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Front Cover Item 202
Back Cover Item 350
1. [African American Interest]: PHILADELPHIA RIOTS. DE PHILADELPHIA RIOTS; OR, I GUESS IT WAN'T DE NIGGAS DIS TIME [caption title]. Philadelphia: Published by J. Torr, [nd. but ca. 1844]. Small broadside songsheet, approximately 25 x 16.5cm, printed on recto and verso in double columns, with larger display heading. Some slight creasing and foxing, a few small marginal snags, but very nice.

A curious song, written in awkward dialect, comprised of nineteen verses, with chorus, to be sung to the tune of “It ‘ll neber do to gib it up.” No doubt printed in response to the Nativist riots that tore the city apart in mid-1844, this song opens: “Oh in Philadelphia folks say how / Dat Darkies kick up all de rows, / But de riot up in Skensin’ton, / Beats all de darkies twelve to one. / An’ I guess it wasn’t de niggas dis time....” It continues with accounts of the battles between the Irish, Catholics and Nativists, the burnings, etc. The verso prints two “Whig Songs.” OCLC locates 8 copies spread over three records. $125.

2. [African Americans in World War II]: [Vintage World War II Poster:] UNITED WE WIN. Washington, DC: War Manpower Commission, [1942]. Folio photolithographed broadside (40 x 28”; 102 x 72 cm). Folded, as issued, Very slight tanning at the folds on the blank verso, but a very near fine, bright, unused example.

A powerful WWII home front poster, promoting racial unity in the achievement of war production. The image, incorporating a photograph credited to “Lieberman” (most likely FSA/OWI photographer, Howard Lieberman) depicts an African American man and a Caucasian man astride and hard at work on what appears to be a wing assembly, with the US flag in color as a backdrop to the upper portion of the image. In the context of a recent auction of African American printed, manuscript and visual material, an example of this poster realized $1440. $650.


First edition. Publisher’s compliments card laid in. Inscribed by the author: “For Huntington Cairns with our love Conrad 1963.” $100.

An Illuminating Archive

5. Akers Allen, Elizabeth; Elizabeth Stoddard; et al: [A Substantial File of Correspondence to Myron Beecher Benton]. Various places, 1860s-1890s. Comprised of over 85 letters, 12mo to small folio, totaling over three hundred manuscript pages, many with envelopes. Condition overall good to very near fine.

An excellent and informative archive of letters received by poet/naturalist Myron Benton (1834-1902), friend of John Burroughs, correspondent with Henry D. Thoreau, Emerson, Whitman and other figures in the northeastern literary and political establishment. Benton’s home, at Troutbeck Farm, in Amenia, New York, was for decades a focus point of literary friendships and hospitality, and he contributed poems, commentary and criticism to a number of the progressive periodicals of the time, including The Dial, The Radical, The Independent, etc. A collection of his poems, Songs Of The Webutuck, was posthumously published, and in 1925, a small selection of his received letters from Emerson, Sophia Thoreau and others from 1861-7 was privately printed as one of Joel Spingarn’s “Troutbeck Leaflets.” The primary components of the archive are:

a) Akers Allen, Elizabeth (poet and journalist, 1832-1911). A remarkably substantive group of twenty-one letters, 1865-1874, totaling some 97 pages, most very closely written, about her personal life, her own writing, politics and events, other writers, etc. Of special note are detailed discussions attending the controversy about her extremely popular poem “Rock Me to Sleep, Mother.” Akers published her first collection of verse in 1855, under the pseudonym “Florence Percy.” Her career as a popular poet ran parallel with her accomplishments as a journalist and editor. She served a two year appointment in the War Department and included among her circle of acquaintances prominent feminists such as Paulina Kellogg Wright Davis. Shortly after the poem was first published under her pseudonym in 1860, her claim to authorship was challenged by a New Jersey poetaster and leather dealer, Alexander Ball, and although her claim was vindicated, the controversy was the subject of much public interest. Discussion herein makes it clear that Ball was not the only person to make such a claim.
b) Allen, Edward M. (Akers’ second husband). Twenty-two letters, 1865-75, ca. 78pp. providing context for the above, as well as their own particular threads of discussion about politics, literature, business and personal matters.

c) Stoddard, Elizabeth Drew (novelist, poet and short fiction writer, 1823-1902). A fine sequence of thirty-two letters to Benton, and one letter to Akers, chiefly undated as to year, but likely 1870s-1890s, totaling some 97 pages. The letters as a whole and in part present a significant view of Stoddard’s participation in the literary world, her friendship with Akers, her own writing, and much else. Elizabeth Stoddard’s novels, particularly *The Morgensons* (1862), are increasingly viewed as marking important advances in the development of American realism, and as precursors to the work of Jewett, Chopin and Freeman.

d) Other correspondents include R.H. Stoddard (3 letters, 1871-93, 5pp); W.H. Pomeroy (4 letters, 1880s, 15pp., plus one 8pp. letter from Mrs. L.S. Pomeroy); Moncure Conway (one page, but accompanied by a substantial two page a.l.s. from Benton to Conway, 1861); Henry Abbey (two letters, 1884, 8pp); J.S. Gibbons (two letters, 1859-60, 4pp., re: a periodical controversy Benton is involved in concerning abolition); Joseph Brownlee Brown (two letters, 1863, 4pp); along with a handful of others. As standalone files of correspondence, the Akers and Stoddard letters are noteworthy, but as a consequence of the interrelations between them, and the context provided by the additional letters from others, the whole archive affords a special view of the activities of interesting figures in the evolving American literary world of the latter portion of the 19th century.  

$17,500.

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8. Aldington, Richard: *ALL MEN ARE ENEMIES A ROMANCE*. London: Chatto & Windus, 1933. Large octavo. Blue cloth, stamped in gilt. Near fine, in a somewhat darkened, good dust jacket with chips at corners. First edition, trade issue. Inscribed by the author in the year of publication: “Pat from Richard 1933.” A novel set on the Continent and in Britain spanning the years 1900-1927. This text features a number of expurgations that were not made in the U.S. text of the same year. KERSHAW 83. $175.


10. Anderson, Lee: *PREVAILING WINDS ... A POEM IN FOUR PARTS IN THE SHAPE OF A SYMPHONY*. [Np: Privately Printed], 1941. Folio. Cloth and boards. Top edge of upper board very slightly dust marked, otherwise fine in chipped glassine wrapper. First edition of the poet’s first book, printed in an edition of one hundred and fifty copies, of which this is one of one hundred on mouldmade paper, numbered and signed by the author. $300.
Designed by George Salter, and printed by Rudge. Laid in front is the separate, and slightly smaller, eight page brochure, “About the Poem,” with extravagant illustrations by Arnold Blanch. An uncommon and unusual book. $175.


One of 150 numbered copies set, printed and illuminated by Valenti Angelo, and signed by him. $225.


Second edition, substantially revised (first published in 1862). A standard work in the field dealing with the utilization of aniline black in fabric dying and printing. There are 32 swatches mounted on four leaves of stiff card at the rear. $150.


First edition, bound uniform in format to the second series of Volces Populi published the previous year. Inscribed on the title-page: “To Mrs. Horace Pym with the author’s kindest regards Sep: 1893.” Inserted before the Preface is an a.l.s. (3pp., 12mo, London, 28 Sept. 1893) from Guthrie to the recipient explaining that he was delayed in sending her a copy of the book because “...I only returned from Switzerland the day before yesterday when I just found the copies. So far I am glad to say the notices have been extremely kind & I daresay the book will do fairly well....”

SADLEIR 49. WOLFF 162. $350.

15. Anstey, F. [pseud. of Thomas Anstey Guthrie]: **LYRE AND LANCET A STORY IN SCENES.** London: Smith, Elder & Co., 1895. Small octavo. Gray-blue cloth, lettered in black and gilt. Front inner hinge cracked, recipient’s bookplate, a bit cocked, a couple small spots, but a good copy


TURNER 18. WOLFF 161. SADLEIR 48. $150.


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.
17. [Anthology]: **IMAGIST ANTHOLOGY**. New York: Covici Friede, [1930]. Cloth, paper label. Edges and toe of spine sunned, else a very good copy, in somewhat worn and creased dust jacket with a small chip, a few tears, and a larger chip from the bottom 3/4” of the spine panel. First edition (1000 copies printed). Forewords by F.M. Ford and Glenn Hughes. Imagism’s last anthology gasp, including contributions, whether appropriate or not, by Joyce, Ford, Aldington, Lawrence, H.D., Flint, Williams, Cournos and Fletcher. $225.

18. [Anthology]: **Hoetis, Themistocles [ed]: ZERO ANTHOLOGY ... OF LITERATURE AND ART**. New York: The Zero Press, [1956]. Cloth. Top edge dusty, else very good in modestly frayed dust jacket with some soiling to white portions and shallow loss at crown of spine. The jacket is the primary state, printed in red, black and pale blue. First edition, issued in sequence as #8 of the periodical. Includes contributions by Bowles, Vidal, Beckett, Moore, Benveniste, Kelly, Molinaro, Patchen, et al. Contributor Dachine Rainer’s copy, with ownership signature on endsheet and front panel of jacket (with page reference), and with manuscript correction in his poem. $55.

19. [Anti-Discrimination – World War II]: [Vintage World War II Poster:] **AMERICANS ALL “... IT IS THE DUTY OF EMPLOYERS AND LABOR ORGANIZERS ....”** Washington, DC: War Manpower Commission / GPO 1942. Oblong folio photolithographed broadside (28 x 40”; 72 x 102 cm). Folded, as issued, Very slight tanning at the folds on the blank verso, but a very near fine, bright, unused example. A WWII home front poster opposing discrimination in the work place as part of the war effort. The central image is of a tank during assembly, being worked on by eight men of diverse racial and national origin, with their surnames printed boldly around the image, testifying to their diversity. The image is accompanied by a quotation from Executive Order 8802 by FDR against discrimination in work places. $350.


21. Armstrong, Dr. [John]: **L’ÉCONOMIE DE L’AMOUR ....** Paris: Librarie des Économistes en Amour, 1886. Small quarto. Pale yellow wrappers, with color vignette. Main text printed in red. Illustrations by F. Fau. Toe of spine and one corner chipped, wrappers slightly dusty, but a very nice copy. With the small contemporary bookseller’s ticket of “The Byron Library,” Paris. First edition thus, ordinary issue, after twenty five on Japon. Represented as translated by “Un Bibliophile Fantaisiste,” who we presume also contributed the copious notes and prefatory essay. As late as 1936, the 1736 edition of Armstrong’s Poetical Essay ... was still confined to the Private Case in the BM. $125.


First edition. One of 650 copies, signed by the author with his pseudonym. This copy also bears the publisher’s 1988 presentation inscription. A fine entry into the field of biblio-fiction by a well known British-resident poet and bookseller, taking as its premise the controversy and manifestations of covetousness and greed surrounding the reappearance in the marketplace of a fragment of pre-Gutenberg printing with movable types. Parallels with real characters and institutions are readily apparent, but it it seems they best be left to the reader to ascertain. $50.

25. Barnes, Djuna: *RYDER ... WITH ILLUSTRATIONS BY THE AUTHOR*. New York: Liveright, 1928. Cloth. Frontis and plates. First edition. "Limited" to three thousand copies. Faint tape shadows on endsheets, else a very good copy in a good-very good dust jacket with small chips at head and toe of upper joint, smaller chips at crown, a small chip in the rear panel, and some old internal mends at edges. The spine is a bit tanned, but the front panel is bright and fresh. $450.


First edition in English, translated by Christopher Isherwood, and with an introduction by T.S. Eliot. From an edition of 650 numbered copies, this is one of fifty specially bound and signed by Eliot.

MODERN MOVEMENT 5. GALLUP B14a. $3000.


First U.S. edition of this translation by Ruth Michaelis-Jena and Patrick Murray. A magnificent survey of Bauhaus typography, utensils, fabrics, furniture, etc. $85.


Poet Ralph Hodgson’s copy, with his ownership signature on the free endsheet. First edition, secondary issue, comprised of the sheets of the original two volume printing of 1844 bound up in one volume. The actual popularity of Bayly’s poems and songs (as opposed to his drama and fiction) was far greater than the evident lack of sales success that this issue implies would suggest. NCBEL III:366. $150.

One of seventy-five numbered copies (of 410 copies on vélin de Rives) with an extra suite of the etchings, with remarques, printed in black, with an additional planche refusée. A prolific and highly popular illustrator of erotica, Bécat (1885-1960) first illustrated Gautier’s text in 1934, returned to it again in 1941 and 1946, and here approached it for the final time.
MONOD 5186. $850.

First edition, limited issue. One of one hundred numbered copies (of 125), specially bound. F&F 34.02 $375.

A Leaf Book of the German Bible in America

32. [Bible in German]: THE GERMAN BIBLE IN AMERICA. WITH 25 ORIGINAL LEAVES. Introduction by Don Yoder. New Haven; Bryn Mawr; New York. 2012. 20; 20pp. text in both English and German, plus twenty-five original leaves tipped into accompanying folders. Large folio. Fine. In a custom clamshell box.

The German Bible in America has a long and significant history, reflective of the European culture which gave it birth, the local conditions of Pennsylvania where it rose to its greatest heights, and the rich German-American culture created by emigrants and their descendants in the 19th-century United States. From the first American edition of a Bible in German, in 1743, through the late 19th century, numerous printers and publishers issued Bibles in various formats, ranging from large folios intended for lectern use to smaller versions for personal study. This leaf book celebrates the range and richness of these productions, indicative of the world of German culture in America in the 18th and 19th centuries, as expressed through its most widely studied text, in a series of twenty-five leaves. Each set contains two versions of the descriptive text, one in English and the other in German, with an introduction by Don Yoder, Professor Emeritus of Religious Studies, Folklore and Folk-Life at the University of Pennsylvania. Further text describes the printers of each of the leaves, the circumstances under which they were printed, and other attributes. Each leaf is enclosed in an individual folder. The German Bible in America is issued in an edition of sixty copies, with fifty of the regular
series and ten additional deluxe copies containing six extra leaves of illustrations from the illustrated Bibles included in the collection. This is one of fifty regular copies, numbered by hand. A deluxe issue, with six additional illustrated leaves, is also available for $3500.

$2950.

33. [Binding]: Locker [-Lampson], Frederick: THE POEMS OF FREDERICK LOCKER. New York: White, Stokes and Allen, 1884. 12mo. In an unsigned binding of deep plum morocco (or, just possibly, a morocco grained composite), embellished with an overall array of blind decorations of detailed moths, butterflies, dragon-flies, snails, spiders, etc., t.e.g., gilt inner dentelles, marbled endsheets. Title printed in red, ribbon marker. Light rubbing at tips, else about fine.

A pirated edition, first published the previous year, of the ever-expanding London Lyrics. NCBEL denotes the 1883 printing a piracy, and notes the appearance of an 1884 edition that was authorized and differed somewhat from this collection. In any case, the rather unusual binding is the point of interest here. NCBEL III:534. $350.


First edition. One of five hundred numbered copies printed on Hahnemühle paper, with the facsimile woodcuts printed on Japanese paper. $350.


First edition in this format of this extended narrative by the poet/ornithologist, illustrated with thirteen full-page wood-engravings by Weskey W. Bates. One of 150 numbered copies printed on Arches. Published at. $400.


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.

Deluxe Issue

38. [Black Sun Press]: Crosby, Caresse: PAINTED SHORES. Paris: Editions Narcisse, 1927. Quarto. Contemporary tri-part green morocco and decorated boards (by the heir of Jean Stroobant), t.e.g., original wrappers bound in. Three plates. Minor rubbing at tips, some faint occasional foxing, otherwise a very good to near fine copy.
First edition, deluxe issue. One of 22 numbered copies printed on Hollande van Gelder, from a total edition of 246 copies. The illustrations are after color watercolors by Francois Quelvée, with finishing by hand or pochoir. This deluxe issue is scarce. MINKOFF A5. $3000.


First edition in this format of Dowson’s translation, illustrated with full-page illustrations by Alastair. One of 1000 numbered ordinary copies printed on Morains paper, from a total edition of 1020. 

$600.

41. [Black Sun Press]: Carroll, Lewis [pseud. of C.L. Dodgson]: **ALICE IN WONDERLAND**. Paris: The Black Sun Press, 1930. Oblong small quarto. Half dark blue morocco and decorated boards, gilt extra, with geometric rules and angular diagonal panels reaching from the foretips into the approximate center of the boards, and with a small white morocco rabbit inlaid into the upper side-panel of the spine, t.e.g.. While the binding is unsigned, it is characteristic of Bennett Studios. Light rubbing at tips, else a fine copy, enclosed in a matching morocco faced board slipcase with splits and repairs to the joints, and some chipping to the extremities.

First edition in this format. Illustrated with six original color lithographs, signed in the plate, by Marie Laurencin, printed by Desjobert of Paris. From a total edition of 790 copies, this is one of fifty copies on Japan vellum (of 420) for distribution in the United States. The famous Laurencin lithographs benefit significantly from their appearance on Japan vellum in this uncommon issue, which does not suffer from the foxing that frequently defaces the copies on paper. The binding is similar to that appearing on a small but significant number of copies of the US issue executed by Bennett, perhaps at the instigation of the US distributor.

MINKOFF A39. MONOD 2304. 

$5500.


First edition, U.S. issue, one of 500 copies bound up from sheets printed at the Black Sun Press. 

$75.

**One of Twenty-Five Signed**


First edition. Copy #17 of twenty-five numbered copies on Japan vellum, signed by the author, from a total edition of 135 copies bearing the Paris imprint, and 500 copies for distribution in the U.S. by Houghton Mifflin. This signed, Japan vellum issue is somewhat more uncommon than even the small limitation would suggest. The last copy in ABPC is the Dannay copy, sold in 1983, and it did not appear in such obvious sales as Goodwin or Keynes.

MINKOFF A36. 

$2250.


First edition. One of 100 numbered copies on Hollande van Gelder, from a total edition of 135 copies bearing the Paris imprint, and 500 copies for distribution in the U.S. by Houghton Mifflin.

MINKOFF A36. 

$350.


$250.

46. [Blagdon, Francis W.]: **PARIS AS IT WAS AND AS IT IS; OR A SKETCH OF THE EFFECTS OF THE REVOLUTION, WITH RESPECT TO SCIENCE, LITERATURE, ARTS, RELIGION, EDUCATION, MANNERS, AND AMUSEMENTS ... IN A SERIES OF LETTERS WRITTEN BY AN ENGLISH TRAVELLER, DURING THE YEARS 1801-2, TO A FRIEND IN LONDON.**
London: Printed by and for C. and R. Baldwin, 1803. Two volumes. [32],xxiv,460;[4],583,[1] pp. Octavo. Handsome recent half calf and marbled boards, raised bands, gilt labels. Ownership signature on each title (see below), occasional foxing and a few isolated spots, corner of one leaf turned down, resulting in extended edges from original binding; a very good set.

First edition of this relatively early work by the prolific journalist, editor and miscellaneous writer (c. 1777 – 1819). While one would naturally assume a work such as this would be accompanied by a map, the prefatory advertisement notes that the deterioration of relations between France and England resulted in the maps intended to be included being impounded at Calais. The descriptions of Parisian society, art and architecture, and manners are extensive, and include occasional anecdotes of scandal and high living. Though industrious, Blagdon fell victim to a weakness for financial speculation and died in poverty and obscurity. This set bears the ownership signature (last name only) on each title of U.S. diplomat and Congressman, Samuel Sitgreaves.

OCLC: 779454. $650.


First edition, issued in an edition of 1480 numbered copies, separate from, but uniform in format with, the Keynes Collected Works published by the Press two years earlier. With A.E. Newton’s Oak Knoll bookplate tipped to the front pastedown. $200.


The two works, bound dos-a-dos, and printed after a design by Bruce Rogers. With prefatory notes by C.B. Tinker and W.P. Trent. From an edition of 1780 copies, this is one of 280 reserved for Fellows of the Morgan Library. $150.


One of eight hundred numbered copies for the UK, from a total edition of 1600 numbered copies. A facsimile of the Rosenwald copy. $350.

51. [Blake, William]: Keynes, Geoffrey: ... WILLIAM BLAKE POET . PRINTER . PROPHET. New York: The Orion Press, [1964]. Large quarto. Blue cloth lettered in gilt. Heavily illustrated in color. First trade printing, based on the limited Trianon Press printing of the same year. A fine copy in very good dust jacket (a couple smudges to jacket flaps) and the original slipcase. $100.


First edition. One of 150 numbered copies printed on Ingres, from a total edition of 165, and initialed by the publisher.

**RANSOM 28.** $150.

**Association Copy**


First edition. With the June 1930 ownership inscription of aesthete, artist and occasional writer Stephen Tennant on the front free endsheet, embellished with a small floral drawing, all in ink. The front panel of the dust jacket, featuring art by Rex Whistler, is neatly affixed to the front pastedown, and there are a few page numbers in pencil on the rear endsheet. Tennant was a prominent and eccentric figure in the circle of “Bright Young People,” and at the time was involved in his four years-long volatile love affair with Blunden’s long-time friend, Siegfried Sassoon.

**KIRKPATRICK A32a.** $225.


First edition. Thomas Hutchinson’s copy, with his manuscript book label and a few relevant clippings on endsheets. Inserted after p. [84] is a one page a.l.s. from Blunt, Horsham, Sussex, 25 October 1902, warning the recipient away from paying an exorbitant price for one of his books, and reporting that its contents were included in books the recipient already owns.

$125.


First edition thus. One of two hundred deluxe copies, with the illustrations handcolored, and with the frontis signed by the artist, from a total edition of one thousand copies.

$150.


First edition in this format, with an Introduction by A. C. Greene, and a Biography of Biggers by Seymour V. Connor. This is one of 260 copies prepared for the Book Club of Texas, specially bound, with a separate suite of the photographs, and signed by Greene, and by the printer, Tom Taylor. The suite of photographs were printed as duotones by David Holman at the Wind River Press.

$200.

**From One of the Earliest Lending Libraries in British North America**

58. [Bookplate – Society for the Propagation of the Gospel in Foreign Parts]: Bennet, Thomas: **A CONFUTATION OF QUAKERISM; OR A PLAIN PROOF OF THE FALSEHOOD OF WHAT THE PRINCIPAL QUAKER WRITERS ... DO TEACH** .... Cambridge: Printed at the University
Press, 1705. [12],318,[4]pp. Octavo. Contemporary paneled calf, with blindstamped ornamental corner pieces. Upper joint cracked near crown, shallow chipping to crown and toe of spine and lower forecorners, a few small surface scars to calf, scattered spotting and small discolorations; a good, sound copy.

First edition. Laid in, and formerly affixed to the verso of the title, is the 1704 engraved bookplate by William Jackson, commissioned by the Society for the Propagation of the Gospel in Foreign Parts for insertion in the books sent to the Colonies in association with the library project instituted and overseen by Rev. Thomas Bray. Bray's undertaking resulted in the establishment of the first public or lending libraries in British North America, finally totaling some 39 in number. Mild glue discoloration to the plate and to the verso of the title -- where the Society instructed the plates be mounted -- demonstrates their life-time proximity. Over a number of generations of bookplate collectors, a considerable number of the extant examples have been removed from their proper contexts in the books they accompanied to North America. John Chalmers provides an excellent account of the bookplate and its use by the Society in the Journal of Library History, XVIII:4 (Fall 1983), pp.370-3, and now online in modified form in the Libraries & Culture Bookplate Archive. The example in hand conforms to the first of several states, and is identical with that illustrated accompanying his article. The image depicts, within an oval frame, a ship in full sail approaching a western shore, with a man in clerical garb at the bow, book in hand, while smaller figures on land rush to the shore to greet the ship. A dated legend noting the Society’s gift appears below the frame, and the Society’s name, in Latin, appears within the frame. That this book left the confines of the library in the 18th century is implied by the presence of the 1793 ownership inscription of one “Cyrus G[?]underson” on the front free endsheet.


Formally founded in 1911, Drake’s firm outlived his own death in 1933, and under the direction of his sons, Marston and James H. Drake, continued until 1965 as a leading New York firm dealing in rare books and manuscripts, most notably in modern first editions. Their massive inventory backstock of “as new” copies of contemporary works by popular authors (such
as Conrad’s later titles), and its gradual dispersal after the acquisition of the firm’s records and inventory by the HRC, resulted in the noticeable ubiquity of those titles for decades thereafter. The lot in hand, spanning a decade (and a bit more) of an economically volatile period in the American book trade, record some interesting trends of the time.

