

Pryor-Johnson Rare Books

Greenwich Village
Antiquarian Book Fair

17–18 February 2018

Counter-spythwD.

Book List.

As we settle in our new downtown space we sometimes miss the Upper East Side. The Met was a good neighbor, and Crawford-Doyle, now of blessed memory, an even better land-lord and friend. But now we're in NoMad, the goofy name for the erst canyon between the Flatiron and Herald Square. Perhaps we've changed as a bookshop, too; a longtime punkish-beatish streak has now emerged fully. Looking around in preparation for the Greenwich Village fair, we saw in every section — photography, poetry, even antiquarian — evidence of our love of iconoclasm.

Ironic, really, that a bookseller, whose job it is to cherish and to preserve, should so much enjoy the products of movements that rejected and protested and destroyed. Probably to their dismay, various counter-culture movements share much in the way of aesthetics. There is a current of starkness that belies profusion. Patti Smith perhaps exemplifies this best of all. There is a riot of progression in her photographs, poetry and music that makes her work from the 1970's as compelling as that from 2017. Nan Goldin, Hunter Thompson, Allen Ginsberg, Charles Bukowski all, like Smith, questioned and rejected, and in so doing opened new channels in their art. We hope you'll enjoy this selection of what they left behind, and get a better sense of their stances than you will passing the former CBGB with a wistful gaze.

David Johnson, prop. and Jonah Rosenberg

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Photography.

[Burroughs, Willam S.]. *See below.*

Davidson, Bruce. *Circus*. Göttingen: Steidl, 2007. First edition. Fine in cloth with an inset black-and-white photograph without dust-wrapper (as issued). Signed by Davidson on the title-page. \$175.

Eisenstaedt, Alfred (photog.), Ernest Hemingway. *The Old Man and the Sea*. New York: The Limited Editions Club, 1990. Fine in quarter crushed blue morocco over grey cloth boards. In publisher's blue cloth clam-shell case with an inset blind-embossed crushed leather panel on the spine. With prospectus. Numbered 43 of an edition of 600, signed by Eisenstaedt, who contributed five photogravures. \$1,250.

Frank, Robert. *The Americans*. New York: Aperture/Grossman Publishers, 1969. Revised and enlarged edition (including Sam Shepard's description of *Me & My Brother*). Head of the dust-wrapper worn. With some spots of tanning along the fore-edge. Else fine. Signed by Shepard, who co-wrote the script with Frank; his name is misspelled "Sheppard." \$425.

A SIGNED COPY OF FRANK'S *COME AGAIN*

Frank, Robert. *Come Again*. Göttingen: Steidl, 2006. Fine paperback (as issued; an unusual binding, consisting of three stitched gatherings, hot-glued so as to be visible with no additional wrap, such that the front cover is in fact the first folium of the first gathering, with an opaque white tape of 5 1/8" with the photographer's name and the title, beginning 2 1/8" below the crown) in fine card slipcase. Signed by Frank on title-page. Presented with Steidl publicity materials and program from NYPL event (September 30, 2006) before which Frank pre-signed copies sold by the library (of which this is one); the event was ended abruptly as Frank was seated at the signing-table; he was rushed by the crowd and immediately escorted away by security. \$975.

Fuss, Adam. *Adam Fuss*. New York: Distributed Art Publishers, 2003. Fine in printed wraps over quarter grey cloth. Signed by Fuss on the second free end-paper. Color and black-and-white photographs, English and German text. \$65.

THE ICONIC PORTRAIT OF HEMINGWAY

Karsh, Yousuf. *Ernest Hemingway*. 1957. Vintage gelatin silver print. Print 10 13/16" x 8 3/8"; sheet 13 7/8" x 10 7/8". Unusually heavy-weight paper. Signed by Karsh on left beneath image. Framed under museum-glass (such that the photograph is removable). Karsh reflected on meeting Hemingway:

I expected to meet in the author a composite of the heroes of his novels. Instead, in 1957, at his home Finca Vigía, near Havana, I found a man of peculiar gentleness, the shyest man I ever photographed – a man cruelly battered by life, but seemingly invincible. He was still suffering from the effects of a plane accident that occurred during his fourth safari to Africa. I had gone the evening before to La Floridita, Hemingway's favorite bar, to do my "homework" and sample his favorite concoction, the daiquiri. But one can be overprepared! When, at nine the next morning, Hemingway called from the kitchen, "What will you have to drink?" my reply was, I thought, letter-perfect: "Daiquiri, sir." "Good God, Karsh," Hemingway remonstrated, "at this hour of the day!"

\$7,500.

Sacabo, Josephine (photog.), Juan Rulfo, trans. Margaret Sayers Peden. *Pedro Páramo*. Austin: University of Texas Press, 2002. First edition with Sacabo's photographs (orig. 1955). Signed by Sacabo on the half-title-page. \$75.

Smith, Patti. *See below*.

Soth, Alec. *From Here to There: Alec Soth's America*. Minneapolis: The Walker Art Center, 2010. First edition. Fine in polychrome-printed yellow cloth. Signed by Soth on the title-page. Includes the "bonus artist book" *The Loneliest Man in Missouri*. \$250.

Sternfeld, Joel. *Walking the High Line*. Göttingen: Steidl, 2003. Fine in dust-wrapper. Signed by Sternfeld on the second free end-paper. \$195.

Weber, Bruce. *Sam Shepard*. NY: Little Bear Press, 1990. Without dust-wrapper (issued thus). Fine. Issued to support Film Forum, and laced with Weber's recollections of Bowles et al. in Tangiers and of Shepard and Jessica Lange in the US. Signed by Weber on title-page. \$350.

Feasting.

Adrià, Ferran. *The Family Meal. Home cooking with Ferran Adrià*. New York: Phaidon, 2011. First edition. Fine without dust-wrapper (as issued). Signed by Adrià on title-page. \$150.

[Briand?]. *Dictionnaire des alimens, vins et liqueurs, leurs qualités, leurs effets, relativement aux différens âges, & aux différens tempéramens; avec la maniere de les apprêter, ancienne et moderne, Suivant la méthode des plus habiles Chefs-d'Office & Chefs de Cuisine, de la Cour, & de la Ville. Ouvrage très-utile dans toutes les familles, Par M. C. D. Chef de Cuisine de M. le Prince de * * **. Paris: Chez Gissey, Chez Bordelet, 1750. First edition.

Duodecimo (6 9/16" x 3 11/16", 166mm x 95mm).

Vol. I: binder's blank, a⁸ 2a⁸ b⁴ c² A⁸ B⁴ C⁸ D⁴... Vu⁸ Xx⁴ Yy⁶, binder's blank [octavo \$4, quarto \$2; 1a4 and a5 mis-signed as a3 and a 4]. 292 leaves, pp. [i-v] vi-xvj, [2i] 2ii-xxviii, [1] 2-538, [2]. [=xliv, 540]

Vol. II: binder's blank, π² A⁸ B⁴ C⁸ D⁴... Aaa⁸ Bbb⁴, binder's blank [octavo \$4, quarto \$2]. 290 leaves, pp. [4], 1 2-576.

Vol. III: binder's blank, π² A⁸ B⁴ C⁸ D⁴... Yy⁸ Zz⁴ Aaa⁴ [octavo \$4, quarto \$2; -P1; Ss mis-bound because Ss2 is mis-signed Ss: Ss 2 1 4 3 6 5 8 7]. 282 leaves, pp. [4], 1 2-559, [1].

Bound in contemporary speckled calf, with a blind fillet border. On the spine, five raised bands with diagonal gilt strokes. On the panels, gilt fleurons within a gilt fillet border, doubled on the sides. Title gilt to red morocco in the second panel. Number gilt in third panel, over a dark brown pigment. Gilt fillet to the edges of the boards. Pink, yellow, blue and white French-curl end-papers. Edges of the text-block stained red. Orange silk marking ribbons.

Head-piece of vol. I worn, barely revealing head-band. Scattered wear at extremities. Some small worm-holes to bindings. Text unusually fresh. Altogether a "bel exemplaire". Four pieces of manuscript ephemera laid in to first vol., including a (mostly dairy) receipt for a Guglielmo Merconi, dated 1832.

