

the  
HOLIDAY  
CATALOG



BETWEEN THE COVERS  
RARE BOOKS



**Selected Highlights**

**Literature**

**Books into Film**

**Presidential Material**

**Children's Books**

**Edward Gorey**

**Art & Illustration**

**Photography**

**African-Americanana**

**Mysteries**

**Science-Fiction**

**Baseball**

**Miscellaneous Sport**

**Music**

# Between the Covers - Rare Books, Inc.

112 Nicholson Rd  
Gloucester City NJ 08030  
www.betweenthecovers.com

(856) 456-8008  
Fax (856) 456-7675  
mail@betweenthecovers.com

## Catalogue 155 ~ Holiday 2009

Images are not to scale. All books are returnable within ten days if returned in the same condition as sent. Books may be reserved by telephone, fax, 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 Visa, MasterCard, American Express, Discover, and PayPal.

Domestic orders from this catalog will be sent gratis via UPS Ground or USPS Priority Mail. Overseas and expedited orders will be sent at cost.



All items insured. NJ residents please add 7% sales tax. Members ABAA, ILAB. *Cover verse and design by Tom Bloom*  
© 2009 Between the Covers Rare Books, Inc.

## Stocking Stuffers (aka Shameless Self-Promotion)



### Classic Book Cards. \$20/\$50

Collectible book catalogs from Between the Covers and Biblioctopus. Each of the three sets of Classic Book Cards contains 76 unique rare book trading cards, each card featuring one of the best first editions in the world, with a picture on the front and "stats" on the back. Includes mint copies, dedication copies, presentation copies and author's copies of such classics as *Gone with the Wind*, *The Catcher in the Rye*, *The Sound and the Fury*, *The Great Gatsby*, *Huck Finn*, *Moby-Dick*, *The Wizard of Oz*, *The Lord of the Rings* and many more. Also a fun read, with descriptions as eye-popping as the books themselves. Each set is attractively packaged as a faux miniature book in an illustrated wraparound cover and clear plastic case. \$20 per set, post-paid, or \$50 for all three sets (shown above, 228 unique cards total). A great gift for bibliophiles.

### Between the Covers Gift Certificates. \$25 - \$5000

Each Between the Covers gift certificate is individually numbered and features a literary portrait by Tom Bloom. Available in denominations of \$25 (Mark Twain), \$50 (Virginia Woolf), \$100 (James Joyce), \$250 (Edgar Allan Poe), \$500 (Ernest Hemingway), \$1000 (William Faulkner) and \$5000 (William Shakespeare). A great way to make the book collector in your life happy this holiday season. Ask about our discount for complete sets.



View images of over 75,000 first editions on our searchable web site

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

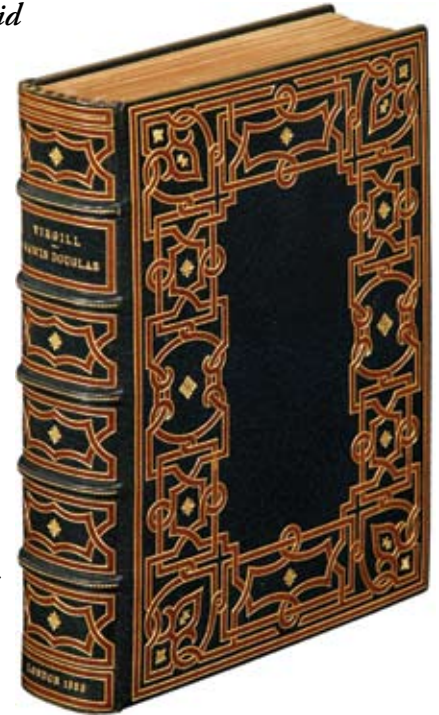


*The First English Edition of Virgil's Aeneid*

**1 VIRGIL [Publius Virgilius Maro].** *The XIII Bukes of Eneados of the Famose Poete Virgill [The Aeneid].*

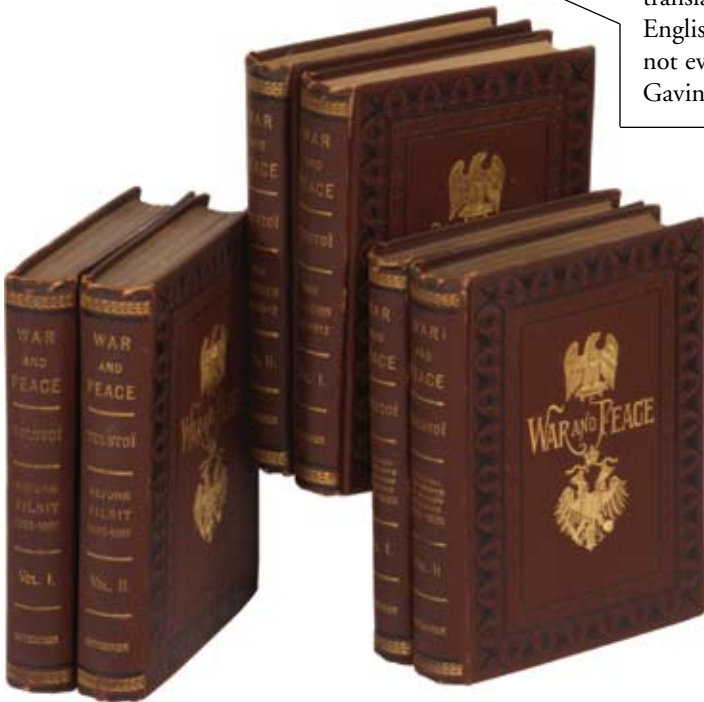
London: W. Copeland 1553.

First edition in English, translated "into the Scottish meter" by Gavin Douglas. Full morocco with intricate inlays and gilt by Maillard (Club Bindery, 1904) for Robert Hoe. Complete with leaves X9, bb7 and bb8, the final blank, and the only known copy thus. Some inner tears expertly repaired with no loss of text, three leaves smudged at the upper gutters from a printer's error, else a fine copy of an extremely important book. Caxton printed a copy of the same title of only 184 pages in 1490 (this edition consists of 764 pages), and according to Pforzheimer, it is "rather far removed from Virgil... It is from a loose French version... of an Italian paraphrase... a kind of eclectic romance based partly on Virgil and partly on Boccaccio..."



This (Copeland's 1553 edition) is the earliest translation of Virgil's Aeneid into English.

Regarding this translation, critic W.J. Courthope declared, "no poet, not even Dante himself, ever drank more deeply of the spirit of Virgil than Gavin Douglas." Ex-Robert Hoe, ex-Natalie Blair. A magnificent book.



**2 Leo TOLSTOY. War and Peace.** New York: William S. Gotsberger 1886.

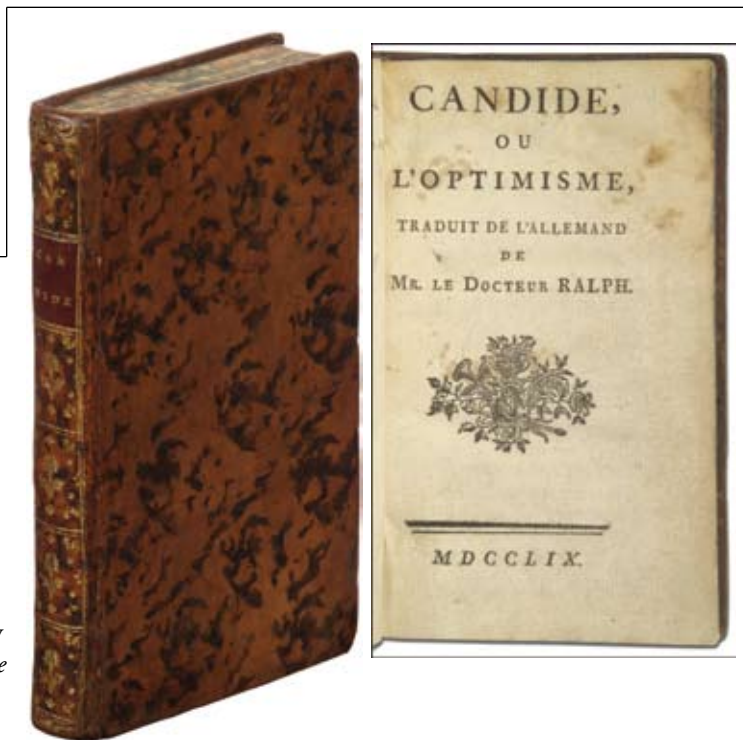
First American edition. Six volumes complete.

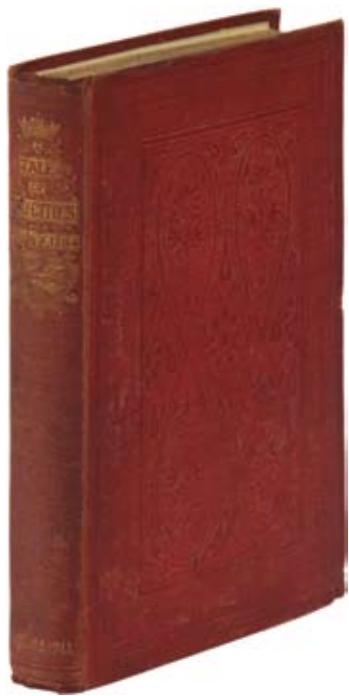
Translated from the French by Clara Bell. Publisher's brown cloth with decorative stamping in black and gilt. A very near fine set with the slightest of wear at the spine ends, housed in three custom slipcases. A beautiful and exceptionally bright set of this Russian epic of the War of 1812 and the Napoleonic Era, one of the world's greatest novels.

*The Best of All Possible Copies*

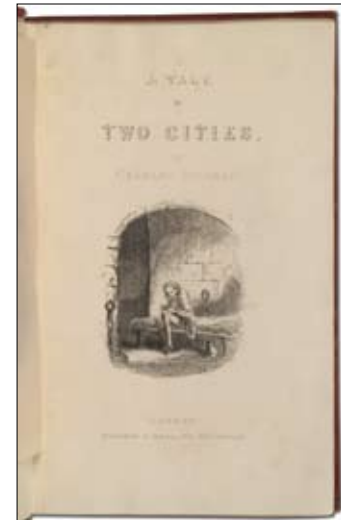
**3 VOLTAIRE [Francois Marie Arouet].** *Candide, Ou L'Optimisme.* [Geneva: no publisher] 1759.

First edition, the true first printing preceding all others. 12mo. Text in French. Contemporary full mottled French calf, spine elaborately gilt, red morocco spine label gilt. Bound (as customary) without the final blank (N7) and the instructions to the binder (N8), very short hairline split at one joint, but still a beautiful just about fine copy, not rebacked or restored in any way. Custom cloth chemise and clamshell case. The first printing is rare, this being one of only 13 known copies of the authentic first edition, preceding 17 other editions subsequently published in 1759 (per Wade, Barber, and Weissman). *Printing and the Mind of Man* 204 (one of only about a dozen novels included in the survey).





**4 Charles DICKENS. *A Tale of Two Cities*.** London: Chapman and Hall 1859.  
First edition. Original red publisher's cloth stamped in blind and gilt. Contemporary owner's initials on the front blank, a little rubbing and soiling to the boards, a bit of foxing to the plates, a near fine copy, in a red quarter-morocco clamshell case. A highspot of English literature, now grown exceptionally scarce in original cloth.

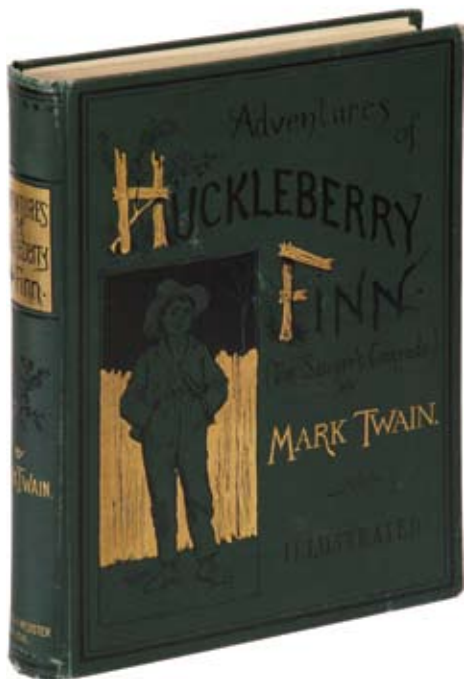


**5 Emily DICKINSON. *Poems [with] Poems. Second Series [with] Poems. Third Series*.**

Boston: Roberts Brothers 1890, 1891, 1896.  
First editions. Three volumes. *Poems*: Edited by Mabel Loomis Todd and T.W. Higginson. Gray and white cloth stamped in gold and silver. Front fly detached from the weight of a tipped-in full-page T.W. Higginson Autograph Letter Signed to his publisher, some modest spotting to the boards, else near fine.



*Poems. Second Series*: Edited by Todd and Higginson. Gray cloth gilt, beveled edges. Small owner's name on the front fly, one signature sprung, very good. *Poems. Third Series*: Edited by Todd. Quarter green cloth, with white cloth gilt, ribbon marker. Slight foxing to the boards, about fine. *BAL* 4655, 4656, 4661, binding 1 (with "Roberts Bros." on the spine). The three volumes housed in a custom half morocco clamshell case.



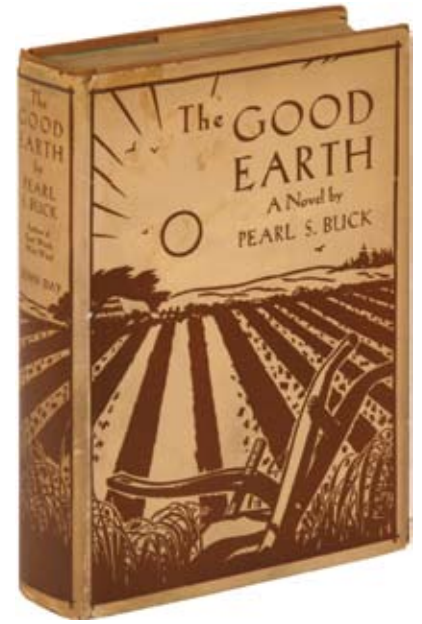
**6 Mark TWAIN [Samuel CLEMENS]. *Adventures of Huckleberry Finn (Tom Sawyer's Companion)*.** New York: Charles L.

Webster and Co. 1885.  
First American edition (English edition preceded by a year). Green cloth gilt (also issued in blue). First issue. Points as follows: page [9] with "Decided" uncorrected; page [13] illustration captioned "Him and another Man" listed as on page 88; page 57, 11th line from bottom reads "with the was." The other disputed points as follows: frontispiece does not show drapery under the bust and bears the imprint of the Heliotype Printing Company; copyright page dated 1884; page 143 with "I" missing from "Col." at top line, with broken "b" in "body" of line 7; page 155 without final "5"; page 161, no signature mark "11"; leaf of pages 283-284 is a cancel (illustration with straight fly). Bookplate of Twain scholar John C. Gerber, co-editor of the University of California variorum editions of *Tom Sawyer*, slight rubbing and edgewear, one signature slightly sprung, a very near fine, and bright, superlative unrestored copy, with the cloth unworn, the hinges tight and unbroken, and the gilt bright and unrubbed. Housed in a green quarter morocco clamshell box. One of the most beloved and regarded novels of American literature, Twain's masterpiece and one of the indisputable candidates for the Great American Novel. *Johnson Highspot of American Literature, Peter Parley to Penrod, BAL* 3415.

## Selected Highlights of Literature

**7 Pearl S. BUCK. *The Good Earth*.** New York: John Day (1931).

First edition, first issue. A couple of spots on the spine, spine lettering tarnished, a very good or better copy in near fine dustwrapper with a couple of tiny nicks at the corners and a little soiling on the front panel. Housed in a custom morocco and cloth clamshell case. The author's best-known book, the first part of her *House of Earth* trilogy, and the book most responsible for her becoming the first American female writer to be awarded the Nobel Prize for Literature. Adapted first for the stage in 1933 (with Claude Rains and Nazimova in the leads), and then as an epic film by producer Irving Thalberg starring Paul Muni and Oscar winner Luise Rainer. A very nice copy of this elusive Pulitzer Prize winner that has become rare in jacket.



*Inscribed by Hart Crane to His Editor*

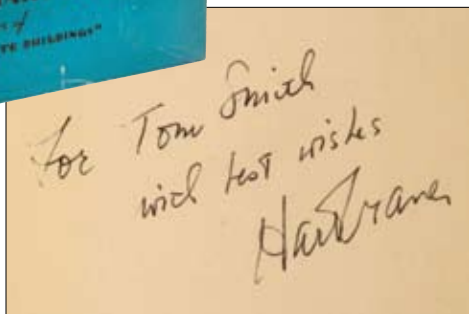
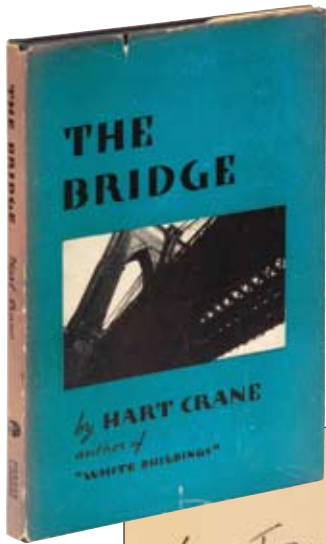
**8 Hart CRANE. *The Bridge*.** New York: Horace Liveright (1930).

First American edition, preceded by the limited French edition. Photograph by Walker Evans. Fine in a very good, spine-faded dustwrapper with a couple of internally repaired short tears.

Inscribed by the poet: "For Tom Smith with best wishes, Hart Crane." This edition was extensively revised and corrected following the first privately printed edition of 275 copies published by the Black Sun Press in Paris three months earlier. Smith was the editor-in-chief for the publisher Horace Liveright to whom, some evidence exists, Crane turned to when he was short on funds. Smith picked a succession of best sellers for Liveright beginning with Hendrick Van Loon's

*The Story of Mankind* (1921). Equally important, he selected up-and-coming writers Eugene O'Neill (*Gold: A Play in Four Acts*), Ernest Hemingway (*In Our Time*), William Faulkner (*Soldier's Pay*), T.S. Eliot (*The Waste Land*), Sherwood Anderson (*Windy McPherson's Son*), and Hart Crane (*The Bridge*). He also edited Dreiser's *An American Tragedy*. As Manuel Komroff wrote in his tribute to Smith and to his lasting influence on American literature: "Here was born a new American renaissance. All literature was changed and the relation between literature and the great American public was also changed... much of this change was due to Tom Smith... No one literary man in America has to his credit so much..." (*The Book of Tom Smith. A Biblio-*

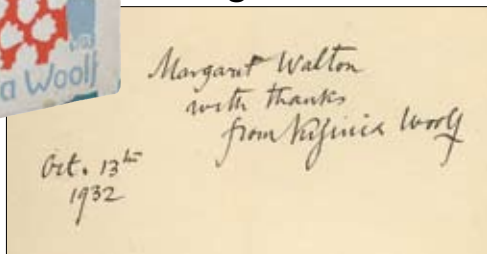
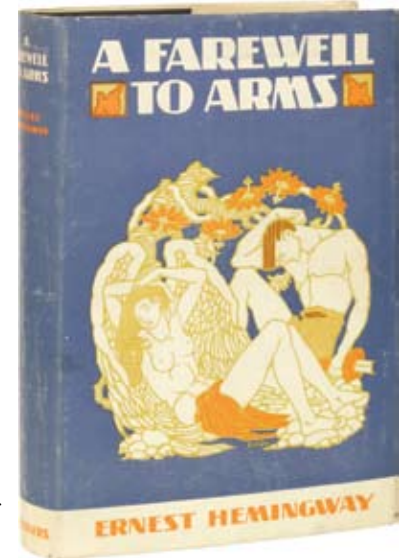
*Epitaph*. Privately Printed, 1942). The relationship between Liveright and Smith inspired Ben Hecht and Charles MacArthur to co-write and co-direct the 1935 film *The Scoundrel* (for which they won an Academy Award for their screenplay). One of the highspots of 20th Century poetry, rare signed, and with an excellent association. *Connolly 100*.



**9 Ernest HEMINGWAY.**

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

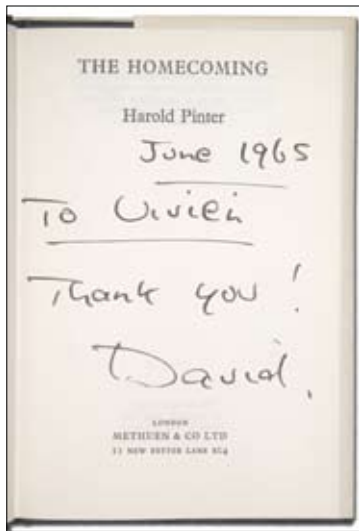
First edition, first issue in first issue dustwrapper. Fine, with the gold labels unworn, in a bright and fine, exceptionally crisp dustwrapper with a single tiny tear on the front panel, and with only faint traces of rubbing at the peak of the curve of the spine, but with the blue still strong and unfaded, and the lettering and other white portions of the jacket uniformly unsoiled. A superlative, unrestored example of Hemingway's classic, arguably his masterpiece, and certainly one of the highspots of 20th Century literature. *Connolly 100*.



**10 Virginia WOOLF. *The Common Reader: Second Series*.** London: Published by

Leonard & Virginia Woolf at the Hogarth Press 1932.

First edition. Page edges slightly soiled, still about fine in an about very good dustwrapper that has some modest chips and tears and some overall soiling. Small Hogarth Press pamphlet for Woolf's works laid in. Inscribed by the author to her clerk typist: "Margaret Walton with thanks from Virginia Woolf. Oct. 13th 1932." The inscription has offset very slightly on the front flap. While signed limited editions of Woolf still become available with regularity, inscribed trade editions have become exceptionally uncommon.



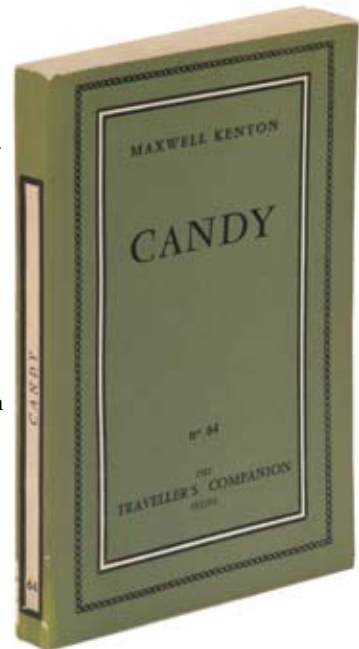
*Inscribed to His Wife, the Lead in the Play*

**11 Harold PINTER.** *The Homecoming.* London: Methuen & Co. (1965).

First edition. Fine in fine, very lightly rubbed dustwrapper. **Inscribed** by Pinter to Vivien Merchant, the lead (and only) actress in the play, and also his wife: "June 1965 To Vivien. Thank you! David." Pinter was (and is) an actor as well, and here uses his stage name, which was David Baron. *The Homecoming* won the Tony Award for Best Play in 1967, and Merchant was nominated for Best Actress. As good an association as is possible in what is probably the Nobel Prize-winning playwright's best-known, and commercially most successful drama.

**12 Terry SOUTHERN and Mason HOFFENBERG** as Maxwell Kenton. *Candy.* Paris: Olympia Press (1958).

First edition of *Candy*, preceding all others. Printed wrappers.



Nominal rubbing to the wrappers, a fine copy without the new franc sticker on the rear wrap. The true first edition of *Candy* is a great rarity; although 5000 copies were published by Maurice Girodias, most were destroyed. Upon publication of the book, the Brigade Mondaine, the French vice squad, immediately began to seize and destroy copies. According to Nile Southern, in his excellent book *The Candy Men*: "the book was seized from booksellers all over Paris and hauled to the trash yards by police." The always resourceful Girodias was able to thwart the authorities by taking surviving copies of *Candy* and replacing the first several pages with new text he himself wrote, and placing these altered copies in new wrappers entitled *Lollipop*. Copies of *Lollipop* are scarce, and very few unaltered copies of *Candy* survive. No copies at auction in the last thirty years. A publishing and pop culture phenomenon, about an irresistible young woman who wears her sexuality obliviously. Basis for the film featuring an all-star cast including Marlon Brando, Richard Burton, James Coburn, Charles Aznavour, John Huston, Ringo Starr, Walter Matthau, John Astin, and Ewa Aulin in the title role. In case we didn't mention it before: rare.

*Printer's Setting Copy*

**13 Truman CAPOTE.** *Breakfast at Tiffany's.* New York: Random House / The Haddon Craftsmen [no date – 1958].

The Master Set of long galley proofs for the first edition. Neatly folded into thirds, each page rubberstamped by the Haddon Craftsmen (who printed and bound the book), exhibiting many editorial corrections. Laid in are a complete set of individual cut proof sheets, presumably prepared after the galley corrections were made. The setting copy for the novel. Unique.



**14 Jack KEROUAC.**

*On the Road.* New York: Viking Press 1957.

First edition. Fine in very near fine dustwrapper with a little rubbing and a short tear on the rear panel. A brilliant, fresh copy of the key novel of the beat generation, written in three weeks but with an effect that shows no sign of diminishing. A superior copy.

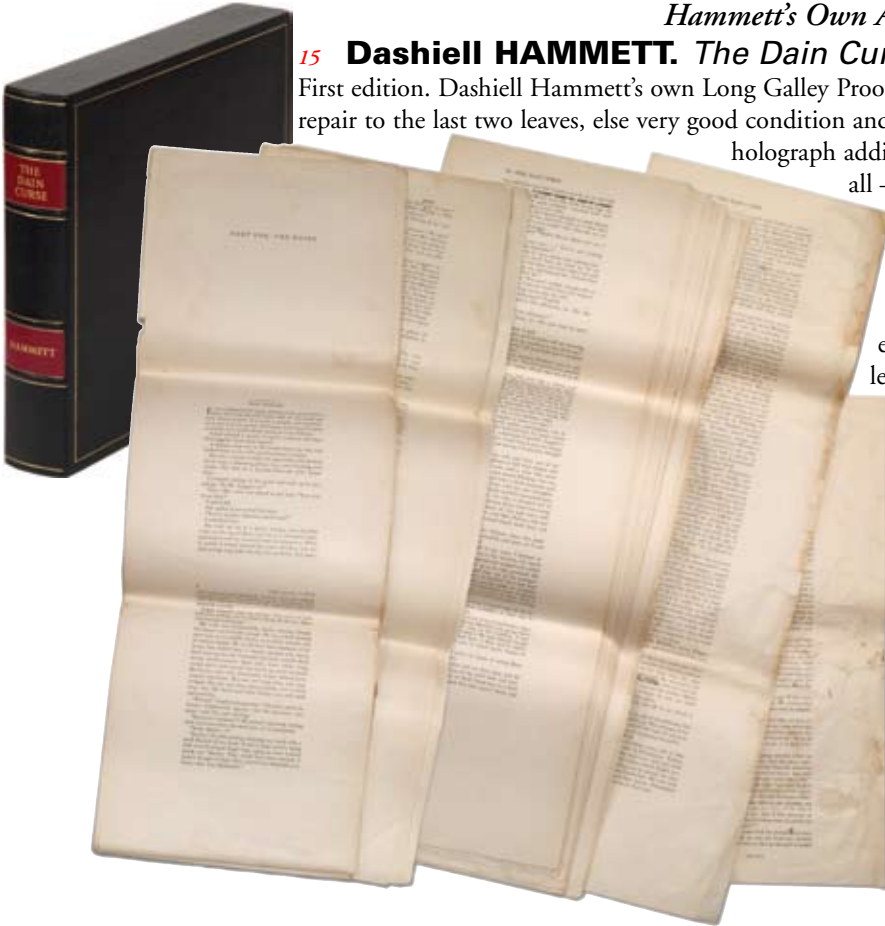


## Selected Highlights of Genre Fiction

### *Hammett's Own Annotated Galleys*

15 **Dashiell HAMMETT.** *The Dain Curse*. New York: Knopf 1929.

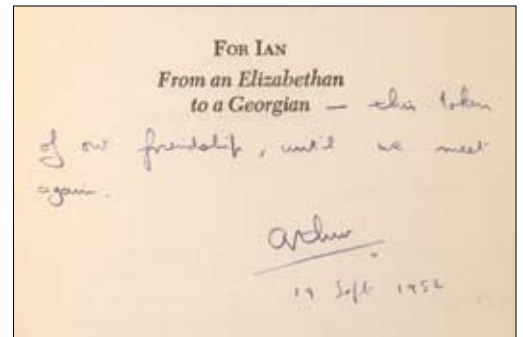
First edition. Dashiell Hammett's own Long Galley Proofs for the first edition of his second novel. A neat repair to the last two leaves, else very good condition and complete. Throughout the proof are Hammett's final holograph additions, deletions, corrections, and changes – 135 in all – most in ink, and all in his hand. Hammett's young daughter's name, Mary Jane Hammett, is present in holograph crayon at the blank verso of the last leaf, lending an amusing provenance to the piece. In a fine full French morocco case, with a signed letter of provenance from Hammett's daughter. The second book-length story to feature his character The Continental Op. Only one other Hammett manuscript of any kind, for *The Glass Key*, has ever surfaced.



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

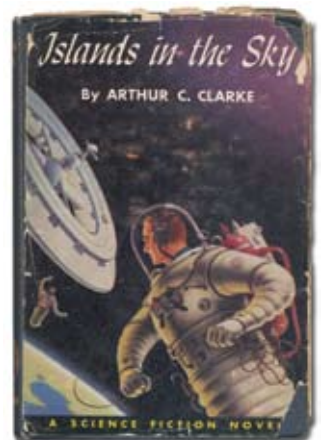
16 **Arthur C. CLARKE.** *Islands in the Sky*. Philadelphia: John C. Winston (1952).

First edition. Small ownership label of Ian Macauley, some wear to the crown, very good in a tattered and repaired, poor dustwrapper. The Dedication Copy, Inscribed by Arthur C. Clarke to Ian Macauley on the dedication page, underneath the printed dedication which reads: "For Ian From an Elizabethan to a Georgian," the written inscription follows: "— this token of our friendship, until we meet again. Arthur. 19 Sept 1952." Clarke's first published hardcover novel, a story

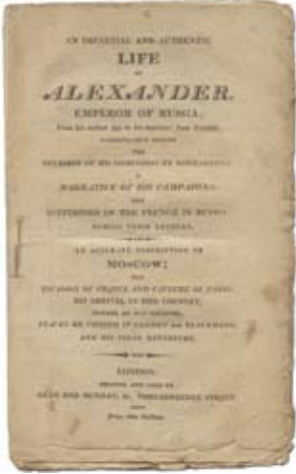


17 **Mickey SPILLANE.** [Manuscript]: *One Lonely Night*.

Original manuscript of the fourth Mike Hammer novel. 253 typed pages printed rectos only: 246 pages of text paginated 1-240, with 6 additional pages inserted, plus 7 pages of preliminary matter. Spillane's deletions are substantial, his changes and corrections are numerous, on nearly every page, and are virtually all in his hand (there are a few copy-editor's or typesetter's corrections as well). Signed twice by the author and dated 27 September 1950 (the novel was published in 1951). Near fine, the top sheet, as usual, exhibiting the most wear. Hammer finds a ring of Commies and kills them by the score (literally, at one point dispatching 40 by machine gun!). Housed in a full morocco clamshell case.



for adolescents, preceded only by *Prelude to Space* (1951), issued in paperback as *Galaxy Science Fiction Novel #3*.

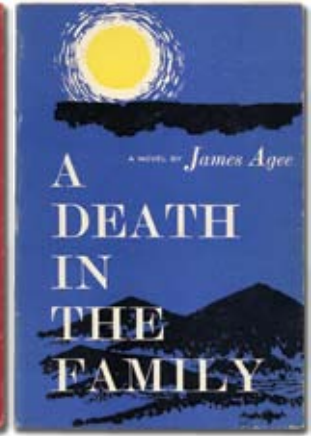
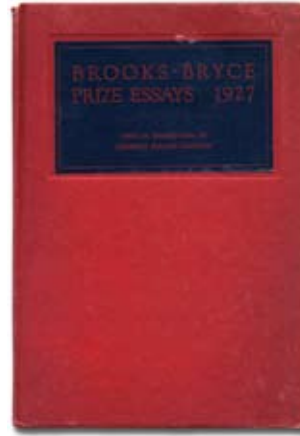


20 **(Alexander I).**

*An Impartial and Authentic Life of Alexander, Emperor of Russia; From his earliest Age to his departure from England. Particularly during the Invasion of his Dominions by Buonaparte. A Narrative of his Campaigns: The Sufferings of the French in Russia During Their Retreat. An Accurate Description of Moscow; The Invasion of France and Capture of Paris; His Arrival in this Country, Manner he was Received, Places he visited in London and Elsewhere and his final Departure.* London: Printed and Sold by Dean and Munday [1814?].

18 **(James AGEE).** *Brooks-Bryce Prize Essays 1927.* New York: Brooks-Bryce Foundation 1927.  
First edition. Red papercovered boards with black label printed in red. Owner's name, a bit rubbed, else near fine with the spine unfaded. The third prize essay is by James Agee.

19 —. *A Death in the Family.* New York: McDowell Obolensky (1957).  
First edition. Advance Reading Copy in self wrappers. A very near fine copy with a touch of rubbing. A nice example of this pre-publication issue of the Pulitzer Prize winner with all of the first issue points.



22 **(Anthology).**

*Obsession.* (Rockville, MD): Quill & Brush

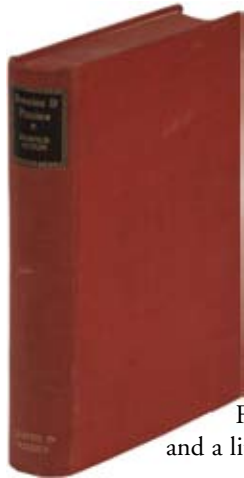
1994.

First edition. Octavo. Full gray leather in black cloth folding box. Fine. A collection of talks given by the authors at the Fifth PEN/Faulkner Gala, held on October 2, 1993, at

In addition, there are 200 numbered hardbound copies & 44 deluxe copies (26 lettered & 18 for presentation) signed by each of the authors. These copies also include a signed original silk screen by Lou Stovall.

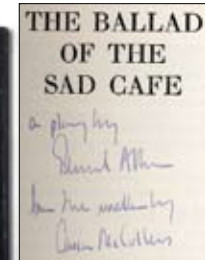
Copy H

the Folger Shakespeare Library in Washington, DC. Copy letter H of 26 specially bound lettered copies Signed by each of the authors with an original silk screen Signed by Lou Stovall laid in. Signed and with contributions by Louis Begley, David Bradley, Robert Olen Butler, Thomas Flanagan, Ernest Gaines, Barry Hannah, Maureen Howard, Jayne Ann Phillips, George Plimpton, Francine Prose, Vikram Seth, Mary Lee Settle, Ntozake Shange, Elizabeth Spencer, and Scott Spencer.



21 **Harold ACTON.**  
*Peonies and Ponies.* London: Chatto & Windus 1941.

First edition. Near fine with minor soiling and a little tanned at the spine.

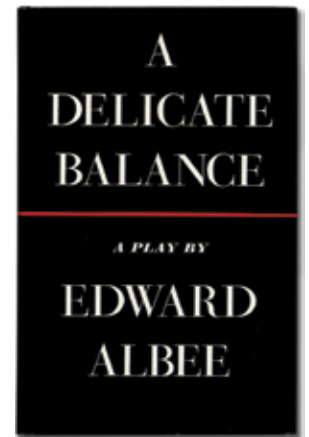
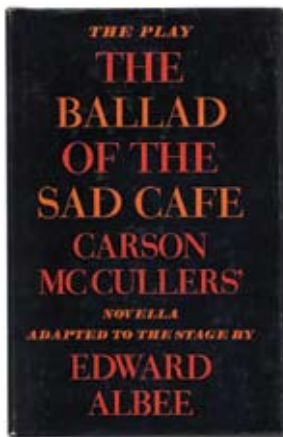


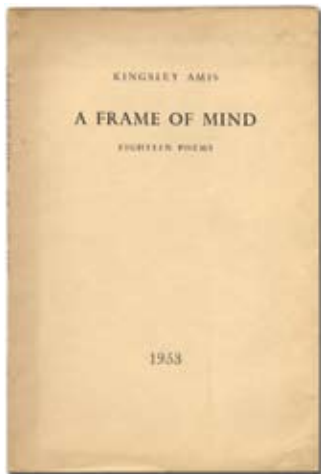
23 **Edward ALBEE.** *The Ballad of the Sad Cafe: Carson McCullers' Novella Adapted to the Stage.* New York: Atheneum (1963).

First edition. Fine in a lightly rubbed, fine dustwrapper with a single tiny tear. Advance Review Copy with slip laid in. Signed by Albee beneath the printed half-title with his note: "A play by Edward Albee from the novella by Carson McCullers."

24 —. *A Delicate Balance.* New York: Atheneum 1966.  
First edition. Fine in fine dustwrapper. Inscribed by the author: "For Uncle Clinton, love, Edward." Winner of the Pulitzer Prize for Drama.

25 — *another copy.*  
First edition. Fine in fine dustwrapper. (Not shown.)

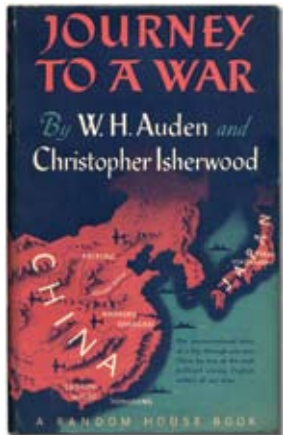




**28 Kingsley AMIS.** *A Frame of Mind: Eighteen Poems.*

Reading: University of Reading 1953. First edition. Very modest age-toning, else near fine in stapled self-wrappers as issued. One of 150 numbered copies. A small and uncommon poetry pamphlet.

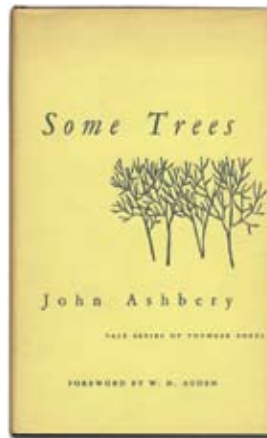
**29 W.H. AUDEN and Christopher ISHERWOOD.** *Journey to a War.*



New York: Random House (1939). First American edition, first issue binding. Rear endpapers and jacket flap offset from clippings, else near fine in a lovely, near fine dustwrapper with a tiny tear, and very slight toning at the spine. Signed by Auden on the title page.

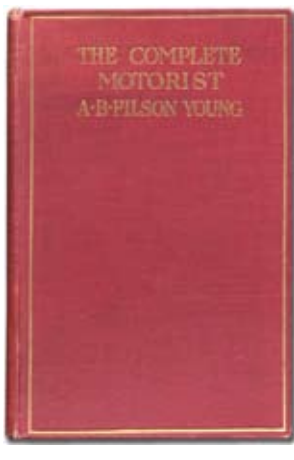
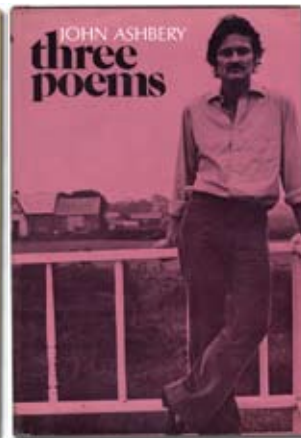
**26 John ASHBERY.** *Some Trees.*

New Haven: Yale University Press 1956. First edition. Introduction by W.H. Auden. One small bump at the top of the front board, still fine in a very slightly spine-tanned, near fine dustwrapper. An especially crisp and fresh copy. The important poet's first commercially published book, one of only 817 copies.



**27 —. Three Poems.** New York: The

Viking Press (1972). First edition. Fine in fine dustwrapper. A superior copy, and seldom found thus.

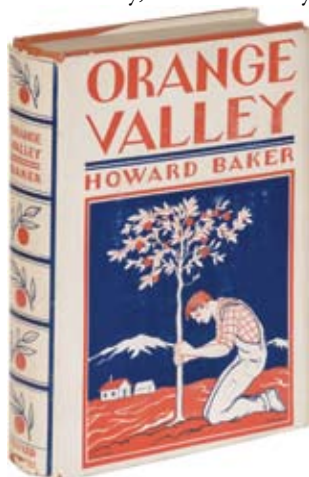


**30 (Automotive). A.B. Filson YOUNG.** *The Complete Motorist: Being an Account of the Evolution and Construction of the Modern Motor-Car; with Notes on the Selection, Use, and Maintenance of the Same; and on the Pleasures of Travel upon the Public Roads.* London: Methuen & Co. (1904).

First edition. Small ownership stamp of Bradley Martin on the front paste-down, boards a bit bowed, spine ends lightly worn, and a short tear in the rear gutter, an attractive, about very good copy.

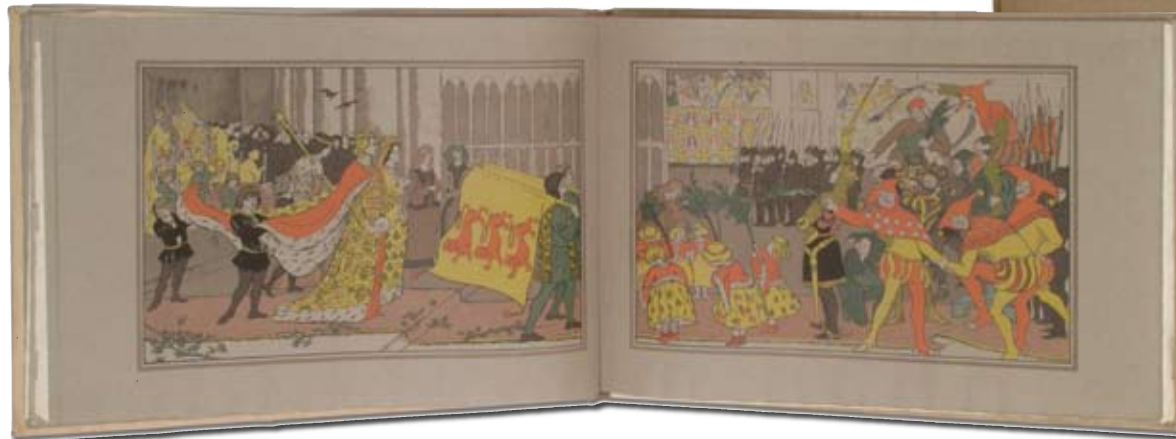
**31 Howard BAKER.** *Orange Valley.* New York: Coward-McCann (1931).

First edition. A neat contemporary ownership signature on the front fly, else fine in very good or better dustwrapper with a small chip at the foot. Very uncommon and well-regarded novel about orange growers in California's Central Valley.

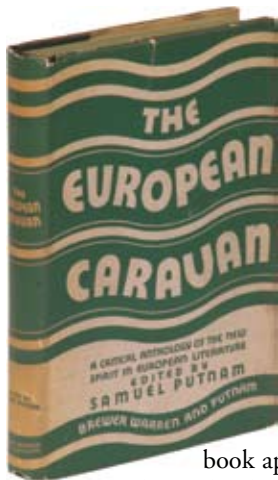


**32 C.R. ASHBEE and Edith HARWOOD.** *The Masque of the Edwards of England.* London: Essex House Press 1902.

First edition. Illustrated by Edith Harwood. Oblong folio. Original cloth with stamped design. Two small glue marks on the front pastedown, where a bookplate was presumably affixed, else



fine. One of 300 numbered copies on paper. Laid in is a single leaf folded announcing the Essex House Bindery. A beautiful book.

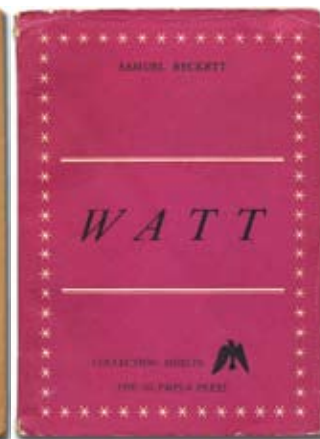
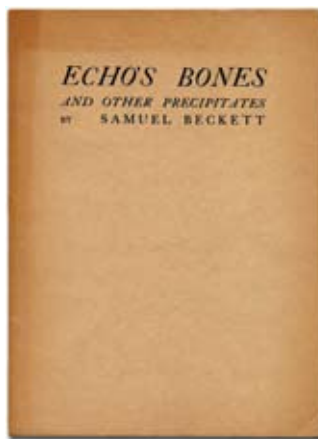


*Beckett's First American Book Appearance*

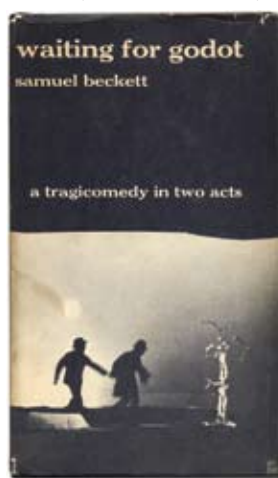
**33 (Samuel BECKETT).** Samuel PUTNAM, Maida Castelhun DARN-TON, George REAVEY and J. BRO-NOWSKI, edited by. *The European Caravan: An Anthology of the New Spirit in European Literature*. New York:

Brewer, Warren & Putnam 1931.

First edition. Introductions by André Berge, Massimo Bontempelli, Jean Cassou, and E. Giménez Cabellero. Light foxing, near fine in a slightly spine-tanned, near fine dustwrapper with a couple of tears and tiny nicks. Contains the first



book appearance of Samuel Beckett in the United States. Additional contributors include W.H. Auden, H.D., T.S. Eliot, Dorothy Richardson, William Empson, Nancy Cunard, Hugh MacDiarmid, Tristan Tzara, Francis Picabia, Jean Cocteau, Robert Desnos, Blaise Cendrars, and others. Stated as Part I, this was the only volume published. An attractive copy of an important anthology.



**34 —. *Echo's Bones and Other Precipitates*.** Paris: Europa Press 1935.

First edition. Self-wrappers. Very good or better with a bit of off-setting to the wrappers, and the bottom corner a trifle bumped. Of a total of 327 copies, this is one of 250 numbered copies on alfa paper. A nice copy of an early and scarce title.

**35 —. *Watt*.** (Paris): Collection Merlin, The Olympia Press (1953).

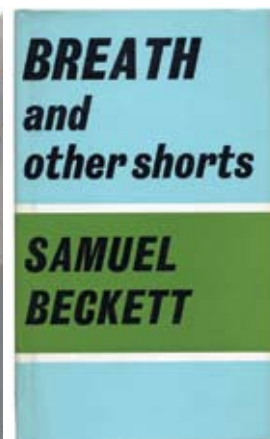
First edition, trade issue. Red printed wrappers. Neat owner's name on the inside front cover, corners a bit bumped, and light erosion at the spine ends, an attractive, very good copy. One of 1100 numbered copies, this is copy number 70.

**36 —. *Waiting for Godot*.** New York: Grove Press (1954).

First edition in English (translated by the author), preceding the British edition. Fine in very good plus dust-wrapper with modest tanning to the mostly black spine, some age-toning, and some tiny nicks and tears at the spine ends. A major innovation in modern drama, possibly the most important play of the 20th Century, and certainly the first theatrical success of the Theatre of the Absurd. A scarce and desirable issue of the Nobel Prize winner's most famous title, one of the great works of the world stage.

**37 —. *The Unnamable*.** New York: Grove Press (1958).

First American edition, trade issue. Translated from the French by the author. Fine in very good dustwrapper with two small chips and a couple of short tears. The third book in his trilogy, the trade issue is exceptionally scarce in jacket. While reprint and collected editions abound, this hardcover trade issue in jacket is notably scarce, and certainly less common than the limited edition of 100 copies of the same issue.



**38 —. *Breath and Other Shorts*.** London: Faber and Faber (1971).

First edition. Fine in fine dustwrapper.

**39 (Beat Literature).** *The Outsider 1, 2, 3 and 4 & 5*. New Orleans, Tucson: Loujon Press 1961 - 1969.

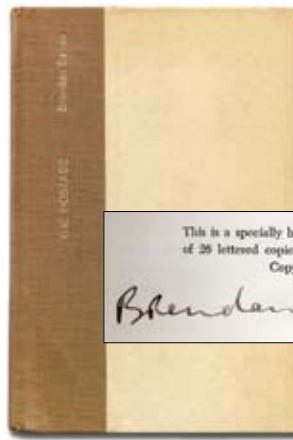
First edition, complete, 5 volumes in 4. A complete run of this short-lived but influential periodical, consisting of Volume One, Issues 1, 2, & 3; and Volume Two, Issue 4 & 5, a double issue, thus four volumes in total. The first three volumes are in illustrated wrappers and are near fine with a little rubbing, and browning to the page edges; Volume Two is hardcover, fine in fine dustwrapper, and is complete with all publisher inserts. A nice run, with contributions by William Burroughs, Kenneth Patchen, Charles Bukowski, Henry Miller, Jack Kerouac, Robert Creeley, LeRoi Jones, Charles Olson, Lawrence Ferlinghetti, Allen Ginsberg, and many more.



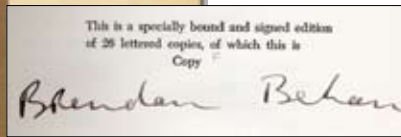


**40 Djuna BARNES.** *The Book of Repulsive Women: 8 Rhythms and 5 Drawings.* New York: Guido Bruno 1915.

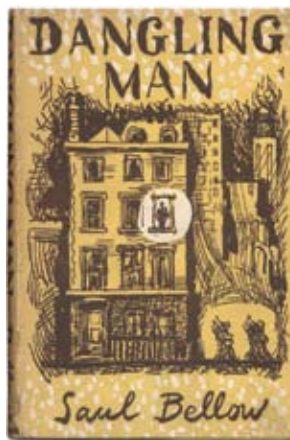
First edition. Stapled printed wrappers. A trifle soiled, near fine copy. A very nice copy of the author's fragile first book.



**41 Brendan BEHAN.** *The Hostage.* New York: Grove Press (1958). First American edition, limited issue. Quarter cloth and papercovered boards. Near fine with a faint dampstain at the bottom of the boards, and slightly on the bottom margin of the first and last



two leaves. Copy letter F of 26 lettered copies **Signed** by the author. An important play.

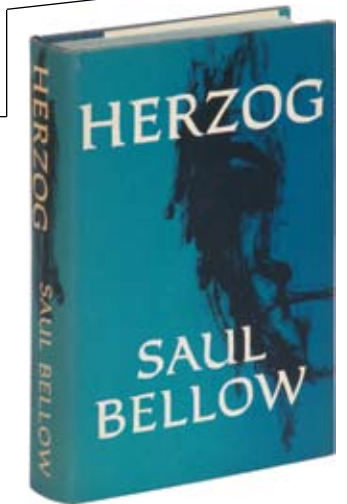


**42 Saul BELLOW.** *Dangling Man.* London: John Lehmann 1946.

First English edition. Fine in near fine dustwrapper with a little toning to the spine. Nobel laureate's first book. An attractive copy.

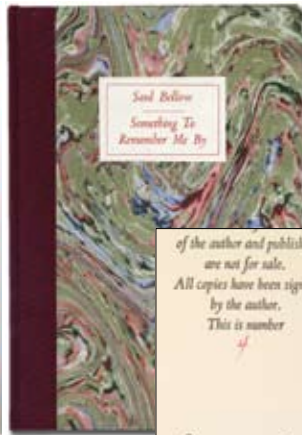
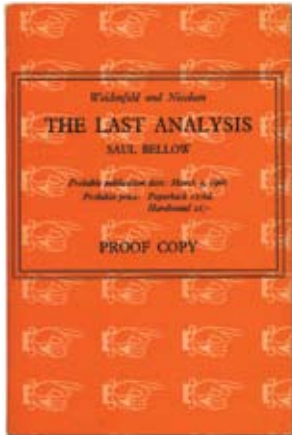
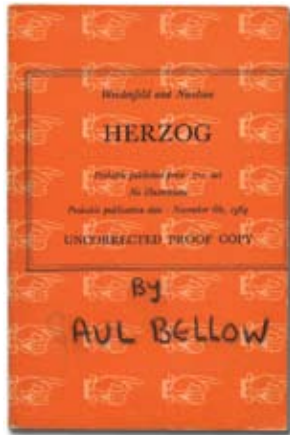
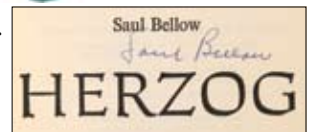
**43 —. Herzog.** New York: Viking Press (1964).

First edition, first state. Fine in a slightly spine-toned, else fine dustwrapper. **Signed** by Bellow on the titlepage. Housed in a cloth chemise and attractive quarter blue morocco slipcase titled in gilt. A very nice copy of this National Book Award winner.



**44 — same title.** (London): Weidenfeld and Nicholson 1964.

Uncorrected proof of the first English edition. Printed decorated orange wrappers. Author's name written on the front wrap, still fine. Uncommon format.



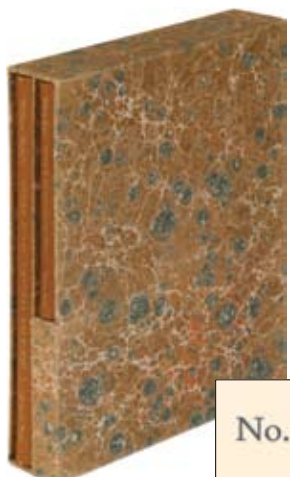
**45 —. The Last Analysis.** (London): Weidenfeld and Nicholson 1966.

Uncorrected proof of the first English edition. Printed decorated orange wrappers. Fine. Uncommon format of this play by the Nobel laureate.



**46 —. Something to Remember Me By.** New York: Albondocani Press (1991).

First edition. Quarter cloth and marbled papercovered boards. Prospectus laid in. Fine in fine unprinted acetate dustwrapper. Copy number 4 of 350 numbered copies **Signed** by Bellow.



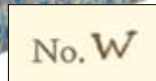
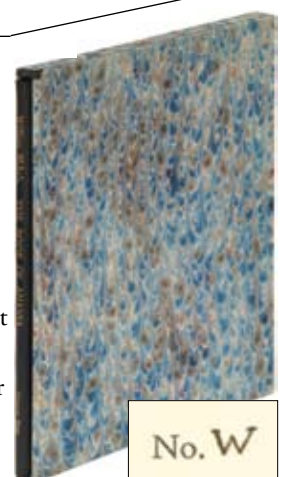
**47 William BLAKE.** *There Is No Natural Religion.* Paris: Trianon Press for The William Blake Trust 1971.

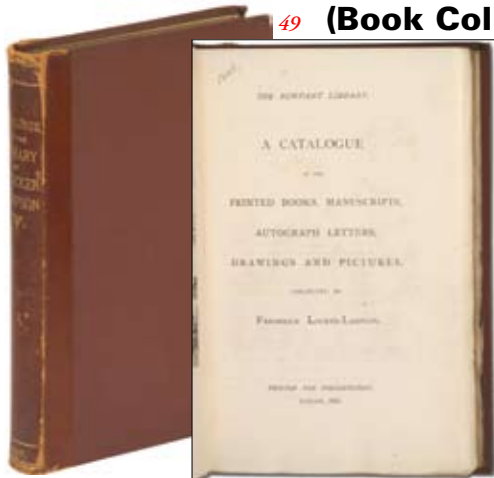
Facsimile edition. Two volumes. Description and Bibliographical Statement by Geoffrey Keynes. Quarto. Full morocco and marbled paper covered slipcase. Copy XXXIX of 50 roman numeraled copies with a set of plates showing the progressive stages of the collotype and hand-stencil process, also with a guide-sheet and a stencil. Fine in fine slipcase with very slight wear.



**48 —. The Book of Ahania.** Paris: Trianon Press for The William Blake Trust 1973.

Facsimile edition. Quarto. Quarter morocco and marbled paper covered boards. Copy letter W of 26 copies reserved for The William Blake Trust. Fine in fine slipcase with very slight wear.

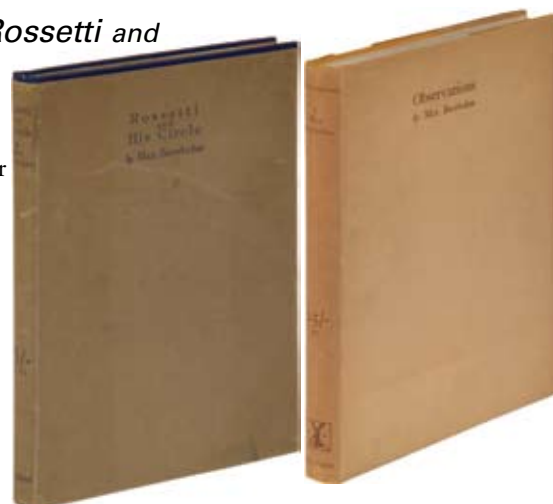




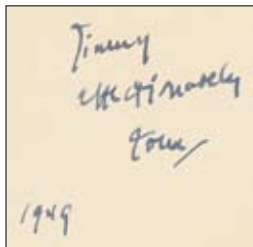
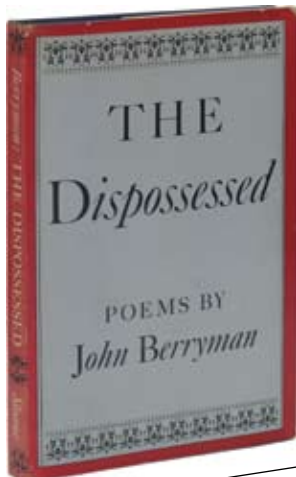
**49 (Book Collecting). Frederick LOCKER-LAMPSON. *The Rowfant Library. A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, Collected by Frederick Locker-Lampson.*** London: Printed for Presentation 1886.  
 First edition. Royal octavo. Etched frontispiece by George Cruikshank. Drypoint portrait by George Du Maurier. Quarter diced morocco gilt and cloth over boards. Rubbing at the joints, corners a little bumped, at least very good. One of fifty copies for presentation, with a handwritten, somewhat generic, presentation from Locker-Lampson on the front blank: "With Mr. Locker-Lampson's compliments, 2nd April 1886," however this is Locker-Lampson's own copy with his small "Fear God/ Fear Not" bookplate on the front pastedown, and his voluminous handwritten annotations to the catalogue.

**50 Max BEERBOHM. *Rossetti and His Circle.*** London: William Heinemann 1922.

First trade edition. Small quarto. A small spot on the front board and slight offsetting from the jacket flaps, else fine in near fine dustwrapper with a little soiling and tiny tears. Very scarce in jacket.



**51 -. *Observations.*** London: William Heinemann 1925.  
 First edition, trade issue. Fine in fine dustwrapper. A beautiful copy, and scarce thus.

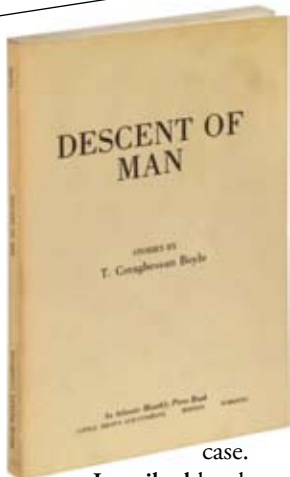
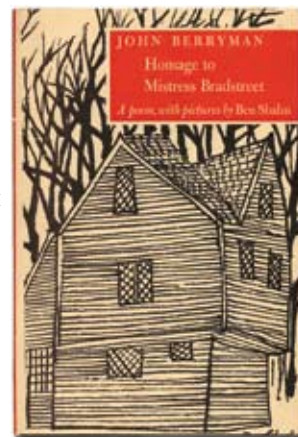


**52 John BERRYMAN. *The Dispossessed.*** New York: William Sloane Associates (1948).

First edition. Fine in very near fine, lightly rubbed dust-wrapper, with none of the usual spine fading. Nicely Inscribed by the author to a close Princeton friend: "Jimmy affectionately John. 1949." Scarce inscribed.

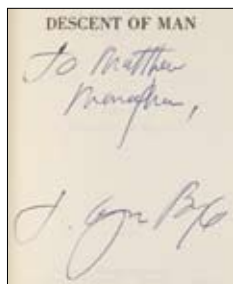
**53 -. *Homage to Mistress Bradstreet.*** New York: Farrar, Straus & Cudahy (1956).

First edition. Illustrated by Ben Shahn. Fine in fine dustwrapper. A beautiful copy.



**54 T. Coraghessan BOYLE. *Descent of Man.*** Boston: Little, Brown and Company (1979).

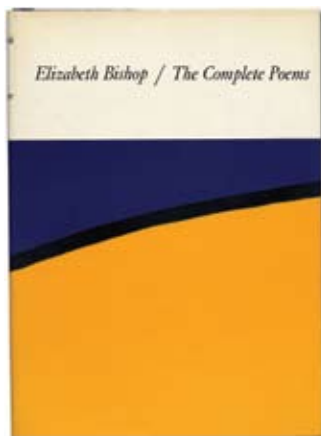
Uncorrected proof. A faint, nearly invisible ring on the front wrap, very near fine in a custom cloth clamshell



case. Inscribed by the author to well-known New York bookman Matthew Monahan. Boyle's first book, the proof is uncommon, especially signed.

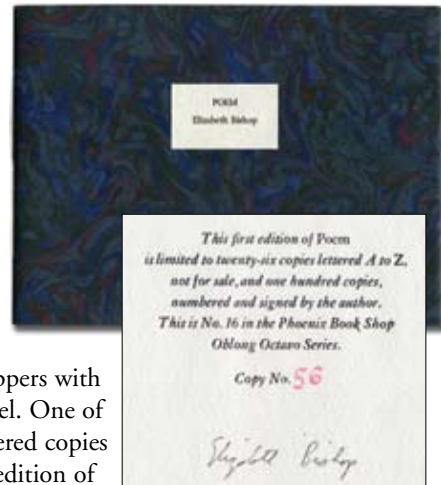
**55 Elizabeth BISHOP. *The Complete Poems.*** New York: Farrar Straus Giroux (1969).

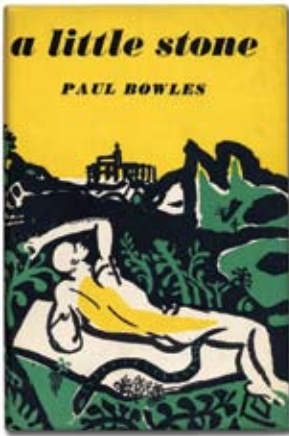
First edition. Fine in fine dustwrapper. A lovely copy of an important collection, winner of the National Book Award.



**56 -. *Poem.*** New York: The Phoenix Book Shop 1973.

First edition. Fine in self-wrappers with applied label. One of 100 numbered copies (of a total edition of 126) Signed by the poet.

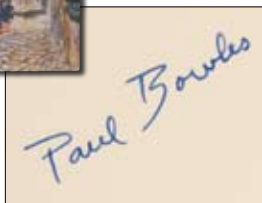
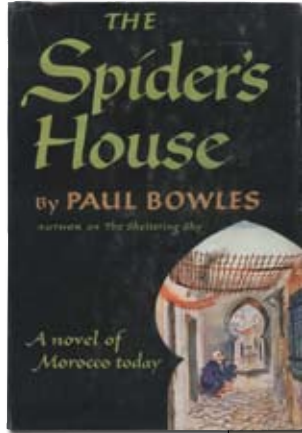
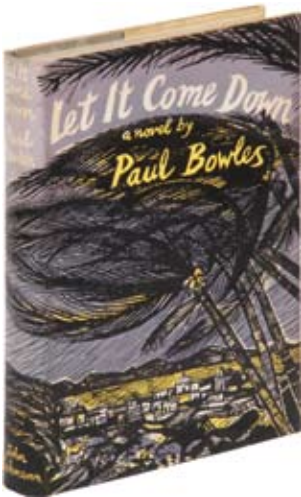




**57 Paul BOWLES. *A Little Stone.*** London: John Lehman (1950). First edition, first issue binding. Fine in very near fine dustwrapper with a tiny tear on the rear panel, and a touch of wrinkling. A beautiful copy of this collection of stories.

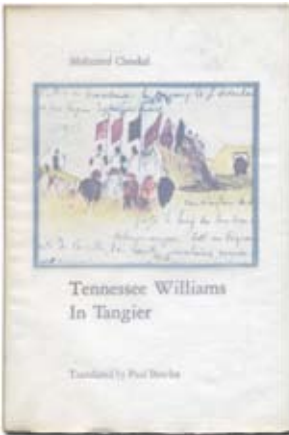
**58 -. *Let It Come Down.*** London: John Lehmann (1952). First edition, preceding the American edition. Fine in just about fine dustwrapper. A very nice copy of the author's increasingly scarce second novel.

**59 -. *The Spider's House.*** New York: Random House (1955). First edition. Fine in fine dustwrapper. **Signed** by the author. Bowles's third novel, charting the relationships among three expatriates and

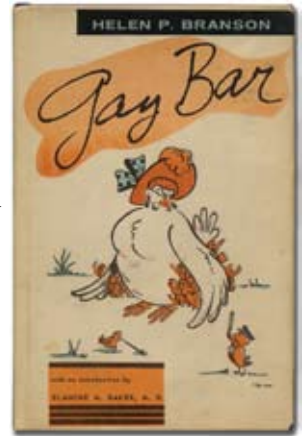


a young Moroccan, and set just prior to Morocco's independence from French colonialism.

**60 (Paul BOWLES). Mohamed CHOUKRI. *Tennessee Williams in Tangier.*** Santa Barbara: Cadmus Editions 1979. First edition. Translated from the Arabic by Paul Bowles. Foreword by Gavin Lambert. Note by Tennessee Williams. 12mo. Fine in wrappers with tipped-on illustration and fine tissue dustwrapper. Copy letter C of 26 lettered copies **Signed** by Choukri and Bowles.



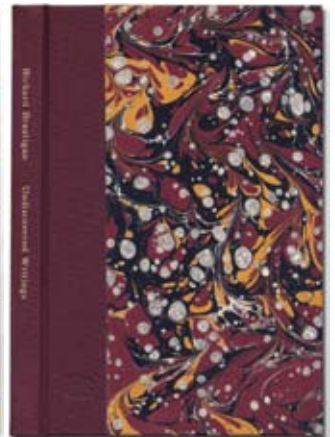
**61 Helen P. BRANSON. *Gay Bar.*** San Francisco: Pan-Graphic Press 1957.



First edition. Introduction by Blanche M. Baker, M.D. Fine in very near fine dustwrapper with a couple of tiny holes on the rear panel, and a little age-toning. Interesting account of the author's experiences as the proprietor of a gay bar, including her interview by sexologist Alfred Kinsey. The first book published by the Pan-Graphic Press, which also published the *Mattachine Review*. Very scarce in jacket.

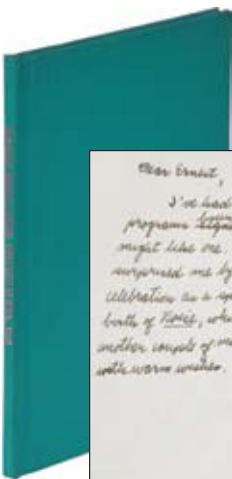
**62 Richard BRAUTIGAN. *Rommel Drives on Deep into Egypt.*** New York: Delacorte Press (1970). First edition. Top edge a little soiled else fine in very near fine dustwrapper with a tiny tear and a touch of age-toning.

**63 -. *The Edna Webster Collection of Undiscovered Writings.*** Berkeley and Forest Knolls: Burton Weiss & James Musser 1999. First edition. Introduction by Keith Abbott. Quarter cloth and marbled papercovered boards. Fine. One of 65 numbered copies (of a total edition of 77) **Signed** by Keith Abbott.



