

# ASSOCIATION COPIES

CATALOG 161

AND ALL THE THINGS THAT ARE ASSOCIATED WITH THEM



## BETWEEN THE COVERS



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Domestic orders from this catalog will be shipped *gratis* via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents please add 7% sales tax. Member ABAA, ILAB. *Artwork by Tom Bloom.*



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## [www.betweenthecovers.com](http://www.betweenthecovers.com)

After 160 catalogs, we have finally issued our first catalog of association copies: that is, books that through their ownership, their inscription, or other qualities indicate the significance of a book to an author, mark a relationship with other authors or family members, or which otherwise shed light on an author's work, influences, thoughts, and personal life.

Among these types of books are:

- Author's Copies:** an author or illustrator's own copy of his or her own book.
- Dedication Copies:** books inscribed to, or otherwise presented by the author to the person to whom the book is dedicated on the printed dedication page.
- Family Copies:** copies of books that were presented by the author, or otherwise owned by a family member of the author's.
- Telling and Notable Associations:** books inscribed to, or owned by other authors that would tend to indicate the influence of one author or public figure on another.
- Curious and Pleasant Associations:** associations between two diverse figures whose juxtaposition seems unlikely, incongruous, amusing, or otherwise attracted our attention.

**Everything else that doesn't fit into the above:** Hey, it's our catalog and we can put whatever we want in it!

When I first started collecting books, about 40 years ago, I had some contact with a few of the books from the library of Harry B. Smith, an early songwriter, whose "Sentimental Library" stressed the associations between authors. It struck me then, and it still does, that this was, and is still, a pleasing way to collect books.

Although all dealers I know are usually willing to make hay on significant associations (it is, after all, what we do!), I've seldom seen much of a concerted effort by dealers to stress these associations as a category (one exception to this is the English dealer Paul Rassam, who issues infrequent, but interesting

catalogs that seem to gravitate towards association copies).

If the rationale and motivation of book collecting, either personally or institutionally, is to exhibit or enhance one's appreciation and affinity for a particular author, it seems a logical and appropriate expression of that appreciation to buy copies of books that had an obvious and tangible influence on, or relationship to that author.

By their definition, association copies are unique, or very nearly so. So, unlike some of our catalogs, we probably don't have backup copies. We encourage you to let us know if you are looking for these sorts of books: not only might we find some for you, we're also likely to appreciate your taste and discrimination as a collector, and flatter you shamelessly.

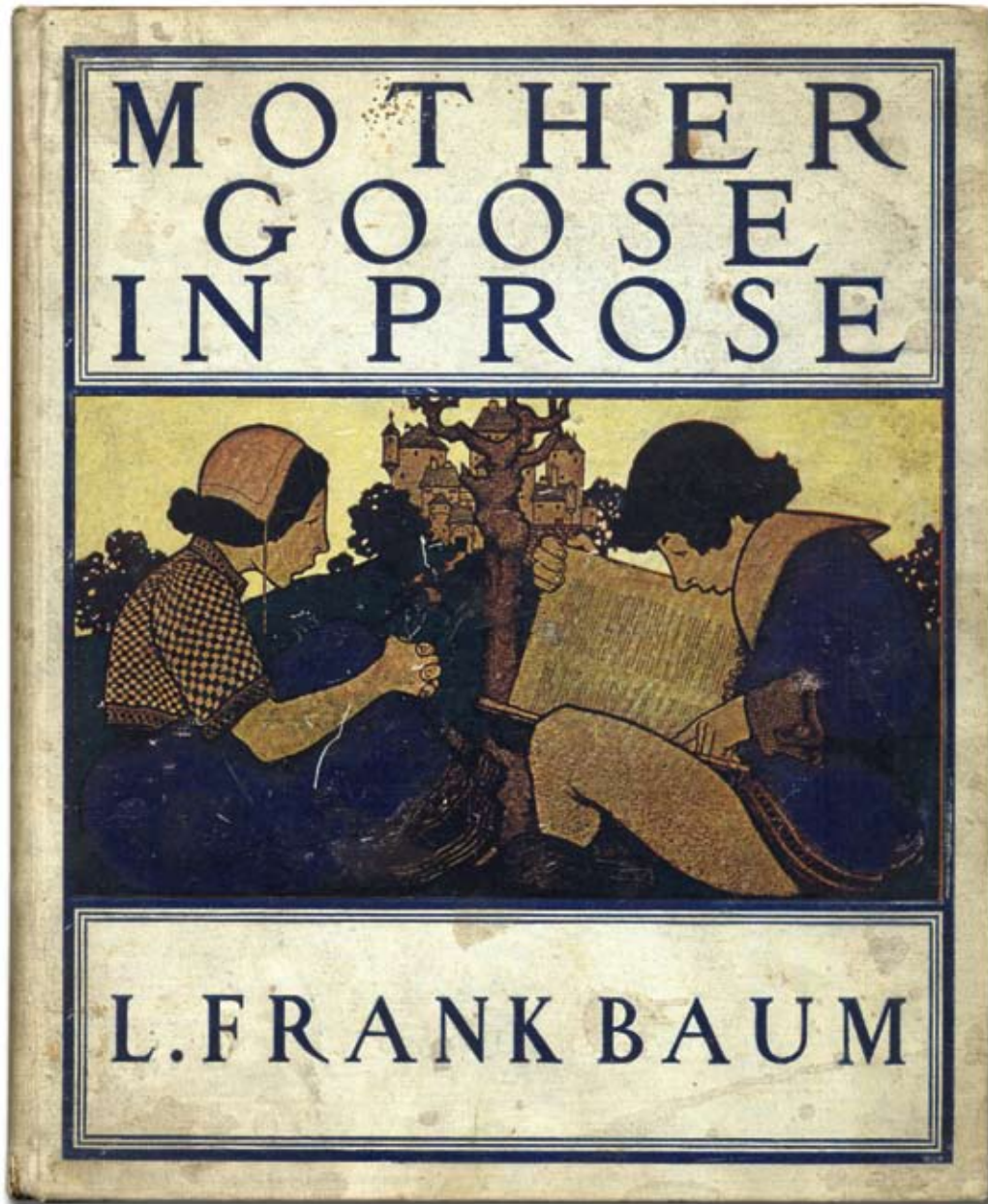
Now that we've come this far, we're likely to issue similar catalogs with this theme in the future. Feel free to encourage us accordingly.

While we toyed with separating these books into the aforementioned types of association, we ultimately decided against it, assuming that if you are receiving this catalog you have already attained the necessary skills to read it and decide what you are interested in. Instead we have divided the books, as we are wont to do, thus:

<i>Selected Highlights</i> .....	Items 1-9	<i>Music</i> .....	191-194
<i>Literature &amp; Miscellaneous</i> .....	10-172	<i>Mystery &amp; Detective Fiction</i> ..	195-206
<i>Children's Books</i> .....	173-179	<i>Science-Fiction &amp; Fantasy</i> .....	207-216
<i>Film</i> .....	180-190		

Because so many books in this catalog bear a connection to other books which may not be situated close by when they are alphabetized by author, we have provided an **index** in the back. In addition, throughout the catalog some books are **Signed** by the book's author or subject (denoted in bold and underlined), while other books are Signed by notable owners (denoted merely with an underline).

— Tom Congalton



*The First Copy of Baum's First Book  
Inscribed to His Mother*

**L. Frank BAUM and Maxfield PARRISH.** *Mother Goose in Prose.* Chicago: Way and Williams (1897).

First edition. Quarto. Illustrated by Maxfield Parrish. Near fine in moderately soiled boards, with gilt spine lettering and applied Parrish illustration on the front board. Inscribed by Baum to his mother: "To my first and best friend, My Mother I send this first copy I have received from the publishers of my first book. L. Frank Baum Chicago Nov. 15th 1897." The first book for both Baum and Parrish, a notable collaboration. Three years later Baum released his immensely popular *The Wonderful Wizard of Oz*, one of the best known children's books of all time and the beginning of a franchise which continued for decades. Probably the nicest possible copy of the first book by one of the most important and popular children's book authors of all time. [BTC #295606]

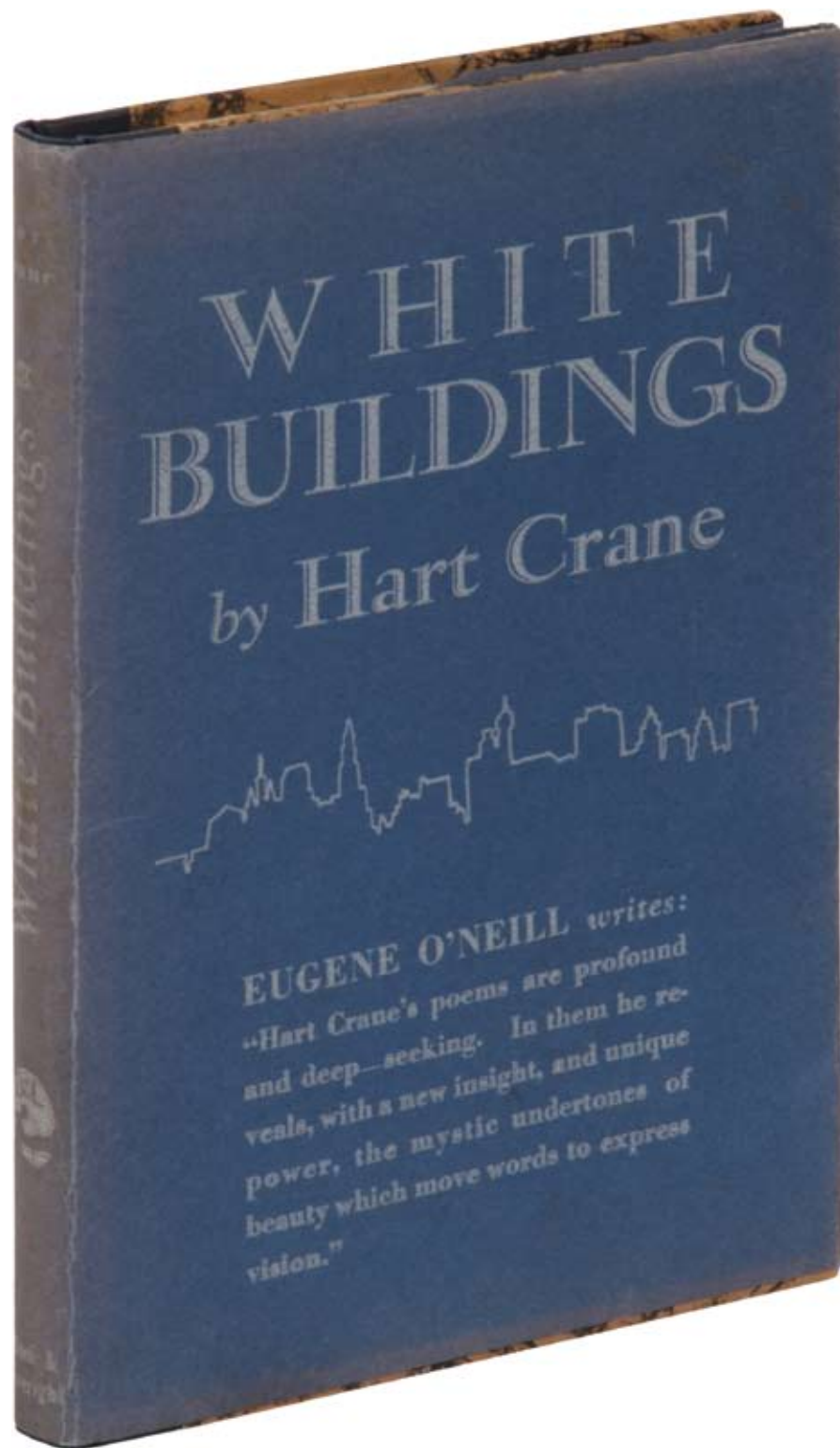
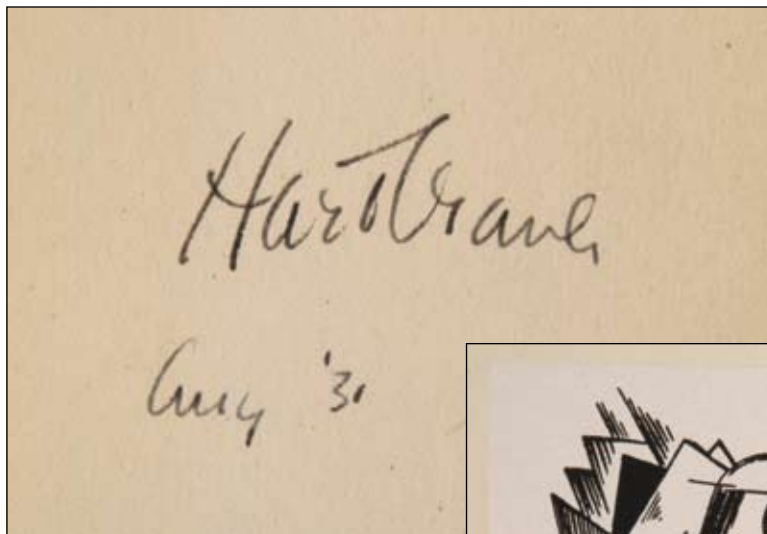
To my first and best friend,  
 My Mother  
 I send this first copy I have  
 received from the publishers  
 of my first book.

L. Frank Baum.

Chicago,  
 Nov. 15th 1897.

*Hart Crane's Own Copy of His First Book*

2 **Hart CRANE.** *White Buildings.* New York: Boni and Liveright 1926.  
First edition, second issue with Allen Tate's name corrected on the titlepage. Foreword by Allen Tate. Near fine in an internally repaired, very good dustwrapper with shallow loss at the crown. Hart Crane's own copy of his first book, with his later ownership Signature: "Hart Crane, Aug. '31" and his bookplate on the front pastedown. Apparently Hart Crane's mother either gave away or sold some of his bookplates shortly after his death to the bookseller Samuel Loveman, thus resulting in occasional "association copies" surfacing. However, all of the books that we have seen signed by him were either inscribed to a specific individual, or in the case of a simple signature (with the exception of the signed edition of *The Bridge* – only 50 copies), were from his personal library. (Also see items 36 and 144) [BTC #99654]



*Inscribed by Faulkner to His Editor and Best Friend*

3 **William FAULKNER. *These 13*.** New York: Cape & Smith (1931).

To Ben.  
with love  
Bill

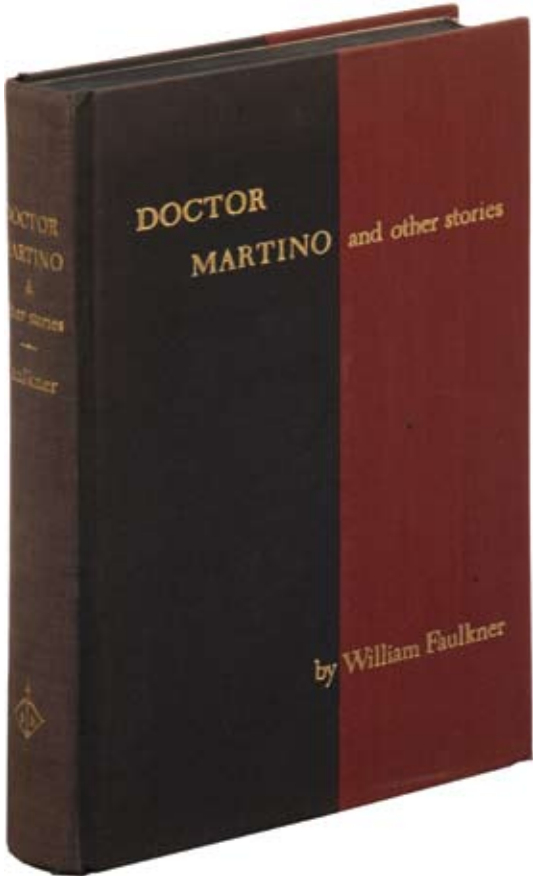
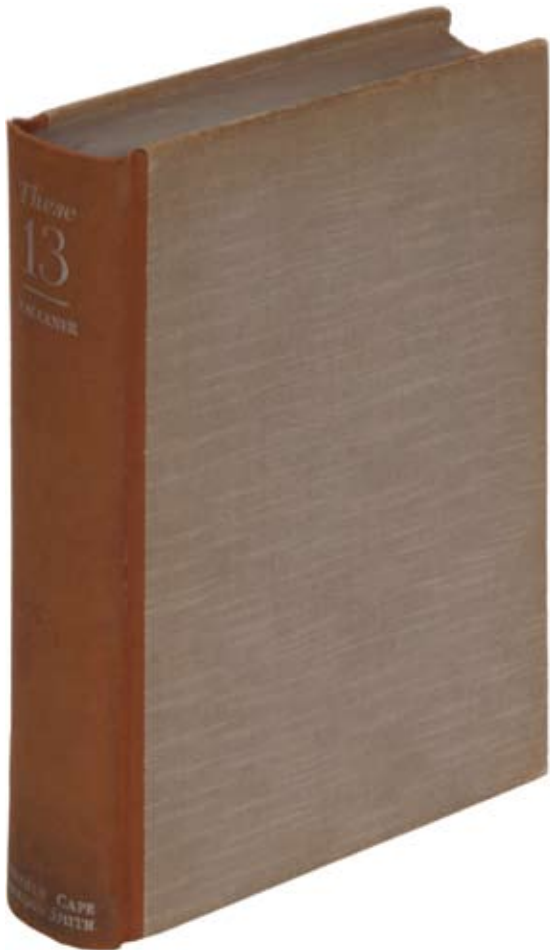
First edition. Light soiling else fine. One of 10 copies for presentation, warmly **Inscribed** to his lifelong best friend, editor, agent, and confidant Ben Wasson: "To Ben with love Bill." The first of Faulkner's signed/limited editions, as well as his first collection of short stories, including "A Rose for Emily," "That Evening Sun," "Dry September," and other classics. A superlative association – Wasson edited and helped to sell many of the stories herein. Most major association copies of Faulkner's works are now in institutions. [BTC #50819]

Copyright, 1931, by William Faulkner

Of this special edition 299 copies (of which 289 are for sale) were printed for Jonathan Cape and Harrison Smith in August, 1931. Each copy is signed by the author.

This copy is number .

William Faulkner



*Faulkner's Mother's Copy*

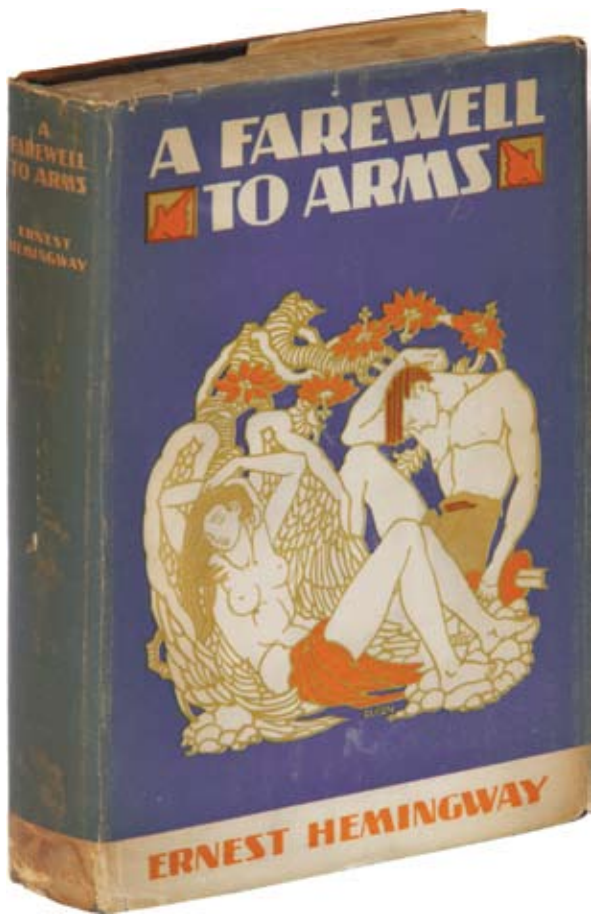
4 -. **Doctor Martino and Other Stories.** New York: Smith and Haas 1934.

THIS EDITION, PRINTED ON W. AND A. ALL RAG PAPER, IS LIMITED TO 360 COPIES, OF WHICH 350 ARE FOR SALE. EACH COPY IS NUMBERED AND SIGNED BY THE AUTHOR

THIS IS NUMBER 1

William Faulkner

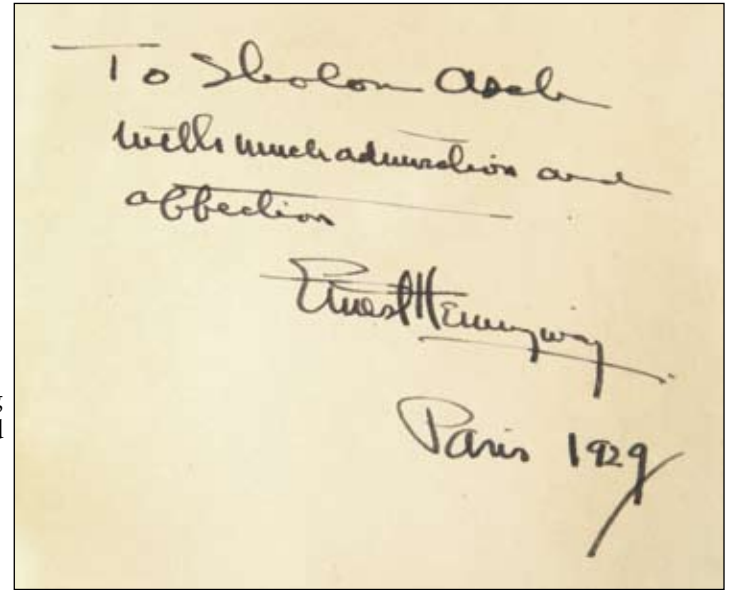
First edition. Fine, and with the slightest of the seemingly inevitable fading to the spine, without dustwrapper as issued. Copy number 1 of 360 numbered copies numbered and **Signed** by the author. With a letter from an antiquarian bookseller detailing provenance: purchased directly from Dean Faulkner Wells, who had inherited it from her grandmother (and Faulkner's mother) Maud Falkner (the author added the "u" to his surname as a young man). A lovely copy, and a reasonably important association. [BTC #322437]



*Inscribed to Sholem Asch*

5 **Ernest HEMINGWAY.** *A Farewell to Arms.* New York: Charles Scribner's Sons 1929.

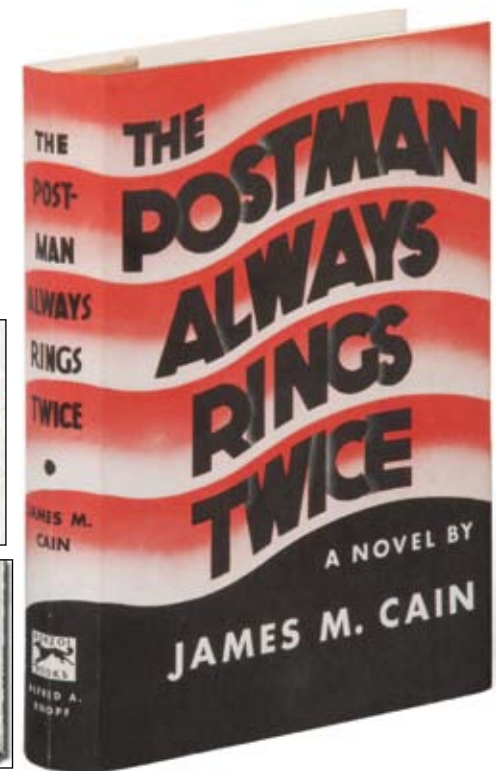
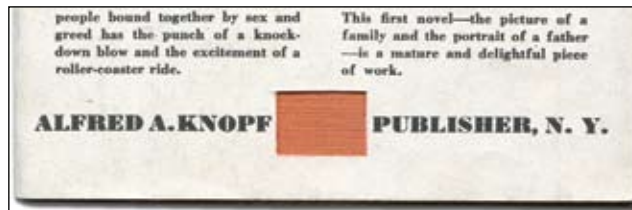
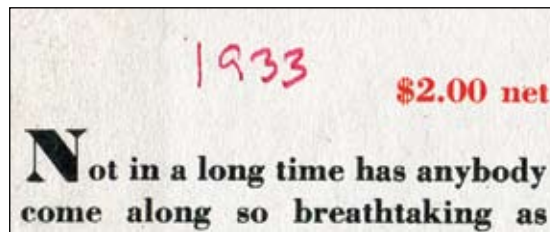
Second printing with the publisher's disclaimer. Slightly cocked, moderate wear to the paper labels, very good in a very good dustwrapper with tanning to the spine and old internal tape reinforcements to the crown and foot. Presentation copy, Inscribed by the author, "To Sholem Asch, with much admiration and affection. Ernest Hemingway, Paris, 1929." Asch, one of the most important authors of Yiddish literature, was also living in Paris at this time (at various times he lived in Poland, Palestine, France, and the United States, where he finally settled in 1938). Hemingway was introduced to Sholem Asch through his son, the writer Nathan Asch, whose work was published in *transatlantic review* and to whom Hemingway was something of a mentor (in both boxing and writing). According to Ben Siegel in *The Controversial Sholem Asch*, Hemingway and the elder Asch, "so different in every way, hit it off well." Their counter-intuitive friendship was confirmed by Hemingway himself in a 1956 letter to Harvey Breit, in which Hemingway listed Sholem Asch among "the only writers I ever [personally] liked, really" (Baker, ed. *Selected Letters 1917-1961*). Arguably Hemingway's masterpiece, and certainly one of the highspots of 20th Century literature. Housed in a custom quarter morocco clamshell case. A nice and little-known literary association. *Connolly 100.* [BTC #328460]



*Arthur Hawkins's Proof Jacket*

6 **James M. CAIN.** *The Postman Always Rings Twice.* New York: Alfred A. Knopf 1934.

First edition. Boards are slightly soiled and near fine, with a supplied proof dustwrapper which came directly from the estate of the artist Arthur Hawkins, Jr. The jacket has been folded with a crease at the spine, Knopf's small Borzoi logo has been cut away from the rear panel (possibly for another design by Hawkins), and Hawkins has written the date "1933" on the front flap, although the book wasn't released until 1934. However the jacket is exceptionally bright and otherwise fine, and about 1/4" taller than the finished version, to which we have compared it (although otherwise identical to it). The jacket was unsigned by Hawkins, unlike most of his work, but is credited to him in Heller and Chwast's seminal study of jacket design, *Jackets Required* – the survival of this proof in his estate seems to confirm their research. A milestone of hardboiled literature that was the basis for the classic 1946 film featuring Lana Turner and John Garfield (as well as at least three other versions). *Haycraft-Queen Cornerstone.* This proof jacket is likely unique. (Also see items 116 and 196) [BTC #328346]



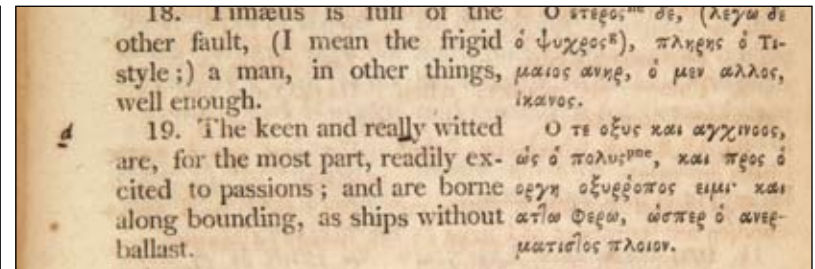
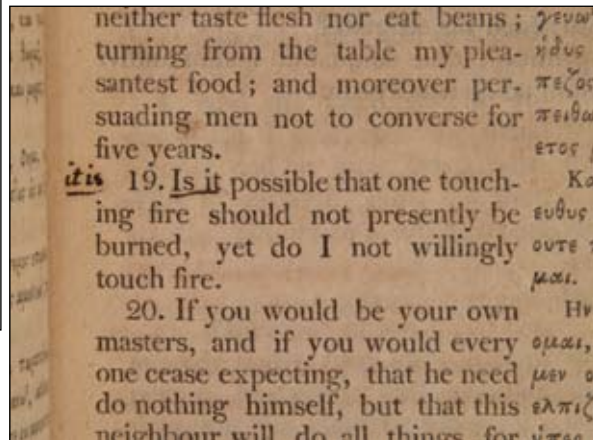
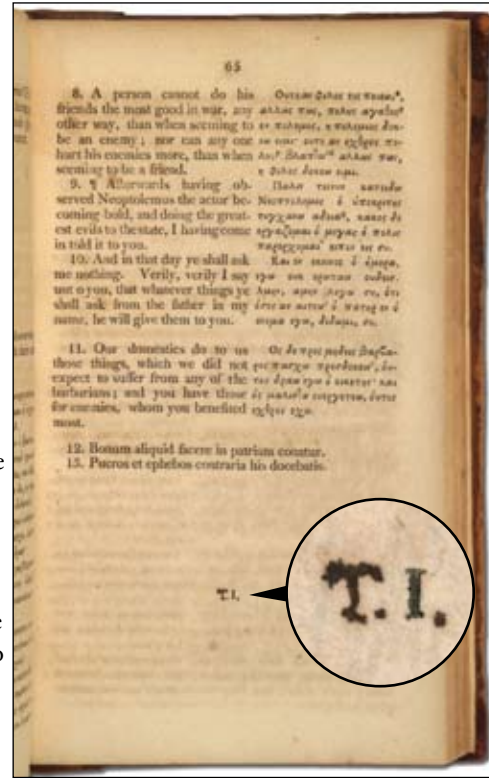
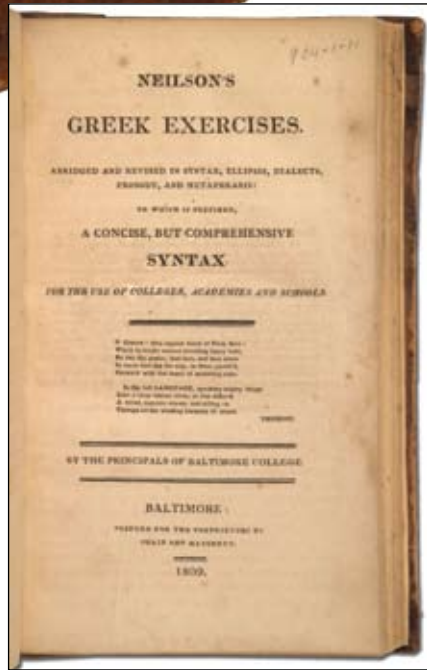
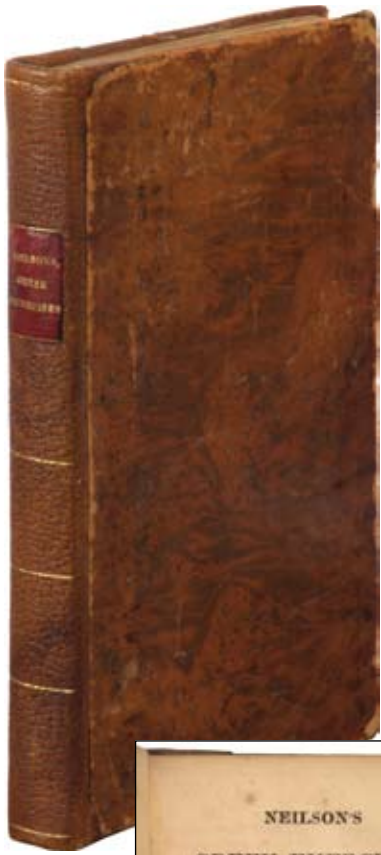
Thomas Jefferson's Copy

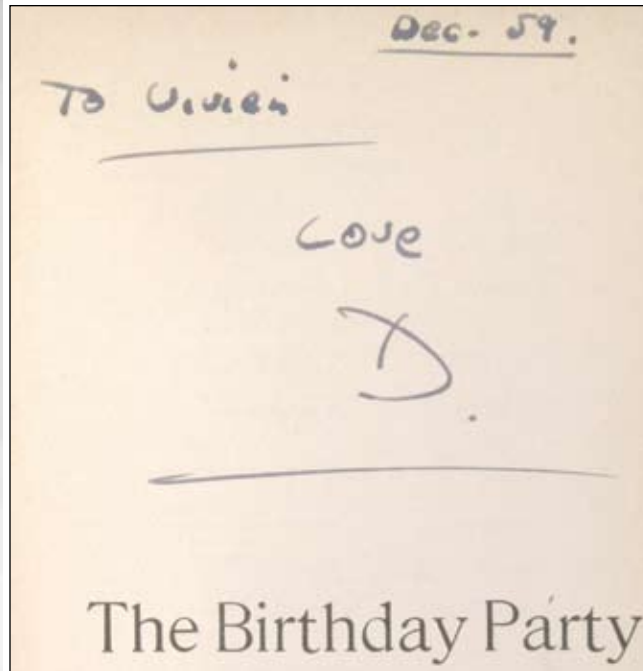
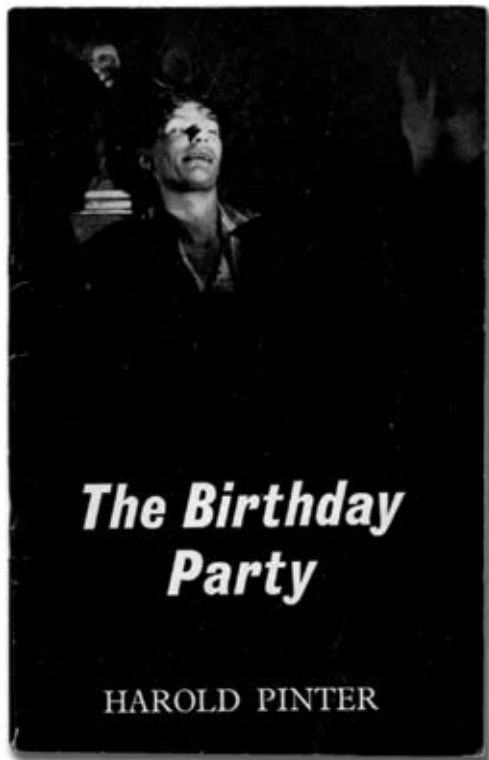
7 (Thomas JEFFERSON). William NEILSON. Neilson's Greek Exercise. Abridged and Revised in Syntax, Ellipsis, Dialects, Prosody, and Metaphrasis; To Which is Prefixed, a Concise, but Comprehensive Syntax for the Use of Colleges, Academies and Schools. Baltimore: Printed for the Proprietors by Swain & Matchett 1809.

First American edition (the book was first printed in Edinburgh, 1806). Octavo. pp. viii, 171, [1]. Text in Greek and English. Contemporary full mottled calf, recased and with a mid-20th Century rebacking in morocco, old red morocco label preserved on the spine, edges worn, good and sound. Thomas Jefferson's copy, with his block Initial Marks at signature I ("T"), and at signature T ("I"), and with approximately 42 corrections and emendations in his hand in the text, on 32 pages. Most of the corrections amend the spelling of Greek words by crossing out or underlining the improper letter, and inserting, usually with a caret in the margin, the correct letter. Many of the corrections are to the Greek, but several also correct errors in the English, such as where he has corrected "Ulyssus" to read "Ulysses" by crossing out the "u" and inserting the "e," or inverting "Is it" to "It is" in a declarative sentence. All the corrections are listed in the errata at the back, and the story goes, though not yet confirmed, that the book was corrected for his daughter who was at the time studying Greek.

Jefferson's use of block initials at signatures I and T began in 1815 after the sale of his so-called Great Library to the Library of Congress; prior to 1815 his books were marked with cursive initials.

Poor, Nathaniel P., *Catalogue. President Jefferson's Library*, 1829, no 851; see also Bear, James A., Jr., *Thomas Jefferson's Book-Marks*, Charlottesville, 1958; "Jefferson, the Book Collector," in *The Quarterly Journal of the Library of Congress*, Vol. 29, No.1, January, 1972, p.32-48. Ex-Cal Otto. [BTC #322282]





**8** *The Dedication Copy of the Nobel Laureate's First Book*  
**Harold PINTER.** *The Birthday Party.* London: Encore Publishing Co. (1959).

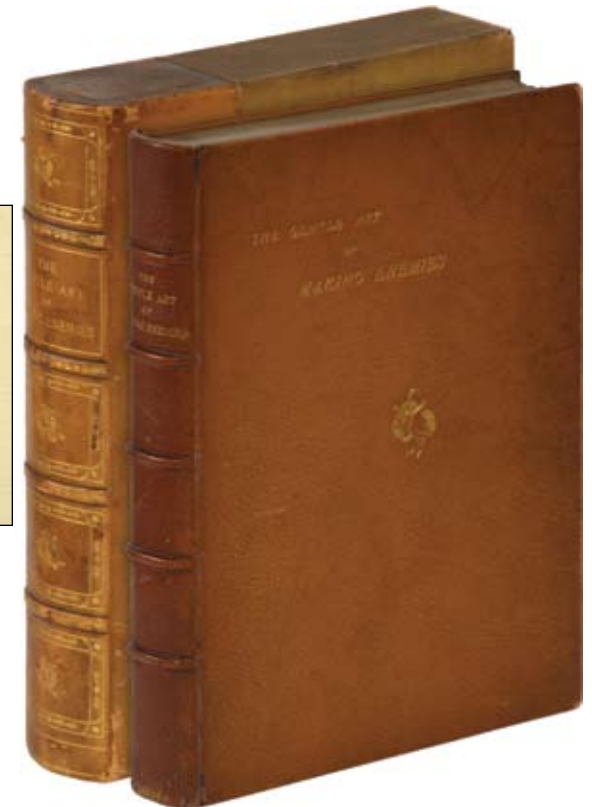
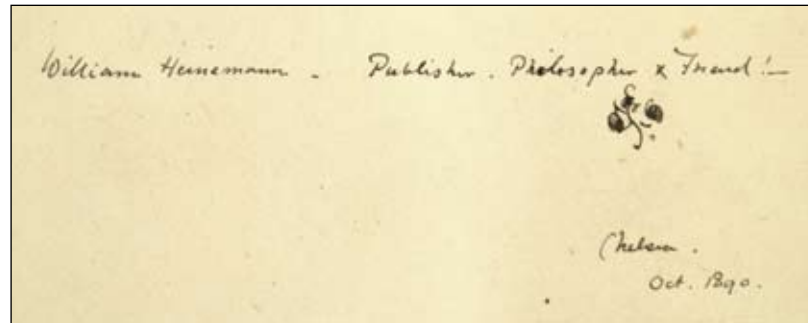
First edition. A trifle rubbed, still fine in wrappers. The very uncommon true first edition of Pinter's first play, **Inscribed** by him to his first wife Vivien Merchant: "Dec. 59 To Vivien, Love D." The "D." is for David. Pinter, who was also an actor, used the stage name David Baron and almost all his early material inscribed to Merchant is signed thus. Neither this edition, nor the first trade edition in England, published by Methuen, contained a printed dedication. However, the first American edition, *The Birthday Party & The Room: Two Plays*, which was the first edition to contain a printed dedication, was dedicated to Merchant. Thus, to our lights, this could fairly be considered the dedication copy of the Nobel laureate's first book – it is certainly as close to one as could exist. An exceptional association copy of a very uncommon book. (Also see items 106-108) [BTC #278871]

*Inscribed to a Non-Enemy*

**9** **James A.M. WHISTLER.** *The Gentle Art of Making Enemies.* London: William Heinemann 1890.

First English edition, and the first authorized edition, containing a letter from William Heinemann stating the facts of the case, one of only ten special copies. Near fine in slightly chipped, publisher's brown, gilt-decorated wrappers, bound into similarly decorated, near fine brown morocco by Zaehnsdorf in 1925. Housed in a custom quarter-morocco slipcase with cloth chemise (the latter not shown in illustration). **Inscribed** by Whistler to his publisher: "William Heinemann - Publisher, Philosopher & Friend!- [author's butterfly signature] Chelsea. Oct. 1890."

Whistler's details of his libel suit against the critic John Ruskin, who in an 1877 published review of Whistler's painting "Nocturne in Black and Gold: The Falling Rocket" had written: "I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." (What would Ruskin have made of Jackson Pollock?) The lawsuit nearly ruined both parties – ultimately the artist was awarded a single farthing in damages and the court costs were split. Whistler had counted on many artists to stand witness at the trial but most declined, fearing the impact on their reputations. For the last several years of his life Heinemann's residence served as Whistler's home when he was in London. An extraordinary association. [BTC #326252]







Inscribed by Helen Hayes

10 **George ABBOTT and Ann Preston BRIDGERS.** *Coquette*. New York: Longmans, Green and Co. 1928.

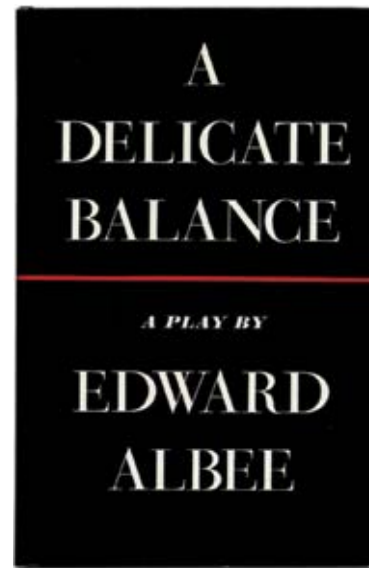
First edition. Introduction by Percy Hammond. A faint dampstain on the front board, green spine a bit mottled, some scattered foxing to the first and last two leaves, very good plus in a very near fine dustwrapper with slight age-toning, a very attractive copy.

To my hero, Percy  
Hammond  
Helen Hayes  
1928

The play

was written specifically for Helen Hayes, who starred in the Broadway production and is the dedicatee of the book. This copy Inscribed by Helen Hayes: "To my hero, Percy Hammond. Helen Hayes 1928." Hammond, the prominent and acerbic drama critic for the *New York Herald Tribune*, provided the introduction, which is quoted at length on the jacket's front flap. Basis for the 1929 Sam Taylor-directed film. Mary Pickford bought the film rights to the play and took over Hayes's part in her first talking film role, and won the Academy Award for Best Actress. An exceptional association copy. [BTC #54524]

11 **Edward ALBEE.** *A Delicate Balance*. New York: Atheneum



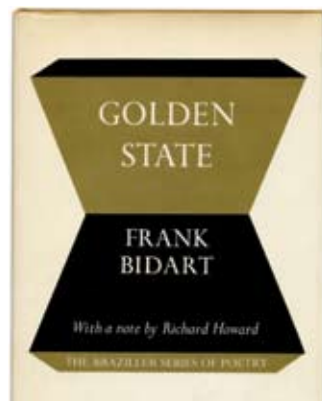
1966.

First edition. Fine in fine dustwrapper. Inscribed by Albee to the play's producer, Clinton Wilder: "For Uncle Clinton, love, Edward." Wilder's first Broadway credit was as a replacement Stage Manager in the original production of Tennessee Williams's *A Streetcar Named Desire*. He shortly thereafter moved into producing plays, and in 1963 formed the Playwrights Union with

A DELICATE  
BALANCE  
For Uncle Clinton.  
Love.  
Edward

Albee and co-producer Richard Barr with the aim of encouraging new dramatists. Beginning with *Who's Afraid of Virginia Woolf*, Wilder and Barr produced many of Albee's plays on Broadway. Winner of the Pulitzer Prize for Drama. [BTC #307471]

12 **Frank BIDART.** *Golden State*. New York: George



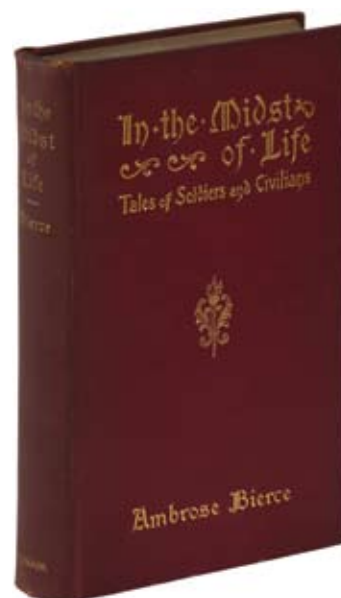
Braziller (1973).

First edition. Fine in fine dustwrapper with a bit of age-toning at the extremities. Inscribed by Bidart to essayist, author, and academic Alan Helms: "To Alan, with much affection, and esteem – Frank June 23, 1973." One of five hundred copies of the author's first book, with a notable association.

[BTC #307619]

To Alan,  
with much affection, and esteem —  
Frank  
June 23, 1973

13 **Ambrose BIERCE.** *In the Midst of Life: Tales of Soldiers and Civilians*. New York: G.P. Putnam's Sons 1898.



First enlarged edition, with three additional stories added to the 1891 edition.

A lightly soiled, else fine copy. Bookplate and ownership Signature of Vincent Starrett with an off-color limerick in an unknown hand, possibly Starrett's, on the front fly. In 1920 Starrett wrote the first substantive bibliography of Bierce. [BTC #320047]

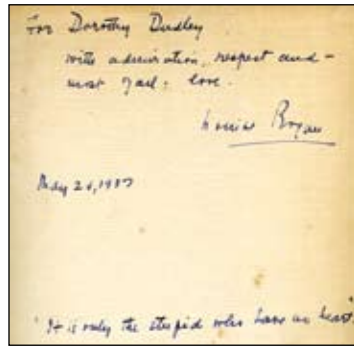
An argenter's country name I found  
Said there's many a best and best  
A woman is fine  
A ship is dear  
But allan is a man's name



8  
14 **Louise BOGAN.** *The Sleeping Fury.* New York: Charles Scribner's

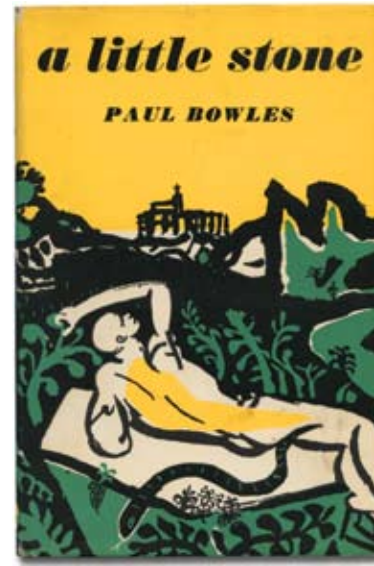


Sons 1937.  
First edition.  
Darkened at the extremities and a small chip at the crown, else very good, lacking the dustwrapper. **Inscribed** by the author in the year of publication to Dorothy Dudley:



"For Dorothy Dudley with admiration, respect and – most of all, love, Louise Bogan. May 20, 1937. 'It is only the stupid who have no heart.'" Dorothy Dudley Harvey, although little known now, was a poet,

biographer of Theodore Dreiser, and a central figure among the Paris expatriates in the literary scene of the 1920s. For reasons unknown to us, this book ended up in the library of James Jones. (Also see items 54, 85, 87, 131, and 199) [BTC #93718]



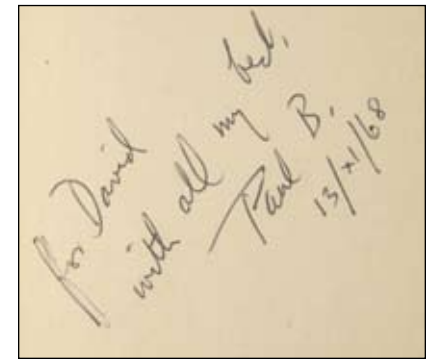
15 **Paul BOWLES.** *A Little Stone.*

London: John Lehmann (1950).

