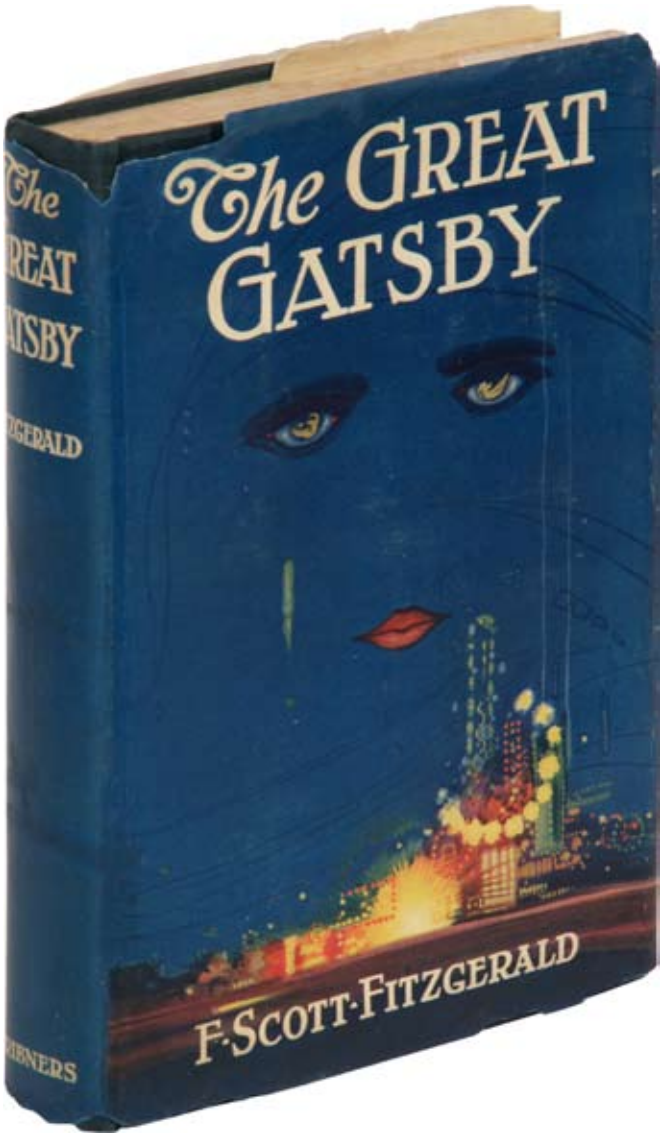


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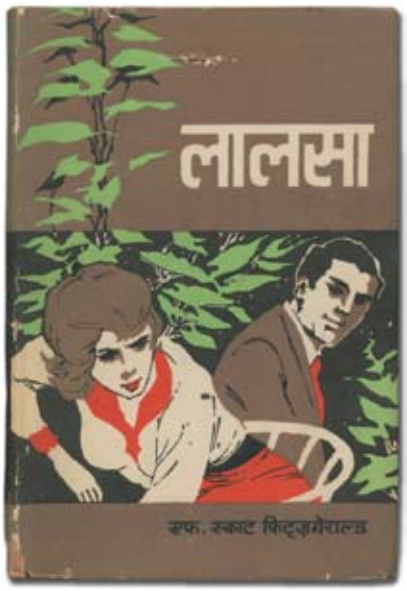
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1 F. Scott FITZGERALD

The Great Gatsby. New York: Charles Scribner's Sons 1925.

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



2 F. Scott FITZGERALD

[In Hindi]: The Great Gatsby. Delphi: Ragpal and Sons 1969.

First Hindi edition. Small octavo. 242pp. Staple hole on front flap and pastedown, corners a little rubbed, very good in very good dustwrapper with a chip at the foot and a scrape on the front panel. *OCLC* locates a single copy of this edition, at Princeton. [BTC #374682]

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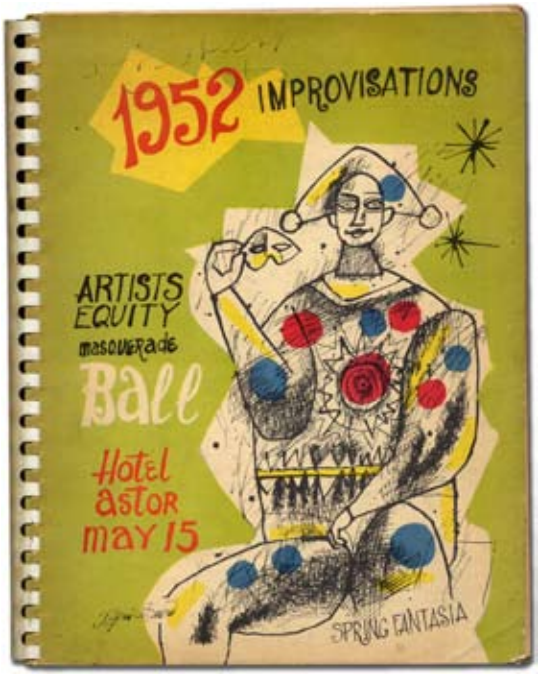
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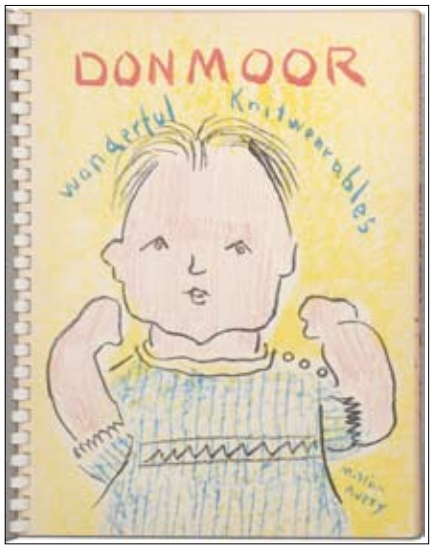
Domestic orders from this catalog will be shipped *gratis* via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents please add 7% sales tax. Member ABAA, ILAB. *Artwork by Tom Bloom.*

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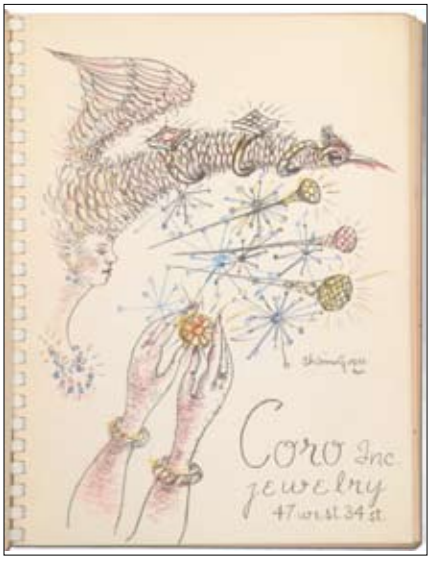
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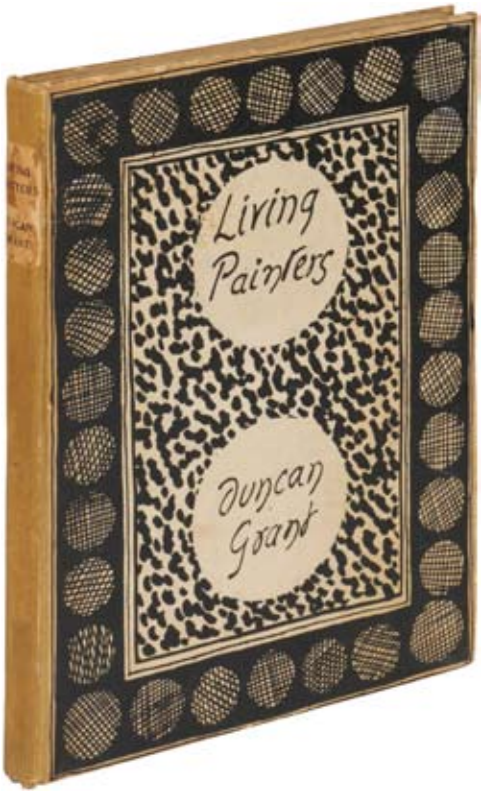


3 **(Art, Anthology).**
Elias NEWMAN, edited by
1952 Improvisations: Artists Equity Masquerade Ball, Hotel Astor, May 15. Spring Fantasia. New York: Artists Equity Association, New York Chapter 1952.



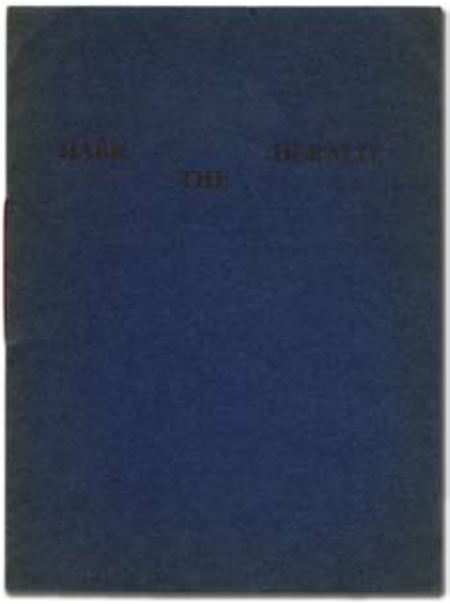
First edition. Thick quarto. Unpaged. Illustrated. Plastic spiral bound illustrated wrappers. Owner's name, age-toning, and small tears on the wrappers, a few pages are a little pulled from the spirals, but overall this is a nice, very good copy. Copy number 1570 of 2000 numbered copies. Very uncommon thick program with illustrations printed rectos only. Consisting almost entirely of ads from New York businesses, illustrated mostly in black and white on colored paper by different artists including Milton Avery, Max Weber, Ben Shahn, Chaim Gross, John Myers, Elias Newman, Alexander Alpert, Raphael Soyer, Isaac Soyer, Moses Soyer, Josef Presser, Yasuo Kuniyoshi, Henry Billings, Bertram Goodman, Gerrit Hondius, Lewis Daniel, John Groth, T. Lux Feininger, Reginald Marsh, Leo Lionni, Jack Levine, Jacob Lawrence, Robert Gwathmey, Georges Schreiber, Antonio Frasconi, Sam Adler, Alex Redein, Hans Hoffman, and Clara Klinghoffer. Includes additional color lithographs by Chaim Gross, Adolf Dehn, and Milton Avery. *OCLC* locates one copy at the Art Institute of Chicago. [BTC #332024]





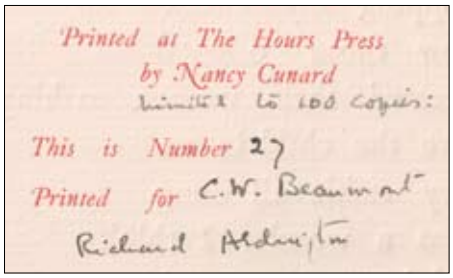
4 **(Art). Duncan GRANT**
Living Painters. London: Leonard and Virginia Woolf at The Hogarth Press 1923.

First edition. Quarto. Quarter cloth and printed paper over boards designed by Vanessa Bell, with printed paper spine label. Some modest edgewear and staining on the spine label, a nice and sound, about very good copy. [BTC #369462]

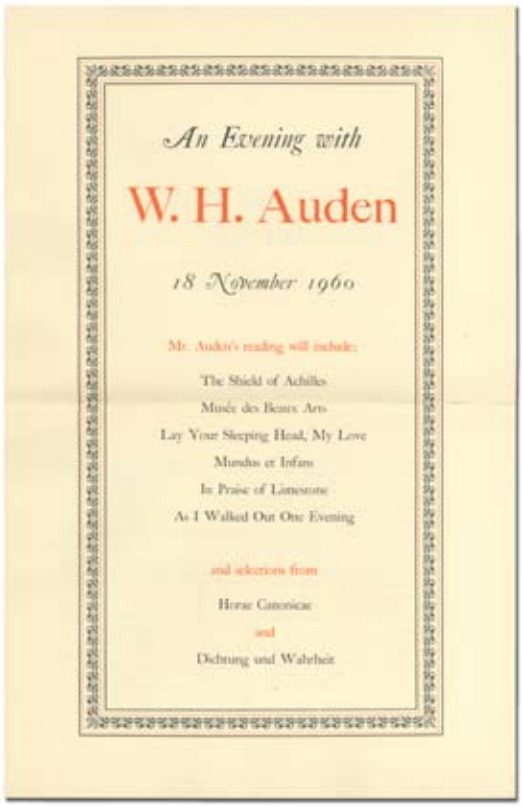


5 Richard ALDINGTON

Hark the Herald. [Re′anville]: (Printed at The Hours Press by Nancy Cunard 1928).



First edition. [4]pp. String-tied dark blue printed wrappers. Slight sunning at the extremities of the wrappers, near fine. Copy number 27 of 100 numbered copies, this copy **Signed** by Aldington to author C.W. Beaumont. Depending on the source cited, either the second or third book of The Hours Press, a Christmas poem issued by Cunard as a present to Aldington. Poet and heiress, Nancy Cunard, started The Hours Press in a farmhouse in Normandy in 1928 as a means of publishing experimental poetry and offering writers higher pay for their work. She published works by Samuel Beckett, George Moore, Ezra Pound, Laura Riding, and others before the press went defunct in 1931. Very scarce. [BTC #374917]



6 (W.H. AUDEN)

[Broadsheet]: An Evening with W.H. Auden 18 November 1960.
Chicago: Poetry Magazine 1960.

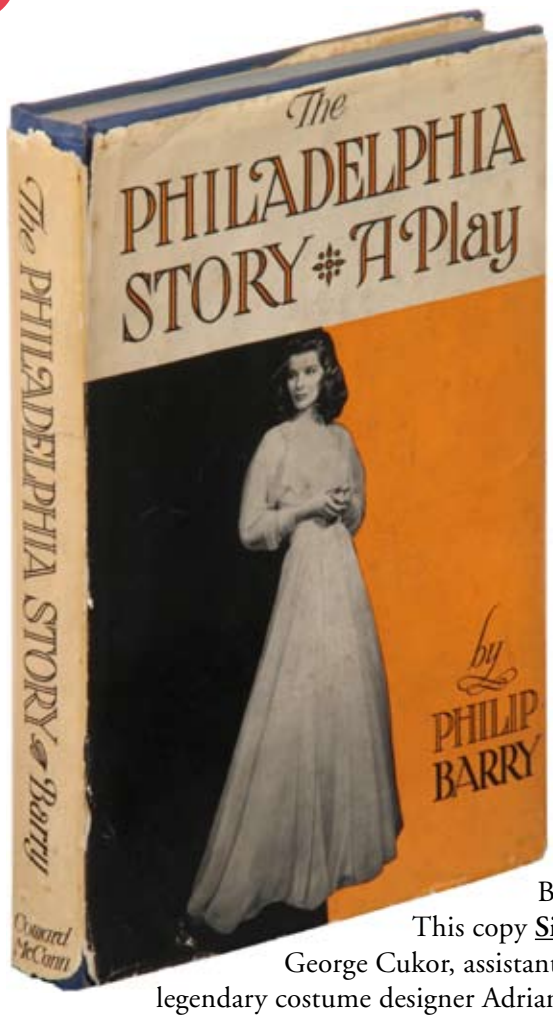
Broadsheet. Measuring 11" x 17". Folded, almost certainly as issued. A prospectus for a poetry reading which folds out to make a broadside. *OCLC* locates no copies. [BTC #373853]



7 (Art). Käthe KOLLWITZ

Käthe Kollwitz: Einundzwanzig Zeichnungen der spaten Jahre.
Berlin: Gebr. Mann 1948.

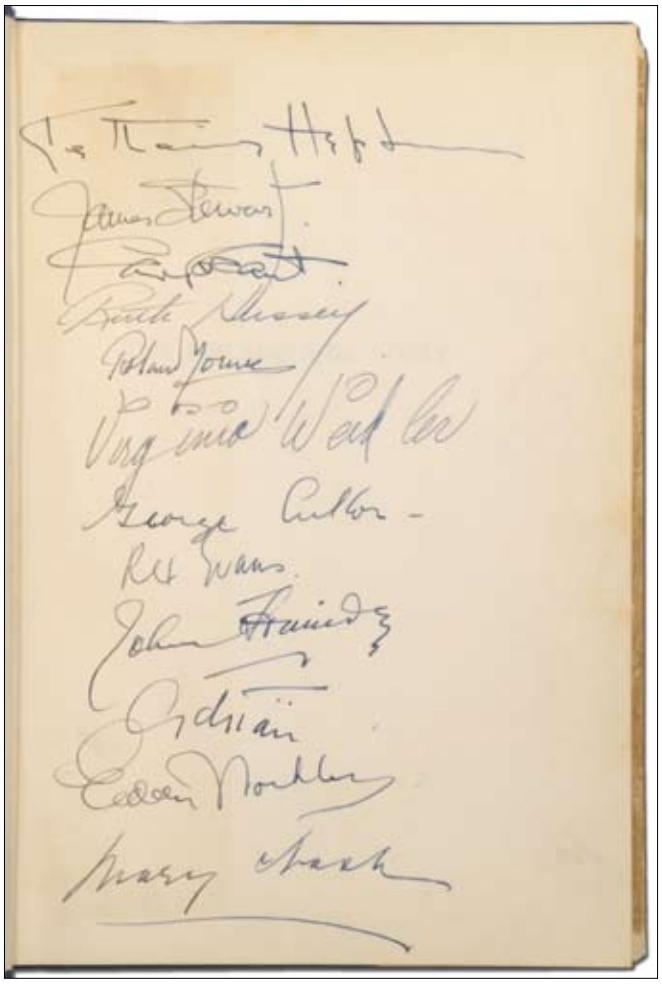
Folio. 21 matted prints with printed booklet, housed in a portfolio of printed quarter cloth and printed papercovered boards. Prints are fine, slight soiling on the portfolio, which is very near fine. German artist Kollwitz (1867-1945) most often expressed her social conscience and pacifism through her lithographs, etchings and sculpture. Two of her more famous cycles of work, *The Weavers* and *Peasant War*, dramatize through art the historical suffering of the lowest classes. In 1920 she became the first woman elected into the Prussian Academy of Arts. There are two museums in Germany dedicated solely to her works and she is the subject of one chapter of William T. Vollmann's *Europe Central* which won the National Book Award in 2005. [BTC #372150]

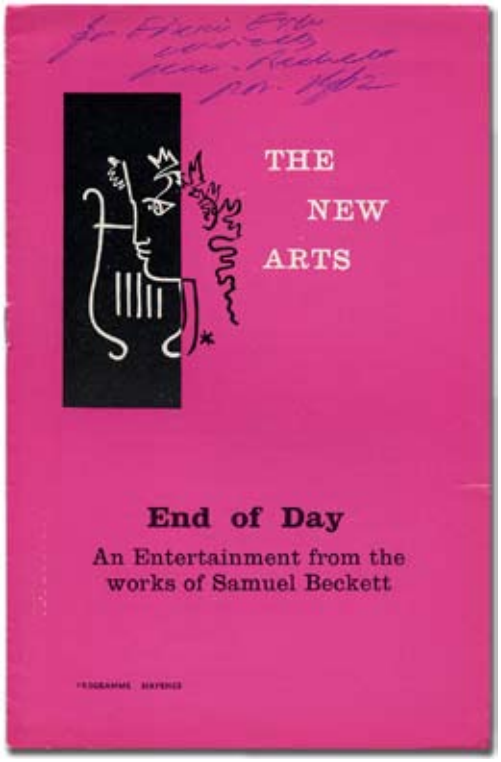


8 Philip BARRY

The Philadelphia Story. New York: Coward-McCann (1939).

First edition. Near fine in very good dustwrapper (picturing Katharine Hepburn in the role of Tracy Lord) with small chips and splits at the spine ends. Barry based the play on Hepburn's public persona, and Hepburn appeared in both the hit Broadway production and the 1940 George Cukor film, for which she was nominated for an Academy Award (co-star Jimmy Stewart won for Best Actor and Donald Ogden Stewart for Best Adapted Screenplay). This copy **Signed** by the director George Cukor, assistant director Edward Woehler, legendary costume designer Adrian, and all of the significant members of the cast of the film: Katharine Hepburn, Jimmy Stewart, Cary Grant, Ruth Hussey, Roland Young, John Halliday, Mary Nash, Virginia Weidler, and Rex Evans. A scarce play, rare signed by most of the principal participants in the film. [BTC #364848]





9 John BERENDT

Midnight in the Garden of Good and Evil. New York: Random House (1994).

First edition. Fine in fine dustwrapper. Splendid non-fiction account of a celebrated crime in Savannah, Georgia in which the author manages to capture the feel and character of the city and its residents. Basis for the 1997 Clint Eastwood-directed film with John Cusack, Kevin Spacey, and Jude Law. [BTC #375330]



10 Samuel BECKETT

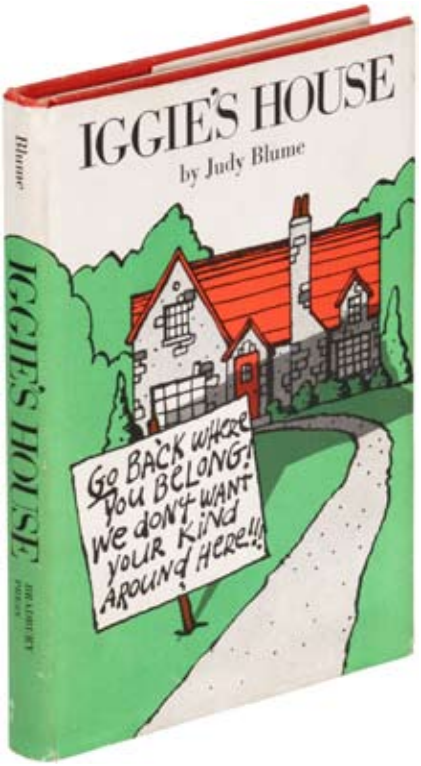
[Program for]: End of Day. (London): New Arts Theatre Club 1962.

