

Literary Miscellany

An Autumn Selection from the
17th through 21st Centuries
Poetry and Prose
Manuscripts, Fine Printing,
Screenplays and Theatre Scripts,
Illustrated Books and Bibliography

Catalogue 274

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1. **AGENDA**. London: Poets & Painters Press [& later:] Agenda and Editions Charitable Trust, January 1959 through Winter/Spring 1975. I:1 through XII:4/XIII:1, lacking only IX:4/X:1 (a double number), XI:4 and X:1 in sequence. Sixty-five numbers in forty-seven issues, with many double and triple-numbers. Octavo. Early on published as folded leaflets, then in printed wrappers, then in printed or pictorial wrappers. Four issues have a library stamp on upper wrapper, one has a small spot on the upper wrapper, a bit of the usual rubbing to the later glossy wrappers, otherwise very good to fine.

Edited by William Cookson. Inaugurated explicitly as a successor to Dallam Simpson and Henry Swabey's **Four Pages**, and for the first nine numbers, published in the same format. The first number is designated an editor's complimentary copy, and bears a correction in the text. A periodical of considerable achievement and longevity, notable for its early affinity with, and advocacy of, Pound, and for its emphasis on the importance of Anglo-American interrelations. Begun as a monthly, **Agenda** evolved into a bi-monthly, then quarterly, with frequent double or triple numbers jarring that schedule somewhat. The special issues, often served up by guest editors, are notable: Pound (2), Zukofsky, Williams, Jones (2), MacDiarmid, Lewis, Ungaretti, Hardy, etc. The last number here is a special 15th anniversary double number. Additional postage applies.

SULLIVAN (MODERN), pp. 18-21.

\$650.

2. [Agenda]: Cookson, William [ed]: **AGENDA AN ANTHOLOGY THE FIRST FOUR DECADES (1959-1993)**. Manchester & Riverdale-on-Hudson, Carcanet Press / Sheep Meadow Press, [1994]. Gilt cloth. First edition. Foreword by Grey Gownie. Fine in very good U.S. issue dust jacket, with review material laid in. An excellent retrospective.

\$35.

3. Aide, Hamilton: **THE ROMANCE OF THE SCARLET LEAF, AND OTHER POEMS; WITH ADAPTATIONS FROM THE PROVENÇAL TROUBADOURS**. London: Edward Moxon & Co., 1865. Small octavo. Forest green cloth, lettered in gilt, stamped in blind. Cloth a bit soiled, small nicks at head and toe of spine, rear inner hinge cracking slightly, else a good copy.

First edition. Inscribed presentation copy from the author to his cousin in the year of publication. Aide claims in his prefatory note that his are the first attempts at rendering works by Provençal troubadours into English.

\$95.

4. Aiken, Conrad: **SENLIN: A BIOGRAPHY**. London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1925. Mauve and black boards. First British edition (the text revised), first binding. Julian Symons's copy, with his tiny ownership signature on free endsheet. Slight rubbing and tanning to extremities, but a nice copy.

WOOLMER 55.

\$150.

5. Aiken, Conrad: **SKYLIGHT ONE FIFTEEN POEMS**. London: John Lehmann, [1951]. Cloth. First British edition. From the library of Julian Symons, with his notes on the front endsheet. Near fine in slightly tanned, minutely nicked dust jacket.

\$40.

6. Aiken, Conrad: **USHANT AN ESSAY**. London: Allen, 1963. Cloth. First British issue, comprised of sheets of the U.S. paperback edition, with cancel prelims. A very good copy in dust jacket. \$30.

7. Akins, Zoë: **WOMEN LOVE ONCE ... SCREEN PLAY BY....** [Los Angeles: Paramount], 30 March 1931. [90] leaves, paginated by reel. Small folio. Extracted from some form of early binding, with loss at blank gutter of first three leaves about 5 x 22 cm., otherwise very good and clean.

Denoted a "First White Script," but in fact a continuity script, of Akin's own adaptation to the screen of her play, **Daddy's Gone A Hunting**, directed by Edward Goodman. The play had been the source for an earlier film version, in 1925, but that adaptation was by another party. \$125.

An Oscar Winner

8. [Alcott, Louisa May]: Mason, Sarah Y., et al [screenwriters]: **Archive of Scripts and Related Material for LITTLE WOMEN (1933)**. [Los Angeles]: RKO Studios, 15 October - November 1933. Six volumes. Quarto. Original, carbon and mimeographed typescript, bradbound in typed or stencil-printed wrappers. Minor tanning and use, but unusually nice, very good or better.

An array of six items relating to the 1933 Oscar-winning adaptation to the screen of Alcott's novel, directed by George Cukor, starring Katherine Hepburn, Joan Bennett, et al. Here present are: a) a "Second Treatment," by Charles A. Brackett, 15 October 1932, 95 leaves, carbon typescript; b) a November 1933 draft of the final screenplay, by Sarah Y. Mason and Victor Heerman, [2], 104 leaves, carbon typescript, with an insert leaf noting this copy was utilized to prepare a typed master in September 1945 by Vanguard films, perhaps in anticipation of a remake (the 1949 remake, based on Mason and Heerman's script, was released by MGM); c) "Costume Research," 6 leaves, original typescript, denoted on the front wrapper as for "Mr. Selznick"; d) "Background Atmosphere Research," two different items, 6 and 11 leaves, one also designated for Selznick; and e) a "Continuity Outline," by Wana Tuchock, 21 October 1933, denoted a "Second draft," 14 leaves, mimeograph typescript, with a couple small revisions in manuscript. Mason's and Heerman's script won an Oscar for Best Screen Adaptation of its year, the film was nominated for Best Picture, and Cukor was nominated for Best Director. Katherine Hepburn won a Gold Medal at the Venice Film Festival for her portrayal of Jo, and the film was a substantial credit in her early career. \$2250.

9. Aldrich, Thomas Bailey: **DAISY'S NECKLACE: AND WHAT CAME OF IT (A LITERARY EPISODE)**. New York & Cincinnati: Derby & Jackson, 1857. Original slate cloth, elaborately stamped in blind, lettered in gilt. Endsheets a bit foxed, a couple of smudges on upper board, otherwise an unusually nice copy.

First edition of the author's second book, and first novel. Inscribed on the free endsheet: "With compliments of the Author[']s Friend." In his memoirs, Derby recalled printing two thousand copies, of which almost half were remaindered and bound up with another author's work.

BAL 249. WRIGHT II:35.

\$125.

10. [Alechinsky, Pierre]: Caillois, Roger: **UN MANNEQUIN SUR LE TROTTOIR.** [Paris]: Yves Rivière, [1974]. Small folio. Folded sheets, laid into chemise and decorated board slipcase. Illustrations in color by Alechinsky. Slipcase a bit smudged and edgeworn, contents fine.

First edition. A facsimile of Caillois's corrected typescript, accompanied by color full-page and in/over text illustrations by Alechinsky. One of a total edition of 450 numbered copies, signed by the author and by the artist. \$750.

11. [Amateur Press]: Thomas, Frederick F., Jr. [ed & pub]: **FAR AFIELD AN EXPERIMENT IN AMATEUR JOURNALISM.** Berkeley, CA. Summer 1949 through Autumn 1955. Whole numbers one through ten. Small octavo. Printed pictorial wrappers. Two wrappers show some modest soiling, the lower wrapper of a third number has some printing smudges, otherwise a nice set, very good or better.

Edited, handset and printed by Thomas at his own garage press, christened in the first number The Left-Handed One-Armed Bandit Press, and by the third number, renamed the Arundo Press. A competent and fairly substantial endeavor, very much in the National Amateur Press Association tradition, with selections of prose and poetry, as well as hand-printing oddments and lore. Laid into the final number present here is a dense, one page t.l.s. from Thomas about difficulties inking his press. Not reported in OCLC/Worldcat. \$125.

12. Ameringer, Oscar: **IF YOU DON'T WEAKEN THE AUTOBIOGRAPHY OF....** New York: Holt, [1940]. Large, thick octavo. Portrait and photographs. A few smudges at fore-edge, else near fine, in good, bit edge frayed pictorial dust jacket.

First edition, the special signed issue, with the extra blank signed by the author inserted before the half-title. Foreword by Carl Sandburg. The personal testament of the German-American progressive socialist. \$100.

13. Ammons, A. R.: **SPHERE THE FORM OF A MOTION.** New York: Norton, [1974]. Cloth. Mild spotting to cloth along lower edge of boards, otherwise a very good copy in bit darkened dust jacket with small creased tear at top edge.

First edition, clothbound issue (one of 2000 copies thus). Paper clipped to the front endsheet is a densely typed postcard from the author to an academic friend about travels and personal matters, Ocean City, NJ, 20 July 1974, signed "Archie."

WRIGHT(AMMONS) A12.I.a.

\$75.

14. [Anderson, Alexander]: Pomeroy, Jane R.: **ALEXANDER ANDERSON (1775 - 1870) WOOD ENGRAVER AND ILLUSTRATOR AN ANNOTATED BIBLIOGRAPHY.** [New Castle & Worcester]: Oak Knoll Press / American Antiquarian Society, 2005. Three volumes. Quarto. Heavily illustrated. Custom bound by hand by Gray Parrot in handsome quarter green morocco with marbled paper side-panels and morocco fore-edges, spines gilt extra, with contrasting gilt morocco labels. The whole enclosed in a matching green cloth covered clamshell box, with gilt morocco labels.

First edition. This special binding is not an edition binding, but was commissioned specifically by the original owner of the set. "This three volume,

comprehensive bibliography focuses on the important American wood engraver, Alexander Anderson; 1775-1870. The author has selected over 1,000 of Anderson's engravings to illustrate this major bibliography. This work begins with a well written and researched biography on Anderson's life. There are over 2,322 entries. Alexander Anderson was recognized by the first decades of the nineteenth century as this country's preeminent illustrator. Called the father of wood engraving in America and one of the masters of American Wood engraving, his prodigious work filled publications of every kind, separate prints, almanacs, fiction, travel, children's books, poetry, Bibles, religious tracts, medical texts, and broadsides. He is noted for his warm and often slyly humorous depictions of children in the large total of juvenile publications that he illustrated. The huge expansion of wood engravers and illustration that followed Anderson owed a debt to his skill and universally acclaimed artistic sense. He set a standard for successors who worked in the medium he had introduced. This study names and analyzes the publications where Anderson's work can be found. There are three indexes provided, one for authors and titles, a second for printers, publishers and booksellers, and a third for artists and engravers. Libraries, museums, book collectors and dealers, and all those interested in graphic arts will be able to identify Anderson's work and add to the history of American nineteenth-century book illustration. No understanding of American illustration is complete without an examination of Anderson's appealing and masterly engravings" — Publisher's blurb. Shipping significantly extra. \$2000.

15. Anderson, Margaret: **THE FIERY FOUNTAINS**. New York: Hermitage House, [1951]. Cloth and boards. Photographs. Fine in near fine, very faintly edgeworn dust jacket.

First edition of the second volume of the author's autobiography, covering the post-**Little Review** years, and rather expansively signed by her on the free endsheet. \$100.

“...surely it began to say itself in Winesburg...”

16. Anderson, Sherwood: **WINESBURG, OHIO A GROUP OF TALES OF OHIO SMALL TOWN LIFE**. New York: Huebsch, 1919. Yellow cloth, paper spine label. Endsheets map. Light hand soiling to cloth, label tanned, early bookplate on verso of free endsheet, small personal shelf label on rear pastedown, else about very good, without the dust jacket.

First edition, with the top stain, the early reading at 86:5 ('lay'), the unbroken title border rule, and the battered type at 251:3. Signed in full by Anderson on the free endsheet in a very early hand, and signed again and bearing his lengthy 1924 inscription on the first blank: "If I have had any individual American thing to say in prose surely it began to say itself in Winesburg. The book was written on certain winter evenings in the loft of an old garage on Cass Street - Chicago. A very happy time for me. Sherwood Anderson Jan 14 - 1924." The first line of the inscription was eradicated at an early point and is now very faint, but may have read "My dear Martin...." An appealing copy of what by any measure is one of the fundamental books of our national literature of the past century, and a work exerting an influence matched by few other prose works on contemporary and succeeding generations of writers. Inscribed copies are no longer common. SMITH A-243. JOHNSON HIGH SPOT, p.14. \$7500.

17. Anderson, Sherwood: **WINESBURG-EN-OHIO**. Paris: Nouvelle Revue Française, 1927. Quarto. Printed wrappers. Small tear to top of lower wrapper mended with archival tape, trace of light foxing to endpapers, else very good in glassine wrapper.

First French edition, translated by Marguerite Gay. One of nine hors commerce copies printed on Lafuma-Navarre in quarto format from a total of one hundred and nine copies on large paper. \$150.

18. Anstey, F. [pseud of Thomas Anstey Guthrie]: **OMBYTTA ROLLER**. Stockholm: Fahlcrantz & Co., [1883]. Full contemporary blue morocco, a.e.g., original front wrapper bound in. Spine a bit rubbed, light foxing and tanning, otherwise a very good copy.

First Swedish edition of **Vice Versa**. This is a presentation copy, inscribed on the title page: "To Horace Noble Pym from Anstey Guthrie Jan: 1: 1887." With a one-page a.l.s., 2 Jan. 1887, from Guthrie to Pym tipped-in, sending this copy of the book and facetiously commenting in part: "I am sure you will read every line with the utmost interest and attention." With Horace Pym's bookplate. \$125.

19. Anstey, F. [pseud of Thomas Anstey Guthrie]: **THE BRASS BOTTLE**. London: Smith, Elder & Co., 1900. [8],312,[8]pp. Gray cloth, printed in maroon. Frontis. Endsheets a bit darkened, old crease to front free endsheet, but a very good copy.

First edition of one of Guthrie's most popular works, a fantasy that enjoyed success in his own adaptation to the stage, saw film versions released in 1914, 1923 and 1964, and inspired (although that's an uncomfortable term to use in this context) the television series **I Dream of Jeannie**.

BLEILER (SUPERNATURAL) 30. WOLFF 156. TURNER 24.

\$150.

20. [Anthology]: Scollard, Clinton, et al [eds]: **LIBER SCRIPTORUM THE SECOND BOOK OF THE AUTHOR'S CLUB**. New York: Published by the Authors Club, 1921. Thick small folio. Gilt morocco-grained cloth, t.e.g. Spine extremities rubbed, otherwise a very good copy.

First edition. One of an edition of 251 copies (this copy not numbered). Contains 129 essays and poems by a variety of authors, the majority signed by the respective writer at the conclusion of their contribution. The more notable figures include: Irving Bacheller, Richard Rogers Bowker, George Washington Cable, Robert Chambers, Walter Phelps Dodge, John Erskine, Henry Holt, Ernest Ingersoll, Charles de Kay, George Frederick Kunz, William Henry Pickering, Ralph Pulitzer, Preston William Slosson, Albert Payson Terhune, Carl Van Doren, Henry Van Dyke and many others. A few authors either died or became incapacitated while the book was in press and were unable to sign. Copies also were distributed in a form of publisher's leather.

BAL 2389.

\$375.

21. Anthony, Michael: **THE GAMES WERE COMING**. [London]: Deutsch, [1963]. Gilt cloth boards. First edition of the Trinidad-born author's first novel. Lower fore-tips slightly bumped, two spots on top edge, else very good and bright in lightly rubbed dust jacket with short edge tear. \$100.

22. Apollinaire, Guillaume [ed]: **L'OEUVRE DU MARQUIS DE SADE ... PAGES CHOISIES COMPRENANT DES MORCEAUX INEDITS ET DES LETTRES PUBLIEES POUR LA PREMIERE FOIS** Paris: Bibliotheque des Curieux, 1909. Large octavo. Printed wrappers. Frontis and plates. A very good copy.

First edition of this important edition of de Sade's selected works, annotated with an introduction and bibliography by Apollinaire. Issued in the notable series, "Les Maitres de l'Amour," this collection provided the only generally available text for many years. De Sade's influence on the literature of the next decades was significant, and as Apollinaire prophetically commented, "this man who appeared to be of no importance through the whole of the 19th century, may well dominate the 20th." There were also 25 copies on Hollande, and 10 on Japon. TALVART & PLACE (APOLLINAIRE) 28. \$125.

23. [Architecture]: Johannes, Heinz: **NEUES BAUEN IN BERLIN EIN FÜHRER MIT 168 BILDERN....** Berlin: Deutscher Kunstverlag, 1931. Narrow large octavo. Cloth backed stiff wrapper, with pictorial metallic finish upper wrapper. Extensively illustrated with photographs, plans and renderings. Large folding map laid in. Light foxing to top edge of preliminary and terminal leaves, spine a bit worn with closed tears at edges where wrappers are affixed, otherwise a very good copy.

First edition. A quite striking record of the largely commercial and civil buildings of recent vintage in the city and immediate environs, with architects and builders identified. The survival rate of these buildings over the next decade and a half must have been somewhat limited. \$250.

24. Armstrong, Robert Archibald: **A GAELIC DICTIONARY, IN TWO PARTS: I. GAELIC AND ENGLISH. - II. ENGLISH AND GAELIC; IN WHICH THE WORDS, IN THEIR DIFFERENT ACCEPTATIONS ARE ILLUSTRATED BY QUOTATIONS FROM THE BEST GAELIC WRITERS ... WITH A SHORT HISTORICAL APPENDIX OF ANCIENT NAMES, DEDUCED FROM THE AUTHORITY OF OSSIAN AND OTHER POETS: TO WHICH IS PREFIXED, A NEW GAELIC GRAMMAR.** London: Printed for James Duncan [et al], 1825. xvi,lxx,1029,[1]pp. Large, thick quarto. Recent three quarter calf and marbled boards, raised bands, gilt labels, a.e.g. Relatively unobtrusive perforated stamp of a defunct mercantile library in title and last leaf, first few leaves of the dictionary proper show some marginal foxing/spotting, terminal leaf a bit frayed at margin, with small chip and tear at top of gutter, but overall, a good, sound copy.

First edition. Armstrong's "great work ... This was the first Gaelic dictionary published, as there previously existed only vocabularies of the language like those of Shaw and others. It is a most meritorious work, the affinities of the Celtic words being traced in most of the languages of ancient and modern times. To it is prefixed a Gaelic grammar, and there is a short historical appendix of ancient names, deduced from the authority of Ossian and other poets. Armstrong's dictionary will always be prized by Gaelic scholars, but it was partially eclipsed, three years after its appearance, by the publication of the still more comprehensive 'Dictionarium Scoto-Celticum,' compiled under the direction of the Highland Society of Scotland (2 vols. 4to, 1828). Mr. Armstrong sank his small fortune in the publication of his three-guinea quarto, and in a pecuniary sense he was a considerable loser by its publication" - DNB Additional postage necessary. \$750.

25. Ashbery, John, et al.: **PRESSED WAFER BROADSIDES FOR JOHN WIENERS** [cover title]. [Boston: Pressed Wafer, 1999]. Fifty-two separate broadsides, 28 x 21.5cm, printed on rectos only. Enclosed in folding archival document enclosure, with cover label. Fine.

First edition. A series of broadsides by distinguished poets, undertaken as a fundraiser to endow a fund in assistance for John Wieners (1934 - 2002). Each broadside is signed by the respective author (with two exceptions, and one instance of signing via thumb-print), and although no limitation is explicit, offerings by parties associated with the project suggest the broadsides were printed in editions in the range of perhaps as few as thirty copies each. Contributors include: John Ashbery, Paul Auster, Amiri Baraka, Edward Barrett, Jim Behrle, Bill Berkson, Daniel Bouchard, Clark Coolidge, William Corbett, Robert Creeley, Tim Davis, Ed Dorn (unsigned), Robert Duncan (unsigned), Jim Dunn, Kenward Elmslie, Elaine Equi, Larry Fagin, Michael Franco, Michael Friedman, Merrill Gilfillan, Peter Gizzi, Michael Gizzi, John Godfrey, Barbara Guest, Thom Gunn, Jim Harrison, Lee Harwood, Stratis Haviaras, Fanny Howe, Susan Howe, August Kleinzahler, Joanne Kyger, Gerrit Lansing, Frank Lima, Bernadette Mayer, Gail Mazur, Nathaniel Mackey, Askold Melnyczuk, Ange Mlinko, Charles North, Ron Padgett, Michael Palmer, Andrew Schelling, Charles Simic, James Tate, Joseph Torra, Paul Violi, Anne Waldman, Lewis Warsh, Dara Wier, John Yau and Geoffrey Young. The poems were subsequently collected, with additions, in the anthology, **The Blind See Only This World: Poems for John Wieners**. \$1000.

26. Ashmole, Elias: **THE INSTITUTION, LAWS & CEREMONIES OF THE MOST NOBLE ORDER OF THE GARTER. COLLECTED AND DIGESTED INTO ONE BODY ... A WORK FURNISHED WITH VARIETY OF MATTER, RELATING TO HONOR AND NOBLESSE**. London: Printed by J. Macock for Nathanael Brooke, 1672. [12], 1-130, 135-6, 149-720, [104]pp. plus engraved portrait frontis and 34 sheets of copper-plates (15 of them double-page spreads). Folio. Old calf, rebaked and recorned likely mid-20th century. Occasional engravings in-text. License leaf, frontis and errata remargined (in the latter case with substantial restoration to the blank upper portion of the sheet), title and frontis with old marginal repairs, moderate foxing and soiling early and late, occasional small stains in text and scattered tide-marks in a few lower margins, top margins dust-marked, small loss in blank margin of one plate; a sound though somewhat used copy.

First edition, the less common variant issue with pp.717-719 reset, resulting in pagination being extended to 720pp. in the main section of text. Thirteen of the double-spread plates are by Wenceslaus Hollar. The portrait of King Charles II was engraved by William Sherwin. The chief work by the antiquarian polymath, described by the DNB as "one of those books which exhaust the subject of which they treat, and leave scope only for supplements," and his chief preoccupation after his appointment as Windsor Herald of Arms in Ordinary in 1660. WING A3983. ESTC R225555. \$1250.

27. [Auden, W. H.]: [Hughes, Richard, et al (eds)]: **PUBLIC SCHOOL VERSE AN ANTHOLOGY VOLUME IV 1923 - 1924**. London: Heinemann, [1924]. Cloth and boards, paper spine label. Label a trace worn and boards lightly soiled, soft crease in paper over upper board, endsheets show usual offsetting, otherwise a very good copy.

First edition. Auden's first appearance in a book, his poem "Woods in the Rain" appearing on page 18. His name was incorrectly spelled as 'Arden.'
B&M B1. \$250.

28. Auden, W. H.: **THE AGE OF ANXIETY A BAROQUE ECLOGUE ... EXCERPTS.** [New York: Calligraphy, illustrations and binding by Sara Kilian, 1956]. 75,[1]pp. Small folio. Half black morocco and decorated cloth. Ink calligraphic manuscript, written on rectos and verso of Japanese handmade paper in black and brown inks, and illustrated with twelve half- and full-page ink and watercolor wash drawings. Fine.

A handsome, accomplished production, quite possibly executed as an advanced (and very talented) student project at Cooper Union. \$650.

29. Auster, Paul: **THE ART OF HUNGER AND OTHER ESSAYS.** [London]: The Menard Press, 1982. Stiff printed wrappers. First edition, preceding its U.S. analogue by almost a decade. Inscribed by the author on the title-page "For John — Paul." About fine. \$375.

30. Auster, Paul: **THE INVENTION OF SOLITUDE.** New York: SUN, 1982. Stiff pictorial wrappers. First edition, published as a paperbound original. Inscribed by the author on the half-title: "For John - Out of sight, but not out of mind. Paul." Wrappers slightly worn, but a very good copy. \$200.

31. Ballard, J. G.: **THE CRYSTAL WORLD.** New York: Farrar, [1966]. Cloth and decorated boards. First U.S. edition. About fine in very good Max Ernst dust jacket with modest use at spine extremities. \$100.

32. [Ballard, J. G.]: Stoppard, Tom [screenwriter]: **EMPIRE OF THE SUN REVISED 4TH DRAFT SCREENPLAY BY ... BASED UPON THE NOVEL BY J. G. BALLARD.** [Np]: Amblin Entertainment, 2 February 1987. [1],160 leaves. Quarto. Mechanically reproduced typescript, printed on rectos only. Claspbound in generic binder. Each leaf is stamped in red with the production and script number, otherwise a very good or better copy.

Denoted a "shooting script" of Stoppard's adaptation of Ballard's award-winning book, for which he received sole screen credit. This draft records that Menno Meyjes was involved at the point of the third draft, although his contribution did not receive screen credit. The December 1987 release was directed by Steven Spielberg, starred Christian Bale, John Malkovich, Miranda Richardson, Nigel Havers, et al, and received six Academy Award nominations. \$850.

33. [Baltazar, Julius]: Marester, Guy: **VOIR CLAIR.** [Paris: No Imprint, 1978]. 12mo (11.5 x 8.7 cm). Stiff printed wrappers. Illustrated with an original colored engraving by Julius Baltazar. Light offset from engraving to facing pages, otherwise fine.

First edition. One of only thirty-five numbered copies printed on *vélin d'Arches*, signed by the author and the artist. \$250.

34. Banks, Ian: **WALKING ON GLASS**. [London]: Macmillan, [1985]. Boards. First edition. Inscribed and signed by the author in 1986, with reference to "watching Bruce's [Sterling] cat" Usual uniform tanning of text block, otherwise an excellent copy in dust jacket of the author's second novel. \$100.

35. Banks, Russell: **SNOW MEDITATIONS OF A CAUTIOUS MAN IN WINTER**. Hanover, NH: Granite Publications, [1974]. Decorated wrappers. First edition of the author's second book. Light use along spine crease, but just about fine. \$125.

36. Barrett, C. Waller: **ITALIAN INFLUENCE ON AMERICAN LITERATURE AN ADDRESS...AND A CATALOGUE OF AN EXHIBITION OF BOOKS, MANUSCRIPTS AND ART SHOWING THIS INFLUENCE....** New York: The Grolier Club, 1962. Large octavo. Cloth and boards, leather spine label. Photographs. Trace of slight darkening to backstrip, else fine in faintly marked slipcase.

First edition. One of 750 ordinary copies, from a total edition of 850 copies printed at the Spiral Press. Inscribed and signed by Barrett on the occasion of publication. \$65.

37. [Barry, Philip]: Arent, Arthur [adap]: **THE PHILADELPHIA STORY ... ADAPTED FOR RADIO BY** [New York]: Theatre Guild on the Air, 4 April 1948. [4],79 leaves. Quarto. Mimeographed typescript, printed on rectos only, stapled in upper left corner. Cover leaf detached from staple and a bit chipped in that corner, otherwise very good.

An "As Broadcast" script of Arent's adaptation of Barry's play, prepared for US Steel's "Theatre Guild on the Air" program. Jimmy Stewart and Joan Tetzl read the leads. \$150.

38. Baskin, Leonard: **"TO COLOUR THOUGHT."** New Haven: [Yale University Library], 1967. Quarter morocco and boards, t.e.g. Color frontis. Plates. Minute scratch to upper board, otherwise fine, without the paper slipcase.

First edition. One of 300 numbered copies printed by hand by Giovanni Mardersteig at the Officina Bodoni. \$275.

Inscribed to the Publisher

39. Bates, H. E.: **THE HESSIAN PRISONER**. London: William Jackson (Books) Ltd., 1930. Large octavo. Gilt polished buckram, t.e.g. Frontis by John Austen. Spine sunned, some scattered faint spots of dulling along lower edge of upper board, minor foxing to endsheets, otherwise a very good copy, with patchy remnants of the glassine laid in.

First edition, published as #2 of the Furnival Books. Foreword by Edward Garnett. Copy #268 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. This copy is inscribed by the author on the limitation page to "Alan W. Steele, whose enterprise & friendship made this book a fact. Affectionately from his friend H.E. Bates. Shrove Tuesday 1930." It is also signed by Edward Garnett on the first page of his Foreword and dated "March 6/30," and

signed by John Austen in the lower margin of the frontis. An additional loose (proof?) impression of the frontispiece is laid in. Those copies offered for general sale were signed only by the author. Steele was Director of William Jackson, Ltd., and some of the later volumes in the series were published with a slip noting assumption of publication by his own firm, Joiner & Steele. His pencil ownership signature appears on the free endsheet.

EADS A10.

\$450.

40. Baudelaire, Charles: **INTIMATE JOURNALS**. London & New York: The Blackamore Press / Random House, 1930. Blue cloth, lettered in gilt, a.e.g. Portrait and illus. Toe of spine bumped, else fine, without the flimsy and highly acidic slipcase.

First edition in English, translated by Christopher Isherwood, and with an introduction by T.S. Eliot. One of six hundred numbered ordinary copies (of 650). MODERN MOVEMENT 5. GALLUP B14a.

\$150.

41. Beach, Rex: **THE SPOILERS ... ILLUSTRATED BY CLARENCE F. UNDERWOOD**. New York: Harper & Bros., 1906. Pictorial cloth. Frontis and plates. Small mark on two facing pages, otherwise near fine.

First edition of the author's second, and most popular novel. **The Spoilers** was adapted to the screen on at least five occasions, first in 1914 and finally in 1955. The 1942 version featured Marlene Dietrich, Randolph Scott and John Wayne. Laid in are five different items signed by Beach, chiefly responses to autograph seekers, various dates 1929 - 1940.

JOHNSON "HIGHSPOT."

\$75.

42. [Beardsley, Aubrey]: MacFall, Haldane: **AUBREY BEARDSLEY THE MAN AND HIS WORK**. London: John Lane The Bodley Head, [1928]. Quarto. Polished white buckram, printed spine label, t.e.g. Portrait and plates. Label worn, cloth a bit darkened and dust soiled, usual slight offset to endsheets, but a very good copy.

First U.K. edition, limited issue. One of one hundred numbered copies, specially printed and bound, and signed by the author. This limited issue includes five drawings and a facsimile of a letter not present in the ordinary issue.

LASNER 179a.

\$300.

43. [Beardsley Forgeries]: Nichols, H.S. [publisher and likely co-perpetrator]: **FIFTY DRAWINGS BY AUBREY BEARDSLEY SELECTED FROM THE COLLECTION OWNED BY MR. H.S. NICHOLS**. New York: Published for Subscribers Only [by] H.S. Nichols, 1920. Large quarto. Elaborately gilt decorated cloth, t.e.g. Frontis and plates. Early ink name on endsheet, light rubbing and occasional dust smudges to cloth, but a very good copy.

First edition. One of five hundred numbered copies, signed by Nichols. The drawings Nichols represented as by Beardsley were quickly proclaimed forgeries by the experts, including Gallatin and Pennell, on the occasion of their exhibition at Nichols's New York bookshop in 1919. "According to Gallatin, Haldane McFall believed them to be the work of 'at least two forgers,' probably Nichols and one of his associates" - Lasner.

LASNER 222.

\$250.

44. Beckford, William: **AUTOGRAPH LETTER, SIGNED.** [Post-marked Bath. 18 October 1830]. One page, on folded octavo lettersheet. Addressed on verso, with seals. Clean tear in left blank margin from opening of seal, tape mend to verso at fold separation, still a good example.

Signed in full. In ink, to the firm of Duckett, Morland and Company, characteristically requesting they forward to him two hundred pounds in bank notes, and detailing the denominations. sold

45. Beerbohm, Max: **Original Portrait of "Lord Rosebery."** [Np]. 1903. Portrait format (19 x 12.5 cm), Pen and ink, and watercolor wash on paper. Matted and framed under glass. Very, very slight toning to paper, but in visible fine condition (not examined out of frame).

A highly unflattering portrait by Beerbohm of Archibald Primrose, 5th Earl of Rosebery (1847 - 1929), signed and dated "Max 1903." Rosebery, British Liberal statesman and Prime Minister succeeding Gladstone, was a frequent subject for Beerbohm. Hart-Davis records seventeen caricatures of Rosebery, and although this particular portrait is not specifically described there, it is quite possibly the portrait of Rosebery by Max he records (unseen) as having been exhibited at the Carfax Gallery in 1904. It is similar to the 1905 portrait at the Ashmolean (H-D 1252), but the subject is in plain rather than formal dress, and is not on a pathway.

HART-DAVIS 1251.

\$6500.

46. Beerbohm, Max: **Original Portrait of "Mr. Henry Newbolt."** [Np]. [nd. but prior to 1915]. Portrait format (25.5 x 16 cm). Pen and ink, and watercolor wash on paper. Surface matted and framed under glass. Slight toning to paper, but in visible very good to fine condition (not examined out of frame).

A whimsical portrait by Beerbohm of poet Henry Newbolt (1862 - 1938). Newbolt is shown in left profile, with his head and elongated nose overshadowing his reed-like body and dominating the image, waving the Union Jack in his right hand, reflecting perhaps Newbolt's service at the Admiralty and the Foreign Office during the Great War. Signed in ink "Max" and captioned "Mr. Henry Newbolt." This portrait was exhibited at Leicester Galleries in 1952, and reproduced in the **Times** in May of that year.

HART-DAVIS 1095.

\$6750.

47. Beerbohm, Max: **Original Drawing of "THE REACTION TOWARDS A MORE JUDICIAL METHOD OF CRITICISM"** [caption title]. [Np]. 1920. Landscape format (22 x 27 cm), pencil and ink wash on paper. Matted and framed under glass. Very, very slight toning to paper, but in visible fine condition (not examined out of frame). With exhibition label retained on verso.

A fine caricature by Beerbohm, signed by the artist, "Max 1920." The image was published in **A Survey** in 1921, and exhibited at the Leicester Galleries in May of 1921, where it was purchased (according to the retained LG label) by poet John Drinkwater. The caricature shows an Elder Critic and a Younger Critic, standing image left of a table, on which is a barrister's wig on a stand. In addition to the caption title, the text reads: "Elder Critic: 'And what is that - er - rather

peculiar object?' Younger Critic: 'My hat, sir.'" A variant, perhaps preliminary, version is in the Clark Library, with the figures reversed, unsigned, and with the caption partially torn away.

HART-DAVIS 1989.

\$6500.

48. Beerbohm, Max: **THE HAPPY HYPOCRITE A FAIRY TALE FOR TIRED MEN.** New Fairfield: Bruce Rogers / October House, 1955. Cloth and decorated boards, t.e.g.. One of five hundred copies for sale by the Chiswick Book Shop, from a total edition of six hundred copies designed by Bruce Rogers. A very near fine copy, with the attractive small bookplate of Monroe Wheeler. A decent association. \$85.

49. [Bellows, George]: **THE MAKIO PUBLISHED BY THE FRATERNITIES AND LITERARY SOCIETIES OF THE OHIO STATE UNIVERSITY ... VOLUME XXIII COLUMBUS, OHIO 1904.** Hamilton, OH: Republican Publishing Co., 1904. 432,[2]pp. Thick small quarto. Light brown buckram, with elaborate decoration in red and black on upper cover. Profusely illustrated with photographs and drawings. Binding a bit rubbed at extremities, old soiling along upper and fore-edge of upper board, a few smudges in margins, early ink ownership inscription, but a good, sound copy.

First edition. The annual for George Bellows's senior year at Ohio State, heavily populated with his drawings and caricatures. He is on the masthead as art editor, and features prominently in the rosters and photographs for the baseball and basketball teams. \$250.

50. Benchley, Robert, and Wells Root [screenwriters]: **PURSUIT.** Culver City: Metro-Goldwyn-Mayer Corp, 18 - 25 June 1935. 126 leaves (altered by lettered inserts). Quarto. Mimeographed typescript, printed on rectos only. Bradbound in studio wrappers, with label. Stamped "Temporary Complete" then "File Copy." Light sunning and edge-use to wrappers, paper clip mark at lower edge of upper wrapper, else very good or better.

An unspecified, but close to production draft of this collaborative screenplay by Benchley and Root, based on a story by Lawrence G. Blochman. The August 1935 release was directed by Edwin L. Marin, and starred Chester Morris and Sally Eilers. Benchley contributed as writer to over fifty films during his career, a considerable number of them uncredited. Although he is clearly identified on this draft as co-author, he did not receive screen credit. The label described the script as a "Dia. Cont." but it is, in fact, a full-bodied screenplay. A number of leaves appear to have been revised and bear page numbers in manuscript in the stencil. \$750.

Inscribed to the Publisher

51. Benson, Stella: **CHRISTMAS FORMULA AND OTHER STORIES.** London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1932. Large octavo. Gilt polished buckram, t.e.g. Frontis by Clare Leighton. Trace of foxing to endsheets, else near fine in torn glassine and paper flap dust jacket.

First edition, published as #11 of the Furnival Books. Foreword by Geoffrey West. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #5 of 550 numbered copies (500 for sale), printed at the Chiswick

Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed by Benson to the publisher "For Mr. A. W. Steele." It is also signed by West at the end of his Foreword, and by Leighton in the margin of the frontis. Those copies offered for general sale were signed only by Benson. \$400.

52. [Bentley], E. Clerihew: **BIOGRAPHY FOR BEGINNERS BEING A COLLECTION OF MISCELLANEOUS EXAMPLES FOR THE USE OF UPPER FORMS.** London: T. Werner Laurie, [nd. but ca. 1905]. Small quarto. Pictorial wrappers. Forty illustrations by G.K. Chesterton. Some darkening and modest use to wrappers, crown of spine a bit chipped and splayed, but a good copy of a fragile book.

First edition, wrapper issue, of Bentley's first book. This copy bears a presentation inscription on the upper wrapper from "F. Chesterton," who was just possibly Francis Chesterton's, G.K.'s wife. \$250.

53. "Berg, Jean de" [pseud. of Catherine and (perhaps) Alain Robbe-Grillet]: **L'IMAGE.** [Paris]: Les Éditions de Minuit, [1956]. Printed wrappers. Lower fore-tips slightly bumped, modest foxing to edges, otherwise a very good to near fine copy.

First edition, limited issue. With a Préface by "P.R.," attributed variously to Pauline Reage (i.e. Dominique Aury), the dedicatee, or to Alain Robbe-Grillet. One of 700 copies on *velin supérieur*, from an edition of 790 numbered copies for subscribers. Alain Robbe-Grillet is also occasionally credited as a collaborator on the main text. The ninety deluxe copies featured a graphic by Hans Bellmer.

\$400.

54. Bessie, Alvah: **THE UN-AMERICANS.** New York: Cameron Associates, 1957. Cloth boards. Text stock tanned, as usual for this title, otherwise a tight, near fine copy, in lightly rubbed pictorial dust jacket with shallow fraying around the crown of the spine.

First edition of this fictional exploration of the conflict between political idealism and right wing demagoguery in the persecution of Abraham Lincoln Brigade veterans. \$75.

55. Betjeman, John: **CONTINUAL DEW A LITTLE BOOK OF BOURGEOIS VERSE.** London: John Murray, [1937]. Gilt decorated cloth, a.e.g. Illustrations, plus inserted leaves of tissue with facsimile calligraphy, etc. First edition. Shadow of bookplate removal from front pastedown, otherwise fine in slightly edge worn McKnight Kauffer dust jacket with short tear at crown of spine and a bit of tanning to spine panel. \$300.

56. Bigus, Richard: **STAGE EXITS.** [Santa Cruz: Cowell College Press, Summer 1974]. Quarto. Open sewn printed wrappers, with wallet flap. Wrappers somewhat spotted and soiled, a bit bumped and creased, flap a bit frayed along the fold, else a good copy.

First edition of this apprentice work by the noted printer, printed in an edition of eighty numbered copies under the auspices of the UCSC student press, overseen by Jack Stauffacher. This copy bears the poet/printer's dated presentation

inscription to one of the three people thanked explicitly in the colophon for assistance, Stephen Jama. \$125.

57. Binyon, Laurence: **THE IDOLS AN ODE**. London: Macmillan and Co., 1928. Small quarto. Cloth and boards. Moderate foxing early and late, foretips bumped, but a very good copy in lightly worn dust jacket.

First edition. Inscribed by the author to his wife in the year of publication: "Cicely from Laurence 12 October 1928." Binyon and Cicely Margaret Powell were married in 1904. \$175.

58. Bitting, Katherine Golden: **GASTRONOMIC BIBLIOGRAPHY**. San Francisco: [Privately printed], 1939. xiii,[3],718pp. Large, thick octavo. Blue cloth, gilt morocco spine label. Plates and illustrations. Binding a bit sunned and very slightly cocked, but a very good copy.

First edition of this basic reference in the field, based on fifty years of collecting, with descriptions, collations and annotations of more than 5,000 titles, and including only those works the author had personally examined and confirmed as to their relevance. Her own collection of over four thousand items was presented to LC. \$400.

59. [Black Cat Press]: Fisher, A. Hugh: **CALLISTO**. Chicago: Black Cat Press, 1934. Small quarto. Three quarter publisher's pebbled morocco. Decorations by Calvin Brazelton. Tips lightly rubbed, some offset from morocco turn-ins to fore-corners, otherwise about fine.

First edition, deluxe issue. One of twenty-five numbered copies, printed on Worthy Charta, specially bound and signed by the author, from a total edition of 175 copies. Haas's description of the edition is at variance from the colophon, and may have been based on preliminary projections later altered. HAAS 25. \$125.

60. [Black Sun Press]: Crosby, Harry: **MAD QUEEN TIRADES**. Paris: Black Sun Press, 1929. Large octavo. Printed wrappers. Color frontis by Caresse Crosby. Faint offset on front endsheet from something (paper) once laid in, glassine a bit tanned, otherwise near fine, in typically rubbed foil-covered chemise with ribbon ties (some discolorations to lining sheets at edges).

First edition, ordinary issue. One of one hundred copies on Hollande, from a total edition of one hundred and forty-one copies. \$900.

61. Blackburn, Paul: **PROENSA FROM THE PROVENCAL OF....** [Palma de Mallorca]: The Divers Press, 1953. Quarto. Decorated wrappers. Characteristic tanning to wrappers toward edges, otherwise about fine.

First edition of the poet's first book, a selection of distinguished translations initially undertaken at Pound's suggestion. \$275.

62. Blackburn, Paul: **BAGGS** [caption title]. New York: Doctor Generosity Press, 1971. Large quarto broadside (34.2 x 21.5 cm). Old tape marks from having been

mounted at some time at extreme top and bottom edges, a couple faint creases, very good.

First edition. Although not called for, this copy is signed by Blackburn, and further bears his presentation inscription, with "love...." \$100.

63. Blazek, Douglas, et al [eds]: **FOREVER WORSHIP THE SECOND COMING....** San Francisco: Black Rabbit Press, June 1968. Quarto. Silk screened wrappers by T.L. Kryss. Mimeographed typescript. Near fine.

First edition. One of 224 copies (of 255). Contributions by Blazek, Levy, Kryss, Dowden, Perkins, et al, in tribute to Steve Richmond, Gene Bloom, and r.j.s., imprisoned poets and book people. \$50.

64. Blunden, Edmund: **AUTOGRAPH LETTER, SIGNED.** Hawstead. 2 November 1930. One page, 12mo., in ink, on recto only. Paperclip mark at one corner, otherwise very good.

Addressed to [Max] Plowman, then editor of **The Adelphi**, responding to his request that Blunden review something for the December issue: "Cobden-Sanderson are publishing a book called I think 'The Annual' - an anthology & revival of the gift-books of 100 years ago; I'd like that if available. Or 3 or 4 of the most recent war books; or if there's anything outstanding, but I don't think there is....." Blunden ended up reviewing three war books for that issue. \$125.

65. [Bookplates]: Borneman, Henry S.: **PENNSYLVANIA GERMAN BOOKPLATES A STUDY.** Philadelphia: Pennsylvania German Society, 1953. Large octavo. Cloth and decorated boards. Color frontis and plates. Illustrations. First edition. Extremities a bit rubbed, but a very good copy, with the author's year of publication presentation inscription to New York book maven, David Kirschenbaum. \$150.

66. Borges, Jorge Luis: **DREAMTIGERS.** Austin: Univ. of Texas Press, [1964]. Cloth. Woodcuts by Antonio Frasconi. First U.S. edition, translated by Mildred Boyer and Hrold Morland, with an introduction by Miguel Enguídanos. Design by Kim Taylor. Fine in faintly edgeworn dust jacket. \$45.

67. Boswell, James: **THE LIFE OF SAMUEL JOHNSON, LL.D. COMPREHENDING AN ACCOUNT OF HIS STUDIES AND NUMEROUS WORKS....** London: Printed for Henry Baldwin, 1791. xii,[16],516;588[i.e.586],[1]pp. Two volumes. Quarto. Contemporary speckled calf, rebounded and recornered at a later date to a semblance of style, gilt labels. Portrait. Facsimile and plate. 19th century ink name ("Walter Fletcher") on endsheets and effaced from margin of titles, edges rubbed, endsheets creased, some soiling to verso of portrait, clean tear in R4 (vol. I) with no loss, some occasional pencil annotations. but a sound set.

First edition, uncorrected state of I:135:10 ('gve'), with the complement of cancels outlined by Pottle, as usual. In volume two, pages 78, 92, 275 and 352 are in their first, uncorrected states. Frequently remarked upon as one of the triumphs of the art of biography in the English language. Each volume bears the bookplate of Jonathan Boucher (1737-1804), Anglican clergyman, and for a period beginning

in 1759, a prominent figure in the colonies and intimate of George Washington. However, his staunch loyalist sympathies caused him to return to England in 1775, where he occupied himself with various matters, including, for fourteen years, an unfinished "Glossary of Archaic and Provincial Words," intended to supplement Johnson's Dictionary. After his death a preliminary section was published, but the remainder of his work was turned over to the proprietors of Webster's English Dictionary.

ROTHSCHILD 463. POTTLE 79. GROLIER ENGLISH HUNDRED 65. \$6750.

68. Boswell, James: **LETTERS OF JAMES BOSWELL**. Oxford: At the Clarendon Press, 1924. Two volumes. Gilt brown cloth. Portrait and tipped-in facsimile. First edition, trade issue. Collected and edited by Chauncey Brewster Tinker. Bookplate in each volume, each bearing a small deaccession stamp. Slightly shelf-rubbed and a bit dusty, but a very good, bright set, in modestly soiled and spine-darkened (but uncommon) dust jackets with tears and small chips at corners.

POTTLE P23. \$150.

69. Boswell, James: **PRIVATE PAPERS OF JAMES BOSWELL FROM MALAHIDE CASTLE. IN THE COLLECTION OF LT.-COLONEL RALPH HEYWARD ISHAM....** [New York]: Privately Printed, 1928 - 1937. Twenty volumes. Folio, quarto, and octavo. Boards, cloth-backed boards, and cloth, paper labels. Illustrated throughout with expertly executed facsimiles. A bit of mild hand smudging and sunning to a few spines, otherwise near fine in very good slipcases (with a few bumps and cracks to a handful of joints and some rubbing at tips), where issued.