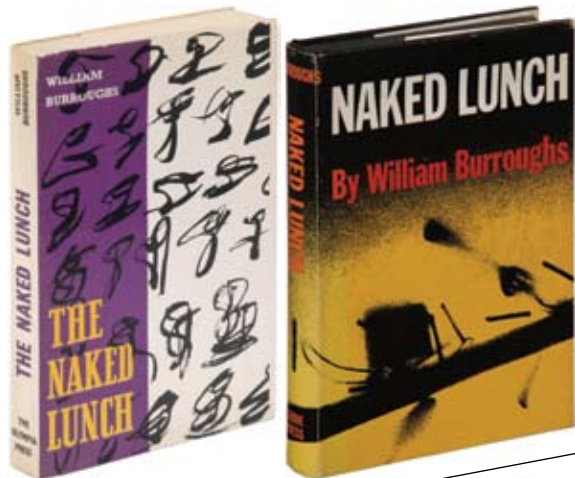
**64 (Brockport Writers Forum). William HEYEN, director. *Brockport Writer's Forum: Four Days in April, 1974.***

A program issued for a joint poetry reading held at SUNY Brockport in 1974. One of 100 numbered copies **Signed** by each featured poet. This particular copy is one of ten copies which were sent out to be bound by Heyen. **Inscribed** by Heyen to his editor, Ernest Stefanik: "Dear Ernest, I've had ten of these signed programs bound, and thought you might like one. My friend Al Poulin surprised me by billing our four days' celebration as a spectacular to mark the birth of Noise, which didn't show up for another couple of months! Sent to you with warm wishes. Bill Heyen, Brockport, November, 1974." Contains poems and **Signed** by John Anderson, Stanley Plumly, Heyen, William Stafford, Jarold Ramsey, Terry Stokes, Galway Kinnell, Louis Simpson, Erica Jong, C.K. Williams, Richard Howard, Carolyn Kizer, Ishmael Reed, Michael Waters, Robert Bly, and John Logan. With binder's receipt tipped onto the half-title page. Very scarce.



In addition to a public program, this pamphlet was issued in a limited edition of 100 copies, 50 of which were signed by the poets.  
#12

Dear Ernest,  
I've had ten of these signed programs bound, and thought you might like one. My friend Al Poulin surprised me by billing our four days' celebration as a spectacular to mark the birth of Noise, which didn't show up for another couple of months! Sent to you with warm wishes.  
Bill Heyen  
Brockport  
November, 1974



65 **William S. BURROUGHS.** *Naked Lunch.* Paris: Olympia Press (1959).

First edition, first state without the price overstamped. Fine in fine dustwrapper with a tiny, barely mentionable tear, and slightest of age-toning, housed in an attractive custom designed (by James Tapley) quarter morocco clamshell case. A beautiful copy of the true first edition of one of the most influential novels of the post-WWII era, basis for the David Cronenberg film featuring Peter Weller, Judy Davis, Ian Holm, Julian Sands, and Roy Scheider.

66 — *same title.* (New York): Grove Press (1959).

First American edition. Bookplate of author Mark Schorer, top corners very slightly bumped else fine in a slightly rubbed, else fine dustwrapper. Advance Review Copy with slip laid in. Signed by the author. A nice copy.

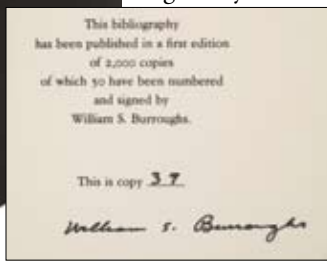
68 **W. BRYHER** [pen name of Annie Winnifred Ellerman]. *Development.* New York: Macmillan 1920.

First American edition. Preface by Amy Lowell. Fine in a modestly age-toned, else near fine dustwrapper with tiny nicks at the spine ends. Author's name misspelled on the jacket as "Bryther."



67 **(William S. BURROUGHS).** **Joe MAYNARD and Barry MILES.** *William S. Burroughs: A Bibliography. Unlocking Inspector Lee's Word Hoard.* Charlottesville: Published for the Bibliographical Society of the University of Virginia by the University Press of Virginia

(1978).  
First edition. A trifle rubbed at the spine ends, else fine, without dustwrapper as issued. One of 50 numbered copies Signed by William S. Burroughs.



69 **Charles BUKOWSKI.** *Flower, Fist and Bestial Wail.* (Eureka, California): Hearse Press [1960].

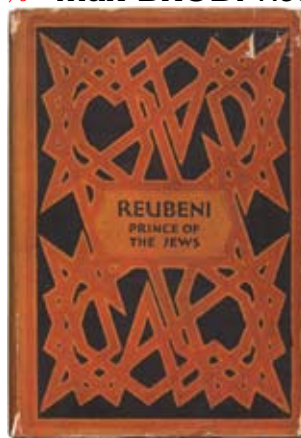
First edition. Stapled illustrated wrappers. Staples oxidized else a fine copy. The

author's first book (preceded by two broadsides), published in an edition of 200 copies. Signed by Bukowski on the titlepage. *Dorbin A1, Fogel 3, Krumhansl 3.*



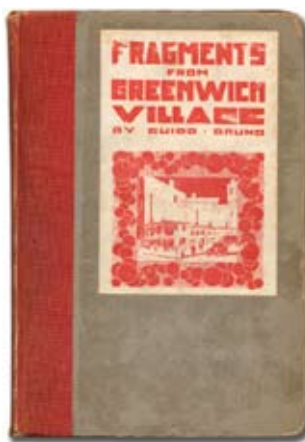
70 **Max BROD.** *Reubeni Prince of the Jews.* New York: Alfred A. Knopf 1929.

First American edition. Translated from the German by Hannah Waller. Slight soiling to the boards, else near fine in an edgeworn, very good dustwrapper with a creased tear on the front panel. Novel originally published in Germany in 1925 as *Reubeni, Furst der Juden.* Brod is generally remembered as the close friend, biographer, and literary executor of Franz Kafka, but he was also a successful and prolific author in his own right.



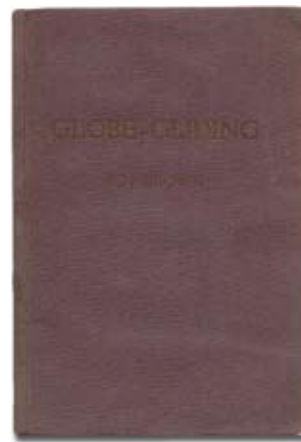
71 **Guido BRUNO.** *Fragments from Greenwich Village.* New York: Published Privately by the Author 1921.

First edition. Cloth and papercovered boards with applied paper label. Extremities a bit rubbed and worn, front hinge a little tender, a very good copy, without dustwrapper (possibly as issued). One of 500 numbered copies. This copy nicely Inscribed by Bruno: "For Mrs. Sally Martin from her friend the unfortunate author, Guido Bruno. New York March 24th, 1926." Autobiographical snippets of Bohemian life in the Village, by an interesting eccentric and publisher. Scarce.



72 **Bob BROWN.** *Globe-Gliding.* Diessen: Roving Eye Press 1930.

First edition. Printed purple wrappers. Near fine.



*Capote's First Book Appearance  
Inscribed to Jordan Massie*

**73 (Truman CAPOTE).** Herschel BRICKELL, selected and edited by. *Prize Stories of 1946: The O. Henry*

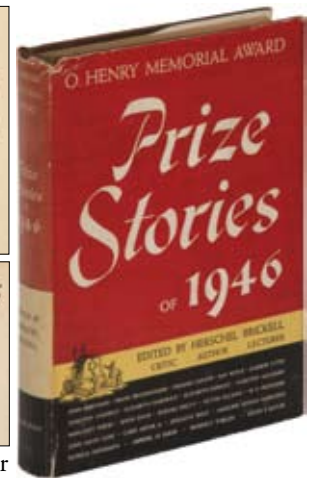
*Awards.* Garden City: Doubleday 1951.

First edition. Boards a little rubbed and sunned, very good in very good or better price-clipped dustwrapper with some shallow chips near the crown and some subtle fading at the spine. A good year for short stories with contributions by Truman Capote, John Berryman (his second published story), Kay Boyle, Patricia Highsmith (her first story to be published in a national magazine), Andrew Lytle, Marjorie Kinnan Rawlings, Eudora Welty, and others. Includes Capote's first book appearance, the story "Miriam," **Signed** by Capote at the first page of his story. Additionally, this copy is **Inscribed** by

him to Jordan Massie: "for my dear Jordan, who has always been so kind to me. I hope by this time another year we can be together, Truman." Massie was a writer and cousin of Carson McCullers who seems to have exercised a great influence on a number of young writers including McCullers, Capote, and Tennessee Williams. Massie's father was the basis for the character Big Daddy in Tennessee Williams's *Cat on a Hot Tin Roof*. Capote met Massie in 1946 at McCullers's house in Nyack. An interesting and early association.

for my dear Jordan  
who has always been  
so kind to me I hope by this  
time another year we can be  
together  
Truman

MIRIAM  
by Truman Capote  
From Mademoiselle  
Truman Capote



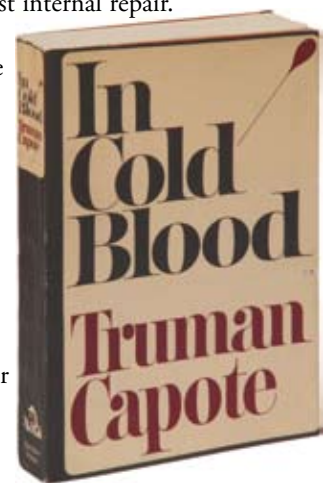
Illustrated with photographs by Cecil Beaton, Henri Cartier-Bresson, Hoynigen-Huene, and others.

**76 — same title.** London: William Heinemann (1950).

First English edition. Fine in near very good original unprinted glassine dustwrapper with chipping on the spine. One of 200 numbered copies.

**77 —. In Cold Blood: A True Account of a Multiple Murder and Its Consequence.** New York: Random House (1965).

First edition. Advance Reading Copy in self wrappers. Near fine with a small scrape on the front panel. Pulitzer Prize-winner for non-fiction. Capote's first cousin Harper Lee acted as his secretary during his investigations into the tragic Kansas murders and their aftermath. Basis for the 1967 Richard Brooks film featuring Robert Blake and Scott Wilson. Despite the scrape, a much nicer than usual copy.



**78 (Civil War).** *History of the Great Western Sanitary Fair.*

Cincinnati: C.F. Vent & Co. (1864).

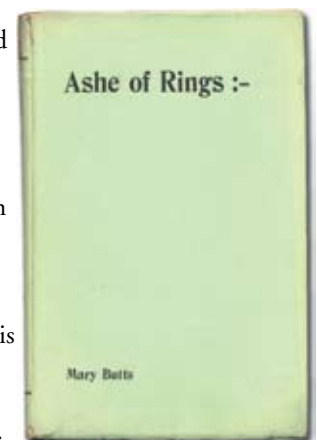
First edition. Full leather gilt. Some edge wear and quite rubbed, still a nice, very good copy. "Chapter Eight: Autograph Letters" prints extensive correspondence with American political, military, and literary figures contributing autographs, correspondence, and manuscripts to be auctioned off at the fair, including a poem by Oliver Wendell Holmes, Abraham Lincoln, Herman Melville, Nathaniel Hawthorn (sic), Richard Henry Dana, U.S. Grant, Millard Fillmore, William T. Sherman, William Cullen Bryant, William Lloyd Garrison, George Thomas, James A. Garfield, and many others. The binding is usually damaged or perished on this volume; this is a sound and attractive copy.



**79 Mary BUTTS.** *Ashe of Rings.*

(Paris: Three Mountains Press and Contact Editions 1925).

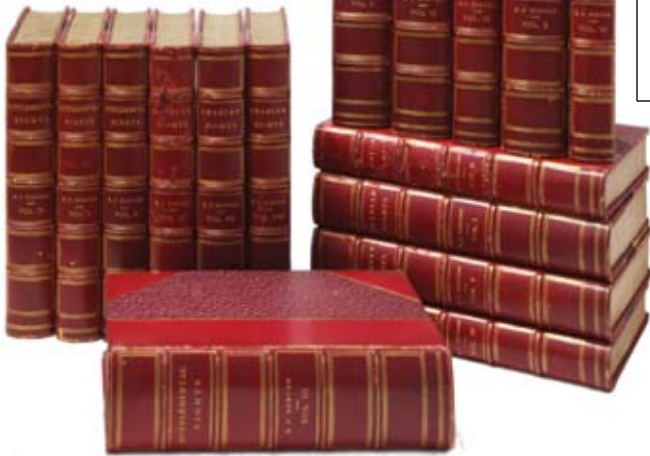
First edition. Green printed self-wrappers. Modest erosion at the spine ends, a bright, very good or better copy. An attractive copy of this uncommon novel about the English post-war generation.



**80 Richard F. BURTON.** *A Plain and Literal Translation of the Arabian Nights Entertainments, Now Entitled The Book of the Thousand Nights and A Night With Introduction Explanatory Notes On the Manners and Customs of Moslem Men and A Terminal Essay Upon The History of The Nights With Supplemental Nights to The Book of the Thousand Nights and A Night With Notes Anthropological and Explanatory.* Denver, Colorado:

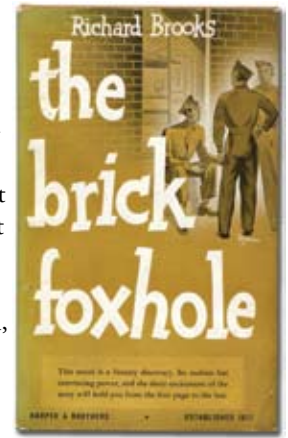
Burton Society of Denver, Colorado 1900.

Facsimile of the original edition. Ten volumes plus six volumes of the Supplemental Nights. Three quarter red leather with red cloth covered boards, five raised bands, top edge gilt, marbled endpapers. Number 791 of 1000 sets in this edition. Illustrations by Stanley L. Wood. Overall a very good set with moderate wear and scuffing at the extremities and occasional scratches, and the spines of Volumes II and III of The Nights have some repair to the binding. An attractive and profusely illustrated set of the best known translation of possibly the most entertaining story cycle in the history of world literature.



**81 Richard BROOKS.** *The Brick Foxhole.* New York: Harper and Brothers (1945).

First edition. Gift inscription, else fine in a price-clipped, near fine dustwrapper with a slightly faded spine, but fresher than usually found. Jacket art by Hoffman. First novel by Brooks, who went on to become one of Hollywood's best screenwriters and directors. Basis for the excellent noir film *Crossfire* with Robert Young, Robert Mitchum, and Robert Ryan. A nicer than usual copy, especially considering the poor wartime manufacturing employed.

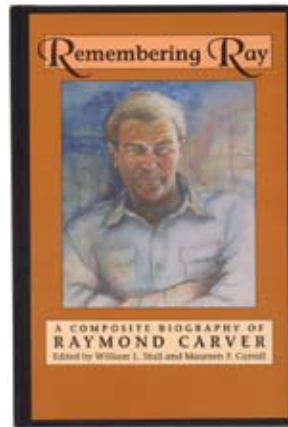


**82 Italo CALVINO.** *The Silent Mr. Palomar.* New York: Targ Editions 1981.

First American edition. Translated by William Weaver. Fine in fine, printed tissue dustwrapper. One of 250 copies Signed by the author.



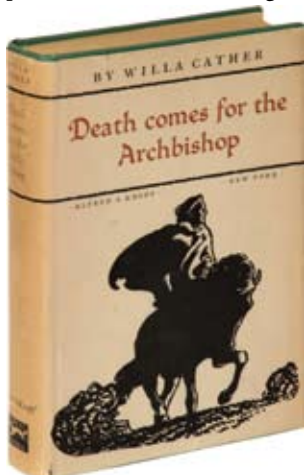
**83 (Raymond CARVER).** *Remembering Ray: A Composite Biography of Raymond Carver.* Santa Barbara: Capra Press (1993).



First edition. Edited by William L. Stull and Maureen P. Carroll. Fine, issued without dustwrapper. A composite biography by over forty contributors including Tess Gallagher, Joyce Carol Oates, Tobias Wolff, Jay McInerney, William Heyen, Stephen Dobyns, William Kittredge, Haruki Murakami, Hayden Carruth, and Robert Coles. Copy number 3 of 30 numbered hardbound copies with a leaf bound in that was Signed by Carver in 1988.

**84 Willa CATHER.** *O Pioneers!* Boston: Houghton Mifflin Company 1913.

First edition, first state. Two small, faint stains on the front board, else fine lacking the rare dustwrapper. Cather's first major novel, recreating the hardship of prairie life and celebrating the courage and spirit of the period, particularly among immigrant pioneer women.

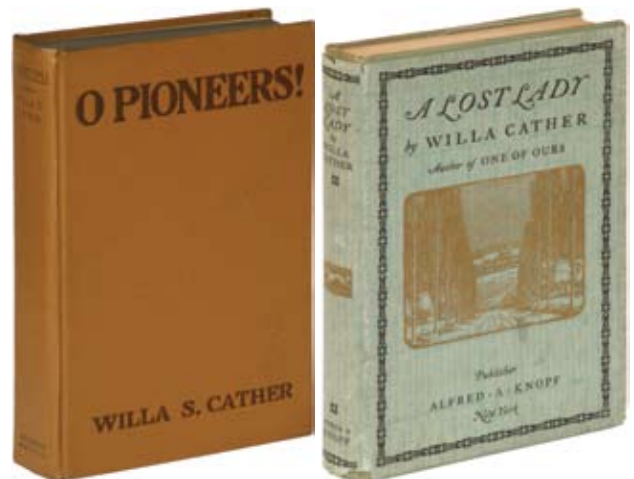


**85 —. A Lost Lady.** New York: Alfred A. Knopf 1923.

First edition. Very slight sunning, about fine in near fine dustwrapper with a few small nicks. A much better than usual copy.

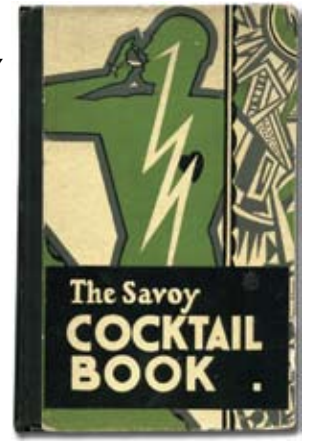
**86 —. Death Comes for the Archbishop.** New York: Alfred A. Knopf 1927.

First edition. Contemporary gift inscription, else fine in a nice, near fine dustwrapper with a very short tear on the front panel, and a touch of age-toning at the spine of the off-white jacket. One of the nicest copies we've seen in recent years of Cather's classic character study of two Frenchmen trying to organize a Catholic Diocese on the frontier of New Mexico.



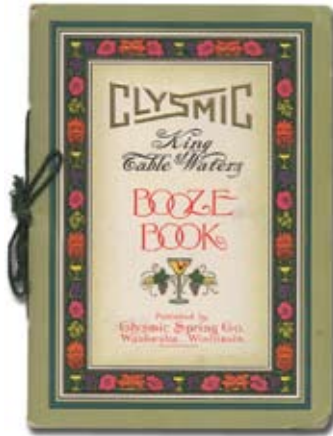
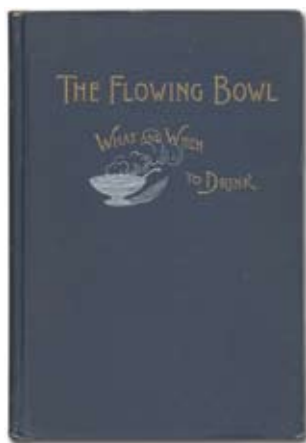
**87 (Cocktails).** Harry CRADDOCK, compiler. *The Savoy Cocktail Book: Being in the main a complete compendium of the Cocktails, Rickeys, Daisies, Slings, Shrubs, Smashes, Fizzes, Juleps, Cobblers, Fixes, and other Drinks, known and greatly appreciated in the year of grace 1930, with sundry notes of amusement and interest concerning them, together with subtle Observations upon Wines and their special occasions.* New York: Richard R. Smith 1930.

First American edition. Illustrations by Gilbert Rumbold. Former owner's attractive bookplate, and neat gift inscription, both on the front fly, and a bit of the usual edgewear to the foil over the boards, still a nicer than usual, near fine copy without dustwrapper, as issued, of this classic colorful Art Deco cocktail book.



**88 (Cocktails).** The Only William [William Schmidt]. *The Flowing Bowl: When and What to Drink. Full Instructions How to Prepare, Mix, and Serve Beverages.* New York: Charles L. Webster & Co. 1892.

First edition. Octavo. 294, [10]ads pp. Blue cloth decorated in silver, titled in gilt. Corners and spine ends a little rubbed, else a tight and attractive, near fine copy. Some remarks on drinking and general beverages, but largely dedicated to the construction and serving of cocktails. Surprisingly scarce.



**89 (Cocktails).** *Clysmic King of Table Waters Booze Book.* Waukesha, Wisconsin: Clysmic Spring Co. [no date - 1910-1919].

First edition. 12mo. 32pp. Silk cord-tied embossed wrappers. Front wrap and titlepage printed in multiple colors. Slight bumping to the corners, very near fine. Undated, but with "Souvenir Compliments of Bergez-Franks 'Old Poodle Dog'" and the date "191\_" with a space for a gift inscription on the rear wrap, so between 1910 and 1919. Attractively printed cocktail book with a generous selection of recipes.

**90 Joseph CONRAD.** *Lord Jim.* New York: Doubleday and McClure Co. 1900.

First American edition, second state with title a cancel. Publisher's decorated green cloth. A fine copy. Conrad's classic novel of an idealistic Merchant Marine, disgraced for cowardice, and his ultimate redemption among the natives of Patusan. Filmed in 1925 and again in 1965 with Peter O'Toole. Scarce in this condition. *Cagle A5b(2).*

**91 -. *The Mirror of the Sea.*** New York: Harpers 1906.

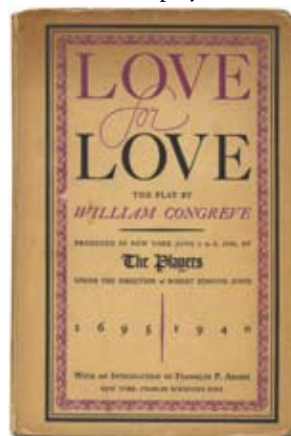
First American edition. Very slight, scattered foxing to the pastedowns else a fine and fresh copy. The painted lettering and illustration to the boards are bright and unrubbed. One of Conrad's most autobiographical works, episodic memoirs of several sea voyages. A lovely copy.



**92 William CONGREVE.** *Love for Love.* New York: Charles Scribner's Sons 1940.

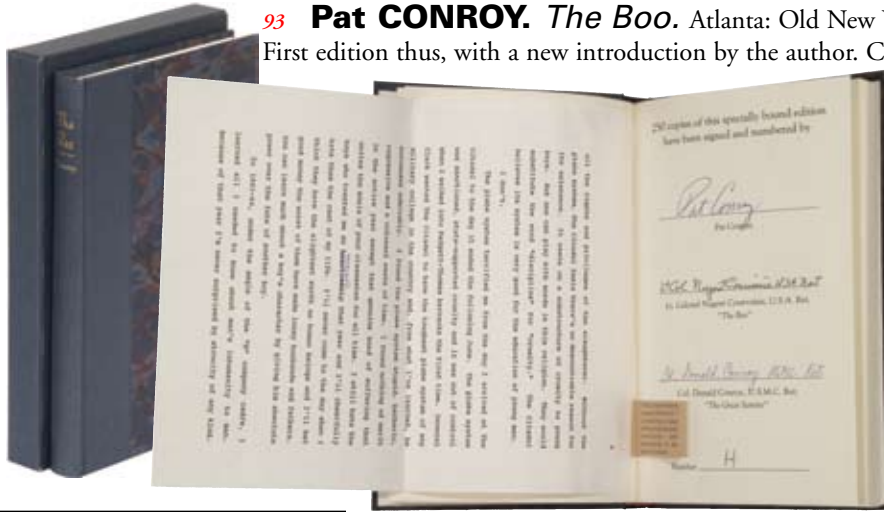
First edition thus, with an introduction by Franklin P. Adams for this play written in 1695. About very good in edgeworn and age-toned original publisher's printed paper over boards.

Program for the original Player's production laid in. This copy is **Signed** by Franklin P. Adams at his introduction, and **Signed** by dozens of others, presumably all or most were Club members. Among the notables who signed are Frederic Dorr Steele, Rea Irvin, Howard Lindsay (twice), Whitney Darrow, James Kirkwood, Sr., Scudder Middleton, Rollin Kirby (twice), Robert Haven Schaufler, John Drew Barrymore (actor and father of Drew Barrymore), Frank Sullivan, Pare Lorentz, and many other authors, artists, and actors. Additionally there is a large and accomplished (unsigned) drawing of a bottle of Vichy, shadowing a nude woman.



93 **Pat CONROY.** *The Boo*. Atlanta: Old New York Book Shop Press 1988.

First edition thus, with a new introduction by the author. Cloth and marbled paper over boards in cloth slipcase.

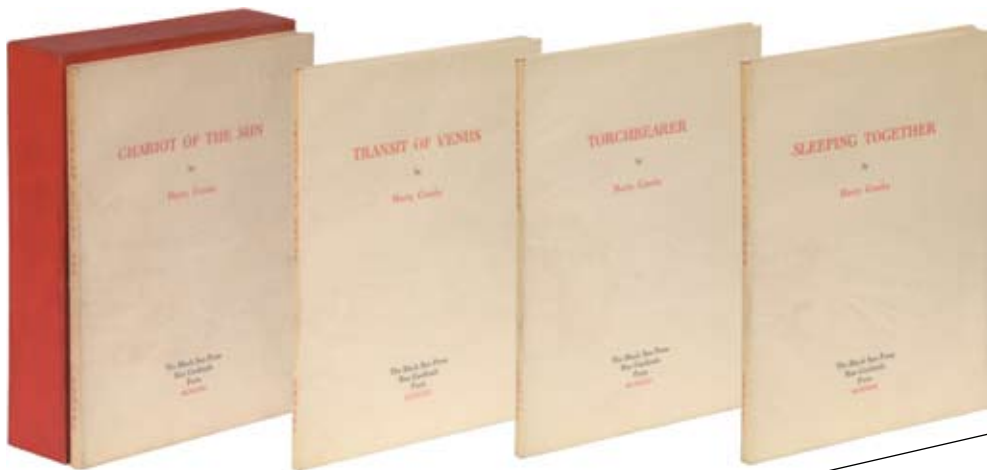


Fine. One of 20 lettered copies Signed by Pat Conroy, Lt. Col. Nugent Courvoisie ("The Boo"), and Lt.Col. Donald Conroy, the author's father and the model for "The Great Santini," and with a page of the manuscript of the new introduction tipped-in. According to the publisher, despite the stated limitation, only about 15 were produced. The author's first book, the original edition was published in 1970. This issue is rare. From the Library of Bruce Kahn.

94 **Harry CROSBY.** *The Collected Poems of Harry Crosby: Chariot of the Sun; Transit of Venus; Torchbearer; [and] Sleeping Together*. Paris: Black Sun

Press 1931.

First editions thus. Four volumes, complete. *Chariot of the Sun*, with Introduction by D.H. Lawrence; *Transit of Venus*, with Preface by T.S. Eliot; *Torchbearer*, with Notes by Ezra Pound; and *Sleeping Together*, with a Memory of the Poet by Stuart Gilbert. Octavos. Fine in original printed wrappers, and fine glassine dustwrappers, in near fine original red cloth publisher's slipcase with a little sunning. Set number 54 of 500 numbered sets.



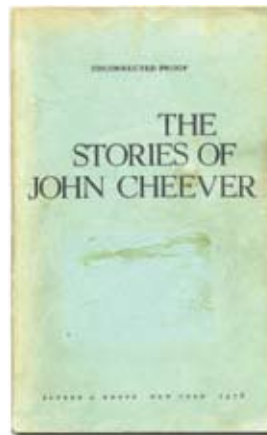
96 **John CHEEVER.** *Homage to Shakespeare*

*speare*. Stevenson, CT: Country Squire Books (1965).

First edition. Fine in fine dust-wrappers. One of 150 numbered copies Signed by the author.

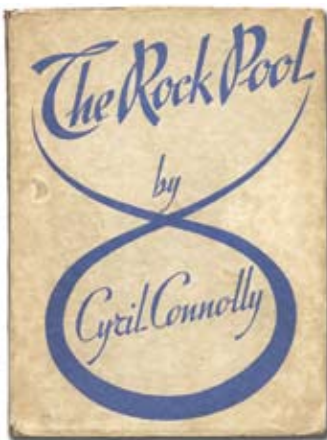
97 **—.** *The Stories of John Cheever*. New York: Alfred A. Knopf 1978.

Uncorrected proof. Extensive pencil notes from a reviewer on the half-title,



wrappers soiled, a good only copy in wrappers. Winner of the Pulitzer Prize.

95 **Cyril CONNOLLY.** *The Rock Pool*. Paris: The Obelisk Press (1936).



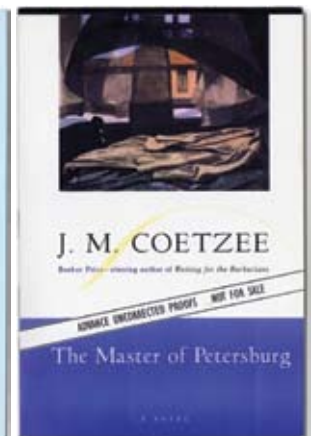
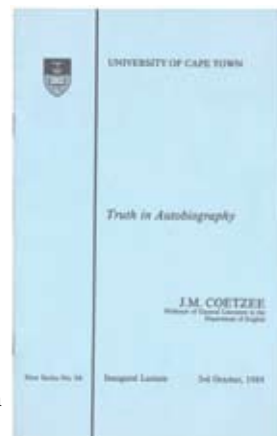
First edition. Self-wrappers. A small stain on the front wrap, and a little overall age-toning, a sound, at least very good copy. The author's first book. Scarce.

98 **J.M. COETZEE.** *Truth in Autobiography*. (Cape Town: University of Cape Town 1985).

6(1)pp. stapled wrappers. Fine. The text of a lecture delivered by the Nobel laureate at the University of Cape Town. Scarce.

99 **—.** *The Master of Petersburg*. (New York): Viking (1994).

Uncorrected proof in glossy wrappers. Fine. Signed by the author. Author Nicholas Delbanco's copy, with Delbanco's notes in the text, and with his printed introduction for a reading by Coetzee laid in.





**100 Gregory CORSO.** *The Vestal Lady on Brattle and Other Poems.* Cambridge, Massachusetts: Richard Brukenfeld 1955.  
First edition. Cover by Nick Cikovsky. Tiny ink inscription: "To Nick from her roomy" on the first leaf, modest offsetting to the front and rear wraps, slight spine-tanning, else near fine in wrappers. The author's first book, one of 500 copies.

**101 —. American Express.** Paris: The Olympia Press (1961).  
First edition. Wrappers. Fine in fine dustwrapper.



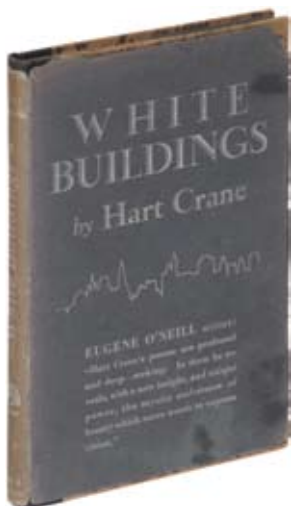
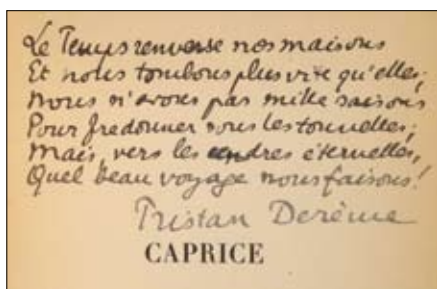
**105 Robert CREELEY.** *Le Fou.* Columbus: Golden Goose Press 1952.  
First edition. A trifle age-toned, still easily fine in fine, stiff wrappers as issued. Author's first book, a lovely copy.

**103 Edward DAHLBERG.** *Bottom Dogs.* London: G.P. Putnam's Sons (1929).



First edition, trade issue. Introduction by D.H. Lawrence. Fine in near fine dustwrapper with slight wear. The trade issue appears to be much scarcer than the limited, numbered edition, particularly in an acceptable jacket. The author's first book.

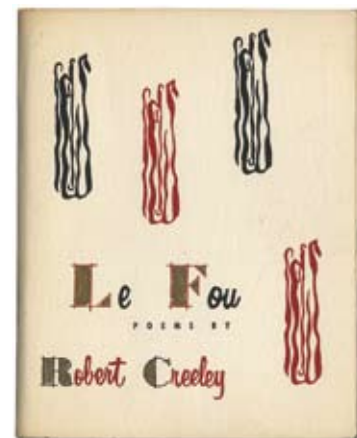
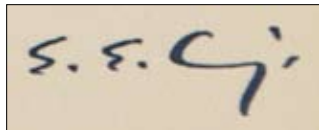
the edge of the spine, a very good copy. Copy number 9 of 20 copies on Japon Imperial. Additionally this copy Signed by Derème with a handwritten six-line poem.



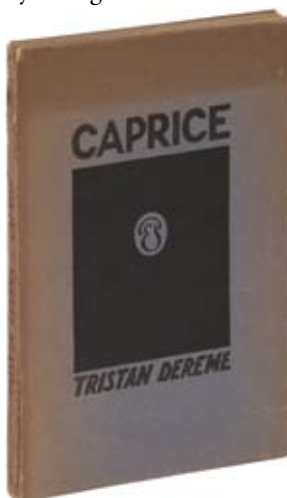
**102 Hart CRANE.** *White Buildings.* New York: Boni and Liveright 1926.  
First edition, first issue with Allen Tate's name spelled incorrectly on the integral titlepage. Edges of the boards rubbed, a very good copy in very good dustwrapper with the folds internally reinforced, but no restoration, and a couple of small chips. Crane's first book. One of 500 copies of both issues, with seemingly a very small number of those in the first issue. The last copy of the first issue to appear at auction brought \$8000 in 2002.

**104 E.E. CUMMINGS.** *Eimi.* New York: Covici Friede 1933.

First edition. Tiny initials on the front fly, else fine in fine dustwrapper with very modest age-toning, and a short tear at the bottom of the front panel near the flap fold. One of 1381 numbered copies Signed by the author. An especially nice copy.

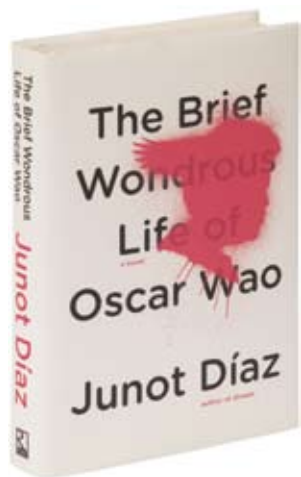


**106 Tristan DERÈME.** *Caprice.* Paris: Emile-Paul Frères (1930).  
First edition. Frontispiece by Daragnès. Text in French. Printed blue wrappers. Wrappers tanned, slight splits along



**107 Don DeLILLO.** *Running Dog.* New York: Alfred A. Knopf 1978.  
Uncorrected proof. Tall wrappers. A tiny crease on the front wrap, else near fine. One of DeLillo's scarcer novels.





**108 Junot DIAZ.** *The Brief Wondrous Life of Oscar Wao.* New York: Riverhead Books 2007.

First edition. Fine in fine dustwrapper. Signed by the author. Winner of the Pulitzer Prize. From the Library of Bruce Kahn.

**109 Charles DICKENS.** *Little Dorrit.* London: Bradbury and Evans 1855-57.

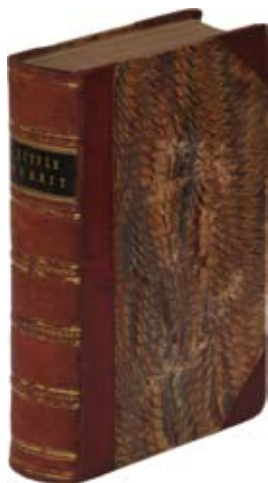
First edition, first issue (with the errata slip in Vol. XVI, "Rigaud" for "Blandois" in part 15, pp. 469, 470, 472 and 473, and all advertisements except lacking one page of the Dr. De Jongh ad in Vol. XVIII). Forty illustrations by H.K. Browne ("Phiz"). Twenty parts in nineteen. Original blue printed paper wrappers. Housed in a quarter morocco clamshell case. A handsome set.



**110 — same title.** London: Bradbury and

Evans 1857.

First edition, first state with signature BB2 marked "B2" (p. 371). Forty illustrations, including frontispiece and vignette title, by H.K. Browne (aka, "Phiz"). Thick octavo. Rebound in three-quarter dark red calf and marbled papercovered boards, ruled and lettered in gilt. Bookplate of F. Piggott, some light offsetting and foxing in the text, some rubbing to the boards, else a fine copy.



**111 Emily DICKINSON.** *Poems. Third Series.* Boston: Roberts Brothers 1896.

First edition. Edited by Mabel Loomis Todd. Quarter green cloth, with white cloth gilt, ribbon marker. Contemporary owner's name, a Dickinson poem neatly written on a preliminary blank, else a fine and clean copy and uncommon thus. *BAL* 4661, binding 1 (with "Roberts Bros." on the spine). A superior copy.



**112 E.L. DOCTOROW.**

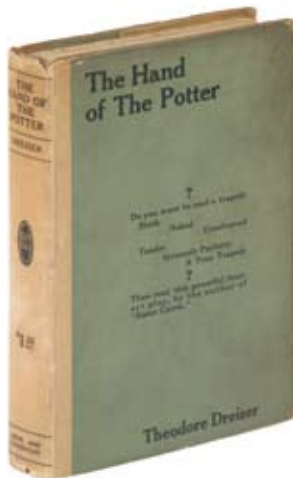
*Big As Life.* New York: Simon and Schuster (1966).

First edition. A few tiny dampspots on the page edges, a faint damp-stain along the edge of the front fly, and the jacket designer's



name noted in ink on the front fly as well ([Lawrence] "Ratzkin"), else near fine in near fine dustwrapper with a couple of tiny tears. Doctorow's very uncommon second book.

**113 Theodore DREISER.** *The Hand of The Potter. A Tragedy in Four Acts.* New York: Boni & Liveright 1918.



First edition, first published issue. Fine in a nice, very good dustwrapper with a long but seamless-appearing internal repair, a small chip on the rear panel, and a little age-toning.

**114 Friedrich DUERRENMATT.**

*Oedipus.* [No place - New York]: Limited Editions Club 1989. First edition. Photogravures by Marie Cosindas. Translated by Leila

Vennewitz. Foreword by the Author. Large quarto. Quarter morocco and cloth in slipcase. Fine. Limited to 650 numbered copies Signed by Cosindas. A lovely book.



**115 John DOS PASSOS. *One Man's Initiation*.** London: Allen & Unwin (1920).



First edition, first issue with type broken on page 35, line 32. Some offsetting to the second blank leaf, some fading at the spine, near fine in near fine dustwrapper with slightest of edgewear, housed in a custom slipcase. A very nice copy of the author's first book, preceding the American edition. Dos Passos's impressions of what he saw during the First World War. Scarce, particularly in this condition.

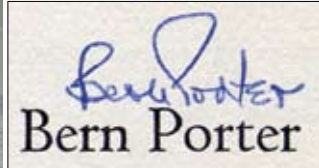
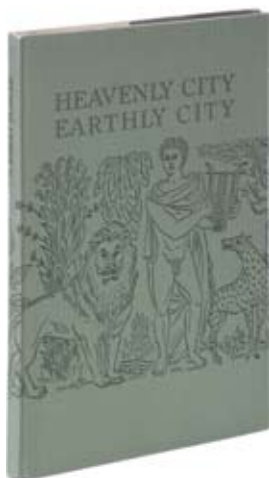
**116 —. *U.S.A. Trilogy: The 42nd Parallel, 1919, The Big Money*.** New York: Harper and Brothers, Harcourt, Brace and Company 1930, (1932), (1936).



Three volumes. First editions. *The 42nd Parallel* is fine in about fine dustwrapper with a tiny chip at the top of the front panel; *1919* is about fine with

very light scuffing to the boards in near fine dustwrapper with a very faint dampstain at the crown, and *The Big Money* has slight foxing to the topedge but is still fine in fine, very lightly rubbed dustwrapper. A very handsome set of the complete *U.S.A. Trilogy*.

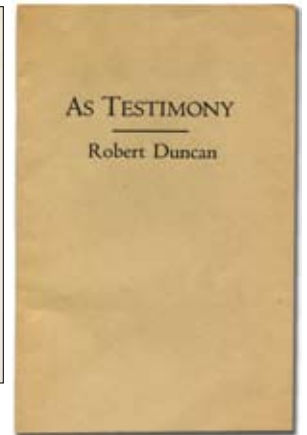
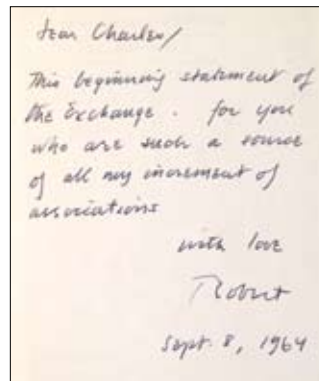
**117 Robert DUNCAN. *Heavenly City, Earthly City*.** (Berkeley: Bern Porter) 1947.



First edition. Drawings by Mary Fabilli. Fine in fine dustwrapper with two tiny tears. A beautiful, fresh copy of this uncommon first book by one of the most important poets of his era. This copy Signed by the publisher Bern Porter. Of a total edition of 350 copies this is one of 250 copies in white boards (the additional 100 were in green boards and were signed by Duncan).

*Inscribed to Charles Olson*

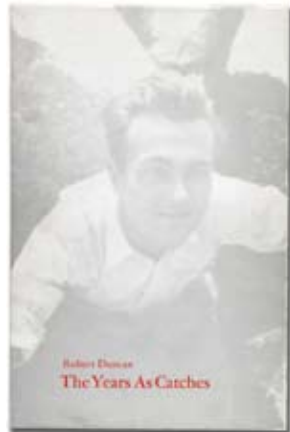
**118 —. *As Testimony: The Poem & The Scene*.** San Francisco: White Rabbit Press 1964.



First edition. Stapled wrappers. About fine. Inscribed by Duncan to Charles Olson: "Dear Charles: This beginning statement of the Exchange for you who are such a source of all my increment of associations.

With love, Robert Sept. 8, 1964." Olson taught Duncan at Black Mountain and continued to serve as his mentor. A spectacular association.

**119 —. *The Years As Catches*.** Berkeley: Oyez 1966.



First edition. Fine in fine dustwrapper. Publisher's prospectus laid in. One of 170 copies of the hard-cover issue. Signed by Duncan on the title page, and dated in 1967.

**120 —. *Poetic Disturbances: Maya Quarto***

*Eight*. (San Francisco: Clifford Burke) 1970.

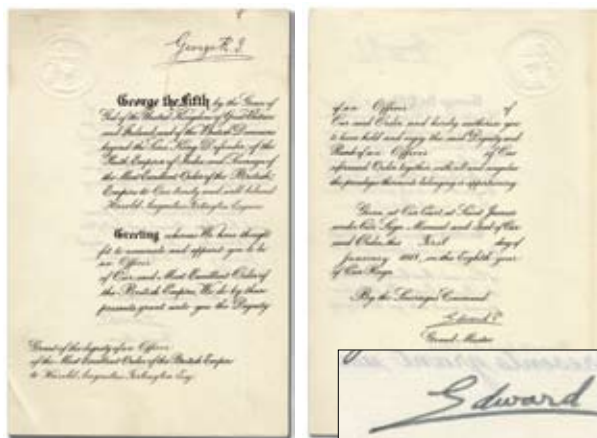


First edition. Quarto. Stapled wrapper with applied paper label. Fine. One of 50 numbered copies (of a total edition of 300) Signed by the poet. Very scarce.

**121 Lawrence DURRELL writing as Charles Norden. *Panic Spring*.** New York: Covici-Friede (1937).



First American edition. A bookplate on the front pastedown, near fine lacking the dustwrapper.



*O.B.E. Anyone?*

**122 EDWARD VII.** *Order of the British Empire Document Signed.*

Partially printed Document **Signed**. Order of the British Empire Document **Signed** by Edward VII ("Edward P") as Grand Master, and with the stamped (*not original*) signature of his father King George V. Dated 1 January 1918. Large quarto sheet (watermarked "J. Whatman Hand Made 1917") folded into four pages. A faint bend in one corner and a small stain in the upper right corner, near fine. The recipient was Harold Augustus Fortington, a wealthy businessman. With a typed note of transmission from the Central Chancery, and with the original mailing envelope, which exhibits some wear.

**123 I.E.S. EDWARDS, C.J. GADD, and N.G.L. HAMMOND, editors.** *The Cambridge Ancient History.* Cambridge: Cambridge University Press 1970.

Third edition. Six books in four Volumes. I. Part 1 *Prolegomena and Prehistory*, I. Part 2. *Early History of the Middle East*, II. Part 1. *The Middle East and the Aegean Region c. 1800-1380 B.C.*, II. Part 2 *The Middle East and the Aegean Region c. 1380-1000 B.C.*, III. *The Assyrian Empire*, IV. *The Persian Empire and the West*. Each volume is fine in near fine dustwrapper with a little age-toning to the spines and mild soiling. A nice set of these definitive histories.



**124 Albert EINSTEIN and Sigmund FREUD.** *Warum Krieg? [Why War?]*. Paris: Internationales Institut für geistige Zusammenarbeit (1933).

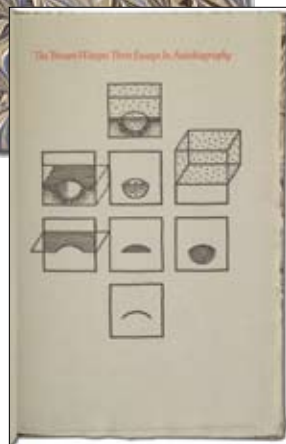
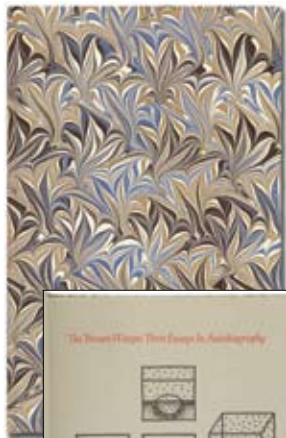
First edition. Self-wrappers. Text in German. Spine a little tanned, a small label of a Vienna bookstore on front flap, else near fine. Copy number 396 of 2000 press numbered copies. A dialogue between Einstein and Freud.



**125 Loren EISELEY.** *The Brown Wasps: A Collection of Three Essays in Autobiography.* Mount Horeb: The Perishable Press Limited 1969.

First edition. Illustrated by Jack Beal. Bound by Douglas Cockerell and Son using three different marbled papers. Tiny bump to one corner, still easily fine in marbled paper-covered boards. Colophon states that there were 200 copies on Charter Oak paper, and fifty-six copies on Shadwell, although a laid in printed statement from the publisher asserts that there were only 185 copies on Charter Oak. This appears to be one of the fifty-six on Shadwell. One of the AIGA's 50 best designed books of the year. Easily Eiseley's scarcest book.

First edition. Illustrated by Jack Beal. Bound by Douglas Cockerell and Son using three different marbled papers. Tiny bump to one corner, still easily fine in marbled paper-covered boards. Colophon states that there were 200 copies on Charter Oak paper, and fifty-six copies on Shadwell, although a laid in printed statement from the publisher asserts that there were only 185 copies on Charter Oak. This appears to be one of the fifty-six on Shadwell. One of the AIGA's 50 best designed books of the year. Easily Eiseley's scarcest book.



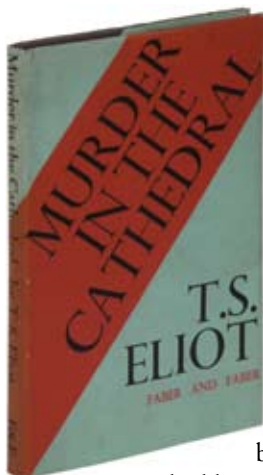
**126 T.S. ELIOT.** *Murder in the Cathedral.* London: Faber and Faber (1935).

First complete edition, slightly preceded by an acting edition. Very slight offsetting on the front fly, still fine in fine dustwrapper.

**127 —. Geoffrey Faber 1889-1961.** London: Faber and Faber (1961).

First edition. Fine in papercovered boards. One of 100 numbered copies of this rare little

memorial address, this copy is unnumbered, press lettered "out of series," and is unsigned.



## Corsets

128 (Fashion). **La Moda Ossia Dell' Uso, E Dell'**

**Abuso De' Busti Che Adornano Il Bel Sesso, Opera Recentemente Pubblicata in Parigi, Adornata di Figure in Miniatura.** Parma: "Con Approvazione" 1789.

First edition. 12mo. 104pp. Folding frontispiece illustration in color. Half-calf and pastepaper over boards. Light rubbing and edgewear, scattered light foxing and one slight split at the top joint, still a lovely near fine copy. An early work on choosing and using the corset. Accompanied by a fold-out

colored plate depicting various styles of undergarments along with an associated apparatus. OCLC and ICCU each locate a single copy, and none in the U.S. Eighteenth Century stealth porn, a Victoria's Secret catalog from the Age of Enlightenment.



129 **Peter FALLON. Airs and Angels.** (Carrollton, Ohio): Press on Scroll Road (2007).

First edition. Foreword by Wendell Berry. Illustrated by Carol Blinn. Title-page calligraphy by Jerry Kelly. Bound by Priscilla Spitler. Quarto. Quarter blue silk and marbled-paper boards, with applied spine title label. Fine, as new copy. A book of poetry by the Irish author, one of 60 numbered copies.

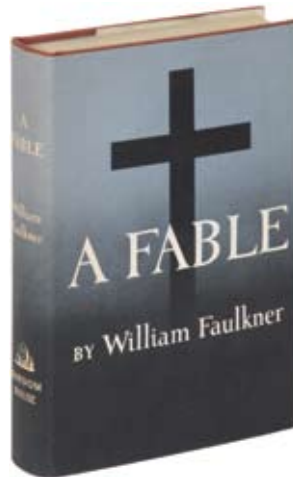
Of sixty copies, this is number 44.



130 **William FAULKNER. A Fable.** New York: Random

House 1954.

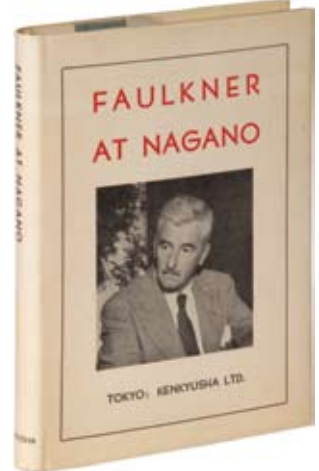
First edition. Fine in fine dustwrapper with barely perceptible tanning to the white spine lettering. Winner of both the Pulitzer Prize and the National Book Award, the first book to win both awards. A beautiful copy. From the Library of Bruce Kahn.



131 —. **Faulkner at Nagano.** Tokyo: Kenkyusha

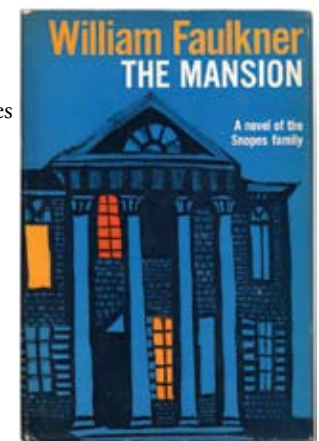
(1956).

First edition. Fine in fine dustwrapper. A series of interviews and lectures given by Faulkner on a trip to Japan. A beautiful copy.



132 —. **The Mansion.** New York: Random House (1959).

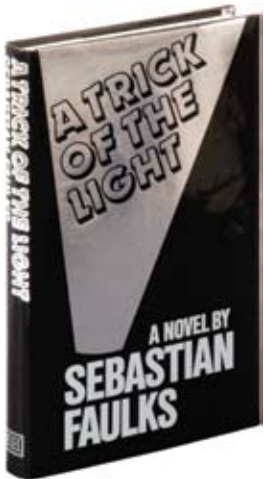
First edition. Fine in fine dustwrapper with the slightest of rubbing. A lovely copy of the final book in Faulkner's Snopes trilogy. *Burgess 99.*



133 **Sebastian FAULKS. A Trick of the Light.** London:

The Bodley Head (1984). First edition. Fine in fine dustwrapper. **Signed** by the author, his first book. The thin black glossy jacket, printed with metallic silver, is notoriously prone to wear – genuinely fine copies are scarce, and signed copies thus are

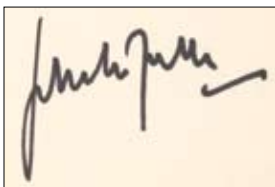
rare. A beauty, as nice as we expect to ever see. From the Library of Bruce Kahn.



134 —. **The Girl at the Lion D'Or.**

London: Hutchinson (1989).

First edition, first impression. Slightly cocked else fine in fine unclipped dustwrapper. **Signed** by the author. The second book in Faulks's "France Trilogy" and very scarce. From the Library of Bruce Kahn.

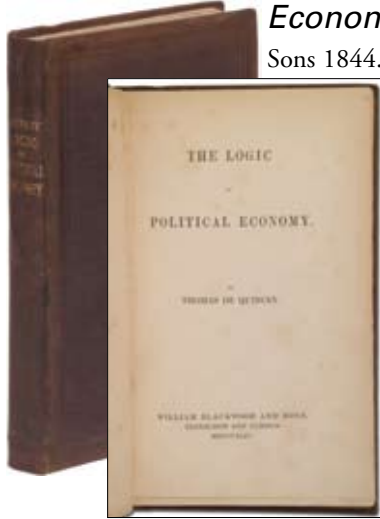


**135 Lawrence FERLINGHETTI.** *Unfair Arguments with Existence.* New York: New Directions (1963).

Uncorrected long galleys. Folded, tiny tears, near fine. Long galleys for in-house use of this paperback original. Very scarce, probably only a handful of copies were produced.



**136 (Finance). Thomas DE QUINCEY.** *The Logic of Political Economy.* Edinburgh and London: William Blackwood and Sons 1844.

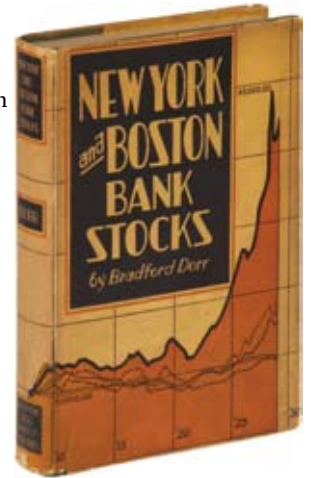


First edition. Publisher's cloth. Two contemporary pencil owner's names (that of author Alexander G. Mercer dated in 1848; and "Alf. Sullivan"), professionally rebaced retaining much of the original spine, slight foxing, a very good copy. When he wasn't famously confessing his opium addiction, De Quincey also wrote on a number of subjects.

**137 (Finance). Bradford DORR.**

*New York and Boston Bank Stocks.* Cambridge: (Investment Trust Analyst, Inc.) 1928.

First edition. Two pencil names on the front fly else very near fine in an attractive, very good or better dustwrapper with modest light wear. A handsome copy, and seldom found in jacket.



**138 (Finance).**

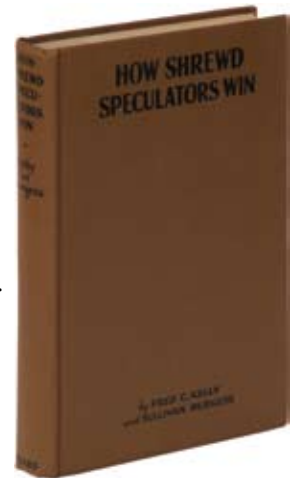
**John FRANCIS.** *Chronicles and Characters of the Stock Exchange.* Boston: Wm. Crosby and H.P. Nichols 1850.



First American edition (originally published in London in 1849, the work also appears, probably simultaneously, in the U.S. in the *Bankers' Magazine for 1850*). Publisher's cloth. Contemporary owner's name ("Isaac W. Blain, Brooklyn"), rebaced, saving all but the top 1½" of the spine, and nearly all of the title, about very good. An early and important history of the London Stock Exchange. OCLC locates several copies of the English edition, but only a single copy of the first American edition, at AAS.

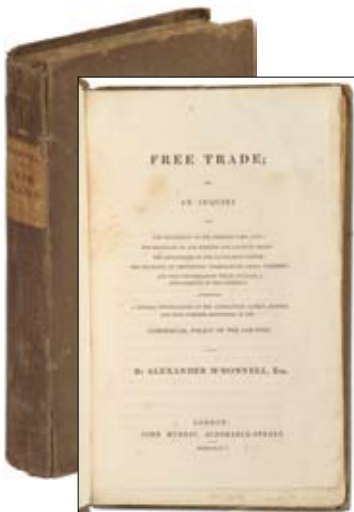
**139 (Finance). Fred C. KELLY and Sullivan BURGESS.** *How Shrewd Speculators Win: A Guide to Behavior When the Market Rises.* New York: Sears Publishing Company 1932.

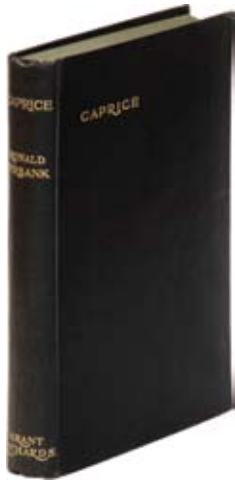
First edition. A very near fine copy, lacking the presumed dustwrapper. Kelly was a well-known author, biographer, and business speculator. Scarce.



**140 (Finance). Alexander M'DONNELL.** *Free Trade, or, An inquiry into the expediency of the present Corn Laws; The Relations of our Foreign and Colonial Trade, The Advantages of our Navigation System; The Propriety of Preventing Combinations Among Workmen; and the Circumstance which Occasion a Derangement of the Currency. Comprising a general investigation of the alterations lately adopted, and still further mediated, in the commercial policy of the country.* London: John Murray 1826.

First edition. Octavo. Original papercovered boards, printed spine label. Scattered foxing, light edgewear to the spine, a small chip to the spine label, a nice, near fine copy in a remarkable state of preservation. McDonnell wrote a few economic works and was actively anti-abolitionist because of its potential effects on British economics.





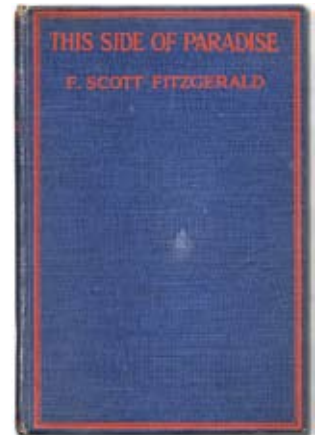
**141 Ronald FIRBANK. *Caprice*.** London: Grant Richards Ltd. 1917.  
First edition. Frontispiece illustration by Augustus John. Fine, lacking the dustwrapper. Very scarce.



**142 —. *Valmouth*.** London: Grant Richards 1919.  
First edition. Frontispiece by Augustus John. Near fine in very good dustwrapper (reproducing the John frontispiece illustration) with the spine a bit tanned, and shallow loss at the spine extremities. One of only 500 copies, and exceptionally uncommon in jacket.

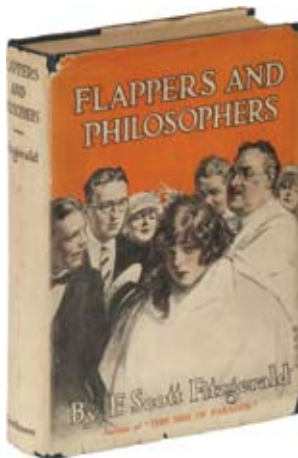
**143 F. Scott FITZGERALD. *This Side of Paradise*.** London: W. Collins & Sons (1921).

First English edition. Neat contemporary owner's name on the front fly, a little foxing to the foredge and endpapers, and a couple small spots on the boards, else near fine lacking the dustwrapper. Fitzgerald's first book, altered considerably from the American edition.



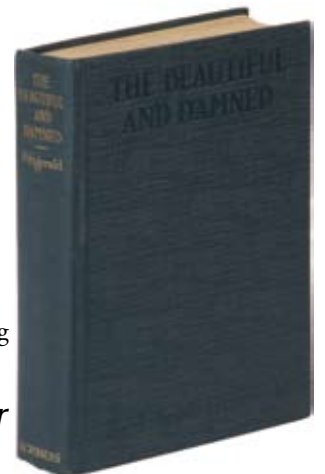
**144 —. *Flappers and Philosophers*.** New

York: Charles Scribner's Sons 1920.  
Fifth printing, one of 1300 copies printed. A small stain on the front fly else fine in a near fine dustwrapper, with a couple of small chips. The orange color is a shade lighter than it appears on the first printing. Unrestored. The first printing is one of the rarest Fitzgeralds to find in jacket; this is a nice, relatively affordable alternative.



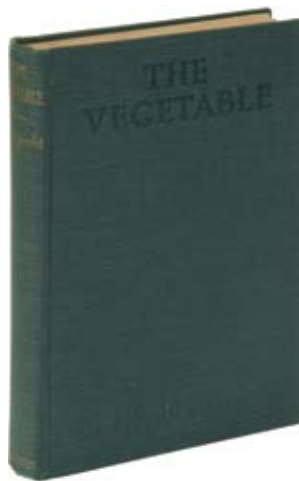
**145 —. *The Beautiful and Damned*.** New York: Charles Scribner's Sons 1922.

First edition, first state. Tiny nicks to a couple of pages from being roughly opened, foxing to the front fly, still easily fine with the spine lettering bright and fresh, lacking the scarce dustwrapper. An exceptional copy of the second novel by one of the finest American writers of this century.



**146 —. *The Vegetable*.** New York: Charles Scribner's Sons 1923.

First edition. A nice, near fine copy lacking the dustwrapper.



**147 —. *Tender Is the Night*.**

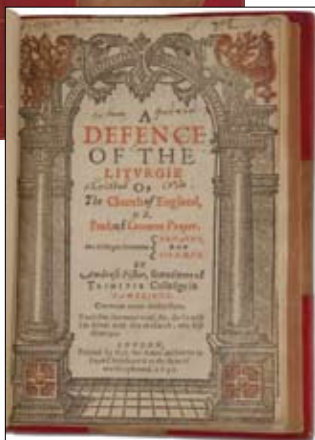
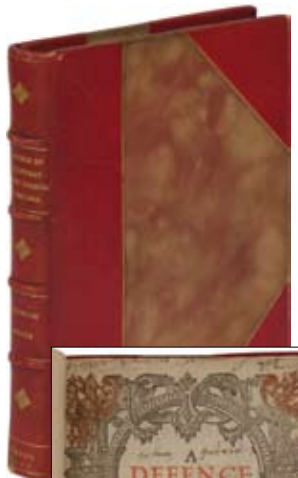
New York: Charles Scribner's Sons 1934.

First edition. A bit of light spotting on the foredge, lettering very slightly rubbed, and a little rubbing at the spine ends, but near fine and much nicer than usual, lacking the dustwrapper. Fitzgerald had all but fallen off the map when this, his last completed novel, was issued. A portrait of expatriates on the French Riviera, it was supposedly based on Gerald and Sara Murphy but is as likely based on the Fitzgeralds themselves.

The 1962 film version by Henry King, the last of his many films adapted from literary novels, featured Jason Robards and Jennifer Jones. *Connolly 100*.



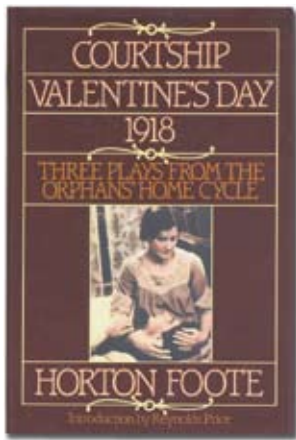
**148 Ambrose FISHER.**



***A Defence of the Liturgie of the Church of England, or, Booke of Common Prayer. In a dialogue between***

***Novatus and Irenæus.*** London: Printed by W.S. for Robert Milbourn 1630.

First edition. Rebound in late 19th or early 20th Century red half morocco, and papercovered boards. Titlepage in black and red. Lacks half-title, some edgewear, mostly at the corners, a trifle trimmed, a handsome, near fine copy. *ESTC S122214*.



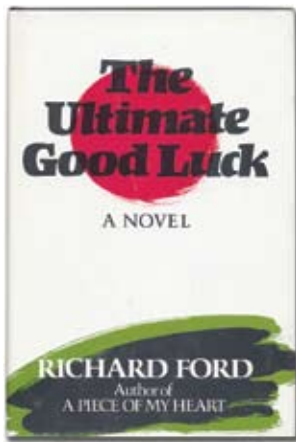
**149 Horton FOOTE.** *Courtship, Valentine's Day, 1918: Three Plays from the Orphans' Home Cycle.* New York: Grove Press (1987).

First edition. Fine in fine dustwrapper. Nicely Inscribed by the author to Ralph Waite, the actor and director who played John Walton, Sr. in the hit television show *The Waltons*: "To Ralph Waite – with much gratitude for his lovely talent. Horton Foote." Additionally this copy was later inscribed by Ralph Waite to another actress. Waite played the lead in the road version of Foote's Pulitzer Prize-winning play *The Young Man from Atlanta*, but was replaced by Rip Torn on Broadway. Nice association.

**150 Jean FORD.** *I'll Walk to the Mountain.* New York:

Greenberg [no date – 1930].

First edition. Edges of the boards a little bumped, a very good or better copy in very good dustwrapper with light rubbing and a modest chip on the rear panel. Advance Review Copy with publication date and price stamped on the front fly. Sophisticated girl tires of the city, is thrown together with a shaggy, wild-eyed mountaineer in the Tennessee mountains. Very scarce – OCLC locates no copies.



**151 Richard FORD.** *The Ultimate Good Luck.* Boston:

Houghton Mifflin Company 1981.

First edition. Fine in near fine dustwrapper with a short tear on the rear panel, and with the rear hinge tight and uncracked (a flaw seemingly endemic to this title). Signed by the author. Ford's second book, a novel of violence and intrigue.

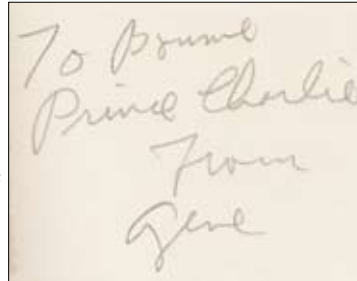
*Inscribed to Charles Lederer*

**152 Gene FOWLER.** *The Jervis Bay Goes Down.* [No

place]: Privately Printed [no date – 1941].

First edition. Mimeographed sheets in mimeographed brad bound wrappers.

11pp. Slight age-toning, else about fine. A poem written about a true incident in WWII during which a British Merchant ship sacrificed itself to save a larger convoy. Apparently privately printed by Fowler, and distributed to his friends, this was later published as a book, and became one of the most beloved poems of WWII. This copy Inscribed in pencil by Fowler to friend and fellow author Charles Lederer: "To Bonnie Prince Charlie From Gene." Lederer was a highly successful playwright and screenwriter whose credits include *Kismet* and *Gentlemen Prefer Blondes*. A rarity, this privately printed issue is virtually impossible to find. Ex-Carter Burden.



**153 William GADDIS.** *JR.* New York: Alfred A.

Knopf 1975.

First edition. Small owner's name and a small offset spot, both on the front fly, else fine in near fine dustwrapper. Signed by Gaddis on the titlepage. A nice copy of this National Book Award-winning novel.



