

CATALYST 06:
AN AUGUST
MISCELLANY



Welcome to our August Catalyst!

August is here, and we're beginning to peek around the corner—toward fall, cooler weather, and the 2026 Rocky Mountain Book and Paper Fair. In this month's *Catalyst*, we present a miscellany of 20 new arrivals that have brought us particular book joy—from Rombauer to Bourdain, Newton to Einstein, Huxley to Plath and a few in between.

For those local to Denver, the books featured here will be available for a first look at our *AfterHours* on **Friday, August 7**, from 5:00–9:00pm. Join us for complimentary drinks and desserts along with an early opportunity to explore these new arrivals in person. Mention that you follow us on social media or subscribe to the *Catalyst*, and we'll extend 20% off your entire purchase—including these new acquisitions.

This selection will also travel with us to Loveland, Colorado, for the 2026 Rocky Mountain Book and Paper Fair, taking place **August 14-15**. For details, visit rmaba.org.

For additional photos and information on the items in this *Catalyst*, visit our website. To receive all future *Catalysts* and to stay up to date with all events and news from The Hermitage Bookshop, subscribe at www.hermitagebooks.com.

catalyst / n. / derived from English bookseller's parlance "catalogue" and "list"

- 1 : A miscellany of recent acquisitions to spark your collecting imagination.
 - 2 : More than a mere list, these pieces have sparked our own imagination and joy. And we can't wait to share them with you. Sometimes themed. Often multifarious. Always intentional.
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01

THE JOY OF COOKING IRMA S. ROMBAUER

THE BOOK THAT LAUNCHED A THOUSAND COOKS

First edition of Rombauer's self-published classic in **extremely scarce dust jacket**.

St. Louis: Published by the Author, 1931. First edition, first printing. Publisher's blue-green pebbled cloth, in Marion Rombauer dust jacket (\$3.00). 395 pp. 8" x 5.5". #243452

Vintage cookbook collectors savor their collections as cultural artifacts, histories connected by centuries of kitchen science and accidents, experimentation, manners and fashion. In 1931, Irma S. Rombauer (1877-1962) responded to the Great Depression in her own fashion, self-publishing *The Joy of Cooking*, a title perhaps meant as a playful retort to the times.

Now in its 9th edition with 20 million copies sold to date, one harkens back to the first edition with delight, such a rarity in the original dust jacket designed by her daughter Marion, depicting St. Martha, the patron saint of cooks, subduing Tarasque, the dragon of drudgery. We see for the first time a cookbook embellished with friendly paper cut-out silhouette illustrations designed by Marion, alongside collected witticisms and a homespun style that appealed to the amateur cook, all precursors to her innovative "action method" recipe format. Simple, innovative, each edition is a reflection of the changing times, despite a publication history peppered with endless legal clashes.

We serve this first edition copy as the main course to the true collector, it is the *piece de resistance* of our August Catalyst.

Penciled owner's name, extremities toned and rubbed with touches of wear spine tips, partial sticky note (2"x1") to p. 177, partially removed leaving abrasion affecting text (1"x1"), sparse foxing and toning throughout, spots of soiling text block edges, very good minus in deficient and brittle dust jacket, lacking spine and rear panels, flaps detached, small tape repair verso, spots of soiling, cover still presents with bright color.

\$7000



FROM NEW YORK'S BISTRO KING

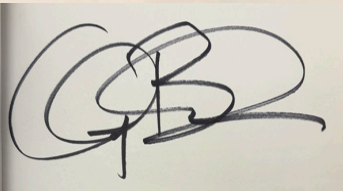
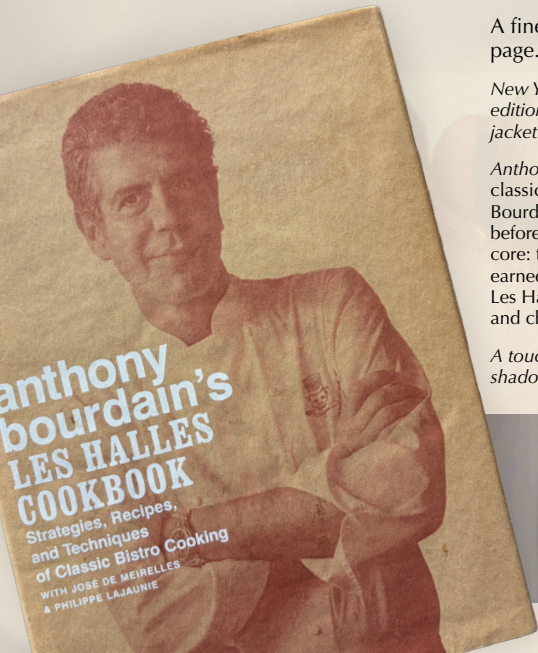
A fine **first US edition**, **boldly signed by Bourdain** on the title page.

New York: Bloomsbury, 2004. Photographs by Robert DiScalfani. First US edition, first printing. Publisher's maroon boards stamped in black, in dust jacket (\$34.95). 304 pp. 9.5" x 7.25". #242712

Anthony Bourdain's Les Halles Cookbook is not only a masterclass in classic French brasserie food, but an intimate look into what made Bourdain one of the defining culinary voices of his generation. Published before his rise to international television fame, it captures Bourdain at his core: the chef whose wit, irreverence, and uncompromising passion first earned him a devoted following. Packed with 110 recipes from his time at Les Halles, this iconic cookbook brings Bourdain's audacious, humorous, and charming personality leaping into our kitchens.

A touch of rolling to tips, else fine in near fine dust jacket with faint sticker shadow front panel, in mylar cover.

\$1250



03

HISTORIA ANTIGUA DE MEJICO... [AND] HISTORIA DE LA ANTIGUA Ó BAJA CALIFORNIA...

FRANCISCO JAVIER CLAVIJERO; FRANCISCO PABLO VAZQUEZ AND NICOLAS GARCIA DE
SAN VICENTE (TRANS.)