The first, private subscriber's edition of the Isham Boswell papers, edited for publication by Geoffrey Scott, and later, Frederick A. Pottle. The story of the acquisition and publication of the Boswell Papers by Colonel Isham remains one of the great and colorful stories of 20th century collecting and publishing history. We highly recommend (if one is fortunate enough to be able to lay hands on a copy) Pottle's **Pride and Negligence** as the most reliable account of the whole affair. The edition was limited to 570 numbered sets, designed by Bruce Rogers and printed by Rudge. However, as the bleaker years of the depression kicked in, many subscribers dropped by the wayside, and some of the stock of the later volumes suffered mishap. This set includes the separately published, but uniform **Tour of the Hebrides** (1936, limited to 790 copies) and **Index to the Private Papers** (1937, limited to 1250 copies). A work less and less easily acquired in recent years. \$6500.

Some Notables Subscribed

70. Bourrit, Marc Theodore: **A RELATION OF A JOURNEY TO THE GLACIERS, IN THE DUTCHY OF SAVOY** Norwich: Printed by Richard Beatniffe, 1775. [48], xxi,[1],264,[2]pp. plus three plates. Engraved dedication leaf. Octavo. Contemporary calf, newly rebacked in ruled calf with gilt label. Binding a bit darkened at edges, old tidemark in lower gutter quarter of dedication leaf and plates, early ink name on title of A. Wickham and bookplate of William Wickham, later small book label of the Lewis Walpole Library (bearing release stamp), a few pencil corrections in the text, otherwise a very good copy.

First edition in English of Bourrit's **Déscription des Glacières** (1773), translated by C. and F. Davy. Although the table lists over twenty plates that were intended to accompany the narrative, only three were actually issued with this edition. The substantial list of subscribers includes such luminaries as Samuel Johnson, Beckford, Burke, Garrick, Reynolds, and Horace and other Walpoles (it is dedicated by the translators to Mrs. R. Walpole). Bourrit was preceptor of the church of St Peter at Geneva, and enjoyed a passionate amateur's enthusiasm for the Alps and mountaineering. In 1784, he made the first (unsuccessful) attempt at an ascent of Mount Blanc. London and Dublin editions, and a second Norwich edition, appeared in 1776, but the first is uncommon.
ESTC T131801. \$2250.

71. [Bradley, Will]: Smith, Harry B.: **LYRICS AND SONNETS**. Chicago: The Dial Press, 1894. Ornately gilt decorated cloth, t.e.g., others untrimmed. Decorative title-page. Some light spotting to lower portion of upper board, lower fore-tip bruised, otherwise near fine.

First edition. One of two hundred copies only. Bambace suggests the binding design is "probably" Will Bradley's work. An uncommon book and imprint. Librettist and book collector Harry Smith was a frequent contributor to Francis Browne's incarnation of **The Dial**.
BAMBACE C1. \$300.

72. [Bradley, Will]: Browning, Robert: **RABBI BEN EZRA**. [Concord, MA: Will Bradley...the Sign of the Vine, ca. 1903]. Small octavo. Grey boards, printed label. Faint dust soiling to label and boards, otherwise a near fine copy.

First edition in this format, designed, set-up and decorated with rubricated title and initials in red by Bradley, the whole printed on handmade paper at the Heintzeman Press. This copy is signed by Bradley on the colophon. One of four titles in similar format undertaken by Bradley in 1903.
BAMBACE A61. \$150.

73. Bridges, Robert: **PURCELL ODE AND OTHER POEMS**. Chicago: Way & Williams, 1896. Small octavo. Printed boards, t.e.g. Boards lightly foxed, small bookplate, small nick at crown of spine, otherwise very good.

First edition printed in the U.S. One of two hundred copies printed after a design by Bruce Rogers. Way & Williams had earlier distributed sheets of the UK printing with a co-imprint.
KRAUS 24a. \$75.

74. Brinckerhoff, Nelson W.: **ELEPHANT'S BREATH SOME CURIOUS OCCURRENCES RELATED IN PROSE AND VERSE**. New York: Privately Printed, 1929. Large octavo. Printed pictorial wrapper over stiff wrappers. Illustrated with drawings by the author. Fine.

First edition of the author's first book, a collection of prose poems and enigmatic vignettes, limited to one hundred copies only. Inscribed by the author: "for Mov with my love Nelson." The work is a curious product of 1920's dandyism, by a sometime expatriate and friend of Glenway Wescott, whose ventures into satirical illustration are variously in the modes of Beardsley, Harry Clarke and Covarrubias.
\$150.

75. Bronte, Emily: **TWO POEMS. LOVE'S REBUKE. REMEMBRANCE. WITH THE GONDAL BACKGROUND OF HER POEMS AND NOVEL** Austin: [Von Boeckmann-Jones Co.] 1934. Small folio. Parchment backed boards, lettered in gilt. A few small smudges to binding, lower forecorner of one board worn, but very good, internally fine.

First edition. Edited, with commentary, by Fannie Elizabeth Ratchford. Illustrations by Wolf Jessen. One of an edition of only sixty copies printed on Batchelor handmade paper, after a design by Charles Raines. This was Jessen's copy, with his ownership signature; however, it does not include the original watercolor by him that accompanies most copies as a frontis. The most significant work of fine printing executed in Texas up to its time, and a very scarce book. Like most copies, this copy is not numbered. \$500.

76. Brooke, Rupert: **LETTERS FROM RUPERT BROOKE TO HIS PUBLISHER 1911-1914.** New York: Octagon Books, 1975. Large octavo. Quarter gilt parchment and cloth. Portrait and facsimiles. About fine in lightly smudged white paper over boards slipcase.

First edition. Introduction by Geoffrey Keynes. One of 390 copies (of 400), the letterpress printed at the Godine Press, and the facsimiles by Meriden Gravure. The first publication of twenty-three letters, as well as associated documents. \$75.

77. **BROOM AN INTERNATIONAL MAGAZINE OF THE ARTS.** Rome & New York. June 1922. II:3. Small folio. Pictorial wrapper by Ladislaw Medgyes. Small chip at crown of spine, a few smudges and small splash marks to upper wrapper, otherwise a very good.

Edited by Harold A. Loeb, et al. Contributors to this number include Wallace Stevens, Conrad Aiken, Pirandello ("Six Characters in Search of an Actor"), Gorham Munson, Gordon Craig, Gertrude Stein, Edw. Storer, et al. EDELSTEIN C69-70. WILSON C22. \$200.

78. **BROOM AN INTERNATIONAL MAGAZINE OF THE ARTS.** Rome & New York. May 1922. II:2. Small folio. Pictorial wrapper by Kawashima. Closed tear at toe of spine into lower corner of upper wrapper, a few small spots to wrappers, some nicks and short tears at overlap edges, but a very good copy.

Edited by Harold A. Loeb, et al. Contributors to this number include Sandburg, Vail, Prampolini, Musil, M. Josephson, M. Moore, M. Cowley, e.e. cummings, et al. ABBOTT Cb21. \$200.

79. **BROOM AN INTERNATIONAL MAGAZINE OF THE ARTS.** New York. October 1923. V:3. Quarto. Pictorial wrapper design by Edward Nagle. Plates. Small chip to extended fore-edge of upper wrapper, short split at toe of upper joint, a few slight smudges, but very good.

Edited by Harold A. Loeb, et al. Contributors to this number include Charles Sheeler and Joseph Stella, Robert Graves, William C. Williams, Slater Brown, Joe Gould, Matthew Josephson, et al. An important issue. WALLACE C88. HIGGINSON & WILLIAMS C171.1. \$300.

80. Broun, Heywood: **SEEING THINGS AT NIGHT**. New York: Harcourt, Brace & Co., 1921. Blue cloth, lettered in orange. First edition of the essayist/journalist's second book, a selection of his essays from **Vanity Fair**, **The Nation**, the **NY Tribune**, etc. Skiff and Doheny bookplates, a couple very minor bumps at edges, else near fine in very slightly handsoiled dust jacket. \$200.

81. Broun, Heywood: **PIECES OF HATE AND OTHER ENTHUSIASMS**. New York: George H. Doran Co., 1922. Brown cloth and tan boards, stamped in blind, lettered in gilt. First edition of the author's second collection of reviews, essays and columns. Skiff and Doheny bookplates, offset to endsheets from jacket flaps, else a very good or better copy in dust jacket with some modest darkening to the spine panel and a small nick. \$150.

First Book under the Imprint

82. Browne, Francis F.: **VOLUNTEER GRAIN**. Chicago: Way & Williams, 1895. Green cloth, gilt, t.e.g. Spine faintly sunned, two bookplates on pastedown, otherwise a very good or better copy.

First edition. The first book to appear under the Way & Williams imprint. One of 160 copies printed (150 for sale). An auspicious beginning, being a collection of verse by the principal of the Chicago incarnation of **The Dial** (1880-1913). KRAUS 1. \$200.

83. Brus, Günter: **DIE DROSSEL 16 CIRCANNAL**. Berlin: Published by the Artist, June 1976. [10] leaves. Small quarto. Screenprinted leaves on stiff card, laid into screenprinted outer stiff wrapper, for a total of 24 panels. Stock very faintly and uniformly tanned, otherwise about fine.

A completely screen-printed number of this successor to Brus's **Die Schastrommel**, printed in blue and brown, with numbered captions on versos of the images. Accompanied (as often) by the separately printed pamphlet by Peter Jirak, **Angst und Illusionen für Günter Brus** (12pp., plain wrappers). \$750.

84. Bryher [pseud. of Winifred Ellerman]: **BEOWULF. ROMAN D'UNE MAISON DE THE DANS LONDRES BOMBARDE**. Paris: Mercure de France, 1948. Printed wrappers. Wrappers very faintly foxed, with a couple minor nicks at overlap edges, but near fine.

First edition (preceding publication in English), translated by Helene Malvan, with a long preface by Adrienne Monnier. One of one hundred numbered copies on *vélin pur fil*. The English text was not published until 1956. \$100.

85. Buchan, John: **CASTLE GAY**. London: Hodder & Stoughton, 1930. Gilt green cloth. First edition. Small attractive private bookplate on front pastedown, trace of foxing to endleaves, a couple small spots on top edge, otherwise a very good, bright copy in lightly dust marked jacket with a few old inner reinforcements at lower edge, and top edge of rear panel, and a couple small spots on rear panel. \$400.

86. [Bukowski, Charles]: "The Willie": **THE COCKROACH HOTEL** San Francisco: Black Rabbit Press, July 1968. Quarto. Mimeographed typescript, stapled into pictorial wrappers by Grady M. Jones. Silkscreens by Tom L. Kryss. Very good or better.

First edition. One of five hundred copies. Introduction by Douglas Blazek. Prefatory note by Charles Bukowski: "...Willie is a miracle in a time of very little miracles."

\$55

87. Bunting, Basil, and Jonathan Williams: **DESCANT ON RAWTHEY'S MADRIGAL CONVERSATIONS WITH BASIL BUNTING.** [Lexington, KY]: Gnomon Press, [1968]. Large octavo. Paper over boards, printed spine label. Portrait. A fine copy in dust jacket with minor use at the crown of the spine panel.

First edition, deluxe issue. One of twenty-five numbered copies, specially bound and signed by Bunting and Williams, from a total edition of five hundred copies. "This book remains the single most important source for biographical information, even though Bunting has, through the passage of time, confused some dates" - Guedalla. Scarce in this issue.

GUEDALLA A10b.

\$1750.

88. [Burroughs, William S.]: **MY OWN MAG.** Barnet, UK. 1964. Whole number seven (though unnumbered). Legal-size mimeographed typescript, stapled at left, with ragged burn hole (as issued) in upper leaf. The burn hole has broken through the top margin of the upper leaf, short clean tear in upper margins, otherwise a very nice copy.

Edited by Jeff Nuttal. An important issue, marking the first appearance of William Burroughs's own **Moving Times**, issued as the supplementary last leaf to this and following issues. Maynard & Miles identify this issue as #6, but subsequent bibliographic work by Brian Schottlaender and Jed Birmingham identify it as #7. MAYNARD & MILES C97/8. CLAY & PHILLIPS, p. 287.

\$85.

89. [Business Fiction]: Harrison, Henry Sydnor: **SAINT TERESA.** Boston: Houghton Mifflin, 1922. Gilt cloth. Ink blot on endsheet incurred during the inscription process, otherwise a nice copy in lightly dust soiled white typographic dust jacket.

First edition of this novel concerning a woman who buys controlling interest in a steel company and is opposed to its possible role in arms manufacture. Inscribed and signed by the author within days of publication.

HANNA 1614. SMITH H-303.

\$75.

90. [Byron, G. G. N., Lord]: Medwin, Thomas: **JOURNAL OF THE CONVERSATIONS OF LORD BYRON: NOTED DURING A RESIDENCE WITH HIS LORDSHIP AT PISA, IN THE YEARS 1821 AND 1822.** London: Printed for Henry Colburn, 1824. viii, 345,[1]pp. Quarto. Contemporary three quarter calf and marbled boards, spine gilt extra, gilt label. Frontis facsimile (foxed and offset on to title, as usual). Edges shelf-rubbed, bound without half-title or ads, otherwise a very good copy, handsomely bound, with only occasional minor foxing in the text.

First edition. "Medwin stayed at Pisa from 20 Nov. 1821 until 15 March 1822,

and, after a visit to Rome, again from 18 until 28 of the following August, during which time he was constantly in Byron's society and took notes of his talk... [Published after Byron's death, this book] excited great interest, being republished in Paris and New York, and translated into French and German before the end of the year. At home it created considerable controversy, especially over the statements made therein in regard to Lady Byron ... some impugning Medwin's veracity or his recollection, others holding that Byron, with his love of half mystifying confidences, had deliberately misled him" - DNB. Byron's stanzas addressed to Caroline Lamb appear in print here for the first time.
WISE (BYRON) II:82. \$375.

91. Cage, John: **TYPED LETTER, SIGNED.** Stony Point, NY. 1 May 1962. One-half page, on quarto lettersheet. Folded for mailing, else fine.

To "Dear John" [i.e. novelist John Clellon Holmes], thanking him for his letter about **Silence**. "The book prompts the most varied responses. E.G. Since you have nothing to say, why did you bother to write it? Since you haven't yet heard any of the music, I propose that you avoid hearing any until one way or another you have a chance to listen to Cartridge Music ... I hate, as you know, records, but when we were hearing the playback in the recording studio, both David Tudor and I thought of buying a phonograph ..." Signed "Yours, John."
\$750.

92. Caird, James: **THE PLANTATION SCHEME; OR, THE WEST OF IRELAND AS A FIELD FOR INVESTMENT.** Edinburgh & London: William Blackwood and Sons, 1850. vii,[1],191,4,4pp. Large octavo. Attractively bound in modern three quarter morocco and marbled boards. Frontispiece map and plate. Old stamps of a defunct mercantile library, short snag at fore-margin of title, slight tanning at edges, otherwise a very good copy.

First edition of this influential work. Caird was "an ardent free trader [and] he published in 1849 a treatise on 'High Farming as the best Substitute for Protection.' The support of a practical farmer with a literary style was of the highest service to the supporters of free trade, and the work speedily ran through eight editions. It introduced Caird to the notice of Peel, who commissioned him in the autumn of the same year to visit the south and west of Ireland, then but slowly recovering from the famine of 1846, and to report to the government. His report was subsequently enlarged [and published as this work] ... The sanguine view which he took of the agricultural resources of the country led to the investment of large sums of English capital in Irish land" - DNB. Not in Black.
GOLDSMITHS 36798. \$650.

93. [Calligraphic Manuscript - Allan Gwynne-Jones]: Swinburne, Algernon Charles: **A BALLAD OF LIFE.** [Steep, Petersfield, Hampshire?]: Written Out and Bound by Allan Gwynne-Jones in the Month of September 1909. [8] leaves plus blanks. Quarto (31 x 23.5 cm). Full open sewn stiff vellum, silk ties. Tiny bookplate shadow on front pastedown, otherwise fine.

A handsome calligraphic manuscript, in black ink, with the opening word of each stanza in gold. Gwynne-Jones (1892-1982) "was educated at Bedales, where

he developed a precocious talent for calligraphy and illumination, and formed a deep and lasting admiration for the work and poetry of William Morris ... Gwynne-Jones became a student at the Slade School of Fine Art in May 1914, but his career there was cut short by the outbreak of war. He joined the army in August 1914, and served throughout World War I. A second lieutenant in the 1st Cheshire Regiment, he was wounded twice, mentioned in dispatches twice, and appointed to the DSO during the battle of the Somme (1916); the award was made on the spot in special recognition of his bravery, and the ribbon was pinned on his tunic as he lay wounded on a stretcher. He was later transferred to the Welsh Guards and demobilized in 1919 " - DNB. He rejoined Slade, then in 1923 joined Rothenstein's staff at the Royal College of Art. Gwynne-Jones was elected ARA in 1955, and RA in 1965. He was Senior Lecturer at Slade from 1930 until his retirement in 1959, served as a trustee of the Tate Gallery from 1939 to 1946. His distinguished achievements as an artist were recognized belatedly in 1980 with his appointment as CBE, two years before his death. \$750.

94. Cameron, Julia Margaret: [**"THE DIRTY MONK"**] **INSCRIBED PORTRAIT PHOTOGRAPH OF ALFRED TENNYSON.** Freshwater, Isle of Wight. [taken May 1865]. Original albumen print (25.5 x 20 cm) on contemporary mount. Mount a bit edgeworn, and verso slightly discolored at edges from old mat tape (now newly affixed with archival tissue), two old pencil notes and single word ink note on verso of mount, otherwise very good.

A characteristic print of one of Tennyson's own favorites among the many portraits Cameron took of him during the mid to late 1860s, and the image selected as the first portrait frontis for her **Illustrations to Tennyson's Idylls of the King and Other Poems** (1875). This print is an arched print, as it was when included in that work, but is mounted on tan board rather than the distinctive blue board of that edition. This print is inscribed on the mount by Cameron: "From Life Registered Photograph Copy Right Julia Margaret Cameron Freshwater I of W." It also bears a likely lithographed facsimile of Tennyson's signature, declared "genuine" by one of the very early pencil notes on the verso. COX & FORD 796. \$7500.

95. Cameron, Julia Margaret: "**THE LAST PHOTOGRAPH OF THE LAUREATE.**" **INSCRIBED PORTRAIT PHOTOGRAPH OF ALFRED TENNYSON.** [Freshwater, Isle of Wight]. June 3rd 1869. Original albumen print (30.2 x 24 cm) on contemporary mount. Mount a bit edgeworn and tanned, and verso discolored from old mat tape (now freshly matted), two old pencil notes on verso of mount, a couple small surface abrasions to photograph, otherwise about very good.

A characteristic print of the last of the many portraits Cameron took of Tennyson during the mid to late 1860s. This print is inscribed on the mount by Cameron: "From Life Registered Photograph Copy Right Julia Margaret Cameron June 3rd 1869. The last Photograph of the Laureate." It also bears a likely lithographed facsimile of Tennyson's signature. COX & FORD 810. \$5500.

96. Campbell, Roy: **ADAMASTOR.** London: Faber & Faber, [1930]. Cloth. First edition. Fine in very good or better examples of both states of the dust jacket, the first with a pencil erasure on the front panel. \$75.

97. Campbell, Roy: **ADAMASTOR**. London: Faber & Faber, [1930]. Gilt red linen, t.e.g. Four marks of tape offsetting on endsheets, else fine and bright in lightly worn slipcase.

First edition, limited issue. One of ninety-nine numbered copies, specially printed on handmade paper and signed by the author. \$150.

98. Carlyle, Thomas: **LETTERS ADDRESSED TO MRS. BASIL MONTAGU AND B.W. PROCTER** [London]: Printed for Private Circulation [at the Chiswick Press, 1881]. Small octavo. Printed self wrappers, bound up in slightly later three quarter polished calf and marbled boards, spine stamped in gilt, t.e.g. A few small smudges to wrapper title, bound without final blank, otherwise very good to near fine.

First edition, first printing, collating A₂,B-C₈,D₁. One of fifty copies printed. Edited and published by Anne Benson Proctor in rebuttal to certain material concerning the Proctors printed in Froude's edition of Carlyle's **Reminiscences**. This copy bears Mrs. Proctor's inscription on the wrapper title: "F. Macmillan Esq. with Mrs. Procter['s kind regards." The recipient, Frederick Macmillan, published the second edition of Carlyle's **Reminiscences** and subsequent editions of Carlyle's letters (omitting these letters). His bookplate appears on the front pastedown. The error 'the King' is corrected to 'thinking' in manuscript on page 30. A second, corrected impression of 100 copies appeared later in the year, but collates differently. Tarr cites vertical dimensions of 14.0cm; this copy measures a full 19cm.

TARR A31.I.a.

\$750.

99. Carter, John, and Graham Pollard: **AN ENQUIRY INTO THE NATURE OF CERTAIN NINETEENTH CENTURY PAMPHLETS**. London: Constable, 1934. Gilt cloth, t.e.g. Plates. Cloth a bit dull, frequent relevant pencil notes (see below), but a good, sound copy in lightly worn and soiled dust jacket.

First edition of the classic work on the Wise forgeries. This copy has the ownership inscription and informative annotations of Rossetti scholar Janet Camp Troxell. Laid in is an a.l.s., London, 17 September 1938, 2pp. on recto and verso of a Scribner's short lettersheet, from John Carter to Troxell, quickly thanking her for some information on Rossetti, as well as an unsigned t.l. from Theodore Koch, 3 December 1934, to another party involved in creating a census of the suspect pamphlets and commenting on the revelations. \$300.

100. [Censorship]: Egan, Beresford, and P.R. Stephenson: **THE SINK OF SOLITUDE BEING A SERIES OF SATIRICAL DRAWINGS OCCASIONED BY SOME RECENT EVENTS ... TO WHICH IS ADDED A PREFACE ... AND A VERSE LAMPOON COMPOSED BY SEVERAL HANDS AND NOW SET FORTH FOR THE FIRST TIME, THE WHOLE VERY PROPER TO BE READ ON BOTH FAMILY AND PUBLIC OCCASIONS**. London: The Hermes Press, 1928. Quarto. Stiff printed yellow wrappers. Six plates. Old, small surface restoration to blank portion of lightly soiled upper wrapper, internally fine.

First edition, ordinary issue, of this fusillade of outrage sparked by the prosecution and suppression of Radclyffe Hall's **The Well of Loneliness** in the U.K. While the text might by "very proper," that label could be applied only ironically to Beresford's characteristic, delightfully wicked illustrations. \$150.

101. **CENTER.** Woodstock, NY, and Albuquerque, NM 1970 through July 1978. Whole numbers one through eleven (of thirteen, plus a supplement, published). Quarto. Pictorial wrappers, early issues mimeo. Modest soiling and use to a few wrappers, but very good to fine.

Edited by Carol Bergé. "Center wants to see short non-form prose from unknown writers — exciting work unacceptable in the usual media. May resemble previous forms, but we are not involved in formal-concept writing" - intro to first issue, where it is also indicated that five hundred copies of each issue would be printed. Dawson, Bowering, Ivan Gold, Mac Low, Antin, Major, Brownstein, Lowenfels, Kostelanetz, Bruchac, Wieners, Codrescu, Sanders, Congdon, et al. The final issue appeared in 1984.

ANDERSON & KINSIE, p.689. CLAY & PHILLIPS, pp.204-5.

\$175.

102. [Chagall, Marc]: Cain, Julien [subject]: **HUMANISME ACTIF MÉLANGES D'ART ET DE LITTÉRATURE OFFERTS À JULIEN CAIN.** [Paris]: Hermann, [1968]. Two volumes. Large, thick octavos. Publisher's printed wrapper over stiff wrappers. Frontispieces, plates and photographs. Fine, in soiled publisher's folding clamshell boxes.

First edition. Preface by Étienne Dennerly. A substantial festschrift in honor of the Director of the Bibliothèque Nationale, planned by Jean Porcher, and overseen after his death by André Masson. The frontispiece to the first volume is an original color lithograph by Marc Chagall printed by Mourlot, and the frontis to the second is an original etching by Dunoyer de Segonzac printed at Atelier Lacourière. The whole was printed in an unspecified, but limited edition on Glastonbury Antique Laid paper.

\$500.

103. Charteris, Leslie, and Seton I. Miller [screenwriters]: **MIDNIGHT CLUB CENSORSHIP DIALOGUE SCRIPT** [with] **RELEASE DIALOGUE SCRIPT.** [Hollywood]: Paramount Pictures, 7 July and 18 July 1933. Two volumes, paginated in reel sequence. Legal format. Mimeographed typescript, printed on rectos only. Stapled at left margins. Some modest chipping to margin of second script, with notations that the studio copied it at some point, otherwise very good to near fine.

Studio file copies of these two dialogue scripts of Leslie Charteris and Seton I. Miller's adaptation to the screen of a story by E. Phillips Oppenheim. The film was directed by Alexander Hall and George Somnes, and starred George Raft, Clive Brook, Alan Mowbray, et al. This is the first film credited to Charteris as screenwriter on IMDB, and dates from the year following his emigration to the U.S. But, of course, Miller was a seasoned hand, and Oppenheim's works were popular film properties dating back as early as 1914.

\$450.

104. **CHICAGO.** Chicago, IL. February 1972 through March 1973. Somewhat eccentrically numbered as: I:1, II:2/3, III:4/5, IV:6, V:1, and VI:Double number. Nine numbers in six issues. Legal format. Mimeographed text stapled in pictorial stiff wrappers (after collages and two after designs by George Schneeman). One rear wrapper has small chip at staple, some modest tanning or smudging to a few wrappers, but very good.

Edited by Alice Notley (except for V:1 which was edited by Ted Berrigan). A substantial accomplishment, printing new work by Waldman, Hollo, Padgett,

Berrigan, Kyger, Creeley, Whalen, Ashbery, Brainard, Koch, Dorn, O'Hara, Schuyler, Jim Carroll, Tom Clark, et al. Three further issues were published from the U.K. CLAY & PHILLIPS, p.268. \$250.

105. Chubb, Ralph: **THE SUN SPIRIT A VISIONARY PHANTASY**. Fair Oak, near Kingsclere, Hants: Printed and Decorated by the Author, 1931. Forty-eight leaves, including plates. Folio. Quarter niger morocco and gilt-decorated linen over boards, vellum fore-tips. Small bookplate on pastedown, minor fraying of linen around fore-tips, linen a bit foxed at edges, with a few small spots to morocco, but a very good, internally fine copy.

First edition of the first of Chubb's lithographed books. From an edition of only thirty copies printed on Hollingsworth paper, this is copy #22 of 24 ordinary copies (six copies were handcolored). The text and the illustrative matter were drawn by Chubb and lithographed directly from the stones, and the latter includes full-page plates, smaller vignettes and decorative pieces, along with an illustrated title-page. A portion of the first leaf of text (Chubb's manifesto) is printed in red. A major work in the field of Uranian literature and publishing.

REID 9a. D'ARCH SMITH (LOVE IN EARNEST), pp. 219-232, and 243. \$7500.

106. **CIRCLE**. Berkeley. 1944 through 1948. Whole numbers two through ten (one issue a double number). Pictorial and decorated wrappers. Eight issues, the second through fourth bound up in cloth, original wrappers bound in. Bound issues about fine, wrappers of #10 creased, otherwise loose issues very good or better.

Edited by George Leite. One of the most important of the west coast literary journals of its decade. The first issue (not present here), like the second, was mimeographed and is quite uncommon. Contributions by Patchen, Crews, Goll, Creekmore, Rexroth, Miller, Nin, Fowlie, Porter, Kees, Cummings, Ruhdyar, Jacob, Carrington, Duncan, Hugo, Durrell, Everson, and many others. Notable illustrative matter and typography mark several issues, including covers by Rexroth, Varda, Schatz, et al. Several issues, including the second and the bound volume, are from the library of James Laughlin.

CLAY & PHILLIPS, p.269. \$250.

107. Clark, Tom: **ONE LAST ROUND FOR THE SHUFFLER**. New York: Truck Books / Pomerica Press, 1979. Gilt cloth. Photographs. First edition, clothbound issue. Spine stamping has a bit of a patina, else fine, without dust jacket, as issued. The clothbound issue of this biography of baseball legend, Phil Douglas, is uncommon. \$75.

The First Accessible Screen Version

108. [Clemens, Samuel]: Ivers, Julia Crawford [screenwriter]: **"TOM SAWYER" SCENARIO BY** [Los Angeles]: Famous Players - Lasky Corp., [1917]. [1], 153 leaves. Quarto. Mixed original and carbon typescript, on rectos only. Punched and bradbound in top margin. Last leaf a bit frayed at margins and creased, heavily annotated throughout in pencil and color pencil, studio stamps on title leaf, pencil name, but very good.

An unspecified but production draft of this landmark silent adaptation to the screen of Clemens's novel. The December 1917 release was directed by William Desmond Taylor, and starred Jack Pickford, Robert Gordon, Clara Horton, et al. This was the second adaptation of the novel to the screen, preceded by the 1907 Kalem Company production. It was reasonable success at the box office and served to justify a sequel, **Huck and Tom** (1918), and the 1920 adaptation of **Huckleberry Finn**, both of them directed by Taylor and scripted by Ivers. While this copy bears the stamp of Famous - Players - Lasky Corp (West Coast Studio), IMDB identifies the production company as The Oliver Morosco Photoplay Company, with Jesse L. Lasky serving as Producer. The film survives; however, the original running time was 59 minutes, while the 2000 alternate version release runs 44 minutes. This copy was obviously utilized in the course of production - it is heavily annotated throughout with notes largely pertaining to props, costumes and sets, along with some references to continuity and editing. There are also a few scattered sketches of set designs and layouts. The pencil name, "Mr. Richardson," is written (large) in pencil on the first two leaves. Taylor (born William Cunningham Deane-Tanner, in Carlow, Ireland), directed over fifty films between 1912 and 1922, including time out for service at the Front with the Royal Army Service Corps, and served a term as President of the Motion Picture Director's Association. On 2 February 1922, he was found dead of a gunshot to his back in his bungalow in Westlake Park. While the murder was never formally solved, speculation about the circumstances (most of it lurid and touching on scandal) became something of an industry over the following decades, resonating with references in the 1950 film, **Sunset Boulevard**, and in Gore Vidal's 1990 novel, **Hollywood**. Among those mentioned in the press as possible suspects was the screenwriter of this film, Julia Ivers, though without much credibility. Ivers died in 1930, after a productive career as screenwriter (including credits for over fifty films), producer and director. Scripts for silent films are highly uncommon, particularly those for films as significant as this. \$2250.

**With Extra Embellishments
Including Four Manuscript Leaves and A Letter**

109. [Clemens, Samuel L.]: **THE WRITINGS OF MARK TWAIN AUTOGRAPH EDITION**. Hartford: American Publishing Co., 1899 through 1907. Twenty-five volumes. Octavo. Publisher's three quarter olive brown morocco and marbled boards, raised bands, lettered in gilt, t.e.g., others untrimmed. Portraits and plates. A number of the spines are characteristically sun-faded to lighter brown, occasional rubbing to raised bands and toes of a few spines, but a very good or better set, with none of the deterioration to the joints so common to this binding.

The esteemed "Autograph Edition," limited to 512 numbered sets, signed by Clemens in the first volume: "S.L. Clemens / (Mark Twain)." Eighteen of the plates are signed by their respective artist, including Peter Newell, A.B. Frost, Charles N. Flagg, E.W. Kemble, Karl Gerhardt, Dan Beard, et al. Charles Dudley Warner signed the limitation page to volume 10 (**The Gilded Age**), and Brander Matthews signed at the end of his critical essay in volume one, as usual. This edition was published as a subscription set in a hierarchy of bindings, and sets were occasionally customized for the purchaser by the inclusion of related manuscript leaves, letters and other inserts. Such is the case with this set, and it is accompanied by a two page a.l.s. from Walter Bliss, 23 December 1905, to the original owner, detailing the arrangements made for Christmas Day delivery, and pointing

out the location of the extra material (volumes I, V, VI, IX and X), and mentioning some extra loose plates, which are no longer present. In volume one are inserted a) a one page a.l.s. from Clemens, Riverdale on Hudson, 5 March 1902, to "Dear Bliss," written prior to departure for travels and trying to settle some publishing matters pertaining to a deal with Colliers and cancellation of another option, signed "S.L. Clemens," ca. fifty words; and b) a leaf from the autograph manuscript of **The Gilded Age**, in Clemens' hand, numbered '22' at the top margin, and beginning "...here, on the railroad & the steamboat, & say 'this' one little spot shall not be touched - this hovel shall be sacred ...," ca. 125 words. Volume V contains an extra limitation leaf from the "Author's Signed Edition" of **Following the Equator**, unnumbered, but signed both as Twain and as Clemens. Volume VI includes the facsimile printing of the letter by Clemens commenting on the frontis photogravure (the image of Clemens transposed into a horse and steer drawn cart) for that special edition. Volume XI includes a) another leaf from the manuscript of **The Gilded Age** in Clemens's hand, with corrections and revisions, ca 125 words, numbered '60' in the top margin, and beginning: "But how should I know whether they were boys or girls?'," and b) a leaf from the manuscript in Warner's hand, numbered '820' in the upper margin, beginning: "Daft is a little strong ...," ca 150 words. Volume XI contains a third leaf in Clemens's hand from the manuscript of **The Gilded Age**, numbered '421' then altered to '1000' in the upper margin, heavily revised, with significant deletions and insertions, ca. 150 words. While sets with a single Clemens leaf (often coupled with a Warner leaf) from the manuscript of **The Gilded Age** are not uncommon, sets with multiple Clemens leaves *are* uncommon, and those with multiple leaves plus a letter are even more exceptional. Three of the late volumes coincided with the publication of their respective first public trade editions.

BAL 3456. \$30,000.

110. Cohan, George M.: **NEW MATERIAL CONFIDENTIAL SERVICE** [wrapper title]. [Los Angeles: Paramount Studio], June 1932. [3],57,[1],65 leaves. Quarto. Mimeographed typescript, printed on rectos only. Stapled in stencil printed wrappers. Some edge discolorations and creasing to wrappers, upper wrapper partly detached from staples, prefatory leaf shows some light stains, a few corners creased, faint tide-mark early and late, but a good copy.

A privileged script of Cohan's new play, prepared "To be discussed at the Production Staff Meeting Tuesday, June 21, 1932." A prefatory leaf introduces the play and gives context to the present script: the 1932 film, **The Phantom President**, with Cohan in the lead, was then in production and Paramount was investigating the possibility of optioning this play, "which Mr. Cohan has been doing in tryouts on the road and which he intends to produce in New York in the fall." Unfortunately, the play did not enjoy much success on the road or in New York, the film never came to fruition, and OCLC/Worldcat records no separate publication of the play under this title.

\$750.

111. Cohen, Arthur: **BROOKLYN BRIDGE PLATE 1** [Original Etching]. [New York: The Artist, 1982]. Oblong folio. Landscape orientation. Original etching with aquatint (22.5 x 37 cm, plus full margins). Fine.

Example #21 from an edition of fifty impressions, numbered, titled and signed by the artist. A beautiful image.

\$400.

112. Cohen, Arthur: **BROOKLYN BRIDGE PLATE 2** [Original Etching]. [New York: The Artist, 1982]. Oblong folio. Landscape orientation. Original etching with aquatint (22.5 X 30 cm, plus full margins). Fine.

Example #22 from an edition of fifty impressions, numbered, titled and signed by the artist. A beautiful image. \$400.

113. Cohen, Arthur: **BROOKLYN BRIDGE PLATE 8** [Original Etching]. [New York: The Artist, 1982]. Oblong folio. Landscape orientation. Original etching with aquatint (22.5 X 37 cm, plus full margins). Fine.

Example #31 from an edition of fifty impressions, numbered, titled and signed by the artist. A beautiful image. \$400.

114. Cohen, Arthur: **BROOKLYN BRIDGE PLATE 9** [Original Etching]. [New York: The Artist, 1982]. Oblong folio. Portrait orientation. Original etching with aquatint (37 X 22.5 cm, plus full margins). Fine.

Example #31 from an edition of fifty impressions, numbered, titled and signed by the artist. A beautiful image. \$400.

115. Cole, Lester [screenwriter]: **"WALLS OF GOLD" BY KATHLEEN NORRIS ... SCREEN PLAY BY ...** [wrapper title]. Hollywood: Fox Film Corp., 27 July - 28 August 1933. 96 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in studio wrappers. Overlap edges and spine covering of wrappers a bit snagged and torn, relevant annotations on upper wrapper, very good.

An unspecified draft of this screenplay by Cole, based on an adaptation of Norris's novel by Edmond Seward and Wallace Sullivan. A pencil list on the upper wrapper indicates the dates at which revisions were incorporated over the span noted above. Kenneth MacKenna directed the October 1933 release, starring Sally Eilers, Norman Foster, et al. Cole was one of the cofounders of the Screen Writers Guild, and in 1934 joined the CPA. Like his other colleagues known as the "Hollywood Ten," Cole refused to cooperate with the HUAC in 1947, was sentenced to a year in prison and a fine, and was placed on the Blacklist. He continued to work sporadically under pennames, and his last major film, **Born Free**, was so credited. **Walls of Gold** is the third writing credit ascribed to him by the IMDB. Scarce. \$550.

Copy #1 - Inscribed to the Publisher

116. Collier, John: **GREEN THOUGHTS**. London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1932. Large octavo. Gilt polished buckram, t.e.g. Frontis by Edward Wolfe. Spine darkened, some scattered spots of darkening to boards, otherwise a very good copy.

First edition, published as #12 of the Furnival Books. Foreword by Osbert Sitwell. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #1 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed by Collier "To Alan Steele with the author's kindest regards, J.C." It is also signed by Osbert Sitwell on the front free endsheet, dated 1932.

Those copies offered for general sale were signed only by Collier. "A very amusing little horror story" - Bleiler.
BLEILER (SUPERNATURAL) 395. \$550.

117. Collier, John: **WITCH'S MONEY**. New York: Viking, 1940. Small quarto. Gilt cloth. Fine in torn glassine wrapper.

First edition. One of only 350 copies, signed by the author, for distribution to friends of the author and publisher. Compliments card signed by Marshall Best laid in, along with another. \$200.

118. [Collier, John Payne]: Singer, Samuel Weller: **THE TEXT OF SHAKESPEARE VINDICATED FROM THE INTERPOLATIONS AND CORRUPTIONS ADVOCATED BY JOHN PAYNE COLLIER ESQ. IN HIS NOTES AND EMENDATIONS**. London: William Pickering, 1853. xix,[1],312,[2]pp. Large octavo. Original cloth, paper spine label. Cloth a bit sunned and rubbed, some light foxing to endsheets, prelims and very occasionally in the text, label rubbed, otherwise a very good copy.

First edition of the first major book-length attack on Collier's purported discoveries in the Perkins Folio, and by implication, on Collier's credibility itself. \$275.

119. [Collins], Jess: **[Poster for Exhibition] JESS**. Chicago: Arts Club of Chicago, 25 February - 4 April 1981. Folio (72 x 56 cm). Fine.

A handsome color photolithographed poster for this major exhibition, featuring in the upper half a color reproduction of his painting, "Melpomene & Thalia," accompanied by the text of Thomas Hardy's poem, opening "Then who is digging on my grave?" Signed in pencil by Jess, and with a note in an unknown hand that this is one of thirty signed copies. \$200.

The Perfection of Man

120. Condorcet, [Marie Jean Antoine Nicolas de Caritat, Marquis de]: **ESQUISSE D'UN TABLEAU HISTORIQUE DES PROGRÈS DE L'ESPRIT HUMAIN**. Paris: Chez Agasse, L'An III [i.e. 1795]. viii,389pp. Octavo. Contemporary or early 19th century boards, gilt morocco spine label. Some surface chipping along upper joint, later (1844) ownership inscription on pastedown in English, small shelf-label toward toe of spine, corner of half-title creased, minor scattered foxing, otherwise a very good copy.

First edition of the mathematician's posthumously published, celebrated overview of man's history and projection of the possibilities of the coming age. Condorcet wrote this work while in hiding during the Terror. Fearing he had been discovered, he left his refuge, was immediately arrested, and died in prison in 1794. Through the first nine "epochs" into which he organized his history, Condorcet traces man's rise from savagery up to the period of Newton, Rousseau and the rise of the French Republic. In the tenth and final epoch, he projects the future rise of equality of opportunity among men, and the moral, intellectual and physical improvement of human nature. "...It is as the most fully developed exposition of the progress of man that Condorcet's work is now remembered ..." - PMM
PRINTING & THE MIND OF MAN 246. \$2500.

121. Connolly, Cyril: **THE MODERN MOVEMENT ONE HUNDRED KEY BOOKS FROM ENGLAND, FRANCE AND AMERICA 1880-1950**. New York: Atheneum, 1966. Cloth. First U.S. edition. Edges slightly sunned, else near fine in very good, price-clipped dust jacket with some sunning to spine and a few edge nicks. \$50.

122. Cooney, Seamus, et al [eds]: **BLAST 3**. [Santa Barbara]: Black Sparrow Press, 1984. Folio. Cloth and decorated boards. Plates. Portraits. Facsimiles. Lower fore-tip of boards and text block bumped, a bit musty, but a very good copy in lightly smudged plain dust jacket. The phonograph recording and the prospectus are laid in.

First edition, limited issue, of the premiere number of the reincarnation of **Blast**, under the editorship of Cooney, Brad Morrow, Hugh Kenner and Bernard Lafourcade. One of an unknown number of copies denoted as a "Contributor's Copy", in addition to 400 numbered copies and 26 lettered copies, specially bound. Laid in are autograph manuscripts of four of the eleven poems Tom Clark contributed, each signed by him. Includes the first book publication of Roy Campbell's study of Wyndham Lewis, letters and speeches by Pound, and other contributions by Davenport, Loy, Oates, Eshleman, Dorn, Clark, Creeley, Olson, Sanford, Bowles, Roditi, et al. Includes reproductions (some in color) of art work by Lewis, Gaudier-Brzeska, Ayrton, et al. \$225.

123. Coppard, A.E.: **YOKOHAMA GARLAND AND OTHER POEMS**. Philadelphia: Centaur Press, [1926]. Small quarto. Linen and decorated boards, paper spine label. Decorations by Wharton Esherick. Boards and spine a trifle handsoiled, but a very good copy, lacking the plain tissue jacket and slipcase. With the small book label of pioneering Uranian collector, Herbert Boyce Satcher.

First edition, One of 500 numbered copies, signed by the author and artist. Tipped into this copy is full-page manuscript poem by Coppard, "He's Dead & Gone, Lady," written out and signed in full, with a gift inscription, dated "June 26th 1934." \$200.

Inscribed to the Publisher

124. Coppard, A. E.: **THE MAN FROM KILSHEELAN A TALE**. London: William Jackson (Books) Ltd., 1930. Large octavo. Gilt polished buckram, t.e.g. Frontis by Robert Gibbings. Spine sunned, trace of foxing to endsheets, otherwise a very good copy, with fragments of the glassine dust jacket laid in.

First edition, published as #3 of the Furnival Books. Foreword by the author. Copy #138 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed by Coppard "For Alan Steele, / whose perspicuous vision — / I am bound to reveal — / Begot this edition; / As a creditor gay / I received my pay, / But what is much better / I'm for ever his debtor. / A. E. Coppard." Steele was Director of William Jackson, Ltd., and some of the later volumes in the series were published with a slip noting assumption of publication by his own firm, Joiner & Steele. The frontis is also signed and dated by Gibbings, and a separate (proof?) impression of the frontis is laid in. Ordinary copies for sale were signed only by the author.

SCHWARTZ, p.59. KIRKUS 38.

\$400.

125. Corman, Cid: **THE PRECISIONS**. New York: Sparrow Press, 1955. Small octavo. Pictorial wrapper and frontis after a drawing by Michael Lekakis. White portions of wrappers slightly darkened, but very good.

First edition of the poet's third book, presumably the ordinary unnumbered issue. One of 225 copies from a total edition of two hundred and fifty copies printed at the Divers Press, Mallorca. Rather than being numbered and signed (as were the first twenty-five copies), this copy bears the author's signed, early inscription on the colophon: "for Seamus over & below all numbers." \$350.

126. Creeley, Robert: **FOR JOEL** [caption title]. [Madison, WI]: The Perishable Press, 1966. Quarto broadside (28 x 21 cm). Printed on recto only of pale gray stock. Old horizontal folds from having been mailed, else about fine.

A printer's proof of the first edition of this poem written to celebrate the marriage of Joel and Helen Oppenheimer on 6 June 1966. The published edition consisted of 85 copies (twenty-five h.c.) printed on "variegated papers hand-made directly from rags" by W.S. Hamady. This copy is inscribed in the lower margin "First [?] proof 21 July 1966 WShamady for Jim Lowell," and exhibits a setting of the colophon and horizontal rules at complete variance from the final setting, as well as an insertion by Hamady in colored pencil of the diagonal rule in the banner headline.

NOVIK 24. \$400.

127. Creeley, Robert, and R.B. Kitaj: **A SIGHT**. [London]: Cape Goliard, [1967]. [2], plus three silkscreen/lithographed prints incorporating Creeley's text. Folio (76 x 56cm). Enclosed in paper and boards printed folding portfolio. Tiny corner crease to title-leaf, portfolio a bit dusty, with some handsoiling and nicks along external paper fold-over flap, else about fine.

First edition, signed issue. One of fifty numbered copies, signed by the author and artist on a slip of paper affixed to the colophon, from a total edition of one hundred copies. Printed at the Trigram Press, and designed by Kitaj.

NOVIK A25. \$1000.

128. Crichton, Michael: "**HEARTLAND**" **AN ORIGINAL SCREENPLAY BY....** [a.k.a. "**LOOKER**"]. [Los Angeles]: Frank Yablans Presentations, Inc / 20th Century-Fox, 27 October 1978. [1], 151 leaves. Quarto. Mechanically printed typescript, printed on rectos only, bradbound in printed studio wrappers. Revised title lettered on upper wrapper and spine, else about fine.

"First Draft" of this original screenplay, eventually brought to the screen in very substantially altered form as **Looker** in 1981, directed by Crichton, and starring Albert Finney, James Coburn and Susan Day. \$375.

129. [Cruger, Julie Grinnell]: "Gordon, Julien" [pseud]: **EAT NOT THY HEART**. Chicago & New York: Herbert S. Stone & Co., 1898. Small octavo. Claret red cloth, elaborately decorated in gilt, t.e.g., others untrimmed. First edition. Very minor rubbing at extremities, otherwise near fine. "Of wealthy families on Long Island" - Wright.

