

# DRAGON BOOKS



CATALOGUE 7





Dear Friends,

It gives me great pleasure to present you with Dragon Books Ltd.'s first complete catalogue. For those of you who may not know, Dragon Books began as my childhood dream (at the age of 7) when I told my mother I was going to 'one-day open a bookstore'. Today that store exists under the moniker "Dragon Books". The name originates from John Gardner's wonderful children's story "Dragon, Dragon", which was the first book I ever read. From our humble beginnings, we are diligently working to become one of the world's finest resources (our store, website, and catalogue) for hard-to-find rare and antiquarian books, manuscripts, & collectibles.

Our passionate and knowledgeable Dragon staff, all who are dedicated book lovers, strive to serve our local community and also welcome visitors from afar. No matter if your desire is to establish a personal library, build a subject-specific collection, discover that special gift, restore a treasured book, or get an appraisal, our skilled and friendly staff can always assist you.

Our store specializes in buying and selling rare books and manuscripts with an emphasis on exceptional literature and primary works. We feature a large selection of significant 15th to 20th Century literary works, as well as canons of poetry, philosophy, art, science, and history. I hope you will one day visit our pleasant private-library setting, just up Beverly Glen Boulevard in Los Angeles, California—and we look forward to establishing a sustaining long-term relationship with you.

Finally, I want to thank my best friend Scott, my high school English professor Sandra, and my mother—all for encouraging me to never let this dream fade. Enjoy the catalogue!

Sincerely,

Jay Penske

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All items offered are guaranteed to be as described. Any item is returnable for any reason within seven days of receipt, however we ask to be notified in advance of a return. We accept all major credit cards. Shipping charges are additional and we can ship expedited upon request. Gift-wrap is available. California residents are subject to sales tax. We also offer gift certificates. All merchandise is offered subject to prior sale.

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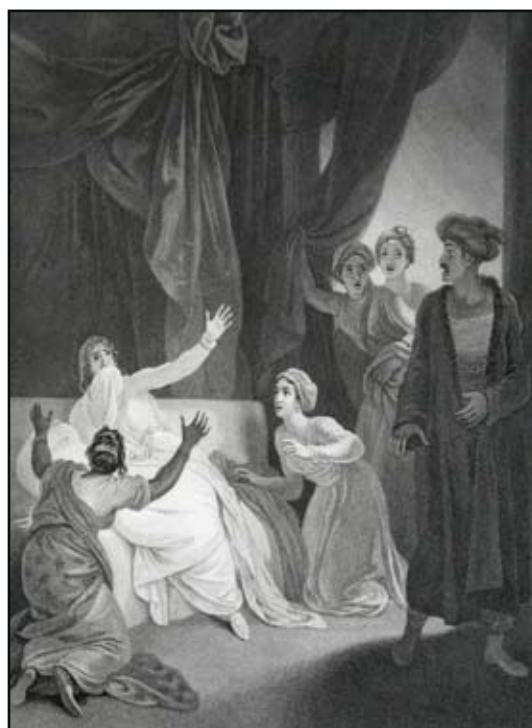
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Manager: Chad Reingold  
Senior Associate: Cassandra Joffre  
Associate: Peter Thompson



*From the Library of the Duchesse de Berry,  
One of the Great Book Collectors of Her Time*



1. [ARABIAN NIGHTS]

*The Adventure of the Hunch-Back, and the Stories Connected With it, (From the Arabian Nights Entertainments.)* Engraved by William Daniell, from Pictures Painted by Robert Smirke, R.A. London: For William Daniell, 1814.

Folio (432 x 325 mm). [ii], 99, [1] pp. With 17 aquatint engravings (including frontispiece) on India proof paper. Re-bound in red morocco, preserving the original boards stamped in gilt with the Duchesse's cypher and the armorial bookplate of her Bibliothèque de Rosny. End-papers heavily browned, some scattered foxing to margins and tissue guards, and some minor worming; otherwise a very good, uncut large-paper copy with a contemporary ownership inscription to title.

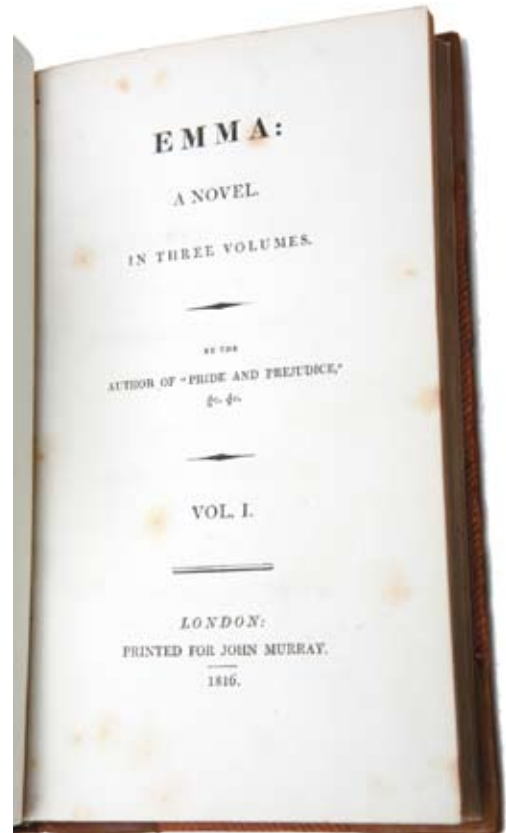
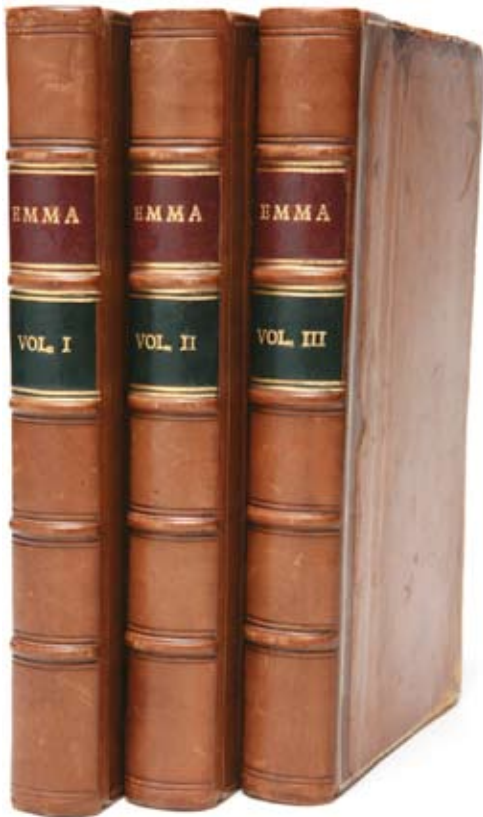
First edition with engravings by the British painter and draughtsman, William Daniell (1769-1837). Daniell's works are much sought after for their depictions of the Orient and the Far East, engraved during his journeys there.

Marie-Caroline de Bourbon, Duchesse de Berry (1798-1870) was married to Louis XVIII's nephew, Prince Charles Ferdinand, the Duc de Berry, who was assassinated in 1820. She was the mother of the Count of Chambord, the last known legitimist pretender to the throne of France. She unsuccessfully tried to restore the legitimist Bourbon line to the French throne, and was arrested and imprisoned as a result. Her castle and library were confiscated by King Louis-Philippe and sold at auction, thus successfully dispersing one of the finest European collections of rare books and manuscripts.

Abbey, *Travel*, 366

\$3,000

*First Edition of Austen's Masterpiece "Emma"*



3. AUSTEN, Jane.

*Emma: A Novel in Three Volumes.* London, John Murray, 1816.

Three twelvemo volumes. [iv], [1]- 322; [ii], [1]- [352, printer's imprint]; [ii], [1]-363, [1, publisher's ads] pp. Lacking the half-titles in volumes II and III.

Bound in contemporary full tan calf, rebacked to style at a later date, with later burgundy and black gilt morocco lettering labels. Light wear to boards, some mild intermittent foxing. Still, a near fine copy of this scarce work. Housed in a slipcase.

First edition of this scarce publication of Austen's last novel.

Jane Austen began to write *Emma* in January of 1814 and finished it a little over a year later, in March of 1815. At the time of completion, Austen was thirty-nine years old. *Emma* was published at the end of 1815, with 2,000 copies printed. She earned less than forty pounds from the book during her lifetime, though it earned more after her death. Austen died a year and a half after publication. (*The Cambridge Companion To Jane Austen*, Edited by Edward Copeland and Juliet McMaster, Cambridge University Press, 1997.)

"*Emma* seems the most English of English novels and beyond question one of the very best. More than *Pride and Prejudice*, it is Austen's masterpiece, the largest triumph of her vigorous art." --Harold Bloom

Gilson, A8

\$40,000

*An Exquisite Work on Japanese Ornamental Arts*



2. AUDSLEY, George Ashdown

*The Ornamental Arts of Japan.* London: Sampson Low, Marston, Searle & Rivington, 1882-84.

Two volumes. Folio. (415 x 130 mm.) [xii], v, [iii], 41; [ii], 12; [ii], 25, [1]; [ii], 44; [vi], 8; [ii], 30; [ii], 32; [ii], 29; [ii], 27, 10 pp., including index. Each volume with half-title in red, frontispiece and general title in red and black; each part with separate half-title. With 105 full-page plates, 70 of which are beautiful color chromolithographs, and over 80 fine text illustrations (3 in color.) Each plate accompanied by an explanatory text leaf. Bound together from the original parts in half maroon morocco and Japanese silk, spines lettered in gilt with a lovely floral pattern. Aside from some minor soiling to one plate, which has been reinforced at the margin, and a repaired chip to the head of one volume, a fantastic copy.

First edition of one of the most sought after treatises on the Japanese arts, one of the most comprehensive in the field. An extensive survey of the various mediums through which Japanese artists have expressed themselves for centuries, it treats in nine parts Drawing, Painting, Engraving and Printing; Embroidery; Textile Fabrics; Lacquer; Encrusted-work; Metal-work; Cloisonné Enamel; Modeling and Carving; and Heraldry.

Audsley (1838-1925) was a highly successful British architect who designed a number of public buildings and churches along with his brother William James Audsley (b. 1833). They were both authorities in the decorative and ornamental arts, and collaboratively published a number of works in that area, including *A Descriptive Catalogue of Art Works in Japanese Lacquer*; *The Practical Decorator and Ornamentist*; and *The Ceramic Arts of Japan* (along with James Lord Bowes).

Hardie, *English Coloured Books*, p. 239

\$7,500



*A Wonderful Hand-Colored Children's Book*



4. BOHNY, Nicholas

*The New Picture Book Being Pictorial Lessons on Form, Comparison, and Number, for Children Under Seven Years of Age. With Explanations.* Edinburgh: Edmonston and Douglas, 1858.

Oblong folio. (268 x 350 mm.) [iv] pp, with 36 brilliant hand-colored copper engravings. Original cloth-backed illustrated boards, soiled and worn, but in sound and tolerable condition for children's books of this vintage. Title (re-hinged) and preface leaves foxed as usual, a few marginal repaired tears (2 slightly touching image). Interior is in excellent condition, and the plates are bright and fresh. Overall a lovely copy of this work of which very few have survived in any condition.

First edition. Each leaf is adorned with strips of hand-colored copper engravings, all of which are accompanied by didactic comments, explanations, or questions. Over 300 bright pictures of people, animals, and objects in a variety of settings are portrayed, with the purpose of developing quantitative reasoning skills. A delightful work, which was one of the most popular educational books for children at the time of its publication.

Osborn, 696; OCLC locates 8 copies in institutions, of which only 2 are in the United States

\$2,000





*Inscribed by Bukowski with an Original Poem  
Not Found Anywhere Else*

5. BUKOWSKI, Charles.

*It Catches My Heart in Its Hands. New and Selected Poems, 1955-1963.* Introduction by John William Corrington. [New Orleans]: Gypsy Lou Series, No. 1: a Loujon Press Award Book, [1963].

Folio (257 x 185 mm). [iv], [1]-[100], [1, colophon], [3, blank] pp. Publisher's stiff boards, front cover printed in red and spine lined in red, original pictorial dust jacket made of handmade paper, attached to handmade cork paper gatefold. Several pages in front and rear on different color handmade paper of differing lengths, as issued. A fine copy, with an excellent original poem by Bukowski.

First edition of the first Loujon Press book. Presentation copy, inscribed on the front free endpaper in silver ink the year of publication by the author: "Sweet Christ, cry hills, make these poems move like mud on the hills after a 3 day rain, after the whiskey and cigarettes. /Charles Bukowski 12-17-63." According to our research this poem has never appeared in print. \$8,000



*A Beautiful Hand-Illuminated  
Book of Hours in a Lush Velvet  
Binding, With Original Art Work  
on Each Page*



6. [ BOOK OF HOURS ]



*Livre d'heures ou offices de l'Eglise illustrés d'après les manuscrits de la Bibliothèque du Roi par Mlle A. Guilbert et publiés sous la direction de M. l'abbé Des Billiers Chanoine honoraire de Langres. Paris: [Chez Alex. Guilbert, Libraire; Imprimé par Eugène Duverger], 1843.*

Octavo. [xvi], 92 pp., including half-title. With 5 pp. manuscript prayer in a contemporary hand bound after text, and two full-page illuminated plates. Printed in Gothic letter, title and each page of text magnificently hand-illuminated in color and gold with botanical and zoological motifs including flowers, birds, insects, mythical creatures, and angels amongst others. With 77 richly executed chapter initials, 21 of which are historiated. Finely bound in full purple velvet, with ornate gold metal cornerpieces and spine tips incorporating a cherub motif, complete with both clasps; silk moiré end-papers, all edges gilt. The central metal decoration (in all probability depicting Christ carrying the Cross) which was affixed to the front board is now gone, leaving a minimal impression to the velvet. Some minor rubbing to velvet, as well as some light spotting to end-papers. a late but superb example of the illuminator's art. Canadian appraisal stamp to last leaf.



First edition of this magnificently executed work, a printed and then hand illuminated nineteenth century example modeled after actual manuscripts held at the *Bibliothèque du Roi* in Paris. Focusing primarily on the Thirteenth through Fifteenth centuries, this book opens with an elaborate canonical calendar, listing all of the feast days of saints. Each month is accompanied by a charming medieval tableau, depicting tasks attributed to each month, such as the harvest in July, the grape crush in September and the pruning of the vines in February. Included are works after some of the more famous books of hours such as the *Très Riches Heures du Duc de Berry* and the *Petites Heures d'Anne de Bretagne*, as well as examples of Byzantine, Saxon and Persian illuminated manuscripts.

Central to the individual practice of religion during the Middle Ages, books of hours consisted of a collection texts, psalms and prayers for each liturgical hour of the day. They are an important record of life in the middle ages, as they not only included religious iconography, but scenes from daily life. Ornatly illuminated in a variety of colors and gold, bound in fine materials such as silk or velvet and often encrusted with jewels, Books of Hours quickly became a status symbol amongst the aristocracy of Europe from the Middle Ages through the Renaissance.

The manuscript prayers bound at the end of the volume include the eschatological thirteenth-century hymn *Dies Irae*, as well as the *Stabat Mater* by Jacopone da Todi. \$10,000

*True First Edition of The Pre-Eminent Translation  
of the Middle Eastern Classic*



7. [BURTON, Sir Richard Francis, translator].

*A Plain And Literal Translation of the Arabian Nights Entertainments, Now Entitled The Book Of The Thousand Nights And A Night With Introduction Explanatory Notes On The Manners And Customs Of Moslem Men And A Terminal Essay Upon The History Of The Nights. (With) The Supplemental Nights to the Book of the Thousand Nights and a Night.* Benares: Printed by the Kamashastra Society. For Private Subscribers Only, 1885-1888.

Sixteen volumes. Octavo. With the publisher's one-page "Memorandum" laid-into volume I. Publisher's full black cloth, covers and spines stamped in gilt (or silver, in the case of the Supplemental Nights), covers ruled in blind. Some wear to spine ends, spines of volumes XXI to XVI slightly sunned (as usual) the first ten volumes bright. Overall, a near fine set.

The true first edition of Sir Richard Burton's monumental *Arabian Nights* in the original binding. Distinguishable from later pirated editions (for example, those published by the Burton Club) by the presence of the copyright notice on the verso of the title pages, "Owing to the fact that casual buyers might purchase one of the numerous reprints in mistake for the original edition, it will not be superfluous to give details of one distinguishing feature. Illustrations can be removed, the original binding copied exactly, but the verso of the title page of the original differs from all the subsequent issues, as it has the name and date of the copyrighter..." Subsequent official editions were heavily edited to remove passages that were thought to be obscene. All the later piracies were facsimiles, so the 1885 first edition remains the only complete edition printed from type. The original cloth binding was integral to the overall conception of the book: "The colour of the cloth was specially chosen by Burton as representing the colour of the Abbaside banners and dress. It was originally a badge of mourning adopted by them for the Imam Ibrahim bin Mohammed, put to death by the Ommiade Caliph Al-Marwan"

Despite its deliberately archaic style, *The Book of the Thousand Nights and a Night*...has become the pre-eminent English translation of the Middle Eastern classic. It is the keystone of Burton's literary reputation.

Irwin, *The Arabian Nights A Companion*, 1994; Penzer, *An Annotated Bibliography of Sir Richard Francis Burton*, 1923

\$13,000

*Photograph Collection of Civil War Era Notables*



8. [CIVIL WAR ERA PHOTOGRAPH ALBUM]

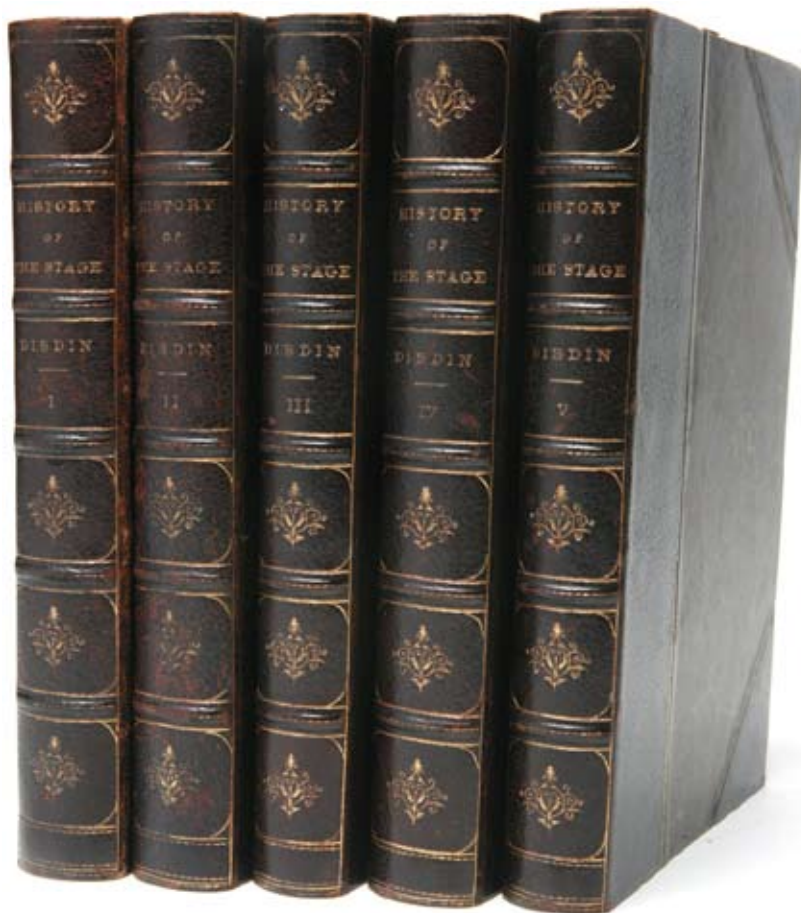
Oblong folio. (232 x 149 mm.) With 88 albumen print carte-de-visite photographs, measuring approximately 95 x 56 mm., all mounted to cards, the majority with photographer's information printed on verso. Some photographs have been retouched, and a few are after engravings of the subjects. The collection housed in a contemporary morocco album, covers decorated in blind with brass clasps (one clasp lacking.) Some light occasional age-toning and spotting, otherwise in excellent condition. Laid in is a contemporary manuscript list of the subjects contained in the album, noting also the names of the photographers.

This impressive collection is made up of the work of several important photographers, including Mathew Brady and Charles D. Fredricks, taken between the years 1860-70. Representing a broad range of notables, included are images of Abraham Lincoln and the Lincoln family, Civil War figures such as Ulysses S. Grant, Jefferson Davis, John C. Breckinridge, General John Dix, P.G.T. Beauregard and W. T. Sherman, European royalty including Prince Albert & Queen Victoria and Louis Napoleon & Eugénie, and literary figures such as William Cullen Bryant and Charles Dickens to name a few. Of special interest are Brady's photographs of P.T. Barnum's star midget performer General Tom Thumb on his wedding day to Lavinia Warren (also a little person) and of Commodore Nutt (another midget performer to be employed by P.T. Barnum) and Minnie Warren as their groomsmen and bridesmaid.

Brady (c.1823-96) is one of the best known and most celebrated of early American photographers. He rose in popularity during the Civil War, which he attempted to document on a large scale. He photographed numerous important figures of the period, including Civil War Generals and battlefields. His most famous photographs are widely considered to be those he took of President Lincoln. Four of the photographs in this collection are attributed to him (Charles Dickens, Maj.-Gen. McDowell, Mr. & Mrs. Tom Thumb, and Commodore Nutt) Fredricks (1823-94) specialized in portraits of famous people including military figures, performers and politicians. He was famous for having mastered the French "Talbotype" technique, which he is credited with having introduced to America.

This collection contains a retouched version of photograph number O-55 as listed in Ostendorf & Hamilton, *Lincoln in Photographs*, as well as a composite image of number O-93. \$7,500

*A Scarce Five Volume Set of Charles Dibdin's  
"A Complete History of the English Stage"*



9. DIBDIN, Charles.

*A Complete History of the English Stage. Introduced by a comparative and comprehensive review of the Asiatic, the Grecian, the Roman, the Spanish, the Italian, the Portugese, the German, the French, and Other Theatres, and involving Biographical Tracts and Anecdotes....* London: Printed for the Author, [1800].

First edition.

