

# BETWEEN THE COVERS

# RARE BOOKS

## CATALOG 262: HOLIDAY MISCELLANY



# BETWEEN THE COVERS RARE BOOKS CATALOG 262: HOLIDAY MISCELLANY

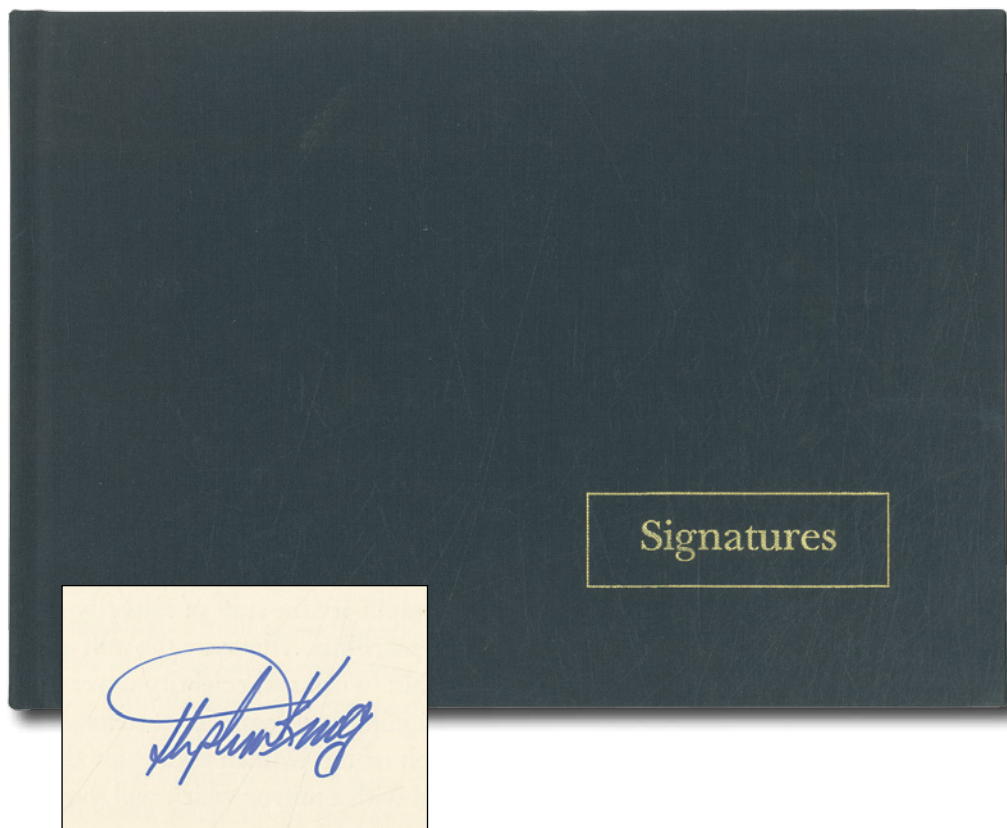
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*Gift certificates available.*

Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB, IOBA.

Cover art by Tom Bloom. © 2023 Between the Covers Rare Books, Inc.



**1 (Anthology)**  
**(Stephen KING, Richard FORD, Ray BRADBURY, Robert BLOCH, Louise ERDRICH, Elmore LEONARD, Eudora WELTY, et al.)**

*Lord John Signatures*

Northridge, California: Lord John Press 1991

**\$750**

First edition. Introduction by Stephen King. Fine in oblong blue cloth boards as issued. One of 400 numbered copies. An autograph book, Signed by more than 40 contributors including King, Jim Harrison, Richard Ford, Ray Bradbury, John Barth, T.C. Boyle, Robert Bloch, James Crumley, Michael Dorris, Louise Erdrich, Gerald Ford, Ellen Gilchrist, William Kennedy, Tom McGuane, Harry Crews, Tony Hillerman, Elmore Leonard, Norman Mailer, Joyce Carol Oates, Robert B. Parker, Reynolds Price, Anne Tyler, Ross Thomas, John Updike, Eudora Welty, James Lee Burke, and many more.

[BTC#535553]

Robert Bloch

Gerald R. Ford

Ray Bradbury

Gerald Ford

Louise K. Erdrich

Elmore Leonard

Norman Mailer

Joyce Carol Oates

John Updike

Eudora Welty

Anne Tyler



2 (Art)

[John HELD, Jr.]

[Original illustration]: *Flapper Talks to a Tuxedoed Young Man in Despair*

[circa 1925]

\$4500

Pen and ink drawing of a flapper in diaphanous dress seated on a couch, apparently talking the ear off of a young tuxedoed suitor. 11" x 15½", the image size 7" x 11", affixed to the mat. About fine. Both are seated on a couch with a large vase and a portrait of an older polo player in the background. Not signed by artist in the visible area, and unexamined out of the mat, but unquestionably by Held, the greatest cartoon chronicler of the Jazz Age flappers and their male "sheik" counterparts.

[BTC#552722]



3 John ASHBERRY

*The Double Dream of Spring*

New York: E.P. Dutton 1970

\$1500

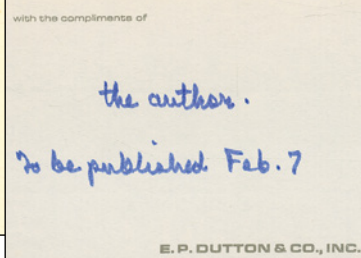
The Double Dream of Spring  
by John Ashbery

for Ted  
with best wishes

John  
1/7/70

First edition. Fine in nominally rubbed very near fine dust jacket. Inscribed by John Ashbery a month before the publication date: "For Ted with best wishes John 1/7/70." Laid in is a complimentary card from the publisher and author stating that this title will be published on February 7th.

[BTC#549384]





# How to write with style

By Kurt Vonnegut



International Paper asked Kurt Vonnegut, author of such novels as "Slaughterhouse-Five," "Jitterbug," and "Cat's Cradle," to tell you how to put your style and personality into everything you write.

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writings. This makes them freaks in the world of writers, since almost all of the other info-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful — ? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a clowderhead — or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers

mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

1. Find a subject you care about  
Find a subject you care about and which you in your heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

2. Do not ramble, though I won't ramble on about that.

3. Keep it simple  
As for your use of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. "To be or not to be?" asks Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story "Eveline" is this one: "She was tired."

At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even sacred. The Bible opens with a sentence well within the writing skills of a lively fourteen-year-old: "In the beginning God created the heaven and the earth."

4. Have the guts to cut  
It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

5. Sound like yourself  
The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems quaint in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis, where common speech sounds like a band saw cutting galvanized tin.

Should I act upon the urgings that I feel, or remain passive and thus cease to exist?

To be or not to be?

"Keep it simple. Shakespeare did, with Hamlet's famous soliloquy."

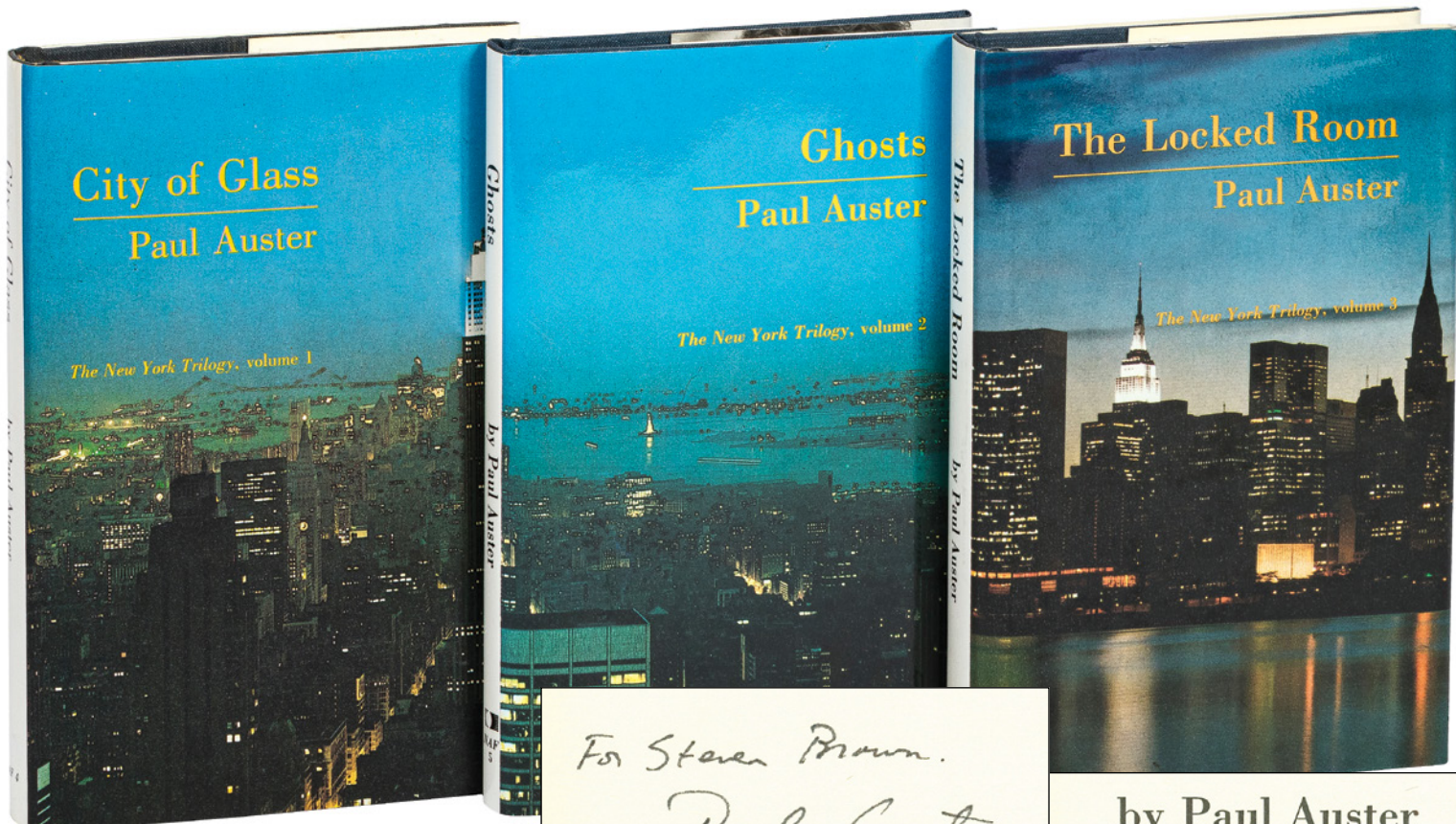
## 4 (Advertising) Kurt VONNEGUT

### How to Write With Style

(Elmsford, New York: International Paper Company 1980)

\$30

First edition. One folio sheet folded to make four pages, measuring approximately 8¼" x 11" closed. Printed on pages one and four (interior is blank) with the spine on the right. Illustrated. Fine. An advertisement for the International Paper Company. The introduction states: "International Paper asked Kurt Vonnegut (...) to tell you how to put your style and personality into everything you write." The eight points include "Find a subject you care about," "Have the Guts to Cut," "Sound Like Yourself," and "Pity the Reader" ("they have to identify thousands of little marks on paper, and make sense of them immediately"). A charmer. [BTC#526562]



## 5 Paul AUSTER

The New York Trilogy: City of Glass, Ghosts, The Locked Room

Los Angeles: Sun & Moon Press (1985, 1986, 1986)

\$3000

First editions. Three volumes. Each volume is fine in fine dust jacket. Volume two is Inscribed and volume three is Signed. City of Glass is in the rare, first issue dustwrapper, and is seldom encountered thus. A great set. [BTC#551220]

by Paul Auster

Paul Auster



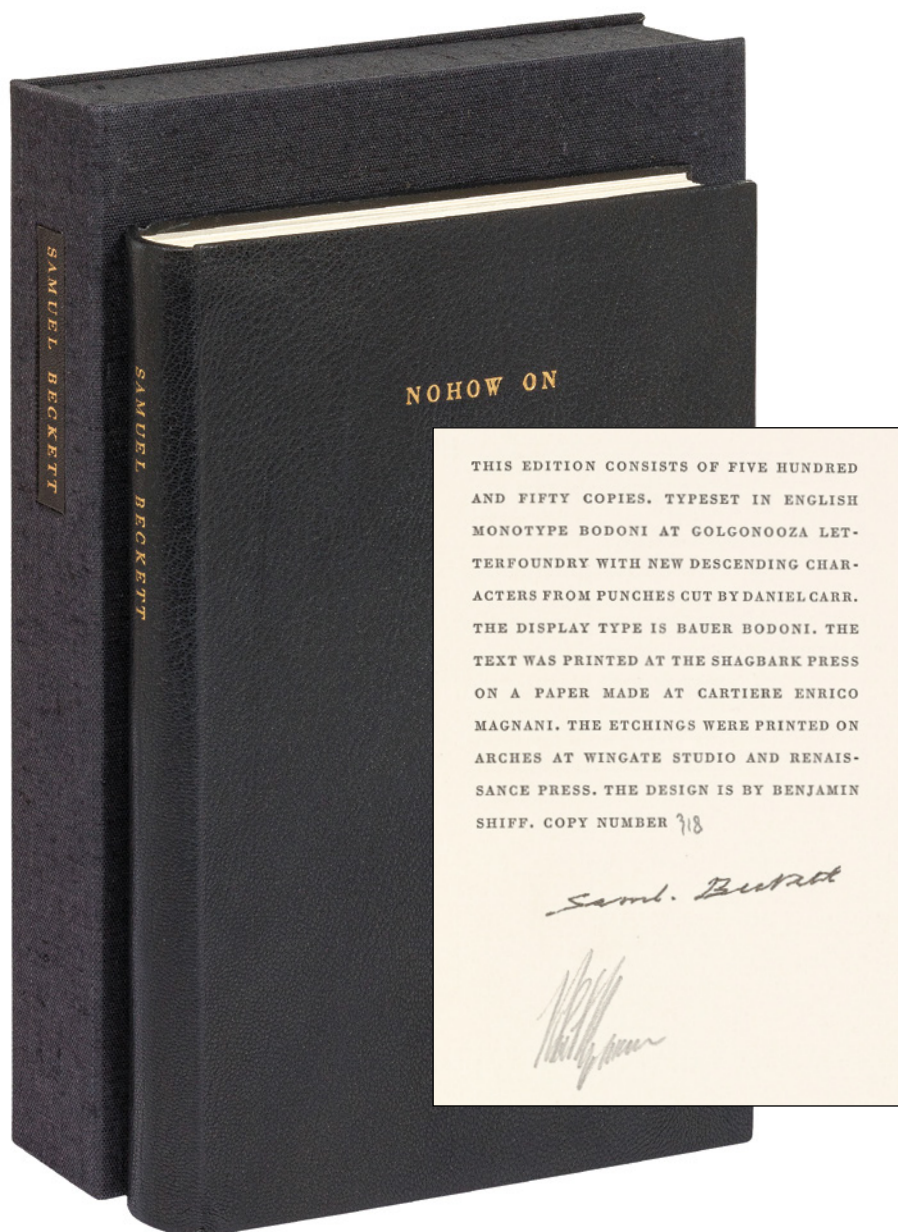
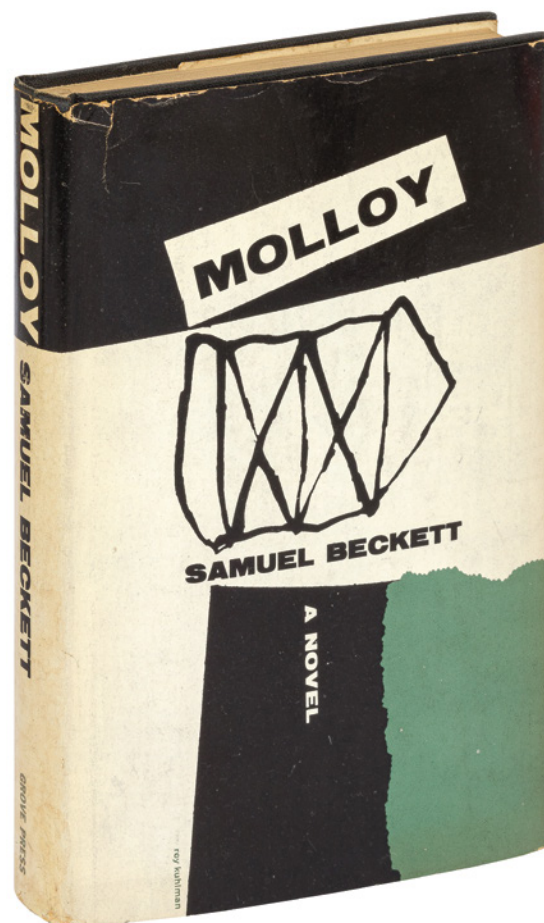
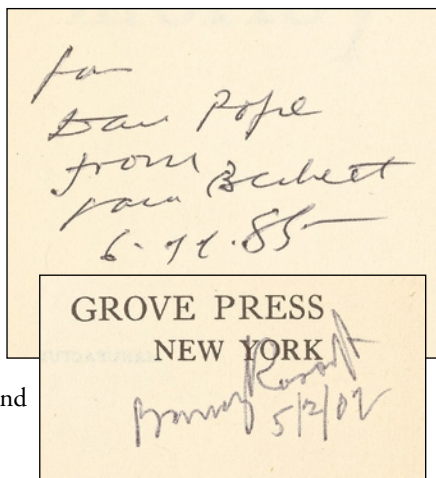
## 6 Samuel BECKETT

