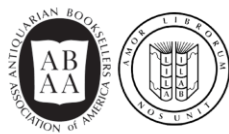




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SIGNED BY MICKEY MANTLE, YOGI BERRA, AND STAN MUSIAL

Minks, Benton. *100 Greatest Hitters*.

New York: Crescent Books, 1988. First edition, first printing. Signed by Mickey Mantle on half-title page, Yogi Berra on p. 14, and Stan Musial on p. 73. Publisher's red cloth, titles in gilt to spine, bright red endpapers; in its original green dust jacket, with photos of Pete Rose, Babe Ruth, and others to front panel, lettered in yellow and white. Near fine with light wear to front board, tiny tear to cloth at front joint, and small nick to head of spine; about fine supplied jacket, unclipped, with just some light spotting to verso. Overall, an attractive book signed by three MLB greats.

100 Greatest Hitters is a "survey that profiles the 100 hitters who, in one person's immodest judgment, qualify as the best in the history of the game." The players are ordered alphabetically, but the author ranks them on a page at the end; they are presented in the book with short bios and photos. Minks also co-authored *The Encyclopedia of Baseball Managers* (1990) and wrote books on significant wars in history. This copy is signed by three Hall of Famers: Yogi Berra, Mickey Mantle, and Stan Musial. Berra and Mantle led the Yankees to seven World Series titles together in the 50s and early 60s (Berra won a total of 13 World Series titles in his career). Musial, one of the greatest hitters in MLB history, won three World Series titles and three NL MVPs.

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Salinger, J. D. *Franny and Zooey*.

Boston: Little, Brown and Company, 1961. First edition, first printing. Publisher's blue-gray cloth, lettered in gilt to spine; in its original green and white dust jacket, lettered in black. Near fine, with light toning to spine ends and upper edges of boards; near fine unclipped dust jacket, with light soiling to panels, a few very light marks to boards, light wear to spine ends, and mild toning to panels and flaps. Overall, an excellent copy.

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

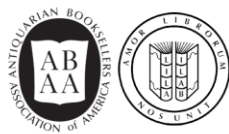
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Washington, Booker T. *Up from Slavery*.

New York: Doubleday, Page, & Co., 1901. First edition, first printing. Publisher's red cloth, with front board and spine lettered in gilt, and frontispiece of Washington with facsimile signature. Very good, with light rubbing to corners and spine ends, bright gilt, slight lean to spine, a few annotations in pencil at the rear. Overall, a handsome and sturdy copy.

Up From Slavery is Booker T. Washington's classic autobiography, in which he details his rise from being an enslaved person to an educational leader. Washington developed the book out of a series of articles that he published in the Christian newspaper *The Outlook*. An extremely popular and influential text, the book was ranked 3rd on Modern Library's list of the 100 best nonfiction books of the 20th century.

Booker T. Washington (1856 - 1915), was an American educator, author, intellectual leader, and "the most influential spokesman for Black Americans between 1895 and 1915." Washington was born into slavery but freed during the Civil War. He attended Hampton Normal and Agricultural Institute and Wayland Seminary, and at the age of 25 was named the president of the new Tuskegee Normal and Industrial Institute. He became an advisor to presidents Theodore Roosevelt and William H. Taft. Washington's legacy is often viewed in juxtaposition to that of W.E.B. Du Bois, who helped found the NAACP. Washington faced criticism in his lifetime and after for his "accommodationist" stance, arguing that African Americans should accept segregation while they focus on developing vocational skills and gaining economic security. At the same time, Washington secretly funded legal challenges to segregation and made important strides in the field of education for African Americans.

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NEW YORK



Washington, Booker T. *The Story of the Negro*.

New York: Doubleday, Page, & Company, 1909. Two volumes. First editions, first printings. Publisher's red cloth with "BTW" in blind to front boards, spines lettered in gilt, top edge gilt, and a frontispiece portrait of Booker in Vol. I. Good set, with light rubbing to boards, rubbing and some loss to top edge gilt, some spots of white paint to rear board of Vol. I, a small closed tear and some creasing to top corner of frontispiece portrait in Vol. I, some pencil markings to front free endpaper in Vol. II, front hinge cracked and some loss to front pastedown in Vol. II. Overall, an unrestored set of this classic text.

In *The Story of the Negro*, Washington traces the history of Americans of African descent from before slavery to the beginning of the 20th century. In Washington's preface, he writes "If the reading of these chapters shall in any degree inspire any Negro to make himself useful and successful in the world...I shall feel that I have accomplished what I started out to do in the writing of these pages." Washington also authored the influential best-selling autobiography, *Up from Slavery* (1901).

Booker T. Washington (1856 - 1915), was an American educator, author, intellectual leader, and "the most influential spokesman for Black Americans between 1895 and 1915." Washington was born into slavery but freed during the Civil War. He attended Hampton Normal and Agricultural Institute and Wayland Seminary, and at the age of 25 was named the president of the new Tuskegee Normal and Industrial Institute. He became an advisor to presidents Theodore Roosevelt and William H. Taft. Washington's legacy is often viewed in juxtaposition to that of W.E.B. Du Bois, who helped found the NAACP. Washington faced criticism in his lifetime and after for his "accommodationist" stance, arguing that African Americans should accept segregation while they focus on developing vocational skills and gaining economic security. At the same time, Washington secretly funded legal challenges to segregation and made important strides in the field of education for African Americans.

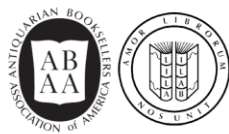
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Poe, Edgar Allan. *Poe's Tales of Mystery and Imagination*.

London: George G. Harrap & Co., Ltd., 1935. Illustrated by Arthur Rackham, with twelve color plates, 17 plates in black and white, and illustrations throughout the text. Limited first edition. One of 460 numbered copies signed by Rackham, this being number 113. Large quarto. Original publisher's full vellum, decorated and lettered in gilt, top edge gilt, and pictorial endpapers by Rackham; in its original publisher's red cloth slipcase. Some light spotting to text block edges, else fine book; about fine slipcase, with light rubbing to corners. Overall, an exceptional copy, with pristine illustrations.

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

This volume - *Tales of Mystery and Imagination* - is a posthumous collection of Poe's suspense stories and contains classic titles like, "The Tell-Tale Heart," "The Pit and the Pendulum," "The Masque of the Red Death," "The Fall of the House of Usher," and "Eleonora."

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THE SCARCE FIRST MARVEL COMICS ISSUE OF STAR WARS

Thomas, Roy [Writer]; Chaykin, Howard [Artist]. *Star Wars Comic Book Issue #1*.

[s.l.]: Marvel Comics, [April 12, 1977]. Publisher's pictorial wrappers, with colorful illustration of heroes in front of Darth Vader and the Death Star by Howard Chaykin and Tom Palmer to front panel, Spalding advertisement to rear panel. With CGC grade of 9.8. Fine, with the CGC's only note being "off-white to white pages." Overall, a bright and crisp copy of the first issue of Marvel Comics' *Star Wars* series.

Star Wars #1 is the first issue of a six-part adaptation of *Star Wars* (later retitled *Star Wars: Episode IV - A New Hope*), the first film in the original *Star Wars* trilogy. This issue recreates the beginning of the film, up until Luke Skywalker, tracking down R2D2, is attacked by a band of Sand People. George Lucas approached Marvel in 1975 with the idea of a comic book adaptation to help promote the upcoming film, and after some initial hesitation, Stan Lee greenlit the project. In total, Marvel Comics published 108 *Star Wars* issues and 3 annuals from 1977 to 1986. The comics were very successful and helped Marvel Comics stay afloat financially during a difficult period for the company near the end of the 1970s. Notably, this first issue was released more than a month before the film: the comic was published on April 12, 1977 and *Star Wars* debuted in theaters on May 25, 1977.

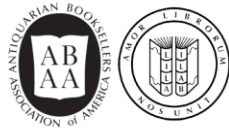
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Steinbeck, John. *Cannery Row*.

New York: Viking Press, 1945. First edition, first issue. Presentation; signed and inscribed by Steinbeck on front free endpaper: "For Alan Green / with many thanks / John Steinbeck." Publisher's canary yellow cloth (second state), lettered in dark blue; in the original pictorial dust jacket designed by Arthur Hawkins, Jr., with an illustration of Cannery Row by Hawkins to the front panel, titled in yellow. Very good book, with some soiling to cloth, light toning to spine, a touch of rubbing to spine ends, lightly bumped corners, and light offsetting to endpapers; near fine unclipped dust jacket, with mild toning to spine and extremities, light wear to spine ends, and a bit of chipping to top left corner of front flap. Overall, a lovely copy, very scarce with Steinbeck's signature.

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

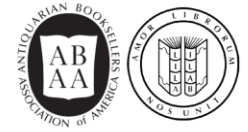
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Seuss, Dr. (Geisel, Theodore Seuss). *The Lorax*.

New York: Random House, 1971. Illustrated by Dr. Seuss. First edition, first printing. Publisher's pictorial paper-covered boards with an illustration of the Lorax standing on a stump to front board. Very good or better book, with some toning to boards and spine, light wear to edges, tiny dent to top edge of rear board, and a tiny spot of soiling to bottom left of front board. Overall, an excellent copy of Dr. Seuss's classic environmental book, very clean internally.

In *The Lorax*, a boy in a heavily polluted town meets the Once-ler, who tells the boy about a time in the past when the valley was beautiful and filled with Truffula trees. The Once-ler discovered that he could convert Truffula trees into garments called Thneeds and created a booming industry in the area. A short gruff creature called the Lorax warned the Once-ler of the environmental impact of his business, but the Once-ler ignored him, until at last all the trees were gone. At the end of the book, the Once-ler, now remorseful, gives the boy a single Truffula seed. *The Lorax* is one of Dr. Seuss's most famous works and is recognized as an important contribution to the environmental movement. The story, written at a time of growing environmental awareness (Earth Day was established in 1970) was partially based on the sadness that Geisel felt regarding the destruction of eucalyptus trees in his La Jolla, CA neighborhood.

