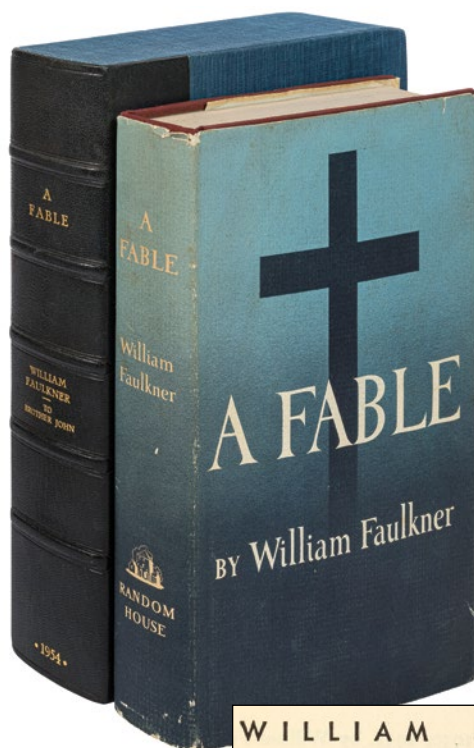




BETWEEN THE COVERS RARE BOOKS

Catalog 252: Winter Miscellany

Inscribed to his Brother

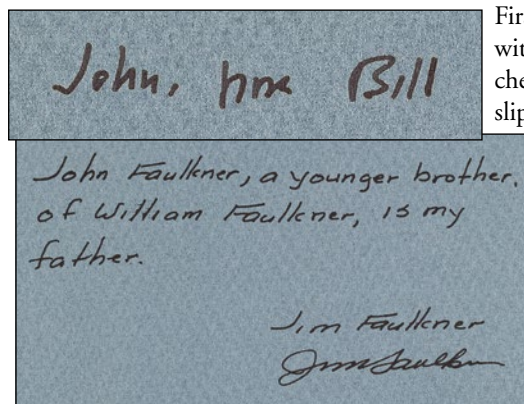


1 William FAULKNER

A Fable

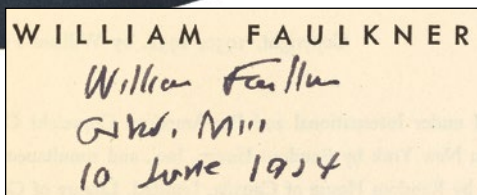
New York: Random House (1954)

\$35,000



First edition, trade issue. Fine in near fine dustwrapper with some modest overall rubbing. Housed in a cloth chemise and quarter blue morocco gilt and blue cloth slipcase. **Inscribed** on the front fly by the author to his brother John: "John, from Bill." Additionally Faulkner has **Signed** the book on the title page: "William Faulkner. Oxford, Miss. 10 June 1954." Beneath the inscription on the front fly is written, in a neat hand: "John Faulkner, a younger brother of William Faulkner, is my father. Jim Faulkner [followed by Jim Faulkner's signature]. John Faulkner was the author of the novels *Men Working* (1941) and *Dollar Cotton* (1942), and the memoir

My Brother Bill: An Affectionate Reminiscence (1963), about his elder brother William Faulkner. A notable association copy, the first book to win both the Pulitzer Prize and the National Book Award.



[BTC#457887]

2 Booth TARKINGTON

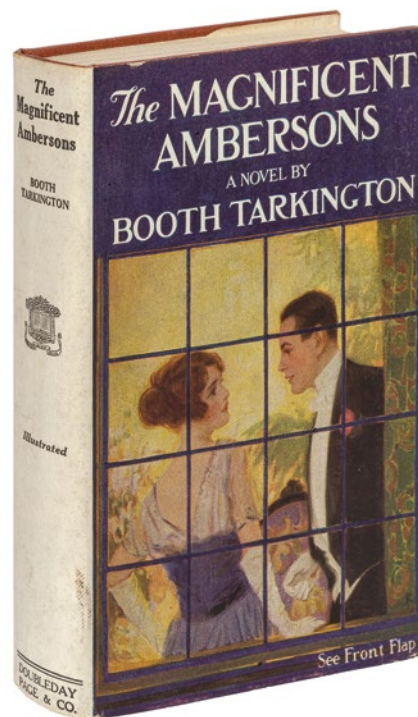
The Magnificent Ambersons

Garden City: Doubleday, Page & Company 1918

\$15,000

First edition. Fine in a fine example of the rare dustwrapper with just a touch of soiling on the spine. There were two variants of the jacket, with no established priority. This copy without a price on the spine, and another issued with \$1.40 price on the spine. Reviews of the book in contemporary periodicals appear both with and without the \$1.40 price. The late Pulitzer Prize collector Don Scriven maintained that he had read that the publisher was undecided about the price of the book. Further evidence of this would seem to be reinforced by copies that we've seen with the \$1.40 price canceled by the publisher and re-priced at \$1.50. A copy of the book in this particular variant jacket sold at auction at Swann Galleries for \$16,800.

Filed in 1925 as *Pampered Youth*. Two decades later Orson Welles wrote, produced, and directed his own film adaptation, an inventive, magnificent successor to his first film, *Citizen Kane*, which was nominated for Best Picture in 1942. This was the second novel to win the Pulitzer Prize and is rarely seen in jacket. This is by a great measure the nicest copy that we are aware of. [BTC#456447]



BETWEEN THE COVERS RARE BOOKS CATALOG 252: WINTER MISCELLANY

112 Nicholson Rd.
Gloucester City, NJ 08030
phone: (856) 456-8008
fax: (856) 456-1260
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.

Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB, IOBA.

Cover art by Tom Bloom.

© 2021 Between the Covers Rare Books, Inc.



3 (Advertising)

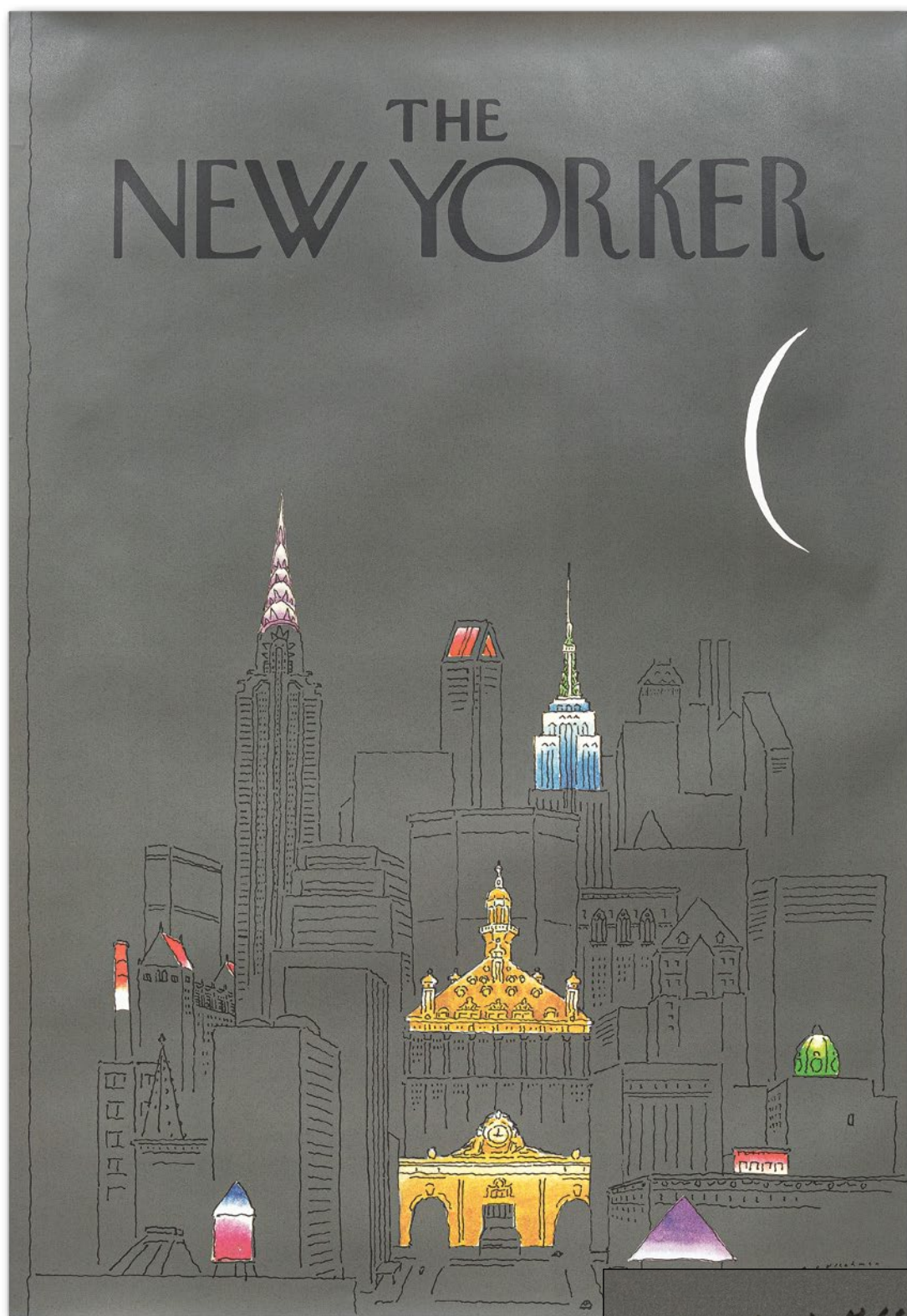
[Carrier Bag]:

Liberty: A Weekly for the Whole Family. 5c.

[Circa 1930s]

\$600

Canvas shoulder bag stamped on each side. Some age-toning, light stains and soiling, but with no other significant wear, intact and very good. Considered the second most popular general interest magazine of its time, after *The Saturday Evening Post*, the magazine was founded in 1924, changed ownership and editorship on a few occasions and stopped publication in 1950. This sort of bag would have been used by newsboys to vend the magazine on the streets. Our attribution of date is an estimate - for most of the 1930s the magazine cost 5c; for most of the 1940s, 10c. Scarce. [BTC#424937]



4 (Art)

R.O. BLECHMAN*[Poster]: The New Yorker - Oct. 1, 1979*

New York: The New Yorker Magazine 1979

\$600

Large poster. Approximately 29" x 41". Rolled, else fine. Full color reproduction of the cover of the October 1, 1979 issue of *The New Yorker* illustrated by R.O. Blechman. signed in print by the artist, and additionally **Signed** by the artist above his printed signature. R.O. Blechman is, according to Wikipedia "an American animator, illustrator, children's-book author, graphic novelist and editorial cartoonist whose work has been the subject of retrospectives at the Museum of Modern Art and other insti-

tutions. He was inducted into the Art Directors Hall of Fame in 1999." Blechman has also won the National Cartoonists Society Milton Caniff Lifetime Achievement Award. His humorous drawings and cartoons have appeared in innumerable magazines including several as *New Yorker* covers, and his animations are well-known, particularly his commercials for both Alka-Seltzer and Red Bull. [BTC#448248]

— R.O. Blechman
Oct 1 1979



5 (Art) Otto SOGLOW

66 Pieces of Original Art for "The Talk of the Town" Section of "The New Yorker"

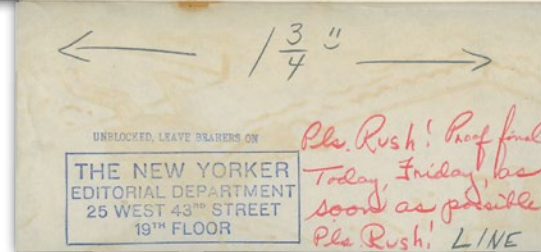
\$25,000

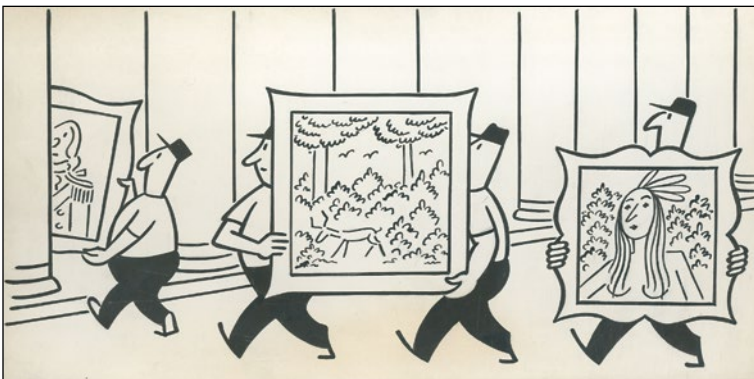
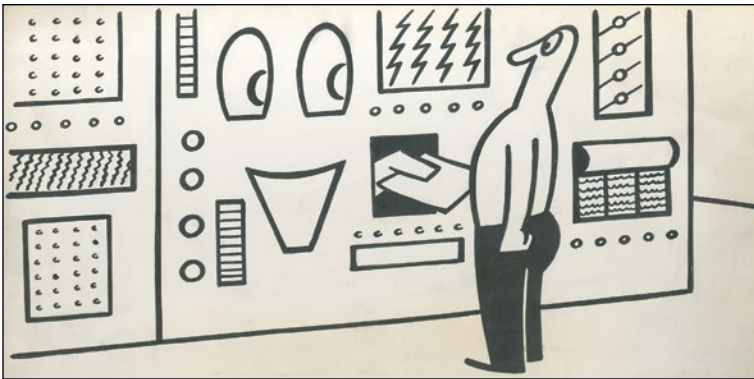
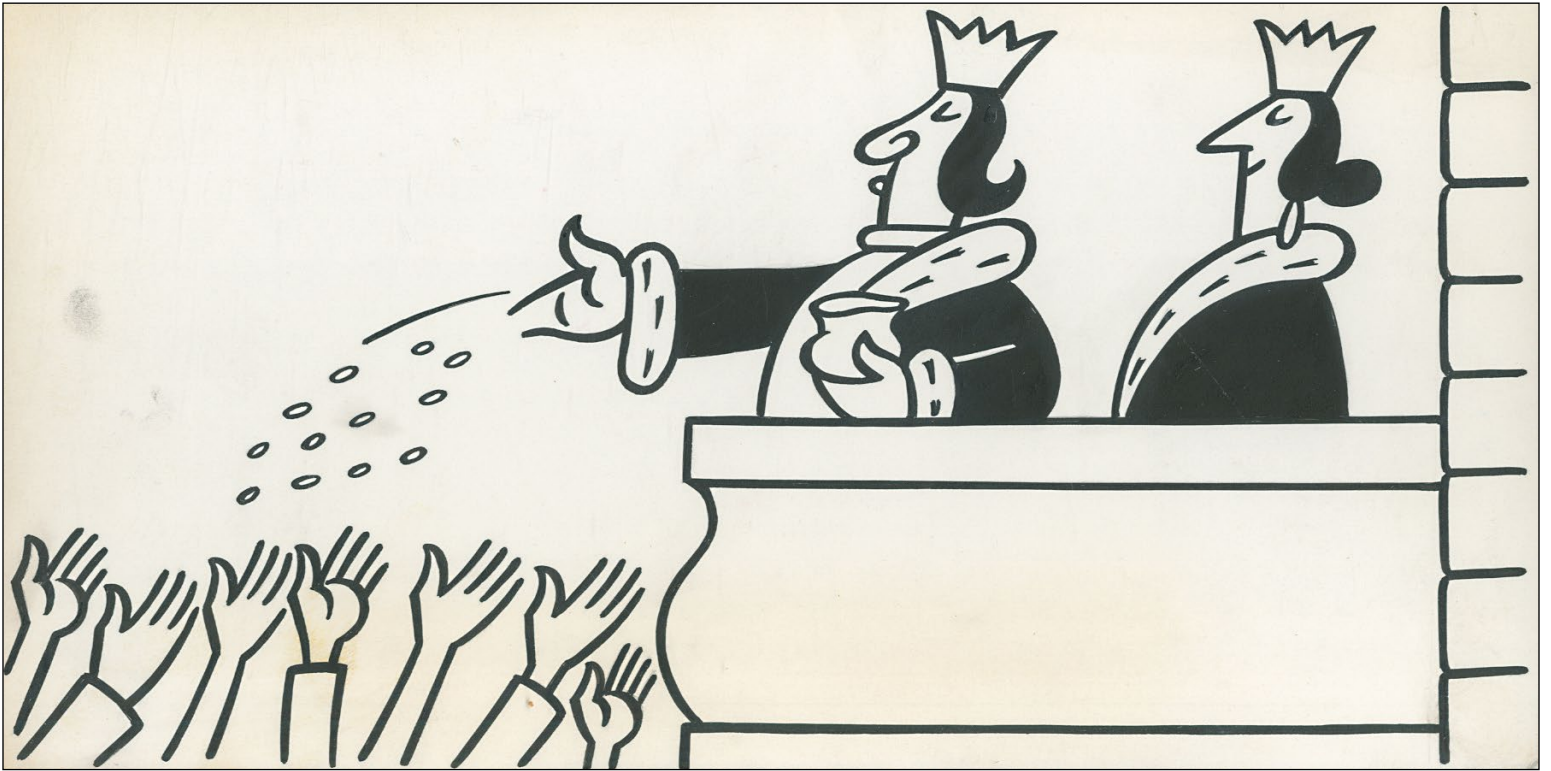
A collection of 66 pieces of original art for *The New Yorker*. Pen and ink on artists board. Unsigned. Each is roughly 12" x 6 1/4". The vast majority have a *New Yorker* Editorial Department slip attached with handwritten advice (mostly of the "Rush!! Must have Proof Final Today" variety). A very few have partial slips or the slips detached. Undated but from the subjects and some of the cultural context, probably largely from the 1950s to the early 1970s.

These "spot" drawings appeared as the first illustration for each weekly version of "The Talk of the Town." Subjects are diverse: grumpy policemen; harried mailmen; air, train, and bus travelers; bookstore browsers; George Washington in New York; a king and queen tossing coins to a crowd; LBJ; an old-school mainframe computer; a man turning a corner confronted by a truncheon bearing "JD" [juvenile delinquent]; a ghost picketing a cemetery; real estate shoppers; New York City seceding from the state of New York; a scientist doing a test on mice; an astronaut in a space capsule; a couple watching a television with someone arguing for "peace"; musical notes picketing to save Carnegie Hall; Richard Nixon on television; various animals: birds, horses, porcupines, frogs, polar bears, groundhogs, monkeys, squirrels; and much more.

Soglow was an American cartoonist, probably best known for his long-running syndicated cartoon "The Little King" which first appeared in *The New Yorker* in 1931. His pen and ink drawings, usually uncaptioned, were deceptively simple and in many ways set the standard for spot art in the magazine. Soglow drew a significant number of the spot drawings that appeared in "The Talk of the Town" for as long as he was at the magazine, well over a quarter of a century. They are still being used today. This collection represents a significant percentage of his output for the Talk pieces.

[BTC#384198]





GRAND PALAIS

DV 3 NOVEMBRE

AV 22 DÉCEMBRE

ÉCLAIRÉ

CHAUFFÉ

ENTRÉE 5^f

DIMANCHE 3^f

VERNISSAGE

2 NOVEMBRE

20^f



6 (Art)

Kees VAN DONGEN

[Large Poster]: Grand Palais, Salon d'Automn 1929

Paris: Imp. Marcel Picard 1929

\$15,000

Large poster. Measuring approximately 47" x 62½", professionally linen-backed to 50" x 65½". A few almost imperceptible folds or creases, a couple of tiny areas of loss and two tiny areas of restoration, one short closed marginal tear, all rendered almost invisible by the linen-backing. Bright and near fine, signed by van Dongen in the print.

A striking poster by Dutch-French artist and leading Fauve, Kees van Dongen (1877-1968). The poster advertises the 1929 Salon d'Automn in Paris. Begun in 1903 by the art critic Frantz Jourdain, the Autumn Exhibition showcased the latest trends in art. Over the following years, the Autumn Exhibition would herald the arrivals of the Fauves (1905), the Cubists (1910), and the Montparnasse painters (Chagall, Braque, Modigliani; following World War I).

Van Dongen exhibited paintings at the Autumn Exhibition of 1905, where he and his compatriots were first labeled Fauves. (Specifically, "Donatello chez les fauves," coined by the art critic Louis Vauxcelles to contrast their "orgy of pure tones" with a Renaissance-style sculpture in the same room. Van Dongen made news during the Autumn Exhibition of 1913-14 when his nude, "The Spanish Shawl (Woman With Pigeons or the Beggars of Love)," was ordered to be removed by police. It now hangs in the Centre Georges Pompidou.

Here van Dongen is in full form, showing a slender nude woman holding a comically oversized artist's palette, in expressive strokes and that "orgy of pure tones" that so offended the critics just a few decades earlier. An excellent example of a van Dongen poster, advertising an important art exhibition that he had a strong connection with. In lovely condition.

[BTC#456148]

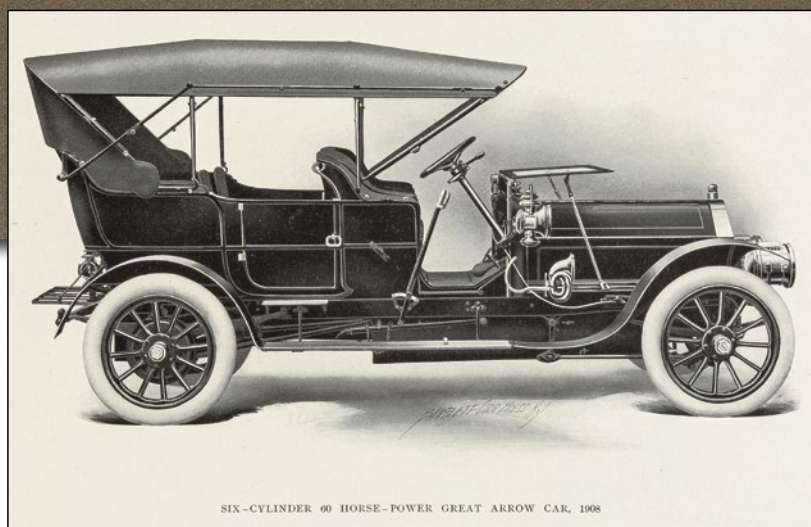
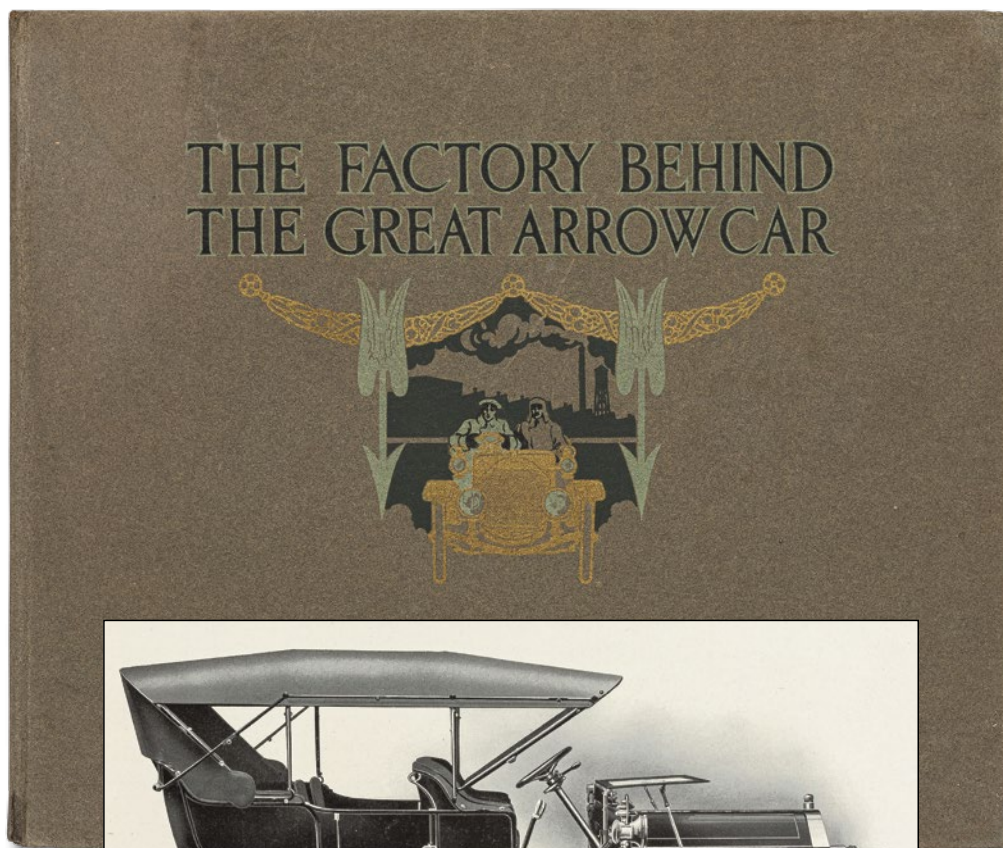
7 **(Automotive)**
John FOORD

*The Factory Behind
the Great Arrow Car*

Buffalo, New York: The George N. Pierce Co.
(1908)

\$450

First edition. Oblong quarto. Measuring 12" x 10¼". [72]pp. Illustrated. Illustrated paper over boards. Small stain in bottom corner, else a nice very near fine copy. An elaborate trade catalogue for the Pierce Arrow automobile. [BTC#454650]



JAMES BALDWIN

*If Beale Street
Could Talk*

In
Frazer Scott: -
Godspeed.
James Baldwin

8 **James BALDWIN**

If Beale Street Could Talk

London: Michael Joseph (1974)

\$3500

First English edition. Blue cloth boards with gilt spine letters. Near fine with light wear at the corners, slightly cocked and one tiny spot to the top of the text block, lacking the original dustwrapper. Baldwin's fifth novel **Inscribed**: "for Frazer Scott: - Godspeed. James Baldwin." A copy inscribed by Baldwin but never sent, found amongst his personal library in France that was auctioned by Rometti et Associés in 2014. [BTC#453233]



9 (Book Collecting)

Dan O'NEILL

San Francisco Book Fair ... Hall of Flowers. Golden Gate Park

San Francisco: San Francisco Book Fair [1971]

\$350

Poster on coated paperstock. Measuring 15" x 20". Small tear in left margin, very near fine. A five-panel strip featuring a sinister rat obviously based on Mickey Mouse. O'Neill, creator of the strip *Odd Bodkins* and founder of the Air Pirates collective of comix artists, was sued by Disney for copyright infringement for using their characters, and served time in jail when he refused to pay a financial penalty. This poster is for a book fair, featuring one of the characters that got him into trouble. [BTC#390576]

Inland Printer

FOR DECEMBER



NOW READY
Price, Twenty Cents

10 (Broadside)

Jos. P. BIRREN

[Broadside]: Inland Printer for December

Now Ready. Price, Twenty Cents

[Chicago]: The Inland Printer [circa 1898]

\$300

Broadside. Measuring 10" x 18". One tiny tear in lower margin, very faint horizontal fold, else fine. The art is signed in print below the central image of a Native American dancing. Very attractively illustrated in Arts and Crafts style in yellow, green, and dark brown on pale brown paper. Advertisement for a magazine that promoted the printing arts. [\[BTC#409015\]](#)



11 (Broadside)

Vesper L. GEORGE

[Broadside]: *Bostonian*

Knight Templar Number

[Boston]: *Bostonian* [Publishing Company circa 1895]

\$600

Illustrated broadside. Approximately 12½" x 16". Printed in red and green on medium-weight paper. Illustration by Vesper L. George of a Knight Templar on a warhorse holding a banner. A couple of tiny tears in the margins visible only with effort, else fine. Advertisement for *The Bostonian: An Illustrated Monthly Magazine of Local Interest*, which was published 1894-1896. There seem to be multiple library holdings of the magazine, but this advertising broadside is rare. OCLC appears to locate no copies. [BTC#451308]

12 (Business)

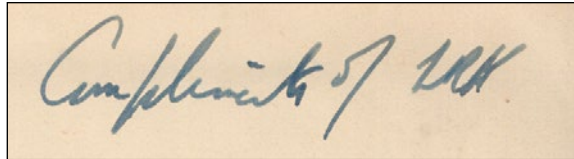
L[awrence].R. KLEIN

*[Offprint]: The Practicability of an Expenditure Tax in the
Light of the Oxford Savings Survey*

[No place]: Reprinted from Bankers' Magazine March 1956

\$500

Offprint. Octavo. [5]pp. Three horizontal creases, else near fine. Initialed by the author, winner of the 1980 Nobel Prize in Economics for his work on macroeconomics forecasting: "Compliments of L.R.K." [BTC#448170]



Reprinted from Bankers' Magazine, March 1956.

The Practicability of an Expenditure Tax in
the Light of the Oxford Savings Survey

By L. R. Klein

IN his concrete proposals for the implementation of an expenditure tax Mr. Kaldor fully recognises the fact that computation of the tax base—expenditure instead of the customary income base—involves extra effort on the part of the tax paying citizen and the revenue authorities.¹ Since proposals for an expenditure tax have never been given the full test of application, one might well wonder whether the magnitude of the extra effort involved is large or small.

Direct estimates of personal expenditures by individual consumer units have frequently been made, though not for taxation purposes. They have been made on a wide scale in sample surveys for the purpose of constructing cost-of-living indexes and related uses. Expenditure surveys of individuals are major costly undertakings involving an enormous amount of detail. Information is sought on outlays for minor items of food, clothing, entertainments, etc. as well as the more salient expenditures on large durable goods, private educational fees, major holiday trips and the like. Kaldor, following the late Irving Fisher, rejects this approach as too laborious and suggests instead a scheme whereby expenditures are estimated essentially as the residual difference between income and savings. Kaldor writes:

"... personal expenditures can be computed for tax purposes by taking his income (as at present), adding monies received from the sale of capital assets, depletion of bank balances, etc., and deducting sums spent on the purchase of capital assets and on 'non-personal' or 'non-chargeable' expenditure."

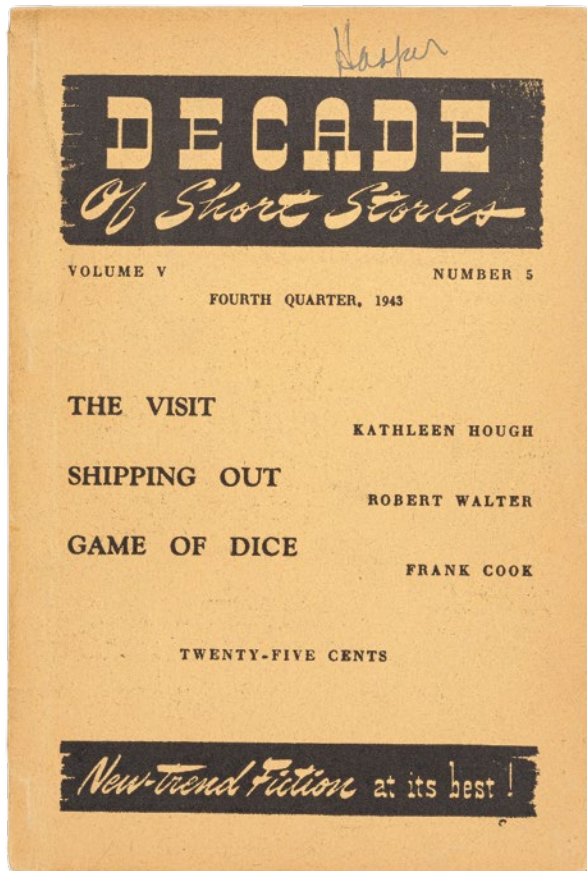
This approach is strikingly similar to that used in the Oxford Savings Surveys, which, in turn, is largely borrowed from the American Surveys of Consumer Finances. In these sample surveys, the objective was to estimate savings, and it was deemed better to make direct estimates instead of treating savings as the residual between income and expenditures as has been done in many expenditure surveys. It was also desired to avoid the burdensome problem of dealing with small details of expenditures.

In the Savings Surveys and the Surveys of Consumer Finances, expenditures, at least the non-durable part, are actually estimated as a residual between income and savings; therefore it seems natural to ask ourselves what experience has been gained from these attempts that could be relevantly applied to Kaldor's proposal. Indeed, one might say that, in principle, the revenue return used for Kaldor's version of an expenditure tax would look practically the same as large parts of the interviewing schedules used in the Oxford Savings Surveys.

In avoiding the labyrinth of expenditure detail in a direct estimate, Kaldor proposes a residual estimate, the *blat noir* of many economic statisticians. Traditionally, national income statisticians have estimated income and expenditures directly and obtained

¹ N. Kaldor, *An Expenditure Tax* (London: George Allen & Unwin, Ltd.), 1955, esp. ch. VII.

Truman Capote's First Published Story



THE WALLS ARE COLD

TRUMAN CAPOTE

"... so Grant just said to them at all necessary. From what I come on along to a wonderful understand, they acclimate themselves very easily."

13 (Truman CAPOTE)

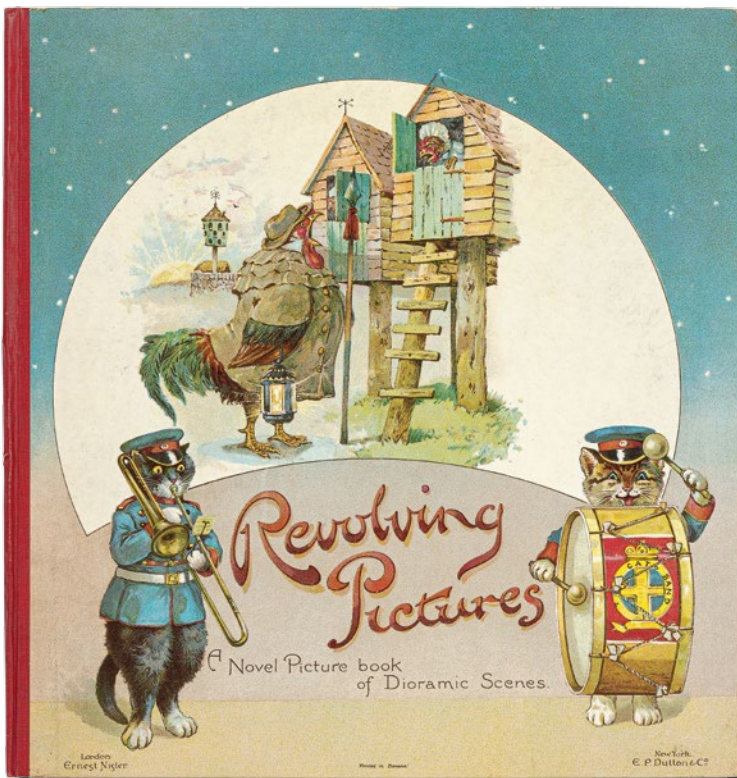
"The Walls are Cold" [story in]

Decade of Short Stories, Fourth Quarter, 1943

Chicago: Decade 1943

\$950

Volume V, Number 5. Octavo. 30pp. Printed wrappers. Name inked on cover. A bit of erasure on the title page, spine lightly worn, a near fine copy of a fairly fragile volume. Truman Capote's first story, published when he was 19 and working at *The New Yorker* as a copyboy. Copies of this issue are uncommon. [BTC#456589]



14 (Children)

Revolving Pictures: A Novel Colour Book with Dioramic Effects

London and New York: Ernest Nister and E.P. Dutton [1892]

\$1750

First edition. Quarto. Quarter cloth and chromolithographed paper over boards. Floral endpapers. Eight revolving plates in very nice working order. Very small tear on front fly, a couple of small punctures on the spine, else about fine. A lovely copy. [BTC#461011]

15 (Children)

[Trade Catalog]

1886-7 Lloyd & Magnus' Catalogue of Toys, Games, Dolls, Fireworks, Fancy Goods and Novelties

New York: Lloyd & Magnus 1886

\$500

Octavo. 78, [2]pp. Illustrated. Color illustrated wrappers. Splits and light loss on the spine, small tears at the extremities of the wrappers, small tape reinforcement to interior of front wrap, a very good copy of this handsome trade catalog mostly devoted to goods for children.