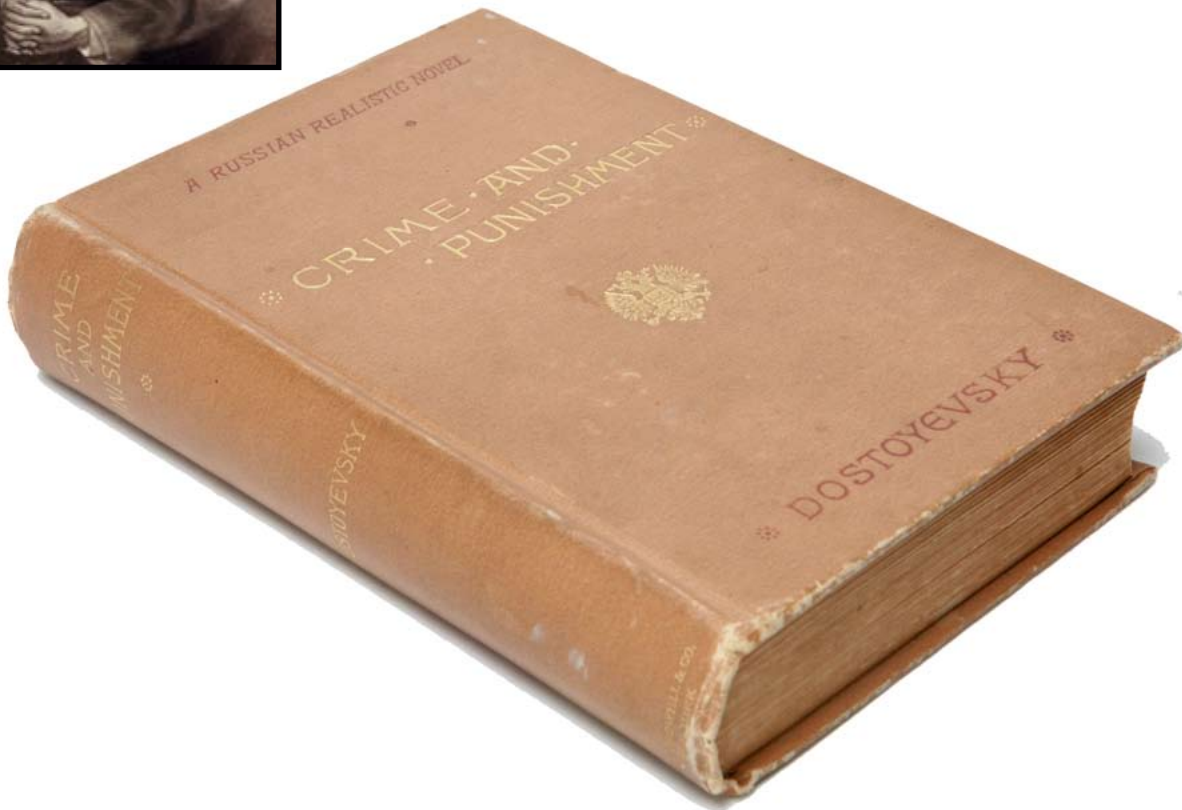
Five octavo volumes, complete. Bound in contemporary three-quarter purple levant morocco over marbled boards, spines tooled and lettered in gilt in compartments, five raised bands, top edge gilt, marbled endpapers. Mild rubbing to spine and edges, slight intermittent foxing in text (minor for this book). A near fine set.

For the decades following publication this exhaustive history of the English theater was the standard work; it is the only edition ever published. Complete sets are scarce and will become increasingly so.

\$6,500



*The Rare First American Edition  
of "Crime and Punishment"*



10. DOSTOEVSKY, Fyodor.

*Crime and Punishment. A Russian Realistic Novel.* New York: Thomas Y. Crowell & Co., [1886].

First American edition of this important psychological novel.

Octavo. [2, blank], 456, [2, ads] pp. With frontispiece portrait of author.

Publisher's light brown cloth, front cover lettered in gilt with Romanov crest in center, and with red lettering, spine lettered in gilt, original floral endpapers. Some rubbing to spine and corners, ownership inscription in blue ink on front free endpaper. Still, a near fine copy of this rare book.

This novel, an exploration of redemption through suffering, closely follows the protagonist's thought processes as he plans, commits, and then deeply regrets the murder of a pawn broker.

Line, Ettlinger & Gladstone, *Bibliography of Russian Literature in English Translation to 1945*, p. 17

\$7,700

*First Complete Edition in English of Dumas' Classic  
"Memoirs d'un Médecin"*



11. DUMAS, Alexandre

*Memoirs of a Physician*. In: "The Parlour Library", Vol. II, X, & XVI. London: Simms & McIntyre, 1847-48.

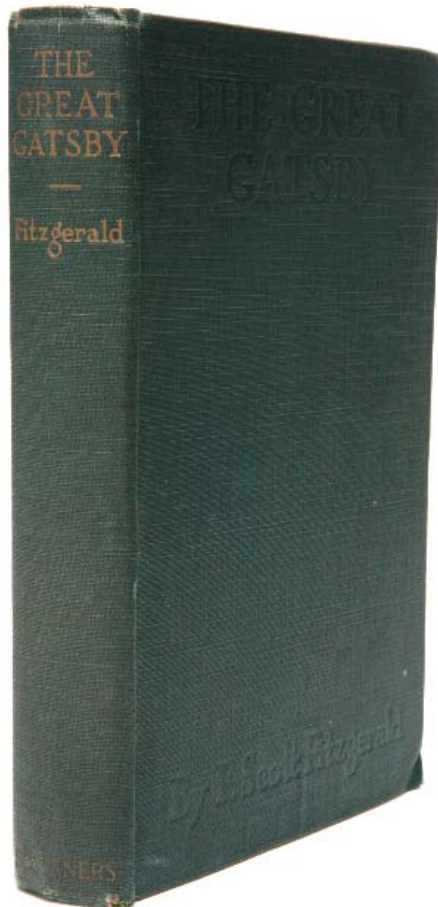
Three volumes. Octavo. 316; 319, [1]; 334 pp., each volume with 2 title-pages. Original absinthe illustrated publisher's boards, matching fly-leaves printed with publisher's advertisements in first two volumes. Some light rubbing (primarily to first volume), otherwise a very good copy, with a contemporary ownership inscription.

First complete edition in English of Dumas' *Mémoires d'un Médecin*, the first title in Dumas' "Marie Antoinette" series of historical fictions that examine the decline of the French monarchy. Although the London publisher G. Peirce published sixty-seven chapters of his English edition earlier in 1846, the novel did not appear in its entirety until Simms & McIntyre released its three volume *Memoirs* in its popular "The Parlour Library" the following year. Titles in this "Library" were sold in railway book stalls to those en route, and cost just a few shillings. The *Memoirs* are often referred to as *Joseph Balsamo*, *Cagliostro* or *Madame de Berry*, after the principal characters in the narrative.

\$900



*A Very Good Gatsby*



12. FITZGERALD, F. Scott.

*The Great Gatsby*. New York: Charles Scribner's Sons, 1925.

First edition of this enduring Jazz Age classic, first printing, with all the points as per Bruccoli.

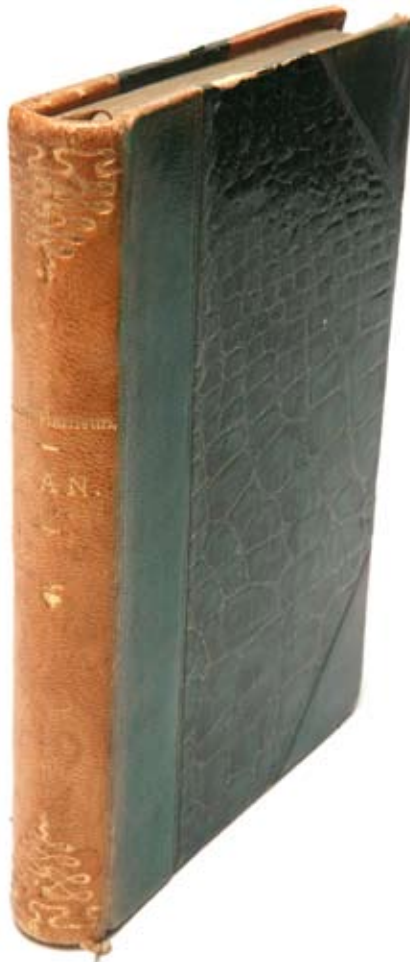
Octavo. [vi], 1-218 pp.

Publisher's full green cloth, front cover lettered in blind, spine lettered in gilt. Spine slightly browned and rubbed, some rubbing to corners, four text pages creased at upper corner, else a near fine copy.

Edmund Wilson, literary critic and Fitzgerald's friend, thought that this was Fitzgerald's finest work, even though he thought the characters were "unpleasant." Poet T. S. Eliot personally told Fitzgerald that it was the best novel he'd read in years.

\$3,800

*A Uniquely Bound Copy of the Nobel Laureate's Masterpiece*



13. HAMSEN, Knut

*Pan Af Løjtnant Thomas Glahns Papirer* [Pan. From the Papers of Lieutenant Thomas Glahn]. Copenhagen: P.G. Philisens Forlag, 1894.

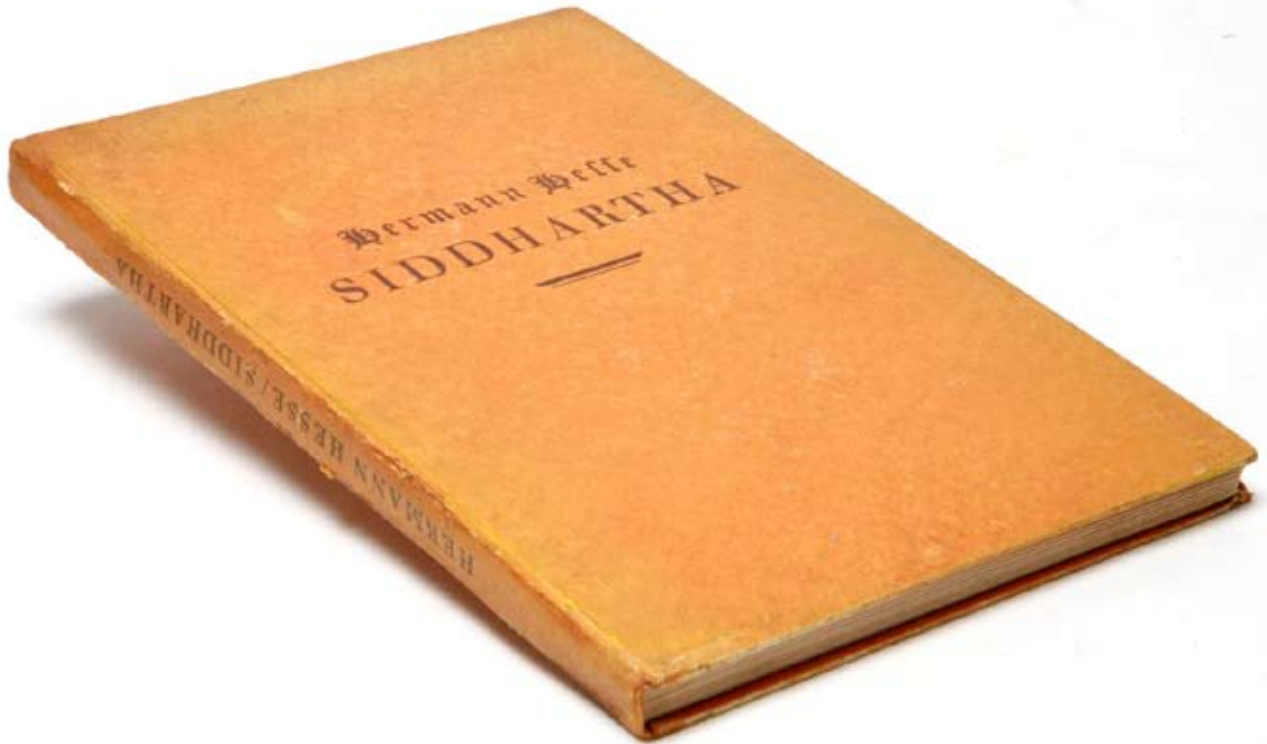
Octavo. [iv], 241, [1] pp. Bound in half green crushed levant morocco with alligator-skin-style paper boards, spine stamped in gilt with two serpentine devices; art-nouveau style end-papers. Spine and corners a bit sunned, some rubbing to edges of boards, otherwise a very good copy of this important work.

First edition of this work by the 1920 Nobel Prize winning author of *Sult* (Hunger). Written in the form of a hunter's diary *Pan* is the story of Lieutenant Thomas Glahn, a hunter who is rejected by the woman he loves. Written while Hamsen was in Paris, it examines the darkest aspects of human interaction while detailing the life of Glahn, set against the Norwegian wilderness.

Hamsen was a (1859-1952) Norwegian novelist, dramatist and poet. His impoverished childhood in Norway had a great influence on his writing, and the themes of poverty and isolation are pervasive. His other works include *Growth of the Soil* (for which he won the Nobel), *Mysteries and Vagabonds*. He is often linked with the spiritual movement of Pantheism due to his brilliant and intimate descriptions of nature

\$5,000

*The True First Edition of a Masterpiece*



14. HESSE, Hermann.

*Siddhartha*. Berlin: S. Fischer Verlag, 1922.

First edition. Octavo. [152] pp.

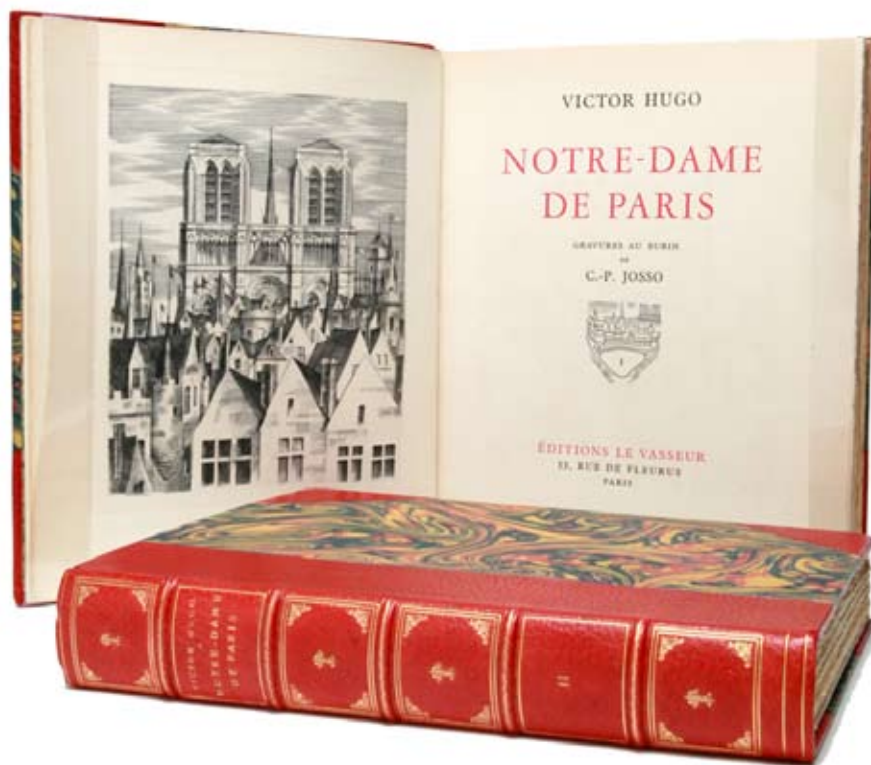
Publisher's fragile orange paper boards, with author's name and title printed on the front cover and spine. Skillfully rebaked, preserving the original spine, minor rubbing, else a near fine copy of this rare work, even more so in the original boards.

First edition of this highly influential work, written after the author's travels in India. Written in German, this allegorical novel follows the spiritual journey of Siddhartha, an Indian man living during the time of Buddha. Though composed in a simple style, the power and lyricism of Hesse's writing is unmistakable; the work was published in the United States in 1951, and was profoundly influential during the Peace Movement of the 1960's.

Siddhartha Gautama was the mythical Hindi name attributed to Buddha before his renunciation and eventual achievement of Nirvana. From the Sanskrit *siddha* meaning "accomplished" and *artha* meaning "goal" Siddhartha means "he who has attained his goals" or "he who is victorious." The Siddhartha in the Hesse's novel is not in fact the Buddha, who in the book goes by the name "Gotama."

\$12,000

*A Finely Illustrated Edition of a Towering Work  
of French Literature*



15. HUGO, Victor

[JOSSO, Camille-Paul, illustrator] *Notre-Dame de Paris*. Paris: Éditions le Vasseur, [1948].

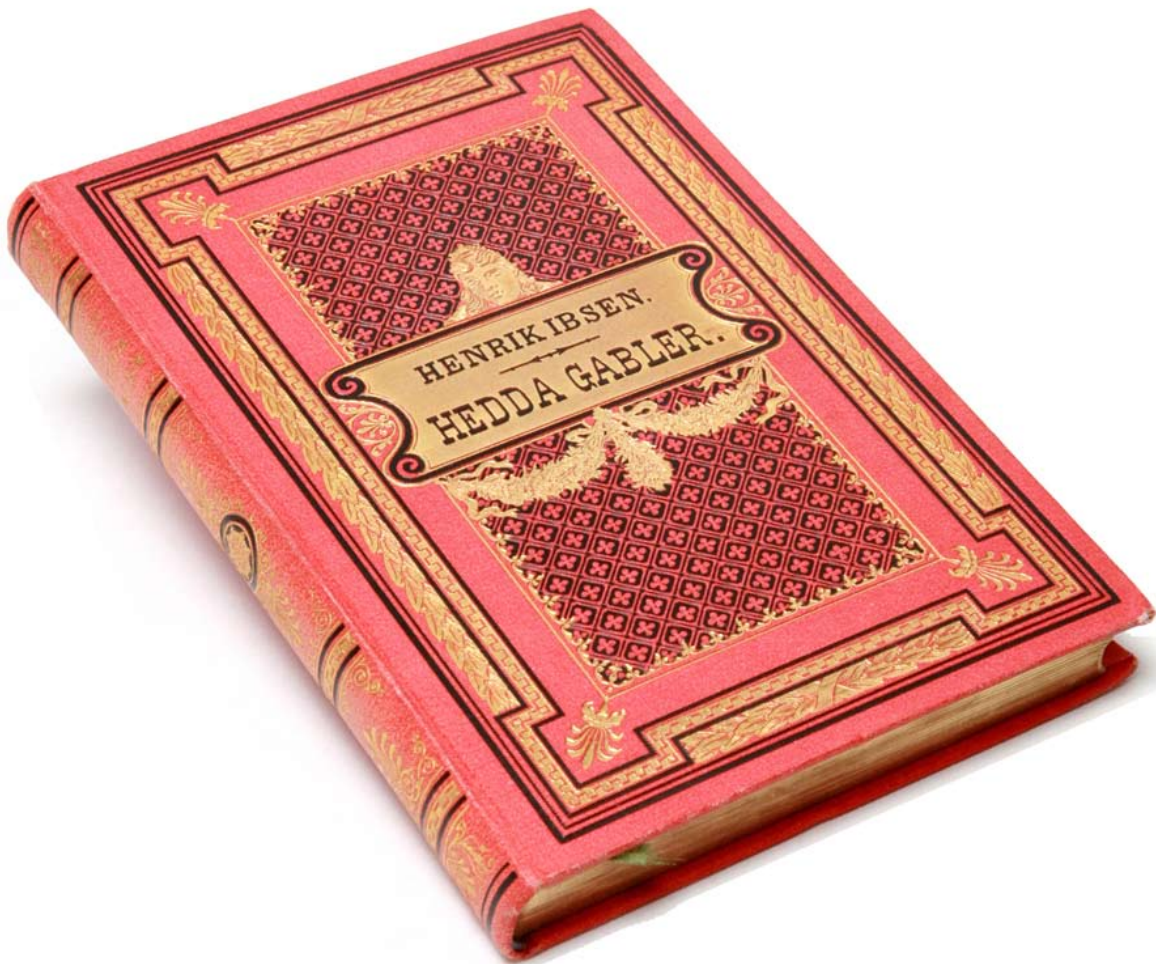
Two volumes. Quarto. 216, [4 blank]; 238, [2] pp., including 27 full-page engraved plates, and 11 half-page text engravings. Text in French, each volume with half-title, engraved frontispiece and title in red & black. Bound in contemporary half red levant morocco and marbled boards by Juul-Lassen, spines gilt in compartments. Tipped in to each volume is a leaf with a half-page engraving in grey ink of Notre Dame. A beautiful, uncut copy.

First edition illustrated by Camille-Paul Josso, number 350 of 550 copies printed on *Vélin de Lana* paper. Aside from *Les Misérables*, *Notre-Dame de Paris* (*The Hunchback of Notre Dame* in English) is Hugo's most beloved work. While the work treats themes of unrequited love, isolation, corruption and redemption, it is more importantly an exploration of social injustice. Wildly popular at the time of its publication, it spawned the Gothic Revival movement in Paris which led to the preservation and restoration of many important monuments in Paris, including the *Cathédral de Notre-Dame*.

Josso (1902-86) was a French painter as well as a highly skilled engraver who exhibited his works at the *Salon de la Société National des Beaux-Arts* in Paris as well as at the *Salon d'Automne* during the 1930's. He illustrated numerous literary works, including those of Saint-Exupéry, Chateaubriand, Descartes and Machiavelli to name but a few.

\$2,000

*First Edition of Ibsen's "Hedda Gabler"*



16. IBSEN, Henrik.

*Hedda Gabler: Dramo en kvar aktoj.* Copenhagen: Gyldendalske Boghandels Forlag, 1890.

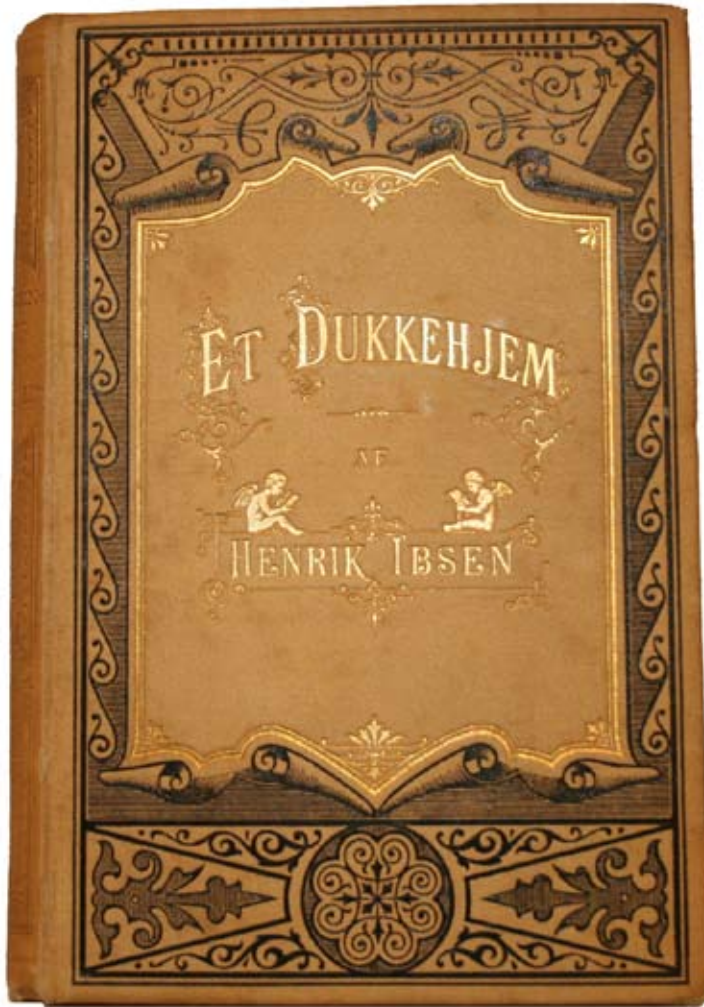
Twelvemo. [vi], 1-236, [2, blank] pp. Publisher's orange-red cloth, front cover and spine elaborately and beautifully stamped and paneled in black and gilt, rear cover stamped in blind. Floral patterned endpapers. Spine very mildly sunned, but a superb copy, rarely seen in this condition.

First edition (text in the original Danish). Ibsen said about *Hedda Gabler*, "...it was not my desire to deal in this play with so-called problems. What I principally wanted to do was to depict human beings, human emotions, and human destinies, upon a groundwork of certain of the social conditions and principles of the present day."

*Hedda Gabler* was not well received (as real art seldom is) when first brought to the stage in Germany. The Danish critic George Brandes found her [character] "a true type of degeneration" incapable "of yielding herself, body and soul, to the man she loves."

\$9,000

*The First Edition of Ibsen's "A Doll's House"*



17. IBSEN, Henrik.

*Et Dukkehjem. Skuespil I Tre Aker.* [A Doll's House]. Copenhagen: Gyldendalske Boghandels Forlag, 1879.