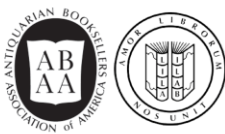
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SIGNED BY DALÍ WITH ORIGINAL DRAWING

[Dalí, Salvador]; Cellini, Benvenuto. *The Autobiography of Benvenuto Cellini*.

New York: Doubleday & Company, 1948. Translated by John Addington Symonds. Illustrated by Salvador Dalí with full-page color plates and black-and-white drawings. First trade edition. Signed by Dalí with an original drawing of a horse on verso of half-title page. Publisher's red cloth, with horse illustration in gilt to front board, and black label lettered in gilt to spine. Very good, with some fading to spine, some rubbing to spine label and dimming to spine gilt, front board gilt bright, and a hint of offsetting to endpapers. Overall, an attractive copy, scarce signed.

The Autobiography of Benvenuto Cellini was written by the Italian sculptor and draftsman in the sixteenth century, although it was not published until 1728. This work, detailing the personal life of a well-known artist, has become perhaps the most important autobiography of the Italian Renaissance, giving readers a glimpse into the lives of historical figures like Michelangelo and the Medici family. In his writing, Cellini is unconcerned with maintaining a proper image of himself, and uses humor and exaggerations to embellish his story, even describing violent attacks he supposedly committed and otherworldly experiences he endured. This trade edition was preceded by a 1946 limited edition of 1000 numbered copies signed by Dalí.

\$2500



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

London: Bloomsbury, 2007. First edition, first printing. Publisher's pictorial paper-covered boards; in the matching pictorial dust jacket illustrated by Jason Cockcroft with an image of Harry, Ron, and Hermione. About fine book, with just a touch of creasing to spine ends; a hint of creasing to head of spine, else fine unclipped jacket. Errington A14(a).

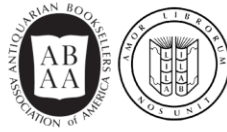
The seventh and final book in the popular series by J.K. Rowling, *Harry Potter and the Deathly Hallows* brings the adventures of Harry Potter and his companions to a dramatic end. After several brushes with death at the hands of Lord Voldemort, Harry and the rest of the trio fight alongside their friends and family in the Battle of Hogwarts to determine the fate of the school and the wizarding world. The story deepens Rowling's exploration of good versus evil as various characters are revealed to have more complex motivations behind their actions, testing the sympathy of both their enemies and the reader. At its release, *Harry Potter and the Deathly Hallows* broke the record for fastest-selling book ever, with 15 million copies sold within 24 hours.

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Cummings, E. E. [Putnam, Samuel]. *Tulips and Chimneys*.

New York: Thomas Seltzer, 1923. First edition, first printing. Publisher's three-quarter brown paper-covered boards, buckram spine, and label to spine printed in black. Very good, with light toning to spine, a touch of staining to spine label, a touch of rubbing to spine ends, bottom right corner of front board worn to boards, heavy offsetting to endpapers, critic and translator Samuel Putnam's bookplate to front pastedown, some light staining to pp. 28-29, and a small closed tear to p. 55. With a laid-in handwritten copy of "A Man of Words and Not of Deeds" by Percy B. Green, written in an unknown hand. Overall, a pleasing copy of Cummings' first collection of poetry.

Tulips and Chimneys is Cummings' first poetry collection and second book overall, published after his autobiographical debut novel, *The Enormous Room* (1922). The book is divided into two sections "Tulips" and "Chimneys"; "Tulips" includes experimental poetry, which would become Cummings' hallmark, while the relatively short "Chimneys" section consists of more conventional sonnets. Some notable poems in the collection include "Thy fingers make early flowers," "All in green went my love riding," and Cummings' longest poem, "Puella Mea."

This copy was owned by American critic and translator Samuel Putnam, who was the first to translate *Don Quixote* in contemporary English in 1949. Putnam authored *Paris Was Our Mistress* (1947) - a memoir about the American expatriate writers and artists living in Paris during the 20s and 30s. Cummings was an integral part of the Lost Generation and lived in Paris on and off throughout that time.

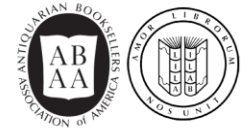
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Williams, Tennessee. *A Streetcar Named Desire*.

New York: New Directions, 1947. First edition, first printing. Publisher's lavender paper-covered boards designed by Alvin Lustig, lettered in black and white with an abstract illustration of three dancing figures; in the original matching dust jacket. Near fine book, with light toning to spine, light wear to head of spine, light offsetting to endpapers, previous owner's stamp to front pastedown, and a hint of waviness to top edges of ~15 pages at beginning of book; very good unclipped dust jacket, with some toning to spine and panel edges, front flap separated at fold but attached by clear tape on verso, light chipping to head of spine, a couple of small, faint spots of soiling to spine, and light edgewear. Overall, a very pleasing copy of Tennessee Williams' timeless play.

A Streetcar Named Desire is the Pulitzer Prize winning play about the mental breakdown of the charming, yet troubled Southern belle Blanche DuBois, who runs away from her past by traveling to visit her sister Stella on a streetcar named "Desire." Despite its shockingly gritty language and somewhat controversial subject matter, *A Streetcar Named Desire* was a critical and commercial success. The play was first produced on Broadway on December 3, 1947, at the Ethel Barrymore Theatre. It was directed by Elia Kazan and starred Marlon Brando, Kim Hunter, Jessica Tandy, and Karl Malden. In 1951, *A Streetcar Named Desire* was adapted into a film, also directed by Kazan and starring Brando, Hunter, and Malden along with Vivien Leigh.

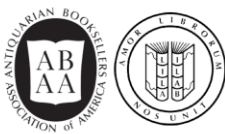
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Huxley, Aldous; [Oppenheimer, Kitty]. *Heaven and Hell*.

London: Chatto & Windus, 1956. First edition, first printing. Signed and dated "1956" by Kitty Oppenheimer on half-title page. Publisher's original red cloth, with spine stamped in gilt; in its original blue dust jacket, with two overlapping circles to front panel, lettered in red and white, jacket designed by John Woodcock. Very good book, with light toning to spine ends and bottom edge of front board, board edges lightly bumped, light spotting to endpapers, half-title page, and last page of appendix, and light staining to text block fore edge and some pages (heavy staining to pp. 34-35 and pp. 50-51); very good unclipped dust jacket, with light fading to spine, a few nicks and small closed tears to panel edges, light spotting to border of rear panel, some chipping to spine ends, light rubbing to folds, lightly nicked corners, and a touch of staining to front flap. Overall, an attractive and bright copy.

"Heaven & Hell" is a companion volume to Huxley's landmark essay, "The Doors of Perception." In "Heaven & Hell," Huxley continues his discussion on psychedelic drugs, which he claims take the experimenter to "an unexplored New World of the mind." The essay is followed by eight appendices that touch on vitamin starvation, fireworks, artwork, and other sources of visionary power.

Kitty Oppenheimer was a German American biologist, botanist, and wife of Manhattan Project director J. Robert Oppenheimer from 1940 until his death in 1967. Kitty was a non-conformist, who had previously been married to Communist Party member Joe Dallet. During and after WWII, the Oppenheims were monitored by the government, and in 1952 Kitty was interviewed by the FBI about her past. Kitty testified at Robert's Atomic Energy Commission hearing in 1954 and attempted to downplay her and Robert's connections with the Communist Party, but soon after the hearing Robert's security clearance was revoked, and his government career was effectively ended.

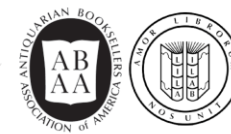
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FINELY BOUND IN FULL VELLUM

Alighieri, Dante. *La Divina Commedia di Dante Alighieri, Recata Alla Popolare Intelligenza da Domenico Venturini*.

Roma: Tipografia Tiberina, 1865. Three volumes. Illustrated with a frontispiece portrait to Vol. I. First edition thus. Finely bound in full vellum, with two red leather labels to spines, spines lettered, ruled, and decorated to spines, all edges stained red, and marbled endpapers. Very good set, with some light soiling to vellum, some shallow chipping to spine labels, some splaying to boards, horizontal split to vellum on front board of Vol. II, a touch of staining to spine labels and top edges of Vols. I and II, a few tiny punctures to vellum at joints, some pages lightly toned, and a closed tear to p. 129 in Vol. II. Some odds and ends laid in, including a handwritten sheet of Canto II from *Inferno*, and a plate from another book with an illustration of St. Thomas Aquinas. Overall, a beautifully bound set of Dante's masterwork, in Italian.

La Divina Commedia (The Divine Comedy), Dante's allegorical masterpiece, describes Dante's journey through Hell, Purgatory, and Heaven. The narrative poem is regarded as one of the great works of literature and helped standardize the Italian language as we know it today. T.S. Eliot, the influential modernist poet, wrote in an essay on Dante, "Dante and Shakespeare divide the modern world between them; there is no third." This edition includes Dante's original Italian text alongside Domenico Venturini's more accessible Italian translation.

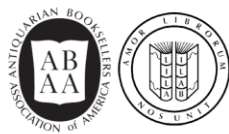
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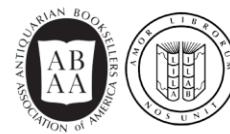
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Christie, Agatha. *Ordeal by Innocence*.

London: The Crime Club by Collins, 1958. First edition, first printing. Publisher's red cloth, titles in black to spine; in its original orange, white, blue and black dust jacket. Very good or better book, with light spotting to text block edges and endpapers; good price-clipped dust jacket, with some spotting, a light circular cup stain to front panel, light wear to spine ends and folds, a few small closed tears to edges and some splitting along lower portion of fold to right of spine, a crease to top edge of rear panel, and some tape repair to jacket verso. Overall, a solid copy.

Agatha Christie's 1958 detective novel *Ordeal by Innocence* follows the re-opening of a murder investigation two years after the prosecution. Key witness Arthur Calgry discovers that he was with the accused at the time of the murder and tasks himself with uncovering the truth. The book was criticized at the time of its publication for being too psychological, however, more recent reviews cite it as one of Christie's best works of the 1950s. Christie herself sometimes referred to *Ordeal by Innocence* as her favorite work.