*Molloy*  
A Novel

New York: Grove Press (1955)

\$4000

First American edition, clothbound issue. Translated from the French by Patrick Bowles in collaboration with the author. Tiny spot on top edge, a near fine copy in near fine dust jacket with lightly spotted spine, a small tear on the front panel, and with a small internal tape shadow visible only on the inside. Housed in a custom cloth clamshell case with morocco spine label gilt. Inscribed by Beckett on the title page: "for Dan Pope from Sam Beckett 6.11.85." Additionally Signed and dated by Grove Press publisher Barney Rosset beneath the publisher's imprint: "Barney Rosset 5/2/02." An especially scarce title in the clothbound issue, and rarely found signed by Samuel Beckett. [BTC#499322]



THIS EDITION CONSISTS OF FIVE HUNDRED AND FIFTY COPIES. TYPESET IN ENGLISH MONOTYPE BODONI AT GOLGONOOZA LETTERFOUNDRY WITH NEW DESCENDING CHARACTERS FROM PUNCHES CUT BY DANIEL CARR. THE DISPLAY TYPE IS BAUER BODONI. THE TEXT WAS PRINTED AT THE SHAGBARK PRESS ON A PAPER MADE AT CARTIERE ENRICO MAGNANI. THE ETCHINGS WERE PRINTED ON ARCHES AT WINGATE STUDIO AND RENAISSANCE PRESS. THE DESIGN IS BY BENJAMIN SHIFF. COPY NUMBER 718

*Sam. Beckett*

*[Signature]*

## 7 Samuel BECKETT

*Nohow On*

New York: Limited Editions Club 1989

\$3500

First edition. Illustrated with six etchings by Robert Ryman. Quarto. 128pp. Black Nigerian goatskin titled in gilt. Fine in fine clamshell case, with the LEC newsletter laid in. One of 550 copies Signed by Beckett and Ryman. A beautiful production and a fitting collaboration between the author and artist. [BTC#499291]



**4th of July, 1879!**

**GRAND  
BASE BALL MATCH!**

**THE DIAMOND BASE BALL CLUB**

**OF BOSTON,**

will play a Match game of Ball with the

**CONCORD BASE BALL CLUB**

**OF CONCORD,**

ON THE

Concord Grounds, in rear of the Fitchburg Depot, at <sup>9.00</sup>~~8.30~~ A. M.

Base Ball not being

**“OFFICIALLY”**

considered an

**Athletic Sport,**

is not announced by the

**“EXECUTIVE COMMITTEE”**

on the

**“Official” Programme**

SEATS WILL BE FURNISHED FOR LADIES.

Concord, June 26, 1879.

PER ORDER CONCORD B. B. C.

**8 Baseball**

[Broadside]: 4th of July, 1879! Grand Base Ball Match! The Diamond Base Ball Club of Boston, will play a Match game of Ball with the Concord Base Ball Club of Concord, on the Concord Grounds...Seats Will Be Furnished for Ladies Concord, [Massachusetts]: Per Order Concord B.B.C. June 26, 1879

**\$1800**

Printed broadside. Measuring 12½" x 15". Printed in a variety of display type sizes on off-white newsprint paper stock. Ink correction of the time of the game pushing it to 9:00 A.M. from 8:30 A.M., slight toning but stable and otherwise near fine. Interestingly, the Concord B.B.C. seemed to indicate that they had a little bit of a chip on their collective shoulders: "Base Ball not being 'Officially' considered an Athletic Sport, is not announced by the 'Executive Committee' on the 'Official' Programme." Early baseball broadside. [BTC#469392]



9 (Baseball)  
J.P. FRIEND

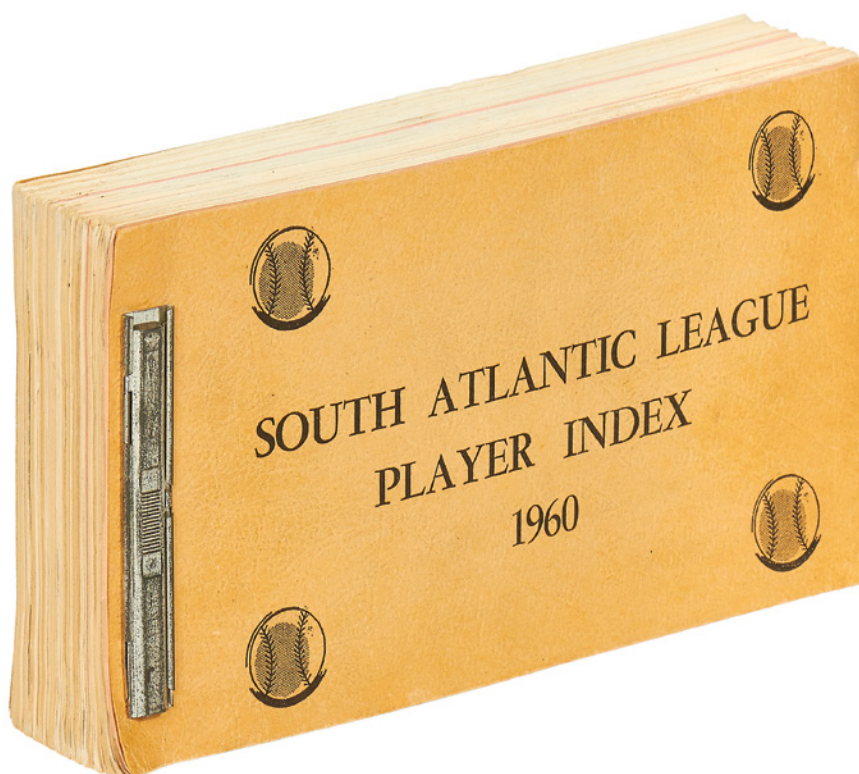
*South Atlantic League Player Index 1960*

Blythesville, Arkansas: Friend News Service 1960

\$1200

Stated fourth edition (presumably indicating it was the fourth annual edition). Oblong octavo. Unpaged (approximately 250 leaves, although we admit that we didn't count). Hole-punched and clasp-bound spirit-duplicated leaves printed rectos only, in illustrated thin card wrappers. Very slight wear, a couple of leaves a little misfolded, very near fine. A listing of every player in the Sally League organized by team. The league consisted of minor league teams in mostly smaller Southern cities. Each page contains the stats for a single player (and the managers) with additional personal information, education, what scout signed them, whether they received a bonus, whether they were "Negro," size and weight, nickname, strengths, injuries, etc. Presumably for internal use by the teams and perhaps shared with other minor leagues. A good source of information for many useful ballplayers early in their careers including Hall of Famer Phil Niekro, Jim Maloney, Micky Lolich, Vic Davalillo, Donn Clendenon, Danny Cater, Al McBean, Denny LeMaster, Dick McAuliffe, and Gene Michael. However perhaps its true value lies in the information about the many obscure players whose short-lived tenures in the League served as their brief flirtation with baseball fame. OCLC locates no copies of any edition.

[BTC#415333]



COLUMBIA, S.C.

(REDS)

Operated by Reds, Inc  
Office: P.O.Box 1592  
Phone: Alpine 3-6404  
Affiliated with Cincinnati (Ownership)  
President: Powel Cresley, Jr.,  
Vice-President: Gabriel Paul  
Secretary-Treasurer: T.M.Conroy  
General Manager: Warren S. Keyes

Manager: Max C. Macon  
3001 Tremont Drive  
Louisville, Ky

Games at Capital City Park  
Seats: 4,000

Population: 110,000

1960

SOUTH ATLANTIC LEAGUE PLAYER INDEX

(Fourth Edition)

LEAGUE PRESIDENT: Sam C. Smith

Compiled and edited by J.P.Friend, Director  
FRIEND NEWS SERVICE  
P.O.Box 1  
BLYTHEVILLE, ARKANSAS

NIEKRO-Braves

PHILIP HENRY NIEKRO, Pitcher, Jacksonville...Nicknamed Miek...Born April 1, 1939 at Blaine, Ohio...Makes his home in Lansing, Ohio...Bats and throws right.. 6'2"...183 pounds...Graduated Bridgeport High in '57...Played baseball...Signed for the Milwaukee Braves by Bill Maughn...Played Legion ball...Played winter ball during '59.

<u>YEAR</u>	<u>CLUB</u>	<u>LEAGUE</u>	<u>G</u>	<u>W</u>	<u>L</u>	<u>PCT</u>	<u>IP</u>	<u>SO</u>	<u>ERA</u>
59	Wdillsville	NY-Pa	10	2	1	.667	35	16	7.46
59	McCook	Nebr.St	23	7	1	.875	52	48	3.12





Box 952  
INVERNESS  
Ca 94937  
11 Feb. 71

Dear Al Purdy,

I saw your review in Canoe Review by accident the other day, and I wanted to tell you how much I liked it. I liked it all, the remarks on Bowering too. It was good of you to quote that Black Stone poem, and I was very interested in your comparisons. "English as an 'ass-backwards hunchback'" is a great phrase, and I've seen this hunchback walking back up the hill in so many translations, of Rilke, of the Chinese. It really makes a man wild.

I didn't know of Nowlen's cancer and I was very startled. How is that going? I'm not sure I made myself clear in that introduction - I didn't mean that Nowlen was himself afraid of tenderness, but that he was sensitive to that fear in others. That's a gift in a writer, surely, and different from being afraid. I hope we will meet some day! Best from

Robert Bly

Robert Bly, Oslo House, Madison, Minnesota, 53706, U.S.A.

## 10 Robert BLY

### Autograph Letter Signed to Poet Al Purdy \$350

One page on stationary of the Seventy's Press dated 11 February 1971. Old folds from mailing, else fine. Handwritten letter from Bly to Canadian poet Al Purdy, complimenting Purdy on a review of one of Bly's books, especially a phrase of Purdy's, "an ass-backwards hunchback." Bly says, "I've seen this hunchback walking back up the hill in so many translations, of Rilke, of the Chinese. It really makes a man wild." Bly goes on to talk of a mutual acquaintance who has cancer (Nowlen?): 'I didn't mean that Nowlen was himself afraid of tenderness, but that he was sensitive to that fear in others. That's a gift in a writer, surely, and different from being afraid.' [BTC#539958]

## 11 (Paul BOWLES)

Revue Mosane

Janvier, 1931

3e Année

(Belgium): Revue Mosane 1931

\$500

First edition. Octavo. 29pp. Illustration reproducing artwork by J. Van Cleemput. Text in French. Stapled tan printed wrappers. Covers are toned (printed on acidic paper), rear cover has a 1/2" chip at one corner, front cover and a few leaves have a small nick at the tip of one corner, first leaf detached (but present), thus a good to very good copy of a very fragile item. Prints the poem "Chanson" by Paul Bowles, the publisher lists him as "Paul-Frédéric Bowles." Additional contributions by Lucien Jublou, Tristan Remy, et al. Scarce. No copy located by OCLC. See Miller C60 for a 1930 appearance of "Chanson" in a Belgian anthology. [BTC#550592]

### CHANSON

Qui sera le premier qui te tuera ?  
Qui plantera ses figuiers dans la plaine ?  
Qui dira à la vieille, assise dans l'église,  
Que la lune a effrayé les agneaux ?  
Devant la fenêtre de verre pourpre  
Qui lui expliquera la sagesse des poissons ?  
Et qui peut être convaincu de la réalité du lac ?  
Qui soupirera sur la mort des merles ?

Ce soir dans la vaste plaine  
La terre est plus dure.  
Les montagnes sont plus bleues et plus amères.  
Le vent de glace blanche est plus fort.  
Les loups ont disparu.  
Mais les taupes souffrent dans leurs nids  
Et le ciel noir qui s'approche  
rapidement  
emporte plus nettement les cris des aigles affamés.

Paul-Frédéric BOWLES.

## REVUE MOSANE

Ed. Vandercammen  
Hélène Cailleau.  
Arsène Vergath.  
Lucien Jublou.  
Tristan Remy.  
P. F. Bowles.  
Walt. Voigt.  
R. Hays.

Bis de J. van Cleemput.

JANVIER 1931.

3<sup>e</sup> Année.

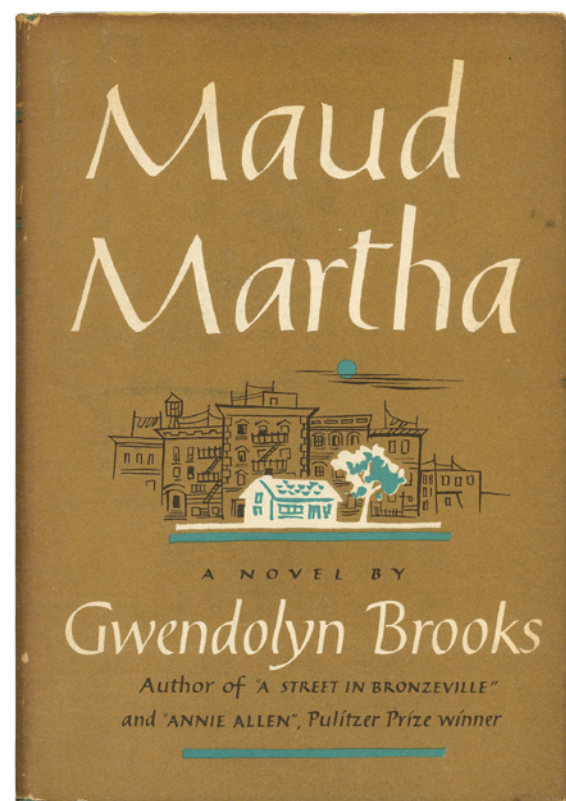


**12 Gwendolyn BROOKS*****Maud Martha***

New York: Harper and Brothers (1953)

**\$4500**

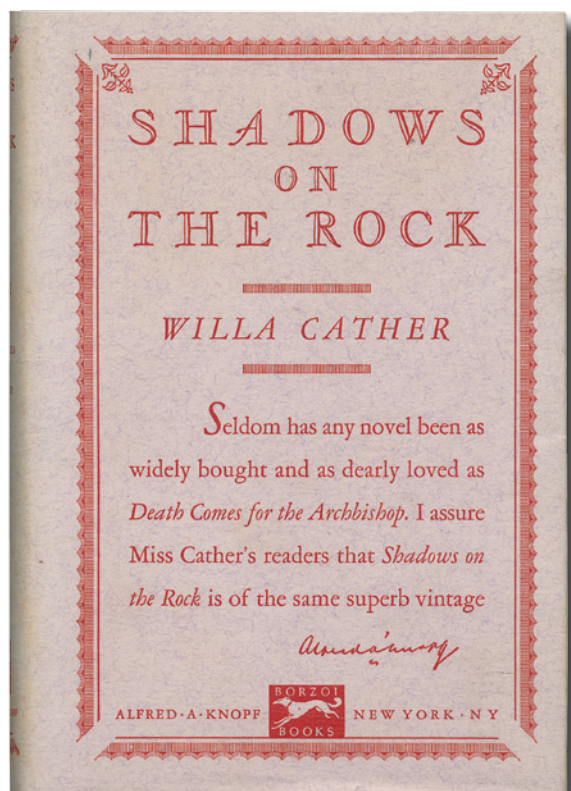
First edition. Hint of wear at the spine ends, else fine in very good or better dust jacket with toning at the edges, small chip and closed tear on rear panel and light edgewear. A nice copy of the author's first novel. [BTC#560050]