18TH CENTURY HISTORY OF MESOAMERICA

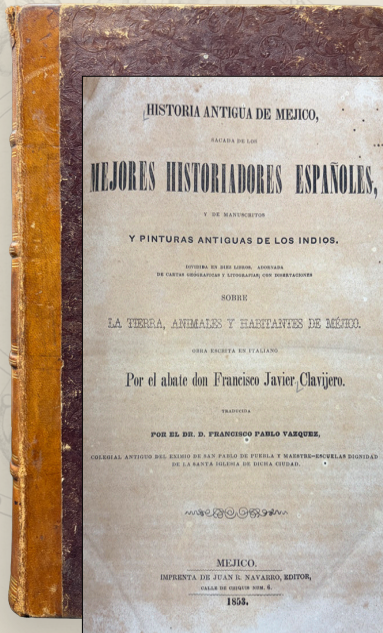
Combined in sammelband, this is a **very scarce** and respectable copy of one of the most important early histories of Mexico and California.

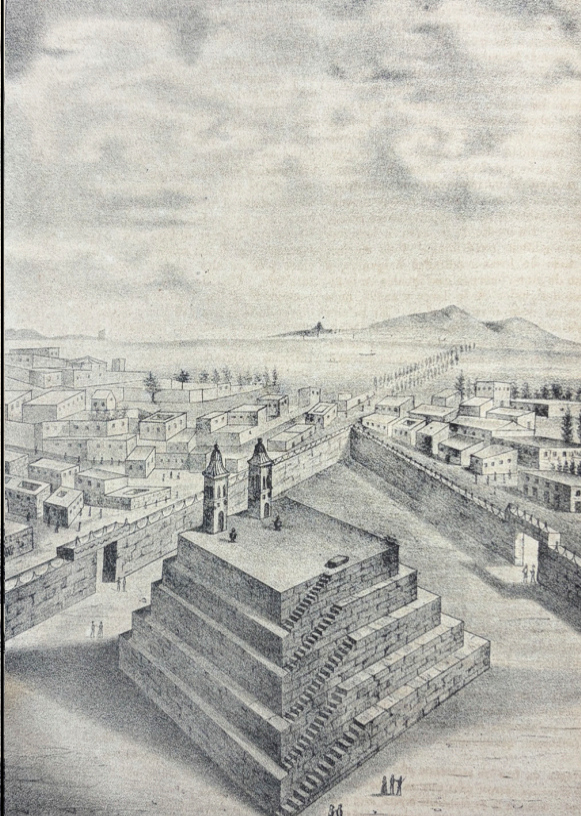
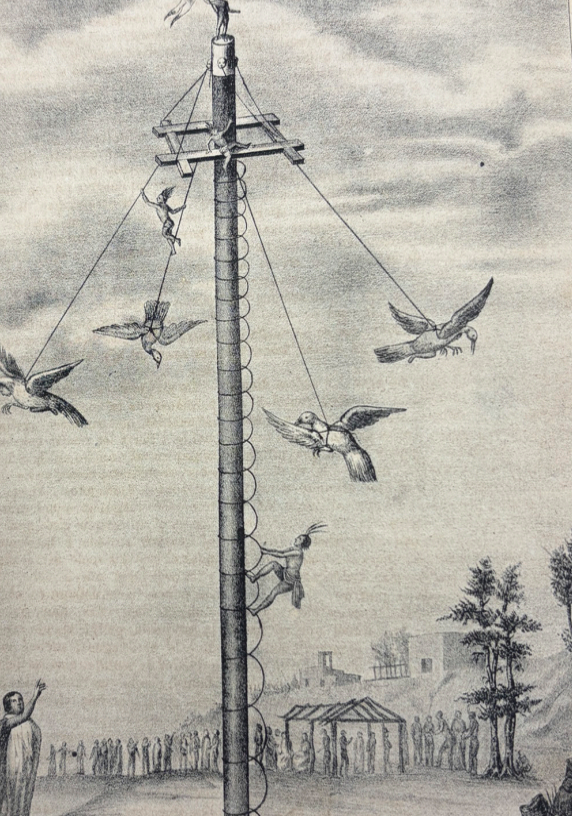
Mexico: Juan R. Navarro, 1853; 1852. Thirty-two lithographic plates. Second Mexican edition (first thus of Francisco Pablo Vázquez's Spanish translation from the Italian) of *Historia Antigua de Mejico*; First Mexican edition of *Historia de la Antigua ó Baja California*. Rebacked leather spine stamped in gilt over original embossed purple paper-covered boards. All parts bound in single volume. Quarto. [xii], [1]-439, [v, Index]; [xiv], [1]-252, [vi, Index]. 11" x 7". #243382

The Jesuits in Mexico made it their business to acquire books, documents and codices spanning pre-colonial and post-colonial history, an attractive collection for assorted scholarly pursuits. The history of Mesoamerica, depicted in colorful pictorial images painted on deerskin or bark and in a variety of formats, provided a valuable narrative history for the Mixtec and Oaxacan people. The Aztec Codex formed the core of Clavijero's humanist-inspired history, *Historia Antiqua de Mejico* (1780) published more than 10 years after the Jesuits were expelled from Mexico in 1767 and Clavijero was forced to relocate to Italy. The first edition appeared in Italian, translated from the original manuscript in Spanish, and was widely admired and subsequently published in German, then English. The Spanish language edition published in Mexico appeared much later. Clavijero's work is still considered foundational in understanding and interpreting the history of Mesoamerica.

Spine scuffed and rubbed with short splits top joints, boards rubbed with some abrasions, off setting rear, wear to corners and less so overall. Double-column pages and plates toned, some sections darkened by printer's ink, otherwise a serviceable and tight copy.

\$1250





THE NEW COLUMBUS OF SCIENCE

A collector-quality copy of this **expanded second edition**.

