While Tending To The Vendor, I Had A Look Inside A Book, That Was A First for Me; Was It The Sense Of Escape Or The Feel Of The Paper? Anyways, I Felt My Brain Popping Up With Questions. It Was Pure POETRY, Now, My Book Is Far From Boring, It's Taken To Places That You Never Seen, And The Stacks For The Shelves Won't Unpack Themselves. Actually It's Kind Of An ART You See; With So Many Books I've Only Seen Some, Where Do They Keep Coming From? Expecting That I Will See More, What Will The Future Have In Store? It Sounds A Little Like SCI-FI & MYSTERY, Sometimes I Stop And I Stare, Other Times I Will Stay Put And Smell, Then There Are Those I Suppose Who Would Question The Pose, Is It Real Or PHOTOGRAPHY? On Every Page There's A Song To Be Sung, For The Old And For The Young, I Say "Three Cheers"... Words And Pictures And Ideas For The CHILDREN'S ABC; Where An Author's Words May Kiss You, The In Books Will Stay With You, Life Can Turn Tragic, Life Is Made Magic, Like When BOOKS THAT BECOME A MOVIE; So I'm Still Happy Vending, And There Is The Happy Ending, Get Someone To Show You Or Please See That You Go To BETWEEN THE COVERS NATURALLY...

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With Bobby Kennedy's Extensive Notes (Robert F. KENNEDY). Elie ABEL. The Missile Crisis. Philadelphia and New York: J.B. Lippincott 1966. First edition. A well-used, very good copy without dustwrappers. Inscribed by the author to Robert F. Kennedy and his wife Ethel: “For Bob Kennedy – and Ethel with respect and affection. Elie Abel.” Many passages in the book have been marked in the margins and Robert Kennedy has made extensive notes on the text on the last four blank pages of the book. About as important an association copy as one could imagine of this work on the most pivotal event of the Cold War. [BTC #950255].

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© 2011 Between the Covers Rare Books, Inc.
Edward ALBEE and Giles COOPER. *Everything in the Garden.*

Typescript. Quarto. 47, 50, 74pp. An early, photomechanically reproduced copy with a few scattered ink corrections throughout, though not necessarily in Albee’s hand. The first few leaves slightly toned, else fine. An English play adapted by Albee and *Signed* twice by him, at the beginnings of Act One and Act Three. Albee revised the play several times and again after Cooper was killed in an accident. Said Albee, "I can only say that our work has become enmeshed to the point that I can no longer tell where his leaves off and mine begins." While the play was something of a failure at the box office and with critics, its film rights were sold for a modest profit. [BTC #354016]


First edition. Fine in stapled wrappers as issued. A small and uncommon poetry pamphlet. As new. [BTC #99419]


First edition. Small octavo. 112pp. Near fine in lightly soiled wrappers. An influential journal that was a virtual who’s who of the Beats. It included contributions from William Carlos Williams, Allen Ginsberg, Jack Kerouac, Anselm Hollo, Gary Synder, Richard Brautigan, William S. Burroughs, Lawrence Ferlinghetti, and others. [BTC #275406]


First edition. Full leather gilt. Gilt a little rubbed, else fine. Fundraiser for the PEN/Faulkner Foundation. Copy letter C of 26 lettered copies *Signed* by all of the authors. [BTC #351215]


First edition. Fine in a price-clipped, very good, Politzer-illustrated dustwrapper with some soiling, and small nicks at the crown. An attractive copy of an important and very scarce anthology of contributions from the magazine *Transition.* Includes works by Franz Kafka, James Joyce, Gertrude Stein, Robert Desnos, Kurt Schwitters, Robert M. Coates, Peter Neagoe, and others. [BTC #278172]
First American edition, and first edition in English. Translated from the French by the author. Fine in near fine (probably original) unprinted acetate dustwrapper with a couple of tears. One of 100 numbered copies of the limited edition. [BTC #99813]

First edition. A tiny spot on the bottom page edge else fine in an about fine dustwrapper with very slight edgewear. Signed by the author. The first in Barker's World War I trilogy and winner of the Booker Prize. [BTC #362580]

13 — another copy.
First edition. Near fine in near fine dustwrapper with very light dampstaining to the very top and bottom, mostly visible on the interior. (Not shown) [BTC #353080]

First edition. Very near fine in near fine dustwrapper with slight foxing on the spine. Signed by the author. The author's increasingly uncommon fourth book. [BTC #352268]


First edition. Fine in fine dustwrapper. The first commercial book appearance of these five poets (Berryman, Jarrell, George Marion O’Donnell, Mary Barnard, and W. R. Moses), preceding Berryman’s and Jarrell’s own separate first books by two years. Inscribed by John Berryman in the year of publication: “To Mary Jane with love, John. 29 May[?], 1940.” The recipient was Mary Jane Christenson Heming, a beauty who had an affair with Berryman. Accompanied by an accomplished full-page, apparently unpublished holograph love poem Signed “John” on Harvard University stationery to Heming. The purpose of the untitled poem seems amorous, with the phrase “Come in the Cold Night” twice underlined. First line is: “Write not in legal language; write not at all, but come.” Accompanied by an envelope labeled: “Poem written to me by John Berryman about 1941-2.” The sexual relationship between Heming and Berryman is related in *John Berryman and the Thirties: A Memoir* by Ernest Milton Halliday (who also had a relationship with Heming). Apparently Berryman would ridicule Heming for her habit of reading from A.A. Milne’s Winnie the Pooh books between sexual acts. (Note to self: stop reading Milne during sex, E.B. White still okay?) [BTC #363783]

First edition. Corners a little bumped, else near fine in a moderately rubbed, very good dustwrapper. Novel of two anarchists during the Spanish Civil War who become estranged when they fall for the same woman. Ownership stamp of Yale University President Kingman Brewster. [BTC #348624]
Uncorrected proof. Quarto. Printed rectos only. Some soiling and a small tear on the front wrap, else near fine. Large format proof that bears more of a resemblance to galley proofs. Final volume in the Reinhard Trilogy. Very scarce. [BTC #96698]

First edition. Octavo. 284pp. Illustrated. Red cloth gilt. A small, old ink price on the front fly and a few light spots on the boards else near fine. A pioneering study of proctology. Although a serious treatment of the subject, its awkward title warrants that it appears in various “bizarre books” compilations. It was also the subject of an article in the *Annals of Improbable Research*, and merited republication by AMS Press in 1978. Very scarce. [BTC #354014]

First edition. Fine in self-wrappers with applied label. Copy number 49 of 100 numbered copies (of a total edition of 126) signed by the poet. [BTC #353108]

Nimaha edition (the limited edition of the first publicly available printing, following the author’s privately printed edition by two years). 473pp. Original publisher’s quarter cloth and papercovered boards without jacket or slipcase. Original paper spine label browned but with a fresh, bright white additional label laid into this copy. A very near fine copy. Copy number 9 of 1250 copies signed by Edward Bok. In addition, this copy bears a lengthy inscription from the author. Bok (1863-1930) was a Dutch writer, editor, essayist, and humanitarian whose editorship at *The Ladies Home Journal* brought him success and an influential platform. His suggestions regarding the architecture and appearance of houses were so extensively used that the architect Stanford White proclaimed Bok the greatest single influence for good in the architectural profession. Bok won the 1921 Pulitzer Prize for this book. [BTC #363167]

First edition. Fine in fine dustwrapper. A beautiful copy of the author’s third collection of poetry. [BTC #363726]

Stapled wrappers. 44pp. Some wear at the extremities with a couple of very light spots, near fine. The catalog for the 1936-1937/1937-1938 school years for this highly influential college including the school’s history, teaching theory, notes of campus life, class descriptions, and lists of faculty and students. It is illustrated throughout with photographs of artwork and students around campus and in class. Black Mountain was home to a generation of artists who thrived on its innovative course structure and teaching methods which supported the ideas that work and play are interchangeable, and that practical responsibility is essential for student development. Numbered among its students and faculty were John Cage, Willem de Kooning, Charles Olson, Buckminster Fuller, Robert Rauschenberg, Robert Creeley, Ben Shahn, John Rice, Dan Rice, Josef Albers, and Merce Cunningham, to name only a few. An early document from a school that became one of the most highly influential liberal arts schools of the 20th Century, and the prototype for the alternative colleges of today. OCLC locates no copies. [BTC #348956]
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<th>Author/Title</th>
<th>Details</th>
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<td>24</td>
<td>(Emily BRONTÉ).  <em>Wuthering Heights</em>.</td>
<td>New York: Harper and Brothers 1848. First American edition. Publisher’s brown cloth, decorated and embossed in blind, and decorated and titled in gilt on the spine. Contemporary owner’s name of Edwin Troxley Freedley (“E.T. Freedley May 12 / 48”), lacks the rear free endpaper, spine cloth worn down to the text block at the crown, some evidence (albeit small) of repair to the cloth on the spine, some foxing in the text, a good copy. Freedley was a Philadelphia-born author, mostly on business and technological subjects, particularly his important and bestselling <em>Practical Treatise on Business</em> (1852). A realistic alternative for collectors seeking the British edition, of which only a handful of copies have been offered in the past three decades, and which costs in excess of $150,000 when found. [BTC #99179]</td>
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32 Charles BUKOWSKI. *At Terror Street and Agony Way.* Los Angeles: Black Sparrow Press (1968). First edition. Cloth with applied printed spine label. Two tiny tears at the edge of the spine label, else fine without dustwrapper as issued. Copy number 64 of 75 hardbound copies *Signed* by the author and with an original painting by Bukowski tipped in as issued. [BTC #353098]


37 —. *Small Painting Signed.* [circa 1989]. Artist board, approximately 7½” x 5½”. An abstract subject, apparently poster paint, mostly in purple and green, and *Signed* in pencil in the lower right. Stamped on the reverse with a Christmas greeting and a Burroughs copyright stamp. In original envelope addressed to artist S. Clay Wilson, who illustrated some of Burroughs’s books. [BTC #355236]

38 Rod CAMERON. *A Dummy Goes to Africa.* Joliet, Illinois: Mission Services Press 1962. First edition. Green cloth stamped in black. 297pp., frontispiece portrait (with dummy); illustrated from photographs; map. Owner's name and address and a gift inscription on the front fly, very near fine, probably issued without dustwrapper. Account of a missionary who traveled to Rhodesia and Nyasaland, with his family and his ventriloquist dummy. OCLC locates ten copies, all of them in Christian institutions. [BTC #355236]

Uncorrected proof consisting of long galley sheets printed rectos only, ribbon-tied at the top into blue covers with an applied title label. Affixed to the cover label is another label that reads: “An ‘A’ Book To Be Considered at the Next Meeting,” apparently indicating the book was being considered as a main selection for the Book-of-the-Month Club. Modest wear, very good or better. Author’s second novel. Rare in this format. [BTC #106712]


An unused portrait photograph card of Truman Capote. Light offsetting on the blank side, about fine. Signed by Truman Capote on the portrait. [BTC #362791]

41  **Whitman CHAMBERS.** *Invasion!* New York: E.P. Dutton 1943.

First edition. A trifle soiled at the spine ends, near fine in a very attractive, very good plus dustwrapper with small nicks at the spine ends. A wartime propaganda novel about an imagined Japanese conquest of California centered around the invasion of Santa Monica and Los Angeles. The dustwrapper belongs in the jacket art Hall of Fame, with leering Japanese soldiers capturing besuited studio executives and brassiere-clad blonde starlets at the Los Angeles City limits. Very scarce, especially in nice condition. [BTC #97563]


First edition, hardcover issue. Some offsetting on the front board, else near fine. Copy number 19 of 75 numbered hardbound copies Signed by the author. [BTC #351104]


First edition. Fine in full leather gilt, all edges gilt, silk place holder, marbled endpapers. Signed by the author. [BTC #307877]


Color lithographic poster, measuring approximately 42" x 36". A large broadside advertisement for the Clyde Beatty-Cole Brothers Circus, featuring the face of a clown in red, blue, yellow and orange (printed by the Majestic Poster Press in Los Angeles). With the specific date and location for this 11-day run in Philadelphia (Sun. May 20 thru Wed. May 30), also printed lithographically on a separate sheet of paper, neatly attached along the bottom margin. Clyde Beatty, a famous lion tamer, film actor, and radio host since the early 1930s, was a tireless circus impresario. A rare survivor of one of Beatty’s signature roadside posters for his celebrated circus, dating from the period of his partnership with the Cole brothers. A vibrant, clean copy with no fading, gently folded, thus near fine with minimal creasing and a few small tears. [BTC #354560]


First edition. Stapled printed wrappers. Scuffing to the wraps along the spine, very good. “Un-edited by the Harvard Poetry Society,” with a preface signed “Platipod,” this anonymous anthology is a parody of Eight More Harvard Poets, conceived and written by the same “Eight” contributors to the former anthology, also published by Brentano's in 1923. John Brooks Wheelwright wrote the preface (as Platipod) and the poem “Cock-A-Doodle” (as George Washington Terry), while Malcolm Cowley contributed “Two Gloves” (as Maximilian Keezer). Rounding out the eight contributors were Norman Cabot, Grant Code, Jack Merten, Joel T. Rogers, R. Cameron Rogers, and Royall Snow. A very scarce limited issue. OCLC locates five copies. [BTC #362116]

52 Gregory CORSO.
Earth Egg.
First edition, second fine issue. Box with pamphlet, broadsheet, and Japanese accordion-style folding art poem. Fine in near fine, slightly rubbed box with a few spots. Copy number 35 of 100 Signed and numbered copies. [BTC #363352]

53 Robert CREELEY.
First edition, hardcover issue. Fine in fine dustwrapper. Advance Review Copy with slip laid in. The hardcover issue is very uncommon, and seldom found in this condition. [BTC #106569]
First edition. Collages by Bobbie Creeley. Fine in marbled papercovered boards in fine original unprinted acetate dustwrapper. One of 150 numbered copies Signed by Robert and Bobbie Creeley. [BTC #99803]

54 Noël COWARD.
First trade edition. Some light foxing, darkening to the second blank from the cheap and highly-acidic endpapers, and a little sunning to the boards, a presentable, near very good copy in an about very good dustwrapper with small tears and light chipping, mostly near the crown. Bookplate of H.C.C. Newnham, as well as a bookplate intended for this title, Signed by Coward, both on the front pastedown. [BTC #96460]

55 Mary CROSBIE.
First edition. Fine in near fine dustwrapper with a tiny nick and a little foxing on the spine. Daughter of aristocrats gets a new career, falls in love with a humble farmer. [BTC #339149]

56 Walter de la MARE.
First edition. Octavo. Quarter cloth and papercovered boards by Sangorski and Sutcliffe. Bookplate of poet Frederick Burton Eddy on the front pastedown, corners very slightly bumped, else a near fine copy. One of 250 numbered copies on hand-made paper. Although not called for, this copy Signed and dated by de la Mare, and uncommon thus. The second book issued by the Beaumont Press. [BTC #308137]
<table>
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<th>No.</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>59</td>
<td><em>Where to Eat in New York</em></td>
<td>Robert W. Dana</td>
<td>New York: Current Books 1948.</td>
<td>First edition. Several pages with heavy printing from over-inked presses (as in all or most copies) else about fine in very good dustwrapper with small chips and tears. An attractive guide. [BTC #362042]</td>
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Between the Covers  ~10~  Catalog 173

Signed Alexandria Quartet

65  Lawrence DURRELL. [The Alexandria Quartet]: Justine, Balthazar, Mountolive, [and] Clea. London: Faber and Faber (1957, 1958, 1958, 1960). First editions. Four volumes. Justine has a small bookstore label on the front fly, else fine in fine dustwrapper; Balthazar is fine in a slightly spine-toned, near fine dustwrapper; and Clea is fine in fine dustwrapper. All four volumes are Signed by the author (Justine is Signed twice, shown at left). A lovely set of the Alexandria Quartet. [BTC #350136]


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<th>#</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>Edition Details</th>
<th>Notes</th>
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<tbody>
<tr>
<td>72</td>
<td><em>The Making of a Stockbroker.</em></td>
<td>Edwin Lefèvre</td>
<td>New York: George H. Doran (1925)</td>
<td>First edition. Top corners bumped and a little stained, very good in a nice, very good or better dustwrapper with some soiling and a split at the bottom of the front spine fold, and a couple of small stains on the rear panel. Lefèvre worked as a broker on Wall Street and was the financial writer for the <em>New York Sun</em> newspaper. His 1924 <em>Reminiscences of a Stock Operator</em>, based on the life of stock whiz Jesse Livermore, is considered a classic of the financial industry. In 1925, he came out with this book about a stock trader, and about how a brokerage works. [BTC #296814]</td>
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<td>74</td>
<td><em>Been Down So Long It Looks Like Up To Me.</em></td>
<td>Richard Farina</td>
<td>New York: Random House 1966</td>
<td>First edition. A tiny rubbed spot on the bottom edge else fine in fine dustwrapper, with a Thomas Pynchon blurb. Author’s scarce first novel, and the only book published during his lifetime. Pynchon and Farina were classmates at Cornell, where both studied under Vladimir Nabokov. A beautiful copy, and rare thus. [BTC #355777]</td>
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<td>76</td>
<td><em>The Investigator’s Manual of Electronic Surveillance Methods and Devices.</em></td>
<td>Edwin Lefèvre</td>
<td>Los Angeles: Investigator’s Information Service (1966)</td>
<td>First printing. Octavo. 140pp. Black vinyl three-ring binder with spiralbound pages with punch holes. Fine. A practical guide to surreptitious surveillance techniques, including wiretapping, photographic surveillance, industrial espionage, and tape recording with a chapter on “Surveillance Devices of the Future” – miniaturized cameras, directional microphones, thumbback transmitters, etc. Includes lots of great photos of vintage surveillance equipment both practical (tape recorders and directional mics) and exotic (cufflinks, fountain pens, and attache cases). A fascinating manual published during the height of the ‘60s spy craze and Cold War paranoia. Rare. OCLC locates no copies. [BTC #354833]</td>
<td></td>
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First edition. Fine in a nice, near fine dustwrapper with tiny nicks at the crown, slight age-toning to the white portions of the spine, and the front flap fold professionally strengthened. Filmed in 1953 as *The Story of Temple Drake* with Miriam Hopkins in the title role. Both the book and film were controversial and the latter was banned for several years. An attractive copy. *Connolly 100*. [BTC #67057]