**13 Willa CATHER*****Shadows on the Rock***

New York: Alfred A. Knopf 1931

**\$3000**

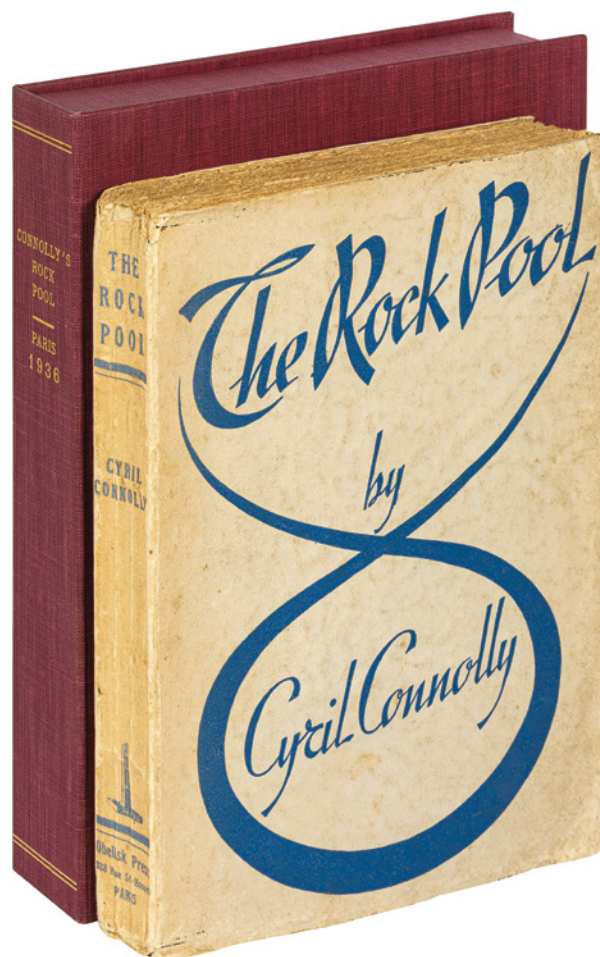
First edition, first trade issue, in the first issue lilac-colored dust jacket (one of two colors, no priority, but the lilac variant appears to be the scarcer of the two). The very slightest of sunning at the extremities, still fine in fine dust jacket. A superlative copy, likely the nicest we've seen. [BTC#559475]

**14 Cyril CONNOLLY*****The Rock Pool***

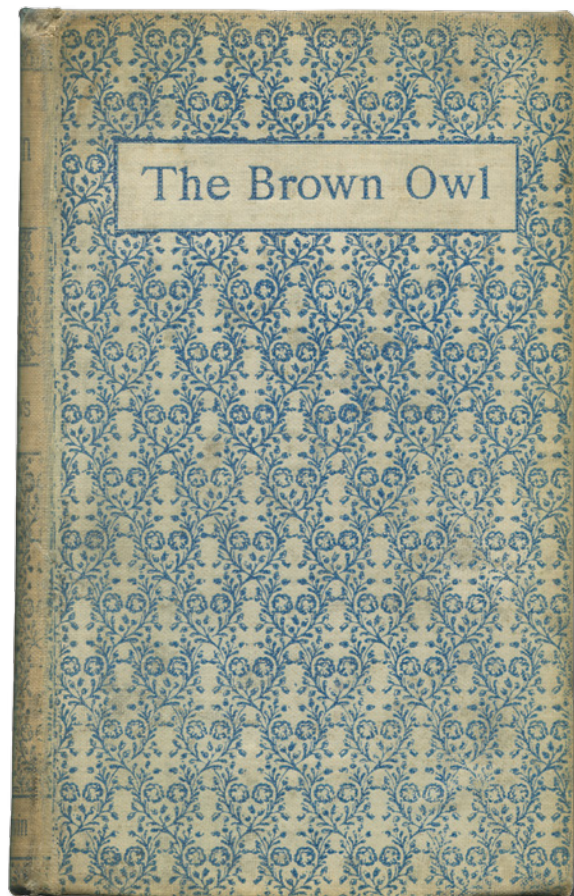
Paris: The Obelisk Press (1936)

**\$450**

First edition. Printed wrappers. Slight wear at the extremities of the wrappers, else a nice, near fine copy, housed in a custom cloth clamshell case. Front flyleaf has a small, early rubber-stamped "SS" monogram at lower edge of flyleaf, likely from the library of Siegfried Sassoon. In 1929 both Connolly and Sassoon appeared in *The New Forget-Me-Not. A Calendar*, an anthology illustrated by Rex Whistler. Author's first book. [BTC#470484]







### 15 (Children)

**Ford Madox FORD as Ford H. Madox Hueffer**

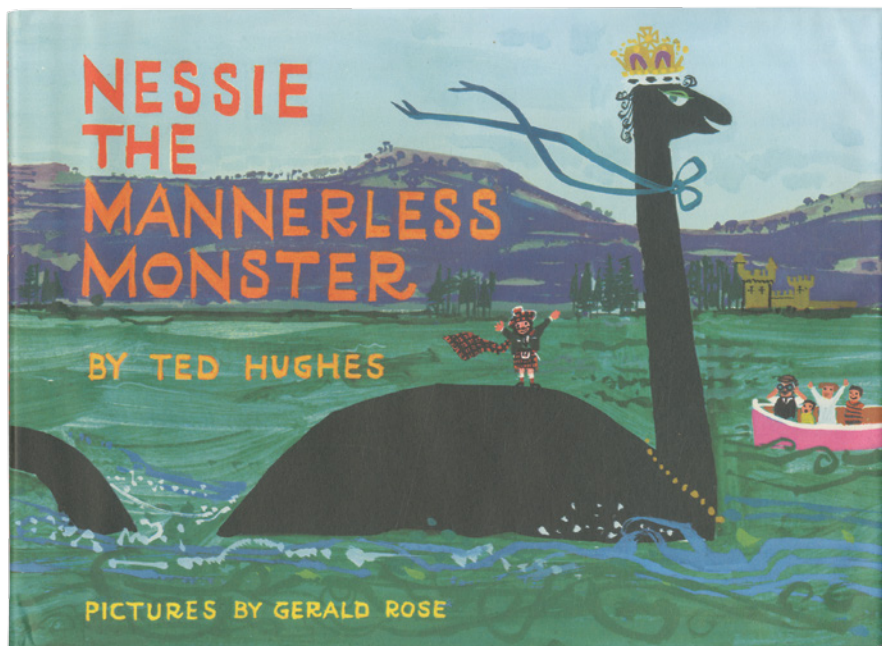
*The Brown Owl*

*A Fairy Story*

London: T. Fisher Unwin 1892

**\$500**

First edition. Two illustrations by F. Madox Brown. Decorative cloth. Small, faintly visible blindstamp of a bookseller on the decorated front flyleaf, the spine is toned and with slight wear at extremities, a very good copy. Ford Madox Ford's uncommon first book, illustrated by his grandfather. The bibliographer quotes a letter by Ford stating that he wrote the book "to amuse my sister Juliet." [BTC#498824]



### 16 (Children)

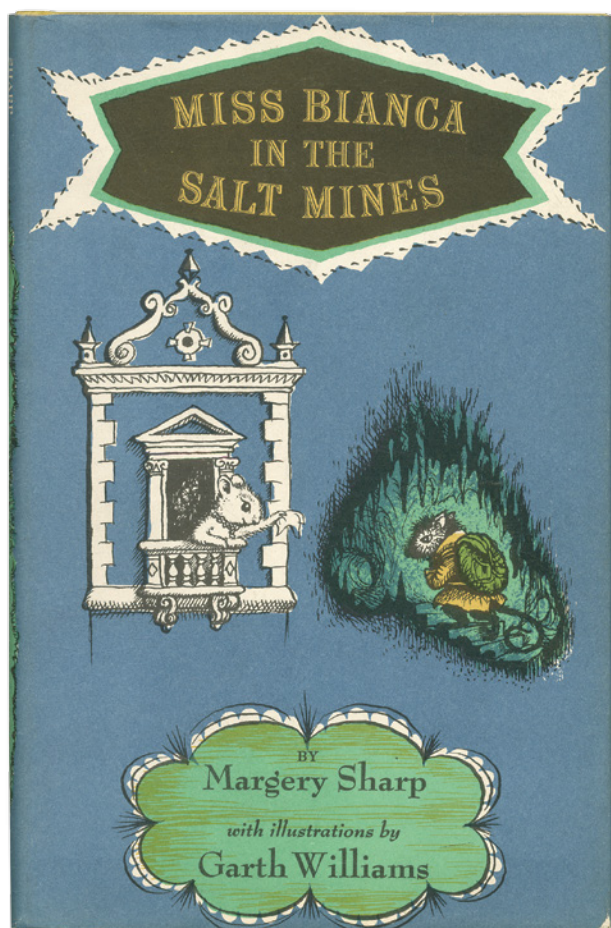
**Ted HUGHES**

*Nessie the Mannerless Monster*

London: Faber and Faber Limited 1964

**\$1500**

First edition. Pictures by Gerald Rose. Oblong octavo. [32]pp. Fine copy in fine first issue dust jacket. Issued 10 years before the U.S. edition. A scarce children's book in the rare first issue jacket and in like-new condition. Sagar and Tabor A8a. [BTC#469653]



### 17 (Children)

**Margery SHARP**

*Miss Bianca in the Salt Mines*

Boston: Little, Brown and Company (1966)

**\$150**

First American edition. Illustrated by Garth Williams. Fine in fine dust jacket. A beautiful copy. [BTC#106111]



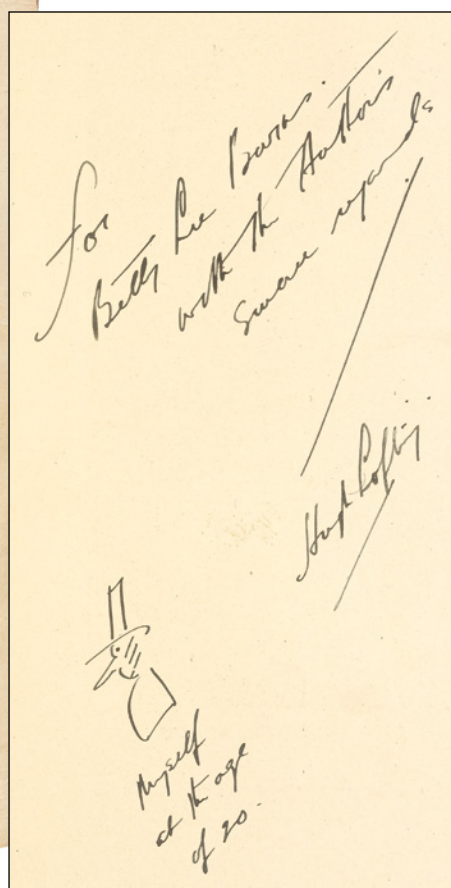
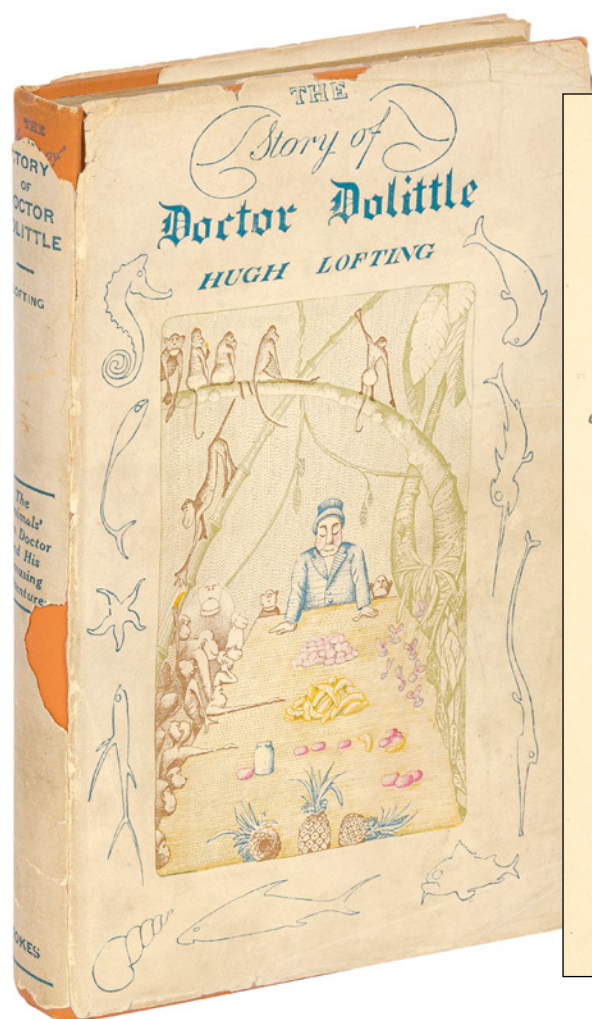
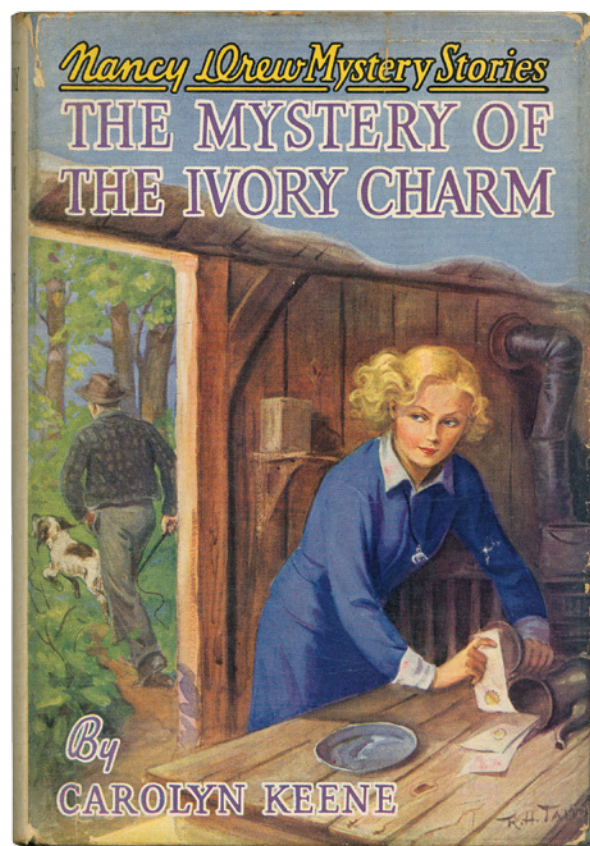
**18 (Children)**  
**Carolyn KEENE**

***The Mystery of the Ivory Charm***  
*(Nancy Drew Mystery Stories, 13)*

New York: Grosset & Dunlap (1936)

**\$1500**

First edition, first printing. Illustrated with four glossy plates including the frontispiece by Russell H. Tandy. Blue cloth stamped in orange with the 1930s Nancy Drew holding the magnifying glass on the front board, endpapers orange silhouette. Light foxing on glossy illustrated pages, spotting on cloth boards, else a very good copy in a very good lightly soiled dust jacket with pinhole mid-spine, small chip and short nicks at the corners. Lists to itself on the copyright page and on the front dust jacket flap, rear flap lists to *Dana Girls: The Secret at the Hermitage*, and on the rear panel *Judy Bolton Mysteries* lists to *The Mysterious Half Cat*. Farah (Eleventh Printing) 1936B-1, Format #3. [BTC#561402]



**19 (Children)**  
**Hugh LOFTING**

***The Story of Doctor Dolittle***

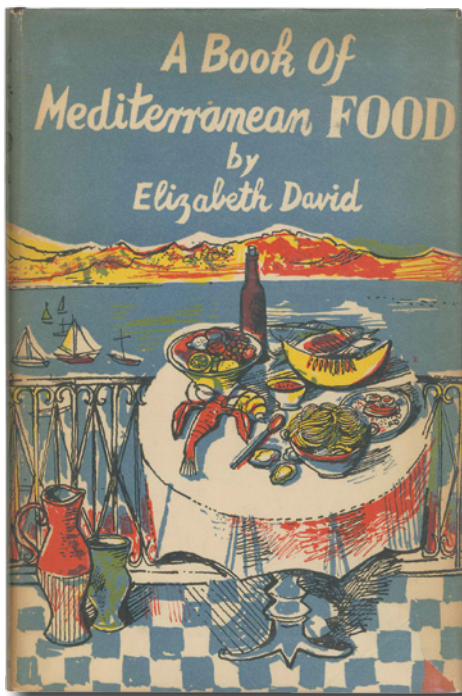
New York: Frederick A. Stokes Company 1920

**\$10,000**

First edition. Illustrated throughout by Lofting, along with a color frontispiece. Orange boards with title and decorations in blue with tipped-on color illustration on the front board. About fine with hint of wear at the spine ends and small wrinkle on the cloth in a good or better dust jacket expertly repaired at the folds, light toning, and some small tears, perimeter nicks and chips on the spine. Inscribed by the author: "for Betty Lou Burns with the Author's warm regards, Hugh Lofting." Additionally, Lofting has drawn a small self-portrait at the bottom of the page that he's captioned: "Myself at the age of 20." A wonderful inscribed copy of the first book of the hugely popular children's book series with its rare dust jacket and an original illustration by the author.