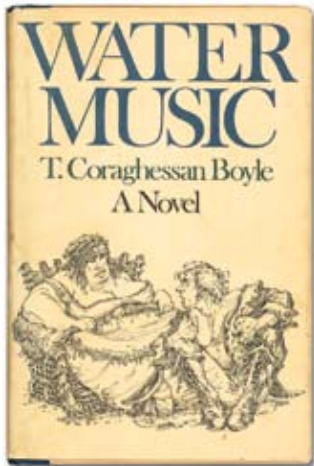
First edition, first issue binding. Fine in a slightly soiled else about fine, price-clipped dustwrapper.

**Inscribed** by the author to the American poet and

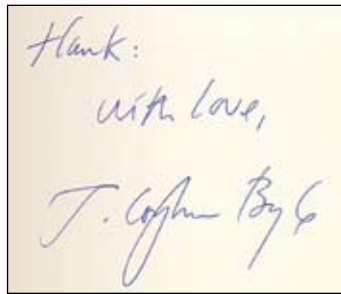
Newdigate Prize winner David Posner. Bowles's second book, a collection of stories. [BTC #291812]



16 **T. Coraghessan BOYLE.** *Water Music.*

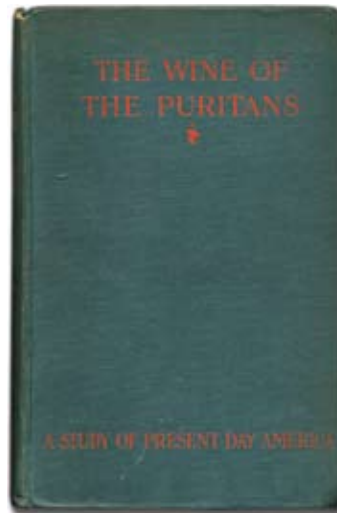


Boston: Atlantic/Little Brown (1981).



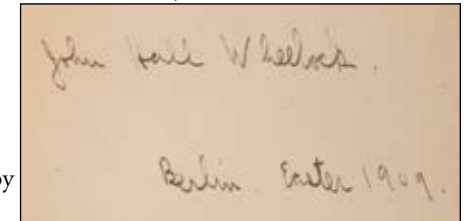
First edition. A hint of wear at the extremities else a square, near fine copy in very good or better

dustwrapper with faint tide marks to the spine and a touch of loss at the crown. **Inscribed** by the author to his brother-in-law: "Hank: with love, T. Coraghessan Boyle." A nice association copy of the author's second book and first novel. [BTC #61998]



*John Hall Wheelock's Copy*  
17 **Van Wyck BROOKS.** *The Wine of the Puritans: A Study of Present Day Americans.* London: Sisle's Ltd. (1908).

First edition, preceding the American edition published by Mitchell Kennerley in 1909. A little erosion to the cloth at the crown, else a nice, at least very good copy. Author's first solely authored book, preceded only by a rare pamphlet of poetry co-written with his Harvard classmate John Hall Wheelock. This is Wheelock's copy with his ownership **Signature**: "John Hall Wheelock. Berlin. Easter 1909." Wheelock has extensively marked passages in the

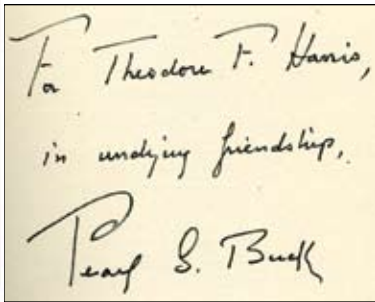
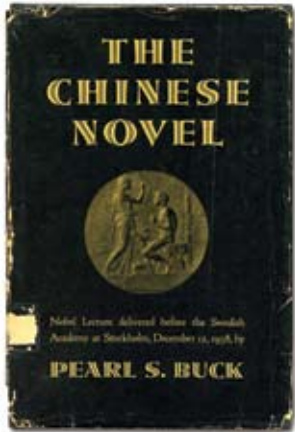


book in pencil. Additionally, Wheelock has used the last three blank leaves in the book to compose a long poem, also in pencil, whether published or not we are yet unaware. An older pencil notation in the book states that this is one of only 200 copies. Curiously, OCLC notes 59 copies of this edition in libraries, leading one to imagine that any remaining copies would be exceptionally scarce, which is in keeping with our experience. An excellent association – in 1905 Brooks and Wheelock, then freshmen at Harvard, jointly authored and published the first book for each, *Verses by Two Undergraduates*. [BTC #85082]



18 **Pearl S. BUCK. *Sons***. New York: John Day Company (1932).

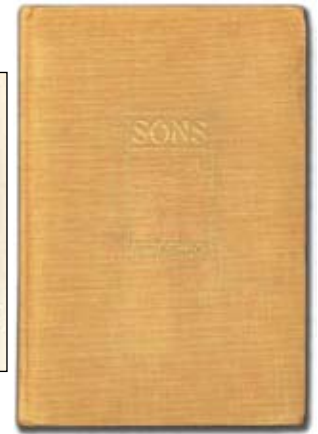
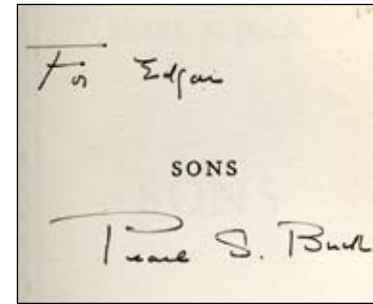
First trade edition. Spine a little sunned and foxed, a very good copy, lacking the dustwrapper. **Inscribed** by the author to her brother, Edgar Sydenstricker, on the half-title: "For Edgar [printed title: *Sons*] Pearl S. Buck." Buck's parents, missionaries in China who endured a loveless marriage, were not affectionate to the few of their seven children who survived into adulthood, and Buck's relationship with her older brother was very important in sustaining her. Her 1945 novel *Portrait of a Marriage* was based on Edgar's own loveless first marriage. The second volume in the Nobel Prize winner's *House of Earth* trilogy, which began the previous year with her Pulitzer Prize winning *The Good Earth*. A splendid association copy. [BTC #81660]



19 —. ***The Chinese Novel: Nobel Lecture Delivered Before the Swedish Academy at Stockholm, December 12, 1938***.

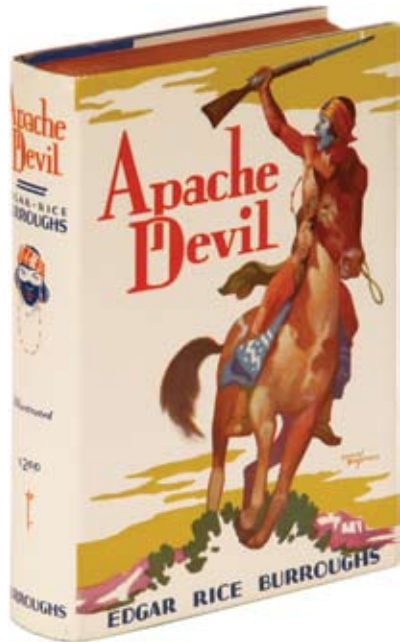
New York: John Day Company (1939).

First edition. Fine in a rubbed and worn, about very good dustwrapper with faint remnants of a label on the spine, in a well-rubbed but intact, good plus cardboard slipcase. This copy **Inscribed** by Pearl S. Buck to her biographer and friend Ted Harris: "For Theodore F. Harris, in undying friendship, Pearl S. Buck."



Buck." Buck's association with Harris was the source of a scandal that marred both her reputation and her relationship with her family. After the death of her second husband, Richard Walsh, the elderly Buck employed Harris, a dance instructor at a local Arthur Murray's dance studio, as a dancing tutor to her daughters. Harris quickly insinuated himself into Buck's household, helping to arrange fund raising events for Buck's charities, and eventually was appointed by Buck to head her new foundation. An investigation by the other Board members resulted in a report that branded him "a con man and a practicing homosexual" but Buck was undeterred, captivated by Harris's youthful enthusiasm. She eventually assigned all of her royalties to the foundation against a large loan that Harris used, among other things, to purchase luxury automobiles for himself and his friends,

raised his salary from \$7500 per annum to \$45,000 per annum guaranteed for life, and similar perks. Harris additionally hired most of his dance instructor colleagues to work for the foundation, had Buck change her will in his favor, and eventually was accused of molesting Korean-American boys that he had the foundation bring to the U.S. As a result Buck, then perhaps America's best-known female author, was embroiled in a scandal that seriously damaged her prestige. Buck's children challenged the will, eventually settling out of court with Harris, who did retain much of Buck's property, including substantial portions of her archives and manuscripts. An important association copy that illustrates the author's connection to Harris. [BTC #81765]

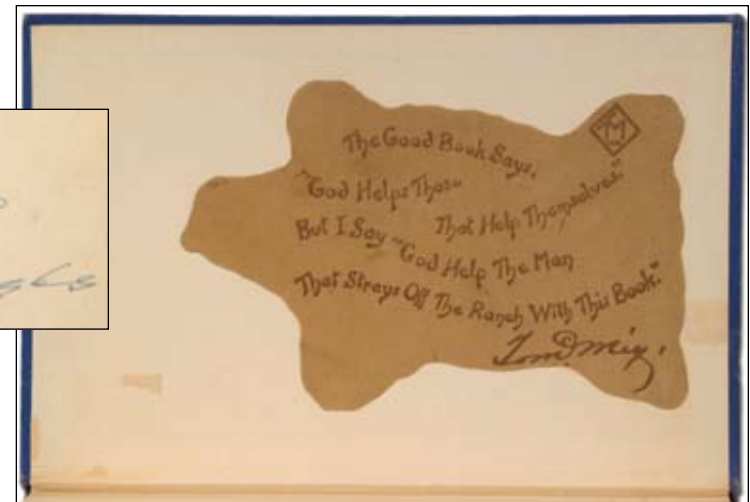
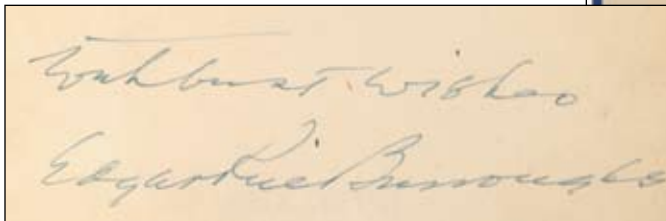


*Tom Mix's Copy*

20 (Western). **Edgar Rice BURROUGHS. *Apache Devil***. Tarzana: Edgar Rice Burroughs, Inc. (1933).

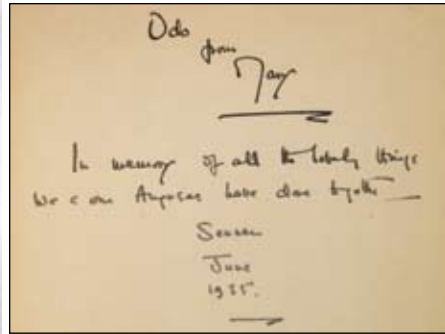
First edition. A faint spot on the front board, some rubbing, a very good or better copy in a fine (probably supplied, but not by us) dustwrapper. Cowhide bookplate of

cowboy film star Tom Mix on the front pastedown with the kindly sentiment: "The Good Book says, God helps those that help themselves, but I say God help the man that strays off the ranch with this book," and stamped with his signature and T.M. brand. **Signed** by the author: "With best wishes, Edgar Rice Burroughs." [BTC #277439]





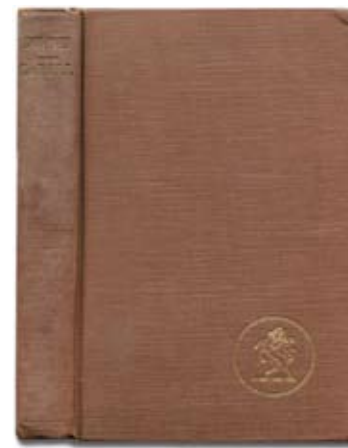
21 **Mary BUTTS.** *Scenes from the Life of Cleopatra.* London: William Heinemann (1935).



First edition. Spine a bit faded, else near fine, lacking the dustwrapper. **Inscribed** by the author to Odo Cross, author and companion of author Angus Wilson: "Odo

from Mary. In memory of all the lovely things we [word obscured] Anguses have done together. Seneca June 1935."

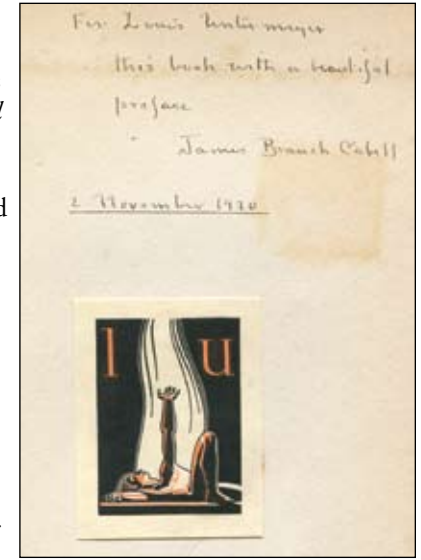
Butts stayed with Cross and Wilson in the Summer of 1935, at which time, according to Butts's journal, Cross said to her: "I'm queer, but I so love you." [BTC #274583]



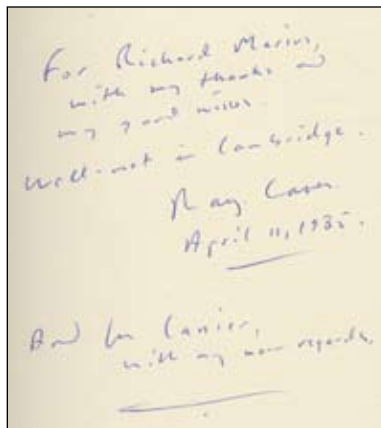
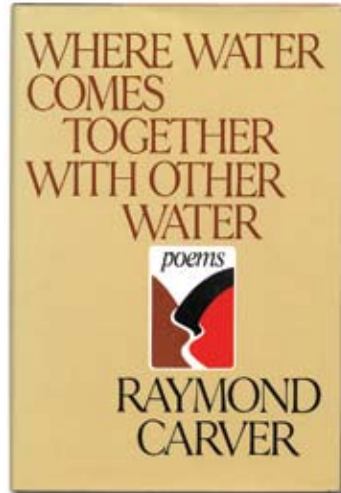
22 **James Branch CABELL.** *Domnei: A Comedy of Woman Worship.* New York: Robert M. McBride & Co. 1920.

First edition with this title, the novel was revised from his 1914 book *The Soul of Melicent*, reissued to capitalize on the success of *Jurgen* and to add suppressed passages from the author's original manuscript. New

preface by Joseph Hergeshimer. Spine lettering dull, and readable only with difficulty, slight scuffing to the front pastedown where something was neatly removed, else a tight, near fine copy lacking the dustwrapper. Rockwell Kent-designed bookplate of the poet and critic Louis Untermeyer, and **Inscribed** by Cabell: "For Louis Untermeyer, This book with a beautiful preface. James Branch Cabell. 2 November 1920." An engraved Christmas card from Cabell and his wife is affixed to the rear pastedown. [BTC #98417]



23 **Raymond CARVER.** *Where Water Comes Together with Other Water.* New York: Random House (1985).

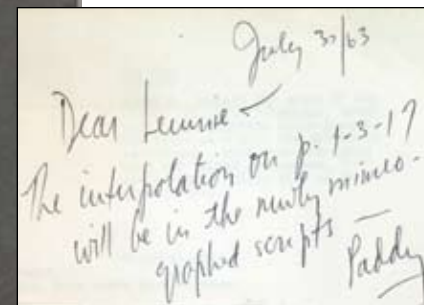


First edition. Fine in fine dustwrapper. Nicely **Inscribed** by Carver to author Richard Marius: "For Richard Marius with my thanks and my good wishes. Ray Carver April 11, 1985. And to Lanier, with my warm regards."

Well-met in Cambridge. Ray Carver April 11, 1985. And in Lanier, with my warm regards." Laid into the book is Marius's two page typed manuscript, with several hand corrections, of his introductory remarks about Carver for a reading. Marius is best known for his novels of the South (*The Coming of Rain*, etc.) and his writings on Thomas More and Martin Luther. A nice association. [BTC #64368]



24 **Paddy CHAYEFSKY.** *The Passion of Josef D.* New York: Arthur Cantor 1963.



Quarto. Mimeographed sheets secured with prong fasteners in stiff wrappers with title applied on paper label. Very good. A cheery little musical play about Joseph Stalin that featured

Peter Falk in the title role. This copy of the script **Inscribed** by Chayefsky to New York critic Leonard Lyons: "July 31/63. Dear Lennie - The interpolation in p. 1-3-17 will be in the newly mimeographed scripts - Paddy." On the designated page appears the printed set direction: "It is packed with revolutionaries, men and women..." Chayefsky has hand written at the end of the passage a reference to Lyons' wife: "including that notorious terrorist, 'Grandma' Sylvia Lyons." Lyons was a syndicated columnist for the *New York Post*, who wrote the influential column on Broadway, "The Lyon's Den." Rare, and with a nice association. [BTC #86690]

25 (Joshua CHAMBERLAIN). Edward P. WESTON, editor. *The Bowdoin Poets*. Brunswick: Joseph Griffin 1849.



Second edition. Original cloth gilt. Folding frontispiece engraving of the College. Cloth worn at the spine ends, still an attractive and presentable, very good copy. The first half of the book consists of selections of poetry by Bowdoin graduates, including Henry W. Longfellow. The second half of the book, with a separate title page (*Bowdoin Souvenir*), consists of blank pages for autographs. Ownership signature "James D. Fessenden, Bowd. Coll." from the Class of 1852 on the front fly. Fessenden has divided the book into sections labeled for each Class from 1849 through 1852.

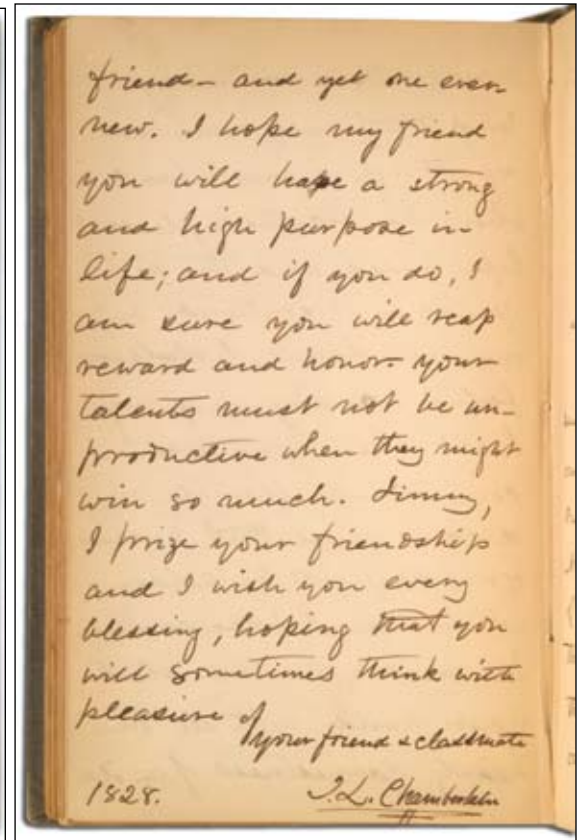
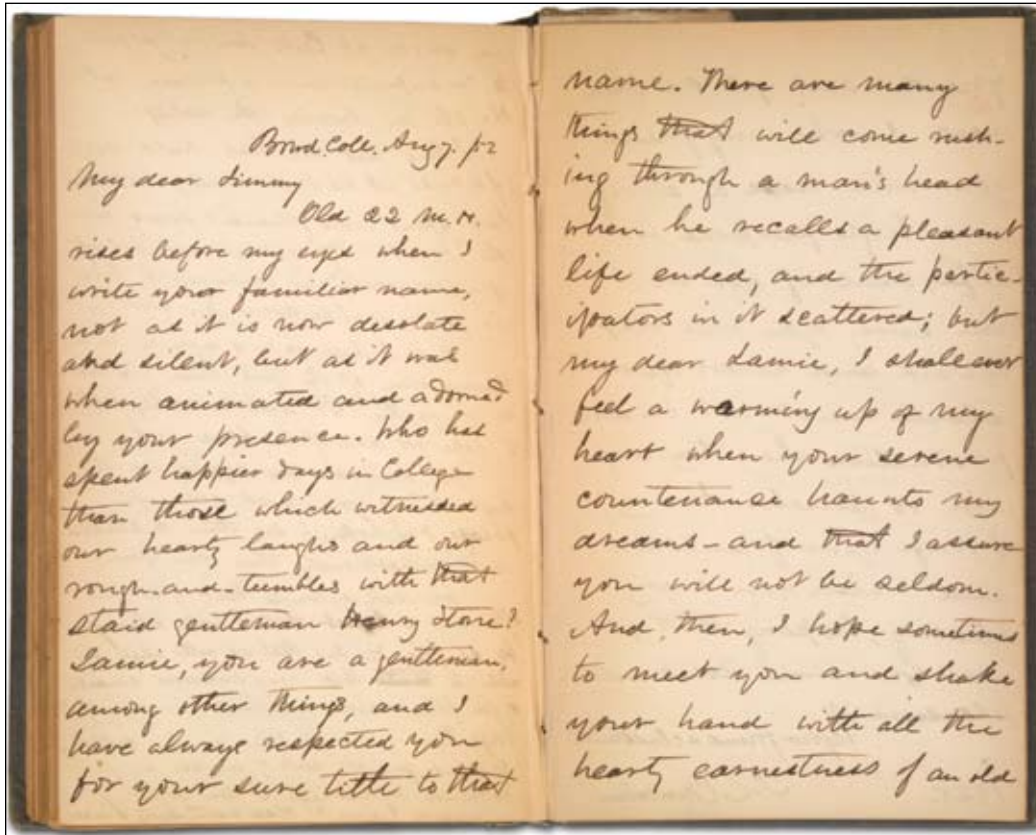


James Deering Fessenden was the son of William P. Fessenden, Lincoln's Secretary of the Treasury during the Civil War; and the brother of Major-General Francis Fessenden. James D. Fessenden also served as a Brigadier-General in the war, both as the commander of Company D of the elite Second U.S. Sharpshooters, and later as commanding officer of the First South Carolina Regiment of the United States Colored Troops, and is mentioned as such in the landmark work on black troops in the Civil War, *The Black Phalanx*.

This book contains nearly 100 pages of autograph sentiments and good wishes to Fessenden, including a warm and closely written three page "letter" by Fessenden's classmate and fellow Civil War general Joshua L. Chamberlain (Signed "J.L. Chamberlain") dated in 1852 to "Jimmy," and mentioning details of their friendship. Additionally Inscribed by Fessenden's uncle, Congressman James P. Fessenden; Paris Gibson, later to be a U.S.

Senator and the founder of Great Falls, Montana; John N. Jewett, (possibly related to John W. Jewett, the Boston publisher of *Uncle Tom's Cabin* written by

Harriet Beecher Stowe, who lived at Bowdoin from 1850-53 as the wife of Bowdoin Professor Calvin E. Stowe, and where she wrote most of the novel); and several others who served with distinction as general officers in the War. We assume that during this period of history one couldn't swing a cat at an American institution of higher learning without hitting future commanders in the Civil War, but this is a pleasing group, with an interesting association between two future Civil War Generals, including Chamberlain, the hero of Little Round Top, and the central protagonist in Michael Shaara's Pulitzer Prize-winning novel, *The Killer Angels*. [BTC #98105]



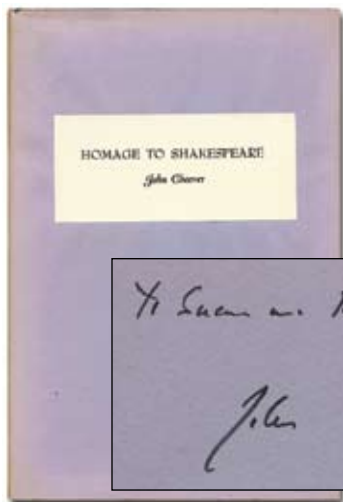
*Inscribed by Cheever  
to His Daughter*

26 **John CHEEVER.**

*Homage to Shakespeare.*  
Stevenson CT: Country Squire Books  
(1965).

First edition. Fine in near fine  
dustwrapper, a bit  
faded at the extremities.  
One of 150 numbered  
copies Signed by the  
author, the author's own  
copy, unnumbered and  
Inscribed by the author  
to his daughter Susan  
and her first husband, Rob  
Cowley,

son of Cheever's mentor Malcolm Cowley: "To Susan and Robert James.  
John." A superb association. [BTC #26167]

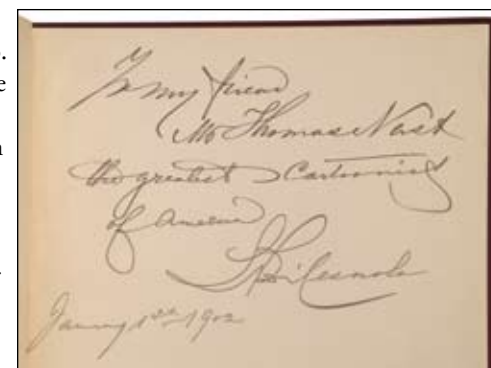


*Inscribed by di Cesnola to Thomas Nast*

27 **(Civil War). Luigi ROVERSI.** *Ricordi Canavesani. Luigi Palma di Cesnola, a Rivarolo Canavese e a Cesnola.* New York: [No  
publisher] 1901.

First edition.  
Large, thin octavo.  
66pp. Frontispiece  
portrait.  
Illustrated. Text in  
Italian. Red cloth  
decorated in gilt.  
Corners a little  
bumped, else near  
fine. A biography  
of di Cesnola,  
an Italian who  
immigrated to New York in 1860, founded a school for military  
officers, and soon found himself a Brigadier General in the Union  
Army. He won the Congressional Medal of Honor at the Battle of  
Aldie. An amateur archeologist, he later became the Director of

the Metropolitan Museum of Art. This copy Inscribed by di Cesnola to Thomas Nast: "To my friend Mr.  
Thomas Nast the greatest cartoonist of America. L. Palma di Cesnola. January 1st, 1902." Nast died later  
that year, di Cesnola in 1904. OCLC locates three copies (Brown, Harvard, NYPL). [BTC #293464]



*Inscribed to Edith Sitwell*

28 **Jean  
COCTEAU.**  
*Drawing in  
Two Colors.*

Characteristic  
drawing of a  
winged angel face  
in red and green  
pencil on an 8¼" x  
10½" sheet of the  
printed stationery  
of "Santo-Sospir"  
in Cap-Ferrat.  
Inscribed by  
Cocteau to Dame  
Edith Sitwell: "13  
Decembre 1958  
Tre chere Edith  
votre vial ami fidele  
con salve, Jean  
Cocteau." The red

and green color of the angel, combined with the date might indicate that  
this was intended as a Christmas greeting. [BTC #320849]



29 **Laurie COLWIN.** *Passion and Affect.* New York: The Viking Press (1974).

First edition. Edges of the boards a little faded as usual, else near fine  
in fine dustwrapper. Author's first book, a collection of stories. This  
copy Inscribed by Colwin to her  
editor at *The New Yorker*, Rachel  
MacKenzie: "5.6.74 To Rachel,  
my best teacher,  
friend & critic and  
godmother with love,  
gratitude  
and admiration,  
Laurie." Three of  
the stories originally  
appeared in  
*The New Yorker*.  
Rachel MacKenzie  
replaced Katherine  
White as the fiction  
editor at *The New  
Yorker* on the  
recommendation of  
May Sarton. During  
her tenure at the  
magazine MacKenzie  
was noted for her  
nurturing and editing  
of, among others,  
Sarton, Philip Roth,  
Muriel Spark, and  
especially Isaac  
Bashevis Singer.  
MacKenzie's  
enthusiasm led to  
the magazine  
devoting an entire  
issue to Spark's  
*The Prime of Miss  
Jean Brodie*. However,  
the magazine  
wouldn't publish  
*Goodbye, Columbus*  
as she recommended  
because William  
Shawn was too  
squeamish over  
the more "frank"  
aspects of the  
novella. A nice  
association, and an  
uncommon title  
signed. (Also see  
items 52 and 125)

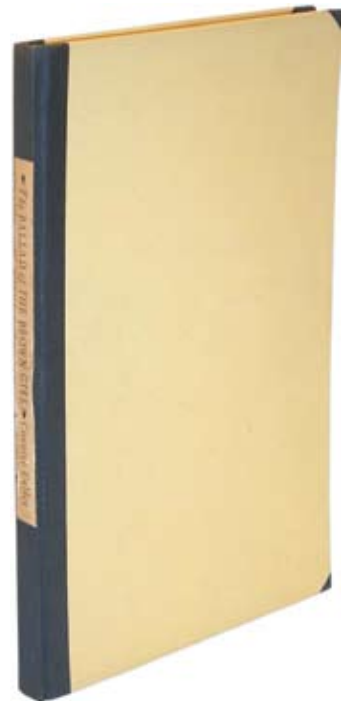
[BTC #314648]

5.6.74  
To Rachel,  
my best teacher,  
friend + critic and godmother  
with love,  
gratitude and admiration  
Laurie



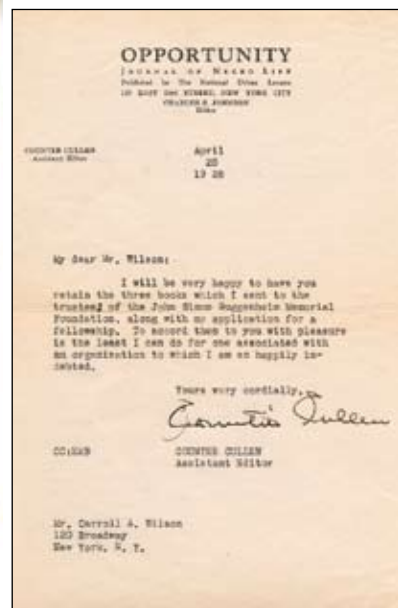
**30 Hart CRANE. Photograph of Hart Crane Inscribed to Samuel Loveman.**

Small snapshot photograph of Hart Crane holding a small animal. Approximately 3½" x 2½" (shown enlarged at right). Mexican backmark on the photo, faint but partly readable. A sepia tone photo of a smiling Crane looking dapper and unusually jaunty, dressed all in white, holding a small, unhappy animal, possibly a dog. On March 10th, 1932, Crane wrote to Samuel Loveman: "...a new puppy, so fat he can hardly wobble, has been added to the household." **Inscribed** across the bottom of the photo in easily readable script: "To Sam always from Hart Mexico '32." The recipient was certainly Samuel Loveman, his most loyal and constant friend and correspondent. A significant image. Beset by financial problems, Crane killed himself by drowning (his body was never found) when he exclaimed "Goodbye, everybody!" and leapt from a ship into the Gulf of Mexico on April 27th, 1932. Accompanied by Peggy Cowley (with whom he had become engaged after her divorce from Malcolm Cowley was accomplished, and who constituted his only significant heterosexual relationship), he had been drinking heavily, and apparently his sexual advances were violently resisted by a Mexican crew member on the ship. The image doesn't appear in any of the standard biographies of Crane, and we have not been able to find any other published version of it. No signed photos of Crane appear in the auction records (although this one is accompanied by sales information from a small memorabilia auction from 1995 that is likely to have escaped ABPC's notice), and we've never seen another signed photo of Crane offered for sale. [BTC #299215]



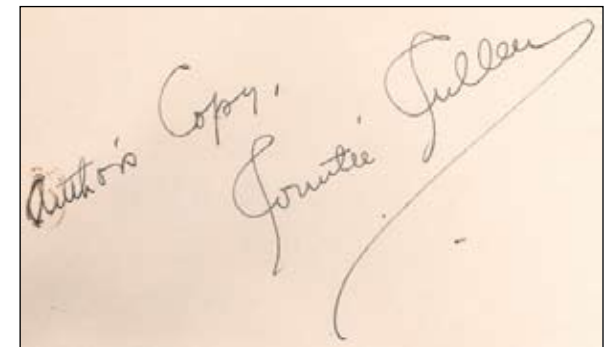
**31 Countee CULLEN. The Ballad of the Brown Girl: An Old Ballad Retold.**

*Author's Copy*



New York: Harper 1927.

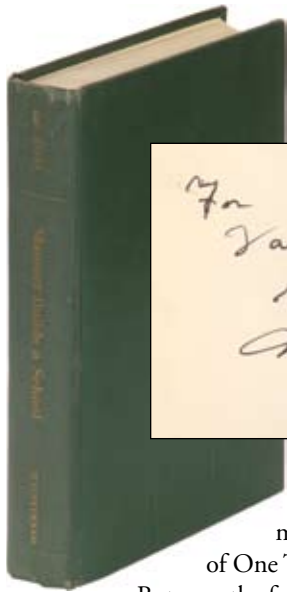
First edition. Illustrations and decorations by Charles Cullen. Spine label a little tanned else fine in remnants of the original cardboard slipcase. Countee Cullen's own copy with his ownership **Inscription**: "Author's Copy, Countee Cullen." Laid in is a Typed Letter **Signed** by Cullen, dated 25 April 1928 on *Opportunity* stationery (listing Cullen as Assistant Editor), to Carroll A. Wilson, granting permission for Wilson to retain the three books that he sent to Wilson as a trustee of the John Simon Guggenheim Memorial Foundation, along with his application for a fellowship (not present). Wilson's small, attractive bookplate is on the front pastedown. A unique copy of an important work. [BTC #12841]



32 **W.E.B. DU BOIS.** *Mansart Builds a School.* New York:

Mainstream Publishers 1959.

First edition. A bookplate on the front pastedown, paper over the front hinge cracked, but the hinge is still tight, a very good copy lacking the dustwrapper.



For  
Van Wyck Brooks  
May 26, 1960  
W.E.B. Du Bois

**Inscribed** by Du Bois to a fellow author: "For Van Wyck Brooks, W.E.B. Du Bois May 25, 1960." Although the long careers of both Harvard-educated authors overlapped for many decades, Brooks

and Du Bois apparently did not know one another well until relatively late in their lives. In 1948 Brooks made a very formal appeal to Du Bois in the Committee of One Thousand's efforts to fight the existence of HUAC.

But over the following decade they evidently got to know each other better – Brooks spoke at the 1958 installation of the Zorach bust of Du Bois at the Schomburg Collection. Du Bois's Brooklyn address is penciled below the inscription. The second book in Du Bois's *Black Flame* trilogy. [BTC #108254]

*Charles Olson's Copy*

34 **Robert DUNCAN.** *Medieval Scenes.* San

Francisco: Centaur Press (1950).

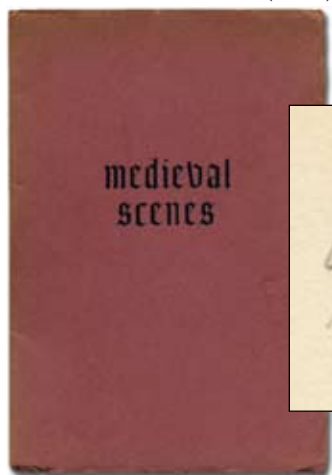
First edition. Saddle-stitched wrappers. Color block print by Kermit Sheets. A bit of tanning at the edges,

and a faint stain on the front wrap. One of

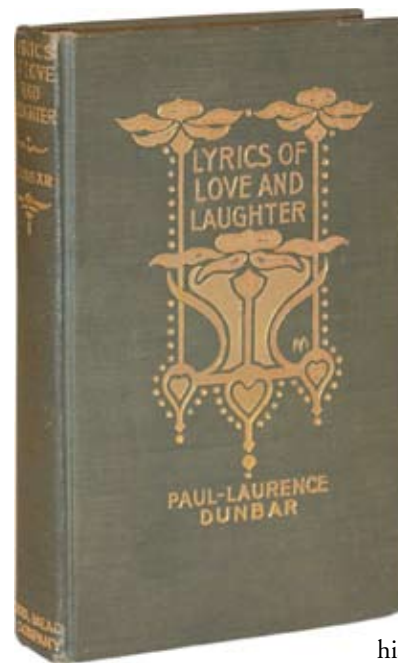
250 copies, **Signed** by the author. The poet Charles Olson's

copy, with his ownership **Signature** ("Olson") on the front fly. Olson

served as Duncan's mentor beginning in 1947 (when Duncan wrote the poems in this book), and in 1956 invited him to teach at Black Mountain College. [BTC #277149]



Olson



*Inscribed by Dunbar to His Mother*

33 **Paul Laurence DUNBAR.** *Lyrics of Love and Laughter.* New York: Dodd, Mead & Company 1903.

To ma  
with her son's  
love -

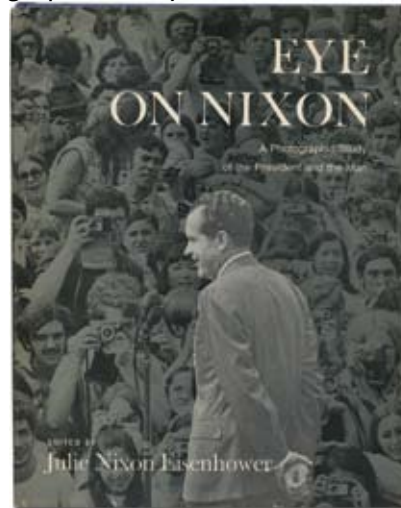
First edition. Very light rubbing and a couple of tiny dents to the foreedge still a nice, about fine copy. A collection that encompasses the poems that were originally published in his first two books, *Oak and Ivy* and *Majors and Minors*, with

the addition of eleven new poems. This copy **Inscribed** by the author to his mother, Matilda Dunbar: "To Ma With her son's love." Matilda Dunbar was the dedicatee of each of her son's first two books, and while she is not here so named, one is hard pressed to imagine a better association than the one between the author and the mother who taught him to read, write, and appreciate poetry. As nice a copy as one could hope to own. [BTC #1530]

*Inscribed by Dinah Shore*

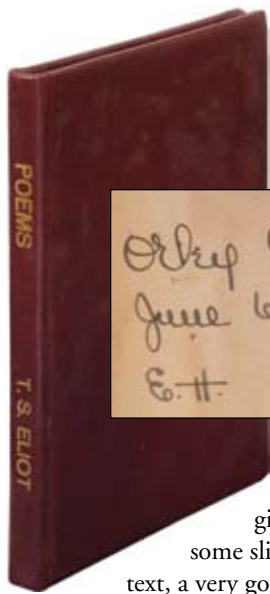
35 **(Presidents).** **Julie Nixon EISENHOWER, editor.** *Eye on Nixon: A Photographic Study of the President and the Man.* New York: Hawthorn Books (1972).

First edition. Quarto. A little foxed, thus near fine in near fine dustwrapper with a couple of short tears. **Inscribed** by the editor to Dinah Shore: "For Dinah Shore, with the hope that this book will remind you of all your White House interviews and friends. Julie Nixon Eisenhower. July 1972." (Also see items 46 and 181) [BTC #328278]



For Dinah Shore,  
with the hope that this book will remind  
you of all your white House interviews  
and friends!  
Julie Nixon Eisenhower  
July 1972





*Allen Tate's Copy*  
**36 T.S. ELIOT.**  
*Poems.* New York:  
Alfred A. Knopf 1920.

Orley Allen Tate  
June 6<sup>th</sup> 1922  
E.H.

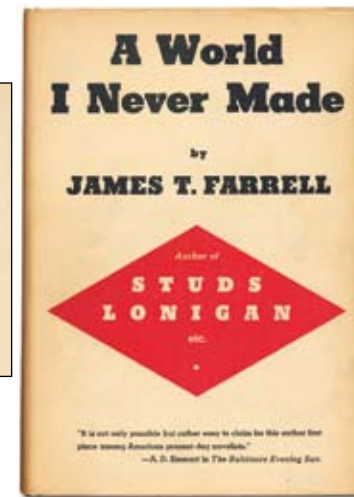
First edition. Rebound in full burgundy leather gilt. Mottling to the leather, some slight finger smudges in the text, a very good copy. Early ownership Signature of Allen Tate ("Orley Allen Tate. June 6th, 1922. E.H."). In late 1921 Donald Davidson invited Tate to attend informal meetings of like-minded literary men including John Crowe Ransom, who then launched the magazine *The Fugitive* in 1922. In the same year Hart Crane sent a letter to Tate in which Crane cited similarities to Eliot in a Tate poem that appeared in *The Double Dealer*. The comment, according to David Havird, prompted Tate to purchase Eliot's *Poems* (1920). Immediately he recognized his affinity with the older poet: "This man, though by no means famous at that time, was evidently so thoroughly my contemporary that I had been influenced by him before I had read a line of his verse." During his last semester at Vanderbilt, Tate, with his roommate and lifelong friend Ridley Wills, wrote *The Golden Mean*, a parody of the much loved poem, *The Waste Land*. This admiration spurred Tate's rejoinder to an attack on Eliot by Ransom, which permanently damaged their relationship. Despite the rather unsympathetic binding, an exceptionally important association copy reflecting the effect of Eliot on Tate, an effect that carried through to many other young American poets as well. (Also see items 2 and 144) [BTC #324770]

*Inscribed to Lillian Hellman*

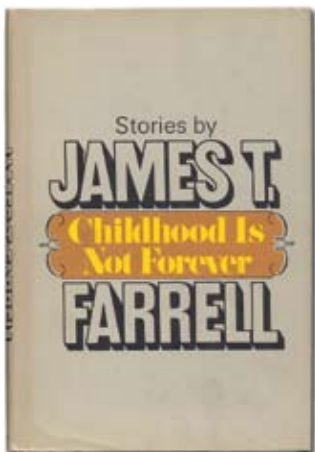
**37 James T. FARRELL.** *A World I Never Made.* New York: Vanguard (1936).

First edition. Faint bleed-through to the pastedowns from binder's glue, as almost always seems the case, spine a bit soiled else near fine in an attractive, very good, spine-tanned dustwrapper. Publisher's promotional bookmark for Farrell's books laid in. Inscribed by the author to a fellow left-leaning author: "To Lillian Hellman Affectionately, Jim Farrell." This novel continues the story of Danny O'Neill, introduced in Farrell's *Studs Lonigan* trilogy. A nice association. [BTC #66227]

To Lillian Hellman  
Affectionately  
Jim Farrell



*Inscribed to Malcolm Cowley*



To Malcolm and Muriel  
Cowley  
Best regards  
Jim Farrell

**38 --. Child-**  
*hood Is Not Forever.* Garden City: Doubleday 1969.

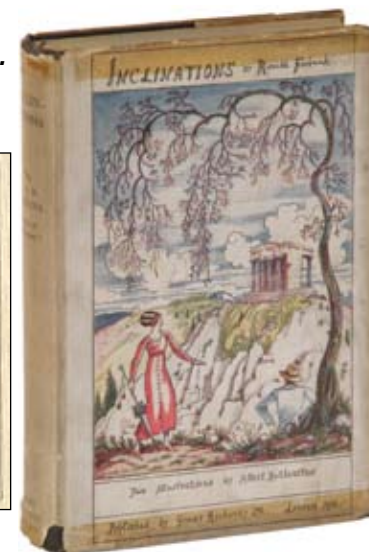
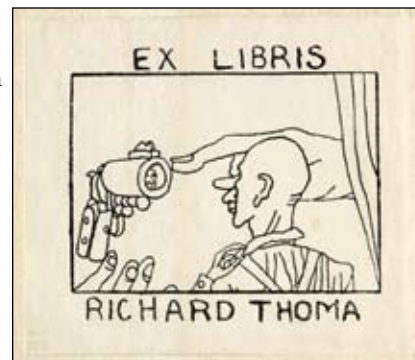
First edition. Fine in fine dustwrapper that is very slightly soiled. Advance Review Copy with slip laid in. Inscribed by the author: "To Malcolm and Muriel Cowley. Best regards, Jim Farrell." Cowley and Farrell were both residents of Greenwich Village during the 1930s, and both were active participants in various left wing activities including several American Writer's Congresses. A very nice association. [BTC #66205]

*Richard Thoma's Copy*

**39 Ronald FIRBANK.** *Inclinations.*

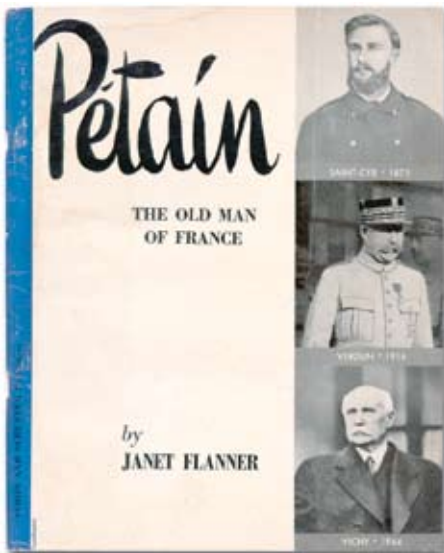
London: Grant Richards 1916.

First edition. Two illustrations by Albert Rutherston. Bookplate of the elusive author Richard Thoma, very near fine in good dustwrapper with old tape shadows at most of the extremities, and a number of modest chips. Thoma was a little known American expatriate in Paris who nevertheless was influential as the editor of the *New Review*; he translated verse by the Surrealists, and for Harry Crosby. His books of verse, many openly and aggressively homosexual in nature, were printed in small numbers and are difficult to find. He later became an accountant in California, where Henry Miller lived with him for a while. One of only 500 copies of Firbank's second novel, and very scarce in the dustwrapper. [BTC #282130]



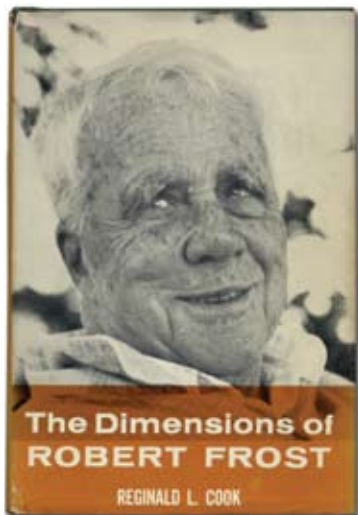
Inscribed to James Thurber

40 **Janet FLANNER.** *Pétain: The Old Man of France.* New York:



Simon and Schuster 1944. First edition. Quarto. Stapled wrappers. Very faint dampstain to the tops of the front and rear wrapper and a very faint horizontal crease on the right side of the front wrap, still a nice, very good plus copy of an extremely scarce book – Flanner’s view of Marshall Pétain, WWI hero turned figurehead for the Nazi-controlled Vichy government in WWII. This copy Inscribed by the author to *New Yorker* colleague James Thurber and his wife: “To the Thurbers, and the South of France, and their Cook. Janet.” A superb association. (Also see item 148) [BTC #41058]

Janet Flanner  
To the Thurbers, and the South of France  
and New York — Janet



Inscribed by Frost to the Author  
42 **(Robert FROST).** **Reginald COOK.** *The Dimensions of Robert Frost.* New York: Rinehart & Company (1959).