\$150

Christie, Agatha. *The Pale Horse*.

London: The Crime Club, 1961. First edition, first printing. Publisher's red cloth, spine stamped in black; in its original black dust jacket, with red horizontal lines design, lettered in white and blue. Near fine book, with light toning to head of spine, a couple of small bumps to board edges, lightly bumped corners, and contemporary gift inscription to front free endpaper; very good clipped dust jacket, with light toning to spine, a touch of wear to spine ends, a small closed tear to top edge of front panel, and light soiling to rear panel. Overall, an attractive copy.

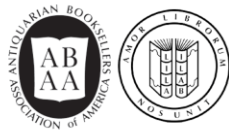
In *The Pale Horse*, a priest is murdered, and a note is found in his shoe with a list of names, suspected to be the killer's targets. The book's protagonist, Mark Easterbrook, gets involved in the case, which leads him to an old inn called "The Pale Horse," run by three modern day witches. *The Pale Horse* is one of Agatha Christie's few books that centers around witchcraft, and features some characters from other books of hers, most notably crime novelist Ariadne Oliver. Interestingly, the book is credited with saving some people's lives, as it brought the symptoms of thallium poisoning to the attention of readers. In 2020, the book was adapted into a BBC One two-part series starring Mark Sewell as Easterbrook.

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NEW YORK



Swift, Jonathan. *Travels into Several Remote Nations of the World. In Four Parts.*

London: Printed for Benj. Motte, Illustrated with two maps in Volume I, and three maps and a diagram in Volume 2. Four parts in two volumes as issued. First edition, third issue (Teerink's "B" Edition), with frontispiece portrait of Gulliver in the second state (legend lettered around an oval frame, and vertical chain lines), as usual. This is the third of three editions of Gulliver's Travels printed in the same year - the first "A" published October 27th, "AA" published in November, and this "B" issue published in December. Octavo. Finely bound in 19th century speckled calf by Robson & Kerslake, with boards triple-ruled in gilt with gilt decorations in corners, five raised bands to spines, ruled, lettered, and decorated in gilt, red and dark blue leather labels to spines, red marbled endpapers, gilt turn-ins, top edge gilt, and yellow edges. Very good set, with some repair to hinges, light wear to edges and corners, and some light spotting to pages. Overall, a gorgeous example of Swift's greatest satire. Teerink-Scouten 291.

Travels into Several Remote Nations of the World, or Gulliver's Travels, as it has come to be known, begins when the fictional traveler Lemuel Gulliver finds himself prisoner on the island of Lilliput, held captive by a race of people less than six inches tall. The story continues through a series of similarly outrageous adventures, divided into four parts that each take place over a period of about four years. First published in 1726, *Gulliver's Travels* is one of the first books to take the form of the modern novel, and uses satire to express critical views on government, religion, and patriarchy. Notably, it has been adapted for television, film, and radio, and continues to be referenced throughout English literature.

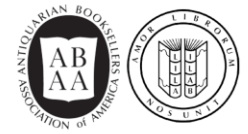
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NEW YORK



THE INSPIRATION FOR THE DISNEY ANIMATED FILM, *FROZEN*

Andersen, Hans Christian. *The Snow Queen.*

New York City: E. P. Dutton & Co., 1929. Illustrated with 48 full-page drawings and pictorial flyleaves by Katharine Beverley and Elizabeth Ellender. First edition thus. Publisher's red cloth, front board and spine lettered and decorated in gilt. Good, with light fading to spine, some staining and soiling to cloth, moderate to heavy dimming to front board and spine, very light spotting to endpapers, small closed tear to top edges of first three pages in book, and light scattered soiling to pages. Overall, a sturdy copy, with striking illustrations.

The Snow Queen is one of Hans Christian Andersen's longest and most beloved stories. In it, two children, Kai and Gerda, are separated when Kai is taken away in a sleigh by the cold-hearted Snow Queen. Gerda travels far and wide to find her friend, encountering a sorceress, a raven, a reindeer, and other intriguing characters along the way. *The Snow Queen* was the inspiration for the animated Disney sensation, *Frozen* (2013), which won Academy Awards for Best Animated Feature and Best Original Song ("Let it Go"). Some of Andersen's other now-classic fairy tales include "The Little Mermaid," "The Princess and the Pea," "The Emperor's New Clothes," "The Ugly Duckling" and "The Red Shoes."

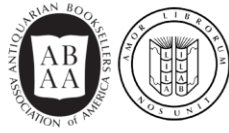
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Curtis, George William. *Washington Irving: A Sketch*.

New York: The Grolier Club, 1891. Illustrated with two plates. First edition. One of 344 copies printed on handmade paper. Publisher's red morocco binding, with Grolier Club insignia in gilt to front board, board edges triple-ruled in gilt, five raised bands to spine, with spine lettered and ruled in gilt, top edge gilt, and brown endpapers. Near fine, with bright gilt, light rubbing to spine ends, some black ink staining to spine, corners, and a tiny spot to front board, a few nicks to spine bands, bookplates of Edwin B. Holden (seventh president of the Grolier Club and founding member of the Club bindery) and George A. Zabriskie (former New York Historical Society president) to front pastedown, and clean and untuned pages. With messages from the Grolier Club laid in, including an internal message from Secretary S. W. Marvin about *Washington Irving* not being ready for delivery until Jan. 20, 1892. Overall, a tight and attractive copy.

In this book, George William Curtis writes about the life of the great 19th century American author, Washington Irving. Perhaps the most notable of Washington's works is *The Sketch Book of Geoffrey Crayon, Gent.* A collection that Irving published serially between 1819 and 1820, *The Sketch Book* includes two of the first, and most influential, short stories in American history, "Rip Van Winkle" and "The Legend of Sleepy Hollow." George William Curtis (1824 - 1892) was a 19th century author, essayist, and orator. In his illustrious life, he lived at Brook Farm with Emerson and Thoreau, traveled the world and wrote travelogs like *Nile Notes of a Howadji* (1851) and *The Howadji in Syria* (1852), and, later in life, was appointed chairman of the commission on civil service reform by Ulysses S. Grant (1871).

This copy was formerly owned by Edwin B. Holden, who served as president of the Grolier Club in 1906. Holden also co-founded the Club Bindery (1895 - 1909), which was created "in order to make available in America craft binding qualitatively competitive with European artisans" and was closely linked to the Grolier Club (*Grolier Club*). George A. Zabriskie was a Grolier Club member who served as the president of the New York Sons of the Revolution and of the New York Historical Society.

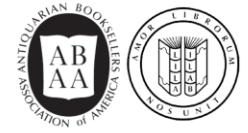
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NEW YORK



Beckett, Samuel. *Waiting for Godot, a Tragicomedy in Two Acts*.

New York: Grove Press, 1954. Translated from author's own original French. First American edition, first printing. Publisher's black cloth, with wraparound title in blind, spine lettered in gold and silver foil, red endpapers; in its original black and white dust jacket, with a photograph from a production of the play to front panel, and portrait of Beckett to rear panel. Fine book with just a minuscule spot of soiling to fore edge of text block; about fine unclipped dust jacket, with a touch of toning to spine and flap edges, and a tiny bit of rubbing to foot of spine. Overall, a truly excellent copy.

Waiting for Godot is an absurdist play about two main characters, Vladimir and Estragon, who converse in witty and amusing banter while they wait for Godot, who ultimately never arrives. Beckett, an Irish author whose move to France was accompanied by his transition from writing in English to French, translated this text from its original French (published under the title *En attendant Godot*). The play originally premiered in Paris at the Théâtre de Babylone in January 1953. A theatrical masterpiece, *Waiting for Godot* was voted the "most significant English-language play of the 20th Century" in a 1998/99 poll conducted by the British Royal National Theatre. Notably, this first American edition was the first edition printed in English, preceding the London edition by two years.

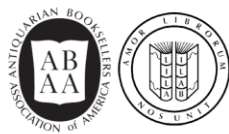
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Hemingway, Ernest. *A Moveable Feast*.

New York: Charles Scribner's Sons, 1964. First edition, first printing, with publisher's code A-3.64 [H] to the copyright page. Publisher's quarter burnt orange cloth and gray paper-covered boards, lettered in gilt to spine and stamped in gilt with the author's facsimile signature to front board, gray endpapers, and gray top stain; in the original pictorial dust jacket, front panel illustrated with an oil painting of Pont Neuf, Paris by Hildegard Rath, rear panel illustrated with an oil portrait of the author by Henry Strater. Very good book, with light toning to spine ends, a tiny nick to bottom edge of rear board, boards slightly bowed, some very light spotting to pages, and minor dampstaining to bottom edges of photo plates; very good unclipped dust jacket, with light toning to spine, light wear to spine ends, small closed tear to top edge of rear panel, and lightly nicked corners. Overall, an attractive copy. Hanneman A31.A.

A Moveable Feast is Hemingway's posthumously published memoir about his life in Paris between the years of 1921-1926. During this time period, young Hemingway developed his writing skills and socialized with contemporary creative minds, including James Joyce, F. Scott Fitzgerald, Ezra Pound, Gertrude Stein, Juan Gris, Pablo Picasso, and Joan Miró, among others. In reaction to the social and emotional implications of World War I, many young writers and artists settled in Paris, which was not only the literary center of the world in the early 20th century but also attractive for its general openness to experimentation and innovation. The biographical sketches that comprise *A Moveable Feast* contains as much insight into the author's early years as it does into the history of "The Lost Generation." The title "A Moveable Feast" comes from a quote by Hemingway, as remembered by his friend and fellow author A. E. Hotchner, and is reprinted on the title page: "If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast." Among the expatriates living in Paris in the 1920s was Henry Strater, an artist who shared Hemingway's love for bullfighting, and whose portrait of Hemingway adorns the rear panel of the dust jacket.

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Kipling, Rudyard. *The Jungle Book*.