[BTC#469401]





**20 (Cuisine)**  
**Elizabeth DAVID**

*A Book of Mediterranean Food*

New York: Horizon Press (1952)

**\$500**

First American edition from English sheets. A bit of rubbing on the spine else near fine in evenly spine-toned very good or better dust jacket with light wear at the spinal extremities. [BTC#500022]

**21 (Cuisine)**

**Members of the Fruit and Flower Mission**

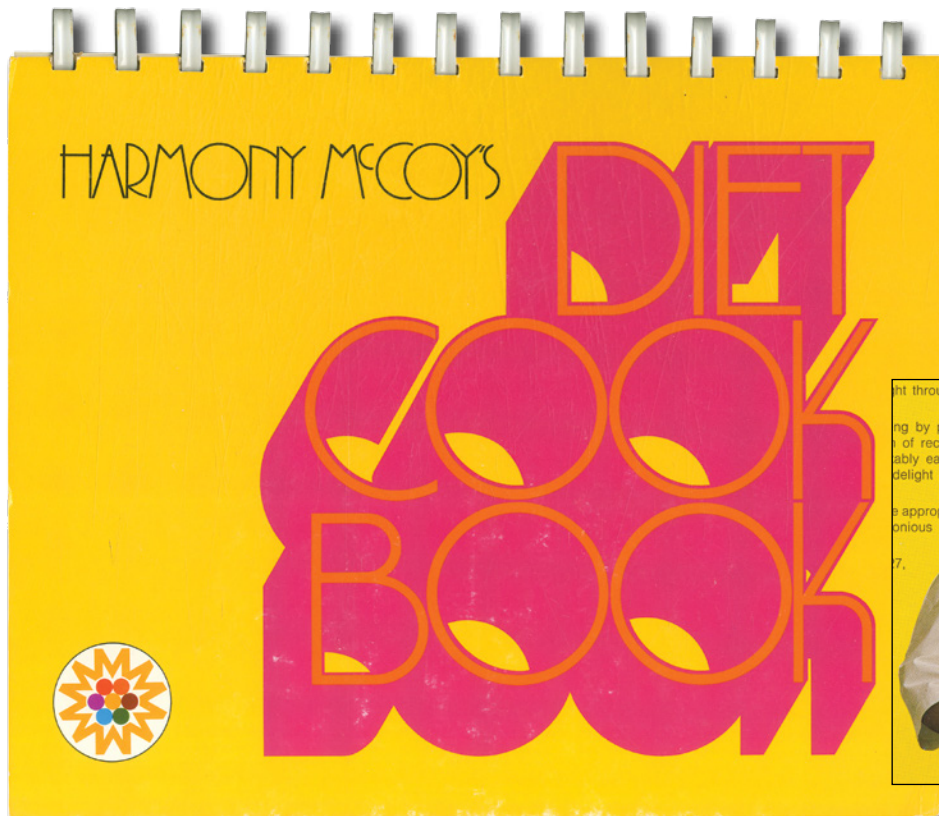
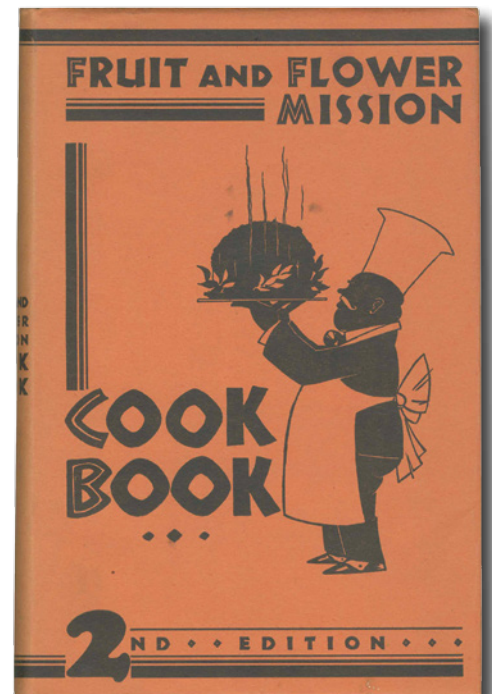
*Choice Recipes by Members of the Fruit and Flower Mission [cover title]: Fruit and Flower Mission Cook Book*

Seattle: Lowman & Hanford Company (1930)

**\$300**

Stated "National edition, second printing" on the jacket only; possibly preceded by a local, privately printed issue. Tall octavo. 411pp. + ads. Fine in fine dust jacket. According to the Foreword "The Seattle Fruit and Flower Mission is an organization of women, all volunteer workers, which gives dietary aid to those who are ill or undernourished, irrespective of race or creed." A beautiful copy.

[BTC#500425]



**22 (Cuisine)**  
**Harmony McCOY**

*Harmony McCoy's Diet Cook Book*

Murrieta, California: Harmon-E-Enterprises 1972

**\$500**

First edition. Quarto. 127pp. (Irregularly paginated as issued). Thick spiral bound illustrated boards. Built-in cardboard stand so cook book can be propped up.



Fine in modestly rubbed near fine slipcase with a small scrape on the front cover of the slipcase. Laid in are directions for setting up the book with the built-in stand. Recipes by the African-American chef of the Murrieta, California Hot Springs Spa Resort. *The Jemima Code* p. 118. Scarce.

[BTC#557672]



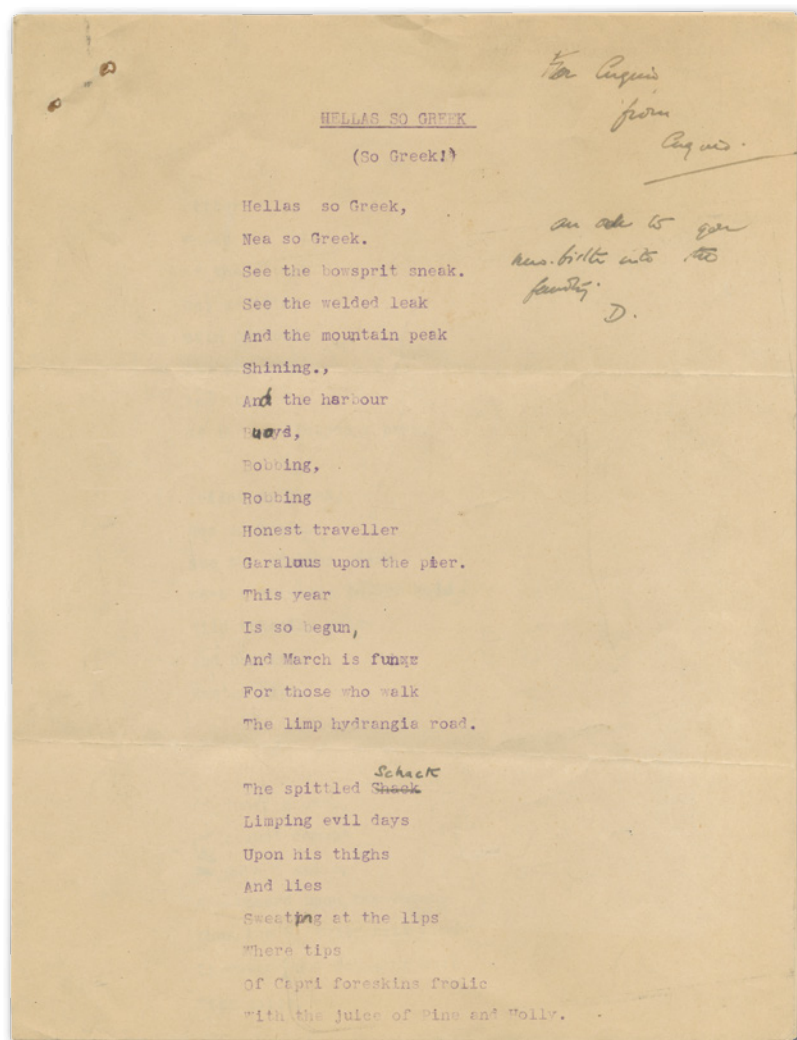
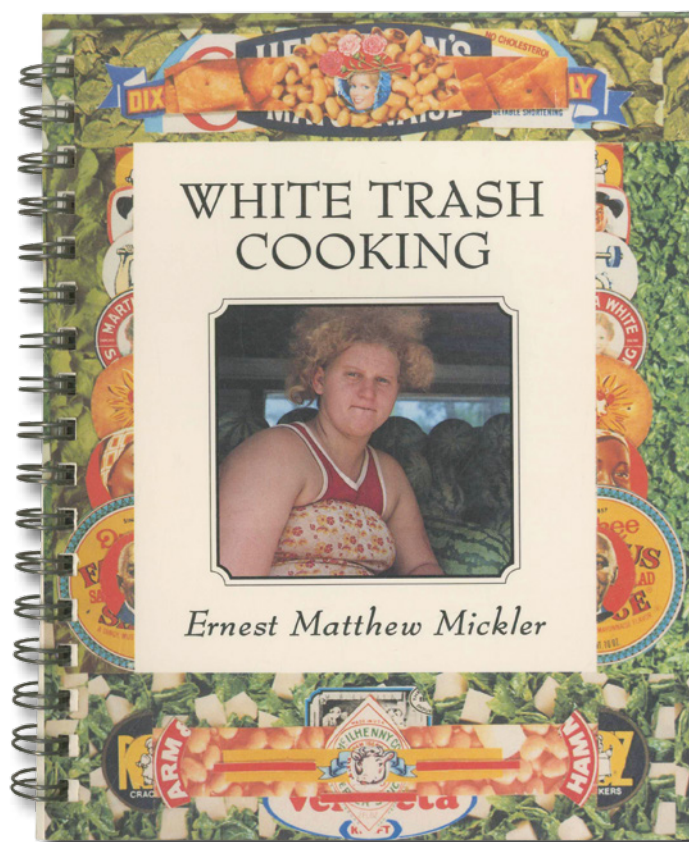
23 (Cuisine)  
**Ernest Matthew MICKLER**

*White Trash Cooking*

(Highlands, North Carolina): The Jargon Society (1986)

**\$650**

First edition. Introduction by Jonathan Williams. Small quarto. Spiral bound glossy wrappers. Photographs by the author. Fine. A wonderful recipe book of Southern rural cooking with evocative photographs that capture the feeling of the region. Some of the recipes sound delicious, a few sound dangerous, none of them sound particularly healthy. [BTC#499962]



24 **Norman DOUGLAS**

*[Manuscript Poem]: Hellas so Greek (So Greek!)*

**\$3500**

Typed Manuscript Poem. Five quarto sheets containing 106 lines with numerous hand corrections by Douglas. Very good with old folds from mailing and two small holes and accompanying rust marks at the top left corner of each sheet from an old pin (no longer present) used to secure them together. Cryptically Inscribed on the first sheet: "For Cugino [male cousin] from Cugino. An ode to your new-birth into the family. D."

The amusing poem, written in the style of the licentious doggerel so loved by Douglas, was undoubtedly written in his later years in Capri. In part:

"The spittled Schack

Limping evil days

Upon his thighs

And lies

Sweating at the lips

Where tips

Of Capri foreskins frolic

With the juice of Pine and Holly."

"Schack" (which has been hand-corrected by Douglas from "Shack") apparently refers to Baron Ekkehard Von Schack. [BTC#539989]



PROPERTY OF  
**Gilbert Miller**  
 HENRY MILLER'S THEATRE  
 124 West 43rd Street, New York City  
 Telephone BRyant 9-3970

"Dodsworth"

DODSWORTH

By

SINCLAIR LEWIS

Dramatized by

SIDNEY HOWARD

1-14

AMERICAN LADIES of middle-age and  
 past, one buxom, the other hangdog,  
 bustle in, armed with large hand-  
 bags and pince-nez glasses)

1st Pince-Nez Husband

We've on (All in one breath)  
 All you do is pay a minimum fare and then complain and they  
 give you the ship to keep you quiet and that's what I did and  
 you saw my private bath only of course you've got to know the  
 ropes.

(They have reached a table where a  
 STEWARD is waiting)

Nous désirons deux Dubonnet frappes.

I'm perfectly cheerful. Steward, to call on the lie, that's  
 Ja, gnädige Frau. been somebody we knew on the lie. Have you  
 looked at your fellow passengers?

Oh, of course! German! Sehr Kalt.  
 (The 2ND JEWISH GENTLEMAN continues  
 to the Steward who awaits their  
 orders beside their table)

Why, Evelyn!  
 Very cold, madame.

I'd no (The 2ND JEWISH GENTLEMAN continues  
 to the Steward who awaits their  
 orders beside their table)

I'll hev an Old-Fashioned.  
 Four more of those, Barnum!

Bring me a glass of weezy vater. It's a funny thing but I  
 never vant to drink cocktails ven I go to Europe.

Did you (The STEWARD starts for the bar to  
 fill the order. A violently breezy  
 young AMERICAN GIRL has entered and  
 is surveying the company)

Awful, my dear!

My God! (3otto-voce)  
 (She goes depressed)

My dear, they're terrible. 2nd American Wife  
 Are you paying or signing this trip?

I've never been able to find out which they like best. Getting  
 it in a lump sum at the end or having it dribbled along with  
 every drink.

Here he comes now. 2nd Jewish Gentleman  
 What time do we dock at Southampton?

## 25 (Drama) Sinclair LEWIS, Sidney HOWARD

[Playscript]: *Dodsworth*

New York: Ann Watkins / Gilbert Miller: Henry  
 Miller's Theatre 1932

\$12,000

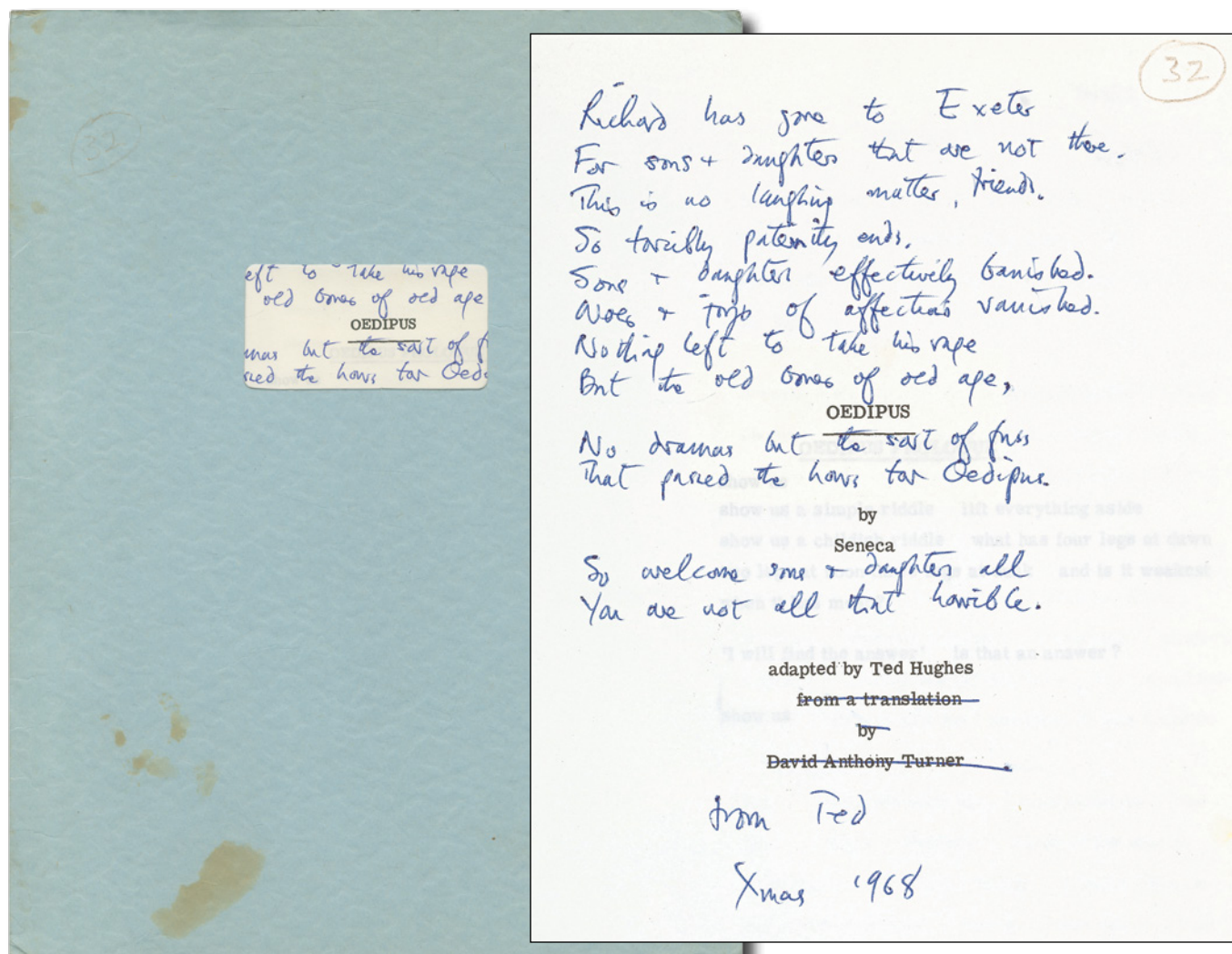
Quarto. 144 leaves typed rectos only in red and black. Bradbound into red Gilbert Miller / Henry Miller's Theatre cloth wrappers. Thin flexible cloth wrappers modestly frayed and with a few short tears on the thin paper, brads a bit tarnished, very good. Hand-titled on the front wrap. This was Sinclair Lewis' agent Ann Watkins' copy with her name and address typed on the first leaf. A play in three acts dramatized by Sidney Howard from Lewis' 1929 novel *Dodsworth* with input from Lewis. This early draft of the play differs substantially from the version that

opened at the Shubert Theatre in New York on February 24, 1934, where it ran for a total of 147 performances, as well as from the version published by Harcourt, Brace and Company in 1934.