60. Bosquet, Alain: **L’IMAGE IMPARDONNABLE.** New York: Collection Refuge, [1942]. Printed wrappers. Light use at overlap edges, else near fine.

First edition of this early work by the poet/translator. One of three hundred numbered copies (of 325). With Bosquet’s 1942 presentation inscription to his friend, publisher, and fellow poet (whose work he frequently translated), James Laughlin.

61. [Bosquet, Alain]: **TRÖKES.** [Köln: Galerie Der Spiegel, 1958]. Folio (38 x 26cm). Decorated wrappers. Illustrations. Wrappers slightly torn at crown and toe of spine, otherwise about fine.

First edition, published as "Geh Durch den Spiegel!" Folge 13/58. The substantial text consists of an essay on Trökes and a long suite of poetry "fragments," the latter in French, followed by a German translation, by Bosquet. One of 150 copies, accompanied by an original engraving and an original color lithograph by Trökes, each signed in the plate.


First edition, trade issue, after 30 copies on vélin pur fil. An excellent association copy, with Bosquet’s warm, signed presentation inscription to St.-John Perse. Bosquet wrote the volume on Perse for the Poètes D’aujourd’hui series (1953).


First edition of this text, edited by Frederick Pottle and Charles H. Bennett. One of 790 numbered copies (of 816), published in format uniform with the Isham edition of the Private Papers.


A handsome collected edition of the works of the contemporary, and occasional opponent, of Moliere, Racine and Boileau, described by Brunet as "plus belle et plus complète que l'édition de 1725."

BRUNET I:1182. $350.

68. Bouteron, Marcel: **MUSES ROMANTIQUES.** Paris: Le Goupy, Editeur, 1926. Large octavo. Frontis, illustrations and plates. Three quarter morocco, t.e.g., others untrimmed, original wrappers bound in. Very minor wear at corners, otherwise fine.

First edition, issued in the publisher’s uniform series treating *Romantisme* and its authors. This is one of fifteen copies numbered in roman, printed on Madagascar, reserved for the bibliophile/publisher Edouard Champion. With a one page quotation from Balzac, signed and dated by Bouteron, tipped to the front endsheet. $125.


71. Boyle, Kay: **A GLAD DAY.** Norfolk: New Directions, [1938]. Large octavo. Gilt cloth. A very fine copy in bright, clean dust jacket with old reinforcement to two tiny tears at crown of spine.

First edition. One of 500 copies printed at the Rydal Press. An uncommon book in the condition represented by this copy, an early ND imprint, and a Rydal Press imprint little known to collectors of the same. $150.


73. Bramah, Ernest: **KAI-LUNG’S GOLDEN HOURS.** London: Grant Richards, 1922. Pale green cloth, lettered in black, with pictorial decoration in same on upper board. First edition. With a Preface by Hilaire Belloc. Fore-edge a trace dusty, a couple spots of foxing to prelims, otherwise a very good copy in near very good, spine darkened dust jacket with shallow loss at crown and toe of spine and internal mends at the extremities of the jacket flaps and along the top edge of the rear panel. $500.

74. Bramah, Ernest: **KAI LUNG UNROLLS HIS MAT.** London: The Richards Press, [1928]. Medium green cloth, lettered in black. First edition. This copy has a priced jacket flap (7/6 net) rather than a price printed on the spine. Inner hinges very slightly strained (but not cracked), otherwise a very good or better copy in lightly soiled dust jacket with shallow loss at crown of spine (not even close to letterpress) and some minor short edges tears with old internal mends. $600.
75. “Brand, Max” [pseud. of Frederick Faust]: **THE WHITE WOLF.** New York: Putnam, 1926. Gathered, trimmed signatures, perfect bound in pictorial wrappers approximating the published dust jacket. Abbreviated title rubber-stamped on upper endsheet, date inked in later hand on second endsheet, a bit of sunning to the spine and light wear to corners, but a very good copy in an unusual format.

Advance state of the first edition, distributed for review and promotion. $300.


First edition of the poet’s first book. One of 330 numbered copies (of 360) printed after a design by Thomas Whitridge by Michael and Winifred Bixler, signed by the author and artist. $300.


First edition of Brooke’s first clothbound publication, printed in an edition of five hundred copies. KEYNES 5. $1250.

First edition. One of five hundred copies. This issue is devoted to Dominik Steiger’s “Biometrische Texte 1-147 1972-1973.” $200.

79. Bryant, William Cullen: POEMS. Cambridge: Hilliard and Metcalf, 1821. 44pp. Original printed boards, very neatly and professionally rebacked with matching material. Typical minor rubbing and soiling to boards, scattered foxing, two portraits of Bryant tipped to blank prelims, but a very good copy, in a half morocco slipcase.

First edition of Bryant’s third book, preceded by the first and second editions of The Embargo, work which Bryant was disinclined to reprint in later years. Herein appears for the first time “Thanatopsis” (revised from its periodical appearance). On the advertisement leaf, a very early (or possibly contemporary) hand has indicated that "The Ages" was read before the Phi Beta Kappa Society of Harvard. 750 copies were printed.

BAL 1587. GROLIER AMERICAN HUNDRED 32. $1250.

80. Buck, Mitchell S.: AFTERGLOW PASTELS OF GREEK EGYPT 69 B.C. ...WITH A PREFACE BY ARTHUR MACHEN. New York: Nicholas L. Brown, 1924. Cloth and boards, paper spine label. Boards a bit sunned at edges, as usual, label slightly rubbed, private book label and ink name of Herbert Satcher on endsheets, otherwise a good-very good copy.

First edition. Inscribed and signed by the author on the half-title to Satcher in 1928, and with a one page a.l.s., Philadelphia, in envelope postmarked 16 Oct. 1930, relating to an impending visit by Satcher, affixed to the verso of the front free endsheet.

GOLDSTONE & SWEETSER 83a. $85.


First edition, deluxe issue. One of forty numbered copies, signed by the author, with an original colored engraving by Jacques Hérold bound in as the frontispiece, signed by the artist in the margin. The entire edition consisted of 510 copies, issued in the series “Première Personne.” MONOD 2070.

$450.

One of Twenty-Five
With Three Original Drawings

82. [Bussière, Gaston (illustrator)]: Schulze, Ernst: LA ROSE ENCHANTÉE. Paris: Edition Boudet Librairie Lahure, [nd. but ca. 1900]. Large, thick octavo (28.5 x 21cm). Full rose-colored crushed levant, five raised bands, gilt extra, gilt inner dentelles, rose pictorial fabric doublures and free endsheets, a.e.g., by Affolter, with the original prospectus bound in. A few minor rubs to raised bands, short, thin crack at crown of upper joint, otherwise fine, in matching morocco faced slipcase with some shelfwear at edges.

First edition in this format. Translated by E. La Forgue. Illustrated with sixty-four drawings and sixty-eight eaux-fortes by symbolist painter and illustrator Gaston Bussière. This is one of only twenty-five deluxe copies, printed on heavy Imperial Japan vellum, with a triple suite of the illustrations, a double suite of the ornate border plates, and a six-state color decomposition of the ornate frontispiece. Laid in front are three original pencil drawings by Bussière for the book, including the design for the ‘Envoi’ illustration. Two of the drawings are signed with initials, and the most highly finished of the three includes some detailing in ink. A remarkably extravagant production, characteristic of the times, showcasing Bussière’s delicate and imaginative illustrative work at the expense of the text, which is nearly overwhelmed at every turn. Bussière’s usual taste for heroic and chivalric themes is, however, well-suited to the text, though his predilection for ample nudes is restrained to scale in the instances of its application solely to depiction herein of female faerie-folk. $2750.
83. Cable, George W.: [Autograph Letter, Signed, “G.W. Cable”]. New Orleans. 19 May 1883. One page, on folded quarto sheet of ruled writing paper. Folded for mailing, but very good or better.

To a “Miss Gilman,” likely in New Haven, thanking her for “...the delightful day you and the household about you so kindly and gracefully gave me at the time of my visit to New England. I beg you to add to all your other kindness by remembering the wanderer who came & went tis now so far away; and if ever your haven should be New Orleans, give me just half a chance to make it homelike and it shall be done.” He further asks that he be remembered to her cousin, the editor of the New Engander (the predecessor to the Yale Review), whose name he has forgotten. $175.


To a “Mr. Hemenway,” in regard to a speaking engagement, evidently to be arranged in tandem with another engagement: “... I cannot doubt the Middlesex Woman’s Club will give hearty consent to the proposed reading, and if you so desire, I shall count myself engaged to your club for the 22d January. Shall you want advertising matter? Such as I have is rather expensive, but I am glad to furnish what will be wisely and effectively used. Your truly G. W. Cable.” In a postscript he asks the recipient to select a program from a circular (not present). $150.

85. Carlu, Jean [artist]: [Vintage World War II Poster:] GIVE ‘EM BOTH BARRELS. Washington, DC: Division of Information / Office of Emergency Management, [1942]. Oblong folio broadside (15 x 20.25”; 38 x 51 cm). Photolithographed in color, and signed in the plate in lower left corner. Neatly folded in quarters. Minute breaks at tips of horizontal fold, with slight discoloration in right margin at fold terminus, otherwise a fine, fresh example.
One of the most enduring graphic designs for the US war effort, accomplished by one of the leading French poster artists of the 20th century. Carlu (1900-1997) came to the United States to organize an exhibition at the New York World’s Fair on behalf of the French Information Service. But after Paris was captured by the Germans, he stayed in the US, and executed designs for several of the most important posters for the US Division of Information. His style, which early on exhibited a nurturing of the influence of Cubism, lent itself to clients as wide ranging as Chateau Mouton-Rothschild, Théâtre Pigalle, Cinzano, Perrier, Pan Am and Air France. With Cassandre and Paul Colin, Jean Carlou stood at the apex of 20th century poster art. This poster was printed in two sizes, the present format and in 30x40” format.

$950.

86. [Carlyle, Thomas]: THE LIFE OF FRIEDRICH SCHILLER. COMPREHENDING AN EXAMINATION OF HIS WORKS. London: Taylor & Hessey, 1825. viii, 352pp. Large octavo. Portrait. Dark green pebbled cloth, printed spine label (similar to Tarr’s binding ‘b’). Moderate foxing to endsheets, prelims, portrait and terminal leaves, label a bit worn but legible, otherwise a very good copy.

First edition of Carlyle’s first substantial original book publication, somewhat revised and expanded from its first appearance in the London Magazine. Only one thousand copies were printed.

DYER, p.244. NCBEL III.1249. TARR A3.I. $500.

87. Carlyle, Thomas: LETTERS ADDRESSED TO MRS. BASIL MONTAGU AND B.W. PROCTOR .... [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.


A studio insert poster for this noir crime thriller, based on a screenplay by the indefatigable Robert E. Kent, and directed by William Castle. A sordid tale of mob connections and the siphoning off of oil drilling profits, it starred Gene Barry, Barbara Hale, Edward Arnold, et al.

“The Big Mob Muscles in on the Big State! ... From the Roaring Gushers of Houston to the Roaring Sin-streets of Galveston ....” $75.


A set of “Duplicate Proofs” from the Plimpton Press of Cather’s tribute to Knopf and account of her association with his firm, formally published on pp. 9-26 of Alfred A. Knopf Quarter Century.

CRANE DD11. $175.
90. [Chandler, Raymond source-work]: Vlach, Zdenek [artist]: [Original Czechoslovakian Theatrical Film Poster for:] HLBOKY SPÂNEK [THE BIG SLEEP]. [Prague, Czech Republic, ca. 1984]. Color offset lithograph (16 x 11”; 41 x 28 cm). Old soft horizontal fold, tiny pin hole in extreme lower left margin, otherwise fine and bright.

A brilliant and highly imaginative poster for the 1984 Czech release of the 1978 film adaptation by Michael Winner of Chandler’s novel, starring Robert Mitchum, James Stewart, Oliver Reed, Sarah Miles, Richard Boone, Candy Clark, et al. Vlach (1942-1999) was one of Czechoslovakia’s most honored graphic and poster artists; he was also active as a stage and set designer. As typical, this poster was produced in two sizes, the other measuring 82 x 59 cm $100.


First edition of the author’s first book, a novel about a poor American girl, now at the height of her musical career, who finds herself with that empty, aching hollow feeling, in spite of her success. Warmly inscribed by the author in 1904 beneath the recipient’s ownership inscription. $125.


First edition. One of 250 numbered hors commerce copies on vélin bouffant alfa, from an edition of 3630 copies. With the author’s signed presentation inscription to critic/biographer Germaine Brée. $350.


First edition. One of 3500 numbered copies on bouffant alfa, from an edition of 3695 copies. With the author’s signed presentation inscription to critic/biographer Germaine Brée. $350.
94. [Chesson], Nora Hopper: **BALLADS IN PROSE.** London & Boston: John Lane the Bodley Head / Roberts Bros., 1894. Medium green cloth, elaborately decorated in yellow. Usual slight darkening to endsheets, a few rubs and smudges to cloth, but otherwise a very good copy. First edition of the author’s first book. The decorated title replicates the motif of the binding design, by Walter West. 

**COLBECK I:126. KRISHNAMURTI 123. NCBEL III:1916.** $200.


**SULLIVAN 246.** $85.


$125.


$125.


**WILLIAMS, pp.112-3. FOXON, p. 132.** $375.

99. [Cooper, James F.]: **THE PIONEERS, OR THE SOURCES OF THE SUSQUEHANNA; A DESCRIPTIVE TALE.** New York: Published by Charles Wiley, E.B. Clayton Printer, 1823. Two volumes. xii,275;329,[3]pp. Contemporary mottled calf, gilt red labels. Usual scattered foxing and occasional spotting, faint old tidemark in last third of second volume, short edge-tears in two leaves in volume one (no loss), still a good, crisp copy, with the half-titles and errata, in a very well-preserved contemporary binding. Half morocco slipcase.

First edition of the author’s third novel, issued within the same month as, but preceding, the more common London edition. The first volume is the first printing, as per BAL, and the setting of the terminal leaves of the second volume is BAL’s state one.

**BAL 3829. SPILLER & BLACKBURN, p.28. WRIGHT I:671.** $2850.


**KIRKUS 33. CHANTICLEER 57.** $125.

101. Corelli, Mary [Mackay]: **ZISKA THE PROBLEM OF A WICKED SOUL.** Bristol & London: Arrowsmith / Simpkin, Marshall, 1897. Pale blue cloth, stamped in gilt, with vignette of pyramids and sphinx, t.e.g. First edition of this popular novel of reincarnation. Usual slight offsetting to endsheets, else about fine and bright.

**BLEILER, p.49. WOLFF 1488. SADLEIR 631.** $85.

First edition. One of one hundred copies. A suite of ten original color etchings, each signed by the artist in the margin, with etched interleaved titles and colophon. Printed on heavy handmade paper by George Leblanc, Paris. The etching plate-sizes vary somewhat, but the largest is approximately 7.5 x 8.5 cm. $500.


In addition to two thousand numbered copies, signed by the photographer, this is one of a small number of presentation copies, with the Club’s blindstamp in the colophon and the initials ‘B.B.’ in place of the number. $125.


First edition of the author’s first collection of verse, published posthumously. Edited, with a foreword, by Claude Bragdon. With Glenway Wescott’s neat bookplate, as well as his ownership inscription in company with Monroe Wheeler.

BAL 4120. $100.

105. [Crockett, Samuel R.]: DULCE COR BEING THE POEMS OF FORD BERÊTON. London: Kegan Paul, Trench & Co., 1886. Original chocolate brown cloth, stamped in gilt and blind. Frontis portrait. A few minor rubs, small crack to top of front inner hinge, previous owner’s name in blind in corner of front endsheet, otherwise a tight, bright copy.

First edition of Crockett’s pseudonymously published first book and most substantial experiment with verse, a mode he largely abandoned in favor of the long string of popular novels that marked his success. NCBEL III:1044. $300.


One of three hundred numbered copies printed in Polyphilus & Blado types on Georgian paper by Harry Duncan, Katharine Frazer and Jane Ward. A very early production by the press. $150.

107. [Cunard, Nancy]: WHEELS: AN ANTHOLOGY OF VERSE. Oxford: B.H. Blackwell, 1916. Cloth and pictorial boards. Light soiling to boards, noted collector’s bookplate, one leaf carelessly opened at top edge, otherwise a very good copy.


The first publication of the imprint, undertaken “by a group of bookish enthusiasts, chief among them being Mr. George Parker Winship” – Ransom. The text and woodcuts were derived from the 1497 edition of St. Jerome’s Letters printed at Ferrara, and the whole printed in Goudy’s Italian Old Style. This copy exhibits the corrected state of the text above woodcut xii. RANSOM, p. 241. $150.

First edition of the author’s second book. One of a total of 95 numbered copies (of which the first ten were issued signed). This is one of the unsigned copies, and bears number “24.” Copies turn up often enough with the plates to make it plain that Harold Billings’ observation about copies he examined lacking the plates was simply an observation and not a generalization about the major portion of the edition.

BILLINGS A2. $275.


First edition, numbered limited issue. One of two hundred numbered copies, signed by the author. An unknown, but large, number of copies were issued in this same binding and slipcase, with a leaf signed by Dahlberg inserted, but without the limitation leaf. Dedicated by the grateful author to LDF, who had recently placed his archive at UT. $100.

Inscribed to the Publisher


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.


First edition of the only novel by the influential American mesmerist, later spiritualist. In spite of his advocacy of what many would deem a less than rational worldview, he did espouse idealistic socialism and some advanced social views which are mirrored herein. Cited by Hubin. The terminal catalogue is devoted to his occult publications.

WRIGHT II:688. $125.

113. Dell, Floyd: **THE BRIARY BUSH.** New York: Knopf, 1921. Cloth. Early bookplate, otherwise a very good or better copy, in moderately darkened dust jacket with edgewear and closed tear in rear panel.

First edition. Inscribed and signed by the author in December of the year of publication, incorporating four lines of the poem which appears on page 315 and is central to the plot.

HANNA 963. SMITH D-315. $150.
114. Demachy, Robert [photographer]: **A PORTFOLIO OF SIXTEEN RARE PRINTS**. [Lausanne]: Sepia, [nd]. Large quarto. Loose sheets laid into plain wrappers. Enclosed in folding cloth portfolio with printed label. A few stray marks to cloth, uniform light offset from portfolio to wrappers, hence very good, internally fine.

First edition. Introductory text by Roméo Martinez, accompanying sixteen mounted high-quality reproductions of Demachy’s photographs. From a total edition of five hundred copies, this is one of three hundred with the text in English. A well-executed sampling of work by the Parisian amateur (1859-1937) whose work found identification with the Photo-Secession.

$450.


First edition. With the 1908 ownership signature on the front pastedown of Siegfried Sassoon, and with the posthumous library dispersal label. NCBEL III:622. $150.

**Association Copy**

121. Doughty, Charles M.: **WANDERINGS IN ARABIA ... BEING AN ABRIDGEMENT OF “TRAVELS IN ARABIA DESERTA.”** London: Duckworth & Company, 1908. Two volumes. Large octavos. Gilt green cloth. Portrait and frontis. Cloth a bit dust smudged, foxing early and late, light creases to first spine from having been read; a good, bright set.

First edition of this abridgement, edited with an Introduction by Edward Garnett. The original edition appeared in 1888, and the text numbers among the highest rank of modern literary travel narratives. A good association copy, with the ink ownership signature of soldier-poet Siegfried Sassoon on the pastedown of the first volume, dated 1908, and with the posthumous library dispersal labels on each front pastedown. In 1909, Sassoon included a quotation from Doughty as one of two opening quotations preceding the text of his third book, the privately printed *Sonnets And Verses*, and Doughty was the recipient of one of the three copies on handmade paper, specially bound – Sassoon kept one and the other went to his mother (see the notes to Keynes A3). A marginal highlight in pencil appears next to the 2nd paragraph on page 8, corresponding to the quotation, and a small letterpress clipping of the same text is tipped in (“In the first evening hour there is some merry-make ...”). NCBEL III:622. $550.

First edition. One of two hundred numbered copies printed on vélin de rives and signed by the author, from a total edition of 500. Perhaps the most ill-considered binding of many such executed by Ms. Cunard. $300.

123. Dowson, Ernest [trans]: Voltaire, [F.M. Arouet de]: **LA PUCELLE THE MAID OF ORLEANS: AN HEROIC-COMICAL POEM IN TWENTY-ONE CANTOS... A NEW AND COMPLETE TRANSLATION INTO ENGLISH....** London: Printed for the Lutetian Society [by Leonard Smithers], 1899. Two volumes. Small quarto. Grey and white cloth, spines lettered in gilt, fore and bottom edges untrimmed. Light wear at spine tips, white cloth side-panels handsoiled, internally very good or better.

First edition of Dowson’s revised translation, based on the earlier translation by Ireland and the suppressed translation attributed to Lady Charleville, with variants translated here for the first time. A mock-epic poem on the subject of St. Joan, **La Pucelle** proved itself one of Voltaire’s most infamous and popular works. Due to its mildly licentious nature, many early editions were published surreptitiously, and a good number of them were suppressed. One of five hundred numbered sets, of which this is #16.

STONEHILL 55. NELSON 1899.15. COLBECK I:223. $275.

124. [Duchamp, Marcel]: Carrouges, Michel: **LES MACHINES CÉLIBATAIRES.** Paris: Arcanes, [1954]. Pictorial wrappers. Wrappers faintly tanned at spine and lightly foxed, lower forecorner of upper wrapper a bit frayed, otherwise a very good or better copy, largely unopened.

First edition. One of 1980 copies on Alfa Prioux, published as the second volume in **Collection Chiffres**. The frontis and wrapper reproduce a drawing from Duchamp’s “La mariée mise à nu par ses célibataires, même.” Controversial essays on Duchamp, Kafka, Roussel, Jarry, Villiers, et el. $275.

125. Dujardin, Edouard: **WE’LL TO THE WOODS NO MORE.** [Norfolk]: New Directions, 1938. Cloth. Illustrations by Alice Laughlin. Fine in very good dust jacket with a handful of tiny edge nicks and short tears.

First U.S. edition, translated from the French by Stuart Gilbert, with an afterword by James Laughlin. First published to little notice in 1888, Dujardin’s novel was freely acknowledged by Joyce as the progenitor of the interior monologue. An early ND imprint. $150.


First edition. One of 325 copies designed by Carol Blinn and printed by Daniel Keleher. An elegant and important book by the founder of the Cummington Press (among other accomplishments). Here collected are five essays on the art of printing, including an account of the early years of the Cummington Press, an essay in tribute to Victor Hammer, etc. A handsome and significant book. Although not called for, this copy is signed by Duncan on the colophon. $150.

Association Copy


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.


First edition. A substantial collective appearance by Durrell, Ruthven Todd, Patrick Evans, Rayner Heppenstall, Edgar Foxall and Oswell Blakeston, represented as the first book appearances of all but Heppenstall as poets – an obvious error in Durrell’s case. Nonetheless, the constituent poems are here first collected in book form. Somewhat uncommon in the proper printed dust jacket these days.

D’ARCH SMITH 20.  $85.


First edition. One of five hundred copies on handmade paper, from a total edition of 1025 copies printed at the Chiswick Press. The first solo collection by the future editor of The Lyric Year, and prolific Hollywood art director during the 1910s and 1920s.

NELSON (MATHEWS) 1910.42. BOICE 1910.17a.  $85.

132. [Eberz, Joseph (illustrator)]: 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.


A superbly atmospheric poster for the Czechoslovakian release of the Jean-Jacques Annaud film based on Eco’s novel, starring Sean Connery, Ron Perlman (whose character is the focus of this image), Christian Slater, F. Murray Abraham, et al. Vlach (1942-1999) was one of Czechoslovakia’s most honored graphic and poster artists; he was also active as a stage and set designer. As typical, this poster was produced in two sizes, the other measuring 82 x 57 cm.  $145.
134. Edmonds, J.M. [ed & trans]: SOME GREEK LOVE-POEMS ... WITH A BRIEF ACCOUNT OF GREEK LOVE-POETRY. London: Peter Davies, 1929. Quarto. Cloth, t.e.g. Spine faded, as often, otherwise a nice copy in slipcase.  