[BTC#456507]



**16 (Children)**

[Trade Catalog]: *The Book Shelf for Boys & Girls 1922 - 1923*

Harrisburg, Pa.: Dives, Pomeroy & Stewart Book Department 1922

\$200

Octavo. 50pp. Illustrated. Illustrated wrappers. Illustration of the Newbery Medal on the rear wrap. Small chip at the bottom of the front wrap, pages modestly age-toned, and a few scattered pencil marks next to book titles, else near fine. [BTC#455213]

17 (Children) Judy BLUME

Just as Long as We're Together

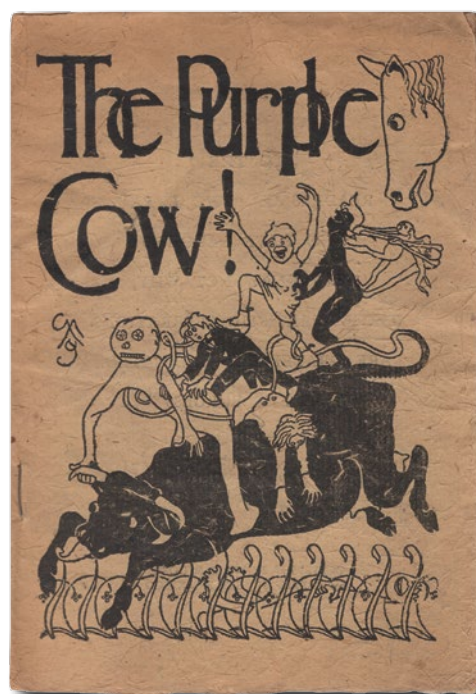
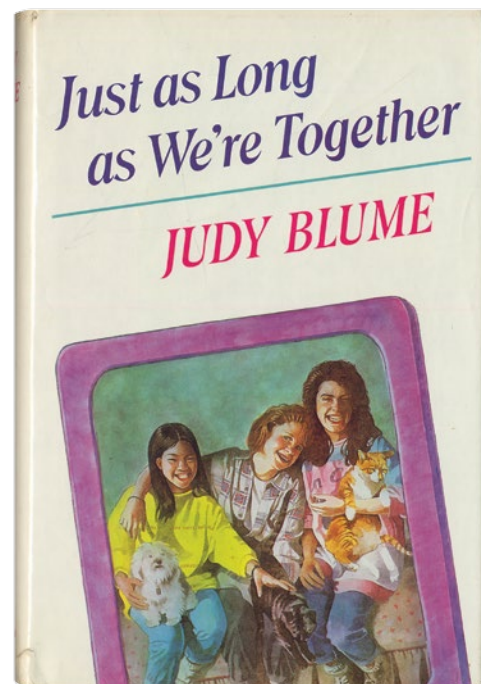
New York: Orchard Books (1987)

\$750

First edition. Fine in internally tape repaired else very near fine dustwrapper with a short and slightly toned tear at the base of the spine.

Inscribed by the author utilizing the front fly leaf: "Jan. 1988. To Norma and Harry, Who stayed up past 9:30 pm! Love, Judy." A sharp, fresh copy of this young adult novel.

[BTC#417740]

**18 (Children)**

Gelett BURGESS

The Purple Cow and Other Poems

San Francisco, California: William Doxey (1895)

\$275

First edition. Illustrated by the author. [12]pp. Stapled rough China paper wrappers measuring 5" x 7½". Top rear panel corner clipped and a chip on the top front panel corner, else near fine. First separate edition of "The Purple Cow," a nonsense poem first published in the debut issue of Burgess' magazine *The Lark* the same year. [BTC#450661]

19 (Children)

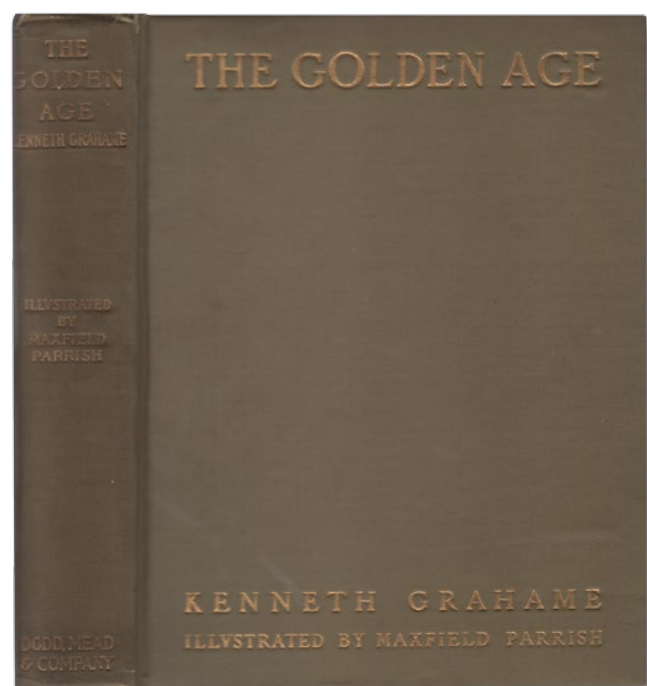
Kenneth GRAHAME and Maxfield PARRISH

The Golden Age

New York: Dodd, Mead & Co. (1905)

\$400

Reprint. Illustrated by Maxfield Parrish. A couple of faint stains on the front board else near fine. Actress Gloria Swanson's copy with her Art Deco swan-design bookplate. [BTC#446604]



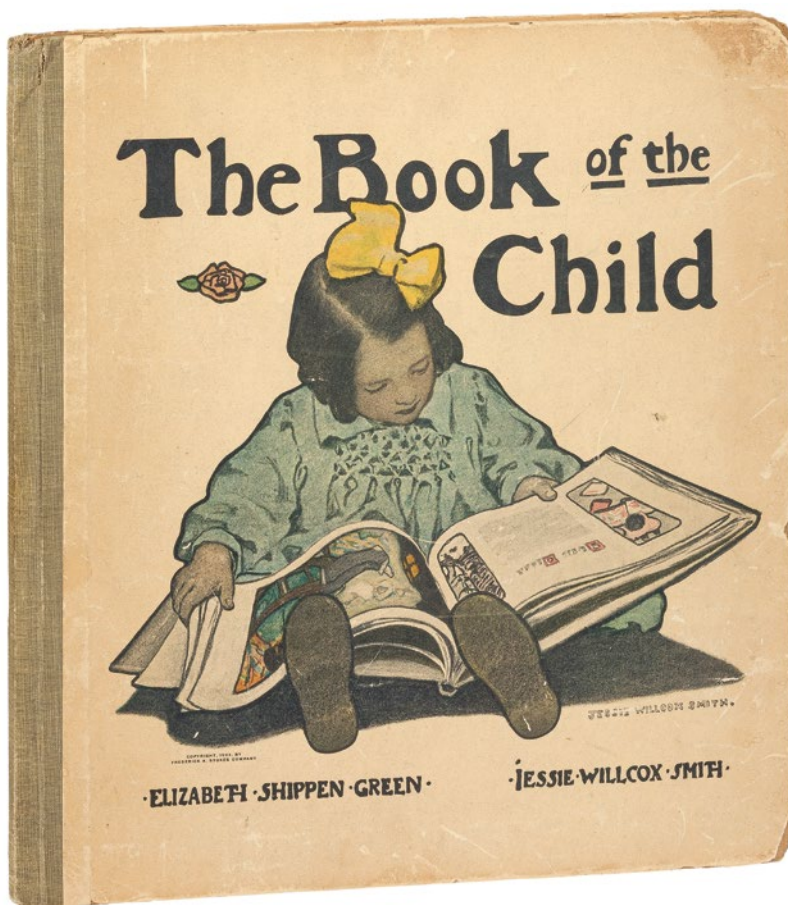
20 (Children)

Mabel HUMPHREY*The Book of the Child*

[New York]: Frederick A. Stokes 1903

\$2500

First edition. Seven chromolithographic plates by Jessie Wilcox Smith (3) and Elizabeth Shippen Green (4). Square folio. Quarter gray cloth with papercovered illustrated boards. About very good with moderate wear at the now rounded corners, some scattered scrapes with some creasing on the rear board and offsetting on the endpapers from the dustwrapper; interior pages remain supple and fresh. A landmark children's book with stories by Humphrey accompanied by lavish illustrations by Smith and Green, produced by a top-notch printer. A nice copy of a book usually found in greatly distressed condition and with remnants of the rare dustwrapper laid in. [BTC#461042]



The forerunner to "The Cloisters"



21 (Children)

Rose O'NEILL, Ella Wheeler Wilcox and others

Four Leaves from the Guest Book of The Abbey Inn, with additional material

\$3000

Four quarto leaves (making eight pages). A bit soiled and with a horizontal fold that is a little separated at the edges, but still sound and about very good. The Abbey Inn was at 198th Street and Fort Washington Avenue in northern Manhattan, overlooking the Hudson. It flourished in the late 19th and early 20th Century. Eventually it was bought by John D. Rockefeller and the ground on which it stood was converted at great cost into The Cloisters. Apparently these leaves were compiled by a waitress at the Inn, Amalia Radicek (the leaves are accompanied by a cabinet photograph of Radicek dated 1916, and a business card from the inn). Among the notables who have Signed the sheets are Ella Wheeler Wilcox, who has contributed a five-line poem dated in 1908; American sculptor George Grey Barnard, whose collection of medieval relics eventually formed the core of

the collection at The Cloisters; American artist Ida Fischer who has added: "Votes for Women!"; Leigh Mitchell Hodges, journalist and wag, one of the people responsible for creating Christmas Seals, and the inventor of the "Optimism" (a cocktail whose ingredients included both clam and prune juice) has added: "To help your brain & make you brawny, Just try some Abbey Inn Mulligatawny! Leigh Mitchell Hodges. November 21, 1916." Additionally there are several other inscriptions, in English, French, Chinese, and Japanese, that we have not yet identified, some of which include bars of music. However, most impressive to us is a large drawing of a band of Kewpies by Rose O'Neill, Inscribed by her: "Kewpie Band. To The Abbey Inn. The favorite place on this side of the world of Rose O'Neill." A nice collection of sentiments from notables. [BTC#448905]

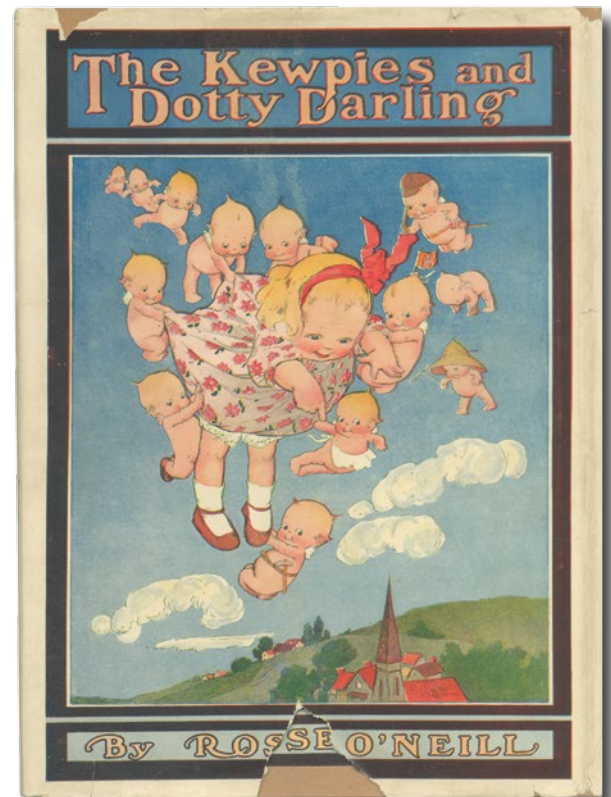
22 (Children)
Rose O'NEILL

The Kewpies and Dotty Darling: Verse and Pictures

New York: Frederick A. Stokes Company (1912)

\$2800

First edition. Quarto. 79pp. Illustrated by the author. Light brown cloth with applied printed paper label. About fine in a very good example of the rare dustwrapper with a few modest chips, particularly on the front panel. [BTC#448933]



23 (Children)
Louise SAUNDERS and Maxfield PARRISH

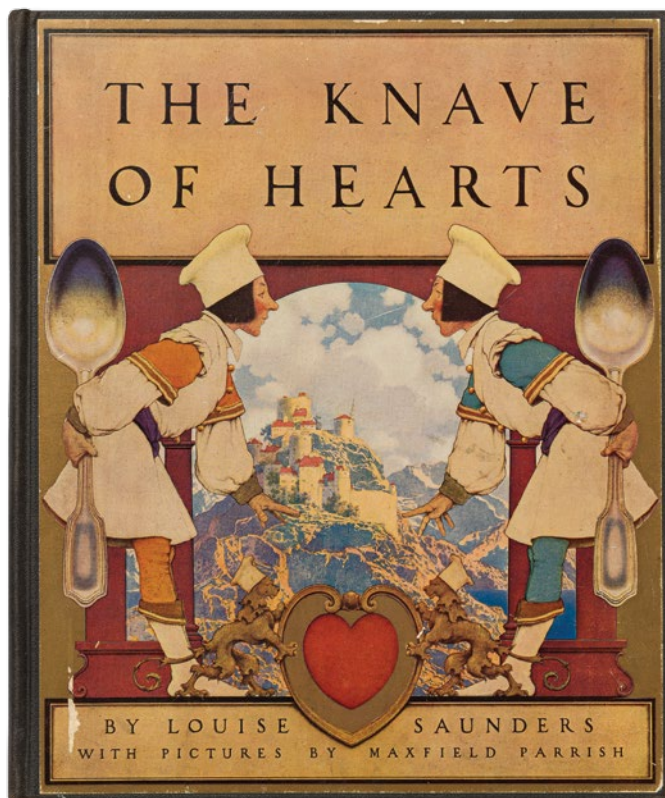
The Knave of Hearts

New York: Charles Scribner's Sons 1925

\$2500

First edition. Black cloth with applied illustration on paper by Maxfield Parrish. Modest vertical rubbed mark at the bottom left of the front board, else very near fine, lacking the original unprinted glassine and publisher's cardboard box. A beautiful copy of a classic children's book and containing some of Parrish's finest work.

[BTC#461006]



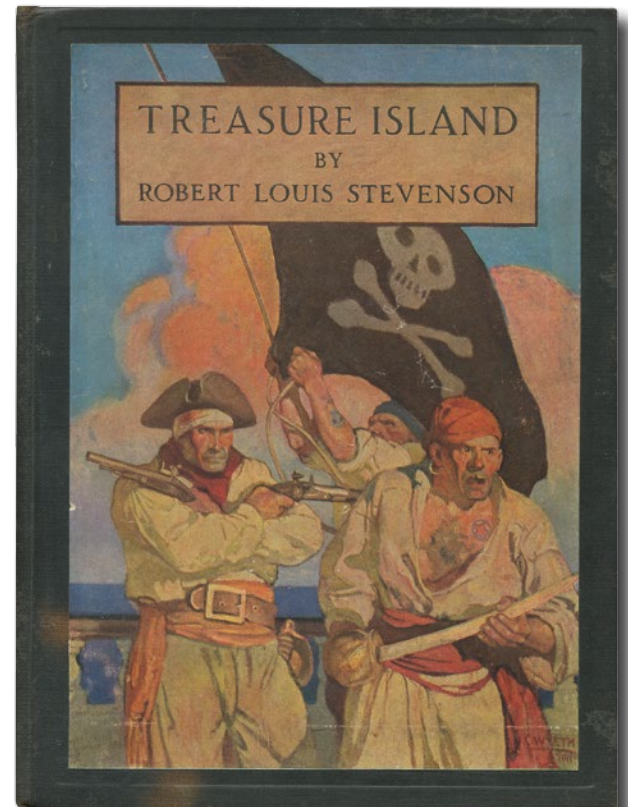
24 (Children)
Robert Louis STEVENSON

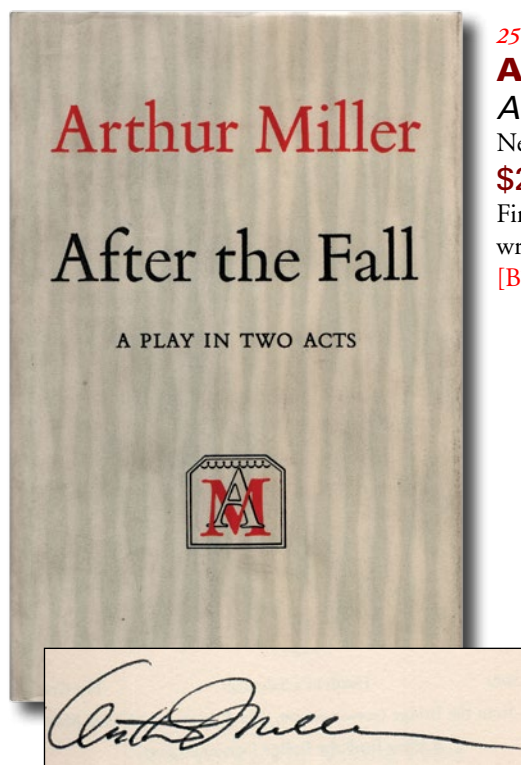
Treasure Island

New York: Charles Scribner's Sons 1911

\$1500

First edition thus with illustrations by N. C. Wyeth. Two faint spots on the front board, else a particularly nice, very near fine copy, with the spine gilt bright, lacking the uncommon dustwrapper. [BTC#461027]





25 (Drama)
Arthur MILLER

After the Fall: A Play in Two Acts

New York: The Viking Press (1964)

\$225

First edition. Fine in fine price-clipped dust-wraper. Signed by Miller. A lovely copy.

[BTC#453730]

26 (Drama)
Eugene O'NEILL

Ah, Wilderness!

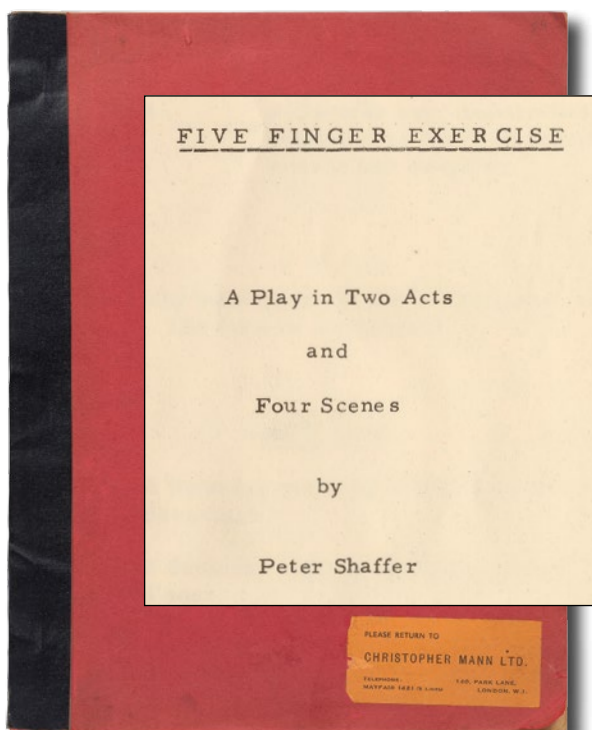
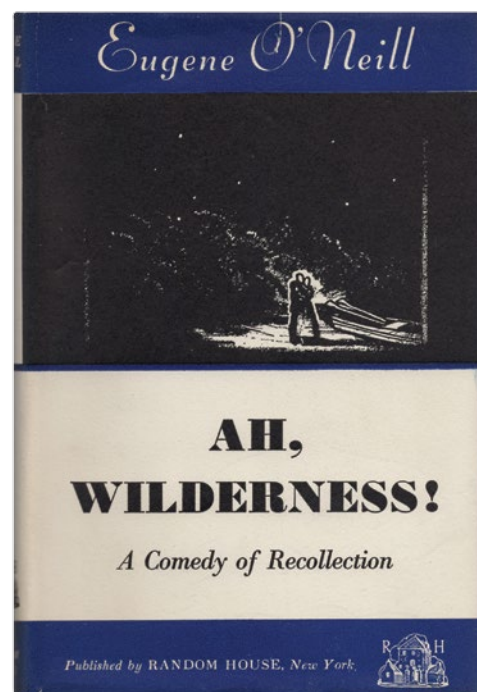
A Comedy of Recollection

New York: Random House (1933)

\$500

First edition. Small, attractive leather book-plate of Gilda Lissner on the front paste-down, else fine in an especially bright and fine dustwrapper with a single short tear at the top of the front panel. A very nice copy.

[BTC#437736]



27 (Drama)
Peter SHAFFER

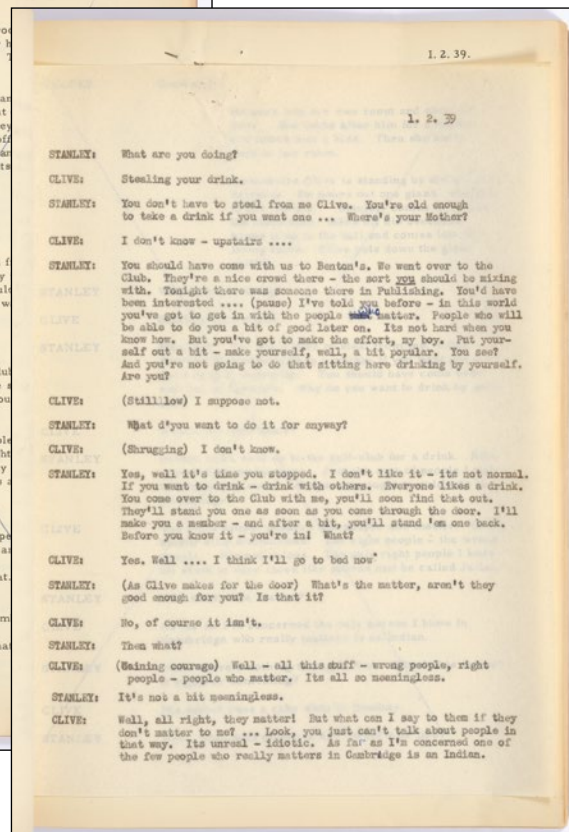
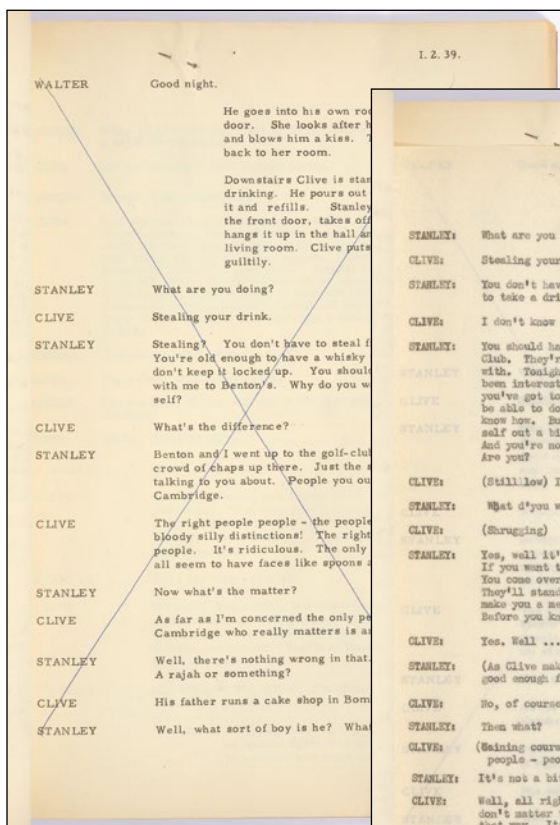
[Playscript]: Five Finger Exercise

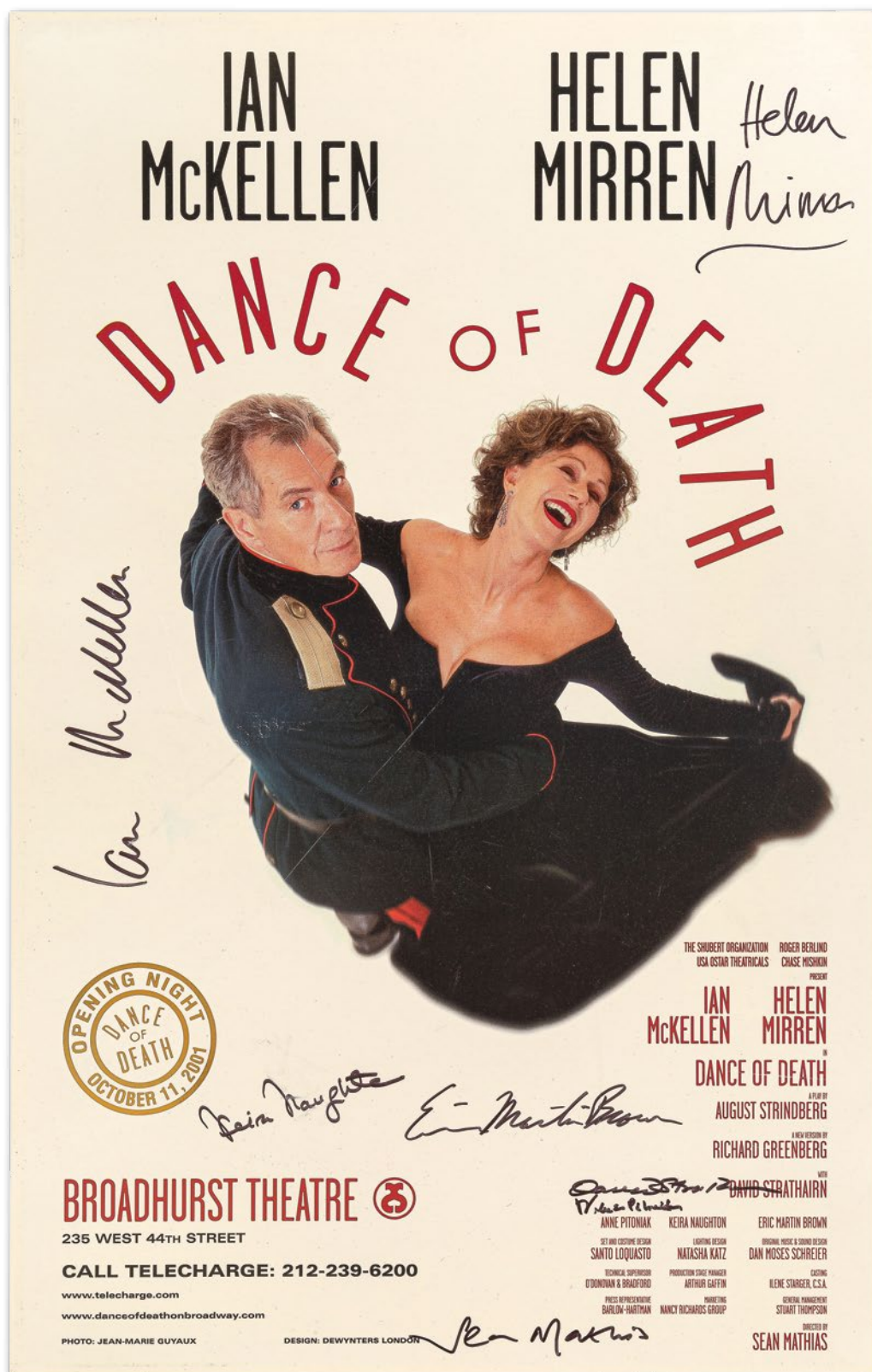
A Play in Two Acts and Four Scenes

London: Christopher Mann Ltd. 1955

\$4600

Original production playscript. Quarto. Quarter canvas and typed wrappers with the label of Christopher Mann Ltd. on the front wrap. Mimeographed leaves printed rectos only. Two typed leaves with revisions pinned to the leaves they replaced, slight crease and nick at bottom of front wrap, very good or better. Typed carbon leaf laid in (and formerly taped in) with the opening night cast including Juliet Mills. Shaffer's first important play, produced when he was 32. [BTC#439988]





Helen
Mirren

Ian McKellen

Keira Naughton

Eric Martin Brown

David Strathairn
Anne Pitoniak
Keira Naughton
Eric Martin Brown

Sean Mathias

28 (Drama)

August STRINDBERG

[Theatrical Poster]: *Dance of Death*

New York: Broadhurst Theatre (2001)

\$600

Color insert poster. Measuring 18" x 22". Printed on thin poster cardstock with a central image of Ian McKellen and Helen Mirren dancing. Gold "Opening Night" stamp on the poster. Some modest rubbing, most noticeable on McKellen's forehead, thus near fine. Signed by the entire cast: McKellen, Mirren, David Strathairn, Anne Pitoniak, Keira Naughton,

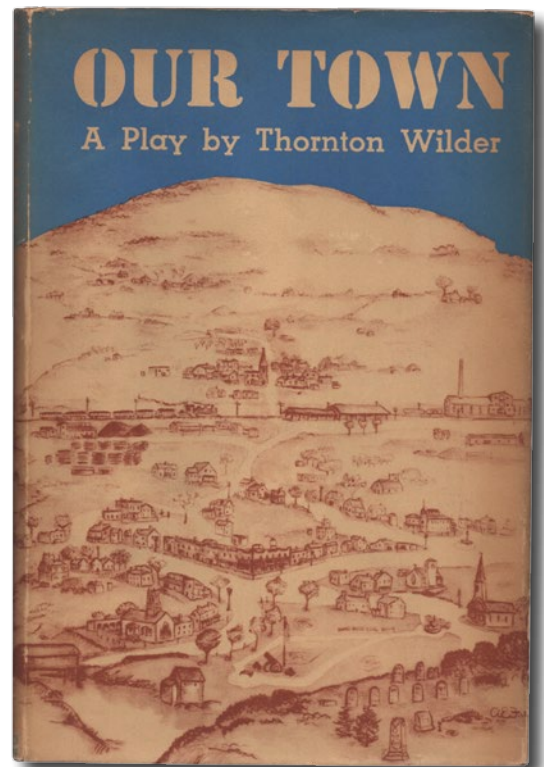
and Eric Martin Brown, as well as by director Sean Mathias. "Dance of Death" lasted 108 performances on Broadway, and Mirren was nominated for a Tony for her performance. Presumably very uncommon signed. [BTC#444818]

30 (Drama)**Thornton WILDER***Our Town: A Play in Three Acts*

New York: Coward-McCann 1938

\$2000

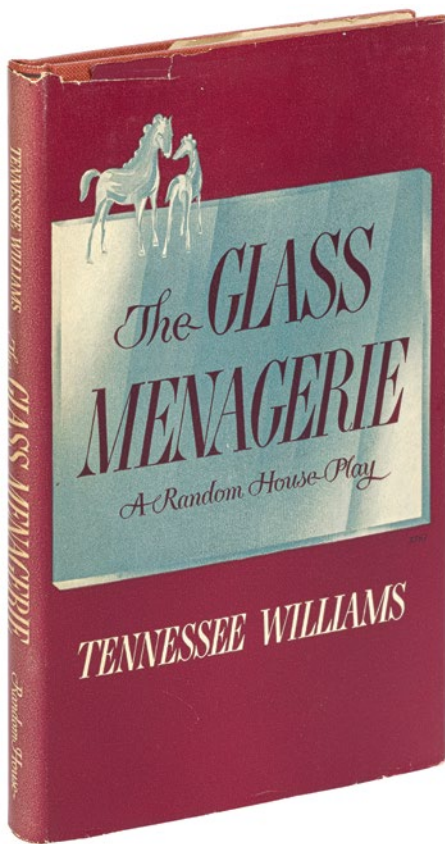
First edition. The usual very slight sunning at the edges of the boards else fine in very good or better first issue dustwrapper with modest toning and a faint stain on the spine. After several one-act plays, this was Wilder's first mature production as a dramatist. It resulted in his being awarded the Pulitzer Prize, becoming the only American author to win the prize both for drama and fiction (in 1927 for *The Bridge of San Luis Rey*). Basis for the 1940 Sam Wood film featuring William Holden, Martha Scott, Fay Bainter, and Beulah Bondi. The film was nominated for six Academy Awards including Best Picture, Scott for Best Actress, and Aaron Copeland for the score. A nice copy. [BTC#437756]

**31 (Drama)****Tennessee WILLIAMS***The Glass Menagerie*

New York: Random House (1945)

\$1000

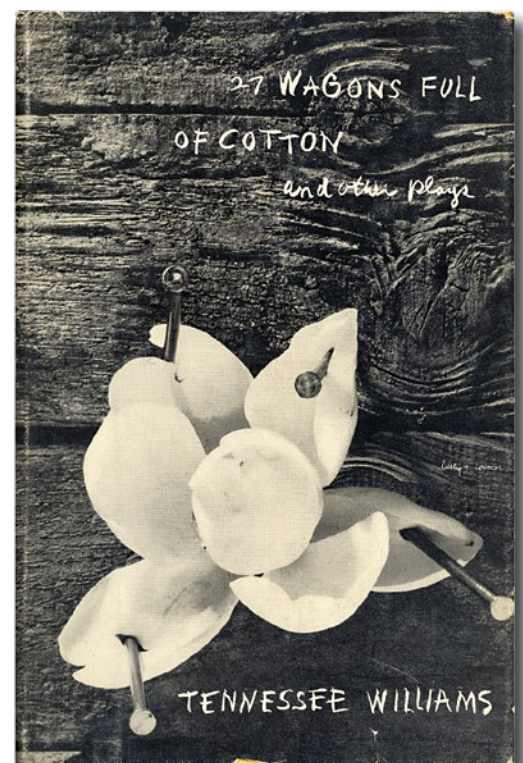
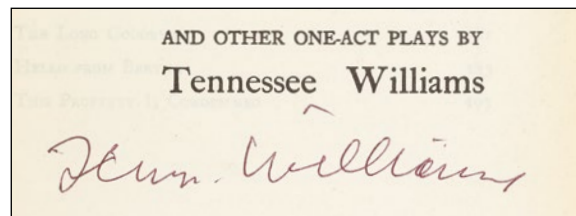
First edition. Fine in very near fine dustwrapper with a small creased tear at the top of the front panel, a shallow nick along the thin crown, and the slightest of sunning at the spine. A much nicer than usual copy of Williams' first major play. [BTC#437721]

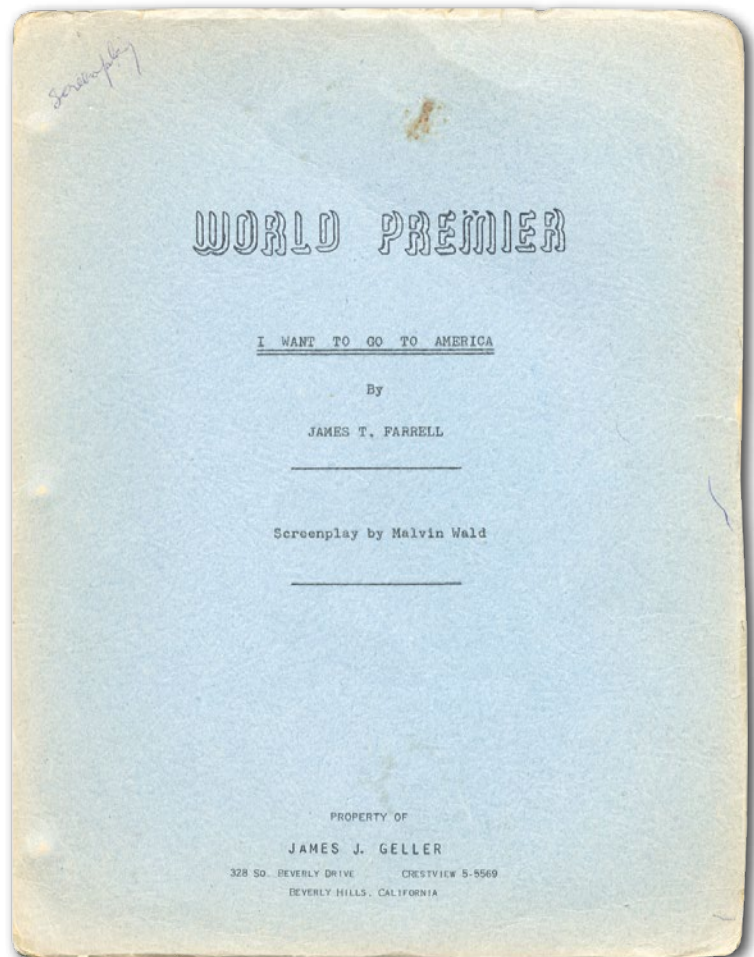
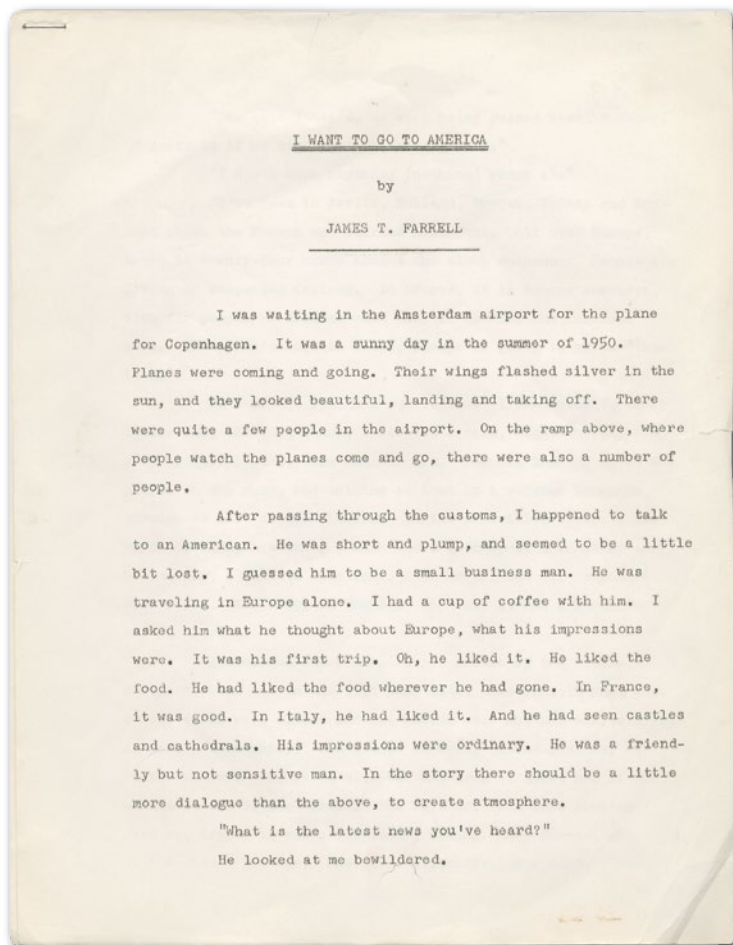
**32 (Drama)****Tennessee WILLIAMS***27 Wagons Full of Cotton and Other One-Act Plays*