First edition. Offsetting to facing pages of the text from a clipping, else a fine copy, with the topstain bright, in a fresh, near fine, unrestored dustwrapper with a chip at the top of the front flap fold. Arthur Hawkins-designed dustwrapper. A nice copy of one of Faulkner’s best and most accessible novels. [BTC #92651]

First issue thus (a re-issue of the 1957 MGM recording), 33 1/3 rpm vinyl album with a photo of the author by Phyllis Cerf on the front of the record jacket and an essay on the rear, in blank die-cut paper sleeve. Very lightly rubbed, about fine. Listen Library AA 3336. [BTC #323543]

First edition thus. Fine in flexible, printed self-wrappers in a slightly chipped, very good dustwrapper. A collection of hymns by a British theologian and hymn writer who died in 1863. This edition is scarce: OCLC locates two copies (over two records) giving alternative dates of 1917 and 1918, at the National Library of Wales, and the British Library. [BTC #339429]

First edition. Slight stain on the spine else a nice, near fine copy. Scarce title. [BTC #356175]


First edition, with previously unpublished poems. A slight paper remnant, probably from an envelope, on the front fly, else fine in an attractive, very good or better dustwrapper. Inscribed to the American poet and Newdigate Prize-winner David Posner: “David Posner with love from Roy.” [BTC #98422]

First edition thus. A collection of previously published poems with new introductions by Robert Lowell and Kenneth Rexroth. Fine in fine dustwrapper. One of 300 copies bound in cloth. A selection of poems from late in Ford’s life, long out of print and considered among his best. [BTC #102296]
First German edition. Translated by Maria Lazar. Small octavo. 254pp. Photographic wrappers. Light wear at the corners and a few spots of slight foxing or soiling on the edge, a nice, near fine copy. A rare edition from the Weimar Republic’s “Goldene Zwanziger” (Golden Twenties). Printed on unusually good paper, it was issued as number 9 in the “Knau-Bücher” series, with the price “M 1.00,” stumped on the rear wrap. Lazar, an Austrian writer and close friend of Bertolt Brecht and his second wife Helene Weigel, was the first German translator to tackle *The Great Gatsby*, which garnered essentially no attention upon release. This is at least a little surprising as Fitzgerald’s themes should have resonated with some astute readers in Weimar Germany – perhaps Knau felt as much since *Gatsby* was the first work by Fitzgerald to be translated into German. The novel was not published again in Germany for another 25 years (the 1953 Lothar Blanvalet edition translated by Walter Schürenberg) and even then interest was low. Only three foreign translations of *The Great Gatsby* (French, German, and Swedish) were published in the author’s lifetime. Rare. OCLC locates four copies, three of them in Germany, the final copy at Princeton. [BTC #362629]

Inscribed by F. Scott Fitzgerald to Ogden Nash’s father-in-law! (F. Scott FITZGERALD). Thomas WOLFE. *From Death to Morning*. New York: Charles Scribner’s Sons 1935. First edition. Spine lettering quite rubbed, else a very good copy in a presumably supplied, very good or better dustwrapper with slight nicking at the crown. Presented with an inscription on the front pastedown by F. Scott Fitzgerald to the father-in-law of Ogden Nash, the father of Nash’s wife Frances Rider Leonard of Baltimore: “Leonard. Rugby Road Baltimore June 1936 from Scott Fitzgerald.” Nash and Fitzgerald were mutual friends of the successful husband-and-wife screenwriting team of Albert Hackett and Frances Goodrich, and were known to dine and play cards together at the Hackett residence (which was something of a haven for literary writers who found little success as screenwriters). We have not been able to determine the exact circumstances during which Fitzgerald presented the book to Leonard, nor whether the presentation was made directly or with Nash as an intermediary. [BTC #67076]

John Gardner’s own copies of both the American and English first editions of Grendel

John GARDNER. *Grendel*. New York / (London): Knopf / Andre Deutsch 1971 / (1972). First edition and first English edition. Two volumes. The American edition is bound in full ox-blood calf with raised bands and gilt lettering, the English edition is bound in full “faux” red morocco (really morocco patterned cloth). The pair housed in custom cloth chemises and dual clamshell case with leather spine label. Both volumes are signed by Gardner. The American edition has several small digs in the leather, is lacking the first twelve pages (see below), and is very good, the English edition is fine. In a pocket in the case is a letter to Gardner from a Knopf editor discussing several elements of Gardner’s work in progress and the sales figures on *Grendel*, noting that the publisher is trying to get these leather-bound copies prepared for Gardner, and mentioning that the American edition they have prepared is lacking the first twelve pages due to a binder’s error. Gardner’s own copies of his best and most sought after novel, a retelling of the Beowulf story from the point of view of the monster. Unique. [BTC #64559]


First complete edition, first state. Dedication leaf, and chart folding to the right. Armorial bookplate on the front pastedown, small tears at the edges of the fold-out genealogical chart, else near fine in very good dustwrapper with shallow chipping at the crown. Embossed “Presentation Copy” stamp on the title-page. [BTC #363504]


First edition. Original green cloth gilt. Fine. A pioneer in the field of motion study and efficiency whose work is still used today, the author was affectionately immortalized by his son and daughter in their classic portrait of his large and idiosyncratic family, Cheaper By the Dozen. A beautiful copy. [BTC #274997]


First edition. Fine in marbled self wrappers. Prospectus laid in. Copy letter H of 26 lettered copies Signed by the author. Although not marked as such, this and the next item were Ray Roberts's copies (see item 50). [BTC #362392]

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First edition. Drawings by Joe Longo and photos by Ray Dobbins. Quarto. Side stapled wrappers. [34]pp. A touch of wear at the lower foredge and along the spine from opening, but easily near fine or better. “A Tenth Anniversary Celebration” of Stonewall with a comic recounting of the riot in photographs (featuring a cameo by actor and musician John Lurie playing a cop); the poems, “Spare Change, Darling…” by J. Carmicia and “Meat Rack Memories” by poet and playwright Elmer Kline, along with a remembrance of pre-Stonewall days; a mini-biography of Craig Rodwell, the owner of the Oscar Wilde Book Store; and a conversation with Sylvia Rivera, founder of S.T.A.R (Street Transvestite Action Revolutionaries). Scarce. OCLC locates 5 copies. [BTC #354675]

**95 Thom GUNN. My Sad Captains and Other Poems.** London: Faber and Faber (1961).


Early reprint (originally published in 1900). Title page foxed, modest wear at the extremities, a very good plus copy. The author’s third book, and the first to be published under her own name. This is the DEDICATION COPY *inscribed* to her younger sister and closest friend: “Rebe Gordon Glasgow from Ellen Glasgow.” The printed dedication is: “To Rebe Gordon Glasgow.” Ellen Glasgow was the ninth and Rebe the tenth and last of the Glasgow children. Along with their slightly older brother Frank, the three siblings formed an extraordinarily strong unit, bonding together against the general unhappiness in their household, especially their mother’s madness. Rebe read and critiqued Ellen’s earliest work, and was almost certainly the unmarried Ellen’s closest friend throughout her life. [BTC #46527]

97 —. *In This Our Life*. New York: Harcourt, Brace and Company (1941).

First edition. Bookplate of Robert T unstall, modest light wear, very good without dustwrapper. Tipped to the rear pastedown is an envelope from Glasgow addressed to T unstall, within which resides a very nice Autograph Letter *signed* expressing her desire that T unstall live near her in Richmond. Winner of the Pulitzer Prize, and the 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). [BTC #363877]


First American edition. Small spots and smudging on the boards, else near fine in an attractive, slightly spine-toned, near fine dustwrapper. [BTC #362894]


First edition. Fine in a modestly rubbed, else fine dustwrapper. One of two variant jackets we’ve seen on this title, this one with pictorial jacket art by Douglas Cleary. Literary novel of romance set on the Florida coast. Very scarce. [BTC #347880]

100 — another copy.

First edition. Fine in fine dustwrapper with a little rubbing. The other variant of this title, with geometric jacket art signed “C.H.” Very scarce. [BTC #347879]


First edition. Paperback original. Wrappers. Curling on the edges else very good. Author’s self-published first book. Later re-issued by Doubleday/Anchor, the first edition is uncommon. [BTC #355994]


First edition in English. Originally published in Germany, a novel about a Jewish family by a Hungarian author who was exiled to Austria, and eventually imprisoned when he returned to Hungary. Spine slightly sunned, else fine in an attractive, very good dustwrapper with some shallow chipping at the crown and rear panel. *Inscribed* by the author in Hungarian in 1937. [BTC #98546]
103 **Ernest HEMINGWAY.** *in our time.* Paris: Three Mountains Press 1924.

First edition. Binder's glue stains on the endpapers, as usual, tiny chips at the spinal extremities, slight bowing of the covers, an excellent, very nearly fine copy. Hemingway's second book, copy 42 of 170 numbered copies. In a custom quarter morocco clamshell case. Hemingway intended this to be his first book (it's listed on the rear panel of *Three Stories & Ten Poems*), but publication was held up, allowing Robert McAlmon of Contact to publish *Three Stories* first. [BTC #55478]

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

First edition, first issue in first issue dustwrapper. Owner's neat, contemporary signature, slight tarnish on the spine label and a little smudge on the front board, a near fine copy in a very nice, near fine dustwrapper with a couple of very tiny nicks and tears, and very slight age-toning, but with almost none of the fading to the blue portion of the spine found on most copies. In addition, this example of the first issue jacket is about 1/8" taller than the book, an anomaly we have never seen before for this title. A nice unrestored example of Hemingway's classic story of love and war, arguably his masterpiece, and certainly one of the highspots of 20th Century literature. Connolly 100. [BTC #363060]


First edition. About very good in warped cloth boards with some rubbing and two small paper remnants from the dustwrapper on the front and rear panels, in very good or better dustwrapper with corresponding scares and some general wear. Inscribed by the author: “In his new boots, Joe Buck was six-foot-one and – life was different — James Leo Herlihy for —.” Waldo Salt wrote the screenplay for the John Schlesinger-directed film featuring Dustin Hoffman and Jon Voight, the movie became the only X-rated film to win the Academy Award for Best Picture (it has since been re-classified to an R rating). Nicely inscribed. [BTC #363231]


First edition, first issue binding. Boards slightly warped, foxing on the front fly, very good or better in a nice, very good dustwrapper with modest toning. Inscribed by the author in 1972. The author's second commercially published book, a surreal parody of pulp westerns. [BTC #349646]


First edition. Bookplate of noted oriental art collector Edward L. Whittemore, fine in near fine, slightly spine-faded dustwrapper. Author's account of his search for romantic adventure, mostly in the Orient. Many of the author's stories were made into successful movies, including *Shanghai Express*. [BTC #278213]
109 **Sidney HOWARD.** *Alien Corn.* New York: Charles Scribner’s Sons 1933. First edition. Fine without dustwrapper. Warmly Inscribed by the author. A relatively short running but important play which featured Katharine Cornell and Luther Adler in the original Broadway run. Very scarce signed – Howard died in a farm accident in 1939. He was awarded a posthumous Academy Award for his screenplay for *Gone With the Wind* (making him the first writer to win both a screenplay Oscar and the Pulitzer Prize for Drama). [BTC #363729]

110 **John HERSEY.** *Hiroshima.* New York: Alfred A. Knopf 1946. First edition. A couple of dampstains on the rear board, else very good in an attractive, very good dustwrapper with slight toning to the white spine lettering and some small internal repairs. Nicely Inscribed by Hersey at a later date with a quote from the book: “The crux of the matter is whether war … is justifiable, even when it serves a just purpose.” Hersey’s report on the bombing of Hiroshima. [BTC #355539]


114 **James HILTON.** *Knight without Armour.* London: Ernest Benn (1933). First edition. Foxing on the foredge and title page, else fine in very good or better dustwrapper with slight overall age-toning. An uncommon title in the first edition. Basis for the 1937 film directed by Jacques Feyder, adapted by Frances Marion, and featuring Marlene Dietrich and Robert Donat. Dietrich herself claimed to have directed a few scenes of this rousing film of the Russian Revolution, to the delight of the film’s producer, Alexander Korda, who on seeing the footage told his star, “You can direct here any time you want.” [BTC #347257]


### Catalog 173

First American edition (H-G on the copyright page). Modest offsetting to the front fly from clippings, else fine in near fine dustwrapper with slight spine toning. Although not marked as such, this copy is from the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. The author’s first book. [BTC #355740]  
First edition. Text and illustrations by Flagg. Illustrated paper-covered boards. Fine in a very good example of the printed dustwrapper with several small holes. Exceptionally uncommon in jacket. [BTC #290960]  
First edition. Ownership stamp of a private organization, thus very good in very good dustwrapper. **Signed** by the author. [BTC #275394]  
First edition. Illustrations by F.C. Yohn. Very slightly cocked else fine and bright in very good or better dustwrapper with a few small chips. Romance of an orphan that was made into a 1916 silent film. Rare in jacket. [BTC #355375]  
First edition. A small gift inscription on the front fly, and the gilt lettering a little tarnished, else fine in very good or better dustwrapper with a subtle stain on the front panel, and art by Edward C. Caswell. Carefree and artistic bon vivant living in Paris is forced to return home to tend to the family business. Very scarce in jacket. [BTC #96294]  
First edition. Corners a little bumped, at least very good in a price-clipped, very good dustwrapper with modest edgewear. **Inscribed** by the author in 1968. Jones’s second novel and basis for the Vincente Minnelli film with Frank Sinatra, Dean Martin, and Shirley MacLaine. A nice presentable copy. [BTC #351069]  
First edition. Near fine with the front free endpaper clipped, in a very near fine dustwrapper. **Inscribed** by the author. [BTC #355908]
125 Shirley JACKSON. *Hangsaman*. London: Victor Gollancz 1951. First English edition. Fine in very good or better dustwrapper with a few small nicks and tears, and a small, faint splash mark on the spine. Author’s third book, and second novel, and her first novel to deal with the darker regions of human nature and personality. *Inscribed* by the author to her in-laws, the parents of her husband, the editor Stanley Edgar Hyman: “For Lulu and Dad with all my love – Shirley.” The recipients were, along with her own parents, the dedicatees of Jackson’s *Life Among the Savages*. Jackson was a bit of a recluse and books inscribed by her are uncommon, especially with any kind of association. [BTC #78585]


127 –. *We Have Always Lived in the Castle*. New York: Viking (1962). First edition. Slightly bumped and soiled, else near fine in very good dustwrapper, with a chip on the rear panel, and general modest wear at the extremities. *Inscribed* by the author to her mother-in-law (see above): “For dearest Lulu, with all my love – Shirley.” A significant association copy. [BTC #78582]


131 –. *[Screenplay]: The Soldier’s Wife [The Crying Game]*. London: Palace Productions 1991. Screenplay. Second draft, dated “9th June 1991.” 123pp. Bradbound loose photocopied sheets with textured gray wraps with die-cut front cover. Very good plus with the front wrap toned at the top edge, creased in two places, and lightly bumped at one corner. The Academy Award-winning screenplay for *The Crying Game*, with its original working title, which Stanley Kubrick suggested Jordan change (Kubrick felt military titles deterred audiences). The tale of a good-hearted IRA agent and the girlfriend of a hostage accidentally killed while in his charge, with a famous surprise twist. [BTC #363512]

First edition. Fine in a fine example of the original acetate dustwrapper (not shown in illustration). One of 750 numbered copies Signed by Kerouac, this copy out of series. Laid in is the publisher’s prospectus as issued, fine with a small and very faint dampstain. The only lifetime edition of this title; it was expanded and republished in a trade edition after Kerouac’s death. Scarce. [BTC #99548]

**133** (Judaica). Elisha M. FRIEDMAN. *Survival or Extinction: Social Aspects of the Jewish Question.* New York: Thomas Seltzer 1924. First edition. Corners a little bumped, slight wear at the crown, else near fine in very good dustwrapper with some modest chipping at the crown. Very scarce in jacket. [BTC #348908]


**135** Valentine KATAEV. *Time, Forward!* New York: Farrar and Rinehart (1933). First American edition. Translated from the Russian by Charles Malamuth. Fine in very good dustwrapper with a small hole on the front panel, and shallow loss at the crown. A novel about the cheery social experiment which was the Russian Five Year Plan. Attractive jacket art, apparently unsigned, but reminiscent of Paul Wenck. [BTC #277260]