First edition. One of 400 numbered copies (of 450) printed by Enschede en Zonen in van Krimpen’s “Antigone” types on Batchelor’s handmade paper.  $100.


First edition. Henry Reginald Hall started work at the British Museum in 1896 as an assistant to E. A. Wallis Budge, becoming Assistant Keeper, Department of Egyptian and Assyrian Antiquities in 1919. On Budge’s retirement in 1924 Hall became Keeper, a post he held until his death in 1930.  $75.
First Book

136. Eliot, T.S.: PRUFROCK AND OTHER OBSERVATIONS. London: The Egoist, Ltd., 1917. Printed buff wrappers. Wrappers tanned and smudged, with old repair at crown of spine, old erasure along top edge of first leaf (half-title); a slightly above average copy, internally very good.

First edition of the author’s uncommon first book. One of a total edition of five hundred copies. The book was formally published in June. Few first books by poets can claim to have made only a small portion of the impact traceable to this book. “... Something quite new in English verse and far beyond the capacity of Laforgue who is given credit for influencing him” – Connolly.

GALLUP A1. MODERN MOVEMENT 30. $12,500.

137. [Eliot, T. S.]: EZRA POUND HIS METRIC AND POETRY. New York: Knopf, 1917. Rose boards, stamped in gilt. Top edge dusty, spine typically lightly sunned, foxing to verso of portrait and offset to title, as usual, otherwise a very good copy of this fragile title, in the plain wrapper (with small, old internal mends)

First edition of Eliot’s anonymously published second book, superintended by John Quinn as a promotional for Lustra. According to Gallup, one of one thousand copies printed – however, the frequency with which copies turn up – particularly in light of the attrition rate one would expect for a book so delicate – can’t help but suggest the edition may have possibly been a bit larger.

GALLUP (ELIOT) A2. $750.


First edition, the variant state of the binding for the ordinary issue, in black cloth rather than black boards. From an edition specified as consisting of a total of 264 copies, this is copy #124 and is printed on heavy, untrimmed handmade paper. Ostensibly, there were to be ten unnumbered copies for review, but “the frequency with which unnumbered copies appear would indicate that a good many more than the unscheduled ten were so issued” – Gallup. See Gerald Cloud’s informed commentary on the internal and binding variants of this, the first book publication of the Rodker Press. The ownership signature “Benj. Gilbert Brooks,” is that of the poet, critic and miscellaneous writer, Benjamin G. Brooks. A tear sheet of his letter to The New Statesman (15 Nov. 1930) taking on the “pretentious inaccuracy of Mr. Brian Howard’s article on T.S. Eliot ...” is laid in.


First edition, first binding. Poet / anthologist Edward O’Brien’s copy, with his 11 October 1921 ownership inscription, incorporating a Latin motto, on the front endsheet. Affixed to the front pastedown is a good t.l.s., from Eliot to O’Brien, London, 7 March 1920. Eliot responds to O’Brien’s request for rights to include “Burbank in a Baedeker” in the forthcoming English Poetic Year: “I do not see any objection for my part ... but I must refer you to my American publisher, Mr. Alfred Knopf ... He is publishing a volume of my poems at the end of this month, including the poem in question ... I do not see any reasons why he should not regard it as an advertisement of the book he is publishing, rather than as a competitor, especially if your anthology is to contain a bibliography of the writers represented ....” Signed in ink. The letter is typed on flimsy, folded and exhibits light foxing. The collection Eliot refers to, Poems, was actually published in late February.

GALLUP A5a. $2250.
GALLUP (ELIOT) C118. GALLUP (POUND) C607. $50.

141. Eliot, T.S.: THE WASTE LAND. New York: Boni & Liveright, 1922. Small octavo. Flexible black cloth, lettered in gilt. The flaps of the uncommon dust jacket (with text) are neatly mounted to the verso of the rear free endsheet, otherwise a very good, or better, copy.  
First edition, first binding. Copy #45 of approximately five hundred in the first binding, with the number in the limitation statement 5mm. tall, with the ‘a’ intact in ‘mountain’ on p.41. We note the ‘a’ is dropped from ‘water’ on p.22, a variation not usually assigned significance.  
GALLUP A6a. MODERN MOVEMENT 30b. $5000.

First edition, limited issue, of Ariel Poem number 16. One of five hundred numbered copies, printed on large handmade paper, specially bound, and signed by the author.  
GALLUP A11b. $850.

First edition, trade issue, issued as Ariel Poem #23 (3000 copies printed). This copy has been specially signed by Eliot under his printed name at the conclusion of the poem. Uncommon thus.  
GALLUP A14a. $650.

144. Eliot, T.S. [translator]: ANABASIS. A POEM BY ST.-J. PERSE WITH A TRANSLATION INTO ENGLISH.... London: Faber & Faber, 1930. Large octavo. Cloth, t.e.g. Endsheets faintly offset (as usual), otherwise a near fine copy in cellophane wrapper, in darkened, edgeworn slipcase with crack at toe of rear panel.  
First edition, limited issue. One of 350 numbered copies, specially printed and bound, and signed by Eliot.  
GALLUP A16b. $600.

First edition, limited issue. One of six hundred numbered copies, printed on handmade paper at the Curwen Press and signed by the author.  

MODERN MOVEMENT 65. GALLUP A15c. $125.

First edition thus, issued in the Haslewood Books series. From a total edition of four hundred and fifty copies, this is one of one hundred and fifty numbered copies, specially printed on Kentish Rag Paper, and signed by Eliot. Gallup B15a. $1250.


First edition, limited issue, of Ariel Poem number 29. One of four hundred numbered copies, printed on large handmade paper, and signed by the author. Accompanied by a good copy of the trade issue, that preceded the limited by a bit more than a week (wrappers a bit darkened and foxed). Gallup A17a & b. $600.


First edition. Printed in an edition of 4000 copies, of which over half were bound up by the publishers in a later omnibus collection of English Association Pamphlets. Gallup A20a. $75.


First edition, trade issue. One of three thousand copies, in addition to the 115 deluxe copies. Eliot “did not so much advance obscure writers or air revolutionary views as apply his severe philosophical training to removing the varnish, like a picture restorer, from accepted masters sheltering behind the cult of personality in their costly frames” – Connolly. Modern Movement 72. Gallup A21a. $750.

152. Eliot, T.S.: THE USE OF POETRY AND THE USE OF CRITICISM STUDIES IN THE RELATION OF CRITICISM TO POETRY IN ENGLAND THE CHARLES ELIOT NORTON LECTURES FOR 1932-1933. Cambridge: Harvard, 1933. Cloth, t.e.g. Modest tanning to endsheets, heavy clipping offset to viii -[ix], otherwise a very good or better copy, in somewhat grubby dust jacket with some shallow chips.


Gallup A24b. $1750.

First edition, first binding. One of one thousand copies bound thus, from a total edition of two thousand copies.
GALLUP A26a. $250.

GALLUP A32a. $325.

155. Eliot, T.S.: **OLD POSSUM’S BOOK OF PRACTICAL CATS.** London: Faber and Faber, [1939]. Square octavo. Pale yellow cloth, stamped in red. Hint of foxing to endsheets, with faintest tanning at edges of boards, top edge dusty, but a very good copy in near very good dust jacket with some smudges and a margin of dust darkening around the perimeter and a small nick or two.
First edition – 3005 copies were printed. The popular sourcework for the Broadway perennial, and a difficult book to acquire in condition better than the slightly above average represented by this copy.
GALLUP A34a. $1250.

GALLUP A41. $100.

First impression of the first U.S. edition, and first collected edition. Due to poor imposition of the forms during printing, the first impression was deemed faulty and only 788 copies were distributed in order to fulfill copyright and other obligations; the remaining 3377 copies were destroyed. A second, prepublication impression consisting of 3500 copies was ordered, and copies of that impression saw wider distribution.

GALLUP A43a. MODERN MOVEMENT 92. $3500.

158. Eliot, T.S.: **FOUR QUARTETS.** London: Faber and Faber, [1944]. Large octavo. Tan cloth. Spine somewhat cocked and boards a bit bowed (due to the bulk of the paper stock used), otherwise a very good or better copy, in good, lightly soiled dust jacket with three internal mends along the top edge.

First collective U.K. edition. The first printing consisted of 6000 copies, but appeared 17 months after the US collective edition.

GALLUP A43b. MODERN MOVEMENT 92. $400.


GALLUP B49. $35.


First edition of this fine *festschrift*, including contributions by Auden, Aiken, Moore, Lewis, Betjeman, Durrell, Spender, Muir and many others. $55.


GALLUP A53. $125.


First editions of these translations into French by Henri Fluchère. One of 25 numbered copies of (30) on vélin.

GALLUP D92. $125.


A warm letter, in French, to an elder colleague of many years, the French poet, critic and political theorist, Charles Maurras (1868 – 1952), written three months before the recipient’s death. Addressed to “Cher monsieur et maître ....,” Eliot thanks him for the copy of *La Balance Intérieure*, then recently published, and (roughly translated) comments that “I was first of all very touched that you would have thought of me after so many years. I read certain of those poems with a delight that I experience only rarely with those poets called ‘modern’; noting there above all the perfect accord between intelligence and feeling: a harmony that I appreciate to the highest degree in a world that is tending to lose at the same time both the spirit of order and the spirit of refinement ....” Signed in ink, and with the original typed
envelope, bearing a forwarding address in an unknown hand to Maurras at the Clinique St. Gregoire. In March, due to his failing health, Maurras had been released from prison, where he had been sentenced to life on the basis of certain activities during the war. He entered a hospital, and then was transferred to the clinic in Tours where this letter was forwarded. Eliot translated one of Maurras's critical essays for The Criterion in 1928, and the following year dedicated Dante to him.


GALLUP A64a. $1600.


First edition. Published as the twelfth volume in the Crown Octavo series. One of three hundred numbered copies, in addition to twenty-six lettered copies for presentation, all signed by the author.

GALLUP A65. $850.

166. Eliot, T.S.: THE WASTE LAND. London: Faber & Faber, 1961 [i.e. 1962]. Quarto. Quarter gilt vellum and marbled paper over boards, t.e.g. Tiny light pencil name and note in corner of front pastedown, otherwise fine in publisher's marbled slipcase.

First deluxe edition. Copy #161 of three hundred numbered copies printed at the Officina Bodoni in Dante types on Pescia paper by Hans Mardersteig. All copies were signed by the author. Two pieces of ephemera relating to a Mardersteig exhibition are laid in.

GALLUP A6d. MODERN MOVEMENT 30. $5000.


First edition, limited issue, of this revelatory exploration of literary influence. Edited by Valerie Eliot. One of five hundred numbered copies, specially bound.

$375.


$125.


First edition (5000 copies printed). Eliot, Sisson, Rylands, Pollard, Dobrée and others contribute.

GALLUP B23. $65.


$175.


First edition, trade issue. With the author’s six-line presentation inscription to T.S. Eliot on the half-title.

$125.

from jacket flaps, otherwise about fine and largely unopened, in very good dust jacket with several small nicks and edge tears.

First edition. One of 300 copies printed. An uncommon Eliot ‘B’ item, printing his substantial introduction to his mother’s dramatic poem, confining itself to considerations of form rather than matters of a familial nature.

GALLUP B4. $400.


One of the iconic British film posters of its decade, with the central image executed as an original multi-color linocut by the eminent German-born British poster artist, Peter Strausfeld, for George Hoellering’s film adaptation of Eliot’s play. Strausfeld “was born in Cologne in 1910 and his engagement with expressionism, in the late 1920s and throughout the 1930s, defined his art. His life-long love of the woodcut and the linocut began here and his cinema posters are a natural reflection of this interest. As a result of his political and cultural opposition to the Nazis, Peter came to Brighton at the start of the Second World War. During internment in 1940-41 on the Isle of Man at the Onchan Internment Camp, he met the Austrian film producer George Hoellering. In 1947 Hoellering established the Academy Cinema in London and Peter became its poster designer. He held this job until his death in 1980. The Academy Cinema became the most important independent cinema in this country for the premiere exhibition of what are now recognised as the classic works of post-war world cinema ... In 1950-1, Peter worked with Hoellering on the film version of ‘Murder in the Cathedral’ and, as a result, Peter won the prize for best art direction at the Venice Film Festival in 1951. He also worked as an illustrator for the Folio Society. Peter taught at Brighton College of Art and later Brighton Polytechnic in the Department of Graphics from 1959 to 1980” – University of Brighton, Graphic Arts Hall of Fame (online). This poster has been frequently reproduced in facsimile in later years; this original bears the determinative
imprint of the Westminster Press, as well as the obvious qualitative features of the original linocut that are absent from the reproductions. Extra shipping. $400.


First Japanese printing, photo-offset from the UK edition, produced for sale in the Far East only. With Enright’s year of publication inscription to James Laughlin, who had published Enright’s Commentary on Goethe’s Faust under his New Directions imprint in 1949. $75.


Complete and corrected edition, limited deluxe issue. One of one hundred numbered copies, signed by the poet, with twenty lines of verse, plus captions, signed by him, bound in after the Dedication leaf – a feature not characteristic of many copies of this signed issue, which is normally bound in cloth. $125.


First edition. One of two hundred copies set and printed by hand in American Uncial type on Tovil handmade paper by Everson, although fewer than one hundred copies were bound and the majority of the remaining sheets were destroyed by Everson. This copy bears Everson’s presentation copy to his long-time publisher and friends: “+ For Robert & Dorothy Hawley this beautiful copy of an ancient book + so proud to sign it now after the years + Brother Antoninus July 27, 1971 Kensington +.”

BARTLETT & CAMPO A11. $3000.


BARTLETT & CAMPO A33. $200.

180. Everson, William: SIXTY FIVE. [Boston: Published by Anne & David Bromer, July 1980]. Folio broadside (45.5 x 32.5 cm). Illuminated initials in gold and colors by M. Carey. Natural pores and textures inherent in vellum, three small spots in left margin, otherwise about fine.
First edition, deluxe issue. One of twenty-six lettered copies printed on real vellum, from an edition of 126 copies printed by Richard Bigus and signed by the author. The vellum copies feature a calligraphic colophon on the verso, as opposed to the printed colophon on the paper copies. Since shortly after publication, this issue on vellum has been scarce in commerce. $1500.


182. Farmer, John S[tephen] [compiler]: **AMERICANISMS – OLD & NEW. A DICTIONARY OF WORDS, PHRASES AND COLLOQUIALISMS PECULIAR TO THE UNITED STATES, BRITISH AMERICA, THE WEST INDIES, &c. &c., THEIR DERIVATION, MEANING AND APPLICATION, TOGETHER WITH NUMEROUS ANECDOTAL, HISTORICAL, EXPLANATORY, AND FOLK-LORE NOTES.** London: Privately Printed by Thomas Poulter & Sons, 1889. xx,564pp. Large, thick octavo. Full publisher’s vellum over boards, upper board stamped in gilt, fore and bottom edges untrimmed. A couple of creases in spine and some dust spotting to vellum, bookplate, usual tanning to endsheets; a good, sound copy. First edition of this early colossal undertaking by the slightly mysterious folklorist, textual scholar, commentator on psychic phenomena, and suspected author of turn of the century erotica. This is copy #207 of an unspecified number of copies, signed by the author. A significant portion of the edition was neither numbered nor signed. $475.


185. Faulkner, William: **THESE 13 STORIES BY....** New York: Cape & Smith, [1931]. Gray and blue cloth, lettered in red. Very slight sunning to extreme binding edges, otherwise near fine in bright, faintly dust smudged jacket with a 1cm closed tear at the top of the lower joint, a small spot on the front flap, and a faint smudge on the upper panel around the top of ‘ES’ in ‘THESE’. First edition, trade (i.e. second) printing. The limited printing probably precedes this printing, and exhibits typographic variations in the page numbering style. PETERSEN A9a. MASSEY 507. $2500.

186. Faulkner, William: **LIGHT IN AUGUST.** New York: Harrison Smith & Robert Haas, [1932]. Large octavo. Rough woven tan cloth, lettered in blue and orange. A fine copy in equally fine and unusually bright and fresh pictorial dust jacket, with the very slightly chipped and tanned outer glassine wrapper carefully preserved. First edition, first printing, first binding. The first printing consisted of 8500 copies, a relatively small number of which appeared with blue stamping only (a characteristic of the bindings of the later impressions). The error “Jefferson” on p.340 has no bibliographic significance, as it reoccurs in the reprints. PETERSEN A13a. MASSEY 103. $10,000.

First edition. One of 525 numbered copies. This copy has been inscribed twice by the printer/designer and co-publisher, Paul Romaine, once at the conclusion of his preface, and again, at greater length, on the blank recto facing the colophon. The inscriptions are dated 1966, and the latter consists of a dozen lines about the history of how the book came to be, plus his signature and date.
PETERSEN A11a. MASSEY 753. $1750.

PETERSEN A15a. MASSEY 438. $2500.

189. Faulkner, William: **ABSALOM, ABSALOM!** New York: Random House, 1936. Gilt cloth and decorated paper over boards, t.e.g. Folding map. Faint sunning to spine, minor darkening at edges and endsheets toward gutters, otherwise about fine. Enclosed in a (too large) clamshell cloth box, gilt label.

First edition, limited issue. One of three hundred numbered copies, specially printed and bound, and signed by the author.
PETERSEN A17d. MASSEY 1. $7500.

PETERSEN A18a. MASSEY 365. $1750.

191. Faulkner, William: **THE WILD PALMS.** New York: Random House, [1939]. Tan cloth, ruled in green, lettered in gilt. Small Grolier Book Shop label on front endsheet, otherwise unusually fine in near fine dust jacket with a couple of minor, tiny surface blemishes along the top edge at the spine crown.

First edition, trade issue, primary binding. With poet/critic Dunstan Thompson’s careful year of publication pencil ownership inscription on the free endsheet.
PETERSEN A19b. MASSEY 388. $3500.

192. Faulkner, William: **THE HAMLET.** New York: Random House, 1940. Gilt cloth and decorative paper over boards, t.e.g. Color pictorial title. The extreme top and lower edges of the boards are a bit darkened, else about fine.

First edition, limited issue. One of two hundred and fifty numbered copies, specially bound, and signed by the author. The first volume of the Snopes Trilogy.
PETERSEN A20c. MASSEY 55. $7500.


First edition, limited issue. One of 750 numbered copies, specially printed and bound, and signed by the author. Laid in front is the publisher’s advance delivery memorandum, noting the publication price and calling attention to the publication date (Sept. 24).

First edition, limited issue. One of one thousand numbered copies, specially bound and signed by the author.


One of one hundred numbered copies, from a total edition of 126 copies in enlarged facsimile of the original manuscript, with letterpress in Centaur and Arrighi types, the whole handset at the Alderman Press, and printed at the Garamond Press.

$500.


First edition of this early separate publication by the poet/novelist. One of five hundred copies. The wrapper illustration and portrait are by Fielding Dawson, and this copy bears Feld’s presentation inscription to him: “For Fee – With the [sic] Love & Admiration I Give To You, This Book, Ross.” $85.


First edition. Illustrated with five original full-page aquatints by Garzon Florez, and a quarter panel woodcut in sepia by him on the upper board of the folder. The title-leaf has two additional decorative figures, stamped in blind. One of forty-five numbered copies (of fifty), with the aquatints and the colophon numbered and signed by the artist, who has also signed the upper board of the folder. Ferrer’s work as a fine printer was singled out for mention in the March 1984 issue of Connoisseur, and in the May/June issue of American Book Collector. Apart from his lavish 1987 limited edition of the Barcelona Columbus letter of 1493, with additional material featuring lithographs and etchings by Juan Antonio Roda and co-published with the New York Public Library, Ferrer’s work is poorly represented in American institutional collections. $800.
198. Fielding, Henry: **THE HISTORY OF TOM JONES, A FOUNDLING.** London: Printed for A. Millar, 1749. Six volumes. lxii,[2(errata)],214,[blank]; [2],324; [2],370,[blank]; [2],312; [2],294; [2],304pp. 12mo. Contemporary calf, neatly rebacked to style, raised bands, gilt labels. Engraved armorial bookplate in each volume (“E Cura Quies” signed ‘AB’), offset to margins of prelims and endleaves from binding, small red ink smudge on title of volume 6, otherwise a very good set.

First edition of Fielding’s masterpiece, and one of the key 18th century novels. The first edition consisted of 2000 copies, and these were virtually all spoken for prior to the formal day of publication. The copies of the first edition are distinguished, as here, by the presence of the page of errata following the table of contents in the first volume. The errata were corrected and the page taken over by the enlargement of the contents in the unmarked second edition of 1500 copies, which was ordered after the first edition was exhausted. Both editions were in circulation on the formal publication day of 28 February. This set exhibits the usual cancels as noted in Rothschild, and B₂ in volume VI is unsigned.


A literal record of both the addresses and the discussions at this convention of the Council, a considerably more inflexible and blue-nosed, non-industry organization operating parallel to the MPPDA (under Will Hays). The FMPCA was born out of a series of conferences on the influence of motion pictures on American youth and society organized by the Presbyterian Church. William Sheafe Chase served as the first Secretary and brought to the table some of the taint of anti-Semitism that had been evidenced in his earlier work, *Catechism On Motion Pictures In Interstate Commerce*, as well as the passion that had driven his crusades against Hollywood impurity since as early as 1907. While not all participants in the conference were as doctrinaire, and indeed many academics and professionals appear on the program, along with film historian Terry Ramsaye, nonetheless the influence of groups like the WCTU is manifest. Another participant, Catheryne Cooke Gilman, was appointed President of the FMPC in 1929, after having moved from the stance of industry cooperation to the advocacy of government regulation and activism, such as boycotts, to stem the perceived burgeoning tide of insidious and unwholesome celluloid. An OCLC search returns only one printed item generated by the group, an 8pp. brochure. $750.


201. Fischer, Anton Otto [(1882-1962) artist]: [Vintage World War II Poster]: **A CARELESS WORD ... A NEEDLESS SINKING.** Washington, DC: Office of War Information / GPO, 1942. Folio color photolithographic broadside (37 x 29", 94 x 70 cm). Folded, as issued. Faint tanning to folds on blank verso, otherwise a lovely, fresh, unused copy.

One of the several dramatic posters published by the OWI and other agencies based on paintings by Fischer focusing on the service of the Coast Guard and Merchant Marine after the US’s entry into the war. This poster emphasizes the importance of maintaining secrecy surrounding the sailings of merchant vessels. In the foreground, a crew of seamen, two of them badly injured, pull away in a life boat from a flaming and largely destroyed ship that fills the background. This is the larger format of two in which this poster was printed. The
German-born Fischer, who left his home country at the age of 15, was sworn in as a Lt. Commander in the Coast Guard, and based on his talent as a commercial illustrator, assigned the duty of portraying visually the involvement of the Coast Guard and Merchant Marine in the war effort. Fischer’s civilian career included assignments for top US periodicals, as well as illustrating editions of *Moby Dick* and other classic works of sea literature. $650.

**Images from Man Of Aran**

202. Flaherty, Frances H. (1882 – 1972): [Original Photographic Portrait Study for:] MAN OF ARAN. [Np: The Photographer, ca. 1934]. Original platinum print portrait photograph (48 x 37.5 cm; 19 x 15”). Mounted on oversize heavy linen mat paper (mat has tears and losses at edges, with pinholes at corners from display). Minor oxidation at extreme edges of print, a bit curled, but otherwise image very good or better.
A superb character study portrait photograph by Frances Flaherty, produced in the context of her work with her husband, Robert J. Flaherty, on the landmark creative documentary film, *The Man Of Aran*, signed in pencil by her on the mount to the immediate lower right of the image. The verso of the mount bears the stamp: "Man of Aran [?] A Gainsborough Picture [?] Directed by Robert J. Flaherty [?] Copyright Photo." The portrait is of Colman Tiger King, the principal of the film – the Man of Aran – in a striking pose from mid-chest up, staring intently to image-left. The collaborative work of Frances and Robert Flaherty on this project, as well as subsequent projects, such as *The Land* and *Louisiana Story*, has been the topic of considerable scholarly research, particularly in regard to their seminal influence on the film documentary. *Man Of Aran* is regarded as one of their triumphs, with Aran Island residents cast in semi-fictionalized roles, and while often engaged in anachronistic practices, depicting vividly their harsh lives and traditions. It is not uncommon for photographs by Frances to be misattributed to Robert -- he was an active still photographer on the four Mackenzie expeditions to the Canadian sub-Arctic (1910-1916), but as he became more involved in the directing of motion pictures, specifically *Nanook Of The North* (1922), the role of still photographer passed more and more to Frances – they were married in 1914 – his collaborator on many levels, including screenwriter. Vintage prints of her photographs are rather uncommon. Illustrated on upper cover of this catalogue. $1850.

