

BETWEEN THE COVERS RARE BOOKS

Catalog 228: Miscellany

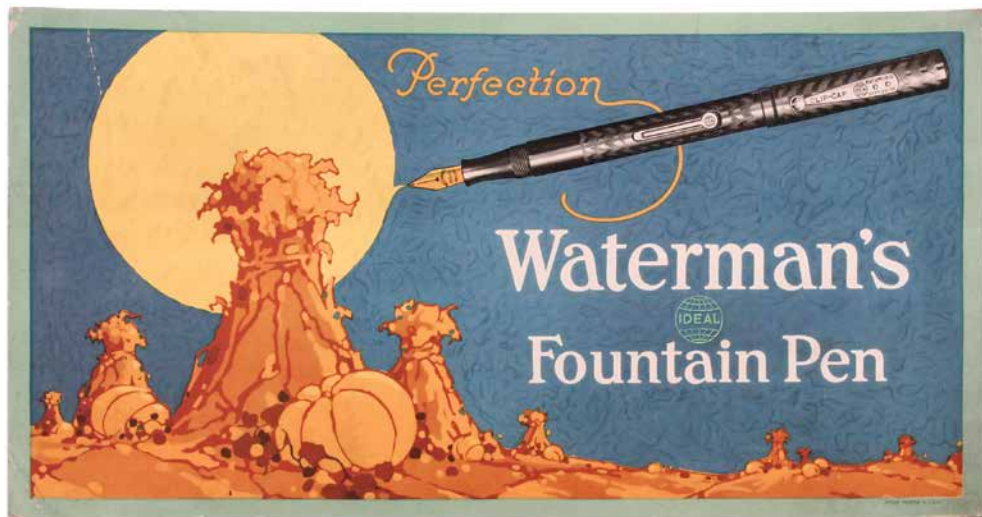
1 (Advertising)

[Poster]: *Perfection: Waterman's Fountain Pen*

[No place]: Waterman's Fountain Pen [circa 1915, but certainly 1910 or later]

\$900

Color screenprinted poster on thin cardstock. Measuring 21" x 11". Modest wear at the corners, rubbed line upper left, still near fine. A pleasing autumn harvest image of a Waterman's Pen against a background of a full moon, pumpkins, and gathered corn stalks. [BTC#389964]



2 (Art)

(Carl VAN VECHTEN)

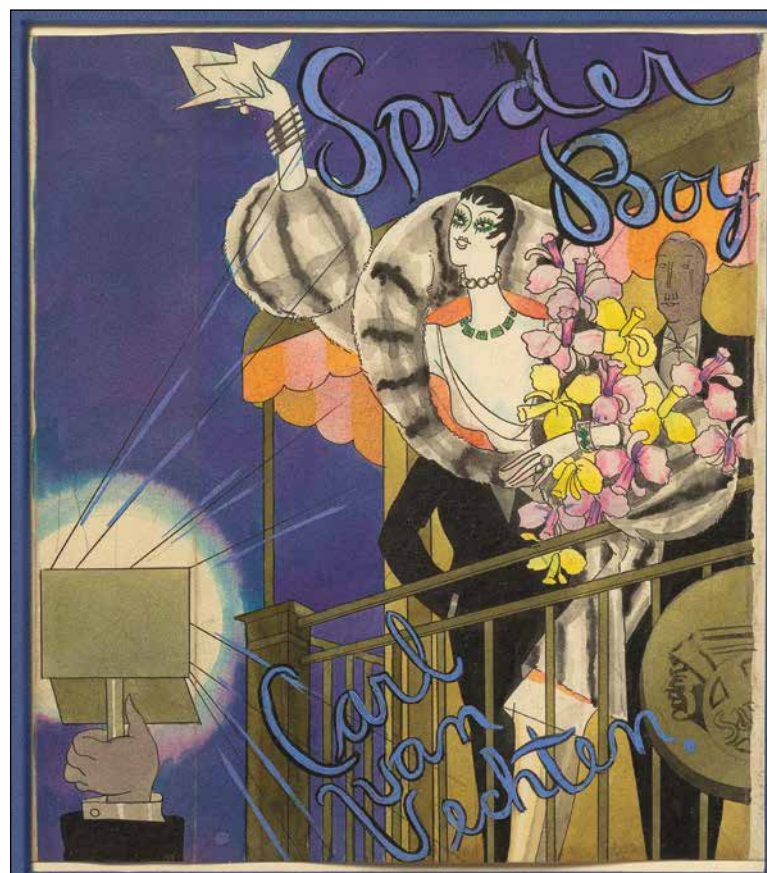
Ronald McRAE

[Original Dust Jacket Art]: *Spider Boy*

[New York: Alfred A. Knopf 1928]

\$12,500

Original tempura painting for the dust jacket of Carl Van Vechten's novel *Spider Boy*. The image measuring 6½" x 7½", matted and framed to 17½" x 13". Unsigned (as is the finished dust jacket). Fine. A Hollywood star waves to the adoring multitudes as her entourage looks on, and a flash camera goes off in the left foreground. The painted lettering was changed to an entirely different font for the finished jacket, and the rest of the image shows minor variations, mostly in color. A very nearly final version, and the only existing painting of the jacket of which we are aware. An iconic and wonderfully evocative image of the Jazz Age. The satiric novel featured a mildly successful playwright, Ambrose Deacon, who is lured to Hollywood and is pressed into service as a screenwriter for an egotistical superstar. Ambrose has no clue about film but rapidly discovers that no one in Hollywood cares, as long as he lends his modest prestige to tinsel town's pretensions. [With]: a second printing of the novel, very good in very good dustwrapper. [BTC#368334]



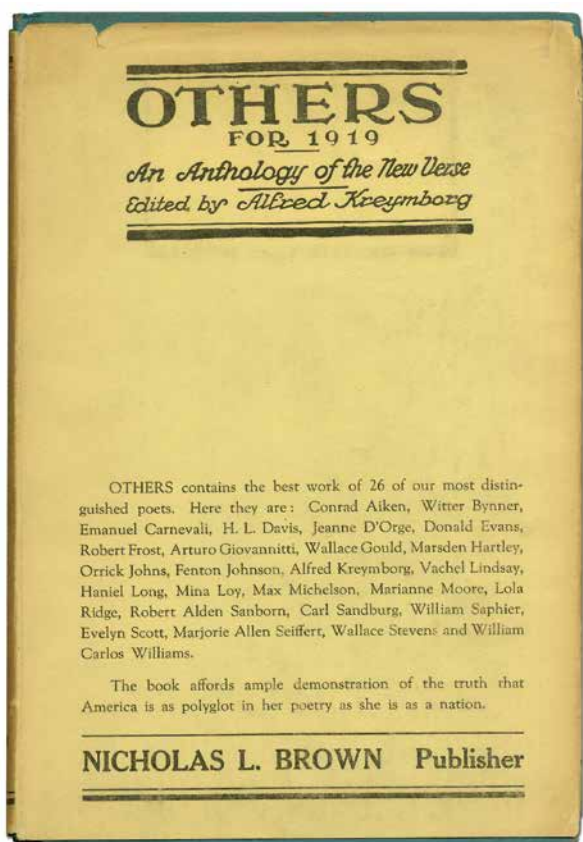
112 Nicholson Rd.
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 phone: (856) 456-8008
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 mail@betweenthecovers.com
 betweenthecovers.com

Terms of Sale: Images are not to scale. Dimensions of items, including artwork, are given width first. All items are returnable within 10 days if returned in the same condition as sent. Orders may be reserved by telephone, or email. All items subject to prior sale. Payment should accompany order if you are unknown to us. Customers known to us will be invoiced with payment due in 30 days. Payment schedule may be adjusted for larger purchases. Institutions will be billed to meet their requirements. We accept checks, Visa, Mastercard, American Express, Discover, and PayPal.

Gift certificates available.

Domestic orders from this catalog will be shipped *gratis* for orders of \$200 or more via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB. *Cover art by Tom Bloom.*

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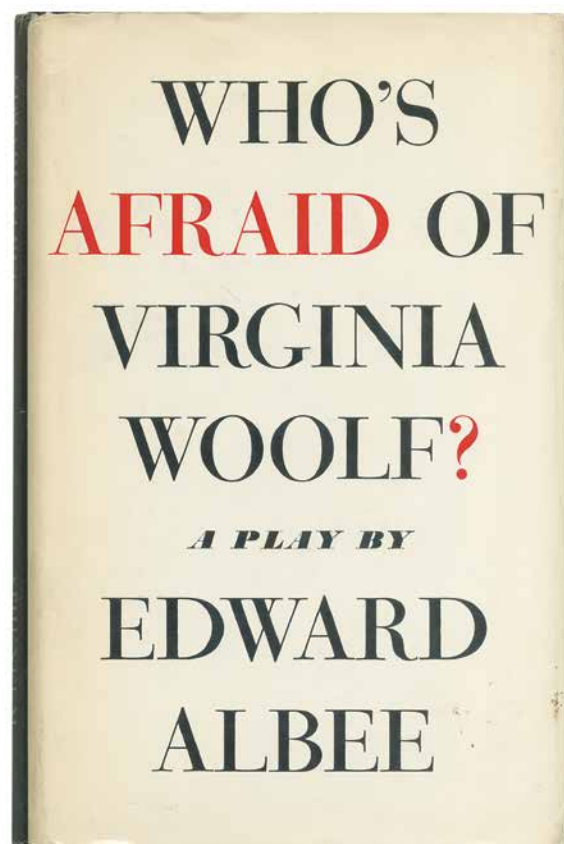


3 (Anthology)
Alfred KREYMBORG, edited by
Others for 1919: An Anthology of the New Verse
 New York: Nicholas L. Brown 1920

\$300

First edition. Top and bottom edges of the spine a little worn down (as usual because of the fragile papercovered boards) else near fine in near fine dustwrapper that is a trifle toned on the spine. The first book appearance of two Robert Frost poems: *Not to Keep* and *The Axe-Helve*, as well as poems by William Carlos Williams, Wallace Stevens, Mina Loy, Vachel Lindsay, Carl Sandburg, Conrad Aiken, Marianne Moore, Marsden Hartley, and a rare appearance by African-American poet Fenton Johnson. Scarce in jacket.

[BTC#423822]

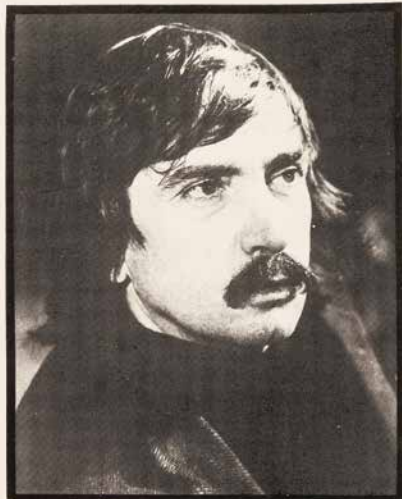


4 Edward ALBEE
Who's Afraid of Virginia Woolf?
 New York: Atheneum 1962

\$750

First edition. Fine in near fine dustwrapper with a little rubbing and a very tiny nick at the crown. Albee's first full-length play and best known work, a classic tour-de-force of modern theatre. Basis for Mike Nichols's directorial film debut which featured Richard Burton and George Segal opposite Elizabeth Taylor and Sandy Dennis, who both won Oscars. A nice copy of a scarce title. [BTC#424652]

**THE WOUNDING:
AN ESSAY ON EDUCATION**



BY **EDWARD ALBEE**

Autographed Edition

5 Edward ALBEE

[Archive for]: *The Wounding: An Essay on Education*

1981

\$4800

THE WOUNDING: AN ESSAY ON EDUCATION

by Edward Albee

Signed in Limited Edition: 250 Copies

This is Copy No. 1

In 1981, Albee, the three-time Pulitzer Prize-winning playwright, was awarded a Doctorate of Humane Letters from the University of Charleston in West Virginia. His speech, on his own education, or lack thereof, and on how one is forever "wounded" by the responsibilities of an education, was published in a signed wrapped limited edition of 200 copies by Mountain State Press, with an additional 50 signed hardcover copies distributed by university professor William Plumley's own Parchment Press.

This archive documents that publication. It includes:

1. Albee's hand-corrected typescript of his speech, nine pages, with "The Wounding: An Essay on Education" listed as a "possible title." Approximately a dozen small corrections in Albee's hand and with an Autograph Note Signed by Albee to Bill Plumley, dated July, 1981, transmitting the typescript, and asking Plumley to send *Lolita* back
2. An uncorrected photocopy of Albee's typescript, with a copy of the colophon as it is printed in the book.
3. Copy No. 1 of the 50 hardcover copies of *The Wounding* and Signed by Albee. Fine in a fine dust jacket (and with three extra copies of the jacket, folded).

4. A copy of the typescript of the (unattributed) remarks used to introduce Albee at the commencement ceremony, with an envelope addressed to Plumley from "J.P." In the preceding months, Albee's Broadway play adaptation of Nabokov's *Lolita* had opened and closed after 12 performances (and 31 previews), and the introductory remarks attempt to diplomatically explain Albee's temporary fall from box office grace.

5. Four periodicals from the time, each Inscribed by Albee on their covers to Plumley: *The New Republic* (April 11, 1981); *Newsweek* and *Time* (March 30, 1981); and *The New Yorker* (March 23, 1981). The last announces the opening of *Lolita*; the first three contain reviews of the play, one of which (*The New Republic*) is briefly quoted in the introductory remarks to Albee's speech.

(possible title) THE WOUNDING: AN ESSAY ON EDUCATION
by
Edward Albee

Whenever I listen to myself being introduced,
I get quite involved, and I say, "Who is this interesting
person that they're talking about? My goodness! Fas-
cinating man!" Then, I realize that it's only me, and I
become puzzled. My apologies to the worthy people to my

EDWARD ALBEE
THE OFFICE
14 HARRISON STREET
NEW YORK, N. Y. 10013

July, 1981

Dear Bill -

12 or 13 minor corrections. Done, ok.

I look forward to seeing you in Durham.
Do send Lolita back!

Regards.

An interesting archive, which documents a noteworthy commencement speech by a preeminent American playwright, at the time that he had just experienced perhaps the most extreme critical savaging of his career. It is perhaps not surprising that the title of the talk, and the book, is *The Wounding* and that Albee takes great pains to express the wounding -- by civilization, by education, and by our own natures -- as something to be grateful for, that distinguishes us as humans, and makes us members of the same "club." The hardcover edition is rare; the archival material is unique.

[BTC#422750]



6 (Art)

Alberto VARGAS and Anna Mae CLIFT *Collection of Correspondence from Pin-Up* *Artist Alberto Vargas*

1944-1973

\$5000

A collection of 12 letters, cards, and publicity photos from Alberto Vargas and his wife, Anna Mae Clift, to a devoted collector, including an Autographed Note Signed ("Alberto") and three Christmas cards Signed with his stylized signature. Overall fine. The letters and notes begin in 1961 and end shortly before the passing of Clift in 1973, a death from which Vargas never truly recovered. The letters are in response to complimentary notes sent by the collector to Vargas and include many references to his work. Each is composed with warmth and they include details about the couple's personal lives including Vargas's experience judging the Miss Universe contest and his lawsuits against *Esquire* magazine. (The magazine successfully laid claim to the term "Varga Girl" as well as the "Varga" signature, and the legal costs forced him to struggle financially for years until the 1960s when he added an "s" and provided "Vargas Girls" work for *Playboy*.) One of the Christmas cards includes a note from Vargas gifting the collector an unpublished original piece of artwork for being a "staunch defender and protector of 'my girls'"; a gift alas that no longer accompanies the letter. The correspondence also includes five glossy press photos, dated between 1944-1949 and with captions tipped on the verso, showing Vargas with Clift, working at his drawing table, and with various models. Several of the letters are written by Clift and one includes a comment about Vargas's devotion to his work: "He is truly a remarkable person. But without his work he would be lost." It's a particularly poignant thought from his wife, whose

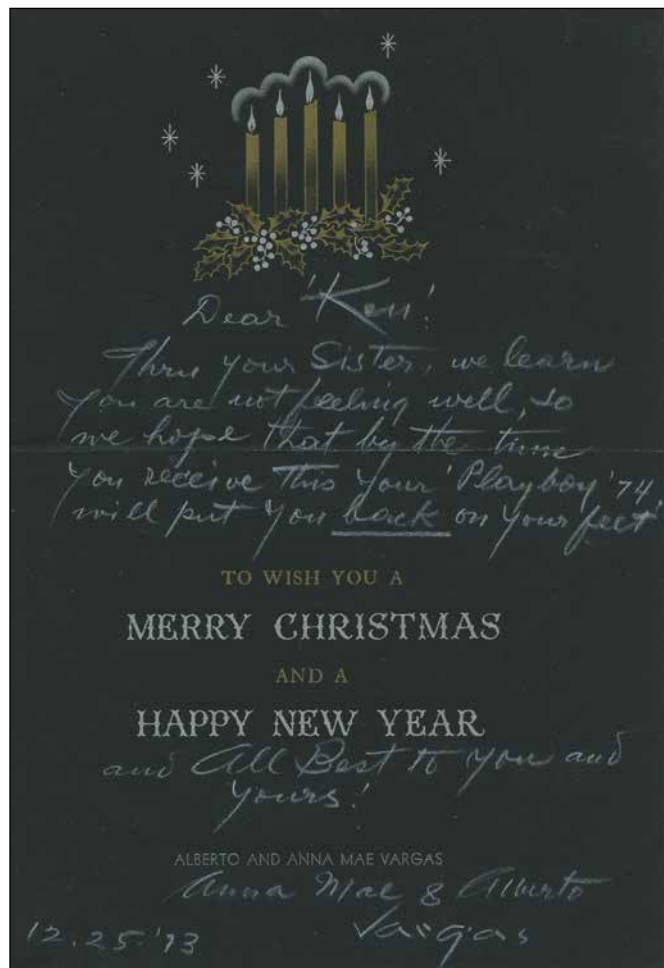
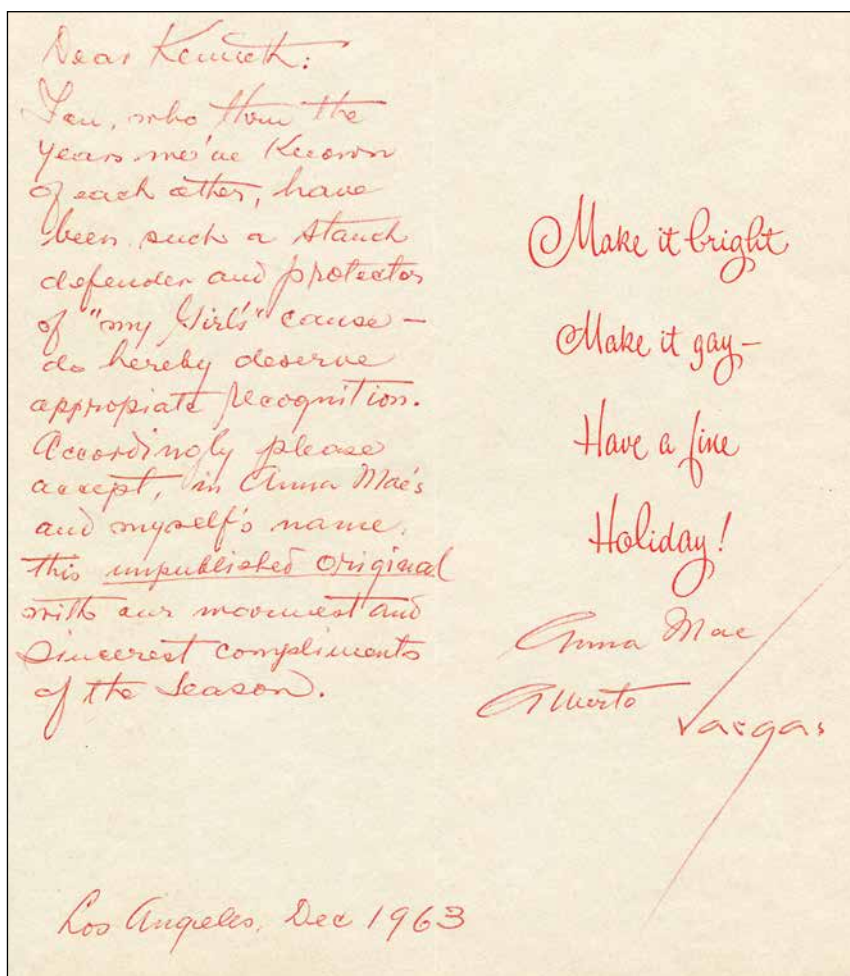
death left him devastated and ended his career. Further details available upon request. An interesting and thoughtful collection of correspondence and photos from one of the greatest pin-up artists of the 20th Century, and the wife who inspired his work.

Alberto Vargas

1. ANS, 1p., Los Angeles: July 24, 1961, with mailing envelope. Fine. A small card thanking a collector for his kind words, declaring that the collector was lucky to find two of Vargas's movie posters (*Suddenly It's Spring* and *Behave Yourself*) and his thoughts on judging the Miss Universe pageant in Long Beach, California.
2. Christmas card, Signed, [No place: circa 1963?]. Fine.
3. Christmas card with brief note Signed, Los Angeles: December 1963. Fine. Vargas thanks the collector for being a "staunch defender and protector of 'my girls'" and gifts him a piece of unpublished original art (not present).
4. Christmas card with brief note Signed, [No place]: December 25, 1973. Fine. Elegant black card with silver and gold gilt with a get-well note.

Anna Mae Clift

5. ANS, 1p., Los Angeles: November 25, 1960, with mailing envelope. Fine. A small card thanking the collector for his kind words, and some comments about a model from Chicago that Vargas painted.
6. ALS, 2pp., Los Angeles: August 28, 1963. Fine. A letter explaining that Vargas doesn't keep records of his early work but he was able to recall a previous painting ("Something for the Boys") about which the collector inquired. She also mentions a special picture Vargas had produced for the Miss Universe pageant, and how his "Play Boy" work was a hit with the public.



7. ALS, 1p., West Los Angeles, California: April 23, 1969, with mailing envelope. Fine. A letter of support for the collector who was experiencing difficult times. Also some mention of Vargas's lawsuits against *Esquire*, and insight on Vargas: "Alberto keeps busy daily at his pleasant work. He is truly a remarkable person. But without his work he would be lost. He never seems to tire of it."

Photos

8. Glossy black and white gelatin silver photo of Vargas at his drawing board with detached but present caption, dated 2/8/44, which shows a pin-up for the Broadway show *Mexican Hayride*. Worn with a small tear, very good.
9. Glossy black and white gelatin silver photo of Vargas and Clift in front of a pin-up with a detached but present caption, dated 5-2-46, that mentions his *Esquire* lawsuit. Fine.
10. Glossy black and white gelatin silver photo of Vargas showing a pin-up to actress Linda Darnell and model Marie Winsor with a caption tipped on the verso, dated 11/18/47, that explains the picture was created using the features from several Miss Universe contestants. Fine.
11. Glossy black and white gelatin silver photo of Vargas at his drawing board with detached but present caption, dated 4/7/49, that states the paintings are an "estate for his wife." Some wear, near fine.
12. Glossy black and white gelatin silver photo of Vargas with a teen model and her painted image, no date. Fine. [BTC#346665]



7 (Art)

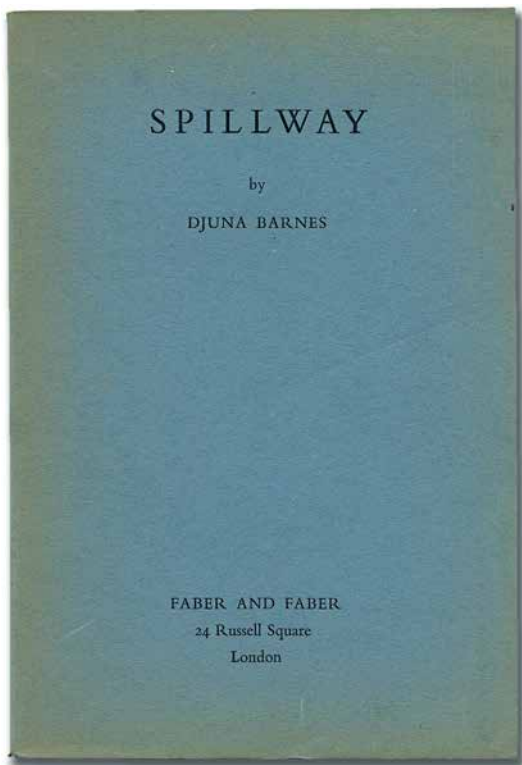
[Broadside]: *The Artists' Guild Presents a Night in Cairo... Its annual Beaux Arts Ball. Dancing, Costume & Beauty Contest*

[Springfield, Massachusetts]: The Artists' Guild [circa 1920]

\$400

Silk screened illustrated broadside on thick card stock. Measuring 14" x 22". One corner a little chipped, some rubbing at the other corners and a narrow stain in one margin, a very good or better example. The unsigned illustration has a woman in a veil in the foreground, a streetlight, and a full figure in the background. The broadside notes that tickets were available at the Little Gallery and Graphic Arts. The Hotel Kimball was opened in 1911 and for much of the century was one of the leading hotels in Western Massachusetts. A handsome image. OCLC locates no copies.

[BTC#412083]



8 **Djuna BARNES**

Spillway and Other Stories

London: Faber and Faber (1962)

\$300

Uncorrected proof. First edition with this title and in this exact form. Slightly sunned, else fine in wrappers. [BTC#109210]

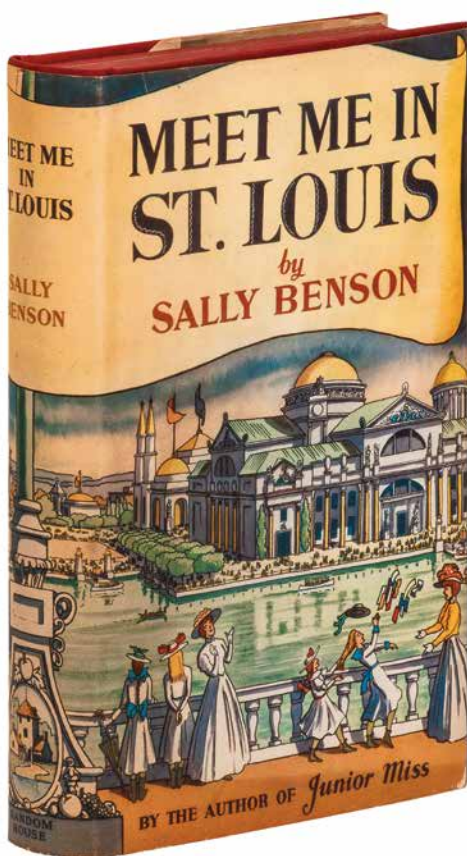
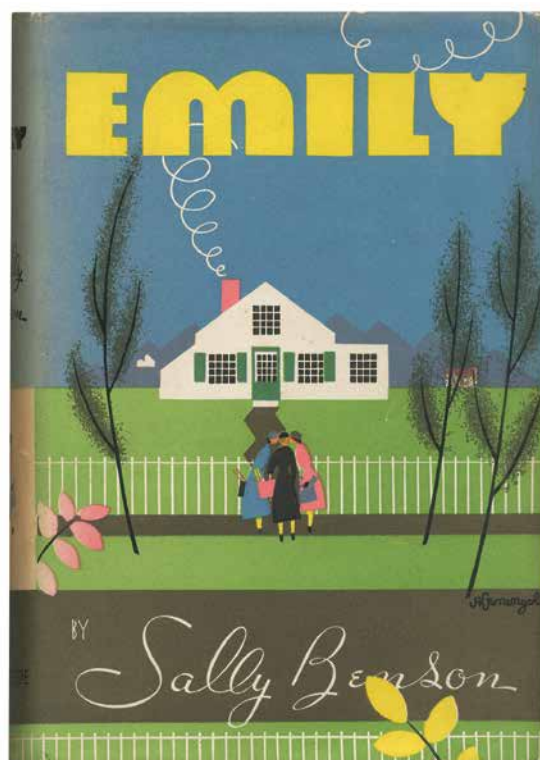
9 **Sally BENSON**

Emily

New York: Covici-Friede (1938)

\$400

First edition. Fine in price-clipped, else fine dustwrapper. Jacket art by G. Gronengold. Second book by the author who would go on to write *Meet Me in St. Louis* and *Junior Miss*. A collection of short stories, some of which appeared in *The New Yorker*. Scarce, especially in this condition. [BTC#422647]



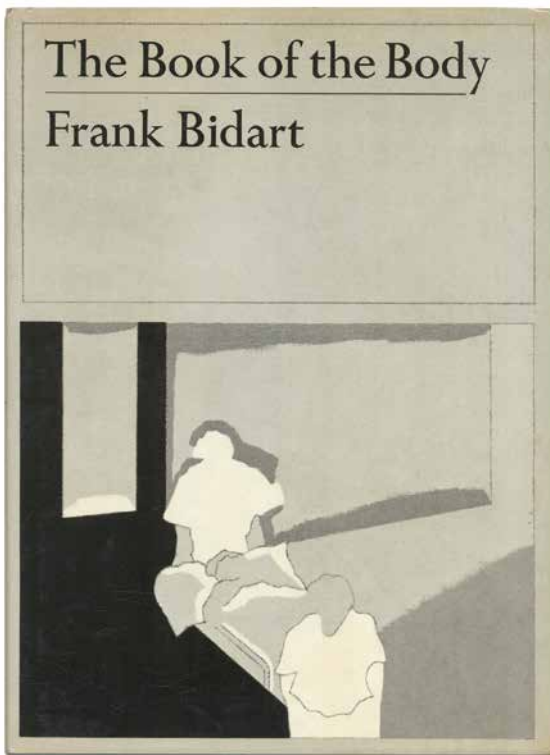
10 **Sally BENSON**

Meet Me in St. Louis

New York: Random House (1942)

\$3500

First edition. Fine in fine dustwrapper with a touch of offsetting at the top of the rear panel. An exceptionally fresh and bright copy of an uncommon title, the author's second novel (after *Junior Miss*) and her third book. The heartwarming story of a typical Midwestern family during the 1904 St. Louis Exposition, this novel was the basis for the excellent 1944 Vincente Minnelli film featuring Judy Garland and Margaret O'Brien (who won a special Oscar as the year's best child actor). The nicest copy we've seen. [BTC#424337]



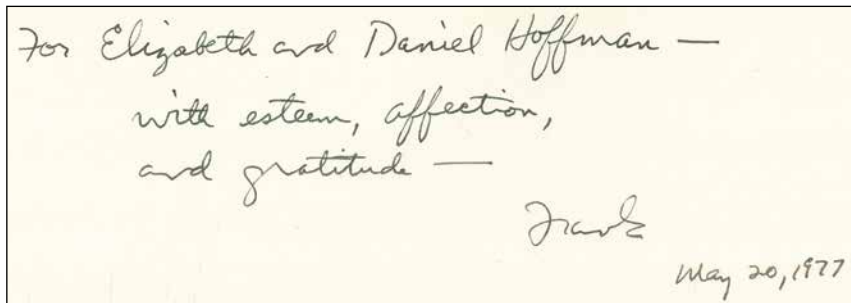
11 Frank BIDART

The Book of the Body

New York: Farrar, Straus and Giroux (1977)

\$250

First edition. Fine in fine dustwrapper. Inscribed by Bidart to fellow poet Daniel Hoffman and his wife: "For Elizabeth and Daniel Hoffman, with esteem, affection, and gratitude - Frank. May 20, 1977." A notable association. [BTC#422220]

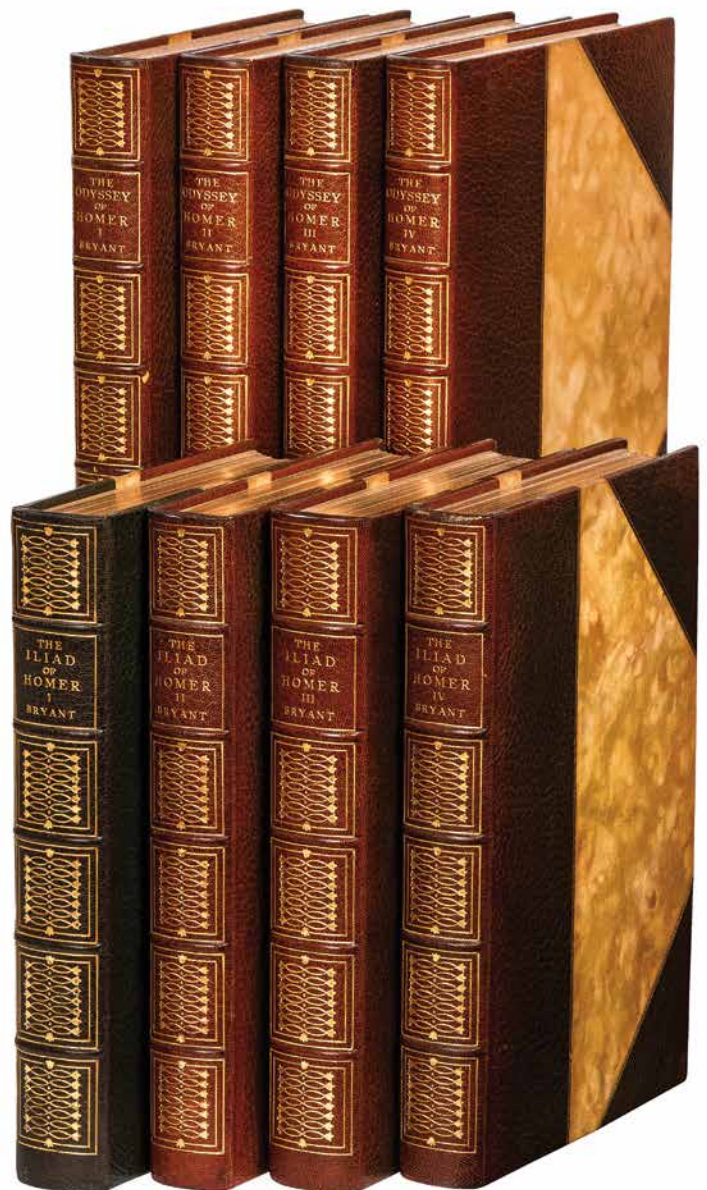


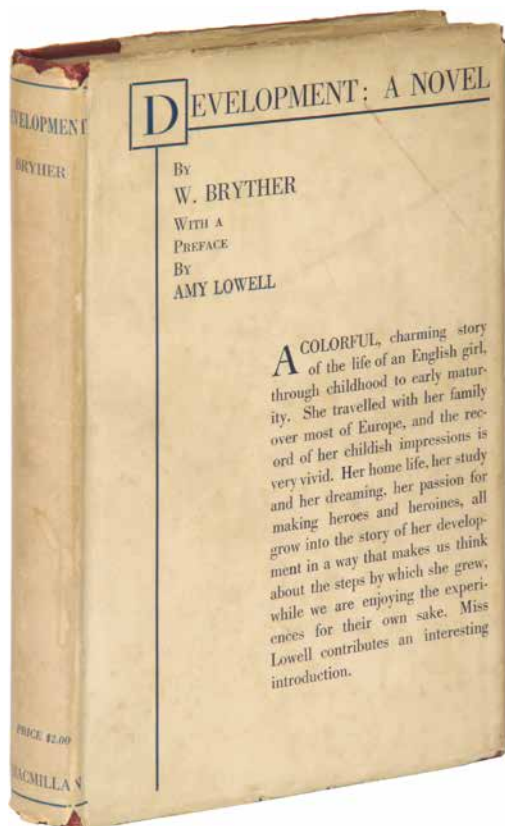
12 William Cullen BRYANT, translated by *The Iliad of Homer (Four volume set) [and] The Odyssey of Homer (Four volume set) with Flaxman's Illustrations*

Boston and New York: Houghton, Mifflin and Company 1905

\$2000

Large paper edition limited to 600 copies (numbered in ink "459"). A total of eight volumes. Quartos. Each volume has two frontispiece plates: (in two states, the first of which is hand-colored); and additional illustrated plates throughout the text designed by John Flaxman. All eight volumes are uniformly bound in three-quarter crushed morocco and lightly marbled paper over boards, with the same lightly marbled endpapers; gilt spines with raised bands; topedges gilt. Most of the spines and edges are toned to a warm brown, near fine. William Cullen Bryant's classic translations of the *Iliad* and *Odyssey* into blank verse, in two handsomely bound sets with many finely accomplished plates. [BTC#425694]





13 **W. BRYTHER**
(pen name of Annie Winifred Ellerman)

Development

New York: Macmillan 1920

\$3500

First American edition. Preface by Amy Lowell. Fine in a modestly age-toned, else near fine dustwrapper with tiny nicks at the spine ends. Author's name misspelled on the jacket as "Bryther." A novel of an English girl's life and travels in Europe. [BTC#100134]

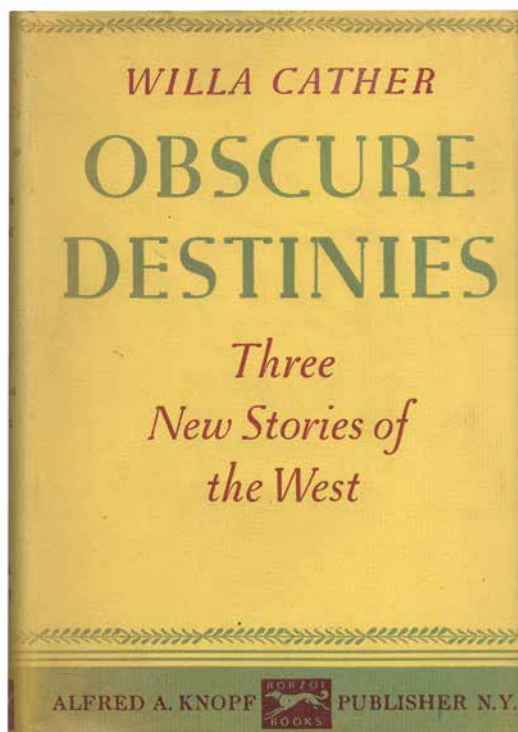
14 **Erskine CALDWELL**

[Film Poster]: *God's Little Acre*

[No place]: United Artists Corporation 1958

\$200

Approximately 14" x 36". Neat old folds as issued and a couple of small smudges, else very near fine. Poster for the 1958 film based on the Erskine Caldwell novel. The well-regarded film was directed by Anthony Mann and featured Robert Ryan, Aldo Ray, Buddy Hackett, Jack Lord, Vic Morrow, and introduced Tina Louise (illustrated here in her lingerie, embraced by Aldo Ray). [BTC#395265]



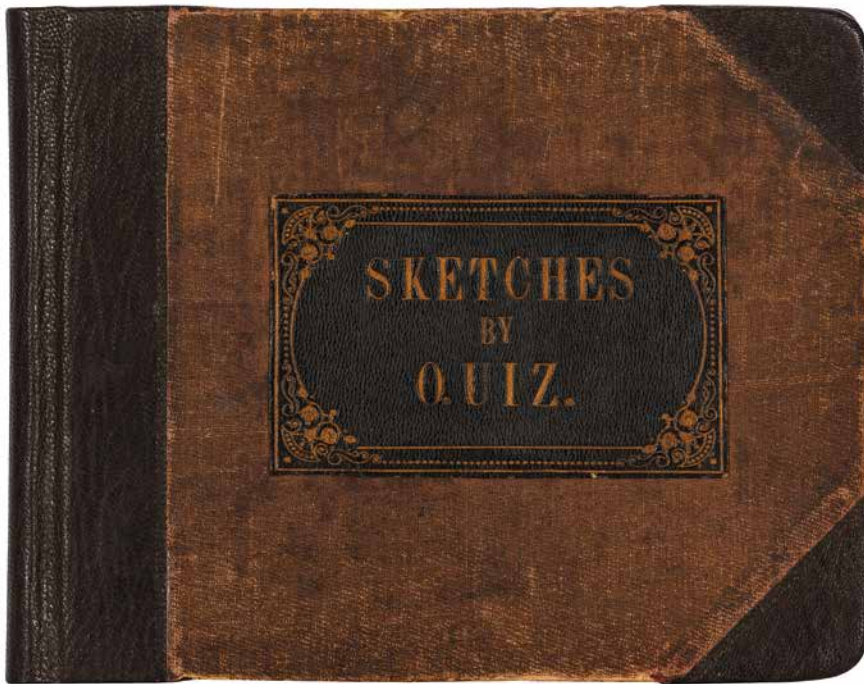
15 **Willa CATHER**

Obscure Destinies

New York: Alfred A. Knopf
1932

\$500

First edition. Spine a little faded through the jacket, else fine in fine dustwrapper with very slight fading to the spine lettering and a little soiling. Publisher's complimentary copy with slip laid in. An exceptional copy, very seldom found in this condition. Ex-Library of Tony Bill. [BTC#425619]



16 Edward CASWALL

[Album of Original Pen & Ink Drawings]:
"Sketches by Quiz"

[England: no date]

\$9500

Landscape octavo. Measuring 8½" x 6½". Neatly re-backed in later half brown morocco, with original cloth over boards and gilt stamped leather titling label laid down on the front board, marbled endpapers, very good. The album consists of 61 pen & ink sketches on the rectos of each leaf, all signed by Edward Caswall with his pseudonym "Quiz." The first leaf is an illustrated frontispiece with an albumen portrait photograph of a young Caswall mounted at the center (signed: "Yours truly, Quiz"); followed by an illustrated title page and 59 pen & ink sketches.