KRAMER 133. WRIGHT III:1316. \$55.

130. [Curry, John]: **HISTORICAL MEMOIRS OF THE IRISH REBELLION IN THE YEAR, 1641; EXTRACTED FROM PARLIAMENTARY JOURNALS, STATES-ACTS, AND THE MOST EMINENT PROTESTANT HISTORIANS, (TOGETHER WITH AN APPENDIX, CONTAINING SEVERAL AUTHENTIC PAPERS RELATING TO THIS REBELLION, NOT REFERRED TO IN THESE MEMOIRS.) IN A LETTER TO WALTER HARRIS....** London: Printed in the Year, 1758. xiv,ix-xxix,[1], 32 [sic i.e. 31] - 316pp. Octavo. Modern three quarter calf and marbled boards, raised bands, gilt labels. Modest darkening at edges, several old stamps of a defunct mercantile library, old ink ownership signature eradicated from top margin of title-leaf, extraneous old binder's blank retained after p. xiv, but a good copy, neatly bound.

First edition. A response by Curry to Harris's **Fiction Unmasked...** (Dublin, 1752) and a defense of Curry's own **Brief Account...** (London, 1747). Curry, a Dublin born physician who trained and practiced on the continent before returning to Dublin, rose to considerable prominence there. This work is among several books and tracts, apart from medical texts, that he published in defense of the Catholics. ESTC Online locates two copies in the UK, eleven in Ireland, one in France, and four in the U.S. (Cornell, Yale, Folger and Johns Hopkins).
ESTC T146947. BRADSHAW 5637. \$450.

131. Darley, Felix O.C.: **COMPOSITIONS IN OUTLINE ... FROM JUDD'S MARGARET.** New York: Redfield, 1856. 8pp. plus thirty plates with caption leaves. Oblong quarto. Original pictorial boards, printed in black and terracotta. Surface chipping to spine extremities and foretips, inner hinges neatly reinforced at some earlier date with cloth, a few spots to title, some occasional smudges, some leaves uniformly lightly tanned, as usual, but a good copy of a very fragile book.

First edition. An illustrated accompaniment to Sylvester Judd's 1845 work, featuring Darley's drawings engraved by Konrad Huder and printed by Sarony & Co. \$350.

132. Davenport, Guy: **GOLDFINCH THISTLE STAR.** [New York]: Red Ozier Press, [1983]. Cloth backed decorated boards, paper spine label. Illustrations by Lachlan Stewart. About fine.

First edition, boardbound issue. One of forty-five press-numbered copies (of 200), specially bound, and signed by the author. Fine.
CRANE A19. \$200.

133. Davenport, Guy [trans]: **HERAKLEITOS [THE FRAGMENTS].** [Berkeley: Printed by Peter Koch, 1990]. Narrow small quarto. Open-sewn pastepaper over boards, printed label. Enclosed in extra heavy handmade cream paper outer wrapper, with string ties.

First separate (revised) edition, special issue. One of thirteen copies, printed by hand, with parallel Greek and English texts, on Serpa handmade paper, from a total edition of one hundred and thirteen copies, signed by the translator. The binding was conceived and executed by Shelley Hoyt, and according to Crane, only eleven of the copies on Serpa were actually bound. Accompanied by a copy (a bit bumped) of the prospectus (1/500 copies) printing a translator's note not carried over to the published work.
CRANE A35 & A34. \$1100.

134. Davidson, John: **SMITH A TRAGEDY**. Glasgow: F.W. Wilson & Bro., 1888. 12mo. Printed parchment over stiff wrappers. Parchment very slightly mottled, but an unusually nice, unopened copy of a very fragile book.

First edition of Davidson's uncommon fourth book, issued in an edition reported to have consisted of only three hundred copies, many of which were remaindered and acquired by John Lane.

COLBECK I:180. KRISHNAMURTI 172. \$150.

135. Davidson, John: **BAPTIST LAKE**. London: Ward & Downey, Ltd., 1894. Polished black buckram, lettered in gilt. First edition of one of the four fiction pot-boilers the poet-dramatist published in the 1890s to keep the wolf from the door. Light rubbing, otherwise a very good or better copy, in later gilt lettered cloth wrapper.

WOLFF 1738. COLBECK I:181. \$225.

136. Davies, Rhys: **THE WITHERED ROOT**. London: Robert Holden and Co, 1927. Gilt cloth. First edition of the author's first novel. Modest foxing to endsheets, otherwise a very good copy in slightly spine-tanned, highly pictorial dust jacket by William Roberts. \$100.

Inscribed to the Publisher

137. Davies, Rhys: **THE STARS, THE WORLD, AND THE WOMEN**. London: William Jackson (Books) Ltd., 1930. Large octavo. Gilt polished buckram, t.e.g. Frontis by Frank Papé. Faint foxing early and late, some light flecking along fore-edge of upper boards, otherwise a very good copy, with remnants of the glassine dust jacket laid in.

First edition, published as #4 of the Furnival Books. Foreword by Liam O'Flaherty. Copy #311 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. This copy is inscribed by the author to the publisher on the half-title to "A. W. Steele - who, in a recent stormy night, almost caused me to quit the last two in the above title, to dwell in silence and purity with the first. Perhaps, after reading the ensuing tale, others will say 'A pity A.W.S. didn't succeed - and thanking him for producing the book so beautifully. - Rhys Davies March 1st 1930.'" It is also signed by Frank Papé in the lower margin of the frontis. An additional loose (proof?) impression of the frontispiece is laid in. Those copies offered for general sale were signed only by the author. Steele was Director of William Jackson, Ltd., and some of the later volumes in the series were published with a slip noting assumption of publication by his own firm, Joiner & Steele. \$450.

138. Davis, Charles Belmont: **THE BORDERLAND OF SOCIETY**. Chicago & New York: Herbert S. Stone & Co., 1898. Small octavo. Medium blue cloth, decorated in white, t.e.g., others untrimmed. Frontis by Cecil Clark. Spine ends a bit worn, endsheets lightly foxed, otherwise a very good copy.

First edition of the author's first book, a collection of stories gathered from periodical appearances. Davis was the younger brother of Richard H. Davis. KRAMER 161. WRIGHT III:1405. \$100.

139. [De Quincey, Thomas]: Miller, Seton I., and Robert Hill [screenwriters]: **ALBERT ZUGSMITH'S PRODUCTION OF THE THOMAS DE QUINCEY CLASSIC "CONFESSIONS OF AN OPIUM EATER"....** Van Nuys: Photoplay Associates, 26 April - 31 May 1961. [1], 112 leaves (altered by lettered inserts). Quarto. Mixed original, carbon and mimeographed typescript, on rectos only. Bradbound in production company wrappers. Ink name on upper wrapper, light use, otherwise very good.

An unspecified but heavily revised working draft of this imaginative adaptation to the screen of De Quincey's masterpiece. The present copy evidences considerable ongoing work, with its mixture of original, carbon and mimeo typescript, and bears scattered manuscript revisions, deletions and corrections, particularly in the last third of the script. Some of the revised non-mimeo leaves bear captions such as 'Zugsmith Conf. Rev.' demonstrating that they reflect rewriting growing out of Zugsmith's director/producer conferences with his writers. The 20 June 1962 release starred Vincent Price as De Quincey, and gleefully mixed a San Francisco setting, a Tong War, little people, and runaway slave girls with an over the top depiction of the more hallucinatory aspects of De Quincey's narrative. IMDB drops Miller from the final screenwriter credits for the film, and with a year separating this draft and the film's release, no doubt changes were considerable between what's on paper here and the cult classic exploitation B-movie that thrilled audiences in 1962. \$225.

140. **DIOGENES.** Madison, WI. October/November 1940 through Autumn 1941. Whole numbers one through three (all published). Small quarto. Printed wrappers. First wrapper a bit dust soiled, wraparound band wanting from #2, very good to near fine.

Edited by Arthur Blair and Frank Jones, and designed and printed by Robert Lowry at the Little Man Press. A distinctive, short-lived periodical "less interested in finding an honest man than in keeping alive those honest men [the editor] has already discovered" - Hoffman. Among the contributors: Brecht, Wheelwright, Laughlin, W.C. Williams, Kees, C.H. Ford, Ridler, Rexroth, Treece, Moss, Durrell, Nin, Katue Kitasono, Roditi, and many more. HOFFMAN, et al, pp.352-3. \$125.

141. Doerr, Harriet: **UNDER AN AZTEC SUN.** [Covelo]: Yolla Bolly Press, 1990. Small quarto. Stiff wrappers. Illustrations. Fine in slipcase (lower panel of flimsy slipcase coming unglued at the fold).

First edition of the author's second book. Copy '0' of one hundred and ninety numbered copies, from a total edition of 255. Presumably an out-of-series copy, sent to a close friend of the press, James Laughlin (though the provenance is not physically demonstrated in the book). \$135.

142. "Dominique" [pseud of Sue Smith]: **EREMITE A SELECTION OF POEMS.** Cleveland: WU Publishing Company, [nd]. Quarto. Mimeographed typescript, bound in plain wrappers with silk-screened wallet flap (by Steven Ferguson). Slightly dusty at lower wrapper edges, one corner bumped, else a very good or better copy.

First edition. One of 400 copies printed. Woodcuts by Paul Savarino. Introduction by rjs. The poet was under involuntary commitment during the writing of much of this collection. \$45.

143. Donleavy, J.P.: **TYPED MANUSCRIPT, WITH CORRECTIONS AND ACCOMPANIMENTS.** [Np]. [June 1973]. 5 leaves. Quarto. On onion-skin stock. Very good, bound up in term binder with other items (see below).

A late but still revised draft of Donleavy's 1973 speech before the American Booksellers Association, with scattered corrections and revisions in ink throughout. Accompanied by a photocopy of the typescript, described as a format distributed selectively immediately following the event, along with a revised, clean typescript of a polished draft, distributed by the publisher more widely, signed by Donleavy at the end, and accompanied by a cover letter from the Director of Marketing of Dial / Delacorte, with manuscript postscript. The lot is accompanied by a 1982 t.l.s. from a bookseller to Walter Shirley explaining the lot. \$450.

144. Doré, Gustave [illustrator]: **OEUVRES DE FRANCOIS RABELAIS CONTENANT LA VIE DE GARGANTUA ET CELLE DE PANTAGRUEL ... PRÉCÉDÉES D'UNE NOTICE HISTORIQUE SUR LA VIE ET LES OUVRAGES DE RABELAIS AUGMENTÉE DE NOUVEAUX DOCUMENTS PAR P.L. JACOB BIBLIOPHILE....** Paris: J. Bry Ainé, 1854. [6],[5]-339,[1]pp. Quarto. Contemporary calf and boards. Frontis and fifteen plates, plus numerous head and tail-pieces and vignettes engraved in wood after drawings by Doré. Text in double columns. Some scattered foxing to the text, generally sparing the plates, crown of spine substantially chipped, upper joint broken and wear to corners; internally very good and adequate for rebinding.

First edition to feature Doré's famous illustrations, with the text edited, with notes, by Louis Barré. Published as part of Bry's series of editions of European masterpieces, printed in double-column format on cheap paper to make them accessible to the less than affluent public, this edition "launched the artist on his famous series of illustrated classics ... [his illustrations'] dark visions of castles, cathedrals, and cities crammed with improbable towers offer the first full realization of Doré's conception of the Middle Ages" - Ray. "Cet ouvrage populaire est fort recherché..." - Carteret.

RAY, ART OF THE FRENCH ILLUSTRATED BOOK 242. CARTERET, p.511

\$450.

145. Dorgeles, Roland: **MONTMARTRE, MON PAYS.** Paris: Chez Madame Lesage, [1925]. Small octavo. Printed wrappers. Sewing partially loose, otherwise about fine.

First edition, deluxe issue. Copy #9 of twenty numbered copies printed on Japon, from a total edition of 325 copies. Issued in the series "Le Sage et Ses Amis." This copy features three original gouache vignettes as chapter headings, attributed to P. Regnier-Vernet by a pencil inscription on the title-page. A second edition, published the same year, featured watercolors by Zimmermann.

TALVART & PLACE (DORGELES) 8a.

\$375.

146. Doty, Mark: **TURTLE, SWAN POEMS.** Boston: Godine, [1987]. Large octavo. Cloth. Top edge dust-marked else a very good to near fine copy in dust jacket.

First edition of the poet's first trade publication, preceded by the small press publications he has elected to omit from his canonical works. \$350.

147. Doty, Mark: **FAVRILE**. New York: Dim Gray Bar Press, 1997. Narrow octavo. Marbled paper wrappers, printed label. Fine.

First edition. One of sixty-five numbered copies, printed by hand by Barry Magid on Kitakata paper in Joanna type, signed by the author. Accompanied by a copy of the prospectus, similarly bound in like format. \$100.

148. Douglas, Lord Alfred: **IRELAND AND THE WAR AGAINST HITLER** [wrapper title]. London: The Richards Press, October 1940. 37,[1]pp. Printed self-wrapper. Light foxing to wrapper and edges, but a very good copy.

First edition of this essay prompted by a disagreement in the press, accelerated to the level of a bitter attack on Sinn Fein and much else. Omitted from the author's entry in NCBEL, and somewhat uncommon. \$150.

149. Douglas, Norman: **SOUTH WIND**. London: Secker, 1917. Cloth. Tiny nick at crown of spine, slight tanning, a very good copy.

First edition. One of a total of 997 copies constituting the first printing. For the record, this copy has 335:1&2 in the transposed order, which has no bearing on priority of issue.

WOOLF A19a. MODERN MOVEMENT 28. \$325.

150. [Duchamp, Marcel]: **INSTEAD [2] INSTEAD OF GIVING UP**. New York. March 1948. Whole number two (of at least three published). Large folio sheet, folded to eight panels, text on recto and verso. Folded once again, as if for mailing, somewhat tanned and slightly frayed at edges; just a good copy.

Edited by Lionel Abel, Matta, et al. A projected monthly. A forum, in part, for an attack upon the "new dada," taken to fault because "its style ... is without fun." Contributions to this issue include Duchamp (a chess problem), Picabia, Heidegger, Pichet, Abel, OCLC reports only the first two issues. Uncommon. \$175.

151. Duncan, Robert: **POEMS 1948-49**. [Berkeley]: Berkeley Miscellany Editions, [1949]. Printed wrappers. Slight darkening at wrapper edges, lower forecorner slightly bumped, trivial discoloration at extreme lower edge of first two leaves, but a nice copy.

First edition, first (unexpurgated) state of the author's second book. One of one hundred copies, from a total edition of five hundred, with the text intact on leaf 31/2. Signed by Duncan on the title-page and bearing his inscription to one of his publishers, "with love...."

BERTHOLF A2a. \$450.

152. Duncan, Robert: **MEDIEVAL SCENES**. San Francisco: Centaur Press, [1950]. Printed wrappers. Title illustration in color by Kermit Sheets. Minor sunning and light use at overlap edges, otherwise near fine, in a substantial cloth slipcase with leather labels.

First edition of the poet's third book. One of 250 copies signed by the author (the entire edition). Duncan has inscribed this copy, most likely upon publication, "for the fabulous Mrs. W.D. 'She is not innocent' Robert Duncan." The recipient was Ruth Witt-Diamant, motivating force behind the San Francisco Poetry Center. Her neat ownership signature appears on the front endsheet. A good association copy.

BERTHOLF A3.

\$550.

153. Duncan, Robert: **FRAGMENTS OF A DISORDERED DEVOTION**. [San Francisco: Privately Published by The Author], 1952. Octavo. Folded, gathered, unbound sheets, laid into plain outer folded wrapper. Text and drawings multilithed in blue and black in facsimile of the author's hand. Early reinforcement of fold of terminal bifolium, else fine.

First edition. One of approximately fifty copies printed for distribution by the author as a holiday booklet in 1952, and sparingly, as gifts to other poets in subsequent years. Those presented were usually hand-decorated on the outer wrapper by Duncan, with a hand-written limitation statement. The wrappers of the present copy are virginal, and the colophon not executed or signed. In 1986, the bibliographer noted: "At this writing, approximately 35 copies have been awarded, and their distribution has been reserved for poets." Presumably, this copy, though once belonging to a poet, comes from the small balance of undistributed copies. In its full dress, one of Duncan's scarcest publications.

BERTHOLF A4a.

\$1250.

Association Copy

154. Duncan, Robert: **FAUST FOUTU ACT ONE... [through:] ACT THREE**. [San Francisco: Privately Published, 1953]. [2],59,[1] leaves. Quarto. Mimeographed typescript, stapled at left. Decorative title leaf and sectional titles reproducing the author's hand lettering and drawing. Outer blanks a bit tanned and lightly dust-spotted, a few soft creases, but very good. Half morocco slipcase.

The first, private, printing of Duncan's play, produced by him in an edition of ca. one hundred copies for use by the cast and for presentation to others. A fourth act was also printed, and was occasionally sent separately to recipients of the first three, or bound up with the first three. It is not present here. A fine association copy, inscribed on the top blank: "Faust Foutu: Acts 1, 2 & 3 Robert Duncan Dec. 1953 for Ruth with all my old affections." The recipient, Ruth Witt-Diamant, founded the San Francisco Poetry Center in 1954 and was associated with Duncan in many undertakings in the context of the Bay Area literary renaissance.

BERTHOLF A7a.

\$1250.

One of Six

155. Duncan, Robert: **PASSAGES 22-27 OF THE WAR**. [Berkeley]: Oyez, [1966]. Pictorial wrappers, handbound into red cloth. Fine.

First edition, first issue, hardbound (presentation) issue. One of six copies, specially bound, with a handwritten limitation statement by Duncan, in this case illuminated by a multicolored ink border: "4 of 6 bound by Dorothy Hawley and signed by the author Robert Duncan for John Martin." Bertholf's discussion of a collage of photographs and newspaper clippings may have been particular

to the copy he examined, and the extra illumination by Duncan of the colophon present in this copy does not figure in his description and may be particular to this copy for presentation to his future publisher. Laid in front is a small slip of paper, bearing Denise Levertov's address, in Duncan's hand. By virtue of the limitation, a rare form of this title.

BERTHOLF A19b.

\$2750.

156. Duncan, Robert: "**WE HEARD IT AS A CRY...**" [caption title]. [San Francisco]. Christmas 1966 - 1967. Quarto sheet (24 x 18.7 cm), with smaller pasted-on pictorial sheet, and smaller central panel of autograph manuscript. Very good.

An example of Duncan's and Jess Collin's handmade Christmas card for 1966/7, fabricated from an illustrated leaf from **Book of Resemblances** as a pictorial frame, with the inset manuscript rendering (in multi-colored inks) of Duncan's poem, "The Scattering," signed at the end by Duncan with initials, and dated in the lower margin of the mounting sheet and initialed by Jess.

BERTHOLF D60.

\$400.

157. Duncan, Robert: "**THE CHILD FROM RILKE'S NEUEN GEDICHTE...**" [caption title]. [San Francisco]. [distributed Christmas 1969]. Folded leaflet, affixed to 15 x 12.2 cm sheet, with decorated border in gilt and red. Near fine, in envelope addressed in Duncan's hand.

An example of Duncan's and Jess Collins's handmade Christmas card for 1959/60 (see Bertholf D46), called into use in later years, enclosed in an envelope addressed to his publishers, Bob & Dorothy Hawley, postmarked 19 Dec. 1969. The leaflet is decorated in colored pencil and ink on the upper panel, and inscribed "Greetings [drawing] Robert and Jess." The two internal panels bear Duncan's manuscript rendering, largely in ink, but with colored pencil insertions, of the poem, signed at the end with initials.

BERTHOLF D46.

\$475.

158. Duncan, Robert: **A SELECTION OF 65 DRAWINGS FROM ONE DRAWING BOOK 1952 - 1956**. Los Angeles: Black Sparrow Press, 1970. Loose sheets laid into folding chemise and slipcase, covered with a heavy decorated brocade, gilt label. Slipcase a bit darkened, with a few stray threads at edges, else near fine.

First edition, deluxe issue. One of twenty-six lettered copies, specially bound, signed by Duncan, and with an original pencil drawing (signed with initials) laid in, from a total edition of 336.

BERTHOLF A36b.

\$400.

159. Duncan, Robert: **TRIBUNALS PASSAGES 31 - 35**. Los Angeles: Black Sparrow Press, 1970. Small quarto. Full publisher's gilt calf. Extreme lower edges shelf-rubbed, else about fine, though wanting the original protective acetate jacket.

First edition, lettered issue. Copy 'L' of twenty-six lettered copies, specially bound, and signed by the author, from a total edition of 1297 copies printed by Saul & Lillian Marks at the Plantin Press. Inserted in a pocket in the rear is the separately printed **The Feast: Passages 34**.

BERTHOLF A37d.

\$300.

160. Duncan, Robert: **SETS OF SYLLABLES, SETS OF WORDS, SETS OF LINES, SETS OF POEMS ADDRESSING: VEIL, TURBINE, CORD, & BIRD.** [Brooklyn: Jordan Davies, 1979]. Plain wrapper, printed label. First edition. One of 200 numbered copies, signed by the author, from an edition of 221 copies. Fine, but without the errata slip. \$100.

161. Dunne, John Gregory, and Joan Didion: **WATER AN ORIGINAL STORY.** Los Angeles: Ziegler Assoc. Inc. / Layton productions / MGM Studios, [ca. 1976]. [1],115 leaves. Quarto. Photographically reproduced typescript, printed on rectos only. Bradbound in stiff wrappers with Agency label on both wrapper and title leaf. Near fine.

A treatment by Dunne and Didion for this potential film set in a water war in the Owens River Valley in the Sierra Nevada in the mid 1920s. Accompanied by a file photocopy of a two page memo from the production company discussing potential revisions. Unproduced. \$125.

162. [Eberz, Joseph]: Hoyer, Niels: **NAUCHTLIED.** Hamburg: Adolf Harms Verlag, [1921]. Small folio. Quarter gilt vellum and batik paper over boards. Three plates. Boards a bit sunned and rubbed at edges, small manuscript number in extreme corner of endsheet and blank, but a very good copy.

First edition. One of two hundred numbered copies (of 250), illustrated with three original full-page etchings by Joseph Eberz, each signed in the margin by the artist, and signed by the author on the colophon. Published in the series "Die Drucke der Schönen Rarität" overseen by Niels Hoyer. \$950.

163. **THE EDGE** [later:] **EDGE.** Melbourne, Australia. October 1956 through October 1957. Whole numbers one through eight. Printed stiff wrappers. Light dust soiling to a few wrappers, three numbers with the neat ownership signature of bibliographer Marshall Clements, very good to fine.

Edited by Noel Stock. Contributions, occasionally under pseudonyms, by (or about) Pound, Williams, Ronald Duncan, Stravinsky, et al. Number two is turned over to "The Sibyl" by Thaddeus Zielinski, number 6 to Cocteau's "Leoun," etc. GALLUP C1823-2; 1828-3; 1832-39 (etc). WALLACE C523. \$200.

164. Egan, Robert: **THE COUNTING HOUSE COMPANION, OR MERCHANT AND TRADER'S ASSISTANT: CONTAINING THE GENERAL EXCHANGER, COMPREHENDING THE PRINCIPAL DIRECT AND CROSS EXCHANGES OF EUROPE; WITH TABLES AND RULES ... IN WHICH ARE INCLUDED THE INTERMEDIATE EXCHANGES ... TOGETHER WITH A FEW REMARKS ON THE EXCHANGES OF AMERICA, ASIA, AND AFRICA** Dublin: Printed for J. Moore, 1802. [12],[ix]-xxiv, [4],356pp. Quarto. Handsomely bound in recent three quarter calf and marbled boards, raised bands, gilt label. Title creased at top edge, with old ownership signature effaced and later 19th century gift inscription, shallow chips to blank fore-margin of first four leaves, some foxing and a fluctuating light tide mark in gutters and margins; still, a good, sound copy.

First edition, second issue, consisting of the sheets from the original edition of 1781 printed by Graisberry for the author (including the original list of subscribers), equipped with a cancel title leaf, as well as the new tables of interest

occupying pp. 320 to 356. ESTC locates only eight copies of the 1781 issue (three in North America), under the title, **The General Exchanger** ..., and OCLC/Worldcat locates a single example of this issue, at Columbia. Not in Black, Kress (or supplements), or Goldsmiths. Scarce.

ESTC N4639 (1781 issue). BRADSHAW 2157 (1781 issue).

\$650.

165. Eigner, Larry: **FLAT AND ROUND**. Brooklyn: Pierrepoint Press, [1969]. Gilt gray cloth. Fine in slightly dust-smudged and faintly marked slipcase.

First edition. One of three hundred numbered copies, from a total edition of 330 copies, all signed by the author. Precedes the edition published in 1980 as **Tuumba** 25.

\$75.

166. Eigner, Larry: **FLAT AND ROUND**. Brooklyn: Pierrepoint Press, [1969]. Gilt gray cloth. Fine in slightly dust-smudged and faintly marked slipcase.

First edition. Copy 'A' of 26 lettered copies, from a total edition 330 copies, all signed by the author. Precedes the edition published in 1980 as **Tuumba** 25.

\$150.

167. Elder, Lonnie, III: **CEREMONIES IN DARK OLD MEN**. New York: Farrar, [1969]. Narrow small quarto. Spiral bound printed wrappers. Upper wrapper slightly marked, with faint splash mark the size of a nickel, filing label across lower edge, very good.

Uncorrected trimmed galley proofs of the first edition of the author's breakthrough play, the source for the 1975 television adaptation, for which Elder also wrote the teleplay.

\$100.

168. Ellis, George Agar, (First Baron Dover): **THE TRUE HISTORY OF THE STATE PRISONER, COMMONLY CALLED THE IRON MASK, EXTRACTED FROM DOCUMENTS IN THE FRENCH ARCHIVES**. London: John Murray, 1826. [4],viii,352pp. Octavo. Original boards, rebaked to style, printed spine label, edges untrimmed. Light foxing early and late, upper fore-corner torn from front free endsheet, 19th century inscription and clipping on front pastedown, a few discolorations to rear endsheets; withal, a very good copy.

First edition of this interesting contribution by the statesman-connoisseur to the long-lived controversy about the identity of the masked prisoner. It was translated into French in 1830 and no doubt contributed to the public interest in the case, most widely remembered via Dumas's fictionalization.

\$450.

169. Ellson, Hal: **DUKE**. New York: Charles Scribner's Sons, 1949. Cloth. First edition of the first of the author's important fictional depictions of life in urban street gangs. A small patch of minor flecking to cloth sizing on upper board, otherwise about fine in near fine dust jacket with some tanning to white portions of lower panel.

HANNA 1086.

\$75.

170. Farrell, James T.: **YOUNG LONIGAN A BOYHOOD IN CHICAGO STREETS**. New York: The Vanguard Press, 1932 [but issued in 1935]. Blue cloth, printed labels. Light spot on lower edge, else about fine in near fine dust jacket with very shallow chipping along portions of the lower edge.

First edition, second issue, of the author's first book, comprised of the original first printing, with a four page "Foreword to the 1935 Edition" by R.M. Lovett inserted prior to the first page of F.M. Thrasher's introduction. This repackaging was undertaken to promote unsold copies in light of the success of the sequels. HANNA 1152. RIDEOUT, p.296. \$225.

171. Farrell, James T.: **THE LIFE ADVENTUROUS AND OTHER STORIES**. New York: Vanguard, [1947]. Cloth. A very good copy in modestly nicked and soiled dust jacket with a few spots and a closed edge tear.

First edition. Inscribed by the author: "To Anne and Sidney Hook With best wishes Jim Farrell." No doubt Hook felt a special affinity for the second story in the collection, "The Philosopher," which pertains, in part, to the resignation of the chairman of a university philosophy department in the face of a new president's authoritarian stance and his sophomoric view of philosophy and its place in education. \$125.

172. [Faulkner, William]: **CONTEMPO A REVIEW OF BOOKS AND PERSONALITIES. I:17**. Chapel Hill. 1 Feb. 1932. 4pp. Folio. Folded in quarters, small nick and spot at one edge, otherwise a very good copy in custom cloth case and chemise.

The special Faulkner issue, turned over largely to contributions by him, including nine poems, and "Once Aboard the Luger." MASSEY 750 (&c). PETERSEN B23a (&c). \$150.

173. [Faulkner, William]: Malcolm Cowley: **THE FAULKNER-COWLEY FILE LETTERS AND MEMORIES 1944-1962**. New York: Viking, [1966]. Cloth and decorated boards. First edition. Publisher's review slip laid in. Fine in dust jacket with minor nick and wrinkle at top edge. \$75.

174. Ferlinghetti, Lawrence: **THE MEXICAN NIGHT**. [New York]: New Directions, [1970]. Pictorial wrappers. First edition (a paperback original). Inscribed by the author, with a small drawing, "To Judith [Malina] & Julian [Beck] Lawrence San Francisco 1971." A very good association copy. \$125.

175. Ferry, David: **ON THE WAY TO THE ISLAND**. Middletown: Wesleyan, [1960]. Cloth. First edition, clothbound issue, of the poet's first collection. Fine in slightly darkened dust jacket with small smudge. \$85.

176. [Ficke, Arthur Davison]: **ILLUSTRATED CATALOGUE OF AN EXCEPTIONALLY IMPORTANT COLLECTION OF RARE AND VALUABLE JAPANESE COLOR PRINTS TOGETHER WITH A FEW PAINTINGS OF THE UKIOYE SCHOOL THE PROPERTY OF ARTHUR DAVISON FICKE**. New York: American Art Association, 1920. Large octavo. Printed wrapper over stiff wrappers. Extensively illustrated. A very good copy, with slight chipping to spine extremities, and with the leaflet printing Gookin's notes laid in.

First edition of this important sale catalogue. Ficke was a pioneering western collector of the genre and contributes a foreword. 901 lots are listed, many are illustrated, and some are extensively annotated. \$150.

177. "Field, Michael" [pseud. of Katherine H. Bradley and Edith E. Cooper]: **A QUESTION OF MEMORY A PLAY IN FOUR ACTS PRODUCED AT THE INDEPENDENT THEATRE LONDON ON FRIDAY OCTOBER THE 27TH 1893** London: Elkin Mathews and John Lane at the Bodley Head, 1893. [8],[3]-48,[2],14,[1]pp. Large octavo. medium green cloth, lettered in red. Light rubbing at tips, usual tanning to endsheets, light clipping offset to two pages, otherwise a very good copy, with the tipped-in bookplate of a noted collector.

First edition, public issue. One of 120 copies bound thus. The implication of both the authors' note and the physical make-up of the book is that the sheets (less the publisher's prelims, a substantial errata, the 'Note' and the adverts) are from an edition "roughly printed for our own and the actors' use." The text of the play was considerably revised when republished in 1918. COLBECK I:248. NCBEL III:626. NELSON 66. \$350.

178. "Field, Michael" [pseud. of Katherine H. Bradley and Edith E. Cooper]: **THE RACE OF LEAVES**. [London: The Vale Press, 1901]. Large octavo. Cloth and decorated boards, paper spine label. Label slightly rubbed and nicked, corners slightly bruised, but a very good, internally fine copy. Small bookplate.

First edition. One of 280 copies printed on handmade paper, in addition to ten copies on vellum, under the supervision of Charles Ricketts, who also contributed the woodcut decorations. TOMKINSON (VALE PRESS) 31. COLBECK I:249. NCBEL III:626. \$450.

179. "Field, Michael" [pseud. of Katherine H. Bradley and Edith E. Cooper]: **JULIA DOMNA A PLAY**. [London: The Vale Press, 1903]. Large octavo. Cloth and decorated boards, paper spine label. Label slightly rubbed, a few faint marks to boards, foxing and offsetting to endleaves and occasional foxing in text, but a good copy.

First edition. One of two hundred and forty copies printed on handmade paper, in addition to ten copies on vellum, under the supervision of Charles Ricketts, who also contributed the woodcut decorations. NCBEL III:626. TOMKINSON (VALE PRESS) 41. COLBECK I:249. \$250.

180. Field, Sara Bard: **THE VINTAGE FESTIVAL A PLAY PAGEANT & FESTIVITIES CELEBRATING THE VINE IN THE AUTUMN OF EACH YEAR AT ST. HELENA IN THE NAPA VALLEY**. San Francisco: Book Club of California, 1920. Paper boards, printed spine label. Small nick from label, otherwise a very good copy of a fragile book.

First edition. One of 500 numbered copies printed by John Henry Nash. A relatively early work by the radical poet, with a year of publication presentation inscription from her. \$85.

181. Fielding, Henry: **AMELIA**. London: Printed for A. Millar, 1752. Four volumes. 12mo. Contemporary calf, rebacked at a later date, spines gilt extra, gilt labels. Corners worn, scattered foxing, but a good set.

First edition of Fielding's last and most common novel; the first printing consisted of five thousand sets, and an additional impression of 3000 copies was quickly ordered. According to Cross, they are indistinguishable. The "Universal Register Office" advert leaf is present in volume II, and the second state of p. 191 appears in volume III.

ROTHSCHILD 853. CROSS III:321. ESTC T89846.

\$1250.

182. Finney, Jack: **GOOD NEIGHBOR SAM**. New York: Simon & Schuster, 1963. Cloth and boards. Fine in very good, slightly tanned dust jacket with a couple of short edge tears.

First edition. Publisher's review slip and promo card laid in. James Fritzell wrote the script for the 1964 screen adaptation, starring Jack Lemmon, directed by David Swift.

\$125.

183. Firbank, Ronald: **CONCERNING THE ECCENTRICITIES OF CARDINAL PIRELLI**. London: Grant Richards, 1926. Gilt cloth. Frontis portrait by Augustus John. First edition (1000 copies printed). Small rub to lower board, slightly cocked and bumped, but a very good copy in bit chipped and torn dust jacket (printing a portrait of Firbank by Charles Shannon). The title is a cancel, as usual.

BENKOVITZ A11.

\$225.

184. [Fischl, Eric]: **PARKETT No. 5**. Zurich & New York: Parkett, 1985. Whole number five. Quarto. Stiff pictorial wrappers. Illustrations and photographs throughout. About fine.

The special deluxe issue of this number featuring Eric Fischl, with an original aquatint (with sugar lift) by Fischl bound in, limited to one hundred copies numbered and signed by the artist in the margin.

\$1000.

185. Fisher, Vardis: **PASSIONS SPIN THE PLOT**. Caldwell, Id. & Garden City: Caxton/Doubleday, Doran, 1934. Gilt decorated cloth. First edition, trade issue. A fine, bright copy in the pictorial dust jacket with minimal wear at crown of spine. With the publisher's promo card laid in.

\$75.

186. Fitch, Elijah: **THE BEAUTIES OF RELIGION. A POEM ADDRESSED TO YOUTH. IN FIVE BOOKS**. Providence: Printed by John Carter, 1789. [4],[5]-129pp. Octavo. Contemporary calf. 19th century clippings affixed to front endsheets, early ink ownership signatures, a couple of bookplate scars, corner of free endsheet torn away, binding a bit worn at edges, scattered foxing and browning. A good copy.

First edition of this posthumously published work, seen through the press by a friend after the author's death the previous year, age 46. The poem is dedicated to Ezra Stiles.

WEGELIN 138. ESTC W38482. EVANS 21826. SABIN 24570n.

\$200.

187. Fletcher, John Gould: **THE BLACK ROCK**. London: Faber & Gwyer, [1928]. Gilt cloth. First edition. Inscribed and signed by the author to novelist/translator John Cournoos "with much affection." Light foxing at edges and endsheets, cloth lightly rubbed, otherwise very good, without dust jacket. \$85.

188. Fleury, Claude: **A REGULAR, HISTORICAL ACCOUNT OF THE FIRST RISE OF THE REFORMATION, AND OF ITS PROGRESS DURING THE FIRST ELEVEN YEARS, IN GERMANY, SWITZERLAND, DENMARK AND SWEDEN** Corke: Printed for the Author, 1764. [4],399,[1]pp. Octavo. Recent three quarter calf and marbled boards, raised bands, gilt label. Faint old stamps of a defunct mercantile library, some occasional smudges and spotting in portions of two signatures, shallow chip in blank fore-margin of last two leaves, still a good copy, handsomely bound.

First edition of this translation, by "W.H.," selected from the "twenty-fifth and twenty-sixth volumes, and beginning of the twenty-seventh of Fluery's Ecclesiastical History." An uncommon book: ESTC locates only six copies: BL, Cambridge, NLI, Oxford, Royal Irish Acad., and Univ. of Santa Clara. However, OCLC reports 14 copies (and many in microforms). Neither speculate about the identity of the Irish editor/translator.

ESTC T105027.

\$450.

189. [Fluxus]: Vostell, Wolf: **VOSTELL ENVIRONMENTS / HAPPENINGS 1958 - 1974 ARC 2 MUSÉE D'ART MODERNE DE LA VILLE DE PARIS**. Paris: Editions du Chene, 1974. Oblong quarto. Cloth. Illustrations and photographs throughout. About fine in dust jacket, in somewhat rubbed cardboard shipping sleeve.

First edition, deluxe issue. One of five hundred numbered copies with an original serigraph by Vostell laid in, signed and numbered by him in pencil. A substantial overview of Vostell's activities during the period, published coincident with the exhibition (17 December 1974 - 27 January 1975). With a prefatory essay by Suzanne Pagé.

\$700.

190. [Fog's Weekly Journal]: **SELECT LETTERS TAKEN FROM FOG'S WEEKLY JOURNAL**. London: Printed, and Sold by the Booksellers... 1732. xii,265(last 2pp. misnumbered),[8];290,[7]pp. Two volumes. Contemporary calf. Frontis in each volume. Spines a bit worn and darkened, with cracks at joints, but perfectly sound; scattered foxing and light dust soiling, else very good.

First edition of this collection from the continuation of Nathaniel Mist's **Mist's Weekly Journal**, begun in 1728 by his friends after Mist retreated to France in the face of repeated prosecution for his publications and Tory agitation.

CRANE & KAYE 928 (ref).

\$150.

191. Foley, P.K.: **AMERICAN AUTHORS 1795-1895 A BIBLIOGRAPHY OF FIRST AND NOTABLE EDITIONS CHRONOLOGICALLY ARRANGED WITH NOTES**. Boston: Printed for Subscribers. 1897. xvi,350pp. Large octavo. Cloth, paper label (spare tipped in rear). Introduction by Walter Leon Sawyer. Label a trace tanned, minor rubbing at corners, otherwise an unusually nice copy of a book usually found quite worn and torn.

First edition of one of the first attempts to treat, bibliographically, the body of work by collected American authors to date. One of 500 copies.

\$125.

192. Forche, Carolyn: **THE COUNTRY BETWEEN US**. [Port Washington]: Copper Canyon Press, [1981]. Cloth, paper spine label. First edition. One of two hundred copies signed by the author. Pencil erasure on free endsheet, else fine. \$350.

193. Ford, Charles Henri: **THE GARDEN OF DISORDER AND OTHER POEMS**. London: Europa Press, [1938]. Cloth. Frontis by Pavel Tchelitchev (replicated on the dw). Introduction by W.C. Williams. A very good copy in bit tanned and smudged white dust jacket with small chips at head and toe of spine.

First edition of the author's first trade book. One of 450 numbered ordinary copies, from a total edition of five hundred copies (some of which were imported to the US as an American issue with a New Directions cancel title). \$125.

194. Ford, Charles Henri: **THE OVERTURNED LAKE**. Cincinnati: The Little Man Press, 1941. Oblong octavo. Cloth. Title and jacket decoration by Matta. One of 330 copies, from a total edition of 400 copies designed by Robert Lowry. Lightly sunned at edges, else near fine in dust jacket. \$65.

195. Ford, Charles Henri [ed]: **A NIGHT WITH JUPITER AND OTHER FANTASTIC STORIES**. [New York]: View Editions / Vanguard Press, [1945]. Cloth. Illustrations by Calder, Tchelitchev, Tanguy et al. Usual slight tan offsetting to endsheets, otherwise a very good or better copy, in somewhat rubbed dust jacket with small chip at crown of spine and portion of rear flap neatly cut away.

First edition (3000 copies printed). Includes contributions by Bowles (who also translated text by two others), Miller, di Chirico, Asturias, Sender, Carrington, Roussel, "O'Reilly," et al.

MILLER B3.

\$100.

196. [Ford, John]: Kipling, Rudyard [sourcework]: **WEE WILLIE WINKIE** [Three Screenplay Drafts]. [Los Angeles?]. Two undated, and one dated 20 October 1936. Three volumes. 183 leaves carbon typescript; 189 leaves carbon typescript; and 134 leaves original typescript. Quarto. Typed on rectos only. First two bradbound in stencil printed wrappers, third bradbound in hand lettered wrappers. Wrappers of first two brittle and rather chipped at overlap edges and spine, otherwise very good.

Three very early, pre-production drafts of the screenplay for John Ford's 1937 film adapted from Kipling's story. The first, denoted the "First Temporary Script," is clearly identified as the work of Howard Ellis Smith, and bears scattered revisions, deletions and corrections in pencil and ink. The second, which differs in many ways other than length from the first, is likely his work as well. The authorship of the third typescript is less certain, as screen credit for the final script was given to Ernest Pascal and Julian Josephson. It bears, on the first leaf of text, the pencil ownership name, "Don Hatswell" (probably Donald Hatswell, who turns up as actor and technical advisor on a number of Ford's other films), and if only in length, appears as a much more manageable candidate for a refined draft close to production so is most likely the work of Pascal and/or Josephson. The 1937 film starred Shirley Temple (of whom Graham Greene observed: "Her admirers - middle-aged men and clergymen - respond to her dubious coquetry, to the sight of her well-shaped and desirable little body, packed with enormous

vitality, only because the safety curtain of story and dialogue drops between their intelligence and their desire...”), Victor McLaglen and Cesar Romero. As original and carbon typescripts, these are of particular interest, as they may very well represent states of the script never produced in multiples.

Bogdanovich, JOHN FORD (Revised ed. 1978), pp. 66-8, 132-3.

\$3750.

197. [Fortune Press]: d'Arch Smith, Timothy: **R. A. CATON AND THE FORTUNE PRESS A MEMOIR AND A HAND-LIST**. London: Bertram Rota, 1983. Gilt cloth. Fine in lightly smudged dust jacket.

First edition. A fascinating account of one of the more colorful scoundrels of 20th century British publishing, accompanied by a checklist of the press's imprint (1924-1971), ranging from important works by Montague Summers, and early works by Larkin, Amis, Fuller, Day Lewis, and other members of the WWII generation, through editions of modestly salacious classics, to undisguised works of a sexual nature. This original edition of 1983 was actually rather uncommon in the several years prior to the appearance of the 2nd edition in 2004.

\$60.

198. Frankenthaler, Helen: **TRIBAL SIGN** [original lithograph]. [Mt. Kisco: Tyler Graphics, 1987]. Folio. 61 x 47 cm (24 x 18.5 inches). Original lithograph printed in colors. Floated on a mat and professionally framed. Fine.

One of 47 numbered copies, signed and dated by the artist, in addition to ten proofs. A superb lithograph, printed in colors utilizing eleven different aluminum plates, on white TGL handmade paper, appliquéed to red TGL handmade paper. Frankenthaler (1928 -) is one of the principal figures of the second generation of Abstract Expressionists, and is widely considered “the country's most prominent living female artist” - National Museum of Women in the Arts (artist profile).

\$12,000.

199. **FRONT**. The Hague: Servire Press, December 1930. Volume one, number one (of four published). Large octavo. Original printed wrappers. Usual scattered foxing, wrappers lightly soiled, else very good, with the David Garnett library label.

Edited by Norman Macleod, Sonja Prins, et al. A fine, short-lived trilingual journal straddling the line of literary and political concerns that asserted in the final issue: “Henceforth, we will only concern ourselves with literature as an art when it arms the workers against the bourgeoisie.” In another instance of his magnetic skills as an editor, Macleod assembled among the English language contributions to this issue works by Kay Boyle, Ezra Pound, Louis Zukofsky, Dudley Fitts, Paul Bowles, Charles Henri Ford, and Richard Johns.

HOFFMAN, et al, p.295.

\$100.

200. Fuller, Henry B.: **BERTRAM COPE'S YEAR A NOVEL**. Chicago: Ralph Seymour Fletcher / The Alderbrink Press, 1919. Gilt cloth, fore and bottom edges untrimmed. Residue of envelope flap affixed to verso of first blank, light rubbing at edges, otherwise a very good copy, in a heavily chipped and externally mended, but largely complete, example of the very scarce dust jacket.

First edition. With the contemporary ownership signature of American critic and essayist Stuart P. Sherman (1881-1926) on the front free endsheet. Now Fuller's

most sought-after novel, **Bertram Cope's Year** was roundly rejected by his commercial publishers, and eventually Fuller subsidized its publication by Fletcher. Its commercial and critical receptions were muted, at best, though one can't help but wonder what Sherman thought of it. He was a regular reviewer for **The Nation**, and as head of the Dept. of English at the University of Illinois, he must have felt some affinity for this work, the fictional setting of which is uniformly identified as having been modeled after the Univ. of Illinois at Urbana-Champaign. Eventually, Fuller destroyed the remaining unbound sets of sheets, and it is said, the actual manuscript. Decades later, it was hailed by Edmund Wilson as among the most significant works of American naturalism, and has since been acknowledged as a central work in the history of the American Gay novel.
BAL 6478. YOUNG 893. SLIDE 24. SMITH F-461. \$950.

201. Fuller, Thomas: **GOOD THOUGHTS IN BAD TIMES: TOGETHER WITH GOOD THOUGHTS IN WORSE TIMES. CONSISTING OF PERSONAL MEDITATIONS ...** [etc]. London: Printed for John Williams, 1680. Two volumes in one (as issued). [4],86:[8],122pp. 12mo. Modern three quarter calf and marbled boards, raised bands, gilt spine label. Bound without blanks D₁₁₋₁₂, but with the A₁ to the second work retained. A few minor spots, pencil erasure size brown spot to four leaves in second work, otherwise very good and crisp.

Seventh and last 18th century combined edition of these two works, with a half-title and full title for the second work, which is signed and paginated separately. The two works were first published in 1645 and 1647, and the first joint edition appeared in 1649.
GIBSON XIV-10. ESTC R36525. WING F2435. \$450.

202. [Futurism]: Somenzi, Mino: **DIFENDO IL FUTURISMO**. Rome: A.R.T.E., [nd. but ca. 1937]. 142pp. plus plates. Small octavo. Typographically decorated red wrappers. Portrait, plates, photographs. Light foxing to verso of terminal leaf, but a very good, bright copy.