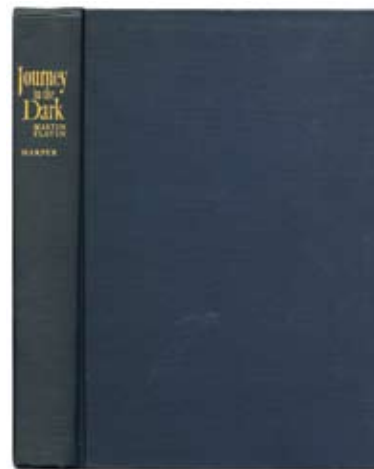
Signature by Robert Frost  
the subject  
to Reginald Cook  
the author  
Ripton VT  
August 17 1959

Second printing. Several ink notations in the text, probably by Cook, else fine

in near fine dustwrapper with a few small tears. Inscribed by Frost to the author of the book, in a somewhat infirm hand: “Signature by Robert Frost the subject to Reginald Cook the author. Ripton, VT. August 17 1959.” Frost and Cook were longtime friends and hiking partners. [BTC #312379]

Inscribed to Samson Raphaelson

41 **Martin FLAVIN.** *Journey in the Dark.* New York: Harper and Brothers (1943).

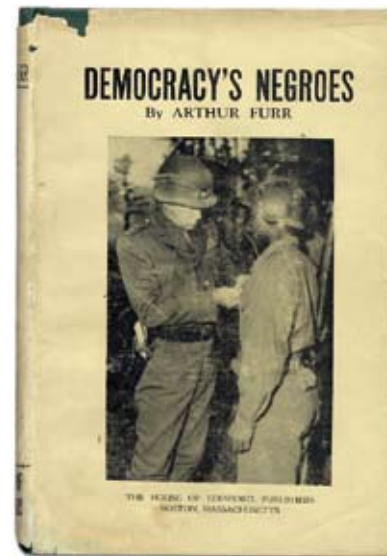


Second printing. Boards slightly spotted still very good or better, lacking the dustwrapper. First novel by a successful playwright, chosen as both a “Harper Prize Novel” and

To Rafe  
in memory of old times  
and hoping for new ones  
Martin  
11/21 '43

Pulitzer Prize. This copy Inscribed by the author to fellow playwright, Samson Raphaelson: “For Rafe, In memory of old times and hoping of new ones. Martin. 11/21 '43.” A prolific and successful playwright, today Raphaelson is best remembered as the author of *The Jazz Singer*. A nice association between two important dramatists. (Also see items 115, 116, and 172) [BTC #84565]

43 **Arthur FURR.** *Democracy’s Negroes: A Book of Facts Concerning the Activities of Negroes in World War II.* Boston: The House of Edinboro, Publishers (1947).



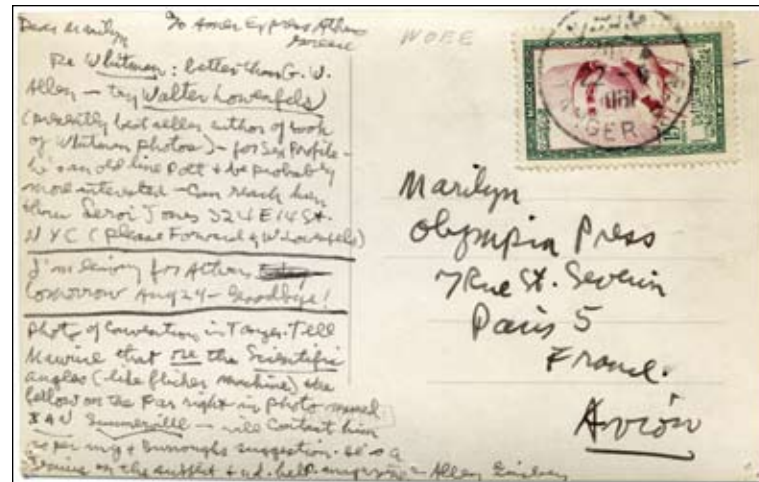
First edition. 315pp., illustrated. Fine in very good or better dustwrapper with modest chipping near the crown. Inscribed by the author to the highest ranking African-American officer to serve in the Second World War:

To Brigadier Gen  
B. O. Davis  
A great leader.  
Arthur F. Furr  
Author  
Flag Day  
June 14, 1954

“To Brigadier Gen. B.O. Davis, A great leader. Arthur F. Furr, Author. Flag Day. June 14, 1954.” Furr served in WWI, and afterwards co-wrote *The American Negro Soldier with the Red Hand of France*, a good regimental history of the 372nd Colored Infantry Regiment. About as good an association as can be imagined – Davis is mentioned extensively, and pictured, in the chapter about the Air Corp. [BTC #54092]

44 **Allen GINSBERG. Autograph Photographic Postcard Signed to Marilyn Meeske.**

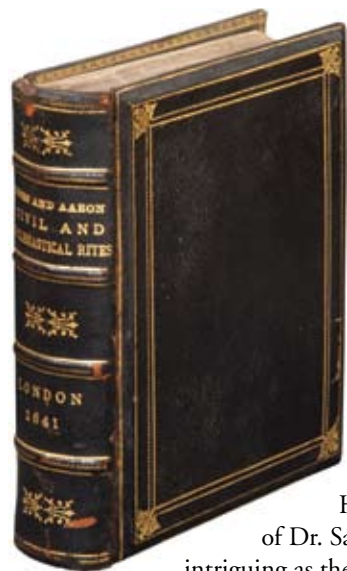
Approximately 3½" x 5¼" photographic postcard sent from Morocco in 1961 to Marilyn [Meeske] of Olympia Press in Paris. Tiny tack holes in the corners, else just about fine. A closely written postcard sent from Morocco and covering a variety of topics – a sex profile of Walt Whitman; Ginsberg refers Meeske to Walter Lowenfels, who she can reach through Le Roi Jones; and the information that he is leaving shortly for Athens, with the forwarding address. The third



section of the card is devoted to the image on the verso: the famous image of Peter Orlovsky, William S. Burroughs, Ginsberg, Alan Ansen, Paul Bowles, Gregory Corso, and Ian Sommerville in Morocco: "Photo of Convention in Tangier. Tell Maurice that re. the scientific angles (like flicker machine) the fellow on the far right in photo named Ian Sommerville – will contact him as per my & Burroughs suggestion. He's a genius on the subject & wl. help magazine. – Allen Ginsberg." On the verso above the image Ginsberg has handwritten the identity of each person in the photograph. The image was reportedly taken in July 1961, this card is postmarked in 1961: the rest of the date is somewhat obscured, although it seems to be the 22nd of August, two days before Ginsberg went to Athens. [BTC #320930]

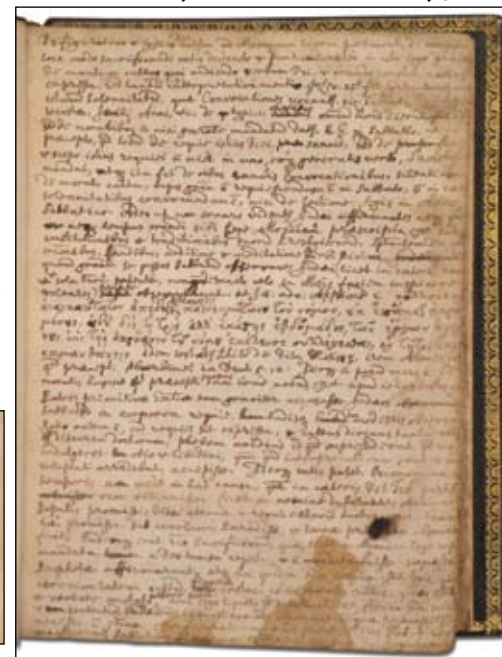
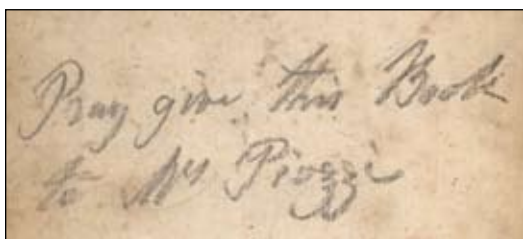
*Given to Hester Thrale*

45 **Thomas GODWYN [aka Thomas Goodwin]. Moses and Aaron. Civil and Ecclesiastical Rites, Used by the Ancient Hebrewes; observed, and at large opened, for the clearing of many obscure Texts thorowout the whole scripture.** London: Printed by E.G., and to be sold by John Williams 1641.



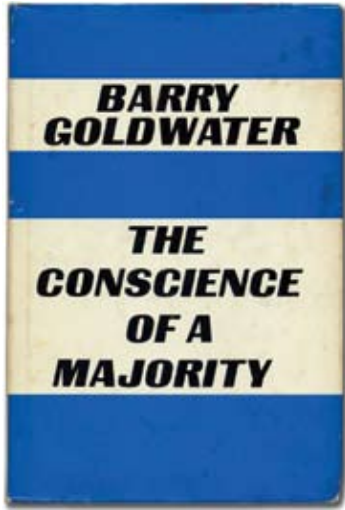
Sixth edition. Ownership Signature of Hester Maria Thrale. Quarto: [8], 264 [i.e. 270], [10] p., 19 cm. Collation: [4 leaves], A-2M<sup>4</sup>, R<sup>4</sup>, [3 leaves] Lacks gathering E (pp. 25-32). Rebound in 19th Century black leather decorated in gilt with suede endpapers, with modest wear at the spine ends, tidemarks visible on the first few leaves; a very good copy. Interleaved throughout with blank leaves. Some of these printer's blanks are extensively annotated with notes in an 18th Century hand; with additional marginal notes on

the printed leaves. Includes several owner's names (Ana Johnson, Edward [surname illegible] dated 1736, and Thomas Goodwin dated 1736, perhaps the author's son or another relation of the author), with an intriguing note in pencil on the first leaf (verso): "Pray give this Book to Mrs. Piozzi," presumably referring to Hester Lynch Thrale (later Mrs. Piozzi), the confidante of Dr. Samuel Johnson. This association is made all the more intriguing as the printer's blank leaf following the title page is signed in ink: "H: M: Thrale / 1804," this being Hester Thrale's first born daughter Hester Maria "Queeney" Thrale whom Johnson called his "sweet, dear, pretty, little Miss." ESTC R18455. [BTC #222327]



Inscribed to Dinah Shore

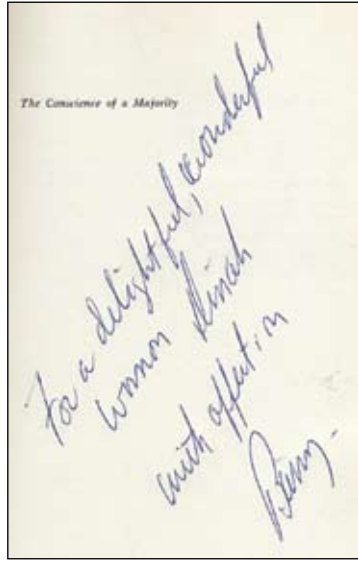
46 Barry GOLDWATER. *The*



*Conscience of a Majority.*

Englewood Cliffs, NJ: Prentice-Hall (1970).

Second printing. A little foxing on the fore-edge, else near fine in a lightly worn, very good dustwrapper. Warmly Inscribed by Goldwater to singer, actress, and television personality Dinah Shore: "For a delightful, wonderful



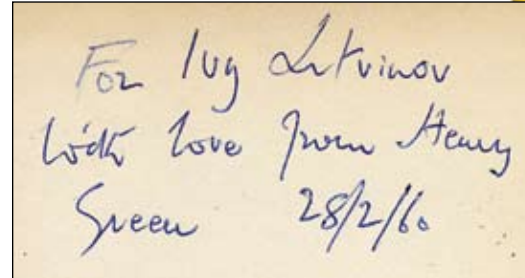
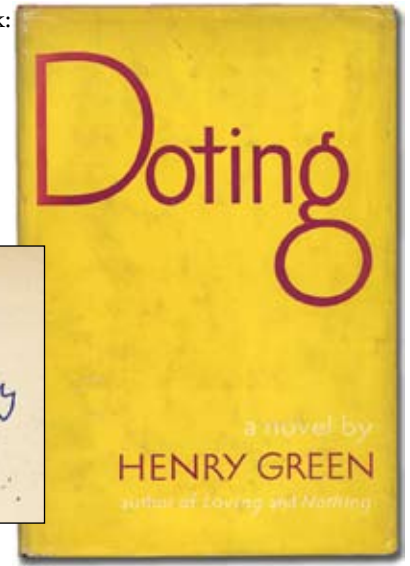
woman Dinah with affection, Barry." (Also see items 35 and 181) [BTC #327154]

47 Henry GREEN. *Doting.* New York:

Viking Press 1952.

First American edition. Corners a trifle bumped, near fine in a slightly soiled, very good dustwrapper with a short tear on the front panel.

Inscribed by the author: "For Ivy Litvinov, with love from Henry Green 28/2/60."

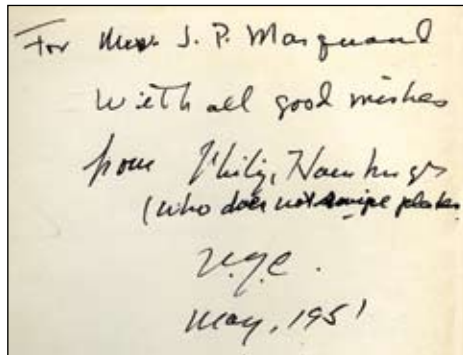
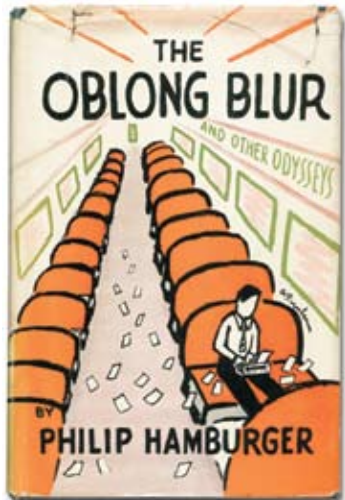


Litvinov was a Russian translator who wrote a considerable amount of fiction for *The New Yorker*.

[BTC #277175]

48 Philip HAMBURGER. *The Oblong Blur and Other*

*Odysseys.* New York: Farrar, Straus 1949.

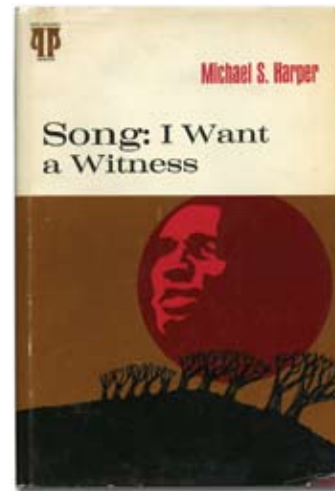


First edition. Fine in about very good, price-clipped, Birnbaum-designed dustwrapper with some chipping at the crown and rear panel, and other modest wear. This copy Inscribed, apparently to the wife of the Pulitzer Prize-winning author J.P.

Marquand: "For Mrs. J.P. Marquand With all good wishes – from Philip Hamburger (who does not swipe plates) N.Y.C. May, 1951" (the "Mrs." is smudged and could read "Mr."). In 1952 Hamburger wrote a biography of J.P. Marquand entitled *J.P. Marquand Esquire: A Portrait in the Form of a Novel*. This is the author's first book, a scarce collection of his often humorous columns from his first ten years with *The New Yorker*; with an interesting association. [BTC #77996]

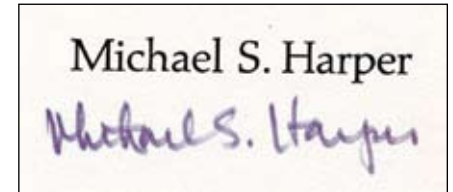
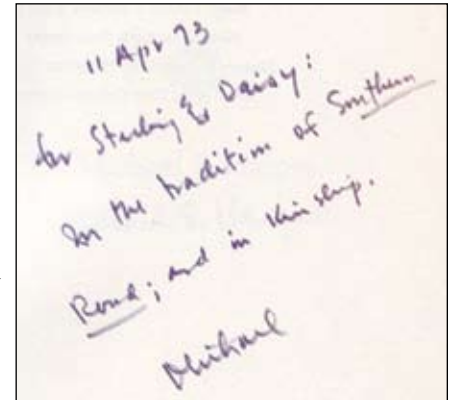
49 Michael S. HARPER. *Song: I Want a*

*Witness.* Pittsburgh: University of Pittsburgh (1972).



First edition. A small dampstain at the top of the front board else about fine in a near fine, lightly rubbed dustwrapper with one very small chip. Inscribed by the author to fellow poet Sterling Brown

and his wife Daisy: "11 Apr 73 For Sterling & Daisy: In the tradition of *Southern Road*; and in kinship Michael." Additionally the author has Signed the book on the title page. A splendid association linking two major African-American poets of two successive generations. [BTC #1553]

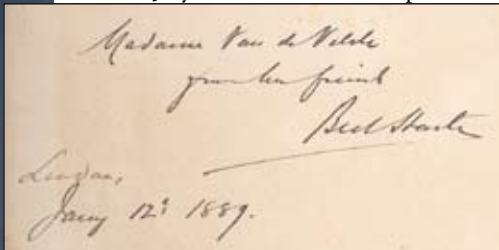


*Two Inscribed to His Patron*



50 **Bret HARTE. Cressy.** London: Macmillan 1889.

First edition, issued about a week before the American edition. Two volumes. Decorative blue cloth. Light wear to the spinal extremities, a nice, near fine copy. This copy Inscribed by the author in the year of publication on the half-title: "Madame Van de Velde, from her friend Bret Harte, London, July 12th 1889." Harte spent the last twenty years of his life in England, where he acquired an agent and a mentor in Hydeline Van de Velde. After the failures of his health and finances in the latter part of the 1870s, she encouraged him to write about the American West. Despite the fact that Harte remained married, he stayed with Van de Velde (in some scholarly work he has been described as a "kept" man). He died at her country home and she buried him in the churchyard of St. Peter's, Frimley, England under a red granite stone engraved with a line from one of his own poems: "Death Shall Reap the Braver Harvest." A splendid association copy. [BTC #57610]



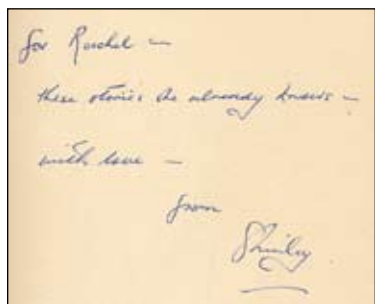
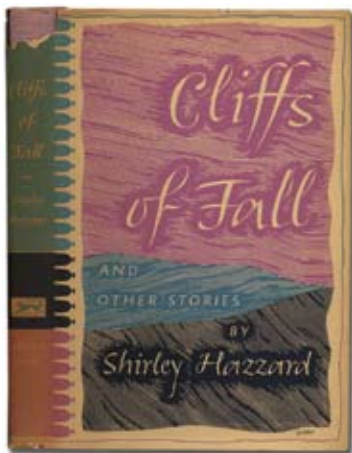
51 —. **The Heritage of Dedlow Marsh and Other Tales.**

London: Macmillan 1889.

First English edition, issued a few weeks after the American edition. Two volumes. Decorative blue cloth. Slight nicking to the crown of volume one, a nice, very good or better copy. This copy Inscribed by the author on the half-title: "Madame Van de Velde, from her friend Bret Harte, 15 Hamilton Terrace (?), London, N.W. Oct 19:89." (See above) According to BAL this title was advertised for publication on October 18, and the British Museum received their copy on the 19th – the day this copy was inscribed, thus this is a very early copy and a wonderful association. [BTC #57609]



52 **Shirley HAZZARD. Cliffs of Fall and Other Stories.** New York: Alfred A. Knopf 1963.



First edition. Top of the spine sunned, fore-edge foxed, a very good copy in good, George Salter-designed dustwrapper with spine tanning, and a corresponding chip at the crown.

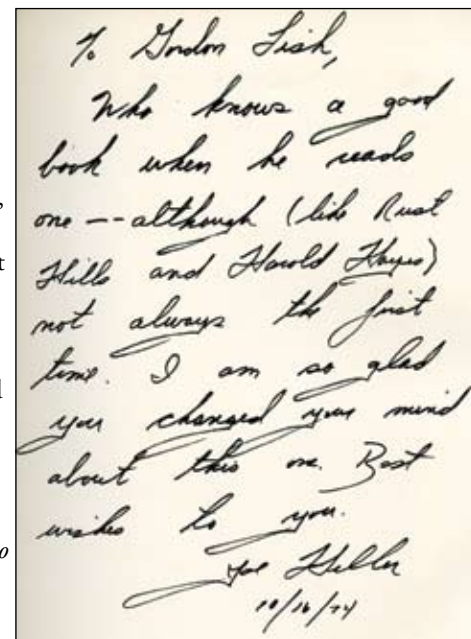
Author's first book. Warmly Inscribed by the author to her editor at *The New Yorker* Rachel MacKenzie (see items 29 and 125): "for Rachel – these stories she already knows – with love from Shirley 2 October 1963 New York." All of the stories but one originally appeared in *The New Yorker*. A wonderful association copy of the author's first book. [BTC #314659]

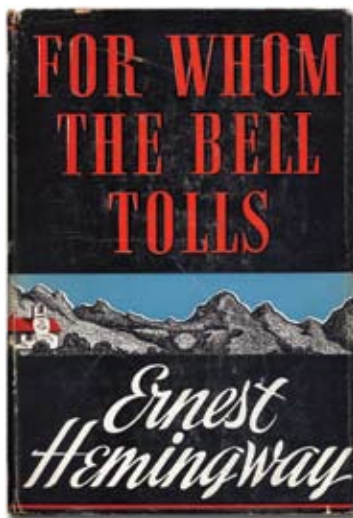
53 **Joseph HELLER. Something Happened.**

New York: Alfred A. Knopf 1974.

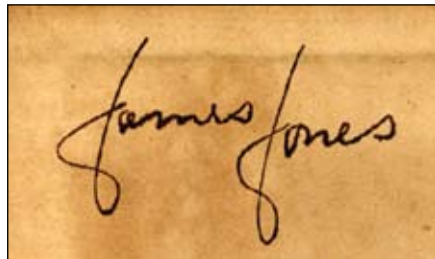


First edition. Fine in fine dustwrapper with a couple of faint creases on the front flap. Nicely Inscribed by the author, using most of a full page, to Gordon Lish, who first published significant portions of this book while fiction editor at *Esquire*: "To Gordon Lish, Who knows a good book when he reads one – although (like Rust Hills and Harold Hayes) not always the first time. I am so glad you changed your mind about this one. Best wishes to you. Joe Heller. 10/16/74." (Also see item 83) [BTC #99226]



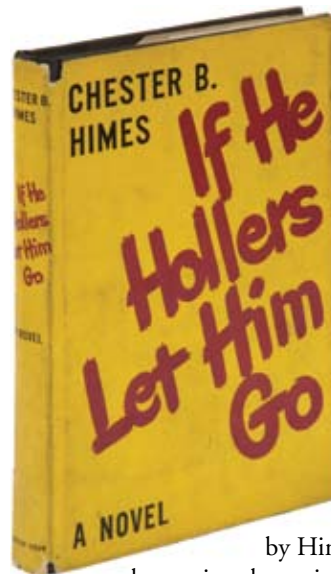


54 **Ernest HEMINGWAY.** *For Whom the Bell Tolls.* New York: Charles Scribner's Sons 1940.



First edition. Foxing to the boards and the endpapers, a very good copy in

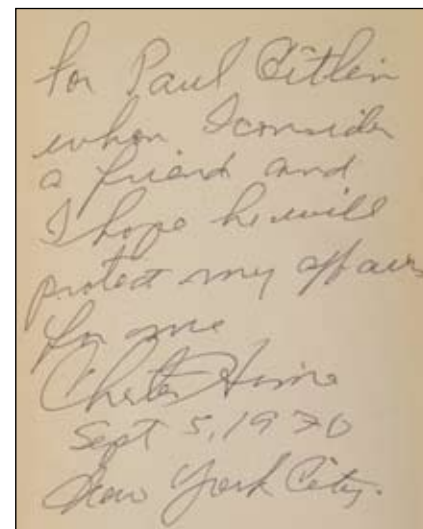
a very near fine (possibly supplied, but was with the book when it came to us) second issue dustwrapper with a little rubbing. Author James Jones's copy with his ownership Signature on the front pastedown. An interesting association between two men who are probably best known for their war novels. (Also see items 14, 85, 87, 131, and 199) [BTC #279983]



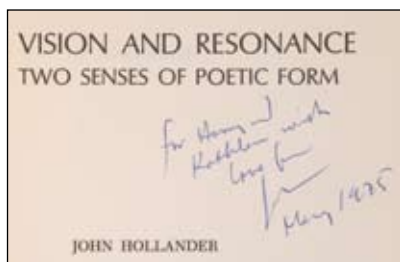
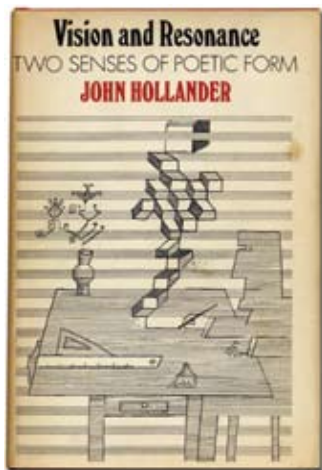
55 **Chester B. HIMES.** *If He Hollers Let Him Go.* Garden City: Doubleday Doran 1945.

First edition. The corners a little bumped, and some discoloration to the internal joints, a very good copy with supplied good dustwrapper with two long tears on the rear panel. Inscribed

by Himes at a later date, using the entire front fly, to his literary agent: "For Paul Gitlin whom I consider a friend and I hope he will protect my affairs for me. Chester Himes. Sept 5, 1970. New York City." In addition to representing Himes, Gitlin also represented the estates of such other prominent American authors as Thomas Wolfe, Upton Sinclair, Sinclair Lewis, Ayn Rand, and Raymond Chandler. The author's increasingly scarce first book, cheaply produced during wartime, and seldom found signed or with an appreciable association. [BTC #291365]



56 **John HOLLANDER.** *Vision and Resonance: Two Senses of Poetic Form.* New York: Oxford University Press 1975.



First edition. An ink stain on the top edge else near fine in a somewhat tanned and slightly age-toned dustwrapper.

Presentation copy, Inscribed by

Hollander to his editor at Atheneum, Harry Ford: "for Harry and Kathleen with love from John, May 1975." [BTC #311152]

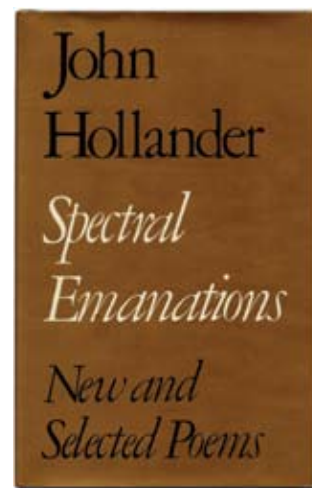
57 **—.** *In Place: A Sequence.* Omaha: University of Nebraska at Omaha / Abattoir Editions 1978.

First edition. Fine in boards with paper spine label, as issued. Spine label has slightest of edgewear. One of 271 numbered copies, this copy Inscribed by Hollander to his editor, Harry Ford: "for Harry and Kathleen with love from John. September 1978." [BTC #311175]



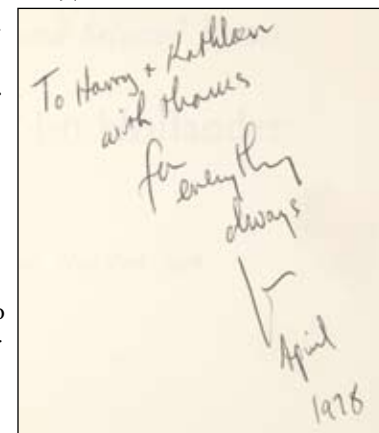
### *The Dedication Copy*

58 **—.** *Spectral Emanations: New and Selected Poems.* New



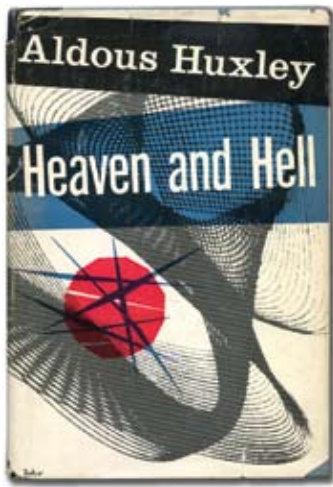
York: Atheneum 1978.

First edition. Fine in fine dustwrapper. One of 1000 copies printed. The Dedication Copy, nicely Inscribed by the author to his publisher Harry Ford: "To Harry & Kathleen



with thanks for everything always, John April 1978." The printed dedication reads "For Harry and Kathleen." [BTC #311151]

59 **Aldous HUXLEY.** *Heaven and Hell.* New York: Harper and Brothers (1956).



For Judy Oppenheimer,  
with all fond  
wishes,  
Aldous Huxley  
yrd.

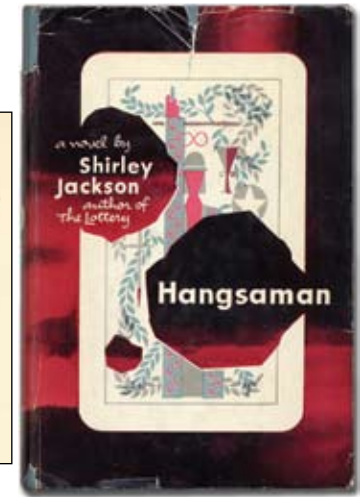
First American edition. A very good copy in a near very good dustwrapper with a chip at the crown, and some overall modest wear. Inscribed by the author to Shirley Jackson's biographer: "For Judy Oppenheimer, with all fond wishes, Aldous Huxley 1956."

Huxley's continuation of his experiments with mind-altering substances, begun with *The Doors of Perception*. [BTC #96947]

61 **Shirley JACKSON.** *Hangsaman.* New York: Farrar Straus and Young (1951).

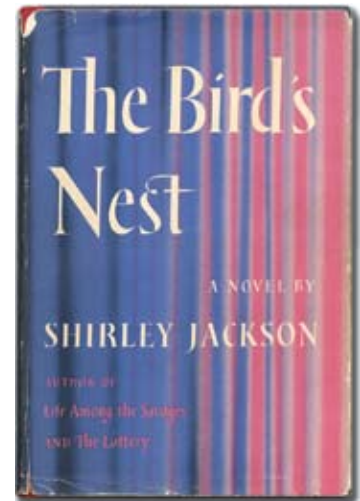
First edition. Extremities of the boards a little worn, else near fine in good dustwrapper with a chip on the front panel, and lacking the top one inch of the spine (part of which is laid into the book). Author's third book, and second novel, and her first novel to deal with the darker regions of human nature and personality. Inscribed by the author to her in-laws, the parents of her husband, Stanley Edgar Hyman: "For Lulu and Dad with all my love - Shirley. April 1951." The recipients were, along with her own parents, the dedicatees of her book *Life Among the Savages*. Jackson was a bit of a recluse and books inscribed by her are uncommon, especially with any kind of association. [BTC #78586]

For Lulu and Dad  
with all my love  
Shirley  
April 1951



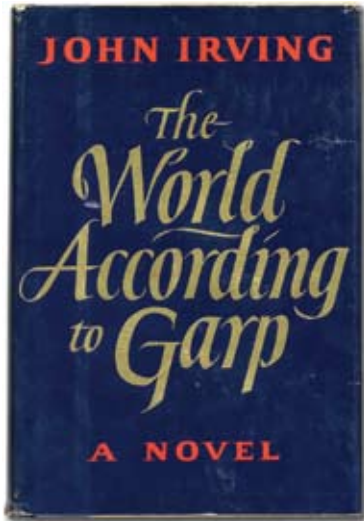
62 -. *The Bird's Nest.* New York: Farrar Straus and Young (1954).

First edition. A very small section of paper over the front hinge separated, else fine in very good dustwrapper with some rubbing and tiny nicks at the extremities. Inscribed by the author to her in-laws, the parents of her husband (and the dedicatee of this book), Stanley Edgar Hyman (see above): "For Lulu and Pop. With all my love - Shirley. June 1954." A novel about a young woman with multiple personalities, employing Jackson's gift for the type of horror that doesn't require goblins under the bed. A splendid association. [BTC #78583]



*Inscribed to Tim O'Brien*

60 **John IRVING.** *The World According to Garp.* New York: E.P. Dutton (1978).



First edition. Slightly cocked and worn, and obviously read, a very good or better copy in near fine dustwrapper with a little rubbing at the crown. Inscribed by Irving to fellow novelist Tim O'Brien: "For Tim, whose deserved success makes me happy to share my success with him. Fondly, John." Irving achieved much

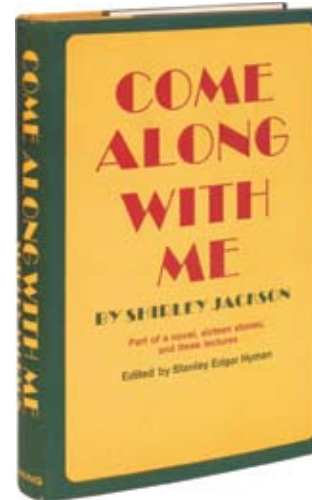
my success with him. Fondly, John." Irving achieved much

acclaim and revenue with this book, his breakthrough bestseller, while O'Brien won the National Book Award for his own 1978 novel *Going After Cacciato*. Basis for the George Roy Hill film featuring Robin Williams, Mary Beth Hurt, John Lithgow, and Glenn Close (in her memorable Oscar-nominated film debut). A pleasing association between two important American fiction writers, both at the top of their game. (Also see items 97, 135, and 157) [BTC #97730]

For Tim, whose  
deserved success  
makes me happy  
to share my  
success with him  
Fondly,  
John

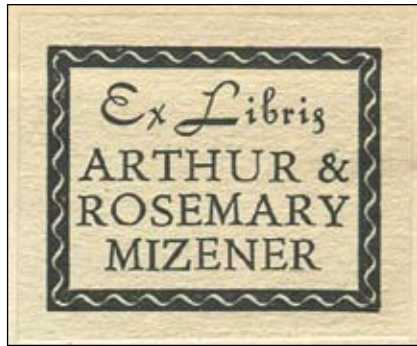
63 -. **Edited by Stanley Edgar HYMAN.** *Come Along With Me.* New York: Viking (1968).

First edition. Fine in fine dustwrapper with a tiny nick and tear. A posthumously published collection edited by her husband incorporating part of a novel, sixteen stories and three lectures. Inscribed by Hyman to his mother (see above): "For Mother with love - Stanley 9/16/68." A lovely copy with a nice association. [BTC #78580]



For Mother with love -  
Stanley  
9/16/68

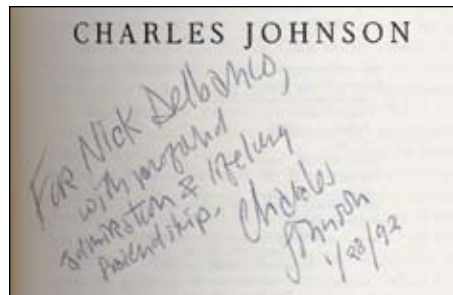
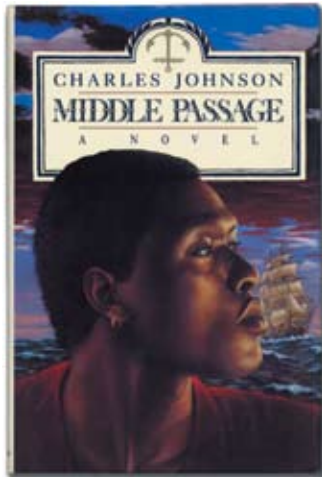
- 64 **Randall JARRELL.** *Blood for a Stranger.* New York: Harcourt, Brace and Company (1942).



First edition. Fine in a moderately spine-faded, very good or better dustwrapper.

Advance Review Copy, so stamped on the front fly. Arthur Mizener's copy with his small and attractive bookplate on the front pastedown. A critic and educator, Mizener wrote acclaimed biographies of F. Scott Fitzgerald and Ford Madox Ford. Author's first book. [BTC #101088]

- 65 **Charles JOHNSON.** *The Middle Passage.* New York: Atheneum 1990.



First edition. Fine in fine dustwrapper. Warmly Inscribed by Johnson to a fellow author, and former colleague at Bennington: "For Nick Delbanco, with profound admiration & lifelong friendship. Charles Johnson. 1/28/92." Laid in is an Autograph

Postcard Signed from Johnson to Delbanco, as well as Delbanco's printed introductory notes to a reading by Johnson. An exceptional novel, a *tour de force* about a freed slave who, to his horror, stows away on a slave ship headed for Africa. National Book Award winner. A wonderful association copy. (Also see item 151) [BTC #278546]

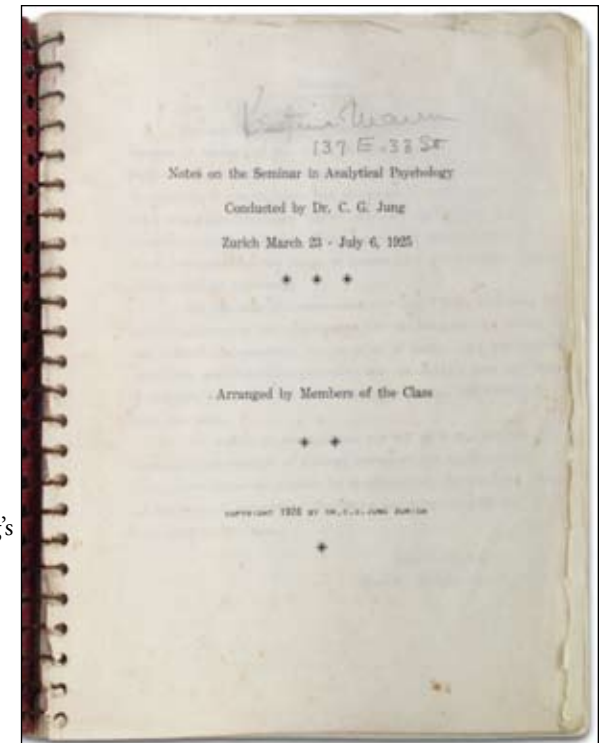
*Miss X's Copy*

- 66 **(Psychiatry). Dr. C.G. JUNG.** *Arranged by Members of the Class. Notes on the Seminar in Analytical Psychology Conducted By Dr. C.G. Jung Zurich March 23 - July 6, 1925.* Zurich: (Carl Jung) 1926.



First edition. Quarto. Multigraphed sheets spiral bound in unprinted stiff card covers. 227pp. (complete). Foreword by Cary F. de Angulo. Ownership Signature of Kristine Mann with a New York address written on the title page, her pencil notes in the text, spirals a bit rusted, first couple of pages partially pulled away from the spirals, a sound, about very good copy of this verbatim transcription from notes of Jung's Seminar. An important association copy. The Kristine Mann Library of the Analytical Psychology Club at the C.G. Jung Center of New York is named after Dr. Mann, one of the first women psychoanalysts in the United States, and who was also one of the founders of the Analytical Psychology Club of New York in 1936. Dr. Mann is widely believed to be "Miss X," the subject of Jung's "A Study in the Process of Individuation," in which he interpreted a series of 24 paintings by Miss X. According to the Jung Center website: "A strong case can be made that Kristine Mann was as great an influence on Jung's connection of alchemy and individuation as was *The Secret of the Golden Flower*." Mann graduated

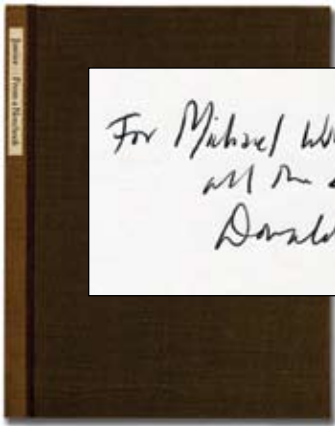
from Smith College, taught at Vassar, then later studied medicine and psychology at Columbia and Cornell, from where she graduated as an M.D. She had always been interested in women's health and physical fitness (she was the captain of Smith College's first basketball team) and her interest eventually led her to focus on the psychological elements of women's health. During World War I, she worked on women's health issues in industry and war plants. When the war ended, she began analysis with Dr. Beatrice Hinkle, Jung's first American disciple and translator, who was also the first woman to practice as a psychiatrist and analyst in the United States. In 1921, Mann went to Zurich to study with Jung himself. In many ways Jung's study of the paintings of Miss X is considered among his most important work. A wonderful association copy of a report that enjoyed very limited distribution in this form. [BTC #86603]





67 **Donald JUSTICE.** *From a Notebook.* Iowa City: The Seamark Press 1972.

First edition. 16mo. Prospectus laid in. Slight foxing to the foredge, still fine in cloth boards with paper spine label. One of 317 copies. **Inscribed** by Justice to poet Michael Waters. The first book of this press. [BTC #311333]

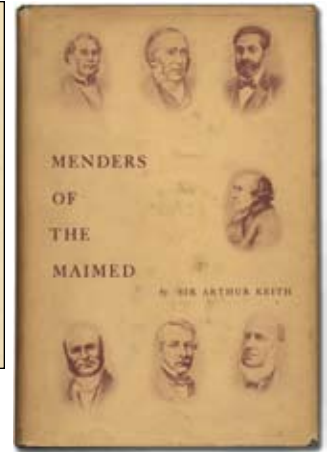


For Michael Waters -  
all the best  
Donald Justice

68 **Sir Arthur KEITH.** *Menders of the Maimed: The Anatomical & Physiological Principles underlying the Treatment of Injuries to Muscles, Nerves, Bones, & Joints.* Philadelphia: J.B. Lippincott Company (1952).

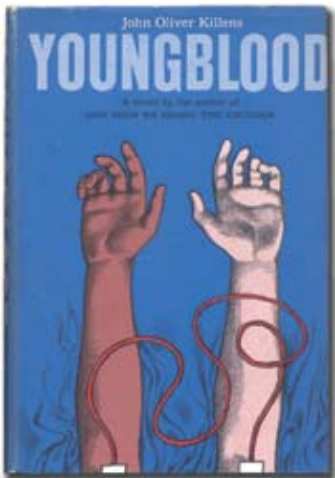
Limited edition of a book originally published in 1919. Corners slightly rubbed, very near fine in a modestly spine-toned, very good dustwrapper. One of 1500 numbered copies. Long **Inscription** by the author in 1954 (in a slightly infirm hand – Keith was nearly ninety, and died less than a month after the inscription) to noted doctor and medical author Dr. L. Laszlo Schwartz. An important history of orthopedic surgery with a nice association. [BTC #297242]

This book has come all the way from New York in order that I might have the honor of writing my name in it which I do with great pleasure and send my thanks best wishes to Dr. Laszlo Schwartz for the honor thus done me  
Arthur Keith  
Downe, Kent, Eng.  
Dec. 10. 1954



*Inscribed to James Baldwin*

69 **John Oliver KILLENS.** *Youngblood.* New York: Trident Press 1966.

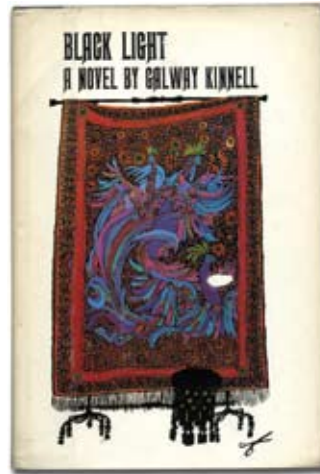


For Jimmy -  
Friend and fellow-sufferer -  
John O. Killens  
Love & liberation -  
John O.  
4-22-76

First Trident edition, originally published by Dial in 1954. Fine in fine, very lightly rubbed dustwrapper. The author's first novel. **Inscribed** to fellow African-American author James Baldwin: "For Jimmy – Friend and fellow-sufferer – John O. Killens. Love & liberation – John O. 4-22-76." By the time of this inscription Killens and Baldwin had become longtime colleagues and friends. Their first novels had been published a year apart, they had both garnered positive critical response, had participated together in the Civil Rights Movement, and had occasionally appeared together for public events and scholarly symposia. A splendid association between two major African-American literary figures. [BTC #47557]

*Inscribed to Norman Mailer*

70 **Galway KINNELL.** *Black Light.* Boston: Houghton Mifflin 1966.



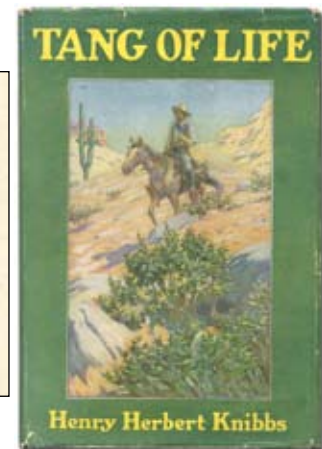
To Norman Mailer  
with warm regards,  
Galway Kinnell  
March 16, 1966

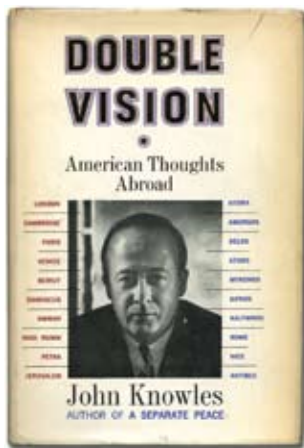
First edition. Fine in a very slightly soiled, else just about fine dustwrapper. The poet's only novel. **Inscribed** by the author: "To Norman Mailer with warm regards, Galway Kinnell, March 16, 1966." Kinnell's return address from the shipping envelope laid in. [BTC #97841]

71 **(Western).** **Henry Herbert KNIBBS.** *Tang of Life.* Boston and New York: Houghton, Mifflin 1918.

First edition. Fine in very near fine dustwrapper with a couple of very small nicks and tears. Nicely **Inscribed** by the author to his wife: "For Ida Julia – the first copy. Your partner, Henry. Los Angeles." Father and son who specialize in subduing western evil-doers meet two delightful young women. [BTC #85894]

For Ida Julia -  
the first copy.  
Your partner,  
Henry  
Los Angeles.