**136** Søren KIERKEGAARD. *Christelige Taler [Christian Discourses].* Copenhagen: C.A. Reitzel 1848.

First edition, Presentation state. Includes “The Anxiety of the Heathen,” “Exultant Notes in the Conflict of Suffering,” “Thoughts Which Wound from Behind – for Edification,” and “Discourses at the Communion on Fridays.” Very good or better copy in glossy black presentation issue paper-covered boards with some surface loss to the outer joints and spine. Inscribed by Kierkegaard to Johan Ludvig Heiberg, the philosopher and prominent Hegelian whom Walter Lowrie called “the acknowledged literary arbiter of Copenhagen.” He was a close mentor to Kierkegaard who served as one of the official readers of Kierkegaard’s dissertation and had an important influence upon his work. Kierkegaard published two appreciations of Heiberg’s mother and his wife (both were actresses) and remained close to the older scholar throughout his life. Despite this Heiberg never ceased to represent for Kierkegaard the hypocrisy of contemporary culture and Christianity. An important early work by the great philosopher. According to Lowrie, the third section is the first example of the polemic against a self-satisfied Christianity which was to dominate Kierkegaard’s late writings. Among the controversial themes of this third section is Kierkegaard’s attack upon the widespread confusion among both laypeople and theologians between the intellectually comforting Platonic notion of the soul’s immortality and the Christian doctrine of a resurrection inseparable from judgment, addressed to the will rather than the intellect, and thus rightly a source of fear and trembling. A presentation copy of the first importance. Himmelstrup 110. [BTC #54791]
“I think that I shall never see…”


Klane, Robert. The Horse Is Dead. New York: Random House (1968). First edition. Slight bump on the spine, near fine in near fine dustwrapper with a corresponding bump and a touch of browning at the top flap edges. Warmly Inscribed by the author. Additionally laid in is a nice Autograph Letter Signed by the author to the recipient of the book. Exceptionally uncommon, self-described “tasteless novel” that has something of a cult following. The only inscribed copy we’ve seen. [BTC #351298]


Lessing, Doris. African Laughter. New York: HarperCollins 1992. First edition, hardcover issue. Very slight foxing on the endpapers, easily fine in fine, price-clipped dustwrapper. Although not marked as such, this copy is from the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. [BTC #355724]

Levine, Philip. Not This Pig. Middletown, Connecticut: Wesleyan University Press (1968). First edition, hardcover issue. Very slight foxing on the endpapers, easily fine in fine, price-clipped dustwrapper. Although not marked as such, this copy is from the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. [BTC #355724]


150 Philip LINDSAY. One Dagger for Two. London: Cassell and Company (1932). First edition. Cloth sunned and mottled, else very good in very good dustwrapper with age-toning and small tears at the crown. A romantic novel about Christopher Marlowe, by the son of noted Australian artist Norman Lindsay. Nicely Inscribed by the author. [BTC #348586]

152 **Norman MAILER.** *The Naked and the Dead.* New York: Rinehart (1948).
First edition. Light dampstaining to the bottom corners and edges of all pages, not affecting the text, thus very good in very good, internally tape repaired dustwrapper with edgewear. *Inscribed* by the author. The author's first book, among the best American war novels ever written. *Burgess 99.* [BTC #353557]

153 —. [Playscript]: *The Deer Park: A Play.*
New York: Supreme Pix [Leo Garen, Norman Mailer, and James Walsh circa 1954].
Playscript. Quarto. Mimeographed sheets, screw bound into plasticized wrappers with title in gilt. Marked “Draft,” and numbered in hand as “No. 45.” Pencil signature of actress Beverly Bentley, Mailer’s third wife, on the title leaf, another pencil name erased, a few light pencil notes in the text, binder worn at edges, a very good copy of the script for Mailer’s first play, later published by the Dial Press. Ex-Carter Burden. Rare. [BTC #86848]

154 **Bernard MALAMUD.**

First edition. Fine in fine dustwrapper. A novel of the Northwest by a Canadian cousin of Mary Pickford. This novel was the basis for the 1959 film *Woman Obsessed,* directed by Henry Hathaway and featuring Susan Hayward and Stephen Boyd. [BTC #85295]

156 **Catherine MARSHALL.**

157 **William MAXWELL.**

158 **William McCLELLAN.**

First edition. Slight foxing on the foredge, else fine in fine dustwrapper. Long *Inscription* from Maxwell to an important editor: “Dear Bob – I don’t know how many short stories I have written – I’ve never counted them. Not a great many. But in this volume are all the ones I thought worth saving. I like ‘Over by the River’ best, and ‘The Theatres in London’ next best. It is hard to put a book of stories together in such a way that it will wriggle off like a snake. W.M.” [BTC #96556]

Advance Reading Copy. A light dampstain on the top corner of the pages, a presentable, good copy in good printed box with some modest stains. One of an unspecified number of copies Signed by the author (some have speculated that the number was around 200). The first volume of the Border Trilogy, winner of the National Book Award and The Book Critics’ Circle Award. Basis for the Billy Bob Thornton film with Matt Damon and Penelope Cruz. [BTC #352862]


Bound galleys consisting of canvas tape bound photomechanically reproduced sheets of the finished manuscript in publisher’s printed wrappers. Quarto. One corner a little bumped, near fine. Photocopy of a letter from Knopf editor Gary Fisketjon requesting confidentiality before the date of publication. Apparently only a small number of these advance copies were issued, and are very scarce. Basis for the Coen Brothers film that won four Academy Awards including Best Picture. [BTC #348928]


Broadsheet mailer. Single sheet printed on both sides. Folded for mailing with splits at the folds, tears from a now absent staple and hand addressed to New Directions editor Robert MacGregor, very good or better. The promotional mailer for one of Merrill’s earliest works, a play adapting the ancient legend of Tithonius, which debuted on February 15, 1955 at the Theatre de Lys in New York. The mailer features a photo of the young author, along with an endorsement of the play by Tennessee Williams. [BTC #355981]


First edition. Printed pale green boards. Boards a little bowed, modest toning at the extremities, a very good copy. One of 300 numbered copies Signed by the author. [BTC #351573]


First edition. Page edges a little soiled, near fine in a very good or better dustwrapper with a wrinkled section at the crown. Signed by the author. Pulitzer Prize-winning novel. McMurtry originally wrote the story as a film script in 1971, but the project fell through and he eventually purchased the rights back and wrote the novel. Basis for an epic 1989 mini-series with an all-star cast headed by Robert Duvall, Tommy Lee Jones, Danny Glover, and Diane Lane. [BTC #349784]
167 **Michael MEWSHAW.**


169 **Isabel MILLER (pseudonym of Alma ROUTSONG).**


170 **Ira MORRIS.**

First English edition. Page edges a bit soiled, else near fine in very good or better dustwrapper with tanning to the white spine lettering. A novel of a congressman’s rich widow, who lives and schemes from her Fifth Avenue flat. *Inscribed* by Morris to author James Jones and his wife: “For Jim and Gloria with friendliest greetings. Ira. 20 ix 67.” [BTC #92354]

171 **Willie MORRIS.**

First edition. Foxing on the foredge, a light dampstain on the last leaf or two and rear flap, else very good in a lightly rubbed, very good dustwrapper. A portion of this work was featured in *Harper’s Magazine.* *Inscribed* by the author to the daughter of James Jones: “New York City, April 19, 1971. To Julia-bird – Who is the prettiest girl I know and also the sweetest. I value your friendship very much – Love – The Willie [drawing of bird].” [BTC #96566]

168 **Arthur MILLER.**

Playscript. Quarto. Mimeographed sheets printed rectos only bound into Studio Duplicating Service, Inc. wrappers. Some modest creases and wear, "#38" marked on the title leaf, very good. *Signed* by Arthur Miller. Scarce. [BTC #351204]

172 **James MICHERNER.**

First edition. Good or better with a cocked spine, some spotting to the rear board, and a crack on the rear hinge, in near fine, original publisher’s acetate dustwrapper, lacking the slipcase. Copy 271 of 400 numbered copies *Signed* by Michener. [BTC #353530]

173 **—. The Source.**

First edition. Fine in fine acetate dustwrapper and aged, very good slipcase. Copy number 274 of 500 numbered copies *Signed* by the author. [BTC #352344]

174 **— another copy.**

First edition, trade issue. Slightly cocked else fine in fine dustwrapper. *Inscribed* by the author. A nice copy of this bulky and popular novel, usually found well worn. [BTC #349920]
| **175** (Military). Lieut.-General Sir Ian HAMILTON. *A Staff Officer’s Scrap-Book During the Russo-Japanese War.* London: Edward Arnold 1906.  
Fourth impression. Octavo. Blue cloth gilt. Very good or better with some wear to the extremities, and light spotting to the boards. Tipped in the front endpapers of this copy are four Typed Letters Signed and one Signed photograph from the author. In addition there is another letter gifting the book to, and subsequent correspondence between, Hamilton and John Page Nicholson, a Colonel during the American Civil War. The letters have been folded for mailing with only minor general wear, near fine. Hamilton was knighted in 1902 for a distinguished record in India, Africa, and Afghanistan. His image was later tarnished due to his involvement in the failed Gallipoli Campaign during World War I, subsequently detailed in his two volume *Gallipoli Diaries* published immediately following the war. The letters, on British War Office stationery and dated between 1906-1909, thank Nicholson for his interest in the book, oblige his request for a photo, and include a few passing references to the American Civil War including the battles at Antietam and Gettysburg. Nicholson was a veteran of the Savannah and South Carolina campaigns; a leading military historian, most notably the editor of the two volume *Pennsylvania at Gettysburg*; and an early supporter of preservation efforts at Gettysburg and Valley Forge. An interesting association copy connecting two notable military men of letters. [BTC #348444] |
| **179** Clarence E. MULFORD. *Me an’ Shorty.* Garden City: Doubleday, Doran 1929. First edition. Fine in near fine, slightly spine-faded dustwrapper (with art by Harry Beckhoff). A western in which Hopalong Cassidy’s Bar 20 friends have an adventure of their own. Very uncommon in jacket; this is a nice copy. [BTC #93244] |

First edition, first issue with the J.J. Little device on the copyright page and all textual points. A little offsetting to the endpapers from the jacket flaps and other light wear, still fine with the gilt particularly fresh, in a near fine example of the exceptionally rare dustwrapper with a few small spots and a shallow chip at the crown. Apparently this is the only known copy in the original dustwrapper – Joseph R. McElrath (author of Frank Norris: a Descriptive Bibliography) had never seen or heard of a copy in jacket, nor is there any mention of the jacket in BAL or Lohf and Sheehy, and it is lacking from the Bancroft Library’s Frank Norris Collection. In addition, this is a bibliographically interesting copy – McElrath notes two states of p.526 of the first issue and this copy is in the second state (the leaf a corrected cancel), but there are two blanks laid in opposite each side of the new leaf, each offset from the text and clearly present from printing and used to blot the fresh ink of the cancel. Because of the presence of the jacket and the easily removable blotter leaves, we strongly suspect this was a publisher’s file copy or otherwise set aside and never offered in a contemporary bookstore. The first volume in the author’s proposed Epic of Wheat trilogy. Norris died in October 1902 at age 32, and only this first volume was published during his lifetime. The second, The Pit was published posthumously, and the third was never finished. The nicest condition copy obtainable of an important book from the “muckraking” era, probably unique in jacket. BAL 15036, McElrath A6.I.a. [BTC #354656]


First edition. 24mo. 96pp., photographs. Stapled red wrappers decorated in silver and black. Modest light wear, a very good or better copy of this Art Deco-style guidebook to New York City. OCLC locates a single copy, at the New York Historical Society, as well as a single copy of a 1938 edition. [BTC #355338]

**183 James Ball NAYLOR. The Sign of the Prophet: A Tale of Tecumseh and Tippecanoe.** Akron, Ohio: Saalfield Publishing Company 1901.

First edition. Fine in very near fine dustwrapper with a very short tear and a little age-toning. Historical novel by an Ohio author. Rare in jacket. [BTC #96307]


First edition. Illustrations by E.S. Paxson. Maroon gilt cloth boards. Contemporary gift inscription on the front free endpaper, wear at the corners, with a couple spots, near fine. A collection of articles about Montana history written by Stone, dean of journalism at the University of Montana, and originally published in The Missoulian newspaper. Three of the articles were extensively based on stories told to Stone by Duncan McDonald (1849-1937), including one titled “The Dragon of the Selish” which contains one of the earliest published Coyote stories. McDonald, the son of a Scotsman and Pend d’Oreille Indian, lead a remarkable life as a guide, translator, and storyteller who likely wrote the first historical accounts from the Indian perspective in a series of articles about the Nez Perce war of 1877, first published in the Deer Lodge New North-West. An interesting book. [BTC #185531]

Folded and gathered sheets of the first edition, which was limited to 150 numbered copies (this copy unnumbered). With two drawings by Larry Rivers. Minor soiling to the outer wrap else fine in wrappers. A rare advance format of the poet’s scarce first book. [BTC #106817]


First edition. Faint offsetting to the endpapers, very near fine in a bit spine-toned, very good dustwrapper with a few small chips. [BTC #356154]


First edition. Page edges soiled a little, thus near fine in fine dustwrapper with none of the usual spine fading. *Signed* by the author. Winner of the National Book Award and increasingly scarce in this condition. A very nice copy. [BTC #351992]


Uncorrected proof. Fine in wrappers and fine trial dustwrapper that was not used on the finished book. *Signed* by the author. [BTC #351985]


First edition. Spine a bit faded, front hinge neatly repaired thus very good in a price-clipped, very good plus (and probably supplied) dustwrapper with a scrape on the front flap, but which does not obscure any text. Nicely *Inscribed* by the author to William and Frances Lord: “To the good Lord up above – 77th Street – and Lady Frances, from their contented customer, John O’Hara. 28 Dec ’58.” [BTC #29944]


First edition. Fine in an about fine dustwrapper with slight rubbing to the front panel. *Inscribed*. A particularly nice copy of a book usually found well-worn. [BTC #353070]


First edition. Corners a trifle bumped, else fine in fine dustwrapper with just a little foxing only visible on the inside. Briefly *Inscribed* by the author in the year of publication. The author’s fourth book and breakthrough novel, published in a small print run when the publisher had given up on Oates’s work as a commercially successful proposition. A very nice copy of this National Book Award-winning novel. [BTC #352291]


First separate edition of this essay. Cover by Matsumi Kanemitsu. Stapled wrappers. Modest age-toning to the wrappers, else fine. [BTC #106481]
First edition, first impression. Wrappers with applied title piece. Modest wear, near fine. The first printing of 1800 copies was rendered unfit for release through a printer’s error. All were destroyed except for about 70 copies, most of which were distributed with the second impression, with no known differentiation. Eventually 23 of the 70 copies of the first impression came into Patchen’s hands, and he created a limited edition of 11 copies, with a hand-lettered limitation page (where Patchen sets this sequence out). This is copy number 4 of the 11, and is Signed by the author. A handsome small collection of poems printed in a conscientious objectors’ camp. Rare. [BTC #278204]

First edition. Folio. Silk screened portfolio with decoration by Patchen. Laid in are eighteen silk screened broadside poems reproducing Patchen’s decorated manuscript copies. Additionally this set has a presentation Inscription from Patchen dated in 1956 on a smaller slip of Japanese paper. Light wear to the edges of the portfolio, creases to the edges of a few of the broadsides, near fine. Most of the broadsides have small labels on the verso stating that these broadsides were produced in editions of 200 copies each, but reportedly fewer sets were compiled due to loss in the printing process. Patchen, working at his home with printer Frank Bacher, hand-prepared the edition in the summer of 1955. Complete sets are exceptionally uncommon. [BTC #92471]

First edition. Spine slightly tilted and boards bowed, with light discoloration on the endpapers, thus very good only in a very good dustwrapper with a sticker shadow on the front panel and some dampstaining on the rear panel and flap. Signed by the author. [BTC #356073]

Eighth impression. Slightly cocked, else near fine in very good dustwrapper. Originally commissioned as a BBC radio play. This copy Inscribed by Harold Pinter (using his stage name, David Baron) to his first wife, the actress Vivien Merchant, apparently on the two month anniversary of their marriage: “To Vivien, Nov. 56. Almost two months! David.” Merchant went on to play the part of Mrs. Pugh in the 1972 film version of the play directed by Andrew Sinclair, along with a cast that also featured Richard Burton, Elizabeth Taylor, Peter O’Toole, Glynis Johns, and Siân Phillips. [BTC #276758]
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<td>198</td>
<td>Charles PORTIS</td>
<td>True Grit</td>
<td>New York: W. W. Norton &amp; Company (1999)</td>
<td>First edition. Fine in fine dustwrapper with a one inch tear and crease on the bottom edge of the rear panel. Portis's second book, the basis for the Henry Hathaway film of the same name featuring John Wayne, Glen Campbell, Kim Darby, Robert Duvall, and Dennis Hopper. Portis wrote the novel with John Wayne in mind and sent the actor galleys of the book; the Duke immediately fell in love with the project and, in addition to helping to bring it to the screen and getting a handsome salary plus percentage, he earned his first and only Academy Award as the crusty and alcoholic one-eyed U.S. marshal. Presumably we needn’t tell you as much about the recent Coen Brothers remake. [BTC #305034]</td>
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<td>203</td>
<td>Ruth PITTER (and John GAWSWORTH)</td>
<td>The Rude Potato.</td>
<td>[London]: (Cresset Press) [1941].</td>
<td>Page proofs in four unbound signatures. Octavo. Folds from mailing, mildly toned leaves and with a small stain on the final signature, about near fine. Inscribed by the author to the writer and poet John Gawsworth on the front wrap. Above the inscription is an additional Signed note from Gawsworth explaining that the proofs were sent to him in 1941 and indicating pages with Pitter’s hand corrections. [BTC #344091]</td>
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First edition. Slight sunning to the upper extremities of the boards else fine plus in a fine, fresh dustwrapper with a small chip on the rear panel and with the jacket about 1/8” shorter than the book. A somewhat sensationalistic novel about a hardened con and a teenage murderer. [BTC #12104]