Bitting follows Vicaire, who in turn cites *France littéraire* (1769) for the evidence that the author is Briand. The Bibliothèque nationale de France adduces Barbier for the attribution to Briand, citing it as on par with the attribution to François-Alexandre Aubert de La Chesnaye Des Bois, perhaps merely on the strength of the "C. D." in the title. LCDB either put his name to, or has had his name associated with, a few dictionaries of the period — one military, one of agriculture and the hunt, one genealogical, one of dress and customs, etc. — but one cannot help but doubt his existence.

The book, of course, is very much real and consequential in the history of French cuisine. An ancestor of the *Larousse Gastronomique*, this dictionary is very much a child of the Enlightenment. The world of food is perhaps among the most difficult to order into a dictionary, given its infinite variety, and yet the author did himself proud (Oberlé: "très complet"). Here we see the state of haute cuisine halfway between La Varenne and Carême, its parts laid out meticulously as by a mechanic rebuilding an engine.

Bitting 59, Oberlé 113, Vicaire 276, Willan 194.

\$2,250.

Dufour, Philippe-Sylvestre. *Traitez Nouveaux & curieux du Café, du Thé et du Chocolate. Ouvrage également necessaire aux Medecins, & à tous ceux qui aiment leur santé*. Lyon: Chez Iean Girin, & B. Riviere; 1685. First edition.

Duodecimo (5 15/16" x 3 7/16", 151mm x 87mm): 3 binder's blanks, \tilde{a}^{12} A-S¹² T⁸ V²(-V2), 3 binder's blanks [56; - $\tilde{a}^{1,2}$]. 237 leaves, pp. [24], 445, [5]. With four engraved plates (allegorical frontispiece, one allegorical plate before each section; the plate opposite 304 (marked "Folio 305") is additional; other plates are in quire).

Bound in contemporary laced vellum with five binding cords. Faded old manuscript markings to spine, likely a shelf-mark. The edges of the text-block sprinkled red.

Upper front fore-corner and head of spine worn. Scattered old brown ink-spots to covers. The lower fore-edge of the frontispiece is a little worn, though not affecting the engraving. Text-block very slightly tanned, with essentially no foxing. A 1" horseshoe-shaped closed tear to the first page of text (\tilde{a}^3), barely noticeable but affecting the text. There has been an industrious bookworm, though he has largely steered clear of ink: wormhole E9-N5; at K11 the little fellow turned N creating a furrow, just barely touching the text, through M5; at N5 he turns again, SE, creating a furrow till O4; from O5 there is a pair of holes, not affecting text. A small (1") tear on the fore-edge of K1, just slightly affecting text. There are some early pen markings to the front paste-down; one appears to be a bookseller's mark and price, the other a shelf-mark.

Dufour embodies the great French tradition of food-*qua*-medicine; he was a wealthy druggist in Lyons, which furnished him not only with a deep knowledge of the effects of substances on the body, but also a network of contacts as far afield as Memphis (Egypt), Constantinople and Aleppo — the sources for his drugs.

Each of these beverages had arrived in Europe somewhat earlier — coffee in the late XVI^c, tea in the early XVII^c and chocolate in the late XVI^c — with periods of fashion for each in and around various courts throughout the XVII^c. Dufour's *bona fides* as a man of medicine doubtless served to counteract the beliefs, seemingly inseparable from hot non-alcoholic beverages, that hot drinks were in some way deleterious to health or to moral fiber.

Vicaire explores the genesis of the present item. It is often mentioned with an anonymous item of similar title from 1671 (*De l'usage du caphé, du thé et du chocolate*). This is perhaps the treatise to which Dufour refers on \tilde{a}^7 , which he translated from Latin some twelve years prior, although Vicaire (ad loc.) adduces evidence that this was manuscript and not printed.

Yet the 1671 and 1685 texts are — despite obvious similarities of subject matter — quite different in substance and approach. The publisher is the same, and the plates bear some relation (though this could be attributable to the publisher), but the text is not *at all* the same. The 1671 version names its sources — being a translation and compilation rather than an original work — but these sources are sometimes, necessarily wrongly, hung upon the present item. As Dufour claims (\tilde{a}^7) that he was convinced “cesser d’être traducteur, & que je pouvois aspirer à quelque chose de plus grand” (*to stop being a translator, and that I might aspire to something greater*).

A Latin version, the *Tractatus novi de potu capbé...*, with the name Jacob Spon mentioned in the preface to the reader — but not on the title-page, where no author is given, naughtily — was also published in 1685. Its text is indeed a translation of the present item's, and its plates are (inferior) copies. Spon finally puts his name to a brief (56 pp.) item entitled *Bevanda Asiatica...* in 1705. In short, the present item is genuinely the first edition of this work that Vicaire labels “a classic. It is the standard reference for the early history and methods of preparation.”

Bitting 134, Oberlé 733, Sabin 11788, Vicaire 293(-296), Willan 138.

\$2,450.

[La Chesnay des Bois, François-Alexandre Aubert de, Jean Goulin & Auguste Roux?]. *Dictionnaire portatif de Cuisine, d'Office et de Distillation: Contenant la maniere de préparer toutes sortes de viandes, de volailles, de gibier, de poissons, de légumes, de fruits &c. La façon de faire toutes sortes de gelées, de pâtes, de pastilles, de gateaux, de tourtes, de pâtés, vermicel, macaronis, &c. Et de composer toutes sortes de liqueurs, de ratafiats, de syrops, de glaces, d'essences, &c. Ouvrage également utile aux Chefs d'Office & de Cuisine les plus habiles, & aux Cuisinieres qui ne sont employées que pour des Tables bourgeoises. On y a Joint des Observations médecinale qui font connoître la propriété de chaque Aliment, relativement à la Santé, & qui indiquent les mets le plus convenables à chaque Tempérament. Dernière Édition.* Paris: chez Lottin le jeune, 1770. Second edition?

Octavo (6 7/16" x 4", 165mm x 102mm). a⁸ A-V⁸ 2V⁸ X-Aa⁸ 2A-Aa⁸ [\$4; roman minuscule numerals used for signing; from 2A, \$1 marked *Partie II.*; -A3; 2O3 missigned Oij; V duplicated]. 400 leaves, pp. *i-v* vj-viii *ix* x-xvj, 1 2-320 305-384, 21 22-382, [2].

Bound in contemporary dappled calf, with a gilt rule on the edges of the covers. On the spine, five raised bands with gilt dashed rolls. Panels with gilt fillet border (double left-and-right) and gilt floral ornaments. Title "DICTIONN/ DE/ CUISINE" gilt on brown morocco in second panel. Head- and tail-pieces with gilt dashed roll. French curl end-papers. All edges of text-block stained red.

Fore corners worn. Some scratches and cracks to covers. Hinges and spine cracked, but not effecting the strength of the joints. Minor toning and cracking to fore-edge of first several pages (not affecting text). Text bright, binding tight. With "Lottin jeune" signed in an early hand on a2^v.

The signature of "Lottin jeune" (Antoine-Prosper Lottin, 1733-1812), the publisher, on the verso of the title-page is a means of ensuring that the book is genuine and not a piracy; several other books (i.a., Barcelona Athenæum [Ateneu Barcelonès] GOd 1011, viewable on-line) bears the signature of Lottin in the same place. It does not seem that this was done to all copies; perhaps a portion of the books was signed, or it could be requested on-demand, as it were.

The first edition of this vast and dense compendium of all things relating to food – the kitchen, the pantry, the distillery and the dispensary – was published in 1767. Its attribution to La Chesnay des Bois et al. is tentative, suggested by Vicaire (v.i.) but never confirmed. The 1772 "nouvelle édition" is a good deal more common than our "dernière édition" of 1770 (the authenticity of which is taken out of doubt by the signature of Lottin), with no copies in institutional libraries and only one copy at auction (Swann; Dec. 2, 2004; lot 79). Most entries end with an *Observation médecinale*, discussing the nutritive and therapeutic value of the foodstuff discussed. Although the book contains recipes, it is not really a cook-book, but guide-book through the vast French larder of the time of Louis XVI.

Reprinted in Payot-Rivage's series *Les grands classiques de la gastronomie*.