To Arnold -  
with every good wish  
from his friend -  
Jack Knowles  
New York  
Jan 10, 1964

**72 John KNOWLES.** *Double Vision: American Thoughts Abroad.* New York: Macmillan (1964).

First edition. A small spot on the spine and a little foxing, a near fine copy in a spine-darkened, near very good dustwrapper. Ownership Signature of the photographer Arnold Newman who is credited with the author photograph of Knowles on the front panel. Inscribed by Knowles: "To Arnold - With every good wish from his friend, Jack Knowles. New York. Jan. 10, 1964." [BTC #89572]

Arnold Newman

**73 Jerzy KOSINSKI.** *To Hold a Pen.* [No place]: The

American Scholar 1973.

Stapled wrappers. Folded vertically down the middle, light offsetting on the rear wrap, thus very good or a little better. Inscribed by the author: "For Harold Brodkey, my pen-fellow, admirably, Jerzy Kosinski. November 7, 1973." A rare off-print, the text of an article about the PEN writers society, of which Kosinski served as President in 1973-4. The only copy we have ever seen, enhanced by the association to fellow writer Brodkey. [BTC #26104]

To Hold a Pen  
For Harold Brodkey,  
my pen-fellow,  
admirably,  
Jerzy Kosinski  
November 7, 1973

**74 Nella LARSEN.** *Quicksand.* New York: Knopf 1928.



First edition. Boards well worn, and a light tidemark in the bottom margins of the text, a fair only copy lacking the dustwrapper. Inscribed by the author in advance of publication to Dorothy Peterson: "For Dorothy Peterson, This sad tale of a girl who came to a bad end. Nella. March Seventeenth 1928." The first novel by Larsen, who was an active and engaged participant in the Harlem Renaissance. In 1929 she wrote her second and final novel,

For  
Dorothy Peterson  
This sad tale of  
a girl who came  
to a bad end  
Nella  
March Seventeenth 1928

*Passing* and was awarded the Harmon Foundation's Bronze Medal. In 1930 she was the first African-American woman to be awarded a Guggenheim Fellowship for creative writing. She traveled to Spain to write her third novel, but never completed it and returned to spend the last 30 years of her life as a nurse, the profession that she had trained for before her brief but intense writing career. The recipient, Dorothy Peterson, was the model for the female heroine of Carl Van Vechten's novel *Nigger Heaven*. Peterson co-founded both the Harlem Experimental Theatre and the Harlem Suitcase Theatre, and her home was one of Harlem's most important and well-attended literary salons. She also devoted herself to collecting manuscripts of Harlem Renaissance notables, and eventually helped Van Vechten donate the material that was the basis for the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale University. She was a sponsor of the short-lived but influential periodical *Fire!!*, and was also reputed to be "the one Afro-American woman [Jean] Toomer [who soon after married a white woman] was once thought to care about." (Berry, *Langston Hughes*, p.214). A splendid association between two important women of the Harlem Renaissance. (Also see item 153) [BTC #76851]

*Lindbergh's Own Copy*

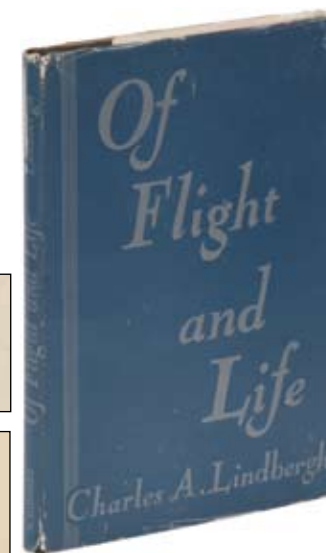
**75 Charles A. LINDBERGH.** *Of Flight and Life.* New York: Charles Scribner's Sons 1948.

Reprint. A little rubbing, else about fine in near fine dustwrapper with a rubbed spot along the top of the spine. Lindbergh's own copy, with his ownership stamp ("C. A. Lindbergh") on the front fly, and his ownership Signature ("Charles A. Lindbergh") on the half-title. [BTC #320324]

C. A. LINDBERGH

*Of Flight and Life*

*Charles A. Lindbergh*



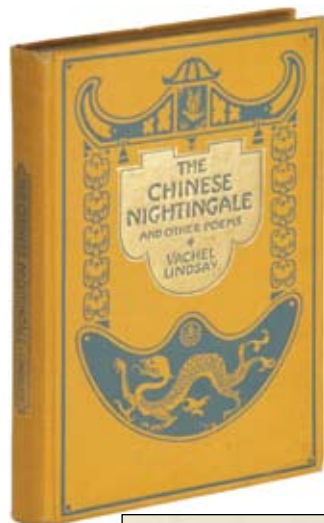


**76 Charles G. LELAND.** *Hans Breitmann's Party. With Other Ballads.* Philadelphia: T.B. Peterson and Brothers (1868).  
 First edition. Original wrappers bound into contemporary cloth stamped in gilt: "Collection Du General Read. First Edition of Hans Breitmann's Party Presented by The Author." Cloth worn and torn at the spine, front hinge cracked, very good, internally near fine. Tipped in is an Autograph Letter Signed from Leland dated in 1868 on the stationery of The Press in Philadelphia, presenting the pamphlet to Read. On the verso of the front wrap, Read has written: "This is the first edition of this work which has since become so famous. John Meredith Read, Jr. Paris; 37 Avenue d'Antin, Champs Elysees. Dec. 12th, 1872." Read, the great-grandson of two signers of the Declaration of Independence, and an early supporter of Abraham Lincoln, was named by Lincoln as the country's youngest brigadier-general at age 23, and later served a distinguished career as a diplomat, much of that time as United States Consul-General to France. A nice association copy of this collection of humorous German-American

dialect ballads. [BTC #283274]

*This is the first edition of this work which has since become so famous*  
*John Meredith Read Jr*  
 Paris; 37 Avenue d'Antin  
 Champs Elysees  
 Dec. 12<sup>th</sup> 1872

*The Press,*  
 Paris, July 5, 1868  
 Gen<sup>l</sup> J. M. Read  
 Dear Sir  
 I have  
 emailed to your address  
 a copy of my Hans  
 Breitmann's Ballads  
 which I trust will  
 be acceptable to our  
 friends with the  
 Dutch, English & some  
 of our history. It is, I  
 believe the first collection  
 ever made of German  
 English macaronic  
 poetry, - if it really be  
 macaronic - which  
 I am sure will bring  
 "Dear Sir"  
 yours truly  
 Charles G. Leland.



*Inscribed to "his best and most understanding friend"*  
**77 Vachel LINDSAY.** *The Chinese Nightingale and Other Poems.* New York: Macmillan Company 1917.  
 First edition. A trifle rubbed, very near fine, lacking the dustwrapper.

Inscribed by the author: "To Susan E. Wilcox with the constant affection and admiration of Nicholas Vachel Lindsay. November 17, 1917. Springfield, Illinois." Wilcox was Lindsay's English teacher at Springfield High School, and to whom (according to his biographer

Edgar Lee Masters): "he was attached for life, calling her his best and most understanding friend," and who was probably the first and greatest influence on him as a poet. (Also see item 187) [BTC #97394]

*To Susan E. Wilcox  
 with the constant  
 affection and admiration  
 of Nicholas Vachel Lindsay  
 November 17, 1917.  
 Springfield Illinois.*

*Inscribed to Donald Davidson*

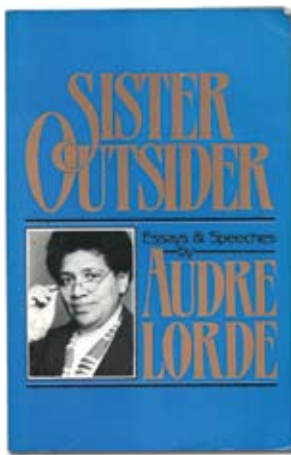
**78 Alain LOCKE.** *The New Negro: An Interpretation.* New York: Albert & Charles Boni 1925.



First edition. 446pp. Color portraits by Winold Reiss, and additional illustrations by Aaron Douglas. Quarter cloth and papercovered boards. Some sunning on the front board, and the corners are a little rubbed, else a near fine copy without the

*For Donald Davidson  
 one of the "New South"  
 with appreciation  
 Alain Locke  
 March 8, 1928.*

exceptionally rare dustwrapper. This copy Inscribed by Locke on the half-title to important Fugitive author Donald Davidson: "For Donald Davidson, one of the 'New South,' with appreciation, Alain Locke. March 8, 1928." Drawing from works that Locke had compiled for the special issue of *Survey Graphic*, and greatly expanding it for this anthology, this book basically announced the Harlem Renaissance to the outside world. It would be hard to over emphasize the importance that this book played in the development and popularization of that movement. Includes articles, essays, poetry, and fiction by Locke, Rudolph Fisher, Jean Toomer, James Weldon Johnson, Countee Cullen, Langston Hughes, Claude McKay, Jessie Fauset, Georgia Douglas Johnson, Eric Walrond, Bruce Nugent, William Stanley Braithwaite, Angelina Grimke, W.E.B. Du Bois, Walter White, and many others. The portraits by Reiss, a German expressionist and teacher of Aaron Douglas, are particularly striking. An interesting association copy of one of the towering high spots of the Harlem Renaissance. [BTC #273760]

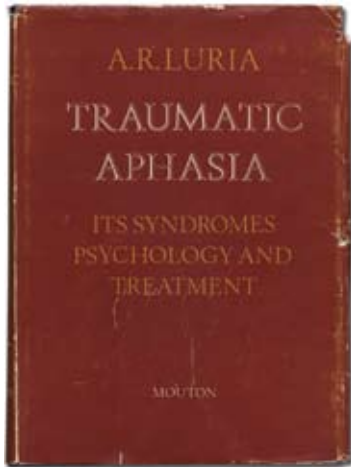


79 **Audre LORDE.** *Sister Outsider: Essays and Speeches.* Trumansburg, New York: The Crossing Press (1984).

To Milli with love,  
Audre

First edition, wrapped issue. Obituary affixed to inside of the front wrap, very light wear, else near fine. **Inscribed** by the author to African-American artist Mildred Thompson. A work in the publisher's Feminist Series. [BTC #88624]

81 **(Psychology).** **A.R. LURIA.** *Traumatic Aphasia. Its Syndromes, Psychology and Treatment.* The Hague and Paris: Mouton 1970.



First edition. Translated from the Russian, with a foreword by Macdonald Critchley. Quarto. Near fine in a rubbed and used, very good

dustwrapper. Ownership **Signature** of important psychologist George A. Miller, while at Princeton. Laid in is a Christmas card **Inscribed** and **Signed** by Luria to Miller dated in 1963 (fine with original

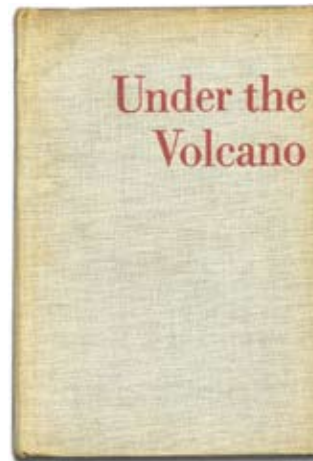
envelope). Miller was, among many other things, the head of the Harvard Psychology Department, the former president of the American Psychological Association, recipient of the National Medal of Science, and the founder of WordNet. Luria was an important Soviet neuropsychologist and one of the founders of cultural-historical psychology. [BTC #312688]

George A. Miller  
Princeton  
1971

Dear George,  
How are my annual greetings  
and all good wishes for the  
coming 1973  
A. Luria

*Ralph Ellison's Copy*

80 **Malcolm LOWRY.** *Under the Volcano.* New York: Reynal & Hitchcock (1947).



First edition, preceding the English edition. Some stains on the front board and the spine, an about very good copy, lacking the dustwrapper (jacket flaps laid into the book). Lowry's masterwork, an expressionistic novel of the final, desperate day of a former British consul drinking himself to death in Mexico. Basis for the John Huston film featuring Albert Finney (who was nominated for an Oscar) and Jacqueline Bisset. Ralph Ellison's copy with his ownership

CONRAD "Lord Jim"  
Ralph Ellison

**Signature**, and with a few pencil notations by Ellison including: "Conrad. Lord Jim." [BTC #93720]

*Joseph Ray's Copy*

82 **D.H. MAHAN.** *An Elementary Course of Civil Engineering, for the Use of the Cadets of the United States' Military Academy.* New York:



Wiley and Putnam 1838.

Second edition, revised and corrected. Original publisher's figured brown cloth titled in gilt. 308pp., 14 folding plates.

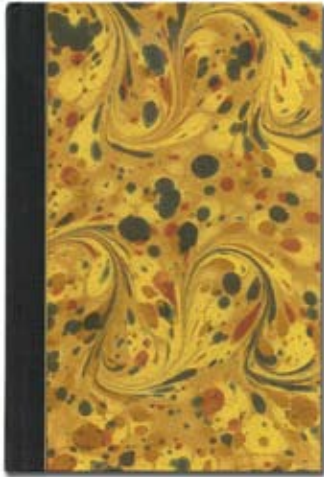
Contemporary owner's name ("Joseph Ray, Cincinnati"), some modest edgewear to

Joseph Ray  
Cincinnati

the corners and spine ends, a near very good copy. A book of practical engineering and mathematics. Ray was a professor of mathematics and wrote several books on the subject, beginning in 1834: *An Introduction to Ray's Eclectic Arithmetic*, the first of a series

of six textbooks which became the most popular and widely used American mathematics textbooks of the 19th Century. They also formed the basis for *Ray's Mathematical Series* series of textbooks, of which as late as 1913, annual sales exceeded a quarter of a million copies a year, and total sales of the arithmetic books alone are estimated at 120 million copies. The success of *Ray's Arithmetic* series prompted his publisher to seek an author for a corresponding set of readers. They chose William Holmes McGuffey, who joined Ray on the faculty of Woodward College, where he wrote the *McGuffey Readers*, which surpassed even *Ray's Arithmetics* to become the most popular textbooks ever written. [BTC #291278]

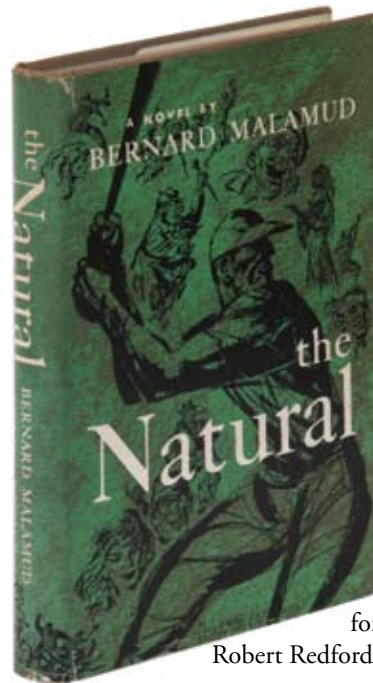
83 **Norman MAILER.** *Of a Small and Modest Malignancy, Wicked and Bristling with Dots.* Northridge, California: Lord John Press 1980.



To Gordon  
for his enthusiasms  
Cheers  
Norman  
April 1982

First edition. Quarter cloth and marbled papercovered boards. Fine. One of 400 copies, this copy is press marked as a "Presentation Copy" and is **Inscribed** by Mailer to editor Gordon Lish: "To Gordon for his enthusiasms. Cheers, Norman. April 1982." Lish provided the introductory matter for this essay on television, which takes the form of a long excerpt "out of a letter from Gordon Lish." An outstanding association. (Also see items 53, 70, and 104) [BTC #99242]

84 **Bernard MALAMUD.** *The Natural.* New York: Harcourt Brace and Company (1952).

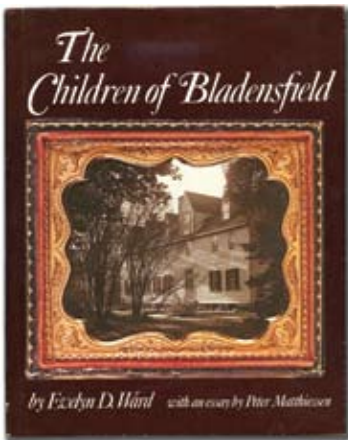


For Charles Crow  
Cordially  
Bern  
July 1952

First edition. Spine a little faded, near fine in the gray binding (one of three, with no priority) in very near fine, price-clipped dustwrapper with a couple of tiny tears and nominal rubbing. **Inscribed** by the author in

the year of publication: "For Charles Crow. Cordially Bern. July 1952." Crow was a friend of Malamud's from New York, and advised Malamud when he applied for teaching positions, eventually accepting a position at Oregon State College. Crow's advice to Malamud is quoted in *Bernard Malamud: A Writer's Life* by Philip Maurice Davis. An especially nice copy of the author's first book, perhaps the classic baseball novel, and basis for the sugar-coated but nevertheless effective Barry Levinson film featuring Robert Redford, Robert Duvall, Glenn Close, and Kim Basinger. [BTC #323924]

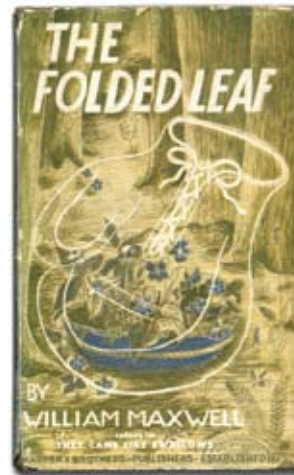
85 **[Peter MATTHIESSEN]. Evelyn D. WARD.** *The Children of Bladensfield.* New York: Viking Press (1978).



Father's  
Happy Christmas + love  
Peter and Maria  
The Children of Bladensfield  
September  
Christmas 1977

First edition. Foxing to the foredge, and which extends a little into the pages, thus very good in a price-clipped, near fine dustwrapper with modest wear on the spine. Civil War memoir by a Virginia resident, and relative of Peter Matthiessen, who contributes an essay. **Inscribed** by both Peter and Maria Matthiessen to their neighbor Gloria Jones, widow of James Jones, who had died the year before. (Also see items 14, 54, 87, 131, and 199) [BTC #92403]

86 **William MAXWELL.** *The Folded Leaf.* New York: Harper and Brothers 1945.



First edition. Fine in a presentable, about very good dustwrapper with shallow chipping at the extremities and a scrape on the spine. The author's third book, a cheaply produced wartime novel. This copy **Inscribed** in the year of publication to his longtime colleague, Berton Roueche, with a passage from the novel: "March, 1945. For Berton Roueche with best regards, Bill Maxwell. 'If pursued, the truth withdraws, puts on one false face after another, and finally goes underground where it can only be got at in the complex, agonizing absurdity

March 1945  
For Berton Roueche with best regards  
Bill Maxwell  
"If pursued, the truth withdraws, puts on one false face after another, and finally goes underground where it can only be got at in the complex, agonizing absurdity of dreams."

of dreams." A wonderful inscription, and an important association. Dr. Roueche wrote about medicine and public health for *The New Yorker* in the 1940s and '50s, and was especially known for his narrative of doctors as detectives confronting mysterious illnesses and environmental health issues. His work helped to spawn a genre that has since extended to detective fiction, television, and movies. [BTC #87257]

Inscribed to James Jones

87 **Mary McCARTHY.** *Winter Visitors.* New York: Harcourt Brace Jovanovich (1970).



First edition. Quarter cloth and illustrated papercovered boards. Spine very slightly soiled, near fine lacking the original unprinted glassine dustwrapper. A chapter about owls from the author's

novel *Birds of America*, issued as a New Year's greeting for friends of the author and publisher, this copy is Inscribed by McCarthy to author James Jones: "To Jim Jones, with my non-owlish affection, from the author, Mary." McCarthy and her husband James West were among the newer generation of American expatriates who, like Jones, moved to Paris, where they became close friends. (Also see items 14, 54, 85, 131, and 199) [BTC #92436]

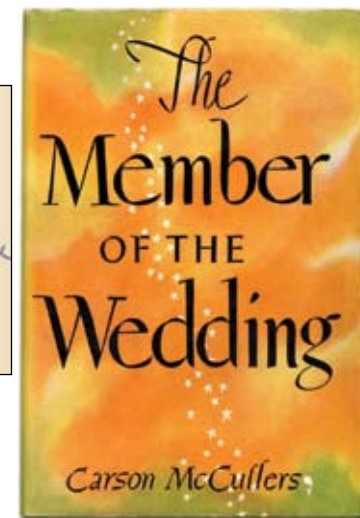
To Jim Jones,  
with my non-  
owlish affection,  
from the author,  
Mary

88 **Carson McCULLERS.** *The Member of the Wedding.* Boston:

Houghton Mifflin Company 1946.

First edition. Fine in near fine dustwrapper with just a little bit of the usual spine fading. Inscribed by the author to her editor at Houghton Mifflin, Robert Linscott: "For my precious Bob, very gratefully – and with my most devoted love, Carson." A superb association, Linscott was one of the most distinguished American editors of the first half of the 20th Century, and formed particularly close relationships with McCullers and Truman Capote. McCullers later adapted her own novel into a play that opened on Broadway with Julie Harris and Ethel Waters and won numerous awards. Waters and Harris then recreated their Broadway roles in the 1952 Fred Zinneman film, with Harris nominated for a Best Actress Oscar. [BTC #99659]

For my precious Bob  
very gratefully  
and with my most devoted love  
Carson



89 –. *The Ballad of the Sad Cafe.* Boston:

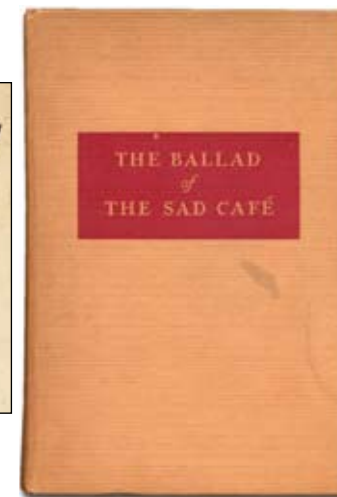
Houghton Mifflin Company 1951.

First edition. Two tears at the crown, small stains on the front board, a near very good copy, with tattered remnants of the dustwrapper laid in. Inscribed by the author: "Darling Kip and Jerry with love and XX from Carson." The recipients were Clifford Milton and Julian Hayes, good friends

Darling Kip and Jerry  
with love  
and from  
Carson  
X X

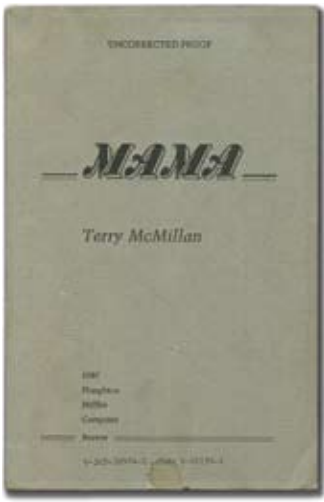


of Edwin Peacock and his companion John Ziegler. Peacock was one of McCuller's closest friends. He introduced her to her husband Reeves, and was the basis for the main character in *The Heart Is a Lonely Hunter*. Accompanied by seven original snapshots of McCullers taken on the beach at Sullivan's Island, South Carolina. The pictures are approximately 3½" x 4½" and show McCullers with various others including her husband Reeves, Edwin Peacock, John Ziegler, and some other men, presumably including Milton and Hayes. Hayes was interviewed at length in the book *Peninsula of Lies* by Edward Ball, as was Ziegler, and Milton and Hayes are described as the first couple in Charleston to live an openly gay lifestyle. In the book Hayes admits to an affair with the scandalous transsexual Gordon Langley Hall (later Dawn Langley Simmons) who claimed that McCullers was the only one to notice his (later her) true sexuality. One of the photos included here, of Carson and Reeves McCullers, is used on page 342 of the Virginia Spencer Carr biography *The Lonely Hunter: A Biography of Carson McCullers*, and is credited to Edwin Peacock. [BTC #283502]



Ralph Ellison's Copy

90 **Terry McMILLAN. *Mama***. Boston: Houghton Mifflin Company 1987. Uncorrected Proof. A small stain on the front wrap else fine in wrappers. Author's first book. Ralph Ellison's copy with a letter from a Houghton Mifflin editor to Ellison, requesting help in promoting the book. [BTC #93721]

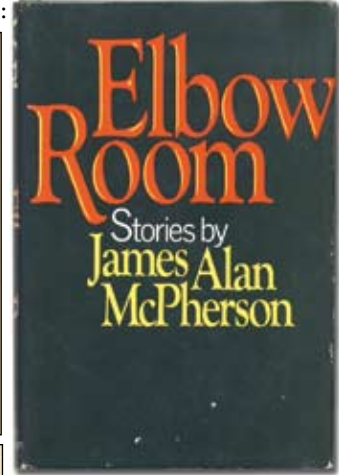
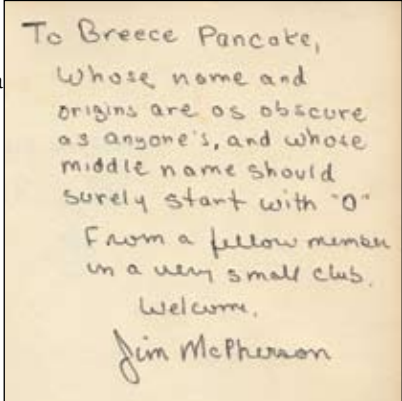


Inscribed to Breece Pancake

91 **James Alan McPHERSON. *Elbow Room***. Boston:

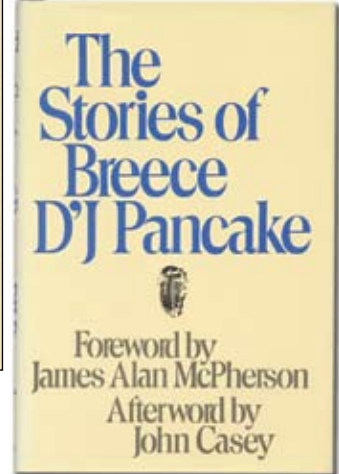
Little, Brown (1977). First edition. Some staining to the foredge and light wear to the boards, a very good copy in a very good plus

dustwrapper with slight fading on the spine and a little rubbing. Inscribed by the somewhat reclusive McPherson to author Breece D. Pancake: "To Breece Pancake, Whose name and origins are as obscure as anyone's, and whose middle name should surely start with 'O.'



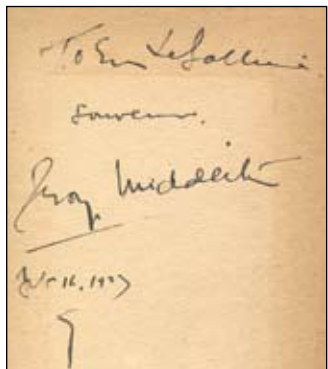
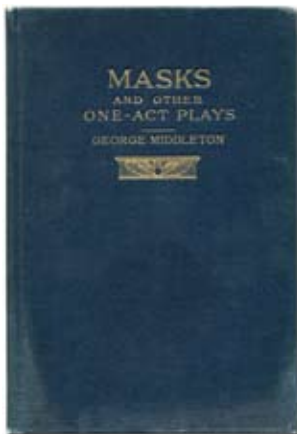
Welcome, Jim McPherson." Pancake's (generic) bookplate with his Signature: "Breece D. Pancake ex libris." Pancake was a student and aspiring writer at the University of Virginia where he sought out McPherson, who was enduring an unhappy stint teaching there in 1976. McPherson, a barely tolerated black man, and Pancake, a lower middle class West Virginian, formed a close friendship and bond as "outsiders" in Charlottesville, a traditional bastion of the white Southern aristocracy. McPherson brought his talented student to the attention of the editors of *Vanity Fair*, who bought his first stories (and inadvertently altered his name to Breece D'J Pancake, to the fledgling author's amusement and delight). McPherson eventually and happily left Virginia. Pancake continued to live a lifestyle containing dangerous elements of his hill country upbringing: liberal doses of drinking, fighting, hunting, and shooting. Some of these raw elements helped to inform his fiction, providing it with a Faulkneresque vitality that was somewhat at odds with the genteel vision of the South that many of its writers sought to promote. Despite a bright literary future, Pancake swirled in and out of depression, and killed himself in April of 1979. His arresting stories were collected in a posthumous 1983 volume, for which McPherson wrote a long forward. *Elbow Room*, a Pulitzer Prize-winning collection of stories, is seldom found signed, and virtually never with a meaningful association. This is an association of the first order between two original and imaginative Southern authors, and additionally contains the only example we have seen of Pancake's signature. Offered with a first edition of the posthumously published *The Stories of Breece D'J Pancake*, slight sunning to the spine else fine in fine

dustwrapper. A splendid literary association. [BTC #48188]



92 **George MIDDLETON. *Masks: with Jim's Beast, Tides, Among the Lions, The Reason, The House. One Act Plays of Contemporary Life***. New York: Henry Holt and Company 1920.

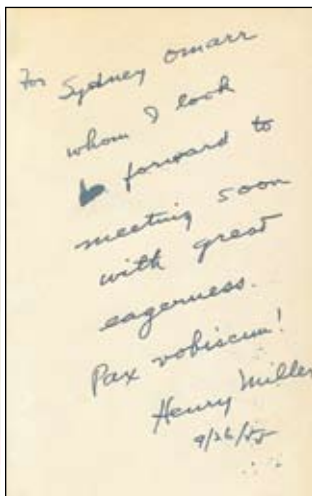
First edition. Cheap paper of the endpapers browned, a very faint stain to the boards and edges of the first and last couple of leaves, spine lettering mostly worn away else very good lacking the scarce dustwrapper. Bookplate of Eva Le Gallienne and Inscribed to her by the author: "To Eva Le Gallienne. Souvenir. George Middleton Feb 6, 1927(?)." A nice theatrical association. [BTC #285213]



*Inscribed to June*

93 **Henry MILLER.** *The Smile at the Foot of the Ladder.* (San Francisco): Greenwood Press 1955.

First edition by this publisher. Illustrated by Gordon Cook. Near fine in self-wraps with a tiny nick and a little light wear. One of 500 copies. **Inscribed** by the author to his second wife, June Mansfield, who was by all accounts the inspiration for much of his most important fiction: "For June – the only 'imaginative' story I've written. Henry 10/15/56." A superb association. *Shifreen & Jackson A66d.* [BTC #33899]



*Inscribed to Sydney Omarr*

94 –. *The Smile at the Foot of the Ladder.*

(San Francisco): Greenwood Press 1955.

Second printing and the first edition by this publisher.

Illustrated by Gordon Cook. Fine in self-wraps and original unprinted tissue dustwrapper with a few small chips. One of 500 copies. **Inscribed** by the author: "For Sydney Omarr

whom I look forward to meeting soon with great eagerness. Pax vobiscum! Henry Miller

9/26/55." Omarr and Miller not only met, but became close friends. Omarr was the "astrologer to the stars" and published a daily horoscope that appeared in more than 200 newspapers. His books of horoscopes sold over 50 million copies. He started out during the Second World War at the age of 17 when his predictions of horse races, boxing matches, and other sporting events were broadcast on Armed Forces Radio. Miller and Omarr had similar tastes and Omarr liked to surround himself with beautiful women. He was the personal adviser to Jayne Mansfield, Rita Hayworth, Kim Novak, and Mae West, among others. Omarr wrote a book on Miller, *Henry Miller: His World of Urania*, and Miller wrote the introduction to *Sydney Omarr's*

*Astrological Guide to 1973* and the liner notes to the record album *Presenting Sydney Omarr*. A very nice association. *Shifreen & Jackson A66d.* [BTC #64021]

*Another For June from Henry*

95 –. *To Paint Is To Love Again Including Semblance of a Devoted Past.* New York: Grossman 1968.

First edition. Folio. Small dampstain at the bottom of the front board else fine in near very good dustwrapper with scattered light stains and general wear.

**Inscribed** by Miller to his second wife June Mansfield: "For June from Henry.

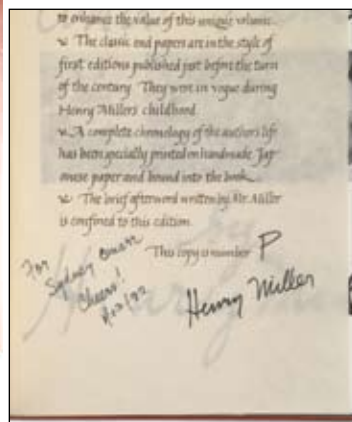
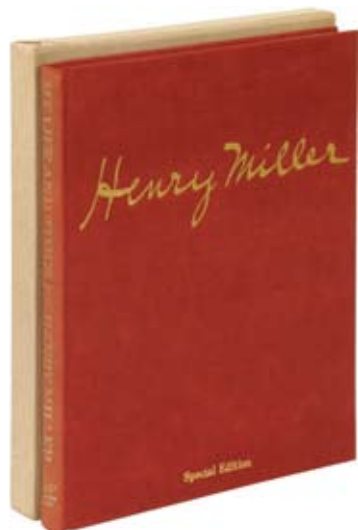
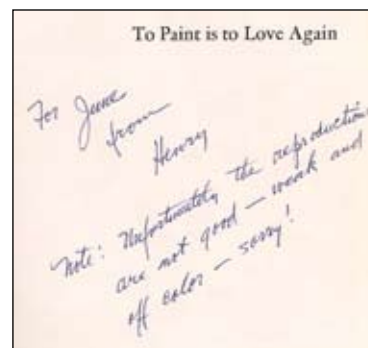
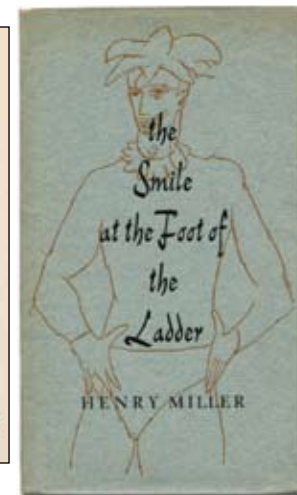
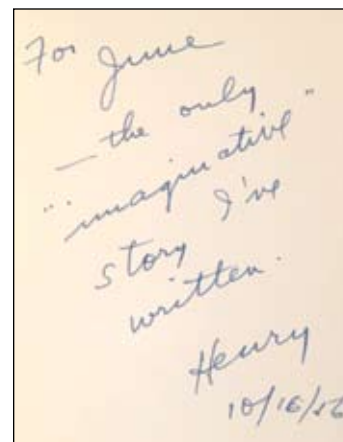
Note: Unfortunately the reproductions are not good – weak and off color – sorry!" A

collection of Miller's painted art, along with the text of a previously published limited edition that comprises Miller's correspondence with longtime friend Emil Schnellock about art and painting. A great association. [BTC #40345]

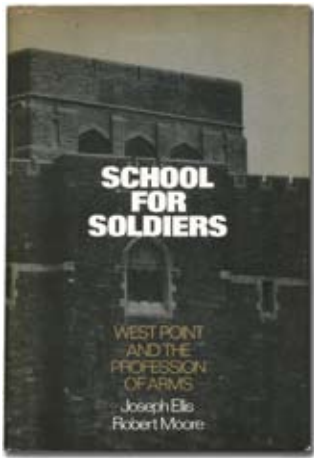
*And another to Sydney Omarr*

96 –. *My Life and Times.* New York: Playboy Press (1975).

First edition. Large quarto. Spine a little faded, else fine in silk covered boards in slipcase, lacking the dustwrapper. One of 500 numbered copies **Signed** by the author, this copy is designated as "Copy P" and in addition to being signed is additionally **Inscribed** by the author to Sydney Omarr: "For Sydney Omarr. Cheers! 1/13/72." A very nice association. [BTC #64052]







Inscribed to Tim O'Brien

97 (Vietnam). Robert MOORE and Joseph ELLIS. School for Soldiers: West Point and the Profession of Arms. New York: Oxford University Press 1974.

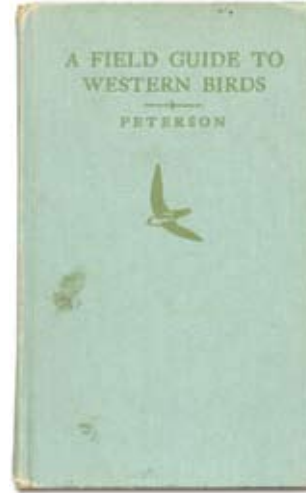
9/31/74  
To Tim - your encouragement and support gave the authors that extra boost which helped make this a pretty decent book.  
Robert

First edition. Fine in just about fine dustwrapper with a touch of age-toning.

Nicely Inscribed by co-author Moore to fellow author, Tim O'Brien, whose early works dealt largely with the experiences of the Vietnam War: "9/31/74 To Tim - your encouragement and support gave the authors that extra boost which helped make this a pretty decent book. Robert." O'Brien is quoted on the jacket, providing a laudatory assessment of the book, a well-regarded Vietnam era assessment of the Academy. (Also see items 60 and 157) [BTC #97737]

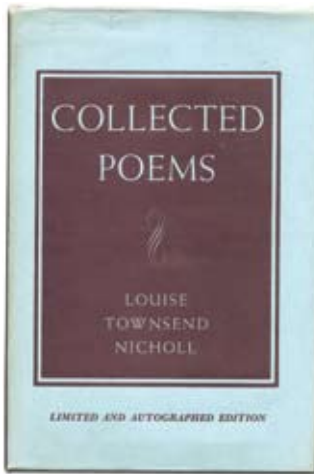
Annie Dillard's Copy

98 (Natural History). Roger Tory PETERSON. A Field Guide to Western Birds. Boston: Houghton Mifflin Company (1961).



Second edition, revised and enlarged, third printing. A well used but presentable, good plus copy, with mild dampstains on the first few pages, front hinge repaired, small tears to the cloth. Annie Dillard's copy with her ownership Signature (along with the name of her second husband, who was her anthropology professor, in her hand) on the title page: "Gary Clevidence and Annie Dillard." A very nice association, certainly a book that one would think Dillard got some use from, and a nice confluence of naturalists. [BTC #81456]

Gary Clevidence and Annie Dillard



99 Louise Townsend NICHOLL. Collected Poems. New York: E.P. Dutton 1953.

First edition. Fine in near fine dustwrapper with a few nicks to the upper edge. One of 746 copies printed and Signed

by the author, with this copy additionally very warmly Inscribed by Nicholl to the Pulitzer Prize-winning poet Leonora Speyer. An attractive copy, with a lovely association. [BTC #72800]

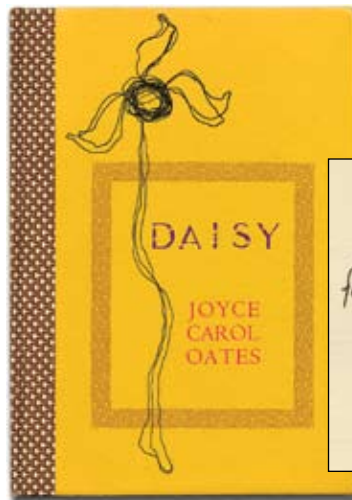
Louise Townsend Nicholl  
To darling Leonora, Marie and beautiful friends with much love from Louise  
16 November 1953

100 Sir Perce NIGHTINGALE. Three Girls in Glasses. Witney: The Strawberry Press 2003. First edition. Wood-engravings by Paul W. Nash. 12mo. Self-wrappers with printed label. Fine. A splendid association copy, Inscribed by Paul Nash to noted wood-engraver John De Pol: "John De Pol with very best wishes for 2004. Paul xx." [BTC #313990]

Inscribed to Bernard Malamud

101 Joyce Carol OATES. Daisy. Santa Barbara: Black Sparrow Press 1977.

First edition. Top corners very slightly bumped,



For Ann and Bernard Malamud - with warm regards, and gratitude for your fine hospitality - Joyce 8/2/77

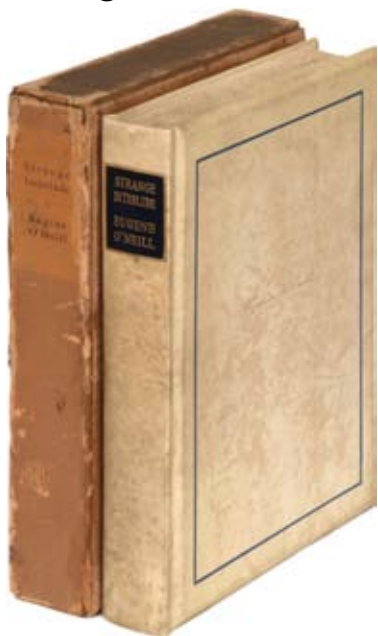
else fine in fine original unprinted glassine dustwrapper (not shown in illustration). One of 170 hardcover copies Signed by the author, and with an extra spine label. Additionally, Inscribed by the author "for Ann and Bernard Malamud - with warm regards and gratitude for your fine hospitality - Joyce 8/2/77." [BTC #95371]

This copy is for John De Pol with very best wishes for 2004 Paul xx



*Presentation Copy Inscribed by Horace Liveright to Ernest Boyd*

**102 Eugene O'NEILL. *Strange Interlude*.** New York: Boni & Liveright 1928.



To my dear Ernest - this very special copy is most affectionately dedicated by his admiring friend - and with added admiration for a certain girl called Madeleine who is responsible for the gift - and, before it's too late - a happy birthday. Horace Liveright

First edition, deluxe limited issue. Tall octavo. Full Japanese vellum with calf spine label gilt, in original slipcase. Boards foxed, as usual, else a near fine copy in worn, but sound, very good numbered slipcase, with evidence of neat, older repairs, the whole housed in a custom cloth chemise and quarter morocco and cloth slipcase. Of a limited edition of 775 copies Signed by O'Neill, this is copy number 20 of 25 copies reserved for the publisher and author, and is Inscribed

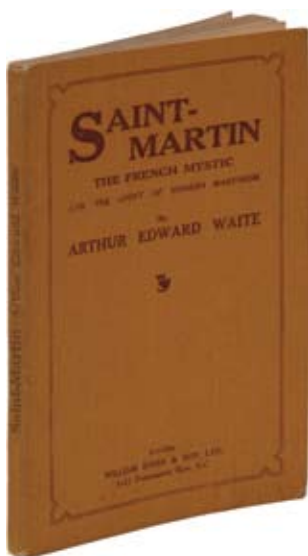
by Horace Liveright to Ernest Boyd: "To my dear Ernest - this very special copy is most affectionately dedicated by his admiring friend - and with added admiration for a certain girl called Madeleine who is responsible for the gift - and, before it's too late - a happy birthday. Horace Liveright." Both Boyd and O'Neill were Irish-American writers, and co-editors of the short-lived literary journal *The American Spectator*. Winner of the Pulitzer Prize for Drama, *Strange Interlude* included many innovative stage techniques including stream-of-consciousness soliloquies and asides. The limited edition elaborately prints these interludes in blue ink, while the rest of the text is in black (the trade edition has all text in black). Basis for the 1932 Robert Z. Leonard-directed film featuring Norma Shearer and Clark Gable, as well as a 1988 television version directed by Herbert Wise and with a splendid cast headed by Kenneth Branagh. A superb association copy. [BTC #87648]

Of this first edition of  
STRANGE INTERLUDE  
Boni & Liveright have printed in February, 1928  
775 copies on all-rag watermarked paper.  
750 copies only are for sale  
Each copy is numbered and signed by the author  
This copy is number  
20  
Eugene O'Neill

*Inscribed by the  
Author to  
his Wife  
103 (Occult).*

**Arthur Edward WAITE. *Saint-Martin the French Mystic and the Story of Modern Martinism*.**

London: William Rider and Son 1922.

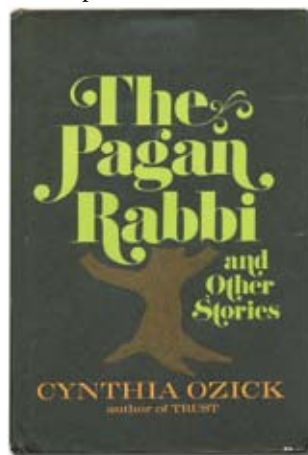


With love to  
Ada  
from A. E. Waite  
at Christmastide 1922

First edition. 12mo. Cloth wrappers. Very slight wear, a nice, near fine copy. Inscribed by A.E. Waite to his wife: "With love to Ada from A.E. Waite at Christmastide 1922." Waite was a major writer on spiritualism, mysticism, and occult matters. [BTC #102643]

*Inscribed to Norman Mailer*

**104 Cynthia OZICK. *The Pagan Rabbi and Other Stories*.** New York: Alfred A. Knopf 1971.

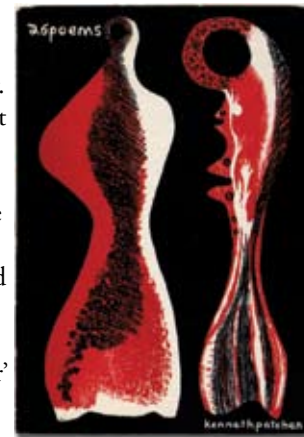


For Norman Mailer,  
a pagan rabbi.  
With esteem,  
Cynthia Ozick  
May 2, 1971

First edition. Fine in a very near fine dustwrapper with slight rubbing, and a little age-toning on the rear panel. Presentation copy, with a card laid into the book, as well as Inscribed by the author to Norman Mailer: "For Norman Mailer, a pagan rabbi. With esteem, Cynthia Ozick. May 2, 1971." Author's second book, with a great association. [BTC #99244]

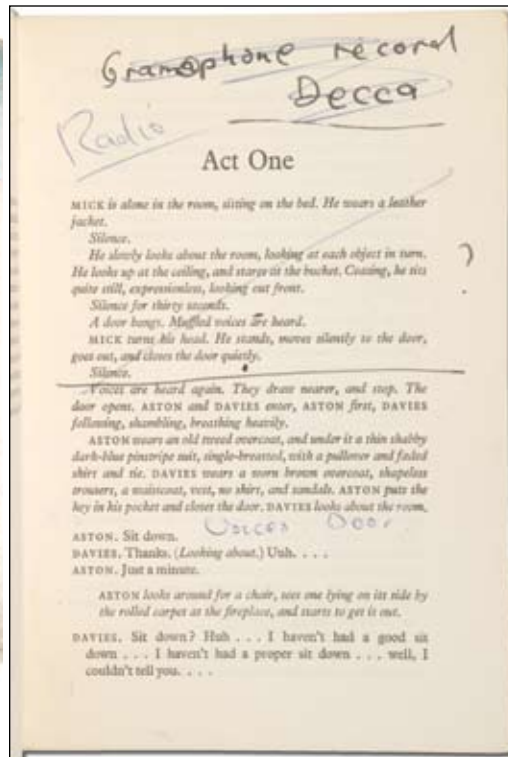
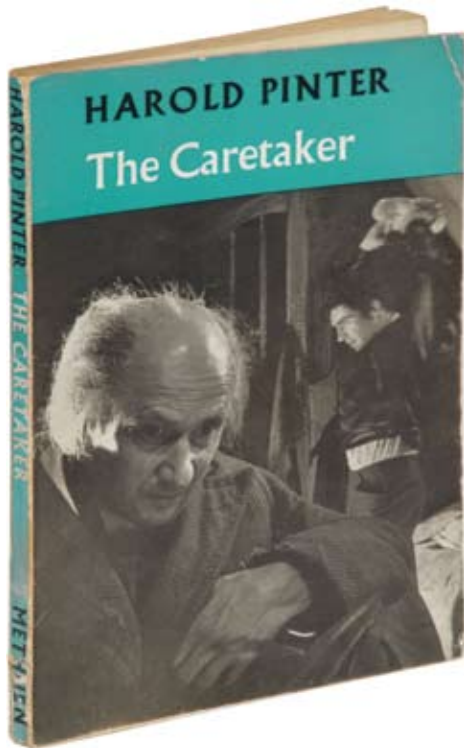
**105 Kenneth PATCHEN. *Pictures of Life and Death*.** (New York: Padell 1946).

