceding the first edition which was published in 1985. Loose sheets printed on rectos only, with letter from publisher dated June, 29, 1984 to Hugo Award-winning science fiction author Thomas Disch requesting he write a blurb. Later inscribed by Orson Scott Card on the first page reading "Dan [Breen], Tom Disch didn't review it, but then it wasn't for him ... Best, Scott", and signed again by Card in full on the third page. Also laid in is a color print on Kodak paper of the art used for the cover of *Speaker of the Dead*, Card's 1986 sequel to *Ender's Game*, inscribed on the verso, "To Dan—a generic cover—but it sold books, eh? [signed] Orson Scott Card"; a promotional photocopy is stapled to the verso of the print. Provenance: from the collection of Daniel Breen, noted collector of rare science-fiction and fantasy works.

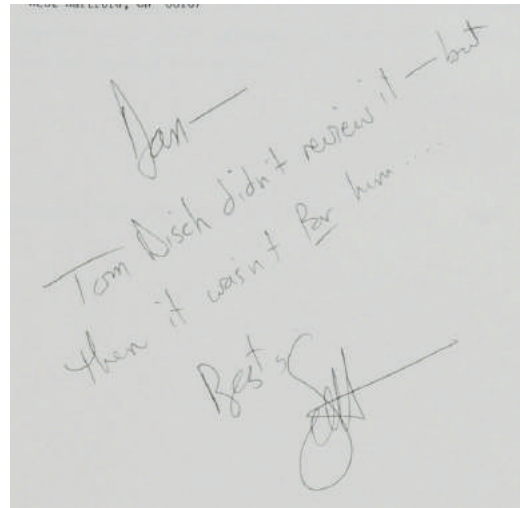
This is the earliest available format of the author's breakout science fiction novel, which went on to win both the Hugo and Nebula awards, and served as the basis for the 2013 film bearing the same name.

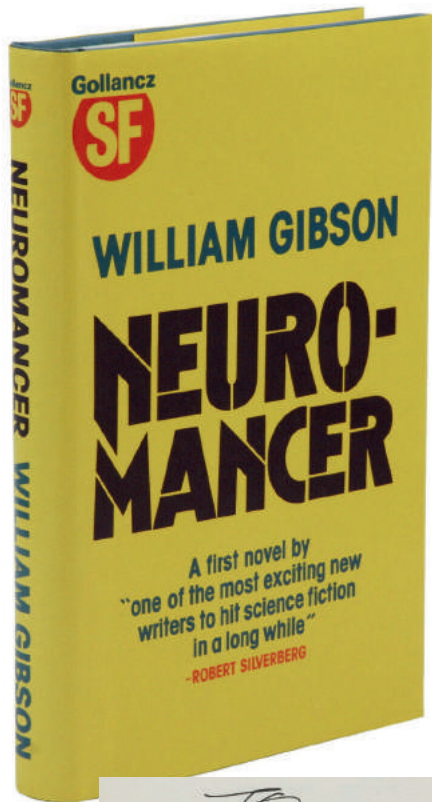
Though Disch did not blurb *Ender's Game*, he later went on to write that Card was "[Robert A.] Heinlein's true heir [...] because of his knack for attack-dog narratives, his fertile invention, and the moral conviction he brings to his work." A fantastic and important science fiction relic, marking the genesis of Card's illustrious career.



[#140940688]

\$6,500





TO DAVID,  
W.M. GIBSON

**86. Neuromancer**

Gibson, William

London: Victor Gollancz, 1984. First British edition and first hardcover edition. Inscribed by William Gibson on the title page to a former owner. Fine with slight foxing to textblock edge and slight shelf wear, in a Near Fine dust jacket with a small scuff to the rear panel and light shelf wear. Gibson's first novel, winner of the Nebula, Hugo and Philip K. Dick Award, has been credited with starting the Cyberpunk genre.

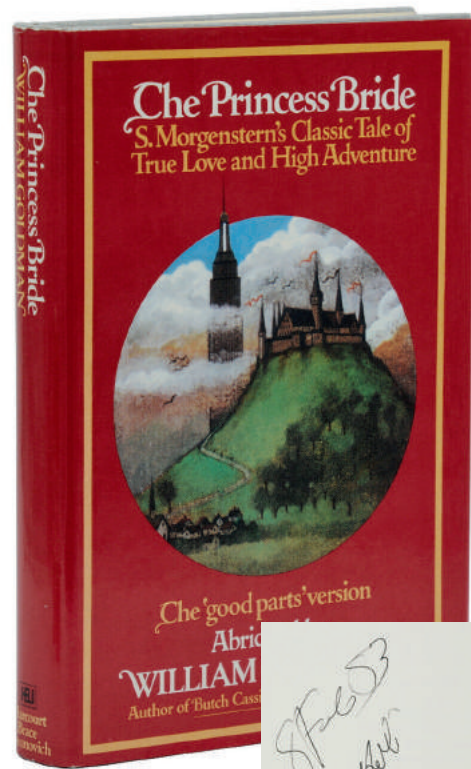
[#140941174]

\$4,600

**87. The Princess Bride**

Goldman, William

New York: Harcourt Brace Jovanovich, 1973. First edition. Inscribed to a former owner by William Goldman



April 53  
For Mother  
David works  
William Goldman

facing the title page. Bound in publisher's original grey cloth with spine lettered in red and black. Fine, with a stray ink mark to verso of front free endpaper. In a Near Fine dust jacket with light surface wear and two paperclip impressions to the top edge of the front panel. A fairy tale adventure which served as the basis for the 1987 Rob Reiner film. Copies signed by the author are scarce.

[#140940108]

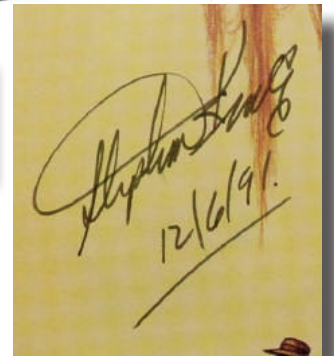
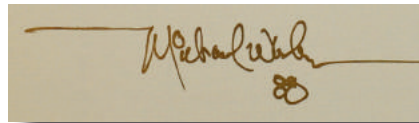
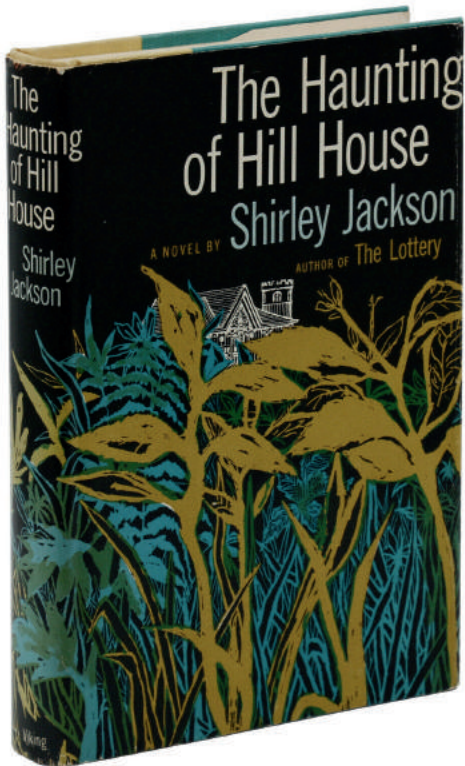
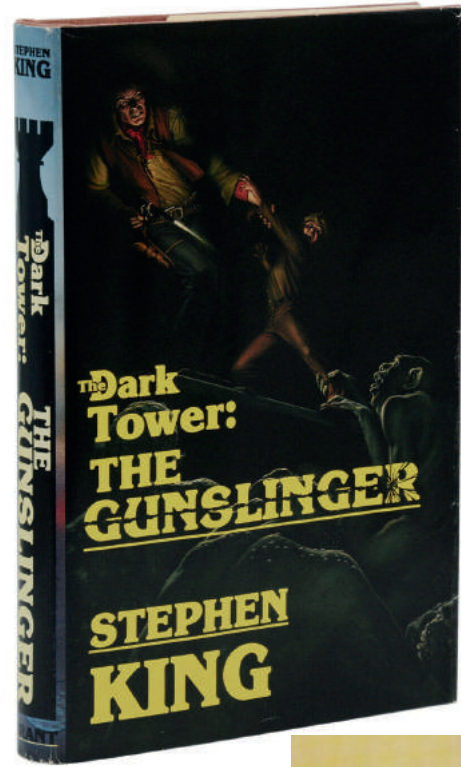
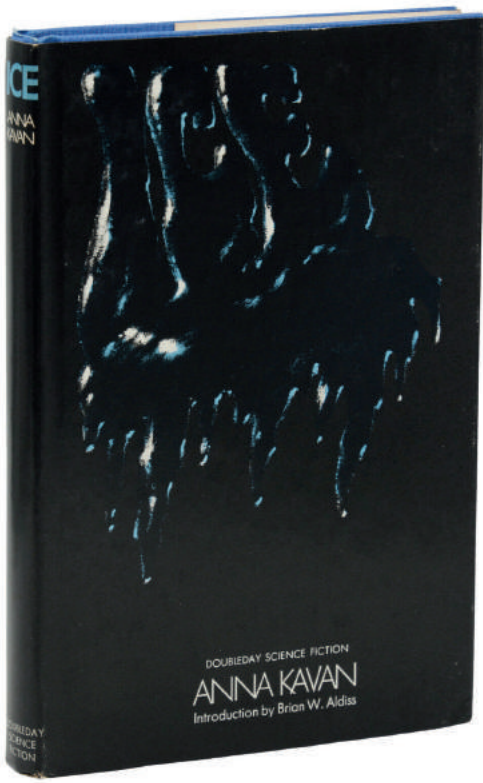
\$6,000

**88. The Haunting of Hill House**

Jackson, Shirley

New York: The Viking Press, 1959. First edition. Bound in publisher's yellow and turquoise cloth with titles stamped in black. Fine in a Near Fine dust jacket with light rubbing, light edge wear and a small bookseller ticket to the front flap, but in a much nicer jacket than as normally found. The horror novel that inspired the 1963





and 1999 films titled *The Haunting* and the recent Netflix show.

**89. Ice**  
Kavan, Ana

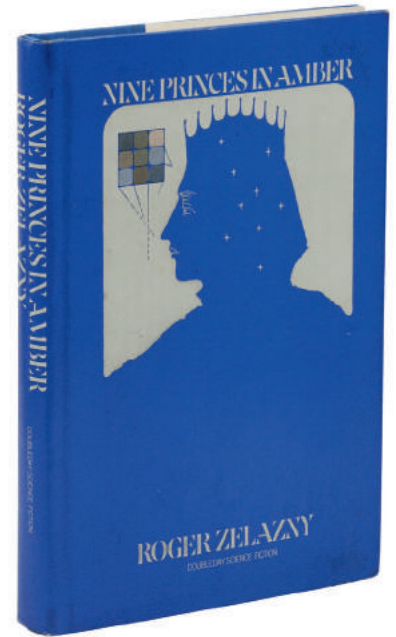
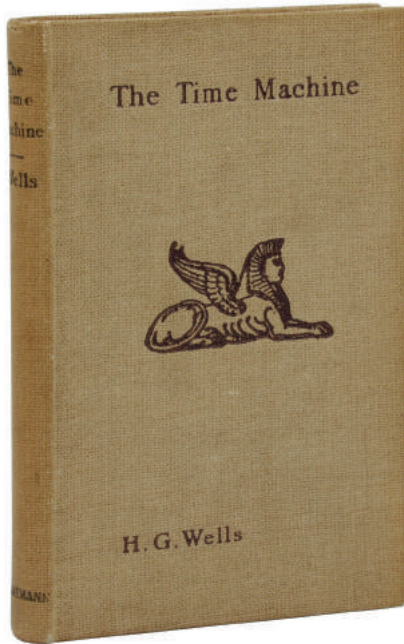
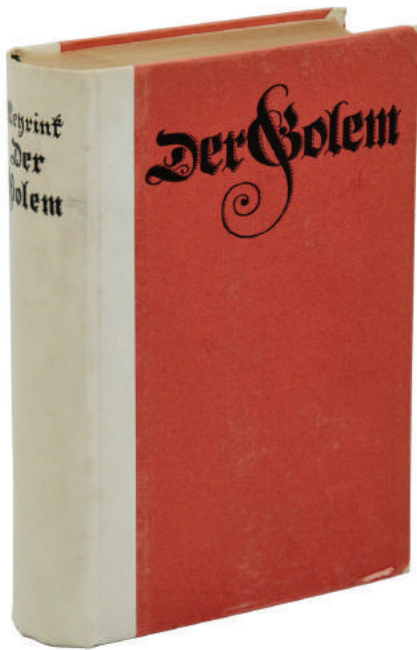
Garden City, New York: Doubleday & Company, 1970. First American edition. Bound in publisher's blue cloth covered boards with spine stamped in white. Fine in a Fine dust jacket. Offsetting to blindside of dust jacket and endpapers. The author's surreal, disturbing final novel of catastrophic climate change.

[#140941150] \$700

**90. The Dark Tower: The Gunslinger**  
King, Stephen; Michael Whelan [Illustrations]

West Kingston, RI: Donald M. Grant, 1984. First edition. Signed by Stephen King on the front free endpaper, and by the illustrator Michael Whelan on the half-title page. About Fine in a Near Fine dust jacket. A fantastic copy of the first book in Stephen King's *Dark Tower* series.

[#140941001] \$1,850 [#140940973] \$7,500



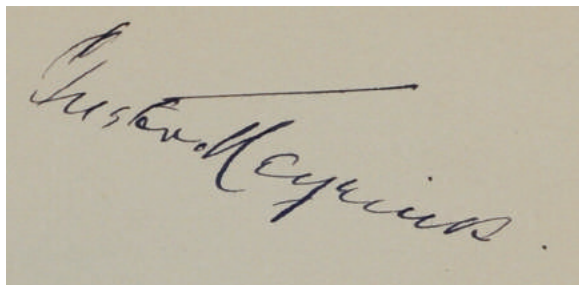
### 91. Der Golem [The Golem]

Meyrink, Gustav

Leipzig: Kurt Wolff Verlag, 1915. First edition. Signed by Gustav Meyrink on the front free endpaper. In publisher's red paper-covered boards over white cloth spine with titles printed in black; text in German. Near Fine with light soiling to boards, light foxing to front paste down and light toning to pages, else a rather sharp copy indeed.

An immensely important and influential modernist fantasy novel, written by a contemporary of Franz Kafka, whose literary masterpiece *The Metamorphosis* was published at nearly the same time and by the same publisher. An immediate success, *Der Golem* sold over 200,000 copies during its first year of publication. Jorge Luis Borges called it "a remarkable work of horror, half-way between *Dr. Jekyll and Mr. Hyde* and *Frankenstein*," and H.P. Lovecraft cited it as one of the "best examples" of Jewish weird fiction, exclaiming it was "the most magnificent weird thing I've come across in cons!"

The legend of the Golem dates back to biblical times,



and Meyrink is one in a long line of writers, including Jacob Grimm of the Brothers Grimm, to channel its myth. In Meyrink's retelling, the Golem is a being that reappears in Prague's Jewish ghetto every 33 years, causing strange and unknowable occurrences, and the feeling of being watched by unknown forces lurking in dark shadows. Meyrink was no doubt influenced by his beliefs in occultism, alchemy, Kabbalah and eastern mysticism, and the result is a dream-like narrative of disjointed horror, only partly rooted in this world.

[#140940570]

\$12,500

### 92. The Time Machine

Wells, H. G.

London: William Heinemann, 1895. First edition, later state with no ads at rear. Bound in publisher's original tan cloth stamped in brown. Near Fine with light toning, light scuff to rear cover. Endsheets foxed. Previous owner name written in light pencil to front paste down.

[#140941130]

\$3,500

### 93. Nine Princes in Amber

Zelazny, Roger

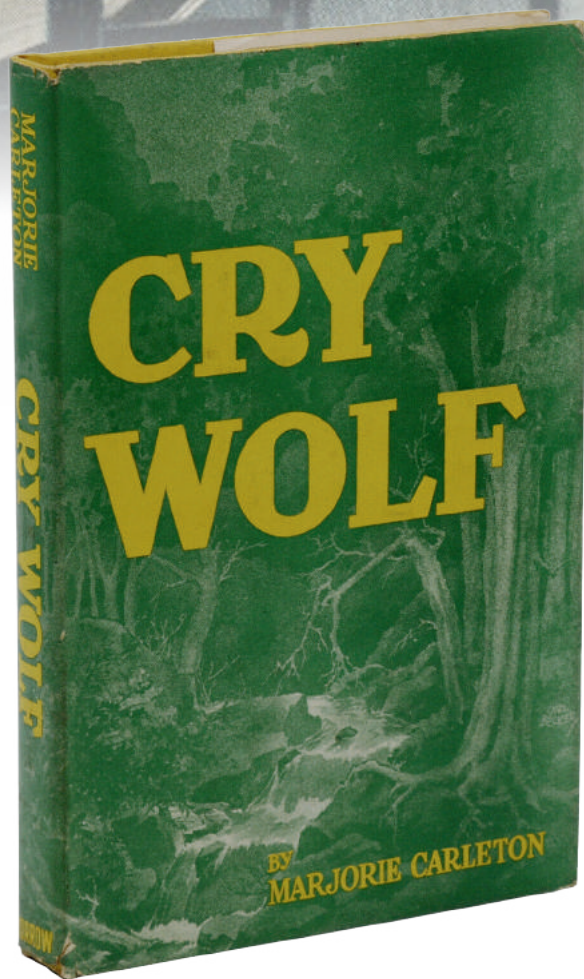
Garden City, New York: Doubleday & Company, 1970. First American edition. Original blue cloth boards with spine stamped in white. Fine in Fine dust jacket.

[#140941152]

\$3,500



# Mystery & Thriller



**94. Cry Wolf**  
Carleton, Marjorie

New York: William Morrow & Company, 1945. First edition. Bound in publisher's yellow cloth with spine lettered in green. Near Fine, foxing to cloth, offsetting to endpapers, bookplate on front paste down, in a Fine dust jacket. The author's best-known mystery, which inspired a swift-moving, well-plotted 1947 noir by the same name directed by Peter Godfrey, starring Errol Flynn and Barbara Stanwyck.

[#140940764]

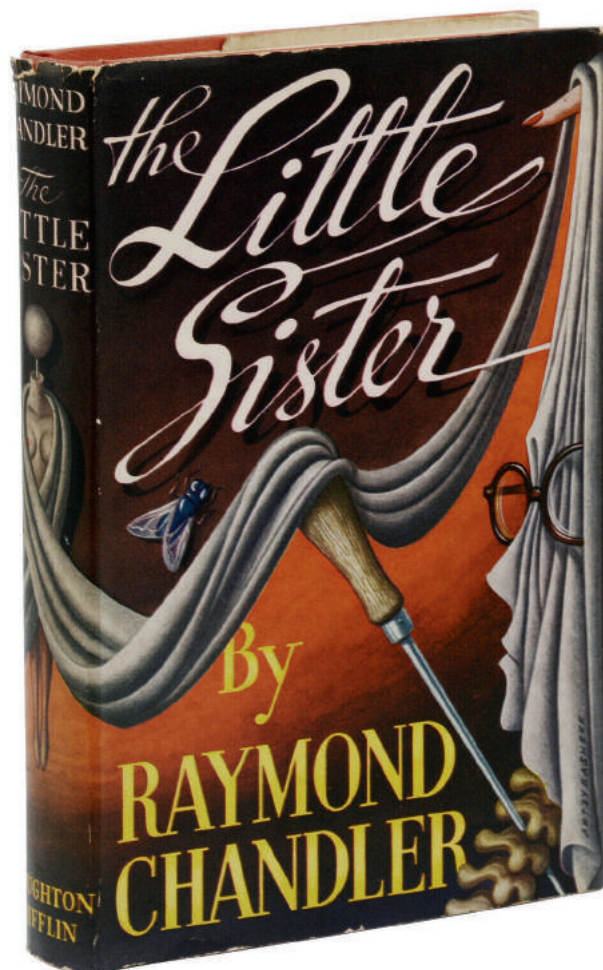
\$1,500

**95. The Little Sister**  
Chandler, Raymond

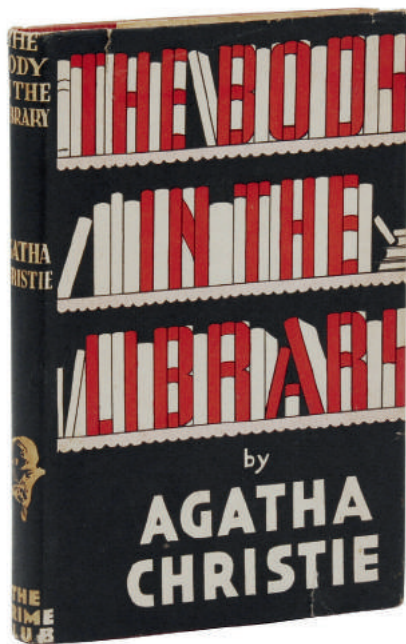
Boston: Houghton Mifflin Company, 1949. First American edition, first issue binding. Bound in publisher's red cloth stamped in navy blue. Edges a little foxed and dust-soiled, offsetting to endpapers, else Fine and bright. The pictorial dust jacket is a trifle worn but remarkable for being completely un-sunned and rich in color, especially the spine panel, which invariably appears yellowed and dulled in other copies. The copy to beat of the classic Philip Marlowe mystery.