An unpublished and undocumented album of caricatures and humorous sketches of women and men caught up in various social situations both on the town and in the country, including a series of nine "Sketches From Grecian History," inspired by John Leech's illustrations for Gilbert Abbott à Beckett's comic histories of England and Rome

(1846-51). All of the sketches are executed in a similar and accomplished style, combining verbal and graphic political satire with light social comedy in the spirit of Hablot Knight Browne ("Phiz"), George Cruikshank, and John Leech.

"Quiz" was the pseudonym of Edward Caswall (1814-78), an Anglican clergyman and hymn writer who later converted to Roman Catholicism and joined Cardinal Newman at the Oratory, Edgbaston. His humorous work *The Art of Pluck* was first published in 1835 under the pseudonym "Scriblerus Redivivus." It was an immediate success and was republished in several editions throughout his life. In 1837 he published *Sketches of Young Ladies ... By "Quiz". With Six Illustrations By "Phiz,"* which many had attributed to Charles Dickens. In fact, Dickens apparently took offense to Caswall's lack of gallantry in his pastiches of young women. In 1838 Dickens published his (anonymous) riposte: *Sketches of Young Gentlemen*, also



illustrated with six etchings by H. K. Browne, as a companion volume to *Sketches of Young Ladies*, as well as a humorous protest against it. Dickens wrote yet another companion volume: *Sketches of Young Couples* in 1840. Dickens's authorship of both works was revealed only after his death.

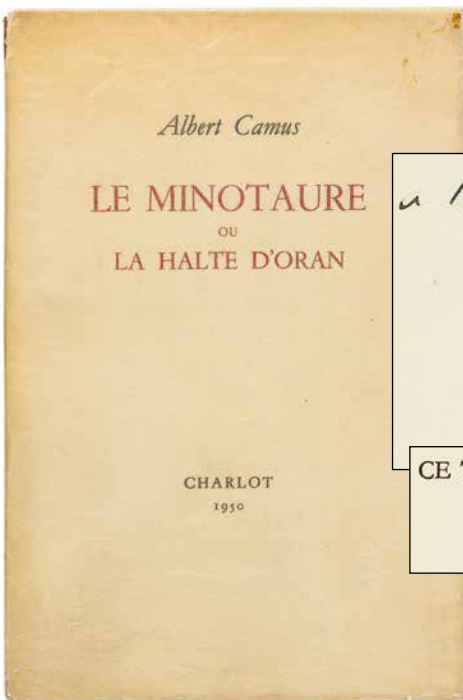
It was Caswall's *Sketches of Young Ladies* that began it all, and his unpublished *Sketches of Quiz* now reveals that he continued to develop his own take on the theme. The original pen and ink sketches were likely executed sometime after Leech's illustrations for *The Comic History of England* (1846-47). There is also one sketch depicting the "Wetherby Races" with a banner dated 1871.

A remarkable, hitherto unknown collection of original sketches that could likely shed new light on the connection between Caswall and Dickens.

[BTC#422834]



Inscribed by Camus



17 Albert CAMUS

Le Minotaure ou La Halte d'Oran

(Paris): Charlot 1950

\$4800

*a Nicole, et Jean Marie
avec la fidele affection
de leur vieux camarade
Albert Camus*

CE TIRAGE CONSTITUE L'ÉDITION ORIGINALE

EXEMPLAIRE SUR RIVES N° 848

First edition, limited issue. Tall octavo. Small chip at the spine crown, very good in printed wrappers and unprinted glassine dustwrapper. One of 120 copies reserved for the use of the author of a total edition of 1343 copies. This is copy number 848 on Rives paper. The copies numbered between 801 to 920 were the author's copies. **Inscribed** by the author: "a Nicole, et Jean Marie/ avec la fidele affection/ de leur vieux camarade/ Albert Camus." ["To Nicole, and Jean Marie/ with the faithful affection/of their old comrade/ Albert Camus."].

The recipients were almost certainly Nicole and Jean-Marie Domenach, French intellectuals and friends of Camus, albeit with some philosophical differences. Jean-Marie was a noted left wing Catholic thinker, and while he and Camus were both vocal in protesting such activities as the French use of torture during the Algerian Civil War, Domenach had considerably more sympathy for the socialist and communist governments of the time, which Camus found repugnant. It is interesting to

note the comma in the inscription, as though the inclusion of Jean-Marie in the presentation was an afterthought, or perhaps a necessity of politesse. Long after Camus had died, Jean-Marie Domenach provided a preface to a book of his thinking, *Albert Camus and Christianity. Hope on Trial*.

The deluxe editions of this title turn up at auction with some regularity, but we were unable to find any instance of one of the author's copies in the market, and very few copies of this limited edition have ever turned up signed. A rarity, and a notable association copy. [BTC#422752]

18 Jim CARROLL

[Proof Lyrics Sheet]: *Dry Dreams*

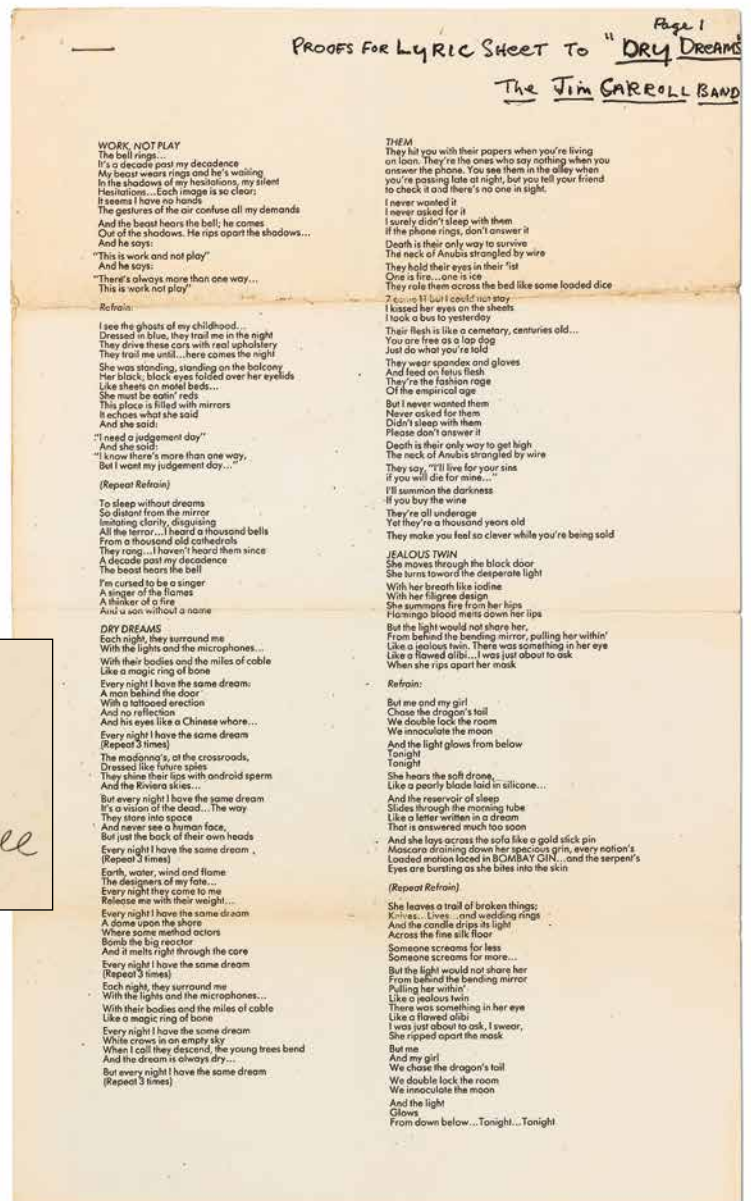
[No place: no publisher 1982]

\$1250

Proof sheets for the lyrics for the album *Dry Dreams*, released by the Jim Carroll Band on Atco Records in 1982. Three legal-sized pages, with the printed lyrics to the 10 songs, and holograph emendations in pencil to the song "Barricade."

Stapled in upper corner, previously folded in quarters with some lettering lost at the creases, else near fine. **Signed** by Carroll, along with a copyright symbol on the verso of the final page. *Dry Dreams* was the Jim Carroll Band's third album. Carroll had been a published poet since the 1960s and his most famous book, the memoir *The Basketball Diaries*, was published in 1978. He did not record an album until 1980, after Patti Smith encouraged him to try his hand at music. Scarce and likely unique. [BTC#424565]

*"DRY DREAMS" Lyrics
J.C.B. BAND
© Jim Carroll*



A Rare Complete Set of Children's Jugendstil Classics



19 (Children)

Gerlach's Jugendbücherei: (Complete 34 Volume Set)

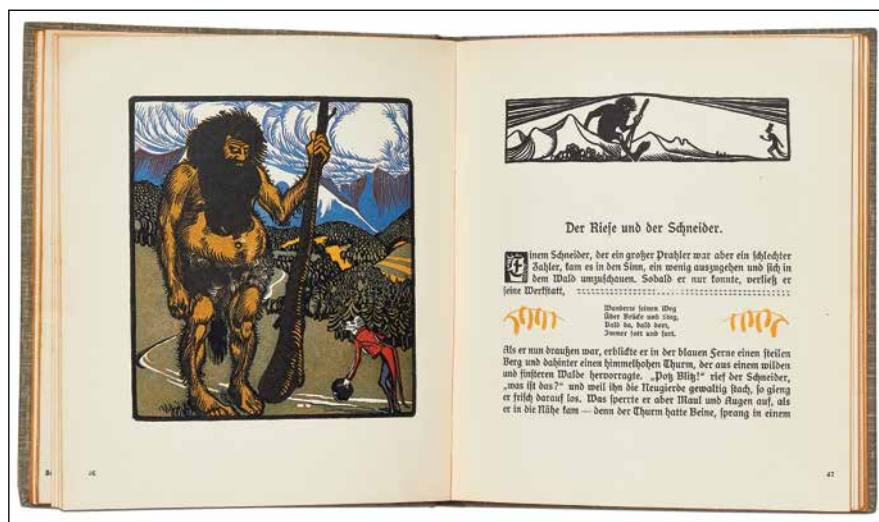
Wien und Leipzig: Verlag von Martin Gerlach & Co. / Verlag von Gerlach & Wiedling [1901-20]

\$9000

A complete 34 volume set, bound in 32 volumes (vols. 8/9 and 28/29 were issued together). All are first editions published from 1901 thru 1920. Square octavos. Bound in original publisher's decorative cloth or original quarter cloth with illustrated paper over boards. Each volume is specially designed and illustrated by one of several leading artists of the Jugendstil and Hagenbund modern art movements. Volumes 1-17 have the woodcut bookplate of Austrian graphic artist Rudolf Junk on the front pastedowns, a few of the other volumes have a contemporary ownership name or small ink stamp, overall most volumes are near fine or better.

A scarce complete set of the legendary series with all volumes in first editions, the first 17 of which are from the library of Rudolf Junk (1880-1943), a graphic designer and president of the Hagen Artist Association (Künstlerbundes Hagen or Hagenbund). The association was active until 1938 when the Gestapo forced its closure. Edited by Hans Fraungruber, the series commenced publication in 1901 with the Brothers Grimm: *Kinder und hausmärchen nach Sammlung*. It was published in four separate volumes (nos. 1, 2, 5, and 12) each illustrated and designed by a different artist, and a fifth volume (no. 30): *Brüder Grimm: Deutsche Sagen* was issued in 1912.

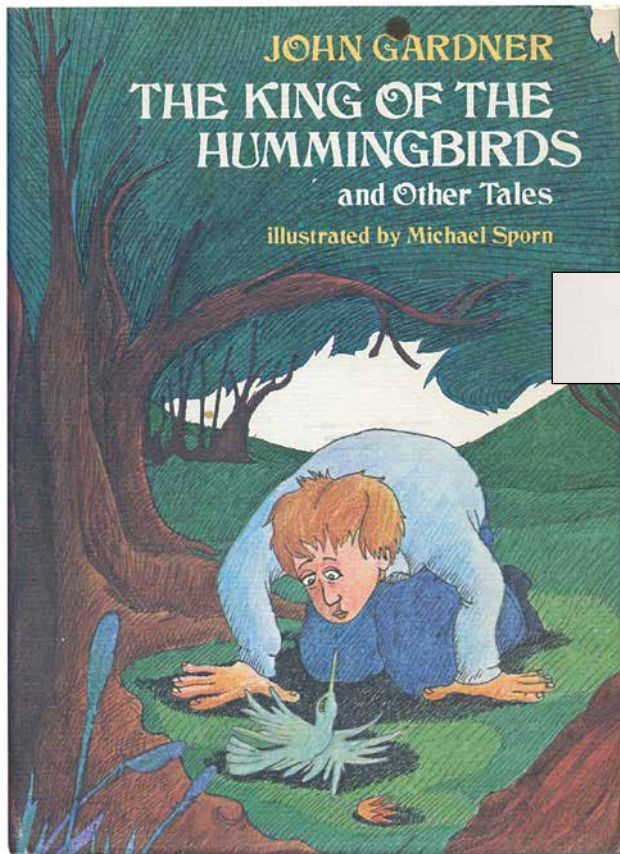
Also included in the series are three separate volumes of fairy tales by Hans Christian Andersen: *Andersens Märchen* (nos. 15, 25, and 34), Daniel Defoe's *Robinson Crusoe*, and several other classic German tales and stories, including of course the adventures of *Freiherrn von*



Münchhausen, and a spectacular edition of *Die Nibelungen* designed by Carl Otto Czeschka. All of the individual volumes are celebrated for their contemporary illustrations and designs by leading German, Austrian, and Czech artists of the modern Jugendstil and folk art movements.

Single volumes occasionally appear and are eagerly sought after, but complete sets of all of the first edition are rarely found. A detailed list of each volume is available. [\[BTC#422870\]](#)

The Dedication Copy



20 (Children)

John GARDNER

The King of the Hummingbirds and Other Tales

New York: Alfred A. Knopf (1977)

\$7500

First edition. Illustrated by Michael Sporn. Fine in otherwise fine dustwrapper with a small spot on the front panel. The Dedication Copy, inscribed to novelist Francesca

Delbanco, daughter of Nicholas Delbanco: "To Francesca with love, John Gardner." The printed dedication reads "To Francesca and wee Fred."

To Francesca and wee Fred

*To Francesca
with love
John Gardner*

Gardner and acclaimed novelist and critic Delbanco first forged a friendship when Delbanco hosted Gardner during a reading tour at Bennington College in 1974. Delbanco ended up hiring Gardner for the English Department at the College.

They and their families began

a close professional and personal relationship in which each of the authors strove to critique the other's works in private and promote them in public, Gardner touting Delbanco as "one of the country's best novelists." Each acknowledged the contribution of the other in developing both their theories of literature and for specific elements of their respective works, whether it be Delbanco using Gardner's title *Stillness* for one of

his novels or Gardner using Delbanco's writing to help clarify the husband-wife relationship in one of his own works. Delbanco's home and family became a refuge for both Gardner and his first wife during their messy divorce. Following Gardner's death in a 1982 motorcycle accident, Delbanco became Gardner's literary executor; editing and contributing an introduction to Gardner's posthumously published *Stillness and Shadows*. Delbanco's daughter Francesca, who was an occasional babysitter of Gardner's children, is herself an author who published two well-received novels, *Ask Me Anything* and *Midnight in Manhattan*, and is the creator and writer of the Netflix original series, *Friends from College*. A significant association copy.

[BTC#108702]

21 (Children)

Maurice SENDAK

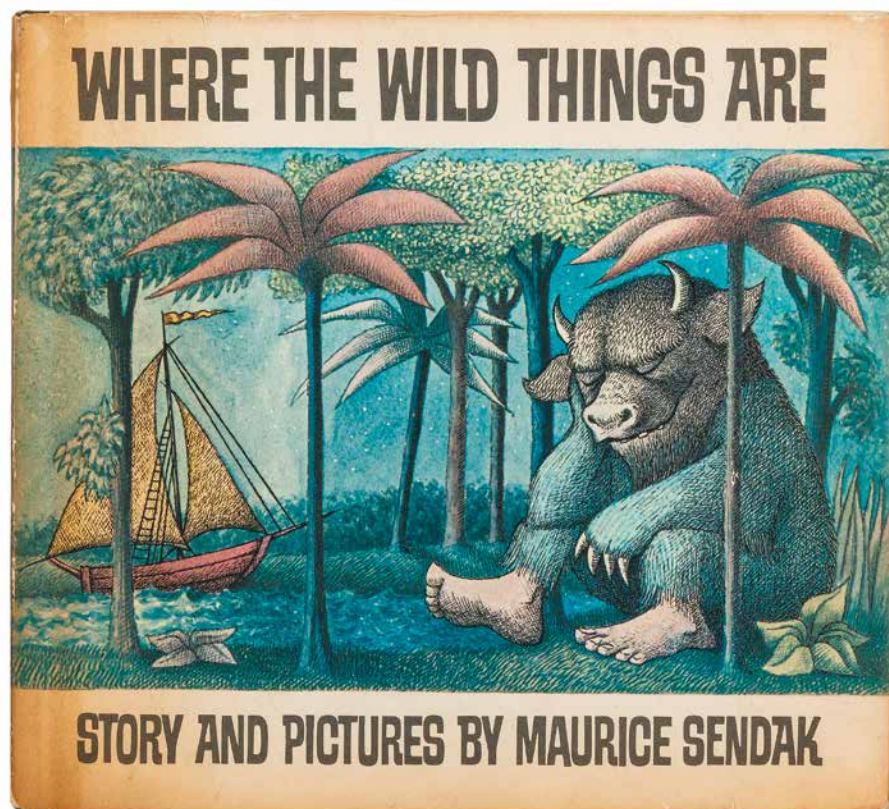
Where the Wild Things Are

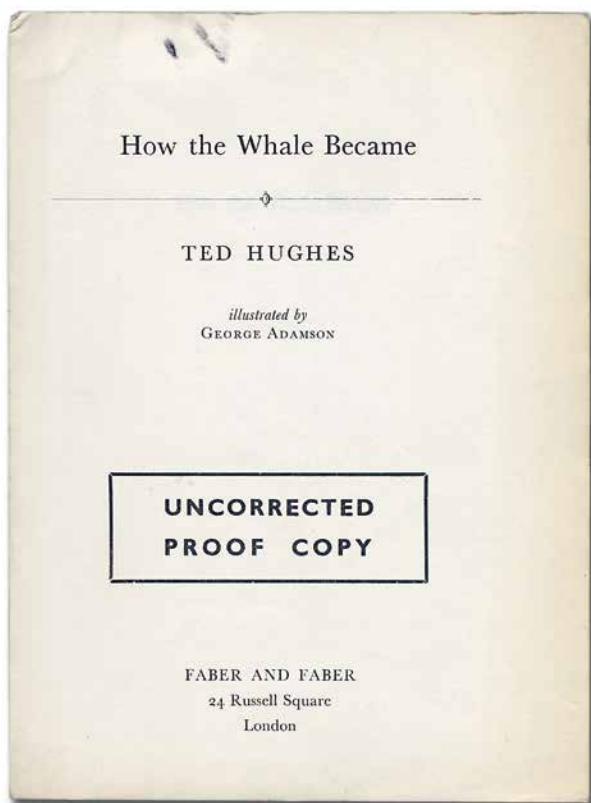
(New York): Harper 1963

\$4500

First edition in first issue dustwrapper. Near fine with some light wear and toning to the outer edges of the boards and one corner gently bumped in near fine price-clipped dustwrapper with some toning to the spine and light wear at the extremities including a couple small tears. A nice copy of one of most popular and influential children's book of the 20th Century. Hanrahan. *Works of Maurice Sendak*

1947-1994 A58. [BTC#423093]

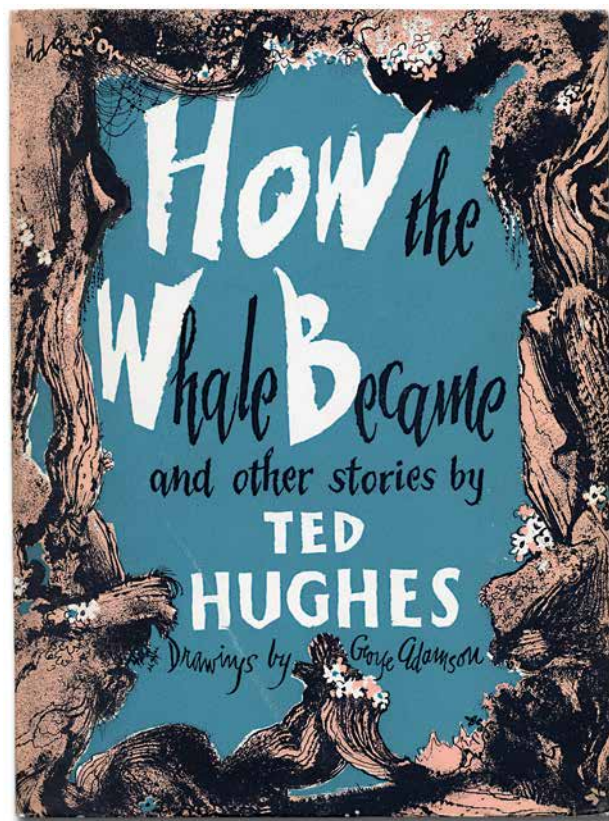


**22 (Children)****Ted HUGHES***How the Whale Became and Other Stories*

London: Faber and Faber (1963)

\$950

Uncorrected proof. Illustrated by George Adamson. Wrappers. A little smudging on the front wrap, else near fine. Stories for children. Very scarce in this format. [BTC#99822]

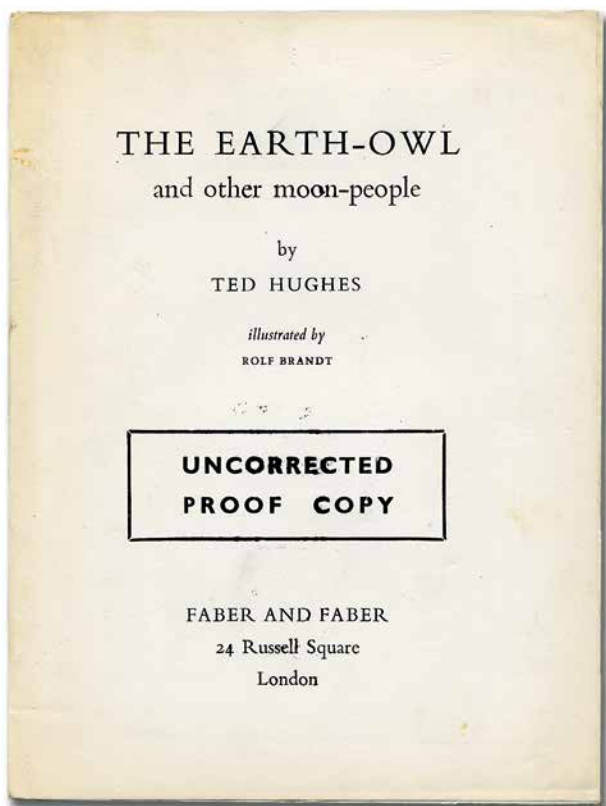
**23 (Children)****Ted HUGHES***How the Whale Became and Other Stories*

London: Faber and Faber (1963)

\$300

First edition. Illustrated by George Adamson. Thin octavo. Fine in fine dustwrapper with a rubbed mark on the front panel, still a remarkably fresh copy. Stories for children.

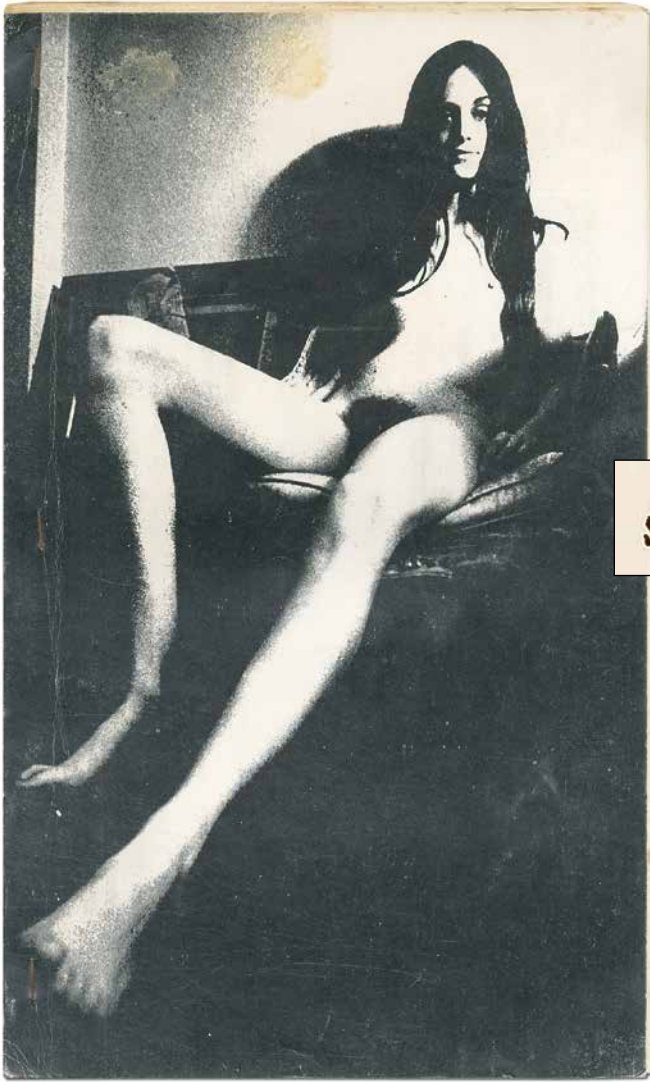
[BTC#99812]

**24 (Children)****Ted HUGHES***The Earth-Owl and Other Moon-People*

London: Faber and Faber (1963)

\$500

Uncorrected proof. Illustrations by R.A. Brandt. Wrappers. A touch of age-toning, near fine. Uncommon format. [BTC#100246]



25 **Tom CLARK and Lewis WARSH, edited by**
Sugar Mountain

[Bolinas, California]: August, 1970

\$550

SUGAR MOUNTAIN

First edition. Folio. 66 leaves mimeographed rectos only. Stapled wrappers photo-illustrated by Jayne Nodland with a full-frontal nude

portrait of Alice Notley. Staples rusted, small sticker shadows at the top of the front wrap, faint bends to a few leaves, very good or better. Probably intended as a series but this was the only issue. Poetry by Notley, her husband Ted Berrigan, Bill Berkson, Clark, Scott Cohen, Lewis MacAdams, Joanne Kyger, Ron Padgett, Harris Schiff, John Thorpe, Charlies Vermont, Anne Waldman, and Warsh. Clay & Phillips. *A Secret Location on the Lower East Side*, p.297. [BTC#420220]

26 **Ram DASS**

Be Here Now

(San Cristobal, New Mexico: Lama Foundation 1971)

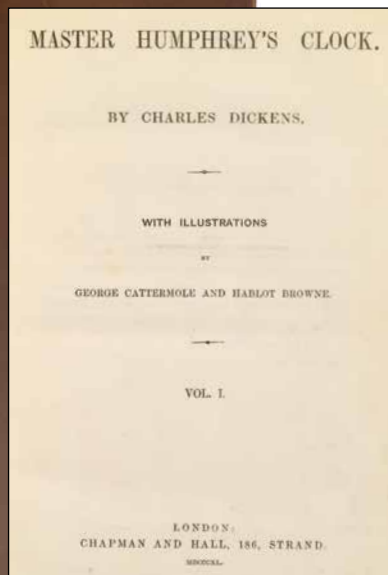
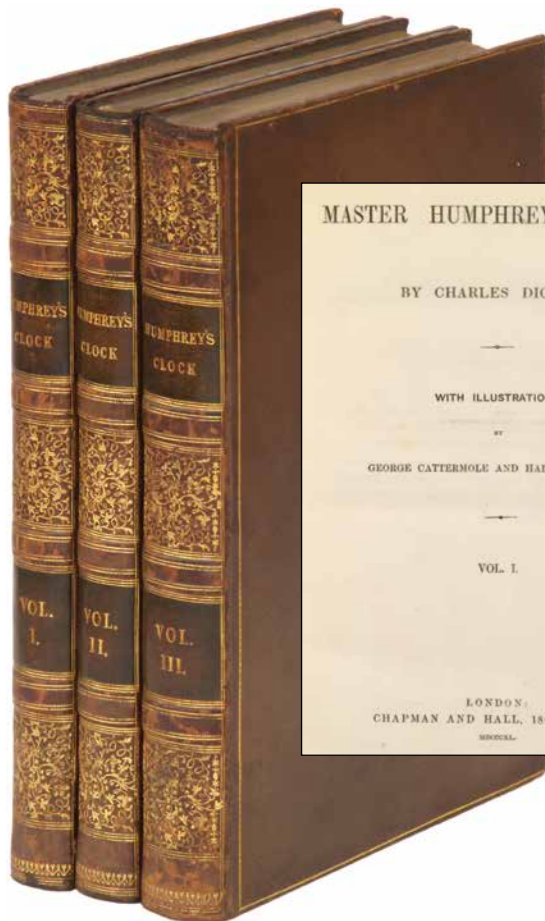
\$450

First edition. Paperback original. Small quarto. 121, [19]pp. Illustrated and with illustrated purplish-blue wrappers. Small creases at bottom of front wrap, some rubbing, a tight and sound very good copy of an influential book on spiritual consciousness.

The first edition is uncommon in reasonable condition.

[BTC#423161]





27 Charles DICKENS

Master Humphrey's Clock

London: Chapman and Hall 1840-1841

\$1000

First edition. Three volumes. Bound in 19th Century diced calf, each volume very neatly rebacked. Ruled and titled in gilt. A couple of modest stains to the boards, a little rubbing at the spine, an attractive, very good or better set. Contains *The Old Curiosity Shop* and *Barnaby Rudge*. [BTC#97501]

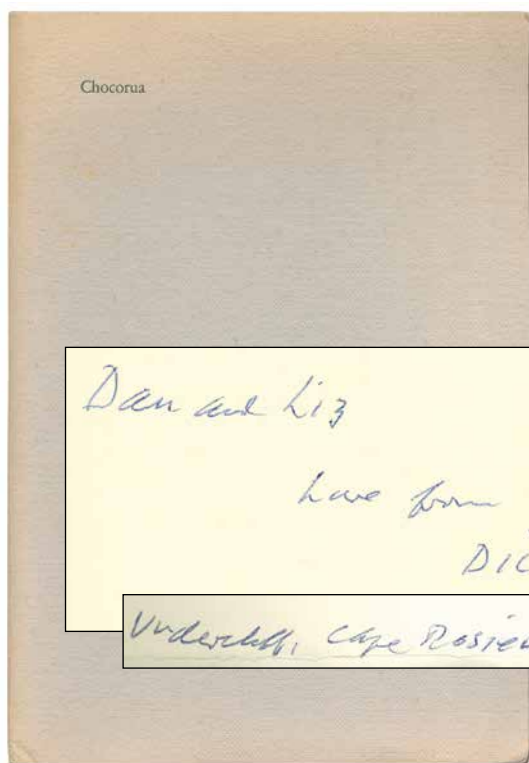
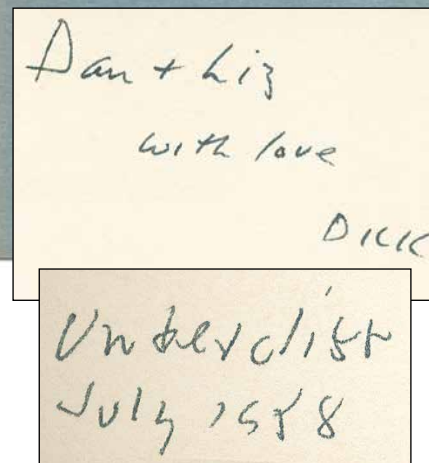
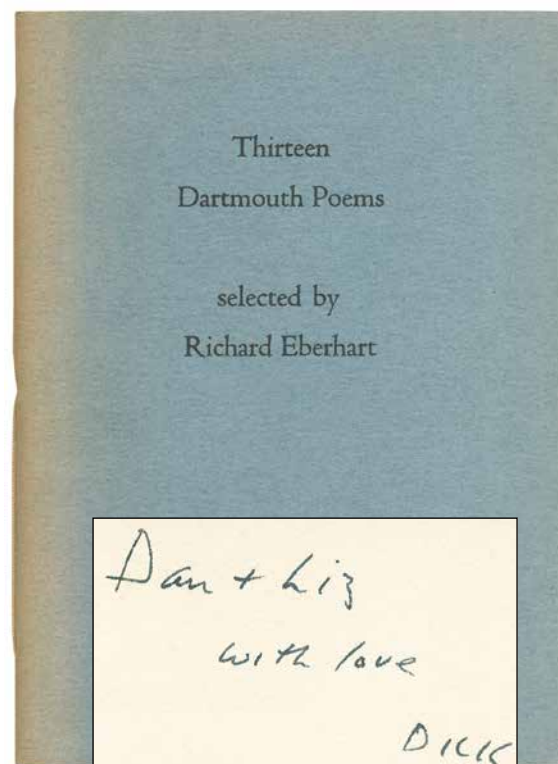
28 Richard EBERHART

Thirteen Dartmouth Poems

Hanover, New Hampshire: (Stinehour Press) 1958

\$150

First edition. Selected by Richard Eberhart. Small octavo. Stapled wrappers. Sunning along the spine, otherwise very good or better. Copy number 35 of 150 copies. Nicely Inscribed by Eberhart to poet Daniel Hoffman. [BTC#422213]



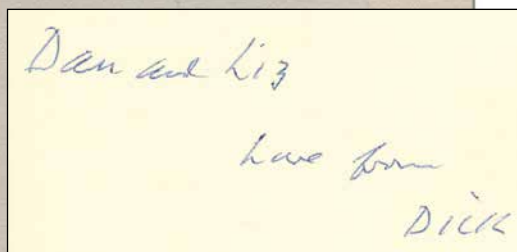
29 Richard EBERHART

Chocorua

[No place]: Nadja 1981

\$200

First edition. Small quarto. Stiff wrappers. Very slight sunning at the spine else fine. Copy 32 of 50 numbered copies Signed by the author (of a total edition of 76). Additionally Inscribed by Eberhart to poet Daniel Hoffman. [BTC#422214]



Undercliff, Cape Rosier, August 1981

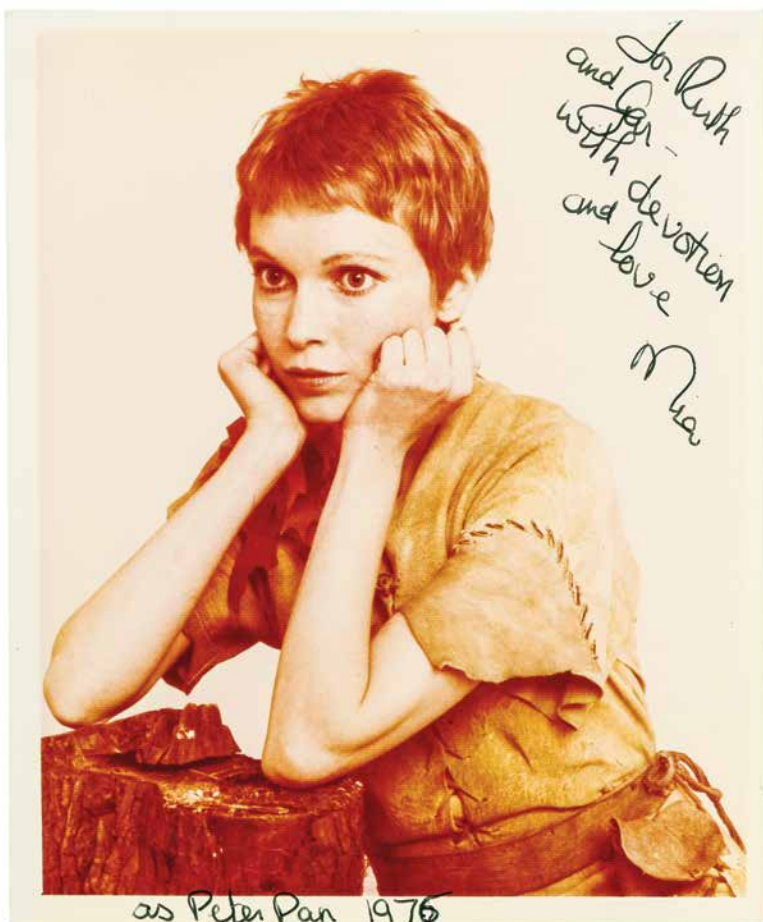
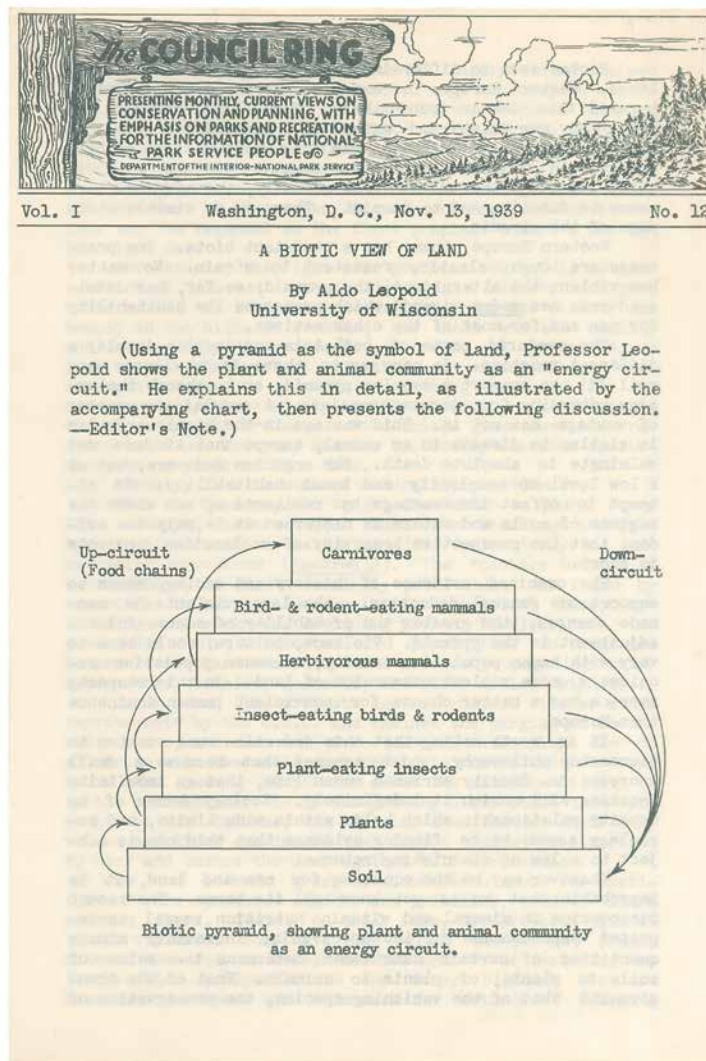
30 (Ecology)
Aldo LEOPOLD

A Biotic View of Land

Washington, D.C.: Council Ring 1939

\$950

First separate edition of Leopold's essay, here printed as the complete issue of *The Council Ring*, Vol. 1, No. 12. One sheet, folded to make four pages. Illustrated. Fine. Taken from a paper presented by Leopold earlier in the year at a joint meeting of the Society of American Foresters and the Ecological Society of America, and published in *The Journal of Forestry*, elucidating his "biotic pyramid," which shows the plant and the animal community as an interdependent circuit, with the implications for the food chain for environmental ethics, utility, and beauty. Rare. [BTC#422908]



Inscribed to Ruth Gordon and Garson Kanin

31 Mia FARROW

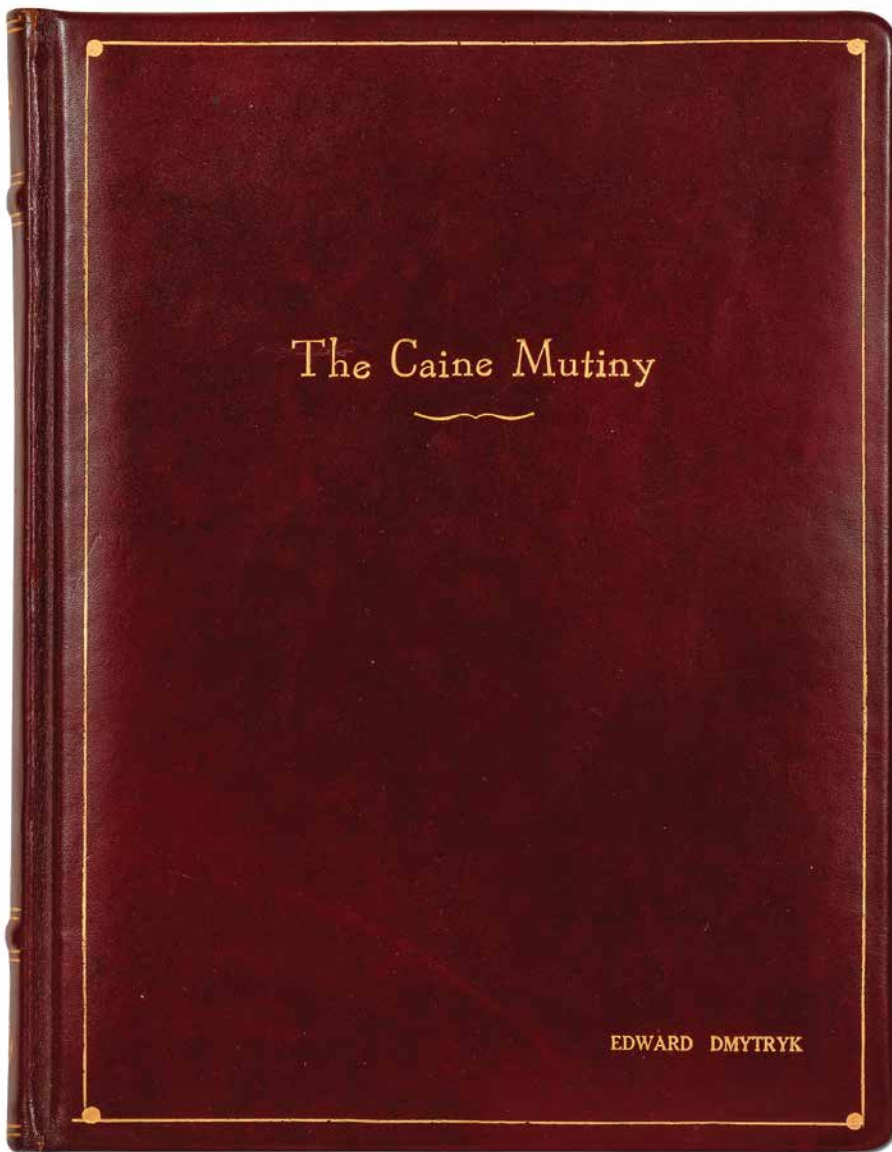
Photograph as Peter Pan

1976

\$1500

Color photograph. Approximately 4¼" x 5". Colors very slightly faded, still fine. Photograph of Farrow dressed as Peter Pan, leaning with both elbows on a tree stump. Inscribed in upper right corner: "For Ruth and Gar with devotion and love, Mia." Below the image she has written "as Peter Pan 1976." Farrow and Gordon co-starred in the 1968 film *Rosemary's Baby*. The film received mildly favorable reviews and Gordon won an Academy Award for her performance as Best Supporting Actress, but it is now considered a classic and in 2014 the film was selected for preservation in the National Film Registry by the Library of Congress. Farrow played Peter Pan in a 1976 TV movie. A nice association.