Norfolk, Connecticut: New Directions (Stated 1945, actually 1949)

\$2000

Second printing with new Introduction by the author. Fine in just about fine dustwrapper with a couple of tiny chips. Signed by Williams. A surprisingly scarce title in nice condition. [BTC#102907]





33 James T. FARRELL and Malvin Wald

[Film Treatment and Screenplay]: I Want to Go to America

Beverly Hills: James J. Geller [circa 1950]

\$3000

Film treatment. Quarto sheets stapled at one corner. 5pp. Very good with wear and creasing. [With]: Screenplay. Blue bradbound printed wrappers with mimeographed sheets and stamp on rear inside wrap. Very good with sunning at the edges, small stain on the front wrap and moderate perimeter wear including nicks and tears. An unpublished five-page film treatment by James Farrell, accompanied by a short screenplay based on the treatment written by Malvin Wald, who was nominated for the Best Story Oscar for his work on *The Naked City*. A rare unpublished treatment for an unproduced film. Both housed in a custom clamshell case with a morocco label stamped in gilt. [BTC#68870]

Inscribed to James Thurber

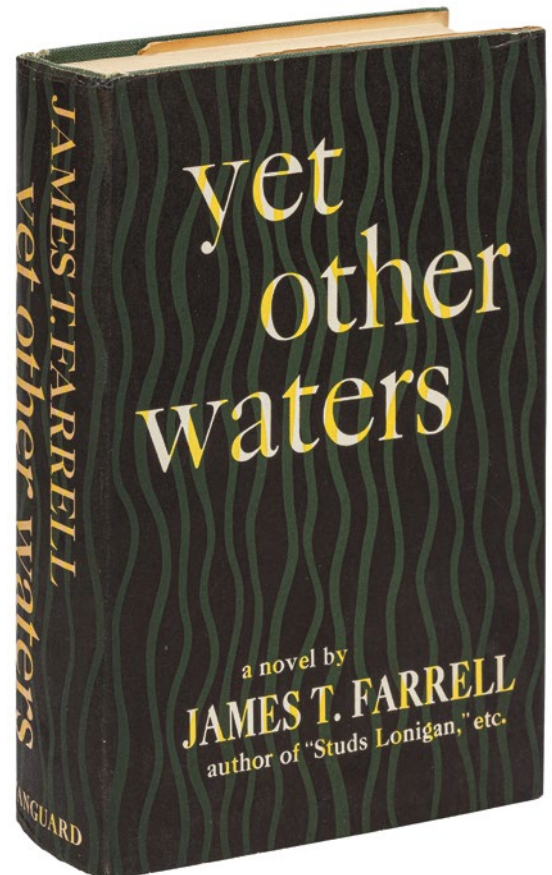
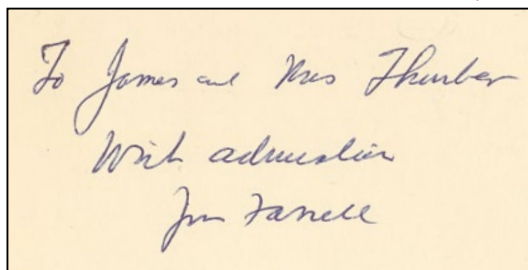
34 James T. FARRELL

Yet Other Waters

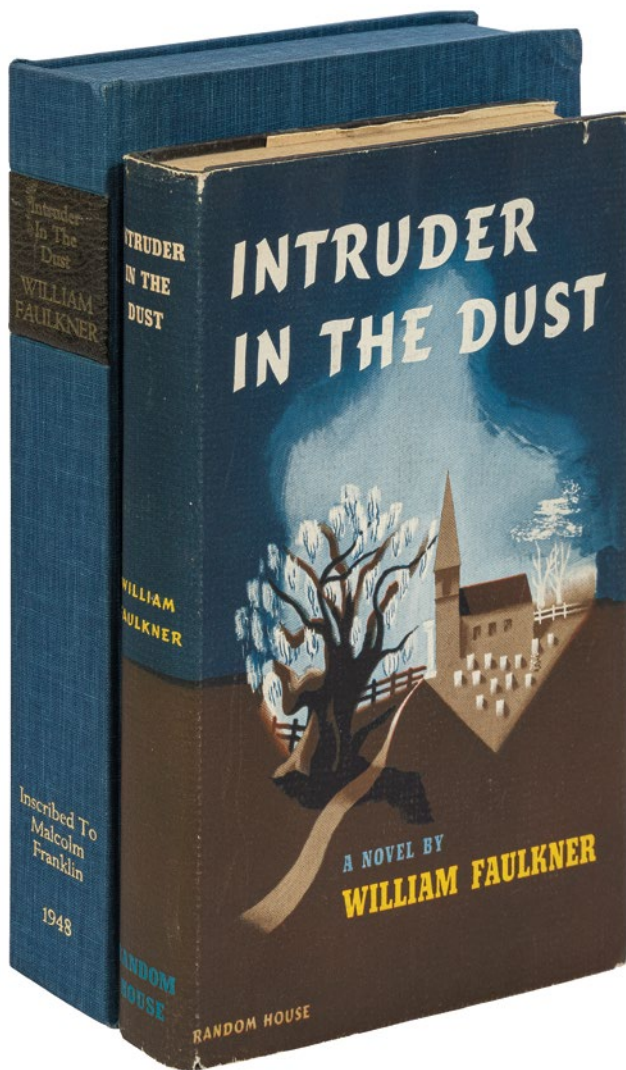
New York: Vanguard (1952)

\$850

First edition. Very slight wear at the foot of the spine, near fine in fine dustwrapper with a faint, barely visible stain at the foot. Inscribed by the author to James Thurber and his wife Helen: "To James and Mrs. Thurber, With admiration. Jim Farrell." The last novel of the Bernard Carr trilogy. An excellent association between two Midwestern authors. [BTC#457819]



Inscribed to his Stepson



Buddy. from Poppy

Rowan Oak

29 Sept 1948

William Faulkner

Oxford, Miss.

29 Sept 1948

35 William FAULKNER

Intruder in the Dust

New York: Random House 1948

\$30,000

First edition. Lettering rubbed and smudged on the boards, a couple of tiny stains or foxing on a couple of leaves, about very good in very near fine dustwrapper with a couple of very short tears (the jacket was likely married to the book, as it came to us). Housed in a custom blue cloth clamshell case with morocco spine label gilt, one corner of the case bumped, else fine.

Ownership signature of Malcolm Franklin, twice, on the front pastedown: "M. Franklin 29 Sept. '48" and below that "M. Argyle Franklin, D. of Biophysics, U. of M. Med. Center, Jackson, Miss." Inscribed by Franklin's step-father on the front fly: "Buddy

from Poppy. Rowan Oak. 29 Sept 1948." Additionally Signed by Faulkner on the title page: "William Faulkner. Oxford, Miss. 29 Sept 1948." According to his biography on the Mississippi Writers web page, "Born in 1923 in China, Malcolm Franklin is the son of Cornell and Lida Estelle Franklin and the stepson of author William Faulkner. He lived with Faulkner in Oxford, Mississippi, beginning at age six when Faulkner and his mother married in 1929. William Faulkner called Malcolm by his nickname Buddy. Franklin served as a medic during World War II. He died in 1977. His book, *Bitterweeds: Life with William Faulkner at Rowan Oak* (1977) is his memoir about life with Faulkner."

Because Faulkner was obligated by contract to sign limited editions, he would rarely inscribe books, except to his very closest friends and family, and sometimes not even then. Genuine inscribed copies of his early works are rare. In the fall of 1931, Faulkner told Alfred A. Knopf, who approached him with books he had hoped to get inscribed: "People stop me on the street and in elevators and ask me to sign books, but I can't afford to do this because special signed editions are part of my stock-in-trade. Aside from that, I only sign books for my friends" (Blotner, p.294).

A wonderful association copy of this novel about murder and the mass mind, the popularity of which was instrumental in gaining Faulkner the Nobel Prize. Basis for the 1949 Clarence Brown film, considered one of the most powerful films about racial prejudice ever made. *Haycraft-Queen Cornerstone*. [BTC#457886]

M. Franklin
29 Sept. '48

M. Argyle Franklin
D. of Biophysics
U. of M. Med. Center
Jackson, Miss.



36 (Film)

Robert DONAT

Vintage Signed Photograph of Robert Donat

[No place]: 1936

\$600

Real photo postcard with matte finish as issued. Measuring 3½" x 5½". Fine. Signed by Donat across the bottom of the card: "Robert Donat 1936." At the time Donat was at the height of his success, having completed his role in *The 39 Steps* in 1935, and soon to win an Oscar for his performance in *Goodbye, Mr. Chips* in 1939. A handsome image in fine condition. [BTC#393084]



37 (Film)

Peter LORRE

[Photograph]: Peter Lorre

\$300

Doubleweight gelatin silver photograph. Measuring 8" x 9¾". No identification of photographer on verso. Undated but circa 1950. Tiny crease in upper left corner else near fine. Lorre wears a double-breasted suit with a cigarette dangling from his mouth.

[BTC#445488]



38 (Film)

John STEINBECK

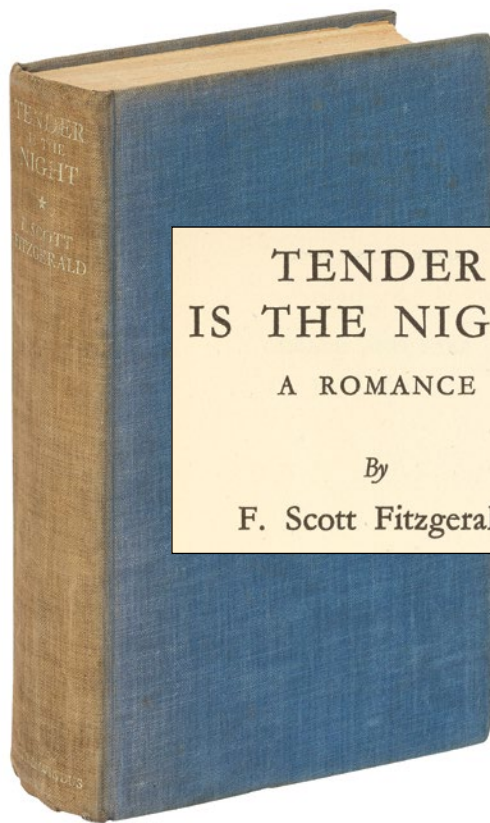
150 Photographs from the film "Of Mice and Men"

[Lost Angles: United Artists] 1939

\$4500

A group of 150 gelatin silver black and white photographs. Each measuring 7½" x 9½", with a few slightly smaller. Nearly all the photos have the United Artist Studio caption affixed on the back; ten without the caption have a "Proof" stamp in its place. Overall very good with some edgewear including a few with creases, all with the border trimmed at the edges and three of the proof images with pen markings on the front. A large collection of photographs from the 1939 film adaptation of John Steinbeck's novella *Of Mice and Men*, directed by Lewis Milestone and starring Burgess Meredith and Lon Chaney Jr. All but the proof images are coded in the negative at one corner with a number and with a caption on the back: P series give details on the various scenes captured, H series provide information about the actors, and X series reveals behind-the-scenes moments taken during production showing the actors relaxing, talking with crew, performing stunts, and consulting with the director. Most notable among this latter series are images of Chaney washing a sheep between takes, Meredith filming a complicated wagon stunt, and actress Betty Field showing off her real-life trick riding skills. A wonderful collection of images from an iconic film made from the classic book. [BTC#458089]





39 F. Scott FITZGERALD

Tender Is the Night

London: Chatto & Windus 1934

\$2500

First English edition. Blue cloth. Spine sunned, some modest foxing mostly on the foredge that shows slightly in the margins of a few pages, a near very good copy lacking the rare dustwrapper.

Fitzgerald had almost no popular success in England, and that failure was a matter of continuous vexation to him, a fact borne out in many of his letters and in every biography that treats on it. William Collins had published Fitzgerald's first four books in unknown but clearly very small numbers. According to *Some Sort of Epic Grandeur*: "None of these books sold well... Collins declined *The Great Gatsby*, which was published by Chatto & Windus in 1926. The novel was not a success..." Consequently first English editions of all five of these books are extremely uncommon.

Chatto declined to publish Fitzgerald's next book *All the Sad Young Men*, and consequently that book had no contemporary English publisher. By 1934, Fitzgerald had all but fallen off the literary map when this, his last completed novel, was issued. Apparently the sales of *Tender* were no better than Fitzgerald's earlier efforts in England: this first edition was the last book by Fitzgerald published in England in his lifetime. No second printing was required. Publisher Butler and Tanner issued a "cheap edition" in 1936 with leftover sheets of the first edition.

Brucoli, in his bibliography, locates four copies of the first English edition of *Tender is the Night*. OCLC locates those copies and nine others, only five of them in the U.S. We could find only one copy of the English edition recorded as being sold at auction (during the same span of our search, 82 copies of the American first edition were sold). [BTC#410124]

40 Richard GIBSON

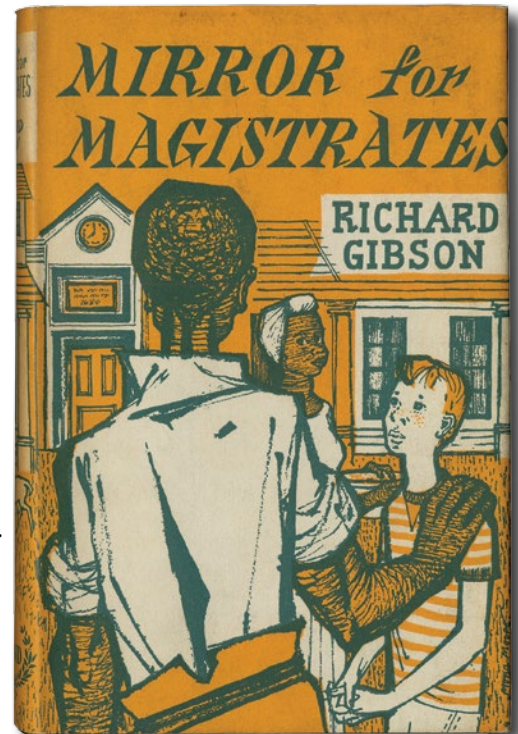
Mirror for Magistrates

London: Anthony Blond (1958)

\$300

First edition. Octavo. 172 pp. Fine in near fine dustwrapper. Richard Gibson was awarded the John Hay Whitney Fellowship in 1951 to pursue writing this novel. He was drafted in the army, served in Europe and by the late 1950s had become a member of the group of African-American expatriates centered in Paris around Richard Wright and James Baldwin. In a sequence of events in 1957-58

that became known as the "Gibson Affair," the CIA allegedly employed or otherwise utilized Gibson to promote pro-French sympathies, specifically regarding Algeria's fight for independence. This was dramatized by Richard Wright in his unfinished last novel, *Island of Hallucination* (see Michel Fabre's *The Unfinished Quest of Richard Wright*). [BTC#417719]



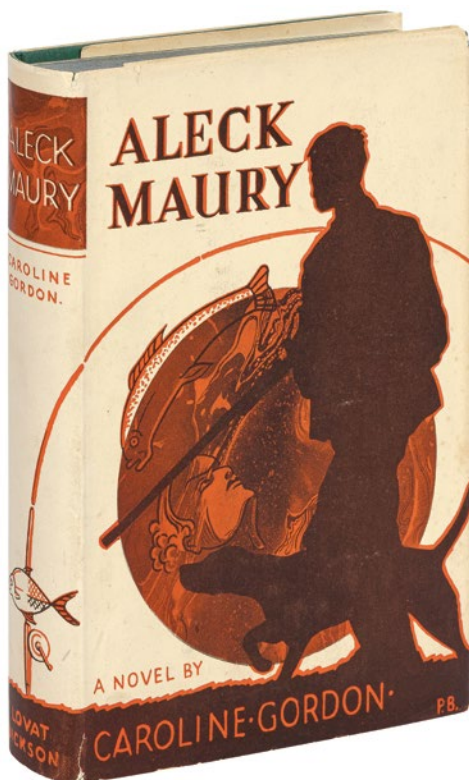
41 Caroline GORDON

The Pastimes of Aleck Maury

London: Lovat Dickson & Thompson Limited (1935)

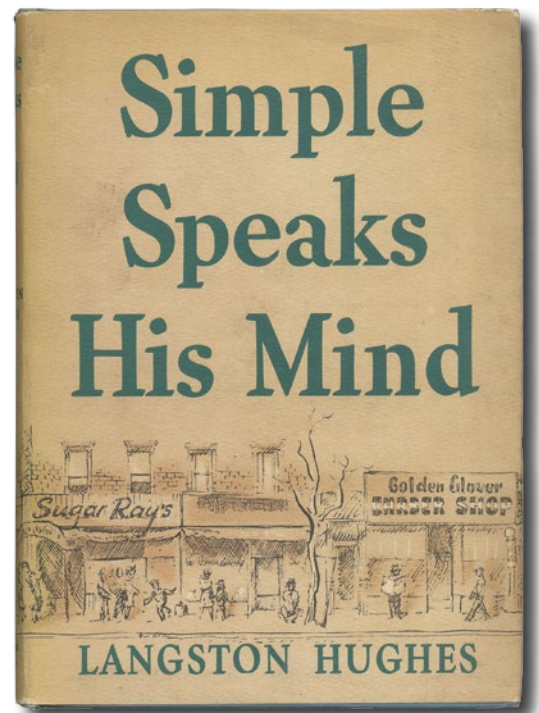
\$2500

First English edition, published in the U.S. as *Aleck Maury, Sportsman*. Fine in fine dustwrapper. The author's most important and celebrated novel, about a Southerner who is both a scholar and a sportsman, based on the life of Gordon's father. We suspect that minimal interest in the novel in England resulted in a first printing that was almost certainly miniscule. A superior copy of the exceptionally uncommon English edition. [BTC#412583]



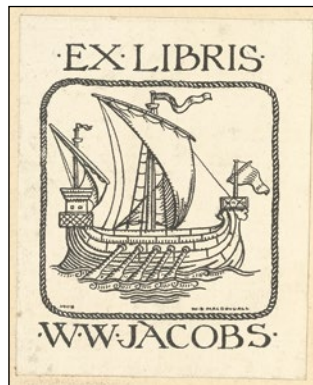
42 Langston HUGHES
Simple Speaks His Mind
 New York: Simon and Schuster (1950)
\$400

First edition. Corners a little bumped, near fine in a nice, near fine or better dustwrapper that is just a touch darkened at the spine. A much nicer than usual copy. [BTC#422604]



Jacob's Own Copy

43 W.W. JACOBS
Many Cargoes
 London: Lawrence and Bullen 1896
\$450

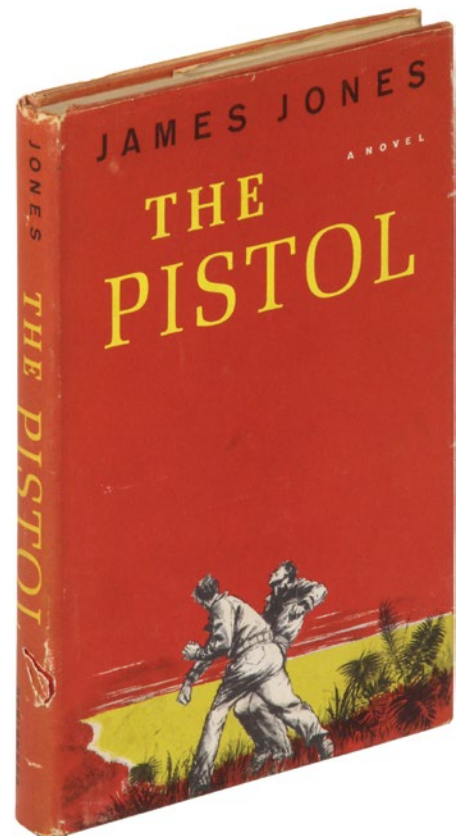


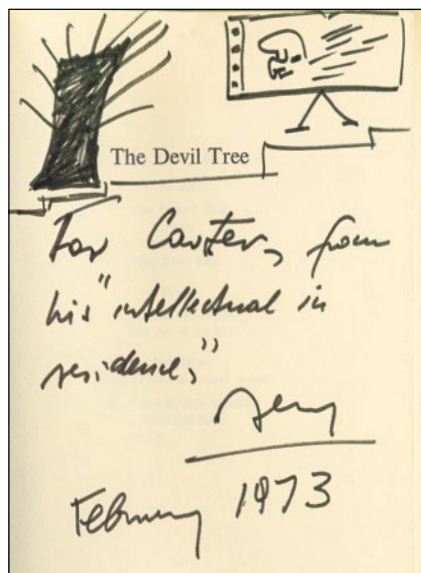
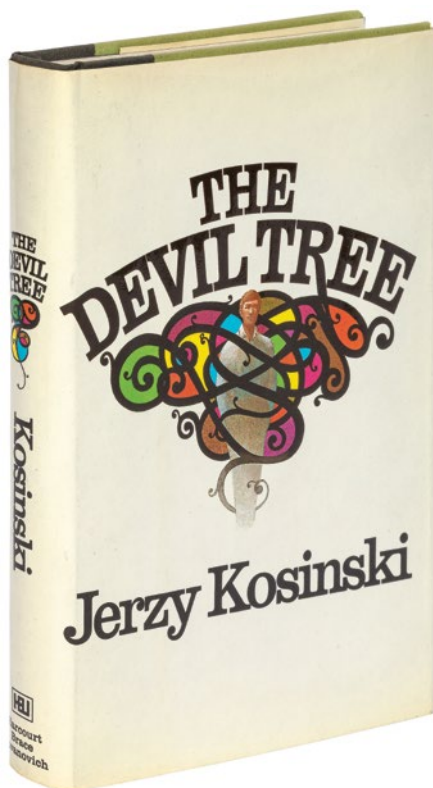
First English edition. Octavo. Decorated red cloth stamped in black. Front fly lacking and front hinge strengthened, boards soiled, a good only copy. Jacobs' own copy of his first book, with his small bookplate on the front pastedown. [BTC#455822]

44 James JONES
The Pistol
 New York: Charles Scribner's Sons (1958)
\$1750

First edition. Modest smudge on the front board, very good or better in very good dustwrapper with a small scrape on the spine. Nicely Inscribed by Jones to Terry Southern and his wife, the editor Carol Southern: "For Terry & Carol Southern – Friends passing thru, who were lucky enough to be here on the day of the arrival of my free copies. Bon Voyage! Jim Jones. Paris Jan. 1959. 77 Quai Aux Fleurs at Dusk." [BTC#365261]

FOR TERRY & CAROL
 SOUTHERN
 = FRIENDS PASSING THRU,
 WHO WERE LUCKY ENOUGH
 TO BE HERE ON THE DAY
 OF ARRIVAL OF MY FREE
 COPIES
 BON VOYAGE!
 Jim Jones
 PARIS JAN 1959
 77 QUAI AUX FLEURS AT DUSK.





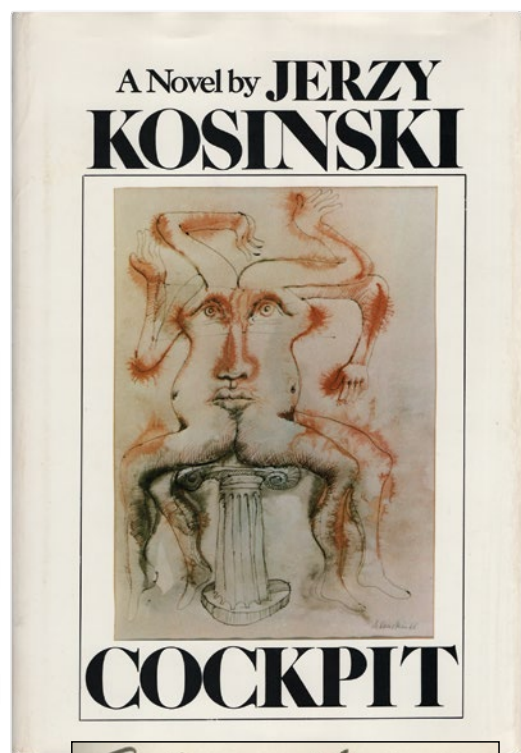
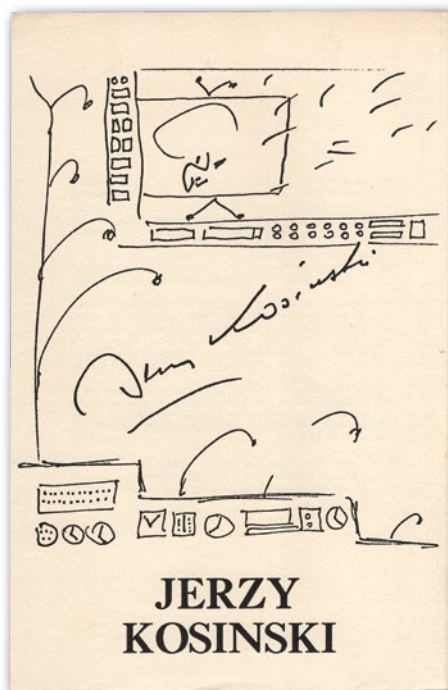
45 Jerzy KOSINSKI

The Devil Tree

New York: Harcourt Brace Jovanovich (1973)

\$275

First edition. Fine in fine dustwrapper with a crease on the front flap. Nicely Inscribed by the author to noted book collector Carter Burden: "For Carter, from his 'intellectual in residence,' Jerzy February 1973" to which Kosinski has added a drawing of the devil tree, and a self-portrait of himself on television. [BTC#65790]



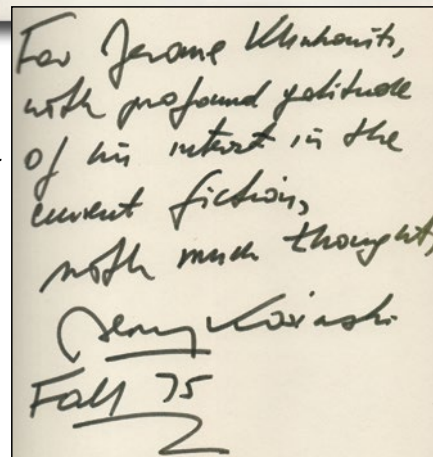
46 Jerzy KOSINSKI

Cockpit

Boston: Houghton Mifflin Company (1975)

\$400

First edition. Fine in slightly worn very near fine dustwrapper. Warmly Inscribed by Kosinski to Jerome Klinkowitz: "For Jerome Klinkowitz, with profound gratitude of his interest in the current fiction, with much thought, Jerzy Kosinski. Fall 75." Laid in is a program for a reading by Kosinski on September 15, 1975 (one leaf folded to make four pages, fine). Also laid in is a mimeographed invitation to a party in Kosinski's honor at Klinkowitz's home, on the same date (one leaf folded in thirds, fine). [BTC#456993]

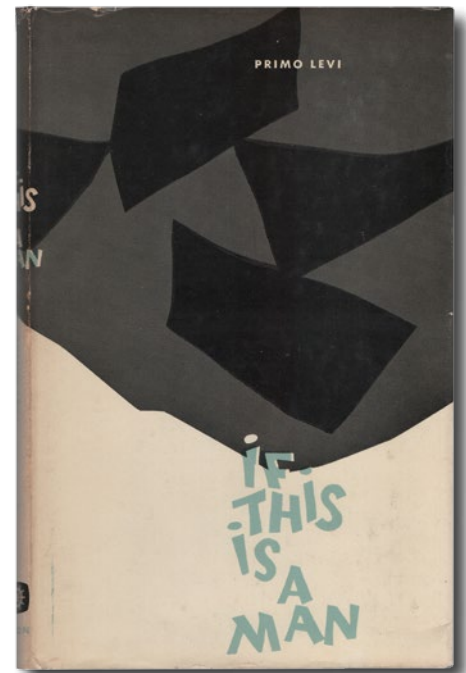


47 Primo LEVI*If This Is a Man*

New York: Orion (1959)

\$750

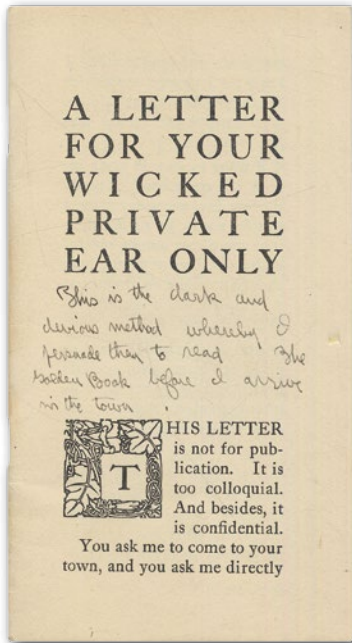
First American edition. Translated by Stuart Woolf. Endpapers a bit tanned as usual, faint small stain on one leaf, else fine in lightly rubbed near fine dustwrapper. A very nice copy of the author's first book published in America, later republished as *Survival in Auschwitz*. [BTC#457496]

**48 (Nicholas Vachel) LINDSAY***A Letter for your Wicked Private Ear Only*

(Springfield, Illinois: The Author 1921)

\$600

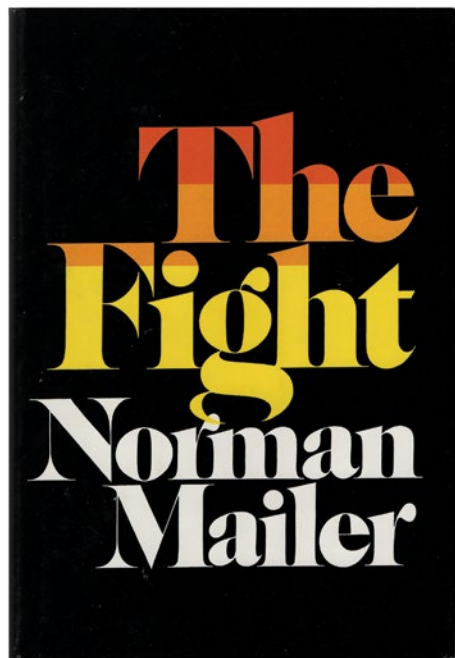
First edition. 16mo. 26pp. Stapled wrappers. Fine. Inscribed, but not signed, by Lindsay on the first leaf: "This is the dark and devious method whereby I persuade them to read The Golden Book before I arrive in the town." Uncommon. [BTC#417026]

**49 Curtis LUCAS***Flour is Dusty*

Philadelphia: Dorrance and Company (1943)

\$300

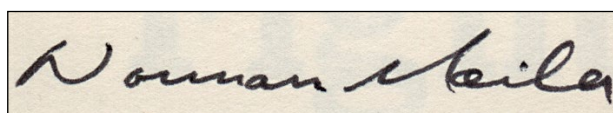
First edition. Tiny tear at the crown else fine in near fine dustwrapper with tiny tears and a modest scuff on the front panel. Vanity press novel about a black man who flees his native South for the North. Lucas was a Georgia-born black man who migrated to New Jersey. [BTC#418539]

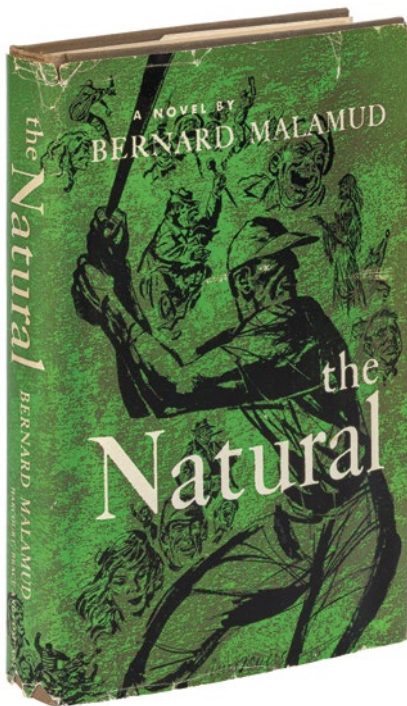
**50 Norman MAILER***The Fight*

Boston: Little, Brown and Company (1975)

\$400

First edition. Fine in fine dustwrapper. Signed by Mailer. Mailer's take on the Ali-Foreman "Rumble in the Jungle." A relatively uncommon title. [BTC#453536]



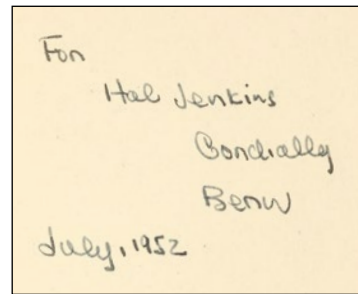


51 Bernard MALAMUD

The Natural

New York: Harcourt Brace and Company (1952)

\$7000



First edition. Fine in the gray binding (one of three, with no priority) in a nice, very good or better dustwrapper with several small tears and a small triangular chip at the foot of the spine. Inscribed by the author in the year of publication: "For Hal Jenkins. Cordially Bern. July 1952." Hal Jenkins was a colleague of Malamud's at Oregon State College (now University) English department, as well as a close friend of the family.

This book was acquired from Jenkins by Chester A. Garrison, another close friend and colleague of Malamud's. The two became friends soon after Garrison joined the same English department in 1954, where they

bonded over being Easterners (Malamud from New York and Garrison from Jersey City) and their mutual interest in Thomas Hardy. The Garrisons were the dedicatees of a 1967 omnibus edition of Malamud's work and were interviewed by Malamud's son for his book *The Magic Worlds of Bernard Malamud* (2001).