London: Macmillan and Co., 1894. Illustrated by John Lockwood Kipling, William Henry Drake, and Paul Frenzeny. First edition, first printing. Publisher's blue boards, spines lettered in gilt, pictorial jungle images based on artwork by the author's father John Lockwood Kipling stamped to the front boards in gilt, all edges gilt, green coated endpapers. Near fine, with a touch of toning to spine, light rubbing to spine ends, lightly bumped bottom right corner of front board, front free endpaper cleanly and discreetly reattached, ownership inscription to half-title page, a hint of dampstaining to bottom margin of title page, and very light spotting to some pages at front and rear of book. Overall, a bright and sturdy copy.

The Jungle Book is a collection of short stories and verses, the most famous of which relate to the feral child protagonist Mowgli, a "man cub." While they can be read independently of each other, each chapter serves as a fable using animal figures to provide a moral lesson. *The Jungle Book*, based on the author's childhood and later work experience in British India, is indicative of Western Orientalist ideology at the turn of the 20th century, which is somewhat softened by Kipling's fondness for his former home. Both *The Jungle Book* and its sequel, *The Second Jungle Book* (1895), are illustrated by the author's father, John Lockwood Kipling, who was a practicing illustrator and art professor in Bombay.

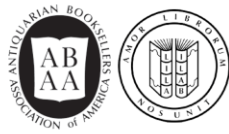
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Heller, Joseph. *Catch-22*.

New York: Simon and Schuster, 1961. First edition, first printing. Publisher's light blue cloth, lettered in white to spine, top edge stained red; in the original red, white, and blue dust jacket designed by Paul Bacon. Near fine book, with light fading to spine, a touch of toning to top edges of boards, a tiny nick to cloth on top edge of front board, and previous owner's inscription to front free endpaper; good or better unclipped dust jacket, with shallow chipping to spine ends, unfaded spine, heavy scratching to front panel, a couple of small chips to top edge of rear panel, a couple of small closed tears to bottom edge of front panel, and lightly nicked corners. Overall, a sturdy copy in a bright jacket.

Considered one of the greatest novels of the 20th century, *Catch-22* is a satirical text that tells the story of United States Air Force Captain John Yossarian during World War II. Heller coined the term "Catch-22," a paradoxical situation in which a given problem's solution is inherently denied by the nature of the problem. In this novel, the "catch-22" is Yossarian's enrollment in the Army; in order to be discharged, a soldier must be proven insane, but by completing the discharge application one essentially proves his or her own sanity. Orville Prescott writes in his 1961 review for the *New York Times*, "Catch-22 is realistic in its powerful accounts of bombing missions with men screaming and dying and planes crashing. But most of Mr. Heller's story rises above mere realism and soars into the stratosphere of satire, grotesque exaggeration, fantasy, farce and sheer lunacy."

Paul Bacon is a prolific American illustrator and dust jacket designer, best known for his "Big Book Look." His dust jacket design for *Catch-22* is exemplary of this style, with large prominent text accompanied by a small, conceptual design. Other notable dust jackets by him include Kurt Vonnegut's *Slaughterhouse Five* (1969), William Styron's *Confessions of Nat Turner* (1967), and Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962).

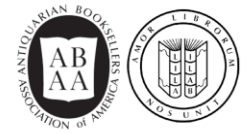
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IN ITS SCARCE ORIGINAL DUST JACKET

Smith, Betty. *A Tree Grows in Brooklyn*.

New York: Harper & Brothers, 1943. First edition, first printing. Publisher's original forest green cloth, with a light beige label printed in black to the spine; in its original pictorial dust jacket, with an illustration of the Williamsburg Bridge to the front panel, \$2.75 price to front flap, and advertisement for war bonds to the rear panel. Very good or better copy, with light toning to spine ends and board edges, lightly bumped corners, and light offsetting to endpapers; very good unclipped dust jacket, with bright front panel, some small closed tears and creasing to edges, light rubbing to folds, very light soiling to rear panel, shallow chipping to spine ends (some loss to "Harper" at foot of spine), and tiny hole to spine. With an additional, partial first edition dust jacket. Overall, a pleasing copy of Betty Smith's classic novel.

A Tree Grows in Brooklyn is the first novel by the Brooklyn-born author who had previously published many one-act plays and a handful of full-length dramas. Organized into five parts, the story tells of a young female protagonist named Francie Nolan and the struggles she endures as a child of immigrant parents in the rough neighborhood of Williamsburg, Brooklyn. Like the symbolic Tree of Heaven, Francie relies on her tenacity to survive and thrive in the unforgiving urban environment. The author drew much of her inspiration for this novel from her own youth in Brooklyn, where she struggled to raise two children. She writes, "Brooklyn is not a city. It is a faith. You cannot become a Brooklynite. You have to be born one." *A Tree Grows in Brooklyn* was printed during the later years of World War II, and "manufactured in strict conformity with Government regulations for saving paper." Most surviving first editions are badly worn, due to the cheaply manufactured paper, yet this copy remains bright and firm.

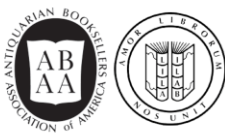
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INSCRIBED BY SAMUEL BECKETT TO FRIEND AND
AMERICAN THEATER CRITIC, MEL GUSSOW

Beckett, Samuel; [Gussow, Mel]. *Compagnie*.

Paris: Les Éditions de Minuit, 1980. Translated from the original English by the author. First French trade edition, first printing. Presentation copy, inscribed by Beckett to Mel Gussow on title page: "For Mel Gussow / With all good wishes / Sam Beckett / Paris / July 1982." Publisher's original white wrappers, front wrapper and spine lettered in blue and black. Near fine, with light toning to spine and edges, and a small patch of light surface damage to rear wrapper. Overall, a fresh and clean copy. This copy comes from Mel Gussow's personal library.

Compagnie (Company) is a semi-autobiographical prose piece that tells the story of an older man lying on his back in the dark as an ethereal, unidentified voice narrates an extended third person monologue. As with many of the author's prose and dramatic works, *Compagnie* is lauded for its deconstructive form. Beckett, an Irish author and native English speaker, moved to France and subsequently transitioned from writing in English to French. Beckett first wrote this story in English and published it as *Company* in 1979 before translating it into French for this edition.

Mel Gussow (1933 - 2005) was an American theater and movie critic who contributed more than 4,000 articles and reviews to *The New York Times* over a span of 35 years. Gussow first met Beckett in 1978, and the two continued to meet and converse informally on life and art about once a year for the next 10 years until Beckett's death in 1989 (their final meeting was at Beckett's French nursing home where he later passed away). Gussow drew from these meetings to write his book, *Conversations with and about Beckett* (1996) - one in a series of four "Conversation" books, the others featuring conversations with playwrights Arthur Miller, Harold Pinter, and Tom Stoppard. Gussow's Beckett book is particularly illuminating given that the enigmatic playwright famously declined to do interviews for most of his lifetime. Gussow also wrote Beckett's NYT obituary in 1989, titled "Samuel Beckett is Dead at 83; His 'Godot' Changed Theater."

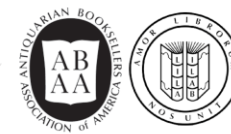
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INSCRIBED BY SAMUEL BECKETT TO FRIEND AND
AMERICAN THEATER CRITIC, MEL GUSSOW

Beckett, Samuel; [Gussow, Mel]. *Collected Shorter Plays of Samuel Beckett*.

London: Faber and Faber, 1984. First edition thus. Presentation copy, inscribed by Beckett to Mel Gussow on title page: "For Mel / from his friend / Sam / Paris / July 1985." Publisher's original green, white, and gray patterned wrappers, with illustration of Beckett by Sue Linney to front wrapper, lettered in black and green. Near fine, with a few light marks and creases to edges of wrappers, very mild toning to spine, and edges of pages lightly toned. Overall, a lovely presentation copy.

This volume contains twenty-nine of Beckett's shorter plays, including classics like *All That Fall*, *Krapp's Last Tape*, *Embers*, *Acts Without Words*, and *Catastrophe*. These shorter works are exemplary of Beckett's signature minimalism. According to Britannica, "Beckett's later works tended toward extreme concentration and brevity.... Such brevity is merely an expression of Beckett's determination to pare his writing to essentials, to waste no words on trivia." Unquestionably one of the greatest playwrights of the 20th century, Beckett's other notable works include *The Trilogy* (*Molloy*; *Malone Dies*; *The Unnamable*), *Endgame*, and his most celebrated work, *Waiting for Godot*. He received the Nobel Prize for Literature in 1969.

Mel Gussow (1933 - 2005) was an American theater and movie critic who contributed more than 4,000 articles and reviews to *The New York Times* over a span of 35 years. Gussow first met Beckett in 1978, and the two continued to meet and converse informally on life and art about once a year for the next 10 years until Beckett's death in 1989 (their final meeting was at Beckett's French nursing home where he later passed away). Gussow drew from these meetings to write his book, *Conversations with and about Beckett* (1996) - one in a series of four "Conversation" books, the others featuring conversations with playwrights Arthur Miller, Harold Pinter, and Tom Stoppard. Gussow's Beckett book is particularly illuminating given that the enigmatic playwright famously declined to do interviews for most of his lifetime. Gussow also wrote Beckett's NYT obituary in 1989, titled "Samuel Beckett is Dead at 83; His 'Godot' Changed Theater."

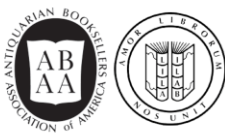
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ONE OF 250 COPIES SIGNED AND NUMBERED BY BECKETT

Beckett, Samuel; [Gussow, Mel]. *Proust*.

New York: Grove Press, [1957] (originally published in 1931). First American edition. One of 250 copies signed and numbered by Beckett on the limitation page, this being number 76. Publisher's brown cloth-backed white patterned paper-covered boards, with front board and spine lettered in gilt. Near fine, with light toning to spine and upper edges of boards, and just a hint of spotting to rear board. Overall, a beautiful copy, seemingly unread. From the personal library of American theater critic and friend of Beckett, Mel Gussow.