[BTC#421592]



Director Edward Dmytryk's Copy

32 (Film) (Edward DMYTRYK) Stanley ROBERTS

[Screenplay]: The Caine Mutiny

[No place: no publisher] 1953

\$7000

Screenplay. "Fifth draft March 14, 1953." Large quarto. 181pp. Full maroon morocco boards with red glossy end papers, Hollywood bookbinder's ticket on the front pastedown, mimeograph pages, and gilt lettering on the front board and spine along with raised bands. Fine. Director Edward Dmytryk's personal leather-bound copy of the screenplay, with his name in gilt on the front boards, for the 1954 film *The Caine Mutiny*, starring Humphrey Bogart and José Ferrer. The film was nominated for seven Oscars, and is considered one of Dmytryk's best. [BTC#424442]

FADE IN:

There is the blare of martial music, then two flags fill the screen. On the right, the flag of the United States. On the left, the flag of the United States Navy. CAMERA ANGLE WIDENS to take in the Columbia University Parade Ground as a Naval color-guard passes. Behind them marches a Naval band, sixty pieces strong, playing "Anchors Aweigh." Then, marching in full formation comes line upon line of young Ensigns. OVER THIS SUPERIMPOSE the Main Title:

"THE CAINE MUTINY"

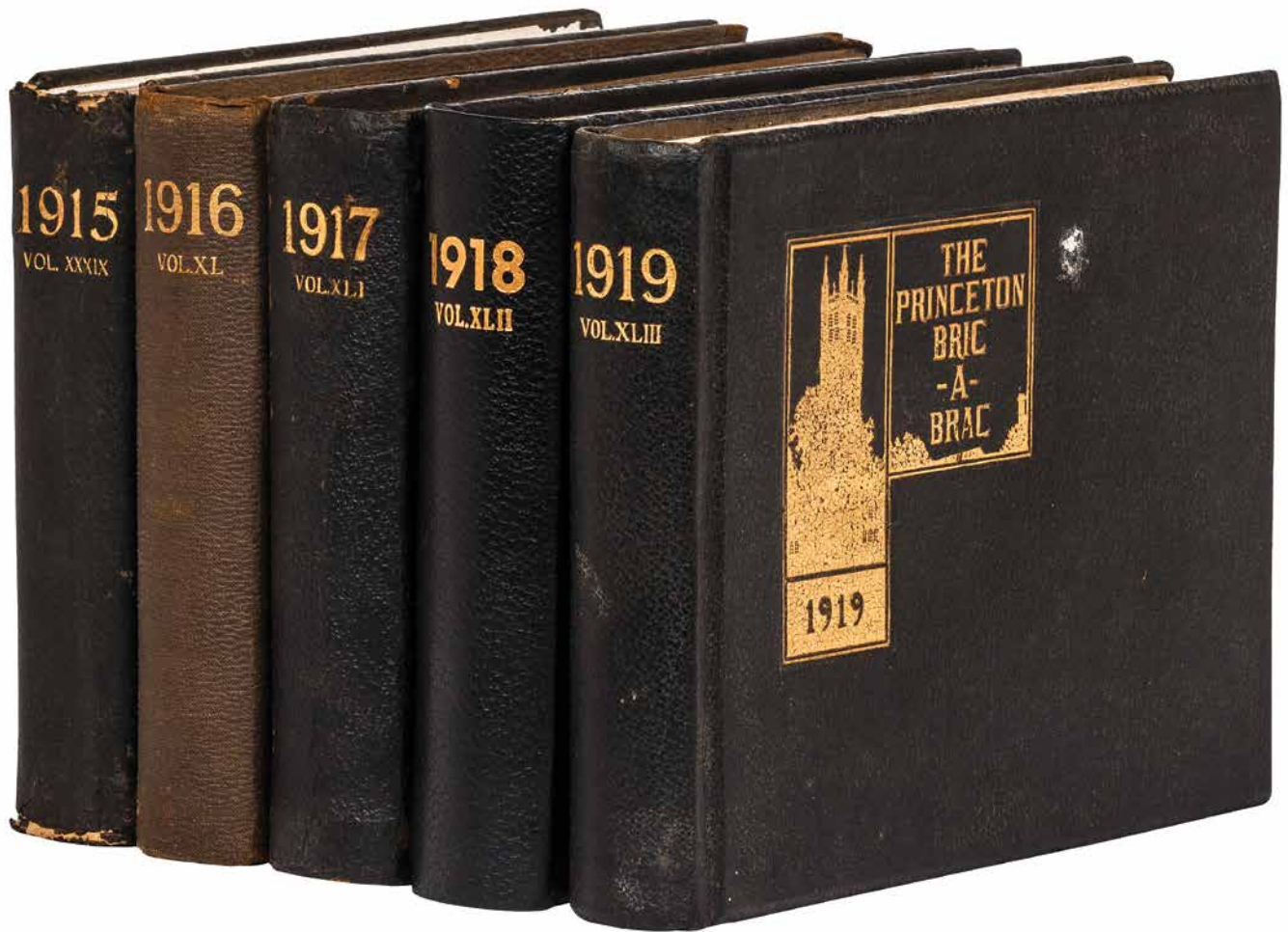
The dress parade continues throughout the rest of the credits. As the last title disappears, we are at:

EXT. COLUMBIA UNIVERSITY PARADE GROUND - DAY

1 MEDIUM LONG SHOT

A wooden platform has been erected at one corner of the field. COMMODORE KELVEY, Commanding Officer of the Navy,

1



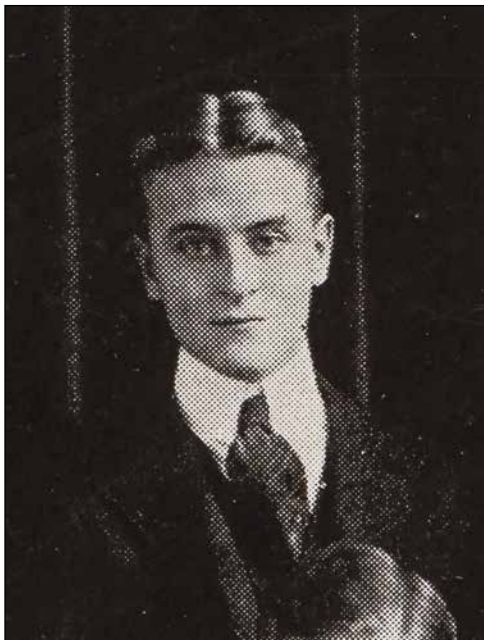
33 (F. Scott FITZGERALD)

Five Volumes of The Princeton Bric-a-Brac (1915-1919)

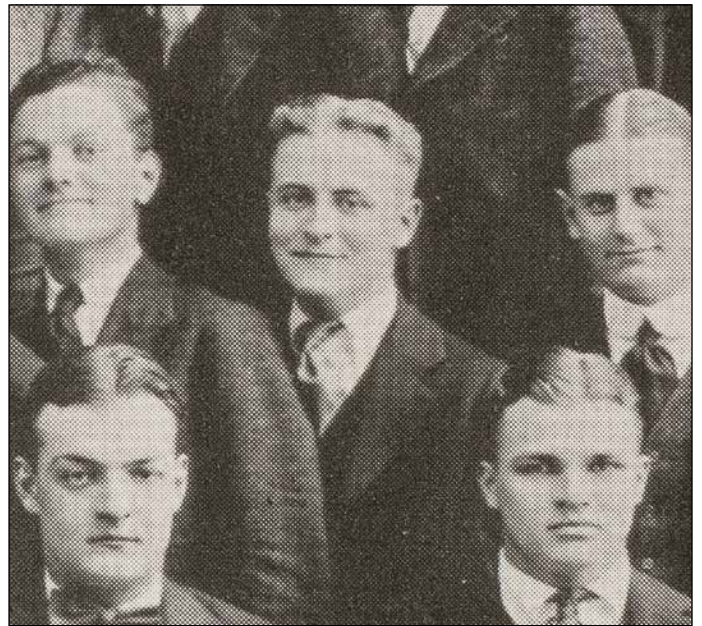
Princeton, New Jersey: Junior Class of Princeton University 1913-17

\$6000

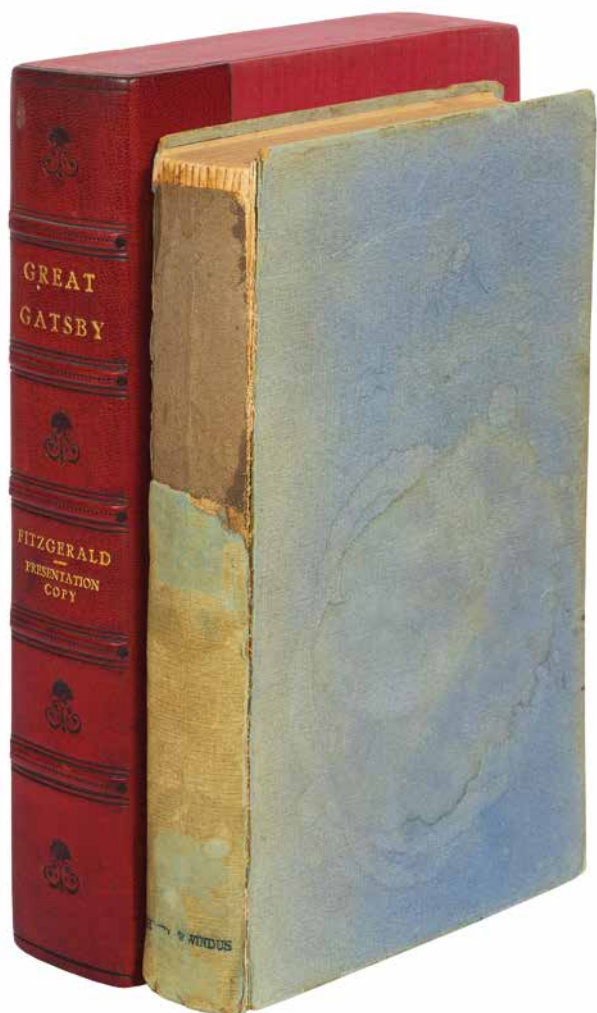
Five volumes (Volume XXXIX – XLIII). First editions. Oblong small quartos. Each volume in original black buckram bindings with gilt stamping. Mild foxing to the prefatory and concluding leaves, bindings of the first four volumes are a little shaken, a bit of sun fading and rubbing, else near fine.



All five volumes include material about the undergraduate activities of F. Scott Fitzgerald (1896-1940), a member of Princeton's Class of 1917. After graduating from the Newman School in 1913, Fitzgerald enrolled at Princeton where he honed his craft as a writer before dropping out in 1917 to join the Army. Included here are portraits of Fitzgerald with the Class of 1917, the board of *The Princeton Tiger*, and alongside the other members of the Triangle Club, for whom Fitzgerald wrote *Fie! Fie! Fi-Fi!* (1914) and *Safety First* (1916). Both musical comedies receive extensive reviews, complete with photographs from each production, in Volume XLII and XLIII, respectively. There are also reference to Fitzgerald's involvement with the Frenau Club, the Minnesota Club, and the University Cottage Club.



We are in reasonable proximity to Princeton and as such over the years have occasionally found volumes of the *Bric-a-Brac*, but never all five of the volujes for Fitzgerald's class, and almost always in inferior condition. This is an excellent set and scarce. [BTC#422755]



W. Merriss
 For King Vidor
 in admiration
 and friendship
 from
 F. Scott "Gin" Fitzgerald
 Paris, June 1928

THE GREAT GATSBY

BY
 F. SCOTT FITZGERALD

Then wear the gold hat, if that will move her;
 If you can bounce high, bounce for her too,
 Till she cry "Lover, gold-hatted, high-bouncing lover,
 I must have you!"
 —THOMAS PARKE D'INVILLIERS.

LONDON
 CHATTO & WINDUS

34 **F. Scott FITZGERALD**

The Great Gatsby

London: Chatto & Windus (1926)

\$110,000

First English edition. Light blue cloth lettered in black, the remainder binding, one of 350 copies (the bibliographer Bruccoli had not seen this binding). A poor copy. Tiny neat name "W. Merriss" at top of the front fly, lacking nearly the top half of the spine, drink stains on the front board, hinges repaired, lacking the ridiculously rare dustwrapper. Housed in a custom cloth chemise and quarter morocco slipcase titled in gilt.

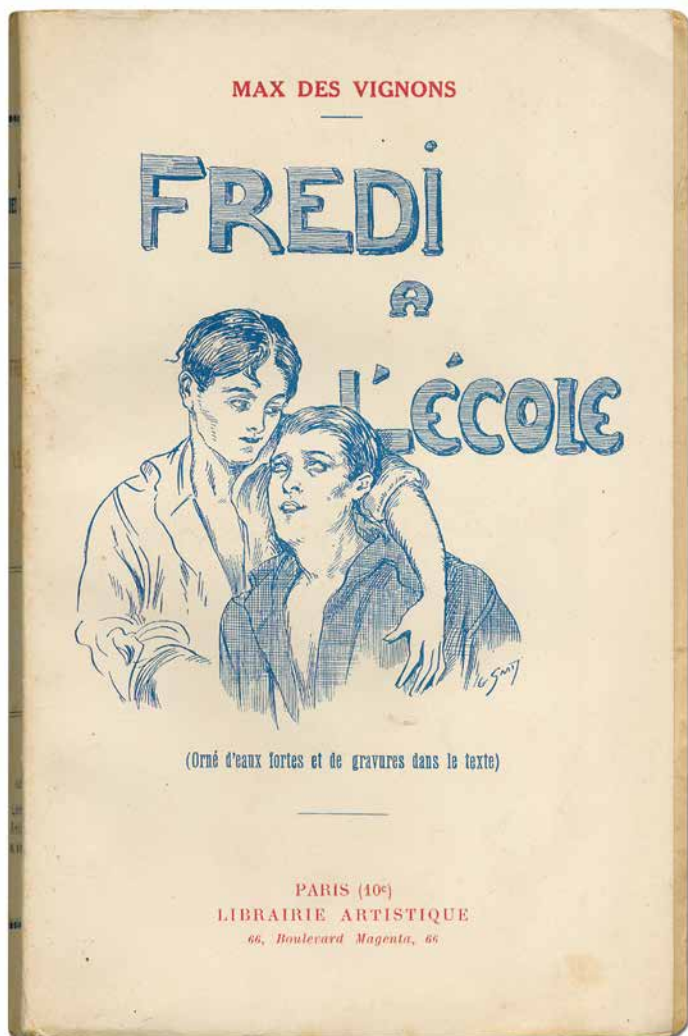
Inscribed on the front free endpaper by Fitzgerald to Golden Age film director King Vidor: "For King Vidor / in admiration / and friendship / from / F. Scott "Gin" Fitzgerald. Paris, June 1928." Fitzgerald met Vidor when he worked in Hollywood as a screenwriter and later based a character in his controversial short-story, "Crazy Summer," on the famous director.

The small owner's name is that of William Merriss, a close friend of Irvin S. Cobb's grandson, Thomas Cobb Brody, whose mother, Elisabeth "Buff" Cobb, was close with numerous young Hollywood types, including Fitzgerald and Sheila Graham. When Fitzgerald died suddenly of a heart attack, Graham wrote "it was a few days before Christmas, and Mr. [Irwin] Cobb insisted that I stay with them until it was over. I loved them for their kindness." Accompanied by a letter of provenance which is a little confusing, but which seems to indicate that Brody gave the book to Merriss.

The much rarer first English edition of an American classic with, according to various sources, as few as 1500-3000 copies printed versus 20,870 of the first American edition. Fitzgerald's perception of the lack of support he received from his English publishers was the source of great consternation to him. According to one source: "On 15 June 1925, William Collins, Fitzgerald's English publisher for *This Side of Paradise* and *The Beautiful and Damned*, turned down *The Great Gatsby*, declaring that 'to publish *The Great Gatsby* would be to reduce the number of his readers rather than to increase them'."

About 25 years ago, when we sold an inscribed first UK edition to Fitzgerald's bibliographer Matthew Bruccoli, who was much respected but who also fit somewhere on the spectrum between curmudgeonly and irascible, was nearly brought to tears because he had been looking for one for his entire collecting life and had until that time never seen one. Neither had we until now.

An inscribed copy of one of the most beloved novels in American literature in a notoriously rare edition with a significant association. *Connolly 100*.
 [BTC#429663]



35 (Gay Fiction)
Max DES VIGNONS

Fredy à l'école

Paris: Librairie Artistique 1929

\$450

First edition. Illustrated by Gaston Smit. Small octavo. 215, [1]pp. Cream wrappers printed in red and blue. Slight foxing else fine. One of a series of homoerotic "Fredy" novels. This title about Fredy's schoolboy days and the emergence of his sexual inclinations, which manifest themselves as timidity. Complete with a preface that presents the subject matter as a guide to parents and educators who "too often, due to ignorance, ... fail to recognize, in childhood, the first symptoms of inversion..." Very scarce. [BTC#423494]

36 (Gay Fiction)
Jay LITTLE (pseudonym of Clarence L. MILLER)

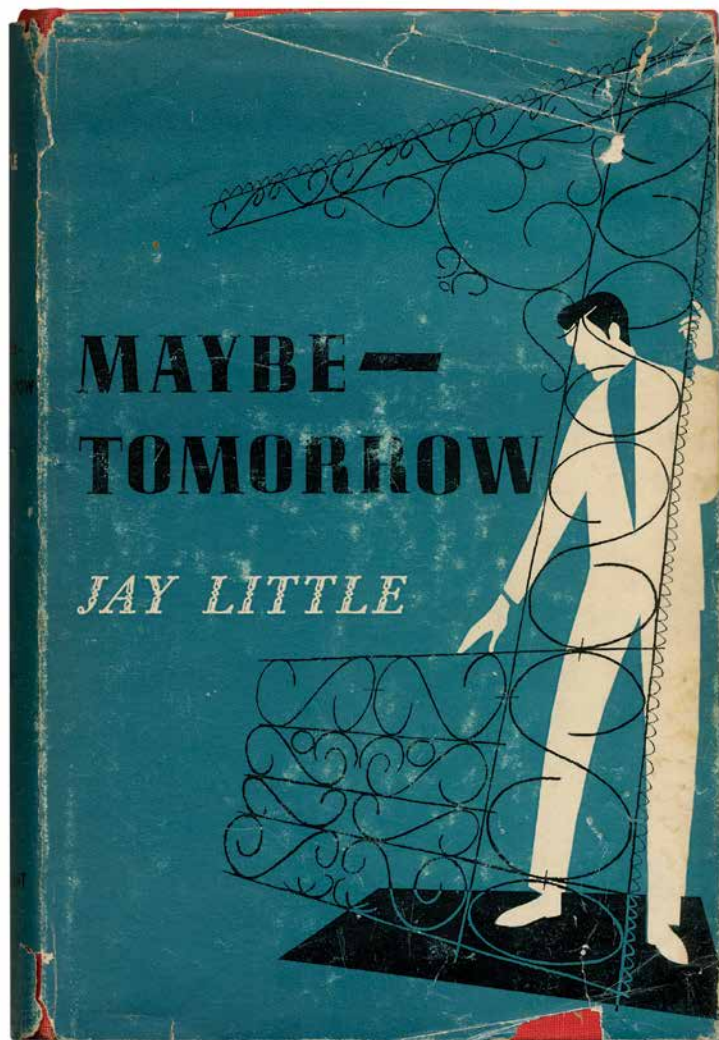
Maybe - Tomorrow

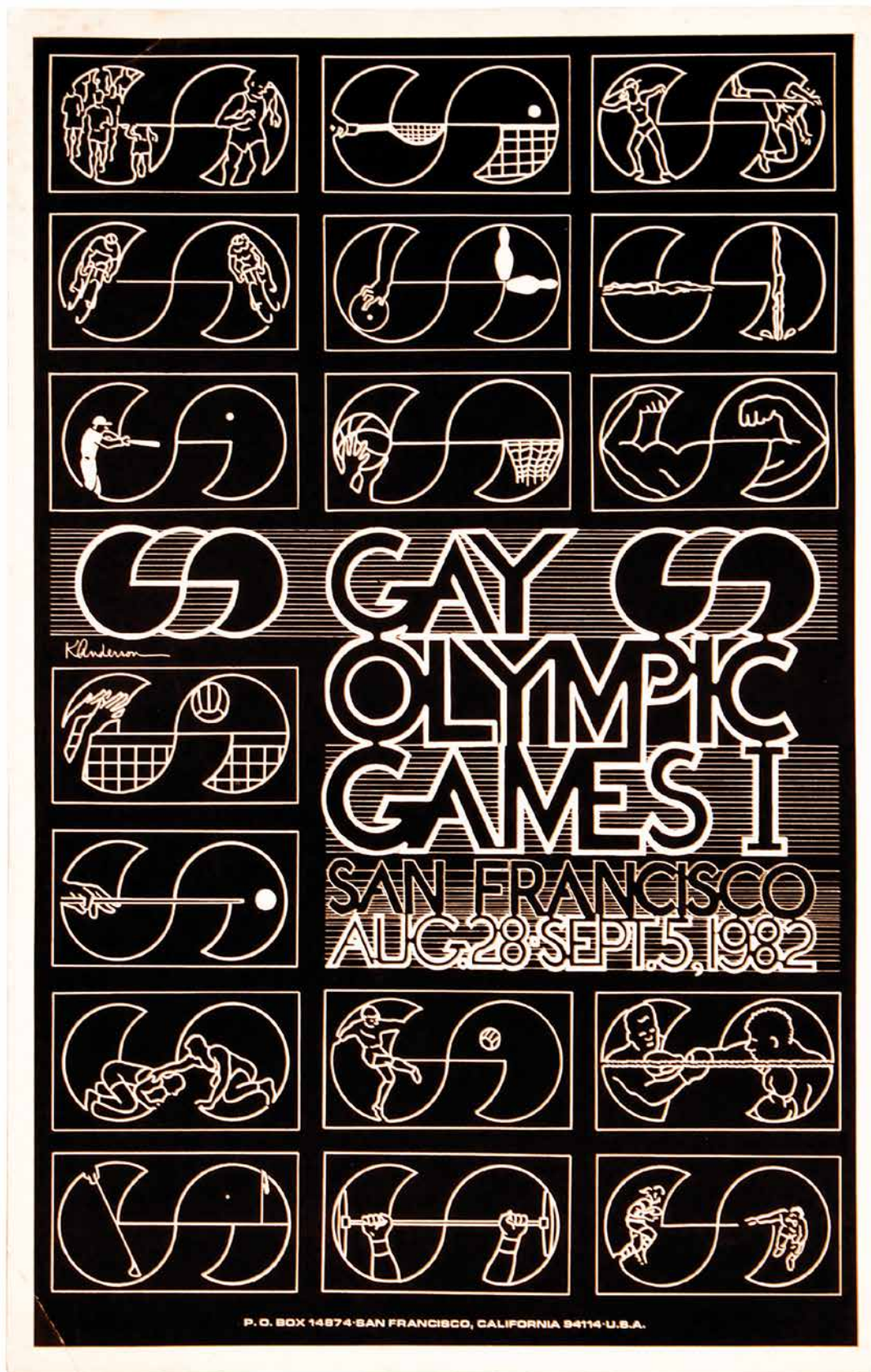
New York: Pageant Press (1952)

\$300

First edition. Tall octavo. 345pp. Modest cocked spine and light wear on the cloth, very good in internally repaired good or better dustwrapper with a modest stain on the rear panel. Novel about a young man named Gay "who finds himself developing into a homosexual." Things get better when he goes to New Orleans and meets others like himself. Author was born in Texas, had a job singing on the radio, spent three years performing at the Pasadena Playhouse, and then returned to Texas in Houston. Published by a vanity press, unlike most titles so published, this book was reprinted several times.

Scarce in jacket. [BTC#423518]





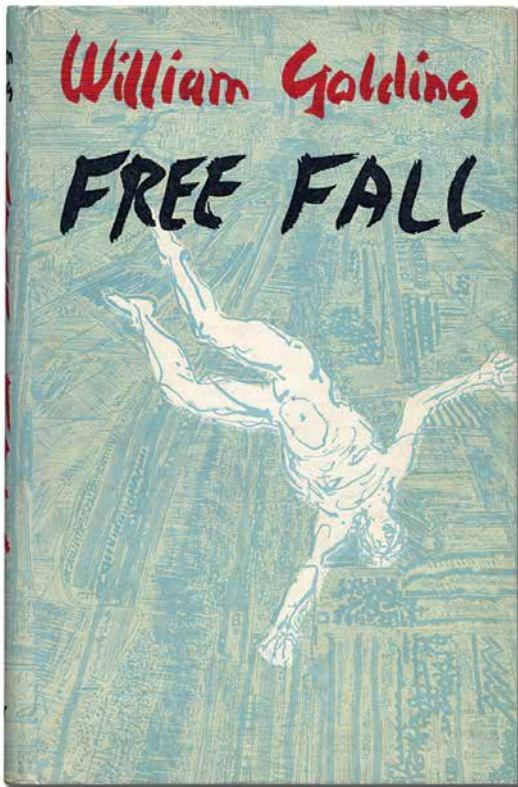
**37 (Gay Interest, Sports)
(K. ANDERSON)**

[Poster]: Gay Olympic Games I. San Francisco Aug. 28-Sept. 5, 1982

San Francisco: Gay Olympic Games 1982

\$650

Poster. Measuring 14" x 21". Printed in black on glossy white stock. One very short tear, a small crease, otherwise fine. An attractive poster for the very first Gay Olympic-style games created by "K. Anderson" depicting many of the sports also included in the Olympic Games. The organizers were sued by the International Olympic Committee and the United States Olympic Committee just three weeks before the start of the games, and were forced to change the name to the Gay Games, which have been held ever since. [BTC#392849]



38 **William GOLDING**

Free Fall

London: Faber & Faber (1959)

\$275

First edition. Fine in near fine dustwrapper with a small tear on the front panel. A very nice copy of the Nobel Laureate's third book. [BTC#104310]

39 **William GOLDING**

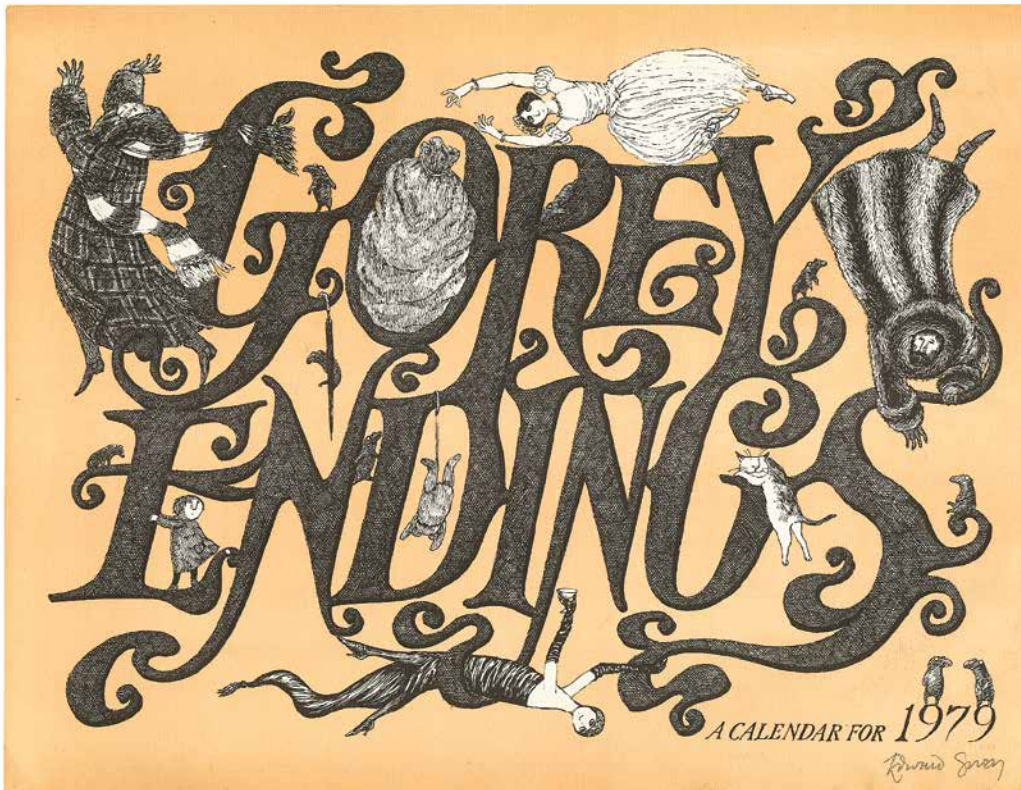
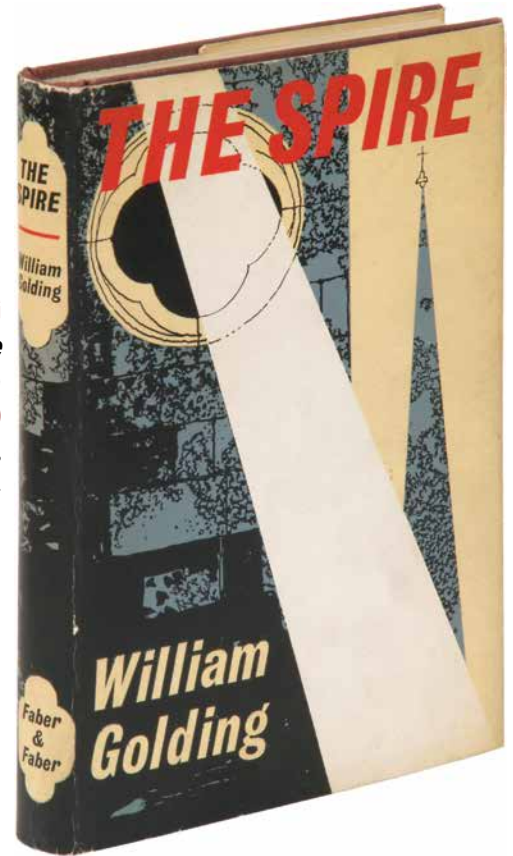
The Spire

London: Faber and Faber (1964)

\$250

First edition. Fine in a trifle soiled otherwise, fine dustwrapper. A *Burgess 99* title.

[BTC#104311]



40 **Edward GOREY**

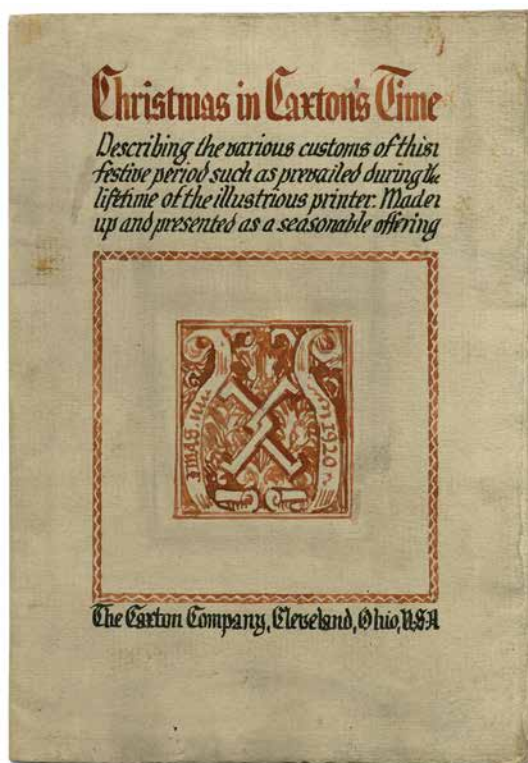
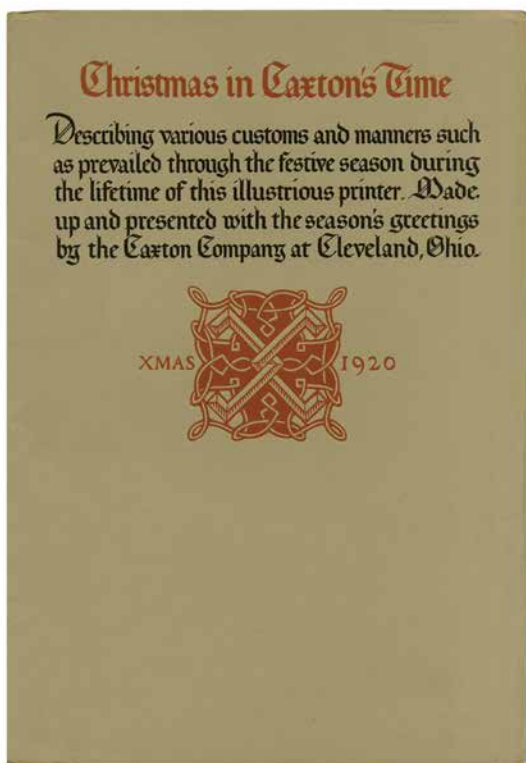
[Broadside]: *Gorey Endings:*

A Calendar for 1979

[New York: Workman] (1978)

\$275

Broadside. Slight age-toning and a minor bend in one corner, very good. Signed by Gorey. An advertisement for a Gorey illustrated calendar. Scarce. [BTC#350429]



41 (Percy GRASSBY)
Christmas in Caxton's Time
 [with] Original Artist's Mock up

Cleveland: Caxton Company 1920

\$950

First edition. Thin quarto. [16]pp. Stapled decorated wrappers. One full page illustration and five vignettes. Fine. One of 250 copies designed by Grassby. [With]: The artist's original mock-up with original art work, including all illustrations. Some soiling on the wrappers, near fine. Some small variation in the title, presumably this was the original proposal and minor changes were made. Includes the full page illustration and three vignettes. Unique.

[BTC#423833]

42 John HAWKES
(Donald BARTHELME)

[Typescript]: *Cleopatra's Car*
 [a chapter from *Second Skin*]

1963

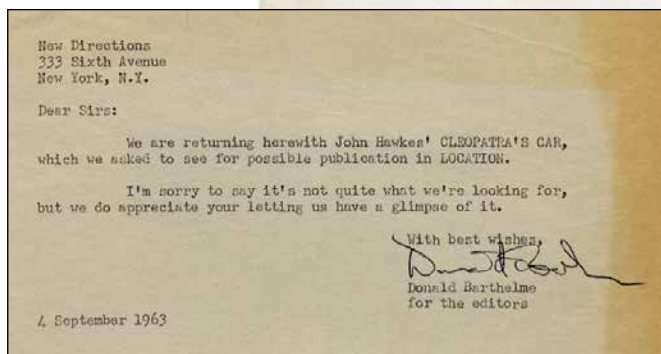
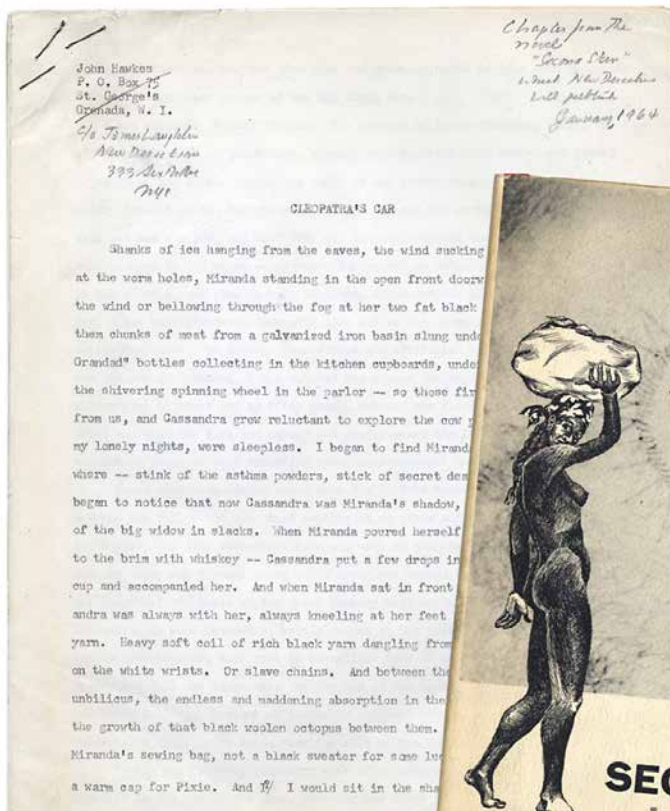
\$5000

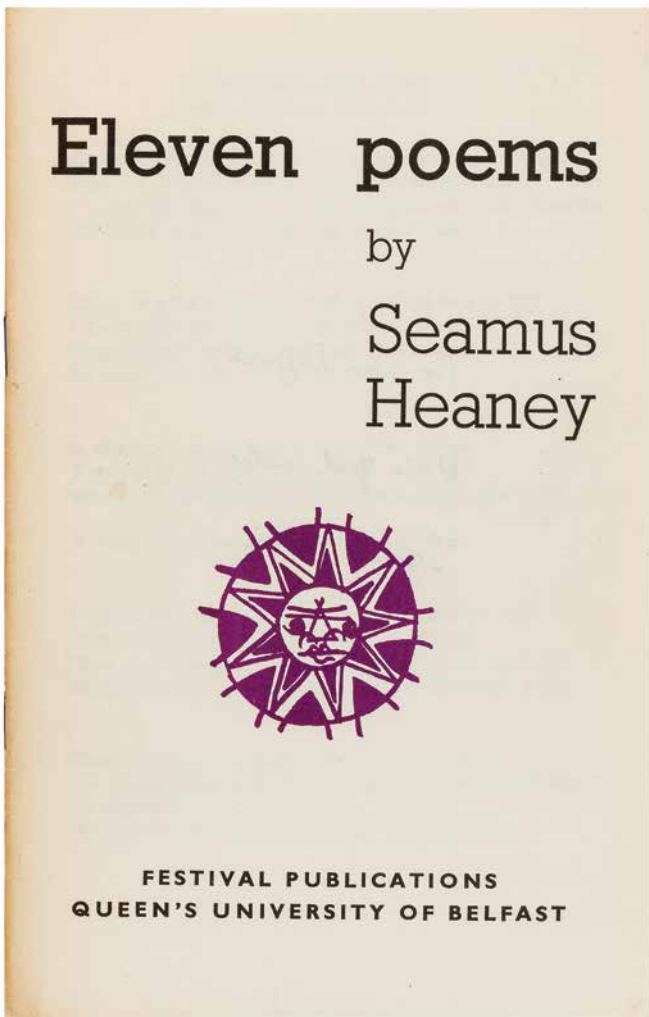
Thirty page typescript. Loose sheets attached by several staples with some rubbing, a crease to the final sheet, and some wear near the corner, near fine.

