

# *Pryor-Johnson Rare Books*

Holiday List 2018



## Reader! —

Our holiday gift to you, we hope you'll find, is brevity. It *pained* us to winnow our tens of thousands of volumes to a mere forty, but we have done it. Doubtless you're bombarded from within and without with myriad choices. Our usual lugubrious descriptions have been trimmed and tightened; condition is inclusive of dust-wrapper. On this score and on any other, we invite you to call us or to write, either with your orders or with enquiries. We have a great many more books in stock than these. If we don't have the book, we'll seek it out for you gladly and with alacrity (before 10 December). Any book you buy from us between now and year's end we shall wrap, jauntily, free-of-charge. We're happy, too, to write a note in a pretty hand. For all but the biggest and heaviest books, domestic postage via USPS Priority is complimentary. Our sincere suggestion is that you order before 15 December.

Below, we offer some cross-sections of this holiday list to help you navigate the frosty waters. May your holidays be simply joyful!

Yours ever,  
David and Jonah

<b>Antiquarian</b>	5, 7, 13, 16, 23, 25, 38
<b>Art &amp; Illustration</b>	1, 2, 3, 10, 32, 34, 35, 36, 38
<b>Bindings</b>	3, 5, 7, 9, 10, 13, 15, 16, 21, 23, 25, 30, 32, 34, 37, 38, 40
<b>Books Made Film</b>	4, 8, 10, 11, 15, 16, 17, 18, 21, 22, 24, 28, 30, 31, 32, 33, 34, 39
<b>Gastronomy</b>	2, 3
<b>Limited Editions</b>	3, 9, 12, 15, 21, 37, 40
<b>Non-fiction</b>	1, 2, 3, 10, 24, 36, 38, 39
<b>Novels</b>	4, 8, 11, 15, 17, 18, 20, 21, 22, 26, 28, 31, 33, 34, 40
<b>Poetry &amp; Music</b>	5, 6, 7, 9, 10, 13, 14, 16, 23, 25, 27, 29, 32
<b>Short Fiction</b>	19, 30, 37
<b>Signed</b>	1, 2, 4, 6, 8, 12, 14, 15, 17, 18, 20, 21, 24, 26, 27, 28, 29, 30, 31, 33, 35, 37, 39, 40
<b>Translated</b>	3, 9, 12, 16, 26, 27
<b>Under \$200</b>	2, 8, 10, 14, 17, 18, 19, 29, 32, 37
<b>Women Authors</b>	3, 6, 21, 22, 30, 31, 33, 35, 37, 40

1. Adams, Ansel. *Yosemite and the Range of Light*. Boston: New York Graphic Society, 1979. This large oblong volume contains 116 of Adams's finely printed photographs of Yosemite, taken over some thirty years. We can follow the range of light, but also the range of Adams's interests and style as he ages. It is a rich reflection, and achingly beautiful. Signed by Adams. Near fine. \$375.
  
2. Adrià, Ferran. *The Family Meal. Home Cooking with Ferran Adrià*. New York: Phaidon, 2011. With all earnestness I proclaim: this is the only modern cookbook from which I really cook. The premise is irresistible: the cheap and quick meals prepared by the staff of the world's best restaurant (five times over) for themselves. Recipes are scaled for small to large (watermelon salad for 75, anyone?), lushly photographed, set to schedule and organized into menus. Our copy, as a cherry on top, is signed by Adrià "con mucho gusto." Fine. \$150.
  
3. Brillat-Savarin, Jean-Anthelme, trans. M.F.K. Fisher, illust. Sylvain Sauvage. *The Physiology of Taste or, Meditations on Transcendental Gastronomy*. New York: Limited Editions Club, 1949. Brillat-Savarin's *Physiologie du goût* is without doubt the most celebrated of modern cookery books; as its title boasts, it transcends lists of recipes and presents an elegant Gestalt of food and cooking and eating altogether. Fisher's translation remains the standard, but here it is augmented with charming and amusing three-color illustrations by Sylvain Sauvage. Numbered 695 of an edition of 1500. The consummate gift for the gastronome. Fine in a very good slip-case. \$275.
  
4. Brown, Dan. *The Da Vinci Code*. New York: Doubleday, 2003. The second of Brown's Robert Langdon stories, *The Da Vinci Code* has come the furthest into the mainstream. Even more than Eco's semiology, Brown's symbology has captured the public imagination, right down to the Tom Hanks movie. First edition, first printing (with "Lyon" on p. 152 and "skitoma" on p. 243". Signed by Brown. Near fine. \$475.
  