[#140940466]

\$3,500







**96. The Body in the Library**  
Christie, Agatha

London: The Crime Club by Collins, 1942. First edition. Bound in publisher's original red cloth stamped in black. Near Fine with light lean to binding, foxing to textblock edge, pages toned and several soiled. In a Near Fine dust jacket with several short edge-tears, toning and soiling to rear panel. The Queen of Crime's unorthodox take on a cliché of mysteries—a dead body found in a library—with nearly as many detectives as there are suspects.

[#140941759] \$2,500

**97. Fallen Angel**  
Ericson, Walter [pseudonym of Howard Fast]

Boston: Little, Brown and Company, 1952. First edition. Bound in publisher's yellow cloth with navy spine lettering. Near Fine with light foxing to edges, in a bright dust jacket designed by Lew Keller, a little dust-soiled with a hint of wear at the head, else Fine. The jacket's vivid colors are completely unfaded. A splendid copy of a scarce book.

At the height of Red Scare, Howard Fast, an outspoken Communist best-known as the author of *Spartacus*, penned this suspense novel under the pen name Walter Ericson, afraid it would be censored under his real name; his fears were not without justification as he had been imprisoned in 1947 for contempt of Congress. In his

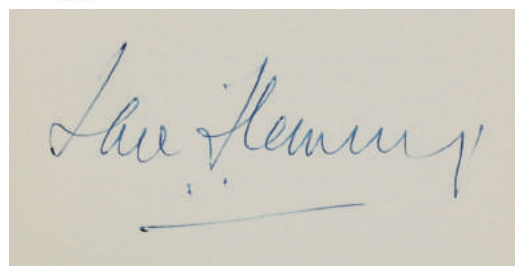
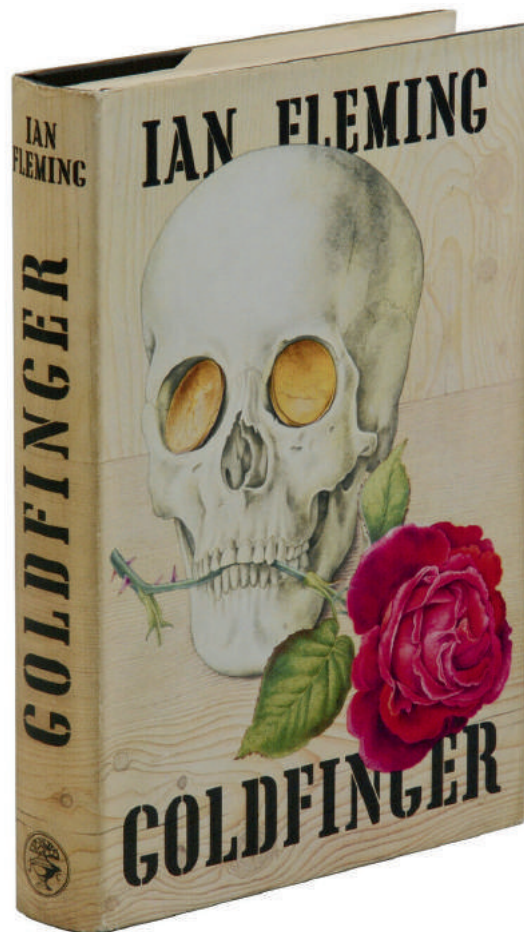


memoir *Being Red* Fast calls it “a sort of anti-fascist mystery.” The book was later retitled *The Darkness Within*. In 1965 it was made into the neo noir *Mirage*, directed by Edward Dymtryk.

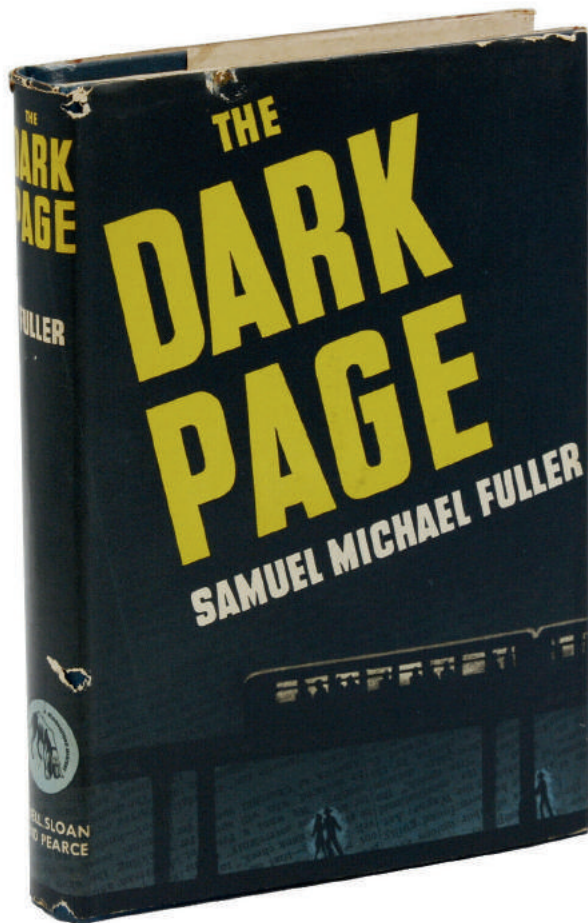
[#140940459] \$3,500

**98. Goldfinger**  
Fleming, Ian

London: Jonathan Cape, 1959. First edition, first issue, second state. Signed by Ian Fleming on the front free endpaper. In publisher's black cloth-affect boards with skull motif embossed on upper board, gilt stamped coins







in eye sockets and spine titles in gilt; in the second state lacking the embossed 3 mm line to the top left region of the skull. Near Fine with a very slight lean to the binding and several faint brown spots to the bottom textblock edge, in a Near Fine dust jacket with mild spine toning. Gilbert 1.2.

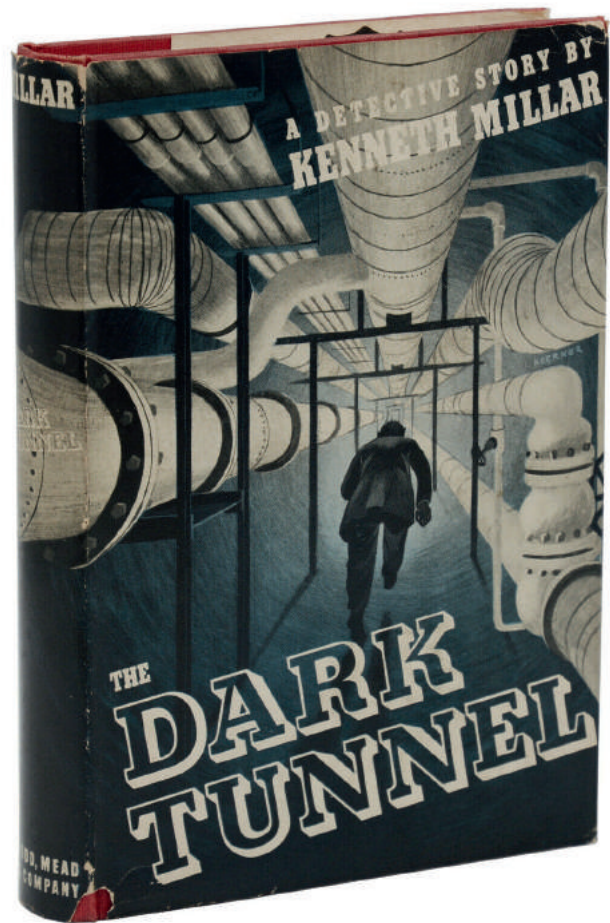
[#140941753] \$25,000

### 99. The Dark Page

Fuller, Samuel

New York: Duell, Sloan and Pearce, 1944. First edition. In publisher's navy cloth lettered in red. Near Fine in an unfaded, vividly colored Very Good+ dust jacket, small hole in spine panel, a few small tears near head, two tiny dampstains to back panel, a little wear and pencil checkmark to spine panel, light foxing to flaps.

The breakthrough crime novel by Samuel Fuller, who had just barely augmented his income as a reporter with three earlier unsuccessful novels. After kicking around Hollywood as a script whose rights holder was director Howard Hawks, the rights to this novel were sold and it was



made into the 1952 film noir *Scandal Sheet*. Fuller went on to direct a number of genre films, belatedly gaining critical acclaim for his singular “tabloid” style.

[#140940497] \$4,000

### 100. The Dark Tunnel

[Macdonald, Ross] Millar, Kenneth

New York: Dodd, Mead, & Company, 1944. First edition. Bound in publisher's red cloth stamped in black. Near Fine with offsetting to endsheets, foxing to endsheets and textblock edge, otherwise bright and clean. In a rich, vibrant example of the dust jacket with small chips to corners and spine ends, a chip at the bottom left corner of the front panel and a short closed tear to the top rear spine joint, else Fine. An unsophisticated, superior copy.

A WWII espionage thriller. Critics were amazed by the skillfulness and poise that it displayed for being a debut novel. The author would go on to write the Lew Archer crime novels under the pen name Ross Macdonald.

[#140940448] \$15,000

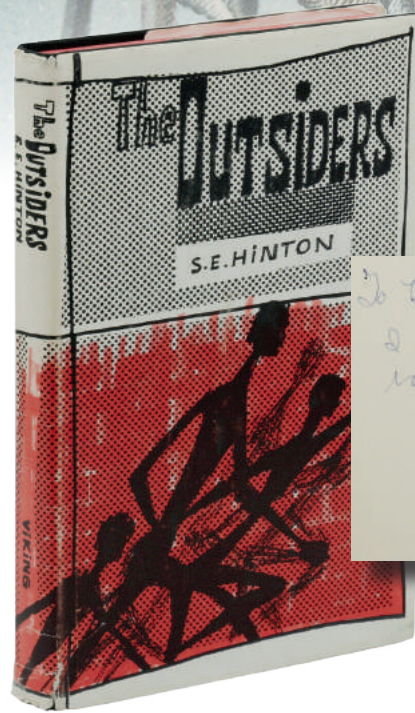
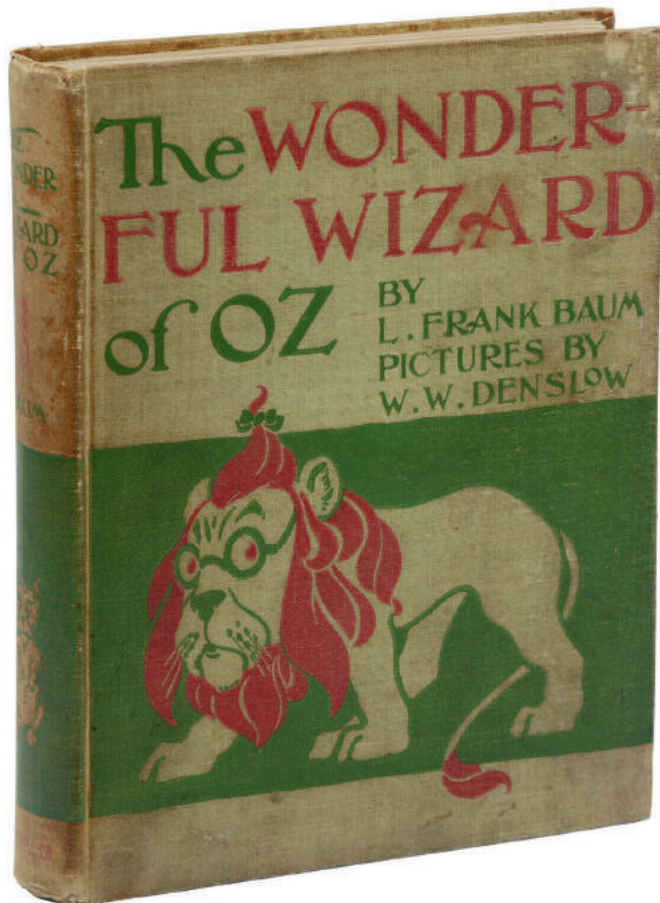


# Children's

## 101. The Wonderful Wizard of Oz

Baum, L. Frank

Chicago: Geo. M. Hill Co., 1900. First edition, first state of plates and text. (Bienvenue pp. 4-5.) Bound in publisher's full green cloth, boards and spine decoratively stamped in green and red; "B" binding with publisher's name in red at foot, full "O" in as last letter. This is the first binding state for trade edition copies, an earlier state was for pre-publication copies only. Illustrated with twenty-four plates inserted throughout. A Near Fine copy with slightly darkened spine and mottled cloth, very subtle repairs to cloth at corners and spine ends, edges a little rubbed, inner hinges and a few gutters starting, contemporary gift inscription on front free endpaper, mild toning and occasional thumbing to contents else unusu-



To Ronnie Doshier  
I hope you like my  
book!  
Best wishes,  
Susie  
Hinton  
1967

ally clean. Housed in a custom clamshell case. The rare, sought-after first edition of the classic children's book that inspired a long-running series and beloved 1939 film.

[#140941767]

\$35,000

## 102. The Outsiders

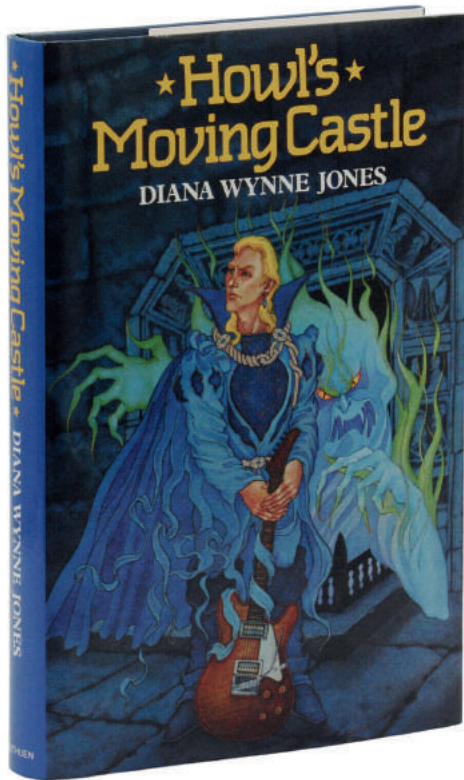
Hinton, S.E.

New York: The Viking Press, 1967. First edition. Warmly inscribed by S. E. Hinton on the front free endpaper in the year of publication, "To Ronnie Doshier - I hope you like my book! Best wishes, Susie Hinton 1967." Bound in publisher's black cloth with spine lettered in red. Very Good in a Very Good dust jacket with publisher's price intact at top corner of front flap and bottom corner clipped; vertical crease to the spine panel, wear at spine ends. The first appearance of the classic teenage gang story, which was adapted into the Brat Pack-packed 1983 Francis Ford Coppola film. The author herself was still a teenager when it was published.

[#140940737]

\$3,800





**103. Howl's Moving Castle**

Jones, Diana Wynne

London: Methuen Children's Books, 1986. First British edition. Very faint scratch to front cover visible in raking light, light foxing to top edge of textblock and pages toned, else Fine in a Fine dust jacket. A cult classic which served as the basis for the 2004 Japanese animated fantasy film directed by Hayao Miyazaki.

[#140941764]

\$2,800

**104. Anne of Green Gables**

Montgomery, L. M.

Boston: L. C. Page & Company, 1908. First edition. Near Fine with light lean to spine, light rubbing and soiling to covers; small bookseller ticket to front free endpaper, pages toned and those adjacent to illustrated plates are foxed, rear inner hinge repaired. The author's first book, the story of a young orphan girl sent to Prince Edward Island, inspired in part by Montgomery's own upbringing.

[#140941745]

\$20,000

**105. Alice in Wonderland Handkerchiefs**

Peto, Gladys

Ireland: [np], 1930. Original side-stapled wrappers with

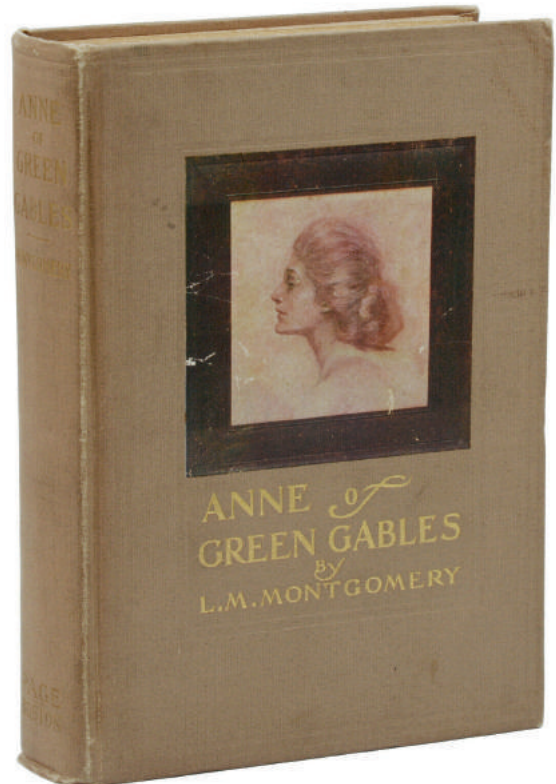


illustration pasted to front cover, containing eight linen handkerchiefs with printed designs attached to leaves. First edition. Very Good with former owner's name written in pencil on front wrap, production stamp on rear wrap shows sticker damage, light occasional foxing to handkerchiefs and ages, a few handkerchiefs loose at corners, one ("The Cheshire Cat and the Duchess") loose and laid in. A colorful, unusual work by British book illustrator, fashion designer, and author of children's books Gladys Peto, illustrating scenes from Lewis Carroll's classic.

[#140941766]

\$2,700



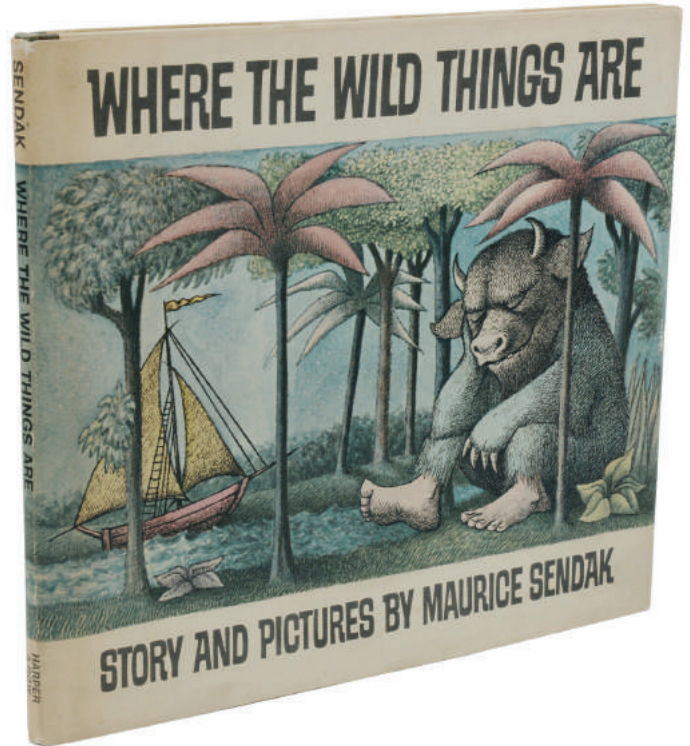
**106. Where the Wild Things Are**

Sendak, Maurice

New York: Harper & Row, 1963. First edition in a lovely example of the first issue dust jacket. Illustrated paper-covered boards with gray cloth backstrip. Near Fine with slight toning to covers, tiny area rubbed through at bottom edge of rear board, in a Near Fine dust jacket with light toning and trivial wear, with publisher's original price of \$3.50 present on the top corner of the front flap and lower corner clipped. A groundbreaking work for its honest treatment of children's emotions, especially anger, and winner of the 1964 Caldecott Medal.