First edition. Fine in fine dustwrapper. The author’s third novel, a bulky volume which is increasingly difficult to find in acceptable condition. One of only 4000 copies of the hardcover published. An exceptionally influential Burgess 99 title, winner of the National Book Award and the William Dean Howell Medal (for the best work of fiction to appear in the U.S. over a five-year period). The novel was also voted the Pulitzer Prize, but the award’s overseeing committee refused to grant the prize to Pynchon and thus none was given that year. A beautiful copy. [BTC #351337]

First edition. A bit cocked, very good in a somewhat soiled, very good dustwrapper. Inscribed by the author in the year of publication. Potok’s first book and very scarce signed. [BTC #362167]

First edition. Fine in a near fine slipcase. Number 27 of 30 numbered copies, with a page of the manuscript tipped in, and signed by the author. Scarce. [BTC #352915]

First edition. Slightly cocked else near fine in fine dustwrapper. One of 350 presentation copies signed by the author. [BTC #354186]

First edition. Edited and with an Introduction by Richard Poirier. Corners bumped, about very good in a presentable, good or better dustwrapper with general overall wear. Includes Thomas Pynchon’s story “Under The Rose,” the second prize winner that year, along with pieces by Katherine Anne Porter, John Updike (“The Doctor’s Wife”), Reynolds Price, John Graves, and Shirley Anne Grau. Both the Pynchon and Price stories precede their first books. This copy signed by both Reynolds Price and Shirley Anne Grau. [BTC #363229]

Advance Reading Copy. Very slight soiling, a just about fine copy in wrappers as issued. Author’s first book in the uncommon advance state. [BTC #99676]

213 John Crowe RANSOM, Grantland RICE, et al. *[College Yearbook]: Vanderbilt Comet 1905*. Nashville: Vanderbilt University 1905. First and only edition. Oblong quarto, 285, [33 ads]pp., photographs. Some modest spotting and wear, a sound, very good copy. Among the sophomore class is the young John Crowe Ransom, who is also listed in The Dialectic Literary Society. Also contains contributions by recent Vanderbilt-graduate Grantland Rice. [BTC #355332]

214 Lynn RIGGS. *Green Grow the Lilacs: A Play*. New York: Samuel French (1931). First edition. Fine in very good or better pictorial dustwrapper with a few tiny nicks, and a small stain on the spine. Riggs, of Cherokee descent, was the first Native American writer to achieve widespread success as a playwright. This play was later adapted by Rodgers and Hammerstein into their first collaboration, the successful musical *Oklahoma!* The only copy of the first edition we’ve seen in the correct dustwrapper. [BTC #349224]

215 Erich Maria REMARQUE. *Three Comrades*. London: Hutchinson & Co. (Publishers) Ltd. [1937]. First English edition. About fine in very good dustwrapper with modest shallow chipping at the spine ends. Basis for the 1938 Frank Borzage film with Robert Taylor, Margaret Sullavan, Franchot Tone, and Robert Young. This title is often mistakenly alleged (by people who believe everything they read on the Internet) to have inspired Michael Cimino’s 1978 film *The Deer Hunter*; there is no evidence to support this and the plots have little in common. But if you are looking for the non-existent film source book for Cimino’s classic movie and buying this will make you feel better, then don’t let us stop you. [BTC #356178]


Famed screenwriter Ernest Lehman made his directorial debut with the 1972 film starring Richard Benjamin and Karen Black. *Burgess 99.* [BTC #352423]

221 Rafael SABATINI. *Captain Blood.* Boston: Houghton Mifflin Company 1922. First American edition. Frontispiece by N.C. Wyeth. Two tiny holes in the front gutter, foredge very slightly soiled, else fine in fine dustwrapper with slight wear. Sabatini’s most successful work, a grand adventure of a British physician who is sold into slavery and escapes to become a feared buccaneer. Originally filmed in 1923 with J. Warren Kerrigan, Warner Brothers decided to remake it in 1935 but Robert Donat, originally set to star, bowed out due to health concerns. Jack Warner, determined to keep the Michael Curtiz film under budget, decided to cast in the leads two unknowns with a few bit parts between them: Errol Flynn and Olivia de Havilland. They were catapulted to stardom and they, Curtiz, and the film’s composer, Erich Wolfgang Korngold, collaborated on several other films. A magnificent copy of a desirable title. [BTC #54574]

222 Salman RUSHDIE. *The Satanic Verses.* (London): Viking (1988). First edition. Quarter morocco gilt and cloth. A tiny bump at the foot, else fine, lacking the unprinted tissue dustwrapper. Copy number 4 of 100 numbered copies (there were also 12 lettered copies) *Signed* by the author. Winner of the Booker Prize. [BTC #350735]

223 John RUSKIN. *The Stones of Venice.* London: Smith, Elder, and Co. 1851-1853. First edition in publisher’s deluxe signed binding (Westleys & Co.). Octavo. Three volumes: *The Foundations* (1851): xv, [1], 413pp., and 21 plates; *The Sea-Stories* (1853): vi, [2], 394pp., and 20 plates; and *The Fall* (1853): [4], 362pp., and 12 plates. Illustrations drawn by the author. Near fine in heavily stamped, dark green full morocco, with gilt peacock design, all edges gilt, marbled endpapers, with light rubbing to the spines and edges, and some internal foxing. Contemporary small bookseller ticket on the front pastedowns, and small contemporary owner’s name in light ink on the front fly leaves. Considered the best edition of Ruskin’s major work, an influential collection of essays on Venetian art and architecture called “the most detailed as well as the most lyrical architectural account of a great city ever written” (David Watkin). The 53 plates include many lithographs, 7 of which are hand-colored, 7 aquatints, and other engraved plates. All are excellent early impressions. *Grolier 100 #92.* [BTC #352292]


225 Carl SANDBURG. *Always the Young Strangers.* New York: Harcourt, Brace and Company (1953). First edition. Fine in very good, original unprinted acetate dustwrapper (not shown in picture) with slight chipping at the crown, in very good slipcase, except for some offsetting to one side of the box. One of 600 numbered copies *Signed* by Sandburg. [BTC #95957]
Uncorrected galleys. String-tied in unprinted gray wrappers with applied title label. Printed rectos only. Slight crease on the front wrap, modest age-toning, else near fine, with the title hand-written on the spine as “Franny and Zooey” [sic]. Laid in are a press release, a publicity statement to booksellers, and a seasonal pamphlet reviewing the book. The press release, on Little, Brown stationery, is most interesting as it details an August publication date (the book was eventually published in September) and also announces that the book would contain an introduction by Salinger (the little additional text that he reluctantly provided was used on the jacket flaps and there is no introduction within the book itself). Additionally, these galleys lack the dedication page added to the published book. By the late 1950s Salinger had become so disillusioned with the marketing practices of publishers that he broke all ties with his English publisher after they allowed Nine Stories to be published with a garish cover. With Little, Brown he stipulated that there would be no advance publicity for the book, that it would have simple and understated art design, and that Salinger himself would provide the jacket text. Rare – we know of only a handful of other copies. [BTC #348102]

Eight volumes, rebound in half black leather with five raised bands and black cloth covered boards, top edge gilt, marbled endpapers. A near fine set with a few scattered small scuffs on the leather, one volume has a bump and scuff at the top of the spine. A very nice looking set. [BTC #325676]

The jacket features drawings of Raymond Massey and Tamara Geva in the play. The first of the author’s three Pulitzer Prize-winning plays. Basis for the film, scripted by Sherwood, in which Clark Gable sings and dances for the only time in his film career, performing “Puttin’ on the Ritz.” The English edition is scarce in jacket. [BTC #338568]

Uncorrected galley proof. String-tied leaves printed rectos only in card covers with applied printed label. A small tear on the rear wrap, very near fine. Rare in this format, probably one of only a handful of copies for in-house use. A major book on the French avant-garde. [BTC #344139]

First stage edition. Illustrated with photographs from the stage play. Some scattered foxing to the endpapers, else near fine in very good dustwrapper with a short tear and some offsetting at the extremities. Signed by Charles Boyer, who starred in the stage production alongside Charles Laughton, Cedric Hardwicke, and Agnes Moorehead. [BTC #353482]
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Author(s)</th>
<th>Edition</th>
<th>Condition</th>
<th>Description</th>
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<tbody>
<tr>
<td>231</td>
<td>The Assassin</td>
<td>Irwin Shaw</td>
<td>New York: Random House (1946)</td>
<td>First edition. Slightly bumped corners else near fine in a very good dustwrapper with a tear on the rear flap fold, a chip at the foot, and rubbing on the front panel. Signed by the author. Text of a play that ran on Broadway for ten days, with a somewhat bitter preface by the author concerning theater critics and audiences, and his difficult and sometimes surreal encounters with wartime censors. Scarce, as unpopular plays seldom generate large book sales.</td>
<td>[BTC #361625]</td>
</tr>
<tr>
<td>233</td>
<td>Love on a Dark Street</td>
<td>Irwin Shaw</td>
<td>New York: Delacorte Press (1965)</td>
<td>First edition. Slightly cocked with some spotting else very good in very good dustwrapper with some rubbing and edge-wear. Inscribed by the author.</td>
<td>[BTC #361640]</td>
</tr>
<tr>
<td>234</td>
<td>Candy</td>
<td>Terry Southern and Mason Hoffenberg as Maxwell Kenton</td>
<td>Paris: Olympia Press (1958)</td>
<td>First edition, first issue of Candy, preceding all others. Printed wrappers. Nominal rubbing to the wrappers, a fine copy without the new franc sticker or overstamped price on the rear wrap. The true first edition of Candy is a great rarity. Most of the 5000 copies published by Maurice Girodias 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.” Because the book was published in English, the Brigade Mondaine had been supplied only with the title of the book, and the first couple of pages to compare to the text (in the event that someone might possess a copy without wrappers or the titlepage). The always resourceful Girodias had new wrappers printed with the substitute title, Lollipop, so that the police wouldn’t be able to find the book alphabetically on the “livre interdit” list, and he re-wrote the first several pages himself, even going so far as to attribute the Voltaire quote that leads the book to Rimbaud! He replaced the first signature in the existing first edition copies, and applied the “Lollipop” wrappers to the sheets of the first edition, in order to (successfully) thwart the authorities, particularly for the British export market, which provided much of his income. 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.</td>
<td>[BTC #304271]</td>
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<tr>
<td>235</td>
<td>West Side Story</td>
<td>Stephen Sondheim, Arthur Laurents, and Leonard Bernstein</td>
<td>New York: Random House (1958)</td>
<td>Sixth printing. Fine in a near fine dustwrapper with some very modest overall wear. Inscribed by Arthur Laurents. Sondheim’s first Broadway musical, a breathtaking update of Shakespeare’s Romeo and Juliet to contemporary New York street-gangs. Rarely have concept, setting, score, libretto and choreography come together so brilliantly on stage. That the achievement could further be translated so successfully to film, winning ten Academy Awards, is without precedent. It is also the only film for which two directors received Oscars (Jerome Robbins and Robert Wise).</td>
<td>[BTC #353096]</td>
</tr>
<tr>
<td>236</td>
<td>Phantom in the Wine</td>
<td>Jean Stark</td>
<td>New York: Simon and Schuster 1929</td>
<td>First edition. Fine in fine dustwrapper (with art signed “L.F.”). Orphan raised by gypsies in pre-revolutionary Russia grows up beautiful and is torn between gypsy life and two competing aristocrat brothers. Written by the daughter of a Russian baron who settled on the coast of Maine. A beautiful copy.</td>
<td>[BTC #348581]</td>
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First edition. Fine in near fine dustwrapper with a crease on the front flap. Publisher’s complimentary copy with slip laid in. Inscribed by the author. A novel of the legendary wizard Merlin, which Styron followed with retellings of other Arthurian characters. [BTC #352744]

First edition. Fine in saddle-stitched self wrappers. Prospectus laid in. Copy letter C of 26 lettered copies Signed by the author. Reprints Styron’s eulogy of Faulkner that originally appeared in Life magazine. Although not marked as such, Ray Roberts’s copy (see item 50). [BTC #362398]
**Modern First Editions**


Bound volume containing 15 issues of Rolling Stone magazine from September 16, 1971 through March 30, 1972. Folio. Black cloth boards with gilt lettering. Near fine with a bump to one corner and some very light wear at the extremities. This bound volume contains the first appearance of Hunter S. Thompson’s famous work, published in two consecutive issues with wonderful, multi-color Ralph Steadman covers and interior illustrations. This Gonzo manifesto and how-to travel story was the basis for the Terry Gilliam film featuring Johnny Depp and Benicio Del Toro. [BTC #355585]


First American editions of these translations. Two volumes. Translated by Marian Fell (Volume One) and Julius West (Volume Two). Spines a little dull and tiny tears at the spine ends, about very good. Each volume with the bookplate and handwritten initials of Eva Le Gallienne. Daughter of the poet Richard Le Gallienne, Eva was a distinguished actress, producer, and director whose stage career spanned an incredible eight decades. She made her stage debut in 1914 and founded the Civic Repertory Theatre in New York in the 1920s. In 1964 she was presented with a special Tony Award celebrating her 50th year as an actress and honoring her work with the National Repertory Theatre. In 1977 she won a Theatre World Special Award, and in 1986, three years after her final Broadway performance (in a production she also directed) she received the National Medal of Arts. A nice association set: on Broadway Le Gallienne produced, directed, and/or starred in The Three Sisters (1926), The Seagull on two occasions, and The Cherry Orchard on six separate occasions over her long career. [BTC #340244]


First edition. Fine in an about fine dustwrapper with some fading to the spine, although much less than usual. Although not otherwise marked, this is the author’s own copy of his first book, from the home library of Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. [BTC #362534]


First edition. Fine in a near fine, lightly rubbed dustwrapper. Although not marked as such, this is the author’s copy, from his home library. A nice copy of his scarce third novel. [BTC #362532]


First edition, first printing with “ciper” instead of “cipher” on page 187. Two pages of advertisements in the rear including George Du Maurier’s Peter Ibbetson and Trilby. Brick red cloth decorated in gilt. Top edge gilt. Contemporary owner’s gift inscription in pencil on the front fly, a stain on the top corners of cloth and pages (not affecting text), spine ends lightly worn, else very good minus. [BTC #350769]
250 **John UPDIKE.** *Sheets of Signed Labels.*

Two letter sheets of nine labels each for a total of eighteen labels, each one **Signed** by John Updike. Pages are soiled and creased else very good. Bold signatures. Scarce and unusual, apparently solicited by a collector. [BTC #356157]


First edition. Fine in fine dustwrapper with one very tiny tear. Advance Review Copy with slip laid in. Author's second book of poems. [BTC #99719]


First Modern Library edition. Fine in near fine dustwrapper. **Signed** by the author on the title page. [BTC #355569]

253 — **Warm Wine.**


First edition. Saddledstitched in marbled selfwrappers. Prospectus for the book laid in. Fine. Copy number 65 of 250 numbered copies **Signed** by the author. Although not marked as such, Ray Roberts’s copy (see item 50). [BTC #362383]


First edition. Oblong papercovered boards with applied paper labels. Fine. Copy letter U of 26 lettered copies printed by Andrew Hoyem and **Signed** by the author. [BTC #351410]


First edition. Fine in fine dustwrapper and fine slipcase with a little rubbing. One of 350 numbered copies **Signed** by the author. [BTC #99872]


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.* [BTC #350121]

258 — **[Broadside]: Full Forty Years Have Flown...** [Shillington, Pennsylvania: Privately Printed 1990].

Untitled broadside written for the author's high school reunion. 8” × 10”. **Signed** by Updike. Fine. Reportedly issued in a small edition, of which many were distributed at the event. Very scarce. [BTC #348440]

259 — **Brazil.** New York: Alfred A. Knopf 1994. Uncorrected galley proofs. Near fine with toning on the edge of the front wrap, wear near the crown, and splash marks on the rear wrap. A scarce advance format. [BTC #363401]
First edition, with no equivalent American edition. Near fine with very slight foxing, in a near fine, lightly worn dustwrapper. **Signed** by the author. Includes the plays *Visit to a Small Planet*, *The Best Man*, and *On a March to the Sea*, as well as the author's preface to each play, and the essay "Love, Love, Love." A very scarce volume, especially signed. [BTC #362812]

First edition. Spine slightly cocked, else near fine, in a near fine dustwrapper with light offsetting and foxing. **Signed** by the author. [BTC #354240]

262  **How to Demonstrate, Be Tried, Go to Jail and Stop the War in Vietnam: A Practical Guide to Nonviolent Direct Action.** San Francisco: Peace & Gladness Press [1965].
"First Draft." 34pp. Mimeograph pamphlet with side-stapled wrappers, printed rectos only. A contemporary ink note on the rear wrap and light toning at the extremities, near fine. Peace & Gladness Pamphlet #1. A guide to civil disobedience by M.B. Schnapper, writing as Mark Morris and prepared for the Committee for Non-Violent Action West in preparation for their “nonviolent invasion” of the Oakland Army Terminal to be held on June 22, 1965. The terminal was the departure point for troops headed to Vietnam. The pamphlet describes and details the various stages of a nonviolent protest including preparation, demonstration, resisting or not resisting arrest, booking, sentencing, and jail (“Homosexuality,” “Fasting,” “Wheeling & Dealing,” etc.). Also included is an appendix that outlines the discipline of the movement and a report on a previous confrontation at the same location earlier in the year. OCLC locates two copies of this pamphlet from the anti-war movement of 1960s. [BTC #353980]


264  **Between Time and Timbuktu; or Prometheus-5: A Space Fantasy.** (New York): Delacorte (1972).
First edition. Photographs by Jill Krementz. Bottom of rear board bumped, boards slightly warped, very good in near fine dustwrapper with a bit of wrinkling. **Inscribed** by the author. One of Vonnegut’s scarcest works, a teleplay produced by the NET Playhouse. [BTC #349880]

First edition. A bit of foxing on the spine else fine in fine dustwrapper. **Inscribed** by the author on the half-title. [BTC #349863]

266  **Irvine WELSH. Porno.** London: Jonathan Cape (2002).
Bound galleys. Fine in comb-bound binding with clear acetate front and rear cover. [BTC #363511]

267  **another copy.**
First edition. Fine in fine dustwrapper. **Signed** by the author. (Not shown) [BTC #363433]
268 Walt WHITMAN. As a Strong Bird on Pinions Free, and Other Poems (Leaves of Grass). Washington DC: [The Author] 1872.