Princeton, NJ: Princeton University Press, 1945. Second edition, first printing. Publisher's full beige cloth, top edge stained red, in dust jacket (\$2.00). [vii], 135 pp. 8" x 5.5". #242627

Forever changing our understanding of the physical world with his theory of relativity, Albert Einstein brought the physics and mathematics of general relativity down to a reader level in *The Meaning of Relativity*. First published in 1922 (the year he received the 1921 Nobel Prize for Physics), this volume consists of Einstein's Stafford Little Lectures given the year before at Princeton University, translated by physicist Edwin Plimpton Adams. To account for advances in the field of relativity since the 1920s, this second edition expands Einstein's original lectures in the form of an appendix, translated by Ernst G. Straus—fellow mathematician and Einstein's assistant at the Institute for Advanced Study.

Einstein's May 1921 visit to deliver the Stafford Little Lectures was part of his first American tour, undertaken largely to raise funds for the Hebrew University of Jerusalem. During the visit Princeton awarded him an honorary Doctor of Science degree, the citation of which described him as a "new Columbus of science, voyaging through strange seas of thought alone." This clause being an allusion to Wordsworth's lines in *The Prelude* about the statue of Isaac Newton at Cambridge: "a mind for ever / Voyaging through strange seas of Thought, alone." Poetically linking Einstein to the man whose theories had been superseded by his theory of general relativity, experimentally proven only 18 months prior.

Tiny spot of wear spine head, fine in near fine dust jacket with mildly toned spine and edges, short closed tear front flap fold, tiny puncture rear panel, small spots of soiling, in mylar cover. Overall an extremely tight and clean copy.

The
Meaning
of
Relativity
ALBERT
EINSTEIN

05

THE MATHEMATICAL PRINCIPLES OF NATURAL PHILOSOPHY

ISAAC NEWTON; ANDREW MOTTE (TRANS.); JOHN MACHIN

THIS IS NEWTON'S COSMOS

First English translation of the most important work in the history of science.

London: Benjamin Motte, 1729. Lacking both engraved frontispieces and all 47 engraved plates (removed prior to binding); retains 2 folding letterpress tables, 3 engraved headpieces by A. Motte. First English translation. Near contemporary full brown calf, morocco spine title labels, spine gilt., plain endpapers. Octavos. Collation (text complete): I: A²; A⁸-D⁸, E⁴; A⁸, a⁸, B⁸-X⁸; II: B⁸-Z⁸, Aa⁸-Cc⁸, Dd³, a⁴. Pagination: I: [iv], [3]-71 (The Laws of the Moon's Motion), [1, errata], [vii, Author's Preface], [xxv, Cotes's Preface], [1]-40 [41] 42-320 (p. 69 mis-numbered "99"). II: [1]-393, [xiii, Index], [i]-viii (Appendix). 7.25" x 5" . #243449

Generally regarded as the most important work in the history of science, Newton's *Principia Mathematica* literally reordered the way we understand the cosmos. Originally written and published in Latin in 1687, it was not translated into English until Andrew Motte undertook and finished the task in 1729. In expounding the underlying laws of the natural world, Newton buttressed the observations of Copernicus, Galileo, Kepler, and others, while leaving other previous scientific assumptions in the rubble.

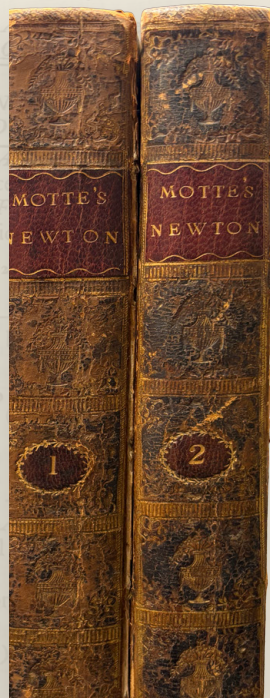
Presented here is the first English translation by Andrew Motte. Though lacking all 47 engraved folding plates and frontispieces (presumably removed prior to binding with no trace of removal), the text remains complete, clean and bright—a remarkable relic in the history of scientific thought.

Stamped ownership of J.L Robinson on front pastedown.

[Babson 20; PMM 161]

Front board volume 1 fully cracked, cords still holding. Extremities rubbed with touches of wear. Internally extremely clean and bright. Overall a near fine text in very serviceable binding.

\$15000





OF THE
SYSTEM
OF THE
WORLD.
BOOK III.



IN the preceding books I have laid the principles of philosophy; not philosophical, but mathematical; to wit, as we may build our way upon in philosophical enquiries, the laws and conditions of principles are, the laws, which chiefly concern the powers or forces, which should be to philosophy. But lest they should be themselves dry and barren, I have here and there, with some philosophical view, an account of such things, as are nature, and which philosophy seems founded on; such as the density and

THE
MATHEMATICAL
PRINCIPLES
OF
Natural Philosophy.

By Sir ISAAC NEWTON.

Translated into English by ANDREW MOTTE.

To which are added,

The Laws of the MOON's Motion, according to Gravity.

By JOHN MACHIN *Astron. Prof. Gresh. and Secr. R. Soc.*

IN TWO VOLUMES.

LONDON:
Printed for BENJAMIN MOTTE, at the Middle-
Temple-Gate, in Fleetstreet.
MDCCXXIX.



TWAIN, RE-CENTERED

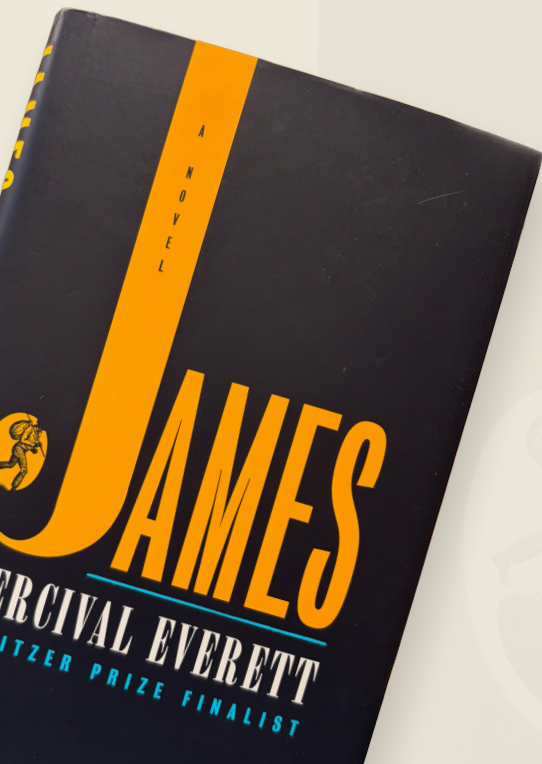
A fine **first edition**.