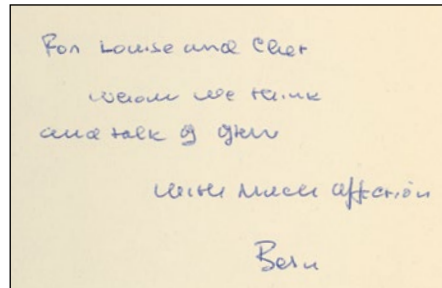
An especially nice copy of the author's first book, perhaps *the* classic baseball novel, and the basis for the Barry Levinson film starring Robert Redford, Robert Duvall, Glenn Close, and Kim Basinger. [BTC#456456]

52 Bernard MALAMUD

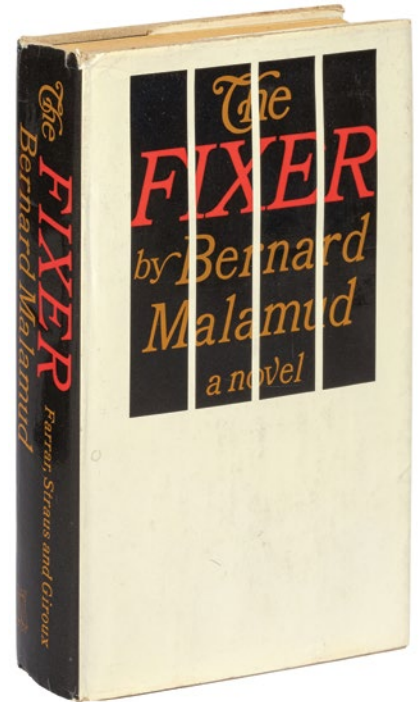
The Fixer

New York: Farrar, Straus & Giroux (1966)

\$1500



First edition. Faint owner stamp of Chester A. Garrison on the foreedge and topedge, and a tiny faint spot on the bottom edge, else fine in a near fine dustwrapper with a little wear at the spine edges. Inscribed by Malamud to Garrison and his wife Louise: "For Louise and Chet whom we think and talk of often with much affection, Bern." A very nice association copy. [BTC#456460]



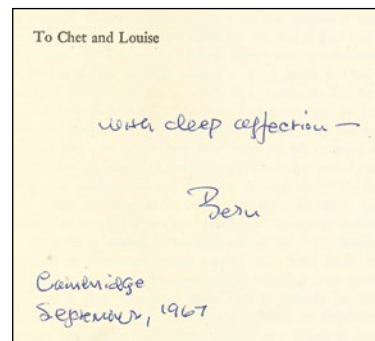
The Dedication Copy

53 Bernard MALAMUD

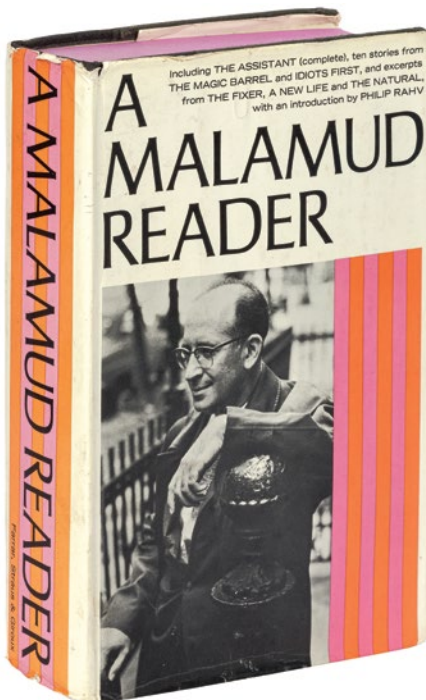
A Malamud Reader

New York: Farrar, Straus and Giroux (1967)

\$1500



First edition. Introduction by Philip Rahv. Corners a bit bumped, very good in very good or better dustwrapper with a few tiny tears. A collection including a complete novel (*The Assistant*), 10 short stories, and excerpts from three other novels including *The Natural* and *The Fixer*. The Dedication Copy which Malamud has Inscribed beneath the printed dedication, To Chet and Louise: "with deep affection - Bern. Cambridge September, 1967." According to the Garrison's son, *A Malamud Reader* was dedicated to the Garrisons in light of the recent death of their young daughter in 1967. A very uncommon title to find signed. [BTC#456455]



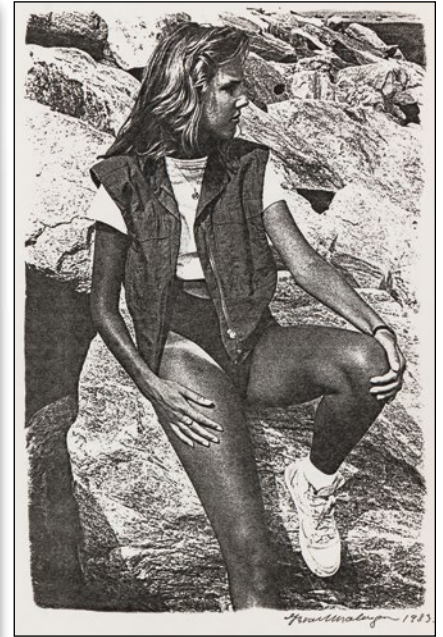
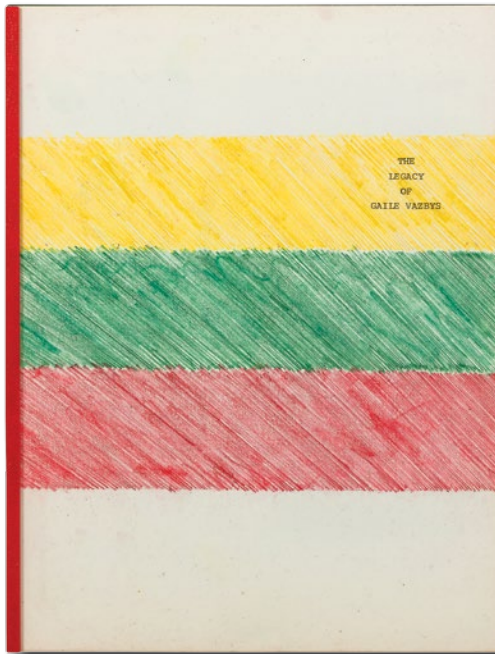
54 Gerard MALANGA***The Legacy of Gaile Vazbys***

[New York?]: Aušra (Privately published) 1983

\$2500

First edition. Quarto. 68, [3] leaves (mostly) photocopied, illustrated with photocopied photographs, photo strip stapled onto leaf 31, some stamped and handwritten elements. Velo bound with typed and hand-colored(?) front wrap. Slightest soiling, easily fine. Privately printed by Malanga at his own press. 26 copies were lettered and four were hors commerce; this is copy letter "S." On the copyright page it is noted this was made possible through the support of Steve Seymour and Bill and Julie Plikaitis; this was Seymour's copy, thus the "S" designation. Mixed media poetry and photos memorializing Malanga's obsession accelerated by a tempestuous three-month relationship with a much younger ex-girlfriend. Rare. OCLC locates four copies.

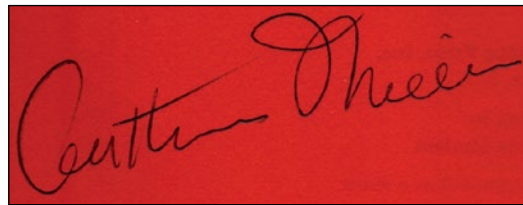
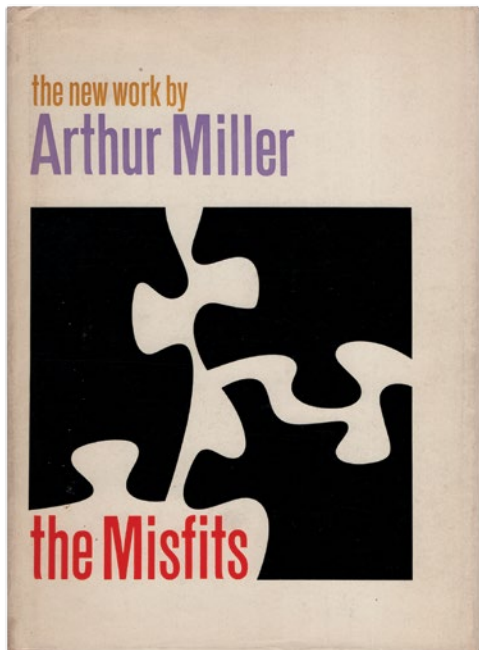
[BTC#422830]

**55 Arthur MILLER*****The Misfits***

New York: Viking Press (1961)

\$850

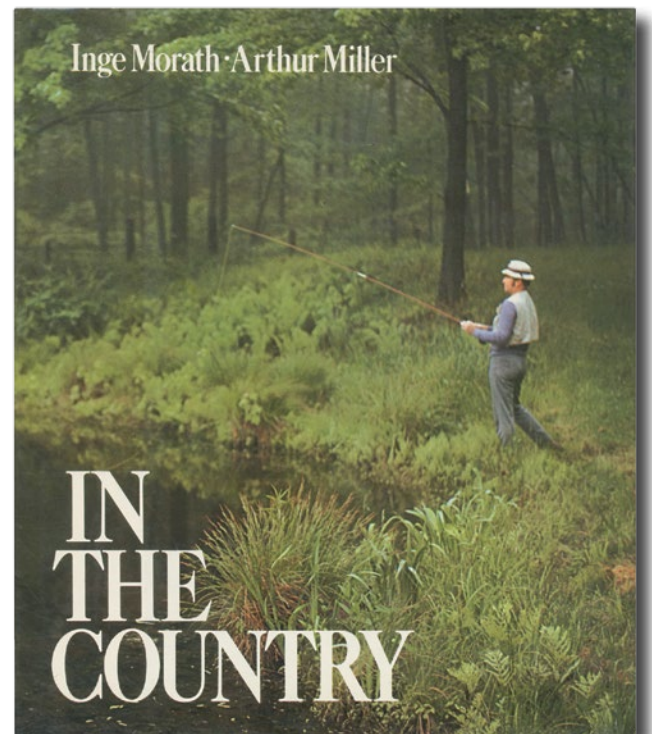
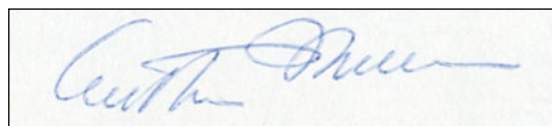
First edition. Fine in near fine dustwrapper with light wear and toning on the spine and light creasing at the crown. Signed by Miller on the title page. A reasonably scarce title, basis for the John Huston film that featured the last performance of both Clark Gable and Marilyn Monroe. A much nicer than usual copy. [BTC#453734]

**56 Arthur MILLER and Inge Morath*****In the Country***

New York: The Viking Press (1977)

\$150

First edition. Small quarto. Fine in fine dustwrapper with a couple of tiny tears. Signed by Arthur Miller. [BTC#454347]



Let us just say, good atheists
that we are
God bless you!
Henry Miller

57 Henry MILLER

Three Page Autograph Letter Signed to Isaac Bashevis Singer

\$7500

Three quarto leaves written on rectos only. Miller's Pacific Palisades address stamp in upper left corner of the first page. Dated February 2, 1979. Old folds from mailing, tiny creases on corners, nice and near fine. A wonderful letter from Miller gratefully acknowledging Singer offering to provide Miller with money from his Nobel Prize award, so that Miller could keep his house:

"My dear, blessed Isaac Singer –

Your letter made me weep – and I don't weep easily (though my copain in Paris always called me a 'pleurnicheur').

You are a wonderful, noble man. I never dreamed that you had lobbied for the prize. I believe I know you. You have influenced me greatly. I often say to myself, 'Christ, if only I could read that man in Yiddish.'

I liked so much what you said about Yiddish in your speech of acceptance in Stockholm. I have quoted that remark you made about Yiddish having no word for 'weapons' many times.

Also, I want you to know that I was absolutely delighted when I learned you had won the prize. I never thought you had nosed me out of it – if only for the reason that I was trying for a 1979 award...

I must remind you I am not immune to the honor which goes with the prize – but then throughout my life I have done without honors. And, as you so rightly say, most of our great writers never received anything like a Nobel Prize. Many died poor or unknown.

Frankly, I don't care what happens after my death. Posthumous fame is of no use to me.

But all this is merely to tell you how deeply affected I was by your offer to lend me money until I win the Nobel Prize. How beautifully you put it!!! I thank you a thousand times...

2/2/79
HENRY MILLER
444 OCAMPO DRIVE
PACIFIC PALISADES, CALIFORNIA 90272
Witay
My dear, blessed Isaac Singer –
Your letter made me weep – and I
don't weep easily (though my copain in
Paris always called me a 'pleurnicheur').
You are a wonderful, noble man.
I never dreamed that you had lobbied
for the prize. I believe I know you.
You have influenced me greatly. I
often say to myself, "Christ, if
only I could read that man in Yiddish."
I liked so much what you said
about Yiddish in your speech of
acceptance in Stockholm. I have
quoted that remark you made
about Yiddish having no word for
'weapons' many times.
Also, I want you to know
that I was absolutely delighted when
I learned you had won the prize.
I never thought you had nosed
me out of it – if only for the
reason that I was trying for a
1979 award.
I must explain about "money".
I myself am not in want.
One day my accountant was
here explaining my Last Will
& Testament to me. I was
horrified when he said, in a

Dear friend and 'mentor' – forgive this long epistle. May you live a long, long time, and always have what you need – not necessarily what you desire.

I wish I could finish this thing off with a proper Yiddish ending, but I can't. I know it is not 'abi gezunt'! Let us just say, good atheists that we are

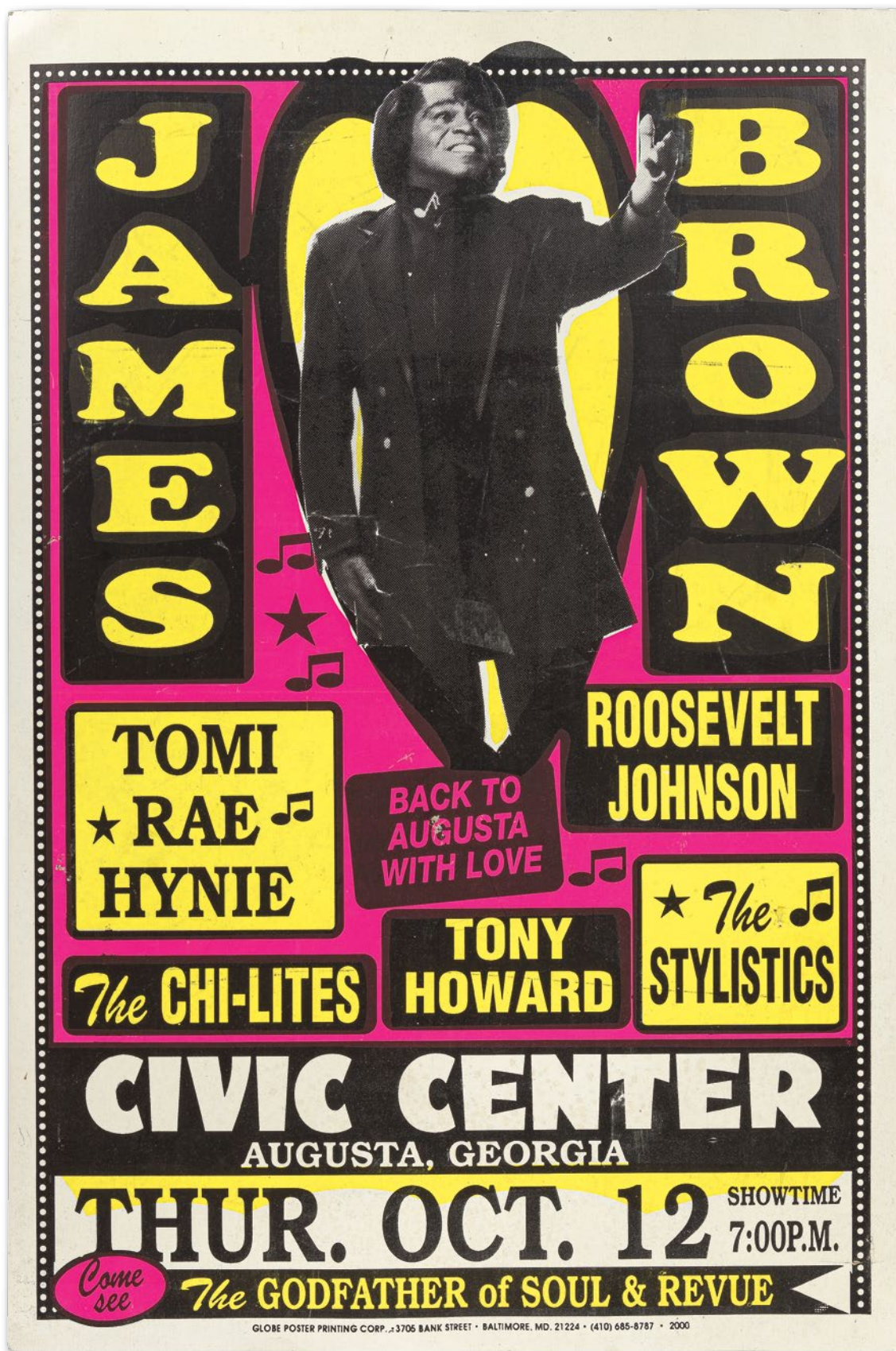
God bless you!

Henry Miller"

We purchased the letter from a student who was an undergrad at University of Miami around the time that Isaac Bashevis Singer, James Michener, and Evelyn Wilde Mayerson were teaching there. Singer, however, no longer taught on campus but from his Miami Beach residence. Although Singer was invariably pleasant and accommodating, the student was nervous about telling him that his senior thesis was on Henry Miller's *Black Spring*, which was his favorite book. To his surprise, Singer was thrilled and indicated having had a friendship with Miller, which surprised the student because Singer and Miller seemed so different in every way.

A few weeks later, Professor Singer showed the letter to the student, who was deeply moved. Singer insisted that he keep it. He protested vigorously but also left with the letter in hand. When he showed the letter to the English Department's secretary and indicated his pleasant shock, she said something about Singer not being sentimental in certain ways.

A wonderful and evocative letter displaying Miller's gratitude for Singer's grace. [BTC#456719]

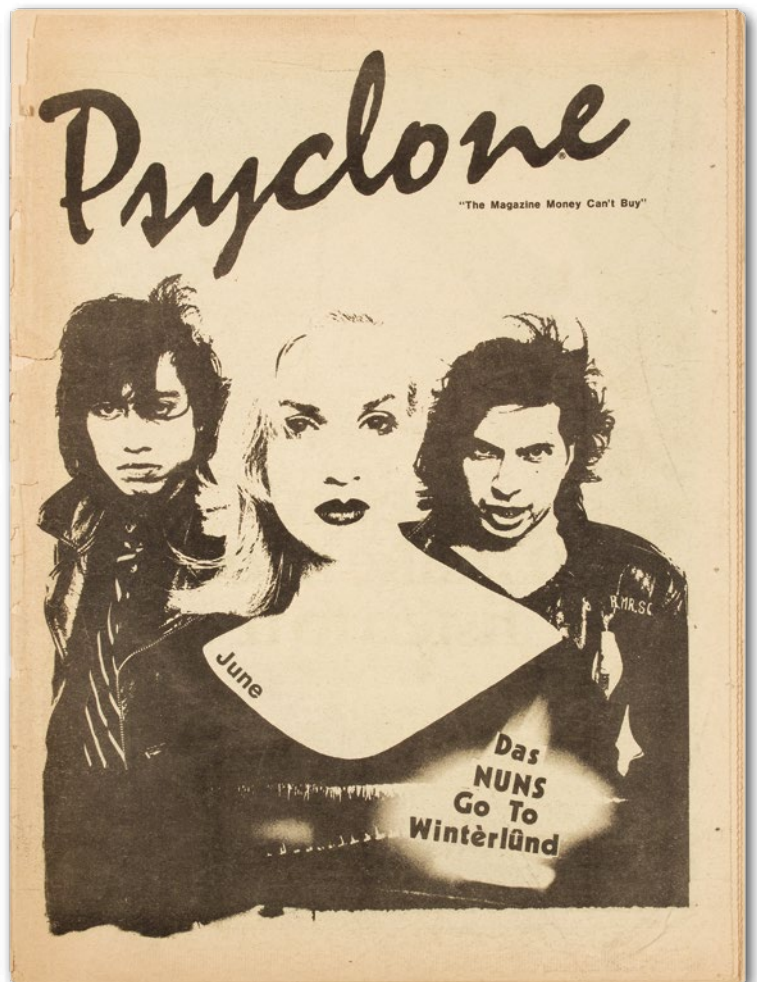
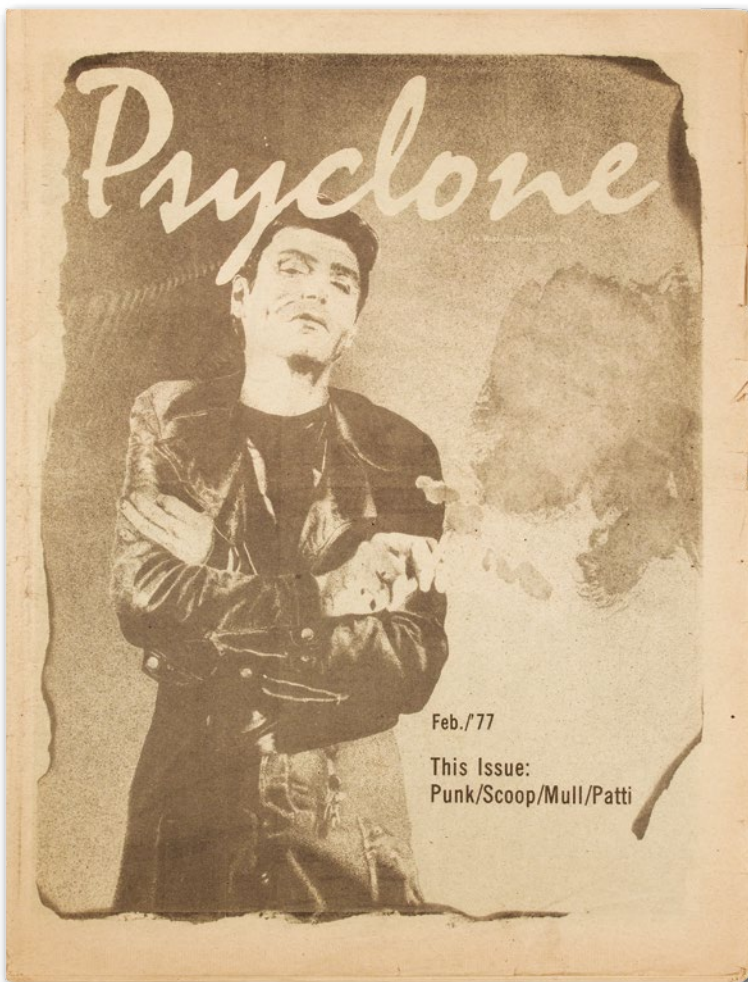


58 (Music)

[Poster]: James Brown / Back to Augusta with Love / Tomi Rae Hynie / Roosevelt Johnson / The Chi-Lites / Tony Howard / The Stylistics... Come see The Godfather of Soul and Revue
Baltimore: Globe Poster Printing Corp. 2000

\$1500

Large boxing-style poster. Approximately 18" x 32½". Screen printed in pink, yellow, and black on thin white poster cardstock with a photographic image of Brown in the upper center. A few small staple holes from where the poster was hung, else about fine. Poster for a show headlined by James Brown at the Civic Center in Augusta, Georgia. A bright and colorful example. [BTC#444752]



59 (Music)

Jerry PAULSEN, edited by

[Punk Zine]: *Psyclone* - #1-3

San Francisco: Jerry Paulsen 1977

\$1800

Tabloid folios. Overall very good or better with general wear, and tears and nicks along the foredge of issue one and the spine of issue two. The complete three-issue run of this early Bay Area punk magazine that predates LA's influential *Slash* by a few months. While *Psyclone* covered a good deal of mainstream music, its punk leaning are obvious, with articles about The Ramones, The Dictators, The Nuns, The Damned, The Patti Smith Group, and Blondie, as well as wall-to-wall ads for Mabuhay Gardens, and a two-page spread in each issue featured a "Punk of the Month." All issues are scarce, the first issue is particularly uncommon. *OCLC* locates just one run at the San Francisco Public Library. [BTC#408050]

First appearance of the Factory Records Logo

60 (Music)

Tony WILSON, Ian Curtis

[Peter SAVILLE]

Factory Records Newsletter and Shareholder's Analysis [with] Joy Division "Bandthe, Bandthe, Bandthe..."

[Promotional sheet]

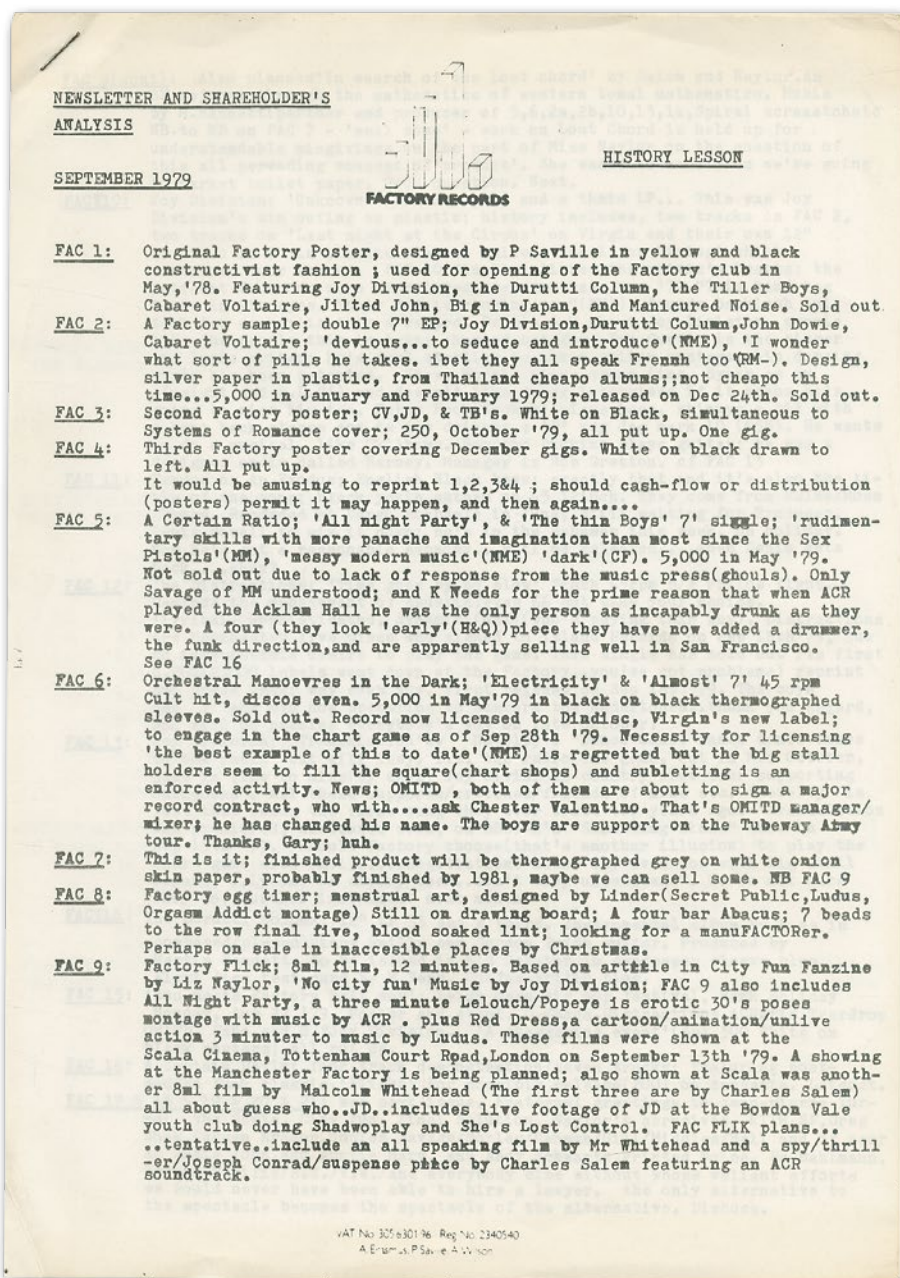
Manchester: Factory Records September 1979

\$3500

Original photocopied newsletter with promotional sheet. [2]pp. + [2]pp. Two sets of loose sheets printed rectos only attached with one staple. Near fine with some light wear at the staple and a few corners, particularly on the final sheet. A rare example of two seminal documents from Factory Records. The first, a "polemical newsletter written by Tony Wilson in September 1979, detailing Factory's activities to date, and future plans" (*Peter Saville Estate 1-127 #10*), is in essence a press release/bibliography describing in an often-sarcastic tone everything Factory Records had released up until that point, including items of dubious legitimacy ("Factory egg timer; menstrual art..."). Factory is famous for its cataloguing system, assigning numbers to everything from posters and records to inserts and even the coffin of founder Tony Wilson (FAC 501), a process documented in this "History Lesson" for the first time. This is also the first appearance of the Factory Records logo designed by Peter Saville, a logo made famous by label members like Joy Division, OMD, New Order, The Happy Mondays, Cabaret Voltaire, and others.

Together with the newsletter is the first Joy Division promotional sheet, written by Ian Curtis but signed in typed by Steve Morris, which was sent out with the "Ideal For Living" EP in 1978. Mark Johnson, in his book *An Ideal for Living: An History of Joy Division*, discusses the press release at some length: "A press release dated 18 Feb 1978 which was written by Ian and typed by Steve Morris, says that the group took advantage of this break from gigging to write some new songs and 'find a more suitable drummer.'"

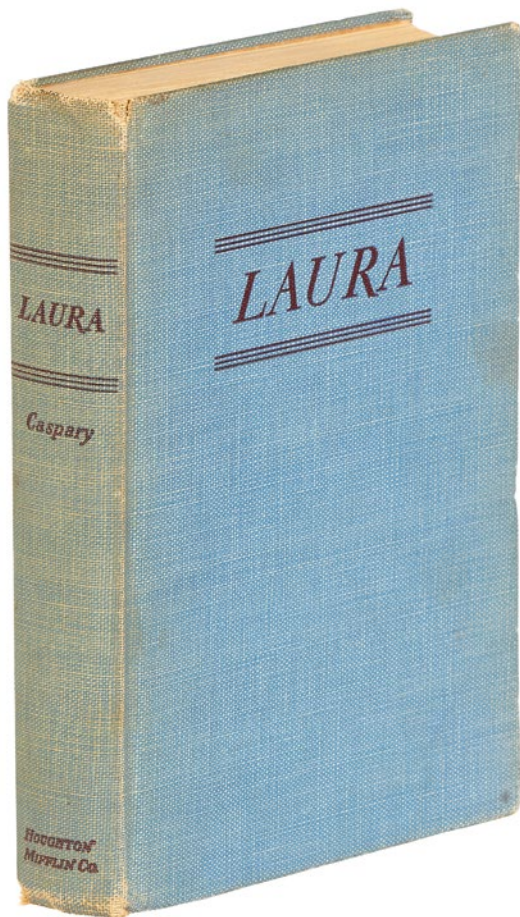
At the end of the release there is a reference to an unnamed, and as-yet unreleased EP which was "originally intended for release on our own label - ENIGMA - but after the records had been printed it was discovered that another record company existed with the title ENIGMA, so once again we are in a 'HAVING TO CHANGE THE NAME' situation." This EP could only have been "An Ideal For Living," which was recorded in December 1977 and released in June 1978.



Simon Dell, curator of the Manchester District Music Archive, has stated that "a few copies" of the four-page Factory Newsletter and Joy Division press release were added to the Warsaw (Joy Division's original band name) bootleg for "The Ideal Beginning" (recorded July 18, 1977 and released September 1981). Dell describes the photocopy as "a 4 page A4 'Newsletter and Shareholder's Analysis. September 1979. History Lesson' detailing the first 21 Factory releases and the reason for this official/unofficial release. The final page gives details of [Joy Division] band members and early gig detail." These examples almost certainly originate from that bootleg.

A rarity. Dell was asked to loan the MDMA copy to Jon Savage for 2010's well-received "Unknown Pleasures" exhibition, as no other copy could be located. Also, the Joy Division sheet represents the only instance we have been able to find of Ian Curtis's writing being published during his lifetime aside from his lyrics. Neither document has ever been officially republished. [BTC#365771]

Inscribed to her Husband



61 (Mystery)
Vera CASPARY

Laura

Boston: Houghton Mifflin Company 1943

\$45,000

First edition. Edgewear on the cloth, particularly at the spine ends, thus about very good, lacking the dustwrapper. An exceptional association copy of this title, Inscribed by Caspary to her husband and longtime writing collaborator, Isidor Goldsmith: "For my dearest I.G. who will, I hope, forsake

For my dearest I. G.
who will, I hope, forsake
his prejudices against murder,
and enjoy this book. With
all my love.

Vera
January 19-1943

his prejudice against murder, and enjoy this book. With all my love. Vera January 19, 1943." One of the scarcest film source books and the basis for the classic 1944 film directed by Otto Preminger and starring Gene Tierney and Dana Andrews. An exceptional association copy of a key title. [BTC#414887]

"The Most Dangerous Game"

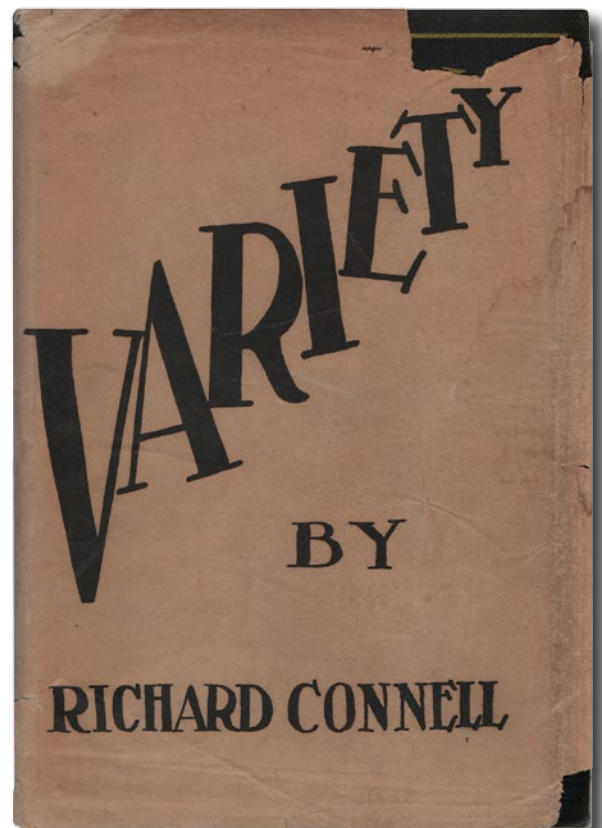
62 (Mystery)
Richard CONNELL

Variety

New York: Minton Balch & Company 1925

\$1200

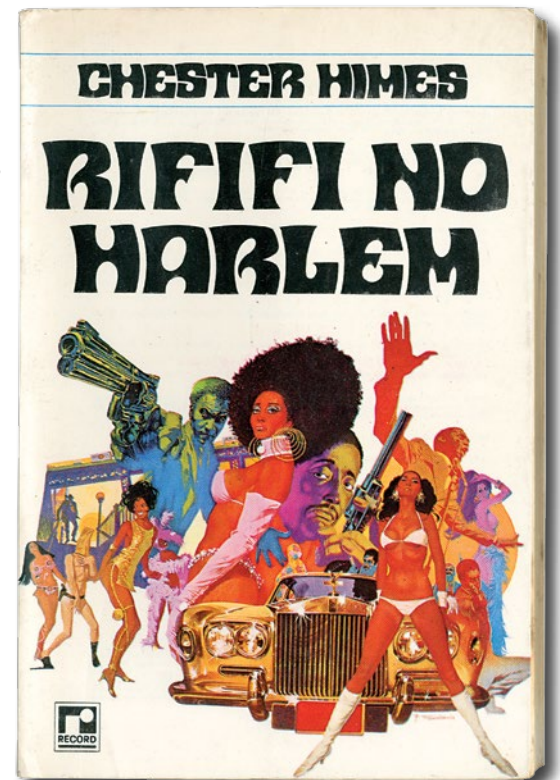
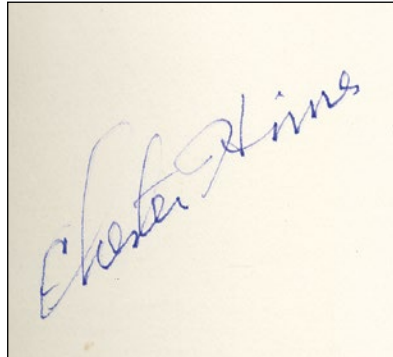
First edition. Contemporary owner name, very faint, slight dampstain on the edge of the front board, just about fine in a good only internally tape repaired dustwrapper with a number of chips, including lacking the bottom 2" of the spine. A rare collection of short stories, most notable for the first book appearance of one of the most famous and anthologized short stories, "The Most Dangerous Game," the tale of a big game hunter who uses people as prey on his private island. The story has been filmed at least eight times (not counting numerous additional radio and television adaptations), first and most memorably in 1932 by Merian C. Cooper and Ernest B. Schoedsack, featuring Joel McCrea, Fay Wray, and Robert Armstrong. Cooper and Schoedsack were simultaneously filming their masterpiece, *King Kong* (which took much longer to produce because of its special effects) and used the same elaborate jungle sets and much of the same cast (who would quickly change costumes mid-day and return to the set). RKO remade the film in 1945 as *A Game of Death*, directed by Robert Wise. Another story in this book "Isles of Romance," was made into the 1927 Mervyn Leroy-directed film *No Place to Go* with Mary Astor and Lloyd Hughes. The jacket of this book is of very thin and brittle paper stock, and is virtually never found. Rare. [BTC#456235]



63 (Mystery)
Chester HIMES
Rififi No Harlem

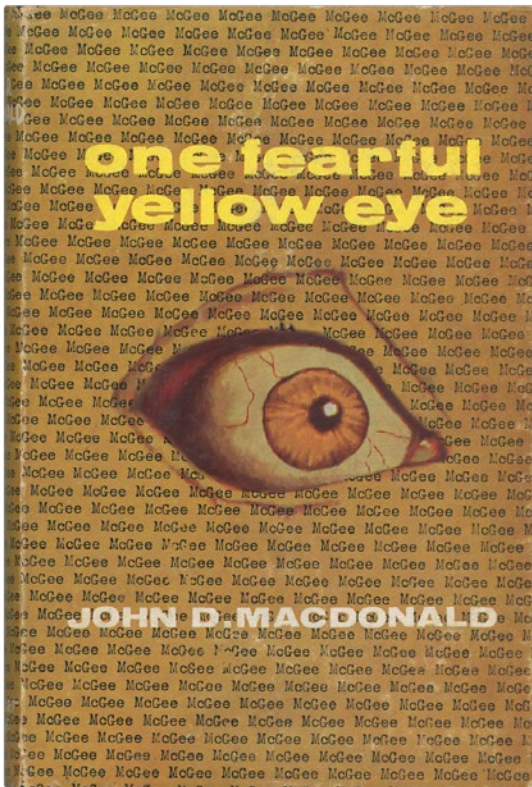
Rio de Janeiro / Sao Paulo: Distribuidora Record (1965)
\$500

First Brazilian edition (and first edition in the Portuguese language) of *Cotton Comes to Harlem*. Illustrated self-wrappers. A bit spine-sunned and a small stain on the edge of the first few leaves, else near fine. Signed by Chester Himes and presumably very uncommon thus. [BTC#408154]



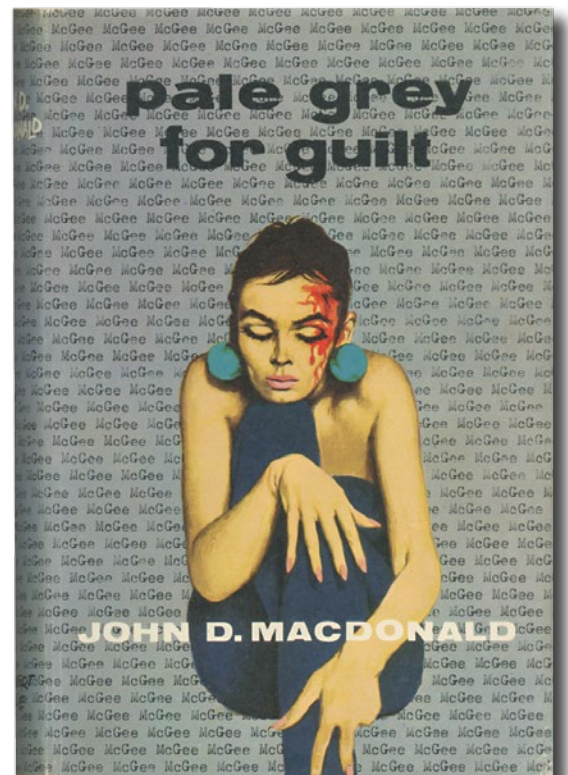
64 (Mystery)
John D. MacDONALD
One Fearful Yellow Eye
 London: Robert Hale (1968)
\$600

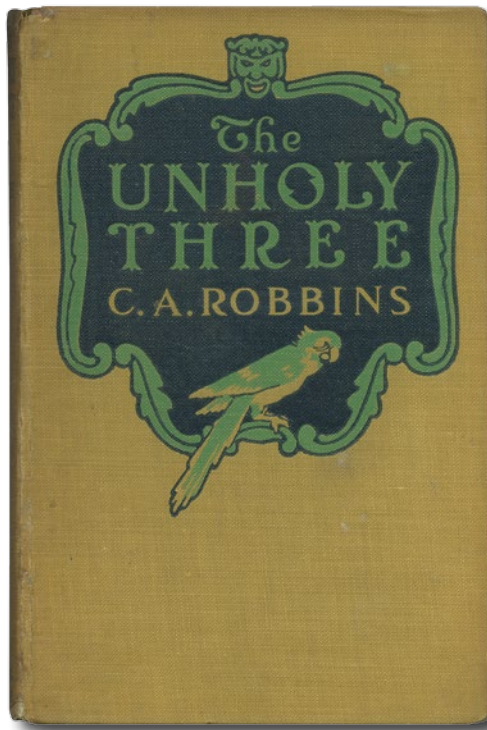
First English and first hardcover edition. Owner name front fly, foxing on foredge, slightly cocked, very good in a nice, very good dustwrapper with a sliver lacking from the foot, and a little foxing. English editions of the Travis McGee novels are uncommon. [BTC#410936]



65 (Mystery)
John D. MacDONALD
Pale Grey for Guilt
 London: Robert Hale (1969)
\$800

First English and first hardcover edition. Tiny owner stamp on the front fly, old department store stamp on front pastedown, old tape shadows on flaps and endpapers, foxing on the foredge, near very good in very good or better dustwrapper. [BTC#410937]



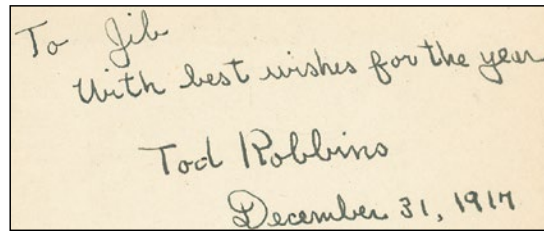


66 (Mystery)
C.A. "Tod" ROBBINS

The Unholy Three

New York: John Lane Company 1917

\$3500



Jib, With best wishes for the year. Tod Robbins. December 31, 1917."