Bitting 543, Cagle/Taste 162, Drexel 516, Oberlé 124 (1772) p. 94, Vicaire 276 (1767), Simon 499 (1767). \$750.

Muret, [Jean?]. *Traité des Festins*. Paris: Guillaume Desprez, 1682. First edition. Duodecimo (6" x 3 3/8", 153mm x 86mm): binder's blank, $\bar{a}^8 b^2(-b2) A^8 B^4 C^8 D^4 \dots T^8 V^4 X^6 Y^2$ (Y2 blank) [octavo \$4, quarto \$2; $-\bar{a}1$]. 137 leaves, pp. [18], 230, [24], 2 blanks. Bound in contemporary (or perhaps as late as the early XVIII^e) speckled calf. On the spine, five raised bands with gilt roll. In the panels, gilt fleurons within elaborate gilt borders. Title gilt to red morocco in the second panel, with a dashed gilt roll top-and-bottom. Gilt floral rolls to the edges of the boards. Peacock marbled end-papers in red, blue, yellow and white. Edges of the text-block red and speckled. Some rubbing to the extremities. Headpiece, part of tailpiece and lower fore-corners worn. Hinges rubbed, but joints good and strong. Text-block slightly tanned, but generally without foxing. Small hole (a paper fault?) to Y2, not affecting text. Thought slightly rough around the edges, a good solid copy of an uncommon and fascinating work. With a bookseller's description on the second free end-paper in a fine firm red hand, and the ownership signature of Rieul Lemoine on the title-page.

Muret (Jean is given by most as his given name; Bitting specifies a first initial P, after the 1715 edition) was member of the thinking minor nobility (on other publications he is *Sieur Muret*) in the era of Louis XIV. Muret defines his enterprise on the first page (A1^v): "*Le Festin n'est autre chose qu'un assemblée de diverses personnes, qui sont invitées pour manger ensemble, & se divertir pendant le repas*" (*the Feast is nothing but a gathering a various people invited to eat together and to entertain one another during the meal*). This seems anodyne enough, but in fact represents a novel approach to the subject. Previous treatises had focused primarily on Christian feasts, and essentially taking feast as a metonym for "holiday (holy day)." Muret takes the concept of feasting in its broader sense: feasts for births and weddings, military feasts, holy feasts, funerary feasts, coronation feasts and so forth. The anthropology and archaeology of feasting is now a subject of considerable academic pursuit, and Muret's humble book might with justice receive the laurel of beginning the whole investigation.

The identity of Rieul Lemoine is impossible to uncover.

Bitting 335 (second edition), Simon p. 289, Vicaire 614. \$950.

[Rundell, Maria Eliza]. *A New System of Domestic Cookery; formed upon Principles of Economy, and adapted to the Use of Private Families. With Ten Illustrations. By a Lady*. London: T. Noble, 1849. Duodecimo in 6s (6 3/8" x 3 7/8", 163mm x 99mm). Bound in modern dun half polished calf with blind-scalloped edges over marbled boards. On the spine, five raised bands with blind-stamped single rules and blind floral ornaments. Date gilt at tail. Title-piece gilt on red in second panel. Edges untrimmed. Scant moderate foxing and tanning. With ownership signature on first blank: "Mrs Ann: Worman | her: Book | 1856". Presented in custom slip-case. Running to umpteen editions in the nineteenth century, the *New System* was the universal cookbook of the Victorian age, preceding and surpassing *Mrs Beeton*. \$350.

Modern Firsts.

Schlipp, Paul Arthur (ed.). *Albert Einstein: Philosopher-Scientist. The Library of Living Philosophers Volume VII*. Evanston, Illinois: The Library of Living Philosophers, Inc.; 1949. First (L-G). Octavo (9 1/4" x 6 1/4", 236mm x 159mm). Limitation leaf, i-v vi-xvi, 1 2-781, 3 blanks. With portrait photographic frontispiece and a facsimile illustration of Einstein's hand-writing. Bound in brown beveled leatherette. Einstein's signature gilt to front board. Title, series and publisher gilt to spine. Top edge gilt. Fore and lower edges untrimmed. In publisher's brown pebbled card-board slip-case.

Near fine. Small (1") closed diagonal tear to fore-edge of p. 1-2, not affecting text. Scattered pencil under-lining pp. 3-13. Many gatherings unopened from p. 163 to end. The slip-case is worn at the corners, and in a small portion of the fore-edge.

Numbered 409 of an edition of 750 printed from type, of a total edition of 760 (ten for presentation), signed by Einstein ("Albert Einstein . 49.") on the limitation page. This copy with an additional inscription from the editor, Schlipp, on the half-title-page, dated December 1964.

Schlipp (his name, bogglingly, misspelled on the title-page as Schilpp) was the founding editor of the Library of Living Philosophers, a series running from 1939 through the present. In addition to Einstein, the series has published volumes on philosophers such as Bertrand Russell, Jean-Paul Sartre and Umberto Eco. Its *raison d'être* was to give philosophers the chance to address questions or controversies engendered by their work. In those sections where the text is translated, the German faces the English. In addition to Einstein's autobiographical notes, there are contributions from other physicists and philosophers, i.e., Louis de Broglie, Niels Bohr and Kurt Gödel.

The present copy was given by Schlipp — who served as series editor until 1981 — to Dr. G.B. S---, a dentist who, during the Depression, treated patients for what they could afford (much to the chagrin of his wife). It was passed to Dr. S.'s son-in-law, a physicist, and then to his grand-daughters.

\$9,750.

TENDER IS THE NIGHT IN ITS ORIGINAL PARTS

Fitzgerald, F. Scott. "Tender is the Night" in *Scribner's* magazine January-April 1934 (vol. XCV, nos. 1-4). In orange and black pictorial wraps. With some splits and scuffs to the spines of each volume. January vol. slightly curved. Generally, a very good set of the first appearance of Scott's last novel. Presented in quarter green crushed-morocco clam-shell box. \$2,500.

France, Anatole. *Œuvres Complètes*. Paris: Calmann-Lévy Éditeurs, 1925-1935. 25 voll. With wood-engravings by Maxime Dethomas. All more-or-less fine in half crushed brown morocco over marbled boards. Numbered 510 of an edition of 1500, of a total edition of 1560. \$2,750.

Haggard, H. Rider. *She*. A History of Adventure. London: Longmans, Green and Co., 1887. First UK edition, first issue (with all points). Octavo (7 3/8" x 4 13/16", 189mm x 123mm). Bound in dark blue cloth with beveled edges, gilt-stamped. On the spine, title, author and imprint, gilt. Patterned end-papers. Fore-edges mildly bumped. Head- and tailpieces bumped. Top edge untrimmed. Bright and un-foxed. Presented in a custom slip-case with a chemise. \$1,250.

Hardy, Thomas. *Tess of the D'Urbervilles. A Pure Woman*. London: Macmillan and Co., 1926. One of an edition of 325 printed on large paper and signed by Hardy. With 41 wood-engravings. Tiny chip to tail of dust-wrapper, and closed tear to front hinge at tail of dust-wrapper. Horizontal closed crack to spine (1 1/4"). Spine mildly and evenly sunned. Else fine in publisher's slip-case (some tanning; else fine). Although Purdy does not mention an issued slip-case, we have found two auction records that mention one. Fore and lower edges untrimmed. With prospectus. Presented in custom clam-shell box. Dust-wrapper is remarkably bright and clean. Purdy 77. \$4,950.

Joyce, James. *Ulysses*. Shelton, CT: The First Edition Library, N.D. An exact facsimile of the 1922 first addition, down to the raised binding cords under the teal paper wraps. Presented in the publisher's cloth clam-shell box. \$375.

AN EXCEPTIONAL COPY OF LONGFELLOW —
THE FIRST BOOK-FORM APPEARANCE OF *PAUL REVERE'S RIDE*

Longfellow, Henry Wadsworth. *Tales of a Wayside Inn*. Boston: Ticknor and Fields, 1863. First American edition, first printing. Duodecimo (6 15/16" x 4 9/16", 176mm x 116mm). Fine in publisher's plum zig-zag cloth, title gilt to spine. Top edge gilt. In a survey of all copies sold at auction and privately, we know of no copies in such pristine condition, both internally and externally. With 22 pages of advertisements at the end, listing this title as "*Nearly Ready*." Additionally, p. 125, l. 3 (Blanck writes "vs. 3") reads "Whistled, saying..."; p. 174, l. 14 (Blanck writes "vs. 4 up") reads "His only pastime...". The British edition predates the American by a couple of weeks. Presented in a quarter red crushed-morocco slip-case with a red cloth chemise. Blanck 12136. \$875.