With a one page Typed Letter Signed by Donald Barthelme in response. The letter is very good or better with moderate toning and an indentation from a paper clip. The original typescript of "Cleopatra's Car," a chapter from Hawkes's 1964 book *Second Skin*, with a few scattered corrections in an unknown hand and with substantial differences from the final published version. Hawkes' name and address are in the upper left-hand corner but have been struck through in pencil and the address of the book's publisher, New Directions, is written underneath with a note referencing *Second Skin*, in publisher James Laughlin's hand. This chapter was apparently submitted for publication to the literary magazine

Location but, according to the accompanying TLS from magazine editor Donald Barthelme, was "not quite what we're looking for."

Accompanied by a first edition of *Second Skin* (New York: New Directions 1964) that is fine in near fine dustwrapper. [BTC#364322]





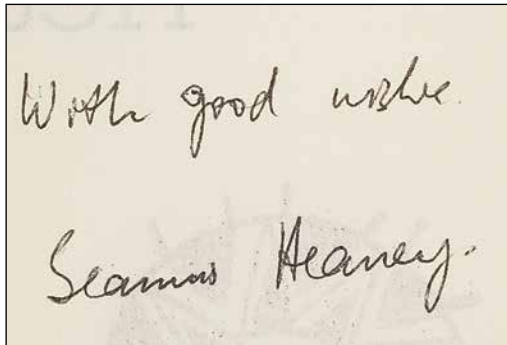
43 Seamus HEANEY

Eleven Poems

Belfast: Festival Publications. Queen's University of Belfast (1965)

\$15,000

First edition, first issue with nine-pointed sun on front wrap. Stapled printed self-wrappers. One tiny and nearly invisible spot on front wrap, else fine. Inscribed by Heaney to an American poet. "For - with good wishes, Seamus Heaney." Nobel Laureate Heaney's rare first book. [BTC#417886]



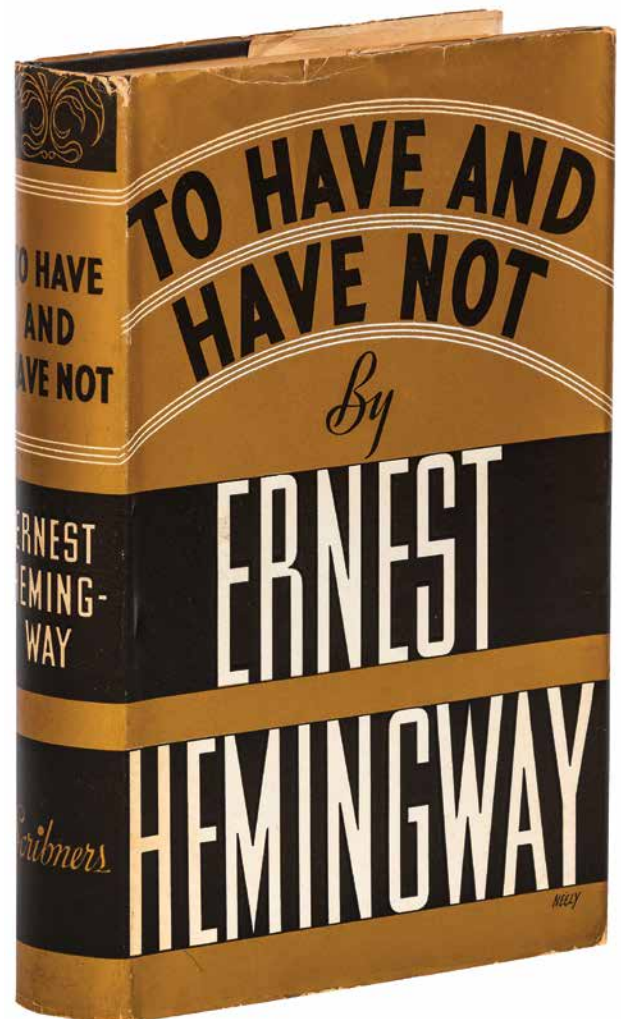
44 Ernest HEMINGWAY

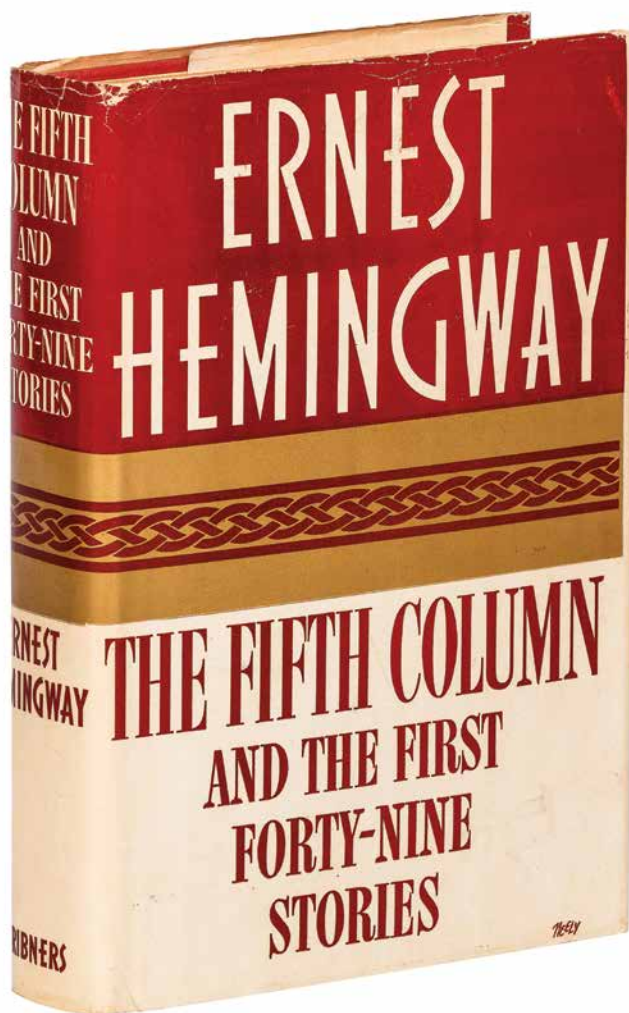
To Have and Have Not

New York: Charles Scribner's Sons 1937

\$2800

First edition. Fine in a bright, very near fine dustwrapper with minimal rubbing and tiny tears. Basis, albeit somewhat loosely, for the classic Howard Hawks film, scripted by William Faulkner and Jules Furthman, and starring Humphrey Bogart and Lauren Bacall in her debut. A much nicer than usual copy. [BTC#424322]





45 **Ernest HEMINGWAY**

The Fifth Column and The First Forty-Nine Stories

New York: Charles Scribner's Sons 1938

\$7500

First edition. Bookplate of Hemingway's friend Fraser Drew on the front pastedown else fine in bright and fine dustwrapper with a little rubbing and a tiny tear at the crown. Housed in a cloth chemise and quarter pigskin slipcase with morocco spine labels. Hemingway's only play, along with some of his finest stories, including "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro." A particularly bright and fine copy. [BTC#424328]

46 **Oliver Wendell HOLMES**

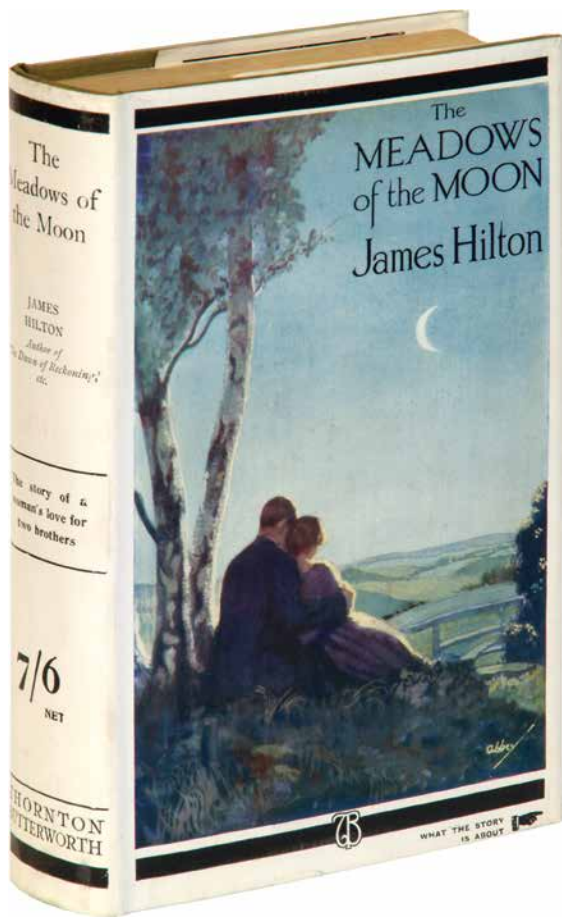
[Musical Broadside]: Hymn by Oliver Wendell Holmes Written Expressly for the Great Sanitary Fair

[Philadelphia]: G. W. Childs 1864

\$2000

First edition, printing A. Approximately 6½" x 12". Printed on woven paper. Hymn with both text and musical notation, with the pictorial Seal of the Great Sanitary Fair as header. Old folds with tiniest tears at the edges and a little age-toning, near fine.

Presumably sold at the fair to raise funds for the relief of the troops. *BAL 8833* Printing A (three printings noted, no priority established). *OCLC* locates one copy of Printing A [on paper] and two copies of Printing B [on silk]. [BTC#424839]



47 James HILTON

The Meadows of the Moon

London: Thornton Butterworth (1926)

\$2000

First edition. Fine in fine dustwrapper. A beautiful copy of the very scarce fifth book by the author of *Goodbye, Mr. Chips!* and *Lost Horizon*. Jacket art by "Abbey." A superb copy. [BTC#91679]

48 James HILTON

Without Armor

New York: William Morrow 1934

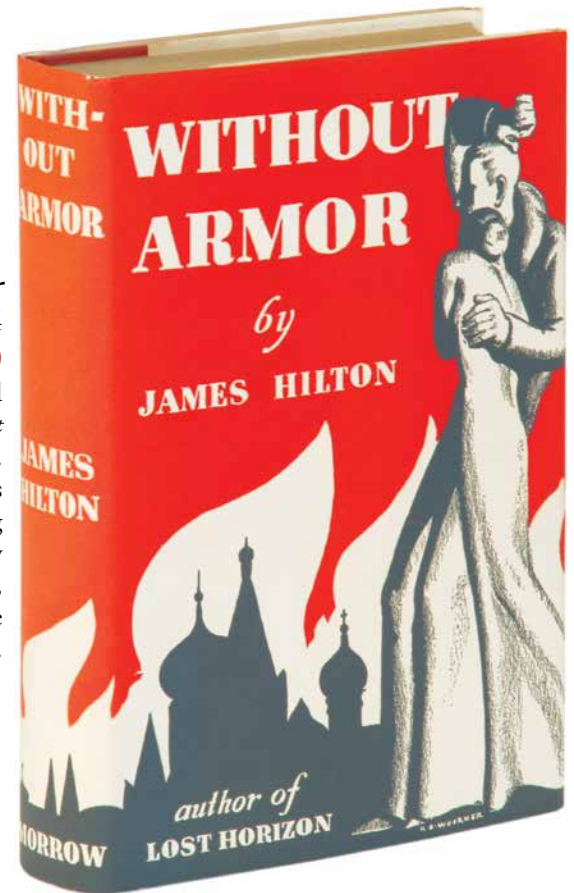
\$750

First American edition, published in Britain as *Knight Without Armour*. Fine in fine dustwrapper.

Jacket art by H.S. Woerner. Basis

for the 1937 film directed by Jacques Feyder, adapted by Frances Marion, and featuring Marlene Dietrich and Robert Donat. Dietrich herself claimed to have directed a few scenes of this rousing film of the Russian Revolution, to the delight of the film's producer, Alexander Korda, who, on seeing the footage, told his star, "You can direct here any time you want." A superb copy.

[BTC#91680]



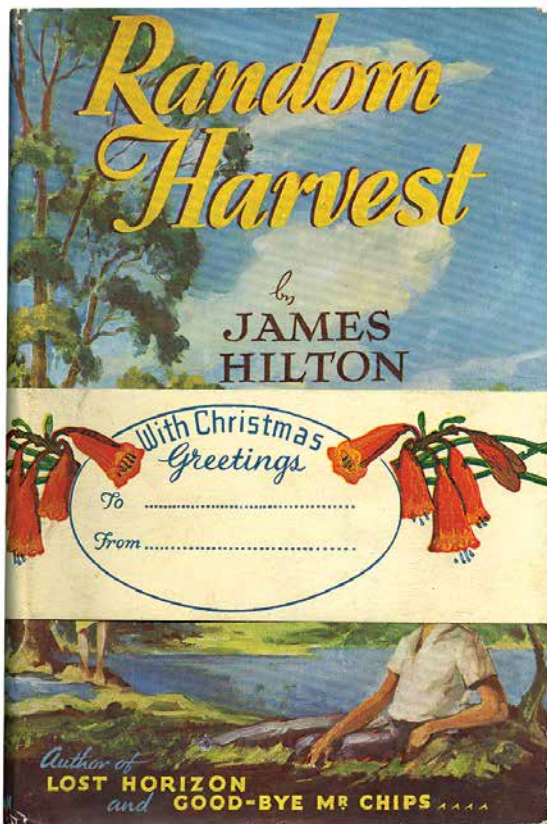
49 James HILTON

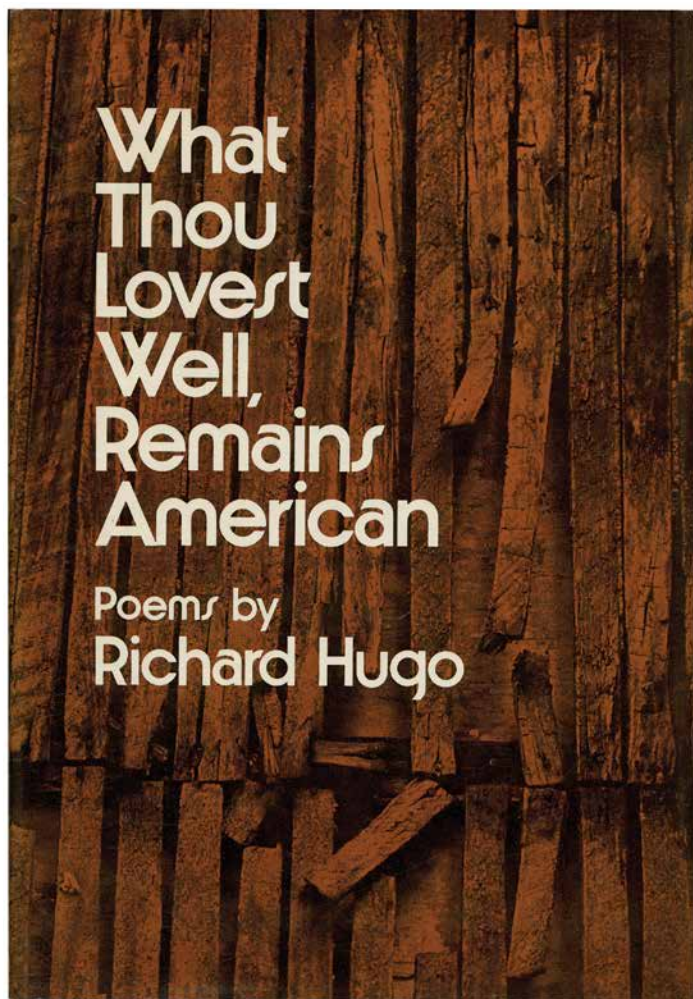
Random Harvest

Melbourne: Macmillan & Co. 1941

\$250

First Australian edition. Boards heavily spotted from oxidation, a fair only copy in near fine dustwrapper with some offsetting from the boards and with a wraparound band. Basis for the 1942 film directed by Mervyn LeRoy, and featuring Ronald Colman, Greer Garson, and Susan Peters. The film was nominated for seven Oscars including best picture, but won none. A very scarce issue. [BTC#91740]



50 **Richard HUGO***What Thou Lovest Well, Remains American*

New York: W.W. Norton (1975)

\$275

For my friends at the
Forum

Richard Hugo.

James Tate

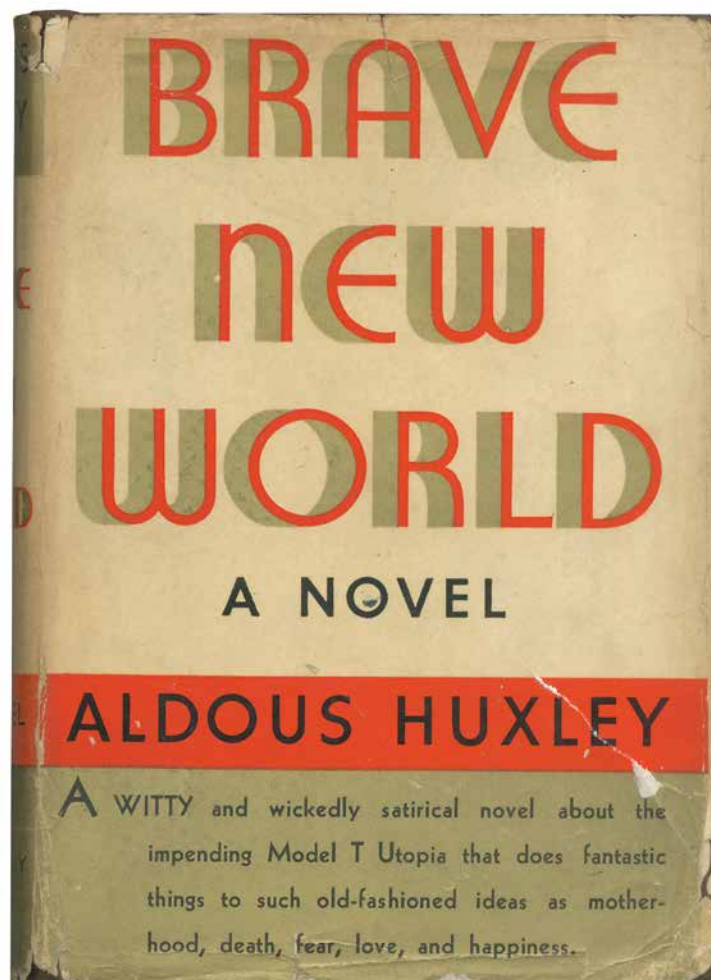
First edition, hardcover issue. Fine in near fine dustwrapper with dampstains visible only on the inside of the jacket. **Inscribed** by the author: "For my friends at the Forum[?]. Richard Hugo." Pulitzer Prize-winning poet James Tate's copy with his ownership **Signature** on the front fly. What the association between the "Forum" and Tate was is unknown to us. A very nice copy, the hardcover issue is uncommon. [BTC#424332]

51 **Aldous HUXLEY***Brave New World*

New York: Doubleday, Doran and Company 1932

\$850

First American trade edition. Contemporary owner name on the front pastedown, a very good copy in a presentable good or better dustwrapper with some tears, nicks, and overall light wear. Issued simultaneously with a signed and limited edition, the trade edition is uncommon in dustwrapper. Huxley's novel introduced a modern dystopia, and became a modern satiric classic and a cautionary tale. *Connolly 100*. [BTC#425687]

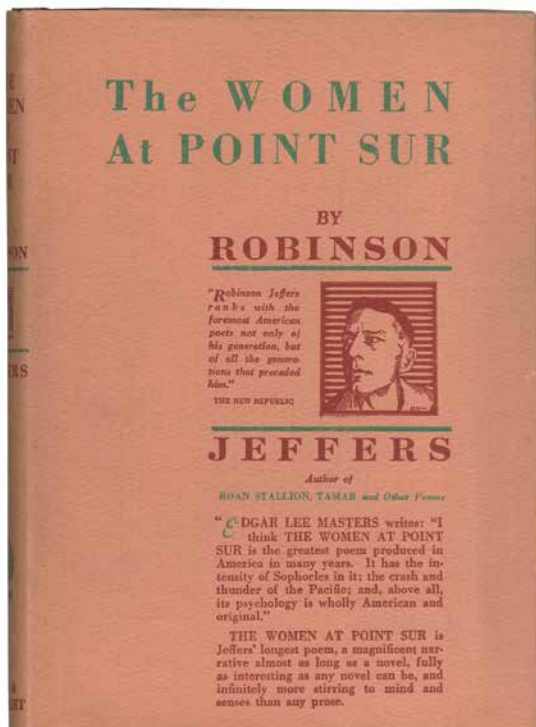
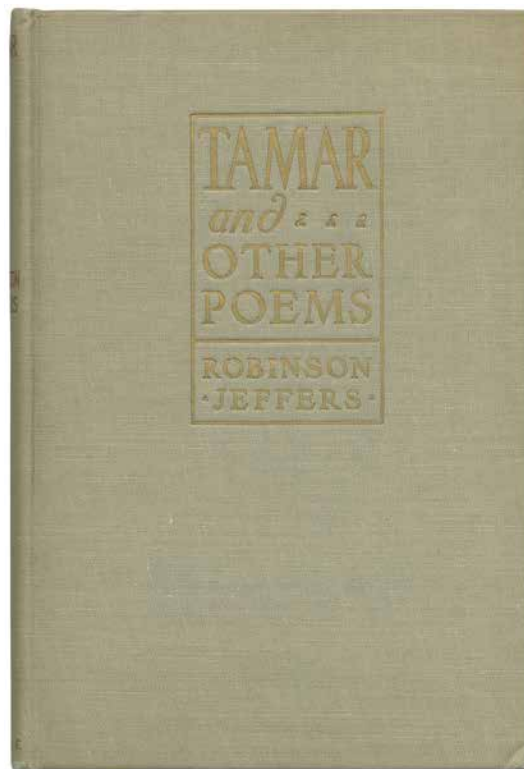


52 Robinson JEFFERS***Tamar and Other Poems***

New York: Peter G. Boyle (1924)

\$2500

First edition. Fine in near fine original unprinted brown paper dustwrapper (not shown) with a modest triangular chip on the rear panel. The bibliographer Sidney Alberts originally had described the jacket in his bibliography of Jeffers as gray, but later signed at least one copy of the book noting his error and acknowledging that the jacket was brown. One of only 500 copies, and exceptionally uncommon in jacket. [BTC#425700]

**53 Robinson JEFFERS*****The Women at Point Sur***

New York: Boni & Liveright 1927

\$1000

First edition. Fine in very slightly soiled near fine dustwrapper. Nicely **Inscribed** by the author "... for my friend Albert M. Bender" with a long passage from the poem and dated at Tor House in July of 1927. Bender was a successful insurance man, book collector, and patron of the arts in San Francisco. He was interested in California authors and artists, and financed Ansel Adams's first books. [BTC#425586]

Inscribed for my friend Albert M. Bender,
 --- Omerio peered into the scars on his palms
 And said, "He is darker to himself than to men.
 He is neither a child nor a man, he has no
 . . . understanding.
 He is terrible," he said with tranquil eyes.
 He intended the multiform God --- (page 71)
 Robinson Jeffers,
 Tor House, Carmel, July 1927.

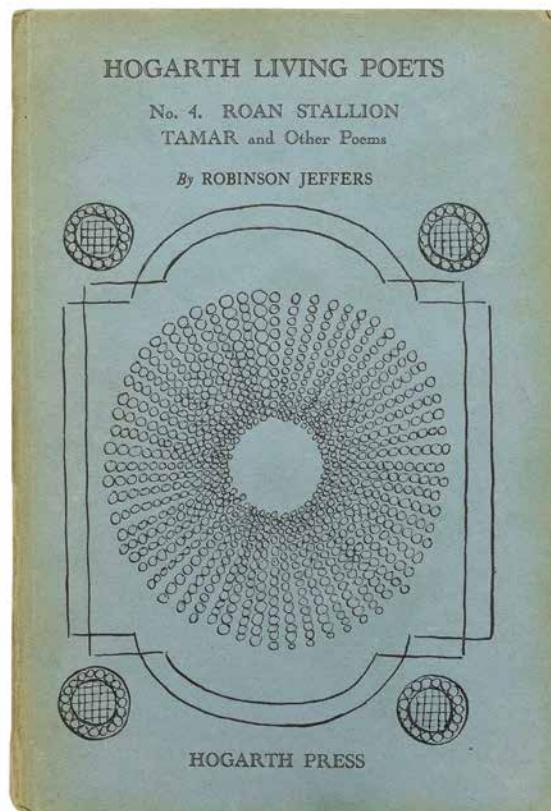
54 Robinson JEFFERS***Roan Stallion, Tamar and Other Poems***

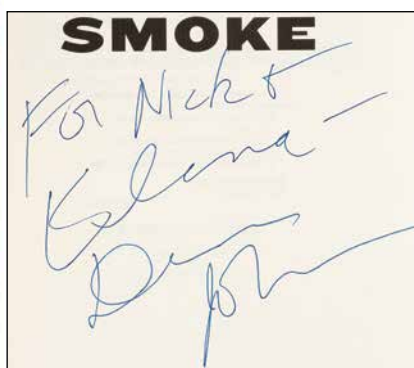
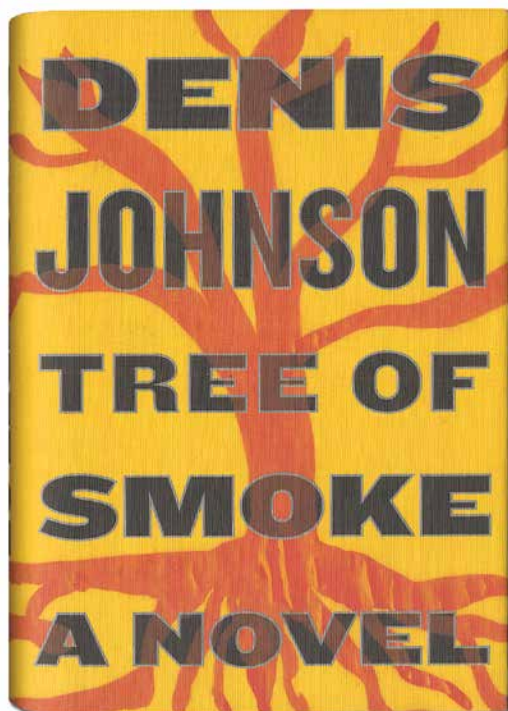
London: Leonard and Virginia Woolf at The Hogarth Press 1928

\$800

First English edition. Hogarth Living Poets, 4. Decorated paper over boards. Tanned spine, else fine. Housed in custom cloth slipcase with morocco spine label gilt. Very uncommon.

One of 440 copies. [BTC#425617]





55 Denis JOHNSON

Tree of Smoke

New York: Farrar, Straus and Giroux (2007)

\$125

First edition. Fine in fine dustwrapper. Inscribed to author Nicholas Delbanco and his wife: "For Nick & Elena - Denis Johnson." Winner of the National Book Award for Fiction. Laid in is Delbanco's computer generated introduction of Johnson for a reading that he gave at the University of Michigan Visiting Writers Series.

[BTC#417105]

56 Tom JONES and Harvey SCHMIDT

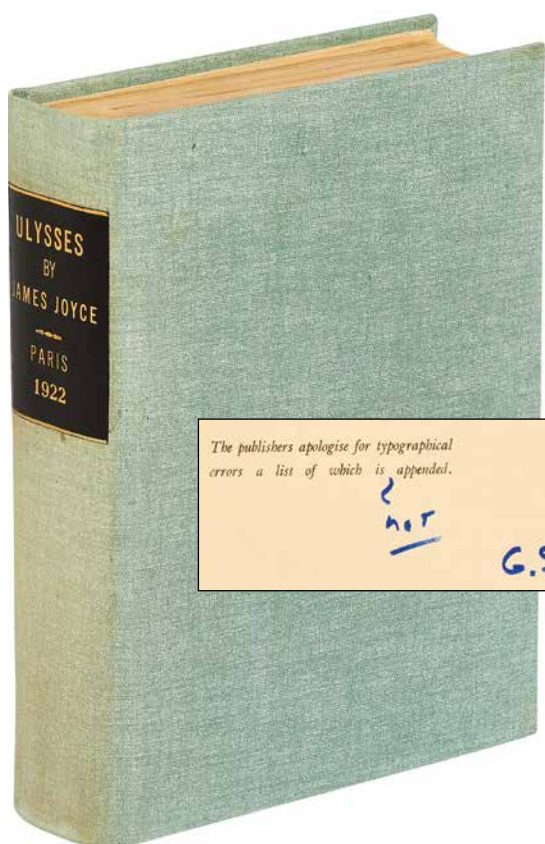
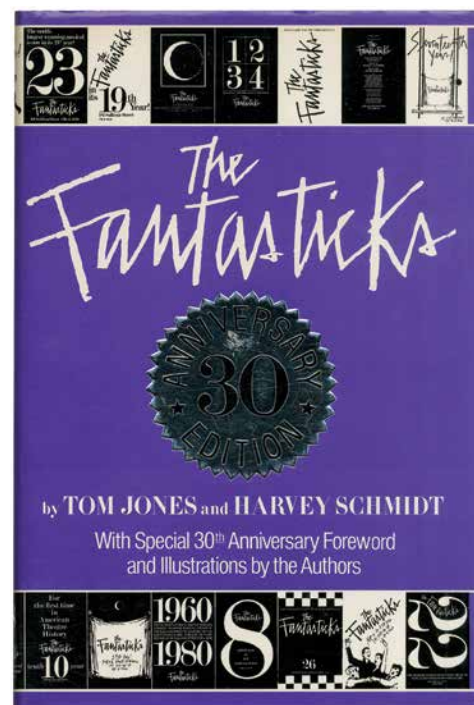
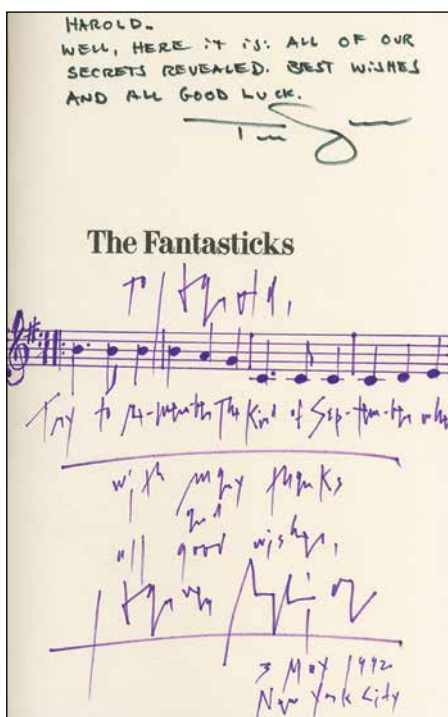
The Fantasticks

New York: Applause Theatre Book Publishers (1990)

\$450

30th Anniversary edition. With new forward and illustrations by the author. Fine in fine dustwrapper. Nicely Inscribed by both authors with the first bar of music and lyrics from the musical's hit song, "Try to Remember." Originally performed in 1960, the original Off-Broadway production ran continuously for 42 years!

[BTC#423457]



The publishers apologise for typographical errors a list of which is appended.

not

G.S.

Gilbert Seldes's Copy

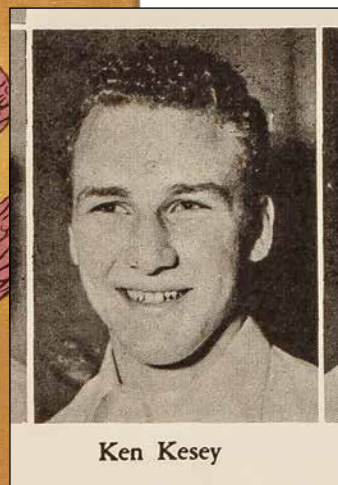
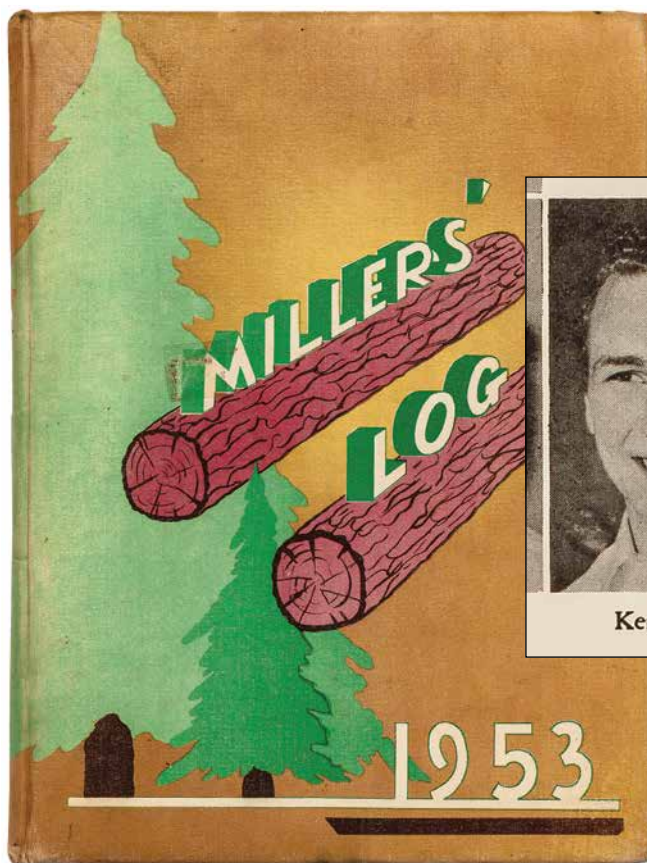
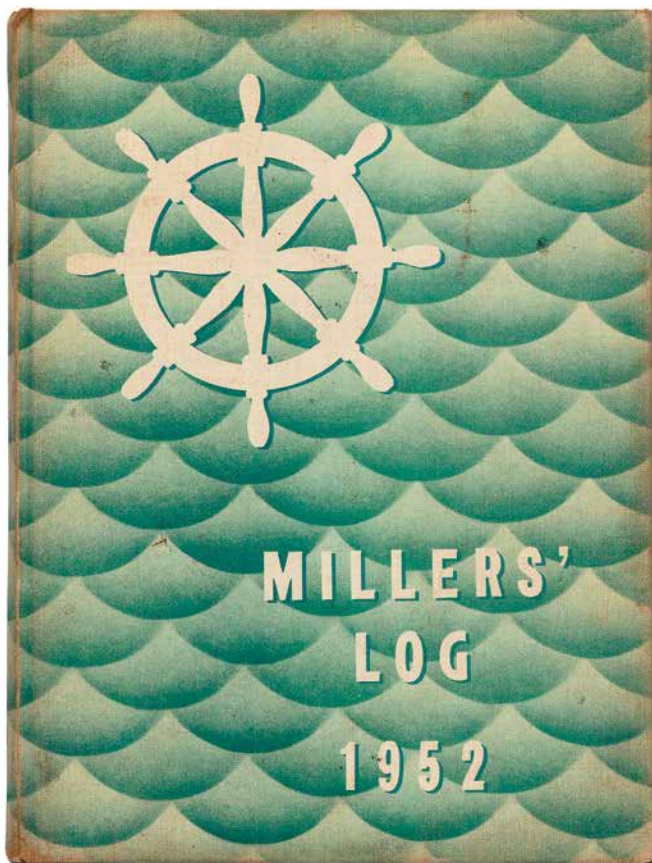
57 James JOYCE

Ulysses

Paris and London: Published for the Egoist Press, London by John Rodker, Paris 1922

\$2700

First English edition (printed in France). Bound in cloth with black morocco spine label gilt. Wrappers bound in. Modest rubbing on the wrappers, faint dampstain confined to a tiny bit of the bottom corner, else near fine. Copy number 1547 of 2000 numbered copies (of which approximately 500 were destroyed by U.K. Customs). Author Gilbert Seldes's copy with his Initials and a brief note on the leaf following the limitation page, noting that this copy came without the errata notice. Seldes was an important popularizer of Joyce, according to *The Nation: 1865-1990* by Katrina vanden Heuvel (1990), "[Seldes's] ... long, glowing 1922 review in The Nation of Ulysses by James Joyce helped the book become known in the United States (although it would remain banned there until 1933)." A nice association copy of one of the great novels of the 20th Century. *Connolly 100*. [BTC#423497]



Ken Kesey illustrating an open position.



58 (Ken KESEY)

[High School Yearbooks]: Millers' Log 1952 & 1953

Springfield, Oregon: Springfield High School 1952-53

\$2000

First (only) editions. Two volumes. Quartos. 144; 152pp. Illustrated. Pictorial cloth. Various ownership signatures and classmate signatures and inscriptions, one tiny tear to the padded cover of each volume, with a small tape repair to 1953. The overall condition is very good. The yearbooks for author Ken Kesey's junior and senior high school years. Kesey was certainly a man about campus, appearing in approximately 20 places in the two books: senior picture, football, wrestling, drama, prom king, "most talented," "social promoter" of the Student Council, debate team, letterman, and much more.

[BTC#424566]

59 Timothy LEARY

Start Your Own Religion

(Millbrook, New York): League for Spiritual Discovery (Kriya Press of Sri Ram Ashrama 1967)

\$650

First edition. Small quarto. 27, [3]pp. Illustrated from photographs. Stapled wrappers decorated in color. Modest age-toning on the wrappers, else fine. From the nerve center of Leary's commune elucidating his "Drop Out, Turn On, Tune In" philosophy. Scarce.

[BTC#423259]



60 **Harper LEE**
To Kill a Mockingbird
 Philadelphia: J.B. Lippincott (1960)
\$8500

First edition. Advance Reading Copy. One of two variants (no priority determined), this issue with printed promotional information and a Truman Capote blurb. A slightly cocked very good copy with ink owner name, light toning and light wear at the corners. A classic novel of adolescence and the battle against injustice, basis for the equally classic film with Oscar-winner Gregory Peck and, in his pivotal film debut, Robert Duvall as Boo Radley. The author's first novel, winner of the 1961 Pulitzer Prize for Fiction.

[BTC#424352]

This first novel has
hit the jackpot!

It is the choice of the Literary Guild for August
AND Reader's Digest Condensed Books.

It will, we think, furnish a jackpot of bestseller
sales for you during the summer.

TO KILL A MOCKINGBIRD
By Harper Lee

The novel will be published in July at \$3.95 but we
are rushing this paper-bound copy to you so that you
may share with us the rare fun and lift in the dis-
covery of a new, fresh talent.

Truman Capote writes:

"Someone rare has written this very fine first
novel, a writer with the liveliest sense of
life, and the warmest, most authentic humor. A
touching book, and so funny, so likeable."

Please set aside an evening or two real soon to read
TO KILL A MOCKINGBIRD. Of course, I'd be very happy
to have your reaction.