First edition. A little rubbed, a sharp, near fine copy. A collection of poetry described by Whitman (who wrote most of his own publicity and, occasionally, reviews of his own books – leaving nothing to chance as it were) as: “...the poems of the author’s elder age – are the surplusage of Leaves of Grass – the wake following that volume, as the eddies behind a ship.” The title poem was delivered at the Dartmouth College commencement. This is a presentation copy, Inscribed by the author: “Lilla Gosling from Walt Whitman.” Gosling was a nurse whom Whitman met in Canada in June, 1880 through his friend and eventual literary co-executor R.M. Bucke (see William White’s edition of Whitman’s Daybooks and Notebooks). She was the daughter of Thomas and Anne Willson Miller of Niagara/Buffalo and latterly of Owen Sound, Ontario. In 1875 Lilla married Frank Gosling, a banker, in London, Middlesex, Ontario. Richard Bucke, the dear friend of Whitman, was a physician in London, Middlesex.

Copies of Whitman books with tipped-in signatures, envelopes tipped-in with the author’s signature in the return address and signed photos attached (often by Whitman’s own design), while no longer plentiful, are nevertheless much more common than books actually inscribed by him in the book, as this is. Furthermore, it is of some added interest that he signed the book with his full name rather than as “the Author” as was usually the case. A particularly nice copy, with a slight but authentic association. BAL 21408. [BTC #36880]


First edition. Slightly cocked and the paper spine label is a trifle darkened from binder’s glue, both flaws which seem endemic to the book, else near fine in a bright, very good dustwrapper with small chips at the top of the front panel, and at the crown, but which has been spared the professional restoration that most copies we have seen lately seem to have undergone. The timeless and quintessential Hollywood novel in which West explores the frustration, violence, and savagery beneath the glamour and glitz. Increasingly scarce. Interesting Hollywood provenance, available on request. [BTC #92350]


First edition. Fine in a very near fine dustwrapper with the pink portion of the spine, which is usually faded out to near invisibility, only slightly faded and very easily readable. The only flaw is a vertical pink stain on the spine, possibly the result of a printer’s error. Only the third copy we have seen that retains a substantial portion of the pink spine lettering, and rare thus. Author’s elusive third book, cheaply manufactured during wartime and virtually never found in this condition. [BTC #86563]

272 Edith WHARTON. Artemis to Actaeon. New York: Charles Scribner’s Sons 1909.

First edition. Bookplate removed from the front fly else a lovely, fine copy, with a near fine example of the rare dustwrapper with some professional internal mends at the spine folds. A volume of poems written as a result of Wharton’s affair with Morton Fullerton, reflecting her infatuation and published in small numbers. Rare in jacket. [BTC #56393]
273 **Tennessee WILLIAMS. ** *A Streetcar Named Desire.* New York: New Directions 1947. First edition. Owner name on the front fly neatly marked over, bottom of the boards a little rubbed, still about fine in a bright, near fine dustwrapper with slight (but less than usual) fading to the spine, and a little offsetting and a small stain on the rear panel. Pulitzer Prize-winning drama highspot, basis for innumerable revivals and an explosive Elia Kazan film featuring Marlon Brando, Vivien Leigh, Karl Malden, and Kim Hunter. Ironically, Brando, in his signature performance, was the only one of the quartet who didn’t win an Oscar. A lovely copy. [BTC #78371]

274 —. [Typescript]: *First Draft of Final Version of Camino Real [with Revisions].* [1952].

Carbon typescript. Quarto. 133pp. Sheets bradbound in the blue “Liebling-Wood” folder of Williams’s agent, Audrey Wood. The light blue wrappers moderately worn with tears at the extremities, very good plus. A drama that was expanded from Williams’s one-act play, *Ten Blocks on the Camino Real,* after Elia Kazan showed interest in the original story. It debuted on March 15, 1953, and was the first of Williams’s plays to feature fantasy elements with a story that follows various literary characters, such as Don Quixote and Casanova, trying to escape an isolated and unidentified Spanish town. This copy, which is divided into 14 blocks instead of the 16 of the final published version, includes a note at the bottom of the first page that reads: “This draft to be kept ‘under cover’ - only for Audrey Wood, Kazan, and possible producer. T.W.”

Several key differences indicate this draft was written around the time of a November 17, 1952 letter from Kazan to Williams suggesting several changes. While this copy has eight pages labeled “insert” or “revision,” it does not include all of the additional lines created for the Kilkroy character, played by Eli Wallach, or Esmeralda’s prayer in the final scene that sums up the play’s message and showcases Williams at his most poetic. Unfortunately, none of these changes worked because the play received some of the worst reviews of Williams’s career. One of the harshest comments came from *New York Herald Tribune* theater critic Walter Kerr who said “Williams is our greatest playwright and this is his worst play.” Needless to say, the play did not do well, running for only eight weeks and 60 performances. A revival was produced in 1970 by director Jules Irving with Al Pacino, Jessica Tandy, and Susan Tyrrell, with similar results. [BTC #344568]


Mimeographed sheets, printed both sides. 13pp. Sheets stapled at one corner. Fine. A couple minor corrections, possibly by Williams. The typescript for the 1955 publication of the opera by G. Ricodi and Co., which coincided with its first performance at Tulane University in New Orleans on January 17, 1955. The original one-act play was written before 1946, but not published until it appeared in *Wagons Full of Cotton and Other One-Act Plays* in 1966. OCLC locates no copies of this typescript and it is not found in the Harry Ransom or Fred W. Todd collections. [BTC #346032]


277 **Romer WILSON. ** *The Death of Society.* London: W. Collins Sons (1921). First edition. Light pencil marks on the title page (easily erasable, but the nature of which almost certainly indicate that this copy was used as an editorial copy in order to prepare the next edition, so we’re leaving them in), else fine in fine dustwrapper. Winner of the Hawthornden Prize and the best-known novel by Wilson, the English wife of American anthologist Edward J. O’Brien. She was a talented author who drew comparisons to the Brontës, Keats, and Katherine Mansfield, but died tragically at age 39. Very scarce in jacket. [BTC #78081]
**278 William Butler YEATS. The Wild Swans at Coole.** New York: Macmillan 1919.

First American edition, with new material added. Papercovered boards and jacket, both with a design by Sturge Moore. Neat, contemporary owner name on the front fly, corners very slightly bumped, else about fine in a lightly soiled, else near fine dustwrapper with a very short tear. **Signed** by the author on the title-page, and dated by him in 1920. A very attractive copy of this important volume of poetry. [BTC #84688]


First edition, preceding the English edition. Fine in a just about fine dustwrapper with a tiny nick at one corner of the front panel. The story of their collaboration in musical comedy. Once relatively common but now difficult to find in this condition, and presumably destined to become more so. [BTC #96950]


First commercially published edition, preceded by a rare limited edition. Illustrated wrappers. A small dampstain to the bottom corner of the pages, else a near fine copy. **Inscribed** by Wright in December 1988, apparently prior to publication, to another poet and close friend. [BTC #93978]


First edition, wrappered issue. Photographically illustrated wrappers. Fine. **Inscribed** by Wright in 1994 to another poet and close friend. [BTC #93976]

**282 Herman WOUK. Marjorie Morningstar.** Garden City: Doubleday & Company (1955). Later printing. Slight edgewear and toning else very good in a nice, very good or better dustwrapper with spine-toning. **Inscribed** by the author. Basis for the film featuring Gene Kelly and Natalie Wood. An attractive, signed copy. [BTC #361733]

**283 Marguerite YOUNG. Miss MacIntosh, My Darling.** New York: Charles Scribner's Sons (1965). First edition. Fine in a very good, price-clipped dustwrapper with several small nicks and tears. **Inscribed** by the author: “For Richard Kanuck from Marguerite Young, his teacher in the realm of fiction and all those ambivalences to which he takes like a unicorn to a forest.” A nice inscription in this late modernist tour de force. The author's first novel. [BTC #97990]


First edition. Fine in a very good plus example of the dustwrapper with some modest chipping on the rear panel, tiny nicks at the spine ends, some rubbing, and a closed tear on the front panel. Basis for the 1948 film *They Live By Night*, the first film directed by Nicholas Ray. Also filmed with its original title in 1974 by Robert Altman, starring Keith Carradine and Shelley Duvall. Exceptionally scarce in jacket. [BTC #87132]


First edition. A tiny stain on the front cover else fine in fine dustwrapper. Inscribed by the author on the front free endpaper using his pseudonym: “For David – with revolutionary zeal and bourgeois dispatch, Kavanagh.” [BTC #310980]


First edition. Paperback original in fine wraps. Signed by the author. A scarce work by the popular mystery author, republished a decade later in a limited edition. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #310447]


First edition. Scattered foxing to the first few pages, slight wear to the boards, an attractive, near fine copy. A collection of witty short stories by the Irish Judge Bodkin, his first book to feature lady detective Myrll. Bodkin later married Myrll off to his other excellent detective hero, Paul Beck, “the rule of thumb detective,” and they pursued criminals together. The first Paul Beck book is a *Queen's Quorum* title; this could as easily have been chosen. A rare, desirable and much underrated title. [BTC #46878]


First American edition. Fine in near fine slipcase with some fading on the edges. Copy number 70 of 100 copies Signed by the author. [BTC #361445]


First edition. Simultaneous paperback. Pictorial wrappers. Fine. Published simultaneously in both hard and soft covers, a collection of stories that received almost no distribution. Very scarce. [BTC #361282]


First edition. Fine in fine dustwrapper. Inscribed by the author. A beautiful copy of the first novel to feature Dave Robicheaux. [BTC #351496]
294 **Raymond CHANDLER.** *Farewell, My Lovely.* New York: Alfred A. Knopf 1940. Advance Reading Copy in illustrated self-wrappers as issued. Spine-cocked, rubbing and edgewear, an attractive, very good copy of this fragile pre-publication state. Housed in a custom quarter red morocco and cloth clamshell case. In recent years the few copies that have been on the market have usually been subject to extensive repair. While this copy exhibits some wear, it is totally unacquainted with the paper conservator's art. A scarce issue of what some consider the zenith of the modern hardboiled detective novel. *(Shown far left)* [BTC #88418]

295 — another copy. First edition. Lightly rubbed, near fine in very good dustwrapper with a chip on the front panel, some rubbing and short tears, and a faint, barely visible stain, but which is completely devoid of the restoration, repair, and sophistications usually visited upon copies of this title. The author's second book, basis for the 1944 film *Murder, My Sweet* directed by Edward Dmytryk, with Dick Powell as Philip Marlowe. Remade in 1975 by Dick Richards with Robert Mitchum. [BTC #107062]


297 **G.K. CHESTERTON.** *The Man Who Knew Too Much and Other Stories.* London: Cassell and Company (1922). First edition. Fine in a very attractive, near fine dustwrapper with shallow chipping at the top of the spine. A collection of stories following the exploits of gentleman detective Horne Fisher (basis in name only for the eponymous Alfred Hitchcock films but classic stories in their own right). A lovely copy of a very scarce and desirable title. [BTC #59854]


299 **Charles Francis COE.** *Swag.* New York: G.P. Putnam's Sons 1928. First edition. Bottom corners a little abraded, else near fine in an attractive, price-clipped, near fine dustwrapper with a very small rubbed tear at the crown where it meets the front panel. Signed by the author in New York City in the year of publication. Young man comes to the big city and falls into the trap of the underworld. Very uncommon signed. [BTC #71163]


301 **Gerald CUMBERLAND.** *The Poisoner.* London: Grant Richards 1921. First edition. A little darkening to the edges of the endpapers, near fine in a spine-faded, very good or better dustwrapper. Exceptionally uncommon in jacket. [BTC #89574]
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<th>Page</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>305</td>
<td>Enter Sir John</td>
<td>Clemence DANE, Helen SIMPSON</td>
<td>New York: Cosmopolitan</td>
<td>First edition. Fine in fine dustwrapper. Basis for the 1930 Alfred Hitchcock film Murder! with Herbert Marshall and Norah Baring. An early and entertaining Hitchcock classic in which, for the first time in a sound film, the audience heard a character’s “inner thoughts” (Marshall stood silently while off-camera a wire tape of his dialogue played over a live orchestra). A stunning copy. [BTC #56387]</td>
</tr>
<tr>
<td>306</td>
<td>Raise the Titanic!</td>
<td>Clive CUSSLER</td>
<td>New York: Viking</td>
<td>First edition. A bit cocked, else near fine in a just about fine dustwrapper. Signed by Cussler with a sentiment. [BTC #363243]</td>
</tr>
<tr>
<td>307</td>
<td>“C” is for Corpse</td>
<td>Sue GRAFTON</td>
<td>New York: Henry Holt</td>
<td>First edition. Fine in fine dustwrapper. Signed by the author. A beautiful copy. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #292043]</td>
</tr>
<tr>
<td>308</td>
<td>Odd Man Out</td>
<td>F.L. GREEN</td>
<td>New York: Reynal &amp; Hitchcock</td>
<td>First American edition. Fine in a lightly worn, very good plus dustwrapper with some very small chips at the extremities. Novel of an Irish rebel on the run, basis for the classic Carol Reed film featuring James Mason. [BTC #71169]</td>
</tr>
<tr>
<td>309</td>
<td>Grisham An Exhibition</td>
<td>Thomas M. VERICH</td>
<td>University of Mississippi: The University of Mississippi Libraries</td>
<td>First edition. Oblong 16mo. Fine in stapled wrappers with errata slip bound in. A catalog for an exhibit celebrating Grisham’s success. This is one of 100 numbered copies Signed by Grisham. [BTC #312246]</td>
</tr>
<tr>
<td>310</td>
<td>Murder Will Speak</td>
<td>J.J. CONNINGTON</td>
<td>Boston: Little, Brown and Company</td>
<td>First American edition. Fine in very good dustwrapper with small nicks and tears and evidence of small, old internal repairs. Did a coward have the gumption to kill himself, or was it murder? Jacket art by George F. Kelley. [BTC #294405]</td>
</tr>
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</table>

312 Michael INNES. [Manuscript]: Death at the Chase. [1969]. Typed manuscript bound in red cloth. Folio. Fine. Signed by the author on the title page. 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) responding to an inquiry about purchasing some of his manuscripts, and offering this and another, A Family Affair. One of the letters is particularly interesting in that it reveals: “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 scissors [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. Thus, according to the author, one of very few of his existing manuscripts. [BTC #283280]


First edition. Fine in fine dustwrapper with a little rubbing on the front panel, and two tiny tears barely worthy of mention. The third of the author's three Houghton Mifflin hardcover westerns, from early in Leonard's career. Only a small number of hardcover copies of this edition were printed, and most of them went to libraries (when copies surface on the market they usually have replaced endpapers and remnants of library markings). A superior copy of a notable rarity, avidly sought by both western and mystery collectors. [BTC #72773]

First edition. Remainder marks on the bottom edge, binding cocked, and with a generic bookplate, a good copy in near fine dustwrapper with a tiny tear at the foot of the spine. Signed by the author. Basis for the 1986 John Frankenheimer film featuring Roy Scheider and Ann-Margret. [BTC #349868]

First American edition. Spine lettering a bit tarnished thus near fine in fine dustwrapper with remnant of a wraparound band with a Graham Greene blurb. Inscribed by the author. Slip with printed “Compliments of John le Carré” laid in. [BTC #350595]

First American edition. Fine in a very near fine dustwrapper with a little discoloration on the rear panel. Nicely Inscribed by the author and scarce thus. [BTC #350586]

First edition. Full leather gilt. Illustrated by Ben F. Wohlberg. Near fine with some slight soiling on the rear board and wear to the page edge gilt. Signed by the author. One of an unspecified number of copies of the first edition with a special message from the author to subscribers that does not appear in the trade edition. [BTC #356105]

First American edition. Near fine in good only dustwrapper with a long, internally repaired tear, and modest chipping at the crown. Scarce in jacket. [BTC #286537]

First edition. Fine in fine, lightly soiled dustwrapper. Nicely Inscribed by the author as both Macdonald and as Kenneth Millar in 1972. [BTC #352880]