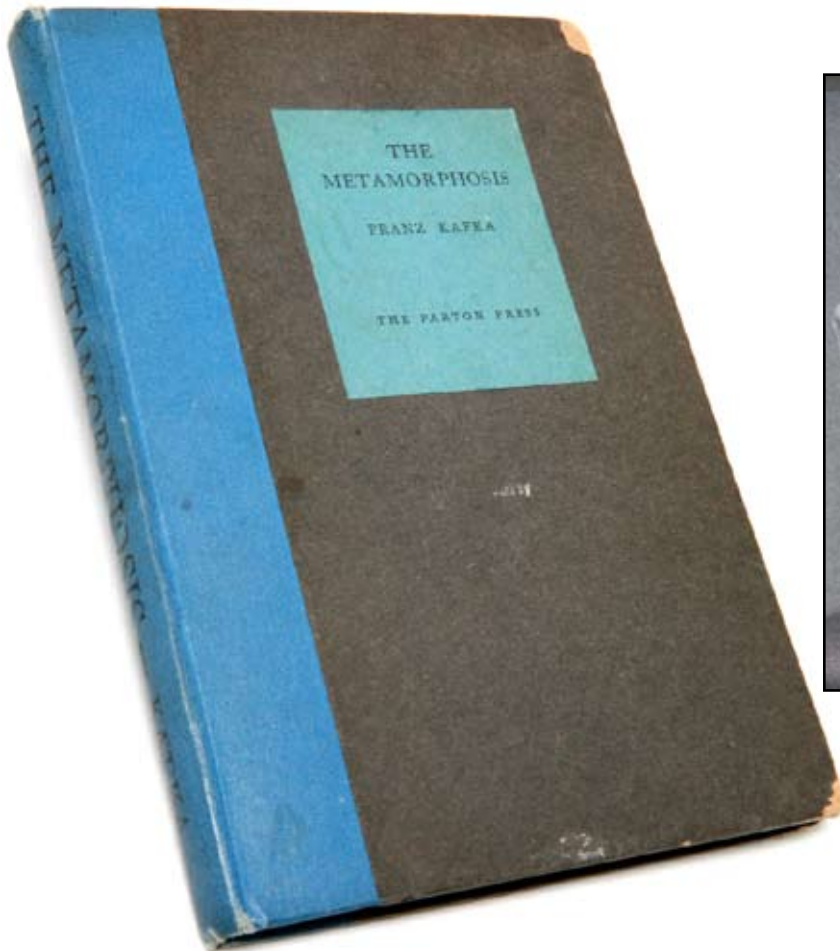
First edition (text in the original Danish).

Octavo. 180 pp. Publisher's elaborately gilt- and black-stamped cream cloth, spine elaborately stamped in gilt, rear cover stamped in blind, original bright white end-papers. Spine browned, slight wear to spine edges, light intermittent soiling to covers, some foxing in text. Front hinge professionally and invisibly repaired. Skewed, else a near fine copy, uncommon in this condition.

This play was amazingly controversial in its day for its depiction of an independently-thinking woman, who leaves her husband for a better life. This is one of the main works of one of the most influential dramatists of the modern era, whose works are still performed today.

\$3,500

*First Edition in English of Kafka's "The Metamorphosis"*



18. KAFKA, Franz.

*The Metamorphosis*. Translated by A. L. Lloyd. London: The Parton Press, 1937.

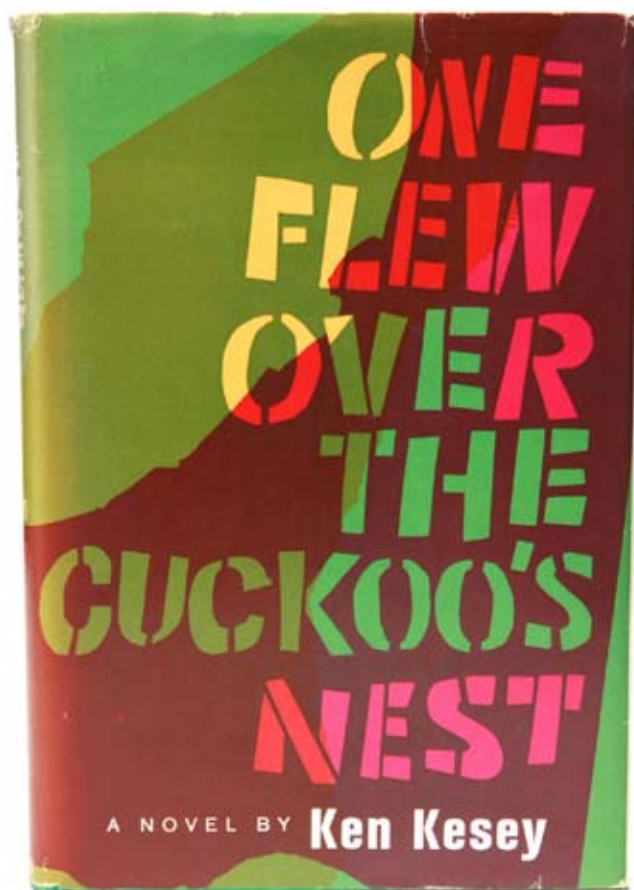
First edition in English.

Octavo. [vi], 1-74 pp. Publisher's quarter blue cloth backstrip over dark grey paper boards, printed paper label on front covers, spine lettered in dark blue. Some wear to extremities, magazine photograph of Kafka tipped-in over gift inscription, with the tape offsetting the front free endpaper. Still, a very good copy.

Originally published in German, this is the first edition in English and possibly the most influential existentialist work of the century. Gregor Samsa awakes one morning to discover he has been transformed into a monstrous vermin. An important and seminal work on man's alienation and separateness, and a monument to the existential movement.

\$4,000

*An Outstanding Copy of Ken Kesey's Counterculture Classic -  
"One Flew Over the Cuckoo's Nest"*



19. KESEY, Ken

*One Flew Over the Cuckoo's Nest.* New York: The Viking Press, [1962].

First edition, first issue (with "that fool Red Cross woman" on p. 9, and "It's the plump Red Cross woman named Gwen-doe-lin, with the blond hair..." on pp. 85-86).

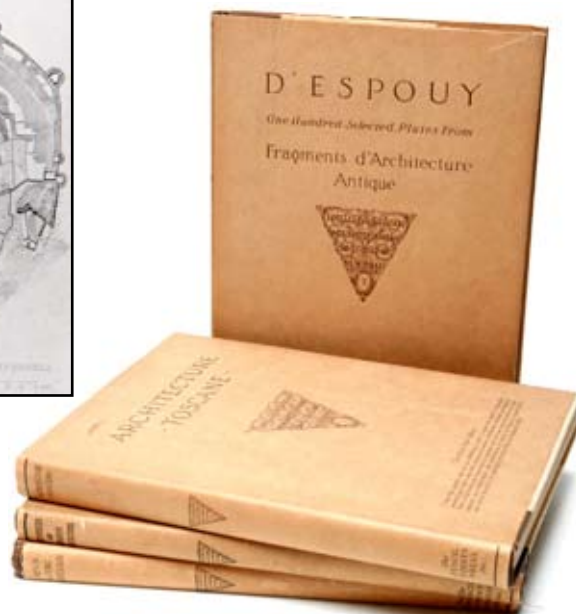
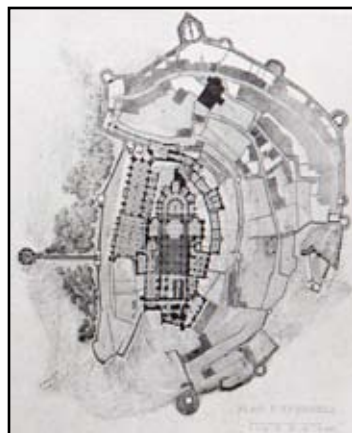
Octavo. [viii], [1]-311, [1, blank] pp. Publisher's full green cloth, spine lettered in yellow. In the original first issue dust jacket (priced "\$4.95" and with Jack Kerouac's five-word blurb on the front flap). Jacket spine mildly sunned (much less than usually seen for this first edition), lightest wear to edges of jacket spine and corners, two short closed tears at the top edge of the jacket front panel. Despite these flaws, this is one of the best copies we've seen of this title, notorious for condition problems.

This book, Kesey's first based on his experiences in working the night shift in a mental ward was the basis for the 1975 film starring Jack Nicholson; one of only three films to ever do so, it won all of the major Oscars (Best Picture, Director, Actor, Actress & Screenplay).

\$13,000



*The First Four Volumes in Jackets, of "The Library of Architectural Documents"  
One of the Best Illustrated Surveys of World Architecture*



20. [THE LIBRARY OF ARCHITECTURAL DOCUMENTS]. Consisting of:

GRANDJEAN DE MONTIGNY, A. and A. Famin. *Architecture Toscane ou Palais, Maisons et Autres Edifices De La Toscane*. Reprinted With a Preface and Description of Plates by John V. Van Pelt, F.A. I.A., A. D. G. F. New York: The Pencil Points Press, Inc., 1923. First edition thus. Folio. [236] pp. Most pages blank on verso, as issued. With 109 full-page plates of architectural plans, details and views.

[Together With:] D'ESPOUY, [H.] *One Hundred Selected Plates from Fragments D'Architecture Antique*. New York: The Pencil Points Press, Inc., 1923. First edition thus. Folio. 207, [1, blank] pp. Most pages blank on verso, as issued. With 100 full-page plates of architectural plans, details and views.

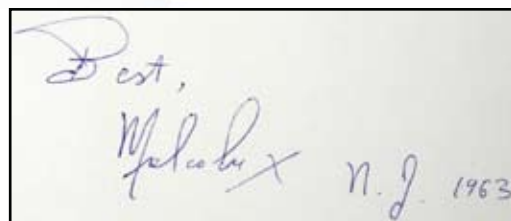
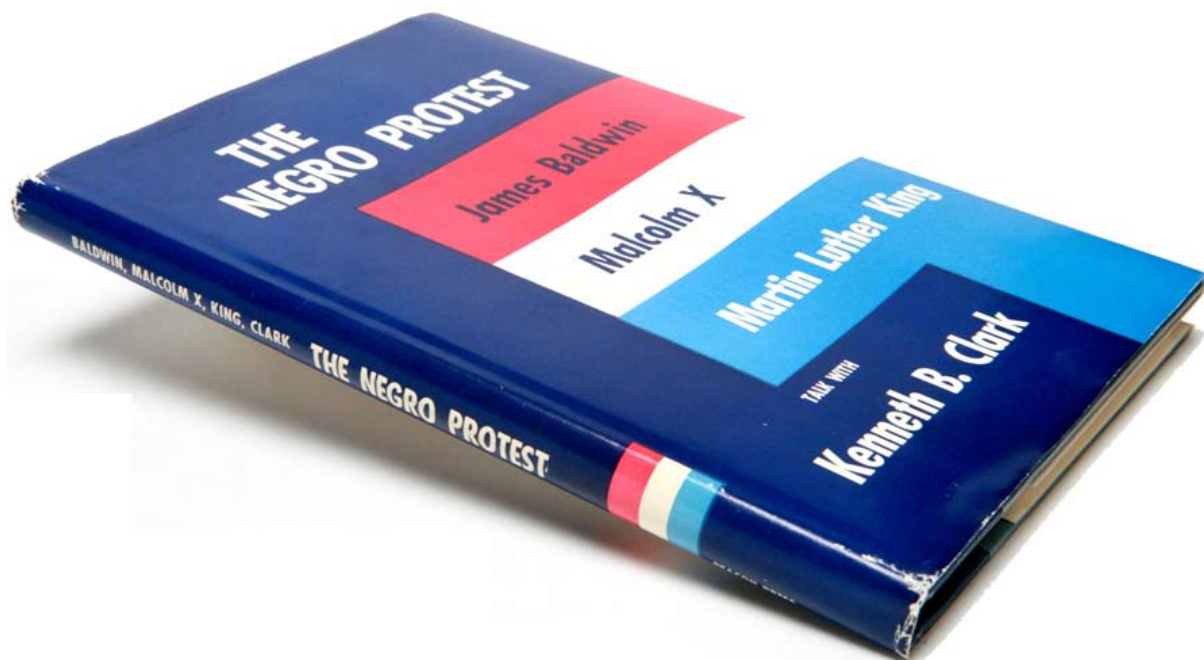
[With:] [VAN PELT, John V., editor]. *Selected Monuments of French Gothic Architecture. One Hundred Plates from the Archives de la Commission des Monuments Historiques*. New York: The Pencil Point Press, Inc., 1924. First edition thus. Folio. [iv], (sic), [1]-213, [3, blank] pp. Most pages blank on verso, as issued. With 100 full-page plates of architectural plans, details views or photos.

[With:] [VAN PELT, John V., and Eugene Clute, editors]. *Masterpieces of Spanish Architecture. Romanesque and Allied Styles. One Hundred Plates from Monumentos Arquitectonicos de Espana*. New York: The Pencil Point Press, Inc., 1925. First edition thus. Folio. 215, [1, blank] pp. Most pages blank on verso, as issued. With 100 full-page plates of architectural plans, details and views.

All four volumes uniformly bound in publisher's brown cloth backstrip over printed tan paper boards, spines stamped in gilt, original dust jackets. Some minor wear to jackets, previous owner's name in neat ink on the front free endpapers in three volumes. A exceptional set with lovely illustrations, rarely seen in this condition.

\$3,000

*Rare Book Inscription by Malcolm X*



21. [MALCOLM X, and James Baldwin, and Martin Luther King, Jr.]. [CLARK, Kenneth B, interviewer].

*The Negro Protest*. Beacon Press: Boston, [1963].

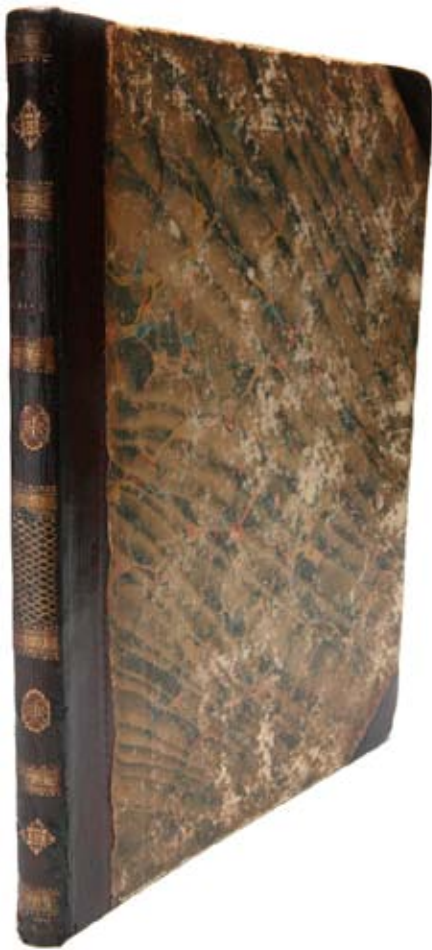
First edition, inscribed by Malcolm X on the front free endpaper: “Best,/Malcolm X N.J. 1963.”

Octavo. [vi], [1]-56, [2, blank] pp. Publisher’s blue cloth backstrip over blue paper boards, front cover blind-stamped with publisher’s Beacon motif, spine lettered in gilt, dust jacket. Jacket spine mildly rubbed at edges, else fine. No book either signed or inscribed by Malcolm X has appeared at auction in the last thirty years; an incredibly rare find.

Born Malcolm Little, Malcolm X (1925-1965) was among the most influential civil rights leaders in America during the turbulent civil rights era. It is difficult to enumerate his many accomplishments in one brief paragraph, but perhaps historian Robin D. G. Kelley put it best: “Malcolm X has been called many things: Pan-Africanist, father of Black Power, religious fanatic, closet conservative, incipient socialist, and a menace to society. The meaning of his public life — his politics and ideology — is contested in part because his entire body of work consists of a few dozen speeches and a collaborative autobiography whose veracity is challenged.... Malcolm has become a sort of tabula rasa, or blank slate, on which people of different positions can write their own interpretations of his politics and legacy. Chuck D of the rap group Public Enemy and Supreme Court Justice Clarence Thomas can both declare Malcolm X their hero.”

\$12,000

*Mason's "Punishments of China" with Twenty-Two Ominous  
Hand-Colored Plates Depicting Various Tortures*



22. MASON, George.

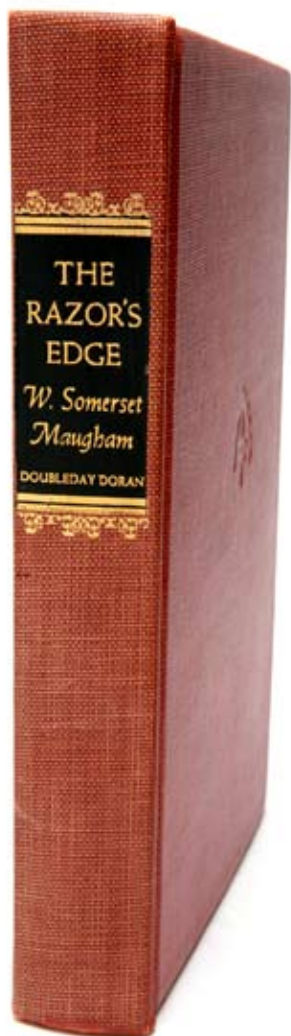
*The Punishments of China, Illustrated with Twenty-Two Engravings: with Explanations in English and French.* London: William Miller for W. Bulmer, 1801

First edition. Folio [54] pages of text in English and French, including separate English and French title pages, with twenty-two hand-colored stipple engravings by J. Dadley. Each plate accompanied by explanatory text leaf, printed in both English & French.

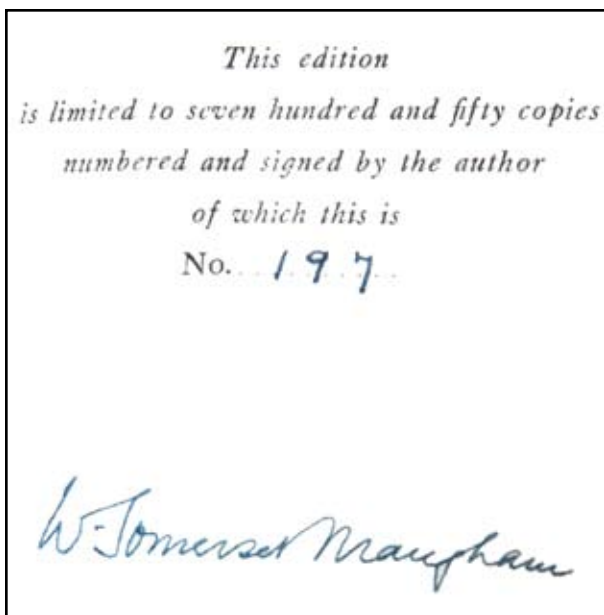
Contemporary half burgundy straight-grain morocco over marbled paper boards, spine tooled and lettered in gilt. Slight rubbing, front and rear free endpapers and blanks creased, a few light ink marks and minor soil on some plates. Professionally re-cased, still, very good.

Cordier, *Bibliotheca Sinica*, 549

\$5,500



*The True First Edition*  
*One of 750 Copies Signed by the Author*



23. MAUGHAM, W. Somerset.

*The Razor's Edge*. New York: Doubleday and Doran, 1944.

First edition, one of 750 copies signed by Maugham, this being copy number 197. This edition precedes the English editions of the same year.

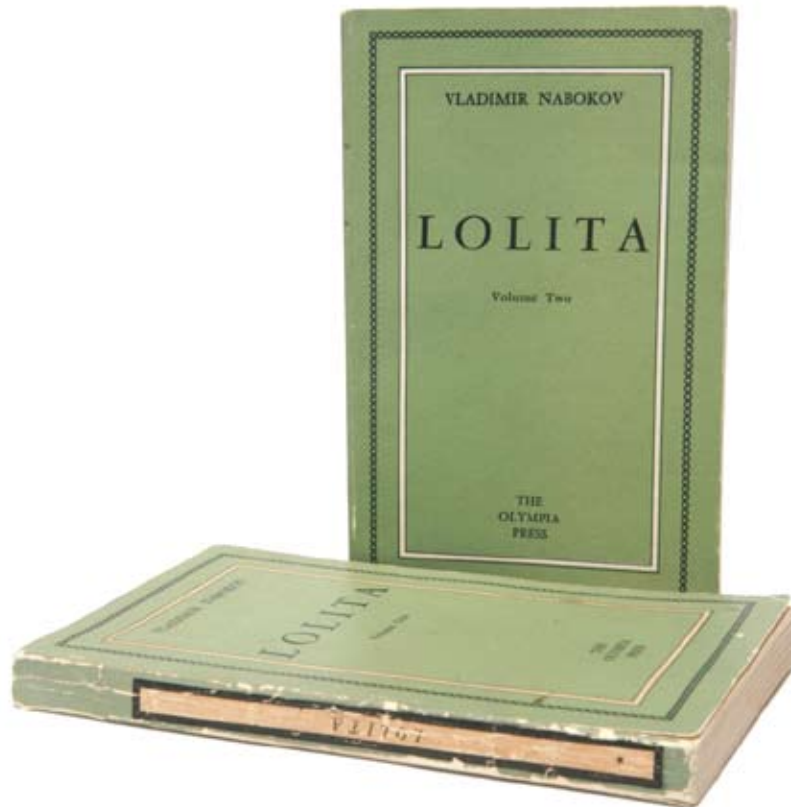
Octavo. [vi], [1]-343, [3, blank] pp. With signed limitation page inserted at front. Publisher's full rust buckram over beveled boards. Front cover with author's symbol stamped in blind in center, spine with black gilt morocco lettering label edged with gilt floral motif. Spine very slightly sunned, faint browning to endleaves, wants the plain paper slipcase, else a fine copy. Housed in red buckram clamshell case.

This psychological, introspective novel about one man's disappointment with Western thought and philosophy was Maugham's last major work of fiction, and is still revered as one of his finest.

*Rothschild*, pp. 203-204.

\$5,250

*"Light of my life, fire of my loins. My sin, my soul"*



24. NABOKOV, Vladimir

*Lolita*. Paris: Olympia Press, [1955].

First Edition, first issue.

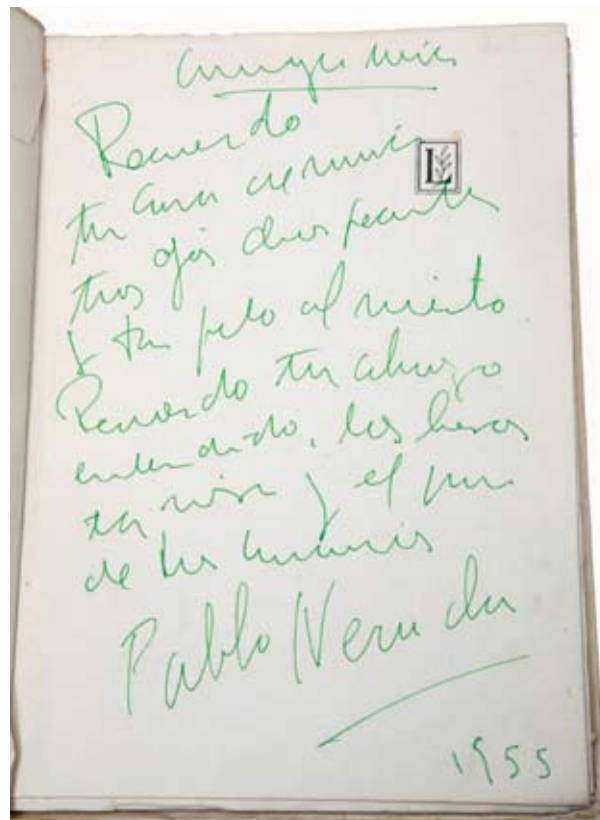
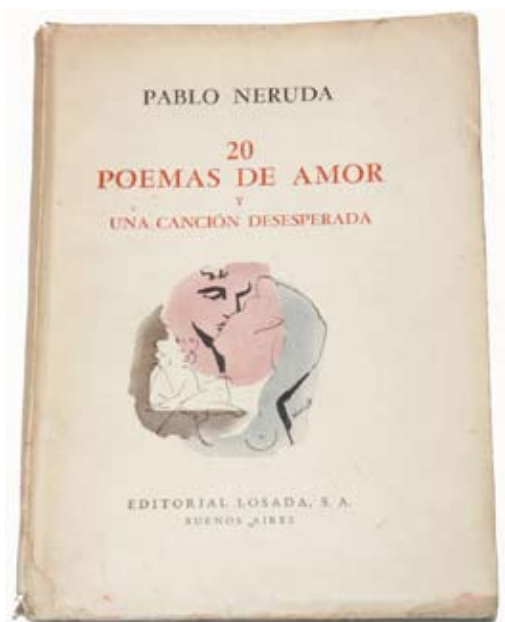
Two octavo volumes. 188; 223 pp. Original printed wraps. Volume one has some minor browning and wear. Volume two is in almost perfect condition save a tiny chip to top back panel and bottom of the spine. "Francs: 900" printed on lower right back panels of both volumes (without the later ink stamp cancelling or raising the price). A desirable set.

