

# Between the Covers

at the New York Book Fair

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Booth C10

## BETWEEN THE COVERS RARE BOOKS, INC.

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### ***Inscribed by Toni Morrison to James Baldwin***

ABBOTT, Jack Henry. *In the Belly of the Beast: Letters from Prison*. New York: Random House (1981). \$650

Sixth printing. Introduction by Norman Mailer. Fine in a lightly worn, about fine dustwrapper. This copy **Inscribed** by Toni Morrison, an editor at Random House at the time of publication, to fellow author James Baldwin: "To Jimmy from Toni 11.10.82." Abbott, a life-long convict, presents his bleak view of the system. He was released from prison shortly after publication, after a campaign waged by the literati. Soon thereafter he stabbed a waiter to death, and returned to the warm bosom of his institutional hell. He died in prison in 2002. [BTC #13504]

(Abolition). CLARKSON, Tomas (Rev. Thomas). *Gritos de los Africanos contra los Europeos, sus Opresores, o sea Rapida Ojeada sobre el Comercio Homicida llamdo trafico de Negros [The cries of Africa to the inhabitants of Europe, or, A survey of that bloody commerce called the slave-trade]*. Barcelona: Imprenta de Jose Torner 1825. \$5500

First Spanish edition. Translated into French from the 1821 London first edition, and then into Spanish by Don Austin de Gimbernat. Octavo. 106pp. Bound in early calf boards, newer marbled endpapers, red morocco spine label, title and spine decorations in gilt. Some repair to the spine ends, a nice, near fine copy. Includes the famous Matthew Carey folding plate, usually known as "Description of a Slave Ship," of slaves packed into the hold of a slave ship. Neat and professional repairs at the folds on the verso. The plate was originally published as a print in 1789 in Plymouth, England, and rapidly thereafter appeared in versions published in Philadelphia, then London. This is the larger version of the plate, showing both cross sections and elevations of the ship. Very scarce: Neither OCLC or COPAC locate a copy, KVK locates two copies in Spain. [BTC #278245]

ALBEE, Edward. *The American Dream*. New York: Coward-McCann (1961). \$750  
First edition. Fine in fine dustwrapper. A beautiful copy of the author's second hardcover. A very uncommon title. [BTC #100655]

### ***Dedication Copy***

ALCARAZ, Elba Ethel. *Todos los días: Poemas del tiempo de Ben Shahn*. Buenos Aires: (Ediciones Altamar) 1957 / (1958) [date on titlepage is 1957, but printing information indicates not printed until 1958]. \$500  
First edition. 12mo. Printed wrappers. Fine in stapled wrappers in very good dustwrapper with some modest age-toning and a small

label on the front panel. Poetry. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. The dedication copy, warmly **Inscribed** by Alcaraz to Ben Shahn in Spanish. OCLC locates only three copies. [BTC #345547]

(Algonquin Round Table, Cuisine). CASE, Frank. *Feeding the Lions: An Algonquin Cookbook*. New York: Greystone Press (1942). \$550  
First edition. Illustrated by O. Soglow. Spinal extremities slightly rubbed, near fine in an attractive, near very good dustwrapper with the front flap fold repaired with archival tape, several modest chips, and some loss at the crown just touching one of the letters. Recipes from the hotel and literary gathering place, interposed with comments on the recipes by the regulars, including Groucho Marx, George S. Kaufman, Lillian Gish, John Barrymore, Fannie Hurst, Edna Ferber, Ben Hecht, Edward G. Robinson, Joseph Hergeshimer, Frank Buck, Moss Hart, Deems Taylor, Lucius Beebe, Orson Welles, Gary Cooper, Walter Huston, Dean Cornwell, Gertrude Lawrence, H.L. Mencken, Hedda Hopper, and many others. Scarce in jacket. [BTC #325764]

(Americana; African-Americana).  
(Continental Congress, Nathan Dane, Hugh Williamson, Benjamin Rush, et al.).  
"An Ordinance for the Government of the Territory of the United States, North West of the River Ohio," [in] *The American Museum (August, 1787)*. [Philadelphia: Mathew Carey] 1787. \$1250  
First edition. Volume 2, Number 2: August, 1787. Octavo. Single stitched issue without the title page: [107] - 207, [1]pp. Light scattered foxing, very good. Contains one of the earliest printings of *The Northwest Ordinance*, also known as the Ordinance of 1787, one of the most important legislative acts of the Continental Congress. It established a government for the Northwest Territory, outlined the process for admitting a new state to the Union, and guaranteed that the newly created states would be equal to the original thirteen states. Massachusetts representative Nathan Dane helped draft the Ordinance and introduced an amendment at the last minute (Article 6) prohibiting slavery in the new territories. Also included in this issue is the "Essay on the Consequences of Emitting Paper-Money," by North Carolina representative Hugh Williamson, and, "An Enquiry into the effects of Public Punishments upon Criminals, and upon Society," by Benjamin Rush. A scarce early issue of America's first important literary and political magazine. [BTC #364638]

AMIS, Kingsley. *A Frame of Mind: Eighteen Poems*. Reading: University of Reading 1953. \$1000  
 First edition. Very modest age-toning, else near fine in stapled self-wrappers as issued. One of 150 numbered copies. A small and uncommon poetry pamphlet. [BTC #99540]

AMIS, Martin. *Two Stories: Denton's Death & Let me Count the Times*. (London): Moorhouse & Sorensen (1994). \$1000  
 First edition. Quarter Japanese stitched silk and printed aluminum boards. Fine in very good unprinted cloth dustwrapper that is modestly dampstained. One of 26 lettered copies bound thus and **Signed** by the author. [BTC #350269]

(Anthology). (BROWN, Rita Mae, Cynthia Funk, Kate Winters, Nancy Myron, Mary Lewis, Carla Duke, and Edith Rosenthal). *Dykes for an Amerikan Revolution*. Washington DC: Easter Day Press 1971. \$275  
 Stapled wraps. Cover by D. Gottschalk. (36)pp. Touch of soiling along spine, else fine. An anthology of lesbian related writings, art, poetry and letters from various credited and uncredited artists, including Rita Mae Brown. Other credited contributors include Cynthia Funk, Kate Winters, Nancy Myron, Mary Lewis, Carla Duke, and Edith Rosenthal. Five listed in *OCLC*. [BTC #333803]

***First Published Story by an African-American Woman***

(Anthology). (HARPER, F.E.W., DELANY, Martin R., et al). *The Anglo-African Magazine*. New York: Thos. Hamilton 1859. \$15,000  
 Volume 1 (January-December, 1859). Octavo. 400pp. Bound in modern, period-sympathetic quarter morocco and paper covered boards. Engraved mezzotint frontispiece of Alexander Dumas by John Sartain. A few small tears in the margins of some pages, some foxing and small stains to the indifferent quality paper, else very near fine. Owner's signature ("Ellis A. Potter") on two endpapers. Almost a complete run (only three other issues were produced from January-March, 1860) of a remarkably rare and important periodical, with contributions by many prominent African-Americans including the publisher, Thomas Hamilton. Among the other contributors are Frances E.W. Harper, Martin R. Delany, J. Mercer Langston, Edward W. Blyden, James M'Cune Smith, J.W.C. Pennington, Bishop Daniel Payne, Sarah M. Douglass, and William C. Nell. Two contributions stand out: "The Two Offers" by F.E.W. Harper (here referred to as Frances Ellen Watkins), which appears complete in the September and October issues, is the first published short story by an African-American woman. The volume also contains substantial portions of the first novel by an African-American to be published in the United States, *Blake, or, The Huts of America* by Martin R. Delany. Chapters 1-23 and 29-31 appeared serially in the January-June issues. They were later reprinted, along with the rest of Part One, in the *Weekly African-American* in the 1860s. The novel was never published in complete form until 1970. The only novels by African-Americans that precede, *Clotel* and *The Garies and Their Friends*, were both published previously in London and not published in the United States until 1864 and 1969, respectively. Other articles include "On the Fourteenth Query of Thomas Jefferson's Notes on Virginia" by James M'Cune Smith; "Colored American Patriots" by William C. Nell; a poem, "Gone to God," as well as an essay, "Our Greatest Want" by F.E.W. Harper; and many others worthy of mention. The ownership signature of Potter may belong to an African-American by that name who served as the Recording

Secretary of the African Civilization Society of New York, but who supposedly emigrated to Liberia late in 1859, and thus may not have received all issues of the magazine, or at least did not receive them until later. [BTC #282567]

(Anthology). RICH, Adrienne Cecile and others. *Departure Pamphlets: I Six Women Poets*. (Oxford: Departure) [circa 1951]. \$850  
 First edition. Stapled wrappers. (8)pp. Fine. Very uncommon little pamphlet featuring six women poets, issued at Merton College. Includes a contribution from Adrienne Rich, published the same year as her first book as an adult. In addition to Rich, the authors represented are Elizabeth Jennings, Lotte Zurndorfer, Jenny Joseph, Gillian Craig, and Marion Smith. [BTC #105556]

***A Signed Who's Who of 20th Century Poetry***

(Anthology). WILLIAMS, Oscar, editor (**Signed** by Conrad Aiken, W.H. Auden, R.P. Blackmur, Richard Eberhart, Horace Gregory, Randall Jarrell, Robinson Jeffers, C. Day Lewis, Archibald MacLeish, Louis Macneice, Marianne Moore, Howard Nemerov, Frederic Prokosch, Delmore Schwartz, Karl Shapiro, Stephen Spender, Wallace Stevens, Dylan Thomas, Robert Penn Warren, and others). *New Poems 1942: An Anthology of British and American Verse*. Mt. Vernon: Peter Pauper Press (1942). \$10,000  
 First edition, deluxe issue **Signed** by all but one of the thirty-three contributors (as issued). Ink initials on the front free endpaper, and light rubbing to the extremities of the marbled papercovered boards, a near fine copy. The special signed edition was limited to one copy for each contributor and twenty-six copies for sale, of which this is contributor John Peale Bishop's copy, so stated on the colophon. The volume is **Signed** by Conrad Aiken, W.H. Auden, R.P. Blackmur, Richard Eberhart, Horace Gregory, Randall Jarrell, Robinson Jeffers, C. Day Lewis, Archibald MacLeish, Louis Macneice, Marianne Moore, Howard Nemerov, Frederic Prokosch, Delmore Schwartz, Karl Shapiro, Stephen Spender, Wallace Stevens, Dylan Thomas, and Robert Penn Warren, as well as the other contributors: Kenneth Allott, George Barker, John Peale Bishop, Hugh Chisholm, Gene Derwood, Willam Empson, Jean Garrigue, Alfred Hayes, Ruth Herschberger, Muriel Rukeyser, Winfield Townley Scott, Theodore Spencer, and Oscar Williams. (There is only allotted space for the existing thirty-two signatures and contributor W.R. Rodgers has not signed the volume, likely because of the war.) Includes photographs and short biographies of the contributors. Several of the poems, including some by Stevens and Thomas, appear here for the first time in book form. An extraordinary assemblage of signatures and contributions by the greatest English language poets of the era. [BTC #97303]

(Art). CERERE, Ada Rasario. *Original Pencil Sketch for a Mural: "History of Women's Rights Movement - Top Group - Susan B. Anthony, Leaders for Ballot Voting, etc."*. \$1200  
 Pencil sketch. Image size 7.5" x 11.5" (on 9.5" x 15" artist's board). **Signed** on the verso with the author's New York City address. Undated, but circa 1940. One correction on the ballot box held by a

woman, else a complete, detailed sketch of women in educational and factory settings. Cerere is one of a few American women artists of Italian descent who seem to be overlooked. [BTC #331042]

### **Original Artwork**

(Art). CUMMINGS, E.E. *Disrobing Stripper*. \$9500

Original oil painting. Oil on canvasboard, 8" x 10". Scene of disrobing half-nude stripper on stage, in front of audience. *GBM* #148. *Lopez* #132. Fine condition. [BTC #72256]

### **Original Artwork**

(Art). CUMMINGS, E.E. *Portrait of Marion Morehouse With Long Hair*. \$3500

Original oil portrait. Oil on canvasboard, 8 by 10 inches. Bust-length portrait of a nude Marion, with her hair swept over her right shoulder, against a greenish background. Morehouse was Cummings' third wife. *LPC* #736. *Lopez* #559. Fine condition. [BTC #72304]

### **Original Artwork**

(Art). CUMMINGS, E.E. *Stripper with Snake on Stage*. \$10,000

Original oil sketch. Oil on canvasboard, 8" x 10". Scene of a nude stripper with a snake wrapped around her neck, on stage. *GBM* #152. *Lopez* #136. Fine condition. [BTC #72257]

### **Original Artwork**

(Art). CUMMINGS, E.E. *Dancing Yellow Nude*. (1940). \$6000

Original oil sketch. Oil paint on cardboard, 7 3/4 by 10 3/8 inches. Sketch of a dancing nude woman depicted in yellow and orange paint, possibly in a stage setting, though the background is rather abstract. Dated on verso in paint: "Aug 15 '40". *LPC* #374. *Lopez* #1021. Fine condition. [BTC #72336]

(Art). MARTIN, Tony and Dore Ashton. *Tony Martin Paintings 1992-1993. Artist's Statement. Dore Ashton, A response. February 15-March 5, 1994*. New York: The Painting Center 1994. \$100

First edition. Quarto. 28pp, plates. Wrappers. Fine. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. Nicely Inscribed by the author to Bernarda Shahn: "for Bernarda with much very long lasting love - Tony 6/94." Martin has also written out his full name and studio address on the inside of the rear wrap. [BTC #345592]

(Art). McRAE, Ronald (Carl Van Vechten). *[Original Dust Jacket Art]: Spider Boy*. [New York: Alfred A. Knopf 1928]. \$12,500

Original tempura painted art for the dust jacket of Carl Van Vechten's novel *Spider Boy*. 6.5" x 7.5". Unsigned (as is the finished dust jacket). Matted and framed. Fine. Hollywood star waves to the adoring multitudes as her entourage looks on, and a flash camera goes off in the left foreground. The painted lettering was changed to an entirely different font for the finished jacket, and the rest of the image shows minor variations, mostly in color. A very nearly final draft, and the only extant painting of the jacket of which we are aware. An iconic and wonderfully evocative image of the Jazz Age. The satiric novel featured a mildly successful playwright, Ambrose Deacon, who is lured to Hollywood where he is pressed into service as a screenwriter for an egotistical superstar. Ambrose has no clue about

film but rapidly discovers that no one in Hollywood cares, as long as he lends his modest prestige to the film colony's pretensions. With a second printing of the novel, very good in very good dustwrapper. [BTC #368334]

(Art). OPPER, Frederick B. *Pen and Ink Drawing Signed "F. Oppen"*. [Circa 1890]. \$950  
Approximately 9" x 7.5", the image area is 7" x 7.5". A little soiling, copy editor's marks in the margins, near fine. Almost certainly an illustration for a book or magazine. A hotel desk clerk remonstrates a bespeckled and top-hatted guest, while a small bell-hop looks on amused by the discomfort of the guest. [BTC #76783]

(Art). POORE, Henry Rankin. *The New Tendency in Art: Post Impressionism, Cubism, Futurism*. Garden City: Doubleday, Page & Company 1913. \$450

First edition. Fine in near fine dustwrapper with some foxing, and tiny nicks and tears. Very scarce in jacket. [BTC #324032]

### **Outsider Art**

(Art). SADOWSKI, Helen. *Dream Book and Journal*. \$6500

Octavo blank book. Unpaged, about 80 leaves used, with many items inserted, or affixed to leaves. Moderate wear, very good. A dream book and journal kept by the artist Helen Sadowski. Sadowski was educated at the Philadelphia College of Art but was later institutionalized at the Creedmoor Psychiatric Center in Queens, New York. Creedmoor featured an artists' program called the Living Museum. Sadowski, who has exhibited at a Soho Gallery, was one of six artists profiled in Academy Award-winning documentarian Jessica Yu's 1998 film *The Living Museum*, which was nominated for a Sundance Grand Jury Prize. The artist has illustrated the cloth covers of the book and embellished the interior with many accomplished drawings, collages, inserted illustrations, poetry, accounts of her dreams, medical prescriptions, and calligraphy. A fascinating and accomplished journal of outsider art that illustrates well the link between art and madness. [BTC #364895]

(Art). VARGAS, Alberto and Anna Mae Clift. *Collection of Correspondence from Pin-Up Artist Alberto Vargas*. 1944-1973. \$5000

A collection of 12 letters, cards, and publicity photos from Alberto Vargas and his wife, Anna Mae Clift, to a devoted collector, including an Autographed Note Signed ("Alberto") and three Christmas cards Signed with his stylized signature, fine. The letters and notes begin in 1961 and end shortly before the passing of Clift in 1973, a death from which Vargas never truly recovered. The letters are in response to complimentary notes sent by the collector to Vargas and include many references to his work. Each is composed with warmth and they include details about the couple's personal lives including Vargas's experience judging the Miss Universe contest and his lawsuits against *Esquire* magazine. (The magazine successfully laid claim to the term "Varga Girl" as well as the "Varga" signature, and the legal costs forced him to struggle financially for years until his 1960s "Vargas Girls" work for *Playboy*.) One of the Christmas cards includes a note from Vargas gifting the collector an unpublished original piece of artwork for being a "staunch defender and protector of 'my girls'"; a gift that sadly no longer accompanies the letter. The correspondence also includes five glossy publicity photos from World Wide Photo, dated between 1944-1949, showing Vargas with Clift, working at his drawing table, and with various models, along with the original prepared captions tipped on the verso. Several of the letters

are written by Clift and one includes a comment about Vargas's devotion to his work: "He is truly a remarkable person. But without his work he would be lost." It's a particularly poignant thought from his wife, whose death left him devastated and ended his career. An interesting and thoughtful collection of correspondence and photos from one of the greatest pin-up artists of the 20th Century, and the wife who inspired his work.

Alberto Vargas

1. ANS, 1p., Los Angeles: July 24, 1961, with mailing envelope. Fine. A small card thanking a collector for his kind words, declaring that the collector was lucky to find two of Vargas's movie posters, *Suddenly It's Spring* and *Behave Yourself*, and thoughts on judging the Miss Universe pageant in Long Beach, California.

2. Christmas card, **Signed**, [No place: circa 1963?]. Fine.

3. Christmas card with brief note **Signed**, Los Angeles: December 1963. Fine. Vargas thanks the collector for being a "staunch defender and protector of 'my girls'" and gifts him an unpublished original (not present).

4. Christmas card with brief note **Signed**, [No place]: December 25, 1973. Fine. Elegant black card with silver and gold gilt with a get-well note.

Anna Mae Clift

5. ANS, 1p., Los Angeles: November 25, 1960, with mailing envelope. Fine. A small card thanking the collector for his kind words, and some comments about a model from Chicago that Vargas painted

6. ALS, 2pp., Los Angeles: August 28, 1963. Fine. A letter explaining that Vargas doesn't keep records of his early work but he was able to recall a previous painting ("Something for the Boys") about which the collector inquired. She also mentions a special picture Vargas had produced for the Miss Universe pageant, and how his "Play Boy" work was a hit with the public.

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

Publicity Photos from World Wide Photo

8. Glossy B&W photo of Vargas at his drawing board with detached but present caption, dated "2/8/44," which shows a pin-up for the Broadway show *Mexican Hayride*. Worn with a small tear, very good.

9. Glossy B&W photo of Vargas and Clift in front of a pin-up with a detached but present caption, dated "5-2-46," that mentions his *Esquire* lawsuit. Fine.

10. Glossy B&W photo of Vargas showing a pin-up to actress Linda Darnell and model Marie Winsor with a caption tipped on the verso, dated "11/18/47," that explains the picture was created using the features from several Miss Universe contestants. Fine.

11. Glossy B&W photo of Vargas at his drawing board with detached but present caption, dated "4/7/49," that states the paintings are an "estate for his wife." Some wear, near fine.

12. Glossy B&W photo of Vargas with a teen model and her painted image, no date. Fine. **[BTC #346665]**

(Art). WARHOL, Andy. *A: A Novel*. New York: Grove Press (1968). \$6500

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]**

(Art). WARHOL, Andy. *[Prospectus for]: Trucks*. New York: Kornelia Tamm 1986. \$400  
Small octavo. 18cm. Printed stiff card wrappers with four color prints of trucks laid in. About fine. Prospectus for an edition of 60 portfolios of signed and numbered prints. **[BTC #342863]**

***The Earliest Comic Collection  
Entirely Dedicated to a Western Theme***

(Art). WILLIAMS, J.R. *Out Our Way: Cowboy Cartoons No. 1*. Cleveland: Premier Company (1927). \$750  
Reprints of newspaper comic strips collected for the first time. Variant edition in stiff wraps with "No. 1" on the cover and a third the page length of the hardcover edition. Square octavo. Illustrated wrappers with oxidized staple marks and tape binding, toned wraps, and bumped corners, about very good. Ink owner's **Signature** of contemporary cartoonist Max P. Milians on the title page along with notation, "American Newspaper Publisher's Convention April 24-1928," suggesting this variant edition may have been distributed at the convention. A collection of cowboy-related strips from Williams's newspaper strip of the same name, whose down-home humor inspired a young Charles Schultz. This is likely the earliest comic collection entirely dedicated to a western theme, beating by more than a decade *Western Picture Stories* #1 and *Star Ranger* #1, and not listed in *Overstreet*. Rare. **[BTC #319395]**

(Art, Children). GOREY, Edward. *The Dwindling Party*. New York: Random House (1982). \$350  
First edition. Tall quarto. Pictorial boards as issued. Fine with all pop-up and mechanical parts in fine condition, issued without dustwrapper. A macabre pop-up book. An as new copy. **[BTC #285550]**

ASHBERY, John. *The Tennis Court Oath*. Middletown, CT: Wesleyan University Press 1962. \$1250  
First edition. Fine in fine dustwrapper with one closed tear. A beautiful copy of an uncommon title. **[BTC #99725]**

(AUDEN, W.H.). *Wystan Hugh Auden 1907-1973 Memorial Service, October 3, 1973 8.00 P.M.* New York: The Cathedral Church of St. John the Divine 1973. \$100  
First and presumably only edition. One leaf folded to make four pages. Fine. Program for the poet's memorial service, with readings by Robert Penn Warren, Galway Kinnell, Muriel Ruykeyser, Richard Wilbur, William Meredith, Richard Howard, and Ursula Niebuhr. **[BTC #100640]**

AUSTEN, Jane. *Persuasion*. Philadelphia: Carey & Lea 1832. \$8500  
First American edition. Two volumes. Octavo. Original boards with muslin spines and printed paper labels, preserved in a custom folding box. Contemporary penciled name and gift inscription dated 1838 on the title pages, printed label of "Hosford's Circulating Library" on the front pastedowns, corners bumped, some slight scuffing to the boards, a few tears to leaves professionally mended, and modest wear to the labels. Despite some minor flaws a very attractive example of a book rarely found in the original binding. **[BTC #59645]**

**Advance Copy with Unused Jacket Art**

BALDWIN, James. *Go Tell It on the Mountain*. New York: Alfred A. Knopf 1953. \$2750  
 Advance Reading Copy in wrappers. A very nice, near fine copy with light rubbing at the folds and some very slight toning at the spine, in a custom quarter morocco and papercovered cloth box. Baldwin's first book, about a day in the lives of various members of a Harlem church and, through flashbacks, about their forebears. Upon publication it was immediately hailed as a major treatment of black life in America and established Baldwin as the leading black novelist of his generation. Baldwin's objections to the art that appeared on this advance issue (he felt it too stereotypical) resulted in an entirely different dustwrapper appearing when the first edition was released. A highly desirable cornerstone of any African-American literature collection. On both the Modern Library and Radcliffe 100 Best Novels of the Century lists. [BTC #347354]

(BALDWIN, James). *James Baldwin at Berkeley: Free Public Lecture*. (Berkeley: University of California Afro-American Studies 1979). \$275  
 Broadside. 8.5" x 11". Folded twice horizontally for mailing, tiny staple marks, mailed with address and return address on the verso. Near fine. Uncommon. [BTC #273318]

**The First Book Devoted Exclusively to Baseball**  
 (Baseball). *The Base Ball Player's Pocket Companion: Containing Rules and Regulations for Forming Clubs, Directions for the "Massachusetts Game," and the "New York Game," from Official Reports*. Boston: Mayhew & Baker 1859. \$39,500  
 First edition. 16mo. 35(1)pp. Original flexible cloth-covered boards with a gilt illustration of a ball player. Old library stickers removed from the endpapers, small nicks at the extremities, a very good example in a custom quarter leather and cloth clamshell case. A rare book – the first book exclusively devoted to baseball. According to a recent baseball auction (at which an 1861 third edition sold for \$8500 plus premium) fewer than ten examples of this first edition are known. [BTC #78592]

(Beatles, The). SEGAL, Erich as "T. Quid". [Offprint]: *The Origin of the Yellow Submarine*. \$350  
 One page faux photocopied from an English scholarly journal. Two vertical creases else about fine. A work of facetious scholarship delineating the origins of the yellow submarine "myth," created by Erich Segal, who wrote the screenplay of the film. In addition to writing novels such as *Love Story*, Segal was a professor of Greek and Latin literature at Harvard University and other universities. **Inscribed** by Erich Segal in red felt tip pen: "Regards – T. Quid." Apparently this was published in 1968 as an appendix to the novelization of the film. We have only seen one other example of this elaborate literary hoax, similarly folded and inscribed. [BTC #83835]

BECKETT, Samuel. *Fin de Partie suivi de Acte sans paroles [Endgame]*. (Paris): Les Éditions de Minuit (1957). \$5500  
 First edition, trade issue. Text in French. Pages a little browned as usual, and some modest browning to the wrappers, a near fine copy in wrappers as issued. **Signed** by the author. One of the Nobel laureate's most important plays. [BTC #348110]

BECKETT, Samuel. *Comment C'est*. (Paris): Les Éditions de Minuit (1961). \$3000  
 First edition. Text in French. Fine in wrappers and fine unprinted tissue overjacket as issued. Of a total edition of 3000 copies, this is copy number C 3 of 100 numbered copies printed on Alfa Mousse Navarre paper reserved "au Club de L'Édition" and **Signed** by the author. A beautiful copy. *Federman 268*. [BTC #108521]

BECKETT, Samuel. *Footfalls*. London: Faber and Faber (1976). \$40  
 First edition. Fine in wrappers. [BTC #106725]

BELLOW, Saul. *The Victim*. New York: Vanguard Press (1947). \$1500  
 First edition. Slight mustiness and wear to the boards, near fine in very good, price-clipped dustwrapper with a very small stain and a short tear on the front panel, and the usual toning to the white spine lettering. **Signed** by the author. Bellow's second book, an early masterpiece which explores the symbiotic underpinnings of racism. *Burgess 99*. [BTC #348429]

BELLOW, Saul. *Seize the Day*. New York: Viking Press 1956. \$1000  
 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]

BENCHLEY, Robert. *No Poems or Around the World Backwards and Sideways*. New York: Harper 1932. \$950  
 First edition. Illustrated by Gluyas Williams. Modest age-toning on the spine and edge of the rear board, tiny tears at the crown, very good without the dustwrapper. **Inscribed** by the author: "Dear Adèle: This is for you. Bobby. November 15, 1932." Adèle Lovett was a glamorous socialite, a B player in the Algonquin Round Table, a friend of Dorothy Parker's, and reportedly the lover of Robert Benchley. The intimacy of the inscription is telling; we've never before seen Benchley inscribe a book as "Bobby." [BTC #347389]

BERGER, Thomas. *Crazy in Berlin*. New York: Charles Scribner's Sons (1958). \$1250  
 First edition. A bit of edgewear, foxing, and toning, about very good in very good dustwrapper with modest rubbing and edgewear. Warmly **Inscribed** by the author on the front fly to fellow American author James Jones: "To my friends Gloria & Jim Jones with admiration and affection. Thomas Berger. Paris 13 Oct 65." On the following page (the half-title) Berger has written out the circumstances of his signing this book to Jones: "Twenty-nine years ago, the first time I touched this copy of 'Crazy in Berlin', I was a guest in James Jones's home in Paris, drinking 50-year-old Armagnac and smoking a Montecristo Numero Tres, the legendary pre-Castro cigar, both provided by my generous host. Thomas Berger, Grand View-On-Hudson, 13 August 1994." The first novel from Berger, author of *Little Big Man*, with a splendid association. [BTC #368331]

BERRIGAN, Ted. *Autographed Photo*. 1982. \$1200  
 Photo. Measuring 8" x 9.5". Fine. **Inscribed** by Berrigan: "for Bob from his friend in the 'Truck Trade,' Love Ted Berrigan." A lovely photograph of a shirtless Berrigan smoking a cigarette by Mark Hillringhouse. The date is pencil on the verso: "Oct. 1982." [BTC #355317]

BERRYMAN, John. *The Dispossessed*. New York: William Sloane Associates (1948). \$2500  
First edition. Fine in very near fine, lightly rubbed dustwrapper, with none of the usual spine fading. Nicely **Inscribed** by the author to a close Princeton friend: "Jimmy affectionately John. 1949." Scarce inscribed. [BTC #55426]

BERRYMAN, John. *Homage to Mistress Bradstreet*. New York: Farrar, Straus & Cudahy (1956). \$500  
First edition. Illustrated by Ben Shahn. Fine in fine dustwrapper. A beautiful copy. [BTC #104856]

BESTON, Henry. *The Outermost House: A Year of Life on the Great Beach of Cape Cod*. New York: Rinehart & Co. (1949). \$5000  
Twelfth printing. New introduction by the author. Illustrated with photographs by William A. Bradford and others. Corners a bit bumped, near fine in an about fine dustwrapper with a very short tear. Warmly **Inscribed** by the author: "For George Swetman Esq. with the profound affection of his old friend and colleague. Henry Beston." A nature classic that captures the essence of place and that continues to endure, this copy comes with a wonderful eight page (both sides of four octavo leaves) Autograph Letter **Signed** twice by Beston on his Chimney Farm stationery to Mrs. Swetman sending the book, and explaining the creation of the book. In small part: "I wrote it a few years after I had emerged from War I. Being still sick at heart with this vast political massacre of the young by the young, I went as far as I could go to the world of nature and wonder, and just sat quiet awhile like the Bhudda under the Bo tree. After a while a religious sense of acceptance and peace possessed me, a sense I have never lost. After marriage, I bought from relatives the farm we now occupy, where I live very happily with my attendant bears, the chief of whom is my famous 'Oswald', an enchanting bear who on autumn nights is given permission to sleep by the open fire." Beston goes on to describe his life in Maine, and his upcoming trip to stay on a Maine island with a friend whose "occupation is the collaring of poor, innocent lobsters. I weep for them as the walrus wept for the oyster." With original envelope. A wonderful letter. [BTC #347882]

BLIXEN, Karen [Isak Dinesen]. *Farah*. Kobenhavn [Copenhagen]: Wivels Forlag 1950. \$1250  
First edition. Text in Danish. Original publisher's printed wrappers. Recipient's bookplate, a number on front wrap, and a bit of rubbing, a very good copy. **Inscribed** by the author in the year of publication. A profile of Blixen's fearless household steward when she lived in Africa. It was not published in English until 1960, when it was rewritten as the first part of Dinesen's *Shadows on the Grass*. Housed in a custom clamshell case. [BTC #364650]

(BOGART, Humphrey). HUSTON, John. *Humphrey Bogart*. Los Angeles: The Seiler Press 1957. \$650  
First edition. Fine, issued without dustwrapper. The text of Huston's eulogy for Bogart, read at the Memorial Services in Beverly Hills, January 17, 1957, with a tipped-in frontispiece portrait of Bogart. Huston collaborated with Bogart on several notable films including the classics *The Maltese Falcon*, *The Treasure of the Sierra Madre*, *Key Largo* and *The African Queen*. Very scarce. [BTC #67544]

BOWLES, Paul. *Up Above the World*. New York: Simon and Schuster (1966). \$250  
First edition. Fine in unusually fresh and fine dustwrapper. [BTC #100425]

(BOWLES, Paul, translated by). CHOUKRI, Mohamed. *Tennessee Williams in Tangier*. Santa Barbara: Cadmus Editions 1979. \$750  
First edition in the first state of the wrappers. Translated from the Arabic by Paul Bowles. Foreword by Gavin Lambert. Note by Tennessee Williams. 12mo. Fine in wrappers with tipped-on illustration. One of 200 copies **Signed** by Choukri & Bowles, approximately 70 copies released with the first state wrappers. Although not called for, this copy additionally **Signed** by Tennessee Williams. *Miller* A34a. [BTC #351889]

BRACKETT, Charles. *American Colony*. New York: Horace Liveright 1929. \$800  
First edition. Fine in very good dustwrapper with some splash marks on the spine. Jacket attractively designed by "Goldsborough." Novel of the high jinks and romances among the American expatriates living on the French Riviera. Brackett was a highly successful screenwriter and producer who won Academy Awards for his screenplays for *The Lost Weekend*, *Titanic*, and *Sunset Boulevard*. His other screenplays included *Ninotchka*, *A Foreign Affair*, *To Each His Own*, *Hold Back the Dawn*, *Journey to the Center of the Earth*, *Five Graves to Cairo*, and *The Bishop's Wife* (uncredited). Additionally, he was the producer of *The King and I*. Very scarce in jacket. [BTC #325143]

BRAUTIGAN, Richard. *One Day Marriage Certificate*. (San Francisco): Rapid Reproduction Co. 1968. \$3500  
Illustrated broadside or small poster. 8.75" x 12". A tiny chip in one corner affecting no printing. A takeoff on Al Capp's pseudo holiday when on the extra day of each leap year women could pursue and propose to men. Wonderfully illustrated broadside depicting women, one with a Sadie Hawkins' Day banner. The entire text reads: "One Day Marriage Certificate. This beautiful one day marriage is ours for February 29, 1968 because we feel this way toward each other and want forever to be a single day [blank lines to be fill in] Marryin Sam in and for Golden Gate Park." The bottom of the broadside reads: "Words - Richard Brautigan. Pictures - The San Andreas Fault. Printing - Rapid Reproductions Co." A rare Brautigan piece, previously unknown to us. *OCLC* locates no copies; not in the *Barber* bibliography of Brautigan nor in *Lepper*. [BTC #364777]

BROWN, John, Jr. *Photographic portrait of John Brown, Jr.* \$2500  
Mounted oval salt print photograph with sepia wash. Approximately 7" x 5" at the tallest and widest points. **Signed** by the subject beneath the image: "Fraternally Yours John Brown, Jr." The sepia wash has spread slightly beyond the image and over the signature, with no diminishment of readability, else fine. The eldest son of John Brown, John Brown, Jr. took over the leadership of his family and continued his father's activities after his father was hanged for the raid on the Harper's Ferry Arsenal. He shared his father's anti-slavery passions and had previously corresponded with Frederick Douglass on the issue. He was instrumental in convincing his father to come to Kansas in 1855, and participated in his father's activities there. Although he did not participate in the Harper's Ferry Raid, he was under suspicion as a conspirator, and only avoided arrest by surrounding himself with armed bodyguards. [BTC #88801]

**Presentation copy to Timothy Thomas Fortune**

BRUCE, John Edward, compiled and arranged by. *Eminent Negro Men and Women, In Europe and the United States, With*

**Brief Extracts from their Writings and Public Utterances.** Yonkers, N.Y.: (Gazette Press) 1910. \$5000  
First edition. Volume one (the only volume published). Octavo. 103, [1]pp. Bound in period-style quarter calf and marbled papercovered boards, dark red morocco spine label, and laid paper endleaves. Near fine. **Inscribed** by the author on the front fly leaf: "To T. Thomas Fortune, Esq., With the very best regards of his sincere friend, John E. Bruce - 'Grit', Yonkers NY, April 18/10."

Bruce, born into slavery and self-educated, became a pioneering journalist and founded several newspapers, including the *Argus* (1879), the *Sunday Item* (1880), the *Washington Grit* (1884, from whence he assumed his nickname "Bruce Grit"), the *Chronicle of New York*, and the *Yonkers Weekly Standard* (1910). He was acerbic, outspoken, and favored armed resistance to racism. He was also an early Pan-Africanist and supported the unity of African peoples. His pursuit of rare African-American books inspired Arthur A. Schomburg, to whom he was both mentor and surrogate father, and he was responsible for introducing the much younger Schomburg to book collecting and into New York intellectual society. It was on Bruce's recommendation that Schomburg was voted membership into the American Negro Academy. He also was President of the Negro Historical Society of Research.

Fortune, also born into slavery, became a noted orator and civil rights leader. He was editor and co-owner of several influential New York-based black newspapers including *The New York Globe* and *The New York Freeman* (renamed *The New York Age* in 1887) which, under his editorial direction, became the nation's most influential black paper. In 1890 Fortune co-founded the Afro-American League, one of the earliest equal rights organizations in the United States, and a precursor of the Niagara Falls Movement and The National Association for the Advancement of Colored People (NAACP).

A magnificent association copy of a rare and presumably self-published book, linking two pioneer African-American journalists. [BTC #348044]

**BUKOWSKI, Charles. *Flower, Fist and Bestial Wail.*** (Eureka, California): Hearse Press [1960]. \$9500  
First edition. Stapled illustrated wrappers. Staples oxidized else a fine copy. The author's first book (preceded by two broadsides), published in an edition of 200 copies. **Signed** by Bukowski on the title page. *Dorbin A1, Fogel 3, Krumhansl 3.* [BTC #302677]

**BURNS, Vincent Godfrey, editor. *The Red Harvest: A Cry for Peace.*** New York: Macmillan 1930. \$100  
First edition. A trifle rubbed, near fine in attractive, near fine price-clipped dustwrapper illustrated by Bell, with very small nicks and tears at the extremities. Warm, full-page inscription by Vincent Godfrey Burns at a later date. An anthology of peace poetry. [BTC #364974]

### ***William Burroughs's Hand!***

**BURROUGHS, William S. *Hand Cast and Photos.*** 1979. \$20,000  
Plaster cast of William S. Burroughs's right hand with several accompanying photographs taken by Gerard Malanga of the casting process, Burroughs holding the finished hand, and of Gregory Corso. The unsigned hand is 5" x 2.75" x 7" with a rectangular base and is assembled from two separate molds of the front and back of Burroughs's hand which were then affixed together. Fine with a touch of toning from being handled. Accompanied by four original photographic prints of Burroughs holding the hand, each a different size: 13.75" x 11", 9.75" x 8", 7" x 5.5", and 7" x 5". All are fine except one which has been cut down from a larger photo and has a

somewhat ragged top and foredge, near fine. Also included is a long, narrow photo strip measuring 63" x 3.5" with 36 separate images: twenty-four of Burroughs's hand being cast; four of Burroughs holding the hand (but different from the larger images); and eight of Gregory Corso, presumably present when the cast was made, sitting by a window. The strip is **Signed** on the verso: "Gerard Malanga '79" with "739" stamped nearby. Supposedly only two copies of the cast were made; the other is reportedly at the Beinecke Library at Yale. [BTC #364644]

**BURROUGHS, William S. (GIORNO, John and James Grauerholz). *A Collection of 25 Candid Photos of William S. Burroughs.*** 1993. \$3000

An archive of 25 candid color photos of William S. Burroughs taken on September 5, 1993. The photos measure approximately 6" x 4". Fine. The photos include shots of Burroughs around his home in Lawrence, Kansas: by himself reading an art book, sprinkling food into an outdoor fish pond, and fiddling with a drum stick. There are also several group shots with Burroughs that include his business manager, James Grauerholz; poet and performance artist, John Giorno; and several other unidentified people. Giorno was a former companion of Andy Warhol and starred in his experimental 1965 film, *Sleep*. Giorno met Burroughs and Brion Gysin in the mid-1960s and was inspired by their cut-up and montage techniques. He later toured with Burroughs in the 1970s for a series of poetry readings and they remained lifelong friends. The stamp of his artist collective, "Giorno Poetry Systems," can be found on the verso of each picture. A pleasing collection of personal images of this legendary writer. [BTC #346290]

(Business). Anonymous. ***Watch Your Margin: An Insider Looks at Wall Street.*** New York: Horace Liveright 1930. \$850  
First edition. Introduction by W.E. Woodward. A tiny owner's stamp on the front fly, else fine in a modestly rubbed, near fine dustwrapper with tiny nicks and tears, and jacket art by Sugar. Epistolary and practical advice on the stock market, delivered in a series of letters between an uncle and nephew. Very scarce in jacket. [BTC #280705]

**BUTTS, Mary. *Ashe of Rings.*** (Paris: Three Mountains Press and Contact Editions 1925). \$1500  
First edition. Green printed self-wrappers. Modest erosion at the spine ends, a bright, very good or better copy. An attractive copy of this uncommon novel about the English post-war generation. [BTC #105589]

### ***Virginia Dynasty***

**CABELL, William Henry, Thomas Jefferson, James Monroe, Fitzhugh Lee, St. George Tucker, Thomas Jefferson Randolph, John Pendleton Kennedy, [et al.]. *Archive of William Henry Cabell Family Papers.*** (1801-1895). \$40,000  
An Archive of manuscripts and other material from the family of William Henry Cabell, Governor of Virginia from 1805 to 1808. Included are autograph letters **Signed** from three other outstanding Virginia Governors: Thomas Jefferson, James Monroe, and Fitzhugh Lee. The 1807 Jefferson letter as President to Cabell as Governor, bears his additional signature above the address ("Free. Th. Jefferson Pr. US.") authorizing free franking postal delivery; and the Monroe letter includes the envelope addressed to Cabell in his hand ("Col.

James Monroe, Jan. 20, 1808").

Also of importance is a 141 page genealogy of the Cabell family, likely compiled by Edward Carrington Cabell in the later part of the 19th Century. In total the Archive contains 29 autograph letters signed, the manuscript genealogy, 5 miscellaneous documents, and 19 photographs. The genealogy presents a detailed account of the Cabell family beginning with Dr. William Cabell who came to Virginia in the early 18th Century. It includes transcribed reminiscences, funeral orations, and related biographical information, along with some tipped-in contemporary newspaper obituaries. Among the photographs are many fine carte-de-visite portraits and silver gelatin prints of Cabell family members.

Other important letters include an 1801 letter from J.E.B. Gilmer to U.S. Attorney General William Wirt relating to William & Mary college, an 1820 letter to Cabell from Thomas Jefferson Randolph, and an 1821 letter to Cabell from Judge St. George Tucker. Also from this period are contemporary autograph extracts of two 1821 letters from Joseph Carrington Cabell to Thomas Jefferson relating to the founding of the University of Virginia.

Among the later letters spanning the years 1841-1895 is an 1848 letter from John P. Kennedy relating to his biography of William Wirt, and two letters from Fitzhugh Lee to John Grattan Cabell, one about a memorial for General J.E.B. Stuart. The collection documents one of Virginia's most important families and other equally influential contemporary Virginians. It was discovered in the 1960s by Olive Hochheimer in a desk she purchased from the estate of Mrs. Willard Moore, granddaughter of Governor Cabell. A itemized list with descriptions follows:

Correspondence:

1. Gilmer, J.E.B. ALS. Folio. 1.5pp. (of 4, address on p. 4); to William Wirt. Williamsburg: 4 Nov. 1801. Tells of his plans for study at William & Mary.

2. Cabell, W.H. ALS (Copy). Quarto. 1.5pp. (of 4, address on p. 4); to Thomas Jefferson. Richmond: 20 Aug. 1807. Discusses the appointment of militia officers; thanks Jefferson for advice.

3. Jefferson, Thomas. ALS, with his additional signature on the verso (authorizing free franking postal delivery). Quarto. 1 sheet, address on verso; to W.H. Cabell. Monticello: 26 Sept. 1807. Jefferson, writing in the third person, explains that he is forwarding a letter "on the subject of Col. Larken Smith" to W.H. Cabell, "to authorize him to put the letter under his cover," and delivered to Col. Smith.

4. Monroe, James. ALS. Quarto. 1.5pp. (of 4, and envelope wrapper); to W.H. Cabell. Richmond: 20 Jan. 1808. Thanks Cabell for his many public statements of support, and discusses local political matters.

5. Cabell, W.H. ALS (Copy). Quarto. 4pp., with wrapper; to Thomas Jefferson. Richmond: 17 March 1808. Discusses the commissioning of militia officers, and comments on the Constitution.

6. Carr, Peter. ALS. Quarto. 2pp. (of 4); to W.H. Cabell. Carr's brook: 3 Nov. 1814 (address on p. 4). Discusses politics, their friendship, and his health.

7. Aylett, William. ALS. Quarto. 3pp. (of 4, address on p. 4); to W.H. Cabell. Blount County, Tennessee: 26 Dec. 1815. Expresses his wish to move back to Virginia from Tennessee, and inquires about land in Albemarle County.

8. Smith, John Augustine (President of William and Mary). ALS. Quarto. 1.5pp. (of 4, address on p. 4); to W.H. Cabell. William & Mary College: 2 Nov. 1816. Explains why Cabell's son cannot do what he wants to do and why he must re-enter as a freshman.

9. Carrington, Paul (Sr.). ALS. Quarto. 1page (of 4, address on p. 4); to W.H. Cabell. 2 Nov. 1817. Discusses his sister's (i.e., Cabell's mother's) death.

10. Carter, Hill. ALS. Quarto. 1.5pp. (of 4, address on p. 4); to

W.H. Cabell. 6 Oct. 1819. Discusses agricultural and financial matters.

11. Randolph, Thomas. ALS. Quarto. 1.5pp. (of 4, address on p. 4); to W.H. Cabell. 2 June 1820. Discusses Col. Nicholas's health and business affairs, which involve Thomas Jefferson (his grandfather).

12. Cabell, Joseph C. Extract from ALS in an unidentified hand. Quarto. 1.5pp. (of 4); to Thomas Jefferson. Richmond: 25 Jan. 1821. Discusses his plans to retire; and the future of the University of Virginia.

13. Cabell, Joseph C. Extract from ALS in an unidentified hand. Quarto. 1 sheet; to Thomas Jefferson. Richmond: 8 Feb. 1821. Thanks Jefferson for his support and appeal not to retire, and informs him that he will run again for office; informs Jefferson of his colleagues high esteem for the University of Virginia, "a great institution highly deeming our patronage."

14. Tucker, Judge St. George. ALS. Quarto. 1p. (of 4, with address on p. 4); to W.H. Cabell. Warminster. 22 Sept. 1821. Relates family news, encloses a note from "our friend William Wirt," concerning his brother, and a letter from "Coalter" with news of his family.

15. Stevenson, Andrew. ALS. Quarto. 1p. (of 4, with address on p. 4); to W.H. Cabell. Washington. 25 April 1824. Gives his analysis of the political situation; explains that voting is so close that he cannot leave Washington.

16. Cabell, William W. ALS. Quarto. 3pp. (of 4, with address on p.4); to his mother (Agnes S.B. Cabell). Ridgeway: 21 Dec. 1831. Tells of a four-day journey, gives his expenses, and relates family news.

17. Campbell, John (U.S. Treasurer). ALS. Quarto. 1p. (of 4, with address on p. 4); to W.H. Cabell. 25 Nov. 1837. Apologizes for not responding sooner due to being busy "for the last two months coining paper money for the nation," and sends a long delayed draft.

18. Cabell, Agnes S.B. ALS. Folio. 4pp. (of 4, with address on p. 4); to John Grattan Cabell in Paris. Richmond: 3 Dec. 1841. Gives advice on this stay in Paris; and news of family and friends.

19. Kennedy, John P. ALS. Quarto. 3pp. (of 4, with docket on p. 4); to Robert C. Nicholas. Baltimore: 29 Jan. 1848. Asks for specific information about William Wirt for his biography, and general information that Judge Cabell may have.

20. Cabell, Agnes S.B. ALS. Quarto. 3pp. (of 4); to Wirt [Cabell]. Richmond: 9 April 1855. Relates Richmond news and gossip (sent to Florida, where Wirt is visiting).

21. Cabell, James L. ALS (copy). Octavo. 2.5pp. (of 4, with docket on p. 4); to Grattan Cabell. Warminster: 8 Feb. 1856. Relates news of the death "of our uncle Joseph C. Cabell."

22. Lee, Fitzhugh. ALS. Quarto. 2pp.; to Dr. J.G. Cabell. Alexandria: 20 March 1866. Discusses plans for a concert to raise a memorial fund for General Stuart, and proposes to postpone the matter.

23. Lee, Fitzhugh. ALS. Quarto. 1p.; to Dr. J.G. Cabell. Richland Mills P.O. Stafford Co., Va: 26 Jan. 1880. Discusses local political matters; recommends Bradshaw for a political appointment.

24. Stuart, W.A. ALS. Quarto. 1p.; to Dr. J.G. Cabell. Saltville: 18 April 1867. Discusses the plans for a concert and memorial fund for General Stuart.

25. Boardman, Kate S. ALS. Octavo. 4pp.; to [Florence Cabell]. Greensboro. 4 Nov. 1885. Sent to Florence as a child: "My dear little friend," written with much whimsy, relating family news.

26. Cabell, N.F. ALS. Octavo. 3pp. (of 4); to Dr. J.G. Cabell. Bedford City: 5 May 1891. Relates information about family portraits.

27. Cabell, N.F. ALS. Octavo. 2pp.; to Dr. J.G. Cabell. Bedford City: 29 June 1891. Relates additional information about family portraits.

28. Cabell, E.C. ALS. Quarto. 2 sheets; to Dr. J.G. Cabell. St.

Louis: 9 July 1895. Relates family news of life in St. Louis.

29. Cabell, E.C. ALS. Octavo. 2 sheets, pp. 2-3 (missing p. 1, n.d.). Probably to J.G. Cabell. Discusses family news and financial matters.

Miscellaneous Manuscripts and Documents:

1. MS notebook (circa 1890). Printed wrappers. Octavo. [141]pp. Manuscript genealogy of the Cabell family, beginning with Dr. William Cabell who came to Virginia in the early 18th Century. It includes transcribed reminiscences, funeral orations, and related biographical information, along with some tipped-in contemporary newspaper obituaries. Unsigned, but most likely compiled by E.C. Cabell.

2. Spofford, A.R. (Librarian of Congress). Three **Signed** Library of Congress documents from 21 Nov. and 2 Dec. 1885: 1. Copyright document for a work by Agnes C. Cabell titled: "A Talk with my Class."; 2. Copyright receipt of two copies of the work; 3. Fee receipt.

3. (Cabell, Agnes C.). MS poem, **Signed** "A.C.C." (n.d.). Quarto. 1 sheet titled "On being asked to write lines to be set to music" (14 lines).

4. MS verses, unsigned. (n.d.). Octavo. 4pp., beginning, "And I am life! there is a strange delight".

5. AL, unsigned (presumably a draft, n.d.). Quarto. 1 sheet; to an unnamed General about forming a committee for an unnamed purpose.

Photographs:

19 carte-de-viste and cabinet size portrait photographs of Cabell family members.

Correspondence about the Archive:

A number of documents about the proposed sale of the Archive including a 1968 appraisal, and correspondence in the late 1960s with a number of institutions about possible purchase. **[BTC #370141]**

**CAGNEY, James (Jimmy Cagney). *Nine James Cagney Letters to Artist Will Crawford, Totaling 19 Pages, with Original Photo and Drawing.* 1926-1943. \$8500**

A collection of Two Autographed Letters **Signed** and seven Typed Letters **Signed** from screen legend James Cagney (1899-1986) to his close friend, artist Will Crawford (1869-1944), dating from 1926 to 1943. Also with two **Signed** letters (one typed and the other in holograph) from the actor's wife, Frances "Billie" Cagney; an original photo of all three; and an envelope addressed and illustrated by Crawford to Cagney. The letters have some toning due to age and a couple of oxidation spots but are in remarkably nice shape; on average they are near fine or better.