5. [Byron, George Gordon Noel, Lord] and [Samuel Rogers]. *Lara, A Tale. Jacqueline, A Tale*. London: J. Murray, 1814. First edition. Lara, the fourth of Byron's *Turkish Tales*, was wildly popular, selling six thousand copies in its first five days. Jacqueline, written by Sam Rogers — of the generation of Wordsworth, really, but a friend of Byron's — doesn't show too well against Byron's exquisite facility. Our copy was bound around 1818 in half red crushed morocco over red-marbled boards with a richly gilt spine; it's really rather lovely. \$325.
  
6. Charters, Ann. *The Portable Beat Reader*. New York: Viking, 1992. Solving the perennial issue of the Beat poets — their tendency to publish an infinitude of wee chapbooks and pamphlets rather than big books — Charters has here gathered the major poems and correspondence of the lights of the generation — Kerouac, Ginsberg, Kesey, DiPrima, Ferlinghetti and many others. Signed by Charters as well as by Ginsberg and by Peter Orlovsky ("Good Meditation"), Ginsberg's partner and a poet in his own right. A perfect point of entry for the budding Beat. Near fine. \$375.

7. Chaucer, Geoffrey. *Romaunt of the Rose. Troilus and Creseide and the Minor Poems*. London: William Pickering, 1846. These three exquisitely-bound (by Hammond) red-morocco and extra gilt volumes contain the conclusion of Pickering's project to publish the complete works of Chaucer. The *Romaunt* is in part a translation of the *Roman de la Rose* — which might be not uncharitably described as the French *Divine Comedy*. Filled with notes, elegantly printed with sumptuous margins and many pages not even opened, these lovely volumes might themselves be considered roses. Near fine, but for some scuffing at the hinges. \$375.
  
8. Cunningham, Michael. *The Hours*. New York: Farrar Straus Giroux, 1998. Cunningham's fractured and kaleidoscopic novel about Virginia Woolf and her intellectual daughters is a book for book-lovers. When turned into a film of the same name with Meryl Streep and an all-star cast and a Philip Glass soundtrack, it magnified the divide of high- and middle-brow. Winner of the PEN/Faulkner Award and the Pulitzer Prize. First edition, first-state dust-wrapper. Signed by Cunningham. Near fine. \$125.
  
9. Dante, trans. H.F. Cary, illust. William Blake. *Inferno*. New York: Printed by Richard W. Ellis for Cheshire House, 1931. A vast — some 18" tall — sheep-bound folio seems the only way to do justice to the magnitude of the *Inferno*, and to Blake's seven engravings that have so much shaped how we picture Dante's tale of fall and redemption. Crucially, these are here printed exactly the size they were conceived; they're nearly always reproduced at a smaller scale. This is a lovely fine-press tribute to this most enduring of "collaborations." Limited to 1200 copies, this is number 58. Some rubbing to the extremities, but otherwise very good. \$375.
  
10. [Dylan, Bob], ed. Rob Santelli. *The Bob Dylan Scrapbook*. New York: Simon & Schuster, 2005. For Dylan, as with so many artists of the folk and Beat era, much of interest exists only in fragments and shards, pamphlets, programs. The serious collector hunts these as a frog hunts flies; for those with less cash and time, there is this *Scrapbook*. Rich with images, facsimiles, reproductions, pull-outs and fold-outs, this volume was the companion piece to the Scorsese film *No Direction Home*. Essential for the enthusiast. Near fine. \$125.
  
11. Fleming, Ian. *Goldfinger*. New York: The Macmillan Company, 1959. Did you know that Ian Fleming was one of the greatest bibliophiles and book-collectors of the twentieth century? He would have loved this copy of the first "American" edition — in fact printed in England and nearly simultaneous with the British, and a much smaller print-run of his hit Bond novel; it's absolutely pristine. Interestingly, there are two different prices to the front flap. \$1,750.
  
12. García Márquez, Gabriel, trans. Edith Grossman. *Love in the Time of Cholera*. New York: Knopf, 1988. Although Gabo's novel of love and restraint is celebrated as a work of magical realism, at its heart it is a subtly conceived psychological study of courtship and marriage. This first English-language edition (we also have a copy of the true first edition) is numbered 282 of an edition of 350 printed on special paper, specially bound and signed by García Márquez. Fine. \$2,750.