203. Flaherty, Frances H. (1882 – 1972): [Original Photographic Portrait Study for:] *MAN OF ARAN*. [Np: The Photographer, ca. 1934]. Original platinum print portrait photograph (48 x 37.5 cm; 19 x 15”). Mounted on oversize heavy linen mat paper (mat has tears and losses at edges, with pinholes at corners from display). Minor oxidation at extreme edges of print and a few faint flecks to emulsion finish, 2 cm closed tear in right edge of print (in an expanse of white, without loss), a bit curled, but otherwise image very good.

204. Flaherty, Frances H. (1882 – 1972): [Original Photographic Portrait Study for:] *MAN OF ARAN*. [Np: The Photographer, ca. 1934]. Original platinum print portrait photograph (48 x 37.5 cm; 19 x 15”). Mounted on oversize heavy linen mat paper (mat has tears and losses at edges, with pinholes at corners from display). Minor oxidation at extreme edges of print, a few faint flecks to emulsion finish, a bit curled, but otherwise image very good or better.

NB: Additional signed Flaherty prints of photographs from *Man of Aran* are posted on our web site.

205. [Ford, John]: *MARY OF SCOTLAND* [wrapper title]. [Np]: RKO Radio Pictures Inc., 1936. 72pp. plus laid-in herald and two single sheet inserts. Small folio (38 x 30.5 cm). Highly pictorial wrappers, and extensively illustrated throughout. Corner crease and some smudging to lower wrapper, light use to wrapper spine and corners, trace of minor dusting and smudging early and late, but a very good, or slightly better, copy.
An extraordinarily substantial and expensively produced original studio publicity campaign pressbook for the 1936 film directed by John Ford, and starring Katherine Hepburn and Frederic March. The adaptation of Maxwell Anderson’s play was by Dudley Nichols. who had teamed with Ford on many other occasions, resulting in such icons of film history as The Informer, The Plough And The Stars, The Lost Patrol, The Long Voyage Home and Stagecoach. Every possible scheme for promotion is covered (including some frankly rather bizarre ones) and the wide range of promotional paper is illustrated, including an original color herald laid in and two inserts for publicity photos of Hepburn and March. One of the most lavishly produced pressbooks of its decade. Truly fine copies are few and far between. $500.

206. Ford, Paul Leicester: THE HONORABLE PETER STIRLING AND WHAT PEOPLE THOUGHT OF HIM. New York: Henry Holt and Co., 1894. [4],417,[3]pp. Red cloth, lettered in gilt, decorated in black. Two gilt oval bookplates on endleaves (one offset to facing blank), rear inner hinge cracking, minor rubbing, with tiny surface split at crown of lower joint, else a good, sound copy. Half morocco slipcase. First edition, first state of the binding, with ‘Sterling’ on spine and upper board uncorrected. An important novel of New York politics, the eventual popularity of which was a product of a rumor that it was an idealized fictionalization of President Cleveland’s career. BAL 6206. WRIGHT III:1964. $175.

Presentation Copy

207. Forster, John: THE LIFE AND ADVENTURES OF OLIVER GOLDSMITH A BIOGRAPHY: IN FOUR PARTS. London: Bradbury & Evans / Chapman & Hall, 1848. Large, thick octavo. Original green cloth, decorated in gilt, a.e.g. Illustrations. Inner hinges cracked (as usual for this book), spine a bit faded, minimal foxing early and late, else near very good. Doheny bookplate. Folding cloth box. First edition. Inscribed presentation copy from the author: “M.W. Savage from his old & attached friend, J.F.” The recipient may have been Marmion W. Savage, the Irish-born novelist and editor. This work is dedicated to Charles Dickens, who was the subject of Forster’s best-known literary biography. NCBEL III:1380. $550.


First separate edition (according to Talvart & Place preceding the Pelletan edition). One of a total edition of 130 numbered copies on vélin de Hollande. The text is printed from plates burin engraved by Frédéric Pimpe, and the fifteen illustrative vignettes are etchings by Louis Muller after drawings by Aug.-François Gorguet. Monod queries the precedence of this jewel-like little edition over the Pelletan edition.

TALVART & PLACE (FRANCE) 50a. MONOD 4937. $600.


$250.


First separate edition. One of 750 numbered copies, signed by the author. Woodcut by J.J. Lanes. This copy bears the author’s additional presentation inscription on the front free endsheet: “To George Cohn from his old old friend in memory of good talks[.] Robert Frost Cambridge Mass Jan 13 1956.”

CRANE A6.2. $1250.


First edition. One of one thousand copies, designed by chief among them, Joseph Blumenthal, and printed by A. Colish. An important, anecdotal discussion of Frost’s relationship with Blumenthal and his other printers throughout his career. $85.


First editions. A complete set of these pamphlets, as issued, limited to 475 copies. Separate works by Aiken, H.D., Frost, Lindsay, Robinson, Dreiser, Bynner, Taggart, Wylie, Untermyer, Benet and Kreymborg. $250.


$125.


$100.


First edition. One of 450 clothbound copies (of 1200). Inscribed by the author to the daughter and son-in-law of her former husband Allen Tate, Nancy and Percy Wood, signed again by her on the title-page, annotated by her on the acknowledgements page, and with a promotional card for the book, bearing her additional inscription about her hospitalization, laid in.

$150.

First edition. Introductory essay by Ruth W. Kennedy. Photographs by Clarence Kennedy. One of 450 numbered copies, printed on Amalfi and Tovil handmade papers, with the plates executed by Meriden Gravure, from a total edition of five hundred copies.

BASKIN 29.  $250.


First edition, first printing. Edited by John C. Weston. The wood engraved portrait is by Gillian Lewis. One of three hundred numbered copies printed on handmade Amalfi.

BASKIN 34.  $225.


Utilized by Ginsberg to respond, with justifiable vitriol, to a fan’s request for a poem: “You should at least enclose a stamped selfaddressed [sic] envelope instead of laying this secretarial/postage trip on me. Here’s a poem — Briefly yours, Allen Ginsberg.” He also initialed the printed poem on the face of the card, and written its date of composition (“Xmas 1971”).

$100.


Copy #32 of this revised draft of an original screenplay by the film editor and guitar virtuoso and designer. The 1969 film was not distributed to theatrical channels, but shown on ABC-TV in 1972. It was directed by Floyd L. Petersen, scored by Gil Evans, and starred Roger Davis, Natividad Abascal, Astrid Aanning, Martin J. Kelley, Bret Morrison, and the Boston garage band, The Bagatelle. References to this production are scant, but the following is reported by DFWRetroplex in its summary of the career of Roger Davis: “‘Parachute’ was an avant-garde film fantasy where Roger played the hero of a popular cigarette commercial campaign who happens to skydive. It was filmed in the summer of 1968 (beginning June 3) during Roger’s short leave of absence from ‘Dark Shadows’ (his character, Peter Bradford, was identity-torn between reincarnation and amnesia, and left Collinwood briefly to find out who he was!) ABC televised the movie in 1972, at the height of Roger’s popularity on ‘Alias Smith and Jones.’ Since ‘Parachute to Paradise’ has gone ignored by IMDB and other web sources, here are some reflections provided by writer Gittler to ‘Vintage Guitar’ magazine in 2000: ‘I had had enough of my career, and quit to ride my track bike through Central Park and write the script of my movie, ‘Parachute to Paradise.’ After the heartiness of 15 weeks of pre-production, casting the principal players and 200 extras, seven weeks of principal photography, writing the music, and seven months of editing and (doing) enormous publicity, a fallout with my producer relegated the production to a couple of cans in the laboratory vault.’” In 1982, Gittler moved to Israel, adopting his Jewish name, and continued over the following two decades his design work that was manifested in the innovative and minimalist Gittler guitar design.

$250.

224. [Golden Cockerel Press]: Beresford, J.D.: **SIGNS & WONDERS.** Waltham Saint Lawrence: Golden Cockerel Press, 1921. White linen, printed spine label. Typical offsetting to endsheets, spine a trace darkened, but a very good copy of this (as typical of the Press’s first imprints) poorly made book.
First edition. One of fifteen hundred copies, published as the third book of the imprint. A collection of 17 stories, many with fantasy or speculative elements. This is the more substantial of the two edition bindings.

BLEILER, p.21 $125.


CHANTICLEER 58. KIRKUS 34. $350.


NICELY 194. $150.


Association Copy


First edition (one of 2026 copies printed). Inscribed and signed on behalf of Percival by Paul Goodman “For Judith [Malina] & Julian [Beck],” founders and guiding spirits behind the Living Theatre, with which Paul Goodman had periodic associations.

NICELY 137. $450.


$250.


I:4. The final number of Goudy’s distinguished periodical, published sixteen years after the first number, and the intervention of McMurtrie’s periodical of the same title. A total of 514 copies were printed.

CARY 216. LAWSON & PANKOW 39. $35.

232. Graves, Robert: ON ENGLISH POETRY. BEING AN IRREGULAR APPROACH TO THE PSYCHOLOGY OF THIS ART, FROM EVIDENCE MAINLY SUBJECTIVE. London: Heinemann, 1922. Yellow cloth, printed in black. Offset on endsheets from jacket flaps, trace of foxing to fore-edge, otherwise about fine in dust jacket with some careful strengthening on the verso, in one case neatly concealing a minor chip.
First British issue (from American sheets), first binding. Neither Graves nor William Nicholson, the designer, liked this binding, so a significant number of the 1560 copies comprising the first printing were issued in decorated boards, with a label.

HIGGINSON & WILLIAMS A7b. $400.

233. Graves, Robert: **ON ENGLISH POETRY BEING AN IRREGULAR APPROACH TO THE PSYCHOLOGY OF THIS ART, FROM EVIDENCE MAINLY SUBJECTIVE.** New York: Knopf, 1922. Orange boards, printed with red cobbled pattern, red spine label, printed in blue. Spine label a bit sunned, minor foxing at edges, otherwise an unusually nice copy, very good or better, without dust jacket.

First edition, in the binding the bibliographers describe as “variant” and “not seen,” but which is actually the common, primary binding for this book. Leaves 93/4, 97/8 and 133/4 are cancels, on tipped in stubs, as usual on even the earliest presentation copies to intimates we’ve seen (status not addressed by the bibliographers).

HIGGINSON & WILLIAMS A7a. $200.


First edition, limited issue. One of one hundred deluxe copies, printed on handmade paper, and signed by the author. Though not a major title, an elusive issue.

HIGGINSON & WILLIAMS A13. $850.


First edition. While not nearly as difficult a book in dust jacket as its predecessor from the same publisher, **The Meaning Of Dreams**, this is not a particularly common book in jacket.

$250.

236. Graves, Robert: **ANOTHER FUTURE OF POETRY.** London: Published by Leonard & Virginia Woolf at the Hogarth Press, 1926. Decorated stiff wrappers. First edition, issued as Hogarth Essays, First Series #18. One of one thousand copies printed, of which four hundred were pulped. Trace of minor dust soiling to wrappers, otherwise about fine.

WOOLMER 92. HIGGINSON & WILLIAMS A19. $300.


$300.

238. Graves, Robert: **THE REAL DAVID COPPERFIELD.** London: Arthur Barker, [1933]. Coarse weave blue cloth, stamped in gilt. Endsheets lightly foxed, a few spots of abrasion to fore-edge of boards, otherwise a very good copy in dust jacket with chip at corner of crown of spine and narrow losses at flap folds.

First edition. This is the less common gilt binding cited by Higginson & Williams, who posit that it might be a “trial” binding. Surely it is seen less often than that lettered in black.

HIGGINSON & WILLIAMS A39a. $250.

239. [Gray, Eileen]: **WENDINGEN.** Amsterdam. 1924. Sixth series, number six. Oblong quarto. Open sewn decorated wrappers. Photographs. Wrappers lightly used at extremities, lower 5cm of spine split, otherwise a very good copy.

A very important issue, devoted to “Eileen Gray Meubelen en Interieurs,” with an essay by Jean Badovici, and an introductory note by Jan Wils. Badovici’s essay, and this number of **Wendingen**, contributed significantly to the growing reputation of the pioneering Irish-born, Paris expatriate modernist designer and architect. Badovici was a participant in the founding of Gray’s Paris exhibition space / atelier, Galerie Jean Désert.

$750.


An interesting form of this play, probably conforming to the format Wobbe notes (but does not collate or describe) dated June 19, 1952, and revealing upon cursory examination a significant number of variations from the published English text. As well, in this version, the
second act is made up of three scenes; in the published English version, the second and third scenes have been compressed into one, with revisions. The play was first published, in Swedish, in 1952; the first English language book printing appeared 18 May 1953. As usual, Wobbe simply notes the existence of the true first (Swedish) book edition and does not collate it, in deference to the significantly later Heinemann edition.

WOBBE A29a(note).


250. Guthrie, James: **SIX POEMS.** [London]: For Private Circulation, 1910. Printed wrappers. First edition of this uncommon production by the proprietor of the Pear Tree Press, though he had this produced at the Ballantyne Press. Light dust soiling, else very good. $125.

First edition in book form of this short story first published in Life And Letters upon the recommendation of Virginia and Leonard Woolf. One of 145 numbered copies (the entire edition) signed by the author. With the author’s additional half page signed inscription, dated 1932. $125.

252. Hampson [Simpson], John: TWO STORIES THE MARE’S NEST THE LONG SHADOW. London: E. Lahr 1931. Cloth and boards, paper spine label. A bit dusty and lightly foxed at edges, but a very good copy in lightly used dust jacket with some dust toning at edges.

First edition, issued in the Blue Moon Octavo series. One of two hundred and fifty numbered copies, signed by the author. Additionally, on the verso of the leaf preceding the beginning of each story, the author has written out quotations from poems by De la Mare and Millay. Laid in is an a.p.c.s. from the author, conveying the book, which he inscribed and dated in 1932 on the free endsheet. $100.


First edition, trade issue. Publicity photo laid in. Inscribed by the author: “For ... with all thanks for what you wrote about this novel ... and with best wishes Jack Hawkes. Thanks, too, for sharing the ‘Universal Fears!’" $125.


First edition. One of two hundred and fifty copies printed in the Treyford types on Barcham Green handmade paper by John Johnston, issued as the fourteenth of the Club’s publications. $300.


First edition of the author’s second clothbound book, with her 1959 signed presentation inscription to fellow poet William Meredith. $125.


First edition. This copy has been boldly signed by Hughes in characteristic fountain pen diagonally across the front free endsheet. $750.

265. Hulme, Kathryn: **ARAB INTERLUDE**. Philadelphia: Macrae Smith Company, [1930]. Small quarto. Cloth. Illustrated with blockprints by Helene Vogt. About fine in dust jacket which is marred only by a small, closed snag at the edge of the front panel.

First edition of the author’s first trade book, preceded only by a privately printed automobile travel narrative. Hulme’s public fame rested on *The Nun’s Story*, the fictionalized account of her life-partner’s early years in the Church. $100.

**First Book**

266. [Irving, Washington et al] [trans]: **A VOYAGE TO THE EASTERN PART OF TERRA FIRMA, OR THE SPANISH MAIN, IN SOUTH-AMERICA, DURING THE YEARS 1801, 1802, 1803 AND 1804 ... BY F. DEPONS...TRANSLATED BY AN AMERICAN GENTLEMAN**. New York: Printed by and for I. Riley and Co., 1806. xxxii,[1]-248,[8]pp. (wanting the large folding map); [2],[7]-362,[8]pp; [2],[5]-288,[8]pp. Three volumes. Original mottled calf, gilt labels. Complete with the preliminary and terminal blanks, advertisements, etc. Upper joints cracked (but cords sound), some occasional foxing and light stains, about very good, but lacking the folding map. Folding cloth slipcase.

First edition of Washington Irving’s first literary book publication, in so far as a collaborative translation, undertaken with his brother, Peter, and George Gaines, may be so designated, preceded only by the rare prospectus for this work. This set feature’s BAL’s setting B of volume one, and the corrected state of the numbering of page 361 in volume two. This is the first edition in English of the text, and Irving is credited with the final editing of the whole text. Although advertised as available in boards, BAL was unable to locate such a copy. BAL 10096. WILSON I:157. LANGFELD & BLACKBURN, p.54. SABIN 19642. $500.

First edition of this translation from the Provencal. Inscribed by the translator on the occasion of publication to her husband, American writer Thomas A. Janvier. The Janviers lived in France for much of the 1890s. $125.

Working Manuscript of a Rideout Novel


A late, but nonetheless heavily worked over typescript for Johnson’s second novel, bearing her annotations and revisions throughout, as well as editorial tinkerings. The top leaf is titled and signed in her hand as well. The revision process resulted in a number of substantial deletions from the text, and many other significant variations from the published text are present. Johnson’s first novel, Now In November (1934), won the Pulitzer Prize for fiction, and this novel is a recurring point of reference in the chief considerations of American labor novels of the 1930s. Johnson drew much of the background for her fiction from her experiences covering strikes and relief conditions in Missouri, and was herself the president of the Consumers’ Co-Operative in 1938. Accompanied by a copy of the published book, first edition, very good in dust jacket.

RIDEOUT, p. 298. HANNA 1925. PRESTRIDGE 92. $3500.

269. [Johnson, Lionel]: Henley, W. E.: THE SONG OF THE SWORD AND OTHER VERSES. London: David Nutt, 1892. Small octavo. Gilt green cloth, t.e.g. Extremities sunned, some bubbling to cloth, a good copy.

First edition, ordinary issue, of Henley’s second collection. Lionel Johnson’s copy, signed by him, with his Fitzroy Street address, and dated in the year of publication. With two later bookplates, including that of Henry Cabot Lodge. $450.

270. Jones, David, and [T. S. Eliot (introduction)]: IN PARENTHESIS SEINNYESSIT E GLEYDF YM PENN MAMEU. London: Faber & Faber, [1961]. Large octavo. Blue cloth, t.e.g. Frontis, illustration and map by the author. About fine, in plastic wrapper with some smudges to lower panel.

Second edition of this tour de force by the artist/poet, an innovative prose poem which stands as one of the handful of literary works of the Great War to which the term “Great” may justifiably applied. Jones served in France and Flanders with the Royal Welch Fusiliers. This edition includes an Introduction by T. S. Eliot (Jones’s advocate at Faber), and this is the deluxe issue, limited to seventy numbered copies (fifty for sale), specially bound and signed by Jones and Eliot.

REILLY, p.182. GALLUP B85. $2500.


First edition, deluxe issue. One of sixty numbered copies on Arches, with a striking original lithograph by Alain Le Yaouanc serving as a frontispiece, numbered and signed by the artist. $375.
272. Joyce, James: THE HOLY OFFICE [caption title]. [Pola, Yugoslavia: Privately Printed for the Author, 1904 or 1905]. Quarto broadsheet (288 x 220 mm). Printed in double columns on recto only. Small rust marks in top margin above title, upper left corner slightly creased and dust-shaded, pencil tip-size chip from extreme lower right corner, but a very good copy.

First available printing of James Joyce's second separate publication, preceded by the chimerical [Et Tu, Healy!], privately printed for Joyce’s father in 1891 or 1892, of which no copies are known. According to Stanislaus Joyce, his brother commissioned a broadside printing of this poem in Dublin, but due to a shortage of funds was unable to take possession of the edition. It was presumably destroyed by the printer as no copy of that printing has been traced. Because of an "insolent" letter he received from the printer about the matter, when he had the funds Joyce elected to have this fresh printing made in Pola, where he was resident from November 1904 through March of the following year. Slocum and Cahoon suggest the edition consisted of "probably less than 100" copies, which Joyce distributed by mail, and through the efforts of Stanislaus and friends.

SLOCUM & CAHOON A2. $37,500.


First edition. Although serialized in 25 installments in The Egoist from Feb. 1914 to Sept. 1915, British printers and publishers, then still reeling from the suppression of Lawrence’s
The Rainbow, were unreceptive in their responses to Joyce’s efforts toward publication in book form. Based in part on Harriet Weaver’s guarantee of 750 sets of sheets for the slightly later Egoist Press issue, Huebsch took on the novel for December publication. The size of the first printing may have been reasonably conservative, and a second printing was called for in April 1917. The printed dust jacket for this book is rather scarce; the present fragment consists of the rear flap (blank), the rear panel (an advert for the Huebsch edition of The Prussian Officer – wanting two significant chips in the blank area), and a portion of the spine (with “AR / AS / YOUNG MAN / JOYCE / $1.50 net” intact). “... the Portrait can be read as either an autobiography or a novel. A landmark in sensibility, the prose moves forward in complexity from the child’s sensations at the beginning to the adolescent subtleties at the end” – Connolly.

SLOCUM & CAHOOON A11. CONNOLLY MODERN MOVEMENT 26. $11,500.


From the library of T. E. Lawrence, with the Cloud’s Hill library dispersal plate. Although denoted the ‘second edition’ on the verso of the title, this is the first edition printed in England, preceded by an issue of 750 copies made up of sheets from the Huebsch printing imported from the U.S. Although explicitly dated 1917 on the verso of the title, this edition was actually not published until March of 1918. Lawrence’s reading of Joyce is a matter of record. He subscribed to the Paris 1922 first edition of Ulysses, but his reading of it evidently was not a completely positive experience – he wrote Eric Kennington: “Arnold Bennett ... said the perfect word about Ulysses, when he swore that Joyce had made novel-reading a form of penal servitude ... Such dull stuff... It goes on for ever.”

SLOCUM & CAHOOON A13. $2250.


First U.S. edition, unauthorized. This is one of the copies with laid endpapers, with the gilt stamping sharp and distinct. Slocum & Cahoon suggest that one thousand copies may have been printed.

SLOCUM & CAHOOON A5. $450.


Second edition of Joyce’s first collection of verse, issued in January 1918 in an unspecified edition. The first edition was published in 1907, and clothbound copies (the remaining copies of the first printing in its last binding state) are still offered in the terminal ads in this edition.

SLOCUM & CAHOOON A4. $250.

277. Joyce, James: EXILES A PLAY IN THREE ACTS. New York: B. W. Huebsch, 1918. Cloth and boards. Thumb-tip size surface abrasion to lower corner of upper board, otherwise a very good, or better, copy, without the dust jacket.

First American edition, published the same day as the British edition.

SLOCUM & CAHOOON A15. $500.

278. Joyce, James: EXILES A PLAY IN THREE ACTS. London: Grant Richards, 1918. Cloth and boards, paper labels. Spine label a bit worn along one edge, edges a bit foxed, still a very good copy.

First British edition, published formally on the same day as the more common American edition.

SLOCUM & CAHOOON A14. $950.
279. Joyce, James: **ULYSSES**. Paris: Published for the Egoist Press, London, by John Rodker, 1922. Small, thick quarto. Original blue and white wrappers. Quarto gathering of errata laid in. Wrappers chipped at spine ends, with partial splits of wrapper joints at extremities, a few light rubs or soft creases to wrappers, a bit of minor foxing to errata and endleaves, but internally very good, and if properly bound, a quite agreeable copy.

“First English edition,” but more precisely the second impression of the first edition, printed from the largely unaltered plates used for the first impression, and intended for distribution in Britain. Copy #645 of 2000 numbered copies printed on handmade paper (i.e. a copy from the sequence erroneously alleged to have been burnt by US customs).

SLOCUM & CAHOON A18. MODERN MOVEMENT 42. $4500.


Third U.K. edition, one of five hundred copies printed, of which 393 sets of sheets were transferred to Cape the following year.

SLOCUM & CAHOON A4n. $350.

281. Joyce, James: **ANNA LIVIA PLURABELLE ... WITH A PREFACE BY PADRAIC COLUM**. New York: Crosby Gaige, 1928. Gilt cloth, t.e.g. Trace of faint rubbing at toe of spine, light, neat pencil acquisition note on free endsheet (dated 1929), otherwise a fine copy in custom cloth-covered slipcase.

First edition in book form. One of 800 numbered copies, signed by the author, from a total edition of 850. The first owner notes this copy was acquired when “tempted by this at Random House – succumbed!” Random House distributed a portion of the edition.