Lucas, George [Alan Dean Foster]. *Star Wars. From the Adventures of Luke Skywalker*. New York: Ballantine, [1976]. First edition. Slight scuffs to upper and lower edges. Else fine. This is the first appearance of the Star Wars story. Lucas gave the script to Alan Dean Foster and asked

him to write a novel based on it. That novel, the present item, came out in December 1976, some six months before the first film (Episode 4, 25 May 1977) debuted. Our item includes a card, now confirmed a forgery by Skywalker Ranch, from “George Lucas” addressed to “Alan”. Still, copies of the first edition are exceedingly rare in any condition. \$1,250.

Marvin, Pamela, introd. John Boorman. *Lee. A Romance*. London: Faber and Faber, 1997. Signed (Pamela) Marvin and by Boorman on the title-page. With additional materials from the Film Society of Lincoln Center. \$125.

AN EXCEPTIONAL COPY OF BENJAMIN BUNNY

Potter, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition, first issue. Fine without glassine dust-wrapper (but with an old acetate dust-wrapper) in grey boards with an inset oval illustration. Collating perfectly with Collamore’s copy in Quinby, we’ve never seen such a fine example. The oval portrait of Benjamin in a tam o’ shanter is lovely and fresh, the edges and corners all just as they were in the autumn of 1904. With the following issue points on p. 15: “muffatees” for “muffetees”, “we” instead of “*we*” as in the second issue and all subsequent issues. Presented in a quarter-grey-leather clam-shell box with a chemise. Quinby 6. \$1,950.

Wallace, David Foster. *Infinite Jest*. Boston: Little, Brown, 1995. First edition (dust-wrapper has uncorrected surname of eighth endorser [Vollman for Vollmann], we’ve seen copies of the second printing without the correction made). Fine. Unlike nearly all copies we’ve seen, our copy’s text-block is square, tight, and has not sagged to the shelf (and subsequently is not smudged, as so often seen). Signed on publication by Wallace on title-page. \$2,250.

Woolf, Virginia. *Orlando*. New York: Crosby Gaige, 1928. First American edition. Numbered 581 of an edition of 861 signed by Woolf on the verso of the half-title-page in her violet ink. Faintest rubbing to the corners. Spine a little lightened. Else fine. \$3,250.

Counter-smthw.

[Berti, Fabrizio, Innocenzio Bregoli & Antonio Pallara, ed. Giovanni Antonio Berti.] *Coltivazione della Canape. Istruzioni Di tre Pratici. Dedicata al Gran Merito di [sic] Sua Eccellenza Il Signor Conte Rodolfo di Chotecz Presidente del Banco, e del Commercio di S.M.I. e R. La Regina D'Ungheria, e di Boemia.* [N.L.: N.P., 1790-2].

Foolscap quarto (8 1/16" x 5 3/4", 204 mm x 141mm): blank, A-E⁴, blank (conjugate with first blank) [\$2]. 20 leaves, pp. 1-2 3-40. With three plates.

Bound in (contemporary?) hand-colored-paper (in red, yellow and green) wraps over card.

Rubbing to corners of covers, with wear in places. Missing lower 1 1/4" of spine of cover.

Cover split at hinges. Worm-hole at upper spine-edge of front cover. Worming from inside of front board to A3, not interfering with text or plates. The top inch of the first page of the text has been excised (likely to remove an ownership inscription, traces of which can be seen near the fore-edge). The lower fore-corner of E2 has a diagonal 1" paper fault. Plates and text crisp, with deep impressions. With a bookseller token (Hungarian: Art and Antiques Trading Company inventory number 1640) pasted to lower fore-corner of front paste-down.

This manual on the cultivation of cannabis was originally published in Bologna in 1741, with three sections by Berti, Bregoli and Pallara, who hailed from Cento in Emilio-Romagna. G.A. Berti collected these three "istruzioni", and Girolamo Baruffaldi, who in the same year wrote a poem in eight books on the cultivation of cannabis, *Il Canapajo* (which was often bound together with the 1741 edition of the *Coltivazione*, printed as they both were by Lelio dalla Volpe), contributed a preface and a poem (*Cinnamomo io non son...*), which are not included in this edition. Cannabis was an important crop in the region, hemp being used for rope and durable textiles. The book does mention the somniferous effects of cannabis when dried and burnt, and notes its disagreeable odor.

The etchings have been recut to replicate the originals by Giovanni Fabbri. The text is identical (with the exception of some typographical errors, i.a. "soffolcarla" for "soffocarla" on p. 14, "CLanape" for "Canape" on p. 20). The names of the original authors have been systematically removed. The date is conjectured on the strength of the dedication: Count Jan Rudolf Chotek was appointed to the presidency of the *Finanzhofstelle* under Leopold II in 1790, and Maria Luisa (of Spain), Queen Consort of Hungary and Bohemia, died in 1792. The dedication had been made to Chotek as early as 1764, but he hadn't yet been appointed to the *Finanzhofstelle*.

The first page of our text, A1^r, is a dedication-cum-title page, and does not have any bibliographic information. We might conjecture a π gathering with preliminaries, but in the absence of comparable copies, we can only assume that the present item is complete.

The British Library has a copy [240.h.8] dated 1790 (together with *Il Canapajo*) that does not appear to match ours, as it lists the names of the contributors. The Bayerische Staatsbibliothek copy [4 P.o.it. 60] also begins with the dedication, further corroborating completeness.

\$1,250.

A TENDER ASSOCIATION INSCRIPTION TO BUKOWSKI'S PUBLISHER, JOHN MARTIN

Bukowski, Charles, trans. Carl Weissner, illust. R. Crumb. *Stories und Romane. Das ausbruchsichere Paradies. Faktotum. Der Mann mit der Ledertasche. Anmerkungen eines Dirty Old Man.* Frankfurt: Zweitausendeins, [1977]. Fine in blue flexible boards in publisher's acetate dust-wrapper in publisher's card slip-case with printed spine label. Inscribed on the half-title-page:

FOR
JOHN MARTIN —
MY GOD, MAN, YOU
AND I MIGHT HAVE
TO MOVE TO
GERMANY.
THINK OF US
SITTING IN
BEER GARDENS
THROWING THE
DAYS AWAY. YEH.
Charles Bukowski

Martin was the founder of the Black Sparrow Press, which came into being precisely in order to publish Bukowski's work. \$1,950.

Charters, Ann (ed.). *The Portable Beat Reader.* New York: Viking, 1992. First edition. Small (half-inch) diagonal closed tear to the lower fore-edge of the front of the dust-wrapper. Else fine. Signed by Charters and by Allen Ginsberg (dated 2/6/92) and Paul Orlovsky ("Good Meditation") on the title-page. An excellent omnibus and gateway to Beat literature. \$325.
Corso, Gregory. *Bomb.* San Francisco: City Lights, 1958. First edition, first printing. Unbound (as issued) accordion fold. Moderately tanned, with a small chip to fold and insignificantly small bumps to lower edge. Else fine. Signed by Corso on rear cover with a doodle of a fat cat and little figure in red pen. Presented in custom slip-case with chemise. \$1,250.

[Bob Dylan]. Robert Santelli. *The Bob Dylan Scrapbook 1956-1966.* New York: Simon & Schuster, 2005. First edition. A rich assemblage of media — audio, facsimiles of programs, lyric sheets, tickets and so forth — chronicling the early years of Dylan's career. Complete in publisher's slip-case. \$75.

Ferlinghetti, Lawrence. *A Coney Island of the Mind.* New York: New Directions, 1958. First edition, first printing. With some faint rubbing to the extremities, and creases to the front hinge. Pages toned. Signed by Ferlinghetti on the title-page; a very early signature. \$750.