The Cagneys lived in the Free Acres artist colony in Berkeley Heights, New Jersey, as newlyweds in the 1920s. There they formed a bond with Crawford, an original Free Acres resident and career artist who illustrated a host of children's books and popular magazines, including *Puck*, *The Century*, *McClure's*, *Scribner's*, and *Redbook*. It was a relationship that lasted until Crawford's death in 1944.

The letters to Crawford stretch from Cagney's early years as a vaudevillian bit player to his emergence as one of the biggest stars of the silver screen. They demonstrate Cagney's close friendship with the older artist through his financial assistance to Crawford, visits from California, and even a special effort to arrange a meeting between Crawford and the noted journalist Lincoln Steffens. The letters reveal Cagney as a man who never forgot his friends or stopped giving to those for whom he cared and needed it most. A wonderful collection of letters that present a peek into the private life of a true Hollywood legend.

Consists of the following:

James Cagney Letters

1. ALS, 4pp., [No place: 1926]. A somewhat glum letter from

before he was a star. In it he describes doing some vaudeville to "keep the wolf away," and how he would like to "chuck it all. But it can't be done."

2. TLS, 1p., Beverly Hills, California: August 9, 1933. Explains why he hasn't been home to visit, that his latest film shoots for another six weeks, and that he will be in New York this fall but "don't mention that to anybody as I don't want to be bothered with publicity stunts and fan troubles."

3. ALT, 6pp., [No place]: November 15, 1933. He describes a visit to see muckraking journalist and communist sympathizer Lincoln Steffens, his plan to get Steffens and Crawford together for dinner as soon as he finishes filming "this next bit of tripe," and a few complaints about getting paid: "these bastards out here who pay out the checks find a way to keep me dangling . . . They steal my time - and my life. And what do I get - a fortune! Isn't it awful!?!?"

4. TLS, 2pp., Beverly Hills, California: June 11, 1935, written on Cagney's stationery. Some comments about doing some amateur wood carving, offering to return some antique guns he purchased from Crawford, and a mention of mutual friends, including blacklisted actor Vic Killain who was also from Free Acres.

5. TLS, 2pp., Beverly Hills, California: February 17, 1936, written on Cagney's stationery. A letter concerning some deceitful behavior involving the sale of his house in Free Acres, the profit of which was to be used to help pay some of Crawford's bills.

6. TNS, 1p., Beverly Hills, California: September 16, 1941, written on Cagney's stationery. A quick note to say he received Crawford's letter and would get back to him soon.

7. TLS, 1p., Beverly Hills, California: August 5, 1942, written on Cagney's stationery. A short letter saying he is glad to hear Crawford is out of the hospital after a fall and that he will be visiting "unless the Government keeps me too occupied." Likely a reference to his USO efforts during WWII.

8. TLS, 1p., Beverly Hills, California: December 26, 1942, written on Cagney's stationery and with original mailing envelope. Cagney expressing his happiness at Crawford having a new place to live, some nostalgic reminiscences about watching snow fall at Free Acres, and a few comments about Christmas Day.

9. TLS, 1p., Beverly Hills, California: February 9, 1943, written on Cagney's stationery and with original mailing envelope. Mentions attending President Roosevelt's Birthday Ball in Washington with his wife, getting to work on his next film, and that he looks forward to seeing Crawford sometime soon.

Frances "Billie" Cagney Letters

1. ALS, 2pp., Beverly Hills, California: May 8, 1934. Thanks Crawford for some carvings he did for Steffens and proposes he execute some carved panel for the Cagney's house with images of Don Quixote, caricatures of some Hollywood stars, and possibly "Lenin and Trotsky."

2. TLS, 1p., Hollywood, California: March 17, 1944, written on Cagney Productions stationery and with original mailing envelope. Sent to Helen Tomasetti, who was the caretaker to Crawford in his final days. A letter expressing their sorrow at his passing and an offer to buy any artwork he left behind to help her financially.

Miscellaneous

1. B&W photo, measuring 4.5" x 2.75", of James Cagney, his wife, Will Crawford and a "Mr. Franklin." The identifying caption on the back of the photo also includes the ownership signature of Tomasetti.

2. Canceled envelope dated April 3, 1943 and addressed to Will Crawford.

3. Envelope from the Highland Hotel in Hollywood, California, addressed to Cagney with an illustration of a grave-digging fairy by Crawford. **[BTC #338682]**

CAPOTE, Truman. *The Grass Harp*. New York: Random House (1951). \$5500  
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]

CAPOTE, Truman. *The Grass Harp: A Play*. New York: Random House (1952). \$650  
First edition. Fine in fine dustwrapper with very slight rubbing and a tiny (1/8") tear on the rear panel. A beautiful, crisp copy. [BTC #99440]

CAPOTE, Truman. *Breakfast at Tiffany's*. New York: Random House (1958). \$6500  
First edition. A name neatly erased on the front fly, else fine in very good or better dustwrapper with less than the usual spine-fading. **Signed** by the author. A collection of the title novella and three short stories: "House of Flowers," "A Diamond Guitar," and "A Christmas Memory." George Axelrod scripted the Blake Edwards film of the title novella that featured Audrey Hepburn in one of her most appealing roles as Holly Golightly. Scarce signed. [BTC #285455]

CAPOTE, Truman. *In Cold Blood: A True Account of a Multiple Murder and Its Consequence*. New York: Random House (1965). \$2500  
First edition. Very slightly cocked, else fine in just about fine dustwrapper with a Kroch and Brentano's sticker on the rear panel. **Signed** by the author on a tipped-in leaf for the Kroch and Brentano's First Edition Circle. Pulitzer Prize-winner for nonfiction. Capote's neighbor and close friend Harper Lee acted as his secretary during his investigations into this tragic murder. Basis for the excellent film adapted for the screen and directed by Richard Brooks, with Robert Blake, Scott Wilson, John Forsythe, Quincy Jones's music, and Conrad Hall's famous cinematography. A nice, fresh copy. [BTC #348821]

CARROLL, Jim. *Living at the Movies*. New York: Grossman 1973. \$350  
First edition, hardcover issue. A trifle sunned at the crown, else fine in fine dustwrapper designed by Larry Rivers. Author's first book published by a commercial publisher, a collection of poetry. [BTC #343182]

(Cartoon Art). SPIEGELMAN, Art and Françoise Mouly. *Autograph Letter Signed ("Art + Françoise") to S. Clay Wilson with a Drawing by Spiegelman*. \$1250  
Octavo. Letter to S. Clay Wilson. Undated but 1982. Folded for mailing, else fine. The left-hand side of the page consists of a Spiegelman drawing of a man with a head made from a sticker for his magazine *Raw*. The text of the letter in full: "Hi Wiltz Herewith Rawz. Going to Yurp til Sept. 2. then Raw 4. If you wanna show us stuff that might be appropriate... deadline, September 10. Have a good summer. All the best, Art + Françoise." The drawing and full text of the letter are in the hand of Spiegelman, except for the signature of Françoise. In 1975 Spiegelman and Bill Griffin founded the comic *Arcade* which featured the work of artists like Wilson and R. Crumb. Spiegelman and his wife Françoise Mouly founded *Raw* in 1980, and though it was relatively short lived it was extremely

influential. A nice association between two founding members of the Underground Comics movement. Spiegelman won a Pulitzer Prize in 1992. [BTC #64654]

CARVER, G.W. (George Washington Carver). *Progressive Nature Studies*. Tuskegee: Tuskegee Institute Print 1897. \$2750  
First edition. 12mo. 12pp. Stapled printed green wrappers. Fine. Carver's first publication at Tuskegee, preceded only by two offprints published while he was at Iowa State Agricultural College (as the first African-American student there, and later as the first African-American faculty member). Rare. *OCLC* locates a single copy, at the New York Botanical Garden Library. [BTC #341763]

CARVER, G.W. (George Washington Carver). *Science Contributions. Bulletin No. 4, 1901. Some Cercosporae of Macon County, Ala.* Tuskegee, Ala.: Tuskegee Institute Steam Press 1901. \$650  
Revised and reprinted from the Report of the Iowa Academy of Science 1899. Small octavo. 8pp. Stapled and printed gray wrappers. Very slight wear, about fine. [BTC #341760]

CARVER, G(eorge).W(ashington). *Bulletin No. 37: How to Make Sweet Potato Flour, Starch, Sugar Bread and Mock Coconut*. Tuskegee: Experiment Station/Tuskegee 1918. \$450  
6pp. Wrappers. Fine. A nice copy of a fragile and ephemeral pamphlet. [BTC #3371]

CARVER, Raymond. *Cathedral: Stories*. New York: Alfred A. Knopf 1983. \$100  
First edition. Fine in fine dustwrapper. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #304721]

CATHER, Willa. *O Pioneers!* Boston: Houghton Mifflin Company 1913. \$950  
First edition, first state. Two small, faint stains on the front board, else fine lacking the rare dustwrapper. Cather's first major novel, recreating the hardship of prairie life and celebrating the courage and spirit of the period, particularly among immigrant pioneer women. [BTC #101172]

CATHER, Willa. *Death Comes for the Archbishop*. New York: Alfred A. Knopf 1927. \$4000  
First edition. Contemporary gift inscription, else fine in a nice, near fine dustwrapper with a very short tear on the front panel, and a touch of age-toning at the spine of the off-white jacket. One of the nicest copies we've seen in recent years of Cather's classic character study of two Frenchmen trying to organize a Catholic Diocese on the frontier of New Mexico. [BTC #87879]

### ***Cheever on Writing***

CHEEVER, John. *Collection of John Cheever Writings Including Manuscripts and Letters*. \$5000

A small collection of letters and manuscripts from John Cheever, that deal directly with the process of his writing. The collection includes a **Signed** Typescript of the short story, "The Wrysons," an **Inscribed** page of manuscript from the novel, *Falconer*, a handwritten page from his diary, and four Typed Letters **Signed**, as follows:

1. Typed **Signed** Letter, April 7, 1977. 1pp. Fine, but for some

small evidence on the rear that it had once been mounted, with the mailing envelope. A signed letter to a collector explaining he has never sold any manuscripts (except for two he can remember he donated to charity), that he makes few corrections to them, and that all are typed due to the difficulty in reading his handwriting. As an example, he is including a page from his diary and a page from *The Falconer*.

2. An autographed page from Cheever's diary, written on the verso of letterhead from Dinah's Motor Hotel and Apartments. A few water spots affecting words along the left side of the margin, a small spot on the lower left margin, and some small evidence on the rear that it had once been mounted, about near fine. The page describes a flight from Massachusetts and the passengers he encountered, including a comment from a man returning from his father's funeral.

3. A manuscript page from *Falconer*. 1pp. Typed sheet, printed recto only. Slightly tanned with some dampstaining, though the paper remains remarkably supple. A couple of scattered typing mistakes and corrections. **Inscribed** on the top margin: "This first draft of a page from 'Falconer' is for Roger O'Connor. John Cheever."

4. "The Wrysons." 10pp. Typed sheets, printed rectos only. Fine. **Signed** on the last page. A story about a peculiar suburban couple keeping secrets from one another. Originally published in *The New Yorker* in 1958, and later reprinted in *The Stories of John Cheever*. Presumably, as there are no corrections evident, this is a clean copy or a fair copy.

5. Typed Letter **Signed**, February, 20th [1976]. 1pp. Fine. Written on Cheever's letterhead and with the mailing envelope. Cheever states that he does not keep a bibliography of his work, and that he would be happy to autograph any book sent to him.

6. Typed Letter **Signed**, May 26, 1978. 1pp. Fine. Written on Cheever's letterhead and with the mailing envelope. Cheever comments on a recent book, and adds that he would sign any books sent, but not TV transcripts, as they "have been forgotten."

7. Typed Letter **Signed**, November 16, 1978. 1pp. About fine with a few tiny scattered spots on the edges. Written on Cheever's letterhead. A brief letter stating he does not have any pictures of himself to send and Initialed "J.C." [BTC #325934]

CHEEVER, John. *The Way Some People Live*. New York: Random House (1943). \$7500

First edition. Fine in very near fine dustwrapper with a very small nick near the base of the spine and a faint spot on the spine, but an especially bright and fine example. **Signed** by the author and dated in 1976. Cheever's uncommon first book, a collection of short fiction that he never allowed to be reprinted. Only three of the stories have ever been subsequently printed, in an obscure paperback published in the 1960s. Consequently Cheever was loathe to sign copies, and this is one of only a very few thus. Combined with the especially nice condition, this may be the best copy we've seen. [BTC #318499]

CHESNUTT, Charles W. *The Conjure Woman*. Boston and New York: Houghton, Mifflin and Company 1899. \$5000

First edition. Neat ownership signature "Marie Pauline Jones / Christmas 1900" on the front fly, a trifle rubbed on the spine, but still a fine and bright copy with the gilt lettering bright and the painted decorations on the front board unscrubbed, housed in a chemise and quarter morocco slipcase. **Inscribed** by the author on the title page: "My dear Miss Jones: - May you never need the services of the conjure woman to ward off misfortune, and may good luck come to you all your days. Sincerely yours, Chas. W. Chesnutt." A lovely and significant copy of the first book by Chesnutt, who is generally considered the first major African-American novelist. *The Conjure*

*Woman* is an interrelated collection of stories that blend together into a novel, and which are similar in form, and compare favorably to Joel Chandler Harris's *Uncle Remus*. We have handled signed copies of the limited edition, published simultaneously with the trade edition, but this is the first personally inscribed copy we have seen of the trade edition. [BTC #346450]

(Children). BROOKS, Walter R. *The Clockwork Twin*. New York: Alfred A. Knopf 1937. \$500  
First edition. Drawings by Kurt Wiese. Corners a little bumped else near fine in an attractive, very good dustwrapper without significant chips or tears, but with a little unprofessional "collaboration" to the front panel drawing (i.e. a little coloring), as well as on the rear panel and rear flap. Freddy the Pig and friends. [BTC #75931]

(Children). BROOKS, Walter R. *Freddy and the Flying Saucer Plans*. New York: Alfred A. Knopf 1957. \$275  
First edition. Illustrated by Kurt Wiese. A faint dampstain on the bottom edge, else near fine in a faintly (but pervasively) dampstained, very good dustwrapper with some other general light wear. Freddy the intrepid pig detective helps protect two sets of plans for a flying saucer. A pleasing copy. [BTC #67545]

(Children). BROWN, Marel. (Lois Mailou Jones). *Lilly May and Dan: Two Children of the South*. Atlanta: Home Mission Board Southern Baptist Convention (1946). \$3500  
First edition. Illustrated by Lois Mailou Jones. Stapled illustrated wrappers. Two small chips on the front wrapper (the larger of which is present but detached), and a small tear, else a very good example of this fragile and rare little book, reportedly the first book illustrated by Lois Mailou Jones. Additionally this copy came from a small group of books we obtained from Jones's own library, and although not marked as such, was her own copy. [BTC #100368]

(Children). CARLE, Eric. *Den Sultne larve Aldrigmaet [The Very Hungry Caterpillar]*. [No place]: Borgen / (Gerhard Stalling Verlag) [1970]. \$650  
First Danish edition, printed in Germany. Oblong thin quarto. Glossy boards. Text in Danish, translated from the German (which was translated from the English). Fine, without dustwrapper, possibly as issued. A beautiful copy of a children's classic. [BTC #302488]

(Children). COX, Palmer. *Another Brownie Book*. New York: The Century Company (1890). \$1950  
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 #352073]

(Children). DAHL, Roald. *Charlie and the Chocolate Factory*. New York: Alfred A. Knopf (1964). \$3850  
First edition, first issue. Two small shadows on the rear pastedown, else fine in very good plus dustwrapper with a faintly creased tear on the front panel, very light edgewear, and a little age-toning. A subversive children's classic, and the basis for two memorable films starring first Gene Wilder and later Johnny Depp as Willy Wonka. [BTC #324844]

(Children). DERLETH, August. *The Moon Tenders*. New York: Duell Sloan and Pearce (1958). \$250  
Third printing. Small name stamp on the bottom page edge, and a small, very faint date stamp on the title page, else a fine copy in fine and fresh dustwrapper. Nicely **Inscribed** by the author. An uncommon novel for adolescent boys. [BTC #89321]

(Children). GARDNER, John. *Gudgekin the Thistle Girl and Other Tales*. New York: Alfred A. Knopf (1976). \$100  
First edition. Illustrated by Michael Sporn. Remainder stripe bottom edge, fine in fine dustwrapper with a nominal smudge on the front panel and a tiny tear. **Signed** by the author. A children's book. [BTC #304859]

(Children). GRAHAME, Kenneth. *The Wind in the Willows*. London: Methuen and Company (1908). \$10,500  
First edition. Contemporary owner name on the front fly, boards very slightly bowed, a very good or better copy lacking the rare dustwrapper. Housed in an older, moderately worn, clamshell case. A children's classic, made into innumerable film and television versions, including a 1949 Disney short film narrated by Basil Rathbone and a 1996 version with John Cleese, Eric Idle, Michael Palin, and Terry Jones (who also directed from his own screenplay). The success of the book allowed Grahame to retire from his despised bank job, and spend the rest of his days on the Thames "simply messing about in boats." [BTC #88421]

(Children). KINNELL, Galway. *How the Alligator Missed Breakfast*. Boston: Houghton Mifflin Company 1982. \$100  
First edition. Illustrated by Lynn Munsinger. Fine in fine dustwrapper with a tiny tear on the rear panel. **Signed** by the author. [BTC #278720]

(Children). KIPLING, Rudyard. *Captains Courageous*. London: Macmillan & Co. 1897. \$1250  
First edition. Illustrations by I.W. Tabor. A beautiful, fine and bright copy. The boys' classic of a pampered, rich lad who accidentally falls in with a crusty fishing crew and has some sense knocked into him. Basis for the excellent Victor Fleming film featuring Freddie Bartholomew and Spencer Tracy, who won an Academy Award for his portrayal of the Portuguese fisherman. [BTC #83291]

(Children). LAWRENCE, Cynthia and Bette Lou Maybee. *Here's Barbie*. New York: Random House (1962). \$275  
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]

(Children). LOFTING, Hugh. *Doctor Dolittle and the Secret Lake*. Philadelphia and NY: J.B. Lippincott (1948). \$225  
First edition. Pictorial cloth with applied illustration. Fine in spine faded, else near fine dustwrapper with several small and unnecessarily internally repaired short tears and chips. Still an attractive copy. [BTC #67219]

(Children). O'HARA, Mary. *My Friend Flicka*. Philadelphia: J.B. Lippincott (1941). \$3500  
First edition. A faint pencil name on the front fly, fine in an attractive, very good dustwrapper with small nicks and tears at the extremities, and very slight loss at the crown. The author's first book. Basis for the eponymous 1943 film directed by Harold D. Schuster, and featuring Roddy McDowall and Preston Foster. The first edition is exceptionally uncommon in jacket. [BTC #97185]

***The forerunner to "The Cloisters"***

(Children). O'NEILL, Rose, Ella Wheeler Wilcox and others. *Four Leaves from the Guest Book of The Abbey Inn, now the site of The Cloisters, with additional material*. \$2000  
Four quarto leaves (making eight pages). A bit soiled and with a horizontal fold that is a little separated at the edges, but still sound and about very good. The Abbey Inn was at 198th Street and Fort Washington Avenue in northern Manhattan, overlooking the Hudson. It flourished in the late 19th and early 20th Century. Eventually it was bought by John D. Rockefeller and the ground on which it stood was converted at great cost into The Cloisters. Apparently these leaves were compiled by a waitress at the Inn, Amalia Radicek (the leaves are accompanied by a cabinet photograph of the woman dated in 1916, and a business card from the Inn). Among the notables who have **Signed** the sheets are Ella Wheeler Wilcox, who has contributed a five-line poem dated in 1908; American sculptor George Grey Barnard, whose collection of medieval relics eventually formed the core of the collection at The Cloisters; American artist Ida Fischer who has added: "Votes for Women!"; Leigh Mitchell Hodges, journalist and wag, one of the people responsible for Christmas Seals, and the inventor of the "Optimism" (a cocktail whose ingredients included clam and prune juice) has added: "To help your brain & make you brawny, Just try some Abbey Inn Mulligatawny! Leigh Mitchell Hodges. November 21, 1916." Additionally there are several other inscriptions, in English, French, Chinese, and Japanese that we have not yet identified, some of which include bars of music. However, most impressive to us is a large drawing of a band of Kewpie's by Rose O'Neill, **Inscribed** by her: "Kewpie Band. To The Abbey Inn. The favorite place on this side of the world of Rose O'Neill." A nice collection of notables. [BTC #84732]

(Children). ROETHKE, Theodore. *Party at the Zoo*. New York: Crowell-Collier Press (1963). \$125  
First edition. Tall quarto. Pictorial boards. Illustrations by Al Swiller. An old price marked on the front board else a fine, unread copy, issued without dustwrapper. A Modern Masters Book for Children. [BTC #279485]

(Children). SARTON, May. *Miss Pickthorn and Mr. Hare: A Fable*. New York: W.W. Norton & Company (1966). \$300  
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]

(Children). Staff of the Walt Disney Studios. *The Adventures of Mickey Mouse: Book Number 2*. Philadelphia: McKay (1932). \$500  
Illustrated papercovered boards. Small dampstain on the bottom corner of the first page, some scattered smudging to the pages, corners worn and other modest edgewear, an about very good copy, lacking the rare dustwrapper. A presentable copy of an early Disney title. [BTC #29163]

(Children). STEIG, William. *Shrek!* New York: Farrar, Straus and Giroux (1990). \$400  
First edition. Fine in glossy pictorial boards as issued. Basis for the film series featuring the voices of Mike Myers, Eddie Murphy, and Cameron Diaz. *Shrek* was the first winner of the Best Animated Feature Academy Award. [BTC #74197]

(Children). UPDIKE, John. *Bottom's Dream: Adapted from William Shakespeare's A Midsummer Night's Dream*. New York: Alfred A. Knopf (1969). \$200  
First edition. Oblong quarto. Illustrated by Warren Chappell. Fine (lacking the ubiquitous remainder mark usually found on copies) in fine dustwrapper. [BTC #276085]

(Children). WATTS, Charlie. *Ode to a Highflying Bird*. London: Beat Publications 1964. \$1500  
First edition. Small octavo. Glazed and printed white boards. 16pp. Paper cracked and repaired at the bottom of the front gutter, else very good or better. Children's book written and illustrated by the drummer for The Rolling Stones. From the library of music critic Ralph Gleason. Uncommon. [BTC #368316]

(Children). WHITE, E.B. *Charlotte's Web*. New York: Harper and Brothers (1952). \$4500  
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]

(Children). WHITE, E.B. *Charlotte's Web*. New York: Harper and Brothers (1952). \$750  
First edition. Fine in near very good dustwrapper lacking the bottom inch of the spine, a small chip on the front panel, a tear along the edge of the spine, and some age-toning. A presentable copy of an enduring children's classic about a spider who befriends a pig. [BTC #305539]

(Children, Science-Fiction). [Vinyl record]: *Superman: The Flying Train*. [New York]: National Comics Publishing [DC Comics] 1947. \$125  
First edition. Illustrated wrappers with front inside pocket containing two double-sided 45 rpm vinyl records. The wrappers are a bit rubbed with some light wear at the extremities and a crease on the rear corner affecting several pages, about near fine with records both fine. The records feature a musical Superman adventure produced by Musette Records in Steinway Hall, NY, and with the original radio cast. [BTC #354561]

(Children's Fairy Tales). (CRUIKSHANK, George, in the style of). *Jack the Giant Killer*

(*Hand-colored etching*). [not indicated: not indicated no date]. \$450  
Hand colored etching. Height x Width: 5.5 x 9 in. (14 x 23 cm.). Circa 1830. A hand colored etching depicting three sequences, with three captions, from *Jack the Giant Killer*. The sequence of captions from left to right are as follows: “Jack rescuing the Knight & his Lady from the Giant,” “Jack persuading the Giant to rip open his stomach,” and “The Welch Giant trying to break Jack's bones.” The illustrations are unsigned, but they are in the style of George Cruikshank or John Leech, both of whom illustrated this popular English fairy tale. The design and the hand-coloring is very similar to the early illustrations by Cruikshank for chapbooks published by John Fairburn in the early 19th century. Very good with moderate soiling to the edges, and two creases from where the sheet had been folded in thirds. Unique. [BTC #338536]

CINQUÉ. *The Elwood Evans Abolition Autograph Collection, featuring a Rare Autograph of Cinque, leader of the Amistad Rebellion*. \$275,000

The Abolitionist Autograph Collection of Elwood Evans (1828-1898), assembled in the 1840s, highlighted by what we believe to be one of only three surviving autographs of Cinqué, leader of the *Amistad* revolt, and the only example in private hands. The collection, assembled in Evans' youth, also contains a fine example of the rare John Sartain engraving of Cinqué, the Signature of another member of the *Amistad* revolt, Fuli (here Foole), as well as the Signatures of abolitionists Thomas Clarkson, Charles C. Burleigh, John Pierpont, Joseph Parrish, Joshua Giddings, and Isaac T. Hopper, considered the founder of the Underground Railroad.

Elwood Evans, who was born and raised in Philadelphia, traveled to the Pacific Coast at the age of 22 and became deputy clerk to the collector of Puget Sound. The collection also contains four State appointments, dating between 1851 and 1854, in each case appointing him Commissioner for the Territory of Oregon. These are Signed by William F. Johnston, George F. Fort, Horatio Seymour, and Emory Washburn (Governors of Pennsylvania, New Jersey, New York, and Massachusetts, respectively). Evans spent most of his adult life in the Pacific Northwest, as a private attorney, public official (he was Mayor of Olympia from 1859-1861), and local historian, culminating in the publication of his two-volume *History of the Pacific Northwest* (1889).

#### THE CINQUÉ AND FOOLE AUTOGRAPHS

The Signatures of Cinqué and Foole are in ink, on a small slip of paper (approximately 4" x 3.5"), mounted on a larger contemporary sheet of paper. Below the signature is written in ink in a different hand: “at Lombard St School 5mo 27 1841.” Below this in pencil is written “Cinque and F-foole [sic] visited the abo[ve] School with Chas Evans then a Director and then and there signed the above.” Cinqué (also known as Cingue, Joseph Cinqué, and Sengbe Pieh), was born in what is now Sierra Leone around 1813 and is believed to have died there circa 1879. The history of Cinqué's life from the time of his enslavement in 1839 to his return to Sierra Leone as a free man in 1841 is well-known, having been re-told numerous times and dramatized in the 1997 film *Amistad*, in which he was portrayed by actor Djimon Hounsou. Throughout the ordeal of the *Amistad* captives, Cinqué was the unquestioned leader of the group, apparently not only because of his own initiative (having picked the lock of his captors while aboard ship, released his fellow slaves, and planned their rebellion), but also through his commanding presence and abilities.

The entire group of *Amistad* captives was taught English, although not surprisingly it was the children among them who became most conversant in the language. After the Supreme Court ruled in their

favor on March 9, 1841, they traveled to New York and Philadelphia as part of the effort to raise funds to provide for their transport home. On these occasions Cinqué gave speeches in Mende, while a youth named Kale would speak in English. Despite the language difference, contemporary reports relate that Cinqué's charisma was such that his speeches were often enthusiastically received even before they were translated to his audience.

It is difficult to determine how proficient in English Cinqué became while in the United States. Records indicate that he always spoke in Mende when giving court deposition and when making public appearances. However, the two other extant original documents signed by him, both institutionally held, may contain additional samples of his writing. The famous Mendi Bible, which the *Amistad* captives presented to John Quincy Adams in 1841 in appreciation of his forceful and effective arguments on their behalf, and now held at the Adams National Historical Park, contains a letter to Adams that is signed, "For the Mendi people. Cinqué, Kinna, Kale." Some scholars believe the letter, and not just the signature, to be in Cinqué's hand. The other signed letter is that held by the Amistad Research Center at Tulane University, dated February 9, 1841, from Cinqué to the prominent New York merchant and abolitionist Lewis Tappan, who was the leader of the Amistad Committee and the person most responsible for their legal defense and living conditions while they were in the United States. This letter too is believed by some scholars to be entirely in Cinqué's hand. Aside from his three years in the United States, very little is known about Cinqué, and there is no reason to believe that he had occasion to write his name after his return to Africa.

In addition to the three known autographs (the two institutionally held and the one offered here), there are two known facsimiles of his autograph as well. The first is the contemporary facsimile executed by engraver John Sartain for his 1840 mezzotint of Cinqué (included in this collection, see below for further details). It is likely Sartain employed a certain amount of artistic license in more neatly rendering Cinqué's signature. The second facsimile is found in a 1906 book *Farmington, Connecticut: The Village of Beautiful Homes*, in which local historian Julius Gay allowed his own "Autographs of the 'Mendi Negroes,'" obtained in his youth when the *Amistad* captives were housed in Farmington, to be reprinted (p.177). The whereabouts of the original documents from which these facsimiles were made are unknown, and it is likely that one or both have long perished.

The *Amistad* case and the *Amistad* captives became a national sensation, and their time in Philadelphia (May 24 to May 28, 1841) is well documented in contemporary issues of the *Pennsylvania Freeman*. The June 16, 1841 issue reports that they visited four churches, at which \$482.30 was raised for their return to Africa. While not as fiscally impressive, the paper also reports that \$2.01 was collected by the "pupils of the colored Public School." At the time Philadelphia had two public schools for African-American children (sometimes referred to as four schools because boys and girls were educated separately), one at Charlotte and Brown Streets, the other at Sixth and Lombard Streets. The Lombard Street School was built in 1819 as a school for white pupils. In 1828, when white students were transferred to a new building on Locust Street, it became a public school for African-American children. The school was later called the James Forten School, after the prominent African-American businessman who fought successfully to keep the school open when the school board wished to close it the year before the *Amistad* captives visited.

While a certain amount of contemporary attention was paid to Cinqué as the leader of the *Amistad* rebellion, comparatively little primary material exists about the other captives individually. Foole, also known as Fuli, Fu-Li-Wa, and Fuleh, like Cinqué gave deposition against their Spanish captors. In addition, it was

technically he who brought suit against them (done to forestall their removal to Spanish territory in case the *Amistad* case itself was lost). Foole, with Cinqué and thirty-three other survivors of their ordeal, departed for their return to Africa in November 24, 1841. A facsimile of Foole's signature exists on the Julius Gay reprint, and the Amistad Research Center holds three letters signed by Foole; we could locate no other surviving documents signed by Foole.

#### THE SARTAIN ENGRAVING

Included with the autograph collection is a handsome example of John Sartain's engraved mezzotint print of "Cinqué: The Chief of the Amistad Captives" (approximately 9.25" x 7.5", very lightly rubbed in one spot else fine, mounted on a stiff backing sheet). This well-known image, commissioned by the African-American abolitionist Robert Purvis, is after a painted portrait by the abolitionist Nathaniel Jocelyn (brother of Amistad Committee member the Reverend Simeon S. Jocelyn). In March, 1841, Sartain, possibly at his own expense, sent 200 copies of the mezzotint to Lewis Tappan to be sold to help raise funds for the *Amistad* captives. Despite the strong pro-abolition mood of much of Philadelphia in the 1840s, the image was not universally acclaimed there. The city also had strong currents of anti-abolition sentiment from both white workers who felt threatened by the large free black workforce, and from elements of the city's elite who had strong financial ties to the South. Thus the Sartain portrait was officially rejected by the Philadelphia Academy for their second annual Artists' Fund Society exhibition because, "under the excitement of the times, it might prove injurious both to the proprietors and the institution" (Martinez, *Life and Career of John Sartain*, p. 76). This Cinqué portrait is the most famous image by John Sartain (1808-1897), the London-born artist and publisher who settled in Philadelphia. Sartain was a committed abolitionist who also engraved portraits of William Lloyd Garrison, William H. Furness, and Lucretia Mott. He also published several notable works by his friend Edgar Allan Poe including "The Bells" and "Annabel Lee." Although we could find no direct connection between Sartain and Evans, an 1843 letter from Poe to the 14 year-old Elwood Evans, sending "Mr. Dana's" Boston address, was in the Doheny collection and sold at Christie's in 1988. In addition to writing *Two Years Before the Mast*, Richard Henry Dana was also an active abolitionist.

While the Jocelyn/Sartain image has been reprinted countless times (mostly from the damaged example of the mezzotint in the National Portrait Gallery), original examples of the Sartain mezzotint are genuinely rare.

#### THE CLARKSON, HOPPER, BURLEIGH, PIERPONT, PARRISH and GIDDINGS AUTOGRAPHS

The Thomas Clarkson autograph is also on a small (approximately 4.25" x 2.25") slip of paper, a little soiled else fine, and mounted to a contemporary sheet. It reads in full: "Thomas Clarkson / Playford Hall - Sept. 1, 1846, aged 87 / 'Remember them that are in bonds as bound with them' Hebrews 12.3." On a separate sheet Evans has written out a biography of Clarkson and ends with, "The above Autograph was purchased at the 'Liberty Bazaar' held in this city [i.e. Philadelphia] in January 1847 and is known to be original." Clarkson (1760-1846), one of England's most famous abolitionists, first became interested in the subject on purely academic grounds when, as a student at Cambridge, he entered a Latin essay contest on the subject of the morality of slavery. Shortly after winning the contest, for which he undertook considerable research, Clarkson experienced a spiritual epiphany and decided to devote his life to abolition. With Granville Sharp he formed the Society for the Abolition of the Slave Trade, and later persuaded William Wilberforce to join their cause. The group was directly responsible for the abolition of the slave trade in the British Empire in 1807, and the abolition of slavery itself throughout most of the British Empire in 1833. Clarkson's publications include *A Summary View of the Slave Trade and of the Probable Consequences of Its Abolition* (1787) and *History of the*

*Abolition of the African Slave Trade* (1808). While Clarkson autographs are not rare, this is certainly one of the last he ever provided, and comes with a quaint provenance.

Isaac Tatem Hopper (1771-1852) was a New Jersey-born Quaker bookseller who, with Lydia Maria Child, edited the *National Anti-Slavery Standard*. More importantly, as a teenager he began to organize the system for aiding fugitive slaves that is now known as the Underground Railroad, and some consider him the founder or father of the Railroad. Hopper remained active in both the Railroad and abolition throughout his life, as well as other causes including prison reform. Hopper's note is on a single quarto leaf, folded from mailing with a few very minor chips and tears along the left side (probably from having been tipped into a larger book) and a moderate dampstain along the right side, very good. It reads: "My dear young friend, In compliance with thy request I cheerfully furnish thee with my autograph accompanied with an original sentiment. / 'He who conscientiously discharges all his social and relative duties, without regard to circumstances or the opinions of others, may some times incur the displeasure of his friends; yet he will find in the end a comfort and confidence that will very far surpass all the favor and applause that can be awarded by his fellow man - Thy affectionate friend / Isaac T. Hopper / New York 9 mo 13th 1842 / To Elwood Evans."

Charles Calistus Burleigh (1810-1878), a noted editor of abolitionist publications and widely considered among the best orators for the anti-slavery cause, sent Evans a short note: "To hold a slave without transgressing the Christian law, love the Lord they God with all they heart, & love they neighbor as thyself," is just as impossible as to do injustice under the influence of a supreme regard for right, to act selfishly from pure good will to all mankind, & to support the falsehood from an unbounded reverence for truth. Philad. 10/25/42. C.C. Burleigh." On the reverse he has noted, "For Elwood Evans. Care of Edwin Satter." Burleigh's note is also on a single quarto leaf, near fine, folded from mailing and with a little wear along the left side from where it was likely tipped into a larger book.

The letter from John Pierpont (1785-1866), dated 30 Nov. 1847, folded from mailing else about fine, notes that Pierpont does not have an extra autograph from Dr. [William E.] Channing to provide to Evans for his collection. However, Pierpont was flattered by the "kind things that you are pleased to say of myself and my past cause[s] and wishing you may succeed in your autographic enterprise..." Pierpont was a Connecticut-born educator, poet, and Congregationalist minister. While pastor at Boston's Hollis Street Church he published two of the better-known early school readers in the United States. His social activism for temperance and abolition angered his parishioners and after more than two decades he left that congregation and became pastor of a Unitarian church in Troy, New York, where this letter was written. Pierpont's *Anti-Slavery Poems* was published in 1843, and his poems were often recited at public anti-slavery meetings. Curiously, while the aged Pierpont was a Union military chaplain and then worked in the Treasury Department during the Civil War, his songwriting son James Lord Pierpont, most famous for the holiday classic "Jingle Bells," served for the Confederacy. John Pierpont was also the maternal grandfather of financier J. Pierpont Morgan.

The letter from Joseph Parrish (1779-1840), addressed to the noted Philadelphia attorney Eli K. Price and dated January 25, 1836, discusses family and business matters. It is one quarto sheet, folded in half and written on two sides, fine. Parrish was a well-known Philadelphia physician and President of the Pennsylvania Abolition Society. Parrish attended the eccentric Virginia statesman John Randolph of Roanoke at his death in 1833 and executed the latter's dying wish to have his slaves manumitted. Tipped to the letter is a biographical paragraph by Evans who concludes: "Though quite

young at the time [of Parrish's death] I well remember the impression it produced in the community."

The short note from Joshua Reed Giddings to Evans is undated, on a single quarto leaf, folded as a self-mailing letter, and torn 3/4 through the primary fold, possibly when initially opened by Evans, not affecting any writing, overall about very good. In it Giddings suggests an address for another person Evans was evidently trying to contact. Giddings (1795-1864) was a long-time Ohio Congressman, one of the most outspoken and radical anti-slavery statesmen of his time. Privately he was active in the Underground Railroad, and in public he endorsed insurrection and violent resistance to slavery. He was censured by Congress for attempting to put on record that the House of Representatives was opposed to federal measures to defend the coastwise slave-trade. Abraham Lincoln was his messmate in Washington in 1847-1848, and a careful student of Giddings's speeches in Congress. Perhaps Giddings's most enduring contribution to history was the notion he developed in the 1850s that, in the event of war, the President could use his war powers to emancipate the slaves of the Southern states (Julian. *The Life of Joshua R. Giddings*, p. 405). Giddings left Congress after twenty years of continuous service, primarily due to ill health, and in 1861 Lincoln appointed him consul-general to Canada, a post which he held until his death.

#### THE STATE APPOINTMENTS

Of the four State appointments of Evans as Commissioner to the Territory of Oregon, the earliest is from Pennsylvania, dated May 6, 1851 and **Signed** by Governor William F. Johnston (1808-1872). The next is from New Jersey, dated January 28, 1852 and **Signed** by Governor George F. Fort (1809-1872). The third is from New York, dated February 15, 1854 and **Signed** by Governor Horatio Seymour (1810-1886). The last is from Massachusetts, dated March 28, 1854 and **Signed** by Governor Emory Washburn (1800-1877). All four documents are about fine with slight wear.

The Elwood Evans Abolitionist Autograph Collection was fortuitously assembled by the young Philadelphian. Although the letters and notes themselves demonstrate that he was actively acquiring autographs related to abolition, it was mostly luck that he was in the right place at the right time to obtain the collection's most scarce and most important autograph, that of Cinqué, and that the autograph was valued and preserved by him throughout his life. Because of the small window of time during which Cinqué could have written his autograph, and because there would have been little reason for him to sign any documents at all, few signatures of important figures in African-American history, or American history in general, could be more elusive. A letter written by Phillis Wheatley, one of about two dozen known, recently sold for over \$200,000, and relatively common signed copies of her volume of poems usually sell in the mid five figures. By comparison, there are close to thirty known surviving autographs of Button Gwinnett, the signer of the Declaration of Independence whose signature is usually considered the scarcest of all American autographs, and there are six surviving signatures of William Shakespeare.

A rare, museum quality signature with extensive documentation, and an important survival of African-American and indeed all of American history. [BTC #277835]

#### Copy #1 – Inscribed

CLAIR, René. *Adams*. Paris: Bernard Grasset 1926.

\$7500

First edition. Printed wrappers as issued. Very slight wrinkling on the front wrap, still easily fine. This is Copy #1 of seven copies on Japon (of the seven there were also two copies *hors commerce* numbered HCI and HCII). Very warmly **Inscribed** by the author: "à Monsieur Brun qui a si cordialement accueilli mon début. Avec la reconnaissance de Rene Clair," which translates roughly as "To Mr. Brun who so cordially welcomed my debut. With appreciation, Rene

Clair." A nicely inscribed, and highly limited issue of the first novel by the famous French film director probably best known in the English-speaking world for his 1945 film of Agatha Christie's *And Then There Were None*. Rare. [BTC #85152]

(Cocktails). KAPPELER, George J. *Modern American Drinks: How to Mix and Serve All Kinds of Cups and Drinks*. New York: The Merriam Company (1895). \$1750  
First edition. Small octavo. 120, [12]ads pp. Green cloth stamped in gilt, brown, and yellow. Offsetting from a clipping on the titlepage, recipes for "Cocktail Alexander" and "Apple Jack" drinks on the titlepage and facing page, small stain on rear panel, else a nice, near fine copy. The first edition is increasingly uncommon. [BTC #369312]

(Cocktails). THOMAS, Professor Jerry. Edited by Herbert Asbury. *The Bon Vivant's Companion or How to Mix Drinks*. New York: Alfred A. Knopf 1928. \$2000  
First edition thus. Edited, with an introduction by Herbert Asbury. Cloth with gilt decorated pastepaper boards. Fine in a lightly worn, near fine slipcase with paper spine label. One of 160 numbered copies Signed by Asbury. Thomas' original work, the first drink book to be published in the United States, appeared in 1862. A beautiful copy, and exceptionally uncommon. [BTC #98301]

COHAN, George M. *The Spot Light – Vol. II, No. 3, July 4, 1906*. George M. Cohan 1906. \$850  
Theater magazine. Folio. 8pp. Stapled wrappers. Near very good with vertical crease, some scattered tears and wear along the spine with some splitting. The special birthday number of George M. Cohan's self-published "weekly bulletin of current stage gossip" used to tout his latest endeavors and as a platform to address his critics. This issues features a lead article by him titled, "Am I an Egotist?" In it, he disputes a recent allegation that he is an egotist by explaining he does all the writing, dancing, singing, and producing in his shows because he is better than everyone else and not because he is an egotist. Following that assertion are pages filled with articles and pictures featuring Cohan, including an image on the rear wrap of Uncle Sam holding a picture of Cohan with the caption, "That's my boy!" A rare piece of ephemeral from the greatest song and dance man Broadway has ever known. *OCLC* locates no copies of this magazine. [BTC #364501]

COLETTE. *Mitsou*. New York: Albert & Charles Boni 1930. \$400  
First American edition. Fine in fine dustwrapper with a couple of tiny nicks at the corners and a closed tear on the rear panel. An attractive copy of this play about a Parisian dancing girl and the dashing young lieutenant she falls in love with, and particularly scarce in jacket. Basis for the 1956 film directed by Jacqueline Audrey. A beautiful copy. [BTC #40265]

CONNOLLY, Cyril. *The Rock Pool*. Paris: The Obelisk Press (1936). \$750  
First edition. Self-wrappers. A small stain on the front wrap, and a little overall age-toning, a sound, at least very good copy. The author's first book. Scarce. [BTC #273807]

COOLIDGE, Calvin. *An Extraordinary Manuscript Archive Relating to his Magazine Series "Enemies of the Republic"*. 1921. \$37,500  
A remarkable manuscript written while Coolidge was Vice-President, which includes 15 Signed letters and notes, along with an Inscribed photo. This three-part anti-Communist series appeared in *The Delineator* magazine in the summer of 1921. The components of the archive are in excellent condition, and housed in a custom quarter-morocco slipcase.

Much of this correspondence relates to the controversial subject matter, as well as to the baseless accusation that Coolidge had put his name on the work of a ghostwriter, the falseness of which is unequivocally proven by these manuscripts. The editor, Marie Meloney (Mrs. William Brown Meloney) was clearly outraged by these charges and wished to file suit, but Coolidge counseled otherwise: "I have had considerable experience in dealing with the public and am inclined to think that the way to deal with the situation you have reported is to ignore it entirely. Of course, you have the original evidence in your possession, so that you know I wrote these articles myself."

The famously frugal Coolidge used whatever stationery he had at hand: personal ("Calvin Coolidge / Northampton, Massachusetts"), the letterhead of the Governor of Massachusetts, as well as his official "Vice-President's Chamber, Washington" stationery. In a letter to Mrs. Meloney dated March 7, 1921, in which he submitted his manuscript, he wrote: "May I add that this is the first letter I have now written on my official stationery." The women's colleges took exception to the sensational and exaggerated claims of Coolidge, who had come late to red-baiting, a hysteria which by this time was already declining.

The manuscript consists of the following:

1. *Reds in the Women's Colleges*. 35 pages; Coolidge's holograph in pencil, corrected by Coolidge and with an Autographed Note Signed on Senate letterhead: "Corrected as indicated and completed. Calvin Coolidge."
2. *Enemies of the Republic*. 34 pages; Coolidge's holograph in pencil; corrected.
3. *Wolves [sic] in Lamb's Clothing*. 28 pages; corrected and with his signed pencil instructions at the top of the first page.
4. Several additional pencil notes by Coolidge: eight Autograph Letters Signed, six Typed Letters Signed (some to the editor and some to her husband).
5. Numerous telegrams, secretarial letters, carbons and clippings.
6. An 8" x 10" photograph Inscribed by Coolidge to the editor's son. Some oxidation to the edges of the image.

A significant archive containing over 100 pages of manuscript by a future president of the United States on a controversial subject. [BTC #319785]

CORMAN, Cid. *Nonce*. (New Rochelle, New York): Elizabeth Press 1965). \$30  
First edition. Fine in wrappers, in fine dustwrapper. One of 500 copies. [BTC #101163]

### *Typescript for "On a Note of Triumph"*

CORWIN, Norman. [Typescript]: *Norman Corwin Radio Typescript Archive*. [San Francisco / Los Angeles: 1945]. \$40,000  
An amazing archive of 31 original radio typescripts by Norman Corwin (1910-2011), "the poet laureate of radio," including the complete scripts from both seasons of "Columbia Presents Corwin," as well as his masterpiece, "On a Note of Triumph," broadcast on VE Day, May 8, 1945 and considered by many to be the greatest radio

broadcast of all time. The typescripts are bound in three volumes: *Columbia Presents Corwin: Mar. 7, - Aug. 15 1944*, *Columbia Presents Corwin July 3 - Aug. 21 1945* and *Two for Everybody, Everywhere*. Quartos. [622]pp., [190]pp., and [142]pp. Cloth boards with gilt spine lettering and one with a gilt spine label. Overall near fine with a bit of rubbing; the largest volume (*Columbia Presents ... 1944*) has some additional spotting on the front board and the first story was at some time in the past neatly removed and then reattached with contemporary tape, which remains remarkably secure.

After working as a print journalist, Corwin began his career in radio in the mid 1930s and quickly established himself as a master of the medium. In 1938 CBS gave him his own show, *Norman Corwin's Words Without Pictures*, which was the first radio show to bear a creator's name and featured one of his most well-received stories, "The Plot to Overthrow Christmas." Corwin continued writing for radio at an amazing pace throughout the 1940s, contributing a new story every week and winning numerous accolades along the way including a Peabody Award for "We Hold These Truths" (a radio special dedicated to the 150th anniversary of the Bill of Rights), and the Page One Award from the New York Newspaper Guild for creative literature on air. Later, he would capture an Emmy, a Golden Globe, and an Oscar nomination for his screenplay for the 1956 Vincent Van Gogh biopic, *Lust for Life*. He was also the subject of the 2005 Academy Award-winning short documentary, *On a Note of Triumph: The Golden Age of Norman Corwin*.

This group of typescripts comes from the collection of Lou Ashworth (née Sawyer), whose owner name appears at the front of *Columbia Presents ... 1945*. Ashworth worked during the golden age of radio in a number of capacities from script editor and production assistant to director and producer, often with Corwin. In fact, she is featured in a vintage photo making changes to a script as Corwin and Orson Welles talk in the background. Her close professional association with Corwin accounts for both this collection's survival and the remarkably revealing nature of the typescripts, which document the numerous changes made to these stories as they moved through production with a literal rainbow's worth of colored pencil corrections and notations on nearly every page of the three volumes.

The 58-page typescript for "On a Note of Triumph" is bound into the volume curiously titled, *Two for Everybody, Everywhere*. Corwin had first been approached to produce a show to commemorate the end of fighting in Europe during the fall of 1944 but made little progress until reading Walt Whitman's poem, "Years of the Modern." The piece was a commentary on the end of the Civil War and contained the line: "Never were such sharp questions ask'd as this day." The line informed Corwin's approach to the program which developed into a series of questions to help make sense of the war, its impact on the world, and to raise expectations for the future. When word finally came of Germany's surrender in early spring, Corwin, already deep in rehearsal with Martin Gabel as narrator and Bernard Herrmann as composer, was ready to broadcast later that night. The show was produced at KNX in Los Angeles and aired by all four networks, attracting more than 60 million listeners – the most listened-to radio drama in U.S. history.

The response to "On a Note of Triumph" was universal praise, with a rebroadcast a week later along with its release as an album and a book, both of which quickly sold out. In a letter to Corwin, Carl Sandburg called the broadcast "one of the all-time great American poems." Studs Terkel, who listened to it with a group of friends, called it, "The single greatest – and we use 'greatest' with its full meaning – radio program we ever heard." Director Robert Altman, who said "anything I know about drama today comes more from Norman Corwin than anybody," claimed he could recite 40% of "On a Note of Triumph" from memory and knew the program's final prayer "like little children know The Lord's Prayer."

The typescript for "On a Note of Triumph" is chocked full of

corrections with not a single page devoid of edits or additions. Among the most interesting changes are various lines from the famous opening that have been deleted, as well as sizable portions of the final prayer not included in the broadcast, with some parts incorporated into the final text of the book and others never published. Also notable are mistaken references to the surrender date listed as May 9 and then corrected to read May 8; several "off stage" notes and announcements not included in the later printed versions, with one written on the verso of "U.S. Naval" stationery; and a crossed-out announcer's note revealing the program's original title, "Free Men Have Done It Again."

Also bound into *Two for Everybody, Everywhere* is the typescript for "Word From the People," a 60-minute show produced in San Francisco and broadcast on April 24, 1945 on the eve of the United Nations Conference on International Organization, which resulted in the creation of the United Nations Charter. Among the notable guests to the show were Bette Davis, Carl Van Doren, Bruno Walter, Sir Alexander Fleming, Thomas Mann, Paul Robeson, and Carl Sandburg. This typescript includes scattered pencil, pen, and typed edits along with portions crossed out, running times, and revised pages inserted throughout.

The remaining two volumes contain the bulk of the collection's typescripts with 29 stories written and broadcast over two seasons of *Columbia Presents Corwin* from March 7 to August 15, 1944 and July 3 to August 21, 1945. With the exception of two short programs by Orson Welles, these two volumes contain the entire typescripts for both seasons of the show. *Columbia Presents Corwin* featured original stories written by Corwin along with his adaptations of several favorite authors including Carl Sandburg, Walt Whitman, and Thomas Wolfe. Providing voice talent for these shows were a bevy of top stars including Welles, Charles Laughton, Groucho Marx, Frederic March, Burl Ives, Glenn Ford, Raymond Massey, and many others.

These Columbia scripts, many of which are marked "Sawyer" on their first page, are littered with edits except for a few that were rebroadcasts and bear only scattered time notations. Among the most interesting from the two volumes: "Tel Aviv," which has many rewritten passages in Corwin's own hand; "You Can Dream, Inc.," with Corwin's name writ large on the first page (possibly in his hand); and "The Long Name None Could Spell," with a pencil note at the top that reads; "Miss Lou Sawyer c/o N. Corwin 17 Flr."

An exceptional collection of typescripts from the golden age of radio, including one of the greatest radio programs ever produced, by the premiere writer, director, and producer of an historic era in American broadcasting.

#### Details:

##### *Two for Everybody, Everywhere*

1. "Word from the People." 84pp.
2. "On a Note of Triumph." 58pp.