First edition. With a prefatory note by Marinetti. Somenzi was a signator to several of the Futurist Manifestos (including "Futurist Manifesto of Air Architecture," and "The Futurist Manifesto of the Italian Hat") and co-edited **Futurismo** with Marinetti. Among the illustrations herein are representative works of painting, sculpture and architecture, as well as photos of principals and events. \$275.

203. Garcia Lorca, Federico: **PRESENCIA DE GARCIA LORCA....** Mexico City: Ediciones Darro, 1943. Stiff printed wrappers. Portrait of Garcia Lorca by F. Domingo. First edition of this selection, edited with a prologue by Agusti Bartra, and with "Oda a Federico Garcia Lorca" by Pablo Neruda. A few minor marks and smudges to cream white wrappers, otherwise near fine and unopened. \$175.

**Inscribed to the Publisher
With Manuscript of Foreword**

204. Garnett, David: **A TERRIBLE DAY** London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1932. Large octavo. Gilt polished buckram, t.e.g. Frontis portrait by Duncan Grant. Trace of foxing to endsheets, spine considerably darkened, otherwise a very good copy, with fragments of the glassine and paper flap wrapper laid in.

First edition, published as #9 of the Furnival Books. Foreword by H.E. Bates. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #2 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. Inscribed and signed on the limitation page by Garnett to the publisher, Alan Steele. This copy is additionally signed by Duncan Grant. Most copies offered for sale were signed only by the author. Laid into this copy is the original autograph manuscript, signed, of Bates's Foreword (4 1/2pp., dated Little Chart, 1931, in ink, with corrections, folded and brad pinned, mild creases, very good).

EADS C9.

\$850.

205. Gill, Eric: "**THE TRINITY WITH CHALICE.**" [Original Proof Wood Engraving]. [Ditchling. 1914]. Original impression from wood-engraving, plate size 10 x 6.5 cm, on 19 x 16.5 sheet of tan stock, printed in black. Old folds to sheet surrounding image (as if formerly folded to protect it), otherwise very good or better.

A powerful image, cut by Gill to be used as the frontis to the edition of the Holy Gospels Gill discussed with Francis Meynell and Bernard Newdigate (see Skelton, p. 22). The project never came to fruition.

PHYSICK 22.

\$250.

206. Gill, Eric: **AUTOBIOGRAPHY.** New York: Devin-Adair Co., 1941. Gilt cloth. Portrait, plates. First U.S. edition, postdating the UK edition of the previous year. Cloth and top edge a bit dust-dappled, otherwise a very good copy in like dust jacket with one tiny chip to top edge.

\$75.

207. Ginsberg, Allen, et al: **JOURNAL FOR THE PROTECTION OF ALL BEINGS NUMBER 4.** [San Francisco]: City Lights / **CoEvolution Quarterly**, Fall 1978. Small quarto. Printed wrappers. Four blood spots on front cover, else very good.

First edition. Inscribed by Allen Ginsberg, a contributor, to his lover: "Peter Orlovsky's Copy Allen Ginsberg."

COOK 129.

\$175.

208. Ginsberg, Allen; Ernesto Cardenal, and Eugenio Evtuchenko: "**DECLARATION OF THREE**" **TO WORLD'S WRITERS APPEALS FOR LIBERTY OF NICARAGUA ...** [caption title]. New York. 4 February 1982. Quarto broadside (28 x 21.7 cm). Mimeographed typescript, printed on recto only. Near fine.

First printing in this format of this joint statement in defense of Nicaragua, preceded by an explanatory note by Ginsberg.

\$50.

209. [Ginsberg, Allen]: Miles, Barry: **GINSBERG A BIOGRAPHY.** New York: Simon & Schuster, [1989]. Large octavo. Cloth and boards. Photographs. Near fine in lightly worn dust jacket.

First edition. An excellent association copy, inscribed by the subject to his long-time friend and early mentor, Lucien Carr: "Dear Lucien - Here's a copy of a volume I didn't write - Allen 5/24/91 N.Y." Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the NYT Obituary for Carr (30 January 2005), Ginsberg's earlier

comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr turns up in the text and in the index of this work with some frequency. \$600.

210. Ginsberg, Allen: **REALITY SANDWICHES FOTOGRAFIEN**. [Berlin]: Nishen, [1989]. Small oblong quarto. Laminated pictorial boards. Illustrated throughout with Ginsberg's photographs. A few small discolorations to front endsheets at lower edge, otherwise a very good copy.

First edition. Edited, with prefatory essay, by Michael Köhler. A substantial collection of Ginsberg's photographs of friends, colleagues and places, captioned by him in the lower margins. A first rate association copy, inscribed by Ginsberg "For Lucien Carr flashes of past & present before we all disappear August 14, 89. Allen Ginsberg." Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the **NYT** Obituary for Carr (30 January 2005), Ginsberg's earlier comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr went to work for United Press International in 1946 and was promoted to night news editor in 1956, coincident with the preparations for press of the first public edition of **Howl**. Carr was included, with Kerouac, Burroughs and Cassady, in the printed dedication, and when he received his copy, wrote Ginsberg expressing "one small gripe" about his inclusion there, and requesting, out of deference to his privacy, that Ginsberg avoid such mention in future books. At Ginsberg's expense, Carr's name was deleted from the dedication page of the second impression (then already printed), and from subsequent printings. Nonetheless, in 1982, Ginsberg dedicated **Plutonian Ode** to Carr, "... for friendship all these years" \$1250.

211. [Ginsberg, Allen]: Schumacher, Michael: **DHARMA LION A CRITICAL BIOGRAPHY OF ALLEN GINSBERG**. New York: St. Martin's Press, [1992]. Large thick octavo. Cloth and boards. Photographs. Near fine in lightly worn dust jacket.

First edition. An excellent association copy, inscribed by the subject to his long-time friend and early mentor, Lucien Carr: "Dear Lucien - This is a little long & I haven't read it through myself - fast checked tender points re privacy - but it's friendly to the Buddhadharma so probably ok - As ever Allen / Ginsberg 3/15/94 N.Y.C." Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the **NYT** Obituary for Carr (30 January 2005), Ginsberg's earlier comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr turns up in the text and in the index of this work with some frequency. \$750.

212. Ginsberg, Allen: **REALITY SANDWICHES FOTOGRAFIEN**. [Berlin]: Nishen, [1993]. Small oblong quarto. Pictorial wrappers. Illustrated throughout with Ginsberg's photographs. A few small discolorations to front endsheets at lower edge, otherwise a very good copy.

Later impression (first paperback?), newly copyrighted, but with contents identical to the 1989 impression in pictorial boards. Edited, with prefatory essay, by Michael Köhler. A substantial collection of Ginsberg's photographs of friends, colleagues

and places, captioned by him in the lower margins. A first rate association copy, inscribed by Ginsberg "For Lucien Carr in the capital, from the Tyger 1/28/92 = Allen Ginsberg." The blank facing the title-page is filled with Ginsberg's drawing of "Tyger!" extending over into the inner margin of the title-page. Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the **NYT** Obituary for Carr (30 January 2005), Ginsberg's earlier comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr went to work for United Press International in 1946 and was promoted to night news editor in 1956, coincident with the preparations for press of the first public edition of **Howl**. Carr was included, with Kerouac, Burroughs and Cassady, in the printed dedication, and when he received his copy, wrote Ginsberg expressing "one small gripe" about his inclusion there, and requesting, out of deference to his privacy, that Ginsberg avoid such mention in future books. At Ginsberg's expense, Carr's name was deleted from the dedication page of the second impression (then already printed), and from subsequent printings. Nonetheless, in 1982, Ginsberg dedicated **Plutonian Ode** to Carr, "... for friendship all these years" \$1250.

Inscribed to Lucien Carr

213. Ginsberg, Allen: **JOURNALS MID-FIFTIES 1954 - 1958**. [New York]: Harper-Collins, [1995]. Cloth and gilt boards. Soft crease in front free endsheet, else about fine in slightly spine-sunned dust jacket.

First edition. Edited by Gordon Ball. Inscribed and signed by Ginsberg on the title-page: "Allen Ginsberg 5/28/95 for Lucien Carr steadfast Affection Decade after Decade." The top portion of the title page is framed by Ginsberg's drawing of a "Tyger!" Laid in is publisher's compliments card, noting the copy was sent on Ginsberg's behalf. Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the **NYT** Obituary for Carr (30 January 2005), Ginsberg's earlier comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr went to work for United Press International in 1946 and was promoted to night news editor in 1956, coincident with the preparations for press of the first public edition of **Howl**. Carr was included, with Kerouac, Burroughs and Cassady, in the printed dedication, and when he received his copy, wrote Ginsberg expressing "one small gripe" about his inclusion there, and requesting, out of deference to his privacy, that Ginsberg avoid such mention in future books. At Ginsberg's expense, Carr's name was deleted from the dedication page of the second impression (then already printed), and from subsequent printings. Nonetheless, in 1982, Ginsberg dedicated **Plutonian Ode** to Carr, "... for friendship all these years" Carr, of course, figures in the text and index. \$1250.

214. Ginsberg, Allen: **SELECTED POEMS 1947 - 1995**. [New York]: HarperCollins, [1996]. Cloth and boards. About fine in dust jacket.

Second impression of the first edition. Inscribed and signed by Ginsberg on the title-page: Allen Ginsberg for Lucien Carr & Family 12/23/96 Merry Christmas Happy New Year." On the blank page facing the title, Ginsberg has drawn a full page depiction of a skeleton (with hat) surrounded by a large, decorative snake

chasing its tail, the whole against a field of stars, and inscribed at the bottom: "For LC from AG 12/23/96." Laid in is an invitation to an exhibit of Ginsberg's photographs at Tibor de Nagy Gallery. Ginsberg met Carr at Columbia University in 1943, and through Carr met Jack Kerouac, Neal Cassady and William Burroughs. In the **NYT** Obituary for Carr (30 January 2005), Ginsberg's earlier comment about Carr's role in the circle of friendships that gave birth to the literary arm of the Beat generation was quoted: "Lou was the glue." Carr went to work for United Press International in 1946 and was promoted to night news editor in 1956, coincident with the preparations for press of the first public edition of **Howl**. Carr was included, with Kerouac, Burroughs and Cassady, in the printed dedication, and when he received his copy, wrote Ginsberg expressing "one small gripe" about his inclusion there, and requesting, out of deference to his privacy, that Ginsberg avoid such mention in future books. At Ginsberg's expense, Carr's name was deleted from the dedication page of the second impression (then already printed), and from subsequent printings, including this printing. Nonetheless, in 1982, Ginsberg dedicated **Plutonian Ode** to Carr, "... for friendship all these years" \$1250.

215. **GISMO A SELECTION OF ARTICLES, STORIES AND POEMS BY SERVICEMEN IN THE PACIFIC**. APO, c/o Postmaster. San Francisco. [ca. March], 1944. Whole number one. Small folio. Printed self wrappers. 20pp. Decorative mast head. Folded for mailing, otherwise fine.

Editors unspecified, but likely including one Lucy Crockett. A publication undertaken by the Red Cross, and printed in Australia, for distribution exclusively in the war theater. This copy is inscribed by Crockett, and is accompanied by a fine, 2 page t.l.s., APO 502, SF, 20 March 1944, to Chester Kerr, Chief of the Book section of the OWI, detailing its intent and production details ("There is a printing house in Suva, over on Fiji, which might do a more quick job than the Kiwis, but I shall have trouble with R.C. red tape re funds"), commenting on the quality of the submissions, etc. Many contributions are anonymous, or from relative unknowns, but Admiral Halsey opens the issue with a "Tribute," and Alex Haley (then in the Coast Guard) appears with a prose piece, "Butterfly Wings." Hubert Creekmore also contributed. An excellent association copy of an uncommon and interesting periodical. \$125.

216. [Goldman, William]: Gay, John [screenwriter]: **NO WAY TO TREAT A LADY SCREENPLAY BY** [Los Angeles]: Paramount Pictures / Sol C. Siegel Pictures, Inc., 13 June 1967. [2],143,[1]pp. Quarto. Mimeographed typescript, printed on rectos only. Printed studio wrappers, enclosed in vinyl binder. Near fine.

A "final shooting script for general distribution" of Gay's screen adaptation of Goldman's 1964 novel. Jack Smight directed Rod Steiger, Lee Remick and George Segal in the 1968 release. \$300.

217. Goodman, Paul: **AUTOGRAPH POSTCARD, SIGNED**. New York. 12 November 1966. Closely written, in ink, on US 4 cent postcard, addressed in his hand, with return address. Punched for filing in one corner, affecting one word ("Dear"), otherwise very good.

To novelist John Clellon Holmes, taking issue with “your account of my account of the Beats.” In part: “It must be clear, from even so much of my writing as you have read, that I am a Taoist; I think that ‘peak experiences,’ satori, etc. are cop-outs. Also, I am an anarchist and will not give up on my claim to the commonwealth, it’s mine” Signed in full. \$125.

218. Goodspeed, George T.: **THE BOOKSELLER’S APPRENTICE**. Philadelphia: Holmes Publishing Co., 1996. Cloth. Photographs. As new in dust jacket.

First edition. One of 750 copies printed. A series of essays recalling, often with remarkable candor, over seventy years in the heart of the Boston antiquarian book world. \$35.

First Film Adaptation of a Work by Graham Greene

219. [Greene, Graham]: Hovey, Carl, et al [screenwriters]: **“ORIENT EXPRESS” SCREENPLAY BY** [Hollywood: Fox Film Corporation], 20 September 1933. [1], 113 leaves Quarto. Mimeographed typescript, printed on rectos only. Brad-bound in printed studio wrappers. Wrappers rather chipped along overlap edges and at spine, internally very near fine.

A “Revised Final Shooting” draft of this adaptation to the screen of Greene’s 1932 novel, **Stamboul Train**, and the first feature-length adaptation of any of his works. This draft credits the screenplay to Carl Hovey and Oscar Levant, with dialogue contributed by William Conselman. At some point, the credit to Levant was dropped, though the AFI correctly notes it as one of two screenplays the pianist/composer/actor worked on. The film was directed by Paul Martin, and starred Heather Angel, Norman Foster, Ralph Morgan, et al. The printed studio wrappers are for Twentieth Century-Fox, and bear appropriate production number stamps and titling; however, they were probably put on this script sometime shortly after the merger in 1935 of Fox and Twentieth-Century Studios in the course of file reorganization. \$1250.

220. [Grolier Club]: Tory, Geoffrey: **CHAMP FLEURY...TRANSLATED INTO ENGLISH AND ANNOTATED BY GEORGE B. IVES**. New York: The Grolier Club, 1927. Small folio. Quarter vellum and pastepaper over boards. Natural toning to vellum, bookplate, some handsoiling and modest edgewear to binding, otherwise a very good copy, without dust jacket and slipcase.

One of 390 copies on antique wove paper, out of a total edition of 397 copies printed by Rudge after a design by Bruce Rogers in his Centaur type. Illustrated with line illustrations redrawn by Rogers. A Rogers highpoint, and one of the most esteemed of the Club’s publications. ASAF 90. HAAS 143. \$600.

221. [Halley, Edmund (ed)]: **MISCELLANEA CURIOSA. BEING A COLLECTION OF SOME OF THE PRINCIPAL PHÆNOMENA IN NATURE, ACCOUNTED FOR BY THE GREATEST PHILOSOPHERS OF THIS AGE. TOGETHER WITH SEVERAL DISCOURSES READ BEFORE THE ROYAL SOCIETY, FOR THE ADVANCEMENT OF PHYSICAL AND MATHEMATICAL KNOWLEDGE**. London: Printed by J.B. for Jeffery Wale ... and John Senex ..., 1705. [8], 361, [1]pp. plus five folding plates (one a folding map). Modern three quarter calf and marbled boards, raised bands, gilt

label. Some dust-soiling along top margins and occasional minor spotting, short tears at edges of folds of folding map, B₃₋₆ starting at bottom, but a good copy.

First edition of the first of three volumes extending to 1707, this first volume being unnumbered. Edited by Edmund Halley. The contributions include thirteen papers or discourses by Edmund Halley, including a printing of his "New & Correct Sea Chart of the Whole World..." (which features California as an island) and "The True Theory of the Tides ...," along with a printing of Newton's "Letter ... concerning his New Theory about Light and Colours ... Febr. 6. 1671/2" ESTC's entry spans the three volumes. The volumes were reprinted individually as the sequence progressed, and then collectively.

ESTC P3239.

\$1250.

222. Halsey, Rosalie V.: **FORGOTTEN BOOKS OF THE AMERICAN NURSERY A HISTORY OF THE DEVELOPMENT OF THE AMERICAN STORY-BOOK.** Boston: Charles E. Goodspeed & Co., 1911. Large octavo. Cloth and decorated boards. Frontis and plates. Forecorners a bit worn, otherwise a very good, largely unopened copy.

First edition of this important treatment of children's literature from the importation of texts and toy books during the colonial era to the flowering of a native children's book industry in the early 19th century. One of 700 copies printed at the Merry-mount Press.

\$175.

From an Original Screen Story by Hammett

223. [Hammett, Dashiell]: Malloy, Doirs, and Harry Clork [screenwriters]: **EDMUND LOWE IN "MISTER DYNAMITE"** [wrapper title - Dialogue Continuity Script]. [Los Angeles: Universal Pictures, 1935]. [1],16,18,19,23,19,24,16 leaves plus two terminal blanks. Quarto. Mimeographed typescript, printed on rectos only. Punched and brad bound at top edge. Some slight tanning and slight darkening along top edge, small rectangle of tan offsetting to lower margin of second leaf, crease to final blank, otherwise very good.

An undated dialogue continuity script for film based on Dashiell Hammett's original screen story, "On the Make," with a screenplay written by Doris Malloy and Harry Clork. The 1935 release was directed by Alan Crosland, and starred Edmund Lowe as "Mr. Dynamite." Hammett originally wrote the story for hire for Warner Bros. in 1931, but that studio rejected it and he was released from his contract. In September of 1934, Universal bought the rights to the story, and the film was released in May 1935. The opening credits continue to cite the original story's title, "On the Make." Script material for any of the early Hammett films or adaptations is not particularly abundant.

\$1250.

224. [Hammett, Dashiell]: O'Flaherty, Dennis, and Ross Thomas [screenwriters]: **HAMMETT SCREENPLAY BY....** San Francisco & Malibu: Omni Zoetrope / Ross Thomas, 23 August 1979, 28 January 1980 and 6 September 1981. Three volumes. [2],121 leaves; [1],86 leaves (plus lettered leaves); and [1],78 leaves. Quarto. Mechanically reproduced typescript, printed on rectos only. First two bradbound in printed wrappers. Relevant annotations in first and third volume (see below), wrappers of second somewhat hand-soiled, very good.

Three different drafts of the screen adaptation of Joe Gores's novel about Hammett's life, including: a copy of the first draft, credited to O'Flaherty, with the ownership signature and annotations of "D. Guest" (possibly the producer, Don Guest); a copy of the revised third draft, also credited to O'Flaherty; and a copy of a fifth draft, credited solely to Ross Thomas, with the ownership stamp and frequent notes and marks of script supervisor Lloyd Nelson. The annotations in the latter suggest that it was utilized while the film was actually being shot. Wim Wenders directed the September 1982 release, which starred Frederick Forrest, Peter Boyle, et al. This was Thomas's second screen credit, and he also had a walk-on role in the film. \$850.

Fine Association Copy

225. Hanley, James: **BOY**. London: Boriswood Limited, [1931]. Large octavo. Beige polished buckram, t.e.g., others untrimmed. Spine darkened, as often, cloth dust spotted, small nick at toe of spine; externally a good copy, internally fine.

First edition, published for private distribution to subscribers in an edition of 145 numbered copies on handmade paper, with another fifteen copies reserved for presentation, all signed by the author. This is one of the latter fifteen copies, and bears the author's year of publication presentation inscription: "To my friend John Cowper Powys with kind thoughts and best wishes. James Hanley N. Wales 1931." As was often his practice with the presentation issues of his early and private editions, Hanley has carefully copied out and signed a substantial excerpt from the text, in this case the first twenty-two lines of text from page 18, almost filling the half-title. Accompanied by a copy of Hanley's **John Cowper Powys A Man in the Corner** (Loughton, 1969, 1/200 copies, signed by Hanley), as well as a very good copy in dust jacket of Hanley's **At Bay** (London, 1935, 1/285 numbered copies, signed), which Hanley dedicated to Powys. An exceptionally appealing association copy of the expurgated subscriber's edition of Hanley's 6th book, a controversial and powerful story of a thirteen year old boy's victimization while at sea. While the expurgated trade edition (bearing a laudatory blurb by T.E. Lawrence) circulated for a time without difficulty, in November 1934 a raid on a lending library set in motion a prosecution that culminated in a trial in Manchester in March 1935. The principals of Boriswood, and the firm itself, were fined, and **Boy** was declared an "obscene publication." Copies of the expurgated trade edition were seized and destroyed, and although circulation in the U.S. was not impeded at the time, and Jack Kahane issued two pirated Obelisk Press editions from Paris, the book eventually was unavailable until Andre Deutsch republished it in 1990. The degree to which the literary depiction in the text of sexual situations, particularly those involving homosexuality, aroused the ire of the legal authorities, and the machinations of the prosecution and banning, have led to the publishing career of **Boy** being a case study in the annals of the legal suppression of literary realism. The history of the prosecution has been thoroughly detailed by Joseph Pridmore in the Autumn 2004 issue of the online journal, **Pennilesspress**.

GIBBS A6a. YOUNG 1136.

\$2000.

Inscribed - at length - to the Publisher

226. Hanley, James: **THE LAST VOYAGE**. London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1931. Large octavo. Gilt polished buckram, t.e.g. Frontis by Alan Odle. Trace of foxing to endsheets, binding slightly sunned, otherwise a very good or better copy, with a fragment of the glassine and paper flap wrapper laid in.

First edition, published as #5 of the Furnival Books. Foreword by Richard Aldington. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #113 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed to the publisher, at considerable length, by Hanley, concluding "For Phyllis & Alan Steele with kind thoughts and best wishes James Hanley." The bulk of the inscription, which extends over two pages, consists of a thirty-three line account of the firing of a submarine on a ship — the genesis of the story. The frontis is signed in the margin by the artist. Those copies offered for general sale were signed only by the author. Accompanied by an a.l.s. from Odle to Steele (one page, octavo, North Cornwall, nd) returning two signed copies of this book to him, and by an interesting a.l.s. to Steele (2pp, large octavo, Caldron Barn Swanage, 10 June 1931) from Irish poet and essayist/biographer Monk Gibbon about the book and its brutality — "Nothing written out of such a profound instinct of pity could be bad ..." - and responding to a volume by Sassoon Steele had sent him. Steele's 1931 pencil ownership signature appears on the free endsheet.

GIBBS A4a.

\$750.

227. Harris, Thomas: **RED DRAGON**. New York: Putnam, [1981]. Cloth and boards. Fine in dust jacket.

First edition of the author's second novel, source-book for the 1986 Michael Mann mini-masterpiece, **Manhunter** (the first entry in the chronicles of Hannibal Lector) as well as for the later retread.

\$125.

228. [Harrison of Paris]: **Series of Catalogues and Specimen Leaves**. Paris & New York: Harrison of Paris, [1930-32]. Quarto and octavo. Nine items, plus envelope. A couple items a bit foxed, otherwise about fine.

The first, second and third catalogues for the fine press maintained by Wheeler, Wescott and Harrison, ranging for the first printing a mission statement, and descriptions of four forthcoming titles, through the third, announcing **A Calendar ...** and **A Typographical Commonplace Book**. Accompanied by specimen sheets and an order form, including specimens of the Calder Aesop, **Childe Harold**, **Carmen**, and **Venus & Adonis**. Enclosed in the publisher's/distributor's plain envelope.

\$125.

229. Haweis, Lionel: **TSOQALEM A WEIRD INDIAN TALE OF THE COWICHAN MONSTER A BALLAD**. Vancouver, BC: The Citizen Printing & Publishing Co., 1918. Red cloth, stamped in gilt. Original pictorial wrappers bound in. Extremities a bit rubbed, but a very good copy.

First separate edition in book form. Foreword by Charles Hill-Tout. Wrapper design by Norman W. Hawkins. Inscribed presentation copy from "the author," dated 1939. An early work by the photographer/poet/archivist, selected by the Royal Society of Canada for inclusion in its **Proceedings** for 1918.

WATTERS, p.63.

\$150.

230. Heaney, Seamus: **SWEENEY ASTRAY A VERSION FROM THE IRISH**. New York: Farrar, [1984]. Printed wrappers. Uncorrected page proofs of the first U.S. trade edition. Lower fore-corner slightly bumped, otherwise fine.

\$175.

231. [Hecht, Ben]: Ginnes, Abram S. [screenwriter]: **"GAILY, GAILY" SCREENPLAY BY** Los Angeles: Walter Wanger Pictures, Inc / Artists Agency Corp., [undated prior to 1969]. [1], 205 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in AAC wrappers with paper label. Title hand-lettered on spine, author's name hand-lettered on lower edge. very good, or better.

An unspecified but early draft of this adaptation of Ben Hecht's 1963 memoirs of his early days as a reporter in Chicago. The substantial length of this script, when compared to a release time of 107 minutes, implies that substantial revisions and cuts were made subsequent to this draft. Norman Jewison directed the 1969 Oscar nominated release, starring Beau Bridges, Melina Mercouri, Brian Keith, et al.

\$225.

232. Hedin, Robert: **THE STEINWAYS OF AFRICA A PROSE POEM**. [Red Wing, MN]: Red Dragonfly Press, 2005. Small quarto. Handmade paper wrappers, printed label. Fine.

One of ninety copies printed by hand on Iyo paper. Inscribed and signed by the author in the year of publication. The wrapper paper is Mashamba Huro, handmade by women in Zimbabwe.

\$65.

233. Hellman, Lillian, et al: **"THE LITTLE FOXES" BY ... FINAL SCRIPT BY** [Los Angeles: Samuel Goldwyn Inc.], 15 April - 1 May 1941. [2], 181 leaves Quarto. Mimeographed typescript, printed on rectos only. Bradbound in stencil-printed wrappers. Modest use, check-out coupon clipped from first leaf, very good.

Denoted a "Final Script" for this adaptation to the screen by Hellman of her own play, with additional scenes and dialogue contributed by her friends Dorothy Parker and Alan Campbell. However, it is shot through with revised leaves on variously colored papers spanning the two week period above following the date the draft was proclaimed "final." The film was released on 21 August, and was directed by William Wyler, starring Bette Davis, Herbert Marshall, Teresa Wright, Dan Duryea, et al. It garnered nine Oscar nominations, including one for Hellman for Best Screenplay. The confluence of the writing talents of Hellman, Parker and Campbell is notable. The final release credited Arthur Kober with additional scenes and dialogue, not indicated as having been incorporated as yet in this draft. A prefatory leaf includes a statement by Goldwyn stressing the strictly controlled circumstances under which copies of this draft were circulated. The copy in hand is stamped as copy #32.

\$2750.

234. Hemingway, Ernest: **THE FIFTH COLUMN AND FOUR STORIES OF THE SPANISH CIVIL WAR**. New York: Scribner, [1969]. Cloth. First edition, collecting the four stories for the first time in book form. Trace of foxing to top and fore-edges, otherwise about fine in near fine dust jacket with two tiny nicks to flap folds. \$100.

235. [Hemingway, Ernest]: Petitcherc, Denne Bart: **“A FAREWELL TO ARMS” BASED ON THE NOVEL BY ERNEST HEMINGWAY**. [Np]: Bart-Palevsky Productions, [nd. but ca. 1970s]. [1],132 leaves. Quarto. Mechanically reproduced typescript, printed on rectos only of blue stock. Bradbound in hot-stamped wrappers. Title hand-lettered on spine. Very good or better.

An unspecified draft of this unproduced adaptation to the screen of Hemingway's novel. Petitcherc wrote the script for the 1977 adaptation of **Islands in the Stream**. \$125.

236. [Herrup, Henry]: Bjørnvig, Thorkild: **DEN BOBBELTE LYKKE DIGTE**. [Np]: Brøndum, [1982]. Small quarto. Stiff wrappers. Fine in faintly used dust jacket. First edition, limited issue. Illustrated with three original full-page color linoleum cuts by Henry Heerup. One of five hundred copies signed by the artist, from a total edition of 1500 copies. \$275.

237. [Hitchcock, Alfred]: Bridie, James; Alma Reville, and Ben Hecht [screenwriters]: **ALFRED HITCHCOCK'S THE PARADINE CASE FROM THE NOVEL BY ROBERT HICHENS SCREEN PLAY BY** [Culver City]: Selznick International Pictures, 10 December 1946 through 27 February 1947, with inserted prelims dated 25 November 1947. 4,[2],177 leaves. Quarto. Mimeograph typescript, printed on rectos only, of white, yellow, pink and green stock. Bradbound in printed studio wrappers. Wrappers very faintly dusty, otherwise very near fine.

Denoted a “final shooting script,” but with dates revises extending over the following months as above. A production script for this screen version of Hichen's 1933 novel, based on an adaptation by Alma Reville (Hitchcock's wife and collaborator), and a screen play by James Birdie, with additional dialogue contributed by Ben Hecht. The December 1947 release starred Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, et al. Selznick's considerable and almost daily involvement in the rewriting of the script while the film was being shot (beginning on 19 December) is a matter of record, and it would appear from the dating of the revises in this draft that, including the four preliminary leaves recording retakes and added scenes dated 25 November 1947, just over a month away from the premiere, it represents a version adapting to that rewriting. The length of this particular draft is interesting as well, because Selznick cut nearly an hour from the film after Hitchcock turned in his first edit in April 1947. The initial release of the film was greeted with mixed reviews (including, memorably, James Agee's in **The Nation**: “Hitchcock uses a lot of skill over a lot of nothing. The picture never for an instant comes to life. This is the wordiest script since the death of Edmund Burke”), and after its first three initial engagements, Selznick shelved it for several months before it saw general release, after additional cuts and changes were made. Consequently, scripts such as this are significant in the context of the still very much ongoing discussion of the evolution of the final form of the film. \$1850.

238. Hitchcock, George [ed]: **LOSERS WEEPERS POEMS FOUND PRACTICALLY EVERYWHERE**. San Francisco: Kayak Books, 1969. Large octavo. Decorated wrappers. Color plates by the editor/printer/publisher. First edition. One of 1200 copies. Binding crease at toe of spine, else fine. Justice, Merton, J. Tate, and many others. \$50.

239. Holmes, John Clellon: **TYPED LETTER, SIGNED**. [Saint Louis]. Postmarked 23 June 1953. Four pages, on two octavo lettersheets. Near fine, with original envelope.

An important, early, densely typed single-spaced letter to his future wife, and the dedicatee of **The Horn**, Shirley Allen, with conclusion in manuscript, signed "... your[s], John - I love you deeply." Written the year following the publication of **Go**, this letter finds Holmes in St. Louis, visiting with Jay and Fred Landesman, and is typed on stationary for the Crystal Palace, the bar the Landesmans opened in 1952. Holmes first contributed to the second number of Jay Landesman and Gershon Legman's influential and idiosyncratic periodical, **Neurotica** (1948 - 1952). He writes at length and critically of Saint Louis ("... I get a strong feeling of a town going to pot, as though I was detecting the presence of some inner decay not yet perceptible to those who live here ... every district seems to have the same elements as the last: bars with no name - only the neon STAG or GRIESIDIECK or BUDWEISER; the drug stores with screens, flasks in the window; the cheap, paintless food joints ... St. Louis, as a town which encourages people to rot to death, lacks what New Orleans must have in that department ... There is something unbridled about the imagination here that would be unseemly in New York"), and offers observations on the Landesman brothers ("Jay has become a 'dresser'. We saw evidences of it when he was in New York ... So used have I gotten to seeing him this way, that I do not immediately recognize he is a 'character'. One thing that strikes me about the Landesmans is the air of reckless and imaginative individuality with which they vie with one another ... here the Landesmans are accepted as eccentrics, but their eccentricity is not confined to their homes; it blossoms everywhere they go. It is sent into the air like a lovely, short-lived fire-cracker that makes intricate and incredible designs, but just for an instant" He comments on his reading some Fitzgerald short stories earlier that day: "...he, in his own way, sought behind the glitter of his ambitions and his envys [sic] for another person with whom to communicate. The bluntness of a love that aches for recognition is in him; he was married to the wrong girl for that, altho I think their love for one another was both real and could have been lasting. They were simply too young. How glad I am this is not true of us." Holmes included a fine essay on Landesman (and Gershon Legman) in his collection, **Nothing More to Declare**. A fine letter, well in excess of 1500 words, by the acknowledged chronicler of the Beat Generation and author of several of its most significant books. \$850.

240. Holmes, John Clellon: **THE HORN**. New York: Random House, [1959]. Loose sheets, narrow quarto, punched at top and string bound in plain wrappers. Fine.

Original uncorrected long galleys of the author's most memorable novel. Scarce in this format; we've had only one other copy, and know of yet another. \$500.

241. Holmes, John Clellon: **NOTHING MORE TO DECLARE**. New York: Dutton, 1967. Large, thick quarto. Spiral bound printed wrappers. Trace of tanning at edges, title label at lower edge of wrappers, else fine.

Advance, uncorrected trimmed galley proofs of the first edition of this notable collection of essays, including the remarkable portrait of Gershon Legman. Uncommon format. \$350.

242. [Howells, William Dean, and John James Piatt]: **POEMS OF TWO FRIENDS**. Columbus: Follett, Foster and Company, 1860. Gilt decorated brown cloth, t.e.g. Ex-Bowdoin College Library, with deaccession plate on pastedown, small blindstamp and authorship attribution on spine, and small paper shelf-label on spine. One fore-tip frayed, Toronto bookseller's ticket on pastedown, cloth slightly soiled, otherwise about very good.

First edition of Howells's first book, insofar as a joint appearance may be so designated. Howells contributed thirty-three poems, of which only ten were reprinted in his life-time.

BAL 9537. GIBSON & ARMS 60-A. SEVEN GABLES FIRST BOOKS 146. SEYBOLDT, p.40. \$300.

243. Howells, William Dean: **SKETCH OF THE LIFE AND CHARACTER OF RUTHERFORD B. HAYES ... ALSO A BIOGRAPHICAL SKETCH OF WILLIAM A. WHEELER**. New York, Boston & Cambridge: Hurd & Houghton [et al], 1876. vi,195,[2],31,[5]pp. Terracotta cloth, printed black. Two portraits. Errata slip. First edition. Some marginal foxing and occasional spotting, 1877 gift inscription on front free endsheet, otherwise, for this book, a very good copy.

BAL 9572. \$175.

244. Huddleston, Sisley: **EUROPE IN ZIGZAGS ... SOCIAL, ARTISTIC, LITERARY AND POLITICAL AFFAIRS ON THE CONTINENT**. Philadelphia & London: J.B. Lippincott Co., 1929. Large, thick octavo. Decorated cloth. Portrait and photographs. First edition of these personal observations by the indefatigable chronicler of events on the continent. Fine in a near fine example of the highly attractive pictorial art deco dust jacket. \$150.

245. Hudson, W.H.: **THE PURPLE LAND: BEING THE NARRATIVE OF ONE RICHARD LAMB'S ADVENTURES IN THE BANDA ORIENTÁL, IN SOUTH AMERICA, AS TOLD BY HIMSELF**. London: Duckworth & Co., 1904. 355pp. Gilt crimson cloth. Spine and edges a bit darkened, Xmas 1904 gift inscription on endsheet, some foxing early and late, but a good, sound copy.

Second edition of the author's first book, revised and with a new preface. The original two volume edition of 1885 sold poorly at the time and in a subsequent "cheap" issue in one volume. It is uncommon, as is this edition.

PAYNE A1c. \$350.

246. Huelsenbeck, Richard [ed]: **DADA ALMANACH IM AUFTRAG DES ZENTRALAMTS DER DEUTSCHEN DADA-BEWEGUNG** Berlin: Erich Reiss Verlag, [1920]. 160pp. Small octavo. Pictorial wrappers. Plates. Wrappers lightly soiled and dusty, with faint coffee splash on lower wrapper, text slightly tanned (as usual), with faint rippling at edges, staples a bit rusty, otherwise a very good copy.

First edition of what Hugnet denotes "the last of the important Dada publications" (Motherwell, p.152). Published shortly after the great Berlin exhibition on 5 June, contributors include the editor, Tzara, Mehring, Picabia, Ball, Soupault, Arp, Hausmann, Ribemont-Dessaignes, et al. Tzara contributed a "Chronique Zurichoise 1915 - 1919" which includes a detailed list of exhibitions, publications and events.

MOTHERWELL / KARPEL 7.

\$3000.

247. [Hughes, Langston]: **PLAYBILL**. New York 30 September 1957. Volume one, number one (New Series). Pictorial wrappers. About fine.

The first issue of this revamped form of the staple of American theatrical promotional. This issue highlight's Langston Hughes's play, **Simply Heavenly**, and includes his essay, "How Real is Make Believe?" Hughes has signed this copy on the front wrapper (noting his essay appears on p. 17), and has also signed his essay. Not indexed in Dickinson. \$200.

248. Hughes, Langston, and Arna Bontemps: **POPO AND FIFINA CHILDREN OF HAITI**. New York: Macmillan Co., 1946. Red cloth, stamped in black. Frontis and illustrations by E. Simms Campbell. Near fine in very good pictorial dust jacket with small chips at head and toe of spine, and at corners and along bottom edge.

Fifth printing, reprinted photo-offset from the first edition of 1932. An inscribed presentation copy from Hughes: "For Pauli - at this late date! Sincerely, Langston. The Beeches January 29, 1948." Although represented by two former owners as inscribed to Paul Robeson, the far more likely recipient would have been Paul Robeson, Jr., whose common nickname was indeed "Pauli." He was the only child of Robeson and his wife Eslanda, born in 1927. \$850.

249. [Hume, David]: Manstein, General [Cristof Hermann]: **MEMOIRS OF RUSSIA, HISTORICAL, POLITICAL, AND MILITARY, FROM THE YEAR MDCCXXVII, TO MDCCXLIV. A PERIOD COMPREHENDING MANY REMARKABLE EVENTS. IN PARTICULAR THE WARS OF RUSSIA WITH TURKEY AND SWEDEN. WITH A SUPPLEMENT, CONTAINING A SUMMARY ACCOUNT OF THE STATE OF THE MILITARY, THE MARINE, THE COMMERCE, &C. OF THAT GREAT EMPIRE** Dublin: Printed for James Williams, 1770. viii,424,[8]pp. Octavo. Recently bound in handsome three quarter brown morocco and marbled boards, raised bands, gilt label. Occasional modest tanning and faint old stamps of a defunct mercantile library, otherwise a very good copy.

First Irish edition, and first edition in octavo, published in the same year as the London quarto edition. With a prefatory Advertisement composed by David Hume, who oversaw publication of the English text based on the French manuscript sent to him by George Keith, Earl Marischal of Scotland. Editions in German and French appeared in 1771. Modestly uncommon: ESTC locates eleven copies, three of them in North America.

ESTC N22032.

\$750.

250. Huxley, Aldous: **MUSIC AT NIGHT AND OTHER ESSAYS**. New York and London: Fountain Press and Chatto & Windus, 1931. Cloth-backed marbled boards, paper spine label. First edition. One of 842 numbered copies signed by Huxley. Lower fore-corners a bit rubbed, else near fine. \$200.

251. Huysmans, Joris-Karl: **LE DRAGEOIR AUX ÉPICES SUIVI DE PAGES RETROUVÉES**. Paris: Georges Crès at Cie, 1916. Original printed wrappers. Woodcut frontis in color by Louis Jou. About fine, unopened.

Third edition of Huysman's first book, including two chapters here published for the first time in book form. This is one of only of fifteen numbered copies on *Chine*, from a total of edition of 1380 copies. Issued in the series "Les Maitres du Livre."

TALAVRT & PLACE (HUYSMANS) 1c.

\$275.

252. [Irish Church History]: **THE CHURCH OF ENGLAND DEFENDED; WITH THE DISSENTERS REPLY OR, CASES OF CONSCIENCE PROPOS'D TO THE DISSENTING MINISTERS OF DUBLIN; BY CERTAIN YOUNG STUDENTS WHO WERE OF THEIR COMMUNION AND HAVE LATELY JOIN'D WITH THE ESTABLISH'D CHURCH** [Dublin]: Printed in the Year 1709. 16pp. Small octavo. Extracted from bound pamphlet volume. Old stamps of a defunct mercantile library, gutters of pp. 12-15 a bit shallow, but a good copy.

First (?) edition. ESTC locates another printing, possibly dating from the same year, under a variant title: **Queries Propos'd As Cases of Concience [sic], To Dissenting Ministers of Dublin ...** (one copy, at Trinity College, Dublin). This edition is itself rare; ESTC locates copies only at the Royal Irish Academy, Cambridge and Harvard.

ESTC N1810.

\$450.

253. Jacobs, W. W.: **MANY CARGOES**. London: Heinemann, 1898. Bright red cloth, stamped in black. Frontis. Spine sunned and a bit worn at tips, rear inner hinge cracking, tissue guard offset on title, small spot on upper cover, but a good or better copy.

First edition, Colonial issue, of the author's first book, comprised of first printing sheets. With a leaf of Colonial ads inserted. Pasted to the front endsheet is a one page a.l.s. from the author to an appreciative reader, 25 July 1906.

\$225.

254. [James, Henry]: Bercovici, Leonardo [screenwriter]: **CONTINUITY & DIALOGUE ON ... "THE LOST MOMENT"** [Hollywood: Walter Wanger / Universal Pictures], 29 September 1947. Ca. 100 leaves, foliated in reel format. Quarto. Mimeographed typescript, punched and bradbound at top. Title leaf a bit frayed and sunned, with a few small chips, otherwise very good.

A dialogue and continuity script for this adaptation to the screen of Henry James's novel, **The Aspern Papers**. The November 1947 release was directed by Martin Gabel, and starred Robert Cummings, Susan Hayward, Agnes Moorehead, et al.

\$150.

255. Josephson, Matthew: **TYPED LETTER, SIGNED**. Gaylordsville, CT. 11 May 1931. One page. Quarto. Folded for mailing, a bit dust-smudged on blank verso, otherwise very good.

To "Dear Coby" (i.e. literary agent and editor Coburn Gilman, 1893-1967). A friendly letter between old friends: "While strenuously engaged in moving about

the world, I have not before this found a moment to thank you for locating and sending me the passage in Proust. How aptly it fitted my volume, as epigraph to the book itself ... I have a long memory, I believe, so I clutched for the passage vaguely. But you, in you I feel a scholar has been lost to the world, while only an editor of *Travel* was gained ... Scholars and searchers-in-archives are derided fashionably nowadays; and I myself have not really the temperament to be such a one. But where would we be without them? Poor Rousseau himself was certainly subject to the most negligent editing, and subsequently to a prejudice based upon spurious memoirs and documents, which Sainte-Beuve and Morley swallowed whole" He continues with recommendations of reading, and account of current travels and activities, plans for a visit, and queries if Gilman knows "of any good critical articles on Rimbaud in the files of the *Mercure*, or N.R.F. which I seem to remember you having" Ca. 300 words. Josephson (1899-1978) was a central figure of the expatriate 1920s, serving as founding co-editor of **Broom** and associate editor of **transition**. He published several studies of 18th-19th century French literary figures prior to embarking on a distinguished career as an economic historian. \$100.

256. **JOURNAL FOR THE PROTECTION OF ALL BEINGS**. San Francisco: City Lights Book Store & Beach Books 1961- 1968. Whole numbers one and two (of three published in the original iteration). Tall quarto. Printed wrappers. Photographs and illustrations. White wrappers slightly tanned and lightly smudged, text stock uniformly slightly tanned, as usual, but a very good set.

Edited by Ferlinghetti, Michael McClure, David Meltzer, et al. Number one (denoted the "Love-Shot" issue) includes work by Merton, Snyder, Artaud, Corso, Ginsberg, Burroughs, Duncan, Mailer, et al, and was printed in an edition of only one thousand copies. The second, under the subtitle, **On The Barricades Revolution & Repression**, appeared on Bastille Day and is wholly turned over to coverage of the May Revolution in France.

COOK 33 & 70.

\$85.

257. Joyce, James: "**CONTINUATION OF WORK IN PROGRESS**," contained in **transition 23**. The Hague: Servire Press, July 1935. Pictorial wrappers (after Paul Klee). Plates. Wrappers a bit dusty and rubbed, crease to spine, but a good copy (without the separate **Testimony** supplement).

SLOCUM & CAHOON C70.

\$75.

258. Joyce, James: "**CONTINUATION OF A WORK IN PROGRESS**," contained in **transition 22**. The Hague: Servire Press, February 1937. Pictorial wrappers (by Sophie Tauber-Arp). Wrappers a bit darkened and faintly soiled, spine ends worn, a few small marginal spots, but a good copy. Includes the index to preceding issues.

SLOCUM & CAHOON C70.

\$75.

259. Joyce, James: **FINNEGANS WAKE FRAGMENTS...SUVIS DE ANNA LIVIA PLURABELLE**. [Paris]: nrf / Gallimard, [1962]. Printed wrappers. A fine, unopened copy First edition, limited issue, of these adaptations into French by Andre du Bouchet, accompanied by the earlier translation of **Anna Livia Plurabelle** undertaken by Beckett, Jolas, Monnier, Soupault, et al, and an introduction by Michel Butor. One of 67 numbered copies on *vélin pur fil*. \$450.

260. Kafka, Franz: **THE METAMORPHOSIS**. [South Portland, ME]: The Ascensus Press, 1992. Small folio. Cloth and marbled boards, gilt spine label. Fine.

One of fifty numbered copies printed in Fairfield type on Mowhawk Superfine, bound by Gray Parrot. The translation is by Stanley Corngold. \$165.

261. Keller, Helen: **TYPED LETTER, SIGNED**. Westport, CT. 27 December 1941. Quarto. One page, ca. 150 words. Signed in full, characteristically in pencil. Matted and attractively framed under glass.

To a "Mrs. Murphy," written in the wake of Pearl Harbor, and in gratitude for a gift: "The colt is a darling! I have put him on my make-believe ranch with a Texas Longhorn, some sacred deer from Nara, your elephant, an Akita dog, a turtle from the canyons of Texas, and they form an admirable Happy family." She continues: "...With war everywhere and the United States brutally attacked it was hard for me not to grieve, but the holy challenge of Christmas quickened my faith. I realized that if mankind is to emerge from under dictators' feet and walk erect and free, we must meet this cataclysm, yes, and its millionfold afflictions in the valiant Spirit of Him who came that all might have life, and have it more abundantly...." \$750.