Sincerely,

J. B. LIPPINCOTT COMPANY

Hugh Johnson
Hubert A. Johnson
Sales Manager

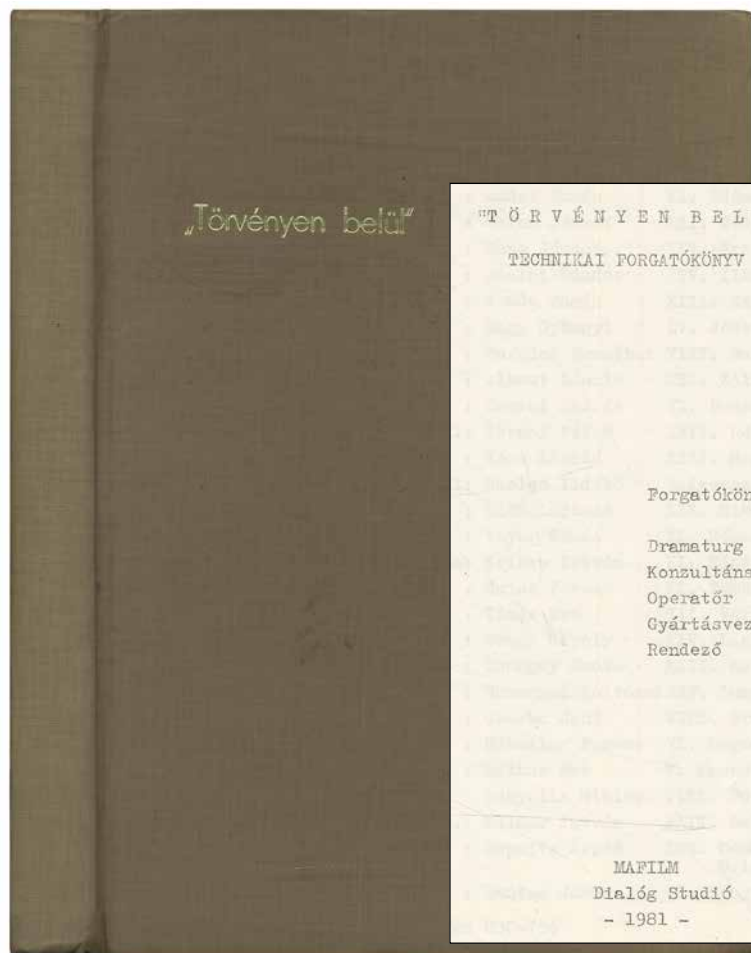
61 **(Lesbian Film)**

Erzsébet GALGÓCZI and Károly MAKK

[Film Script]: *Törvényen Belül* [Another Way]

(Budapest): Mafilm Dialóg Stúdió 1981

\$2500



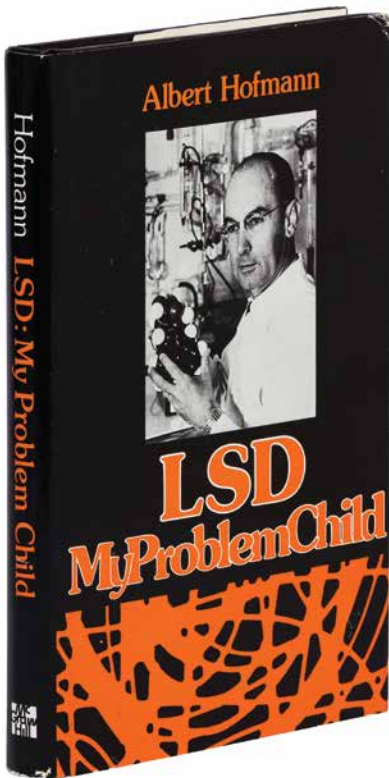
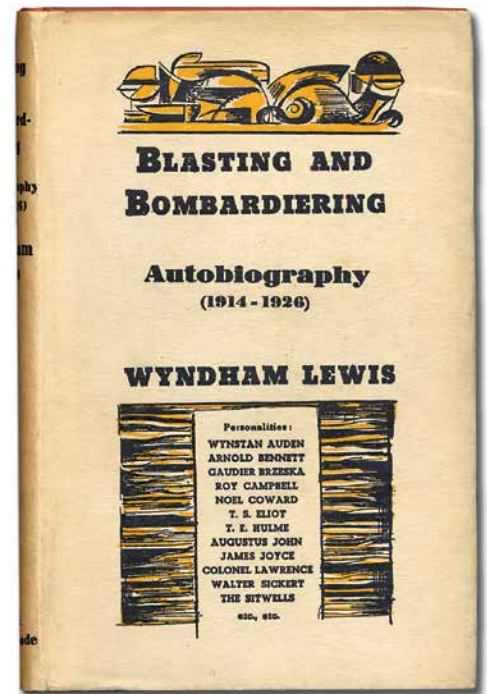
Technikai Forgatókönyv [technical script]. (2), (1)-2, (1)-2, (1)-3, (1), (1)-7, 11-24, 27-54, 54-176, 178-192, leaves and (8) blank. With additional three leaves, an alteration for "scene 69" (135-137 leaves). Bound in cloth and titled in gilt. Copy used by Second Assistant Director, Árpád Sopsits, with his notes, corrections and a few doodles throughout. Some pages torn out and folded as those pages were omitted from the filming. Pages tanned, cover slightly stained, overall very good or better. The script by Makk and Galgóczi, based on the openly lesbian Galgóczi's novel *Another Love* for Makk's 1982 film *Another Way*, a lesbian love story set in Communist Hungary after the 1956 uprising. It was nominated for the Palme d'Or at Cannes. Rare.
[BTC#412628]

62 **Wyndham LEWIS***Blasting and Bombardiering: Autobiography (1914-1926)*

London: Eyre and Spottiswoode 1937

\$500

First edition, first issue. Just about fine in a price-clipped, else fine dustwrapper. [BTC#108686]

**ALBERT HOFMANN**

Ph.D., Dr. Pharm. (Hon.), Dr. Sc. Nat. (Hon.)
 Head of the Pharmaceutical-Chemical Research Laboratories,
 Division of Natural Products (Retired), Sandoz, Ltd.,
 Basel, Switzerland

Albert Hofmann

Translated by
Jonathan Ott

Jonathan Ott

63 **(LSD)****Albert HOFMANN***LSD: My Problem Child*

New York: McGraw-Hill (1980)

\$1000

First American edition. Translated by Jonathan Ott. Octavo.
 209, [1]pp. Top corners a little bumped, near fine in near fine
 dustwrapper with corresponding rubbing to the top corners.

Signed by both Albert Hofmann and translator Jonathan Ott.

[BTC#423101]

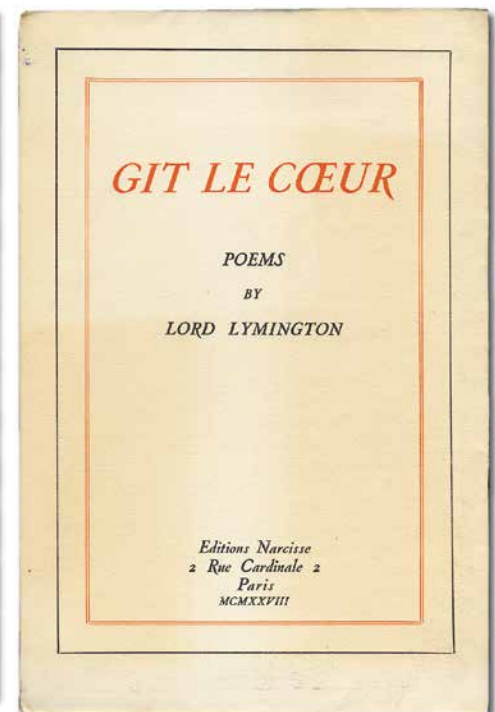
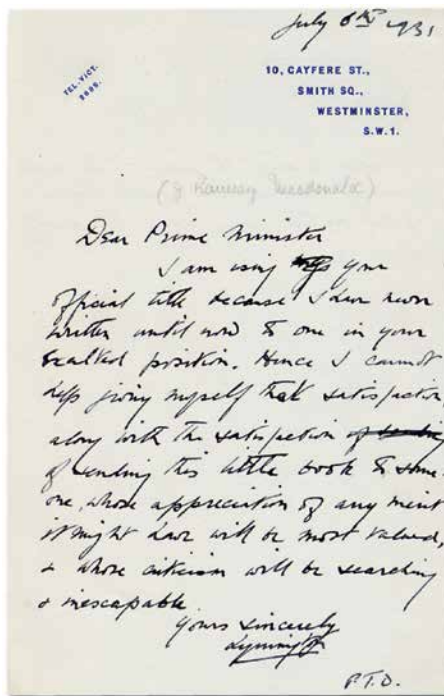
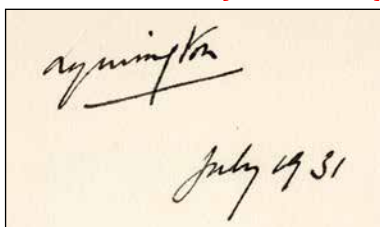
64 **Lord LYMINGTON***Git le Cœur*

Paris: Black Sun Press 1928

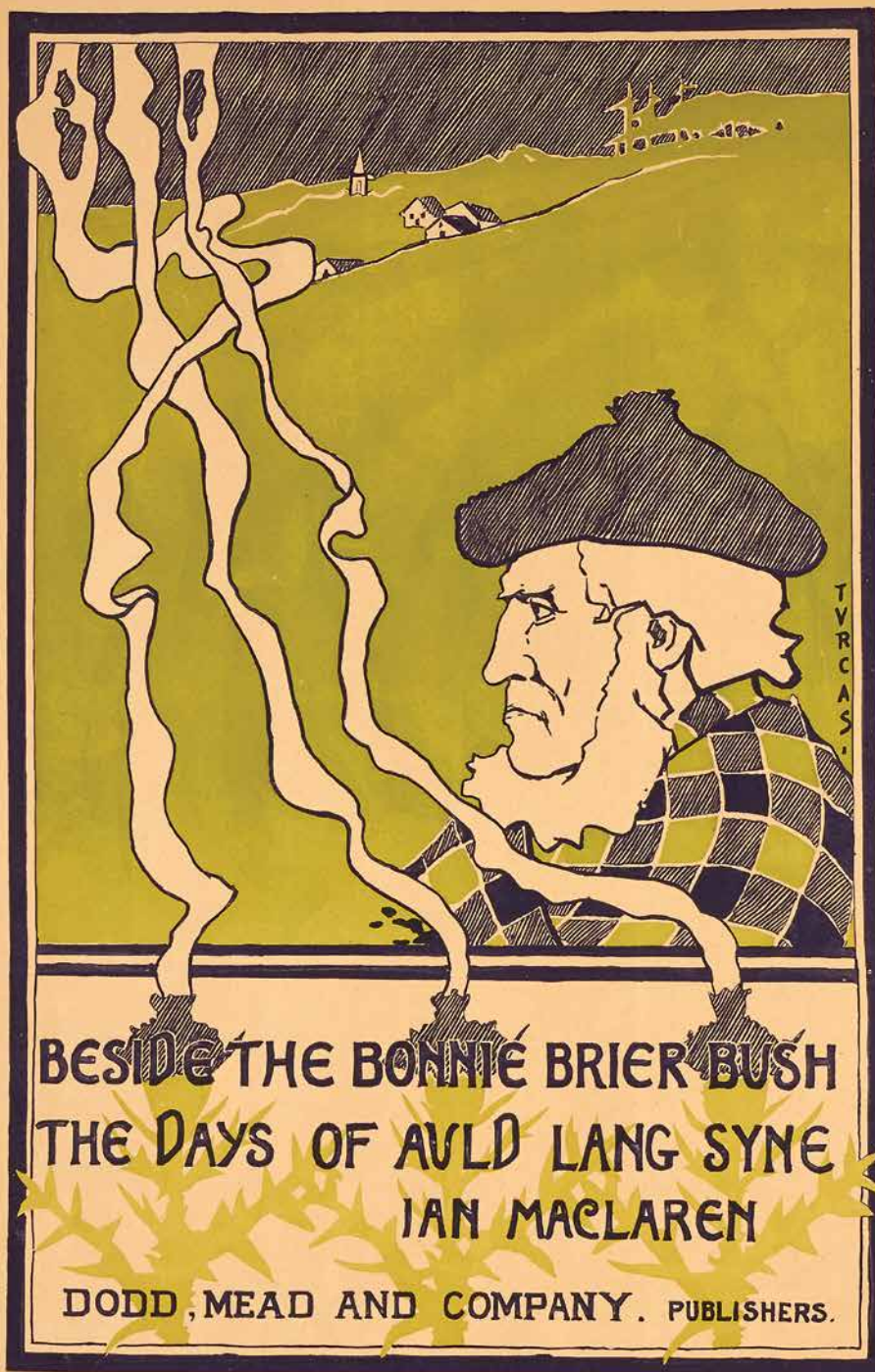
\$2500

First edition. Quarto. Printed wrappers. A little
 offsetting on the front wrap, and light wear at the spine
 ends, near fine. Love poems by Lymington (later Earl
 of Portsmouth) and an intimate friend of publisher
 Caresse Crosby. Copy number 194 of 200 numbered
 copies printed on Hollande Van Gelder Zonen. This
 copy Signed by the author, and with corrections
 in his hand. Additionally laid in is an Autograph
 Letter Signed from Lymington to English Prime
 Minister Ramsey MacDonald, presenting the volume.

[BTC#100018]



PROFUSELY ILLUSTRATED FROM PHOTOGRAPHS.



65 **Ian MACLAREN**

[Broadside]: Beside the Bonnie Brier Bush

The Days of Auld Lang Syne

Profusely Illustrated from Photographs

[New York]: Dodd, Mead and Company [circa 1895]

\$475

Broadside or poster. Measuring 12½" x 19". Fine. Art signed in print in right-hand margin "Turcus." Very attractively illustrated in arts and crafts style in black and green, depicted a dour Scot with a village in the background, and thistles in the foreground. Advertisement for a popular novel of rural Scotland. [BTC#409013]



66 David MAMET

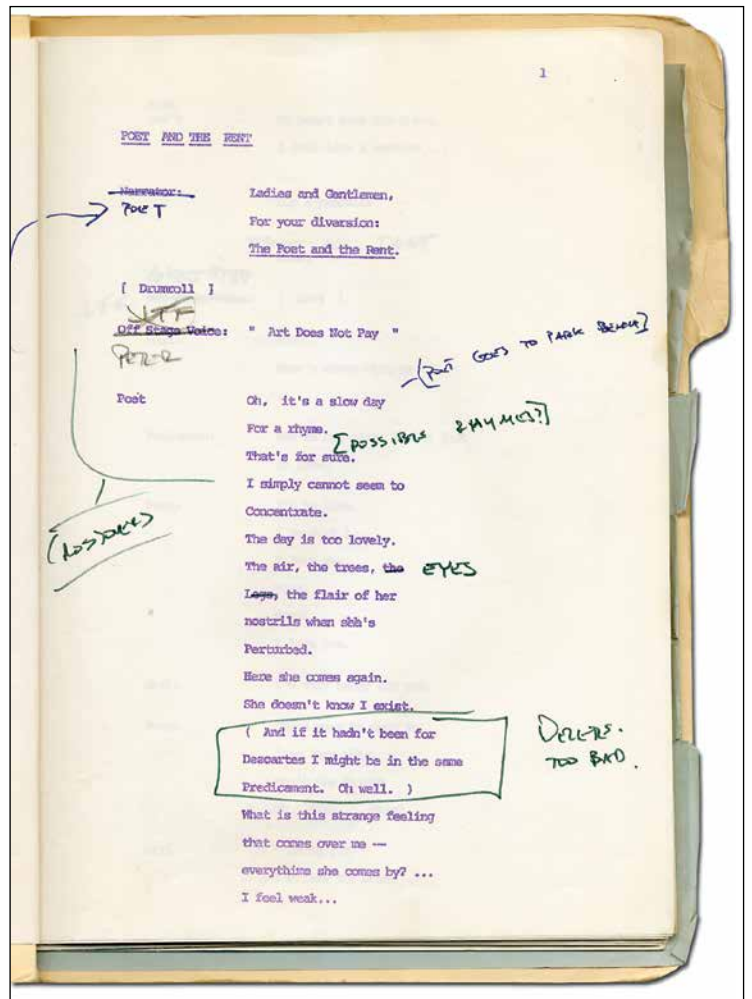
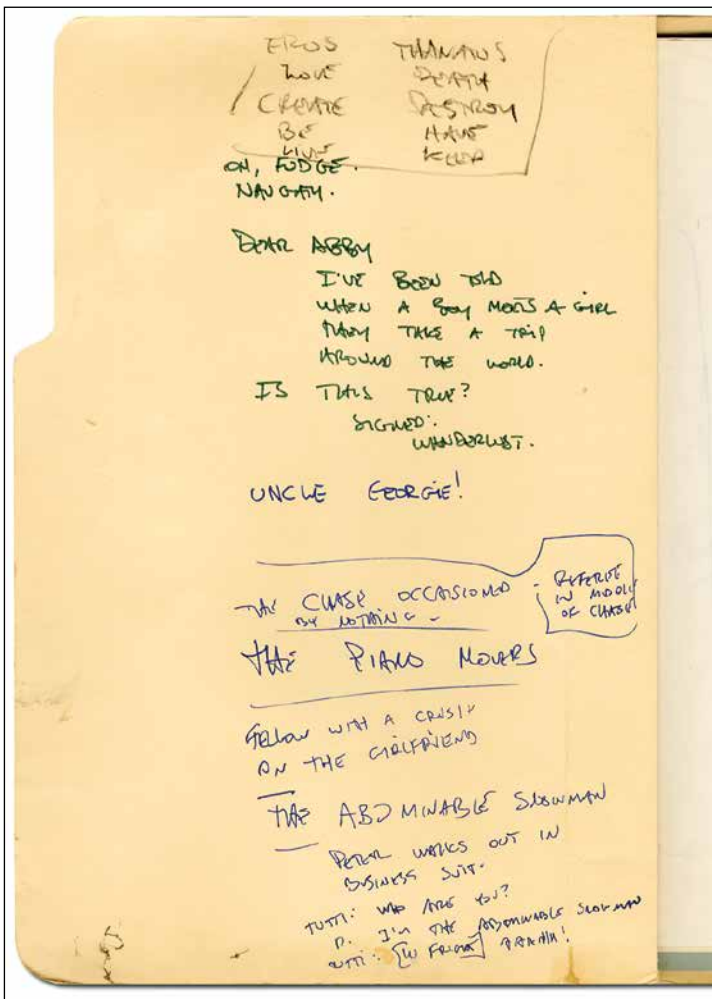
Poet and the Rent

Flossmoor, Ill[inois].: David Mamet 1973

\$25,000

Quarto. 41pp. Mimeographed playscript printed in purple on rectos only, prong-bound into a manila folder, hand-titled by Mamet on front wrap: "Poet and the Rent by David Mamet. This Copy Belongs To David Mamet" and with the number "19" in upper right-hand corner. Very good or better. David Mamet's personal copy of his second play. The title page bears his printed copyright notice for 1973, from his hometown of Flossmoor, Illinois. Heavily annotated throughout in his hand, with dialogue rewritten on the verso of the title page and on another page, and on the inside of both wrappers. Also bears a pencil sketch on the rear wrapper of what appears to be a set, presumably in his hand; as well as a separate laid-in mimeographed leaf on blue paper providing a rehearsal and performance schedule and the locations on the Goddard College campus where they would be held. The play was first performed in March of 1973 at Goddard College in Vermont, where Mamet was a student and teacher. The original cast included Oscar-nominated actor William H. Macy, who was Mamet's student and frequent collaborator and who made his directorial debut with a 1975 version of the play. This is very much a working copy, with Mamet making changes, striking out lines he didn't like, inserting new dialogue and noting new ideas as they occurred to him. From the estate of Fritzie Sahlins. Sahlins was a co-founder with her husband Bernie, of Second City Theater Troupe, and worked with Mamet on his first full-length play, *The Duck Variations*, one year earlier. This play was published much later as *Poet and the Rent* by Samuel French in 1981 as an acting edition and (adding a "The") as *The Poet and the Rent* by Grove Press in 1986 in the omnibus edition *Three Children's Plays*. Overall the most substantive, heavily annotated, and earliest

playscript of Mamet's that we've seen. OCLC locates no copies, although the finding aid to Mamet's papers at the Ransom Center seems to indicate that they have a copy with corrections, not specifying whose hand they are in. [BTC#402990]



After loving you so much, can I forget
you for eternity...?
-Robert Lowell, "Obit"

THE YEAR 2003
A graduate student contemplates
on the aspects of his research.

Was it years later when they met?
Is it this street?
Time will not be gotten back, retrieved,
Not once, not twice.
That is the tragedy, more so than in death,
For in death subject avoids tragedy.
No one was like them. No one.
They were unique together.
They stayed young.
We know this from
The few extant photos he made of her,
Informal portraits mostly,
And of the only known
Existing one of them together
One day in late June - or was it July -
Out at Sandy Hook by friend
Steve Seymour using Gerard's Nikon.
There was one full-face shot of her
In open shade under portico
At Westport/Compo Beach
Two friends only days apart referred to
As "the face of love".

24:viii:83 Essex, CT

Gerard Malanga

67 Gerard MALANGA

The Year 2003: A graduate student contemplates on the aspects of his research

Essex, Ct.: Gerard Malanga 1983

\$950

First edition. Quarto. Printed, typed, stamped, and photocopied. Nine leaves printed rectos only stapled in upper corner. Fine. Signed at the conclusion by Malanga. Poetry with three photocopied photographs either by Malanga or by

Stephen Shore. Poem set 20 years in the future, written in the immediate aftermath of his brief, tempestuous, and ultimately thwarted affair at the Jersey Shore with a much younger college student. Rare. OCLC locates no copies. [BTC#424075]

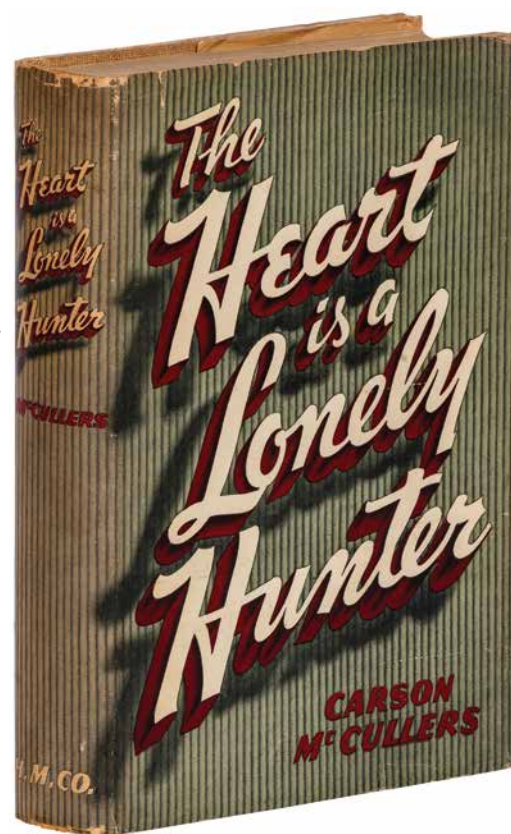
68 Carson McCULLERS

The Heart Is a Lonely Hunter

Boston: Houghton Mifflin Co. 1940

\$2800

First edition. Page edges a little soiled else fine in very near fine dustwrapper with some very slight rubbing at the crown and a very short tear on the rear panel. A nicer copy than usual of the author's excellent first book. [BTC#424323]

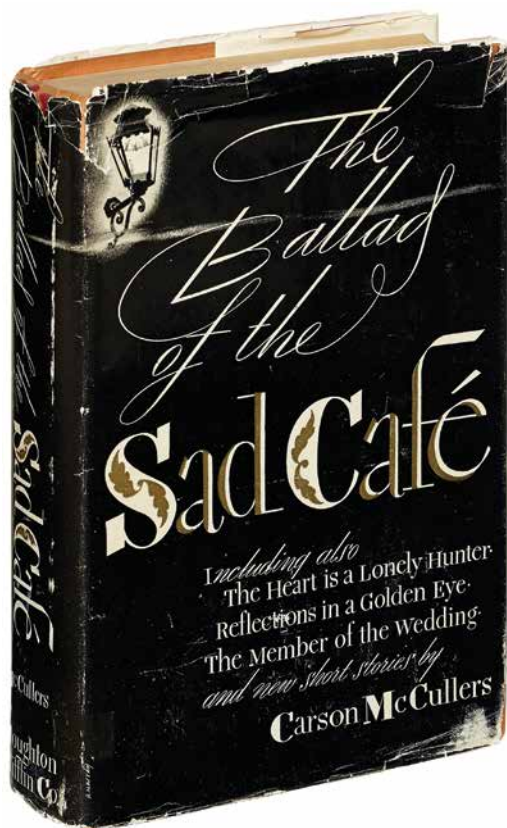


69 Carson McCULLERS

*The Ballad of The Sad Cafe:
The Novels and Stories of
Carson McCullers*

Boston: Houghton Mifflin Company 1951

\$5500



*For Monique and Valentin
from your devoted
Carson*

First edition. Octavo. Publisher's orange cloth, titled and decorated in red on spine and front board. Slight bump at the crown else very near fine in a scuffed and torn, about very good dustwrapper, with chipping at the spine ends. Inscribed by Carson McCullers on the front flyleaf: "For Monique and Valentin, from your devoted Carson." We suspect the subject of this inscription to be Monique Kotlenko

and her husband, a Russian couple with whom McCullers vacationed in Italy in 1947. A first edition seldom found inscribed, especially so warmly. [BTC#396028]



70 Frank MILLER

Six Issues of EPIC

[Montpelier, Vermont: Frank Miller 1972]

\$75,000

Six issues. Quartos. Side stapled mimeographed leaves; the three later issues with cardstock covers. Each between 28pp. and 50pp. Overall near fine or better with some fading to some of the mimeograph covers, minor wear at the edges, a few tiny oxidation spots, and four with names on the covers.

An amazing group of six issues of the mimeographed fanzines *EPIC*, drawn and edited by comic book legend Frank Miller while he was still in high school. The issues include 48 pages of stories drawn by Miller, along with 13 spot illustrations, three front covers, four rear covers, and four editorials. Miller stands as one of the most influential artists and writers in modern comic books and, in many ways, the person most responsible for dragging comics into the mainstream with his dark and gritty Batman stories of the 1980s, and his daringly innovative creator-owned books *Sin City* and *300*. These comics reveal a comic-obsessed teenager with a single-minded determination to become a comic book

professional and with the clear goal to create, according to one of Miller's editorials, "new ideas necessary for the survival of the industry."

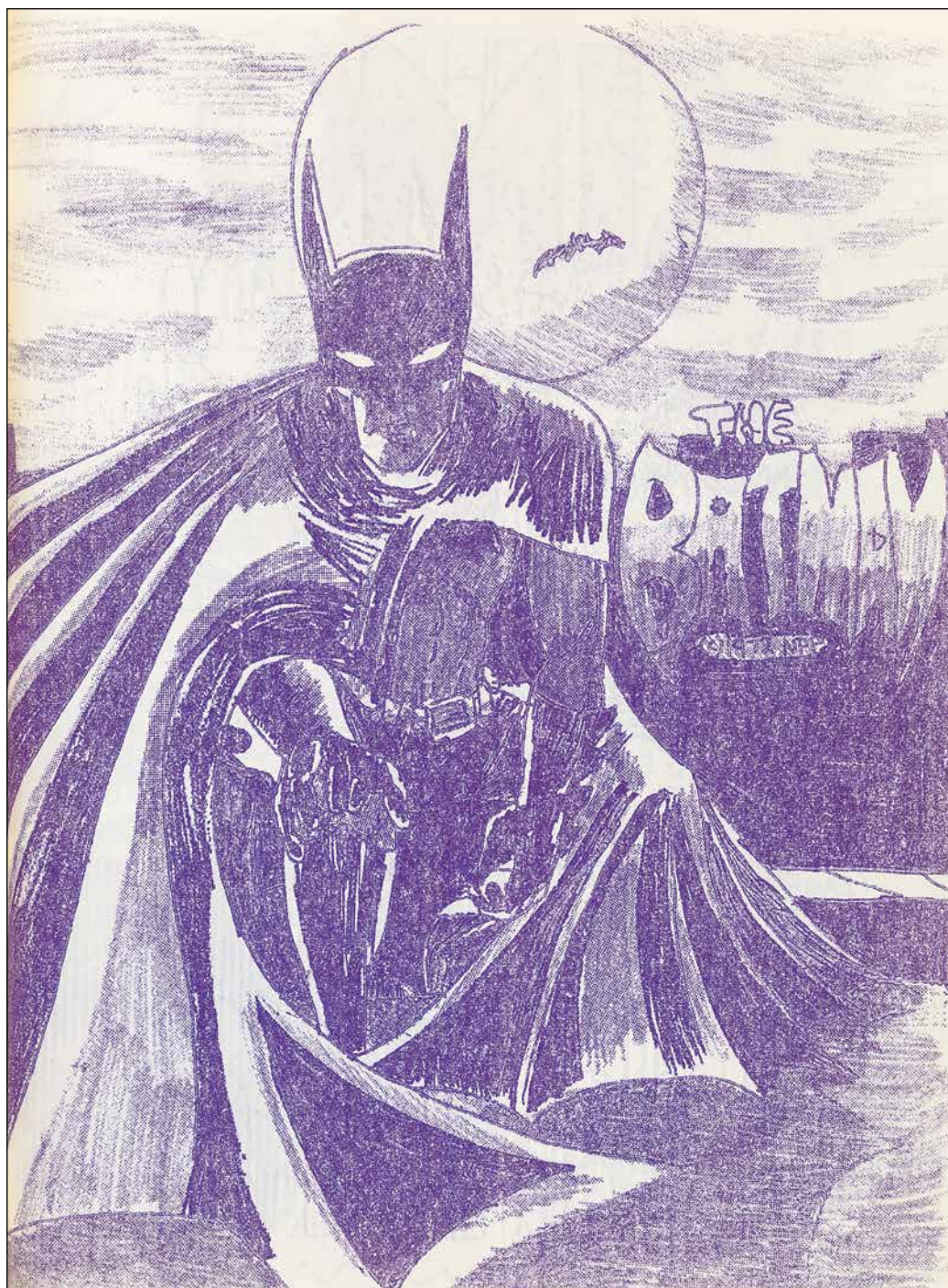
Miller is renowned today for a series of classic genre-changing stories. He first attracted attention drawing and writing *Daredevil*, which he rescued from cancellation with the debut of his ever-popular female assassin Elektra. However, it was his serious take on the Batman mythos that won him the greatest praise. His 1986 four-issue miniseries *Batman: The Dark Knight Returns*, published in perfectbound format, with no ads, and on high-quality paper, envisioned a grim near future in which a 50-year-old Bruce Wayne emerges from retirement to retake Gotham from a nightmarish gang that rules the streets. Along the way Miller debuts a female Robin and introduces the notion that the Batman is not the persona of millionaire Bruce Wayne but rather his real identity. The series attracted widespread acclaim and mainstream media attention. It was followed the next year by *Batman: Year One*, a mini-series published

in the pages of *Batman* that explored the birth of the Caped Crusader, and was the basis for Christopher Nolan's *Batman Begins*. Today *The Dark Knight Returns* and *Year One* are widely considered amongst the best Batman stories ever published.

Miller followed his success with two creator-owned series: *Sin City* and *300*, each of which drawn in stark and sparse black and white images. The change in artistic direction sent ripples throughout the comic industry with other artists scrambling to imitate Miller's new expressionist and hyper-exaggerated style. Both series were successfully adapted into critically acclaimed motion pictures that have in turn influenced the look of subsequent modern action films.

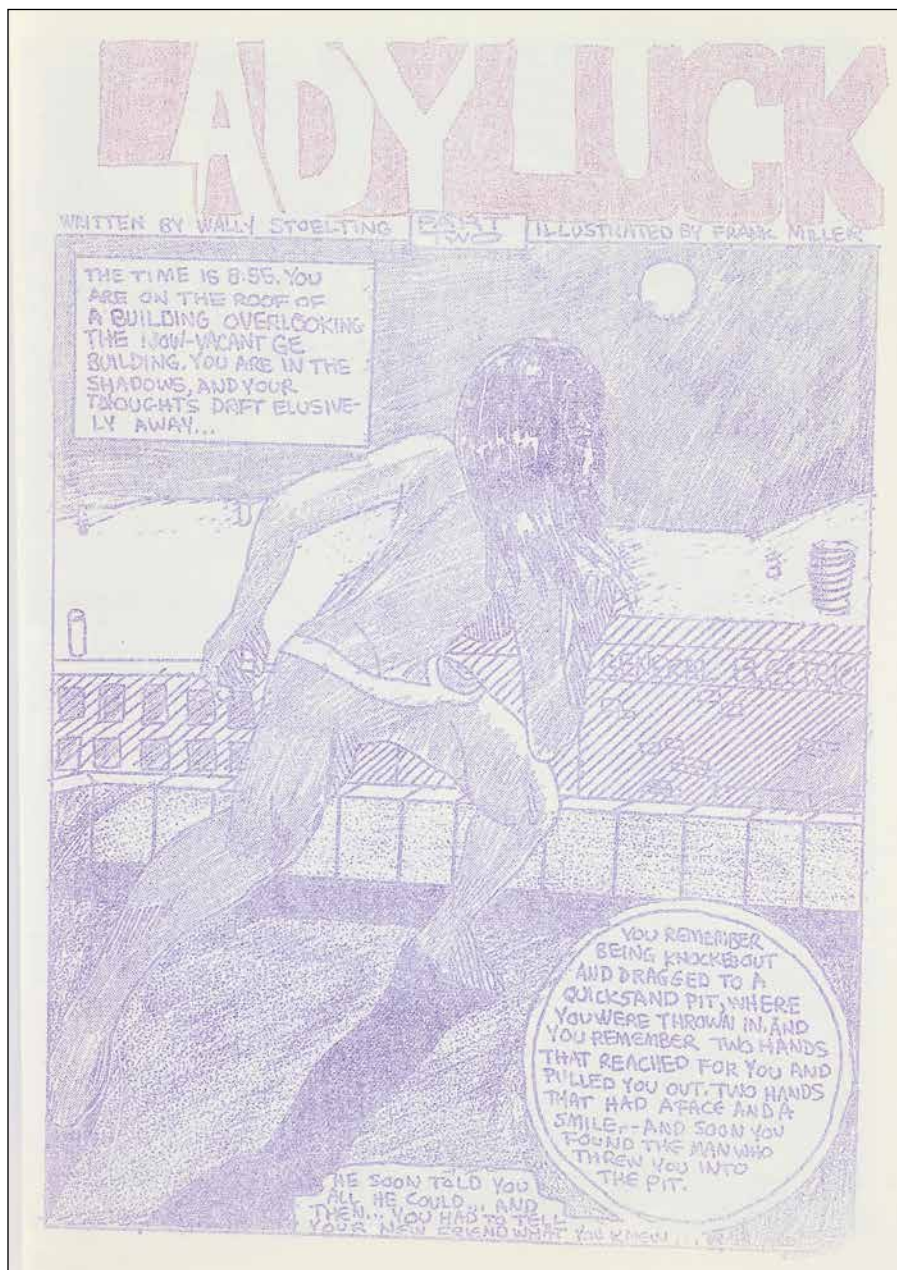
This early comic, produced by Miller during his junior and senior years at Union-32 High School in Montpelier, Vermont, was created at the encouragement of his art teacher who recognized his passion and drive, and was sold in the halls of the school to students and faculty. While the issues include contributions from other students, it is almost wholly a product of Miller, who states: "I admit, so far too much of *EPIC* has come from me. You see, I have a gigantic ego and get carried away sometimes." Each issue features Miller's artwork; on the covers, in solo and in collaborative stories, and in numerous spot illustrations. The most notable of these standalone illustrations is the moody, noir-influenced full-page Batman illustration in issue two, which may possibly be Miller's earliest published image of what became his signature character. The same issue also includes his art on the comic story, *Lady Luck*, about a shadowy female martial-arts expert and her action hero sidekick, which clearly anticipate his later work on *Daredevil* and the creation of Elektra. One issue even includes a back page featuring an image of Iron Man alongside an announcement for a "Comix Minicourse," taught by Miller, with topics that include: The Comic Code, Jack Kirby, Stan Lee, Captain America, and Batman.

Just as interesting as Miller's early stories and images are the editorials and text pieces found in many of the issues. In one issue he calls out the creatively bankrupt state of the '70s comics industry: "Pardon me if I am wrong, but isn't the commix industry in economic straits? Perhaps the publishers need to realize that the standards of old don't apply as much as they used to? I agree that the past should not be ignored, but I think that now more than ever new ideas are necessary for the survival of the industry." While in another issue, despite being just a teenager, Miller displays the natural confidence and inherent drive to succeed that would make him one of the industry's most important innovators: "Comic books have a tremendous potential, and even though they are falling very short of that potential, they may reach it in time."



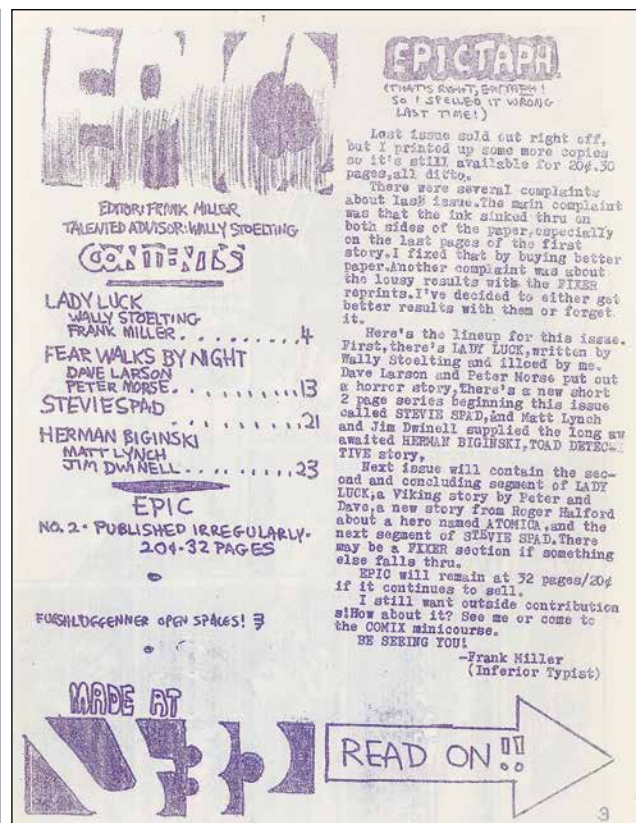
wrong, but isn't the comic industry in economic straits? Perhaps the publishers need to realize that the standards of old don't apply as much as they used to? I agree that the past should not be ignored, but I think that now more than ever new ideas are necessary for the survival of the industry. Of course, my major complaint about what hinders the artists and writers is the Comics Code, but that's another story...//EPIC is most definitely NOT published as a "fun thing"!! I am losing fan too much

While a couple of appearances by Miller are known in fanzines issued in 1972 and 1974, we could find scant references to this title online and none in the various interviews given by Miller over the past 30+ years (and he's done hundreds). Furthermore, the lone acknowledgment we could find by Miller to any of his preprofessional work is from a 2012 *Draw!* magazine interview in which his response to a question about whether his early material had ever being reprinted was: "If it had been, I wouldn't tell you." Needless to say, *OCLC* locates no copies of this zine, nor do any of the many Miller bibliographies that we have seen. Exceptionally rare and exceptionally important.



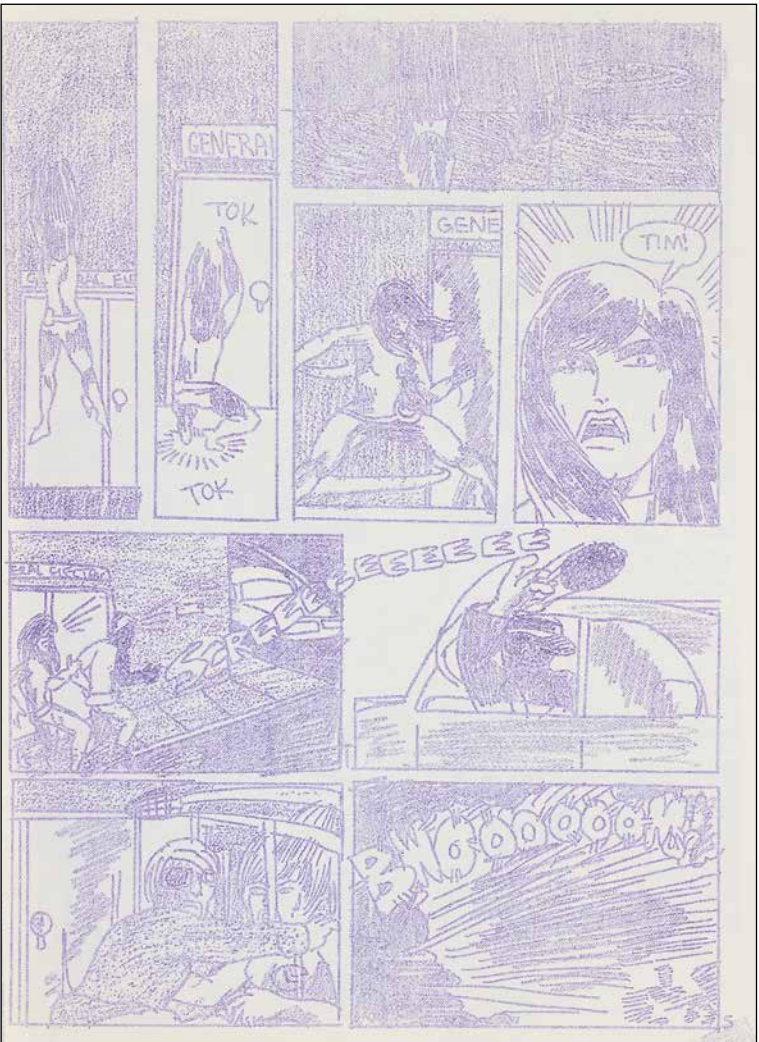
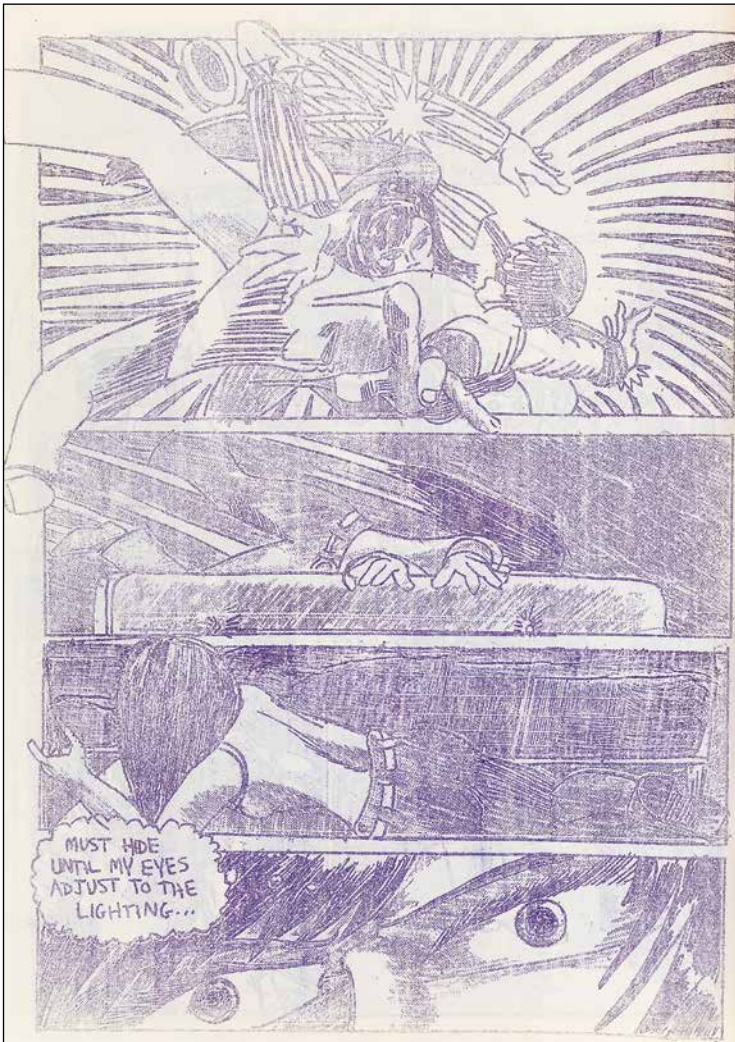
Complete list:

1. *EPIC* - No. 2. Quarto. 32pp. Mimeograph sheets with stapled wrappers with a two-color cover. A few scattered oxidation marks and ink writing on cover ("Please return to Jan Otto"), near fine. Miller's contributions include the cover; editorial ("Epictaph"); eight-page comic, *Lady Luck* (illustrations only) and five spot illustrations (one dated "3/72"), most notably a full page image of Batman (possibly his first published drawing of the character) and a full page ad for a "Comix Minicourse" taught by Miller with topics such as the Comics Code, Jack Kirby, Stan Lee, Comic Fandom, and Batman. Also "letters" from Clark Kent, Albert Einstein, Conan, Robert E. Howard, and Frederic Wertham.
2. *EPIC* - No. 3. Quarto. 30pp. Mimeograph sheets with stapled wrappers with a two-color cover. Toned spot, touch of oxidation to the staples and ink writing on cover ("Please return to Jan Otto"), near fine. Miller's contributions include the cover; seven-page comic, *Lady Luck* ("Part Two," illustrations only); and rear cover.
3. *EPIC* - No. 4. Quarto. 28pp. Mimeograph sheets with stapled wrappers with a two-color cover. Small spot, touch of oxidation and ink writing on cover ("Please return to Jan Otto"), near fine. Miller's

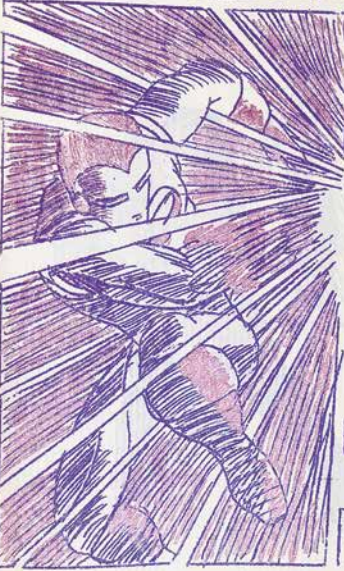


contributions include the cover; nine-page comic, *Sunburst!* (1st appearance, written and illustrated); and rear cover.