Program. Octavo. [8]pp. Stapled printed pink wrappers. About fine. Program for the opening night (16 October 1962) of the one-man show featuring Jack McGowran, an entertainment derived from the works of Samuel Beckett. **Inscribed** by Beckett at a slightly later date: "for Edwin Erbe cordially, Samuel Beckett Nov. 1962." Erbe was the Director of Publicity for New Directions. Scarce. [BTC #343511]



11 **(Children). Margaret Wise BROWN**
The Little Fir Tree. New York: Thomas Y. Crowell 1954.

First edition. Illustrated by Barbara Cooney. Thin oblong octavo. Pictorial papercovered boards. Fine in a price-clipped, near fine dustwrapper with two short tears. Posthumously published from a manuscript two years after Brown's untimely death at age 42. [BTC #292818]



12 **(Children). Judy BLUME**
Iggie's House. Scarsdale, New York: Bradbury Press (1970).

First edition. Publisher's reinforced library binding (also issued in un-reinforced binding). Fine in fine dustwrapper with just a touch of rubbing. The author's second book, and her first for young adults. Very scarce, and the nicest copy of this title we've seen. [BTC #375323]

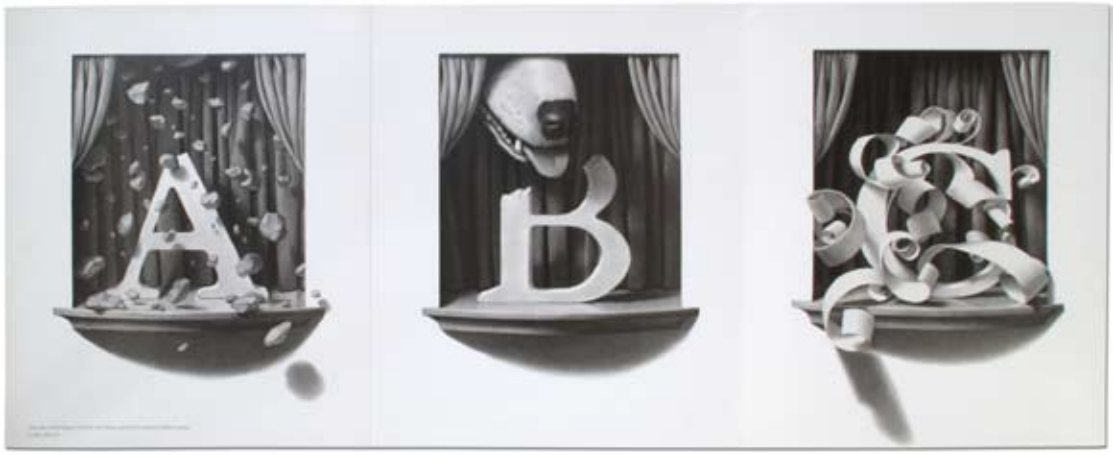


13 **(Book Collecting). Edward GOREY**
[Untitled print]: Man in his library reading and surrounded by cats. [No place]: Edward Gorey [no date].

Color print. Measuring 8" x 12". Fine. Copy number 45 of 750 numbered copies **Signed** by Gorey. [BTC #375056]

14 **(Children). Chris VAN ALLSBURG**
[Broadside]: From The Z Was Zapped. [Boston]: Houghton Mifflin Company [1987].

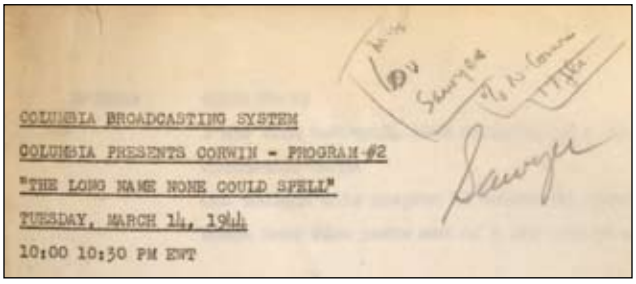
Broadside. Tri-fold promotional poster on stiff card stock which folds out to measure 17½" x 39", and depicts the illustrations for the letters A, B, and C. Fine. [BTC #374813]



Typescript for "On a Note of Triumph"

15 Norman CORWIN

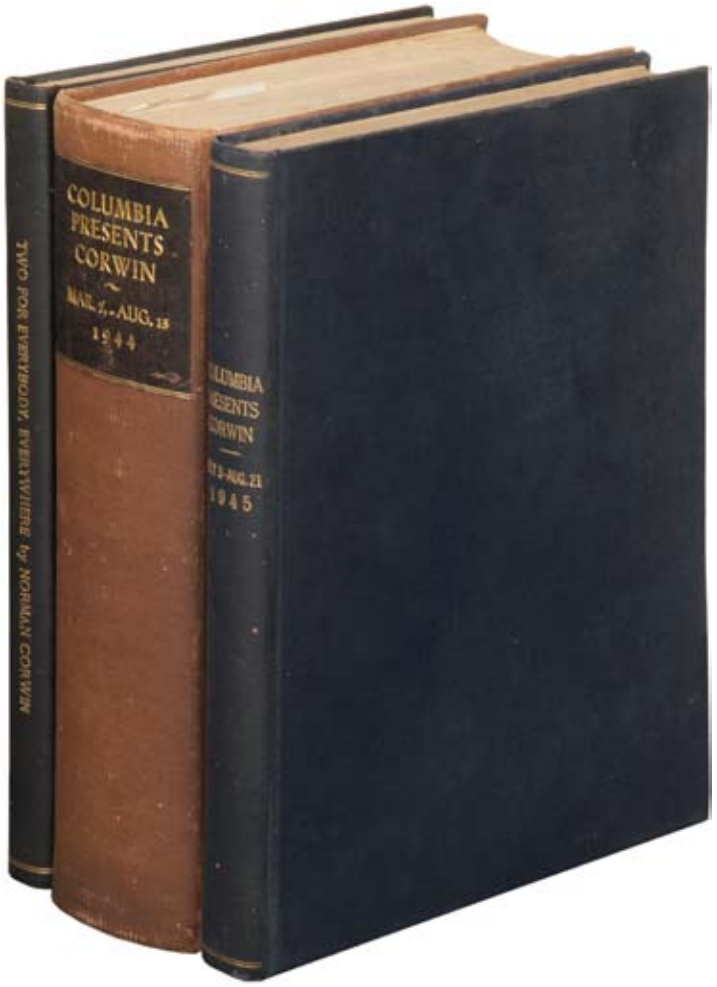
[Typescript]: Norman Corwin Radio Typescript Archive. [San Francisco / Los Angeles: 1945].


COLUMBIA BROADCASTING SYSTEM
COLUMBIA PRESENTS CORWIN - PROGRAM #2
"THE LONG NAME NONE COULD SPELL"
TUESDAY, MARCH 14, 1944
10:00 10:30 PM EST

An amazing archive of 31 original radio typescripts by Norman Corwin (1910-2011), "the poet laureate of radio," including the complete scripts from both seasons of "Columbia Presents Corwin," as well as his masterpiece, "On a Note of Triumph," broadcast on VE Day, May 8, 1945 and considered by many to be the greatest radio broadcast of all time. The typescripts are bound in three volumes: *Columbia Presents Corwin: Mar. 7, - Aug. 15 1944*, *Columbia Presents Corwin July 3 - Aug. 21 1945* and *Two for Everybody, Everywhere*. Quartos. [622]pp., [190]pp., and [142]pp. Cloth boards with gilt spine lettering and one with a gilt spine label. Overall near fine with a bit of rubbing; the largest volume (*Columbia Presents ...1944*) has some additional spotting on the front board and the first story was at some time in the past neatly removed and then reattached with contemporary tape, which remains remarkably secure.

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

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

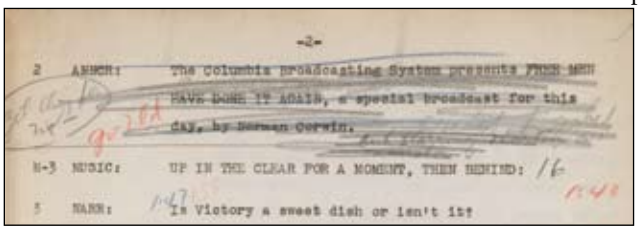


The 58-page typescript for "On a Note of Triumph" is bound into the volume curiously titled, *Two for Everybody, Everywhere*. Corwin had first been approached to produce a show to commemorate the end of fighting in Europe during the fall of 1944 but made little progress until reading Walt Whitman's poem,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

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

The typescript for "On a Note of Triumph" is chocked full of corrections with not a single page devoid of edits or additions.

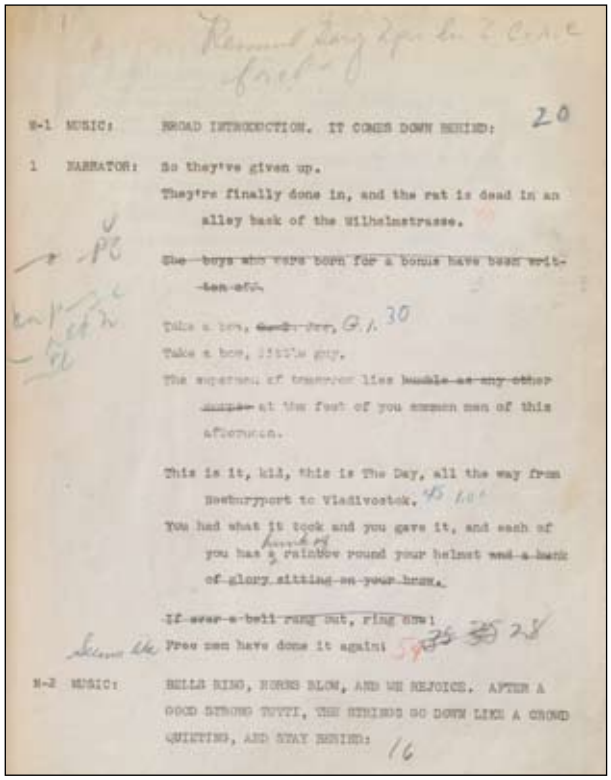
Among the most interesting changes are various lines from the famous opening that have been deleted, as well as sizable portions of the final prayer not included in the broadcast, with some parts incorporated into the final text of the book and others never published. Also notable are mistaken references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


-2-

2 ANNCR: The Columbia Broadcasting System presents FREE MEN HAVE DONE IT AGAIN, a special broadcast for this day, by Norman Corwin.

N-3 MUSIC: UP IN THE CLEAR FOR A MOMENT, THEN BEHIND:

3 NANN: Is victory a sweet dish or isn't it?


N-1 MUSIC: BROAD INTRODUCTION. IT COMES DOWN BEHIND:

1 NARRATOR: So they've given up.
They're finally done in, and the rat is dead in an alley back of the Wilhelmstrasse.

The boys who were born for a bonus have been written off.

Take a bow, [illegible], G.I.

Take a bow, little guy.

The superman of tomorrow lies [illegible] at the feet of you common men of this afternoon.

This is it, kid, this is The Day, all the way from Newburyport to Vladivostok.

You had what it took and you gave it, and each of you has a rainbow round your helmet and a bank of glory sitting on your brow.

If ever a bell rung out, ring now!
Free men have done it again!

N-2 MUSIC: BELLS RING, HORNS BLOW, AND WE REJOICE. AFTER A GOOD STRONG TUTTI, THE STRINGS GO DOWN LIKE A GROUND QUIETING, AND STAY BEHIND:

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

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

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

An exceptional collection of typescripts from the golden age of radio, including one of the greatest radio programs ever produced, by the premiere writer, director, and producer of an historic era in American broadcasting. [BTC #196398]

Details:

Two for Everybody, Everywhere:

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

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

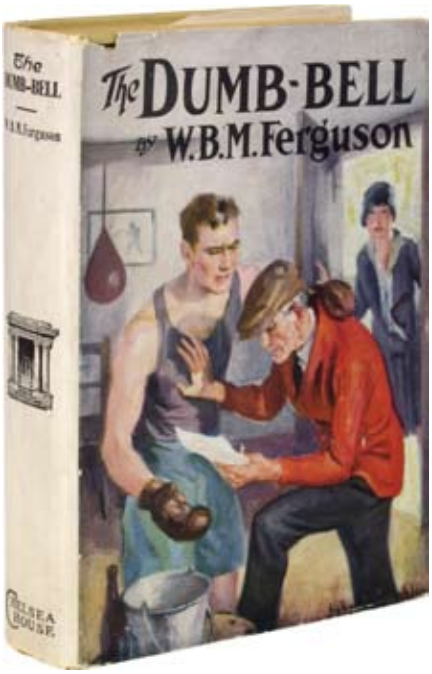
3. "Movie Primer." 35pp.
4. "The Long Name None Could Spell." 27pp. Includes a pencil note at the top of the first page: "Miss Lou Sawyer c/o N. Corwin 17 Flr."
5. "The Lonesome Train." 11pp. Starring Raymond Massey and Burl Ives.
6. "Savage Encounter." 30pp.
7. "The Odyssey of Runyon Jones." 32pp. No corrections.
8. "You Can Dream, Inc." 29pp. With Corwin's handwritten name on the first page of the story.
9. "Untitled." 21pp. Starring Frederic March.
10. "Dorie Got a Medal." 16pp.
11. "The Cliché Expert." 39pp. Few corrections.
12. "Cromer." 30pp.
13. "New York – A Tapestry for Radio." 23pp. Few corrections.
14. "Tel Aviv." 33pp. With many rewritten passages in pencil in Corwin's hand.
15. "Untitled." 26pp. Rebroadcast script, few corrections.
16. "An American Trilogy – Sandburg." 31pp. Starring Charles Laughton.
17. "[An American Trilogy –] Thomas Wolf." 19pp. Starring Laughton.
18. "[An American Trilogy –] Walt Whitman." 25pp. Starring Laughton.
19. "Home for the Fourth." 28pp. With various types of pages; mechanically reproduced, mimeograph, and several blank CBS expense report forms.
20. "The Moat Farm Murders." 32pp. Starring Laughton.
21. "El Capitan and the Corporal." 34pp.
22. "Pitch to Reluctant Buyers." 29pp. An adaptation by Jerome Lawrence and Robert E. Lee several years before their most famous collaborations, *Inherit the Wind* and *Auntie Mame.*
23. "A Very Fine Type Girl." 38pp.
24. "There Will Be Time Later." 34pp.

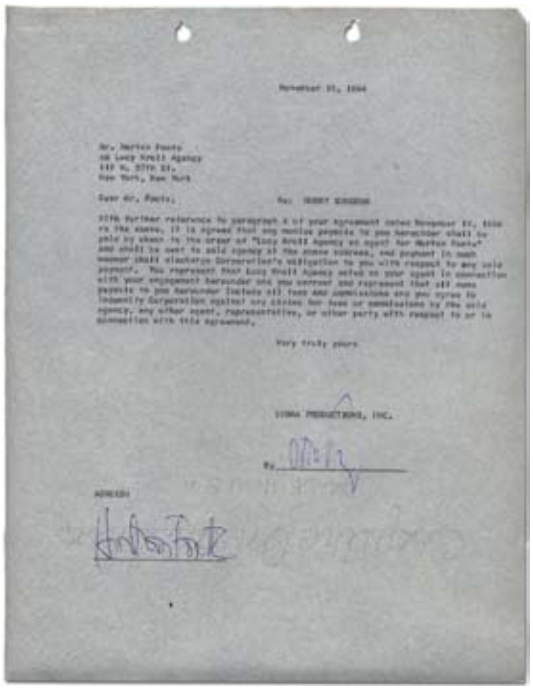
Columbia Presents Corwin July 3 - Aug. 21 1945:

25. "Unity Fair." 23pp. Starring Groucho Marx.
26. "Daybreak." 22pp. Originally broadcast as "The Pilot" in the 1941 program *26 By Corwin*.
27. "The Undecided Molecule." 36pp.
28. "New York – A Tapestry for Radio." 24pp. A rebroadcast of the show from the previous season with Orson Welles as the new narrator.
29. "A Walk with Nick." 31pp.
30. "Savage Encounter." 22pp. A rebroadcast of the show from the previous season with Glenn Ford.
31. "Gumpert." 32pp. Starring Laughton.

16 **(Boxing Fiction). W.B.M. FERGUSON**
The Dumb-Bell. New York: Chelsea House (1927).

First edition. Fine in fine dustwrapper with a small chip on the front panel. Shy, modest, and scholarly boxing champ resists temptations to cash in on his fame. A lovely copy. [BTC #84682]





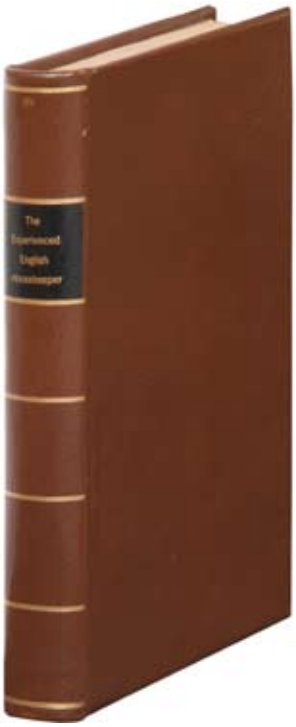
17 **Horton FOOTE and Otto PREMINGER**
Typed Contract Signed.

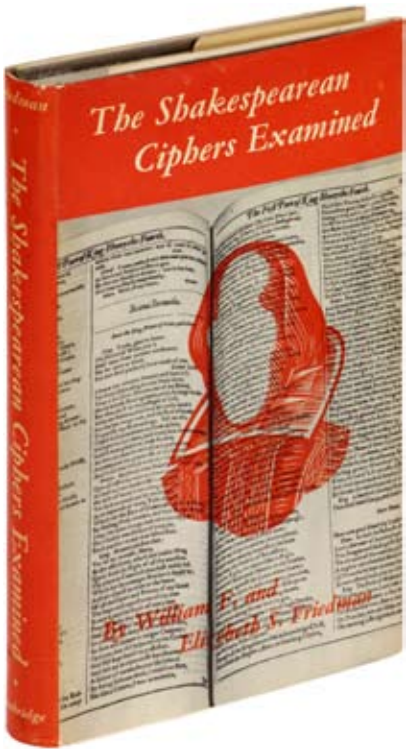
Single page carbon leaf dated 18 November 1964, **Signed** by both Horton Foote and Otto Preminger. The contract concerns Foote's payments for the screenplay of the film *Hurry Sundown*, indicating that they go directly to his agents at the Lucy Kroll Agency. [BTC #293734]

18 **(Cuisine). Elizabeth RAFFALD**
The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. Written Purely from Practice; Dedicated to the Hon. Lady Elizabeth Warburton, Whom the Author lately served as Housekeeper. Consisting of Several Hundred Original Receipts, most of which never appeared in print. London: T. Wilson and R. Spence, Printers 1808.

New Edition. Octavo. 397pp., frontispiece portrait, one folding plate. Bound in modern period-style leather with leather label gilt. A little foxing in the text, else fine. [BTC #343213]


THE EXPERIENCED
English Housekeeper,
FOR THE USE AND EASE OF
Ladies, Housekeepers, Cooks, &c.
Written purely from PRACTICE;
DEDICATED TO THE
Hon. Lady ELIZABETH WARBURTON,
Whom the Author lately served as Housekeeper.
By ELIZABETH RAFFALD.
A NEW EDITION.
London:





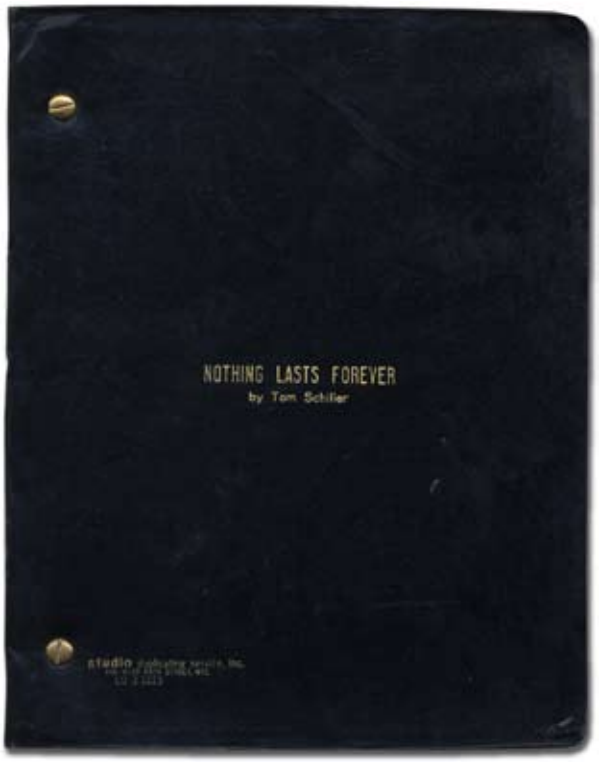
19 **(Cryptography). William F. and Elizabeth S. FRIEDMAN**
The Shakespearean Ciphers Examined: An Analysis of Cryptographic Systems Used as Evidence That Some Author Other Than William Shakespeare Wrote the Plays Commonly Attributed to Him. Cambridge: University Press 1957.