Lewis, who received the first Nobel Prize for Literature given to an American in December 1930, had largely stayed out of playwriting throughout the 1920s. But in 1932 he collaborated with Howard on the dramatization of *Dodsworth*. Working with an able craftsman like Howard was a good cram course on writing for the stage, and Lewis was brilliant at improvising dialogue on the spot and ruthless in editing his own work. In the end, hardly a sentence from the novel remained. Together, the two of them invented scenes that conveyed in brisk dialogue what Lewis had taken chapters to say in prose. When *Dodsworth* went into production, Lewis attended rehearsals and became so emotionally involved in the autobiographical story that he called out to female lead Fay Bainter, who played Fran Dodsworth, "Be more bitchy, Gracie!" The play opened on February 24, 1934, to positive notices, particularly for the male lead Walter Huston, and had a robust run. Lewis raked in royalties of \$650 to \$900 per week, at a time when his earnings from novels and magazine work were in a slump.

OCLC locates a single 1934 version of the script at NYPL (which it designates as a dissertation or manuscript, but is presumably a later version of the script), which notes "Produced at the Sam S. Shubert Theatre, New York, 24, February, 1934." Rare. OCLC locates no copies of this early draft. [BTC#557338]





## 26 (Drama)

**Ted HUGHES, from a translation by David Anthony TURNER**

[Playscript]: *Oedipus by Seneca*

(London): [National Theatre Company] / (Printed by Franell Enterprises 1968)

**\$6500**

First edition, revised draft, later working script (unpublished). Quarto. [2], 12, 12, 9, 12, 8pp. Bradbound light blue unprinted wrappers, featuring a die-cut window on the front wrap, with mimeographed interior pages printed on rectos only, and a control number ("32") on the first page. Near fine with a couple of stains at the bottom of the front wrap and light edgewear.

**Inscribed** on the title page with an original 12-line poem by Ted Hughes to publisher Richard Gilbertson. A copy of the second revised script written by Turner for the National Theatre Company production in London during the winter of 1967-1968, and greatly revised by Hughes (prompting him here to strikethrough Turner's contractually required credit line). The text differs in many respects from the first rehearsal script. *OCLC* locates three copies. A rare playscript accompanied by a wonderfully whimsical poem to Gilbertson, his publisher and friend. *Sagar and Tabor* A16b. [BTC#469905]

## 27 (Drama)

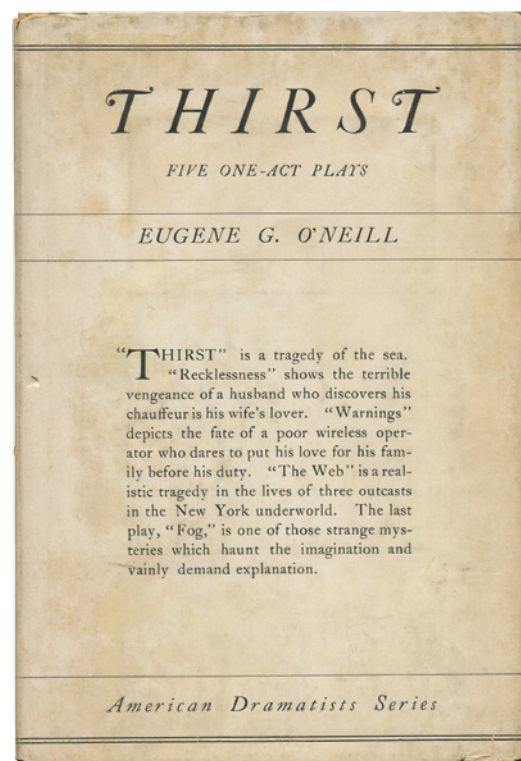
**Eugene O'NEILL**

*Thirst and Other One-Act Plays*

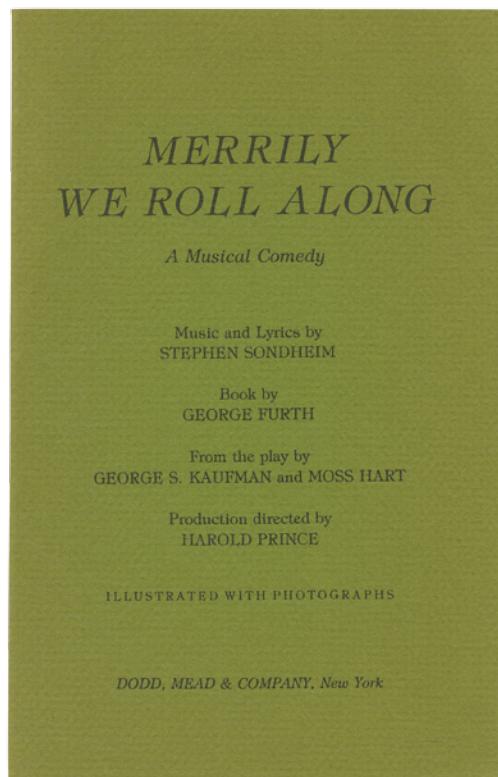
Boston: Gorham Press (1914)

**\$1000**

First edition. Quarter cloth and papercovered boards with printed paper labels. Near fine in very good or better printed white dust jacket with some foxing and toning, mostly on the spine. The debut of America's greatest playwright, published three years before his first full-length play was produced on Broadway. A nice, clean copy of the Nobel Prize-winner's first book. [BTC#528565]





**28 (Drama)****Stephen SONDHEIM***Merrily We Roll Along:**A Musical Comedy*

New York: Dodd, Mead &amp; Company [1981?]

**\$4500**

Uncorrected proof. Music and lyrics by Stephen Sondheim. Book by George Furth. Based on the 1934 play of the same name by George S. Kaufman and Moss Hart. Octavo. Printed green wrappers. Very slight sunning at the spine else fine. The front wrap notes "Illustrated with Photographs," but the proof is without photographs, as issued by the publisher.

According to Wikipedia: "Merrily premiered on Broadway on November 16, 1981, in a production directed by frequent Sondheim collaborator Hal Prince, with a cast almost exclusively of teenagers and young adults (including Jason Alexander and Giancarlo Esposito). However, the show was not the success the previous Sondheim-Prince collaborations had been: after a chaotic series of preview performances, it opened to widely negative reviews, and closed after 16 performances and 52 previews." The play has since been extensively re-written and has been staged successfully on several occasions, however, its first full Broadway revival was not until 2023.

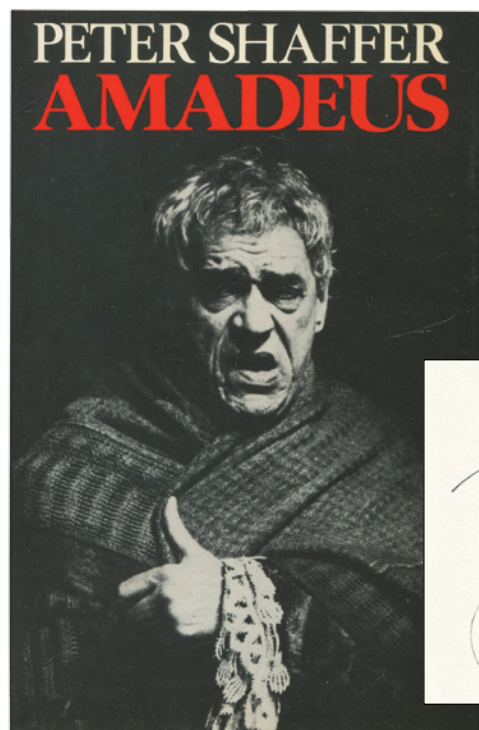
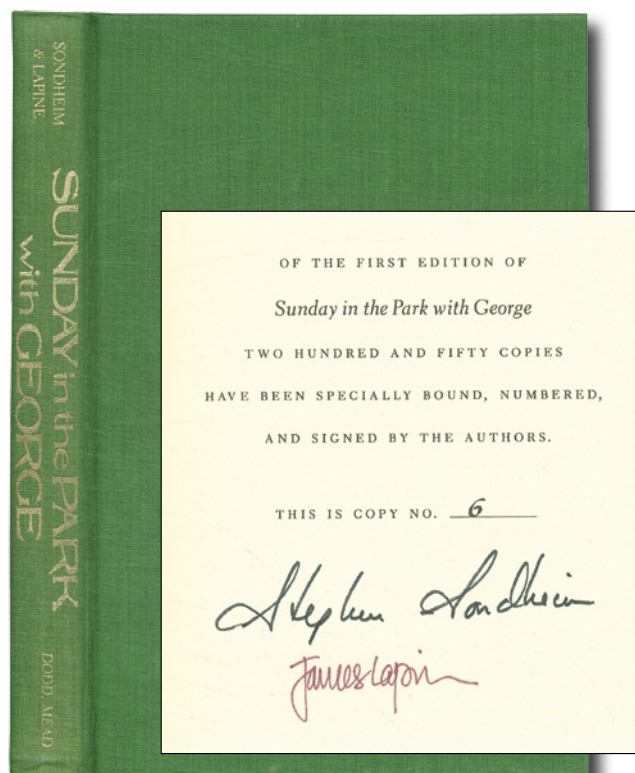
A legendary rarity. OCLC appears to locate a single copy of a contemporary edition of the physical book (without indicating whether it is a proof or not). The failure of the musical caused Dodd, Mead to cancel the finished book. We believe it's very likely that the pre-publication uncorrected proof is the only surviving vestigial artifact of the intended publication of the play. According to one very reliable source, even Sondheim was unaware of its existence until decades later. [BTC#556484]

**29 (Drama)****Stephen SONDHEIM and James LAPINE***Sunday in the Park with George*

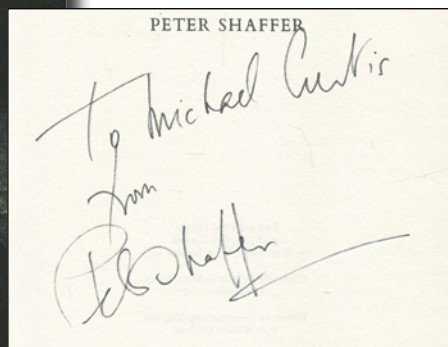
New York: Dodd, Mead &amp; Company (1986)

**\$3500**

First edition, limited and signed issue. Fine in fine slipcase. Issued without dust jacket. Copy number 6 of 250 numbered copies Signed by both Sondheim and Lapine. A very desirable edition of this Pulitzer Prize winning play which featured Mandy Patinkin and Bernadette Peters in the original production. [BTC#556493]

**30 (Drama)****Peter SHAFFER***Amadeus*

(London): Andre Deutsch (1980)

**\$1200**

First edition. Fine in fine dust jacket. Inscribed by Peter Shaffer: "To Michael Curtis from Peter Shaffer." Shaffer adapted his own play for the Milos Forman film which won them both Academy Awards, as well as Best Picture and Best Actor for F. Murray Abraham (co-star Tom Hulce was also nominated in this category for the title role). Scarce signed. [BTC#499129]



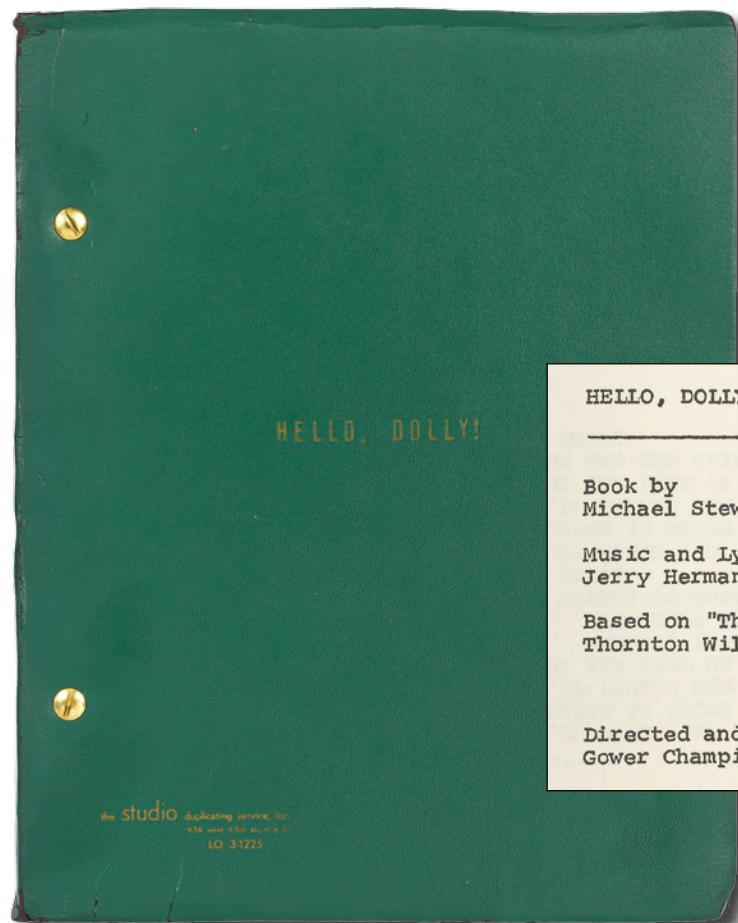
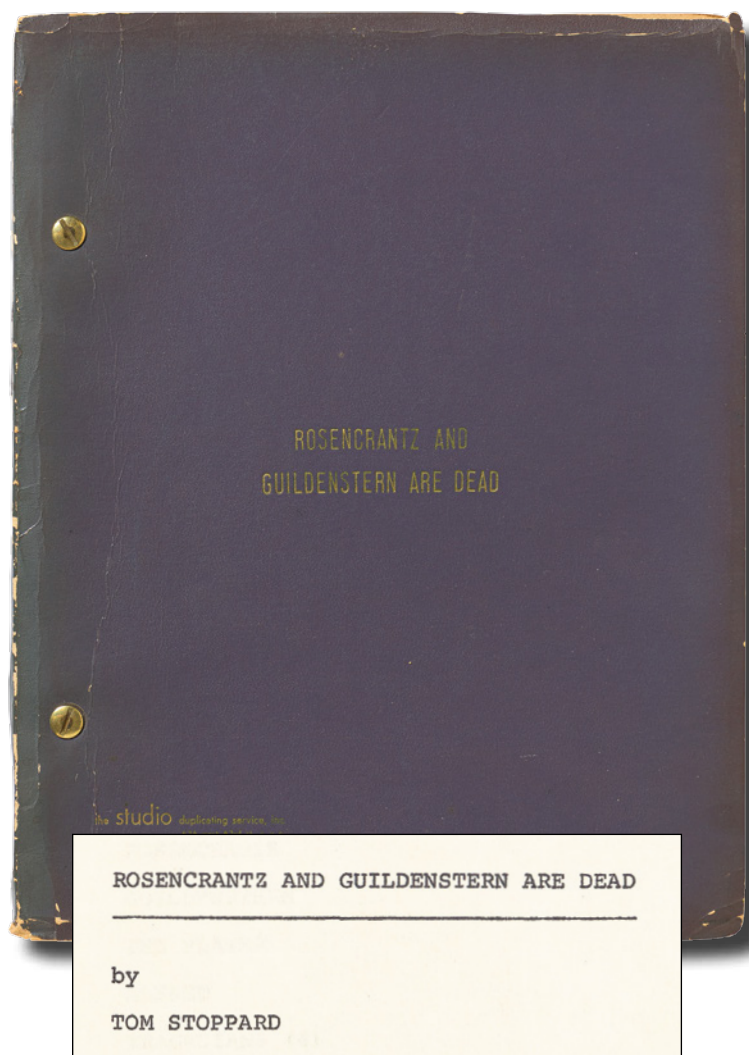
**31 (Drama)**  
**Tom STOPPARD**