New York: Doubleday, 2024. First edition, first printing. Publisher's full black boards in Emily Mahon dust jacket (\$28.00). 302, [6] pp. 8.5" x 5.75". #242631

Dubbed a "re-centering" of *The Adventures of Huckleberry Finn*, Percival Everett explored the dialogue of Black lives in ways he said Twain never could. While Huck Finn did his own grappling with the question of how an innocent person, his father figure, could be separated from his family and treated with brutality, Everett's 2024 Pulitzer Prize-winning novel is more interested in the nuances of Black sacrifice to protect those they love. Is tucking away your identity, your language, or your freedom worth it? Everett's explosive focus on Jim gave readers new eyes to the famous trip down the Mississippi, rightfully cementing the University of Southern California's Distinguished Professor of English in American literary history.

Light bit of shelf wear, very faint discoloration text block fore edge, fine in fine dust jacket with gentle press spine head, in mylar cover.

\$225



07

ROLLING ALONG IN SONG: A CHRONOLOGICAL SURVEY OF AMERICAN NEGRO MUSIC

J. ROSAMOND JOHNSON

CAPTURING AN ORAL TRADITION

A near fine **first edition**.

New York: Viking Press, 1937. First edition, first printing. Publisher's full black buckram with illustrated cover label, spine title stamped in gilt, lacking dust jacket. 224 pp. 10" x 7.5". #242541

Tracing a musical history that moves from African drum rhythms to plantation work songs to jazz and blues, John Rosamond Johnson captured a long-standing tradition of Black music as he arranged eighty-seven Negro songs in *Rolling Along in Song*. Johnson, one of the earliest Harlem composers, led the Black musical movement through the early twentieth century, composing what would come to be known as the Black National Anthem, "Lift Every Voice and Sing." He arranged numerous collections of Black spirituals over his lifetime, solidifying a vibrant oral tradition into sheet music.

Slight lean, gentle rubbing cloth, hinges a touch loose but holding firm, near fine.

\$135



A SACRED TRIP

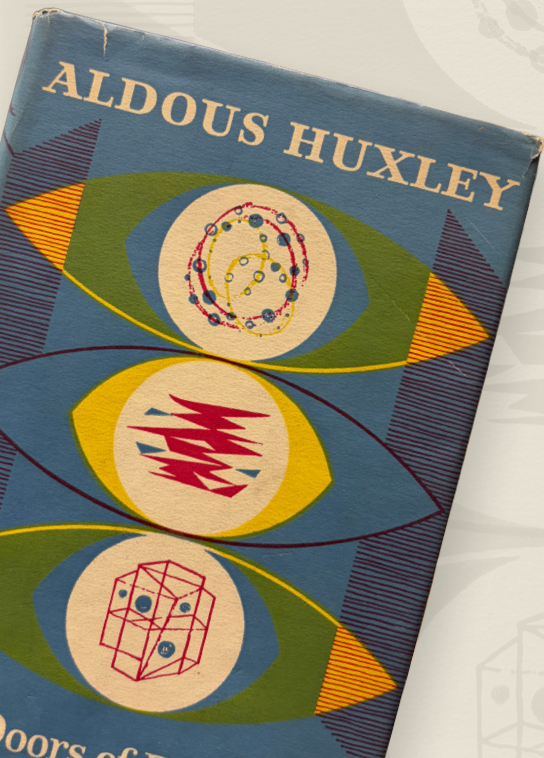
A near fine **first UK edition**.

London: Chatto & Windus, 1954. First UK edition, first printing. Publisher's full light blue cloth, in John Woodcock dust jacket (6s. Net). 62, [2] pp. 7.5" x 5". #242980

Aldous Huxley's 1953 experience with psychedelics thrust him from the realm of respectable English authorship to psychedelic evangelism. In Humphry Osmond's L.A. home, the psychiatrist who coined the term "psychedelic" gave Huxley his first mescaline dose. While Osmond worried away at rendering the great literary mind insane, Huxley's mind opened to the sublime. Before recounting his experience in *The Doors of Perception*, drug-induced hallucinations were regarded as distortions, but the mystic author's trip introduced the possibility that psychedelics allowed philosophical and spiritual exploration, laying the groundwork for psychiatric research in the '60s and mainstream drug use in the '70s.

Rubbing to spine tips and corners, light toning to endpapers, owner inscription from year of publication to ffep, near fine in near fine dust jacket, spine and rear toned a shade, light wear to corners and tips, several short closed tears to upper edge, in mylar cover.

\$725



RAGE AGAINST THE CITY PLANNING MACHINE

Scarce **association copy** of Jacobs' classic critique of urban planning, additionally **signed by Jacobs**.