[#140941462]

\$8,000



**107. Where the Sidewalk Ends**

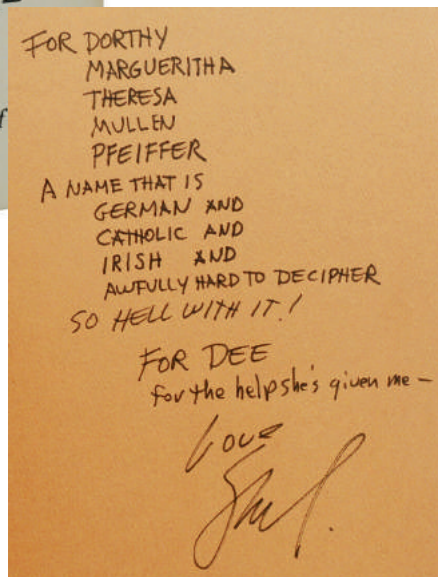
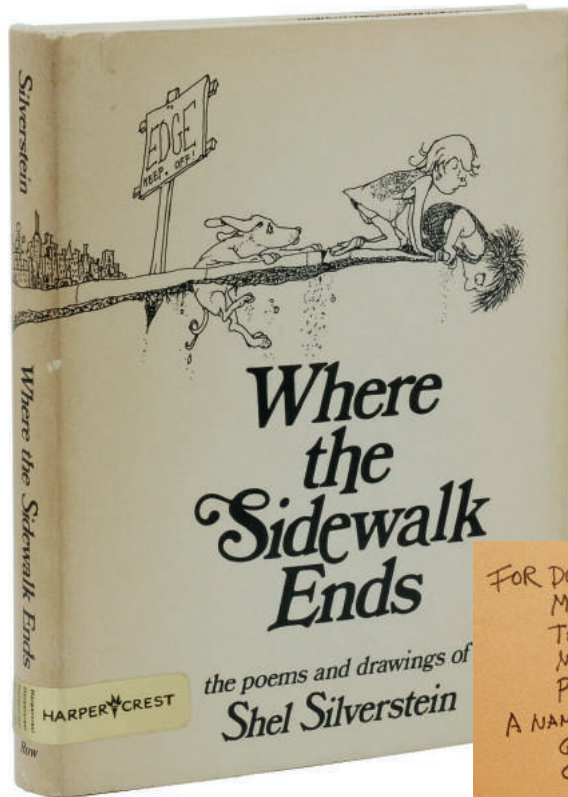
Silverstein, Shel

New York: Harper and Row, 1974. 176pp. First edition. Inscribed by Shel Silverstein to Dorothy Pfeiffer, the sister of actress Michelle Pfeiffer, "For Dorothy Margueritha Theresa Mullen Pfeiffer; A Name That is German and Catholic and Irish and Awfully Hard to Decipher; So Hell With It! For Dee, for the help she's given me - Love Shel." Bound in publisher's variant library binding of

white boards stamped in black though not ex-library, with corresponding library binding dust jacket sticker and pricing. Near Fine with some crackling to surface of cloth, and small stain to top of textblock edge. In a Near Fine dust jacket with top corner clipped and publisher's price present at bottom corner.

[#140941215]

\$11,000





# Sports & Games

## 108. What is Karate?

Oyama, Masutatsu

Tokyo: Tokyo-News Co., 1958. 98 pp. First English-language edition; the first Japanese edition was 1957. Near Fine with light soiling and light wear. Publisher's import label to front pastedown. In a Near Fine dust jacket with several edge-tears and a chip to the crown, rubbing and scuffing to rear panel, and a chip to the rear flap fold.

[#140941195]

\$4,000

## 109. Beat the Dealer

Thorp, Edward O.

New York: Blaisdell Publishing Company, 1962. First edition. Inscribed by Edward O. Thorp, "To Dan, Great job in the card counting competition."

An early fusion of mathematics and gambling—in this case the game of blackjack—that proved card counting could beat the house odds. Thorp is a former math professor who once taught at MIT, a former hedge fund manager and blackjack player.

[#140941131]

\$1,500

## 110. The Compleat Angler

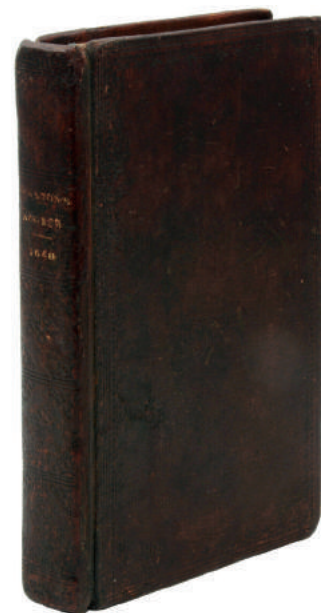
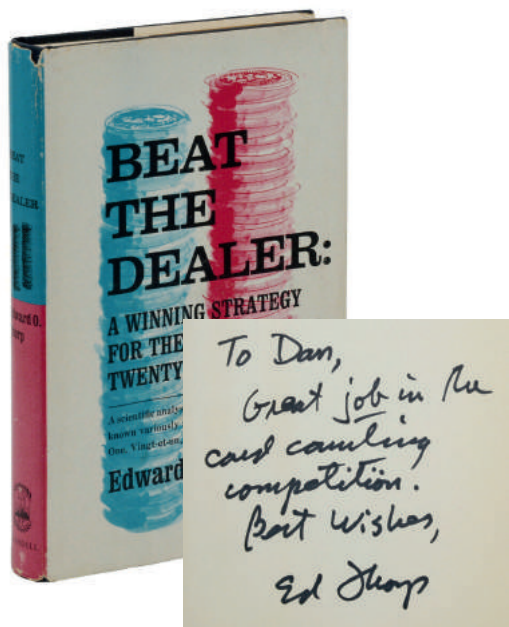
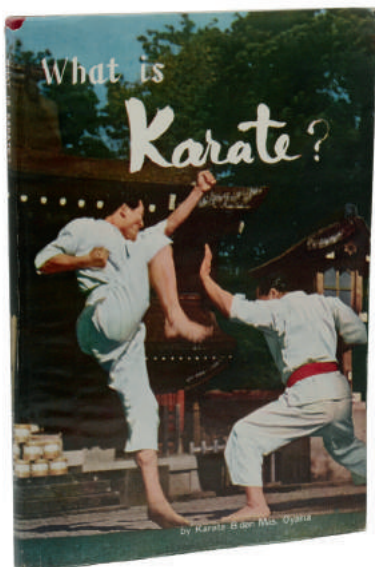
[Walton, Izaak]

London: Printed for R. Marriot, and are to be sold by Charles Harper at his Shop London, the next door to the Crown near Sergeants-Inn in Chanery-lane, 1688. xvi, 1-255, [1], [16] pp. Fourth edition. Small 8vo, measuring roughly 5.5 x 3.75 inches, with ten engravings in text and two pages of the "Anglers Song" with page of music purposely bound in upside-down in all copies as intended so two people could read the music simultaneously. Bound in older full calf ruled and decorated in blind with spine titles in gilt, marbled endsheets; neatly rebacked. Light rubbing to binding, title page soiled. two inked names to title page and to bottom of each music plate, occasional browning or spotting. Several pages have old marginal ink markings or an occasional ink splash. A celebration of the art and spirit of fishing in prose and verse.

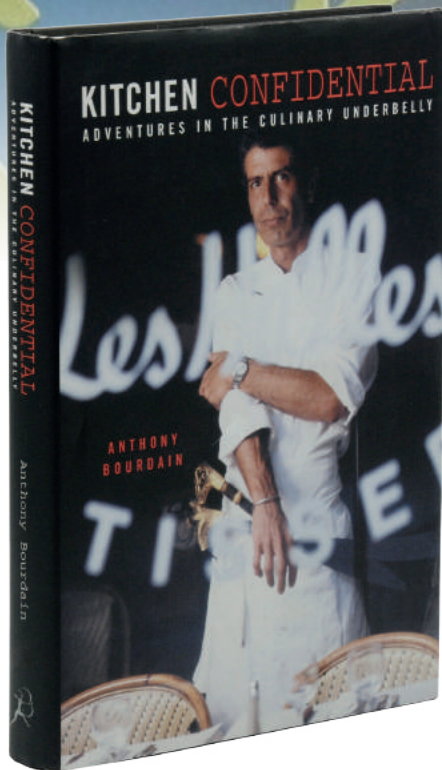
Originally published in 1653, a total of five editions were published during the author's life time, the first four of which were published anonymously.

[#140941456]

\$10,000



# Cooking



## 111. Kitchen Confidential

Bourdain, Anthony

New York: Bloomsbury, 2000. First edition. Bound in publisher's black paper-covered boards with spine lettered in red. Near Fine in price-clipped dust. A lovely copy.

[#140941679]

\$750

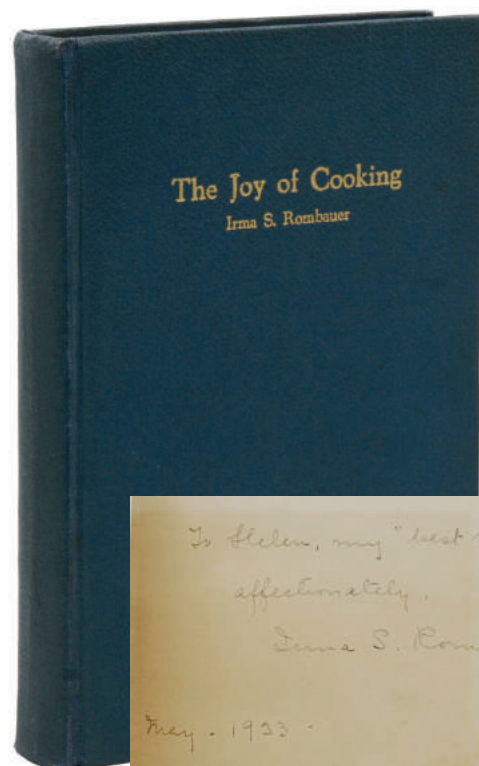
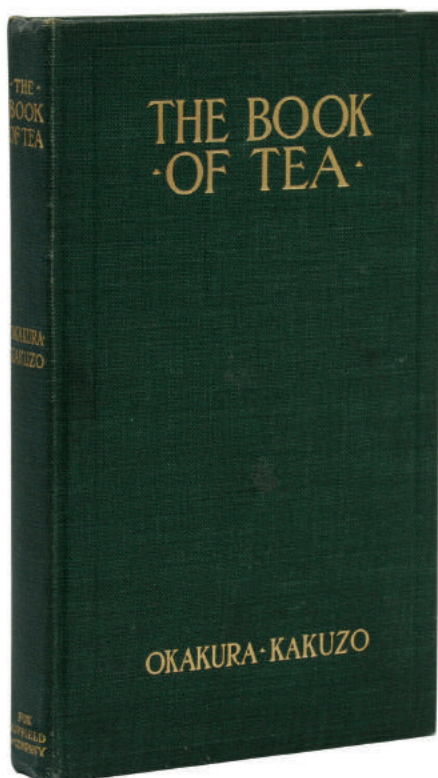
## 112. The Book of Tea

Kakuzo, Okakura

New York: Fox Duffield & Company, 1906. First edition. Bound in publisher's green cloth ruled in blind and lettered in gilt, top edges gilt. Near Fine with cloth lightly rubbed at extremities, lightly spotted and spine darkened. Previous owner bookplate to front pastedown. A classic essay linking the role of the tea ceremony to aesthetic and cultural aspects of Japanese life.

[#140941190]

\$850





### 113. The Joy of Cooking

Rombauer, Irma

St. Louis, MO: A. C. Clayton Printing Co, 1931. First edition. Inscribed by Irma S. Rombauer on the front free endpaper, “To Helen, my ‘best seller’ / affectionately,

Irma S. Rombauer / May - 1933,” and with a color snapshot of Rombauer laid in. Near Fine.



Initially self-published by the author with a small print run of 3,000 copies, this classic has gone on to become the most popular and best-selling cookbook in American history with nearly 18 million copies sold to date. Original copies are

quite scarce, and even more so signed.

[#140941217]

\$16,500

### 114. The Alice B. Toklas Cook Book

Toklas, Alice B.

London: Michael Joseph, 1954. First edition. Near Fine with dulling to gilt, toning to pages, erased previous owner name to front free endpaper and previous owner gift inscription to half-title page. In a Near Fine dust jacket with toning and light edge wear, and a tear at the top of the rear spine joint repaired with tape on the blindside with some associated creasing. Contains the infamous recipe for “Haschich Fudge” which “anyone could whip up on a rainy day.”

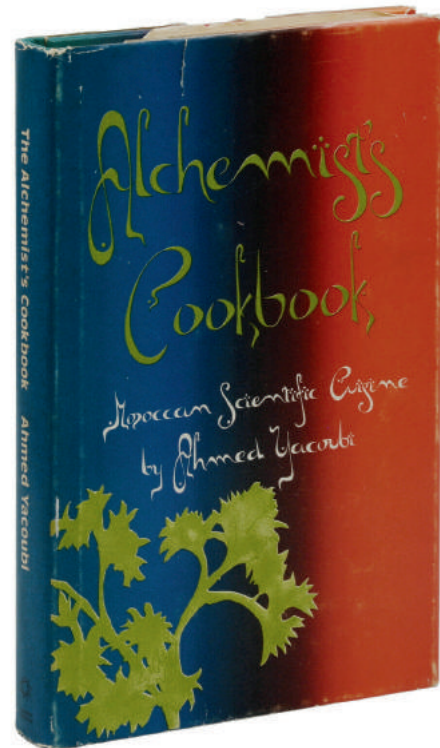
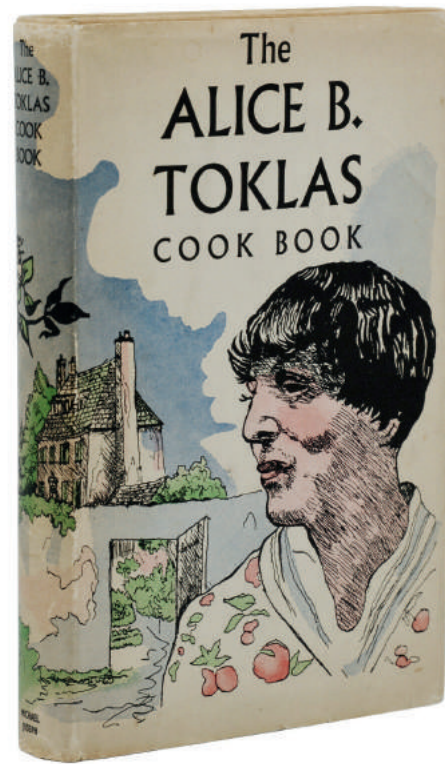
[#140940396]

\$2,500

### 115. Alchemist’s Cookbook: Moroccan Scientific Cuisine

Yacoubi, Ahmed

Tucson, AZ: Omen Press, 1972. First edition, in the uncommon hardcover issue. Bottom edge of boards slightly rubbed, a little offsetting to endpapers, gift inscription on half-title, else Fine in a Near Fine dust jacket with a small closed tear in the top of the front panel, light edge wear. A guide to Moroccan cuisine by an associate of author



Paul Bowles, whose blurb is included on the rear flap. The final recipe: “Hasish Haraira.” Yacoubi contributed to the 1979 Black Sparrow Press anthology of Moroccan fiction *Five Eyes*.

[#140939966]

\$400

# Music

An exceptionally brief rundown on titles we carry. Come in and order by mail: postage paid

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\$6.95  
\$5.95  
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## 116. Fast Forward

Milne, Bruce [Editor]; Andrew Maine [Editor]

Melbourne: Fast Forward, 1980-1982. Complete run of 13 issues in 12 (#008/009 is a double issue). Magazines, often folded and sometimes staple bound, with a variety of folded inserts, with cassettes, housed in silk-screened colored plastic wallets. Near Fine overall, appearing to contain all inserts, etc.; slightly rubbed and soiled, occasional slight creasing to inserts or oxidation to staples.

One of the very first cassette magazines, which was popular, financially successful, and proved to be influential in the burgeoning global "cassette culture" of '80s independent music, directly spawning such other projects as *Sub Pop* (editor/ label head Bruce Pavitt was a contributor to the double-issue) and the UK's *Mix*. The audio portion was structured somewhat like an old-timey news broadcast, featuring new music as well as interviews with musicians. In addition to featuring the sounds of Aussies such as The Birthday Party, Primitive Calculators, Dead Can Dance, Scientists, and the Go-Betweens, many prominent, cutting-edge British and American musicians such as Pere Ubu, The Clash, The Fall, The Residents,

Adam and the Ants, and Gang of Four were interviewed and sometimes provided songs. Sometimes the style was tongue-in-cheek, as when Robert Smith of The Cure provided "A Few Stylish Tips" in #013 about how he obtained that perfect lift for his '80s hair: soap and water. Crossword puzzles became a feature early on. Michael Trudgeon's design of the magazine was inspired, growing in sophistication throughout the run, adding inserts steadily, stylishly utilizing only one or two colors in the printing process.

A real acme of early '80s independent music, print, and design cultures. Its run lends credence to the idea that post-punk truly went beyond punk in many ways.

[#140940258]

\$2,500

## 117. The New Tweedy Bros. (Original Art Mockup)

[The New Tweedy Bros.]; Judi Biandel

[Portland?]: [no publisher], [Late 1960s]. Single-sheet white cardstock measuring 14"x14", with original black painted design covering a 12"x12" area, signed on the

back in pencil by Judi Biandel. Appears to an original artist's mockup for the 1960s Portland rock band The New Tweedy Bros., with a nearly-identical image of the four band members being used for posters and later included in the 2017 re-issue of the band's only LP, though the colors are inverted. It could possibly have been a mock-up for an LP that never materialized to be released by Dot Records, who released a 7" for the band whose LP eventually came out on Ridon. It is the size of an LP sleeve, the colors appear inverted from other examples found on band flyers, but the lettering is not inverted. Very Good with masking tape applied along rear edges, two small areas of tape damage to rear.







A legendary psychedelic-pop band based in Portland, Oregon who inspired the Grateful Dead. Their original self-titled LP on Ridon is one of the most collectable and hard to find albums of the era. Contemporary original artwork for the band is very uncommon.

[#140940286]

\$2,500

### 118. Sex Pistols Scrap Book

Stevenson, Ray

London: Ray Stevenson, 1977. First edition. Inscribed by Ray Stevenson on front cover to former owner, "Thanks for the Ponies[?] time off." Illustrated wraps. Near Fine. The suppressed first printing of what would become *The Sex Pistols File* with a design that mimicked the design of *Never Mind the Bollocks* a little too closely for Sex Pistols manager Malcolm McLaren's liking. One hundred eighty black-and-white photos of the band that launched punk as a social movement and a defined musical style.