Proust, Beckett's second published book, is a dense study of the French author Marcel Proust, which gives insight into Beckett's own burgeoning ideas on writing. Beckett wrote the essay in 1930 as a commission for Chatto & Windus' Dolphin Books series. In all, fourteen titles were published in the series, which only ran from 1930 to 1932. Beckett went on to write classic works like *The Trilogy* (*Molloy*; *Malone Dies*; *The Unnamable*) (1951-1953), *Endgame* (1957), and his most celebrated piece, *Waiting for Godot* (1953). He received the Nobel Prize for Literature in 1969.

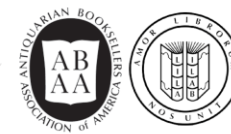
Mel Gussow (1933 - 2005) was an American theater and movie critic who contributed more than 4,000 articles and reviews to *The New York Times* over a span of 35 years. Gussow first met Beckett in 1978, and the two continued to meet and converse informally on life and art about once a year for the next 10 years until Beckett's death in 1989 (their final meeting was at Beckett's French nursing home where he later passed away). Gussow drew from these meetings to write his book, *Conversations with and about Beckett* (1996) - one in a series of four "Conversation" books, the others featuring conversations with playwrights Arthur Miller, Harold Pinter, and Tom Stoppard. Gussow's Beckett book is particularly illuminating given that the enigmatic playwright famously declined to do interviews for most of his lifetime. Gussow also wrote Beckett's NYT obituary in 1989, titled "Samuel Beckett is Dead at 83; His 'Godot' Changed Theater." \$2000

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THEATER CRITIC, MEL GUSSOW

Beckett, Samuel. *Waiting for Godot: A Tragicomedy in Two Acts*.

London: Faber and Faber, 1981 [orig. published 1956]. Later edition. Presentation copy, signed and inscribed by Beckett on title page: "For Mel / With all good wishes / from Sam / Paris / 29.8.84." Publisher's white wrappers, with a drawing of a tree and hand by Sidney Nolan on front wrapper, printed in black. About fine, with just a hint of soiling to wrappers, and light toning to margins of pages. Overall, an excellent inscribed copy of Beckett's greatest work. This copy comes from the personal library of Mel Gussow.

Waiting for Godot - originally written in French, under the title *En attendant Godot* - is an absurdist play about two main characters, Vladimir and Estragon, who converse in witty and amusing banter while they wait for Godot, who ultimately never arrives. The play premiered in Paris at the Théâtre de Babylone in January 1953. A theatrical masterpiece, *Godot* was voted the "most significant English-language play of the 20th century" in a poll of 800 playwrights, actors, directors and journalists conducted by the British Royal National Theatre.

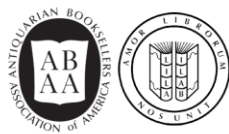
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INSCRIBED BY BECKETT TO FRIEND AND
THEATER CRITIC, MEL GUSSOW

Beckett, Samuel. *En attendant Godot*.

Paris: Les Éditions de Minuit, 1976 [with original publication date "1952" to copyright page]. Later edition. Presentation copy, signed and inscribed by Beckett on title page: "For / Mel Gussow / very cordially / Sam Beckett." Publisher's white wrappers, with image of Vladimir and Estragon to front wrapper, printed in black and blue. About fine, with just a hint of toning and soiling to wrappers. Overall, a lovely association copy. This copy comes from the personal library of Mel Gussow.

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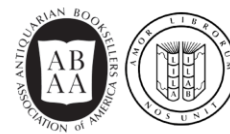
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ONE OF 100 NUMBERED COPIES, SIGNED BY BISHOP

Bishop, Elizabeth. *Poem*.

New York: The Phoenix Bookshop, 1973. Limited first edition. One of 100 numbered copies signed by Bishop (an additional 26 copies lettered A-Z, not for sale, were printed), this being number 28. Original string-tied marbled wrappers, with white label to front wrapper, printed in black. Fine. Overall, a charming and scarce publication.

Bishop's "Poem" was first published in the *New Yorker* in 1972 and later appeared in her acclaimed poetry collection, *Geography III* (1976). In the semi-autobiographical poem, the narrator finds an old painting of a Nova Scotian town that had "spent 70 years as a minor family relic handed along collaterally to owners who looked at it sometimes, or didn't bother to." The narrator recognizes the town from her youth and reflects on her connection with the painter. Regarded as one of the greatest American poets of the 20th century, Bishop won the 1956 Pulitzer Prize for her second volume of poetry, *Poems: North & South/A Cold Spring* (1955), and the 1970 National Book Award for *The Complete Poems* (1969).

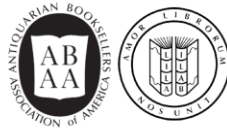
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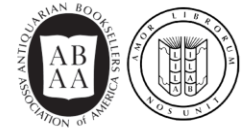
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Lassaigne, Jacques; [Chagall, Marc]. *Chagall*.

Paris: Maeght Éditeur, 1957. Illustrated by Marc Chagall with fifteen original lithographs (thirteen in color, including wrappers, frontispiece, and four fold-outs, and two in black and white) printed by Mourlot Frères, with other color and black and white plates throughout. Text in French by Jacques Lassaigne. First edition, first printing. Publisher's pictorial wrappers, with Chagall artwork to wrappers, and spine printed in black. Near fine, with a touch of rubbing to head of spine, wrappers and spine very bright except for some light toning to foot of spine, small chip to bottom right of front wrapper, and slight creases to edges of pp. 23-38 and edge of fold-out between pp. 80-81. Overall, a beautiful and scarce book, with exceptionally bright pages and lithographs.

Marc Chagall (1887 -1985) was one of the most important modernist artists of the 20th century, known for his lyricism, incorporation of Jewish symbolism, and masterful use of color. Born to a Jewish family near Vitebsk, Belarus, Chagall moved to St. Petersburg in 1906 to study drawing and painting, and then to Paris in 1910, where he was influenced by Cubism, Fauvism and other schools of modern art. Later in his career, Chagall worked on unique projects, including designing the set and costumes for Stravinsky's *The Firebird* (1945), creating stained-glass windows for various institutions, and painting frescoes on the ceiling of the historic opera house, Palais Garnier (1964).

Jacques Lassaigne (1911 - 1983) was a French art historian and critic who held the role of chief curator of the Musée d'Art Moderne de Paris (1971 - 1978). His other scholarly books on Chagall include *Marc Chagall: The Ceiling of the Paris Opera: Sketches, Drawings, and Paintings* (1966), *Chagall: Unpublished Drawings* (1968), and *Marc Chagall: Drawings and Water Colors for the Ballet* (1969).

\$1250

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ONE OF 1000 COPIES, SIGNED AND NUMBERED BY DALÍ

Montaigne, Michel de; [Dalí, Salvador]. *Essays of Michel de Montaigne*.

Garden City, New York: Doubleday & Company, Inc., 1947. Selected and Illustrated by Salvador Dalí. Translated by Charles Cotton. Signed limited edition. One of 1000 copies signed and numbered by Dalí, this being number 682. Publisher's blue cloth, designed by James Leach, with front board decorated in gilt, spine lettered in gilt, and gilt topstain; in its original publisher's black slipcase, with blue and white paper label affixed to one side. Fine book; very good slipcase, with some small marks to affixed label, some light flaking to edges of slipcase, and a small dent to rear side. Overall, an exceptional copy of this limited and beautifully illustrated volume.

Essays of Michel de Montaigne contains twenty-one essays by the great 16th century French writer, like "Of Custom, and That We Should Not Easily Change a Law Received," "Of Age," "Of Thumbs," "Of Cannibals" and "Of the Force of Imagination." With his *Essais* (Essays), first published in 1580, Montaigne helped invent the literary form of the essay. Montaigne was a proponent of skepticism, which is reflected in his choice of the word "essai," which means "attempt," and thus "implies not a transmission of proven knowledge or of confident opinion but a project of trial and error, of tentative exploration" (Britannica).

Dalí was an influential Spanish surrealist artist, best known for paintings like *The Persistence of Memory* (1931), *The Elephants* (1948), and *Cabaret Scene* (1922). Dalí illustrated a number of famous literary works throughout his career, including Cervantes' *Don Quixote*, Lewis Carroll's *Alice's Adventures in Wonderland*, Shakespeare's *Macbeth*, and Dante's *The Divine Comedy*.

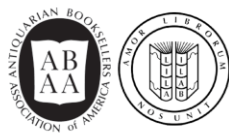
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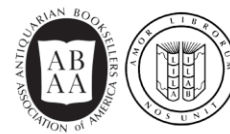
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Nabokov, Vladimir. *Lolita*.

Paris: Olympia Press, 1959. Two volumes. First edition, fourth printing. Publisher's stained-glass designed wrappers, lettered in white. Near fine set, internally clean, with light wear to spine ends, light rubbing to edges and spine folds, and a hint of fading to spines. Overall, a very charming set.

A controversial novel due to its subject matter, *Lolita* tells the story of Humbert Humbert, a professor of literature with a penchant for pre-teen "nymphets." Specifically, Nabokov chronicles the unstable narrator's romantic interest in Dolores Haze, the daughter of his landlord and wife, whom he privately nicknames "Lolita." *Lolita* was first published in 1955 as part of The Olympia Press' The Traveller's Companion series, which included other literary classics like Henry Miller's *Quiet Days in Clichy* (1956) and William S. Burroughs' *The Naked Lunch* (1959), among others. The Olympia Press was well known for its liberal selection of literature; many English-speaking authors published their books with Olympia in Paris after being rejected by other publishing houses. Notably, in 1962, *Lolita* was adapted into a film by Stanley Kubrick starring Sue Lyon and James Mason.

SOLD

COMPLETE SET, IN ORIGINAL WRAPPERS

Yeats, W. B. (William Butler) [Editor]. *Samhain: An Occasional Review*.

Dublin: Sealy, Bryers & Walker and T. Fisher Unwin, 1901 - 1908. Volumes 3-7 illustrated with frontispieces. Seven volumes. Publisher's brown wrappers, printed in black. Near fine set, with some small closed tears and creasing to edges of wrappers, shallow chipping to spine ends of Vol. I, bookplate of The City College (just bookplate, no other library markings) to insides of front wrappers, and uncut pages. Overall, a clean and complete set of the influential periodical. Housed in a custom blue folding chemise.