Creepy crime novel about a team of circus "freaks": Tweedledee, a little person, Hercules, the strong man, and Echo, the ventriloquist, who commit heinous crimes. Filmed twice by MGM, as a silent in 1925 and remade as a talkie with Lon Chaney as Echo and Henry Earles as Tweedledee in both versions. Victor McLaughlin played Hercules in the silent version, Ivan Linow in the talkie.

The classic Tod Browning cult film *Freaks* was based on the Robbins story "Spurs" that was clearly derived from *The Unholy Three*. Earles reprised his role, there was a strongman named Hercules, and a few other "freaks" were thrown into the mix. Rare signed. [BTC#425779]

First edition. Bookplate of Herbert Dingwall (who worked for magazine publisher Curtis Publishing) and another small owner stamp on the front pastedown, very small tear on front fly, cloth along the spine fold professionally strengthened with very slight loss at the crown, a very good copy lacking the rare dustwrapper. Inscribed by the author: "To

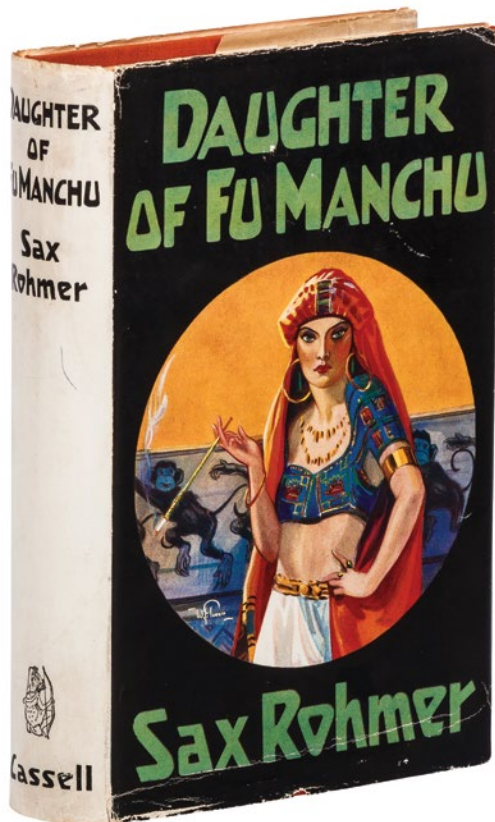
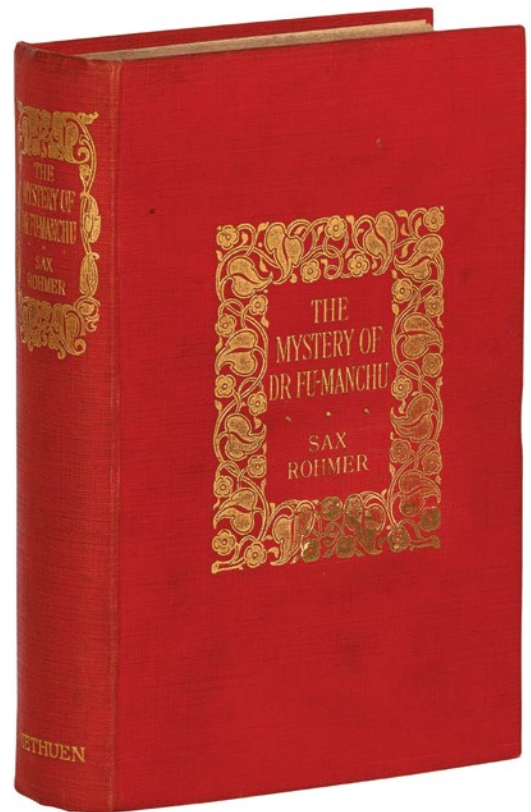
67 (Mystery)
Sax ROHMER

The Mystery of Dr. Fu-Manchu

London: Methuen (1913)

\$3500

First edition. Red cloth gilt. Publisher's advertisements at rear dated Spring 1913 and May 1913. Scattered foxing in the text, some soiling on the boards, very good or better lacking the rare dustwrapper. Housed in an older cloth folding case. The first *Fu Manchu* novel. [BTC#424395]



68 (Mystery)
Sax ROHMER

Daughter of Fu Manchu

London: Cassell (1931)

\$3000

First edition. Slight offsetting and foxing on the endpapers else fine in very near fine price-clipped dustwrapper with slightest rubbing. Basis for the 1931 film *Daughter of the Dragon* directed by Lloyd Corrigan and featuring Warner Oland as Fu Manchu, Anna Mae Wong as the eponymous daughter, and Sessue Hayakawa as her beau. A lovely copy. [BTC#424393]

PAPER-BACK, WHO MADE THEE?
DOST THOU KNOW WHO MADE THEE?

BY OGDEN NASH

A question that bothers me a lot
Is that of who invented what.
The Russians, as is widely known,
Were first to devise the telephone,
The electric toothbrush and Yorkshire pudding
And Universal brotherhooding
And motels and middle-income flats,
And poly-unsaturated fats,
Yet with all modesty they deny
Invention of the Great Big Lie.
Also, they're curiously lax
In claiming the credit for paper-backs.
I've often wondered what kindly gnomes
Originated these useful tomes.
Tauchnitz certainly gave them a start,
But his products were always falling apart;
Then there are entries from the zoo,
The penguin and Gertrude the kangaroo,
So who was I to award the laurel
And become embroiled in a publishers' quarrel?
I therefore gratefully shook the hand
Of a traveler from an antique land.
His name was Stavros Ozymandias,
And a life belt is what he was as handy as.
He told me a tale you may think is tall,
But it settled the matter once and for all.
Deep in the sand, in a bricked-up hole,
He had come across an authentic scroll
In which an Egyptian gave his version
Of a conversation with a Persian.
It occurred many thousand years ago
Where crocodiles lurk and lotuses grow.
Hotep asked with courtesy stately,
"Been reading any good pyramids lately?
Cheop's new one is simply terrific,
He cuts an absorbing hieroglyphic."
"I can't afford it," answered Cyrus back.
"I'm waiting until its out in papyrus-back."

First published in The New York Herald-Tribune book review April 7, 1965. Copyright © 1965 by Ogden Nash.

With the special compliments of AVON BOOKS.

69 Ogden NASH

[Broadside]: *Paper-Back, Who Made Thee? Dost Thou Know Who Made Thee?*

[New York]: Avon Books 1963

\$400

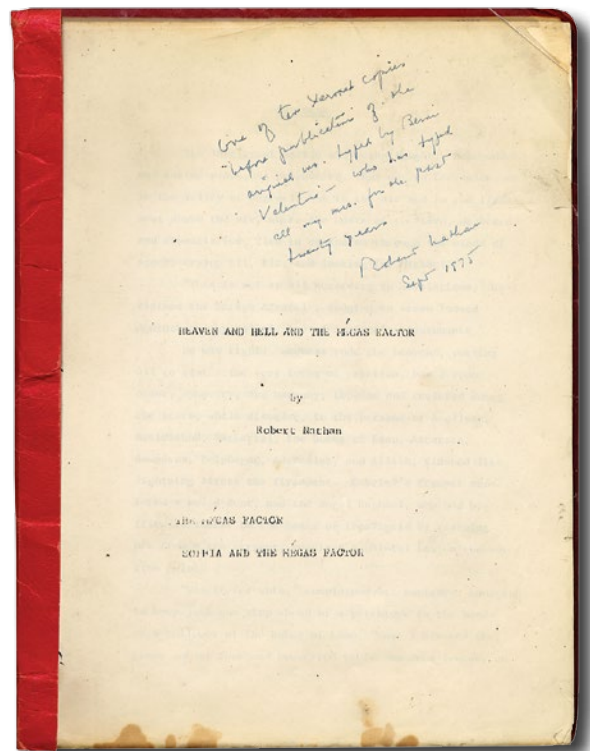
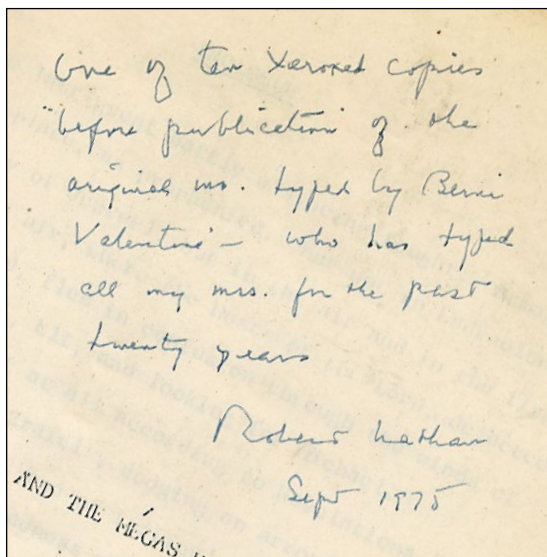
Broadside. First separate edition. Approximately 11" x 17". Textured magenta paper. Two horizontal creases from folding else near fine. Broadside about the making of paperback books employing the text that originally appeared in the *New York Herald Tribune*. Scarce. OCLC locates a single copy at Brown. [BTC#445489]

70 Robert NATHAN*[Manuscript]: Heaven and Hell and The Megas Factor*

[No place]: The Author [1975]

\$750

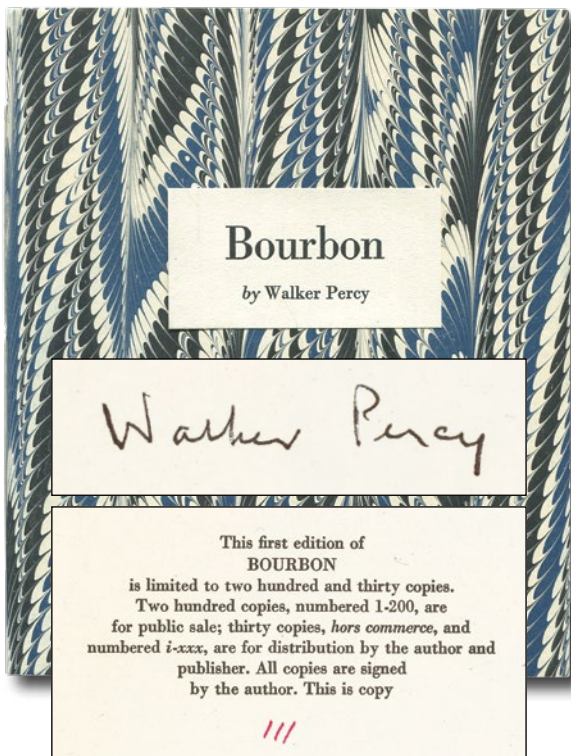
First edition. Photomechanically reproduced sheets in bradbound plastic and cardboard folder. One brad pulled through, stain to the bottom edge of many pages, affecting the margins but no text, very good. **Inscribed** by the author on the first leaf: "One of ten Xeroxed copies before publication of the original ms. typed by Berni Valentini - who has typed all my ms. for the past twenty years. Robert Nathan Sept. 1975." Not unique, but obviously uncommon. Accompanied by an Advance Review Copy of the first edition with publisher's material laid in. [BTC#54512]

**71 Walker PERCY***Bourbon*

Winston-Salem: Palaemon Press (1979)

\$500

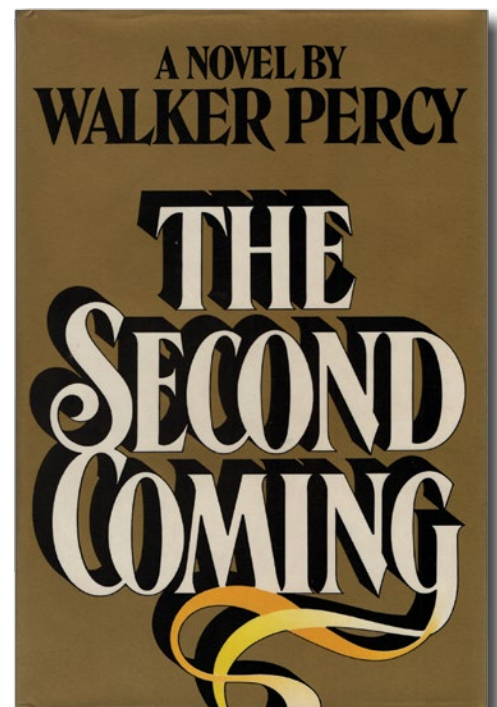
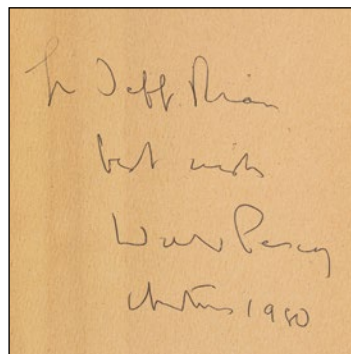
First edition. Marbled paper self-wrappers. Fine. Copy 111 of 200 numbered copies **Signed** by the author. A charming essay on the eponymous spirituous liquor. [BTC#458086]

**72 Walker PERCY***The Second Coming*

New York: Farrar, Straus & Giroux (1980)

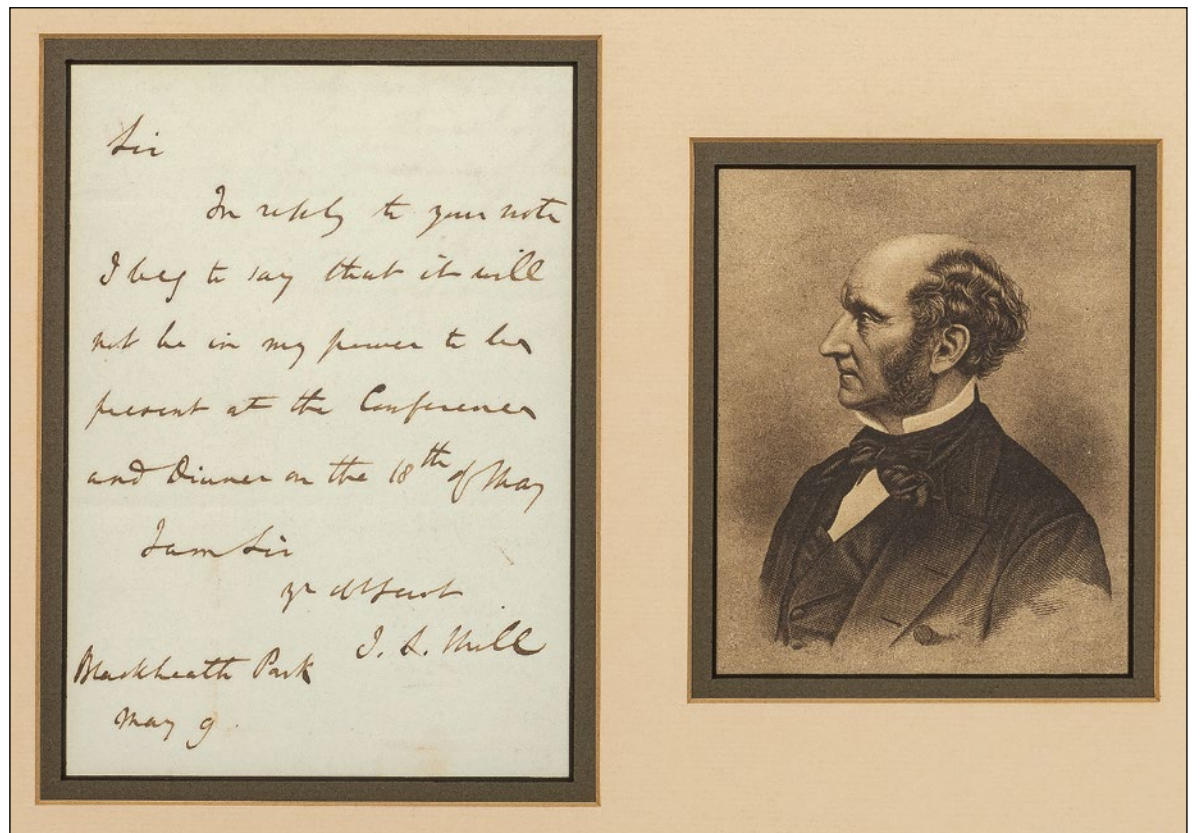
\$300

First edition. Fine in fine dustwrapper. **Inscribed** by the author to a noted writer and musician: "To Jeff Rian best wishes, Walker Percy Christmas 1980." [BTC#453600]



73 (Philosophy)
John Stuart MILL
 Autograph Letter
 Signed ("J.S. Mill")
\$2500

Autograph Letter Signed. Measuring 4¼" x 6". Framed with an engraving. Unexamined out of the frame, appears about fine. Mill declines an invitation. In full: "Sir: In reply to your note I beg to say that it will not be in my power to be present at the Conference and Dinner on the 18th of May. I am Sir, y[ou]r ob[edient] serv[en]t, J. S. Mill, Blackheath Park, May 9." Mill was one of the great intellectuals of the Victorian era and his writings have had a profound influence on political, economic, and social thought. [BTC#453746]

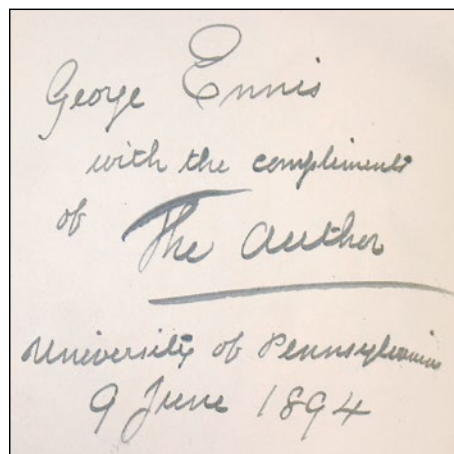
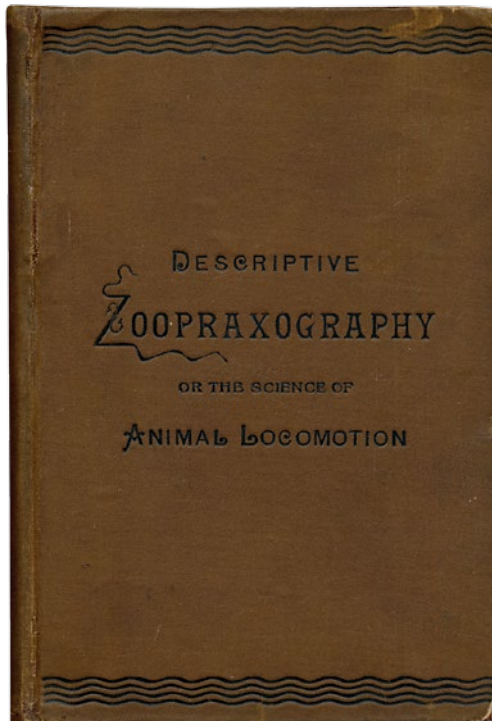


Inscribed by Muybridge

74 (Photography)
Eadweard MUYBRIDGE

Descriptive Zoopraxography or the Science of Animal Locomotion...
 (Philadelphia): University of Pennsylvania 1893

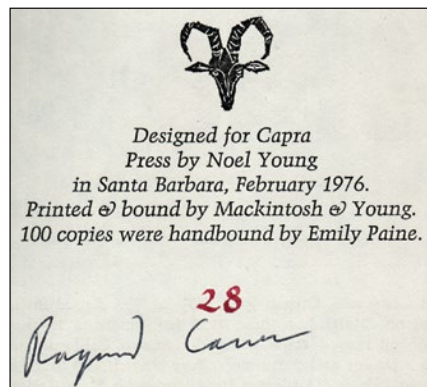
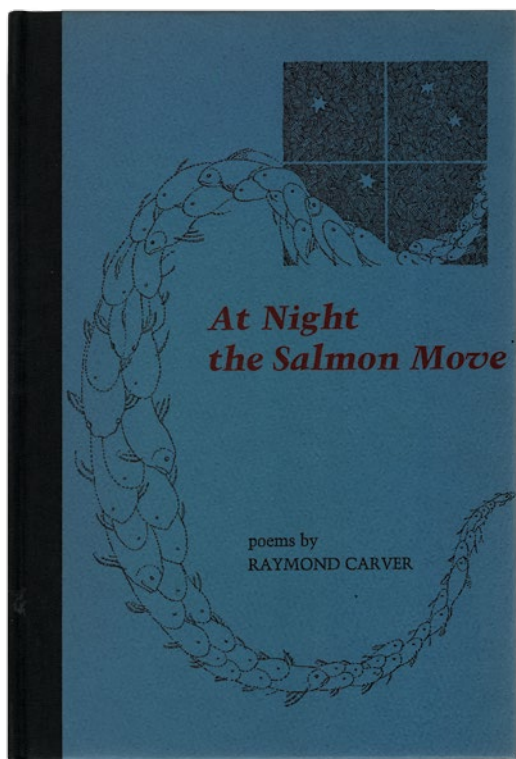
\$9500



First edition. Hinges professionally reinforced and the tips of the cloth spine ends restored, a nice, very good plus copy. Published to commemorate a course of two lectures delivered by Muybridge at the University of Pennsylvania and illustrated with engravings of athletes and animals running, jumping, etc. This copy is Inscribed by Muybridge to a noted publisher of photographic stereocards: "George Ennis with the compliments of The Author. University of Pennsylvania. 9 June 1894." This volume reproduces on several preliminary pages the signatures of those who originally subscribed to the author's landmark work, *Animal Locomotion*. Muybridge's history of his own photographic studies of animal movement, which he initiated at the behest of Governor

Leland Stanford, who wanted to win a bet as to whether all four of a horse's feet were off the ground while trotting. Muybridge, a government photographer assigned to the Pacific Coast, ingeniously set up a track with a series of still cameras along the edge, with their shutters attached to strings.

As the horse ran past, each string would break, releasing the shutter. Governor Stanford won the bet, but more importantly, Muybridge would further refine his technique for capturing and displaying motion through photography, working from 1884 through 1887 at the University of Pennsylvania. In addition to providing this crucial link between still photography and motion pictures, Muybridge actively promoted this new technology through lecture tours and commercial offerings. [BTC#45757]



75 (Poetry)
Raymond CARVER
At Night the Salmon Move
 Santa Barbara: Capra Press 1976

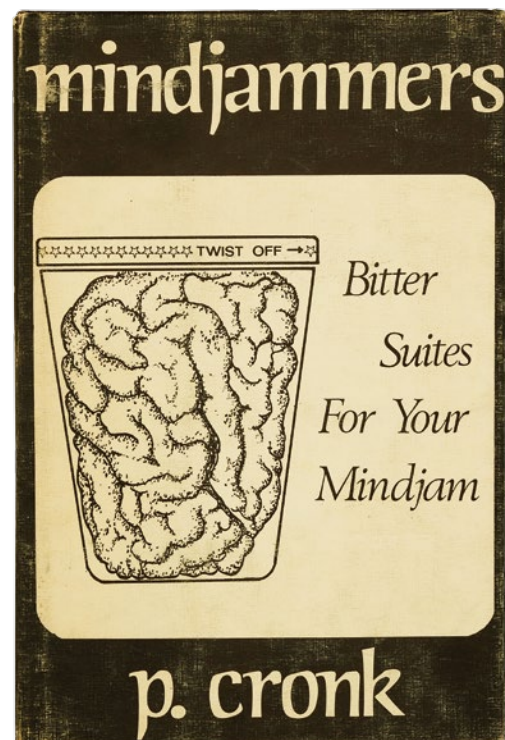
\$600

First edition, hardcover issue. Quarter cloth and printed paper over boards. Fine. Copy number 28 of 100 numbered copies Signed by the author. Poetry. [BTC#456607]

76 (Poetry)
P. CRONK
Mindjammers:
Bitter Suites for Your Mind Jam
 New York: Vantage Press (1971)

\$225

First edition. 78pp. Fine in modestly rubbed very good dustwrapper with shallow loss at the crown. Vanity press volume of self-consciously hippiesque poetry by a Binghamton, New York native, we assume the name is a pseudonym. Poems about smoking pot, Grace Slick, John Lennon, and the like. OCLC locates three copies of this deathless classic. [BTC#414657]



77 (Poetry)
Paul Laurence DUNBAR
Lyrics of Lowly Life

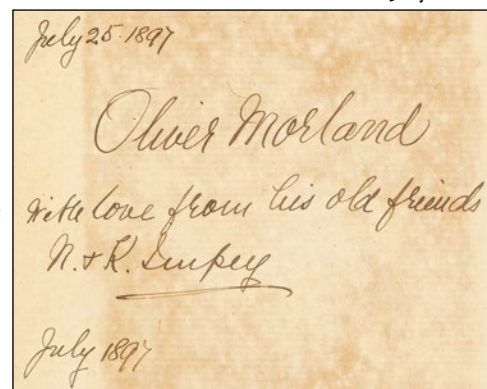
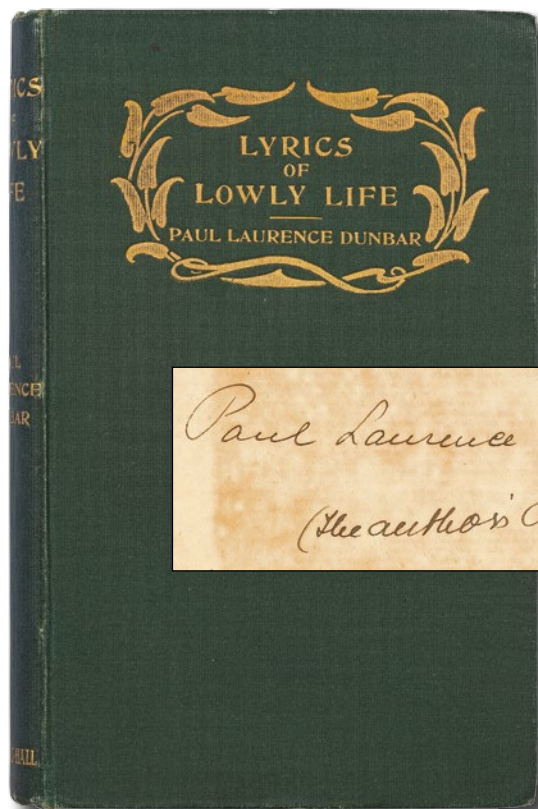
London: Chapman and Hall 1897

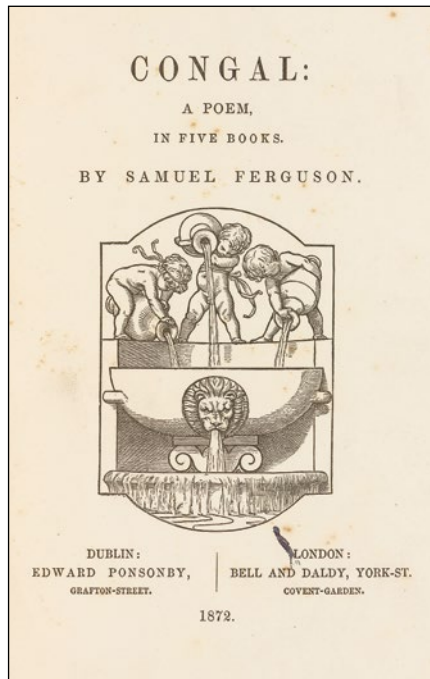
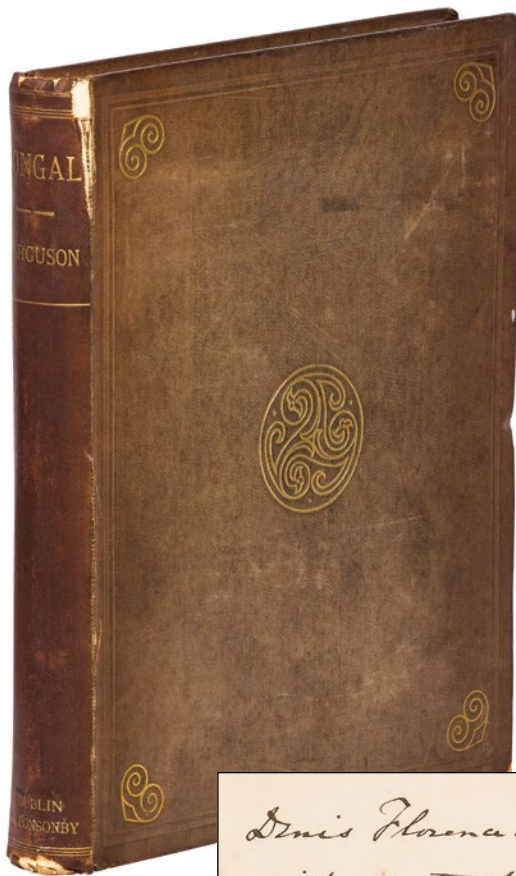
\$3500

First English edition. Introduction by William Dean Howells. Green cloth gilt. A little off-setting on the front fly, corners a little bumped, near fine. Signed by Paul Laurence Dunbar, under which is written in another hand: "(The Author's Autograph) July 25, 1897. Oliver Morland with love from his old friends July N. & P. Impey. July 1897."

Uncommon English edition of the author's first commercially published book, and his

first book to be published in Great Britain. Oliver Morland was an author and the president of the London publisher Morland & Impey, Paul Impey was his Quaker business partner. This edition rarely found signed, this with an interesting association. [BTC#457070]





78 (Poetry)

Samuel FERGUSON*Congal: A Poem, in Five Books*

Dublin / London: Edward Ponsonby / Bell and Daldy 1872

\$800

First edition. Small quarto. 236, [1]pp. Brown cloth decorated with Celtic symbols in gilt. Engraved bookplate of Denis Florence MacCarthy. Light fraying at the extremities of the spine, modest soiling, a tissue guard has been tipped onto front fly to protect the endpapers from engraved bookplate, overall near very good. Inscribed by the noted Irish poet to a fellow Irish poet and translator: "Denis Florence MacCarthy with affectionate greetings from Saml. Ferguson. Dublin, Xmas 1872." [BTC#427102]

*Denis Florence MacCarthy,
with affectionate greetings
from Saml. Ferguson.
Dublin, Xmas 1872.*

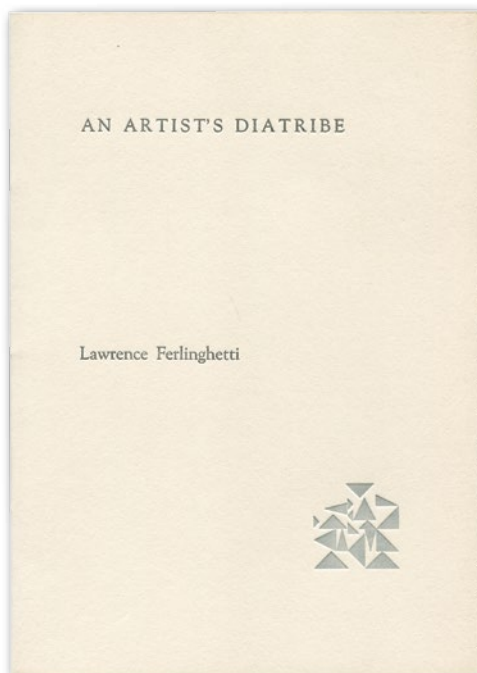
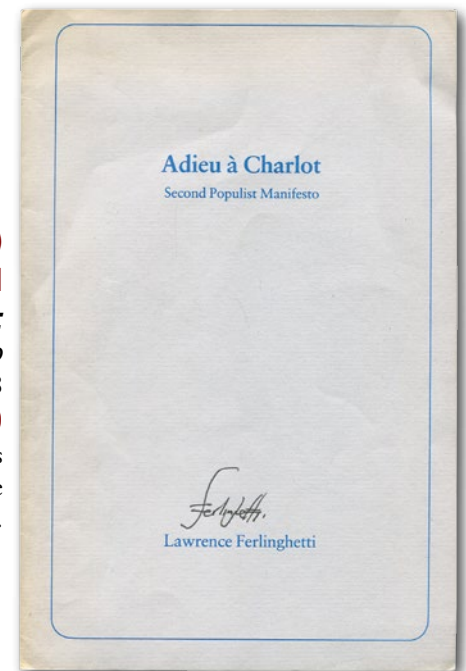
79 (Poetry)

Lawrence FERLINGHETTI*[Broadside]: Adieu a Charlot:**Second Populist Manifesto*

(San Francisco: White Wail) 1978

\$350

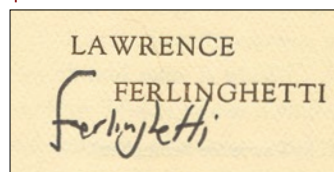
First edition. A broadside poem, folded in fourths to make a booklet. Folds a little sunned, else about fine. Signed by Ferlinghetti on the cover. [BTC#456658]



80 (Poetry)

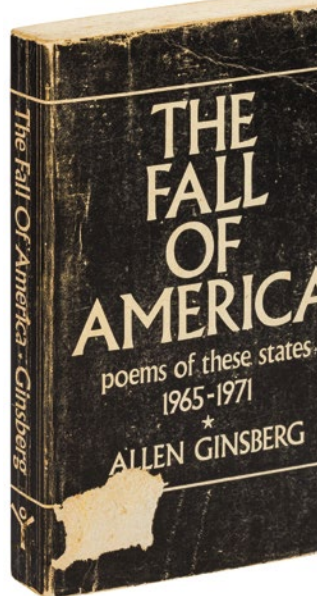
Lawrence FERLINGHETTI*An Artist's Diatribe*

(San Diego): Atticus Press 1983

\$250

First edition. Fine in wrappers. One of 100 numbered copies Signed by the author. [BTC#456657]

Signed by Ginsberg, Burroughs, and Orlovsky



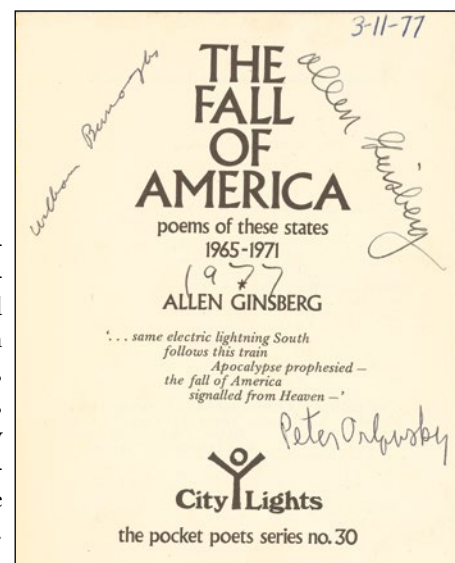
81 (Poetry)

Allen GINSBERG*The Fall of America**Poems of these States, 1965-1971*

(San Francisco): City Lights (1972)

\$450

First edition. 12mo. 188 [2] pp. Printed wrappers. Date ("3-11-77") inked on title page, "Bookmobile" stamped in tiny letters on p.188. Wrappers rubbed with a couple of abrasions and a corner missing from the lower wrapper, textblock edge with some foxing and soiling, a sound, good copy. A well-loved copy, notable for being **Signed** on the title page by Allen Ginsberg, Peter Orlovsky, and William S. Burroughs. One of them, likely Ginsberg, has dated the title page 1977. A New York City address has been inked on the final page and covered with a piece of clear tape, but we are unsure if it is related to the signatures. signed in the year that Burroughs' *Junkie* was released in a complete edition by Penguin Books, with an introduction by Ginsberg. Ginsberg first helped get a version of the book published almost 25 years earlier. A nice association. [BTC#456343]



"HOWL" IN THE CLASSROOM*

The inclusion of Allen Ginsberg's "Howl" in a recent anthology of American poetry meant for college use¹ seems to raise the question of how such a poem can be taught before the prior question of why it should be taught has been answered. But perhaps the fact that "Howl" is generally regarded as the most symptomatic poem of current romantic protest is justification enough for bringing it into the classroom, especially if symptomatic Puritan verse is also being used or symptomatic Transcendental verse.