First edition. Slightly cocked, near fine in fine dustwrapper. Nicely Inscribed by the author as both Macdonald and as Kenneth Millar in 1969. [BTC #352882]

First edition. Foxing on the endpapers and very slightly cocked, near fine in fine dustwrapper with internal foxing. Nicely Inscribed by the author as both Macdonald and as Kenneth Millar in 1972. [BTC #352877]
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>Edition Details</th>
<th>Condition Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>327</td>
<td>Flight of the Stone Angel</td>
<td>Carol O’CONNELL</td>
<td>Blakeney: Scorpion Press (1997)</td>
<td>First edition. Fine quarter red morocco with raised bands, gilt spine lettering and marbled boards with fine acetate dustwrapper (not shown in illustration). Copy letter G of 15 lettered copies Signed by the author and Val McDermid, who wrote the appreciation. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn.</td>
<td>[BTC #310074]</td>
</tr>
<tr>
<td>332</td>
<td>The Fencing Master</td>
<td>Arturo PEREZ-REVERTE</td>
<td>Blakeney: Scorpion Press (1988)</td>
<td>First edition. Translated from the Spanish by Margaret Jull Costa. Fine in quarter morocco with marbled boards and gilt lettering, in the original, near fine acetate dustwrapper (not shown in illustration) with two small tears. Copy letter N of 15 copies Signed by the author and Andrew Taylor, who wrote the appreciation. Although not marked in any way, this copy is from the collection of Bruce Kahn.</td>
<td>[BTC #310692]</td>
</tr>
<tr>
<td>333</td>
<td>Spring Harrowing</td>
<td>Phoebe ATWOOD TAYLOR</td>
<td>New York: W.W. Norton 1939</td>
<td>First edition. Owner’s book label on the front fly else near fine in very good dustwrapper with a tear at the edge of the spine and front panel, and a dampstain, visible mostly on the inside of the jacket. With a label Signed by the author also on the front fly.</td>
<td>[BTC #300740]</td>
</tr>
</tbody>
</table>
336 Jim THOMPSON. *Heed the Thunder.* New York: Greenberg 1946. First edition. A bookplate on the front fly and a large stain on the rear board, a fair only copy in a presentable, fair only dustwrapper with a corresponding stain on the rear panel, a long tear and a couple of small chips at the crown. The second of only three hardcover novels published during the hardboiled author's lifetime. [BTC #274995]


341. E. Phillips OPPENHEIM. *The Inevitable Millionaires.* Boston: Little, Brown 1925. Reprint of the American edition, published in the same month as the first. About fine without the dustwrapper. Rex Stout's copy with his bookplate on the front pastedown. One of a number of books that came from the carriage house of Stout's home when it was resold. Laid in is a letter dated in 1951 from Stout's daughter Barbara to Joan Salmon, daughter of Harold Salmon, Stout's long time retainer, and according to the McAleer biography of Stout, considered by some as the “Archie Goodwin” to Stout’s “Nero Wolfe.” [BTC #85447]


First edition, binding state D (no established priority). Slight rubbing to the spine ends and a tiny tear to the edge of one leaf in the text, else fine in a lightly soiled, very good plus dustwrapper with a shallow chip at the crown, and some of the usual fading to the red “451” on the spine. **Signed** by the author. François Truffaut spent five years writing the screenplay for his 1966 film version with Oskar Werner and Julie Christie. It was the director’s first film in color, as well as his first English language film. A nice copy of a very scarce Ballantine hardcover and a highspot of science-fiction literature. [BTC #64489]

345 —, et al. All the Devils are Here. Atlanta: Unnameable Press 1986.  
First edition, signed and limited issue. Illustrated. Trade paperback. Edited by David D. Deyo, Jr. Fine in wrappers. Number 170 of 200 copies **Signed** by all the contributors on violet cardstock, bound in at the end of the text: Ray Bradbury, Brian W. Aldiss, Thomas Ligotti, Jessica Amanda Salmonson, Michael Bishop, Sharon Webb, and 27 others. Inexplicably uncommon in the trade (although if every contributor’s parents bought two copies, that would explain a lot). [BTC #353146]

First edition, limited issue. A very small spot on the bottom page edge else fine in an about fine slipcase with some wear on the corners. Copy number 129 of 250 **Signed** by the author. Barker’s first novel. [BTC #355752]

Six volumes. First hardcover editions of volumes three through six, and first separate hardcover editions of volumes one and two. Corners a little bumped, else near fine in near fine dustwrappers with corresponding bumps, housed in two slipcases. Each volume is one of 200 numbered copies **Signed** by Barker. [BTC #351146]

First American edition (hardcover issue, also issued in wrappers). Original publisher’s green cloth stamped in blind and gilt. Faint dampstains on the boards, a handsome, very good copy. The title tale is a supernatural story. A nice copy. [BTC #362249]

First American edition. Lettering a trifle rubbed and a tiny stain on the rear board, else fine, lacking the rare dustwrapper. Filmed several times, most importantly in 1925 with special effects by Willis O’Brien, developing the tools that he used later in King Kong. [BTC #305216]

First edition. About fine in near fine, price-clipped and lightly toned dustwrapper. Crichton’s first book published under his own name, an influential medical thriller that continues to be imitated. Basis for the 1971 movie directed by Robert Wise. [BTC #336841]
351 **Stephen KING.** *Signed Photograph.*

Signed color photograph. 10" x 8". Fine. King in a jacket sitting in front of a brick building, boldly *Signed* by the author on the left-hand side of the image. [BTC #343305]

First edition. Fine and tight in a near fine dustwrapper with a tiny tear at the top spine fold and the slightest of toning to the spine. A very nice copy of a book that is one of the worst examples of the poor manufacturing employed by Doubleday in the 1960s and ’70s. Generally encountered badly worn, collectible copies are difficult to find. [BTC #86922]

353 (—). **Rospo PALLENBERG.**

[Screenplay]: *Stephen King’s The Stand.*
Quarto. First draft. Computer generated sheets in bradbound studio wrappers. Light wear at the edges of the wrappers, very near fine. Pallenberg produced several drafts for a proposed epic film version of King’s long novel, to be directed at one point by George A. Romero. Eventually the project was turned into a television miniseries, adapted by King himself. [BTC #312824]


First edition. Half morocco and marbled papercovered boards. Both book and slipcase a little bowed, else near fine. One of 26 lettered copies *Signed* by the author. [BTC #351263]


—. Also see item 338


362 **Gouverneur MORRIS.** *The Pagan’s Progress*. New York: A.S. Barnes & Company 1904. First edition. Color frontispiece by John Rae. Publisher’s dummy. 12mo. Pre-publication book prepared by the publisher’s design staff, consisting of unprinted pages bound in cloth with the first twelve pages of text, the rest of the pages are blank. Extremities lightly worn, thus near fine, publisher’s information affixed to the front pastedown. [BTC #362696]


370 Anne RICE. Memnoch the Devil. New York: Alfred A. Knopf 1995. Uncorrected proof, first issue with the price of $27.50 on the front cover and the date 1996 on the title page. Fine in plain white wrappers. Signed by the author. Lestat meets the Devil, allowing Rice to expand her Vampire Chronicles from mythology to theology. [BTC #313202]


372 — An Antarctic Mystery. Philadelphi: J.B. Lippincott Company 1899. First American edition. Blue cloth lettered and illustrated in black and silver. Small neat gift inscription (dated Christmas, 1898), hinges neatly and professionally repaired, and spine slightly toned, a very good or better copy. [BTC #322198]
Children’s Books

First edition. 93pp. Illustrated wrappers. Pages a bit browned with small nicks and tears at the extremities, slight erosion on the spine, an attractive, very good copy of a fairly fragile volume. A children’s book on baseball containing various poems, songs, anecdotes, and other material. McCue pg.82. [BTC #350207]

“Third edition.” 16mo. 108pp. Embossed frontispiece map and embossed added title page, with the topographic contour lines and typographic letters in relief, Braille-style. Two wood-engraved plates. Signed publisher’s cloth binding: “Colton & Jenkins,” gilt. A dampstain to the bottom right corner, a sound, good copy. Small bookseller’s ticket of “G. & C. Merriam, Springfield.” Apparently a story for juveniles about the blind. Stated third edition, OCLC locates three copies over two entries with the same publication information and pagination, whether this is truly a third edition is open to some question.

First edition. 12mo. Pictorial boards. Illustrations by Henry Holiday. Front hinges slightly cracked, about very good with a darkened spine and bumped corners. [BTC #347646]

376 —. Two-page Autograph Letter Signed (“C.L. Dodgson”) to Henry Holiday regarding Holiday’s illustrations for The Hunting of the Snark.
Octavo. Dated 15 July 1883 from Christ Church. About fine. In characteristic purple ink, Dodgson responds to Holiday’s query about advertisement for a new Lewis Carroll book with Holiday illustrations, about which Holiday is unaware: “My dear Holiday, Do not, oh do not indulge such a wild idea as that a newspaper can err!” He goes on to posit a “third hypothesis, which does not seem to have occurred to you. ‘Rhyme and Reason?’ is (nearly all of it) a ‘rechauffee.’ It will embody most of the comic pieces in ‘Phantasmagoria,’ as well as ‘The Hunting of the Snark.’” Accompanied by a letter from Holiday’s daughter dated in 1927 further explaining the circumstances behind the letter. Also accompanied by a 1979 invoice from a bookseller. Published in Lewis Carroll & His Illustrators: Collaborations & Correspondence, 1865-1898. [BTC #97712]

First edition. Thin quarto. A little soiling at the edges of the boards else about fine in fine dustwrapper. Signed by Addams. [BTC #353550]
First edition. Boards and jacket illustrated by Paul O. Zelinsky. Some pages a little bit tuck along the topedge from previous exposure to damp, else fine in fine dustwrapper. Inscribed by Alexander to his lifelong friends Carl and Bea Karsch. [BTC #96150]

First edition. Quarto. 144pp. Glossy boards printed in colors. Black-and-white illustrations on every page. Fine in fine dustwrapper, housed in cloth chemise and half-leather slipcase. As near perfect a copy as one is likely to find, with a wonderfully preserved 19th Century jacket. [BTC #352075]

First edition. Illustrated by James and Ruth McCrea. Slight foxing to the foredge, near fine in near fine dustwrapper with a few rubbed spots and tiny tears. Juvenile science-fiction adventure. [BTC #138684]

First edition. Illustrated by Louis Darling. Small owner name, light edge-wear to the boards, thus very good in a spine-faded, about very good dustwrapper with a small shelf-number on the spine. Oft-reprinted, a beloved children's book about a New Hampshire boy whose hen hatches an enormous egg, with surprising results. First editions are scarce as hen's teeth. [BTC #83360]


First American edition. Illustrated by Kathleen I. Nixon. Fine in near fine dustwrapper with a few small chips at the extremities. Very scarce in jacket. [BTC #363765]

First edition with these illustrations (originally published in 1968). Illustrated by Andrew Davidson. Fine in fine dustwrapper. A children's story by the poet, following the adventures of a giant robot who comes to earth mysteriously and is befriended by a small boy. Basis for the marvelous 1999 animated film The Iron Giant, the first feature film from writer/director Brad Bird, who went on to great commercial and critical success (and several worthy Oscars) with Disney's The Incredibles and Ratatouille. Also the basis for a 1989 concept album by rock legend Pete Townshend, who was also an executive producer of the film. [BTC #278024]

First edition. Illustrated by Clyde Smith. Corners a little bumped else near fine in pictorial boards and fine dustwrapper. Signed by co-author Bette Lou Maybee, who helped prepare the original fashion catalog for Barbie. Scarce signed. [BTC #363059]

First American edition. Translated from the French by Pauline Fairbanks. Illustrations by A. Ségur. Quarto. Quarter cloth and illustrated paper over boards. Some spotting on the boards, corners a little worn, very good without dustwrapper. Inscribed by Maurois. [BTC #363780]


First American editions. Three volumes. Each volume is fine in fine dustwrapper. A beautiful set of the American editions of this acclaimed fantasy trilogy for adolescents. The first book was the basis for a film with Daniel Craig and Nicole Kidman. [BTC #88049]


First edition. Illustrated by Lois Lenski. Red cloth with applied paper illustration. A trifle soiled, still fine without dustwrapper. The most famous version of this classic tale of optimism. [BTC #292045]

389 Marian MORRIS. *Hortense the Kitten with the Magic Lacy Collar*. Detroit: The J.L. Hudson Company 1929.


First edition. Illustrated by Maurice Sendak. Spine lettering very slightly rubbed, thus very near fine in fine slipcase. Copy number 35 of 500 numbered copies Signed by both Singer and Sendak. [BTC #285814]

391 May SARTON. *Miss Pickthorn and Mr. Hare: A Fable*. New York: W.W. Norton & Company (1966).

First edition. A bit of scattered foxing else near fine in a spine faded, very good or better dustwrapper. Nicely Inscribed by the author to Rachel MacKenzie: “To Rachel with love from May. Nelson(?) Oct. ’66.” 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 William Shawn was too squeamish over the more “frank” aspects of the novella. [BTC #297318]

393 —. *Christmas is Together-Time*. San Francisco: Determined Productions 1964. First edition. 24mo. Illustrated boards with matching dustwrapper. Near fine with a bit of toning at the topedge, in very good plus dustwrapper with toning, a few tiny tears, and a scrape on the rear wrap. Signed by Schulz. [BTC #363252]


397 (Superman). [Vinyl record]: *Superman: The Magic Ring*. [New York]: National Comics Publishing [DC Comics] 1947. First edition. Illustrated wrappers with front inside pocket containing two double-sided 45 rpm vinyl records. The wrappers are toned, and a bit rubbed with a few spots on the rear wrapper, very good. The records feature a musical Superman adventure produced by Musette Records in Steinway Hall, NY, with the original radio cast. [BTC #354563]

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**Children’s Books ~58~ Between the Covers**

First edition. Pictures by Garth Williams. Fine in a near very good dustwrapper with a few tiny nicks and a modest stain on the spine, with the price on the front flap intact (which almost never seems to be the case). A cheaply produced children’s classic, the marvelous story of an adventurous mouse who acts human. [BTC #64631]

First edition. Fine in a just about fine dustwrapper with a crease to the front spine fold and only a little bit of the spine toning that usually plagues this title. An especially nice copy of an enduring children’s classic about a spider who befriends a pig. [BTC #100371]

### 401 Dr. SEUSS. *You’re Only Old Once! A Book for Obsolete Children.* New York: Random House (1986).
First edition, trade issue. Thin quarto. Fine in fine dustwrapper with a little toning at the extremities. **Signed** by the author. [BTC #348504]

First edition. Pictorial boards. Fine, an as new copy, issued without dustwrapper. **Signed** by two of the authors (Helen and Marc Younger). What the book world has been waiting for – a complete and easy to use guide to identifying the first editions of Dr. Seuss, very attractively illustrated in color. One of only 1000 copies, and destined for scarcity. With errata slip laid in. [BTC #60477]

### 403 (Travel). Isaac TAYLOR. *Scenes in America, for the Amusement and Instruction of Little Tarry-at-Home Travellers.* London: Printed for Harris and Sons 1821.