From an interview with Nabokov by the BBC in 1972: "*Lolita* is a special favorite of mine. It was my most difficult book...she was born a long, long time ago...the first little throb of *Lolita* went through me in Paris in 1939..." Because of the strict censorship laws in place in all English-speaking countries at the time, it was only published sixteen years later, when the provocative publisher and founder of the Olympia Press Maurice Girodias did so as an act meant to rile the French authorities. The first printing of *Lolita* in two soft-cover volumes had a run of approximately 5,000; surviving copies of the correct first issue in collectable condition are rare. Olympia Press published many controversial novels of the time including J. P. Donleavy's *The Ginger Man*; Samuel Beckett's *The Trilogy: Molloy, Malone Dies and The Unnamable*; by Pauline Réage's *Story of O* and William S. Burroughs novel, *Naked Lunch*.

"Nevertheless Mr. Girodias (Olympia Press) kept urging me to join him in his campaign against French censorship. 'Our interests are identical,' he wrote; but they were not. He wanted me to defend *Lolita*, but I did not see how my book could be treated separately from his list of twenty or so lewd books. I did not want to defend even *Lolita*. He repeats in his article one of his favorite arguments that without him *Lolita* would have never been published." -Nabokov

\$11,000

*Inscribed, With an Original Autograph  
Love Poem by Pablo Neruda*



25. NERUDA, Pablo

*20 Poemas de Amor y Una Canción Desesperada*. Buenos Aires: [Editorial Losada, 1953].

Octavo. 111, [5] pp. Original illustrated wrappers, some light soiling with a minor damp-stain, foot of spine chipped; a few leaves slightly browned due to paper stock, otherwise a very good uncut copy. On the front fly-leaf in green ink is a full-page autograph poem in Spanish by Neruda, which translated reads:

“My dear friend, I remember your childlike face, your ever sparkling eyes and your hair blowing in the wind; I remember your passionate kisses, embraces, our laughs, and my body in your hands.” Followed by his bold signature and dated 1955. In our research, we were unable to find any evidence that this poem has ever appeared in print.

Included in the text are the poems *El Cuerpo de Mujer* (The Body of a Woman), *En su Llama Mortal* (In Your Mortal Name), *Para Que Tu Me Oigas* (So That You Hear Me), and *Té Recuerdo Como Eras* (I Remember You as You Were).

Neruda (1904–73) was the penname used by the Chilean writer and communist politician Ricardo Eliecer Neftali Reyes Basoalto. While he was quite accomplished in a variety of styles, he was best known for his often erotically-charged love poems. Neruda was the recipient of the Nobel Prize for Literature in 1971, which was clouded with controversy due to his political activism. He was a dear friend and collaborator of Chilean Socialist President Salvador Allende (uncle to writer Isabel Allende), and died of heart failure just twelve days after Allende’s assassination during Augusto Pinochet’s coup d’état of Chile. His funeral became one of the first acts of public protest against Pinochet’s military dictatorship. The Nobel Prize winning Colombian novelist Gabriel García Márquez considered him to be the greatest poet of the 20th Century.

\$7,500

*A Milestone in the History of Art*



26. [PICASSO, Pablo]

MOURLOT, Fernand *Picasso Lithographe*. I: 1919-1947, II: 1947-1949; III: 1949-1956; IV: 1956-1963. Monte-Carlo: André Sauret, [1948]; [1949]; [1956]; [1964].

Four volumes. Folio. [ii], 155, [3]; [iv], 11-208, [2]; [vi], 13-159, [3]; [iv], 11-152, [2] pp., each volume with original frontispiece. With 396 illustrations in both color and black & white. Original lithographed wrappers, last two volumes in excellent condition, first two with some soiling, chipping and wear (esp. extremities of spines), chip with slight loss to front of volume one, but overall a very good example.

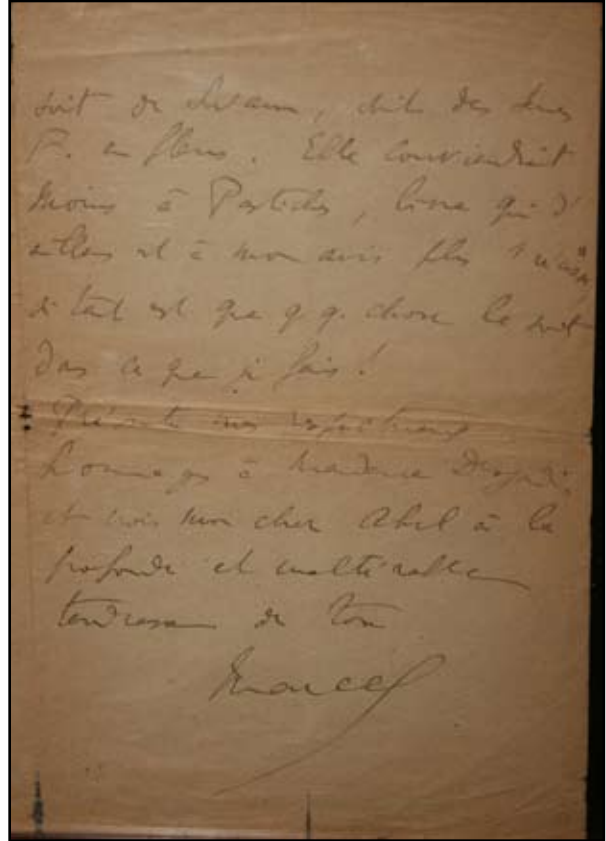
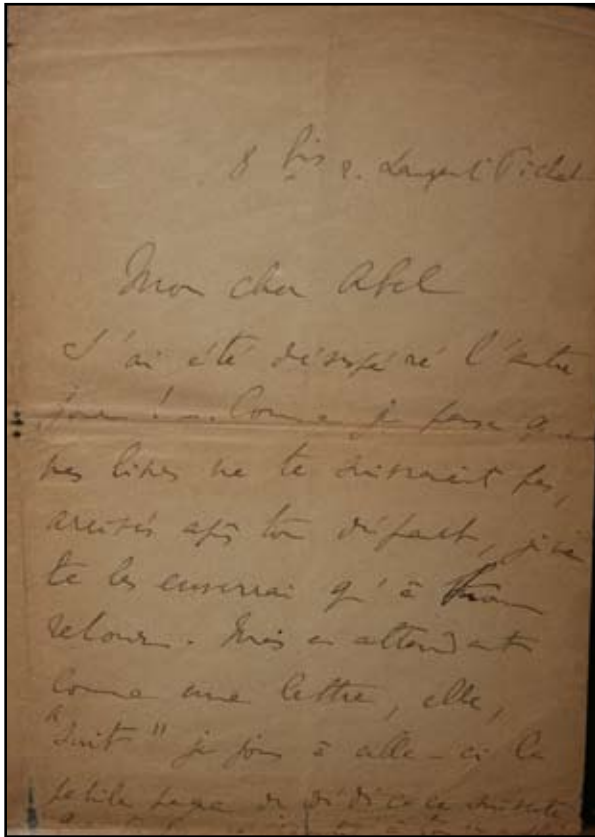
First edition, number 1,369 of only 2,500 copies, printed on Grand Vélin Renage, with the editor's watermark. This catalogue, compiled by the great printer Fernand Mourlot, is considered to be one of the standard references of Picasso's lithographs; it is sought after by artists and collectors alike. The frontispieces and wrappers are lithographs made especially for this publication. In creating the lithograph cover for volume two (which also appears as the cover to this catalogue) the artist used his index finger, mixing the ink with his own saliva. The stones used to make the eight original lithographs that appear in this set were polished out after the 2500 copies were printed.

Mourlot (1895-1988) was the famous Parisian printer credited with reviving the medium of lithography. Under his direction, the art of some of the contemporary masters was enriched through the medium of lithography. Some of the artists that worked with him include Chagall, Matisse, and Miró to name but a few. The introduction and text, which have been translated from Spanish into French, are by the Spanish poet Jaime Sabartés (1881-1968), Picasso's long-time secretary and author of his biography.

Bloch 600, 591B, 664, 795, 796, 1108; Cramer, *Pablo Picasso: The Illustrated Books: Catalogue Raisonné* 55, 60, 77 & 125; Mourlot 98, 159, 160, 186, 280, 281, 388, & 399

\$4,000

*An Autograph Letter Signed by Marcel Proust,  
in Which He Discusses His Work*



27. PROUST, Marcel (1871-1922) French Writer.

*Autograph letter signed "Marcel", written in French, two pages on one large sheet (266 x 207 mm.)*

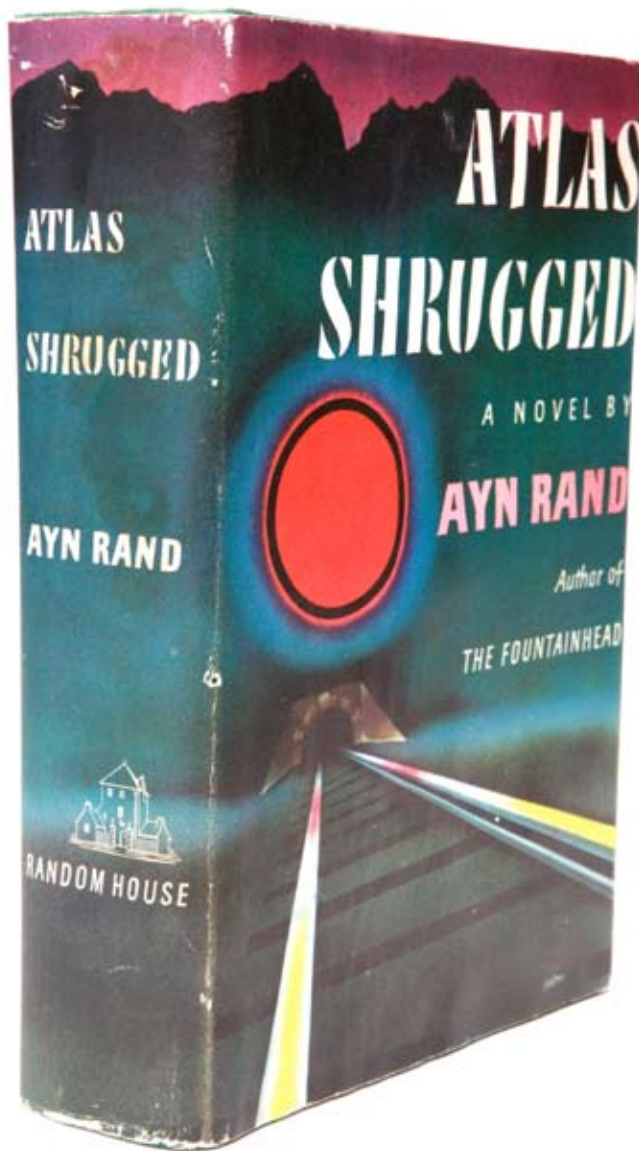
"8 bis rue Laurent Pichat", [July 1919], to his friend and fellow student at the Lycée Condorcet, Abel Desjardins (addressed "Mon Cher Abel"), regarding holding off on the mailing of his books due to Abel's travel plans. Letter is browned and frayed causing loss to one line of text at bottom of recto; framed so that recto and verso are visible, usual folds, with light wear. Still, very good. From the estate of the renowned photographer, Richard Avedon.

Proust writes to his friend warmly on the subject of sending copies of his books: [translation from French] "... I was in great despair the other day! Because I know that my books won't follow after you once you have departed. I won't send them to you until you return. But meanwhile, because a letter does follow, I'm attaching to this one the following dedication page [not present herewith] that you can add to the copy of *Swann* or *Young Girl in Flowers*. It's less appropriate for *Pastiches*, a book which is, by the way, in my opinion, more of a success if it is possible that something can be such in what I do!"

Proust is best known for his monumental work, *A la Recherche du Temps Perdu* (*Remembrance of Things Past*), which is regarded by many (including Graham Greene and W. Somerset Maugham) as the greatest literary work of the twentieth century. The book mentioned in this letter, *Swann's Way*, is the first volume of *Remembrance*.

\$6,500





*First Edition,  
Inscribed by Ayn Rand*

To Mr. and Mrs. David Moss -  
- Cordially -  
Ayn Rand  
4/18/59

28. RAND, Ayn.

*Atlas Shrugged*. New York: Random House, [1957].

First edition, in first printing dust jacket. Presentation copy, inscribed by Rand on the front free endpaper: "To Mr. and Mrs. David Moss--/Cordially-/Ayn Rand/4/18/59."

Octavo. [viii], [1]-[1171], [5, blank] pp. Publisher's green cloth, front cover stamped in gilt, spine stamped in black and gilt, original dust jacket. Jacket spine rubbed near top, some damp-staining on jacket panels and spine (though not so noticeable on the front panel), cloth spine sunned and rubbed, minor rubbing and soiling to covers. Still, a very good copy with an excellent presentation inscription.

\$13,500

*An Original Portrait of George Bernard Shaw,  
Signed by Him, with a Humorous Note  
About His Modeling Career*



29. SHAW, George Bernard. (1856-1950) Irish Author and Philosopher

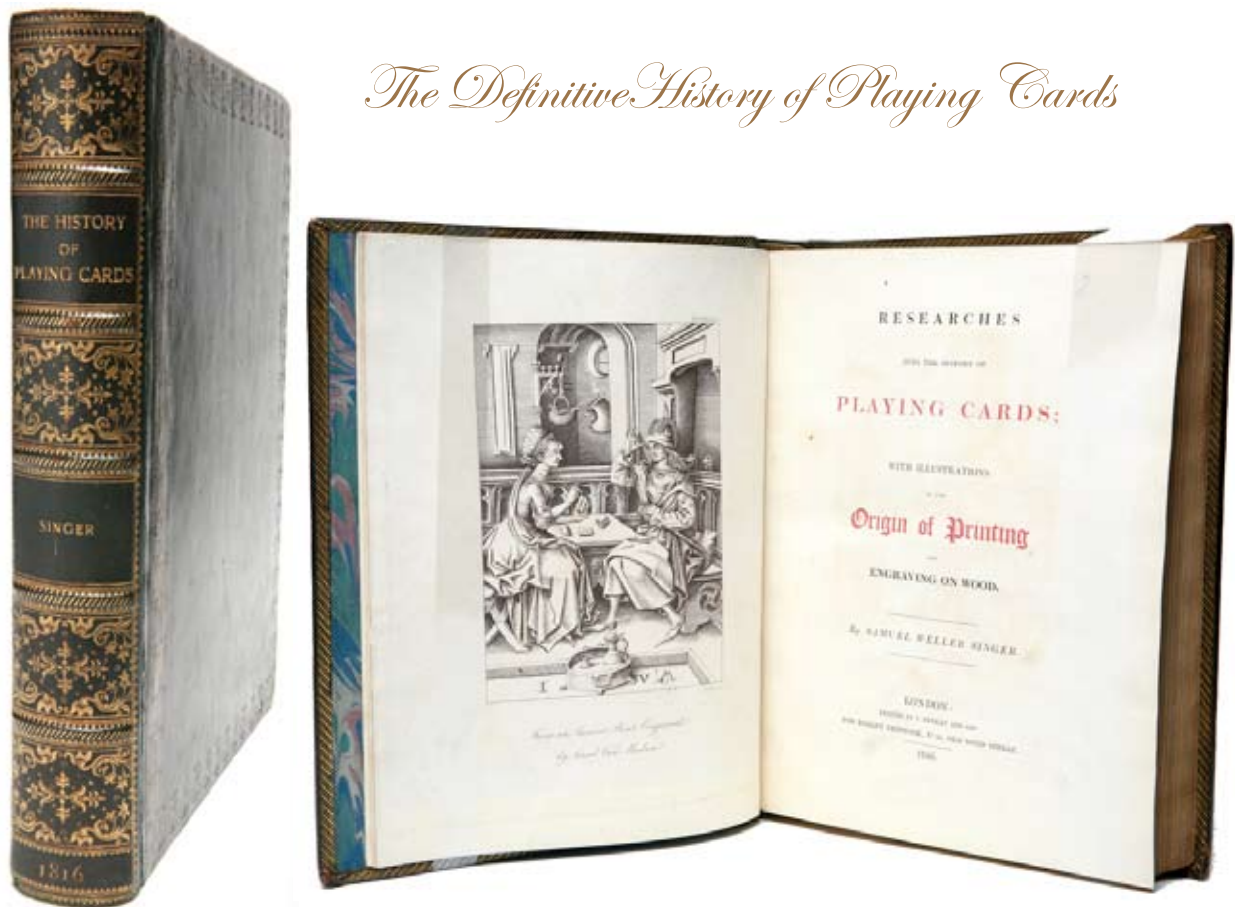
*Autograph Note Signed.* 02/27/27. Written in black ink. 128 x 44 mm. Light foxing. Near fine.

“I now have considerable experience as an artist’s model; but my terms – about \$3,750 an hour – are prohibitive. Also, I shall not be disengaged for at least a year to come. G.B.S 2/7/27.”

[Matted, Framed and Glazed With:] Original charcoal and pastel portrait of Shaw by J.J. Woolf (signed by Woolf in lower right corner in pencil). [N.p., 1927]. Shaw has signed and dated (“4th July 1927”) in the left margin beneath the portrait. Size: 440 x 374 mm. On tan artist’s paper. Fine.

Shaw, one of the most respected and talented writers and thinkers of his day was always known for his modesty.

\$5,000



30. SINGER, Samuel Weller

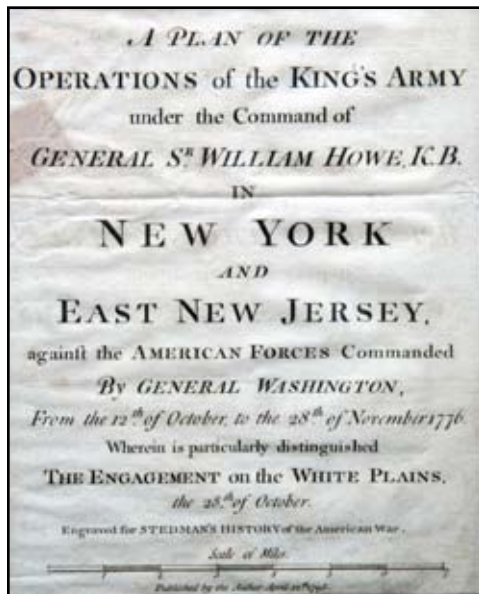
*Researches into the History of Playing Cards; with Illustrations of the Origin of Printing and Engraving on Wood.* London: T. Bensley and Son for Robert Triphook, 1816.

Quarto. xviii, 277, [4], 279-373, [3] pp., including half-title, title in red & black, list of subscribers, appendix, index, directions to binder and errata. With tipped-in engraved frontispiece, 18 full-page plates (8 hand colored), over 50 woodcut text illustrations and 3 tipped-in engraved text illustrations; elaborate engraved headpiece and chapter initial, 3 historiated woodcut chapter initials, 2 tail-pieces. Bound in contemporary full green calf, re-backed, spine elaborately gilt in compartments, covers with lovely gilt floral borders, all edges gilt. Aside from some faint spotting and sunning to covers, a wonderful copy of this important work.

First edition, limited to 250 copies for subscribers only. Singer (1783-1858) was a bookseller, author-litterateur who edited and/or translated a number of works as well as a respected literary critic. "His most interesting original compilation" (DBB), the present work is "a volume of very curious and instructive research, embellished in a style which reflects equal credit upon the author, printer and engraver" (Dibdin, *Bibliographical Decameron*; one of the listed subscribers); "the beauty of the engravings add greatly to the work's value and interest" (DNB). Of international scope and scholarly depth, this volume covers the entire historical continuum of playing cards, including Tarot. This work has long been recognized as a significant reference for the history of playing cards.

Hargrave, p. 368; Jessel, 1513; Lowndes, III, p. 2405

\$6,500



*Important Map of One of the Decisive Battles of the American Revolution*

31. STEDMAN, Charles

[SAUTHIER, Claude-Joseph] *A Plan of the Operations of the King's Army under the Command of Gen. Sr. William Howe, K.B. in New York and East New Jersey Against the American Forces Commanded by General Washington, From the 12th of October to the 28th of November 1776. Wherein is Particularly Distinguished the Engagement of the White Plains the 28th of October. Engraved for Stedman's History of the American War.* [London: For the Author], 1793.

720 x 490 mm. in frame. Some light offsetting from where originally folded, minor repaired tear at left edge, otherwise a very good and tastefully framed and glazed copy.

A handsome and important copper engraved map depicting the battle which took place at White Plains on October 28th, 1776, best known as Sir William Howe's missed opportunity to rout General George Washington's forces. This map, which was first done in 1777 by Claude-Joseph Sauthier, was re-issued to illustrate Stedman's *History of the American War*.

Howe (1729–1814) was a British General during the American Revolution who after leading the British troops at the Battle of Bunker Hill, he was made Commander-in Chief of the troops in America. He fought General George Washington a number of times, most notably at the Battle of Long Island, where Howe was victorious. While Washington abandoned the field during the battle of White Plains, which most consider to be inconclusive, it seems that Howe failed to press his advantage against Washington, which may be what cost the British the War. During the following year, his campaigns met with much criticism, causing him to request relief from his command.

Stedman (1753–1812) was a military historian, and son of a British Supreme Court Judge in Philadelphia. Like his father, he remained loyal to the British Crown and at the outbreak of war, he was made Commissary to the troops under the Command of Howe. At the end of the War, he returned to England where he began work on his *History of the Origin, Progress and Termination of the American War* (1794) which met with much acclaim and was considered the authoritative work on the subject for the next century.