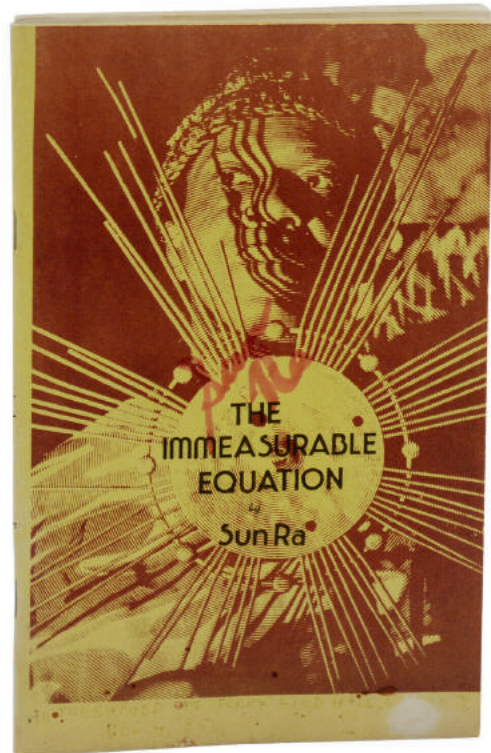
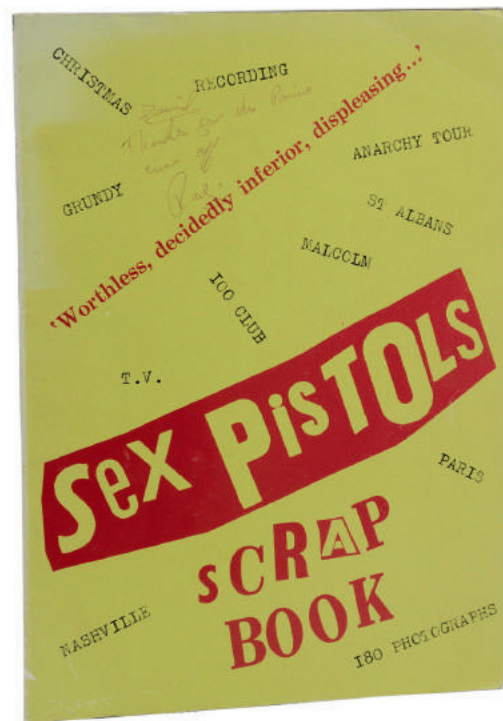
[#140940222]

\$3,000

### 119. The Immeasurable Equation

Sun Ra

New York: El Saturn Records, 1985. Signed by Sun Ra on front wrap in red ink. Former owner's faint notation below that, "Autographed at Jerry Lind Hall, Oakland, Dec 4, '85." Stapled wraps. Very Good+ with small white spot on front wrap bottom, small pencil notation on back



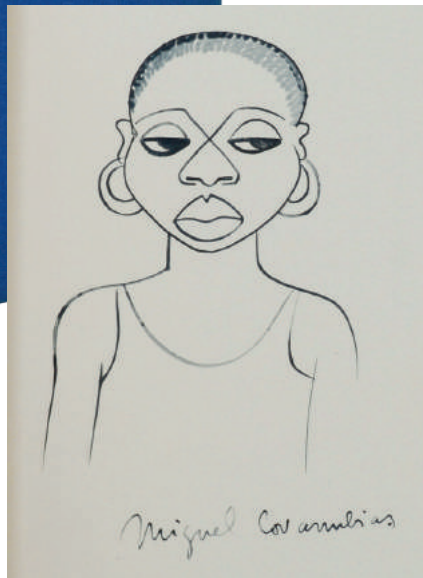
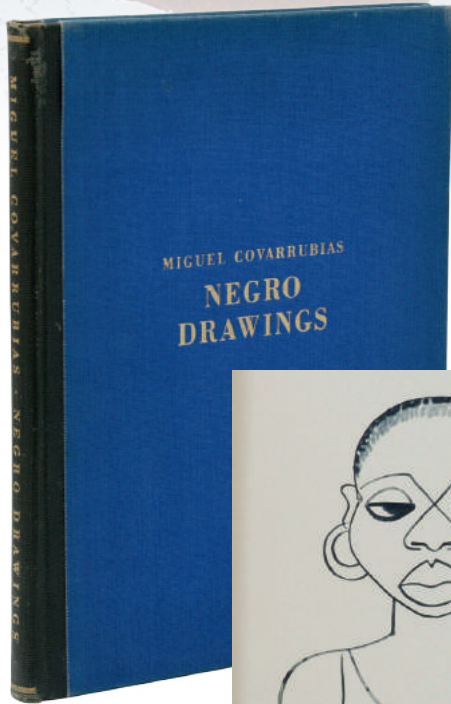
wrap. A collection of poetry by the composer, band-leader, and pianist known as Sun Ra: a man in a class of his own because, according to him, he was literally from Saturn. His music spanned a wide variety of genres from free jazz to proto-hip-hop, bebop, funk, and noise.

[#140941122]

\$2,500



# Visual Arts



## 120. Negro Drawings

Covarrubias, Miguel

New York: Alfred A. Knopf, 1927. First edition. Limited issue; copy 75 of 100 numbered copies, each bound with original artwork signed by Miguel Covarrubias. Bound in publisher's black cloth-backed boards with blue sides, with titles stamped in gilt; lacking the slipcase. Illustrated with 56 drawings, some in color. Light wear to covers at extremities, front inner hinge slightly exposed. Covarrubias was a prolific Mexican artist and art historian whose many visits to the jazz clubs of Harlem in the Roaring Twenties inspired this work.

[#140941345]

\$4,500

## 121. The Bride Stripped Bare by Her Bachelors, Even

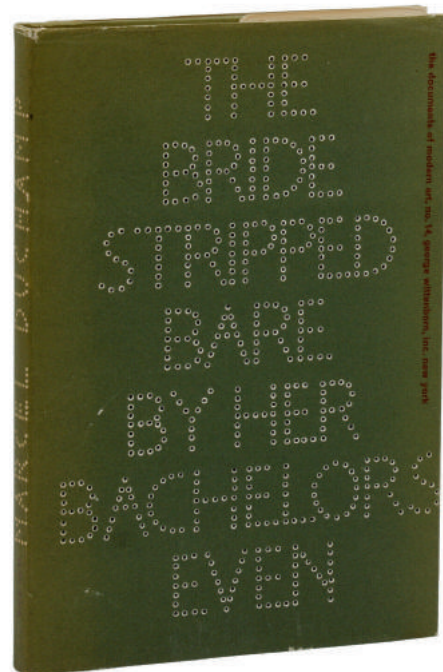
Duchamp, Marcel [Art]; Richard Hamilton [Typography]; George Heard Hamilton [Translator]

New York: George Wittenborn, Inc., [1960]. First edition, American issue printed in the UK by Percy Lund. Gray-green illustrated boards. Inscribed by the translator George Heard Hamilton on the front free endpaper to sculptor Naum Gabo and his wife, dated New Year's 1961. Gabo's bookplate on paste down. Near Fine in dust jacket with small closed tear to back panel, a few scratches, Near Fine.

The uncommon first American appearance of Marcel Duchamp's piece *Green Box*, put into typographical form by British Pop artist Richard Hamilton. No. 14 in The Documents of Modern Art series directed by Robert Motherwell.

[#140941245]

\$1,200







### 122. Coloring Book

Haring, Keith

[New York]: [self published], 1985. First edition. Signed by Keith Haring in black marker on the front cover. Bound in publisher's original stapled white wraps printed in black. Near Fine with faint marking to covers, light shelf wear. The second of the artist's coloring books, the first being issued three years earlier.

[#140941680]

\$1,500

### 123. The Fertility Suite Portfolio

Haring, Keith

New York: Tony Shafrazi Gallery, 1983. Set of six postcards in a neon orange/red envelope measuring 5.5" x 5" intended to promote Keith Haring's silkscreen portfolio entitled "The Fertility Suite." This set includes five photographic reproductions of the silkscreens, plus one informational postcard. Envelope lightly rubbed and several cards show offsetting on white sides from opposing card faces, else Fine.

[#140940238]

\$1,250

### 124. Abstract Expressionism

Mitchell, Joan [Art]; John Ashbery; Frank O'Hara; Michael Goldberg [Art]; Kenneth Koch; Alfred Leslie [Art]; James Schuyler; Grace Hartigan [Art]

New York: Tiber Press, [1960]. First edition, number 47 of a limited 200 copies. Folio. Four volumes bound



in publisher's cloth-backed illustrated boards; each with three full-page color silkscreen prints and additional prints at title page and upper cover. Each volume contains the work of a single poet paired with an artist, and is signed by both. Fine, bright and sharp, in publisher's thick acetate jackets, housed in cloth slipcase.

A visionary collaboration between the leading lights of the New York School of poetry and four second generation abstract expressionist artists, produced at the height of their creative collective powers. A heady encapsulation of the New York literary and visual avant garde at the dawning of the '60s.

[#140940127]

\$13,500





**125. Designs in Architecture**

Robertson, William

London: R. Ackermann's Repository of Arts, 1800. First Edition. Illustrated with engraved dedication leaf with hand-colored vignette and 24 hand-colored aquatint plates. Oblong folio. Early green half morocco and cloth, spine lettered in gilt, edges speckled red. Near Fine.

The second of two works by Irish architect William Robertson (1770-1850) published in his lifetime. Issued in English and French simultaneously, this is one of the scarcest and most attractive books of the genre. J. R. Abbey notes that the aquatints are "of very fine grain and discreet colouring. The engraving by Rowlandson at the head of the dedication is of great interest." Two of the plates include very early illustrations of swimming pools.

[#140940098]

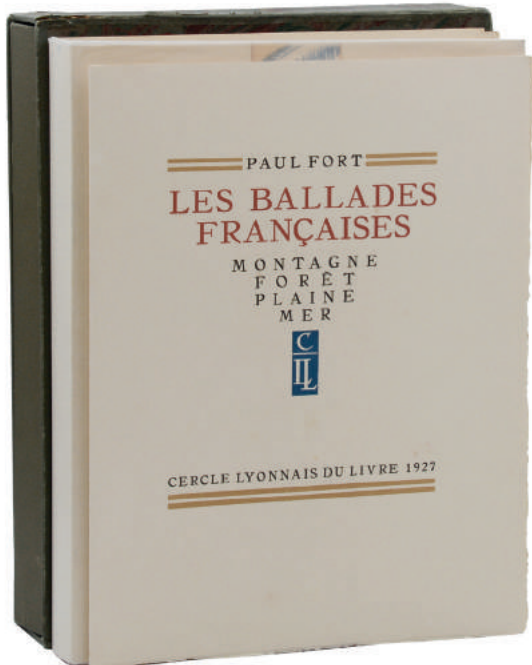
\$6,000

**126. Les Ballades Francaises: Montagne, Foret, Plaine, Mer**

Schmied, Francois-Louis [Illustrator]; Paul Fort

Lyon: Cercle Lyonnais du Livre, 1927. Limited edition. [168] pp. including preliminary blanks. Pictorial wrappers uncut in the original glassine jacket, contents loose as issued in 21 gatherings. Four full color title-pages, 26 full page color plates, and 20 colored head and tailpieces in the text. Housed in publisher's marbled slipcase. Near Fine with sporadic light foxing throughout (mostly marginal), otherwise bright; light wear to slipcase with split starting along seam. An excellent copy.

Swiss artist and bibliophile Francois-Louis Schmied illustrates French Symbolist Paul Fort's poetry in this beautiful work, one of 120 copies thus out of a total edition of 165. Such illustrated limited editions were Schmied's forte, showcasing his inimitable Art Deco style.



[#140941791]

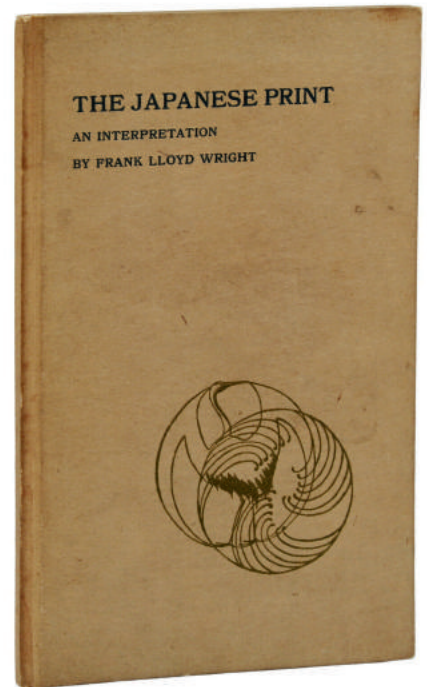
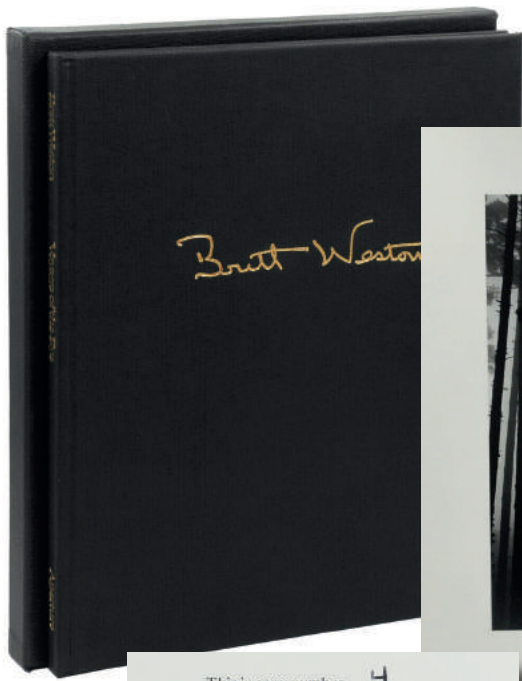
\$3,500

**127. Die Kathedrale**

Schwitters, Kurt

Hanover, Germany: Paul Steegemann, 1920. First edition. 16 pp. with seven lithographs plus cover. Cream wove paper bound in publisher's brown stapled wraps. Very Good, front wrap has a few small stains and faint strip of red offsetting. Label absent on front, but present on rear wrap. Bottom staple nearly loose, light wear.





This is copy number 4  
*Brett Weston*

A rare Dada pamphlet, an artist's book not too dissimilar from a late 20th century 'zine. Schwitters printed it as a special issue of his avant garde periodical *Merz*, utilizing a wide variety of artistic techniques and styles. His biographer Werner Schmalenbach writes, "The *Kathedrale* graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics."

[#140941128]

\$14,000



### 128. Voyage of the Eye

Weston, Brett

New York: Aperture, 1975. First edition, limited issue. Number 4 of 100 signed copies with an original silver gelatin print, "Pines in Fog," printed and signed in pencil by Weston, dated 1962. Publisher's black buckram lettered in gilt. A Fine copy in a Near Fine matching slipcase, lightly worn. 1" crease to photograph at bottom edge; Near Fine. The second collection by one of the most acclaimed American photographers of the 20th century.

[#140941179]

\$6,000

### 129. The Japanese Print

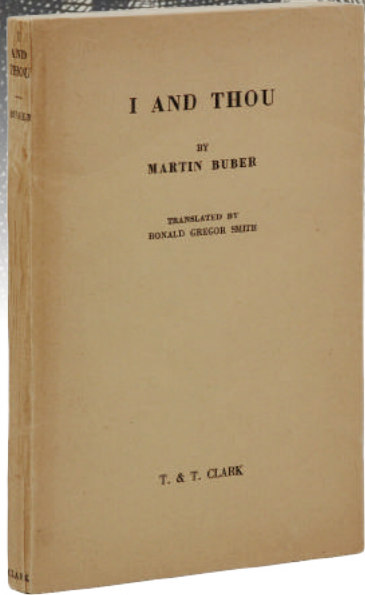
Wright, Frank Lloyd

Chicago: The Ralph Fletcher Seymour Co., 1912. First edition. Bound in publisher's original tan paper-covered boards. Near Fine with light toning to spine, trivial wear, light soiling and several tiny spots, but on the whole a very nice example of this fragile book by the iconic American architect.

[#140941171]

\$2,250

# Philosophy



## 130. I and Thou

Buber, Martin; Ronald Gregor Smith [Translator]; [Elisabeth Rotten]

Edinburgh: T. & T. Clark, 1937. First edition in English. Bound in publisher's tan printed wraps, Near Fine with toning and light creases. Laid in are two typed signed letters from the translator sent at the suggestion of Martin Buber to his close friend, activist and education progressive Elisabeth Rotten, seeking her help to polish up the translation of this text into English.

Rotten was a co-founder of the New Education Fellowship, which held international conferences at two-year intervals presided over by distinguished educationists and pedagogues. It worked to connect lay educational reform enthusiasts with major figures in the developing disciplines of psychology and education, such as Carl Gustav Jung, Maria Montessori, Jean Piaget and John Dewey. Together, Buber and Rotten founded the journal *Das Werden Zeitalter* (Developing Age), which became an important means of communication for the NEF. Buber was interested in education and originally saw it as a means to transmit the truth of relationships, though he soon concluded there was no effective means to impart such understandings.

[#140941158]

\$4,500

## 131. Essays

Emerson, Ralph Waldo

Boston: James Munroe, 1841. First edition. In BAL's C binding (no priority) of publisher's dark brown ribbed cloth with elaborate blindstamped front and back boards, spine lettered in gilt, cream endpapers. Near Fine, lightly rubbed sides, head and tail cloth worn; internally very bright and fine. A very attractive unsophisticated copy, quite rare thus. Housed in cloth-covered chemise and morocco-backed cloth slipcase. The first series of Emerson's essays, including the truly classic "Self-Reliance" and "The Over-Soul."

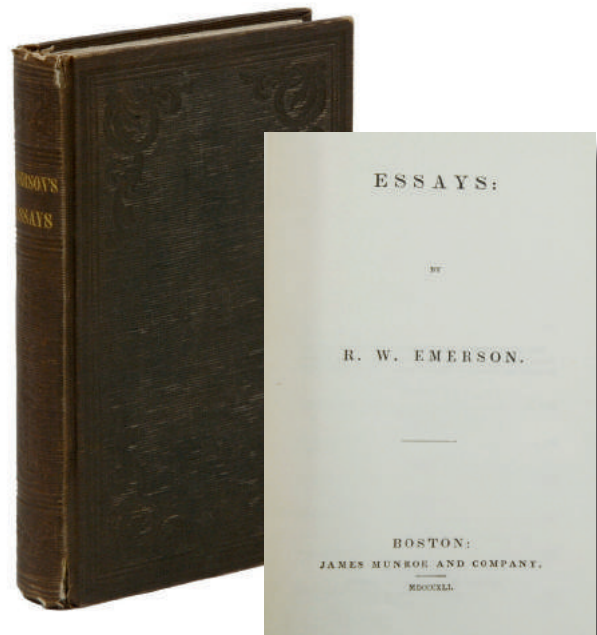
[#140941277]

\$8,000

## 132. Enten-Eller [Either/Or]

Eremina, Victor [pseudonym of Soren Kierkegaard]

Copenhagen: C.A. Reitzel, 1843. First edition. Two volumes bound in quarter calf. Text in Danish. *Either/Or*, Danish philosopher Søren Aabye Kierkegaard's groundbreaking first published work. Only 525 copies of this edition were published in 1843 at the author's expense. It was mostly written during his stay in Berlin, where he took notes on Schelling's *Philosophy of Revelation*. It includes essays of literary and music criticism and a set







of romantic-like-aphorisms, as part of his larger theme of examining the reflective and philosophical structure of faith.

Kierkegaard is widely considered to be the first existentialist philosopher. “As a thinker, he had to wait for the twentieth century to find his audience; he is now generally considered to be, however eccentric, one of the most important Christian philosophers,” write Carter and Muir in *Printing and the Mind of Man*.