13. Handel, George Frederick. *Messiah*. London: H[arman] Wright, 1802. A large-paper copy of this most enduring of Handel's oratorios. Printed from the plates of the 1767 (first complete) editions, our volume was probably published in 1802. Each page is engraved. It bears the ownership signature of Keith Milnes, who once owned the famous Kyte portrait of Handel and wrote a pamphlet on its authenticity. A modern binding (by Sangorski & Sutcliffe, no less), but still an absolutely lovely link in the chain of the Messiah. Near fine. \$750.
14. Heaney, Seamus. *District and Circle*. New York: Farrar, Straus and Giroux, 2006. Signed by Heaney. Here we see him — away, pleonasm! — not at his “most polymathic,” because so many of his collections display his erudition and flexibility in genre almost embarrassingly well. Yet we have the eponymous poem, about a subway line, a translation of Horace and an ode to Pablo Neruda. Never was there a poet — welcome, pleonasm! — so unbothered by genre. Fine. \$150.
15. Heller, Joseph. *Catch-22*. Franklin Center, PA: The Franklin Library, 1978. The title has made its way into the American lexicon, but the book is spikier and gnarlier than we recall from high-school English. A limited edition, illustrated by Robert Andrew Parker. Published as signed by Heller on a tipped-in leaf. Fine in dark blue leather(ette?) with all edges gilt. \$250.
16. Homer, trans. Alexander Pope. *The Odyssey*. London: Rivington et al., 1817. Two volumes. In its glistening contemporary polished-calf binding, Pope's translation of the *Prince of Poets* — “a performance which no age or nation can pretend to equal” as Dr. Johnson said of it — is a joy to behold. Enriched with notes by Gilbert Wakefield, whatever faults may've been attributed to it — “'Tis a pretty poem, Mr. Pope; but you must not call it Homer” as Richard Bentley said of it — melt under sheer joy. Near fine. \$350.
17. Hornby, Nick. *High Fidelity*. London: Victor Gollancz, 1995. First edition of Hornby's first novel, adapted into a film starring John Cusack. Rejection, rage and records come together to paint a fairly nebbishy picture of a British Don Juan. Signed by Hornby. Near fine. \$75.
18. Irving, John. *The Hotel New Hampshire*. New York: E.P. Dutton, 1981. This vies with *The Cider House Rules* for my very favorite Irving title. Tracing an eccentric family through love and hardship, radical communists and taxidermy, the novel grips one in so many ways. Uncorrected proof. Inscribed by Irving. Fine. \$175.
19. Joyce, James. *Anna Livia Plurabelle*. London: Faber and Faber, 1930. James Joyce, forever short of money and anxious that nobody would read his work, published this excerpt from what would be *Finnegan's Wake*, the gnarliest book ever written in our fair tongue. These thirty-two pages, though, might be just the right amount to bite off. Near fine. \$100.
20. King, Stephen. *Lisey's Story*. New York: Scribner, 2006. King's self-proclaimed favorite of his novels tells in parallel a widow's tale and the tale of her late husband from his point of view. Fantasy mixes with keen psychological insight. With review materials, and signed by King. Fine. \$475.