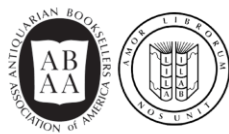
In 1899, W. B. Yeats, Lady Gregory, and Edward Martyn - with a shared vision of establishing a national theater for Ireland - founded the Irish Literary Theatre. The theater closed in 1901, but from its ashes rose the Abbey Theatre in 1904. As part of their theatrical mission, Yeats and his friends created the short-lived periodical *Beltaine* (1899 - 1900), followed by *Samhain*, which ran from 1901 - 1908. In the first issue of *Samhain*, Yeats writes, "I have called this little collection of writings *Samhain*, the old name for the beginning of winter, because our plays this year are in October, and because our Theatre is coming to an end in its present shape." *Samhain* included reviews, essays on Irish theater, and excerpts from Irish language plays, with contributions by Yeats, Lady Gregory, Martyn, Douglas Hyde, and J. M. Synge.

\$1750



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IN ITS SCARCE ORIGINAL DUST JACKET

Huxley, Aldous. *Brave New World*.

London: Chatto & Windus, 1932. First edition, first printing. Publisher's original blue boards with titles in gilt to spine, blue top stain; original dust jacket with wraparound globe illustration by Leslie Holland. Very good or better book, with light toning to spine, bright gilt to spine, light rubbing to spine ends, bottom corner of front board slightly bumped, gentle lean to spine, light offsetting to endpapers, and rust mark from paperclip to front free endpaper and front flyleaf, internally clean; very good clipped dust jacket, with light toning to spine, shallow chipping to spine ends (minor loss to "BRAVE" lettering at head of spine), a few small closed tears to panel edges, shallow chipping to top right corner of front panel, light rubbing along fold lines of spine, a small closed tear to top of front flap, and light soiling to front flap. Overall, a handsome and clean copy of Huxley's masterpiece.

One of the classic 20th century dystopian novels, *Brave New World* tells the story of Huxley's envisioned future for modern society: a totalitarian regime in which individuality has been replaced by conditioned uniformity and free thinking is suppressed with constant, mindless entertainment enhanced by government sanctioned recreational, mood-altering drugs. When this future "utopia" is breached by a "savage" who was raised without modern luxury, Huxley exposes that, while the future has secured the happiness and general well-being of all members of society, the meaning of life has been lost in the process. Unlike George Orwell's *Nineteen Eighty-Four* or Kurt Vonnegut's *Player Piano*, Huxley does not envision a government that uses terror or force to maintain control over its citizens, nor one that inherently depresses its constituents for the sake of progress.

\$8500

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FINELY BOUND IN FULL MOROCCO

Cervantes, Miguel de. *The Life and Exploits of the Ingenious Gentleman Don Quixote De La Mancha*.

London: printed for William Miller, 1801. Four volumes. Illustrated with 19 black and white engraved plates, frontispiece plate to Vol. I, and a fold-out map of Spain to Vol. I. Translated from the original Spanish by Charles Jervas (incorrectly printed in editions of *Don Quixote* as "Jarvis"). First edition thus. Finely bound by Brentano's in full red morocco, with boards double-ruled in gilt, five raised bands to spines, two black leather labels to spines, spines lettered, ruled, and elaborately decorated in gilt, gilt turn-ins, all edges gilt, and light blue endpapers. Very good set, with light wear to spines and spine ends, some rubbing to joints, light toning to spines and rear board of Vol. II, light scuffing to boards, some corners worn to boards, bookplates of Edmond L. Wise to front pastedowns, light offsetting to pages facing plates, plates and fold-out map clean and intact. Overall, a handsome and clean set, complete.

First published in two volumes in 1605 and 1615, *Don Quixote* is widely considered one of the most influential works in the history of Spanish literature and an important part of the foundation of Western literature. The story tells of the fictional nobleman Alonso Quijano, an avid reader who sets out on a delusional journey to revive the antiquated notions of chivalry that were idealized in Medieval literature. Labeling himself a knight-errant and going by the name of Don Quixote de la Mancha, Alonso employs the help of a local farmer-turned-squire and travels through the countryside in a series of misguided attempts to save the innocent from harm.

This edition contains Charles Jervas' translation, which was first published posthumously in 1742 and has been praised as being "close in spirit to the original" (ODNB). Jervas (1675 - 1739) was an accomplished portrait painter, and part of an impressive London literary circle that included Alexander Pope and Jonathan Swift.

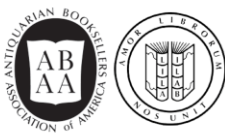
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INSCRIBED BY KENNEDY

Kennedy, John F. *Profiles in Courage, Decisive Moments in the Lives of Celebrated Americans.*

New York: Harper & Brothers, 1956. Foreword by Allan Nevins. Book club edition, with tiny indentation to rear board. Inscribed by Kennedy on front free endpaper ("Best - John Kennedy"). Publisher's black cloth-backed blue paper-covered boards, with spine lettered in gilt; in its original red, white, and blue dust jacket, designed by Phil Grushkin. About fine book, with just some mild dimming to gilt on spine, and a tiny bump to bottom right corner of front board; good or better unclipped dust jacket, with light chipping to spine ends, light fading and a hint of soiling to spine, some small closed tears and edgewear to panels, light rubbing to folds and rear panel, and lightly nicked corners. Overall, a handsome copy. Provenance: from the Robert L. White collection.

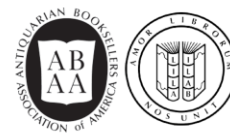
Profiles in Courage is a collection of short biographical sketches of "decisive moments in the lives of celebrated Americans" and the winner of the 1957 Pulitzer Prize for Biography. In this text, John F. Kennedy, then a Senator of Massachusetts, provides a history of Senators who defied the opinions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

\$5500



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INSCRIBED BY KENNEDY

Kennedy, John F. *Profiles in Courage, Decisive Moments in the Lives of Celebrated Americans.*

New York: Harper & Brothers, 1956. First edition, early printing (no first edition statement on copyright page, with Harper code "c-g" that corresponds to March 1957). Inscribed by Kennedy on front free endpaper. Publisher's black cloth-backed blue paper-covered boards, with spine lettered in gilt; in its original red, white, and blue dust jacket with \$3.50 price, designed by Phil Grushkin. Good book, with a circular spot of staining to bottom left of front board, some light soiling to spine, bright gilt, a few light marks to rear board, some rubbing to edges of boards, corners worn to boards, and a light bump to fore edge of front board; very good unclipped dust jacket, with some fading to spine, very bright front panel, shallow chipping to spine ends, a few small closed tears to panel edges, some very light spotting to panels, and a tiny area of light staining to rear fold of spine. Overall, a solid and internally clean copy, inscribed by the 35th president of the United States. Provenance: from the Robert L. White collection.

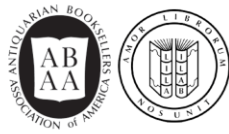
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\$5500



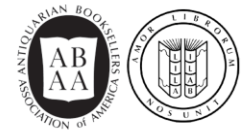
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SIGNED BY KENNEDY

Kennedy, John F. *Profiles in Courage*.

New York: Pocket Books, Inc., 1961 (first published 1956). Cardinal edition, 15th printing (February 1961). Signed by Kennedy on verso of front wrapper. Publisher's gold wrappers, printed in red, white, blue, and black, with 35c price to rear wrapper. Very good, with a tiny bit of flaking to spine (lettering unaffected), very light soiling to wrappers, a touch of wear to spine ends, a tiny crease to bottom right corner of front wrapper, light remainder mark to top edge of text block, and some toning to pages. Overall, a tight and pleasing copy. Provenance: from the Robert L. White collection.

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

SOLD

Reshovsky, Ernest; [King, Martin Luther]. *Original Photo of Martin Luther King speaking at the 1967 World Affairs Council*.

[1967]. Original 9 3/4" x 6 3/4" black and white photo. Photo of Martin Luther King speaking with his hand raised at a podium at the World Affairs Council in Los Angeles, attributed on verso of photo to L.A. photojournalist Ernest Reshovsky. Very good or better photo, with light rubbing to edges, a small tear to top left of photo, and "Martin Luther King" written in black ink to verso. Overall, a powerful photo of King speaking.

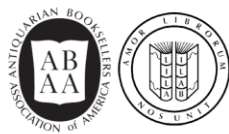
A Christian minister known for his efforts as a civil rights leader and proponent of nonviolent protest, King was awarded the Nobel Peace Prize in 1964. He continues to be regarded as an influential figure and symbol of anti-racism movements in the United States. One of the most important orators in American history, some of his most influential speeches include "I Have a Dream" (1963), "Beyond Vietnam" (1967), and "I've been to the Mountaintop" (1968). This photo was taken a year before King was tragically assassinated.

\$450



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Reshovsky, Ernest; [King, Martin Luther]. *Original Photo of Martin Luther King speaking at the 1967 World Affairs Council.*

[1967]. Original 9 3/4" x 6 3/4" black and white photo. Original photo of Martin Luther King at a podium at the World Affairs Council in Los Angeles, attributed on verso of photo to L.A. photojournalist Ernest Reshovsky. Near fine, with light rubbing to edges, and a hint of soiling. Overall, an excellent photo.

A Christian minister known for his efforts as a civil rights leader and proponent of nonviolent protest, King was awarded the Nobel Peace Prize in 1964. He continues to be regarded as an influential figure and symbol of anti-racism movements in the United States. One of the most important orators in American history, some of his most influential speeches include "I Have a Dream" (1963), "Beyond Vietnam" (1967), and "I've been to the Mountaintop" (1968). This photo was taken a year before King was tragically assassinated.

\$450



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INSCRIBED BY SINGER

Singer, Isaac Bashevis. *Alone in the Wild Forest.*

New York: Farrar, Strous, & Giroux, 1979 [orig. published in 1971]. Pictures by Margot Zemach. Translated from the Yiddish by the author and Elizabeth Shub. First edition, second printing. Inscribed by Singer on half-title page, to "The Friends of the Brandeis School." Publisher's red-brown cloth, Singer's initials in blind to front board, and titles in gilt to spine; in its original lavender dust jacket, designed by Cynthia Krupat, with drawing to front panel, lettered in black and brown. About fine book, with very light spotting to cloth, light offsetting to endpapers, and previous owner's bookplate to front pastedown; near fine clipped dust jacket (price still present on front flap), with light rubbing to head of spine. Overall, an attractive and clean copy.