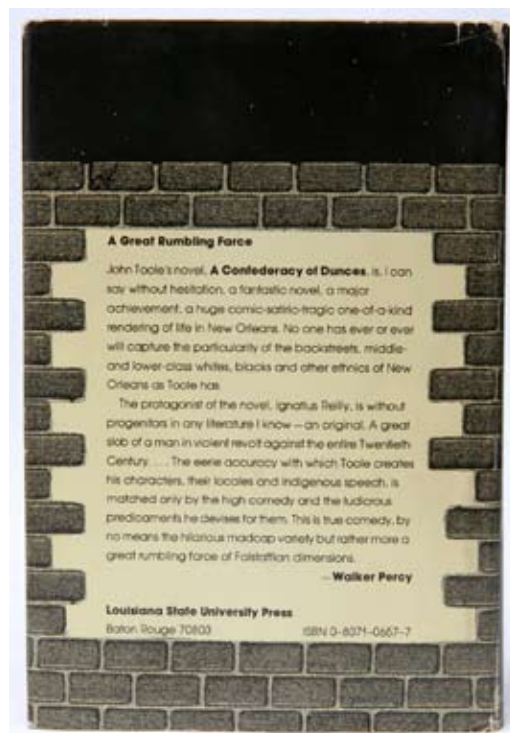
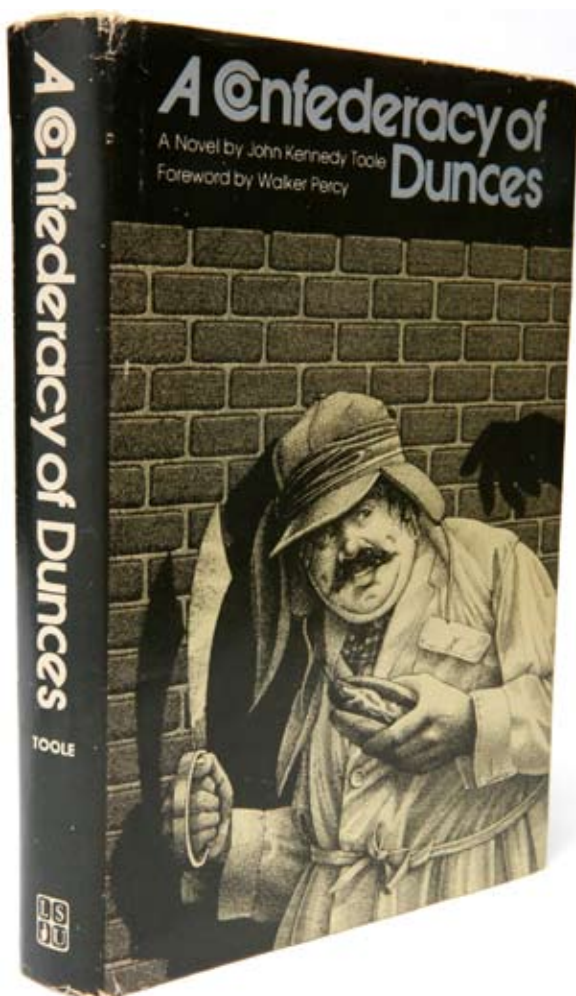
Sauthier (1736–1802) was an Alsatian cartographer and surveyor noted for his skill in architecture and illustration. He was employed by the British Army during the American War of the Revolution, for whom he made a number of important maps of the New York and New Jersey regions.

Phillips, *A List of Maps of North America in the Library of Congress*, p. 485; In: *Sabin*, 90157

\$3,000



*A First Edition of Toole's Posthumous  
Pulitzer Prize Classic*



32. TOOLE, John Kennedy.

*A Confederacy of Dunces*. Foreword by Walker Percy. Louisiana State University Press, 1980.

First edition. An engaging and hilarious Pulitzer Prize-winning novel.

Octavo. [xii], [1]-338, [2, blank] pp. Publisher's light grey cloth, spine lettered in black, first issue dust jacket (with Walker Percy's blurb on the rear panel.) Minor wear to spine edges and corners. Near fine.

The famous story goes that Toole was despondent by the constant rejection from publishers and movie producers for this novel, and in committed suicide in 1969. His mother found the manuscript in his effects, and spent many years trying to get it published, with much the same results. She eventually found author (*The Moviegoer*, 1961, among others) and teacher Walker Percy, and pestered him to read it, which he reluctantly did. He immediately recognized the brilliance of the work, and engineered its publication. This novel is one of the funniest novels written in the twentieth-century, and is a rich and loving portrayal of New Orleans and the eccentric characters who live there (even erecting a bronze statue of Ignatius J. Reilly, the main character). This book won the Pulitzer Prize for Literature in 1981, twelve years after the author's suicide.

\$4,000

*The First Edition in English of What is  
Considered the Greatest Novel Ever Written*



33. TOLSTOI, Count Lyof.

*War and Peace. Before Tilsit; The Invasion; The French at Moscow.* London: Vizetelly & Co., 1886.

First edition in English, first issue. Three octavo volumes. [2, blank], 429, [1, blank]; [2, blank], 360, [2, blank]; [2, blank], 387, [1, blank] pp. Complete as issued. Three illustrated plates from a later edition mounted to front free end papers of each volume. Contemporary half calf and pebbled cloth; marbled edges. Spines have been expertly re-labeled in contemporary style. Calf of first volume slightly darker. Nonetheless, a near fine copy. Housed in a fleece-lined custom half morocco box.

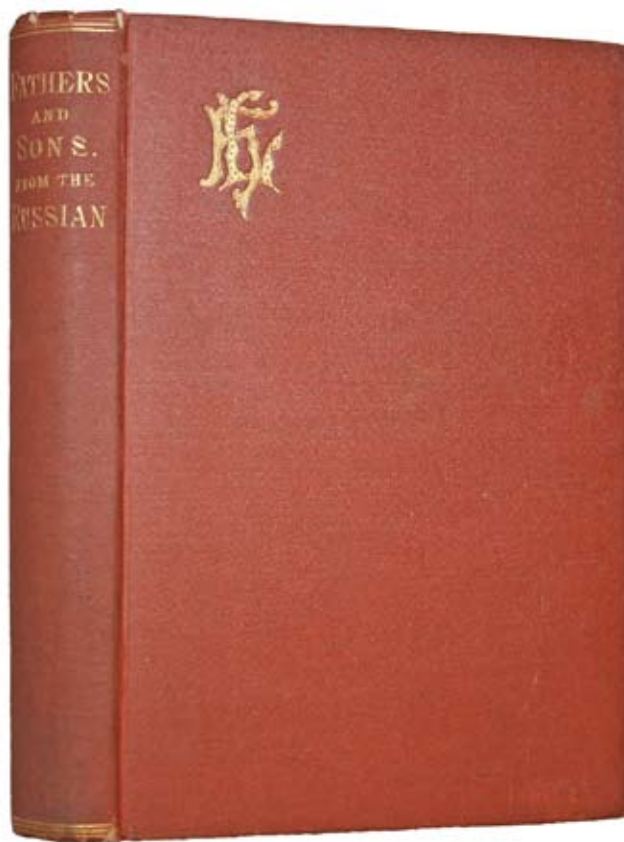
A book of extraordinary, quite phenomenal scarcity. This is the true first edition in English of Tolstol's magnificent classic, not to be confused with the Gottsberger and Harper & Bros. American editions of the same year, with no copies coming to auction in the last fifty years. OCLC/KVK notes only four copies of the edition under notice in libraries worldwide: NYPL, UCLA, British Library, and Newberry Library.

[Bitovt, Graf L. *Tolstol v Literaturi e i Iskusstvi e Podrobnyi* (Moscow, 1903) 3146]; Line, Ettliger and Gladstone, 104. — 1903, 3146; Sadleir, 3192.

\$37,500



*A Superb Copy of the First Edition in English of  
Turgenev's Masterpiece, "Fathers and Sons"*



34. TURGENEV [TURGENEFF], Ivan Sergheievitch.

*Fathers and Sons. A Novel.* Translated from the Russian with the Approval of the Author by Eugene Schuyler, Ph. D. New York: Leypoldt & Holt, 1867.

First edition in English of *Ottsy I Deti* (1862).

Octavo. [1, blank], [1, "Seasonable New Books"], viii, 1-248, [4, publisher's ads], [2, blank] pp. Complete. Publisher's full rust-colored cloth, front cover with publisher's initials in gilt, spine lettered and ruled in gilt, original gray endleaves. Spine very lightly darkened, with some trifling wear to head- and tailcap. Some very minor occasional foxing in text, but still, this is a very bright, copy exceptional for this First edition. Chemised in quarter brown morocco slipcase.

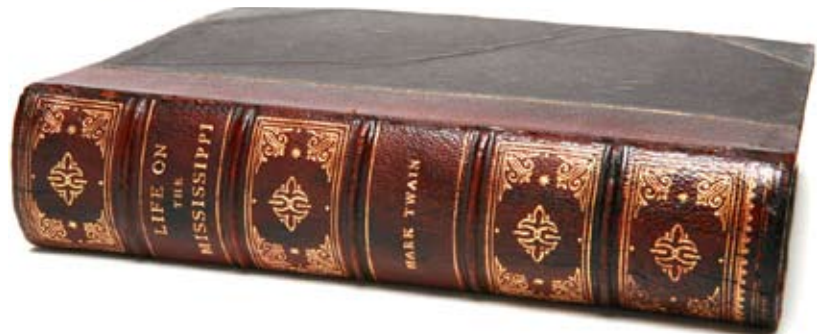
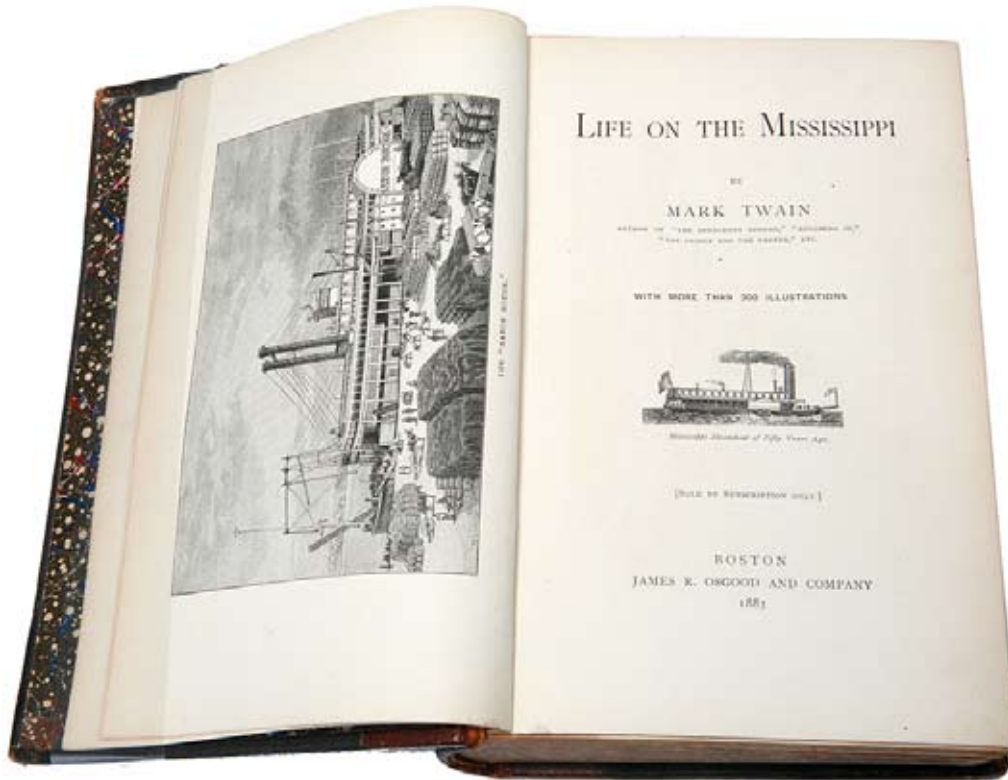
*Fathers and Sons* was Turgenev's first appearance in America, and concerns the widening generation gap between fathers and sons. The first modern Russian novel, it is credited with coining the term, "nihilism."

Line, Ettlenger and Gladstone, p. 54.

\$9,000



*First Edition, First State in the Publisher's Half Morocco*



35. TWAIN, Mark.

*Life on the Mississippi*. With more than 300 illustrations. Boston: James R. Osgood and Company, 1883.

First edition, first issue, with both first issue points as per BAL.

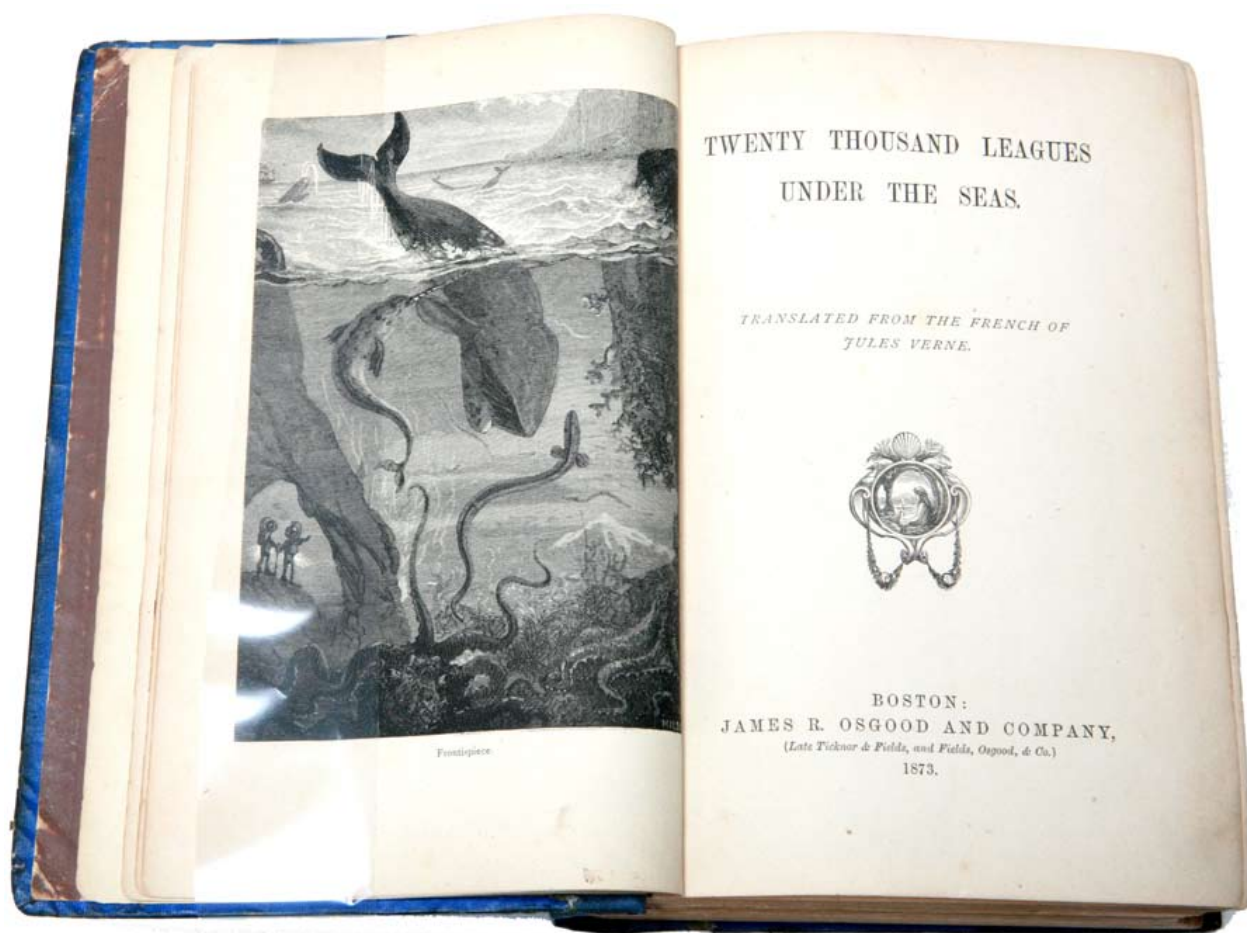
Octavo. [2, blank], [1]-624, [2, blank] pp. Publisher's half burgundy morocco over dark brown pebbled cloth, spine tooled and lettered in gilt in compartments, five raised bands, all edges marbled, marbled endleaves. Spine sunned to dark brown, one crease in the front board (yet it is not loose or bending), some rubbing to spine. A near fine copy.

A memoir of his days working as a steamboat pilot before the Civil War, Twain considered this his finest work.

BAL, 3411

\$8,000

*The Elusive First American Edition, First Issue  
of Jules Verne's Classic*



36. VERNE, Jules.

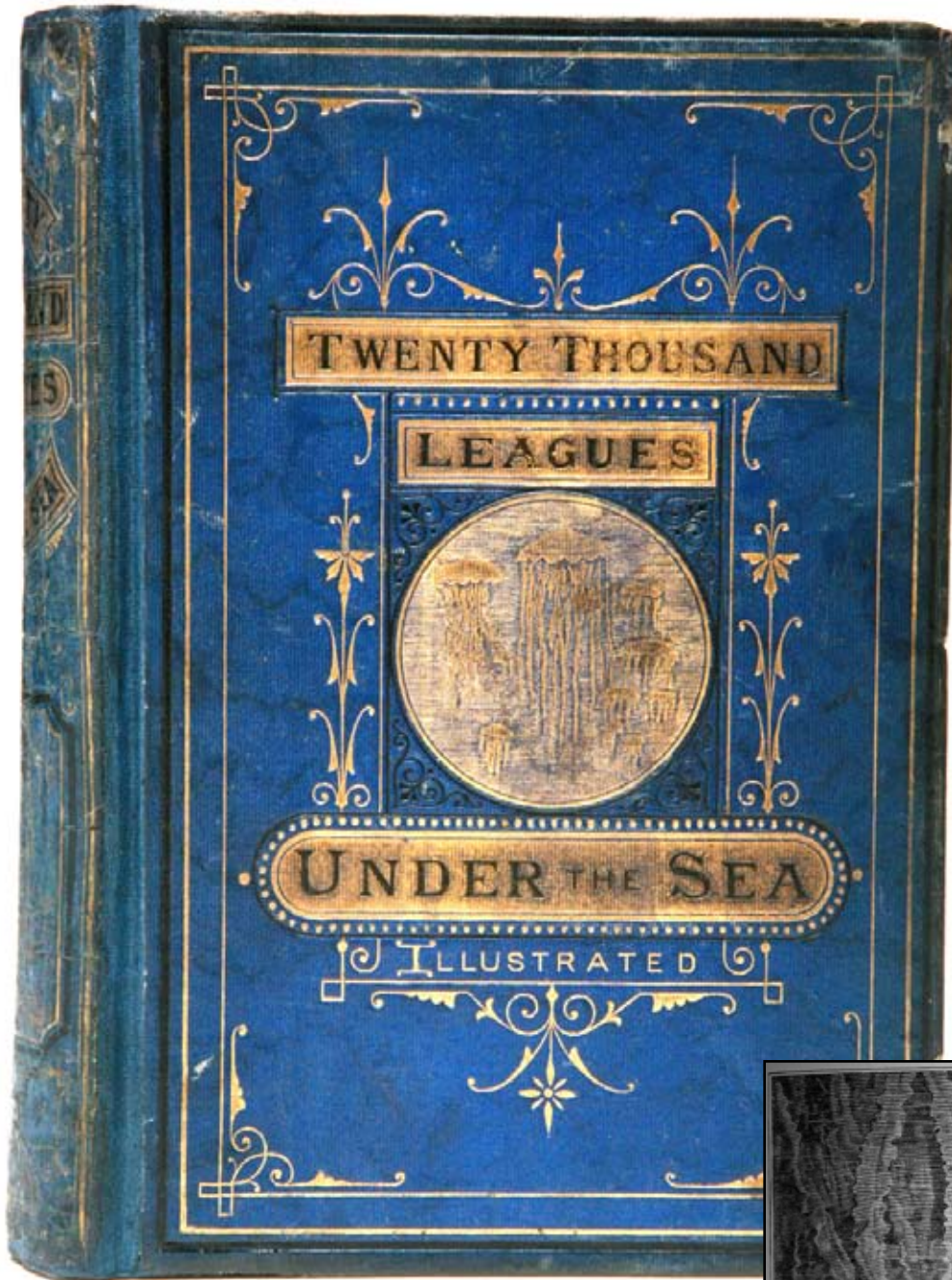
*Twenty Thousand Leagues Under the Seas*. Translated from the French of Jules Verne. Boston: James R. Osgood and Company, 1873.

First American edition, the scarce first issue.

Octavo. viii, [1]-303, [3, blank] pp. With 110 inserted plates throughout. Original blue cloth, front cover ruled in black and gilt, with the title stamped in black on a gilt background, and the scarce central lozenge of jellyfish in gilt. Spine elaborately stamped in gilt and black, rear cover triple-ruled in blind. Re-backed, preserving the original spine, which has some wear and fading, corners bumped, rear cover rubbed. With a charming gift inscription dated "1872" on the first blank. Overall, a very good copy, with the front cover gilt respectably bright.

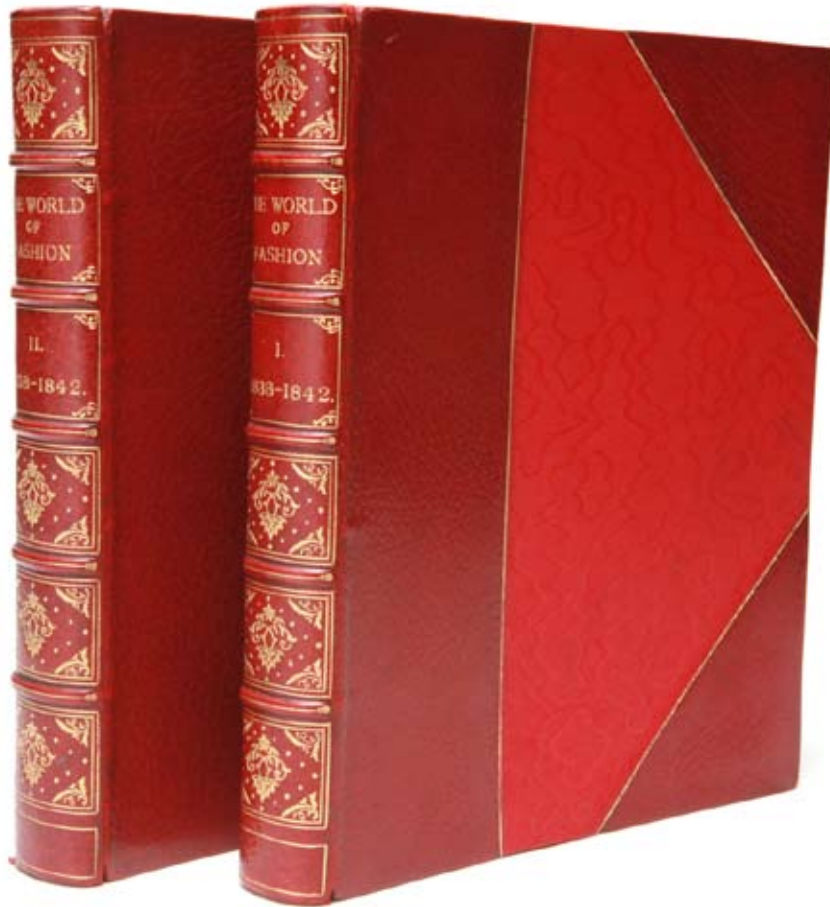
This is one of the true early science fiction rarities. Only a small number of copies were printed, most of which were destroyed in a fire; it is estimated that there are less than fifty copies extant.

\$29,000



*A Fantastic, One of a Kind Collection  
of Victorian Fashion Plates*





37. [VICTORIAN FASHION PLATES] *The World of Fashion and Continental Feuilletons, a Monthly Publication Dedicated to High Life, Fashionables, Fashions, Polite Literature, Fine Arts, the Operas, Theatres, Embellished with London & Parisian Fashions and Costumes of all Nations.* Edited by Several Literary and Fashionable Characters. London: Mr. Bell, [1838-42].

Two volumes. Quarto. With 207 engraved copper plates (182 hand-colored), manuscript list of plates in volume I, and engraved title in each volume. Bound together in half crimson morocco and cherry silk moiré by Henry Young & Sons of Liverpool, spines elaborately gilt in compartments, top edges gilt. Boards slightly bowed, some foxing and/or age-toning to a couple of plates (mainly affecting blank rectos) but overall a luscious copy.