First edition. Stiff wrappers in dustwrapper. Tape shadows on the first and last printed page from a jacket protector, else near fine in near fine dustwrapper. Inscribed by the author to his good friend Arthur Sturcke: "for Arthur in hope that 1947 will be a 'good year' for his painting - as I know that all years are 'good' for those who are privileged to be his friend through them - Kenneth. February 1, 1947." A nice association - Sturcke was a painter and pacifist who exhibited in the 1930s and 1940s, and who did much to help and support Patchen. [BTC #278266]



for Arthur  
in hope that 1947  
will be a "good year"  
for his painting  
- as I know that all years  
are "good" for those who are privileged  
to be his friend through them -  
Kenneth  
February 1, 1947

Author's Own Prompt Copy



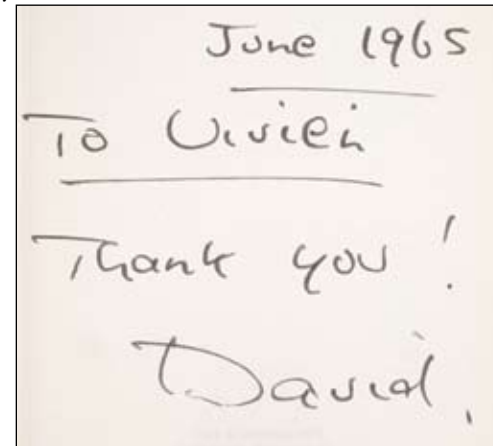
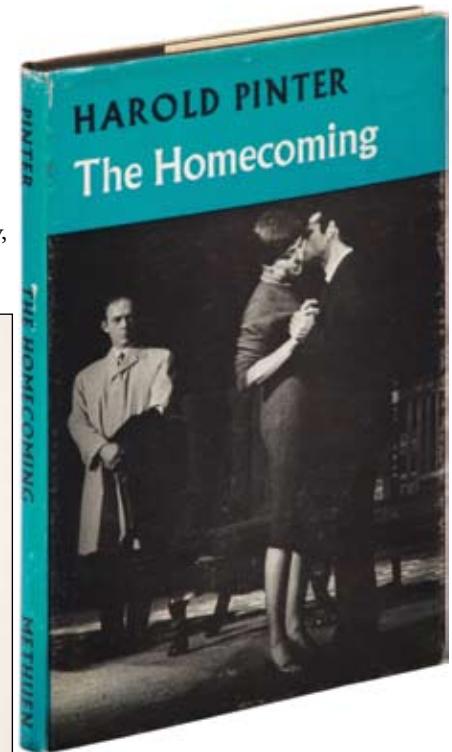
106 **Harold PINTER.** *The Caretaker.* London: Methuen & Co. (1960).

First Methuen edition, wrapped issue (preceded slightly by an acting edition). A small crease on the front wrap, a little soiling, a pleasing, very good copy. This is Pinter's own copy, unsigned, but apparently used as either a prompt copy or in revising the play for radio, with corrections (mostly deletions, some of them very substantive on nearly every page). Formerly the property of his first wife Vivien Merchant. The Nobel laureate's own copy of one of his first major works. [BTC #103253]

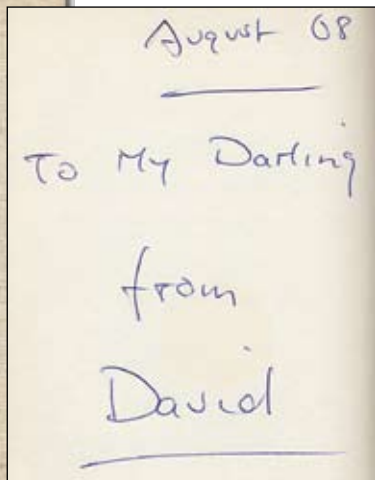
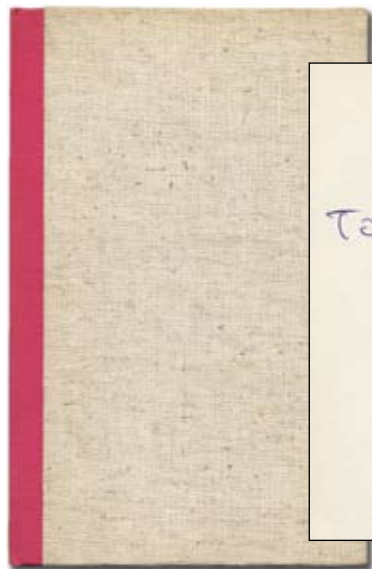
*Inscribed to His Wife,  
the Lead in the Play*

107 —. *The Homecoming.* London: Methuen & Co. (1965).

First edition. Fine in fine, very lightly rubbed dustwrapper. **Inscribed** by Pinter to Vivien Merchant, the lead (and only) actress in the play, and also his wife: "June 1965 To Vivien. Thank you! David."

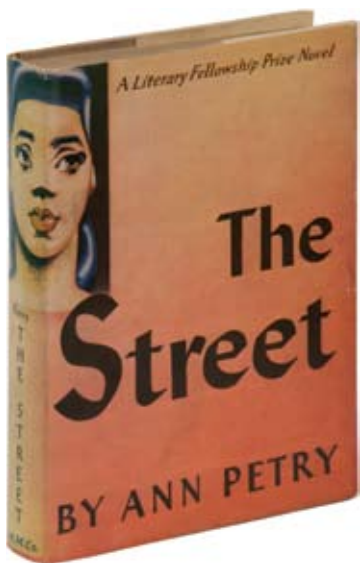


Pinter was an actor as well, and here uses his stage name, which was David Baron. *The Homecoming* won the Tony Award for Best Play in 1967, and Merchant was nominated for Best Actress. As good an association as is possible in what is probably the Nobel Prize-winning playwright's best-known, and commercially most successful drama. [BTC #103250]

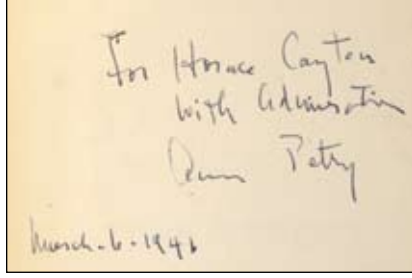
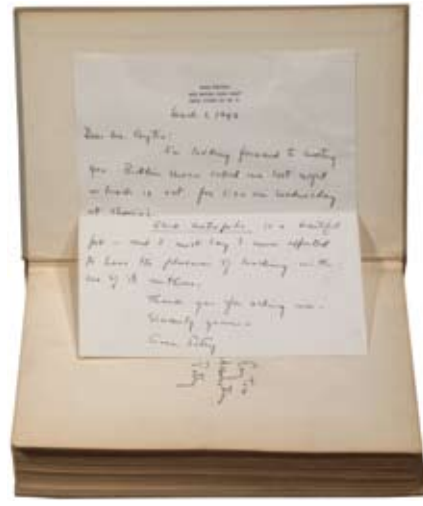


108 —. *Landscape.* (Ipswich): Emmanuel Wax for Pendragon Press 1968.

First edition. Fine. One of 2000 numbered copies, this is copy number 11, and is **Inscribed** by the author, using his acting stage name, David Baron: "Aug 68 To My Darling from David." The recipient was Pinter's wife, the actress Vivien Merchant. A significant association copy of one of the Nobel laureate's celebrated "Memory Plays." [BTC #276470]



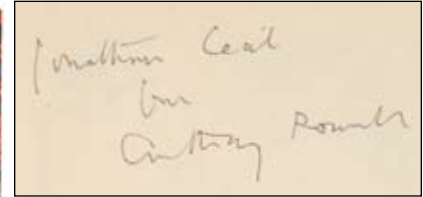
**109 Ann PETRY. *The Street*.** Boston: Houghton Mifflin Company 1946.  
 First edition. Fine in a slightly spine-faded, near fine dustwrapper. **Inscribed** by the author to an important African-American author in the year of publication: "For Horace Cayton with admiration. Ann Petry. March 6, 1946." Tipped in is an Autograph Letter **Signed** to Cayton expressing Petry's excitement that Bucklin Moon has arranged an upcoming lunch for them and mentioning



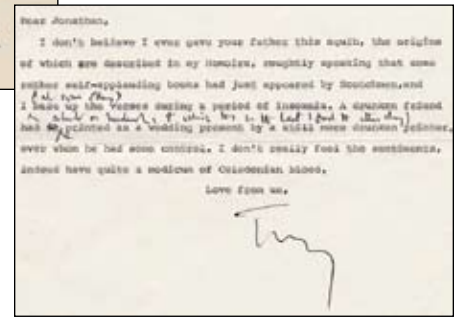
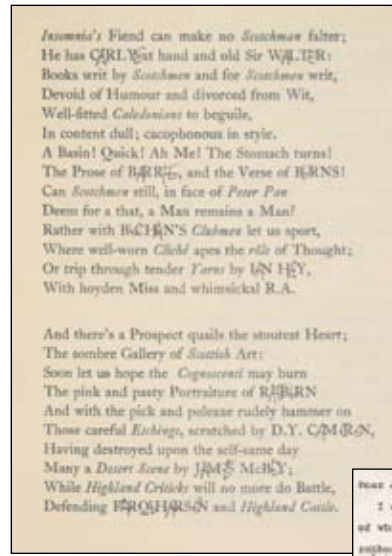
a book that he co-authored: "*Black Metropolis* is a beautiful job – and I must say that I never expected to have the pleasure of lunching with one of its authors. Thank you for asking me." The previous year Cayton had co-written, with Clair Drake, *Black Metropolis: A Study of Negro Life in a Northern City* with an Introduction by Richard Wright. Housed in a modestly worn, very good cloth clamshell case with leather spine label gilt. A lovely copy of the author's first book, a novel which won a Literary Fellowship Prize. Uncommon in this condition, and very uncommon with any kind of a substantive association. [BTC #320316]

*Powell's First Book*

**110 Anthony POWELL. *Caledonia: A Fragment*.** London: Privately Printed 1934.

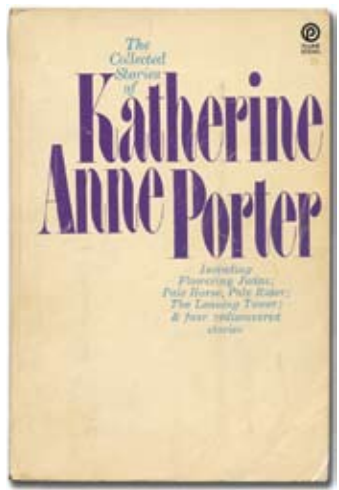


First edition. Small, thin quarto. Illustrated by Edward Burra. Red cloth spine with tartan-design papercovered boards with applied title label. A fine copy, with none of the usual rubbing. Author's first book, one of approximately 100 copies, a long poem prepared for his wedding by friends. This copy **Inscribed** to Jonathan Cecil, the son of David Cecil who was Powell's boon companion when they both were at Eton, with over twenty corrections and emendations in Powell's hand – mostly identifying those in the text whose identity had been protected with dashes. Laid in is a Typed Letter **Signed** by Powell to Cecil at a much later date: "I don't believe I ever gave your father this squib, the origins of which are in my memoirs...I made up the verses during a period of insomnia. A drunken friend had about a hundred printed as a wedding present by a still more drunken printer." (Also see item 144) [BTC #94641]



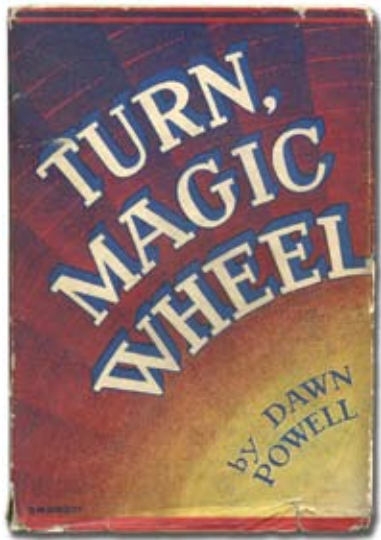
*Porter's Own Copy of her Pulitzer Prize-winning Collection*

**111 Katherine Anne PORTER. *The Collected Stories of Katherine Anne Porter*.** New York: A Plume Book from New American Library (1970).

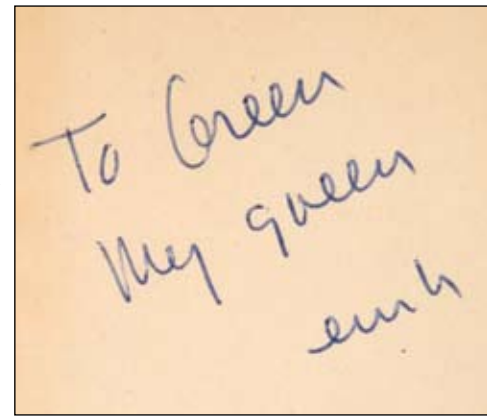


First Plume edition, and the first trade paperback edition. Wrappers. A well-worn, "game-used," very good copy. Katherine Anne Porter's own copy, with her name and address on the title page, and an extensive correction to a mistake in the short biography of the author. Additionally tipped-into the copy is a letter to Porter from the publisher: "Please accept with our compliments the first edition of THE COLLECTED STORIES OF KATHERINE ANNE PORTER." Winner of the Pulitzer Prize. [BTC #278875]

112 Dawn POWELL. *Turn, Magic Wheel*. New York: Farrar & Rinehart (1936).

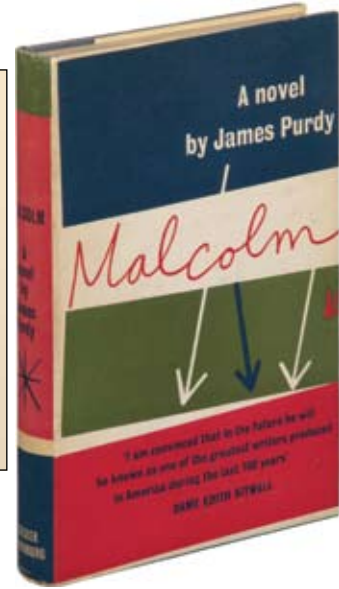
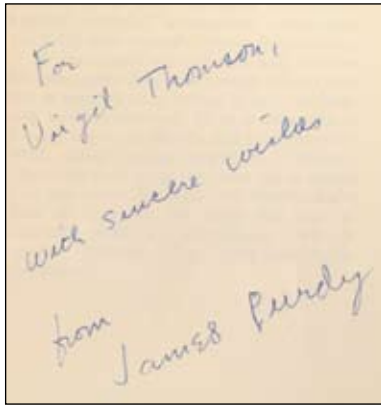


First edition. Some foxing and wear to the boards, spine repaired, a very good copy in a supplied, good dustwrapper with a crease on the spine and with small chips and tears. This copy **Inscribed** but not signed by Powell to her close friend Hannah Green: "To Green, My Queen. Euch." Green made a point of collecting Powell's older books, apparently and as evidenced here, much to Powell's dismay. By consensus the best novel on New York's bohemian life by this satirical, proto-feminist novelist who has recently been rediscovered. Gore Vidal, whose critical essay helped restore her fame, called her a better satirist than Twain and said she was "our best comic novelist." Ernest Hemingway once told her she was his "favorite living novelist" – although she was not averse to poking fun at Hemingway himself, which she did in her novel, *The Wicked Pavilion*. Novelist Lisa Zeidner, in a review of the Tim Page biography of Powell in *The New York Times Book Review*, said that "she is wittier than Dorothy Parker, dissects the rich better than F. Scott Fitzgerald, is more plaintive than Willa Cather in her evocation of the heartland and has a more supple control of satirical voice than Evelyn Waugh, the writer to whom she's most often compared." Powell was an archetypal free spirit, living much of her life in Greenwich Village, taking – and flaunting – lovers frequently although she was married, and mercilessly skewering the postures and foibles of an array of New York types, from bohemian artists to wealthy tycoons. An exceptionally scarce book. [BTC #102247]

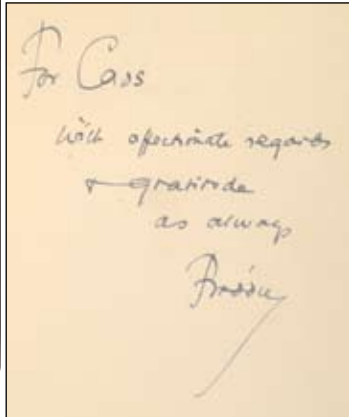
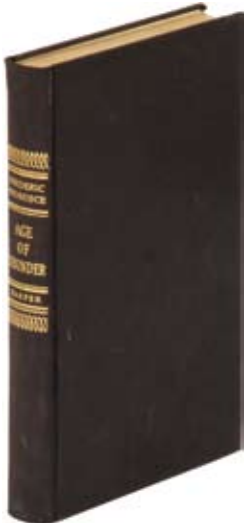


113 James PURDY. *Malcolm*. London: Secker & Warburg (1960).

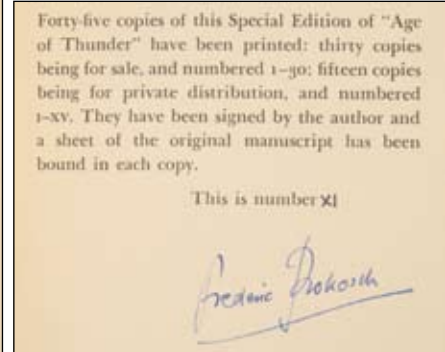
First English edition. Fine in just about fine dustwrapper with very slight toning on the spine, and with a long blurb by Dorothy Parker. Perhaps the author's most important novel, later dramatized by Edward Albee. **Inscribed** by the author to American composer Virgil Thomson: "For Virgil Thomson, with sincere wishes from James Purdy." Purdy's novel *Out with the Stars* (1992) features a central character, Abner Blossom, based upon and inspired by Virgil Thomson. In an autobiographical essay, Purdy stated that his book *Eustace Chisholm and the Works* "won the strong admiration of the noted composer Virgil Thomson, who had been following my career from the beginning and who was a special admirer of my novel *The Nephew*." (Also see item 192) [BTC #326779]



114 Frederic PROKOSCH. *Age of Thunder*. New York: Harper and Brothers 1945.



First edition. One of fifteen copies numbered with Roman numerals, with a page of the manuscript



tipped in, and **Signed** by the author. This is copy number XI, and is additionally **Inscribed** by Prokosch to his editor Cass Canfield: "For Cass with affectionate regards & gratitude as always, Freddie." Fine, without dustwrapper as issued. [BTC #278604]

*The Playwright's Own Copy*

**115 Samson RAPHAELSON.** *Junge Liebe [Young Love]*. Berlin: Drei

Masken Verlag A.G. 1931.  
First German edition. Translated by Hans Reisiger. Text in German. Full calf, elaborately gilt. Almost certainly a presentation binding. Joints lightly rubbed, near fine. The playwright's own copy, Signed by him: "Personal Copy of Samson Raphaelson." Originally published in the U.S. in 1928 as *Young Love*, the play starred Dorothy Gish on Broadway. It appeared as a play in Germany, when this book was prepared, and then was later filmed in German by Georg Jacoby in 1933 as *Moral und Liebe*. Both the German play and the film featured Oskar Homolka and Grete Mosheim. Raphaelson has written "Cast" and the names of four actors, including Homolka and Mosheim, on a preliminary blank page. Apparently the

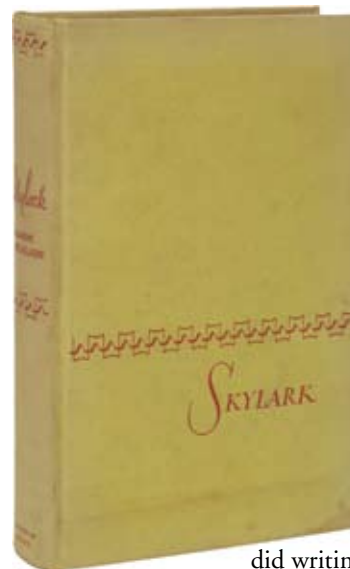


Personal copy of  
Samson Raphaelson

German version of the play was issued in very small numbers, possibly only a few; *OCLC* locates no copies. A unique copy. [BTC #84564]

*Inscribed to James M. Cain*

**116 —. Skylark.** New York: Random House (1939).



for James and Elena  
with love -  
Raph.  
New York  
May, 1939

First edition. Lightly soiled, and a small faint stain to one corner, very good or better lacking the dustwrapper. Inscribed to his close friend, James

M. Cain, and Cain's second wife (of four) Elina: "for James and Elena [*sic*] with love - Raph. New York May, 1939." Raphaelson, as a highly successful playwright and screenwriter, was one of Cain's idols. Cain spent nearly as much time writing unsuccessful plays as he

did writing successful novels. They became close friends, and Cain was introduced by Raphaelson into a Hollywood crowd that eventually resulted in his third marriage, to actress Aileen Pringle. Raphaelson's first novel, about the neglected wife of a busy advertising executive. Basis for the 1941 Mark Dansdrich film featuring Claudette Colbert, Ray Milland, Brian Aherne, and Binnie Barnes. A very nice association. [BTC #57366]

(Also see items 6, 41, 172 and 196)

**117 Carl RAKOSI.** *Selected Poems*. Norfolk, Connecticut:

New Directions (1941).

First edition, hardcover issue. A bit of tanning to the spine, else near fine in a uniformly and modestly soiled, very good dustwrapper. Stamped "Review Copy" on the front flap. Objectivist poet's first book. Fellow poet Andrew Crozier's copy, with his ownership Signature. Crozier edited Rakoski's *Poems 1923-1941* (Sun and Moon, 1995). The hardcover issue is very uncommon. [BTC #98984]



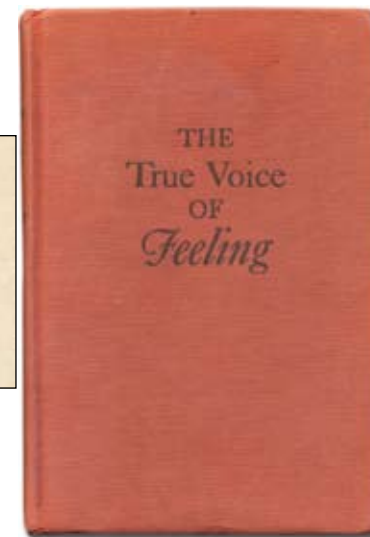
Andrew Crozier  
NY '64

**118 Herbert READ.** *The True Voice of Feeling: Studies in English Romantic Poetry*. New

York: Pantheon Books (1953).

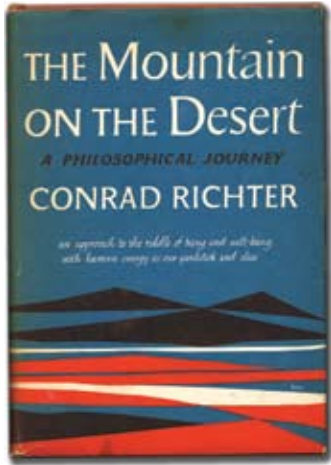
First American edition. Slight wrinkling to the cloth on the front board, else near fine, without dustwrapper. Inscribed by the author to American poet Edward Dahlberg: "for Edward whose true voice is not in doubt. Herbert 24/X/54." [BTC #275350]

for Edward  
whose true voice is not  
in doubt  
Herbert  
24/X/54

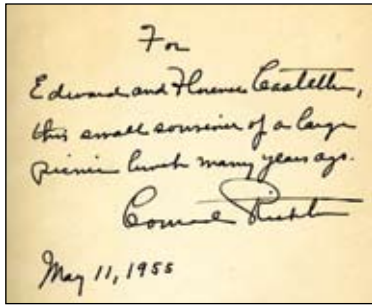


*A Dedication Copy*

**119 Conrad RICHTER.** *The Mountain on the Desert: A Philosophical Journey.* New York: Alfred A. Knopf 1955.



TO THOSE LIVING AND DEAD  
who at one time or another encouraged me  
to set down this book: "SAINY" (DR. GEORGE  
ST. CLAIR) and DR. EDWARD F. CASTETTER, both  
of the University of New Mexico; TOM L.  
MASSON; WILLIAM LYON PHELPS; DR. JOSEPH  
COLLINS; LEE WILSON DOOD; STEWART EDWARD  
WHITE; GERALD STANLEY LEE; LUTHER BURBANK  
and others.

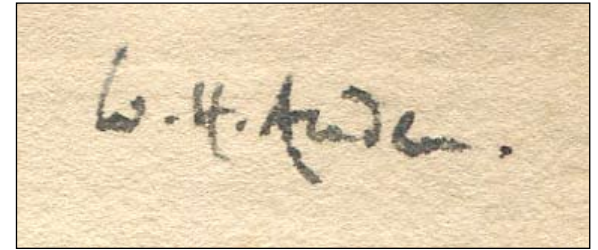
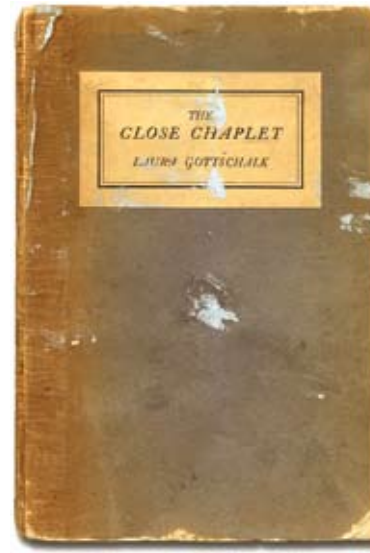


First edition. A tiny spot on the spine, else fine in an attractive, very good dustwrapper with slight tanning at the spine, a

couple of small spots on the front panel, and several old internal repairs. **Inscribed** by the author: "For Edward and Florence Castetter, this small souvenir of a large picnic lunch many years ago. Conrad Richter. May 11, 1955." Edward Castetter, an ethnobotanist and head of the biology department at the University of New Mexico, is one of the dedicatees of this philosophical journey through the deserts of New Mexico. [BTC #88782]

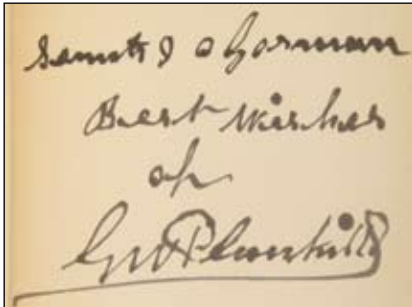
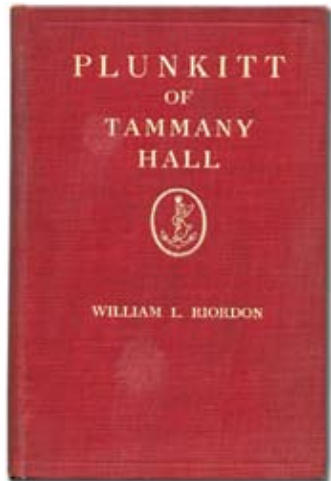
*Auden's Copy of Riding's First Book*

**120 Laura RIDING as Laura Gottschalk.** *The Close Chaplet.* London: The Hogarth Press 1926.



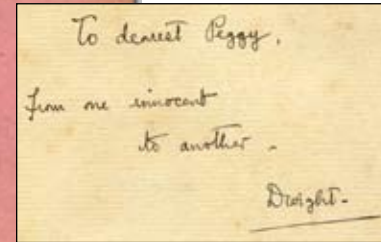
First edition. Gray papercovered boards with applied paper label. Some erosion to the spine ends, rubbing, and a few small paint marks on the front board. A good only copy of the author's very fragile first book, issued without dustwrapper. W.H. Auden's copy with his small ownership **Signature**. Rare. In Robert A. Wilson's chapbook describing his purchase of Auden's New York library, he specifically refers to this copy, purchased by Auden as a student: "...and some astute purchases made at that time, such as Laura Riding's first book *A Close Chaplet*... bearing his college signature." [BTC #100085]

**121 William L. RIORDON.** *Plunkitt of Tammany Hall: A Series of Very Plain Talks on Very Practical Politics, Delivered by Ex-Senator George Washington Plunkitt, the Tammany Philosopher, from His Rostrum – the New York County Court-House Bootblack Stand.* New York: McClure, Philips and



Company 1905. First edition. Red cloth with white lettering. Lettering dull but readable on the spine, else near fine. **Inscribed** by the subject of the book: "Senator A.P. Gorman Best Wishes of G.W. Plunkitt." Amusing political philosophy by a powerful and unabashedly corrupt New York politician, who practiced what he referred to as "Honest Graft." Senator Gorman was a U.S. Senator from Maryland who served with Riordon. Considered something of a political classic and with a nice association. [BTC #302462]

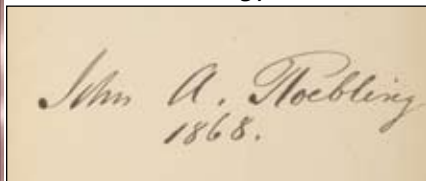
**122 Dwight RIPLEY.** *Poems.* London: Elkin Mathews & Marrot 1931.



First edition. Pink wrappers with applied paper label. Wrappers a bit soiled, and a trifle foxed, very good or a little better. **Inscribed** by the author to Peggy Guggenheim: "To dearest Peggy, from one innocent to another, Dwight." Ripley was the longtime partner of botanist Rupert Barneby, and according to *Publisher's Weekly*: "Ripley's luminous social circle... included Peggy Guggenheim, W.H. Auden, Christopher Isherwood, Clement Greenburg, and Cyril and Jean Connolly." Ripley funded the Tibor de Nagy gallery, which became the champion of the New York Schools of poetry and painting. [BTC #97920]

*John A. Roebling's Copy*

**123 (John A. ROEBLING). William DENTON. *The Past and Future of Our Planet; or, Lectures on Geology.*** Boston: William Denton, Publisher 1868.



John A. Roebling  
1868.

First edition. Publisher's red cloth gilt. A small patch of cloth lacking at the crown, corners bumped and a modest crease on the rear board, a very good copy. John A. Roebling's copy, with his bold ownership Signature on the front fly. Roebling, among many other things, was a pioneer in the design of wire suspension bridges, and notably the designer of the Brooklyn Bridge. He died in 1869, as the result of injuries sustained while surveying the locations of the giant caissons on which the bridge stood, leaving his son, Washington Roebling, to complete the decade-long construction. The building of the caissons, sunk into the river bed, was entirely dependent on the geology of the region, and one can imagine why Roebling would have been interested in this book. Of particular interest is that someone, most logically John A. Roebling, has made small but detailed drawings on the rear endpapers of the types of joints and braces that might have been used in large scale trestle construction. Incongruously, below the drawings are a few notes about what types of grapes make the best wines. [BTC #295643]

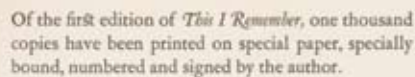


*A Dedication Copy*

**124 Eleanor ROOSEVELT. *This I Remember.*** New York: Harper and Brothers 1949.

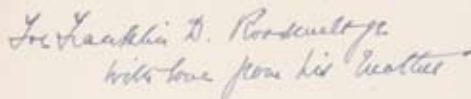
First edition. Spine label a trifle toned, else fine in very good or better cardboard slipcase with a little soiling and spotting (and lacking the original unprinted acetate dustwrapper). One of 1000 copies Signed by the author, this is Copy number 5, additionally Inscribed: "For Franklin D. Roosevelt, Jr., with love from his mother, Eleanor Roosevelt." The printed dedication reads: "To my husband Franklin D. Roosevelt and my children Anna, James, Elliott, Franklin,

Junior, & John who have made this book possible." Needless to say, the recipient makes substantial appearances in his mother's memoir, covering her years as First Lady. A wonderful association copy. [BTC #299251]

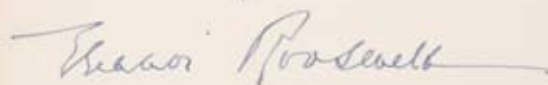


Of the first edition of *This I Remember*, one thousand copies have been printed on special paper, specially bound, numbered and signed by the author.

This is copy Number 5



For Franklin D. Roosevelt Jr.  
with love from his mother

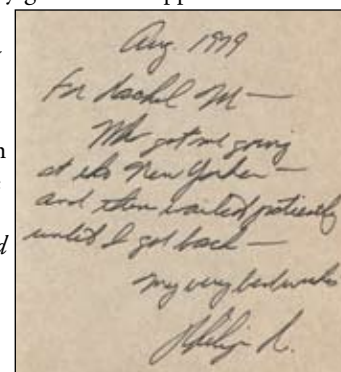


Eleanor Roosevelt

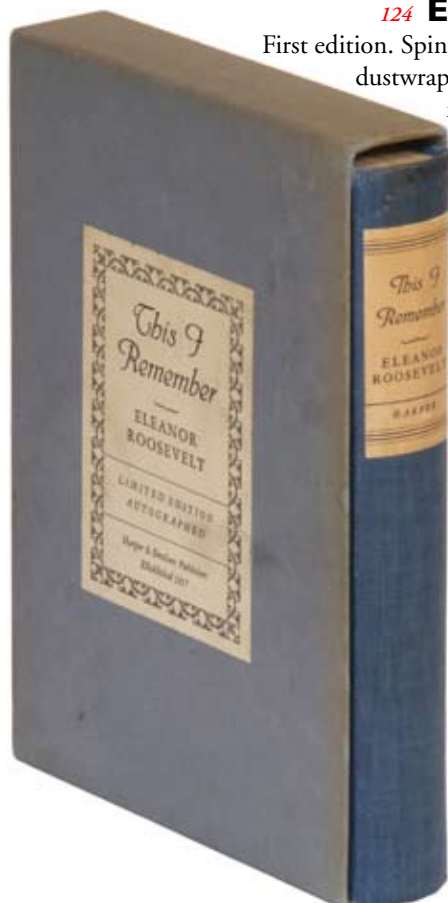
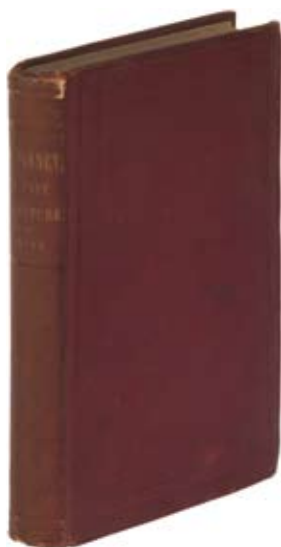
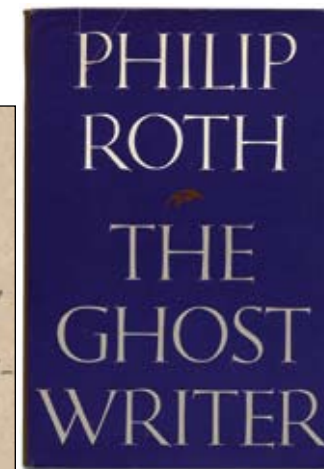
**125 Philip ROTH. *The Ghost Writer.*** New York: Farrar, Straus, Giroux (1979).

First trade edition. A little sunning at the extremities and dampstaining at the topedge, near fine in very good dustwrapper with a tear on the front panel. Warmly Inscribed by

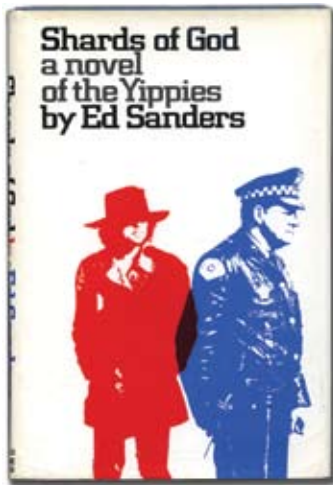
Roth to his fellow editor at *The New Yorker* Rachel MacKenzie: "Aug. 1979. For Rachel M – who got me started at the New Yorker – and then waited patiently until I got back – My very best wishes – Philip R." The novel originally appeared in *The New Yorker*. A splendid association between Roth and an early champion of his works. (Also see items 29 and 52) [BTC #314751]



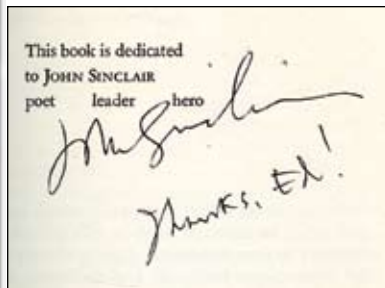
Aug. 1979  
For Rachel M -  
who got me going  
at the New Yorker  
and then waited patiently  
until I got back -  
my very best wishes  
Philip R.





*Signed by the Author and the Dedicatee*

126 **Ed SANDERS.** *Shards of God.* New York: Grove Press (1974).



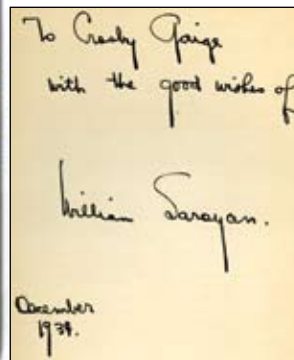
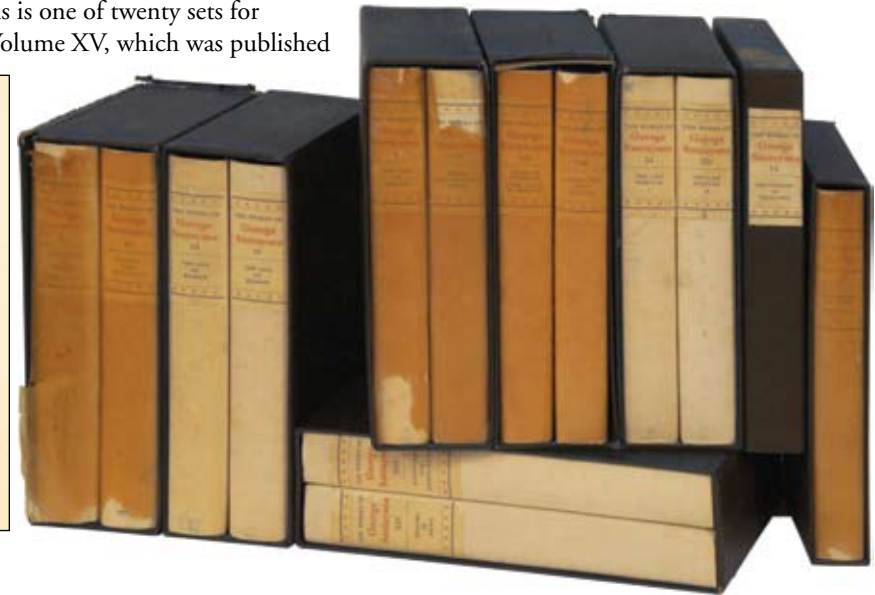
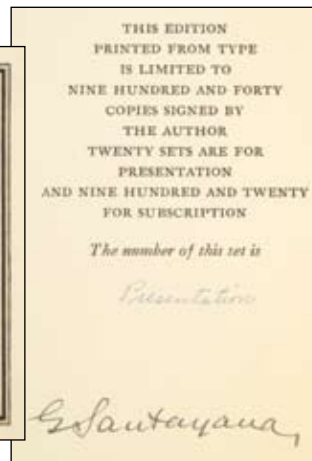
First edition. A couple of small spots on the boards, else near fine in very good dustwrapper with an internally repaired tear on the spine. A novel of the Yippies. **Signed** by the author, a poet, bookseller, and former leader of the rock group, The Fugs, as well as by the dedicatee, John Sinclair, the Detroit poet, manager of the band MC5, and leader of the White Panther Party, who expresses his appreciation in the Inscription: "John Sinclair – Thanks, Ed!" [BTC #96173]

*Pulitzer Prize Winner Ellen Glasgow's Copy*

127 **George SANTAYANA.** *The Works of George Santayana.* New York: Charles Scribner's Sons 1936-1938.

Triton Edition. Of 960 numbered sets, **Signed** by the author, this is one of twenty sets for presentation. Fourteen of fifteen large octavo volumes (lacking Volume XV, which was published later, in 1940).

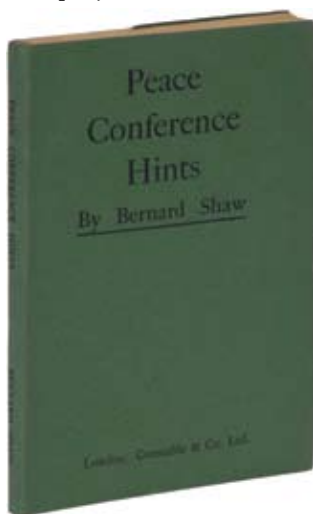
Engraved frontispieces. Title pages printed in black and red. Cloth and quarter linen. Each volume is fine, about half have the original unprinted glassine dustwrappers (with some chipping, all housed in the original cardboard slipcases, with wear). Pulitzer Prize winner Ellen Glasgow's copies with her bookplate on the front pastedown of each volume. Glasgow was friendly with, and heavily influenced by, the Spanish-born American philosopher, poet, novelist, and critic. Santayana's chief lasting contributions were his writings on aesthetics, speculative philosophy, and literary criticism. His primary works, written while he taught at Harvard, shortly preceded Glasgow's published novels. In her autobiography, *The Woman Within*, Glasgow writes of discovering his works, their importance to her own philosophy, and her satisfaction that, toward the end of her life, he was still writing as well. A splendid association. (Also see item 210) [BTC #47420]



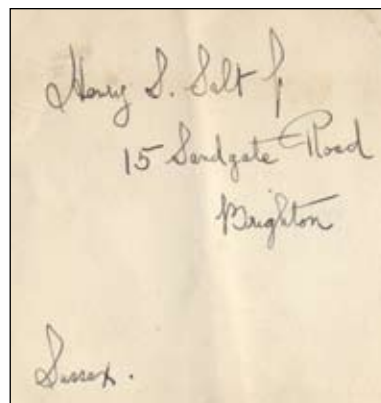
128 **William SAROYAN.** *The Daring Young Man on the Flying Trapeze and Other Stories.* New York: Random House 1934.

First edition. Boards moderately soiled and foxed, else a nice, very good copy lacking the dustwrapper. The author's first book, a collection of stories. **Inscribed** by Saroyan in the year of publication to theatrical producer, author, and publisher of fine books Crosby Gaige: "To Crosby Gaige with the good wishes of William Saroyan. December 1934." [BTC #86623]

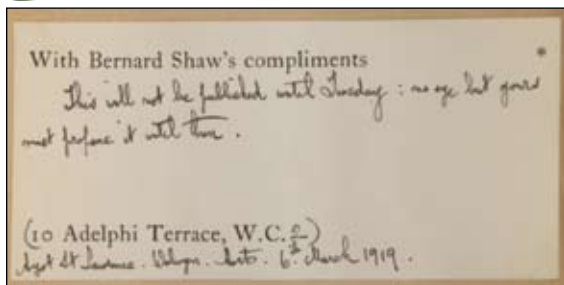
**129 Bernard SHAW.** *Peace Conference Hints.* London: Constable & Company 1919.



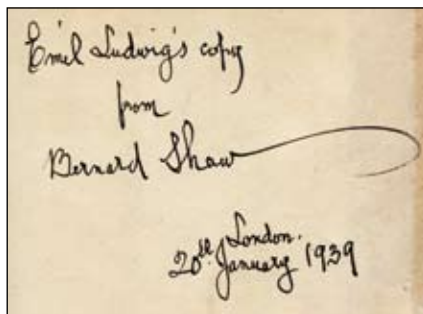
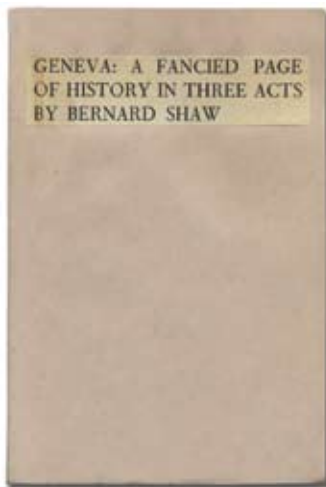
First edition. Printed green self-wrappers. Ownership Signature of the great humanist and reformer Henry S. Salt, pages a little browned, and a small tear on the title page, else near fine. Tipped to the title page is a card printed "With Bernard Shaw's Compliments" and an Autograph Note to Salt: "This will not be published until Tuesday: no eye but yours must profane it until then. Ayot St Lawrence, Welwyn, Herts. 6th March 1919." Laid into an envelope hand addressed by Shaw to Salt (albeit at a later date) and housed in a custom



chemise (with the bookplate of A. Edward Newton), and moderately worn slipcase. Accompanied by a first edition of *Salt and His Circle* with a preface by Bernard Shaw, which details at length their friendship. This card is dated just two weeks after Salt's wife and Shaw's great friend, Kate Salt died. A notable association. [BTC #275687]



**130 —. Geneva: A Fancied Page of History in Three Acts.** [Edinburgh]: Privately Printed 1938.



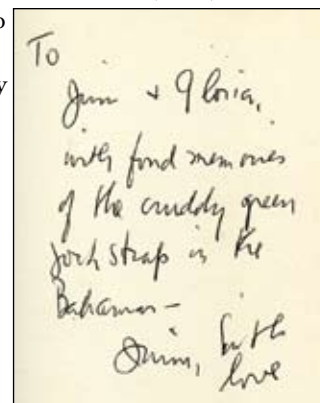
Stated "Second Rehearsal Copy, Revised After Bardone's Conversion to Anti-Semitism. Unpublished." The original wrappers have been replaced, with the original printed portion or label from

the front wrap mounted on the new wrap. First leaf has been carefully restored at the extremities, very good. Inscribed by Shaw to a noted Polish-born German author and biographer: "Emil Ludwig's copy from Bernard Shaw. London. 20th January 1939." A play about Mussolini (the character Bombardone referenced above), Hitler, and the League of Nations that Shaw hastily revised as the situation in Europe escalated into the Second World War. [BTC #312349]

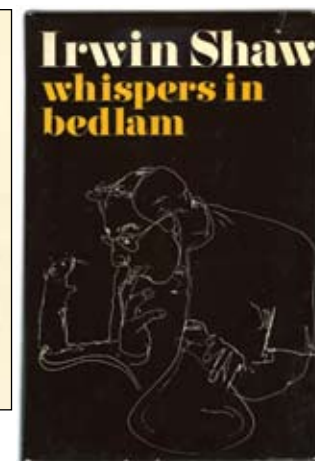
**131 Irwin SHAW.** *Whispers in Bedlam: Three Novellas.*

London: Weidenfeld and Nicolson (1972).