First edition. Owner's name front pastedown and a little rubbing on the boards else near fine in fine dustwrapper. **Signed** by both of the authors. The Friedmans were cryptographers instrumental in breaking the Japanese naval code during WWII. [BTC #375328]

The Lost Bill Murray Film!

20 **(Film). Tom SCHILLER**

[Screenplay]: Nothing Lasts Forever. New York: Metro-Goldwyn-Mayer / Broadway Pictures 1982.



This film is about a young man named Adam Beckett, who just wants to be an artist -- and the labyrinth of adventure and romance he experiences in eventually becoming one.

Screenplay. Quarto. 70pp. Screwbound in black duplicating service wrappers with gilt lettering. Near fine with some light wear and rubbing to the wrappers. The screenplay for the unreleased cult film by Tom Schiller, an original *Saturday Night Live* writer responsible for many of its early taped segments, including "Java Junkie" and "Don't Look Back in Anger" (notable for an aged John Belushi as the last surviving *SNL* alumnus dancing on the graves of fellow cast members). This surreal film follows a young artist returning to New York, now run by the Port Authority, and his subsequent recruitment by an underground tramp community that secretly rules the world. The picture starred Zach Galligan as the artist, with appearances by Dan Akroyd, Imogene Coca, Mort Sahl, Eddie Fisher, and Bill Murray in an early film role as a "menacingly-friendly" lunar bus host. According to Schiller, the film was made to get *SNL* producer Lorne Michaels out of an MGM development deal: "I think they thought it was low budget or something to get off the hook of their contract, but I had total freedom. No one was watching hardly and I got to make a personal film with a studio crew." The film was at first accepted for entry at Cannes but a poor test screening and the film's own quirky style, which interspersed black and white stock footage of New York with new color scenes of the underground, ultimately doomed the film's release. Aside from an appearance on late night TV in Europe, the film was not released theatrically or to home video. The film was rediscovered by audiences after Murray insisted it be included in a retrospective of his work, creating a demand for its release on DVD for which MGM has so far not responded. *OCLC* locates no copies. [BTC #142049]



21 **Diane DI PRIMA**

Combination Theatre Poem & Birthday Poem for Ten People.

New York: The Brownstone Press 1965.

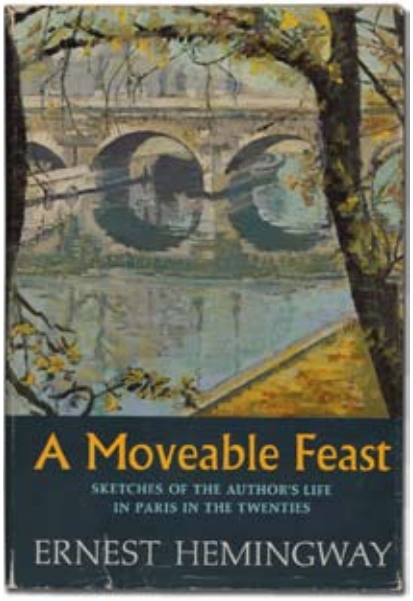
Folio. Four leaves printed rectos only, laid into two-part folder, the outer portion printed. Some slight smudging and spotting, very good or better. Copy number 21 of 100 numbered copies **Signed** by Di Prima. A poem celebrating the birthdays of ten notables: Wallace Berman, Peter Hartman, David Meltzer, Billy Linich, Tina Meltzer, Albert Fine, Larry Ree, Bert Supre, Gerard Malanga, and Charles Stanley. Very scarce. *OCLC* locates 31(!) copies; they are very uncommon in the marketplace. [BTC #374390]

22 Ernest HEMINGWAY

Advance Manual Paramount's "For Whom the Bell Tolls"...Your Entire Campaign. Publicity Advertising Exploitation.
[No place]: Paramount / National Screen Service [1943].



Bradbound wrappers. Printed and mimeographed sheets, similar in format to a screenplay. Light pencil marks in the margins of a couple of pages, about fine. An exhaustive guide to promoting the film with lists of posters and lobby cards available from the distributor, sample radio spots and newspaper ads, methods of generating newspaper publicity, suggestions for promotions, stunts, billboards, etc. Very scarce. [BTC #64887]



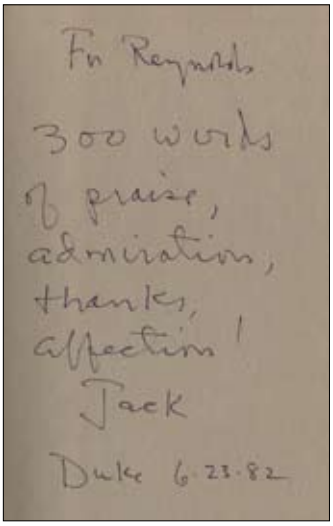
23 Ernest HEMINGWAY

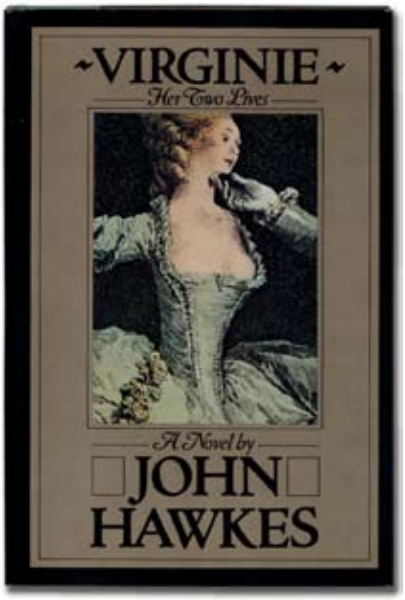
A Moveable Feast: Sketches of the Author's Life in Paris in the Twenties. New York: Charles Scribner's Sons (1964).

First edition. Contemporary gift inscription on the front fly, else fine in a price-clipped, near fine dustwrapper. Vignettes inspired by the author's profound nostalgia for the halcyon days of his early career. A fresh and crisp copy, and uncommon thus. [BTC #375215]

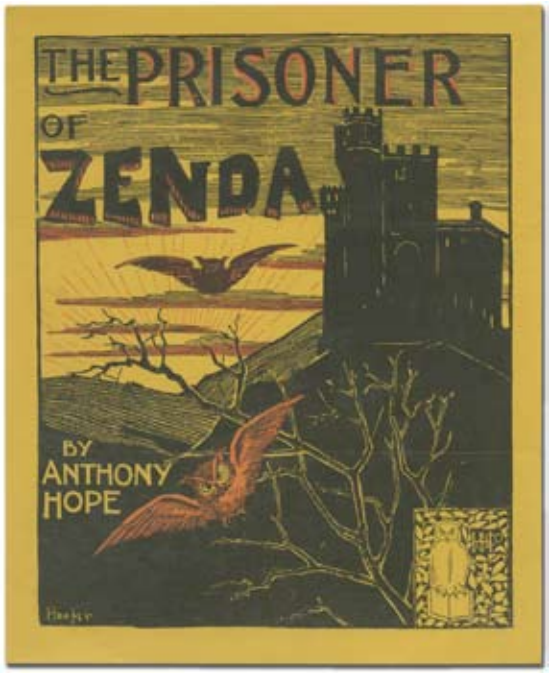
24 John HAWKES

Virginie: Her Two Lives. New York: Harper & Row (1982).





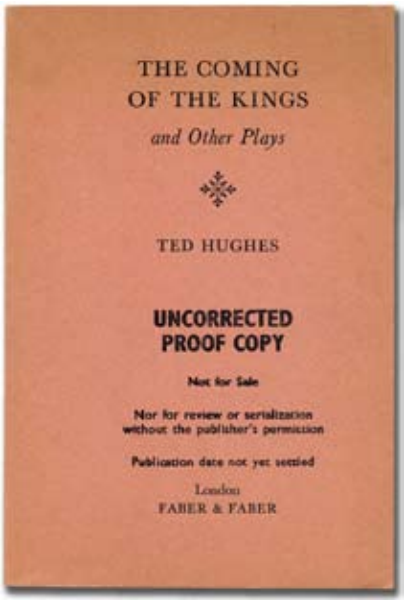
First edition. Fine in fine dustwrapper but for a very short tear on the rear panel. Warmly **Inscribed** by the author to Reynolds Price: "For Reynolds, 300 words of praise, admiration, thanks, affections! Jack. Duke 6-23-82." A very nice association. [BTC #369708]



25 Anthony HOPE

[Broadside]: The Prisoner of Zenda.
[New York]: HH&Co. [1894].

Small illustrated broadside. Measuring 9" x 11". Printed in black and red on yellow paper. Two old and barely noticeable horizontal folds, else fine. Dry mounted on foamcore. Image of two owls flying towards the viewer with a spooky castle or prison in the background, the art is signed in the print by "Hooper." Holt published the first American edition in 1894, this seems to be contemporary with that date. A striking image. [BTC #375092]



26 Ted HUGHES

The Coming of the Kings and Other Plays. London: Faber and Faber (1970).

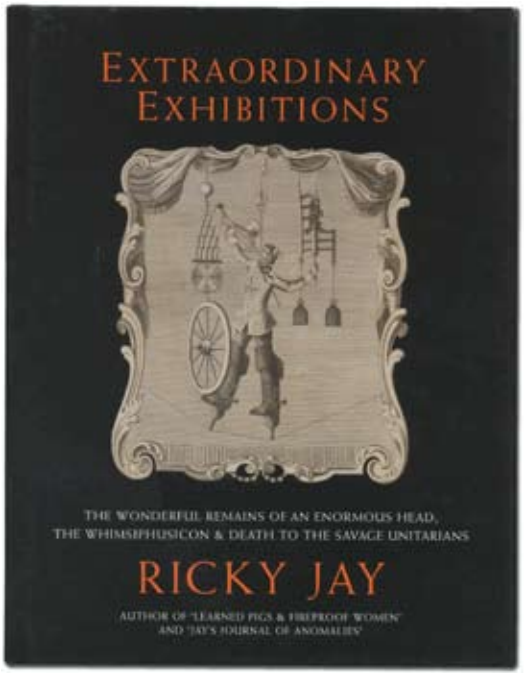
Uncorrected proof. Fine in printed wrappers. [BTC #273929]

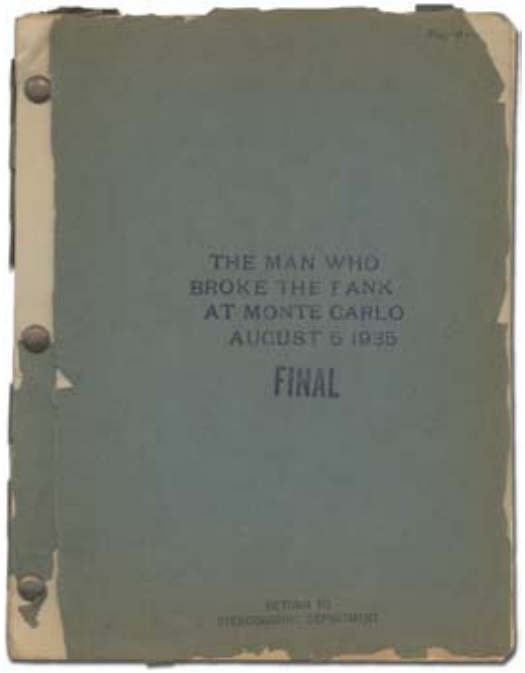
27 Ricky JAY

Extraordinary Exhibitions: The Wonderful Remains of an Enormous Head, the Whimsiphusicon & Death to the Savage Unitarians. New York: Quantuck Lane Press (2005).



First edition. Folio. Illustrated. Fine in fine dustwrapper. Briefly **Inscribed** by the author, actor, and magician: "For Jon, Ricky Jay." [BTC #375295]

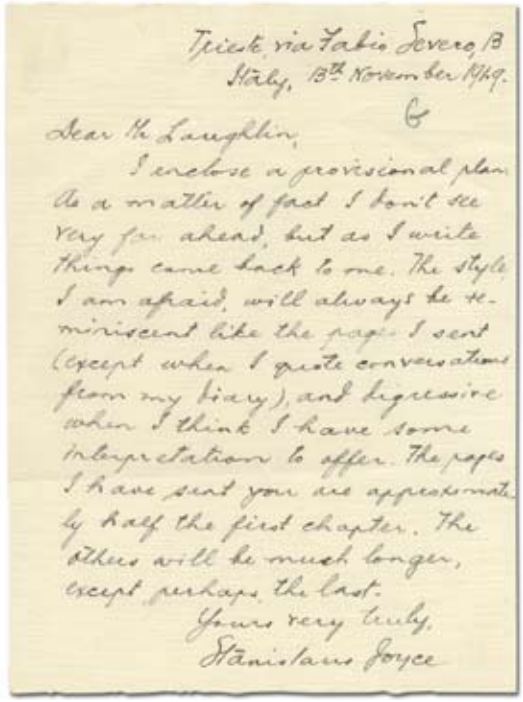




28 Nunnally JOHNSON
(based on the novel by Alice Newton KEITH)

[Screenplay]: The Man Who Broke the Bank at Monte Carlo. [No place: no publisher] August 5, 1935.

Final Screenplay. Mimeographed sheets bradbound in blue wrappers. Front wrap chipped and worn, thus overall good, internally fine. The 1935 film was directed by Stephen Roberts and featured Ronald Colman, Joan Bennett, Colin Clive, and Nigel Bruce. Very scarce. From the Library of Carter Burden. [BTC #81576]


Trieste via Fabio Severo 13
Italy, 13th November 1949.

Dear Mr Laughlin,

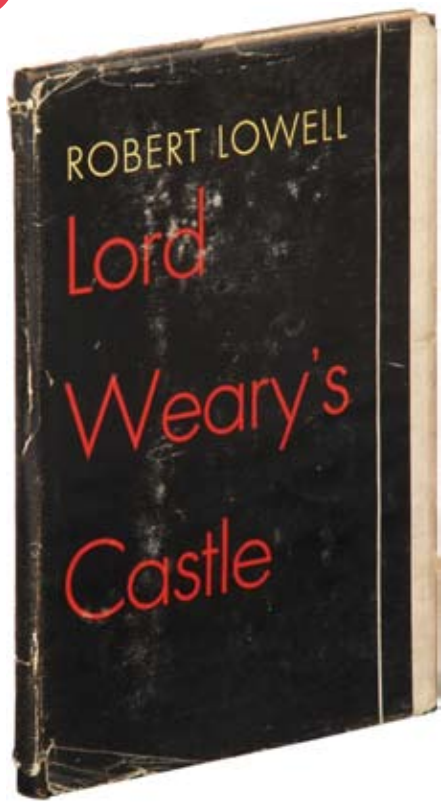
I enclose a provisional plan. As a matter of fact I don't see very far ahead, but as I write things come back to me. The style I am afraid, will always be reminiscent like the pages I sent (except when I quote conversations from my diary), and digressive when I think I have some interpretation to offer. The pages I have sent you are approximately half of the first chapter. The others will be much longer, except perhaps the last.

Yours very truly,
Stanislaus Joyce

29 Stanislaus JOYCE

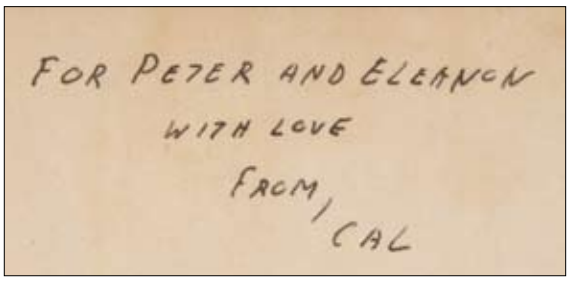
Autograph Letter Signed to James Laughlin.

Octavo. Dated in 1949 from Trieste to publisher James Laughlin of New Directions in Norfolk, Connecticut, enclosing a provisional plan (not present) for a biography of his brother, James Joyce. Accompanied by a carbon of a letter from Laughlin to Joyce, expressing his enthusiasm for the project. Joyce writes: "I enclose a provisional plan. As a matter of fact I don't see very far ahead but as I write things come back to me. The style, I'm afraid, will always be reminiscent like the pages I sent (except when I quote conversations from my diary), and digressive when I think I have some interpretation to offer. The pages I have sent you are approximately half of the first chapter. The others will be much longer, except, perhaps, the last." New Directions did not publish the book, but Viking Press eventually did. [BTC #373850]

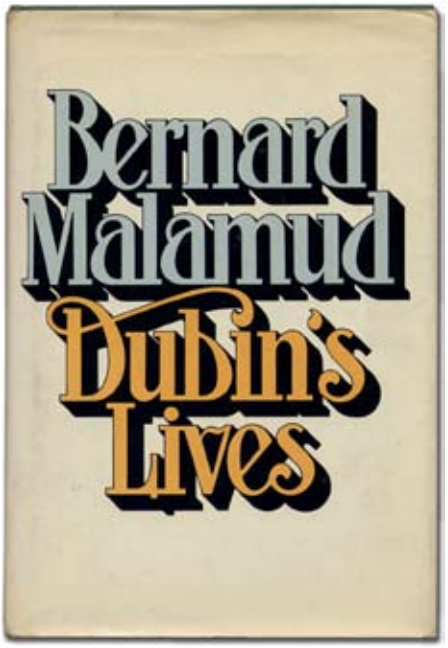


30 Robert LOWELL

Lord Weary's Castle. New York: Harcourt, Brace and Company (1946).



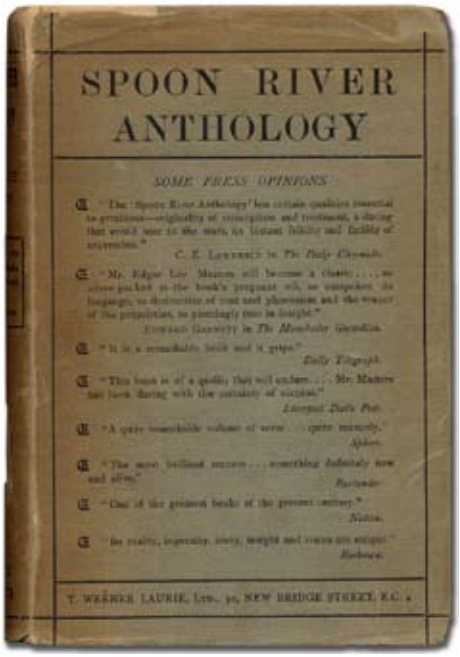
First edition. Endpapers a little foxed, else very near fine in very good dustwrapper with rubbing and modest chipping at the spine ends. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. **Inscribed** by Lowell using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



31 Bernard MALAMUD

Dubin's Lives.
New York: Farrar Straus Giroux (1979).

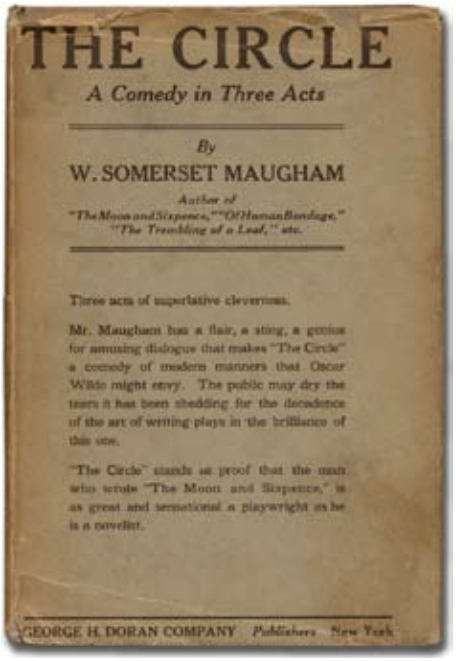
First edition, first state. Fine in near fine dustwrapper with tiny tears and a little age-toning. Malamud's wry take on love and marriage, with page 231 appearing in its first state, with most of the last line of text missing and uncorrected. [BTC #328680]



32 Edgar Lee MASTERS

Spoon River Anthology.
London: T. Werner Laurie, Ltd. [1916].

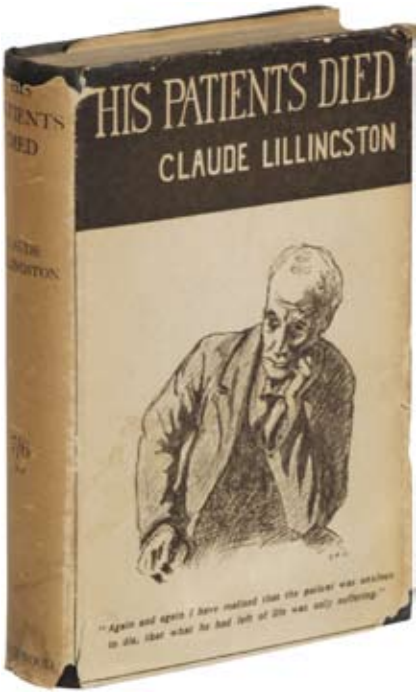
First English edition (from U.S. sheets). Illustrated by Oliver Hereford. Quarter parchment and papercovered boards. Toning on boards, very good in good dustwrapper with the price cut away from the spine, and the spine fold internally strengthened professionally. [BTC #374865]



33 W. Somerset MAUGHAM

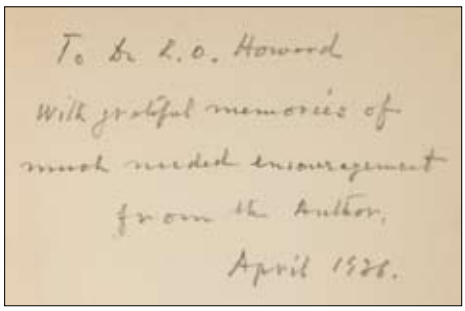
The Circle: A Comedy in Three Acts. New York: George H. Doran (1921).