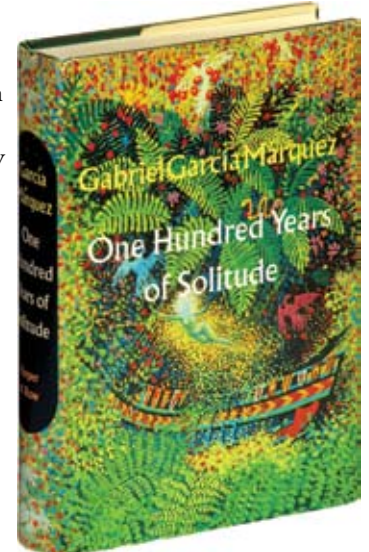
WILLIAM  
GADDIS

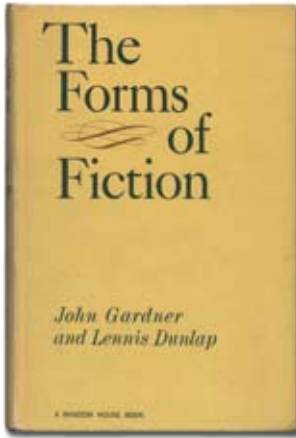
In Memoriam Ex Libris

**154 Gabriel GARCÍA MÁRQUEZ.** *One Hundred Years of Solitude.* New York:

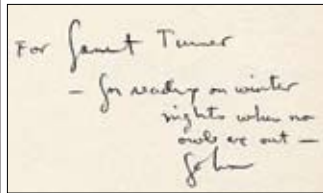
Harper and Row (1970).

First American edition, and first edition in English, in first issue dustwrapper. A touch of rubbing at the spine ends, very near fine in a bright and fine first issue dustwrapper (with exclamation point) with two tiny nicks at the crown. A desirable title. Copies in the first issue dustwrapper have become very uncommon in this condition with the spine unfaded.





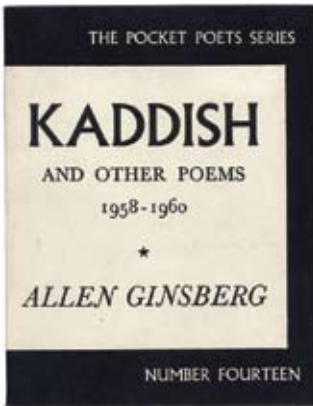
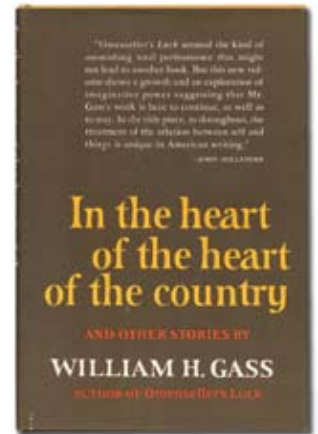
**155 John GARDNER and Lennis DUNLAP.** *The Forms of Fiction.* New York: Random House (1962).



First edition. Printed papercovered boards. Corners rubbed, a near fine copy without dust-wraper. Nicely Inscribed by co-author John Gardner: "For Janet Turner – for reading on winter nights when no owls are out – John." Gardner's first book, a textbook. The fragile papercovered boards tend to be well-worn when encountered.

**156 William GASS.** *In the Heart of the Heart of the Country.* New York: Harper and Row (1968).

First edition. Fine in fine dustwrapper. A beautiful copy of perhaps the author's most important book.



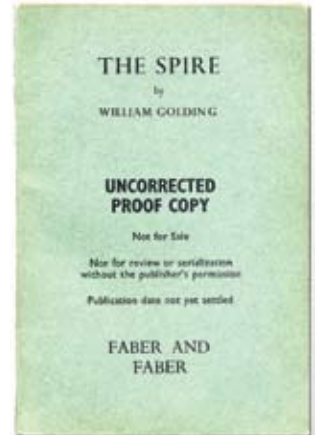
**157 Allen GINSBERG.** *Kaddish and Other Poems 1958-1960.* San Francisco: City Lights (1961). First edition, first issue. Wrappers, as issued. Fine. Probably the author's second best known title. Reprinted innumerable times, the first printing is scarce.

**160 William GOLDING.** *Lord of the Flies.* New York: Coward-McCann (1955).

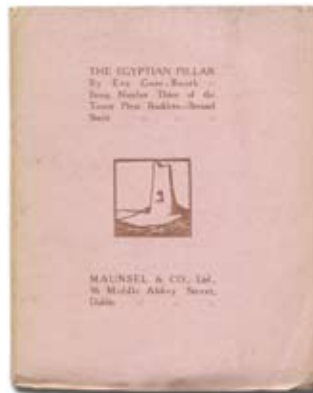


First American edition. Fine in a crisp and fine, price-clipped dustwrapper with a tiny tear at the crown. The Nobel Prize winner's key book, his arresting first novel about the elemental savagery of human nature. A beautiful copy.

**161 -. The Spire.** London: Faber and Faber (1964). Uncorrected proof. Printed wrappers. Fine.



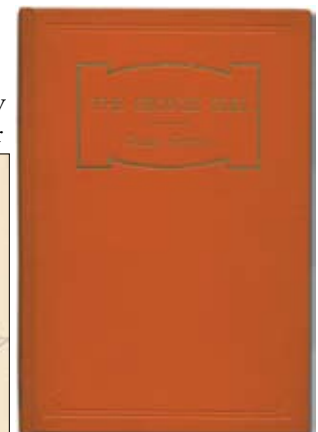
**158 Eva GORE-BOOTH.** *The Egyptian Pillar.* Dublin: Maunsel & Co. 1907.



First edition. 12mo. Printed pink wrappers. Light foxing, covers slightly dust-soiled and sunned, else a near fine copy. Number Three of the Tower Press Booklets. Poetry by a suffragette, Irish poet, playwright, and patriot. Gore-Booth also conducted a long term lesbian relationship with English suffragette Esther Roper. Very uncommon.

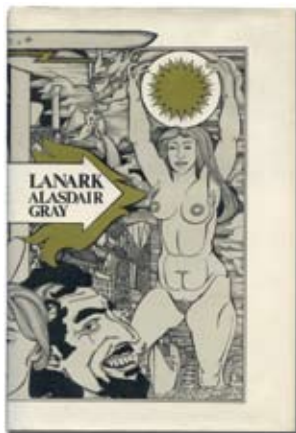
**162 Charley GRAPEWIN.** *Uncle Henry to Sam Spade! The Bronze Bull.* Boston: The Christopher Publishing House (1930).

First edition. Front fly lacking, else near fine, lacking the dustwrapper. Hardboiled, probably self-published novella. Inscribed by the author on the dedication page to film actor Ricardo Cortez: "To you, Don Cortez compliments of Charley Grapewin."

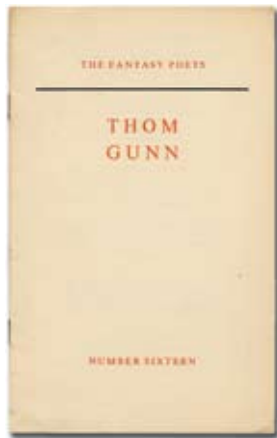


Grapewin was a noted film actor who appeared as Dorothy's Uncle Henry in the *Wizard of Oz*, Grandpa in *The Grapes of Wrath*, Lester Jeeter in *Tobacco Road*, Old Father in *The Good Earth*, Gramp Maple in *The Petrified Forest*, and many other important credits. The recipient, Ricardo Cortez also appeared in many movies, and seemed to gravitate towards hardboiled mysteries. Among many other roles, he played Sam Spade in the original 1931 film of *The Maltese Falcon*, with Bebe Daniels.

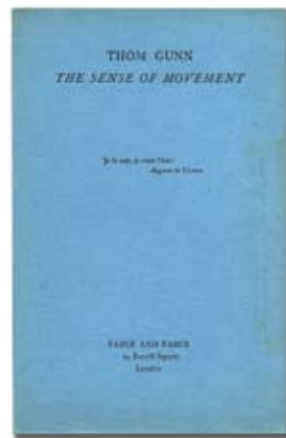
**159 Alasdair GRAY.** *Lanark: A Life in Four Books.* Edinburgh: Canongate Publishing 1981.



First edition. Fine in fine dust-wraper. Author's excellent first book. From the Library of Bruce Kahn.



**163 Thom GUNN.** *The Fantasy Poets.* Thom Gunn. Number Sixteen. Oxford: Fantasy Press 1953.  
First edition. Stapled wrappers. Fine. A beautiful copy of the author's exceptionally uncommon first book, a slim pamphlet issued as Number Sixteen in The Fantasy Poets series.



**164 -.** *The Sense of Movement.* London: Faber and Faber (1957).

Uncorrected proof. A trifle soiled, else fine in printed blue wrappers. Publisher's complimentary card laid in.

**165 Helen HAYES and others.** [Signed Program for] *A Lincoln Evening.* Washington, D.C.: The National Park Service 1968.

Tall quarto. String-tied wrappers. (12)pp. Some faint stains, very good. Program for the re-opening of Ford's Theatre. Something of a gala event, this program has been Signed by all of the shows headliners on the same page: Helen Hayes, Henry Fonda, Frederic March, Robert Ryan, Odetta, Harry Belafonte, Andy Williams, Julie Harris, Patricia Brooks, Carmen de Lavallade, and Jean Thielemans. The page with the autographs was exposed to moisture at some time, and a couple of the autographs are slightly feathered, but mostly just about fine.



**166 (Haberdashery).** *Custom Clothes. Vol. 86.* New York and Chicago: International Tailoring Co. (1940).

Massive heavy folio. Two-part red-brown cloth gilt. A men's fashion sample book, consisting of chromolithograph and photographic illustrations, most of which face a page of large textile samples, six to a page. Slight foxing in the text, a few samples creased at the edges, but all samples are present, and very near fine. Very scarce.



**167 Jim HARRISON.** *Just Before Dark: Collected Nonfiction.* Livingston, Montana: Clark City Press (1991).

First edition. With two vignettes by Russell Chatham. Half cloth and marbled papercovered boards. A tiny bump to one corner, still easily fine in fine slipcase. Copy number 11 of 26 copies Signed by the author, and with a ribbon-tied envelope with two original prints of the vignettes by Chatham, Initialed and each also numbered as 11 of 26.

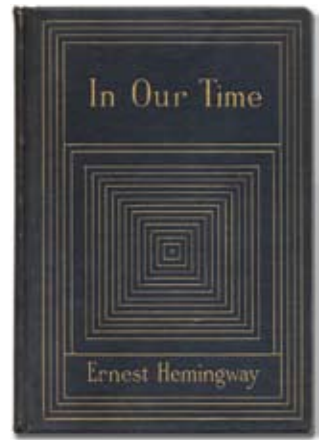


**168 John HERRMANN.** *What Happens.*

Paris: Contact Editions 1926.  
First edition. Good in French-folded wrappers with splitting, and some erosion at the spine. The first book by the expatriate writer who was married first to Josephine Herbst, then to Ruth Tate, and who introduced Whittaker Chambers to Alger Hiss.

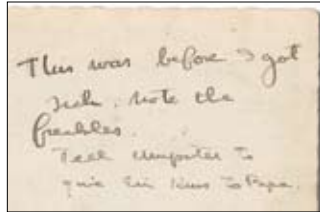


**169 Ernest HEMINGWAY. *In Our Time*.** New York: Boni & Liveright 1925.  
 First American edition, and first thus with the inclusion of additional stories, as well as the author's first book published in the U.S. Spine gilt faded but easily readable, near fine, lacking the dustwrapper. One of only 1335 copies published. *Connolly 100.*



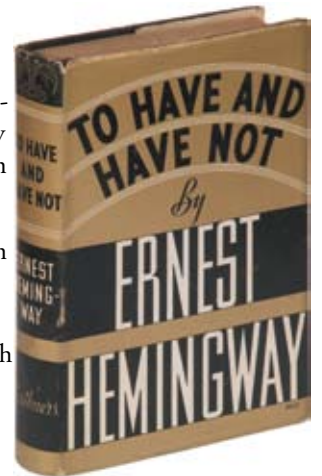
**170 -. *Inscribed Original Photograph.***

Original photograph, approximately 3½" x 5½", used by Scribners for reproduction on the rear panel of the dustjacket of *The Sun Also Rises* for the third through seventh printings. Hemingway gave this photograph to his parents, and on the reverse the author has Inscribed it: "This was before I got sick. Note the freckles. Tell umpster to give ein kiss to Papa."



**171 -. *To Have and Have Not.*** New

York: Charles Scribner's Sons 1937.  
 First edition. Light chipping to two facing pages in the text which were roughly opened, thus near fine in a lightly rubbed, but bright and very near fine dustwrapper. Basis, albeit somewhat loosely, for the classic Howard Hawks film, scripted by William Faulkner and Jules Furthman, and starring Humphrey Bogart and Lauren Bacall in her debut. A nicer than usual copy.



**172 -. *Across the River and into the Trees.*** London: Jonathan Cape (1950).



First edition, preceding the first American edition by a few days. Fine in a near fine dustwrapper with a few tiny tears. This copy Inscribed by Noel Coward: "Madeleine from N. Xmas 1950."

**173 -. *A Hemingway "First": Born of the Strange Pleasures of Reading Your Own Obituaries. As Recorded in Ernest Hemingway's report on his African plane crashes... in the May 4, 1954, issue of LOOK.*** New York: LOOK 1954.

First edition. Folder stamped "Advance Press Sheets" into which is laid ten stapled sheets, printed rectos only. The first two pages are an editor's note, the next eight comprise Hemingway's article, with photographs, paginated as in the magazine. A *LOOK* editor's note is paper clipped to the folder. The paper clip and staple have oxidized, and there is considerable offsetting to the folder, internally fine. A rarity.



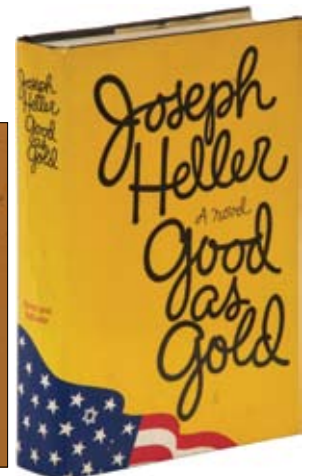
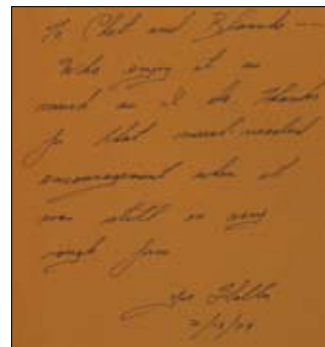
**174 Joseph HELLER. *Catch-22.*** New York: Simon & Schuster 1961.  
 Advance Reading Copy in printed wrappers. A little age-toning to the wraps, else a near fine copy of an uncommon advance issue of an American classic. Laid in is the seldom found printed card with the summary of the book and author biography. The card has a moderate stain. The author's first novel, whose satiric anti-war attitude set the tone for the 1960s, and whose title quickly became part of the language.

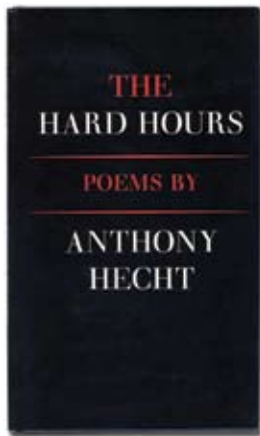


**175 -. *Good as Gold.*** New York: Simon and Schuster (1979).

First edition. Fine in just about fine dustwrapper with slight soiling. Warmly Inscribed by Heller to

friends, using about one-half of the front fly: "To Chet and Blanche - Who enjoy it as much as I do. Thanks for that much-needed encouragement when it was still in very rough form. Joe Heller. 2/13/79."





**176 Anthony HECHT. *The Hard Hours.*** New York: Atheneum 1967.

First edition. Fine in fine dustwrapper. Poetry collection that won the Pulitzer Prize.

**177 Ralph HODGSON. *The Last Blackbird and Other Lines.***

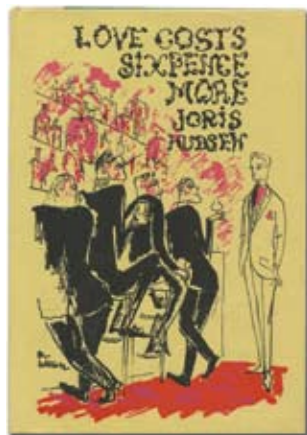


London: George Allen 1907.

First edition, first issue with topedge gilt. Some foxing to the endpapers, light wear to the boards, a

near fine copy without dustwrapper.

**Inscribed** by the author: "To Theodore Spicer Simson, R.H. 1922." Tipped-in beneath the inscription is an original photograph of a "portrait medallion" of Hodgson, **Signed** underneath it by the artist, Theodore Spicer-Simson. Spicer-Simson was the co-producer of *Men of Letters of the British Isles. Portrait Medallions from Life...* which contains an essay on Hodgson, with identical portrait medallion illustration. A nice association copy of the author's first book.



**181 Joris HUDSEN. *Love Costs Sixpence More: A Fantasy.*** London: Trine Books (1967).

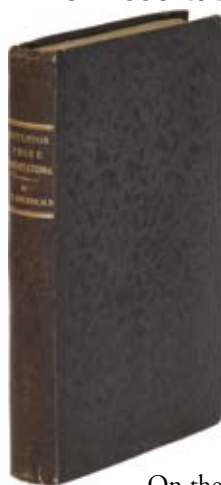
First edition. Preface by John Symonds. Drawings by Phillippe Jullian. Fine in fine dustwrapper. One of 50 numbered copies **Signed** by the author (of a total edition of 500). A novel about two young men at Oxford in the late '30s. A beautiful copy of a scarce title.

**178 T.S. HEYWARD. *The Confederate Oak. Random Poems.*** Savannah, GA: Braid & Hutton, Inc. [no date - circa 1929?].

First edition. Printed and stapled gray wrappers. Illustration of the Confederate Oak affixed to the first blank leaf, possibly as intended by the publisher; a couple of tiny spots on the front wrapper, and a very faint, nearly invisible tidemark to the upper margins of one page, else an attractive, near fine copy of this uncommon poetry pamphlet. Almost certainly privately printed, *OCLC* locates six copies.



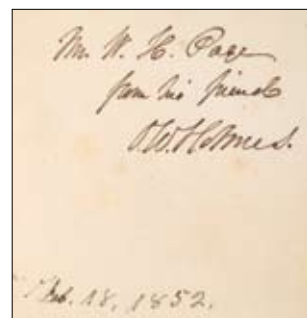
**179 Oliver Wendell HOLMES. *Boylston Prize Dissertations for the Years 1836 and 1837.*** Boston: Charles C. Little and



James Brown 1838.

First edition. Octavo. 8vo. xiv, (2), 371 pp. Folding map frontispiece with the state borders outlined by hand in colors. Brown ribbon-embossed cloth (oak-leaf and acorn pattern), gilt spine title. A couple of short closed tears at the spinal extremities and a few scattered spots of light foxing in the text. A lovely, very near fine copy. Holmes's first book of prose and first medical book, comprising three essays: "Dissertation on Intermittent Fever in New England" (which the map accompanies), "Dissertation on Neuralgia," and "Dissertation on Direct Exploration."

On the front free endpaper, this copy is **Inscribed** by the author to William Hussey Page, a prominent Boston physician of the time who later moved west: "Mr. W.H. Page from his friend O.W. Holmes." Beneath the inscription the recipient added a date "Feb. 18, 1852." and "Vol. 98"; the latter designation he repeated and added his name "Wm. H. Page" on the final text leaf. The Boylston Prize awards helped the young Dr. Holmes inaugurate his successful career as a professor of medicine. The first book in his literary career was a collection of poems that appeared two years earlier. Ives, *Bibliography of Oliver Wendell Holmes*, p. 161; *BAL* 8732. A beautiful, very near fine copy.

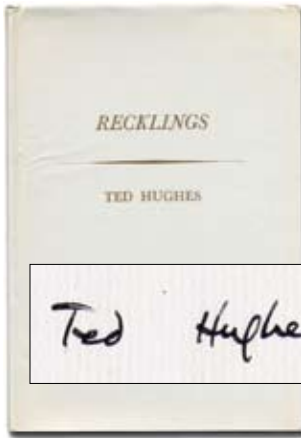


**180 -. *Address Delivered at the Dedication of the Hall of the Boston Medical Library Association, on December III, MDCCCLXXVIII... Report of the Librarian James R. Chadwick.*** Cambridge: Printed at the Riverside Press 1881.

First edition. Printed wrappers. 39, 18pp. Small "duplicate" stamp from a club library, light wear, a very good copy.

**Inscribed** by Chadwick: "Dr. Fordyce Barker with regards of James R. Chadwick." Chadwick's report is paginated separately from the Holmes Address. Fordyce Barker was a leading physician, author, and president of the New York State Medical Society, and later president of the New York Academy of Medicine. He attended Ulysses S. Grant in his final illness.





**182 Ted HUGHES. *Recklings*.** (London): Turret Books (1966).  
First edition. Top corner a trifle bumped, else fine in fine dustwrapper. One of 150 numbered copies Signed by the poet.

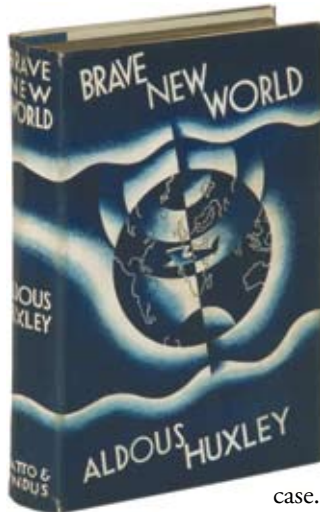


**183 —. *Tales from Ovid. Twenty-four Passages from the Metamorphoses*.** (London): Faber and Faber (1997).  
First edition. Fine in fine slipcase, issued without dustwrapper. One of 300 numbered copies Signed by the author. Winner of the Whitbread Book of the Year award. As new.

Ted Hughes

*Beautiful Copy*

**185 Aldous HUXLEY. *Brave New World*.** London:



Chatto & Windus 1932.  
First edition. Slight sunning, else fine in fine dustwrapper with a few tiny tears. A lovely copy of Huxley's masterpiece, a bleak and despairing vision of future society. Increasingly rare in collector's condition. One of a few books we recently bought from a single collection that had the jackets stored separately from the books. Although the book has sustained some very slight wear, the jacket is unusually bright, with the colors especially deep and rich, especially when compared side-by-side to other copies. *Connolly 100*.

**186 — same title.** London: Chatto & Windus 1932.  
First edition. Fine in yellow cloth as issued. Housed in a custom quarter morocco clamshell case. One of 324 numbered copies Signed by the author. A beautiful copy.



324 COPIES HAVE BEEN PRINTED OF THIS EDITION; 314 ARE FOR SALE  
NO. 309  
Always Huxley.

**184 Richard HUGO. *Good Luck in Cracked Italian*.** New York and Cleveland: World Publishing Company (1969).



First edition. Fine in fine dustwrapper. Inscribed by Hugo to Kenneth Hanson, the dedicatee of his first book, *A Run of Jacks*: "For K.O. amore compre, Dick."

For K.O.  
am ore compre  
Dick

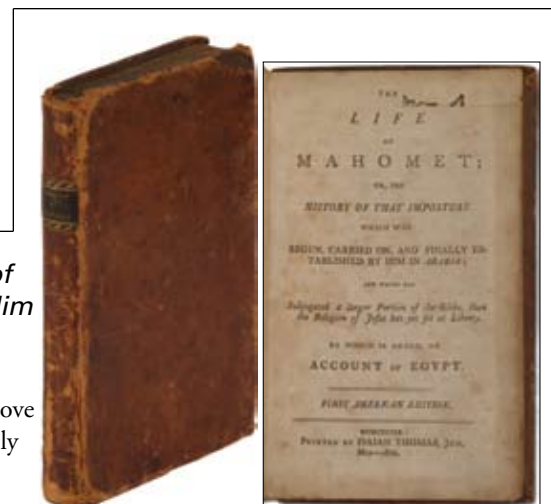
**187 Kazuo ISHIGURO. *Early Japanese Stories*.** London:

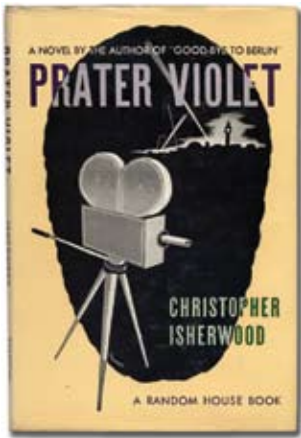


Belmont Press 2000.  
First edition. Illustrated with watercolors by Eileen Hogan. Quarter leather and decorated paper over boards with inset paper label. Copy number 25 of 50 special copies Signed by both Ishiguro and Hogan, with two extra prints in a sleeve on the pastedown. From the Library of Bruce Kahn.

50 STANDARD COPIES BOUND WITH A CLOTH SPINE AND NUMBERED 201 TO 250  
THIS IS COPY 25  
Kazuo Ishiguro  
Eileen Hogan

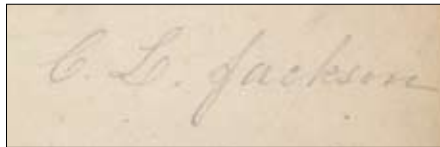
**188 (Islam). [Anonymous]. *The Life of Mahomet; or, the History of that Imposture which was begun, carried on, and finally established by Him in Arabia*...** Worcester: Printed by Isaiah Thomas, Jun. 1802.  
First American edition. 154, (4)pp. Contemporary full calf with black title label gilt. Extremities bumped and rubbed, a small piece of the titlepage cut away (probably to remove a name) affecting no text, still a near very good copy. The first edition of this anonymously written biography, the second biography of Muhammad to be published in the U.S.



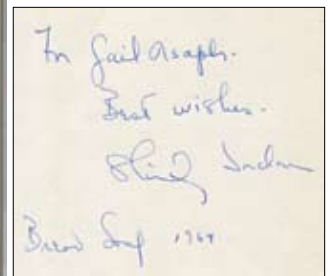
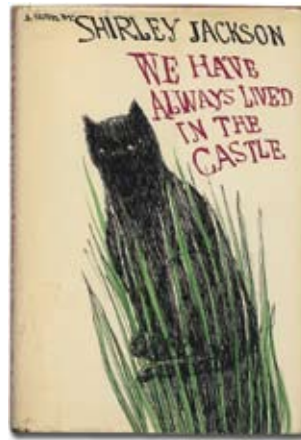


**189 Christopher ISHERWOOD. Prater Violet.** New York: Random House (1945).  
First edition, preceding the English edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. Nicely Inscribed by the author. A satiric novel about the film industry.

**190 Caroline L. JACKSON. Wood Mosses.** New Haven: Thomas J. Stafford 1867.  
First edition. All edges gilt. Very good plus. Signed by the author. A scarce volume of verse, apparently the only book by this 19th Century woman poet.



**191 Shirley JACKSON. We Have Always Lived in the Castle.** New York: Viking (1962).  
First edition. Fine in very good dustwrapper with a crease on the front panel. Inscribed by the author at Bread Loaf: "For Gail Asaph. Best wishes, Shirley Jackson. Bread Loaf 1964." Jackson wasn't a prolific signer and she died of heart failure at age 48 – this was her last lifetime publication.

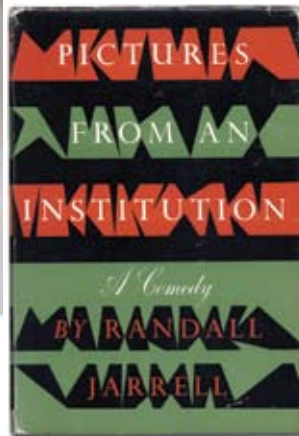
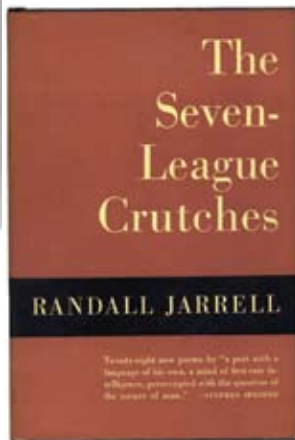


**192 Randall JARRELL. Blood for a Stranger.** New York: Harcourt, Brace and Company (1942).

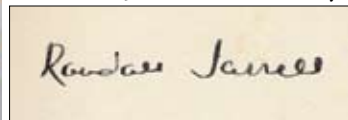


First edition. Fine in a moderately spine-faded, very good or better dustwrapper. Advance Review Copy, so stamped on the front fly. Arthur Mizener's copy with his small and attractive bookplate on the front pastedown. Author's first book.

**193 -. The Seven-League Crutches.** New York: Harcourt, Brace and Company (1951).  
First edition. Fine in fine dustwrapper. A beautiful copy.



**194 -. Pictures From an Institution.** New York: Alfred A. Knopf 1955.  
First edition. A little foxing to the spine, a very good copy in a rubbed, very good dustwrapper. Signed by the author. Jarrell's first and only novel, a satirical portrait of a progressive all-female college not unlike Sarah Lawrence, where he

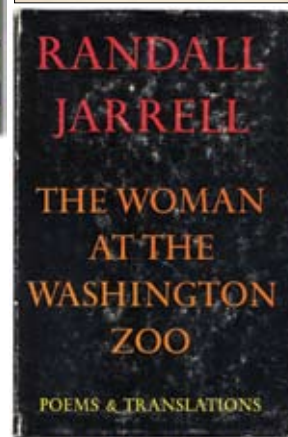


taught after the war. Not perfect, but a handsome copy of a book usually found well-worn.

**196 Fannie HURST. Gaslight Sonatas.** New York: Harper and Brothers (1918).



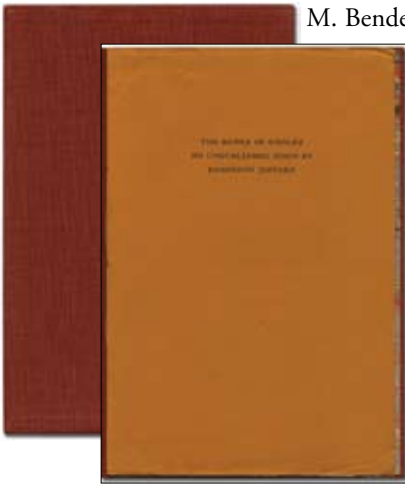
First edition. Spine lettering a little dull, and a little rubbing at the bottom of the boards, else fine in an attractive, very good plus dustwrapper with tiny nicks and tears. A nice copy in the very scarce jacket of the author's third book, a collection of stories. The story "The Golden Fleece" was made into the 1918 film *Her Great Chance*, directed by Charles Maigne and featuring Alice Brady and David Powell.



**195 -. The Woman at the Washington Zoo: Poems and Translations.** New York: Atheneum 1960.

First edition. Fine in a moderately rubbed, very good dustwrapper. Signed by the author: "With all best wishes, Randall Jarrell."

**197 Robinson JEFFERS. *The Beaks of Eagles. An Unpublished Poem.*** San Francisco: Privately Printed for Albert M. Bender by Edwin Grabhorn 1936.

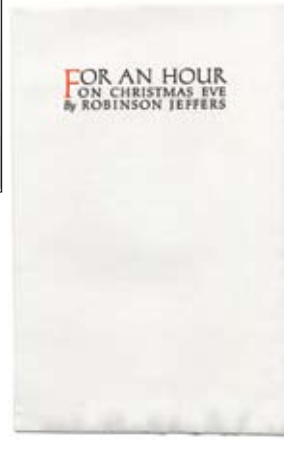


First edition. Folio. Portrait of Jeffers. Wrappers. One of 135 copies printed. Wrappers a little bumped, else fine in custom cloth folder and slipcase.

**198 —. *Rhythm and Rhyme.*** Monterey, California:

Peters Gate Press 1966.

First edition. One sheet folded to make four pages. Fine in fine original envelope. One of 500 numbered copies. A heretofore unpublished poem.

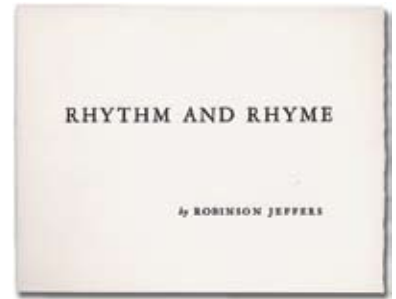


**199 —. *For an Hour on Christmas Eve.*** (San

Francisco: Grabhorn-Hoyem 1941, but really 1970-72).

First separate edition. Broadsheet. Folio leaf folded in quarters. Fine. Printed as a New Year's Keepsake from Irving W. Robbins, Jr.

Accompanied by original stiffener and envelope (a bit worn). Pencil note on the envelope in the hand of B.E. Jones indicates that Andrew Hoyem stated it was printed between 1970-1972 in an edition of no more than 100 copies. Citations on OCLC give varying dates between 1966-1973. Scarce.



**200 (Jewish Religious Poetry). Isidor KALISCH. *Töne des Worgenlandes.*** Detroit,

Mich.: Druck von A. & C. Marxhausen 1865.

First edition. Text in German.



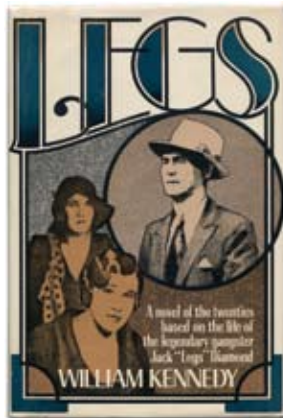
Contemporary quarter calf and papercovered boards. Joints rubbed and worn, a near very good copy of this poetry collection by a Prussian-born immigrant who was serving as a rabbi in Detroit. He later became an important figure in the Jewish reform movement. Very scarce. OCLC locates six copies under two entries.



First edition. A bookstore label on the front pastedown, very slightly cocked, and a bit of waviness to a few pages, near fine in an about fine dustwrapper. **Signed** by the author. The first volume of the Albany Cycle. A superior copy of a cheaply made book in better than usual condition. From the Library of Bruce Kahn.

**201 William KENNEDY. *Legs.***

New York: Coward, McCann & Geoghegan (1975).



**202 James JOYCE. *Collected Poems.*** Paris: The Black Sun Press 1936.

First edition. Fine in fine, original unprinted glassine dust-wraper with a couple of tiny chips. One of 800 numbered copies.

and is strictly limited to 800 numbered copies of which copies 1 to 50 are printed on Japan Vellum and signed by the author.

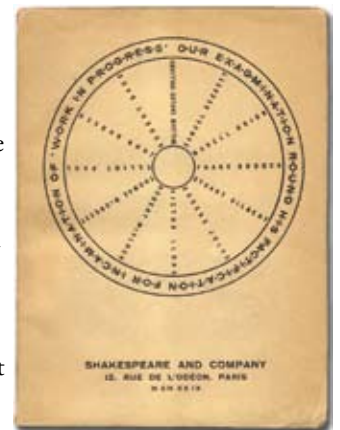
This copy is number 655



**203 (James JOYCE). Samuel BECKETT and others. *Our Exagmination Round His Factification for Incamination of Work In Progress.*** Paris: Shakespeare and Company

1929.

First edition. With letters of protest by G.V.L. Slingsby and Vladimir Dixon. Self-wrappers as issued. Mostly unopened. A tiny chip at one corner of the front wrap else very near fine. Prospectus for the book laid in. Contributors include Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llona, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, and William Carlos Williams. Beckett's contribution is his first appearance in print. A tribute to James Joyce that also contains brief quotations from *Work In Progress* including text which was not later incorporated into *Finnegans Wake*. The "Letters of Protest" are reputed to have been written by Joyce himself. A very nice copy.



**204 Jack KEROUAC. *The Subterraneans*.** New York: Grove Press (1958).

First edition. Cloth and papercovered boards. A light stain on the rear board and a little age-toning, a very good or better copy. One of 100 numbered copies.



**205 —. *Visions of Gerard*.** New York: Farrar, Straus and Company (1963).

First edition. Fine in a slightly spine-toned, near fine dustwrapper with a small stain at the spine. Advance Review Copy with slip laid in.

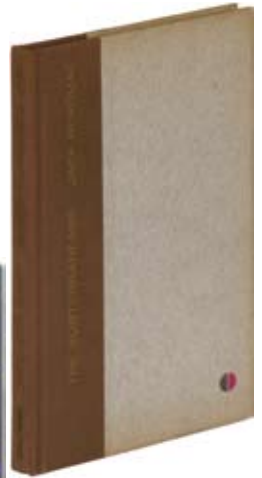
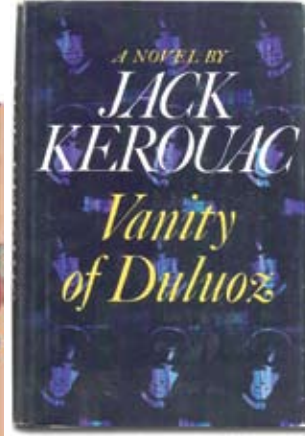
**206 —. *Vanity of Duluoiz*.** New York: Coward-McCann (1968).

First edition. Fine in a trifle rubbed, else fine dustwrap-

per. A nice copy of this novel whose autobiographical nature is indicated by the endpapers consisting of photographs of the author's youth.

**207 —. *Visions of Cody*.** New York: McGraw-Hill (1972).

First edition. Introduction by Allen Ginsberg. Fine in fine dustwrapper. Posthumously published novel written in 1951-52. A beautiful copy, and seldom found thus.



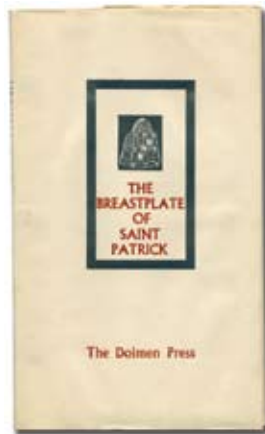
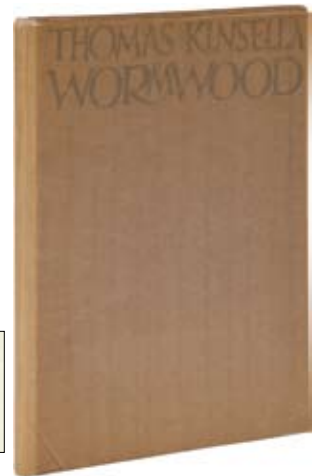
**208 Thomas KINSELLA. *The Breastplate of Saint Patrick*.**

(Dublin): Dolmen Press (1954).

First edition. Full parchment. Fine in fine dustwrapper with a tiny tear. One of 275 numbered copies. A lovely copy.

**209 —. *Wormwood*.** (Dublin): Dolmen Press (1966).

First edition. Thin quarto. Quarter vellum and veneered boards. Prospectus laid in. Spine ends a trifle bumped, still fine in fine unprinted tissue dustwrapper with one short tear. One of 350 copies Signed by the poet.

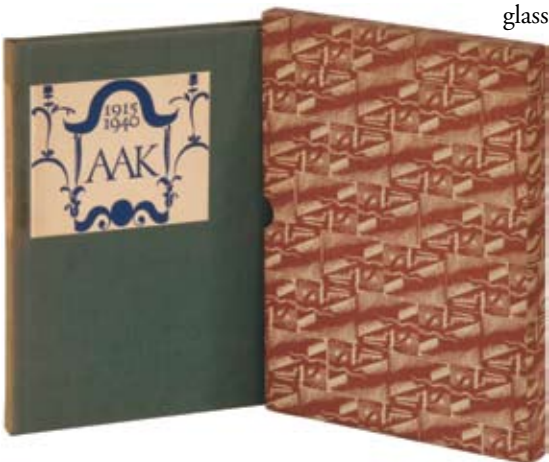



**210 (Alfred A. KNOPF). *Alfred A. Knopf: Quarter Century*.** [No place]: (The Book Table / Plimpton Press) 1940.

First edition. Gravure frontispiece portrait of Knopf by Carl Van Vechten; book designed by Elmer Adler. Spine a bit sunned else near fine, lacking the unprinted glassine dustwrapper, in fine slip-

case. A festschrift volume celebrating Knopf's first 25 years of publishing. Essays from H.L. Mencken, Carl Van Doren, Willa Cather, Thomas Mann and others. On two facing pages near the rear of the book several contributors and associates have Signed the book including Alfred A. Knopf,

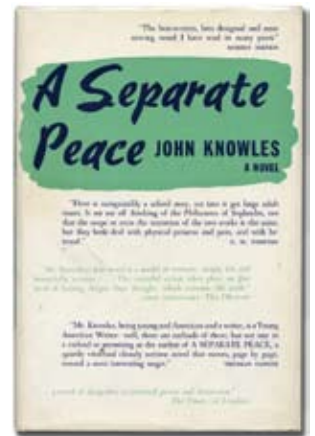
H.L. Mencken, Carl Van Vechten, Carl Van Doren, Elmer Adler, Whitney Darrow, Elmer Davis, B.W. Huebsch, Fred Crofts, Bertram Wolff, Donald Barr, John T. Winterich, Robert S. Lynd, and seventeen others. A nice collection of signatures.





**211 Patrick KAVANAGH. Collected Pruse.** (London): Gibbon and Kee (1967). First edition. Fine in a slightly soiled near fine dustwrapper. A nice copy of a scarce title.

**212 John KNOWLES. A Separate Peace.** New York: Macmillan 1960. First American edition. Fine in fine, second issue dustwrapper (the first issue was suppressed, apparently when the publisher felt the first issue jacket made the title look too much like a children's book). A very nice copy of the author's first book, a classic coming-of-age novel.

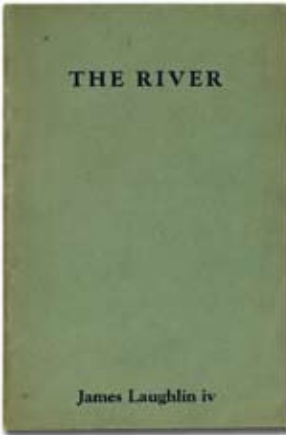


**213 Maria LAMAS. The Glass; or, The Trials of Helen More. A Thrilling Temperance Tale.** Philadelphia: Martin E. Harmstead, Publisher and Bookseller 1849.



First edition. Illustrated gray wrappers. 32pp. Tears mostly confined to the rear panel, modest chips, a little foxing in the text, a handsome very good copy. Cautionary tale of a woman temperance advocate who embraces the bottle, seduces teetotaling men into drinking, marries one of the fallen men, and loses her husband and child through her own irresponsibility and dependence on the bottle. An original tale that has recently received some attention from feminists for the portrayal of the protagonist not so much as a victim of her circumstances, but as the engine of her own fate, and in some measure as chastened, but not necessarily repentant.

**214 James LAUGHLIN, IV. The River.** Norfolk, Connecticut: New Directions 1938.



First edition. Fine in slightly soiled wrappers. A short story about Americans in Paris. Issued as New Directions Pamphlets Number Three. Laughlin's first book, and a very scarce and early New Directions publication. OCLC locates no copies.

*Foundation Document of the American Bar Association*  
**216 (Law).** [Circular broadside]: *Dear Sir: It is proposed to have an informal meeting at Saratoga, N.Y., on Wednesday morning, August 21, 1878, to consider the feasibility and expediency of establishing an AMERICAN BAR ASSOCIATION.* [No place - New Haven?]:

**215 Arthur LAURENTS, Stephen SONDEHEIM, and Richard RODGERS. Do I Hear a Waltz?**

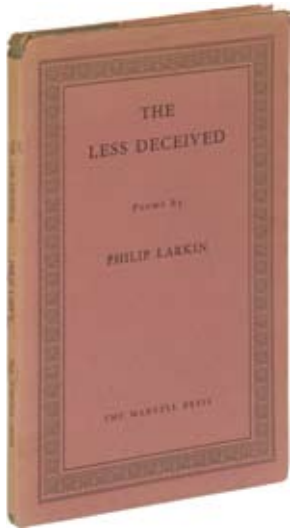


New York: Random House (1966).

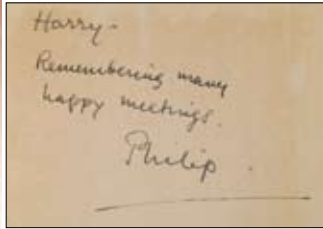
First edition. Fine in a spine faded, thus very good dustwrapper with one tiny internally repaired tear. The orange dyes in the jacket are particularly susceptible to sunning. Advance Review Copy with slip laid-in. This copy Inscribed by Laurents: "To Al, Arthur Laurents." Exceptionally uncommon, especially signed. A musical based on Laurents's own 1952 play *The Time of the Cuckoo*.

Simeon E. Baldwin (and others) 1878. First edition. Single small printed quarto leaf (approximately 8½" x 10"). Old inoffensive folds, a small tear, slight age-toning, a very good or better example. Archival dry-mounted, and matted, easily removable. The circular letter that was the foundation document of the American Bar Association, proposing a meeting, suggested by a state bar association, to found an American Bar Association. Prior to that time the legal profession was merely a loosely aligned trade. With three paragraphs, followed by two columns of fourteen names, printed in type, this circular announces the birth of the American Bar Association. According to the ABA website: "The ABA was founded on August 21, 1878, in Saratoga Springs, New York, by 100 lawyers from 21 states. The legal profession as we know it today barely existed at that time. Lawyers were generally sole practitioners who trained under a system of apprenticeship. There was no national code of ethics; there was no national organization to serve as a forum for discussion of the increasingly intricate issues involved in legal practice." Among the fourteen lawyers whose names are printed within this circular the following are especially notable: Benjamin H. Bristow, first Solicitor General of the United States; William Maxwell Evarts, statesman and the first President of the New York Bar Association; Stanley Matthews, Supreme Court Justice; Lyman Trumbull, Illinois jurist and politician; and John Randolph Tucker, Virginia attorney general and legal scholar. [ANB]. The scarcity of this circular is no doubt made evident by the following statement within the letter: "This circular will be sent to a few members of the Bar in each State, whom, it is thought, such a project might interest."

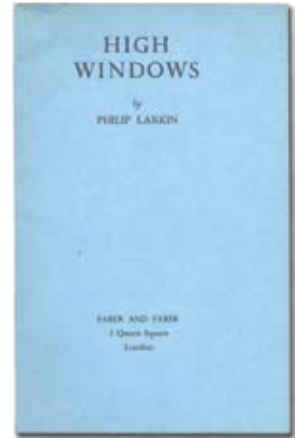




**217 Philip LARKIN.** *The Less Deceived.* London: The Marvell Press (1955).



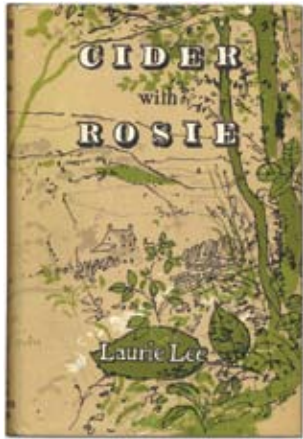
First edition, first state, one of 300 issued with a flat spine, the misprint in the first line of page 38 with the word “floor” instead of “sea,” and the list of subscribers. A tiny rubbed spot at the crown else fine in about very good dustwrapper with some small chips on the spine. **Inscribed** by the author on the front fly: “Harry – remembering many happy meetings – Philip.” Beneath the inscription, Harry has re-inscribed the book to someone else in 1956.



**218 —. High Windows.** London: Faber and Faber (1974).

Uncorrected proof. Fine in blue printed wrappers. Uncommon advance issue of the author’s best-known work.

**221 Laurie LEE.** *Cider with Rosie.* London: Hogarth Press 1959.



First edition, the suppressed or withdrawn first issue which includes the account of the fire at the piano

factory. Neat owner’s name on the front fly, and some modest foxing else fine in fine dustwrapper. The first volume in the author’s acclaimed novelistic autobiographical trilogy, this volume concentrating on sketches of the author’s childhood in the Gloucestershire village of Slad. A lovely copy.

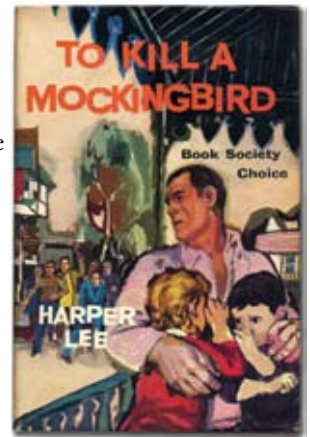
**219 Harper LEE.** *To Kill a Mockingbird.* Philadelphia: J.B. Lippincott (1960).



First edition. Advance Reading Copy. One of two variants (no priority determined), this issue with printed promotional information and a Truman Capote blurb. A sound, age-toned, good only copy. A classic novel of adolescence and the battle against injustice, basis for the equally classic film with Oscar-winner Gregory Peck and, in his pivotal film debut, Robert Duvall as Boo Radley. The author’s first and only novel, winner of the 1961 Pulitzer Prize for Fiction.

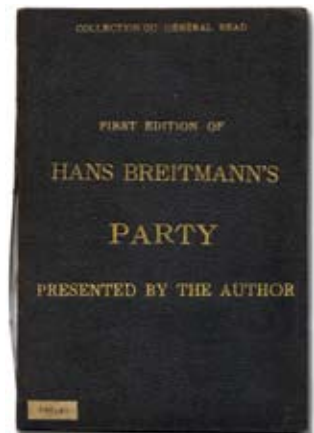
**220 — same title.** London: Heinemann (1960).

First English edition. Page edges and endpapers foxed, else near fine in fine dustwrapper. A very nice copy of the English edition.



**222 Charles G. LELAND.** *Hans Breitmann’s Party. With Other Ballads.* Philadelphia: T.B. Peterson and Brothers (1868).

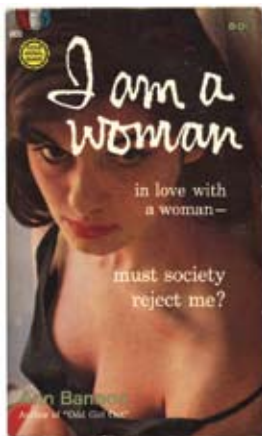
First edition. Original wrappers bound into contemporary cloth stamped in gilt: “Collection Du General Read. First Edition of Hans Breitmann’s Party Presented by The Author.” Cloth worn and torn at the spine, front hinge cracked, very good, internally near fine. Tipped in is an Autograph Letter **Signed** from Leland dated in 1868 on the stationery of The Press in Philadelphia, presenting the



pamphlet to Read. On the verso of the front wrap, Read has written: “This is the first edition of this work which has since become so famous. John Meredith Read, Jr. Paris; 37 Avenue d’Antin, Champs Elysees. Dec. 12th, 1872.”

Read, the great-grandson of two signers of the Declaration of Independence, and an early supporter of Abraham Lincoln, was named by Lincoln as the country’s youngest brigadier-general at age 23, and later served a distinguished career as a diplomat, much of that time as United States Consul-General to France. A nice association copy of this collection of humorous German-American dialect ballads.

**223 (Lesbian Fiction). Ann BANNON.** *I Am a Woman.* Greenwich, Connecticut: Fawcett Gold Medal (1959).



First edition. Paperback original. Pages a bit browned, else a fine and bright copy. **Signed** by the author on the title page. The author’s second book, and the first of her novels to feature her protagonist Beebo Brinker. Bannon wrote a handful of novels on lesbian themes, and then retired from the writing scene to become a successful, and for a time married, college administrator. Her books, all paperback originals, have recently been released by the Cleis Press in their series of lesbian pulp fiction classics.



**224 Philip LEVINE. *On the Edge*.** Iowa City: The Stone Wall Press 1968.

First edition. Stated "Reviewer's Proof" on the front label, and noted as such by hand at the limitation notice. Wrappers with paper labels. Very slight soiling on the front label, else about fine. Poet's first book, issued in an edition of 220 copies, this is one of an unspecified number of copies for review.

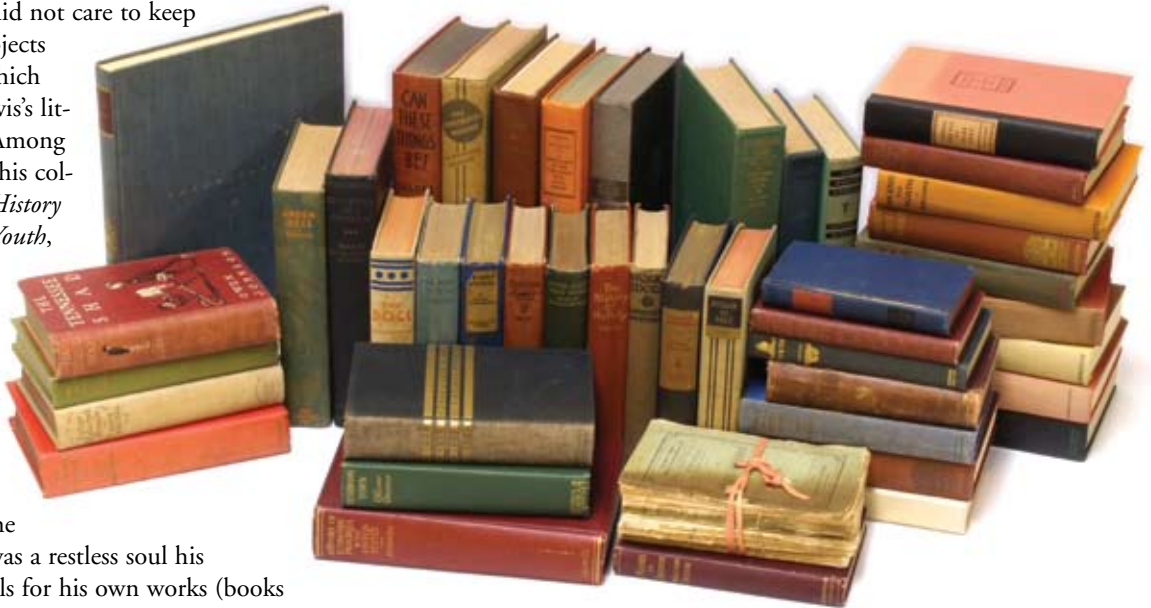
**225 —. *Selected Poems*.** New York: Atheneum 1984.

First edition. Fine in near fine dustwrapper with a bit of subtle sunning. Signed by the author on the titlepage, and additionally Inscribed by Levine to fellow author Nicholas Delbanco: "August 22, '86 For Del Banco the Nick Here in fabled land of poems & stories & friendship. Sincerely, Phil."



**226 Sinclair LEWIS. *A collection of forty-five books from Sinclair Lewis's library*.**

Each book bears either Lewis's Signature or Initials and many are of biographical importance. None have their original dust jackets (if issued with such); Lewis apparently did not care to keep them. There are a range of subjects represented in this selection which provide a nice insight into Lewis's literary and academic interests. Among the most important books in this collection are H. G. Wells's *The History of Mr. Polly*, Joseph Conrad's *Youth*, and a pictorial travel book, *Scandinavia*, presented to Lewis while he was in Stockholm to receive the Nobel Prize for Literature. Other books represent Lewis's wide-ranging interests, from contemporary genre novels by peers or fellow writers whom he knew, to travel books (Lewis was a restless soul his entire life), to research materials for his own works (books on economics, biographies). There is also a selection of Scandinavian literature, his interest in which might have been inspired by his winning the Nobel Prize. These volumes from Lewis's library offer a view into his personal interests and tastes, and show some of the influences on his worldview and writing. A complete, detailed list is available upon request.

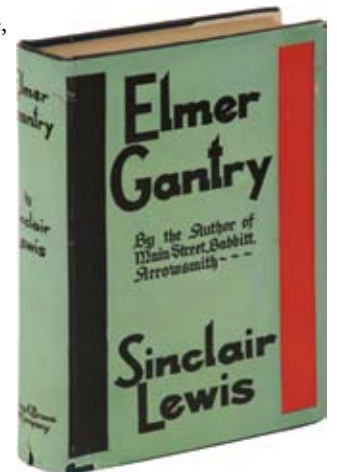
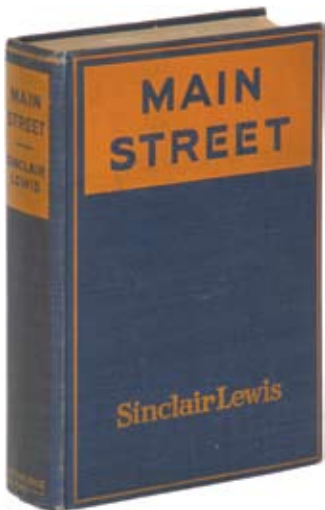


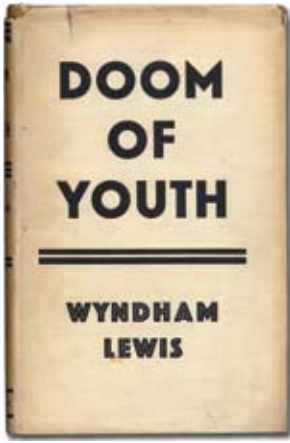
**227 —. *Main Street: The Story of Carol Kennicott*.** New York: Harcourt Brace and Howe 1920.

First edition. Very light wear, a near fine copy, lacking the rare dustwrapper. Lewis's first major success, a realistic portrayal of Midwestern life, and the first of several important novels for which he became the first American to be awarded the Nobel Prize for Literature.

**228 —. *Elmer Gantry*.** New York: Harcourt Brace and Company (1927).

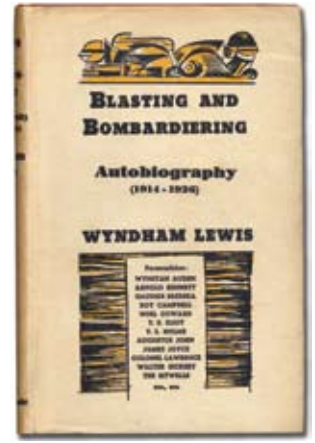
First edition, first issue with "Gantry" spelled "Cantry" on the spine. Fine in very good plus dustwrapper with a few small chips at the extremities. A handsome copy of a notable novel about a corrupt evangelist, memorably filmed with Burt Lancaster and Shirley Jones, who both won Oscars, as did the screenplay of director Richard Brooks.





**229 Wyndham LEWIS. *Doom of Youth.*** London: Chatto and Windus 1932.  
First edition. A little soiling to the boards, else near fine in a spine-toned, good or better dustwrapper with a few short tears and shallow loss at the spine ends. Suppressed due to a lawsuit brought by Alec Waugh.

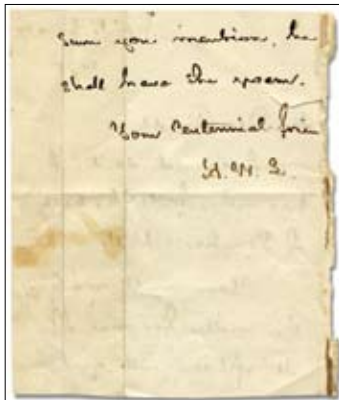
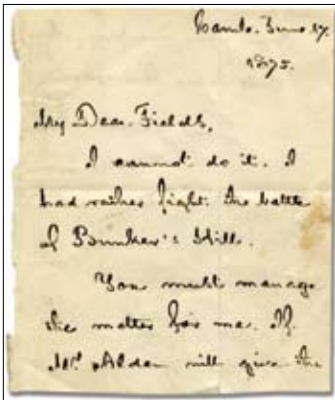
**230 —. *Blasting and Bombardiering: Autobiography (1914-1926).*** London: Eyre and Spottiswoode 1937.  
First edition, first issue. Just about fine in a price-clipped, else fine dustwrapper.



**231 Henry Wadsworth LONGFELLOW. *The Belfry of Bruges and Other Poems.*** Cambridge:

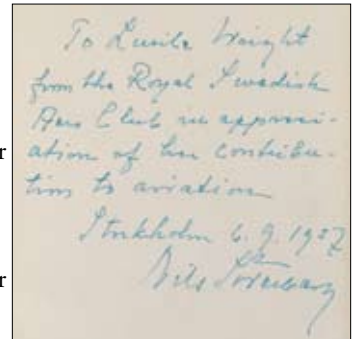
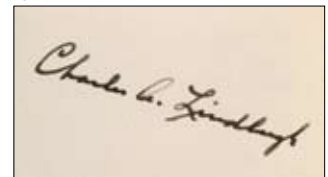


John Owen 1846.  
First edition. Bound by Stikeman and Co. in three quarter green morocco with marbled endpapers, raised bands, and top edge gilt. Very good plus with mild wear to the extremities and along the front hinge. With a laid in Autograph Note Initialed by Longfellow to his publisher James T. Fields, dated 1875: "My Dear Fields, I cannot do it. I had rather fight the battle of Bunker's Hill. You must manage the matter for me. If Mr. Alden will give the sum you mention, he shall have the poem. Your Centennial friend, H.W.S." The note, evidently removed a little unevenly from a small notebook, is very good with some clean creases from folding, a short and neat tear through the top of a single letter, and a little residue on the recto. Includes two well-known Longfellow compositions: "The Arrow and the Song" ("I shot an arrow in the air...") and "Retribution" ("Though the mills of God grind slowly..."). *BAL* 12083.



**232 Charles A. LINDBERGH. *Spirit of St. Louis. Den första atlantflygaren berättar.*** Stockholm: Albert Bonniers [1955].  
First Swedish edition. Octavo. Fine in original full blue morocco by Nylén & Co., gilt-stamped upper cover and spine, publisher's slipcase.

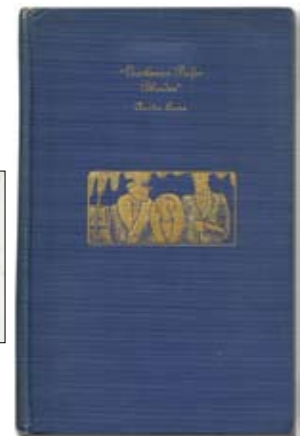
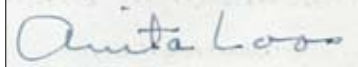
Printed in a limited but unspecified number (this is copy no. 155) Signed by Lindbergh. This copy additionally Inscribed to "Lucile Wright from the Royal Swedish Aero Club in appreciation of her contribution to aviation. Stockholm, 6.9.1957, Nils Stirnberg." Lucile M. Wright was a famous American woman aviator, one of the original Ninety-Nines (pioneer women aviatrixes, as assembled by Amelia Earhart in 1929), and the Lucile M. Wright Air Museum in Jamestown, New York is named after her. This book, an account of the first solo nonstop flight between the United States and Europe in 1927, won for Lindbergh the 1954 Pulitzer Prize for Autobiography. This is the only limited, signed edition published outside the United States.



**233 Anita LOOS. *"Gentlemen Prefer Blondes": The Illuminating Diary of a Professional Lady.*** London: Brentano's (1926).

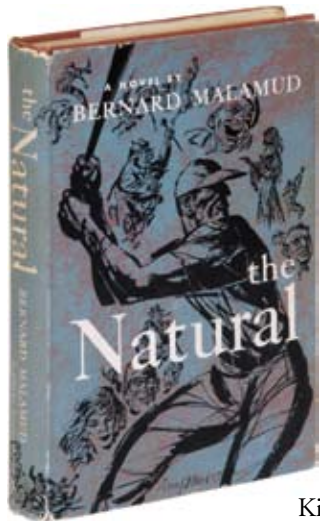
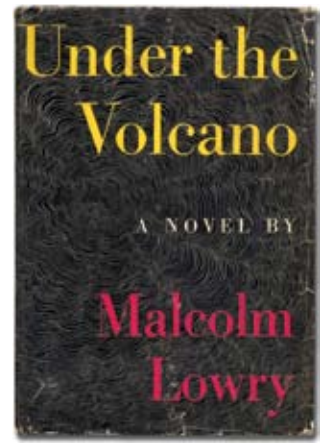
First English edition. Illustrated by Ralph Barton. Spine lettering dull, endpapers a little tanned, a very good copy. One of 1000 copies Signed by the author. Loos adapted the novel into a successful play, which then became the basis for two films. The first was a 1928 silent, co-scripted by Loos, directed by Malcolm St. Clair and featuring Alice White and Ruth Taylor. Taylor became an immediate star but retired from the screen shortly thereafter and gave birth to a son, writer-actor Buck Henry. Better known today is the 1953 Howard Hawks version with Marilyn Monroe and Jane Russell.

This edition is limited to one thousand copies, each signed by the Author.



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

First edition, preceding the English edition. Fine in very good dustwrapper with several small tears and a little edgewear. Lowry's masterwork, an expressionistic novel of the final, desperate day of a former British consul drinking himself to death in Mexico. Basis for the John Huston film featuring Albert Finney (who was nominated for an Oscar) and Jacqueline Bisset.

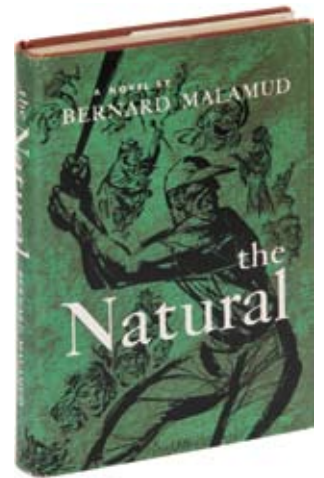


*In the Rare Proof Jacket*

235 **Bernard MALAMUD.** *The Natural.* New York:

Harcourt, Brace and Company (1952).

First edition. A trifle rubbed, else fine in the red binding (one of three, with no priority established) in very good plus blue trial or proof dustwrapper with a couple of tiny nicks and tears, and a creased tear on the rear panel. This trial jacket employs the same art as the finished jacket art, but is blue instead of green, and the flaps and rear panel are unprinted. Laid into the book is a letter from the publisher addressed to distinguished scholar and bibliographer J.M. Edelstein, confirming that the jacket is a proof or trial jacket, probably used with "a sample copy of the book." Interestingly, the letter also states "of the three binding materials which I mentioned in my last letter to you there is no differentiation in our records..." The author's first book, perhaps *the* classic baseball novel, and basis for the sugar-coated but nevertheless effective Barry Levinson film featuring Robert Redford, Robert Duvall, Glenn Close and Kim Basinger. A rare and possibly unique copy, with a bibliographically significant letter about the perplexing binding question.



236 — *another copy.*

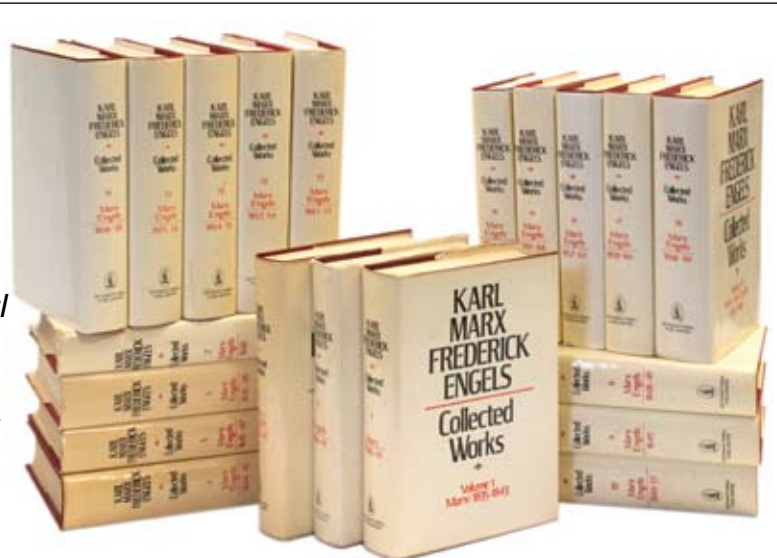
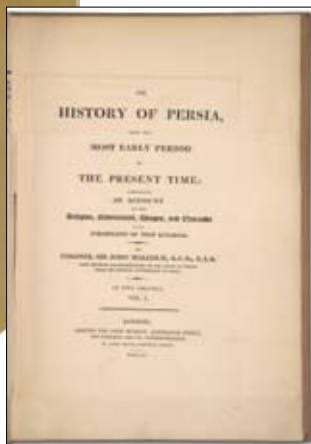
First edition. Top corner bumped and rubbed, else near fine in the red binding (one of three, with no priority established) in fine dustwrapper. An especially nice copy.