First edition (with no equivalent American edition). Very slightly cocked, else near fine in near fine dustwrapper with a short, rubbed tear on the front panel. Three long stories that first appeared in *Playboy* magazine. Inscribed by Shaw to fellow writer



James Jones and his wife: "To Jim & Gloria, with fond memories of the cruddy green jock strap in the Bahamas. With love, Irwin." Shaw, William Styron, and their wives, were the Joneses' best friends in Paris according to the Frank McShane biography of Jones. (Also see items 14, 54, 85, 87, and 199) [BTC #92268]



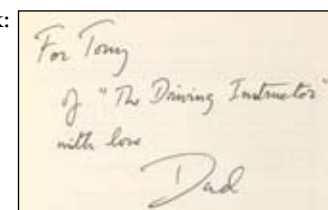
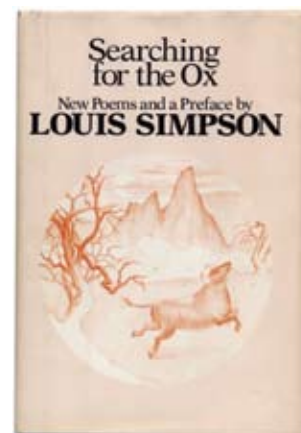
*Two Inscribed to his Son*

**132 Louis SIMPSON.** *Searching for the Ox.* New York:

William Morrow 1976.

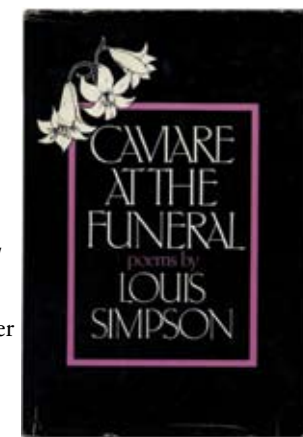
First edition. Fine in fine dustwrapper with two short tears on the rear panel. Presentation copy, Inscribed by the poet to his son:

"For Tony, of 'The Driving Instructor', with love, Dad." "The Driving Instructor" is the last poem in the collection, and Tony is indeed referenced. [BTC #310725]



**133 —. Caviare at the Funeral.** New York/Toronto: Franklin Watts 1980.

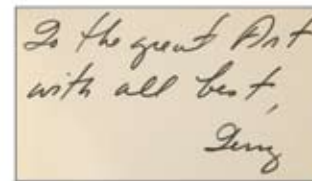
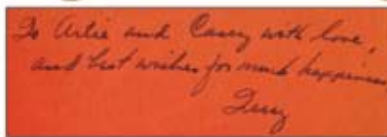
First edition. Fine in a rubbed, very good dustwrapper with a couple of closed tears. Inscribed by the poet to his son: "For Tony, with love, Dad, Hawaii, November 1980." [BTC #310736]





**134 Terry SOUTHERN. Four First Editions Inscribed to Artie Shaw: Flash and Filigree, The Magic Christian, Candy, Red-Dirt Marijuana and Other Tastes.** New York: G.P. Putnam's Sons (1958-1967).

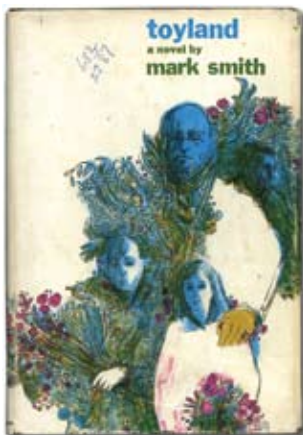
Four first editions / first American editions by Southern (*Candy* was co-authored with Mason Hoffenberg), each in dustwrapper and in at least very good condition, each Inscribed by Southern to his good friend, the famous bandleader Artie Shaw (three of the four are also inscribed to Shaw's wife Evelyn "Casey" Keyes, Shaw's eighth wife). Shaw was particularly drawn to literary circles and, according to his biographer Tom Nolan, he "savored most of all his acquaintanceship with authors," including Southern. The two had become close friends when Southern returned to the U.S. in 1959. They were both looking for homes in East Canaan, Connecticut and Southern actually talked Shaw into letting him buy the house that Shaw had already put a deposit on. When Shaw retired from music, which he did several times during his long career, it was primarily to write. Southern provided a blurb for Shaw's semi-autobiographical 1965 collection of novellas *I Love You, I Hate You, Drop Dead!* Shaw



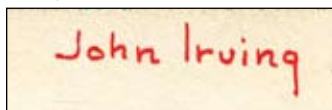
was a relentless ladies man, and apparently a successful one. After marriages to Lana Turner, Ava Gardner, Kathleen Winsor (author of *Forever Amber*), Betty Kern (daughter of Jerome Kern), and three others, he married the actress Keyes, best known for one of her smallest parts – as the sister of Scarlett O'Hara, in *Gone With the Wind*. By Shaw's standards, the marriage was a success, ending in divorce after 28 years (although 15 of those were spent apart). Nice association copies commemorating an interesting friendship. [BTC #310663]

### John Irving's Copy

**135 Mark SMITH. Toyland.** Boston: Little, Brown and Co. 1965.

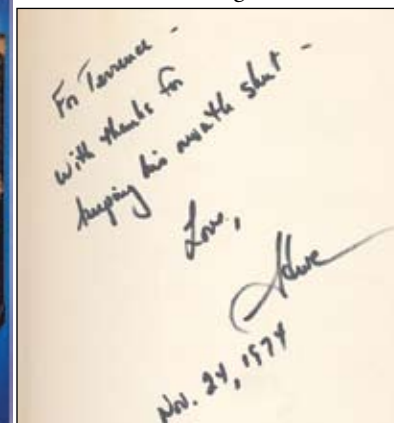


First edition. John Irving's printed ownership Signature on the front fly, else near fine in a price-clipped, near very good dustwrapper with soiling, small chips, and an ink phone number on the front panel. When published Smith was teaching at the University of New Hampshire, where Irving was a student. First book by the author of *The Death of the Detective*. [BTC #81297]



### Inscribed by Sondheim to Terrence McNally

**136 (Stephen SONDHEIM). Craig ZADAN. Sondheim & Co.** New York: Macmillan Publishing Co. (1974).



First edition. Fine in fine dustwrapper. Scarce biography and visual history of Sondheim and his musicals, compiled from interviews with Sondheim and his colleagues in the musical theater. Inscribed by Sondheim to fellow playwright Terrence McNally: "For Terrence – With thanks for keeping his mouth shut – Love, Steve. Nov. 24, 1974." A wonderful association. [BTC #307908]

*First Book – Inscribed*

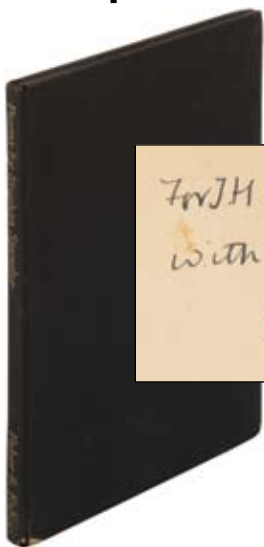
137 **Stephen SPENDER. Poems.** London: Faber & Faber

(1933).

First edition. Octavo. Cloth. Endpapers foxed, cloth professionally and nearly invisibly repaired at the front joint, light chipping at the spine ends, a good

only copy lacking the dustwrapper. Inscribed by Spender to his uncle, a political writer who had considerable influence on the poet: “For J.H. Spender with best love from Stephen.” The

poet’s first regularly published book. A splendid association copy. [BTC #308172]



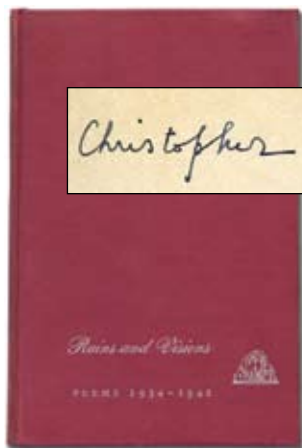
For J.H. Spender  
with best love from  
Stephen.

*Christopher Isherwood's Copy*

138 —. **Ruins and Visions. Poems 1934-1942.** New York: Random House (1942).

First American edition. Some light offsetting to the endpapers, spine mottled, thus a good

only copy, lacking the dustwrapper. Christopher Isherwood’s copy with his Signature on the front free endpaper. *Connolly 100*. A distinguished association. [BTC #310544]

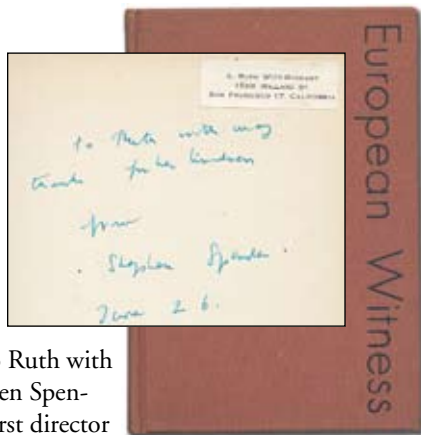


Christopher Isherwood

139 —. **European Witness.**

New York: Reynal & Hitchcock (1946).

First American edition. Address label of Ruth Witt-Diamant on the front free endpaper, a little rubbing, about fine without dustwrapper. Inscribed by Spender on the front free endpaper: “to Ruth with my thanks for her kindness from Stephen Spender, June 26.” Witt-Diamant was the first director of the San Francisco State University Poetry Center, and was legendary for her hospitality to poets, especially visiting poets from Britain. [BTC #308309]



to Ruth with my  
thanks for her kindness  
from  
Stephen Spender  
June 26.

*Inscribed to his sort of Mother-in Law*

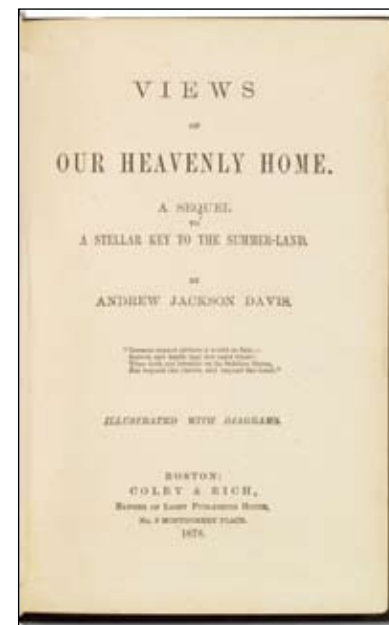
140 **(Spiritualism). Andrew Jackson DAVIS. Views of Our Heavenly Home. A Sequel to A Stellar Key to the Summer-Land.** Boston: Colby & Rich 1878.

First edition. Original cloth gilt. Engraved frontispiece (a little oddly attached, and possibly supplied by the author from another copy). Slight spotting on the boards, and a little foxing in the text, else a fine, bright copy. Davis, often referred to as the “John the Baptist” of Modern Spiritualism, was perhaps the most important figure in the history of American spiritualism. Indeed it was his achievements and writings that were largely responsible for the popularity of the movement in mid-19th Century America. His followers included devotees of the abolitionist, temperance, and women’s suffrage movements.



This copy is Inscribed by the author to his mother-in-law: “To

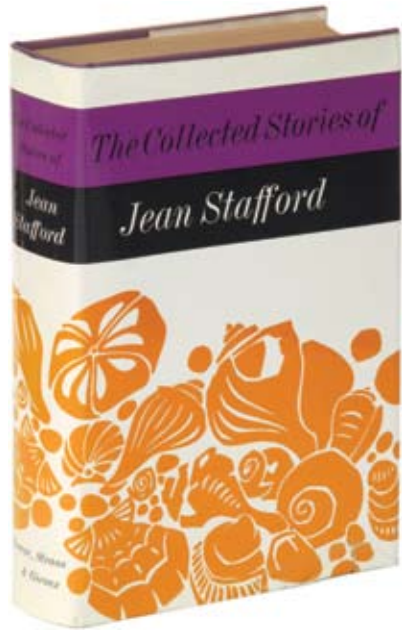
Mother Robinson with the love of her children A.J. and Mary F. Davis. Orange, NJ March 4, 1878.” Needless to say, a nice association. Mary Fenn Robinson was Davis’ second wife, and the center of a nice little scandal involving Davis. She was originally married to Samuel Gurley Love, a national leader in the vocational education movement and officer in the Civil War. In 1854, Mary filed for divorce in Indiana because “her husband ... had ill treated her... and abandoned her.” A divorce was granted. Mary had met Andrew Jackson Davis during a trip that she and Love had made to Rochester in 1854 to attend a series of lectures Davis gave regarding spiritualism on medical subjects. Mary and Davis were married in 1855. However, the divorce granted to Mary in Indiana was declared not legal in New York, and Mary was charged by the state with adultery, for sleeping with her now-not-husband Davis. They were remarried but in 1885, Davis announced to Mary, after thirty years of marriage, that they were not true “affinities” and he filed for divorce, going on to marry his third and final wife. Curiously, Jackson’s own mother’s maiden name was Robinson, and could equally have been the recipient of such an inscription, but the place of the inscription would indicate the recipient as his mother-in-law, who lived in Orange. Books inscribed by Davis are uncommon, those with associative value much more so. [BTC #82811]



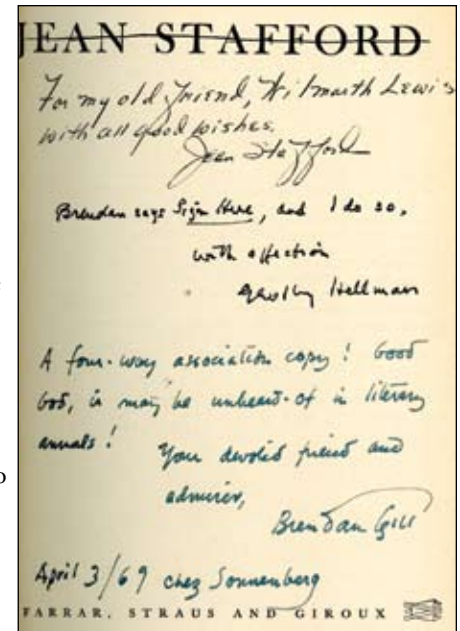
To  
Mother Robinson,  
with the love of her  
Children,  
A. J. and Mary F. Davis.  
Orange, N. J.  
March 4<sup>th</sup> 1878.

Association Copy of a Pulitzer Prize-winner

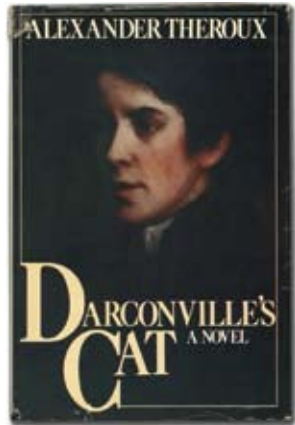
141 **Jean STAFFORD.** *The Collected Stories.* New York: Farrar Straus Giroux (1969).



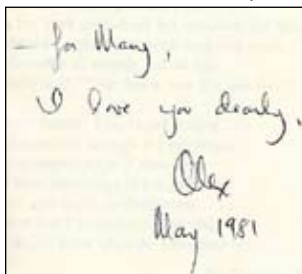
First edition. Near fine with the usual browning to the pages in near fine dustwrapper with a short, internally mended tear. This copy Inscribed by the author to an important collector, Horace Walpole scholar, and espionage officer: "For my old friend, Wilmarth Lewis with all good wishes, Jean Stafford." Additionally Inscribed: "Brendan says Sign Here, and I do so, with affection. Geoffrey Hellman" and finally, Inscribed by the aforementioned Brendan: "A Four-way association copy! Good God, it may be unheard of in literary annals! Your devoted friend and admirer, Brendan Gill April 3 / 69 Chez Sonnenberg." The recipient, Lewis, was an interesting figure – he began as a literary historian but this led to lasting contributions in the field of espionage. He developed extensive information storage and cross-referencing techniques in the process of creating Yale University Press's landmark 48-volume edition of the letters of Horace Walpole. Based on this experience, in late 1941, Lewis became chief of the Central Information Division (CID), a government agency charged with organizing vast bodies of knowledge so that any crucial military question could be answered quickly. His system became the model for other government information systems as well. A collection of short stories that won the Pulitzer Prize. Most of the stories appeared first in the *New Yorker*, and this is a splendid association to that magazine: Gill wrote for the magazine for over sixty years, Hellman for about forty years. [BTC #93396]



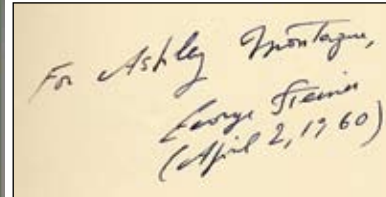
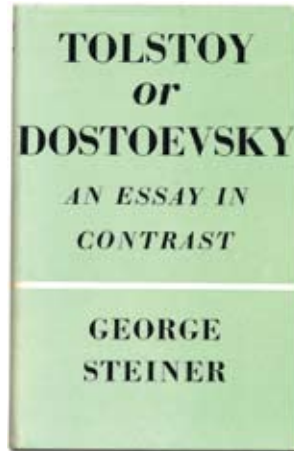
143 **Alexander THEROUX.** *Darconville's Cat.* Garden City: Doubleday 1981.



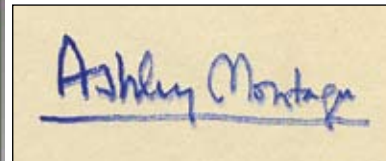
First edition, first issue, with pp.(483-4) as a dot-matrix grid. A couple of small stains on the board, else near fine in very good dustwrapper with some tears at the crown. Inscribed by the author to his youngest sister Mary: "for Mary, I love you dearly. Alex. May 1981," and with her ownership stamp embossed on two different pages. The author's best regarded novel, and one that will probably stand as a masterpiece of sorts. A nice association. (Also see item 145) [BTC #72390]



142 **George STEINER.** *Tolstoy or Dostoevsky: An Essay in Contrast.* London: Faber

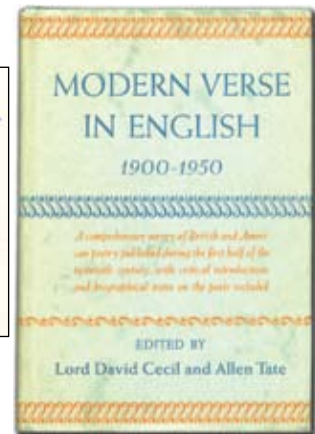
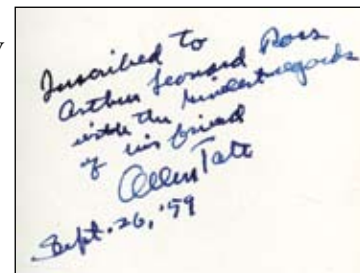


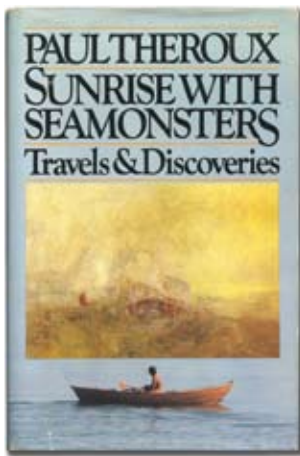
(1959). First edition. Fine in a slightly spine-faded, still fine dustwrapper. The author's first book, an essay on poetic and philosophical criticism. Ashley Montagu's copy with his ownership Signature, and additionally Inscribed by Steiner: "For Ashley Montagu, George Steiner (April 2, 1960)." A splendid association between two distinguished polymaths. [BTC #54132]



144 (Anthology). **Allen TATE and Lord David CECIL,** edited by. *Modern Verse in English 1900-1950.* New York: Macmillan (1958).

First edition. A slight smudge on the front board, else fine in an attractive, very good or better dustwrapper with some smudges on the front panel. The front pastedown bears the large bookplate of Arthur Leonard Ross, an attorney who represented many authors, including Frank Harris, as literary executor, as well as defending Emma Goldman. David Cecil has Inscribed the bookplate, and Tate has Inscribed the book: "Inscribed to Arthur Leonard Ross with the kindest regards of his friend Allen Tate. Sept. 26, '59." (Also see items 2, 36, and 110) [BTC #96275]

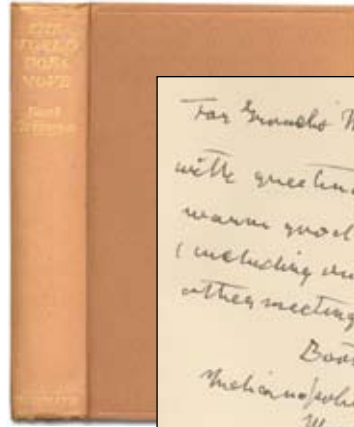




145 **Paul THEROUX.** *Sunrise With Seamonsters: Travels & Discoveries 1964-1984.* Boston: Houghton Mifflin Company 1985.

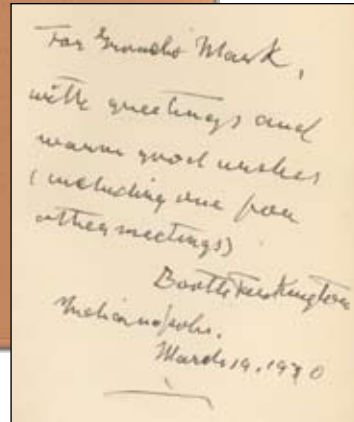


First edition. Fine in a lightly rubbed, near fine dustwrapper. Inscribed by the author to his sister: "To Mary with love, Paul," and additionally Signed by him on the title page. (Also see item 143) [BTC #73352]



146 **Booth TARKINGTON.** *The World Does Move: An Autobiographical Narrative.* London: Heinemann 1929.

First English edition. Near fine lacking the dustwrapper. Inscribed by the author: "For Groucho Marx, with greetings and warm good wishes (including due for other meetings). Booth Tarkington. Indianapolis. March 19, 1930." Now there's an association you don't see every day. [BTC #65786]



*Inscribed to Peter DeVries*

148 **James THURBER.** *Thurber's Dogs.*

New York: Simon & Schuster 1955.

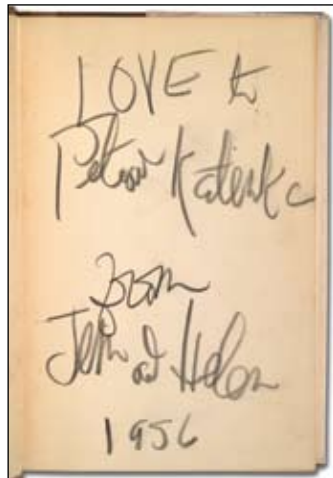
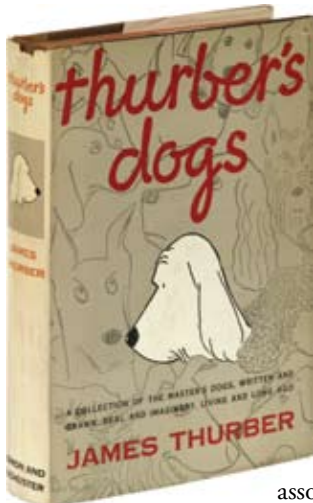
First edition. Moderate tanning and foxing to the spine, very good in near fine dustwrapper with a shallow chip at the crown and other light wear.

Nicely Inscribed by Thurber, in his nearly-blind handwriting, to Peter DeVries and his wife: "Love to Peter and Katinka from Jim and Helen 1956."

An excellent association: in 1943

DeVries, then an associate editor at *Poetry* magazine, published an essay "James Thurber: The Comic Prufrock." Thurber loved the essay, struck up a correspondence, and encouraged him to write for and ultimately join the staff of *The New Yorker*. DeVries stayed at the magazine for over 40 years. (Also see item 40)

[BTC #328117]



*Inscribed to Groucho*

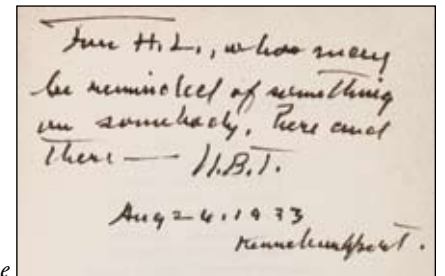
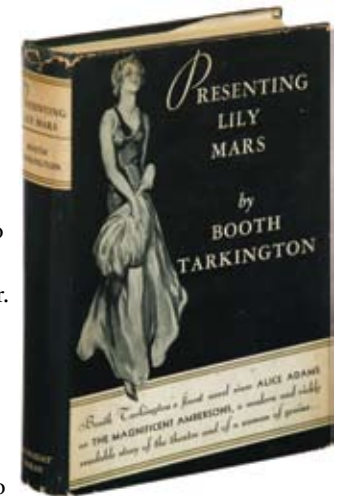
147 **—.** *Presenting Lily Mars.*

Garden City: Doubleday Doran 1933.

First edition. A small stain on the copyright page (and the facing dedication page), a little smudging to

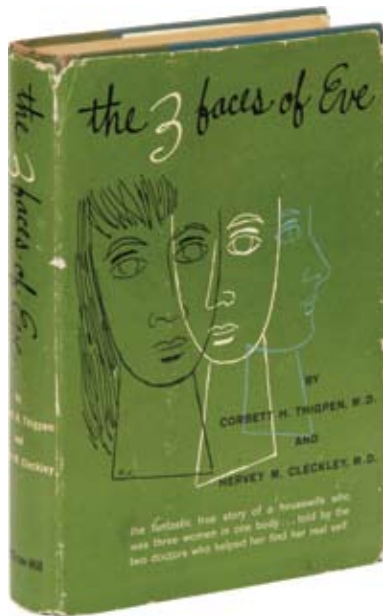
the boards, a near fine copy in a partially price-clipped, very good plus dustwrapper with a small chip at the crown and light edgewear. Nicely Inscribed by the author to his close friend, and occasional co-author, Harry Leon Wilson: "For H.L., who may be reminded of something or somebody, here and there — N.B.T. Aug. 26, 1933. Kennebunkport." Interestingly, Tarkington signs using his true first initial "N" for his real first name "Newton," which he seldom did — perhaps he did so as a lighthearted jab at Wilson, who often went by the name "H. Leon Wilson." The novel was bought by MGM as a dramatic vehicle for Lana Turner, but the script turned out to be too lighthearted and Norman Taurog's 1943 film version was instead a musical, showcasing Judy Garland as the small-town girl who impresses Broadway producer Van Heflin. A great association copy: Tarkington and Wilson collaborated on a number of plays early in their careers, several of which were filmed, probably most notably, *The Man From Home*

in 1914 (and re-filmed again in 1922), one of the earliest feature films directed by Cecil B. De Mille. Another collaboration was *Cameo Kirby*, filmed first in 1914, but most notably by John Ford in 1923 with John Gilbert, Alan Hale, and Jean Arthur. Wilson, who was married to Rose O'Neill (creator of the Kewpie Doll), wrote several other books that were filmed, including *Merton of the Movies*, *Ruggles of Red Gap*, and *Bunker Bean*. Over sixty films were made from Tarkington's works, including *The Magnificent Ambersons*. [BTC #87556]



*The Dedication Copy*

149 **Corbett H. THIGPEN, M.D. and Hervey M. CLECKLEY, M.D.** *The Three Faces of Eve*. New York: McGraw-Hill (1957).



TO LOUISE MARTIN CLECKLEY

Who was often called into service as psychiatrist to both of us through the bewildering years while we were treating this patient. Often the effort of two men seemed not quite adequate to deal with the three faces of this problem. For the contribution of a woman's understanding to our work and for true collaboration in presenting this study we are immeasurably grateful.

12 Jan 1957  
For: Louise

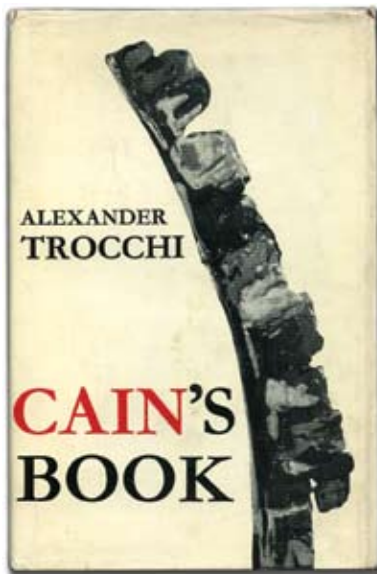
First edition. Edgeworn, very good in very good dustwrapper. The Dedication Copy, simply **Inscribed** by Hervey M. Cleckley to his first wife Louise Martin Cleckley: "12 Jan 1957 For: Louise" and unsigned. He has however made 12 pencil notations in the text. The long printed dedication reads: "To Louise Martin Cleckley / Who was often called into service as psychiatrist to both of us through the bewildering years while we were treating this patient. Often the effort of two men seemed not quite adequate to deal with the three faces of this problem. For the contribution of a woman's understanding to our work and for true collaboration in presenting this study we are immeasurably grateful." [With]: A second copy of the book (not shown), this copy a fifth printing, near fine in near fine dustwrapper. This copy **Inscribed** by Cleckley in 1976 to his second wife Emily S. Cleckley: "Pour ma chere Emilie..." with a quote from A.E. Housman, and **Initialed** "H." Cleckley was an important psychiatrist and pioneer in the field of psychopathy. His book *The Mask of Sanity*, originally published in 1941, provided the most influential clinical

description of psychopathy in the 20th Century. Cleckley and Thigpen's important case study of a victim of multiple personality disorder that, along with the faithful Nunnally Johnson film adaptation, brought

widespread awareness of the illness. Johnson wrote, produced, and directed the film, featuring Oscar-winner Joanne Woodward, David Wayne, and Lee J. Cobb. [BTC #283386]

30 April 1976  
Pour  
ma chere Emilie  
"The troubles of our proud and angry heart  
Are from eternity and shall not fail.  
Bear them we can, and if we can we must,  
Shoulder the sky my leg and drink your ale."  
H

150 **Alexander TROCCHI.** *Cain's Book*. London: John Calder (1963).



For Jim Haynes  
Wordless, dumb after  
our long vigil. I am,  
that is, that is.  
Edinburgh  
May 1965  
Alexander Trocchi

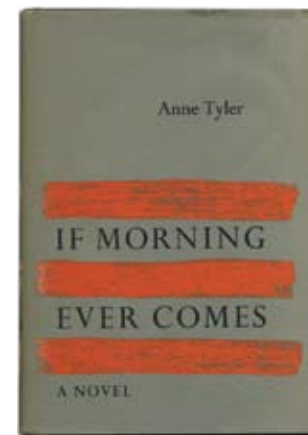
First English edition. Page edges soiled, and corners a bit bumped, a very good copy in an age-toned, very good plus dustwrapper. English edition of the important autobiographical novel about a

heroin addict adrift in New York City. **Inscribed** by Trocchi to poet and publisher Jim Haynes: "For Jim Haynes, Wordless, dumb after our long vigil. I am, that is. Later. Alex Trocchi. Edinburgh, May 1965." The Scottish Trocchi was the British bridge to the American Beat Generation. Almost certainly inscribed at the Edinburgh Writers Festival, where


Haynes is a fixture, and where Hugh MacDiarmid denounced Trocchi as "cosmopolitan scum" in 1962 (greatly increasing his notoriety). Inscribed copies of Trocchi's last and most important novel, especially with associative value, are exceptionally uncommon. [BTC #96193]

151 **Anne TYLER.** *If Morning Ever Comes*.

New York: Alfred A. Knopf 1972.



Seventh printing. Thin line of sunning at the crown, else near fine in spine-faded, very good or better dustwrapper. **Inscribed** by Tyler to fellow author Nicholas Delbanco (*see item 65*): "For Nick Delbanco with admiration. Anne Tyler." Tyler's first novel. Tyler is a generous signer, but one seldom finds books with significant associative value. [BTC #107512]

For Nick Delbanco  
with admiration  
Anne Tyler  


*Inscribed by Van Vechten to Langston Hughes*

**152 Carl VAN VECHTEN.** *Two vintage photographs of Ethel Waters as Carmen.*

Each black and white photo is approximately 6" x 9½", depicting singer and actress Ethel Waters as Carmen – in one giggling over a fan, in the second, looking serious with her face in shadow. Corners a little rubbed, the extreme top corners of one image a tiny bit chipped, probably the result of being tacked, slight soiling to that same image, very good or better condition overall. Each of the photos bears Van Vechten's stamp on the reverse, and both are numbered and dated the same day:

30 April 1934. One is Signed on the reverse: "Ethel Waters by Carl Van Vechten." The second image is Inscribed on the reverse to Langston Hughes: "Dear Langston: These pictures of Miss Waters in the role of Carmen were an idea of mine. She has not yet appeared in the opera – or even learned the part! Mes compliments! Carlo. July 20."

Exceptional specimens – Van Vechten later re-issued many of his images, but this is a very uncommon example of a contemporary vintage print with a wonderful association. [BTC #56783]

Dear Langston:-  
These pictures of miss waters in the role of  
Carmen were an idea of mine. she has  
not yet appeared in the opera - or even  
learned the part!  
mes compliments!  
Carlo  
July 20.

*Inscribed to the model for the heroine of the book*

**153 -. Nigger Heaven.** New York:

Alfred A. Knopf 1926.

First edition. Some chipping to the cloth at the crown, front hinge neatly restored, still a sound, very good copy lacking the rare dustwrapper. This copy Inscribed to Dorothy Peterson: "Carl Van Vechten to his friend Dorothy Peterson. July 25, 1926." A novel about a young couple in Harlem, set amid the cabarets and soirees of the Harlem Renaissance, which has been controversial ever since it was published because of its title. However, Van Vechten, who was white, was tireless in his support of African-American artists and writers even after the glamour of the Renaissance, which had drawn so many white intellectuals to Harlem, had waned. A spectacular association copy – the recipient, Dorothy Peterson, was the model for the book's female heroine (*see item 74*). [BTC #73295]

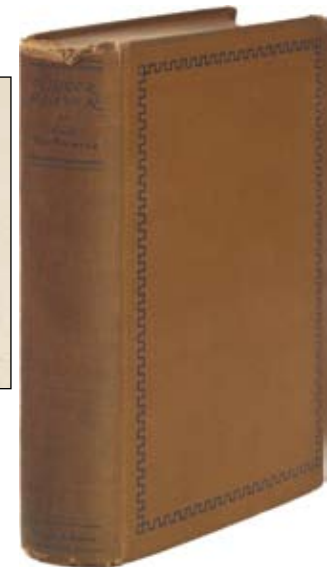
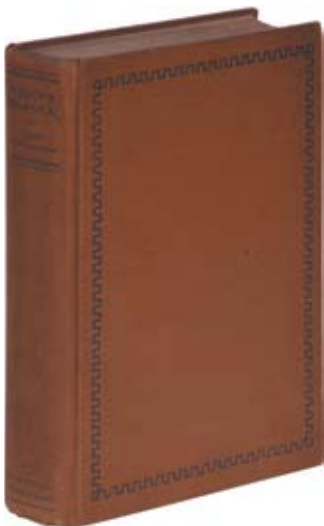
Carl Van Vechten  
to his friend  
Dorothy Peterson  
July 25-1926

*Inscribed to M.P. Shiel from the Realm of Redonda*

**154 -. Nigger Heaven.** New York: Alfred A. Knopf 1927.

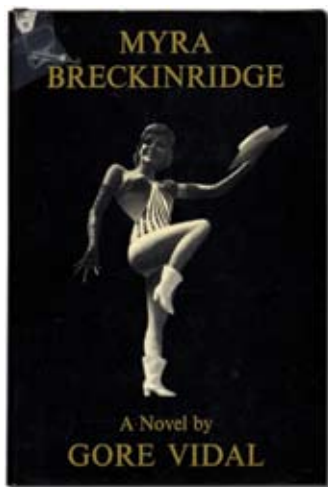
Eleventh printing. A little light foxing in the text, else near fine, without dustwrapper. Bookplate of the facetious "Realm of Redonda," and its monarchs M.P. Shiel and John Gawsworth. Inscribed by Van Vechten to Shiel: "for M.P. Shiel whose books are like dreams of wonder, from Carl Van Vechten. July 4, 1927. New York." Redonda is a real (albeit small and uninhabited) island in the Caribbean which was allegedly claimed by Shiel's father upon the birth of his son, who eventually became an important fantasy and science-fiction writer. The "Realm" continues to be a somewhat elaborate running joke among artists to this day. A nice association between two writers known for their attachment to whimsy and amusement. (*Also see item 215*) [BTC #273811]

for Mr. P. Shiel  
whose books are like  
dreams of wonder  
from Carl Van Vechten  
July 4 1927

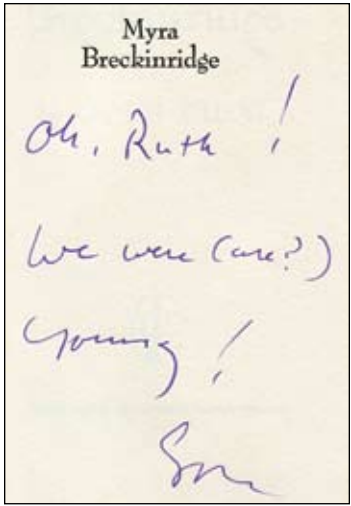




155 **Gore VIDAL. Myra Breckinridge.** Boston: Little, Brown (1968).

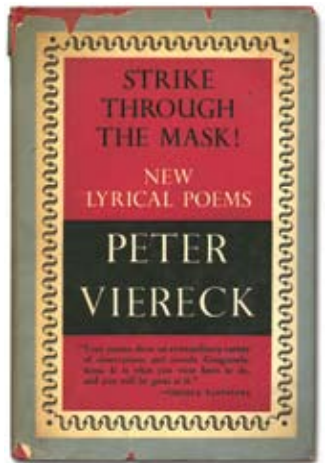


First edition. About fine in taped, good only dustwrapper. This copy Inscribed by Vidal to the actress and model Ruth Ford: "Oh, Ruth! We were (are?) young! Gore." Basis for the odd 1970 Michael Sarne-directed film featuring Raquel Welch as a man-hating transsexual, with Mae West, John Huston, Rex Reed, and Farrah Fawcett. Ford was the Mississippi-born sister of surrealist author Charles Henri Ford, as well as a beautiful model and actress, first in Orson Welles's Mercury Theatre, and later in films and theater. Notably, she starred on Broadway in Jean Paul Sartre's *No Exit* in 1946, under the direction of John Huston (the last of five Broadway plays he directed). Her apartment in the Dakota became a salon for authors such as Tennessee Williams, Edward Albee, Terrence McNally, and Truman Capote. A chance encounter between Stephen Sondheim and Arthur Laurents in her Manhattan living room led to their collaboration, with her Dakota-neighbor Leonard Bernstein, on *West Side Story*. Similarly, she brought together Kay Thompson and Hilary Knight to create the celebrated stories of *Eloise*, the little girl who lived at the Plaza. Ford is well known also for her long friendship with William Faulkner, which began with her dating his brother Dean in the early 1930s. Faulkner was openly smitten with Ford for many years. He wrote his experimental 1951 title *Requiem for a Nun*, a sequel to his early and controversial novel *Sanctuary*, with her in mind. He further declared, to the consternation of his agent and publisher, that it was her dramatic property (*Requiem for a Nun* was a mixture of stage play and novel). Stage production of the title stalled for years, partly because Faulkner's experimental drama did not lend itself to live theatre, and partly because the producers were unsure of Ford's suitability.

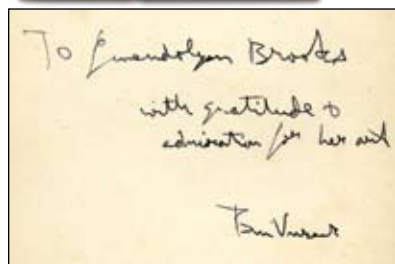


Faulkner was adamant that it was her play to perform, and in 1959 she adapted the play herself and starred in its London production opposite her second husband, Zachary Scott. Her stage version received enthusiastic reviews in both London and New York, but did not fare so well with audiences and closed after a short run on Broadway. Ford continued to act on both stage and screen well into the 1980s. She passed away in 2009 at the age of 98. A nice association. [BTC #320311]

*Inscribed from One Pulitzer Prize-winning Poet to Another*  
156 **Peter VIERECK. Strike Through the Mask! New Lyrical Poems.** New York: Charles Scribner's Sons 1950.



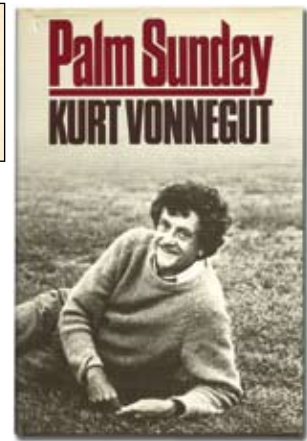
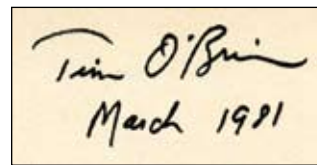
First edition. Faint tidemark at the bottom of the pages, a good only copy in good plus dustwrapper with several modest chips and tears. Inscribed by Viereck (who won the Pulitzer Prize for poetry the year before for his book *Terror and Decorum*) to fellow Pulitzer Prize-winning poet Gwendolyn Brooks (who won in 1950



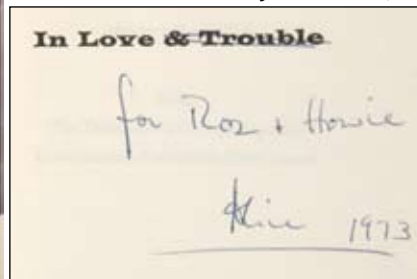
for *Annie Allen*): "To Gwendolyn Brooks with gratitude and admiration for her art. Peter Viereck." While by no means a "condition copy," a very notable association. [BTC #83409]

157 **Kurt VONNEGUT. Palm Sunday.** New York: Delacorte (1981).

New York: Delacorte (1981). First edition. Fine in fine dustwrapper with a single short tear on the front panel. Author Tim O'Brien's copy with his ownership Signature dated in the year of publication. (*Also see items 60 and 97*) [BTC #97732]



158 **Alice WALKER. In Love & Trouble: Stories of Black Women.** New York: Harcourt Brace Jovanovich (1973).

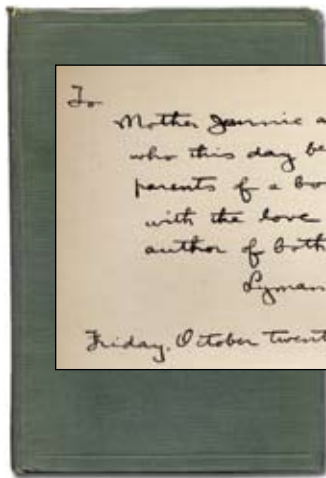


First edition. Fine in fine dustwrapper with very slight rubbing. Inscribed by the author on the half-title to Howard Zinn and his wife. Walker crossed out "& Trouble" on the half-title, leaving the printed "In Love," and followed it with "for Roz and Howie. Alice 1973."

Howard Zinn was a historian, playwright, and social activist who was very involved in the Civil Rights Movement. Among his best known works was *A People's History of the United States*. Very scarce, especially with a significant association. The author's first book of stories, winner of the American Academy and Institute of Arts and Letters Rosenthal Award. [BTC #317178]

159 **(Booker T. WASHINGTON). Emmett J. SCOTT and Lyman Beecher STOWE.** *Booker T. Washington: Builder of Civilization.*

Garden City: Doubleday Page 1916.



First edition. 331pp. Frontispiece portrait, illustrated. Foreword by Robert R. Moton. Small tears at the crown, and the spine lettering dull, an about very good copy without the very scarce dustwrapper and slipcase. Printed pamphlet review of the book laid in. This copy warmly **Inscribed** by Lyman Beecher Stowe to his parents: "To Mother Jeannie and Father Smith who this day became grandparents of a book and a baby with the love of collaborating author of both Lyman Beecher Stowe Friday, October twenty-seventh, 1916."

Stowe was the grandson of Harriet Beecher Stowe, Scott a prolific African-American journalist and author. Early biography of Washington, who had died the previous year, with a nice association. [BTC #279977]

*Inscribed to Anita Loos*

160 **H.G. WELLS.** *The Bulpington of Blup.* New York: Macmillan 1933.

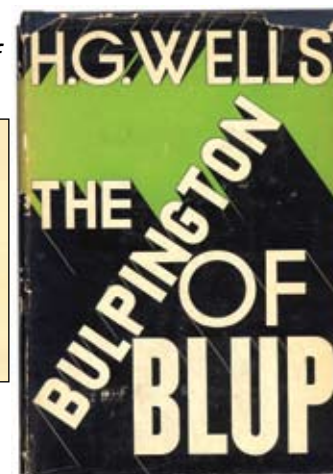
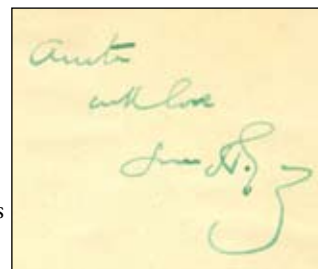
Early reprint.

A couple of ink numbers else about fine in a very good, supplied Grosset & Dunlap dustwrapper with some light chips and tears. This copy

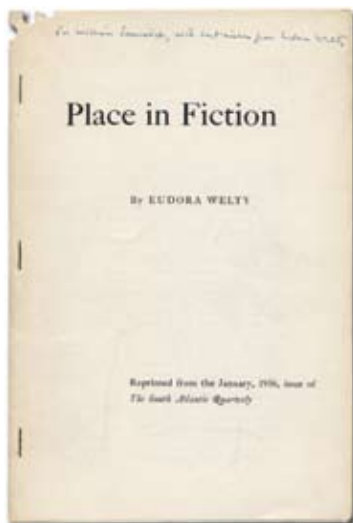
**Inscribed** by Wells

on the half title to author and screenwriter Anita Loos: "Anita with love from H.G." Loos's attractive bookplate affixed on the facing page. Loos met Wells after becoming famous for her novel *Gentlemen Prefer Blondes* (1925) and they remained friends until his death in 1946. An affectionate and pleasing association.

[BTC #10340]

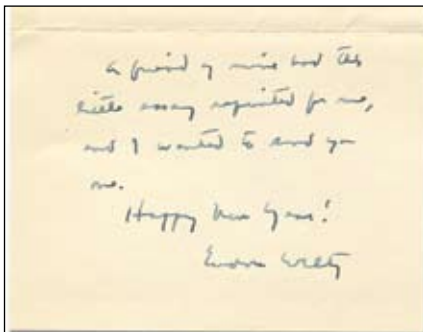
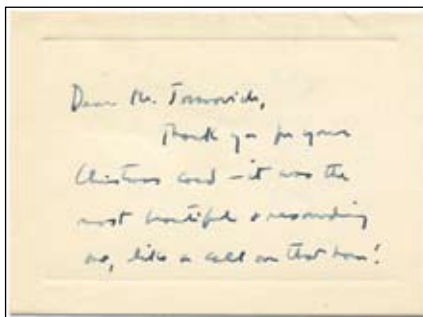


161 **Eudora WELTY.** *Place in Fiction.* [No place]: The South Atlantic Review 1956.