262. Kent, Rockwell: **ORIGINAL PENCIL DRAWING WITH WATERCOLOR, SIGNED**. [Np. ca. 1917 - 1920]. Pencil, with watercolor highlights and fill. Approximately 28 x 21.5 cm, on artboard, affixed to later mat board (the latter 35.5 x 25 cm). A bit dust darkened, with two small spots in the left blank portion of the sheet, otherwise very good.

A charming period drawing, inscribed as a gift to his model, Hildegard Hirsch, in the lower margin: "Rockwell To Hildegard." Hirsch, a performer with the Ziegfeld Follies, was both Kent's model and his lover. That she may have been the model for this lively depiction of a woman in a short dress with high collar and half-sleeves, arms raised, with a tight period flapper's hat, is a good possibility. \$6000.

263. Kent, Rockwell: **CHART OF THE ENTRANCE TO RESURRECTION BAY, ALASKA, LENAI PENINSULA** [caption title]. [New York. 1920]. Landscape format. Plate size 27.5 x 36cm, plus margins. Matted and framed under glass. Three visible short, closed tears in left margin, otherwise very good or better (BUT not examined out of frame).

A rare, special separate impression on laid paper of Kent's fanciful and decorative map originally drawn for use as the endsheets of his first book as sole author, **Wilderness**. The map's printing in that context is on wove paper, and Kent inscribed another copy of this form, describing it as one of ten separate copies printed. This copy is also inscribed and signed by Kent in the lower margin: "For my friend Charles Cudaliff - Rockwell Kent 1962." \$1750.

Original Linecut Printing Plates

264. Kent, Rockwell: **Complete Set of Linecut Plates for Kent's Illustrations for THE MEMOIRS OF JACQUES CASANOVA DE SEINGALT**. [New York. ca. 1925]. Twelve copper faced plates, individually mounted on wooden blocks for printing. Some occasional minor surface rubbing, but in remarkable state of preservation.

The complete suite of printing plates utilized for printing Kent's frontispieces for the twelve volume edition of Casanova's **Memoirs...** published by subscription in 1925 by Aventuros, and overseen by Robert Leslie. The undertaking was the first of Kent's ventures in creating illustrations for "classic" texts, and when one of these linecuts was exhibited in the superb 1997 Grolier Exhibition of Rockwell Kent, it was noted this "is the only complete set of uncanceled linecuts of any early Kent book. How they came to be preserved is unknown, as most metal linecuts were routinely melted down."

GROLIER (STANLEY) 19.

\$7500.

265. Kent, Rockwell [illustrator]: **CITY CHILD POEMS BY SELMA ROBINSON WITH DECORATIONS BY....** New York: The Colophon Ltd., 1931. Cloth and decorated paper over boards, paper spine label. Fine, in matching slipcase.

First limited edition. One of three hundred numbered copies, printed on Shogun paper at the Walpole Printing Office, signed by the author, and by Rockwell Kent with a variant of a finger print. This limited edition includes a lithograph not included in the trade edition. \$300.

266. Kent, Rockwell: **SERMILIK FJORD** [Original Lithograph]. [New York: George Miller, [1931]. Landscape format, image size 33.5 x 47 cm, plus margins. Professionally matted and framed for the former owner under UV Plexi. Not examined out of frame, but visibly about fine, with a very minimum amount of the typical fading to the fugitive blue.

A beautiful example of one of Kent's best lithographs, and one of his uncommon undertakings with color. In addition to the primary lithograph in black and white, a blue tint was printed from a lithograph stone, and a reddish-brown color was added via a zinc plate. An edition of 150 copies was prepared, each signed by Kent in the margin, and the stones and plate were effaced. The image depicts an encampment along the Fjord, and it is one of the most significant separate prints based on Kent's periods of residence in Greenland between 1929 and 1935.

BURNE JONES 65. ZIGROSSER 52.

\$6000.

267. Kent, Rockwell: **THE BOOKPLATES & MARKS OF ROCKWELL KENT WITH A PREFACE BY THE ARTIST [with:] LATER BOOKPLATES & MARKS OF ROCKWELL KENT WITH A PREFACE BY THE ARTIST.** New York: The Pynson Printers, 1929 - 1937. Two volumes. Small octavo. Gilt cloth. Extensively illustrated. Some sunning to extremities, spine tips of second volume nicked, but a good set, with the prospectus for the first volume, but without the dust jackets. Enclosed in later custom clamshell slipcase.

First editions. Each one of 1250 numbered copies, signed by Kent on the colophon. The first volume was distributed by Random House, the second directly by the Pynson Printers. \$500.

268. Kelsey, Ken: **SOMETIMES A GREAT NOTION.** New York: The Viking Press, [1964]. Cloth. First edition, the much less common variant state, with the publisher's logo oddly and inappropriately present on the second half-title after the dedication, rather than on the primary half-title. Fine in a near fine example of

the preferred form of the dust jacket, with two lines of bio on the rear flap and photo attribution to "Hank Krangler" (with a light rub to front panel and a minute closed tear at the lower edge). \$350.

269. [King, Stephen]: Darabont, Frank [screenwriter]: **"RITA HAYWORTH & SHAW-SHANK REDEMPTION" SCREENPLAY BY....** [Np]. 22 February through 14 June 1993. [2], 119 leaves plus lettered inserts. Quarto. Mechanically reproduced typescript, bradbound, with lower wrapper. Printed on rectos only of white, yellow, pink and blue stock. Ink copy number in corner of title leaf, light use, a few pencil notes, very good.

Denoted a "Final Draft," but with revised leaves dated over the span above on colored papers. The Oscar nominated adaptation by Darabont of Stephen King's short story. Darabont also served as director for the September 1994 release, starring Morgan Freeman, Tim Robbins, et al. Regarded by some as one of the better films of its year. \$350.

270. Kipling, Rudyard: **ADDRESS BY ... AT THE ANNUAL DINNER OF THE ROYAL COLLEGE OF SURGEONS, LONDON, FEBRUARY 14, 1923.** Garden City: Doubleday, 1923. Cream wrappers, printed in green. First U.S. edition, printed for copyright purposes. A fine copy.
STEWART 551. RICHARDS A340. \$150.

271. [Klemm, Walther]: Defoe, Daniel: **DAS LEBEN UND DIE GANZ UNGEMEINEN BEGEBENHEITEN DES WELTBERÜHMTEEN ENGELLÄNDERS ROBINSON CRUSOE: WELCHER DURCH STURM UND SCHIFFBRUCH ... AUF EINE UMBEWOHNTE INSULGERATEN ... UND ZULETZT DURCH SEERÄUBER ... BEFREIETWORDEN** Leipzig: Friedrich Dehne, 1919. Small folio. Quarter vellum and pastepaper over boards. Plates. Boards a bit darkened and rubbed at edges, otherwise a very good copy, internally fine.

First edition of these translated excerpts, accompanied by ten original full-page stone lithographs by Walther Klemm (1883- 1957), each signed in the margin in pencil by the artist. One of three hundred numbered copies printed by Dietsch & Brückner in Weimar, with the lithographs printed under the supervision of the artist at the School of Visual Arts in Weimar. In 1913 Klemm joined the faculty at the Weimarer Kunsthochschule, and in the following decades illustrated a number of significant texts, along with producing individual prints and series. \$600.

272. Kryss, T.L., and RJS: **DIALOGUE IN PALE BLUE.** Cleveland: Broken Mimeo Press, 1969. Oblong small quarto. Stiff wrappers, with stamped labels. Light sunning to wrapper, one corner crease, very good.

First edition. One of 200 copies, each unique, assembled by hand. The contents consist entirely of pasted in, cut and folded blue paper constructions. \$60.

273. Lafferty, R.A.: **GOLDEN GATE AND OTHER STORIES.** Minneapolis: Corroboree Press, 1982. Gilt cloth. Plates (including color plates). First edition, limited issue. One of one thousand numbered copies, signed by the author. Fine, without dust jacket, as issued. \$125.

274. [Lane, John]: Bodley, Thomas: **THE LIFE OF SIR THOMAS BODLEY WRITTEN BY HIMSELF**. London: Privately Reprinted for John Lane and his Friends, Christmas 1894. 12mo. Cloth backed printed wrappers. Wrappers worn at edges, with shallow losses and corner chips, internally very good.

First edition thus, with an Introduction by John Lane. A fine association copy, inscribed by Lane with "kind regards" to critic/translator Lewis James May, author of the important study, **John Lane and the Nineties** (1936). \$275.

275. Larsson, Raymond Ellsworth: **GROUP OF MANUSCRIPT POEMS, LETTERS, AND POSTCARDS, SIGNED**. New York, etc. 1940- 1953. 15 pages. Folio, octavo, 12mo. Including postcards, folded leaflets, folded lettersheets, long galleys, etc. Accompanied by several corresponding envelopes. Good to near fine.

An extended exchange, largely in the form of copies of poems sent by Larsson to fellow poet/critic James Gallagher. Included are one t.l.s.; one a.l.s.; one t.p.c.s.; two poems typed on postcards, signed; three autograph poems, signed; two folded sheets in the form of booklets, with typed poems, signed; and a long galley of a poem, on two sheets, inscribed, with manuscript additions. The letters relate largely to publishing and his writing, Gallagher's appearance in **Spirit**, etc. Larsson was identified early on with both the regional poets of Wisconsin, and the Paris expats of the 1920s, though only resident there for 1926-7. He contributed to the **Americans Abroad** anthology (where he is described as "one of the founders and editors of several small magazines") and contributed a volume to the distinguished **Modern Editions Poetry Series**. In later years his concern was, as here, with Catholic devotional poetry. \$275.

276. **LARUS THE CELESTIAL VISITOR**. Lynn, MA: The Press of the Lone Quill, May 1927 through April/June 1928. 1:3-5/7 (in three issues, of five published). Large Octavo. Original printed wrappers. Light fraying to overlap wrapper edges, some modest soiling to wrappers, but very good.

Edited by John Sherry Mangan and Virgil Thomson. A short-lived, excellent little magazine. Among the contributors to these issues are: Mary Butts, Yvor Winters, Conrad Aiken, R.P. Blackmur, Gertrude Stein, Erik Satie, Cuthbert Wright, Pierre de Massot, Robert McAlmon, Bernard Fay, et al. The final number is a triple number.

HOFFMAN, et al, pp. 286.

\$150.

277. Laughlin, James: **REPORT ON A VISIT TO GERMANY (AMERICAN ZONE) 1948**. [Lausanne: New Directions], 1948. 16mo. Printed wrapper over plain wrapper. First edition. One of two hundred numbered copies printed on Guarro in Garamond types (the entire edition). Signed by Laughlin on the half-title (though not so issued). Stray pen stroke on half-title, else fine. \$150.

278. Laughlin, James: **IN ANOTHER COUNTRY POEMS 1935-1975....** [San Francisco]: City Lights, [1978]. Small octavo. Green cloth. First edition, clothbound issue (one of an unknown - but likely relatively small - number of copies thus, from a total printing of two thousand copies). Edited, with a foreword, by Robert Fitzgerald. With the author's presentation inscription to a couple of literary friends.

About fine in lightly rubbed dust jacket with creased tear at lower edge of rear panel.

COOK 126. \$65.

279. Laughlin, James: **STOLEN & CONTAMINATED POEMS**. [Isla Vista]: Turkey Press, 1985. Large octavo. Cloth and paper over boards. Fine, without dust jacket, as issued.

First edition, limited issue. One of two hundred numbered copies printed on Frankfurt Cream paper in Dante type, from a total edition of 240 copies, signed by the author. There were forty deluxe copies printed on handmade paper. \$150.

280. Laughlin, James: **SELECTED POEMS 1935-1985....** [San Francisco]: City Lights, [1986]. Cloth. First edition, clothbound issue (one of three hundred copies thus, from a total printing of three thousand copies). Foreword by Marjorie Perloff. With the author's characteristic initialed presentation inscription. About fine in lightly rubbed dust jacket.

COOK 170. \$65.

281. [Laughlin, James]: **PAIDEUMA A JOURNAL DEVOTED TO EZRA POUND SCHOLARSHIP**. Orono, ME: National Poetry Foundation, "Spring, Fall, Winter 2002" [i.e. Spring 2004]. 395,[3]pp. Pictorial wrappers. Photographs and illustrations. Fine.

The special James Laughlin Tribute issue, guest edited by Emily Wallace, including essays, poems and tributes to JL, a checklist of his publications, poems by JL, and much more, from a multitude of contributors. \$20.

282. Lee, Lawrence: **ENCOUNTER BY NIGHT**. Ivy Depot, Va: [Printed by James and Elizabeth Wells, December], 1937. Open sewn boards, decorated label. Color decorations. Label a bit marked and smudged, binding glue darkened, otherwise a very good copy.

First edition. One of only fifty copies printed by the principals of the Slide Mountain and Bowling Green presses. A relatively early work by the Alabama poet. \$55.

283. Legman, Gershon: **LOVE & DEATH A STUDY IN CENSORSHIP**. [New York]: Breaking Point, [1949]. Red stiff wrappers, printed in black. A few small splash-marks to upper wrapper, spine sunned, otherwise a very good copy.

First edition, wrapper issue, of Legman's most significant polemic, an influential exploration of sex and violence in literature and the popular media. An unknown (but relatively small) number of copies were issued in cloth. \$75.

284. Legman, Gershon: **TYPED LETTER, SIGNED**. Valbonne, France. 25 June 1981. Two pages, closely typed on recto and verso of airmail flimsy letterhead for **Kryptádia**. Torn in half (and repaired) by Legman (as noted in the text), otherwise very good, with return address flap stapled at upper corner.

To novelist and old acquaintance John Clellon Holmes, thanking him "for your splendid introduction to Landesman's piracy of **Neurotica**, just appeared. Lovely

mannered writing : your hand has not lost its cunning. From the balanced blinding light of Auschwitz to the technological dark of Hiroshima; water-treading in savorless gruel (and of which of us couldn't that be said?!), right on through lots you enjoyed writing as much as I enjoyed reading, and ending on the relentlessly refurbished retro naughahyde extruded by Taiwan computers ... It's a good piece." He continues, at considerable and humorous length, attacking Landesman's account of circumstances surrounding the publication of **Neurotica**, passing on news, and describing his poor health. Ca. 700 words. \$100.

285. Levertov, Denise: **THE DOUBLE IMAGE**. By Denise Levertoff. London: The Cresset Press, 1946. Cloth. First edition of the author's first book. Fine in lightly foxed, price-clipped dust jacket.
WILSON A1. \$250.

286. Levertov, Denise: **OVERLAND TO THE ISLANDS**. Highlands: Jonathan Williams, 1958. Stiff wrappers. Frontis. Light tanning to wrappers, else very good in lightly soiled dust jacket with a few small spots and nicks and creasing to the top edge.
First edition, trade issue, of the author's fourth book, limited to 450 copies issued as **Jargon 19**.
WILSON A 4. \$225.

287. levy, d. a.: Kirby Congdon, and Carl Larsen: **3 ONE ACT PLAYS**. [Torrance, CA: Hors Commerce Press, 1964]. Quarto. Mimeographed text, stapled into printed wrappers. Wrappers tanned at edges, and as often, the red tape that originally back the spine is gone (a remnant is laid in); a good copy, internally near fine.
First edition. One of 150 copies printed. Prints levy's "IN Group," Congdon's "Here I Am!," and Larsen's "Who's Afraid of Edward Albee?"
LOWELL 9. \$100.

288 levy, d. a. [ed]: **THE MARRAHWANNA QUARTERLY**. Cleveland: Renegade Press, 1965. Whole number one (of 14 published through 1968). Small oblong octavo. Printed wrappers. Illustrations. A very good copy.
Edited by d.a. levy. Limited to 150 copies. Vintage levy, set and printed by hand, with contributions by M. Randall, Kiviat, Katzman, et al. Uncommon.
CLAY & PHILLIPS, p.285. LOWELL B2(1). \$350.

289. levy, d. a. [ed]: **THE MARRAHAWANNA QUARTERLY**. Cleveland: Renegade Press, 1965. Whole number three (of 14 published through 1968). Small oblong octavo, with oversize inserts. Printed wrappers. Illustrations on colored stock. A very good copy.
Edited by d.a. levy. Limited to two hundred copies. Vintage levy, set and printed by hand, with contributions by Bowering, W.E. Wyatt, R. Salamon, et al.
CLAY & PHILLIPS, p.285. LOWELL B2(3). \$350.

290. levy, d. a.: **CLEVELAND UNDERCOVERS**. Cleveland: 7 Flowers Press, 1966. Pictorial wrappers (by dagmar). Folding broadside insert in rear. Very light soiling to wrappers, but a near fine copy.

First edition, ordinary issue. One of five hundred copies. Sixty-five special copies were equipped with "freak covers" by levy. "...it being more romantic to / wreck in San Francisco than / to be a discrepancy in Cleveland."

LOWELL A15. \$500.

291. levy, d. a.: **TANTRIC STROBE PARTS 1 & 2** [wrapper title]. Cleveland: Ghost Press, [1967]. [12] leaves. Quarto. Mimeographed typescript, in pictorial wrapper by T.L. Kryss with wallet flap and mimeo text panel onlaid onto lower wrapper. Lower fore-corner bumped, wrapper faintly dusty, but a very good copy.

First edition. One of 150 copies published as "Persecuted Poets Series #2." In addition to the wrapper, two interior leaves (one a leaf from the Cleveland phone book) feature color screenprints by Kryss.

LOWELL A35. HORVATH & TAYLOR B-6. \$250.

292. levy, d. a.: **TOMB STONE AS A LONELY CHARM A POEM**. [Sacramento: Runcible Spoon, 1967]. Pictorial wrappers. Mimeographed typescript. First edition of the first volume of this trilogy. One of 500 copies. Fine.

LOWELL A37. HORVATH & TAYLOR B8. \$45.

293. levy, d. a.: **POEM FOR BEVERLY**. [Cleveland: Cold Mountain Publishing Co., December 1968]. Silk-screen decorated wrappers by T.L. Kryss. Mimeographed typescript. First edition. One of 400 copies. A couple of small nicks at slightly sunned lower edge, else near fine.

HORVATH & TAYLOR B12. LOWELL A40. \$45.

294. levy, d. a.: **POEMS** [wrapper title]. [Madison, WI]: Quixote Press, [1968]. Narrow folio (35.5 x 10.5 cm). Mimeographed text, stapled in mimeographed stiff wrappers. Wrappers a bit tanned and faintly dust-soiled, otherwise very good or better.

First edition. Although not explicitly stated, Lowell records the edition consisted of 150 copies.

LOWELL A41. HORVATH & TAYLOR B-15. \$350.

295. levy, d. a.: **PROSE: ON POETRY IN THE WHOLESALE EDUCATION & CULTURE SYSTEM**. [Milwaukee: Gunrunner Press, 1968]. Printed wrappers. First edition. One of three hundred copies printed. Wrappers a bit smudged and soiled, internally fine.

LOWELL A38. \$65.

296. levy, d. a.: **THE TIBETAN STROBOSCOPE**. [Cleveland: Ayizan Press, 1968]. Quarto. Pictorial self-wrappers. Illustrated throughout. Usual modest tanning to newsprint, otherwise near fine.

First edition. According to Lowell, four thousand copies were printed, but levy destroyed three thousand copies prior to his suicide. "... an experiment in destructive writing, 'other' communications and 'concrete' prose."

LOWELL A44. HORVATH & TAYLOR P-167. \$275.

297. levy, d. a.: **ZEN CONCRETE**. [Vancouver: Blewointment Press, 1968]. [22] leaves plus oversize folded broadside laid in. Quarto. Mechanically reproduced typescripts and reproduced mimeos, stapled into pictorial wrapper with wallet edge foldover from lower wrapper, stapled attachment on lower wrapper. Very good.

First edition. One of three hundred copies. The accompanying broadside prints "The Subreal Nark Dream." Among the most significant of Levy's primary collections of concrete work, some of it rendered in intentionally illegible format from mimeo stencils. A much augmented posthumous collection appeared under a similar title.

LOWELL A39. HORVATH & TAYLOR B-16. \$450.

298. levy, d. a.: **THE BEGINNING OF SUNNY DAWN & RED LADY**. [San Francisco: Open Skull Press, 1969]. Pictorial wrappers (by Doug Blazek). A few faint smudges to wrappers, otherwise fine.

First joint edition, the first work having appeared by itself in the Ghostflower Press edition of the previous year. One of five hundred copies.

LOWELL 47. \$65.

299. levy, d. a.: **THE BEGINNING OF SUNNY DAWN & RED LADY**. [San Francisco: Open Skull Press, 1969]. Quarto. Pictorial wrappers (by Barbara O'Connelly). A few faint smudges to wrappers, otherwise fine.

First joint edition, the first work having appeared by itself in the Ghostflower Press edition of the previous year. One of five hundred copies. This copy is a variant, bound in the oversize pictorial wrapper designed for **Songs for Dead Children** published by the Black Rabbit Press the same year, with a manuscript note by the publisher identifying same.

LOWELL 47. \$125.

300. levy, d. a.: **THE TIBETAN STROBOSCOPE**. [Madison: Quixote, ca 1969]. Quarto. Pictorial self-wrappers. Illustrated throughout. Second edition, printed offset from the original newsprint edition, in red. Light use, very good. \$40.

301. levy, d. a.: **THE MADISON AND SUBURBAN MONASTERY DEATH POEMS** [etc]. Madison, WI: Quixote Press, [1972]. Quarto and smaller. Three stapled booklets and one set of loose collages and poem cards inserted into printed folder, along with other broadsides and leaflets. Enclosed in lightly used printed pictorial envelope with short tear

Second edition of this posthumous reprise of some of Levy's publications, first printed in 1969 as IV:6 of **Quixote**, and including **The Tibetan Stroboscope**, **Private No Parking**, etc. Five hundred sets were assembled, and five hundred copies of the afore-mentioned works were distributed separately. The envelope is a reproduction of a silkscreen by Kryss. \$150.

302. levy, d. a., et al: **FOR JOHN R. SCOTT A WRITTEN TESTIMONIAL....** Cleveland: Ghost Press, March 1968. [14] leaves. Quarto. Mimeographed typescript bound in screen-printed wrappers (by T.L. Kryss). Illustrations. Lower edge of upper wrapper a bit dust marked, otherwise very good or better.

First edition. One of 255 copies. The contributors are d.a. levy, r.j.s., T.L. Kryss and D.r. Wagner, in support of John Scott, who was then serving a sentence of 2 years in the Cuyahoga County Workhouse. \$35.

303. levy, d. a., et al: **YUKANHAVYRFUCKINCITIBAK** [wrapper title] **D.A. LEVY: A TRIBUTE TO THE MAN AN ANTHOLOGY OF HIS POETRY**. Cleveland: Ghost Press, [1968]. Large, thick quarto. Tape-backed pictorial wrappers. Mimeographed text. Illustrated. Toe of spine bumped and creased, with short tears to spine tape, wrappers and edge a trifle dusty, otherwise a very good copy.

First edition. One of 1000 copies. Edited by rjs, and illustrated with six original screenprints by T.L. Kryss. An extraordinary assemblage of texts by levy (the most substantial to date) as well as testimonials by friends and fellow poets, published in aid of the Levy Defense Fund. Contemporary press coverage of his arrest and the aftermath is reproduced.

LOWELL A45.

\$350.

304. Lewis, Wyndham [ed]: **BLAST ... REVIEW OF THE GREAT ENGLISH VORTEX NO.1** [and] **NO.2**. Santa Barbara: Black Sparrow Press, 1981. Two volumes. Quarto. Plates. Cloth and printed or decorated boards. Edges a bit dusty, lower edges a bit shelf marked, otherwise near fine in modestly soiled unprinted jackets.

Excellent photo-offset facsimiles of the two original issues of **Blast** (1914-5), the central literary and artistic organ of British Vorticism. A prefatory essay by Brad Morrow appears in the first number, and he has signed this copy. The first number includes the important "Blast Manifesto," and the second number is formally designated the "War Number." Literary contributors to the two numbers include Lewis, Pound, Eliot, Hueffer, West, Gaudier-Brzeska, et al. Illustrative matter by Lewis, Wadsworth, Roberts, Epstein, Gaudier-Brzeska, Nevinson and others appears. An essential modernist literary and artistic periodical. This is one of five numbered sets of the deluxe issue, with each volume denoted an "Editor's Copy," in addition to two hundred numbered and twenty-six lettered sets.

MORROW & LAFOURCADE C1-2 (ref). GALLUP (POUND) C148-9,194-5 (ref). \$250.

"Company" Work

305. **LIBERTÀ DELLA CULTURA BOLLETINO** Rome: Comitato Italiano per la Libertà della Cultura, July 1951 through March 1954. Whole numbers two through nineteen. Eighteen issues. Legal format, quarto and small quarto. Stapled printed sheets and printed self-wrappers. First two issues folded for mailing, light use, last leaf of first number and some extremities tanned, else very good.

Editor unspecified. The bulletin of the Italian branch of the Congress for Cultural Freedom, the covertly CIA backed association aimed at rechanneling the prevalent anti-Fascist, pro-socialist sentiments of artists and intellectuals in directions more opposed to Soviet-style communism. Ignazio Silone, Eugene Montale, and other prominent writers figure large in the proceedings and text. An interesting branch of the much larger operation that supported other periodicals, such as **Encounter** and **Preuves**. \$200.

306. [Lindbergh, Charles and Anne Morrow]: Schulberg, Budd: **FALLEN FROM GRACE TELEPLAY BY ... STORY BY ...** Los Angeles: Cypress Point Productions, 23 February 1984. [1],142[1] leaves. Quarto. Mechanically reproduced typescript, printed on rectos only. Brad bound in hot-stamped wrappers. Title lettered on spine, otherwise very good or better.

A "revised second draft" of this original teleplay by Schulberg, based on a story by Schulberg and Stan Silverman. The project evidently never came to fruition, which is a shame, as it is an interesting three hour recreation of Charles and Anne Lindbergh's travels to Germany in the 1930s and their activities during the period after the U.S. entered the War. The subject has been treated in a documentary fashion in years since, but the idea of a treatment such as this of the sensitive issue might have been difficult to consider putting into production with one of the principals still living at the time. \$175.

307. Lindsay, Howard, and Russell Crouse: **CLARENCE DAY'S LIFE WITH FATHER MADE INTO A PLAY BY** New York: Knopf, 1940. Large octavo. Gilt cloth. Frontis. About fine in lightly frayed foil-finish pictorial dust jacket.

First edition of this adaptation. Introduction by Brooks Atkinson. Inscribed on the front endsheet to Oscar Serlin, the play's producer and the dedicatee: "To Oscar Please don't forget to look at the dedication of this book - and it goes for me too Peg -." The identity of 'Peg' is not easily ascertainable. The source for the 1947 film adaptation, starring William Powell, Irene Dunne and Elizabeth Taylor. \$125.

308. Lindsay, Vachel: **GENERAL BOOTH ENTERS INTO HEAVEN AND OTHER POEMS ... WITH AN INTRODUCTION BY ROBERT NICHOLS.** London: Chatto & Windus, 1919. Gilt cloth. Trace of sunning at edges, bookplate, else a very good copy.

First U.K. issue of the author's first trade book, comprised of U.S. sheets, with the prelims and Nichols's Introduction inserted as a separate signature. Signed by Lindsay on the front free endsheet. \$125.

309. **THE LITTLE REVIEW.** New York. May/June 1920 through January/March 1921. VII:1-4. Large octavo. Four issues. The entire volume, bound up in decorated boards, paper label, untrimmed, original wrappers bound in. From the library of Carl Van Vechten, with his pictorial bookplate. Head and toe of spine a bit chipped, but the issues are in unusually nice, untrimmed state.

Edited by Margaret Anderson and Jane Heap, with occasional distinguished foreign editors, most notably Ezra Pound. One of the defining literary periodicals of the Modernist era, about which much has been written, and little more need be said here. Contributors to these numbers include Hueffer, Pound, Rodker, Anderson, Williams, Butts, Hecht, Cowley, Barnes, Loy, Demuth, McAlmon, Crane, and, of course, Joyce, with three episodes from **Ulysses**. HOFFMAN, et al, p. 245. \$600.

310. Longfellow, Henry W.: **AUTOGRAPH LETTER, SIGNED.** Cambridge. 8 October 1867. 3pp. Folded octavo lettersheet. Slightly tanned at edges, portion of fold torn away, evidently due to having been extracted from an album or book at some time, with possible loss of a hyphen, otherwise very good.

Longfellow writes an unspecified recipient ("My Dear Sir"), evidently in response to receipt of a book, which he has read "with great interest and pleasure. There is a good deal of beauty and freshness in it and a certain flavor of the soil which I much like. You will not, however, expect from me any extended criticism. That would be out of place...." \$500.

311. Machen, Arthur: **FAR OFF THINGS**. London: Martin Secker, [1922]. Light green cloth. Cloth darkened and a bit soiled and handled, but a sound copy.

First trade edition. A good association copy, inscribed by the author in the month of publication on the front free endsheet: "Lady Benson from her old attached servant Arthur Machen Michaelmas: 1922." Machen had played as a member of the Benson Theatrical Company from 1901 to 1909, and they remained friends thereafter. At the dinner party honoring his 80th birthday, Lady Benson was seated to his immediate right. Actual Machen presentation copies to intimates, as opposed to those solicited of him, and paid for by their recipients in coin of the realm, are uncommon these days.

GOLDSTONE & SWEETSER 20c. \$225.

312. Machen, Arthur: **DREADS AND DROLLS**. London: Martin Secker, 1926. Large octavo. Medium green cloth. Cloth darkened and a bit soiled and handled, but a sound copy.

First trade edition. A good association copy, inscribed by the author the day after publication on the front free endsheet: "Lady Benson from her old attached servant Arthur Machen November 15 1926." Machen had played as a member of the Benson Theatrical Company from 1901 to 1909, and they remained friends thereafter. At the dinner party honoring his 80th birthday, Lady Benson was seated to his immediate right. Actual Machen presentation copies to intimates, as opposed to those solicited of him, and paid for by their recipients in coin of the realm, are uncommon these days.

GOLDSTONE & SWEETSER 34b. \$225.

313. **THE MAGAZINE A LITERARY JOURNAL**. Beverly Hills, CA.: The Magazine Corporation, December 1933 through May/June 1935. I:1,4,5,6 and II:3-6 (lacking four numbers for all published). Seven issues. Quarto. Printed wrappers. A few staples a bit rusty, last issue damp marked at edges, II:3 faintly damp marked in lower margin, otherwise an unusually good lot.

Edited by John McAllister, et al. An important and apolitical monthly/bimonthly, with a strong showing by the California writers associated with Yvor Winters (Guerard, Fitzell, Baker, Cunningham, Stanford, Lewis, Stafford, et al), and substantial selections from Williams's **White Mule**, early work by Elizabeth Bishop, and other contributions by Blackmur, Macleod, Caroline Gordon, Josephine Herbst, Saroyan, Zugsmith, Macleod, Evelyn Scott, Villa, Tate, Rolfe, Patchen, Warren, Rukeyser, et al.

HOFFMAN, et al, p.311. \$250.

314. **MAGAZINE**. New York. 1965 through 1966. Whole numbers one through six (all published). Quarto. Stapled wrappers, enclosed in outer wrappers made of sheets from the New York Times, with rubber stamped title and number.

Illustrations. Internally fine, but of course the old newsprint has inevitably deteriorated, become brittle and chipped, and caused some tan offset to the internal wrappers.

Edited variously by Lewis Warsh, David Franks and Lewis Ellingham. Contributors include Creeley, Sorrentino, Levertov, Broughton, Blackburn, Snyder, Wakoski, Helen Adam, Kyger, Sanders, Greene, O'Hara, et al. The illustrative material is distinctive as well. The better part of wisdom suggests the eventual owner preserve the newsprint outer wrappers separately (if at all).

CLAY & PHILLIPS, p.284.

\$175.

315. Magee, David: **VICTORIA R.I. A COLLECTION OF BOOKS, MANUSCRIPTS, AUTOGRAPH LETTERS, ORIGINAL DRAWINGS, ETC., BY THE LADY HERSELF AND HER LOYAL SUBJECTS....** San Francisco: David Magee, 1969- 1970. Three volumes. Linen backed decorated boards, paper spine labels. Facsimiles and illustrations. Spines a trace darkened, a few finger tip smudges, otherwise very good or better.

One of 125 sets, specially bound, in addition to 500 sets in wrappers, the entire edition printed by Grabhorn-Hoyem. Introductions by Gordon Ray, Robert Metz-dorf, and Robert Lee Wolff. Each volume inscribed by Magee to a (then) young bookseller, now a specialist in unrelated fields. One of the best American thematic bookseller's catalogues ever issued, with substantial annotations and commentary. Still a useful reference, and forever a pleasant browse on occasions when one wishes to conjure up a hospitable era of scholarly book-selling. The 2000+ items were acquired, enbloc, by BYU. \$225.

316. [Mailer, Norman]: Rubin, Mann, and Howard Rodman [screenwriters]: "**AN AMERICAN DREAM**" **SCREENPLAY BY ... BASED ON THE NOVEL BY NORMAN MAILER.** [Burbank]: Warner Bros., 1 - 16 March 1966. [3],A-B,126 leaves. Quarto. Mimeographed typescript, printed on rectos only of blue, white and pale green stock. Bradbound in canary yellow studio wrappers. Pencil name on upper wrapper, light nicks and use to overlap wrapper edges, title and date lettered on spine, but a very good or better copy.

A "Final" draft of this adaptation to the screen of Mailer's novel, though exhibiting revises on colored stock dating from the two weeks following its being declared Final. The October release was directed by Robert Gist, and starred Stuart Whitman, Janet Leigh, Barry Sullivan, George Takei, et al. \$225.

317. Malamud, Bernard: **AUTOGRAPH LETTER, SIGNED.** New York. 21 May 1958. One page, on folded quarto lettersheet of Lotos Club stationary. Punched for filing in left margin, otherwise about fine.

To novelist John Clellon Holmes, a brief letter of appreciation, concluding "...I could not have asked for a warmer greeting. I'm delighted that you liked The Assistant. Sincerely yours Bernard Malamud." \$150.

318. Mamet, David: **GLENGARRY GLEN ROSS SCREENPLAY BY...[wrapper title].** Los Angeles & New York: Zupnik Enterprises / New Line Cinema, 8/5 1991. 126 leaves. Quarto. Photographically reproduced typescript, printed on rectos only, ring bound in printed studio wrappers. Near fine.

A revised draft of Mamet's own adaptation to the screen of his prize-winning play. The film was released in 1992, featuring an ensemble cast of considerable gravity. This draft is shot through with leaves noted as "Revised 8/5/91." Mamet circulated a first draft of this script as early as March 1987. \$250.

Inscribed to the Publisher

319. Manhood, H.A.: **LITTLE PETER THE GREAT**. London: William Jackson (Books)Ltd. / Joiner & Steele, Ltd., 1931. Large octavo. Gilt polished buckram, t.e.g. Frontis by Rowland Hilder. Trace of foxing to endsheets, spine faintly sunned, else very good with remnants of glassine and paper flap dust jacket laid in.

First edition, published as #7 of the Furnival Books. Foreword by Henry Williamson. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #41 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed by Manhood to the publisher on the front endsheet: "For Alan W. Steele with heartiest congratulations on a very beautiful series — & thanks too for the way he agreed to all extravagances in this particular instance. H.A.M. February 1931." Laid in is a brief note from the artist: "The finished book is excellent! Best wishes R. Hilder." This copy is signed by Hilder in the margin of the frontis. Those copies offered for general sale were signed only by Manhood. \$275.

320. Manning, Frederic: **AUTOGRAPH LETTER, SIGNED**. Suvretta House, St. Moritz. [nd. but postmarked 7.11. 1931]. One page, on folded hotel stationary. Very good, accompanied by the envelope, addressed in Manning's hand.

A polite and accommodating response to an American reader, acknowledging "it gives me great pleasure to know you care for my work." He suggests that if the recipient would forward "the book" to his publisher, Peter Davies, he would be happy to sign it upon his return to London. Given the date, one would like to presume, with at least a good probability of being correct, that the book in question was **Her Privates We** (the public text). Manning inscribed few sets of the private edition, and those to intimates. Of course, it might have been an earlier title, but where's the pleasure in imagining that? sold

321. [Mansfield, Katherine]: Gorki, Maxim: **REMINISCENCES OF LEONID ANDREYEV ... TRANSLATED FROM THE RUSSIAN BY KATHERINE MANSFIELD AND S.S. KOTELIANSKY**. New York: Crosby Gaige, 1928. Gilt cloth backed boards. First edition in book form. One of 400 copies. Boards sunned toward edges, otherwise a nice copy.

KIRKPATRICK B8a.

\$65.

322. Martin, Carl R.: **GO YOUR STATIONS, GIRL**. San Francisco: Arion Press, 1991. Printed wrappers. Portrait. Plate. Fine.

First edition, trade issue, of the author's first book. One of five hundred copies bound this, from a total edition of 750. Warmly inscribed by the author in 1993 to an academic friend and mentor. \$40.

323. Matthews, Brander: **BOOKBINDINGS OLD AND NEW NOTES OF A BOOK-LOVER WITH AN ACCOUNT OF THE GROLIER CLUB OF NEW YORK.** New York & London: Macmillan, 1895. xiii,[1],342pp. Modern fine-grain cloth. Plates. Two bookplates on preliminary blank, some tanning to text block, but a good copy.

First edition, limited issue. Copy #3 of 75 numbered copies printed on Japan vellum for American distribution, from a total limited issue of 150 copies thus. \$150.

324. [Maugham, W. Somerset]: Swerling, Jo [screenwriter]: **THE PAINTED VEIL.** Culver City: Metro-Goldwyn Mayer Pictures, 29 October 1947. [1],116 leaves, plus lettered inserts. Quarto. Mimeographed typescript, printed on rectos only. Brad-bound in studio wrappers with label (upper wrapper in duplicate). Title of later remake lettered on spine, otherwise very good to near fine.

A composite script (with later stamp denoting it a Vault Copy) of this unproduced adaptation of Maugham's novel, comprised of pages dated variously through August, September and October. In 1934, MGM released John Meehan's adaptation, starring Greta Garbo, and were evidently exploring the possibility of a remake of the popular property. Swerling was a solid writer to bring to the task, having worked recently on **Lifeboat, It's A Wonderful Life, Leave Her to Heaven,** and other significant titles. But for whatever reason, the project did not come to fruition and the film based on this script was not made. MGM returned again to Maugham's novel in 1957, and released an adaptation by Karl Tunberg under the title **The Seventh Sin.** \$450.

325. Maugham, W. Somerset: **A WRITER'S NOTEBOOK.** Garden City: Doubleday & Co., 1949. Large octavo. Cloth, t.e.g. Portrait. Spine somewhat darkened and rubbed, but in all other regards fine and tight, in imperfect slipcase.

First U.S. edition of this text, limited issue. One of one thousand numbered copies, specially printed and bound, and signed by the author. \$400.

326. Maurois, André: [Author's Original Corrected Proofs and Associated Matter for:] **DIALOGUES SUR LE COMMANDEMENT.** Paris: Bernard Grasset, [1924]. Ca. 130 leaves, plus numerous inserts and pasteovers. Octavo. Original publisher's letterpress proofs, with authorial corrections and revisions (including substantial insertions and deletions) throughout, with leaves and slips of typescript (many with additional manuscript additions) inserted, bound up with preliminary drawings for the layout of the title leaf and ornaments. Full deep red brown crushed levant by La Haye, with geometric inlays in red and medium brown morocco extending across boards, with doublures with matching red morocco inlays, t.e.g., others untrimmed. One joint a bit rubbed, some spotting along top edge of upper board, with small ink drop on spine, internally very good consistent with nature of material.

Maurois's set of corrected galley proofs for this work, the preliminaries mock-ups still reflecting the working title, **Nicias Trois Dialogues sure le Commandement.** While the proofs show the usual corrections of mechanicals and the like, Maurois also chose to substantially edit and rework the text in a number of places by way of pasteovers and inserts (including in one instance three full quarto leaves of typescript, and several other instances of almost full leaves of single-

spaced typescript). He made substantial deletions of a number of long passages and the original text remains completely accessible. An inserted preliminary bears Maurois's caption title for his work in his hand (including two additional alternate titles), and his presentation inscription: "Pour Jean Lévy-Strauss, ami du livre et de l'auteur, en affectueux souvenir." Talvart & Place notes the preparation of fifteen copies of the text prior to correction for circulation *hors commerce*; the corrected text for which these proofs and leaves of manuscript/typescript evidently served as basis was published in the distinguished **Les Cahiers Verts** series. TALVART & PLACE (MAUROIS) 8. \$1250.

327. [McCullers, Carson]: Ryan, Thomas C. [adap]: **THE HEART IS A LONELY HUNTER BASED ON THE NOVEL BY....** [New York]: The Landau Company, 26 August 1963. [1], 127 leaves. Quarto. Mimeographed typescript, printed on rectos only. Boltbound in silver-stamped flexible Hart Stenographic Services binder. Light discolorations in extreme margins of first and last leaves and at edges, large chip from lower spine corner of lower wrapper, but a good copy.

A quite early, but unspecified, draft of this excellent adaptation of McCullers' novel. There are a number of revised leaves on pink stock inserted. Ryan also produced the 1968 film, directed by Robert Ellis Miller (who has signed this copy on the title-leaf), starring Alan Arkin, Sondra Locke, Stacy Keach, Cicely Tyson, et al. \$550.

328. McLuhan, Marshall, et al: **EXPLORATIONS STUDIES IN CULTURE AND COMMUNICATIONS.** Toronto: Univ. of Toronto, October 1957. Whole number eight. Large octavo. Decorated stiff wrappers. Illustrations and typographical decoration. Wrappers a bit rubbed, old sticker mark on upper wrapper, internally about fine.

Edited by Marshall McLuhan and Edmund Carpenter. This issue is largely turned over to McLuhan's "Verbi-Voco-Visual," which was subsequently published in book form by the Something Else Press in 1967. Additional contributors include V.J. Papanek, and Jack Jones (his essay "Dada in the Drugstore"). \$100.

The Whale

329. Melville, Herman: **THE WHALE.** London: Richard Bentley, 1851. Three volumes. Handsome three quarter navy blue gilt morocco by MacDonald, raised bands, t.e.g., lower edges untrimmed. Bound with the half-title in the first volume (the only volume to contain one). A few very minor marginal fingers smudges, prelims in second volume show minor signs of rough opening at upper foretip, but a near fine (albeit rebound) set. Enclosed in a silk-lined matching half morocco clamshell box, with faux triple spines, and a cream ivory whale fluke hinged to the center spine.

First edition, preceding the American edition. One of 500 sets printed. The British text was extensively edited out of deference to the tastes of the British reading public, and is at substantive variance from the American text in the case of thirty-five passages which were deleted from this text. The great American 19th century novel in its least common edition.

GROLIER AMERICAN HUNDRED 60. BAL 13663. MINNIGERODE 158. SADLEIR (EXCURSIONS) pp. 228-9. \$95,000.

330. Melville, Herman: **BATTLE-PIECES AND ASPECTS OF THE WAR**. New York: Harper & Bros., 1866. Green cloth, lettered in gilt, beveled edges, stamped in blind. Bookplate on front pastedown, front inner hinge cracking slightly, a few faint spots to cloth, otherwise a very good copy.

First edition of Melville's first collection of verse, printed in an edition of 1260 copies, of which 471 copies found their way into the hands of buyers. There was a single printing, and any reference to the error 'hundred' in the copyright notice (which is the case in all copies), has no bibliographic relevance.

BAL 13673.

\$2000.

331. Meredith, William: **LOVE LETTER FROM AN IMPOSSIBLE LAND ... WITH A FOREWORD BY ARCHIBALD MACLEISH**. New Haven: Yale University Press, 1944. Boards. Top edge faintly dusty, otherwise fine in dust jacket with hint of tanning at edges.

First edition. The poet's first book, issued in the Yale Series of Younger Poets as the first volume under MacLeish's auspices. Meredith at the time was still serving as a Navy flyer, and many of the poems reflect the precariousness of life in wartime.

\$150.

332. Merriam, Eve: **FAMILY CIRCLE WITH A FOREWORD BY ARCHIBALD MACLEISH**. New Haven: Yale, 1946. Boards. First edition of the poet's first separate collection, published in the YSYP. Trace of sunning at edges, otherwise about fine in very good, slightly darkened dust jacket with a couple small smudges.

\$75.

333. Merton, Thomas: **SEEDS OF CONTEMPLATION**. [Norfolk]: New Directions, [1949]. Burlap over boards, paper label. Fine in dust jacket with minor tanning to spine, in publisher's slipcase with printed labels (a couple tiny nicks, and original price chipped from label). With the bookplate of Dr. Noël J. Cortés on the front pastedown.

First edition, limited issue. One of one hundred copies with an inserted limitation leaf signed by the author. A key Merton title, in its most uncommon form, indeed far more uncommon than the limitation would imply.

\$3000.

334. Merton, Thomas [trans]: **THE UNQUIET CONSCIENCE**. By Piero Bargellini. [Louisville, KY: Stamperia del Santuccio], 1958. [4]pp. Small octavo folded leaflet. Accompanied by related items (see below). Fine.

First edition. One of fifty copies printed by hand in American Uncial on Magnani paper. Both Holbrook and Burton report the edition was sewn in printed wrappers. However, this copy was never sewn, is accompanied by Carolyn and Victor Hammer's printed gift card, and enclosed in an envelope addressed in Carolyn Hammer's hand. An uncommon Merton item, one of the earliest - Burton says the first - marking Merton's work with the Hammers.

HOLBROOK 3. BURTON p.94.

\$450.

335. Miller, Henry: **BLACK SPRING**. Paris: Obelisk Press, [October 1938]. White wrappers, printed in black and green. Wrappers a bit used at overlap edges, with

some corner creases, but otherwise a very good, bright copy. Custom unlabeled cloth clamshell case.

Second Obelisk Press printing (ca. one thousand copies thus). Inscribed and signed by Miller in 1979. Original 60 franc price effaced and altered to post-war '175' by over stamping.

S&J A12b.

\$450.

336. Miller, Henry: **WHAT ARE YOU GOING TO DO ABOUT ALF? AN OPEN LETTER TO ALL AND SUNDRY.** [Belgium]. [1938]. 12mo. Printed wrappers. Second edition, with a new Foreword. This copy has been signed by Miller on the title. Small collector's label tipped inside rear wrapper, trace of rust to staples, else a nice copy.

S & J A10b.

\$400.

337. Miller, Henry: **TROPIC OF CAPRICORN.** Paris: The Obelisk Press, February 1939. Decorated wrappers. Tipped-in errata slip. Light use to overlap edges, a few wrapper creases, closed tears at head and toe of upper joint, 2cm loss from toe of spine covering, but a good, bright copy, the text fresh and untanned. Unlabeled custom cloth clamshell box.