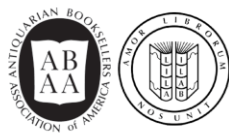
In this fantastical story, an orphan boy named Joseph meets an angel in the woods, who gives him a magical amulet that grants all of his wishes. Isaac Bashevis Singer (1903 - 1991) was a novelist and short-story writer whose work often dealt with themes related to his complex relationship with religion. He won National Book Awards for *A Day of Pleasure* (1970) and *A Crown of Feathers and Other Stories* (1974), and in 1978 was awarded the Nobel Prize for Literature.

\$50



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SIGNED BY CLINTON

Clinton, Bill. *My Life*.

New York: Alfred A. Knopf, 2004. First edition, first state, with “failure” for “failures” typo in last sentence of Acknowledgements section. Signed by Clinton on title page. Publisher’s blue cloth, with Clinton’s name blindstamped on front board, and spine lettered in gilt; in its original dust jacket, designed by Carol Devine Carson, with portrait photo of Clinton to front panel, lettered in gilt. Fine book; fine unclipped dust jacket, with just a tiny hint of creasing to spine ends. With photos from Clinton book signing laid in, dated June 22nd, 2004. Overall, a pristine signed copy.

My Life is, as the dust jacket proclaims, “the strikingly candid portrait of a global leader who decided early in life to devote his intellectual and political gifts, and his extraordinary capacity for hard work, to serving the public.” In these pages, 42nd president of the United States Bill Clinton writes about his difficult upbringing in Arkansas, protesting the Vietnam war, meeting and starting a family with Hilary, ascending to the positions of Arkansas governor and president of the United States, and the highlights and challenges of his presidency, including his infamous impeachment in 1998. Published only three years after Clinton left office (1993 - 2001), the book was a best-seller, selling more than 2.3 million copies. The audiobook edition earned Clinton a Grammy for Best Spoken Word Album.

\$250

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SIGNED BY CARTER

Carter, Jimmy. *The Hornet's Nest: A Novel of the Revolutionary War*.

New York: Simon and Schuster, 2004. First edition, first printing. Signed by Carter on title page. Publisher’s black cloth-backed dark blue paper-covered boards, spine lettered in gilt, and yellow endpapers; in its original pictorial dust jacket, with Revolutionary War fight scene drawing by Carter, jacket designed by Michael Accordino, lettered in white. About fine book, with just some very light wear to head of spine; a small nick to head of spine, else fine unclipped dust jacket. Overall, a fresh and attractive copy, signed by the former US president.

The Hornet's Nest is an historical novel set at the beginning of the Revolutionary War. The book centers around a newly married couple, Ethan and Epsey Pratt, who move from Philadelphia to the South, and, along with their Quaker friends, get swept up in the war. Jimmy Carter (b. 1924) was the 39th president of the United States, serving from 1977 to 1981. Notably, *The Hornet's Nest* is the first work of fiction published by a U.S. president. Carter’s post-presidency has been noted for a dedication to the expansion of human rights, which won him the Nobel Peace Prize in 2002.

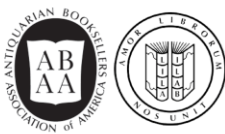
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Grant, Ulysses S. *Personal Memoirs of U. S. Grant.*

New York: Charles L. Webster and Company, 1885-1886. Illustrated with frontispieces, portraits, maps, and a facsimile letter. Two volumes. First editions, first printings. Publisher's dark green cloth, with Congressional Medallion of 1863 stamped in gilt to the front boards, medallion verso stamped in gilt to the rear boards, lettered in gilt, band of military stars in gilt to the spines, and floral endpapers. About fine set, with only some very light toning to spines, very bright gilt, a touch of rubbing to spine ends, a small mark to front board of Vol. I, light offsetting to pages facing plates, and previous owner's signature in pencil to front flyleaves. Overall, the most exceptional Grant set that we've handled, seemingly unread.

Personal Memoirs of U.S. Grant is an autobiographical memoir by Ulysses S. Grant, 18th president of the United States, written during the last year of his life and completed only weeks before his death. While small portions cover Grant's childhood, education at West Point, his marriage to Julia Dent, and interwar peacetime years, the majority of *Personal Memoirs* is devoted to the two wars that shaped Grant's life: the Mexican-American War and the American Civil War. Hailed as one of the best presidential autobiographies, *Personal Memoirs* is lauded not only for its gripping and insightful descriptions of the 19th century American wars but also for Grant's powerful writing style. With Grant on his deathbed, contemporary author and friend of the president Mark Twain (Samuel Clemens) offered to publish the book, claiming he could offer Grant and his wife a higher percentage of royalties than Century. Because of the memoir's high-quality writing and his friendship with Twain, many scholars argue that Grant was not the sole author of his *Personal Memoirs*, although this opinion has not been proven.

\$900

Sheridan, Philip Henry. *Personal Memoirs of P. H. Sheridan.*

New York: Charles L. Webster & Company, 1888. Two volumes. Illustrated with numerous portrait plates (including frontispiece portraits at front of both volumes) and maps. First editions, first printings. Publisher's dark green cloth, with rider on horseback stamped in gilt to front boards, lettered in gilt, band of military stars in gilt to spines, and floral endpapers. Near fine set, with light toning to spines, light rubbing to spine ends and corners, a hint of rubbing to boards, very bright gilt, previous owner's bookplates to front pastedowns, light offsetting to title pages from frontispiece portraits, and a small closed tear to fold-out map in Vol. II between pp. 26-27. Overall, a handsome and vibrant set, with clean interior.

In *Personal Memoirs of P. H. Sheridan*, the famous Civil War general traces his fascinating life story. Sheridan is perhaps best remembered for "The Burning," a brutal campaign in which he and his troops decimated the Shenandoah Valley, which was considered to be the "Breadbasket of the Confederacy." The campaign's scorched earth policy foreshadowed Sherman's March to the Sea. After the Civil War, Sheridan is known for playing a key role in the creation of Yellowstone National Park.

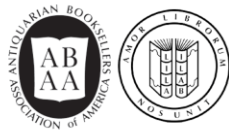
Sheridan wrote his memoirs near the end of his life at the urging of Mark Twain, who also influenced Ulysses Grant in writing his own memoirs-- both Grant and Sheridan published their works with Twain's publishing firm, Charles L. Webster and Company. *Personal Memoirs* is widely considered to be one of the most important first-hand accounts of the Civil War and Indian Wars.

\$550



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INSCRIBED BY BALMAIN

Balmain, Pierre. *My Years and Seasons*.

London: Cassell & Company, 1964. Translated by Edward Lanchbery with Gordon Young. Illustrated with black and white photographic plates. First edition, first printing. Inscribed by Balmain on front free endpaper. Publisher's red cloth, spine stamped in silver foil; original white pictorial dust jacket designed by Edward Ripley, with a red rose to front panel, photo of Balmain to rear panel, red and black lettering. About fine book, with boards slightly bowed, and a touch of rubbing to spine ends and corners; near fine unclipped dust jacket, with light toning to spine and edges, a touch of rubbing to head of spine, and some very faint soiling to front panel. Overall, a fresh and lovely copy, inscribed by Balmain.

In *My Years and Seasons*, the great French fashion designer Pierre Balmain tells the story of his life. Starting in the fashion industry, Balmain worked for Edward Molyneux and at the house of Lucien Lelong, alongside Christian Dior. In 1945, Balmain opened his own fashion house, with his signature style of feminine elegance. His first collection appeared in the November 1945 issue of *Vogue*, and a write-up by Balmain's close friend Getrude Stein, titled "From Dark to Day," helped solidify his debut as a success. Of his 1946 collection, Stein's partner Alice Toklas commented, "A dress was no longer to serve as more or less decorated usefulness but to once more become a thing of beauty, to express elegance, grace, and delicacy in silk and wool, in lace, feathers, and flowers." Throughout the 1950s and 60s, Balmain designed for Hollywood stars, including Katharine Hepburn, Ingrid Bergman, and Sophia Loren, and royal families around the world.

My Years and Seasons contains stunning photos documenting Balmain's extraordinary career — his childhood in France, photos with models, celebrities, and fellow fashion luminaries, plus sketches of his original designs. Additionally, there is a section of plates that compare Balmain's original sketches side-by-side with the resulting design on a model, revealing how an idea transforms into an actual garment.

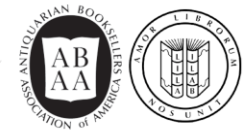
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INSCRIBED BY BLAHNÍK

Blahník Rodriguez, Manuel "Manolo". *Manolo Blahník: Fleeting Gestures and Obsessions*.

New York: Rizzoli, 2015. Principal photography by Michael Roberts. First edition, first printing. Inscribed by Blahník on front free endpaper. Publisher's light gray buckram cloth, front board and spine lettered in black, photo of red and black Manolos affixed to rear board, red endpapers; publisher's black cloth pictorial slipcase, lettered in white, with same red and black shoe image to boards and spine. Near fine book, with tiny bump to top right corner of front board, light rubbing and a thin horizontal scratch to image on rear board, some tiny spots to margins of some photos throughout, pages otherwise bright and clean; about fine slipcase, with a tiny nick to spine, and some very faint marks. Overall, a vibrant and sturdy copy, inscribed by Blahník.

Manolo Blahník is a Spanish fashion designer, known for his signature line of luxury shoes. Photographer Michael Roberts writes in his preface, "...despite the encyclopedic wealth of styles, there always remains the cohesive rigor of the craftsmanship, the appreciation of a thing exquisitely realized and born of an imagination of unfathomable depths. The sum of which will forever be recognized as 'Manolos.'" In addition to full-page photographs of Manolo shoes, this book contains sections on "a very eclectic group of people, objects, and places, which, over the years, have conjured in [Blahník's] emotions something indescribable." Inspirational paintings and artwork feature alongside conversations between Blahník and fellow creatives and celebrities. Personalities include Mary Beard, Gore Vidal, Sofia Coppola, Anna Piaggi, Cecil Beaton, and Luchino Visconti, among many others.