237 **Colonel Sir John MALCOLM.** *The History of Persia from the Most Early Period to the Present Time: Containing an Account of the Religion, Government, Usages, and Character of the Inhabitants of that Kingdom.* London: Printed for John Murray, and Longman

and Co. 1815.

First edition. Two volumes bound in four. Folio (approximately 36 cm x 27 cm). Bound without half-titles.

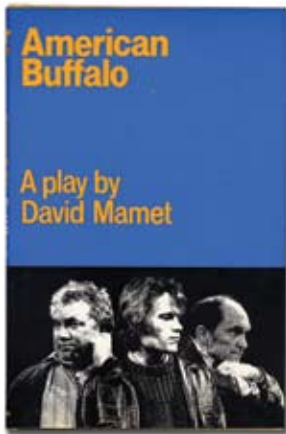
Large folding map. Bound in later buckram, with morocco spine labels. Ex-private club library with paper spine labels and bookplates (stamped "withdrawn") in each volume. The only other marking is a small stamp on the verso of the folded map. Labels quite eroded, else sound very good copies, and internally fine. Map has a small tear, very light foxing (almost completely confined to the margins), and a small repair on the verso. A tall copy with very little trimming to the margins.



238 **Karl MARX and Frederick ENGELS.** *Karl Marx Frederick Engels Collected Works.* New

York: International Publishers (1975).

First editions. Twenty Volumes. All are near fine with the occasional browning to the page edges in very good plus to near fine dustwrappers with a few stray marks or yellowing to the spines. A nice set.



**239 David MAMET. *American Buffalo*.** New York: Grove Press (1976).

First edition. Fine in very near fine dustwrapper with a couple of creases on the front flap. A very nice copy of the author's first book. Winner of the 1976 Obie Award and the New York Drama Critics' Circle Award for Best American play of 1977.

**240 W. Somerset MAUGHAM. *East of Suez: A Play in Seven Scenes*.** New York: Doran (1922).

First American edition. Owner's gift inscription on the front fly, the top edge of the fragile papercovered boards just a touch tanned, a very near fine copy in very good plus dustwrapper with a few light splashmarks on the spine and some short tears. Basil Rathbone starred in the original theatrical production and this play was also the basis for a 1925 Raoul Walsh film featuring Pola Negri, Edmund Lowe, Rockliffe Fellowes, and Noah Beery. A very nice copy in the scarce jacket.



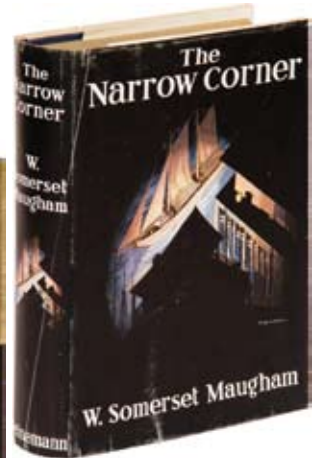
**241 —. *The Gentleman in the Parlour*.** London: William Heinemann (1930).

First edition. Fine in fine dustwrapper. A beautiful copy of this account of Maugham's travels through the Orient, from Rangoon to Haiphong. The white jacket is rarely seen thus.



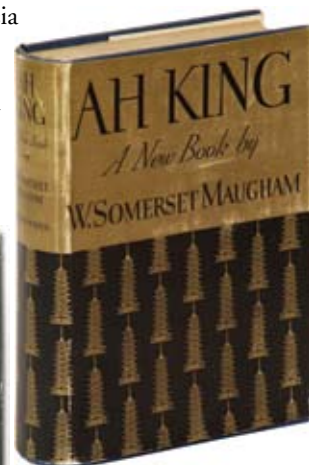
**242 —. *The Narrow Corner*.** London: William Heinemann (1932).

First edition. A small bookstore label on the front pastedown and a trifle rubbed, else fine in a bright, very near fine dustwrapper with a crease along the spine. A nice copy of this novel of a British planter in Malaysia and a blonde enchantress. Very scarce in jacket.



**243 —. *Ah King*.** London: William Heinemann (1933).

First edition. Fine in a lightly rubbed, near fine dustwrapper. The jacket lends itself easily to wear and decent copies are very scarce.



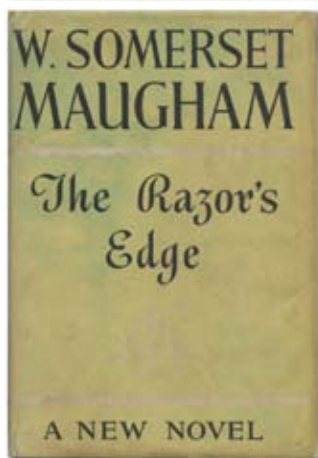
**244 —. *Don Fernando*.** London: William Heinemann 1935.

First edition, trade issue. An attractive bookplate on the front pastedown, a little foxing in the text, a very good copy in a very good or better dustwrapper with a longish tear on the rear panel. Issued simultaneously with a limited edition, the trade edition in jacket is uncommon.



**245 —. *The Razor's Edge*.** London: Heinemann (1944).

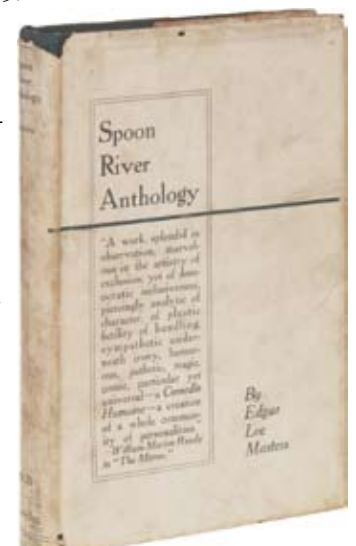
First English edition, preceded by the American edition. A small label on the front pastedown, near fine in very good, price-clipped dustwrapper with some fading. A reasonably nice copy of a very poorly manufactured wartime volume, and a book that despite originally receiving a mixed critical reception has been established as a classic. Probably the author's most popular work, in no small part because of its appeal to later generations who felt spiritually bankrupted by traditional Western lifestyles. Filmed by Edmund Goulding in 1946 with Tyrone Power, Gene Tierney, John Payne, Clifton Webb, and Anne Baxter (who won a Best Supporting Actress Oscar). It was remade by John Byrum in 1984 with Bill Murray and Teresa Russell. *Burgess 99*.

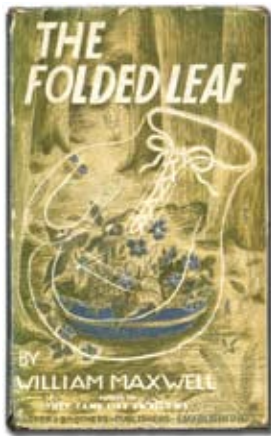


**246 Edgar Lee MASTERS. *Spoon River Anthology*.** New

York: Macmillan 1915.

First edition, first issue. Fine in very good plus dustwrapper with a little overall age-toning to the white jacket, and modest chipping at the crown. The author's best known work, a collection of free-verse monologues, as told from beyond the grave, of the former inhabitants of a small town. Rare in dustwrapper.





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

First edition. Fine in a presentable, about very good dustwrapper with shallow chipping at the extremities and a scrape on the spine. The author's third book, a cheaply produced wartime novel. This copy Inscribed in the year of publication to his longtime colleague, Berton Roueché, with a passage from the novel: "March, 1945. For Berton Roueché with best regards, Bill Maxwell. 'If pursued, the truth withdraws, puts on one false face after another, and finally goes underground where it can only be got at in the complex, agonizing absurdity of dreams.'" A wonderful inscription, and an important association. Dr. Roueché wrote about medicine and public health for *The New Yorker*, in the 1940s and '50s,

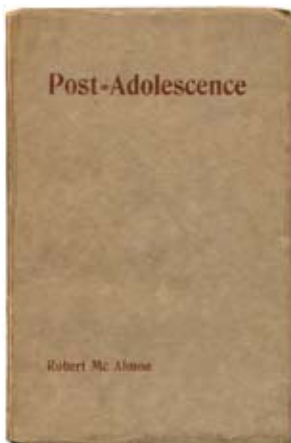
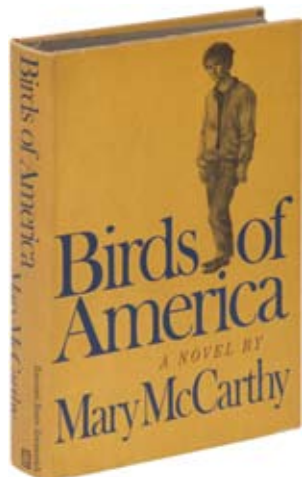


and was especially known for his narrative of doctors as detectives confronting mysterious illnesses and environmental health issues. His work helped to spawn a genre that has since extended to detective fiction, television, and movies.

**248 Mary McCARTHY.**

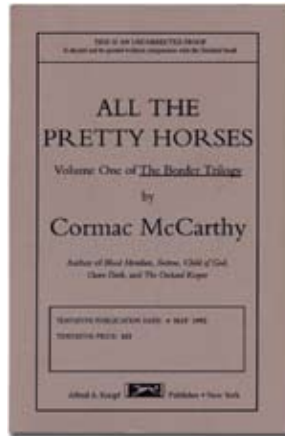
*Birds of America.* New York: Harcourt, Brace and Jovanovich (1971).

First edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. Signed by the author. McCarthy's Kantian novel of a young American student in Paris.



**249 Robert McALMON.** *Post-Adolescence.* Paris:

Contact Editions 1923. First edition. A bit of light dampstaining at the base of the wrappers, and a little edge wear, else a near fine, uncut copy. McAlmon was the founder of Contact Editions, which published James Joyce, Ezra Pound, and several others, including Ernest Hemingway's first book. He was at the center of expatriate life and helped to support various struggling artists and writers in that tumultuous time. The author's second book, published at his own expense prior to the formation of Contact Editions.

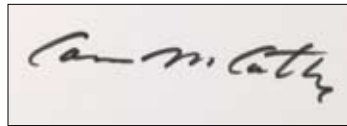


**250 Cormac McCARTHY.** *All the Pretty Horses.* New York: Alfred A. Knopf 1992.

Uncorrected proof, third state in gray wrappers. Fine in wrappers. The book which propelled the literary author to the top of the bestseller list, winner of both the National Book Award and the National Book Critics Circle Award. Basis for the Billy Bob Thornton film with Matt Damon and Penélope Cruz.

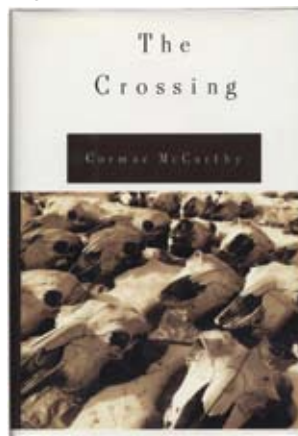
**251 — same title.**

Advance Reading Copy. Fine in wrappers and printed box. One of an unspecified number of copies



Signed by the author (some have speculated

that the number was around 200). From the Library of Bruce Kahn.

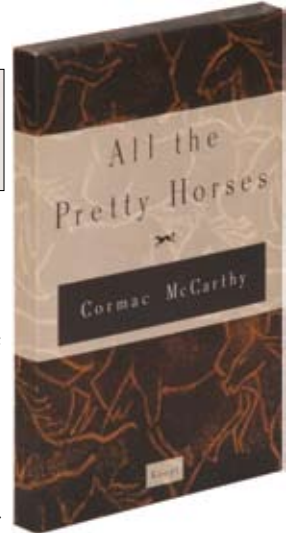


**252 —. The Crossing.**

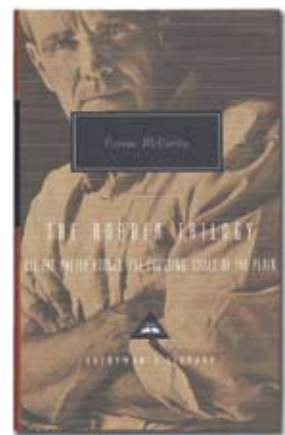
New York: Alfred A. Knopf 1994.

First edition. Fine in fine dustwrapper. One of 1000 copies pre-

pared for friends of the author and publisher and Signed by the author.

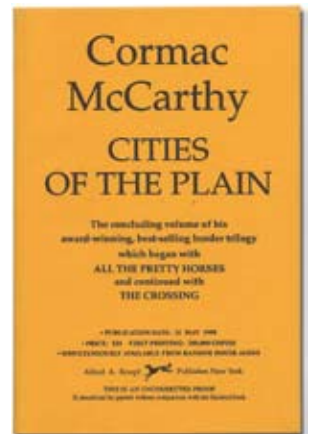


**253 —. Cities of the Plain.** New York: Alfred A. Knopf 1998.



Uncorrected Proof. Fine in printed gold wrappers.

Concluding volume of the Border Trilogy. Reportedly few copies of the proof were issued. From the Library of Bruce Kahn.



**254 —. The Border Trilogy: All the Pretty Horses, The Crossing, Cities of the Plain.** New York:

Everyman's Library (1999).

First one volume edition. Fine in fine dustwrapper. Signed by the author. Scarce signed. From the Library of Bruce Kahn.

**255 Carson McCOLLERS. *Typed Letter Signed.***



Small octavo. One-page Typed Letter Signed ("Carson") on her Nyack-on-Hudson stationery dated 30 August 1961 to Leonard Byrne, thanking him for "helping Jordan and Paul pick out the chandelier in Boston. The chandelier still stands because no one has figured it out without a diagram so Jordan is trying to find out for me." Folded as mailed, a little foxing, very good or better.

**Nobel Prize-winner's Own Copies of his Early Work**  
**258 (Medicine). Otto LOEWI [and others].**  
*[Spine title]: Arbeiten Graz.* (Various place: Various publishers) 1910-1925.



Sammelband volume. Half-leather and marbled papercovered boards. Rebacked, rubbed, very good. Otto Loewi's own copies of his early work, accomplished while he was teaching and conducting research at the University of Graz in Austria. Fifty-nine pamphlets or offprints bound into a single volume with a four-page table of contents handwritten by Loewi, constituting most of his early, and much of his most important work. Most, but not all of the pamphlets retain their original wrappers, a few of the pamphlets

were oversized, and have been either trimmed or folded to fit in the volume without significant loss of text. Each pamphlet or offprint is fitted with a numbered cloth tab that corresponds with the handwritten table of contents. Some are also hand-



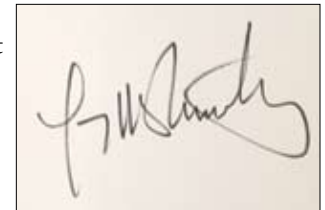
numbered on the front wrap. All texts in German. A few markings in the text, none appear to have significant content. Several are co-authored by Loewi with others, a few are not obviously by Loewi, but presumably have been included because he participated in writing them uncredited. Loewi was a German pharmacologist who is often referred to as the Father of Neuroscience. He shared the 1936 Nobel Prize for Medicine with Sir Henry Dale. His experiments on how vital organs respond to chemical and electrical stimulation established their relative dependence on epinephrine for proper function, and consequently, how nerve impulses are transmitted by chemical messengers. The first chemical neurotransmitter that he identified was acetylcholine. These pamphlets, not surprisingly, deal with these subjects during his most fertile period in the early 1920s.



**256 (Larry McMURTRY). Ophelia RAY. *Daughter of the Tejas.*** Greenwich: New York Graphic

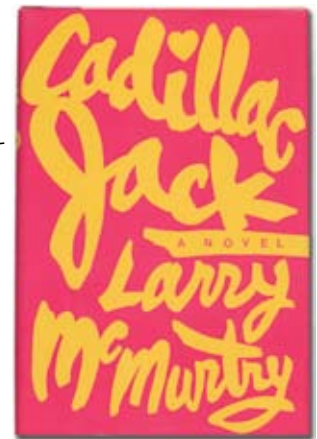


Society (1965). First edition. Fine in fine, first issue dustwrapper (with gray background on the spine and front panel). A Western at least partially ghostwritten by Larry McMurtry for the young-adult market. Signed by McMurtry. From the Library of Bruce Kahn.



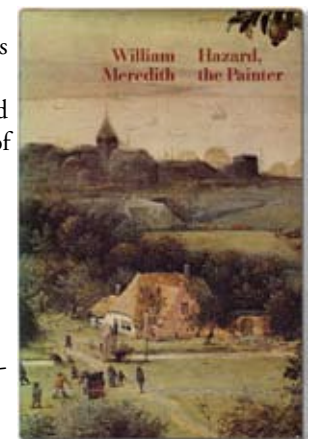
**257 Larry McMURTRY. *Cadillac Jack.*** New York: Simon and Schuster (1982).

First edition. Fine in fine dustwrapper. Full-page Inscription by McMurtry to another bookseller: "For David – You started this a long time ago. It's actually my *l'envoi* to scouting – I no longer have time. Larry." McMurtry's hilarious novel about an antique runner. A beautiful copy. Also laid in is a humorous, undated Typed Letter Signed from McMurtry to the same bookseller, mentioning a large rat that terrorizes bookstore customers. From the Library of Bruce Kahn.

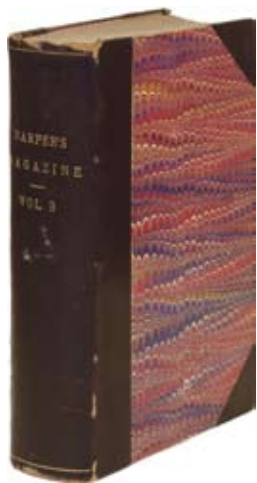


*Inscribed to Robert Penn Warren*  
**259 William MEREDITH. *Hazard, the Painter.*** New

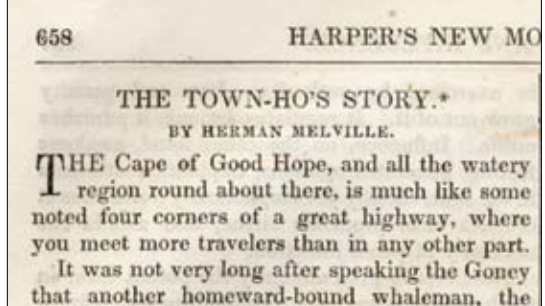
York: Alfred A. Knopf 1973. First edition. Pages slightly toned, and a couple of pages appear to exhibit printing flaws, else near fine in a slightly spine-sunned, near fine dustwrapper. One of 100 numbered copies Signed by the author. This copy is additionally Inscribed by Meredith to Robert Penn Warren: "For Red (on his birthday) and Eleanor, who have mightily befriended and encouraged Hazard and Bill, with esteem and affection. New Haven. 26 April 1975."



*First Appearance of a portion of Moby-Dick*

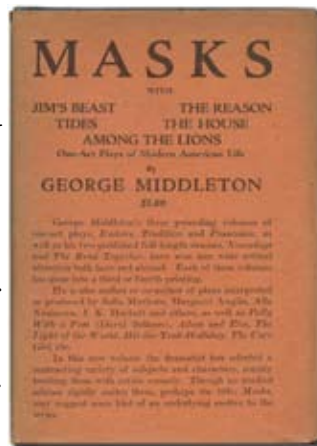


**260 Herman MELVILLE [and others]. Harper's New Monthly Magazine Volume III June to November 1851 [Moby-Dick, The Town-Ho's Story].** New York: Harper and Brothers 1851.



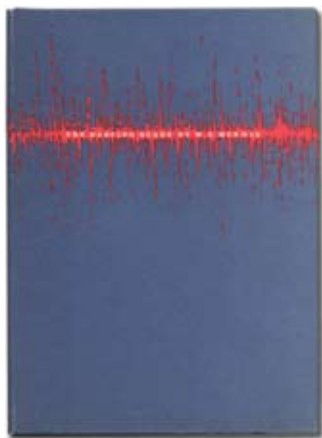
First edition of this collection. Large, thick octavo. Very good with some light wear to extreme edges of spine and light rubbing to rear board. Contains the first appearance in print of any portion of *Moby-Dick*, the episode "The Town-Ho's Story" beginning on page 658. A nautical tale, and not about a local harlot despite the title.

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



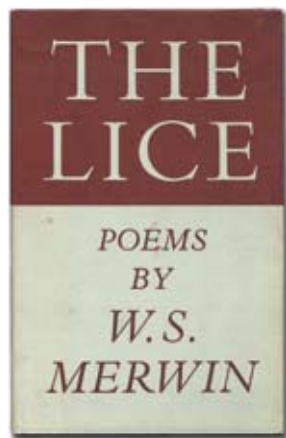
First edition. Cheap paper of the endpapers browned, spine lettering a little rubbed, very good in spine-tanned, near fine dustwrapper with a tiny nick. Inscribed by the author: "To Richard Sterling – souvenir of Adam & Eva. George Middleton." Sterling was a theatrical actor, whose Broadway career spanned fifty years, and who also appeared in early films. He appeared as Dr. Jack Delamater in *Adam and Eva*, another play by Middleton which played Broadway for 312 performances between 1919 and 1920. Exceptionally scarce in jacket.

**262 W.S. MERWIN. The Dancing Bears.** New Haven: Yale University Press 1954.



First edition. Fine in fine dustwrapper. A spectacular copy.

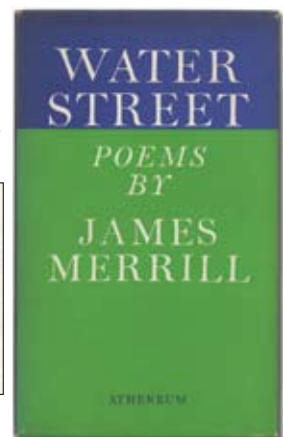
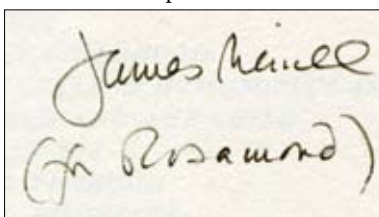
**263 -. The Lice.** New York: Atheneum (1979).



First edition. Fine in near fine dustwrapper with a few small splashmarks, mostly on the front panel. This hardcover issue is surprisingly scarce.

**264 James MERRILL. Water Street.** New York: Atheneum 1962.

First edition, hardcover issue. Spine lettering with the usual tarnishing, near fine in a very slightly age-toned, near fine dustwrapper. Inscribed by the author, his rarest trade publication.

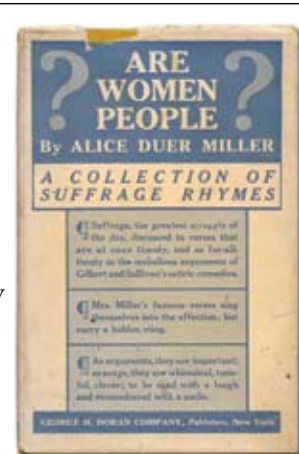


**265 -. Japan: Prose of Departure.** (New York): Nadja (1987).

First edition. Tall octavo. Boards with applied printed paper label. Fine. One of 26 lettered copies Signed by Merrill (the colophon states a limitation of 74 numbered copies). Fourteen prose poems.

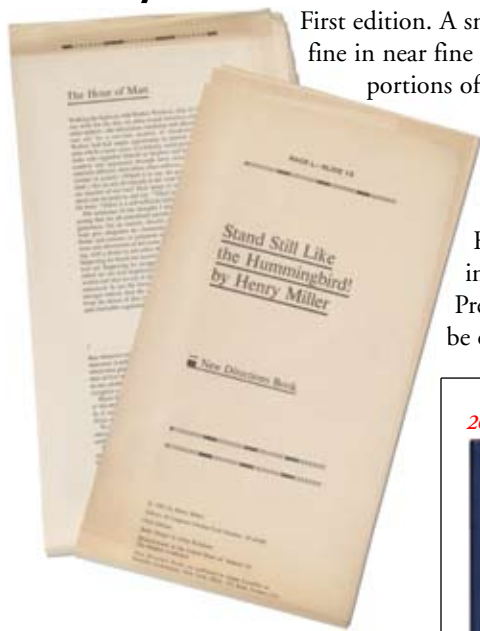
**266 Alice Duer MILLER. Are Women People?: A Book of Rhymes for Suffrage Times.**

New York: George H. Doran (1915).  
First edition. A little wear at the extremities still near fine in very good dustwrapper with some sunning and small chips, and a faint stain on the front wrap. A whimsical book of poetry on a serious subject by the noted novelist. Exceptionally uncommon in jacket.



267 **Henry MILLER.** *The Colossus of Maroussi.* San Francisco: Colt Press (1941).

First edition. A small owner's label, and offsetting to several blank leaves, else near fine in near fine dustwrapper with modest soiling and a little darkening to the white portions of the spine. Advance Review Copy with a four-page mimeographed autobiographical statement by Miller laid in, and very scarce thus.

268 —. *Stand Still Like the Hummingbird!* New York: New Directions 1962.

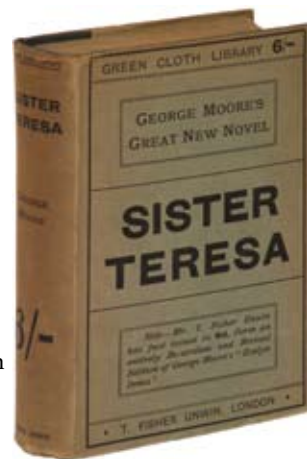
Folded uncorrected long galleys printed rectos only. A little age-toning to the outside galley and a small tear to one leaf, else near fine. Prepared for the author and publisher's use, this is one of what must be only a handful of copies; we've never seen another.

269 **Kate MILLETT.** *Sexual Politics.* London:

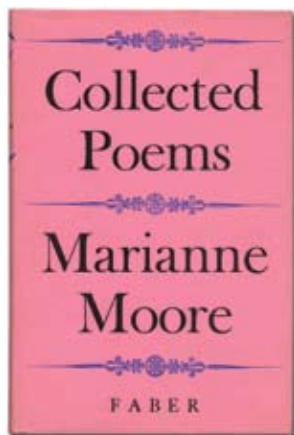
Rupert Hart-Davis (1971). First English edition. Fine in fine dustwrapper. A feminist cornerstone.

271 **George MOORE.***Sister Teresa.* London: T.

Fisher Unwin 1901. First edition. Cloth. Top edge gilt. Endpapers slightly foxed, fine in fine dustwrapper. Front flap has an advertisement for T. Fisher Unwin's "Literary pen," and a loose handbill for the same is laid in. *Gilcher* A25a. Rare in jacket.

270 **Marianne MOORE.***Collected Poems.* London:

Faber and Faber (1951).



First edition, preceding the U.S. edition. Fine in fine dustwrapper. Errata slip laid in. A beautiful copy, completely unfaded. The American edition won both the Pulitzer Prize and National Book Award.

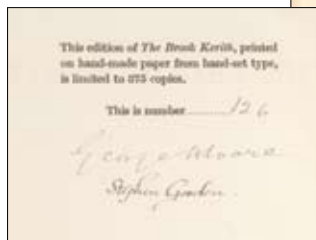
272 —. *The Brook Kerith. A Syrian Story.* London: William

Heinemann, Ltd. 1929.

First illustrated edition. Twelve copper-engraved plates by Stephen Gooden. Full vellum gilt. Slight wear, very



near fine, in custom cloth folding drop-front box with leather spine label gilt. One of 375 copies printed on hand-made paper Signed by both Moore and Gooden.

273 **Yukio MISHIMA.***Twilight Sunflower: A Play in*

*Four Acts.* Tokyo: The Hokuseido Press

1958.

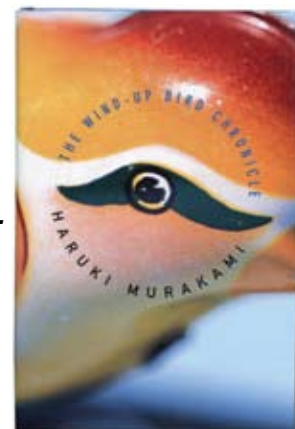
First edition in English. Translated from the Japanese by Sigehe Sinozaki and Virgil A. Warren. Self-wrappers. Fine. Very scarce.

274 **Haruki****MURAKAMI.** *The*

*Wind-Up Bird Chronicle.*

New York: Alfred A. Knopf 1997.

First edition. Translated from the Japanese by Jay Rubin. Fine in fine dustwrapper. From the Library of Bruce Kahn.



**275 (Natural History). Friedrich MARTINI and J.H. CHEMNITZ.** *Neues Systematisches Conchylien-Cabinet [Volume One Only]*. Nurenberg: G.N. Raspe 1769.

First edition. Large quarto. Contemporary full calf gilt. Volume 1 only of the 12 volume set. Hand-colored engraved titlepage, and 31 full-page plates with a total of 340 figures of individual shells, all hand-colored, plus an additional 16 internal illustrations printed in red. Front joint is tender, dampstains to the bottom margins of some pages, affecting



none of the images, a good or better copy, with the images about fine.

**276 (Native American Author). James Manford CARSELOWEY.** *Cherokee Pioneers*. Adair, Oklahoma: James

Manford Carselowey 1961.

First edition. Quarter canvas and mimeographed illustrated wrappers. 75,(5)pp. Illustrated with drawings by the author. Creasing on the rear wrap, else near fine.



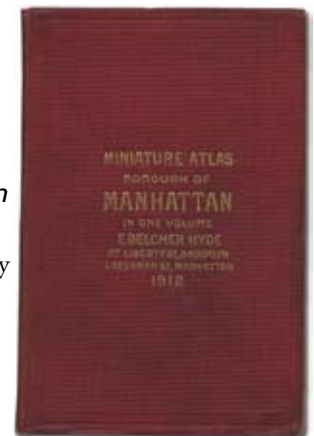
**277 Anaïs NIN.** *Under a Glass Bell*. New York: Gemor Press 1944.



First edition. Illustrated papercovered boards without dustwrapper as issued. Cover and seventeen engravings by Ian Hugo. Two tiny abrasions to the edges of the boards, faint offsetting to black preliminary pages from clippings, a near fine copy. One of 300 unnumbered copies, the entire edition.

**278 (New York). E. Belcher HYDE.** *Miniature Atlas Borough of Manhattan in One Volume*. New York: E. Belcher Hyde 1912.

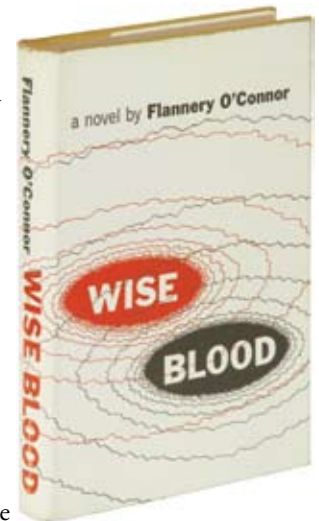
First edition. A very good copy, with the spine professionally repaired, and internally about fine. Highly detailed, colored atlas of Manhattan in 1912 showing building footprints, property lines, addresses, building materials, and the names of prominent businesses, public buildings, and institutions.



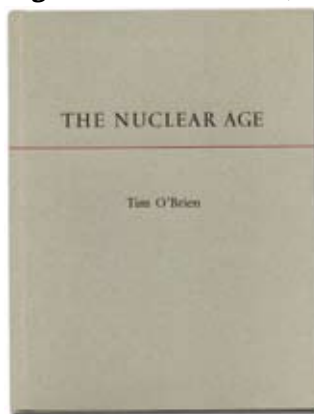
**280 Flannery O'CONNOR.** *Wise Blood*. New York: Harcourt Brace and Company (1952).

First edition. Slight rubbing at the bottom of the boards, as usual, else fine in fine, price-clipped dustwrapper with a little rubbing to the spine lettering. The cheap, cardboard construction of the boards seems to ensure that virtually every copy is found well worn. This is a superlative copy, one of the nicest that we've seen. The author's first book.

Burgess 99.

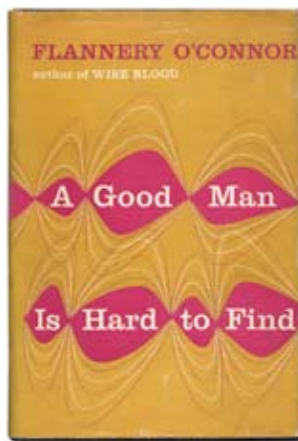


**279 Tim O'BRIEN.** *The Nuclear Age*. Portland: Press-22 (1981).



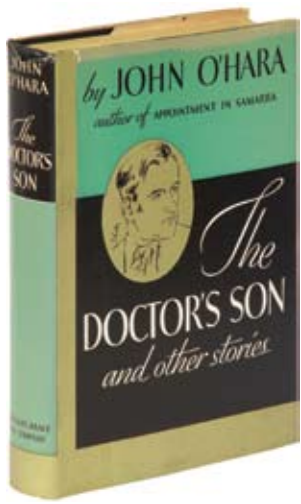
First edition. Fine in fine dustwrapper. A limited edition of an excerpt from O'Brien's work-in-progress at the time, later published with the same title. One of 26 lettered copies

**Signed** by the author, comprising the entire hardcover edition. From the Library of Bruce Kahn.



**281 —. A Good Man Is Hard to Find.** New York: Harcourt, Brace & Company (1955).

First edition, first issue. A slight bump at the crown and some faint offsetting else near fine in dustwrapper with a couple of very short tears and with the usual fading to the red on the spine, but otherwise near fine. The author's masterpiece, her second book and first of short stories. A breathtaking collection of horror tales that probe the darkest heart of the South through the use of traditional "Southern Gothic" writing mixed with a nightmare vision seemingly derivative of German expressionism. A nice copy.



**282 John O'HARA.** *The Doctor's Son and Other Stories.* New York: Harcourt, Brace and Company (1935).

First edition. Fine in a very attractive, near fine dustwrapper a trifle sunned at the top edge and with a ¼" chip at the crown, affecting a few letters of text. O'Hara's second book and his first collection of short stories, for which he is justly renowned. Easily O'Hara's rarest title, *The Doctor's Son* is acknowledged as one of the most desirable titles of the 1930s. One of the nicest copies we have seen in the past twenty years.

**283 Joyce Carol OATES.** *Women in Love and Other Poems.* New York: Albondocani Press 1968.

First edition. Self-wrappers. Slight offsetting to the endpapers from the flaps, still fine. Copy letter G of 26 lettered copies Signed by the author. An uncommon poetry collection.

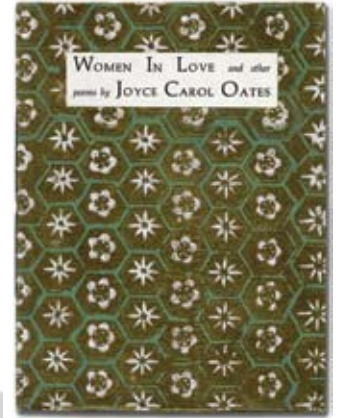
**284 —.** *Them.* New York: Vanguard Press 1969.

First edition. Fine in fine dustwrapper with a tiny tear at the foot. Signed by the author, her fourth book and breakthrough novel, published in a small print run when the publisher had given up on the author as a commercially successful proposition. A beautiful copy of this National Book Award-winning novel.

**285 —.** *Daisy.*

Santa Barbara:  
Black Sparrow  
Press 1977.

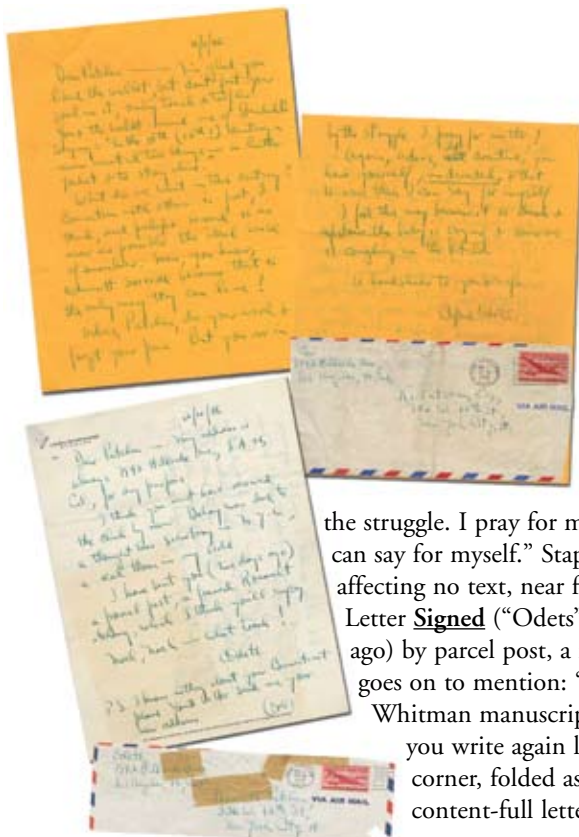
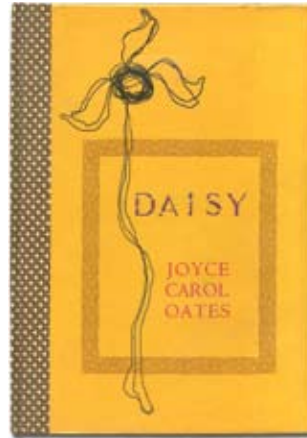
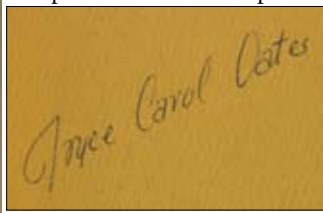
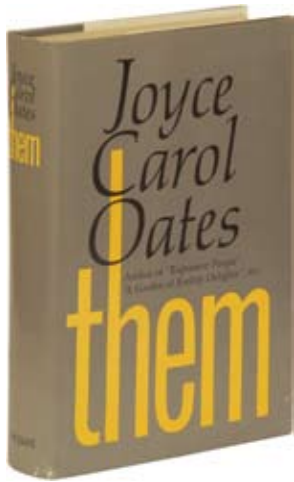
First edition. Slightly bumped at the top edge else fine in fine original unprinted glassine dustwrapper. One of 170 hardcover copies Signed by the author. Additionally, Inscribed by the author to novelist Daniel Stern: "for Gloria and Dan – with warm regards, Joyce 7/21/77."

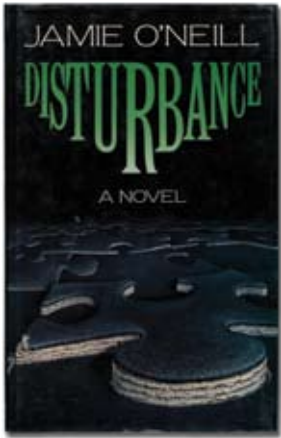


**286 Clifford ODETS.** *Two Autograph Letters Signed to Kenneth Patchen.*

Two letters, the first is a three page (three sides of two quarto sheets) Autograph Letter Signed ("Clifford Odets"), dated 1 November 1946. By

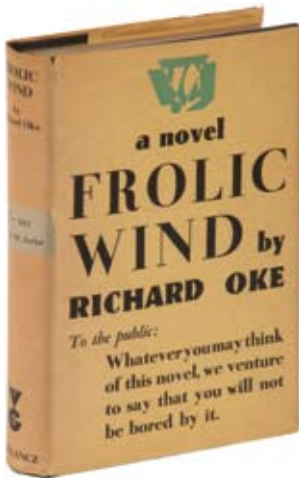
turns Odets deals with particulars and waxes philosophical: "Dear Patchen – I'm glad you like the wallet, but don't put your soul in it, only trash & trifles." Later: "What do we want in this century? Connection with others is first, I think, and perhaps second is as near as possible the ideal sense of ourselves. Men, you know, commit suicide because that is the only way they can live!" Dealing with the loan of art works for Patchen's new home: "Rouault? I thought you might say Klee or Picasso. Of Rouault I will send you around Xmas... for a gift a framed etching of his from the Pere Ubu album... or a colored etching from his Circus plates. Of Klee you might have borrowed one of his watercolors. No worry for you – they are insured... on my lousy grave they will write: 'Died of Insurance!'" Odets goes on to discuss the influence of his parents: "In me my father & dead mother fight for dominance, my father full of bourgeois cautions & forms, my mother shapeless, feelingful, generous & open. I muse upon who will win & I am sometimes exhausted by the struggle. I pray for mother! Again, adios, old creature, you have yourself undivided, & that is more than I can say for myself." Staple holes in the upper corner, cover sheet of the envelope tipped to the last page affecting no text, near fine. The second letter is a two page (both sides of a single quarto leaf) Autograph Letter Signed ("Odets"), dated 10 December 1946 on Loew's Studio letterhead: "I have sent you (two days ago) by parcel post, a framed Rouault etching, which I hope you'll enjoy. Noel, Noel – what trash!" He goes on to mention: "Did I tell you that I recently acquired ten pages of the most important Walt Whitman manuscript extant?" He offers to send more art on loan, however he warns Patchen: "But if you write again like a querulous old lady, full of cautions, fears & perhapses, then I won't." Stapled in corner, folded as mailed, address portion of envelope (torn and repaired) accompanies the letter. Two content-full letters between important mid-century American authors.





**287 Jamie O'NEILL.** *Disturbance*. London: Weidenfeld and Nicolson (1989). First edition. A trifle bumped at the foot of the spine else fine in fine dust-wrappers with slight smudging over the ISBN label. Signed by the author, his first book. Scarce in this condition. From the Library of Bruce Kahn.

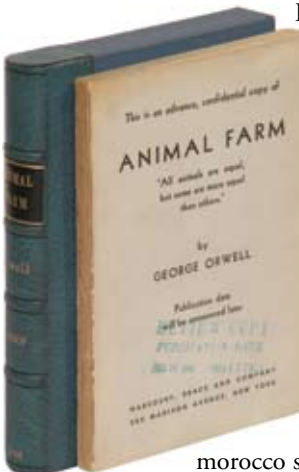
**288 Richard OKE [pseudonym of Nigel Stansbury Millett].** *Frolic Wind*.



London: Victor Gollancz 1929. First edition. Fine in a slightly spine-tanned, near fine dustwrapper, with publisher's price label on the spine indicating that the book is signed by the author. Not surprisingly, Signed by the author, his first book. Gay fiction. Later adapted to the stage by Richard Pryce. Scarce in jacket.

**289 George ORWELL.**

*Animal Farm*. New York: Harcourt, Brace and Company 1946.



First American edition. Advance Reading Copy in wrappers. Modest age-toning, else near fine. Housed in a custom cloth chemise and quarter

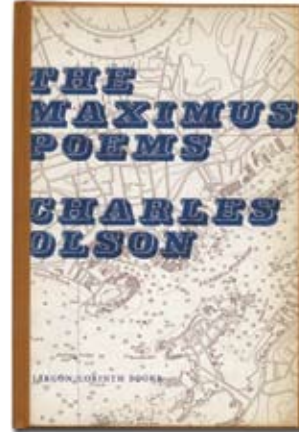
morocco slipcase. Pre-publication issue of an important anti-utopian short novel satirizing the events of the Russian Revolution and the betrayal of its more humane elements by Stalin, utilizing barnyard animals – the pigs set up a dictatorship more oppressive than the one that was overthrown. *Connolly 100*.

**290 Charles OLSON.** *Projective Verse*. New York: Totem Press 1959.

First separate edition of this essay. Cover by Matsumi Kanemitsu. Stapled wrappers. Modest age-toning to the wrappers, else fine.



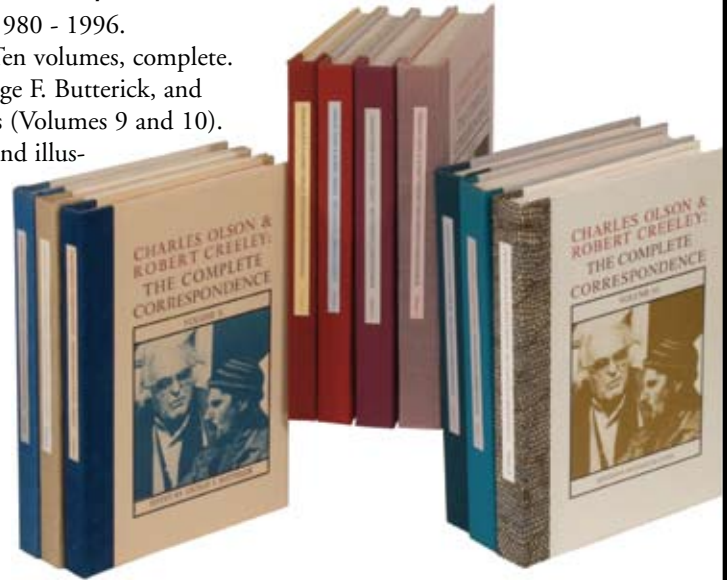
**291 —.** *The Maximus Poems*. New York: Jargon / Corinth Books 1960.



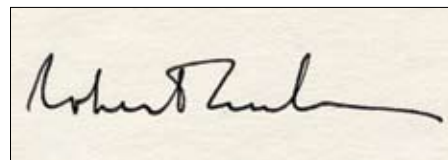
First combined edition, limited issue. Cloth and printed paper wrappers applied to the cloth. A touch of age-toning, still easily fine. The total hardcover edition consisted of 101 copies: 26 lettered and signed copies, plus 75 numbered copies. This copy is unsigned but marked "Presentation" on the colophon page.

**292 Charles OLSON and Robert CREELEY.** *Charles Olson & Robert Creeley: The Complete Correspondence [10 Volumes]*. Santa Barbara: Black Sparrow Press 1980 - 1996.

First editions. Ten volumes, complete. Edited by George F. Butterick, and Richard Blevins (Volumes 9 and 10). Quarter cloth and illustrated paper over boards. Condition is generally near fine or fine (a couple of vol-



umes have foxing on the foredge) in rubbed, near fine original acetate dust-wrappers (*not shown in photograph*). Volumes 1-9 are all one of 250 numbered copies Signed by Robert Creeley in the first volume (various numbers); Volume Ten is one of 26 lettered copies Signed by both Creeley & Blevins. Individual volumes of the set abound (as do partial sets), but as it was published over the course of 16 years, complete sets of all ten hardcover editions are scarce and onerous to assemble.



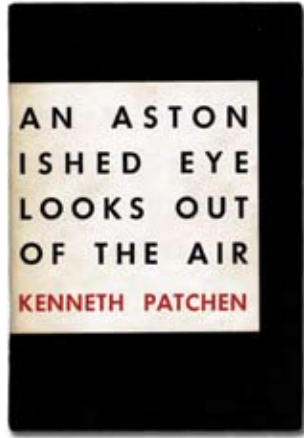
**293 Joel OPPENHEIMER.** *The Dutiful Son*. Highlands, NC / Short Hills, NJ: Jargon 16 / (Printed by the Windhover Press for Jonathan Williams) 1956.

First edition, first binding. Large octavo. Blue wrappers with printed label. Prospectus card for the book laid in. A couple of light spots on the title label, else near fine. Author's first book. One of 200 copies, of a total edition of 230.

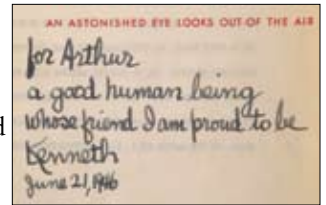


*The Rarest Patchen?*

294 **Kenneth PATCHEN.** *An Astonished Eye Looks Out of the Air.* Waldport,

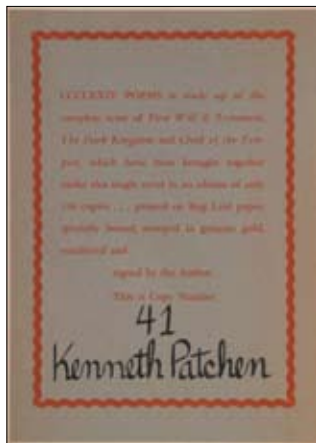
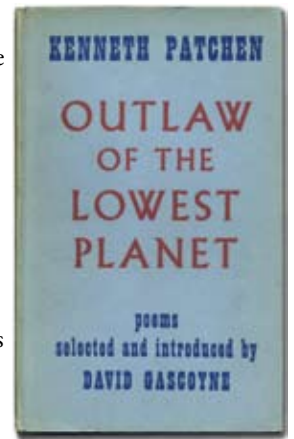


Oregon: Untide Press 1945.  
 First edition, first impression. Wrappers with applied title piece. Some tape shadows to the wrappers, one staple pulled through, else a very good copy. The first printing of 1800 copies was rendered unfit for release through a printer's error. All were destroyed except for about 70 copies, which were distributed with the second impression, with no known differentiation. Eventually 23 copies of the 70 copies of the first impression came into Patchen's hand, and he created a limited edition of 11 copies, with a hand-lettered limitation page (where Patchen relates this sequence of events). This is copy number 2 of the 11, and is **Signed** by the author. Additionally **Inscribed** by the author: "for Arthur, a good human being whose friend I am proud to be. Kenneth. June 21, 1946." Ex-Arthur Sturcke. Beautifully printed small collection of poems printed in a conscientious objectors' camp. Rare.



295 -. *Outlaw of the Lowest Planet.* London: Grey Walls Press (1946).

First edition. Selected and introduced by David Gascoyne. Preface by Alex Comfort. A small owner's label on the front fly, and some offsetting on the rear endpapers, else near fine in a modestly age-toned, near fine dustwrapper. Nicely **Inscribed** by Patchen to a close friend on his birthday in 1946. This title was only published in an English edition.



296 -. *CCCLXXIV Poems.* (New York: Padell 1948).

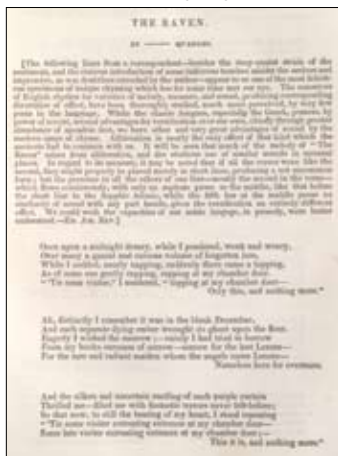
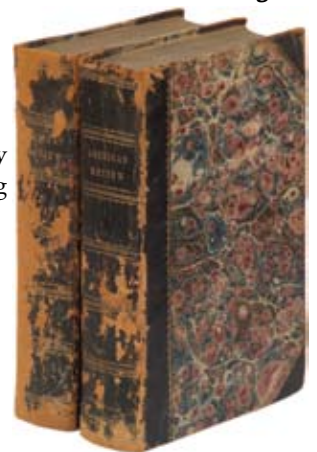
First edition, limited issue. A book bound up from the sheets of three other books published by Padell. The Morgan bibliography calls for a black linen binding, this is a possible variant, in gray linen binding. Modest offsetting to a blank page at the rear from a clipping, else fine in a lightly edgeworn, near fine blue buckram dustwrapper custom-made by the author's wife, with an applied paper label, and titled in hand by Patchen on the spine. Tipped-in label designating this as copy #41 of 126 numbered copies **Signed** by the author. A very uncommon issue sold by Patchen personally from his home.

*Nevermore...*

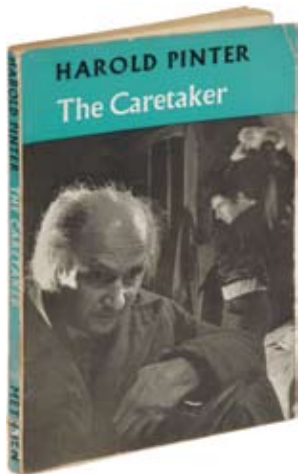
297 **Edgar Allan POE.** *The American Review: A Whig Journal of Politics, Literature, Art, and Science 1845.* New York: Wiley

& Putnam 1845.

Two Volumes. Volume 1, numbers 1-6 (January-June, 1845); Volume 2, numbers 1-6 (July-December, 1845). Large octavos. Contemporary half-calf, ruled and titled in gilt, and marbled papercovered boards. Two engraved portraits in the first volume, one in the second, index for each volume bound in. A small and light, contemporary owner's stamp on the title-page of each volume ("A. S. Foster"), spines well-rubbed and a little powdery, removing some of the titling, light internal foxing, but all considered very good copies. The first year of an important periodical, best-known for the first printing of Edgar Allan Poe's poem "The Raven," attributed to "Quarles" in the text, but to Poe in the index, in the February issue. According to Heartman and Canny, *The Evening Mirror* newspaper of 29 January 1845 reprinted the poem (with the permission of *The American Review*) and that newspaper may have beaten the magazine to the streets. However, not only has this yet to be proven conclusively, but indeed seems unlikely as monthly magazines were (and still are) usually distributed before the date of publication (in this case 1 February 1845). A number of other important Poe appearances are also included in the two volumes: including "Some Words with a Mummy" (April issue, first appearance with this title – previously appeared in *Poems*, 1831 as "The City in the Sea – A Prophecy"), "Eulalie" (July issue, first appearance); "The American Drama" (August issue, first appearance); and "The Facts of M. Valdemar's Case" (December issue; later re-titled "Mesmerism"). Additionally includes at least two pieces by Walt Whitman (here styled as Walter Whitman): a prose piece, "The Boy-Lover" (May issue); and "The Death of Windfoot" (June issue). The first appearance of what might be the most recited poem by an American that doesn't employ the word "Nantucket." Very desirable. *Heartman and Canny* p.100.



*Author's Own Prompt Copy*

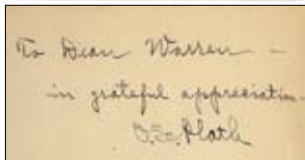


**298 Harold PINTER.** *The Caretaker.* London: Methuen & Co. (1960).  
 First Methuen edition, wrapped issue (preceded slightly by an acting edition). A small crease on the front wrap, a little soiling, a pleasing, very good copy. This is Pinter's own copy, unsigned, but apparently used as either a prompt copy or in revising the play for radio, with corrections (mostly deletions, some of them very substantive on nearly every page). Formerly the property of his first wife Vivien Merchant. The Nobel laureate's own copy of one of his first major works.



**299 Otto Emil PLATH.** *Bumblebees and Their Ways.* New York: The Macmillan Company 1934.

First edition. Introduction by William Morton Wheeler. Near fine in a soiled, very good dust-wraper. **Inscribed** by the author, reportedly to a dean at Harvard: "To Dean Warren in grateful appreciation, O.E. Plath." Uncommon and important book on bees by the father of American poet and novelist Sylvia Plath. Otto Plath died when Sylvia was eight, but he plays a prominent role in her poems, where he is portrayed as something of a Nazi beekeeper (the beekeeper part was true, the Nazi part was an invention).



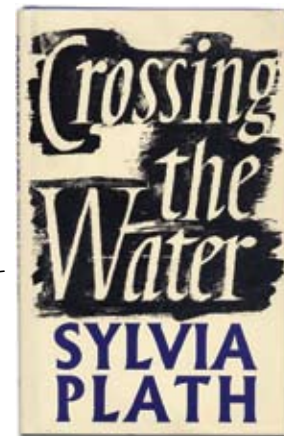
**300 Sylvia PLATH.** *Uncollected Poems.* London: Turret Books 1965.



First edition. Fine in stapled wrappers and fine dust-wraper with nominal spotting on the rear wrap. One of 150 numbered copies.

**301 -.** *Crossing the Water.* London: Faber and Faber

(1971).  
 First edition. Fine in fine dust-wraper. A brilliant and fresh, as new copy.



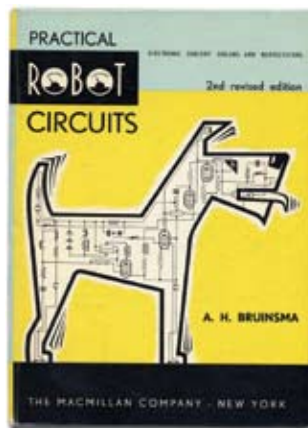
*A Guide to the Brothels of Bangkok*  
**303 (Prostitution). Anonymous as "Dream Lover."** *Black Shadow.* Bangkok, Siam: Central Trading Company [1949].



First edition(?). Small octavo. Illustrated wrappers. 38, [1,ads]pp. Illustrated from photographs. Near fine with slight wear. Ostensibly a guide to nightlife in Bangkok, but almost wholly given over to describing in detail the forty brothels of Bangkok, illustrated

with photos, mostly of western women, of which few or none, we suspect, were "manning" the brothels in question. The lurid but not impolite prose was apparently written by someone on only nodding acquaintance with the English language. Rare. *OCLC* locates only two copies.

*Build Your Own Robot Dog*  
**302 (Robotics). A.H. BRUINSMA.** *Practical Robot*

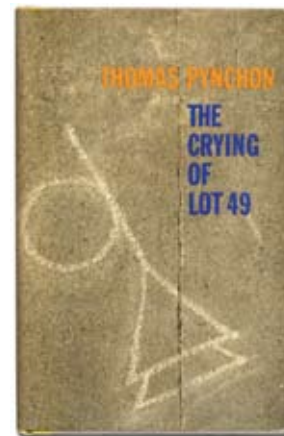


*Circuits: Electronic Sensory Organs and Nerve Systems.* New York: Macmillan Company / Philips Technical Company 1960.

First American edition (originally published in the Netherlands, although the cover states second revised edition, this is the first edition published in the U.S.), possibly the first hardcover issue, as it was published in wraps in Holland. 125pp. Illustrated with folding charts, and photographs of robot dogs. Very near fine in glossy illustrated boards, almost certainly issued without jacket. Exceptionally scarce, and clearly well ahead of its time (considering most of us *still* don't have a robot dog).

**304 Thomas PYNCHON.** *The Crying of Lot 49.* Philadelphia: J.B. Lippincott (1966).

First edition. Fine in fine dustwrapper. A beautiful copy of the author's increasingly scarce second book.



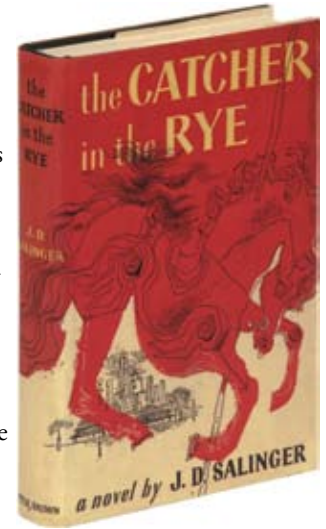
305 **J.D. SALINGER.** *The Catcher in the Rye.* Boston: Little, Brown and Company 1951.

First edition. A trifle rubbed, about fine in an attractive, near fine dustwrapper with the folds professionally strengthened, and some restoration to the crown, but with the white portions brighter than usual. A nice copy of Salinger's first book, a post-war highspot and one of the most widely read and beloved coming-of-age novels ever written. *Burgess 99.*

306 —. *Typed Letter Signed.*

One page Typed Letter Signed on *The New Yorker* stationery and dated 21 August 1951. Faint fold from mailing, else fine. Barely a month after Salinger published *The Catcher in the Rye* (published on 16 July 1951) he writes to a Mr. Hallman, apparently a friend or acquaintance, thanking him, and denying that he has made wisecracks about Hallman's prowess at ice hockey and compliments his playing. He also mentions a letter he received from Hallman's daughter when he was in Scotland. A strikingly jaunty and friendly letter from

Salinger in the days following the immediate success of his first book, back when he was still engaged in society. We'd like to



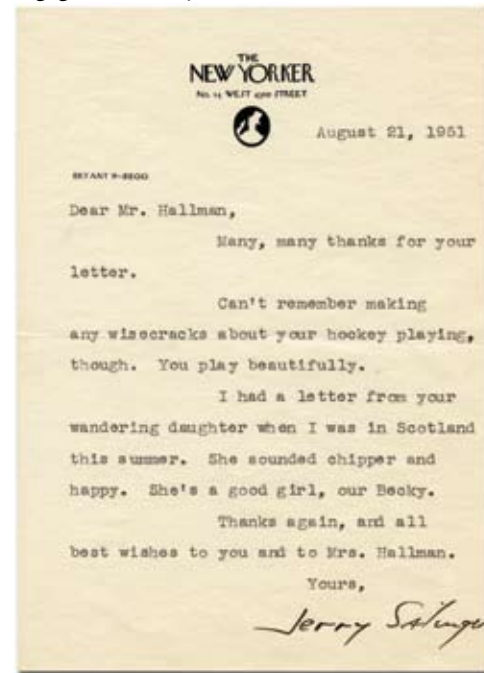
306a **Lucius M. SARGENT.** *Hubert and Ellen: With Other Poems.* Boston: Chester Stebbins 1812.



First trade edition (previously published by the author in an edition of 11 large-paper copies in the same year).

Contemporary red half-morocco and papercovered boards, titled and ruled on the spine in gilt. A couple of early owner names from the Kidder family (including one that states: "Aug. 23, 1827, the day I entered W. & S. Draper's Co.s store, 68 Killy St., Boston, as apprentice."), modest foxing to

the pages, paper over boards a little rubbed and splashmarked, still a pleasing very good or better copy of this collection of American poetry. The title poem, about how pre-marital sex leads to madness and death, is a cheery little window into the enlightenment of the local citizenry. *Shaw & Shoemaker 26693.*



quote from the letter but are tired of receiving threatening faxes and letters from the notoriously litigious, er, private author's agent every time we catalog something he has signed.

307 **William SAROYAN.** *Christmas.*

[Albany, New York: The Argus Press] (1944).



First separate edition. Stapled illustrated wrappers. 5,(4)pp. A slight bend on the front wrap, else near fine. In original mailing envelope.

Reprinting of a Christmas wish that first appeared in *Good Housekeeping* in December, 1943, issued as a Christmas Greeting. No printed publication information, but hand Signed on the last leaf "Bruce Hutchison, The Argus Press, Albany,

New York." Envelope addressed to P.K. Thomajan, like Saroyan, an Armenian-American, and a designer known for his finely printed annual Christmas greetings. A rarity, and possibly unique. We can find no mention of this in any of the bibliographical references and *OCLC* locates no copies.

308 **Friedrich [von] SCHILLER.** *Die Verschwörung des Fiesco zu Genua: ein Republikanisches Trauerspiel [Fiesco; or Fiesco's Conspiracy at Genoa].* Mannheim: Schwan 1783.



First edition. Small octavo. 183pp. Early to mid 19th Century quarter leather and mottled paper over boards. An old bookseller description on the rear blank, corners a bit rubbed, else near fine. The second play by the 24 year old Schiller, whose debut drama, *The Robbers*, had caused a sensation but had also gotten him arrested and prohibited from publishing any further works. Schiller fled from Stuttgart

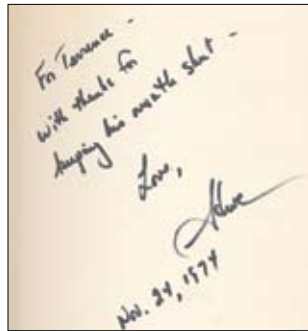
to Mannheim with the almost-completed manuscript of *Fiesco* in hand. An historical work, sub-titled "A Republican Tragedy," based on political machinations and an attempted coup in 1547 Genoa. *OCLC* locates numerous copies in Germany, but only two in the U.S. (Stanford and Yale).

*Inscribed by Sondheim to Terrence McNally*

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



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

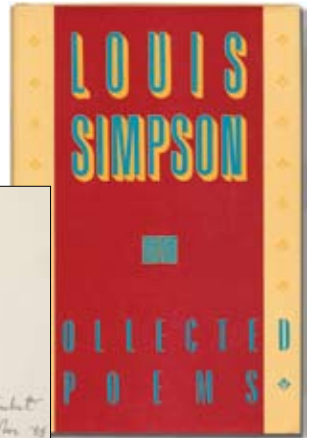
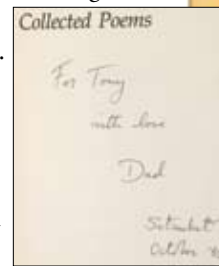


*Inscribed to his Son*

**311 Louis SIMPSON. Collected Poems.**

New York: Paragon House (1988).

First edition. Fine in fine

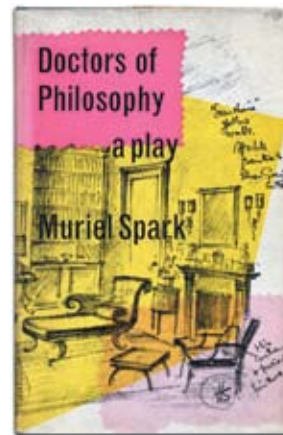


dustwrapper. Inscribed by the author to his son: "For Tony with love, Dad. Setauket. October '88."

**312 Muriel SPARK. Doctors of Philosophy.**

London: Macmillan & Co. 1963.

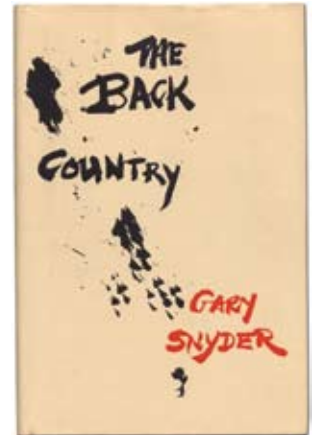
First edition. Fine in very near fine dustwrapper with the slightest of fading. Inscribed by the author, reportedly to her American publisher: "Robert Henderson warmest wishes from Muriel Spark."



**313 Gary SNYDER. The Back Country.**

London: Fulcrum Press (1967).

First edition. Fine in fine dustwrapper. One of 100 numbered copies Signed by Snyder. A beautiful, as new copy.



**310 Isaac Bashevis SINGER. Reaches of Heaven. A Story of the Baal Shem Tov.** New York: Landmark Press (1980).

First edition. Two volumes. Twenty-four original etchings by Ira Moskowitz.

Folio. Loose sheets in cloth portfolios with leather spine labels, and about fine cloth slipcases. Fine. One of 250 numbered copies on Arches paper Signed by Singer and Moskowitz, and with a separate suite of 24 original



etchings Signed by the artist.

**314 William STAFFORD. Eleven Untitled Poems.** (Mt. Horeb): Perishable Press 1968.

First edition. Fine in wrappers, and fine dustwrapper. One of 250 numbered copies. Scarce.

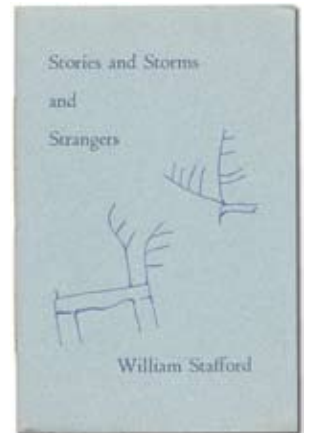
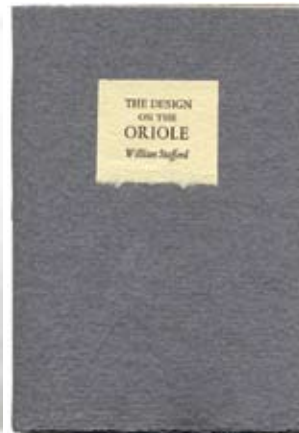
**315 —. The Design on the Oriole.**

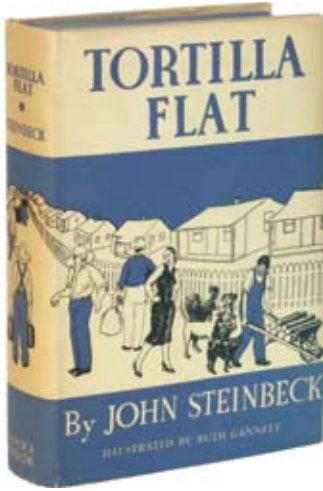
[No place]: (The Night Heron Press 1977).

First edition. 24mo. Stiff paper wrappers. Fine. One of 200 numbered copies Signed by the author. A very scarce limited edition.

**316 —. Stories and Storms and Strangers.** (Rexburg, Idaho): Honeybrook Press 1984.

First edition. String-tied wrappers. Fine. One of 26 lettered copies Signed by the poet.