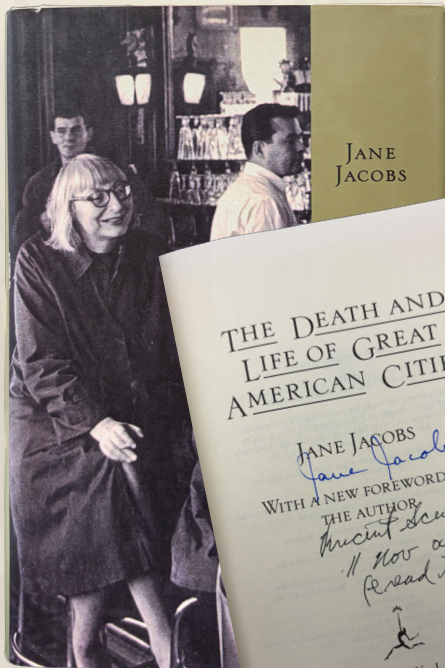
New York: The Modern Library, 1993. Later printing. Publisher's full grey cloth, publisher logo blind stamped, in dust jacket (\$18.50). 598 pp. 7.5" x 5". #242951

In the face of top-down city planning and the stark modernist aesthetic of the 60s, Jane Jacobs argued for urban life that could live and grow as a dynamic organism. Full of strangers, large sidewalks, and a mix of new and old buildings, her seminal work *The Death and Life of Great American Cities* defined a generation of urban design as New Urbanism took hold. Her ideas gave traction against neighborhood clearing projects like Robert Moses' highway building through Washington Square Park, which Jacobs spearheaded the movement against, ultimately preserving the iconic American neighborhood as a hallmark of her theories and getting arrested in the process.

First published in 1961, this Modern Library edition is a perfect union of theory and practice; **signed by both Jane Jacobs and historian of architecture Vincent Scully**, whose research centered around architecture as a contextual and humanizing force. Scully's inscription is dated for the night Jacobs received the second Vincent Scully Prize for her contributions to architecture and urban design, where he promises "(I read it)."

Fine in fine dust jacket, in mylar cover.

\$375



BRINGING THEATER BACK TO HOBOKEN

Number 295 of 999 numbered copies.

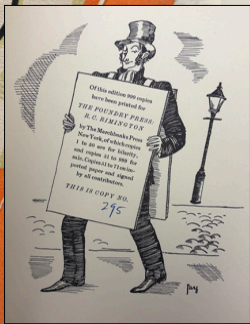
New York: Foundry Press: R. C. Rimington, 1930. Embellishments by Edward A. Wilson, George Illian, Cleon Throckmorton. August William Hutaf, and Jay. First edition, first printing. Plain orange wrappers with illustrated cover label (binding variant unaccounted for in Lee). Octavo. 118, [3] pp. 9.5" x 6.5". #242543

In one of the greatest advertising pushes of the 1920s, humorist Christopher Morley brought Hoboken back to life. Morley and set designer Cleon Throckmorton reinvigorated two abandoned theaters, creating the Old Rialto Theater, and set about reviving Victorian melodramas. Threaded with disdain for Broadway and gentle ribbing towards the Old Rialto's patrons, Morley's advertisements drew flocks of revelers into the once-dead streets as the theaters overflowed every night. They are collected here with Earnest Elmo Calkins' commentary, along with essays by Morley, Throckmorton, and Ogden Nash (his first published piece of comic writing) about their endeavors on Hudson Street.

Limited to 999 numbered copies, of which this is 295, Morley's work opens a door into the 1920s and '30s theater scene, explored by the top comic voices of the period and captured in The Foundry Press's jaunty, fine press style.

[Lee 86]

Gentle soiling extremities, several vertical creases spine, 3" cleanly repaired closed tear illustrated cover label, near fine. Overall a tight and square copy.



MY SYSTEM: 15 MINUTES WORK A DAY FOR HEALTH'S SAKE

J.P. MÜLLER; G.M. FOX-DAVIES (TRANS.)

THE ORIGINAL FITNESS INFLUENCER

First American edition with chart.

Copenhagen: Tillge's Boghandel, 1905. Forty-four illustrations (from photographs). First American edition, clothbound issue. Hardcover, in dust jacket. 90 pp. 9" x 6". #242542

Cold plunges, at-home workouts, physical therapy—so many of the hallmarks of modern health and wellness find their popular roots in Jørgen Peter Müller's *My System*. As a sickly child, Müller developed a systematic stretching routine, with which he travelled around his home country, Denmark. Müller spoke on the benefits of home gymnastics and cold baths, stripping down in public to show off his muscular, tanned body (which was highly controversial and criticized for being "legally pornographic"). First published in Denmark in 1904, Müller's *Mit System* was an instant hit, selling thousands of copies in the tiny country. It was translated into English and distributed in America the following year.

This copy comes ready to be used, featuring photographs of Müller that lead through every exercise necessary for health and includes a laid-in poster with small thumbtack holes around the edges, as someone once practiced Müller's system and discovered wellness along the way.

Gentle bumping and rubbing extremities, near fine in very good dust jacket with pencil price front panel, several small abrasions and stains rear panel, light wear extremities with several short closed tears, in mylar cover.

\$65



CHART
illustrating the exercises
in
**J. P. MÜLLER'S
MY SYSTEM**

drawn by

Johannes Dorph

Price, on cardboard, 20 Cents

G. E. STECHERT & CO.
129 West 20th Street, New York

N. B.—The figures to the left give
the number of the exercise, those to
the right indicate how many times
the exercise is to be performed.

Do not
forget
the deep
breaths!!



Price of J. P. Müller's MY SYSTEM in colored paper covers 75 Cents; in red cloth, gilt title, \$1.00

THE DEATH OF GOD IN FINE PRESS

Limited to 100 copies bound in vellum, **signed by Becker** on the limitation page.

Heidelberg: Richard Weissbach, 1921. Sixteen lithographs by Walter Becker. Limited edition. Publisher's full vellum, author and title stamped in gilt, housed in publisher's slipcase. Quarto. 20, [4] pp. 11.5" x 9". #242602

1921: Germany was battered by the Treaty of Versailles and witnessing the rise of Hitler as chairman of the National Socialist Party. However, the country still flowered with beauty as the Expressionist fine press publisher Richard Weissbach brought German artistic voices together. The classic, nineteenth-century novelist Jean Paul (1763-1825) was matched with abstract artist Walter Becker (1893-1984) to craft this limited edition of *Rede des toten Christus vom Weltgebäude herab dass kein Gott sei*. The excerpt from Paul's 1796 novel *Siebenkäs* proclaims the death of God and eventually served as one of Nietzsche's primary influences. Christ, no longer resurrected, descends to tell a church of the dead that he searched the universe for God and only found chaos in his stead. Becker's hauntingly twisted faces capture the nihilism of both Paul's tale and his devastated country in one of his earliest publications.