SLOCUM & CAHOON A32. $4500.


First separate edition of this essay, off-printed in an edition of two hundred copies after its appearance in *Hound & Horn III:1*. $75.


First edition. Preface by C.K. Ogden. One of 500 copies on *Hollande van Gelder Zonen*, from a total printing of 650 copies.

SLOCUM & CAHOON A36. ARTIST & THE BOOK 32. $2200.

One of 100 Signed Copies

284. Joyce, James: **HAVETH CHILDMERS EVERYWHERE. FRAGMENT FROM WORK IN PROGRESS**. Paris: Henry Babou and Jack Kahane, 1930. Quarto. Printed wrappers. A fine copy in glassine with some tanning to the spine, in edgeworn and slightly marked slipcase with cracks at the front portions of the top and bottom panel joints.

First edition, deluxe issue. One of one hundred numbered copies on “Imperial hand-made iridescent Japan,” signed by the author, from a total edition of 685 copies.

SLOCUM & CAHOON A41. $17,500.

spine. The slipcase is split at the end joints and crudely repaired, and there are some surface chips to the green onlay, otherwise it is sound.

First edition. One of five hundred numbered copies on handmade “Pure Linen Vidalon Royal,” from a total edition of 685 copies.
SLOCUM & CAHOON A41. $1500.

286. Joyce, James: **HAVETH CHILDERS EVERYWHERE FRAGMENT OF WORK IN PROGRESS.** London: Faber & Faber, [1931]. Printed wrapper over stiff wrapper. Yellow wrappers dust darkened at edges, otherwise a nice copy, very good or better.

First British edition, wrapper issue, issued as *Criterion Miscellany* 26.
SLOCUM & CAHOON A42. $85.

287. Joyce, James: **TWO TALES OF SHEM AND SHAUN FRAGMENTS FROM WORK IN PROGRESS.** London: Faber and Faber, [1932]. Pale blue-green boards. A fine copy in very good dust jacket with some rubbing at tips and crease across lower edge of upper panel.

First British edition, reprinting two of the three tales from the 1929 Paris edition. The publishers reported (in 1949) that 3,849 copies were sold.
SLOCUM & CAHOON A37. $250.


First two volume printing of this text, revised at Joyce’s request by Stuart Gilbert.
SLOCUM & CAHOON A20. $500.


First edition, American issue. One of an unknown number of copies with this co-imprint, from a total edition of 1000 numbered copies printed on Dutch handmade paper. The decorations are by Lucia Joyce.
SLOCUM & CAHOON A43. $850.

290. Joyce, James: **ULYSSES.** New York: Random House, 1934. White cloth, stamped in red and black. Some light foxing to the cloth, small bookseller’s original price ticket on rear pastedown, hence just about fine in an unusually fine example of the dust jacket. Cloth slipcase and chemise.

First published printing of the authorized American edition, including the text of Judge Woolsey’s decision, a foreword by Morris Ernst, and Joyce’s letter of authorization to Bennett Cerf. Slocum & Cahoon record an initial printing of one hundred copies for copyright purposes, and a second printing for publication consisting of 10,300 copies. For the record, designer Reichl’s name appears in the lower corner of the front panel of the dust jacket. Cloth slipcase and chemise.
SLOCUM & CAHOON A21. $3750.

291. Joyce, James: **ULYSSES ... WITH AN INTRODUCTION BY STUART GILBERT AND ILLUSTRATIONS BY HENRI MATISSE.** New York: The Limited Editions Club, 1935. Quarto. Cloth, decorated in gilt and blind. Illustrated with six original etchings, accompanied by reproductions of the preliminary sketches. Trace of slight darkening along endsheet gutters, otherwise a fine, bright copy, without foxing to the etchings, in somewhat darkened slipcase with bruises at tips and cracks at joints of top panel. Modern half morocco and cloth folding clamshell case.

First American printing of the corrected Odyssey Press text. From an edition of 1500 numbered copies, signed by Matisse, this is one of only 250 copies signed as well by Joyce. A
textually significant edition, whatever the shortcomings of its design (by George Macy) and
the inappropriateness of the illustrations (Matisse illustrated Homer rather than Joyce, a fac-
tor allegedly contributing to Joyce’s reluctance to sign the entire edition). “One of the very
few American livres de peintres issued before World War II. According to George Macy, who
undertook this only American publication of Matisse’s illustrations, he asked the artist how
many etchings the latter could provide for five thousand dollars. The artist chose to take six
subjects from Homer’s Odyssey. The preparatory drawings reproduced with the soft-ground
etchings (Matisse’s only use of this medium) record the evolution of the figures from vigorous
sketches to closely knit, if less spontaneous, compositions” – Artist & The Book.
SLOCUM & CAHOON A22. ARTIST & THE BOOK 197. $28,500.

292. [Joyce, James]: Broch, Hermann: JAMES JOYCE UND DIE GEGENWART / REDE ZU
JOYCE’S 50. GEBURTSTAG. Vienna [etc]: Herbert Reichner Verlag, 1936. Small quarto.
Plain wrappers, printed label. Lower fore-corner bumped, else about fine.
First edition of this significant essay examining the currents “that flow through the Joycian
world-quotidien of the epoch...” (quoted from the Jolas translation as “Joyce and the Pres-
et Age”).
DEMING 1027. $175.

293. Joyce, James: FINNEGANS WAKE. London & New York: Faber and Faber / The Viking
Press, 1939. Large octavo. Gilt polished buckram, t.e.g., fore and bottom edges untrimmed.
Minute bump to one lower fore-tip, otherwise fine and bright, in modestly soiled publisher’s
cloth over boards slipcase with bump to one corner. Later half morocco slipcase and chemise.
First British edition, limited issue, published on the same day as the British and U.S. trade
ditions. Copy #87 of 425 numbered copies, specially printed and bound, and signed by the
author, of which 125 were for the U.K. and 300 for the U.S. Accompanied by the 1945 New
York pamphlet printing of Corrections Of Misprints In Finnegans Wake. “If Finnegans
Wake is a key book, it is a key which needs a key. The Wake reminds me of the unfinished
obelisk which lies on its side at Assuan, yet it has passages of unearthly beauty (particularly
the last page) and huge comic scenes” – Connolly.
MODERN MOVEMENT 87. SLOCUM & CAHOON A49 & A53. $20,000.

294. Joyce, James: INTRODUCING JAMES JOYCE A SELECTION OF JOYCE’S PROSE.
Tipped-in acknowledgement slip (according to Gallup indicative of a later copy). Top edge
dusty, else a near fine copy of this wartime production in very good, lightly soiled dust jacket.
GALLUP B42. SLOCUM & CAHOON A54. $125.

295. [Joyce, James]: Campbell, Joseph, and H.M. Robinson: A SKELETON KEY TO
clothbound publication. Laid is a publication announcement and solicitation for advance
orders from the Argus Bookshop. Fine in slightly darkened, price-clipped dust jacket. $150.

Printed wrappers. Very good.
Edited by Hans Hennecke and Herbert Burgmüller. Includes, most notably, Georg Goyert’s
translation of Joyce’s “Anna Livia Plurabelle.”
SLOCUM & CAHOON D55. $35.

297. Joyce, James: EXILES A PLAY IN THREE ACTS, INCLUDING HITHERTO UNPUB-
erasure from corner of front free endsheet, else about fine, in very good, slightly dust smudged
jacket with one minuscule nick.
First edition with the added material, including an Introduction by Padraic Colum. One of a
total edition of 1975 copies.
SLOCUM & CAHOON A16. $200.


First edition, edited by O.A. Silverman. One of 550 numbered copies, of which 500 were offered for sale. Formerly somewhat uncommon. $200.

300. [Joyce, James]: Joyce, Stanislaus: **MY BROTHER’S KEEPER JAMES JOYCE’S EARLY YEARS**. New York: Viking, 1958. Gilt green cloth, bevelled edges. Slight offset from promotional material to front endsheet, modest flecking to cloth sizing in a few places, but a nice copy, without dust jacket, as issued.


302. [Joyce, James]: **A WAKE NEWSLITTER**. Newcastle, NSW. February 1964 through June 1971. I:6 through IV:4, and V:1 through VIII:3 (i.e. wanting IV:5 & 6). Forty-five issues. Printed wrappers. Occasional light smudging or soiling to some wrappers, but a very good run.

Edited by Clive Hart and Fritz Senn. One of the primary Joyce critical periodicals, concerned in the main with FW. *A Wake Newslitter* ceased publication with vol 17, no. 6 (December 1980), although *Wake Newslitter Monographs* continued through no. 9, 1984. $300.

303. Joyce, James: **GIACOMO JOYCE ... INTERPRETED BY SUSAN WEIL**. New York: Vincent FitzGerald & Co., 1989. Small folio (35.5 x 25 cm). Linen over boards, with stiff-handmade paper endleaves. The crown of the spine is marred by three pin-pick size holes in the surface cloth and several smaller dents (evidently the work of a cat), otherwise fine.

One of fifty numbered copies, with the text and illustrations printed on handmade Dieu Donné and special Japanese papers by Daniel Keleher and Bruce Chandler at Wild Carrot Letterpress, signed and numbered by the artist below the portrait of Joyce facing the colophon. As a follow-up to her collaborative edition of Joyce’s *Epiphanies* of 1987, Weil here illustrates Joyce’s text in a variety of media, including etchings, stencil cuttings, original watercolors, etc. The calligraphy was executed by Jerry Kelly, the etchings printed by Marjorie Van Dyke, and the collages by Zahra Partovi. $3500.

304. [Joyce, James]: Jolas, Maria: **L’ELEGANT CHEMIN DE JAMES JOYCE**. [Np]: *Extrait des Lettres Nouvelles* IX:13, [nd]. Printed wrappers. First separate printing of this review of Ellmann’s biography, printed as an author’s offprint. Near fine. $45.


306. [Joyce, James (sourcework)]: Huston, Tony [screenwriter]: **[Original Australian Color Daybill for:] THE DEAD**. [Sydney]: Filmpac / Vestron, [1988]. Vintage color daybill poster (13 1/4 x 27”, 34 x 69 cm). Folded, as issued, some narrow strips of tape at extreme margins as a consequence of exhibition use (but not repair), else about very good.

A striking British quad poster by the eminent German-born British poster artist, Peter Strausfeld, for Joseph Strick’s film adaptation of Joyce’s novel, based on a screenplay by Judith Rascoe, and starring Bosco Hogan, T.P. McKenna, and John Gielgud, among others. Strausfeld “was born in Cologne in 1910 and his engagement with expressionism, in the late 1920s and throughout the 1930s, defined his art. His life-long love of the woodcut and the linocut began here and his cinema posters are a natural reflection of this interest. As a result of his political and cultural opposition to the Nazis, Peter came to Brighton at the start of the Second World War. During internment in 1940-41 on the Isle of Man at the Onchan Internment Camp, he met the Austrian film producer George Hoellering. In 1947 Hoellering established the Academy Cinema in London and Peter became its poster designer. He held this job until his death in 1980. The Academy Cinema became the most important independent cinema for the premiere exhibition of what are now recognized as the classic works of post-war world cinema.” -- University of Brighton, Graphics Hall of Fame (online). As usual, Strausfeld’s imagery is at total variance from that attending the formal studio campaign. Extra shipping. $300.

308. Kauffer, Edward McKnight [Vintage Poster:] AMERICAN AIRLINES NIAGARA FALLS AND CANADA. [NP: American Airlines, no earlier than 1947 or later than 1954]. Folio. Color photolithographed poster (40 x 30”; 102 x 76 cm). Trivial use and a few minuscule edge tears confined to the extreme edges of the blank margins, otherwise a near fine, fresh example. $750.

309. Kauffer, Edward McKnight [Vintage Poster:] AMERICAN AIRLINES SAN FRANCISCO. [NP: American Airlines, no earlier than 1947 or later than 1954]. Folio. Color photolithographed poster (40 x 30”; 102 x 76 cm). Minor creases and a few minuscule edge tears, both confined to the extreme edges of the blank margins, tiny loss from two of the extreme blank marginal corners, otherwise a near fine, fresh example. $750.

One of fifteen hundred copies printed for private distribution, handset in Centaur and Arrighi types on Strathmore text paper. Nixon's early morning, almost-but-not-quite concession ("if the trend continues") speech, accompanied by the text of John F. Kennedy's statement to the news conference in Hyannis.

CAHOON, p.92. $45.

311. Kipling, Rudyard: **IN BLACK AND WHITE.** Allahabad: A. H. Wheeler & Co., [1888]. [6],ii,[2],106,ii,[8]pp. Pictorial wrappers. Morocco bookplate of Estelle Doheny. Early restoration to spine, and to a short edge-tear in the lower margin of the title leaf, wrappers a bit smudged and tanned, with small hole in area between the 'A' and 'C' in the title and small surface scrape in border at lower corner, a good copy. Cloth slipcase and chemise. First edition. One of 1500 copies issued as No. 3 of the *Indian Railway Library*. The front wrapper illustration is by Kipling's father, printed from a plate engraved at the May School of Art in Lahore, where he was the Principal. Seven of the eight stories collected herein first appeared in the *Week's News*.

RICHARDS A16. STEWART 37. LIVINGSTON 34. $950.

312. Kipling, Rudyard: **THE PHANTOM 'RICKSHAW AND OTHER TALES.** Allahabad: A. H. Wheeler & Co., [1889]. [8],114,vii,[1]pp. Octavo. Printed pictorial wrappers. Shallow chips at edges of upper wrapper, some losses to lower edge of rear wrapper and extreme lower edge of terminal leaf, shallow chips and long closed tears from top edge of lower wrapper, mild printing offset smear to verso of title and blank area of 'Preface'; still a good, presentable copy of the most perishable of the books in the series. First edition. One of 1500 copies printed as No. 5 in the *Indian Railway Library*. This copy exhibits the corrected state of the upper wrapper. Perhaps, and justifiably, the most sought after of the series, as it contains the first publication of "The Man Who Would Be King," which had not seen earlier periodical publication.

RICHARDS A18. LIVINGSTON 40. STEWART 51. BLEILER (SUPERNATURAL) 953. $1250.


STEWART 137. RICHARDS A83. $200.


RICHARDS A401. STEWART 597. $150.
First edition of this short play in the style of Lucan. One of 75 copies printed for copyright purposes, and preceding the UK printing.
RICHARDS A417. STEWART 658. $150.

First edition of this poem, one of 75 copies printed for copyright purposes, and preceding the UK printing.
RICHARDS A411. STEWART 670. $150.

First edition of these poems written for the Pageant of Parliament. One of 45 copies printed for copyright purposes, preceding the UK printing.
RICHARDS A420. STEWART 673. $150.

First edition of Judge Kittrell’s first book and only novel, a typically unrepentant sunny-sided portrayal of what life had been like in the slave South prior to the war, as recounted to a post-war Northern visitor by Ned. Kittrell led a long and successful career in Texas as judge, political appointee and Democratic Party hack until his death in 1927. Krick denotes this novel “interesting.”
KRICK 267. SMITH K-304. $125.

320. Kremer, Rüdiger: **LAUTER GEFILMTE PERSONEN**. [Düsseldorf]: Verlag Eremiten-Presse, [1983]. 12mo. Pictorial wrapper over stiff wrappers. Illustrations and plates. Top edge and wrapper faintly dusty, and with small smudge on rear wrapper, but a nice copy, very good or better.
First edition, trade issue, after 210 deluxe copies. Illustrated with color offset lithographs by Jörg Remé. With the poet’s signed presentation on the half-title to poet/publisher James Laughlin, with a six line amplification of the presentation, signed with initials, on the leaf after the proem. In 1992 Laughlin’s New Directions published Kremer’s **The Color Of Snow**, in translation by Breon Mitchell. $75.

First edition. Foreword by Studs Terkel. Illustrated with an original dry-point by Krich, numbered (“8/10”), titled and signed by him in the margin. One of a total edition of 170 copies (including twenty hors commerce). This copy is not numbered. An excerpt from the author’s second novel, then a work in progress. In later years, it was with his travel writing that Krich found his larger audience. $200.

First edition. Inscribed by Laski to Siegfried Sassoon: “Dear Siegfried, See p. xiv. your first appearance, I think, in political science. Thine, H.J.L.” The reference is to Laski’s assertion
that: "It is easy for us, the contemporaries of Mr. Shaw and Mr. Wells, to see that the novel and the play are essays in politics; and a great social satirist like Mr. Siegfried Sassoon reminds us that it is not only in the age of Juvenal that we most go to the poets for information about social philosophy."


329. Lawrence, Frieda: "**NOT I, BUT THE WIND....**" Santa Fe: The Rydal Press, [1934]. Large octavo. Cloth and boards, printed label. Near fine in very good, lightly soiled dust jacket with closed tear at toe of one joint internally mended, a couple of other short edge tears, and a diagonal chip at top edge of rear panel. First edition. One of 1000 numbered copies printed at the Rydal Press and signed by Frieda Lawrence (this copy is additionally inscribed by her beneath her signature). $250.

330. [Lesbian Periodical]: **THE LADDER** [later:] **THE LADDER A LESBIAN REVIEW**. San Francisco: Daughters of Bilitis, September 1959 through July 1966. Thirty-nine issues (some being double numbers), plus seven duplicates. Octavo. Decorated and pictorial wrappers. One number punched for binding, another shows a few spots to upper wrapper, several bear the address label of the publisher; generally very good to near fine.
A substantial, though broken representation of the first nationally distributed lesbian publication in the United States. Founded in October 1956, it was published monthly through 1970, and bimonthly from 1971 to 1972. Phyllis Lyon was the founding editor, and Barbara Gittings assumed that role in 1963. Later that decade, Herlen Sandoz, and eventually Barbara Grier served as editors. This lot is comprised of the following: III:12; IV:3,5,10; VI:11; VII:5-9; VIII:3-12; IX:1,3-12; X:1-10. The content ranged from political and sociological concerns, through literary and artistic expression, and includes reviews, as well as checklists of relevant publications and examples of the literary heritage. 

$650.


334. [Linton, William J.]: **HARRY MARTEN’S DUNGEON-THOUGHTS** [caption title]. [London?]. [nd. but possibly ca. 1845]. 4pp. Octavo. Folded leaflet. Light use at edges, but very good. First (separate?) edition. A rare printing of a mid-career poem by the talented radical engraver and poet, signed at the end ‘W.J.L.,’ and to all appearances printed in the U.K., possibly for his own distribution, in the period prior to his emigration to the U.S. OCLC locates a copy, in the distinguished Linton collection at Yale, undated, as well as a different printing, in company with two other poems, tentatively dated 1845, in an odd format paginated [51]-74pp. It is not listed in Linton’s entry in NCBEL, and not recorded in NSTC. $175.

335. [Linton, William J.]: **CARMEN TRIUMPHALE FOR THE GENERAL REJOICING ORDERED ON MAY 29, 1856** [caption title]. [London or Brantwood: By the Author], 1856. 4pp. Folded, small octavo leaflet. Slightly dusty, else a very good copy. First (separate) edition of this poem composed and published by Linton on the occasion of the celebration of peace with Russia at the end of the Crimean War. It is quite possible that this item was printed by Linton on the press he maintained at Brantwood, and on which he printed the concluding numbers of *The English Republic* prior to its cessation in 1855. Rare. OCLC locates a copy at Brown and copies in the definitive Linton collection at Yale; it is not reported in Linton’s NCBEL entry, nor in NSTC. $200.

First (?) separate printing of this poem. It is quite possible that this item was printed by Linton on the press he maintained at Brantwood prior to his departure for America, and on which he printed the concluding numbers of *The English Republic* prior to its cessation in 1855. OCLC reports only copies in the near definitive Linton collection at Yale, and supplies the date range above.

$150.

337. Linton, William J.: *ITALY’S ANSWER...* [with:] *THREE WISHES* [caption titles]. Brantwood, [Coniston, Windermere: Printed for the Author, ca. 1866]. Narrow folio broadside (44.5 x 14cm). Printed on recto only. Folded across middle, light use and foxing at edges, very good.

First (?) separate printing of these two poems, the first on the cession of Venetia to Italy by Napoleon, and the second re: Bismark, Garibaldi and other affairs (signed “Spartacus”). It is quite possible that this item was printed by Linton on the press he maintained at Brantwood prior to his departure for America, and on which he printed the concluding numbers of *The English Republic* prior to its cessation in 1855. OCLC reports only copies in the near definitive Linton collection at Yale, and supplies the date above.  $150.

338. Linton, William J.: *TIMES AND SEASONS* [caption title]. [New Haven or Hamden CT: Printed by the Author, ca. 1872]. Quarto broadside (27.6 x 15.7cm). Lower edge a bit ragged, with closed 3cm tear, a few foxmarks and some overall soft creases; a good copy.

A rare printing of this poem, signed in type at the conclusion by Linton, at “New Haven, Conn.” The above date is based on the copy in the near definitive Yale Linton collection (the sole example reported in OCLC), making it among the works of his first decade in the U.S. In 1894 he produced an 8pp. pamphlet printing of this poem under his Appledore imprint. Rare.  $250.

339. Linton, William J.: *ST. PETERSBURG, MARCH 13, 1881* [caption title]. [Hamden, CT: Printed by the Author at the Appledore Press, ca. 1881]. Small broadside (17.5 x 12.1cm). Printed on recto only. A couple of small spots, else about fine.

First (?) separate printing of this poem by the radical poet/engraver, in form and format highly characteristic of the printing work from his press in Hamden. In sympathy with Linton’s political pursuits from his earliest years in the U.K., the poem is an ironic tribute to those who assassinated Alexander II. OCLC reports three copies.  $100.

340. Linton, William J.: *POEMS AND TRANSLATIONS*. London: John C. Nimmo, 1889. Large octavo. Publisher’s quarter calf and boards, t.e.g. Portrait. Bookplate on front pastedown, spine a bit rubbed at extremities, but a very good copy, much better than the norm. With the scarce (but somewhat browned) prospectus laid in.

First edition. One of 780 numbered copies, printed on handmade paper, for distribution in the UK and US. This copy bears the publisher’s presentation inscription: “C[harles]. T. Jacobi with J.C. Nimmo’s compliments April 3/89.” The last substantial edition of the radical poet/engraver’s works published in the UK during his lifetime.  

NCBEL III:533.  $225.


First edition, deluxe issue. One of only fifty numbered copies signed by Lipchitz, and accompanied by an original etching, numbered and signed by him in the margin.  $2250.


BAL 11942. BLEILER, p.126. SMITH L-454.  $200.
343. Longfellow, Henry W.: THE BELFRY OF BRUGES AND OTHER POEMS. Cambridge: Published by John Owen, 1846. viii,[1],151pp. Original gilt lithographed cream-white wrappers. Surface loss (1") from toe of spine, slight creases and small nicks to wrapper fore-tips, but an unusually nice copy, in folding cloth chemise and slipcase.
First edition. Includes the first book publication of nine poems, among which appears “The Arrow and the Song” (“I shot an arrow into the air...”). The upper wrapper is, as usual, dated 1845, and although the edition was reprinted in fairly short order, the first printing approximated 1000 copies according to the publication contract.
BAL 12083. WILSON I:222. $850.

344. Lowell, Robert: 4 BY ROBERT LOWELL. [Cambridge, MA: Printed by Laurence Scott, 1969]. Quarto. Marbled wrapper over stiff wrappers, printed label. Frontis. Pencil erasure on free endsheet, otherwise fine, accompanied by the suite of four broadsides (48 x 23.5 cm), as issued.
First edition. One of one hundred numbered copies (of 126), signed by the poet, and by the artist/printer. Each of the broadsides is also signed and numbered by Scott beneath his illustration. Four poems by Lowell on timely themes, including his tribute to Robert Kennedy. Copies shorn of their broadside component seem to be almost the norm these days. $450.

First edition, U.S. issue, of the first in the sequence of Lubbock’s interesting artist’s books, limited to a total of 150 numbered copies, designed by Will Carter and printed at the Stellar Press on Barcham Green handmade paper, and signed by the author/artist. The illustrative matter consists of a multitude of double-page, single-page and half-page hand-printed intricately worked copperplate engravings and etchings by Lubbock, with colors applied by intaglio and relief, with additional color highlighting applied by hand. $800.