Gilliam, Terry & Tony Grisoni. *Fear and Loathing in Las Vegas: Not the Screenplay*. New York: Applause, 1997. Fine in pictorial wraps. Signed by Gilliam & Grisoni, as well as by Leila Nabulsi (producer, and dedicatee of Steadman's *Jones of Colorado* below), on the title-page, and by Johnny Depp on the inside of the front cover. \$175.

Goldin, Nan (photog.). *The Other Side*. New York: Scalo, [1993]. First English edition. Some faint bumps to the extremities of the dust-wrapper. Else fine. Signed by Goldin on the frontispiece. \$275.

Goldin, Nan (photog.) and James Crump. *Variety*. New York: SkiraRizzoli, 2009. First edition. Some slight bumps to the upper edge of the dust-wrapper. Else fine. From the film by Bette Gordon. Signed by Goldin on the half-title-page. \$225.

Hell, Richard. *Weather*. New York: CUZ Editions, 1998. One of an edition of 537. Fine in printed card French wraps around stapled dusky card covers. Signed by Hell and by Christopher Wool, who designed the cover. \$975.

Morrison, Jim. *The Lords and the New Creatures*. New York: Simon and Schuster, 1970. First trade edition after privately-printed editions of 100 in 1969. Small tear (1/2") on top-edge of rear dust-wrapper; price-clipped. Else fine. \$275.

O'Neal, Hank. *William S. Burroughs on his Birthday, New York City, 5 February 1984*. Print 12 7/8" x 10 7/16". Signed by O'Neal on the left beneath the image. Framed under museum-glass (such that the photograph is removable). \$1,250.

Reed, Lou. *The Raven*. Illustrations by Lorenzo Mattotti. Seattle: Fantagraphics, 2011. Fore-corners of dust-wrapper mildly bumped. Else fine. Signed by Reed on title-page. \$275.

PATTI SMITH, POET-PHOTOGRAPHER-PERFORMER

Judy Linn. *Patti Smith 1969-1976*. New York: Abrams Image, 2011. First edition. Fine in dust-wrapper. Signed by Linn and by Smith, who provided and afterword. \$75.

SMITH'S FIRST 45 RPM RECORD

Smith, Patti. *Hey Joe* (Version) Z 2701A, *Piss Factory* Z 2702 B. [New York]: Mer Records, Mono 601; [1974]. With code 2701 ZION – 1A (scratched) on inner dead wax. Enclosed in original white paper sleeve, corner clipped, with a few small closed tears and scuffs. Signed by smith on the sleeve. \$450.

Sebring, Steven. *patti smith dream of life*. New York: Rizzoli, 2008. First edition. Fine without dust-wrapper (as issued). \$47.

Smith, Patti. *Cross Section*. Tokyo: Hysteric Glamour, 2003. Fine in original (?) Mylar dust-wrapper. Signed by Smith at the foot of the essay. A small print run, with no copies known to us (and, indeed, something of a surprise to Smith herself!). \$450.

Smith, Patti. *Auguries of Innocence: poems*. New York: Ecco/HarperCollins, 2005. First edition. Fine in dust-wrapper. Signed by Smith on the title-page. \$75.

Smith, Patti. *Land 250*. Paris: Fondation Cartier, 2008. Trade edition. Some slight cracks to the quarter-bound leatherette. Else fine. Signed by Smith on the title-page. \$225.

Smith, Patti. *Just Kids*. New York: Ecco/HarperCollins, 2010. Deluxe limited edition. Numbered 891 of 1,000 copies, signed by Smith and including a broadside about Robert Mapplethorpe. Fine in blue cloth in the publisher's blue cloth clam-shell case, inside the publisher's cardboard shipping box. Fine. \$295.

Smith, Patti. *Woolgathering*. New York: New Directions, 2011. First edition. Fine in dust-wrapper. Signed by Smith on the title-page. "Portions of this book were originally published in a 1992 Hanuman Books edition of *Woolgathering*." \$165.

Smith, Patti. *Devotion*. New Haven: Yale University Press, 2017. First edition. Fine in dust-wrapper. Signed by Smith on the title-page. Based on Smith's 2016 Windham-Campbell Lecture, delivered at Yale to mark the awarding of the prizes of the same name. Smith addresses the question "Why I Write" in three essays, yielding genuine insight. \$50.

Steadman, Ralph. *Jones of Colorado*. London: Ebury Press, 1995. First edition. Fine in dust-wrapper. Signed by Steadman in his characteristic style, with twin pens. \$95.

Steadman, Ralph. *The Book of Jones*. New York: Harcourt Brace & Company, 1997. Uncorrected proof of the first U.S. edition. Fine in off-white card wraps, with the usual publicity stickers and markings. Signed by Steadman (with drawing) on the first free end-paper. \$150.

Thompson, Anita. *The Gonzo Way. A Celebration of Hunter S. Thompson*. Golden, CO: Fulcrum Publishing, 2007. First edition. Fine in red pictorial boards without dust-wrapper (as issued). Signed (with a heart) by (Anita) Thompson on the title-page. \$50.

Thompson, Hunter S. *Hell's Angels. The Strange and Terrible Saga of the Outlaw Motorcycle Gangs*. New York: Random House, 1967. First edition, first printing. With some little nicks and chips to the edges of the dust-wrapper. Else fine. A nice copy, uncommonly. \$750.

Thompson, Hunter S. *Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. Illustrations by Ralph Steadman. New York: Random House, 1971. First edition. Some slight bumps and creases to the lower edge of the dust-wrapper. Else fine. Signed by both Thompson and Steadman on the title-spread. \$5,750.

Thompson, Hunter S. *Generation of Swine. Gonzo Papers Vol. 2. Tales of Shame and Degradation in the '80's*. New York: Summit Books, 1988. First edition. Fine in dust-wrapper. \$75.

Thompson, Hunter S. *Mistah Leary He Dead*. San Francisco: X-Ray Book Co./Perdido Press, 1996. Numbered 272 of an edition of 300, of a total edition of 326. Printed by hand at The New Orleans School of GlassWorks and Printmaking Studio. In thick pale purple paper wraps, simply sewn in the Japanese manner. With two sheets of, notionally, acid (printed at the bottom: *CAUTION: DO NOT DROP.); one laid in and one tipped in. \$750.

Thompson, Hunter S. *Fear and Loathing in Las Vegas and Other American Stories*. New York: Modern Library, 1998. Fine in dust-wrapper. Signed by Thompson, Ralph Steadman (illustrations), Terry Gilliam (co-writer of screenplay and director of film), Johnny Depp (star of film) and Laila Nabulsi (producer of film). With program from event on May 21st (1998, one day before general release of film), at which the book was signed, laid in. \$2,750.

Thompson, Hunter S. *The Rum Diary*. New York: Simon and Schuster, 1998. First edition, first printing. Fine in dust-wrapper. With bookplate signed and pasted in by Thompson onto half-title-page. With program from signing (31 Oct. [1998]), laid in. The "long lost novel." \$475.

Thompson, Hunter S. *Fear and Loathing in America. The Brutal Odyssey of an Outlaw Journalist 1968-1976*. New York: Simon & Schuster, 2000. First edition, first printing. Bound in red leather with gilt title and six raised bands. All edges gilt. Fine (without dust-wrapper, as issued). Signed in full by Thompson, Halberstam (Pulitzer) and Brinkley (ed.). \$1,750.

Wenner, Jann S. and Corey Seymour. *Gonzo. The Life of Hunter S. Thompson*. New York: Little, Brown; 2007. First edition. Fine in dust-wrapper. Signed by Wenner and Seymour on the half-title-page. Additionally signed by Porter Bibb (publisher of *Rolling Stone*) on the first free end-paper and by William Kennedy on p. 62. With the signing program laid in. \$175.

100 under \$100, Signed.