Slightly bowed front board, gentle toning to spine, very light rubbing extremities, sparse foxing throughout, near fine, housed in very good slipcase with seams barely starting and two crayon marks to rear panel.

\$775



Dieses Buch wurde im Herbst 1920 für die
FREUNDE DES ARGONAUTENKREISES
in zweihundertfünfundzwanzig Exemplaren hergestellt.
Hundert Exemplare wurden in Pergament gebunden,
hundertfünfundzwanzig Exemplare in weisses Büten
kartoniert. Den Text druckte die Offizin W. Drugulin
in Leipzig, die Lithographien Friedrich Hornung
in Heidelberg. Die Bindearbeit besorgte Otto Heinisch
in Heidelberg. Die hergestellten Exemplare wurden
von Walter Becker nummeriert und signiert.

Dieses Exemplar
wurde über die Auflage hinaus
für
GERTRUD DANZIGER
hergestellt.

Walter Becker

lag einmal an einem Sommerabende vor der Sonne auf einem Berge und entschlief. Da träumte mir, ich erwachte auf dem



Gottesacker. Die abrollenden Räder der Turmuhr, die elf Uhr schlug, hatten mich erweckt. Ich suchte im ausgeleerten Nacht-

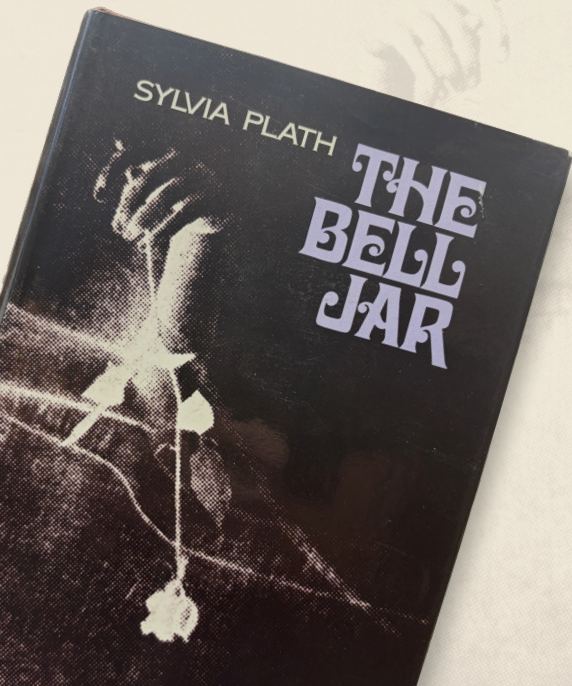
THE TRAGEDY OF VICTORIA LUCAS

First US edition, **first printing.**

New York: Harper & Row, 1971. Drawings by Sylvia Plath. First US edition, first printing. Publisher's quarter maroon cloth over maroon boards, top edge stained pink, in Amy Isbey Duevell dust jacket (\$6.95). 296 pp. 8.5" x 5.5". #242629

Plath's only novel, *The Bell Jar* remains one of the most enduring psychological fictions of the twentieth century. Though fiction, it is a thinly veiled autobiographical account of a young woman's descent into mental illness—mirroring Plath's own breakdown just a decade earlier. Its raw, unflinching depiction of mental collapse, combined with a fictionalized portrayal of people close to Plath led to its initial release in 1963 under the pseudonym "Victoria Lucas." Her suicide just weeks later on 11 February, 1963 transformed the novel's reception, and its eventual 1971 US publication under her real name, sealed its place as a landmark of feminist and psychological literature.

Slight lean, gentle rubbing to corners, tiny tide marks upper edge, owner name to ffep, bookshop sticker to rear pastedown, near fine in near fine dust jacket with light wear to corners, short closed tear lower edge, extremely mild foxing verso, in mylar cover.



FOR THE WORKING WOMAN

A **charming 1893 reissue** of Rayne's 1884 handbook for working women.

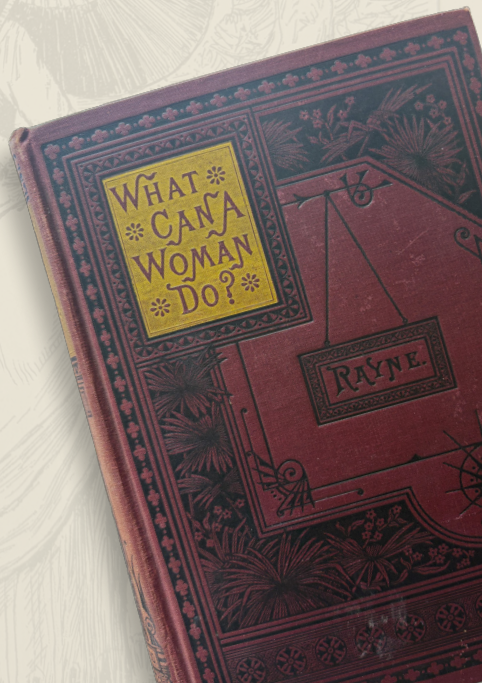
Petersburgh, NY: Eagle Publishing Co., 1893. Black and white illustrations. Later printing. Publisher's full maroon cloth, decoratively stamped in black and gilt, marbled edges, decorated paper endpapers. 628, [24, "Curfew Must Not Ring to Night"] pp. 8.5" x 6". #242110

Well, what can a woman do? According to Martha Louise Rayne, Gilded Age women had unprecedented options. These middle-class mothers looking to enter the workforce could make any number of choices: photographers or book canvassers or beekeepers or nurses. Rayne was a full-time journalist who would go on to establish her own School of Journalism after her comprehensive handbook for working women exploded into the nineteenth century market. Particularly interested in female writers, Rayne tucked poems throughout her guide as a beacon for what women could strive towards.

Wildly popular after its first release in 1884, presented here is the 1893 reissue. Marked with former owner Lillian Adams' 1895 inscription, it is easy to imagine her tucking this book under her arm and setting out to find a job.