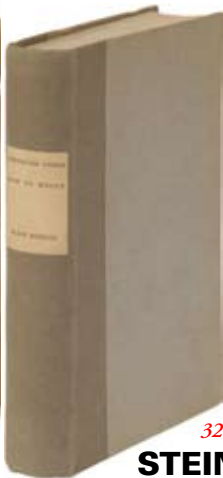
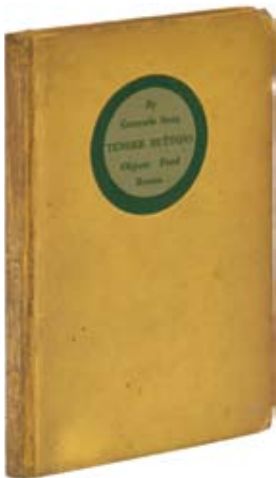


**317 John STEINBECK. *Tortilla Flat.*** New York: Covici-Friede 1935.

First edition. Slight offsetting to the front fly, else fine in fine, slightly and uniformly age-toned dustwrapper with a single tiny tear. A very nice copy of Steinbeck's first major success, and the first of his novels set in California's Monterey peninsula, an episodic tale of Mexican-Americans. Very uncommon in this condition.

**318 —. *The Winter of Our Discontent.*** New York: Viking Press 1961.

First edition. Limited edition. One of 500 copies. Fine in about fine dustwrapper and near fine, original printed acetate overjacket that is cut along the bottom 1/2" of the front flap (not affecting any text, the acetate is only printed on the front panel).

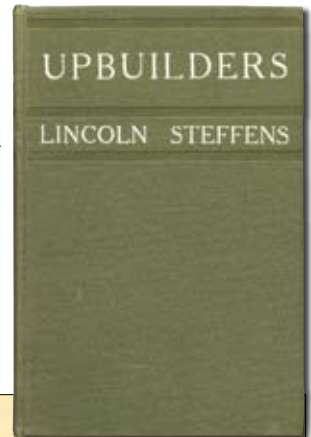


**319 J. Lincoln STEFFENS. *Upbuilders.***

New York: Doubleday, Page 1909.

First edition. Painted spine lettering a little rubbed, but easily readable, and a small, nearly invisible stain else near fine lacking the rare dustwrapper. This copy with the attractive bookplate of western novelist William MacLeod Raine on the front pastedown and Inscribed by Steffens to him: "To Wm. MacLeod Raine who first wrote Judge Lindsay's stories; with the [word indecipherable] and appreciation of J. Lincoln Steffens. New York, Nov. 1, 1910." Five stories about five different men who fought to make the

United States a better place, including Judge Ben Lindsay of Colorado.



**320 Gertrude STEIN. *Tender Buttons.***

New York: Claire Marie 1914.

First edition. Yellow papercovered boards with green applied paper label, issued without dustwrapper. Bookplate, spine professionally mended, a near very good copy. A presentable example of this fragile and early experimental book divided into three portions with impressionistic descriptions of objects, food, and rooms. Scarce.

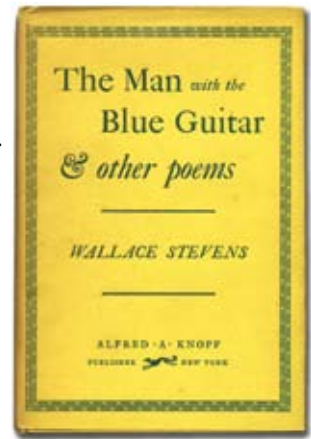
**321 —. *How to Write.*** Paris: Plain Edition 1931.

First edition. Papercovered boards with applied spine label. A touch of foxing on the endpapers, still easily fine, issued without dustwrapper. A beautiful copy.

**322 Wallace STEVENS. *The Man with the Blue Guitar.***

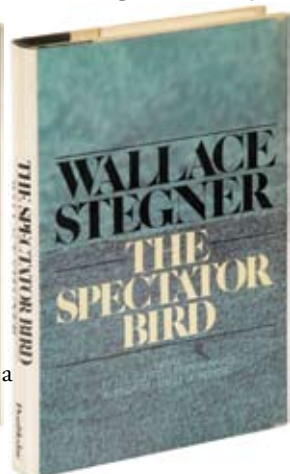
New York: Alfred A. Knopf 1937.

First edition. A little darkening to the gutters, near fine in a slightly spine-tanned, near fine, second state dustwrapper. A very nice copy.



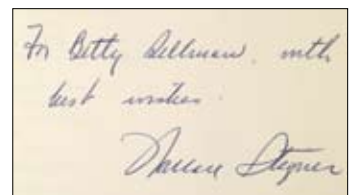
**323 Wallace STEGNER. *Angle of Repose.*** Garden City, New York: Doubleday & Company 1971.

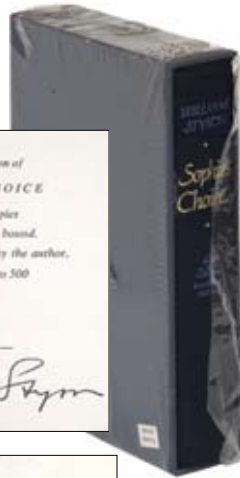
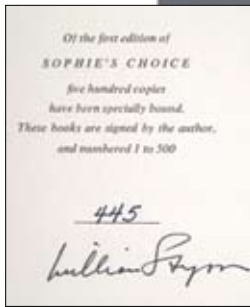
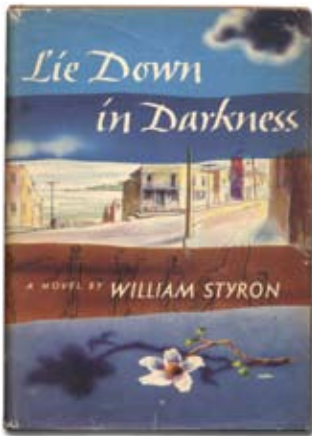
First edition. Fine in fine dustwrapper with a small, faint smudge on the spine. A superior copy of this cheaply manufactured Pulitzer Prize-winner, generally found in mediocre condition. From the Library of Bruce Kahn.



**324 —. *The Spectator Bird.*** Garden City: Doubleday & Company 1976.

First trade edition. Fine in a price-clipped, near fine dustwrapper with small crease on rear panel, tiny tear at the head of spine, and a crease along the front flap fold. Despite a litany of small defects an above average copy of this National Book Award winning novel. Inscribed by Stegner. From the Library of Bruce Kahn.



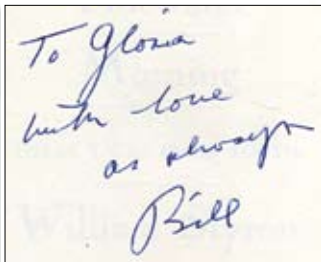
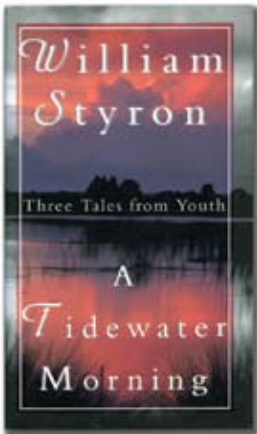


**325 William STYRON. Lie Down in Darkness.**

Indianapolis: Bobbs-Merrill (1951).  
First edition. A little sunning to the boards, else fine in a lightly rubbed, near fine dustwrapper with a small tear at the crown. A nice, presentable copy of the author's first book.

**326 -. Sophie's Choice.** New York: Random House (1979).

First edition. Fine in fine slipcase with none of the usual fading, in the publisher's original shrinkwrap (partially opened) with original publisher's price label. One of 500 numbered copies Signed by the author. Winner of the National Book Award. Meryl Streep won an Oscar for her portrayal of the title character in the 1982 film directed by Alan J. Pakula, and that also featured Kevin Kline and Peter MacNicol. A beautiful copy, seldom found unfaded. *Burgess 99.*



**327 -. A Tidewater Morning.** New York: Random House (1993).

First edition. Fine in fine dustwrapper. Three stories of youth connected by the same narrator. Inscribed by the author to close friend Gloria Jones, the wife of author James Jones: "To Gloria with love as always, Bill." A very nice association.

**329 James TATE. Notes of Woe.** Iowa City: Stone Wall Press (1968).

First edition. Fine in papercovered boards, issued without dustwrapper. One of 230

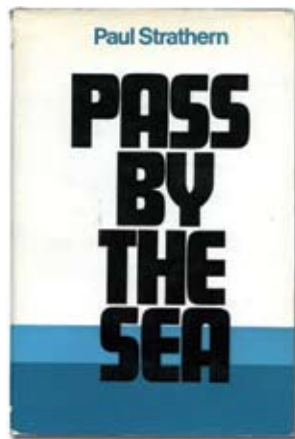


copies. An as new copy, with none of the usual fading to the spine.

**328 Paul STRATHERN.**

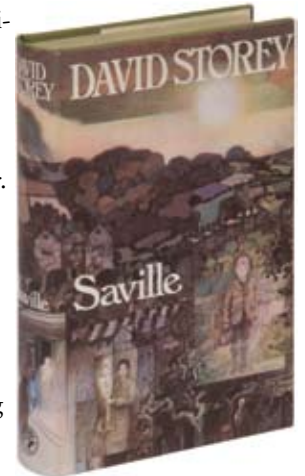
**Pass by the Sea.** London: Weidenfeld and Nicolson (1968).

First edition. Fine in a near fine dustwrapper with three short tears. Author's very scarce first book, a novel about a merchant seaman and his trials and adventures onboard. Strathern is the author of *Mendeleyev's Dream* and the Somerset Maugham prize-winning novel *A Season in Abyssinia*. He has also written several entertaining books on physics.



**330 David STOREY. Saville.** London: Jonathan Cape (1976).

First edition. Fine in fine dustwrapper. An as new copy of this Booker Prize-winning novel.

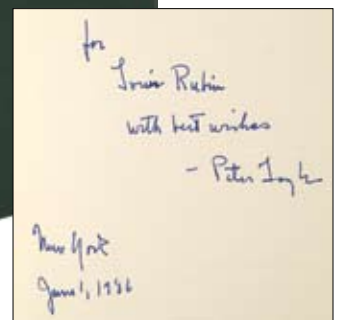
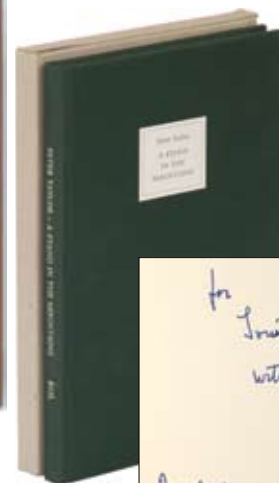
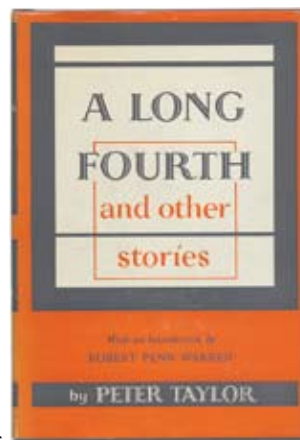


**331 Peter TAYLOR. A Long Fourth and Other Stories.** New York: Harcourt Brace and Company (1948).  
First edition. Fine in fine dustwrapper with some fading to the spine, although much less than usual. A nice copy of Taylor's very uncommon first book.

*Inscribed to Louis D. Rubin*

**332 -. A Stand in the Mountains.** New York: Frederic C. Bell (1985).

First edition. Fine in fine original slipcase. Advance Review Copy with slip laid in. Additionally Inscribed by the author to noted Southern critic and historian Louis D. Rubin: "For Louis Rubin with best wishes, Peter Taylor. New York, June 1, 1986." One of a reported 1500 copies printed at the Stamperia Valdonega. A notable association.





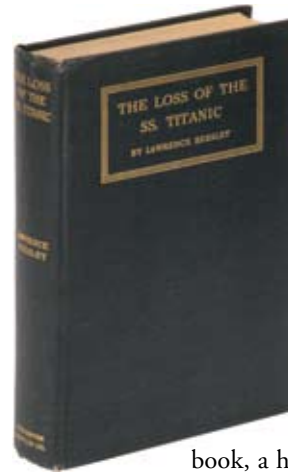
*Tate's First Book*

**333 Allen TATE and Ridley WILLS.**

*The Golden Mean and Other Poems.*

(Nashville: Privately Printed 1923).

First edition. Preface and dedicatory poems by Merrill Moore. Original stapled wrappers. Slight browning to the edges of the wrappers, else near fine. One of 200 copies, Signed by both Tate and Wills. Tate's first book. One of the rarities of Southern literature, considered by many to be the opening salvo in the Southern Literary Renaissance, and one of the cornerstone books of the Fugitive movement. A splendid copy.



**334 (Titanic). Lawrence BEESLEY.**

*The Loss of the SS.*

*Titanic: Its Story and Its Lessons.* Boston and New York: Houghton Mifflin Company 1912.

First edition. A neat gift inscription, neatly lined through, a little rubbed, still just about fine without dustwrapper. An uncommon

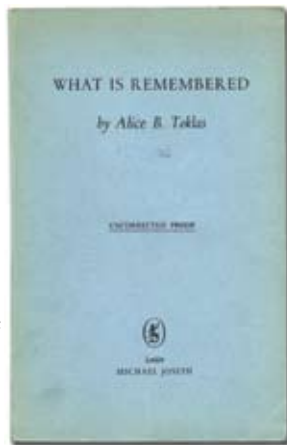
book, a haunting first person account

of the sinking by the survivor Beesley, an avid golfer who participated in the British Open several times, and a teacher at Dulwich (where he apparently taught Raymond Chandler) and from whence he resigned to take a holiday in America, buying a Second Class ticket on the *Titanic*. According to a number of sources, in 1958 Beesley was on the set during the filming of *A Night to Remember*, based on the Walter Lord book of the same title about the *Titanic*. As the sinking was being filmed, he attempted to enter the scene and "go down" with the ship. The director prevented this because it would have been a union violation, which could have closed down production of the film. A widower at the time of the sinking, he had one son, Alec, who later married Dodie Smith, the author of, among other things, *One Hundred and One Dalmations*. Scarce.

**335 Alice B. TOKLAS.** *What Is Remembered.*

London: Michael Joseph (1963).

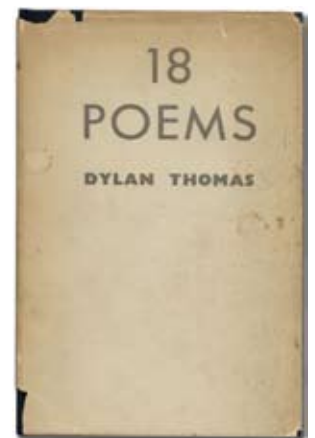
Uncorrected proof. Printed wrappers. A faint crease on one corner and some spotting to the foredge, else a near fine copy. Autobiography by Gertrude Stein's longtime companion in an uncommon format.



**336 Dylan THOMAS.** *18 Poems.*

London: Published by the Sunday Referee and the Parton Bookshop (1934).

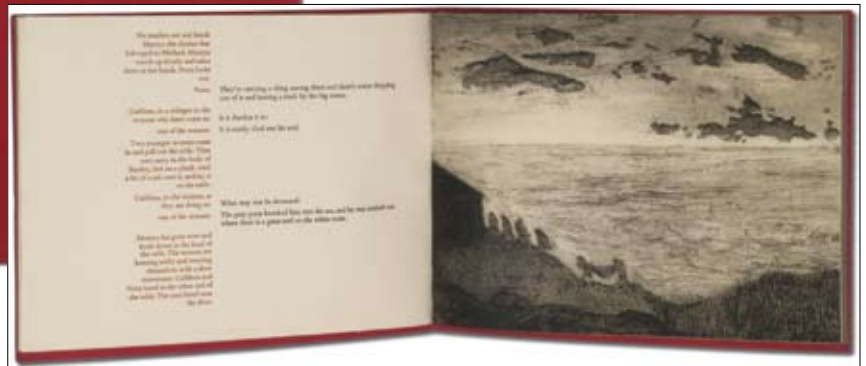
First edition, second issue with tipped-in advertisement leaf between the half-title and title pages, and round spine. Octavo. Endpapers foxed, hinge pulled a bit between p.8-9, covers a little mottled, otherwise a very good copy in a chipped, good dustwrapper. Thomas's first book. One of 250 copies.  
*Rolph B1b.*



**337 John M. SYNGE.** *The Playboy of the Western World.*

Dublin: Maunsel & Co. 1907.

First edition, trade issue (there was also a limited edition of 25 copies). Bookplate of Oliver Brett, boards a little soiled, an easily very good or better copy lacking the rare dustwrapper. The Irish playwright's most famous work, a masterpiece of the Irish Literary Renaissance, inspired by his travels in the congested districts of the Irish west coast. *Connolly 100.*

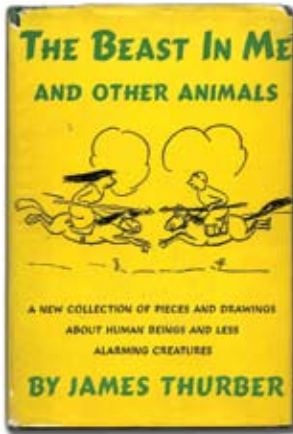
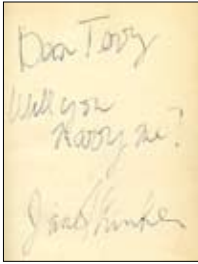


**338 —.** *Riders to the Sea: A Play in One Act.* (Connecticut: Wesleyan University 1973).

First edition thus. Oblong quarto. Illustrated by Megan Brook. Flexible red cloth. Two faint small stains on the rear cover, otherwise a fine copy. One of only 30 numbered copies "illustrated and printed on Umbria paper by Megan Brook" and Signed by the artist and printer. Also Inscribed on the front free endpaper by Brook: "June 1973, for the friend Lydia, who understands truths other than her own, with love from Megan." A very scarce and attractive book.

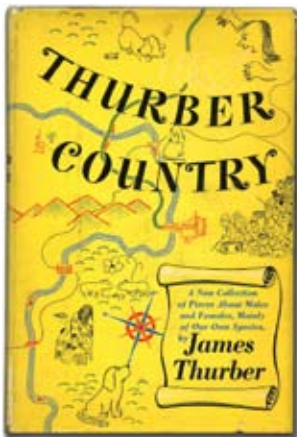
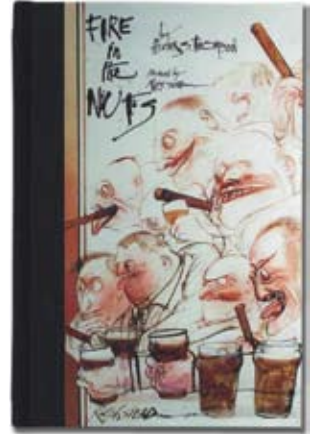
**339 James THURBER.** *The Beast in Me and Other Animals: A New Collection of Pieces and Drawings About Human Beings and Less Alarming Creatures.* New York: Harcourt, Brace and Company (1948).

First edition. Fine in an attractive, very good dustwrapper with a little shallow chipping, mostly at the upper extremities. Inscribed to the longtime office manager of *The New Yorker*, Daise Terry: "Dear Terry, Will you marry me? James Thurber." A collection of humorous essays and drawings. One assumes the inscription is facetious.

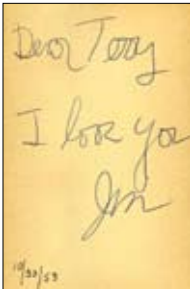


**341 Hunter S. THOMPSON and Ralph STEADMAN.** *Fire in the Nuts.* Woody Creek/Loose Valley/Blue Grass/High Desert: Gonzo International/Steam Press/Petro III Graphics/Sylph Publications 2004.

First edition. Quarter cloth and illustrated paper over boards, with morocco spine label gilt. Fine. One of 150 numbered copies Signed by both Thompson and Steadman. Any copy is scarce, but numbered copies actually seem less common than proof, advance, or out-of-series copies.



**340 --. Thurber Country.** New York: Simon and Schuster 1953.

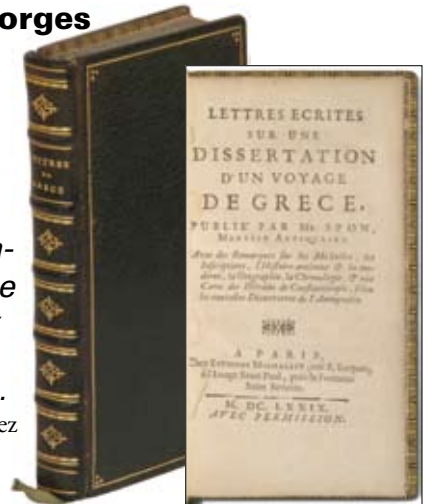


First edition. Fine in about very good dustwrapper with shallow loss at the crown, and some splitting along the front spine fold. Inscribed to the longtime office manager of *The New Yorker*, Daise Terry: "Dear Terry, I love you, Jim."

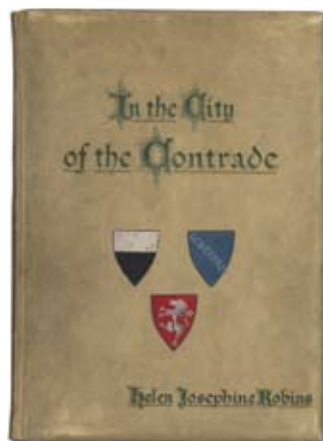
First edition. Fine in about very good dustwrapper with shallow loss at the crown, and some splitting along the front spine fold.

**342 (Travel). Georges de Saint-George GUILLET and Jacob SPON.** *Lettres ecrites sur une dissertation de Grece, Publie' par Mr. Spon, Medicin Antiquaire.*

Paris: Chez Estienne Michallet 1679.



First edition. Small octavo. 288pp. Folding map. Rebound in lovely 19th Century(?) green morocco gilt with elaborately decorated dentelles. One ink letter on a preliminary leaf and ink correction in errata, else very near fine. Guillet's response to Spon's criticism of his brother-in-law's book on Greece. *OCLC* locates three copies, only one in the U.S., and none in France.



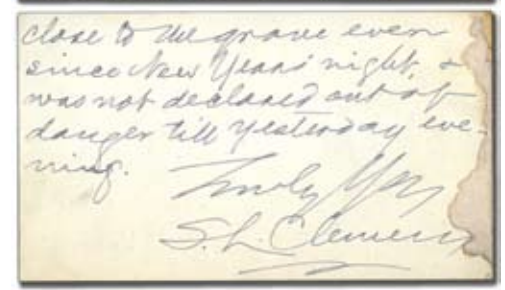
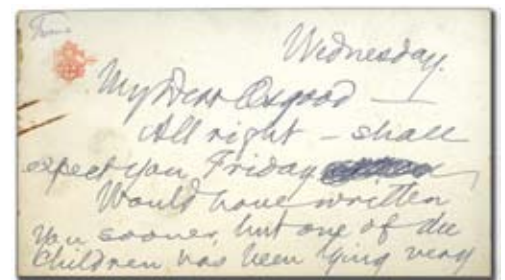
**343 (Travel). Helen Josephine ROBINS.** *In the City of the Contrade.*

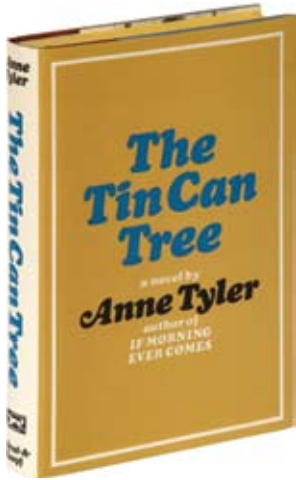
Siena: Tipografia Sociale 1912.

First edition. Full hand-painted vellum. 67,(3)pp. Illustrated. A tiny owner's name on the titlepage, slight soiling to the boards, easily near fine. Inscribed by the author to Susan Edmond Coyle at Siena in 1913. Very scarce book about Siena.

**344 Mark TWAIN [Samuel CLEMENS].** *Autographed Postcard Signed ("S.L. Clemens").*

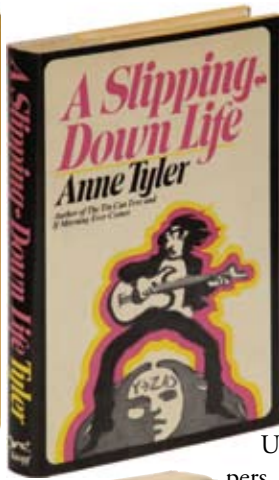
A small card, approximately 3" x 5" with the author's engraved monogram in red. Paper clip shadow on the left side, as well as a modest paper remnant on the verso where the card was tipped into a scrapbook, just touching the last letter in his signature, else very good. To the author's publisher, using both sides of the card. In full: "Wednesday. My Dear Osgood - All right - shall expect you Friday [word scratched out]. Would have written you sooner, but one of the children has been lying very close to the grave ever since New Years' night, & was not declared out of danger till yesterday evening. Truly Yours, S.L. Clemens." Undated but circa 1882. A little better content than most of Clemens's notes, as the theme of his children's mortality played such an important role in his life.





**345 Anne TYLER. *The Tin Can Tree*.** New York: Alfred A. Knopf 1965.

First edition. Fine in fine dustwrapper but for a tape shadow on the rear flap. Author's second book. A very nice copy. From the Library of Bruce Kahn.



**346 —. *A Slipping-Down Life*.** New York: Alfred A. Knopf 1970.

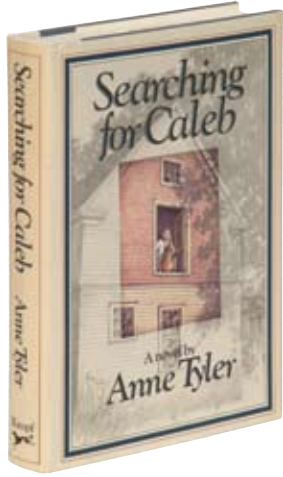
First edition. Fine in fine dustwrapper, without the seemingly inevitable remainder mark. Author's third book. A very nice copy. From the Library of Bruce Kahn.

**347 —. *Searching for Caleb*.** New York: Alfred A. Knopf 1976.

First edition. Fine in fine dustwrapper. Signed by the author. From the Library of Bruce Kahn.

**348 — same title.**

Uncorrected Proof. Faint bends to the wrappers else very near fine in tall, green wrappers. An exceptionally uncommon proof of the author's sixth novel and one of her best. From the Library of Bruce Kahn.



**349 —. *Your Place Is Empty*.** Concord, New Hampshire: William B. Ewert 1992.

First edition. Fine in fine, original unprinted glassine wrapper (*not shown in illustration*).

One of 40 copies bound in boards and Signed by the author, of a total edition of 100 copies.

Tyler's scarcest title. From the Library of Bruce Kahn.

*Author's Specially Bound Copy*

**350 —. *Digging to America*.**

London: Vintage Books (2006).

First English edition, the author's copy. Fine, specially bound for Tyler in three-quarter matte black calf and handmade paper over boards (the trade issue was softcover), decorated in blind with

"Orange Broadband Prize for Fiction 2008" on the edge of the front board.

The author's own copy, prepared by Christine Cleaton at The Hay Binders on the occasion of the book being short-listed for the prize. With a Typed Letter Signed from Cleaton detailing the history and nature of the binding. As the book bears no dedication, this is likely the best possible copy of this issue.



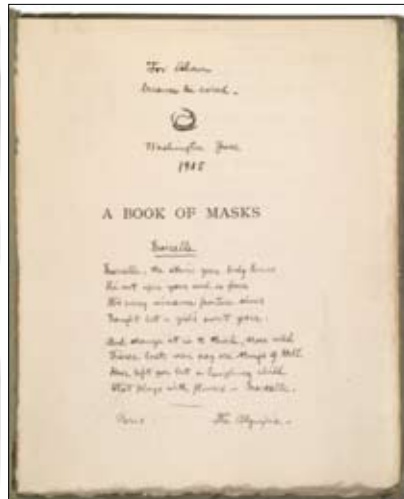
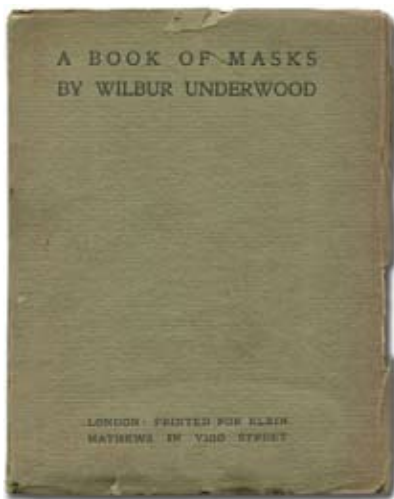
This is copy 12/40

Anne Tyler

**351 Wilbur UNDERWOOD. *A Book of Masks*.**

London: Elkin Mathews 1907.

First edition. Printed gray wrappers. Small chips to the yapped edges, else very good. This copy contains five manuscript poems in the hand of Underwood, and is Inscribed, but not signed: "To Alan because he cared — [yin and yang symbol] Washington June, 1915." Underwood was a talented



**352 Mossen Jacinto VERDAGUER. *Patria*.**

Barcelona: A. Verdaguier 1888.

First edition. Printed wrappers. Prologue by Mossen Jaume Collell. A chip at the top corner of the front wrap and first few leaves, spine tanned, very good. The rare edition, in Catalan, of these poems by the national poet of Catalonia. *OCLC* locates no copies of this edition.



American poet who worked in the State Department and wrote in a decadent manner with some affinities to the pre-Raphaelite movement. He was an accomplished veteran of the homosexual underground of the period and is perhaps best known as the mentor and confidant of Hart Crane.



**353 (Kurt VONNEGUT).** [*High School Yearbook*]: *Shortridge Annual (1940)*. Indianapolis: Shortridge High School 1940.

First and only edition. Quarto. Unpaginated. Tan figured leatherette. Many student signatures, a little soiling, else a near fine copy. High school yearbook for the senior year of author Kurt Vonnegut. Vonnegut is pictured in various places: in his senior picture, on student council, as an editor on the newspaper, and probably a few more places we didn't have the energy to identify.

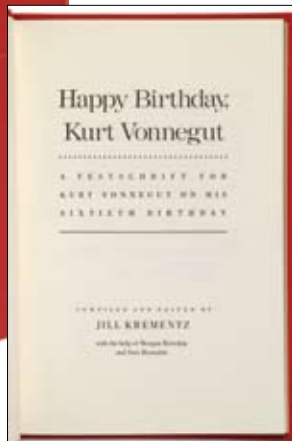
Vonnegut, Kurt Snarfield  
Student Council, '38, '40.  
President, Social Committee.  
Drama League. Press Club.  
Co-editor, Tuesday's Echo,  
'40. Liner staff of the Annual.  
"B" band. R. O. T. C.  
Junior pin and ring committee.  
Entertainment committee,  
Junior party. Co-chairman,  
winning act. Junior Vaudeville.  
'39. Vaudeville, '40. Round-Up, '38, '39.  
President. O. W. L. Club.  
Chemist. Cornell University.



**354 —. Welcome to the Monkey House.** London: Jonathan Cape (1968).



First English edition. Fine in fine dustwrapper. A very nice copy of this scarce collection of short fiction.



**355 —. Happy Birthday, Wanda June.** (New York):

Delacorte (1971).  
First edition. Fine in fine dustwrapper with a touch of rubbing. A very nice copy of probably the author's least common book, a play.



**356 —. Happy Birthday, Kurt Vonnegut: A Festschrift for Kurt Vonnegut on his Sixtieth Birthday.** (New York: Delacorte Press 1982).

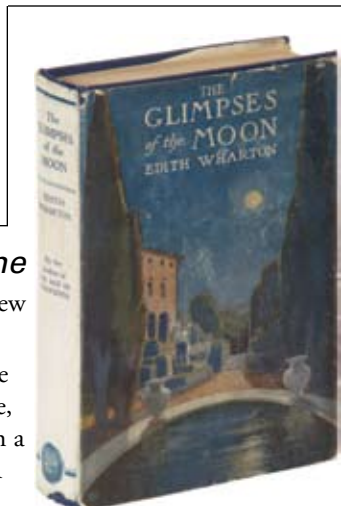
First edition. Compiled by Jill Krentz. Fine in fine slipcase.

One of 500 copies privately distributed. Contributions by John Irving, John Updike, E.L. Doctorow, Richard Yates, Irwin Shaw, Norman Mailer, Garry Trudeau, Truman Capote, Jerzy Kosinski, Bernard V. O'Hare, and others, including family members.

**357 John WAIN.** *Mixed Feelings: Nineteen Poems.* Reading: University of Reading 1951.



First edition. Printed wrappers. A little offsetting at the bottom of the front wrap, else fine. John Masfield's copy with a small label stating such inside the front wrap. One of 120 numbered copies of the author's first book.



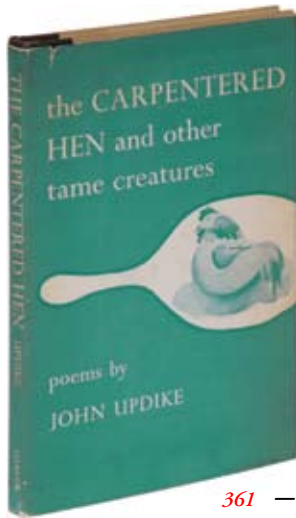
**358 Edith WHARTON.** *The Glimpses of the Moon.* New

York: D. Appleton 1922.  
First edition. A little smudging to the boards, thus near fine in an attractive, very good or better dustwrapper with a small chip at the base of the spine. A very nice copy.

**359 John WEIDMAN (and Stephen SONDHEIM).** [*Playscript*]: *Pacific Overtures.* New York: Harold Prince [No date].

Original playscript. Mimeographed pages bradbound into plasticized wrappers from Studio Duplicating Service. Tiny ex-library stamp and duplicate release stamp, front wrap pulled through the brads, else very good. Signed by Weidman, Sondheim, who wrote the music and lyrics, and director/producer Hal Prince.





For dearest J.  
in grateful memory  
of her many kindnesses  
to two very young Americans  
in Oxford, 1955.

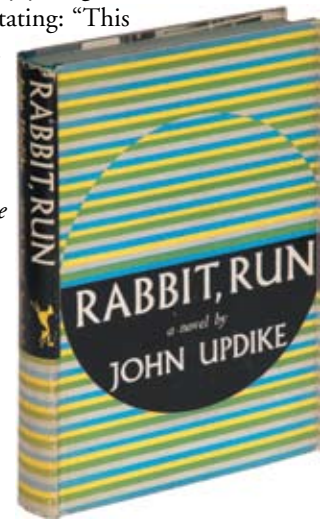
**360 John UPDIKE. *The Carpentered Hen and Other Tame Creatures*.** New York: Harper and Brothers (1958).

First edition. A little age-toning on the boards, near fine in near fine, first issue dustwrapper with two short tears. **Inscribed** (but not signed) by Updike on the front endpaper to Janet Pott: "For dearest J. in grateful memory of her many kindnesses to two very young Americans in

Oxford, 1955." Laid in is an index card, evidently from the recipient's daughter, stating: "This should be in the Updike section. The inscription is from John U. & wife to Janet. And see p. 30. Genetics sometimes plays tricks." The poem on page 30, "Time's Fool," is about Janet's husband, Frederick Alexander Pott. Updike had been befriended by the Potts while in England and the poem and the book express his thanks. Updike's first book, a volume of poems written in Oxford while on a Knox Fellowship, just before returning to the United States to join the staff of *The New Yorker*. A wonderful early association copy of the author's first book.

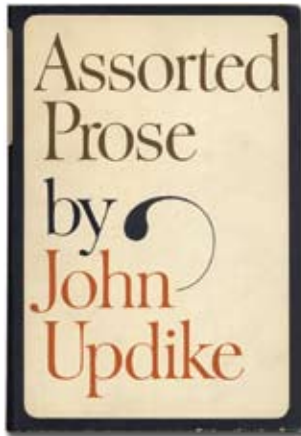
**361 — another copy.**

First edition. Fine in fine first issue dustwrapper with a tiny scuff on the rear panel. (Not shown.)



**362 —. *Rabbit, Run*.** New York: Alfred A. Knopf 1960.

First edition. Fine in a nice, near fine first issue dustwrapper with a short tear at the rear spine fold and a little rubbing. A nice, bright copy of a key title, the first book in the Rabbit tetralogy, and probably the author's most sought after title.

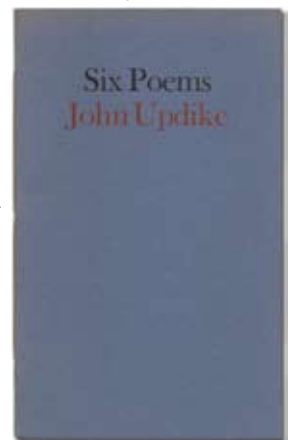


**363 —. *Assorted Prose*.** New York: Alfred A. Knopf 1965.

First edition. Top corners very slightly bumped, still easily fine in fine dustwrapper. Advance Review Copy with slip laid in, the slip is a bit soiled. One of an unknown number of copies **Signed** by the author on a tipped-in page. A very nice copy.

**364 —. *Bath after Sailing*.** (Monroe, Connecticut: Pendulum Press 1968).

First edition. String-tied, stiff card wrappers. Fine. One of 125 numbered copies **Signed** by the author. A single poem, one of Updike's scarcest limited editions, and we think, destined for rarity.



**365 —. *Six Poems*.** [No place]: Aloe Editions 1973.

First edition. String-tied self-wrappers. A trifle sunned at the edges of the wrappers, else fine. Copy letter D of 26 lettered copies **Signed** by the author. An attractive edition that includes two well known poems: "Tossing and Turning" and "On Shaving Off One's Beard."



**366 —. *Flirt*.** [No place: no publisher 1975].

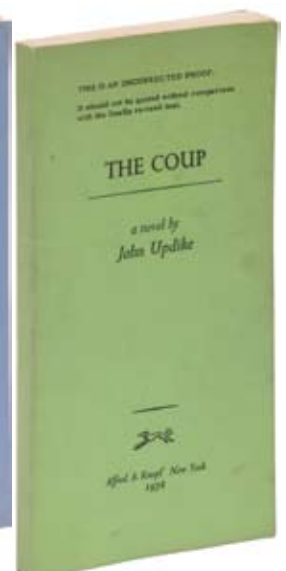
First edition. Broadside. Mimeographed on blue-green paper. Sunning at the extremities, near fine. Broadside of a poem, in facsimile of Updike's handwriting, prepared for a reading. One of approximately 500 copies prepared. Very scarce. *De Bellis and Broomfield* A55.

**367 —. *Picked-Up Pieces*.** New York: Alfred A. Knopf 1975.

Uncorrected proof. A tiny tear on the front wrap, else fine in tall blue printed wrappers with a Crane Duplicating Service stamp on the inside rear wrap. Very scarce.

**368 —. *The Coup*.** New York: Alfred A. Knopf 1978.

Uncorrected proof. Very slight wear, fine in



tall green printed wrappers. Updike's violently realistic tale of the imaginary African country of Kush. Very scarce.

**369** —. *The Lovelorn Astronomer. A New Poem.* (Boston and Chicago): G.K. Hall & Co. and Marquis Who's Who, Inc. 1978.

First edition. One card leaf folded to make four pages. Fine. Variant with printed copyright notice. A single poem issued by the publishers as a Christmas greeting. Scarce.

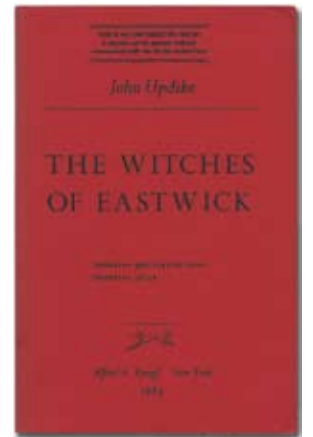


**370** —. *Spring Trio.* [Winston-Salem]: Palaemon Press Limited (1982).

First edition. Quarter black morocco and marbled paper over boards. Bottom corners the slightest bit bumped, barely worthy of mention, else fine. One of ten lettered copies Signed by the author. *De Bellis and Broomfield* A94b.

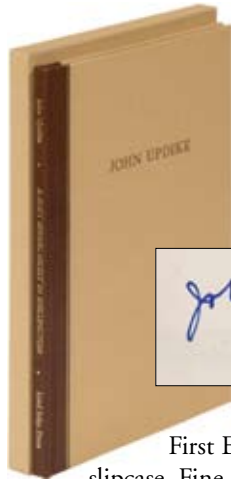
**371** —. *Jester's Dozen.* Northridge, California: Lord John Press 1984.

First edition. Cloth with printed paper spine label. Fine. One of 50 specially bound and numbered copies Signed by the author. *De Bellis and Broomfield* A101b.



**372** —. *The Witches of Eastwick.* New York: Alfred A. Knopf 1984.

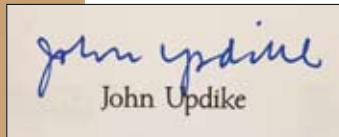
Uncorrected proof, first issue. Slightest sunning to the spine, near fine in printed red wrappers. An early proof with some passages that weren't included in the published version.



**373** —. *A Soft Spring Night in Shillington.* Northridge, California: Lord John Press 1986.

First edition. Quarter brown morocco and cloth in cloth slipcase. Fine. One of 50 specially bound and numbered copies Signed by the author. *De Bellis and Broomfield* A110c.

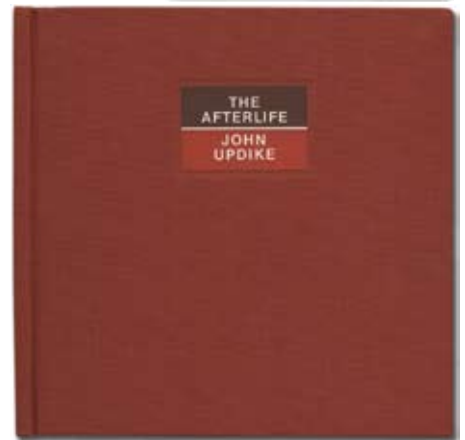
**374** —. *The Afterlife.* (Leamington Spa, Warwickshire): Sixth Chamber Press 1987.



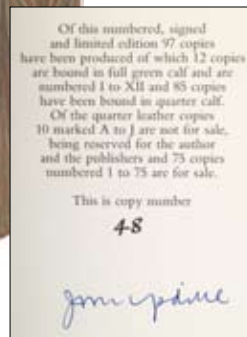
First edition. Cloth with applied paper label. Fine. One of 175 numbered copies Signed by the author.

**375** —. *S.* (London): Andre Deutsch (1988).

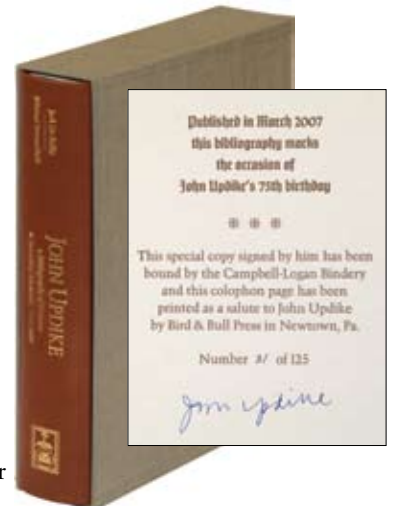
First English edition. Quarter calf and marbled boards in marbled papercovered slipcase. Fine. One of 75 numbered copies Signed by the author, of a total edition of 97 copies.

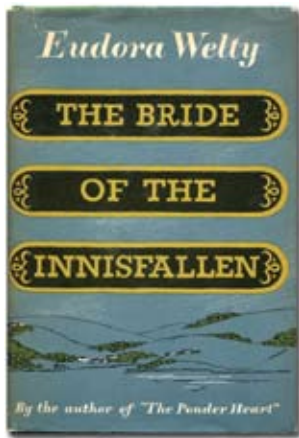


**376 (John UPDIKE). Jack De BELLIS and Michael BROOMFIELD. John Updike: A Bibliography of Primary and Secondary Materials.** New Castle, Delaware: Oak Knoll Press 2007.



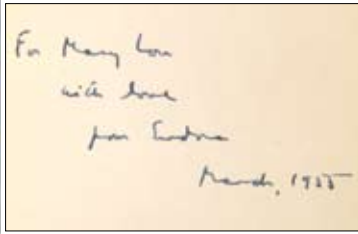
First edition. Foreword by John Updike. Quarter brown leather gilt and linen cloth-covered boards, with a matching linen cloth slipcase, with compact disc at the rear containing two electronic supplemental volumes. A fine, as new copy. One of 125 numbered copies Signed by John Updike. An immense, profusely detailed bibliography of primary and secondary works by John Updike, with a section of photographs of all his principal volumes, broadsides, etc. A superb bibliographical achievement, a gorgeous fine binding production, and a much-needed resource documenting one of the greatest and most prolific writers of our time. Published at \$550.





**377 Eudora WELTY. *The Bride of the Innisfallen.*** New York: Harcourt, Brace and Company (1955).

First edition, first state. Minimal rubbing to the bottom of the boards, else fine, in a supplied, condition appropriate, near fine dustwrapper with a short tear on the front panel. A wonderful association copy, Inscribed by Welty to her editor, close friend, and co-dedicattee of *The Ponder Heart*, Mary Lou Aswell: "For Mary Lou with love from Eudora, March 1955." Finalist for the National Book Award. Copies with the first state copyright page, as here, are very uncommon, particularly so with this kind of association. *Polk* A11.1.



**378 — another copy.**

First edition, first state. A small owner's label on the front pastedown, and the stub of an old review slip affixed to the front fly, else fine in near fine dustwrapper with some rubbing near the author's name at the crown. (*Not shown.*)

**379 —. *Place in Fiction.*** New York: House of Books 1957.



First edition. Fine in fine original unprinted glassine dustwrapper. One of 300 numbered copies Signed by the author. A beautiful copy.

**380 —. *A Sweet Devouring.*** New York: Albondocani Press 1969.

First edition. Fine in marbled self-wrappers. Prospectus for the edition laid-in. Copy number 5 of 150 numbered copies (of a total edition of 176) Signed by Welty. A beautifully produced little volume of Welty's splendid essay on her youthful obsession with reading – the "sweet devouring" of the title. One of the truly scarce Welty titles, and probably her most sought after limited edition. A wonderful little book.

**381 — another copy.**

First edition. Fine in marbled self-wrappers. Copy number 4 of 4 copies marked "out of series" and Signed by the author. The out of series copies were given to personal friends of the publisher. (*Not shown.*)



**382 —. *A Pageant of Birds.*** New York: Albondocani Press 1974.

First edition. Photographic self-wrappers. Fine. Prospectus laid in. Copy letter G of 26 lettered copies Signed by the author. Additionally Inscribed by Welty to a noted New York literary figure.

**383 — another copy.**

First edition. Photographic self-wrappers. Fine. Prospectus laid in. Copy letter X of 26 lettered copies Signed by the author. (*Not shown.*)

**384 — another copy.**

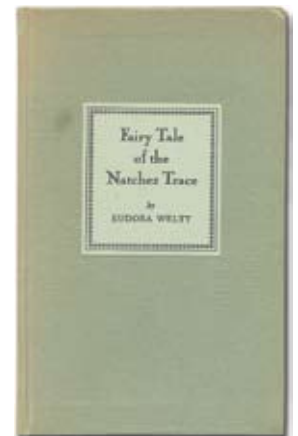
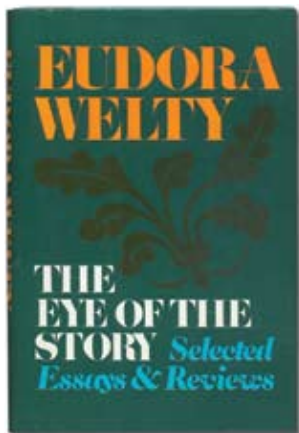
First edition. Photographic self-wrappers. Fine. Copy number 2 of 5 copies marked "out of series" and Signed by the author. The out of series copies were given to personal friends of the publisher. (*Not shown.*)

**385 —. *Fairy Tale of the Natchez Trace.*** Jackson: Mississippi Historical Society 1975.

First edition. Thin 12mo. Boards. Subtitled: A Paper Read at the Annual Dinner Meeting of the Mississippi Historical Society, Jackson, Mississippi, March 7, 1975. Top corner a bit bumped, a small stain on the front cover, spine slightly sunned, a near fine copy. A nice presentation copy, Inscribed by Welty to her editor, close friend, and co-dedicattee of *The Ponder Heart*, Mary Lou Aswell: "For Mary Lou and Agi with my love and Christmas wishes, from Eudora, December, 1975." One of 1000 copies printed. *Polk* A21.1.

**386 —. *The Eye of the Story: Selected Essays and Reviews.*** New York: Random House (1978).

First edition. Fine in very near fine dustwrapper with slight sunning at the crown. A wonderful association copy, Inscribed by Welty to her editor, close friend, and co-dedicattee of *The Ponder Heart*, Mary Lou Aswell: "Dearest Mary Lou and Agi, with my same dear love, Eudora, April 1978." *Polk* A22.1.





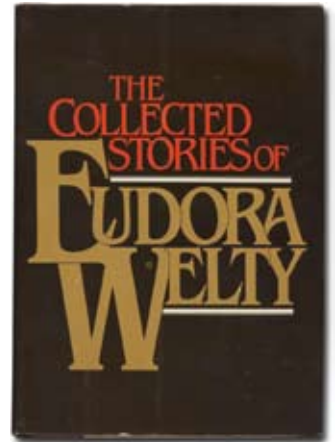
387 —. *The Eye of the Story* (another copy).

First edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. **Inscribed** by Welty to author and philosopher Hugh S. Moorhead: "For Hugh S. Moorhead, with best wishes, Eudora Welty." (*Not shown.*)

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

First edition. Quarto. Green cloth gilt. A small, faint spot on the front board, else fine in cloth covered boards as issued. Copy number 30 of 350 **Signed** copies of this portrait of a Mississippi midwife and shop owner originally published in 1942. Additionally this copy is **Inscribed** by Welty to her editor, close friend, and co-dedicattee of *The Ponder Heart*, Mary Lou Aswell: "To Mary Lou and Agi with dearest love at Christmas. Eudora. December 1979." A great association. Polk assigns "second state" status to the green binding, but it is curious that this early numbered presentation copy is in green cloth. *Polk* A23.1.

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



389 —. *The Collected Stories of Eudora Welty*. New York: Harcourt

This edition is limited to 240 copies, of which 200 are for public sale; one hundred and fifty copies have been numbered 1-150; fifty copies, numbered 1-L, contain an original aquatint by Ana Carter Pollard and have been specially bound; forty copies, numbered i-40, are for distribution by the author and publisher. All copies have been signed by Miss Welty. This is number

XXVII

Brace Jovanovich (1980).

First trade edition. A trifle foxed on the foredge, else fine in fine dustwrapper with the slightest of rubbing. **Signed** by the author. The trade edition signed is much less common than either of the two limited issues.

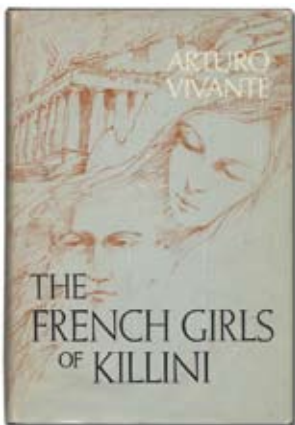
390 —. *Retreat*. [Winston-Salem]: Palaemon Press 1981.

First edition. Quarter cloth and decorated paper over boards. Fine. One of 40 copies numbered with Roman numerals intended for distribution by the author and publisher, **Signed** by the author. Card laid in stating "Sent at the request of Miss. E. Welty." Although not indicated as such, this copy from the collection of her editor, close friend, and co-dedicattee of *The Ponder Heart*, Mary Lou Aswell. *Polk* A30a.

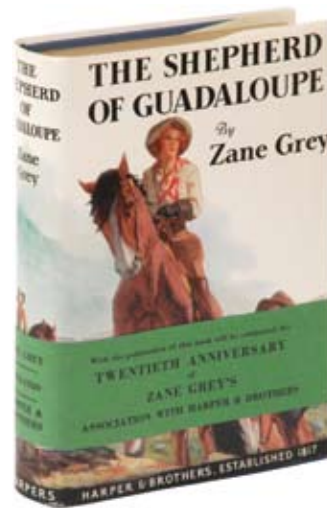
*The Dedication Copy*

391 **Arturo VIVANTE**. *The French Girls of Killini: Twenty-One Short Stories*. Boston: Little, Brown and Company (1967).

First edition. A trifle sunned at the crown, else near fine in a slightly rubbed, near fine dustwrapper. Twenty-one short stories, all of which appeared in *The New Yorker*. The Dedication Copy, **Inscribed** by the author to his editor at *The New Yorker*, Rachel MacKenzie: "Again, for Rachel, hand in hand, Arturo. Wellfleet, March, 1967." The printed dedication reads simply: "To Rachel MacKenzie." Rachel MacKenzie replaced Katherine White as the fiction editor at *The New Yorker*, on the latter's retirement, on the recommendation of May Sarton. During her tenure at the magazine MacKenzie was noted for her nurturing and editing of, among others, Sarton, Philip Roth, Muriel Spark, and especially Isaac Bashevis Singer. MacKenzie's enthusiasm led to the magazine devoting an entire issue to Spark's *The Prime of Miss Jean Brodie*. However, the magazine wouldn't publish *Goodbye, Columbus* as she recommended because Wallace Shawn was too squeamish over the more "frank" aspects of the novella.



Again, for Rachel,  
hand in hand,  
Arturo  
Wellfleet, March, 1967

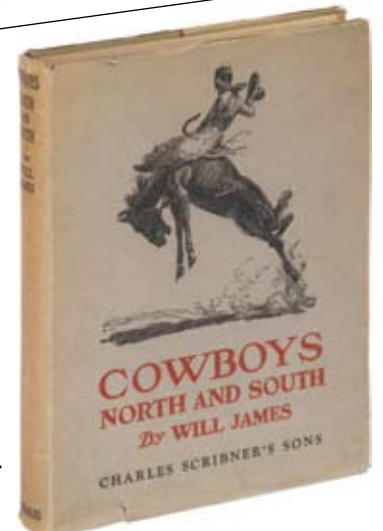


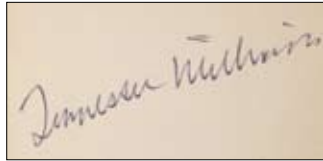
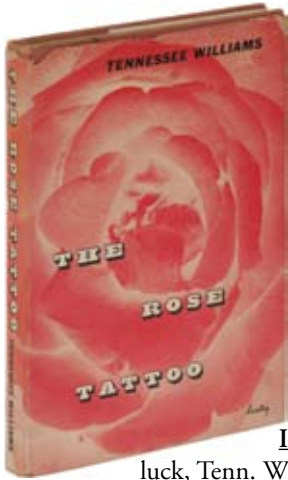
392 **(Western). Zane GREY**. *The Shepherd of Guadalupe*. New York: Harper and Brothers 1930.

First edition. Corners just a touch bumped, fine in fine dustwrapper with original fine wraparound band. A stunning copy of this novel set in the contemporary West involving a war-torn veteran rejuvenated by Western adventure.

393 **(Western). Will JAMES**. *Cowboys North and South*. New York: Charles Scribner's Sons 1924.

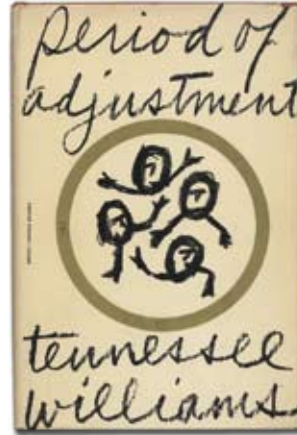
First edition. Fine in a very attractive, very good or better dustwrapper with a small chip at the crown and a little light edgewear. The author's first book, and very scarce in jacket.





**394 Tennessee WILLIAMS. *The Rose Tattoo.*** (New York): New Directions (1950).  
First edition. Tiny stains on the boards else near fine in very good dustwrapper with some tape shadows on the rear panel from an old repair. Signed by the author. A hit play and basis for the 1955 Daniel Mann film featuring Anna Magnani in an Oscar-winning role, as a widow wooed by truck driver Burt Lancaster.

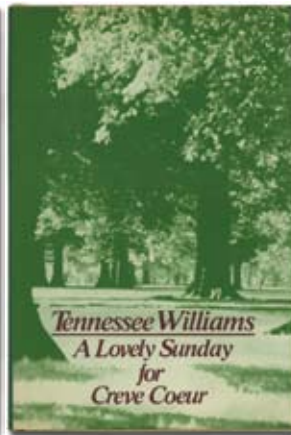
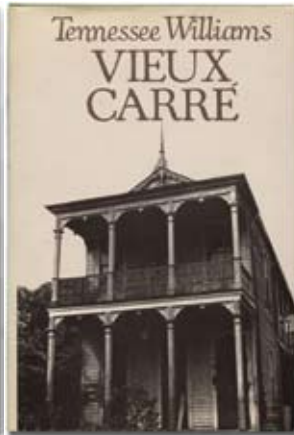
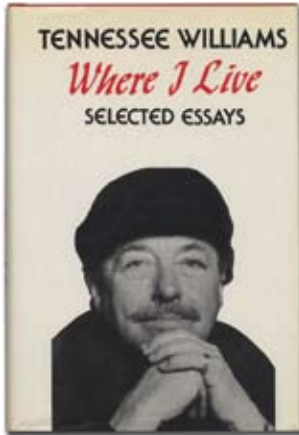
**395 -. *Period of Adjustment.*** (New York): New Directions (1960).  
First edition. Fine in near fine dustwrapper with two tiny nicks. Laid in is a chiropractor's business card Inscribed on the verso by Williams: "To Stanley, good luck, Tenn. Williams." Presumably not inscribed to Stanley Kowalski.



**396 -. *The Milk Train Doesn't Stop Here Anymore.*** (New York): New Directions 1964.

First edition, first issue with pages integral, one of approximately 50 copies issued thus. Fine in fine dustwrapper. This issue was suppressed.

**397 -. *Where I Live: Selected Essays.*** (New York): New Directions (1978).



First edition. Edited by Christine R. Day and Bob Woods. Introduction by Christine R. Day. Fine in fine dustwrapper. Signed by Tennessee Williams.

**398 -. *Vieux Carré.*** New York: New Directions 1979.

First edition. Fine in fine dustwrapper with a tiny tear. Signed by the author.

**399 -. *A Lovely Sunday for Creve Coeur.*** (Norfolk): New Directions (1980).  
First edition. Fine in fine dustwrapper. Signed by the author.

**400 -. *The Remarkable Rooming-***

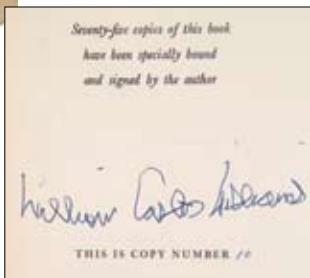
***House of Mme. Le Monde.*** New York: Albondocani Press 1984.

First edition. Fine in marbled self-wrappers. Prospectus for the book laid in. Copy letter E of 26 lettered copies. Scarce. (Not shown)



**401 William Carlos WILLIAMS. *The Selected Letters of William Carlos Williams.*** New York: McDowell, Obolensky (1957).

First edition. Edited with an introduction by John C. Thirlwall. Cloth and paper-covered boards. A trifle

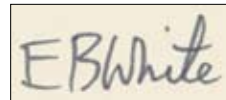


rubbed, still easily fine in fine cardboard slipcase as issued. Copy number 10 of 75 numbered copies Signed by the author.

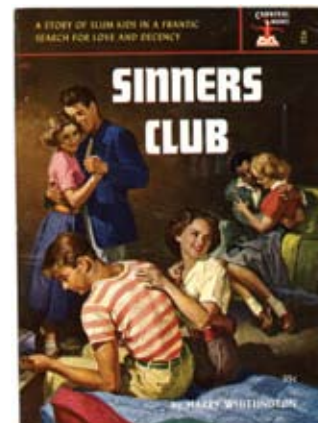
**402 E.B. WHITE. *Letters of E.B.***

***White.*** New York: Harper and Row (1976).

First edition. Fine in fine dustwrapper with a trace of rubbing and a very faint sticker shadow visible only with effort. Signed by the author on a



tipped in leaf, and with a bookmark of the "1st Edition Circle" of Kroch and Brentano's bookstore in Chicago, which issued a number of books thus.



**403 Harry WHITTINGTON. *Sinners***

***Club.*** New York: Carnival Books / Hanro Corporation (1953).

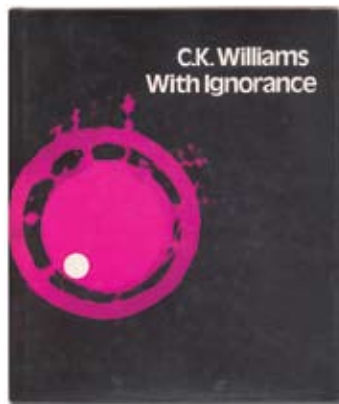
First edition. Paperback original. A beautiful, fine, and probably unread copy.



**404 (Women). Theodore TILTON.** *Biography of Victoria C. Woodhull.* New York: Published at the Office of The Golden Age 1871. First edition. 12mo. 35,(1)pp. Stitched gray printed wrappers. Soiling to the wrappers and tiny chips to the corners of the wrapper and first two leaves, very good or better. Woodhull was a leader of the American women's suffrage movement, and an espouser of women's rights, free love, and labor reforms. She and her sister were the first women Wall Street stockbrokers, and she was the first female candidate for President of the United States. Woodhull came to Tilton's aid in 1872 when she published in her own magazine, *Woodhull & Claflin's Weekly*, the scandalous allegations of the adulterous relationship that the Rev. Henry Ward Beecher (who had railed against Woodhull's free love philosophy) was having with Tilton's wife. This precipitated what was widely regarded as the sensational "trial of the century" when Beecher was charged with adultery. An important early biography compiled from notes gathered by Woodhull's third husband, the sanguineously named spiritualist Colonel Blood, published by the prominent abolitionist and reformer the year before Woodhull announced her candidacy for President. Exceptionally uncommon. OCLC locates two copies (University of Michigan, and in the Jon A. Lindseth Suffrage Collection at Cornell).

**405 (Wine). P.P. CARNELL.** *A Treatise on Family Wine Making: Calculated for Making Excellent Wines from the Various Fruits of this United Country; in relation to Strength, Brilliancy, Health, and Economy explanatory of the whole process, and every other requisite guide after the wine is made and in the cellar; composed from practical knowledge and written expressly and exclusively for domestic use, containing sixty different sorts of wine. To which is also subjoined the description of part of a recent British vintage inclusive of an interesting experimental lecture.* London: Sherwood, Neely & Jones 1814.

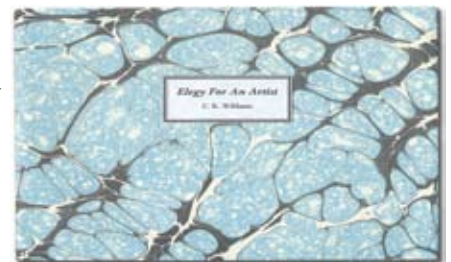
First edition. Octavo. 158,(2)pp. Modern rebinding in sympathetic period style: quarter calf gilt and marbled papercovered boards, red morocco spine label gilt. Owner's name, half-title repaired, scattered foxing most pronounced on the titlepage, uncut, a pleasing very good copy.



**407 C.K. WILLIAMS.** *With Ignorance.* Boston:

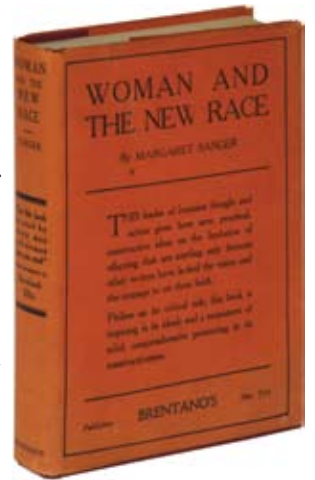
Houghton Mifflin Company 1977. First edition. A trifle sunned at the edges of the boards else a fine copy in fine dustwrapper. Advance Review Copy with publisher's slip laid in. Inscribed by Williams: "for David Keller, with warmth, CKW, Feb 12 86." Also laid in is a nice Typed Letter Signed from Williams to Keller.

**408 -. Elegy for an Artist.** Princeton, New Jersey: The Typography Studio 2001. First edition. Illustrated after watercolors by Bruce McGrew. Fine in self-wrappers. One of 120 numbered copies Signed by the poet. Surprisingly scarce.



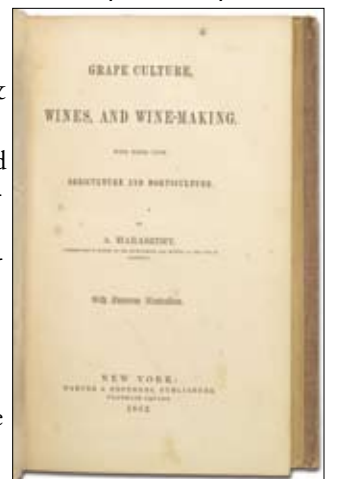
**406 (Women). Margaret SANGER.** *Woman and The New Race.* New York: Brentano's (1920).

First edition. Preface by Havelock Ellis. A small stain on the front fly, and offset onto the front flap of the jacket, else near fine in a very attractive, about fine dust-wraper. A handsome copy.



**409 (Wine). A[goston] HARASZTHY.** *Grape Culture, Wines, and Wine-Making with Notes upon Agriculture and Horticulture.* New York: Harper & Brothers 1862.

First edition. Octavo, 420pp. A good only copy with light foxing throughout, about half of the first blank missing, some fading and light staining to the boards, and some tanning and light wear to the spine. Haraszthy was appointed as Commissioner to report on the improvement and culture of the vine in California.





**410 William Butler YEATS. *Last Poems and Plays.***

London: Macmillan 1940.  
First edition. Slight offsetting from the jacket flaps, else fine in a very attractive, near fine dustwrapper with slight toning to the spine and extremities. A very nice copy.

**411 William Butler YEATS and Jack Butler YEATS.**

*Synge and the Ireland of His Time.* by William Butler Yeats with a Note concerning a Walk through Connemara with Him by Jack Butler Yeats. Churchtown, Dundrum: Cuala Press 1911.  
First edition. Quarter cloth and printed paper covered boards. Age-toning to the boards and a small label on the front pastedown noting that this book is now published by Mitchell Kennerley, a very good copy. One of 350 copies.



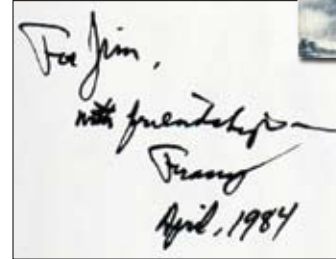
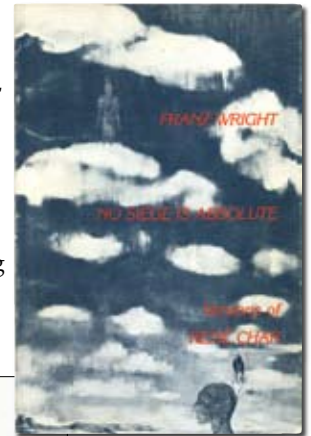
**412 James WRIGHT. *The Green Wall.***



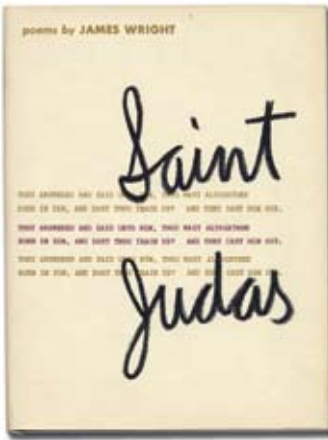
New Haven: Yale University Press 1957.  
First edition. Foreword by W.H. Auden. Fine in very near fine dustwrapper with a short tear on the rear panel, a little rubbing, and the slightest of tanning to the spine-letting. Poet's first book. A very nice copy.