First American edition. Fine in gray papercovered boards with paper spine labels, in a good, first issue dustwrapper (with brown lettering) with overall toning, several small chips, and a long tear along the rear spine fold. Basis for two films, the 1925 Frank Borzage version, and David Burton's 1930 film, *Strictly Unconventional*. Scarce. [BTC #371450]



34 Claude LILLINGSTON

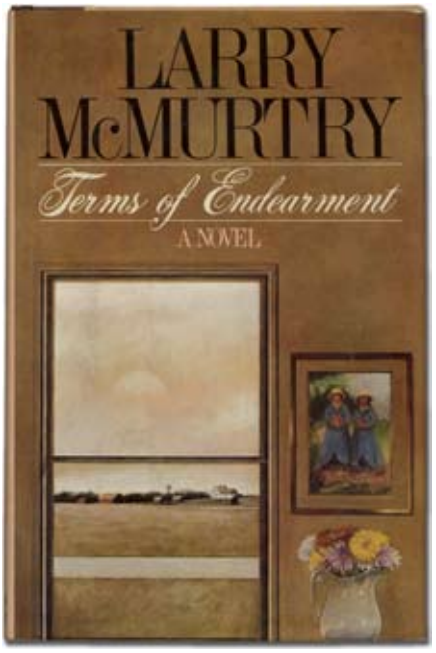
His Patients Died. Edinburgh and London: William Blackwood & Sons Ltd. 1936.



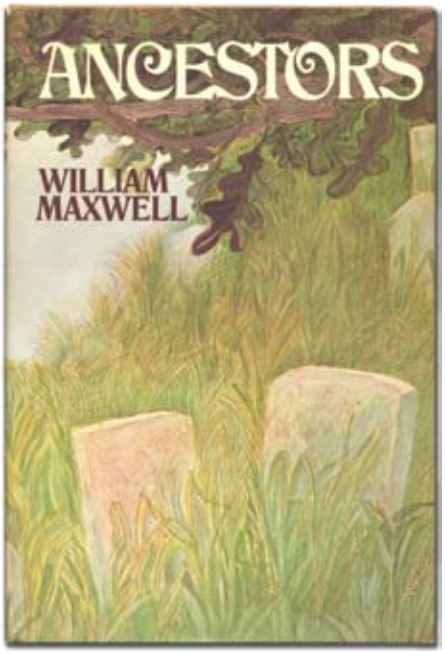
First edition. Slight edgewear, else near fine in near very good dustwrapper with moderate chipping at the extremities. Nicely **Inscribed** by Lillingston: "To Dr. R.O. Howard with grateful memories of much needed encouragement from the Author, April, 1936." A serious novel about a doctor who assists his patients towards the Great Beyond. Very scarce. *OCLC* locates 12 copies; 5 of them in the U.S. One imagines most of them would be without jackets. [BTC #373182]

35 Larry McMURTRY

Terms of Endearment.
New York: Simon and Schuster (1975).



First edition. A bit of the inevitable browning to the page edges else fine in fine dustwrapper with a faint crease on the front flap. First-time director James L. Brooks took home three Academy Awards for his film adaptation (including Best Picture, Best Director, and Best Screenplay Adaptation). Oscars also went to Shirley MacLaine and Jack Nicholson, while Debra Winger and John Lithgow received nominations. A nicer than usual copy. [BTC #375324]



36 William MAXWELL

Ancestors.
New York: Alfred A. Knopf (1971).

First edition. Fine in fine dustwrapper. Advance Review Copy with slip laid in. Novel set in Ohio in 1818. **Inscribed** by Maxwell: "For Jeff Cooper from William Maxwell. I meant to devote six pages to my grandmother's religion and just look what happened!" A nice inscription in a beautiful copy. [BTC #311304]

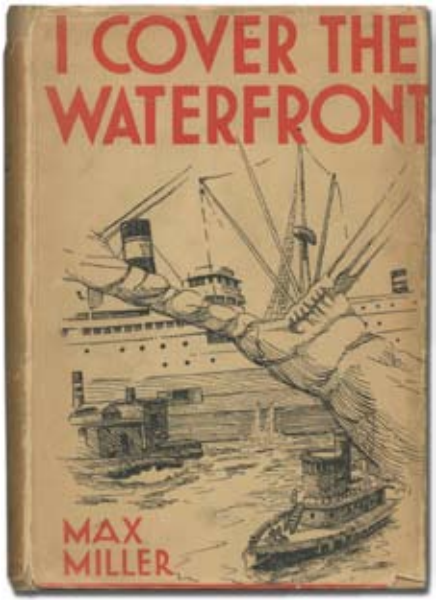


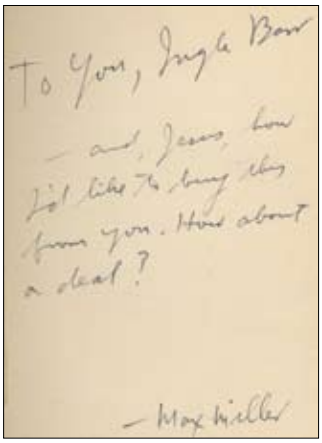
37 George MILBURN

Catalogue. New York: Harcourt, Brace and Company (1936).

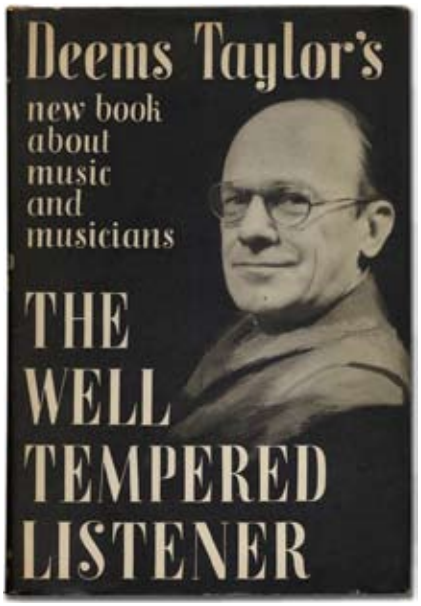
First edition. Light splash on the front board else fine in very near fine dustwrapper with light wear at the crown. Nicely **Inscribed** by the author. Author's first novel, set in a Southwestern town. From the Library of Carter Burden. [BTC #294465]

38 **Max MILLER**
I Cover the Waterfront.
New York: E.P. Dutton and Company, Inc. (1932).



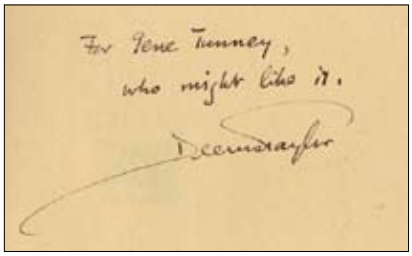


First edition. Front fly lacking, modest soiling on boards, a good or better copy in good dustwrapper with some chipping and toning. Bookplate of noted collector Ingle Barr on front pastedown. **Inscribed** by Miller to Barr, taking into account the apparent scarcity of the book: "To You, Ingle Barr - and, Jesus, how I'd like to buy this from you. How about a deal? Max Miller." Something of a pioneer book of reportage, Miller covered the San Diego waterfront for years. Basis for the James Cruze film featuring Claudette Colbert as the love interest of Ben Lyon, a reporter out to expose smuggling. [BTC #374844]

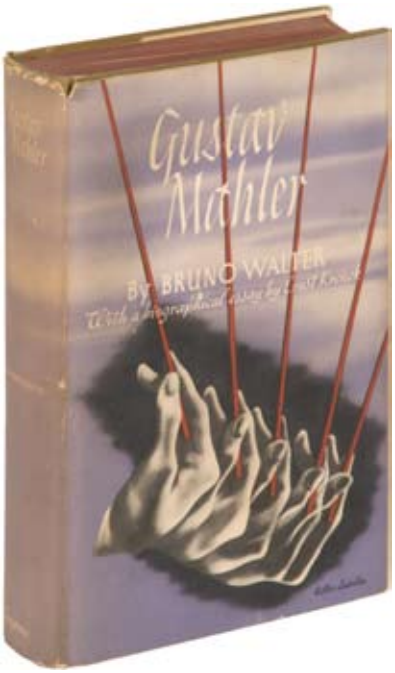


Inscribed to Gene Tunney

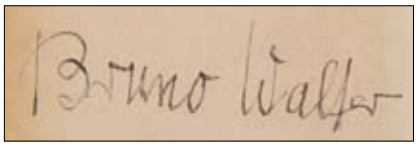
39 **(Music). Deems TAYLOR**
The Well Tempered Listener. New York: Simon and Schuster 1940.



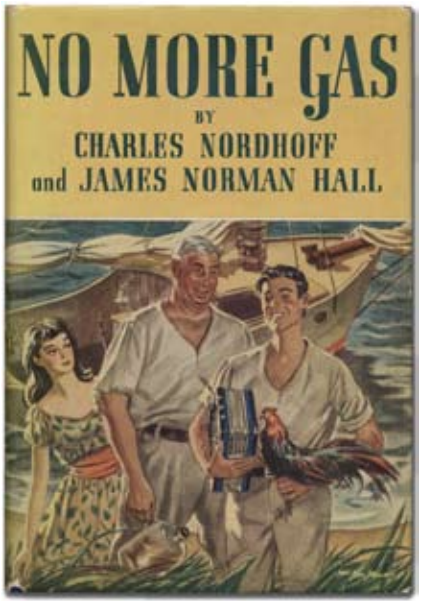
First edition. Some foxing on the boards else near fine in fine dustwrapper with a little age-toning on the rear panel. **Inscribed** by the author to the great boxing champion: "For Gene Tunney, who might like it. Deems Taylor." [BTC #342375]



40 **(Music). Bruno WALTER**
Gustav Mahler.
New York: The Greystone Press (1941).

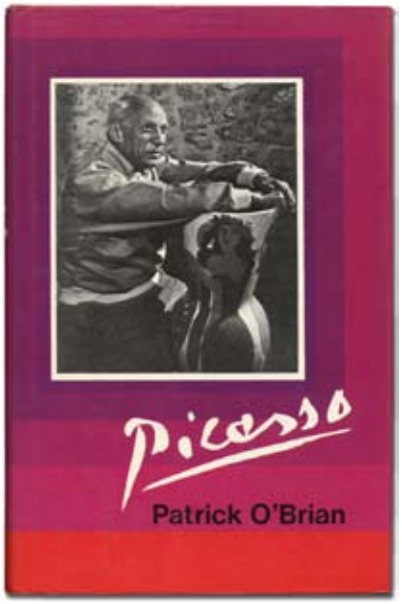


First American edition. Translated by James Galston. With a biographical essay by Ernst Krenek. Offsetting to several pages from clippings, else very good in very good or better dustwrapper designed by Adler-Lubalin. **Signed** by Bruno Walter. [BTC #371858]



41 **Charles NORDHOFF and James Norman HALL**
No More Gas. Boston: Little, Brown and Company 1940.

First edition. Fine in fine dustwrapper with very slight edgewear. Basis for the King Vidor film *The Tuttles of Tahiti* featuring Charles Laughton. Scarce, especially in this condition. [BTC #375335]



42 Patrick O'BRIAN

Pablo Ruiz Picasso: A Biography.
London: Collins 1976.

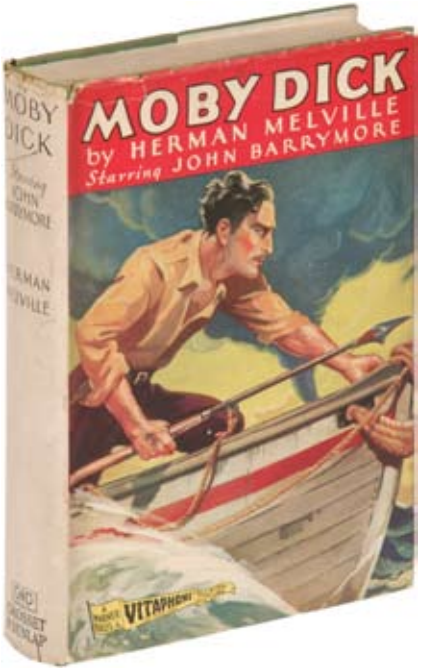
First edition. Fine in fine dustwrapper with a small ink price on the front flap. Biography of the artist by the author of the Aubrey and Maturin series. The jacket spine fades easily and the English, true first edition is uncommon unfaded. [BTC #69528]



43 S.J. PERELMAN

Eastward Ha! New York: Simon and Schuster 1977.

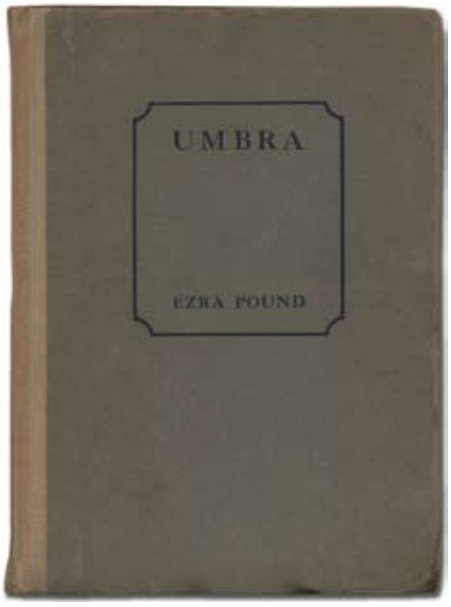
First edition. Fine in fine dustwrapper. **Signed** by the author. A nice copy. [BTC #100217]



44 (Photoplay edition).
Herman MELVILLE

Moby Dick or The White Whale.
New York: Grosset and Dunlap (1925) / [1930].

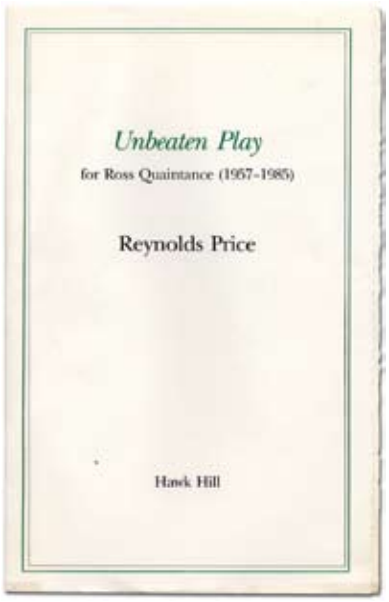
Photoplay edition. Illustrated with scenes from the Vitaphone Production starring John Barrymore. Slight fading on the spine, near fine in near fine dustwrapper with tiny nicks and tears. Endpapers, frontispiece, and seven additional stills from the 1926 film featuring John Barrymore; this version was issued a few years later when the film was re-issued with sound. Scarce, and an especially bright copy. [BTC #371848]



45 Ezra POUND

Umbra: The Early Poems of Ezra Pound.
London: Elkin Mathews 1920.

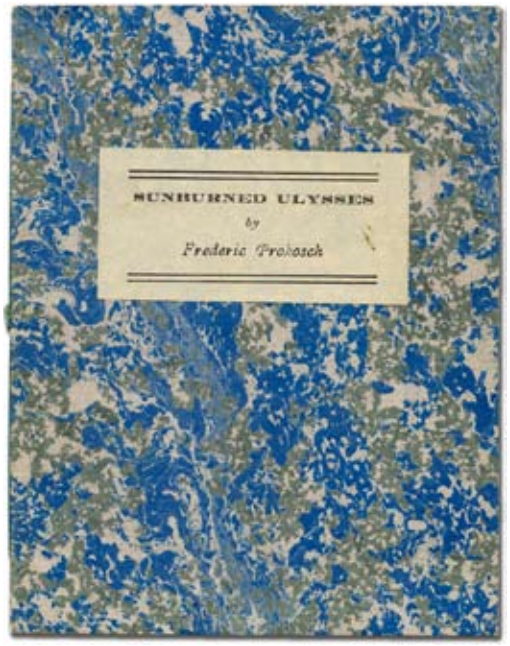
First edition. Quarter cloth and printed paper over boards. Contemporary owner's name, corners a little bumped and worn, bottom of the text block bumped, still a pleasing, very good copy of a cheaply constructed volume. One of 1000 copies. *Gallup* A20. [BTC #306646]



46 Reynolds PRICE

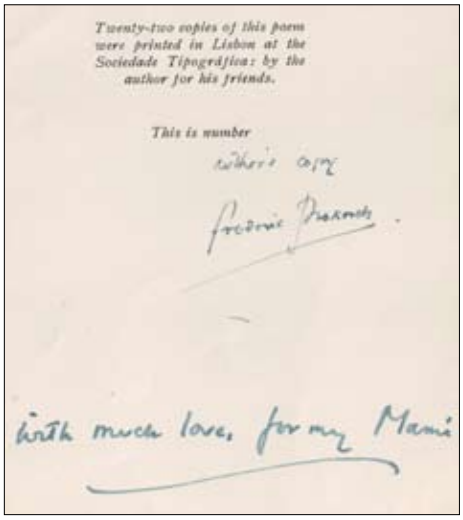
Unbeaten Play for Ross Quaintance (1957-1985). [No place]: Hawk Hill (1987).

First edition. Printed stapled wrappers. Very slight wear, fine. Of a total edition of 75 copies, this is one of only ten copies numbered and **Signed** by the author. This is copy number 9. Rare. [BTC #351548]

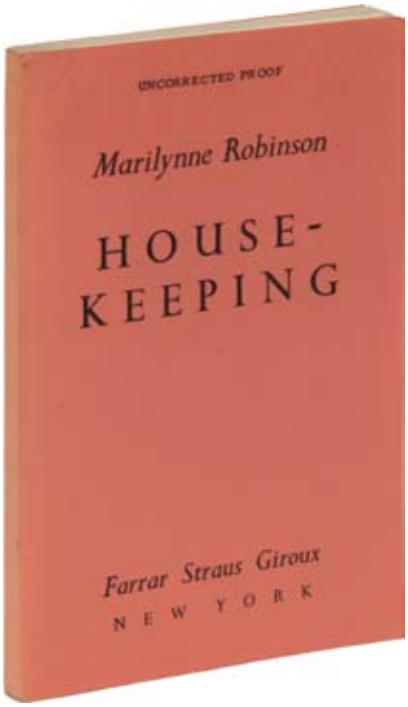


47 Frederic PROKOSCH

Sunburned Ulysses. Lisboa: (Frederic Prokosch) 1941.



First edition. Decorated marbled wrappers with white printed label. 24mo. Fine. Out of a total edition of 22 copies, this copy is unnumbered, and marked in the author's hand as the "Author's Copy," **Signed** by the author, and inscribed by him beneath his signature: "with much love, for my Mami." A brief poem, one of the author's rare "butterfly books." Prokosch was an American novelist of remarkable promise who later fell under a cloud for manufacturing some spurious "rare first editions," which he did while experimenting with the handpress he used to manufacture the butterfly books. Additionally, he reprinted some of the books between 1978-1980, but the provenance of this book, and the owner's notes that accompany the book indicate that it was obtained in the 1950s. His reputation has suffered despite the fact that his books were both a critical and popular success at the time of publication. Rare. Of the 22 copies, *OCLC* locates five copies in institutions. [BTC #278631]



48 Marilynne ROBINSON

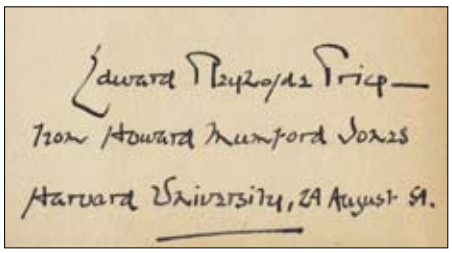
Housekeeping. New York: Farrar Straus Giroux (1980).

Uncorrected Proof. Top corner a trifle bumped, still fine in wrappers. Laid in is a letter from an editor to John Fowles asking for his comments. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #282664]



49 Dante Gabriel ROSSETTI

The House of Life: A Sonnet-Sequence. Cambridge: Harvard University Press 1928.