[#140939870] \$3,500

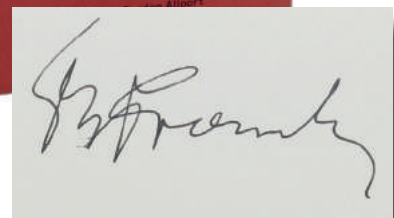
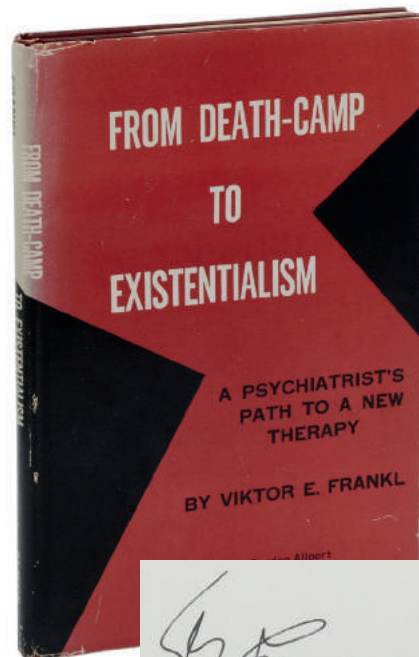
**133. Ein Psycholog erlebt das Konzentrationslager [Man’s Search for Meaning]**

Frankl, Viktor E.

Vienna: Verlag fur Jugend und Volk, 1946. First edition. Publisher’s illustrated wraps, text in German. Near Fine. Bright wraps with a few stray pencil marks, light wear to spine ends, typical toning to contents, final half of book slightly creased. An uncommonly attractive copy of a scarce book.

A psychologist’s memoir of the Holocaust, better known in English as *Man’s Search for Meaning*. It has sold tens of millions of copies around the world and become one of the central texts through which we understand the Holocaust and trauma as a psychological phenomenon.

[#140941159] \$5,000

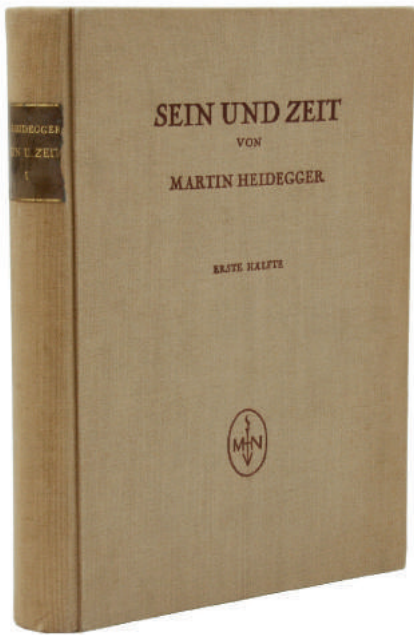


**134. From Death Camp to Existentialism [Man’s Search for Meaning]**

Frankl, Viktor E.

Boston: Beacon Press, 1959. First American edition and first edition in the English language. Signed by Viktor Frankl on the title page. Bound in publisher’s dark crimson cloth with white spine lettering. Fine in a Near Fine dust jacket with a sunned spine panel.

[#140941768] \$20,000

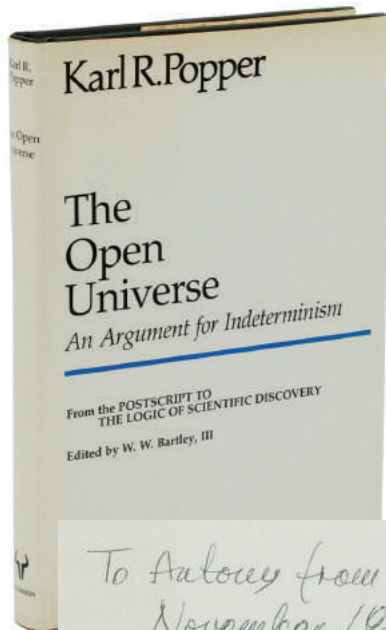


**135. Sein und Zeit [Being and Time]**  
Heidegger, Martin

Halle: Max Niemeyer, 1927. First edition with text in the original German. Bound in publisher's tan cloth with front cover stamped in brown, with gilt-lettered title label to spine. Near Fine with creasing and wear to title label, former owner name and date to front free endpaper and small area of worming to rear pastedown. One of the most influential works in 20th-century philosophy.

[#140941752]

\$3,800



To Antony from Karl  
November 1982

**136. The Principles of Psychology**  
James, William

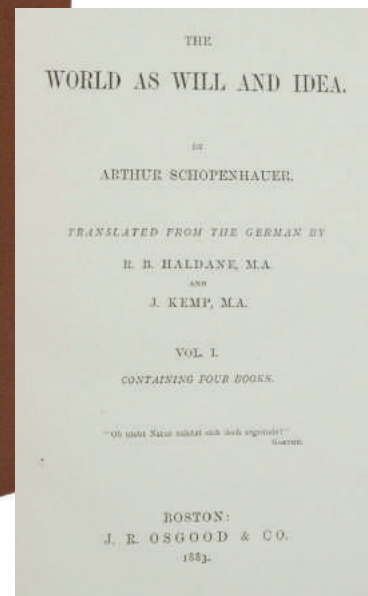
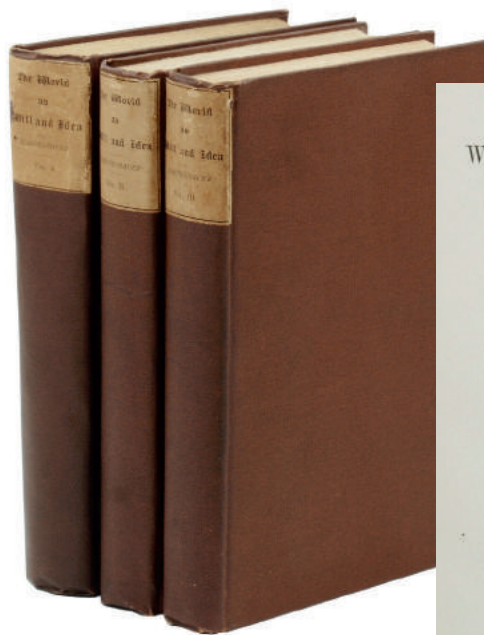
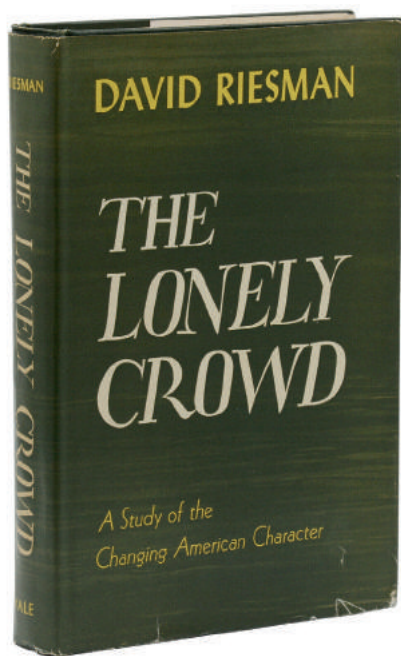
New York: Henry Holt and Company, 1890. Two volumes. First edition, first issue. Bound in publisher's olive brown cloth with spine lettered in gilt. Near Fine, bright, sturdy, and unsophisticated. A little wear at spine ends, slight rubbing and light foxing to top edge, corners slightly bumped; some typical faint swirl patterns to the outer layer of the cloth that is most noticeable in Vol.2. An excellent copy in the notoriously rare first issue.

In this 1300+ page masterwork, a summary of his productive years at Harvard, James emphasized his experimental method and the treatment of psychology as a natural science. He argued that mental processes should be viewed as “activities [useful] to living creatures as they attempt to maintain and adapt themselves in the world of nature” (Duane Schultz *A History of Modern Psychology*, 3rd edition). Stanford *Encyclopedia of Philosophy* called this “a rich blend of physiology, psychology, philosophy, and personal reflection that has given us such ideas as ‘the stream of thought’ [better known as the “stream of consciousness”] and the baby’s impression of the world as ‘as one great blooming, buzzing confusion.’ It contains seeds of pragmatism and phenomenology, and influenced generations of thinkers in Europe and America.” A seminal work in the history of modern thought.

[#140940383]

\$9,500





### 137. The Open Universe

Popper, Karl; [Anthony Quinton]

London: Hutchinson & Co., 1982. First edition. Association copy inscribed by Karl Popper "To Anthony [Quinton] from Karl November 1982." Quinton was a British philosopher who wrote the entry on Popper in the 1967 edition of *The Encyclopedia of Philosophy* and interviewed him for the Channel 4 program "Uncertain Truth" in 1988. In Popper's obituary, Quinton called him "this century's most important philosopher of science" and "the last of the great logicians."

Publisher's black cloth with gilt lettering. Inked bracket in margin of title page, else Fine in Near Fine dust jacket, a little toned. The second volume of *The Postscript to the Logic of Scientific Discovery*.

[#140941153]

\$3,500

### 138. The Lonely Crowd

Riesman, David

New Haven: Yale University Press, 1950. First edition. Bound in publisher's original green cloth with gilt lettering to spine blocked in brown. Pages toned and trivial rubbing to spine ends, still Fine, in a Near Fine dust jacket with light edge wear and light waviness to the rear panel, but still a really fantastic example. A classic study of the American character circa the mid-20th century. In

a 2001 review for *The National Post* Robert Fulford called this book, "A literate and daringly speculative book, altogether different from the narrow and nervously guarded assemblies of statistical data that often make sociology a synonym for dreariness."

[#140941656]

\$3,200

### 139. The World as Will and Idea

Schopenhauer, Arthur

Boston: J. R. Osgood & Co., 1883-1886. First American edition. Bound in publisher's brown pebbled cloth with paper title labels. Light wear to title labels and slight darkening to spines, traces of paper stuck to back board of Vol. 1, else Fine with contents bright and unmarked.

A major work of 19th century philosophy and the author's magnum opus, which he continued to revise and promote for the rest of his life. The title is generally translated *The World as Will and Representation*. Herein Schopenhauer maintains that life is a constant struggle in which suffering is inevitable, a "heroic life project" that is doomed to fail. His call for realism and pessimism in the face of disaster, to avoid sugar-coating reality, makes this work perennially relevant and challenging.

[#140941121]

\$5,000



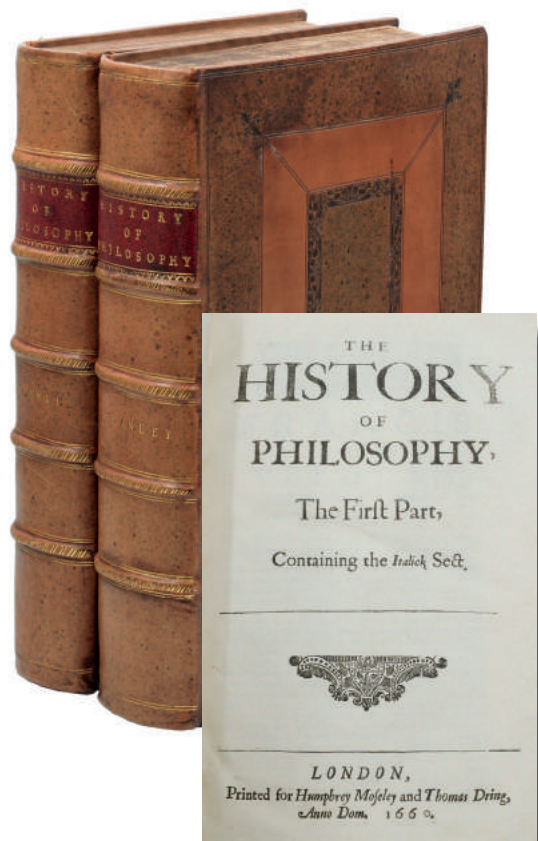
#### 140. Opera Posthuma

Spinoza, Baruch

Amsterdam: Jan Rieuwertsz, 1677. First edition. Bound in contemporary full vellum with yapped edges, title written in hologram on the spine. Covers marked and soiled, spine heavily darkened, faint blue stray marking to textblock edge; joints tight, endsheets cracked at turn-ins exposing vellum and boards beneath, owner name or notation to front pastedown, free endpaper and one to errata page at rear. The posthumous works of the 17th century philosopher of the Enlightenment, published in the year of his death by some of his closest friends. It features the first edition of his magnum opus *Ethics*—a groundbreaking refutation of Descartes modeled on Euclid’s geometry, hailed by Hegel and many generations of philosophers—as well as the *Tractatus Politicus*, the *Tractatus de Intellectus Emendatione*, and the *Epistolae*, as well as a work on grammar of the Hebrew language, *Compendium Grammatices Linguae Hebraeae*. His works would be banned as heretical by the Catholic Church for the next hundred years, read and studied in secret until the 19th century, when he became widely and openly accepted as one of the greatest philosophers of all time.

[#140941835]

\$20,000



#### 141. The History of Philosophy

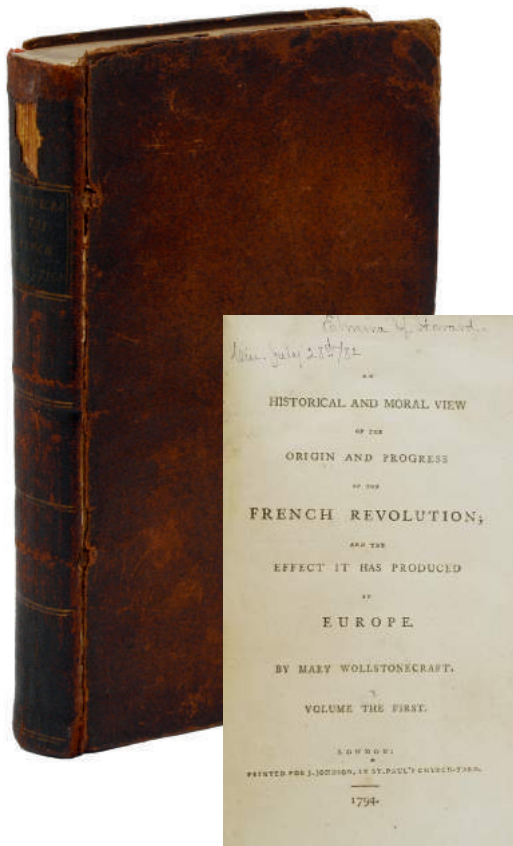
Stanley, Thomas

London: Printed for Humphrey Moseley and Thomas Dring, 1655-1662. First edition. Three volumes in two, comprising 13 parts [bound with] Stanley, Thomas. *The History of the Chaldaick Philosophy*, which generally, though unofficially, is considered the fourth and final volume.

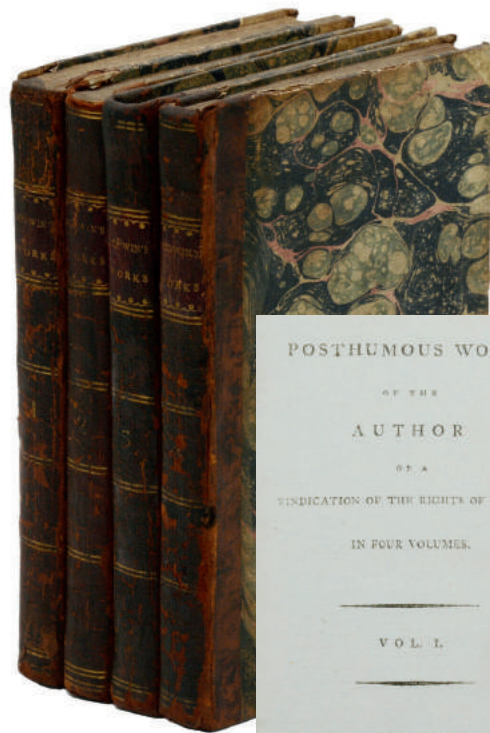
In attractive modern Cambridge-style binding. Ruling in red with name written in early hand on title page of Vol. I, else Near Fine with a few creases and spots, some toning, some part numbers written ink in upper left margin; Vol. II with note in early hand on verso of front free endpaper. Rare complete edition of the very first history of philosophy in English. The magnum opus of the metaphysical poet and translator Thomas Stanley (1625-1678).

Historian Dmitri Levitin in *Ancient Wisdom in the Age of the New Science* dubs this “the first vernacular work exclusively devoted to the history of philosophy.” He calls it “one of the most puzzling works of early modern scholarship. It was structured precisely on the model of [Diogenes] Laertius [...] At points, it demonstrates a





HISTORICAL AND MORAL VIEW  
OF THE  
ORIGIN AND PROGRESS  
OF THE  
FRENCH REVOLUTION;  
AND THE  
EFFECT IT HAS PRODUCED  
IN  
EUROPE.  
BY MARY WOLLSTONECRAFT.  
VOLUME THE FIRST.  
LONDON:  
PRINTED FOR J. JOHNSON, IN ST. PAUL'S CHURCH-YARD.  
1794.



POSTHUMOUS WORKS  
OF THE  
AUTHOR  
OF A  
VINDICATION OF THE RIGHTS OF WOMAN.  
IN FOUR VOLUMES.  
V O L I.  
LONDON:  
PRINTED FOR A. JOHNSON, NO. 72, ST. PAUL'S  
CHURCH-YARD; AND W. & J. ROBINSON,  
PATERNOSTER-ROW.  
1798.

remarkable degree of critical acumen (judged by contemporary standards) [...] that merges uncomfortably with what appears, at first sight, as a peculiarly accumulative attitude.” The work’s attention to the chronology of the development of philosophy, he suggests, was innovative and unusual for its time.

[#140941486]

\$8,500

**142. An Historical and Moral View of the Origin and Progress of the French Revolution**

Wollstonecraft, Mary

London: Printed for J. Johnson, 1794. First edition. Volume I (all published). Bound in contemporary full leather with black title label lettered in gilt on spine. Joints cracked leaving binding tender but holding by cords; large chip at head of spine. Nineteenth-century female physician Elmira Y. Howard’s copy, with her name and date to title page. Pages toned, with scattered light markings mainly confined to margins.

This work was written between 1792-95 while Wollstonecraft was staying in France, during a period in which it was dangerous to express reservations about the revolu-

tionary government. It would be the author’s only work of history, written at a time when very few women wrote on historical matters.

[#140941170]

\$14,000

**143. Posthumous Works of the Author of A Vindication of the Rights of Woman**

Wollstonecraft, Mary

London: Printed for J. Johnson, 1798. First edition. Four volumes. Contemporary quarter leather with marbled paper sides, spines ruled and numbered in gilt with morocco labels. Bound with half titles, errata noted on versos of Vol. I b6 and Table of Contents of Vol. IV as with the Godwin copy, Windle a8a. Very Good with rubbing to spine edges and gilt, dust-soiling, head of Vol. II worn, former owner’s name to front free endpapers, endpapers foxed, faint corner crease to later quarter of pages in Vol. IV. Contains the incomplete *The Wrongs of Woman, or Maria* as well as *Lessons for Children, Letters and Miscellaneous Pieces, Letters to Imlay, Letter on the Present Character of the French Nation, Letters to Johnson*, the incomplete *The Cave of Fancy, On Poetry*, and *Hints*.

[#140941632]

\$8,500

**144. Thoughts on the Education of Daughters**

Wollstonecraft, Mary

London: Printed for J. Johnson, 1787. First edition of Wollstonecraft's first book, a radical and instructive treatise on female education which anticipated many of the themes in *A Vindication of the Rights of Woman*. Bound in contemporary calf without half-title page as issued. Near Fine with spine expertly rebacked, browning to end-sheets, light occasional foxing. Windle A1a.