*[Playscript]: Rosenkrantz and Guildenstern are Dead*

New York: Studio Duplicating Service / David Merrick [1967]

**\$9500**

Quarto. Mimeographed leaves printed on rectos only in screwbound pale purple Studio Duplicating Service wrappers titled in gilt. 35, 33, 26pp. Small, neat handwritten control number ("13") on title page. Plasticized wrappers are well-rubbed along the spine, a little toning at the edges of the first and last couple of leaves, a very good copy and internally near fine. An absurdist tragicomedy in three acts, first performed by the Oxford Theatre Group at Cranston Street Hall in Edinburgh at the Edinburgh Festival Fringe on August 24, 1966. The first professional performance was given by the National Theatre Company at the Old Vic Theatre in London on April 11, 1967. This is the original playscript for the first American production, staged at the Alvin Theatre in New York City, where the play opened on October 16, 1967, before transferring to the Eugene O'Neill Theatre on January 8, 1968, and ran for a total of 420 performances. Stoppard's first Broadway play, the production won a Tony and a New York Drama Critics Circle Award for Best Play. The original British scripts are legendarily rare; the U.S. script seems no less so. *OCLC* locates no copies of any of the early scripts. [BTC#557221]



**32 (Drama)**  
**Michael STEWART and Jerry HERMAN**

*[Playscript]: Hello, Dolly!*

Based on "The Matchmaker" by Thornton Wilder

New York: Studio Duplicating Service / David Merrick [circa 1963]

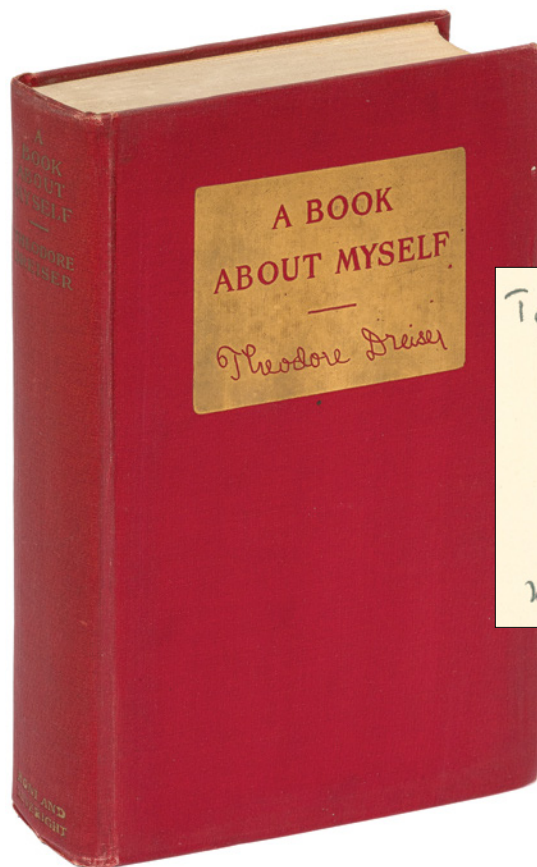
**\$12,000**

Quarto. Music and lyrics by Jerry Herman. Directed and choreographed by Gower Champion. 73 mimeographed leaves printed rectos only in screwbound green Studio Duplicating Service wrappers titled in gilt. Small, neat handwritten control number ("35") on title page, plasticized wrappers are slightly rubbed, particularly along the spine, else near fine. A musical comedy in two acts, based on Wilder's 1954 play *The Matchmaker*, which he had in turn adapted from his 1938 farce *The Merchant of Yonkers*. It opened on Broadway with Carol Channing in the title role in 1964 after a Detroit preview, and won 10 Tony Awards including Best Musical, Best Book of a Musical, and Best

Original Score. It was the basis for the Oscar Award-winning film of the same name, and for multiple revivals. Rare. *OCLC* appears to locate no copies of this script. [BTC#557285]



## Inscribed to his Editor



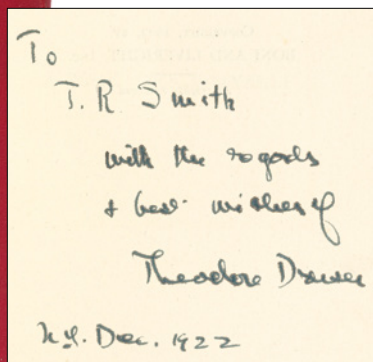
### 33 Theodore DREISER

#### *A Book About Myself*

New York: Boni & Liveright (1922)

**\$2500**

First edition. Octavo. vii, 502pp. Spine gilt a bit dulled, light edgewear with a small snagged tear on the cloth of the rear board, upper hinge split but sound, very good.



Inscribed by Dreiser to his editor in the year of publication: "To T.R. Smith, with the regards & best wishes of Theodore Dreiser, N.Y. Dec. 1922." T.R. Smith worked with Dreiser, helping to edit his book *An American Tragedy* (or, as a laid-in bookseller's slip from the 1960s states: "...Smith was to Dreiser what Perkins was to Wolfe, cutting and trimming his massive *An American Tragedy*, and pulling it into a coherent whole." An excellent association. The author's second volume of autobiography, published grudgingly by Horace Liveright in order to secure future novels from Dreiser, it sold just over 2,000 copies. [BTC#469544]

### 34 (Economics)

#### John Maynard KEYNES

#### *A Revision of the Treaty*

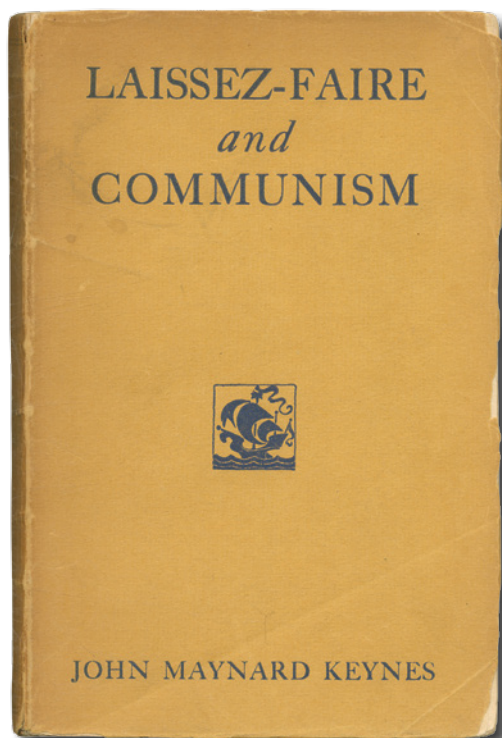
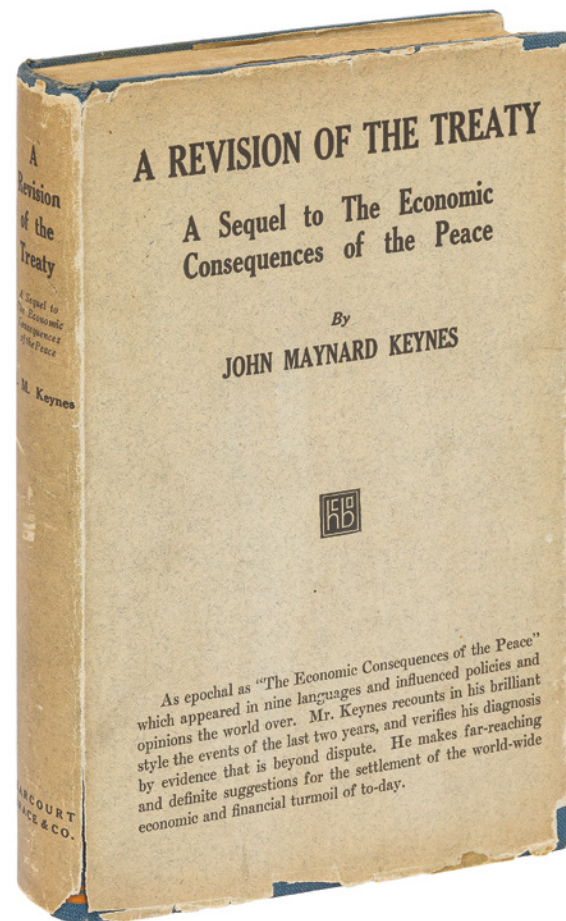
*Being a Sequel to The Economic Consequences of the Peace*

New York: Harcourt, Brace and Company 1922

**\$1200**

First American edition. Octavo. 242pp. A near fine copy in very good dust jacket with light edge wear and a few small chips and short tears at the extremities, else quite clean and bright.

[BTC#469428]



### 35 (Economics)

#### John Maynard KEYNES

#### *Laissez-Faire and Communism*

New York: New Republic, Inc. 1926

**\$1500**

First American edition. 12mo. Printed wrappers. Shallow nicks at the edges of the slightly yapped wrappers, very good. [BTC#549476]

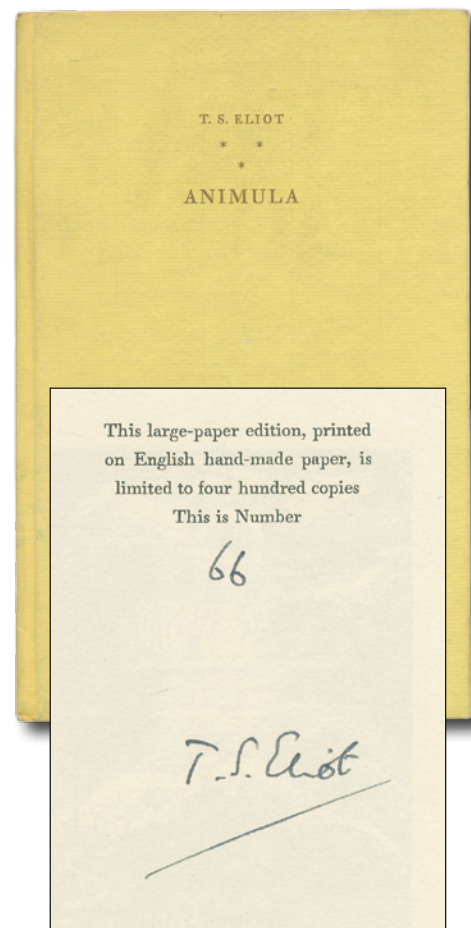


**36 T.S. ELIOT*****Animula***

London: Faber &amp; Faber 1929

**\$1000**

First edition. Wood engravings by Gertrude Hermes. 12mo. Yellow paper boards gilt. A trifle soiled about fine. Copy number 66 of 400 copies Signed by Eliot. [BTC#541025]



**Columbia University**  
in the City of New York

THE GRADUATE FACULTIES  
AND  
THE FACULTY OF BARNARD COLLEGE  
present

A POETRY READING  
by  
T. S. ELIOT

INTRODUCTION BY LIONEL TRILLING

PROGRAM

THE LOVE SONG OF J. ALFRED PRUFROCK

RHAPSODY ON A WINDY NIGHT

THE HIPPOPOTAMUS

MR. ELIOT'S SUNDAY MORNING SERVICE

THE WASTE LAND

I. The Burial of the Dead

II. A Game of Chess

V. What the Thunder Said

ASH WEDNESDAY V

ANIMULA

MARINA

SWEENEY AGONISTES

Fragment of an Agon

LINES FOR AN OLD MAN

A Chorus from MURDER IN THE CATHEDRAL

A Chorus from THE FAMILY REUNION

FOUR QUARTETS

The Dry Salvages

Monday, April 28, 1958  
McMILLIN ACADEMIC THEATER  
8:30 p.m.

**37 (T.S. ELIOT)**

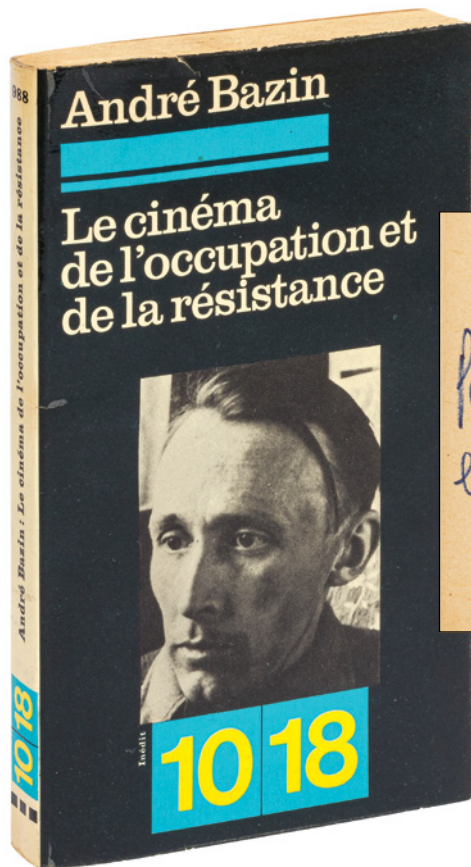
*[Flyer or Small Broadside]: Columbia University... The Graduate Faculties and The Faculty of Barnard College Present a Poetry Reading by T.S. Eliot... McMillin Academic Theater*

New York: Columbia University April 28, 1958

**\$450**

Measuring 5½" x 10". Two nearly invisible horizontal creases, perhaps for mailing, else fine. Advertisement for a reading, introduced by Lionel Trilling and listing a program that included *The Love Song of J. Alfred Prufrock*, three sections of *The Waste Land*, *Sweeney Agonistes*, *Ash Wednesday*, *Animula*, *Marina*, a chorus from both *Murder in the Cathedral* and *The Family Reunion*, and *The Dry Salvages* from *Four Quartets*. Very scarce. OCLC locates no copies. [BTC#541084]





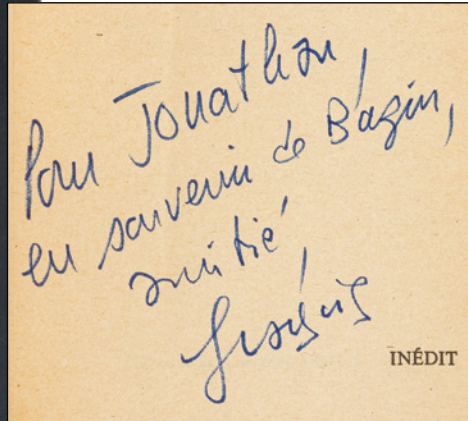
38 (Film)

(François TRUFFAUT) André BAZIN

*Le Cinéma de l'Occupation et de la Résistance*

Paris: Inédit 1976

\$2000



First edition. Paperback original. Foreword by François Truffaut. Perfectbound in glossy wrappers. Near fine with some toning and a few light creases on the front wrap. **Inscribed** on the title page by Truffaut: "Pour Jonathan, un souvenir de Bazin, François." A book by the influential French film critic André Bazin inscribed by his friend and colleague at *Cahiers du Cinéma*, Truffaut, the important French New Wave film director of such iconic films as *400 Blows*, *Jules and Jim*, and the Oscar winner *Day for Night*, who contributed the foreword. A pleasing copy. [BTC#469515]

## The Lost Bill Murray Film!

39 (Film)

Tom SCHILLER (Bill MURRAY)