First edition thus, with an introduction and notes by Paull Franklin Baum. Publisher's cloth. A little darkening in the gutters else very near fine without dustwrapper. **Inscribed** by Howard Mumford Jones to Reynolds Price: "Edward Reynolds Price from Howard Mumford Jones. Harvard University, 24 August 54." An interesting association: Jones was a Pulitzer Prize-winner, had a Professorship of American Studies named after him at Harvard, and while on the faculty of the University of North Carolina, decried the lack of a good bookstore in Chapel Hill and decided to open his own. [BTC #369908]

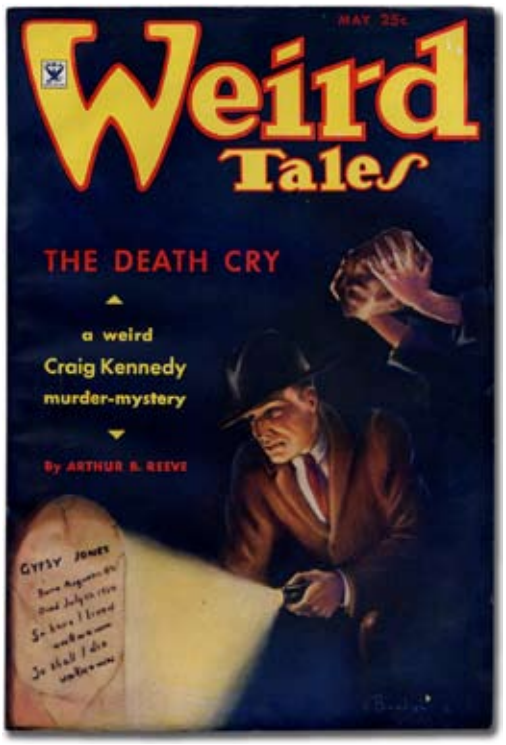


50 **(Science-Fiction).**

Robert E. HOWARD, H.P. LOVECRAFT, et al

[Pulp magazine]: Weird Tales – November 1934.
Indianapolis, Indiana: Popular Fiction Publishing Company 1934.

Magazine. Cover by Margaret Brundage. Octavo. Illustrated paper wrappers. Some modest wear, near fine with white pages. This issue includes the final part of the Robert E. Howard story "The People of the Black Circle," one of his original Conan stories. Also featured is an H.P. Lovecraft story "The Music of Erich Zann" and a cover story by E. Hoffman Price. From the collection of John K. Martin, with his simple, tiny book label on the rear pastedown. Martin founded the Black Sparrow Press and is perhaps best known for providing Charles Bukowski a guaranteed stipend that allowed Bukowski to leave his post office job in order to write. Martin's private collections are renowned for the superior condition of their material. [BTC #373394]

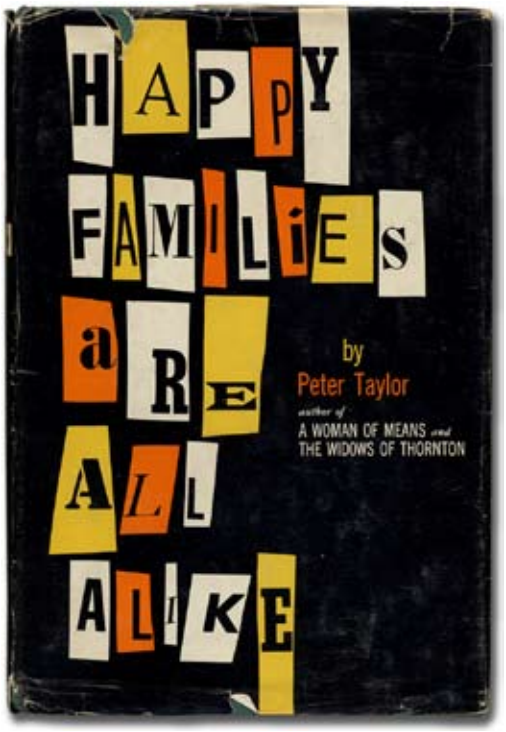


51 **(Science-Fiction).**

Robert E. HOWARD, H.P. LOVECRAFT, Robert BLOCH, et al

[Pulp magazine]: Weird Tales – May 1935.
Indianapolis, Indiana: Popular Fiction Publishing Company 1935.

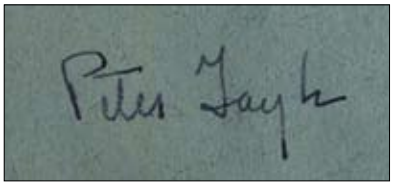
Magazine. Octavo. Illustrated paper wrappers. Fine with absolutely no sunning along the spine. A stunning, as new copy. This issue features the first part of what is considered one of the best of the original Robert E. Howard Conan stories, "Beyond the Black River." Also included is one of Robert Bloch's first professionally published short stories, "The Secret in the Tomb," as well as the H.P. Lovecraft story, "Facts Concerning the Late Arthur Jermyn and his Family." From the collection of John K. Martin (*see above*), with his simple, tiny book label on the rear pastedown. [BTC #373424]



Author's Copy

52 **Peter TAYLOR**

Happy Families Are All Alike: A Collection of Stories. New York: McDowell, Obolensky (1959).

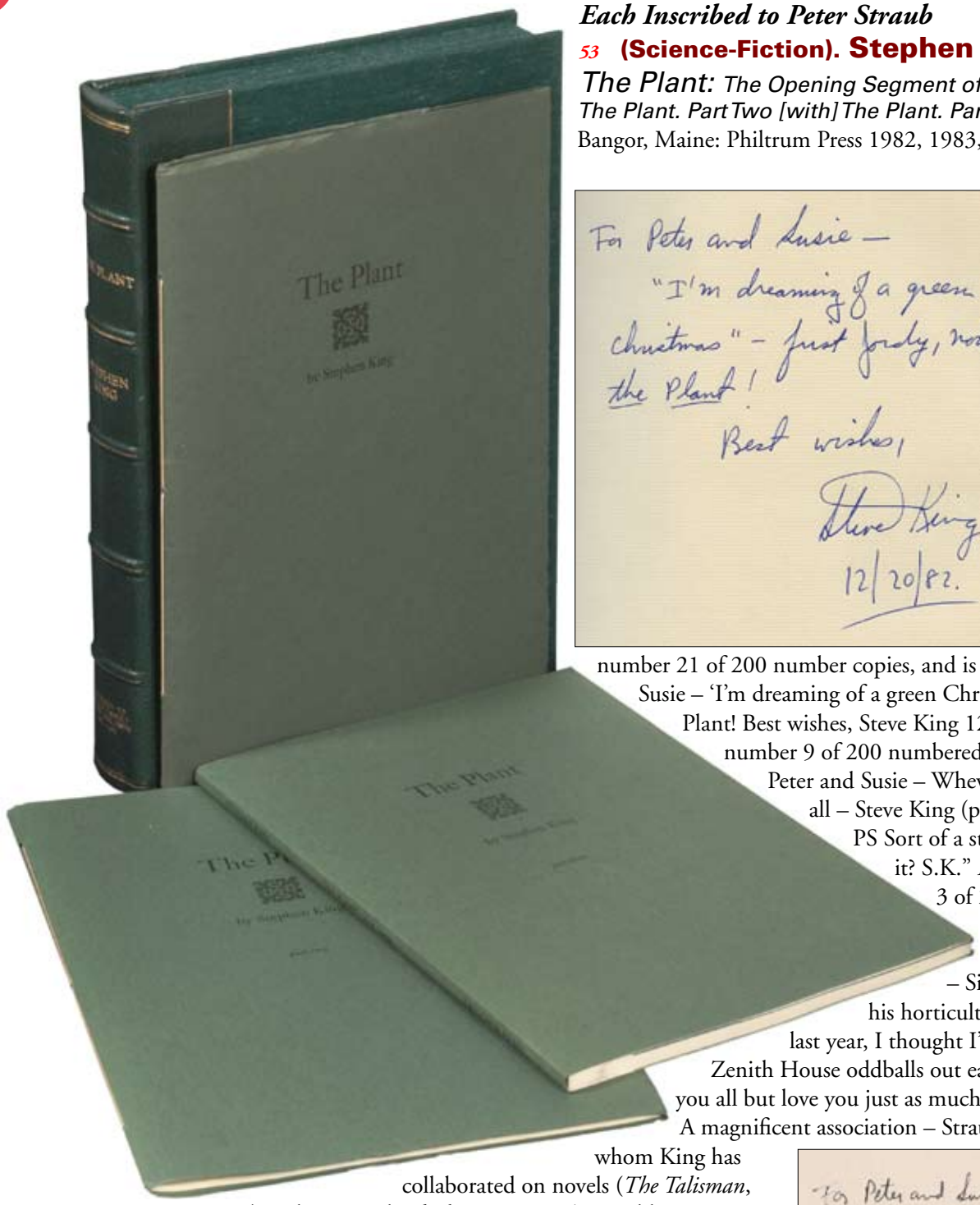


First edition. Faint spotting on the boards, else near fine in very good dustwrapper with small chips and tears. This copy is from the Pulitzer Prize-winning author's own home library, with his ownership **Signature**. An important collection of short stories. [BTC #362533]

Each Inscribed to Peter Straub

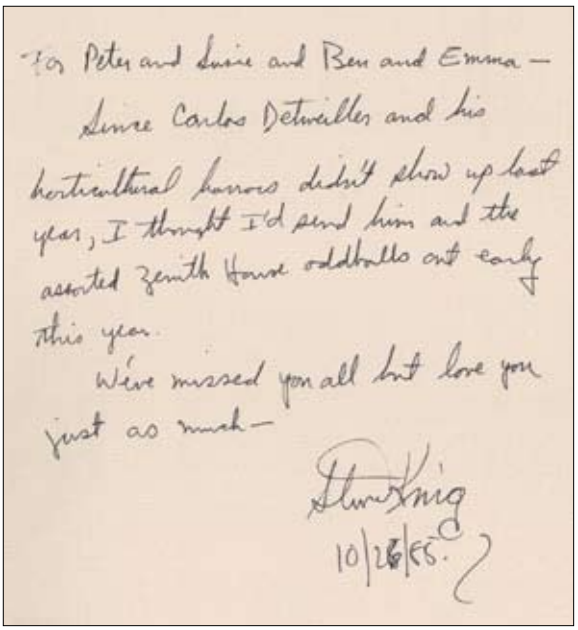
53 (Science-Fiction). Stephen KING

The Plant: The Opening Segment of an Ongoing Work [with] The Plant. Part Two [with] The Plant. Part Three [Three volumes]. Bangor, Maine: Philtrum Press 1982, 1983, 1985.



For Peter and Susie –
"I'm dreaming of a green
Christmas" – just Jordy, now
the Plant!
Best wishes,
Steve King
12/20/82.

First editions. Three volumes. Octavos. First two volumes are string-tied, the third volume is perfectbound into attached dustwrapper, all as issued. All three volumes are fine, and housed in a custom quarter morocco clamshell case. Each was printed at the Stinehour Press. Each volume is **Inscribed** by King to fellow horror author Peter Straub. *The Plant* is copy number 21 of 200 number copies, and is **Inscribed**: "For Peter and Susie – 'I'm dreaming of a green Christmas' – first Jordy, now The Plant! Best wishes, Steve King 12/20/82." *Part Two* is copy number 9 of 200 numbered copies and is **Inscribed**: "For Peter and Susie – Whew! What a year! We love you all – Steve King (plus Tabby & kids) 12/8/83. PS Sort of a strange Christmas card, isn't it? S.K." *Part Three* is copy number 3 of 200 numbered copies and is **Inscribed**: "For Peter and Susie and Ben and Emma – Since Carlos Detweiller and his horticultural horrors didn't show up last year, I thought I'd send him and the assorted Zenith House oddballs out early this year. We've missed you all but love you just as much – Steve King. 10/28/85." A magnificent association – Straub is the only author with whom King has collaborated on novels (*The Talisman*, 1984, and its sequel, *Black House*, 2001). In addition, it is worth noting that *The Plant* was begun by King at Straub's house in Westport, on the second day of their collaboration on *The Talisman*. Straub had given King a 500-page bound journal or record book, and he began *The Plant* in that. King issued the (still incomplete novel) in these three chapbooks, and then later experimented with alternative, non-print methods of distribution. In 2000, these were issued electronically, along with parts 4-6, making the incomplete novel among the world's first e-books, and possibly the first e-book written for, and purchased and read by, a mass audience. Out-of-series printer's proofs of various parts of *The Plant* seem to appear on the market, but genuine presentation copies of all three of the existing parts are rare – especially with such a significant association. [BTC #371537]

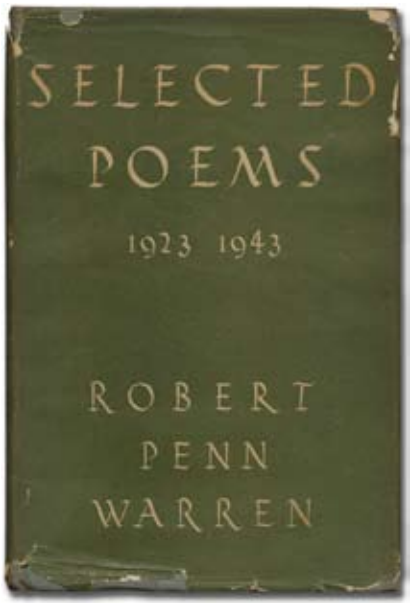

For Peter and Susie and Ben and Emma –
Since Carlos Detweiller and his
horticultural horrors didn't show up last
year, I thought I'd send him and the
assorted Zenith House oddballs out early
this year.
We've missed you all but love you
just as much –
Steve King
10/28/85.

54 Kurt VONNEGUT, Jr.

[Signed Photocopied Manuscript]: ***Breakfast of Champions.*** New York: Donald C. Farber (1973).

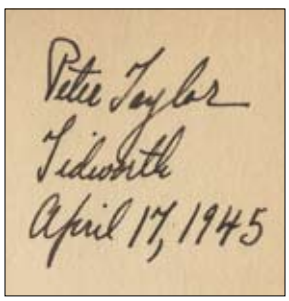


Photocopied manuscript. Consisting of 360 loose sheets and two sets of stapled sheets of three and six pages. All slightly toned, else fine in a worn typewriter paper box. The photocopied manuscript of Vonnegut's first draft of his self-illustrated novel, with its original ending and photocopied changes, along with the edited six-page preface and three-page published ending. **Inscribed** on the first sheet by Vonnegut, and additionally **Signed** at the start of Chapter One. The manuscript shows numerous differences from the published text and drawings, with several of the author's illustrations later omitted, many redrawn for publication, and a few bearing placeholders ("insert Christmas card"). One of the most noticeable changes is a large demon head drawing in this manuscript, which in the final published book was reduced to an illustration within another illustration, on the back of a biker jacket. Another notable illustration change is a large drawing of a worm on a hook, later omitted entirely, and with accompanying changes to the text in which it was referred. Regarding the two endings, Vonnegut later commented that he was having each chapter delivered by courier to his publisher's office around the corner from his townhouse. After the last chapter was delivered the courier, who had read the manuscript with each installment, returned to tell him the last chapter did not feel right. Vonnegut agreed and rewrote the ending. So it goes… [BTC #348554]

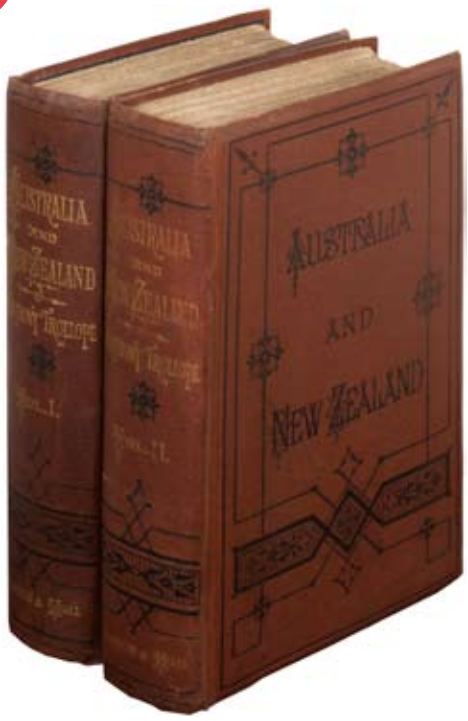


55 Robert Penn WARREN

Selected Poems *1923-1943.* New York: Harcourt, Brace and Company (1944).



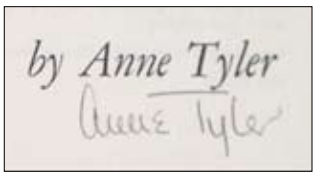
First edition. Slight age-toning on the boards, very good or better in a lightly chipped, good dustwrapper. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor, with Peter Taylor's relatively early ownership Signature: "Peter Taylor, Tidworth, April 17, 1945." Taylor was stationed at Camp Tidworth in England during the war. [BTC #356014]



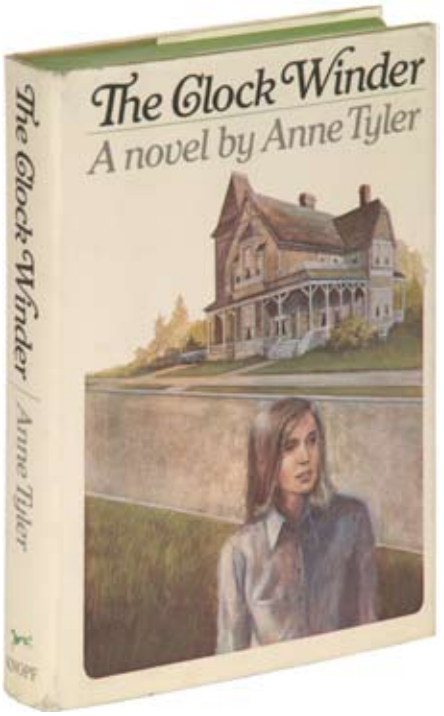
56 Anthony TROLLOPE
Australia and New Zealand. London: Chapman and Hall 1873.

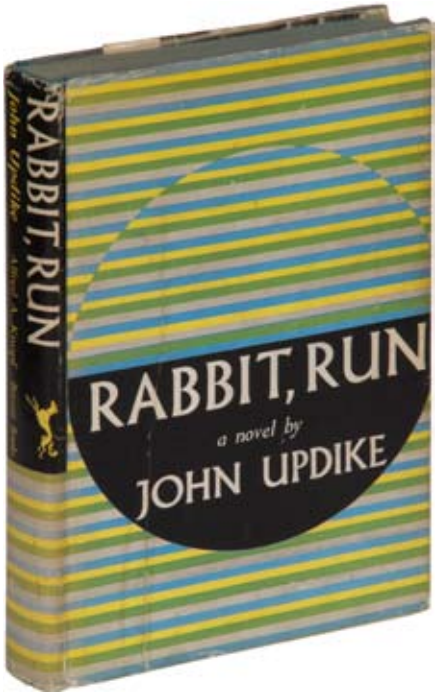
First edition. Two volumes. Tall octavos. 553; 516pp. Folding maps. Publisher's reddish-brown cloth stamped in black and gilt. Volume one carefully rebacked, some small tears on the folding maps, modest edgewear on the boards, a solid, very good set. With the bookplate of (presumably Charles Sidney) Buxton in each volume. [BTC #374684]

57 Anne TYLER
The Clock Winder.
New York: Alfred A. Knopf 1972.



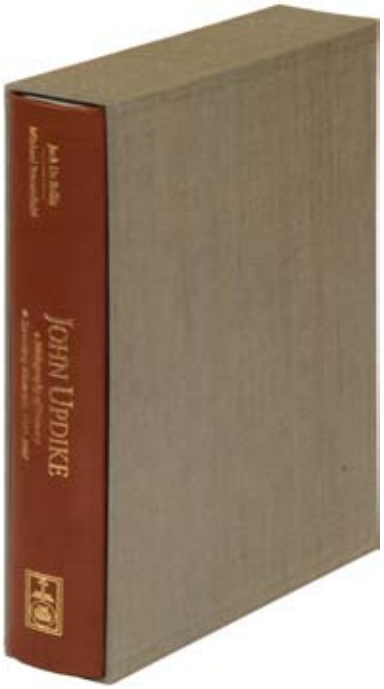
First edition. Stain on the front board else near fine in a lovely fine dustwrapper with the slightest smudging on the rear panel. **Signed** by the author. The author's fourth book, which many consider her scarcest. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #282594]





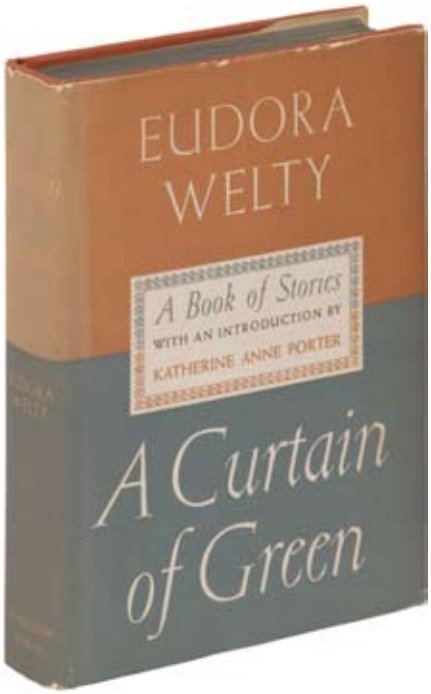
58 John UPDIKE
Rabbit, Run. New York: Alfred A. Knopf 1960.

First edition. Fine in a very good, first issue dustwrapper with some short tears and modest overall wear. A nice, presentable copy of a key title, the first book in the Rabbit tetralogy, and probably the author's most sought after title. [BTC #108573]



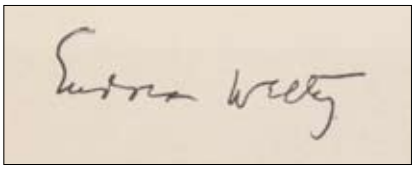
59 (John UPDIKE). Jack De BELLIS and Michael BROOMFIELD
John Updike: A Bibliography of Primary and Secondary Materials.
New Castle, Delaware: Oak Knoll Press 2007.