**414 Franz WRIGHT. *No Siege Is Absolute: Versions of René Char.***

Providence, RI: Lost Roads 1984.  
First edition. Illustrated wrappers. A bit of rubbing to the wrappers, thus near fine. Inscribed by Wright in the year of publication



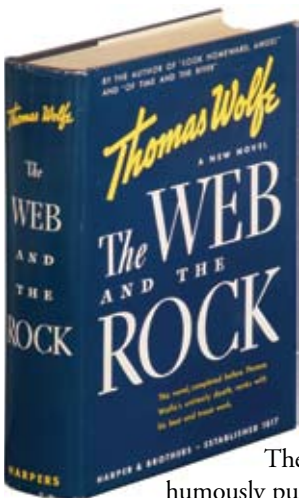
to another poet and close friend. Very scarce. OCLC locates no copies, only microform versions.



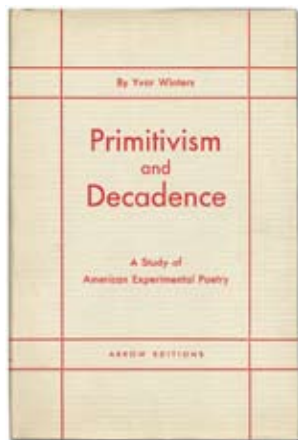
**413 —. *Saint Judas.***

Middletown, Connecticut: Wesleyan University Press (1959).  
First edition, hardbound issue. Fine in fine dustwrapper. A beautiful, pretty much as new copy.

**416 Thomas WOLFE. *The Web and the Rock.*** New York: Harper and Brothers 1939.



First edition. Fine in fine dustwrapper. A lovely copy. The first of two posthumously published novels.

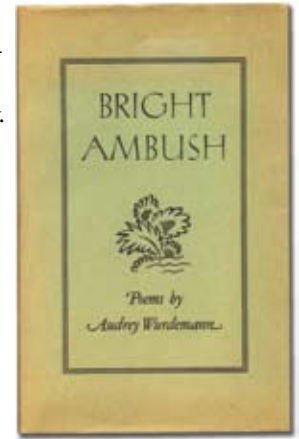


**417 Yvor WINTERS. *Primitivism and Decadence: A Study of American Experimental Poetry.*** New York: Arrow Editions (1937).

First edition. Fine in fine dustwrapper. A beautiful copy, and seldom found thus.

**415 Audrey WURDEMANN. *Bright Ambush.*** New York: John Day Company (1934).

First edition. Owner's name on the front fly, else fine in near fine dustwrapper with modest sunning at the extremities. Author's first book, winner of the Pulitzer Prize for Poetry.



**418 Elinor WYLIE. *Nets to Catch the Wind.***

New York: Harcourt, Brace and Company 1921.



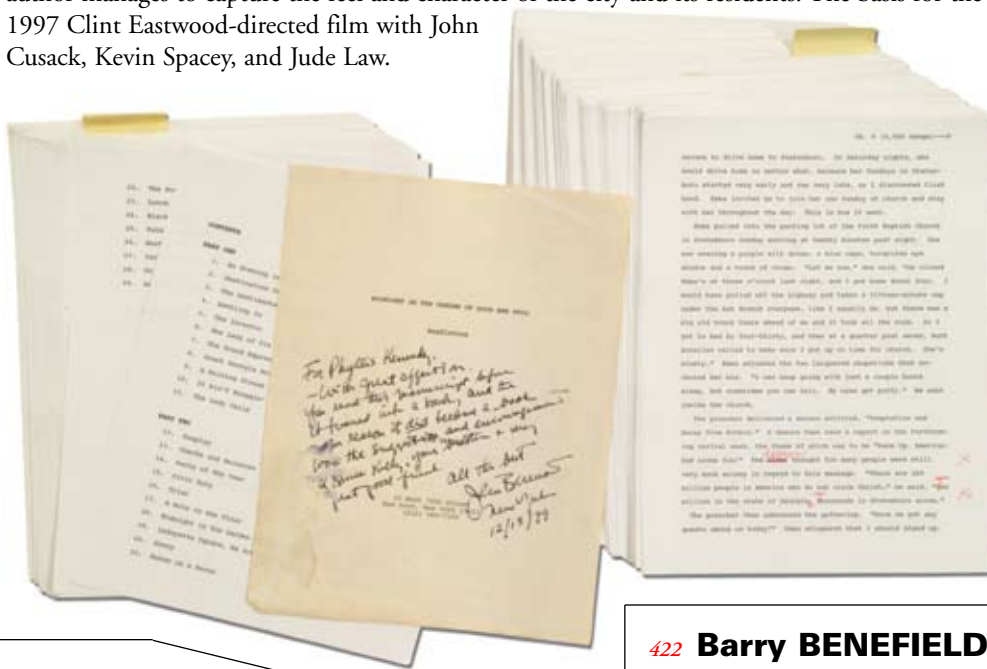
First edition, first issue on unwatermarked paper, with pp. 41-42 cancelled and with "be" not "he" on p. 43. Fine in a slightly soiled, else fine dustwrapper. The first book to be published under Wylie's name and the work that first brought her literary recognition.

**419 John BERENDT.** [*Manuscript*]: *Midnight in the Garden of Good and Evil.* New York: The Author [no date - c. 1993].

Unbound manuscript pages. 491 leaves, typed on rectos only. The title page has a modest stain, otherwise the pages are fine. Housed in a worn paper box with a note "J.B.'s Book" on the back. Several small corrections (typos, spelling) in the text in an unknown hand. There are many significant differences between this manuscript and the final published version, including different chapter headings, rewritten passages, name changes (to protect the innocent and avoid lawsuits), exclusion of some anecdotes, and differing accounts of the same event.

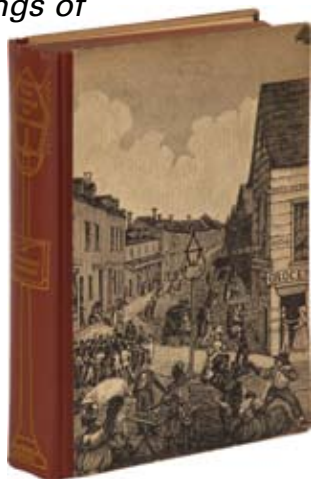
**Inscribed** by Berendt on the title-page to the sister of his very close friend Bruce Kelly, a landscape architect who was responsible for designing many parts of New York's Central Park, most notably Strawberry Fields: "For Phyllis Kennedy - With great affection. You read this manuscript before it turned into a book, and the main reason it DID become a book was the suggestions and encouragement of Bruce Kelly, your brother & my great good friend. All the best John Berendt. New York 12/13/99." Berendt wrote an essay about Kelly for the book *Loss Within Loss*, edited by Edmund White, which commemorated the lives of artists, writers, and other creative people who died of AIDS. Berendt and Kelly co-edited, with others, *Rebuilding Central Park: A Management and Restoration Plan*. Reportedly, Kelly knew the Jim Williams story from his Georgia-resident sister, to whom this is inscribed, and suggested to Berendt that it would make an interesting story. Kelly died in 1993 at the age of 44, the year before Berendt's bestseller was published.

The splendid nonfiction account of a celebrated crime in Savannah, Georgia, in which the author manages to capture the feel and character of the city and its residents. The basis for the 1997 Clint Eastwood-directed film with John Cusack, Kevin Spacey, and Jude Law.



**421 Herbert ASBURY.** *The Gangs of New York.* New York: Alfred A. Knopf 1928.

First edition. A small bookplate on the front pastedown and a neat owner's name on the front fly, else a tight, fine copy, without the dustwrapper. Basis for the 1938 film with Charles Bickford and Ann Dvorak, though not the basis for the 2002 film of the same name.

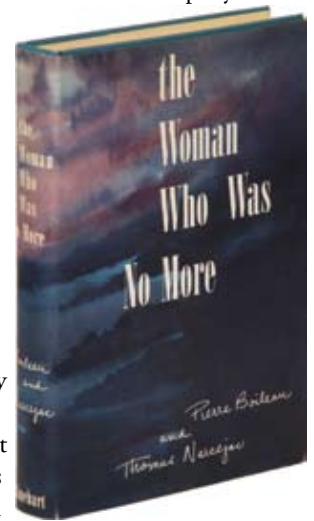


*Basis for Diabolique*

**420 Pierre BOILEAU and Thomas NARCEJAC.** *The Woman Who Was No More.*

New York: Rinehart and Company (1954).

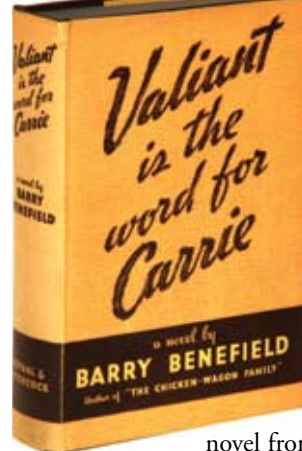
First American edition. Page edges very slightly browned, still fine in fine dust-wraper. An exceptionally uncommon title, the first book by this French team



to be published in the U.S. Basis for the classic Henri-Georges Clouzot film *Les Diaboliques*, with Simone Signoret and the director's wife Vera Clouzot, in which the two women conspire to murder their sadistic husband/lover. Boileau and Narcejac's next book was acquired by Alfred Hitchcock and became *Vertigo*. Later remade several times, including a 1994 version with Sharon Stone and Isabelle Adjani. Translated from the French and published before the film was released, this had a very small print run, perhaps as few as a thousand copies. Considering the cheap leftover wartime materials employed, it is unlikely to have survived in any numbers. This is the nicest copy we've seen.

**422 Barry BENEFIELD.** *Valiant Is the Word for Carrie.*

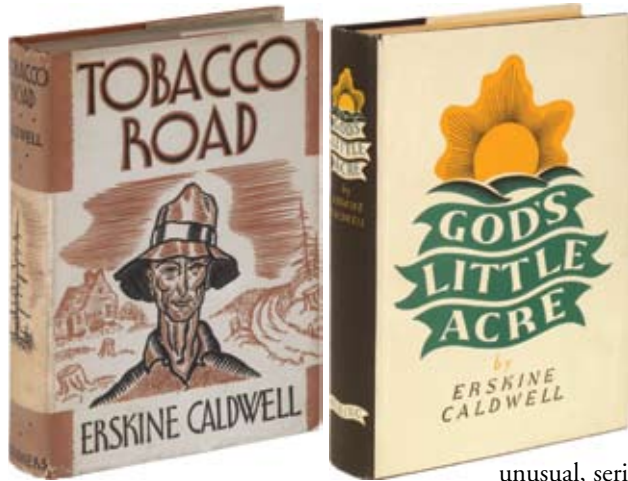
New York: Reynal and Hitchcock (1935).



First edition. Gilt spine lettering a bit rubbed, else fine in a lovely, fine dustwrapper with a couple of tiny tears. Arguably a "dedication copy," **Inscribed** by the author: "Dear Williams: 'To Friends' the dedication page says. You are one of the best any man could have. Barry B. 10/28/35." Benefield, although little known today, was cited by the great short story anthologist Edward J. O'Brien as one of the four finest short story writers of the 1920s, along with Ernest Hemingway, Sherwood Anderson, and Manuel Komroff. Benefield adapted this comedic

novel from his own short story, and the novel became the basis for the 1936 film with Harry Carey, Gabby Hayes, and Gladys George, who was nominated for a Best Actress Oscar in her debut film.

- 423 Erskine CALDWELL. *Tobacco Road*.** New York: Charles Scribner's Sons 1932.



First edition. Fine in a slightly tanned, else near fine dustwrapper. A classic Southern novel. Nunnally Johnson scripted (and sanitized) the

unusual, serio-comic 1941

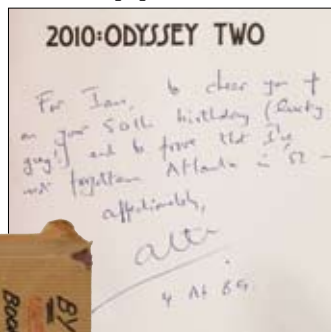
John Ford film in which Charley Grapewin reprised his stage role as cheerful, ne'er-do-well Jeeter Lester. Also with Gene Tierney and Dana Andrews in their first pairing together (the third film of her career, his fifth).

- 424 —. *God's Little Acre*.** New York: Viking Press 1933.

First edition. A small, contemporary owner name on the front pastedown else fine in fine dustwrapper. A tragi-comic classic about a Georgia farmer. Philip Yordan scripted the Anthony Mann film with Robert Ryan and an excellent supporting cast. A superlative copy, the nicest we've seen.

- 426 Arthur C. CLARKE. *2010: Odyssey Two*.** Huntington Woods, Michigan: Phantasia Press 1982.

First edition. Fine in very near fine dustwrapper in original slipcase (see below for slipcase condition). One of 650 numbered copies **Signed** by the author, this copy unnumbered. Additionally **Inscribed** by Arthur C. Clarke to Ian Macauley; "For Ian, to cheer you up on your 50th birthday (lucky guy!) and to prove that I've not forgotten Atlanta in '52 – Affectionately, Arthur. 4 Ap '89." Clarke sent the book to Macauley from Sri Lanka, using the novel method of pasting wrapping paper over the slipcase and addressing it to Macauley, with predictable results – the addressed paper is still attached and one end of the slipcase has been cut away, apparently when the package was opened. Basis for the 1984 film, written and directed by Peter Hyams, and featuring Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, and Keir Dullea (reprising his role from Stanley Kubrick's classic *2001: A Space Odyssey*).



First edition. Fine in a very nice, near fine dustwrapper with very slight toning on the spine. One of the great antiwar novels, based on real incidents during WWI. The film rights were purchased two decades later by Kirk Douglas, who hired the relatively unknown Stanley Kubrick to direct. Starring Douglas and Adolphe Menjou and scripted by Kubrick, Jim Thompson, and Calder Willingham, the film was a technical and critical triumph and ranks with *All Quiet on the Western Front* as perhaps the greatest antiwar film. A nice copy.

- 425 Rex BEACH. *The Goose Woman and Other Stories*.** NY: Harper & Brothers 1925.

First edition. Near fine in very good plus dustwrapper, with a few nicks and short tears and slight fading to the spine, with publisher's printed label affixed to the front panel stating: "The Michigan Kid' Rex Beach's Best Known Story is included in this volume."

**Signed** and nicely **Inscribed**

by the author on the front fly. "The Michigan Kid" was filmed twice – in 1928 directed by Irvin Willat, and featuring Renée Adorée, Fred Esmelton, Virginia Grey, and Conrad Nagel in the title role; and again in 1947 directed by Ray Taylor, and featuring Jon Hall in the title role, along with Rita Johnson, Victor McLaglen, and Andy Devine. Additionally, the title story, "The Goose Woman" was also filmed twice: once in 1925 directed by Clarence Brown with Louise Dresser, Jack Pickford, and Constance Bennett; and again in 1933 as *The Past of Mary Holmes* with Helen MacKellar, Eric Linden, and Jean Arthur. Uncommon, particularly signed.



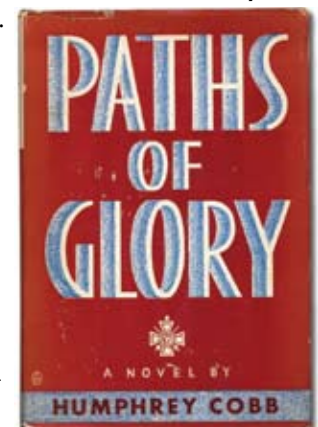
- 427 William ALFRED. [Playscript]:**

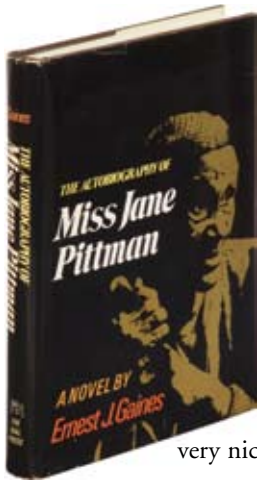


***Hogan's Goat*.**  
New York: William Alfred 1965.

Mimeographed pages screw bound in Hart Stenographic wrappers. Just about fine. Basis for a 1965 Off-Broadway play and a 1971 TV movie, both featuring Faye Dunaway, as well as a 1970 musical *Cry for Us All*. Scarce.

- 428 Humphrey COBB. *Paths of Glory*.**  
New York: Viking Press 1935.

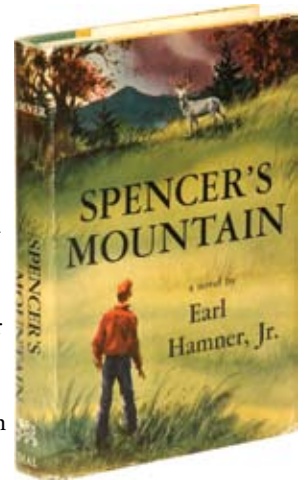




**429 Ernest J. GAINES.** *The Autobiography of Miss Jane Pittman.* New York: Dial Press 1971. First edition. Fine in fine dustwrapper with a tiny creased tear on the front panel. Nicely Inscribed by the author in the year of publication. The author's best known work, the fictional oral autobiography of a woman born into slavery who, after gaining her freedom, endures for another hundred years and ultimately participates in the Civil Rights movement. Basis for a much-acclaimed television movie with a tour-de-force performance by Cicely Tyson in the title role. A very nice copy. From the Library of Bruce Kahn.

*G'Night John Boy*  
**430 Earl HAMNER, Jr.** *Spencer's Mountain.* New York: The Dial Press 1961.

First edition. Fine in very near fine dustwrapper with the slightest of rubbing. Signed by the author. Full-page Harper Lee blurb on the rear panel. Basis for the 1963 film featuring Henry Fonda and Maureen O'Hara. It was also the final film for veteran actor/director Donald Crisp,



**431 Daphne Du MAURIER.** *Rebecca: A Play in Three Acts.* London: Victor Gollancz 1940.

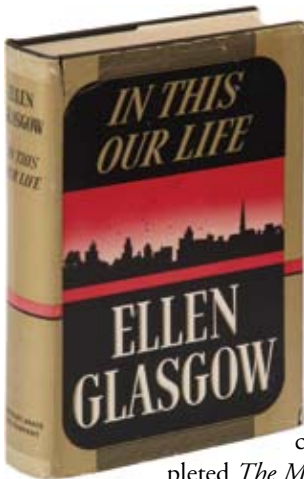
Uncorrected proof. Printed wrappers. Light wear, a near fine copy, housed in a custom cloth clamshell box. The play, based on the author's own novel, was the basis for the David O. Selznick film, the first directed in America by Alfred Hitchcock, and which featured Laurence Olivier, Joan Fontaine, George Sanders, and Judith Anderson. Hitchcock was nominated for an Oscar and the film won the Academy Award for Best Picture (the statuette was enjoyed by Selznick – Hitchcock was nominated six times but never won for Best Director). *Haycraft-Queen Cornerstone.*

This play version is exceptionally uncommon, the proof near impossible.



who suffers an unexpectedly gruesome death as Grandpa Spencer. Hamner was not pleased that the setting of the film was changed from his native Virginia to Wyoming, but had his way a decade later when the book was adapted into the popular and long-running television series *The Waltons*. A beautiful copy, and very uncommon signed.

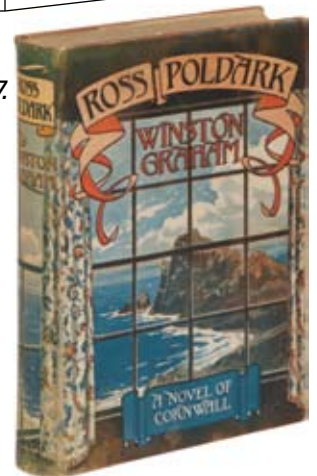
**432 Ellen GLASGOW.** *In This Our Life.* New York: Harcourt, Brace and Company (1941).



First edition. Fine in an attractive, near fine dustwrapper with a couple of tiny tears, and otherwise a much nicer than usual copy. Pulitzer Prize winner. Basis for John Huston's second film, starring Bette Davis, Olivia de Havilland and many others (including those in Huston's cameo joke scene with the cast of his recently completed *The Maltese Falcon*: Humphrey Bogart, Peter Lorre, Sydney Greenstreet, Mary Astor and others seated at a bar being served by Walter Huston).

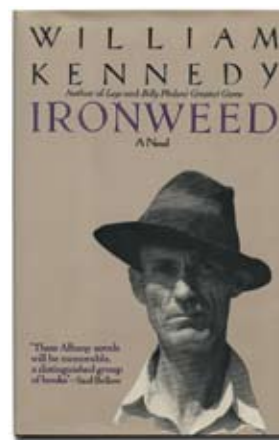
**433 Winston GRAHAM.** *Ross Poldark: A Novel of Cornwall 1783-1787.*

London: Ward, Lock and Co. (1945). First edition. Bookplate of author and book collector Eric Quayle on the front pastedown, slight sunning at the crown else fine in very near fine dustwrapper with a very small chip at the crown and a slight splash on the rear panel. The first book of the Poldark series about 18th Century Cornwall, and the basis for the excellent BBC miniseries. A very scarce title, a cheaply made wartime production that seldom appears in fine condition.



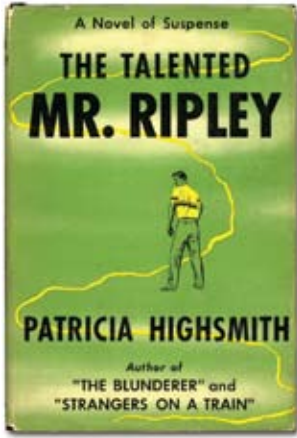
**434 Diane GOODRICH and Sharon RICH.** *Farewell to Dreams.* (Hollywood, California): Jeanette MacDonald / Nelson Eddy Friendship Club, Inc. (1979).

First edition. Introduction by Sandy Reiss. Fine in a lightly rubbed, else fine dustwrapper. Exceptionally uncommon exploration of the onscreen and offscreen relationship of Jeanette MacDonald and Nelson Eddy.



**435 William KENNEDY.** *Ironweed.* New York: Viking Press (1983).

First edition. Fine in fine dustwrapper with a minor crease to the top of the front flap. Signed by the author. A beautiful copy of this Pulitzer Prize-winner, the final book of the Albany trilogy. Kennedy also wrote the screenplay for the 1987 Hector Babenco-directed film featuring Jack Nicholson and Meryl Streep. From the Library of Bruce Kahn.

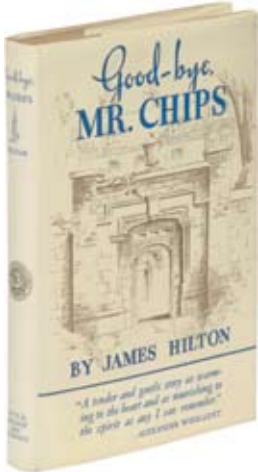


**436 Patricia HIGHSMITH.** *The Talented Mr. Ripley.* New York: Coward-McCann 1955.

First edition. Two tiny spots on the foredge, still easily fine in fine dustwrapper with some slight rubbing, and a few tiny tears. A very nice copy of this classic mystery, the first book in the Ripley series. Basis for the acclaimed 1960 René Clément film *Purple Noon* with Alain Delon, and more recently filmed by Anthony Minghella with Matt Damon, Gwyneth Paltrow, and Jude Law.

tears and a tiny paint spot on the front panel. Inscribed by the author in the year of publication: "9/3/63 To Judy, a real member of 'The Group.' all the best, Mary." McCarthy's best known novel, about a group of eight Vassar girls, and the basis for the 1966 Sidney Lumet film which featured Candice Bergen, Joan Hackett, Elizabeth Hartman, and Shirley Knight. A nice inscription.

**439 James HILTON.** *Good-bye, Mr. Chips.* Boston: Little, Brown 1934.



This Birthday Edition, consisting of six hundred numbered copies, has been printed on all-orig paper from the plates of the new Illustrated Edition and bound in boards. Each copy has been signed by the Author and by the Artist. This is copy number 42.

James Hilton  
H.M. Brock

First edition, preceding the English edition by six months. Modest offsetting to the front endpapers from a clipping, thus near fine in an exceptionally bright, just about fine dustwrapper. Basis for two films: the 1939 Sam Wood-directed version with Robert Donat (who beat out Clark Gable, Henry Fonda and others for the Best Actor Oscar in what was probably Hollywood's best year ever), Greer Garson, and Paul Henreid, and the 1969 remake directed by Herbert Ross with Peter O'Toole, Petula Clark, and Michael Redgrave. A very nice copy of the true first, American edition, which is much less common than the English edition. As nice a copy as we have seen.

**440 — same title.** Boston: Little, Brown 1934.

The Birthday Edition. Illustrations by H.M. Brock. Quarter Japanese vellum and papercovered boards. Fine in a modestly worn, very good plus slipcase. One of 600 numbered copies Signed by Hilton and Brock.

**441 Nunnally JOHNSON.** [Screenplay]: *Thanks a Million.* [No place]: Twentieth Century-Fox Film Corporation October 25, 1935.

Final Draft Screenplay. Mimeographed sheets bradbound in blue studio wrappers. Modest wear to the extremities, very good. The 1935 film, based on a Darryl F. Zanuck story, was directed by Roy Del Ruth, and featured Dick Powell, Ann Dvorak, and Fred Allen. Very scarce. Ex-Carter Burden.

**442 Nunnally JOHNSON (based on the novel by Alice Newton KEITH).** [Screenplay]: *Three Came Home.* [No place]: Twentieth Century-Fox Film Corporation April 11, 1949.

Revised Final Screenplay. Mimeographed sheets bradbound in red studio wrappers. Near fine. The 1950 film based on the novel by Alice Newton Keith was directed by Jean Negulesco, and featured Claudette Colbert. Very scarce. Ex-Carter Burden.



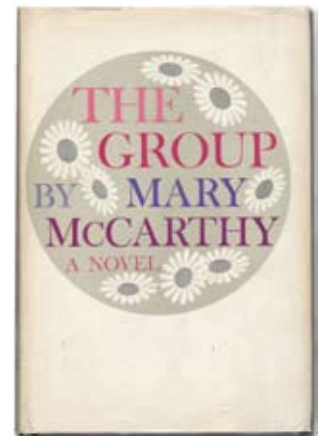
**437 William KLEIN.** *Mister Freedom.* Paris: Eric Losfeld Editeur 1970.

First edition. Small folio. Glazed pictorial boards. Text in French. Some chipping and wear at the crown, else very good. Issued without dustwrapper. Book of photographer Klein's bizarre 1969 satiric film *Mr. Freedom* starring John Abbey (the American businessman in Jacques Tati's *Play Time*) as the title character, a violent and fascist American superhero, Donald Pleasance as his boss, and also with Delphine Seyrig and Philippe Noiret. Warmly Inscribed by Klein to French philosopher and sociologist Edgar Morin.

a Edgar Morin  
How are you,  
amicalement,  
William Klein

**438 Mary McCARTHY.** *The Group.* New York: Harcourt Brace & World (1963).

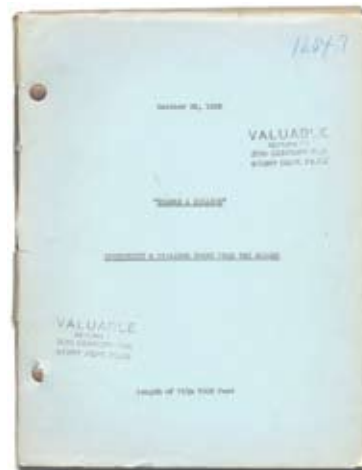
First edition. Boards a bit rubbed, particularly at the bottoms, very good in very good dustwrapper with small



tears and a tiny paint spot on the front panel. Inscribed by the author in the year of publication: "9/3/63 To Judy, a real member of 'The Group.' all the best, Mary." McCarthy's best known novel, about a group of eight Vassar girls, and the basis for the 1966 Sidney Lumet film which featured Candice Bergen, Joan Hackett, Elizabeth Hartman, and Shirley Knight. A nice inscription.

**440 — same title.** Boston: Little, Brown 1934.

The Birthday Edition. Illustrations by H.M. Brock. Quarter Japanese vellum and papercovered boards. Fine in a modestly worn, very good plus slipcase. One of 600 numbered copies Signed by Hilton and Brock.



*Non-Fiction Source for The Sting*

**443 David W. MAURER.**

*The Big Con: The Story of The Confidence Man and The Confidence Game.* Indianapolis / New York: Bobbs-Merrill (1940).

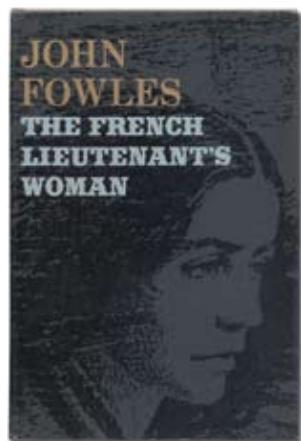
First edition. Endpapers negligibly foxed, still easily fine in a bright and attractive, near fine dustwrapper with a moderate-sized accordion tear (which has been flattened) on the rear panel. An exceptionally uncommon non-fiction account of con-men, the definitive work on the subject. It was the primary reference used by David S. Ward for his original screenplay for the film *The Sting*. Maurer managed to effect a settlement with the studio when he showed that a single line from the book was identical to one of the stage directions. The 1973 George Roy Hill-directed film featuring Paul Newman, Robert Redford, and Robert Shaw won seven Academy Awards including Best Picture, Director, and Screenplay. Scarce.



**446 Jack KEROUAC, Robert FRANK, and Alfred LESLIE.**

*Pull My Daisy.* New York: Grove Press (1961).

First edition. Paperback original. Text by Jack Kerouac for the Film by Robert Frank and Alfred Leslie. Advance Review Copy with slip laid in. A tiny crease on front wrap, else fine. Slight offsetting on the review slip.



**448 John FOWLES.**  
*The French Lieutenant's Woman.*  
Boston: Little Brown (1969).

First American edition. Fine in fine dustwrapper. Well-adapted by Harold Pinter for the film with Jeremy Irons and Meryl Streep. A surprisingly scarce book in this condition.

**447 Clifford ODETS.** *The Country Girl: A Play in Three Acts.* New York: The Viking Press 1951.

First edition. Boards moderately soiled, very good or better in a near very good, spine-faded dustwrapper with several internal repairs. Signed by the author in pencil on the titlepage: "My love, Cliff." Basis for the George Seaton film with Grace Kelly, Bing Crosby, and William Holden. It was one of Bing's best performances, and both Kelly and Seaton (for his screenplay) won Oscars. Later remade for television with Faye Dunaway, Ken Howard, and Dick Van Dyke. Very scarce signed.



**449 Richard MATHESON.** [Screenplay]:  
*Somewhere in Time.* Universal City: Universal City Studios 1979.

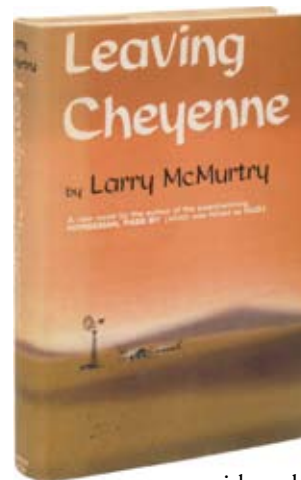
Screenplay, marked "Final draft." Photomechanically reproduced sheets bradbound in red studio wrapper. Fine. The author's screenplay for his own novel *Bid Time Return*. Basis for the haunting film directed by Jeannot Szwarc and featuring Christopher Reeve, Jane Seymour, and Christopher Plummer.

**444 Larry McMURTRY.** *Leaving Cheyenne.* New York: Harper and Row (1963).

First edition. Fine in fine dustwrapper, with the slightest fading to the spine. This copy bears the original price of \$4.50 (Harper changed the price to \$4.95 prior to publication and virtually all copies released are either price-clipped or have had a new price sticker affixed),

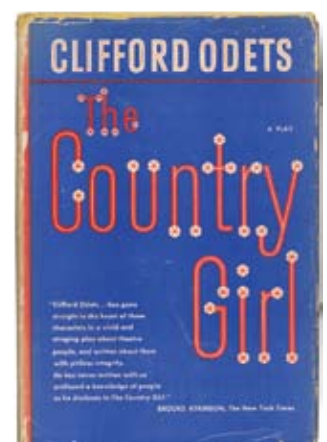
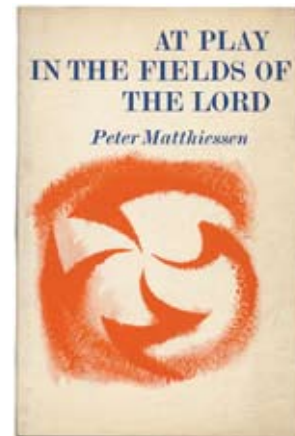
with no hint of a sticker, and is scarce thus.

Signed. Basis for the 1974 Sidney Lumet film *Lovin' Molly* with Anthony Perkins and a young Susan Sarandon. A particularly nice copy of the author's second and scarcest novel.



**445 Peter MATTHIESSEN.** *At Play in the Fields of the Lord.* New York: Random House (1965).

Advance Reading Copy. Wrappers as issued. A trifle soiled, else very near fine. A desirable issue of a desirable title, generally found well worn. National Book Award-nominee, and basis for the 1991 film directed by Hector Babenco, with a nice ensemble cast that included Tom Berenger, John Lithgow, Daryl Hannah, Aidan Quinn, Tom Waits, and Kathy Bates.



**450 Eugene O'NEILL. *Strange Interlude*.** New York: Boni

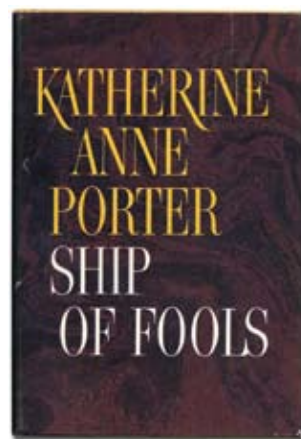
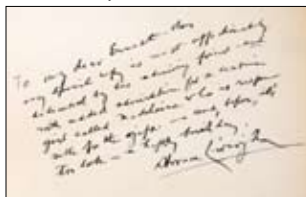
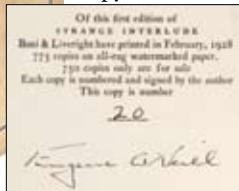
& Liveright 1928.

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

publisher and author (of a limited edition of 775 copies Signed by O'Neill), Inscribed by Horace Liveright to Ernest Boyd: "To my dear Ernest

— this very special copy is most affectionately dedicated by his admiring friend — AND with added admiration for a certain girl named Madeleine who is responsible for the gift — and, before it's too late — a happy birthday. Horace Liveright." Boyd and O'Neill were co-editors of the short-lived literary journal *The American Spectator*. Winner of the Pulitzer Prize for Drama, it included many innovative

stage techniques including stream-of-conscious soliloquies and asides. The limited edition prints these interludes in blue ink, while the rest of the text is in black (the trade edition has all text in black). Basis for the 1932 film directed by Robert Z. Leonard and featuring Norma Shearer and Clark Gable; also directed for television by Herbert Wise in 1988 with a splendid cast headed by Kenneth Branagh. A superb association copy.

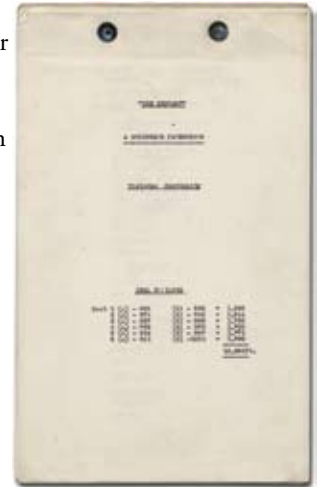
**453 Katherine Anne PORTER. *Ship of Fools*.** Boston: Little, Brown (1962).

First edition. Fine in very near fine dustwrapper with a short tear, and a finger puncture in the front gutter.

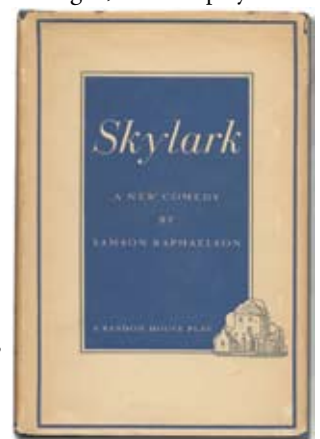
Signed by the author on the half-title. Basis for the 1965 Stanley Kramer-directed film featuring a wonderful cast including Vivien Leigh, Simone Signoret, José Ferrer, Lee Marvin, Oskar Werner, Elizabeth Ashley, George Segal, and Michael Dunn, among others. A nice copy of the author's best known work.

**451 Harold PINTER. [Screenplay]: *The Servant*.** [London]: A Springbok Production [1963].

Folio leaves mimeographed rectos only, bradbound at the top. Dialogue Continuity Script. Slight offsetting, near fine. Although no author is named, the script was by Harold Pinter, adapted from Robin Maugham's novel. Pinter won a New York Film Critics Circle Award for the script. Preceding the published version by eight years. Joseph Losey directed the film featuring Dirk Bogarde, Sarah Miles, Wendy Craig, James Fox, and Pinter himself.

**452 Samson RAPHAELSON. *Skylark*.** New York: Random House (1939).

First edition. Fine in an age-toned, very good or a little better dustwrapper with very shallow loss at the crown. Warmly Inscribed by Raphaelson: "Dear Jean — Here it is, much changed, but I hope you approve. Gratefully, Samson Raphaelson. December 12, 1939 New York." A play adapted from the author's novel of the same name, and basis for the 1941 Mark Dansdrich film featuring Claudette Colbert, Ray Milland, Brian Aherne, and Binnie Barnes.

**454 Richard RODGERS and Oscar HAMMERSTEIN, 2nd. *Oklahoma!*** New

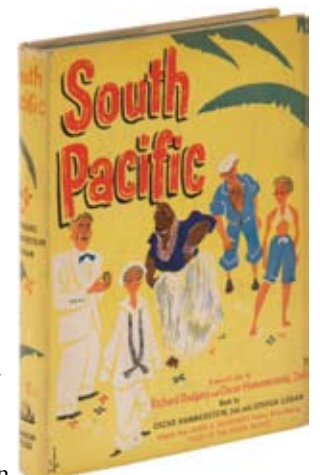
York: Random House (1943).

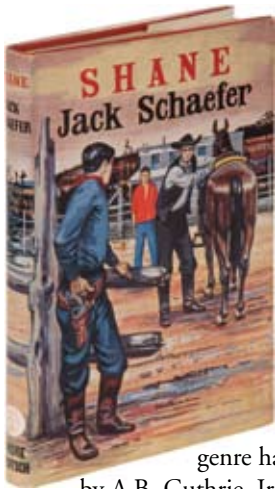
First edition. Erased name on the front fly, leaving a shadow, else fine in a very attractive, near fine, price-clipped dustwrapper with very shallow loss at the spine ends. A lovely copy — the rough-textured, soft paper jacket wears easily. The first collaboration by the most successful writing team of American musical theatre, a smash hit on Broadway and winner of a special Pulitzer Prize. Basis for the 1955 Fred Zinnemann film featuring Gordon MacRae and Shirley Jones. Among the great highspots of the American stage.

**455 —. *South Pacific: A Musical Play*.** New York: Random House (1949).

First edition. Fine in fine dustwrapper with a tiny tear and none of the seemingly inevitable fading to the spine. A very attractive copy of this scarce Pulitzer Prize-

winning musical adapted from James Michener's novel *Tales of the South Pacific*, which also won the Pulitzer Prize. Basis for the Joshua Logan film with Rossano Brazzi and Mitzi Gaynor. One of the nicer copies we've seen.





**456 Jack SCHAEFER.**

*Shane.* (London): Andre Deutsch (1954).

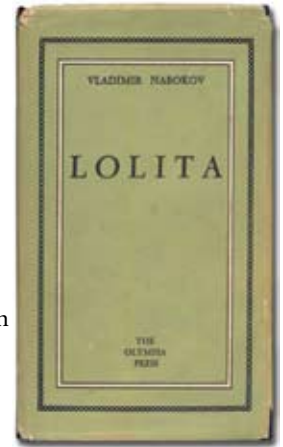
First English edition. A little foxing to the foredge and the endpapers else fine in fine dustwrapper. The author's first book, one of the best Westerns ever written, adapted into

arguably the best film the genre has ever seen (with a script by A.B. Guthrie, Jr.). Jack Palance, despite saying only 12 lines, received an Academy Award nomination for his creepy, career-defining role. Though not nominated, Alan Ladd also gave an Oscar-worthy performance. A classic which transcends the genre and can be appreciated on many levels. A nice copy of a desirable and uncommon book.

**457 Vladimir NABOKOV.** *Lolita.*

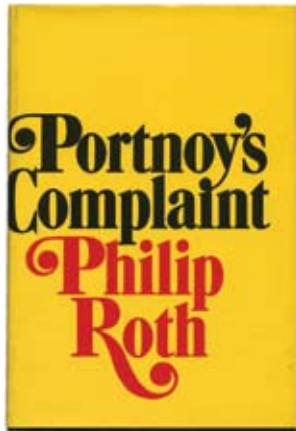
(Jerusalem: Printed in Israel for The Olympia Press by Steimatzky's Agency 1955).

First Israeli edition, and the first hardcover edition (there was also a wrapped issue of the Israeli edition). Two volumes in one. Original blue leather-textured papercovered boards in dustwrapper. Offsetting to the front and rear endpapers, a gift inscription on the top margin of the titlepage, otherwise fine in a modestly rubbed, very good dustwrapper with some tanning to the white portion of the spine. The first hardcover edition (the true first, Paris edition, was published in two wrapped volumes). Stamped with the number 698 on the rear pastedown, Nabokov bibliographer Michael Juliar believes all copies of the Israeli edition were numbered, both hardcover and wrapped, and has never seen a number higher than 1398, so presumably this is an exceptionally uncommon issue. A high spot of modern literature. Nabokov wrote the screenplay for the 1962 Stanley Kubrick film with James Mason, Shelley Winters, Peter Sellers, and Sue Lyon in the title role. Remade by Adrian Lyne in 1997 with Jeremy Irons.



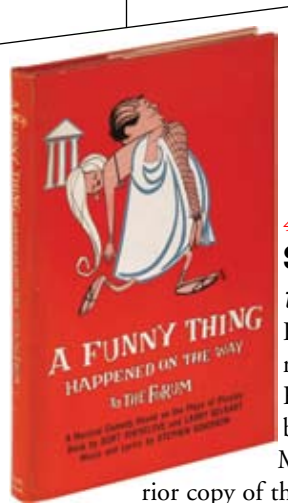
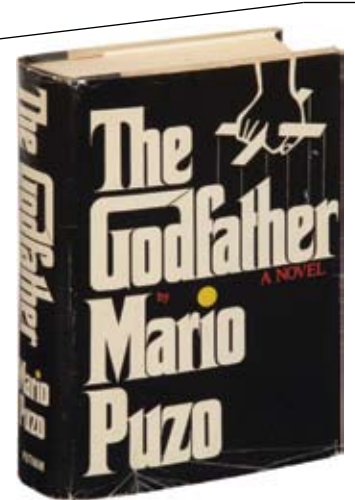
**458 Philip ROTH.** *Portnoy's Complaint.* New York: Random House (1969).

First edition. Fine in fine dustwrapper. Famed screenwriter Ernest Lehman made his directorial debut with the 1972 film starring Richard Benjamin and Karen Black. *Burgess 99.* Not uncommon, but a beautiful copy and infrequently found thus.



**459 Mario PUZO.** *The Godfather.* New York: G.P. Putnam's Sons (1969).

First edition. Boards foxed as usual, a very good copy in very good or better dustwrapper with a creased tear on the front panel, but which is otherwise much better than usual. A reasonably nice copy of this bestseller which was made into the acclaimed blockbuster Francis Ford Coppola movie with Marlon Brando, Al Pacino, James Caan, Robert Duval, and many others. Uncommon in this condition, especially without the usual (either amateur or professional) restoration.

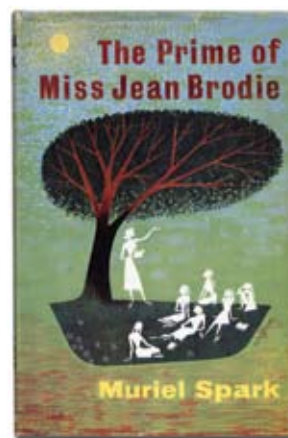
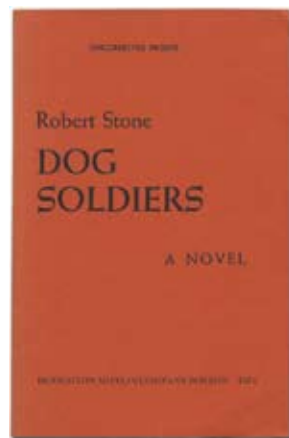


**460 Stephen SONDHEIM, Larry GELBART and Burt SHEVELOVE.** *A Funny Thing Happened on the Way to the Forum.* New York: Dodd, Mead & Company (1963).

First edition. Fine in a slightly spine-rubbed, very near fine dustwrapper with none of the usual spine-fading. Scarce musical comedy, based on the works of the Roman playwright Plautus. Tony Award-winning play, recently revived, was the basis for the Richard Lester film with an excellent ensemble cast including Zero Mostel, Buster Keaton, Phil Silvers, Jack Guilford, and Michael Crawford. A superior copy of this easily worn volume.

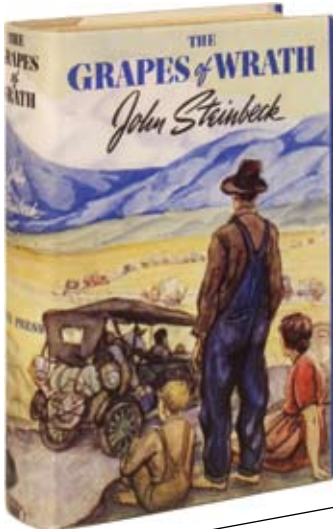
**461 Robert STONE.** *Dog Soldiers.* Boston: Houghton Mifflin Company 1974.

Uncorrected proof, first issue in orange wrappers. Spine very slightly sunned, else fine in wrappers. Signed by the author. A very nice copy of the author's second book, co-winner of the National Book Award. Basis for the film *Who'll Stop the Rain* with Nick Nolte.



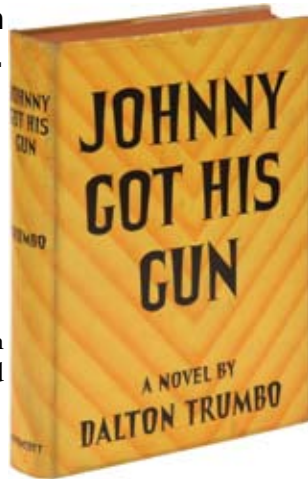
**462 Muriel SPARK.** *The Prime of Miss Jean Brodie.* London: Macmillan (1961).

First edition. Fine in just about fine dustwrapper with a couple of very short and discreet tears. Basis for the stage version with Vanessa Redgrave and then the film starring Maggie Smith, who won a Best Actress Oscar for the title role of the flamboyant but flawed Scottish schoolteacher. A lovely copy.



**463 John STEINBECK. *The Grapes of Wrath*.** New York: Viking Press (1939).  
First edition. A tiny bit of foxing to the top edge, easily fine in fine dustwrapper. A crisp, fresh, bright and magnificent copy of this Pulitzer Prize-winning classic of migrant workers during the Depression. Basis for the John Ford film featuring Henry Fonda. A wonderful copy, about as nice as any we've seen.

**465 Dalton TRUMBO. *Johnny Got His Gun*.**



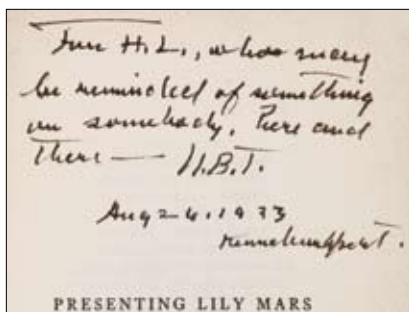
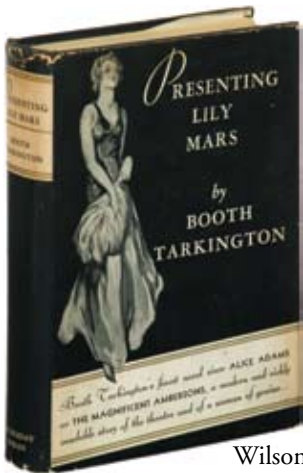
Philadelphia: J.B. Lippincott

(1939).  
First edition. Fine, with the top stain bright, in fine dustwrapper with the slightest of soiling. Trumbo directed and wrote the screenplay for the 1971 film version with Timothy Bottoms which won a Grand Jury Prize at the Cannes Film Festival. A fresh and bright copy, one of the nicest we've seen of this classic anti-war novel.

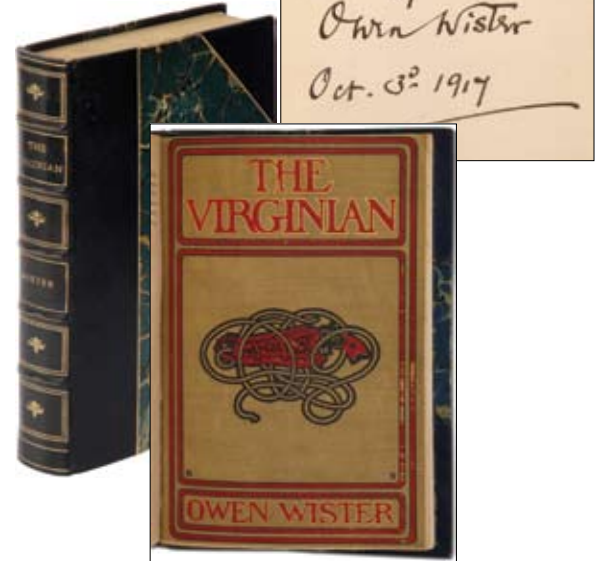
**466 Booth TARKINGTON. *Presenting Lily Mars*.** Garden City: Doubleday Doran 1933.

First edition. A small stain on the copyright page (and the facing dedication page), a little smudging to the boards, a near fine copy in a partially price-clipped, very good plus dustwrapper with a small chip at the crown, and light edgewear. Nicely Inscribed by the author to his close friend, and occasional co-author, Harry Leon Wilson: "For H.L., who may be reminded of something or somebody, here or there. N.B.T. Aug. 26, 1933. Kennebunkport." Interestingly, Tarkington signs using his true first initial "N" for his real first name "Newton," which he seldom did – perhaps he did so as a lighthearted jab at Wilson, who often went by the name "H. Leon Wilson." Basis for Norman Taurog's 1943 film musical, showcasing Judy Garland as the small-town girl who impresses Broadway producer Van Heflin. A great association copy: Tarkington and

Wilson collaborated on a number of plays early in their careers, several of which were filmed. Wilson, who was married to Rose O'Neill (creator of the Kewpie Doll), wrote several other books that were filmed, including *Merton of the Movies*, *Ruggles of Red Gap*, and *Bunker Bean*. Over sixty films were made from Tarkington's works, including *The Magnificent Ambersons*.



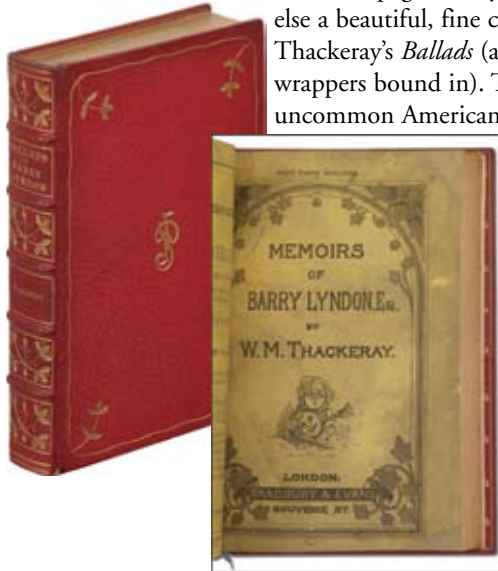
*"When you call me that, SMILE"*  
**464 Owen WISTER. *The Virginian*.** New York: Macmillan 1902.  
First edition. Rebound in three quarter dark blue morocco with marbled endpapers, top edge gilt, with the original cloth front panel and spine bound in the rear. Ink owner name on the verso of the added marbled endpaper, light rubbing, near fine. Signed under the half title "by Owen Wister Oct 3. 1917." The seminal Western, generally considered the first cowboy novel and the book that defined the genre. Filmed numerous times. Although copies are occasionally offered with Wister letters, actual signed copies of the book are scarce.



**467 William Makepeace THACKERAY. *Memoirs of Barry Lyndon, Esq., of the Kingdom of Ireland*.** London: Bradbury and Evans 1856.

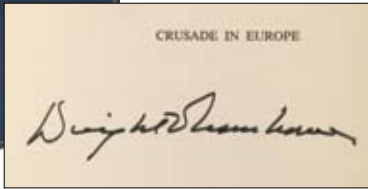
First English edition, first printing, first issue (without "The right of translation is reserved" on the title page). Full red morocco, elaborately gilt, with the original glazed yellow printed wrappers bound in. A few small tears on the pages neatly strengthened else a beautiful, fine copy. Bound with Thackeray's *Ballads* (also with the wrappers bound in). The exceptionally uncommon American edition precedes.

Basis for the sweeping cinematic achievement directed by Stanley Kubrick in 1975. No copy of this edition at auction in the last thirty years. *Van Duzer* 11 (his copy also bound with the wrappers preserved).





**468 Dwight D. EISENHOWER.** *Crusade in Europe.* Garden City: Doubleday 1948. First edition. Full blue morocco with the flaming sword device emblazoned on the front board in gilt and silver, in cloth and morocco-tipped slipcase. Spine very slightly sunned, still a lovely, fine copy. D-Day broadside tipped-in Signed by the author, as well as Signed by

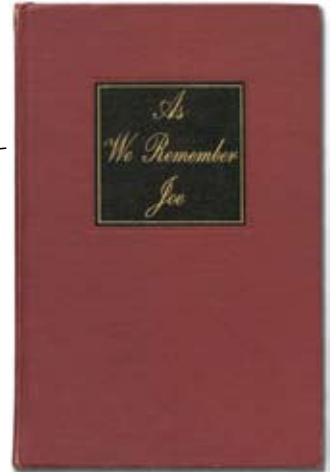


Eisenhower on the half-title. A highly limited presentation issue, similar to the presentation edition of this title, limited to

25 copies (so stated on the limitation page of the regular limited edition) and bound identically, but in red morocco. This copy has no limitation stated, and was perhaps bound up for Eisenhower for presentation when the 25 copies in red were exhausted. We have handled one identical copy before, that copy presented by Eisenhower as a Christmas gift to his personal lawyer. Rare.

**469 John F. KENNEDY, editor.** *As We Remember Joe.* Cambridge: Privately Printed 1945.

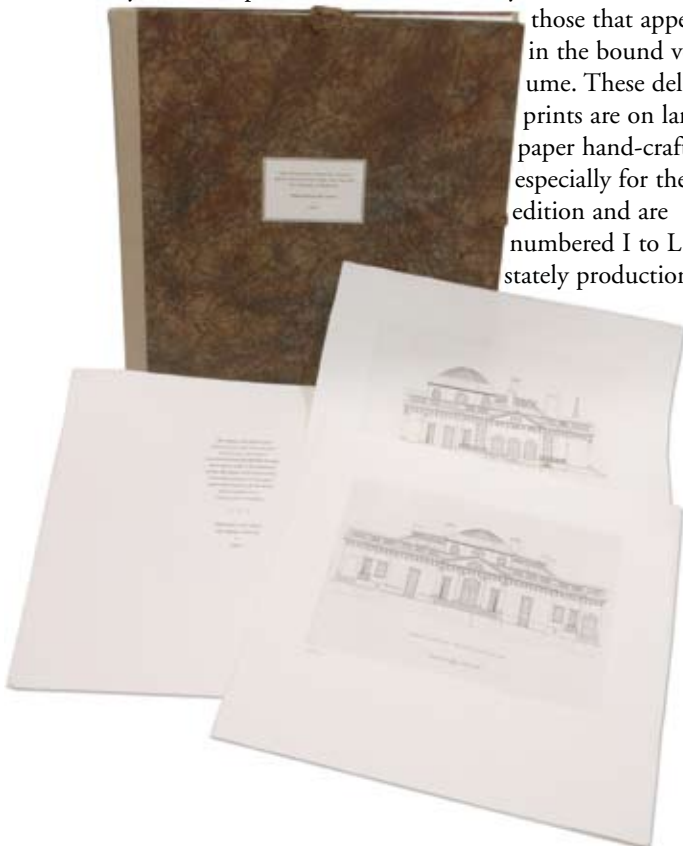
First edition, first issue with the winged device on the title page printed in red. Illustrated with photographs. One of 360 copies of the first issue. A lovely, lightly worn copy lacking the original, unprinted glassine. Privately printed volume for family and friends memorializing the oldest brother of the future President, a naval pilot who won the Naval Cross and was killed in action during the Second World War. As the second Kennedy brother, J.F.K. assumed the responsibilities and ambitions that had previously been assumed by, and for, his brother Joe.



**470 (Architecture). Thomas JEFFERSON.** *The Complete Suite of Prints from Monticello and the Legacy of Thomas Jefferson.* (New York): Thornwillow Press 1995.

First edition. Large folio. 17 loose sheets (16½" x 16½") laid into quarter cloth and board portfolio with ribbon ties. Fine. A separate suite of prints which were originally published in Wendell Garrett's *Monticello and the Legacy of Thomas Jefferson* (Thornwillow Press, 1994). One of only 50 numbered sets. "The complete suite of prints from *Monticello and the Legacy of Thomas Jefferson* was printed by hand directly from the plates in an edition of fifty strikes additional to

those that appear in the bound volume. These deluxe prints are on large paper hand-crafted especially for the edition and are numbered I to L." A stately production.



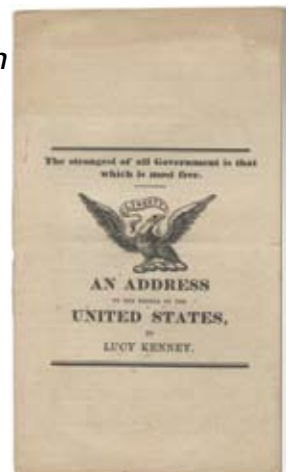
**471 Eleanor ROOSEVELT.** *Photographic Portrait mounted on the back of a Pocket Mirror.*

Small gold-colored filigree pocket mirror, with a mounted portrait of Eleanor Roosevelt at approximately fourteen years of age. The portrait is surrounded with tiny pearls, housed in a small, satin mesh string-tied bag. The mirror has cracked but is otherwise intact and stable, the portrait of Roosevelt and the rest of the mirror and bag are in fine condition. This mirror was presented by Eleanor Roosevelt to a woman who first met Roosevelt at a leadership conference and later invited her to speak at a women's college. They became lifelong friends and later served together in the promotion of various causes. Further provenance on request.



**472 (William Henry HARRISON). Lucy KENNEY.** *The Strongest of all Government is that which is most free. An address to the People of the United States.* [No place - Washington?: no publisher no date - circa 1840].

First edition. Stitched self-wrappers with eagle woodcut. 12pp. A tiny tear on the front wrap, else fine. A fierce campaign defense of William Henry Harrison and "one of the first political pamphlets written by a woman" (*The Log-Cabin Campaign* by Robert Gray Gunderson). OCLC locates a single copy at Yale.



**473 E.H. SHEPARD and A.A. MILNE. *Six Drawings by E.H. Shepard Illustrating Poems from When We Were Very Young*. London: Methuen [1925].**

First edition. Folio. Large quarter cloth and papercovered boards portfolio with printed labels containing six loose prints, each of which is hand-numbered as number 31 of 250 numbered copies. One of 250 copies. Soiling and wear to the portfolio, very good; the prints themselves are all pretty much fine, with the two largest prints with very light marginal wear; several of the original tissue guards have offset from their facing illustrations (likely the set remained undisturbed for many years). Very attractive and scarce.



**474 Clement C. MOORE and Gennady SPIRIN. *The Night Before Christmas*.**

Tarrytown, NY: Marshall Cavendish 2006.

First edition. Quarto. Green simulated leather stamped in gilt,

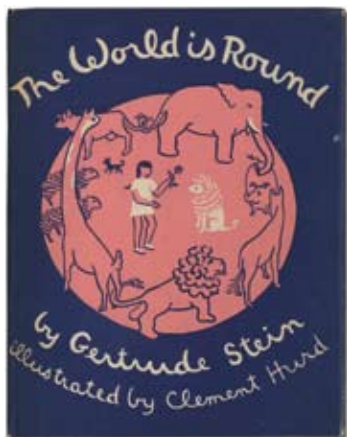


laid into a red silk-covered clamshell case with red silk ribbon-ties. In original numbered cardboard shipping carton. One of 300 numbered copies Signed by the artist, illustrated with a small drawing by Spirin which is incorporated into his signature.

**475 Gertrude STEIN. *The World Is Round*.**

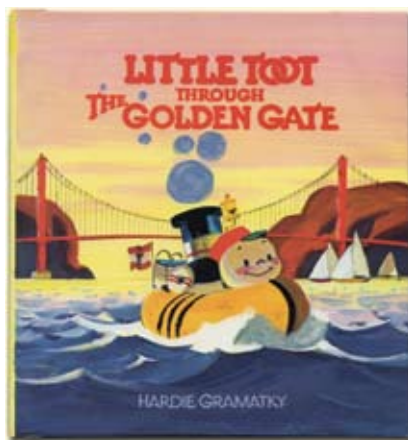
New York: William R. Scott (1939).

First edition. Illustrations by Clement Hurd. Near fine in a near fine dustwrapper.



**476 Hardie GRAMATKY. *Little Toot Through the Golden Gate*.**

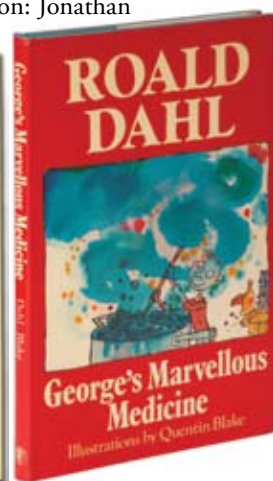
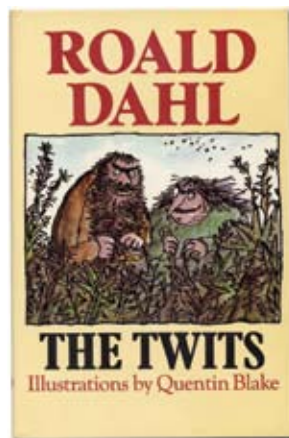
New York: G.P. Putnam's Sons (1975). First edition. Fine in fine dustwrapper. Warmly Inscribed by the author with a drawing of Little Toot. Scarce.



**477 Roald DAHL. *The Twits*.**

London: Jonathan Cape (1980). First edition. Illustrated by Quentin Blake. Fine in fine dustwrapper.

**478 -. *George's Marvellous Medicine*. London: Jonathan**

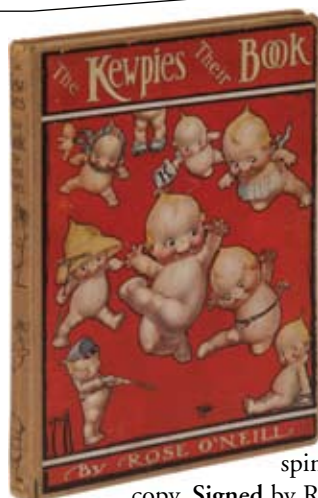


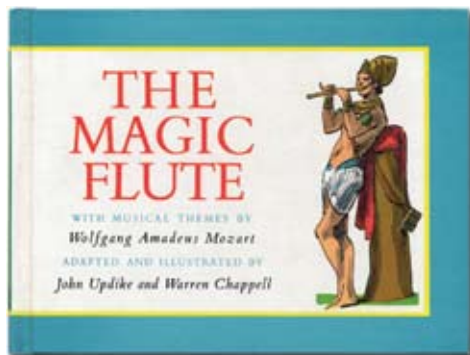
Cape (1981). First edition. Illustrated by Quentin Blake. Fine in fine dustwrapper, an as new copy.

**479 Rose O'NEILL. *The Kewpies: Their Book*. New York: Frederick A. Stokes (1913).**

First edition. Small folio. Printed papercovered boards with applied illustration. Light wear at the

spine ends, corners rubbed, a nice, very good or better copy. Signed by Rose O'Neill.





**480 John UPDIKE. *The Magic Flute*.** New York: Alfred A. Knopf (1962).

First edition, library issue (also issued in cloth). Oblong quarto. Illustrated by Warren Chappell. Adapted from musical themes by Wolfgang Amadeus Mozart. Publisher's pictorial boards, without dustwrapper (as this variant was issued). A trifle soiled, fine. Despite being from the library

issue, this is NOT an ex-library copy, and as such is very uncommon. A nice copy of one of the author's scarcest children's books.

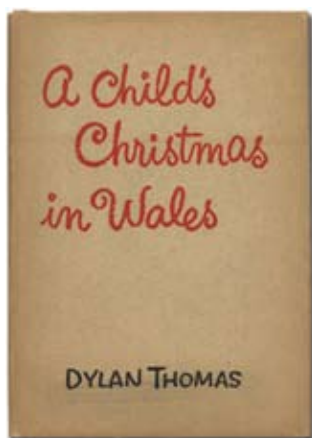


**481 -. *The Texas Arts Journal: Manuscript Edition*.** Dallas: Texas Arts Journal 1977.

First edition. Quarto. Pictorial wrappers. Fine in fine slipcase. Contains Updike's libretto for a children's opera, *The Fisherman and His Wife*. One of 22 copies, consisting of an issue of the magazine, and a printed folder with a page of the original typed manuscript laid in, **Signed** by Updike. This page is numbered page 33. The only appearance of this piece in printed form.

**482 Dylan THOMAS. *A Child's Christmas in Wales*.** Norfolk: New

Directions (1954). First separately printed edition (originally published in *Quite Early One Morning*). Fine in a very slightly age-toned else fine dustwrapper. A beloved little gem, this story of Christmas in Wales was recorded by Thomas, and became a Christmas classic, necessitating this separate edition.



**483 [Vintage Board Game]. *Goosy Goosy Gander*.** New York: McLoughlin Bros. [no date, but circa 1895].



Original vintage game. Complete with four colored wooden and paper game pieces, a spinning indicator and game board (bottom of box), all in original

colored box (approximately 8½" x 14½"). Some rubbing and soiling to the box, otherwise in fine condition. A game loosely inspired by the old nursery rhyme ("Goosey, goosey, gander! Where shall I wander?...") in which the players are four geese looking for some missing goslings. The first player to get to the center of the board, where the lost goslings are, is the winner. McLoughlin Brothers was one of the premier game-makers in America during the 19th Century. They are considered by game collectors to have produced some of the most beautifully illustrated games.

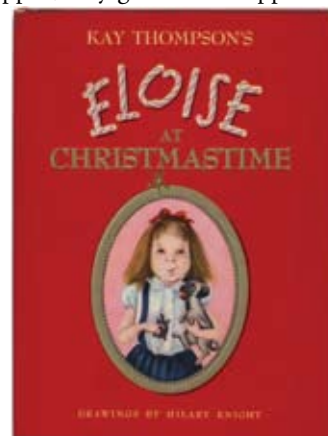


**484 Kay THOMPSON. *Eloise in Paris*.** New York: Simon and Schuster (1957).

First edition. Drawings by Hilary Knight. Thin quarto. A stain confined to the top of the front board and top corner of the front fly, very good in a price-clipped, very good dustwrapper with faint corresponding stains on the front wrap. **Inscribed** in French over two pages by Kay Thompson as both "Kayzie" and "Eloise."

**485 -. *Eloise at Christmastime*.**

New York: Random House (1958). First edition. Drawings by Hilary Knight. Thin quarto. A faint dampstain on the margins of the endpapers else near fine in near fine dustwrapper with slight evidence of dampstaining on the inside only. A very attractive copy.