##### *Columbia Presents Corwin: Mar. 7, - Aug. 15 1944:*

3. "Movie Primer." 35pp.
4. "The Long Name None Could Spell." 27pp. Includes a pencil note at the top of the first page: "Miss Lou Sawyer c/o N. Corwin 17 Flr."
5. "The Lonesome Train." 11pp. Starring Raymond Massey and Burl Ives.
6. "Savage Encounter." 30pp.
7. "The Odyssey of Runyon Jones." 32pp. No corrections.
8. "You Can Dream, Inc." 29pp. With Corwin's handwritten on the first page of the story.
9. "Untitled." 21pp. Starring Frederic March.
10. "Dorie Got a Medal." 16pp.
11. "The Cliché Expert." 39pp. Few corrections.
12. "Cromer." 30pp.
13. "New York – A Tapestry for Radio." 23pp. Few corrections.

14. "Tel Aviv." 33pp. With many rewritten passages in pencil in Corwin's hand.
15. "Untitled." 26pp. Rebroadcast script, few corrections.
16. "An American Trilogy – Sandburg." 31pp. Starring Charles Laughton.
17. "[An American Trilogy –] Thomas Wolf." 19pp. Starring Laughton.
18. "[An American Trilogy –] Walt Whitman." 25pp. Starring Laughton.
19. "Home for the Fourth." 28pp. With various types of pages; mechanically reproduced, mimeograph, and several blank CBS expense report forms.
20. "The Moat Farm Murders." 32pp. Starring Laughton.
21. "El Capitan and the Corporal." 34pp.
22. "Pitch to Reluctant Buyers." 29pp. An adaptation by Jerome Lawrence and Robert E. Lee several years before their most famous collaborations, *Inherit the Wind* and *Auntie Mame*.
23. "A Very Fine Type Girl." 38pp.
24. "There Will Be Time Later." 34pp.  
*Columbia Presents Corwin July 3 - Aug. 21 1945.*
25. "Unity Fair." 23pp. Starring Groucho Marx.
26. "Daybreak." 22pp. Originally broadcast as "The Pilot" in the 1941 program *26 By Corwin*.
27. "The Undecided Molecule." 36pp.
28. "New York – A Tapestry for Radio." 24pp. A rebroadcast of the show from the previous season with Orson Welles as the new narrator.
29. "A Walk with Nick." 31pp.
30. "Savage Encounter." 22pp. A rebroadcast of the show from the previous season with Glenn Ford.
31. "Gumpert." 32pp. Starring Laughton. [BTC #196398]

COSSERY, Albert. *If All Men Were Beggars*. London: MacGibbon & Kee 1957. \$850  
First English edition. Translated by P.D. Cummins. Top corners bumped, else very good in near fine dustwrapper with a little age-toning, and a couple small nicks and tears. Author's fourth book, like the first three, set among the lowly of Egypt. Very nicely Inscribed by the author in French to American expatriate author James Jones and his wife Gloria. Although Cossery did a limited and signed edition of another title in 1981, we have never seen an inscribed copy of one of his books, let alone with such a nice association. [BTC #92358]

CREELEY, Robert. *Pieces*. Los Angeles: Black Sparrow Press 1968. \$50  
First edition. Collages by Bobbie Creeley. Wrapped issue. Fine in marbled wrappers with applied paper label. One of 250 numbered copies Signed by the poet. [BTC #99802]

CROWE, Cameron. *Fast Times at Ridgemont High: A True Story*. New York: Simon and Schuster (1981). \$450  
First edition. Slight soiling to the page edges, still fine in a fine dustwrapper. A youthful Crowe, then 22, went back to high school and made this report. Crowe also wrote the screenplay for the popular and funny movie directed by Amy Heckerling, the film debut of Nicolas Cage, Eric Stoltz, Forest Whitaker, and Anthony Edwards. Because of the existence of a simultaneous wrapped edition, the hardcover is scarce. First book by the Academy Award-winning writer and director of such films as *Jerry McGuire* and *Almost Famous*. [BTC #82466]

CROWLEY, Mart. *The Boys in the Band*. New York: Farrar Straus Giroux (1968). \$1250  
First edition. Fine in a very slightly age-toned, else fine dustwrapper. Full-page Inscription from Crowley dated in 1969. The first successful play to revolve entirely around the gay lifestyle. Basis for the 1970 William Friedkin film. A book seldom found signed. [BTC #351994]

(Cuisine). RAFFALD, Elizabeth. *The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. Written Purely from Practice; Dedicated to the Hon. Lady Elizabeth Warburton, Whom the Author lately served as Housekeeper. Consisting of Several Hundred Original Receipts, most of which never appeared in print*. London: T. Wilson and R. Spence, Printers 1808. \$375  
Reprint. Octavo. 397pp., frontispiece portrait, one folding plate. Bound in modern period-style leather with leather label gilt. A little foxing in the text, else fine. [BTC #343213]

CULLEN, Charles. (Countee Cullen). *Autograph Letter Signed*. \$275  
Folded quarto leaf. One page Autograph Letter Signed ("Charles Cullen") to actress Lulu Glaser sending along two Countee Cullen books (not present) that he illustrated. Folded as mailed, a faint stain, about very good. Accompanied by a partially printed, illustrated invitation (made out to Glaser) for an exhibition of Charles Cullen's work in New York. Undated but circa 1935. Charles Cullen was a white artist who illustrated three of the earliest Countee Cullen titles (*Black Christ*, *The Ballad of the Brown Girl*, and *Copper Sun*). [BTC #364521]

CUMMINGS, E.E. *The Enormous Room*. New York: Boni and Liveright (1922). \$5000  
First edition, first state, without the expletive inked out on page 219. Fine in a fine looking dustwrapper with professional internal mends at the folds, in a contemporary and possibly original acetate overjacket. Signed by the author. The author's first book, and probably either a review copy or one of the author's own copies -- virtually all others are found with the offending word obliterated. The nicest copy we've seen [BTC #99478]

CUMMINGS, E.E. *Eimi*. New York: Covici Friede 1933. \$2000  
First edition. Tiny initials on the front fly, else fine in fine dustwrapper with very modest age-toning, and a short tear at the bottom of the front panel near the flap fold. One of 1381 numbered copies Signed by the author. An especially nice copy. [BTC #87460]

DAHLBERG, Edward. *Bottom Dogs*. New York: Simon and Schuster 1930. \$1000  
First American edition. Introduction by D.H. Lawrence. Flexible cloth boards rubbed and a little frayed along the bottom edge, light offsetting on the front fly, erasable underlining in the introduction, a very good copy in very good plus dustwrapper with an internal repair. The author's first book, this copy warmly Inscribed, apparently in reference to a new biography: "For Samuel Cummings – A very sensitive man, who, I pray is to be my collaborator in a *Nouva Vita Randolph Bourne*. Edward Dahlberg. Dec. 14, '50. N.Y.C." [BTC #77260]

DEUTSCH, Babette. *Banners*. New York: George H. Doran Company (1919). \$575

First edition. A little light soiling on the fragile, white papercovered boards still about fine in a slightly soiled else fine dustwrapper.

**Signed** by the author. A nice copy of this poetry collection, the author's first book. [BTC #348567]

DICKEY, James. *Drowning with Others*.

Middletown, CT: Wesleyan University Press (1962). \$600

First edition, hardcover issue. Fine in fine dustwrapper with just a touch of tanning at the bottom of the spine. **Signed** by the author. A superior copy of the author's first solely authored book. [BTC #100024]

***One of Five Known Copies of the North Star Issue***

DOUGLASS, Frederick. *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.

\$12,000

*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, those leaves supplied in facsimile from an institutionally held copy). 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. Did we mention, rare? *Blockson 101 #27*. [BTC #347888]

DREISER, Theodore. *Autograph Letter Signed ("Theodore Dreiser")*.

\$500

Single sheet of Dreiser's stationery, written on both sides, dated 16 October 1928 from New York City to Jean Hull. Folded as mailed, some foxing and light soiling, presentable and very good. "Didn't I write & say that I enjoy your Australian notes so much. Though life there appears to be much the same as here still the points of difference – and especially the right-now-ness of them have an appetizing flavor for me. Again you have a graphic pen – swiftly illuminating. And how thoroughly you keep away from yourself. But you need not. Your personal reactions... should come in. After all you are writing in part about yourself." An interesting letter, with

more content than the usually perfunctory Dreiser correspondence. [BTC #37601]

***First Published Bibliography of African-American Authors***

DU BOIS, W.E.B. (DuBois). *The College-Bred Negro: Report of a Social Study Made Under the Direction of Atlanta University; Together with the Proceedings of the Fifth Conference for The Study of the Negro Problems Held at Atlanta University, May 29-30, 1900*. Atlanta: Atlanta University Press 1900. \$1000

First edition. Octavo. 115, [3]pp. Printed blue wrappers a trifle soiled with slight erosion of the paper on the unprinted spine. A nice, near fine copy of an important study that includes the first published bibliography of the literature and history of the American Negro. One of a number of studies conducted by Du Bois at Atlanta University. [BTC #342348]

DU BOIS, W.E.B. (DuBois). *The Souls of Black Folk*. Chicago: McClurg 1903. \$5500

First edition. Front hinge repaired, moderate loss to the corners and spinal extremities, a contemporary owner's signature (Solomon Carrington of Walden, Massachusetts), and a later embossed stamp of a well-known collector, both on the front fly, a very good copy with the spine and front board lettering legible and clear. A much sought after classic of American literature, and probably the most important book by one of the most historically important African-Americans. Reprinted innumerable times, rare in this edition. *Blockson 101 #52*. [BTC #5571]

DUBROCA, Jean-Louis. *Vida de J.J. Dessalines, gefe de los negros de Santo Domingo; con notas muy circunstanciadas sobre el origen, caracter y atrocidades de los principales gefes de aquellos rebeldes desde el principio de la insurreccion en 1791*. Mexico: en la oficina de Mariano de Zuniga y Ontiveros 1806. \$15,000

First Mexican edition. Small quarto. Frontispiece and nine plates engraved by Jose Ambrosi Carraro, three of which have handsome contemporary hand coloring. Contemporary marbled calf with spine gilt. The most important edition of this Afro-Mexicanum illustrated book. Published originally in France in 1804, then translated into Spanish and published in Spain in 1805, this title tells of the revolution in Haiti, the personalities of the leaders of the revolution, and stresses the mob violence, excesses, and atrocities. The portraits of the leaders include Dessalines, Toussaint L'Ouverture, Christobal, and Biasou, as well as depicting graphic scenes of decapitation, dismembered bodies, dead babies, and executions. Dubroca was hired by the Bonaparte regime to conduct a propaganda war against Toussaint L'Ouverture, the leader of the slave revolt at Santa Domingue, and this work is a similar vilification of his successor, Dessalines. *Exhibition of Slavery and Justice, Selected Sources from the John Carter Brown Library*, number 22 (describing this edition). A beautiful copy of an interesting book. [BTC #280454]

DUNCAN, Robert. *Faust Foutu: Act One of Four Acts*. San Francisco: (White Rabbit Press 1958). \$450

First edition thus, following a mimeographed handout distributed at a poetry reading. 12mo. Stapled decorated yellow wrappers. Fine. Decorations by the author. Limited to 300 copies with an additional

limitation statement handwritten by Duncan, copy #5 of 10 copies **Signed** and illustrated with a drawing (of a rabbit) by Duncan. [BTC #276752]

DUNCAN, Robert. *Poetic Disturbances*. No place: Maya Quarto Eight (1970). \$50  
First edition. Stapled wrapper with applied paper label. A touch sunned but still fine. One of 300 copies. [BTC #315037]

DUNCAN, Walter Jack. [Manuscript Book]: *Suitable Reflections on a Pilgrim's Progress from Bachelordom to What's-to-come. A Serio-Ludicro Tragico-Comico Poem... Being a Faithful Account of Excruciating Sorrow and wherein is particularly shown how the spacious corridors, ante-rooms, back porch and pantry of Bachelor's Hall became damp, moist & unpleasant, from the many divers tears that leaked from umbrella racks and cuspidors upon Charles Mac Rae's Resignation.* [Alternate title]: *An Epithalamium for Bachelors: For Twenty Years a Household Remedy.* [Cover title]: *Needles and Pins, [Needles and Pins], Open the covers, And Trouble Begins.* [No place: The Sign of the Stein 1902]. \$4500

String-tied wrappers in hand-painted canvas dustwrapper. 32mo. (5" x 4.75"). (16)pp. Light edgewear and rubbing, near fine in near fine dustwrapper with a modest stain on the rear panel. Artist's engraved business card laid in with a manuscript presentation. A wonderful and wonderfully funny hand-lettered and hand-illustrated book by Walter Jack Duncan, celebrating Charles Mac Rae's courtship of his fiancée, his dwindling days of bachelorhood, his impending marriage, and the horrifying spectre of babies, with just the right touch of sophomoric humor one would expect from a talented 21 year old in 1902. Every page is embellished or illustrated in a most pleasing manner reminiscent of W.W. Denslow. Walter Jack Duncan was a noted illustrator born in Indianapolis in 1881. He studied at the Art Students League in New York City with John H. Twachtman, and illustrated for the popular magazines of the period: *The Century Magazine*, *Scribner's*, *McClure's*, and *Harper's Monthly Magazine*. He also served as an official artist with the A.E.F. during World War I and illustrated many books, including several by Christopher Morley. A lovely production, suitable for reprinting. [BTC #308423]

DUNN, Katherine. *Geek Love*. [No place] / New York: (M. Kimberly Press/Charles Seluzicki Fine Books) / Alfred A. Knopf 1989. \$1200  
First edition, limited issue. Illustrated by Mare Blocker. Black cloth with a hand-colored illustration on the front cover and gouache paintings on the endpapers. Fine, lacking the slipcase. One of 26 copies for sale, of a total edition of 32. **Signed** by Dunn and the artist. Scarce. [BTC #352273]

(DYLAN, Bob and others). [Program]: *Newport Folk Festival July 22-25, 1965*. New York: Newport Folk Foundation 1965. \$2500  
First edition. 64pp., illustrated. Quarto. Stapled illustrated wrappers. Neat owner's name on front wrap, some soiling and faint stains on the wrappers, very good or better. Extensive program with several

articles including one by Bob Dylan, *Off The Top of My Head*. Uncommon program for the landmark festival at which Dylan "went electric" to great controversy. Other performers included Richard (or here styled "Dick") and Mimi Farina, Joan Baez, Peter, Paul and Mary, Pete Seeger, Odetta, Gordon Lightfoot, Donovan, Mississippi John Hurt, Son House, and many other greats. The cover art is by Jonathan Shahn, son of Ben Shahn and a folk musician in his own right. OCLC locates no copies. [BTC #354010]

EAKINS, Thomas, or circle of. *Four Studies of a Male and Female Nude, circa 1885*. [Philadelphia: circa 1885]. \$30,000  
A remarkable set of four original silver gelatin photographs (9 x 9 cm). Consisting of two studies of a male nude, seated on a chair upon a table, and two studies of a female nude standing on a table. All four with the word "Lemly" in pencil on the rear. Slightly silvered at the edges, else near fine. These nude studies are of the type made by Thomas Eakins and students in his circle at the Pennsylvania Academy of the Fine Arts (PAFA) and the Art Students' League of Philadelphia in the mid-1880s. They were acquired from an estate in Camden County, New Jersey, which came with a bronze sculpture by Samuel Murray, a close friend and protégé of Eakins, and his assistant at the Art Students' League.

The photographer, whether Eakins himself or someone in his circle, cannot be determined with certainty, but the evidence points to Eakins. Gordon Hendricks, who organized the first exhibition of Eakins' photographs at the PAFA in 1969, provides two relevant clues. In the exhibition catalog he writes, "...how do we know the photographs in the exhibition are Eakins'? The answer is to be found in two areas: first, the provenance, and second, the quality and relevance. A number of the photographs were signed by the artist himself [most were not], and the overwhelming majority have come from his immediate family or from two pupils, Samuel Murray or Charles Bregler." These four photographs meet both conditions of quality and relevance, and the Samuel Murray provenance.

The studio and identity of the models is also uncertain. They were likely not taken at either the PAFA studios or the Art Students League in Philadelphia. But it is known that Eakins made photographic studies in the studio at his home on Mount Vernon Street, and in a studio at 1330 Chestnut Street, which he shared with Samuel Murray. However, the few published photographs from these two studios do not reveal enough of the interior background to make a positive identification.

The female nude could quite possibly be the same person pictured in the exhibition catalog for the great *Thomas Eakins* exhibition organized by the Philadelphia Museum of Art in 2001-02: "Female Nude with a Mask at the PAFA, c.1883" (page 179, plate 134). Seen as Jungian archetypes, both bear an uncanny resemblance to the *Venus of Dolní Vestonice*, and both bear a striking resemblance to the known Eakins model Ms. Weda Cook, who is pictured in a photograph by Eakins from the collection of Gordon Hendricks: "Weda Cook with Academy plaster cast" (figure 40; 164) from the 1969 exhibition catalog.

A rare and possibly unique set, revealing a hitherto unknown series of photographic studies from the school of Thomas Eakins. [BTC #336511]

EDISON, Thomas A. *Signed Photograph of Edison holding a Record with the staff of the Edison Disc Plant*. \$8500  
Photograph of Thomas A. Edison balancing a wax record on his knee, surrounded by the staff of the Edison Disc Plant Building 22 at Orange, New Jersey. Dated in pencil on the verso in 1923. Image size is 7" x 9", mounted on a contemporary mat which measures 12" x

14". The photograph is fine, the matte is a little age-toned, and the corners are a little rounded. Boldly **Signed** by Edison on the matte beneath the photo with his classic signature with overarching paraph. On the verso of the photo is a neat, contemporary list of each of the men in the photograph. This was the property of Jeffrey Buchanan, Chief Engineer of the Disc Plant, and who is seated to Edison's right. An attractive signed photograph of the inventor of the disc, with his invention. [BTC #89987]

***Signed by Eisenhower***

(EISENHOWER, Dwight D.). *The Inauguration of Alvin Chandler Duke as Twenty-Second President of the College of William and Mary in Virginia*. Williamsburg, Virginia: The College of William and Mary 1953. \$3000  
First edition. A neat bookplate on the front pastedown, fine in gray cloth gilt in a lightly rubbed, fine original marbled papercovered slipcase, the whole housed in a newer quarter leather custom slipcase. Included is the address of Dwight D. Eisenhower as President of the United States. Eisenhower has **Signed** his address at page 58, and additionally affixed to the rear endpaper is an original photograph of Eisenhower at the ceremony. Ike had been President for only four months when the ceremony took place. Very nicely printed at the William Byrd Press. [BTC #277478]

(Erotic Cinema). [Manuscript]: *"C.A.R.N.V.A.L." [Treatment for Erotic French Film]*. [circa late 1960s]. \$750  
French manuscript. Loose sheets with three holes along the spine. (7)pp. Fine, with extensive hand corrections in red. A film treatment for an erotic movie, possibly based on an undetermined French novel. The story concerns a Brazilian reporter and his model girlfriend who attend a secret party held by a Prince and his wife, along with a famous American playboy and his actress wife. Hijinks ensue — and by hijinks we mean a lot of sleeping around with sexual orientation of little concern. By the end everyone is happy, and we assume very tired. We're not sure if this was ever published or in what capacity, but it is certainly entertaining. It comes with an accompanying English translation for those who don't parlez Français. Originally obtained by us laid into a 1970s unproduced King Vidor script, we'd be surprised if Vidor was considering this as a comeback vehicle. [BTC #340048]

EVERSON, R.G. *A Lattice for Momos*. Toronto: Contact Press (1958). \$45  
First edition. Foreword by Louis Dudek and drawings by Colin Haworth. Fine in fine dustwrapper, in original unprinted tissue dustwrapper with modest light wear. [BTC #95681]

[FAIRBURN, John, bookseller]. [Chapbook]: *Park's Edition of the Ten Commandments in Verse*. London: Printed and Published by John Fairburn, 110 Minories [circa 1825]. \$1400  
First edition. A remarkable, scarce chapbook "printed and published" by John Fairburn, circa 1825, consisting of 8 folded leaves or 16 unnumbered pages, with the first folded leaf serving as the wrapper, and 8 engraved illustrations with vivid, contemporary hand-coloring. A good copy with overall soiling to the wraps, a thin strip of tape at the fold, and a small chip to the upper right corner of the front wrap and first leaf. Internally very good, the hand-colored illustrations are bright and clean, with moderate staining and thumbing to the corners. John Fairburn, a notorious "veteran scandalmonger," bookseller, and radical publisher of various penny dreadfuls, political

tracts, &c., also published numerous chapbooks for children and young adults. The text used in this edition of *Park's Ten Commandments* was taken from the *Book of Common Prayer*. Unlike most chapbooks, this was not printed letterpress with woodcut illustrations. Both the front wrap and text pages appear to have been printed lithographically, and the illustrations were most likely printed from etched and engraved plates. The illustrations are also notable for their innovative designs, executed in the style of William Blake and Scottish engraver William Home Lizars. Twelve separate colors were used in the hand-coloring of the illustrations. Very scarce. *OCLC* locates only one copy at Claremont College. Additional information relating to this item can be found on our < a href="http://betweenthecoversblog.wordpress.com/2010/06/18/high-and-low-john-fairburn%E2%80%99s-curious-printing-of-the-ten-commandments/" target="blank">blog</a>. [BTC #329181]

FARIÑA, Richard. *Been Down So Long It Looks Like Up To Me*. New York: Random House 1966. \$600  
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 Fariña were classmates at Cornell, where both studied under Vladimir Nabokov. A beautiful copy, and rare thus. [BTC #355777]

(Fashion, Art). *Seventy Original Fashion Drawings*. [circa 1957?]. \$5500  
Original artwork. Measuring approximately 7" x 10". Goache on stiff paper. Fine. A collection of 70 full-color drawings of women's summer apparel and swim wear from an unknown 1950s fashion designer likely used for either reference during production or for use in a fashion catalog. The majority of the images consist of the sketched outlines of women with their garments painted in gauche; most in great detail with stripes, fabric textures, and the popular step-and-repeat motifs of the times, such as sail boats, flowers, fish, etc. The clothing styles and one particular design featuring flags suggest a European fashion house, possibly in Austria or Monaco. A number of the drawings include background details, some in color, and one example is fully painted. Of additional note are an illustration of a woman modeling an early bikini and another showing a man in a two-piece swimsuit. All the paintings are skillfully done, though a slight variation in style suggests they may have been created by more than one artist. A beautiful collection of original, full-color fashion illustrations from mid-20th Century Europe. [BTC #341002]

FAULKNER, William. *The Sound and the Fury*. New York: Jonathan Cape and Harrison Smith 1929. \$35,000  
First edition. A little tanning to the edges of the boards and rubbing at the bottom of the boards, else a fine copy in a very nice, near fine dustwrapper with some old tape shadows visible only on the inside of the jacket, very tiny nicks and tears, and a couple of small spots of internal strengthening with Japanese paper, but with no restoration and the red on the spine almost completely unfaded. The dustwrapper has *Humanity Uprooted* priced \$3.00 on the rear panel, considered by many as the first issue point. A nice copy of one of the major highspots of American literature and a title that in recent years has become exceptionally scarce, particularly sans restoration and seldom encountered without fading to the spine. [BTC #364738]

FAULKNER, William. *These 13*. New York: Cape & Smith (1931). \$40,000

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

FAULKNER, William. *These 13 [Thirteen]*. New York: Jonathan Cape & Harrison Smith (1931). \$2750

First edition. One of 299 numbered copies **Signed** by the author, this is number 68. Lettering at the foot is a bit rubbed, else a nice, near fine copy lacking the original plain tissue dustwrapper. The author's first collection of short fiction. Faulkner claimed to dislike writing short stories, but his mastery of the form is amply demonstrated by "A Rose for Emily," "That Evening Sun," "Dry September" and other classic American short stories which appear here for the first time in book form. A nice copy. [BTC #351467]

FAULKNER, William. *Doctor Martino and Other Stories*. New York: Harrison Smith and Robert Haas 1934. \$1750

First edition. Fine in near fine dustwrapper with a bit of uniform spine-tanning. A very nice example of the fragile Arthur Hawkins-designed jacket. The author's second collection of stories, including "Turnabout," which was made into the Howard Hawks film *Today We Live* (with a script co-written by Faulkner) which featured Joan Crawford, Gary Cooper, Robert Young, and Franchot Tone. [BTC #322618]

FAULKNER, William. *Intruder in the Dust*. New York: Random House 1948. \$1600

First edition. Spine lettering a trifle rubbed else fine in a bright, fine dustwrapper. A nice copy of this novel about murder and the mass mind, the popularity of which was instrumental in gaining Faulkner the Nobel Prize. Basis for the 1949 Clarence Brown film, considered one of the most powerful films about racial prejudice ever made. *Haycraft-Queen Cornerstone*. [BTC #369652]

(Film). HITCHCOCK, Alfred, John Buchan. *The 39 Steps (Original UK Pressbook for the 1935 film)*. London: Gaumont 1935. \$12,500

Original UK pressbook for the classic 1935 film, based on the 1915 novel by John Buchan. Card wrappers with a color lithograph design, saddle stitched, 12" x 18". 20pp. Faint horizontal fold as issued. Some minute nicking at the edges, pages slightly toned, but bright and very near fine. *The 39 Steps* is often considered Hitchcock's first masterpiece in a career noted for several. His adaptation of Buchan's novel proved (as usual) to be an improvement on the source material, adding two female characters and removing a couple of serious implausibilities. Another aspect of inestimable importance is that Hitchcock found in this film a theme that would become his favorite: an innocent man on the run, clever and resourceful, but surrounded by a conspiracy neither he nor the audience understands. A rare and blazingly beautiful artifact from one of the foundational espionage thrillers of the 20th Century. [BTC #364909]

(Film). STROHEIM, Erich von. *Paprika*. New York: Macaulay (1935). \$3000

First edition. Very slight sunning to the spine, probably not worthy of the mention, else fine, lacking the dustwrapper. The great film director's first book, a novel about Hungarian Gypsy life, written when he was down on his luck, wearing out his welcome in Hollywood after several costly masterpieces which were nevertheless commercial flops. This copy wonderfully **Inscribed** to fellow author Jim Tully, utilizing the entire front fly: "'Worldly goods which you possess – own you and destroy you! Love must be like the blowing wind – fresh and invigorating. Capture the mind within walls and it becomes stale. Open tents – open hearts. Let the wind blow!' (Thus runs a Gypsy song...) To Jim Tully, From one bum to another! With affectionate regard, Erich von Stroheim. Please read it! Please like it! Please talk about it! Please write about it! And – please – ask your friends to buy it! (That mortgage comes due soon)." Though they apparently never worked on a film together, Tully and von Stroheim clearly traveled in the same circles in Hollywood (for example, both were friends with Louise Brooks at this time). A wonderful association. [BTC #91351]

(Finance). LEFÈVRE, Edwin. *The Making of a Stockbroker*. New York: George H. Doran (1925). \$3500

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 *New York Sun* newspaper. His 1924 *Reminiscences of a Stock Operator*, 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]

FIRBANK, Ronald. (Edward Gorey). *Two Early Stories [The Wavering Disciple and A Study in Opal]*. New York: Albondocani Press 1971. \$1250

First edition. Illustrations by Edward Gorey. Foreword by Miriam J. Benkovitz. Fine in self-wrappers with applied paper label. One of 26 lettered copies. [BTC #103903]

FIRBANK, Ronald. (Edward Gorey). *[Two Gathered Signatures from] Two Early Stories [The Wavering Disciple and A Study in Opal]*. New York: Albondocani Press 1971. \$400

20 pages (five sheets from the first edition of these two early Edward Firbank stories) folded and gathered into two signatures, with sew holes. Illustrations by Edward Gorey. Fine. This set, owned since publication by a close friend of the publisher, is comprised of pp. 11-22 contiguous in the first signature, and pp. 27-30, 37-38, 43-44 in the second signature. The text of each story is incomplete, but the two Gorey illustrations are present. The original owner was a passionate Gorey collector and likely asked the publisher to retain these extra sheets rather than discarding them. Rare Gorey ephemera. [BTC #276936]

(First World War). *[Photo]: A Man from Home with the Color Scheme Eliminated: Two Gentlemen from Atlanta, Ga.* \$750

Original mounted sepia-tone photograph. Image size approximately 5.5" x 7.5", mounted on 8" x 10" card. Circa 1918. Nominal oxidation at the edges, fine. Title hand-lettered on verso in a contemporary looking hand. Image depicts a white soldier shaking

hands with a black soldier, in World War One-era uniforms, both obviously pleased to see the other. A nice image. [BTC #283294]

FITZGERALD, F. Scott. [Program for]: *Fie! Fie! Fi-Fi!*: A Musical Comedy in Two Acts. Presented by the Princeton University Triangle Club, Season of 1914-1915. (Philadelphia: E.A. Wright Bank Note Co. 1914). \$2500

First edition. String-tied illustrated wrappers printed in black and orange. (8pp). Slight offsetting, probably from a clipping, on the title page, still easily fine. The program for the first Triangle Club production written by Fitzgerald, who wrote all the lyrics for the show. Exceptionally uncommon. [BTC #77856]

FITZGERALD, F. Scott. *Tales of The Jazz Age*. New York: Charles Scribner's Sons 1922. \$2500  
First edition, first printing (with "an" on page 232). Spine lettering bright, a nice and fine copy lacking the dustwrapper. [BTC #328298]

FITZGERALD, F. Scott. *The Great Gatsby*. New York: Charles Scribner's Sons 1925. \$200,000  
First edition, first state in first printing dustwrapper. Foxing to page edges and the first and last gatherings, mild browning to the endpapers but an especially bright and square, near fine copy, in near fine, slightly chipped, first printing dustwrapper with a little judicious professional repair. The folds have been internally strengthened, the chips have been stabilized, and several tears repaired, with retouching to the creases and rubbing. A very attractive copy, substantially intact and original, and with the colors of the jacket notably fresh (the blue frequently becomes age-toned). This copy is the correct first printing with "sick in tired" and all other issue points; the jacket is the first printing, with lowercase "j" in "jay Gatsby" on the back hand-corrected in ink. An excellent example of the famous dustwrapper, designed by Francis Cugat, which was so striking that Fitzgerald actually revised the novel before publication to incorporate elements of the artwork into the story. He wrote Scribner's in 1924, "For Christ's sake don't give anyone that jacket you're saving for me. I've written it into the book." The first printing jacket, which had to be corrected because of a typo (only one uncorrected example is known, in an institutional library), was left a little taller than the book itself. As a consequence almost all of the small number of examples that do survive have chips at the edges. Housed in an attractive, quarter morocco clamshell case with raised bands. *Brucoli* A11.I.a, *Connolly 100* 48. [BTC #346611]

FITZGERALD, F. Scott. *All the Sad Young Men*. New York: Charles Scribner's Sons 1926. \$6500  
First edition, first issue. Two owner's names on the front endpapers, else a fine, bright copy in an attractive, just about fine dustwrapper with a couple of tiny nicks at the corners of the crown. The figure on the jacket has only nominally "battered" lips, supposedly an indication that it was printed early in the run. A lovely copy. [BTC #364658]

FITZGERALD, F. Scott. *Der Grosse Gatsby*. Berlin: Th. Knaur Nachf [1928]. \$9500  
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 page edges, 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 "Knaur-Bücher" series, with the price "M 1.00," stamped 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 Knaur 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]

FITZGERALD, F. Scott. *Tender Is the Night*. New York: Charles Scribner's Sons 1934. \$37,500  
First edition. Lightly worn cloth, near fine in an attractive, first issue dustwrapper with an unfaded spine and some minor repair and restoration at the extremities. Fitzgerald had all but fallen off the map when this, his last completed novel, was issued. A portrait of expatriates on the French Riviera, it was supposedly based on Gerald and Sara Murphy but is as likely based on the Fitzgeralds themselves. The 1962 film version by Henry King, the last of his many films adapted from literary novels, featured Jason Robards and Jennifer Jones. Housed in a custom clamshell case. A very nice copy of a desirable and very uncommon title, almost never encountered without fading to the spine. *Connolly 100*. [BTC #364639]

FITZGERALD, Zelda. *Save Me the Waltz*. New York: Charles Scribner's Sons 1932. \$37,500  
First edition. Some foxing on the boards, a very good copy in good dustwrapper with chipping, mostly on the spine, and some internal professional repairs, but no restoration, in a custom clamshell box. Inscribed by Zelda: "For Dr. Blankenship: with the kindest regards of Zelda Fitzgerald [Unreadable location] March 1934." Dr. Rex Blankenship was in charge of Zelda's case at the psychiatric clinic, Craig House, in Beacon, New York. A famously autobiographical novel of the author's expatriate life with her husband F. Scott Fitzgerald. We have never seen another presentation copy, which, given the author's condition and circumstances, is hardly surprising. [BTC #364637]

(Football). BAKER, Hobey. *Cabinet photograph*. New York / Princeton / West Point: McManus [circa 1915]. \$1200  
Contemporary cabinet photograph. Image size 3.25" x 6.25" mounted on 6" x 8" with McManus mark on bottom right. Corners of the card rubbed else near fine, slight rubbing on the image, very near fine. Baker was a gentleman football and hockey star at St. Paul's and Princeton, and later a flying ace who was killed in France during the First World War at the age of 26. He was a romantic figure, a character in F. Scott Fitzgerald's *This Side of Paradise*, and was one of the initial dozen inductees (and the only American) into the Hockey Hall of Fame. [BTC #367158]

(Football). McINTOSH, Burr William and F. Richard Anderson. [Broadside or poster]: *Taffy's Revised Football Rules*. New York: McIntosh Publishing Co. [1895]. \$6000  
Broadside poster of the 1895 book. Illustrated by F. Richard Anderson. Printed in black with a whimsical football illustration on pale green paper. Very good with small chips to the extremities affecting no printing, and a small piece of tape on the reverse (to no purpose). The illustration depicts a man in a fleur-de-lys uniform with a leather(?) nose guard, opposed in the distance by some rather

goofy looking football players (some with "Y," "H," "C," and "P" – presumably for Yale, Harvard, Columbia, and Princeton or Penn). Anderson was a very successful Broadway costume designer, which probably explains the très sportif uniform. The poster for a very early football book, following Walter Camp's *American Football* (considered the first book on the sport) by four years. Rare. *OCLC* locates one copy of the 36 page book at the University Club in New York City, and no copies of this poster. [BTC #365957]

FORD, Richard. *My Mother, In Memory*. Elmwood CT: Raven Editions 1988. \$1850  
First edition. Frontispiece by Russell Chatham. Quarter leather and pastepaper over boards. Fine. Of a total edition of 140 copies, only 40 were hardbound, this is copy number 11 of 14 copies marked for presentation. Signed by Ford, and initialed by Chatham. Although not called for, this copy is also signed by the printer and designer, Carol Blinn of the Warwick Press. Scarce. [BTC #340152]

GADDIS, William. *The Recognitions*. New York: Harcourt, Brace and Company (1955). \$950  
Advance Reading Copy. Printed wrappers. A couple of tape shadows at the bottom of the spine near the rear panel, the original repair apparently to seal a short and unobtrusive tear, else a sound, very good or a little better copy. The author's uncommon and bulky first book, invariably found well-worn. Poorly received upon publication, Gaddis spent two decades writing copy for large corporations before publishing his next novel. By the end of his life he had won two National Book Awards and was seen as a major American author whose experimental work bridged the writings of James Joyce and Thomas Pynchon. [BTC #100216]

GARCÍA MÁRQUEZ, Gabriel. *Operacion Carlota: Cuba Participa En La Victoria De Angola*. (Madrid: Trifuno c.1976). \$450  
First edition. Text in Spanish. Yellow stapled wrappers (blue and white variants exist, no priority). (28pp). Fine. Cheaply produced offprint from a magazine article. Also prints a poem by Pablo Neruda on the Angolan struggle. Scarce. [BTC #25045]

*"Though woman never can be man, By change of sex  
..."*

GARRISON, William Lloyd. *Autographed Poem Signed: "Equal Rights"*. \$1750  
Small octavo sheet. Apparently at one time separated at a horizontal fold, and repaired on the verso, very good. An eight-line poem about women's rights, Signed and dated by Garrison in Boston on April 26, 1875. [BTC #74512]

(Gay fiction). KENT, Nial (pseudonym of William L. Thomas). *The Divided Path*. New York: Greenberg Publisher (1949). \$850  
First edition. About fine in near fine dustwrapper with a very small chip at the crown and an internal professional repair to a split seam. Young man torn by his love for another man, unusual that it has a happy ending. A nice copy. [BTC #368428]

GILCHRIST, Ellen. *The Land Surveyor's Daughter*. Fayetteville: Lost Roads 1979. \$575  
First edition. A small tear at the bottom of the front wrap, and a finger smudge on the front wrap, else very near fine in wrappers as issued. Author's uncommon first book, a collection of poetry. [BTC #351431]

GINSBERG, Allen. *Empty Mirror: Early Poems*. New York: Totem Press in association with Corinth Books (1961). \$1500  
First edition. Wrappers. Introduction by William Carlos Williams. A couple of small stains on the rear panel, else fine. Inscribed by Ginsberg on Staten Island in 1964 to Ted Berrigan with drawings of a flower and Ginsberg's three-fish-with-one-head symbol. [BTC #99819]

GINSBERG, Allen. *Kaddish and Other Poems 1958-1960*. San Francisco: City Lights (1961). \$250  
First edition, first issue. Wrappers, as issued. Fine. Probably the author's second best known title. Reprinted innumerable times, the first printing is scarce. [BTC #100113]

GINSBERG, Allen. *Prose Contribution to Cuban Revolution*. Detroit: Artist's Workshop Press 1966. \$75  
Reprint of the 1961 edition. One of 1000 copies. Pages slightly discolored with some light wear to the edges, some light soiling to the wraps, else fine in stapled wrappers. [BTC #106720]

GINSBERG, Allen. *Planet News 1961-1967*. (San Francisco): City Lights Books (1968). \$250  
First edition, hardcover issue. Fine in a trifle rubbed, still fine slipcase. One of 500 numbered copies Signed by Ginsberg. Issued in the Pocket Poets series. [BTC #369427]

GINSBERG, Allen. *Planet News 1961-1967*. (San Francisco): City Lights Books (1968). \$100  
First edition, wrapped issue. Slight age-toning to the spine, else very near fine. Pocket Poets Number Twenty-Three. [BTC #273404]

GINSBERG, Allen. *Mind Breaths: Poems 1972-1977*. San Francisco: City Lights Books (1977). \$950  
First edition, wrapped issue. Fine in wrappers. Beautifully Inscribed by the poet to Ted Berrigan and his wife, the poet Alice Notley before publication date: "For Ted & Alice Berrigan & Family, Xmas Neighbors 1977 with gratitude for yr eyes which actually have read thru the text, - Allen Ginsberg —AH— December 27, 1977." A beautiful and fresh copy with an excellent association. [BTC #99495]

GINSBERG, Allen. *Plutonian Ode / Plutonische Ode*. Heerlen, Holland: Uitgeverij (1980). \$300  
Bilingual edition. Translated by Simon Simon Vinkenoog. Fine in boards as issued. This is one of 100 numbered copies Signed by both Ginsberg and Vinkenoog. [BTC #101065]

(GINSBERG, Allen, Charles Olson, William S. Burroughs, Frank O'Hara, Ed Dorn, Robert Creeley, Robert Duncan, John Weiners, John Ashbery, et al.) JONES, LeRoi [Amiri Baraka] and Diane di Prima, edited by. *Floating Bear Partial Run 3-23, 25-38 [with] Related Ephemera*. New York / San Francisco: The Floating Bear / Poet's Press 1961-1971. \$4500  
Magazine. Quartos. Loose mimeograph sheets top- or side-stapled and printed on both sides. Most issued folded for mailing with post office cancel, stamp and mailing label, along scattered toning (as usual), some scattered edgewear, and four tiny holes along the spine of the issues 3-30, overall very good. An influential mimeograph

published by LeRoi Jones [Amiri Baraka] and Diane di Prima featuring some of the most important poets of the 20th Century. Unlike other magazines, this so-called "newsletter" was distributed via a mailing list, many of which were noted poets, journalists, critics, publishers and artists. For this reason, most copies were hand addressed or affixed with a mailing label and stamp, and folded for mailing. This near-complete run lacks only the first two issues and the rare issue 24. The run contains a virtual who's who of 1960s poetry that mixed contributors from the San Francisco and New York scenes along with Warhol's Factory regulars (such as Billy Name co-edited two issues), as well as numerous experimental and avant garde writers including Allen Ginsberg, Charles Olson, William S. Burroughs, Frank O'Hara, Ed Dorn, Robert Creeley, Robert Duncan, John Weiners, John Ashbery and many, many others. Along included is an original *Floating Bear* mailing envelope and two scarce promotional broadsheets sent to subscribers between issues 36 and 37. One is for new Poet's Press books and another titled, "Attention, Floating Bear Fans and Addicts," laments the magazine's dire financial situation and its impending end if funding is not found; the following issue became the last of the run. An influential close-circulation magazine that is considered by one of the finest titles of Mimeograph Revolution. [BTC #365893]

(GINSBERG, Allen, Ron Roberts, John Cott, Miles Orvell, Richard Kohler, Richard Tristman, and Ron Brady). LARDÉ, Joseph Rogelius Guillermo-Lancelote, edited by. *Columbia Review: Volume 41, No. 3*. New York: Columbia College Spring-Summer 1961. \$250 Magazine. Octavo. 47pp. Fine in illustrated wraps with a touch of toning. This issue features five early poems by Allen Ginsberg: "Five Gates of Wrath," "Hearing Black Read The Sick Rose," "A Very Dove," "A Vision 1948," and "Do We Understand Each Other?" Additional contributors to this issue include Ron Roberts, John Cott, Miles Orvell, Richard Kohler, Richard Tristman, Ron Brady, and Lardé. [BTC #328815]

(GINSBERG, Allen) HARLEY, (Flanagan). *Stories & Illustrations by Harley*. [No place]: Charlatan Press 1976. \$950 First edition. Introduction by Allen Ginsberg (misspelled on the cover as "Ginsburg"). Octavo. (26)pp. Papercovered boards with cloth spine and illustrated in full color. Very good or better with rubbing to the boards, light wear at the corners and a few tiny scrapes. **Signed** by Ginsberg on the first page by his poetic introduction. Additionally **Inscribed** and **Signed** in a child's hand by author/illustrator Harley Flanagan, who at 12 became the drummer for the punk band The Stimulators and went on to found the seminal hardcore band The Cro-Mags. Flanagan was just nine when this collection of his two self-illustrated stories was published by his mother, a hippie named Rosebud who had lived on a farm with Ginsberg and enlisted the poet to pen the introduction to this volume. An uncommon book in any state, we've never seen another copy let alone one with a contemporary inscription from Flanagan and signed by Ginsberg. Certainly one of the more unusual items from Ginsberg's career and a curious piece of punk history. *Morgan B123* [BTC #364430]

GOREY, Edward. *Books seem to me to be pestilent things...* New York: Gotham Book Mart & Gallery (no date). \$45 First edition. Single leaf folded to make four pages. Fine. Color illustration by Gorey accompanies a quotation by John Locke

decrying the depredations of booksellers, printers, and binders. [BTC #276156]

GOREY, Edward. (*Display Poster*): *The Dwindling Party*. New York: Random House (No date - 1982). \$350 Full color advertising poster on stiff cardboard with cardboard stand. Approximately 21" x 16". Fine. A display for the author's macabre pop-up book. Scarce and attractive. [BTC #81353]

(GOREY, Edward). [*Broadside or flyer*]: *Dracula. Frank Langella in the Edward Gorey production of Dracula Directed by Dennis Rosa*. New York: Martin Beck Theatre 1977. \$150 Single quarto sheet. 8.5" x 11". Folded as issued, else fine. One side reproduces the Edward Gorey poster art for the play; the other side reproduces the review from *New York* magazine. [BTC #276822]

(GOREY, Edward). RODGERS, Mary. [*Bookmark*]: *Freaky Friday*. Harper Trophy [1973]. \$25 Bookmark advertising the first paperback issue. Fine. Printed on both sides with three illustrations from Edward Gorey. Rodgers's classic young adult novel, an early version of the magical body-swap motif, was the basis for the 1976 film with Barbara Harris and Jodie Foster, and the 2003 film with Jamie Lee Curtis and Lindsay Lohan. [BTC #364321]

GRANT, Duncan. *Living Painters*. London: Leonard and Virginia Woolf at The Hogarth Press 1923. \$575 First edition. Quarto. Quarter cloth and printed paper over boards designed by Vanessa Bell, with printed paper spine label. Some modest edgewear and, and staining on the spine label, a nice and sound about very good copy. [BTC #369462]

(Graphic Arts). BLAKE, William. *There Is No Natural Religion*. [Cambridge]: Harvard College Library Department of Graphic Arts 1948. \$150 Introduction by Philip Hofer. 24mo. 3.75" x 5". Marbled paper wrappers with applied printed label. Eight illustrations printed rectos only. Very light wear, near fine. One of 600 copies with illustrations reproduced from a copy of the original in the Harvard College Library. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. [BTC #344600]

(Graphic Arts). (HASTE, Jeffrey, printer). CHEKHOV, Anton. *A Blunder*. [Tuscaloosa?]: Jeffrey Haste 1982. \$350 Fine press edition, and apparently the first separate printing. 21cm. Concertina folded into ten leaves in vibrant marbled papercovered boards. Corners slightly bumped, still easily fine. Composed and printed by Jeffrey Haste in the typographic laboratory at the University of Alabama in the year 1982, the text was set in Bembo roman and printed on a Vandercook proof press. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. Scarce. *OCLC* locates a single copy. Very attractive. [BTC #345005]

(Graphic Arts). (STERMER, Dugald). *ImpPress Type Book: Being a Complete Showing of Typefaces, Borders, Dingbats,*

*Miscellanea available at the aforementioned.*

(Houston, Texas): ImpPress [no date - circa 1990]. \$450  
 First edition. Small octavo. 19cm. Printed stiff card covers. Tiny number label on front wrap and first leaf, glue on the marbled endpapers has dried out, else near fine. One of 150 numbered copies **Signed** by Stermer. Attractive and quirky type sample book "...primarily intended as a means by which the Prop is cutting down smoking. It is almost impossible to set type and smoke simultaneously." From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. Although Stermer is a well-known illustrator, this is scarce and a fugitive imprint. We can find no locations in *OCLC* of this title, and only a single copy of one other ImpPress production. [BTC #345008]

GREEN, Henry. *Loving*. London: The Hogarth Press 1944. \$2500  
 Uncorrected proof. A small chip to the corner of the front wrap, else near fine with very light wear. Scarce in this format. [BTC #99694]

GREGORY, Jackson. *The Desert Valley [with Original Painting for the Dust Jacket]*. London: Hodder and Stoughton (1921). \$1250  
 Book is fine in near fine dust jacket with some tear and wear to panels and top corners of both front and rear flaps are missing. Original art of the front panel illustration drawn in pastel, signed and dated by illustrator. Matted. Illustration is 12" x 19.5", matted to 17.25" x 25". [BTC #338256]

GRISSET, Ernest H., illustrator. *[Four Color Prints]: from "Legends of Savage Life" (circa 1867)*. [no place: no publisher no date]. \$450  
 Four wood-engraved color prints, measuring approximately: 7" x 4", 6.25" x 3.5", 6.5" x 7.5", and 7" x 7". Pasted at the corners two-up on two sheets of thick wove paper, else very good with scattered light staining to the edges. Two prints match the illustrations from *Legends of Savage Life* by James Greenwood, first published in London by J.C. Hotten in 1867. They were designed and drawn directly on wood blocks by the French-born English illustrator Ernest Griset, and engraved by H.N. Woods. A Harper's Magazine review of the American edition described them as "savage enough to satisfy the most critical - caricatures with abundant justification in the legends for their burlesque; full of life, and of a certain grim and grotesque humor, without being any where vulgar, debasing, or bloody." Griset was celebrated for his illustrations of animals, birds and insects, many of which can found at the British Library and the Victoria and Albert Museum. [BTC #338548]

GUNN, Thom. *The Explorers*. Bow, Crediton, Devon: Richard Gilbertson (1969). \$100  
 First edition. Small quarto. Wrappers. Fine. One of 100 numbered copies **Signed** by the author. [BTC #315046]

GUNN, Thom. *Songbook*. New York: Albondocani Press 1973. \$125  
 First edition. Illustrated with four drawings by Bill S. Self-wrappers. Fine. Prospectus laid in. Copy number 4 of 200 numbered copies **Signed** by the author and artist. [BTC #105035]

HAWKES, J[ohn] C[lendennin] B[urne]. *Fiasco Hall*. Cambridge, Mass.: Privately printed 1943. \$4500  
 First edition. 12mo. 14pp. Stapled printed gray wrappers. Staples slightly oxidized, else fine. **Signed** by the author on the title page. His

first book, one of 100 copies printed, of which reportedly 60 were destroyed. [BTC #348107]

HAWKES, John. *Virginie: Her Two Lives*. New York: Harper & Row (1982). \$750  
 First edition. Fine in fine dustwrapper but for a very short tear on the rear panel. Warmly **Inscribed** by the author to Reynolds Price: "For Reynolds, 300 words of praise, admiration, thanks, affections! Jack. Duke 6-23-82." A very nice association. [BTC #369708]

*Hayes Considers Du Bois for a Slater Fund Award*

HAYES, Rutherford B. [W.E.B. Du Bois]. *[Autograph Letter Signed]: To Harvard President Charles Eliot Norton (27 March 1891)*. Fremont, Ohio: 1891. \$4500  
 Octavo. One page dated 27 March 1891 from "Spiegel Grove," Hayes summer home in Fremont, Ohio. Light crease at the top right corner, near fine. Housed in a custom quarter-leather clamshell slipcase. A letter to Harvard President Charles Eliot Norton, written in reply to Norton's recommendation "in behalf of the application of Du Bois for aid from the Slater Fund in pursuing his education." W.E.B. Du Bois had just earned his Masters degree in history and sociology at Harvard and was convinced that "a careful training in a European University," would be "indispensable to my greatest usefulness." Both Norton and Du Bois appealed directly to former President Hayes, who was then serving as Chair of John F. Slater Fund. Established in 1882 for the education of Freedmen in the South, the fund was specifically intended for individual African-Americans and Schools devoted to industrial education. Du Bois' application was thus both unprecedented and daring. Hayes himself had openly questioned whether blacks, especially "historical students," could be trained in Europe. Despite these concerns, which he alludes to at the end of the letter, Hayes actively worked to help Du Bois win a \$750 Slater fellowship that allowed Du Bois to study at the University of Berlin from 1892 to 1894, a period critical to Du Bois' intellectual awakening. Upon his return in 1895, Du Bois became the first African-American to earn a Ph.D. from Harvard University. An important letter that documents the crucial role played by Hayes and Norton in the life of Du Bois. [BTC #346559]

HELLER, Joseph. *Catch-22*. New York: Simon & Schuster 1961. \$1350  
 Advance Reading Copy in printed wrappers. A little age-toning to the wraps, else a near fine copy of an uncommon advance issue of an American classic. Laid in is the seldom found printed card with the summary of the book and author biography. The card has a moderate stain. The author's first novel, whose satiric anti-war attitude set the tone for the 1960s, and whose title quickly became part of the language. [BTC #108383]