- Adrian, Chris. *Every Night for a Thousand Years A Story of the Civil War*. New York: Broadway Books, 2000. Limited edition publicity issue. Fine in card wraps with French flaps. Signed by Adrian on the title-page. Numbered 417 of an edition of 1000. Presented as a gift from the publisher, the story originally appeared in the *New Yorker* and was incorporated as a chapter in Adrian's 2001 book *Gob's Grief*. \$35.
- Anderson, Sherwood. *Tar. A Midwest Childhood*. [New York]: Boni & Liveright, 1926. Limited edition. Some toning to upper edges. Small chips to lower edges and to paper spine label. Some foxing to vellum. Untrimmed edges darkened but text bright. Very good in floral paper over quarter vellum without dust-wrapper, as issued. Lacking publisher's slip-case. Signed by Anderson on limitation page; numbered 217 of an edition of 325 copies for sale, of a total edition of 350. \$75.
- Barnes, Julian. *Talking it Over*. New York: Alfred A. Knopf, 1991. First American edition (ARC). Proof copy in publisher's reflective black card envelope box. White printed card wraps. Marked in spots, front and back, by the glue from the envelope box. Else fine. Signed by Barnes on the first free end-paper upon issue. \$65.
- Banville, John. *The Book of Evidence*. New York: Charles Scribner's Sons, 1989. First American edition. Fine in dust-wrapper. Signed by Banville on the title-page. \$45.
- Block, Lawrence. *A Long Line of Dead Men*. A Matthew Scudder Novel. New York: William Morrow and Company, 1994. First edition, first printing. Fine in dust-wrapper. Signed by Block on the title-page. \$25.
- Bloom, Amy. *Love Invents Us*. New York: Random House, 1997. First edition. Fine in dust-wrapper. Signed by Bloom on the title-page. \$65.
- Bloom, Amy. *Come to Me*. New York: Aaron Asher/HarperCollins, 1993. First edition. Fine in dust-wrapper. Signed by Bloom on the title-page. \$75.
- Bock, Dennis. *The Ash Garden*. London: Bloomsbury, 2001. First British edition. Heel of dust-wrapper bumped, else fine. Signed by Bock on title-page. \$95.
- Bogosian, Eric. *Talk Radio*. New York: Samuel French, 1988. Lightly soiled at fore-edge. Else fine in paper wraps. Signed by Bogosian on the title-page. \$125.
- Albee, Edward. *Seascape*. New York: Atheneum, 1975. First edition. Dust-wrapper slightly curled at upper and lower edges. A 3/4" tear to the upper edge of the rear of the dust-wrapper. Else fine. Signed by Albee on the title-page. \$95.
- Baxter, Charles. *Believers. A Novella and Stories*. New York: Pantheon, 1997. First edition. Fine in dust-wrapper. Signed by Baxter on the title-page. With a publicity photo laid in. \$75.
- Boyle, T. Coraghessan. *East is East*. New York: Viking, 1990. Advance Reading Copy. Fine in pictorial wraps. Signed by Boyle on the title-page. \$45.
- Boyle, T. Coraghessan. *East is East*. New York: Viking, 1990. First edition. Fine in dust-wrapper. Signed by Boyle on the title-page. \$65.

- Brown, Larry. *Joe* (Publicity Material). Chapel Hill: Algonquin Books, 1991. Advance publicity. Two broadside sheets folded into octavo, sometimes qua octavo sometimes qua folio. Fine with creases. Signed by Brown above his author-photo. \$35.
- Burke, James Lee. *A Stained White Radiance. A Dave Robicheaux Novel*. New York: Hyperion, 1992. First edition. Fine in dust-wrapper. Signed by Burke on the half-title-page. \$50.
- Caldwell, Ian and Dustin Thomason. *The Rule of Four*. New York: The Dial Press, 2004. First edition. Fine in dust-wrapper. Signed by Caldwell and Thomason on the title-page. \$75.
- Danticat, Edwidge. *The Farming of Bones*. New York: Soho Press, 1998. Advance Reading Copy. Fine in pictorial covers. Signed by Danticat on the title-page. \$47.
- Danticat, Edwidge. *Brother, I'm Dying*. New York: Alfred A. Knopf, 2007. First edition. Fine in dust-wrapper. Signed by Danticat on the title-page. Winner of the NBCCA for autobiography. \$65.
- Davies, Robertson. *The Cunning Man*. New York: Viking, 1995. First American edition. Some small closed tears to edges of dust-wrapper. Else fine. Signed, at a reading at the 92nd St. Y upon publication, on a Viking bookplate to the first free end-paper. Review slip. \$75.
- DeLillo, Don. *The Angel Esmeralda. Nine stories*. New York: Scribner, 2011. First edition. Fine in dust-wrapper. Signed by DeLillo on the title-page. \$75.
- Díaz, Junot. *Drown*. New York: Riverhead Books, 1996. First edition. Fine in dust-wrapper. Signed by Díaz on the title-page. With errata slip laid in. Díaz's first book. \$65.
- Dillard, Annie. *An American Childhood*. New York: Harper & Row, 1987. First edition. Bumps to head and tail of dust-wrapper. Else fine. Signed by Dillard on the title-page. \$85.
- Dillard, Annie. *For the Time Being*. New York: Borzoi/Alfred A. Knopf, 1999. First trade edition. Fine without dust-wrapper (as issued) in publisher's pictorial slip-case. Signed by Dillard on the second free end-paper. \$75.
- Disch, Thomas M. *The Priest. A Gothic Romance*. New York: Alfred A. Knopf, 1995. Uncorrected proof. Some faint soiling. Else fine in printed white card wraps. With the dust-wrapper art stapled to the front cover. Signed by Disch on the title-page. \$65.
- Donoso, José. *Charleston*. Boston: David R. Godine, 1977. First English-language edition. Deluxe limited edition, numbered 144 of 200. Signed by Donoso on the limitation page. Spine a little faded, else fine without dust-wrapper (as issued) in publisher's slip-case. \$90.
- Doyle, Roddy. *The Van*. New York: Viking, 1992. First American edition. Small grooves to the spine of the dust-wrapper. Else fine. Signed by Doyle on the title-page. Short-listed for the 1991 Man Booker Prize. \$45.
- Dubus, André. *Voices from the Moon*. Boston: David R. Godine, 1984. First edition. Two one-inch tears to the upper edge of the front of the dust-wrapper. Else fine. Signed by Dubus on the title-page and also inscribed and dated (19 June 1991) on the half-title-page. \$35.
- Dunning, John. *The Bookman's Promise. A Cliff Janeway novel*. New York: Scribner, 2004. First edition. Fine in dust-wrapper. Signed by Dunning on the title-page. \$45.
- Eggers, Dave. *You Shall Know Our Velocity*. San Francisco: McSweeney's Publishing, 2002. First edition, second state. Fine in quarter black cloth over printed grey boards. Signed by Eggers on the rear paste-down. \$75.

- Ellison, Harlan. *Shatterday*. Boston: Houghton Mifflin, 1980. Uncorrected proof. Some red stains to the head and tail. With the date (11/80) written in marker to the head. Publicity bookplate pasted to the inside of the front cover. Else fine in printed cream card wraps, in red buckram slip-case. Signed by Ellison on the title-page. \$75.
- Ellison, Harlan. *Stalking the Nightmare*. Huntington Woods, MI: Phantasia Press, 1982. First edition. Some small chips to the top edge of the dust-wrapper. Else fine. Numbered 68 of 700 copies. Signed by Ellison on the limitation page. With prospectus laid in. In publisher's blue cloth slip-case. \$75.
- Erdrich, Louise. *Tracks*. New York: Henry Holt, 1988. First edition. Fine in dust-wrapper. Signed by Erdrich on the title-page. \$75.
- Farmer, Philip José. *Gods of Riverworld*. Huntington Woods, MI: Phantasia Press, 1983. First edition. Bumps to the edges of the dust-wrapper. Else fine. Numbered 220 of 650 copies. Signed by Farmer on the limitation page. In publisher's cream cloth slip-case. \$75.
- Felt, Ivan [Christopher Sorrentino] and Harris Conklin [Jonathan Lethem]. *Believeniks! 2005: The Year We Wrote a Book about the Mets*. New York: Doubleday, 2006. First edition. Fine in dust-wrapper. Signed by both "Felt" and "Conklin" on the title-page. With a review-slip laid in. Lethem and Sorrentino's identities were identified in a New York Magazine article (17 July 2006). \$100.
- Ford, Richard. *The Lay of the Land*. New York: Alfred A. Knopf, 2006. First edition. Price-clipped. Else fine in dust-wrapper. Signed by Ford on the title-page. \$25.
- Ford, Richard. *Canada*. New York: Ecco/HarperCollins, 2012. First edition. Fine in dust-wrapper. Signed by Ford on the half-title-page. \$65.
- Ford, Richard. *Rock Springs. Stories*. New York: The Atlantic Monthly Press, 1987. First edition, first printing. Some small bumps to the edges of the dust-wrapper. Else fine. Signed by Ford on the title-page. \$75.
- Fowler, Karen Joy. *Black Glass. Short Fictions*. New York: Henry Holt and Company/Marian Wood, 1998. First edition, first printing. Fine in dust-wrapper. Signed by Fowler on the title-page. With review materials laid in. \$45.
- Franzen, Jonathan. *Freedom. A Novel*. New York: Farrar, Straus and Giroux, 2010. First edition, first printing. Fine in dust-wrapper. Signed by Franzen on the title-page. \$75.
- Frazier, Ian. *Dating Your Mom*. New York: Farrar Straus Giroux, 1986. First edition of Frazier's first book. Slight tanning to dust-wrapper. Small crease to upper edge of front of dust-wrapper. Else fine. Signed and dated (March 20, '06) by Frazier on the title-page. \$45.
- Fuentes, Carlos, trans. Edith Grossman. *Destiny and Desire*. New York: Random House, 2011. First American edition. Some slight scuffing to the extremities of the dust-wrapper. Else fine. Signed by Fuentes on the title-page. With review materials laid in. \$50.
- Garcia-Aguilera, Carolina. *Bloody Waters. A Lupe Solano Mystery*. New York: G.P. Putnam's Sons, 1996. First edition. Fine in dust-wrapper. Signed by Garcia-Aguilera on the title-page. \$30.
- Gash, Jonathan. *Bone Dancing*. London: Allison & Busby, 2002. First edition. Fine in dust-wrapper. Signed by Gash on the title-page. \$45.