21. L'Engle, Madeleine. *A Wrinkle in Time*. New York: Farrar, Straus and Giroux, 1987. L'Engle's genre-crossing work — science fiction, horror, children's — has long captivated audiences. Indeed, it is hard to imagine another book adapted into a film (not, alas, a hit) some fifty-five years after its publication. This lovely twenty-fifth-anniversary edition — with a great new introduction — in red cloth and a slip-case was limited to 500 copies (numbered 74) signed by L'Engle. Fine. \$950.
22. Lee, Harper. *To Kill a Mockingbird*. Philadelphia: J.B. Lippincott, 1960. This most enduring novel of the American century has only grown in stature since the mythical end of Lee's life. What was once a brilliant solitary flash is now a binary star. An eleventh impression (the dust-wrapper carries the designation "eleventh printing") of the first edition. Price-clipped — very good. \$275.
23. Longfellow, Henry Wadsworth. *Tales of a Wayside Inn*. Boston: Ticknor and Fields, 1863. A truly exceptionally fine copy of the first American edition, first printing, first state, of this epochal collection of poems — including "Paul Revere's Ride" — in its publisher's cloth binding. An exceptional piece of American literature. Fine. Presented in a slip-case with a chemise. \$750.
24. Lynch, David. *Catching the Big Fish*. New York: Jeremy P. Tarcher/Penguin, 2006. Though Lynch is best known as a director — *Mulholland Drive* and *Twin Peaks* are cult classics — he is also a proponent of Transcendent Meditation. *Catching the Big Fish* is autobiographical, touching not only on his filmmaking process among myriad topics. Signed by Lynch. Fine. \$250.
25. Milton, John. *Paradise Lost*. "London": No publisher, 1783. Three tiny volumes — not 5" tall — contain Milton's epic of the double fall: Satan's and Adam and Eve's. These were probably pirated on the continent — an early example of copyright infringement — but are so charming and so exquisite, with colorful spines and gilt edges — that we might forgive them. Near fine. \$650.
26. Murakami, Haruki, trans. Jay Rubin. *The Wind-Up Bird Chronicle*. New York: Alfred A. Knopf, 1997. Murakami's shimmeringly complex novels of alienation and desire, realism and fantasy, inspire a sort fervent admiration among readers. Just as García Márquez, even when translated, speaks in a solitary voice to the Anglophone public, so too does Murakami say something utterly unique. Signed and stamped by Murakami, and including review materials. Fine. \$850.
27. Neruda, Pablo, trans. W.S. Merwin. *Twenty Love Poems and a Song of Despair*. London: Jonathan Cape, 1971. Inscribed by Neruda to Farida Majid in green marker ("you are beautiful"), this slim pink volume, wrapped with a purple card announcing Neruda's Nobel of that year, is deeply bewitching. Better still, it is bilingual, allowing nonnative speakers the chance to hear the melody of Neruda's Spanish. Very good. \$375.
28. Ondaatje, Michael. *The English Patient*. New York: Alfred A. Knopf/Borzoi, 1992. Ondaatje's tale of a burned and anonymous Hungarian — "English" — count has been admired since its publication. Adapted by Anthony Minghella into the Academy Award-winning film, the book holds an unusual place in the realm of literature. Cementing this status, the book received the Golden Man Booker, a fiftieth-anniversary selection of the best book of each decade; *The English Patient* was named best of the five. First American edition (nearly simultaneous with the British and Canadian). Signed by Ondaatje. Fine. \$250.

29. Poe, Edgar Allen, introd. Benicio del Toro. *The Raven. Tales and Poems*. New York: Penguin, 2013. Benicio del Toro serves as series editor of the Penguin Horror line, elegant volumes with jet-black-edged text-blocks and two-color bindings. The volume includes, in addition to “The Raven,” “A Descent into the Maelström” (the inspiration of *Twenty Thousand Leagues under the Sea*), “The Tell-Tale Heart,” “The Cask of Amontillado” and a great many poems, too. Signed by del Toro in silver on the black free end-paper. Fine. \$150.
30. Proulx, Annie. *Wyoming Stories*. London: Fourth Estate, 2008. Gathered together for the first time, Proulx’s *Wyoming Stories* — including, in the first volume (*Close Range*) the seething and volatile short story “Brokeback Mountain,” a story of love between cowboys — speak with a voice seldom heard. The other two volumes, *Fine Just the Way It Is* and *Bad Dirt*, bring more dimension and humor (including a sharp story about Satan’s personal assistant). Published in simple blue hardback in a matching slip-case, these volumes are the elegant manifestation of Proulx’s prose. Each volume is signed by Proulx (minutely, as usual); all are fine. \$250.
31. Rowling, J.K. *Harry Potter and the Philosopher’s Stone* WITH *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1997-1998. It’s hard to think of books more consequential than Harry Potter. One means no disrespect to Pooh or to Alice, but which of them spawned films and amusement rides and stores that to this day are filled with Gryffindors and Hufflepuffs. A wise friend whom I asked whether she thought the book would stand the test of time as Pooh and Alice have responded thus: “what other book, children’s or otherwise, so candidly and without maudlin deals with death?” This pair of first editions — a fourth printing (only 500 copies!) of the *Philosopher’s Stone*, a seventh of the *Chamber of Secrets* — is signed by Rowling, who no longer signs at all except for charity. An utterly extraordinary addition to any library. Both near fine. \$12,500.
32. Shakespeare, William. *The Complete Works*. London: Oxford University Press, 1963. The complete works of Shakespeare — plays and poems — in a single inch-wide volume! It has been printed on what in England is called “India paper” and in America is often called “bible paper.” It is studded with 32 photos of notable productions. A wonder of concision and a potent counterargument to e-reader guff. Near fine in a slightly worn slip-case. \$85.
33. Tartt, Donna. *The Goldfinch*. New York: Little, Brown, 2013. Tartt’s Bildungsroman-thriller captivated audiences when it came out, and won a Pulitzer on top of that. Soon to be a film, doubtless a blockbuster, the story has the right stuff for capturing the imagination. First edition, signed by Tartt on the title-page. Near fine. \$275.
34. Thackeray, William Makepeace, illust. Lewis Baumer. *Vanity Fair*. London: Hodder & Stoughton, [1913]. Thackeray’s perennially beloved antiheroic Victorian novel here receives the full early-twentieth century treatment. Twenty color plates. The edges of the text-block are all gilt, and the book — a large quarto, some ten inches tall — is uniquely bound in turquoise polished calf. A lovely copy for shelf or for Christmas-Eve sofa. Near fine, presented in a custom slip-case. \$475.