*Hemingway's First Book*

HEMINGWAY, Ernest. *Three Stories & Ten Poems*. [Paris]: Contact (1923). \$55,000  
 First edition. Light foxing to the wraps else an about fine, unopened copy, lacking the glassine dustwrapper. The Nobel laureate's first book, published in a limited edition of 300 copies. Hemingway expected Bill Bird to publish *in our time* as his first book, with this to be his second, and the rear panel of this volume lists the other title as available. But *in our time* was also scheduled to be the sixth volume in Ezra Pound's "inquest" series, forcing a delay of publication until early 1924. Thus Robert McAlmon at Contact had the distinction of publishing Hemingway's first book. Though Hemingway earned essentially no money from this volume, he was already associated with Pound and Gertrude Stein and soon found influential support in the

critic Edmund Wilson and the anthologist Edward O'Brien. Within a few short years he was among America's best-selling and most lauded writers, a status he cemented for posterity in the 1950s after winning the Pulitzer Prize for *The Old Man and the Sea*, and later the Nobel Prize for Literature. An attractive copy of a keystone of modern book collecting. In older custom chemise and clamshell case. [BTC #49471]

HEMINGWAY, Ernest. *in our time*. Paris: Three Mountains Press 1924. \$60,000  
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]

***Long Galleys Inscribed by Hemingway to Jane Mason***

HEMINGWAY, Ernest. *Winner Take Nothing*. New York: Charles Scribner's Sons 1933. \$65,000  
Unbound long galleys. Old horizontal fold as issued, a modest stain at the top of the first few leaves, else a remarkably preserved near fine example, housed in a custom quarter morocco and cloth slipcase with morocco label gilt. Inscribed by Hemingway to Jane Mason: "For Jane with love – Pappa." Mason was an attractive, wild, and probably bipolar 22 year-old free spirit whom Hemingway and his second wife, Pauline, met in Havana in 1931. She was the wife of G. Grant Mason, the head of Pan American Airways in Cuba. Hemingway and Jane Mason became fishing partners and then lovers in 1932 (this latter point is generally accepted, although some scholars suggest that Hemingway insinuated an affair that did not exist). The following year she jumped or fell from a second story window, breaking her back. When Hemingway discussed the incident with John Dos Passos he somewhat callously quipped, "She really fell for me," although some have argued that it was the author, more than the socialite, who was smitten. Mason went to New York City for a long recuperation, and eventually divorced her husband and married Arnold Gingrich, the editor of *Esquire*. It appears that by the 1940s she remained friends with Hemingway's ex-wife Pauline, rather than with the author himself. Hemingway scholars have argued that he saw in her a kindred, depressed spirit, or at the very least his very own Zelda Fitzgerald. Some of Hemingway's work, such as the Nick Adams story "A Way You'll Never Be," was written for her, and toward the end of his life Hemingway admitted that she was the model for his character Margot Macomber. A marvelous association. [BTC #346587]

HEMINGWAY, Ernest. *The Old Man and the Sea*. New York: Charles Scribner's Sons 1952. \$2250  
First edition. A couple spots of foxing on the endpapers else fine in fine dustwrapper. Winner of the Pulitzer Prize and one of Hemingway's most beloved books, seen by many as a late-career return to form. The title which cinched the Nobel Prize for the author. Basis for the John Sturges film with Spencer Tracy. A pretty copy. *Burgess 99*. [BTC #364651]

HEMINGWAY, Ernest. *An Extract from A Moveable Feast*. London: Jonathan Cape (1964). \$2500  
Advance excerpt, preceding all other issues (English and American). Large octavo consisting of mimeographed sheets printed rectos only, stapled into printed card covers. Printed letter from Cape's publicity director laid in with order form. Vignettes inspired by the author's

profound nostalgia for the halcyon days of his early career. This excerpt prints Chapter One, and Chapter Seventeen, about F. Scott Fitzgerald. Rare. [BTC #281144]

HERSEY, John. *Hiroshima*. New York: Alfred A. Knopf 1946. \$1500  
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 #353539]

HIGGINS, Colin. *Harold and Maude*. Philadelphia and New York: J.B. Lippincott 1971. \$750  
First edition. Boards bowed else a very good copy in a slightly spine-toned, near fine dustwrapper with nominal wear at the extremities. Inscribed by the author "For Frank – Many Thanks for your enthusiasm. It's terrific! Warmest regards, Colin." The love story of a young man and a much older woman. Basis for Hal Ashby's classic cult film, perfectly cast with Bud Cort and Ruth Gordon. The film's many devotee's seem to have expressed their affection for the book by reading most copies to death. [BTC #352171]

HILTON, James. *Good-bye, Mr. Chips (Goodbye)*. Boston: Little, Brown 1934. \$3000  
First edition, preceding the English edition by six months. Modest offsetting to the front endpapers from a clipping, thus near fine in an exceptionally bright, just about fine dustwrapper. Basis for two films: the 1939 Sam Wood-directed version with Robert Donat (who beat out Clark Gable, Henry Fonda and others for the Best Actor Oscar in what was probably Hollywood's best year ever), Greer Garson, and Paul Henreid, and the 1969 remake directed by Herbert Ross with Peter O'Toole, Petula Clark, and Michael Redgrave. A very nice copy of the true first, American edition, which is much less common than the English edition. As nice a copy as we have seen. [BTC #91978]

HILTON, James. *Good-bye, Mr. Chips (Goodbye)*. London: Hodder & Stoughton 1934. \$1750  
First English edition (preceded by the American edition, which did not have the Bip Pares illustrations). Two neat owner's names on the front fly (both prominent Englishmen), very slightly foxed, else fine in near fine dustwrapper with a little rubbing and a few tiny tears. Signed by Hilton. Basis for two films: the 1939 Sam Wood-directed version with Robert Donat (who beat out Clark Gable, Henry Fonda, and others for the Best Actor Oscar in what was probably Hollywood's best year ever), Greer Garson, and Paul Henreid, and the 1969 remake directed by Herbert Ross with Peter O'Toole, Petula Clark, and Michael Redgrave. A very nice copy. [BTC #347271]

HILTON, James. *Lost Horizon*. Toronto: The Macmillan Company of Canada Limited 1943. \$950  
First Canadian edition. Slightly cocked, near fine in a good plus dustwrapper with some chips on the front panel. A very cheaply produced wartime edition that appeared seven years after the true first edition. Scarce. [BTC #347904]

HIMES, Chester B. *If He Hollers Let Him Go*. Garden City: Doubleday Doran 1945. \$3500  
First edition. The corners a little bumped, and some discoloration to the internal joints, a very good copy with supplied good dustwrapper with two long tears on the rear panel. Inscribed by Himes at a later

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

HOLMSTROM, John and Eddy "Legs" McNeil, edited by. *Punk Magazine - Number 4, July 1976*. New York: Punk Publications 1976. \$400 Magazine. Quarto. Stapled wrappers. Near fine with some light wear and rubbing with bright pages. The fourth issue of eponymous magazine that coined the term. Contents include the famous Debbie Harry centerfold, cover story on Iggy Pop, full-page ad for The Ramones first album, an interview with Theresa Stern (Richard Hell and Tom Verlaine), articles by Lester Bangs, interview with Harvey Kurtzman, and photo-comic featuring Lester Bangs fighting Handsome Dick Manitoba. [BTC #364600]

### ***An Important Printing***

HOWE, Julia Ward. *Battle Hymn of the Republic*. [No place]: The Supervisory Committee for Recruiting Colored Regiments (no date - 1863). \$1500 First edition thus. Small broadside. 9 9/16" x 5 7/8". Illustrated at the top with a patriotic woodcut. Some slight foxing, else fine. The Supervisory Committee for Recruiting Colored Regiments was established in June 1863, and this broadside was believed to have been printed late that year. A significant printing of the Hymn, which was printed in various forms starting in 1862, this is one of the few used directly to recruit Colored troops. BAL 9416-G citing only a Yale holding. [BTC #275456]

HUGHES, Ted. *The Hawk in the Rain*. New York: Harper and Brothers (1957). \$300 First American edition, with H-G on the copyright page. Just about fine in very good dustwrapper with a little spotting on the front panel. Author's first book. [BTC #99924]

HUGHES, Ted. *Recklings*. (London): Turret Books (1966). \$500 First edition. Top corner a trifle bumped, else fine in fine dustwrapper. One of 150 numbered copies **Signed** by the poet. [BTC #102825]

HUGHES, Ted. *Crow: From the Life and Songs of the Crow*. London: Faber and Faber (1970). \$500 Uncorrected proof. Slight age-toning, very near fine in wrappers. [BTC #100361]

HUGHES, Ted. *Prometheus on his Crag*. London: Rainbow Press 1973. \$650 First Edition. Full purple morocco. Frontispiece drawing by Leonard Baskin. Just a touch of rubbing, easily fine in fine slipcase. One of 160 numbered copies **Signed** by both Hughes at the limitation statement and Baskin at his illustration. [BTC #100261]

HUGHES, Ted. *Cave Birds: An Alchemical Cave Drama*. London: Faber and Faber (1978). \$75 First edition. Oblong quarto. Fine in fine dustwrapper. [BTC #277792]

HUGHES, Ted, Ruth Fainlight, and Alan Sillitoe. *Poems*. London: Rainbow Press 1971. \$250 First edition. Full green calf decorated in gilt. Fine in fine unprinted acetate dustwrapper and lightly worn, very good or better slipcase. One of 300 numbered copies **Signed** by all three authors. [BTC #306262]

HUGO, Richard. *Good Luck in Cracked Italian*. New York and Cleveland: World Publishing Company (1969). \$850

First edition. Fine in fine dustwrapper. **Inscribed** by Hugo to Kenneth Hanson, the dedicatee of his first book, *A Run of Jacks*: "For K.O. amore compre, Dick." [BTC #306171]

HUXLEY, Aldous. *Signed Photograph*. \$1250 Mounted photograph **Signed** ("Aldous Huxley") on the bottom third of the image. Image size approximately 3.5" x 5" on 5" x 6.5" beveled mount. The bespectacled Huxley shown full length, holding a cheery looking white terrier. [BTC #315397]

ILF, Ilya and Eugene Petrov. *Little Golden America*. New York: Farrar, Rinehart, Inc. (1937). \$700 First American edition. Translated from the Russian by Charles Malamuth. Cover and illustrations by Georg Hartmann. A large spot on the front board, pencil and ink numbers on the rear fly (possibly from a private library) thus not quite very good in very good or better dustwrapper with faint wear. A fascinating travel book: in the winter of 1935-36, the Russian humorists Ilf and Petrov, author's of *The Little Golden Calf* and *The Twelve Chairs*, crossed the United States by Ford automobile and reported their findings back to the Russian people. A funny and insightful book, and the only the second copy we have seen in dustwrapper. [BTC #325529]

INGHAM, Jonh. [*Fanzine*]: *LONDON'S BURNING No. 1*. London: Jonh Ingham 1976. \$500 Quarto. Stapled Xeroxed sheets stapled in the upper corner, printed rectos only. Fine. Largely collaged zine about The Clash and London in general. "...the fanzine by a Clash fan for Clash fans, has been done because it beats sharpening pencils." According to the website Essential Ephemera: "A big treat here for Clash fans - Jonh Ingham's stylish London's Burning. It's a very nifty piece indeed with some fantastic collage work. Apart from this wonderful fanzine Ingham is credited with conducting the first Sex Pistols interview (published in Sounds, 24 April '76), writing the Rough Trade Newsletter, and penning many freelance pieces about the emergent Punk scene for papers such as Sounds and NME. Jonh writes on- you can read him in MOJO, the Word, Uncut and other publications." Scarce. [BTC #365849]

### ***Shirley Jackson's First Published Story***

JACKSON, Shirley, et al. "*Janice*" in *The Threshold*. [Syracuse: Syracuse University] 1938. \$2500 First edition. Foreword by A.E. Johnson. 21pp. Near fine in wood-patterned paper wrappers with a few minute creases and tiny stains. A collection of prose and verse from the 1937-38 sophomore class in Creative Writing at Syracuse University, taught by Johnson. Notable for containing Shirley Jackson's first published story, "Janice." A very short tale, told primarily in dialogue, of a disaffected college student who casually recounts her suicide attempt. This inaugural yet fully mature effort was a clear indicator of the understated psychological horror for which she would become well known. In addition, it was directly through the publication of this story that she met her husband, the critic Stanley Edgar Hyman. Although the two did not know each other prior to its publication, he was also a student at

Syracuse and upon seeing a copy of *The Threshold* he was so taken with the quality and impact of the story that he immediately sought her out and wooed her (Oppenheimer, *Private Demons*, pp. 52-56). *The Threshold* was not a campus periodical, but rather a one-off publication, and thus was particularly prone to being discarded. (Jackson later published three pieces in the campus humor magazine *The Syracusan*, and, with Hyman, produced four issues of a campus literary journal called *Spectre*.) A lovely copy of a rare booklet; we know of only two other copies. [BTC #318541]

JARRELL, Randall. *Blood for a Stranger*. New York: Harcourt, Brace and Company (1942). \$750  
First edition. Fine in a moderately spine-faded, very good or better dustwrapper. Advance Review Copy, so stamped on the front fly. Arthur Mizener's copy with his small and attractive bookplate on the front pastedown. A critic and educator, Mizener wrote acclaimed biographies of F. Scott Fitzgerald and Ford Madox Ford. Author's first book. [BTC #101088]

JARRELL, Randall. *The Seven-League Crutches*. New York: Harcourt, Brace and Company (1951). \$700  
First edition. Fine in about fine dustwrapper with slight spine-fading. **Inscribed** by the author: "To Leonard from Randall." An important collection of poetry. The recipient, Leonard Hurley, the author of a couple of popular English textbooks, was a beloved professor at the Woman's College of the University of North Carolina at Greensboro, where he and Jarrell both taught in the English Department. [BTC #93205]

### ***Thomas Jefferson's Copy***

(JEFFERSON, Thomas). NEILSON, William. *Neilson's Greek Exercise. Abridged and Revised in Syntax, Ellipsis, Dialects, Prosody, and Metaphrasis; To Which is Prefixed, a Concise, but Comprehensive Syntax for the Use of Colleges, Academies and Schools. By the Principals of Baltimore College*. Baltimore: Printed for the Proprietors by Swain & Matchett 1809. \$75,000  
First American edition (the book was first printed in Edinburgh, 1806). Octavo. pp. viii, 171, [1]. Text in Greek and English. Contemporary full mottled calf, recased and with a mid-20th Century rebacking in morocco, old red morocco label preserved on the spine, edges worn, good and sound.

Thomas Jefferson's copy, with his block initial marks at signature I ("T"), and at signature T ("I"), and with approximately 42 corrections and emendations in his hand in the text, on 32 pages. Most of the corrections amend the spelling of Greek words by crossing out or underlining the improper letter, and inserting, usually with a caret in the margin, the correct letter. Many of the corrections are to the Greek, but several also correct errors in the English, such as where he has corrected "Ulyssus" to read "Ulysses" by crossing out the "u" and inserting the "e," or inverting "Is it" to "It is" in a declarative sentence. All the corrections are listed in the errata at the back, and the story goes, though not yet confirmed, that the book was corrected for his daughter who was at the time studying Greek.

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

Poor, Nathaniel P., *Catalogue. President Jefferson's Library*, 1829, no 851; see also Bear, James A., Jr., *Thomas Jefferson's Book-Marks*, Charlottesville, 1958; "Jefferson, the Book Collector," in *The*

*Quarterly Journal of the Library of Congress*, Vol. 29, No.1, January, 1972, p.32-48. Ex-Cal Otto. [BTC #322282]

JOHNSON, Georgia Douglas. *Bronze*. Boston: B.J. Brimmer Company 1922. \$4500  
First edition. Introduction by Dr. W.E.B. Du Bois. Printed paper over boards. Boards slightly splayed, and corners a little worn, else a near fine copy of a fragile volume, without dustwrapper (the rear panel and rear flap are laid in). Warmly **Inscribed** by the author to important African-American journalist and politician, Roscoe Conkling Simmons, widely regarded as the greatest black orator of his generation: "Dec. 27-'22. To Mr. Roscoe C. Simmons shall we not dedicate this page to this day which we record happy + signal. Read page 15 from the Heart of a Woman & thank every God for your exclusion. Sincerely, Georgia Douglas Johnson." For many years Johnson, an African-American woman comfortably married to a prominent Washington attorney, read voraciously, pursued a serious interest in music, and hosted the capital's only African-American literary salon, "The Saturday Nighter's Club." At 41 she published her first book of poetry, *The Heart of a Woman*, which was well-received but criticized in some quarters for not specifically addressing race. At the dawn of the Harlem Renaissance she published this influential collection in response. Of particular note are her poems concerning alienation and mixed race (Cedric Dover called her "the first to give peoples of mixed origin the pride in themselves that they so badly needed"). A notable association and a rarity of African-American literature. [BTC #318514]

JOHNSON, Henry Lewis. *Gutenberg and the Book of Books; With Bibliographical Notes, Reproductions of Specimen Pages and A Listing of Known Copies*. New York: William Edwin Rudge 1932. \$60  
First edition. Folio. Four color facsimile plates. Publisher's brown cloth boards, gilt title on the front board. Ex-library copy, spine letters, bookplate, pocket, perforated stamp on the title, small ink stamp on the top margins of the plates. Scattered small tears to the board edges, hinges a little loose, else about very good. Fine clean plates and text pages. [BTC #370200]

JONES, James. *The Pistol*. New York: Charles Scribner's Sons (1958). \$1750  
First edition. Modest smudge on the front board, very good or better in very good dustwrapper with a small scrape on the spine. Nicely **Inscribed** by Jones to Terry Southern and his wife, the editor Carol Southern: "For Terry & Carol Southern - Friends passing thru, who were lucky enough to be here on the day of the arrival of my free copies. Bon Voyage! Jim Jones. Paris Jan. 1959. 77 Quai Aux Fleurs at Dusk." [BTC #365261]

KAFKA, Franz. *Metamorphosis*. (New York): Vanguard Press (1946). \$750  
First American edition. Drawings by Leslie Sherman. A small owner's label on the rear fly, offsetting from clippings to the half-title, and small, very faint tape shadows on the endpapers, despite a litany of small flaws, a nice, near fine copy in a bright and fresh, near fine dustwrapper with a tear and a small rubbed spot on the front panel. A handsome copy of one of the classic novellas of 20th Century literature. Scarce. [BTC #109482]

KAPPA. *Bartenders Guide to the Best Mixed Drinks*. Tokyo: Kasuga Boeki K.K. (1953). \$750  
Stated "Revised Edition" (but we can find no record of an earlier edition). 12mo. 143, 7 (index)pp. Inserted unpaginated ads.

Illustrated orange cloth. Bi-lingual text in English and Japanese. Near fine. Rare bartenders guide, apparently prepared in order to capitalize on the influx of thirsty American business and service people. *OCLC* locates a single copy of this edition (UC Davis), and no earlier editions. [BTC #344332]

KAUFMAN, George S. and Edna Ferber.  
*The Royal Family*. Garden City: Doubleday Doran 1928. \$850

First edition. Full morocco gilt. Professionally rebaked, edgewear, a good copy. Kaufman's own copy in a publisher's presentation binding, with his initials on gilt on the spine. Scarce play collaboration by two Algonquin Round table members. Bookplate from a distinguished collection laid in. [BTC #349272]

KENNEDY, John F. *Typed Letter Signed*. \$3000

One page typed letter dated 16 March 1950 on Kennedy's Congress of the United States stationery **Signed** ("John Kennedy"). Folded as mailed, two tiny stab holes from a removed staple, else fine. A letter sent while Kennedy was a Representative from Massachusetts' 11th District, and co-signed by his cousin, and colleague in the House, James C. Auchincloss, Congressman from New Jersey, to other House colleagues. The letter urges them to sign a discharge petition so that the Home Rule for the City of Washington bill can be brought to the floor of the House for a vote during the current session of Congress, and it eloquently if briefly pleads the case. According to the text, this letter was accompanied by a document listing 25 reasons why the Congressmen should vote for the act (presumably the reason for the staple holes) but this has been lost. A little smear to the fountain pen ink on the letter "J," but a bold, clean, and genuine signature, with the "oh" linkage of the first name clearly matching Kennedy's style of this period (as opposed to that of his secretaries). [BTC #33831]

KEROUAC, Jack. *The Subterraneans*. New York: Grove Press (1958). \$3500  
First edition. Cloth and papercovered boards. A light stain on the rear board and a little age-toning, a very good or better copy. One of 100 numbered copies. [BTC #99411]

KEROUAC, Jack. *Excerpts from Visions of Cody*. New York: (New Directions 1960). \$3500  
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]

KEROUAC, Jack. *Big Sur*. New York: Farrar, Straus and Cudahy (1962). \$26,000  
First edition. Slight smudging and soiling on the foredge, thus near fine in fine and bright, white dustwrapper. Warmly **Inscribed** by Kerouac: "To Lynn with love from Jack. To his 'Natasha' Nosdorovia." Lynn clearly was a girlfriend, and although we have yet to trace her identity, the Polish diminutive, "Nosdorovia" is something that crops up regularly in Kerouac's vocabulary. Natasha seems to be a reference to a fictive figure with whom he was juxtaposing Lynn. Kerouac's obituary of the Beat movement, as always highly autobiographical, and reportedly written in ten days. A nice copy with a splendid inscription. [BTC #346441]

(KEROUAC, Jack and others). *Jan 1st 1959: Fidel Castro*. New York: Totem 1959. \$125  
First edition. Stapled wrappers. Fine. Several poems including Kerouac's "Don't Ever Come to Florida" and others by LeRoi Jones, Max Finstein, Joel Oppenheimer, Gilbert Sorrentino, and Ron Loewinsohn. [BTC #277448]

(KINCAID, Jamaica, Lawrence Durrell, Kathleen Mazza Kelly, Fatisha, Kay Cassill, S.J. Bovoso, Anne Beatts, Joan Guiffre, Trucia D. Kushner, Line Jalicet, Jill Hoffman, and Dondra Simmons).  
BOVOSO, Carol, edited by. *Letters - Volume 1, Number 1*. Saratoga Springs, New York: The Country Press Summer 1974. \$300  
Magazine. Octavo. Paper wraps. Some waviness to the lower half, else near fine. An anthology of women's writings limited to 500 copies; this is copy #255. Contents include a very early short story "The Dixie Drifter" from Jamaica Kincaid and an eight-page interview with Lawrence Durrell. Additional contributions from Kathleen Mazza Kelly, Fatisha, Kay Cassill, S.J. Bovoso, Anne Beatts, Joan Guiffre, Trucia D. Kushner, Line Jalicet, Jill Hoffman, and **Inscribed** by contributor Dondra Simmons Ford. Scarce. [BTC #342801]

KING, Martin Luther, Jr. *Stride Toward Freedom*. New York: Harper & Brothers (1958). \$7500  
First edition. 230pp. Fine in very good dustwrapper with two 1.5" tears on the front panel. Author's first book, the story of the Montgomery Bus Strike and the ensuing action surrounding it, written when he was 29 years old. **Inscribed** by the author: "To: Dr. Charles W. Orr With best wishes, Martin L. King, Jr." Dr. Charles W. Orr was a history professor who had a meeting with Dr. King at North Carolina Central University in 1964 when Dr. King came to discuss the impending highway through the Hyati section of Durham. Hyati was a thriving middle class black Durham neighborhood in the early part of the 20th Century. [BTC #314557]

KINSELLA, Thomas. *The Breastplate of Saint Patrick*. (Dublin): Dolmen Press (1954). \$2000  
First edition. Full parchment. Fine in fine dustwrapper with a tiny tear. One of 275 numbered copies. A lovely copy. [BTC #101191]

KOSINSKI, Jerzy. *To Hold a Pen*. [No place]: The American Scholar 1973. \$500  
Stapled wrappers. Folded vertically down the middle, light offsetting on the rear wrap, thus very good or a little better. **Inscribed** by the author: "For Harold Brodkey, my pen-fellow, admiringly, Jerzy Kosinski. November 7, 1973." A rare off-print, the text of an article about the PEN writers society, of which Kosinski served as President in 1973-4. The only copy we have ever seen, enhanced by the association to fellow writer Brodkey. [BTC #26104]

LANHAM, Edwin M. *Sailors Don't Care*. New York: Jonathan Cape and Harrison Smith (1930). \$1000  
First American edition. Contemporary owner name, light rubbing on the spine, still easily fine in a very attractive, near fine dustwrapper with some modest fading to the delicate blue on the spine, and with a couple of small tears and chips (the largest on the front panel). Early novel by Lanham, a Texan who expatriated to Paris, where this book was originally published by the Contact Editions in 1929. A series of bawdy tales about the crew of a tramp steamer in the world's roughest

ports. The Paris edition is scarce but obtainable; this edition is rarely seen, especially in jacket. [BTC #78682]

LARKIN, Philip. *The Less Deceived*. London: The Marvell Press (1955). \$7500

First edition, first state, one of 300 copies issued with a flat spine, the misprint in the first line of page 38 with the word "floor" instead of "sea," and the list of subscribers. A tiny rubbed spot at the crown else fine in an about very good dustwrapper with some small chips on the spine. **Inscribed** by the author on the front fly: "Harry – remembering many happy meetings – Philip." Beneath the inscription, Harry has re-inscribed the book to someone else in 1956. [BTC #301999]

LARKIN, Philip. *High Windows*. London: Faber and Faber (1974). \$1500

Uncorrected proof. Fine in blue printed wrappers. Uncommon advance issue of the author's best-known work. [BTC #99341]

LARSEN, Nella. *Quicksand*. New York: Alfred A. Knopf 1928. \$4500

First edition. Marie Laurencian-designed bookplate of Edward Wasserman on the front pastedown, boards slightly bowed and lightly soiled, thus very good plus, lacking the dustwrapper, housed in a custom cloth clamshell case with leather spine label. **Inscribed** by the author in advance of publication: "For Eddie – in memory of his parties. Nella. March 17, 1928." The first novel by Larsen, who was an active participant in the Harlem Renaissance. In 1929 she wrote her second and final novel, *Passing*, and was awarded the Harmon Foundation's Bronze Medal (Wasserman was the only white man among her three sponsors). In 1930 she was the first African-American woman to be awarded a Guggenheim Fellowship for creative writing. She traveled to Spain to write her third novel, but never completed it and returned to spend the last 30 years of her life as a nurse, the profession for which she had trained prior to her brief but intense writing career. Wasserman, a banker who had inherited part of the Seligman banking fortune, was one of the most prominent of the Harlem Renaissance-era party-givers. He became very close friends with Larsen and her husband, Dr. Elmer Imes, and at his parties she either met or became better acquainted with most of the leading figures of the Harlem Renaissance. The Thadious Davis biography, *Nella Larsen: Novelist of the Harlem Renaissance* (LSU, 1994), cites this copy and recounts the relationship between Larsen and Wasserman in some detail. [BTC #25127]

***First Edition of the First African Poet to Be Published in Europe***

LATINO, Juan (Juan de Sessa). *Ad Catholicum, et Invictissimum Philippum Dei Gratia Hispaniarum Regem ... Sicut per unum Hominem de Terra Terrenum morimur, itaper unum hominem de ceolo ceolestem nobiscum regalia corpora vivisicabuntur*. Grenada: Hugo de Mena 1576. \$55,000

First edition. 68 leaves. Tied contemporary flexible vellum, title in manuscript on the spine. Woodcut coat of arms on the title-page, repeated on the large folding plate, and on one other page, with an additional small woodcut of the Crucifixion. One tie broken, split at the top joint, a tear on the title-page, else a handsome, very good copy. An excessively rare first edition of the second work of Juan Latino, the great "Ethiopian Humanist." Latino (also known as Juan de Sessa) was captured by Spanish sailors, probably near the coast of Guinea, and subsequently sold to Gonzalo Ferdinando de Cordova

Duca de Sessa, hence Juan's name. Sponsored by his master, Juan studied at the University of Grenada, eventually was set free, and received the chair of grammar at his university. He was the first published African poet in Europe, the first African to be published in Europe in Latin (thus his later name, Latino), and the second African to be published in Europe, after Leo Africanus. Cervantes mentions Latino in his classic work *Don Quixote* as "El Negro Juan Latino," and regarded him as the epitome of a pedantic scholar (not without some derision, as Cervantes himself was not as fluent in Latin as he would have liked to be). In this particular work, Latino's second of three (he published a similar work in 1573, issued by the same publisher, known in only one copy, *Blockson 101 #2*) he describes in both prose and verse the celebration of the transfer of the Royal remains from the Cathedral in Granada, to the mausoleum in the Royal monastery Escorial, by the command of King Philip II. Apparently only two other copies are known, at Harvard and the University of Grenada. The only Juan Latino first edition we have ever seen on the market. [BTC #280447]

***Foundation Document of the American Bar Association***

(Law). [Circular broadside]: *Dear Sir: It is proposed to have an informal meeting at Saratoga, N.Y., on Wednesday morning, August 21, 1878, to consider the feasibility and expediency of establishing an AMERICAN BAR ASSOCIATION.* [New Haven, Conn.?): Simeon E. Baldwin (and others) 1878. \$9500

First edition. Single small printed quarto leaf (approximately 8.5" x 10"). Old inoffensive folds, a small tear, slight age-toning, a very good or better example. Archival dry-mounted, and matted, easily removable. The circular letter that was the foundation document of the American Bar Association, proposing a meeting, suggested by a state bar association, to found an American Bar Association. With three paragraphs, followed by two columns of fourteen names, printed in type, this circular announces the birth of the American Bar Association. According to the ABA website: "The ABA was founded on August 21, 1878, in Saratoga Springs, New York, by 100 lawyers from 21 states. The legal profession as we know it today barely existed at that time. Lawyers were generally sole practitioners who trained under a system of apprenticeship. There was no national code of ethics; there was no national organization to serve as a forum for discussion of the increasingly intricate issues involved in legal practice." Among the fourteen lawyers whose names are printed within this circular the following are especially notable: Benjamin H. Bristow, first Solicitor General of the United States; William Maxwell Evarts, statesman and the first President of the New York Bar Association; Stanley Matthews, Supreme Court Justice; Lyman Trumbull, Illinois jurist and politician; and John Randolph Tucker, Virginia Attorney General and legal scholar. [ANB]. The scarcity of this circular is no doubt made evident by the following statement within the letter: "This circular will be sent to a few members of the Bar in each State, whom, it is thought, such a project might interest." A circular letter that represents a singular moment in time when American lawyers organized themselves into a profession rather than a loosely aligned trade. [BTC #302086]

LEE, Harper. *To Kill a Mockingbird*. London: Heinemann (1960). \$1500

First English edition. Fine in a price-clipped, very near fine dustwrapper. A very nice copy of the more visually appealing English edition. A classic novel about adolescence and the battle against injustice, basis for the equally classic film which earned Oscars for

Gregory Peck and screenwriter Horton Foote. Winner of the Pulitzer Prize. [BTC #99227]

LEE, Harper. *To Kill a Mockingbird*. New York: HarperCollins (1995). \$1250  
Reprint of the thirty-fifth anniversary edition. Fine in fine dustwrapper. **Signed** by the author. A classic novel about adolescence and the battle against injustice, basis for the equally classic film with Gregory Peck and, in his pivotal film debut, Robert Duvall as Boo Radley. The author's first and only novel, winner of the 1961 Pulitzer Prize for Fiction. [BTC #352348]

LERNER, Alan Jay and Burton Lane. *On a Clear Day You Can See Forever*. New York: Random House (1966). \$1250  
First edition. Fine in very near fine dustwrapper with a tiny tear and very slight rubbing. Musical about a young woman whose psychiatrist discovers she lived a former life in 19th Century England. The Broadway show was nominated for three Tony Awards: Best Composer and Lyricist, Best Actor in a Musical (John Cullum), Best Actress in a Musical (Barbara Harris). Vincente Minnelli directed the sumptuous film version starring Barbra Streisand, Yves Montand, Bob Newhart, and Jack Nicholson. An unread copy, the nicest we've seen of a very scarce title. [BTC #338231]

LEVERTOV, Denise. *In the Night: A Story*. New York: Albondocani Press 1968. \$100  
First edition. Fine in self-wrappers. One of 150 numbered copies **Signed** by Levertov. [BTC #100103]

(Lincoln-Douglas Debates; Election of 1860). [*Lithographic Caricature*]: *Honest old Abe on the Stump, Springfield 1858; Honest old Abe on the Stump, at the ratification Meeting of Presidential Nominations, Springfield 1860*. [Springfield, Illinois]: 1860. \$1250  
Lithograph. Small folio. Measures approximately 8.5" x 10.5". Printed on the first page of a folded folio sheet (the last three pages are blank). One faint vertical crease, a few small scattered stains, about near fine. A very scarce caricature of Abraham Lincoln, most likely published after his nomination as the Republican presidential candidate. The artist contrasts Lincoln's modest posture at the Illinois Republican state convention in Springfield in 1858, with his confident appearance at the 1860 Illinois Republican ratifying convention, also held in Springfield. The two Lincolns are thus shown joined at the back and seated on a stump. The 1858 Lincoln (facing left) addresses a small audience of men, with a young black man prominent in the foreground in the pose of an orchestra conductor: "Nobody ever expected me to be President. In my poor, lean, lank face, nobody has ever seen that any Cabbages were sprouting out." In contrast, the 1860 Lincoln (facing right) states, "I come to see, and be seen." A particularly fine and well-executed drawing by an unidentified artist. Only two other known copies at the Library of Congress and the Huntington Library. [BTC #343140]

### **Edward J. O'Brien's Copy**

LINDSAY, Nicholas Vachel. *Rhymes To Be Traded For Bread*. Springfield IL: The Author 1912. \$600  
First edition. Stapled self-wrappers. (16pp.). Corners rounded as issued, slight oxidation of the staples, a fine copy. Author and influential anthologist Edward J. O'Brien's copy with his small, neat ownership signature. A very nice copy of this pamphlet printed on

cheap newsprint stock, one of his many productions traded by the poet for room and board while traveling the countryside. [BTC #29231]

LINDSAY, Norman. *The Pen Drawings of Norman Lindsay*. Sydney: Angus and Robertson 1918. \$3000

First edition. Special Number of *Art In Australia*. Folio. Extensively illustrated with tipped-in plates. Quarter cloth and printed papercovered boards. Attractive and contemporary risque bookplate tipped to the front pastedown, a near fine copy, without the presumed dustwrapper. One of 200 numbered copies **Signed** by Lindsay. Exceptionally scarce. [BTC #277916]

LOEB, Harold. *Life in a Technocracy: What It Might Be Like*. New York: Viking 1933. \$550  
First edition. Fine in fine, price-clipped dustwrapper with a very faint spot on the spine. Book length essay on the possible effects of a technocracy on American life. Loeb was an important figure in Paris' expatriate community. He is also remembered in the literary world as the model for Jake Barnes' rival for the affection of Lady Brett Ashley in *The Sun Also Rises*, wherein his early kindnesses to Hemingway (using his influence with Horace Liveright to get *In Our Time* published) was repaid by being portrayed as Robert Cohn, the cowardly and especially "Jewish" villain. Loeb's views on a political movement which, though largely forgotten today, had numerous adherents between the wars. [BTC #40023]

LOEWINSOHN, Ron and Richard Brautigan. [*Broadsheet*]: *Change: The Fastest Car on Earth*. San Francisco: Ron Lowinshohn and Richard Brautigan 1963. \$350  
Broadsheet mailer. Measuring 8.5" x 11". Single sheet printed both sides and folded twice for mailing with canceled stamp and staples still attached. A bit worn at the edges with a couple tears at the staples from opening, very good or better. An advertising mailer touting Ron Loewinshohn and Richard Brautigan's literary anthology magazine *Change* and hand addressed to Edwin Erbe, former publicity director for New Directions. The flyer notes: "Get one CHANGE for a quarter -- four months of CHANGE for a dollar, 17 years of CHANGE (204 issues) for \$51.00, 85 years of CHANGE (1,020 issues) for \$250.00 --What better bargain?" None of the subscription choices proved a wise decision since the magazine lasted just one issue because, according to Loewinshohn, "He [Brautigan] wasn't reliable or stable . . . and if you criticized him he would clam up and wouldn't talk to you for six months, which is what happened." [BTC #342527]

LONDON, Jack. *Sgairt an Dùthchais [The Call of the Wild]*. Baile Atha Cliath: Oifig Díolta Foillseacháin Rialtais 1932. \$250  
First edition in Gaelic. Translated by Niall Ó Domhnaill. Fore-edge foxed, slight offsetting on the endpapers, else fine in very near fine dustwrapper with neat tape repair on inside edges. Scarce, especially in jacket. [BTC #369284]

LONDON, Jack. *Mac an mactíre [White Fang]*. Baile Atha Cliath (Dublin): Oifig Díolta Foillseacháin Rialtais 1936. \$350  
First edition in Gaelic. Fine in very good dustwrapper with some small chips. Scarce, especially in jacket. *OCLC* locates five copies, only one in the U.S. [BTC #369286]

LOWELL, Robert. *Land of Unlikeness*.

(Cummington): The Cummington Press 1944. \$8500  
First edition. Blue printed papercovered boards, lettered in red. Introduction by Allen Tate. Woodcut by Gustav Wolf. Light rubbing to the crown, spine a little faded, with two very small spots, and a small, light smudge on the front board, lacking the original unprinted glassine dustwrapper. A nice, very good copy of a fragile volume, and internally fine. This copy Inscribed by Lowell to Stanley Hyman, important American literary critic, and husband of the novelist Shirley Jackson: "For Stanley Hyman From Robert Lowell With Great Respect." The author's first book. One of 224 copies of a total edition of 250. An important title and a keystone of American poetry. [BTC #73982]

LOWELL, Robert. *Lord Weary's Castle*. New York: Harcourt, Brace and Company (1946). \$7500  
First edition. Endpapers a little foxed, else very near fine in very good dustwrapper with rubbing and modest chipping at the spine ends. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. Inscribed by Lowell using his nickname: "For Peter and Eleanor with love from Cal." Lowell and Taylor were very close friends and colleagues and were influential on each other's careers. They both attended Kenyon College where they were roommates and studied under Allen Tate and John Crowe Ransom. The author's second book and first trade publication. This title won the Pulitzer Prize. [BTC #355707]

LOWELL, Robert. *The Mills of the Kavanaughs*. New York: Harcourt, Brace & Co. (1951). \$350  
First edition. Fine in fine dustwrapper. Advance Review Copy with slip tipped in. Author Arthur Mizener's copy with his small bookplate. A very nice copy of a scarce title, the author's second commercially published book. [BTC #99883]

MacPHERSON, Kenneth. *Gaunt Island*. Riant Chateau, Switzerland: Pool 1927. \$1000  
First edition. Wrappers with printed French-folded dustwrapper. Some internal tissue repair to the wrappers, else near fine. Avant-garde novel by MacPherson, husband of Winnifred Bryher. Scarce. [BTC #106581]

(Magic). HOUDINI, (Harry), editor. *Elliott's Last Legacy: Secrets of the King of All Kard Kings. Many tricks that have mystified the best Magicians of the world, Laid bare for the first time, together with many novel inventions, Taken from note books left by Dr. James William Elliott*. New York: Adams Press Print 1923. \$4000  
First edition. Illustrations by Oscar S. Teale. Compiled by Clinton Burgess. Binding lightly worn at the extremities, tidemark from a dampstain at the top corner of the pages throughout, front hinge tender but still a sound, very good copy. Illustrator Oscar S. Teale's copy with his "Teale Library of Mystery" bookplate and Inscribed to him by Houdini: "Presented by the Author - Houdini - to the Magician Artist who made all the drawings, Oscar S. Teale." Teale for his part, has Inscribed the book to a fellow magician: "Presented to Lester A. Grimes by O.S.T." Grimes has then Inscribed the book: "To my friend Gertrude Elliott from Grimes The Mystery Man, 1934." Reportedly, on his deathbed Elliott, the world's foremost card manipulator, asked his friend Houdini to edit and publish these

notes. Whether the final recipient, Gertrude Elliott, was the famous stage actress (who was the original Cleopatra in Shaw's *Caesar and Cleopatra*), or a relative of the "Kard King" we are unsure. An extraordinary association copy, nicely inscribed by three prominent magicians. [BTC #20469]

(MALCOLM X). *Commemoration Day: Solemn March in Honor of Malcolm X*.... Harlem: Awareness Advertising [1965]. \$500  
Broadside 8.5" x 11" printed in brown ink with illustration of Malcolm X by Huger. Light wear to one corner, browning along the top edge. Very near fine. The march began at the Audubon Ballroom, the site of Malcolm's assassination. An attractive and ephemeral piece. [BTC #94728]

MAMET, David. *American Buffalo*. New York: Grove Press (1976). \$2250  
First edition, hardcover issue. Fine in a very near fine dustwrapper with a couple of creases on the front flap. A very nice copy of the author's first book. Winner of the 1976 Obie Award and the New York Drama Critics' Circle Award for Best American play of 1977. [BTC #100637]

MARQUAND, John P. *The Late George Apley*. Boston: Little, Brown 1937. \$6500  
First edition (our research indicates that the alleged issue point is spurious, and that "Lovely Pearl" appeared in the first edition, and the co-author of the reference book that first suggested otherwise has confirmed this). Pages with faint vertical lines caused by over-lubrication of the presses, a flaw that virtually all copies seem to share, else fine in a lovely, fine dustwrapper with a tiny tear on the rear panel. Inscribed by the author on the front fly: "Inscribed for Mary Hemingway Field. John P. Marquand. New York, October 15, 1945." We have no information about the recipient, but certainly her middle name is intriguing. A lovely copy of this Pulitzer Prize winner with a nice inscription. [BTC #89177]

MARTINDALE, William. *Coca and Cocaine: Their History, Medical and Economic Uses, and Medicinal Preparations*. London: H.K. Lewis 1894. \$375

Third edition. 16mo. 76pp. Contemporary owner name, a little foxing, one preliminary leaf slightly misbound, but all leaves present, a near fine copy. Sherlock Holmes' copy - not. [BTC #98501]

MASTERS, Edgar Lee. *Spoon River Anthology*. New York: Macmillan 1915. \$4500  
First edition, first issue. Fine in very good plus dustwrapper with a little overall age-toning to the white jacket, and modest chipping at the crown. The author's best-known work, a collection of free-verse monologues, as told from beyond the grave, of the former inhabitants of a small town. *Johnson Highspot of American Literature*. Rare in dustwrapper. [BTC #54095]

MCCARTHY, Cormac. *The Road*. New York: Alfred A. Knopf 2006. \$2500  
Advance issue consisting of canvas tape bound photomechanically reproduced sheets of the finished manuscript in publisher's printed wrappers. Quarto. Fine. Letter from Knopf's Publicity Department laid in. Winner of the Pulitzer Prize. Very scarce - only a small number of these advance copies were issued. [BTC #348927]

***In Flanders fields the poppies grow...***

McCRAE, John. *In Flanders Fields and Other Poems*. New York: G.P. Putnam's Sons 1919. \$600  
First American edition, issued simultaneously with the Canadian. A little foxing to the endpapers and very light wear to the boards, near fine in very good, age-toned dustwrapper with internal (and unnecessary) brown tape repair. Important collection of WWI poems. [BTC #94188]

MERRILL, James. *Water Street*. New York: Atheneum 1962. \$1750  
First edition, hardcover issue. Spine lettering with the usual tarnishing, near fine in a very slightly age-toned, near fine dustwrapper. **Inscribed** by the author, his rarest trade publication. [BTC #306680]

MERRILL, James. *From the Cutting Room Floor*. Omaha: Abbattoir Editions 1983. \$50  
First edition. Tall octavo. Fine in wrappers. One of 290 numbered copies. [BTC #106541]

MERRILL, James. *Souvenirs*. New York: Nadja 1984. \$125  
First edition. Quarto. Wrappers. Fine. One of 226 copies **Signed** by Merrill. [BTC #312277]

MERWIN, W.S. *The Dancing Bears*. New Haven: Yale University Press 1954. \$650  
First edition. Fine in fine dustwrapper. A spectacular copy of Merwin's second book. [BTC #99554]

(Military, Music). (CRAIG, Tom). *[Illustrated Broadside Songsheet]: The Colored Volunteers*. New York: Charles Magnus (no date – circa 1864). \$950  
Small broadside. Octavo. Printed in blue and black, illustration hand colored. A few very faint stains, else near fine. The song sheet is illustrated with a black minstrel playing the banjo. The song lays out the evolution of the Negro troops – first not wanted, then needed, and specifically references the Fourth Regiment of Colored Troops, raised in Maryland, and commanded by General Birney. Though not attributed here, other broadsides ascribe this song to Tom Craig. [BTC #88458]

MILLER, Arthur. *[Manuscript]: "A Search for a Future" [published in] The Saturday Evening Post*. 1966. \$2500  
Typewritten manuscript. 21pp. Single typed sheets rectos only, ribbon copy, secured with a paperclip and a few specks of oxidation transferred to the front and rear wrap, and the sticker of Miller's literary agency on the bottom edge of the first sheet, fine. A short story of a son learning from his father that getting involved is more important than pretending that nothing matters. Originally published in the August 13, 1966 issue of *The Saturday Evening Post* and included in Miller's book of short stories, *I Don't Need You Anymore* published the following year. [BTC #324627]

***June's Copy***

MILLER, Henry. *On Turning Eighty*. Santa Barbara: Capra Press 1972. \$3500  
First edition, paperbound issue (published simultaneously with a hardbound issue of 200 copies). Light offsetting to one page, one small correction in the text in an unknown hand, else just about fine

in wrappers. **Inscribed** by the author to his second wife, June Mansfield: "For June from Henry 10/31/72 My books are getting smaller and smaller now. Soon I will shut up completely!" A wonderful association. [BTC #32732]

MITCHELL, Joseph. *McSorley's Wonderful Saloon*. New York: Duell, Sloan & Pearce (1943). \$3500  
First edition. Tiny new bookstore label on the front pastedown, foxing to the endpapers, and a little lightening in the gutters, else near fine in a nice, near fine dustwrapper with a few very short tears. A very attractive copy of this poorly manufactured wartime volume, the author's exceptionally scarce second book. Reprinted many times, it may seem that this is a common book but the first edition is practically unobtainable in acceptable condition. Mitchell, whose death a few years ago generated a remarkable outpouring of affection and homage, is again garnering acclaim after having fallen out of the public eye for the last thirty years. His works for *The New Yorker*, from which these pieces were culled, are among the best writings about New York ever done. [BTC #88420]

(MITCHELL, Magaret). PERRETT, Perrett and Sarah K. Smith. *The Girl Graduate: Her Own Book*. Chicago: The Reilly & Britton Co. 1917. \$3500  
Octavo. Quarter cloth and illustrated paper covered boards. Ownership signature of Elizabeth Flodnig, corners a bit worn, some soiling on the boards, a tight very good or better copy. A blank book with sections for autographs. Includes many inscriptions to Flodnig in 1917 including a four-line poem appropriated from Gellett Burgess by Margaret Mitchell on page 44: "I never saw a purple cow, I never hope to see one, I'll tell you one thing anyhow, I'd rather see than be one! Ha! Ha! Margaret Mitchell." In 1917 Mitchell graduated from Washington Seminary in Atlanta, and presumably Flodnig was a classmate. Laid in is additional ephemera from the recipient's continuing education in Atlanta. Housed in a custom cloth chemise and gray morocco slipcase. [BTC #369976]

MOON, Bucklin. *The Darker Brother (with): advertising poster for The Darker Brother*. Garden City: Doubleday 1943. \$500  
Later printing. Bookplate, else near fine in very good plus dustwrapper. A novel by a sympathetic and well-regarded white writer about African-American life in America. Accompanied by an advertising poster for the novel. Approximately 14" x 21". Silk screened on stiff card stock. Some rubbing and modest wear to the extremities, still very good plus and attractive. The poster utilizes a very similar, but not identical image to that on the jacket, with a different color background. [BTC #55672]

MOORE, Marianne. *Idiosyncrasy & Technique. Inaugurating the Ewing Lectures of the University of California Los Angeles, October 3 and 5, 1956*. Berkeley and Los Angeles: University of California Press 1958. \$65  
First edition. Thin 12mo. Original patterned wrappers. Fine. One of 1000 copies printed. *Abbott* A15. [BTC #315244]

MORRISON, Toni. *Sula*. New York: Alfred A. Knopf 1974. \$850  
First edition. Bottom corners very slightly bumped, still a fine copy in near fine dustwrapper with nicks at the corners. The author's second book. A book that seemed to be plagued by production flaws, this is a very nice copy. [BTC #99044]

(Music). *[Cover Title:] Leonard Ruskin Presents: The 1967 Forest Hills Music Festival.* (Queens, New York: ElKay Printing Company) 1967. \$950  
 First edition. Quarto. Illustrated wrappers. About fine with some edgewear. Program for a concert at the historic Forest Hills Tennis Stadium in the summer of 1967 with performances by The Lovin' Spoonful, Judy Collins, Johnny Mathis with "Our Young Generation," The Monkees (in their first and only New York concert that year, with Dick Clark and the WMCA "Good Guys"), The Supremes, The Four Tops, Joan Baez, Simon and Garfunkel, Trini Lopez, The Sandpipers, and Doc Severinson with his Sextet, Steve Lawrence & Eydie Gorme. Although we can't confirm it, and he is not listed in the program, reportedly Jimi Hendrix made one of his early performances at the festival. One can only imagine the jam sessions between Jimi Hendrix and The Monkees. Very scarce. *OCLC* lists no copies. [BTC #353927]

(Music). *Two Football Magazines With Early Sex Pistols Advertisements.* United Kingdom: 1976. \$1200

Two programs. Octavos. Stapled pictorial wrappers. Near fine or better with only a bit of wear along the spine. Two English football programs from 1976, *Manchester City F.C. Match Mag* and *Ipswich Town*, that include two of the earliest examples of the Jamie Reid-designed Sex Pistol adverts (one full page and one half page) for the Pistol's infamous Anarchy in the U.K. tour. Both are dated December 4, 1976, just three days after the Pistol's first run-in with the press after famously cursing on a live evening broadcast of Thames Television's Today program. And like that appearance, these ads demonstrated the media savvy of both the Pistols and their manager, Malcolm McLaren, who knew that a concert audience of football hooligans was far more likely to generate press coverage. It is well-established that many of the early instigators of the punk scene were football fans (as evidenced by the influence of football zines on music zines and their occasional commingling). At the very least, the ads are prima facie evidence of McLaren's brilliant and unusual marketing of the tour that brought punk into the public eye. [BTC #364602]

(Music). *San Francisco Bay Area Punk Flyers.* San Francisco: Circa 1980-1984. \$4500

A collection of 81 flyers documenting the influential San Francisco Bay Area punk and art scene between 1981-1984, featuring a wide range of bands including U2, The Violent Femmes, The Circle Jerks, Social Distortion, Black Flag and Bad Religion. The black and white flyers are all printed on standard sized sheets of various colors with several incorporating rubberstamped elements. Overall near fine or better with only scattered edgewear and light soiling.

This group of flyers comes from the collection of an art professor, whose students were involved in the art and music scene of the early 1980s, and captures a moment in time when the beginning of the decade saw the rise of some of the biggest names in punk rock, many of which are featured here in the early stages of their careers. Some of the most notable flyers in the collection record Bad Religion playing with the Circle Jerks; Social Distortion, Black Flag and the Subhumans all appearing within one week at On Broadway; The Dead Kennedys, Society Dog, and the Adolescents at the Sound of Music; and a gig from March 1981 featuring U2, touring in support of their debut album, *Boy*, opening for Interference with Romeo Void.

The archive is also a valuable document of events and venues from the Bay Area, nearly all of which have disappeared. Some of the venues featured include better known punk clubs such, Mabuhay Gardens, On Broadway, and the Sound of Music, as well as lesser

known but equally important anarchist and art spaces such Club Foot, Tool & Die, and The Farm. Not to mention the infamous Target Video studio who produced some of the most influential show footage of the era.

The rise of punk music and the desire to produce art converged particularly well in the gentle climate and relatively small geographical area of the Bay Area. As Marian Kester points out in *Street Art: The Punk Poster in San Francisco 1977-1982*, "there are a lot of artists here but Art is not taken seriously (i.e. San Francisco is not a major market for investment or speculation in the arts,) and many artists are thus willing to work for free. In New York any artist worthy of the name expects to be paid, thereby reducing poster to a minimum."