The use of current symptomatic poetry can be perilous, of course, as last year's furor at State University College on Long Island demonstrated. There, an instructor (at the instigation of his students) assigned Poem #5 from Lawrence Ferlinghetti's *Cosmic Book of the Mind*. Before long Representative Steven Derouian (at the instigation of an aunt of a friend of a girl in the class) called for an investigation. The poem, which protests mankind's continuing crucifixion of Christ, struck Rep. Derouian as "cheap, tawdry, inelegant and blasphemous." In vain did students, teacher, the poet, and even the Catholic magazine *Commonweal* point out the essential religiosity of the poem (not to mention the issue of academic freedom). Rep. Derouian could not get over the use of words like "dad" and "mama" in a poem about Christ—especially as the Easter season. "If there is a concentrated and planned effort to destroy Christian beliefs under the guise of education," he said darkly, "we should know it so immediate corrective action can be taken." The possibility of having the rest of such an "it" thrown over one's head is enough to give any teacher pause.

Nevertheless, since beat poetry continues to attract students and since Ginsberg is now available within the same covers as Longfellow, some teachers may want to take a chance on "Howl." My own experience has been that it has one enormous asset: it communicates excitement; it compels interest; it has an effect on readers, a virtue formerly rare in our youthful poets and totally lacking in the ones who are still Pound-oriented. "I thought I wouldn't write a poem," Ginsberg has said,² "but just write what I wanted to without fear, and let my imagination go, open secret, and scribble many lines from my real mind—scribble up life—scribble I would not be able to show anybody, write for my own soul's ease and a few other golden ears." Because it abandons the ordered structure and imagery (or the pretense of it) and yields to compulsive private experience, "Howl" gains greatly in raw vitality and reader engagement.

This is not to say, however, that "Howl" is without form and order. Students are likely to take that happy view of it and imagine that if a poem does not have what Eliot's poems are presumed to have—perfect articulation, then it can always have the opposite—perfect chaos. "Howl" cannot and need not be presented as highly organized, but that is how much structure to make it a poem instead of a heap should be pointed out.

The best authority for doing so is Ginsberg himself. His remark about not setting out to "write a poem" only means that he did not concern himself with form in advance. He had the true romantic faith that

"Mind is abject" and that if "practiced in spontaneity" it "invents form in its own image." His account of the stages of composition of "Howl" is worth noting. Part I was "typed out madly in one afternoon" and, according to a later statement, never revised. Part II was written "nearly intact" in a cafeteria; the italics are mine, because Part II underwent some revision. Part III was "unrevised and half-written" on the same afternoon as Part I, but the poet "went back later and filled it out."

What these remarks suggest is a not unusual method of composition. After an unspecified amount of preparation in the mind, there was a strong surge of inspiration which brought the total poem into view. Then came two less powerful surges which had to be worked on (their order was even reversed) in order to fit them into the whole. The result: Part I, a lament for the Lamb in America with instances of remarkable lamblike youth; Part II names the monster of mental confusion that greets on the Lamb; Part III a litany of affirmation of the Lamb in its story . . .

The half-mocking language of suffering may be distracting here, but the description of related parts adding up to a whole is accurate. Part I, after its stark opening, "I saw the best minds of my generation destroyed by madness," develops a lurid catalog of the activities and attitudes of youths not altogether lamblike who are "burning" for some "ancient heavenly connection" in a way that prefers to name them with words that have a certain medical or scientific ring.

Part II uses Moloch, the deity of human sacrifice, as the symbol of all that "preys on the lamb." The emphasis in this section shifts from effects to causes, from torment to the tormentor: Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks! Moloch whose poverty is the specter of genius! Moloch whose fate is a cloud of acidic hydrogens! . . .

Part III is addressed to a single "lamb." Here the "best mind" — a friend in an asylum — as well as the destroying "madness"—catastrophe, or complete withdrawal—become specific. Moloch has done its worst: "fifty mere shocks will never return your soul to its body again from its pilgrimage to a cross in the void." The poem seems to end with a statement, yet Part III is, however ironically, a "litany of affirmation," simply because of the poet's vivid sympathy. The tone that is being "hanged out" on the "catatonic plane" is that "the soul is innocent and immortal it should never die ungodly in an armed madness."

It would be the height of academic perversity to ignore Ginsberg's heavy scoring of "robust Academies in Limbo screeching about Form." Exaggerating the structural unity of a poem in order to certify it for the classroom has been too common a practice. Yet there is no need to fall into the opposite exaggeration. The success of "Howl" said so many failures which have imitated its manner is certainly partly due to the fact that the mind behind it was "shapely" enough not to be overwhelmed by the romantic need to let go.

The basic romanticism of "Howl" also accounts for two of its other problems: its unbridled use of obscene and violent

language, and the lack of focus in its criticism and aims.

When "Howl" was seized by the San Francisco police in 1957 and made the first test of a new California obscenity law, Mark Scherer of the University of California, among others, testified that the "language of vulgarity" was used "necessarily," while Judge Clayton Horn, after a two-weeks' study of court decisions on obscenity, decided that enforced euphemism was a restriction of freedom of press and speech and would be especially injurious to writers who are trying to be "real." So "Howl" was defended and cleared, as far as mail and bookstore distribution were concerned, on both esthetic and civil grounds. Successive printings eliminated more bawdier words until by the eighth printing every word was given in unblinking full. (*American Poetry* reprints an early version in which dots were used incoherently.)

Court clearance, of course, does not necessarily make a work suitable for the classroom, either morally or esthetically. If a moral problem exists in "Howl," it obviously does not spring from sexual and anthropological stunts but also from the celebration of taking drugs, distributing subversive leaflets, "loning" around the country, and otherwise demonstrating against accepted conduct. But that problem belongs to the poem's social aims, which I shall come to in a moment. The present question is the esthetic one.

I will not attempt to say whether the language of "Howl" on its vulgar and violent side is used successfully, much less "necessarily." Even if it were, a teacher might not want to cope with it. I should only like to point out the esthetic purpose it is meant to subvert. In the mid-twentieth century, high romantic melancholy does not take its tone from the aristocrat on the summit of Jungfrau but from the intellectual in the psychological slaps. The new Manifest uses the language of the gutter as indifferently as he uses the language of the university or of religion. In his hands it no longer has its familiar, realistic use. It does not show the bad to the good, the poor to the rich, the lowbrow to the highbrow. It has no economic or environmental aims at all. Its warrant is psychological; it simply shows the sufferer to the satisfied. Anyone who undertakes to defend the four latter words in "Howl" must be willing to defend them as evidence of awareness, not awareness of sensitivity, not awareness. He must be able to imagine lambs who do not go to slaughter peacefully, who have to be "draped off" . . . waving graffiti and manuscripts—but who are lambs just the same. In short, he must show that the obscenity and violence of "Howl" serve exactly the purpose they would not serve in genuine realism—shock through incongruity. This job strikes me as being harder than it seems, when so many students are willing and eager to accept violence and obscenity in word and deed, as congruent elements of modern life. Current realism has lured them—and their teachers—to what, current romanticism "shuddering mouth-washed and battered bleak of brain" cannot stop treating as extraneous.

Finally, there is the matter of the vagueness of "Howl's" cause. The very vehemence of its revolt leads one to look for the prom-

ises upon which the revolt is based and the solution that is offered. The potshots at materialism, poverty and war give the poem a superficial resemblance to proletarian verse of the Thirties, just as the endless situations in which the rebels involve themselves suggest that the cause of an existentialist absurd is being urged. But neither a proletarian nor an existentialist cause is really at work in "Howl." Ginsberg himself has disclaimed the former: ". . . My poetry is Angelical ravings, and has nothing to do with dull materialistic vagaries about who should shoot who. The secrets of individual imagination are of no use to this world, except perhaps to make it shut its trap. . . ." Such gestures as distributing "Supercommunist pamphlets in Union Square" (not to mention "investigating the P.B.I. in beads and shorts") are touched with an irony that mocks both the gestures and the society that is fearful enough to take them seriously. On the other hand, though his heroes may throw potato salad at CCNY lectures or present themselves at the madhouse "with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomies," Ginsberg does not seem to posit an absurd of which these gestures are the outer sign.

Quite the contrary. However the angels of "Howl" may act, wherever they may look for kicks—in Zen or sex, drugs or jazz—they are clearly motivated by a belief that sympathy, freedom and love exist, must be recognized, and are the way out:

the hospital illumines itself
imaginary walls collapse
O skinny legions run outside
O starchy-splashed clouds of mercy
the eternal war is here
O victory forget your underwear we're free
This is romanticism at its most unromantic. If the premise and aim are vague, they are vague only as romantic aims and premises always are. Ginsberg's lambs wish to be understood, not cured. Psychiatry, whose Jacson leads a note of Gothic terror to the poem, is representative of the attack on the individual—an attack meant to subvert, not release him. Society, acting on pessimistic premises, threatens to become a hospital. "Howl's" rebels, acting on optimistic premises, accuse the doctors of insanity and affect madness for a pre-test. They refuse to "earn" love, freedom and sympathy. They refuse to distrust "the soul is innocent and immortal—it needs the 'shock of mercy,' not insulin."

There is a temptation to use the word "adolescence" as the final description of "Howl." The self-conscious suffering, the refusal to admit that love and freedom have contingencies, the bravura obscenity, could all be brought in evidence. Still, the kind of generosity in adolescence that yearns to make "imaginary walls collapse" has a value too. The adolescent and the romantic have always tended to fade into each other. "Howl" is marred by excesses, but in the midst of so much current intellectual verse—to which one would introduce students only if one wanted them to stop reading current verse altogether—it has its virtues and its uses.

ROBERT HENSON
Boston College

82 (Poetry)

Robert HENSON (Allen Ginsberg)*[Broadside]: "Howl" in the Classroom**

New York: Thomas Y. Crowell(?) 1961

\$400

Broadside. Measuring 9" x 12" Old, neat folds, perhaps as issued, near fine. Printed in four columns, an assessment of Ginsberg's then-controversial poem *Howl* by a professor at Hofstra College, addressing the excesses of the poem, but ultimately finding it worthy of study. The broadside seems to have been necessitated by the controversy related to the publication of the anthology *American Poetry*, edited by Karl Shapiro and published by Crowell. *OCLC* locates a single copy at Brown. [BTC#455893]

If you do not have copies of these textbooks available for examination, please write to Thomas Y. Crowell Company, 432 Park Avenue South, New York 16, N.Y., and give the name of the course for which you wish to consider their use.

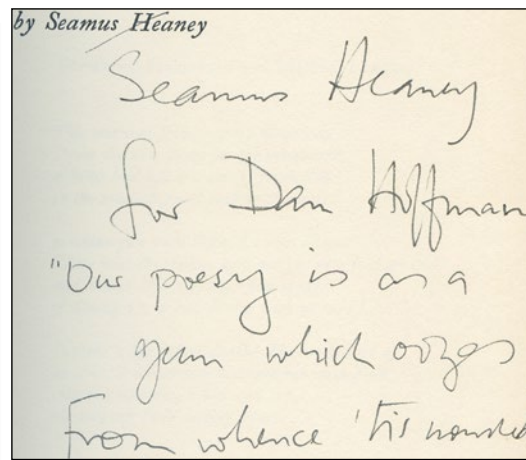
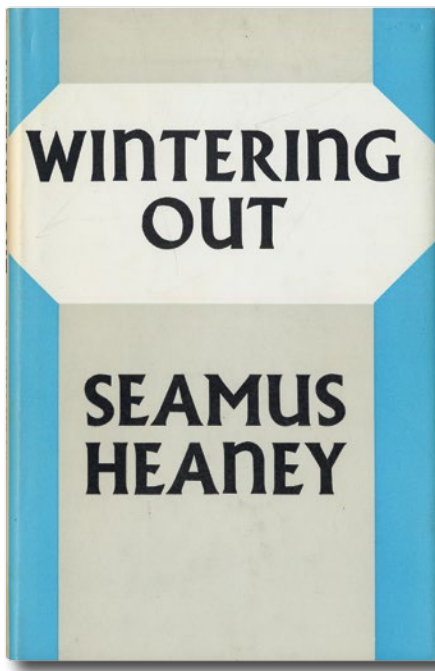
Karl Shapiro: *American Poetry* (American Literary Forms Series).
1960. 265 pages. Paper. \$2.75

Thomas Parkinson: *A Casebook on the Beat 1961*. 326 pages. Paper. \$2.95

¹ *American Poetry*, ed. Karl Shapiro (New York: Thomas Y. Crowell Company, 1961, 2nd ed. 1962).
² Interview with Thomas Parkinson, *Shapiro* (ed.) (New York: Thomas Y. Crowell Company, 1961).

³ *Shapiro on Poetry* (New York: Thomas Y. Crowell Company, 1961), 120-25.
⁴ *Shapiro on Poetry* (New York: Thomas Y. Crowell Company, 1961), 120-25.

*Reprinted by permission of the author and The College English Association. Copyright (c) The CEA Office, February 1961.



83 (Poetry)
Seamus HEANEY
Wintering Out

New York: Oxford University Press 1973

\$3500

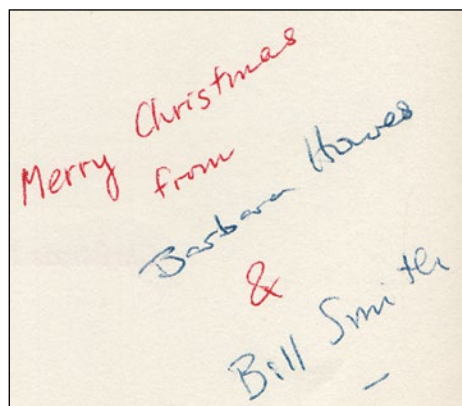
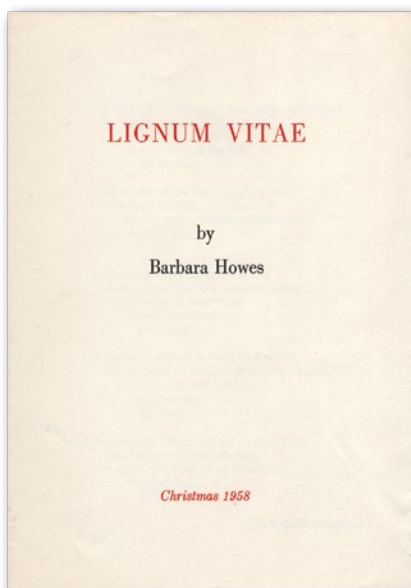
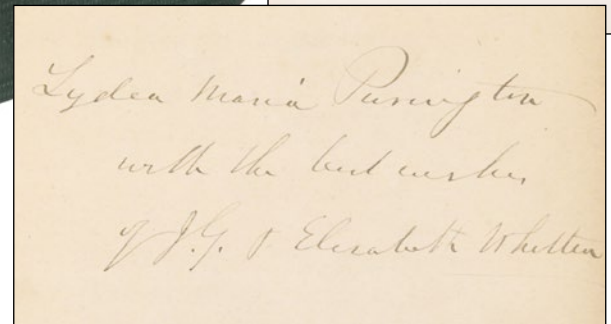
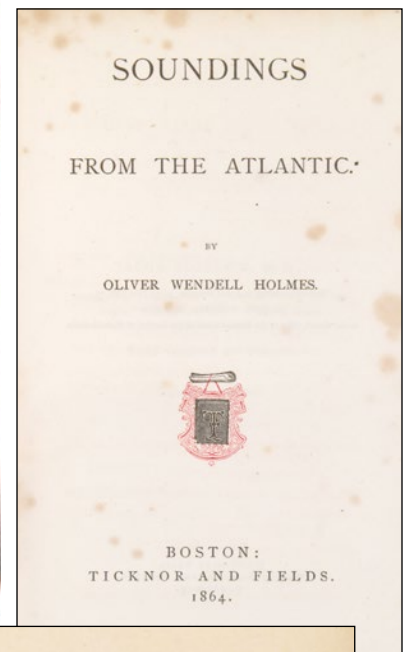
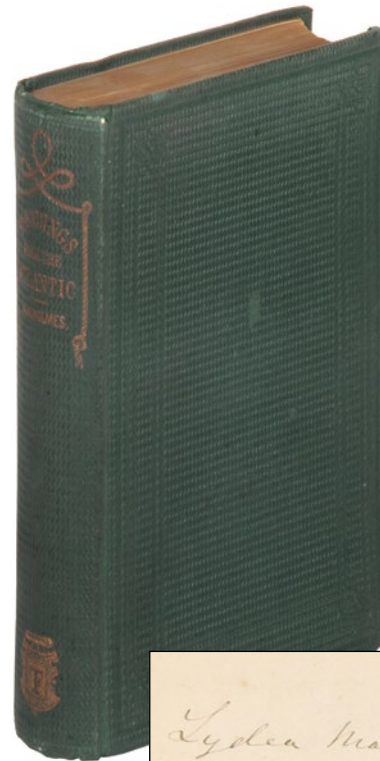
First American edition from English sheets. Foxing on top edge, else fine in fine dustwrapper. Inscribed by the Nobel Prize-winning poet to a fellow poet: "Seamus Heaney for Dan Hoffman 'Our poesy is as a gum which oozes from whence 'tis nourish'd.'" A pleasing association employing a Shakespearean quote from *Timon of Athens*. One of only 500 copies of the American edition. [BTC#417881]

84 (Poetry)
Oliver Wendell HOLMES
(John Greenleaf WHITTIER)
Soundings From the Atlantic

Boston: Ticknor and Fields 1864

\$1200

First edition. Publisher's green cloth, title page printed in black and red, with a 22-page publisher's catalog dated November 1863 at the rear. Fading of the gilt spine lettering, light scattered foxing mostly at the margins, else near fine. Presentation copy Inscribed by John Greenleaf Whittier: "Lydia Maria Parrington, with the best wishes, of J.G. & Elizabeth Whittier." John and his sister Elizabeth H. Whittier had maintained a close relationship until her death in 1864, thus making this one of the last of his inscriptions with her name. A handsome, well-preserved copy. BAL 8829. [BTC#365641]



85 (Poetry)
Barbara HOWES
(William Jay Smith)
Lignum Vitae

[No place: no publisher] 1958

\$275

12mo. Single sheet folded to make four pages. Fine. Inscribed by Howes and her husband, William Jay Smith. A Christmas poem. Uncommon. OCLC locates seven copies. [BTC#455630]

*Search For The Cause of Evil:
Held For Various Purposes Ecstatic Journeys
A Ritual For Actors: a broadside play by Rochelle Owens*

*Rochelle Owens
1973 N.Y.C.*

Priests, Shamans, Priestesses, males, females and within each a variety of irrational forces

- PRIESTESS:** A young birch tree is stripped of its lower branches, the branches are laid down to make a circle, a light-colored horse pleasing to the divinity is chosen by a priest who entrusts it to one of the people, he is called HEAD HOLDER! (A priest emerges from the people, he shakes a birch branch over the animal's back to force its soul out, and fly to the god. He repeats the same gesture over the Head Holder for his soul to accompany the horse's soul. Rhythm and breath variations.)
- FEMALE:** It is not a sign of scientific distinction.
- MALE:** We are not impelled by any motive but solely by desire for intellectual insight. (There is a repetition of the words, *intellectual insight*, by the group, they feel it with their bodies; throats and hands are pulled, stretched.)
- FEMALE:** For the sake of supernaturalism turn christianity into an inhuman religion of words!
- MALE:** WHAT IS THE NAME OF THIS PLACE!
- FEMALE:** (Said in the back of the throat.) GOLGOTHA!
- MALE:** (Laughing from the soles of his feet to his hair roots.) THE HORSE IS OUR JESUS, OUR HOLY WAFER! (the word *wafers* is thoroughly *experienced* by the actors, they repeat it.)
- MALE:** ALL HEALTH IS GONE—THRUST SICKNESS AWAY!
BLOOD, FIRE! bloodfire!
- GROUP:** BLOOD RED RED BLOOD BLOODY RED BLOODY BLOODIEST (change to high chant;) first bit of batter bitter blood!
- FEMALE:** (Gestures to a male;) DOUSE THE FIRE OUT OF YOU!
- FEMALE:** (Putting her hand on a male's mouth) My lady's hand is small it could not kill anything. Could you be it, a sacrifice, and be killed? (points to the horse)
- GROUP:** (Voices merging) JOYFUL HYMNS! (Scream.)
The half light is halving, the halt man comes.
(A cripple emerges from the group.) THERE'S A SIGN ON HIM THERE'S A SIGN ON HIM!
- CRIPPLE:** BETWEEN MY LEGS I OWN A WOUND! (He drags himself to the sacrificial horse, throws himself on it, beating the animal and screaming.) TREMBLE TREMBLE WHINNY TREMBLE TREMBLETREMBLE!
(Incredible agitation happens in the people, the word TREMBLE goes through them like their blood and breath)
- FEMALE:** Cover the animal, cover the animal the beast, hold down the beast's hooves open its jaws let light healing let light healing radiance come out of its jaws, let the blood be poured out let its blood make us guiltless, let it hold our prayers in its mouth, let it make us full of knowledge for the good!
- CRIPPLE:** Save me from the stinking burying ground! Make me deathless deathless! (With a kind of croaking sound) I will not be humbled!
- FEMALE:** O son of god the flame do thou open for me my sodomite's heart resolve me into earth and water, obedience, put grace through the seven openings, the mouth, two eyes, two nostrils, and two ears!
- CRIPPLE:** (high-pitched) Mouth and ass hole!
The openings to the universe! Man alone is endowed with love! He sprung out from the womb; sacred!
(Revelation and individual emotions of human pain happens to the people. The animal begins to die.)
- GROUP:** Free from contamination with anything material, and with a single nature the soul pours forth to animate the universe!
SAVE US FROM RAGING AND FURY!

This first edition is fifty five copies in Palatino on Shadwell, twenty committed to the author & the rest are hors commerce to friends of The Perishable Press Limited, Mt Horeb, Wisconsin / Copyright, Harvest Moon, 1973 by Rochelle Owens

86 (Poem)

Rochelle OWENS

*[Broadside]: Search For The Cause of Evil: Held for Various Purposes Ecstatic Journeys.
A Ritual For Actors: a broadside play by Rochelle Owens*

Mt. Horeb, Wisconsin: The Perishable Press Ltd. 1973

\$400

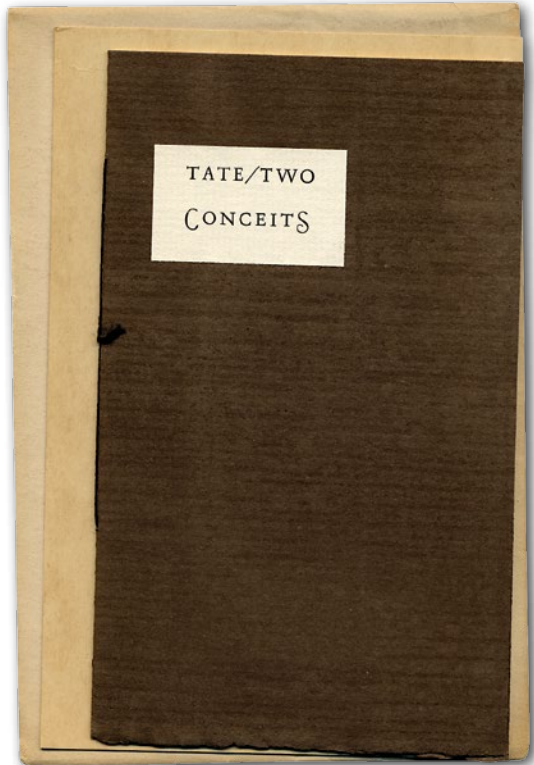
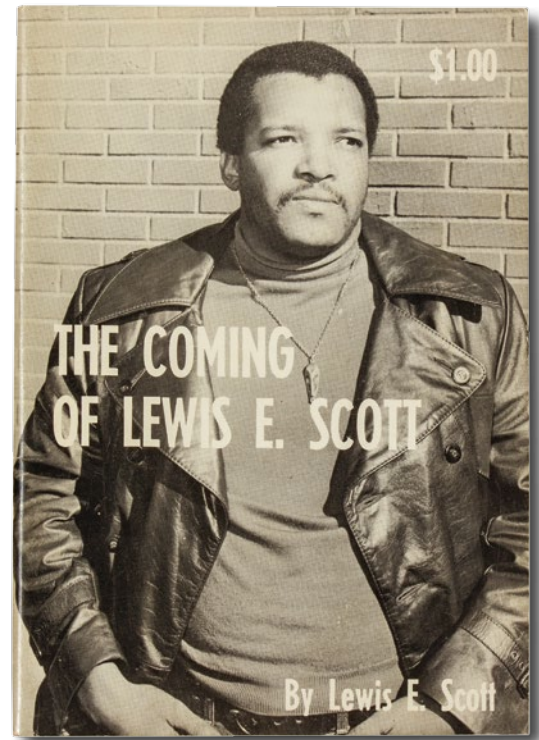
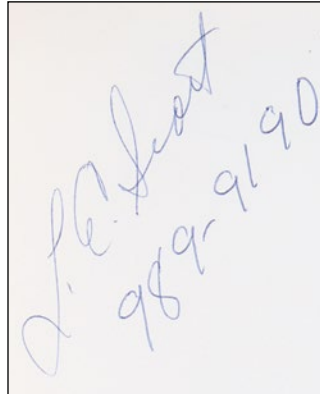
Large broadside poem on plum colored paper. Measuring 14" x 20". Fine. One of 55 copies printed on Shadwell paper, 20 of which were reserved for Owens. This is one of Owens' copies and is Signed and dated by her in the year of publication. Rare. [BTC#456761]

87 (Poetry)**Lewis E. SCOTT*****The Coming of Lewis E. Scott: Collection of Poems***

Trenton, N.J.: Commercial Printing Co. Inc. [1973]

\$400

First edition. Small octavo. 32, [2]pp. Illustrated. Photographically illustrated wrappers. **Signed** by the author, with his phone number, on the front fly. Poetry by an African-American Vietnam vet who migrated from Georgia to New Jersey. Very uncommon. OCLC locates four copies. [BTC#412234]

**88 (Poetry)****Allen TATE*****Two Conceits for the Eye to Sing, if Possible***

(Cummington, Massachusetts): Cummington Press 1950

\$250

First edition. Saddle stitched wrappers. Fine, with original envelope and stiffener. The envelope has a little age-toning. One of 300 copies. [BTC#106578]

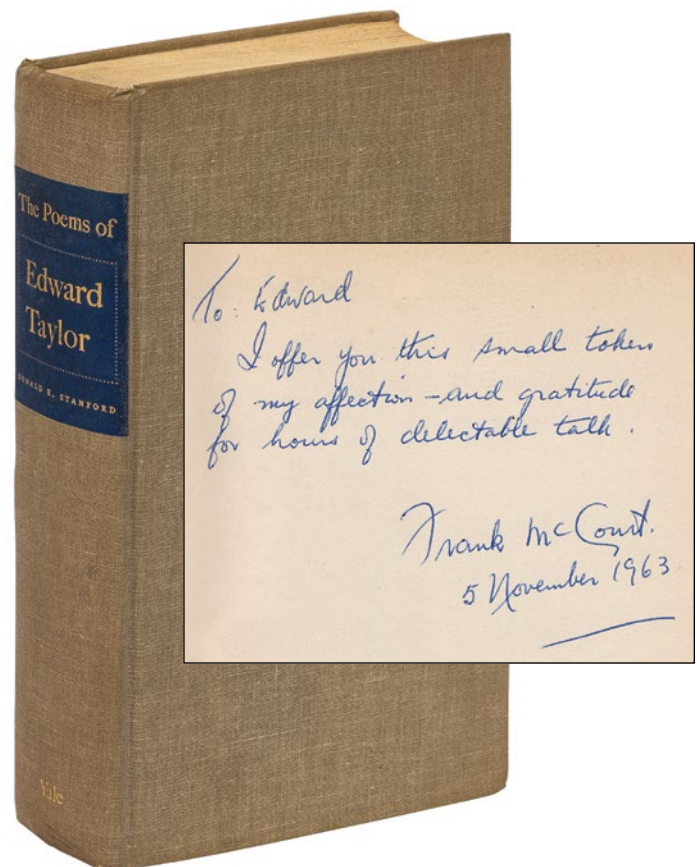
Inscribed to Edward Dahlberg by Frank McCourt

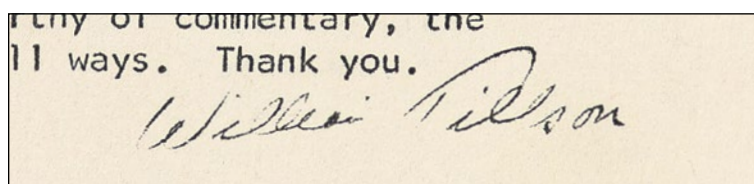
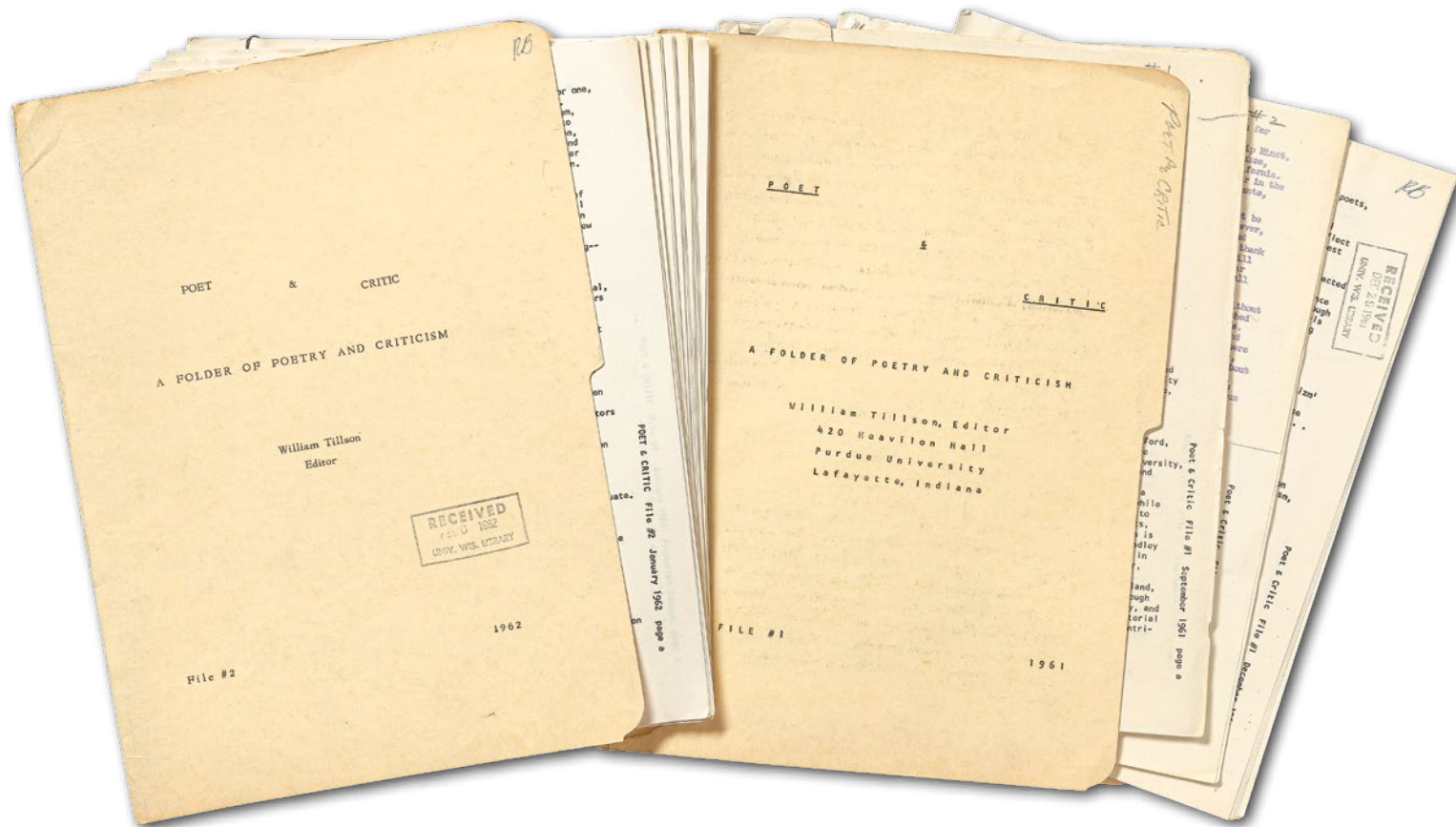
89 (Poetry)**Edward TAYLOR*****The Poems of Edward Taylor***

New Haven: Yale University Press 1960

\$600

First edition. Octavo. 543pp. Modest soiling on the cloth, near fine lacking the dustwrapper. **Inscribed** by Frank McCourt to Edward Dahlberg: "To Edward, I offer you this small token of my affection - and gratitude for hours of delectable talk. Frank McCourt. 5 November 1963." Laid in a single page of penciled notes, and a few lightly penciled notes in the text in Dahlberg's hand. Reportedly McCourt modeled his book *Angela's Ashes* after Dahlberg's much-admired autobiography, *Because I was Flesh*. A superb early association. [BTC#435480]

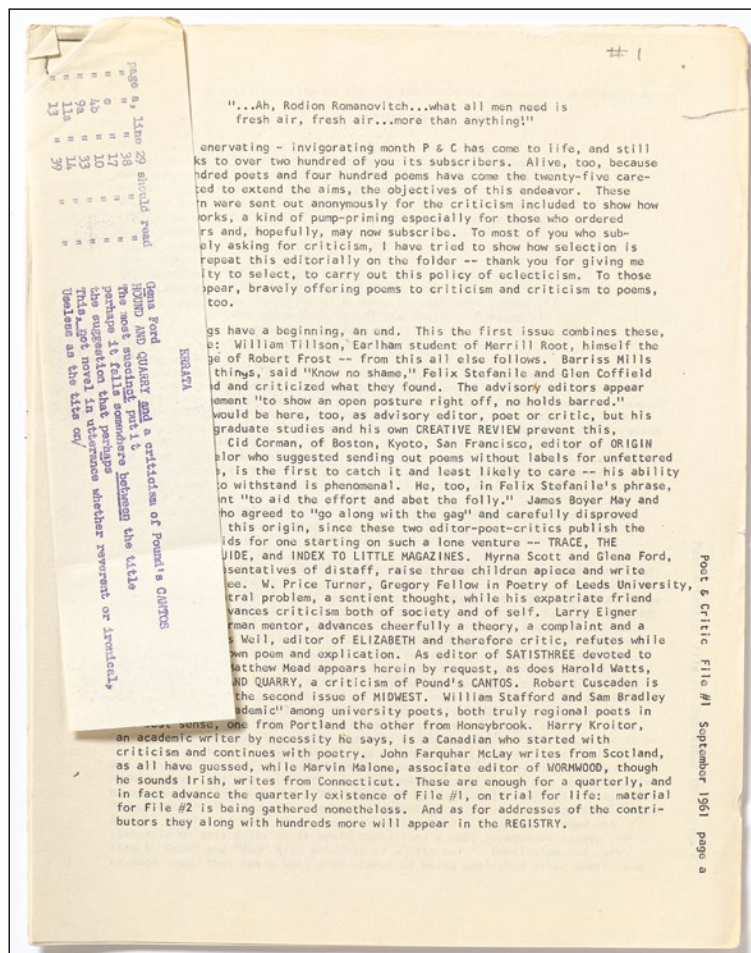




90 (Poetry)
William TILLSON, edited by
Poet & Critic - File #1 & File #2 [complete]
 Lafayette, Indiana: Purdue University 1961 and 1962
\$1200

Magazine. Two printed file folders with groups of stapled mimeographed sheets laid in. Near fine with bumping at the edges of the folders, light wear to some of the sheets, and two library stamps. An interesting little magazine from editor William Tillson which ran from September 1961 to August 1962. The magazine had an open submission policy for poets as well as critics, and was an effort at establishing an ongoing dialogue between the two with each successive issue. Monthly issues consisted of a stapled group of sheets with the editorial content pages lettered and poetry pages numbered, both continuously throughout the year. These issues were housed in printed folders - File #1 for 1961 and File #2 for 1962 - that laid out the magazine's philosophy and submission policy. Contributors to the magazine included Cid Corman, Alan Swallow, Larry Eigner, William Stafford, Gael Turnbull, Stephen Minot, Daisy Aldan, Margaret Randall, and Judson Crews, among others. While innovative, the magazine proved too overwhelming according to Tillson, who also noted a reduction in subscribers from more than 500 to just over 100 for the last issue. The magazine was resurrected (at least in name) by Richard C. Gustafson, a professor at The University of Iowa from 1964-1977. A surprisingly uncommon poetry magazine, either complete or in parts.