35. Thompson, Kay. *Eloise at Christmastime*. New York: Random House, 1958. The quintessential New-York-at-Christmas book. Eloise skips and prances and “zimbers” around the Plaza, illustrated by Hilary night in just black and two shades of pink. Humor radiates through this book — wasted on a child, probably... Signed by Thompson on verso of first free end-paper and additionally inscribed by Thompson (“AND ME ELOISE” along with “ME WEENIE” and “ME SKIPPERDEE”) on frontispiece. Very good. \$4,500.
  
36. [Warhol, Andy]. *Andy Warhol*. Brisbane: Queensland Art Gallery, 2007. How is it even remotely fair that one of the richest Warhol exhibitions took place in... Queensland? The QAG and the Warhol Museum in Pittsburgh joined forces to bring together a rich and representative sample of Warhol’s work, from his Disaster series to his celebrity multiples and much besides. Replete with essays and richly illustrated, this might be one of the best Warhol books we’ve seen. Numbered 0517 of an edition of 1000. Near fine. \$350.
  
37. Welty, Eudora. *Acrobats In A Park*. Northridge, CA: Lord John Press, 1980. Welty — the first living author to be published in the Library of America — has an astounding career, lecturing at Oxford and Cambridge and Harvard, staff writer at the New York Times Book Review, Pulitzer Prize-winner for *The Optimist’s Daughter*. Yet her short fiction touches one so tenderly, as in this fine-press edition of a story written in 1935 but unpublished until 1977. Welty writes of a child’s fascination with travelling performers. This first edition was published in an edition of four hundred, three hundred ordinary copies and one hundred specially bound, as ours is, numbered 4 of 100 and signed by Welty. Fine, presented in a custom slip-case. \$175.
  
38. Wilkinson, J. Gardiner. *The Manners and Customs of the Ancient Egyptians*. Boston: S.E. Cassino and Co., 1883. Three volumes, richly illustrated, of the very best information (of the time) about the ancient Egyptians. True, this predates the discovery of Tutankhamun’s tomb, but — and I write this as a professor of Egyptian art — what an achievement is Wilkinson’s book! A little chipping to the spine, but the gilt is bright and the bindings firm. \$375.
  
39. Wolfe, Tom. *The Right Stuff*. New York: Farrar, Straus and Giroux, 1979. Almost two decades after the moon-landing, Wolfe’s immensely popular psychological and personal investigation of the astronauts themselves began the modern mythologization of these men. A first edition, first printing, signed not only by Wolfe but by Chuck Yeager and by John Glenn as well. A small closed tear and some bumps to the dust-wrapper, but forgivable in light of who’s held it. (We also have another copy signed just by Wolfe.) \$3,250.
  
40. Woolf, Virginia. *Orlando*. New York: Crosby Gaige, 1928. Woolf’s chronicle of an authoress through time — in the personage of gender-fluid Orlando — was dedicated to her lover Vita Sackville-West. It is an exquisite, almost rhapsodic work. This is the true first edition (predating the British by a few days), limited to 861 copies (ours numbered 581) signed by Woolf, in violet ink, on the verso of the half-title. A very good copy, delightful to hold and to behold. \$2,950.



*Pryor-Johnson Rare Books*

1123 Broadway, Suite 517

New York, NY 10010

1 (212) 452-1990

[info@pryorjohnsonrarebooks.com](mailto:info@pryorjohnsonrarebooks.com)

Monday-Saturday 11-6

*Fridays 24 November – 21 December open till 7!*