Free of the financial pressures of the larger art world, Bay Area poster artists forged a unique and immediately recognizable visual language built out of media appropriation, subversion, and humor, perhaps partially developed in dialogue with contemporary Bay Area noncommercial art movements such as mail art, Fluxus, and the Bay Area Dadaists.

Artists and bands were able to change the face of music promotion by using collage and "do-it-yourself" methods of flyer creation. Dead Kennedy's artist Winston Smith is the best known for this, using political figures, apocalyptic scenery and slogans such as the "drunk with power" flyer included here. Also of note is the photographic art of F-Stop Fitzgerald on the girl band The Contractions' March show flyer.

An important collection of early '80s punk and punk art ephemera from the influential San Francisco Bay Area scene. [BTC #364365]

### ***Irving Berlin's Rhyming Dictionary!***

(Music). (BERLIN, Irving). WALKER, J. *The Rhyming Dictionary of the English Language in Which the Whole Language is Arranged According to Its Terminations... Revised and Enlarged by J. Longmuir.* London: George Routledge and Sons [circa 1895]. \$35,000

Revised and enlarged edition. Octavo. Red cloth. Gilt lettering dulled but readable, modest wear to the spine ends, a tight, very good copy. Irving Berlin's copy with his bookplate on the front pastedown. Housed in a custom quarter leather and marbled papercovered clamshell case. Accompanied by twenty slips of paper, originally laid into the book, with holograph notes by Berlin. Of these, seven contain working manuscript notes for a rhyming song. The transitory and fragmentary nature of the notes are obviously inconclusive, but it appears this song is currently unpublished. Also in the book is a letter to Mrs. Berlin from a Las Vegas correspondent, and some other material. Further provenance on request. A chance to remake musical history: in an interview in his 90s (he lived to 101), Berlin claimed never to use a rhyming dictionary (Davis, *The Craft of Lyric Writing*, p. 212). A fascinating artifact, a compositional tool from one of the greatest songwriters of all time, and, among them, one of the few to write his own lyrics as well as music. Berlin wrote approximately 1500 songs during his long career, many of them recognizable American standards such as "Alexander's Ragtime Band" (his first hit, in 1911), "Puttin' on the Ritz," "God Bless America," "Easter Parade," and "White Christmas." In addition he wrote the scores for 19 Broadway shows and 18 Hollywood films. By virtue of the endurance of his individual compositions, his lasting influence on other musicians, and the sheer length and breadth of his career, Berlin occupies a singular position in the history of popular music.

[BTC #98090]

(Music). (BOWIE, Lester, Leo Smith, Henry Threadgill, Joseph Jarmon, Anthony Braxton, Bruce Rutlin, Claude Delcloc, John E. Powell, Darlene Blackburn, and Maurice B. McIntyre). *The New Regimé*. Chicago: Association for the Advancement of Creative Musicians [circa 1969]. **\$450**

First edition. Quarto. (56)pp. Mimeographed sheets of various colors side stapled with stiff paper wrappers. About near fine with some wear at the extremities, a few scattered tears, and a spot of dampstaining on the front wrap. A magazine published by the Chicago-based African-American non-profit group the Association for the Advancement of Creative Musicians (AACM) founded in 1965 for "nurturing, performing, and recording serious, original music." The writings here relate the group's philosophy, the state of jazz music, and a list of members, along with a mix of poetry and artwork. The contributors include Lester Bowie and Joseph Jarman, both members of the celebrated avant-garde jazz band the Art Ensemble of Chicago from the late 1960s to the 1990s. Other contributors include Maurice B. McIntyre, Leo Smith, Henry Threadgill, Anthony Braxton, Bruce Rutlin, Claude Delcloc, and John E. Powell. [BTC #364746]

(Music). GERSHWIN, George. *George Gershwin's Songbook*. New York: Random House 1932. **\$10,000**

First edition. Folio. Illustrated by Constantin Alajalov. Attractively and elaborately rebound in quarter morocco and music-themed patterned papercovered boards with morocco gilt title piece. Fine. One of 300 numbered copies **Signed** by both Gershwin and Alajalov. Laid into this copy is the rarely present sheet music insert for the song "Misha, Yasha, Sacha, Tacha," written but not used for the 1931 film *Delicious*. Housed in a custom cloth clamshell case with morocco spine label. The original leather binding decomposes quickly, especially if the book is opened for its original use – to be splayed open at the piano. [BTC #97710]

(Music). LENNON, John. *A Spaniard in the Works*. London: Jonathan Cape 1965. **\$3500**

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]

(Music). LOTHIAN, Andy, edited by (BEATLES). *Scottish Beat – No. 1, February 1964*. Dundee, Scotland: Malcolm Nixon Agency Ltd 1964. **\$650**

Magazine. Small quarto. 18pp. Stapled pictorial wrappers. Near fine with a subtle vertical indentation near the foreedge and some oxidation at the staples. A Scottish pop music magazine published by the Malcolm Nixon Agency to tout their artists and the local music scene. This debut issue includes small articles and photos of The Beatles, The Ronettes, The Hollies, and Gerry and The Pacemakers, as well as many popular local artists such as Joe Brown, Johnny and the Copycats, Johnny Hudson, Tommy Dene, The McKinley Sisters

and others. *OCLC* lists no copies. A scarce item from the early days of The Beatles and the blossoming 1960s music scene. [BTC #364949]

### ***Hart Crane's Copy***

(Music). ODUM, Howard W. and Guy B. JOHNSON. *The Negro and His Songs: A Study of Typical Negro Songs in the South*. Chapel Hill: University of North Carolina 1925. **\$9500**

First edition. A thin, horizontal strip of cloth neatly removed from the rear board, some pervasive splash marks on the spine, hinges show evidence of an old repair, still a pleasant, near very good copy, lacking the dustwrapper. Poet Hart Crane's copy with his ownership **Signature** on the front fly. An important scholarly attempt to examine black life in the South in the context of indigenous music. Crane has made several pencil notes in the text, mostly underlining and check marks, and a few words, as well as a list of page marks indicating songs on the rear pastedown. [BTC #100265]

(Music). [Quicksilver Messenger Service]. *[Flyer]: Fluxfest: On March 31, A Strange Evening of Experimental Events Will Be Offered at Longshoremans Hall, San Francisco. These cosmic / concrete happenings are designed & based on various international underground movements. Part two of the program includes Quicksilver Messenger Service & Wildflower. Tickets are available at a variety of places*. San Francisco: [no publisher 1967]. **\$450**  
7.5" x 10.25". Single printed sheet with photographic illustration. Rubberstamped date "Mar 19 1967" on verso. Fine. The flyer for the first Fluxfest, held in San Francisco in 1967. Very nice copy. [BTC #365544]

(Music). (Raymond Pettibon) Black Flag. *16 Black Flag Flyers*. California: [1979-1982]. **\$12,500**  
Sixteen Black Flag flyers as follows: Nine black and white Xeroxed flyers on 8.5" x 11" paper; one black and pink 11" x 17" Xeroxed flyer and one each of 3.5" x 8.5" and 5.5" x 8.5" black and white Xeroxed flyers. All flyers very good to near fine with some tape abrasions, slight creasing, and tiny chips from removed staples. Eleven of the flyers are confirmed as having artwork by Raymond Pettibon.

1. *Black Flag at the Mabuhay*. 8.5" x 11" black and white Xeroxed flyer promoting a September 7th 1979 show at Mabuhay. One of the earliest Pettibon / Black Flag fliers in exceptional condition with a striking image from the artist of a man with a pickax. Also includes a small advertisement for Black Flag's E.P. "Nervous Breakdown" on SST records.

2. *Creepy Crawl The Whiskey*. 8.5" x 11" flyer promoting a Black Flag show at The Whiskey on Wed. Oct. 8, 1980 with D.O.A. Artwork of a man and the profile of a woman with "Charlie, you better be good. It wasn't easy getting in here, you know," printed above them. Pettibon signed this flyer in print as "St. Pettibone."

3 *Black Flag at the Starwood*. 8.5" x 11" orange flyer folded for mailing, addressed and stamped on the verso. Flyer promoting a Black Flag show at the Starwood on November 18th 1980 with The Minutemen. Also advertises the band's E.P. *Jealous Again*, and the Minutemen's debut E.P. *Paranoid Time*. Artwork by Raymond Pettibon of two cowgirls fighting.

4 *Black Flag 10th Street Hall*. 8.5" x 11" orange Xeroxed flyer promoting an all ages show at the 10th Street Hall on April 25th 1981 with Flipper, Minutemen, and the Stains. Artwork by Pettibon

of a woman in a cowboy hat being groped by a man.

5 *Black Flag at The Fleetwood*. 8.5" x 5.5" handbill sized flyer promoting a show on Friday May 23rd 1981 with special guest and another on June 10th, which has been crossed out and replaced with 6th, with The Subhumans.

6 *KC presents Black Flag*. A pink 11" x 17" flyer promoting a Black Flag show at Devonshire Downs on Fri. Sept 11th 1981, with Fear, Stains X, Youth Gone Mad and Caustic Cause. Artwork, unsigned Raymond Pettibon, of a graveyard with "You are Necessary" written across the side.

7. *Black Flag and Saccharine Trust*. An oblong, 3.5" x 8.5" handbill sized flyer promoting two dates with Black Flag duel headlining with Saccharine Trust. One, Sun. May 30 1982 with Angelic Upstarts at Left Bank in Mt. Vernon, NY; and the second, Mon. May 31st with Minor Threat at My Father's Place on Long Island. It includes two small pictures of singers presumably from each respective band, but they can't be identified.

8. *KROQ in assoc. with Phantom and BUnKO present Black Flag*. 8.5" x 11" flyer promoting a show on Friday June 19th 1981 at the Santa Monica Civic with Adolescents, D.O.A. and Minutemen. The artwork features two Xeroxed photos of children and prose from "Tony Cadena, 7, Oakland, California," and "Gregory Ginn, 5, Los Angeles, California."

9. *Goldenvoice & SST Present Black Flag*. Another 8.5" x 11" flyer promoting the Saturday July 17th 1982 show at the Olympic Auditorium with 45 Grave, DOA, Descendants, Hüsker Dü and UXB. Although it is for the same show it has different artwork, unsigned Raymond Pettibon, depicting a naked man committing suicide being held by a woman, the words "I don't want to live without love" written on a mirror.

10. *Goldenvoice & SST Present Black Flag*. 8.5" x 11" flyer promoting a Black Flag show at the Olympic Auditorium on Saturday July 17th 1982 with 45 Grave, DOA, Descendants, Hüsker Dü and UXB; and *Blowout at Whiskey* July 20th featuring the Minutemen, Saccharine Trust, Meatpuppets and Overkill. Artwork signed by Tovar, Money and Pettibon featuring the men of Black Flag as roller derby girls.

11. *RRZ Presents Black Flag*. 8.5" x 11" flyer for a show on Friday July 23rd and Saturday July 24th, 1982 at On Broadway with Meat Puppets, Descendants, Angst & More. The artwork, unsigned Raymond Pettibon, is of a woman pointing to her topless dead friend saying "If you're really Christ, why don't you raise Janie?" to a man in a cape.

12. *Dancing Waters: T.V. Party and Beer*. 8.5" x 11" Xerox of a handwritten flyer, presumably as issued, promoting a Black Flag show in San Pedro on Friday July 30th 1982.

13. *A Goldenvoice Production: Long Live Crime*. 8.5" x 11" flyer promoting a Black Flag show at S.I.R. on Sat. Nov. 27, 1982 with DOA and the Descendants. Artwork by Raymond Pettibon of two hands exchanging a cream like substance between prison bars.

14. *This is a Punchline*. 8.5" x 11" flyer promoting a Black Flag show at the Ukranian Hall in Hollywood on Friday Dec. 10, 1982 with D.O.A., Descendants, and the Minutemen. It was a rescheduling of the previous flyer's show at S.I.R. Artwork by Raymond Pettibon of a skeleton as a stand up comedian on stage saying "Life is a joke."

15. *Black Flag New Releases and Upcoming Gigs*. 8.5" x 11" black and white Xeroxed flyer folded for mailing, addressed and stamped on the verso. A list of upcoming shows through the month of July 1984 with Saccharine Trust, Saint Vitus, and the Meat Puppets with two images by Pettibon of a nun and a man killing himself. Also with a list of new releases from Black Flag, Minutemen, Husker Du, Saccharine Trust, and Saint Vitus.

16. *Black Flag Manifesto*. 8.5" x 11" flyer stating the ethos of the band, Black Flag. "No more governments, religions, class, money or

symbols to divide us." The artwork is a collage of figures Xeroxed on yellow paper, including Johnny Rotten from the Sex Pistols, Jello Biafra and Elvis.

Black Flag, widely regarded as one of the first hardcore punk bands, was formed in 1976 by Greg Ginn, guitarist and only continuous member. Along with hardcore they are seen as innovators of the West Coast punk sound and influential in the counterculture of punk both in the U.S. and overseas. From 1981-1984 they were fronted by Henry Rollins, arguably their most notorious member.

Raymond Pettibon is an American artist noted for his comic-like drawings, black ink on paper, and his association with Black Flag and the mid 1970's to late 1980's punk scene. His career started when his brother, Greg, created the band and founded SST records promoting Pettibon to the status of unofficial artist for the label. [BTC #364995]

### ***The letter that secured The Jesus and Mary Chain's first record***

(Music). REID, Jim. *Autograph Note Concerning The Jesus and Mary Chain's First Single "Upside Down"*. [London]: [1984]. \$1850  
Holograph note written in black ink on both sides of a single sheet of lined notebook paper. Approximately 150 words. [2]pp. Near fine with light vertical fold, tiny single tear at the foredge, and top edge with scattered remnant from being torn from a spiral notebook. Original Autograph Letter **Signed** from The Jesus and Mary Chain lead singer Jim Reid to Creation Record's Alan McGee, the man who would sign the band to their first record deal and become their manager, probably tendered with the master tape of the band's first demo/single ("Upside Down") in the hopes of gaining attention. According to Dave Thompson's book *Alternative Rock*: "They recorded another demo and mailed it to the then-tiny indy Creation Records, in the hope of getting a gig at label head Alan McGee's Living Room club. He was impressed, not only booking the band, but also issuing their first single." The note outlines the problems with equipment, financing, and engineers they experienced during the recording: "We didn't have very much money so we went into an 8 track studio and recording it live (more or less) but it sounded fucking awful. The guitar sound was terrible and the whole thing was very tame. Mainly because of the stupid bastard engineer who didn't understand what we were looking for. ... Hope you like it. It is called 'Upside Down' and was written by Jim Reid and William Reid." The letter ends with a list of band members, including original drummer Murray Dalglish who left the band at the end of 1984 in a dispute over money. A humorous and pivotal letter than led to the band signing with Creation and ultimately to their debut album *Psycho Candy*, one of the seminal indy albums of the 1980s. From the private collection of Alan McGee. [BTC #365763]

(Music). RINGMA, Bettie and Marc H. Miller. *Bettie Punks Out: New York 1976-1977; London 1977; Los Angeles 1977*. Amsterdam: Ringma & Miller 1976-1977. \$7500

Three small black leather portfolio's of punk photographs. Each portfolio is leather over card stock (approximately 4.5" x 5") with a snap closure, and is embellished with safety pins, rings, and cardboard tabs with the title and information rubberstamped on it, and in two cases with metal studs. Each contains ten color photographs (approximately 3.5" x 5") of Bettie Ringma posed with Punk notables of the era. Typed label with Ringma and Miller's Amsterdam address in each. Small tears near the snaps, near fine; the photos have small stains on the verso of some, but are otherwise about fine, and each is captioned either by hand or in type on the

verso, identifying the subjects. Ringma and Miller are visual artists and their somewhat unlikely art project was the basis for what is probably the first Punk Art Exhibition at the Washington Project for the Arts in Washington, D.C. in 1978 which combined these photographs with Curt Hoppe paintings inspired by the photographs, as well as the work of other Punk visual artists including Alan Vega (of Suicide), Amos Poe, Jimmy DeSana, Legs McNeil, and John Holstrom. The show was repeated in New York in 1978 and in Amsterdam in 1979. This collection includes the photograph "Bettie and the Ramones" that was later painted and published in "Art in America".

Most of the photographs are of bands and band members, a few are less identifiable, possibly punk scenesters. The New York folder includes photographs of Bettie Ringma with The Talking Heads, Lance Loud, Richard Hell of Television, Willy DeVille, Rat Scabies of The Damned, The Erasers, Debbie Harry, The Dictators, The Ramones, and The Deadboys.

The London portfolio includes Captain Sensible, Joan Jett, Sue Bad, Barrie Meister of The Rods, The Screamers, Paul Grey of The Rods, The Zippers, "Pam and John", Seiki Sasaki, and Lizzy Leather.

The Los Angeles portfolio includes Ringma with Rodney Bingenheimer, Roxy Punks, Omar Bizarre, "Sheena", John Ellina, Backstage Pass, Ivy Penrose, "Joe and Pleasant", Donny of the Blitz, and The Screamers (again).

Originally individual photos were sold at the exhibition, or in portfolios from a small ad in "The Rolling Stone" that one imagines sold very few units. Rare. *OCLC* includes a single mention of "Bettie Visits CBGB" (presumably the New York folder) with only nine photographs, at the Savannah College of Art and Design; Bettie Ringma's archive is at MOMA. Early on-the-ground documentation of the nascent days of Punk. [BTC #368364]

(Music, Rock & Roll). TROW, Micheal-Arthur. *The Pulse of '64: The Mersey Beat*. New York: Vantage Press (1979). \$300  
First edition. Fine in fine dustwrapper. Vanity press account of the Mersey scene by a native of the region. Scarce. [BTC #368108]

(Music). (Rolling Stones). MONTGOMERY, David. [Poster]: *Rolling Stones Sticky Fingers Promotional Poster*. 1971]. \$325  
Promotional poster measuring 35" x 23". Printed on textured paper and with the lips logo in the bottom right corner (reproductions have been made but they are printed on smooth paper and often without the logo). Folded as issued, else fine. The U.S. promotional poster for the release of the Rolling Stone's album *Sticky Fingers*. A seminal album (sorry) that included the songs "Brown Sugar," "Wild Horses," and "Can't You Hear Me Knocking," it was also the first album released on the band's own label (after spending most of the 1960s with Decca and London Records), and the first to use the famous "Tongue and Lips" logo designed by John Pasche. The photograph, by David Montgomery, features the Stones playfully posing with copies of the album. The album's famous zippered crotch cover (a photo of Joe Dallesandro, although other individuals have been proposed as well) was conceived by Andy Warhol, photographed by Billy Name, and designed by Craig Braun. Issued to record shops for promotional display, most examples of this poster were subject to wear and tear. A hard-to-find poster and in as new condition. [BTC #341298]

***Bruce Springsteen's High School Yearbook***  
(Music). (SPRINGSTEEN, Bruce). [High School Yearbook]: *The Log 1967*. Freehold, New Jersey: Freehold Regional High School 1967. \$3000  
First and only edition. Quarto. 301,[6]pp. Decorated brown leatherette. A bit of rubbing and wear at the spine ends, text block drops forward a little, else a nice, near fine copy. Bruce F. Springsteen's senior class yearbook. He appears in his senior picture in jacket and tie on page 115, with the revelation that he was in the college prep program, but with no other listed activities. Scarce. [BTC #317873]

(Music). THOMAS, David. *Three Manuscript Songs for Pere Ubu (Chinese Radiation, Real World, and One Four Nine)*. \$2500  
Three octavo leaves, each with a different song by David Thomas for the Cleveland proto-punk band Pere Ubu. The first song, "Chinese Radiation," is completely handwritten by Thomas (but unsigned), displays a few small corrections, and differs substantially from the recorded version. The second song, "Real World," is typewritten with small holograph corrections by Thomas, including the direction "[insert: senseless noise]." The third is a brief typed manuscript for "Drinking Wine Spodyody" but is here entitled "One Four Nine" with no holograph corrections. (Pere Ubu was noted for appropriating known song titles for their original compositions; this is apparently an early version before the "finished title" was appropriated.) Some folds and small stains on "Chinese Radiation" thus very good, the other two about fine. All three songs are on the verso of the stationery of the Pressler-Weissinger Co., a Cleveland electronics company co-owned by Roy Pressler. Pressler's daughter Charlotte was a central figure in the Cleveland punk scene whose eloquent exposition of the scene, printed in the 3a issue of *CLE* (Cleveland's long-running underground music magazine) is one of the best contemporary pieces on Cleveland Punk. Unique documentation of early work from what some consider one of the great avant-garde rock bands. [BTC #343594]

(Music). [TRAVIS, Geoff]. [Catalog]: *Rough Trade Secrets of the Unknown*. [London: Rough Trade] 1981. \$450  
Catalog. Octavo. Stapled wrappers. Fine. An early catalog from the legendary independent record label, Rough Trade which helped create and shape the English music scene of the late 1970s and early 1980s. Begun as independent record store in West London in 1976 run by proprietor Geoff Travis, the shop became a focal point for new music in post-punk Britain spawning a record label of the same name in 1978 to help publicize new bands. As a label, Rough Trade created a loose network of affiliated shops across the country allowing small bands and record label, such Factory Records and 2 Tone Records, to gain greater distribution. This catalog was published in March of 1981, shortly before the records store and record label separated, but in the early pre-Smiths days. Travis, who likely wrote the brief introduction to this catalog, laments how he "made a rash promise to do a malodorous list of records cassettes fanzines so here it is." Among the noteworthy items listed are: Rough Trade's early singles from Stiff Little Fingers, Swell Maps, Cabaret Voltaire, and others; an apology about not having more copies of the new Factory Records sampler; and an inside back page explanation that their supply of cassettes is limited and that it's "probably better to buy cassettes directly from the maker." [BTC #364773]

**First appearance of the Factory Records Logo**

(Music). WILSON, Tony, Ian Curtis [SAVILLE, Peter]. *Factory Records Newsletter and Shareholder's Analysis [with] Joy Division "Bandthe, Bandthe, Bandthe..." [Promotional sheet]*. Manchester: Factory Records September 1979. \$3500 Original photocopied newsletter with promotional sheet. [2]pp + [2]pp. Two sets of loose sheets printed versos only attached with one staple. Near fine with some light wear at the staple and a few corners, particularly the final sheet. A rare example of two seminal documents from Factory Records. The first, a "polemical newsletter written by Tony Wilson in September 1979, detailing Factory's activities to date, and future plans" (*Peter Saville Estate 1-127#10*), is in essence a press release/bibliography describing in an often-sarcastic tone everything Factory Records had released up until that point, including items of dubious legitimacy ("Factory egg timer; menstrual art..."). Factory is famous for its cataloguing system, assigning numbers to everything from posters and records to inserts and even the coffin of founder Tony Wilson (FAC 501), a process documented in this "History Lesson" for the first time. This is also the first instance of the Factory Records logo designed by Peter Saville, a logo made famous by label members like Joy Division, OMD, New Order, The Happy Mondays, Cabaret Voltaire and others.

Together with the newsletter is the first Joy Division promotional sheet, written by Ian Curtis, but typed and signed by Steve Morris which was sent out with the "Ideal For Living" EP in 1978. Mark Johnson, in his seminal *An Ideal for Living: An History of Joy Division*, discusses the present press release at some length: "A press release dated 18 Feb 1978 which was written by Ian and typed by Steve Morris, says that the group took advantage of this break from gigging to write some new songs and 'find a more suitable drummer'." At the end of the release there is a reference to an unnamed, and as-yet unreleased E.P. which was "originally intended for release on our own label - ENIGMA - but after the records had been printed it was discovered that another record company existed with the title ENIGMA, so once again we are in a 'HAVING TO CHANGE THE NAME' situation." This E.P. could only have been "An Ideal For Living" which was recorded in December 1977 and released in June 1978.

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

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

**America's First Big-Band Leader**

(Music; African-Americana). JOHNSON, Francis (Vincenzo Bellini). [*Sheet Music Score*]: *Philadelphia Gray's Quick Step; From Bellini's opera I Puritani; as performed by*

*Johnson's Brass Band*. Philadelphia: Fiot, Meignen & Co. [circa 1837]. \$2750

First edition. Piano score. Folio. [4]pp., with a lithographic illustration of Captain Cadwalader in front of his troops on the front cover. Disbound, with creasing and tiny sewing holes at the spine, moderate foxing mostly to the rear blank cover, about very good. Composed and arranged for piano by Francis "Frank" Johnson, an internationally renowned African-American musician and composer from Philadelphia. Johnson was a virtuoso of the keyed Kent bugle and the violin, the first black musician to publish sheet music (over 200 scores), and the first American musician to tour Europe with a band. Johnson's Brass Band, initially composed entirely of African-Americans, was also the first to integrate with white players. In 1837 Queen Victoria gave Johnson a silver bugle as a present for his band's performance celebrating her ascension to the throne. The "Philadelphia Gray's Quick Step," a patriotic march dedicated to Captain George Cadwalader, was an immediate sensation that "took the city and nation by storm." Johnson used the Aria "Suoni La Tromba," from Bellini's *I Puritani di Scozia [The Puritans of Scotland]* as its thematic basis. Scarce in the trade. OCLC locates only six copies. [BTC #364465]

(Musical autographs). STRAUSS, Richard. *Die Frau ohne Schatten (The Woman without a Shadow) Metropolitan Opera Libretto*. New York: Boosey & Hawkes (1964). \$175

**Signed** Metropolitan Opera Libretto. [6], 49, [2] pp. 25.5 cm. Fine in stapled wrappers. From the Subscription performance (February 21, 1969), with a program excerpt of the cast list and ticket stub laid in. Conducted by Karl Bohm, with James King as the Emperor, Leonie Rysanek as the Empress, and Irene Dalis as the Nurse. **Signed** by James King, Irene Dalis, and four other performers on the front wrap. [BTC #341477]

**They Live By Night**

(Mystery). ANDERSON, Edward. *Thieves Like Us*. New York: Frederick A. Stokes 1937. \$6500

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 (at the suggestion of influential producer and much later character actor John Houseman). The book was filmed under its original title in 1974 by Robert Altman, starring Keith Carradine and Shelley Duvall and featuring background radio music and sounds provided by mystery author, bookseller, and old-time radio expert John Dunning. Exceptionally scarce in jacket. [BTC #87132]

**Basis for Diabolique**

(Mystery). BOILEAU, Pierre and Thomas Narcejac. *The Woman Who Was No More*. New York: Rinehart and Company (1954). \$3500

First American edition. Page edges very slightly browned, still fine in fine dustwrapper. An exceptionally uncommon title, the first book by this French team to be published in the U.S. Basis for the classic Henri-Georges Clouzot film *Les Diaboliques*, with Simone Signoret and the director's wife Vera Clouzot, in which the two women conspire to murder their sadistic husband/lover. The film is arguably the best psychological thriller of all time, and one from which many of the conventions of the genre stem. Alfred Hitchcock, already well-established as the "Master of Suspense," was upset at having missed the film rights to this book and took special care to acquire the rights to Boileau and Narcejac's follow-up, which became *Vertigo*. Later

remade several times, including a 1994 version with Sharon Stone and Isabelle Adjani. Translated from the French and published before the film was released, this had a very small print run, perhaps as few as a thousand copies. Considering the cheap leftover wartime materials employed, it is unlikely to have survived in any numbers. This is the nicest copy we've seen. [BTC #89160]

(Mystery). CHESTERTON, G.K. *The Man Who Knew Too Much*. New York: Harper and Brothers 1922. \$1350

First American edition. Fine in a slightly age-toned, near fine dustwrapper with a couple of tiny nicks and tears. 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, seldom found in jacket. [BTC #364680]

(Mystery). CHESTERTON, G.K. *The Man Who Knew Too Much and Other Stories*. London: Cassell and Company (1922). \$6500

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]

(Mystery). CHESTERTON, G.K. *Four Faultless Felons*. London: Cassell (1930). \$1500

First edition. Fine in a very good dustwrapper with slight chipping at the spinal extremities, particularly at the foot. A collection of four novellas. Exceptionally scarce in jacket. [BTC #47323]

(Mystery). CLARKE, Donald Henderson. *Louis Beretti: The Story of a Gunman*. London: Alfred A. Knopf 1930. \$275

First English edition, Colonial issue (so stamped). Corners a little bumped and modest soiling on the boards, very good in very good dustwrapper from the original U.S. Vanguard Press edition, with small chips and tears. The first of five *Hubin*-listed mysteries by Clarke, basis for the film *Born Reckless*, directed by John Ford and Andrew Bennison, and featuring Edmund Lowe as a not-particularly-convincing Italian-American gangster. Both John Wayne and Randolph Scott also have small, uncredited parts. An unusual edition, the English publishing arm of Knopf was very short lived and usually printed books in very small numbers. [BTC #348576]

(Mystery). CORNWELL, Patricia. *Postmortem*. New York: Charles Scribner's Sons (1990). \$1500

First edition. Fine in fine dustwrapper. **Inscribed** by the author, her first mystery and first in her Kay Scarpetta series. [BTC #351100]

(Mystery). CROFTS, Freeman Wills. *The Pit-Prop Syndicate*. New York: Thomas Seltzer 1925. \$2000

First American edition. Fine in fine dustwrapper with some tiny nicks and tears. An absolutely beautiful copy. Author's third mystery. Amateurs trying to penetrate a crime syndicate are forced to call upon the professionals. We can't imagine a nicer copy exists. [BTC #51877]

(Mystery). DALY, Carroll John. *The Mystery of the Smoking Gun*. New York: Frederick A. Stokes 1936. \$2500

First edition. Fine in a nice, near fine dustwrapper with a crease on the front panel. Satan Hall versus the crime syndicate. Very scarce in jacket. [BTC #292338]

(Mystery). FLEMING, Ian. *Live and Let Die*. New York: The Macmillan Company 1955. \$750

First American edition. Fine in fine dustwrapper with a slight wrinkle at the crown and a touch of rubbing. A much nicer than usual copy of the author's scarce second book. Written before *Casino Royale* was published, the return of James Bond ensured that Fleming would create the most successful series in spy literature, a success greatly magnified, though not always enhanced, by the phenomenally popular and enduring film series. 007 spends time in Fleming's adopted home of Jamaica and takes on high-ranking SMERSH member Mr. Big, the most powerful criminal in the world. Basis for the first Roger Moore-as-Bond film. [BTC #370102]

(Mystery). FLEMING, Ian. *For Your Eyes Only*. London: Jonathan Cape (1960). \$4500

First edition. Fine in fine dustwrapper with a tiny crease on the front flap. The eighth Bond book, containing five separate stories of 007: the title story, "From a View To a Kill," "Quantum of Solace," "Risico," and "The Hildebrand Rarity." The first three stories have lent their names to James Bond films and, in the case of the book's title, a hit song as well. An exceptional copy. [BTC #102287]

(Mystery). FLEMING, Ian. *For Your Eyes Only*. New York: Viking Press 1960. \$1000

First American edition. Fine in fine dustwrapper with a tiny rubbed spot on the front panel near the flap fold. The eighth Bond book, containing five separate stories of 007: the title story, "From a View To a Kill," "Quantum of Solace," "Risico," and "The Hildebrand Rarity." The first three stories have lent their names to James Bond films and, in the case of the book's title, a hit song as well. A superior, fresh and crisp copy, and seldom found thus. [BTC #312981]

(Mystery). GRAFTON, Sue. *"B" is for Burglar*. New York: Holt, Rinehart & Winston (1985). \$1000

First edition. A slight smudge on the front board else fine in fine dustwrapper. **Signed** by Grafton. [BTC #349743]

(Mystery). GREEN, F.L. *Odd Man Out*. London: Michael Joseph (1945). \$2500

First edition. Fine in a lightly rubbed, very good plus dustwrapper, tanned on the spine and with some other light wear. **Inscribed** by the author to publisher J.J.H. Gaute, welcoming him to Ireland: "To Joe Gaute who conquered the North and South of Ireland in three weeks from F.L. Green, Belfast May 1945." A brief note from Gaute laid in explaining the inscription. An excellent thriller about a wounded Irish rebel leader who is hunted by police after a robbery, it was the basis for the classic Carol Reed film featuring James Mason. A rare novel, published in wartime, and the only signed copy we've seen. [BTC #94001]

(Mystery). HALLAS, Richard (pseudonym of Eric Knight). *You Play the Black and the Red Comes Up*. New York: McBride 1938. \$17,500

First edition. Minute bumps to the crown and foot else fine in a lovely, about fine example of the scarce dustwrapper with a few rubbed spots and slight loss at the spinal extremities (affecting a

couple of letters). A lost classic of hardboiled fiction; when it came out it was compared to *The Postman Always Rings Twice* and *They Shoot Horses, Don't They?* An Oklahoma man comes home and finds his wife and child gone, perhaps to California, and he sets out after them. The only mystery novel written by Eric Knight, an excellent and very versatile writer (he also wrote *Lassie, Come Home*) who died in a plane crash during WWII. An uncommon book, and genuinely rare in jacket. [BTC #97353]

(Mystery). HAMMETT, Dashiell. *The Glass Key*. New York: Alfred A. Knopf 1931. \$6500

First American edition, preceded by the British edition. Modest fading to the boards, and a couple of creases on the front fly, very good in an about very good, somewhat rubbed dustwrapper with a few marginal chips, the largest of which affects the "D" in Dashiell on the front panel. The author's uncommon fourth book. [BTC #364643]

(Mystery). HIGHSMITH, Patricia. *The Talented Mr. Ripley*. New York: Coward-McCann 1955. \$4000

First edition. Fine in fine dustwrapper with a very tiny nick at the edge of the crown where it meets the front panel, and very slight rubbing. A beautiful copy of this classic mystery, the first book in the Ripley series. Basis for the acclaimed 1960 René Clément film *Purple Noon* with Alain Delon, and more recently filmed by Anthony Minghella with Matt Damon, Gwyneth Paltrow, and Jude Law. [BTC #74564]

(Mystery). HUMPHREYS, Ray. *Hunch*. New York: Loring & Mussey (1934). \$475

First edition. Boards soiled, about very good in very good or better dustwrapper with slight soiling. Warmly **Inscribed** by the author. The only mystery by a longtime police reporter turned Chief Investigator for the Denver District Attorney's Office. Very scarce, hardboiled gangster novel issued by a smalltime publisher and with excellent jacket art by "Chelsea Group W.S." [BTC #368279]

(Mystery). LEONARD, Elmore. *Fifty-Two Pickup*. New York: Delacorte (1974). \$300

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]

(Mystery). LEONARD, Elmore. *Swag*. New York: Delacorte Press (1976). \$150

First edition. Bottom of the boards a little rubbed, thus near fine in fine dustwrapper. **Inscribed** by Elmore Leonard. [BTC #350590]

(Mystery). MacDONALD, John D. *Typed Letter Signed "John"*. \$350

One page Typed Letter **Signed** "John" to Robie Macauley, editor at *Playboy*, about a story he is submitting for consideration. [BTC #7406]

(Mystery). MacDONALD, John D. *A Deadly Shade of Gold*. Philadelphia / New York: Lippincott 1974. \$275

First American hardcover edition. Fine in a lightly rubbed, about fine, black dustwrapper. A nicer than usual copy of a cheaply manufactured volume. [BTC #337600]

(Mystery). MacDONALD, Philip. *Patrol*. New York: Harpers 1928. \$850

First American edition. Contemporary owner name, slight soiling to the binding, still fine in an attractive, very good plus dustwrapper with several small chips and tears, mostly at the spine ends. Members of a small British Army unit stranded in a Mesopotamian oasis are picked off one by one by hostile Arabs. Basis for the classic John Ford film *Lost Patrol* featuring Victor McLaglen, Boris Karloff, and Alan Hale. Very scarce in this condition. [BTC #55129]

(Mystery). MEADE, L.T. and Robert Eustace. *The Gold Star Line*. London: Ward, Lock & Company 1899. \$3500

First edition. Illustrated by Adolph Thiede. Bevelled decorated blue boards gilt. Neat contemporary owner name on the front fly, a lovely and tight, near fine copy. Exceptionally uncommon, especially in this condition. [BTC #286010]

(Mystery). ODLUM, Jerome. *Each Dawn I Die*. Indianapolis and New York: Bobbs-Merrill Company (1938). \$2200

First edition. Spine heavily bleached, good only in an internally lined, good dustwrapper with a small chip at the crown. **Inscribed** by the author: "To Jennie & Lee Luschier - my old friends. Jerome Bob Odlum. Mar. 25, 1938." Also **Inscribed** in another hand, presumably that of the author's wife: "To - Lee and Jennie Luschier. Mildred & Bob Odlum." Basis for the 1939 William Keighley film featuring James Cagney as an unjustly imprisoned reporter, and George Raft as a hard-as-nails mobster he turns to for help. Scarce in jacket, and especially signed. [BTC #347393]

(Mystery). PATTERSON, James. *The Thomas Berryman Number*. Boston: Little, Brown and Company (1976). \$1250

First edition. Fine in fine dustwrapper. Author's Edgar Award-winning first book. A beautiful copy. [BTC #350753]

(Mystery). SEIFERT, Adele. *Deeds Ill Done*. New York: M.S. Mill 1939. \$1500

First edition. Octavo. 253pp. About near fine in slightly cocked spine and touch of bumping at the spine ends in about very good dustwrapper with wear at the extremities, some small chipping and tears at the spine folds, and sunning to the spine. **Inscribed** by Seifert to the family of her sister, the prolific author Elizabeth Seifert. Adele Seifert's first solo book (following another mystery she co-wrote with her other sister Shirley). A wonderful association copy of a scarce mystery. *OCLC* locates no copies. [BTC #363875]

(Mystery). THOMPSON, Jim. *Calendar of Annual Events in Oklahoma*. Oklahoma: Works Progress Administration, Federal Writers' Project 1938. \$4500

First edition. Stapled orange wrappers. Illustrated by cowboy artist Wallace Simpson and Oneida Indian artist Walker Boone. WPA Assistant Director Clair Laning's copy, with her ownership signature on the inside front cover. Tiny chips to the front wrap else very near fine. An attractively printed pamphlet, and Jim Thompson's first appearance in print, as Director, prominently noted at the top of the title page. It is likely that Thompson provided the introductions to the various sections of the calendar, and possibly some of the thumbnail descriptions of the various activities in Oklahoma. A rare Thompson item, preceding both *Now and On Earth* and his first short story appearance. [BTC #64622]

(Mystery). WELLS, Carolyn. *Murder in the Bookshop*. New York: J.B. Lippincott (1936). \$1200  
 First edition. Fine in near fine dustwrapper with a small snag tear on the edge of the spine. Good looking, good humored New York City bibliophile is murdered and a \$100,000 book is missing. Eek! [BTC #366850]

(Mystery). WILLEFORD, Charles. *Poontang and Other Poems*. (Crescent City FL: Privately Printed/New Atheneum Press 1967). \$3500  
 First edition. Stapled wrappers. Very slight bump to the bottom corner, still easily fine. **Signed** by the author. Reportedly one of 500 copies, this is the seemingly scarcer variant in gray wrappers (also issued in green, no priority). A self-published volume of poetry, perhaps the scarcest book published under Willeford's name, and rare signed. [BTC #45959]

(Mystery). WOOLRICH, Cornell. *Cover Charge*. New York: Boni & Liveright 1926. \$4500  
 First edition. Corners bumped, modest tears at the spine ends, and hinges starting, a near very good copy lacking the very uncommon dustwrapper. First book by the much admired genre writer whose work is periodically rediscovered. This copy is nicely **Inscribed** by the author in the year of publication, utilizing most of the front fly: "To Ken Daugherty in memory of many pleasant sympathies we share / from his devoted friend Cornell Woolrich. New York Aug. 10, 1926." Daugherty's pencil signature appears on the rear fly as "D'Augherty," and a penciled address is on the front pastedown. Kenneth L. Daugherty was an Edgar Allan Poe scholar who published several papers on Poe in the 1930s. The novel, which is a Jazz Age imitation of Woolrich's then-idol F. Scott Fitzgerald, features a female character named Vera Dougherty, and perhaps the recipient of this copy lent a variation of his name to her. Woolrich signed little, and but for this copy, we've never seen a copy of his first book signed. [BTC #86109]

(Mystery). WOOLRICH, Cornell. *A Young Man's Heart*. New York: Mason Publishing Company 1930. \$1750  
 First edition. A trifle sunned at the crown, still easily fine in a very attractive, very good dustwrapper with a chip at the crown which affects the "A" of the title. One of the author's early novels, about an American who brings his bride to Mexico, where he used to live, to find things changed and sinister. Very scarce in jacket. [BTC #33846]

(Mystery). WOOLRICH, Cornell. *Violence*. New York: Dodd, Mead & Company (1958). \$5000  
 First edition. A trifle rubbed else fine in a slightly spine-faded, very good or better dustwrapper. **Inscribed** by the author: "To Ed Singer from his friend Cornell Woolrich 3/17/61." An attractive copy of this uncommon collection of stories. Includes "The Corpse in the Statue of Liberty," one of his best early tales, and "Guillotine" and "The Moon of Montezuma," which were both televised on the anthology program *Thriller* starring Boris Karloff. Woolrich inscriptions are very uncommon. [BTC #364641]

***Inscribed to Gordon Lish***

NABOKOV, Vladimir. *Transparent Things*. New York: McGraw-Hill (1972). \$12,000  
 First edition. Fine in a slightly chipped, about very good dustwrapper, housed in a chemise and quarter morocco slipcase. Warmly **Inscribed** by the author to Gordon Lish, who published

some of Nabokov's stories when he was fiction editor at *Esquire*: "for Gordon Lish from Vladimir Nabokov. I sold this for a song, 'A Russian Beauty's' last price is a ditty (Alaskan slang for 1500 dollars). Jan. 1973 Montreux." [BTC #346455]

NUTTALL, Jeff, edited by (William Burroughs). *My Own Mag [No. 5]*. Barnet: Jeff Nuttall May 1964. \$450  
 First edition, "Special Tangier Edition." Mimeographed sheets. Approximately 8" x 13". 7pp. Light blue wrappers stapled with a tiny colored square attached to the front wrap as issued, fine. Produced by Nuttall, the magazine combined comic strips, prose stories, and sometimes pages from old magazines and photocopied pictures, along with portions of pages cut away, slashed, or burned. This issue features not only a cover illustration of William Burroughs but a new section edited by him called "The Moving Times." Over two pages Burroughs employs a three-column cut-up technique that is a major new creative outlet for Burroughs which would develop into a self-contained supplement in later issues. The early issues of *My Own Mag* are notoriously difficult to date and number definitively, which was likely the intention of its creator. Jed Birmingham, of the website Reality Studio, has dated this issue as number five. *Maynard & Miles C100* [BTC #325861]

NUTTALL, Jeff, edited by (William Burroughs). *My Own Mag No. 13: The Dutch Schultz Special*. Barnet: Jeff Nuttall August 1965. \$300  
 Magazine. Mimeographed sheets. Approximately 9" x 12". 14pp. Sheets of various sizes and colors, stapled, with a touch of bumping to the top edge, and a bit of light scattered foxing, near fine. Produced by Nuttall, the magazine combined comic strips, prose stories, and sometimes pages from old magazines and photocopied pictures, along with portions of pages cut away, slashed, or burned. This issue features a reproduction of the manuscript of William Burroughs's seven-page story, "Dead Star." Limited to 500 numbered copies with this copy numbered 222. *Maynard & Miles C122*. [BTC #324639]

O'CONNOR, Flannery. *Postcard Signed to Mr. and Mrs. Brainard Chaney*. \$1500  
 Photo postcard of the administration building and spire of the Sacred Heart Church at Notre Dame. Postmarked 6 May 1962. **Signed** by O'Connor ("Flannery") but the address and brief text are in another hand, that of "Tammy" (or possibly "Tommy") who has also signed the card. One tiny tear, still fine. Because of her prolonged ill-health, any material signed by O'Connor is scarce. [BTC #76265]

O'FLAHERTY, Liam. *The Informer*. London: Jonathan Cape 1925. \$5750  
 First edition. About fine in a modestly age-toned, very good dustwrapper with a little shallow chipping at the crown, in a custom chemise and clamshell case. **Inscribed** by the author: "To Leslie Chaundy from Liam O'Flaherty." Chaundy was a bibliographer, but we won't hold that against him. A nice copy of this classic Irish novel which was the basis for the 1935 film that won four Academy Awards including Best Actor for Victor McLaglen and Best Director for John Ford. *Haycraft-Queen Cornerstone*. [BTC #364645]

O'HARA, Frank. *A City Winter and Other Poems*. New York: Editions of the Tibor de Nagy Gallery 1951. \$9000  
 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]

O'KEEFFE, Georgia. *Archive of Autograph Material*. \$6500

A small archive of three autograph letters totaling four quarto pages, each **Signed** by O'Keeffe, as well as an original photographic postcard **Signed** by O'Keeffe. All the correspondence is to Eleanor Anderson, the fourth and final wife of the author Sherwood Anderson, who was busily engaged in compiling her late husband's letters for publication and had extensive correspondence with many of his friends and colleagues. The earliest letter, one page and dated 16 October 1952, gives Eleanor permission to use the Alfred Stieglitz portrait of Sherwood taken in the 1920s, gives her directions on how to use it and requests credit. She also mentions a letter she received from Sherwood about his novel *Many Marriages* that Eleanor might be interested in, but which she has forwarded to Yale with the other Stieglitz papers. Letter is folded for mailing, has a lipstick mouthprint on the edge of the letter where either O'Keeffe or Anderson must have balanced it briefly, and is accompanied by the original hand-addressed envelope. The second letter, two-pages dated 16 January 1957, is about a potential visit from Anderson to O'Keeffe discussing travel plans and methods of communication, as O'Keeffe was without a phone. The third letter, one page dated 19 March 1957 is a brief invitation to visit. The original postcard is a striking photograph of a doorway, ladder and desert shrub in shadow, with a greeting on the verso: "Best greetings from 59 and always. Sincerely Georgia O'Keeffe" and is in the original hand-addressed envelope postmarked 27 December 1958. O'Keeffe's handwriting is flamboyant and beautifully drawn. A superb little archive. [BTC #33245]

OATES, Joyce Carol. *Cupid & Psyche*. New York: Albondocani Press 1970. \$100  
First edition. Fine in self-wrappers. Prospectus laid in. One of 200 numbered copies **Signed** by the author. [BTC #278027]

OATES, Joyce Carol. *A Middle-Class Education*. New York: Albondocani Press 1980. \$65  
First edition. Fine in marbled self wrappers. Prospectus laid in. One of 300 numbered copies **Signed** by the author. [BTC #104994]

OLSON, Charles. *Anecdotes of the Late War*. Highlands, North Carolina: Jonathan Williams 1955. \$5000  
First edition. Broadside, folded into stiff card covers as issued. A little age-toning to the covers else fine. **Inscribed** by Olson to his wife and son: "For B. and for Charles Peter fr. Charles." Issued as Jargon Broadside I. A great association. [BTC #99545]

OLSON, Charles. *Proprioception*. San Francisco: Four Seasons Foundation 1965. \$450  
First edition. Fine in stapled wrappers as issued. Briefly **Inscribed** by Olson to beat generation figure John Montgomery on the front wrapper. A scarce collection of poems, especially signed. [BTC #18359]

(OLSON, Charles, Irving Layton, Kenneth Rexroth, Paul Blackburn, Toda Tomoya, Irving Layton, Douglas Woolf, Kizu Toyotaro, Lucy Lapp, and Ronald Mason) CREELEY, Robert, edited by. *Black Mountain Review 2*. Black Mountain, North Carolina: Black Mountain College 1954. \$950  
First edition. Octavo. Perfectbound decorated wrappers. Corners bumped and a little worn, a small stain on the front wrap and first couple of leaves, very good. Second issue of this important progressive literary and art journal with contributions by Charles Olson, Irving Layton, Kenneth Rexroth, Robert Creeley, Paul Blackburn, Toda Tomoya, Irving Layton, Douglas Woolf, Kizu Toyotaro, Lucy Lapp, and Ronald Mason. Scarce. [BTC #337536]

OSBORNE, John. *Look Back in Anger*. London: Faber and Faber (1957). \$2000  
Uncorrected proof. Printed blue wrappers. Ownership signature of noted British bookseller, Sir Tobias Rodgers. Cocked, a small split at the top of the front wrap as well as some faint marks on the front wrap, else a very good copy. Rare advance copy of this important postwar play that caught its British audience off guard in capturing the nihilistic mood of the generation that was to become known as the "angry young men." [BTC #100340]

OWEN, Robert. *A New View of Society: or, Essays on the Formation of the Human Character, Preparatory to the Development of a Plan for Gradually Ameliorating the Condition of Mankind to which are Prefixed Rules and Regulations of a Community [bound with] An Address to the Inhabitants of New Lanark, The First of January, 1816, at the Opening of the Institution established for the Formation of Character*. Cincinnati: Published by Luman Watson. Looker & Reynolds, Printers / Printed by S.J. Brown at the Emporium Office, for Luman Watson 1825. \$25,000  
"First American edition from the Fourth London edition" of the first title (one of two 1825 issues, the other published in New York), and first American edition of the second title "From the Fourth London Edition." Original or contemporary wrappers. 84pp., 56pp.  
Wrappers are encased in a homemade dustwrapper (and the fragility of the dustwrapper is such that we have not removed it), constructed from the April 27, 1827 issue of the Boston *Record and Telegraph* (predating by two years the first known publisher's dustwrapper). Wrappers beneath appear to be green, and we assume unprinted. Slight foxing to the text, else near fine, the dustwrapper is a little worn at the folds, but still very good or better. Ownership signature of the Rev. William Andrus Alcott with his library number ("Wm. A. Alcott, No. 372") on the title page of the first work. Alcott, (1798-1859) was a pioneer educational reformer (as was Owen), an early promulgator of the vegetarian movement (he founded and was the first president of the American Vegetarian Society), a bestselling self-help author, and a cousin and close friend of Bronson Alcott.

The most important work by the founder of the utopian socialist movement, in a rare western edition, issued the same year that Owen founded his utopian community in New Harmony, Indiana. Owen, a successful, Welsh-born mill owner in New Lanark, Scotland, reformed the living conditions in which his workers lived, and founded the cooperative movement, in which workers would benefit

from the savings of bulk purchases that Owen made of food and other commodities. He also founded "infant schools" and greatly reformed education for the children of the poor and working class. When his partners in the mill became concerned that he wasn't maximizing profits, he re-organized the company with more sympathetic partners that included Jeremy Bentham, and embarked fulltime upon philanthropy and in espousing the philosophical and practical underpinnings used in creating utopian communities.

This is by far the rarer of the two American printings published in 1825. *OCLC* locates six confirmed copies of this edition (compared to nearly thirty of the New York printing). *Printing and the Mind of Man* 271. Rare and important, and intriguing in this near-contemporary custom jacket. [BTC #99183]

PATCHEN, Kenneth. *The Journal of Albion Moonlight*. New York: Padell 1946. \$1000

Fifth printing. Bookplate and label of Greenwich Village artist Arthur Sturcke on the endpapers, a few pieces of ephemera laid in, near fine in near fine dustwrapper. **Inscribed** by Patchen: "for my best friend, Arthur with all good wishes for his painting & for himself. Kenneth June, 1946." A nice association – Patchen mentions Sturcke in his book *Memoirs of a Shy Pornographer* in a discussion of modern art: "All right, what about Kamrowski? – or Lee Bell? – or Jackson Pollack? – or Arthur Sturcke?" [BTC #344034]

PATCHEN, Kenneth. *CCCLXXIV Poems*. (New York: Padell 1948). \$1000

First edition, limited issue. A book bound up from the sheets of three other books published by Padell. The Morgan bibliography calls for a black linen binding, this is a possible variant, in gray linen binding. Modest offsetting to a blank page at the rear from a clipping, else fine in a lightly edgeworn, near fine blue buckram dustwrapper custom-made by the author's wife, with an applied paper label, and titled in hand by Patchen on the spine. Tipped-in label designating this as copy #41 of 126 numbered copies **Signed** by the author. A very uncommon issue sold by Patchen personally from his home. [BTC #107615]

PERKINS, Maxwell E. *Four Letters from Maxwell Perkins to Sherwood Anderson's Widow*. \$6500

One two-page Autograph Letter **Signed** and three Typed Letters **Signed** from legendary editor Max Perkins to Sherwood Anderson's widow, Eleanor Anderson, dated 1941-1946. Overall near fine with folds from being mailed, a small stain on the first page of the autograph letter, and a spot of glue remnant and a tear on the second page of one typed letter. The letters offer condolence and later discuss contracts, correspondence, and other material related to Sherwood Anderson.