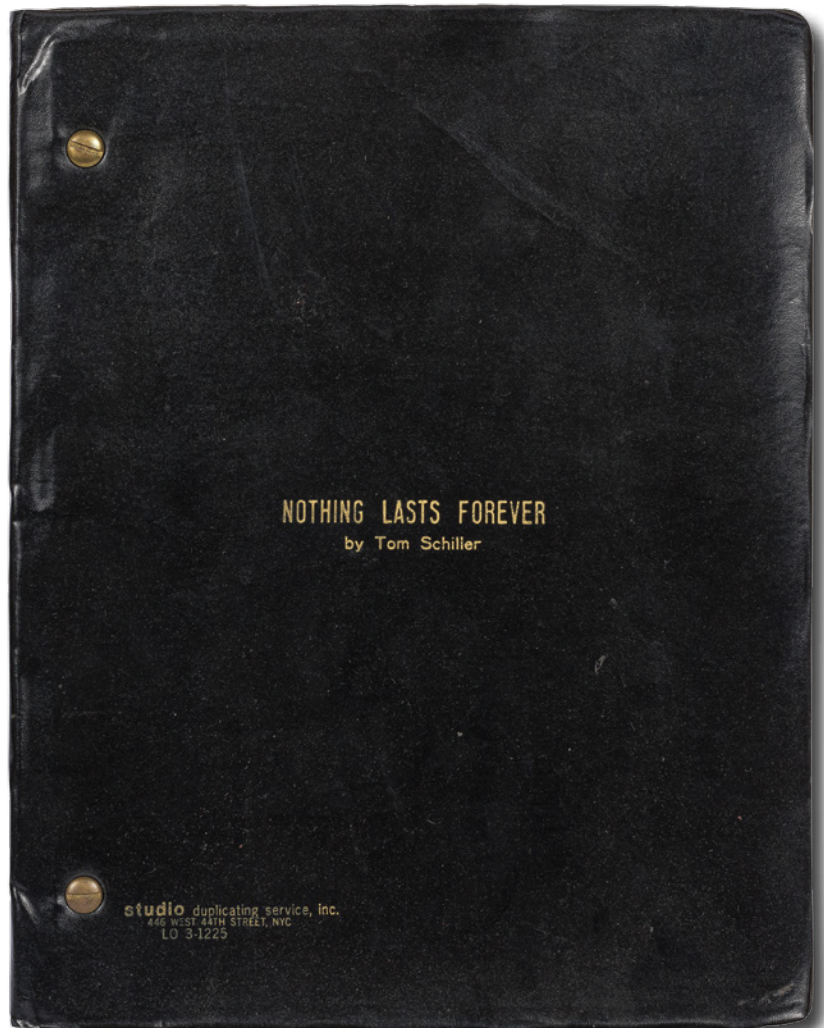
[Screenplay]: *Nothing Lasts Forever*

New York: Metro-Goldwyn-Mayer / Broadway Pictures 1982

\$1750

Screenplay. Quarto. 70pp. Screwbound in black Studio Duplicating Service wrappers with gilt lettering. Near fine with some light wear and rubbing on 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]





# Inscribed to Mary McCarthy

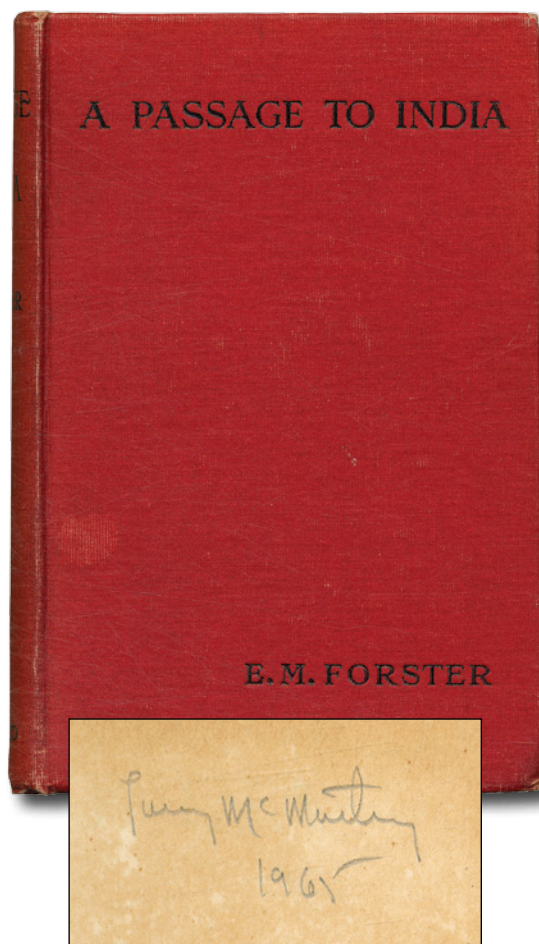
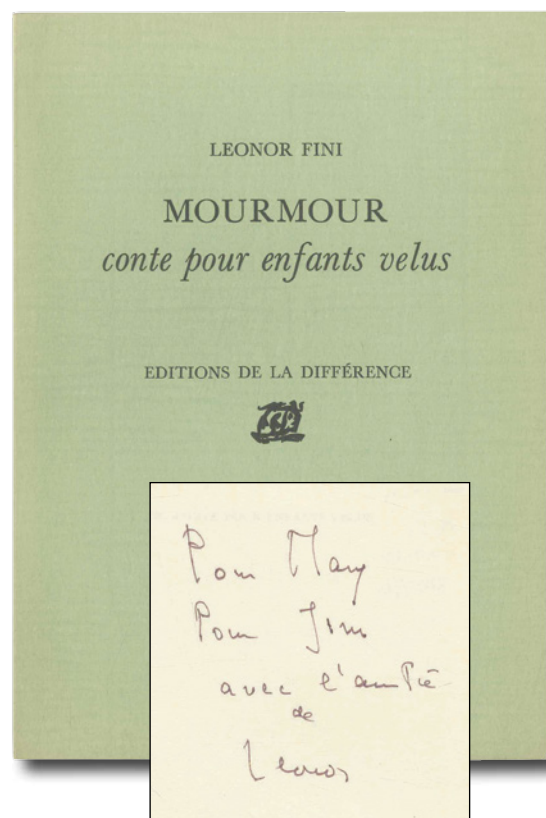
40 **Leonor FINI**

*Mourmour conte pour enfants velus*

(Paris): Editions de la Difference (1976)

**\$1250**

First edition, trade issue. Octavo. 133pp. Pale green printed wrappers. Text in French. A fine, bright copy. Inscribed by Leonor Fini to author Mary McCarthy and her husband Jim West: "Pour Mary and Pour Jim avec l'amite de Leonor." [BTC#499548]



**Larry  
McMurtry's  
copy**

41 **E.M. FORSTER**

*A Passage to India*

London: Edward Arnold & Co. 1924

**\$800**

First trade edition (issued simultaneously with an edition of 200 numbered and signed copies). Neat older owner name, scattered foxing throughout (most heavily on the foredge and first and last several leaves), lightly rubbed at the edges of the boards and a faint spot on the front board, a handsome very good copy lacking the fragile dust jacket. Author Larry McMurtry's copy with his neat pencil Signature dated in 1965 on front fly, and his small bookplate on the front pastedown. Forster's masterpiece, basis for David Lean's final film. Connolly 100. [BTC#551195]

42 **Charles Henri FORD, edited by**

*Blues: A Magazine of New Rhythms*

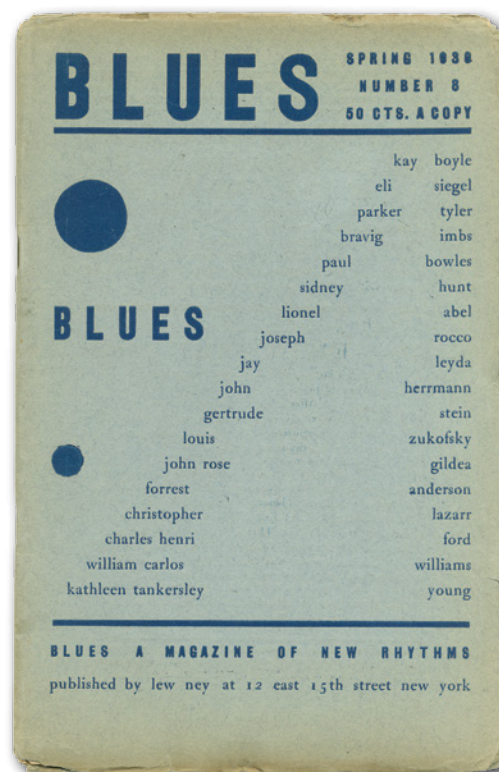
**Number 8**

New York: Lew Ney. Spring 1930

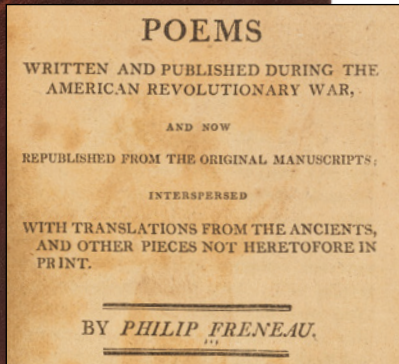
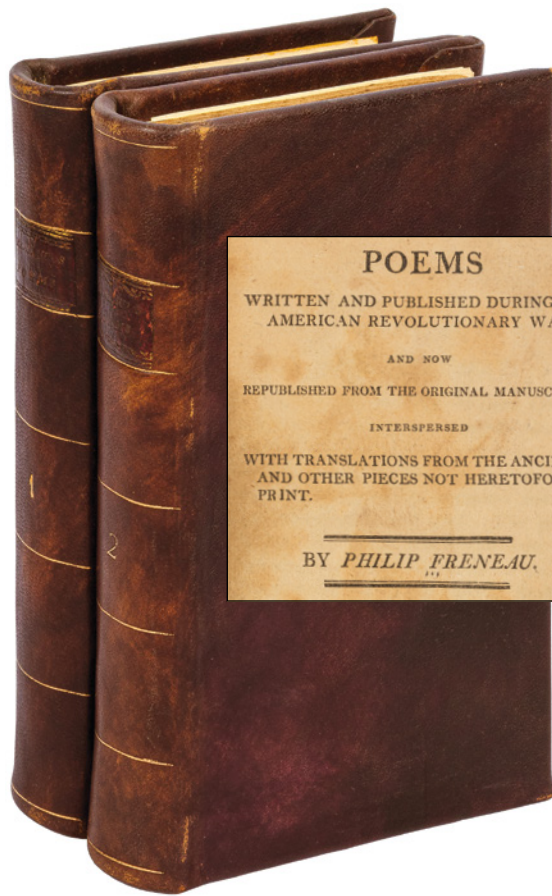
**\$2000**

Tall octavo. Stapled printed thin blue card wrappers. Modest chipping along the edges of the yapped wrappers, near very good. The eighth of a total run of nine issues edited and co-published by Charles Henri Ford, of a short-lived and rare experimental poetry magazine conceived when Ford was living at his parent's home in Mississippi. This issue includes work by Parker Tyler, William Carlos Williams, Louis Zukofsky, Paul Bowles, Gertrude Stein, Kay Boyle, Jay Leyda, and others.

Also includes a rare early appearance of a poem by African-American poet Kathleen Tankersley Young (along with an ad for her book, *Ten Poems*). Young was an African-American poet, active during the Harlem Renaissance. She served as an editor for The Modern Editions Press (which also published Paul Bowles' rare first book, *Two Poems*), and was co-editor of *Blues: A Magazine of New Rhythms*. Young died unexpectedly in April 1933. All issues of *Blues: A Magazine of New Rhythms* are rare. [BTC#553783]







#### 43 Philip FRENEAU

##### *Poems: Written and Published During the American Revolutionary War* *In Two Volumes*

Philadelphia: From the Press of Lydia R. Bailey 1809

**\$500**



Third edition, first state, with page 269 of Vol. 2 misprinted as "239." Two volumes. 12mos. Vol. 1 illustrated with an engraved frontispiece plate of a Native American tribal chief (from "The Prophecy of King Tammany"). With a list of "Subscribers' names" (including Presidents Madison and Jefferson) at the back of Vol. 2. Rebound in full calf with the original spine labels retained, modern endpapers. Vol. 2 is lacking the frontispiece, small number stamp on the bottom margin of the first text page in each volume, else very good with modest toning. A scarce early set by the New Jersey resident and "Poet of the American Revolution." [BTC#541289]

#### 44 Robert FROST

##### *A Boy's Will*

London: David Nutt 1913

**\$4000**

First edition, signed issue, second issue, binding D. 12mo. 52pp. Cream-colored linen wrappers printed in black. Fine. Frederick Baldwin Adams, Jr.'s copy, with his pencil notation about this printing on the front flyleaf, housed in an envelope in a custom stiff paper and card chemise, with Adams' Rockwell Kent-designed bookplate inside the front cover of the chemise. This is the Signed issue, copy number 123 of 135 numbered copies Signed and numbered by Robert Frost in 1923 on the half-title page. According to *Crane* A2 note: binding D (with rubberstamp "Printed in Great Britain" on verso of title page, as distributed by Dunster House, Cambridge, Mass, 1923. See *Crane*, p. 7-9, for the complicated publishing history of this title). Adams was an important collector and friend of Robert Frost. [BTC#510657]

A · BOY'S · WILL

ROBERT · FROST



A BOY'S WILL

Robert Frost

123



**45 Robert FROST*****A Further Range***

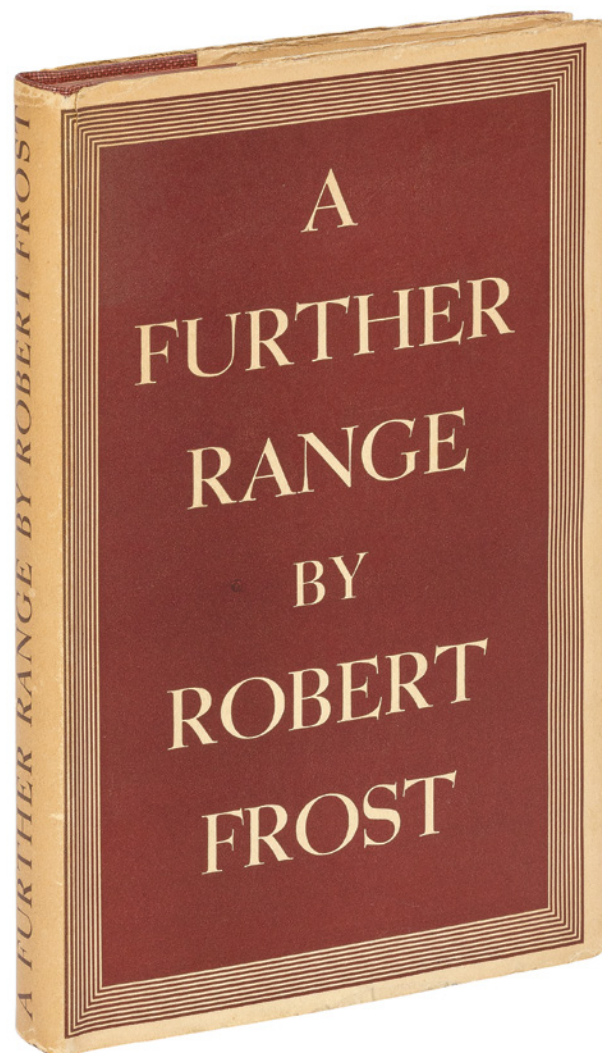
New York: Henry Holt (1936)

**\$8500**

First trade edition, second impression (without "first printing" statement on copyright page, see *Crane* A21.1). Fine in slightly spine-toned, very near fine dust jacket. Inscribed by Frost to Robert Smith, with 16 lines from his poem "Two Tramps in Mud Time," utilizing most of the front free endpaper.

The recipient, Robert Smith, was a pioneer radio broadcaster for WABI, Maine's oldest commercial radio station. Frost's friendship with Smith spanned decades; Frost would stay with Smith when he was in the area and Frost would reciprocate, hosting Smith and his family. Here Frost writes out the last two stanzas of his poem, which differs slightly from the printed version: "play-for-mortal-stakes" is hyphenated and "Future's" in the last line is capitalized. *A Further Range* was the third of Frost's books to receive the Pulitzer Prize for Poetry. [BTC#541832]

Nothing on either side was said  
They knew they had but to stay their stay  
And all their logic would fill my head  
As that I had no right to play  
With what was another man's work for gain  
My right might be love but theirs was need  
And where the two exist in twain  
There is the better right - agreed.  
But yield who will to their separation  
My object in living is to unite  
My avocation and my vocation  
As my two eyes make one in sight  
Only where love and need are one  
And the work is play-for-mortal-stakes  
Is the deed ever really done  
For Heaven and the Future's sake  
Robert Frost  
For Robert Smith



# Complete Poems of ROBERT FROST

**46 Robert FROST*****Complete Poems of Robert Frost 1949***

New York: Henry Holt and Company (1955)

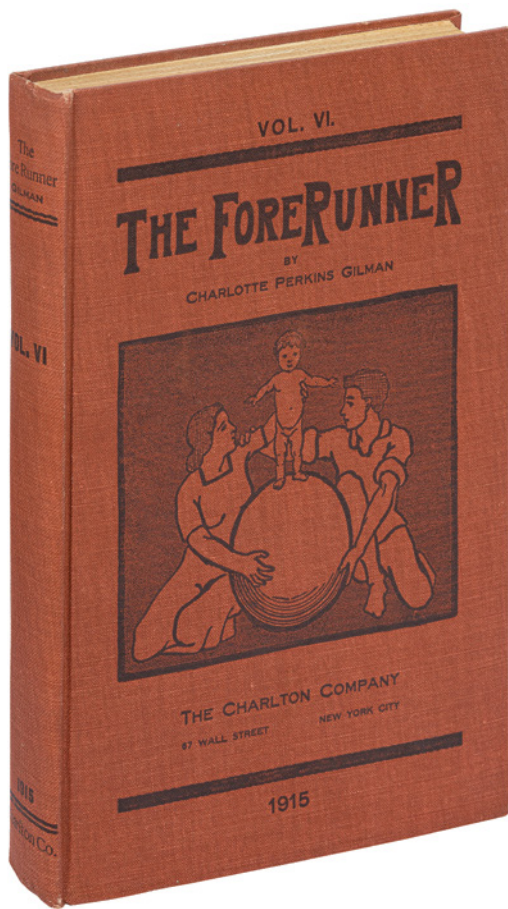
**\$1850**

Fifth printing. 666pp. Offsetting from a clipping on front fly, else near fine in lightly worn very good or better dust jacket with a few scattered small nicks and tears.