First edition, this copy being in the variant binding, with slightly taller trim size, the edges untrimmed, extra typographic ornamentation, and without flaps. This copy has a postwar 175FF price stamped on the lower wrapper.

S & J A21b.

\$450.

338. Miller, Henry, and Michael Fraenkel: **HAMLET [I & II].** [Puerto Rico] & New York [i.e. Mexico]: Carrefour, [1939 & 1941]. Two volumes. Original printed wrappers. Spines darkened and wrappers a bit hand-soiled, but very good.

First editions of both portions of this extended correspondence, printing Miller's and Fraenkel's letters from November to October 1938. The first volume here bears Frankel's 1939 presentation inscription to critic V.F. Calverton. Copies of the second volume were also issued bound in Mexican calf, and in the case of the twenty-five signed copies on rag paper, in full "morocco." These days, the second volume of **Hamlet** is less frequently seen than the first.

\$350.

339. Miller, Henry: **ORIGINAL WATERCOLOR, SIGNED AND DATED.** [Probably Big Sur, CA.]. 1944. Original watercolor on paper, 27.5 x 35cm, floated on mat, framed under glass, in shadow-box style. Fine.

A vintage, highly characteristic watercolor from the period of Miller's residence in Big Sur, when he actively solicited financial assistance in exchange for his paintings to enable him to survive and continue writing (ref: **An Open Letter to All and Sundry**, etc etc). The dominant colors are orange, pink, green and white, with accents in red and black, within a black and green wash border. The painting depicts two human figures against a green field, within a white irregular "protective" oval on the left side, isolated against a larger orange and pink background, juxtaposed with a more hostile appearing form on the right within its own shell of jagged concentric ovals. Signed in full and dated in the lower right.

\$6500.

340. Miller, Henry: **MAURIZIUS FOREVER**. San Francisco: The Colt Press, 1946. Gathered and sewn sheets, roughly contemporary decorative paper wrapper. Outer wrapper lightly frayed at overlap edges, else a very good or better copy.

First edition. Illustrated with decorations adapted from drawings by Miller. One of five hundred copies printed at the Grabhorn Press. Perhaps prepared thus for advance purposes, or alternatively, something else. \$225.

341. Miller, Henry: **THE BOOKS IN MY LIFE**. [New York]: New Directions, [1952]. Cloth. Photographs. First edition, first printing, U.S. issue, printed in the Republic of Ireland (copies bound up for Peter Owen for UK distribution appeared ca. 6 weeks earlier). Signed by Miller at a later date on the title. Faint smudge on one page, else fine in very good dust jacket with light fraying, small nicks at edges and a short snagged edge tear.

S&J A86b. \$225.

342. Miller, Henry: **ORIGINAL WATERCOLOR**. [Probably Big Sur, CA.]. no date. Original watercolor on paper, 19.5 x 21cm, matted and framed under glass. Not examined out of mount, but visible portions fine.

A characteristic watercolor, likely painted during the period of Miller's residence in Big Sur, when he actively solicited financial assistance in exchange for his paintings to enable him to survive and continue writing (ref: **An Open Letter to All and Sundry**, etc etc). The dominant colors are shades of blue and black. The painting depicts a male and a female figure, in a bathtub, exposed from mid-chest up. Not signed by Miller, but inscribed by his friend Emil White, who functioned during his Big Sur residence (1944-62) as his aide/secretary in correspondence with painting customers and the public: "This was painted but not signed by H.M. E. White." \$4000.

343. Miller, James: **THE PICTURE; OR, THE CUCKOLD IN CONCEIT. A COMEDY OF ONE ACT, FOUNDED ON MOLIÈRE ... SONGS SET BY MR. ARNE**. London: Printed for J. Watts...and sold by B. Dod..., 1745. [4],[5]-35pp. Small octavo. Full polished calf, spine elaborately gilt extra, by Riviere. Bound without four terminal leaves of ads noted by ESTC, title slightly smudged and dust-soiled, trimmed a bit close, costing a few catch-words and signature marks, otherwise a good copy, handsomely bound.

First edition. An adaptation to the English stage of Moliere's **Sganarelle**, published the year after Miller's death. It was produced at the Theatre-Royal in Drury Lane in February, and includes a Prologue by Mr. Havard.

NCBEL II:796. ESTC T42283. \$175.

344. Miller, JP: **PLAYHOUSE 90 DAYS OF WINE AND ROSES ... #58-2**. [Beverly Hills]: Twentieth Century - Fox Film Corp., 22 February 1961. [1],80 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in studio wrappers. Some tears and chips at the vastly overlap wrapper edges and along spine covering, otherwise very good.

An interesting artifact, being a (then) fresh mimeo, with holograph revisions in the stencil revising the script to a form "as telecast," of the 21 September 1958

Playhouse 90 script of Miller's breakthrough original teleplay, produced for use by 20th Century-Fox in the early stages of the studio's adaptation of the property to film. The original teleplay was directed by John Frankenheimer and aired on 2 October 1958. The Oscar-winning film was directed by Blake Edwards, starred Jack Lemmon, Lee Remick, et al, and was released on 26 December 1962. A novelization of the screenplay, by fellow Texan David Westheimer, appeared in 1963, but the Playhouse 90 script represents the earliest form of this highly influential work. \$300.

345. [Miniature]: Demorest, William Jennings [pub]: **DEMOREST'S DIAMOND SOUVENIR CONTAINING GEMS OF POETRY, BY THE BEST AUTHORS, ARTISTIC, WITTY, AND SARCASTIC ITEMS, POSTAGE RATES, STAMP DUTIES, AND OTHER STATISTICAL & SCIENTIFIC INFORMATION FOR THE PEOPLE.** New York: William Jennings Demorest [1869]. [96]pp. Original decorated violet wrappers, printed in black. Illustrations. 5.5 x 4.1cm. Spine covering largely chipped away, old stab holes from previous sewing, modest use, but a good copy. Half morocco clam-shell box.

A curious miniature miscellany, sandwiching proper verse by British and American poets, with purely utilitarian information. Demorest and his wife, Ellen Curtis, are best remembered for their pioneering publication of dress patterns, and as well for their enlightened attitude toward equal employment opportunities for women and African Americans. Scarce. OCLC 21134056. \$225.

346. [Miniature]: Morris, Henry: **NO. V-109 THE BIOGRAPHY OF A PRINTING PRESS.** [Boston]: Anne & David Bromer, 1978. Full vellum over stiff wrappers, lettered in silver. Miniature (5.6 x 4.7 cm). Fine.

First edition. In addition to 150 numbered copies bound in quarter morocco and 35 copies in full morocco, this is one of an unknown number of unnumbered, unsigned copies bound thus. The edition was printed at the Bird & Bull Press, and it is the only miniature undertaken by the Press. There is a preliminary checklist of imprint appended to the main text. The bibliographers do not mention unnumbered copies in this binding. TAYLOR & MORRIS B9. \$350.

347. [Miniature]: Hearn, Lafcadio [trans]: **THE BOY WHO DREW CATS A JAPANESE TALE.** Spartanburg: Kitemaug Press, 1979 [but 1980]. Open sewn Japanese paper wrappers. Frontis and illustrations. Miniature 5.7 x 5.9 cm. One of 100 numbered copies illustrated printed and bound by Frank J. Anderson. About fine. \$75.

348. [Miniature]: Ellison, Frank: **A FACSIMILE OF A JOURNAL OF A TRIP DOWN EAST, AUG. 1858....** Dallas: Somesuch Press, 1981. Miniature (7 x 8 cm). Printed wrapper over stiff wrappers. Facsimiles. Fine.

One of two hundred copies printed at Meriden Gravure. Foreword by Isaac Oelgart. A facsimile, with commentary, of this 1858 miniature production. Signed by the publisher, Stanley Marcus, and the printer, Stephen Stinehour. \$55.

349. [Miniature]: Conneen, Jane [illus]: **THE LANGUAGE OF HERBS**. [Bath, PA: Little Farm Press, 1990]. Boards, paper label. Miniature (4.5. x 4.6 cm). Illustrated with delicately colored drawings, with facing descriptive text. First edition of the first of a three volume series. One of 150 numbered copies printed on Dresden Ingres, signed by the artist. Fine in titled paper sleeve. \$75.

350. Mitchell, Ruth Comfort: **STRAIT GATE**. New York: Appleton-Century Co., 1935. Gilt cloth. Pencil name on free endsheet, otherwise near fine in pictorial dust jacket (small smudge on lower panel).

First edition of this novel about a young woman escaping from family influence by becoming an aviator, by the popular California Republican activist.
HANNA 2523. BAIRD & GREENWOOD 1786. \$75.

351. Mitchison, Naomi: **BLACK SPARTA GREEK STORIES**. London: Cape, [1928]. Light blue cloth, lettered in gilt. Spine a trifle creased from reading, tips a bit worn, but a good, tight copy, with the small book label of Herbert Boyce Satcher.

First edition. An appropriate association copy, inscribed by the author: "Gilbert Murray from Naomi Mitchison Summer 1928." The inscription is preceded by four lines of verse in her hand. \$275.

352. Montague John: **A SLOW DANCE**. [Winston-Salem], London & Dublin: Wake Forest University Press / Oxford Univ. Press / Dolmen Press, [1975]. Pictorial wrappers. First trade edition, U.S. issue, with rear wrapper priced in U.S.D. Inscribed and signed by the author in 1978 "for my splendid hosts." Upper wrapper faintly soiled, one marginal finger smudge, otherwise a nice copy. \$85.

353. Montague John: **COLLECTED POEMS**. [Winston-Salem]: Wake Forest University Press, [1995]. Pictorial stiff wrappers. First edition, U.S. wrapperbound issue, printed in Ireland. Warmly inscribed and signed by the author. Tiny paint drop on upper wrapper, else fine. \$60.

354. Montemayor, Jorge de: **LE DIANE ... NOUVELLEMENT TRADUITE EN FRANÇOIS**. Paris: Chez Robert Foüet, [1623]. [6],727pp. Octavo. Contemporary mottled calf, spine gilt extra. Engraved titles for first and second parts, and ten engraved plates. Extremities worn, some ink spotting to C₄-D₂, some narrow loss an strengthening at gutters of title and first two prelims, old restorations to upper forcorners of last three leaves, affecting page numbers, a few bits of marginalia; still, a sound copy.

A translation attributed to A. Vitray of this popular pastoral romance. The author was born in Portugal, ca. 1520, and died in 1561. Little is known of his personal life, but the **Catholic Encyclopedia** reports: "The work which has given him fame is his pastoral novel 'La Diana', published, according to common report, at Valencia, in 1542, but thought by others, from allusions in the work itself, to have been published after 1554, probably in 1558 or 1559. This book which for a long time served as a model for novels of its kind, is written in good Spanish, and in it the author describes certain incidents in his own life, among others an unfortunate love affair. The portions written in verse are not as meritorious as those written in prose. The author promises a sequel which never appeared.

Three other 'Dianas' appeared, however, which purported to be continuations of Montemayor's. One by Alonzo Perez, a physician of Salamanca, who claimed that Montemayor had entrusted to him his plans for finishing the work, appeared in 1564 and was a failure. The two others, by Gaspar Gil Polo in 1564 and by Jerónimo de Tajada in 1627, were more deserving of praise. The 'Diana' enjoyed great popularity and led to many imitations by famous authors, notably 'La Arcadia' of Lope de Vega, and 'La Galatea' of Cervantes, and it is said that Shakespeare based his 'Two Gentlemen of Verona' upon an episode in 'La Diana'. " All but one of the plates are by Crispin de Passe; the exception is by I. Picart. OCLC/Worldcat locates one copy of this edition (at Columbia), bound with continuations by A. Perez and G.G. Polo.

PALAU 177986. \$600.

355. Moore, John: **EDWARD. VARIOUS VIEWS OF HUMAN NATURE, TAKEN FROM LIFE-AND-MANNERS, CHIEFLY IN ENGLAND.** Mount Pleasant, County of West-Chester [NY]: Printed by W. Durrell, For J. Harrisson [et al], 1798. Two volumes. 286,[1];284,[2 - errata]pp. (with errors in pagination). 12mo. Handsomely bound in modern three quarter morocco and marbled boards. Some normal tanning and a few modest smudges, very faint stamps of a defunct mercantile library, bound without terminal blanks, otherwise a quite agreeable set.

First U.S. edition of Moore's second novel, a thematic counterpoint to the cad protagonist of his first, the highly popular **Zeluco**. The copy exhibits the corrected state of the title in volume one (referenced by the errata in volume II); ESTC locates only one copy with the title uncorrected. The rather appealing imprint includes ten booksellers, among them Hugh Gaine and Evert Duyckinck. ESTC locates eleven sets, with three of those in one repository. Significantly less common than the 1796 London edition.

ESTC W31810. EVANS 34129. BLOCK, p.172. \$450.

356. Morrison, Toni: **THE BLUEST EYE.** New York: Holt, [1970]. Cloth and boards. First edition of the future Pulitzer and Nobel Prize winning author's first book. Cloth spine a bit sunned, small ink name on free endsheet, several small coffee drop splashes at upper fore-corner of front free endsheet and along fore and top edge of rear free endsheet, still a sound copy in very good dust jacket with tiny chips at two corners of the spine panel and a couple of short closed edge-tears. One of the uncommon unsigned copies. \$950.

357. [Mosher Imprint]: Rossetti, Dante G.: **HAND & SOUL.** [Portland, ME: Thomas B. Mosher, 1899]. Small octavo. Paper boards, printed spine label. Printed in black and red. Decorated title and initials. Thin crack in upper joint neatly mended, otherwise a fine, fresh copy in slightly nicked plain tissue wrapper.

First Mosher edition. One of 450 copies on Kelmscott handmade paper, notable for the edition's slightly embellished and intentional replication of the Kelmscott edition of the same work. A second printing appeared the following year.

BISHOP 139. \$250.

358. [Mosher Imprint]: [Schwob, Marcel]: **THE CHILDREN'S CRUSADE.** [Portland, ME: Thomas B. Mosher, 1923]. Small octavo. Paper boards, printed in dark blue. Printed in black and red. A fine copy, in chipped and torn glassine jacket.

First edition in this format. One of 450 copies on Kelmscott handmade paper, in addition to fifty copies on Japan Vellum. Translated by Henry Copley Greene, with a new introduction by John L. Foley.
BISHOP 66. \$150.

359. **MOTION A PROSE NEWSLETTER.** Vancouver, BC: Published in affiliation with Tishbooks, 25 May through 25 December 1962. Whole numbers one through six (all published). Six issues. Legal format, stapled mimeographed typescript. Addressed for mailing, with signs of postal use, but very good.

Edited by Bob Hogg and David Cull. "A newsletter/a correspondence, - not a mag...Motion wants to swing outward - to experiment with the new..." Accordingly, printed in a relatively small edition, for circulation among writers and editors. All issues addressed and mailed to New Directions. \$100.

360. Muldoon, Paul: **WHY BROWNLEE LEFT.** [Winston-Salem]: Wake Forest University Press, [1980]. Pictorial wrappers. First U.S. edition. Spine a trace darkened, else fine. \$40.

361. Muldoon, Paul: **QUOOF.** [Winston-Salem]: Wake Forest University Press, [1983]. Pictorial wrappers. First U.S. edition. Warmly inscribed by the author in 1984, signed "Paul." Spine a trace sunned, else fine. \$100.

362. Muldoon, Paul: **MEETING THE BRITISH.** [Winston-Salem]: Wake Forest University Press, [1987]. Pictorial wrappers. First U.S. edition. Warmly inscribed by the author in 1987, signed "Paul." About fine. \$85.

363. [New Directions]: Harrison, John A., Rebecca Newth, and Anne Marie Candido [comp]: **PUBLISHED FOR JAMES LAUGHLIN: A NEW DIRECTIONS LIST OF PUBLICATIONS, 1936 - 1997.** [Fayetteville, AR]: Will Hall Books, [2008]. xii,220pp. Stiff decorated wrappers. Plates. New.

First edition. Preface by Rebecca Newth. A comprehensive, thoroughly indexed, annotated checklist of six decades of the publications of J. Laughlin's New Directions imprint, adapted from the format - though arranged chronologically - established with the preliminary checklist appended to the 1964 **New Directions Reader.** \$15.

364. [Norris, Frank]: **BLUE AND GOLD PUBLISHED BY THE JUNIOR CLASS OF THE UNIVERSITY OF CALIFORNIA** San Francisco: H.S. Crocker Co., 1892. Small quarto. Gilt blue cloth. Frontis, plates, drawings, illustrations, photographs. Extremities shelfworn, a bit shaken, as usual, small ownership stamp erasures, otherwise about very good.

First edition. Frank Norris's second appearance in book form, as Class Historian for the Class of '94.
BAL 15025. McELRATH B1. \$225.

365. [Norris, Frank]: **THE BLUE AND GOLD PUBLISHED BY THE JUNIOR CLASS OF THE UNIVERSITY OF CALIFORNIA** San Francisco: H.S. Crocker Co., 1893.

Small quarto. Gilt light blue cloth. Frontis, plates, drawings, illustrations, photographs. Extremities shelfworn, a bit shaken, as usual, pencil name, otherwise about very good.

First edition. Frank Norris's third appearance in book form, as Class Historian for the Class of '94, and as author of "Two Pair. A Farce in One Act," and the attributed "The Story of the Seven Sports...", both accompanied by Norris's illustrations.

BAL 15026. McELRATH B2.

\$275.

366. Novalis [pseud of George P.F.F. von Hardenberg]: **DAS MÄRCHEN AUS HEINRICH VON OFTERDINGEN**. München: Verlag der Marées-Gesellschaft R. Piper & Co., [ca. 1920]. Small folio. Publisher's vellum over boards, t.e.g., others untrimmed. Illustrated with ten full-page etchings, as well as etched title-page vignette, tail-piece and opening initial. Stencil printed pictorial endsheets. Vellum a bit dust-soiled, otherwise a very good copy.

First edition in this format, illustrated with original etchings by Felix Meseck (1883 - 1955). Copy 'XLV' of sixty-five numbered copies printed on Japan vellum, in addition to 185 copies on van Gelder. Meseck's etchings illuminate Novalis's themes through their juxtaposition of visions of humanity in conflict and of humanity in idyllic harmony with nature.

\$375.

Inscribed to the Publisher

367. O'Flaherty, Liam: **THE WILD SWAN AND OTHER STORIES**. London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1932. Large octavo. Gilt polished buckram, t.e.g. Frontis by P.V. Moon. Trace of foxing to endsheets, otherwise a very good or better copy, with remnants of the glassine and paper flap wrapper laid in.

First edition, published as #10 of the Furnival Books. Foreword by Rhys Davies. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #288 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. In addition to being signed on the limitation page, this copy is inscribed by O'Flaherty "To Alan Steele with best regards from Liam O'Flaherty." The frontis is signed in the margin by the artist, and Davies has signed this copy at the end of his Foreword. Those copies offered for general sale were signed only by the author.

\$350.

"...the luxurious book at its most magnificent..." - Cave

368. [Overbrook Press]: Prevost, Abbe: **HISTOIRE DU CHEVALIER DES GRIEUX ET DE MANON LESCAUT SUIVANT L'EDITION DE 1753**. Stamford: The Overbrook Press, 1958. Large quarto. Folded and gathered sheets, untrimmed and never bound. Illustrated in color by T.M. Cleland. Fine.

One of two hundred copies printed in hand-set Calson Old Face on Hammer and Anvil Paper. The thirty or so illustrations in each copy were colored by the artist via a silk-screen process. "As an example of the luxurious book at its most magnificent, at its further remove from commercial printing, the Overbrook **Manon Lescaut** is unequaled among modern private press books, and has few peers

among the books of earlier presses" - Cave. This is one of a handful of complete, colored copies retained in sheets by the printer/publisher, perhaps in anticipation of requests for copies for custom bindings, or as a matter of economy.
CAHOON, p.82. \$450.

369. [Overbrook Press]: Cahoon, Herbert [comp]: **THE OVERBROOK PRESS BIBLIOGRAPHY 1934 - 1959**. Stamford, CT: The Overbrook Press, [1963]. Quarto. Folded and gathered sheets, fore and lower edges rough-trimmed. Illustrations and facsimiles. Very slight dust-marking at fore-edges of a few leaves, otherwise about fine.

First edition. One of an edition of one hundred and fifty copies only. A functionally complete copy of the elusive Overbrook Bibliography, never bound by the publisher, and lacking the several tipped-in facsimiles that graced the published book. Perfect for reference and other utilitarian purposes, and priced accordingly.
\$150.

370. Paley, William: **THE PRINCIPLES OF MORAL AND POLITICAL PHILOSOPHY**. London: Printed for R. Faulder, 1785. [4],vii,[1],xxi,[1],vi,657pp. Quarto. Handsomely bound in modern quarter calf and marbled boards, half-title bound in. Blank lower forecorner of a₃ torn away, a couple of signatures show scattered foxing, a few small ink squiggles to B_{3v}, early ink marginalia on pp.368-9, neat tear in gutter of terminal text leaf properly mended in the course of being rebound, otherwise a good copy.

First edition of the theologian's first book, a compilation from his lectures at Christ's College, Cambridge, where he assumed a post as tutor in 1768. The subjects under consideration range from contracts, oaths and wills, through civil liberties and constitutional government, discussions of divorce, incest, drunkenness and suicide, to purely theological topics. In 1794 Paley published his landmark **Evidences of Christianity**, and in 1802 his **Natural Theology**... appeared, two works which came to be regarded as "the most effective statement of the external evidence of Christianity ever written" - PMM.
PRINTING AND THE MIND OF MAN 245(n). NCBEL II:1890. \$850.

371. [Paulding, James Kirke]: **WESTWARD HO! A TALE ... By The Author of "The Dutchman's Fireside," &c. &c. &c.** New York: J. & J. Harper, 1832. Two volumes. 203;196,[8]pp. Publisher's original green muslin, lettered in black. Usual foxing early and late (but much less in the text than usually encountered), early ink ownership signature in each volume, on signature starting slightly in second volume, cloth lightly soiled and rubbed, but an unusually good set.

First edition. The first volume is BAL's printing 2, binding A, and the second is printing 1, binding B, with 'XXVI' as correct. One of Paulding's most successful works, following the lives of a Virginia family pioneering in Kentucky.
BAL 15715. WRIGHT I:2024. \$225.

372. [Perutz, Dolly]: Charprier, Jacques: **BESTIARE....** Paris: Editions du Dragon, 1958. Oblong folio (29 x 39cm). Cloth. Illustrated with ten original lithographs in black with single colors. A near fine copy.

First edition. One of eighty-nine numbered copies, signed by the author and the artist, from a total edition of 105 copies. Charpier's text is reproduced in facsimile of manuscript, with Perutz's charming lithographs opposite the relevant poems.
\$300.

373. Pestalozzi, Johann H.: **PESTALOZZI'S INTUITIVE RELATIONS OF NUMBERS. PART I.** Dublin: Sold by Martin Keene [et al], 1817. [2],2,240pp. 12mo. Extracted from bound pamphlet volume. Lacking the large table (as usual), old stamps of a defunct Mercantile Library, faint tide mark in lower portion of text block, a few creases and small spots; still, a reasonably good copy.

First edition thus. According to the entry in the NLI catalogue, edited anonymously by John Synge (1788-1845). A relatively early English language publication derived from the great Swiss pedagogue's works, and to all appearances somewhat scarce. OCLC/Worldcat locates a single copy, at the National Library of Ireland, and that copy appears to be wanting the large table as well. COPAC locates a copy of all four parts (1817-19) at Trinity College, along with a single copy of an 1825 second edition, also at Trinity. In this copy, page 73 is incorrectly numbered '37'.
\$450.

374. Pestalozzi, Johann H.: **THE RELATIONS AND DESCRIPTION OF FORMS, ACCORDING TO THE PRINCIPLES OF PESTALOZZI. PART I.** Dublin: Sold by Martin Keene [et al], 1817. [2],6,106,[2],63,36pp. plus errata. 12mo. Extracted from bound pamphlet volume. Lacking the four copper-plate engravings mentioned on the title, faint old stamps of a defunct Mercantile Library, otherwise a very good, crisp copy

First edition thus. According to the entry in the NLI catalogue, edited anonymously by John Synge (1788-1845). A relatively early English language publication derived from the great Swiss pedagogue's works, and to all appearances somewhat scarce. OCLC/Worldcat locates a single copy, at the National Library of Ireland. COPAC locates copies at the British Library, Aberdeen and Trinity College Dublin. NSTC adds another copy, at Cambridge. The three sections, the last being an appendix, are all signed independently.
\$400.

375. Phillips, Stephen: **LYRICS AND DRAMAS.** London, New York & Toronto: John Lane, the Bodley Head [etc], 1913. Gilt green cloth. Small, private book stamp on free endsheet, otherwise a fine, bright copy.

First edition. Inscribed on the front endsheet: "Mr. & Mrs. Harrison Morris from John Lane with every good wish." Laid in is Lane's compliments slip, and affixed to the rear endsheet is the original shipping label.
NCBEL III:1195.
\$125.

376. [Picasso, Pablo]: Jacob, Max: **CHRONIQUES DES TEMPS HÉROÏQUES.** [Paris: Louis Broder, 1956]. Small quarto. Stiff lithographically decorated wrappers. Lithographed three panel frontis (replicating the slipcase decoration) and three original full-plate dry-point etchings. Textual illustrations. Fine (but see below) in glassine, chemise and shelfworn slipcase.

First edition. One of 150 numbered copies on *Vergé de Montval*, from a total edition of 180 numbered copies, all signed on the justification by Pablo Picasso,

who contributed the three dry-points (two of them portraits of Jacob) and the lithographs. The textual illustrations are original woodcuts by Georges Aubert after drawings by Picasso. This collection of Jacob's essays was published as a tribute to him on what would have been the occasion of his 80th birthday. In this copy, either in error or by action of a previous owner, the title-leaf bifolium has in its place the [4]pp prospectus, with the upper panel replicating the title-page.

ARTIST & THE BOOK 238. MONOD 6297. GOEPPERT 78. BLOCH 743-745, 802 804. \$4850.

377. [Poe, Edgar A.]: Wall, Bernhardt [etcher]: **POE COTTAGE FORDHAM** [caption title]. [New York]: Bernhardt Wall, 1920. Original etching (12.5 x 17.5 cm, plus substantial margins), signed in the plate. Fine. Matted.

One of Wall's most frequently reproduced etchings. This example, printed from the plate in burnt umber, probably comes from its appearance in the May 1921 number of Wall's **Etched Monthly**. It is matted with the etching of Martha McCullach Williams's "Poe's Cottage Undeified," which appeared in the October 1921 number. The cottage etching was later included in 1924 collection, **Forty New York Prints**. \$125.

378. **POETRY A MAGAZINE OF VERSE**. Chicago. October 1912 through March 1915. Volumes one through five. Uniform publisher's green cloth, lettered in black, t.e.g., with volume general titles and indices bound in. Some oxidation spotting to the spines, Alice Oliver Henderson's name and address scrawled in pencil in a child's hand (complete with underlining characteristic of a very youthful penmanship exercise) on the free endsheet of volume III, otherwise very good or better.

Edited by Harriet Monroe, assisted by Alice Corbin Henderson, and with advisors including Ezra Pound, Henry B. Fuller, et al. The grand dame of U.S. literary periodicals of the 20th century, and through successive editorships, a survivor unto this day. As Hoffman, et al, note, "the most exciting years of **Poetry** were the first ones, 1912-1917, when the debate over free verse and imagism seemed vital." Pound's association with **Poetry** as foreign correspondent was an integral part of that vitality, and lasted in a formal sense from the first issue up through February 1919, and it was via his efforts that so many significant poets from abroad found regular publication in **Poetry**. Alice Oliver Henderson (27 January 1907 - 1988) was the only child of assistant editor Alice C. Henderson and William R. Henderson, and the presence of the youthful inscription suggests the potential association of this set - or at least volume III of this set - with the Henderson household. A laid in bookseller's invoice from 1987 asserts the set was Alice Corbin Henderson's personal set, a claim we decline to assert ourselves based on the paucity of real evidence. \$1500.

379. Porter, Katherine Anne: **FLOWERING JUDAS**. New York: Harcourt, [1930]. Cloth and boards. First edition of the author's first collection of fiction from a trade publisher. One of 600 copies only, printed at the Primavera Press. Spine gilding patinated as usual, tiny offset mark from old protective wrapper on each end-sheet, a bit dusty, otherwise a nice copy, without the glassine jacket and printed flap. \$225.

380. Porter, Katherine Anne: **ARCHIVE OF CORRESPONDENCE**. College Park, MD. February 1974 through March 1978. Consisting of nine typed letters, signed (several with manuscript insertions/corrections and postscripts); three autograph notes, signed; five dictated autograph letters (three signed with initials), and associated matter. Octavo and quarto, twenty-three pages, not counting additional items noted below. Very good to fine.

A late, but frequently quite informative series of letters from Porter to a Mississippi bookselling couple, seldom straying far from mercantile concerns in their motivation, but occasionally contributing substantially to matters of bibliography and biography, and the record of Porter's opinions: "Please do believe how concerned I am with your brave attack on the apathy, the terrible inertia of of [sic] the human mass toward the arts, all the arts; they are blinded and deafened and benumbed by the savage noise they call music, the beastliness of foul moving pictures, the debasement of our great language into parrot chatter ...," and elsewhere, "Do you know your wonderful Mississippi writer, Eudora Welty? ... you know she has wonderful humor and a kind of merriment, a lightness of heart with a sharpness of wit and a good fresh mind; with these gifts she manages to turn out the most delicious books that are wise enough for the wisest old owl in the human race and innocent and funny enough to please the youngest child ... She's a dear long-time friend ... it has been at least 36 years ago since I met her in Louisiana." Three letters relate to the auto-pen signed, limited edition of **A Christmas Story**, including her initial response to news of the edition which evolves into a diatribe against the publisher (though she cautions ... "It is very important that we - you and I - keep very silent about this"), threats of legal actions, and such, concluding with mention that "they had already brought that edition to me and that I had signed my name across the stamped one which I do not remember doing at all." One letter from 1975, extending slightly over two single-spaced pages, is Porter's narrative of the circumstances of her involvement with **A Chinese Marriage**. Another, from 1976, which features a long manuscript postscript, relates to her ire against the publisher's acknowledgements printed in **The Collected Essays and Occasional Writings**, and contains her offer to write a strongly worded objection in any copies they might send her. Throughout are scattered comments on her daily life, her ongoing work, the receipt and sending of gifts, etc. Three late letters, dictated after her stroke, are painfully signed with initials, and two others are signed on her behalf. The archive contains an additional five letters, not counted above, from Porter's aid/assistant, the first bringing news of her debilitating stroke, then others continuing on her behalf transactions in progress and commenting on Porter's activities and health, and finally, in the concluding letter, outlining the unhappy reasons for his departure from the role of her assistant. \$4250.

381. [Powell, Anthony]: **CALEDONIA A FRAGMENT BEING LINES SUGGESTED BY THE SOUND OF A PIBROCH OR BAG-PIPE PLAYED AT AN EARLY HOUR IN A LONDON SQUARE BY AN INDIGENT SCOTCHMAN....** [Np: Privately Printed, 1934]. Small quarto. Cloth-tape backed Royal Stuart Tartan paper over boards, printed label. Illustration by Edward Burra. Short snags to crown and toe of spine, a couple tiny spots to label, otherwise a very good copy,

First edition of the author's fourth book, printed as a wedding gift to the Powells in an edition of approximately one hundred copies. Powell distributed copies

privately at the time, and well into future years. This copy bears his undated inscription to a former American Congressman and friend: "For The Hon. John S. Monagan from Anthony Powell." As often, Powell has corrected an error in the dedication, inserted in manuscript the omitted letters in the proper names in the text in place of the dashes in many places, and added a four-word marginal explanatory note on page 10 identifying the 12 lines contributed by Constance Lambert. Laid in is Powell's 1992 t.l.s. presenting the book, having "come across one of two copies of this squib the other day, which a drunken (Irish) friend, who had control over a still more drunken printer, gave me for a wedding present...." Signed "Love from us to you all, Tony."

LILLEY A4.

\$4000.

382. Powell, Dawn: **AUTOGRAPH LETTER, SIGNED**. New York. Dated only "Monday" but possibly ca. 1930. Three pages, in ink, on recto and verso of folded quarto lettersheet. In unfortunately rugged state, with old discolorations not affecting legibility, split and chipped along the main fold, with loss of a few words, but largely intact.

A high-pitched, possibly somewhat inebriated personal letter from Powell to one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends, "Dearest Coby," [i.e. Coburn Gilman (1893-1967)], signed "Love Dawn." The letter reads, in part: "This is the gladdest place I am to be after a weekend of struggling with nature a. clams b. heirs c. calendars d. oh what the hell. So next week I am coming up to Magnolia [Massachusetts?] for the cure - that is if there is a really good art colony there. I hate to be stranded where one can't discuss one's work, doesn't one? [sic] ... Have you dug out the old Frank Shay of Gloucester? What has Magnolia in the way of Kemps, Dells, Wilsons and Gannetts? Have they any Powell openings? ... The studio - Irving Place Burlesque Studio - is so sweet - at least I imagine it must be, not having seen it for several days. I work here at home in perfect ecstasy thinking about it. If you see a brief case [&] a lady driving up the old Colonial staircase of the Inn that will be me travelling for decency's sake under the name of MRS. BASIL HATCHER BUNTING N.F.R.G." Ca. 250 words. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$600.

Unpublished Illustrated Manuscript

383. Powell, Dawn: "**THE TEEN AGE / MURDER BOOK / BY AUNT BOSSY POWELL / FOR CHILDREN BETWEEN 5 AND 7:15 / QUIET, PLEASE!**" [caption title]. Np [but probably New York]. [nd. but most likely ca. 1930s]. Five half-sheets of single-spaced typescript, facing five sheets of ink drawings, with manuscript captions, mounted on stiff leaves of 17.5 x 26 cm string-tied photo-style album, with large manuscript label on upper board. Label moderately darkened and smudged, occasional dust smudged and darkening from the mounting adhesive, but in generally very good state for the materials.

A highly curious and very, very eccentric illustrated manuscript by Dawn Powell, from the effects of her long-time friend, Coburn Gilman (1893-1967). Though cast in the form of a children's story, it is anything but that, and betrays an

unplanned and highly spontaneous nature, beginning "Now shut up, said the Colonel, and let me tell one. Kiddies, he continued, how many here can tell me what is the capitol of South Carolina? Knowing that a story was underway the kiddies settled back and ordered a fresh round in a rather tough joint not half a mile from where the Colonel was speaking...." The thoroughly disjointed narrative involves, in part, the efforts by "the Colonel" to ascertain for "Good King Irving" who "had been stealing ergots from the Men's Locker." The typescript concludes: "Let your betters talk," advised the Colonel tossing her [little Alice, aged 1 month] out the window with a twinkle. And that is why they call me Sammy the Stout-heart or who cocked Bob Tiller, a children's story," followed by a four line manuscript postscript. While of dubious literary merit, the manuscript album has considerable charm, and was possibly prepared by Powell as a spontaneous one-off gift for her boon drinking buddy, Gilman. Early — even if eccentric — manuscript material by Powell is uncommon in the market, as most of her archive is either already at or destined for Columbia, through the admirable efforts of her biographer/editor, Tim Page. The recent renaissance of interest in Powell culminated in the publication of two volumes of her novels in *The Library of America*. \$7500.

384. [Powell, Dawn]: Hemingway, Ernest: **TO HAVE AND TO HAVE NOT**. New York: Charles Scribner's Sons, 1937. Black cloth, stamped in gilt and green. Cloth dull, extremities worn and a bit nicked, but a sound copy.

First edition. Inscribed facetiously (and somewhat drunkenly) to herself by Dawn Powell, in ink: "To Dawn from where all the characters in this book are drawn - Ernest Hemingway." Powell first made Hemingway's acquaintance in 1925 via Josephine Herbst and John Herrmann, and they were occasional social companions in the 1930s - 1940s, crossing paths in the Murphy circle. Powell modeled the character Andrew Callingham in **Turn, Magic Wheel** and **A Time to Be Born** on him, and while he was enthusiastic about her writing, she was more restrained in her judgment about his. The particular circumstances of her inscription to herself in this copy of Hemingway's novel will no doubt remain elusive, as will any confirmation that Hemingway himself was privy to them. But the coincidence of her 1936 novel, for which Hemingway provided fodder for her pen, and this novel, published a year later, may be a factor. Whatever the circumstances, an amusing association copy, later to rest among the effects of her closest friend, Coburn Gilman (1893-1967). \$1500.

385. Powell, Dawn: **TYPED LETTER, SIGNED**. Nine, East Tenth Street, New York. Undated, but postmarked 7 August 1937. One and one-half pages, on folded quarto sheet of personal letterhead. Folded for mailing, accompanied by typed envelope (rather torn and soiled along opened edge).

A fine news-filled letter from Powell, signed "Dawn" in white pencil, to one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends, Coburn Gilman (1893-1967). Addressing him as "Dear culpa -" she opens, "So you're a drunkard, eh. What's the good of sacrificing myself to be a bad example to you when you wont look." She continues: "... Yesterday after lunch with the Red Book's Mr. Vetlugen, I synopsised my novel in 1500 words and the house was full of messengers waiting for things I'd promised, including a new first act for Mr. [Norman] GeddesMr. vet. was

very nice and we went to the Stork Club. He told me many fine things, including the info. that Hemingway's new book and Bromfield's new one and Sinclair Lewis' new one have never been equalled for worthlessness ... He wanted to buy [Dos Passos's] Big Money and use in part for Red Book last year, sold the idea to Balmer, then the PostOffice threatened their second-class mail privileges due to four-letter words still left in, so author was approached to remove these, and author said not for all the rice in China. So Passos has no rice today" She details further discussions about Red Book negotiating for Bromfield's work, buying rights to a Robert Nathan novel, and continues on with news of meetings with friends and potential travels to the Vineyard, her own work ("Not even sure these revisions will work out or whether I've merely botched up the whole works") and relates an anecdote about Alice Leon Moats and Claire Brokaw. Ca. 450 words, and unpublished. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$850.

386. Powell, Dawn: **TYPED LETTER, SIGNED**. Np [but likely New York]. Undated, but ca. 1937. Three pages on folded quarto sheet of hotel letterhead (Bellevue-Stratford, Philadelphia). Folded for mailing, a few smudges, but very good.

A characteristic letter from Powell, signed "D" in pencil, to one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends, Coburn Gilman (1893-1967). Addressing him as "Dear bud - (the elizabethan in me is pushing out)" she opens, "The stationary is a result of secret kleptomaniac. I steal hotel stationary. Towels, silver, electrical fixture do not move me but as soon as I enter a hotel the little piles of stationary have me foaming at the mouth. We had the State of Virginia suite here over Jojo's [her son's] birthday ... that strenuous Philly expedition has been my only day off from this fucking play and now I'm behind in my 2nd act as a result ... The goddamn Dramatists Guild, which I understand deducts for the enforced dues for the last six years as well as for the charges they 'earned' for Big Night - , ... has not even sent me the money left over ... I think they're a bunch of crooks and dumb as hell besides ... I have to run thru all my pocketbooks to get change for this parade of western union messengers tearing my last pages off the typewriter up to [Norman] Geddes ... I will probably have to get a Hollywood job to pay the expense of this successful sale [of her play "Red Dress"] ... I am now sufficiently beaten down to snivel a few hours every day which makes me very mad and unable to face my persecutors" She writes about Dietrich's "splendid revolutionary picture 'Knights without Armor...," mutual friends' activities and cautious attitudes about Gilman's drinking, a performance by Sasha Horowitz, etc. She concludes: "I am sorry to hear you are mixing with the island set. It will make you very discontented with the life God has chosen for you among the off-islanders. Much love, darling - D." Ca. 500 words, and unpublished. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$750.

387. Powell, Dawn: **TYPED LETTER**. [Np., but likely New York]. Undated, but postmarked Sept. 1938. One page, quarto, very closely typed on recto only of blank

lettersheet. Folded for mailing, else very good. With envelope, addressed in her hand.

A highly important letter from Powell to "Dear Coby" [i.e. Coburn Gilman (1893-1967), one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends], unsigned except in type: "selah," but with envelope addressed in her hand. After extending birthday greetings to Gilman, she embarks: "My book [i.e. **The Happy Island**] is out today and I am very low in mind about it. First because nobody tells me anything, my agent abroad, Farrar and all his staff abroad, everybody in the office dumb, and a very strange silence about the whole matter from everyone. Never had anything like it except on Big Night and from what Lewis HGannett [sic] said yesterday to me, I gather it is enraging people in the same way ... Personally I think it is my only proletarian novel. This business of having a thing a Sincere Work for and by the Masses just because they all work in a mill and never say anything funny is the bunk. I wish you would give a thought to where I should go after F.&R. if a change is possible. I would like Perkins at Scribners or Viking. Anyway I want some place where I get personal attention instead of never being able to find out anything" She continues, at length, about misdirected letters in praise of the book, errors in their publicity campaign praising her as a writer for **The New Yorker**, etc. etc. In fact, the failure of **The Happy Island** led to her leaving Farrar & Rinehart for Scribners. Ca. 500 unhappy words, unpublished. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$850.

388. Powell, Dawn: **TYPED LETTER**. [Np., but likely New York]. Undated, but "Mon." in late 1939. One page, quarto, very closely typed on recto only of blank lettersheet. Some slight discolorations in no way affecting legibility and mostly visible on blank verso, folded for mailing, otherwise very good.

A dense, amusing letter from Powell, signed "love. dawn" in type, to one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends, Coburn Gilman (1893-1967). Addressed to him as "Dear public" she details a good notice her short-live radio program, "Music and Manners" received, noting "it was particularly gratifying as we were off the air, unbeknownst to ourselves, for 16 min. so next week, to avoid this I'm going to give out the war news myself. As I had worked very hard with all the troubles of the writer and band numbers being changed with appropriate in-between bushwa required, added to this the rehearsals with my alcoholic partner who appals [sic] me by stopping 25 min. in the middle of the sentence everytime the drummer laughs" She continues with extended comments about, and often brutal criticism of, her co-workers on the show, much of it personal, including "my friend Honey [Ann Honeycutt?], who is God's most indifferent however smart biz. woman...", and much of it relating to the drinking, money borrowing and womanizing habits of some of the male staff. She devotes the substantial remainder of the letter to a detailed account of a drunken barroom altercation involving some of the company, the actor Frank Conroy, and press agent Dick Maney. Ca. 600 colorful words, unpublished. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$650.

389. Powell, Dawn: **TYPED LETTER, SIGNED**. New York. Undated, but postmarked 31 August 1939. One page, on torn half-quarto sheet of plain typing paper. Folded for mailing, accompanied by envelope addressed in her hand (rather torn and soiled along opened edge).

A somewhat amusing letter from Powell, signed "Dawn" in ink, to one of her favorite drinking buddies of the time, and eventually, for much of her remaining life, one of her closest intimate friends, Coburn Gilman (1893-1967). Addressed to him as "Dear coby" and lamenting his absence on vacation (in Martha's Vineyard): "...I am sick and tired of this vacation and you're going to have to choose between me and it, frankly, or do I have to come up there and lead the sea-scouts through the marshes hunting for you. I dont mind allowing for a little prancing up and down in the sun for a day or two but this thing can be carried too far and is unmanly anyway. The real he-men of this world are at their desks or in the beds of well-wishers right here in N.Y. and not lolling around letting their muscles soften in effete eastern resorts ... I miss you much more than is necessary considering that I couldn't possibly drink more than I do, but I think my maternal instincts need to be freshened up on little stinkykins machree...." She wishes him a happy birthday, and notes that "I expect to organize this job so I don't have to have script all ready by Tuesdays in which case I will stay out in country till Wed" Ca. 350 words, and unpublished. In the introduction to his 1999 edition of Powell's **Selected Letters**, editor Tim Page notes that "A scant four letters to Coburn Gilman seem to have survived, though he was one of Powell's closest confidants for many years." \$650.

390. Powys, John Cowper: **SAMPHIRE**. New York: Thomas Seltzer, 1922. Small octavo. Mottled cream boards, paper labels (Thomas's second binding). Signed and dated by the author in Feb. of 1923. Endsheets lightly foxed with faint patches of offset from former protective wrapper, top edges a bit foxed, else near fine in the highly pictorial dust jacket (a bit dusty at edges). THOMAS A14. \$125.

Inscribed to the Publisher

391. Powys, T.F.: **THE KEY OF THE FIELD**. London: William Jackson (Books) Ltd., 1930. Large octavo. Gilt polished buckram, t.e.g. Frontis by Ray Garnett. Spine sunned, minor foxing to endsheets, otherwise a very good copy, with patchy remnants of the glassine laid in.

First edition, published as #1 of the Furnival Books. Foreword by Sylvia Townsend Warner. Copy #453 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. This copy is additionally inscribed by the author, nearly filling the front endsheet, to the publisher, Alan W. Steele, and incorporating a substantial quotation from the text. It is also signed by Ray Garnett, and by Townsend Warner at the end of her Foreword. An additional loose (proof?) impression of the frontispiece is laid in. Those copies offered for general sale were signed only by the author. Steele was Director of William Jackson, Ltd., and some of the later volumes in the series were published with a slip noting assumption of publication by his own firm, Joiner & Steele. His pencil ownership signature appears on the free endsheet. \$650.

392. [Press of the Good Mountain]: **THE PRINTER SPEAKS A SELECTION OF TYPES SET BY VARIOUS HANDS IN THE HAND COMPOSITION LABORATORY OF THE ROCHESTER INSTITUTE OF TECHNOLOGY.** Rochester: The Press of the Good Mountain, 1955. [45] leaves, printed on rectos only. Quarto. Cloth and boards, textblock wirebound. Illustrations (chiefly typographic). Spine stamping rubbed away, fore-tips worn, otherwise a very good copy, internally fine.

One of one hundred copies. An attractive exercise in layout utilizing a broad variety of type fonts and paper stocks as a class enterprise, chiefly of texts by designers, printers and type-founders about book design. Among those contributing design and presswork is the late collector *extraordinaire* of Baron Corvo and related material, Donald Weeks. \$125.

393. Pugin, A. Welby: **THE TRUE PRINCIPLES OF POINTED OR CHRISTIAN ARCHITECTURE: SET FORTH IN TWO LECTURES DELIVERED AT ST. MARIE'S, OSCOTT.** London: John Weale, 1841. [4],67,[1]pp. Quarto. Publisher's quarter calf and gilt decorated green cloth, a.e.g. Frontis, nine plates and many illustrations. Title, frontis and colophon printed in red and black. Backstrip rubbed, with small chip at toe of upper joint, a few small spots to cloth, scattered foxing, but a good copy.