Item 346

First edition of the sixth in the sequence of Lubbock’s artist’s books, limited to eighty numbered copies, printed by Will Carter at the Rampant Lions Press, and signed by the author/artist. The illustrative matter consists of six double-page and six single-page hand-printed copperplates by Lubbock, with colors applied by intaglio and relief, with additional color highlighting applied by hand. Accompanied by the original prospectus (a bit rumpled). “The motives of the prints range from the artist’s garden to the mountains of central Asia and are accompanied by thoughts on that which lies beneath the appearance of meadow, sea or mountain, such as the processes of growth and their relationships to the universe.” $800.

347. Ludekens, Fred [(1900-1982) artist]: [Vintage World War II Poster]: HE’S A FIGHTING FOOL GIVE HIM THE BEST YOU’VE GOT MORE PRODUCTION. Washington, DC: War Production Board / GPO, [1942]. Folio color photolithographic broadside (40 x 28”, 102 x 72 cm). Folded, as issued. Faint tanning to folds on blank verso, otherwise a lovely, fresh, unused copy.

A striking contribution to the war production effort by the San Francisco artist and illustrator, produced during his brief tenure on the east coast (1939-1945). The image is printed in black and shades of blue and gray, and depicts a helmeted soldier manning an anti-aircraft gun focusing on the sky. Three planes recede into the upper background below the blue letterpress. $375.


First edition. One of two hundred numbered copies, designed by Martino Mardersteig and printed at the Stamperia Valdonega, signed by the author. $225.

349. Mann, Thomas: AN EXCHANGE OF LETTERS ... WITH A FOREWORD BY J.B. PRIESTLEY. Stamford: The Overbrook Press, 1938. Plain wrappers, printed label. First edition thus. One of 350 copies printed to mark a dinner given in Mann’s honor at Yale. Fine. $85.

Excellent Presentation Copy


First edition, unexpurgated, limited to 520 numbered sets printed on handmade paper. Inscribed presentation copy from the author: “To Olivia Shakespear Private 19022 [passage in Latin] June. 1930.” This is a superb association copy of one of the most significant novels in English of the Great War, based on Manning’s service with the 7th Bat. King’s Shropshire Light Infantry, from the Battle of the Somme to the end of the war. Presentation copies of this landmark are rare, and this inscription predates the copy Manning inscribed to his friend Maureen Macquire by several months. As she did in the lives of so many other literary figures of the time, Olivia Shakespear played a significant role in Manning’s life: he referred to her as ‘his belovedest aunt’ and it was to her that he presented the original manuscript of this work. He made her acquaintance through his former tutor and mentor, Arthur Galton (1852-1921), and as early as 1905 he solicited her opinion about his writing, sending her drafts of his poems and stories to read. In 1909, he dedicated one of the sketches of Scened And Portraits, “At the House of Euripides,” to her. Presentation copies of this work are rare, due both to Manning’s personal private nature and to the pseudonymous nature of its publication. The expurgated edition of 1930, Her Privates We, maintained the pseudonym, and public attribution of the book’s authorship did not occur until after Manning’s death. Hence, the handful of presentation copies that exist are inevitably to intimates. “There is in these rough and foul-mouthed soldiers the stuff and the spirit of their fathers, with a thread of idealism,
disguised even from themselves but never broken. Here indeed are the authentic British infantrymen. Other books cause one to be astonished that we won the War; this helps one to understand that we could not have lost it” – Falls.


First separate printing of this poem by the American painter, published under the auspices of the then current incarnation of his long primary gallery association. $85.


First printing of the text of this letter from Marin to his old friend and champion, Alfred Stieglitz, written in a reflective, somewhat fragmented, poetic mode: “...The one who cannot now paint anything other than masterpieces [!] Still he cusses them [!] What right has he to cuss masterpieces? [!] I have discovered it [!] – this perfection is getting to be damned tiresome [!] – not to be able to [!] make a mistake now and then....” Inscribed to Sassoon


First edition. An association copy of the first order, inscribed by Marsh to Siegfried Sassoon: “For Siegfried with love from Eddie March 18th 1941.” Marsh, as editor of the Georgian Poetry anthologies and a central figure of influence among that generation of poets, was of great significance to Sassoon in his early career -- publishing his poems, helping him move to London, and introducing him to a circle of literary and public figures who would make up much of the context for Sassoon’s personal and professional life. They became lifelong friends, as evidenced by the warmth of this inscription a quarter century on. With the posthumous Sassoon library label, and a laid in clipping of Desmond McCarthy’s review of this book. $550.


A fine revision and expansion of the catalogue that accompanied the Yale University Art Gallery catalogue issued in conjunction with a major exhibition in 1985. Introduction by Leslie Fishbein, and Artists’ Biographies by Elsie K. Kenney and Earl Davis. $75.


First edition of the author’s fifth book, but the first of his travel accounts. A fine, tight copy, in bright pictorial dust jacket with some tiny spots of surface loss at extreme crown of spine panel. $175.


Autograph Manuscript of His Best-Known Work

357. Merrick, Leonard: [Original Corrected Autograph Manuscript of:] CONRAD IN SEARCH OF HIS YOUTH AN EXTRAVAGANCE OF TEMPERAMENT. [London. ca. 1902-3]. 227 numbered leaves, plus lettered inserts. Quarto. Closely written in black ink on lightly ruled paper, with frequent revisions and corrections. Evidently used as the setting manuscript, with occasional ink thumb prints and smudges, but in very good order, contained in a full morocco clamshell case (joint broken).

The substantial working manuscript for Merrick's best known novel, published by Grant Richards in 1903, and reissued in 1918 with an introductory essay by J.M. Barrie, who described the novel as “the best sentimental journey written in this country since the publication of the other one.” Merrick (born Leonard Miller, 1864-1939) is little read these days, except for this novel, but when his Collected Works were published in 1918-1919, Barrie, Wells, Locke, Pinero, Howells, and Hewlett, among others, contributed prefatory essays, and Conrad In Search Of His Youth figured on several “highspot” lists of its era. $7500.

358. Merrick, Leonard: CONRAD IN QUEST OF HIS YOUTH AN EXTRAVAGANCE OF TEMPERAMENT. London: Grant Richards, 1903. Navy blue cloth, stamped in gilt and elaborately decorated in white and blue. First edition of the author’s most durable work. With the Realm of Redonda booklabel from the library M.P. Shiel and John Gawsworth. Light foxing to endsheets, otherwise an unusually nice, unrubbed copy, enclosed in a substantial cloth slipcase with leather labels.

WOLFF 4745. SADLEIR 1708. $250.


First (?) edition. Another 1688 printing or issue with the same collation, but without an imprimatur leaf, bears the imprint of William Redmaine and Thomas Bennett. Best known for his 1698 critique of Dryden's Virgil and later verse, Milbourne (1649-1720) here defends his own high-church sympathies.

ESTC R15534. McALPIN IV:295. $150.


First edition, limited issue. One of 999 copies, specially printed and bound, and signed by the author, of which five hundred were reserved for private distribution and 499 offered for sale. $250.


First edition of this photographic record, with commentary, of Miller and his circle. One of one hundred numbered copies (the entire clothbound issue), signed by the photographer, and with an original print of one of the photographs, signed by Webb, inserted in front. With a portrait of Webb by Laura Gilpin. $75.

First edition of this history of the imprint, coupled with a chronological checklist of the press’s output and ana. $150.


A minstrel song, in eight verses with chorus, beginning: “Oh! white folks listen, will you now, this darkey’s going to sing -...,” and continuing with two verses describing personal vanity, then five verses on various Union victories over the Confederacy, concluding: “Now where’s this boasted chivalry, who sport the Stars and Bars? / Why they’re learning from our Yankee boys the way to put on airs.” The upper portion of the text panel is embellished with a floral border and pictorial vignette, and the whole printed in violet ink. OCLC locates two copies: Yale and NY Historical Society.

OCLC: 476542085. $85.


365. Moliere, [Jean-Baptiste Poquelin]: THE WORKS OF MONSIEUR DE MOLIERE. IN SIX VOLUMES. London: Printed for Bernard Lintott, 1714. [30],207,[3];[2],210,[2];[4],288,[4],28 8;[4],219,[1];268pp. Six volumes bound in three. 12mo. Late 19th century three-quarter gilt morocco and marbled boards, a.e.g. Engraved frontispiece portrait by Vertue after the painting by Pignard. Some foxing and uniform tanning, thin paper flaw along outer margin of B5 in first volume (with no loss), lower portion of final general title backed at an early point, with no loss of letterpress, and a bit of soiling to lower margins of following three leaves, but a good set, attractively bound, with the bookplates of Edward and Andrew W. Arnold. The first collected edition of Moliere in English, translated (with the exception of two of the plays), with a prefatory Life, by John Ozell, a prolific translator of the times who found his capacity for such work derided by Pope and Swift. Moliere was of considerable influence on the English stage via adaptations and derivatives by greater and lesser talents, and even if the translations printed here were considered less than graceful by some, they were widely read. At the end of his Dedication to the Earl of Dorset and Middlesex, Ozell notes “that the Misanthrope and Malade Imaginaire ... are translated by other Persons, whose Names I forbear to mention, since they have thought fit to conceal themselves.”

ESTC N25815 HARRIS, p.105. $2750.


A presentation manuscript album of these early translations by the poet/translator/dramatist, inscribed by him to poet/novelist/bookseller, George Sims, and with a presentation epistle: “My dear George, The English part of these poems is largely yours – you liked my earliest efforts, you encouraged and even insisted on their continuance, and you praised and delighted in their completion. This book is the receipt of my indebtedness. Harold. 23 February 1947.” A prelude to his published collection of translations with a similar title (1949). With two of George Sims’s bookplates. Morland’s translations of Borges’s poems are perhaps his work best known to North American readers. $225.


First edition of the author’s pseudonymously published first book, preceding the advent of The Spanish Farm trilogy by seventeen years. NCBEL IV:678. $125.


First edition of this rather early collection by the poet, novelist and illustrator, published when he was twenty. Mouël contributed to Punch magazine between 1919 and 1936 and was president of the Society of French Poets. $125.


371. Nasfeter, Krzysztof [artist]: [Original Pictorial Polish Theatrical Poster for:] KOBIETA W CZERWONYCH BUTACH [LA FEMME AUX BOTTES ROUGES]. [Poland]. 1977. Folio (32.5 x 22.75”; 83 x 58 cm). Printed in color on recto only. Light use at lower right corner with minuscule edge tears mended on verso, slightly curled from being rolled, otherwise very good.

A visually superb original poster for the 1977 Polish release of Juan Luis Buñuel’s 1974 film, La Femme Aux Bottes Rouges, starring Catherine Deneuve and Fernando Rey. The poster’s imagery partakes of the undertone of surrealism that characterizes what many laud as the younger Buñuel’s most successful film. $85.

“Artist’s Copy” – Inscribed


First edition, limited issue. Translated by Else Neuberger, with a prefatory note by Angel Flores. In addition to three hundred numbered copies printed on Rives mouldmade paper in Emerson type at the Spiral Press, signed by the artist and printer, this is one of an unknown number denoted as an “artist’s copy.” The frontispiece in these deluxe copies is an original woodcut, printed in three colors, and signed in the margin by Frasconi. This copy bears the artist’s 1994 gift inscription, signed in full, on the title-page. $850.

Association Copy


379. Olson, Charles: **Y & X DRAWINGS BY CORRADO CAGLI. POEMS BY CHARLES OLSON.** [Washington]: Black Sun Press, 1948. Oblong folio, folded to twelve panels. Small area of slight toning to upper outer panel, otherwise a very good copy, without the envelope. First edition of Olson’s third separate publication, variant on white paper. One of an unknown number of copies denoted as a “review” copy in place of being numbered, from an issue of four hundred copies, from a total edition of five hundred numbered copies. Uncommon. BUTTERICK & GLOVER A3. $500.


To friend and fellow writer, Paul Metcalf. A remarkable letter of condolence to Metcalf upon the death of his father, Harry: "I just, because a man asked me, was reading Letter to Melville, 1951 – and stopped with the name Harry, proud that I had put your father’s name there, beside your Mother’s, and decided to write you immediately to console you and Nancy because Harry has died. Henry K. Metcalf. Isn’t it really a nice thing he was, and I hope the fact that he did live so that we all felt he was clearly himself…that your own feelings, both of you, may be that he simply did live out his term of life (as those words really do say it, though I never myself – and I imagine others of us (?) – didn’t know these words do cover the meanness, that our lives do have to end), and that this will lessen for you that you don’t have a father in the world any more.” Olson continues on, at length, in the same vein, with vivid recollection and from the heart, of the impression Harry Metcalf left upon him. Then, either in a moment of forgetfulness, or because he had not heard, Olson asks that Paul extend his sympathies to his Mother, who had predeceased Harry by over six months: “…please extend them to your Mother for me (feeling as [I] do, that ever since that poem I was just reading, she hasn’t wanted any more to feel my nature. Or amount of it. Or the way, in such an instance, it did – I think – enrage (?) her. (I certainly was hoping that the other way about might have been the way she would have taken it. In any case I was happy when I published it in book form, that I had the sense to remove her name, from the address. I should have done that in the first place…[)].” He continues on with concerns for Paul, his wife and family: “…[I] hope all aspects of your life...is to all your liking, so much as anything can be, for any of us – and alas when the flowering aloes (to use your great grandfather’s rhyme!) fall upon us.” Olson met Eleanor Metcalf (1882- April 1964), Herman Melville’s granddaughter and literary executor/editor, and her husband Harry, during the 1930s, when he was actively engaged in his “Melville Project” -- the tracking down and transcription of Melville’s marginalia. As custodian of much of the Melville family heritage, Eleanor was foremost among his important contacts for that undertaking, and Olson earned what Tom Clark describes in his biography of Olson as “unqualified acceptance into this good woman’s…household, where he was welcomed as a sort of surrogate family member…given a standing dinner invitation, a bed to sleep in whenever he was in Cambridge, and, most usefully of all, a direct pipeline to the Melville family papers” (p.24). In turn, Olson’s significance for Paul Metcalf and his own writing was considerable. Olson closes the letter: “Love & life to you both, and to your daughter (and, by your permission and means, to your Mother), Charles.” Ca. 6-700 words. $2250.


Volume I (101-200 tausend); Volume II (1-100 tausend). Examples of the extremely popular (and consequently not particularly uncommon) cigarette card collecting albums devoted to the 1936 Olympics, profusely illustrated in the context of text with glossy photo cards affixed in their appropriate places, the large majority in black & white, but with color cards present in the section devoted to a retrospective of previous modern Olympics. As would be expected, the political tone of the times in the host country dictated a significant component of the imagery and some content. Many of the African American members of the US team are included in the images. Of course, Jesse Owens is prominent in quite a few images, although in two instances photos of him in competition are juxtaposed with rather bizarre little racially stereotypical caricatures. $300.

385. [Pear Tree Press]: Waller, Edmund: SONGS & VERSES SELECTED FROM THE WORKS OF.... South Harting, Sussex: Pear Tree Press, [1902]. Small octavo. Linen and boards, decorated spine label. Illustrations and decorations. Short crack at top edge of upper board, a couple of spots of very faint discoloration to the spine, internally fine.

First edition in this format, heavily decorated by Pickford Waller, and printed on heavy handmade paper under the supervision of James Guthrie. One of three hundred numbered copies, in addition to twenty-five deluxe copies. $250.

One of two hundred numbered copies, of which this is one of one hundred executed in blue and black. The text was calligraphed by Percy J. Smith, and the illustrations and printing were undertaken by James Guthrie.

TOMKINSON 6. $150.

387. [Pear Tree Press]: Bottomley, Gordon: THE RIDING TO LITHEND...WITH DRAWINGS BY JAMES GUTHRIE. Flansham, Sussex: The Pear Tree Press, 1909. Small quarto. Folded, cut sheets, stabbed for sewing but not bound. Rather foxed and darkened at edges and outer sheet, but a good copy, most likely made up of remainder sheets.

First edition of this verse play, dedicated to Edward Thomas. There is no stated limitation; however, Eckert, in citing this title’s relevance to Thomas, records the edition consisted of one hundred ordinary copies, and twenty with the illustrations hand colored. Not in Tomkinson or Ridler. Cited by Ransom, but without information re: limitation. This is a variant, with the frontis being a tipped-in offset printing of the woodcut, rather than an original impression. Formerly in the library of James Stephens.

ECKERT, p.279. RANSOM 13. $125.
388. Perlin, Bernard (b. 1918 – ) [artist]: [Vintage World War II Poster:] AVENGE DECEMBER 7. Washington, DC: Office of War Information, 1942. Folio broadside (40 x 28”; 102 x 72 cm). Printed by offset lithography in colors, on recto only, with GPO imprint and date in extreme lower margin. Folded, clean 2 cm tear in from left margin, otherwise an unusually fine example, with no other signs of use and the colors fresh and undimmed.

An exceptionally powerful image by the Virginia-born, New York trained artist. The lower right foreground includes a rendering of a ship exploding in profile at Pearl Harbor, while the upper remainder of the poster is dominated by an American sailor rising from the backdrop of smoke and clouds with right clenched fist outstretched. A mural for the US Treasury Department in 1940 marked Perlin’s emergence as a commercial graphic artist. He worked with Ben Shahn for the OWI Graphics Division from 1942-3, and was later engaged as a war artist and reporter for Life and Fortune. In the following decades, his work followed several directions, but in the fall of 2013, his 95th birthday was marked by a retrospective exhibition of his war time work. $450.


First edition of the catalogue issued in conjunction with this exhibition held at Stieglitz’s Intimate Gallery, 19 April to 11 May 1928. Marcel Duchamp was instrumental in the organization of the exhibition, and the catalogue includes a note on Picabia by Meraud Michael Guinness. This was Picabia’s third one man show in America, following those of 1913 and 1915 at “291.” LOWE, p. 434. $200.


Illustrated with two color lithographs and an etching by Alice Neel, with a tribute to Neel by Raphael Soyer. One of fifteen hundred numbered copies printed on mouldmade paper at the Anthoensen Press. Due to her illness and death in the course of the book’s production, only a small portion of the edition was signed by Neel. This copy is signed by Soyer only. LEC newsletter laid in. $750.

The Man Who Made a Mess of “Metropolis”


First edition of the first book by the reactionary critic and dramatist, and the man most often credited with making hash out of the first U.S. release of Fritz Lang’s Metropolis. Inscribed to a noted collector of first books on the.endsheet: “To Paul Seybolt this first of my infants between covers, with grateful pleasure that, in its old age, it attracted his attention and won his approval. Channing Pollock. Shoreham June 12 1936[sic].” Laid in is a t.l.s. from Pollock, same place, 12 June 1937 (and postmarked 1937) to Seybolt, being a courteous appendix to the inscription, indicating that one thousand copies were printed, and detailing his own long search for a copy.

KRICK 403. SEYBOLT CATALOGUE, p.57. SMITH P-467. $125.


First impression (ordinary paper issue) of the first edition, with ‘37 Charles’ as the catchword on p.21. The first impression consisted of 2000 copies, with 150 on fine paper. In this copy, the pressmarks are as follow: p. iv: dagger; p. 3: dagger; p. 15: a Roman 1; and p. 21: a dagger (as in Rothschild’s copy 1636).

FOXON P881. GRIFFITH 458. ROTHSCCHILD 1636. $500.
393. [Pope, Alexander (ed)]: Sheffield, John, Duke of Buckingham: **THE WORKS OF JOHN SHEFFIELD. EARLY OF MULGRAVE, MARQUIS OR NORMANDY, AND DUKE OF BUCKINGHAM.** London: Printed for John Barber, and Sold by the Booksellers of London and Westminster, 1723. Two volumes. [16],453; [6],3-16,[2]-295pp. Quarto (285 x 225 mm). Modern three quarter calf and marbled boards, raised bands, gilt labels. Frontis in each volume (the first a portrait by Vertue after Kneller, the second a monument). Ornately engraved head and tail pieces. Titles in red and black. Some scattered foxing and occasional dusting of margins, pencil shelf numbers partially erased from upper fore corners of titles, a few old pencil marks and pencil ‘x’s (though a few are retraced in ink) in the 2nd volume, 7 words of early ink marginalia on II:126; still, generally a very good set, with the bookplate in each volume (on the verso of the 1st volume half-title, and verso of 2nd volume title) of Jacob de Bouverie, 1st Viscount Folkestone.

First edition. Pope edited this set at the request of Sheffield’s widow, and under the threat of an impending edition from Curll, the Royal license to print was granted to Barber. Nonetheless, three days after publication, agents of the Crown seized the bulk of the edition due to alleged seditious passages in “The Feast of the Gods” and “Some Account of the Revolution” as they appear in volume two. These sections were canceled in many sets, although Pope was able to affect their release and the replacement of the sections with reprints on different paper. In the wake of an unaltered edition (1726), a separate printing of the offending sections appeared from the Hague in 1727. This set appears to have escaped confiscation and mutilation, as the two sections are intact in their original form, and is uncommon thus. GRiffith 137. Rothschild 1834 & 1835. ESTC T86939. $750.


The program for the premiere performance of Pound’s “Testament of Francois Villon,” his principal musical composition, held at the Salle Pleyel in Paris, featuring Yves Tinayre and Robert Maitland as tenor and bass, and Olga Rudge playing violin. Although not noted on the program, George Antheil played piano, and Pound himself might have played the drum. Among the celebrants at the event were Joyce, Hemingway, Eliot, Barnes, Loy, Thomson, McAlmon, Cocteau, and many others of the native and expatriate artistic community. The French text of the selections from Villon (only) is included. Uncommon. GALLUP E3h(n). $175.

395. Pound, Ezra: **MAKE IT NEW ESSAYS.** London: Faber and Faber, [1934]. Gilt green cloth. First edition (1600 copies printed), first issue binding in fine grain cloth. Modest rubbing at lower edge, bookplate on front pastedown, light foxing to endsheets, otherwise very good in like dust jacket with usual sunning at extremities and spine. GALLUP A36a. $350.


A transcript of a broadcast made 5 December 1955 on WYBC radio, of a compilation of tributes to Pound by Williams, MacLeish, Hemingway, Auden, Spender, Moore, Warren, et al, interspersed with readings from Pound’s own work. Curiously, if this transcript was prepared and duplicated contemporary with, or very shortly after the broadcast (and it gives every appearance of that, and is one of a few copies originating in the papers of one of the principals of the program), this would appear to be the first appearance in print of Auden’s and Spender’s texts, for those texts were not reprinted (and then in very abbreviated form) until the New Directions promotional pamphlet, *Ezra Pound At Seventy*, which appeared after March 1956. Auden’s and Spender’s texts are noted in that pamphlet as having been reprinted from the broadcast. Moore’s contribution, however, is different from the text printed in that pamphlet, and is not noted in Abbott. Williams’s very substantial contributions are, in
fact, first printed here, and are so recorded by Wallace. Grimshaw records the broadcast, but notes that Warren’s comments are unpublished. Uncommon and interesting.

WALLACE F18. GRIMSHAW I73. $85.

397. Pound, Ezra: [Original Typed Letter, Signed]. [St. Elizabeth’s, Washington]. 9 April 1957. Slightly over one page, quarto, on two plain lettersheets. Folded for mailing, otherwise near fine, with envelope (the latter torn from being opened).

To John Ordeman, of Alexandria, VA., in response to a solicitation of comments on education or advice to writers for the literary magazine, The Daemon. Pound writes, in part: “...This is for your personal use, as I cannot be quoted from bughouse. I have spent 50 years trying to define a sane curriculum. You realize that u.s. education was befouled ... I believe according to a definite plan of corruption ... When they took out greek and latin, they started for hell and corruption. BY neglecting the INSIDES OF Shakespear / attending only to fancy adjectives / coupling a real author like Sh with a bloater named Milton etc they let in the jungle/ ....” He continues, referring to his “text book,” Keats, Homer, Dante, and “proper paideuma.” He notes: I shd/ also permit myself distinction BETWEEN myself, Eliot and joyce. ... Take Forrest Read / that the Cantos have driven him to look INTO such a damned lot of ignota ....” He concludes with an invitation to come visit him, with specifics for necessary arrangements. Signed in full and dated in ink, with scattered corrections. Accompanied by a typed account by the recipient of the circumstances of the letter, and recollections of the meeting with Pound that resulted.

$2250.