First edition. Oblong folio. A tiny owner name on the front pastedown, fine in near fine, price-clipped dustwrapper, with a discreet 2” tear on the rear panel. A nice copy of the author’s very scarce second book, winner of the Caldecott Medal. Basis for the Joe Johnston film with Robin Williams, Bonnie Hunt, and a young Kirsten Dunst. [BTC #88476]


First edition. Illustrated by Helen Sewell and Mildred Boyle. A bookplate on the front fly, spine a bit cocked, spine ends and corners lightly worn, an about very good copy lacking the dustwrapper. [BTC #210902]


409 —. The Fantod Pack. [No place, probably Southern California]: The Owl Press [circa 1969]. The true first edition, unauthorized, and pirated from a 1966 issue of Esquire magazine. Twenty tarot-type cards, fluorescent green cardstock printed in purple, wrapped in a printed yellow sheet, with a printed blue sheet wrapped around. Cards are fine, yellow sheet is fine, blue sheet has an old handwritten price struck through, and two small tape shadows, else fine. Rare. Gorey's take on the trumps major of tarot cards. The authorized edition of the pack wasn't issued until 1995. Toledano A113c, speculating that these were produced in 1969. [BTC #276765]


411 —. The Broken Spoke. New York: Dodd, Mead & Company (1976). First edition. Oblong 12mo. Fine in fine dustwrapper with the slightest toning to the white portion of the spine and fine slipcase. One of 26 lettered copies Signed by Gorey. [BTC #349884]


413 —. [Postcard]: The Doubtful Guest. New York: Dodd, Mead & Company, Inc. 1978. Near fine with light browning to one edge. A promotional postcard from the publisher featuring an illustration by Gorey. (Shown at right) [BTC #353909]


415 —. The Helpless Doorknob: A Shuffled Story. [No place: no publisher] 1989. Twenty card set with 12mo. pamphlet in unprinted plastic case. Fine in near fine plastic case with a couple of corners separated. One of 500 numbered sets Signed by the author. The idea of the set is to shuffle the cards, each of which depicts a scene and caption, and read the story. The limitation statement informs us that the story can be read in $2,432,902,069,736,640,000$ different ways (for your convenience, we have confirmed this figure). [BTC #363353]

—. Also see item 6
One of Five Known Copies of the North Star Issue

416 Frederick DOUGLASS. Narrative of the Life of Frederick Douglass, An American Slave. Written by Himself. Boston / [cover place] Rochester, New York: Published at the Anti-Slavery Office / [cover publisher] Published at the North Star Office 1847 / [cover date] 1848. 
North Star issue, an early reprint, published by Frederick Douglass himself using Anti-Slavery Office sheets of the 1847 edition. Preface by William Lloyd Garrison. Letter from Wendell Phillips. 16mo. 125pp. (but lacking the whole of signature 2, consisting of pages 17-32). Original quarter calf and green printed paper over boards in custom made chemise and clamshell box. A fair only copy with front board detached, foxing, soiling, and general wear. An exceptionally rare volume, one of five known copies, and the only edition of any book published by Frederick Douglass. After becoming somewhat disillusioned with the pay afforded African-American contributors to Garrison’s Liberator (Edmund Quincy, editor of the Liberator, exemplified the curious latent racism of many abolitionists when he described Douglass as an “unconscionable nigger” for asking for $2.50 per article), Douglass decided to move to Rochester and set up his own newspaper, the North Star. In the fall of 1847 he apparently bought Anti-Slavery Office sheets of his Narrative and had them bound for his own printing office. Indeed the printed rear board advertises: “City Binding / Under the Museum / [logo] / Rochester, N.Y. by Owen Morris.” This copy does not have the frontispiece portrait of Douglass that appears in the first edition, nor do the other four surviving copies of this issue. OCLC locates a single copy of this issue, at the New York Historical Society, but states that it has 114 numbered pages. Morris’s skills as a binder are questionable as the few surviving copies have different contents. This copy contains 119 numbered pages and we know of one other copy with the full 125 pages. We can find no evidence that Douglass ever published any other book at his North Star Printing Office. Blockson 101 #27. [BTC #347888]


419 Ralph ELLISON. Invisible Man. New York: The Modern Library (1952). Modern Library edition. Slight wear on the boards, near fine in an about very good dustwrapper with some small chips and repaired along the front flap fold with archival tape. Inscribed by the author to his second wife: “For Fanny Mae, this first one, Ralph.” Fanny Mae typed and helped edit the manuscript of Invisible Man. 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. Blockson 101 #86. [BTC #348880]

James Weldon Johnson, with whom he corresponded until Johnson’s death. He was active in the community as a member of the Atlanta branch of the NAACP, the Citizen’s League, the Boulé of Atlanta (Sigma Pi Phi), and the Community Chest. Most of his archive now resides at the Robert W. Woodruff Library at Atlanta University, including extensive correspondence with Du Bois. [BTC #89783]

“There is coming to America a tremendous upheaval in sentiment…”

Two page Typed Letter Signed to Earl B. Dickerson. 1952.

Two page Typed Letter Signed with handwritten emendations in the text, to Earl B. Dickerson, urging him to run with Vincent Hallinan on the Progressive Party ticket for Vice-President of the United States. On his official letterhead: “Color and Democracy Colonies and Peace” as Vice-Chairman, Council on African Affairs, dated 12 Feb. 1952. Quarto. Housed in a dark red quarter morocco and cloth clamshell case. Earl Dickerson was the first African-American graduate from the University of Chicago and a leading figure in the Civil Rights Movement. He used his position as a lawyer and alderman of the Chicago City Council to challenge race-restricted housing covenants, which he took to the Supreme Court and won, and fought for equal rights as a member of FDR’s Fair Employment Practices Committee. He would later march on Washington with Martin Luther King, and sat beside him during his famous “I Have A Dream” speech. Dickerson was greatly influenced by The Souls of Black Folks in his youth, and he eventually met W.E.B. Du Bois through their mutual involvement in the NAACP. This sparked a long-term friendship. In this letter Du Bois attempts to convince Dickerson to run for Vice President on the Progressive Party ticket. Du Bois contrasts his own eligibility to run for office with Dickerson’s: “Had it not been for my age, I would have accepted the nomination and condition. Blockson 101 #52. [BTC #5571]

425 Cleophus JACOBS. The Rehabilitating Committee of the Universal Negro Improvement Association and African Communities League August 1929, of the World. [No place]: Universal Negro Improvement Association 1943. Pamphlet. Octavo. Single sheet folded to make four pages. Lightly toned with some edgewear, near fine. Prints the text of a resolution adopted by the UNIA-ACL regarding the fate of African nations following the Second World War. The resolution calls for a 25-year phasing-in of territorial sovereignty, the establishment of an International Tribunal with adequate “Negro representation,” and the inclusion of Ethiopia in all peace talks. Concludes with the statement that “the greatest modern source or cesspool for breeding war and European lust for power, is the prevailing Colonial and Imperial policy…” The UNIA, an African-American fraternal and political organization, was founded by Marcus Garvey in 1914, with the principal aim of repatriating African-Americans to the African continent. Signed in print at the conclusion of the text by Cleophus Jacobs, Secretary-Treasurer of the organization. Rare. OCLC locates only one copy. [BTC #350642]

426 Charles JOHNSON. Middle Passage. New York: Atheneum 1990. Uncorrected proof. Some offsetting at the top of the front wrap, thus very good in wrappers. Marketed at first as a book for “young adults,” the pre-publication state of this National Book Award winner is scarce. Signed by the author. [BTC #350642]


428 Leslie Pinckney HILL. Toussaint L’Ouverture: A Dramatic History. Boston: Christopher Publishing House 1928. First edition. Owner’s stamp of African-American broadcaster and jazz archivist Harrison A. Ridley, Jr. repeated on the preliminary leaves, numbers on the bottom page edges (as was Ridley’s custom), else near fine in a handsome, very near fine dustwrapper. A play based on the liberator of Haiti by Hill, a noted educator. Very scarce in jacket. [BTC #347502]


Inscribed to Jean-Paul Sartre

431 Richard WRIGHT. Jeunesse noire [Black Boy]. Paris: Gallimard (1947). First French edition. Translated by Marcel Duhamel in collaboration with Andre R. Picard. Wrappers in tissue dustwrapper. Pages browned, a small chip on the last leaf affecting no text, else near fine. A novel which became the best-selling book by an African-American up until that time. This copy Inscribed by Richard Wright to French Nobel Prize-winning author Jean-Paul Sartre: “For Jean-Paul With all my best, As ever, Dick.” Additionally Signed by the translator Marcel Duhamel. Wright was keenly interested in Existentialist writing and it had a great influence on his own work. His association with Sartre, in particular, was a more intimate one – the two authors became close friends and Wright’s journals speak often of his high personal regard for the French author. Similarly, Sartre spoke of Wright as one of the greatest living American writers, without regard for race, and on several occasions enlisted Wright’s aid in political causes. A magnificent association. [BTC #63755]


433 Richard WRIGHT. Jeunesse noire [Black Boy]. Paris: Gallimard (1947). First French edition. Translated by Marcel Duhamel in collaboration with Andre R. Picard. Wrappers in tissue dustwrapper. Pages browned, a small chip on the last leaf affecting no text, else near fine. A novel which became the best-selling book by an African-American up until that time. This copy Inscribed by Richard Wright to French Nobel Prize-winning author Jean-Paul Sartre: “For Jean-Paul With all my best, As ever, Dick.” Additionally Signed by the translator Marcel Duhamel. Wright was keenly interested in Existentialist writing and it had a great influence on his own work. His association with Sartre, in particular, was a more intimate one – the two authors became close friends and Wright’s journals speak often of his high personal regard for the French author. Similarly, Sartre spoke of Wright as one of the greatest living American writers, without regard for race, and on several occasions enlisted Wright’s aid in political causes. A magnificent association. [BTC #63755]


436 John M. Dowd. In the Matter of Peter Edward Rose, Manager, Cincinnati Reds Baseball Club: Report to the Commissioner (a.k.a. The Dowd Report). New York: Office of the Commissioner Major League Baseball May 9, 1989. First edition. Quarto. Plastic comb-bound photo duplicated pages with a clear plastic front cover, and card rear cover. 225pp. Handwritten copyright notice on the title leaf. A small chip and tear on the plastic front cover, page edges a bit thumbed, a near fine copy. The damning report prepared by attorney John Dowd for the Commissioner of Major League Baseball, which resulted in the lifetime ban of Pete Rose from Major League Baseball. This copy inscribed by the Commissioner of Major League Baseball to a young attorney in Dowd’s office: “To —, Thank you for all your help – Bart Giamatti.” Purchased by us directly from an attorney, then working in Dowd’s office, who reports that when Giamatti received the final report at Dowd’s office, he promised to sign autographs for the staff, most of whom proffered baseballs. Our friend offered the report instead, the evidence of which we offer here. Apparently later generation copies of this report occasionally appear in the sports world signed by either Dowd or Rose, but we have not heard of another signed by Giamatti, who died less than four months later at the age of 51, only eight days after his final decision to ban Rose. Rare thus. [BTC #85438]

438 (Lou Gehrig). [College Yearbook]: The 1924 Columbia. New York: Senior Class Columbia College (1924). First and only edition. Edited by F.C. Booss. Rubbed with wear at the extremities and hinges a touch loose, very good. 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 old scouts! [BTC #352082]

439 Frankie Frisch. Typed Letter Signed (“Frank Frisch”). One page dated December 17, 1968 to Paul Kerr. Slight wear, very near fine. Discussing which players should be let into the Hall of Fame by the Old Timers Committee, and mentioning Larry McPhail, and particularly the outfield of Lewis, Speaker, and Hooper (Speaker was already in the Hall). A nice letter with interesting baseball content. Over his signature Frisch has signed the letter in type: “The Old Flash.” [BTC #362530]


441 Lee Allen. The Hot Stove League. New York: A.S. Barnes (1955). First edition. Pages browned, as always, else near fine in near fine, lightly rubbed dustwrapper. An informal and quirky history of baseball that has long been considered one of the scarcer modern baseball books. [BTC #337605]
An Early Signature

442 Mickey MANTLE. Typed Letter Signed (“Mickey Mantle”).
Quarto. New York Yankees, Inc. stationery, dated July 28, 1953. Folded as mailed, a small section of bleed through from a piece of tape which was on the verso (since removed), some finger smudges, also on the verso, a very good or better example. A brief letter to a fan providing an autograph, and noting: “It sure is encouraging to know of your interest in me and the Yankees.” A relatively early autograph. 1953 was Mantle’s second full season with the team, and this letter has a certain poignance seldom found when encountering one of the many post-career autographs that the Yankee legend provided. [BTC #97582]

First edition. 246pp. Black-and-white photographic illustrations. Boards slightly bowed, pages a little wavy, and a small dampstain on some pages, thus very good only, in a near fine dustwrapper with a very small dampstain. Signed by Mickey Mantle. [BTC #361675]

Fabrikoid, issued without dustwrapper. Fine. Scarce self-published book of newspaper accounts of the earliest historical mentions of the game. [BTC #68963]

First edition. Cartoons by Homer C. Davenport. Illustrated with photographs. A little mottling to the cloth on the front board else a tight, very good plus copy. A much nicer than usual example of a book known to fall apart from the weight of its pages. This copy Inscribed by the author: “To Charles Kirchner with my compliments. A.G. Spalding. New York Oct. 26, 1911.” A very important early history, and increasingly hard to find signed. [BTC #63780]

First edition, wrappered issue. 149pp. Bound in black cloth covers with wrappers bound in. A couple of old professional paper repairs, slight wear, a near fine copy. Ward was one of the great pitchers; when he injured his arm, he became a star shortstop for the New York Giants. Unlike most players of his day, he was a college graduate, earning a law degree from Columbia while playing. He was the first President of the Brotherhood of Professional Base Ball Players, the first players’ union, and in 1890 helped to form the Players’ League, which folded after one season. The Hall of Famer retired at 34 as player-manager of the world champion Giants. One of the first truly important books on baseball as a game. [BTC #350218]

448 *Football*. Walter CAMP and Lorin F. DELAND. *Football*. Boston: Houghton Mifflin Company 1896. First edition. 425pp., line drawings. Early, neat owner name, page edges a little soiled, some soiling to the boards, a very good copy. An early book on football issued to help the development of the game. Camp was the Coach of the Yale football team and probably did more than anyone else to popularize the game and shape the rules as they now stand. Additionally, he was probably the first national figure to promote personal physical fitness, especially during the First World War. A lovely copy. [BTC #67955]


450 *Tennis*. Lloyd BUDGE. *Tennis Made Easy*. New York: A.S. Barnes and Company (1945). Sixth printing. Fine in a near very good dustwrapper with modest chips and tears. Nicely Inscribed by the author to former White Sox owner, author, and provocateur Bill Veeck: “To Bill, my star pupil of the 1949 season, with the sincere hope that your ball club improves as much during September as you have with your tennis during August. Best wishes for another pennant and a lot of fun with your tennis. Sincerely, Lloyd.” [BTC #349261]


454 *Rugby*. W.J.A. DAVIES. *How to Play Rugby Football*. New York: Charles Scribner’s Sons 1934. First American edition, from British sheets. A trifle rubbed at the bottom of the boards else fine in an attractive, very good dustwrapper with shallow loss at the spine ends and a few tiny nicks. Very scarce, especially in jacket. [BTC #343715]


Mailer containing various Black Mountain College items including its first catalog with original envelope and two issues of the college's bulletin. The catalog has stapled wrappers. [24]pp. Tiny bit of glue remnants at the top of the front wrap from the mailing envelope, else fine, with original blank mailing envelope with wear at the extremities, very good plus. Bulletin 2 is a single sheet folded twice to form six pages. Fine. Bulletin 3 has stapled wrappers and is eight pages. A touch of wear, else fine. These bulletins include the essay “Concerning Art Instruction” by the influential artist and designer Josef Albers, and various panoramic views of the campus. The catalog for this highly influential college presents class schedules, faculty and students, as well as general information about admissions and campus activities, and includes a foreword stating: “Black Mountain College was founded in order to provide a place where free use might be made of tested and proved methods of education and new methods tried out in a purely experimental spirit.” Among its students and faculty were Albers, John Cage, Willem de Kooning, Charles Olson, Buckminster Fuller, Robert Rauschenberg, Robert Creeley, Ben Shahn, John Rice, and Merce Cunningham, to name only a few. An early mailer from a college that became one of the most highly influential liberal arts schools of the 20th Century and the prototype for the modern alternative college. OCLC locates no copies of this complete mailer but two copies of the catalog; two copies of Bulletin 2; and no copies of Bulletin 3. [BTC #348963]

457 —. Address for the Black Mountain College Meeting at New York, June 12, 1940 (Three days before the evacuation of Paris). New York: [no publisher] 1940.

First edition. Seven mimeographed leaves, printed rectos only, stapled in upper lefthand corner. Old, near folds, a small chip on last leaf, else near fine. A rousing speech by Albers decrying both Nazism and Communism as enemies of modern art, and extolling the democratic ideals of Black Mountain College, the small western North Carolina college that took in many exiled European intellectuals and artists as faculty members. Albers had studied at and later taught at the prestigious Bauhaus, but left Germany when the Nazis closed the school. Rare. OCLC locates no copies. [BTC #363874]


Original oil painting. Oil on canvas over wooden frame, measuring 18” x 22”. Over life-sized portrait of Stewart Mitchell, cropped at the chin. “Stewart Mitchell” written on the verso. GBM 124. Lopez #344. One inch long tear at the upper right-hand corner of the canvas (affecting only the background), otherwise in fine condition. [BTC #72282]

459 John HELD, Jr. [Original Artwork]: Woman on Telephone.

Image matted (in arch shaped mat) to approximately 12½” x 9”. Framed. Pen, ink, and wash. Unsigned. Fat lady in her slip on the telephone. Near fine. [BTC #81223]


First edition. A modest stain on the rear board else a very good copy in near fine dustwrapper except for a corresponding light stain. With a nice Held-illustrated brochure for another volume of this series laid in. An attractive copy, which despite a few flaws, is in better than usual condition. [BTC #97825]
First American edition. Text by A. Reynolds Morse, with an appreciation by Michel Tapié, and Dali’s own explanatory captions for the color plates, written specifically for this volume. Large oblong quarto. 96pp., with fine black & white gravure illustrations and 16 (of 17) tipped-in color plates. Lacks one color plate (no. 12), and the outer half of pp. 61-62 (neatly clipped along the center of the sheet), else complete. A fair copy with dampstaining and soiling to the edges and page margins, although most of the interior gravure illustrations and all of the tipped-in color plates are clean and bright. This copy redeemed by an original sketch and lengthy *Inscription* by Dali to Selden Rodman, a polymath, poet, and author, best known for his *Anthology of Modern Poetry and Conversations with Artists*. Rodman’s most noteworthy talent may have been his uncanny, Zelig-like ability to insinuate himself into the company of the great and the near-great. The wonderful sketch and inscription by Dali that spans two full-pages (the half-title and its opposite) begins, “Pour mon ami Selden Rodman,” and consists of six three-line stanzas *Signed* and dated in 1959, when Rodman interviewed Dali at the St. Regis Hotel in New York. An exceptional, revealing inscription with a very nice association. [BTC #354547]


First edition. Illustrated. Fine in fine slipcase. Copy number 8 of 151 numbered copies *Signed* by the author/artist. A memoir. [BTC #306809]