[#140941634]

\$12,500

**145. A Vindication of the Rights of Woman**

Wollstonecraft, Mary

Philadelphia: William Gibbons, 1792. First American edition, published before the Boston edition, which was advertised for sale before it. Bound in modern three-quarter calf over marbled boards with raised bands and spine elaborately stamped in gilt. Very Good. Pages browned and foxed, some edge-worn. Title page is brittle and frayed along the edges, and with loss to the top taking out

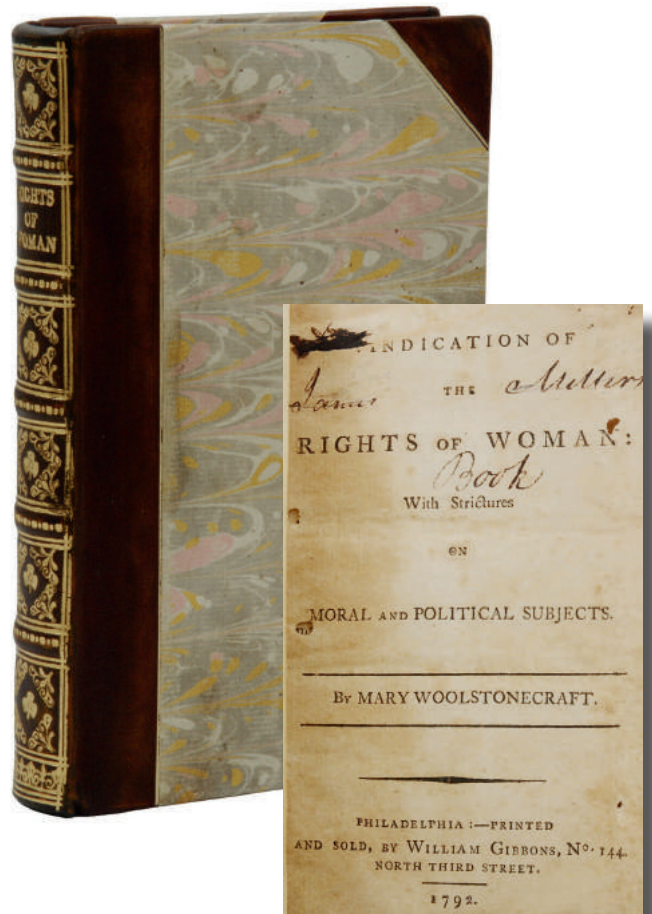
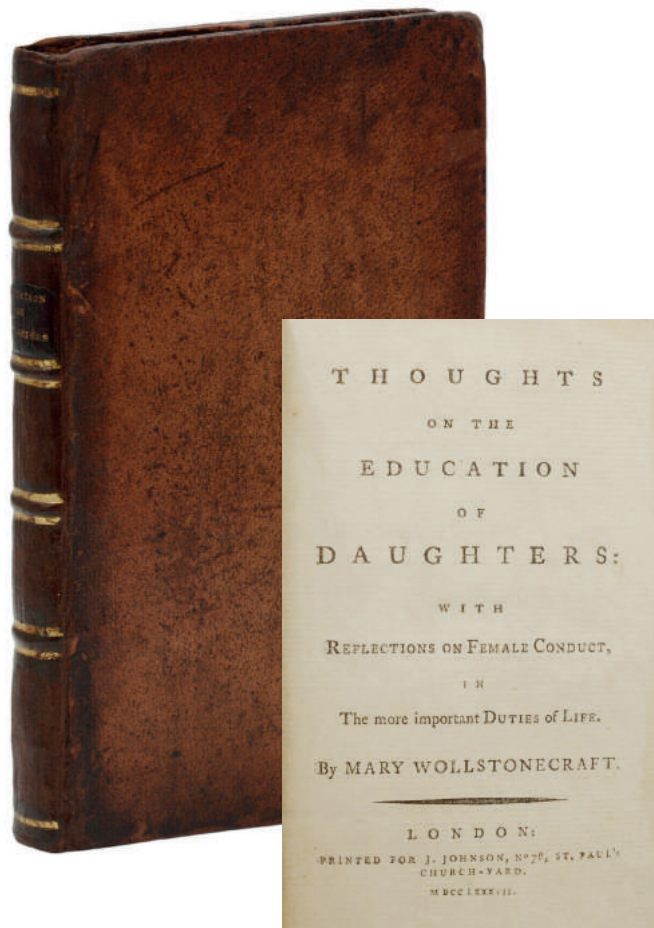
the "A VI" of the title; early owner marking to title page and following page.

A famous rebuttal of contemporary conservative thinker Edmund Burke, who decried the French Revolution and individual rights. Wollstonecraft asserted that both sexes should have equal access to education, thereby bettering women as citizens of an enlightened republic. Many have viewed the work as proto-feminist for it anticipates feminism in many ways, even though no such organized movement would exist for decades.

Critic and author Katha Pollitt writes in a recent introduction to the book, "Mary Wollstonecraft was not the first writer to call for women to receive a real, challenging education. But she was the first to connect the education of women to the transformation of women's social position, of relations between the sexes, and even of society itself." As such it represents the peak of radical Enlightenment thought, and a very important step towards universal suffrage.

[#140941247]

\$12,500





# Business & Economics

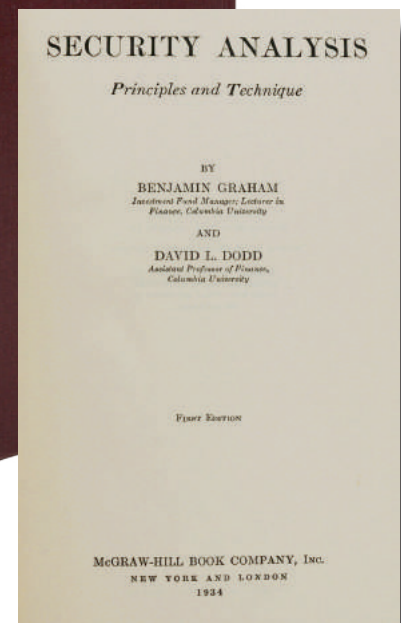
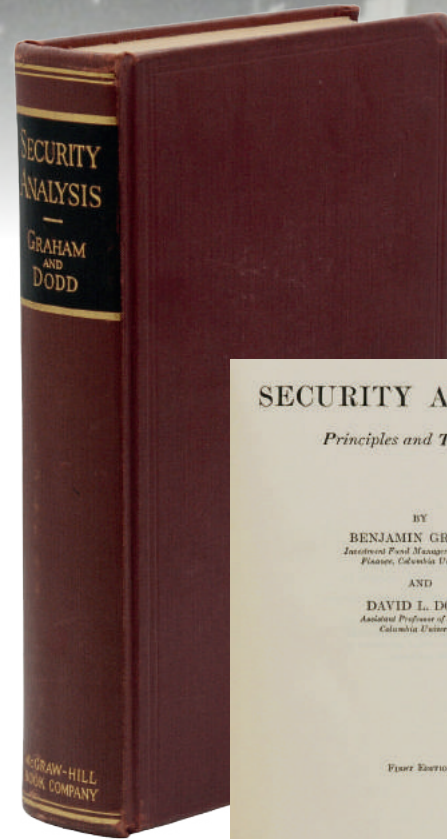
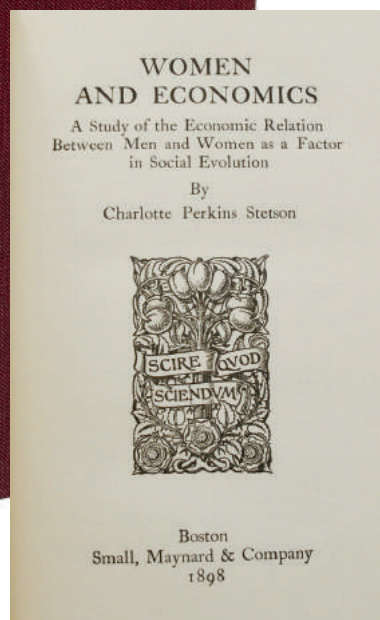
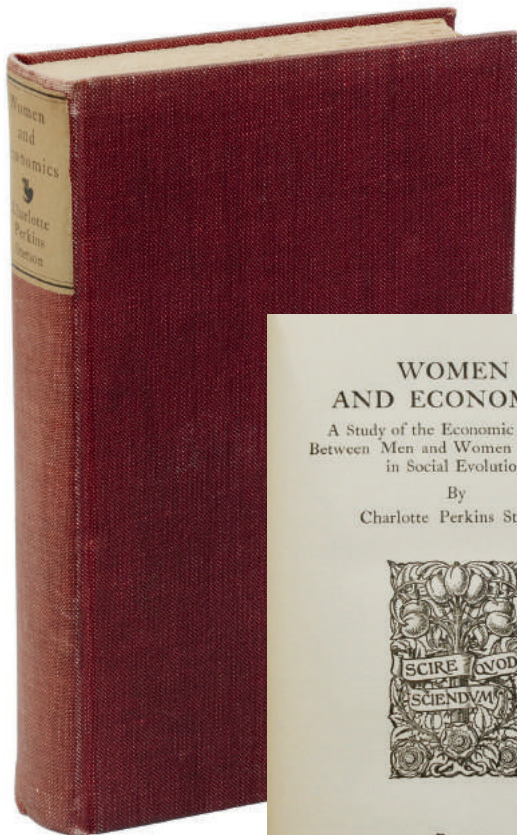
## 146. Women and Economics

[Gilman] Stetson, Charlotte Perkins

Boston: Small, Maynard & Company, 1898. First edition. Bound in publisher's original brick-red cloth with printed title label to spine. Near Fine, former owner name in pencil to front free endpaper. A fantastic copy of this scarce feminist work, in which Stetson speaks of an uneven power distribution between men and women, argues that men have claimed credit for human progress and that most female activities are directed by men, and calls on women to change their cultural identities.

[#140941747]

\$4,500



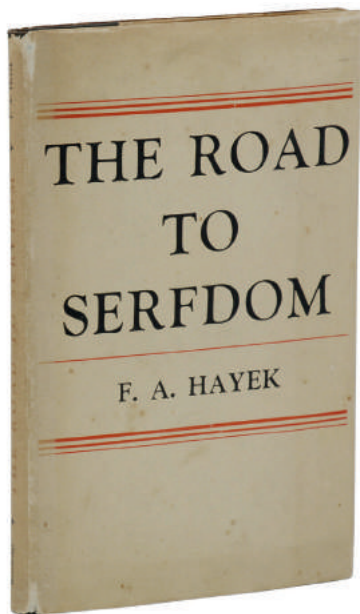
## 147. Security Analysis

Graham, Benjamin; David L. Dodd

New York: McGraw-Hill Book Company, 1934. First edition. Near Fine. Light rubbing and wear to covers, bumped corners affecting textblock as well. Former owner's overzealous pencil marking to front endpaper. Slight waviness and corner creasing to preliminary leaves. An influential work dubbed as an endless source of insight when it comes to investing, it laid the groundwork for what would later be called value investing.

[#140941746]

\$25,000



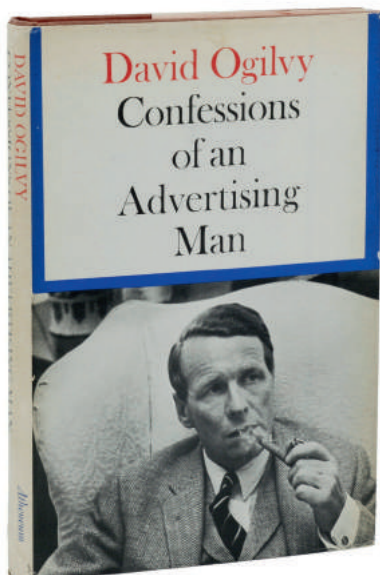
### 148. The Road to Serfdom

Hayek, F. A.

London: George Routledge & Sons, 1944. First edition. Bound in publisher's original black cloth with gilt titles on spine. Near Fine with some light wear at edges, gilt stamping on spine is sharp and bright. Pages toned with light foxing to front endsheet and textblock edge. Two previous owner names to front free endpaper. In scarce dust jacket, Very Good, with toning, fading to spine print with light staining to rear panel near spine, foxing, rubbing, edge wear with chips at corners and spine ends, and two tape repairs made to the blind side. An influential exposition of classical liberalism.

[#140940243]

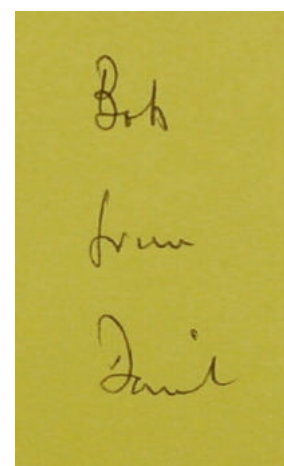
\$22,000



### 149. Confessions of an Advertising Man

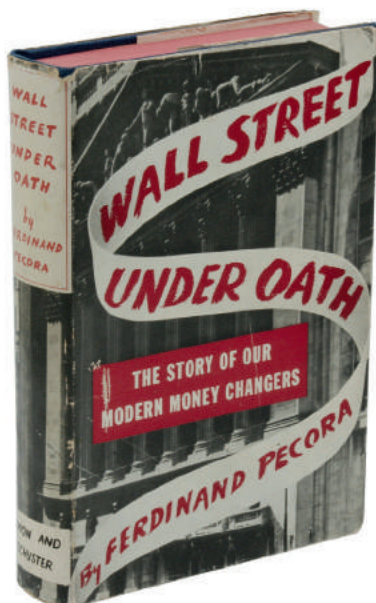
Ogilvy, David

New York: Atheneum, 1963. First edition. Inscribed by David Ogilvy on the front free end paper to "Bob / from / Dave / October 1963." Bound in publisher's original brown cloth with spine lettered in gilt and upper board stamped in blind. Near Fine with bumping to bottom spine ends. In a Near Fine dust jacket with a corresponding bump at the base of the spine, toning, soiling and light general wear.



[#140940521]

\$1,500



### 150. Wall Street Under Oath

Pecora, Ferdinand

New York: Simon and Schuster, 1939. First edition. Bound in publisher's dark blue cloth stamped in gilt with a vibrant red topstain. Fine in a Near Fine dust jacket with light wear. Pecora's account of serving as chief counsel of the Senate hearings on the role of 1929 stock market crash.

[#140941348]

\$12,500



# Politics & History

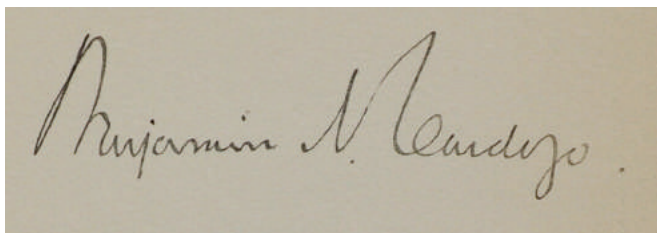
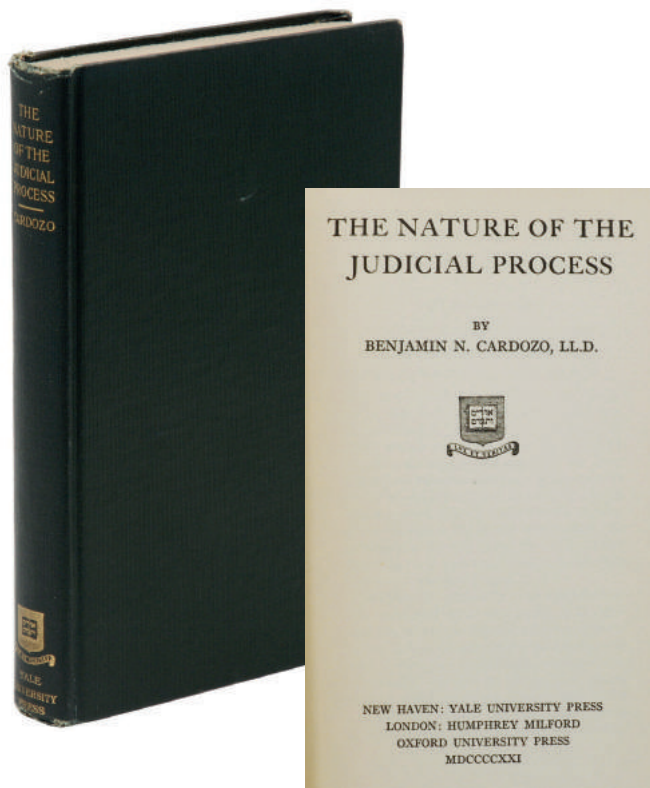
## 151. The Nature of the Judicial Process

Cardozo, Benjamin N.

New Haven: Yale University Press, 1921. First edition. Signed by Benjamin N. Cardozo on the front free endpaper. Bound in publisher's dark blue ribbed cloth with spine lettered in gilt; lacking the dust jacket. Near Fine with fraying to spine ends and several small scuffs to cloth. The first appearance of the former Associate Justice of the Supreme Court and legal theorist's best-known work, scarce signed.

[#140941135]

\$9,500



## 152. Woman of Violence

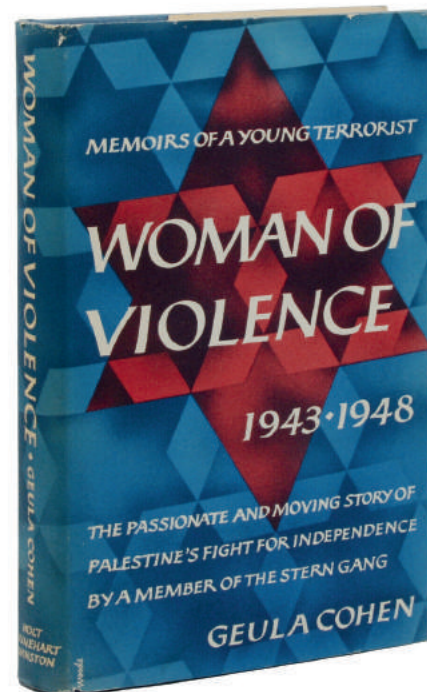
Cohen, Geula

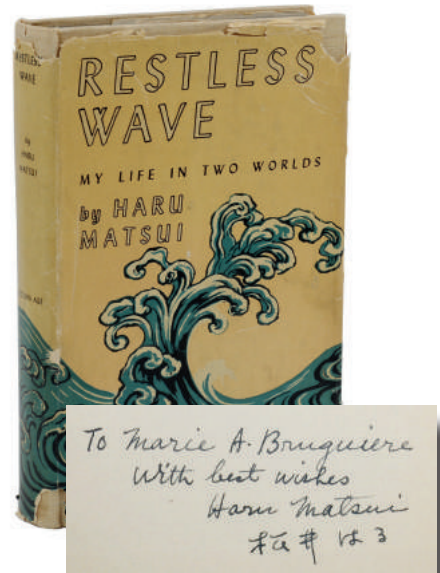
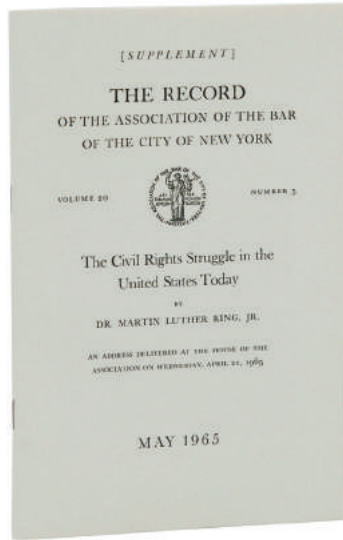
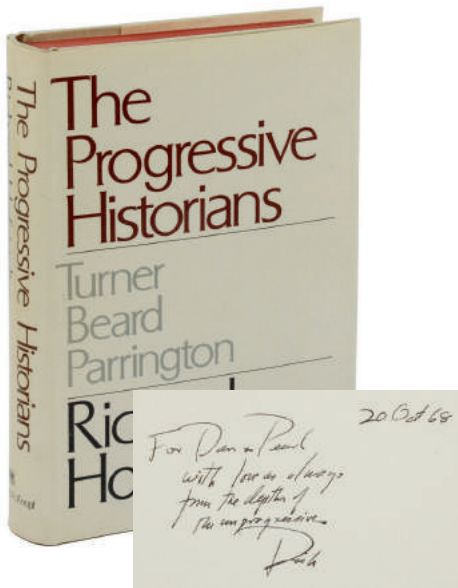
New York: Holt, Rinehart and Winston, 1966. First edition. Bound in publisher's original blue cloth with spine titles in white. Near Fine with a thin strip of sunning at cloth edges. Previous owner name and date to front free endpaper, in a Near Fine dust jacket. The memoir of prominent member of the Zionist paramilitary group the Stern Gang in its fight against the British for a free Palestine. Cohen joined the Stern Gang at age 17 and was best-known for her illegal radio broadcasts which landed her in prison.

“[Cohen’s] memoirs explode with the ferocious intensity of her terrorist faith, her inflexible idealism. *Woman of Violence* is no apologia, no easy balm for a troubled conscience; it is, instead, an open and intimate portrait of a woman, and the conditions that drove her underground to embrace a philosophy of violence and terror.” She would go on to found Israel’s Tehiya party and was a long-serving politician in the Knesset.