First edition. Pugin "was the first to reduce to axioms the fundamental relationship of structure and ornament in architecture, and the first productive architect of modern times who gave a complete, serious, and rational study to the details and inner spirit of mediæval architecture" - DNB. This copy was not bound up with the extensive Weale terminal catalogue that weighs down many copies. \$350.

394. Pynchon, Thomas: **V.** Philadelphia & New York: J.B. Lippincott Co., [1963]. Cloth. First edition of the author's first book. Faint sunning at edges, otherwise near fine, in very good, modestly rubbed 1st printing dust jacket with the price intact and no reviews, and with just a couple of minute edge nicks. \$950.

395. Queneau, Raymond: **ZAZIE DANS LE METRO.** Paris: The Olympia Press / Traveller's Companion Series, [1959]. Printed wrappers. Illustrations by Jacqueline Duhamel. About fine in dust jacket with two short snags in top edge of front panel.

First edition in English, translated by Eric Kahane and Norman Rubington (under the pseudonym Akbar del Piombo), and published in the same year as the French text. The source for the 1960 Louis Malle film, based on a screenplay by Paul Rappeneau, starring Catherine Demongeot and Philippe Noire. KEARNEY 149. \$75.

396. [Rackham, Arthur]: Cholmondeley, Mary: **RED POTTAGE.** London: George Newnes, Ltd., [nd. but 1904]. 206,[16]pp. Octavo. Pictorial wrapper. Frontis and plates. Lacking the lower wrapper (which printed the last two pages of adverts), some small nicks in the fore-margin of the last few leaves, cheap paper stock tanned, as usual, small pieces of glassine (stamp hinges?) anchoring head and toe of spine, otherwise a good, unrestored copy of this cheaply made book.

First edition in this format, first impression, with eight half-tone plates (including the frontis), and fifty titles in the list of the 'Sixpenny Novels' in the terminal adverts.

But for the fact that Arthur Rackham executed the frontis and plates that appear for the first time in this edition, an otherwise undistinguished, though rather uncommon, pulp reprint. A later printing included 140 titles in the series list.
\$850.

397. Rattigan, Terence: **GOODBYE, MR. CHIPS ... FINAL SHOOTING SCRIPT.** [Culver City]: APJAC Productions / Metro-Goldwyn-Mayer, Inc., 27 June - 5 July 1968. [2], 149 leaves plus a number of lettered inserts. Quarto. Mechanically reproduced typescript, printed on rectos only of white and blue paper. Bradbound in printed studio wrappers. Modestly used, with some short tears to overlap wrapper fore-edges, brads a bit rusty, old, faint discoloration along top edge of lower wrapper, ink note and phone number, else very good.

A revised "final" shooting script of Rattigan's adaptation (as a musical) of Hilton's novel. The film, directed by Herbert Ross, starred Peter O'Toole and Petula Clark, and garnered for O'Toole several awards and nominations. This copy evidences considerable ongoing revision via inserted revises, many of them extending to several pages, and lettered inserts. An important script, marking the work of a major dramatist/screenwriter applied to a widely popular literary property. \$550.

398. Rexroth, Kenneth: **BETWEEN TWO WARS SELECTED POEMS WRITTEN PRIOR TO THE SECOND WORLD WAR....** [Athens & San Francisco]: Labyrinth Editions & The Iris Press, 1982. Folio. Quarter gilt vellum and decorated paper over boards. Illustrated with four color magnesium engravings (one double-spread) by Daniel Goldstein. Fine, with accompanying stiff-card portfolio of prints, and the prospectus, enclosed in folding cloth clamshell box.

First edition, deluxe issue. One of fifty numbered copies (of 130) designed and printed by Richard Bigus on handmade Imago paper, and bound by Claudia Cohen and Sarah Creighton. All copies are signed by the printer, the illustrator, and by Bradford Morrow, who contributed an introduction. The volume is concluded by an interview with Rexroth conducted by Les Ferris. This deluxe copy is accompanied by a separate portfolio of the four prints and their relevant text leaves, each signed by the artist, but is not accompanied by the extra large print.
\$1000.

Rare Spanish Anti-Masonic Novel

399. Riera y Comas, José Mariano: **MISTERIOS DE LAS SECTAS SECRETAS, Ó EL FRANC-MASON PROSCRITO. NOVELA HISTORICA....** Barcelona: En la Imprenta de V. Torras y J. Corominas, 1847 - 1851. Ten volumes bound in five. Full contemporary Spanish calf, spines gilt extra. Frontispiece to first volume, decorative head and tail-pieces, occasional illustrations. Bindings rubbed (with more substantial quarter-size surface abrasion to spine of second volume), occasional foxing and minor spotting, a few trivial worm tracks in gutters, but otherwise a good, sound set, with an early bookseller's description tipped in, and the bookplates of the Hispanic Society.

First edition of this rather substantial anti-Masonic historical novel, written by the "Vice-generale de la Propaganda Católica de España." Palau, while transcribing the title for the 1864-5 edition correctly, cites the first word of the title of this edition as 'Historias' rather than 'Misterios.' Nonetheless, Paulau comments: "Es obra difícil de reunir completa. Contiene muchas referencias

a las bullangas de Barcelona y a la quema de los conventos.” OCLC locates only the 1864-5 edition (under any variation of the title). The production values became more humble as the work progressed: illustrations occur only in the first two volumes, and the head and tail pieces are less ornate toward the end. PALAU 267857. \$650.

400. Riggs, Lynn, and Lipscomb, W.P. [screenwriters]: **SELZNICK INTERNATIONAL PRESENTS “THE GARDEN OF ALLAH” BY ROBERT HICHENS SCREEN PLAY BY ... DIALOGUE BY LYNN RIGGS** [wrapper title]. [Los Angeles: Selznick International Pictures] 15 May - 16 June 1936. [1], 112 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in production company wrappers. Short tear at edge of rear wrapper, a few minor smudges, otherwise near fine.

Denoted the “Final Shooting Script” of this adaptation of Robert Hichens’s novel, but with neat ms. annotations on the upper wrapper recording alterations over the time span noted above. The adaptation was based on a treatment by Willis Goldbeck, and a screenplay by Lipscomb and Lynn Riggs, who is credited on this draft as dialogue writer. The November 1936 release was directed by Richard Boleslawski, and starred Marlene Dietrich, Charles Boyer, Basil Rathbone, et al. The association by Lynn Riggs, the Oklahoma-born, part-Cherokee gay playwright and poet with this project is very interesting. It was his second screen credit, albeit shared with Lipscomb — Goldbeck did not get screen credit — and it is unclear from this draft how much is Riggs’s work; a draft of this script is present in his archive at Yale. Riggs is most widely known for his play, **Green Grow the Lilacs**, which was immensely popular as the musical adaptation, **Oklahoma!**, but little has been written about his years as a screenwriter for United Artists (who distributed this film) MGM, RKO, Paramount and Universal. \$500.

401. [Righi, Federico]: Ovid [Publius Ovidius Naso]: **THE ART OF LOVE [ARS AMATORIA]**. [Baltimore]: Ferdinand Roten Galleries, Inc., [1970]. Folio (46 x 36 cm). Loose folded signatures laid into pictorial lithographed wrappers. Plates. Light offset to blank endsheets from wrapper fold-ins, otherwise about fine, in plain paper chemise and slipcase.

First edition in this format, illustrated with twenty-seven original full-page lithographs (some in three colors, some in two colors, others in monochrome) by Federico Righi. The translation is by Rolfe Humphries. From an edition of 155 copies numbered copies, signed by the artist, with the first lithograph signed in pencil by the artist, this is one of ten lettered copies reserved for the collaborators in the edition. \$850.

402. Ritter, Chris: **THE EMPERORS** [series title]. [New York]. [ca. 1950]. Folio. Plate size 45 x 37.5 cm, plus full margins. Series of six original etchings, with aquatint. Some faint smudges to a few margins, otherwise fine.

A striking, atmospheric series of etchings depicting six Roman emperors, each being example #4 from an edition of fifty numbered impressions, each captioned, numbered and signed by the artist in the margin. The etchings are also titled in the plate: “Nero The Profligate,” “Marcus Aurelius the Philosopher,” “Constantine the Christian,” “Great Caesar the Conqueror,” “Augustus Father of Rome,”

and "Tiberius render Unto Caesar." Ritter (1906 - 1976) ran the Laurel Gallery in New York from 1947 - 1950, and published the work of a number of artists, including Milton Avery. It is possible that this series appeared at that time. \$500.

403. [Rogers, Bruce]: Shelley, Percy Bysshe [trans]: **THE BANQUET OF PLATO**. Chicago: Way & Williams, 1895. Brick cloth, lettered in gilt, t.e.g., others untrimmed. Decorate initials, title-border and tail-pieces. Cloth a bit darkened, with some rubbing to extremities, otherwise very good.

First this edition, ordinary issue. The title-page and decorations are early work by Bruce Rogers.

KRAUS 9. WARDE 5.

\$100.

404. [Rogers, Bruce]: Lang, Andrew [trans]: **THE THIRD IDYLL OF THEOCRITUS TRANSLATED FROM THE GREEK BY** New York. 1928. Small quarto. Stiff wrappers, printed label. Color pictorial vignette. Minor use to overlap wrapper edges, else a fine copy.

One of 375 copies printed by Watson Kent, Bryson Burroughs and Bruce Rogers at the Museum Press.

\$50.

405. [Rolfe, Frederick, "Baron Corvo"]: Symons, A.J.A.: **FREDERICK BARON CORVO READ AT THE FOUR HUNDRED AND EIGHTEENTH MEETING OF THE SETTE OF ODD VOLUMES** London: Imprinted at The Curwen Press [for The Sette of Odd Volumes], 1927. 16mo. Buff wrappers, printed in red. Wrappers lightly foxed, upper corner a bit bumped, but a very good copy.

First edition, ordinary issue. One of 182 numbered copies (of 199), signed by the author, and with the recipient's name filled in by him as customary.

WOOLF B11.

\$400.

406. [Rolfe, Frederick, "Baron Corvo"]: Woolf, Cecil, and Brocard Sewell [eds]: **CORVO, 1860 - 1960 A COLLECTION OF ESSAYS BY VARIOUS HANDS TO COMMEMORATE THE CENTENARY OF THE BIRTH OF FR. ROLFE, BARON CORVO** Aylesford: Saint Albert's Press, 1961. Large octavo. Full plum crushed levant, gilt, t.e.g., by Zaehnsdorf. Spine uniformly sunned to deep brown, usual offset from morocco turn-ins to endleaves, otherwise fine in quite edge-faded cloth slipcase.

First edition, deluxe issue, of this festschrift, with an introduction by Pamela Hansford Johnson. One of fourteen lettered copies printed on handmade blue-tinted paper, and specially bound, from an edition of 389 copies, signed by the editors. This copy is warmly inscribed, at length, by Woolf on the occasion of publication.

WOOLF B25a.

\$750.

407. Rolfe, Frederick, "Baron Corvo": **LETTERS TO R.M. DAWKINS....** London: Nicholas Vane, 1962. Large octavo. Full blue crushed levant, gilt, t.e.g., by Zaehnsdorf. Spine and edges slightly darkened, usual offsetting from morocco turn-ins to endleaves, else about fine in lightly rubbed cloth slipcase.

First edition, deluxe issue. Edited, with an Introduction, by Cecil Woolf, with an Epilogue by Laura M. Ragg. One of fourteen lettered copies printed on handmade blue-tinted paper, and specially bound, from an edition of 306 copies, published as the third volume of the **Centenary Edition of the Letters**. Warmly inscribed and signed by Woolf in 1962.

WOOLF A21b.

\$1000.

408. Rolfe, Frederick, "Baron Corvo": ... **A LETTER TO A SMALL NEPHEW NAMED CLAUD** Iowa City: Typographic Library The University of Iowa School of Journalism, 1964. Quarto. Decorated paper wrappers, printed label. Soft crease at crown of spine, else about fine.

First edition. One of sixty-five copies printed on Strathmore Rag paper, from a total edition of 150 (i.e. actually 134) copies printed by Harry Duncan and Harold Yahnke, with linocuts by Jon Wilson. With an introduction by Clarence Andrews. Published to coincide with the opening of a Rolfe exhibition at Iowa, the occasion upon which most copies were distributed. An uncommon item, of import to both Rolfe and Duncan collectors. There was at least one later reprint, ca. 1975, by Donald Weeks, owner of the original letter.

WOOLF A24.

\$750.

409. [Roth, Philip]: Lehman, Ernest [screenwriter]: **PORTNOY'S COMPLAINT SCREENPLAY BY ... BASED ON THE NOVEL BY PHILIP ROTH**. Burbank: Chenault Productions / Warner Bros., 3 August 1970. [1],149,[7] leaves. Quarto. Mechanically reproduced typescript, printed on rectos only. Bradbound in studio wrappers. One leaf extended and a bit chipped at fore-margin, location taps at fore-edges of several leaves (see below), otherwise a very good copy.

An unspecified draft of this adaptation to the screen of Roth's popular novel. This was cinematographer Philip Lathrop's copy, signed by him, and heavily and neatly annotated throughout by him with observations about sets, locations, effects shots and the like. The appended leaves consist of manifests with detailed inventories and valuations of cameras, lenses and other hardware scheduled to be shipped to the remote locations in Italy and Israel. Lehman also directed the 1972 release, starring Richard Benjamin, Karen Black, Lee Grant, et al. Lehman's substantial credentials as screenwriter include **Who's Afraid of Virginia Woolf?**, **North by Northwest**, etc.

\$750.

410. Rowse, A.L.: **STRANGE ENCOUNTER**. London: Cape, [1972]. Large octavo. Cloth boards. First edition. Warmly inscribed by the author, and signed and dated again by him on the title. A bit dusty at edges and endsheets, else a nice copy in slightly sunned, similarly edge-dust marked dust jacket.

\$60.

411. [Rydal Press]: Fletcher, John Gould: **XXIV ELEGIES**. Santa Fe: Writers' Editions, [1935]. Large octavo. Cloth. First edition. One of four hundred numbered copies, signed by the author, printed at the Rydal Press. A few small foxmarks to cloth, otherwise a near fine copy in modestly tanned dust jacket with small edge tear.

\$85.

412. **SALAMANDER**. Cairo: Salamander Productions / R. Schindler, [September 1942 through ca. 1944]. Numbers 1,2,4 & 5 (of five published). Four issues. Printed wrappers. Modest discoloration at lower edge of first number, but very good.

K.B. Bullen was the managing editor, though editorial matters tended to be handled by many hands. The important journal growing out of the Salamander Society, an informal group of English and international civilian and soldier poets in the MEF who met on Sunday evenings to read poetry and discuss literary issues in Cairo. Of the English writers in these four issues, Terence Tiller, Alan Rook, G.S. Fraser and John Gawsworth gained permanent literary reputations; others published little in later years, but the literary-historical import of their venture is highly significant. \$300.

413. Sallust, [Caius...Crispus]: **CAII SALLUSTII CRISPI QUÆ EXSTANT OPERA**. Lutetiæ Parisiorum: Sumptibus Mich. Steph. David filii, 1744. xlviii,392,[1]pp. Small octavo. Contemporary deep red French morocco, spine gilt extra with floral devices within five compartments, gilt ruled borders, gilt inner dentelles, contrasting morocco label, marbled endleaves, a.e.g. Engraved frontis and two engraved plates, five head- and tail-pieces. Small spot in lower margin of frontis, stamp of Herzoglicher s. Meiningerischer Bibliothek on verso of title and case number on verso of free endsheet, minute worm hole near toe of upper joint (with no internal penetration), otherwise a handsome, near fine copy.

First this edition, illustrated with the three plates after C.N. Cochin, and the illustrative head- and tail-pieces by J.B.M. Pierre, all engraved by E. Fessard. Edited, with a brief life, by Stephan A. Phillippe. This is a large-paper copy (14.8 x 8.8cm).

COHEN-DE RICCI (VI), p.937. BRUNET V:87.

\$650.

414. Salt, Waldo: **BEAU BRUMMEL** [wrapper title]. Culver City: Metro-Goldwyn-Mayer / Loew's Inc., 11 November 1939. [1],128 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in printed and variously stamped studio wrappers, printed label. Some small chips and tears to label and wrapper extremities, otherwise very good, internally near fine.

An unspecified draft of this unproduced, original (though drawing on precedents) screenplay by Salt, undertaken rather early in his career, at a point when IMDB records he had only one credited and two uncredited produced films under his belt. In April 1951 Salt was called before the HUAC, and then placed on the Black List. After struggling for a decade and a half with often-pseudonymous television writing and commercial work, in 1969 he wrote the award-winning screenplay for **Midnight Cowby**. Subsequent credits included **Serpico**, **The Day of the Locust**, and **Coming Home**. In 1987, just prior to his death, he received the WGA Laurel Award in recognition of his achievements. The upper wrapper is stamped in succession, noting the transition of this copy from "Temporary Complete" to "Vault Copy." \$750.

415. [Salto, Axel, et al (eds)]: **KLINGEN 1942**. Copenhagen: Fischers Forlag, 1942. Large quarto. Pictorial boards. Hinges splitting, small spot to margins of a few text leaves, a couple of minor short marginal tears, otherwise a good copy.

First edition. One of 685 numbered copies signed by Salto. A late number of the legendary periodical, founded in 1917, featuring here poetry and prose in translation, as well as commentary on art, accompanied by both reproductions and original graphics, signed in pencil by the artists. Contributors of original graphics to this volume include Vilhelm Lundstrom, Richard Mortensen, Povl Christensen, Jens Sondergaard, and Salto himself. OCLC/Worldcat locates one copy on the occasion of this description having been written: at the V&A.

\$450.

416. Santagnello, M.: **LO ZINGARO, ROMANZO, REVISTA E CORRETTO DA** Londra: A Spese di H. Berthoud, 1822. vi,276;[2],234pp. Two volumes bound in one. Octavo. Full contemporary black diced calf, spine gilt extra, gilt label. Extremities rubbed, otherwise a very good copy.

First edition, and possibly the author's own copy, of this rare Italian language romance published in London. Signed by the author in ink on the title, and twice in pencil (with two variant addresses) on the free endsheet. Santagnello advertises his services as an Italian tutor at Bryantstone Square on the verso of the dedication leaf. In his note preceding the narrative, he refers to his promise of this work in the Preface to his earlier **Diego di Villamora**, also published in London, by Warren. COPAC locates a single copy of this work, in the Brotherton Library, at Leeds Univ, but no copies of its predecessor. His publications relating to Italian linguistics, including a Dictionary and a Grammar, are well represented.

\$1850.

417. Sassoon, Siegfried: **VIGILS**. [Np]. 1934. Small quarto. Full publisher's Niger morocco, t.e.g., by Gray & Son. Usual offset to edges of endsheets from binding turn-ins, else a nice copy, with the prospectus laid in.

First edition. One of 272 copies, from a total edition of 303 copies printed from copperplates engraved by Charles Sigrist, with an engraved title-page design by Stephen Gooden, numbered and signed by Sassoon.

\$650.

418. Sassoon, Siegfried: **AWAITMENT** [wrapper title]. [Worcester: Stanbrook Abbey Press, ca. 1960]. Single octavo leaf tipped into printed folder. A formal separate publication of the poem as printed in **The Path to Peace**, issued in an unspecified but modest number of copies. Trace of sunning at edges of wrappers, else fine. With the posthumous Sassoon estate dispersal label.

KEYNES A62(ref).

\$75.

419. Sassoon, Siegfried: **IT HAS BEEN TOLD** [wrapper title]. [Worcester: Stanbrook Abbey Press, ca. 1960]. Single octavo leaf tipped into printed folder. A formal separate publication of the poem as printed in **The Path to Peace**, issued in an unspecified but modest number of copies. Trace of sunning at edges of wrappers, else fine. With the posthumous Sassoon estate dispersal label.

KEYNES A62(ref).

sold

420. Sassoon, Siegfried: **A PRAYER AT PENTECOST** [wrapper title]. [Worcester: Stanbrook Abbey Press, ca. 1960]. Single octavo leaf tipped into printed folder. A formal separate publication of the poem as printed in **The Path to Peace**,

issued in an unspecified but modest number of copies. Trace of sunning at edges of wrappers, else fine.

KEYNES A62(ref).

\$65.

421. Schiller, Lawrence: **ORIGINAL STILL PHOTOGRAPH OF JAMES EARLE JONES.** [Np. 1970]. Original b & w silver print on double-weight stock, portrait orientation, 34 x 23 cm (13.5 x 9 inches) with extended left border. Minor use to tips, not approaching image, else about fine.

A superb portrait of Jones in his role as Jack Jefferson in the 1970 film, **The Great White Hope**, by the photographer / author/ film director. The film was directed by Martin Ritt, based on Howard Sackler's adaptation of his own play. Among Schiller's several significant accomplishments are his well-known portraits of the icons of the 1960s - the Kennedys, Marilyn Monroe, Robert Redford, Paul Newman, Timothy Leary, et al. With Schiller's credit/agency stamp on the verso, along with the stamp of Transworld Feature Syndicate. \$250.

422. Schiller, Lawrence: **ORIGINAL STILL PHOTOGRAPH OF PAUL NEWMAN.** [Np. 1971]. Original b & w silver print on double-weight stock, landscape orientation, 22.6 x 33.5 cm (9 x 13.75 inches) with extended upper and lower borders. One corner bumped, not approaching image, a few faint creases, but very good.

A striking portrait of Newman in his role as Reinhardt in the 1971 film, **WUSA**, based on Robert Stone's own adaptation from his novel, **Hall of Mirrors**. The film was directed by Stuart Rosenberg, and starred Newman, Woodward, Antony Perkins, et al. Among Schiller's several significant accomplishments are his well-known portraits of the icons of the 1960s - the Kennedys, Marilyn Monroe, Robert Redford, Paul Newman, Timothy Leary, et al. With Schiller's credit/agency stamp on the verso, along with the stamp of Transworld Feature Syndicate, and the pencil working title, "Hall of Mirrors." \$250.

Publisher's Wood-block Colophon

423. [Secker, Martin]: **Original Engraved Wood-Block of Secker's First Colophon.** [London]. 1910. Woodblock engraving, on base, 67 x 70 x 22mm. Clean split professionally repaired with a mortise joint at an unknown (but not recent) date, else in very good condition.

The original wood-block of his first colophon, commissioned by Secker when he began his publishing enterprise in 1910. The design consists of his initials, within a central pair of mirrored triangles, surrounded by a larger circle filled with an elaborate floral pattern, with 'MCMX' enclosed within a plaque-like frame at the lower edge. Presented in later years by Secker to his friend, George Sims, and thence from the Sims collection. \$450.

424. Sewell, Brocard: **THREE PRIVATE PRESSES....** [Wellingborough]: Christopher Skelton, 1979. Small quarto. Gilt cloth and pictorial boards, t.e.g. Illustrations. Facsimile broadside inserted in the rear. One lower fore-tip bumped, another faintly smudged, else fine in plastic wrapper.

First edition in book form, revised from its appearance as an accompaniment to the 1976 National Book League exhibition. One of 250 numbered copies,

signed by the author. A consideration of the St. Dominic's, Saint Albert's and Edward Walters presses. \$85.

First Collected American Shakespeare

425. Shakespeare, William: **THE PLAYS AND POEMS OF WILLIAM SHAKESPEARE. CORRECTED FROM THE LATEST AND BEST LONDON EDITIONS FIRST AMERICAN EDITION.** Philadelphia: Printed and Sold by Bioren & Madan, 1795 - 1796. Six volumes (of eight - wanting volumes six and eight). 12mo. Contemporary calf, spines gilt extra. Copper-plate engraved portrait in first volume. Occasional foxing, tanning and isolated moderate spotting, offsetting from portrait to first title, most joints weak (and three separated), three volumes with shallow loss at spine toes, early bookplate in first and seventh volumes, internally generally a good, crisp set.

The first collected American printing of Shakespeare, reprinting Samuel Johnson's notes, and with a frontis portrait engraved by R. Filed after the Chandos portrait. The first volume also includes a ten page "Preface to the American Edition." Apart from the rare separate editions of **Hamlet** and **Twelfth Night** published by David West in Boston in 1794, this set constitutes the first North American printing of Shakespeare's plays and poems (though the volume printing the latter is not present here). "The first edition of Sh[akespeare] produced outside the British Isles and (quite appropriately) the first to be published in America. The portrait is also the first [sic] produced in the United States" - Jaggard. In fact, it is the second portrait of Shakespeare printed in North America, preceded by James Trenchard's portrait as an accompaniment to an advertisement that appeared in **The Colombine Magazine** (July 1787). While not rare in any absolute sense (ESTC cites over thirty locations), complete and incomplete sets (and now, even odd volumes in acceptable condition) have become rather scarce in the trade in recent decades.

JAGGARD, p. 507. EVANS 29496 & 31180. ESTC W28892. \$15,000.

426. [Sigourney], Lydia Huntley: **MORAL PIECES IN PROSE AND VERSE.** Hartford: Sheldon & Goodwin, Printers, 1815. xii,267,[9]pp. 12mo. Contemporary mottled calf, gilt label. Scattered foxing and occasional smudges, spine has surface wear, with cracks and small chips at joint ends, two early names (one in ink) on endsheet, still a good or better copy.

First edition of the first book by the "Sweet Singer of Hartford," a collection of homilies she composed while mistress of the school for girls she founded there. She was never able to lay claims to anything other than enormous popularity for her work (as supported by the extensive subscribers list at the end), and she had a career characterized by financial reward but little critical respect.

BAL 17615. WEGELIN 1146. AMERICAN IMPRINTS 34977. \$250.

427. Sigourney, Lydia Huntley: **GLEANINGS.** Hartford & New York: Brown and Gross / D. Appleton and Co., 1860. 264pp. Large octavo. Forest green cloth, decorated in gilt, a.e.g. Light foxing to endleaves, and occasionally in the text, coated endsheets show some darkening, but a very nice, bright copy.

First edition, in the deluxe binding with a.e.g. Inscribed by the author: " Revd. N.P. Tillinghast with the sympathy and regard of the Author. Hartford. Cont. Nov.

20th 1860." The date is over a month prior to the date of the presentation copy at UVa cited by BAL.

BAL 17936.

\$450.

428. [Sinn Féin]: [In Gaelic type]: **AN CEATRAMAO ÁRO-COMAIRLE DE SINN FÉIN** ... [wrapper title]. [Dublin: An Cló-Cumann], 1908. 16pp. Printed self wrappers. One corner slightly curled, otherwise an unusually nice copy, near fine (though printed on cheap paper stock).

The Annual Report for 1908 of the National Council of Sinn Féin, published in the wake of the August 27th Assembly held at City Hall, Dublin. Includes summaries of Committee and Branch progress, a notice of the establishment of the Sinn Féin Bank (aided by George Russell), evaluation of success in reaching original aims, etc. Text is in English. OCLC/Worldcat reports two copies. \$250.

429. [Slevogt, Max]: [Grimm, Jacob & Wilhelm]: **FICHTER'S VOGEL EIN MARCHEN.** Berlin: Bruno Cassirer, 1923. Small folio. Quarter vellum and pictorial boards. Boards a bit sunned at edges, otherwise a very good copy.

First edition in this format, illustrated with twelve lithographs after drawings by Max Slevogt. The lithographs were printed by M.W. Lassally, and the letterpress by Jakob Hegner. One of 360 numbered copies, signed by the artist. \$600.

430. Smith, Adam: **AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS.** Dublin: Printed by William Porter, for G. Burnet ... [et al], 1793. Two volumes. xiii,[1],498;viii,489,[60],[1] plus blank. Octavo. Handsome modern three quarter calf and marbled boards, raised bands, gilt labels. A couple of small marks to title margin of second volume, margin of O₈ in second volume a bit darkened and frayed, some early pencil notes to final blank in second volume, occasional modest foxing and marginal dust marking, but actually a very good set (though likely married at some earlier date), with the half-title in the first volume.

Denoted the "Fifth Edition" on the title, but in fact the third Irish edition, based on the London fifth edition of 1788. The first Irish printing appeared in 1776. Along with his **The Theory of Moral Sentiments**, Smith's most important work, beginning "with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity ... Labour represents the three essential elements – wages, profit and rent – and these three also constitute income. From the workings of the economy, Smith passes to its matter – 'stock' – which encompasses all that man owns either for his own consumption or the return it brings him. **The Wealth of Nations** ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control. Where the political aspects of human rights had taken two centuries to explore, Smith's achievement was to bring the study of economic aspects to the same point in a single work" – PMM.

ESTC T95114. KRESS B.2617. PRINTING & THE MIND OF MAN 221.

\$1350.

431. Smith, Adam: **AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS** London: Printed for J. Maynard ... and F. Zinke, 1811. Three

volumes. lxxi,[1],359.[1];vi,514;vi,448,[50]pp. Octavo. Handsome modern three quarter calf and marbled boards, gilt labels. A fine set.

A new edition, including an unsigned "A Short Account of the Life and Writings of Dr. Adam Smith," as well as a translation of Garnier's "A Short View of the Doctrine of Smith, Compared with that of the French Economists." A comparable edition appeared with an Edinburgh imprint the same year.

PRINTING & THE MIND OF MAN 221. KRESS B.5916. GOLDSMITHS 20223

\$1100.

432. **SOMA**. [London: K.S. Bhat], September 1931. Whole number one. Large octavo. Polished white buckram, stamped in silver. Frontis. Fine, with glassine panels and paper flaps laid in.

Edited and published by K.S. Bhat. The limited issue of the first number, of five, of this interesting periodical anthology. One of fifty numbered copies (twenty-five for sale), signed by all but one of the contributors, including T.F. and Laurence Powys, John Gawsworth, Rhys Davies, Oswald Blakeston, et al. An a.n.s. from Bhat is laid in, explaining that "R.S.W." was then in China and unable to sign copies. The fifth and final number appeared in 1934. Scarce.

\$200.

433. [Southcott, Joanna]: **THE BOOK OF WONDERS, MARVELOUS AND TRUE** [bound with:] **THE SECOND BOOK OF WONDERS, MORE MARVELOUS THAN THE FIRST** [bound with:] **THE THIRD BOOK OF WONDERS, ANNOUNCING THE COMING OF SHILOH; WITH A CALL TO THE HEBREWS** [bound with:] **THE FOURTH BOOK OF WONDERS, BEING THE ANSWER OF THE LORD TO THE HEBREWS** [bound with:] **THE FIFTH BOOK OF WONDERS, ANNOUNCING THE EVENT HAVING TAKEN PLACE, WHICH WAS PROMISED IN THE FOURTH BOOK SHOULD BE IN MAY. WITH A FURTHER EXPLANATION OF THE FOUR FORMER BOOKS** London: Printed by Marchant and Galabin [later:] W. Marchant, 1813 - 1814. 88;116;64;80;72pp. Octavo. Mid 19th century three quarter calf and marbled boards. 19th century cleric's bookplate, formerly taped shelf-label removed from toe of spine (with surface loss to marbled boards), third and fourth item externally dust-soiled, with some occasional foxing and the fourth with a few light stains, but otherwise generally a very good set.

First editions of five of alleged prophetess Southcott's most significant works. Much of the first two **Books** relate to her relationship to her early supporter, Joseph Pomeroy, as well as to the series of visitations she allegedly experienced in September 1813 that convinced her that her marriage was imminent and her tenure on Earth coming to a close. The **Third Book** is key, in its announcement of the projected birth of her son, Shiloh, in 1814 and his supposed status as the Jewish Messiah. The **Fourth Book** addresses the latter issue more extensively in its explication of Old Testament prophecies and her attempts to associate them with her situation. The **Fifth Book** announces her supposed pregnancy with Shiloh (and includes testimony of the doctors who examined her), predicts Shiloh's birth as forthcoming in May, and responds to some of the waves of criticism that had been directed against her. Of course, things turned out somewhat differently, and Southcott died in December 1814 after over a year in relative seclusion, much of it spent in anticipation of the "Second Coming" she insisted had first been revealed to her (but not clearly understood) in 1794. A **Sixth Book** was published in 1852, based on six sealed letters.

WRIGHT (SOUTHCOTT) 57, 58, 61, 62 & 63.

\$1000.

434. Southern, Terry, and Ciprian LoGiudice: **HAVEN CAN'T WAIT. AN EVENING FOR ABBIE.** [New York]. [ca. 1978]. [2],[1]-3,[1],4-49,3,[1]-5 leaves (plus at least two lettered inserts), on rectos only. Quarto, largely original typescript, but with two sections at end in photocopied typescript, with an original pencil drawing of the set. Enclosed in plastic binder, with ms. label on front, and title painted on spine. Minor use at edges, some discoloration from tape and glue affixing the pasteover revisions, but very good.

The self-denoted "master copy," with numerous typed revisions and pasteover revisions, and several ms. notes in Southern's hand, including the request that this copy be returned to him c/o Larry Rivers in New York. Rivers is credited with designing the set, but the pencil drawing of the set which accompanies this ms. is disavowed by Rivers. The play was produced by the Bring Abbie Home Committee, and directed by Rip Torn and LoGiudice. The cast included Taylor Mead, Torn, Wm. Kunstler, et al, with William Burroughs, Ramsey Clark, Ossie Davis, Kinky Friedman, Allen Ginsberg, Paul Kantner, Ron Kovic, Odetta, John Voight, Anne Waldman, several other members of the Chicago 8/7, and others appearing as "witnesses." Laid in is a photocopy of the original program for the play. The last five leaves are a photocopy of a typescript, with a couple corrections, of Ginsberg's "Plutonian Ode," which may, or may not, have a context in the production. A charming period piece, and probably unpublished in this form.
\$850.

435. [Spanish Civil War]: **AUTHORS TAKE SIDES ON THE SPANISH WAR.** London: Left Review, [1937]. Large octavo. Printed wrappers. Wrappers somewhat handsoiled, with chip and split to spine, mend to one corner of upper wrapper, internally very good.

First edition. 148 writers respond to the questions: "Are you for, or against, the legal Government and the People of Republican Spain?" and "are you for, or against, Franco and Fascism?" Among the respondents are T.S. Eliot, George Bernard Shaw, H. G. Wells, W. H. Auden, Nancy Cunard, Alastair [sic] Crowley, Aldous Huxley, Evelyn Waugh, Havelock Ellis, Brian Howard, Robert Byron, Vera Brittain, Norman Douglas, James Stephens, Laurence Housman, Rose Macaulay, Cecil Day Lewis, Stephen Spender, Rebecca West, Vita Sackville-West, Ezra Pound, Hugh MacDiarmid, Arthur Machen, Eric Linklater, Olaf Stapledon, Edmund Blunden, Harold Laski, et al. The uncommon model for a similar undertaking for American writers, as well as subsequent queries about the Vietnam and Falklands wars.
\$250.

436. Spence, Joseph: **POLYMETIS: OR, AN ENQUIRY CONCERNING THE AGREEMENT BETWEEN THE WORKS OF THE ROMAN POETS, AND THE REMAINS OF THE ANTIENT ARTISTS. BEING AN ATTEMPT TO ILLUSTRATE THEM MUTUALLY FROM ONE ANOTHER.** London: Printed for R. Dodsley, 1747. xii,361pp. plus forty-one copperplate engravings by Boitard (some double-spread). Folio. Engraved portrait after Vertue. Full contemporary mottled calf, handsomely rebacked and recornered to style, gilt label. Engraved tail pieces. Some minor edgewear to boards, foxing to endsheets and some of the plates, otherwise a crisp, very good copy.

First edition of this major work by Pope's friend and promoter, a treatise on classical mythology as illustrated by ancient works of art and Latin writers. "His collections for the book were commenced in 1732 under the title of 'Noctes Florentinæ.' and, although severely criticised for its total neglect of Greek authors, brought its author £1,500. A fourth edition appeared in 1777, and an abridgment in 1802. Like the 'Essay on the Odyssey,' it is in the form of dialogue. Although inadequate from the first, and long ago superseded, it remains an agreeable book, owing to the urbanity of its old-fashioned scholarship, the justice of some incidental observations, and its affluent stores of quotation; and, as an intellectual if heterogeneous banquet, may be compared with the 'Deipno-sophists' of Athenæus. Gibbon speaks of its 'taste and learning.' 'Polymetis' remained Spence's only considerable contribution to classical scholarship..."- DNB
NCBEL II:1748. \$1250.

437. Spiegelman, Art: **MAUS A SURVIVOR'S TALE**. New York: Pantheon Books, [1986]. Large octavo. Pictorial stiff wrappers. Top edge very faintly dust marked, a few trivial patches of rubbing along wrapper edges, otherwise fine.

First edition in book form, preceded by serialization in **Raw**. Inscribed and signed by the author, with a characteristic ink drawing of his protagonist inside the front wrapper. A transformative work in the history of the wider acceptance of graphic novels by the public readership. \$250.

438. Sprague, Laura Fecych [ed]: **THE MIRROR OF MAINE ONE HUNDRED DISTINGUISHED BOOKS THAT REVEAL THE HISTORY OF THE STATE AND THE LIFE OF ITS PEOPLE ... FOREWORD BY ELIOT H. STANLEY**. Orono & Portland: University of Maine Press and the Baxter Society, 2000. Quarto. Cloth, gilt morocco label. Photographs and illustrations. Fine in cloth and marbled paper over boards slipcase.

First edition, deluxe issue. One of one hundred copies, specially bound, for subscribers and patrons of the edition. Designed by Michael Alpert and Betsy Rose. An annotated selection, with bibliographic descriptions, of one hundred works of poetry, fiction, natural history and history, published from 1613 through 1999. \$175.

439. [Stamperia Valdonega]: Ripley, S. Dillon: **RAILS OF THE WORLD A MONOGRAPH OF THE FAMILY RALLIDAE....** Toronto: M.F. Feheley, [1977]. Small folio. Gilt cloth and linen. Frontis and forty plates in color. Fine in dust jacket and slipcase.

First edition. Illustrated with magnificent paintings by J. Fenwick Landsdowne, and with a Chapter on Fossil Species by Storrs L. Olson. Printed under the direction of Martino Mardersteig at the Stamperia Valdonega, in Verona. \$175.

Icons of Pop

440. Stanley, Bob: **[SUITE OF TEN SILKSCREEN PORTRAITS OF ROCK AND POP PERFORMERS]**. [New York: Paul Bianchini Gallery], 1965. Suite of ten color silkscreen prints, 60 x 45.5 cm (24 x 18 inches), mixed landscape and portrait orientations. Fine.

An early Pop suite by Stanley (1932 - 1997), whose move from abstract expressionism into the world of Pop Art in 1963 was characterized by bold saturated two-color renderings, often from photographs, of rock stars, sports figures and explicit erotica. Each print is from an edition of 95 copies, numbered and signed by the artist in pencil. Their publication coincided with Stanley's first major exhibition at the Bianchini Gallery, and the subjects include James Brown, the Beatles, the Beach Boys, the Rolling Stones, et al. His work is represented in many public and private collections. \$2500.

441. [Stein, Gertrude]: Van Vechten, Carl **ORIGINAL PORTRAIT PHOTOGRAPH OF GERTRUDE STEIN** [Richmond, VA, but printed in New York]. [Photograph taken 7 February 1934]. Original borderless gelatin silver print, 25.2 x 20 cm. (8 x 10 inches, landscape). Trace of old mounting tissue on verso at extreme tips, otherwise a near fine copy.

An undated, but likely vintage - and characteristically flat - print of this portrait of Stein, standing beside the commemorative plaque of the Old Stone House / Poe Museum in Richmond, taken during her travels attending her 1934 U.S. reading tour. The print bears Van Vechten's blind-stamp, as well as his ink studio stamp on the verso. The negative number code may be in his hand, in pencil, but the caption and date on the verso appears to be in his assistant/archivist's hand. A rewarding brief account by Bruce Kellner of the Stein-Van Vechten friendship, appears in "Baby Woojums in Iowa," **Books at Iowa** 26 (April 1977). Full-format prints of Van Vechten's portraits, as opposed to the postcard format prints he produced in quantity for correspondence and gifts well into his later years, are relatively uncommon. Prints from other negatives of Van Vechten's photos of Stein during this leg of the tour appear in the relevant LC, NYPL and Yale online catalogues, but not this particular image. KELLNER G1192. \$1000.

442. Stevenson, Robert Louis: **TRAVELS WITH A DONKEY IN THE CEVENNES**. London: C. Kegan Paul & Co, 1879. Early 20th century polished calf, spine gilt extra, gilt labels, t.e.g., gilt 'RLS' device on both boards, spine and upper panel (rubbed) of original cloth bound in at rear. Frontis by Walter Crane. Upper joint cracking at crown, slight darkening at edges, but a good copy.

First edition, first printing, one of approximately 750 copies. A second printing of five hundred copies was ordered immediately, and the first binding lot consisted of a total of one thousand copies from both printings. An uncommon, early title. PRIDEAUX 3. BEINECKE 139. \$450.

Inscribed to the Publisher

443. Strong, L.A.G.: **THE BIG MAN**. London: William Jackson Books, 1931. Large octavo. Gilt polished buckram, t.e.g. Frontispiece by Tirzah Garwood. Trace of foxing to endsheets, a few flecks to cloth sizing at edges, otherwise very good in remnants of the scarce glassine dust jacket with paper flaps.

First edition. Foreword by A.E. Coppard. Copy #135 of 550 numbered copies (500 for sale), signed by the author, issued as Furnival Books #6. The slip noting the takeover of the series by Joiner & Steele is tipped in. This copy bears the

author's additional signed presentation inscription to the publisher, Allan W. Steele. Additionally, the frontispiece is signed in the margin by the artist. Those copies issued for sale were not. \$250.

444. Summers, Montague: **ESSAYS IN PETTO**. London: The Fortune Press, [1928]. Large octavo. Buckram and grey boards. Boards a bit hand-soiled, inner hinges cracked, but a good copy, with the bookplate of Dr. Noël J. Cortés.

First edition, ordinary issue, first issue binding. There were also seventy copies on handmade paper. This copy bears Summer's signed presentation inscription to literary historian "S.M. Ellis, with all kind regards from Montague Summers. 24. March. 1928. Essays in Petto was published March, 1928. M.S." Actual presentation copies from Summers are no longer particularly common. D'ARCH SMITH (SUMMERS) A13. D'ARCH SMITH (FORTUNE PRESS) 526. \$475.

445. [Surrealism]: **PETITE ANTHOLOGIE POETIQUE DU SURREALISME**. Paris: Editions Jeanne Bucher, 1934. 166,[3]pp. plus plates. Typographically decorated pale green wrappers. Neat, small ink name, wrappers sunned at extremities, spine a bit used, otherwise a very good copy.

First edition, trade issue (one of two thousand copies on Bouffant; there were twenty-eight deluxe copies on Montval). With a substantial introduction by Georges Hugnet, and contributions by a wide range of writers and visual artists. \$275.

446. [Swift, Jonathan]: **A TALE OF A TUB. WRITTEN FOR THE UNIVERSAL IMPROVEMENT OF MANKIND ... TO WHICH IS ADDED, AN ACCOUNT OF A BATEL BETWEEN ANTIENT AND MODERN BOOKS IN ST. JAMES'S LIBRARY ... THE FIFTH EDITION: WITH THE AUTHOR'S APOLOGY AND EXPLANATORY NOTES....** London: Printed for John Nutt, 1710. [32],344pp. Large octavo. Engraved frontispieces and six plates. Contemporary paneled calf, neatly rebacked to style, with raised bands and gilt label. A few minor instances of foxing, rustmarks and smudges, thin isolated worm track in blank fore-margin of nine leaves, but about very good.

Fifth edition, and the first to contain Swift's "Apology" and response to Wotton's charges of plagiarism. The plates appear here for the first time as well. The "...Battel..." has its own separate title and frontis. With the bookplate of William Hole, Archdeacon of Barnstaple and another 19th century ownership signature TEERINK 222. ROTHSCHILD 1993. \$600.

447. [Swift, Jonathan]: **ON POETRY: A RAPSODY**. London: Printed at Dublin, and Re-printed...and sold by J. Huggonson, 1733. 28pp. Folio. Extracted. Light foxing and minor soiling, lacks final blank, otherwise a very good, untrimmed copy. Cloth case and chemise (spine label chipped).

First edition, as the Dublin printing referred to in the imprint has never been located. This edition was published on 31 December 1733, and the first known Dublin printing appeared in 1734, denoted as "London Printed, and Dublin Re-Printed." HAYWARD 153. TEERINK 741. ROTHSCHILD 2147. \$1250.

448. Taylor, Peter: **THE COLLECTED STORIES OF....** New York: Farrar, [1969]. Cloth. Endsheets a bit dusty, but a very good copy in worn, spotted and torn dust jacket.

First edition. Inscribed presentation copy from the author to two old friends: "For Charles and Ellen with affection - Peter July, 1974. Charlottesville." 'Charles' was Charles M. Adams, Randall Jarrell's first bibliographer. \$200.

449. Taylor, Thomas (the Platonist) [translator]: **THE CRATYLUS, PHÆDO, PARMENIDES AND TIMÆUS OF PLATO. TRANSLATED FROM THE GREEK ... WITH NOTES ON THE CRATYLUS, AND AN EXPLANATORY INTRODUCTION TO EACH DIALOGUE.** London: Printed for Benjamin and John White, 1793. xxiii,[1],554,[2]pp. Large octavo. Modern three quarter calf and marbled boards, raised bands, gilt label. A tall (22 cm) copy, lower edges untrimmed. Errata corrected neatly in an early hand, a few minor pencil annotations, old tide mark in lower corner at gutter recedes to nothing in first nine leaves, otherwise a very good, crisp copy.

First edition of Taylor's notable translations of these dialogues — it was largely in Taylor's translations that the British Romantics, and the American transcendentalists, read and absorbed Plato. "His style, formed on the Johnsonian model, retained its stiffness to the last. But with an ardour which neither neglect nor contempt could damp, he plodded laboriously on until he had achieved a work never so much as contemplated in its entirety by any of his predecessors. Widely read in America, his works had never much vogue in England, where his frank avowal of philosophic polytheism created a strong feeling against him. He was, however, patronised by the Duke of Norfolk, who subscribed for the entire impression of his Plato [1804], and locked the bulk of it up in his library..." - DNB. \$850.

450. Tennyson, Alfred: **POEMS.** London: Edward Moxon, 1857. xiii,[3],375,[1]pp. Small quarto. Portrait and 54 woodcut vignettes. Full medium red-brown morocco, raised bands, elaborately gilt extra, with delicate inlays of black, green and tan morocco as corner pieces and compartment devices, a.e.g., for R. Grant & Son of Edinburgh. Spine extremities a bit rubbed, some dark flecks to upper board, much less than the usual foxing to prelims and endleaves; a handsome copy.