Letters:

1. ALS, 2pp., New York: March 28, 1941, on Perkin's personal stationery. A heartfelt letter of condolence sent three weeks after Sherwood's death, explaining that he only received word that day, that he cherished the memory of his visit to the Anderson's home, and that Sherwood remained a beloved literary figure.

2. TLS, 1p., New York: December 4, 1944, on Scribner's stationery. Perkin's response to a request for copies of Sherwood's contracts.

3. TLS, 1p. New York: August 1, 1945, on Scribner's stationery. A letter thanking Eleanor for giving him a Thomas Wolfe letter that was sent to Sherwood, commenting: "One of the very best letters I have had, - one of the most revealing."

4. TLS, 2pp., New York: May 3, 1946, on Scribner's stationery. A request to quote from two of Sherwood's letters sent to him for use in

the book, *Making Many Books* by Roger Burlingame, published to commemorate Scribner's centennial. [BTC #50745]

PETTIBON, Raymond. [*Screenplay*]: *Sir Drone*. \$3000

Stapled photocopied pages of the handwritten manuscript used as a shooting script, and possibly as a continuity script. No cover sheet, possibly, or even probably as issued. Quite worn around the edges, staples pulled through in a few instances and first and last leaf in danger of detaching, but a sound good copy. There are a few notes in an unknown hand (possibly Pettibon's) excising or emphasizing scenes, and handwritten numbers in the margins breaking the entire film into separate scenes. One of Pettibon's first films, one of four written and directed by him in 1989. According to the IMBD summary the film is about "[t]hree teenagers from the industrial part of Los Angeles [who] try to form a punk rock band in Hollywood." The film featured legendary punk and post-punk rock bass guitarist Mike Watt, and Pettibon also appeared in the film. Pettibon is a reknowned artist and filmmaker. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. Pettibon scripts are rare and ephemeral, probably not intended to have been preserved. Pettibon additionally performed with several bands, including *Sür Drone*. [BTC #365139]

(Photography). *The Last Revolutionary Soldier: One Hundred and Nine Years of Age. Daniel Frederick Bakeman*. (No place - Boston?): A.D. Cross 1868. \$2500

Small Carte de Visite photograph, approximately 2.5" x 4". Fine in original printed envelope which adds additional biographical information. The envelope is lightly soiled, but otherwise near fine. Letterpress printed below the photo is the publication information. The envelope includes information about Bakeman's birth on the Van Rensselaer Patent in Albany County, N.Y. on October 10, 1759, his service under Capt. Van Aernam and Col. Willet during the last four years of the Revolution, and his then current residency in Cattaraugus, N.Y. In 1864 Reverend Elias Brewster Hilliard (the maternal grandfather of poet Archibald MacLeish) compiled his book *The Last Men of the Revolution: A Photograph of Each from Life...*, now one of the most eagerly sought after of early photography books. Bakeman was not among the six veterans pictured, and there is much reason to believe that Bakeman was indeed the last survivor of the Revolution, and one of very few to live through the Civil War as well. A rare photograph, and excessively so with the printed envelope. [BTC #78549]

(Photography). ABBOTT, Berenice. Text by Elizabeth McCausland. *Changing New York*. New York: E.P. Dutton 1939. \$6500

First edition. Corners a little bumped, and a little soiling to the boards, else near fine in near fine dustwrapper with three old, small internal repairs, and some very small nicks and tears. A nice copy of this important book, probably the premier book of New York images. Parr and Badger, *The Photobook Volume 1*, p.141; Hasselblad. *The Open Book*, p. 130-131; Roth. *The Book of 101 Books*, p. 100-101. [BTC #89187]

(Photography). BULLOCK, Wynn. *The Photograph as Symbol*. Mountain View, California: Artichoke Press 1976. \$1750

First edition. Frontispiece photograph of Bullock by Jim Hill. Half black morocco and marbled papercovered boards with applied

photograph. Fine in fine marbled papercovered slipcase with leather spine label gilt. Essay and six mounted Bullock photographs. One of 200 copies with slipcase, **Signed** by the printer, Jonathan Clark, and Initialed by Bullock on a slip of paper as issued. A lovely and uncommon photography title produced by a fine printer. [BTC #340157]

***Inscribed to Stefan Lorant***

(Photography). KRULL, Germaine. *100 x Paris*. Berlin-Westend: Verlag der Reihe 1929. \$5000

First edition. Small quarto. 100 photo-engraved plates. Minor dampstains at the extremities, else near fine in a tattered, poor dustwrapper. Housed in a cloth custom clamshell case. Lengthy **Inscription** by Krull to Stefan Lorant in German. At the time both photographers were already well-known for their work in photography, film, and photojournalism. With the rise of Nazism, Krull moved to Monte Carlo, then Africa, and finally Southeast Asia after the war, while Lorant emigrated to England (where he co-founded *Picture Post*) and then America. Rare in jacket, and with a magnificent association linking two of the most important photographers of the time. [BTC #346670]

(Photography). LYON, Danny. *The Destruction of Lower Manhattan*. New York: Macmillan (1969). \$425

First edition. Quarto. Pencil ownership signature of important architect Richard Kelly, pages a bit wavy, very good in rubbed, near fine dustwrapper. Lyon's second book, invariably found in poor condition, this is a reasonably nice copy. [BTC #312946]

(Photography). NEWTON, Helmut as Helmut Neustaedter. *Four Helmut Newton Photographs*. 1936 [and circa 1970s]. \$7500

An archive of four self-portrait photographs of Helmut Newton, all shot by Newton with a timer. Two are vintage prints, measuring 4" x 3.25" and 7" x 8.25", and two later prints, both measuring 7" x 9.25". The later prints are fine, while the smaller vintage print is near fine with a tiny spot near the bottom edge, and the large vintage print is moderately creased, very good. All are **Signed**; two with his given name ("Helmut Neustaedter") and two with his professional name.

The first and most important photograph is the small vintage print taken of Newton with three girlfriends poolside at Halensee, Germany in 1935. The photograph was developed by Newton and given to one of the girls (though we do not know which), and either Newton or the girl wrote the names of each person in the photograph ("Helmi," Xenia, Anni, and Ellen) in white ink directly onto the photograph. Newton's holograph ink **Signature** is on the verso, and reads: "Bad Halensee, Berlin / Helmut Neustaedter / 1936." The same photograph appears at the beginning of the first chapter of Newton's autobiography, *Part One: The Biography*.

The large vintage print shows Newton playing chess with a friend, circa 1936, with "HELMUT" written faintly in holograph ink in the lower margin, and is **Signed** on the verso: "Helmut Neustaedter."

The two later prints, circa 1970s, are both of Newton as a young newspaper photographer. One is the famous image from 1937 of the photographer in his tweed coat and fedora, camera and lights at the ready, and has Newton's ink **Signature** on the verso: "Helmut Newton / 1937." The other, also from 1937, shows a smiling Newton, sans fedora, standing in front of posters of famous news photographers, and is **Signed** by Newton on the verso: "Helmut / 1937."

Newton's signature has always been scarce outside of limited editions, and early vintage photographs of him, let alone one with any historical significance, are rare. A wonderful collection of early

and personal photos of this legendary 20th Century photographer. [BTC #365282]

(Photography). PETERKIN, Julia and Doris Ulmann. *Roll, Jordan, Roll*. New York: Robert O. Ballou (1933). \$3500

First trade edition, first issue. Fine in an attractive, very good or better dustwrapper with small chips on the crown and rear panel. Peterkin's text about the descendants of slaves on a coastal South Carolina plantation, accompanied by ninety of Ulmann's inspired and exceptional gravure photographs. A classic collaboration which brought out the best in both of the participants. *Roth 101*. [BTC #98092]

(Photography). (SEYMOUR, David). *David Seymour ("Chim")*. New York: Paragaphic Books (1966). \$300

First edition. Square 12mo. Photographic wrappers. Wrappers splayed and a crease on the front wrap, small label on front wrap, about very good. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn. [BTC #345582]

(Photography). VAN DER ZEE, James A. (Van Derzee). *Calendar for Turner Undertaking and Embalming Co*. New York: Turner Undertaking and Embalming Co. 1935. \$650

Advertising calendar. Stiff cardboard with monthly tear-away paper calendar affixed with staples to the card, the whole mounted on (probably later) black cardboard. A small tape repair to one cracked corner, else about fine. The advertising contains two photographs by James Van Der Zee, one of a happy family around a Christmas tree, the other of the exterior of the Turner Company. **Signed** by Van Der Zee in 1974. Van Der Zee is known at least in part for his post mortem photography. [BTC #54461]

(Photography, Nudism). ALLEN, Albert Arthur. *The Female Figure*. 1923. \$4800

Photo album. Quarto. 40pp. Stringbound textured paper wrappers. Moderate wear to the extremities with some waviness to the pages and some photos lifting at the corners but all still firmly secured, very good. This portfolio was sold to subscribers by Allen from his Arthur Allen Studios during the late Teens or early Twenties and contains more than 40 pages of original nude photographic prints pasted onto stiff pages. Each sheet has between two and four different images; many showing four separate poses of the same model. The final three pages include 22 additional nudes tipped in after publication, some photos and some from postcards, possibly issued blank for the buyer to customize. The first page also includes a tipped in title page and a bound in brochure announcing this particular series (along with a pencil note, "Received 19 Ap 1923") and predicting: "We are entering a period of nudity."

Allen (1886-1962) was a pioneer in nude photography who was unique in that his models displayed certain regions of the female form not documented by other photographers of the time. Allen claimed this was not for salacious reasons, but rather his earnest attempt to display the entirety of nude figure for artistic and "democratic" ideals. He explained in his biography, "To see womankind entirely nude would place all women on equality... And it would be only their true mental and physical charm that would lift them from the ordinary." Allen was arrested and indicted on several occasions during the 1920s for distributing obscene material but continued undaunted. He further pushed the boundaries with a portfolio of women from other

ances and a film of nude woman performing choreographed routines and military drills. Eventually he became a photographer for the Elysium Foundation, a nudist society, before fading into obscurity.

An interesting and arresting (how could we resist) collection of images from the early part of the 20th Century by an unsung pioneer in nude photography. [BTC #348139]

(Photography, Russia). **фот. васильева**  
[Phot. Vasilieff]. [*Photo Album*]: *на память о волгѣ* [*In Memory of the Volga*]. Samara, [Russia]:  
(Phot. Vasilieff) [circa 1889]. \$2000  
Photo Album. Oblong octavo. Measures approximately 7" x 4.5", with a lithographic imprint of the studio "Phot. Vasilieff" printed in green on the rear board. Original cobalt blue beveled boards, gilt titles, with 18 original mounted photographs bound in an accordion fold. A bright, near fine copy. Each photograph with a Cyrillic caption printed in red and lightly annotated in ink by a contemporary hand with an English translation. Issued as a keepsake in Samara, Russia, a city situated at the confluence of the Volga and Samara rivers. The Samara's long and beautiful embankment and surrounding mountains have been celebrated for centuries. Included in this album from the late 1880s are many views of fishermen along the embankment, Alexander Bridge, the ancient mound "Kurgan Hill," and various prominent mountains. A handsome, well-preserved album of photographs from pre-Soviet Russia. [BTC #363375]

PINTER, Harold. *Poems*. (London): Enitharmon Press (1971). \$700  
Second edition, and the first edition thus with nine additional poems added to the 1968 edition, six of which were unpublished elsewhere. Quarter black morocco and red cloth. Fine in fine unprinted acetate dustwrapper. Errata slip laid in. One of 100 numbered copies **Signed** by Pinter. [BTC #350261]

PLATH, Sylvia. *Crossing the Water*. London: Faber and Faber (1971). \$2000  
Uncorrected proof. Slight age-toning, else fine in wrappers. [BTC #105918]

PLATH, Sylvia. *Crossing the Water*. London: Faber and Faber (1971). \$450  
First edition. A tiny wrinkle on the front panel, still fine in fine dustwrapper. A beautiful copy. [BTC #99682]

### *Sylvia Plath's Copy*

(PLATH, Sylvia). MILLAY, Edna St. Vincent. *The King's Henchman*. New York: Harper & Brothers 1927. \$10,000  
First edition. Half cloth, with paper boards, some wear to the tanned spine label, else a very good or better copy, housed in a custom cloth clamshell case. Sylvia Plath's copy, inscribed to her by her mother, Aurelia Plath: "To my imaginative, artistic Sylvia," and with the poet's bookplate, **Signed** and dated by her in 1950. Plath's bookplate and signature were presumably added when she left for Smith College, in that same year. The significance of this association lies not only in Millay's work – although Plath considered her a poet and writer of the first rank – but also as an example of literary offerings made to Sylvia by her mother as a means of emotional and psychological bonding. Using figures like Millay, Aurelia Plath shaped her daughter's reading; but more importantly she shared in it, as a co-partner of sorts: "between Sylvia and me" wrote Aurelia, "there existed... a sort of psychic osmosis." Sylvia concurred in "Poem for a Birthday," writing "Mother, you are the one mouth / I

would be a tongue to." Millay, whom they often read together (a particular touchstone for Sylvia was Millay's 1917 poem "Renesance"), was, beyond her formative poetic interest, a central figure in forging links between the thwarted literary ambitions of Aurelia Plath, and those of her "imaginative, artistic Sylvia." [BTC #349221]

(Polar Exploration). HENSON, Matthew. *Two-Page Typed Letter Signed* ("Matthew A. Henson"). \$15,000  
Octavo. Dated New York, June 5, 1929. Nearly 400 words on two integral leaves, with a 3-word manuscript insertion; about fine. A wonderful and exciting letter from the Arctic explorer who accompanied Peary on his quest for the North Pole in 1909. Henson (1866-1955) was the first Afro-American in the extreme Arctic. In 1888, Peary hired Henson as a personal assistant for his expedition to Nicaragua, Central America. Because of Henson's resourcefulness, strength, and skills (he was an accomplished mechanic, navigator, and carpenter), Peary chose Henson to accompany him on his next seven expeditions to the Arctic, including the last of 1908-09 when Peary, Henson, and four Eskimos were the first to reach the North Pole. At the request of his correspondent ("Mr. Straus"), Henson dramatically recounts several details of the expedition: "I was delayed in soldering some leaky alcohol tins that had been cached there a week before; that by the way was one of the meanest jobs I had on my way to the Pole. I didn't know wether [sic] I was going to be blown up or burned up, because I was working in the dark, using [sic] a kerosene lamp and my kerosene, which was ice, had been chopped off and melted before I could use it for fuel." He continues, explaining the final push of the expedition: "When Bob Bartlett's feet froze I was the last man left... We reached the Pole April 6, 1909. Peary, myself and four Eskimos. The sky was a wall of frozen blue with a red sun pasted on it. Everywhere a man turned nothing but blinding whiteness, we called on our strength to clear a path for the straining stumbling dogs." Despite Henson's claim here that the final accomplishment was made alongside Peary (not surprising given Henson's loyalty to Peary), current scholarship credits Henson with being the first man to actually reach the Pole, some 45 minutes ahead of Peary. A magnificent letter. [BTC #78693]

PORTER, Katherine Anne. *Ship of Fools*. Boston: Little, Brown (1962). \$600  
First edition. Fine in very near fine dustwrapper with a short tear, and a finger puncture in the front gutter. **Signed** by the author on the half-title. Basis for the 1965 Stanley Kramer-directed film featuring a wonderful cast including Vivien Leigh, Simone Signoret, José Ferrer, Lee Marvin, Oskar Werner, Elizabeth Ashley, George Segal, and Michael Dunn, among others. The film won a couple of Oscars, and was nominated for several more including Best Picture. A nice copy of the author's best known work. [BTC #108263]

PORTER, Katherine Anne. *A Christmas Story*. New York: Delacorte Press (1967). \$750  
First edition. Square 24mo. Drawings by Ben Shahn. Foxing to the topedge else fine in slightly age-toned, near fine dustwrapper. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. **Inscribed** by Porter to the Taylors in 1974 with a Christmas greeting. [BTC #355421]

PORTER, Katherine Anne as M.T.F. *My Chinese Marriage*. New York: Duffield and Company 1921. \$2000

First edition. Cloth and papercovered boards with printed paper spine label. Boards a little soiled, else a near fine copy lacking the rare dustwrapper. Ghost-written first book by the award winning short story writer and novelist, preceding by a year her first book under her own name. This copy **Inscribed** by Porter: "Dear Frank, You have been badly deceived. There is not a word of mine in this book. Please destroy it. Katherine Anne Porter. 12 November 1970." [BTC #348387]

PORTER, William Sydney as O. Henry. *Rolling Stones*. New York: Doubleday, Page & Company 1912. \$750

First edition. Slight foxing on the foreedge and endpapers else fine in near fine dustwrapper with internal tape repairs, rubbing, and small tears. Publisher's flyer laid in. A posthumous collection of short stories, very scarce in jacket. [BTC #368323]

POTZL, Eduard. *Beim Wolf in der Au*. Vienna: Weiner Werkstratte (1924). \$2500

First, limited edition, one of 150 copies, this copy unnumbered. Illustrated by Hans Schliessmann. Near fine in marbled boards with some light spotting and one page repaired with archival tape. Erotic silhouettes by noted illustrator Hans Schliessmann, accompanied by verses in German by humorist Eduard Potzl. Very scarce, no copies in OCLC. Can be used as a flip book! [BTC #83729]

POUND, Ezra. *Exultations of Ezra Pound*. London: Elkin Mathews 1909. \$1000

First edition, first issue. Red boards. A touch of rubbing else fine in papercovered boards. A beautiful copy of Pound's fourth book. *Gallup* A4. [BTC #99481]

POUND, Ezra. *Personae*. London: Elkin Mathews 1909. \$1500

First edition, first issue. Drab papercovered boards. A touch of rubbing to the front board, easily fine. Pound's third title, and his first hardcover book. A beautiful copy. *Gallup* A3. [BTC #99480]

(POUND, Ezra). POUND, Ezra. *An Archive of Ezra Pound-related items collected by psychologist Saul Rosenzweig Including Pound letters*. 1954 and 1979. \$15,000

An interesting and illuminating archive of Ezra Pound-related items compiled over two decades by psychologist Saul Rosenzweig. The archive consists of two parts: the first is related to Rosenzweig's visit with Pound on September 25, 1954, while Pound was still incarcerated at Saint Elizabeths Hospital. The second part contains a brief correspondence between Rosenzweig and Sheri Martinelli, Pound's protégée and possible mistress, in 1979. In both cases, Rosenzweig initiated contact in pursuit of information for his research on two different literary projects. Whether or not Rosenzweig's projects came to fruition we do not know, but the materials he gathered provide an insight into a difficult period of Pound's life, through Rosenzweig's direct contact with Pound and later with Martinelli, a fascinating figure in her own right.

Saul Rosenzweig was a professor of Psychology at George Washington University and was most famous for creating the Rosenzweig Picture-Frustration Study, a test to measure latent hostility, which was featured in Stanley Kubrick's movie, *A Clockwork Orange*. In 1954, Rosenzweig asked Pound for an interview, which

was granted by the Superintendent of Saint Elizabeths, Dr. Winfred Overholser, even though Pound had initially turned down Rosenzweig's request. Rosenzweig was interested in the literary expatriates who had lived in Paris in the 1920s, especially Ernest Hemingway. His goal, in his interview with Pound, was to research the effect Pound had on Hemingway. Indeed, Rosenzweig bought the 1921 Pound letter detailed below for this purpose.

With the exception of the first item, the first grouping of the archive all date from 1954 and consists of the following items:

1. Typed Letter **Signed** by Pound to Mr. Liveright (publisher), Paris, (July 22, 1921), 2 pp. With some notations by Pound in typed text. Pound writes about translating French books by authors in which he is interested. With original mailing envelope. Accompanied by typed notes by Rosenzweig on three index cards about why he bought the letter (Rosenzweig's interest in Pound's influence on Ernest Hemingway).

2. Handwritten letter signed by Rosenzweig to Pound, Washington University, St. Louis, September 1, 1954, 2 pp. Noted at top "Copy." Rosenzweig requests an interview with Pound because he is doing research on the "creative aspects of American (and English) literature during the 1920's (Eliot, Hemingway and yourself, among others)."

3. Typed note signed by Lulu Drennan, Administrative Assistant to the Superintendent of St. Elizabeths Hospital, to Rosenzweig, Saint Elizabeths Hospital, Washington, September 7, 1954, 1 p. She gives a positive response to Rosenzweig's request to visit.

4. Two handwritten letters by Rosenzweig regarding his planned visit to Pound, no dates.

5. Typed letter from Rosenzweig to Pound, October 8, 1954, 1p., carbon copy. Rosenzweig writes to return a brochure that Pound lent him and thanks Pound for interview.

6. Autographed Letter **Signed** by Pound to Dr. Winfred Overholser, the Superintendent of Saint Elizabeths, dated October 14, 1954, 1 p., in which Pound berates Dr. Overholser for granting Rosenzweig an interview, despite Pound's initial refusal of same.

7. Autograph note from Dr. Overholser as a cover letter for the Pound ALS: "For your scrapbook! WO." With mailing envelope hand addressed by Overholser, Oct. 27, 1954.

8. Original typed account by Rosenzweig of his visit with Pound at Saint Elizabeths, 24 pp., with Rosenzweig's annotations. Also with 5 pp. of handwritten notes.

Rosenzweig's account of his visit to Saint Elizabeths, though in fragmentary note form, makes for interesting reading, especially his observations of Pound: "Pound's appearance: Wore shorts. Hair white, long and unkempt. Beard and side whiskers all white. Very vigorous gait and handclasp. Manner actually shy under all the bluster. Wants to be friendly but as if afraid to be. ... Reminds SR [Saul Rosenzweig] of Thurber – tall, grey penetrating eyes, tremulous sensitivity of the face. Feminine aspect with post of impetuous energy – birdlike, with strong passivity concealed. A cross between Thurber and Shaw with a dash of Harpo Marx." Rosenzweig also pondered how his Jewishness affected Pound, a notorious anti-Semite.

After the interview, Rosenzweig purchased the 1921 Pound letter. He also received from Dr. Overholser, Pound's reproofing note concerning the visit: "Dear W.O., next time I send a bloke a post card requesting him NOT to call —, in mercy, please, do NOT let the buzzard soften you up with professions of an interest in contemporary literature. Especially if he is on some other part of some beanery [?] faculty – Cordially yours E.P. No harm done. In fact anthropological research has been advanced several inches."

Many years later, in pursuit of another project, Rosenzweig contacted Sheri Martinelli, who was one of Pound's protégées (and a possible mistress) during the time he was at Saint Elizabeths. The second grouping in the archive dates from 1979 and consists of the following items:

1. Typed Letter **Signed** from Martinelli to Rosenzweig, November

6. 1979, 1 p. A rambling letter in response to Rosenzweig's request for information on Pound and Hilda Doolittle. This note accompanied a group of papers that Martinelli sent to Rosenzweig.

2. Typed Letter **Signed** by Martinelli to Rosenzweig, December 18, 1979, 1 p., explaining the tardiness of her reply, asking further about Rosenzweig's research, and whether his institution wants any interesting materials from her archives.

3. Autographed postcard from Martinelli to Rosenzweig, December 20, 1979. Holiday greeting.

4. Typed letter from Rosenzweig to Martinelli, December 27, 1979, 1 p., carbon copy. Rosenzweig thanks Martinelli for her letters and clarifies that his research is not specifically about Pound and H. D. but is a "major study of creativity." He asks that she not go to any great efforts to send him research materials.

5. Photocopies of postcards, letters, and a pamphlet, from Martinelli with her handwritten notations, 6 pp.

6. Program for an exhibition by Martinelli in 1964, with a notation by her on the front cover: "SR copy, Sheri."

7. Unique hand-made book by Martinelli which consists of photocopied images and text, some tipped-in, with her handwritten notations (including on front cover: "SR's copy, Sheri").

Sheri Martinelli was a fascinating person, though more known for knowing famous people than for being famous herself. She was an artist and a model, but mostly she served as a muse to various famous literary figures, from Ezra Pound to Anaïs Nin to William Gaddis, who based a major character, Esme, in his first novel *The Recognitions* on her ("Sheri Martinelli: A Modernist Muse" by Steven Moore, originally appearing in *Gargoyle* 41, Summer 1998; <http://www.williamgaddis.org/recognitions/martinelli/smartinellismo.re.shtml>).

Martinelli eagerly responded to Rosenzweig's request for information about Pound's relationship with Imagist poet Hilda Doolittle. She sent him several annotated photocopies of Pound-related items such as old postcards, a letter from Dorothy Shakespear Pound (Pound's wife) about her husband's death, a letter from Norman Holmes Pearson about H.D. (with whom Martinelli developed a relationship after Pound effectively dumped her when he left Saint Elizabeths for Italy in 1958) and a copy of a memorial pamphlet from H.D.'s funeral (1961). She also sent Rosenzweig a program from her one-woman exhibition from 1964.

Perhaps the most interesting item Martinelli sent Rosenzweig is a unique, hand-made book that is part-homage to Pound and part-art monograph. The book is composed of photocopied images of Martinelli's art, including portraits of Pound, and of tipped-in photocopied images and text from various sources, with handwritten annotations. The text consists of Martinelli's own poetry and a brief piece by Allen Ginsberg about Pound's poetry. Of particular interest are two paintings of female saints by Martinelli which inspired one of Pound's *Cantos*. *According to Moore:*

"In *Canto 93*, the two paintings Pound mentions in his introduction to her book [*La Martinelli*, 1956, an art monograph published by Vanni Scheiwiller at Pound's request], Lux in Diafana and Ursula Benedetta, become the subjects of the poet's prayer for compassion:

Lux in diafana,  
Creatrix, oro.  
Ursula benedetta,  
oro (93/648)

Sheri's Lux in Diafana ('light in transparency') depicts a woman's face in quarter-profile with rays of light emanating from her forehead, while the Ursula is a full-face portrait of the legendary saint. (Pound's 'benedetta' demotes her to 'Blessed.')

Both paintings are idealized self-portraits."

Moore also comments on this type of handmade production by Martinelli: "She continued to produce poetry and drawings, periodically gathering them up into booklets, which she would

photocopy, bind with staples and masking tape, and send to friends. She apparently made no effort to publish her work through conventional channels or promote her art in any way, or apply for grants. That is, she had no interest in becoming a professional writer or artist."

A most interesting archive of material relating to a trying, yet important time in Pound's life, and to one of his Muses, who, some critics say, helped him out of his depression following his incarceration at Saint Elizabeths, inspiring him in the writing of his famous *Cantos*. [BTC #93409]

### ***Powell's First Book***

POWELL, Anthony. *Caledonia: A Fragment*.

London: Privately Printed 1934. \$6000

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

POWELL, Anthony. *A Question of*

*Upbringing*. New York: Charles Scribner's Sons 1951. \$850

First American edition. Neat owner name on the front pastedown, else near fine in very good plus dustwrapper with some slight rubbing and general wear, a clip on the rear flap, and a touch of age-toning. The first volume in the author's monumental cycle *The Dance to the Music of Time*. [BTC #85436]

POWELL, Dawn. *Turn, Magic Wheel*. New York:

Farrar & Rinehart (1936). \$6500

First edition. A couple of pages a little roughly opened with corresponding small tears, thus near fine in fine dustwrapper with a very short tear. By consensus the best novel on New York's bohemian life by this satirical, proto-feminist novelist who has recently been rediscovered. Gore Vidal, whose critical essay helped restore her fame, called her a better satirist than Twain and said she was "our best comic novelist." Ernest Hemingway once told her she was his "favorite living novelist" – although she was not averse to poking fun at Hemingway himself, which she did in her novel, *The Wicked Pavilion*. Novelist Lisa Zeidner, in a review of the Tim Page biography of Powell in *The New York Times Book Review*, said that "she is wittier than Dorothy Parker, dissects the rich better than F. Scott Fitzgerald, is more plaintive than Willa Cather in her evocation of the heartland and has a more supple control of satirical voice than Evelyn Waugh, the writer to whom she's most often compared." Powell was an archetypal free spirit, living much of her life in Greenwich Village, taking – and flaunting – lovers frequently although she was married, and mercilessly skewering the postures and foibles of an array of New York types, from bohemian artists to wealthy tycoons. Probably the nicest copy we've seen of an exceptionally scarce book. [BTC #342146]

POWELL, Dawn. *Angels on Toast*. New York: Charles Scribner's Sons 1940. \$1500  
 First edition. Some stains on the front board, spine soiled and a bit worn at the crown, a slightly shabby, good copy, lacking the dustwrapper. A novel by one of America's best, but least recognized authors. This copy **Inscribed** by the author in pencil, writ large, and in what we've come to consider her slightly inebriated hand: "To Ruth from Dawn Powell." [BTC #294928]

PRICE, Reynolds. *A Long and Happy Life: A First Novel, published complete as a special supplement, Harper's Magazine, April 1962*. New York: Harper's Magazine 1962. \$3500  
 First edition. Illustrated by Joan Berg. Stapled wrappers. Paginated as in the magazine, [107]-168. 28 cm. A couple very tiny tears on the front wrap, slight toning, else just about fine. The important Southern author's first book, predating the Atheneum edition. Rare. OCLC locates but four copies. Provenance on request. [BTC #369869]

PRICE, Reynolds. *Late Warning*. New York: Albondocani Press 1968. \$150  
 First edition. Fine in self-wrappers. One of 150 numbered copies **Signed** by the author. [BTC #102844]

***Inscribed to Eudora Welty***

PRICE, Reynolds. *Annunciation*. (Durham NC): The Author / Printed by David Southern (1975). \$1500  
 First edition. 12mo. One stiff sheet folded to make four pages. Fine. A Christmas greeting from Price consisting of a poem with a cover illustration, both by Price. Limitation not stated but reportedly one of 225 copies. This copy **Inscribed** by the author to Eudora Welty: "To Eudora - with best love & hope as always from Reynolds." A superb association: Welty was Price's mentor, and helped to get his first couple of books published, even submitting his stories to her own publisher. [BTC #86619]

PRICE, Reynolds. *The Annual Heron*. New York: Albondocani Press 1980. \$65  
 First edition. Fine in self-wrappers. Prospectus laid in. One of 300 numbered copies **Signed** by the author. A long poem. [BTC #102761]

PRICE, Reynolds, translated by. *The Good News According to Mark*. [No place]: (Privately Printed for the Author 1976). \$850  
 First edition. Illustrated wrappers. Fine. One of 300 copies issued by the author as a Christmas greeting. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. This copy **Inscribed**: "for Peter & Eleanor with warm regards at Christmas from Reynolds. 1976." [BTC #355493]

PURDY, James. *Malcolm*. London: Secker & Warburg (1960). \$1500  
 First English edition. Fine in just about fine dustwrapper with very slight toning on the spine, and with a long blurb by Dorothy Parker. Perhaps the author's most important novel, later dramatized by Edward Albee. **Inscribed** by the author to American composer Virgil Thomson: "For Virgil Thomson, with sincere wishes from James Purdy." Purdy's novel *Out with the Stars* (1992) features a central character, Abner Blossom, based upon and inspired by Virgil Thomson. In an autobiographical essay, Purdy stated that his book

*Eustace Chisholm and the Works* "won the strong admiration of the noted composer Virgil Thomson, who had been following my career from the beginning and who was a special admirer of my novel *The Nephew*." [BTC #326779]

PUZO, Mario and Francis Ford Coppola. *[Screenplay]: Mario Puzo's The Godfather Part III*. San Francisco and Rome: Zoetrope Studios and Zoetrope Italia 1990. \$750  
 First edition. Square octavo. Labeled "Post Production Draft." Glossy red wrappers published in Rome. A line of offsetting at the bottom of the front wrap, else near fine. **Signed** by Francis Ford Coppola. Apparently issued by the production company. [BTC #349961]

PYNCHON, Thomas. *Typed Contract Signed, with holograph additions and accompanying manuscript draft of Pynchon's liner notes for a Spike Jones CD*. \$20,000

Typed Contract **Signed**. Three pages typed rectos only. Dated September 20, 1993. Fine. Contract between Thomas Pynchon and Pulitzer Prize-winning music critic and biographer Tim Page for his small music label, BMG Catalyst. **Signed** by Pynchon with one small holograph correction, and two amusing holograph post-it additions.

In 1994 Page produced a compilation CD, (*Spiked!*) of the comic musician and bandleader Spike Jones and The City Slickers, who specialized in satiric and deranged arrangements of popular songs and music, often punctuated with whistles, gun shots, and other wacky sound effects. Jones recorded such timeless classics as "Der Fuehrer's Face," "Never Hit Your Grandma With a Shovel," and "All I Want for Christmas Is My Two Front Teeth." The combination of Jones's and Pynchon's well-developed appreciations of the absurd and occasionally outrageous senses of humor created a felicitous intersection and fertile ground for Pynchon's detailed, insightful, and engaging essay on Jones, touching on, among other things, the latter's casual, even breezy, vintage bigotry from the Golden Age of Radio and the dialect humor it provided in ample quantities, as well as his "sheer percussive dementia."

Although on Tim Page's letterhead, apparently the letter/contract was drafted entirely by Melanie Jackson, who is both Page's and Pynchon's agent (as well as Pynchon's wife). The contract takes the form of a letter addressed to Pynchon from Page (and his music label, BMG Catalyst), in care of the Melanie Jackson Agency, specifying the terms of payment and rights for the liner notes. Pynchon has **Signed** it at the end. Additionally are affixed two Autograph post-it notes from Pynchon: the first one, on the first page of the contract, is addressed to Jackson: "MEJ: this is Tim's copy - w/ detachable joke." On the third and last page of the letter, the final sentence reads "Please indicate your acceptance by singing [sic] in the place provided below." Pynchon has corrected "singing" to "signing" and attached a post-it note with a holograph (and removable joke): "Sure! How about 'Feelings'?"

Additionally included is an eight-page plain paper fax of a (probably computer generated) manuscript of the liner notes, stapled in the left-hand corner, with a few small stains and creases, with one small correction visible in the copy, and the sender's fax number carefully marked over (but probably discernible with effort, in case you wanted to fax something to Pynchon in 1993). According to Page, this was the only manuscript draft that he was provided with, and it seems in keeping with Pynchon's closely guarded privacy, he has apparently retained most of his manuscript material. We have seen a very few Pynchon letters, and an equally few number of authentically signed books (as well as having seen a considerably greater number of forgeries). While the Harry Ransom Center at the University of Texas managed to obtain a copy of the manuscript of *V*.

from his previous agent, we have seen no other manuscript material ever offered for sale. We obtained this directly from Tim Page. Offered with a copy of the CD. [BTC #326734]

PYNCHON, Thomas. *Gravity's Rainbow*. New York: Viking Press (1973). \$3750  
Uncorrected Proof. Tall blue wrappers. Pencil number ("7" – all copies seen by us have been numbered), sunning to the spine and a little offsetting to the wrappers, else near fine. On the inside front wrap is the small bookplate of Ray Roberts, Pynchon's editor when he went to Little, Brown. The author's third novel. 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 nice association copy of an uncommon issue. [BTC #342428]

PYNCHON, Thomas. *Gravity's Rainbow*. New York: Viking Press (1973). \$2750  
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]

(Religion). PRATT, P.P. *A Voice of Warning, and Instruction to All People, or an Introduction to the Faith and Doctrine of the Church of Jesus Christ, of Latter Day Saints*. New York: J.W. Harrison, Printer 1839. \$25,000  
Second edition, revised. 12mo. Original publisher's green ribbon cloth gilt (Krupp's illustration Ft6). Moderate foxing, slight wear at the spine ends, and a couple of page corners creased, a pleasing, very good copy. A famous fiery apologetic by Parley P. Pratt, one of the most influential theologians of Mormonism's founding years. This edition contains the \$300 award notice for anyone who can successfully refute the work. Rare. [BTC #363641]

REZNIKOFF, Nathan and Charles  
Reznikoff. *Early History of a Sewing-Machine Operator*. New York: Charles Reznikoff (1962). \$400  
First edition. Fine in fine dustwrapper with a short tear on the front. But for the tear, this would be an as-new copy. Scarce. Family memoir issued in small numbers. [BTC #62557]

RICH, Adrienne. *A Change of World*. New Haven: Yale University Press 1951. \$650  
First edition. Foreword by W.H. Auden. A tiny, nearly invisible tape repair on a blank page, else fine in fine dustwrapper with a small smudge on the front panel (and with the price intact). One of only 551 copies of the author's first commercially published book. A fresh and lovely copy. [BTC #99661]

RICH, Adrienne. *Diving into the Wreck: Poems 1971-1972*. New York: W.W. Norton & Company, Inc. (1973). \$750  
First edition, hardcover issue. Foxing on the foredge else very near fine in very good or better dustwrapper with a couple of short tears.

From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor, with the ownership signature of Eleanor Ross Taylor. Winner of the National Book Award. Scarce. [BTC #355423]

RICH, Adrienne Cecile. *Adrienne Cecile Rich: The Fantasy Poets*. (Swinford: The Fantasy Press 1952). \$2750

First edition. Stapled wrappers. (8)pp. Staples slightly oxidized else fine. Poetry. A rare little pamphlet. [BTC #273932]

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

RIDING, Laura as Laura Gottschalk. *The Close Chaplet*. London: The Hogarth Press 1926. \$8500  
First edition. Gray papercovered boards with applied paper label. Some erosion to the spine ends, rubbing, and a few small paint marks on the front board. A good only copy of the author's very fragile first book, issued without dustwrapper. W.H. Auden's copy with his small ownership Signature. Rare. In Robert A. Wilson's chapbook describing his purchase of Auden's New York library, he specifically refers to this copy, purchased by Auden as a student: "...and some astute purchases made at that time, such as Laura Riding's first book *A Close Chaplet*... bearing his college signature." [BTC #100085]

RIGGS, Lynn. *Green Grow the Lilacs: A Play*. New York: Samuel French (1931). \$5000  
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]

RIIS, Jacob A. *The Battle with the Slum*. New York: Macmillan Company 1902. \$450  
First edition. Blue cloth gilt. Illustrated from photographs. Boards lightly rubbed, a very near fine copy of a book usually found well-worn. Riis was a Danish-born immigrant and journalist who fought a predominantly lone war against tenement conditions, child labor, and other abuses of the downtrodden until he found powerful support from Theodore Roosevelt. A New York Public Library *Book of the Century*. [BTC #322271]

ROBESON, Paul. *Here I Stand*. London: Dobson (1958). \$750  
First edition (preceding the American edition). Embossed ownership of a noted collector, some offsetting to the endpapers from the flaps, else a fine copy in near fine dustwrapper. Boldly Signed by the author on the title page. [BTC #5656]

RODGERS, Richard and Oscar  
Hammerstein, 2nd. *Oklahoma!* New York: Random House (1943). \$1250  
First edition. A little foxing on the boards, and slight offsetting from the jacket flaps on the endpapers as usual, else fine in fine dustwrapper. The extremely fragile, rough-textured soft paper jacket makes this one of the scarcest titles to find in an already scarce genre, as musicals were seldom published in very large printings – this is a lovely copy. The first collaboration by the most successful writing team of American musical theatre, this landmark musical based on Lynn Riggs' play *Green Grow the Lilacs* was a smash hit on Broadway and won a special Pulitzer Prize. Many of the show's songs, including

“Oh, What a Beautiful Morning” and the title song, became instantly recognizable classics. In 1955 it became a successful Fred Zinnemann film featuring Gordon MacRae and Shirley Jones, and with a supporting cast including Rod Steiger and Eddie Albert. The film won Oscars for Best Score and Sound Recording. Seldom found in this condition. Among the great highspots of the American stage. [BTC #97562]

### ***A Dedication Copy***

ROOSEVELT, Eleanor. *This I Remember*. New York: Harper and Brothers 1949. \$12,000  
First edition. Spine label a trifle toned, else fine in very good or better cardboard slipcase with a little soiling and spotting (and lacking the original unprinted acetate dustwrapper). One of 1000 copies **Signed** by the author, this is Copy number 5, additionally **Inscribed**: “For Franklin D. Roosevelt, Jr., with love from his mother, Eleanor Roosevelt.” The printed dedication reads: “To my husband Franklin D. Roosevelt and my children Anna, James, Elliott, Franklin, Junior, & John who have made this book possible.” Needless to say, the recipient makes substantial appearances in his mother’s memoir, covering her years as First Lady. A wonderful association copy. [BTC #299251]

### ***The Only Known Copy of One of Runyon’s First Separate Publications***

RUNYON, Alfred Damon. *The Army of God Knows Where*. Chicago: The American Asphaltum & Rubber Co. [1911]. \$16,000  
First edition. One sheet folded and ribbon tied to make four pages. Very light pencil name, light edgewear, still a just about fine copy of this attractively printed pamphlet. The only known copy of one of Damon Runyon’s first separate publications, a poem printed by an asphalt company, and dedicated to “Our Civil Engineers.” The poem originally appeared in *Bohemian Magazine* in Boston, probably in 1910. A report of this separate publication was printed in Volume XLII, the January-June 1912 *Municipal Engineering Index*. The poem is also reprinted in Runyon’s acknowledged first book, *The Tents of Trouble*, a volume of poems in flexible boards published in 1911. His best known book, *Guys and Dolls*, was not published until 1931. Whether this volume precedes the poem’s appearance in *The Tents of Trouble* (making this his first book), or follows that but precedes his next publication, *Rhymes of the Firing Line* (making this his second book), we are unable to determine. But we can locate no additional copies of this pamphlet and it is clearly rare. [BTC #64626]

SABATINI, Rafael. *Captain Blood*. Boston: Houghton Mifflin Company 1922. \$8500  
First American edition. Frontispiece by N.C. Wyeth. Two tiny holes in the front gutter, foreedge 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]

SACKVILLE WEST, Edward. *Mandrake Over the Water-Carrier: A Recital*. London: Heinemann (1928). \$750  
First edition. Slight foxing to the endpapers else fine in a lightly age-toned and spine-tanned, near fine dustwrapper. A remarkable survivor as the jacket is slightly larger than the book, and is particularly susceptible to wear. Very scarce. [BTC #67548]

SACKVILLE-WEST, V(ita). *Solitude*. London: The Hogarth Press 1938. \$275  
First trade edition. Tiny owner initials on the front fly, endpapers a little foxed, else fine in an attractive, very good plus, white dustwrapper that is slightly age-toned and has some very slight wear. A nice copy of this long poem, also issued in a limited edition. [BTC #67602]

SALINGER, J.D. *Franny and Zooey*. Boston: Little, Brown and Company (1961). \$15,000  
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 handwritten 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]

SALINGER, J.D. *Franny and Zooey*. Boston: Little, Brown (1961). \$1000  
First edition. Fine in near fine dustwrapper with two short tears, and a bit of soiling. A nice copy of the author’s important third book, two novellas of the Glass family that first appeared in *The New Yorker*. Nice copies have become very scarce. [BTC #99724]

(Salt Lake City). Written and Illustrated by the Seventh Grades [sic] of the Sumner School, Salt Lake City, Utah. *So We Can Have Water*. Salt Lake City: Seventh Grade Class of the Sumner School 1946. \$1250  
Quarto. 144pp. String bound blue marbled stiff card wrappers. Half of the rear panel missing, else lightly rubbed and internally complete, near fine. Includes 30 original tipped-in linoleum block prints, all executed by class members of the seventh grade class of the Sumner School in Salt Lake City. A charming work on the history of irrigation and water in the Salt Lake Valley, written and illustrated by students under the supervision of art teacher Dorothy Andersen. The simple but well-executed linocuts are very much in WPA style, leading us to wonder if Miss Andersen might have had an earlier involvement with the Utah WPA (her 1997 obit in the *Deseret News* described her as a “lifelong educator” and “art teacher” but makes no specific mention of such a role). OCLC locates one copy. [BTC #354882]

(Science fiction). COLLINS, Suzanne. *The Hunger Games*. New York: Scholastic Press (2008). \$750  
First edition. Tiny spot on edge of the half-title page, else fine in fine dustwrapper. First book in the trilogy, and basis for the successful film co-scripted by Collins. [BTC #353752]

(Science-Fiction). BALLARD, J.G. *Crash*. New York: Farrar, Straus & Giroux (1973). \$175  
First American edition. Fine in fine dustwrapper with just a touch of the usual darkening to the edges of the white jacket. A remarkable novel that interposes sex with automobile violence, the basis for the controversial film by David Cronenberg. [BTC #306400]

(Science-Fiction). BROWN, Fredric. *Space on My Hands*. Chicago: Shasta (1951). \$400  
First edition. A trifle foxed on the endpaper, else fine in a lightly rubbed and spine tanned, very good plus dustwrapper. **Signed** by the author. A collection of science-fiction stories. [BTC #88803]

(Science-Fiction). CAPEK, Karel. *War With the Newts*. New York: Putnam (1937). \$500  
First American edition. Slight spotting to the boards, a very good plus copy in a moderately worn, about very good dustwrapper with three modest chips and some overall soiling and wear. Capek's final and best novel, a humorous, sophisticated and satiric allegory in which an undersea race of reasonably intelligent salamanders is discovered and enslaved by men, but also educated to the point that they are able to rebel and turn against their masters. A nice copy of this highspot of 20th Century science-fiction which, according to some, was a direct inspiration for Orwell's *Animal Farm*. [BTC #54270]

(Science-Fiction). [CAPEK, Karel]. [Poster]: *See Rossums Universal Robots. A Play with a Message [Not a Motion Picture]. Sacramento Memorial Auditorium....* Sacramento: Hapeman-Gee Printing Co. 1927. \$2500  
Printed in blue ink on cardstock. Approximately 14" x 11.25". Tiny tears or small creases, else a near fine copy. The information "A Play with a Message" has been added over an original line (that seems like it might have been misspelled). An influential play by Karel Capek, which premiered in Prague in 1921, most famous now for introducing the word "robot" (derived from the Czech noun "robota" meaning "labor"). The play, in which androids who are at first content to work for their human creators decide to rebel, made its U.S. premiere in 1922 and supposedly Spencer Tracy made his stage debut as one of the robots in an early American production. [BTC #330349]

**"Author's Copy # 1"**

(Science-Fiction). DICK, Philip K. *The Broken Bubble*. New York: Ultramarine (1988). \$1850  
First edition, limited issue. Full morocco. Fine. A posthumous publication. One of 26 lettered copies bound by Denis Gouey (of a total edition of 150), **Signed** by both Tim Powers and James Blaylock, who wrote the introduction and afterword respectively. This is Tim Powers's copy, designated "AC1" (for "Author's Copy # 1"), with a letter from the publisher laid in to Powers sending his copy along. [BTC #88045]

(Science-Fiction). DICK, R.A. *The Ghost and Mrs. Muir*. London: George G. Harrap (1947). \$1200  
First English edition. A little foxing to the endpapers, else fine in fine dustwrapper. Memorably filmed in 1947 by Joseph L. Mankiewicz

and featuring Gene Tierney, Rex Harrison, and George Sanders. Later a popular television series with Edward Mulhare and Hope Lange. Jacket art by Jack Matthew. [BTC #284622]

(Science-Fiction). HALDEMAN, Joe. *The Forever War*. New York: St. Martins (1974). \$1000  
First edition. Fine in fine dustwrapper. An exceptionally fresh and crisp copy of this Hugo Award-winning novel. [BTC #312885]

**First Appearance of the Man with X-Ray Eyes**

(Science-Fiction). (HAMILTON, Edmond, Laurence Manning, Sidney Patzer, A. Fedor, H. Hasse, James D. Perry, Carl Jacobi, Frank R. Paul, and J. Harvey Haggard). [Pulp magazine]: *Wonder Stories - November 1933, Volume 5, Number 4*. New York: Stellar Publishing 1933. \$150  
Magazine. Cover by Frank R. Paul. Octavo. Perfect bound in wrappers. Bit of wear on the spine, but some edges trimmed, thus very good. This issue includes Edmond Hamilton classic, "The Man with X-Ray Eyes," along with contributions from Laurence Manning, Sidney Patzer, A. Fedor, H. Hasse, James D. Perry, Carl Jacobi, and J. Harvey Haggard. [BTC #347169]

(Science-Fiction). HERBERT, Frank. *Whipping Star*. New York: G.P. Putnam's (1970). \$500  
First edition. Fine in fine dustwrapper. A superb, almost as new copy. [BTC #287205]

(Science-Fiction). JACOBS, W.W. *The Lady of the Barge ("The Monkey's Paw")*. New York: Dodd, Mead 1902. \$375  
First American edition; presumed first issue binding. Near fine with a bookplate, a tiny name stamp on the rear pastedown, and a few pages lightly creased. Contains one of the most anthologized and finest of all horror stories, "The Monkey's Paw." The story has been filmed and televised numerous times, our favorite adaptation being the *Simpsons* Halloween special. [BTC #83240]

**Lovecraft's Copy**

(Science-Fiction). JAMES, M.R. (LOVECRAFT, H.P.). *A Thin Ghost and Others*. London: Edward Arnold 1925. \$4500  
Fourth impression. An abrasion to the front fly, light wear to the extremities, a near fine copy. Horror writer H.P. Lovecraft's copy with his bookplate on the front pastedown and his **Signature** on the front free endpaper. While Lovecraft had a large library and his books appear on the market, those with fantasy content are truly rare. Lovecraft's essay "Supernatural Horror in Literature" devotes several pages to James's work. An outstanding association copy. [BTC #97286]

(Science-Fiction). KOTZWINKLE, William. *E.T.: The Extra-Terrestrial*. New York: G.P. Putnam's Sons (1982). \$750  
Uncorrected proof. Slight abrasion on the front wrap, near fine in wrappers. **Signed** by Kotzwinkle on the title page. A novelization prepared by Kotzwinkle from the Melissa Mathison screenplay for Steven Spielberg's blockbuster film. [BTC #349268]

(Science-Fiction). KUTTNER, Henry and C.L. Moore. *No Boundaries*. New York: Ballantine Books (1955). \$950

First edition. Slightest toning to the pages, still fine in fine dustwrapper with a couple of tiny tears. An especially fresh copy. [BTC #327197]

**One of Three Known Copies in Jacket**

(Science-Fiction). LEROUX, Gaston. *The Phantom of the Opera*. New York: Bobbs-Merrill (1911). \$55,000

First American edition. Color frontispiece and four striking two-page color illustrations by Andre Castaigne as issued. Contemporary owner name on the front fly, bottom corners a trifle bumped, near fine in a very good example of the exceptionally rare dustwrapper. The jacket has some professional internal repair, and some modest chipping at the spine ends that continues a bit onto the rear panel near the crown. The jacket art repeats the striking Castaigne image of the Phantom descending the staircase of the Paris Opera House, and wraps around onto the spine, and is overprinted in embossed gold. From an older private collection, this was long thought to be the only known jacketed copy (we remember when it last appeared in a catalogue about 20 years ago), but our research has identified two other jacketed copies. One is a variant design with identical text, type, and \$1.25 price, but utilizing a different image from the book, while the third known surviving example is the same design as this copy but with significantly more chipping. Housed in a custom cloth clamshell case. Filmed several times, most indelibly with Lon Chaney as the vengeful composer, and in recent decades transformed into a successful musical play, and a less successful musical film. Some modest flaws, but try to find another. A true rarity, and perhaps the only jacketed copy that will ever appear on the market. [BTC #85405]