This unique set was in fact a carefully compiled personal collection of Victorian fashion plates, all taken from *The World of Fashion and Continental Feuilletons* between the years 1838-40. The owner, who took great pains to arrange the plates into categories including morning & evening dresses, fancy ball dresses & wedding attire, and millinery & head dresses, had this set specially bound. Each volume includes a carefully chosen frontispiece, as well as an original engraved title page from *The World of Fashion* (vol. XV, January-December 1838 & vol. XVII, January-December 1840.) This periodical, which appeared monthly from 1824-91, was quite popular, and helped set the standard for fashion during the Victorian period.

Of special interest are the plates depicting the coronation and procession of Queen Victoria at Westminster Abbey, the christening of the Prince of Wales, and the portraits of such notables as the Duchess of Sutherland, Lady Seymour the Duchess of Somerset (who was crowned Queen of Beauty at the Eglinton Tournament of 1839), and the famous actress and opera singer Madame Vestris, to name a few.

Hiler, *Bibliography of Costume*, p. 626; Lipperheide, 4606

\$7,500

*Earliest Obtainable Edition of One of the Most Important  
American Expeditions*



38. WILKES, Charles.

*Narrative Of The United States Exploring Expedition. During The Years 1838, 1839, 1840, 1841, 1842.* Philadelphia: Lea & Blanchard, 1845.

First edition , after 250 printed for the government, out of 1,000 total copies (this being, essentially, the first trade edition). As an interesting side note, nearly 50 copies were destroyed by fire. It seems that the 250 printed for the government are now unobtainable.

Five quarto volumes plus quarto atlas volume. [6, blank], lx, [1]-434, [2, blank]; [6, blank], [xvi], 1-476; [6, blank], [xvi], [1]-438, [2, blank]; [4, blank], [xvii], [1]-539, [1, blank]; [6, blank], [xvi], [1]-558, [8, blank] pp. With 64 full-page plates, 3 double-page tables, 9 double-page maps inserted throughout text volumes and 5 fold-out maps (1 hand-colored) in Atlas volume; with numerous intertextual engravings. with a few tears to folds of maps. Scarce in original dark brown cloth, straight-grained pattern, hand sewed on three cords, no head bands, untrimmed. Front and back covers have blind-stamped three-rule border enclosing blind-stamped conventional scroll-work rectangular border containing blind-stamped decorations at top and bottom, with eagle standing on shield with sailing ship in background stamped in center in gold leaf. Some wear to spines and corners, four volumes with previous owner's neat ink signatures (except volume I), a few pages opened a bit short at top, several pages unopened, volume III with shallow tide marks at bottom of plates and much of text, some foxing in text, else a fine copy in the seldom seen cloth.

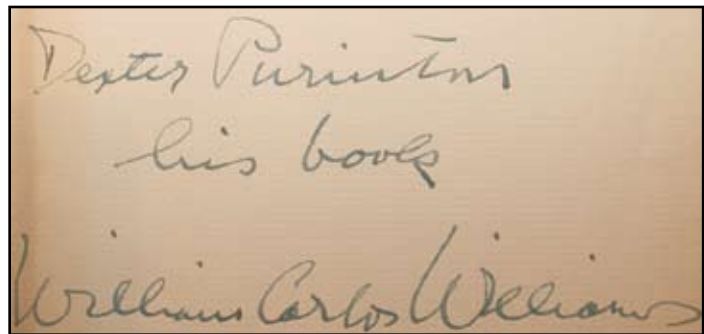
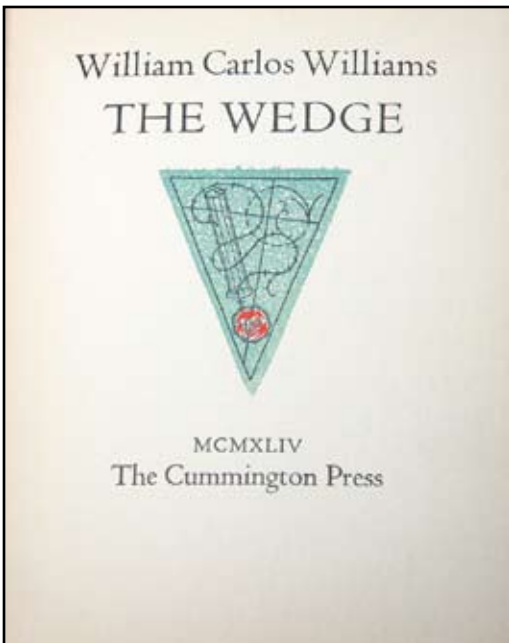
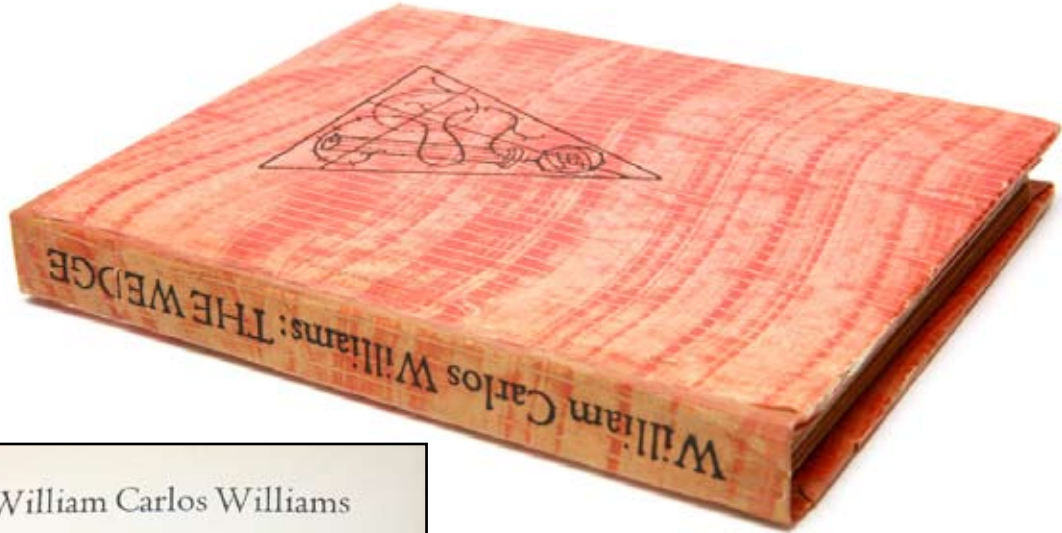
Charles Wilkes (1789-1877) was an United States naval officer who commanded an ambitious, historically important exploration and surveying expedition which included the Antarctic Ocean, Pacific Islands, Western United States Coast, the Pacific and around the world to New York. The Wilkes Exploring Expedition collections became the foundation of the Smithsonian Institution.

The Atlas includes 5 large fold-out maps: (1) *Chart of the world showing the routes of the vessels of the U.S. Exploring Expedition* (hand-colored); (2) *Chart of the Antarctic Continent*; (3) *Chart of the Viti or Feejee (Fiji) Islands*; (4) *Map of the Oregon Territory*; (5) *Map of part of the island of Hawaii, Sandwich Islands, showing the craters and eruption of May and June, 1840.* All of the maps are 25 1/2" x 36" except for #5 Hawaii, which is 17 1/2" x 24".

Haskell, 2B; Howes, W-414

\$13,500

*A Small but Important Volume of  
William Carlos Williams' Poetry - Inscribed by Him*



39. WILLIAMS, William Carlos.

*The Wedge*. [Cummington, Massachusetts]: The Cummington Press, 1944.

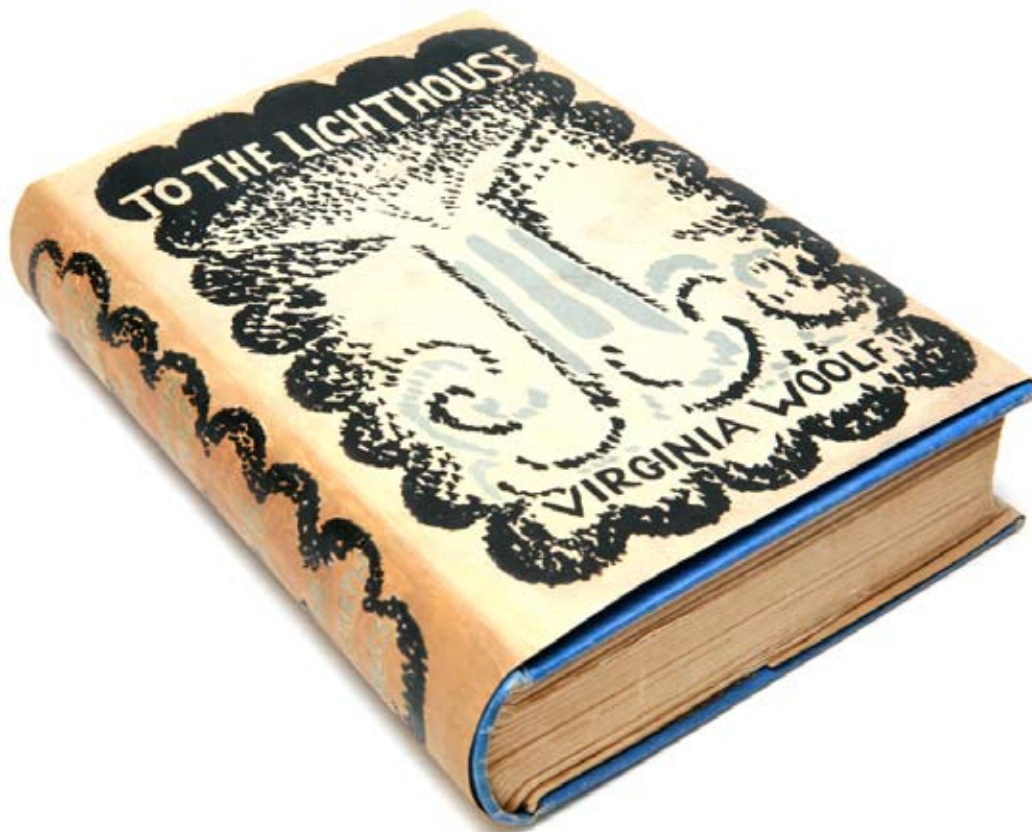
First edition, one of 380 copies, printed on Dacian Paper. Presentation copy, inscribed by Williams on the front free endpaper: "Dexter Purinton [?]/his book/William Carlos Williams."

Sixteenmo. [2, blank], [110] pp. With green and red "wedge" device on title-page.

Original publisher's printed paste-board. This copy neatly rebacked, preserving the original spine. Minor wear to corners, some rubbing to edges, else near fine.

This small volume contains some of Williams' most famous poetry, including *Paterson: The Falls* and *To Ford Madox Ford in Heaven*. \$2,000

*First Edition, First Printing  
In the Scarce Original Dust Jacket*



40. WOOLF, Virginia.

*To the Lighthouse*. London: Hogarth Press, 1927.

First edition. Octavo. [320] pp. Original blue cloth boards, spine lettered in gilt. Dorthy Makepeace bookplate on the pastedown, with accompanying offsetting to the front free endpaper. In the original dust jacket designed by Vanessa Bell, with some browning to the spine and some professional repairs to joints, and minor restoration to rear cover (which is blank, as issued). A near fine copy, in an attractive jacket.

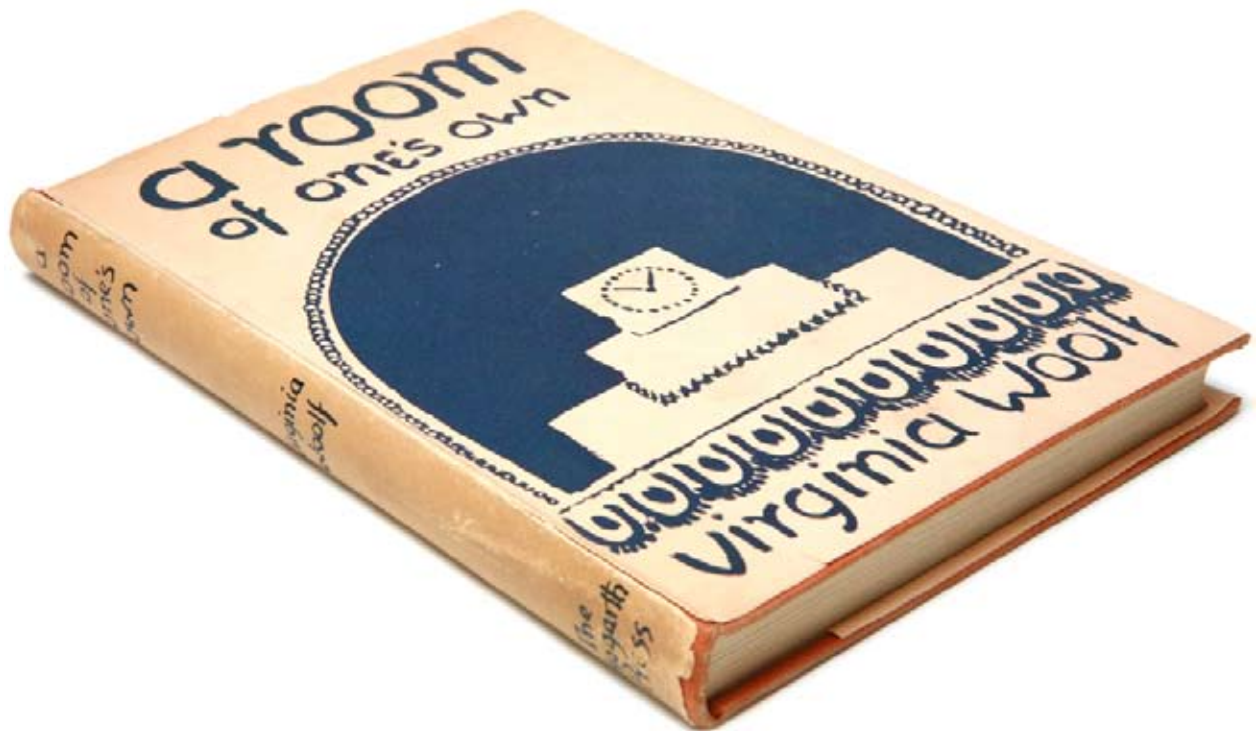
“All I have to urge in excuse is that printing is a hobby carried on in the basement of a London house; that as amateurs all instruction in the art was denied us; that we have picked up what we know for ourselves; and that we practice printing in the intervals of lives that are otherwise engaged. In spite of all this, I believe that you can already sell your copy for more than the guinea you gave, as the edition is largely over subscribed, so that though we have not satisfied your taste, we hope that we have not robbed your purse.” —Virginia Woolf to an unidentified correspondent, December 10, 1930.

*To the Lighthouse* is one of the most significant pieces of twentieth century literature and has had a major impact on every other woman writer since.

\$19,000



*Virginia Woolf's Major Feminist Work*



41. WOOLF, Virginia.

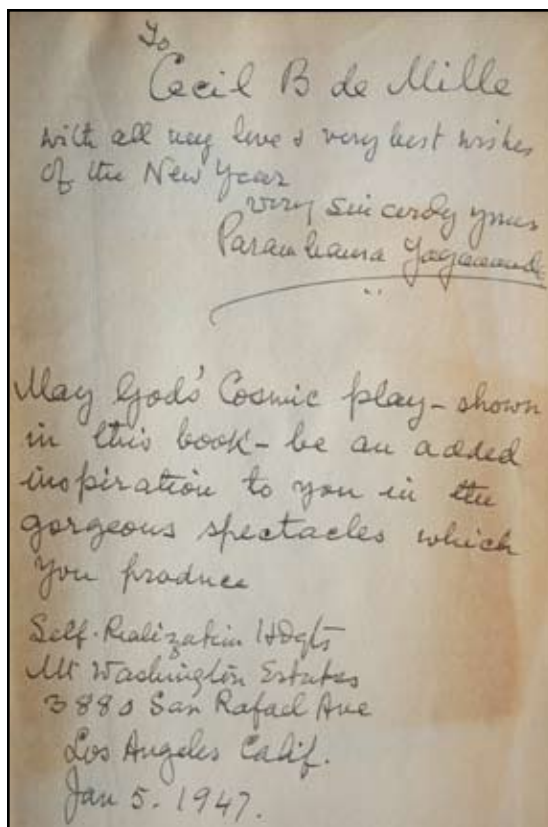
*A Room of One's Own*. London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1929.

First edition. Octavo. 172 pp. Original publisher's full cinnamon cloth, spine lettered in gilt, original dust jacket designed by Vanessa Bell. Jacket with a few tears at joints, minor wear to edges. Still, a bright, near fine copy.

Based on a series of lectures given by Woolf at the two women's colleges at Cambridge University (Newnham and Girton), this monumental feminist piece examines whether women were capable of producing works of the same literary quality as their male counterparts. She discusses amongst others the works of George Eliot, the Brontë sisters, and Jane Austen all the while showing that women have been denied the same opportunities as men. The title comes from her famous statement in the first chapter that "a woman must have money and a room of her own if she is to write fiction."

\$8,500

*Fantastic First Edition of Yogananda's Autobiography,  
with a Warm and Lengthy Inscription to  
Legendary Film Director and Producer, Cecil B. De Mille*



42. YOGANANDA, Paramhansa.

*Autobiography of a Yogi*. With a Preface by W.Y. Evans-Wentz, M.A., D. Litt., D. Sc. New York: The Philosophical Library, [1946].

First edition of this rare autobiography. Presentation copy, inscribed by the author to Cecil B. DeMille on the front free endpaper: "To Cecil B de Mille with all my love & very best wishes of the New Year, Very Sincerely Yours, Paramhansa Yogananda [underlined with flourish]. May God's Cosmic Play - shown in this book - be an added inspiration to you in the gorgeous spectacles which you produce. Self Realization Hdqts. Mt. Washington Estates 3880 San Rafael Ave. Los Angeles Calif. Jan 5, 1947." Cecil B. De Mille's bookplate is on the front pastedown.

Octavo. xvi, [1]-498 pp. With thirty-one pages of black and white illustrations (many with several illustrations per page) conjugal, but not reckoned within pagination. Publisher's blue cloth, front cover and spine lettered in gilt, original dust jacket. Jacket spine mildly sunned, head- and tailcap of jacket chipped, some edgewear and some tears to extremities of jacket, cloth spine and upper edge of cloth mildly sunned. Still, a very good copy, with an incredible association and inscription, the inscription being warmer and much longer than almost ever seen.

Paramhansa Yogananda (1893-1952) was an Indian Yogi and spiritual teacher, and this book was instrumental in introducing Yoga and meditation to the west. In this book, he recounts his various travels and meetings with holy men and teachers. It is fitting that Yogananda, who taught that our world is God's Cosmic "movie show" and that we are all actors in that show should inscribe this important and influential book to one of the most admired film-makers of the twentieth-century. \$15,000

*The Predecessor of the Contemporary Periodical:  
An Eighteenth-century Informer of Urban Taste and Sophistication*

43. [ADDISON, Joseph and Richard Steele.]

*The Spectator*. London: Printed for J. And R. Tonson and S. Draper, [n.d., ca. 1750].

Complete in eight twelvemo volumes. Each volume with engraved frontispiece after Hayman. Near contemporary full tan calf, spines ruled in gilt in compartments, with red and green gilt morocco lettering labels, five raised bands, all edges sprinkled in red. Minor rubbing, and a few intermittent soil marks, light wear to corners, a few joints with small spots of minor wear (joints are very solid), neat previous owner's signature at the top of the front free endpapers. A fine, handsome set, which shows very well.



Often paired with its contemporary *The Tatler*, *The Spectator* was the first publication to comment upon etiquette, philosophy, the urban sphere and literary style in a daily, periodical format. Within its pages, founders Joseph Addison and Richard Steele pronounced their desire “to enliven morality with wit, and to temper wit with morality... To bring philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffeehouses.” Modern scholars cite *The Spectator* as central to the emergence of the influential, informed consumer bourgeoisie and have called it seminal in the revolution of periodicals.

Lowndes, 2470

\$2,000

*One of the Most Comprehensive Modern Histories of Magic and Conjuring*

44. ALBO, Robert J.

*History and Mystery of Magic*. [Hong Kong]: Robert J. Albo, M.D., 2001.

First edition, one of 500 copies with a brief inscription by Albo on the final page: “May your life be filled with magic always. Robert J. Albo M.D.” This is volume X of his monumental history and analysis of magic, begun in 1973, and published every few years. This volume is the only one of the set that can stand by itself, not needing any of the earlier volumes.

Folio. (305 x 229 mm.) [xviii], 1-444, [1, publisher's ad], [1, signed colophon] pp. With fold-out plate depicting other titles in this series inserted at front, and a CD-Rom companion disk affixed to rear pastedown, as issued. With many black and white and full color intertextual illustrations. Publisher's full red cloth, front cover and spine lettered in gilt; a fine copy of this hard-to-find title.



Robert J. Albo is one of the world's foremost experts on magic and is perhaps the most prominent collector of magic props and apparatus (perhaps one of the world's finest collections of this material, which is now housed at the International Museum and Library of the Conjuring Arts, owned and operated by legendary illusionist, David Copperfield, who wrote the introduction to this book).

\$550

## CATALOGUE 7

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### *The Aldine Edition of the British Poets, with Three Extra Volumes*

45. [BRITISH POETRY].

*The Aldine Edition of the British Poets.* London: William Pickering, 1830-1853.

Complete in 53 octavo volumes, plus 3 extra volumes not called-for (56 volumes total). Bound in contemporary half crushed olive levant morocco over marbled boards, spines tooled and lettered in gilt in compartments, five raised bands, top edges gilt, marbled endpapers. Some light rubbing, 8 volumes with mild chipping to headcaps, else a near fine set.

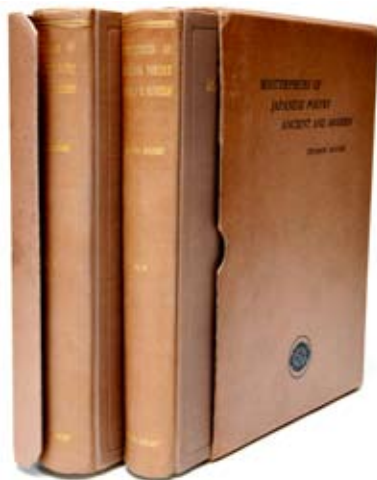


This is one of the best and most complete surveys of English poetry up to the mid-nineteenth century. Poets include:

Burns (three volumes), Thomson (two volumes), Collins, Kirke-White, Cowper (three volumes), Surrey, Wyatt, Beattie, Pope (three volumes), Goldsmith, Milton (three volumes), Shakespeare, Dryden (five volumes), Parnell, Swift (three volumes), Young (two volumes), Akenside, Butler (two volumes), Prior (two volumes), Falconer, Gray, Spenser (five volumes), Churchill (three volumes), and Chaucer (six volumes).

The three additional volumes are: *Correspondence of Thomas Gray*, *The Seasons and Castle of Indolence* by James Thomson, and *Selections from the Early Ballad Poetry of England and Scotland*.

\$4,000



*A Fine Copy in the Original Box,  
Inscribed in Both Volumes by the Author*



46. MIYAMORI, Asataro.

*Masterpieces of Japanese Poetry Ancient and Modern.* With Numerous Autographs and Full-page Pictures Coloured and Uncoloured. Tokyo: Maruzen Company Ltd., 1936.

First edition. Presentation copy, inscribed by the author (in Japanese) to author Ayrta Z. Drew in both volumes on first leaf (translated roughly into “1938 Inscribed to Madame Drew; this book is presented to Madame Drew.”)