[BTC#457598]



91 (Poetry)
Alice WALKER

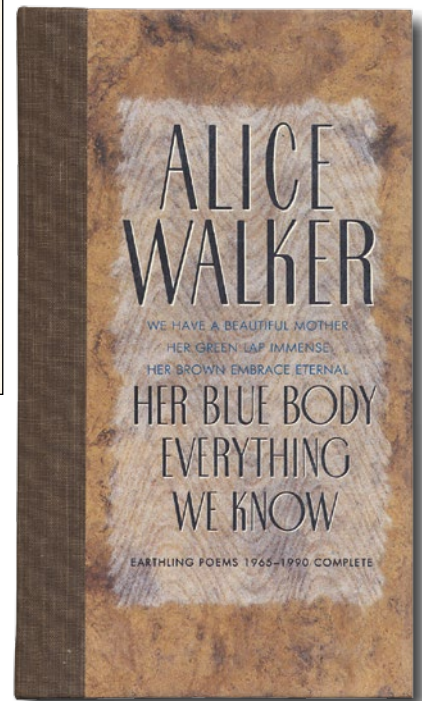
*Her Blue Body Everything We Know:
Earthling Poems 1965-1990 Complete*

San Diego: Harcourt Brace Jovanovich (1990)

\$175

First edition. Fine in near fine slipcase (not shown) with slight offsetting. Copy number 58 of 111 numbered copies Signed by the author. A notably small limitation. Author's collected poems. [BTC#351997]

This edition
has been specially
bound and is limited to
one hundred and eleven copies
signed by the author
and numbered.
No. 58



92 (Poetry)
Norman W. WALTON, III, M.D.

*Homeless Voyeur: From Poetic
Medicine for the Ailing Soul*

[Tuscaloosa, Alabama]: Oeoco Press, at the University of Alabama 1999

\$400

First edition. Drawings by Mary Ann Sampson. Quarto. [13]pp. Stitched unprinted self-wrap-pers with illustrated wraparound band. Fine. Copy number 13 of 40 numbered copies. Signed by the illustrator and Inscribed by the author. A very nice fine press publication, poetry by an African-American doctor from Alabama. OCLC locates no copies. [BTC#425981]

OEOCO PRESS
Printed at The University of Alabama—1999
Of forty copies this is number 13



Drawings by Mary Ann Sampson
Mary Ann Sampson · 1999

93 (Poetry)
Jon WOODSON

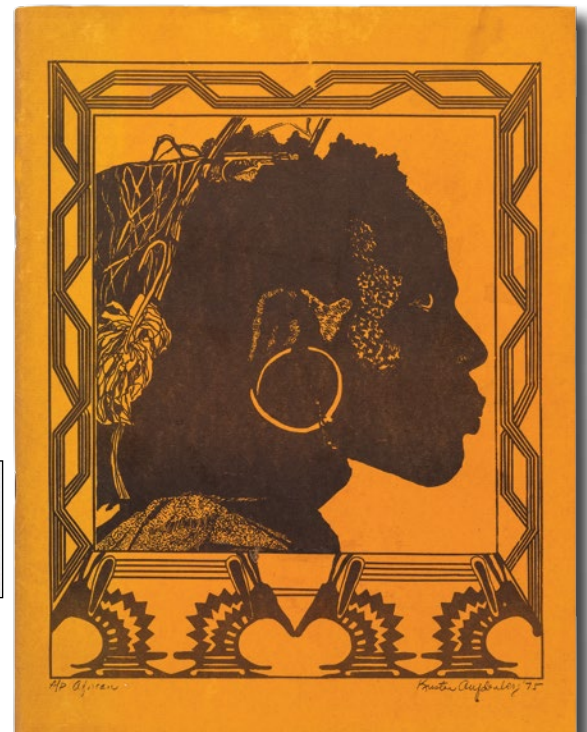
Solos: Poems

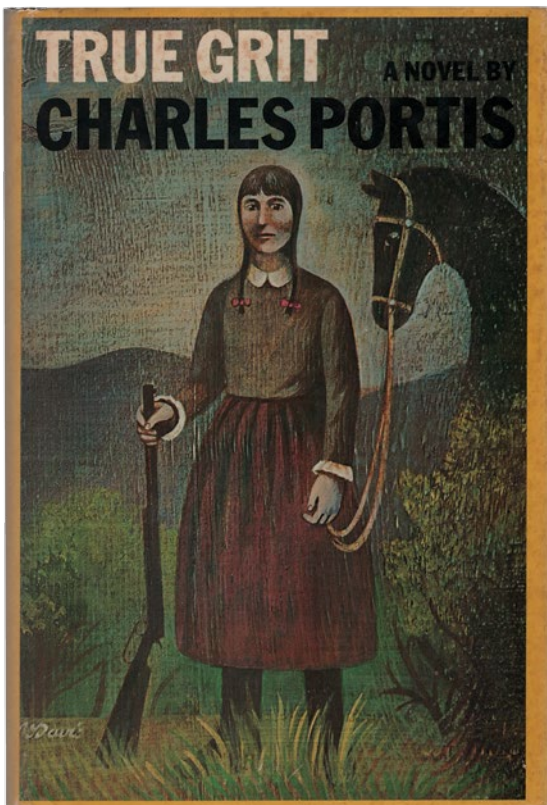
(Fairfax, Virginia: River Otter Press 1977)

\$300

First edition. Illustrated with graphics by Kristin Aufdenberg. Quarto. Unpaged. Stapled illustrated thin card wrappers. A bit of sunning along the spine, and a little scuffing on the front wrap, very good or better. Poetry by an African-American author, and a former English professor at Howard University. OCLC locates five copies. [BTC#411372]

SOLOS
poems by jon woodson
GRAPHICS BY KRISTIN AUFDENBERG





94 Charles PORTIS

True Grit

New York: Simon & Schuster (1968)

\$400

First edition. Fine in fine dustwrapper with none of the usual spine fading. Portis's second book, the basis for the Henry Hathaway film of the same name featuring John Wayne, Glen Campbell, Kim Darby, Robert Duvall, and Dennis Hopper. Portis wrote the novel with John Wayne in mind and sent the actor galleys of the book; Wayne immediately fell in love with the project and, in addition to helping to bring it to the screen and getting a handsome salary plus percentage, he earned his first and only Academy Award as a crusty and alcoholic one-eyed U.S. marshal. [BTC#456612]

95 Charles PORTIS

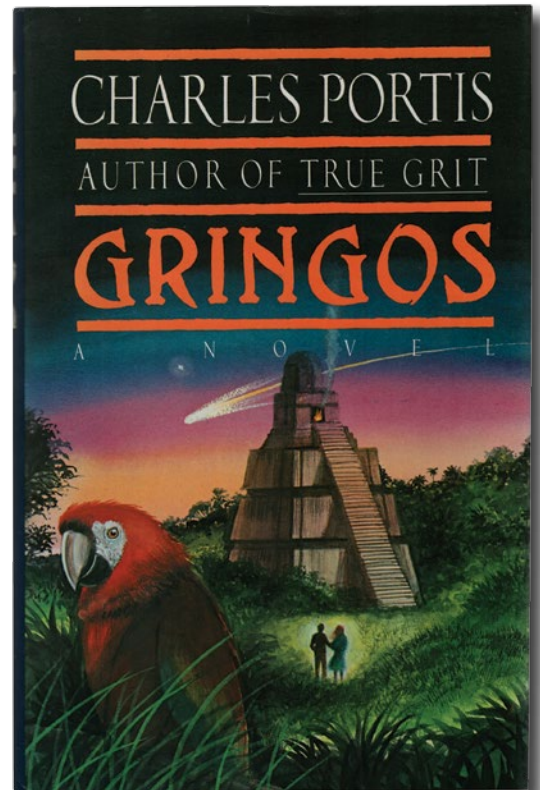
Gringos

New York: Simon and Schuster (1991)

\$500

First edition. Fine in fine dustwrapper. **Inscribed** by the author to actor, director, and Academy Award-winning producer Tony Bill. [BTC#456619]

For Tony Bill,
with regards,
Charles Portis
Little Rock



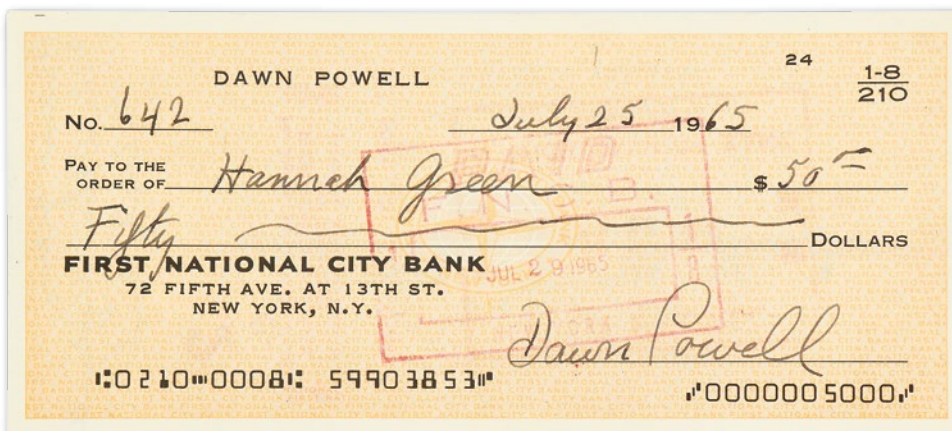
96 Dawn POWELL

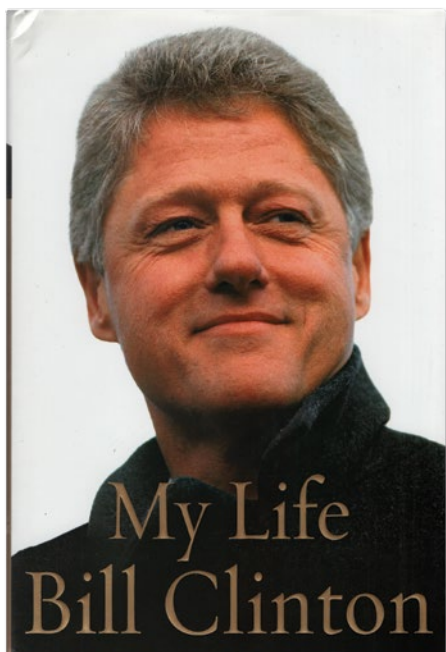
Bank Check Signed by Dawn Powell to Author and Friend Hannah Green, and endorsed by Green

New York: First National City Bank July 25, 1965

\$500

Partially Printed Bank Check made out to Hannah Green for \$50. **Signed** by Powell, and endorsed by Green. Expected cancellations and stamps, not substantially affecting either signature, near fine. Green, author of *I Never Promised You a Rose Garden*, was one of Powell's best friends. [BTC#415694]





97 (Presidential)

Bill CLINTON*My Life*

New York: Alfred A. Knopf 2004

\$250

First edition. Thick octavo. 957pp. Illustrated from black and white photographs. Fine in fine dustwrapper. Signed by the author on the title page. [BTC#456590]

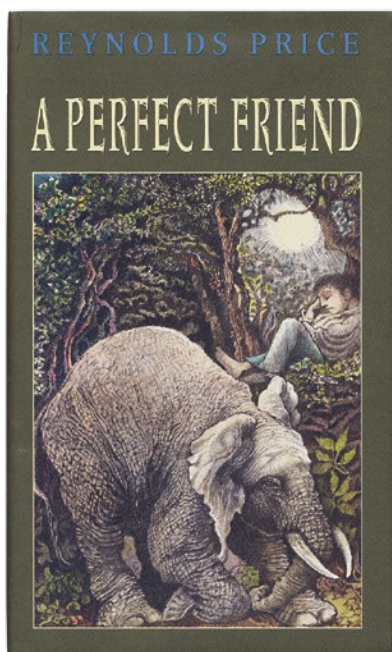
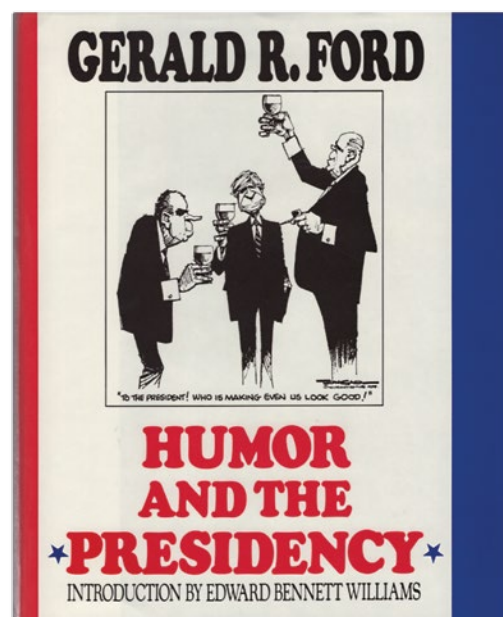
98 (Presidential)

Gerald R. FORD*Humor and the Presidency*

New York: Arbor House (1987)

\$100

First edition. Introduction by Edward Bennett Williams. Tall octavo. Fine in fine dustwrapper. Signed by Gerald R. Ford. The former president's view of humor in politics, including his personal anecdotes and thoughts on being the subject of ridicule. A very nice copy. [BTC#440443]



99 Reynolds PRICE

A Perfect Friend

New York: Atheneum 2000

\$450

First edition. Fine in fine dustwrapper. From the library of National Book Award-nominated poet Eleanor Ross Taylor, widow of Pulitzer Prize-winning author Peter Taylor. Inscribed by Price: "for Eleanor with happy memories & love from Reynolds. iv 2001." [BTC#355453]

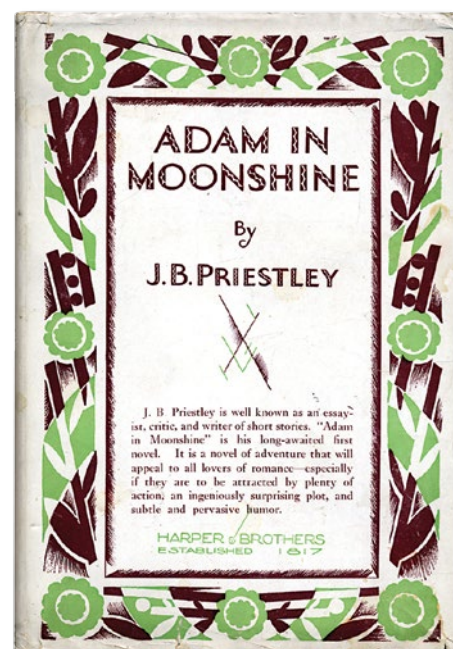
100 J.B. PRIESTLEY

Adam in Moonshine

New York: Harper & Brothers 1927

\$450

First American edition. Fine in near fine dustwrapper with a number of tiny tears and some faint dampstains. The author's first novel, a humorous romance. Very uncommon in jacket. [BTC#66763]



A Greeting Card Romance



101 (Romance)

William Alexander MILLER
(Josephine Ann Braendle)

[Archive]: A Collection of Ten Handmade Artist's Books created for Josephine Ann Braendle (1920-1924) with Related Material

\$9500

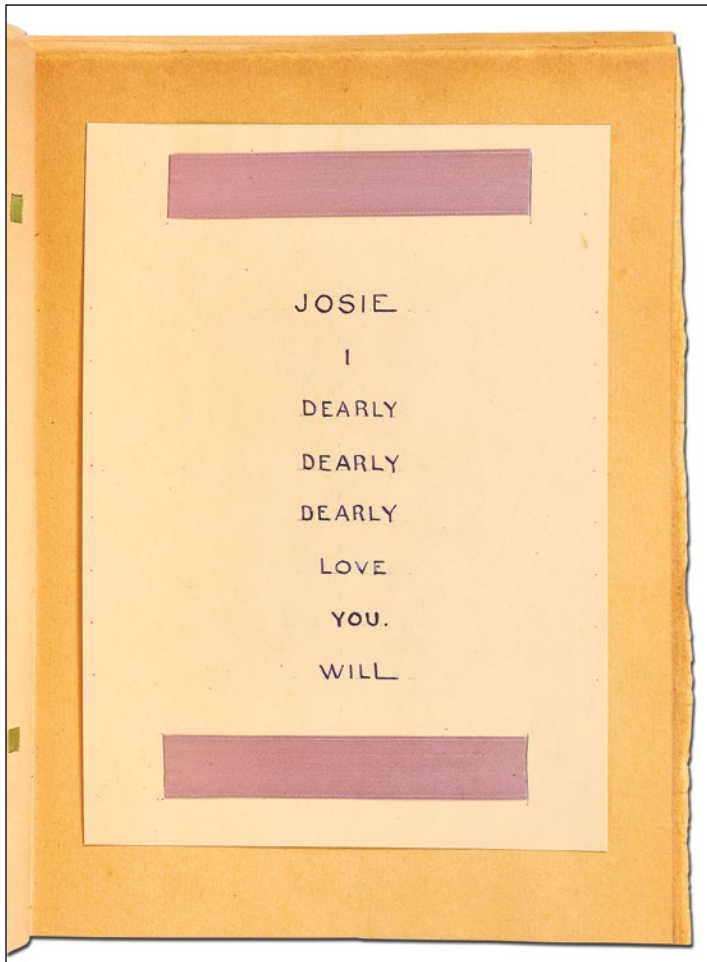
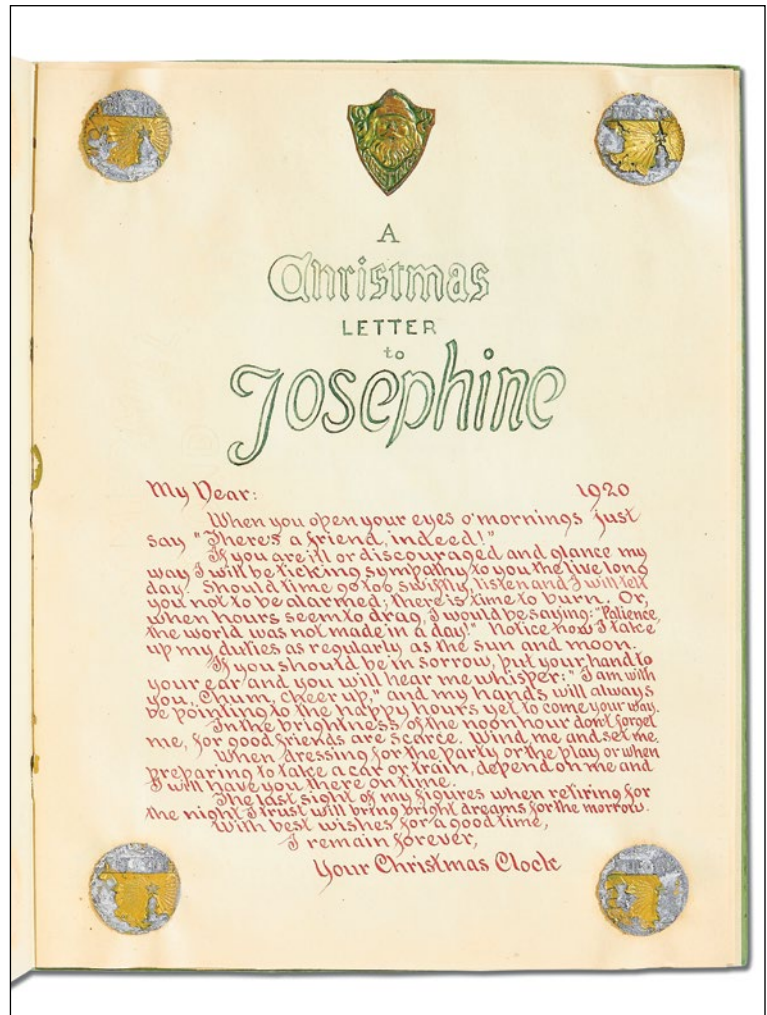
A collection of 10 handmade artist's books created for Josephine Ann Braendle with some miscellaneous material, housed in a large metal-lined wooden tea box (G. B. Farrington Co., Importers & Jobbers of Tea, New York).

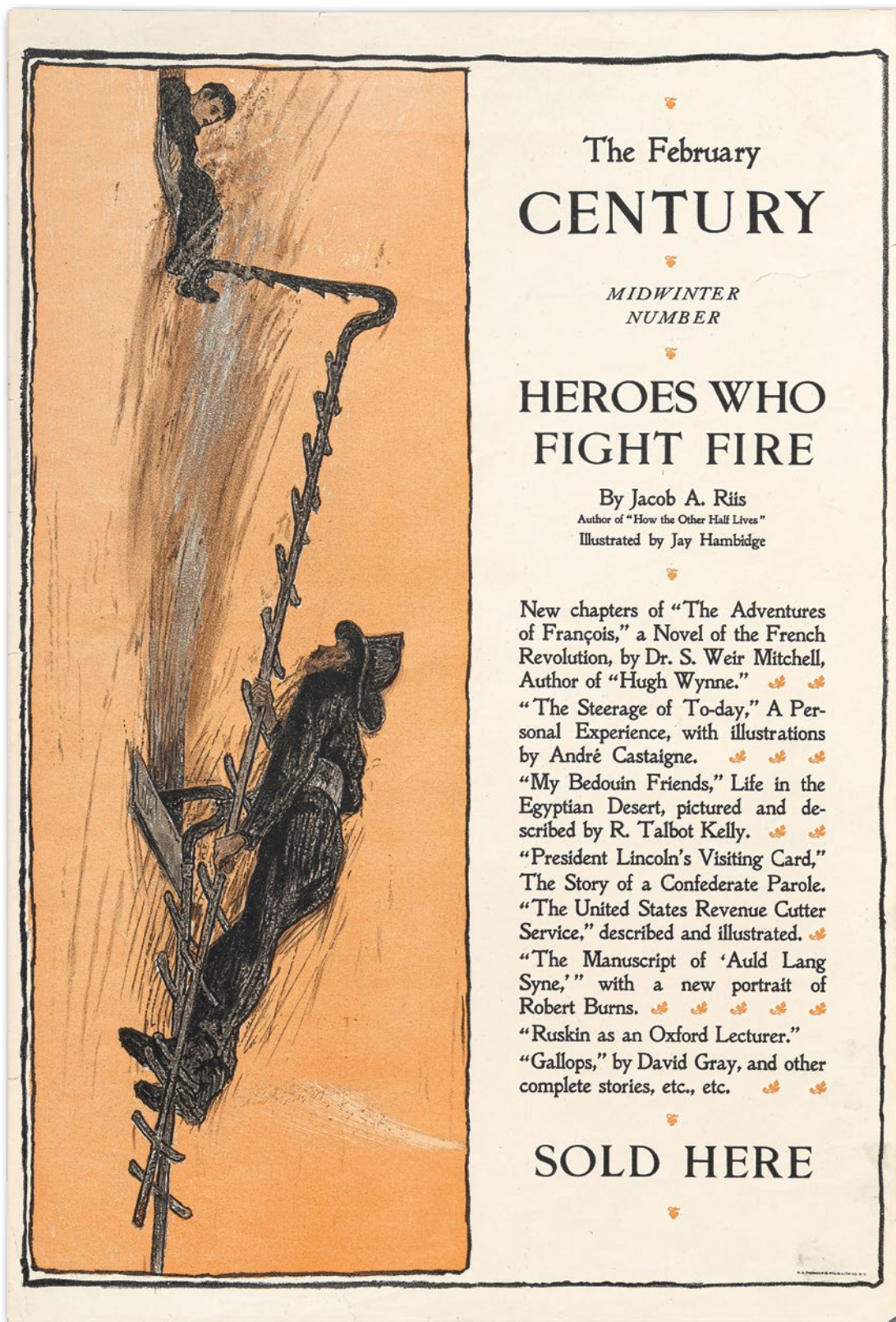
Josephine Ann Braendle (1885-1965) was a clerk with the Federal Trade Commission in Washington, D.C. in the 1920s when she met William Alexander Miller (1864-1945). Miller designed and created these detailed and artistic, and mostly holiday-themed albums, apparently in support of his courtship of Braendle. The delight he took in creating these albums for her is evident. He was the Acting Chief Clerk in charge of public service and information in the Copyright Office of the Library

of Congress until his retirement in 1933. Josephine became his second wife, the pair were married and lived in the Dupont Circle neighborhood of Washington, D.C.

All of the cards are clean and well kept, only two show a bit of staining from glue residue used to lay them into the albums. Several of the valentines have doors that open, all are in fine shape, there are several "cheerful cherub" cards, with one identified as being from the P.F. Volland Co. of Chicago.

A wonderful collection of mostly unique book-shaped items most housing greeting cards that illustrates the determined ardor of a compulsive suitor. A detailed list is available. [\[BTC#403248\]](#)





102 **(Jacob A. RIIS)**

[Magazine Broadside]: *The February Century*
Midwinter November

Heroes Who Fight Fire by Jacob A. Riis

New York: Century Co. [1898]

\$700

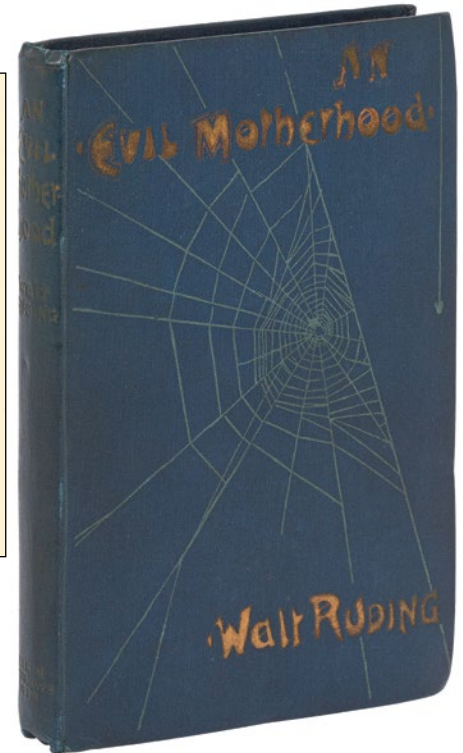
Illustrated broadside printed in orange and black on white paper. Measuring 13½" x 20". One barely visible tear repaired on the verso, else about fine. Poster for a magazine issue. Illustration by Jay Hambidge of a fireman scaling a house on an old-time ladder to reach a man in dire need of rescue. The right side of the broadside provides a list of the other articles in the issue. [BTC#455013]

First Issue with the Original Beardsley “Black Coffee” Frontispiece

**103 Walt RUDING
(Aubrey Beardsley)**
*An Evil Motherhood:
An Impressionist Novel*
London: Elkin Mathews 1896

\$9500

First edition, first issue with the Aubrey Beardsley frontispiece “Black Coffee”. Dark blue cloth with spider web design on cover and gilt lettering on the board and spine. Modest foxing mostly on the endpapers, gilt rubbed (particularly on the spine) but readable, corners bumped, very good or better. A novel of a dysfunctional family and psychological terror. The issue of this title with Beardsley’s rare “Black Coffee” frontispiece. The book was recalled after publisher John Lane, the former partner of Elkin Matthews, objected to the use of this drawing, which was originally intended for *The Yellow Book*. Beardsley then provided a new frontispiece entitled “Portrait of the Author”. Valance and Gallatin states that only six copies of the first issue were bound and distributed as review copies but were then recalled; the publisher suggested a number closer to 12 copies. In either case, rare. *MSL* 94. [BTC#462881]



First edition of Insomnia

**104 (Science-Fiction)
Stanislaw LEM**

Bezsennosc [Insomnia]
Kraków: Wydawnictwo Literackie (1971)
\$850

First edition. 313, [3]pp., errata slip laid in. Octavo. Illustrated wrappers. Near fine in moderately worn very good dustwrapper illustrated by Daniel Mróz, with a tear at the foot and sticker scuff on the rear panel. First edition of Lem’s collection of five short stories. Contains the novel *Kongres futurologiczny* (*The Futurological Congress*), *Non Serviam* (later also published in *A Perfect Vacuum*), *Ananke* (part of *Opowieści o pilotach Pirxie*), *Przekładaniec* (screen play of the 1968 movie *Layer Cake*), and *Kobyszczyk* (later also in *The Cyberiad*). [BTC#412711]



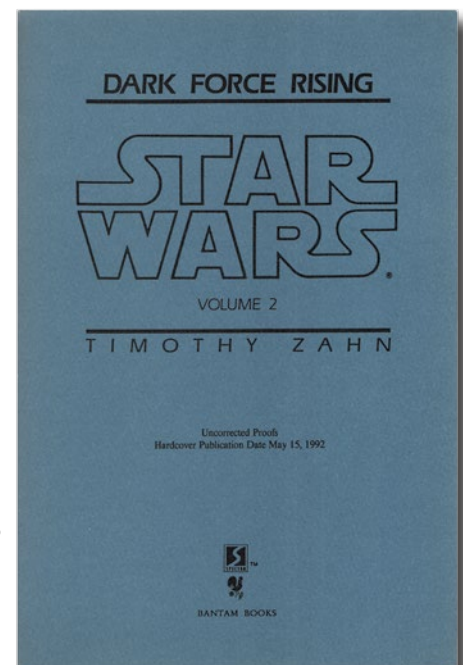
**105 (Science-Fiction)
Timothy ZAHN**

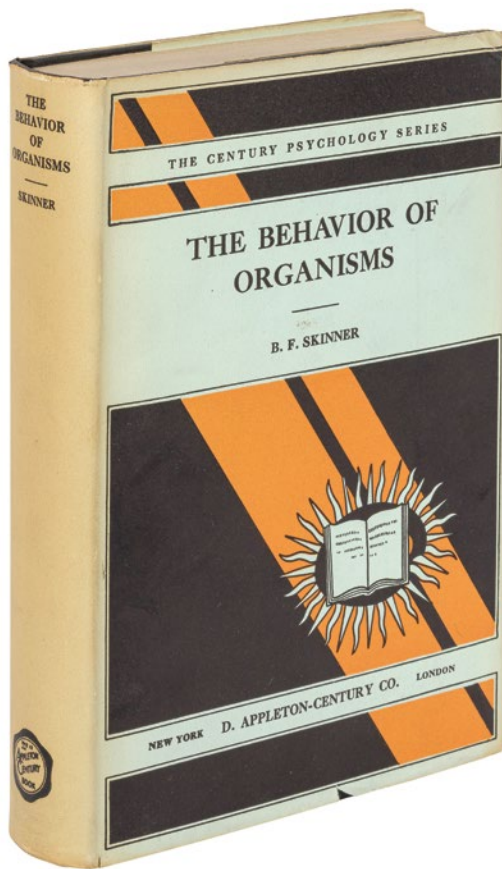
Star Wars: Dark Force Rising
Volume 2

New York: Bantam Books 1992

\$300

Uncorrected proof. Printed blue wrappers. Fine. [BTC#454722]





106 B.F. SKINNER

The Behavior of Organisms: An Experimental Analysis

New York: D. Appleton-Century Company (1938)

\$3000

First edition, with (I) printed at the end of the final page. Tall octavo. 457pp. Black cloth gilt. Ownership stamp and signature of a noted American psychologist on the front fly, upper corner of cover and front fly a bit bumped, else fine in a near fine dustwrapper with a corresponding bump and toning on the spine and lower panel. A very nice copy of a pivotal text in 20th Century psychology and sociology. [BTC#461945]

107 Isaac Bashevis SINGER

Reaches of Heaven

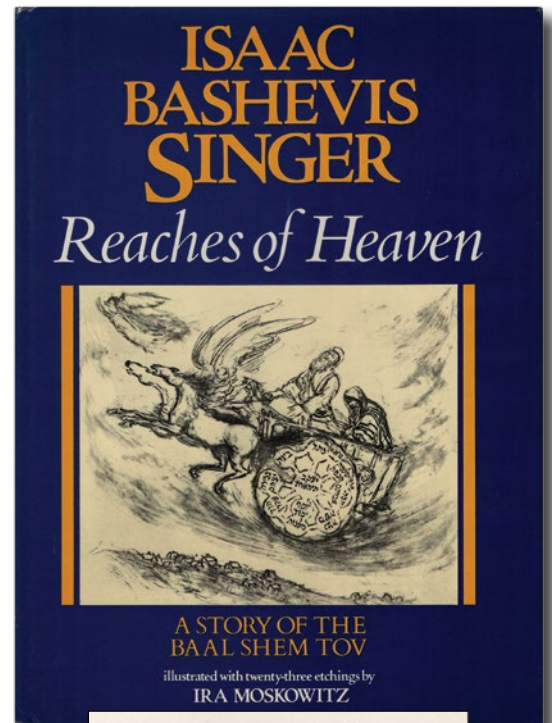
A Story of the Baal Shem Tov

New York: Farrar Straus Giroux (1980)

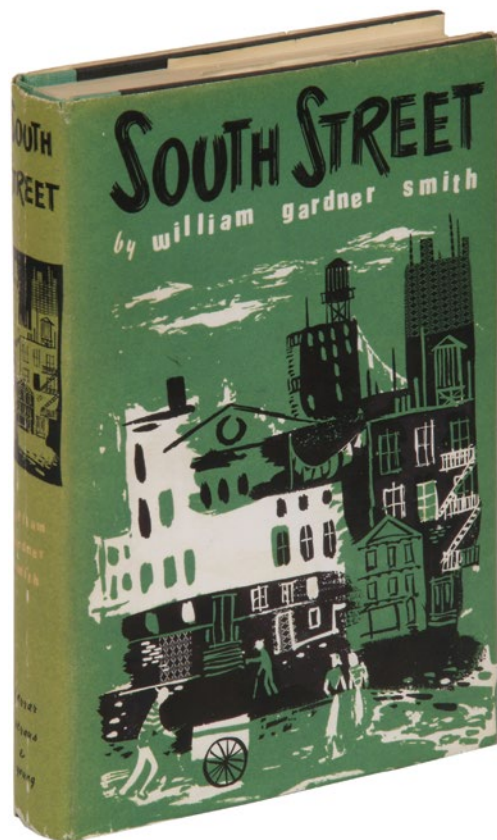
\$400

First edition, trade issue. Illustrated by Ira Moskowitz. Quarto. Fine in fine dustwrapper.