(Science-Fiction). LEVIN, Ira. *Rosemary's Baby*. New York: Random House (1967). \$500

First edition. Fine in fine dustwrapper but for a small internally repaired tear. A superior copy of this gothic horror story, source for a memorable Roman Polanski film with Mia Farrow, John Cassavetes, and Ruth Gordon, who won an Oscar for Best Supporting Actress. [BTC #279809]

(Science-Fiction). LOVECRAFT, H.P., Nat Schachner, Warner Van Lorne, Stanton A. Coblentz, Chan Corbett, Ross Rocklyne, Spencer Lane, Jack Williamson, and John W. Campbell, Jr. [*Pulp magazine*]: *Astounding Stories – June 1936, Volume XVII, Number 4*. New York: Street & Smith 1936. \$500

Magazine. Cover by Howard V. Brown. Octavo. 160pp. Perfectbound in wrappers. Lightly rubbed wraps, discreet writing on the cover, and a nick at the crown, near fine with a few interior pages ripped at the corners. This issue features one of H.P. Lovecraft's final stories, "The Shadow Out of Time," considered one of his best. Additional contributions from Nat Schachner, Warner Van Lorne, Stanton A. Coblentz, Chan Corbett, Ross Rocklyne, Spencer Lane, Jack Williamson, and John W. Campbell, Jr. [BTC #342315]

(Science-Fiction). MATHESON, Richard. *Hell House*. New York: Viking 1971. \$350

First edition. Fine in fine, price-clipped dustwrapper. A classic horror novel, advancing the somewhat genteel "haunted house" tradition a

step or two. Basis for the genuinely scary, Matheson-scripted film *The Legend of Hell House* with Roddy McDowell. A very nice copy. [BTC #38735]

(Science-Fiction). NORTON, Andre. *The Beast Master*. New York: Harcourt Brace and Company (1959). \$1250

First edition. Foxing confined to the endpapers (and jacket flaps), else fine in very near fine dustwrapper. **Signed** by the author on the title page. Probably the most popular book by the "Grand Dame of Science-Fiction" (the Cleveland-born author assumed a male name to better sell her works), a sword and sorcery epic that was the uncredited source for the less than classic but mildly amusing 1982 film *The Beastmaster* with Marc Singer, Tanya Roberts, and Rip Torn, and the television series it spawned. Scarce in nice condition, uncommon signed, and very seldom found with both. [BTC #91271]

(Science-Fiction). PAOLINI, Christopher. *Eragon: Inheritance Book 1*. Livingston, Montana: Paolini International (2002). \$2000

First edition. Trade paperback. Fine. **Inscribed** by the author. True first edition self published by the author's parents when he was 19, then republished by Alfred A. Knopf. [BTC #370177]

(Science-Fiction). PINNER, David. *Ritual*. London: Hutchinson of London. New Authors Limited (1967). \$650

First edition. Fine in fine, Peter Edwards-designed dustwrapper with a touch of lamination disturbance at the gutters. A lovely copy of the author's first novel. Basis for the cult film *The Wicker Man* starring Edward Woodward, Christopher Lee, and Britt Ekland. Much scarcer than the later novelization co-written by Anthony Shaffer from his screenplay for the film. [BTC #365001]

(Science-Fiction). PRATT, Ambrose. *The Living Mummy*. New York: Frederick A. Stokes (1910). \$1250

First American edition. Octavo. Illustrated cloth. Illustrated in color by Louis D. Fancher. Neat owner's signature on the front fly, a little edgewear to the spine ends, else near fine. An attractively illustrated and exceptionally scarce and early Mummy-novel by an Australian author, about a reanimated ancient Egyptian. [BTC #342149]

(Science-Fiction). SHAARA, Michael. [*Original Manuscript*]: *Wainer*. (1952). \$4500

Fifteen-page typescript of a story submitted to the science-fiction magazine *Galaxy*, with a sixteenth page that consists of a story blurb by Shaara: "Certainly, life has a meaning / though sometimes it takes a lifetime to learn what it is." The first page bears Shaara's Highland Park, New Jersey address, and is dated in pencil, "9/23/52." The text, about 4300 words, has been edited in an unknown hand. The story appeared in the April 1954 issue, and was by our count his fourth appearance in *Galaxy*. The pages have been lightly folded in quarters and bear a small puncture in the upper right quadrant, partially affecting about a dozen letters throughout. Other light wear, but overall near fine. Shaara's first book, the boxing drama *The Broken Place*, was not published until 1968, followed in 1974 by his Pulitzer Prize-winning *The Killer Angels*. His science-fiction stories were not collected until 1982. We have seen very few examples of manuscript material by him appear on the market. [BTC #96347]

(Science-Fiction). SMITH, Charlotte Curtis. *The Old Cobblestone House: A Ghost Story*. Rochester: Craftsman Press 1917. \$450

First edition. Endpapers slightly foxed, still fine in very good dustwrapper with a few modest chips: a small triangular chip at the bottom of the front panel, and slight loss at the crown. Exceptionally scarce in jacket. Not in *Bleiler*. [BTC #56678]

(Science-Fiction). STOKER, Bram. *The Mystery of the Sea*. New York: Doubleday Page 1902. \$3250

First edition, preceding the English edition by three months. Front hinge neatly repaired, "V"-shaped tidemark from dampstaining at the top of the text block, outwardly attractive and near fine with slight sunning to the spine. **Inscribed** by the author: "Harry Sowers from Bram Stoker 22-3-02." A very early inscription, likely in the first month of publication. A novel of witchcraft and Scottish history, it revealed something of Stoker's youth as an invalid (he recovered so well through a personal exercise regimen that later in life he was famous for his robust health), as well as his interest in ciphers (those in the book greatly impressed his friend Arthur Conan Doyle). A nice copy. [BTC #40586]

(Science-Fiction). TOLKIEN, J.R.R. *The Hobbit*. Boston: Houghton Mifflin Company 1938. \$2000

First American edition, second state (or printing) with the publisher's flute-player device on the title page. Boards a trifle soiled, else near fine without the dustwrapper. The first book set in Tolkien's Middle Earth, a prelude to *The Lord of the Rings*, and the point of introduction to the richest and most popular mythology ever conceived by a single individual. [BTC #314511]

(Science-Fiction). van VOGT, A.E. and E. Mayne Hull. *The Winged Man*. Garden City: Doubleday 1966. \$350

First edition. Fine in fine dustwrapper. A beautiful copy. [BTC #285572]

(Science-Fiction). VANCE, Jack. *Emphyrio*. Garden City: Doubleday and Company 1969. \$850

First edition. Fine in fine dustwrapper. An exceptional, nearly as new copy. [BTC #287138]

(Science-Fiction). ZELAZNY, Roger. *Damnation Alley*. New York: G.P. Putnam's Sons 1969. \$1250

First edition. Fine in fine dustwrapper. A bright, as new copy, and very uncommon thus. Basis for the 1977 film directed by Jack Smight and featuring Jan-Michael Vincent and George Peppard. [BTC #287201]

(Science-Fiction). ZELAZNY, Roger. *Doorways in the Sand*. New York: Harper & Row 1976. \$750

First edition, stated as such and with the number line to one. The slightest bit cocked, else fine in a fine dustwrapper with a tiny tear. A fresh copy of this scarce novel that was nominated for both the Hugo and Nebula Awards. [BTC #313904]

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

(Science-Fiction, Children). CLARKE, Arthur C. *Islands in the Sky*. Philadelphia: John C. Winston (1952). \$25000

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

SHAARA, Michael. *The Killer Angels*. New York: David McKay (1974). \$2000

First edition. Owner's name and a faint crease on the spine, else a nice, very good or better copy in a slightly rubbed, about fine dustwrapper. Basis for the movie *Gettysburg* and easily one of the very best and most beloved novels of the Civil War. It is also one of the scarcest American first editions of the 1970s and was a surprise winner of the Pulitzer Prize. [BTC #367078]

SHANGE, Ntozake (misspelled Ntosake). *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf*. San Lorenzo, California: Shameless Hussy 1975. \$650

First edition, first issue. Slight offsetting to the first text leaf, else fine in illustrated and stapled red wrappers as issued. The true first issue of the author's very scarce first book (with the author's first name misspelled), issued two years before the Macmillan edition. A film version was released in late 2010 from director Tyler Perry and starring Janet Jackson, Thandie Newton, and Whoopie Goldberg. [BTC #47446]

SHEPARD, Sam. *Five Plays: Chicago, Icarus's Mother, Red Cross, Fourteen Hundred Thousand, Melodrama Play*. Indianapolis: Bobbs-Merrill (1967). \$1500

First edition. Fine in a very slightly age-toned, else fine dustwrapper with a nearly invisible tear on the front panel. Author's first book. A lovely copy, and very scarce thus. [BTC #275986]

SIMON, Neil. *Barefoot in the Park*. New York: Random House 1964. \$750

First edition. Fine in fine dustwrapper. A superb, unread copy of the hit Broadway play featuring Robert Redford and Elizabeth Ashley which was made into a film with Jane Fonda replacing Ashley. Rarely seen in this condition. [BTC #338228]

SINCLAIR, Upton [writing as Clarke Fitch]. *True Blue Stirring Stories of Naval*

*Academy Life: Clif Faraday in Command or the Fight of His Life.* (New York: Street & Smith) 1899. \$575  
First edition. Pages browned, with a few short edge tears, else fine in very good pictorial wrappers with some splitting and chipping around the staples. Most likely written by Sinclair while at Columbia University, when he was struggling to get by as an author of dime novels and pulp fiction; this novelette was no. 39 in the "True Blue Stirring Stories of Naval Academy Life" series. Although not listed by Gottesman, possibly one of the approximately 100 pseudonymous dime novels Sinclair wrote in this period while working his way through graduate school (the Fitch pseudonym was shared with Henry Harrison Lewis and Weldon J. Cobb, writing for the same series, so exact authorship is difficult to attribute). Sinclair did not publish under his own name until his 1901 novel *Springtime and Harvest*. [BTC #71049]

(Sixties). [Broadsheet]: *We March in Mourning for the Dead... And the Dying... International Days of Protest against the War in Vietnam.* San Francisco: International Days of Protest Committee [1966]. \$450  
Quarto leaf printed both sides. 28cm. Age toning, else about fine. An early and important protest organized by Jerry Rubin, Abbie Hoffman, and others. It lists the program and activities, and shows among the speakers/presenters Fanny Lou Hamer, Paul Krassner, Allen Ginsberg, Dave Dellinger, Lawrence Ferlinghetti, Ken Kesey, Kay Boyle, and Paul Goodman. Entertainment was provided by the Fugs, Country Joe McDonald, and Mark Spoelstra. [BTC #343446]

(Sixties). [Hippie Flyer]: *A Tribal Be-In. The Return of America to the American Indian, Central Park Sheeps Meadow. Celebration recognizing the Incarnation of the American Tribal Mind! ... "Beat the Tribal Drum" of Love.* [New York: no publisher 1967]. \$750  
Flyer printed on blue-green paper. 8.5" x 11". Slight age-toning and very small stains on the reverse, near fine. Central image of two Native-Americans. [BTC #365783]

(Sixties). [Hippie Flyer]: *Can You Dig It? A Giant Be-In this Saturday, Sept. 23rd Central Park Sheepmeadow Sunrise Untill??... Do Your Thing in Freaked Out Colors....* [New York: no publisher 1967]. \$650  
Flyer printed on yellow paper. Approximately 7.25" x 8.5". Small stains and scrapes on the corners, very good or better. The flyer continues: "Dig the Tribal Rap - Africans, Indians - Hobbitts - Gurus - Disciples - Saints - Sinners - Chromosome - Mutations, Etc., Ets. Bring Goodies and LOVE." [BTC #365781]

(Sixties). [Hippie Flyer]: *Halloween... Smoke in! ... Washington Sq. Park. Have a Green Halloween.* [New York: no publisher circa 1967]. \$600  
Flyer printed on white paper. 8.5" x 11". Slight age-toning, else fine. Illustration of a pumpkin with carved cannabis eyes. [BTC #365782]

(Sixties). AMBROSINO, Lillian. *Runaways.* Boston: Beacon Press 1971. \$150  
First edition. Photos by Albie Walton and Stander Wright. Fine in fine dustwrapper. Written by and for runaways. Also issued in a wrapped edition, this hardcover is scarce in this condition. [BTC #294909]

(Sixties). (LEVY, D.A., Kryss, Douglas Blazek, D.r. Wagner, George Montgomery, William Gallo, et al.). *Free Love Periodically* 2. Cleveland: Free Love Press June, 1967. \$475  
Mimeographed quarto sheets stapled into octavo wrappers with paper label. Illustrated. Some offsetting to the edges of the first text leaf, a faint, small crease on the rear wrap, else near fine. The second issue (of two, we believe) edited by T.L. Kryss in the absence of editor D.A. Levy, who was in prison but managed to contribute nevertheless. Typographically and sociologically eccentric poetry and essays, a wonderful example of quasi-samizdat mimeograph publishing. Contributions by Levy, Kryss, Douglas Blazek, D.r. Wagner, George Montgomery, William Gallo, and others. Very uncommon. [BTC #96568]

(Slave Anecdote). [Manuscript]: *The Tyrant reproved by his Slave.* \$2500  
One octavo leaf, reportedly removed from a 16th Century Bible (we received it in its current state), with a handwritten moral anecdote about a slave and his master. Edges a bit rough, removed from the Bible, still a good example of an anecdote we are not familiar with. Despite the provenance of the anecdote, it appears to be in a mid-18th Century hand, perhaps circa 1750. In full:  
The Tyrant reproved by his Slave

"A poor West Indian Negro, employed as a domestic in the house of his Master who had purchased him, have bought a trifling Article of a fellow-Negro, who had procured it by Clandestine means, was detected with the property about him & therefore, ordered by his Master to be very severely whipped. After he had received the punishment, he said to the Officer who inflicted it: Why you no flog White man? So we do; answered the Officer, when they buy Stolen goods knowing them to be Stolen. The Negro replied: - There stand my Massa: why you no flog him as you flog poor me: he buy me - he know me Stole -

An Anecdote communicated by a Sailor" [BTC #96570]

(Slave Narrative). PENNIMAN, Purcell. *Questions and Expositions of Slavery, Obtained from Those Who Have Experienced It by the Author.* (No place - Boston?: no publisher (no date - circa 1856?). \$850  
13pp. Saddle stitched wrappers. Small, faint dampstain on the edge of the front wrap else about fine. Pamphlet by an ex-slave consisting entirely of questions about the injustices of slavery. A lovely copy of a rare and fragile pamphlet. [BTC #1803]

SMITH, Patti and Joe Brainard. [Flyer]: *Patti Smith / Joe Brainard.* New York: The Poetry Project at St. Mark's Church [1974]. \$1450  
Single sheet with printed recto only. Two subtle and non-color breaking horizontal folds, presumably from being mailed, else fine. The flyer announcing the poetry reading by Smith and Brainard at The Poetry Project at St. Mark's Church on May 15th, 1974 with an illustration of two white gloves on a black background. A reading from the same year that Smith's first single debuted. [BTC #364688]

SMITH, Patti and Tom Verlaine. *The Night.* London: Aloes Books 1976. \$2500  
First edition. Octavo. String-tied red printed wrappers. Fine. Twenty-two poems written alternately by Smith and Verlaine. This is copy number 13 of 22 hand-numbered copies with a Rimbaud piece Signed by Patti Smith bound in. The colophon indicates that there

were 25 copies signed by both poets, but Verlaine signed none, and the handwritten limitation seems to indicate that there were 22 copies rather than either the 25 stated, or the 20 we've heard speculated. Rare. [BTC #347388]

(SMITH, Patti). *Punk Magazine. Number 2.*  
New York: Punk Publications 1976. \$350  
Volume 1, number 2. March 1976. Quarto. Tabloid format journal. Folded as issued, faint bend bottom corner, still very near fine. Extensive cover article and interview with Patti Smith, plus articles on Television, Talking Heads, Lenny Kaye, and an interview with Blood Sucking Leeches. The important and uncommon second issue of the influential magazine on Punk, with much of the issue devoted to Patti Smith. [BTC #343592]

[SMITH, Patti]. *[Broadside Program]: de l'ame pour l'ame (of the soul for the soul) An Evening Honoring the first true poet and seer Arthur Rimbaud 20 Octobre 1854 10 Novembre 1891.*

[New York: Gotham Book Mart? 1973]. \$1750  
First edition. Single blue folio leaf printed on the recto only. Fine. Line portrait drawing of Rimbaud by Smith at the top of the sheet above the text. The text lists the evening's program, along with a quote from Rimbaud: "The poet makes himself a seer by long, gigantic, and rational derangement of the senses. All forms of love, suffering, and madness. He searches himself. He exhausts all poisons in himself and keeps only their quintessences..." Also mentions: "special appreciation to the Wartoke Concern, Robert Mapplethorpe, Dennis Florio, Sharon Ensko, Sam Wagstaff and Gotham Book Mart." A very rare program from one of Patti Smith's earliest performances, predating her first album by two years. The first of three performances in honor of the anniversary of Rimbaud's death (also known as "Rock-n-Rimbaud"), it took place on the roof of Le Jardin, the gay disco in the Hotel Diplomat on November 4, 1973. Smith, dressed in an evening dress and feather boa, sang and recited her own works, as well as songs by Kurt Weil and Hank Ballard, backed up by Bill Elliot and future Patti Smith Group guitarist Lenny Kaye (only the second time that Smith and Kaye performed together). Rare. Not in OCLC. The only copy we've seen. [BTC #349223]

(South Carolina). *Proceedings of the Celebration of the 4th July, 1831, at Charleston, S.C. by the State Rights and Free Trade Party: Containing the Speeches & Toasts, Delivered on the occasion, With a Description of The Procession, The Pavillion, &c.* Charleston: Printed by Archibald E. Miller 1831. \$500

First edition. Printed stitched self-wrappers. Untrimmed. 84pp. Name torn away at top of title page, effecting no printing, small hole on title page, else a nice, very good or better copy. As one might assume, many speeches and toasts supporting sentiments on nullification and state rights. [BTC #322397]

SPARK, Muriel. *The Prime of Miss Jean Brodie.* London: Macmillan (1961). \$600  
Uncorrected proof. Printed wrappers. Title written on spine in pencil, else fine. Basis for the stage version with Vanessa Redgrave and then the film starring Maggie Smith, who won a Best Actress Oscar for the title role of the flamboyant but flawed Scottish schoolteacher. A very nice copy of this scarce format. [BTC #99865]

SPICER, Glenn (Jeff Jones). *Fantasy Illustrated: Number 4, Summer 1965.* Glendale, CA: Glenn Spicer 1965. \$150  
First edition. Small quarto. 43pp. Fine in illustrated stapled wrappers. It was this magazine that first popularized the terms "graphic story" and "graphic novel" in comic critic Richard Kyle's column, "Graphic Story Review." The term had been mentioned once before by Kyle in *Capa-Alpha* #2 (November 1964) but it was only distributed to members of the Amateur Press Association and limited to approximately 50 copies. This is the first publicly distributed magazine to use the term which soon caught on with readers looking for a way to distinguish mature and sophisticated comics from that of their more juvenile super-hero counterpart. This issue is also notable for including an early story by noted fantasy artist Jeff Jones and a fan letter by future comic writer Doug Moench. A hard-to-find issue of an important magazine in the evolution of the comic book medium in amazing condition. [BTC #322526]

STEINBECK, John. *The Grapes of Wrath.* New York: The Viking Press (1939). \$6500  
First edition. Fine in near fine dustwrapper with a short tear and a little rubbing. A nice, bright copy of this Pulitzer Prize-winning novel of an Oklahoma family's migration to California during the Depression. Basis for the John Ford film featuring Henry Fonda as Tom Joad. Ford and Supporting Actress Jane Darwell won Academy Awards; Fonda was nominated but lost to Robert Donat in *Goodbye, Mr. Chips!* Steinbeck's masterpiece and literature's lasting testament to the Great Depression, it was singled-out in his citation for the Nobel Prize decades later. [BTC #364654]

STOPPARD, Tom. *Rosencrantz and Guildenstern are Dead.* London: Faber & Faber (1967). \$7500  
First edition, hardcover issue. Fine in fine, price-clipped dustwrapper with the slightest of toning at the spine. **Signed** by the author. The author's signature work, exceptionally uncommon, especially signed. [BTC #350484]

STOPPARD, Tom. *Jumpers.* London: Faber and Faber (1972). \$700  
First edition, hardcover issue. Fine in slightly age-toned, near fine dustwrapper with a tiny tear. **Signed** by the author. The hardcover issue is very uncommon. [BTC #351568]

STOPPARD, Tom. *Artist Descending a Staircase and Where Are They Now? Two Plays for Radio.* London: Faber & Faber (1973). \$1500  
First edition, hardcover issue. Fine in near fine, price-clipped dustwrapper with toning at the spine. **Signed** by the author. An exceptionally uncommon title, especially signed. [BTC #350487]

STOPPARD, Tom. *Every Good Boy Deserves Favor: A Play for Actors and Orchestra and Professional Foul: A Play for Television.* London: Faber & Faber (1978). \$2500  
First edition, hardcover issue. Fine in fine dustwrapper. **Inscribed** by the author. An exceptionally uncommon title in the hardcover issue, especially signed. [BTC #350482]

STROUD, Robert ("The Birdman of Alcatraz"). *Two Page Autograph Letter Signed*. \$2000

Two page (four sides of two quarto leaves) autograph letter Signed ("Bob, Robert Stroud #594") in pencil, dated September 16, 1954, to his younger brother Marcus. A fascinating, very tightly written letter of over 700 words, eloquently discussing the subject of race and prejudice, intermarriage between races and several anecdotes related to these matters. Stroud, the federal prisoner who in his day held the record for solitary confinement (almost forty years), had ample opportunity for study. He exhausted the English language books in the prison library and subsequently taught himself French when the library received a donation of French books. He was a respected authority on ornithology, thus his nickname, and his learning and erudition are evident in this letter. In 1955 Thomas Gaddis' biography brought Stroud's story to the attention of the general public and resulted in the film about his life starring Burt Lancaster. Stroud's activities, as one might imagine, were very tightly restricted, and he was only allowed to correspond with a few people at any one time. His letters are very rare on the market. [BTC #13049]

STRUNK, William, Jr. and E.B. White. *The Elements of Style*. New York: The Macmillan Company (1959). \$400

First edition with White's revision and introduction. Slightly cocked else fine in very good dustwrapper with a couple of tears on the front panel. [BTC #369227]

STYRON, William. *Sophie's Choice*. New York: Random House (1979). \$100

First edition. Fine in near fine dustwrapper with a very short tear on the front pane and tiny nick on the top edge of the rear panel. Winner of the National Book Award. Meryl Streep won an Oscar for her portrayal of the title character in the 1982 film directed by Alan J. Pakula, and that also featured Kevin Kline and Peter MacNicol. A nicer than usual copy. *Burgess 99*. [BTC #87151]

(Surfing, Hawaii). GURREY, A.R., Jr. *Ten Different Photographic Images*. Honolulu, T.H.: A.R. Gurrey, Jr. [no date - circa 1910]. \$17,500

Ten different photographs of Hawaii, all by Gurrey. One with his rubberstamp on verso, and all with his small embossed stamp on the edge of the images. Seven of the images are black and white silver gelatin prints; the other three are in color, possibly hand-tinted. Similar sizes, most are some variation of 5.5" x 3.75". Very minor wear - a couple tiny stains on one image, tiny nicks on the margins of a few others, near fine. Subjects are mostly lovely landscapes of Hawaiian beaches, but also include one aerial view of Oahu, the lip of a volcano, and most importantly one of his classic surfing images. A.R. Gurrey was a photographer and surfer. His 1914 book *The Surf Riders of Hawaii* is a rarity and is considered the first important book on the subject. That work consisted of only six leaves with seven mounted examples of his silver gelatin photographs (including the one here present) with minimal text. A copy of the book sold in 2011 at auction for \$37,500. [BTC #368347]

TAYLOR, Peter. *A Long Fourth and Other Stories*. New York: Harcourt Brace and Company (1948). \$2500

First edition. A trifle foxed on the foredge, still easily fine in fine dustwrapper with none of the usual spine fading, and very uncommon thus. A beautiful copy of Taylor's very uncommon first book. [BTC #362535]

***Dracula was a Tennis Ace***

(Tennis). TILDEN, William T., 2nd. *Inscribed Portrait Photograph*. \$1250

Portrait photograph. 8" x 10". Fine. Small embossed stamp, and rubberstamp on rear of photographer G. Maillard Kessler. A formal portrait of Tilden, taken during his short acting career. According to a pencil note on the verso, this photograph was taken for the play *Dracula* in which Tilden played the Count. Inscribed by Tilden: "To Viola Kane with my best and the hope we will play many a show together. William T. Tilden 2nd." Undated but circa 1920s. [BTC #283208]

THATCHER, Margaret. *The Downing Street Years*. (London): HarperCollins (1993). \$350

First edition. Cocked else very good in a near fine dustwrapper with some edgewear. Signed by the author. [BTC #354599]

(Theatre). WEST, Mae. *[Program]: "Come On Up" (Ring Twice)*. (New York: Program Publishing) [1946]. \$175

Program. Quarto. 18pp. Stapled wrappers. Fine. Signed in bold blue pen on an interior glamour photo. [BTC #348269]

THURMAN, Wallace and A.L. Furman. *The Interne*. New York: Macaulay (1932). \$10,000

First edition. A bit of scuffing at the bottom of the boards else near fine in a bright, very good dustwrapper with some slight spine fading and some modest chipping to the spine ends. Additionally this copy is Signed by both authors - this is one of only three books we have seen signed by Thurman. A very nice copy of this seldom encountered novel, a somewhat sensationalistic story of what happens behind the scenes at a big city hospital. Thurman was a central figure in the Harlem Renaissance. His residence in Harlem was referred to as "Niggerati Manor" and was one of the central gathering places for the Harlem intellectual elite. Born in Salt Lake City and educated there and in Los Angeles, his brilliance and varied background allowed him to participate in and simultaneously critique the Harlem Renaissance with unique perspective. He was chosen by Langston Hughes, Zora Neale Hurston, and others to be the editor of *Fire!!*, the short lived (one issue) magazine which was probably the high point of the young intellectuals during the Harlem Renaissance. The two novels he wrote during that time, *The Blacker the Berry* and *The Infants of Spring*, were defining works of Renaissance literature. *The Interne*, written with Furman, a white author Thurman met while working for the publisher Macaulay, is a scathing indictment of the bureaucracy and corruption of urban hospitals as seen by the novel's hero, an idealistic young doctor. Thurman left Harlem for Hollywood and worked on screenplays, including *Tomorrow's Children* starring Sterling Holloway, a story drawn from *The Interne* about court-ordered sterilization of the poor. At the time Thurman's weekly studio paycheck of \$250 was, according to one source, the highest salary paid to any African-American in the United States. He returned to Harlem for a visit in 1934. An alcoholic and long plagued with ill-health, he collapsed in the middle of his reunion party and was taken to the very hospital he condemned in *The Interne*. Diagnosed with tuberculosis, he languished there for six months before finally dying on Christmas, 1934, at the age of 32. Rare in jacket and exceptionally so signed. [BTC #50441]

TOOMER, Jean. *Cane*. New York: Boni & Liveright (1923). \$4500

First edition. Introduction by Waldo Frank. Bookplate and owner's name on the front pastedown, slight bumps at the extremities, a near

fine copy lacking the very rare dustwrapper. A lovely copy of the first, and certainly one of the most important books of the Harlem Renaissance. Very scarce. [BTC #364672]

TOOMER, Jean. *Essentials*. Chicago: Private Edition 1931. \$4500

First edition. Fine in a lightly age-toned, near fine dustwrapper. One of 1000 numbered copies, this is copy #90 and is **Signed** by the author. Toomer's second book, his novel, *The Cane*, was the first book of the Harlem Renaissance. Our observation based on copies of this title that we have seen is that relatively few copies were actually signed and distributed at the time of publication, and that the vast majority of copies languished in warehouses, unsigned, until after Toomer's death. [BTC #36957]

TRAVEN, B. *A Collection of B. Traven Letters to Ruth Ford with Related Material Including Three Books*. \$125,000

A magnificent archive consisting of 21 Typed Letters Initialed (as either "H." or "H.C.") from the elusive and fiercely private B. Traven, nearly all of the letters to the actress Ruth Ford, for whom he professes great love in many of the letters. Accompanied by three books, including a first American edition of *The Treasure of the Sierra Madre*, and assorted clippings. All of the letters Initialed by Traven as "H.C" or "H." as Hal Croves. Croves, one of several aliases used by Traven, was invented by the author in order to present himself as Traven's literary agent, and used mostly in his interaction with legendary film director John Huston throughout the development and filming of Traven's novel *The Treasure of the Sierra Madre*. The letters start in early 1947 and end in 1961, but the majority of them were written during 1947 and correspond with the production of the classic film. Many include references to day-to-day events of the film's production. These are dense letters, nearly all being single space typed. The letters average more than 500 words each, and one letter is over 2000 words. All of the letters have folds from mailing but are otherwise fine with about half of them accompanied by the original postmarked envelopes.

The name B. Traven was itself a pseudonym of the mysterious author, best known for *The Treasure of the Sierra Madre*, *The Death Ship*, and *The Bridge in the Jungle*, all of which first appeared in German. He was known by various aliases throughout his life, including Ret Marut, Traven Torsvan, and Hal Croves, all now considered the same person. To this day, no one is sure of his origin or true cultural identity. Some speculate he was most likely German, but others say he was Swedish or the child of American immigrants, due to the many American expressions found throughout his work. This murky past has created ripe ground for speculators who have suggested he was at different times a seaman, an actor/director, or even the illegitimate son of Kaiser Wilhelm II. It is more likely, though not certain, that he was the editor of an anarchist journal who fled Germany to avoid incarceration. What is known is that he eventually settled in Mexico, where many of his books take place, and that he surfaced as Croves during the film production of *The Treasure of the Sierra Madre*.

Traven's work as a novelist continues to stand on its own merit to this day, but it is further enhanced by the timelessness of John Huston's classic 1948 film version of *The Treasure of the Sierra Madre*. Huston both directed and wrote the particularly faithful screenplay adaptation, and won an Academy Award for both efforts. Humphrey Bogart provides one of his most famous performances, opposite the director's father, Walter Huston, who also won an Oscar. The film routinely ranks high among surveys of classics of American cinema.

It was some time before the making of the film that Traven met

and fell in love with Ruth Ford. The two corresponded with one another throughout 1947 but their relationship waned over the years. Croves continued to deny that he was Traven until his death in 1969, though most suspected otherwise. On the set of *The Treasure of the Sierra Madre*, for example, he would sometimes state B. Traven's intentions in the first person and then correct himself and switch to the third person, a ruse Huston, Humphrey Bogart, and others found both odd and comical. In 1990 his widow, Rosa Lujan, told the *The New York Times* that Croves confessed that he was indeed B. Traven and had feared extradition to Germany stemming from an event during the 1919 Munich uprising.

Ruth Ford was a beautiful model and actress, first in Orson Welles's Mercury Theatre, and later in films and theater, notably starring on Broadway in Jean Paul Sartre's *No Exit* in 1946, under the direction of John Huston (the last of five Broadway plays he directed). Her apartment in the Dakota became a salon for authors such as Tennessee Williams, Edward Albee, Terrence McNally, and Truman Capote. A chance encounter between Stephen Sondheim and Arthur Laurents in her Manhattan living room led to their collaboration, with her Dakota-neighbor Leonard Bernstein, on *West Side Story*. Similarly, she brought together Kay Thompson and Hilary Knight to create the celebrated stories of *Eloise*, the little girl who lived at the Plaza.

Ford is well known also for her long friendship with William Faulkner, which began with her dating his brother Dean in the early 1930s. Like Traven, Faulkner was openly smitten with Ford for many years. He wrote his experimental 1951 title *Requiem for a Nun*, a sequel to his early and controversial novel *Sanctuary*, with her in mind. He further declared, to the consternation of his agent and publisher, that it was her dramatic property (*Requiem for a Nun* was a mixture of stage play and novel). Stage production of the title stalled for years, partly because Faulkner's experimental drama did not lend itself to live theatre, and partly because the producers were unsure of Ford's suitability. Faulkner was adamant that it was her dramatic property, and in 1959 she adapted the play herself and starred in its London production opposite her second husband, Zachary Scott. Her stage version received enthusiastic reviews in both London and New York, but did not fare so well with audiences and closed after a short run on Broadway. Ford continued to act on both stage and screen well into the 1980s. She passed away in 2009 at the age of 98.

#### *The Letters:*

1. A one-page Typed Letter Initialed (Acapulco, Gro., March 10, 1947) that mentions spending time with Ford and Peggy (possibly Peggy Le Boutillier, a New York fashion columnist), his desire to see Ford again, and of having his "mind on the picture [*The Treasure of the Sierra Madre*] we're about to do and there are still a few items not settled as to proper locations." The letter also includes an interesting comment, considering the shadowy background of Traven, about addressing a large pile of mail: "You know sometimes the best thing you can do to keep your mind at ease is discarding certain letters in a way as though they and the person who wrote them never existed in real life."

2. A one-page Typed Letter Initialed (No place, March 15, 1947) with the mailing envelope. Traven makes reference to sending film director John Huston a letter "about some new locations he ought to look over before he makes his final decisions" gives advice to Ford, who had become sick. He tells her to start drinking lots of very hot boiled water and tequila, as much as she can stand, but adds with unintended humor: "I cured lots of people this way, it is a Traven recipe, no invention of mine."

3. A one-page Typed Letter Initialed (Acapulco, Gro., March 21, 1947) with the mailing envelope in which Traven says he was thinking of Ford, asks about her young daughter, Shelly (born in 1941), and comments that he watched the film *Circumstantial Evidence*, featuring Ford.

4. A one-page Typed Letter Initialed (San Jose Purua, Michoacán, Mexico, April 18, 1947) with a typed address at the top that reads, "Hal Croves, Warner Bros. Pictures Co., San Jose Purua, Zitacuaro, Michoacán, Mexico," along with the mailing envelope. This is the first letter written by Traven on location with the cast and crew of *The Treasure of the Sierra Madre*, a production that he stayed with throughout its entirety while in Mexico, under the guise of Croves. He says, "We are here now almost three weeks doing the picture I told you about. It is slow work owing to so many difficulties as you usually are bound to meet with outdoors and in a foreign county too. Of course everybody tries to co-operate, but anyway it is not the same as if you were doing a picture at the studio." He also apologizes to Ford for not saying hello to Huston, who had just directed her in *No Exit* several months before, because Huston's then wife, Evelyn Keyes, was present and Traven was wary "it might cause some unwelcomed comment or a sour gesture, at least from one party."

5. A one-page Typed Letter Initialed (No place, April 27, 1947) that includes several lengthy comments about the filming of *The Treasure of the Sierra Madre*, his belief that it will be a great picture, and many enthusiastic comments about Huston: "He is a great director, believe me, not only by himself, but that he not only listens to suggestions coming from me or others, and he not only listens to them any time no matter how busy he is, but executes them if he is convinced that they will make the picture better still." The letter ends with Traven asking Ford, "Did I ever tell you that I think I might love you? No? Never mind, Ruth."

6. This is the longest of the letters, a four-page Typed Letter Initialed (No place, May 1, 1947) with a lengthy discussion of jealousy, both Ford's, brought on by a letter Traven wrote to her friend Peggy, and Traven's own, due to her request to say hi to Huston and give him a hug. He also meditates on happiness in relation to man's need for money: "Happiness is a very individual matter; some need money to be happy, others need still more money to be happy, others, as are most Indian peasants down here, need no money at all and they are happy as we think one can be happy only in paradise." The letter also includes his lengthiest comments about *The Treasure of the Sierra Madre*, which include being eight days behind schedule, a reference to something bad that happened on set (but which he can't say in a letter) and Huston's excessive, in his opinion, drinking and lack of sleep. Despite it all, Traven expresses his highest confidence in the director: "Whether he will get the Oscar of this I am not sure, but most certainly he will be a very close-up runner on this I'll bet my love for you." He closes the letter by asking Ford not to put her name on the letters because a person from the studio saw her name on the last one and told people on the set. Incidentally, none of Traven's letters have a name, only the return address.

7. A one-page Typed Letter Initialed (No place, May 2, 1947) with the mailing envelope. A gushing love letter to Ford written on a day when filming had been cut short: "When I said Glorious Woman I meant it and still mean it, because that's exactly what you are. And believe me, Ruth, I yearn to see you, hear your voice, see your eyes when you talk of Shelly, and watch your movements which are so very graceful and which impressed me more than anything else the first the time I saw you."

8. A one-page Typed Letter Initialed (No place, May 6, 1947) with the mailing envelope. A letter comforting Ford who did not, as of this letter, receive all those he had sent (all of which are included in this archive), and a brief mention of the rain holding up production.

9. The first of two letters sent to the aforementioned Peggy. A two-page Typed Letter Initialed (Los Angeles, June 18, 1947). Traven laments that he missed her recent return visit to Mexico, that he's now in Los Angeles to finish up filming in nearby Kernville, and that he will come to New York when production is finished.

10. A two-page Typed Letter Initialed (Los Angeles, June 18, 1947) with the mailing envelope and written on the same day as the letter to

Peggy. A shorter letter covering the same topics but this one ends with flattering comments for Ford.

11. A one-page Typed Letter Initialed (New York, July 26, 1947) written on Hotel Stanford stationery with the mailing envelope. The letter describes how Traven finally made it to New York but missed Ford by a few days, as she was out of town for work: "You cannot imagine, Glorious, how terribly I felt when I failed to see you."

12. A one-page Typed Letter Initialed (Acapulco, Gro, October 14, 1947) with the mailing envelope and brief typed note with a new address for Traven. The letter describes a second surprise visit to New York where he again missed seeing Ford due to her work in a new play in Boston, where he had just been, and a reference to an intimate moment from their past that found her in tears and crying on his shoulder.

13. The second of the two letters to Peggy. A one-page Typed Letter Initialed (Acapulco, Gro, October 15, 1947). A similar letter to the one sent to Ford a day earlier about missing Peggy on his visit to New York, her impending trip to Mexico, and how he missed Ford again a second time. He also mentions a possible job writing a screenplay, although our research did not turn up anything definitive as to what it may have been.

14. A one-page Typed Letter Initialed (No place, December 8, 1947). A particularly interesting letter concerning the Mexican boy that Huston and Keyes adopted after location shooting had ended. The official story is that Huston took a shine to the boy who hung around the set and showed up in California with him in tow, much to his wife's surprise. Traven offers a different version of the story. He says the adoption was a planned publicity stunt to promote both their latest movies and the only real surprise from the wife came from the fact that she had "somebody else in mind, something hardly three years old and white" while what she got was "of chocolate color." Traven goes on to say that it was he that was asked by Huston to speak to the boy about being adopted, because the boy spoke no English. Traven writes that he confided in Huston that he was against the adoption because he feared the boy would be spoiled and alienated in Hollywood. This upset Huston who "did not speak to me for three days, except of course what was absolutely necessary for the business we were in."

15. A brief one-page Typed Letter Initialed (No place, December 22, 1947) thanking Ford for her letter and expressing his wish to see her and Shelly in Mexico someday.

16. A one-page Typed Letter Initialed (No place, December 24, 1948) written a year later thanking Ford for the handkerchief she sent him, along with comments about the lamentable state of Mexican and American films and a resigned comment about never having the money to bring her to Mexico.

17. A one-page Typed Letter Initialed (No place, December 21, 1950) with a note from an unknown hand (but probably Ford) that reads, "Hal Croves who was B. Traven." A nice but somewhat somber letter saying that he hasn't heard from Ford in a very long time and had tried to visit, but was prevented from leaving by the Mexican government due to some bureaucratic nonsense. He says she is to expect some holiday sweets in the mail for Christmas and that "I have been thinking about you all the time and I cannot tell you how much I would like to sit by you and talk to you or listen to what you have to tell me ... I love you."

18. A two-page Typed Letter Initialed (No place, November 15, 1951) with a note in another hand (probably Ford's) that reads, "(Bruno Traven)." A lengthy letter saying he would love to visit Ford in New York, and that he has been scouting locations for a Mexican-based film for which he has written a screenplay. It also includes a long discussion about a play he would like to write for her and the type of character she might play: "you may have been married, have been divorced, have perhaps aborted, may have fallen to gambling, in consequence of which you may have temporarily been a prostitute, a

drunkard and served a stretch in the pen.” (Sounds to us like a great play.)

19. A one-page Typed Letter Initialed (No place, November 27, 1954) with a note from another hand (probably Ford's) that reads, “(B. Traven),” along with a mailing envelope. A very upbeat letter revealing Traven happy to find out Ford is finally in Mexico, even though she is now a married woman (she married Scott in 1952), and looking forward to seeing her and meeting her daughter. He also comments on the recently released Mexican film version of his book *The Rebellion of the Hanged*, and the struggle it was to complete.

20. A very brief one-page Typed Letter Initialed (No place, October 30, 1961) with a note in red pen in another hand. A brief letter accompanying a now lost clipping referencing an actor in the film version of Traven's *La Rosa Blanca*, the fourth film based on one of his novels.

21. A very brief one-page Typed Letter Initialed (No place, no date). A brief note to Ford referencing an article featuring Peggy.

Books:

TRAVEN, B. *The Treasure of the Sierra Madre*. New York: Alfred A. Knopf 1935. First American edition. A near fine, slightly cocked copy with some rubbing, in a fair dustwrapper with extensive chips and tears at the extremities. **Signed** by Ford on the free endpaper.

WYATT, Will. *The Secret of the Sierra Madre: The Man Who Was B. Traven*. Garden City, New York: Doubleday & Co. 1980. First edition. Some bumping to one corner and the spine ends, near fine in near fine dustwrapper with some wear to the spine ends and a few small tears. **Inscribed** on the title page by film critic Rex Reed: “For darling Ruth — No wonder B. Traven loved you — Everyone does! xx Rex Reed.” Laid in are two newspaper clippings: a review for the book and an article about the reprinting of Traven's novels.

COVARRUBIAS, Miguel. *Indian Art of Mexico & Central America*. New York: Alfred A. Knopf 1957. First edition. Fine with paperclip indentation on free endpaper in near fine dustwrapper with light tanning to the spine and a few rubbed spots. Laid in is an index card that reads: [in Ford's hand] “To Ruth Ford from” followed by [in an unknown hand] “Compliments of H. Croves.”

Also included in the archive: three envelopes, two postmarked Mexico 1947, and presumably from Traven, but with no corresponding letter; a blank envelope labeled “Letters from Traven”; an unsigned Christmas card and envelope printed in Spanish; a brief **Signed** letter to Ford from actress and writer, Ruth Marton, about seeing Huston on the set of *The Treasure of the Sierra Madre*, and four newspaper clippings, one featuring a letter about Traven, another with a news story about Latin America, and two articles about Traven's widow. One clipping reproduces a 1926 photograph of seven men in Mexico and Ford has circled Traven in red ink.

Any fresh material that offers insight into B. Traven, the 20th Century's most enigmatic and obstinately pseudonymous major author, is desirable. Anything signed by this fiercely private individual is of the utmost scarcity. This archive, combining both these elements in a wealth of unpublished writing by him about both his personal life and the filming of his most famous novel, provides an excellent foundation for additional scholarship and publication. **[BTC #320723]**

TYLER, Anne. *If Morning Ever Comes*. New York: Alfred A. Knopf 1964. **\$2500**  
First edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. A beautiful copy, as nice as we've seen of the author's first book. **[BTC #349505]**

TYLER, Anne. *A Slipping-Down Life*. New York: Alfred A. Knopf 1970. **\$1000**  
First edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. This copy WITHOUT the almost inevitable remainder mark. Author's third book. A beautiful copy. **[BTC #349508]**

(TYLER, Anne). *Freshman Writing: Essays by Students in English 1 and 2 at Duke University 1958-1959*. [Durham, North Carolina: English Department, Duke University 1959]. **\$2500**

First edition. Stapled printed self-wrappers. 29, [1]pp. Fine. “The themes in this volume were written in 1958-59 as regular course assignments by students in English 1 and 2. These essays and sketches are a selection by a committee of judges from a larger group of themes offered by various instructors as a representation of the best writing done in their classes.” Contains a three page essay by Anne Tyler, “The Galax,” an episode from when she and her three brothers lived with their idealistic parents in a quasi-pacifist community called Celso deep in the North Carolina mountains. Surely one of her earliest published pieces, written at age 16 in the first freshman English course taught by her mentor Reynolds Price. This piece, and Tyler's ability, so struck Price that he wrote about it at length in his 2009 book *Ardent Spirits*. A fragile pamphlet, presumably produced in very small numbers. Rare, we've not seen it before (including in our former iteration as a private collector of Anne Tyler). *OCLC* locates three copies under two different entries (Duke, Indiana University, and Durham County Library). **[BTC #369528]**

UNDSET, Sigrid. *Happy Times in Norway*. New York: Alfred A. Knopf 1942. **\$750**  
First edition (Undset spent WWII in America). Translated by Joran Birkeland. About fine in a price-clipped, good but presentable dustwrapper with some chips and internal repairs. **Signed** by the Nobel Prize-winning author. **[BTC #326792]**

UPDIKE, John. *Hoping for a Hoopoe*. London: Victor Gollancz 1959. **\$250**  
First English edition of the author's first book, published in America as *The Carpentered Hen and Other Tame Creatures*. Fine in fine dustwrapper. A beautiful copy. **[BTC #99717]**

UPDIKE, John. *Telephone Poles and Other Poems*. New York: Alfred A. Knopf 1963. **\$250**  
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]**

UPDIKE, John. *Midpoint and Other Poems*. New York: Alfred A. Knopf 1969. **\$75**  
First edition. Fine in fine dustwrapper. A beautiful copy of the author's third poetry collection. **[BTC #96423]**

UPDIKE, John. *Query*. (New York): Albondocani Press (1974). **\$100**  
First edition, variant with two publishers. Stapled wrappers. Cover drawing by Robert Dunn. Fine with cardboard backer and slightly toned original envelope. Issued as a Christmas greeting by the publisher. One of 260 copies printed for the use of the author and artist. **[BTC #314881]**

UPDIKE, John. *Sixteen Sonnets*. Cambridge: Halty Ferguson 1979. \$125  
First edition. Saddlestitched in marbled selfwrappers. Publisher's prospectus laid in. Fine. One of 250 numbered copies **Signed** by the author. [BTC #102438]

UPDIKE, John. *The Chaste Planet*. Worcester: Metacom Press 1980. \$125  
First edition. Fine in saddlestitched, stiff self-wrappers as issued. One of 300 numbered copies (of a total edition of 326) **Signed**. A short story originally published in *The New Yorker*. The first issue in the Metacom Limited Editions series. A note on the printing laid in. [BTC #102439]

UPDIKE, John. *Spring Trio*. [Winston-Salem]: Palaemon Press Limited (1982). \$1200  
First edition. Quarter black morocco and marbled paper over boards. Bottom corners the slightest bit bumped, barely worthy of mention, else fine. One of ten lettered copies **Signed** by the author. *De Bellis and Broomfield* A94b. [BTC #306413]

UPDIKE, John. *In Memoriam Felis Felis*. (Leamington Spa): Sixth Chamber Press (1989). \$1500  
First edition. Six illustrations by R.B. Kitaj. Quarter morocco and papercovered boards. Fine in a lightly rubbed, near fine illustrated slipcase. Copy letter X of 12 Roman numeraled copies bound thus and **Signed** by both Updike and Kitaj. Printed on Fabriano Roma del Sarto by the Rampant Lions Press. [BTC #349690]

UPDIKE, John. *January*. (No place: William B. Ewert 1997). \$200  
First separate edition. 12mo. Frontispiece by Thomas Bewick. Red wrappers. Fine. One of 40 numbered copies printed on special paper, handsewn in wrappers and **Signed** by Updike, out of a total of 150 copies printed at Firefly Press for private distribution. [BTC #315097]

VAN VECHTEN, Carl. (LeRoi Jones). *Portrait Photograph of LeRoi Jones*. New York: Carl Van Vechten 1962. \$3000  
Vintage photograph. Gelatin silver print. Approximately 7.5" x 10". 25cm. Photographer's embossed seal, as well as with his stamp on the verso. Just about fine. Half-length portrait of Jones seated. Hand-dated on verso January 3, 1962 with code "II + TT-5". **Signed** by LeRoi Jones on the verso. A wonderful, intense portrait. [BTC #342816]

### ***Inscribed by Vaux to Prince Saunders***

VAUX, Roberts. *Memoirs of the Life of Anthony Benezet*. Philadelphia: Published by James P. Parke / Merritt, Printer 1817. \$6500  
First edition. 12mo. [8], 136pp. Lacking the front board and frontispiece, rear board detached but present, pages toned but uncut, wear along the spine, good plus. Housed in a half morocco clamshell case. A marvelous association copy, **Inscribed** by the author on the title page: "Prince Saunders with the Author's respects." The Library Company of Philadelphia has six works by Prince Saunders, some inscribed by him to Philadelphia abolitionists, but we have not found a single copy of any book presented to him or known to have been in his library. Born in New England, Saunders was a African-American scholar who went to England. There he William Wilberforce, who encouraged him to go to Haiti. Saunders became the confidant of Haitian Emperor Christophe, and wrote *The Haytian Papers*. The

following year he came to Philadelphia, where he met several anti-slavery leaders including Roberts Vaux, a noted Philadelphia-born jurist and abolitionist. "Polished and witty, he became a confidant of Christophe, vaccinated his children, and was entrusted by him with an embassy to England. Saunders was impressed with the black king and his black kingdom. To express this feeling he edited the *Haytian Papers*, a translation and commentary of the Code Henri... In 1818 Saunders came to Philadelphia ... and made the acquaintance of the Philadelphia anti-slavery leaders. One of the most important of these was William Rawle ... Another was Roberts Vaux, a tireless Quaker man-of-good-works, to whom Saunders wrote., " LCP, *Negro History 1553-1903*, #74 being an 1822 ALS to Vaux. [BTC #362074]

### ***18th Century Transgendered Bookseller***

(VERDION, Chevalier John Theodora de). [Handbill]: *Wonderful Magazine: Dr. Ve - D - N, A remarkable Walking Bookseller, Quack Docter &c.&c hawking Old Books as Moses do Old Cloaths*. [London]: pub'd by C. Johnson [1793-4]. \$950  
Small illustrated handbill. Approximately 4.75" x 6.75". Slight foxing, one corner slightly bumped, a slight paper remnant on the verso, handsome and near fine. A handbill advertising the curious Dr. Verdion (1744-1802). Verdion was the only daughter of a respected German architect named Grahm. According to *The Lives and Portraits of Curious and Odd Characters* (Worcester: Thomas Drew 1852) she was: "extremely grotesque, wearing a bag wig, a large cocked hat, three or four folio books under one arm, and an umbrella under the other, her pockets completely filled with small volumes ... She had a good knowledge of English books; many person entertained her for advice ... She obtained a comfortable subsistence from teaching and translating foreign languages, and by selling books chiefly in foreign literature." Among her pupils was the historian Edward Gibbon, whom she taught German. In her thirty years or more in England she was never known to dress in anything but male attire, and though she was often mocked she was evidently comfortable in her own skin. Within the illustration is the image of a broadside advertising *Life of Paine*. At the bottom of the image is printed: "Gratis - to the purchasers of the Wonderful Magazine." The *Wonderful Magazine* was published between 1793-1794. Scarce. [BTC #292169]

VIDAL, Gore. *Myra Breckinridge*. Boston: Little, Brown and Company (1968). \$1250  
Uncorrected proof. Spiral bound printed green wrappers. Some wrinkling to the first couple of pages and some toning to the wrappers, a sound, very good copy. **Signed** by Gore Vidal. Basis for the odd 1970 Michael Sarne-directed film featuring Raquel Welch as a man-hating transsexual, with Mae West, John Huston, Rex Reed, and Farrah Fawcett. A very uncommon proof. [BTC #350020]

VONNEGUT, Kurt, Jr. *Happy Birthday, Wanda June*. (New York): Delacorte (1971). \$1650  
First edition. Cloth rubbed at the bottom of the front gutter, thus very good in very good dustwrapper with a corresponding chip. **Inscribed** by the author on the half-title. Probably the author's least common book, a play. [BTC #349846]

### ***A Classic of Misogyny***

W., E. (Edward "Ned" Ward). *Female Policy Detected or the Arts of Designing Woman Laid Open*. By E.W. Author of the *London Spy*, and *Trip to Jamaica*. Teaching: I. Of her

*allurements, Inconstancy, Love, Revenge, Pride and Ingratitude. II. A pleasant and profitable Discourse in defence of married men, against peevish, fretful and scolding Wives; with several notable examples of the Mischiefs and Miseries which have attended their Lust and Pride. III. A true character of a virtuous Woman, or Wife indeed. To which is added, a poetical description of a Widow, Wife and Maid.* London:

Printed for the Booksellers throughout the World 1835. \$1500

"From the 100th edition." 24mo. Printed papercovered boards. Frontispiece woodcut (repeated on the rear board). Marginal edgewear, but a remarkable survivor in this fragile format, and at least very good. The woodcut is wonderful. Originally published in 1695, and often reprinted, although "the 100th edition" seems a little optimistic. No copies of this edition (or potentially about ninety other editions, if the printer can be believed) listed in *OCLC*. [BTC #278241]

WALLACE, David Foster. *Infinite Jest*. Boston: Little Brown and Company 1996. \$1000

First edition. Boards a bit cocked, thus very good in near fine, lightly discolored first state dustwrapper. **Signed** by the author. Massive and highly acclaimed novel. [BTC #350116]

WARHOL, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York:

Harcourt Brace Jovanovich (1975). \$1200

First edition. Fine in fine dustwrapper with a little bumped area on the front flap fold. Initialed by Warhol, and additionally with his full and readable **Signature**, both on the half-title. [BTC #348535]

### ***Signed Ten Times by Andy Warhol***

(WARHOL, Andy, The Velvet Underground). JOHNSON, Phyllis, editor. *Aspen: The Magazine in a Box, Vol. 1, No. 3*.