First edition. Foreword by John Updike. Quarto. Quarter brown leather gilt and linen cloth-covered boards, with a matching linen cloth slipcase, with compact disc at the rear containing two electronic supplemental volumes. A fine, as new copy. One of 125 numbered copies **Signed** by John Updike. An immense, profusely detailed bibliography of primary and secondary works by John Updike, with a section of photographs of all his principal volumes, broadsides, etc. A superb bibliographical achievement, a gorgeous finely bound production, and a much-needed resource documenting one of the greatest and most prolific writers of our time. Published at $550. [BTC #309467]



60 Eudora WELTY

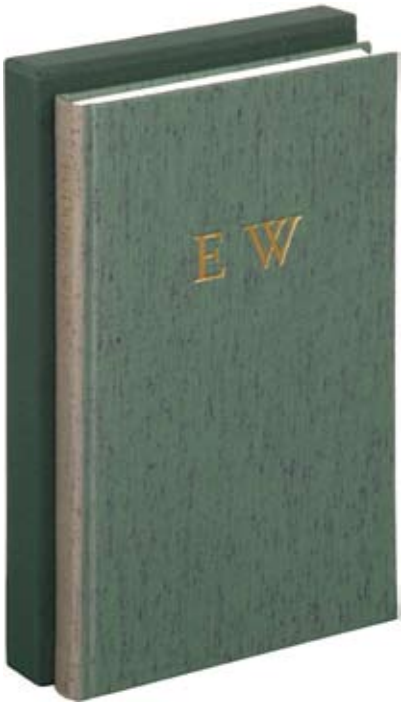
A Curtain of Green. Garden City: Doubleday 1941.



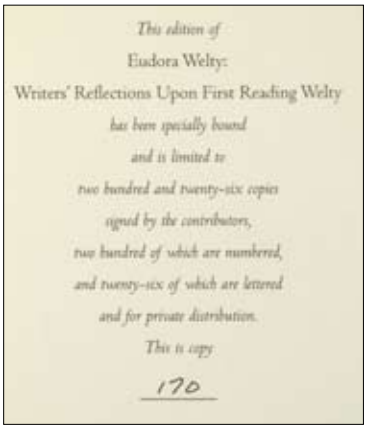
First edition. Introduction by Katherine Anne Porter. Fine in a modestly spine-faded, else near fine dustwrapper with a tiny nick. **Signed** by the author. Tight and square, a nice copy of the author's first book. [BTC #364646]

61 (Eudora WELTY). Fred CHAPPELL, Ellen GILCHRIST, Barry HANNAH, William MAXWELL, Willie MORRIS, Alice MUNRO, Reynolds PRICE, Elizabeth SPENCER, Richard WILBUR, et al

Eudora Welty: Writers' Reflections Upon First Reading Welty. Athens, Georgia: Hill Street Press (1999).



First edition. Octavo. Full silk over boards gilt. Spine very subtly sunned else fine in fine slipcase. Copy number 170 of 200 numbered copies **Signed** by all 23 contributors: Chappell, Gilchrist, Hannah, Maxwell, Morris, Munro, Price, Spencer, and Wilbur, as well as by Pearl Amelia McHaney, Richard Bausch, Doris Betts, Ellen Douglas, Tony Early, Clyde Edgerton, George Garrett, Anthony Grooms, Mary Hood, Greg Johnson, Danièlle Pitavy-Souques, Louis D. Rubin, Jr., Lee Smith, and William Jay Smith. Tribute volume prepared for Welty's 90th birthday. [BTC #369403]


This edition of
Eudora Welty:
Writers' Reflections Upon First Reading Welty
has been specially bound
and is limited to
two hundred and twenty-six copies
signed by the contributors,
two hundred of which are numbered,
and twenty-six of which are lettered
and for private distribution.
This is copy
170



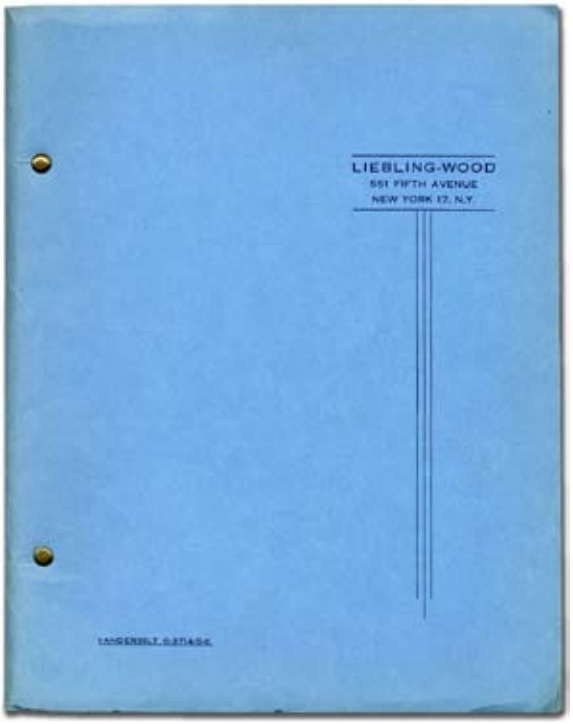
62 Jonathan WILLIAMS

Red/Gray.

Black Mountain College, N.C.: Jargon 1952.

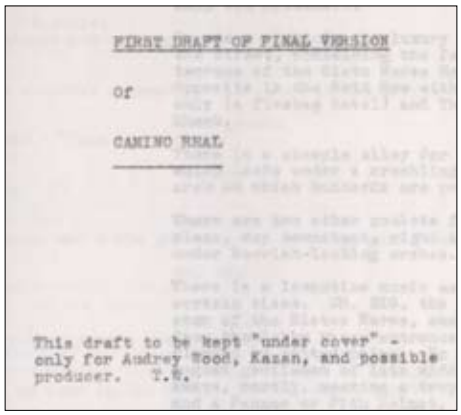


First edition. With four half-tones of drawings, and a statement by Paul Ellsworth. Folio sheet, folded to make twelve pages, tipped into (and now detached from, as always) glossy white pictorial wrappers. Glue residue stain (as always from the dried out adhesive), and the images are detached (as always) but present, else fine. Limited to 100 unnumbered copies. Issued as *Jargon 3*. [BTC #371506]



63 Tennessee WILLIAMS

[Typescript]: First Draft of Final Version of Camino Real. [1952].


FIRST DRAFT OF FINAL VERSION

of

CAMINO REAL

This draft to be kept "under cover" - only for Audrey Wood, Kazan, and possible producer. T.W.

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

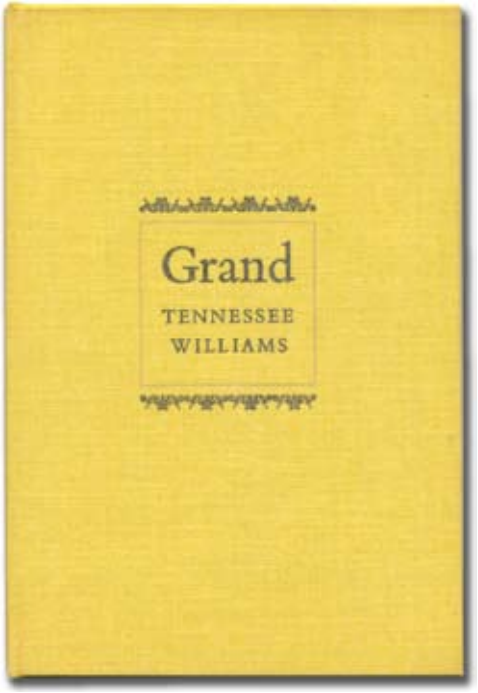
Some key differences indicate this draft was written prior to a November 17, 1952 letter from Kazan to Williams outlining his thoughts on the play but before any changes were made by Williams. This copy includes the characters Mr. Big and Miss Small but not any of the additional lines created for the Kilroy character, as suggested by Kazan and played by Eli Wallach, or Esmeralda's prayer in the final scene that sums up the play's message and showcases Williams at his most poetic. Unfortunately, none of these changes worked because the play received some of the worst reviews of Williams's career. One of the harshest comments came from *New York Herald Tribune* theater critic Walter Kerr who said "Williams is our greatest playwright and this is his worst play." Needless to say, the play did not do well, running for only eight weeks and 60 performances. A revival was produced in 1970 by director Jules Irving with Al Pacino, Jessica Tandy, and Susan Tyrrell with similar results. [BTC #344528]

64 Tennessee WILLIAMS

The Night of the Iguana. New York: New Directions 1962.

First edition. Fine in fine dustwrapper with a trace of wear at the extremities. Basis for the 1964 film directed by John Huston featuring Richard Burton, Ava Gardner, and Deborah Kerr. A bright and lovely copy. [BTC #297842]

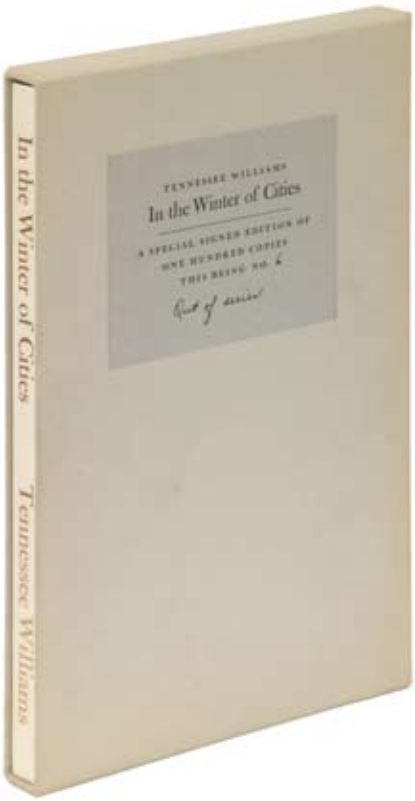




65 Tennessee WILLIAMS

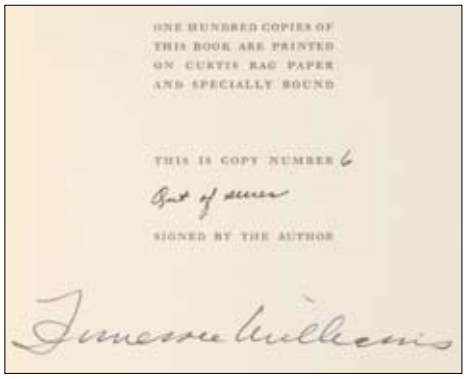
Grand. New York: House of Books 1964.

First edition. Fine in fine original unprinted glassine dustwrapper (not shown in illustration). Copy number 12 of 300 numbered copies **Signed** by the author. Scarce. [BTC #100981]



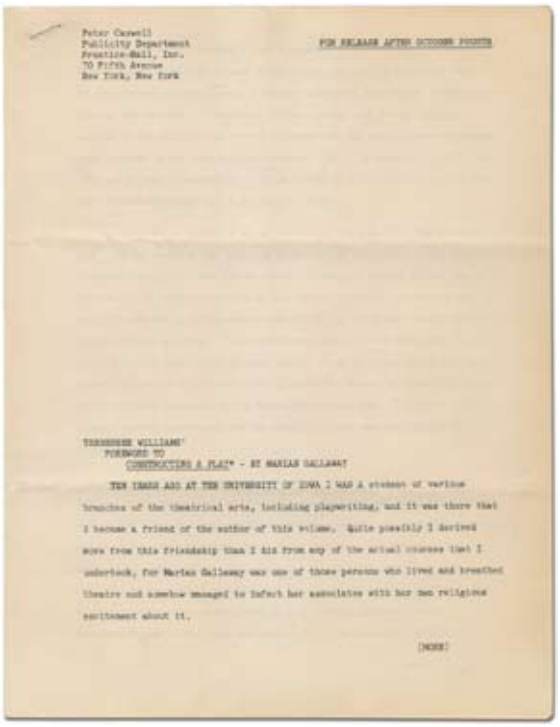
66 Tennessee WILLIAMS

In the Winter of Cities. New York: New Directions (1956).


ONE HUNDRED COPIES OF
THIS BOOK ARE PRINTED
ON CURTIS RAG PAPER
AND SPECIALLY BOUND

THIS IS COPY NUMBER 6
Out of series
SIGNED BY THE AUTHOR
Tennessee Williams

First edition. White parchment boards in labeled slipcase. Fine in fine slipcase wrapped in brown paper, possibly the publisher's wrapping paper. This is designated as "Out of Series #6" of 100 copies and is **Signed** by the author. A total of 109 copies were printed. A copy at the University of Texas is marked "Out of Series #1"; this is almost certainly a presentation issue. A beautiful copy. [BTC #337447]


Peter Caswell
Publicity Department
Prentice-Hall, Inc.
70 Fifth Avenue
New York, New York

FOR RELEASE AFTER OCTOBER FOURTH

TENNESSEE WILLIAMS'
FOREWORD TO
"CONSTRUCTING A PLAY" - BY MARIAN GALLAWAY

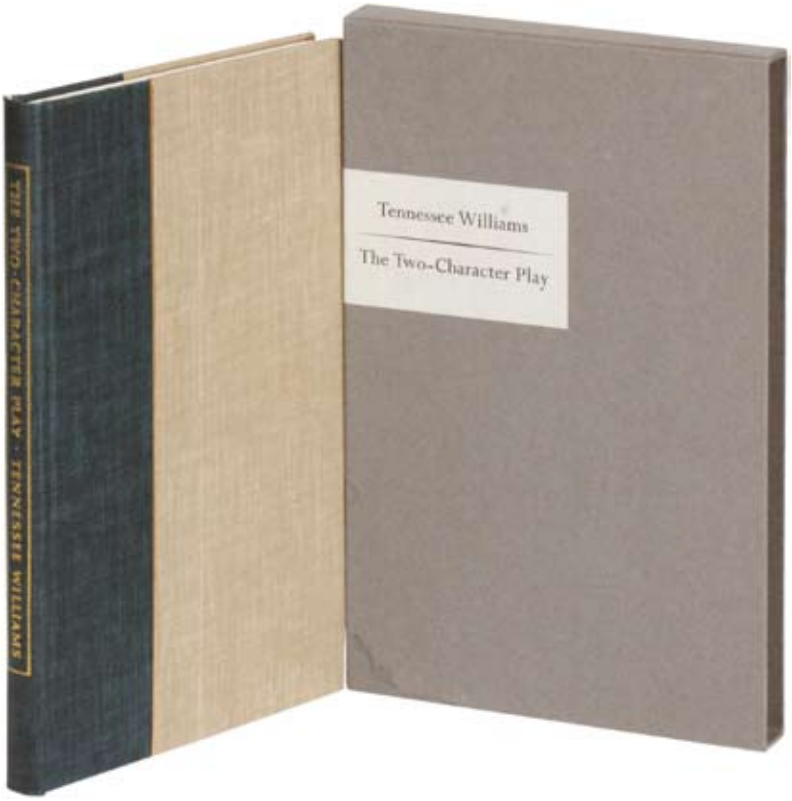
THE YEARS ARE AT THE UNIVERSITY OF IOWA I WAS a student of various
branches of the theatrical arts, including playwriting, and it was there that
I became a friend of the author of this volume. Quite possibly I derived
more from this friendship than I did from any of the actual courses that I
undertook, for Marian Gallaway was one of those persons who lives and breathes
theatre and somehow managed to infect her associates with her own religious
sentiment about it.

[MORE]

67 Tennessee WILLIAMS

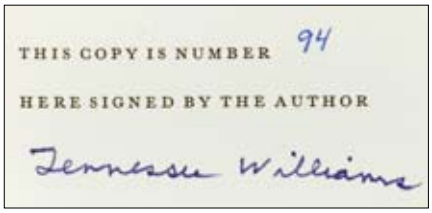
[Foreword to Marian Gallaway's book]: Constructing a Play.
New York: Prentice-Hall 1950.

Press release. 5pp. Single leaves attached by a staple. Folded from mailing, else fine. Williams's foreword to Marian Gallaway's book *Constructing a Play* sent out as a press release by the publicity department of publisher Prentice-Hall prior to the book's debut. From the library of Edwin Erbe, Director of Publicity for New Directions. [BTC #346121]



68 Tennessee WILLIAMS

The Two-Character Play.
[New York]: New Directions (1969).


THIS COPY IS NUMBER 94
HERE SIGNED BY THE AUTHOR
Tennessee Williams

First edition. Fine in fine slipcase. One of 250 numbered copies **Signed** by the author. [BTC #297802]

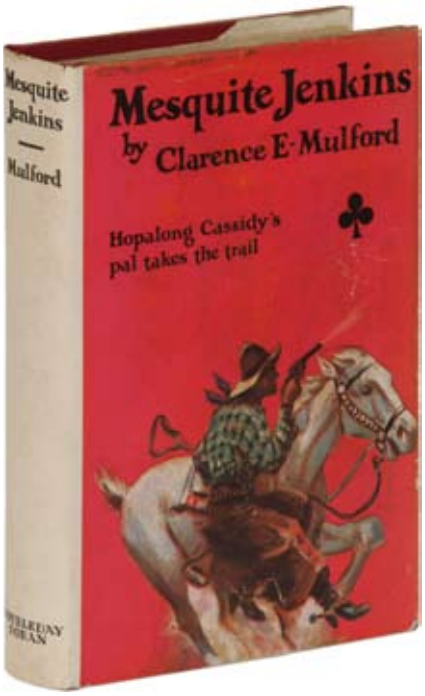
69 **(Wiener Werkstätte).**
(Pierre JANNET)
Die Sechzehnte Ehefreude: Eine Satire Auf Die Fünfzehn Freuden Der Ehe [The 16th Joy of Marriage]. Wein: Dr. Rud. Ludwig 1909.





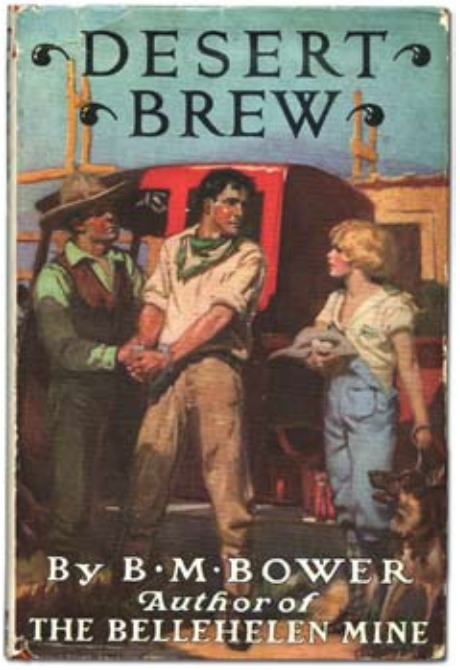


First edition thus, translated from the French. 12mo. Frontispiece by Franz Von Bayros. Von Bayros-designed bookplate (of an elaborately, if scantily, clad woman complete with riding crop bestride an optimistically large penis) from the erotic library of Artur Wolf. This is copy number 15 of 25 copies bound specially at the Wiener Werkstätte. Flexible Japanese vellum gilt, yapped edges, string-tied. The strings and the very thin spine partially perished, still an attractive, very good or better example of a rare and fragile Wiener Werkstätte binding. [BTC #46058]



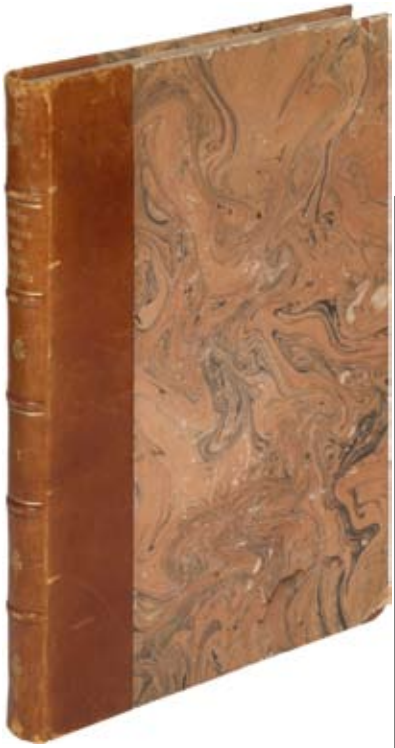
70 **(Western).**
Clarence E. MULFORD
Mesquite Jenkins.
Garden City: Doubleday, Doran 1928.

First edition. Fine in a just about fine dustwrapper with just a touch of rubbing. Hopalong Cassidy's protégé on the adventure trail. Very uncommon in jacket; this is an exceptional copy. [BTC #93243]



71 **(Western).** **B.M. BOWER**
Desert Brew.
Boston: Little, Brown and Company 1925.

First edition. Illustrated by Remington Schuyler. A little foxing, just about fine in near fine dustwrapper with a few short tears. Woman tries to cure her husband of drink, takes him out to the ranch, adventure ensues. Bower (the pseudonym of Bertha Muzzy Sinclair) was one of the few successful women writers of westerns. [BTC #93222]



72 **(Women).**

Gertrudis GÓMEZ de AVELLANEDA y ARTEAGA, [editor]

Album Cubano de Lo Bueno y Lo Bello. Revista Quincenal. De Moral, Literatura, Bellas Artes y Modas. Habana: Establecimiemto Tipografico La Antilla 1860.