**486 Edward GOREY.** *Three Books from the Fantod Press. The Pious Infant; The Inanimate Tragedy; The Evil Garden.* New York: The Fantod Press 1966.

First edition. Three volumes in stapled wrappers, in publisher's printed envelope as issued. Books are as new; the envelope is just about fine.

**487 —.** *The Iron Tonic or, A Winter Afternoon in Lonely Valley.* New York: Albondocani Press 1969.

First edition. Oblong stapled wrappers. Fine. Copy letter M of 26 lettered copies Signed by Gorey.

**488 —.** *Three Books from the Fantod Press #2. The Chinese Obelisks; Fourth Alphabet; The Osbick Bird; Donald Has a Difficulty.* New York: The Fantod Press 1970.

First edition. Three volumes in stapled wrappers, in publisher's printed envelope as issued. Books are as new; the envelope is fine but for a touch of discoloration.



**489 — and Alphonse Allais.** *Story for Sara: What Happened to a Little Girl.* New York:

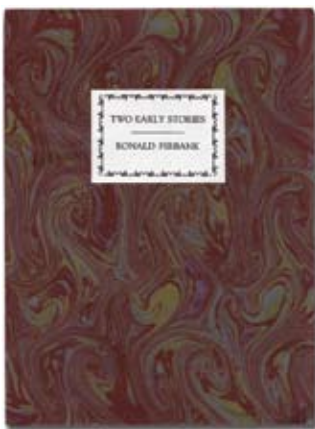
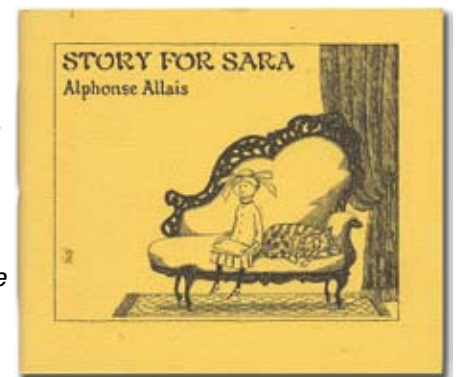
Albondocani Press 1971.

First edition. Stapled wrappers. A fine copy. Prospectus for the edition laid in. Copy letter N of 26 lettered copies Signed by Gorey.

**490 — and text by Ronald FIRBANK.** *Two Early Stories [The Wavering Disciple and A Study in Opal].*

New York: Albondocani Press 1971.

First edition. Illustrations by Edward Gorey. Foreword by Miriam J. Benkovitz. Fine in self-wrappers with applied paper label. One of 26 lettered copies.



**491 —.** *A Limerick.* (Dennis, Massachusetts: Salt-works Press) 1973.

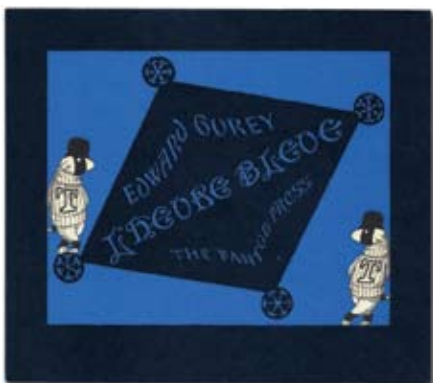
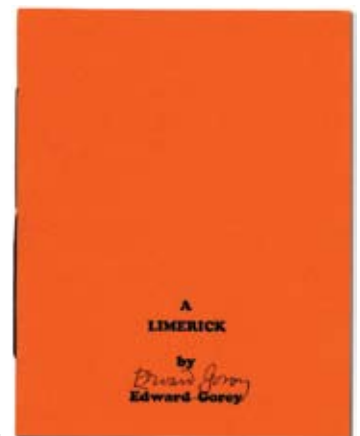
First edition. 24mo. Stapled orange wrappers. 12pp. Fine. Signed by Gorey. Scarce.

**492 —.** *L'Heure Bleue.* (New York): Fantod Press / Gotham Book Mart (1975).

First edition. Slightly oblong 12mo. Fine in wrappers. One of 500 numbered copies Signed by the author.

**493 —.** *Les Passementeries Horribles.* New York: Albondocani Press 1976.

First edition. Stapled wrappers. A fine, as new copy. Prospectus for the edition laid in. Copy letter F of 26 lettered copies Signed by Gorey.

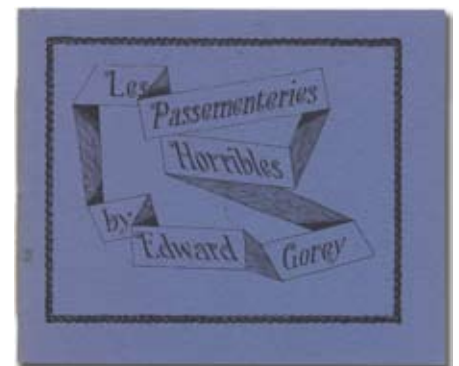


**494 — another copy.**

First edition. Stapled wrappers. A fine, as new copy. Prospectus for the edition laid in. Copy number 4 of 300 numbered copies Signed by Gorey. (Not shown.)

**495 — another copy.**

First edition. Stapled wrappers. A fine, as new copy. Copy number 4 of 4 copies marked "out of series" and Signed by Gorey. The out of series copies were given to personal friends of the publisher. (Not shown.)





496 —. [Broadside or flyer]: *Dracula*. Frank Langella in the Edward Gorey production of *Dracula* Directed by Dennis Rosa. New York: Martin Beck Theatre 1977. Broadside. 9½" x 11". Folded into thirds, possibly as issued, else fine. Front is a Gorey illustration for the play, verso reprints a review from *New York* magazine.

497 —. [Pack of]: *Christmas Cards*. (1977).

Pack of approximately twenty-five (25) Christmas cards illustrated by Edward Gorey. In original sealed shrink-wrap with a small affixed price sticker, accompanied by the appropriate number of (probably) unprinted envelopes as packaged. Unexamined out of the shrinkwrap, which has a small tear, the cards are fine. The dilemma of whether or not to remove the shrinkwrap and discern the publication information has left us temporarily, or perhaps permanently paralyzed by indecision. We are fairly confident of the general date we have assigned the cards, but are willing to be illuminated if anyone knows better. The first card (and possibly all of them) sports an illustration of three men examining a Christmas tree contained within a bell jar, the whole resting on a sled.



498 —. *The Green Beads*. New York: Albondocani Press 1978.

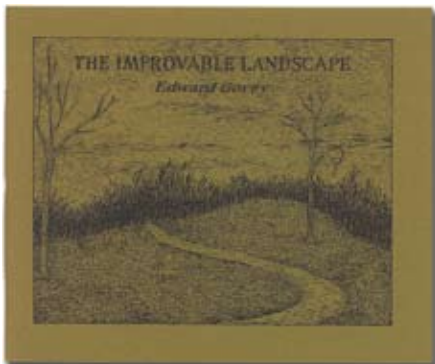
First edition. Stapled wrappers. Slightest sunning at the spine, still a fine copy. Prospectus for the edition laid in. Copy letter C of 26 lettered copies Signed by Gorey, and reserved for the use of the author and publisher.

499 — another copy.

First edition. Stapled wrappers. Fine. Copy number 4 of 4 copies marked "out of series" and Signed by Gorey. The out of series copies were given to personal friends of the publisher. (Not shown.)

500 —. *Amphigorey Also*. New York: Congdon and Weed (1983).

First edition. Quarto. Fine in fine dustwrapper. Inscribed by Gorey to the noted book collector Carter Burden. Beautiful copy.



501 —. *The Improvable Landscape*. New York: Albondocani Press 1986.

First edition. Oblong 12mo. Fine in wrappers. Prospectus for the book laid in. Copy letter C of 26 lettered copies Signed by the author.

502 —. *Two Novels from the Fantod Press: The Grand Passion; The Doleful Domesticity*. [No place]: Fantod Press 1992.

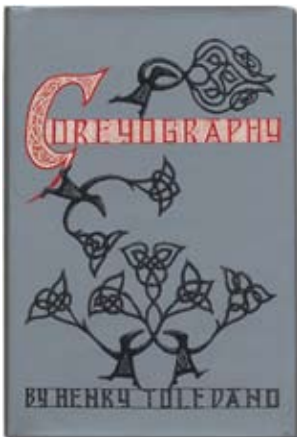
First edition. Two volumes in stapled wrappers in printed envelope. Fine.

503 **Henry TOLEDANO**. *Goreyography: A Divers Compendium of & Price Guide to the Works of Edward Gorey*. San Francisco: Word Play Publications (1996).

First edition. Fine in fine dustwrapper and fine slipcase. One of 26 lettered hardcover copies Signed by Toledano, Gorey, and the two principal contributors, Jim Weiland and Malcolm Whyte.

504 — another copy.

First edition. Fine in fine dustwrapper. One of 200 numbered hardcover copies Signed by Toledano, Gorey, and the two principal contributors, Jim Weiland and Malcolm Whyte. (Not shown.)





*Original e.e. cummings Artwork*  
**505 E.E. CUMMINGS. Standing Red Headed Female Nude.**

Original oil painting. Oil paint on cardboard, image size 8" x 17¼", glazed in wooden frame 10½" x 19¾". Sketch of standing female nude with long red hair. The model was likely Marion Morehouse, Cummings's third wife. Written on verso: "M.M.C." LPC #160. Lopez #946. Fine condition.

**506 —. Disrobing Stripper.**

Original oil painting. Oil on canvasboard, 8" x 10". Scene of disrobing half-nude stripper on stage, in front of audience. GBM #148. Lopez #132. Fine condition.



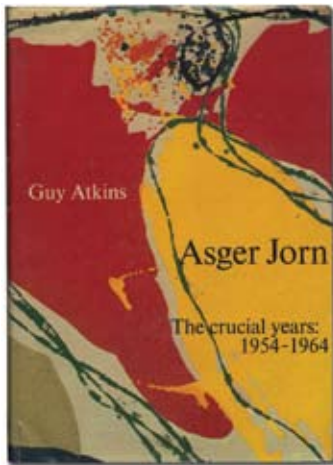
**507 (Arts & Crafts, Fabric Design).** [Catalog]: Werkstatt Hablik Lindemann.

Itzehoe, Holstein: Werkstatt Hablik Lindemann [1929]. First edition. Decorated printed wrappers. (62)pp. Tipped-in photographic illustrations. Light age-toning, and soiling, near fine. A wonderful German arts-and-crafts catalog concentrating on, but not limited to, fabric design. One tipped-in illustration lacking, but it looks as if it was never affixed. Laid



in is a small, colorful handbill for the important 1929 Leipziger Fruhjahrsmesse at the Grassi-Museum.

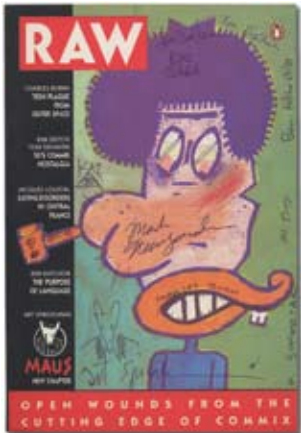
**508 Guy ATKINS. Asger Jorn: The Crucial Years, 1954-1964.** New York: Wittenborn Art Books, Inc. (1977).



First edition. Near fine in very good plus dustwrapper with a small tear to the bottom spine edge and a dampstain to the inside of the spine.

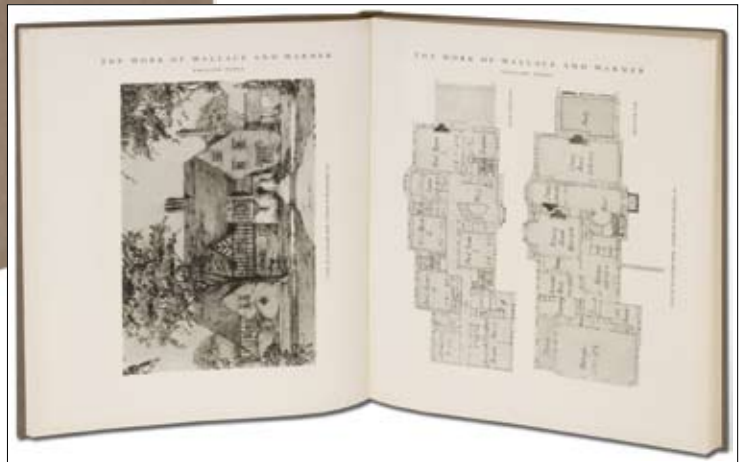
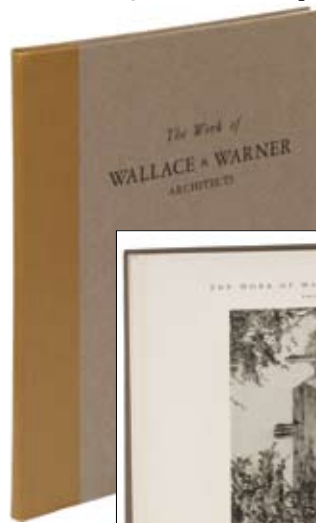
**510 (Anthology).** Raw: Open Wounds from the Cutting

Edge of Commix. Volume Two. Number One. New York: Penguin Books 1989. First edition. Illustrated wrappers. Very slightly rubbed, still fine. Signed on the cover by many of the contributors: Art Spiegelman (with a small drawing of a mouse), Mark Newgarden, Kaz (twice, with a small drawing), Tom De Haven, Ben Katchor, Charles Burns, R. Sikoryak, Mark Beyer, Kim Deitch, and Kristine Kryttre.



**509 (Architecture).** The Work of Wallace & Warner, Philadelphia.

Philadelphia: Wallace & Warner Architects 1930. First edition. Large folio. Illustrated. Quarter cloth and printed paper over boards. Heavily illustrated from photographs, a couple of facing pages have slightly adhered to each other, else fine. Monograph on the work of one of the preeminent Lutyens-influenced firms in the Philadelphia area, particularly on the Main Line.





**511 Salvador DALÍ. *Hidden Faces*.** London: Peter Owen (1973).

Limited edition, originally published in 1944. Translated by Haakon Chevalier. Illustrated by Dalí. Quarter vellum and marbled paper covered boards in slipcase. Fine.



Dalí's only novel. Laid in is a 20 page booklet: *Postface to Hidden Faces Comprising Objective Chance and Reverie* by Dalí. One of 100 copies bound thus (and with the additional *Postface* booklet) **Signed** by the author.



**513 (Bindings). Marion Spencer FAY.**

***Newcomb College Handbound Book with Embroidered***

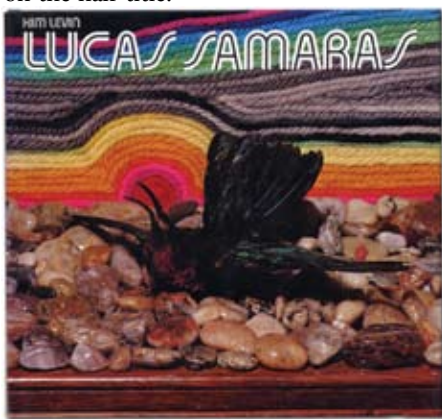
***Binding.*** [New Orleans: The Author 1911].

Small quarto. (80)pp. A handmade blank book used as an art history book. The pages have been punched and tied into boards, which in turn have been sewn into a beige full rough-linen binding cover embroidered in characteristic brown and rust double-ruled, Newcomb College-style geometric designs. Artist's **Signature** on the first page: "Marion Spencer Fay / Newcomb College 1915 / Sub-Freshman 1911." Presumably this was done in 1911. The text, on classical art, is neatly hand-lettered and illustrated throughout with images from other media. Near fine with very slight wear, in custom cloth clamshell case with leather spine label. Newcomb College was the women's division of Tulane in New Orleans, founded in 1886. The college encouraged a strong interest in the arts-and-crafts, especially during the early part of the 20th Century. The pottery produced at the school was renowned and is now highly collectible, as are the other products of the school from this period, especially the jewelry, embroidery, and handbound books. In this case the arts-and-crafts loss was medicine's gain. In 1914, Tulane made the decision to let women into their medical school, and Marion Spencer Fay, who graduated from Newcomb in 1915, went on to a distinguished career in medicine, becoming the first woman in America to serve as President of a medical college, serving simultaneously as President and Dean of Women's Medical College of Pennsylvania. The National Board for Women in Medicine established an award in her name in 1963, still given annually to a woman physician or scientist who has made an exceptionally significant contribution to health care.

Embroidered Newcomb College bindings are rare.

**512 Kim LEVIN.**

***Lucas Samaras.*** New York: Harry N. Abrams (1975). First edition. Thick oblong quarto. Fine in a slightly rubbed, else fine dustwrapper. **Signed** by the author on the half-title.



**514 J[oshua] J[ames] FOSTER. *Miniature Painters British and Foreign with some account of those who practised in America in the Eighteenth Century.*** London and New York:

Dickensons and E.P. Dutton 1903.

First edition. Two volumes. Folios. Volume One: Frontispiece with two hand-colored miniatures, and 148 photogravures on 77 plates; Volume Two: hand-colored frontispiece miniature of Napoleon, 71 photogravures on 44 plates. Full publisher's vellum with overlapping flaps, titled in black and red. Modest soiling and slight wear at the spine folds, else near fine. Invoice laid in to noted collector Richard Manney dated 1978. Copy number 5 of 175 numbered copies constituting the "Edition de Luxe," **Signed** by the author.



**515 John HELD, Jr. [Original Art]: "Her costume was topped off by a pair of long white sailor's pants."** 1931.

Original art. Pen and ink on paper. Matted to 13" x 10". Framed.

**Signed** in the lower right: "John Held Jr." Fine. An illustration from the story "Penitentiary Bait" in Held's book *The Flesh Is Weak*. This illustration was also reproduced as a full page illustration in *The Most of John Held* on page 105.



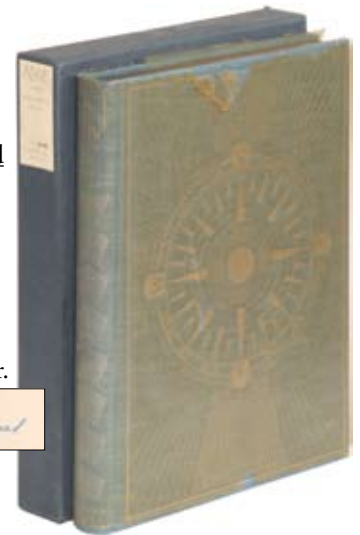
“– and God damn Hitler and Mussolini!”

**516 Rockwell KENT.** [*Christmas Greeting*]: *On Earth Peace Good Will Toward Men.*

Christmas greeting featuring an angel suspended above Earth. Nicely framed, and unexamined out of the frame, but appears to be fine. **Signed** beneath the image by Rockwell Kent: “– and God damn Hitler and Mussolini! F. & R.K. 1935.” A lovely, cheery, and relatively early condemnation of two tyrants.

**517 –. N by E.** New York: Random House 1930.  
First edition. Fine in very good original, unprinted tissue dustwrapper (with some chipping) in a near fine original slipcase with some light wear. One of 900 copies **Signed** by the author. A very attractive volume by Kent about his Arctic sojourn.

*Rockwell Kent*



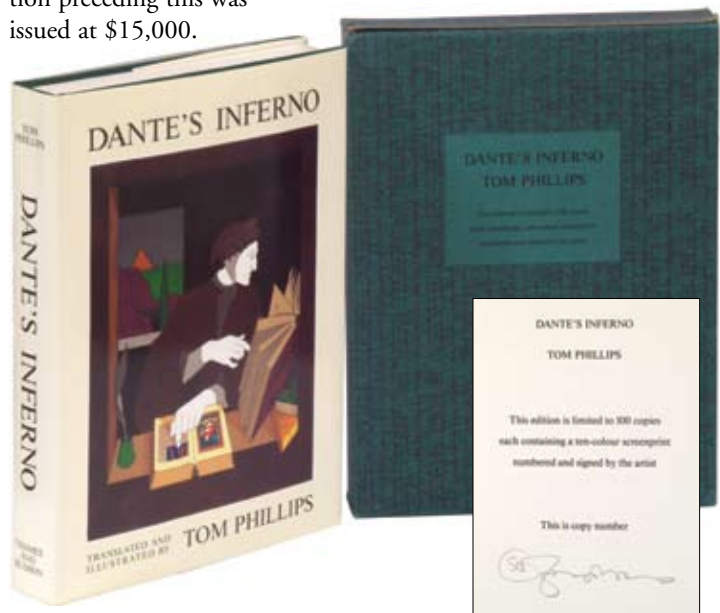
**518 B[ernard] PICART.** *A New Drawing Book of Modes.* London: Printed for Richard Ware [1732].

First edition. Octavo. Engraved titlepage plus twelve additional plates engraved by George Bickham, Jr., B. Cole, and Picart. Full contemporary blind-stamped calf. Rebacked. Bookplate of Sir John Sterling Maxwell. Corners worn, an about very good copy; internally about fine. The plates depict costumes and styles, followed by blank leaves for drawing. *OCLC* locates seven copies.



**519 Tom PHILLIPS.** *Dante's Inferno.* London: Thames & Hudson 1985.

First trade edition, limited issue. Translated and Illustrated by Tom Phillips. Large quarto. Fine in fine dustwrapper and fine slipcase. Copy number 53 of an edition of 100 numbered copies **Signed** by Tom Phillips, and with a ten-color screenprint laid in, also **Signed** by Phillips. A lovely production, a deluxe edition preceding this was issued at \$15,000.



**520 Harry MATHEWS and Alex KATZ.** *Selected Declarations of Dependence.* Calais, Vermont: Z Press 1977.

First edition. Illustrated by Alex Katz. Square octavo. Illustrated wrappers. Fine. Copy letter Y of 26 lettered copies of a total edition of 750, **Signed** by both Mathews and Katz.



**521 Carter RATCLIFF and Alex KATZ.** *Give Me Tomorrow.* New York: Vehicle Editions (1983).

First edition. Folio. Illustrations by Alex Katz. Fine in wrappers in a lightly rubbed, else fine dustwrapper. **Inscribed** by Katz to the poet John Ashbery: “For John, an inspiration, Alex Katz, f.25.84.”





**522 [Dorothy Newkirk STEWART].** *W. Shakespeare's Hamlet, Prince of Denmark In Block Prints by D.N.S. Sante Fe, New Mexico: Dorothy N. Stewart 1949.*

First edition of this artist's book. Oblong quarto. Black cloth with silk-screened color design. Illustrated with color block prints, and with hand-blocked endpapers. Cloth covers a little wrinkled and a small spot on the front cover, otherwise



a near fine copy. One of 100 numbered copies, hand-printed on hand-made Japanese paper. An artist's book featuring color block prints illustrating key moments in the play.

Dorothy Newkirk Stewart (1891-1955) was a painter, muralist, and printmaker based in Santa Fe, New Mexico. She was born to an affluent Philadelphia family and attended the Academy of Fine Arts in that city. She is mostly known for her New Mexico subjects in styles ranging from realist to abstract. Original prospectus and a small biographical appreciation about Stewart laid in. A really striking book.

**523 T[homas] H[earth] ROBINSON.** *"There could I have him now..." from The Story of King Lear.*

Original art. Watercolor. Image matted to approximately 13¾" x 20". Framed and glazed. Signed lower left "T.H. Robinson." Art has shifted slightly in the frame, else fine. An illustration from *The Story of King Lear* (1905). A large and striking color illustration.



**524 Axel SALTO.** *Salto-Papir: Dekoreret Papir Til Omslag, Forsats, Tapeter, Kartonage m.m.* Kobenhavn: Fischers Forlag 1943.

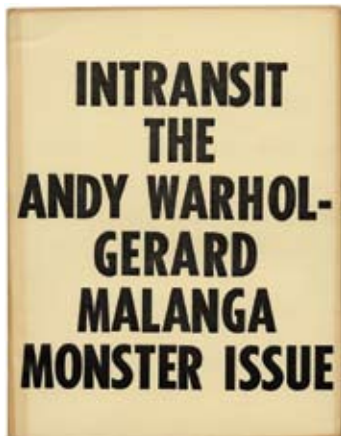
First edition. (16)pp. text plus 45 full page paper samples. Spiral bound in Salto-paper covered boards. A little foxing in the text, paper samples fine, overall very near fine. Beautiful decorated paper by Denmark's most important designer of ceramic art.



**525 (Anthology).** **(Andy WARHOL).**

*Intransit: The Andy Warhol - Gerard Malanga Monster Issue.* Eugene, Oregon: Toad Press (1968).

First edition. Quarto. Printed wrappers. A bit of age-toning and offsetting to the wrappers, pages browned as usual, else a near fine copy of this one-issue magazine. Contributors include Warhol, Malanga, Philip Lamantia, Joe Brainard, Charles Plymell, Lou Reed, d.a. levy, Allen Ginsberg, Charles Bukowski, and many others. A very nice copy.



**526 (Andy WARHOL).** *The Best in Children's Books Volumes 7, 15, 21, 27, 33.* Garden City, New York: Nelson Doubleday 1958-1960.

Reprints. Five books each containing a story that has been illustrated by Andy Warhol. Near fine in primarily near fine dustwrappers, one has two 2" closed tears on the front panel. The stories are "Card Games Are Fun," "Sophocles the Hyena," "The Magic Porridge Pot," "The Little Red Hen," and "Homemade Orchestra." During the 1950s Warhol was a successful commercial artist – his first one-man art-gallery exhibition was not until 1962.





**527 Hans GISSINGER and Marc MENEAU. *La Conversation*.** [No

place - Phoenicia, New York]: Woodstock Editions 2000.

First edition. Quarto. Two volumes in slipcase. Text in French with English translation by Richard Pevear. Fine in printed paper-covered boards and fine, illustrated slipcase, as new copy. Elaborate photographic study by Gissinger of French cuisine, with conversations between Gissinger and chef Marc Meneau, selected and with additional text by Gilles Stassart. One of 2000 numbered copies, each volume numbered and Signed by Gissinger.

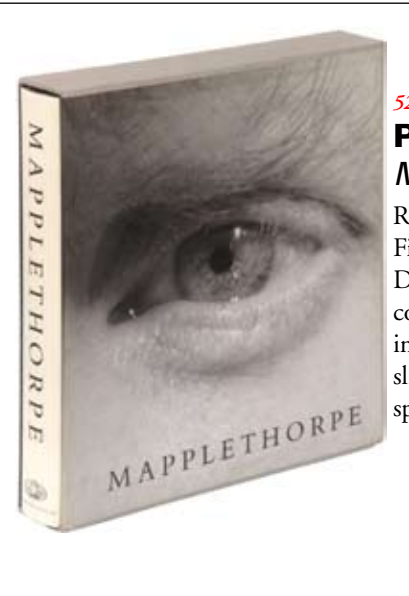
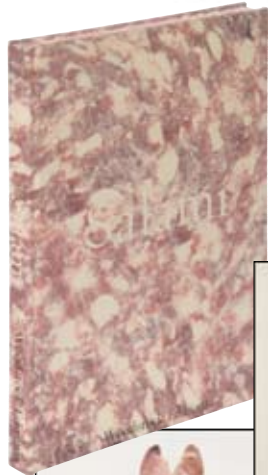


**528 Hans GISSINGER. Text by Gérard OBERLÉ. *Salami*.**

[No place - Phoenicia, NY]: Woodstock Editions 2001.

First edition. Folio. Text in French with English translation by Richard Pevear. Fine in decorated cloth, as a new

copy. Elaborate photographic study by Gissinger of Italian sausage, with accompanying essays by the noted French publisher and bookseller. One of 500 numbered copies Signed by Gissinger.



**529 Robert MAPPLETHORPE. *Mapplethorpe*.**

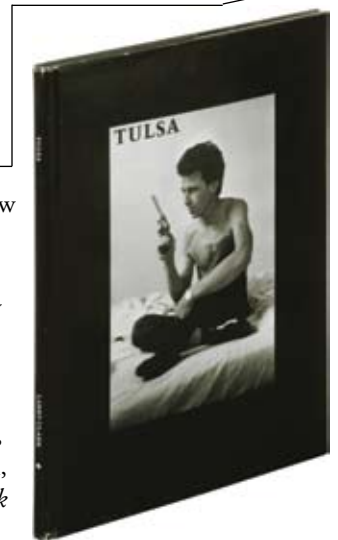
New York: Random House (1992).

First edition. Essay by Arthur Danto. Large thick quarto. One corner slightly bumped, else fine in fine dustwrapper and near fine slipcase, bumped at the corresponding corner.

**530 Larry CLARK. *Tulsa*.** (New

York: Lustrum 1971).

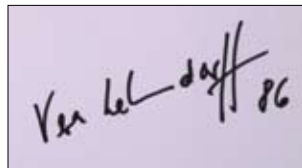
Second edition, and the first hardcover edition. Quarto. Fine in a slightly rubbed, very near fine dustwrapper. Clark's first book, a cult classic among photography collectors. Maybe the only unsigned copy we've seen. The first edition is cited in Parr and Badger, *The Photobook Volume 1*, p. 260; Hasselblad, *The Open Book*, p. 272-273; Roth, *The Book of 101 Books*, p. 208-209.



**531 Vera LEHNDORFF and Holger TRULZSCH. *'Veruschka': Transfigurations*.**

Boston: Little, Brown and Company / New York Graphic Society (1986).

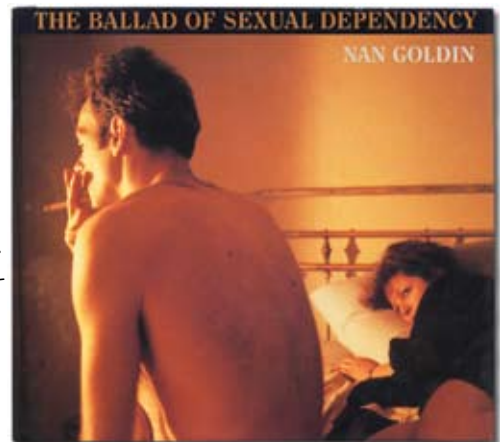
First American edition. Quarto. Photographs by Trulzsch. Introduction by Susan Sontag. A small, soiled spot on the top edge still fine in fine dustwrapper. Signed by the artist and subject: "Vera Lehdorff '86." Invitation to a gallery opening for the show in New York laid in.



**532 Nan GOLDIN. *The Ballad of Sexual Dependency*.**

(New York): Aperture (1986).

First edition. Oblong quarto. Fine in fine dustwrapper. A lovely copy of a book generally found well-worn. Parr and Badger, *The Photobook Volume 2*; Hasselblad, *The Open Book*; Roth, *The Book of 101 Books*.



**533 Jacob A. RIIS.** *How the Other Half Lives.* New York: Charles Scribner's Sons 1890.

First edition. Quarter cloth and printed pictorial papercovered boards. Over 45 illustrations with 18 half-tone photographic illustrations. Bookplate on the front pastedown, wear to the corners and edges of the boards, with a light spot on the front board, still a tight, very good or better copy. A landmark muck-raking book, Riis's look at the denizens of New York City slums, illustrated from his own photographs. Utilizing recent developments in photography, Riis was able to capture the dark and grimy images of the slums, and the book almost single-handedly resulted in official action to improve the lot of slum dwellers. "One of the most important photobooks ever published, *How the Other Half Lives* represents the first extensive use of halftone photographic reproductions in a book. It is the beginning, not of a photographic genre, but a photographic attitude, an ethos – humanist documentary photography – in which the photographic social document is employed to bear critical witness to what is going on in the world." (*Parr & Badger*, p.53) The pages of the book were too heavy for the relatively fragile binding, and most copies are found in loose bindings and poor condition. This copy is tight and nice.



**534 Henry David THOREAU. (Edward STEICHEN).** *Walden; or Life in the Woods.* Boston: Merrymount Press for the Limited Editions Club 1936.

Of this book fifteen hundred copies have been made for the Members of THE LIMITED EDITIONS CLUB by D. B. Updike, The Merrymount Press, Boston the illustrations being reproduced from photographs made at Walden Pond by EDWARD STEICHEN who here signs: *Steichen* This copy Number 671

Limited Editions Club edition. Quarto. Cloth and pastepaper over boards in slipcase. Illustrated with photographs by Edward Steichen. Introduction by Henry Seidel Canby. Two tiny tears at the crown,

and just a touch of rubbing to the spine, else near fine in very good

slipcase with a split at one joint. One of 1500 numbered copies **Signed** by Steichen. One of the most desirable of the club's productions – the Steichen photographs are particularly attractive.

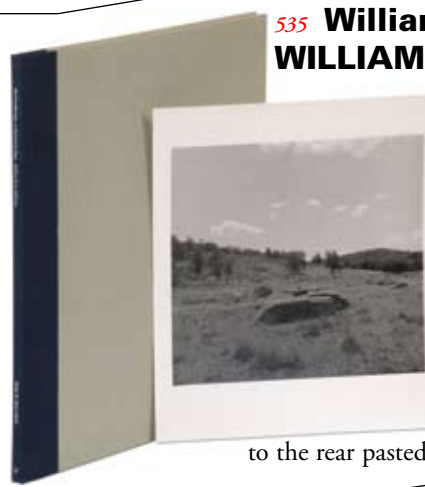


**537 William WEGMAN.** *A Showing of Weimaraner. Being Specimens of Letters, Numbers and Punctuation of an original and extraordinary letterform created by William Wegman. Assisted by the beautiful Fay Ray, her lovely daughters, Battina and Crooky and her son, the noble Chundo, Heirs to the fame of Man Ray, the dog.* (New York): Thornwillow Press 1997.

First edition. Oblong elephant folio. With three original photogravures. Paper portfolio with ribbon ties, full black felt-lined linen clamshell box. Slight stain on the clamshell box, perhaps from the sizing used on the cloth covering it, else fine.

Limited to 100 numbered copies with each photogravure numbered and **Signed** by Wegman.

**535 William Earle WILLIAMS.** *Gettysburg: A Journey in Time.* (Philadelphia): Esther M. Klein Art Gallery 1997.



First edition. Thin quarto. Cloth. Fine in fine acetate dustwrapper. One of 26 lettered copies **Signed** by Williams, with an original print in an envelope attached

to the rear pastedown.

**536 James WATTERS and HORST.** *Return Engagement: Faces to Remember – Then and Now.* New York: Clarkson Potter (1984).

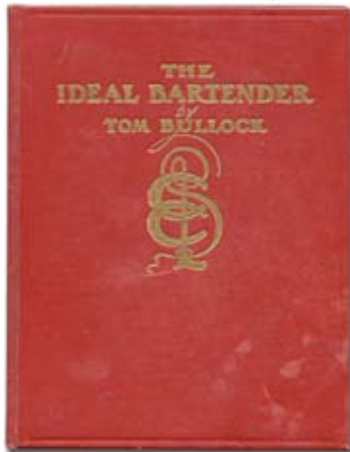
First edition. Quarto. Fine in just about fine dustwrapper. **Signed** by both Watters and Horst, and seldom found thus.



*First Cocktail Book by an African-American*

**538 (Cocktails). Tom BULLOCK.** *The Ideal Bartender.* (St. Louis: Buxton & Skinner for the Author) 1917.

First edition. Red cloth, gilt stamped. 53pp., frontispiece portrait. Introduction by George Herbert Walker (father of George H.W. Bush, and grandfather of George W. Bush) extolling the fruits of Bullock's labors. Slight spotting on the front board, very good or better. Bullock was the mixologist at the Pendennis Country Club in Louisville and



later the St. Louis Country Club and had been taught his trade, according to the introduction, by "Marse" Lilburn G. McNair, the father of the mint julep. As near as we can determine, the first cocktail book written by an African-American. Not in *Work* or *Blockson*; no copies located in *OCLC*, only the second copy we've seen – we sold the other in 1992. Rare.

**539 W.E.B. Du BOIS.** *The Suppression of the African Slave-Trade to the United States of America 1638-1870.*

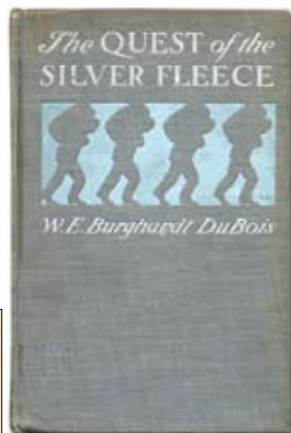
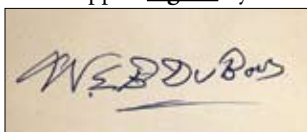
New York: Longmans, Green & Company 1896.

First edition. 335pp. A bookplate on the front pastedown, tiny tears at the spine ends, and the front hinge slightly cracked, still a tight and attractive, near fine copy of an exceptionally scarce title. Publisher's slip tipped in (about the price of the book). Du Bois's first book, a commercially published version of his doctoral dissertation (Harvard at the time

did not have an incorporated university press) which the scholar had taken great pains to transform from dry historical facts into readable prose. Du Bois went considerably further than any previous researcher to examine real data and document the exact rate of importation of enslaved Africans from 1619 onwards. A rare keystone of African-American scholarship and literature.

**540 —. The Quest of the Silver Fleece.** Chicago: A.C. McClurg & Co. 1911.

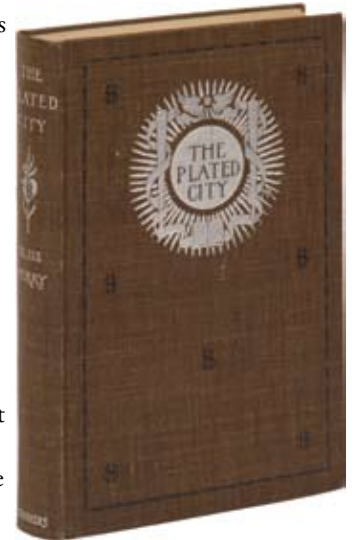
First edition. Bookplate of "The Wrights" on the front pastedown, a tiny bit of wear at the crown, but near fine with the spine lettering easily readable, lacking the rare dustwrapper. Signed by the author on the front fly. Author's first novel, exceptionally uncommon signed.



**541 Ralph ELLISON.** *Invisible Man.* New York: Random House 1952. First edition. Near fine in a rubbed and lightly worn, very good dust-wraper with some internal tissue strengthening to the joints. Along with *Native Son*, one of the two post-Harlem Renaissance African-American novels that have entered the Western Canon as acknowledged classics. Winner of the National Book Award, as well as a *Burgess 99* title.

**542 (Baseball Fiction). Bliss PERRY.** *The Plated City.* New York: Charles Scribner's Sons 1895.

First edition. Brown cloth decorated with silver charger device framed with baseball bats and dollar signs. Endpapers a little darkened, two tiny bumps at the spine, a very nice, just about fine copy. An exceptionally scarce novel by a white author that features baseball, interracial romance, and "passing." Mixed race brother and sister passing as white move to a Connecticut silver-manufacturing city. The brother, Tom Beaulieu, stars for the town baseball team, while his sister is courted by the factory owner until their black mother arrives and sets the whole town in an uproar. Only the second copy we've seen in twenty years.



**543 Rudolph FISHER.** *The Walls of Jericho.* New York: Alfred A. Knopf 1928.

First edition. Slightly cocked, else very good or better in good Aaron Douglas-illustrated dustwrapper with several chips and tears. The author's satiric first novel, set in the dance-halls, cabarets, and pool parlors of Harlem,



is a highspot of the Harlem Renaissance and very seldom encountered in jacket. Dr. Fisher, as well as being one of the most promising of the Harlem writers, was also a successful X-ray specialist. He died in 1934 at age 37, of cancer caused by his exposure to radiation. Rare in jacket, even so humble a one as this.



**544 (Military). MEDLEY & JENSON, written and compiled by. Illustrated Review: Ninth Cavalry, United**

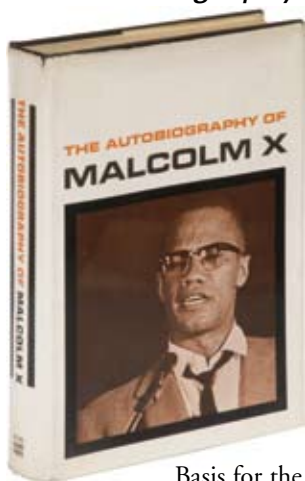
*States Army, Fort D.A. Russell, Wyoming; Embracing an Historical Sketch of the Movements and Operations of the Regiment Since Organization. Roster of its present Officers, Field, Staff and Line; Non-commissioned Staff, Band, Troops A, B, C, D, E, F, G, H, I, K, L and M. With illustrations, the names of veterans of the Indian campaigns, Spanish-American War, Philippine Insurrection and China Relief Expedition, now serving with the regiment, and qualifications of marksmanship of the personnel.* (Denver, Colo): Medley & Jenson (1910).

First edition. Foreword by Anthony L. Powell. Oblong folio (7<sup>5</sup>/<sub>8</sub>" x 17"). 88pp. Illustrated, plates, folding panorama of the fort (vertical fold repaired). Original cloth with printed title label. Rebacked with new endpapers, soiling and moderate tears on a number of leaves, cloth soiled and frayed, still a good, solid copy of a fragile and very rare book. Includes group photographs of the officers, non-commissioned officers, and each troop in the regiment, with rosters (including the hometown of each soldier), a year-by-year history of the regiment from its formation in 1866, and candid photographs of the men at work and at recreation. Several of the officers and all of the enlisted personnel were African-Americans. Not in *Work* or the *Catalogue of the Blockson Collection*; OCLC locates two copies; at Yale and the Library of Congress.



**545 MALCOLM X with Alex HALEY.**

*The Autobiography of Malcolm X.* New York: Grove Press (1964).



First edition. Front hinge professionally repaired, else very near fine in a price-clipped, near fine dustwrapper with small tears and rubbing at the spine ends, but none of the usual fading to the sensitive orange spine lettering. Malcolm X's autobiography as related to Alex Haley, the first book for both. The first printing is remarkably scarce.

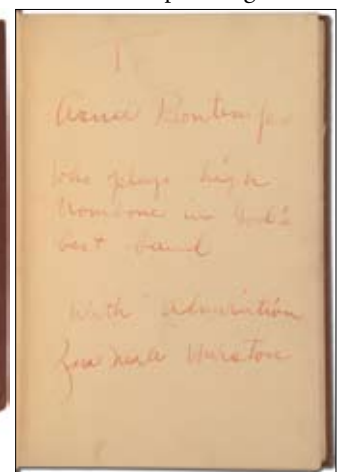
Basis for the excellent 1972 documentary *Malcolm X*, as well as the 1992 Spike Lee film *Malcolm X*, featuring Denzel Washington in the title role.

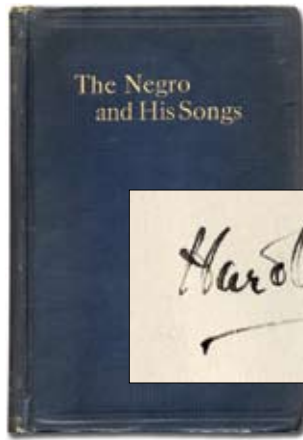
*Inscribed to Arna Bontemps*

**546 Zora Neale HURSTON. Moses: Man of the Mountain.** Philadelphia: J.B. Lippincott 1939.

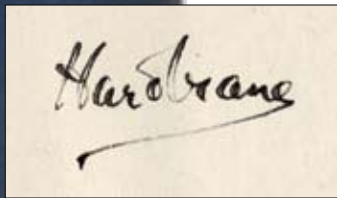
First edition. Some spotting to the spine and rear board, thus a good copy without dustwrapper. Inscribed by Hurston to Arna Bontemps, using most of the front fly: "To

Arna Bontemps, Who plays high trombone in God's best band. With admiration, Zora Neale Hurston." Hurston's study of Moses from an African-American folklore standpoint – as the great "Voodoo Man" of the Bible. A wonderful association.





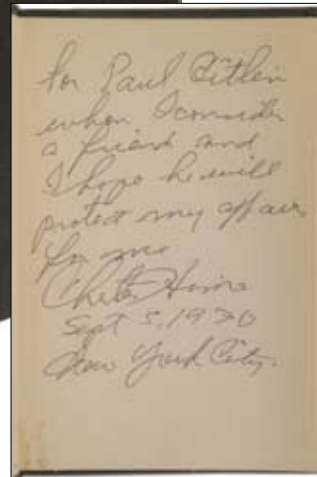
*Hart Crane's Copy*  
**547 Howard W. ODUM and Guy B. JOHNSON.** *The Negro and His Songs: A Study of Typical Negro Songs in the South.* Chapel Hill: University of North Carolina 1925.



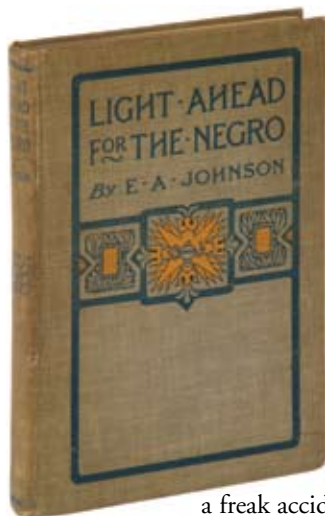
First edition. A thin, horizontal strip of cloth neatly removed from the rear board, some pervasive splashmarks on the spine, hinges show evidence of an old repair, still a pleasant, near very good copy, lacking the dustwrapper. Poet Hart Crane's copy with his ownership Signature on the front fly. An important scholarly attempt to examine black life in the South in the context of indigenous music. Crane has made several pencil notes in the text, mostly underlining and check marks, and a few words, as well as a list of page marks indicating songs on the rear pastedown.



**548 Chester B. HIMES.** *If He Hollers Let Him Go.* Garden City: Doubleday Doran 1945. First edition. Corners a little bumped, and some discoloration to the internal joints, a very good copy without dustwrapper. Inscribed by Himes using the entire front fly to his literary agent: "For Paul Gitlin whom I consider a friend and I hope he will protect my affairs for me. Chester Himes. Sept 5, 1970. New York City." In addition to representing Himes and many bestselling authors, he also represented the estates of such prominent American authors as Thomas Wolfe,



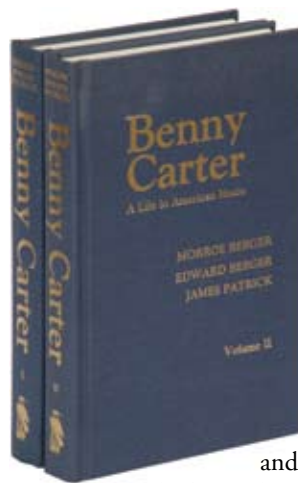
Upton Sinclair, Sinclair Lewis, Ayn Rand, and Raymond Chandler. The author's increasingly scarce first book, cheaply produced during wartime, and seldom found with an appreciable association.



**549 (Science-Fiction). E[dward] A[ugustus] JOHNSON.** *Light Ahead for the Negro.* New York: Grafton Press (1904).

First edition. 132pp. Pencil owner's name on the front fly ("C.L. Pinckney"), near fine, probably issued without dustwrapper. An airship enthusiast, whose parents were abolitionists, is involved in a freak accident while aboard a dirigible.

He awakens a century later, in 2007, and examines the great progress made by African-Americans during his absence. According to Maxwell Whiteman the first Utopian novel by an African-American. Not in *Bleiler*. A very nice copy. Rare.



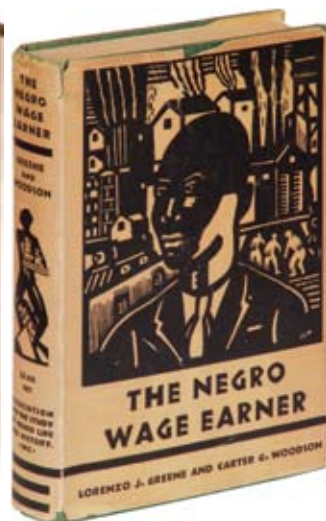
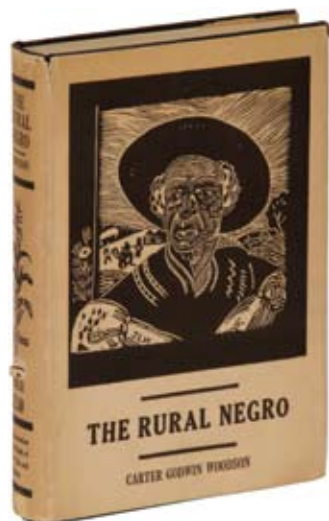
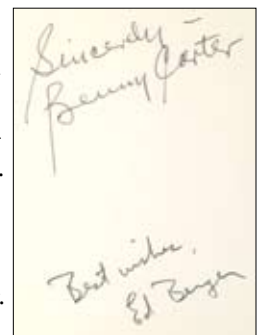
**550 Morroe BERGER, Edward BERGER, and James PATRICK.** *Benny Carter: A Life in American Music.* Metuchen, NJ: The Scarecrow Press and The Institute of Jazz Studies 1982.

First edition. Two volumes. Publisher's blue cloth gilt, issued without dustwrapper. Fine. Signed in Volume

One by Benny Carter and Edward Berger;

Inscribed in Volume Two by Benny Carter.

Nice scholarly work, seldom founded signed.



**551 Carter Godwin WOODSON.** *The Rural Negro.* Washington DC: The Association for the Study of Negro Life and History, Inc. (1930).

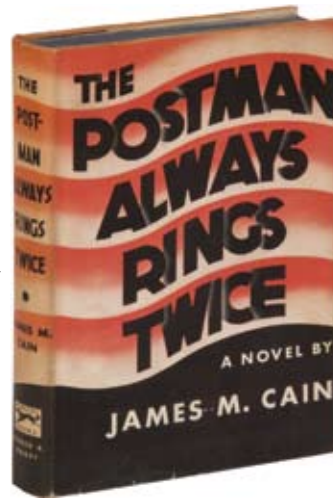
First edition. 265pp., illustrated with photographs. Fine in near fine dustwrapper with a little toning, and a small scrape on the spine. A profusely illustrated scholarly study about the living conditions of African-Americans in the rural South. Very scarce in jacket.

**552 — and Lorenzo J. GREENE.** *The Negro Wage Earner.* Washington DC: The Association for the Study of Negro Life and History, Inc. (1930).

First edition. 388pp., tables and charts. A little sunning to the edges of the boards and a light stain on the foredge, else near fine in a very attractive, near fine dustwrapper with some very small chips and a tear on the front panel. The first product of a three-year survey by the association. The first edition is uncommon, and especially so in dustwrapper.

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

First edition. Very slightly cocked, a nice, near fine copy in very near fine dustwrapper. A milestone of hardboiled literature that was the basis for the classic 1946 film featuring Lana Turner and John Garfield (as well as at least three other versions). *Haycraft-Queen Cornerstone*.

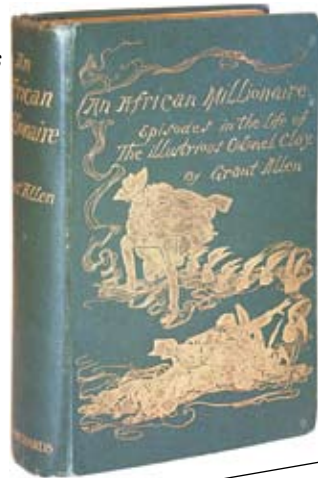


**554 -.** *Serenade*. New York: Alfred A. Knopf 1937.

First edition. Fine in a slightly spine-toned, near fine dustwrapper with tiny nicks at the spine ends. A nicer than usual copy.

**555 Grant ALLEN.** *An African Millionaire: Episodes in the Life of the Illustrious Colonel Clay*. London: Grant Richards 1897.

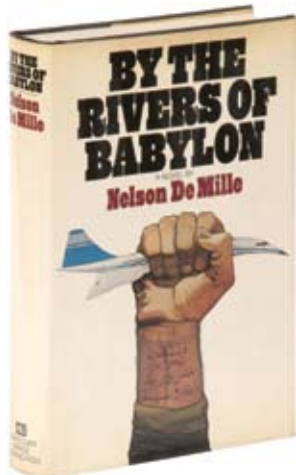
First edition. Corners slightly bumped and endpapers a little browned, a handsome, near fine copy of this important collection of short stories featuring Colonel Clay, "the first important rogue in short crime fiction who is the hero, not a subsidiary character, villain or anti-hero" (Steinbrunner and Penzler, *Encyclopedia of Mystery and Detection*). When Allen died at age 51, Arthur Conan Doyle completed his final novel, *Hilda Wade*. *Queen's Quorum*.



**556 Margerie BONNER. (Malcolm LOWRY).** *The Last Twist of the Knife*. New York: Charles Scribner's Sons 1946.

First edition. A bookplate on the front fly, else very near fine in near fine dustwrapper with a faint crease on the spine. Wealthy Laguna Beach

playboy is stabbed to death during a film screening in Sun Valley. When it was published someone told Bonner he enjoyed the book but did not care for the ending – she examined the printed version and found that Scribner's had omitted her final chapter. Very uncommon title, the second and final mystery by the second (and final) wife of Malcolm Lowry. A recent article in the *New Yorker* raised substantial questions as to whether Bonner should have been implicated in Lowry's demise, a death that was labeled at the time as accidental.

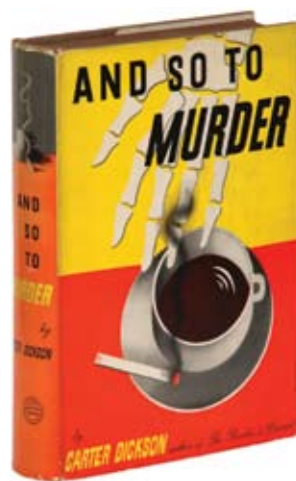
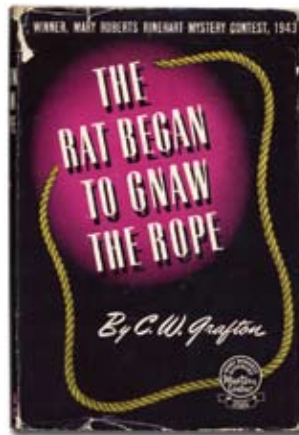


**557 Nelson DeMILLE.** *By the Rivers of Babylon: A Novel*. New York: Harcourt Brace Jovanovich (1978).

First edition. Fine in near fine dustwrapper with creasing to the front and back flap and age toning to the extremities. Signed twice by the author. Uncommon in either nice condition or signed. From the Library of Bruce Kahn.

**558 C.W. GRAFTON.** *The Rat Began to Gnaw the Rope*. New York: Farrar and Rinehart (1943).

First edition. A light owner's name stamp on the front fly, else near fine in about very good dustwrapper with small chips and tears, and a couple of small internal repairs. A presentable copy of this winner of the Mary Roberts Rinehart Mystery Contest, written by Sue Grafton's father, his first mystery, and scarce in jacket.

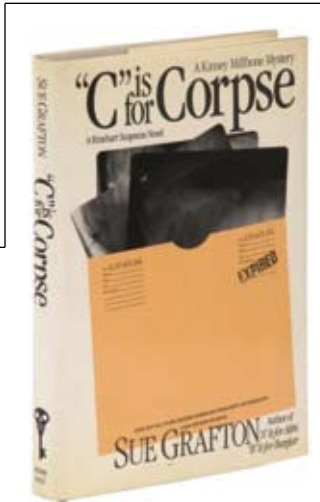


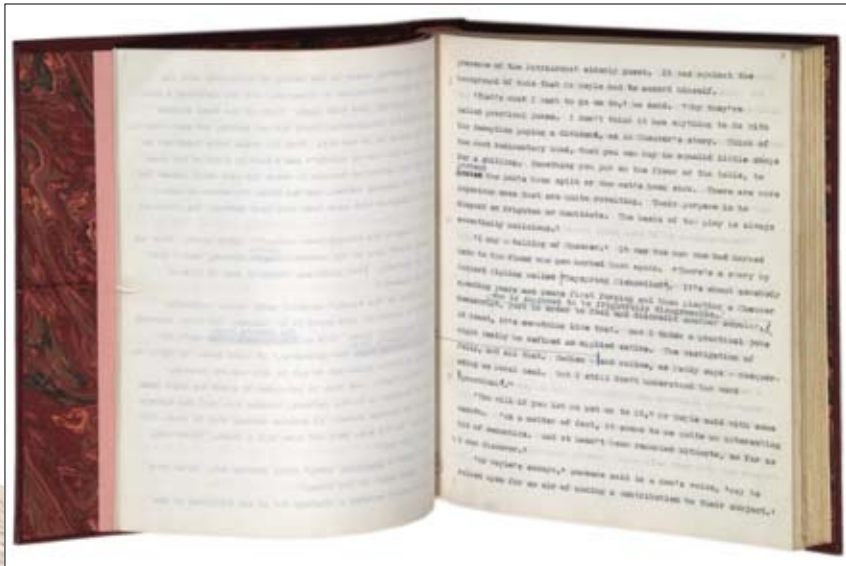
**559 Carter DICKSON [pseudonym of John Dickson Carr].** *And So to Murder*. New York: William Morrow 1940.

First edition. Fine in fine dustwrapper with just a touch of rubbing. A beautiful copy.

**560 Sue GRAFTON.** *"C" is for Corpse*. New York: Henry Holt (1986).

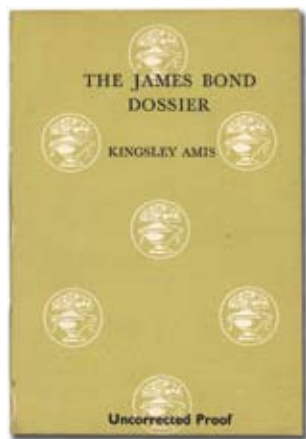
First edition. Fine in fine dustwrapper with some modest age-toning at the extremities. Inscribed by the author to a known collector of Sherlock Holmes.





**561 Michael INNES.** [Manuscript]: *A Family Affair*. [No date - circa 1969]

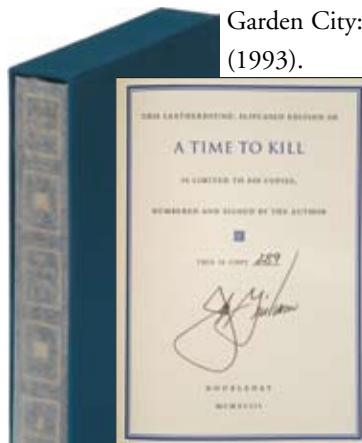
Typed manuscript bound in red cloth. Folio. Fine. Inscribed by the author on the titlepage as both Innes and J.I.M. Stewart: "Original typescript Inscribed for Harlan L. Ulmansky by the author with his kind regards. J.I.M. Stewart ('Michael Innes'). January 1976." Mostly ribbon, and some carbon leaves, many corrections in type, a few in ink or pencil. Accompanied by two letters from the author (using his given name, J.I.M. Stewart) concerning the purchase and shipping of the manuscript. A letter that accompanied another Innes manuscript reveals something of Innes/Stewart's writing habits: "There are no Michael Innes manuscripts in any strict sense. I work on a typewriter, revise the single copy thus produced to an extent requiring a certain amount of sissors [sic] and paste, and have a couple of xerox copies made of the result. But it is only of a few of the later novels that anything of this sort is extant. I could send you a paste-up of either DEATH AT THE CHASE or A FAMILY AFFAIR (PICTURE OF GUILT) and suggest that for either of them seventy-five dollars would be a fair price." Accompanied by a canceled check Signed by Stewart for \$75. Also accompanied by a nice copy of the first edition of the book. It is safe to conclude, on the author's own authority, that this is one of very few of his existing manuscripts.



**562 (Ian FLEMING).** **Kingsley AMIS.** *The James Bond Dossier*. London: Jonathan Cape (1965).

Uncorrected proof. Fine in very slightly soiled wrappers.

**563 John GRISHAM.** *A Time to Kill*. Garden City: Doubleday (1993).



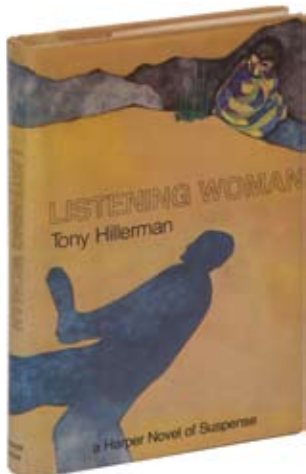
Limited edition. Full leather. Fine in unprinted fine dustwrapper, and fine slipcase. One of 350 numbered copies Signed by the author.



**564 —.** *The Pelican Brief*. New

York: Doubleday (1992).

First edition. Fine in fine dustwrapper. Signed by the author. From the Library of Bruce Kahn.



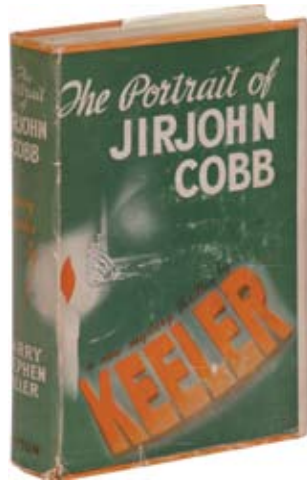
**565 Tony HILLERMAN.** *Listening Woman*. New York: Harper and Row (1978).

First edition. Slight toning to the pages else fine in fine, price-clipped dustwrapper. Signed by the author. Fourth mystery.

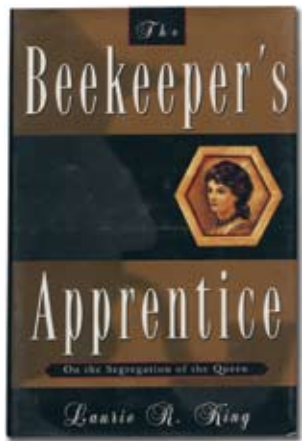
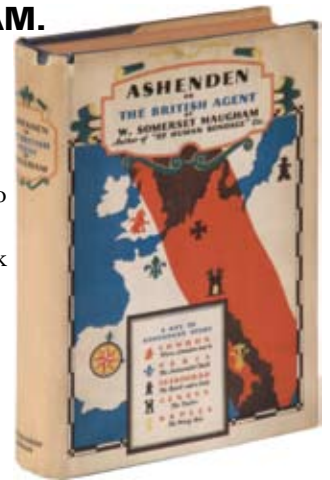
**566 —.** *The Dark Wind*. New York: Harper and Row (1982).

First edition. Fine in fine dustwrapper. Signed by the author. Jim Chee mystery.

**567 Harry Stephen KEELER.** *The Portrait of Jirjohn Cobb.* New York: E.P. Dutton 1940. First American edition. Fine in near fine dustwrapper with tiny nicks and tears at the extremities. Published in the U.K. as *Find Actor Hart*. Very scarce in jacket.

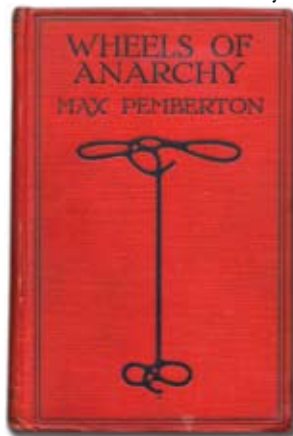


**568 W. Somerset MAUGHAM.** *Ashenden or: The British Agent.* Garden City: Doubleday, Doran and Company 1928. First American edition. Fine in an attractive, very good plus dustwrapper with two small chips at the crown and some slight age-toning. Basis for the Alfred Hitchcock film *The Secret Agent* with Madeleine Carroll, John Gielgud, and Peter Lorre. A pretty copy of this title listed in both *Queen's Quorum* and as a *Haycraft-Queen Cornerstone*. The American edition is less common than the English edition.



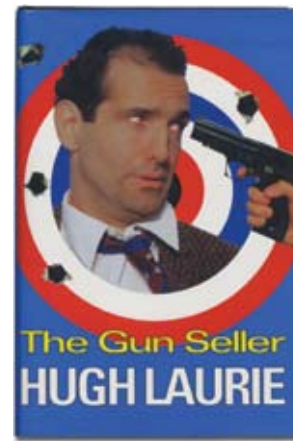
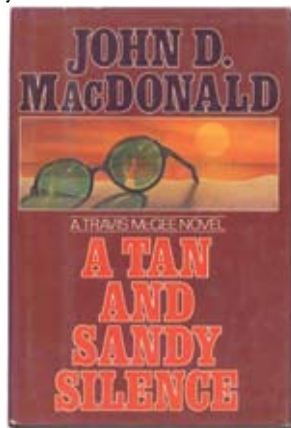
**569 Laurie R. KING.** *The Beekeeper's Apprentice: Or on the Segregation of the Queen.* New York: St. Martin's Press (1994). First edition. Fine in fine dustwrapper. Signed. From the Library of Bruce Kahn.

**571 Max PEMBERTON.** *Wheels of Anarchy.* London: Cassell 1908. First edition. Illustrated by



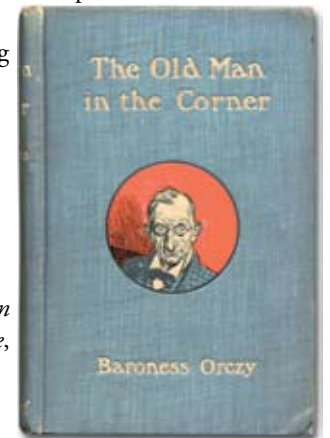
Robert R.M. Paxton. A small stain on the front board, else near fine. Signed and dated by the author in the year of publication.

**572 John D. MacDONALD.** *A Tan and Sandy Silence.* Philadelphia: Lippincott (1971). First American hardcover edition. Fine in fine dustwrapper with none of the usual spine fading and just a touch of rubbing. A very nice copy.



**570 Hugh LAURIE.** *The Gun Seller.* London: Heinemann (1996). First edition. Fine in fine dustwrapper. Author's first book, a spoof of the spy genre by the British comic actor who collaborated with Stephen Fry on the television series *A Bit of Fry and Laurie* and is now well known in the U.S. for his title role in the TV series *House*. Signed by the author.

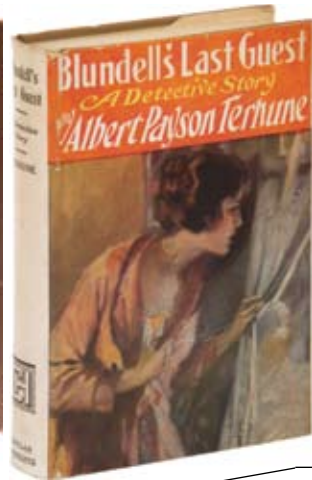
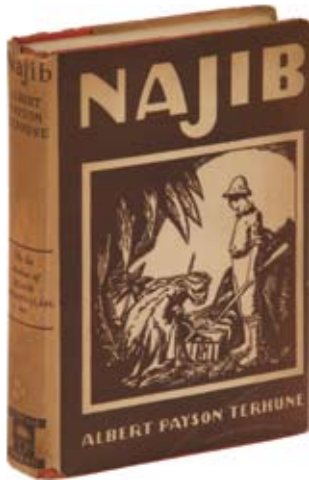
**573 Baroness ORCZY.** *The Old Man in the Corner.* London: Greening & Co. 1909. First edition. Very slight soiling to the spine, and the corners very slightly bumped, a lovely, about fine copy, with no rubbing to the usually well-worn pictorial front board, lacking the rare jacket. A collection of stories featuring the nameless detective who never leaves his room, the precursor to Nero Wolfe. A superb copy of a book generally found very worn. *Haycraft-Queen Cornerstone, Queen's Quorum.*



**574 Dennis POTTER.** *The Singing Detective.* London: Faber and Faber (1986). First edition. Usual age-toning to the pages else fine in fine dustwrapper. Errata slip laid in. The text of the hit 1986 BBC series starring Michael Gambon, later a film (scripted by Potter before his death) starring Robert Downey, Jr. Very scarce.



**575 Melville Davisson POST.** *Monsieur Jonquelle: Prefect of Police of Paris.* New York: D. Appleton and Company 1923. First edition, second state with the pages in correct order. Fine in very good dustwrapper with some age-toning, internal repairs, and shallow chipping. D. Appleton-Century's file copy, so stamped on the front page. A collection of short stories.