4. *EPIC* - No. 5. Quarto. 50pp. Mimeograph sheets with stapled cardstock wrappers. Some rubbing to the wrappers, near fine. Miller's contributions include a lengthy editorial; nine-page comic *Sunburst!* (written and illustrated); and two spot illustrations.
5. *EPIC* - No. 8. Quarto. 22pp. Mimeograph sheets with stiff cardstock wrappers. Light rubbing and ink writing on cover ("Please return to Jan Otto"), else fine. Miller's contributions include the editorial (with illustration); 11-page *Sunburst!* story (written and illustrated); rear cover; and two spot illustrations. Also includes a lengthy letter reviewing *EPIC* by noted Vermont comic fan Tom Fagan.
6. *EPIC* - No. 9. Quarto. 34pp. Mimeograph sheets with stapled wrappers. Non-color breaking crease on the rear cover, along with some light wear along the spine and corners, near fine. Miller's contributions include the editorial; four-page "Metamorphosis" story (illustrations only); full-page illustration for text story by Fagan; three spot illustrations; and rear cover. Also includes four illustrations from Paul Chadwick, later a professional comic book writer and artist, and creator of *Concrete*. [BTC#398768]

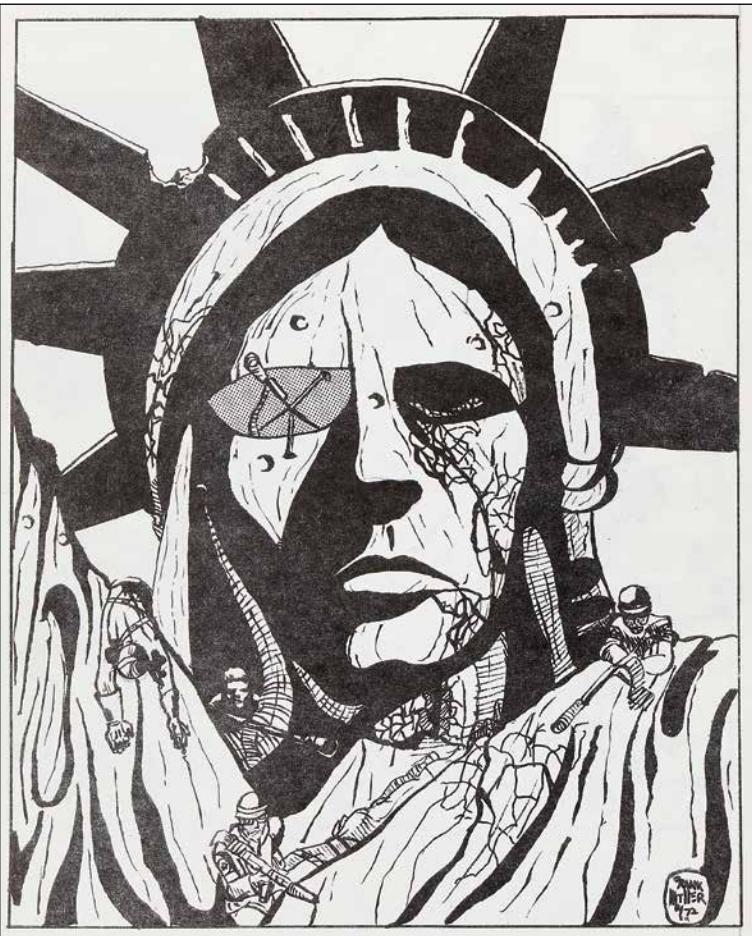


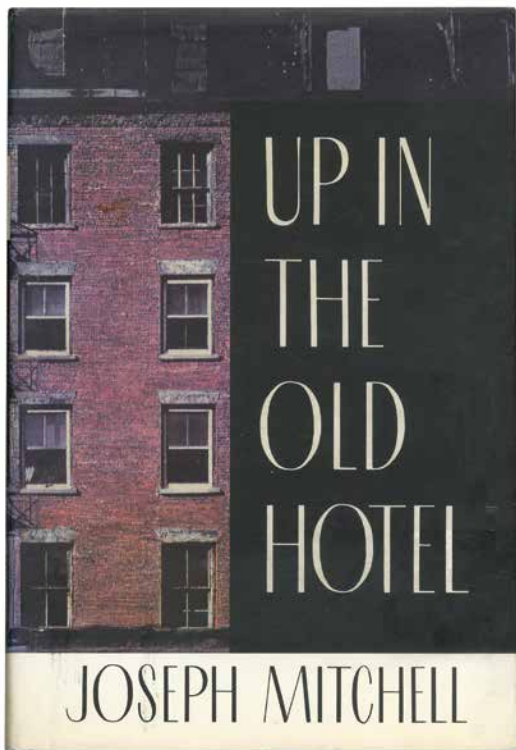
THE COMIX MINICOURSE HAS BEGUN!!



TOPICS INCLUDE:
 THE COMICS CODE
 PULP MAGAZINES
 JACK KIRBY
 COMIC FANDOM
 SUPERMAN
 STAN LEE (MR MARVEL)
 CAPTAIN AMERICA
 BATMAN
 --AND MORE!!

THURSDAY MODS 3+4
 ENGLISH DEPT.



71 **Joseph MITCHELL***Up in the Old Hotel and Other Stories*

New York: Pantheon 1992

\$950

For my good friend
Al Murray
Remembering the old
times Joe Mitchell
New York NY
October 30, 1992

First edition. A little sunning at the foot, else near fine in very slightly soiled near fine dustwrapper. Warmly **Inscribed** by Mitchell to African-American author and critic Albert Murray: "For my good friend Al Murray Remembering the old times, Joe Mitchell. New York, NY October 30, 1992." Laid in is a program for a memorial tribute to Mitchell featuring talks or readings by Tina Brown, Brendan Gill, Susan DiSesa, William Maxwell, and Philip Hamburger. The volume is a compilation of four previously published books by Mitchell with some additions and a new introduction by the author. The publication of this book sparked much

renewed (and well-deserved) interest in Mitchell's work. [BTC#421507]

72 **A.C. MORSE**
(George Gissing)

[Broadside]:

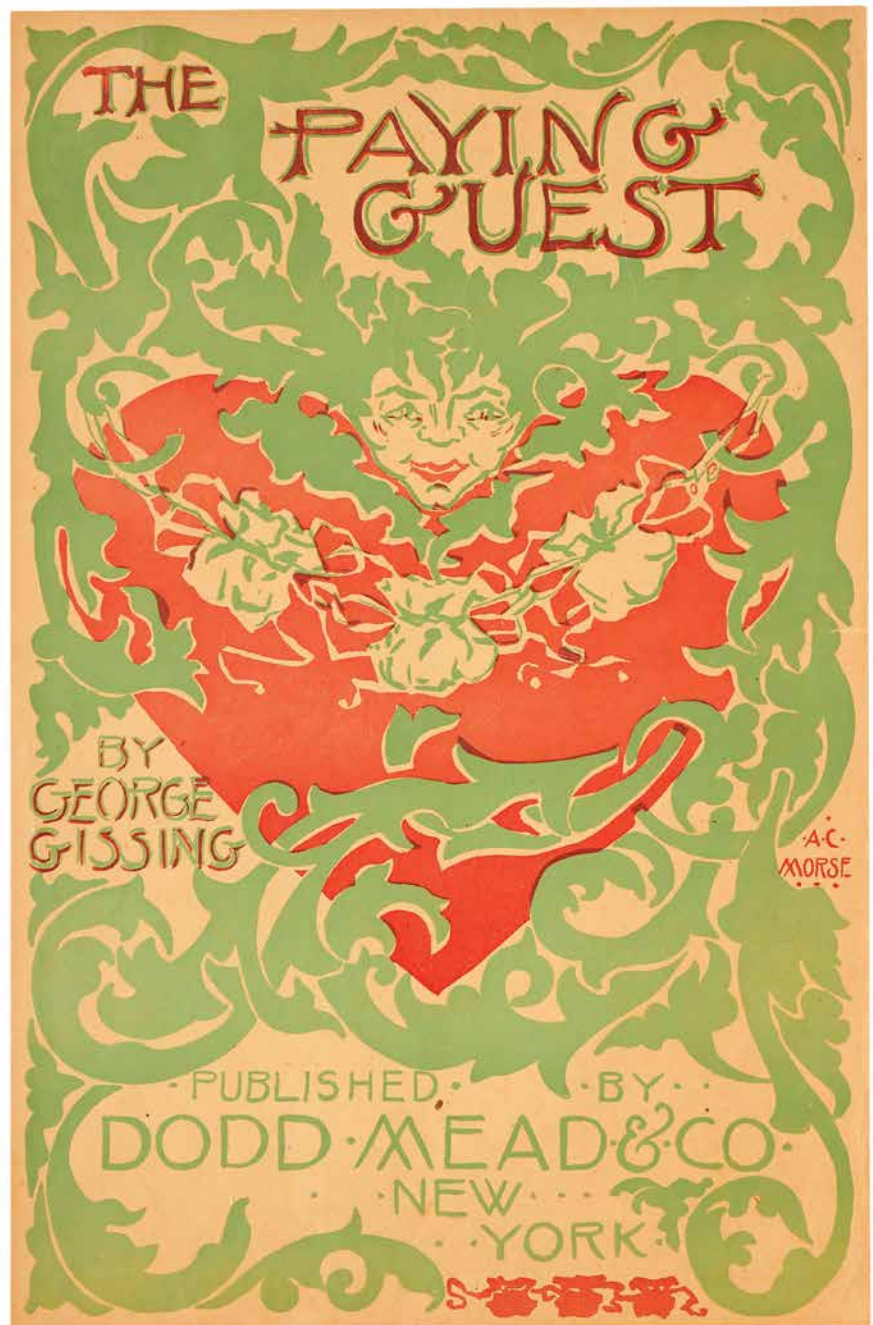
The Paying Guest by George Gissing

New York: Dodd, Mead & Co. [1895]

\$750

Poster or broadside for the first American edition. Measuring 11¾" x 18¼". Archivaly matted. Fine. The poster was designed by A.C. Morse. The English author Gissing was a brilliant student whose academic career was cut short when he was caught stealing from classmates while attempting to reform and support a young prostitute. He married the girl (the first of two miserable marriages) and began a life of constant drudgery and near poverty. The hardness of his life is reflected in the realism of his novels, which are also noted for their acute perception of the social position and psychology of women.

[BTC#409036]





73 (Music)

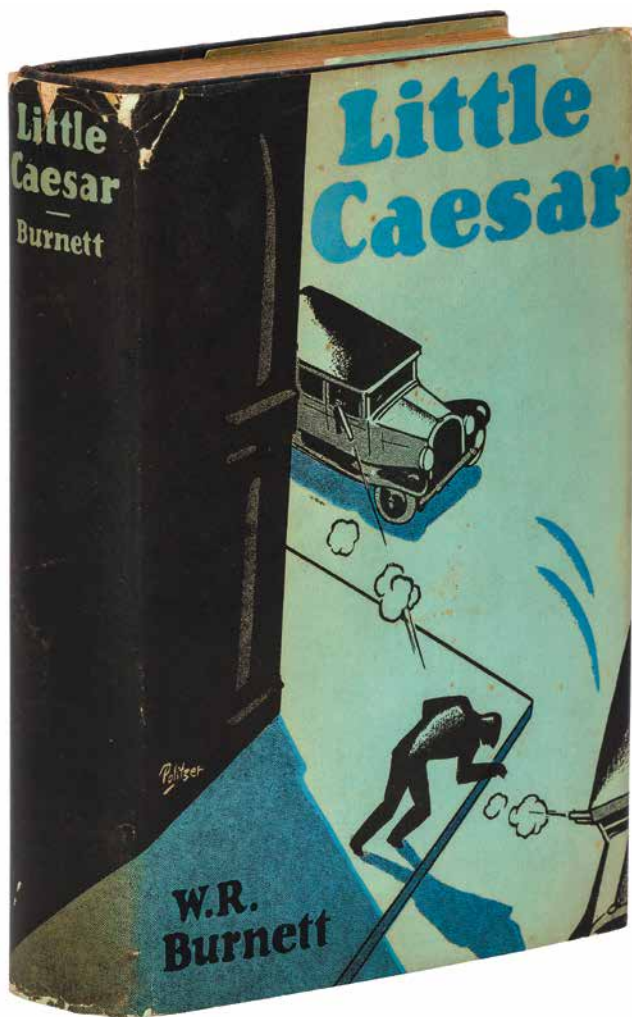
[Flyers]: 1980s-1990s Soft, Folk, and Alternative Rock Concert Flyers and Handbills

California: 1980s-1990s

\$2000

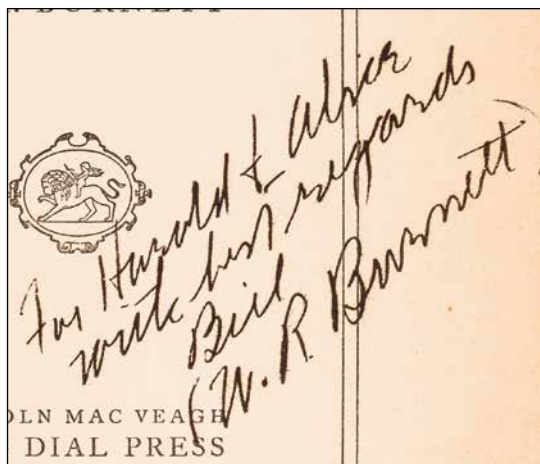
A collection of 52 flyers and handbills promoting various music bands and venues in California from the 1980s-1990s featuring acts such as 10,000 Maniacs, Red Hot Chili Peppers, Camper Van Beethoven, The Roches, Red Kross, Terence Trent D'Arby, World Party, Chris Isaak, Lions & Ghosts, Sleestacks, Roller, Wednesday Week, and others. The handbills and flyers measure between 5¼" x 4" and 11" x 16.5" and 17" x 11", but most are 8½" x 11". Various color sheets with several incorporating rubberstamped elements. All items are near fine with some chips and tears from being mounted on bulletin boards or posted, some with light soiling. Many of the flyers list event information and pictures of the bands but a few are a mix of different images thrown together. One flyer for the band Lions & Ghosts features a baby with various dancing people and the quotes: "Bizarre change makes people explode" and "Surgeon General's Warning: Drinking BEER now greatly reduces serious risks to your health."

An interesting view of the concert flyer designs for soft, folk, and alternative rock bands in the 1980s through 1990s. [BTC#404900]



74 (Mystery)
W.R. BURNETT

Little Caesar
 New York: Dial 1929
 \$12,000



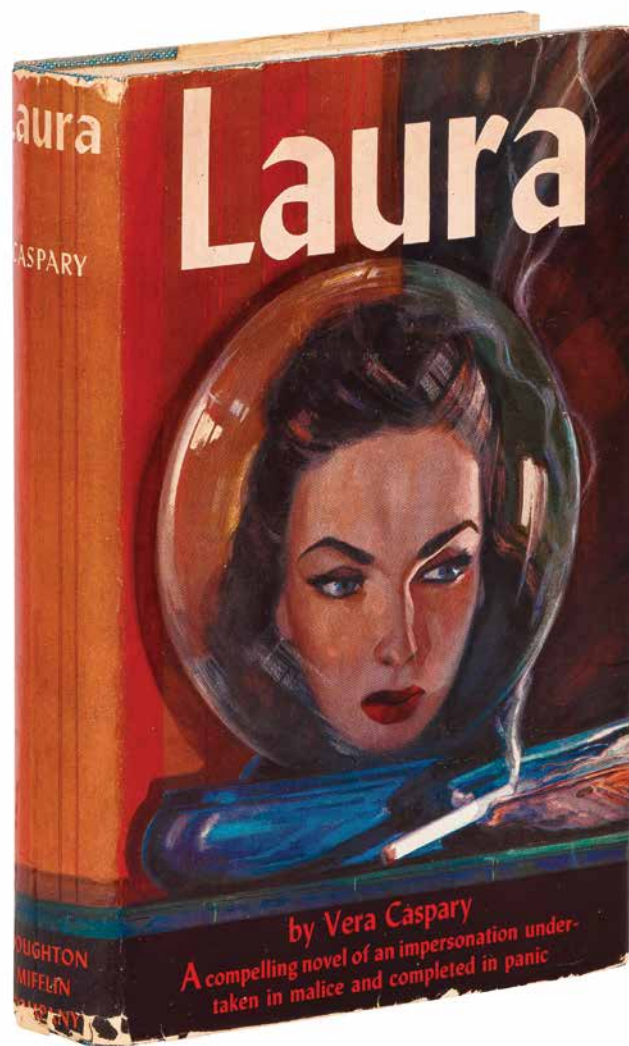
First edition. Bottom of the boards rubbed thus very good in very good or better dustwrapper with a couple of modest and professional internal mends (but no restoration), tiny nicks at the crown, and a creased tear at the top of the front panel near the spine. **Inscribed** by the author: "For Harold & Alice with best regards Bill (W. R. Burnett)." Burnett's first book, basis for the Mervyn LeRoy-directed film of the following year which provided Edward G. Robinson with his breakthrough, star-making performance and popularizing the genre of gangster films. The Literary Guild, a contemporary book club, issued the title shortly after the first, and that issue is often falsely identified as the first edition. Uncommon in jacket and rare signed. *Haycraft-Queen Cornerstone*. [BTC#424329]

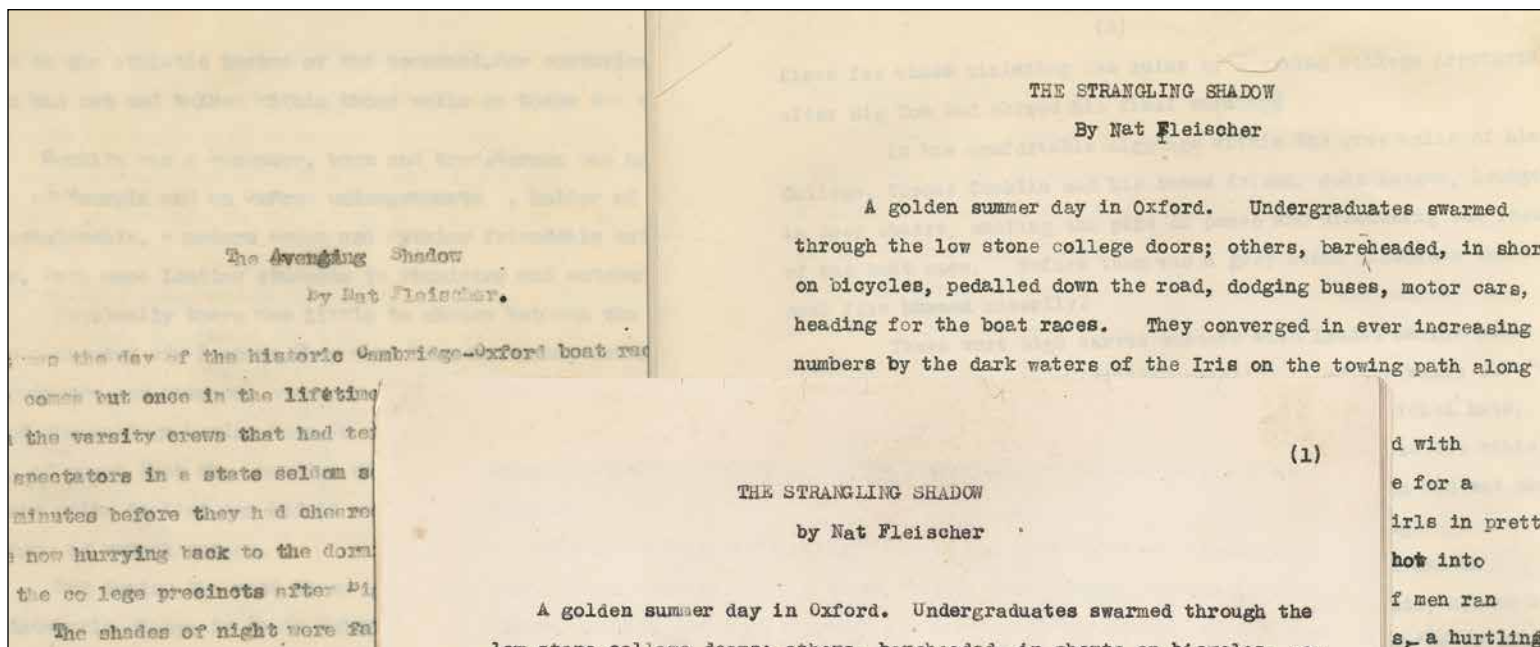
75 (Mystery)
Vera CASPARY

Laura
 Boston: Houghton Mifflin 1943
 \$16,000

First edition. Faint evidence of a bookplate removal on the front pastedown else fine in a near fine dustwrapper with a bit of minute rubbing at the bottom of the spine and front panel, but with none of the spine fading or restoration that typically plagues this title. One of the scarcest film source books. Basis for the classic 1944 film directed by Otto Preminger (and Rouben Mamoulian) and starring Gene Tierney, Dana Andrews, Vincent Price, and Clifton Webb. An exceptional copy of this title, the nicest unrestored condition copy that we've seen (as it was when we handled this same copy in 2004).

[BTC#424356]





76 (Mystery)
Nat FLEISCHER

[Manuscripts]: Three versions of "The Strangling Shadow"

[1941]

\$2500

Two complete and one partial draft of a Manuscript by Fleischer of a murder mystery with occult overtones set in Africa. Housed in a manila envelope with Fleischer's ink note: "This, in my opinion is a good story for a book on Motion Pictures. I wrote it in 1941." Small tears and creases, overall near fine, envelope with some wear. Fleischer was a noted sportswriter, particularly about boxing, who founded *The Ring* magazine, co-founded the Boxing Writers Association of America, and was inducted into the International Boxing Hall of Fame in 1990. The manuscript is an apparently unpublished mystery story about two close college friends who depart England to oversee a family plantation in Liberia and encounter an evil overseer who controls the workers through voodoo. When the overseer is mortally wounded following a foiled plan to kill the men he curses them leading to the mysterious death of one friend and a murder trial for the other. Expectedly, there is a fair bit of boxing - and unexpectedly, a murderous chimpanzee. An unpublished and unknown story by this noted boxing writer.

List:

1. *The Strangling Shadow*: 57pp. Typed rectos only. Mostly carbon copy. Modest corrections throughout.
2. *The Strangling Shadow*: 68pp. Typed rectos only. Ribbon copy. Corrections in type throughout and a few by hand.
3. *The Avenging Shadow*. 1-2, 4-7, 9-14pp. Typed rectos only. Carbon copy. Moderate to heavy corrections. Manuscript fragment, possibly an early version of *The Strangling Shadow*.

[BTC#424114]

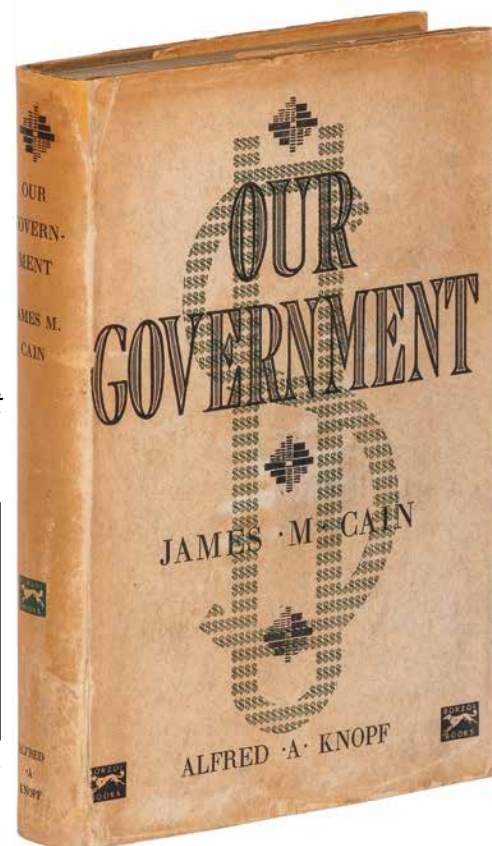
77 (Mystery)
James M. CAIN
Our Government

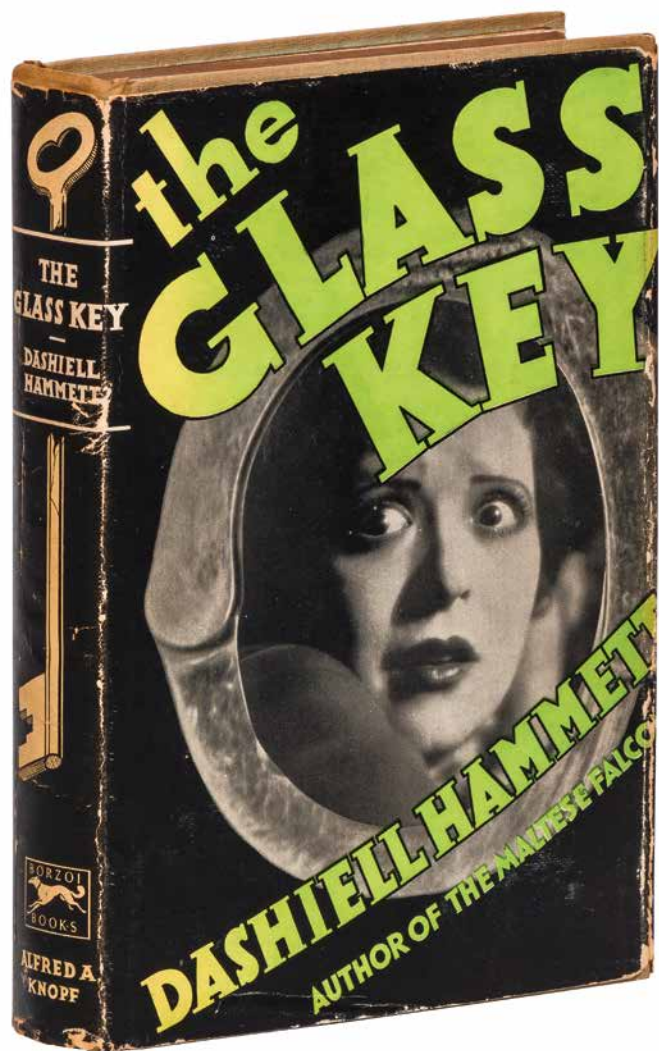
New York: Alfred A. Knopf 1930

\$2800

First edition. About fine in attractive, very good example of the first issue dustwrapper decorated with dollar signs (versus the second issue jacket with a bloated plutocrat on the front panel) with some older professional restoration. Inscribed by the author: "To Charlie, J.M.C." Cain's first book, a collection of "dialogues" or short pieces on politics and government that Cain wrote as reportage for various newspapers, and that display the concise but gritty style that eventually made it into his fiction. Despite some benign neglect of this title by collectors because it leans towards non-fiction, nice copies and especially signed copies, are exceptionally uncommon. [BTC#424398]

To Charlie
J.M.C.





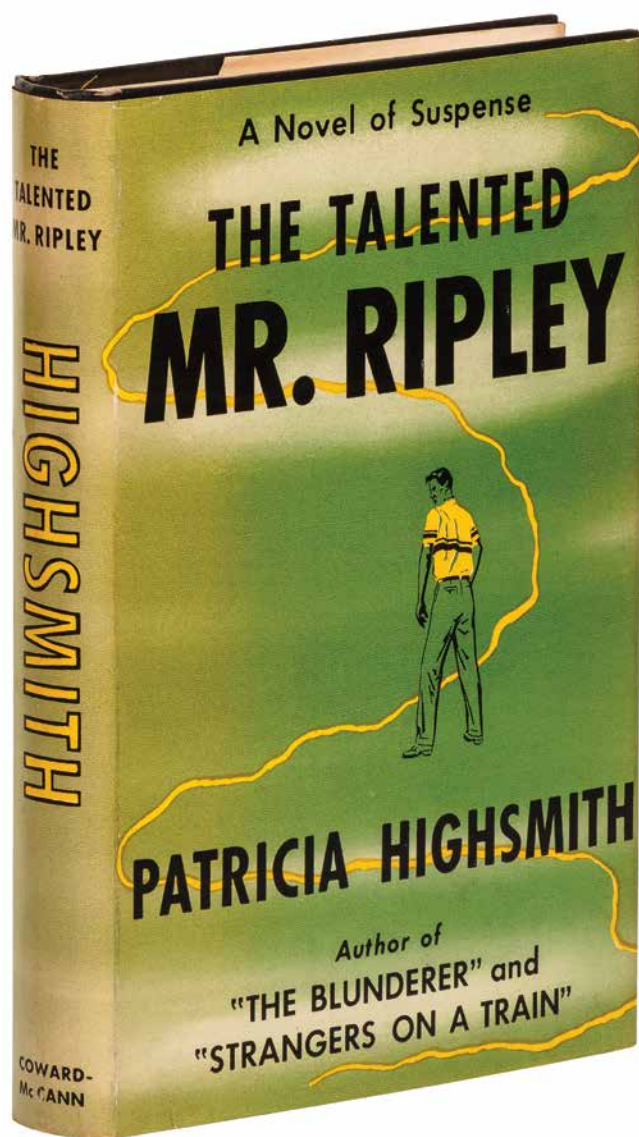
78 (Mystery)
Dashiell HAMMETT

The Glass Key

New York: Alfred A. Knopf 1931

\$12,000

First American edition (preceded by the British edition) in first issue dustwrapper. The usual light sunning on the boards, a near fine copy in an attractive very good or better wrapper with light sunning on the spine, a couple of small creases and light edgewear. The author's uncommon fourth book. [BTC#424359]



79 (Mystery)

Patricia HIGHSMITH

The Talented Mr. Ripley

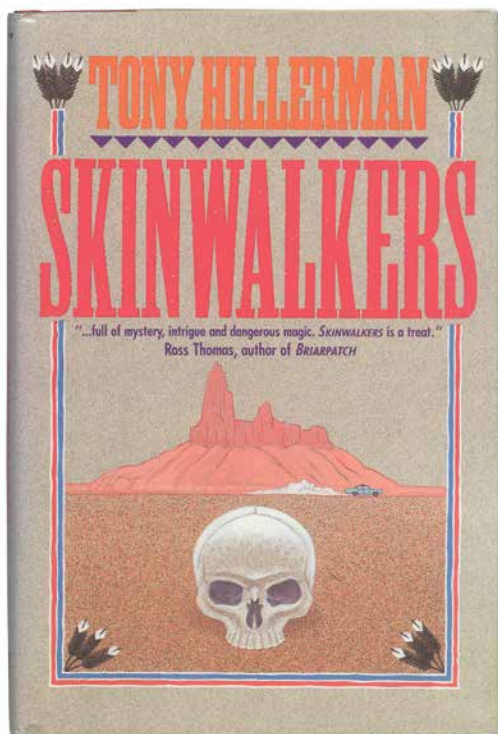
New York: Coward-McCann 1955

\$4500

First edition. Fine in fine dustwrapper with a touch of sunning to the spine, only noticeable because of the unusually bright green of the front panel. A very nice copy of this classic mystery, the first book in the Ripley series. Basis for the acclaimed 1960 René Clément film *Purple Noon* with Alain Delon, and more recently filmed by Anthony Minghella with Matt Damon, Gwyneth Paltrow, and Jude Law.

[BTC#424340]

Inscribed to John Ball



For my old friend
John Ball
benefactor to a lot of
us who labor in the
field of mystery. May
he always go with
Beauty all around him.
Tony Hillerman

80 (Mystery)
Tony HILLERMAN
Skinwalkers

New York: Harper and Row Publishers 1986

\$1200

First edition. Fine in fine dustwrapper. Inscribed by Hillerman to fellow mystery writer John Ball, author of *In the Heat of the Night*: "For my old friend John Ball benefactor to a lot of us who labor in the field of mystery. May he always go with Beauty all around him. Tony Hillerman." Winner of the Golden Spur Award.

[BTC#425560]

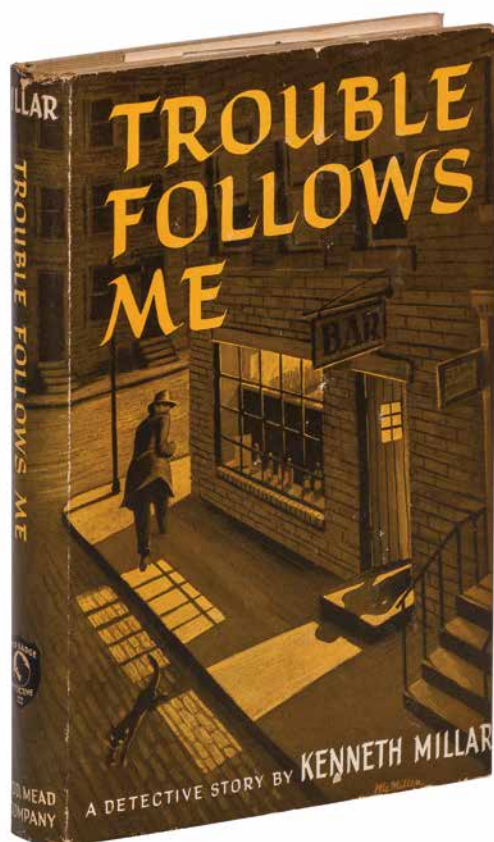
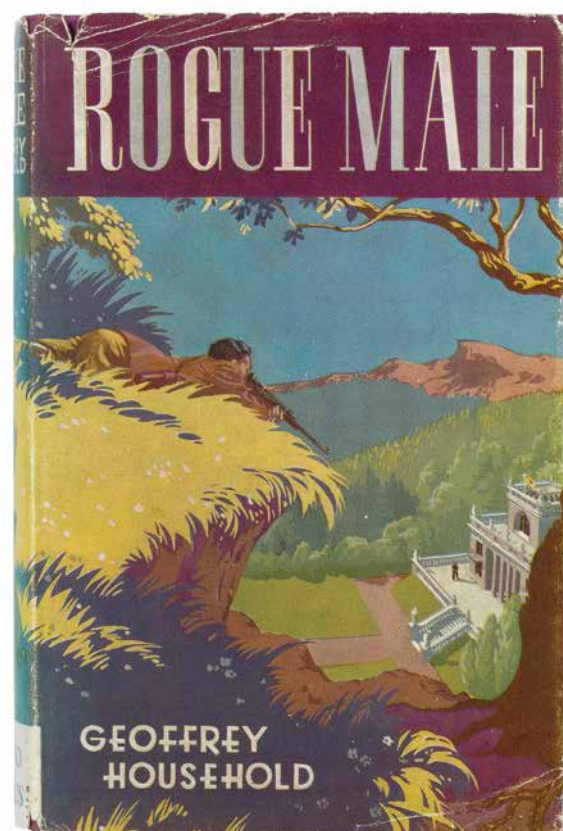
81 (Mystery)
Geoffrey HOUSEHOLD

Rogue Male

London: Chatto and Windus 1939

\$3500

First edition. Fine in attractive very good or a bit better dustwrapper with rubbing and small nicks and tears, and some modest uniform spine fading. Basis for the suspenseful 1941 film *Man Hunt* directed by Fritz Lang, in which a pre-war British hunter played by Walter Pidgeon toys with assassinating Hitler while Gestapo agents George Sanders and John Carradine close in on him. [BTC#424358]



82 (Mystery)
Kenneth MILLAR [Ross MACDONALD]

Trouble Follows Me

New York: Dodd, Mead & Company 1946

\$4500

KENNETH MILLAR

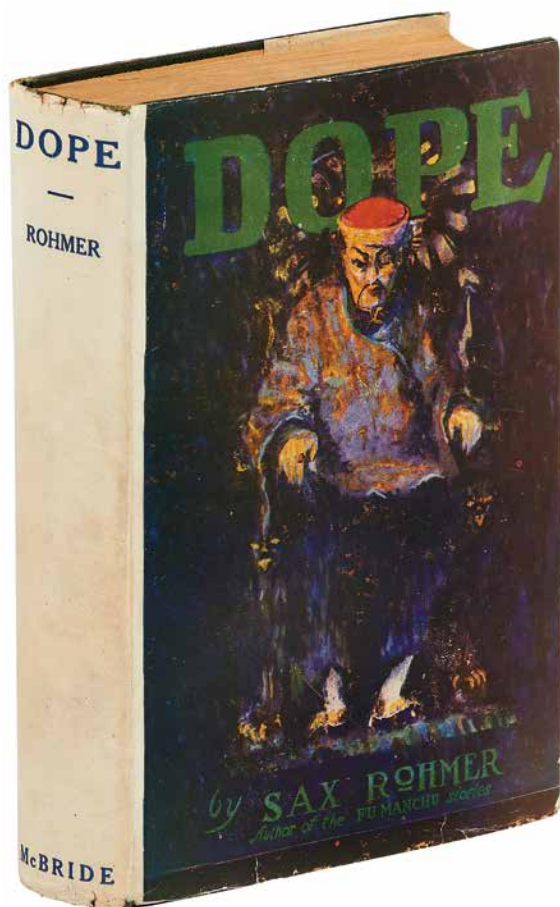
Author of

The Dark Tunnel

Kenneth Millar

First edition. Fine in near fine dustwrapper with a few small tears and nicks, and a touch of rubbing. Signed by the author. Miller's second, and scarcest novel, a cheaply produced wartime book seldom found in this condition. His later novels were written under his better-known pen name, Ross Macdonald.