ALBUM CUBANO

DE

LO BUENO Y LO BELLO.

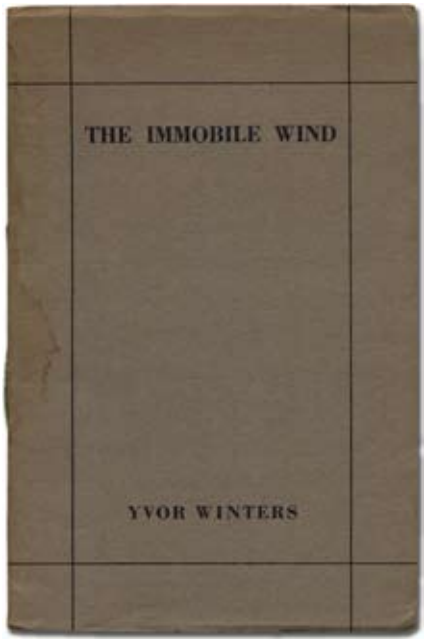
"Segunda Edicion. Tomo 1" (all published). Quarto. 384, [1]pp. One folding design plate, one musical score. Contemporary or relatively early half calf and marbled papercovered boards and marbled endleaves. Rubbing, corners worn, sound, and internally near fine. Magazine of literature, poetry, fine arts, and fashion, that featured many of the best writers of the day: Luisa Perez de Zambrana, Juan Clemente Zeneca, and others, published only from February through August 1860. The Cuban-born Gómez de Avellaneda is considered one of the foremost Romantic poets, as well as one of the greatest women poets. Stated second edition. *OCLC* locates two copies with the same date, but with a different imprint (possibly the first edition?), and no copies with this imprint. [BTC #370068]


EL ALBUM CUBANO

SUS BELLAS SUSCRITORAS

PIANO

D.C.

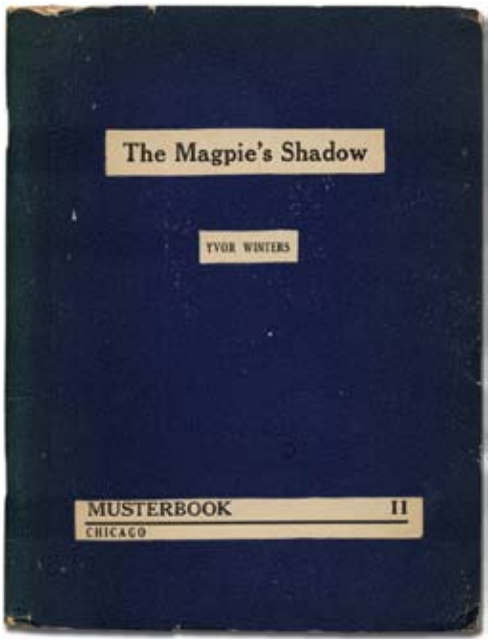

THE IMMOBILE WIND

YVOR WINTERS

73 **Yvor WINTERS**

The Immobile Wind. Evanston, Illinois: Monroe Wheeler (1921).

First edition. 28pp. Octavo. String-tied tan wrappers printed in black. Light stain on the front wrap, else near fine. **Inscribed** by Winters on the front fly to fellow poet and the publisher of New Directions: "To James Laughlin IV from Yvor Winters [followed by a marginally readable Latin phrase]." His second book. [BTC #374867]


The Magpie's Shadow

YVOR WINTERS

MUSTERBOOK II

CHICAGO

74 **Yvor WINTERS**

The Magpie's Shadow.

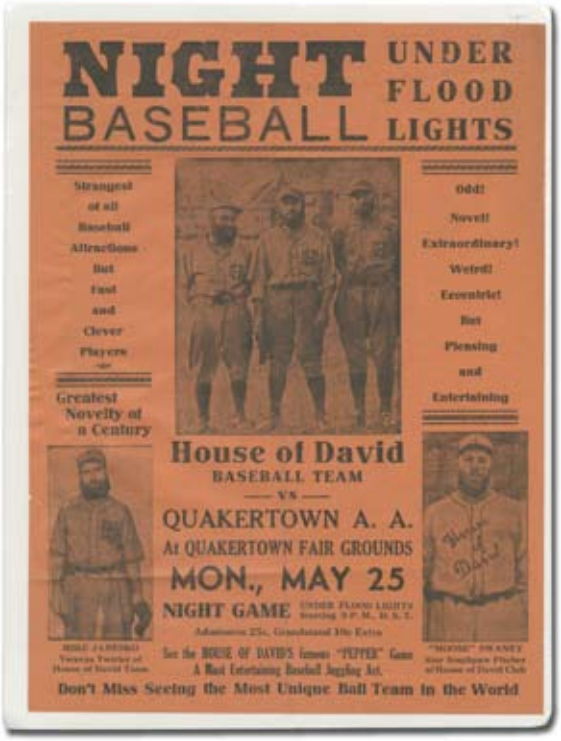
Chicago: Musterbookhouse / (Hinrichsen and Lunøe) 1922.

First edition. 42pp. Octavo. Stapled wrappers printed in blue and black. A book of single-line poems. Rubbing and small tears, a very good or better copy of a fragile volume. **Inscribed** by Winters on the front fly leaf to fellow poet and the publisher of New Directions: "To James Laughlin IV from Yvor Winters." His third book. [BTC #374866]



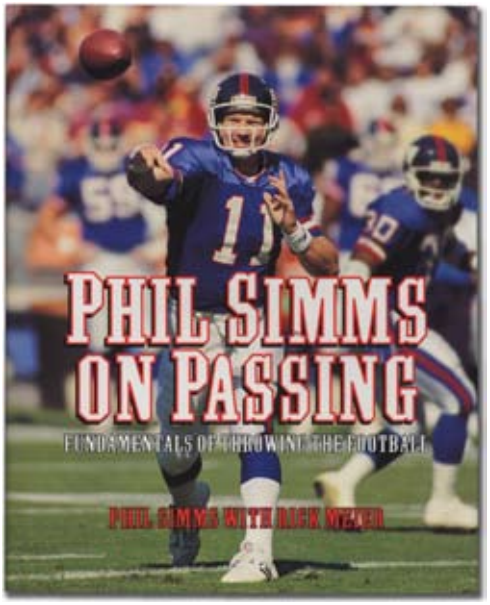
75 **(Baseball). Amos Alonzo STAGG**
Photograph of the 1886 Yale Baseball Team including Amos Alonzo Stagg.

Vintage albumen photograph of the Yale baseball team. Measuring 9" x 7". Undated, but 1886. A couple of small smudges, but overall fine. Stagg is on the extreme left of the photo leaning on a baseball bat. While Stagg is known primarily for his football prowess, he was also a fine baseball player who turned down the opportunity to play professionally. He did however, invent the batting cage! A nice, striking image. [BTC #367284]



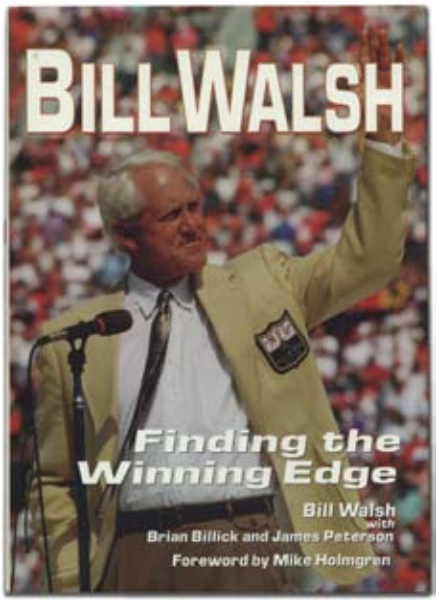
76 **(Baseball)**
[Broadside]: Night Baseball Under Flood Lights: House of David Baseball Team vs. Quakertown A.A. ... See the House of David's famous "Pepper" Game.
[Quakertown, Pennsylvania?: no publisher circa 1930].

Broadside. Approximately 9" x 11¾". Photographically illustrated on orange paper stock. One modest tear and a crease along the left-hand margin else near fine. Shrink-wrapped on foam core. The House of David was a barnstorming novelty baseball team run by a religious commune. They sported long hair and beards, supposedly in order to show respect to the God of Israel. They became so popular that to meet demand they divided into three teams, hiring professional, non-commune players to fill out their roster and insisting they grow their hair long and wear false beards. Scarce. [BTC #373203]



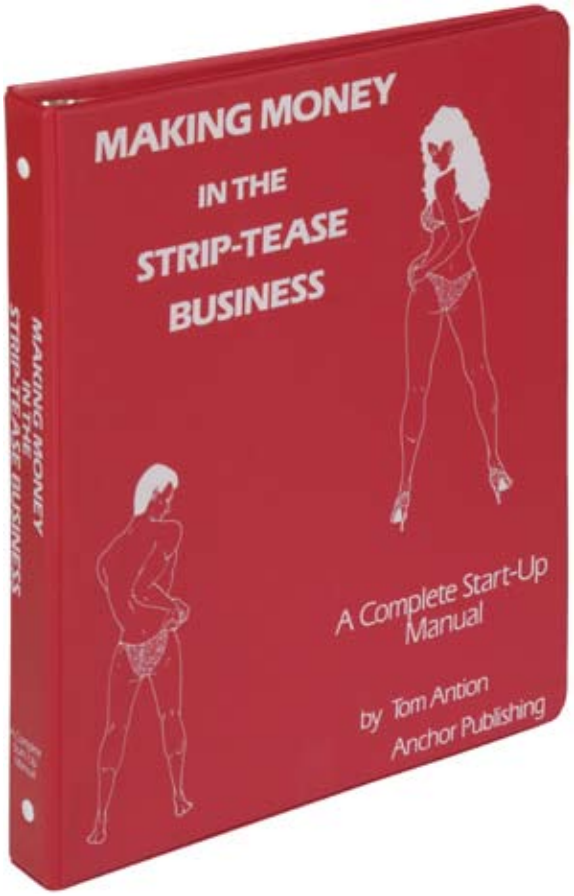
77 **(Football). Phil SIMMS with Rick MEIER**
Phil Simms on Passing: Fundamentals of Throwing the Football.
New York: William Morrow and Company (1996).

First edition. Foreword by Jim Fassel. Quarto. Fine in fine dustwrapper. **Signed** by the author: "Phil Simms, No. 11." An as new copy, surprisingly uncommon thus, and particularly signed. [BTC #291800]



78 **(Football). Bill WALSH with Brian BILLICK and James PETERSON**
Finding the Winning Edge. Champaign, Il: Sports Publishing Inc. (1998).

First edition. Small quarto. Fine in fine dustwrapper. **Signed** by Walsh. A surprisingly scarce title. [BTC #312871]







79 **(Erotica).**

Tom ANTION

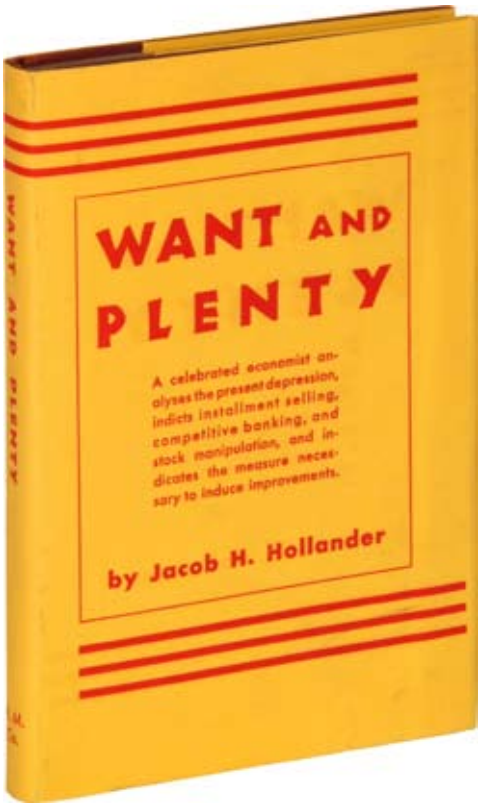
Making Money in the Strip-Tease Business: A Complete Start-Up Manual. Landover Hills, MD: Anchor Publishing 1989.

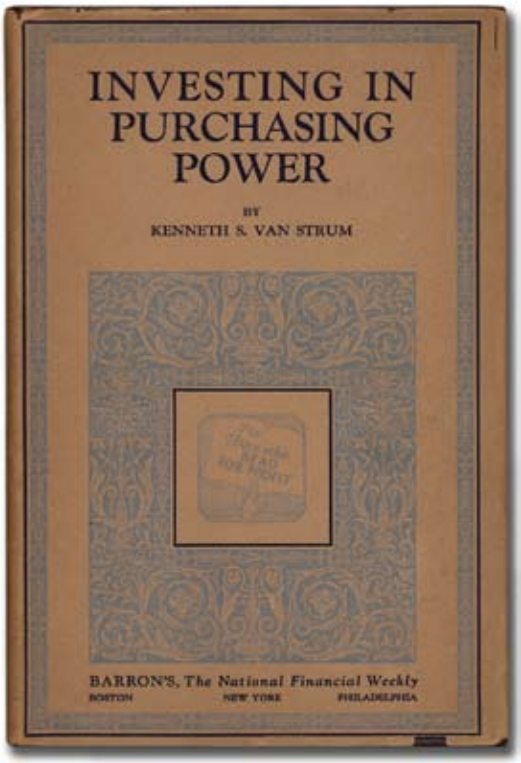
First edition. 71pp., plus appendices. Red, 11½" tall, illustrated plastic three-ring binder. Punch holes of the first leaf have pulled through, else fine. Laid into a pocket is an envelope containing five photographs (with suitable warning) displaying various strip scenes. Serious business advice for strippers with sample contracts, legal advice, practical advice on equipment, bookings, money handling, trouble situations, weirdos, etc. Rare. *OCLC* locates a single copy, at Ohio State. [BTC #372366]

80 **Jacob H. HOLLANDER**

Want and Plenty. Boston and New York: Houghton Mifflin Company 1932.

First edition. Fine in a fine and bright dustwrapper. A beautiful copy of this analysis of the Depression and an indictment of installment selling, competitive banking, and stock manipulation that helped prevent future recurrences and is credited with bringing about today's economic utopia. Not. [BTC #368276]





81 **Kenneth S. VAN STRUM**

Investing in Purchasing Power. New York: Barron's The National Financial Weekly 1926.

First edition. Fine in an about fine dustwrapper with a couple of tiny chips. Scarce thus. [BTC #370927]

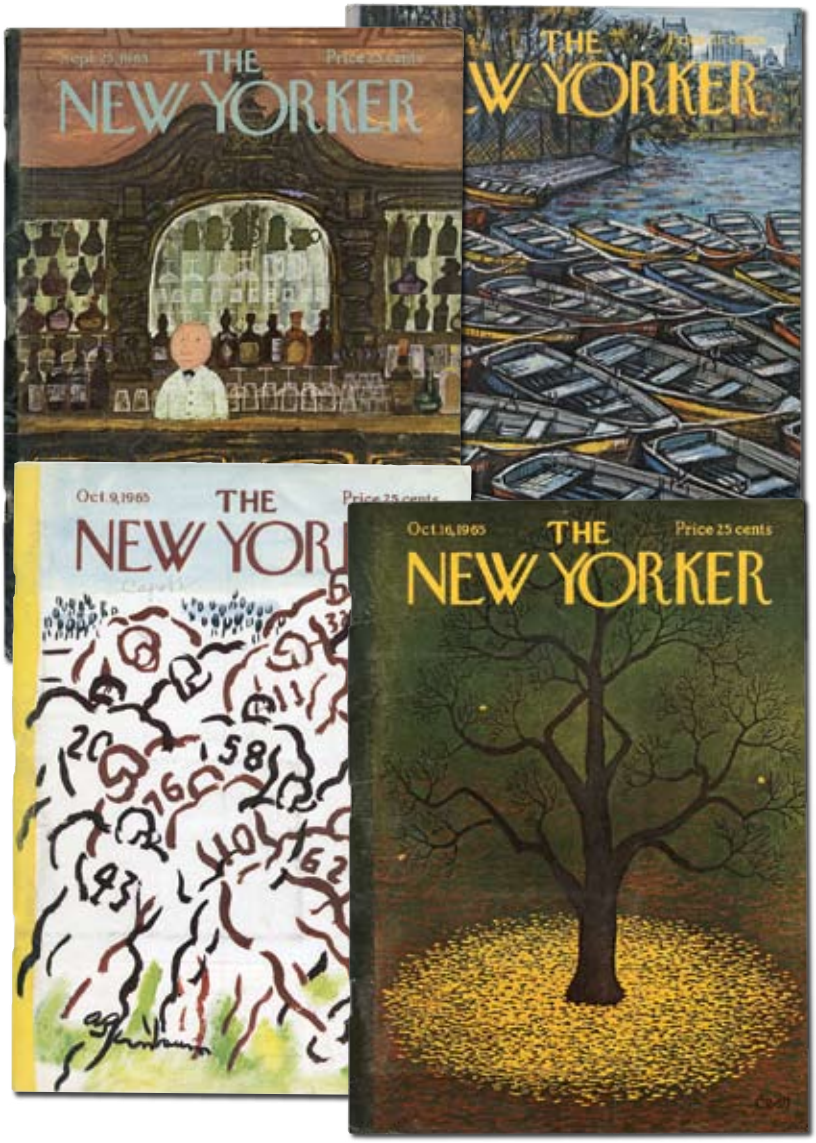
82 Truman CAPOTE

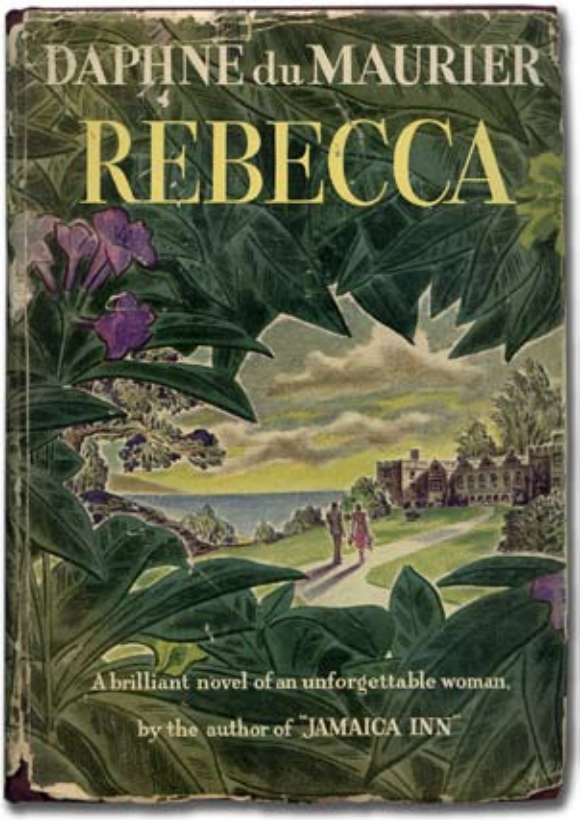
"Annals of Crime: In Cold Blood" [story in] The New Yorker, September 25 - October 16, 1965 [Four Issues]. New York: The New Yorker Magazine 1965.


ANNALS OF CRIME
IN COLD BLOOD
I—THE LAST TO SEE THEM ALIVE
jacket and denims and cowboy boots, lems.
presides over a falling-apart post office, have

Four magazine issues. Quartos. Stapled wrappers. Rubbed with some scattered wear at the extremities and a chipped corner on the first part, overall near fine. The first appearance of *In Cold Blood* complete in four consecutive issues beginning in the September 25, 1965 issue and published under the title, "Annals of Crime: In Cold Blood."

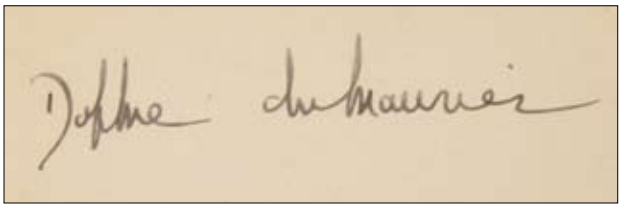
A very popular series that was published the next year in book form and became an enormously influential book, both to journalism and literature. Capote's involvement in the consequences of the murder and his relationships with the murderers and their families, as well as with the families of the victims, was a major theme of the book. Capote's first cousin Harper Lee acted as his secretary during his investigations into the tragic Kansas murders. Basis for the excellent film adapted for the screen and directed by Richard Brooks, with Robert Blake, Scott Wilson, John Forsythe, Quincy Jones's music, and Conrad Hall's famous cinematography. A difficult set of original magazine appearances to assemble in this condition. [BTC #342699]





83 Daphne Du MAURIER

Rebecca. Garden City: Doubleday, Doran and Company 1938.