First separate edition, preceding the House of Books limited edition by a year. Stapled printed wrappers. Three partial punch holes in the upper left margin, else near fine. **Inscribed** by Welty to her publisher: "For William Jovanovich, with best wishes from Eudora Welty." Laid in is a small two-page, Autograph Note **Signed** to Jovanovich, thanking him for his Christmas card and sending the pamphlet, in part:

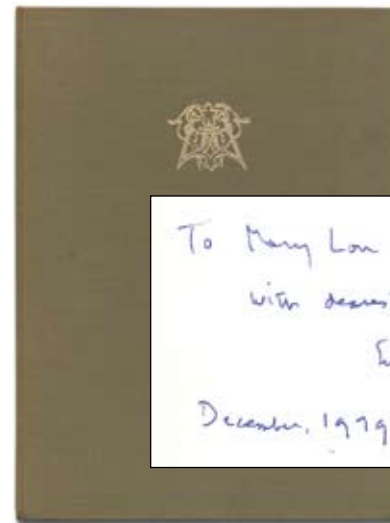
"A friend of mine had this little essay reprinted for me, and I wanted to send you one." An offprint from a scholarly magazine, ephemeral and very scarce. Reportedly about fifty copies were issued. [BTC #314692]



For William Jovanovich, with best wishes from Eudora Welty

162 —. **Ida M'Toy.** Urbana: University of Illinois (1979).

First edition. Quarto. Green cloth gilt (one of 140 copies issued thus, there were also 199 copies issued in red cloth, no priority). A small, faint spot on the front board, else fine in cloth covered boards as issued. Copy number 30 of 350 **Signed** copies of this portrait of a Mississippi midwife and shop owner



To Mary Lou and Agi  
with dearest love at Christmas  
Eudora  
December, 1979

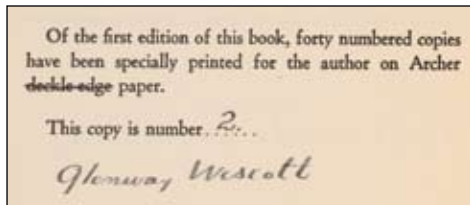
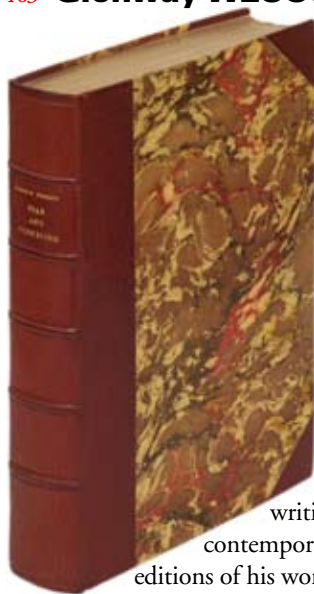
originally published in 1942. Additionally, this copy is **Inscribed** by Welty to her editor, close friend, and

co-dedicattee of *The Ponder Heart*, Mary Lou Aswell: "To Mary Lou and Agi with dearest love at Christmas. Eudora. December 1979." A nice association. Polk assigns "second state" status to the green binding, but it is curious that this early numbered presentation copy is in green cloth. *Polk* A23.1. [BTC #308175]

*Author's Copy*

163 **Glenway WESCOTT.** *Fear and Trembling.* New York:

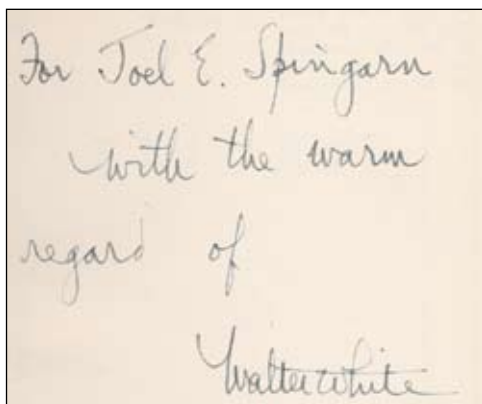
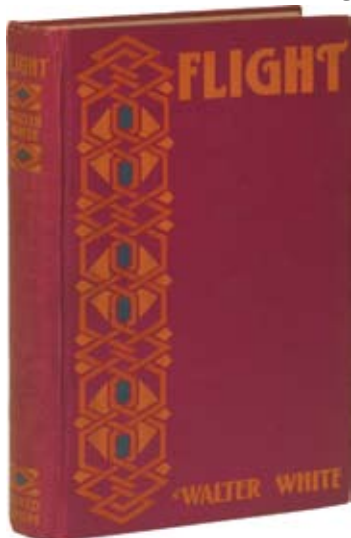
Harper & Brothers 1932.



First edition. Copy number two of forty specially printed copies, this is the author's own copy from his personal library, with his Signature and this copy elegantly bound for him by the press in half-morocco and marbled-paper. Fine. An attractive volume, significantly nicer than the publisher's complimentary bindings typically seen. Wescott's writings have undergone something of a revival, with many contemporary novelists contributing new introductions to reprint editions of his works. [BTC #85031]

*Inscribed to Joel Spingarn*

166 **Walter WHITE.** *Flight.* New York: Alfred A. Knopf 1926.



First edition. Very near fine, lacking the dustwrapper. Author's scarce second novel. This copy Inscribed by White to

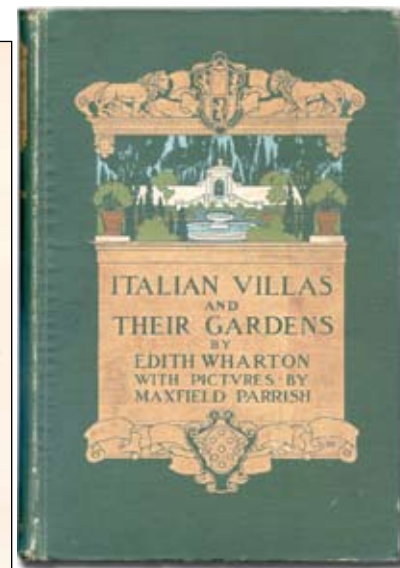
NAACP co-founder, Joel Spingarn: "For Joel E. Spingarn With the warm regard of Walter White." Although always intended as an interracial organization, the administration of the NAACP in its early years was dominated by white liberals. Walter White represented the new generation of black leaders who came to run the organization and was for many years its executive secretary. *Flight* concerns a light-skinned black woman who flees the South after the Atlanta race riots and marries a white man in the North, eventually leaving him to re-establish her racial ties. A wonderful association copy. [BTC #50831]

*Maxfield Parrish's Copy*

164 **Edith WHARTON.** *Italian Villas and Their Gardens.* New York:

Century 1904.

First edition. Illustrated by Maxfield Parrish. Nineteen of the original twenty-six Parrish illustrations have been neatly excised, a bit cocked and some wear to the spinal extremities, otherwise a sound, very good copy. Illustrator Maxfield Parrish's own copy,

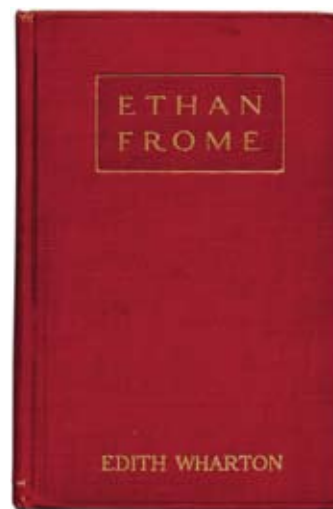


Signed by him in his beautiful and idiosyncratic hand on the front fly: "Maxfield Parrish: from The Century Company: 1904." Beneath this is an unsigned note by the artist's son, Maxfield Parrish, Jr.: "Unfortunately dad cut out many of the colored prints of the best villas from this book." It was Parrish's custom to remove most of the prints from his copies of his books to be pasted into a "master" scrapbook, and such was the fate of this volume. Included with this volume is a copy of the second edition of this title, which includes all of the plates removed by the artist. [BTC #17514]

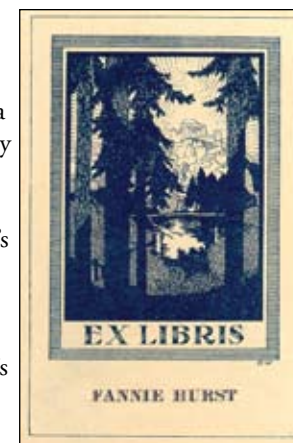
*Fannie Hurst's Copy*

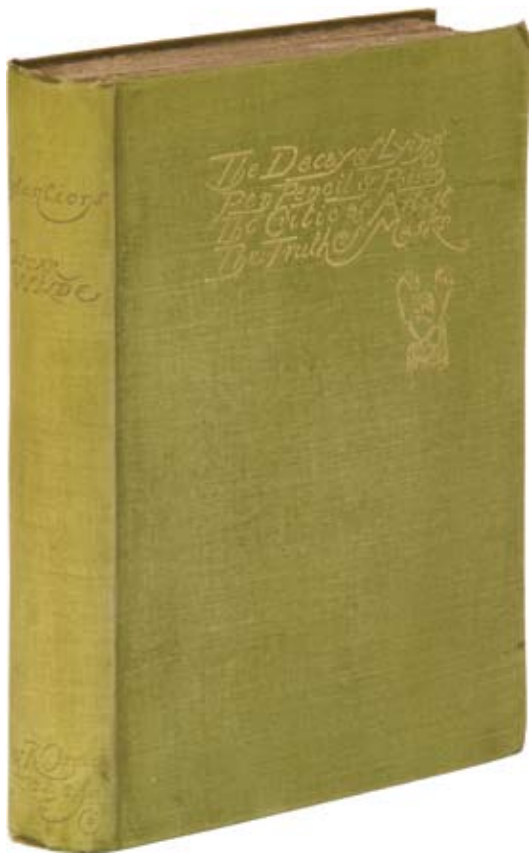
165 —. **Ethan Frome.** New York: Scribners 1911.

First edition, first issue. A sound, very good copy with some foxing, smudging to a few pages, and slightly spine cocked, lacking the rare dustwrapper. Author Fannie Hurst's copy, with her attractive bookplate on the front pastedown. Wharton's greatest tragedy,



which, along with *The Age of Innocence*, ranks as her masterpiece. [BTC #37925]





**Jonathan Sturges's Signed Copy**  
**167 Oscar WILDE. Intentions: The Decay of Lying, Pen Pencil and Poison, The Critic as Artist, The Truth of Masks.** London: (James R. Osgood)

Oscar Wilde  
 may.  
 '91.

1891.

First edition. Original green cloth gilt. A little cocked, and chips to the corners of several pages which were roughly opened, none affecting any text. Attractive bookplate of Eleanor Stout McRae on the front pastedown, with a handwritten note that seems to indicate that the book was obtained from bookseller Walter Hill in 1924; and with the ownership Signature of Jonathan Sturges dated in 1891 on the front fly. Signed by Wilde on the blank facing the title page: "Oscar Wilde, May '91." Sturges, an American-born Princeton graduate, who had been crippled by polio, was a charming and attractive writer who moved to England. He has been characterized in several articles and biographies as part of "Wilde's London homosexual circle" (Kaplan, *Henry James* p.404). He was also a close friend of Henry James and reputedly the object of James's repressed affections. According to Leon Edel, Sturges's recitation of a conversation he had with William Dean Howells provided James with the germ of an idea that resulted in his novel *The Ambassadors*. James also wrote an introduction to Sturges's translations of de Maupassant. Sturges was reportedly, along with Edmund Gosse, James's principle source of gossip about the scandalous doings of Wilde. The painter James McNeil Whistler was also close to Sturges, and designed a monogram of his initials for a signet ring. One of 900 copies with the English imprint, of a total edition of 1500. Rare signed, and with an interesting association. [BTC #89990]

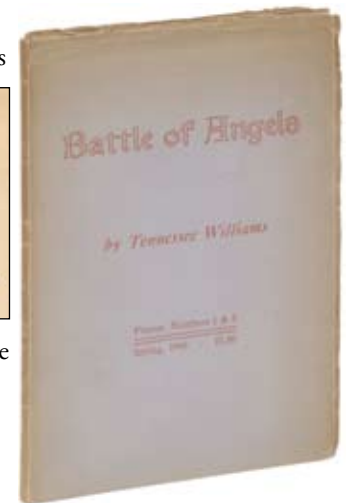
Jonathan Sturges.

*Two Inscribed to Paul Bigelow*

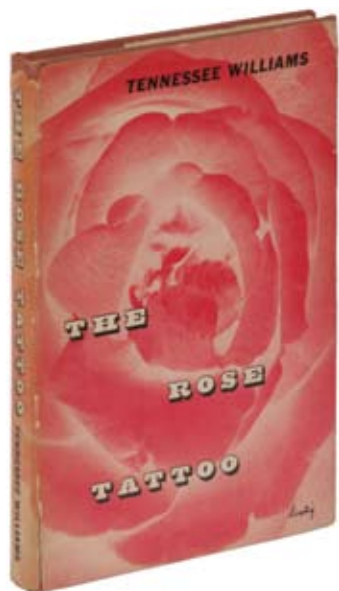
**168 Tennessee WILLIAMS. Battle of Angels.** Murray, Utah: Pharos Numbers 1 & 2 1945.

First edition. Small chips and tears to the edges of the yapped wrappers, age-toning at the edges of the wrappers and a short

To my dear friend Paul  
 with very best wishes  
 Tennessee Williams



tear on the title page else near fine, housed in a cloth chemise and red quarter morocco slipcase. The author's first separately published work, a play. Inscribed by Williams to his close friend and early paramour Paul Bigelow: "To my dear friend Paul with very best wishes, Tennessee Williams." Bigelow, a cousin of Carson McCullers, assisted in the Broadway production of Williams's *Rose Tattoo* in 1951, and also edited several of Williams's works, including the novel *The Roman Spring of Mrs. Stone*, for New Directions. Bigelow, or, "the legendary Paul Bigelow" as he is called in Williams's *Memoirs*, was one of Williams's first openly gay friends. [BTC #321103]



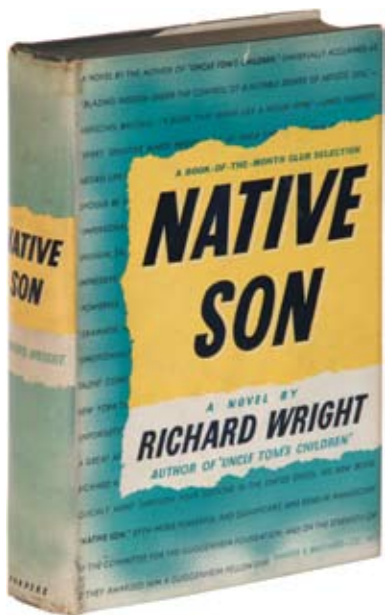
To Paul  
 ever lovingly  
 ever gratefully,  
 Tennessee.

**169 —. The Rose Tattoo.** (New York): New Directions (1950).

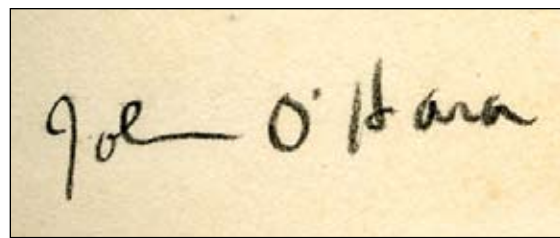
First edition. Small bumps at the bottom of the boards, near fine in very good dustwrapper with shallow loss at the crown. Housed in a cloth chemise and quarter morocco and cloth slipcase. A hit play and basis for the 1955 film featuring Anna Magnani in an Oscar-winning role, as a widow wooed by truck driver Burt Lancaster. This copy Inscribed by Williams to Paul Bigelow (*see above*): "For Paul, ever lovingly, ever gratefully, Tennessee." [BTC #320227]

*John O'Hara's Copy*

170 **Richard WRIGHT. *Native Son*.** New York: Harper & Brothers 1940.

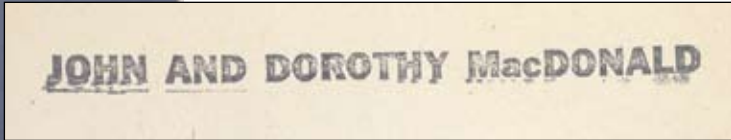


First edition. Top corner very slightly bumped, very near fine, in a supplied, very good or better dustwrapper, with faint evidence of tape removal at the spine ends. The true first edition (the book club edition, which also states "first edition," is often offered incorrectly as the first). John O'Hara's copy with his small pencil ownership Signature at the bottom of the front fly. Along with Ellison's *Invisible Man* and Baldwin's *Go Tell It On the Mountain*, *Native Son* is one of the indisputable mid-century classics of African-American literature. Wright and O'Hara appeared together on the radio program "Author Meets the Critics," with Wright taking the part of critic and commenting, "O'Hara's short stories are almost as good as short stories can be written." [BTC #87809]



*John D. MacDonald's Copy*

171 —. ***Black Boy*.** New York: Harper (1945).

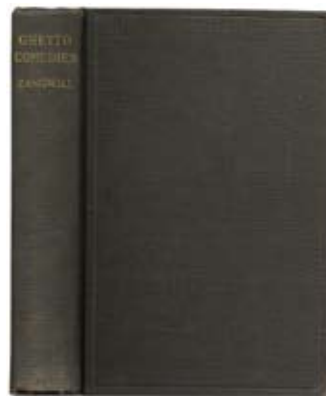


Later printing. Near fine lacking the dustwrapper. Ownership stamp of mystery writer John D. MacDonald. A novel which became the best-selling book by an African-American up until that time. (Also see item 171) [BTC #63750]

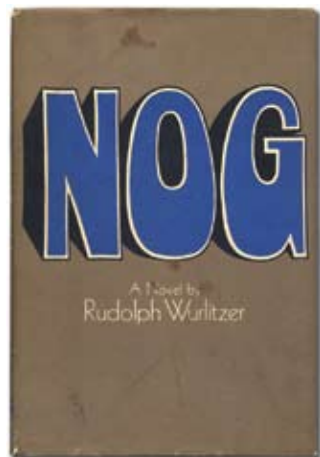
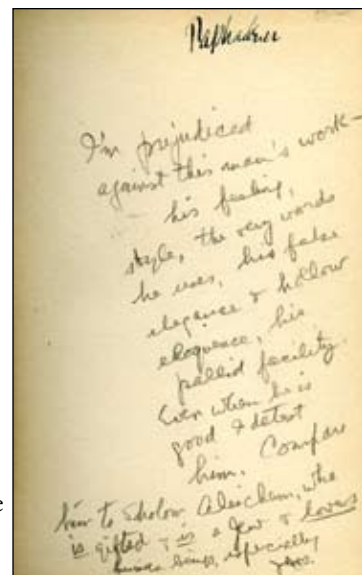
*Samson Raphaelson's Copy, Pulling No Punches*

172 **Israel ZANGWILL. *Ghetto Comedies*.** New York: The Macmillan Company 1923.

Later printing (first published in 1907). Some modest edgewear, a short tear on one page, a small crack in the paper over the front hinge, a nice, very good copy without



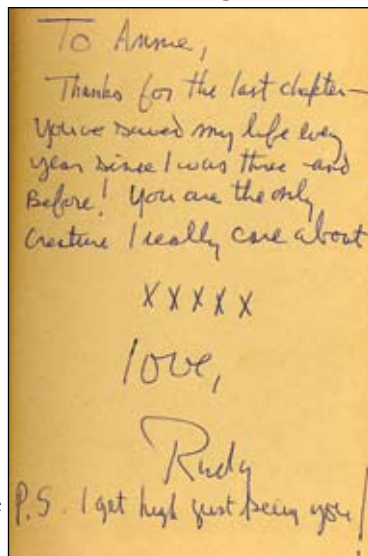
dustwrapper. Samson Raphaelson's copy with his ownership Signature: "Raphaelson," and his penciled note on the front fly about his fellow-Jewish author: "I'm prejudiced against this man's work – his feeling, style, the very words he uses, his false elegance & hollow eloquence, his pallid facility. Even when he is good I detest him. Compare him to Sholem Aleichem, who IS gifted & IS a Jew & LOVES human beings, especially Jews." He has also made a couple of pencil notes in the text, much of the order of the one on page 35: "Mr. Z., you're a worm." Raphaelson was a successful playwright, best-known for his play *The Jazz Singer*. Zangwill, the London-born son of Russian Jewish refugees, was a popular novelist of his day and the author of *Children of the Ghetto: A Study of a Peculiar People*, which awoke England to the plight of Jewish refugees and helped derail the then current anti-alien legislation. A fascinating association. (Also see items 41, 115 and 116) [BTC #84608]

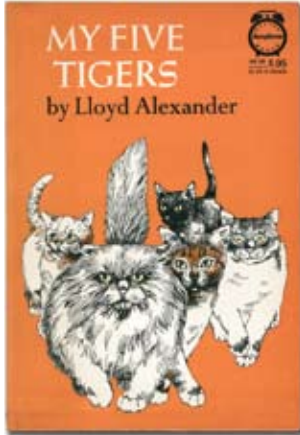


173 **Rudolph WURLITZER. *Nog*.** New York: Random House (1968).

First edition. Fine in very good dustwrapper with small tears, and some stains on the

front panel. Wonderfully Inscribed by the author using the entire front fly. Wurlitzer's first novel, a sixties road trip narrative that was compared to Thomas Pynchon's work (Pynchon himself contributed a blurb to a later Wurlitzer novel). Wurlitzer also wrote numerous screenplays including the cult drag-racing film *Two-Lane Blacktop* starring James Taylor and Dennis Wilson, and the cult search-for-the-perfect-guitar film *Candy Mountain* with Tom Waits, Leon Redbone, Dr. John, and many others. We are unsure of the recipient, but the inscription is telling. [BTC #276404]



*Three Inscribed to a Life-Long Friend*

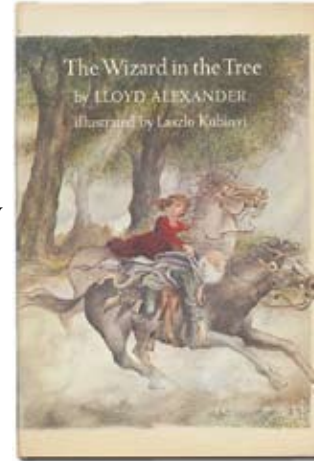
174 **Lloyd ALEXANDER.** *My Five Tigers.* New York: Dutton (1973).

For Carl & B. -  
in fond remembrance  
of the tigers and  
their keeper,  
Lloyd

First trade paperback edition of Alexander's second book. Small octavo, wrappers. Illustrated by Peggy Bacon. Text paper a bit browned at edges, spine a

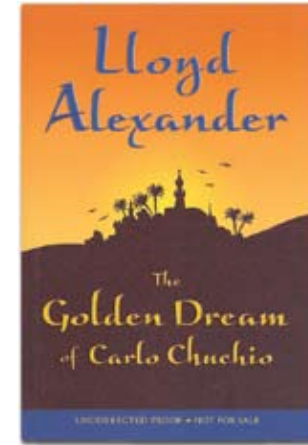
trifle sunned, else a fine copy. **Inscribed** by Alexander to friends: "For Carl & B. - in fond remembrance of the tigers and their keeper, Lloyd." The recipient, Carl Karsch, worked with Alexander in a bank in the 1950s; they remained close and life-long friends. Scarce. [BTC #96131]

175 -. *The Wizard in the Tree.* New York: Dutton (1975).



First edition. Illustrated by Laszlo Kubinyi. Fine in a slightly sunned, fine dustwrapper. Nicely **Inscribed**: "For Carl and B., with fond and wizardly wishes from Lloyd." A National Book Award Finalist in 1976. [BTC #96125]

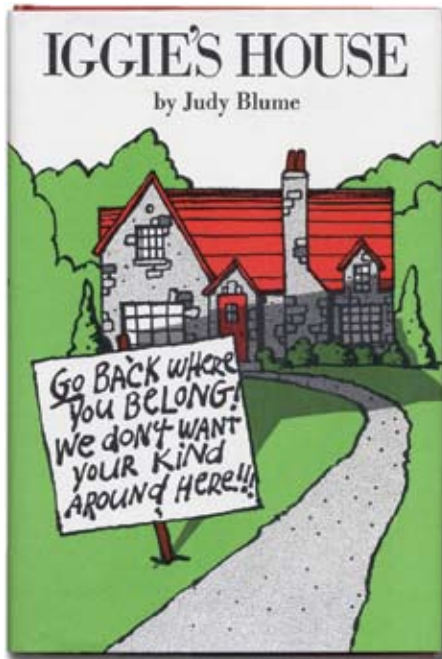
176 -. *The Golden Dream of Carlo Chuchio.* New York: Henry Holt (2007).



Uncorrected proof copy of Alexander's last book. Octavo, glossy wrappers. Fine copy. **Inscribed** by Alexander: "For Carl and B, a new tale from an old Lloyd." [BTC #96197]

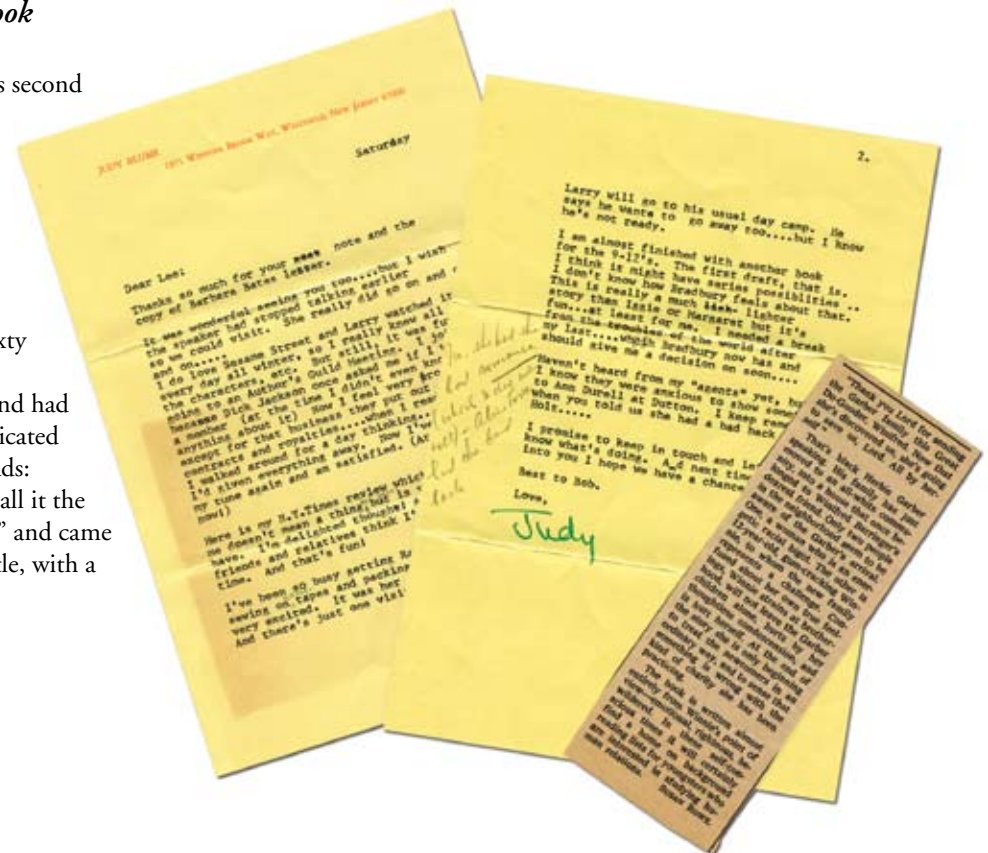
*The Dedicatée's Copy of Blume's First Young Adult Book*

177 **Judy BLUME.** *Iggie's House.* Scarsdale, New York: Bradbury Press (1970).



First edition. Fine in fine dustwrapper. The author's second book, and her first for young adults. Laid into the book is a Christmas card from Blume, as well as a two page Typed Letter **Signed**, with holograph corrections to Lee Wyndham, enclosing *The New York Times'* book review for the book (review present), and discussing her next two manuscripts. The recipient is Jane Andrews Lee Hyndman, who under the pseudonym Lee Wyndham wrote over sixty children's books, and was an important reviewer of children's books. She conducted writing seminars and had several notable students including Blume, who dedicated this book to Wyndham. The printed dedication reads: "For Lee Wyndham." While we would hesitate to call it the "dedication copy," it is clearly the "dedicatée's copy" and came directly from her library. An exceptionally scarce title, with a notable association. [BTC #283666]

For Lee Wyndham



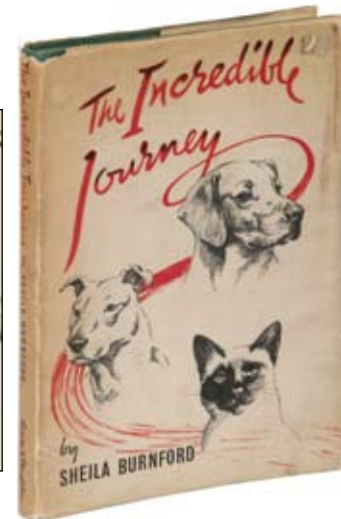
*The Dedication Copy*

178 **Sheila BURNFORD.** *The Incredible Journey.* London: Hodder & Stoughton (1961).

First edition. Boards a bit bowed, else near fine in a moderately stained and soiled, good or better price-clipped dustwrapper. The Dedication Copy, Inscribed by the author, and reportedly, her cat, to Burnford's mother: "To darling Mother, with fondest love from Sheila and Alison. 2.6.61." The printed dedication reads: "To My Parents I.P. and W.G.C. Every." Scottish author's first book, a novel about two dogs and a cat who go on a 250 mile journey to reunite with their human companions. Adapted twice by Disney into two entertaining family features. Probably the best copy extant. [BTC #321062]

DEDICATION  
TO  
MY PARENTS  
I. P. AND W. G. C. EVERY

To darling Mother,  
With fondest love  
from  
Sheila and  
Alison  
2.6.61.



*The Dedication Copy, extra-illustrated by the dedicatee, and with the original painting for the Frontispiece*

179 **(Music).** **Mary KENNEDY.** Music by **Deems TAYLOR.** *A Surprise to the Children.* Garden City:

Doubleday, Doran 1933.

First edition. Seven color illustrations, and thirteen monochrome and many small drawings in the text by J.H. Dowd. Four songs, with music by Deems Taylor. An extra copy of each dustwrapper flap tipped to the rear endpaper, corners a bit rubbed, and several of the black and white drawings have been colored in (more about this later), else a very good or better copy in a good dustwrapper with a large chip at the bottom of the spine. The Dedication Copy. Inscribed by Mary Kennedy (who was married to Deems Taylor) to their daughter: "For Joan with love from Mary. November 3, 1933."

Additionally, on the dedication page, beneath the printed dedication which reads "For Joan" Kennedy has written: "written by her Mother and given to her with a heart

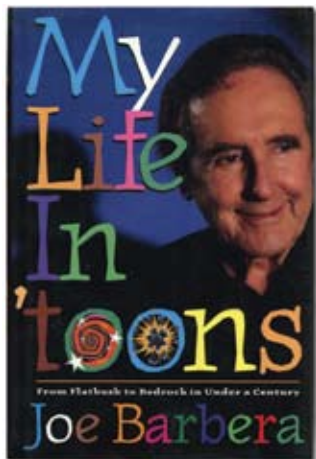
full of devoted love." We can only assume that Joan, who would have been six at the time of publication, is responsible for the extra coloring in the text. The jacket text reveals that "their six-year-old daughter, Joan Taylor, suggested the title." [Accompanied by]: the original water color painting for the frontispiece illustration by J.H. Dowd, of two children floating far above land in a bubble. Matted to approximately 10" x 12½", framed and glazed. Unexamined out of the frame. While the frame and mat exhibit wear, the painting appears fine. Also with an 8" x 10"

photograph of Kennedy laid in. [BTC #98924]



For Joan  
with love  
from  
Mary  
November 3, 1933



*Inscribed to Chuck Jones*

**180 Joe BARBERA.** *My Life in 'Toons: From Flatbush to Bedrock in Under a Century.* Atlanta: Turner Publishing (1994).

To 'Chuck Jones' "The only one" Joe Barbera

First edition. Fine in fine dustwrapper with nominal wear. Inscribed by the author to fellow cartoon

great: "To 'Chuck Jones' 'The Only One' Joe

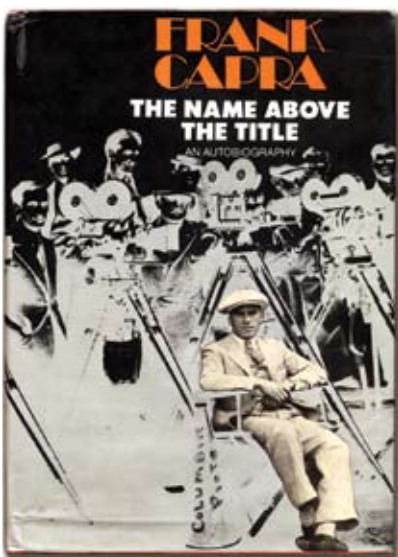
Barbera." A magnificent association between two of the most prolific and important figures in the history of animation. [BTC #39554]

*Inscribed to Dinah Shore*

**181 Lauren BACALL.** *Lauren Bacall by Myself.*

New York: Alfred A. Knopf 1979. First edition. Slight foxing to the boards and endpapers, near fine in fine dustwrapper. Warmly Inscribed by the author/actress to singer, actress, and television personality Dinah Shore: "For Dinah – You will recognize much on these pages – Here's hoping something lurks somewhere – Love, Betty." (Also see items 35 and 46) [BTC #327139]

For Dinah -  
You will recognize much  
on these pages -  
Here's hoping something  
lurks somewhere -  
Love -  
Betty

*Inscribed to the Yankee Clipper*

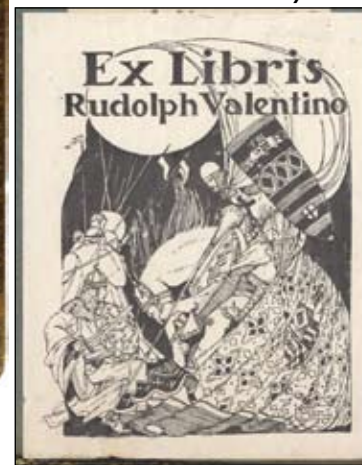
**182 Frank CAPRA.** *The Name Above the Title.* New York: Macmillan Company (1971).

Second printing. Fine in near fine dustwrapper with a couple of tiny tears and a little light edgewear. Inscribed by Capra to Joe DiMaggio: "To Joe DiMaggio – The incomparable One – with respect and admiration – Frank Capra." Ex-Joe DiMaggio with letter of provenance signed by DiMaggio's two granddaughters. [BTC #90759]

To Joe D. Maggio -  
The incomparable One -  
with respect and  
admiration -  
Frank Capra

*Rudolph Valentino's Copy*

**183 (Color plate books). Thomas McLEAN.** *The Military Costumes of Turkey.* London: Thomas McLean 1818.



First McLean printing of this costume book originally issued by William Miller. Large quarto. Straight-grained black morocco, ruled in a blind roll within a foliate gilt roll, recently and sympathetically rebaked. Free endpapers creased, pages show some offsetting from plates, the plates themselves being clean, edges of the boards worn, else a near fine copy. This is silent screen legend Rudolph

Valentino's copy, with his estate bookplate on the front pastedown, as well as the armorial bookplate of Emilius Ralph Norman, and with a gift inscription from Norman's sister on the front free endpaper. The descriptions of Turkish costumes are illustrated with a frontispiece and 30 handsome, brightly colored aquatint plates. [BTC #67155]



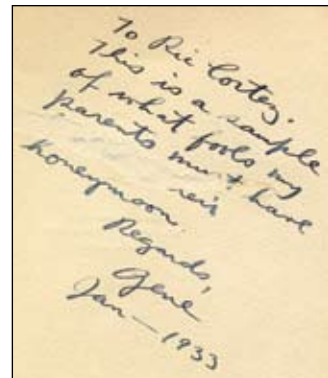


*Inscribed to Ricardo Cortez*

**184 Gene FOWLER. *A Solo in Tom-Toms.*** New York: Covici-Friede 1931.



First edition. Printed wrappers. 30pp. An about very good copy with a crease on front wrap, moderate age-toning, and a short split at the top of the front wrap. An autobiographical essay on the author's childhood, issued as a promotional piece, and a decade-and-a-half later expanded to book length and published by Viking Press. Bookplate of actor Ricardo Cortez on the inside front wrap. Inscribed by Fowler to Cortez. The glue from the bookplate has scuffed the inscription a little, the presumed text supplied by us here in brackets: "To Ric Cortez, This is a sample of what fools my parents must have [been on t]heir honeymoon. Regards, Gene Jan - 1933." [BTC #297428]

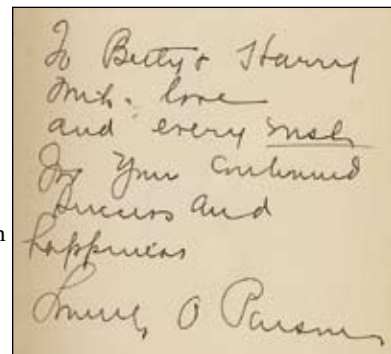
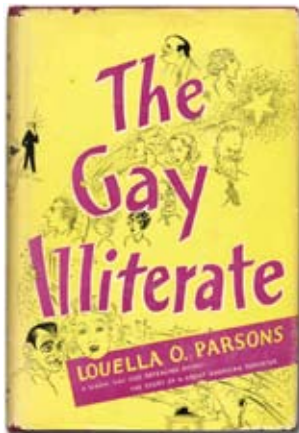


*Inscribed to Betty Grable*

**185 (Gossip) Louella O. PARSONS.**

*The Gay Illiterate.* Garden City: Doubleday, Doran 1944.

First edition. Fine in a price-clipped, very good dustwrapper with slight loss at the crown. Inscribed by the noted gossip columnist to Betty Grable and her husband Harry James. Pages 187-8 of the text mentions trouble in the first marriages of both Grable and James in succeeding paragraphs (although not directly connecting them), and indeed they both divorced and married each other in 1943. A nice association. [BTC #67223]



**186 William KLEIN.**

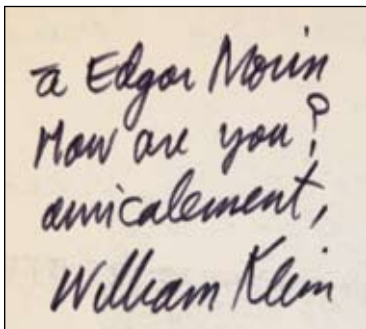
*Mister Freedom.*

Paris: Eric Losfeld Editeur 1970.

First edition. Small folio.

Glazed pictorial boards. Text in French. Some chipping and wear at the crown, else very good. Issued without dustwrapper. Book of photographer Klein's bizarre 1969 satiric film *Mr. Freedom* starring

John Abbey (the American businessman in Jacques Tati's *Play Time*) as the title character, a violent and fascist American superhero, Donald Pleasance as his boss, and also with Delphine Seyrig and Philippe Noiret. Warmly Inscribed by Klein to French philosopher and sociologist Edgar Morin. Morin, an internationally recognized expert on both politics and mass communication, was at the time also a preeminent observer of the French student revolts. An interesting association – given Morin's wide range of interests and experience his reaction to Klein's film would be telling. [BTC #285768]



**187 Vachel LINDSAY. *The Art of the Moving Picture.*** New York: Macmillan

Company 1915.

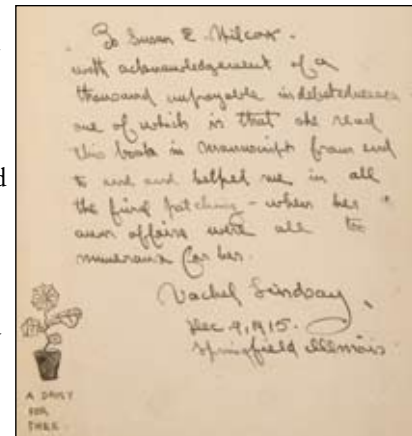
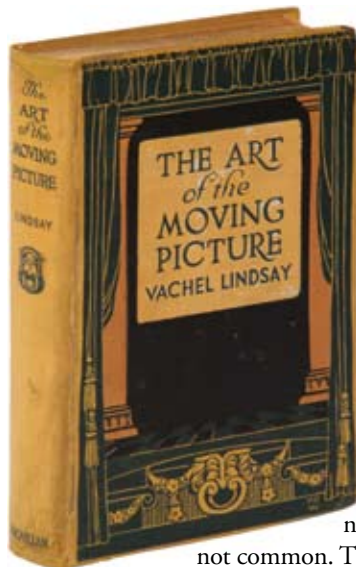
First edition. Cloth professionally restored at the spine ends, white painted background on the front board mostly rubbed away, corners rounded a bit, a very good copy lacking the dustwrapper.

A significant association copy, Inscribed to Susan E. Wilcox (see item 77), with a little drawing of a potted plant captioned "A Daisy For Thee" beside the inscription.

There are several pencil notes about the text on the rear pastedown, in an unknown hand,

presumably that of Wilcox. While Lindsay was both a generous signer, and not averse to penning flowery inscriptions, truly significant associations are

not common. The poet's interesting take on the current and future motion picture scene, including a chapter on "California and America." [BTC #284554]



*Based on Louise Brooks and Inscribed to Erich von Stroheim*

188 **J.P. McEVROY. *Show Girl***. New York: Simon and Schuster (1928).



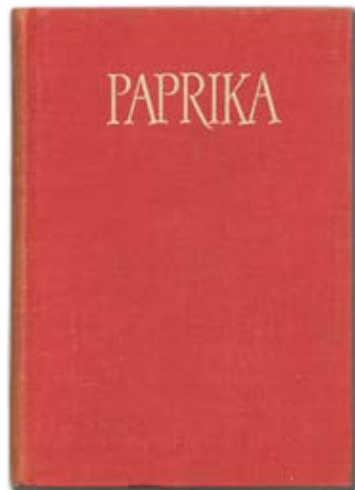
First edition. Boards a bit bowed, spine lettering rubbed and faded, a sound, about very good copy lacking the dustwrapper. Inscribed by the author to director and actor Erich von Stroheim with von Stroheim's bookplate: "To my very good friend 'Von'. Piously, J.P. McEvoy. Jan. 29 - '29 [with a sketch of a person]." The first of McEvoy's novels to feature Dixie Dugan, a Brooklyn-born showgirl who conquers Broadway and Hollywood. Dixie Dugan, based on the life and appearance of Louise Brooks, was the central character in several films including the Alfred Santell-directed *Show Girl* (1928) with Alice White and Donald Reed; Mervyn Leroy's 1930 *Show Girl in Hollywood* with White and Jack Mulhall; *Le Masque d'Hollywood* (1931) directed by Clarence Badger and John Daumery; and *Dixie Dugan* (1943) directed by Otto Brower. McEvoy is also known for his plays and novels which were adapted into films for W.C. Fields including *It's the Old Army Game* (1926), *The Potters* (1927), *The Old Fashioned Way* (1934), *You're Telling Me!* (1934), and *It's a Gift* (1934). Von Stroheim began his career as an actor (invariably playing Teutonic terrors and billed as "The Man You Love to Hate"), then directed several key silent films (*Greed*, *Foolish Wives*, etc.) before his legendary extravagance forced him to return to acting in the sound era, with notable roles in *Grand Illusion*, *Sunset Boulevard*, and several other films. A wonderful association. [BTC #64619]

To my very good friend "Von"  
Piously  
J.P. McEvoy  
Jan 29 - '29.



*Inscribed to Jim Tully*

189 **Erich von STROHEIM. *Paprika***. New York: Macaulay (1935).



First edition. Very slight sunning to the spine, probably not worthy of the mention, else fine, lacking the dustwrapper. The great film director's first novel, about Hungarian Gypsy life, written when he was down on his luck, wearing out his welcome in Hollywood after several costly masterpieces which were nevertheless commercial flops. This copy wonderfully Inscribed to

fellow author Jim Tully, utilizing the entire front fly: "Worldly goods which you possess – own you and destroy you! Love must be like the blowing wind – fresh and invigorating. Capture the mind within walls and it becomes stale. Open tents – open hearts. Let the wind blow!" (Thus runs a Gypsy song...) To Jim Tully, From one bum to another! With affectionate regard, Erich von Stroheim. Please read it! Please like it! Please talk about it! Please write about it! And – please – ask your friends to buy it! (That mortgage comes due soon)." Though they apparently never worked on a film together, Tully and von Stroheim clearly traveled in the same circles in Hollywood (for example, both were friends with Louise Brooks at this time). A wonderful association. [BTC #91351]

Worldly goods which you possess – own you and destroy you!  
Love must be like the blowing wind – fresh and invigorating.  
Capture the mind within walls and it becomes stale.  
Open tents – open hearts. Let the wind blow!  
(Thus runs a Gypsy song...)  
To Jim Tully.  
From one bum to another!  
With affectionate regard  
Erich von Stroheim  
Please read it! Please like it! Please talk about it!  
Please write about it! And – please – ask your friends to buy it!  
(That mortgage comes due soon.)

*Inscribed by the Author and Fay Wray*

190 **Herman G. WEINBERG. *The Complete Wedding March of Erich von Stroheim***. Boston: Little, Brown (1974).



First edition. Quarto. Some sunning to the top of the boards, a very good copy in a worn, good dustwrapper with several chips and tears. The book of the great, never completed film. A very interesting copy Inscribed

by both Weinberg, and Fay Wray (who was

featured in the film as Mitzi) to von Stroheim's biographer, Thomas Quinn Curtiss. The front fly has been neatly vertically creased, perhaps to make the page easier to inscribe. Weinberg's inscription reads: "for Tom more than for anyone else. Herman." Wray's reads: "Tom! Here we are in 1984 Remembering Erich together. Fay Wray." [BTC #99033]

for Tom  
more than for  
anyone else  
Herman  
Tom!  
Here we are  
in 1984  
Remembering Erich  
together  
Fay  
Wray

*Irving Berlin's Own Copy*

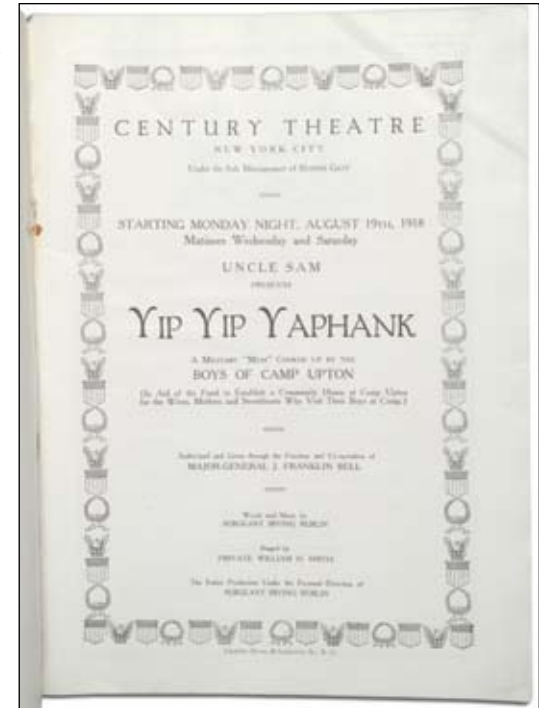
191 **Irving BERLIN.** Program for "Yip Yip Yaphank" [full title: *Uncle Sam presents Yip Yip Yaphank, A Military "Mess" Cooked up by the Boys of Camp Upton*]. New York: Lipschitz Press 1918.