[#140940573]

\$1,250





**153. The Progressive Historians**

Hofstadter, Richard; [Daniel Bell]

New York: Alfred A. Knopf, 1968. First edition. Inscribed by Richard Hofstadter on front free endpaper to sociologist Daniel Bell “with love always from the depths of the unprogressive. [signed] Dick,” dated in the year of publication. A few marginal brackets in red ink, presumably Bell’s, else Fine in dust jacket.

A nice association between two major 20th century American intellectuals. Hofstadter is best remembered today for his warnings against “the paranoid style in American politics”; Bell was a left-wing intellectual who became a neoconservative prophet of the post-industrial era.

[#140940854] **\$2,000**

**154. The Civil Rights Struggle in the United States Today**

King, Martin Luther, Jr.

New York: The Association of the Bar of the City of New York, 1965. Supplemental offprint from *The Record of the Association of the Bar of the City of New York*, Vol. 20 Number 5. Original stapled wraps. First edition. Near Fine. Transcribes the introductory remarks of the Honorable Samuel I. Rosenman, Dr. King’s full address at the House of the Association on April 21, 1965, and the audience Q&A session moderated by Judge Rosenman afterwards.

[#140940831] **\$750**

**155. Restless Wave**

Matsui, Haru [pseudonym of Ayako Ishigaki]

New York: Modern Age, 1940. First edition. Inscribed in Japanese and English by the author to a previous owner beneath a tipped in photograph of the author. Publisher’s tan cloth stamped in black and crimson. Near Fine with non-authorial gift inscription on front free endpaper, in a Good dust jacket with many chips and tears, a few tiny reinforcements on verso.

The first English-language book written by a Japanese woman, a semi-autobiographical account of her political awakening and immigration to the US. During the 1930s she was affiliated with the leftwing periodical *The New Masses* and wrote columns that were anti-war, anti-imperialist, and feminist. During the Red Scare her husband was deported and she followed him back to Japan, where she would write 30 books in Japanese as well as become a talk show host. A classic of Asian-American literature.

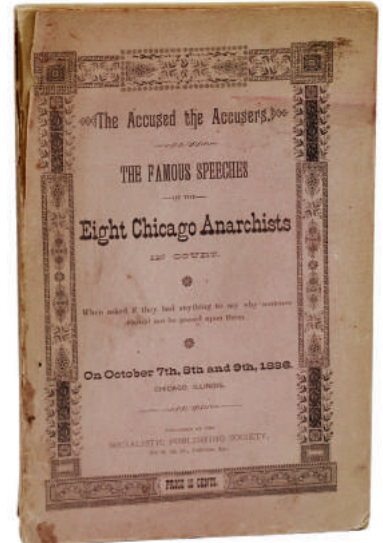
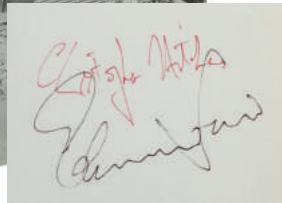
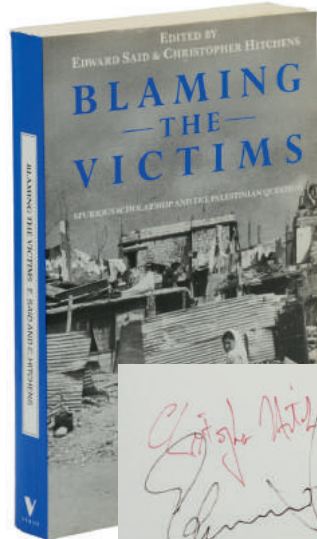
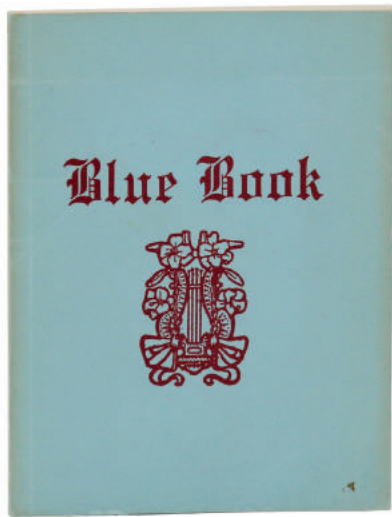
[#140941139] **\$3,000**

**156. Blue Book**

[New Orleans]

[New Orleans]: [ca. 1915]. [96] pp. The last edition of the famed “Blue Books,” a series of directories to houses of prostitution in New Orleans’s red-light district, Storyville. Bound in publisher’s original pale blue wraps printed in red, bound with three staples and text printed only in black. Very Good with some toning and light wear to wraps.





Colloquially named for the city alderman Sidney Story (much to his chagrin) who sponsored legislation to confine city-sanctioned prostitution to a 38-block area just north of the French Quarter, the red-light district of Storyville lasted from 1897-1917. During that time, guide books such as these were often available in barbershops and saloons. This lists burlesque houses, prostitutes by race (such as white, black, octoroon) and landladies, interspersed with ads for cigars and liquor, and contains a notice that this guide must not be mailed, as the distribution of suggestive material by the United States Postal Service was banned.

[#140940342]

\$3,000

**157. Blaming the Victims**

Said, Edward; Christopher Hitchens

London: Verso, 1988. First edition, paperback issue. Signed by both Edward Said and Christopher Hitchens on half-title. Perfectbound in wraps. Very Good+ with creased spine and crease along back wrap.

A great association between two outspoken critics of Israeli policy towards Palestinians, longtime friends who enjoyed a spirited argument. Hitchens is remembered as an iconoclast and intellectual provocateur that defied easy categorization. Said was a prominent public intellectual and co-founder of postcolonial studies.

[#140941149]

\$1,400

**158. The Accused the Accusers**

[Spies, August], et al.

Chicago: Socialistic Publishing Society, 1886. First edition. Bound in publisher's original pink wraps. Very Good with typical toning and light soiling to wrappers, chip along inner edge of front wrap, some corners of contents lightly creased. Printed askew.

The words of August Spies, Michel Schwab, Oscar Neebe, Adolph Fischer, Louis Lingg, George Engel, Samuel Fielden, and Albert R. Parsons—damning in the eyes of the American government, profound to their supporters. They were the eight anarchists accused of conspiracy in a bombing that killed 11 people in the midst of a labor rally/protest for an eight-hour workday. Roughly 60 were wounded. This was referred to as the Haymarket Riot or Affair, and was summarized by William J. Adelman, “No single event has influenced the history of labor in Illinois, the United States, and even the world, more than the Chicago Haymarket Affair. It began with a rally on May 4, 1886, but the consequences are still being felt today.”

The 19th century Left took up the cause of the Haymarket 8, though still their trial became an exemplary miscarriage of justice. The ratification of the eight hour work day and the celebration of May Day as a labor holiday stemmed from the Haymarket Affair and its aftermath.

[#140941354]

\$1,600



# Science & Medicine

## 159. Conference internationale de la Croix-Rouge

Barton, Clara, et al.

Geneva: Comite International de la Croix-Rouge, 1885. First edition of this early annual report of the International Red Cross. A presentation copy, warmly inscribed by Clara Barton "To Senator Preston U. Plumb of Kansas, from a friend who honors him, Clara Barton, President of the American National Red Cross, Washington, DC, March 18, 1891." Plumb was a United States Senator, as well as an officer in the Union Army during the Civil War. Publisher's original blue cloth; text in French. Very Good with some rubbing and soiling to covers, light fraying at corners and spine ends. Bookplate of a R.E. Plumb of Emporia, Kansas, descendant of Senator Plumb, to front paste down. Inner front hinge started and a bit tender. Barton was a hospital nurse during the

American Civil War, who gained notoriety after the war traveling the country lecturing about her experiences.

Barton aided the International Red Cross during the Franco-Prussian War, and upon returning to the United States, she began a movement to gain recognition for the International Committee of the Red Cross by the United States government. She would become president of the newly-formed American branch of the society.

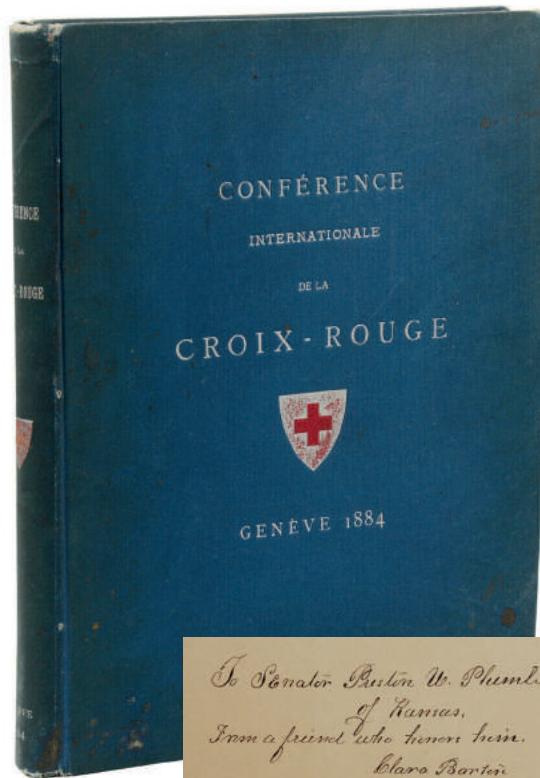
[#140941750]

\$7,500

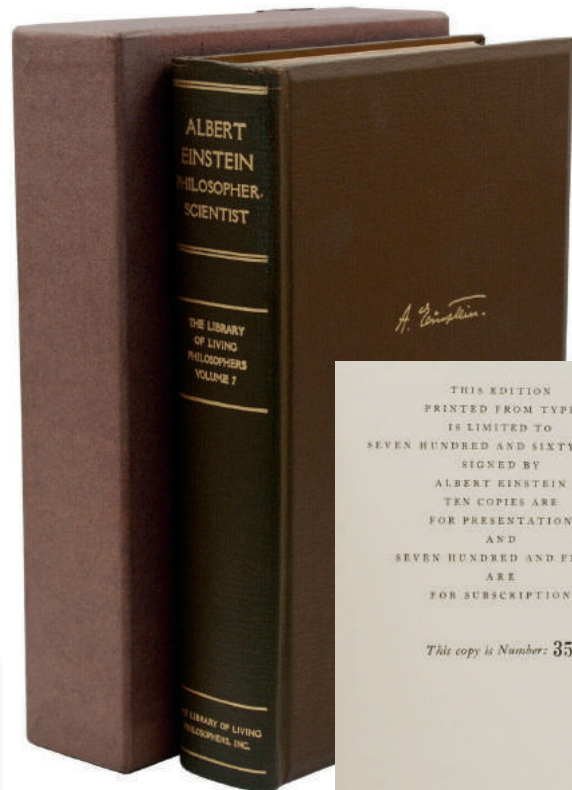
## 160. Albert Einstein: Philosopher-Scientist

[Einstein, Albert]; Schilpp, Paul Arthur [Editor]

Evanston, IL: The Library of Living Philosophers, Inc., 1949. First edition, signed limited issue; copy #362 of 760 signed by Albert Einstein. Bound in publisher's



*To Senator Preston U. Plumb  
of Kansas,  
From a friend who honors him.  
Clara Barton  
President of the American National Red Cross  
Washington, D.C. March 18, 1891.*

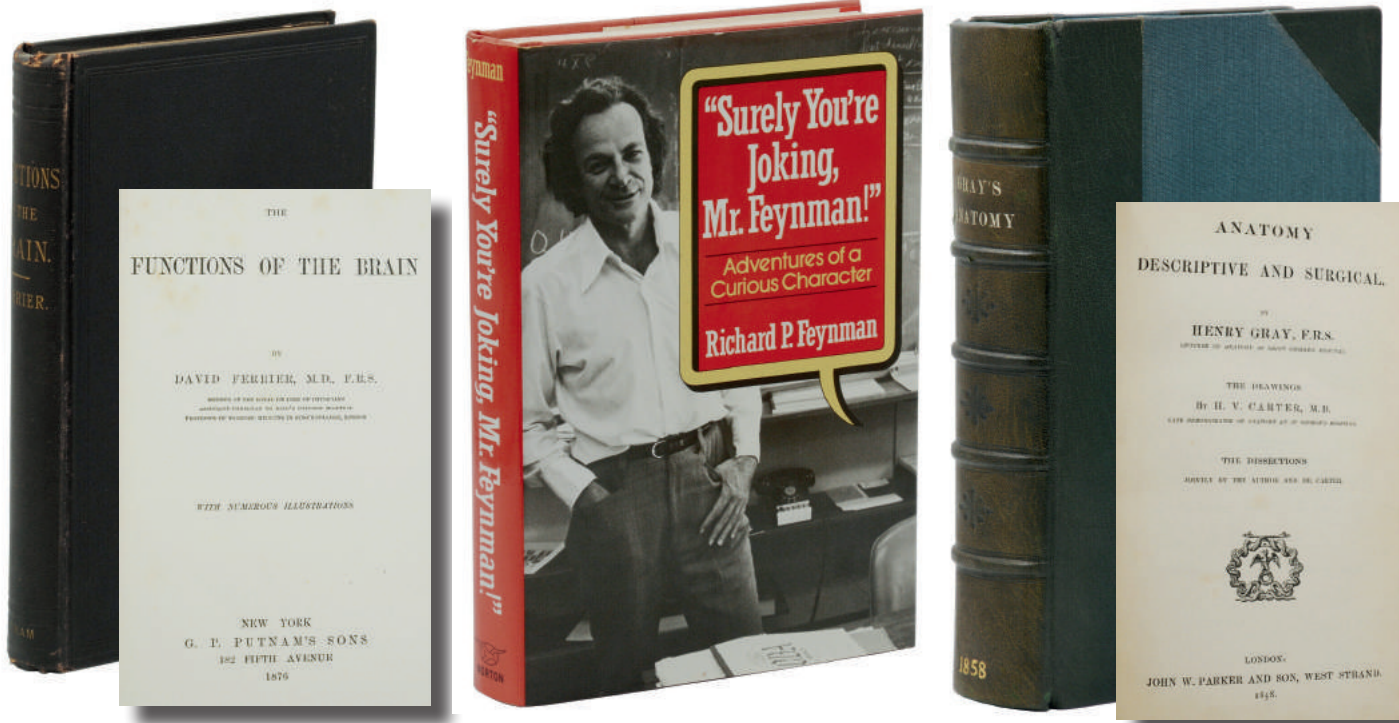


THIS EDITION  
PRINTED FROM TYPE  
IS LIMITED TO  
SEVEN HUNDRED AND SIXTY COPIES.  
SIGNED BY  
ALBERT EINSTEIN  
TEN COPIES ARE  
FOR PRESENTATION  
AND  
SEVEN HUNDRED AND FIFTY  
ARE  
FOR SUBSCRIPTION

*This copy is Number: 352*

*Albert Einstein 49.*





brown morocco-grain cloth over bevel-edged boards, stamped in gilt. Near Fine with slight darkening to spine and trivial rubbing to crown. In a Near Fine publisher's original slipcase, with light sunning and wear at edges. A fantastic copy signed by the iconic physicist, whose name is synonymous with genius.

**[#140941460] \$15,000**

**161. The Functions of the Brain**

Ferrier, David

New York: G. P. Putnam's Sons, 1876. First American edition, preceded by the British. Nineteenth-century female physician Elmira Y. Howard's copy, with her signature at front and date of 1877, and her numerous underlines and brackets throughout in pencil. Publisher's black pebbled cloth stamped in blind with gilt spine lettering. Near Fine with light wear at spine ends, occasional foxing. A classic work of neuroscience.

**[#140941120] \$3,000**

**162. Surely You're Joking, Mr. Feynman**

Feynman, Richard P.

New York: W. W. Norton & Company, 1985. First edition. Bound in publisher's cloth-backed boards with spine lettered in gilt. Near Fine with lean to spine and slight rubbing to gilt. In a Near Fine dust jacket with light wear

at the head, and virtually no spine fading. The Nobel Prize-winning physicist's memoir.

**[#140941046] \$1,250**

**163. [Gray's Anatomy] Anatomy, Descriptive and Surgical**

Gray, Henry; H. V. Carter [Illustrator]

London: John W. Parker and Son, 1858. xxxii, 750 pp. First edition. Bound in twentieth-century quarter morocco without ads. Sunning to spine, rubbing or light scuffing to rear cover. Contents toned, with occasional and discrete markings from previous owner and several leaves repaired. The very first publication of the illustrated medical anatomy text commonly referred to as "Gray's Anatomy." It's been updated and revised many times over the past 160 years, but remains the standard reference work on the subject of human anatomy to this day.

**[#140940567] \$16,000**

**164. The Fractal Geometry of Nature**

Mandelbrot, Benoit B.; [John Hubbard]

San Francisco: W. H. Freeman and Company, 1982. First edition. A fantastic association copy inscribed in the year of publication by Benoit Mandelbot, "For John Hubbard / Cordially / Benoit Aug 31, 1982. / John: This book was [?] written long ago and delivered to the publisher on Aug

15, 81, as I told you when we talked last February [?]”. A lovely inscription from the man hailed as the “father of fractals” to one of the mathematicians who shortly thereafter co-discovered the Mandelbrot Set with Adrien Douady in 1985, naming it, of course, for Mandelbrot.

Bound in publisher’s red cloth stamped in gilt. Very Good boards lightly bowed and lightly edge-worn, pages lightly toned. In dust jacket with rubbing, toning, light edge wear and a crease to the front flap. Expanded from Mandelbrot’s 1977 book entitled *Fractals*. A great association between two mathematicians whose impact on 20th century mathematics was immense.

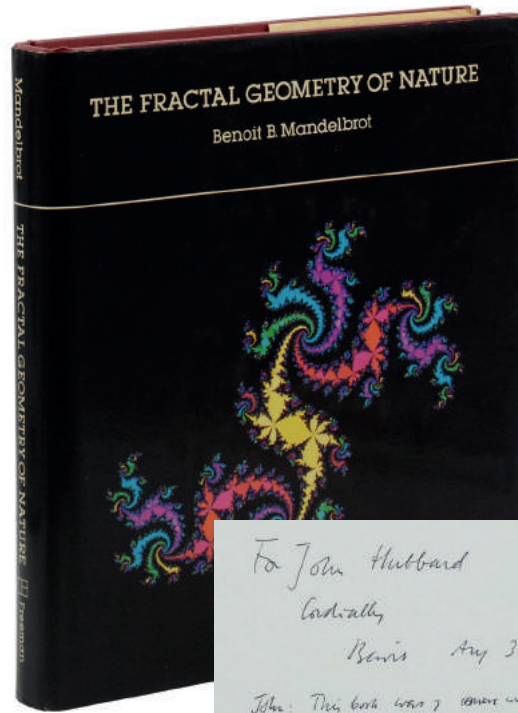
[#140940751] \$7,000

**165. International Encyclopedia of Unified Science Vol. 1 Nos. 1-8**

Neurath, Otto [Editor]

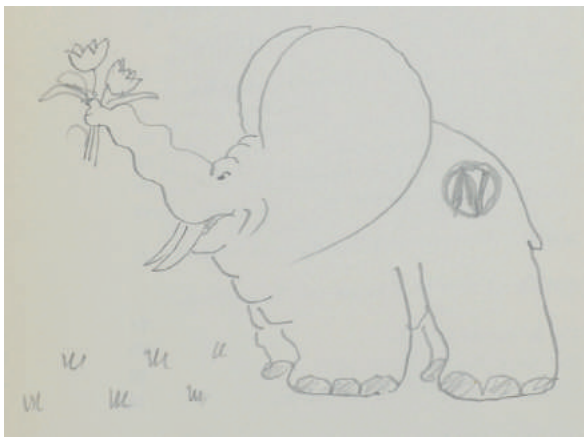
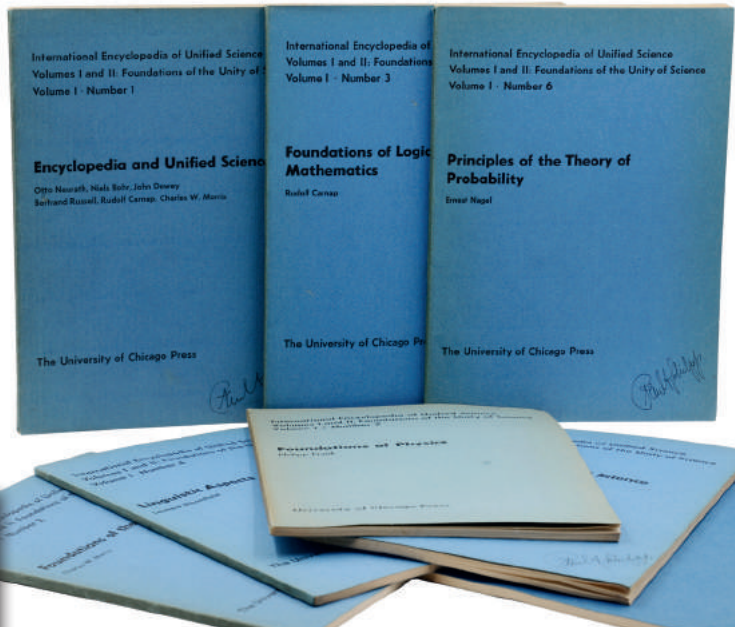
Chicago: The University of Chicago Press, 1938-1951. Publisher’s blue wraps. First editions. Signed by editor-in-chief Otto Neurath in pencil in margin of the inaugural issue’s first essay, his “Unified Science as Encyclopedic Integration.” Neurath’s trademark self-caricature is drawn on the facing page; an elephant (he was apparently a large man) plucking flowers. Author and educator Paul A. Schilpp’s copies with his name written on the front wrap of the first six numbers. Near Fine. A rare signature from an important Austrian-born modernist—the inventor of ISOTYPE, founder of the Museum of Society and Economy, and key figure in the Vienna Circle—on one of his life’s greatest achievements.