Two octavo volumes. With numerous color and black-and-white illustrations throughout. With the pamphlet “A List of Selections from the Present Anthology” laid-in. Also, with a postcard from the author (in Japanese with English translation) and a postcard from the recipient. Original publisher’s cloth, front covers ruled and stamped in blind, gilt lettering on front covers and spines, original lidded box. Spines slightly sunned, light rubbing to box. A transcendent copy, with excellent extras.

\$1,200

*Medieval French Music and Lyrical Poetry*

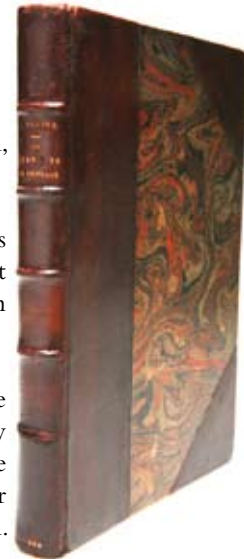
47. BÉDIER, Joseph

*Les Chansons de Croisade avec Leurs Mélodies.* Paris: Librairie Ancienne, Honoré Champion, 1909.

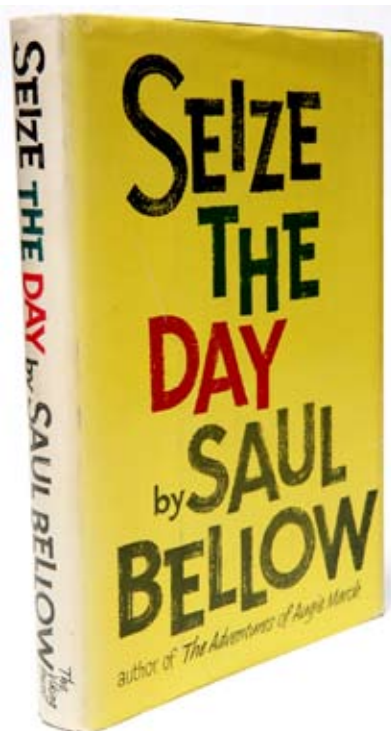
Octavo. xxxvi, 318, [2] pp., including an appendix of 12 pages of sheet music and numerous bars of music in text. Half-calf and marbled boards, some rubbing to spine and corners; text browned at edges, but overall a good, uncut copy. From the library of Edward Schenck, with his ownership inscription dated 1910 to fly-leaf.

First edition of this, the first monograph on the Songs of the Crusades in Old and Middle French. Twenty-six original songs are examined, citing the original manuscripts that they came from, where they have been printed, and the date and origin of the song as well as the name of the author if known. Each song is placed in historical context, with notes on their versification, the text in the original Old French as well as a translation into Modern French. Most are accompanied by several bars of music providing the melody.

The *Chansons de Croisade* were a form of Mediæval French lyrical poetry which encompassed complex versification, imaginative storytelling, as well as moving melodies. Most often performed by jongleurs (a French Troubadour of sorts) who were skilled poets, storytellers, musicians and performers, these songs are an important record of Mediæval life. Many of the great Arthurian Romances started as *Chansons* and the many variations in these stories are due to the fact that they were more part of the oral rather than written tradition. Perhaps the most famous of the French Crusade songs is the *Chanson de Roland*.



\$500



*Signed by the Nobel Laureate*



48. BELLOW, Saul.

*Seize the Day.* New York: The Viking Press, 1956.

First edition. Signed by Bellow on the title-page.

Octavo. [viii], [1]-211, [5, blank] pp. Publisher's yellow cloth backstrip over black paper boards, front cover and spine lettered in gray, original dust jacket. Jacket spine sunned, some rubbing to edges. A near fine copy.

A collectable copy of one of Bellow's early works.

\$1,500

*“Warning - This book is not to be read at night. Especially if you are alone.”*

49. BLOCH, Robert.

*Psycho*. New York: Simon and Schuster, 1959.

First edition of this acclaimed horror novel, the basis of the famous Hitchcock film and its remake.

Octavo. [viii], [1]-185, [1, blank] pp. Publisher’s white cloth backstrip over black paper boards, spine lettered in red, original price-clipped dust jacket. Mild rubbing to jacket edges, ink stamp at the foot of the dedication page (“5936”), text browned, as is usual. Else, a near fine copy.

This book, loosely based on the crimes of serial killer Ed Gein, was adapted by Joseph Stefano and Alfred Hitchcock for his 1961 landmark film. \$1,800



*A Major Influence on Jane Austen*

50. [BURNEY, Fanny]

*Camilla: or, a Picture of Youth. By the Author of Evelina and Cecilia, in Five Volumes.* London: For T[homas] Payne; & T[homas] Cadell Jun. and W[illiam] Davies, 1796.

Five volumes. Twelvemo. xviii, 390; [iv], 432; [ii], 468; [iv], 432; [iv], 556 pp., including the 38 page list of subscribers in first volume. Contemporary half-calf and marbled boards with morocco spine labels;

extremities rubbed, last 3 volumes with chipping to spines, joints starting but sound. Interior faintly age-toned, light dampstain running through volume one, but overall a very good copy of this fragile work. From the library of Anne and F[ernand] G[abriel] Renier, with their bookplate in each volume as well as a contemporary ownership inscription to each title.

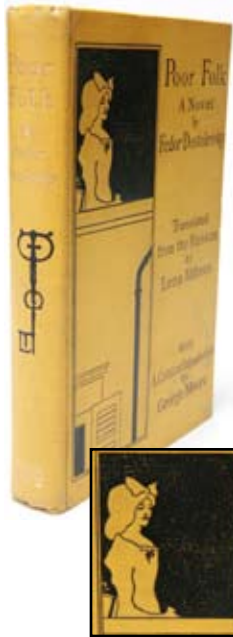
First edition of Burney’s third and most commercially successful novel. After receiving high praise for the comedic and narrative qualities of her first novel *Eveline*, which was published anonymously, Burney wrote two more; *Cecilia* in 1782 and *Camilla* in 1796. All of Burney’s novels explored a similar set of themes; the entrance of young women into society, the social pitfalls of naiveté, the awkwardness of youth. Although some literary critics feel that the caliber of Burney’s writing is less than that of Jane Austen, her influence on Austen’s classic novels is undeniable, and in fact, Austen’s name appears on the famous list of subscribers.

Burney (1752-1840) was a playwright, diarist and novelist. At the time, the publication of a woman’s work was a radical notion, which is in all likelihood the reason that Burney’s first novel *Eveline* was published anonymously, without her father’s knowledge or permission.

Rothschild, 550; Tinker, 450

\$1,500

*The First Edition in English of Dostoevsky's First Novel,  
"Poor Folk"*



51. DOSTOEVSKY, Fyodor.

*Poor Folk*. Translated from the Russian of F. Dostoievsky [sic] by Lena Milman with an Introduction by George Moore. London: Elkin Matthews and John Lane, 1894.

First British and first English Language edition of Dostoyevsk'y first novel. Octavo. xx, [1]-191, [1, blank], [14, publisher's ads, dated "March 1894]. Publisher's yellow cloth, with front cover design by Aubrey Beardsley stamped in black (mimicked on the title-page, which is printed in red and black), spine lettered in gilt, and stamped in black, rear cover stamped in black. This copy lacks the front free endpaper, and has minor soiling to the lower right corner of the front cover. Still, a handsome, near fine copy. Housed in a black cloth clamshell case.

The novel is told in a series of letters between two lovers, Makar Devushkin and Varvara Dobroselova. They cannot get married due to their poverty, and their piteous circumstances and the power of Dostoevsky's writing often brings readers to tears. So powerful was this novel that the influential critic, Belinsky, hailed Dostoevsky as the new Gogol.

\$1,550

*A Collected Set of Emerson's Works, with  
a First edition of "Society and Solitude"*

52 (a). EMERSON, Ralph Waldo.

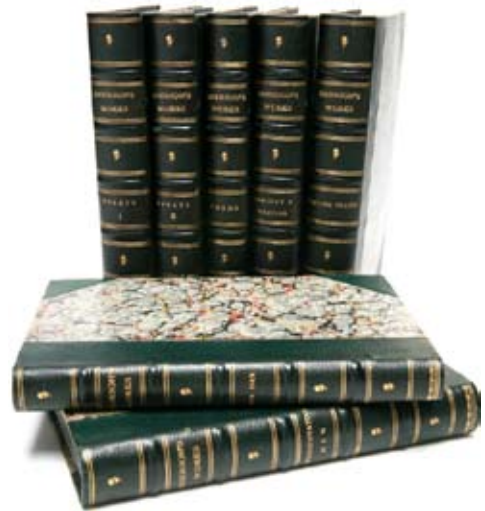
[A Collected Edition of Ralph Waldo Emerson's Works]. Boston: Ticknor & Fields, Fields, Osgood & Co., 1866-1870.

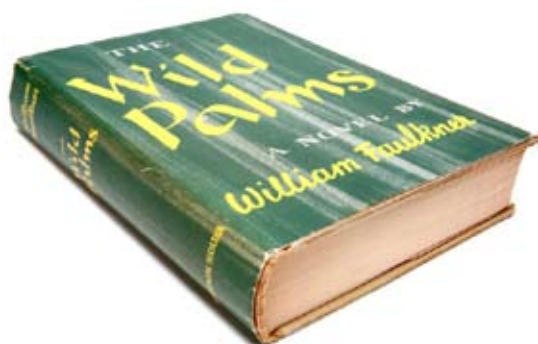
Early editions of the following titles: *Essays, Series One, Essays, Series Two, English Traits, Poems, Representative Men, May-Day, and Conduct of Life*. With a first edition of *Society and Solitude*, Boston: Fields, Osgood & Co., 1870 (which collates complete as per BAL). With portrait frontispieces in *Essays, Series One* and *Poems*.

Eight octavo volumes. Uniformly bound in contemporary half green pebbled morocco over marbled boards, spines ruled, tooled, and lettered in gilt in compartments, five raised bands, all edges marbled, marbled endpapers. Some minor rubbing, front free endpaper and front blank have two-inch or less tears along gutter in a few volumes (including *Society and Solitude*), none of which affect the text, and one volume has a neat contemporary owner's signature on the front blank. Still, a near fine set. A handsome and affordable way to enjoy Emerson's writings.

BAL 5260.

\$1,500





*First Edition of Faulkner's  
"The Wild Palms"*

52 (b). FAULKNER, William.

*The Wild Palms*. New York: Random House, [1939].

First edition, in the first state of the binding. Octavo. [iv], [1]-339, [1, blank] pp. Publisher's tan cloth, front cover and spine stamped in gilt and ruled in green, top edge stained green, original dust jacket. One closed tear to upper joint of jacket, some rubbing to jacket, some browning to cloth spine and edges, along with some rubbing to cloth spine. Previous owner's pictorial bookplate, mild offset to front free endpaper. Still, a near fine copy.

Another of Faulkner's novels revolving around the Snopes family, in which the character McCord is thought to be based on Ernest Hemingway. "The writer's only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, security, happiness, all, to get the book written. If a writer has to rob his mother, he will not hesitate; the 'Ode on a Grecian Urn' is worth any number of old ladies." (Faulkner from *Writers at Work: The Paris Review Interviews*, 1959)

\$1,500

*A Lovely Copy of Bodoni's  
"Poems by Mr. Gray"  
One of 300 Copies*



53. GRAY, [Thomas.]

*Poems by Mr. Gray*. Parma: Printed by Bodoni, 1793.

First edition, ordinary paper issue of this lovely production (one of only 300 copies printed).

Quarto (255 x 170 mm.) 109, [1, blank] pp. Publisher's half vellum over laid-paper boards, spines ruled in gilt, with red and blue gilt morocco lettering labels. Some rubbing to labels, small bump to headcap of spine, rubbing to panels. Still, a fine uncut copy, notable for any book of this vintage.

A handsome, readable collection of Gray's poems, this volume also has a dedication by the publisher to Frederick Herve, the Earl of Bristol, a short account of Gray's life, and his Last Will and Testament. Although one of the least productive poets of his day, Gray (1716-1771) was highly respected and admired, and was even offered the post of Poet Laureate in 1757 (which he refused). His "Elegy Written in a Country Churchyard" (published 1751) is considered a masterpiece, and is one of the most famous poems in the English language (it is the final poem of this volume).

\$2,000



*"Howl" Signed and Inscribed  
with a Drawing by Ginsberg*

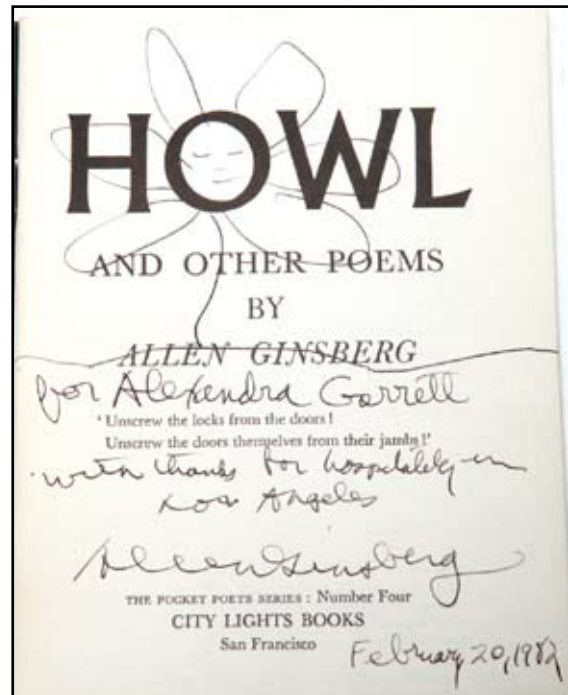
54. GINSBERG, Allen.

*Howl and Other Poems.* San Francisco: City Lights Books, [1958].

Sixth printing. Presentation copy, inscribed by Ginsberg on the title-page: "for Alexandra Garrett/ with thanks for hospitality in/ Los Angeles/ Allen Ginsberg/ February 20, 1982." To this, Ginsberg has added a drawing of a flower growing out of the ground, with a serene expression on its "face," the center of the bloom being the "o" of "Howl."

Sixteenmo. 44 pp. Original printed wraps. Minor browning and rubbing to spine, else fine. A delightful item.

\$750



*A First Edition of Gustafson's First  
Book, Inscribed by Him to  
Fellow Poet and Reverend F. G. Scott*

55. GUSTAFSON, Ralph.

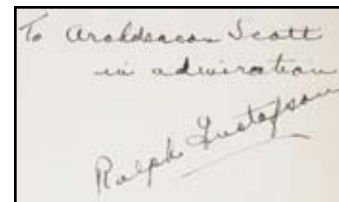
*The Golden Chalice.* London: Ivor Nicholson and Watson Limited, 1935.

First edition of the poet's first book. Presentation copy, inscribed by the author to fellow poet and minister F. G. Scott on the front free endpaper: "To Archdeacon Scott/in admiration/Ralph Gustafson [underlined]/London 1936."

Octavo. [2, blank], 105, [1, blank] pp. Publisher's printed boards, original glassine jacket, with printed price on front flap. Glassine mildly chipped, spine browned, book spine browned and soiled, ink spots on bottom of rear cover and lower edge of text (ink is the same color as the inscription, so there is the possibility that this was done accidentally by the author when inscribing the book). Overall, a fine copy, with the fragile glassine in nice condition.

This book won the Prix David of the Province of Quebec. It contains fine sonnets, a narrative poem, and a denunciation of modern poets. He later won the Order of Canada in 1992, three years before his death.

\$1,300



*A Superb Copy of The Best-Known Analysis  
of Christ's Oratorical Style and Ability*



56. HYDE, T. Alexander.

*Christ the Orator, or Never Man Spake Like This Man.* Boston: Arena Publishing Company, 1893.

First edition of this interesting look at the oratorical methods, psychological elements of power and originality, personal appearance, voice and gestures of Christ's oratory.

Octavo. [2, blank], [ii], [1]-212, [10, publisher's ads], [2 blank] pp. With a portrait frontispiece of the author inserted at the front. Publisher's light green cloth, front cover and spine stamped and lettered in gilt, floral endpapers. Despite some minor rubbing to the spine and corners, this is a superb and handsome copy, certainly the best copy available on the market.

\$1,500

*The Rare First Edition in English of  
Kant's Proof of the Existence of God*

57. KANT, Immanuel.

*Metaphysical Works of the Celebrated Immanuel Kant, Translated from the German, with a Sketch of His Life by John Richardson.* London: [Printed for W. Simpkin and R. Marshall], 1836.

First edition in English of the following works: *Logic*, *Prolegomena to Future Metaphysics*, *Enquiry Into the Proofs for the Existence of God*, and *Into the Theodicy*. With general title-page, dated 1836, and individual title-pages, all dated 1819 (all first published in this 1836 edition, as issued).



Octavo. [1, collective title], [x],[9, sic]-[244]; [vi], xviii, [17, sic]-206; xx, [17, sic]-262 pp. With two frontispiece portraits (one of Kant, one of Kant and Hume) inserted before the general title and the title-page of *Enquiry*, respectively.

Finely bound in contemporary full brown calf, covers double-ruled in gilt, and paneled in one line of gilt floral decoration and one line of wavy lines stamped in blind, spine tooled in gilt in compartments, four raised bands, black gilt morocco lettering label, plain green endpapers. Some rubbing to edges of binding, front joint just starting (yet solid). Light soiling to the fore-edge of text, which barely penetrates the leading margin of the text pages (text not affected). From the libraries of A. T. Ennis (with his bookplate) and Francis J. Tief (with his ownership stamp). A very good copy.

This work was written in response to the harsh criticism he received for *Critic of Pure Reason* in 1781. It remains one of his most concise and lucid works.

\$3,000

*One of 150 Copies of Lawrence's  
Erotica Novella, "Sun"*



58. LAWRENCE, D.H. *Sun*. Paris: The Black Sun Press, 1928.

First unexpurgated edition, one of 150 copies printed on Holland Van Gelder paper (out of a total edition of 165).

Octavo. [vi], 1-[41], [5, blank] pp. With inserted full-color frontispiece by Lawrence. Original printed wraps, glassine. A superb copy, housed in red cloth clamshell case. \$2,500



*A Gorgeous Copy of the First Edition of  
"The Executioners," the Basis for "Cape Fear"*

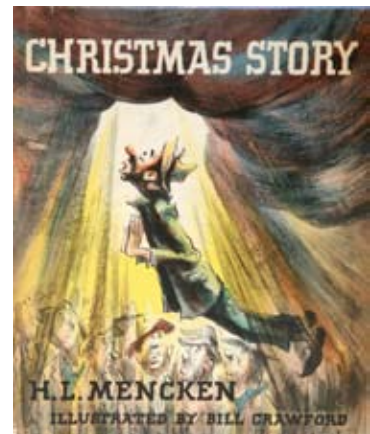
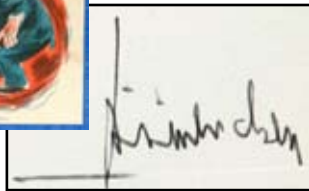
59. MACDONALD, John D. *The Executioners*. New York: Simon and Schuster, 1958.

Octavo. [vi], 215, [1, blank], [2, author's biography] pp. Publisher's orange backstrip over black paper boards, front cover stamped in silver in facsimile of author's signature, spine lettered in black and silver, dust jacket. Some minor rubbing to spine and corners of jacket, light sunning to edges of cloth spine, also a bright, fine copy, with the color of the jacket a vibrant red.

First edition of this book which was the basis for the two "Cape Fear" films: the first, starring Robert Mitchum and Gregory Peck in 1962, and the second starring Robert De Niro and Nick Nolte in 1991. \$1,000



*A Signed First Edition of Mencken's  
"Christmas Story"*



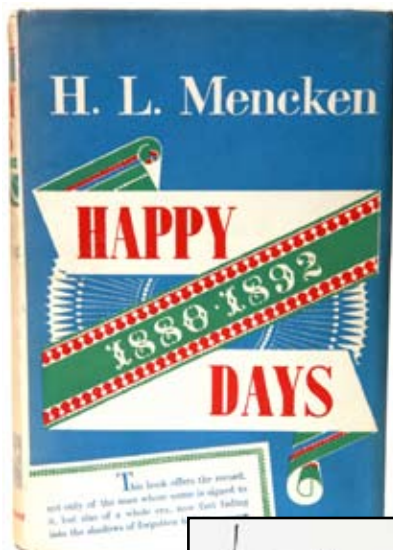
60. MENCKEN, H. L. *Christmas Story*. New York: Alfred A. Knopf, 1946.

First edition of a story originally published by the "New Yorker" magazine in 1944, "...a Christmas story to surpass, transcend, and put an end to all other Christmas stories."

Twelvemo. 31, [1, colophon] pp. With full-color illustrations by Bill Crawford throughout, and with his full-color endleaves. Publisher's full blue cloth, front cover with pictorial paper label of a hobo picking up a discarded cigar, original dust jacket. Some light browning and rubbing to jacket spine and corners, cloth slightly rubbed at extremities, else a lovely, fine copy, superior to what is usually seen, signed by Mencken on the title.

\$900

*Signed and Dated by H. L. Mencken*



61. MENCKEN, H.L.

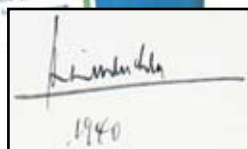
*Happy Days*. 1880-1892. New York: Alfred A. Knopf, 1940.

First edition, second printing prior to publication. Signed and dated (“1940”) in the year of publication by Mencken on the front free endpaper.

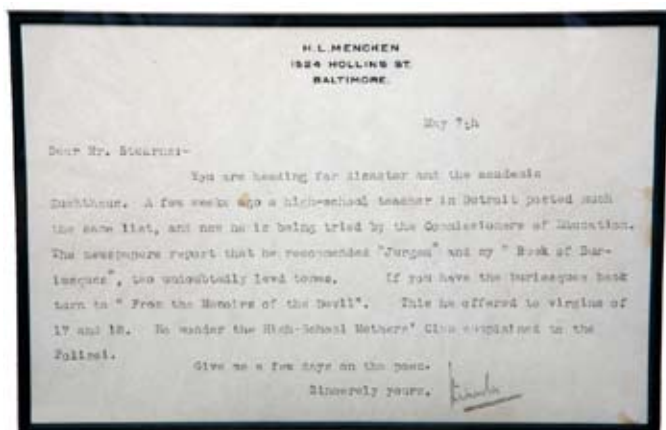
Octavo. [xii], [1]-[315], [5, blank] pp. Publisher’s buff cloth, front cover stamped in red with Mencken’s initials, rear cover stamped in blue with the Knopf Borzoi motif, and spine stamped in red and blue. With original dust jacket (jacket spine slightly browned, and chipped at edges). Still, a near fine copy.

This book is a collection of humorous autobiographical essays of “casual and somewhat chaotic memories” of his childhood.

\$1,250



*H. L. Mencken on the Black-Listing of One of His Books*



62. MENCKEN, H[enry] L[ouis]. (1880-1956). American Journalist, Satirist, Philosopher.

*Typed Letter Signed*. Baltimore: May 7th [n.y.]. One page on single sheet of personal stationery “1524 Hollins St./Baltimore” (199 x 128 mm.) Usual fold lines, one small soil mark, else fine. Matted with two images of Mencken, glazed and framed. Addressed “Dear Mr. Stearns, You are heading for disaster and the academic Zuchthaus. A few weeks ago a high-school teacher in Detroit posted much the same list, and now he is being tried by the Commissioners of Education. The newspapers report that he recommended “Jurgen” and my “Book of Burlesques”, two undoubtedly lewd tomes. If you have the burlesques book turn to “From the memoirs of the Devil”. This he offered to virgins of 17 and 18. No wonder the High-School Mothers’ Club complained to the Polizei. Give me a few days on the poem. Sincerely yours, H. L. Mencken.”