A series of eight folio broadside printings of selections from the Pisan Cantos, each selection illustrated with an image after a calligraphic painting by Path Soong. The edition was limited to twenty numbered copies of each broadside, plus 4 artist’s proofs, printed on heavy Rives paper. Each broadside is signed by the artist, and bears the Atelier’s pictograph chop. The selections are from Cantos LXXIV, LXXVII, LXXVIII, LXXX, LXXXI, LXXXIII, LXXXIV, and LXXXVI. For the set of eight:

$1000.


One of “less than 250 copies on Kawara” paper, issued as the Press’s Christmas book for the year. With the small bookplate on the front pastedown of printer/typographer Carl. P. Rolliins. LAWSON & PANKOW 47. $100.


A late, but still pre-production, draft of Price’s original screenplay for the Al Pacino and Ellen Barkin vehicle, directed by Harold Becker. $200.


Copy ‘beta’ (on Méphisto paper) of five copies in the series. An example of the terminal phase of Prokosch’s publishing activities, when such efforts were shorn of any intent (or capacity) to deceive. $300.


First edition, published as III:1 of the Bruno Chap Books; this is the second and least common of Rich’s contributions to the series. Inscribed inside the upper wrapper: “H. Thompson Rich gives you this book. 1916.” Rich, 1893 -1973, was active in the following decade as a poet and screenwriter, and into the 1930s as a contributor of science fiction, fantasy and horror stories to various pulps. $95.

407. Riggs, Lynn: [Four Typescript Poems]. [Various places, including Oak Park, IL., and likely Santa Fe]. [one dated 1944, remainder undated]. Five leaves, quarto and octavo. Old folds, good to very good. Drafts of four poems, two in carbon typescript, two in original typescript. Three are signed with initials, one is signed in full. The poem signed in full (“Spring Morning -- Santa Fe”), bears a temporary address in pencil (“care E.H.Lewis / 171 N. Scoville Ave. / Oak Park, IL.”). Of the others, one is untitled (typed on the verso of a sheet of Samuel French letterhead and dated 29 May 1944), and the other two are titled “Acequia Madre” and “Morning Walk – Santa Fe.” Pencil notes on the versos of two of the poems collate variants between these texts and the final texts published in The Iron Dish (1930). Riggs, the Oklahoma-born, part-Cherokee gay playwright, screenwriter and poet, is most widely known for his play, Green Grow The Lilacs, which was immensely popular in its musical adaptation, Oklahoma!. His work in the 1920s and 1930s was central to the development of American regional theatre. $450.


411. [Rolfe, Frederick, “Baron Corvo”] Symons, A.J.A.: THE QUEST FOR CORVO AN EXPERIMENT IN BIOGRAPHY. London: Cassell, [1934]. Gilt cloth. Illustrations. Top edge stain a bit discolored, cloth a bit rubbed, some typical offset to endsheets, but a very good copy in tanned, frayed and lightly chipped dust jacket. First edition. 1505 copies were printed. A good association copy, inscribed by Symons to: “Frank Swinnerton, in the hope that he will find the book worthy of the theme with the cordial regards of A.J.A. Symons.” Swinnerton figures in the text in several places -- his letter to The Times was one of the initial catalysts for Symons undertaking this work. WOOLF B14. $750.

412. Rolfe, Frederick, “Baron Corvo”: NICHOLAS CRABBE OR THE ONE AND THE MANY A ROMANCE ... WITH AN INTRODUCTION BY CECIL WOOLF.... London: Chatto & Windus, 1960. Gilt polished buckram, t.e.g. Fine in modestly sunned slipcase. First limited printing of the first edition. Warmly inscribed and signed by Cecil Woolf the day prior to formal publication. One of two hundred numbered copies (of 215), specially printed and bound, and including an appendix of letters from Sholto Douglas to Rolfe not present in the ordinary trade edition. The trade printing appeared two years earlier, but delays in the preparation of the appendix, and a printers’ strike, delayed the limited printing. WOOLF A16b. $350.
413. [Russian Peace Poster]: [In Russian:] MI PRIZIVAYEM K MIRUI SOTRUNICHYESTVU [
"We Call for Peace and Cooperation"]. Moscow: Izdat. "Prakat," 1978. Folio broadside (38.25 x 25.75"; 97 x 65 cm). Printed in red, blue and black on recto only of white stock. Some modest fraying and closed tears at lower left margin neatly back with archival paper on verso, otherwise very good.

A vivid and powerful anti-nuke poster from the final decades of the USSR, featuring a large male figure (with hammer and sickle on his chest), reaching out with his right hand into the foreground, while holding back a receding line of nuclear bombs with his left in the background.

$175.


First edition. Illustrated with 14 colored woodcuts by Jean Gabriel Daragnes. One of 1000 copies on Lafuma (this copy not numbered) from a total edition of 1076. Inscribed and signed by the artist on the half-title. MONOD 10098. $125.

415. [Sassoon, Siegfried]: Sitwell, Edith: ALEXANDER POPE. London: Faber & Faber, [1930]. Bright yellow cloth, t.e.g. Frontis, plates. Cloth somewhat handsoiled, but a good, sound copy.

First edition, trade issue. Siegfried Sassoon’s copy -- actually, one of at least two copies he owned -- with his ink ownership monogram in the upper corner of the front pastedown, dated “Rapallo 12.4.30,” and with his manuscript corrections, queries, or comments in at least four places in the text. Laid in are the clipped spine panel of the dust jacket, three clippings related to Pope, and a clipping of J. C. Squires’s review of this book for The Observer. Sassoon and Edith Sitwell connected as early as 1917, when through Robert Ross, she wrote to him at Craiglockhart to commend him on his anti-war statement. There ensued a long acquaintance, made difficult by Sassoon’s animosity toward Osbert. In 1930, she wrote him in the wake of a lapse in their friendship: “...you were one of my most intimate friends, and I have missed you more than I can say....” The following year she dedicated Jane Barston, one of her poems in the original Ariel Poems series, to him. The posthumous library dispersal label appears on the front pastedown.

$375.


First edition. A first-rate association copy of this representative anthology, inscribed by Parsons: “For Siegfried Sassoon in admiration and gratitude from Ian Parsons. July 1965.” There is one ink correction in the text of Parsons’ Introduction. Laid in is a one page t.l.s. from Parsons to Sassoon, being a letter of conveyance for the copy and royalty check (not present), and commenting on his special attention to annotations for Sassoon’s poem, “The Kiss,” one of his dozen contributions to the collection. Three press-cuttings of reviews from Sassoon’s clipping service (with their attached squibs) are laid in.

REILLY A80. $375.


A hand-made manuscript book assembled by one of the most prominent of the poets associated with the Sicilian Antigruppo, comprised of poems, a text introduction, and four photographs of readings. There are scattered manuscript corrections and annotations in the poems (both
original and photocopied), and the photographs are captioned in Scammacca's hand. The penultimate poem is signed by him at the conclusion, with a three line note. $150.

One of One Hundred with the Artist's Embellishment


First English language edition, deluxe issue. One of one hundred numbered copies with an original two-color paint design on the upper board, signed in pencil by the artist. Includes essays by Brooks Adams, Donald Kuspit, and the editor, published in conjunction with a touring exhibition held in Munich, Basel, Edinburgh and Chicago. $2000.

First Book

419. [Schreiner, Olive]: THE STORY OF AN AFRICAN FARM A NOVEL. By "Ralph Iron" [pseud]. London: Chapman & Hall, 1883. Two volumes. Original cocoa-brown cloth, pictorially decorated in darker brown, spines lettered in gilt. Tiny nicks to spine crowns, light occasional spotting and soiling to cloth, one rear inner hinge cracked (but sound), spines slightly darkened, but a very good set.

First edition of the author's first and most widely known book, originally published pseudonymously in a relatively small edition, suggested by some to have consisted of as few as three hundred copies. An important feminist novel, containing perhaps the first "New Woman" in British fiction. The publication of The Story of an African Farm caused a sensation in the literary world, with the result that much of the edition was read to pieces by patrons of the circulating libraries. Copies in the original binding – in any condition – are therefore extremely uncommon. From the collection of Mrs. J. Insley Blair, with her "Blairhame" leather book label. Not in Sadleir, and Wolff lists only one of the later yellowback editions. OCLC/Worldcat locates 9 sets of the first edition, 4 in the US (Yale, Morgan, UCLA and Illinois), 3 in South Africa, and two in the UK (BL and Cambridge). A contemporary review from the St. James Gazette (20 March 1883) is laid in. NCBEL III:1077. $8500.

420. [Schreiner, Olive]: DREAM LIFE AND REAL LIFE A LITTLE AFRICAN STORY. By "Ralph Iron" [pseud]. London: T. Fisher Unwin, 1893. Small, narrow octavo. Original printed wrappers. Backstrip a little chipped and cracked at head and toe, a couple leaves have grossly extended fore-edges which were a bit roughly opened, wrappers lightly dust soiled, small bookseller's label on front wrapper, otherwise a quite nice copy of a delicate book.


First edition. As almost inevitably the case, this copy bears a pencil note asserting that the frontis (after a photograph of a mass hanging) was suppressed. WOLFF 6212. NCBEL III:1077. $125.

422. Shahn, Ben: [Vintage World War II Poster:] THIS IS NAZI BRUTALITY .... Washington, DC: GPO / Office of War Information, 1942. Folio broadside (38 x 28": 97 x 72 cm). Printed by offset lithography in colors, on recto only, with OWI/GPO imprint and date in extreme lower margin. Folded, clean 5 cm tear in from lower left edge (easily treated if archivally mounted), otherwise an unusually fresh, fine example, with no other signs of use and the colors fresh and undimmed.
An exceptionally powerful image, prepared by Shahn in response to the massacre at Lidice, depicting a shackled and hooded man against a brick wall, with the dated newswire report of the Lidice massacre superimposed over the figure, and the brilliant red caption: “This is Nazi Brutality.” Shahn worked for the OWI from the Autumn of 1942 until the Summer of the following year, and although he produced a number of images for the agency, only two were actually utilized -- the others were dismissed as too violent, or as not sufficiently appropriate to the topic of the home front. Shortly thereafter, he began his work with the CIO-PAC.

$650.

Item 422

423. Shorter, Dora Sigerson: **NEW POEMS.** Dublin: Maunsell, 1912. Cloth and boards. First edition. Inscribed presentation from the author’s husband, Clement Shorter, on the front panel of the dust jacket. Small bookplate on front pastedown, otherwise a very nice copy in jacket. **COLBECK II:753.**

$100.
424. Singer, Isaac Bashevis, and Raphael Soyer: **TWELVE ORIGINAL LITHOGRAPHS BY RAPHAEL SOYER FOR ... “THE GENTLEMAN FROM CRACOW” AND “THE MIRROR.”** New York: Touchstone Publishers, 1970. 24,[4]pp. plus lithographs. Large folio (65 x 48 cm; 25.5 x 19 inches). Loose sheets and signatures laid into folding cloth case. Case rather faded and smudged, with lower edge of upper lid broken, internally very good; except for two small marginal spots to one plate, the plates are in fine state.

First edition. One of the earliest of the several collaborations between the Nobel Prize-winning author and Soyer. From an edition of 175 copies and 20 artist's proofs, this is one of 150 numbered sets with the lithographs printed on *Arches*, each signed and numbered by the artist in the margin, and with the title-leaf signed by the author. $2750.


First edition, trade issue (ca. 2300 copies printed). Inscribed by the author inside the front wrapper: “a happy Christmas to Siegfried [Sassoon] from Edith.” Sassoon and Edith Sitwell connected as early as 1917, when through Robert Ross, she wrote to him at Craiglockhart to commend him on his anti-war statement. There ensued a long acquaintance, made difficult by Sassoon's animosity toward Osbert. In 1930, she wrote him in the wake of a lapse in their friendship: "...you were one of my most intimate friends, and I have missed you more than I can say..." The following year she dedicated *Jane Barston*, her other poem in the original *Ariel Poems* series, to him.

$950.

The Dedication Copy to Siegfried Sassoon


First edition, limited issue. An unnumbered copy, in addition to two hundred fifty numbered copies, specially printed on large handmade paper, and specially bound, signed by the author. The dedication copy, inscribed by the author: "To Siegfried Sassoon from Edith Sitwell." The wrapper issues of the Ariel Poems often preceded the limited issues; Fifoot, however, was unable to confirm that in the case of this title. Sitwell also inscribed a copy of the wrapper issue to Sassoon, which sold long ago from our catalogue 125. Sassoon and Edith Sitwell connected as early as 1917, when through Robert Ross, she wrote to him at Craiglockhart to commend him on his anti-war statement. There ensued a long acquaintance, made difficult by Sassoon's animosity toward Osbert. In 1930, she wrote him in the wake of a lapse in their friendship: "...you were one of my most intimate friends, and I have missed you more than I can say..." The following year she dedicated this poem to him.

$3500.


First edition of the future humorist's first book, inscribed and signed by him at a later date (“This is what is known as reaching – way back!”). $150.

428. [Spanish Civil War]: Alberti, Rafael: “**VOSOTROS NO CASITEIS**” [caption title]. [Madrid & Barcelona: Sindicato de Professionales de la Bellas Artes / Indus Gráficas Seix y Barral, ca. 1937]. Folded leaflet (17.5 x 12.5 cm) on stiff card, with pictorial top panel. Very near fine.

A separate printing of Alberti’s poem, “Vosotros no Caisteis” in facsimile of his ms., with a French translation in type (“Vous N’êtes pas Tombés”), with a cover illustration signed in the image “Parilla XXXVII.” This was published as an element in an interesting set of cards (with a series title “Recuerdo de España”) distributed for the promotion and defense of the
Republic, published under the direction of the Fine Arts trade union, the alliance charged with some of the most important propaganda efforts during the war. The cards bear illustrations in various media, and internally present both in type, and in facsimile of manuscript, statements in support of the cause, both prose and poetry. $300.

429. Spender, Stephen: **POEMS.** London: Faber & Faber, [1933]. Large octavo. Gilt black cloth. Endsheets somewhat foxed, else a very good copy in lightly soiled dust jacket with 1" closed edge tear.

First edition of the poet's first commercially published book. From Siegfried Sassoon’s library, with the posthumously applied Sotheby’s (London) monogram estate label on the pastedown. $250.

430. Spenser, Edmund: **THE WORKS OF THAT FAMOUS ENGLISH POET, MR. EDMOND SPENSER. VIZ. THE FAERY QUEEN, THE SHEPHERDS CALENDAR, THE HISTORY OF IRELAND, &C. WHEREUNTO IS ADDED, AN ACCOUNT OF HIS LIFE; WITH OTHER NEW ADDITIONS NEVER BEFORE IN PRINT.** London: Printed by Henry Hills for Jonathan Edwin ..., 1679. [10],339,[1],16,[8],1-2,10-11,9-258,369-391,[2]pp. (with characteristic errors in pagination). Folio (in 4s). Full mottled calf in contemporary style by Riviere, raised bands, gilt compartments and labels, a.e.g. Engraved frontispiece by R. White. Title in red and black. Tiny natural paper flaw at lower foretip of C3, small abrasion to 3C2r, a few faint pencil notes, crown of spine a bit worn, with surface chafing to the joints; a very good, clean copy.

The third collected folio edition of Spenser’s works, but the first to include the “View of Ireland,” Bathurst’s Latin version of the “Shepheardes Calendar,” and “Brittain’s Ida” (now generally attributed to Phineas Fletcher). Like some copies noted by ESTC, this copy has the advert leaf (most often found after p.258) bound at the end, and like two copies reported by ESTC, has separate dated title-leaves for the shorter works as well as for the 2nd part of “The Fairy Queen,” “Mother Hubbard’s Tale,” and “The Shepherds Calendar.” This copy is of the variant without ‘Finis’ on 4K1r, but with the catchword ‘Calen-’.

ESTC R7177. WING S4965. PFORZHEIMER 980. $1750.


First edition in French of portions of *The Making of Americans*, introduced and translated by Georges Hugnet. From a total edition of 302 copies, this is one of eighty-five numbered copies on vergé bouchant, with the extra portrait of Stein by Christian Berard, signed by the author and artist. WILSON D5d. $2000.

433. Stein, Gertrude: **FOUR SAINTS IN THREE ACTS AN OPERA TO BE SUNG INTRODUCTION BY CARL VAN VECHTEN.** New York: Random House, 1934. Gilt black cloth. Relevant clipping and small neat ink note on rear pastedown, some tanning to endsheets and slight dust-soiling to edges, otherwise a very good copy, in darkened, lightly chipped dust jacket with several light spots and a discoloration at the toe of the spine panel.

WILSON A21a. $850.

**Signed Issue**


First edition, limited issue. One of fifty numbered copies, with a special inserted limitation leaf signed by the author. Based on having encountered copy #58, the bibliographer notes that the number may have been larger. The original prospectus and order slip are laid in.

WILSON A 35b. $750.


First edition. Introduction and notes by Daniel H. Woodward. One of three hundred and fifty copies, with the text printed by Kim Merker and associates on handmade paper, and the plates reproduced on Mohawk Superfine.

$65.


An off-printing of Muir’s article from *The Amateur Photographer* (London, 28 Nov. 1923), produced for promotional purposes by Stieglitz, probably during the Intimate Gallery years.

$125.

**The $6,000 Marin**


First edition. An important document in the history of The Intimate Gallery and John Marin’s career, being Stieglitz’s own sortie into the fray of opinion surrounding the sale of a group of Marin’s paintings to Duncan Phillips in December of 1926. In brief, Stieglitz told several intimates that Phillips had paid $6,000 for Marin’s *Back Of Bear Mountain*. Word leaked out to the public, Phillips claimed that the figure was inaccurate, and he and Stieglitz exchanged assertions and denials. The entire episode is summarized on pp.282-3 of Lowe’s *Stieglitz A Memoir / Biography*.

$175.


First edition of this essay in recapitulation, written two decades after “291” closed its doors. Issued as *It Must Be Said* Number seven for its year.

$40.


First editions. The first item is the detailed catalogue of this magnificent exhibition of over three hundred items representing Stieglitz’s career from Photo-Secession until his death, as well as the works of his associates. The second item serves as an “illustrative supplement” to the first.

$50.

First edition, boardbound issue, of the author’s second book. Issued as “Adventures All” New Series, No. 1. Laid in is an a.l.s. from Strong to a “Mr. Stoneley,” evidently an editor, Surrey, 22 Sept. 1949, reading in part: “I am sorry that it is in any case not possible to add to the anthologies. How lucky you are in all your contracts! I am sure that none of the poets reprinted has such arrangements with editors....”

NCBEL IV:745. $150.


First edition. Illustrated with five original copper and zinc intaglios, including an expansive double-spread pictorial title, by Janet Morgan. One of thirty numbered copies (the entire edition), printed on Arches and Rives heavyweight in Bodoni type. $300.


BABINGTON 1. $250.


HALLIWELL A110. $65.


First edition. Limited to 1050 copies. This copy is signed by Taggard, and laid in is an a.l.s. from her, 1931, trying to sell her copy of Dickinson’s *Poems Second Series,* in an envelope postmarked from Capri. $85.


448. Tidyman, Ernest [screenwriter]: **[Screenplay and Photo Archive for:] THE FRENCH CONNECTION** [New York: D’Antoni Productions], 6 October [revised 21 October & 28 October] 1970 Two volumes: [1],93 leaves; [1],93 leaves plus lettered inserts. Quarto. Mimeographed typescript, printed on rectos only, the second shot through with revised leaves on salmon stock. Bradbound in printed production wrappers. Ownership signature in each and ink inscriptions in 2nd (see below), wrappers a bit frayed and torn at overlap edges, internally very good or better. Accompanied by a file of associated photographs and other material, as noted below.

Two unspecified “revised” pre-production drafts of Tidyman’s multi-award winning screenplay, adapted in part from the 1969 book by Robin Moore. The October 1971 release was
directed by William Friedkin, and starred Gene Hackman, Fernando Rey, Roy Scheider, Tony Lo Bianco, Sonny Grasso, et al. As part of a five Oscar sweep, Tidyman won for his screenplay, Hackman won as Best Actor, Friedkin won as Best Director, and the film won Best Picture. BAFTA, Golden Globes and WGA awards piled up, and in 2005 it was inducted into the National Film Registry. Each of these scripts bears the ownership signature of Randy Jurgensen, who in addition to acting as production assistant and liason with the NYPD during the New York production, portrayed a police sergeant in the film. Jurgensen has had a long and distinguished career, both as a NYPD Officer (1958-78), and as consultant to, and actor in, a substantial list of film and television productions, including association with a number of films by William Friedkin, of which this was the first, as well as other major films, such as *The Godfather*, wherein he played the gunman who administered the coup de grace to Sonny Corleone. The second, revised script also bears signed later inscriptions from Sonny Grasso and “Billy” [Friedkin], the latter: “To Randy, with love, Billy 5/1/13.” Jurgensen is the featured interviewee in a documentary about the film’s production accompanying recent SD dvd and Hi-Def releases of the film. The two scripts are accompanied by a file of thirty-nine 8 x 10” production stills (not publicity stills) the considerable majority of which are of sequences in which Jurgensen had a role and one of which is signed by him, plus one of him on stage with Friedkin and a larger group of people at a law enforcement award ceremony related to the film. Also present is a sequence of nineteen 5 3/4 x 4” color prints of photographs of later vintage by Jurgensen of the sites featured as locations in NYC for filming, compiled as a guide for the locations in the later interview noted above for the Blu-Ray release. Also present are some related items, such as his retained carbon of his employment agreement for the production, a check stub for residuals after the film was released to television, and some ephemeral items related to screenings and honors for the film and players. In sum, an excellent lot of material, with iron clad provenance, for one of the major film achievements of its generation and genre. $7500.

**Association Set**

450. Trumbull, John: **THE POETICAL WORKS OF ... CONTAINING M’FINGAL, A MODERN EPIC POEM, REVISED AND CORRECTED ... THE PROGRESS OF DULNESS; AND A COLLECTION OF POEMS ON VARIOUS SUBJECTS.** Hartford: Printed for Samuel G. Goodrich, 1820. Two volumes. 177;235pp. Large octavo. Original paper boards, untrimmed, printed spine label on second volume, label lacking from first volume. Portrait, engraved titles, and plates. Some light but persistent spotting to boards, first spine somewhat chipped, some foxing, but a reasonably good set – a neatly and properly deaccessioned institutional duplicate, with bookplates bearing small release stamps (ex-Hillhouse/Betts collections). First edition. As with some other copies examined by BAL, this copy of the first volume has a small printed slip with a list of sales agents tipped before the printed title. With the ownership signature on the first printed title of James Hillhouse, most likely that of Connecticut poet James Hillhouse (1789-1841), but bearing similarities as well to that of his father, the Yale abolitionist James Hillhouse (1754-1832) -- in either case, a meaningful association. BAL 20547. WEGELIN 1177. $450.

451. Valéry, Paul: **LA JEUNE PARQUE.** Paris: Éditions de la Nouvelle Revue Française, 1917. Small quarto. Original printed wrappers. About fine in typically tanned, lightly chipped glassine outer wrapper, which has faintly offset to the extreme edges of the endsheets. First edition. One of 575 numbered copies on Vergé d’Arches, in addition to twenty-five copies on Japon. “Here Valéry broke his long silence of twenty years ... This, like all his best poetry is about the act of creation” – Connolly. It is reckoned, by some, the most difficult poem in the French language. MODERN MOVEMENT 31a. $1000.


453. Van Vechten, Carl: [Original Photographic Portrait Of Judith Anderson as “Medea”]. [New York]: Carl Van Vechten, [May 13, 1948]. Original borderless silver gelatin print. 270 x 198 mm. A trace rubbed at lower edge, vestiges of paper hanging tape on verso, else very good or better. A portrait of the actress Judith Anderson (1897 – 1992) in her role as “Medea,” taken two days before the final performance of its New York run. The print bears Van Vechten’s stamp on the verso, his manuscript negative number, and the date of the shooting session. Additionally, in the lower right corner the words: “Photographed by Carl Van Vechten” are embossed. The LOC holdings of Van Vechten’s portraits from this photo session do not include this image. The New York production (October 1947 – May 1948) was based on Robinson Jeffers’s adaptation and produced by John Gielgud. Anderson won a Tony Award for Best Actress for her role. $850.