(New York: Aspen 1966). \$22,500

Issue 3, "The Pop Art Issue." Designed by Andy Warhol and David Dalton. Box a little crushed as usual, with two corners torn, some offsetting at the bottom of the box, very good. Complete. Both the front and the inside front cover of the box, as well as eight pieces in the box have been **Signed** by Andy Warhol (a couple of them are **Inscribed**), including, the flexi-disc, the Ten Trip Ticket Book, the movie flip book, the Pop-Art Paint card folder, the Guild Instruments flyer, the Folk Music on Vanguard pamphlet, the tabloid newspaper, and a cardboard divider. Includes contributions by Andy Warhol, Willem de Kooning, Roy Lichtenstein, Claes Oldenburg, Ernest Trova, Kenneth Noland, Gerald Laing, Jasper Johns, James Rosenquist, Lou Reed, and Timothy Leary. The original 33 1/3 flexi-disc acetate recording, signed by Warhol, contains the song "Loop," written by John Cale and credited to the Velvet Underground. It was one of the first commercially available recordings by the Velvet Underground (sources disagree, but it was likely preceded only by a few advance copies of two Verve singles). A highly collectible recording, particularly when accompanied by all its original related packaging and signed by the group's mentor, Warhol. Although never commercially successful during their time, the Velvet Underground is now considered one of the most important and influential rock groups of all time. As Brian Eno famously observed, while only a few thousand people bought their first album, almost every one of those early listeners was inspired to start a band.

Contains the following items:

1. "Music, Man, That's Where It's At!", portfolio with three separate essays (by Lou Reed, Bob Shelton and Bob Chamberlain) and an original 33 1/3 flexi-disc acetate recording ("Loop" written by John Cale and credited to the Velvet Underground, along with "White Wind" by Peter Walker).

2. "12 Paintings from the Powers' Collection!", a portfolio of twelve cards reproducing art in John G. Powers' collection with comments by the artists, who are Larry Poons, Charles Hinman, Willem de Kooning, Roy Lichtenstein, Claes Oldenburg, Ernest Trova, Kenneth Noland, Gerald Laing, Jasper Johns, James Rosenquist, Andy Warhol, and Bridget Riley.

3. "Homeward Bound" by Bob Chamberlain, booklet.

4. "The Plastic Exploding Inevitable," newspaper with contributions by Ronald Tavel, Jonas Mekas, Gerard Malanga, Patricia Oberhaus, John Wilcock, among others.

5. "Underground Movie Flip Book," small booklet with images from Jack Smith's "Buzzards over Bagdad" and Andy Warhol's "Kiss."

6. "Ten Trip Ticket Book," small booklet with essays by Richard Blum, William Frosch, Rolf von Eckartsberg, Frank Barron, Joseph D. Lohman, USCO, Michael Harner, Richard Alpert, Eric Kast, Abram Hoffer, Claudio Naranjo, Paul Lee, Houston Smith, and Timothy Leary.

7. Loose advertisements: black and white sheet for Paraphernalia; a black, red, and white sheet for Guild Musical Instruments; a black, brown, and white pamphlet for Vanguard Records; a poster for Fladell, Winston, Pennette; subscription form for Aspen.

The box, designed to look like a box of detergent, is slightly rubbed with a bit of wear to the extremities, otherwise all items in fine condition.

*Aspen* was a multimedia "magazine" about the arts published by Phyllis Johnson, a former editor for *Women's Wear Daily* and *Advertising Age*, from 1965 to 1971. Each "issue" was a custom-made box containing separate booklets, pamphlets, records, posters, and in one issue, a Super-8 movie reel – each item representing what would have been an "article" in a traditional printed magazine. Each issue had its own editor and designer and, not surprisingly, its avant garde style made it impractical, if not downright impossible, for the magazine to support itself. Advertising was supposed to help pay for the costs of production, but the ads, which were contained in a folder at the bottom of the box, were easily ignored. Furthermore, it proved difficult to adhere to the publication schedule of four issues a year. In the end, only ten issues were published.

"Perhaps *Aspen* was a folly, but it was a vastly pleasurable one, with a significant place in art history. The list of contributors included some of the most interesting artists of the 20th Century. And as an exemplar of creative publishing, *Aspen* was a wonder. Its contents, however, are all but lost: few copies of *Aspen* have survived." [http://www.ubu.com/aspen/intro.html].

The recording of "Loop" included in this issue constitutes one of the first commercially available recordings by the Velvet Underground, preceding the release of their debut album by a few months. A highly collectible recording, particularly when accompanied by all its original related packaging. Although never commercially successful during their time, the Velvet Underground is now considered one of the most important and influential rock groups of all time. As Brian Eno famously observed, while only a few thousand people bought their first album, almost every one of those early listeners was inspired to start a band.

Because of its unusual construction, few complete copies of *Aspen* survive, and it is rare signed thus. [BTC #349700]

**“Cast Your Buckets”**

WASHINGTON, Booker T. *Autograph Notes for his Emancipation Day Address, January 1, 1895.* \$35,000

Four pages of notes in the hand of Booker T. Washington, unsigned, written on the rectos of Tuskegee Normal and Industrial Institute stationery, and headed in his hand: “Emancipation Address Montgomery, Ala.” and dated “Jan. 1 ‘95.” The pages are of irregular sizes, apparently culled from scrap paper around his office, and are pinned together with an old straight pin.

Washington was a talented improvisational speaker, and rarely wrote his speeches out whole, delivering them from notes and talking points such as these – usually a list of phrases that would presumably trigger an idea or anecdote. For example, this speech begins with the following phrases on separate lines: “Two flags. Ahead of all Negroes. In and out of slavery. Ignorance costs more than ed. Intelligence rules (Indians),” and so forth.

This particular speech however, was an important precursor to Washington’s landmark “Atlanta Compromise Speech.” On page four of these notes, appears the phrase “Cast down bucket,” wording that nine months later would become the essence of the catch phrase that symbolized one of the most important speeches ever delivered by an African-American.

On September 18, 1895 Washington spoke before a predominantly white audience at the Cotton States and International Exposition in Atlanta. His “Atlanta Compromise” address was one of the most important and influential speeches in American history, particularly among those outside the sphere of politics. In the speech, he related an anecdote to the audience that became the catch phrase for both the speech and Washington’s philosophy: “A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal, ‘Water, water; we die of thirst!’ The answer from the friendly vessel at once came back, ‘Cast down your bucket where you are.’ A second time the signal, ‘Water, water; send us water!’ ran up from the distressed vessel, and was answered, ‘Cast down your bucket where you are.’ And a third and fourth signal for water was answered, ‘Cast down your bucket where you are.’ The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign land or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbor, I would say: ‘Cast down your bucket where you are’— cast it down in making friends in every manly way of the people of all races by whom we are surrounded.” In the speech, Washington went on to urge the white audience members to do the same as he recommended to his own race: to cast down their buckets where they were, in order to reap the benefits of friendship, labor, and the profits that could be reaped by utilizing the talented and industrious members of the black race who were their neighbors.

Despite some occasionally expressed resentment about Washington’s perceived role as an accommodationist, few individuals of any race or time period compiled such a record of accomplishment in the face of more concerted opposition.

An exceptionally important artifact presaging a pivotal moment, not only in black history, but in the history of America. [BTC #84697]

WASHINGTON, Booker T. *Typed and Manuscript Notes for an Address at Lincoln University, June 1, 1909.* \$7500

Two pages of typed notes, annotated in the hand of Booker T. Washington, unsigned, written on the rectos of two octavo leaves of

paper. Modest creases and small tears, fold marks, very good.

Washington was a talented improvisational speaker, and rarely wrote his speeches out whole, delivering them from notes and talking points such as these – usually a list of phrases that would presumably trigger an idea or anecdote. From just such brief notes, Washington could deliver long and eloquent speeches.

For example, after the typed heading “Lincoln University June 1, 1909,” the speech begins with the following phrases on separate lines: “Debt to Lincoln,” “What education should do,” “Opposition brings out best,” “Liberty. Haiti,” “Miss. and S.C.” and so forth. In a few places Washington has handwritten in a new topic, for instance “Whiskey” and “Earth full of Riches.” In others, he has elaborated on a typed topic, for instance he has added “8 mos. in Macon County” to the typed line: “Chance for self government” and handwritten “Negro History” after the typed “Individual success.”

On the verso of the second page, Washington has handwritten a numbered list of five additional topics including “Two in ditch,” “more kinds of changes” and “School term.”

An excellent example of Washington’s notes for a speech; we can find no reference to a printed version of this speech. [BTC #93401]

WEBB, Frank J. *The Garies and Their Friends.*

London: G. Routledge & Co. 1857. \$19,500

First edition. Dark blue publisher’s cloth. vi, [2], 392pp. (Also issued simultaneously in a yellowback edition, with a different pagination). Introductory preface by Mrs. Harriet B. Stowe. Modest wear to the bottom of the spine, corners a little bumped, a handsome, very good plus copy. Housed in a custom clamshell case. *The Garies and Their Friends* is the second novel by an African-American, after William Wells Brown’s *Clotel; or, The President’s Daughter*, and the first to chronicle the experience of free blacks in the pre-Civil War northeast. Scholars also consider it the first American novel to deal with race relations and colorphobia in the urban north. A family consisting of a white southern man, his mulatto wife (who is a freed slave), and their children migrate from Georgia to the North. According to Maxwell Whiteman (*A Century of Fiction by American Negroes 1853-1952*), it “takes place in Philadelphia prior to the Civil War and concerns itself with race prejudice, violence and miscegenation.” Apparently the race riot scenes were particularly impressive to contemporary readers. Although this novel has become required or suggested reading in many African-American literature courses, the first edition has become an exceptional rarity. One of only two copies we’ve ever seen, and the only one in original cloth. No copies of the first cloth and yellowback editions have been at auction for at least the past 25 years. OCLC locates eight copies of this edition. BAL 19392. [BTC #50848]

WELTY, Eudora. *A Sweet Devouring.* New York: Albondocani 1969. \$800

First edition. Glue that attaches the paper title label to the front wrap has bled a little, as usual, and a very faint bend on the first blank leaf, else fine in marbled self-wrappers. One of 150 numbered copies (of a total edition of 176) **Signed** by Welty. A beautifully produced little volume of Welty’s splendid essay on her youthful obsession with reading – the “sweet devouring” of the title. One of the truly scarce Welty titles, and probably her most sought after limited edition. A wonderful little book. [BTC #76548]

WELTY, Eudora, Anne Tyler, Fred Chappell, James Dickey. *For Reynolds Price 1 February 1983.* [Winston-Salem]: Privately Printed [for Stuart Wright] 1983. \$300

First edition. Fine in fine gold-foil dustwrapper. One of 150 copies of this festschrift for Reynolds Price on his fiftieth birthday. Intended to

be numbered and signed by the four contributors: Anne Tyler, Eudora Welty, James Dickey, and Fred Chappell, this copy is both unnumbered and unsigned and we believe it might be a trial or sample issue retained by the publisher. Provenance on request. [BTC #369583]

(WELTY, Eudora). Cleanth Brooks, Bernard Malamud, William Maxwell, Reynolds Price, W.J. Smith, Elizabeth Spencer, Peter Taylor, Anne Tyler, Robert Penn Warren, Richard Wilbur. *Eudora Welty: A Tribute 13 April 1984*. [Winston-Salem]: Printed for Stuart Wright 1984. \$750

First edition. Fine in boards with fine marbled paper dustwrapper. Label a trifle rubbed, else fine. Essays by Cleanth Brooks, Bernard Malamud, William Maxwell, Reynolds Price, W.J. Smith, Elizabeth Spencer, Peter Taylor, Anne Tyler, Robert Penn Warren, and Richard Wilbur. Copy number 36 of 75 copies **Signed** by each of the ten authors at his or her contribution. [BTC #369581]

(WELTY, Eudora). PORTER, Katherine Anne. *Eudora Welty: A Note on the Author and Her Work. Together with The Key, one of seventeen stories from Miss Welty's forthcoming A Curtain of Green [aka] The Key*.

(Garden City: Doubleday, Doran 1941). \$4500  
First edition. Stapled photographic wrappers (with photo of Welty on the front wrap). Octavo. 22pp. Slight bend on the right-hand side of the wrappers, else easily a fine copy. Welty's rare first separate publication, a promotional pamphlet issued before publication of her first book, printing a single story, along with an appreciation by Porter. *Polk* A1.1. [BTC #86477]

(Western). GREY, Zane. *Signed Photograph*. \$350

Sepia tone photograph. Approximately 7" x 10". Fine. Full face portrait of Grey circa 1925 boldly **Signed** in purple ink. A handsome image, nicely signed. [BTC #10493]

(Western). LEONARD, Elmore. *Escape from Five Shadows*. Boston: Houghton Mifflin Company 1956. \$3500

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. He has gone on to become one of the most successful mystery novelists working today, and several of his works have been adapted to film. 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]

WHARTON, Edith. *French Ways and Their Meaning*. New York: D. Appleton 1919. \$4750

First edition. Endpapers a little darkened, still easily fine in the original publisher's box with printed label. Some portions of the side of the box have been professionally restored, and in a few sections replaced. Rare in box. [BTC #56399]

WHITMAN, Walt. *As a Strong Bird on Pinions Free, and Other Poems (Leaves of Grass)*.

Washington DC: [The Author] 1872. \$9500  
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/Bufalo 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]

(Wiener Werkstätte). (JANNET, Pierre). *Die Sechzehnte Ehefreude: Eine Satire Auf Die Fünfzehn Freuden Der Ehe [The 16th Joy of Marriage]*. Wein: Dr. Rud. Ludwig 1909. \$2750

First edition thus, translated from the French. 12mo. Frontispiece by Franz Von Bayros. Von Bayros-designed bookplate (of an elaborately, if scantily clad woman bestride an optimistically large penis, complete with riding crop) from the erotic library of Arthur Wolf. This is copy number 15 of 25 copies bound specially at the Wiener Werkstätte. Flexible Japanese vellum gilt, yapped edges, string-tied. The strings and the very thin spine partially perished, still an attractive, very good or better example of a rare and fragile Wiener Werkstätte binding. [BTC #46058]

WILDE, Oscar. *Poems*. London: Elkin Mathews and John Lane 1892. \$19,500

First edition. Octavo. 234pp. Decorative light brown cloth and endpapers designed by Charles Ricketts. Hinges with light professional tissue repairs, a tiny frayed spot at the crown, but a superior copy of a book rarely found in this condition. Copy number 76 of 220 numbered copies **Signed** by Wilde. The author's first collected volume of poetry. [BTC #349220]

WILLEM, [Bernhard]. *Forty Dirty Drawings*. Amsterdam: Thomas Rap [1969]. \$450

First edition. 16mo. Near fine in printed pink wrappers with some fading and a small hole on the front wrap. Very rude drawings exhibiting a '60s sensibility. Scarce. *OCLC* locates but three copies of this edition (and three more in the same year from two different publishers). [BTC #339721]

WILLIAMS, Gordon M. *The Siege of Trencher's Farm*. London: Secker and Warburg (1969). \$475

First edition. Fine in fine dustwrapper. Basis for the harrowing 1971 Sam Peckinpah-directed film *Straw Dogs* with Dustin Hoffman and Susan George. [BTC #71102]

***A Nice Association Copy***

WILLIAMS, Tennessee. *Battle of Angels*. Murray, Utah: Pharos Numbers 1 & 2 1945. \$3250

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

WILLIAMS, Tennessee. *The Glass Menagerie*. New York: Random House (1945). \$1750

First edition. Fine in near fine dustwrapper with very small chips at the spine ends. Author's first regularly published play. Williams also wrote the screenplay for the 1950 Irving Rapper film featuring Jane Wyman and Kirk Douglas. [BTC #102117]

***The Dedication Copy***

WILLIAMS, Tennessee. *Hard Candy. A Book of Stories*. (New York): New Directions (1954). \$35,000

First edition. Tall octavo. Some soiling and a small stain along the edge of the spine, about very good in a worn, first issue royal blue slipcase, in a custom chemise and quarter morocco clamshell case. The Dedication Copy, **Inscribed** by Tennessee Williams to Paul Bowles at a later date: "To Paul, for many years. Tennessee, 1962." Both Paul and Jane Bowles have **Signed** their names beneath the printed dedication: "For Jane and Paul Bowles." Additionally, in the upper corner of the fly leaf where Williams's inscription appears, Paul Bowles has printed: "Paul Bowles / Jane Bowles / Tangier 1954." About the time of Williams's inscription, Bowles had recently completed the musical score of Williams's play *The Milk Train Doesn't Stop Here Anymore*. Presumably the best copy in the world. [BTC #346445]

WILLIAMS, Tennessee and Donald Windham. *You Touched Me! A Romantic Comedy in Three Acts*. London: Samuel French (1947). \$1500

First edition, hardcover issue. A trifle rubbed, fine in fine dustwrapper with a very faint crease on the spine. Easily Williams's scarcest play, co-written with Windham and based on a short story by D.H. Lawrence. A lovely copy. [BTC #297579]

(WILLIAMS, Tennessee). *Five Young American Poets*. Norfolk: New Directions (1944). \$475

First edition. Corners very slightly bumped, else fine in a very near fine dustwrapper with very slight toning. Tennessee Williams's first book publication as a poet. [BTC #298083]

(Wine). CARNELL, P.P. *A Treatise on Family Wine Making: Calculated for Making Excellent Wines from the Various Fruits of this United Country; in relation to Strength, Brilliancy, Health, and Economy explanatory of the whole process, and every other requisite guide after the wine is made and in the cellar; composed from practical knowledge and written expressly and exclusively for domestic use, containing sixty different sorts of wine. To which is also subjoined the description of part of a recent British vintage inclusive of an interesting experimental lecture*. London: Sherwood, Neely & Jones 1814. \$950

First edition. Octavo. 158,(2)pp. Modern rebinding in sympathetic period style: quarter calf gilt and marbled papercovered boards, red morocco spine label gilt. Owner's name, half-title repaired, scattered foxing most pronounced on the title page, uncut, a pleasing very good copy. [BTC #292805]

(WOLFE, Thomas, Margaret Mitchell, Eleanor Roosevelt, Robert Osborn, Edmund Wilson, V.S. Pritchett, Aldous Huxley, Rex Stout, Jesse Stuart, Wendell Willkie, et al). *Correspondence to Katherine Gauss Jackson and Christian Gauss*. 1932-1975. \$16,000

A collection of more than 50 letters, notes, and ephemera dated between 1932-1975 from the private files of Katherine Gauss Jackson and her father, Christian Gauss. Nearly all are near fine or better. The correspondents include a number of noted figures in American literature, politics, and academia including: a **Signed** Christmas card from Thomas Wolfe, as well as a four-page Autograph Letter **Signed** in which he refers to his "brawl with Max [Perkins]"; two Typed Letters **Signed** from Margaret Mitchell, one of which mentions her exhaustion from doing research for *Gone with the Wind*; a Typed Letter **Signed** from Eleanor Roosevelt discussing her thoughts on interstate migration prompted by her reading *The Grapes of Wrath*; two Autograph Notes **Signed** from illustrator Robert Osborn, with an **Inscribed** cartoon; and four Autograph Letters **Signed** from Edmund Wilson, related to the publication of *The Papers of Christian Gauss*, along with numerous other correspondence.

Gauss was a literary critic and the third dean of Princeton College, from 1925-1946. Though he published very little, he was very influential to a generation of graduates, most notably Wilson and F. Scott Fitzgerald, both of whom became lifelong friends of their former teacher. Jackson, while not as influential, was herself an accomplished and well-known editor at *Scribner's Magazine*, working with legendary editor Max Perkins, and later at *Harper's Magazine*, where she wrote the "Books in Brief" column from 1944-1969. The position placed her in contact with many of the most prominent writers and scholars of the day, many of whom she befriended.

One of those friends was Wolfe, who wrote her a heartfelt letter from France in March of 1935, included in this archive. In it he describes a restless night in Paris in which he "was in a bad state" and "could get no sleep [so] I walked the streets all night long until it seemed I had lost the secret of sleep." He also requests information from the young editor about his forthcoming book (*Of Time and the River*) so he can "continue the brawl with Max [Perkins] on more

even terms when I come back.” He continues, stating that he has had no news from home but for “two cables and a letter from Max — but for his sake, and for Scribner’s, and for my cure, and because I don’t want to disappoint all of you whose generous belief and good wishes mean so much to me – I hope and pray to God it has gone well.” The friendship hit a road bump the following year after some unsolicited advice from Jackson to Wolfe caused a fuss that needed soothing from Perkins, as detailed in a carbon copy of a letter sent by Jackson to her parents included here.

A portion of the correspondence references the production of *The Papers of Christian Gauss*, published in 1957, which Jackson helped co-edit with Hiram Hadyn, and includes a copy of Jackson’s typescript foreword. The pair received special assistance from Wilson, who provided portions of his personal correspondence with Gauss as well as his knowledge to help clarify events and references. Several of Wilson’s letters to Jackson mention this work. Also of note is a carbon of a contentious and defensive letter sent to Wilson by Hadyn addressing numerous concerns Wilson had with the book, the most grievous being the accidental erasure of all of Gauss’s penciled corrections in the original letters. Apparently none of the excuses from Hadyn satisfied Wilson, who referred to him in a letter to Jackson as “an oaf” who “ought to be carefully watched.”

The archive is rounded out by a file of correspondence related to Gauss being honored as a Knight of the Legion of Honor of France in 1936. Among the papers is the original telegram notifying him of his selection, official documents, and more than a dozen letters of congratulations from friends and fellow academics from around the country. Also included are various pamphlets written by Gauss or in honor of his career, a handful of letters related to his never-published autobiography, and a sepia tone photograph of Gauss as a young boy with his family in front of their bakery in Ann Arbor, Michigan.

Letters:

1. ADAMS, James Truslow. TLS. 1p., Southport, Connecticut: June 10, 1932. Folded from mailing, else fine. A letter to Jackson from this historian who won the Pulitzer Prize for *The Founding of New England*, agreeing to review any book “on American or English history of sufficient importance for me to want to keep in my library.”

2. —. TLS. 1p., Southport, Connecticut: June 18, 1932. Folded from mailing, else fine. A letter to Jackson clearing up some confusion about a book review and a few comments about his next book.

3. BURT, Struthers. ALS. 4pp., Southern Pines, North Carolina: February 5, 1942. Folded from mailing, else fine. A long, gushing letter to Jackson thanking her for a positive review of his book, *Along These Streets*.

4. DeVOTO, Bernard. ALS. 1p., Cambridge: October 10, 1941. Folded from mailing, else fine. A letter thanking Jackson for her positive comments about his regular column in *Harper’s Magazine*, “The Easy Chair.”

5. —. ALS. 4pp., Cambridge: January 14, 1949. Folded from mailing, else fine. A letter thanking Jackson for inviting him to a “wonderful” party.

6. —. ALS. 2pp., Cambridge: January 30 [no year]. Folded from mailing, else fine. A letter thanking her for a positive word about his (unspecified) book in *Publishers Weekly*.

7. FINESCHIBER, William H., Jr. TNS. 1p., New York: December 5, 1935. Folded for mailing and attached at the corner to the carbon of Gauss’s response, else fine. A letter to Gauss from this future vice president of the Motion Picture Association of America congratulating him on being awarded the Knight of the Legion of Honor of France.

8. HAYDN, Hiram. Carbon of a TL. 3pp., [No place]: October 3, 1956. Folded from mailing, else fine. A contentious, defensive, and densely packed letter sent to Wilson addressing numerous concerns

and corrections to an early version of *The Papers of Christian Gauss* he had been sent. Likely the source of Wilson’s comment in the October 20, 1956 letter (included in this collection, see below) in which he calls Haydn “an oaf.”

9. HUXLEY, Aldous. TNS. 1p., Los Angeles: March 25, 1955. Folded from mailing, else fine. Humorous note about some changes made to the third installment of the short novel, *The Genius and the Goddess*: “Heavens! I never knew that Peter Russell was called Alicia. Please change the name to Virginia in the magazine and, if possible, have it changed in the proofs for the book — and make her blonde.” Includes a carbon of the original letter sent by Jackson that prompted this response.

10. JACKSON, Katherine Gauss. Carbon of a TL. 3pp., [No place]: January 3, 1936. A letter sent by Jackson to her parents about an incident with Tom Wolfe, in which after dinner and drinks with him, she told him it was not prudent to publish stories in magazines as opposed to books. This created a stir with editor Maxwell Perkins, who later had to settle Wolfe’s ruffled feathers and have a talk with Jackson.

11. LEWIS, Sinclair. ALS. 2pp., South Pomfret, Vermont: June 17, 1935. Folded from mailing, else fine. A pleasant letter to Jackson commenting on an enclosed story he wrote (likely for *Scribner’s Magazine*) in Jamaica “between swims, + glances @ the Duke of Kent + wife.” Lewis also notes that he is finishing up a book to be published in early autumn (probably referring to *It Can’t Happen Here*).

12. MacLENNAN, Hugh. TLS. 1p., Montreal: April 7, 1959. Folded from mailing, else fine. A letter to Jackson thanking her for a positive review of his book, *The Watch that Ends the Night*, which won the Canadian Governors General Award.

13. —. ALS. 1p., Montreal: April 22, 1959. Folded from mailing, else fine. A letter to Jackson discussing how much money he was given for the movie rights to *The Watch that Ends the Night* (which was never filmed), and dealing with publishers.

14. MITCHELL, Margaret. TLS. 1p., Atlanta, Georgia: October 8, 1936, on her personal stationery. Folded from mailing, else fine. A letter to Jackson written three months after publication of *Gone with the Wind* and **Signed** “Margaret Mitchell Marsh (Mrs. John R. Marsh).” In the letter, Mitchell apologizes for not being able to send *Scribner’s Magazine* her best books list because she has been too busy the past year doing research for her book. “Usually I read enormously but during the past year I have read nothing at all except reference books. I put in six months on reference books, in order to have four references instead of two for the historical statements in my book. I put in months correcting type script and more months proof reading. Some times I worked twenty hours a day. This was not very good for my eyes and I have been unable to read anything except the largest headlines since last June.”

15. —. TLS. 1p., Atlanta, Georgia: January 23, 1937, on her personal stationery. Folded for mailing with paperclip marks on verso, else fine. A thank you note for Gauss’s compliments in a recent issue of *Scribner’s Magazine*.

16. NEILSON, William Allan. TLS. 1p., Falls Village, Connecticut: May 15, 1941, with carbon. Folded from mailing, else fine. A letter to Gauss from the former Dean of Smith College declining his request that Neilson supervise a Phi Beta Kappa survey.

17. OSBORN, Robert. ANS. 3pp., Salisbury, Connecticut: [no date]. Folded from mailing, else fine. A letter to Jackson written horizontally in large letters asking her to select one of his illustrations “back from *Esquire*” and with an accompanying illustration of a man holding a drink and **Inscribed**: “Kay, a lovely letter, when the drawings come back I’ll see if there is one for you Love Bob.”

18. —. ANS. 1p., [No place; no date]. Folded from mailing, else fine. A very brief note written in two colors to Russell Lynes thanking him for copies of a book.

19. PRITCHETT, V.S. ALS. 1p., London: [?] 1967. Folded from mailing, else fine. A letter to Jackson commenting that he is happy she liked his book, *The Cab at the Door*, and that he is becoming re-acclimated with England after a stint teaching in New England.

20. —. ALS. 2pp., London: April 7, 1969, with mailing envelope. Folded from mailing with a chip in the upper left corner, near fine. A letter to Jackson thanking her for the kind words about a recent story he wrote, and adding that he will be teaching a course at Columbia University the following February.

21. ROOSEVELT, Eleanor. TLS. 1p., Washington [DC]: September 3, 1939, on White House stationery. Folded from mailing, else fine. A letter to Jackson in reference to the Council on Interstate Migration and in particular that she has been turning the issue over in her head ever since reading *The Grapes of Wrath*.

22. STREET, Julian. TLS. 1p., New York: June 30, 1935. Folded from mailing, else fine. A letter to Jackson discussing edits to an article he has written.

23. STOUT, Rex. TNS. 1p., Brewster, New York: April 17, 1975. Folded from mailing, else fine. A mysterious and despairing letter sent to Jackson six months before his death explaining that he is so glad she “got out safely and . . . no one bombed you,” and that “today there is so much bad news from all directions, completely bad.”

24. STUART, Jesse. TLS. 1p., Fullerton, Kentucky: January 29, 1935. Folded from mailing, else fine. A letter to Jackson explaining the story behind a poem for use in her “Behind the Scenes” column in *Scribner’s Magazine*.

25. —. ALS. 2pp., Taylor, Kentucky: February 11, 1937. Folded from mailing with a few nicks, near fine. A letter to Jackson describing a recent flood in Kentucky, his inability to write or use the phone, and meeting the author and editor Jo Chamberlain.

26. —. ALS. 2pp., Taylor, Kentucky: May 7, 1937. Folded from mailing with a few nicks, near fine. A warm letter to Jackson expressing how much he enjoyed meeting her family, particularly her father, and that he hopes his forthcoming book of poetry, *Album of Destiny*, will quiet critics who said he does not have any poetry to write: “That makes me mad. That riles me. Who has the right to say such? I’ll show them!”

27. TAPPIN, John L. TLS. 1p., Tripoli, Libya: January 31, 1957. Folded from mailing, else fine. A letter to Jean Ennis, director of publicity for Random House, thanking her for a copy of *The Papers of Christian Gauss*. Tappin was the first ambassador to Libya.

28. —. TLS. 1p., Tripoli, Libya: April 29, 1957. Folded from mailing, else fine. A letter of thanks for sending him a copy of the book which he will read “as soon as there is the slightest break in the tension here in the Middle East.” (Our guess is he’s still waiting.)

29. WILLKIE, Wendell L., TNS. 1p., New York: June 22, 1942. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson from this noted lawyer and 1940 Republican presidential nominee requesting the proofs for his *Saturday Evening Post* article.

30. —. TNS. 1p., New York: June 29, 1942. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson thanking her for a letter.

31. —. TNS. 1p., New York: October 7, 1943. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson stating that he cannot discuss “the subject you mentioned” but would address the topic “in my future public talks.” A carbon of Jackson’s original response letter is attached in which she reveals the mystery subject: free enterprise.

32. —. TNS. New York: October 20, 1943. Folded from mailing with a chip along the right edge and pencil marks around the date and in the margin, near fine. A letter to Jackson declining a radio appearance for the United Church Campaign, for which he was a sponsor, due to scheduling conflicts.

33. WILSON, Edmund. ALS (signed “Bunny”). 1p., Cambridge:

April 28, 1947. Folded from mailing, else fine. A letter to Jackson stating that he is sorry to hear about her husband’s death, along with some comments about Harvard, where his son was attending school.

34. —. ALS (signed “Bunny”). 1p., Cape Cod: April 15, 1956, on his personal stationery. Folded from mailing, else fine. A letter to Jackson expressing his interest in the book that would become *The Papers of Christian Gauss*, his pledge to help provide correspondence, and condolences over her mother’s illness.

35. —. ANS. 1p., Talcottville, New York: June 28, 1956, on his personal stationery. Folded from mailing, else fine. A letter to Jackson saying he was shocked to hear about her brother’s death, and commenting on her mother’s death.

36. —. ANS. 2pp., Cape Cod: October 20, 1956. Folded from mailing, else fine. A letter to Jackson in which he is glad to hear the book is being delayed because, according to Wilson, her co-editor Hiram Hadyn “is an oaf & ought to be carefully watched.” Also a mention of Christian’s son’s death.

37. WOLFE, Thomas. ALS. 4pp., London: March 29, 1935, with mailing envelope. Folded from mailing, else fine. A letter to Jackson about his travels in Paris where he “was in a bad state” and “could get no sleep [so] I walked the streets all night long until it seemed I had lost the secret of sleep.” He explains that he has felt better since arriving in England and that next he’s off to Denmark and then Russia. Also contains a request for information from home so he can “continue the brawl with Max [Perkins] on more even terms when I come back” and that he has had no news from home but for “two cables and a letter from Max — but for his sake, and for Scribner’s, and for my cure, and because I don’t want to disappoint all of you whose generous belief and good wishes mean so much to me — I hope and pray to God it has gone well.”

38. —. Printed Christmas Card with ANS. [No date]. Fine. **Inscribed:** “Dear Mrs. Jackson: — I haven’t your address with me at present so am leaving this on your desk — I wish you and all the Jacksons the happiest and the most successful kind of New Year — Tom Wolfe.”

Miscellaneous Letters:

39. Two letters sent to Gauss, one from Princeton Press and the other a TLS from Charles Scribner, concerning the publication of his proposed but never published autobiography. Also the carbons of two Gauss typed letters sent to Haydn concerning who will handle his book’s publication.

40. Over a dozen letters of congratulations sent to Gauss for being honored with the Knight of the Legion of Honor of France. Among them are a telegraph from the French Consul General, a letter from the Conseil D’Administration for the Legion, an official invitation from the society, and a host of correspondence from various academics, editors, authors, and friends. Also included are the many carbon replies from Gauss.

41. Various letters, carbons, and press clippings related to Russell Lynes, along with the page proofs for *Guests or How to Survive Hospitality*; the dustwrapper for his book, *The Taste Makers*, with the typescripts of the book’s press release; and correspondence. Jackson appears to have been something of a go-between for Lynes and various editors.

42. Four letters from Frederick L. Allen, editor at *Harper’s Magazine*, employing Jackson as a book reviewer at the magazine. With two carbons from her asking for employment.

Pamphlets:

43. [GAUSS, Christian] *The American Scholar*. Richmond, VA: Phi Beta Kappa 1948. Paper wrappers. Toned with the usual wear to the yapped edges, very good. A magazine with a special article on Gauss.

44. (—) *PMLA: Publications of The Modern Language Association of America – Volume LX 1945*. Printed wrappers. Fine. Reprint of a previously published Gauss article, “More Humane Letters.”

45. —. *The Standard of Living of the Educated Man*. Carlisle,

Pennsylvania: Dickinson College [no date]. A reprint of an address given on the 50th anniversary of the Alpha Chapter, Phi Beta Kappa at Dickinson College.

Miscellaneous:

46. [GAUSS, Christian] Photograph of the Gauss family store. Measuring 4.5" x 7.5" with 8" x 10" mat. Faded slightly with a chip to the corner of the mat, very good. A photo of the "C. Gauss" bakery, in Ann Arbor, Michigan.

47. Carbon typescript of the foreword to *The Papers of Christian Gauss* by Jackson, along with letters of congratulations on the book from academics and friends, and various press clippings concerning the book.

48. VAN WINKLE, Cortlandt. "A Note Concerning The Thirteenth Century." June 1912. Loose typed sheets stapled.

Inscribed to Gauss on the front wrap.

[BTC #350385]

WOLFE, Tom. *The Electric Kool-Aid Acid Test*.

New York: Farrar Straus & Giroux (1968). \$450

First edition. About fine with a touch of bumping in a fine, price-clipped dustwrapper. The author's most eagerly sought after book, the story of Ken Kesey and the Merry Pranksters. [BTC #369479]

(Women). ADDAMS, Jane. *A New Conscience and An Ancient Evil*. New York:

Macmillan 1912. \$300

First edition. Handwritten church ownership statement on the front fly, near fine in a very good dustwrapper lacking the top .75", just touching the top of the title. The fragile jacket is uncommon. Addams on the problems of "white slavery." [BTC #295514]

(Women). Anonymous. *The Book of Woman's Power*. New York: Macmillan Company 1911.

\$400

First edition. Introduction by Ida M. Tarbell. Illustrations by E.R. Lee Thayer. Two facing pages a little roughly opened resulting in a small chip on one margin, else fine in a nice, near fine example of the very uncommon dustwrapper with a few small chips, mostly on the rear panel. [BTC #331191]

(Women). CHILD, Lydia Maria and others. *[Broadside]: Ann Greene Chapman, of Boston [from The Liberator]*. (Boston): [No publisher] (1837).

\$575

Single quarto leaf printed both sides in double columns. Fine. A memorial tribute to an active feminist, abolitionist, and member of the Boston Female Anti-Slavery Society, who died at age 35. Apparently all of the tributes are extracted from William Lloyd Garrison's newspaper *The Liberator*, and include a 400-word tribute from Lydia Maria Child (which is not listed in *BAL*), a poem by Anne Warren Weston, a death notice from *The Reformer*, and a resolution by the Boston Female Anti-Slavery Society. Very uncommon. *NUC* locates but two copies. [BTC #74511]

(Women). CHRISTIE, Jane Johnstone. *The Advance of Women from the Earliest Times to the Present*. Philadelphia: J.B. Lippincott Company 1912.

\$450

First edition. Octavo, blue cloth stamped in gilt. 333pp. Fine in near fine dustwrapper with a little smudging. Essays on women's place in society. Very scarce in jacket. [BTC #368312]

(Women). GILMAN, Charlotte Perkins. *His Religion and Hers: A Study of the Faith of Our Fathers and the Work of Our Mothers*. New York: The Century Company (1923). \$2000

First edition. Fine in near fine printed dustwrapper with a couple of small, narrow chips near the crown, and a touch of age-toning at the spine. Last book by Gilman, and very uncommon in jacket. [BTC #89157]

(Women). SANGER, Margaret. *Woman and The New Race*. New York: Brentano's (1920). \$500

First edition. Preface by Havelock Ellis. A small stain on the front fly, and offset onto the front flap of the jacket, else near fine in a very attractive, about fine dustwrapper. A handsome copy. [BTC #98251]

(Women, Travel). THOMAS, Peggy Iris. *Gasoline Gypsy or A Dog Is a Girl's Best Friend*. New York: Thomas Y. Crowell Company (1953).

\$1250

First edition. A small bookstore label and contemporary ink date, both on the front fly, a faint spot on the topedge, near fine in an attractive, very good or better dustwrapper with some considerable foxing. Memoir of an English-born woman who served in the British armed services during the war and then spent a year and a half and 14,000 miles traveling around North America by motorcycle with her dog, a large Airedale, stopping occasionally to recoup her finances with casual labor, including apple-picking and factory work. While this memoir is essentially lighthearted in tone (and presumably would have to be in order to attract a mainstream publisher), Thomas's wanderlust is related to the on-the-road mentality that motivated the Beat generation, and similarly to the experiences of returned U.S. servicemen whose disaffection and dislocation in society eventually evolved into the development of the outlaw biker culture.

Exceptionally uncommon, especially in this condition. [BTC #343166]

WOOLF, Virginia. *Kew Gardens*. (London): The Hogarth Press 1927. \$3000

Third edition, bound in boards and first edition thus. Thin quarto. Light edgewear, the boards slightly bowed as usually found and some light toning to the front board, a very good plus copy, with the usually perished spine complete and in nice condition, lacking the rare cellophane dustwrapper. Limited to 500 copies, numbered in purple ink. This is copy #291. A very nice copy of a fragile issue. [BTC #369437]

WOOLF, Virginia. *To the Lighthouse*. London: Leonard & Virginia Woolf at the Hogarth Press 1927. \$12,500

First edition. Foxing to the foredge, else just about fine in a very good dustwrapper with some chipping at the spine and corners, a modest chip on the rear panel, and slight tanning to the spine. The original paper of the jacket has been archivally strengthened at the folds, else the jacket is entirely original and has NO supplemental restoration, and is rare thus. One of the author's most influential novels, a richly textured examination of gender and family, told through stream-of-consciousness narratives. A nice, unsophisticated copy of a masterwork of modern literature. *Connolly 100*. [BTC #49756]

***Signed and in the Rare Original Dustwrapper***

WOOLF, Virginia. *Orlando: A Biography*. New York: Crosby Gaige 1928. \$9500  
First edition, preceding the English trade edition. Fine with none of the usual spine fading, and the only example we have seen in the original unprinted deep purple glassine dustwrapper (not shown in the rotating image), that has some minor chipping, mostly on the rear panel. One of 861 numbered copies **Signed** by the author. A fantasy biography of transgendered Orlando, living alternately as male and female through four centuries. Made into a Sally Potter film in 1992 with Tilda Swinton in the title role and Quentin Crisp as Queen Elizabeth I. A rarity in jacket. [BTC #79093]

WOOLF, Virginia. *On Being III*. London: The Hogarth Press 1930. \$4500  
First edition. Quarter vellum gilt and green cloth. Fine in very good plus dustwrapper with shallow chipping at the upper extremities and a small chip on the spine. Copy number 106 of 250 numbered copies **Signed** by the author. [BTC #369402]

WOOLF, Virginia. *Walter Sickert: A Conversation*. London: Hogarth Press 1934. \$125  
First edition. Wrappers pictorially illustrated by Venessa Bell. Pencil ownership name of Angus Morrison, else about fine. [BTC #369440]

WORDSWORTH, William. *Short Autograph Letter Signed*. \$2750  
A brief letter written on two sides of an octavo sheet concerning a dinner invitation. Some older but neat restoration to the folds, else a nice, very good example. In full: "My dear Colo. Howard, Many things have prevented (among others my old enemy inflammation in the eyes) our getting to dinners within the fortnight from the date of your kind letter, according to your [word crossed out] wish. With best remembrances to Mrs. Howard and yourself, as well Rev. [name indecipherable], I remain, my dear sir, ever faithfully yours, Wm. Wordsworth. Rydel Mount. Friday 12th Octbr." [BTC #73060]

WOUK, Herman. *The Traitor: A Drama*. New York: Samuel French (1949). \$1750  
First edition. Cocked thus good in a price-clipped and rubbed, good dustwrapper. Wouk's second and easily scarcest title, a play about an atomic scientist who believes the only way to prevent atomic war is to provide the Russian Communists with a deterrent. Only the second copy we've seen in jacket. [BTC #292336]

WRIGHT, Franz. *8 Poems*. (No place: Hollow Wind Press 1981). \$1500  
First edition, wrapped issue. Stapled wrappers. Staining to the wrappers, a presentable, if fair only copy. One of 50 numbered copies **Signed** by the author. Additionally this copy is **Inscribed** to another poet and good friend. Wright has also made some corrections in the text, including deleting one line, and completely re-writing another. Rare. *OCLC* locates two copies. [BTC #97359]

WRIGHT, Franz. *The One Whose Eyes Open When You Close Your Eyes*. Roslindale, MA: Pym-Randall Press 1982. \$2000  
First edition. Slight rubbing to the boards, and a trifle foxed on the foredge, still just about fine in a very lightly rubbed, near fine dustwrapper. One of 400 hardcover copies of a total edition of 1000, of which 50 were numbered and signed by the author. Although this copy is unnumbered it bears a warm and long **Inscription** from

Wright in the year of publication, to another poet and close personal friend, about poetry and creating poems. [BTC #93980]

WRIGHT, Franz. *A Collection of Franz Wright Poems and Letters to a Fellow Poet*. 1985-1992. \$10,000

A collection of 36 Typescript and Holograph Poems from Pulitzer Prize-winning poet Franz Wright, with nearly half of the poems **Signed** or **Inscribed**, along with five Autographed and Typed Letters **Signed** to a fellow poet.

Wright, the son of poet James Wright, won the Pulitzer Prize in 2004 for his book, *Walking to Martha's Vineyard*, matching his father who won the prize in the same category in 1972, and making them the only father and son to accomplish this feat. The poems in this collection were written between 1985 and 1992 during which time Franz Wright published several books. A great many of these poems were published in those books but appear here in an earlier form with alternate verses and different titles. Several of the poems could not be identified and may be unpublished.

The accompanying letters sent to his correspondent are surprisingly genial and optimistic considering Wright's tendency toward darker themes in his work. In them, he encourages his correspondent's writing, speaks about his own love of poetry, comments on one of his father's poems, and talks about his recently established sobriety. Nearly all the poems and letters are in near fine or better condition though a few have a bit of wear to their extremities.

A remarkable collection of poetry and letters from this Pulitzer Prize-winning poet, giving new insight into his life, his relationships, and his writing process.

Letters:

1. ALS, 1p., [No place]: August 28, 1985. Mentions a poem he sent ("[Winter Entries] From a Winter Notebook"), a poem he's enclosing ("Entry in an Unknown Hand"), going to see Martha McCollough's exhibition, and that he is "making great progress this week with book..."

2. ALS, 1p., [No place]: December 7, 1985. Comments about improvements in his correspondent's poems and offers sympathy for the latter's not getting a response from Charles Simic and Allan Tate for an anthology he's assembling.

3. APcS, [No place]: November 5, 1986. An invitation for his correspondent to come to New England for a reading at Emerson College.

4. ALS, 2pp., [No place]: November 2, 1989. Some comments about being sober for two months: "feel pretty good — much less fearful & happy to accept what support I can get, in the form of AA & psychiatry," and also the transforming effect it had on his longtime companion and collaborator, the artist Martha McCollough.

5. TLS, 2pp., [No place]: December 5, 1992. A jam-packed letter revolving around his correspondent's impending fatherhood. The letter begins with a few lines from Wright's father's poem, "Father"; an anecdote about an inscription from his father, "Dear Franz: Keep your pecker up! / Love Dad"; his own poem, "The Gratitude"; a pep talk about his correspondent being a great guy and future dad; comments about how poetry allows one to "say things impossible to say. In fact, you sometimes end up saying far more than you ever realize"; and a plea to his correspondent's wife that Wright is "not ALWAYS the lunatic adulterer or manic writing award recipient." Also a brief note in Wright's hand at the bottom of the page mentions the arrival of his latest book, *The Night World and the Word Night*.

Poems:

6. "After Rimbaud," typescript, 1p.

7. "A Day Comes," typescript, 1p., with two corrections.

8. "A Day Comes," typescript, 1p., with one correction.

9. "Daylight worn thin..." typescript, 1p.

10. "[Coordinates] Waking up at an improbable hour..." typescript, 1p., **Inscribed** with a brief note.
  11. "Entry in an Unknown Hand," typescript, 1p., the earliest version.
  12. "Entry in an Unknown Hand," typescript, 1p., early and notably shorter version.
  13. "Entry in an Unknown Hand," typescript, 2pp., with two holograph notes on both pages, one **Signed**.
  14. "Going North to Winter," typescript, 1p.
  15. "How did I get here?...", typescript, 1p., **Signed**.
  16. "I," typescript, 1p.
  17. "I keep strange hours...", typescript, 1p., **Signed**.
  18. "Midnight Postscript," typescript, 1p., **Signed**.
  19. "My Work," typescript, 1p.
  20. "Midnight," typescript, 1p.
  21. "[North Country Entries] North Country Notes," typescript, 1p., **Inscribed**.
  22. "Revelation," typescript, 1p.
  23. "Sorrow," typescript, 1p.
  24. "The Spider," holograph poem, 1p., **Signed**.
  25. "The Street," typescript, 1p., **Signed** with two corrections.
  26. "The Talk," holograph, 1p., **Signed** with a note: "Don't care what anyone thinks about his poem – it's what I wanted –."
  27. "To My Hawk," typescript, 1p.
  28. "To The Hawk," typed, 1p., **Inscribed**.
  29. "3 in the morning," typescript, 1p.
  30. "The Two," typescript, 1p., with one correction.
  31. "[Untitled] Whether I grow old...", typescript, 1p.
  32. "Untitled: When you finally left...", typescript, 1p.
  33. "Untitled: Will I always be eleven...", and "The Hawk," typescript, 1p.
  34. "The Voice," typescript, 1p.
  35. "Walk at Night," typescript, 1p.
  36. "[Writing at Night] The Sound," holograph poem, 1p., **Inscribed**.
  37. "Writing at Night," typescript, 1p.
  38. "[Winter Entries] From a Winter Notebook," typescript, 1p., **Inscribed**.
  39. "Winter Entries," typescript, 1p.
  40. "[The World] Mood-altering cloud...", typescript, 1p., **Signed**.
  41. "The Words," typescript, 1p., with note dated July 25, 1986, thanking the recipient for a recent letter.
- Misc.:
42. Mailing envelope, dated December 1992, addressed to his correspondent in Wright's hand.
  43. Typescript of a Rainer Maria Rilke poem ("Who can say, when I go to a window...") translated by Wright. **[BTC #339160]**

WRIGHT, James. *The Green Wall*. New Haven: Yale University Press 1957. **\$700**  
 First edition. Foreword by W.H. Auden. Fine in very near fine dustwrapper with a short tear on the rear panel, a little rubbing, and the slightest of tanning to the spine-lettering. Poet's first book. A very nice copy. **[BTC #99328]**

WRIGHT, James. *Saint Judas*. Middletown, Connecticut: Wesleyan University Press (1959). **\$650**  
 First edition, hardbound issue. Fine in fine dustwrapper. A beautiful, pretty much as new copy. **[BTC #100791]**

WYLIE, Elinor. *Nets to Catch the Wind*. New York: Harcourt, Brace and Company 1921. **\$300**  
 First edition, first issue on unwatermarked paper, with pp. 41-42 cancelled and with "be" not "he" on p. 43. Fine in a slightly soiled, else fine dustwrapper. The first book to be published under Wylie's

name and the work that first brought her literary recognition. **[BTC #308475]**

YEATS, William Butler. *The Wild Swans at Coole*. New York: Macmillan 1919. **\$6500**  
 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]**

YEATS, William Butler. *Last Poems and Plays*. London: Macmillan 1940. **\$1000**  
 First edition. Slight offsetting from the jacket flaps, else fine in a very attractive, near fine dustwrapper with slight toning to the spine and extremities. A very nice copy. **[BTC #309040]**