\$2,500

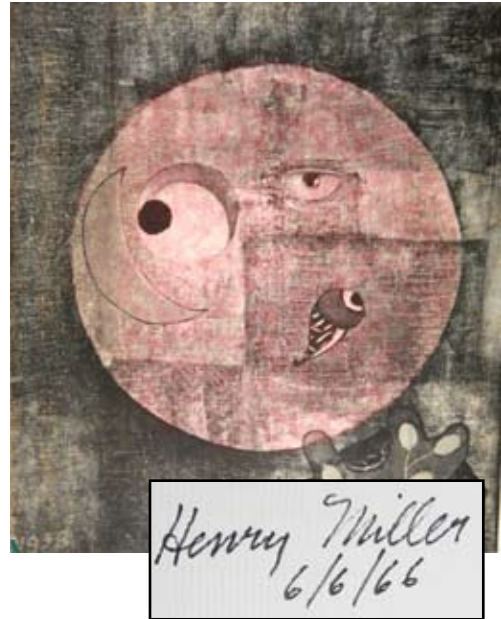
*The Rare "Blue Oasis" Edition of Order and Chaos Chez Hans Reichel,  
One of 99 Copies Signed by Henry Miller*

63. MILLER, Henry.

*Order and Chaos chez Hans Reichel.* Introduction by Lawrence Durrell. [Tucson]: Loujon Press, [1966].

First edition, one of 99 copies signed by Henry Miller (dated "6/6/66") on the signed page in the rear, out of a total of 1,399 copies (including 26 lettered "Leather Inscription Ed." and the standard "Cork Edition."

Quarto (260 x 225 mm.) [106] pp. Most of the preliminary and final leaves are on multi-colored hand-made paper hand-inserted into the press, and are of varying lengths, as issued. With a full-size black and white photograph on photo paper of Miller inserted near the front. Publisher's quarter blue oasis morocco over cream-colored cloth boards, printed net cloth sheet loosely covering front cover, printed dust jacket on handmade paper, original slipcase with cork paper on boards. Jacket spine missing half of paper, and panels are separated. Still, a near fine copy.



This copy has some intriguing extras. First, a two-page autograph letter signed from the printers presenting "Alexandria" with this copy of the book; it is printed on the back of a printed article reproduction of an article about the publication of this book by the Tucson Daily Citizen. Second, a printed quarto-sized broadside notifying of the awards won by the Loujon press for the Cork Ed. of this book, and thirdly, another broadside much like the previous one, without the central text (this one substitutes a hand-written note stating "Autograph at back of book." Overall, an excellent package of the highest interest for Henry Miller admireres, as well as those interested in twentieth-century American fine presses.

\$2,250



*First Edition of One of the Best Modern  
Science Fiction Novels*

64. MILLER, Jr. Walter M.

*A Canticle for Leibowitz.* A Novel. Philadelphia: J. B. Lippincott Company, 1960.

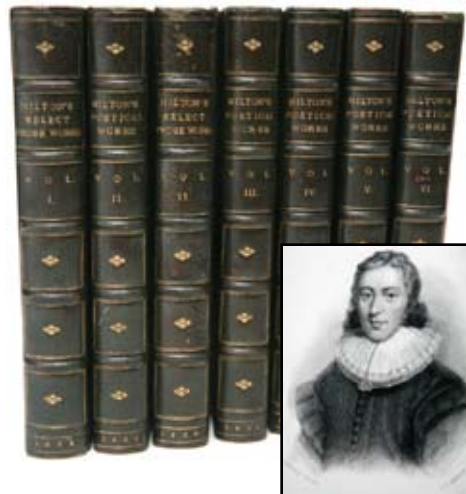
First edition of this highly acclaimed science fiction novel, which was the winner of the 1961 Hugo Award.

Octavo. 320 pp. Publisher's black cloth backstrip over pink paper boards, front cover stamped in black, spine lettered in pink, dust jacket. Jacket with some mild wear to and a few creased tears and some rubbing. Still, a very good copy, better than usually seen.

This book is one of the most respected and critically acclaimed science fiction novels of the modern period, although its subject matter transcends the usual trappings of the genre.

\$3,000

*Milton's Poetical and Selected Prose Works,  
with Illustrations by J. M. Turner*



65. MILTON, John.

*The Poetical Works of John Milton.* Edited by Sir Egerton Brydges, Bart. With Imaginative Illustrations by J. M. W. Turner, Esq. R. A. In Six Volumes. London: John Macrone, 1835.

First edition of the *Poetical Works* as edited by Brydges, one of the best of the earlier editors of Milton's work. Each volume has two frontispieces, volumes I through V with one frontispiece each by Turner, and Volume VI with both frontispieces by Turner. Other artists of the remaining frontispieces are Vertue, Romney, and Westall.

(Together with) *Select Prose Works of Milton.* With a Preliminary Discourse and Notes by J. A. St. John. London: J. Hatchard and Son, 1826.

Complete in two volumes. Volume I has a frontispiece portrait.

Together, eight small octavo volumes. Uniformly bound in contemporary half blue levant morocco over marbled paper boards. Spines tooled, paneled, and lettered in gilt in compartments, five raised bands, top edges gilt, marbled endpapers. Some light wear to headcaps and joints, some rubbing to panels. Plates foxed. Overall, a very good edition. Margaret Kuhl Kelly's copy with her bookplate in each volume.

The plates by Turner in the *Poetical Works* volumes beautifully depict scenes from "Paradise Lost." Turner (1775-1851) was a romantic painter known for his legendary landscapes. His work is said to be one of the major influences of Impressionism. \$1,500

*A Fine First Edition of Pound's  
"Drafts & Fragments of Cantos cx-cxvii"*

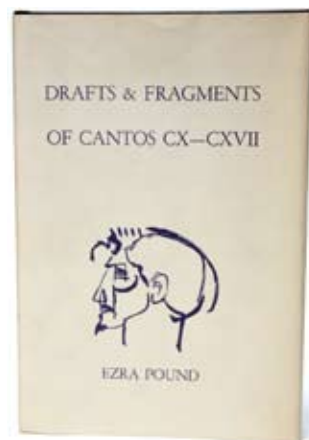
66. POUND, Ezra.

*Drafts & Fragments of Cantos CX-CXVII.* [New York:] New Directions, [1968].

Octavo. 32 pp. Publisher's full black glossy cloth, spine lettered in silver, dust jacket. Fine.

First edition. Whatever opinions of the personal character of Ezra Pound, it is indisputable that he was one of the most influential twentieth-century poets, and was largely responsible for the renewal of English poetry in the early twentieth-century.

\$200



*Set of Six Reference Books in Fine Bindings*

67. [BINDINGS]. [Six octavo volumes. Reference Books in Fine Bindings]:

[EDWARDS, Tryon, D.D., compiler]. *The New Dictionary of Thoughts*. London: Classic Publishing Company, [1933].

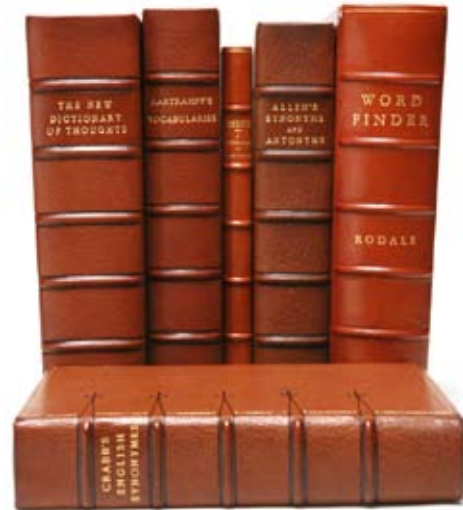
(With) CRABB, George, A.M. *Crabb's English Synonymes*. New York: Grosset & Dunlap, [1917].

(And) HARTRAMPE, Fustavus A. *Hartrampf's Vocabularies*. New York: Grosset & Dunlap, [1933].

(And) ALLEN, F. Sturges, A.B., LL.B. *Allen's Synonyms and Antonyms*. New York: Harper & Brothers Publishers, [1921].

(And) [RODALE, J.I., compiler]. *The Word Finder*. Emmaus, Pennsylvania: Rodale Press, [1974].

(And) [STEPHENSON, Herbert John, compiler]. *Abbrevs. (A Dictionary of Abbreviations)*. New York: The Macmillan Company, 1943.

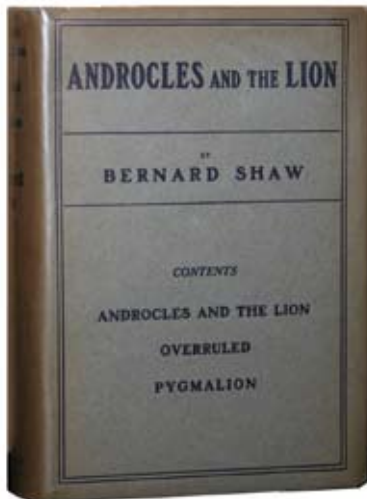


First four volumes uniformly bound in brown morocco, covers decoratively stamped in dark brown and ruled in gilt, spines lettered in gilt with five raised bands, turn-ins with gilt floral borders; all edges gilt. Last two volumes bound in full brown morocco, spines lettered in gilt with five raised bands, turn-ins with double gilt rules. All six volumes from the library of the distinguished collectors John Whiting and Helen Otilie Friel, with their well-known bookplate (designed by Rockwell Kent) in each volume.

see Mazer, *Rockwell Kent's Bookplate for John Whiting Friel*

\$2,400

*The First English Edition of Shaw's Plays, "Androcles and the Lion," "Pygmalion," and "Overruled" in the Rare Original Dust Jacket*



68. SHAW, [George] Bernard.

*Androcles and the Lion, Overruled, Pygmalion*. London: Constable and Company, Ltd., 1916.

Octavo. [2, blank], cxviii, 1-205, [1, blank], [2, publisher's ads] pp. Publisher's light green cloth, spine lettered in gilt, original dust jacket. Jacket spine browned, some mild chipping to headcap upper corner of front flap, corners, and long tears along joints of flaps, with rear flap detached (yet present), some rubbing. Overall, a very good copy.

First English edition (the American edition precedes by a month). Possibly his most famous play, "Pygmalion" was the basis of the film of the same name in 1938, and, of course, the famous musical and film, *My Fair Lady*, (1964).

\$500



*First Edition of the First English-Language Book by  
Isaac Bashevis Singer to Be Published in America*

69. SINGER, Isaac Bashevis.

*Satan in Goray.* New York: The Noonday Press, 1955.

Octavo. [xii], [1]-239, [5, blank] pp. Publisher's full black cloth, spine lettered in silver, dust jacket. Some browning and rubbing to jacket edges. Still, near fine.

First American edition of Singer's first novel, originally published in Poland in 1935. It is also the author's first work to be published in English in the U.S. It recounts the appearance of the false messiah Sabbatai Zevi in the Polish village of Goray in the seventeenth-century, and the ensuing chaos and mayhem.

\$250

*An Early Edition of Swift's Works, in a  
Contemporary Binding*

SWIFT, Jonathan.

*The Works of Dr. Jonathan Swift, Dean of St. Patrick's, Dublin. With the Author's Life and Character; Notes Historical, Critical, and Explanatory; Tables of Contents and Indexes. More complete than any preceding Edition. In Thirteen Volumes. Accurately corrected by the best Editions.* Edinburgh: Printed for A. Donaldson, 1768.

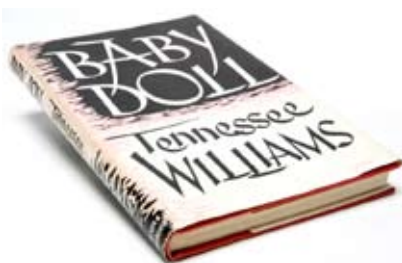


The first expanded "Scotch" edition, first issue (previous "Scotch" editions having only eight volumes.) Complete in thirteen twelvemo volumes.

Contemporary full brown calf, spines decoratively tooled in gilt in compartments in a floral design, dark brown gilt morocco lettering labels five raised bands (all ruled in gilt). Headcaps somewhat chipped, several joints cracking (yet solid), both labels on volume I mostly missing, and its tailcap is chipped. The William Thirlwall Bayne copy, with his armorial bookplate in each volume, and previous owner's neat signature on front pastedown. A very good set.

Teerink 97(1a)

\$4,000



*The First British Edition and the First Movie Tie-  
in Edition of Tennessee Williams' "Baby Doll"*

71. WILLIAMS, Tennessee.

*Baby Doll.* The Script for the Film. London: Secker & Warburg, 1957.

First British edition. Octavo. 140 pp. With four pages of black and white photos from the 1956 film directed by the legendary Elia Kazan, and starring Karl Malden, Eli Wallach and Carroll Baker. Publisher's full red cloth, spine lettered in silver, dust jacket. Jacket spine sunned. Still, near fine.

\$450





*Wrestlers*

72. Two classical male wrestlers, one with left foot pinning his opponent who has been forced to the ground in defeat; both in the traditional nude. Set cast in solid bronze as stamped on the back of one. In exceptional condition with a lovely green patina.

\$775

*Dogs at the Gate*

73. An extremely rare pair of Bradley & Hubbard bookends depicting two angry dogs snarling at a large manorial gate. Cast in three separate [bronze] pieces and bearing the traditional B&H stamp with printer's florets crowning the initials.

\$800



*Syroco Scrivener*

74. A fine pair of Syroco (Syracuse Ornamental Co.) bookends that likely depict Bartelby Scrivener. Crafted from resin and wood fiber, one bears one-half of the classic gold embossed Syroco Co. label for authentication. Syroco bookends are also distinguishable by the support plates which are almost always attached to the figures.

\$325

*Monks*

75. A set of reading monks, reclined. The polychrome bronze monk wears a simple red hooded robe, with his rosary or prayer beads falling from his lap to the base of the bookend. One of the pair bears both the distinct manufacturer's sticker of the Armor Bronze Co. on its felt pad and a mysterious "jp" carved into the back of the boulder. A lovely set of bookends in superb condition.

\$950



*Scotsmen*

76. An impressive pair of Scottish highlanders from the late 19th or very early 20th century cast in solid polychrome spelter or pot metal. Each stands at 16" and bears an axe-topped standard, reminiscent of the Roman fasces, emblazoned with the gold and red of the Scottish flag and crest. Their traditional garb and lace-up sandals are polychrome and without any wear; the colors are quite vivid and vary, especially within the tartan pattern of the kilt (red, dark green, black, and gold). Each bears different arms and equipment: the sporan, a dirk, drinking flask, cuirass, and rapier. There is only one noticeable flaw in this handsome set: the feathers that are placed in the cap of one highlander are missing; it is truly a minor subtraction.

\$1,650

*Daisy*

77. A dramatic pair of fainting beauties cast in iron by the Bradley & Hubbard Co. around the turn of the century. The set is a fine example of figural Art Nouveau style. One of the pair skillfully and invisibly repaired. One bears the classic Bradley & Hubbard manufacturer mark – the B&H in printer’s floret.

\$2,200



*Nymphs in Garland*

78. A lovely pair of Deco dancing nymphs en pointe, encircled with garland hoop attributed to the Art Colony Industries Co. circa 1928. Measuring 9” in height, weighing around six pounds for the pair. Both have the code “S208” on the reverse at the base. A very attractive set.

\$925

*Dante*

79. This exceptional pair of bookends depicts a stern Dante Alighieri staring straight into the inferno, famous tome in hand. Sculpted circa 1928 for the J.B. Hirsch Company by recognized bookend designer J. Ruhl, the metal figures are crafted from brass and stand on a pale green marble base measuring in total at 8”. A similar, less illustrious set – lacking marble base – is rated as a rarity of five in Kuritzky. J Ruhl also developed bookends for Armor Co., K & O, Co., and others. Highly collectible.

\$1,500



*Deco Archers*

80. Bronze Archers with their eyes to the heavens, barbed arrows drawn, pulled back from a long bow. No markings, not in Kuritzsky. Extremely rare.

\$475



*Knights on Horseback*

81. Quite heavy and sculpted by Gregory S. Allin of bronze clad. Kuritzky judges these to be most rare; a rating that indicates the pair is scarcely seen. Most attractive and collectible with a dark patina.

\$1,275

*Carpet & Woman Seller*

82. The garb of the salesmen and the pierced arches ornate with Islamic bas-relief suggest the caravansary of Marrakech or Cairo. Though variants of this set exist (i.e., seller with snake charmer, two carpet salesmen), the odalisque woman is most rare. These bookends crafted of polychrome grey metal and are embossed "Austria" on the underside. In excellent condition with minimal rubbing; colors are vivid. Kuritzky dates these as 1920 and judges them as a rarity of five.

\$1,100



*Charles Lindbergh*

83. Crafted circa 1928 to commemorate Charles Lindbergh's heroic solo spanning of the Atlantic, these bookends depict the Spirit of St. Louis soaring through the cirrus clouded sky. The tail of the plane reads "N2211 Ryan" though the real plane's read "NX211 Ryan NYP". Regardless, the Ryan is a reference to the maker of the Spirit, Donald A. Hall of Ryan Airplanes. Kuritzky rates these bookends as a 5. Stamped to the back: WMP Co. 1120.

\$725



*Robert Burns*

84. Produced by the Galvano Bronze Co. circa 1925, these bronze-clad busts of Scotland's National Poet Robert Burns are quite handsome, and bear a striking resemblance to the statue of Burns which stands in the center of his hometown Dumfries. Kuritzky rates this pair as a rarity of five.

\$580

*Science and Study*

85. These Bradley and Hubbard bookends (with the standard "B&H" logo stamped on the rear of each) depict scholars studying a text, one labeled "Science" and the other "Study". Sand cast in painted iron. An excellent pair.

\$800



*Pirates*

85. These charming, roguish characters, done in painted (in white and blue) and plated white metal by the Pompeian Bronze Co. in 1928, measure approximately 7 ½ x 3 ¾". Each stands with his right leg atop a treasure chest and has a sword, dagger and gun, and both are on painted bases showing a view of a pirate galleon at sea as seen from the shore. Despite some light chipping to the paint, a fine pair.

\$925



*Diversion*

86. Pompeian bronze nude bookends, circa 1925. Listed in Kuritzky's book, *The Collector's Encyclopedia of Bookends* and are titled "Diversion" with a rating of 5. Manufactured by the Pompeian Bronze Company of Brooklyn, New York who started business in 1915 and sold their electroform machinery and molds to Marion Bronze in the late 20's. Beautifully detailed and almost identical to the Max leVerrier bookends also listed in Kurtizky. A large set that measures 8 1/2" x 3 1/2" and weigh 6 pounds for the pair. They are finished in a lovely bronze gilding with subtle highlights of copper. With original blue felts and paper tags. Extremely rare and fantastic set of bookends!

\$2,150

*Nubian Warrior with Jaguar*

87. This is a handsome and unique pair of bookends from 1946. On the back of each bookend is engraved "Original Russwood (Copyright symbol) 1946. On the bottom base of each is vibrant green felt material with an oval shaped label printed in black & gold that says: SOLID CAST BRONZE by Russwood with a gold wing scroll design logo on the top. Both are quite sturdy & heavy; while measuring approximately 6 1/4" tall & 6 1/4" wide at base.

\$1,600



*Modest Maiden*

88. Stunning pair of Art Deco Circa 1930, made out of metal with a white painted finish. These fabulous deco lady bookends came from an estate in San Francisco. A rare and wonderful find.

\$ 1,400



*Dante & Beatrice*

89. Though there are a few notable sets of Dante and Beatrice bookends made by B&H or Armor Co., these made by the Jennings Brother Co. of Bridgeport, Connecticut are perhaps the most rare and sculpturally exceptional. Heavy pot metal with felt bottoms. Listed in Kuritzky's *The Encyclopedia of Bookends*.

\$2,300

*Curtseying Lady*

90. Manufactured circa 1925 by an unknown manufacturer depicts a genteel lady curtseying. Made out of solid iron in a brownish hue, it has the "52" required as per Kuritzky, who rates them as 5 out of 5 for rarity (the rarest possible).

\$1,600



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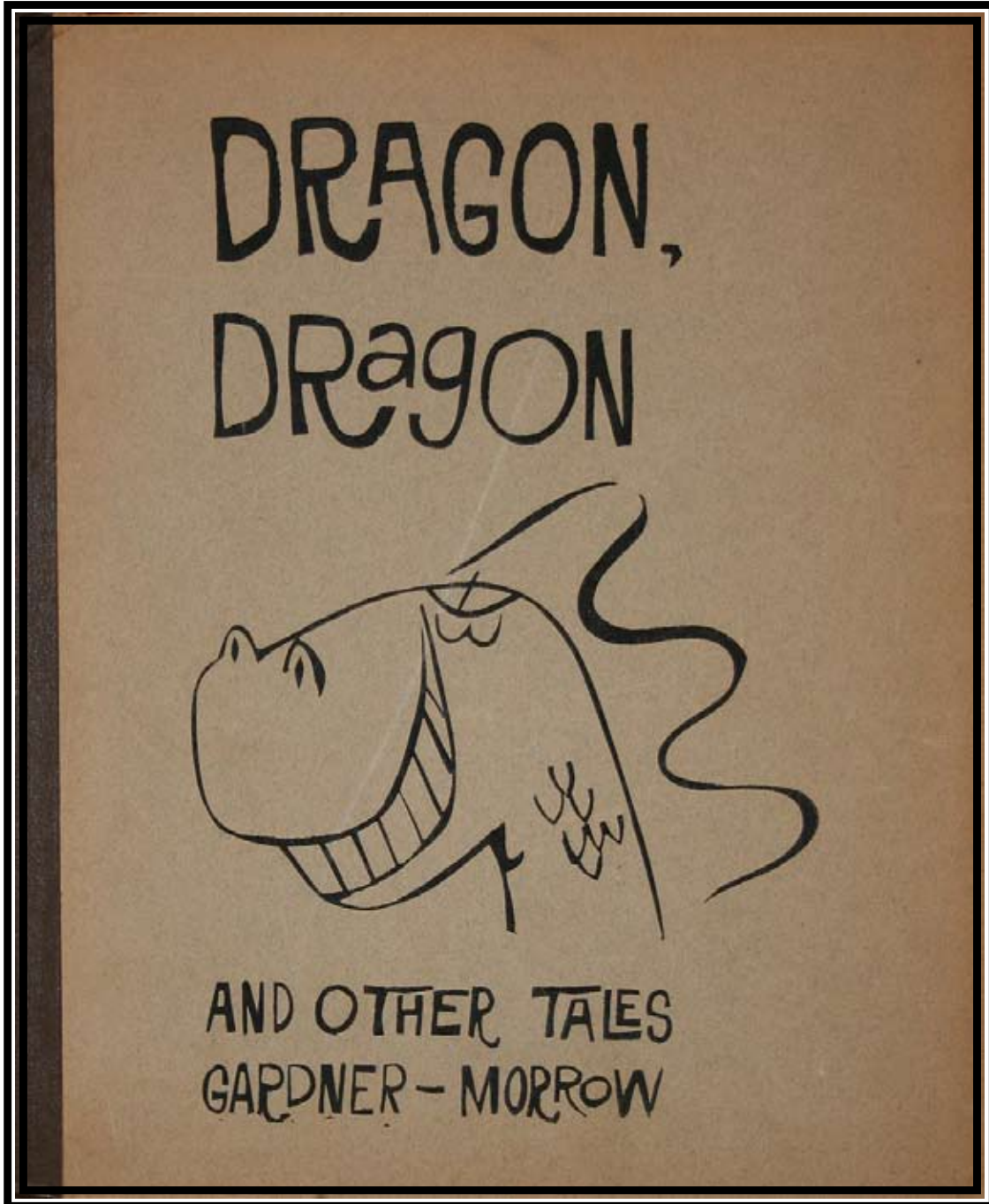
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