[BTC#424348]



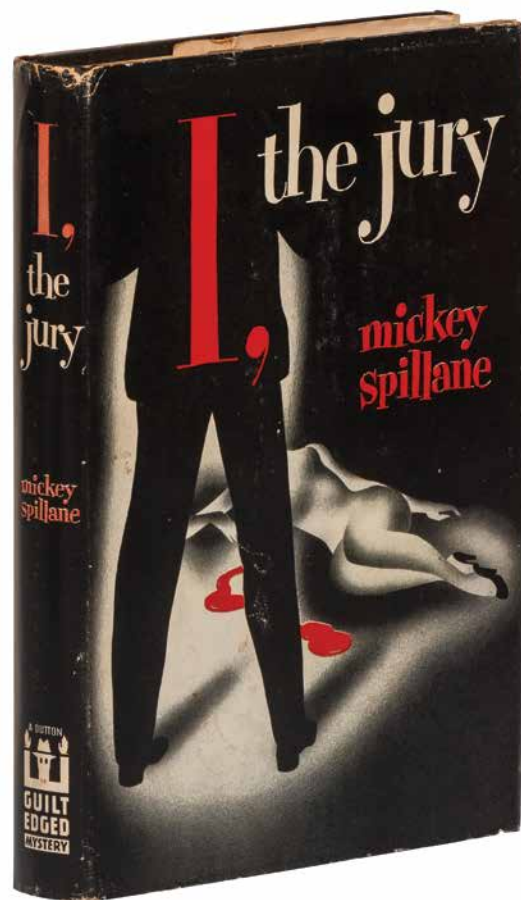
83 (Mystery)
Sax ROHMER

Dope

New York: Robert M. McBride & Co. 1919

\$2000

First American edition. Bookplate on front pastedown, corners a little bumped and rubbed, tiny stain on foredge, small ink line on front fly, and hinges repaired, very good in a very good or better dustwrapper with tiny nicks and tears, but with the white spine bright and unsoiled. Several small flaws, but a very nice copy of this bestselling novel about the unexplained murder of a prominent baronet set in London, but employing the same mysterious Asian milieu that Rohmer used to great success with his Fu Manchu novels. [BTC#423688]



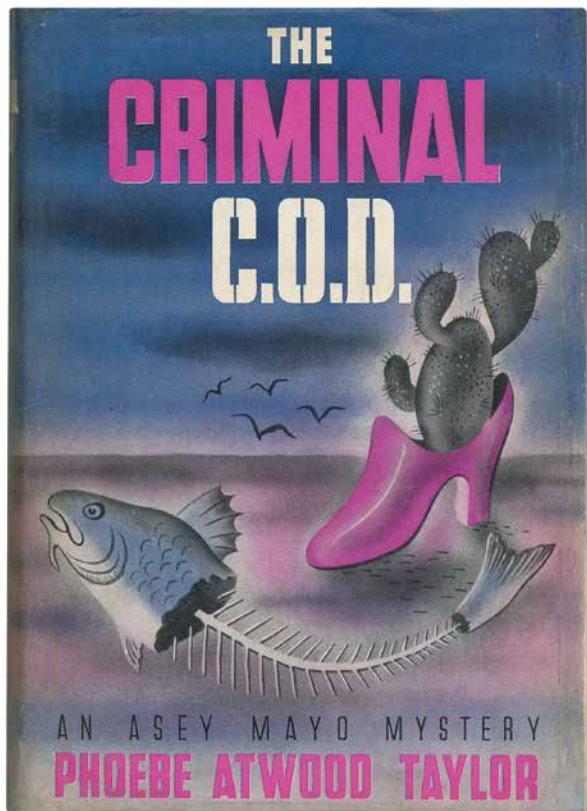
84 (Mystery)
Mickey SPILLANE

I, the Jury

New York: Dutton 1947

\$2200

First edition. Bumping at the corners else fine in near fine price-clipped dustwrapper with typical sunning to the spine and very light wear at the edges. Spillane's first book, the first Mike Hammer mystery, and the progenitor to a whole generation of books featuring ultra-violent detective heroes. Desirable and scarce in such nice condition. [BTC#424364]



85 (Mystery)
Phoebe Atwood TAYLOR

The Criminal C.O.D.

New York: W.W. Norton & Company (1940)

\$400

First edition. Very slight soiling on the boards, very near fine in a visibly fine dustwrapper but with some very slight and barely noticeable professional restoration mostly near the crown. An Asey Mayo mystery. [BTC#421409]



86 **Vladimir NABOKOV**

[Vinyl Record]: *Lolita and Poems* read by Vladimir Nabokov

New Rochelle, New York: Spoken Arts [no date]

\$200

33 1/3 rpm 12" vinyl disc in paper sleeve and illustrated printed paper over cardboard sleeve. Disc and paper sleeve are fine, cardboard sleeve has a small tear on the rear, one corner a little bumped, and a trifle foxed. Promotional photograph of Nabokov laid in. Directed by Arthur Luce Klein. [BTC#423748]

87 **Vladimir NABOKOV**

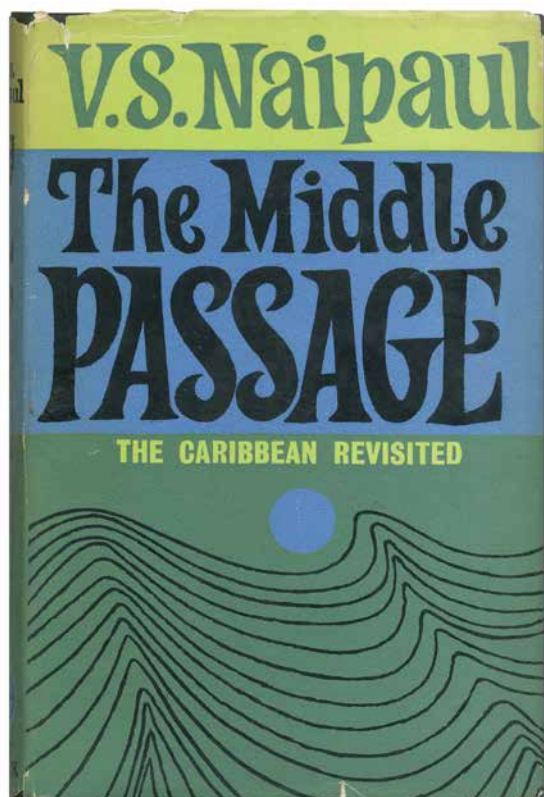
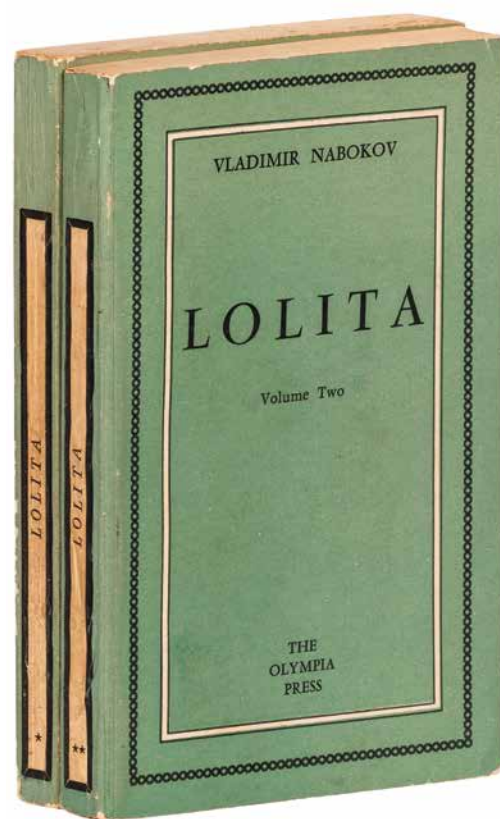
Lolita

Paris: The Olympia Press (1955)

\$4000

First edition. Two volumes. Printed wrappers with "Francs 900" on both rear panels. Touch of wear at the edges of each volume, along with owner's names and book store stamps, and Volume One with sticker remnant on the rear panel with the price crossed out in pencil and "1,200" written in, else fine. The true first edition of one of the highspots of modern literature. Nabokov wrote the

screenplay for the 1962 Stanley Kubrick film with James Mason, Shelley Winters, Peter Sellers, and Sue Lyon in the title role. Remade by Adrian Lyne in 1997 with Jeremy Irons. [BTC#424362]

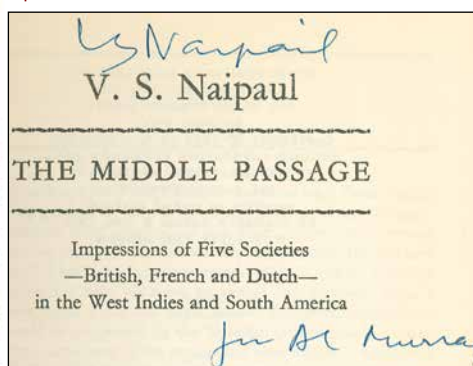


88 **V.S. NAIPAUL**

The Middle Passage: Impressions of Five Societies - British, French and Dutch - in the West Indies and South America

(London): Andre Deutsch (1963)

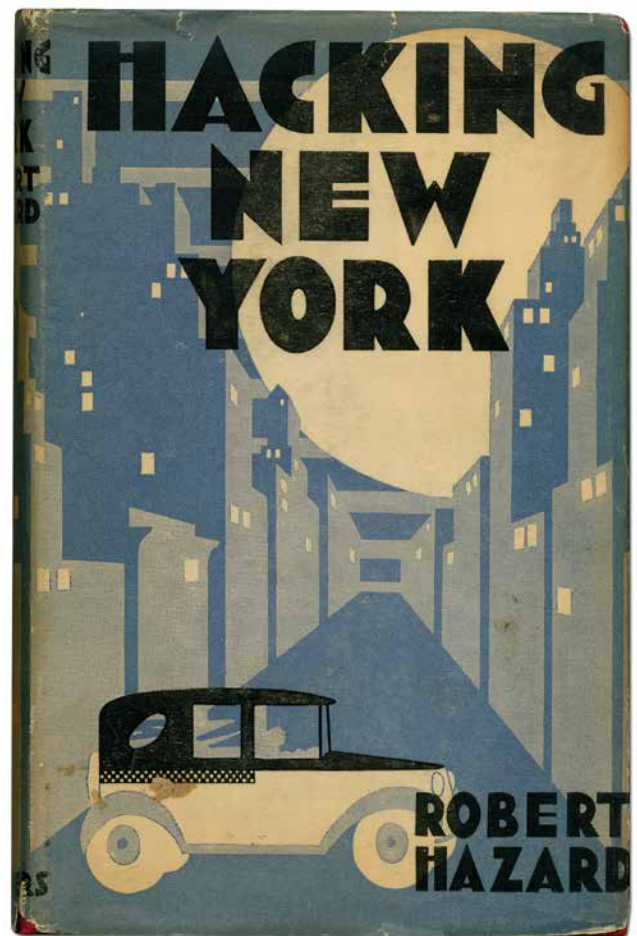
\$1200



Third impression. Faint stain on the top edge thus near fine in attractive very good or better dustwrapper with two small chips along the upper extremities. **Inscribed** by Naipaul to prominent African-American author and critic, Albert Murray: "V. S. Naipaul for Al Murray." A scarce title inscribed, especially with a good association. [BTC#421542]

89 (New York)
Robert HAZARD
Hacking New York
 New York: Charles Scribner's Sons 1930
\$1200

First edition. Octavo. Red cloth with printed paper labels on spine and upper board. Light stain on paper label on upper board, cloth on the lower board slightly warped near the foredge, very good or better in attractive very good dustwrapper with slight chipping at the spine ends. Lively firsthand account of "hacking," or taxicab driving, in New York during the 1920s. Hazard navigates his Packard through the city, touring Central Park and Greenwich Village, Hell's Kitchen and Broadway, telling tales of the many fares he encounters, including, in the words of a contemporary reviewer, "gunmen who have not quite enough nerve to come to grips with their enemies, racketeers who at one time controlled the taxi business, stingy old ladies and eccentric old men—an infinite variety of persons" (*Scribner's Magazine*). The vivid Art Deco-style illustrated dust jacket is uncredited. A delightful piece of New York social history; scarce, especially in dust jacket. [BTC#423684]



PORN KILLS

PORN KILLS Neighborhoods,
Jobs,
Businesses

PORN KILLS The quality of life for men, women, and especially children who are touched by the decay, the filth, and the crime that porn-palaces attract.

Executives, working people, men and women of the theatre, business, church, schools . . . New Yorkers of every walk of life are demonstrating here for three consecutive days.

What can be done to stop the death by pornography?

Plenty! The laws are on the books already. What we need now is action — by the city, state and federal governments, to:

- Enforce all laws.
- Enforce safety, health, building, licensing and fire codes.
- Investigate the sex business.
- Prosecute tax cheaters.

The cancer of Midtown pornography is killing the entire city.

- Companies that are forced to leave midtown take away jobs from men and women who live in all boroughs.
- Taxes not paid in midtown mean less money for police, firemen, hospitals, libraries and other city services in all boroughs.
- The poison of pornography has destroyed too many lives already.
- There is no such thing as a victimless crime. The city is the victim.

**Demonstrate Your Support
 42nd Street & Broadway**

Sponsored by the Mayor's Midtown Citizens Committee, 226 West 47th Street, New York, N.Y. 10036

90 (New York)

[Flyer or Small Broadside]: *Porn Kills...
 Demonstrate Your Support 42nd Street &
 Broadway*

New York: Mayor's Midtown Citizens Committee [1977]

\$400

8½" x 11". Printed in red and black. Horizontal fold with some toning at the fold, else near fine. According to the flyer "Porn Kills the quality of life for men, women, and especially children who are touched by the decay, the filth, and the crime that porn-palaces attract." The Mayor's Midtown Citizens Committee was founded by Abe Beame in 1975, this flyer coincides with a campaign in 1977. [BTC#423924]



91 (New York)
Clayton PATTERSON

Tattoo Society of New York: Collection of 15 Flyers

New York: Tattoo Society of New York 1989-1991

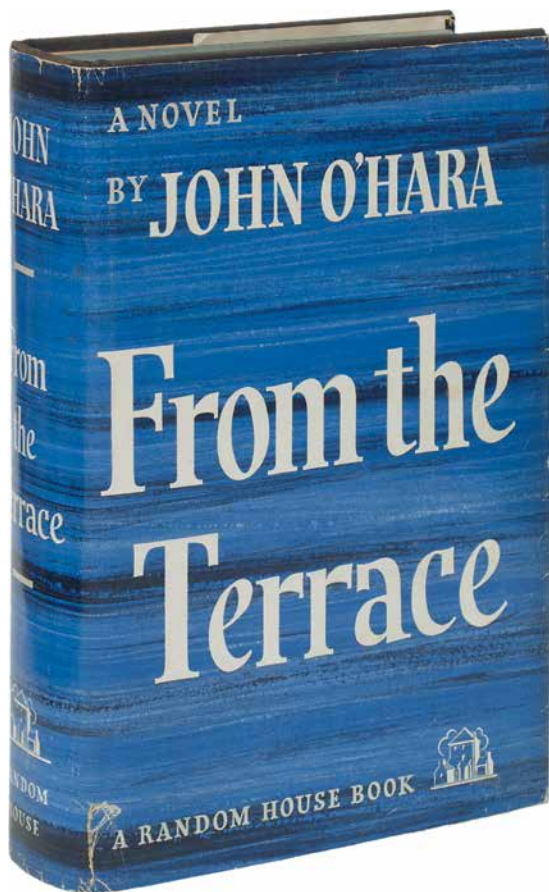
\$2800

15 original photomechanically illustrated flyers, printed in black on rectos only (one printed on recto and verso), measuring between 8" x 10½" and 8½" x 11". Fourteen flyers on white stock, with one on bright yellow paper. Each flyer bearing two horizontal or vertical fold-lines, a few with occasional faint stains, and one lightly toned with a brief holograph notation, two flyers with tears and small chips tape-mended on verso, near fine.

Attractive group of flyers designed by Clayton Patterson, announcing tattoo contests and meetings of the Tattoo Society of New York. Patterson, an artist, photographer, and regular presence in the Lower East Side, co-founded TSNY with Ari Roussimoff in 1986. The meetings involved artists and enthusiasts, and were held on "do nothing nights," the first Monday of every month at 6th Sense Gallery on 6th Street, The Chameleon Club, The Pyramid Club, King Tuts Wah Wah Hut, Space at Chase, and CBGB 313 Gallery" (see <http://www.vice.com/read/clayton-patterson-and-the-history-of-tattooing-in-nyc>). Patterson, together with Elsa Rensaa, was instrumental in changing New York's tattoo laws, helping to lift the ban on tattooing in the city that had lasted from 1961-1997.

[BTC#408135]





92 John O'HARA

From the Terrace

New York: Random House (1958)

\$650

To
The good Lord up
above - 77th Street -
and Lady Frances,
from their contented
customer
John O'Hara
28 Dec '58

First edition. Spine a bit faded, front hinge neatly repaired thus very good in a price-clipped, very good plus (and probably supplied) dustwrapper with a scrape on the front flap. Nicely **Inscribed** by the author to William and Frances Lord: "To the good Lord up above - 77th Street - and Lady Frances, from their contented customer, John O'Hara. 28 Dec '58." The Lords were high society folks in the same social circle as O'Hara and James Forrestal, who served as the first U.S.

Secretary of Defense and whom biographer Matthew Broccoli pointed out shared a striking resemblance to the main character of this novel. An interesting association. [BTC#29944]

93 Mary OLIVER

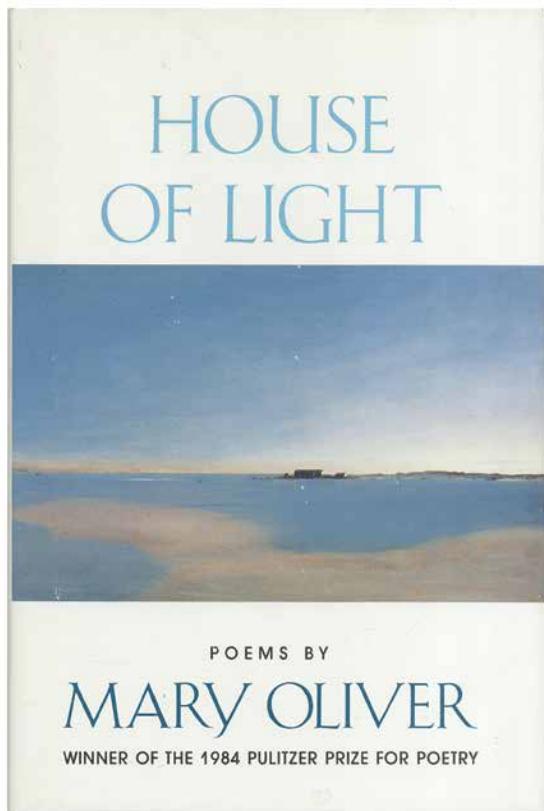
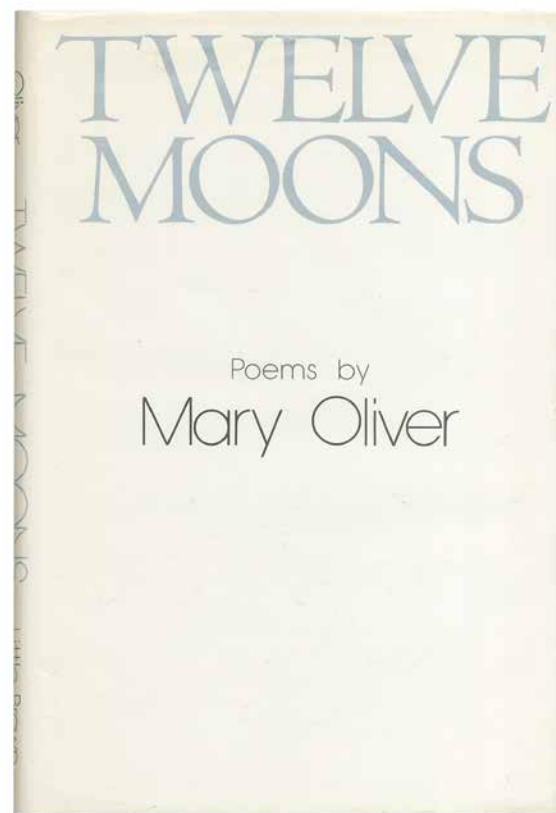
Twelve Moons

Boston: Little, Brown and Company (1979)

\$475

First edition, hardcover issue. Fine in fine dustwrapper. Very scarce in the hardcover issue.

[BTC#425666]



94 Mary OLIVER

House of Light

Boston: Beacon Press (1990)

\$450

First edition, hardcover issue. Fine in fine dustwrapper. Very scarce in the hardcover issue.

[BTC#425660]

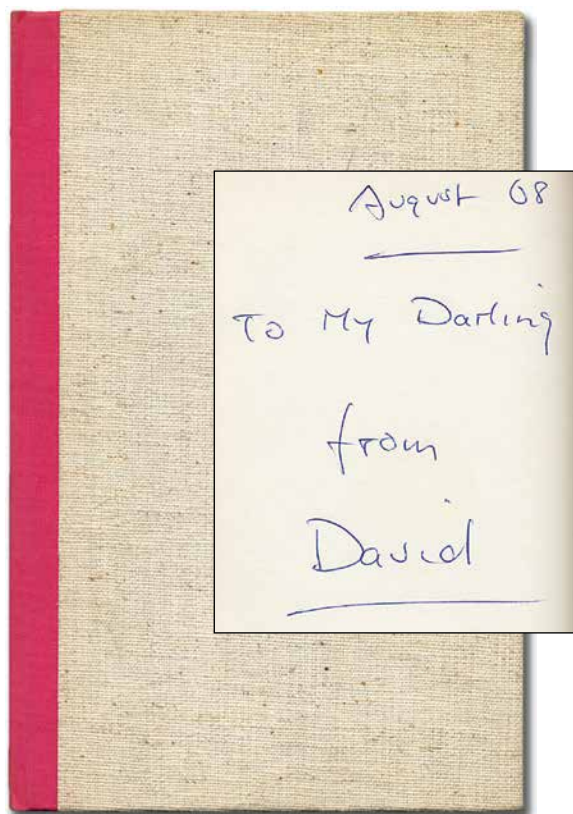
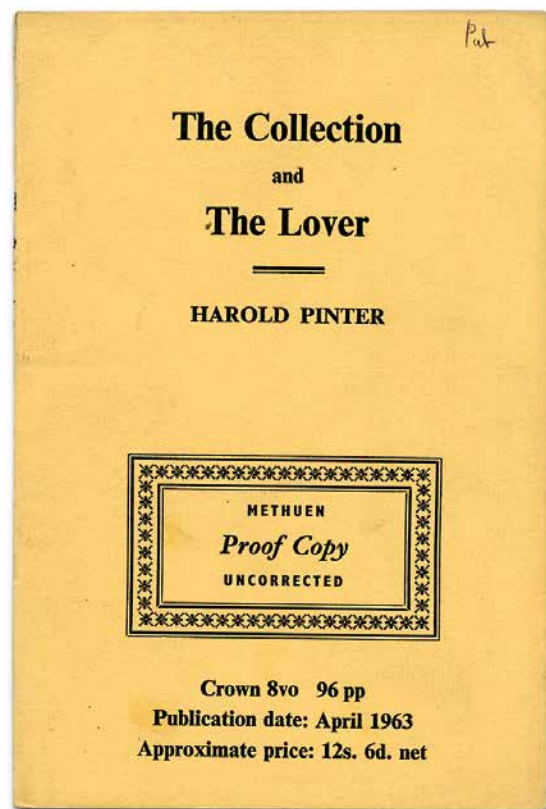
95 Harold PINTER
The Collection and The Lover

London: Methuen and Co. (1963)

\$650

Uncorrected proof. Printed wrappers. A tiny name on the front wrap, else fine. Rare.

[BTC#274666]



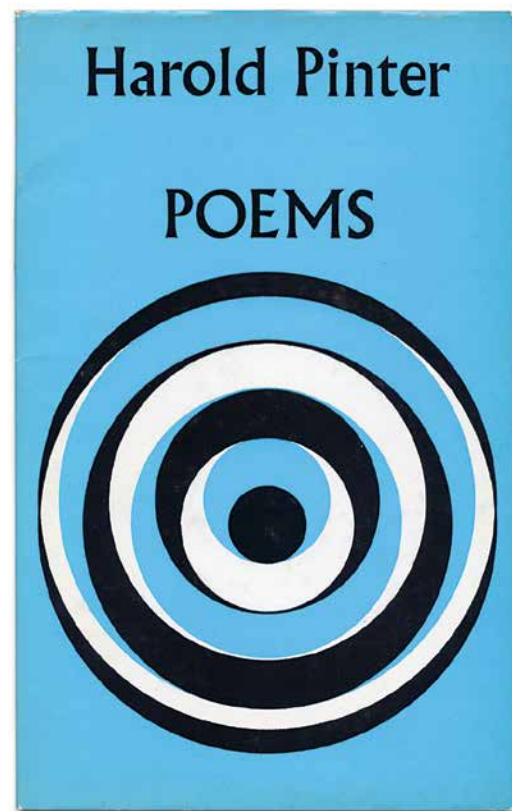
96 Harold PINTER

Landscape

(Ipswich): Emmanuel Wax for Pendragon Press 1968

\$4500

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]



97 Harold PINTER

Poems

(London): Enitharmon Press (1971)

\$350

Second edition, and the first trade hardcover issue. Adds nine poems to the 1968 edition, six of which were unpublished. Fine in a lightly rubbed, still fine dustwrapper. Two different errata slips laid in.

On a third slip, an unsigned Autograph Note, Pinter has written: "Second state (cloth issue) with errata slip: one of about 40 copies printed on the paper used for the specials but in the cloth trade binding. (errata slip to be inserted by you)." [BTC#103938]

98 Ezra POUND
Imaginary Letters

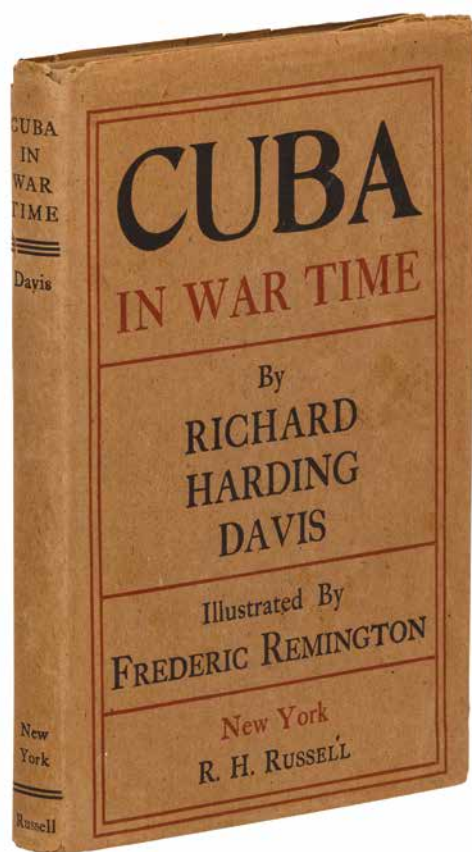
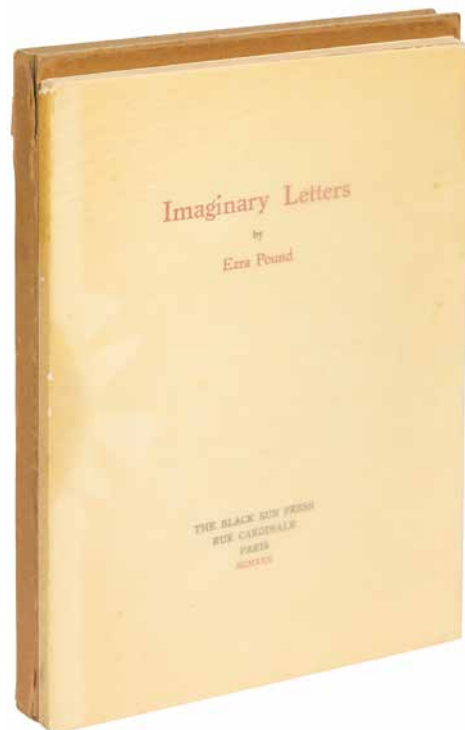
Paris: Black Sun Press 1930

\$600

First edition. Pages uncut, slight loss at the crown else near fine in stiff wraps and the original glassine dustwrapper, in a good cardboard slipcase lacking the bottom panel. Copy 297 of 300 numbered copies on Navarre Paper. [BTC#36421]

This First Edition of *Imaginary Letters* by Ezra Pound printed at The Black Sun Press, Paris (Maitre-Imprimeur Lescaret) under the supervision of and for Caresse Crosby, September 1930, is strictly limited to 50 copies on Japanese Vellum numbered 1 to 50 and signed by the Author together with 300 copies on Navarre Paper numbered 51 to 350, and 25 copies hors-commerce. This edition to be sold at the Bookshop of Harry F. Marks 21 West 47 Street New York City and at the Black Sun Press, Paris.

297



99 (Frederic REMINGTON)
Richard Harding DAVIS

Cuba in War Time

New York: R.H. Russell 1897

\$850

First edition. Illustrated by Frederic Remington. Fine in papercovered boards with ink owner name and bookseller ticket with the uncommon dustwrapper near fine with a couple tiny nicks. Davis's important wartime reporting in Cuba during the Spanish-American War, also sought after for the Remington illustrations. [BTC#424366]

100 Lillian ROSS and Helen ROSS

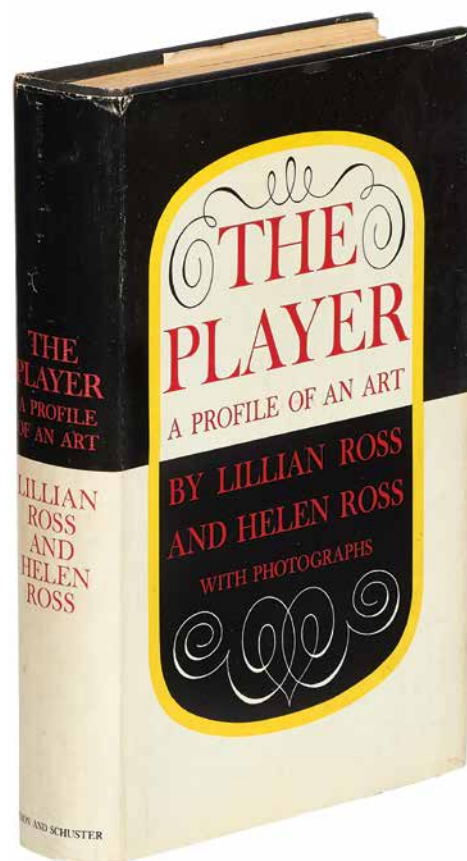
The Player: A Profile of an Art

New York: Simon & Schuster 1962

\$500

First edition. Illustrated from photographs. A trifle worn at the crown, else about fine in near fine dustwrapper. A collection of essays by 55 important actors. This copy **Inscribed** by both authors to one of the subjects, Walter Matthau: "To Walter Matthau, with affection, Lillian Ross / Helen Ross. October 12, 1962." [BTC#421215]

To Walter Matthau,
with affection,
Lillian Ross (Helen Ross)
October 12, 1962



TAYLOR MEAD
& PIANO CONCERT

1 MAD-REGALS

with
PAT AST
and
WAYNE COUNTY

TUES
DEC 19
9 P.M.

98 GREENE ST. LOFT

PRESENTS:



2 READING

THURS DEC 21

Nature
for Poems
GEORGE SCHNEEMAN
EXHIBITION

TED BERRIGAN
MICHAEL BROWNSTEIN
LARRY FAGIN
DICK GALLUP
STEVE KATZ
MAUREEN OWEN
RON PADGETT
PETER SCHJELDAHL
ANNE WALDMAN
LEWIS WARSH

9 P.M.

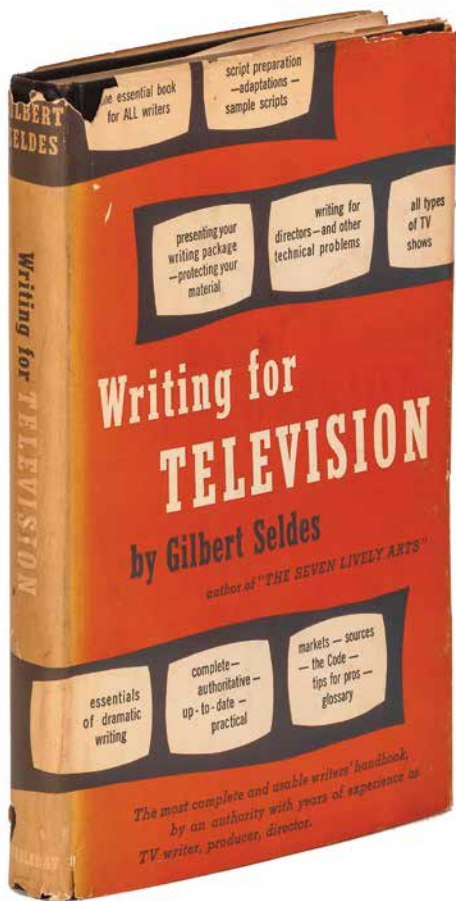
101 **George SCHNEEMAN**

[Broadside]: Taylor Mead & Mad Regals / Reading Nature Poem for George Schneeman

[No place: no publisher 1972]

\$700

First edition. Broadside. Measuring 18" x 23". Some light wear to the corner and edge, else near fine. Poster for two poetry readings, one featuring Mead with Pat Ast and Wayne County, and the other with Ted Berrigan, Michael Brownstein, Larry Fagin, Dick Gallup, Steve Katz, Maureen Owen, Ron Padgett, Peter Schjeldahl, Anne Waldman, and Lewis Warsh. Mead was an underground film star who was featured in Andy Warhol's *Tarzan and Jane Regained* with Dennis Hopper, as well as a noted New York poet and performance artist. Scarce. [BTC#322898]



Dear Gil:
How well you write!
How well you think!
Wonderful fun, and
excitement - all
thru this book.
And it doesn't sound
'old' - And it does
sound prophetic -
Very best -
Will keep in touch
Merry Xmas -
Max W.

from MAX WYLIE
165 East 72nd Street
New York, N. Y. 10021

102 **Gilbert SELDES****Writing for Television**

Garden City: Doubleday & Company 1952

\$800

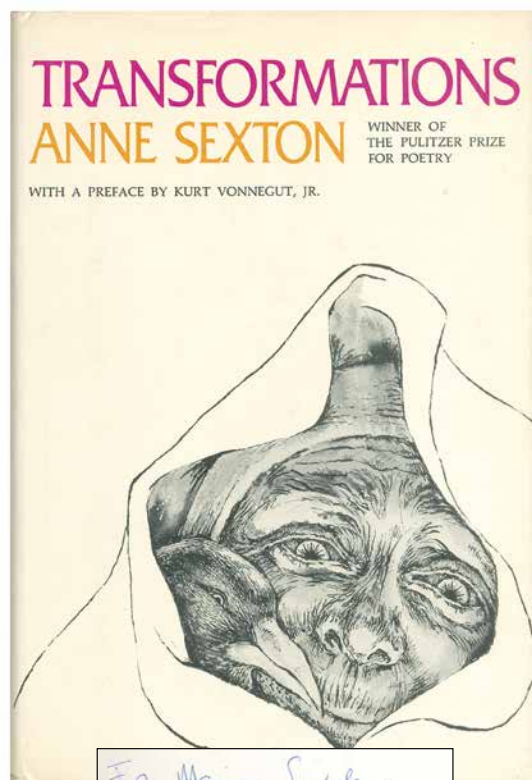
First edition. Near fine in good or better dustwrapper sunned at the spine and with tears along the edges of the flaps. Selde's own copy with an Autograph Letter Signed by Max Wylie ("Max W."), bestselling author and creator of the television series *The Flying Nun*, to Selde: "Dear Gil: How well you write! How well you think! Wonderful fun and excitement - all thru this book. And it doesn't sound 'old' - And it does sound prophetic. Very best - We'll keep in touch. Merry Xmas, Max W." Wylie apparently liked the book enough to appropriate the title for his own 1970 book, *Writing for Television*. A nice association. [BTC#421634]

103 **Anne SEXTON****Transformations**

Boston: Houghton Mifflin Company 1971

\$1400

First edition. Preface by Kurt Vonnegut, Jr. Fine in fine dustwrapper. Inscribed by Sexton: "For Marian Selde, with love, Anne Sexton October 1971." Selde was a Tony and Obie Award-winning actress who starred in the 1969 Off-Broadway production of Anne Sexton's *Mercy Street* at The American Place Theatre in 1969. Sexton was very involved with all aspects of the play and with no actor more so than Selde, who played the lead character, Daisy. A nice association. [BTC#419953]



For Marian Selde,
with love,
Anne Sexton
October 1971

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

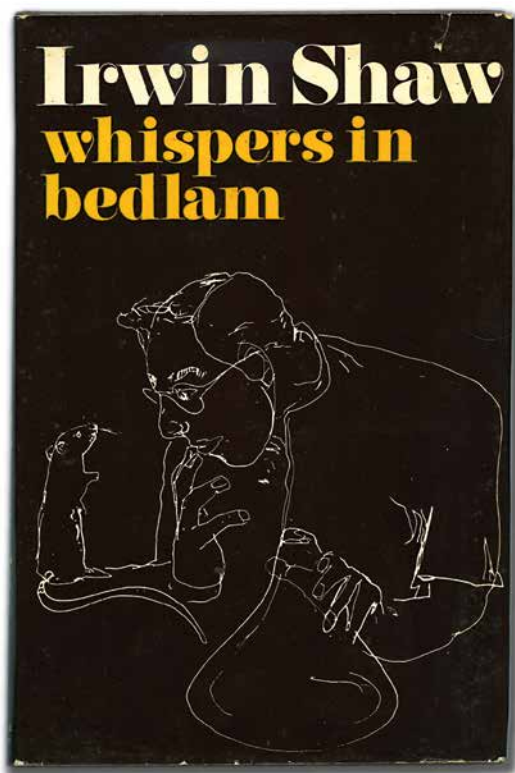
104 **Irwin SHAW****Whispers in Bedlam:****Three Novellas**

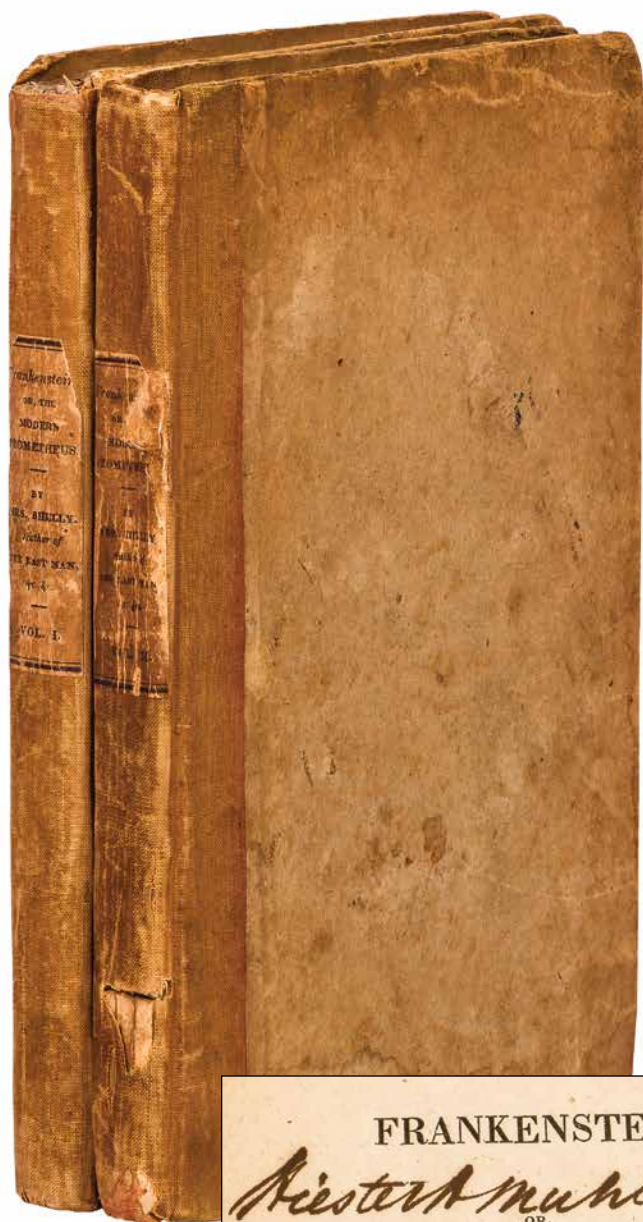
London: Weidenfeld and Nicolson (1972)

\$850

To
Jim + Gloria,
with fond memories
of the cruddy green
jock strap in the
Bahamas -
Irwin, with love

in Paris according to the Frank McShane biography of Jones. [BTC#92268]



105 **Mary W. SHELLEY****Frankenstein; or the Modern Prometheus**

Philadelphia: Carey, Lee and Blanchard 1833

\$35,000

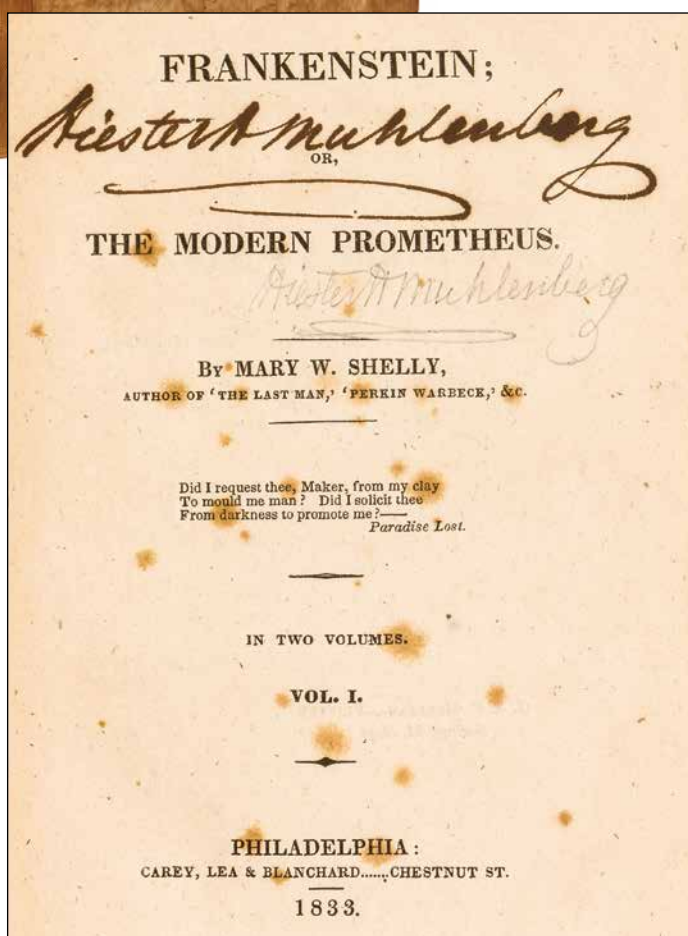
First American edition. Two volumes. Octavos. 4pp. inserted publisher's ads, 201pp.; 197pp. followed by [23] inserted publisher's ads. Half-titles in each volume. Original publisher's muslin backed boards with paper spine labels. Housed in a quarter morocco and cloth clamshell case.