Inscribed by Singer: "To Jonathan with love I.B. Singer." [BTC#453656]



To Jonathan
with love
I.B. Singer



108 William Gardner SMITH

South Street

New York: Farrar, Straus and Young (1954)

\$700

First edition. Spine ends and corners lightly bumped, else near fine in a very good dustwrapper with short nicks to the spine ends and small pen scribble on the verso. Signed by the author on the title page. Third book by the Philadelphia-born novelist who attended Temple University, and served as a clerk-typist in occupied Berlin. Set in Philadelphia, a father is lynched leaving three sons to grow up on South Street. Scarce in this condition and signed.

Wm Gardner Smith

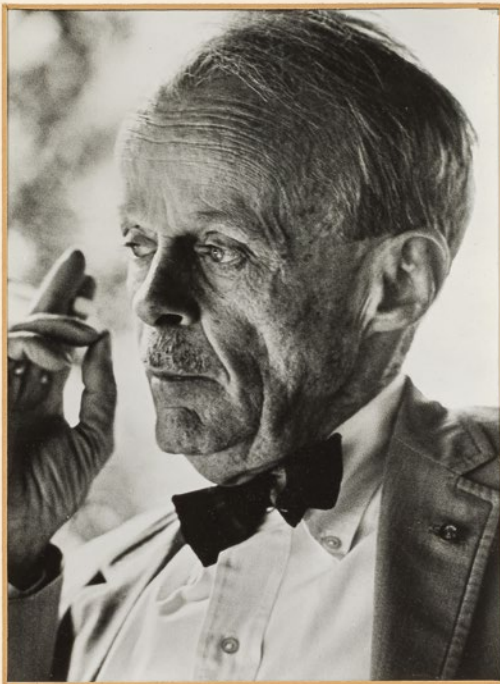
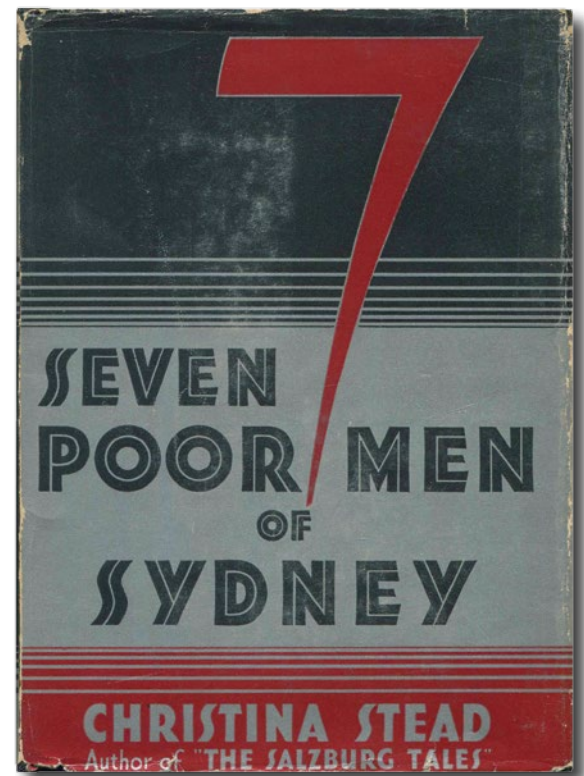
[BTC#134483]

109 Christina STEAD***Seven Poor Men of Sydney***

New York: D. Appleton-Century Company 1935

\$400

First American edition. Fine in very good or better dustwrapper with some rubbing, small tears, and tiny nicks. Australian author's uncommon second book and first novel, the American edition is uncommon, particularly in jacket. [BTC#463999]



To Dan Hoffman
with all good wishes
Allen Tate
March 26, 1974

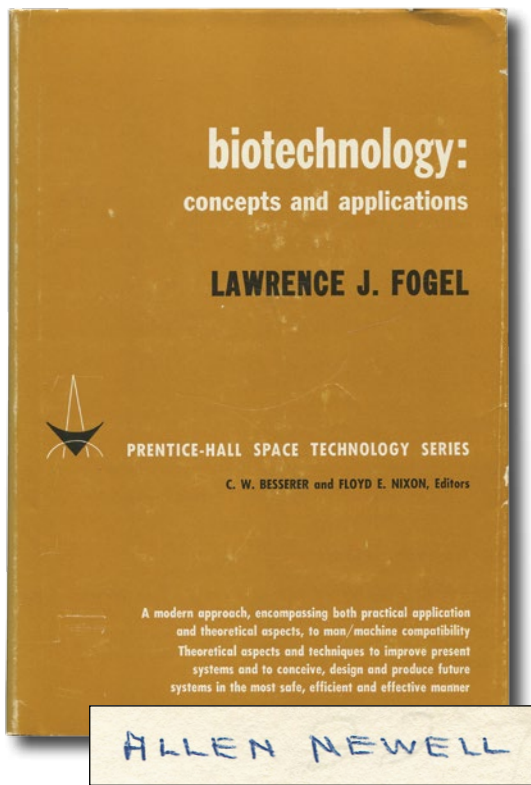
110 Allen TATE***Inscribed Photograph of Allen Tate*****\$1200**

Glossy black and white gelatin silver photograph. Matted to 6½" x 9". Unexamined out of the mat but appears fine; the mat has some modest scrapes in the lower left corner and a little mat burn that doesn't appear to affect the photo, very good.

Inscribed on the mat to poet and one-time Library of Congress Consultant in Poetry, Daniel Hoffman: "To Dan Hoffman with all good wishes, Allen Tate. March 26, 1974." Tate pictured looking to his right with cigarette in hand. [BTC#455324]

To Dan Hoffman
with all good wishes
Allen Tate
March 26, 1974

Allen Newell's Copy



111 (Technology, artificial intelligence) Lawrence J. FOGEL

Biotechnology: Concepts and Applications

Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1963

\$1200

First edition. Small quarto. 826pp. A couple of faint spots on the topedge else fine in a lightly spine-sunned, very good dustwrapper with modest wear and a couple of short tears.

Noted computer scientist and cognitive psychologist Allen Newell's copy, with his owner name on the front fly. Newell was a co-creator of the Information Processing Language and two of the earliest artificial intelligence programs, the Logic Theory Machine and the General Problem Solver. Newell and his colleagues' work on the Information Processing Language is discussed on pp. 297-8 of the book, and he is cited seven times in the bibliography for the chapter "Decision Making by Automata."

A major work by Fogel, the pioneering computer scientist and engineer. Uncommon, especially in jacket, and an excellent association. [BTC#462600]

112 H.D. TRAILL (Aubrey Beardsley)

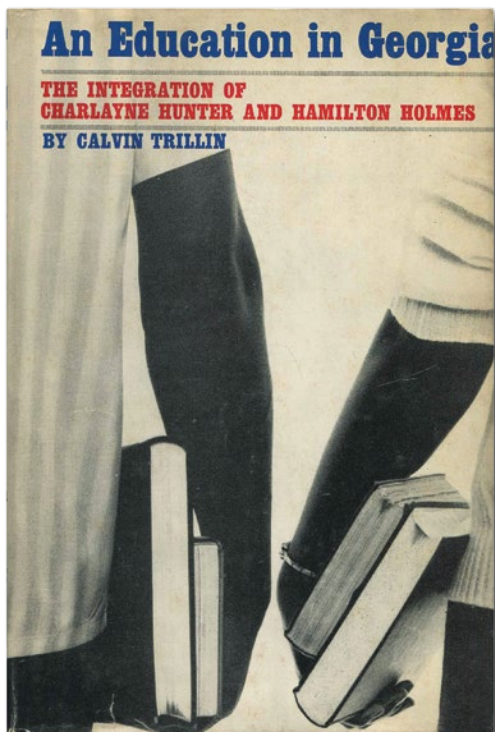
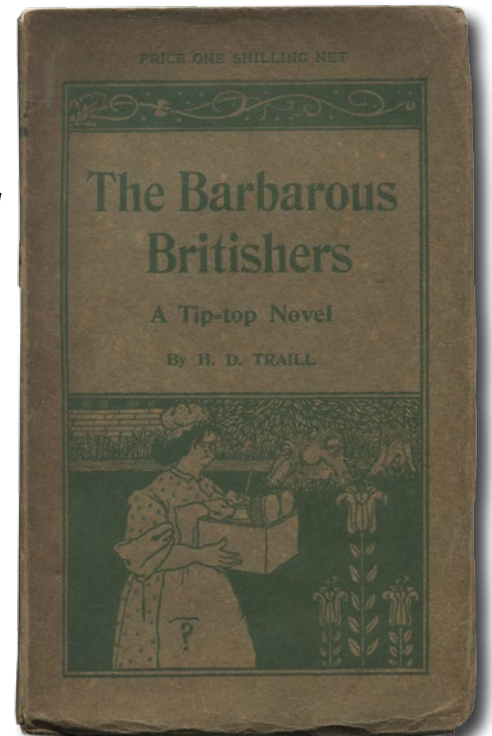
The Barbarous Britishers. A Tip-Top Novel

London: John Lane (1896)

\$500

First edition, variant with design printed in green (one of two; no priority). Brown wrappers printed in green. Bookplate inside front cover, spine a bit darkened, else very good or better. Front cover, title page design, and key monogram by Aubrey Beardsley, lampooning his own designs for Grant Allen's Key-notes Series novel *The British Barbarians: A Hill-Top Novel*, of which this is a parody. Scarce. MSL 98.

[BTC#463705]



113 Calvin TRILLIN

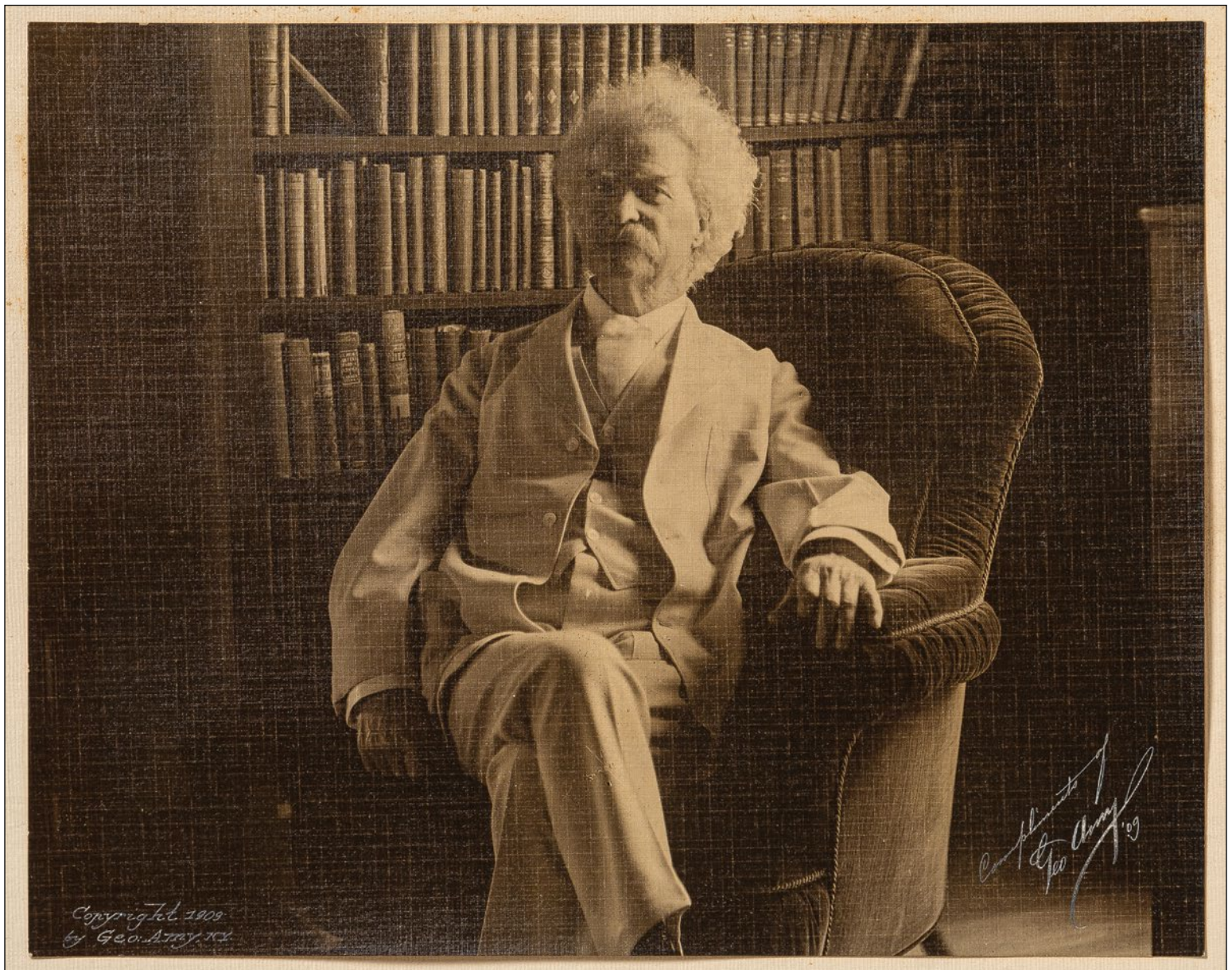
An Education in Georgia: The Integration of Charlayne Hunter and Hamilton Holmes

New York: Viking Press (1964)

\$250

First edition (with no errata slip). Octavo. 180pp. Faint name erased on front fly, else about fine in fine dustwrapper. The author's first book, the non-fiction account of the integration of two Black students into the University of Georgia, one of whom, Charlayne Hunter (now Charlayne Hunter-Gault), became the first African-American reporter for *The New Yorker*. Uncommon.

[BTC#464019]



114 (Mark TWAIN)

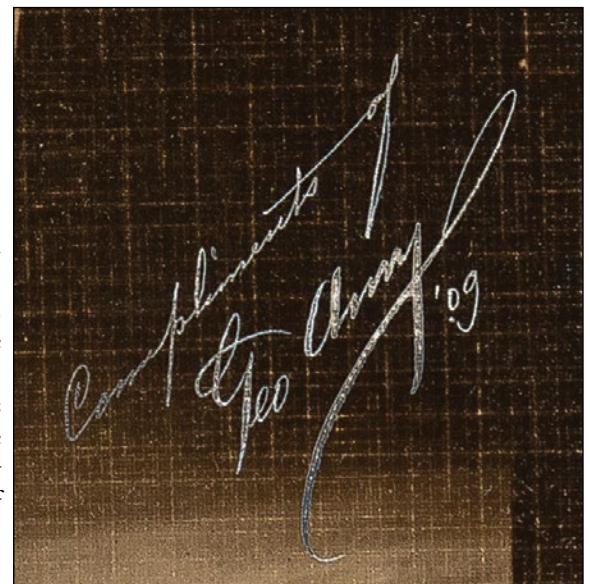
George Amy

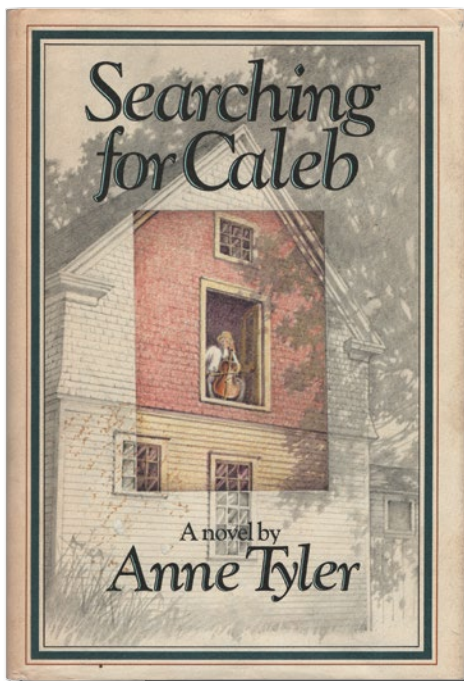
Contemporary Portrait of Samuel Clemens seated in a Library

New York: Geo. Amy 1909

\$2500

Portrait photograph on textured paper. Image size approximately 11¼" x 9" mounted on slightly larger card stock. **Signed** in white album ink at lower right by the photographer: "Compliments of Geo. Amy '09" in lower right and "Copyright 1909 by Geo. Amy, N.Y." in lower left, also in white ink. Uniform toning on the mount not affecting the image, evidence on the verso of previous mounting, the image is fine. Clemens, in his customary white suit, is seated with his legs crossed in a plush velvet chair before a case filled with books. Yale holds some George Amy portraits in the Peter Palmquist Cased Photographs Collection, but we couldn't find a great deal more about the photographer, beyond the fact that he was obviously accomplished. We could not find any examples of this particular image, or any others of Clemens by Amy. [BTC#456053]





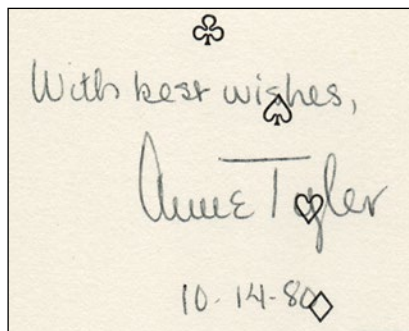
115 Anne TYLER

Searching for Caleb

New York: Alfred A. Knopf 1976

\$400

First edition. A couple of tiny spots of foxing on the spine else fine in a bit spine-toned else fine dust-wrappers. **Signed** by the author. The author's sixth novel and one of her best. [BTC#454293]



116 John UPDIKE

Dog's Death

[Cambridge, Massachusetts]: Printed in
Harvard Yard by The Adams House and
Lowell House Printers May, 1965

\$4000

Broadside. Measuring 10" x 13¼". Slightest bumping at corners, still easily fine. One of 100 numbered copies Signed by the author. The first limited signed edition by Updike, a devastating poem about a lost pet, distributed on a single day at Harvard, and long considered one of the rarest, if not the rarest of Updike's "A" items. Of the 100 copies, 15 are currently held in institutional libraries.. [BTC#390441]

Dog's Death

She must have been kicked unseen or brushed by a car.
Too young to know much, she was beginning to learn
To use the newspapers spread on the kitchen floor
And to win, wetting there, the words, "Good dog! Good dog!"

We thought her shy malaise was a shot reaction.
The autopsy disclosed a rupture in her liver.
As we teased her with play, blood was filling her skin
And her heart was learning to lie down forever.

Monday morning, as the children were noisily fed
And sent to school, she crawled beneath the youngest's bed.
We found her twisted and limp but still alive.
In the car to the vet's, on my lap, she tried

To bite my hand and died. I stroked her warm fur
And my wife called in a voice imperious with tears.
Though surrounded by love that would have upheld her,
Nevertheless she sank and, stiffening, disappeared.

Back home, we found that in the night her frame,
Drawing near to dissolution, had endured the shame
Of diarrhoea and had dragged across the floor
To a newspaper carelessly left there. *Good dog.*

JOHN UPDIKE

John Updike

Printed in Harvard Yard by The Adams House and Lowell House Printers. May, 1965
This is No. 39 of an edition limited to one hundred copies, signed by the author.

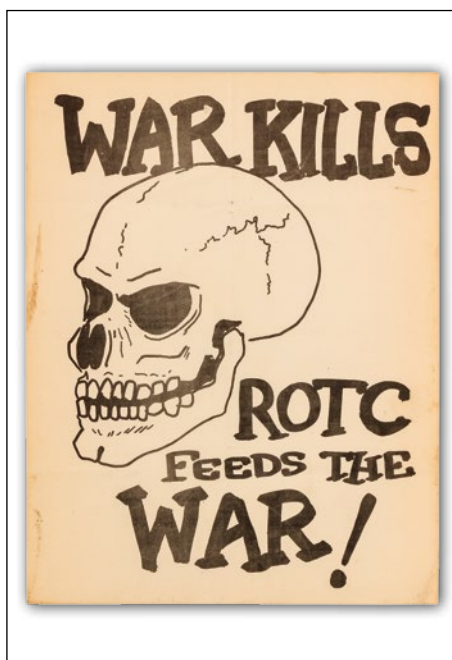
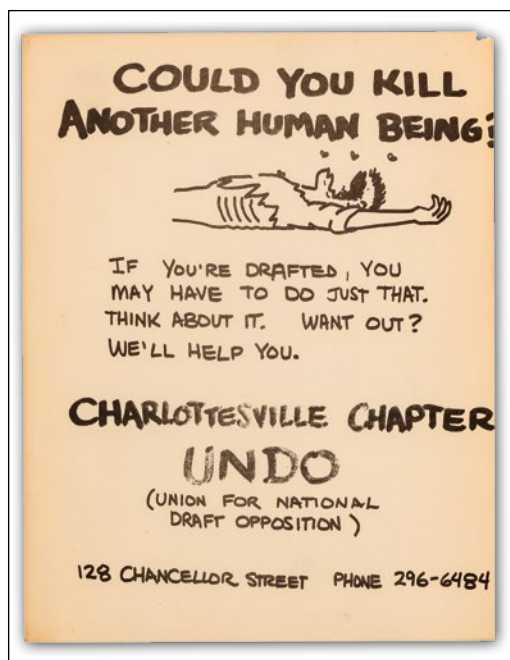
117 (Various Authors)

Archive of BroadSides, Handbills and Newspapers Relating to Student Protests and Strikes at the University of Virginia, Charlottesville, 1970
Charlottesville: Week of May 9, 1970
\$3500

A gathering of over 30 handbills, posters, informally produced newsletters, broadsides, university newspapers, and correspondence relating to and/or about student protests and strikes on and around the week of May 9, 1970. Various formats, mimeographed or photocopied, but all contemporary. All materials in very good or better condition, with some age-toning to the acidic newsprint, very good.

The archive was assembled by a television writer who was apparently researching the causes, and events of student protests. He contacted Edgar Shannon, at the time the president of the University of Virginia, who responded with a letter and a summary of the unrest. Given the variety, the television writer also gathered other material from the university as well. Several of the handbills advertise "A Day of Peace, Music and Thought" on May 6, promising the appearance of speakers including William Kunstler and Jerry Rubin, among others. There are two issues of the *VA Weekly*, apparently a student-published alternative newspaper; three issues of *The Cavalier Weekly*, the official, university sponsored student newspaper; and several handbills calling for a general strike on Thursday, May 7. Another handbill references the Kent State killings and asks for restraint. All in all, a glimpse into the no-longer-so recent past. A detailed list is available.

[BTC#411908]





Early Michael Curtiz Film

118 László (Ladislaus) VAJDA

Szodoma és Gomorra. Filmregény

[*Sodom and Gomorrah. A Film Novel*]

Budapest: Genius Kaidas (1923)

\$1200

First edition. Thin octavo. 132, [4]pp. Original illustrated wrappers designed by Sándor Leidenfrost. Modest chips and tears on the yapped wrappers, a bit rubbed, a very good copy. Novelization adapted from the film, and the first appearance in print of the story of the legendary Austrian film *Sodom and Gomorrah* (1922) directed by Michael Curtiz. The book has a printed dedication to him. This is the most important work of Ladislaus Vajda (1877–1933), the famed screenwriter and stage director. Leydenfrost (1888–1961), who upon arriving in America changed his first name to Alexander (and altered the spelling of his last name), was a Hungarian-born American illustrator and industrial designer who worked as an illustrator for the science fiction magazine *Planet Stories*. Rare. OCLC locates no copies. [BTC#412415]

119 (Vietnam)

[Typescript Account]: *Get Out of Vietnam Day at the University of Calif. Campus, Berkeley, Fri. & Sat., Oct. 15 & 16, 1965*

Berkeley: 1965

\$500

Five legal-sized leaves typed rectos only. Ribbon copy. Old folds, staple replaced, a little offsetting but a nice near fine copy. Report of the two day event, the author unidentified but described as "a U.C. alumnus... a student on the Berkeley campus in the 1930s and a graduate student there in the late 1940s." [BTC#410861]

GET OUT OF VIETNAM DAY AT THE UNIVERSITY OF CALIF.
CAMPUS, BERKELEY, FRI. & SAT., OCT. 15 & 16, 1965

GET OUT OF VIETNAM DAY AT THE UNIVERSITY OF CALIF.
CAMPUS, BERKELEY, FRI. & SAT., OCT. 15 & 16, 1965

The writer is a U. C. alumnus. He was a student on the Berkeley campus in the 1930s and a graduate student there in the late 1940s.

The local revolutionary center today in northern California is the Berkeley campus. According to the article in "Nation", 9-27-65, the University estimates there are about 3000 non-students using the campus in various ways. I would challenge some of the assertions in this article but I think all would agree that the percentage of radicals among non-students is higher than among students. "The Daily Californian", U. C. student newspaper, (by mail \$5.50 per year) contains a great deal of material that does not get into the daily papers. The editorials written by the editor and assistants this semester have had a pronounced leftist slant; for example, "The Daily Californian" editorial of Friday, Oct. 15, opposed the war in Vietnam. Tom Huston from the U. of Indiana and national chairman of Young Americans for Freedom spoke on Sproul Hall steps Thursday, Oct. 14, defending the war in Vietnam. I have noticed on more than one occasion that when a patriotic group schedules a speech or debate on Sproul Hall steps the left (Free Speech Movement or Vietnam Day Committee) will schedule a meeting in the lower student plaza at the same time; it is sad but true that in such a situation VDC attracted an audience several times as large as did Tom Huston.

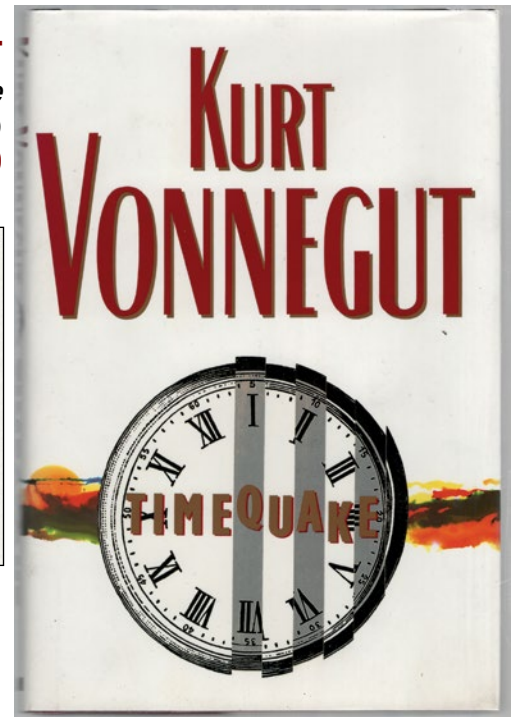
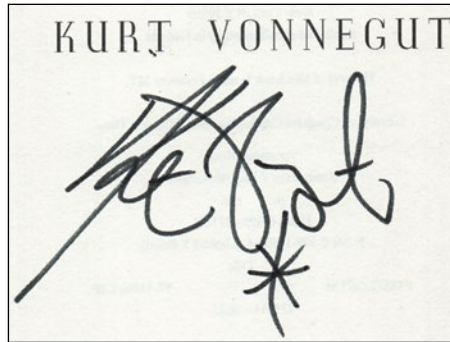
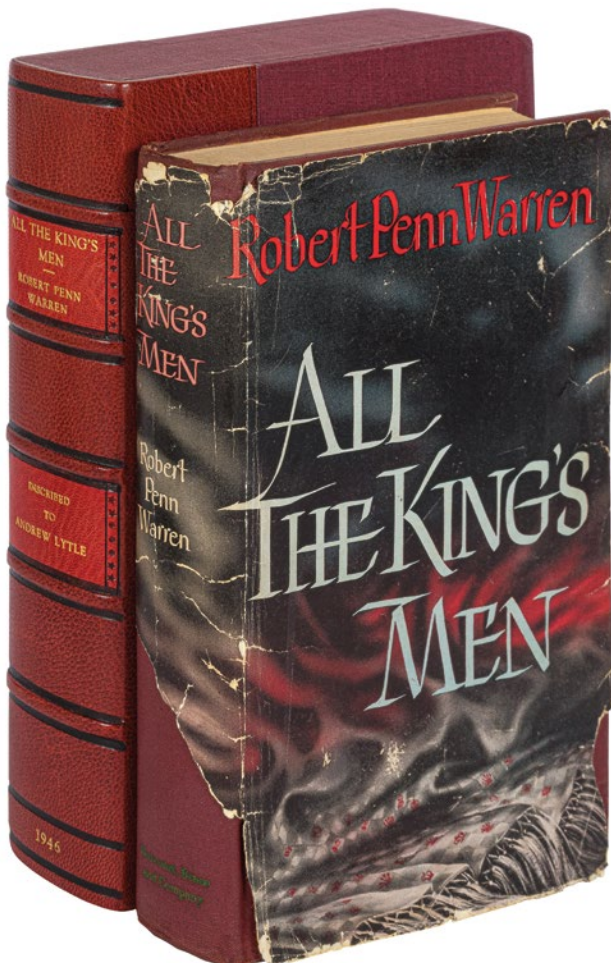
FM station KHTA of Berkeley put on most of the Get Out of Vietnam Day speeches on May 21-22. This time, Oct. 15-16, the local Pacifica station was silent; I have not heard the reason for this about-face.

The VDC speakers on Oct. 15-16 were bolder than on May 21-22. At the big outdoor rally Friday afternoon on the campus Gerald Berremen, young U.C. anthropology professor who has been an advisor to the Peace Corps urged his listeners to resign their military commissions and notify the Peace Corps they were withholding their services until the U.S. gets out of Vietnam. Alan Ginsberg, a willy disheveled looking character, read from his own poetry, spouting every obscene word he could work in. The scheduled Sat. program was upset because the parade was stopped at the Oakland line and it returned to the Berkeley Civic Center. After the rigors of an all night session at the Berkeley plaza the crowd had become small. It picked up gradually until 2 p.m. when the marchers left for another attempt to reach the Oakland Army Terminal, this time also unsuccessful. Speakers who addressed the small crowd about 11 a.m. Sat. referred to it as a "gathering of the faithful". (For background on speakers and those who are identified Communists refer to "Tossin".) The rally was M.O'd by humorist Paul Fressener. Other speakers I heard at this time were Harvey O'Connor, Mort Scherer of the Progressive Labor Movement, which follows the Chinese communist line; Milt Rosen and Scherer are the national leaders of this avowed Marxist-Leninist party. Scherer told the audience that Milt Spken (also FIM) was supposed to be couldn't come because he was on the ballot in N.Y.C. He said this was the first time in 20 years that a Communist had been elected in Harlem. Tom Brewer, a young M.D. doctor of medicine, spoke in a loud truck microphone, said he had been hearing too much about China, Cuba and other countries; he wanted to hear more about America. "I came here to call for an American revolution," he roared to the enthusiastic applause of the audience. Paul Montauk ("Tossin") says he is son-in-law of Berrell Bobbs, head of Socialist Workers Party--Trotskyist--in the U.S.; he told the crowd that "only the workers" in this country have the power to enable us to wrest the control from the ruling classes. He had some bitter words for "McDonald and the Oakland Tribune. Mike Myerson, former chairman of State (radical student organization formed at U.C. in 1960) and one of the organizers of the F.R.S. Debate Clubs (called by J. Edgar Hoover "a Communist-spawned organization") was back from a trip to No. Vietnam. He told the audience that the Tule Lake camp where the Japanese were kept during W.W. II was being kept up and had recently been repainted; he intimated that under certain circumstances a good many members of the audience might find themselves confined there. On October 19 Ashley Montagu said in a lecture at Contra Costa Jr. College in San Pablo that the greatest crime the U.S. committed in W.W. II was not in fighting; it was in looking up the Japanese-Americans at Tule Lake. (Is there a move on now to persuade the public that in the future nobody should ever be locked up at

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120 Kurt VONNEGUT*Timequake*

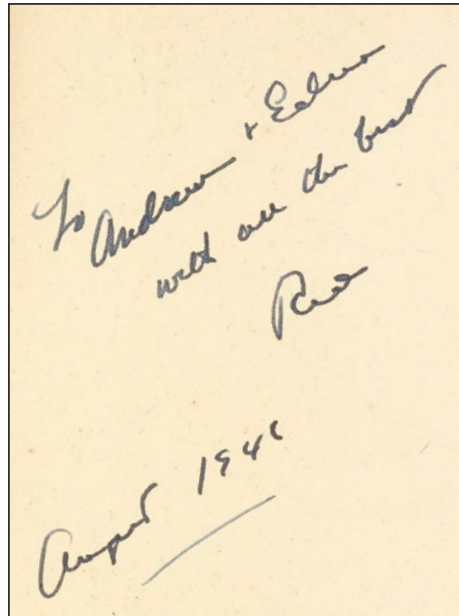
New York: G.P. Putnam's Sons (1997)

\$450First edition. Fine in fine dustwrapper. Signed by the author. [BTC#456676]**Inscribed to Andrew Lytle****121 Robert Penn WARREN***All the King's Men*

New York: Harcourt, Brace and Company (1946)

\$15,000

First edition. Dark red cloth stamped in gilt. Spine gently bumped, near fine in heavily used, fair only dustwrapper with flaps nearly detached, edges worn, one-third of spine chipped off (not affecting text), in a custom cloth chemise and quarter morocco slipcase.



Warren's third novel, a fictionalized vision of Huey Long which won Warren his first Pulitzer Prize, as well as widespread critical and popular success. Warren won a second Pulitzer Prize for *Promises*, a collection of poetry, in 1958. America's first poet laureate, Warren remains the only writer to have received the Pulitzer in both fiction and poetry. A spectacular association copy, Inscribed to his close friend and fellow Fugitive writer Andrew Lytle, and signed with the nickname that Lytle gave him and that Warren was known by for the rest of his life: "To Andrew & Edna / with all the best / Red / August 1946."

Warren met Lytle, two years his senior, while an undergraduate at Vanderbilt. The two became instant and lasting friends, and Lytle later remembered Warren much as his professors had, as "very brilliant, and the smartest boy I knew, extraordinarily alert, knowledgeable in every way" (Blotner. *Robert Penn Warren: A Biography* p.33). Also memorable

was Warren's shock of red hair, described by Lytle as "red as a fireball," for which Lytle and another friend christened him as "Red," the enduring nickname by which Warren would forever after be known to his friends. Lytle's book *The Velvet Horn* was nominated for the National Book Award and as editor of the literary journal *Sewanee Review*, he was an early champion of Flannery O'Connor.

A transcendent association copy of one of the most important novels of the Southern Literary Renaissance. [BTC#455624]

122 Paul WEST***Tenement of Clay***

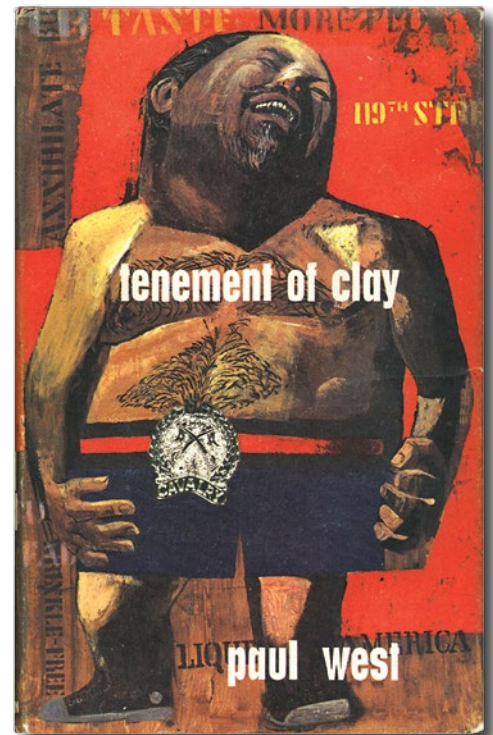
London: Hutchinson of London (1965)

\$500

First edition. Fine in fine dustwrapper with a couple of tiny tears. A nice copy of the author's second novel, **Inscribed** to Nan and Charley Mann, who would become the dedicatees of his best-known novel, *Alley Jagers*: "For Nan and Charley, with love, Paul. 2 February 1965."

[BTC#92636]

For Nan and Charley,
with love,
Paul
2 February 1965

***The Birthday of the Infanta***

by

OSCAR WILDE

With Illustrations

by

ALASTAIR

Exemplaire 64**123 Oscar WILDE*****The Birthday of the Infanta***

Paris: The Black Sun Press 1928

\$500

Illustrated by Alastair. Large quarto. Rebound in contemporary red pebble-grain cloth gilt with cyclone-themed endpapers. Errata slip tipped-in. Modest rubbing else near fine. Copy number 64 of 100 numbered copies. The tragic story of a dwarf hired to entertain a young princess on her birthday. [BTC#432853]

124 Richard YATES***Revolutionary Road***

Boston: Little, Brown and Company (1961)

\$650

First edition. Near fine with tiny impression on the front board and small spot at the bottom edge affecting a few pages else near fine in about near fine dustwrapper with a short tear with old tape shadow visible on the inside of the jacket and a little rubbing. The author's uncommon first book.

[BTC#400695]