Light sunning spine, gentle wear corners, small abrasion front pastedown, sporadic pencil marks throughout, center signature just starting but holding firm, overall near fine.

\$125



A MONSTROUS SHIFT IN LITERATURE

Scarce pre-publication printing, **signed by Rice** to the ffep.

New York: Alfred A. Knopf, 1976. Second Printing Before Publication. Publisher's quarter black cloth over black boards, top edge stained red, in R. D. Scudellari dust jacket (\$8.95). [vi], 371, [5] pp. 8.5" x 6". #242628

Anne Rice reimagined the vampire in her genre-defining and landmark debut. *Interview with the Vampire* quickly altered the vampire culture in both literature and cinema, recasting the vampire as a brooding, guilt-ridden immortal grappling with love, loss, and the weight of damnation. Edward Cullen and Buffy Summers owe their existence to Anne Rice—existences that may have Stoker turning over in his grave. As the first volume of the Vampire Chronicles, *Interview with the Vampire* represents a monstrous shift in the horror and fantasy genres, worthy of collecting for anyone acquainted with the chronicled development of one of literature's darkest creatures.

Slight lean, light shelf wear, owner blind stamp ffep, still near fine in near fine, lightly rubbed dust jacket with light wear corners and tips, several creases to flaps, in mylar cover.

\$950



Anne Rice

A PAIR OF ICONIC DUOS

A very scarce **association copy, inscribed by Ruscha to Claudine Longet and Andy Williams.**

Hollywood, CA: Heavy Industry Publications, 1969. Black and white photographs by Edward Ruscha, Ken Price, and Joe Goode. First edition, first printing. Publisher's plain cardstock wrappers, in printed dust jacket. [240 pp. (unpaginated)]. 8.75" x 6". #242512

"It was fun, but..." is the phrase that Ed Ruscha consistently used in interviews after the publication of *Crackers*. It was fun, but it was always meant to be a movie. It was fun, but it was one of the weakest things he'd ever done. Born from Ruscha's childhood friendship and lifelong artistic collaboration with Mason Williams, the adaptation of Williams' deadpan short story features signatures of Ruscha's Conceptual art—bold typography and tongue-in-cheek photography. He loved creating the books, but found *Crackers* lacking visual movement immediately after its completion. Ruscha would go on to make his first film, *Premium* (like *Premium Crackers*), based on the same story and featuring the actors in his photobook.

This copy stars a second renowned artistic duo, Claudine Longet and Andy Williams. Williams, with a national treasure's voice and a significant modern art collection, was a close friend of Ruscha and owned several of the Pop artist's pieces. With Longet's bookplate and the ffp inscribed "For Andy + / Claudine — Love / to you two — / Ed Ruscha," this association copy of *Crackers* offers a glimpse into the zeitgeist of 1960s American pop culture.

Slight bump spine head, tide mark top and bottom corners lightly impacting edges of each photograph, spots of light browning ffp, still very good in very good, lightly soiled dust jacket with extremely shallow chips corners and tips, moderately sunned spine, in mylar cover.





CRACKERS

For Andy &
Claudine - love
to you two -
Ed Rocha



Claudine Longet Williams

MOTHERS AND MAHJONG

Amy Tan's first book, **inscribed**.

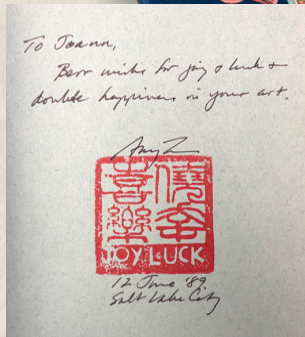
New York: G. P. Putnam's Sons, 1989. First edition, first printing. Publisher's quarter teal paper over blue boards, in Gretchen Shields dust jacket (\$18.95). 288 pp. 9.25" x 6". #242856

Three mothers, four daughters, and a mahjong group that each of their stories weave through. These key ingredients to Amy Tan's first novel, which spent nine months on the bestseller list, catapulted Chinese American experiences into mainstream literature as Tan's exploration of assimilation, second culture, and familial tensions resonated through a country of immigrants.

This first edition is inscribed and stamped by Tan on ffp in the year of publication; "To Joann, Best wishes for joy + luck + double happiness in your art."

Two extremely slight bumps to upper edge of front board, lightly crimped spine tips, light shelf wear, still near fine in near fine dust jacket with gentle wear to spine head and upper corners, in mylar cover.

\$375



TRIP OF A LIFETIME

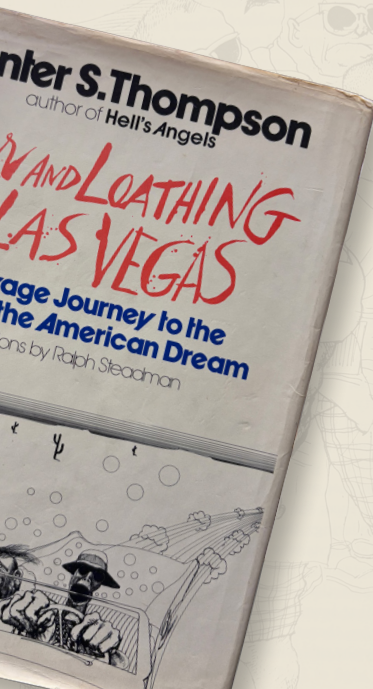
First edition of Thompson's classic of gonzo journalism.

New York: Random House, 1971. Black and white illustrations by Ralph Steadman. First edition, first printing. Quarter black cloth over grey boards, in Ralph Steadman dust jacket (\$5.95). 206 pp. 8.5" x 5.5". #243062

Hunter S. Thompson's drug-soaked cult favorite exemplified a new era of journalism. In his dizzying riot against the American status quo, Thompson took the opportunity to road trip to Las Vegas, killing two birds with one stone: writing *Sports Illustrated* captions and interviewing Chicano activist Oscar Zeta Acosta. The two men would have an experience unlike any other as they tripped through Sin City, sweeping away the hippie craze of the '60s and the structure of traditional news writing in favor of '70s cynicism and gonzo journalism. The novel-length manuscript was rejected by *Sports Illustrated*, received with enthusiasm by *Rolling Stone*, and published in a two-part series before its hardback publication solidified Thompson as the voice of late twentieth-century nonfiction. All it took was two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a galaxy of multi-coloured uppers, downers, screamers, laughers...and also a quart of tequila, a quart of rum, a case of beer, a pint of raw ether, and two dozen amyls."