*Author's Own Copies*

**576 Albert Payson TERHUNE. *Najib*.** New York: George H. Doran (1925).  
First edition. Some holes and modest damage in the front gutter, thus good in very good dustwrapper toned at the spine. Author's own copy, with his Riverside Drive, New York stamp on the front fly. Mystery adventure set in a Syrian anti-mony mine. Very uncommon in jacket.

**577 —. *Blundell's Last Guest: A Detective Story*.** New York: Chelsea House (1937).  
First edition. Fine in an attractive, very near fine dustwrapper. Author's own copy, with his Riverside Drive, New York stamp on the front fly. A mystery, apparently Blundell's last guest treats him poorly. Scarce in jacket.

**578 Iain PEARS. *The Raphael Affair*.** London: Victor Gollancz Ltd. 1990.  
First edition. Fine in fine dustwrapper. The author's first novel

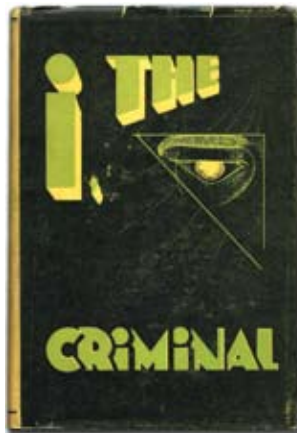


and first mystery. From the Library of Bruce Kahn.

*Bibliomystery*

**579 David SHARP. I, the Criminal.**

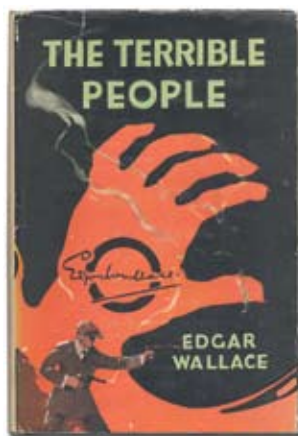
Boston and New York: Houghton Mifflin Company 1933.  
First American edition. Fine in near fine dustwrapper with some rubbing and very short tears. A practical joke leads a professor into crime. Removing a rare book from a friend's library in order to teach him to take better care of his books, the friend dies, and both the heirs and the British Museum try to track down the missing book. Complications ensue. Very scarce in jacket.



**580 SAX ROHMER. *Re-Enter Dr. Fu Manchu*.** London: Herbert Jenkins (1957).  
First edition. Fine in fine dustwrapper with the slightest of rubbing. The penultimate Fu Manchu novel published during Rohmer's lifetime. A superb, nearly as new copy.

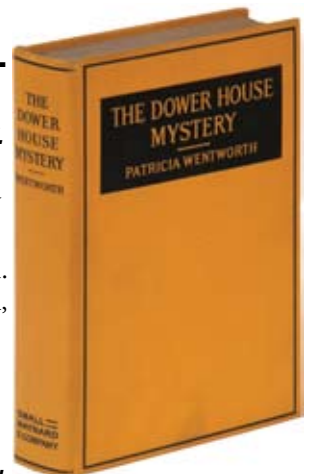
**581 Edgar WALLACE. *The Terrible People*.** Garden City: Doubleday, Page & Company 1926.

First American edition. Fine in near fine dustwrapper with a short tear, and the spine white and unsoiled. Criminal mastermind seemingly returns from the grave to take vengeance on those who stood in his way. Basis for a 1928 film, now lost, as well as a German 1960 remake, part of the Rialto series. Scarce in this condition.



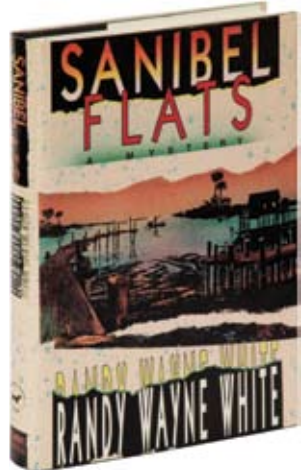
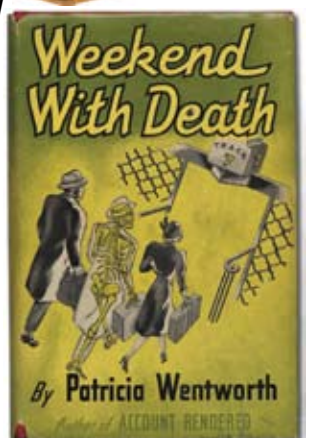
**583 Patricia WENTWORTH. *The Dower House Mystery*.** New York: Small, Maynard & Company (1925).

First American edition. Top stain a little faded, still a remarkably fine and bright copy, without the dustwrapper. Scarce title.



**584 —. *Weekend with Death*.** Philadelphia: J.B. Lippincott (1941).

First American edition. Fine in near fine dustwrapper. A lovely copy of the author's final mystery, published in the U.K. as *Unlawful Occasions*.



**582 Randy Wayne WHITE. *Sanibel Flats*.** New York: St. Martin's Press (1990).  
First edition. Fine in fine dustwrapper. Very nicely Inscribed by the author. A lovely copy of the author's first hardcover mystery, one of the scarcest and most sought after of modern mysteries. From the Library of Bruce Kahn.

**585 Isaac ASIMOV. *Pebble in the Sky*.** Garden City: Doubleday 1950.

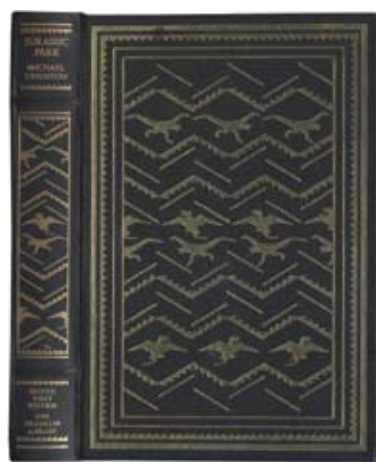
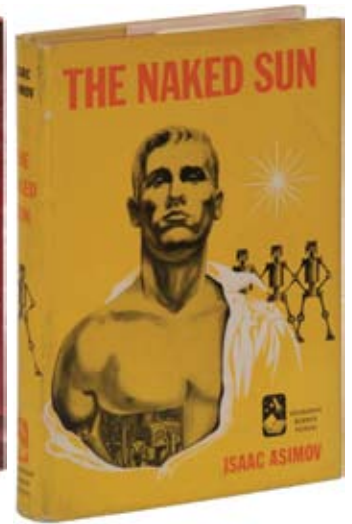
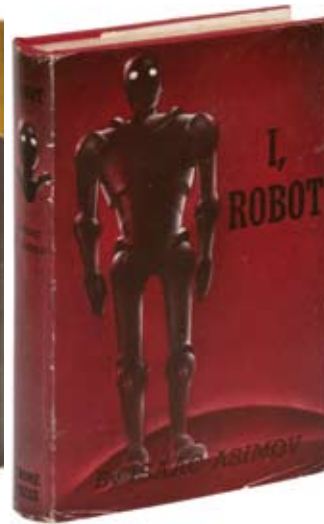
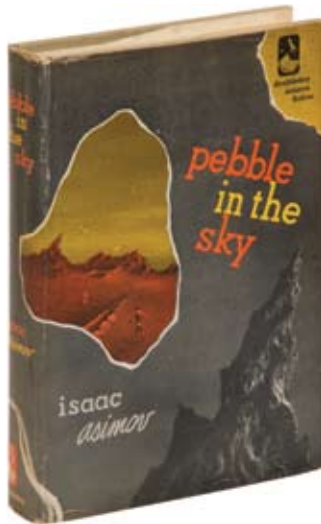
First edition. A faint crease on the spine, still fine in fine dustwrapper with just a touch of rubbing to the usually well-worn jacket. Housed in a nice, quarter morocco clamshell box. A lovely copy of the extremely prolific and versatile author's first book, a science-fiction, time-travel novel, seldom found in this condition.

**586 -. *I, Robot*.** New York: Gnome Press (1950).

First edition. Fine in an attractive, lightly rubbed, near fine Ed Cartier-illustrated dustwrapper with some foxing on the rear panel and inside the jacket, but none of the usual fading. One of the most famous and influential science-fiction titles ever published. Basis, albeit very loosely, for the 2004 Will Smith film.

**587 -. *The Naked Sun*.** Garden City: Doubleday 1957.

First edition. Fine in fine dustwrapper with a faint stain on the front panel. Advance Review Copy with slip and promotional photo laid in. The second Robot novel. A lovely copy, and scarce thus.

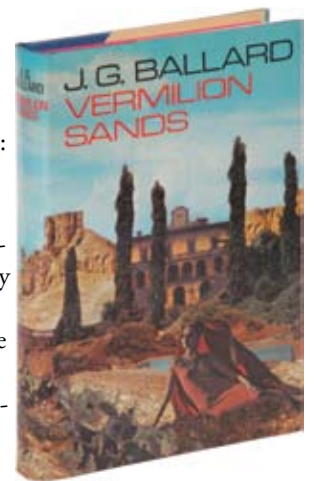


**588 Michael CRICHTON. *Jurassic Park*.** Franklin Center, Pennsylvania: Franklin Library 1990.

First edition. Near fine in full leather with gold stamping and raised bands, all edges gilt, silk ribbon place marker, marbled boards, with a ¼" circular brown spot at the top of the front cover. Signed by Crichton, and with a special preface by him not included in the trade edition. A bestseller (eclipsing the already popular author's many previous successes) and basis for the blockbuster Steven Spielberg film, co-scripted by Crichton, with revolutionary special effects and starring Sam Neill, Jeff Goldblum, Laura Dern, and Richard Attenborough.

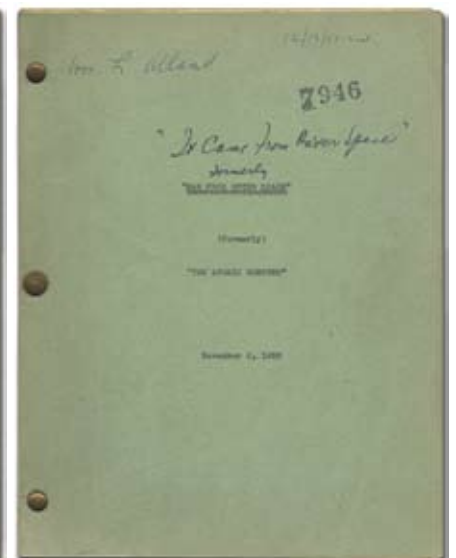
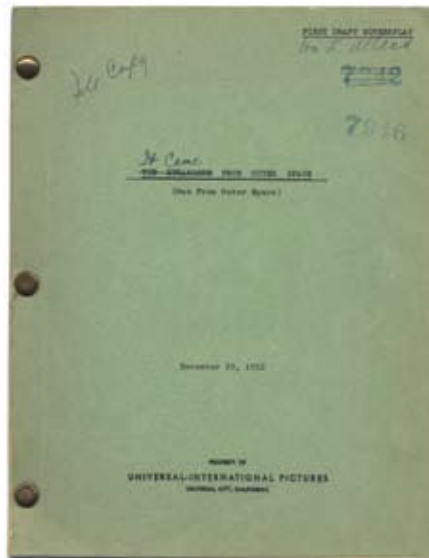
**589 J.G. BALLARD. *Vermilion Sands*.** London: Jonathan Cape (1971).

First hardcover edition (adding a story not in the paperback original). Fine in fine dustwrapper. A bright, beautiful copy.



**590 Harry ESSEX. [Two Screenplays]: "It Came from Outer Space" formerly "Man from Outer Space" formerly "The Atomic Monster" [with] "It Came from Outer Space" formerly "The Atomic Monster."** [No place] / Universal City: [William Alland] / Universal-International Pictures 1952.

Two early screenplays (November 8, 1952 and December 19, 1952) for the 1953 film. Both are brad-bound mimeographed wrappers, the first wrapper is typed, the second is in studio wrappers. Near fine. Both copies bear the ownership signature of the films producer William R. Alland, and both copies have substantial changes in Alland's hand, including title changes; additionally, the second script has several drawings in his hand. Something of a science-fiction classic, based on a story by Ray Bradbury. Alland started with the Mercury Theatre group and was heard in the legendary *War of the Worlds* broadcast, as well as having a credited role in *Citizen Kane*. However, he quickly turned to producing, and had a string of hits including this film, *The Creature from the Black Lagoon*, *This Island Earth*, *The Mole People*, *The Deadly Mantis*, and many more, largely in the fields of science-fiction and westerns.



## A Collection of Superb Arthur C. Clarke Association Copies

**591 Arthur C. CLARKE. *The Exploration of Space*.** New York: Harper and Brothers (1951).

THE EXPLORATION OF SPACE

Dear Ian, wishing you the very best of luck

Arthur C. Clarke  
Atlanta, 10 June '52

First American edition. An about very good copy lacking the dustwrapper. **Inscribed** by Arthur C. Clarke to his protégé, one-time secretary, and longtime friend Ian Macauley, who was the dedicatee of his first hardcover novel (*Islands in the Sky*, see item 16): "To Ian, wishing you the very best of luck. Arthur C. Clarke, Atlanta, 10 June '52." Macauley was an award-winning *New York Times* journalist, who also edited Clarke's book of collected essays, *Greetings, Carbon-Based Biped!* (2000). Clarke wrote the last chapter of *Childhood's End* while visiting Macauley in Atlanta in 1952, where he was reportedly greatly influenced by their discussions. A splendid association copy of this non-fiction work.

**592 —. *Against the Fall of Night*.** (New York): Gnome Press (1953).

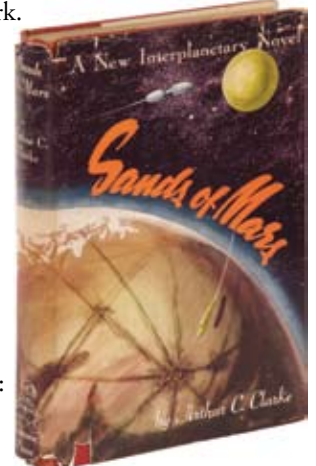
First edition. A chip at the crown of both the book and the jacket, thus good or a little better in an about very good dustwrapper. **Inscribed** by Arthur C. Clarke to Ian Macauley: "To Ian, my favorite American, on — appropriately enough — the day of the solar eclipse — 30 June 56. Arthur."

To Ian, my favorite American, on — appropriately enough — the day of the solar eclipse — 30 June 56

**593 —. *The Sands of Mars*.** New

York: Gnome Press (1952).

First American edition. Near fine in a presentable, good dustwrapper, expertly repaired (but not restored) at the rear spine fold. **Inscribed** by Arthur C. Clarke to Ian Macauley: "To Ian, looking forward to our next meeting, Arthur C. Clarke, Indian Lake, May 1952." Additionally, on the rear free endpaper Clarke has penned a limerick: "There was a young girl of Devises / Who was haled up before the assizes / For teaching young boys / Matrimonial joys / and offering French letters as friezes. — Written under protest because Ian wouldn't pay for the book otherwise. Art."



To Ian,  
Looking forward to  
our next meeting

Arthur C. Clarke  
Indian Lake, May 1952

**594 —. *The Other Side of the Sky*.** New York: Harcourt, Brace and Company (1958).

First edition. A small stain on the front fly, small tears at the crown, and a bit of spine-toning, a sound, good copy without dustwrapper. **Inscribed** by Arthur C. Clarke to Ian Macauley: "To Ian, wishing you the best of luck in all that you do — Arthur. 2 Jan. '58." A nice association copy of this important collection of science-fiction short stories including his classic "The Nine Billion Names of God" and the 1956 Hugo Award-winning story "The Star."

To Ian, wishing you the best of luck in all that you do

Arthur  
2 Jan '58

**595 —. *Report on Planet Three and Other Speculations*.** London: Victor Gollancz 1972.

First edition. Ownership signature of Ian Macauley, fine in a slightly spine-faded, near fine dustwrapper. Receipt from the publisher laid in. **Inscribed** by Arthur C. Clarke to Macauley: "To Ian, who is welcome to steal any of it. Arthur. Lo. Aug 72." A nice association copy of this miscellany, mainly speculations on space, and some reprints of earlier essays. Macauley has made a pen emendation in the text, apparently while preparing the essays for the collected volume.

There was a young girl of Devises  
who was haled up before the assizes  
for teaching young boys  
matrimonial joys  
and offering French letters as friezes

Written under protest because Ian  
wouldn't pay for the book  
otherwise. Art

**596 —. *Imperial Earth*.**

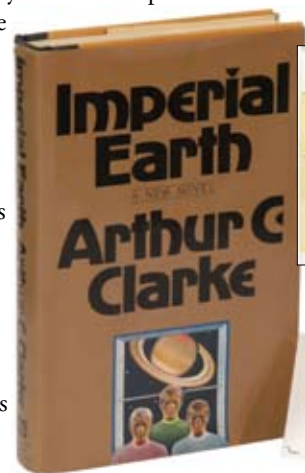
New York: Harcourt Brace

Jovanovich (1976).

First edition. Slight tape shadows on the front fly, near fine in fine dustwrapper. The tape shadows are from a laid in (and formerly

attached) card printed "With the compliments of the Author," **Inscribed** in the card by Arthur C. Clarke to

Macauley: "Dear Ian — believe it or not, I started writing this only three years after *Islands in the Sky*! All the best, Arthur." The card exhibits some small corresponding tape stains. Macauley was the dedicatee of *Islands in the Sky*.

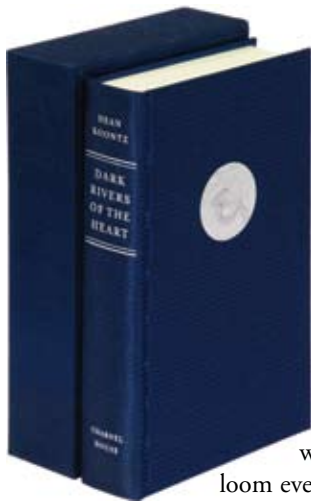
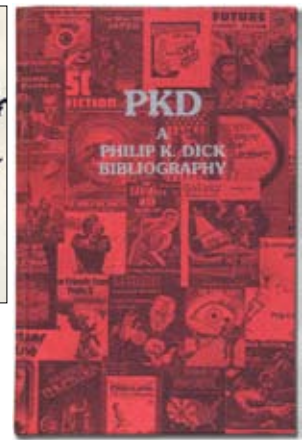
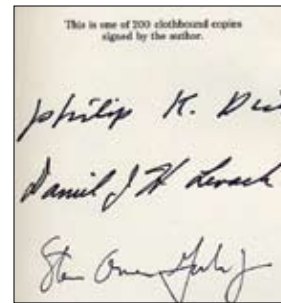


Dear Ian — believe it or not,  
I started writing this only  
three years after *ISLANDS IN THE SKY*!

All the best,  
Arthur



**597 (Philip K. DICK). Daniel J.H. LEVACK, compiled by: Steven Owen GODERSKY, annotated by. PKD: A Philip K. Dick Bibliography.** San Francisco: Underwood Miller 1981.  
First edition. Pictorial cloth. Fine. Issued without dustwrapper. One of 200 copies Signed by Philip K. Dick, Levack, and Godersky.

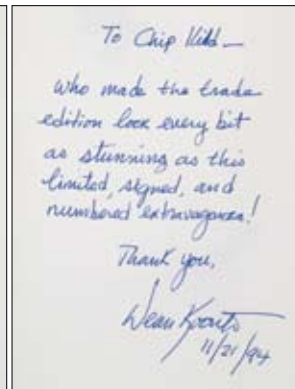


**598 Dean KOONTZ. Dark Rivers of the Heart.** New York: Charnel House 1994.

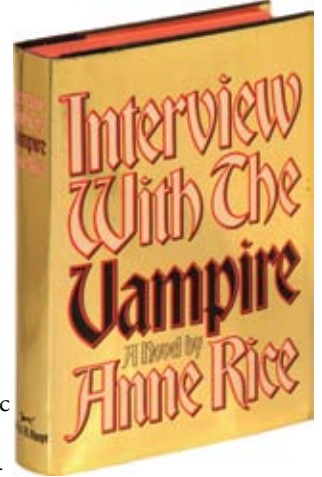
First edition. Illustrated by Stephen Gervais. Fine in fine slipcase. One of 500 numbered copies

Signed by the author and Gervais. Additionally, this copy is Inscribed by Koontz to designer Chip Kidd, who designed the jacket of the trade edition: "To Chip Kidd –

who made the trade edition loom every bit as stunning as this limited, signed, and numbered extravaganza! Thank you, Dean Koontz. 11/21/94."

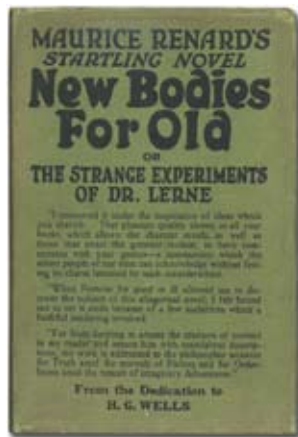


**599 Anne RICE. Interview with the Vampire.** New York: Knopf 1976.  
First edition. Fine in fine



dustwrapper with a couple of minute scuffs to the easily-worn, gold-foil jacket. A lovely copy of the author's first book, and the first entry in her Vampire Chronicles. Basis for the Neil Jordan film with Brad Pitt, Tom Cruise, Antonio Banderas, Stephen Rea, Christian Slater, and 12 year-old Kirsten Dunst in her breakthrough role. A widely influential book: witness the current cottage-industry of vampiric anti-heroes which generally follows the themes and characterizations created by Rice (vampire-angst, vampires who only bite bad guys, vampires who love puppies, etc.).

**600 Maurice RENARD. New Bodies for Old, or, The Strange Experiments of Dr. Lerne.** New York: Macaulay (1923).



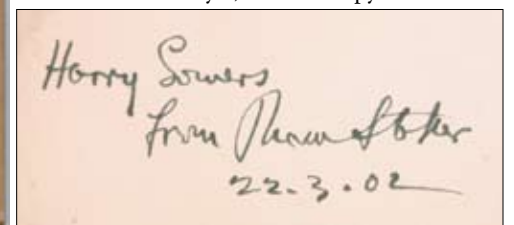
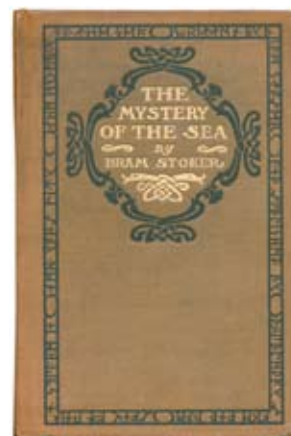
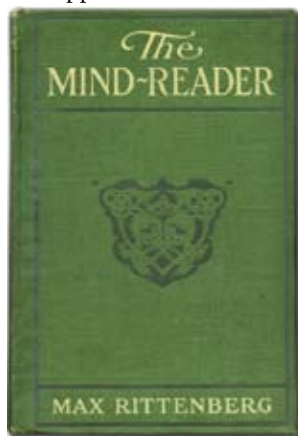
First American edition, and first edition in English of his 1908 novel *Le Docteur Lerne, Sous-Dieu* (translation unattributed). A small owner's name stamped twice, else fine in very near fine dustwrapper. Classic science-fiction tale about a mad scientist and his inhuman experiments. The first novel by the author of *The Hands of Orlac*. *Bleiler* p. 223.

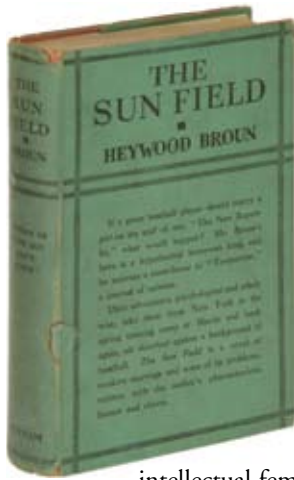
**602 Bram STOKER. The Mystery of the Sea.** New York: Doubleday Page 1902.

First edition, preceding the English edition by three months. Front hinge neatly repaired, "V"-shaped tidemark from dampstaining at the top of the text block, outwardly attractive and near fine with slight sunning to the spine. Inscribed by the author: "Harry Sowers from Bram Stoker 22-3-02." A very early inscription, likely in the first month of publication. A novel of witchcraft and Scottish history, it revealed something of Stoker's youth as an invalid (he recovered so well through a personal exercise regimen that later in life he was famous for his robust health), as well as his interest in ciphers (those in the book greatly impressed his friend Arthur Conan Doyle). A nice copy.

**601 Max RITTENBERG. The Mind-Reader: Being Some Pages from the Strange Life of Dr. Xavier Wycherley.** New York: D. Appleton 1913.

First edition. Light rubbing at the spine ends, else very near fine, without dustwrapper. The Australian author's first book, a collection of 14 stories involving the adventures of Dr. Xavier Wycherley, a crime solving psychologist and psychic. Listed in *Hubin*, although the stories are also popular among devotees of science-fiction and pulp literature.

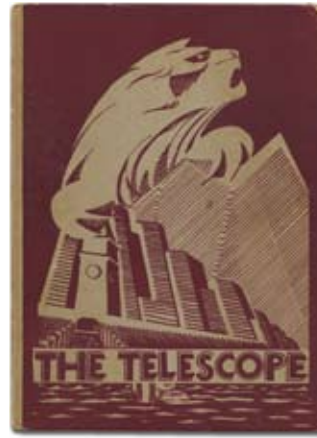




**603 Heywood BROUN. *The Sun Field*.** New York: G.P. Putnam's Sons 1923.

First edition. Pencil owner's name on the front fly, a couple of small splash marks and a small sunned patch near the front gutter, a very good or better copy in near fine dust-wraper with a few very small nicks at the corners. According to McCue, *Baseball by the Books: A History and Bibliography of Baseball Fiction* (pg. 25): "The first novel with serious baseball content aimed at an adult audience. The book is narrated by a former sportswriter, as Broun was, in love with a free-spirited,

intellectual feminist, as was Broun's wife, while she falls for a baseball player who is clearly modeled on Babe Ruth. Numerous players of the early 1920s appear by name." Exceptionally uncommon in any sort of reasonably attractive dustwraper.



**604 (Red Sox). [Dom DiMAGGIO].** [*High School Yearbook*]: *The Telescope*. San Francisco: Galileo High School 1934.

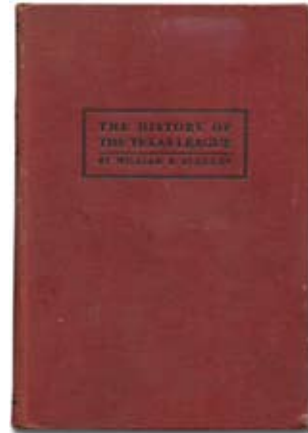
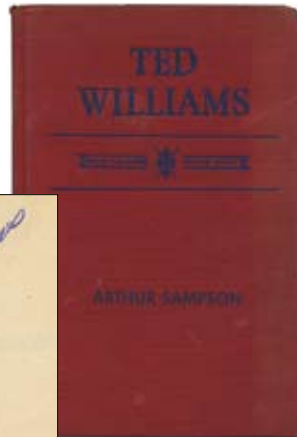
First and only edition. Quarto. 112pp. Decorated papercovered boards. Rubbing at the corners, several student autographs and inscriptions, very good. Commencement program

for the class laid in. High school yearbook for the senior year of baseball player Dom DiMaggio. DiMaggio played on the baseball, basketball, and soccer teams, and probably appears in those pictures as well, but we can't easily identify him.



**605 (Ted WILLIAMS). Arthur SAMPSON. *Ted Williams: A Biography of the Kid*.** New York: A.S. Barnes (1950).

First edition. Some sunning, light staining, and warping to the boards, a good only copy without dust-wraper, redeemed a little by having a nice, bold **Signature** of Ted Williams. Part of the publisher's Most Valuable Player Series.



**606 William B. RUGGLES. *The History of the Texas League of Professional Baseball Clubs*.** (Dallas): The Texas

Baseball League 1932. First edition, (followed by a heavily revised 1951 edition), hardcover issue (simultaneous

with a wrapped issue). Red cloth titled in black. 240pp. Owner's name on the front pastedown, corners a little bumped, a nice, very good copy. All copies of the first edition are scarce, the hardcover issue especially so.

**607 (Lou GEHRIG). F.C. BOOSS, editor. *The 1924 Columbian*.** New York: Senior Class Columbia College (1924).

First edition. Hinges cracked, wear to head and tail of spine, very good minus but sound and internally clean. 1924 Columbia Yearbook featuring photos and accounts of Lou Gehrig's exploits on the baseball team during his second and final year at Columbia. Gehrig is pictured at least three times in the book and mentioned in print elsewhere: "He is now the property of the New York Yankees, and sage old scouts of the national pastime predict a bright future for him." Good call, sage old scouts.



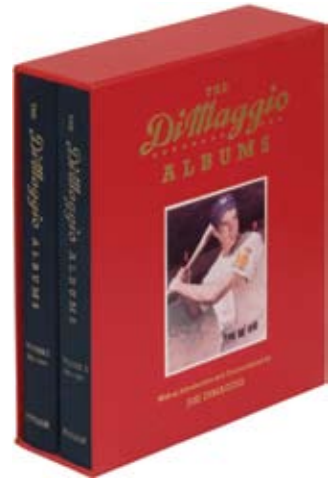
*Athletics*



GEHRIG STRUTS HIS STUFF

Roderick was the best of a hodge-podge selection of fly-chasers. He was a good ball player but could not seem to get going. Captain Moeschen

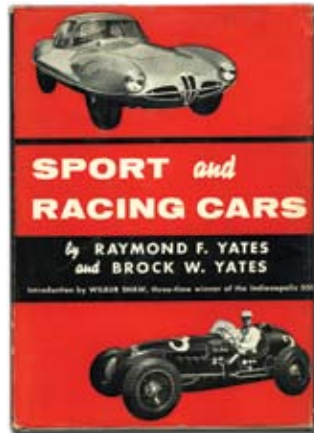
**608 Joe DiMAGGIO. *The DiMaggio Albums.*** New York: G.P. Putnam's Sons (1989). First edition, trade issue. Two volumes. Quartos. Cloth gilt in cloth slipcase. Lettering a trifle rubbed, very near fine. Although not called for, each volume has been Signed on the titlepage by the Yankee great.



*Five Books Inscribed to Joe DiMaggio*

Each of the following items, from the personal library of baseball great Joe DiMaggio, is accompanied by a letter of provenance Signed by DiMaggio's two granddaughters.

**609 (Automotive). Brock W. and Raymond F. YATES. *Sport and Racing***



Dear Joe,  
Whenever you refer to these books try to remember some of the great times we had in California together. I know that I will never forget nor will I allow to become weak the bond that exists between us. With much admiration,  
Your buddy always  
George  
[alias: "Big George" "Racer" "Egrogue"]

*Cars.* New York: Harper and Brothers (1954).

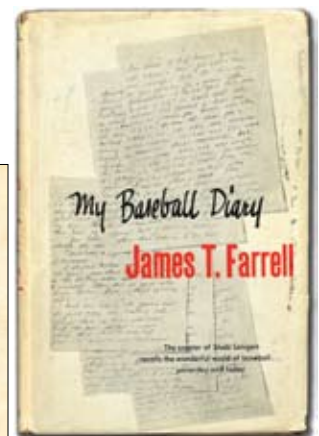
Reprint. Fine in near fine dust-wraper with a couple of short tears, and a crease on the front flap. Inscribed to Joe DiMaggio:

"Whenever you refer to these books try to remember some of the great times we had in California together. I know that I will never forget nor will I allow to become weak the bond that exists between us. With much admiration, Your buddy George [alias: 'Big George' 'Racer' 'Egrogue']." The presenter is probably race car mechanic George Bignotti, a fellow San Franciscan and Motorsports Hall of

Famer, who developed the first Indy car.

**610 James T. FARRELL. *My Baseball Diary.*** New York: A.S. Barnes (1957).

First edition. Early gift inscription dated in 1959, boards a bit soiled, a very good only copy in a price-clipped, good or better dustwrapper with small chips and tears. Engaging reminiscences of the game by the creator of Studs Lonigan. This copy is Inscribed at a later date to Joe DiMaggio: "To Joe DiMaggio with kind regards. James T. Farrell. Aug. 17, 1978 N.Y." DiMaggio, who is mentioned in the text, as any book about baseball from this era would, must have been forced to seek out a used copy to have it signed, and this copy has an old bookseller's price in it. Several of the books from DiMaggio's library had receipts from his hometown used bookstore, Moe's, in San Francisco. *Shannon 100.*



To Joe DiMaggio  
With kind regards  
James T. Farrell  
Aug 17 - 1978  
N.Y.

*Inscribed by Bobby Richardson to DiMaggio*

**611 Charles W. COLSON. *Born Again.*** Old Tappan, New Jersey: Chosen Books (1976).



Joe  
Betsy & I thank you for coming to Sumter - Our Best Wishes, Bobby Richardson.

First edition. Fine in fine dustwrapper with the slightest of edgewear. Colson's autobiographical account of his conversion from Nixon-era dirty trickster to born again Christian. Inscribed by New York Yankee second baseman Bobby Richardson (himself a born-again Christian, and reportedly a deeply religious man) to all-time Yankee great Joe DiMaggio: "Joe, Betsy & I thank you for coming to Sumter - Our Best Wishes, Bobby Richardson." A nice association between two archetypal Yankees.

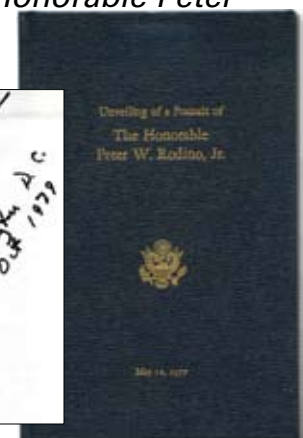
**612 Peter W. RODINO, Jr. *Unveiling of a Portrait of The Honorable Peter W. Rodino, Jr.*** Washington, DC: Proceedings Before The Committee on the

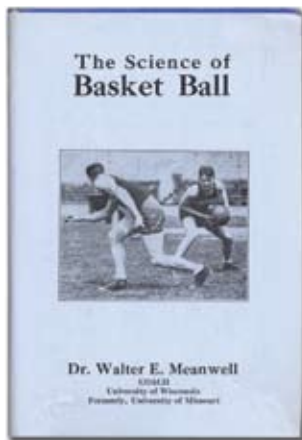
Judiciary May 12, 1977.

First edition. Blue cloth gilt. 15pp. Fine.

Inscribed by Rodino to Joe DiMaggio: "To Joe DiMaggio - the legendary and beloved 'Yankee Clipper' - with the good wishes and warm personal regards of your friend and admirer - Peter W. Rodino. Washington, D.C. Oct 1979." Rodino was a Democratic United States Congressman from a heavily Italian-American New Jersey district who rose to prominence as the chairman of the House Judiciary Committee, where he was chair of the impeachment hearings that lead to the resignation of President Richard Nixon in 1974. Rodino's conduct of the generally partisan proceedings was widely praised.

To Joe D. Maggias -  
The legendary and beloved  
"Yankee Clipper" - with the  
good wishes and warm personal  
regards of your friend and admirer -  
Peter W. Rodino, Jr.  
Washington, D.C.  
Oct 1979





**613 (Basketball). Dr. Walter E. MEANWELL.** *The Science of Basket Ball for Men.* (Madison, Wisconsin: Walter E. Meanwell) 1924.

First edition. Gilt tarnished and corners a bit bumped, a very good copy in fine dustwrapper but for a crease on the spine. Scarce in jacket.



**614 (Bicycles). Thomas STEVENS.** *Around the World on a Bicycle. Two Volumes.* New York: Charles

Scribner's Sons 1889. Early edition. Two volumes. Volume One: *From San Francisco To Teheran.* Volume Two: *From Teheran to Yokohama.* Green cloth with elaborate red and silver decorated pictorial front board and spine. Corners a little bumped, else a very nice, uniformly near fine set. A lovely set, copiously illustrated.

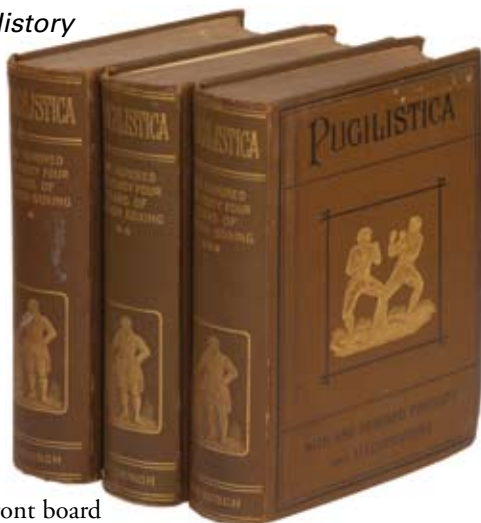
**615 (Boxing). Henry Downes MILES.**

*Pugilistica: The History of British Boxing.*

Edinburgh: John Grant 1906.

1906 edition, originally published between 1866-1880. Three volumes. Large octavos. Decorated cloth. 499pp., 538pp., 528pp., plus index in each volume. Illustrated. Neat, contemporary owner's name in each volume, a small and light stain on the front board

of Volume Three, a small tear on the rear board of Volume One, some foxing to the foredge and first and last few leaves in each volume, but despite this litany of small flaws, a handsome, near fine set. An attractive set of one of the foundation histories of British boxing.



**616 (Boxing). Billy EDWARDS.** *Gladiators of The Prize Ring or Pugilists of America and Their Contemporaries from James J. Corbett to Tom Hyer with Biographical Sketches and Authentic Records of Their Victories and Defeats Embracing All Men of Note...* Philadelphia: Pugilistic Publishing

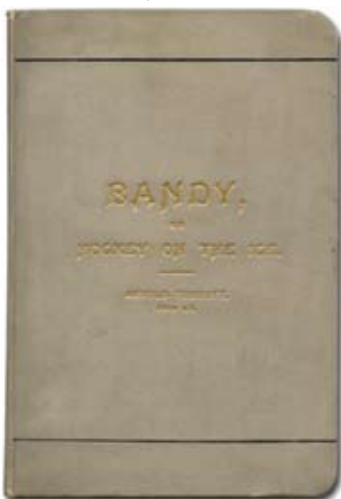
Company (1894). First edition. Folio. Cloth covered boards. Some erosion and staining to the cloth, hinges a little loose, a good only copy. Full-page photographs of boxers with biography.



*The First Book Solely Devoted to Ice Hockey*

**617 (Ice Hockey). Arnold TEBBUTT.** *A Handbook of Bandy, or Hockey on the Ice.* London: Horace Cox 1896.

First edition. Gray cloth boards ruled in black and titled in gilt. 57,(3),(4 ads)pp. Frontispiece photograph, line drawings and diagrams throughout. Moderate soiling, else a very pleasing, near fine copy. While other books on winter sports discuss hockey and bandy, this is the very first book solely devoted to hockey. Inscribed on the front pastedown: "R.H. White from C.G. Tebbutt. Jan 1896." The sports, bandy (which usually has larger teams, and rules that in some ways emulate soccer) and ice hockey were mostly synonymous at the time, although the game we are familiar with today evolved away from bandy to follow the Canadian rules. The Tebbutt family, Arnold, Neville, and Charles Goodman, all contributed to this book, although Arnold is given pride of place as author on the title-page. Of the three, C.G., who inscribed this copy, was probably the most influential: he introduced hockey into Sweden in 1894, and also organized the first international Bandy match in 1891 between an English and Dutch team. A rare book, neither OCLC nor RLIN record a copy, and we have never seen another.

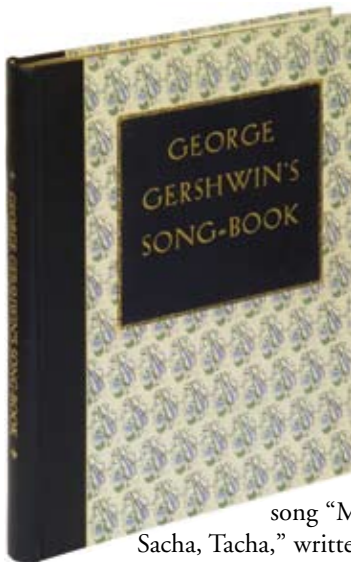


**618 (Golf). Blanche LOPEZ.** *Rubaiyat of a Chronic Golfer.* Flemington, NJ: Moreau and Moreau (1923).

First edition. Silk cord-tied printed green wrappers. (8)pp. Fine. One of 100 copies attractively printed on light green paper. Poetry expressing the futility of the game by a woman golfer, about whom we can find



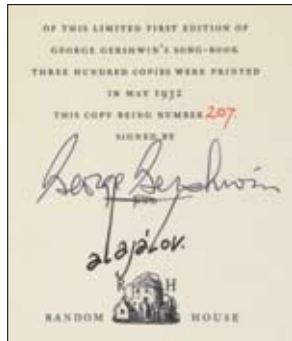
little, other than that she played a few small roles on Broadway. Not in *Murdoch and Donovan*, and OCLC locates no copies.



**619 George GERSHWIN.**  
*George Gershwin's Songbook.*  
New York: Random House 1932.

First edition. Folio. Illustrated by Constantin Alajalov. Attractively and elaborately rebound in quarter morocco and music-themed patterned papercovered boards with morocco gilt title piece. Fine. One of 300 numbered copies **Signed** by both Gershwin and Alajalov. Laid into this copy is the rarely present sheet music insert for the

song "Misha, Yasha, Sacha, Tacha," written but not used for the 1931 film *Delicious*. Housed in a custom cloth clamshell case with morocco spine label. The original leather binding decomposes quickly, especially if the book is opened for its original use – to be splayed open at the piano.



**621 Theodor LESCHETIZKY [or Leszetycki].** *Inscribed Photograph.*

Wein: Fec. Ch. Scollik 1913. Photographic postcard. Approximately 3½" x 5½". Slight rubbing, near fine. Nicely **Inscribed** in German (and using the Germanized version of his name) in Vienna and dated 3 Juli 1913. Leschetizky was a Polish-born pianist and composer who studied under Beethoven's pupil Carl Czerny, and co-founded the St. Petersburg Conservatory with Anton Rubinstein. He was the most famous piano instructor of his time and his virtuoso students included Anna Essipova (one of a string of pupils Leschetizky married), Ignacy Paderewski, Ignaz Friedman, and Artur Schnabel.



**622 [Janis JOPLIN].** *[High School Yearbook]: The Yellow Jacket 1960.* Port Arthur, Texas: Thomas Jefferson High School 1960.

First and only edition. Quarto. 348pp. Decorated leatherette. A little age-toning at the extremities, various student signatures, else a nice and tight, near fine copy.

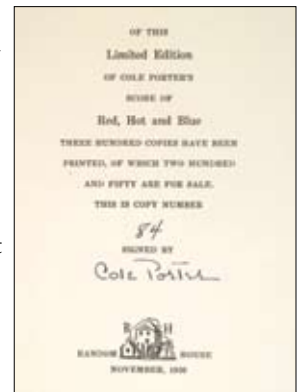
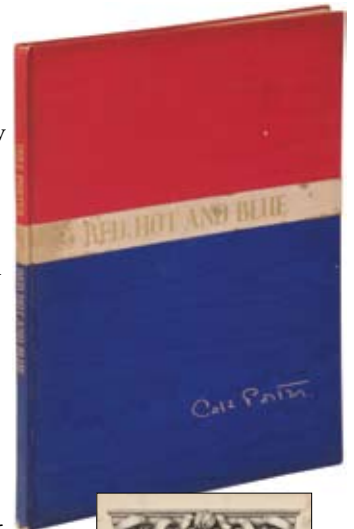


Joplin appears in cap and gown on page 233, looking reasonably cheery, with her credits listed as the Art Club, the Slide Rule Club, both the Future Teachers and the Future Nurses, and the "B" Average Award. While no other obvious pictures of her are in the book, she is listed as having won the top prize in the school art exhibition. The yearbook also includes future football coach Jimmy Johnson, then a junior, who coached the Dallas Cowboys to two consecutive Super Bowl Championships in 1992 and 1993, and the University of Miami to the 1987 NCAA National Championship. Scarce.

*Mrs. Porter's Copy!*

**620 Cole PORTER.** *Red Hot and Blue.* New York: Random House 1936.

First edition. A bit of foxing to the boards, and a touch of rubbing. All considered a very good or better copy of a book which, because of the fragile silk-over-boards binding, is generally found in poor condition. Issued without dustwrap. Copy number 84 of 300 copies **Signed** by the author/composer (of which 250 were for sale). On the front pastedown is the small bookplate of the composer's wife, Linda Porter. The Porters were married from 1919 to her death in 1954, and Linda has been portrayed in film biographies of Cole Porter by Alexis Smith (1946's *Night and Day*) and Ashley Judd (2004's *De-Lovely*). Despite Cole Porter's well-documented homosexuality and the common assumption that their marriage was merely one of convenience, they appeared to be a genuinely compatible couple.



**623 [Tuli KUPFERBERG].** *Fugs Flip.*

Printed in U.S.A.: [No publisher no date - circa 1967]. 32mo. Production conceived by Jordan Matthews. Stapled photographic wrappers. [28]pp. Photographically illustrated. Printed rectos only. Staining, particularly to the rear wrap, a pleasing, good copy. A "flip book" featuring the rock bands vocalist Tuli Kupferberg waving a flag, stripping his clothes off (except for a discreetly placed American flag) and cavorting around. Very scarce, the format does not lend itself to preservation.



# Subject Lists

Here at Between the Covers we are constantly producing new illustrated mini-catalogs, available upon request, on an ever-increasing variety of subjects, including:



If any of these subjects or authors are of interest, please visit our website or inquire about receiving a specific printed mini-catalog. Topics include:

- |                      |                     |                     |                    |
|----------------------|---------------------|---------------------|--------------------|
| African-Americana    | Children's Books    | Randall Jarrell     | Science-Fiction    |
| Edward Albee         | Cuisine & Cookbooks | James Joyce         | Show Business      |
| Americana            | Charles Dickens     | Stephen King        | John Steinbeck     |
| Archives             | W.E.B. Du Bois      | W. Somerset Maugham | Booth Tarkington   |
| Art & Illustration   | Lawrence Durrell    | James Merrill       | Tennis             |
| John Ashbery         | Robert Duncan       | Henry Miller        | Travel             |
| W.H. Auden           | Ephemera            | Music               | Mark Twain         |
| Baseball             | William Faulkner    | Mysteries           | Anne Tyler         |
| Basketball           | Finance & Economics | Joyce Carol Oates   | John Updike        |
| Samuel Beckett       | F. Scott Fitzgerald | Charles Olson       | Robert Penn Warren |
| Paul Bowles          | Football            | Photography         | Eudora Welty       |
| Biographies          | Robert Frost        | Photoplays          | Western Americana  |
| Books into Film      | John Gardner        | Poetry              | Westerns           |
| Boxing               | Golf                | Ezra Pound          | Edith Wharton      |
| Pearl S. Buck        | Edward Gorey        | Reynolds Price      | Tennessee Williams |
| William S. Burroughs | Ernest Hemingway    | Psychology          | Wine               |
| Truman Capote        | Ted Hughes          | Romance             | Virginia Woolf     |
| Raymond Carver       | Shirley Jackson     | Science             | World War II       |

# Index to Items by Author / Illustrator / Individual

Abbott, Keith.....63	Carruth, Hayden.....83	Faulkner, William.....130-132	Hughes, Ted.....182, 183	Lytle, Andrew.....73	Pinter, Harold.....	Stovall, Lou.....22
Acton, Harold.....21	Carselovey, James M.....276	Faulks, Sebastian.....133,134	Hugo, Ian.....277	MacDiarmid, Hugh.....33	Plath, Otto Emil.....299	Strathern, Paul.....328
Adams, Franklin P.....92	Carter, Benny.....550	Fay, Marion Spencer.....513	Hugo, Richard.....184	MacDonald, John D.....572	Plath, Sylvia.....299, 300, 301	Stryron, William.....325-327
Agee, James.....18, 19	Carter, Dickson.....559	Ferlinghetti, Lawrence.....	Hurd, Clement.....475	Maier, Norman.....356	Phillips, Tom.....519	Sullivan, Frank.....92
Alajalov, Constantin.....619	Cartier-Bresson, Henri.....75	.....39, 135	Hurst, Fannie.....196	Malanga, George.....525	Plimpton, George.....22	Symonds, John.....181
Albee, Edward.....23-25	Cartier, Ed.....586	Firbank, Ronald.....	Hurston, Zora Neale.....546	Malcolm, Colonel Sir John ..	Plymly, Stanley.....64	Synge, John M.....337, 338
Alexander I.....20	Carver, Raymond.....83	.....141, 142, 490	Huxley, Aldous.....185, 186	Malmund, Bernard.....	Plumell, Charles.....525	Tarkington, Booth.....466
Alfred, William.....427	Cassou, Jean.....33	Fisher, Ambrose.....148	Hyde, E. Belcher.....278	.....235, 236	Poe, Edgar Allen.....297	Tate, Allen.....333
Allais, Alphonse.....489	Cather, Willa.....84-86, 210	Fisher, Rudolph.....543	Innes, Michael.....561	Mamet, David.....239	Porter, Cole.....620	Tate, James.....329
Allen, Grant.....555	Cendrars, Blaise.....33	Fitzgerald, F. Scott.....143-147	Irvin, Rea.....92	Mann, Thomas.....210	Porter, Katherine Anne.....453	Taylor, Peter.....331, 332
Amis, Kingsley.....28, 562	Chappell, Warren.....480	Fleming, Ian.....562	Irving, John.....356	Maplethorpe, Robert.....529	Post, Melville Davison.....575	Tebbutt, Arnold.....617
Anderson, John.....64	Cheever, John.....96, 97	Flanagan, Thomas.....22	Isherwood, Christopher.....	Martini, Friedrich.....275	Porter, Dennis.....574	Terhune, Albert Payson.....
Asbury, Herbert.....421	Chemnitz, J.H.....275	Foote, Horton.....149	.....29, 189	Marx, Karl.....238	Reavey, George.....33	.....576, 577
Ashbee, C.R.....32	Choukri, Mohamed.....60	Ford, Jean.....150	Ishiguro, Kazuo.....187	Masters, Edgar Lee.....246	Reed, Ishmael.....11	Thackeray, William
Ashbery, John.....26-27, 521	Clark, Larry.....530	Ford, Richard.....151	.....187	Matheson, Richard.....449	Reed, Lou.....525	.....467
Asimov, Isaac.....585-587	Clarke, Arthur C.....	Foster, J.J.....514	Jackson, Caroline L.....190	Mathews, Harry.....520	Reiss, Sandy.....434	Thirlwall, John C.....401
Atkins, Guy.....508	.....16, 426, 591-596	Fowler, Gene.....152	Jackson, Shirley.....191	Mathews, Stanley.....216	Renard, Maurice.....600	Thompson, Kay.....484, 485
Auden, W.H.....29, 33, 412	Clemens, Samuel.....6, 344	Fowles, John.....448	Jarrell, Randall.....192-195	Matthiessen, Peter.....445	Rice, Anne.....599	Thomas, Hunter S.....341
Baker, Blanche M.....61	Cobb, Humphrey.....428	Frank, John.....138	Jeffers, Robinson.....197-199	Maxwell, William.....247	Richardson, Dorothy.....33	Thomas, Dylan.....336, 482
Baker, Howard.....31	Cocteau, Jean.....33	Frank, Robert.....446	Jefferson, Thomas.....470	Maynard, Joe.....67	Riis, Jacob A.....533	Thoreau, Henry David.....534
Ballard, J.G.....289	Coetzee, J.M.....98, 99	Freud, Sigmund.....124	John, Augustus.....141, 142	Maughan, Robin.....451	Ritrenberg, Max.....601	Thurber, James.....339, 340
Bannon, Ann.....223	Cole, B.....518	Gadd, C.J.....123	Johnson, Edward A.....549	McCarthy, Cormac.....	Rodgers, Richard.....	Tilton, Theodore.....404
Barnes, Djuna.....40	Coles, Robert.....83	Gaddis, William, Jr.....153	Johnson, Guy.....547	.....203, 254	Robins, Helen J.....343	Toklas, Alice B.....335
Barrimore, John Drew.....92	Collle, Mossen Jaume.....54	Gaines, Ernest.....22, 429	Johnson, Nunnally.....	McCarthy, Mary.....250-254	Robinson, T.H.....523	Tolstoy, Leo.....2
Barton, Ralph.....233	Colson, Charles W.....611	Gallagher, Tess.....83	.....423, 441, 442	McCarthy, Terrence.....309	Rodino, Peter W., Jr.....612	Todd, Mabel L.....5, 111
Beach, Rex.....425	Comfort, Alex.....295	García Márquez, Gabriel.....	Jolas, Eugene.....203	Meanwell, Walter E.....613	Rodner, John.....203	Trudeau, Garry.....356
Beal, Jack.....125	Congreve, William.....92	.....154	Jones, LeRoi.....39	Melville, Herman.....260	Rohmer, Sax.....580	Trulzsch, Holger.....531
Beaton, Cecil.....75	Connolly, Cyril.....95	Gardner, John.....155	Jong, Erica.....64	Meneau, Marc.....527	Roosevelt, Eleanor.....471	Trumbo, Dalton.....465
Beckett, Samuel.....33-38, 203	Conrad, Joseph.....90, 91	Gascoyne, David.....295	Joplin, Janis.....622	Mencken, H.L.....210	Roth, Philip.....458	Twain, Mark.....2, 344
Beebohm, Max.....50-51	Conroy, Pat.....93	Gass, William.....196	Jorn, Asger.....508	Meredith, William.....259	Rubin, Jay.....274	Tyler, Anne.....345-350
Beesley, Lawrence.....334	Corso, Gregory.....100, 101	Gelbart, Larry.....460	Joyce, James.....202, 203	Merrill, James.....264,265	Ruggles, William B.....606	Tzara, Tristan.....33
Begley, Louis.....22	Craddock, Harry.....87	Gehrig, Lou.....607	Julian, Phillippe.....181	Mervin, W.S.....262, 263	Sage, Robert.....203	Underwood, Wilbur.....351
Behan, Brendan.....41	Crane, Hart.....8, 102	Gershwin, George.....619	Kalisch, Isidor.....200	Middleton, George.....261	Salinge, J.D.....305, 306	Updike, John.....
Bell, Clara.....2	Creeley, Robert.....39, 105, 291	Gervais, Stephen.....598	Kavanagh, Patrick.....211	Middleton, Scudder.....92	Salto, Axel.....524	.....360-376, 356, 480, 481
Bellow, Saul.....42-46	Crichton, Michael.....588	Gissing, Hans.....527, TK	Katz, Alex.....520, 521	Miles, Barry.....67	Sampson, Arthur.....605	Van Doren, Carl.....210
Benefield, Barry.....422	Crosby, Harry.....94	Gilbert, Stuart.....94, 203	Keeler, Harry Stephen.....567	Miles, Henry Downes.....615	Sanger, Margaret.....406	Verdaguer, Mossen J.....352
Benkovitz, Miriam J.....490	Cruikshank, George.....49	Ginsberg, Allen.....	Keith, Alice Newton.....442	Miller, Alice Duer.....266	Sargent, Lucius M.....306a	Vechten, Carl Van.....210
Berendt, John.....419	Cummings, E.E.....	.....39, 157, 207, 525	Kelly, Fred C.....139	Miller, Henry.....39, 267, 268	Saroyan, William.....307	Virgil.....1
Berge, André.....33	.....104, 505, 506	Glasgow, Ellen.....432	Kennedy, John F.....469	Millett, Kate.....269	Schaefer, Jack.....456	Vivante, Arturo.....391
Berger, Edward.....550	Cunard, Nancy.....33	Godersky, Steven O.....597	Kennedy, William.....	Millett, Nigel Stansbury.....290	Schaffer, Rober Haven.....92	Voltaire.....3
Berger, Monroe.....550	Dahl, Roald.....477, 478	Golding, Nan.....532	.....201, 435	Milne, A.A.....473	Schuller, Friedrich von.....308	Vonnegut, Kurt.....353-356
Berry, Wendell.....129	Dahlberg, Edward.....103	Golding, William.....160	Kenney, Lucy.....472	Mishima, Yukio.....273	Schmidt, William.....88	Wain, John.....357
Berryman, John.....52, 53, 73	Dali, Salvador.....511	Gooden, Stephen.....272	Kent, Rockwell.....516, 517	Moore, Clement C.....474	Schmitz, William.....	Walker, George Herbert.....538
Bickham, George.....518	Dante, Arthur.....529	Goodrich, Diane.....434	Kerouac, Jack.....	Moore, George.....271, 272	Schmid, William.....88	Wallace, Edgar.....581
Bishop, Elizabeth.....55-56	Darnton, Maida Castelhun.....	Gore-Booth, Eva.....158	.....14, 39, 204-207, 446	Moore, Marianne.....270	Schmitz, William.....88	Warhol, Andy.....525, 526
Blake, Quentin.....477, 478	.....33	Gorey, Edward.....486-504	Keynes, Geoffrey.....447	Moore, Merrill.....333	Schneider, Rober Haven.....92	Waters, Michael.....64
Blake, William.....47, 48	Darrow, Whitney.....92	Graham, Winston.....433	King, Laurie R.....569	Moskowitz, Ira.....310	Schuller, Friedrich von.....308	Watters, James.....536
Blinn, Carol.....129	Day, Christine R.....397	Grafton, C.W.....558	Kinnell, Galway.....64	Murakami, Haruki.....83, 274	Schuller, Friedrich von.....308	Weaver, William.....82
Bly, Robert.....64	De Bellis, Jack.....376	Grafton, Sue.....560	Kinsella, Thomas.....208, 209	Nabokov, Vladimir.....457	Schuller, Friedrich von.....308	Wegman, William.....537
Boileau, Pierre.....420	Delillo, Don.....107	Gramatky, Hardie.....476	Kinsey, Alfred.....61	Narcejac, Thomas.....420	Schuller, Friedrich von.....308	Weidman, John.....359
Boomer, Margerie.....556	Desnoes, Robert.....33	Grapewin, Charley.....	Kirby, Rollin.....92	Nin, Anaïs.....277	Schuller, Friedrich von.....308	Welty, Eudora.....73, 377-390
Bontempelli, Massimo.....33	De Quincey, Thomas.....136	.....162, 423	Kirkwood, James, Sr.....92	Oates, Joyce Carol.....	Schuller, Friedrich von.....308	Wentworth, Patricia.....
Booss, F.C.....607	Dereme, Tristan.....106	Gray, Alasdair.....159	Kitteredge, William.....83	.....83, 283-285	Schuller, Friedrich von.....308	.....583, 584
Boyles, Paul.....57-60	Diaz, Junot.....108	Greene, Lorenzo J.....592	Kizer, Carolyn.....64	Oberlé, Gérard.....TK	Schuller, Friedrich von.....308	Wharton, Edith.....358
Boyle, J.....39	Dick, Philip K.....597	Grey, Zane.....552	Klein, William.....437	O'Brien, Tim.....279	Schuller, Friedrich von.....308	White, Randy Wayne.....582
Boyle, T. Coraghessan.....54	Dickens, Charles.....	Grisham, John.....563, 564	Knight, Hilary.....484, 485	O'Connor, Flannery.....	Schuller, Friedrich von.....308	Williams, C.K.....401
Bradley, David.....22	.....4, 109, 110	Guillet, Georges de Saint-George.....342	Knopf, Alfred A.....210	.....280, 281	Schuller, Friedrich von.....308	.....64, 407, 408
Brainard, Joe.....525	Dickinson, Emily.....5, 111	Knowles, John.....212	Knowles, John.....212	.....286, 447	Schuller, Friedrich von.....308	Williams, Tennessee.....
Branson, Helen P.....61	Dimaggio, Dom.....604	Koontz, Dean.....598	Kirkwood, James, Sr.....92	Odets, Clifford.....286, 447	Schuller, Friedrich von.....308	.....394-400
Brautigan, Richard.....62,63	Dimaggio, Joe.....608-612	Koontz, Dean.....598	Kitteredge, William.....83	Odum, Howard W.....547	Schuller, Friedrich von.....308	Williams, William Carlos.....
Brickell, Harold.....73	Dobyns, Stephen.....83	Koontz, Dean.....598	Kizer, Carolyn.....64	O'Hara, John.....282	Schuller, Friedrich von.....308	.....401
Brian, Marcel.....203	Dodgson, E.L.....112, 356	Koontz, Dean.....598	Klein, William.....437	O'Hare, Bernard V.....386	Schuller, Friedrich von.....308	Williams, William Earle.....
Bristow, Benjamin H.....216	D., H. [Hilda Doolittle].....33	Koontz, Dean.....598	Knopf, Alfred A.....210	Oke, Richard.....290	Schuller, Friedrich von.....308	.....535
Brock, H.M.....440	Dorr, Bradford.....137	Koontz, Dean.....598	Knowles, John.....212	Olson, Charles.....	Schuller, Friedrich von.....308	.....333
Brod, Max.....70	Dorr, Bradford.....137	Koontz, Dean.....598	Knowles, John.....212	.....39, 288, 289, 291	Schuller, Friedrich von.....308	Wills, Ridley.....333
Bronowski, J.....33	Dos Passos, John.....115, 116	Koontz, Dean.....598	Knowles, John.....212	O'Neill, Eugene.....450	Schuller, Friedrich von.....308	Wister, Owen.....464
Brook, Megan.....338	Douglas, Aaron.....543	Koontz, Dean.....598	Knowles, John.....212	O'Neill, Jamie.....287	Schuller, Friedrich von.....308	Wolf, Tobias.....83
Brooks, Richard.....	Douglas, Gavin.....1	Koontz, Dean.....598	Knowles, John.....212	O'Neill, Rose.....466, 479	Schuller, Friedrich von.....308	Wood, Stanley L.....80
.....77, 81, 228	Dreiser, Theodore.....113	Koontz, Dean.....598	Knowles, John.....212	Oppenheimer, Joel.....293	Schuller, Friedrich von.....308	Wheeler, William Morton.....
Broomfield, Michael.....376	Duerrenmatt, Friedrich.....	Koontz, Dean.....598	Knowles, John.....212	Orczy, Baroness.....573	Schuller, Friedrich von.....308	.....299
Brown, Heywood.....603	.....114	Koontz, Dean.....598	Knowles, John.....212	Orwell, George.....292	Schuller, Friedrich von.....308	White, E.B.....402
Brown, Bob.....72	Du Bois, W.E.B.....539, 540	Koontz, Dean.....598	Knowles, John.....212	Patchen, Kenneth.....	Schuller, Friedrich von.....308	Whittington, Harry.....403
Browne, H.K.....109, 110	Du Maurier, Daphne.....431	Koontz, Dean.....598	Knowles, John.....212	.....39, 294-296, 286	Schuller, Friedrich von.....308	Williams, Ted.....605
Brunisma, A.H.....302	Du Maurier, George.....49	Koontz, Dean.....598	Knowles, John.....212	Patrick, James.....550	Schuller, Friedrich von.....308	Williams, Tennessee.....
Bruno, Guido.....71	Duncan, Robert.....117-120	Koontz, Dean.....598	Knowles, John.....212	Paul, Elliot.....203	Schuller, Friedrich von.....308	.....60, 394-400
Burgess, Sullivan.....139	Dunlap, Lennie.....155	Koontz, Dean.....598	Knowles, John.....212	Paxton, Robert R.M.....571	Schuller, Friedrich von.....308	Williams, William Carlos.....
Bryher, W.....68	Durrell, Lawrence.....121	Koontz, Dean.....598	Knowles, John.....212	Pears, Ian.....578	Schuller, Friedrich von.....308	.....203, 401
Buck, Pearl.....7	Edelstein, J.M.....235	Koontz, Dean.....598	Knowles, John.....212	Pemberton, Max.....571	Schuller, Friedrich von.....308	Winter, Yvor.....417
Budgen, Frank.....203	Edwards, Billy.....616	Koontz, Dean.....598	Knowles, John.....212	Perry, Bliss.....542	Schuller, Friedrich von.....308	Wolf, Thomas.....416
Bukowski, Charles.....	Edwards, I.E.S.....123	Koontz, Dean.....598	Knowles, John.....212	Phillip, Jayne Ann.....6	Schuller, Friedrich von.....308	Wolff, Tobias.....83
.....39, 69, 525	Eliot, T.S.....	Koontz, Dean.....598	Knowles, John.....212	Phillips, Tom.....519	Schuller, Friedrich von.....308	Woodson, Carter Godwin.....
Bullock, Tom.....538	.....33, 94, 126, 127	Koontz, Dean.....598	Knowles, John.....212	Phiz.....109, 110	Schuller, Friedrich von.....308	.....551, 552
Burroughs, William.....	Ellerman, Annie W.....68	Koontz, Dean.....598	Knowles, John.....212	Picabia, Francis.....33	Schuller, Friedrich von.....308	Woolf, Virginia.....10
.....39, 65-67	Ellis, Havelock.....406	Koontz, Dean.....598	Knowles, John.....212	Picart, Bernard.....518	Schuller, Friedrich von.....308	Wright, Franz.....414
Burton, Richard F.....80	Einstein, Albert.....124	Koontz, Dean.....598	Knowles, John.....212	.....39, 294-296, 286	Schuller, Friedrich von.....308	Wright, James.....412, 413
Butler, Robert Olen.....22	Eiseley, Loren.....125	Koontz, Dean.....598	Knowles, John.....212	Patrick, James.....550	Schuller, Friedrich von.....308	Wurdemann, Audrey.....415
Butts, Mary.....79	Eisenhower, Dwight D.....	Koontz, Dean.....598	Knowles, John.....212	Paul, Elliot.....203	Schuller, Friedrich von.....308	Wyllie, Elinor.....418
Cabellero, E. Giménez.....33	.....468	Koontz, Dean.....598	Knowles, John.....212	Paxton, Robert R.M.....571	Schuller, Friedrich von.....308	X, Malcolm.....545
Cain, James M.....553, 554	Ellison, Ralph.....541	Koontz, Dean.....598	Knowles, John.....212	Pears, Ian.....578	Schuller, Friedrich von.....308	Yates, Brock W.....609
Caldwell, Erskine.....423, 424	Empson, William.....33	Koontz, Dean.....598	Knowles, John.....212	Pemberton, Max.....571	Schuller, Friedrich von.....308	Yates, Richard.....356
Calvino, Italo.....82	Engels, Fredrick.....238	Koontz, Dean.....598	Knowles, John.....212	Perry, Bliss.....542	Schuller, Friedrich von.....308	Yates, Raymond.....609
Canby, Henry Seidel.....534	Essex, Harry.....290	Koontz, Dean.....598	Knowles, John.....212	Phillip, Jayne Ann.....6	Schuller, Friedrich von.....308	Yeats, Jack Butler.....411
Capote, Truman.....	.....13, 73-77, 356	Koontz, Dean.....598	Knowles, John.....212	Phillips, Tom.....519	Schuller, Friedrich von.....308	Yeates, William Butler.....
.....13, 73-77, 356	Carnell, P.P.....405	Koontz, Dean.....598	Knowles, John.....212	Phiz.....109, 110	Schuller, Friedrich von.....308	.....410, 411
Carr, John Dickson.....559	.....405	Koontz, Dean.....598	Knowles, John.....212	Picabia, Francis.....33	Schuller, Friedrich von.....308	Young, A.B. Filson.....30
	Farrell, James T.....610	Koontz, Dean.....598	Knowles, John.....212	Picart, Bernard.....518	Schuller, Friedrich von.....308	Zadan Craig.....309



16

WHAT EXACTLY IS A CALENDAR FOR? THE PASSAGE OF TIME "SHOWING WHAT ELSE IS IN STORE?"

17

MONDAY THRU FRIDAY WE ALL KNOW THE DRILL " SATURDAY SUNDAY DO WHAT YOU WILL .



23

MONTH AFTER MONTH AND A YEAR IS AWAY, BUT TO HAVE AN OLD BOOK IS LIKE A NEW HOLIDAY.

24

CELEBRATE TRADITIONS AND TRAVELS AND FAMILIES AND LOVERS, ALL ON THESE PAGES BETWEEN THE COVERS