First edition thus. The now celebrated illustrated edition published by Moxon to some controversy and only marginal economic success, commingling work by traditional illustrators with work by members of the Pre-Raphaelite Brotherhood, including Millais, Rossetti, Hunt and Stanfield, engraved by the Dalziel Bros., William Linton, and others.

RAY (ILLUSTRATOR AND THE BOOK IN ENGLAND), 148. TINKER 2076. ASHLEY VII:114. FREDEMAN 90.3. \$1750.

451. [Thomas, Edward]: [Thomas, Helen]: **AS IT WAS.** "By H. T." London: Heinemann, 1926. Gilt cloth. Errata slip. Ink name on free endsheet, otherwise very good and bright in lightly frayed dust jacket.

First edition, first state, with the explicit uncanceled text on pp.54-5. Accompanied by five friendly autograph postcards (10 August 1988 - 25 April 1989) from Helen Thomas to a bookselling couple. \$200.

452. Thomas, Edward: **THE TRUMPET AND OTHER POEMS**. London: Faber and Faber, [1940]. Printed wrappers. Uncorrected page proofs of the first edition of this selection published in the Sesame Books series. text paper tanned, otherwise a very good copy with publisher's slip laid in.
REILLY (WWI), p.311. \$125.

453. Thomas, R.S. [ed]: **SELECTED POEMS OF EDWARD THOMAS**. London: Faber and Faber, [1964]. Decorated wrappers. Lower forecorner of upper wrapper creased, otherwise very good.

First edition of this selection, edited with an Introduction by R.S. Thomas. A pleasant association copy, inscribed by the dedicatee, Helen Thomas, on New Year's 1965, and with a warm full-page autograph letter, signed, of conveyance from her laid in. \$100.

454. Thomas, Ross: **TWILIGHT AT MAC'S PLACE**. New York: Mysterious Press, [1990]. Cloth. First edition, limited issue. Copy #2 of one hundred numbered copies, specially bound and signed by the author. With a humorous t.l.s. from the publisher laid in, presenting the copy. Fine in slipcase. \$100.

455. Thompson, Hunter S.: **FEAR AND LOATHING IN LAS VEGAS A SAVAGE JOURNEY TO THE HEART OF THE AMERICAN DREAM**. New York: Random House, [1971]. Cloth and boards. Illustrations by Ralph Steadman. First edition of this pillar of the (then) New Journalism. Light sunning at board edges, generic bookplate on front free endsheet, otherwise about fine in dust jacket with a couple very faint finger smudges. \$750.

The Manuscript Edition

456. Thoreau, Henry David: **THE WRITINGS OF HENRY DAVID THOREAU**. Boston and New York: Houghton Mifflin Company, 1906. Twenty volumes. Publisher's three quarter green crushed levant, raised bands, spines elaborately gilt extra, t.e.g., others rough-trimmed, silk ribbon markers. Plates, photographs, illustrations (some colored). Spines uniformly faded to medium brown, as are a few extremities, a few minor rubs, generic bookplate in each volume, otherwise a near fine set.

The important "Manuscript Edition" of Thoreau's works, here in one of the publisher's deluxe bindings, adding an additional forty illustrations over and above the selection included in the standard clothbound sets. The photographs are by Herbert W. Gleason. One of 600 numbered sets (in addition to an unknown number of out of series sets), "signed" by the publisher, and containing in the first volume a leaf of autograph manuscript by Thoreau. In the present set, the leaf is filled, recto and verso, in ink, and bears a number of small corrections and insertions in pencil. The manuscript is a section of Thoreau's working draft toward the essay, "The Dispersion of Seeds," eventually published in book form in 1993 as part of **Faith in a Seed: The Dispersion of Seeds and Other Late Natural History Writings**. The leaf corresponds to substantial sections of the text (but obviously with significant variation) beginning in the published version (p.85): "It is remarkable how commonly you see the thistledown sailing low over

water, and quite across such ponds as Walden and Fair Haven,” and concluding, after authorial and then editorial interpolations of other text, with “The outer part of the down of the upper seeds is gradually blown loose, while they are still retained by the ends of the middle portion, in loops attached to the core. Perchance at the tops of some more open and drier pods is already a little flock of these loosened seeds and down ...” (p. 91). While it is not unusual to find mention of Walden Pond in leaves contained in the Manuscript Edition, those that do are traditionally cherished to a somewhat greater extent than those that don't. Volumes seven through twenty print for the first time the substantially complete portion of Thoreau's journal, edited by Bradford Torrey, and the selection of letters appearing in volume six is expanded over the previous edition. BORST B3. BAL 20145. \$19,500.

457. Thurber, James: **TYPED LETTER, SIGNED**. New York. 15 February 1952. Half page, on quarto sheet of **New Yorker** letterhead. Folded for mailing, but very good.

Directed to “Dear Harvey,” and continuing: “The word ‘Burlesque’ has never appealed to me, since I have never liked the noisy region the other side of parody. Maybe it's because I had to cover burlesque shows thirty years ago for the Columbus Dispatch. You have set a lot of talent to work on this idea and their apparent interest may show that I am wrong ... I have no hopes of going to Heaven. I am counted as a kind of authority on husbands and wives....” Signed characteristically in pencil, “Jim.” With corrections and insertions in pencil in another hand, and with ‘Thurber’ added below his signature. \$450.

458. Traill, H. D.: **THE BARBAROUS BRITISHERS A TIP-TOP NOVEL**. London: John Lane, The Bodley Head, [1896]. Pictorial chocolate brown wrappers. Decorated title. Toe of wrapper spine has 2 cm chip, signs of careful repair to a few spine tears, otherwise a very good copy of a fragile book.

First edition of this “parody of Grant Allen's **The British Barbarians** and the ideas expressed in it. Paralleling Allen's novel incident by incident, with grotesque variations on the major characters, the parody extends even to the pictorial title-page [and wrapper], which is a travesty of Beardsley's work for Allen's book” - Bleiler. There's an advert for Allen's novel facing the title-page. BLEILER (SCIENCE FICTION) 2197. \$200.

459. Upson, Arthur: **THE CITY A POEM-DRAMA**. Edinburgh & Boston: Oliver & Boyd / Small Maynard & Co., 1904. Gilt cloth, t.e.g. Decorations by Mary Moulton Cheney. A few stray marks to cloth, but a very good copy.

First edition. One of six copies specially printed on Japan paper. Rare thus. \$300.

460. Van Vechten, Carl: **ORIGINAL PORTRAIT PHOTOGRAPH OF SIDNEY FRANKLIN**. New York. 21 September 1951. Original borderless gelatin silver print, 24.5 x 17 cm (9.5 x 6.75 inches). About fine.

A vintage portrait of the eminent American-born matador much lauded by Ernest Hemingway. This print bears Van Vechten's blindstamp, and on the verso his ink studio stamp. The subject and negative number are also written on the verso

in ink, in Van Vechten's hand. There are prints of three other negatives from the same sitting in the Library of Congress Van Vechten photo archive (all in profile), but not this image, which features Franklin face-on to the camera, three-quarter length, in full matador dress.

KELLNER G447.

\$500.

461. Vanzetti, Bartolomeo: **BACKGROUND OF THE PLYMOUTH TRIAL.** Boston: Published by The Road to Freedom Group, [n.d but ca. 1927]. 38,[2]pp. Printed wrappers. Wrappers a bit faded and creased, with neat splits at spine fold extremities, otherwise a good copy.

First edition. Accompanied by a public letter, on pictorial Sacco-Vanzetti Defense Committee letterhead, Boston, January 1927, forwarding the book, mentioning that Dos Passos's pamphlet is in preparation, etc.

\$75.

462. Walcott, Derek: **THE GULF AND OTHER POEMS.** London: Cape, [1969]. Printed wrappers. Uncorrected page proofs of the first edition. Publication date inked on spine, minor crease and tanning, else a nice copy.

\$150.

463. Wall, Bernhardt [etcher]: **GREENWICH VILLAGE TYPES TENEMENTS & TEMPLES.** [New York: Printed and Published by the Artist, ca. 1920]. Quarto. Original cloth tape backed boards, with etched vignette. Separation between front free endsheet and second endsheet due to the weight of the boards, some creasing to spine, but a very good copy, internally fine. Rear panel of dust jacket present.

First edition thus, and one of Wall's least common and most desirable productions, consisting of twenty-two original etchings printed from zinc plates in various hues, with each of the plates signed by the artist in the margin, accompanied by the original etched preliminaries, title, index and colophon. Wall had originally intended the edition to consist of fifty copies, but the zinc plates did not hold up sufficiently for that many impressions, and he reduced the edition to twenty-six copies (so corrected on the colophon in ink, and signed by him). Two of the original etched zinc plates are inlaid into the inside of the boards, in this case those for two of the best of the images: "Washington Square Arch" and "A Studio." A typed transcript of some comments Wall made in 1937 about the edition is laid in, along with a 1948 cover letter from Dawson's Book Shop. Weber does not note the truncation of the edition, gives a variant plate count - perhaps including some of the etched prelims in his count, as this copy collates complete according to the index, plus the two self-portraits - and notes "many copies have a cancelled plate embedded in the cover." As noted above, this copy, #22, has two of the original zinc plates, and unlike Father Weber's copy, has the etching on the upper board imprinted in the board itself, rather than on a separate label. The descriptive text leaf describes this as the "third state" of the project, no doubt referring to the 1918 **Ten Etchings of Greenwich Village.**

WEBER, p.31.

\$4500.

464. Wall, Bernhardt [etcher]: **TANTALUS BY JOSEPH ADDISON FROM THE SPECTATOR FIRST PRINTED JUNE 13TH 1711.** New Preston, CT.: Bernhardt Wall, 1925. Small quarto. Cloth backed boards, spine label (worn). Light rubbing at corners, some minor marginal smudges to a few leaves, else a very nice copy.

Copy #6 of 150 numbered copies, signed by the artist/publisher. Comprised of twenty-one original etchings, printed from the plate. This copy bears Wall's 1926 pencil presentation inscription to Col. Marston E. Drake. The Drake firm was Wall's primary distributor at the time.

WEBER, p.36.

\$500.

465. Wall, Bernhardt [etcher]: **THE GETTYSBURG SPEECH BY ABRAHAM LINCOLN DELIVERED ON NOV. 19. 1863.** New York: Etched by Bernhardt Wall, 1929. Small octavo. Original cloth. Original etchings (pictorial and text), plus colophon and preliminary tipped-in notice. Bookplate, hinges cracking slightly, as usual, but a very good copy.

First edition in this format. One of one hundred numbered copies, signed by Wall. The etchings printing the text alternate with relevant pictorial etchings. Weber calls for 24 etchings, based on his own copy, which was not a standard copy, as it included a plate of the signing of the Declaration of Independence and cancelled plates. The second of Wall's etched books (of several) drawing on Lincoln as a subject.

WEBER, p.35.

\$400.

466. Wallace, Edgar: **THE MISSION THAT FAILED! A TALE OF THE RAID & OTHER POEMS REPRINTED FROM THE "OWL" ETC.** Cape Town: T. Maskew Miller/Cape Times Limited, 1898. Pictorial gray wrappers, printed in black. Portrait. Illustrative title (replicating the wrapper design). Narrow, short crack at toe of spine, else near fine.

First edition of the first separate publication by the future author of an enormous string of popular thrillers, as well as co-scriptwriter for **King Kong**.

\$600.

Inscribed to the Publisher

467. Warner, Sylvia Townsend: **A MORAL ENDING AND OTHER STORIES.** London: William Jackson (Books) Ltd. / Joiner & Steele, Ltd., 1931. Large octavo. Gilt polished buckram, t.e.g. Frontis by William Kermode. Trace of foxing to end-sheets, otherwise a very good or better copy, with panels of the glassine and paper dust jacket laid in.

First edition, published as #8 of the Furnival Books. Foreword by T.F. Powys. With the usual tipped-in sheet recording the assumption of the series by Joiner & Steele. Copy #195 of 550 numbered copies (500 for sale), printed at the Chiswick Press and signed by the author. This copy is additionally signed by the artist, and at the conclusion of his Foreword, Powys has inscribed this copy to the publisher: "To Alan W. Steele A woman's soul is a lovely bit of stuffing in a green goose. Theodore Francis Powys." With Steele's pencil ownership signature on the free endsheet.

\$400.

468. Warren, Robert Penn: ... **WILLIAM FAULKNER AND HIS SOUTH ...** [caption title]. [Charlottesville]: Schools of English University of Virginia, 13 March 1951. 15,[1]pp. Quarto. Stapled, mimeographed typescript, printed on rectos and versos. Upper leaf a bit smudged and faintly spotted in upper margin, but a very good copy.

First printing of this lecture, presented as the First Peters Rushton Seminar in Contemporary Prose and Poetry.
GRIMSHAW F24. \$200.

469. Warren, Robert Penn: **YOU, EMPERORS, AND OTHERS POEMS 1957-1960**. New York: Random House, [1960]. Large, square octavo. Cloth. Offset to tips of endsheets from old dust jacket "protector," but very good in shelfworn dust jacket.

First edition. Inscribed by the author in the year of publication to Arthur and Rosemary Mizener. Warren has also made substantive revisions to a line on page 36. \$175.

470. Warren, Robert Penn: **FLOOD A ROMANCE OF OUR TIME**. New York: Random House, [1964]. Cloth. First edition. Warmly inscribed in the year of publication to Arthur Mizener and his wife (first names only). Binding very slightly bowed, otherwise near fine in very good, faintly used dust jacket. \$250.

471. Wedmore, Frederick: **RENUNCIATIONS A CHEMIST IN THE SUBURBS - A CONFIDENCE AT THE SAVILE - THE NORTH COAST AND ELEANOR**. London: Elkin Mathews & John Lane, 1893. Pale cranberry and white textured cloth, lettered in gilt. Slight darkening at edges, endsheets foxed and tanned, but a very good, bright copy.

First edition, ordinary issue. One of 375 copies, in addition to fifty (or more) large paper copies. Thomas Hutchinson's copy, with his shelf-label and complement of related clippings affixed to the endsheets. Inserted after the title-leaf is a half-page a.l.s. from Wedmore, London, 21 October 1892, to Elkin Mathews: "...You will kindly make a communication to me as soon as you can, will you not?...." A collection of short-fiction by the art historian, cited by Bleiler.
WOLFF 7104. NELSON 43. KRISHNAMURTI 703. BLEILER, p.204. \$175.

472. Wegelin, Oscar: **EARLY AMERICAN POETRY A COMPILATION OF THE TITLES OF VOLUMES OF VERSE AND BROADSIDES BY WRITERS BORN OR RESIDING IN NORTH AMERICA NORTH OF THE MEXICAN BORDER...VOLUME I 1650 - 1799 [and] VOLUME II 1800 - 1820**. New York: Peter Smith, 1930. Two volumes in one. 239pp. plus index and plates. Cloth. A bit of rubbing to crown and toe of spine, but very good.

The second, revised edition. One of 500 numbered copies. Still, the absolutely essential reference. Inscribed and signed by Wegelin (recipient's name erased). \$125.

473. Wells, H.G.: **SELECT CONVERSATIONS WITH AN UNCLE**. London & New York: John Lane / The Merriam Company, 1895. Small octavo. Gray-mauve moiré cloth, spine lettered in gilt, t.e.g. Spine extremities rubbed, lower fore-tips bumped, cloth lightly soiled, occasional modest foxing, otherwise a very good copy.

First edition of the author's first literary work, published as the third volume in Lane's "Mayfair Set." As often, the third leaf of the 16pp. publisher's catalogue

at the rear has been excised, to remove the spelling of Edmund Gosse's name as 'Goose.' One of approximately 650 copies printed. \$400.

474. Wells, H.G.: **THE WONDERFUL VISIT**. London: Dent, 1895. Gilt decorated cloth. First edition of the author's fifth book, in the traditionally accepted later, but more common, binding with the gilt angel device. Spine a trace sunned, with a few spots and small flecks at edges, occasional light foxing, one lower fore-tip a bit frayed, else very good. BLEILER, p.305. \$275.

475. Wells, H.G.: **CERTAIN PERSONAL MATTERS A COLLECTION OF MATERIAL, MAINLY AUTOBIOGRAPHICAL**. [London]: Lawrence & Bullen, Ltd., 1898. Slate blue cloth, lettered in gilt. Bookplate of BBC editor F. Wyndham Goldie on free endsheet (and shadow of another), front inner hinge cracking slightly, cloth a bit soiled, with small nick at crown of spine, but a good copy.

First edition. With the preferred inserted 32pp. Spring 1897 catalogue. Affixed to the front pastedown is a small letter card from Wells, Spade House, Sandgate, n.y.: "Morning! No carpets - no furniture no nothing, but 'appy — The H.G.'s." \$200.

476. Wells, H.G.: **THE DOOR IN THE WALL AND OTHER STORIES ... ILLUSTRATED WITH PHOTOGRAVURES BY ALVIN LANGDON COBURN**. New York & London: Mitchell Kennerley, 1911. Small folio. Cloth backed boards, elaborately lettered in gilt, fore and bottom edges untrimmed. Frontis and nine tipped-in photogravure plates. Externally a sound copy, neatly ex-library, with small stamp removal mark on pastedown, slip removed from rear blank endsheet and label scar on spine; boards somewhat soiled and worn, with fore-tips professionally consolidated; the text block is about fine, as are the photogravures, with the exception of the usual offset to their facing pages, and "The Enchanted Garden" where one extreme marginal tip has pulled away from its mounting. Withal, an acceptable fill-in copy, eminently suitable for fine binding.

First edition in this format. One of six hundred copies printed on French hand-made paper by Bertha Goudy at the Village Press, of which sixty were issued in the U.K. by Grant Richards. The hand-pulled photogravures were printed under the supervision of Coburn, from plates he prepared himself. Due to a production accident, only three hundred of the six hundred were issued with the full complement of photogravures; in the remaining three hundred, sometimes one and usually many more of the plates were supplied as aquatones.

BOICE 1911.33. CARY 70. TRUTHFUL LENS 184. \$2750.

477. Wells, H.G.: **THE COUNTRY OF THE BLIND**. New York: Privately printed [by Mitchell Kennerley], Christmas 1915. Handsomely bound in relatively early unsigned three-quarter crimson morocco, gilt extra, t.e.g. , fore and bottom edges untrimmed. Frontispiece. Collector's bookplate on front pastedown, otherwise a near fine copy.

First separate edition, with a frontispiece after a photograph by Alvin Langdon Coburn. Although there is no explicit statement of limitation, a laid-in typed one-page account of the book, signed with initials by Kennerley, asserts that only

two hundred copies were printed on handmade paper. An uncommon smaller sibling of **The Door in the Wall**, published by Kennerley in 1911, wherein the story also appeared.

BOICE C.3.

\$275.

478. Wells, H.G.: **WAR AND THE FUTURE ITALY, FRANCE AND BRITAIN AT WAR.** London [etc]: Cassell and Co. Ltd., 1917. Red cloth, stamped in gilt and blind. Spine and edges sunned, crown of spine frayed, but a good copy.

First edition. Inscribed presentation copy, possibly to Arnold Bennett: "A.E.B. [sic] from H.G.W.," followed by his characteristic flourish. Wells's reversal of the proper 'E.A.' to 'A.E.' may have been carelessness, or the recipient may have been another party. \$1250.

479. Welty, Eudora: **TYPED LETTER, SIGNED.** Jackson, MS. 10 February 1942. One page, quarto, on plain lettersheet. Folded for mailing, a few small nicks and tiny chips to extreme right margin, not approaching text, slight tanning, else very good.

To academic/anthologist, Warren Bower: "It was generous and very kind of you to write to me about my book ... It is nice to hear that students find things to like in the stories and I am certainly glad that you are succeeding in making readers for me in the classroom ... Mr. Rood is in New York now, I hear, and when you see him tell him hello for me ... I like his work in wood very much from the pictures I have seen and wish some day I could see the real objects. He has done good things with whatever he chooses and in the case of writers like me he has done good things for other people as well as for himself." She continues, declining an invitation to participate in a radio broadcast - "I doubt if I would do much more on the program than make little static noises if a microphone were pushed in front of me ...," etc. Signed in full. Welty's later essay on Rood was published to accompany a 1958 exhibition. \$500.

480. Welty, Eudora: **TYPED LETTER, SIGNED.** Jackson, MS. 23 January 1951. One page, quarto, on plain lettersheet. Folded for mailing, otherwise very good or better.

To William Cole, re: her role as a judge for the National Book Award: "... I'm glad you think I can be of use as a judge by writing in from here ... When I said I'd be a judge, I felt sure who would get my vote — but I had not read all those books on your enclosed list. I find it hard to get hold of the Hemingway in the local library, and since you offer so kindly to supply reviewing copies if needed, may I ask for that and for the Aiken short stories? ..." Docketed at the bottom in blue pencil by the recipient's assistant. For the record, Algren's **Man with the Golden Arm** was the award recipient. \$450.

481. Welty, Eudora: **Series of Eight Autograph letters, Signed; Five Typed Letters, Signed; and Ten Autograph Postcards, Lettercards and Greeting Cards, Signed, to Howard Moss.** Jackson, New York & Northampton. Many undated, but ca. 1954 - 1974. 12mo, octavo and quarto. Generally very good to near fine.

A warm and personal correspondence from Welty to one of her closest New York friends and advocates, Howard Moss (1922-1987), poet, reviewer and Poetry

Editor at **The New Yorker**. The file includes the following: a) A.I.s. Jackson, 24 January 1954. 3pp. on two letter sheets. Ca. 200 words. An appreciative letter after receiving and reading Moss's collection, **The Toy Fair**; b) A.I.s. dated only 'Tuesday', n.y. 3 pp. on two plain octavo letter sheets. Refers to Moss's play, "Folding Green" (produced, NY. 1964) and Elizabeth Bowen's visit with her. Ca. 175 words; c) A.I.s. New York, undated. 1 1/2pp. on Algonquin letterhead. "Elizabeth [Bowen] & I are going to the theatre Monday night" An invitation to join them for dinner and the play. Ca. 60 words; d) A.I.s. Northampton, MA. 10 May 1962. Two pages, on single sheet. Ca. 200 words. In response to her reading of Moss's **The Magic Lantern of Marcel Proust**, and complimenting him on his review of Katherine Anne Porter's novel [**Ship of Fools**]: "...the best I've read on so many scores ... I've only read 75 or 100 pages so far ... but I am able to know already how far I go along with you ... It must have been the very devil to review ..."; e) A.I.s. Northampton. Undated but ca. 1962. 1 1/2pp. on quarto sheet. Ca. 225 words. Responding to his request for a blurb from her for **The Magic Lantern of Marcel Proust**: "...I am honored to be asked for a quote, but there is one hitch: I'm about as much of an expert on Proust as I am on Balinese gongs or the art of the scrimshaw [sic]. All I know is, I liked your book for what it is & says & does, with memories of Remembrance of Things Passed that are 25 or 30 years old. I can't even read French! I feel I'd make a fool of the book by ignorant praise ..."; f) A.I.s. Jackson, undated, but possibly ca. 1970. Four pages on two sheets of letterhead. A greatly appreciative letter for his review of her novel in **The New Yorker**: "...I can't begin to tell you how much the things (the very things) you say mean to me, coming from a poet as well as a critic, and a critic as well as a friend. The exact sort of thing I was trying to do, and the real chances I was taking, knowing it, and the deeper hopes I had for it all, you read in the book and I could see what the answer was in your careful & understanding mind ..." (Moss reviewed **Losing Battles** in the 4 July 1970 issue of **The New Yorker**); g) A.I.s. New York, on Algonquin letterhead. Undated. 1 1/2pp. Ca. 100 words, a letter of thanks for a "lovely evening," and passing on an address; h) T.I.s. Jackson. Dated simply "Sept. 13." 2 pp. on single sheet of letterhead. Ca. 250 words. "How goes the play? ... All I know about Ponder Heart comes out of the NY Times too ..."; i) T.I.s. Jackson. 2 April 1957. 2pp. on single sheet of letterhead. Ca. 350 words. A very appreciative response to Moss's **A Swimmer in the Air**, discussing her pending trip to New York, etc.; j) T.I.s. undated. 2pp. on small octavo lettersheet. Thanks for a party held when she was in New York. Ca. 175 words. k) T.I.s. New York, undated. 1 p. on Algonquin letterhead. Passing on the manuscript a friend gave her as a "get well" gift. Ca. 75 words; l) T.I.s. Jackson. 22 April 1974. 6 pages, on three sheets of letterhead, with corrections. In excess of 1000 words, a joyous, enthusiastic response to Moss's **Instant Lives**, going on at great length about her favorite phrases and sentences, thanking him for the dedication, complimenting Gorey's illustrations, discussing her pending travels, etc; and m) a series of ten autograph postcards, lettercards, and greeting cards, mostly undated, including briefer messages, affectionate holiday greetings etc. The letters are signed simply "Eudora," and most often "Love, Eudora." \$5500.

482. Welty, Eudora: **AUTOGRAPH LETTER, SIGNED**. Jackson, MS. 7 October 1980. One page, on octavo sheet. Folded for mailing, otherwise fine, with envelope addressed in her hand.

To Paul Porter, Katherine Anne Porter's nephew. A brief but significant letter: "Thank you for the announcement of the Memorial Mass for Katherine Anne ... I expect to fly up for it and shall come direct from the airport to Gibbons Hall Chapel. It was good of you to invite me and I'll be so glad to be present in the company of her other old friends" Welty and Porter were indeed old friends, Porter having contributed, in 1941, an Introduction to Welty's first book. Signed in full. \$400.

483. [Wengenroth, Stow]: McCord, David: **STOW WENGENROTH'S NEW ENGLAND**. Barre, MA: Barre Publishers, 1969. Oblong octavo. Cloth and boards. Illustrated with fifty reproductions from lithographs. Fine in lightly rubbed board slipcase with printed label.

First edition, limited issue. Introduction by Sinclair Hitchings. Copy #286 of 350 copies printed on Rives heavyweight paper with an original lithograph, "The New England Coast," signed in pencil by the artist, bound in. \$275.

484. [Wengenroth, Stow]: Stuckey, Ronald and Joan: **THE LITHOGRAPHS OF STOW WENGENROTH 1931 - 1972....** Boston: Boston Public Library / Barre Publishers, [1974]. Quarto. Cloth. Frontis and reproductions. Pictorial endsheets. Fine in modestly edgeworn dust jacket.

First edition, trade issue. Essays by Albert Reese, Sinclair Hitchings and Paul Swenson, and a Foreword by Philip J. McNiff. With the artist's signed presentation inscription, with a small drawing of a lighthouse, on the frontispiece. \$275.

485. West, Nathanael [screenwriter]: **GEORGE RAFT AND CLAIRE TREVOR IN "I STOLE A MILLION"....** [Los Angeles: Universal], 12 July 1939. [1],16,14,13,15, 16,13,11,9,12,14 leaves. Quarto. Mimeographed typescript, printed on rectos only. Punched and bradbound in top margin. Title leaf a bit chipped around one brad, otherwise very good or better.

A combined continuity script for this film, based on a screenplay by Nathanael West and a story by Lester Cole. This continuity script predates the official release by a couple of weeks, and preserves a near final state of the dialogue and mechanicals. The film was directed by Frank Tuttle, and starred Raft, Trevor, Tom Fadden, Victory Jory, et al. White lists three films West was involved in at Universal: this film, **The Spirit of Culver** (a collaboration), and **The Victoria Docks at Eight**, which was never produced. Scripts relating to West's film work, in any original format, have long been elusive.

WHITE D23.

\$1850.

486. Wexler, Haskell: **MEDIUM COOL**. [Np: The Author, nd. but ca. 1969]. [1],104 leaves. Quarto. Mimeographed typescript, printed on rectos only, punchbound in printed wrapper with acetate overlay and vinyl lower wrapper. Near fine.

An unspecified draft of this original screenplay for the ground-breaking and highly influential film set in the turmoil of the 1968 Democratic Convention, written, directed and filmed by Wexler, and starring Robert Foster, Verna Bloom, Peter Boyle, et al. Although the draft is not identified, the script is vintage, and bears notice of its WGA registration. Given the independent nature of the production,

it is likely that the number of scripts produced was relatively small. **Medium Cool** was added to the National Film Registry in 2003. \$375.

487. [Whistler, Rex]: Lee, Brian North: **THE BOOKPLATE DESIGNS OF REX WHISTLER**. [Ravelston, Mid.]: PLA for the Bookplate Society, 1973. Large octavo. Gilt cloth. Facsimile plates. First edition, deluxe issue. One of three hundred and fifty copies with a tipped-in bookplate as the frontis, from a total edition of one thousand copies. Fine, in slipcase. \$150.

488. Whitman, Walt: **SELECTED POEMS**. New York: Charles L. Webster & Co., 1892. Small octavo. Decorated grey cloth, lettered in gilt. Portrait. A few small dark spots to cloth, extremities a bit rubbed, but a very good copy.

First edition, BAL's issue A, of this selection, edited by Arthur Stedman for the publishers "Fiction, Fact and Fancy Series." One of 3,001 copies printed, some of which were bound up with McKay's imprint. A very good association copy, inscribed by the editor in the month of publication to Paul Leicester Ford. MYERSON C7.1.a. \$350.

One of Twenty-Five

489. Wilbur, Richard, and Adja Yunkers: **ON THE MARGINAL WAY**. [New York: Adja Yunkers, 1976]. Folio. Loose signatures, 44 x 34 cm (17.25 x 13.25 inches). Laid into clear Lucite box, as issued. One side panel of box lid loose, otherwise fine.

First edition in this format, and a stunning collaboration by two long-time friends. Wilbur's poem, reprinted from **Walking to Sleep**, is accompanied by original color woodcuts, collages and pochoir by Yunkers. The text was printed on Arches at the Profile Press in 24 point Baskerville, and the edition limited to fifteen numbered copies (this is #8) and ten copies numbered in Roman. Each copy was signed by the author and by the artist. Uncommon. \$3750.

490. Wilder, Thornton: **THE BRIDGE OF SAN LUIS REY**. New York: Boni, 1927. Cloth. Frontis and pictorial endsheets. About fine in an unusually nice example of the dust jacket with just a trace of darkening at the edges and a couple of minuscule white marks on the front panel.

First American trade edition, preceded by the London edition, and by the U.S. advance issue of twenty-one copies. EDELSTEIN A2b. \$3500.

491. Wilder, Thornton: **THE BRIDGE OF SAN LUIS REY**. New York: Charles Boni Paper Books, 1929. Medium gold-brown cloth, spine lettered in gilt. Very minor rubbing to spine ends, otherwise a very good copy.

Clothbound issue of the Boni Paper Books printing, inscribed by the author on the free endsheet "...for Marion P. Phinny with the regards of Thornton Wilder / Town Hall N.Y. Feb 3. 1936." \$350.

492. Williams, Tennessee, et al.: **FIVE YOUNG AMERICAN POETS. THIRD SERIES 1944**. Norfolk: New Directions, 1944. Cloth. Fine in very good dust jacket with

some modest rubbing and smudging, and a small spot at the lower corner of the rear panel.

First edition. Williams's first formal book publication, if a joint appearance with Garrigue, Nims, Merriam and Carrion may be so regarded.

CRANDELL B7. \$175.

493. Williams, Tennessee: **THE GLASS MENAGERIE**. New York: Random House, [1945]. Cloth. Frontis and plates. Spine ends lightly bumped and frayed, else a better than very good copy, without dust jacket.

First edition, third printing. Inscribed and signed by the author on the free endsheet: "To Ethel with love from Tennessee and Pancho Sept 1946." Copies of the original edition (even its later printings) are uncommon with roughly contemporary inscriptions. The co-presenter represented in the inscription was Williams's lover, Pancho Rodrigues Gonzales.

CRANDELL A.I.I.c. \$750.

494. Williams, Tennessee: **THE ROMAN SPRING OF MRS. STONE**. [New York]: New Directions, [1950]. Quarter parchment and pastepaper boards. Parchment faintly dusty, thin abrasion to upper board, very good without slipcase.

First edition, limited issue. One of an unknown number of unnumbered, out of series copies, in addition to 500 numbered copies, all specially printed and bound and signed by the author.

CRANDELL A9.I.a. \$225.

495. Williams, Tennessee: **MOISE AND THE WORLD OF REASON**. New York: Simon and Schuster, [1975]. Boards. First edition, trade issue. Inscribed "To Dorothy," and signed by the author on the first prelim. A very good copy in dust jacket with modest tanning at edges. \$375.

496. Williams, Tennessee, et al.: **PHAROS** [Numbers 1-4]. Murray, Utah, [and Norfolk]: [New Directions, 1945-7]. Three numbers (one a double issue) bound in light blue cloth, spine stamped in gilt, original wrappers bound in. Cloth lightly dust spotted, a few incidents of minor marginal handsoiling, soft crease in extreme corner of the front wrapper of the first number, but very good.

A complete run of this short-lived journal, continued under the title **Direction**. The constituent numbers include Tennessee Williams's first separate publication, **Battle of Angels**, Ezra Pound's translation of Confucius's **The Unwobbling Pivot & The Great Digest**, and Levin's **Toward Stendhal**. This was one of the publisher's retained file sets, bound for him in this fashion. It was *not* a binding for publication. \$500.

497. Williams, William Carlos: **A BOOK OF POEMS AL QUE QUIERE!** Boston: The Four Seas Company, 1917. Printed yellowish boards. Modest wear to edges, one corner nicked, light handsoiling to boards, but a good copy.

First edition of the author's third book, in what is demonstrably the first issue binding, with Williams' name spelled correctly on the spine, yellowish rather than

tan boards, and slightly smaller vertical dimensions than the copies in the second binding. As the copy Williams inscribed to his wife within a few days of formal publication, as well as several other presentation copies to friends made contemporary with publication we have handled, are in the yellow, shorter binding, with Williams' name correctly spelled, we think it about time the suggestion that the other binding has any priority over this one be buried with other similar biblio-myths.

WALLACE B3.

\$500.

498. Wilson, Adrian: **TWO AGAINST THE TIDE A CONSCIENTIOUS OBJECTOR IN WORLD WAR II SELECTED LETTERS 1941 - 1948**. Austin: W. Thomas Taylor, 1999. Cloth, paper spine label. Edited, with commentary, by Joyce Lancaster Wilson. Calligraphic title by Jerry Kelly. First edition, ordinary issue. One of 850 copies, from a total edition of 910 copies printed at the Press of W. Thomas Taylor. Fine, without dust jacket, as issued. \$30.

499. Wilson, Edmund: **MEMOIRS OF HECATE COUNTY**. New York: Doubleday, Doran & Company, Inc., 1945. Narrow quarto. Unprinted buff wrappers. Occasional light rubbing and dustsoiling, a few nicks to edges, a few small chips (virtually no loss) and wrappers wrinkled in a few places, else a near very good copy, with publication information inked on upper wrapper and along the back-strip.

Bound long galley proofs of the first edition, printed on rectos only. Wilson's most notable volume of fiction, and something of a cause célèbre in its day, the subject of local prosecution in some environs less open to freedom of expression than others. The only copy of this state of the book we've handled. \$750.

500. Wilson, Emily Herring: **HOPE AND DIGNITY OLDER BLACK WOMEN OF THE SOUTH**. Philadelphia: Temple Univ. Press, 1983. Small quarto. Cloth and boards. Photographs by Susan Mullally. Preface by Maya Angelou. Fine in dust jacket.

First edition. Signed by the author and the photographer, inscribed and signed by Angelou, signed in several places in the text by some of the subjects of the narrative, and finally, signed at the end, next to her concluding tribute prayer, by Pauli Murray. \$175.

501. Wittliff, William D.: **COUNTRY**. [Los Angeles: Leavitt & Co. Duplicating Service], 13 September — 11 November 1983. [1],110,[1] leaves. Quarto. Photoduplicated typescript, printed on recto only, with revised on blue and pink paper. Red ink discoloration at extreme fore-edge of a few leaves, a few corner creases, one ink notation, else very good or somewhat better.

An unspecified (but revised) draft of this original screenplay by the screenwriter / photographer / book designer / publisher. The September 1984 release was directed by Richard Pearce, and starred Jessica Lange, Sam Shepard, Wilfrid Brimley, Matt Clarke, et al. Lange received Oscar and Golden Globe nominations for her role in what many, including this cataloguer, regard as the best of the several films of the time dealing with the American farming crisis. \$150.

502. Wood, John, et al [eds]: **21st THE JOURNAL OF CONTEMPORARY PHOTOGRAPHY CULTURE & CRITICISM VOLUME ONE**. Brewster, MA: Leo & Wolfe, [nd. but 1998]. Quarto. Cloth, pictorial onlay. Illustrations and photographs. Near fine, with a large lot of publisher's promotional material laid in.

First edition, trade issue. One of 4500 copies. The first number of this lavish undertaking, including (in addition to photographs by Bernard Faucon, Michael Kenna, Luis González Palma, Keith Carter, Holly Wright, Sandy Skoglund, Mark Klett, Jock Sturges, Duane Michals, Ernestine Rubin, Patrick Maily-Maître-Grand, Willie Middlebrook, John Metoyer, Olivia Parker and Steven Albahari) work by Leonard Baskin, Robert Olen Butler, Ann Beattie, Richard Wilbur, et al. \$150.

503. Wood, John, et al [eds]: **21st THE JOURNAL OF CONTEMPORARY PHOTOGRAPHY VOLUME TWO**. Brewster, MA: Leo & Wolfe, [1999]. Quarto. Cloth, pictorial onlay. Illustrations and photographs. Near fine, with a large lot of publisher's promotional material laid in, and wraparound band.

First edition, trade issue. One of 2000 numbered copies. The second number of this lavish undertaking, including (in addition to photographs by Tom Baril, Kenro Izu, Adam Fuss, Vik Muniz, Sheila Metzner, Jaume Blassi, Arthur Tress, Cy Decosse, Joan Fontcuberta, Robert Parkeharrison, Joyce Tenneson, Bill Jacobson and John Dugdale) work by Ann Beattie, Michel Tournier, et al. \$150.

Classic Noir

504. [Woolrich, Cornell]: Chanslor, Roy [screenwriter]: **"THE BLACK ANGEL" ("HEARTBREAK") ORIGINAL SCREENPLAY BY ... SUGGESTED BY A STORY BY ...** [Hollywood: Universal Pictures], 8-16 March 1946. [2], 126 leaves. Quarto. Mixed carbon and original typescript, on rectos only of onionskin stock. Bradbound in typed stiff wrappers. Some shallow chipped loss along extended edges of wrappers, faint pencil name and ink filing number on upper wrapper, otherwise very good, internally about fine.

Denoted a "Final Revised" draft of this adaptation to the screen of Woolrich's 1943 novel, here present in a privileged format prior to mimeographing for production. The film was directed by Universal staple Roy William Neill, and starred Dan Duryea, June Vincent, Broderick Crawford and Peter Lorre. It was, sadly, to be director Neill's last film: shortly after its completion, he died from a heart attack. \$1750.

505. [World War I Poetry]: B[rittain], V[era] M., et al [eds]: **OXFORD POETRY 1920**. Oxford: Basil Blackwell, 1920. Plain wrapper, printed labels. Spine label tanned, with small nicks at edges, small bookplate and a few marks to inner front wrapper, otherwise an unusually good copy.

First edition. Review blindstamp in upper wrapper. C.H. B. Kitchin and Alan Porter were co-editors and contributors. A particularly rich volume of this serial anthology, including verse (some of it war verse) by Blunden, Brittain, Roy Campbell (preceding his first book), Golding, Graves, Hartley, Kitchin, Pinto, Alan Porter, Richard Hughes, Rickword, Stead, Strong, et al.

KIRKPATRICK B4. REILLY (WWI), p.23.

\$55.

506. [Wright, Austin Tappan]: Wright, John K.: **TWO AUTOGRAPH LETTERS, SIGNED.** Hastings-on-Hudson, NY. 21 November 1955 and 21 January 1956. Four pages, very closely written in ink on rectos and versos of two octavo lettersheets. Very good or better, accompanied by the original envelopes.

Two interesting and informative letters from Austin T. Wright's brother, responding in detail to a Professor's requests for background information on the composition, editing and publishing history of **Islandia**, commenting on Wright's background in Greek and on the whereabouts of the various manuscripts of **Islandia**, etc, and most significantly, describing the as yet unpublished manuscript work, "The History of Islandia": "This is about half as long as the novel as published. Basil Davenport used it in preparing the little book ... 'An Introduction to Islandia.'" He notes that "The MSS in long hand both of the novel **Islandia** (7 vols) and of the history, geography, etc. (2 vols) were loaned to some sort of book fair in Philadelphia shortly after the publication of the novel and were lost at the time ... [Wright's widow] employed a lawyer, who tried in vain to trace them" Wright's **Islandia**, one of the most significant of all American Utopian novels, was published in 1942, eleven years after his death in a car accident. \$300.

507. Yeats, William Butler: **IDEAS OF GOOD AND EVIL.** London: A. H. Bullen, 1903. Cloth and boards, paper spine label. Endsheets and edges foxed, fore-tips bruised, spine label quite worn and chipped, a few marks to boards, but a sound copy, internally very good.

Second edition. Inscribed by Yeats: "P. F. Gethin from WB Yeats September 20th 1903." The date of the inscription is within days of Yeats writing Bullen to request that his author's copies of this edition be delivered to him at Coole, where he was then staying. Percy Francis Gethin (1874-1916) was a Sligo-born painter/etcher in the Constance Markiewicz (Gore-Boothe) circle who exhibited with A.E. in 1905 at the Leinster Lecture Hall. He turns up in a footnote on p. 168 of the 1905-7 volume of the Yeats **Letters** (but unfortunately, not with any correspondence in the time frame of the inscription in the 1901-1904 volume). He later died in the trenches at the Battle of the Somme. It is possible that he was in attendance at some function hosted by Lady Gregory at Coole during the relevant time frame. While the configuration of the date is somewhat unusual for Yeats inscriptions, the same format was utilized in his August 22nd 1903 presentation of **In The Seven Woods** to Ann Horniman.

WADE 46n.

\$2250.

One of Ten on Vellum

508. Yeats, William Butler: **THE LAND OF HEART'S DESIRE.** Portland: Thomas B. Mosher, 1903. Full limp vellum. Binding slightly rippled and faintly dust soiled, early ink name on free endsheet ("Edw. S. Willard"), otherwise a fine copy.

First public American edition of the revised text. Copy #6 of only ten numbered copies printed on pure vellum, specially bound and signed by the publisher, from a total edition of 1060. The former owner was the British actor, who owned a number of Mosher's imprints on vellum — at least two others, in the Bishop Collection, are also copies #6 of ten. The first American printing of the revised

text was in IX:6 of **The Bibelot** (June 1903). Mosher produced a separate printing of thirty-two copies, denoted as "Privately Printed," in July 1903. The public edition was published in October.

WADE 13. BISHOP 186. HATCH 260.

\$6500.

509. Yeats, William Butler: **THE CUTTING OF AN AGATE**. New York: The Macmillan Company, 1912. Green paper boards, printed labels. Toe of spine a trifle bumped, some sunning at edges, but an unusually good copy of this very impractically bound book. The very uncommon dust jacket is present but smudged and lightly chipped, and has a clean split down the upper flap fold.

First edition, preceding the British edition by seven years. The British edition reprinted most of the essays contained herein, but dropped the substantial essay, "Thoughts on Lady Gregory's Translations," pp.1-35, and replaced the preface.

WADE 102.

\$850.

510. Yeats, Jack Butler, et al: **A BROADSIDE ... PUBLISHED MONTHLY** Dundrum: The Dun Emer [and later:] The Cuala Press, June 1908 - May 1913. Sixty [4]pp. quarto folded leaflets. Year One through Year Five of the original series (i.e. the first sixty broadsides, of eighty-four). Very good to near fine, in moderately worn blue cloth folder with pictorial labels and remnants of ribbon ties. Two bookplates on folder pastedown

First editions thus, each one of three hundred copies printed on Saggart Mill cartridge paper in handset Caslon type, with headline in French Antique wood letter. Most numbers feature three woodcuts (one full-sheet) by Jack Yeats, accompanying poems by various authors, but a few include two. Usually, the two smaller woodcuts in each number are handcolored, but in instances where there are only two woodcuts (one small and one full-page), both are colored.

MILLER, p.120.

\$12,500.

One of One Hundred Signed Copies

511. Yeats, William Butler, and F.R. Higgins [eds]: **BROADSIDES A COLLECTION OF OLD AND NEW SONGS....** Dublin: The Cuala Press, 1935. Quarto. Linen-backed boards, paper label. Illustrated with handcolored woodcuts throughout. About fine, with the Jack B. Yeats bookplate of the Reids.

First collective issue of the year's twelve broadsides, bound up with a prefatory essay by Higgins and Yeats, and signed in ink by them at the conclusion. One of one hundred copies prepared thus, from a total printing of three hundred copies of each of the constituent broadsides. Three of the twelve broadsides feature poems by Yeats: "The Wicked Hawthorn Tree" (No.2, February), "The Rose Tree" (No. 5, May), and "The Soldier Takes Pride" (No. 12, December). Other contributors include Stephens, Higgins, O'Connor, Colum, Guinness, et al.

WADE 249. MILLER 55.

\$6500.

One of One Hundred and Fifty Signed Copies

512. Yeats, William Butler, and Dorothy Wellesley [eds]: **BROADSIDES A COLLECTION OF NEW IRISH AND ENGLISH SONGS**. Dublin: The Cuala Press, 1937. Quarto. Linen-backed boards, printed paper label. Illustrated with hand-colored woodcuts throughout. Spine a shade darkened, with light frays at head

513. [Yeats, William Butler, et al]: [Irish Senate]: **SEANAD EIREANN DIOSBOI-REACHTAI PAIRLIMINTE (PARLIAMENTARY DEBATES) TUAIRISG OIFIGIUIL (OFFICIAL REPORT)... VOLUME I** [through:] **VOLUME VII** [&] **VOLUME IX** [&] **VOLUME X....** Dublin: Printed by Alex Thom & Co [Volume I only, Volumes II-IX by Cahill & Co] and Published by the Stationary Office, 1923 through 1928. Nine volumes. Large octavo. Bright red cloth, lettered in gilt. Some offsetting to endleaves from binding, a few corners turned, cloth and edges occasionally dust/soot soiled, but generally a very good, sound set.

The official serial collected session volumes of the Senate Debates of the Irish Parliament for this period (but one). Yeats served in the Senate through 28 November 1928, and his speeches, as well as his involvement in the other incidental matters of governance, are printed herein and accessible via the index in each volume.

WADE 315.

\$650.