454. [Visual Arts]: **AFTERIMAGE  A PUBLICATION OF THE VISUAL STUDIES WORKSHOP.** Rochester, NY. March 1974 through September 1987. II:1-10; III:1/2-10; IV:1-10; V:1-10; VII:6; VIII:1/2 -10; IX:1/2,4-6,10; X:1/2,4-6,10; XI:1/2; XII:3-10; XIII:3-6,8-10; XIV:1-10; XV:1-2. Eighty-nine issues (five of which are double numbers). Small folio tabloid. Pictorial self-wrappers. Extensively illustrated. Photographs. Postal address labels, some occasional external tanning or at edges, two issues have ink notes in corner of upper wrappers, else very good or better.
Edited by Nathan Lyons, et al. Published ten times per year, occasionally doubling up for 1/2. A long, but occasionally broken run of this early period of *Afterimage*’s history, reflecting the expansion of interests from photography to the broader range of visual arts, including artists’ books, digital imaging, film and television, etc. A rich source of interviews, history, essays, news, etc. $450.

455. [W.P.A. – New Mexico]: THE SPANISH-AMERICAN SONG AND GAME BOOK .... New York: A.S. Barnes, [1942]. Small quarto. Pictorial cloth. Illustrations by Gisella Loeffler. Ink name on free endsheet, otherwise a very good or better copy, in poor dust jacket with several chips and long tears with old internal mends.

First edition. Compiled by the Workers of the Writers’ Program, Music Program, and Art Program of the Work Projects Administration in the State of New Mexico. $150.

456. [Warhol, Andy]: Dylan, Bob; John Giorno; Ultra Violet, et al [contributors]: FIFTEEN MINUTES. [New York: Wu-Shan Inc. and Sony Music Entertainment, 2011]. Board box, with printed label (33 x 33 cm), containing 4 leaves of text and contributors photographs, four vinyl l.p. records, three compact discs, and sixteen 30 x 30cm offset lithographs. New, in shrinkwrap and publisher’s mailing carton.

First edition, trade issue. Edited and produced by Jeff Gordon and Path Soong. One of 1964 copies in this issue, in addition to 145 copies in the deluxe issue. A tribute to Warhol by those who knew or worked with him, including recordings (spoken word, sound and music) and artworks by Patti Smith, Ivan Karp, Bob Dylan, Path Soong, Billy Name, Ultra Violet, Nat Finkelstein, John Giorno, Susan Breen, Lawrence Weiner, Brigid Berlin, Vincent Fremont, Christopher Makos, Lawrence Weiner, Yura Adams, Alexander Heinrici, Carter Ratcliff, Connie Beckley and Jeff Gordon. In this trade issue, the artworks are printed on Mohawk paper via offset lithography; in the deluxe edition, the artworks were printed by silkscreen on Arches and signed by the artists. $450.

**Treatment for an Unproduced Collaborative Film**


An original agency copy of this collaborative treatment for an unproduced screenplay by Warren and Shulman. Grimshaw notes (without collation) original, carbon and multilith typescripts of an item with an identical title in the Warren archive, but describes it as a screenplay; this is a treatment only, and may differ from that item, unless Grimshaw used the term ‘screenplay’ inappropriately. The narrative follows the events in the lives of three Kentuckians who settle in Chicago following the Civil War, most notably the sickbed reversal of attitude by one who has hitherto devoted himself to crass acquisitiveness and financial steamrolling. Provenance: duplicate copy from the Warren Archive. GRIMSHAW I55. $750.


First edition. With a lengthy presentation inscription from “the author,” dated 1898. A handsomely produced volume, printed on fine laid paper from W. King Alton Mill, with a title and binding design by Frank Hazenplug. The title poem was printed separately in 1893. KRAUS 53. $150.

First edition of this work of military and political analysis by the Pulitzer-prize winning novelist, journalist and dramatist. Affectionately inscribed and signed by the author in 1953. Laid in is a one page t.l.s. ("George"), Boston, 11 February 1953, to one of the recipients of the inscription, relating in part to travels, Merrill Moore, and in part to James Joyce and Ireland. A ms. postscript reads: "after all that Joyce, how can you look an ordinary mono-meaning word in the eye?" The influence of Joyce, among others, on Weller’s 1936 novel, **Clutch and Differential**, has been widely noted. $125.


First edition. Inscribed by Wells to Siegfried Sassoon: "To Siegfried the Silent from H.G." In June of 1917, Sassoon sent a copy of his statement against the war to Wells, among others, and Wells was supportive. Sassoon visited him in 1922, recording that "I am grateful to (and full of admiration for) the bristling pugnacious little man for the way he succeeds in influencing (and creating) public opinion in the direction of sanity...," and they remained in contact in later years. With the Sassoon Library dispersal label on the front pastedown. $750.


First edition. Nine original copperplate engravings, with accompanying text, by Hanscomb. From a total edition of 135 copies, this is one of one hundred numbered copies printed on F. J. Head handmade paper, signed by the author/artist. $300.

462. 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.


First edition, limited issue. One of one hundred numbered copies (as well as an unspecified number of unnumbered copies), specially printed and bound, and signed by the author. Wilson’s critical appraisals of James M. Cain, John O’Hara, William Saroyan, Hans Otto Storm, and John Steinbeck. $650.

466. [Women in World War II]: [Vintage World War II Poster:] **WOMEN IN THE WAR WE CAN’T WIN WITHOUT THEM**. Washington, DC: War Manpower Commission / GPO, 1942. Folio photolithographed broadside (40 x 28”; 102 x 72 cm). Folded, as issued. Very slight tanning at the folds on the blank verso, but a very near fine, bright, unused example.

A WWII home front production poster, promoting the role of women in the achievement of war production. The image incorporates an unattributed b&w photograph of a woman at work assembling a finned aircraft parachute flare, with blue and red highlighting panels and blue and white typography. An original example of a striking poster which has been reproduced many, many times.  $375.

467. Woolf, Virginia: **ORLANDO A BIOGRAPHY**. New York: Crosby Gaige, 1928. Large octavo. Gilt cloth, t.e.g. Frontis and plates. Frontis. Trace of minor foxing to front endsheets, a few very minor smudges to cloth, otherwise about fine.

First edition, preceding the UK trade edition. Copy #554 of eight hundred numbered copies (of 861), signed by the author. Woolf’s amazing fictitious four century transgender “biography” of an ageless being named Orlando who starts life as an Elizabethan nobleman, then eventually transforms into a woman poet of vast social insight. It was written for, and inspired by, Woolf’s friend and lover, Vita Sackville-West, to whom the book was dedicated and who appears as Orlando at various life-stages in several of the book’s photographs. It has been described as “the longest love letter ever written.”

KIRKPATRICK A11a.  $3250.


First edition. Inscribed by the author to critic Henry S. Canby in the year of publication. The fourth volume of this eventual six volume series (1926 – 1936), treating the last years of relative innocence and isolationist optimism.  $125.


First edition. Reproductions of a series of postcards issued by the German army for use by their troops on the occasion of their anticipated capture of Paris. One of an unspecified number of copies issued to commemorate Armistice Day. LAWSON & PANKOW 85.  $50.

**Sassoon’s Copy**


First edition. Contributor Siegfried Sassoon’s copy, signed and dated (“19.5.21”) on the front pastedown. Sassoon contributes here “In the Pink,” “The Death Bed,” “Counter-Attack,” “Dreamers,” and “Everyone Sang” (none are first appearances). A sufficient number of the contributions by other authors are war verse as to justify inclusion in Reilly. Laid in are two unrelated press-clippings (one of them Robert Nichols’s “Burial Party at Paschaendael,” with its printed dedication to Sassoon, as it appeared in the *Oxford Magazine*). The posthumous library dispersal label is on the front pastedown. REILLY (WWI) 102.  $225.
471. [World War II]: [Vintage World War II Poster:] MEN WORKING TOGETHER! Washington, DC: Office for Emergency Management / GPO 1942. Oblong folio photolithographed broadside (28 x 40"; 72 x 102 cm). Folded, as issued, Very slight tanning at the folds on the blank verso, a couple of minuscule breaks at junctions of folds, but a very near fine, bright, unused example.

A famous WWII home front poster from the Office of Emergency Management, promoting the production effort, featuring an American worker front and center, flanked by a GI and a sailor. An original example of a poster which has been reproduced countless times in various media. $350.

472. [World War II]: “Moxon, _____” [artist]: [Vintage World War II Poster]: HE’S A “FIGHTING FOOL” GIVE HIM THE BEST YOU’VE GOT! MORE PRODUCTION. Washington, DC: War Production Board / GPO, [1942]. Folio color photolithographic broadside (40 x 28", 102 x 72 cm). Folded, as issued. Faint tanning to folds on blank verso, a bit of foxing to verso, a few minuscule breaks at junctions of folds, otherwise a very near fine, fresh, unused copy.

One of at least two War Production Board posters captioned thus, in this case produced after a drawing by “Moxon” of a helmeted combat soldier leaning forward into the poster from the left, with his M1 with bayonet mounted. The original drawing on which it is based appears to have been executed in reddish brown conte crayon. Full identification of the artist seems to have eluded references, including OCLC, etc. $375.
473. [World War II]: [Riggs, Robert (artist)]: [Vintage World War II Poster:] SHE’S A SWELL PLANE – GIVE US MORE! MORE PRODUCTION. Washington, DC: GPO / War Production Board [1942]. Folio photolithographed broadside (40 x 28”; 102 x 72 cm). Folded, as issued. Short closed tear at lower edge, a few minor wrinkles at edges of folds, minor breaks at apexes of a couple of folds, with a slight trace of tanning along folds, otherwise a near fine, fresh, unused example.

A bold image by Riggs promoting increased homefront production, dominated by a large waist-up figure of an American airman raising his goggles with his right hand and gesturing “thumbs up” with his left. Robert Riggs (1896-1970) was in his heyday one of the best-known artists and illustrators in the United States. After studies at the Art Students League and service during World War I, Riggs settled in Philadelphia, his home base for the rest of his life. In the 1930s and ‘40s he rose to national prominence as an illustrator, lithographer, and commercial artist, producing well-known images of boxers and circuses (two life-long obsessions), and of soldiers during World War II. In 1940, around the peak of his career as an illustrator, his drawings commanded $750- $1500 each, and his name was as well-known in the trade as that of Norman Rockwell. Curiously, at a recent auction of African American printed, manuscript and visual material, an example of this poster was offered, quite tenuously making the assertion that the image is of a Tuskegee airman. On the basis of that assertion, the example offered there realized $2400.

$750.


The larger of two formats in which this poster was issued as a forceful reminder about the need for security. The poster is dominated by the image of a serviceman shot in the face during a beach assault, dropping his M1, clutching his face with streaming blood trailing to his chest as he falls to his knees. Another design by another artist, with the same caption, featured a dying paratrooper aloft over land. Prohaska moved in 1908 from his native Yugoslavia to the San Francisco Bay area, where he received his formal art education. In 1930, he moved to NYC, where he worked as an illustrator for a number of major periodicals and commercial accounts, and eventually settled in the east end of Long Island.

$600.


The larger of two formats in which this poster was issued. It features a fair-haired US 2nd Lt. with his head bandaged and with some stains to his uniform, cast against a backdrop of a desolate battlefield, with armaments, a shattered tree, and barbed wire receding into the distance. Sloan (b. 1915) began his career in commercial art in 1940, including commissions for covers and illustrations for such publications as Time, Coronet, and Collier’s. After he was drafted the same year this poster was issued, he did illustrative work for military manuals, as well as larger commissions, such as the 1944 watercolor, “Station Hospital.” One of his most widely exhibited works is the 1944, “Negro Soldier,” now at the Fogg Museum at Harvard.

$450.

476. [World War II Film]: [Maltz, Albert, and Elliot Paul (English language cues)]: [Original Studio Window Card for:] MOSCOW STRIKES BACK. [Hollywood]: Republic Pictures / Artkino Production, [1942]. Folio pictorial window card (56 x 35 cm) on stiff card. A bit tanned at edges, a couple of short tears and a corner crack in the upper blank extended margin (backed with old paper tape), a couple of minor spots and nicks, but very good.

A highly pictorial promotional window card for the US release of Ilya Kopalin and Leonid Varlamov’s award winning documentary (“Razgrom nemetskikh voysk pod Moskvoy”), shot in the streets and at the front during the Nazi assault on Moscow (October 1941 – January
1942) and their defeat. In its original Russian language release, it was awarded the Stalin Prize. For distribution in the US among Russia's new allies, novelists Albert Maltz and Eliot Paul were contracted to write the English language cues, and Edward G. Robinson spoke the narration. In that form, the film was the recipient of an Academy Award, a New York Film Critics Circle award, and the National Film Board of Review award for best documentary of 1942.

477. [World War II Film]: Paul, Elliot [screenwriter]: [Original Style A One Sheet for:] OUR RUSSIAN FRONT. [New York]: Russian War Relief Inc., 1942. Vintage one sheet publicity poster (41 x 27"), printed in shades of blue and red on white. Professionally backed with linen, with some coincident repairs to some closed tears, and with characteristic painting in of a few border blemishes and the lower left blank corner. After this professional restoration about very good.

The scarce one sheet for this documentary produced shortly after the US's entry into WWII. It was rushed out and released on 11 February 1942 to garner homeland support for our then new Russian Allies and to educate the public about events on the Russian Front. Novelist Elliot Paul was called on to write the commentary for the film, much of which was assembled from actual Russian documentary footage. Lewis Milestone and Joris Ivens co-directed and Walter Huston narrated. Dimitri Tiomkin oversaw the preparation of the musical score. In addition to being among the very earliest films in its genre, subsequent historians consider it, along with Litvak and Capra's 1943 The Battle of Russia, the most significant. Upon release, the 40 minute film was screened at the Rialto Theatre in Times Square for 20 hours a day, and broke all previous box office records for the theatre. Publicity paper for this film tends to be rather uncommon.


An original print of this image, bearing a sequence assortment of stamped, manuscript or affixed provenance and identification on the verso: "Time Inc., Frank Lloyd Wright, Robie House, Ill"; "Property of The Architectural Forum"; "Photograph by Aaron Siskind" with "and Richard Nickel" in pencil written below; etc. The Robie House was designed by Frank Lloyd Wright c. 1908, and completed in 1910. This photograph, taken during the early quest to save the Robie House from demolition, highlights Wright's genius in creating recesses and projections from the interlay of Roman brick and limestone, the same "step massing" inside as seen on the exterior of the home. The striking rectilinear andirons were designed by Wright. What is missing from this photograph is the original inglenook that surrounded the fireplace to create a cozy space around the warmth of the fire – an important feature in the Wright design. Richard Nickel, a student of the photographer Aaron Siskind, went on to pursue the preservation of endangered buildings in Chicago and met his demise in the collapse of a portion of the Chicago Stock Exchange building.


First edition of this discussion of the history of the first item known to have been printed in English-speaking North America: the 1639 Oath of a Freeman. Although a version was reprinted in 1647 in New Englands Jonas, no authentic copy of the original is known to exist. A forgery played a central role in the Mark Hoffman murder/forgery scandal.

First edition. A first novel by Howells' friend and protégé, written while she was embarking on her career of social activism and teaching at Hull House. In addition to her future decades of enlightened work and journalism, she continued her literary career, and was instrumental in the founding of Harriet Monroe's **Poetry**. An uncommon book in this original edition.

SMITH W-951. $75.

481. Zola, Emile: **FECONDITE**. Paris: Charpentier et Fasquelle, 1899. Two volumes. Three quarter black morocco, spine gilt extra, t.e.g, others untrimmed, original wrappers bound in, by the Club Bindery. The thin silk used to cover the boards has largely peeled from the boards (an easy thing to rectify), but in all other regards a very near fine set.

First edition. One of fifty numbered copies, specially printed on Japan vellum, in addition to 250 numbered copies on **Hollandè**, and the trade edition. The first of the **Quatre Evangiles**. CARTERET II:495. $550.

**ADDENDA**


Impression #44 of fifty numbered copies, signed (“Cornell”) and dated in pencil in the lower margin. A bust length portrait of a man, just possibly a self-portrait. Cornell contributed prints to publications by the Gehenna Press and Romulus Editions, and published several works under the imprint of his own Tragos Press. $250.

483. Corso, Gregory: [**Corrected Working Typescript for:**] “THE DAY AFTER HUMAN-KIND.” [Np: The Author, ca. 1982 or later]. Twenty-one leaves, quarto, consisting of eight leaves of original typescript and thirteen leaves of photoduplicated typescript. Some wear and tear from use, blank corner of one leaf torn away, but generally good, in an envelope addressed (by another party) to the Phoenix Bookshop. With accompaniment (see below).
A substantial but not necessarily contiguous or sequentially coherent group of drafts for sections of Corso’s long unpublished poem, “The Day After Mankind,” noted in its prefatory caption: “...written March 26, 1982 a birthday poem for myself....” The original typescript leaves bear a few corrections, revisions and deletions; however, the photocopied typescript leaves range from lightly to occasionally quite heavily worked over by Corso in pencil and variously colored inks, with many extensive but still visible deletions, and a manuscript marginal insert of over thirty words scrawled in black fine-point felt-tip. Accompanied by a small pocket notebook, 163 x 125 mm, cloth and marbled boards, with perhaps a dozen pages occupied by manuscript notes, contact info, etc, and a number more with inserted clipped illustrations, photographs and such, and with a manuscript label on the upper board: “Geory [sic] Corso Esq. European Notebook, 1984” as well as his contact info c/o New Directions’ offices in New York and a couple of other annotations. Corso read sections from “The Day after Humankind” as a work in progress on various occasions during its composition, and it is clear from the present revisions that it was at various times in a considerable state of flux. The poem-in-progress was regarded as complementary to “Bomb” (1958), and several of the photocopied leaves have captions indicating that the whole was intended as a component of “The Golden Dot,” the amorphous mass of poems and fragments Corso was still working over at the time of his death in 2001. As a matter of interest, another group of similar drafts (though one was marked “final”), as well as a manuscript draft contained in a composition notebook with other poems, sold at PBA Galleries in April 2009. $1500.

484. [Ferber, Edna (sourcework)]: Twist, John [screenwriter]: **SO BIG.** [Los Angeles]: Warner Bros. Pictures Inc., 9 September 1952. [3],113 leaves. Quarto. Mimeographed typescript, printed on rectos only. Bradbound in printed studio wrappers. The upper wrapper is frayed and detached from the brads, otherwise very good.

A preliminary “estimating script” for this adaptation of Ferber’s Pulitzer winning novel. The October 1953 release was directed by Robert Wise, and starred Jane Wyman, Sterling Hayden, et al. This was the third adaptation of the novel to film, following releases in 1924 and 1932. $225.

485. Harte, Bret: [Three Autograph Letters, Signed (One Solely As “The Editor”), to Emily B. Gould, with Annotated Accounting]. San Francisco. July 5th 1868, 17 April and 20 December 1869. Letters eight pages total; financial accounting, one page. Octavo and small octavo. In ink. Two letters on the handsome engraved letterhead of the *Overland Monthly.* December letter in violet ink and a bit faded (but legible), folded for mailing, modest spots of soiling and a few small ink smears; good to very good. Half morocco folding case.

To Emily B. Gould, as “Dear Madam” or “My Dear Madam,” in regard to her contributions to the *Overland Monthly* and payment for same, beginning with Harte’s appeal to her for contributions: “I have had the pleasure of reading an article written by you and offered by some of your friends for publication here ... I propose to use it in the *Overland Monthly* – a new California magazine whose first no. was issued on the 1st inst. If you think it worth while to print a monthly summary of foreign gossip, I think I could use it in the Editorial Etc – a kind of editors table.” He continues at length, detailing rates per page, for contributions that “embody some phase of foreign life, not hackneyed or overdone.....” Gould, who becomes a regular contributor, appears, from the caption to one letter, to be resident in Rome, and much of the content of the other letters relates to difficulties in communication and payment; he notes at one point that “The Overland Mail wh. has been regularly irregular for the last six mos. must have delayed my answers to your letters.” He suggests bundling of payments for less frequent transfer, and suggests “I you had said me something for the body of the maga[azine]. Some little foreign study of place or characters ....” He discusses getting copies of the *Overland Monthly* to her, cautioning that “Would not his holiness smell heresy in its pages ....? The sheet of accounting of payments to her is largely in a clerical hand, but includes three lines in Harte’s hand at the end -- Gould was paid in gold drafts for her contributions, a total of $610. $1250.
486. [Johnson, Samuel]: AN ORIGINAL LEAF FROM A COPY OF THE FIRST EDITION OF SAMUEL JOHNSON’S A DICTIONARY OF THE ENGLISH LANGUAGE LONDON, 1755 ... [wrapper title]. San Francisco: Gleeson Library, Univ. of San Francisco, 1981. Folio leaflet (47 x 30.5 cm) with printed upper panel with illustration, and inserted leaf. The leaf has a worm track in the upper margin, but the production is fine.

One of an unspecified number of copies designed and printed as a Keepsake by Lawton Kennedy, produced to mark the opening of an exhibition of the library of Francis and Nini Marton. The leaf spans ‘Plunge’ to ‘Poetry.’ $225.

487. Kantor, MacKinlay: [Typed Letter, Signed]. Westfield, NJ. 20 May 1935. Two pages, on rectos only of two quarto sheets of monogram letterhead. Folded, paperclip dents at top margin, otherwise very good.

To V.H. Woods, of the Des Moines Register, in response to a request for a childhood photo for a “Then and Now” feature. The photograph is not present (MK asked for its return), but Kantor does provide about 450 closely typed words about his personal history, upbringing, publication history (publication of The Voice Of Bugle Ann is on the near horizon), his boyhood aspirations to be an entomologist, the circumstances of the picture being taken, current interest, writing habits, etc. Signed in full in blue colored pencil, with a postscript: “P.S. I still like to hunt butterflies when I get a chance.” A decent, substantive letter from the first decade of the 1956 Pulitzer Prize winner’s professional career. $125.


First edition. Kipling had not granted permission for book publication of these letters first published in the Pioneer and Pioneer Mail, and he consequently insisted on the suppression of this edition and its London counterpart. The edition consisted of one thousand copies, and a significant portion of that edition was destroyed.

RICHARDS A61. STEWART 95. LIVINGSTON 74. $1250.


First edition, published as a special triple number 5/6/7 of Cahiers Forces Vives, edited by Jean Petit. The title of the first part, which occupies parts 5/6, varies between Architecte du Bonheur (the formal title-page) and Architecture du Bonheur (the wrapper title), as well as internally. $250.

490. Levertov, Denise: [Autograph Letter, Signed, to Poet Gail Dusenbery, with Accompaniments.] Cambridge, MA. 10 September 1968. Four pages, on rectos and versos of two oblong octavo sheets, in ink. Stapled at corner to original envelope, with small loss at two corners due to previous stapling, else very good.

A helpful letter from Levertov to the younger poet, largely concerned with recommendations for fellowships and grants. Accompanied by a carbon of Levertov’s enthusiastic letter of recommendation to the Merrill Foundation, with a ms. note, signed, from Levertov to Dusenbury at the bottom, stapled to the original envelope of transmittal, which in turn is covered on the back panel with an eight-line missive from Levertov to Dusenbery about finding short term living accommodations in the Bay area. Further accompanied by two mimeo communications about the WRL Calendar for 1968, signed and with signed ms. postscripts from Levertov (one stained), and a photocopied typescript of Levertov’s “The Poem Unwritten, with a five line note to Dusenbery from her at the bottom, and signed “Love from, Denise.” $150.

An unspecified but early draft of May’s screenplay, adapted from a story by Jack Ritchie. May directed and starred in the 1971 release, alongside Walter Matthau, Jack Weston, James Coco, et al. Her adaptation was nominated for a Golden Globe and a WGA Award, and she was nominated for a Golden Globe for her role. The released film had a running time of 102 minutes, cut down by the studio from the 180 minutes of May’s finished cut, suggesting that this 263 page script features much that never made it to the screen. This was May’s first undertaking as writer/director. With the ownership signature of veteran sound editor, Les Lazarowitz, who is not credited by IMDB with involvement in this film. $225.


An outline script for this production, put on at the Plaza, and featuring some sixteen vignettes including a number of major talents, and a presentation. Included are the texts of three letters from Eugene O’Neill to the Guild. $75.


An account of the international tour of the Theatre Guild American Repertory Company under the auspices of the US Government. Includes text by Warren Caro and Lawrence Langner, as well as of a message and telegram to the Guild about the undertaking from President Kennedy. The Guild toured some of its signature productions to over twenty nations. The mode of publication implies privileged distribution. $75.