Featuring Ralph Steadman's line drawings, this first edition is ready to transport you back to a Vegas hotel room, philosophizing and raging with one of the greatest unconventional minds.

Slight lean, moderately sunned extremities light spots of soiling text block and board edges, very good copy in very good, gently toned dust jacket with touches of shelf wear, small tape shadow and shallow tide mark to verso, in mylar cover.



19

THE LORD OF THE RINGS
J.R.R. TOLKIEN

TOLKIEN'S LAST REVISIONARY WORD

Early printing of Tolkien's fantasy classic.

Boston: Houghton Mifflin Company, [1967]. Fold-out maps illustrated by Tolkien in rear. Second editions, revised, second printings. Publisher's black cloth with tricolored metallic stamping, in Robert Quackenbush dust jackets (\$6.00). 423; 352; 440 pp. 9" x 6". #242619

Beginning as a sequel to *The Hobbit* and eventually growing into something more expansive than Bilbo's journey to the Lonely Mountain, Tolkien's 1954 publication of *The Fellowship of the Ring* marked a foundational moment in twentieth-century high fantasy. Step out the door and onto the road with Frodo, a ring tucked in his pocket, as elves, dwarves, and men draw together to save their home from the evil that looms. More than seventy years after its publication, *The Lord of the Rings* has doubtlessly changed the lives and kindled the imaginations of generations of readers young and old, beloved as ever.

With hundreds of individual textual changes, this edition represents the final authoritative revision made by Tolkien to one of the most influential literary texts of the twentieth century. Presented here is a handsome copy of the second printing of that Second Edition (1966), housed in the publisher's original slipcase.

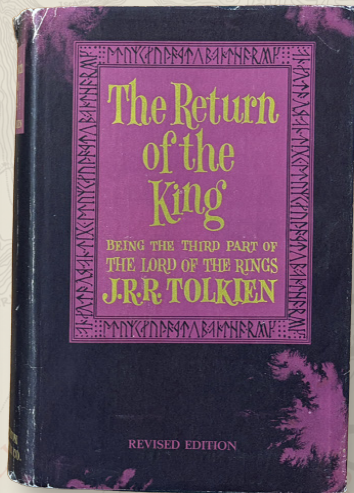
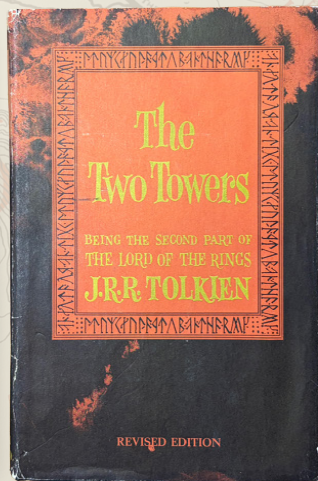
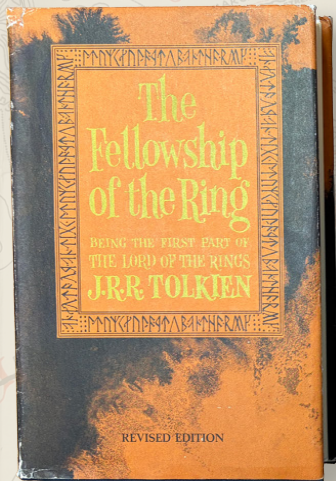
Despite a copyright date of "1966" or more often "1965", the Houghton Mifflin revised edition was first published in 1967, following the 1966 George Allen & Unwin first hardcover revised edition.

[Hammond & Anderson, A5f]

All volumes near fine in very good, edge-worn dust jackets with some moderate wear and chipping to spine tips, with small tape repair jacket verso of The Fellowship, in mylar covers, housed in very good, lightly worn publisher's slipcase.

\$750





THE WRITER'S BLOCK THAT BIRTHED NEW JOURNALISM

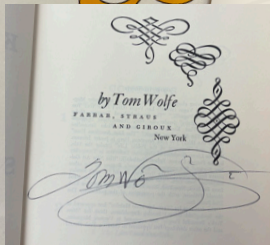
First edition of Tom Wolfe's first book, **signed by him** on the title page.

New York: Farrar, Straus and Giroux, 1965. Black and white illustrations by Tom Wolfe. First edition, first printing. Publisher's full white cloth, in Janet Halverson dust jacket. 339 pp. 8.5" x 5.5". #242858

Tom Wolfe discovered custom car artists at just the right time. As journalism was getting a facelift in the '60s, merging the creative freedom of novels with news writing's boots-on-the-ground research, Esquire leapt at the opportunity to integrate Wolfe's New Journalism into their magazine. Before he could finish the project, Wolfe was struck with crippling writer's block and could not finish. But there was a full spread photograph waiting for a story, so Byron Dobell (Esquire's managing editor) asked for Wolfe's notes to give to someone else to finish writing. Turns out, Wolfe's stream of consciousness scribbles, speckled with onomatopoeia and obscure characters of the car world, were the right fit; stripped of the "Dear Byron," Wolfe's notes were published as *The Kandy-Kolored Tangerine-Flake Streamline Baby*. This collection includes Wolfe's groundbreaking titular essay, his musings on Vegas, and his famed profile of NASCAR legend Junior Johnson, "The Last American Hero."

Slight bumps to upper corners, gently toned extremities, still near fine in very good, price-clipped dust jacket with touches of shelf wear, toned upper edge, spots of light soiling \ flap folds, vertical crease rear flap, in mylar cover.

\$625



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