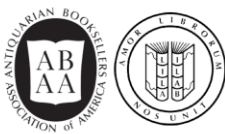
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**ONE OF 1500 NUMBERED COPIES, SIGNED BY DESIGNER AND
ILLUSTRATOR VOJTĚCH PREISSIG**

Lang, Andrew. *Aucassin and Nicolette*.

New York: Limited Editions Club, 1931. Designed and illustrated by Vojtěch Preissig. Translated by Andrew Lang. Limited edition. One of 1500 numbered copies signed by Preissig, this being number 1376. Publisher's cloth, patterned in purple, green, and black, spine lettered in gilt, and endpapers decorated in green; in its original cream dust jacket, patterned in green yellow and purple, with spine lettered in black; lacking publisher's slipcase. About fine book, with a touch of waviness to bottom edges of pages, a tiny spot of staining to right edge of front board, and a small spot of soiling to page preceding title page; near fine unclipped dust jacket, with light toning to spine, a touch of chipping to head of spine, and a few small closed tears to top edges of panels. Overall, a lovely copy.

Aucassin et Nicolette is an anonymously penned 13th-century French chantefable (prose narrative interspersed with poetry) about two lovers who overcome pirates and imprisonment to be together. The story is seen as a parody of Old French genres, like the epic, the romance, and the saint's life. The one surviving manuscript of *Aucassin et Nicolette* is held at the Bibliothèque nationale de France.

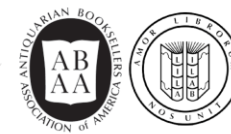
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INSCRIBED BY KEHOE

Kehoe, Vincent J-R. *Aficionado! The Pictorial Encyclopedia of the Fiesta de Toros of Spain*.

New York: Hastings House, 1959. With 460 black and white photographs by Kehoe. First edition, first printing. Inscribed and dated "Nov 1959" by Kehoe on front free endpaper. Publisher's yellow cloth, with front board and spine printed in black; in its original red dust jacket designed by Allan Buitekant, with pink bull to front panel, lettered in black. Near fine book, with some very light toning and soiling to spine, and light spotting to text block edges; near fine unclipped dust jacket, with bright panels and spine, a few horizontal scratch marks to spine, mild wear to head of spine, some light marks to front panel, light rubbing to folds, and light spotting to rear panel. Overall, an attractive inscribed copy.

Aficionado! is "a truly authoritative explanation of all the techniques of today's *toreros*, and of the taurine terms that comprise a necessary frame of reference to an understanding of this classic drama" (jacket blurb). In 1957, Kehoe traveled to Spain to research bullfighting and gather footage for a documentary on the subject. Kehoe was a photographer, filmmaker, and make-up artist, who founded the Research Council of Make-Up Artists (RCMA) and wrote influential books in the make-up field, like *The Technique of Film and Television Make-up* (1958).

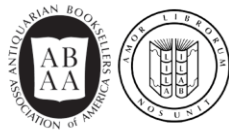
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SIGNED BY SCHAFLANDER

Schaflander Conny. *Only Cold Cold Fire.*

Philadelphia: Dorrance & Company, 1963. First edition, first printing. Signed and dated Dec. 1963 by Conny on front free endpaper. Publisher's black cloth, with spine lettered in gilt; in its original white pictorial dust jacket, designed by Evelyn Brackett Raskin, lettered in white and black. About fine book, with a touch of rubbing to spine ends and corners, and gift inscription to front free endpaper; about fine unclipped dust jacket, with a hint of soiling to panels, and a touch of rubbing to head of spine. Overall, a charming copy.

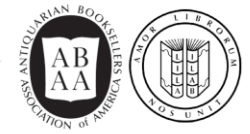
Only Cold Cold Fire was nominated for a Pulitzer Prize, and contains titles like, "This is the Day the Butterflies Die," "You Let All Trains Go Through," "Woman's Curious Power," "A Sweet and Wild Honey," and "I Asked the Sphinx." From the jacket description: "Lines to read and savor and to read again, are here - threaded through with the quick, fast beating of a heart which has known love and life, pain and death, drabness, but above all beauty."

\$25



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Dickinson, Emily; Todd, Mabel Loomis [editor]; Bingham, Millicent Todd [editor]. *Bolts of Melody: New Poems of Emily Dickinson.*

New York: Harper & Brothers Publishers, 1945. Foreword by Mark Van Doren. First edition, first printing. Publisher's green cloth, with spine lettered in gilt; in its original maroon and blue dust jacket, lettered in white, maroon, and blue. Very good book, with light rubbing to head of spine and corners, a small bit of soiling to head of spine; good or better unclipped dust jacket, with light toning to spine, some edgewear to front panel with a few small closed tears, light chipping to spine ends, a touch of water damage to spine, and light rubbing to folds. Overall, a solid copy.

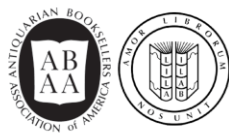
Despite being a prolific 19th century American poet, Emily Dickinson published fewer than a dozen of her poems during her lifetime. After her death, Dickinson's family inherited her poetry and manuscript materials, and three posthumously published poetry collections were edited by Mabel Loomis Todd, lover of Emily's brother Austin Dickinson. *Bolts of Melody* contains 650 hitherto unpublished poems by Dickinson, which Mabel had locked away for decades in a wooden chest due to a dispute over a strip of land between her and Lavinia Dickinson.

\$50



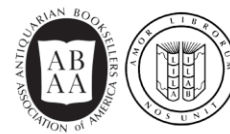
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Keyes, Frances Parkinson. *Dinner at Antoine's*.

New York: Julian Messner, Inc., 1948. First edition, first printing. Publisher's brick-red cloth, spine lettered in gilt, and pictorial endpapers; in its original pictorial dust jacket, with dining scene to front panel, lettered in black and white. Very good book, with tiny spots to rear board, light rubbing to spine ends and corners, and light toning to fore edge of text block; original unclipped dust jacket in parts, lacking spine, with some chipping to edges of panels, and tape repair to flap folds. Overall, a decent copy.

Dinner at Antoine's was novelist Frances Parkinson Keyes' best-selling book - a murder mystery set at the famous New Orleans restaurant. Keyes was a prolific novelist, who painstakingly researched the cultural and geographic backgrounds of her stories, even moving to many of the locations where her novels were set. She was married to U. S. Senator Henry Wilder Keyes.

\$50

SIGNED BY HILLARY

Hillary, Edmund. *High Adventure*.

Norwalk, Connecticut: The Easton Press, 2003. Illustrated with maps by A. Spark and sketches by George Djurkouic. Collector's edition. Signed by Hillary on the edition page. Publisher's finely bound maroon morocco, with boards and spine lettered and decorated in gilt, four raised bands to spine, all edges gilt, and orange endpapers. Fine. With "A Note about High Adventure" and Certificate of Authenticity signed by Hillary laid in. Overall, a pristine copy.

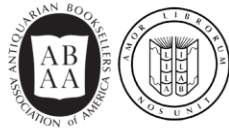
The author's first book, *High Adventure* is Sir Edmund Hillary's personal account of his experiences climbing Mt. Everest, which culminates in a description of the 1953 expedition that achieved the first successful ascension. Throughout the text, Hillary describes his climbing partners and fellow expedition members with whom he collaborated throughout his climbing career, noting that many of them, including Tenzing Norgay and George Lowe, were his close friends. As Hillary writes in his dedication, "I have gained much from the mountains, and not least has been the companionship of many fine mountaineers."

\$300



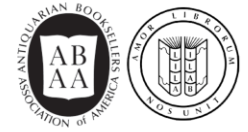
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WITH LAID-IN BOOKPLATE SIGNED BY VONNEGUT

Vonnegut Jr., Kurt. *Player Piano*.

London: Macmillan & Co., 1953. First UK edition, first printing. With laid-in bookplate signed by Vonnegut. Publisher's red cloth, with light toning to spine ends, a few tiny bumps to edges of rear board, a hint of soiling to spine ends, bottoms of boards, and edges of endpapers, and light foxing to text block edges; about very good clipped dust jacket, with light fading to spine, light soiling to panels and spine, front flap stamped with "Macmillan's Overseas Library," light wear to edges and spine ends, light foxing to jacket verso, tape reinforcement along upper and lower margins of jacket verso, and some splitting to top portion of rear flap fold. Overall, a pleasing copy.

Vonnegut's first book *Player Piano* is a dystopian novel set ten years after World War III, in the fictional town of Ilium, New York. In this town, society is largely run by self-automating machines, and the population is divided into managers and engineers on one side of the river, and the "Homestead" - a camp for people displaced by technology - on the other. The story's protagonist, Dr. Paul Proteus, is a manager at Ilium Works, who becomes increasingly rebellious to the system. For this novel, Vonnegut drew on his personal experience working as a technical writer at General Electric shortly after the close of World War II. In a 1973 interview, Vonnegut said that he "cheerfully ripped off the plot of *Brave New World*, whose plot had been cheerfully ripped off from Yevgeny Zamyatin's *We*."

\$1500

SIGNED BY VONNEGUT WITH SELF-CARICATURE

Vonnegut Jr., Kurt. *Player Piano*.

London: The Science Fiction Book Club by arrangement with Macmillan & Co., 1954 [originally published in 1952]. First edition thus. Signed by Vonnegut with self-caricature on half-title page. Publisher's burgundy cloth, with gilt titles label to spine; in its original dust jacket, designed and lettered in blue and white. Near fine book, with some dimming to spine label, and some toning to page edges; very good or better unclipped dust jacket, with light toning to spine, and some tiny nicks to spine ends and panel edges. Overall, a lovely copy. Housed in a black custom clamshell box, with morocco label to spine.

Player Piano is a novel about a dystopian future in the United States, where, much like a player piano that plays itself, society is largely run by self-automating machines. In this early work, Vonnegut explores themes that continue in his later novels: class struggle, dystopia, and science-fiction.

SOLD