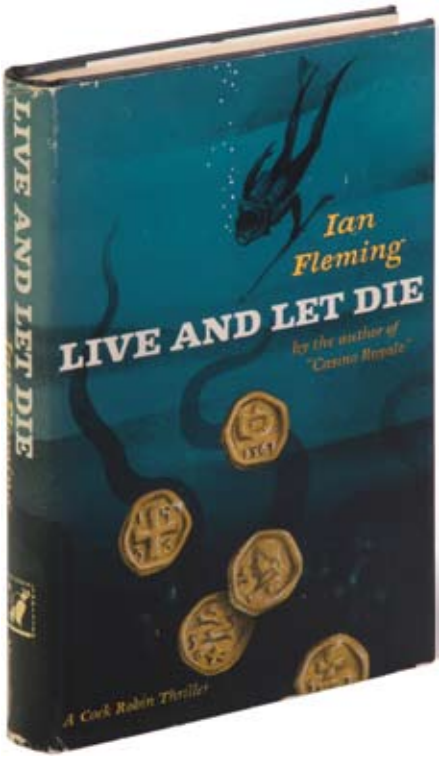

Daphne du Maurier

First American edition. Maroon boards with illustrated silver foil band. About very good with bumped spine ends, some wear and spots to the silver band, and a bit of dampstaining to the top of the boards and endpapers, in an about very good, supplied first edition dustwrapper with modest chips and tears. **Signed** by the author. Basis for the David O. Selznick film, the first directed in America by Alfred Hitchcock, and which featured Laurence Olivier, Joan Fontaine, George Sanders, and Judith Anderson. Hitchcock was nominated for the Oscar and the film won the Academy Award for Best Picture (the statuette was enjoyed by Selznick – Hitchcock was nominated six times but never won for Best Director). *Haycraft-Queen Cornerstone.* [BTC #363398]



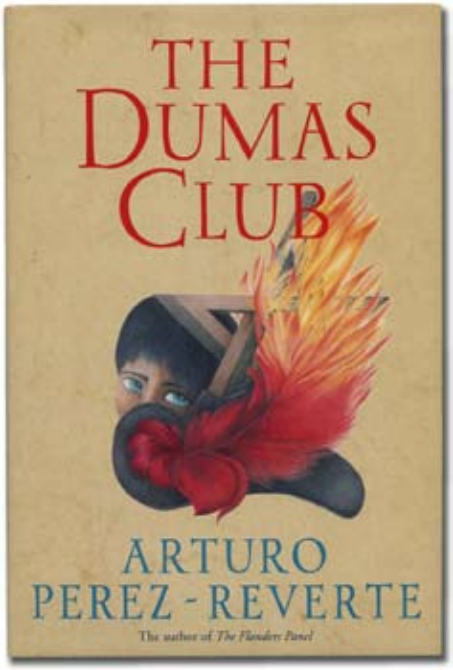
84 **(Film). Alfred HITCHCOCK, John BUCHAN**
The 39 Steps [Original UK Pressbook for the 1935 film]. London: Gaumont 1935.

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



85 **Ian FLEMING**
Live and Let Die. New York: The Macmillan Company 1955.

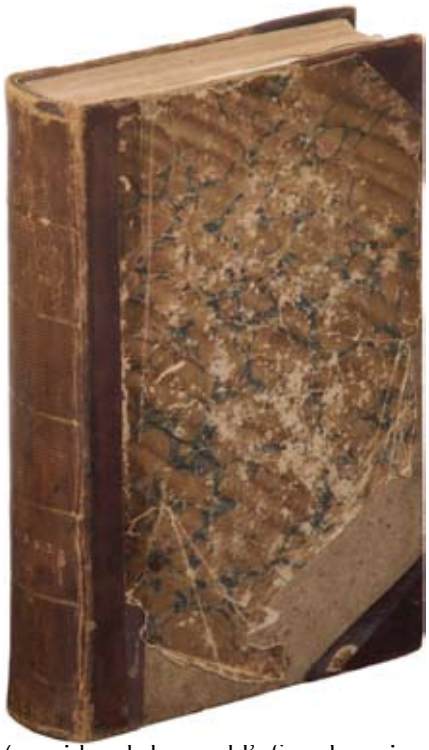
First American edition. Fine in fine dustwrapper with a slight wrinkle at the crown and a touch of rubbing. A much nicer than usual copy of the author's scarce second book. Written before *Casino Royale* was published, the return of James Bond ensured that Fleming would create the most successful series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



86 **Arturo PEREZ-REVERTE**
The Dumas Club. London: The Harvill Press (1993).

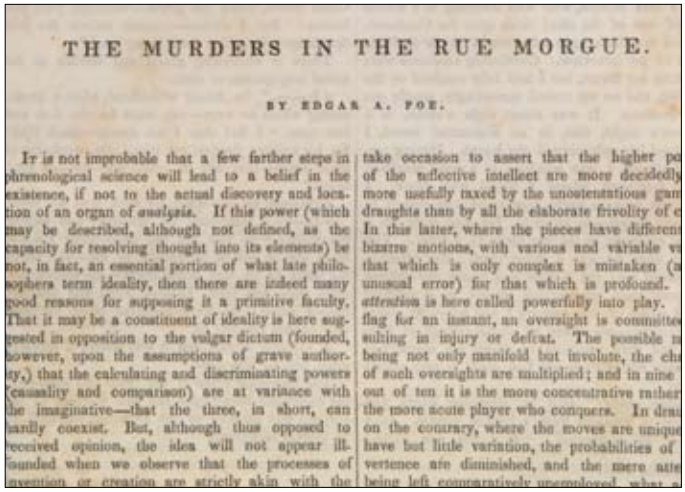
First edition. Translated from the Spanish by Sonia Soto. Fine in fine dustwrapper. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #306461]

First Appearance of the First Detective Story



87 Edgar Allan POE

"Murders in the Rue Morgue," [with] "A Descent into the Maelstrom," "To Helen," [and other tales, poems, and essays by Poe in] Graham's Lady's and Gentleman's Magazine. Philadelphia: George R. Graham 1841.



THE MURDERS IN THE RUE MORGUE.

BY EDGAR A. POE.

It is not improbable that a few farther steps in phrenological science will lead to a belief in the existence, if not to the actual discovery and location of an organ of *analysis*. If this power (which may be described, although not defined, as the capacity for resolving thought into its elements) be not, in fact, an essential portion of what late philosophers term ideality, then there are indeed many good reasons for supposing it a primitive faculty. That it may be a constituent of ideality is here suggested in opposition to the vulgar dictum (founded, however, upon the assumptions of grave authority,) that the calculating and discriminating powers (causality and comparison) are at variance with the imaginative—that the three, in short, can hardly coexist. But, although thus opposed to received opinion, the idea will not appear ill-founded when we observe that the processes of invention or creation are strictly akin with the

take occasion to assert that the higher po of the reflective intellect are more decidedly more usefully taxed by the unostentatious gam draughts than by all the elaborate frivolity of e In this latter, where the pieces have differen bizarre motions, with various and variable v that which is only complex is mistaken (a unusual error) for that which is profound. *attention* is here called powerfully into play. flag for an instant, an oversight is committe sulting in injury or defeat. The possible n being not only manifold but involute, the ch of such oversights are multiplied; and in nine out of ten it is the more concentrative rather the more acute player who conquers. In dra on the contrary, where the moves are unique have but little variation, the probabilities of vertence are diminished, and the mere atte being left comparatively unengaged, what

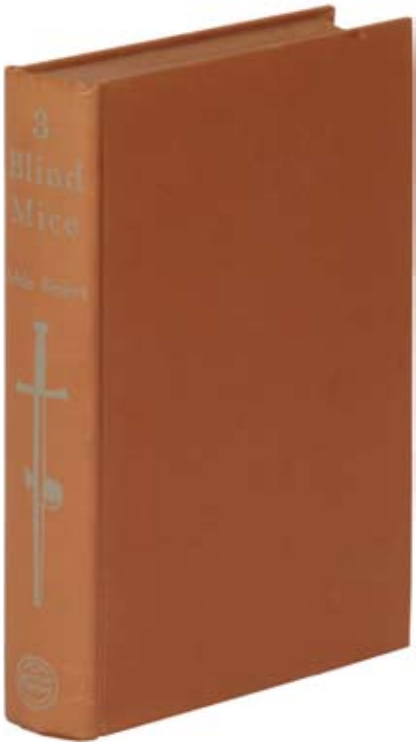
Bound magazine. Two volumes in one: (Volumes 18 and 19: January-December, 1841). Octavo. iv, [1]-295, [1]pp., and [12] engraved plates; iv, [1]-308pp., and [19] engraved plates. Complete. Contemporary half morocco and marbled paper boards. The binding is worn and cracked near the front hinge with a few leaves creased at the gutter, a sound, near very good copy with scattered foxing. Contains the first printed appearances of: "Murders in the Rue Morgue" (considered the world's first detective story), "A Decent into the Maelstrom," and three other Poe tales; the complete essay "Secret Writing" (in four installments), the first two parts of the essay "A Chapter on Autography," and over 50 critical reviews by Poe. Also included are the first revised printings of the poems: "To Helen," and "Israfel." A complete run of 12 monthly issues from 1841, when Poe served as the magazine's literary editor and had reached the peak of his powers and influence both as a writer and editor. The run also includes nine mezzotints by Philadelphia's famous engraver John Sartain, one of which illustrates Poe's tale: "The Island of the Fay." A scarce and desirable annual volume. *Heartman & Canny* 201-206. A complete list of Poe contributions is available. [BTC #364494]

88 Adele SEIFERT

Deeds Ill Done. New York: M.S. Mill 1939.



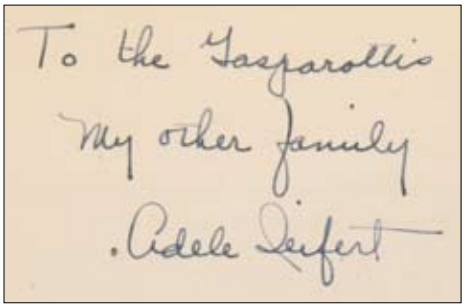
First edition. Octavo. 253pp. Near fine with a slightly cocked spine and a touch of bumping at the spine ends in about very good dustwrapper with wear at the extremities, some chipping and tears at the spine folds, and sunning to the spine. **Inscribed** by Seifert to the family of her sister, the prolific author Elizabeth Seifert. Adele Seifert's first solo book (following another mystery she co-wrote with her other sister Shirley). A wonderful association copy of a scarce mystery. *OCLC* locates 10 copies. [BTC #363875]



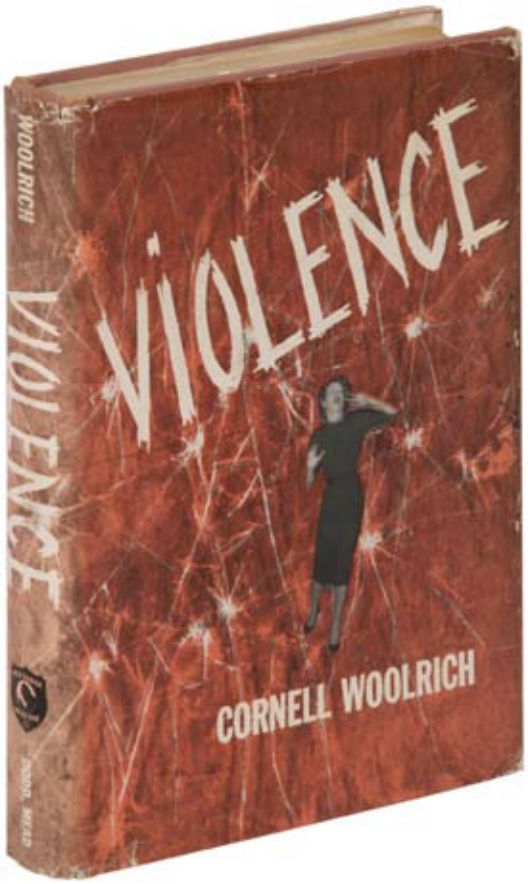
89 Adele SEIFERT

3 Blind Mice.

New York: William Morrow and Company 1942.

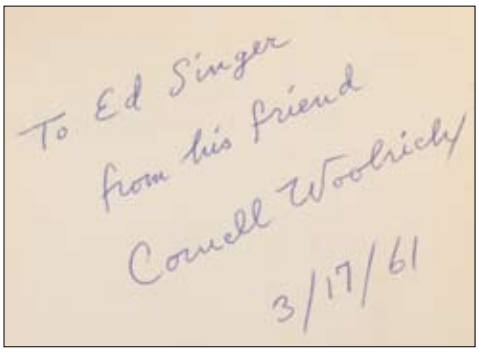


First edition. Quarto. 271pp. Else fine with slightly sunned spine, lacking the dustwrapper. **Inscribed** by Seifert to the family of her sister Elizabeth Seifert [Gasparotti]. A scarce mystery with a wonderful association. *OCLC* locates no copies. [BTC #363876]



90 Cornell WOOLRICH

Violence. New York: Dodd, Mead & Company (1958).



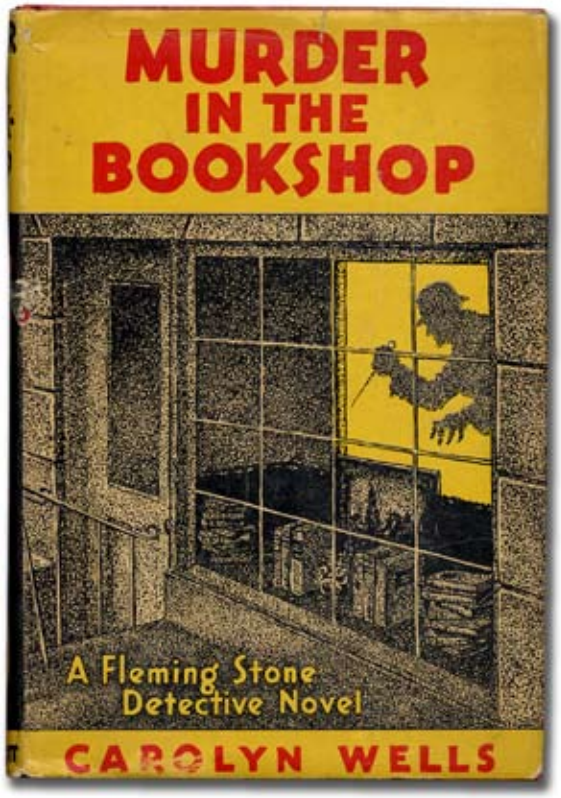
First edition. A trifle rubbed else fine in a slightly spine-faded, very good or better dustwrapper. **Inscribed** by the author: "To Ed Singer from his friend Cornell Woolrich 3/17/61." An attractive copy of this uncommon collection of stories. Includes "The Corpse in the Statue of Liberty," one of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



91 Stuart WOODS

Run Before the Wind. New York: W.W. Norton & Company (1983).

First edition. Fine in fine dustwrapper. **Signed** by the author. Although not marked in any way, this copy is from the distinguished modern first edition collection of Bruce Kahn. [BTC #304632]



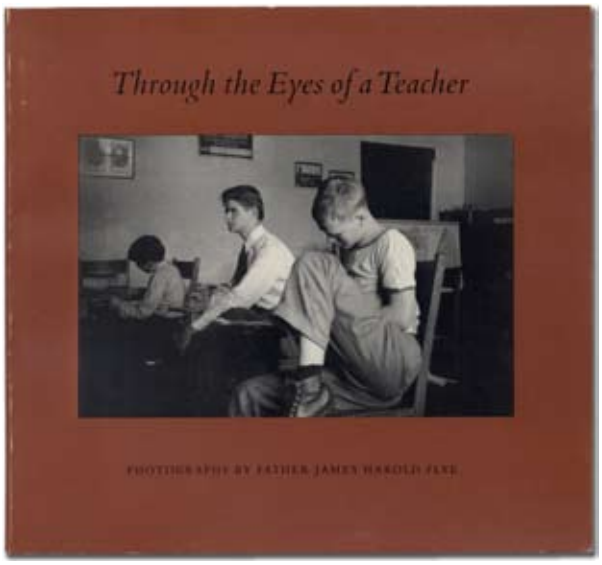
92 Carolyn WELLS

Murder in the Bookshop. New York: J.B. Lippincott (1936).

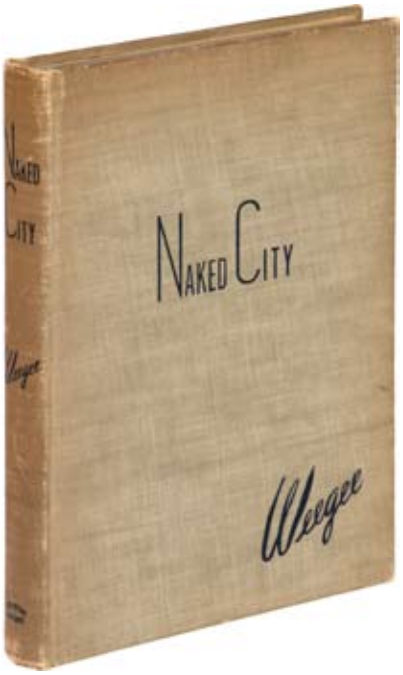
First edition. Fine in near fine dustwrapper with a small snag tear on the edge of the spine. Good looking, good humored New York City bibliophile is murdered and a $100,000 book is missing. Eek! [BTC #366850]

93 Father James Harold FLYE

Through the Eyes of a Teacher: Photographs by Father James Harold Flye. (Saint Andrews, Tennessee: Saint Andrews School 1980).

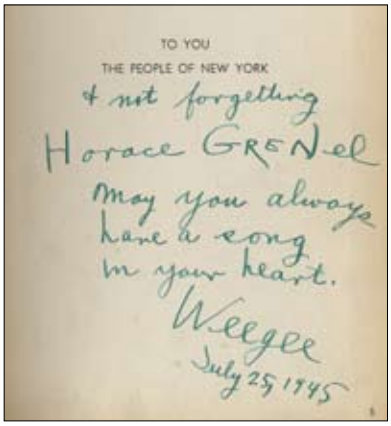


First edition. Essay by David Herwaldt and Donald Dietz. Foreword by Robert Coles. Unpaged, illustrated from photographs. Oblong octavo. Photographically illustrated wrappers as issued. A little rubbed, near fine. From the library of the Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. **Inscribed** by Father Flye in an infirm hand (he was 95 at the time of publication): "for Eleanor and Peter Taylor, with every good wish from Father Flye." A nice Tennessee association. [BTC #374431]

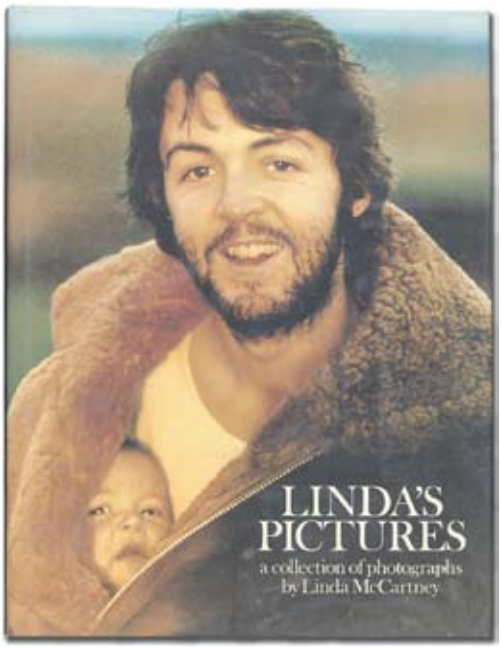


94 WEEGEE

Naked City.
New York: Essential Books (1945).



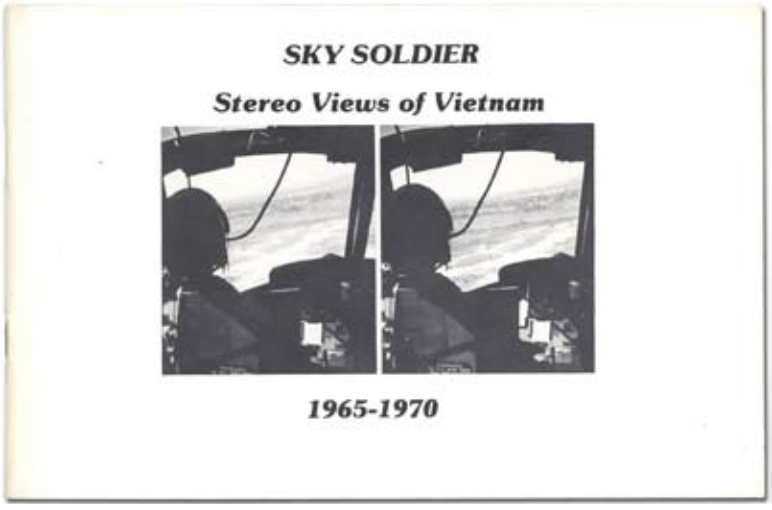
First edition. A solid, very good copy with modest edgewear, lacking the dustwrapper. **Inscribed** by the photographer after the printed dedication ("To You the People of New York"): "and not forgetting Horace Grenel, May you always have a song in your heart. Weegee July 25, 1945." A very important book that helped legitimize journalistic photography as "Art." [BTC #375286]



95 Linda McCARTNEY

Linda's Pictures. New York: Alfred A. Knopf 1976.

First edition. Quarto. Fine in fine dustwrapper. [BTC #55066]



96 Joel GLENN

Sky Soldier: Stereo Views of Vietnam.
Gainesville, Florida: North Florida Publishing Co., Inc. (1985).

First edition. Oblong octavo. Stapled photographically illustrated wrappers. Fine. Stereo views of military life in Vietnam. According to the text a stereoviewer is provided in an envelope inside the rear cover, but no evidence of the viewer or envelope is present. Exceptionally uncommon. *OCLC* lists five copies. [BTC #100369]