[#140941783] \$5,000



*For John Hubbard  
Cordially  
Benoit Aug 31, 1982*

*John: This book was 7 years in the making and delivered to the publisher on Aug 15, 1971, as I told you then in talked that February 1980.*



*For Ernst Cassirer  
on Dec 2. 1930  
Otto Neurath*



# Spirituality & Mythology

## 166. Autobiographical Sketches

Besant, Annie

London: Freethought Publishing Company, 1858. First edition. Publisher's green cloth stamped in gilt, with frontis portrait of the author. Very Good with light rubbing, hinge at front starting, title page a little foxed. The British theosophist and feminist writer's very rare first book.

[#140941241]

\$1,500

## 167. The Secret Doctrine

Blavatsky, Helena

New York & London: William Q. Judge & The Theosophical Publishing Company, 1888. First edition. British sheets with American publisher's (Judge's) imprint at foot. Two volumes, bound in publisher's dark blue cloth ruled in blind and stamped in gilt. Near Fine with cloth lightly worn and lightly soiled, gilt sharp and bright. Foxing to textblock edge, previous owner name and date to title pages. Textblock slightly wavy, with some creasing to pages. The classical Theosophical work in the original bindings, scarce.

[#140941146]

\$8,500

## 168. The Lost Continent of Mu

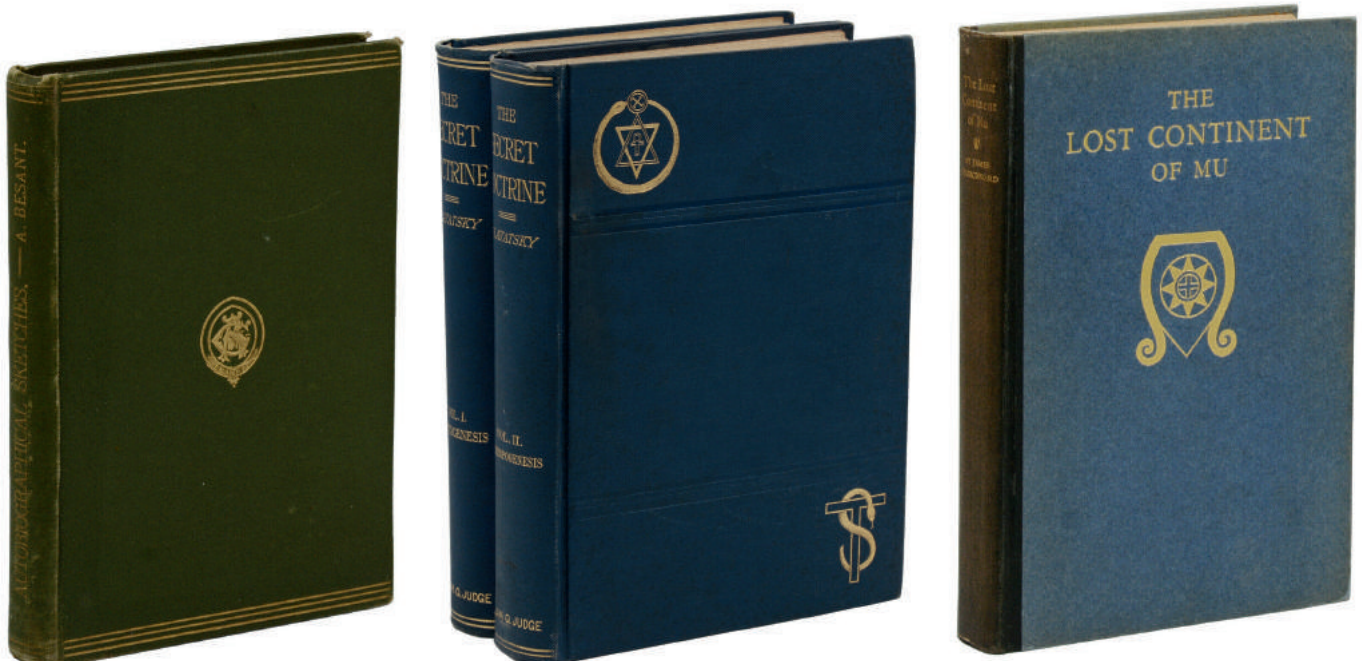
Churchward, James

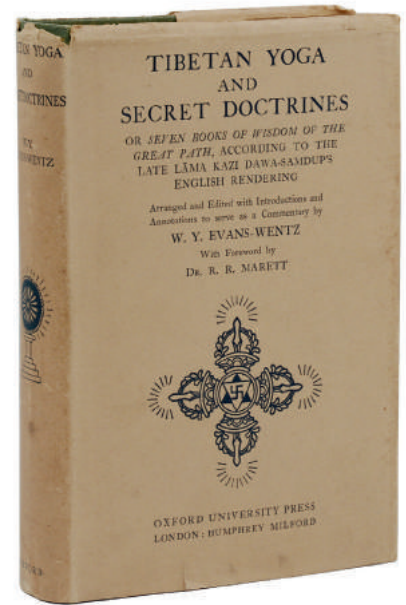
New York: William Edwin Rudge, 1926. First edition. Inscribed by James Churchward on front blank to reviewer Mrs. C. H. Shivvers. Postmarked envelope from Churchward to Shivvers tipped in with folded ALS inside, dated May 6, 1930; Churchward describes happily reading her enthusiastic review of his book. A second letter from his publisher is in a postmarked envelope laid in, and a three page note, possibly in Shivver's hand, written on the verso of Shell Oil Co. blank forms is included. Her laudatory marginal notations and corrections are in the book in pencil. Publisher's blue boards with black cloth backstrip, lettered in gilt. Near Fine, lacking jacket.

The British author's first book on the sunken continent of Mu, a Pacific equivalent of Atlantis, published when he was 75 years old. While generally regarded as a hoaxer, he would go on to write five more books on the subject, and his work would inspire numerous writers and artists long after his death.

[#140940866]

\$500





**169. From Bindu to Ojas**

Dass, Ram

[San Cristobal, New Mexico]: Lama Foundation, 1970. First edition. Inscribed by Ram Dass on the first page of the main book to a former owner. [ii], 108 pp. Brown paper sheets bound with twine, mandala label mounted on front cover; all supplements present except for the mailing box. Near Fine.

The prototypical form of the classic spirituality book *Be Here Now*, with illustrations by members of the Lama Foundation commune including Steve Durkee, also of the USCO art collective. *Be Here Now* has since sold over two million copies. Its unusual marriage of text and image, earthy design, sense of humor, and far-out mantras make it a true high spot of the hippie era.

[#140939860] \$5,000

**170. Tibetan Yoga and Secret Doctrines**

Evans-Wentz, Walter Y.

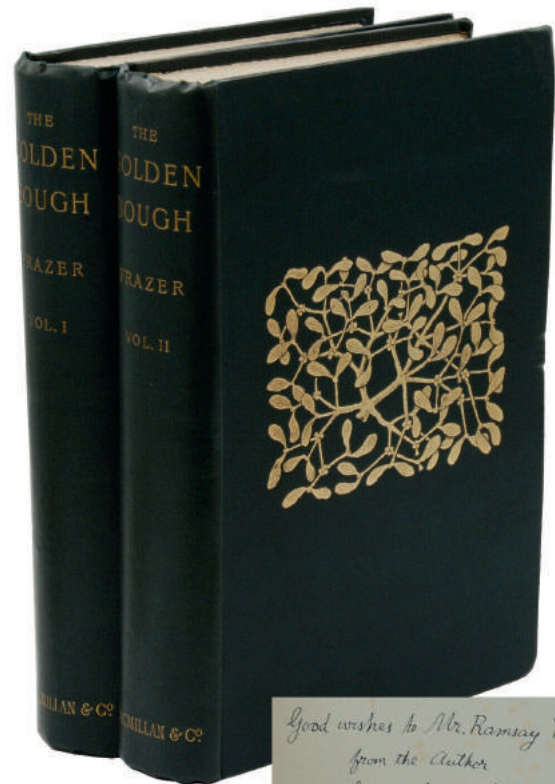
London: Oxford University Press, 1935. First edition. Bound in publisher's green cloth stamped in gilt; top edge gilt. Near Fine. Offsetting to preliminary and terminal pages; foxing mainly confined to textblock edge. In a Near Fine dust jacket with spine toning, light soiling, and edge wear.

[#140941047] \$1,850

**171. The Golden Bough**

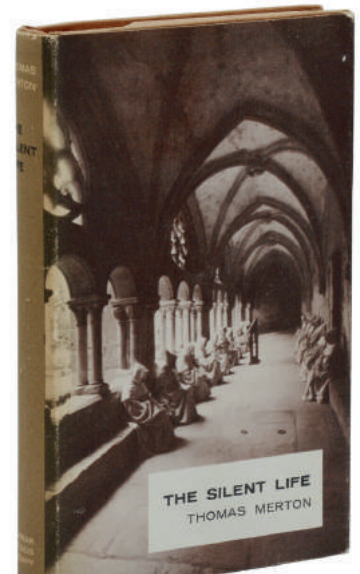
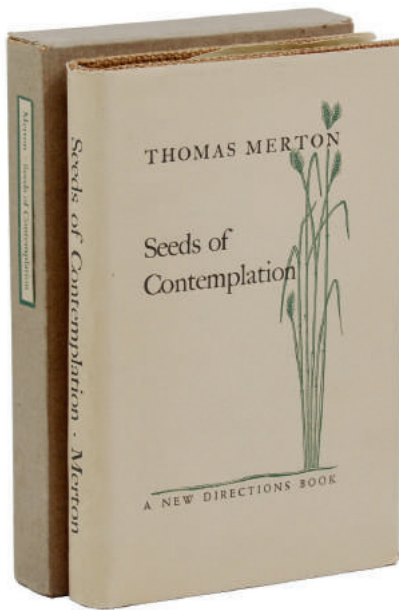
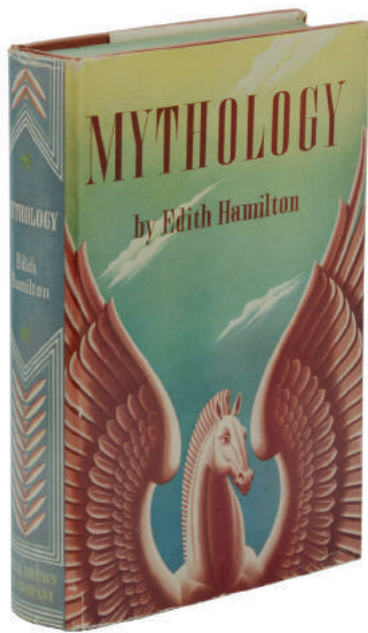
Frazer, James George

London: Macmillan and Company, 1890. First edition of Frazer's groundbreaking wide-ranging comparative study on mythology and religion. A presentation copy warmly



Good wishes to Mr. Ramsay Winter  
from the Author  
James George Frazer  
4th July 1932





inscribed to a former owner by James George Frazer on the first blank page of Volume I. Two volumes, bound in publisher's original green cloth with spines lettered in gilt and ornate mistletoe design blocked in gilt on the upper boards, edges uncut. Near Fine with light rubbing to cloth, corners bumped. Hinges a little tender, preliminary and terminal pages foxed.

A monumental work in which Frazer set out to define the shared elements of religious belief and scientific thought through the lenses of such cultural practices and symbols as fertility rites, human sacrifice, the dying god and the scapegoat. He proposes that mankind progresses from magic through religious belief to scientific thought.

[#140941342]

\$12,500

**172. Mythology**

Hamilton, Edith

Boston: Little, Brown & Company, 1942. First edition. Bound in publisher's original cloth stamped in gilt, with top edges stained blue; with black and white illustrations by Steele Savage. Near Fine in a Near Fine dust jacket. A lovely copy of this classic, in which the author takes Greek, Roman and Norse myths from antiquity and brings them into the present.

[#140941212]

\$3,800

Of this first edition, one hundred copies have been signed by the author

*Thomas Merton.*

*Mr & Mrs Walter Howell  
best wishes for the New Year  
for Louis Merton*

**173. Seeds of Contemplation**

Merton, Thomas

New York: New Directions, 1949. First edition, one of a limited 100 copies signed by Thomas Merton. Bound in publisher's original burlap-covered boards with white title label printed in green on upper board and spine, vivid green topstain. Small bookseller ticket and a mother's gift inscription to her son to front free endpaper, else Fine in a Near Fine lightly worn price-clipped dust jacket, housed in publisher's original slipcase, lightly rubbed and worn.

[#140941660]

\$4,500

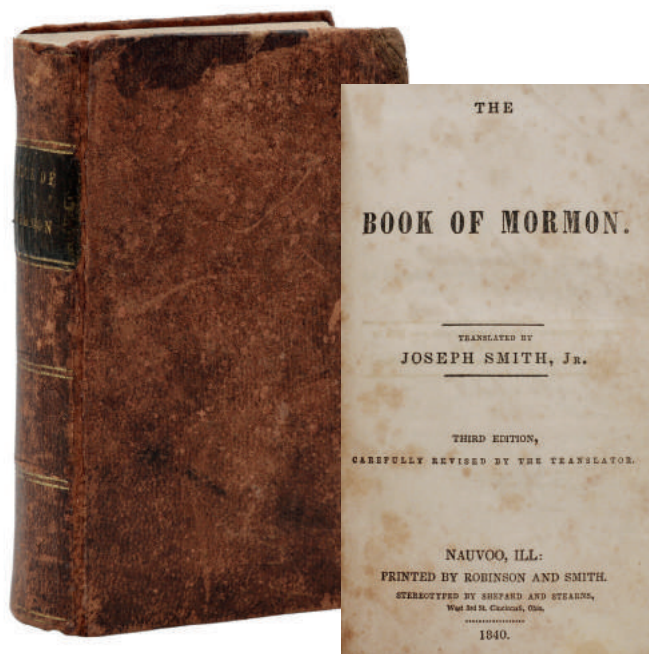
**174. The Silent Life**

Merton, Thomas

New York: Farrar, Straus & Cudahy, 1957. First edition. Inscribed by Thomas Merton to former owners on the half-title page. Original brown cloth decorated in gilt. Near Fine, cloth lightly sunned at top and bottom edges, front inner hinge slightly tender, pages toned and several pages of text with light ink annotations. Near Fine dust jacket with light wear, toning to the spine and a small nick near the center of the front spine joint.

[#140941737]

\$4,500



**175. The Book of Mormon**

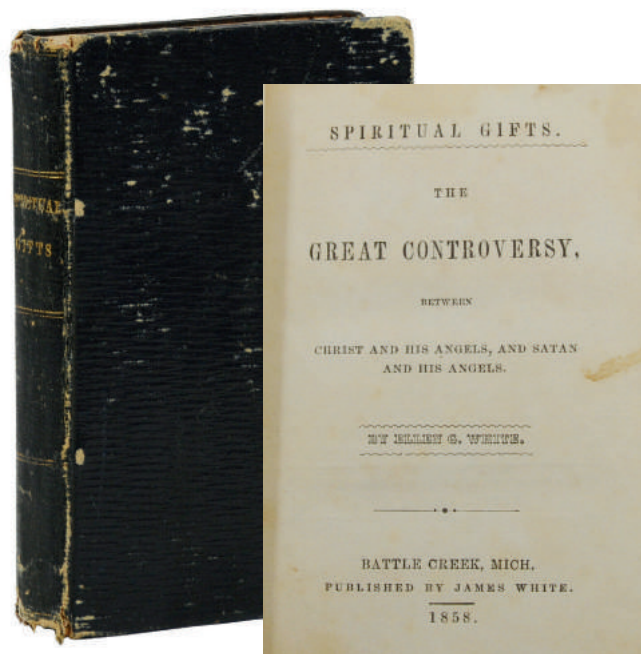
Smith, Joseph [Translator]

Nauvoo, IL: Printed by Robinson and Smith, Stereotyped by Shepard and Stearns, 1840. [iv], [7]-571, [2] pp. 8vo. Third edition, first state with unbroken “e” in “spake” on page 9, line 23, with testimony of the three witnesses on page [572], and testimony of the eight witnesses on page [573]. Bound in contemporary calf with morocco title label to spine lettered in gilt, spine ruled in gilt. Shallow wear to crown, front joint expertly repaired, faint stray graphite marks to top textblock edge; modern ownership rubber stamp to front free endpaper; ownership of “Jacob Chandler, Book, 4th month 11th, 1841, Price 1.25” on verso of preface page, and Chandler’s name inked again on the verso of the “Testimony of Eight Witnesses” page. Contents toned and browned throughout. Chandler is likely a member of the Quaker family prominent in Chester County, Pennsylvania. One of about 2,000 first state copies (of 4,000 total) of the last edition to be edited by Joseph Smith.

Published by Ebenezer Robinson and Don Carlos Smith, the latter of whom was the younger brother of Joseph Smith, in Illinois. The founder of Mormonism would be killed by an angry mob in Carthage, Illinois in 1844. Three years later, under the leadership of Brigham Young, the Mormons would begin their exodus to Utah.

[#140941624]

\$45,000



**176. Spiritual Gifts**

White, Ellen G.

Battle Creek, Michigan: Published by James White, 1858. First edition. Bound in full straight-grain black morocco. Binding rubbed. Spine lightly cocked, worn at ends. Faint soil to textblock edge. Owner name penciled to verso of front free end paper, light sporadic foxing or occasional light stains, heaviest at prelims and terminals. Several turned corners. Worming to corner of rear paste down and last several leaves. Rear free endpaper is creased.

Ellen G. White was a founding member of what would become the Seventh Day Adventist Church, and hailed as a messenger of God by its followers. She was bearing testimony at an 1858 funeral in Ohio when she went into a two-hour vision in front of the congregation. She was urged to write it down and planned to do so upon her return home, but reputedly suffered a stroke of paralysis at a stopover. At first physically writing was nearly impossible, but she forced her way through it and by the time she finished, her paralysis was gone. The result was this small volume, detailing the history of sin from before it entered the universe until after its final destruction in The New Earth. White would revise this text throughout her life, later expanding it into a four volume set.

First editions of this seminal Adventist text are fantastically scarce and rarely come to market. OCLC shows only three institutional holdings, and we can find no record of copies ever being offered at auction.

[#140940167]

\$25,000