First edition. Quarto. Illustrated wrappers. (64pp.) Tiny tear on the front wrap, else fine.

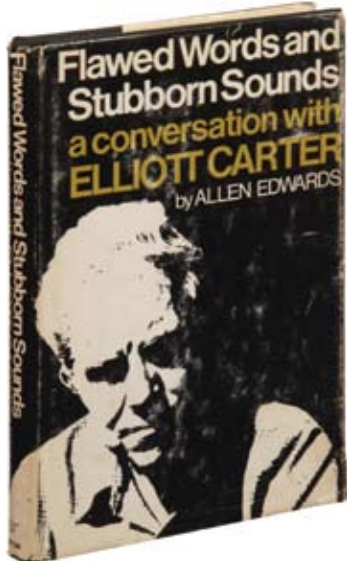


Irving Berlin's own copy with his bookplate inside the front wrap. Program for the Broadway production of this military musical revue and extravaganza with all words and music by Berlin. Written by Berlin during World War I at the military base in Yaphank, in the wilds of Long Island, where he was stationed after being drafted just months before, much to his shock, immediately after the Russian-born songwriter became an American citizen. Berlin, already a famous songwriter, composed a number of songs for the show which also included comedic skits, military drills, and even a boxing exhibition by Benny Leonard. Berlin himself performed as the lazy soldier for his hit song "Oh How I Hate to Get Up in the Morning," something of a universal anthem for soldiers. "God Bless America" was originally written for this show but not included. For the finale, "We're on Our Way to France" (which replaced "God Bless America"), the entire company marched out of the theater in full



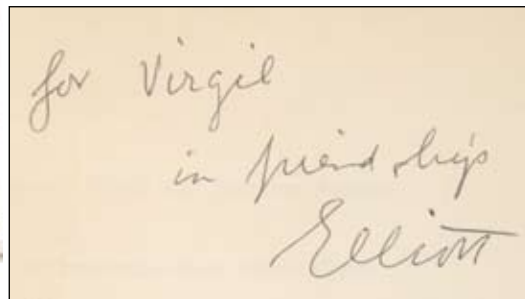
combat gear to an Armory downtown where they were housed for the run of the show.

After the final performance of the short run, the crew (including Berlin) joined the cast in their march, where they really were shipping out for France (although Berlin stayed behind). The revue was revived in World War II to entertain the troops, and the story of the production served as the basis for the 1943 film *This Is the Army* directed by Michael Curtiz, starring future U.S. Senator George Murphy and future U.S. President Ronald Reagan. Also appearing in the film were Kate Smith (who sang the revised version of "God Bless America" for which she is so well known), and Berlin himself, who was awarded numerous medals for these patriotic efforts. The enthusiasm for the show is indicated by the members of the Advisory Committee (including Josh Logan and George S. Kaufman), the Committee for Programmes and Flowers (including Norma Talmadge, Mrs. DeWolfe Hopper, and Mrs. Ed Wynn), and the numerous advertisements (including from George M. Cohan). The original production only had 32 performances, and the program is exceptionally scarce; one assumes Berlin's own copy would be unique. Provenance available on request. [BTC #97713]

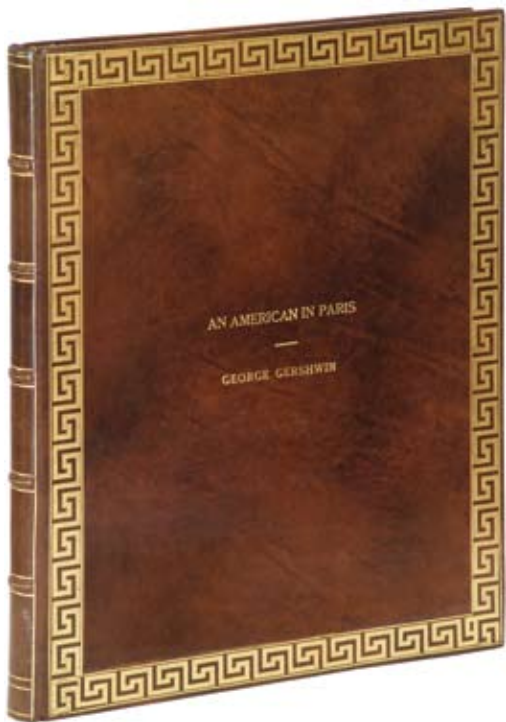


*Inscribed to Virgil Thomson*

192 **Elliott CARTER and Allen EDWARDS.** *Flawed Words and Stubborn Sounds: A Conversation with Elliott Carter.* New York: W.W. Norton (1971).



First edition. Endpapers slightly toned, else fine in a rubbed, very good dustwrapper with small nicks and tears, and a crease on the front flap. **Inscribed** by Elliott Carter to Virgil Thomson: "for Virgil in friendship, Elliott." There are many light pencil marks and notes in the text, presumably in the hand of Thomson. A two-time Pulitzer Prize-winning composer, Carter was encouraged in his composing at an early age by Charles Ives. Both Thomson and Elliott studied at Harvard, and then later with Nadia Boulanger in Paris, as did many American composers of the era. A significant association between two major American composers. (Also see item 113) [BTC #325215]

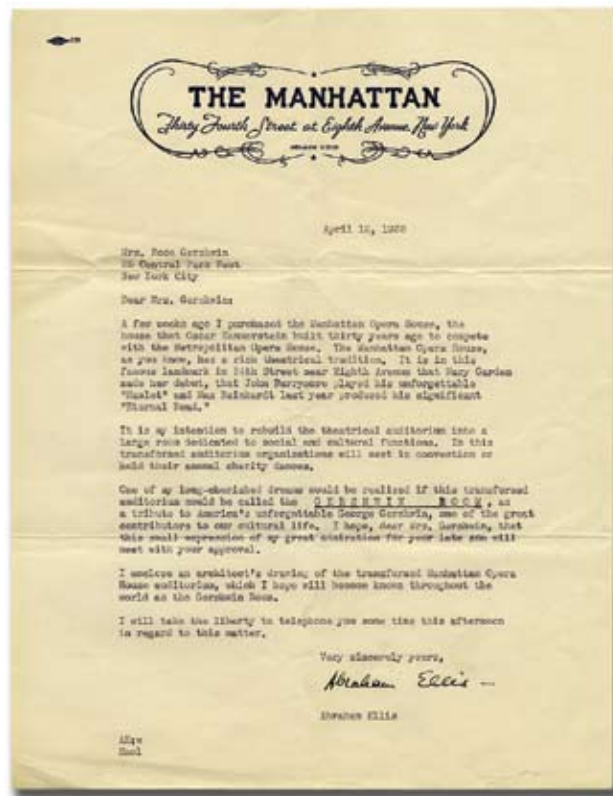


*Gershwin's Mother's Copy*  
**193 George GERSHWIN.** *An American in Paris.* [New York?]: Privately printed [circa 1938].

Facsimile of the handwritten score. Folio. Full leather, ruled with a Greek key design, and lettered in gilt. Blue silk endpapers, all edges gilt. Fine. Laid in is a Typed Letter Signed dated 12 April 1938, from Abraham Ellis to Gershwin's mother, Rose (who was the unmarried composer's heir). Ellis announces in the letter that he has just purchased the Manhattan Opera House (which became the Manhattan Center), and that with Rose's permission, he would like to rename the rebuilt auditorium the Gershwin Room. Apparently a private photographic reproduction of the score

that was produced for family and friends, before the manuscript was eventually donated to the Library of Congress. Gershwin's mother's copy, with the letter dated less than a year after George's untimely death.

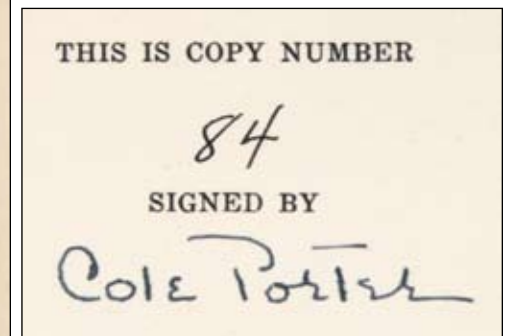
A classic of 20th Century composition, and inspiration for the Vincente Minnelli film, scripted by Alan Jay Lerner around Gershwin's music and starring Gene Kelly, Leslie Caron, and Oscar Levant. [BTC #99122]



*Mrs. Porter's Copy!*  
**194 Cole PORTER.** *Red Hot and Blue.* New York: Random House 1936.

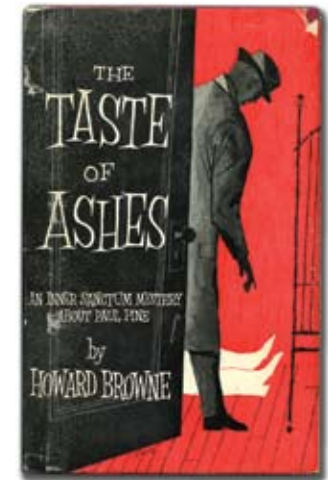
First edition. A bit of foxing to the boards, and a touch of rubbing, all considered a very good or better copy of a book which, because of the fragile silk-over-boards binding, is generally found in poor condition. Issued without dustwrapper. Copy number 84 of 300 copies Signed by the author/composer (of which 250 were for sale). On the front pastedown is the small bookplate of the composer's wife, Linda Porter. The Porters were married from 1919 to her death in 1954, and Linda has been portrayed in film biographies of Cole Porter by Alexis Smith (1946's *Night and Day*) and Ashley Judd (2004's *De-Lovely*).

Despite Cole Porter's well-documented homosexuality and the common assumption that their marriage was merely one of convenience, they appeared to be a genuinely compatible couple. [BTC #97715]



For  
Tom and Juanita  
Best always  
Howard

**195 Howard BROWNE. *The Taste of Ashes*.** New York: Simon and Schuster 1957.  
First edition. Pages browned, as always, else near fine in a very good dustwrapper with a couple of small nicks and tears. Inscribed by the author: "For Tom and Juanita. Best always, Howard." The recipient was Thomas Wakefield Blackburn, an author of western novels, and a writer for both film and television (*Sugarfoot*, *Maverick*, *The Virginian*, *Daniel Boone*, and *Davy Crockett* among others). Hardboiled detective Paul Pine is called upon to save an old lady from a blackmailer. Fourth and final Paul Pine mystery written by the author using his real name (he wrote three other Pine mysteries as John Evans) and considered by many to be in a class with Raymond Chandler's later works. Very scarce signed. [BTC #87138]

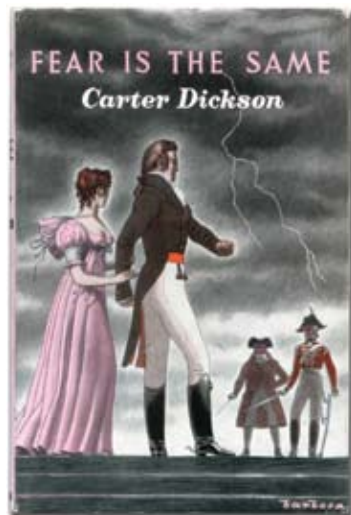


*Author's Copy*

**196 James M. CAIN. *Die Rechnung ohne den Wirt* [The Postman Always Rings Twice].** Hamburg: Rowohlt (1950).  
First German edition. Fine in a bright and attractive, near fine dustwrapper with slight chipping at the crown. A publisher's complimentary copy, rubberstamped as such, this copy was from Cain's own library. Provenance available upon request. [BTC #57192]



Unverkäufliches Freiemplar



For Bruce Montgomery  
in friendship, with the  
hope that in this  
book the dark world will  
be bright enough.  
John Dickson Carr  
April 1956

**198 John Dickson CARR as Carter Dickson. *Fear Is the Same*.** London: William Heinemann (1956).

First edition. Some scuffing to the boards, foxing to the foreedge and edges of the pages, near very good in an attractive, near fine dustwrapper. Nicely Inscribed by the author to Bruce Montgomery, the real name of fellow mystery writer Edmund Crispin: "For Bruce Montgomery in friendship, (word indecipherable), and the hope that in this book, the dark world will be bright enough. John Dickson Carr alias Carter Dickson. April, 1956." A nice association between two contemporary mystery authors. [BTC #94111]

*Inscribed to Edmund Crispin*

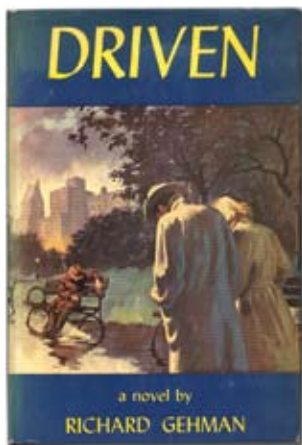
**197 Robert L. FISH. *The Bridge That Went Nowhere*.**

New York: Putnam (1968).

First edition. Fine in a lightly worn, very good dustwrapper with a couple of nicks and short tears at the extremities.

Inscribed by the author to fellow mystery writer Clayton Rawson and his wife: "2/18/68 To Clayton & Kate Rawson – To the man who first started me in this business – with thanks for his help and encouragement – Robert L. Fish." A José Da Silva novel, with a splendid association. [BTC #34366]

2/18/68  
To Clayton & Kate Rawson  
to the man who first  
started me in this business  
with thanks for his help  
and encouragement  
Robert L. Fish

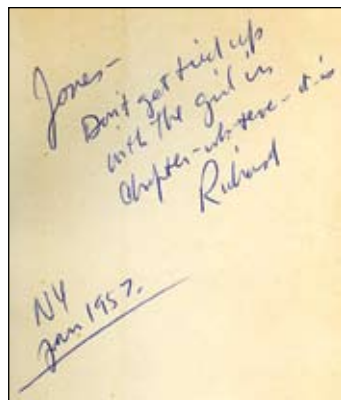


**199 Richard GEHMAN. *Driven*.** New

York: David McKay Company (1954).

First edition.

Slight spotting and sunning to the boards, very good in a modestly spine-sunned, very good dustwrapper. Second of the author's four mysteries, this one about a man who embezzles from the bank where he



works, and sets out across the country. Nicely

**Inscribed** by Gehman to fellow author James Jones: "Jones - don't get tied up with the girl in Chapter-whatever-it-is. Richard. NY Jan. 1957." (Also see items 14, 54, 85, 87, and 131) [BTC #92429]



**201 Joseph T. SHAW. *Danger Ahead*.** New York: Mohawk Press 1932.

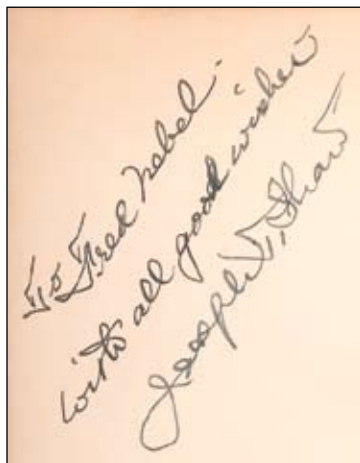
First edition.

Fine in an attractive, about very good dustwrapper with a little chipping at the spine ends and some unobtrusive chips at the bottom of the front panel. A scarce novel

by the editor

of *Black Mask*, best known for his nurturing of the authors who he encouraged and published including Dashiell Hammett, Raymond Chandler, and Raoul Whitfield. This copy **Inscribed** by the author to another of the best hardboiled writers: "To Fred Nebel - With all good wishes, Joseph T. Shaw." Nebel's frequent contributions of "Tough Dick" Donahue and other characters to *Black Mask* in the early Thirties were vital to the development of today's modern, morally complex heroes and anti-heroes. Like Shaw, he wrote a few mystery novels but is best known for his magazine work. A splendid association joining two of the primary figures of the hardboiled movement.

[BTC #38205]



**202 —. *Blood on the Curb*.** New York: Dodge Publishing Company (1936).

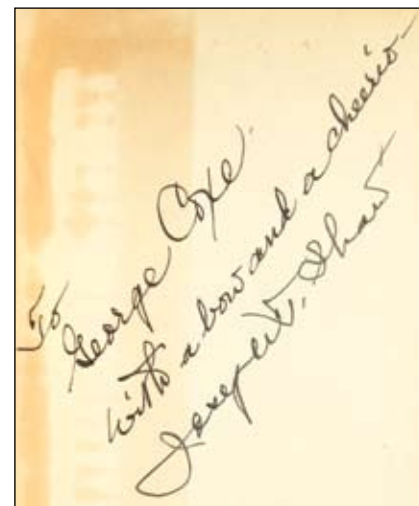
First edition. Pastedown a little browned from the binder's glue

else fine in a bright, near fine dustwrapper with tiny nicks at the crown.

**Inscribed** by the author to noted mystery author George Harmon Coxe: "To George Coxe, With a bow and a cheerio - Joseph T. Shaw."

Mystery set in New York City. Another excellent hardboiled association.

Among Coxe's creations for *Black Mask*, under the close editorship of Shaw, was the crusading professional crime photographer Flash Casey. [BTC #94557]



*Inscribed to John D. MacDonald*

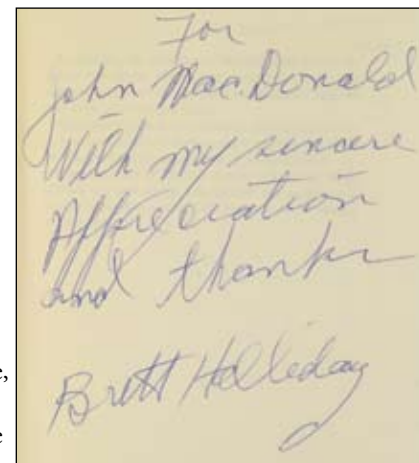
**200 Brett HALLIDAY. *Michael Shayne's 50th Case*.** New York: Torquil/Dodd, Mead 1964.

First edition. Very slightly cocked else fine in fine, gilt foil dustwrapper. **Inscribed**

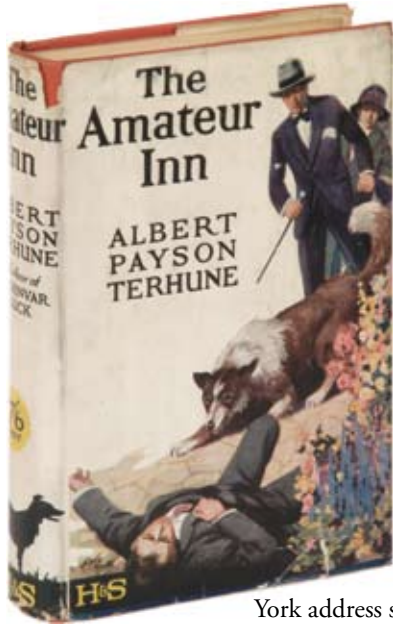
by the author to fellow mystery and paperback original writer John D. MacDonald: "For John MacDonald, with my sincere appreciation and thanks. Brett Halliday."

MacDonald provided a

blurb printed on the rear flap: "Shayne, a notorious con artist, has been clipping my own newsstand revenues for years, and now he is making life difficult for a fellow named McGee." An outstanding association copy. (Also see item 171) [BTC #97549]



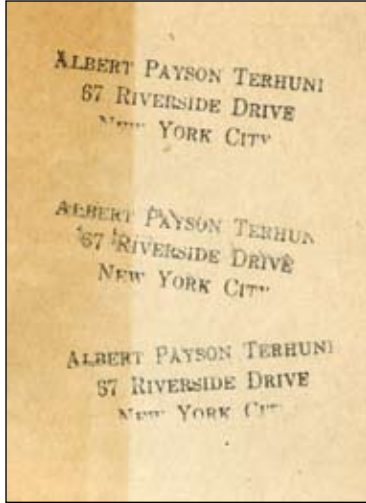
Author's Copies



203 **Albert Payson TERHUNE.** *The Amateur Inn.*

London: Hodder and Stoughton (1923).

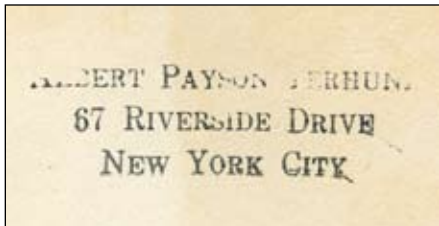
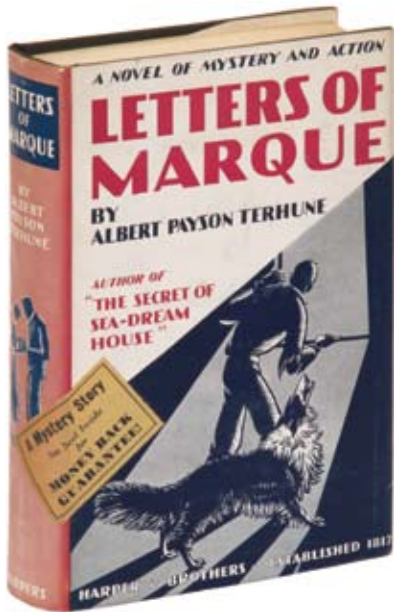
First English edition. Fine in near fine dustwrapper with small chips at the spine ends. Author's own copy, with his Riverside Drive, New



York address stamped on the front fly three times. A man freezes to death in the Berkshires on the year's hottest day. Very uncommon in jacket. [BTC #295580]

204 -. *Letters of Marque.* New

York: Harper and Brothers 1934. First edition. Fine in just about fine dustwrapper. Author's own copy, with his Riverside Drive, New York address stamped on the front fly. Mystery surrounding the missing treasure of an old privateer. A Harper Sealed Mystery: if the reader could resist breaking the seal over the final chapter, which solved the mystery, he or she could return the book for a full refund. In this case, the usually broken seal remains intact. Presumably Terhune knew how the book ended, and didn't feel the need. Very uncommon in jacket. [BTC #295582]

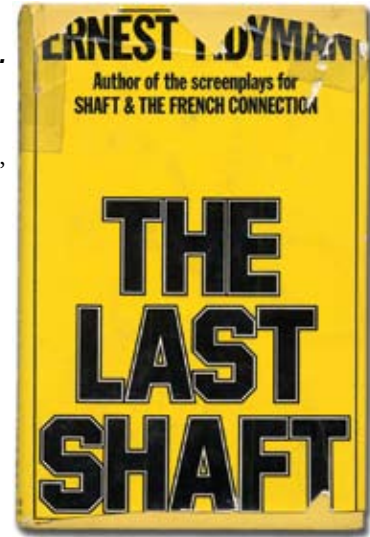


The Dedication Copy

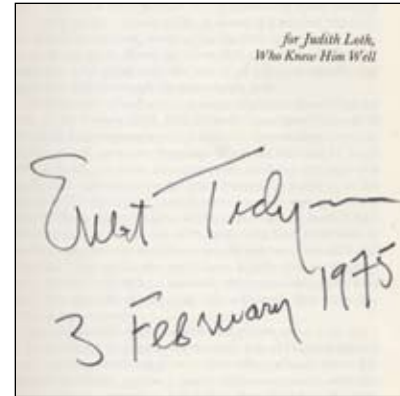
205 **Ernest TIDYMAN.** *The Last Shaft.*

London: Weidenfeld and Nicholson (1975).

First edition, not published in the U.S. Boards a little soiled, very good or better in tattered and tape repaired, poor dustwrapper. The Dedication Copy, from the dedicatee's personal library and Signed by the author: "Ernest Tidyman 3 February 1975" beneath the printed dedication which reads: "for Judith Loth, Who Knew Him Well." The recipient, Judy Oppenheimer



Loth, a writer possibly best-known for her biography of Shirley Jackson, had a continuing relationship with Tidyman, who won an Academy Award for his screenplay for *The French Connection*. An inexplicably uncommon title, OCLC locates ten copies, all but one in the U.K. [BTC #98993]

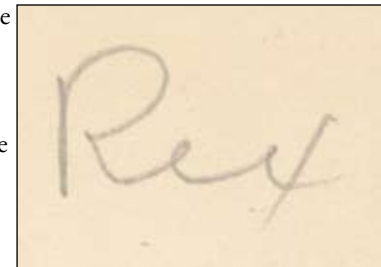
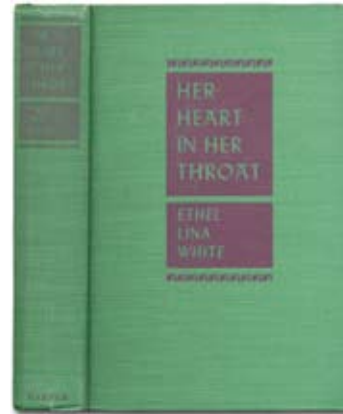


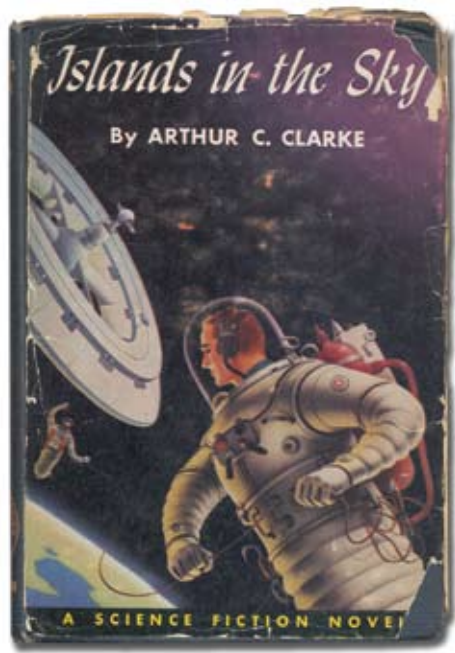
Rex Stout's copy

206 **Ethel Lina WHITE.** *Her Heart in Her Throat.* New York: Harper and

Brothers (1942).

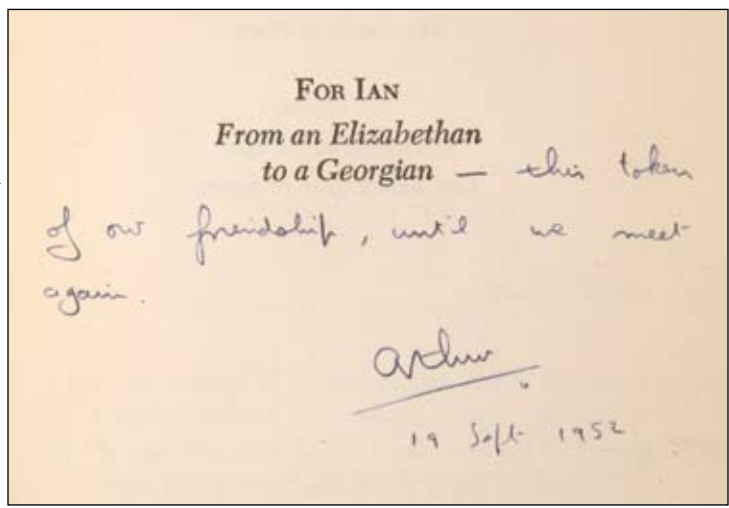
First American edition. Fine without the dustwrapper. Rex Stout's copy with his pencil Signature "Rex" on the front fly. Apparently the book did not hold Stout's attention, and instead of Stout's usual practice of "grading" the book with a letter grade in pencil on the front pastedown, he has penciled a note there that states "surrender on p59." Published in the U.K. as *Midnight House*, this novel was the basis for the 1945 Lewis Allen-directed film *The Unseen* (a follow-up to his celebrated *The Uninvited* of the previous year) with a screenplay by Raymond Chandler and Hagar Wilde, and featuring Joel McCrea, Gail Russell, and Herbert Marshall. One of a number of books that recently came from the carriage house of Stout's home when it was resold. [BTC #64772]



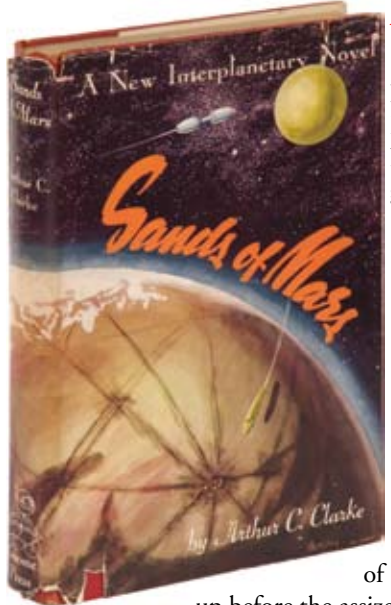


*The Dedication Copy of Arthur C. Clarke's First Hardcover Novel*

**207 Arthur C. CLARKE.** *Islands in the Sky*. Philadelphia: John C. Winston (1952).  
 First edition. Small ownership label of Ian Macauley, some wear to the crown, very good in a tattered and repaired, poor dustwrapper. The Dedication Copy, Inscribed by Arthur C. Clarke to his protégé, one-time secretary, and longtime friend Ian Macauley on the dedication page, underneath the printed dedication which reads: "For Ian From an Elizabethan to a Georgian," the written inscription follows: "— this token of our friendship, until we meet again. Arthur. 19 Sept 1952." Clarke's first published hardcover novel, a story for adolescents. Macauley was an award-winning *New York Times* journalist who also edited Clarke's book of collected essays, *Greetings, Carbon-Based Bipeds!* (2000). Clarke wrote the last chapter of *Childhood's End* while visiting Macauley in Atlanta in 1952, where he was reportedly greatly influenced by their discussions. Clarke's first hardcover novel, preceded only by *Prelude to Space* (1951), issued in paperback as *Galaxy Science Fiction Novel #3*. [BTC #306980]

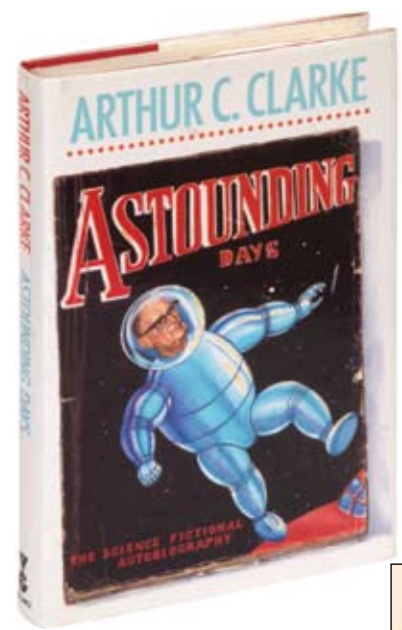
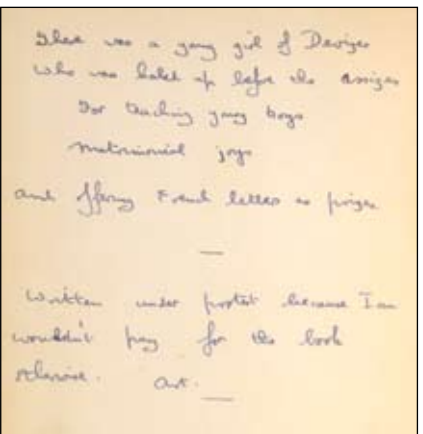
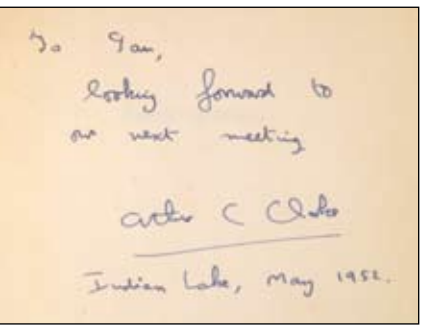


*Association Copy with a Clarke Limerick*

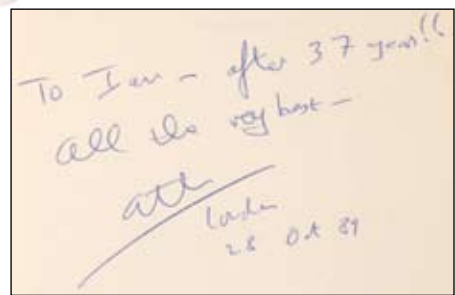


**208 —. Sands of Mars.** New York: Gnome Press (1952).  
 First American edition. Near fine in a presentable, good dustwrapper, expertly repaired (but not restored) at the rear spine fold. Inscribed by Clarke to Ian Macauley (see above): "To Ian, looking forward to our next meeting. Arthur C. Clarke, Indian Lake, May 1952." Additionally, on the rear free endpaper Clarke has penned a limerick: "There was a young girl of Devizes / Who was haled up before the assizes / For teaching young boys / Matrimonial joys / and offering French letters as prizes. — Written under protest because Ian wouldn't pay for the book otherwise. Art." A splendid association copy. [BTC #309266]

**208 —. Sands of Mars.** New York: Gnome Press (1952).  
 First American edition. Near fine in a presentable, good dustwrapper, expertly repaired (but not restored) at the rear spine fold. Inscribed by Clarke to Ian Macauley (see above): "To Ian, looking forward to our next meeting. Arthur C. Clarke, Indian Lake, May 1952." Additionally, on the rear free endpaper Clarke has penned a limerick: "There was a young girl of Devizes / Who was haled up before the assizes / For teaching young boys / Matrimonial joys / and offering French letters as prizes. — Written under protest because Ian wouldn't pay for the book otherwise. Art." A splendid association copy. [BTC #309266]



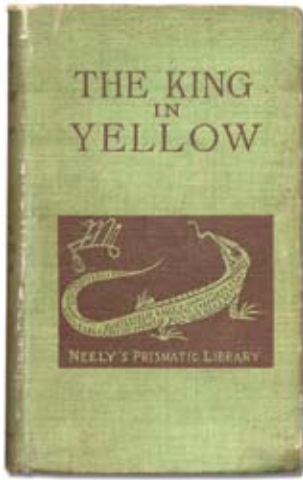
**209 —. Astounding Days: A Science Fictional Autobiography.** London: Victor Gollancz 1989.  
 First edition. Fine in fine dustwrapper. Signed by Clarke on the half-title, and additionally Inscribed by him on the title page to Ian Macauley (see above): "To Ian after 37 years!! All the very best, Art, London 28 October 89." [BTC #312490]



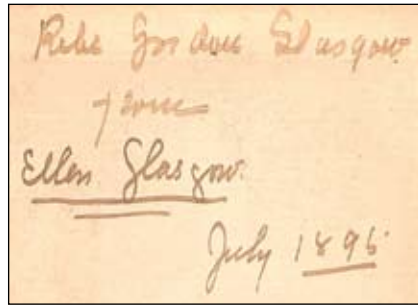


*Ellen Glasgow's Copy*

**210 Robert W. CHAMBERS.** *The King in Yellow.* Chicago/New York: F. Tennyson Neely 1895.



First edition, first issue in green cloth and with no inserted frontispiece. A moderately worn, very good copy with light wear at the crown, a little rubbing and soiling, and small tears to some preliminary pages. Ellen Glasgow's copy, Inscribed by her to her sister and closest friend: "Rebe Gordon Glasgow from Ellen Glasgow July 1896." An important book of supernatural horror, and presumably of some influence on Glasgow, who, while better known for her novels set in Virginia, also produced several classic supernatural and ghost stories including "The Shadow Third" and "Dare's Gift." (Also see item 127) [BTC #47612]

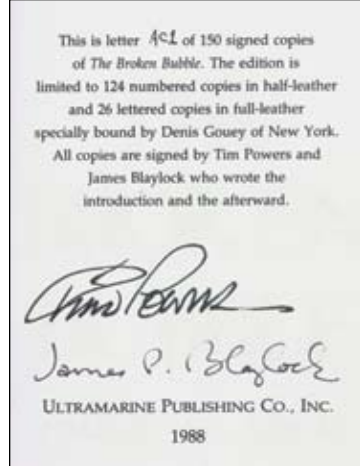


*"Author's Copy # 1"*

**211 Philip K. DICK.** *The Broken Bubble.* New York: Ultramarine (1988).

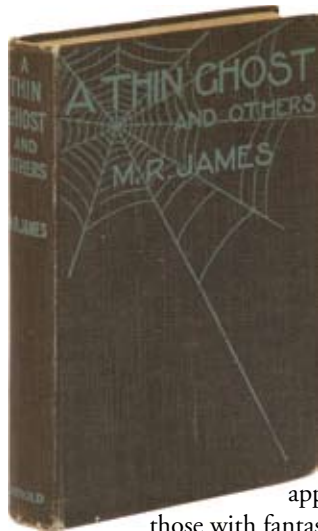


First edition, limited issue. Full morocco. Fine. A posthumous publication. One of 26 lettered copies bound by Denis Gouey (of a total edition of 150), Signed by both Tim Powers and James Blaylock, who wrote the introduction and afterword respectively. This is Tim Powers's copy, designated "AC1" (for "Author's Copy # 1"), with a letter from the publisher laid in to Powers sending his copy along. [BTC #88045]

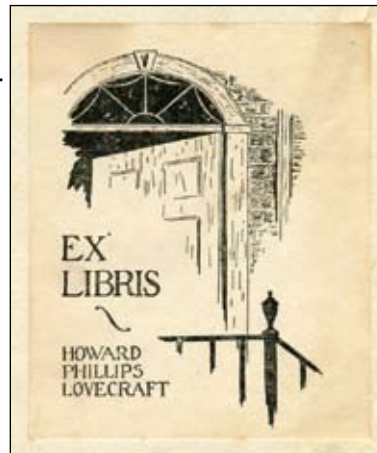
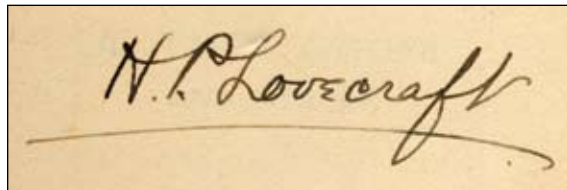


*H.P. Lovecraft's Copy*

**212 M.R. JAMES.** *A Thin Ghost and Others.* London: Edward Arnold 1925.



Fourth impression. An abrasion to the front fly, light wear to the extremities, a near fine copy. Horror writer H.P. Lovecraft's copy with his bookplate on the front pastedown and his Signature on the front free endpaper. While Lovecraft had a large library and his books appear on the market, those with fantasy content are truly rare. Lovecraft's essay "Supernatural Horror in Literature" devotes several pages to James's work. An outstanding association copy. [BTC #97286]

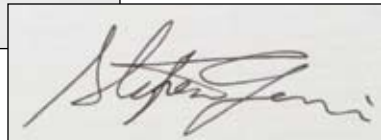
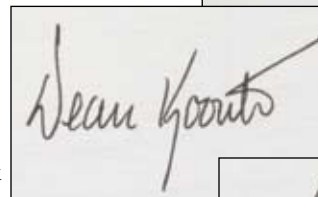
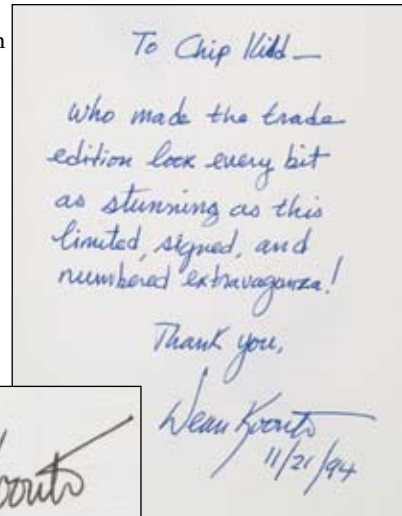


*Inscribed to Chip Kidd*

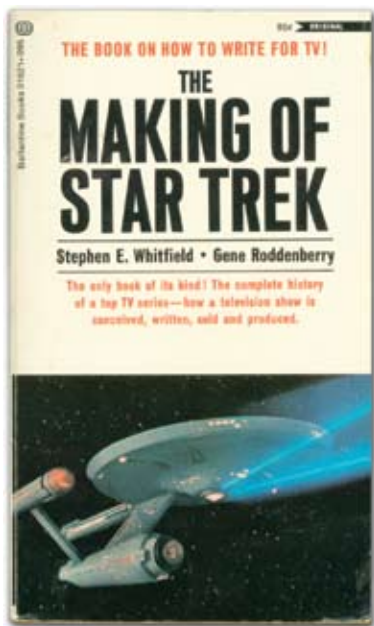
**213 Dean KOONTZ.** *Dark Rivers of the Heart.* New York: Charnel House 1994.



First edition. Illustrated by Stephen Gervais. Fine in fine slipcase. One of 500 numbered copies Signed by the author and Gervais. Additionally, this copy is Inscribed by Koontz to designer Chip Kidd, who designed the jacket



of the trade edition: "To Chip Kidd - who made the trade edition look every bit as stunning as this limited, signed, and numbered extravaganza! Thank you, Dean Koontz. 11/21/94." [BTC #309170]

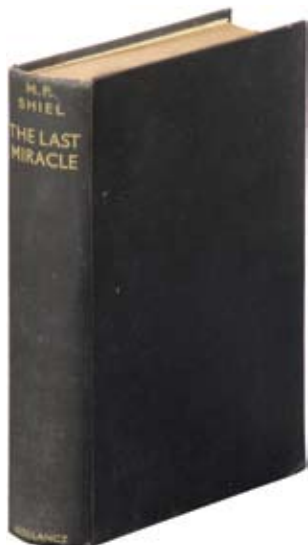


*Inscribed to the man who brought the Enterprise to the Smithsonian*  
**214 Gene RODDENBERRY and Stephen E. WHITFIELD. *The Making of Star Trek*.** New York: Ballantine (1970).

Sixth printing of this paperback original. Owner label of Fred C. Durant III and small bookstore stamp, near fine with light wear. This copy nicely Inscribed by *Star Trek* creator Gene Roddenberry to noted scientist Fred Durant: "To Fred, a fellow imagineer, a good friend and I hope an associate in future projects. Thanks for your help and kindness so many times. Gene Roddenberry." In the early 1950s Durant, a past President of the American Rocket Society and then under contract with the Office of Scientific Intelligence, wrote an important, classified government report on UFOs, which, because it was kept classified for so long, fueled government/UFO conspiracy theories for many years. Durant himself continued with serious work on aviation and space exploration. He became deputy director of the Smithsonian's National Air & Space Museum and in the mid 1970s was primarily responsible for creating a major exhibit on *Star Trek* to stimulate interest in future space exploration. The exhibit was one of several factors which led Paramount to back a motion picture version of the television series, which had then been off the air for a decade but which subsequently became a far more lucrative franchise than it had originally been. A marvelous association. [BTC #43900]

To Fred,  
 a fellow imagineer,  
 a good friend and I  
 hope an associate in  
 future projects. Thanks  
 for your help and kindness  
 so many times.  
 Gene Roddenberry

**215 M.P. SHIEL. *The Last Miracle*.** London: Victor Gollancz 1929.



Re-issue of a 1906 title. Modest edgewear, a nice, very good copy without dustwrapper. Inscribed to the head of his American publisher Vanguard: "To James Henle cordially from M.P. Shiel. Oct. 14. '29." (Also see item 154) [BTC #278187]

To James Henle  
 cordially  
 from M.P. Shiel.  
 Oct. 14. '29.

**216 (Drama). Robert NICHOLS and Maurice BROWNE. *Wings Over Europe: A Dramatic Extravaganza on a Pressing Theme*.**



London: Chatto and Windus 1932. First English edition, with a two-page Author's Note that appears here for the first time. Bookplate of Mary Landon Baker on the front pastedown, a stain at the bottom of the rear board and bottom page edge, just touching the text of a few pages, else near fine, lacking the dustwrapper. Inscribed by Robert Nichols: "To Mary Baker with best wishes from her friend Robert Nichols. Venice Oct. 15, 1937." A *Bleiler* listed anti-war play, about what happens when the British Prime Minister's 25 year old nephew learns how to control atomic energy. Baker was described by *Time* magazine at her death in 1960 as the "eccentric

alter-ego, tabloid-titillating 'shy bride' of the 1920's, who left millionaire fiance Alister McCormick at the Chicago church three times in 1922, [and who] spurned all the rest of her 65 proposals from an Almanach de Gotha of suitors." [BTC #98482]



To Mary Baker  
 with best wishes from  
 her friend  
 Robert Nichols  
 Venice Oct 15<sup>th</sup> 1937

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... with love,  
Billard  
A. Lindberg  
J. Cohen By 6  
To Norman Mailer  
Cathy Kinnell  
For Lewis Untermyer  
James Branch Cabell  
To the Edith  
Jean C. Cress  
Cookson \*  
Madame Van de Velde  
from her friend  
Red Starke  
Tim O'Brien  
Author's Copy  
For Miss Fuller  
your friend & classmate  
J.L. Chamberlain  
William Hennemann  
Cole Porter  
For Dad  
with all my love  
For Tim  
Fondly  
For  
Maxwell  
Cole Porter

For Howard Brody,  
my pen-fellow,  
administering,  
James Jones  
Condolee  
is  
Tate  
S. Buck

Christopher Isherwood  
from P. Marguerite  
Philip Nauhaus  
Edgar Allan Poe  
Henry Green  
For my dear friend  
Richard Morris  
Ray Carr

To Gordon Lish,  
who knows a good  
book when he reads  
one -  
For Dad  
with all my love  
For Tim  
Fondly  
For  
Maxwell  
Cole Porter

Dear  
Ebrahmanyar  
Tate  
S. Buck

So my first and best friend,  
I send this first copy of my first book.  
with love  
William Faulkner  
Robert Frost  
Jean Stafford  
Oscar Wilde  
Anne Tyler  
W.H. Auden  
For Judy Oppenheimer,  
A.W. Huxley

To the Thurbens,  
Chet Harris  
Affectionately for  
Jim Farrell  
June For Dad  
with all my love  
For Tim  
Fondly  
For  
Maxwell  
Cole Porter

To Gordon Lish,  
who knows a good  
book when he reads  
one -  
For Dad  
with all my love  
For Tim  
Fondly  
For  
Maxwell  
Cole Porter

for Bernard Malamud - Joyce  
Kennessee Williams

For Judy Oppenheimer,  
A.W. Huxley

For Dad  
with all my love  
For Tim  
Fondly  
For  
Maxwell  
Cole Porter

your friend & classmate  
J.L. Chamberlain  
William Hennemann  
Cole Porter

A. M. D. B. O. W.