- Goldman, Francisco. *The Long Night of White Chickens*. New York: The Atlantic Monthly Press, 1992. First edition, first printing. Faintest bumps to the head of the dust-wrapper. Else fine. Signed by Goldman on the title-page. Sue Kaufman Prize, PEN/Faulkner finalist. \$65.
- Gordimer, Nadine. *A Sport of Nature*. New York: Alfred A. Knopf, 1987. First edition. Some slight bumps to the head and tail of the dust-wrapper. Else fine. Signed by Gordimer on the half-title-page. \$65.
- Hawkes, John. *The Blood Oranges*. New York: New Directions, 1971. First edition. Very slight tanning to the dust-wrapper, and some minimal bumps to the upper edge. Price-clipped. Else fine. Signed by Hawkes on the title-page. \$75.
- Hillerman, Tony. *Talking God*. New York: Harper & Row, 1989. First edition. Fine in dust-wrapper. Signed by Hillerman on the half-title-page. \$75.
- Grafton, Sue. *"F" is for Fugitive. A Kinsey Millhone Mystery*. New York: Henry Holt and Company, 1989. First edition, first printing. A small closed tear to the upper edge of the front of the dust-wrapper. Else fine. Signed by Grafton on the title-page. \$75.
- Goodman, Allegra. *Paradise Park*. New York: The Dial Press, 2001. First edition. Some bumps to the extremities. Else fine in dust-wrapper. Signed by Goodman on the title-page. \$35.
- Kaminsky, Stuart. *Lieberman's Law*. New York: Henry Holt and Company, 1996. Uncorrected proof. Publisher's uncorrected proof in blue printed card wraps. Covers distended from the insertion of review material (stapled to the front cover. A small tear to the upper front hinge. Else fine. Signed by Kaminsky on the title-page. \$75.
- Kaminsky, Stuart. *Never Cross A Vampire. A Toby Peters Mystery*. New York: St. Martin's Press, 1980. First edition. Some scuffing to upper and lower edges of the dust-wrapper. Else fine. Signed by Kaminsky on the title-page. \$75.
- Kaminsky, Stuart. *High Midnight. A Toby Peters Mystery*. New York: St. Martin's Press, 1981. First edition, first printing. Some scuffs and tiny closed tears to the extremities of the dust-wrapper. Else fine. Signed by Kaminsky on the title-page. \$75.
- Kaminsky, Stuart. *You Bet Your Life*. New York: St. Martin's Press, 1978. First edition. Some small scuffs and tears to the corners of the dust-wrapper. Else fine. Signed by Kaminsky on the title-page. \$75.
- Kelman, James. *You Have to Be Careful in the Land of the Free*. Orlando: Harcourt, 2004. First US edition. Fine in dust-wrapper. Signed by Kelman on the title-page. With review materials. \$75.
- Kennedy, William. *Quinn's Book*. New York: Viking, 1988. First edition. Fine in dust-wrapper. Signed by Kennedy on the title-page. Kennedy won the Pulitzer Prize for his earlier book *Ironweed*. \$85.
- Koontz, Dean R. *Strangers*. New York: G.P. Putnam's Sons, 1986. First edition. Fine in dust-wrapper. Signed by Koontz on the title-page. \$65.
- Kostova, Elizabeth. *The Historian. A Novel*. New York: Little, Brown, 2005. First edition. Fine in dust-wrapper. Signed and dated by Kostova on the title-page, on the occasion of her first public reading (June 24, 2005), with the program for the event laid in. \$65.

- Le, Nam. *The Boat*. New York: Alfred A. Knopf, 2008. First edition. Fine in dust-wrapper. Signed by Le on the title-page. Le won the National Book Award for writers under 35. \$55.
- Le Guin, Ursula K. *Lavinia*. Orlando: Harcourt, 2008. First edition. Fine in dust-wrapper. Signed by Le Guin on the title-page. \$45.
- Lethem, Jonathan. *Amnesia Moon*. New York: Harcourt Brace, 1995. First edition. Fine in dust-wrapper. Signed by Lethem on the title-page. \$75.
- Lovecraft, H.P., ed. S.T. Joshi and Guillermo del Toro. *The Thing on the Doorstep and Other Weird Stories*. New York: Penguin Horror, 2013. First edition with del Toro's introduction. Fine in pictorial boards without dust-wrapper (as issued). Signed by Guillermo del Toro, series editor, in silver marker on the first free end-paper. \$75.
- Maguire, Gregory. *A Lion among Men. Volume three in the Wicked Years*. New York: William Morrow/HarperCollins, 2008. Limited and signed first edition. Fine in dust-wrapper, with publisher's gold "Signed First Edition" sticker to front. Signed by Maguire on the limitation page. \$65.
- Malamud, Bernard. *God's Grace*. New York: Farrar Straus Giroux, 1982. First edition, first printing, limited. Fine in green cloth without dust-wrapper (as issued) in publisher's green papered slip-case. Numbered 70 of an edition of 300 signed copies. Malamud's last novel. \$75.
- Mamet, David. *The Village. A Novel*. Boston: Little, Brown, 1994. First edition, first printing. Fine in dust-wrapper. Signed by Mamet on the title-page. \$75.
- Markson, David. *This Is Not a Novel*. Washington, D.C.: Counterpoint, 2001. First edition. Fine in green pictorial wraps. Signed by Markson on the first free end-paper. \$50.
- Matthiessen, Peter. *Oomingmak. The Expedition to the Musk Ox Island in the Bering Sea*. New York: Hastings House, 1967. First edition. With very faint scuffs to the extremities of the dust-wrapper. Price-clipped. Else fine. Signed by Matthiessen on the half-title-page. \$75.
- McEwan, Ian. *Saturday. A Novel*. New York: Doubleday, 2005. First US edition. Fine in dust-wrapper. Signed by McEwan on the title-page. \$65.
- McEwan, Ian. *Black Dogs*. New York: Nan Talese/Doubleday, 1992. First US edition. Fine in dust-wrapper. Signed by McEwan on the title-page. \$75.
- McGuane, Thomas. *Something to Be Desired*. New York: Random House, 1984. First edition. Fine in dust-wrapper. Signed and dated (1989) by McGuane on the first free end-paper. \$75.
- Mendelsohn, Jane. *I Was Amelia Earhart. A Novel*. New York: Alfred A. Knopf, 1996. First edition. Fine in dust-wrapper. Signed by Mendelsohn on the title-page. \$75.
- Miller, Arthur. *On Politics and the Art of Acting*. New York: Viking, 2001. First edition. Fine in dust-wrapper. Signed by Miller on the title-page. An acerbic send-up of the thespianism of the American presidency, published just after 9/11 but written before. \$100.
- Min, Anchee. *Becoming Madame Mao*. Boston: Houghton Mifflin, 2000. First edition. Some bumps to the ends of the spine of the dust-wrapper. Else fine. Signed by Min on the title-page. \$45.