First edition. Folio. Ex-library. Originally spiral bound in wrappers, the spirals have been removed and the whole has been rebound in buckram boards, retaining the original wrappers. Twenty large and beautiful silk screen illustrations of stylized birds, presumably for wallpaper design. Perforated stamp and a few small markings on the title leaf, and a couple of numbers in ink on the extreme inside gutter of one plate, else without additional library marks to the text block (boards have library markings). Lovely and extremely scarce. [BTC #57079]
465 **Andy Warhol. Andy Warhol's Index (Book).** New York: Random House 1967. First edition, hardcover issue. Quarto. Quarter cloth with 3-D onlay over papercovered board. Complete with all inserts (with the usual facing pages stuck together from the disintegrated balloon). Toning to the boards, which are a bit cocked, else very good. This copy **Signed** by Warhol on the cover, boldly **Inscribed** by him on the page facing the title page, and additionally **Initialled** by him on the title page. Rare signed. [BTC #349717]

466 — **another copy.** First edition, stiff wrappered issue. Quarto. Silvered photographically illustrated paper over boards. Lacking the Velvet Underground flexi-disc and the postcard, but with all other original inserts, and two pages stuck together from the disintegrated balloon. Edges a bit worn, else near fine. [BTC #348443]

467 — **A: A Novel.** New York: Grove Press (1968). First edition. Boards bowed, thus good only in very good dustwrapper with some age-toning. **Signed** three times by Warhol and **Inscribed** on the rear endpaper, each with Warhol’s curious drawing (either an “A” or lips, depending who you believe). [BTC #351450]


475 Margaret BOURKE-WHITE. Group portrait of Authors. Original platinum photograph. 15½” x 7½”. Stamped on the verso (“A Margaret Bourke-White Photograph”). Undated, but our research indicates sometime between 1934 and 1938. The photograph depicts twelve popular journalists and authors of the period, and is Signed by each of them. The photograph, apparently of King Features syndicated columnists and cartoonists, was from the estate of Fred I. Archibald, the publisher of several newspapers including the Baltimore News-Post, and the Baltimore American. Among the represented authors, all who have Signed the photograph, are Damon Runyon, William Soskin, O.O. McIntyre (author of the most widely syndicated column of the first quarter of the 20th Century, New York Day By Day), B.C. Forbes (founder of Forbes magazine, and the father of Malcolm Forbes), journalist Bugs Baer, Wally Knickerbocker, fashion editor (and longtime Miss America pageant judge) Prunella Wood, Alice Hughes, Gilbert W. Gabriel, Lewis Reid, cartoonist W.J. Enright, and one other gentleman we have been unable to identify. [BTC #56920]


477 Constance BANNISTER. Holy Deadlock. (Syosset: Constance Bannister) 1970. First edition. Wrappers. 24mo. Stapled wrappers. Fine. Inscribed by the photographer, as well as with another Inscription by the author laid in. Cute baby pictures, with accompanying wise-ass captions. Bannister was well-known for her humorous baby pictures and books, but this title is surprisingly scarce – OCLC locates no copies. [BTC #90426]
478 **Edward S. CURTIS.** [Photogravure Print, Signed]; “Cañon del Muerto, Navaho” (The North American Indian, Portfolio I, Plate 29).
(Cambridge, MA): (John Andrew & Son 1906).
Large photogravure print. Plate No. 29 from the first Portfolio of the celebrated *North American Indian* by Edward S. Curtis. Signed and dated by Curtis (1912) on the bottom right margin. Image size to the plate mark measures approximately 13” x 17½”. Light creasing to the right margin not affecting the image, light toning, else near fine. An original photogravure plate by John Andrew & Son. This image from the series “The Apache. The Jicarillas. The Navaho” depicts the “Cañon of the Dead,” a branch of Cañon de Chelly, the scene of a massacre of Navaho by a troop of Mexican soldiers. *Roth, Parr and Badger, Hasselblad.* [BTC #331615]

479 **Ralph GIBSON.**
First edition. Oblong folio. Cloth clamshell portfolio containing a bifolium limitation leaf and fifteen (15) photographs, each numbered and Signed by the artist. One of 100 numbered copies (there were also five lettered copies). Slight rubbing to the cloth, still fine, and internally immaculate. [BTC #90393]

480 **William KLEIN.**


482 **Hans GISSINGER.** Text by Gérard OBERLÉ. *Salami.*
First edition. Folio. Text in French with English translation by Richard Pevear. Fine in decorated cloth, an as 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. [BTC #107957]
Mapplethorpe’s First Published Photo

Newspaper. Folio. 23pp. Paper wrap toned with tiny tears along the spine and some to the foredge, very good.
This copy of “New York’s first homosexual newspaper” is notable for its cover image from controversial photographer Robert Mapplethorpe, which may be his earliest published photo – The Robert Mapplethorpe Foundation in New York could not identify any earlier published Mapplethorpe photos. The image is a reproduction of a collage titled “Bull’s Eye” that was produced during his final year at the Pratt Institute of Design where he studied graphic arts, and this printing predates his first one-man show held at Stanley Amos’s gallery in the Chelsea Hotel on November 4, 1970. Mapplethorpe started taking his own photos to use in collages instead of using images from books and magazines because “it was more honest.” He received his first Polaroid camera in 1970, the same year as this image. OCLC locates no copies. [BTC #346220]

First edition. Oblong octavo. Fine in a just about fine dustwrapper with a couple of insignificant stains, visible only on the inside of the jacket. Parr and Badger, Hasselblad, Roth. [BTC #89778]

—. Also see item 2

First edition. Fine in fine dustwrapper, and fine original cardboard slipcase (not shown in illustration). Very uncommon in this condition. [BTC #100864]

486 Germaine KRULL. 100 x Paris.
Berlin-Westend: Verlag der Reihe (1929).
First edition, wrappered issue. Small quarto. 100 photo-engraved plates. Owner name on a preliminary page else about fine in very good dustwrapper with modest loss at the crown. Very scarce in jacket. [BTC #346812]

First edition. Self-wrappers. 15, (1)pp. Removed from a volume of pamphlets, with a few sewing holes along the spine, foxing to the wrappers, an about very good copy. Prospectus for Hill’s classic treatise on daguerreotypes and photographic processes, with a four page introduction by Hill, a sample table of contents, and press notices of Hill and his photographic processes. Hill was an itinerant daguerreotype photographer beginning in 1847, had a studio in Westkill, New York by 1850, and invented the Hillotype, a daguerreotype in natural colors. He was co-editor of Humphrey’s Daguerrian Journal until 1851, and opened a studio in New York City in 1853. Exceptionally uncommon, we can trace no copies of this prospectus of one of the earliest and most important American photography books. [BTC #284399]


494 Charles Morrow WILSON. Roots of America: A Travelogue of American Personalities. Illustrated. New York and London: Funk & Wagnalls 1936. First edition. Illustrated with 33 photographs by WPA photographers including Wilson, Arthur Rothstein, R. Frank Harrel, Theodor Jung, J.H. Field, J. Harmon Parkhurst, and Dorothea Lange. Some light offsetting and soiling to the endpapers, otherwise a near fine copy in very good dustwrapper with various interior tape-mends. “Reporter, novelist, historian, and practical farmer, Mr. Wilson has found time to travel up and down the highways and by-paths of the country, sharing the vast loneliness of a shepherd, listening to the sage talk of backwoods people in Arkansas, harvesting and saving with New England farmers.” A scarce book in an even scarcer dustwrapper. [BTC #90982]

496 (Lucille BALL, Barbara STANWYCK, Vincent PRICE, Dorothy LAMORE, Bill FRAWLEY, Amanda BLAKE, et al.). *The Motion Picture Costumers Award Ball 1962*. 1962. Program. Quarto. (60)pp. Stapled printed foil wrap. Very good with the foil wraps a bit smudged and tarnished with some light wear at the extremities and a bump at the foot of the spine. The program for the Seventh Annual Adam ‘N Eve Awards and Welfare Fund Dinner Dance held on September 22, 1962 at the Beverly Hilton Hotel. The program is signed by a bevy of stars on the cover and inside, including Lucille Ball, Barbara Stanwyck, Vincent Price, Dorothy Lamore, Lorne Greene, Bill Frawley, Amanda Blake, and others. [BTC #362290]


499 James DEAN and Bob ROMEO. [Vinyl record]: *James Dean on Conga Drums in an Ad-Lib Jam Session*. [No place]: Romeo Records [circa 1957?]. Original 45 rpm record in pictorial jacket, lacking the offset litho portrait of Dean and inner sleeve (if issued). Jacket and record lightly rubbed, near fine. A “limited” pressing, released shortly after Dean’s death, capturing the actor in an impromptu jazz session with the flutist Bob Romeo on the songs, “Dean’s Lament” and “Jungle Rhythm.” It’s hard to say if Dean knew the tape was running. [BTC #354819]


“In your satin tights, Fighting for your rights “


Four screenplays, bound together. Mimeographed sheets of blue and white, clasp bound in blue wrappers. 56pp., 66pp., 53pp., and 57pp. Near fine with some very light toning at the extremities and a few spots at the page ends. A collection of four teleplays from the 1976 debut season of the Wonder Woman television series starring Lynda Carter in the title role, all marked “The Property of Warner Bros. Television.” The stories include: “Beauty on Parade” (Revised Final August 27, 1976) by Ron Friedman; “Wonder Woman in Hollywood” (Final October 29, 1976) by Jimmy Sangster; “The Bushwackers” (Final October 25, 1976) by Skip Webster; and “The Pluto Final” by Herb Berman. [BTC #340462]


Six die-cut printed hair styles on cardboard, with a four page broadsheet of directions, the whole housed in a color-printed enveloped. The double-sided “hair-styles” have multiple pre-scored lines to make the “hair” 3-dimensional. The purchaser could thus try-on the various hairstyles before arriving at the big decision. All are fine, the envelope has some modest edgewear and is very good. [BTC #363882]


Uncorrected proof. Bound signatures in unprinted wrappers in proof dustwrapper with rear flap stating PROOF ONLY with a provisional publication date of June 24, 1965. Fine. The only proof copy we have handled, and only the third that we have heard about. The published book did not have a jacket, but did reproduce this jacket illustration on the boards, albeit with some variations in the color. Additionally, this proof version contains a Lennon drawing omitted from the published book, as well as a drawing in color that is printed in black and white in the published book. [BTC #96487]


512 August WILHELMJ. *Three Carte de visite Photographs*. Three carte de visite photographs of the renowned German violinist. Fine. Two have the mark of the New York photographer Sarony, and two advertise Wilhelmj appearances at Koster & Bial’s Concert Hall in New York. [BTC #363188]
513 (Aviation, Ballooning). Vincent LUNARDI, Esq., Secretary to the Neapolitan Ambassador. An Account of the First Aerial Voyage in England in a Series of Letters to his Guardian, Chevalier Gherardo Campagni, Written under the Impressions of the various Events that affected the Undertaking. London: Printed for The Author: and sold at the Pantheon; also by the publisher, J. Bell… 1784. Second edition, published the same year as the first. Contemporary full red morocco, ruled and titled in gilt, all edges gilt. 66 (ii) pp. Frontispiece engraved portrait of the author by Bartolozzi, two folding plates: “The English Balloon and appendages…” and “Apparatus for filling Mr. Lunardi’s balloon.” Two leaves (pp.51-54) supplied in a felicitously rendered facsimile (see below). Light foxing in the text, contemporary bookplate of Robert George Baker (curiously, the supplied leaves are an appendix containing a letter to Lunardi from a W. Baker, possibly a relative or connection of the original owner), and 1894 ownership signature of Sir Robert Baden-Powell. Additionally this copy is Signed by the author (“R. Lunardi”) on the half-title. Baden-Powell, the brother of the founder of the Boy Scouts, and a British Army general who used balloons for surveillance in Africa, particularly in Bechuanaland and the Sudan, wrote books on ballooning, and was later secretary of the Royal Aeronautical Society. Rare signed. A beautiful copy with an interesting provenance. [BTC #46037]

514 Jonathan CARVER. Travels Through the Interior Parts of North America, in the Years 1766, 1767, and 1768. London: Printed for C. Dilly (et al) 1781. Third edition, second issue (with Index). 543, [21]pp. Frontispiece of Carver. Six plates (four colored, including the tobacco plate that is frequently missing), two partially colored folding maps. Modern three-quarter morocco and marbled papercovered boards. A lovely, fine copy. Interesting early ink note that the book was purchased from the library of Dr. John Jeffries (the first aeronaut to pass from England to France by balloon) when the library was sold at Boston by J.L. Cunningham. An important American travel narrative, this is considered the best edition with an expanded text, a biographical sketch of the author, an index, and the added plate of the tobacco plant. Text includes the first published mention of the word “Oregon.” Howes C215; Sabin 11184. [BTC #350215]

515 (American Revolution). Continental Congress. Resolutions, Acts and Orders of Congress, For the Year 1780. [Philadelphia]: Printed by John Dunlap [1786]. First edition. Volume VI of the Journals of Congress. Octavo. 257, xliii pp. Very good with a small stain to the upper right corner of the first fourteen leaves, and light scattered spotting. Attractively bound in modern period-style full mottled calf, with the original contemporary dark red morocco spine label. Signed in neat ink by [William?] Livingston on the front free endpaper. The very scarce John Dunlap printing, issued as a companion volume to the annual volume of Proceedings (Journals of Congress, Containing the Proceedings from Jan. 1, 1780-Jan. 1 1781). Both were issued separately as “Volume VI,” in the original thirteen volume set published from 1777-1788. This volume provides unique insight into the decisive moments of the founding of the United States during the last full year of the Revolutionary War, when Washington regained the military advantage in the North, Congress struggled to gain control over the fiscal crisis, and the British gained the upper hand in the South. [BTC #346178]
516 (Civil War, South Carolina). J.F.J. CALDWELL. The History of a Brigade of South Carolinians, Known First as “Gregg’s,” and Subsequently as “McGowan’s Brigade.” Philadelphia: King & Baird 1866. First edition. Small octavo. 247pp., addenda inserted at rear. Original printed glazed wrappers. Embossed stamp of the Holmes’ Book House of Charleston on the title page. Very good in wrappers, with a tidemark along the edge of the front wrap and first several pages. In an old Goodspeed’s envelope indicating a price of $15 (probably in the 1940s). A nice, sound and attractive copy of a very uncommon brigade history. Most of the original, wrapper-bound copies were never distributed and many were damaged by water in the warehouse (as this copy seems to have been). Eventually Loudermilk’s in Washington, D.C. bought the remaining copies, stripped the wrappers and rebound them in utilitarian cloth. According to Chapel Hill Rare Books Catalogue 122: The George Holden Jr. Collection of Confederate Military History (item 58): “All copies are very scarce, but copies with the original wrappers are very rarely seen.” Howes C22. [BTC #351384]


From the Family Library of General George Meade

518 George Armstrong CUSTER. “War Memoirs” [three articles in] The Galaxy, Volume 22, 1876. [New York]: Sheldon & Co. 1876. Octavo. A series of three original articles removed from three continuous monthly numbers of The Galaxy (September, October, November), and bound together in contemporary quarter morocco and marbled paper boards. Apparently from the family library of Civil War General George Meade, with his engraved armorial bookplate on the front pastedown (Meade died in 1872; thus applied posthumously by either his widow, children, or an enterprising subsequent owner). The morocco is worn away at the spine, with the stitching thus exposed, else very good with moderate toning. Custer’s “War Memoirs,” in which he tells the story of his life in the Army of the Potomac during the Civil War, were written under conditions of hardship during his last march to Little Big Horn. The first two dispatches were received by The Galaxy just before his death, and the third, as noted by the editor, “is a portion of a manuscript found among General Custer’s papers since his death.” A curious copy with an interesting association: despite having no direct command experience, just three days prior to Gettysburg Meade brevetted Custer to Brigadier General, whereupon Custer led a brigade of cavalry to Gettysburg to reinforce Meade’s troops, and proceeded to distinguish himself in many engagements. [BTC #351387]

Signed by Samuel A. Otis, First Secretary of the Senate

519 (Colonial Taxation). [Daniel DULANY]. Considerations on the Propriety of imposing Taxes in the British Colonies, for the Purpose of raising a Revenue, by Act of Parliament. [Boston] North America: [Printed by William M’Alpine for John Mein 1766]. First Boston edition. Octavo. [2], ii, [1], 6-47, [1]pp. Stitched self-wrappers, with the original Publisher’s recommendation: “At this Critical Juncrure...” mounted on the back of the last leaf, and the prefixed signed “Virginia,” in letterpress. Untrimmed, a good copy with scattered foxing and fraying to the edges. Signed on the title page by Samuel A. Otis, the first Secretary of the United States Senate. Otis served as speaker of the Massachusetts House of Representatives, and was Delegate from Massachusetts to the Second Continental Congress. He was elected Secretary of the United States Senate on April 8, 1789, and played a key role in the establishment of Washington’s presidency. The rallying cry, “Taxation without Representation is Tyranny,” was coined by James Otis, Jr., Samuel’s older brother, in 1765. The anonymous author of this pamphlet, Daniel Dulany the Younger, was a Maryland Loyalist politician and an influential American lawyer before the Revolution. He wrote this noted pamphlet in opposition to the Stamp Act in 1765, arguing against taxation without representation. Considered “the ablest effort of this kind produced in America,” his work aroused further opposition to the internal taxation of the British North American colonies, and strongly influenced William Pitt. A scarce colonial era pamphlet with an important association. References: John E. Alden, “The Boston edition of Daniel Dulany’s Considerations on the propriety of imposing taxes,” New England Quarterly 13 (1940): pp. 705-711; Evans 9959; ESTC W37544. [BTC #362295]
**520 Richard F. BURTON.**
*Personal Narrative of a Pilgrimage to Al-Medinah and Meccah.*


**521 Rev. Chas. W. THOMAS.**
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