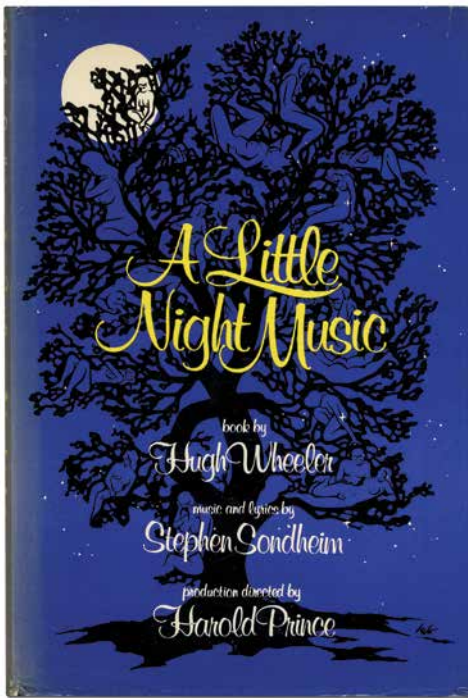
Contemporary owner's name of Hiester H. Muhlenberg on the title page of Volume I; spine and labels a bit darkened, chips at the corners of the labels removing a few letters, small triangular chip on the spine, and slight erosion at the crown, light tidemark on front board, chip to rear fly, all in Volume II, but a handsome and nice very good or better copy in the fragile and uncommon boards.

A not uninteresting longer note in a contemporary hand (probably that of the aforementioned Muhlenberg) on a blank at the conclusion of Volume II states: "Strange and terrible tale. What an imagination must have been thine thou gifted child of genius and of song. My brain even now aches so intently have I been perusing thy fantasies. So terrible has been the interest they have excited. Farewell terrible book. I wish not to look at it again." Hiester Henry Muhlenberg was a doctor from Reading, Pennsylvania who graduated from the University of Pennsylvania in 1832 with his medical degree, the year before this edition was published. He later became a significant financier in Reading, Pennsylvania. Presumably Muhlenberg's familiarity with medicine and medical experimentation would have leant insights into his ruminations upon this work.

The novel was originally published in England in 1818 in three volumes. A remarkable achievement, combining gothic horror and romance, this book marked the creation of arguably the most famous monster in all of literature. The author was the daughter of author William Godwin and pioneer feminist writer Mary Wollstonecraft. She had no formal education, composing this at the age of 21 in Geneva as her contribution to a friendly competition between writers to create

the best ghost story (no mean task as the other writers were her husband the poet Percy Shelley, his friend Lord Byron, and Byron's physician, J.W. Polidori, whose entry, *The Vampyre*, was the first vampire story in English). Needless to say, history has judged her the winner and her creation is probably the defining myth of the industrial and technological ages. A stage hit throughout the 19th Century, it has been filmed many times, most notably by James Whale with Boris Karloff as the creature. Shelley's creation has become a cultural icon, both high and low, and can be found everywhere from Halloween candy to dissertations on artificial intelligence. [BTC#424311]



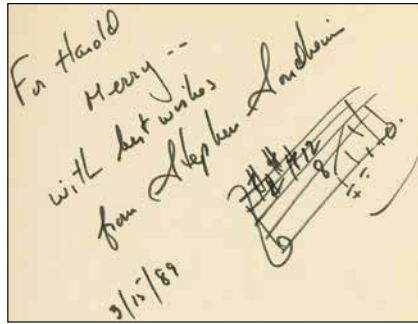


106 Stephen SONDHEIM and Hugh WHEELER

A Little Night Music

New York: Dodd, Mead & Company (1973)

\$950



First edition. Top of the spine very slightly bumped else fine in spine-faded else near fine dustwrapper. **Inscribed** by Sondheim: "For Harold Merry -- with best wishes from Stephen Sondheim 3/15/89" followed by a measure of music from the play. The original Broadway show had 601 performances and featured Len Cariou, Hermione Gingold, and Glynis Johns. A scarce musical play. [BTC#423437]

107 Stephen SONDHEIM and John WEIDMAN

Pacific Overtures

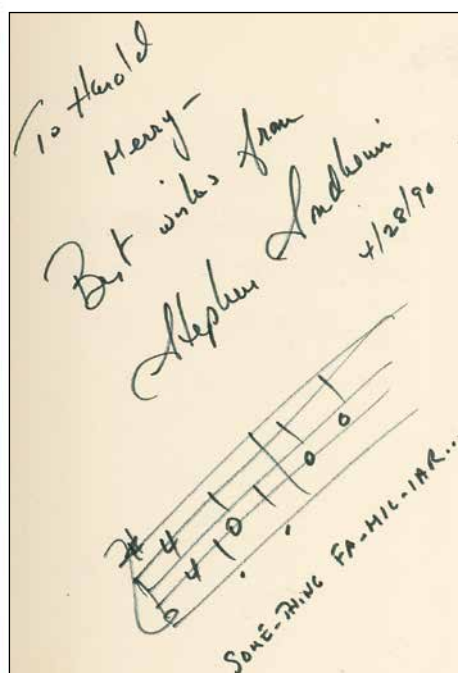
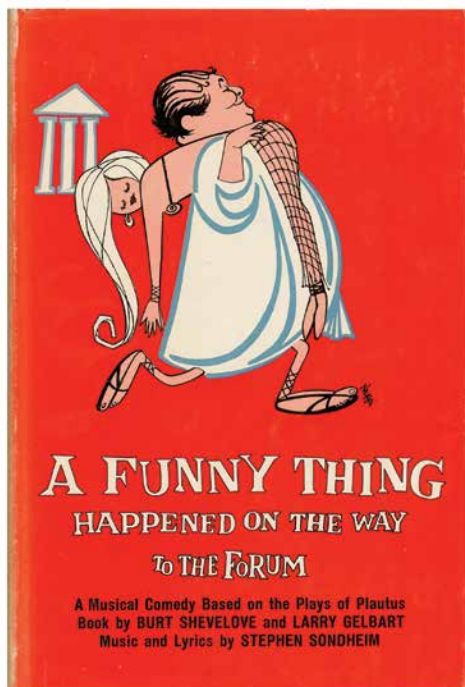
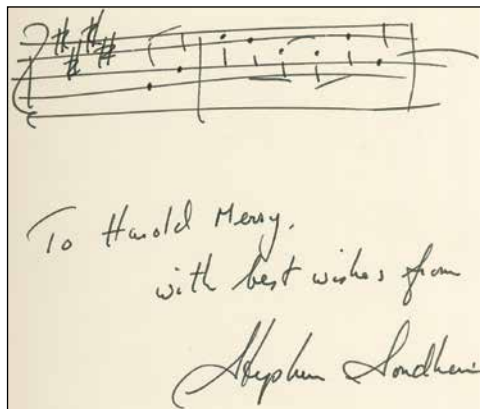
New York: Dodd, Mead and Company (1977)

\$950

First edition. Illustrated from photographs from the production and an illustration by Al Hirschfeld.

Fine in about fine dustwrapper with a tiny tear.

Inscribed by Sondheim with two measures of music from the play. [BTC#423439]



108 Stephen SONDHEIM, Larry GELBART and Burt SHEVELOVE

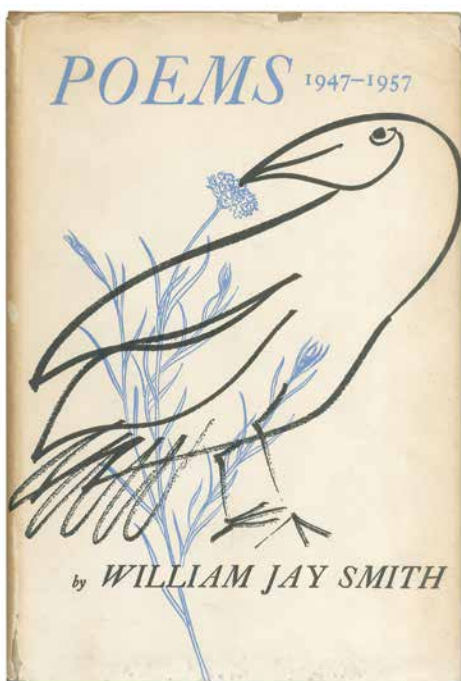
A Funny Thing Happened on the Way to the Forum

New York: Dodd, Mead & Company (1963)

\$1000

First edition. Slight foxing front fly and page edges, near fine in a spine-faded very good dustwrapper. Nicely **Inscribed** by Sondheim using most of the front fly: "To Harold Merry - Best wishes from Stephen Sondheim 4/28/90." The inscription is followed by two measures of music with the opening lyric from the song "Comedy Tonight." Scarce musical comedy, based on the works of the Roman playwright Plautus. The Tony Award-winning play was the basis for the Richard Lester film with an excellent ensemble cast including Zero Mostel, Buster Keaton, Phil Silvers, Jack Guilford, and Michael Crawford. Very uncommon signed. [BTC#423435]

The Dedication Copy



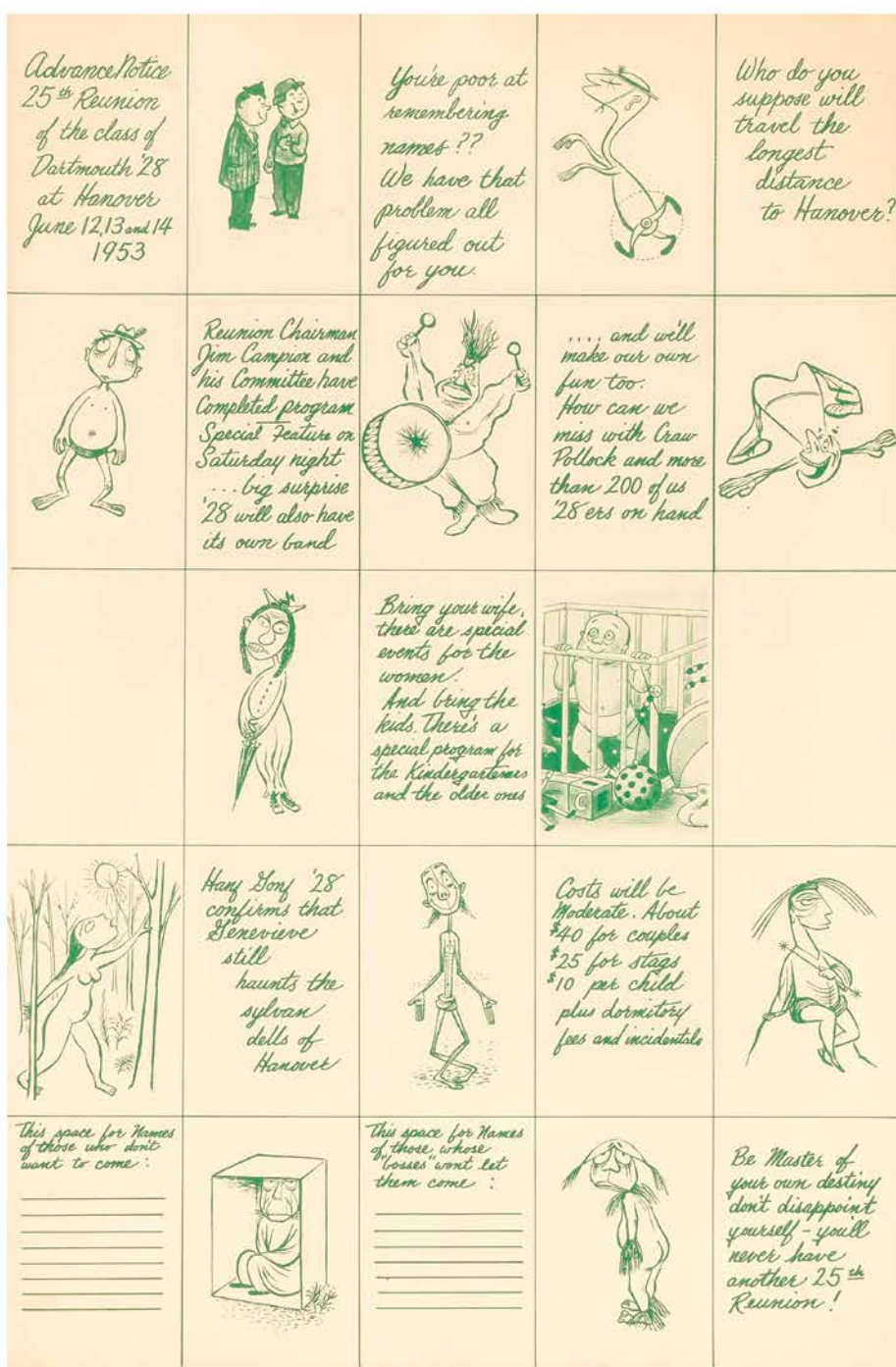
109 William Jay SMITH

Poems 1947-1957

Boston: Little, Brown and Company (1957)

\$2500

First edition. Very good only with dampstains on the boards and the lightest of foxing to some pages in very good jacket with matching dampstains, spine-toning and light wear at the extremities. The Dedication Copy of this collection **Inscribed** on the dedication page to his close friend, Eudora Welty: "To Eudora Welty, These poems of mine which I hope will also be hers. William Jay Smith North Pownal, Vermont August 1957." A wonderful association. [BTC#423304]



110 (William STEIG)

[Broadside]: Advance Notice 25th Reunion of the Class of Dartmouth '28 at Hanover June 12, 13 and 14, 1953

Hanover: Dartmouth College 1953

\$275

Measuring 12" x 18". Illustrated in green ink on buff or off-white paper. Fine. A dozen vignette drawings interspersed with information (some of it humorous: "This space for names of those whose 'bosses' won't let them come:"). Most of the drawings appear to be by William Steig, although at least one seems to be by Abner Dean (of Dartmouth's Class of 1931). We could find no connection between Steig and Dartmouth, although he apparently attended (but never graduated from) several northern colleges. OCLC locates no copies.

[BTC#416073]

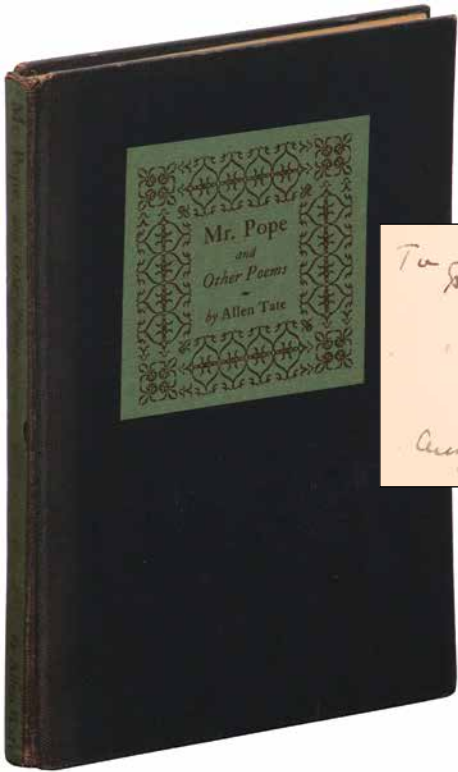
Inscribed to Malcolm Cowley

111 Allen TATE

Mr. Pope and Other Poems

New York: Minton, Balch, & Company 1928

\$3750



To Peggy + Malcolm
from Allen
August 14, 1928

First edition, first state, with his poem *Ode to the Confederate Dead* tipped-in. Octavo. Cloth with applied printed label. Housed in a custom cloth clamshell cased with morocco gilt label. Boards very slightly splayed and rubbed, short tear on one leaf, else near fine lacking the dustwrapper.

Inscribed by the author to the Cowleys: "For Peggy and Malcolm from Allen. August 14, 1928." He also inserts the word "him" after "distract" in the line reading "Distract from nonentity: his metaphors are dead" on page 31. The author's first solely-authored volume of poetry inscribed in the year of publication with a very a significant association. Shortly after

Tate began a relationship with his soon-to-be wife Caroline Gordon, they moved to "Robber Rocks," a house in Patterson, New York, with friends Slater and Sue Brown, Hart Crane, and Malcolm Cowley. Cowley was one of the few reviewers who understood the seeming contradictions in Tate's thought and writing, those stemming from his overlapping identities as a Catholic, a Southern Agrarian, and a man of letters. Despite admitting that "it almost seems that his essays are being written by three persons, not in collaboration but in rivalry," he nonetheless conceded, "I doubt that any other poet in this country is a better judge of his contemporaries than Allen Tate" (quoted in Thomas A. Underwood, *Allen Tate: Orphan of the South*, Princeton UP, 2000; p. 237). [BTC#392279]

112 Rabindranath TAGORE

Gitanjali and Fruit-Gathering

New York: Macmillan Company (1918)

\$2600

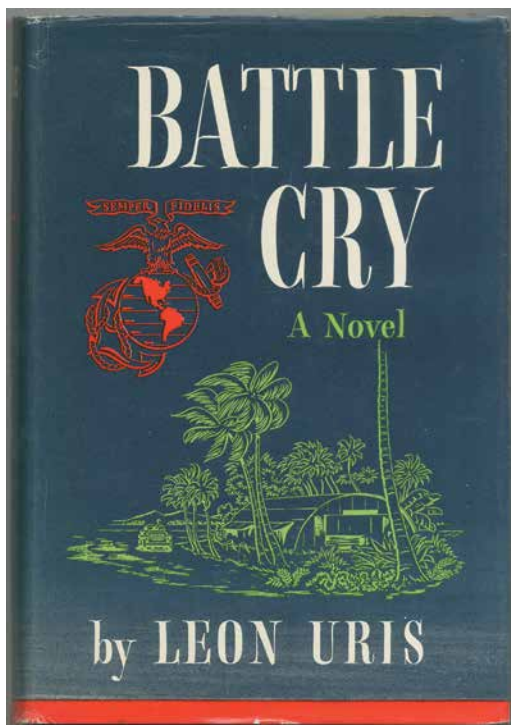
First American illustrated edition. Illustrated in color by Nandalal Bose, Surendranath Kar, Abanindranath Tagore, and Nobendranath Tagore. Introduction by W. B. Yeats. Purple cloth decorated and titled in gilt. Tiny neat owner's stamp on the dedication page, modest uniform sunning on the spine, else near fine without dustwrapper. **Signed** on the half-title by the author, Rabindranath Tagore, the first non-European to

win the Nobel Prize in Literature. [BTC#425561]



Rabindranath Tagore

GITANJALI AND
FRUIT-GATHERING
RABINDRANATH TAGORE



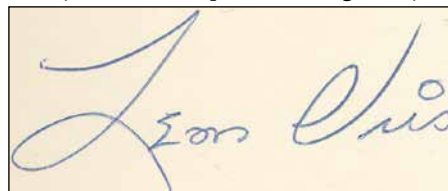
113 Leon URIS

Battle Cry

New York: G.P. Putnam's Sons (1953)

\$1200

First edition. Edges of the boards very slightly rubbed, still fine in fine dustwrapper with a couple of tiny tears at the spine ends. **Signed** by the author. A bright and fresh, very nice copy of the



Leon Uris

author's first book, one of a series of important first novels to come out of the Second World War. Basis for the 1955 Raoul Walsh film with a large ensemble cast that included Van Heflin, Aldo Ray, James Whitmore, Raymond Massey, Tab Hunter, and Dorothy Malone. [BTC#425581]

English Train Compartment

These faces make a chapel where worship comes easy:
Homo enim naturaliter est animal sociale.

The flutter of a *Guardian*, the riveted image
of Combe-in-Teignhead, faded by decades of eyes,
the sting of smoke, the coughs, the whispering
lend flavor to piety's honest bone.

Half-sick, we suck our teeth, consult our thumbs,
through brown-stained glass confront the barbed hills
and tailored trees of a tame and castrate land.
Sheep elegant enough for any eclogue
browse under Constable clouds. The unnatural
darkness swells, and passengers stir
at the sound of tapping fingernails. Rain,
beginning, hyphenates our racing windows.

And hands and smiles are freed by the benediction.
The lights, always on, now tell. One man talks,
and the water, sluicing sideways, teases our direction.
Indeed, we are lively, smug, and brave
as adventurers safe after some great hazard,
while beside our shoulders the landscape streams
as across the eye of a bathysphere surfacing.

John Updike
London - Oxford, May 1955

© John Updike



Published by Bernard Stone and Raymond Dunawski, The Turret Bookshop, London March 1993.

114 John UPDIKE

[Broadside]: *English Train Compartment*

London: The Turret Bookshop 1993

\$950

First edition. Measuring 8¼" x 12". Tiny bump at one corner, still fine. Although not called for, this copy is Signed by John Updike. Very uncommon. OCLC locates five copies. *De Bellis & Broomfield* A142. [BTC#60792]

115 (Video Games)

[Broadside]: *New! From Zebra Systems!*

[1983]

\$375

Broadside. Measuring 12½" x 18". Printed in red and black with glossy finish. Near fine with toning at the bottom edge, small edgewear and small dampstain at one corner. A poster advertising the multiplayer video game *Devilator* for the 8-bit Atari computer systems. The game, which involved controlling an elevator that picked up and delivered passengers to their correct floor, was self-published by Russian immigrant Yakov Epelboim as Zebra Systems. The game was distributed in extremely small numbers and the poster, presumably even more so. A wonderful obscure poster from the earliest days of computer gaming. [BTC#416091]

NEW! From ZEBRA SYSTEMS!

Exciting game of strategy and joystick finesse!

DEVILATOR

A devilishly delightful game for 1 to 4 players where you, as the elevator operator, must take on and discharge a variety of impatient passengers who demand a ride.

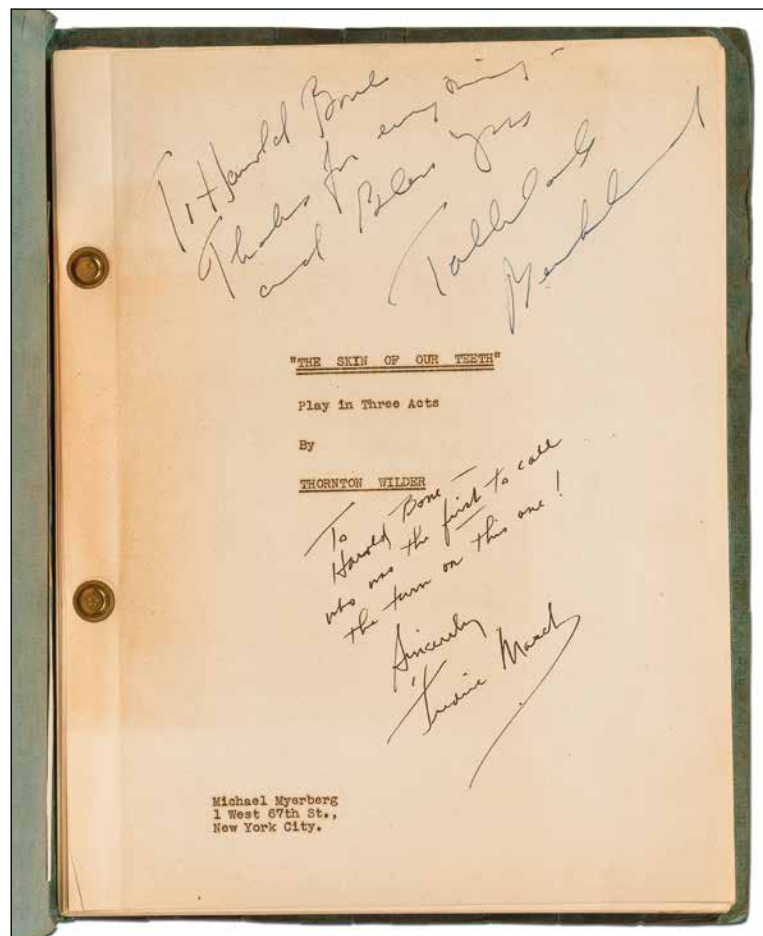
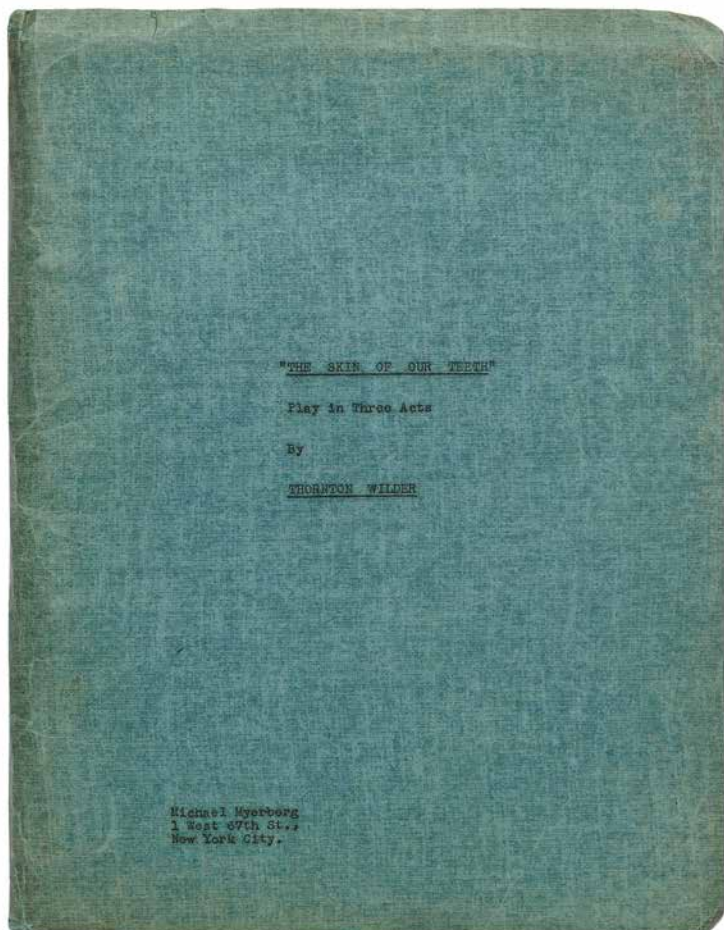
Ages 7 to Adult

For the Atari* Computer with 1 to 4 Joystick Controllers

ZEBRA SYSTEMS

* Atari is a trademark of Atari Computer Co.

Threatened by mad bombers, attacked by impatient riders, rushed by medics with stretcher — You must deliver your passengers to the right floors. Who could imagine that operating an elevator would be so challenging!



116 Thornton WILDER

[Original Playscript]: *The Skin of Our Teeth: Play in Three Acts*

New York: Michael Myerberg [1942]

\$6000

Quarto. Brad bound mimeographed leaves printed rectos only in blue wrappers. p. 1-39; 2-41; 3-31. Slight wear on the yapped edges, else very near fine. The Pulitzer Prize-winning play, which ran for over 10 months and 359 performances at the Plymouth Theatre, was directed by Elia Kazan and featured Tallulah Bankhead, Frederic March, and Florence Eldridge. This copy **Inscribed** by both Bankhead: "To Harold Bone - Thanks for everything and Bless You. Tallulah Bankhead" and Frederic March: "To Harold Bone - who was the first to call the turn on this one! Sincerely, Frederic March." Harold Bone was the theater critic for *Variety* from the 1930s until 1975. We think "call the turn" means "predict success" in this usage. Michael Myerberg, whose name is listed as publisher on the front wrap and title page, was the producer of the play. OCLC locates a single copy (NYPL) and Yale seems to have a copy or copies in Wilder's papers. [BTC#423264]

Tim O'Brien's Copy

117 Kurt VONNEGUT

Palm Sunday

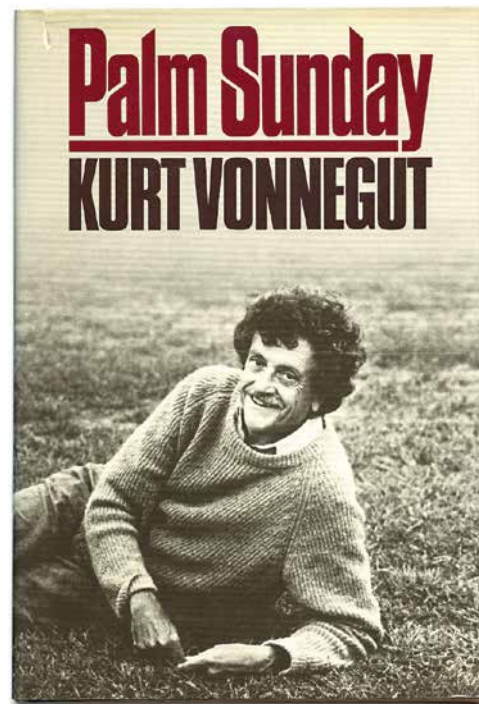
New York: Delacorte (1981)

\$400

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.

[BTC#97732]

Tim O'Brien
March 1981



118 Jonathan WILLIAMS

Jonathan Williams's Guest Book for The Jargon Society's 25th Anniversary Safari

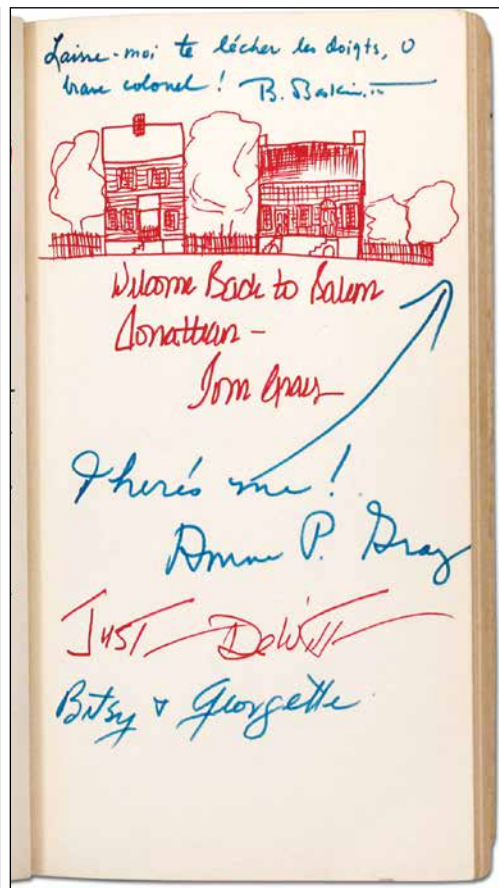
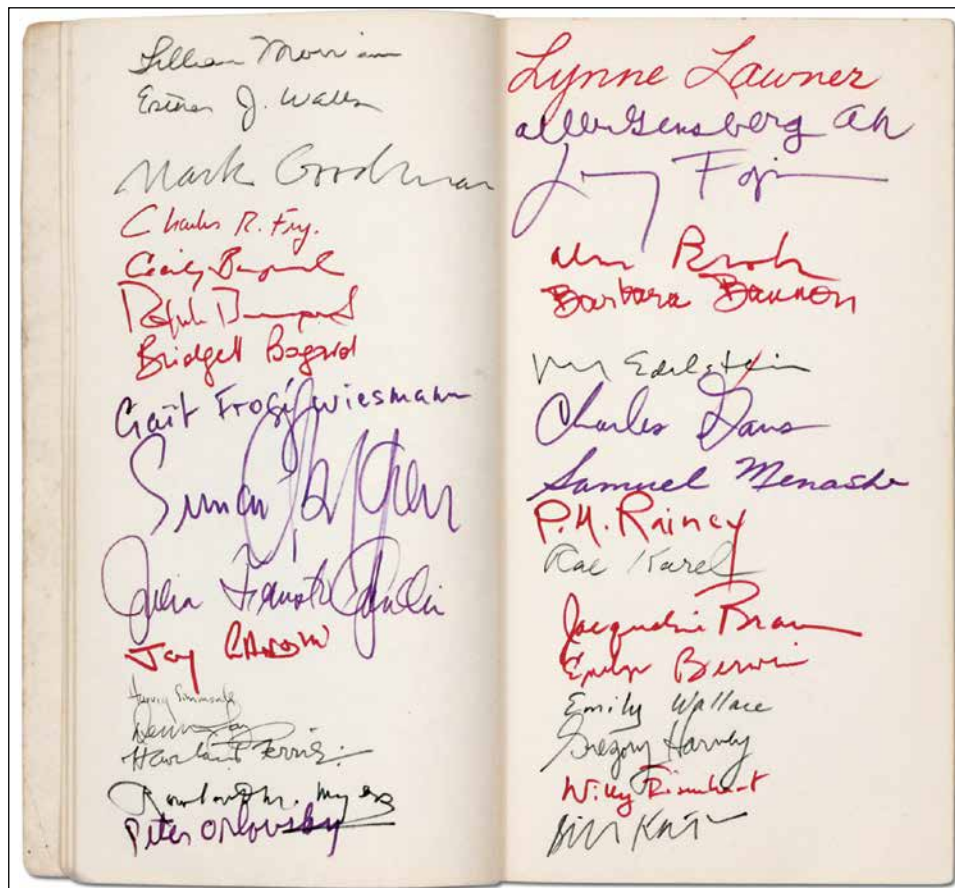
[No place: no publisher] (1976, 1977)

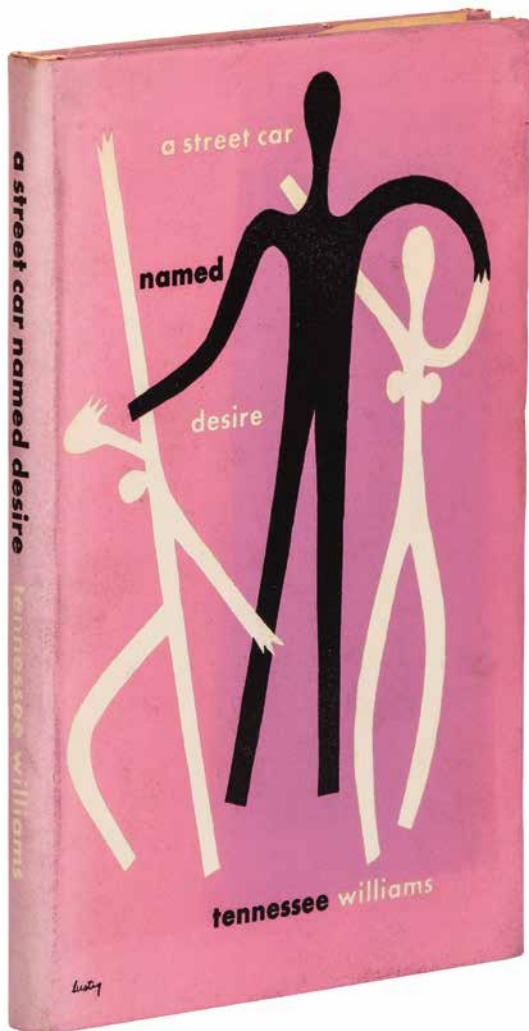
\$6000

Tall octavo. Original rice-paper wrappers in Japanese-style binding with an original collage by Emmanuel Navaretta reading "Jargon 25" (measuring 4" x 5"), pasted to the front cover with original unprinted mylar dustwrapper. Very good with rubbing at the edges of the wrappers and some bumping at one corner; the jacket is good with a three-inch tear, a few scattered nicks, and several small- to medium-sized chips. The original signature book used by Williams on his peripatetic caravan of events and gatherings relating to the Jargon Society's 25th Anniversary celebration in 1976. Williams was a poet and the publisher of the avant-garde and idiosyncratic Jargon Society, which produced books that were, to paraphrase Guy Davenport, an amalgam of fine press and samizdat publications.

The book is titled in red on the front wrap in Williams' hand and contains approximately 550 Signatures, along with additional quotations, notes, and drawing from various authors, artists, and friends related to Jargon. Among the most notable are Allen Ginsberg, Peter Orlovsky, Larry Fagin, Dick Higgins, John Ashbery, William Merwin, Michael Rumaker, John Russell, Irving Sandler, Armand Schwerner, Keith Smith, Peter Taylor, Joe Tilson, Eliot Weinberger, John Yau, Ray DiPalma, Ray Gosling, Mary Harris, Herbert Huncke, Simpson Kalisher, David Kermani, Ron King, Elizabeth Kray, Herbert Leibowitz, Joan & Nathan Lyons, Stuart Mills, Denny Moers, Emmanuel Navaretta, Geoffrey O'Brien, Basil Bunting, John Furnival (x2), Glen Baxter, Jackson Mac Low, Joe Brainard, Robert Kelly (full page), Guy Davenport, Tom Clark, Thomas A. Clark, William Corbett, Cynthia and Jorge Fick, Mary Fiore, Gene Frumkin, Clark Coolidge, Russell Banks, Donald Finkel, Richard Kostelanetz, Ross Feld, Stanley Crouch, Ronald Johnson, Ted Wilentz, Richard Elman, William Anthony, Stella Snead, Tim Dlugoz, Michael Lally, Victor Bockris, Joel Oppenheimer, Tom Meyer, Ted Greenwald, Walter Abish, Marvin Cohen, Richard Mock, Paul Metcalf, David Ignatow, A. Doyle Moore, Mel Edelstein, Eric Mottram, Walter Abish,

Dobree Adams, Bruce Andrews, Asa Benveniste, Gus Blaisdell, Edward Lucie-Smith, Robert Bertholf, Simon Cutts, Jonis Agee, Guy Mendes, Alex Gildzen, Ray Kass (with a drawing), Jonathan Greene, John Menapace, Lyle Bonge, Larry Goodell, Bill Katz, Mark Goodman, Rochelle Kraut, Michael Morris (co-founder of The Image Bank), F. Whitney Jones, and hundreds more, most of whom have documented connections with both the arts community and the supporters who surrounded the idiosyncratic and important Jargon Society. A wonderful and unique item celebrating Williams' remarkable career and uniting the collective contributors of Jargon. [BTC#390395]





119 **Tennessee WILLIAMS**

A Streetcar Named Desire

New York: New Directions 1947

\$3600

First edition. Near fine with light edge wear and one corner bumped in bright near fine dustwrapper with touch of spine discoloration and a tear at the front spine fold. Pulitzer Prize-winning drama highspot, basis for innumerable revivals and the explosive Elia Kazan film featuring Marlon Brando, Vivien Leigh, Karl Malden, and Kim Hunter. Ironically, Brando, in his signature performance, was the only one of the quartet who didn't win an Oscar. A very nice copy. [BTC#424357]

120 **(W.B. YEATS)**
*[Broadside]: The Seventh Yeats
 International Summer School*

Sligo, Ireland: The Yeats Society 1966

\$325

Measuring 8" x 10". A couple of light creases, near fine.

Broadside for the Seventh Annual Yeats International Summer School held in Sligo, Ireland from August 6-20, 1966. Lecturers in attendance included Edmund Blunden, Donald Davies, Brendan Kennelly, and Raymond Lister, among others. [BTC#418483]

The Seventh
***Yeats International
 Summer School***
 Sligo, Ireland
 6th—20th AUGUST, 1966

DIRECTOR:
 Dr. T. R. HENN, St. Catharine's College, Cambridge

Lecturers:

AMONG THE LECTURERS AND DIRECTORS OF SEMINARS WILL BE

Mr. Edmund Blunden.	Mr. Raymond Lister.
Dr. Donald Davie.	Mr. Liam Miller.
Dr. Oliver Edwards.	Dr. Robert O'Driscoll.
Mrs. Daphne Fullwood.	Mr. Jon Stallworthy.
Dr. T. R. Henn.	Mr. Francis Warner.
Mr. Brendan Kennelly.	Mr. F. A. C. Wilson.

Lectures will be given on aspects of Yeats Scholarship, with others on Anglo-Irish Literature and History. Seminars are graded from those covering advanced scholarship to those who are seeking a general introduction to the Poetry and Plays.

A Social Centre is provided where performances of Irish Dancing and music are given in the evenings, and there will be performances of plays.

Excursions are arranged and visits to places of interest to the students in the surrounding countryside.

Brochure and full information may be obtained in January, 1966, from:—
 Mrs. KATHLEEN MORAN, Secretary, Yeats International Summer School,
 Stephen Street, Sligo, Ireland. Telephone: 2680.

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