- Moody, Rick. *The Ice Storm*. Boston: Little, Brown, 1994. First edition, first printing. Some bumps to the ends of the spine of the dust-wrapper. Else fine. Signed by Moody on the title-page. Made into a film by Ang Lee. \$65.
- Moody, Rick. *The Ring of Brightest Angels Around Heaven. A Novella and Stories*. Boston: Little, Brown, 1995. First edition, first printing. Fine in dust-wrapper. Signed by Moody on the title-page. \$65.
- Moore, George. *Letters from George Moore to Ed. Dujardin 1866-1922*. New York: Crosby Gaige, 1929. First edition, limited. With the faintest tanning to the upper edges. Lacking the glassine dust-wrapper. Else fine in quarter beige buckram over blue-grey boards. Numbered 172 of an edition of 620 copies signed by Moore, of a total edition of 668. \$50.
- Moore, George. *Ulick & Soracha*. New York: Boni and Liveright, 1926. First US edition, limited. With the faintest tanning to the upper edges and spine. Lacking dust-wrapper. Else fine in quarter beige paper over blue boards. Numbered 36 of an edition of 1250 for subscribers only, signed by Moore. \$75.
- Mosley, Walter. *A Red Death. An Easy Rawlins Mystery*. New York: W.W. Norton, 1991. First edition, first printing. Tiny chip to front fore-edge of dust-wrapper. Else fine. Signed by Mosley on the title-page. \$75.
- Naipaul, V.S. *A Way in the World*. New York: Alfred A. Knopf, 1994. Advance Reading Copy. Fine in blind-embossed white card wraps in publisher's white slip-case in shrink-wrap (opened). Signed by Naipaul on the first free end-paper. \$100.
- O'Brien, Edna. *James & Nora. Portrait of Joyce's Marriage*. Northridge, California: Lord John Press, 1981. First edition, limited. Fine in quarter black cloth over green cloth, with a rose gilt to the front cover. Numbered 60 of an edition of 250 signed by O'Brien, of a total edition of 276. \$85.
- Parker, Robert B. *Love & Glory. A Novel*. New York: Delacorte Press/Seymour Lawrence, 1983. First edition. Dust-wrapper slightly rubbed in places. Else fine. Signed by Parker on the title-page. \$75.
- Parker, Robert B. *Perchance to Dream. Robert B. Parker's Sequel to Raymond Chandler's The Big Sleep*. New York: G.P. Putnam's Sons, 1991. First edition. Fine in dust-wrapper. Inscribed by Parker on the title-page. \$35.
- Pierre, DBC [Peter Finlay]. *Vernon God Little*. New York: Canongate, 2003. First US edition. Fine in dust-wrapper. Signed by Pierre on the title-page. Winner of the Booker Prize, Whitbread First Novel Award, James Joyce Award. \$45.
- Allen, Hervey. *Israfel. The Life and Times of Edgar Allan Poe*. New York: George H. Doran Company, 1927. Second edition. Two volumes. Corners of both volumes rubbed. With the pieces of one of the volumes' dust-wrapper (plain cream with Poe's signature reproduced in crimson) laid into vol. II. Very good. Vol. I Inscribed by Allen to Edwin Van Rijn, Esq. and dated (March 14 27); vol. II signed, both on first free end-paper. \$75.
- Robbins, Tom. *Wild Ducks Flying Backward: the short writings of Tom Robbins*. New York: Bantam Books, 2005. First edition. Fine in dust-wrapper. Signed by Robbins on the title-page. \$75.

- Robinson, Marilynne. *Home. A Novel*. New York: Farrar, Straus and Giroux, 2008. First edition, first printing. Tiny scuffs to the lower extremities of the dust-wrapper. Else fine. Signed by Robinson on the title-page. With the program for the National Book Awards finalist reading laid in. \$75.
- Robinson, Roxana. *A Glimpse of Scarlet and other stories*. New York: Edward Burlingame/HarperCollins, 1991. First edition, first printing. Fine in dust-wrapper. Signed by Robinson on the title-page. \$45.
- Self, Will. *Tough, Tough Toys for Tough, Tough Boys*. New York: Grove Press, 1998. First US Edition. Fine in dust-wrapper. Signed by Self on the title-page. With review materials laid in. \$30.
- Shepard, Jim. *Batting against Castro*. New York: Alfred A. Knopf, 1996. First edition. Fine in dust-wrapper. Signed by Shepard on the title-page. \$45.
- McCall Smith, Alexander. *Blue Shoes and Happiness*. New York: Pantheon Books, 2006. First US edition. Fine in dust-wrapper. Signed by McCall Smith. \$35.
- Solondz, Todd. *Storytelling*. London: Faber and Faber, 2001. First edition. Faint bumps to upper front fore-corner and tail of spine. Else fine in pictorial wraps. Signed by Solondz. With price stickers on rear cover. \$75.
- Stone, Robert. *Children of Light*. New York: Alfred A. Knopf, 1986. First edition. Fine in dust-wrapper. Signed by Stone on the title-page. \$95.
- Theroux, Alexander. *The Secondary Colors. Three Essays*. New York: Henry Holt and Company, 1996. Uncorrected proof. Grey printed card wraps. Uncorrected proof. Fine. Signed by Theroux on the title-page. \$75.
- Tomlinson, H.M. *Thomas Hardy*. New York: Crosby Gaige, 1929. First edition, limited. Some small tears to glassine dust-wrapper. Else fine. Numbered 513 of an edition of 550 signed and distributed by Random House in America, of a total edition of 761. \$50.
- Turow, Scott. *The Laws of Our Fathers. A Novel*. New York: Farrar Straus Giroux, 1996. First trade edition. Fine in dust-wrapper. Signed by Turow on the second free end-paper. In publisher's red paper slip-case. A "limited number of signed slipcased copies... as a keepsake ed.". \$75.
- Ullmann, Linn, trans. 'Tiina Nunnally. *Before You Sleep. A Novel*. New York: Viking, 1999. Advance Uncorrected Proofs. Slightly soiled. Else fine in pictorial white wraps. Signed by Ullmann on the title-page. \$35.
- Vollmann, William T. *Butterfly Stories. A Novel*. New York: Grove Press, 1993. First edition. Fine in dust-wrapper. Signed by Vollmann and by Ken Milller (cover photograph) on the first free end-paper. With Rizzoli price sticker on the back cover. \$65.
- Vollmann, William T. *Whores for Gloria*. New York: Pantheon Books, 1991. First edition. Fine in dust-wrapper. Signed by Vollmann opposite the title-page. \$75.
- Weidman, Jerome. *Fourth Street East. A Novel of How it Was*. New York: Random House, 1970. First edition, limited. Acetate dust-wrapper missing a chunk from the head of the spine. Else fine in publisher's brown paper slip-case. Numbered 199 of an edition of 350 signed by Weidman. \$45.

- Wolff, Tobias. *Our Story Begins. New and selected stories*. New York: Alfred A. Knopf, 2008. First edition. Fine in dust-wrapper. Signed by Wolff on the title-page. \$65.
- Wolff, Tobias. *In Pharaoh's Army. Memories of the Lost War*. New York: Alfred A. Knopf, 1994. Advance Reading Copy. Fine in printed glossy olive wraps, in publisher's soft pictorial slip-case. Signed by Wolff on the first free end-paper. \$75.
- Wolff, Tobias. *In Pharaoh's Army. Memories of the Lost War*. New York: Alfred A. Knopf, 1994. First edition. Fine in dust-wrapper. Signed by Wolff on the title-page. \$100.
- Woolrich, Cornell, introd. Harlan Ellison. *Angels of Darkness*. New York: The Mysterious Press, 1978. First edition, limited. Fine in dust-wrapper, in publisher's red cloth slip-case. Numbered 38 of an edition of 250 signed by Ellison, who provided the introduction. \$75.

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