Inscribed by Robert Frost on the front fly: "For Charlotte Rosenberg from Robert Frost. New York Nov 7 1955." [BTC#553993]

For Charlotte Rosenberg  
from  
Robert Frost  
New York  
Nov 1955





#### 47 Charlotte Perkins GILMAN

*Herland [and] The Dress of Women [in] The Forerunner*  
*A Monthly Magazine. Vol. VI*

New York City: The Charlton Company 1915

**\$3500**

First edition. Volume VI, in publisher's boards, of Charlotte Perkins Gilman's groundbreaking monthly magazine, *The Forerunner*. Tall octavo. pp. 336, [4, contents]. Illustrated terra cotta cloth stamped in black. Modest toning on the endpapers, some light foxing on the fore edge, very good or better.

Written entirely by Gilman, *The Forerunner* featured serialized novels, short fiction, essays, articles, and verse, and was published by her with the aim of stirring others to action "upon the Progress of Women." This volume contains the first appearance of the feminist utopian novel *Herland* serialized and complete in 12 issues (January-December, 1915). An effective and witty novel wherein three young men discover *Herland*, a utopia inhabited by an all-female race which has existed without men for 2000 years. Eventually the three men select partners and marry, introducing a new era, that of Fatherhood. The novel's effectiveness is rooted in the fact that Gilman, a humanist known for her feminist social vision, examines the history, culture, and philosophy of this Motherhood-worshipping society through a male narrator, which provides for entertaining twists.

Also included in this volume is the first appearance of *The Dress of Women*, Gilman's feminist and sociological analysis of clothing in modern society, serialized and complete in 12 issues. This groundbreaking extended essay is now recognized as "one of the earliest full-length specifically sociological analyses of clothing and the fashion industry."

An important volume; according to information provided by Gilman's estate, less than 200 hardcover copies of each volume of *The Forerunner* were printed. [BTC#441782]

## The first modern language translation of Beowulf

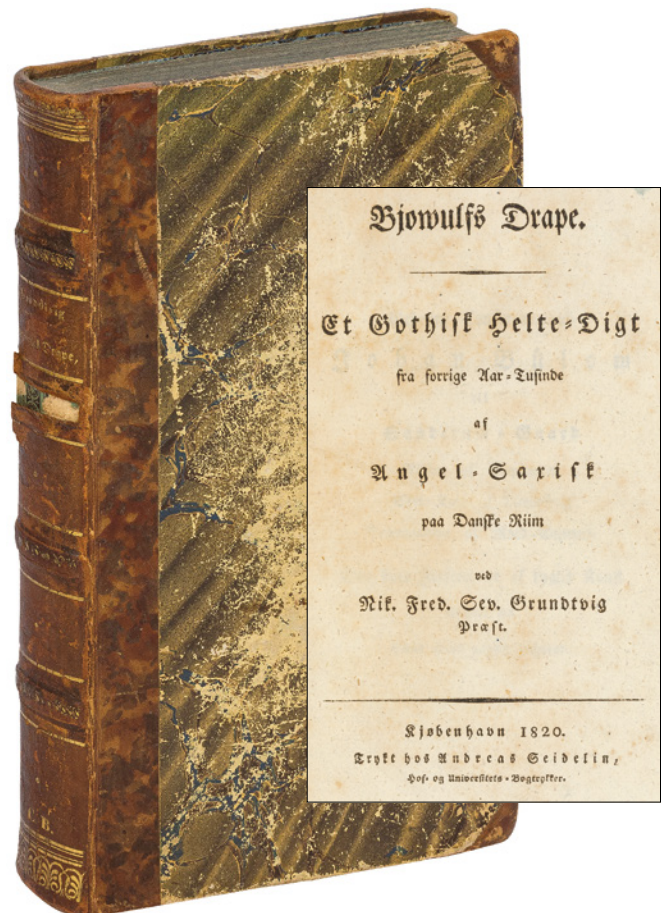
#### 48 N.F.S. GRUNDTVIG

*[Beowulf] Bjowulfs Drape*

Kjobenhavn [Copenhagen]: Trykt hos Andreas Seidelin 1820

**\$3500**

First edition in Danish. Translated by N.F.S. Grundtvig. Octavo. lxxiv, 325pp. Contemporary quarter leather gilt, marbled boards, marbled endpapers. The important first Danish edition of *Beowulf*, being the first printing of the epic Anglo-Saxon poem in any modern language, preceded only by Thorkelin's 1815 Latin edition. The Grundtvig translation is both more accurate and more complete, with several noted corrections. Small early ink owner name on front fly leaf and autograph note in pencil on verso of front free endpaper. The spine and boards are rubbed, spine back has a tear from loss of one band, else very good overall with scattered foxing, mostly on the final three leaves. A well-preserved copy in contemporary or perhaps original boards of a scarce edition. [BTC#541606]



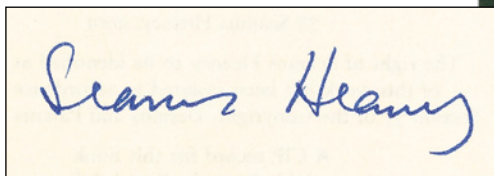
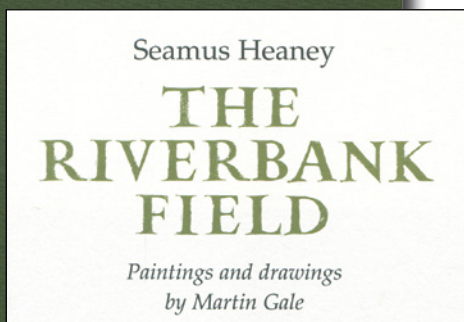
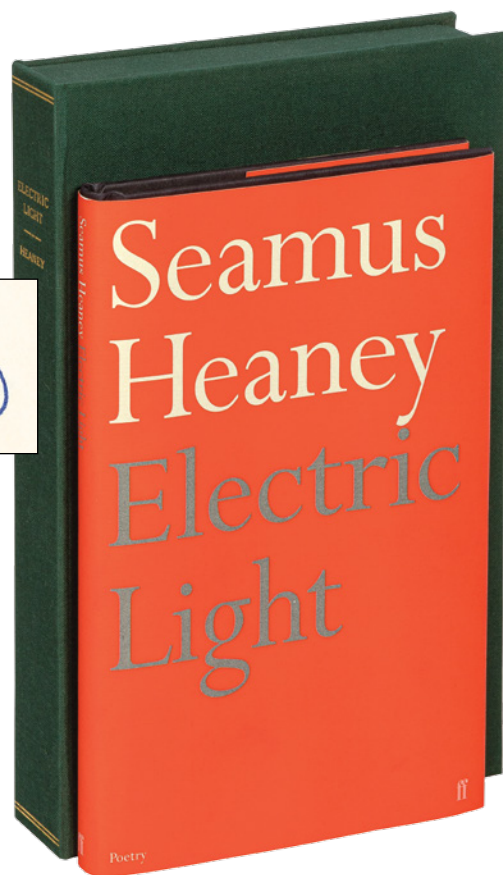


**49 Seamus HEANEY*****Electric Light***

(London): Faber and Faber (2001)

**\$600**

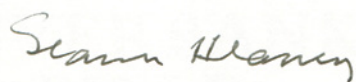

First edition. Fine in fine dust jacket. Signed by Heaney on the title page. Housed in a custom green cloth-covered clamshell case with the title and Heaney's facsimile signature in gilt. The case is a bit big for the book and consequently it fits in the box loosely. [BTC#543842]


**50 Seamus HEANEY*****The Riverbank Field***

(Loughcrew, Oldcastle, Ireland: Gallery Books 2007)

**\$850**

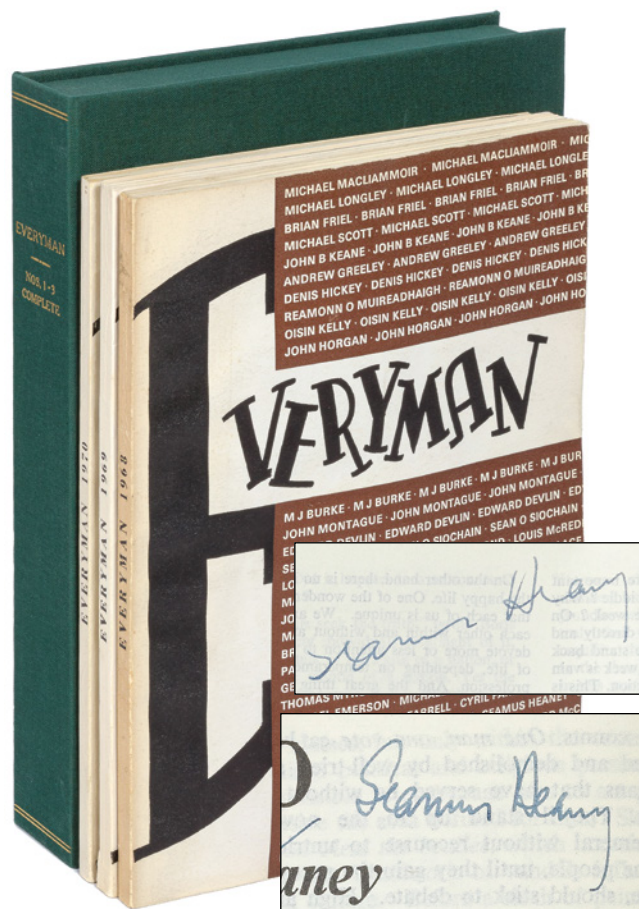
First edition. Illustrated in color and black and white from paintings and drawings by Martin Gale. Slim small quarto. Fine in fine unprinted opaque dust jacket (not shown). One of 450 copies Signed by Heaney on the limitation page. Although not called for, this copy additionally Signed by artist Martin Gale on the title page, and Signed again by Heaney on the half-title. A lovely copy. [BTC#469859]



**51 (Seamus HEANEY and others)*****Everyman: An Annual Religio-Cultural Review*  
Numbers 1-3, 1968-1970**

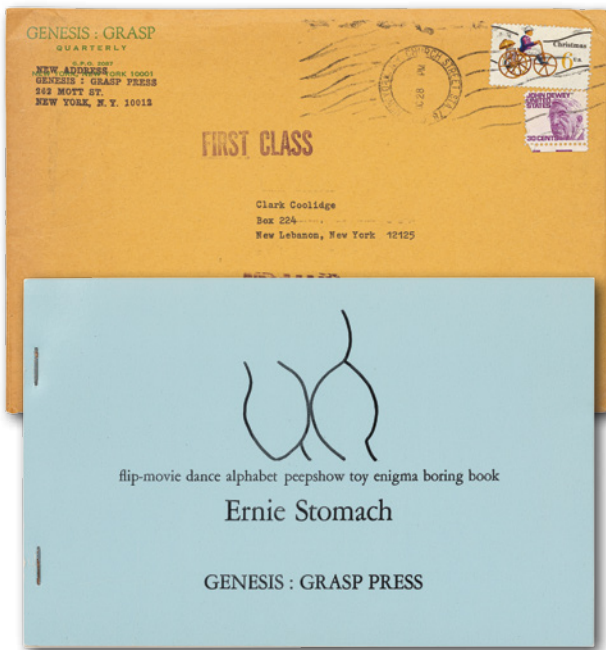
County Tyrone, [Northern Ireland]: (Servites of Benburb) 1968-70

**\$950**

Numbers 1-3, all published under this title. Small quartos. 156, 168, 142pp. Illustrated in black and white. Printed wrappers. Light wear, blank rear wraps with a bit of light foxing. Vol. 1 with a lightly toned spine and a couple of faint spots inside the wraps, overall near fine. Two issues Signed by Seamus Heaney at his contributions: an interview with Micheál MacLiammóir titled "The Importance of Being Micheál: The State of Arts in Ireland" (Number 1), and his verse-play "Munro" (Number 3). Heaney also contributed the poem "Yank" to Number 2. The first three issues of this journal of the arts in Ireland with a religious element, all that were published under this title (it would continue as *Aquarius*). Published by the Servites of Benburb. Housed together in a green clothcovered clamshell case with the spine titling and Heaney's facsimile signature on the cover in gilt. [BTC#541202]







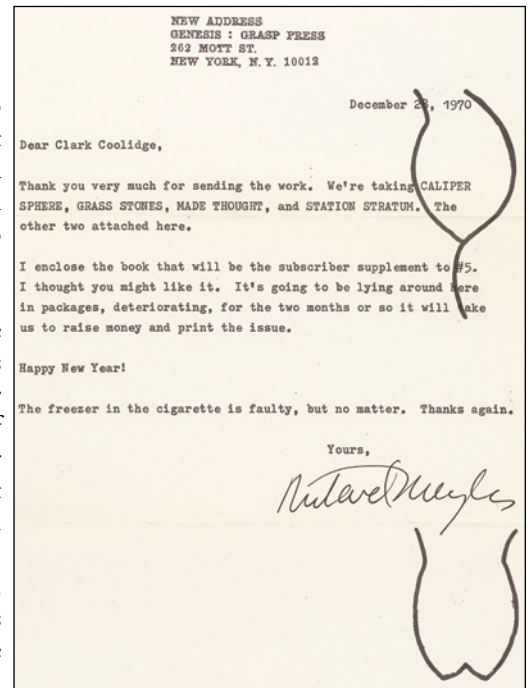
like it. It's going to be lying around here in packages, deteriorating, for the two months or so it will take to raise the money and print the issue." The first book by the influential musician and writer, Richard Hell, published under the pseudonym Ernie Stomach. An artist's flip-book that utilized an alphabet specially created by Hell and published in an edition of 500 copies, with 470 trade copies and with 30 numbered and signed by the author. A mystifyingly uncommon book, which despite the stated limitation, is the only copy we've seen. [BTC#554791]

**52 Richard HELL, writing as Ernie STOMACH**  
*Uh: Flip-book Dance Alphabet Peepshow Toy Enigma Boring Book*

New York: Genesis : Grasp Press 1971

**\$5500**

First edition. Oblong 24mo. Light blue stapled wrappers. Fine. With the original Genesis : Grasp mailing envelope addressed to poet Clark Coolidge. Also included is a Typed Letter Signed from Richard Meyers, a.k.a. Richard Hell, to Coolidge, dated December 28, 1970 mimicing the cover illustrations. The letter informs Coolidge that the press has accepted four of his poems (we assume for inclusion in *Genesis : Grasp* 4) and presents this copy of *Uh*, which is to be the subscriber supplement #5: "I thought you might

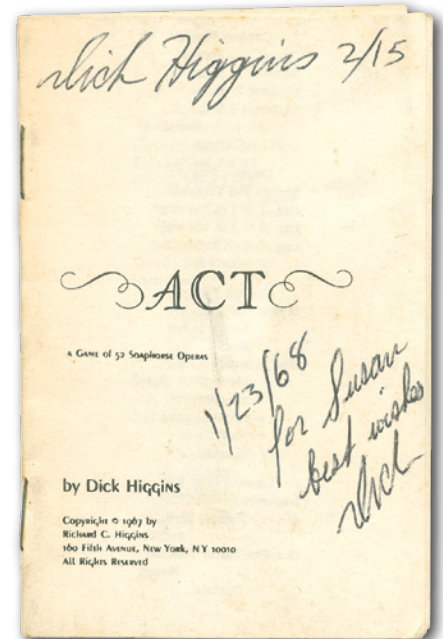


**53 Dick HIGGINS**  
*Act: A Case of 52 Soaphorse Operas*

New York: Threadneedle Editions 1967

**\$850**

First edition. 48mo. [12]pp. Stapled self-wrappers. Soiling on the wrappers, very good or better. Copy number 2 of 15 copies hand-numbered and Signed by Higgins. Additionally Inscribed by Higgins: "1/23/68 for Susan best wishes, Dick." Very, very short plays. OCLC locates a single copy, at MoMA. [BTC#553288]

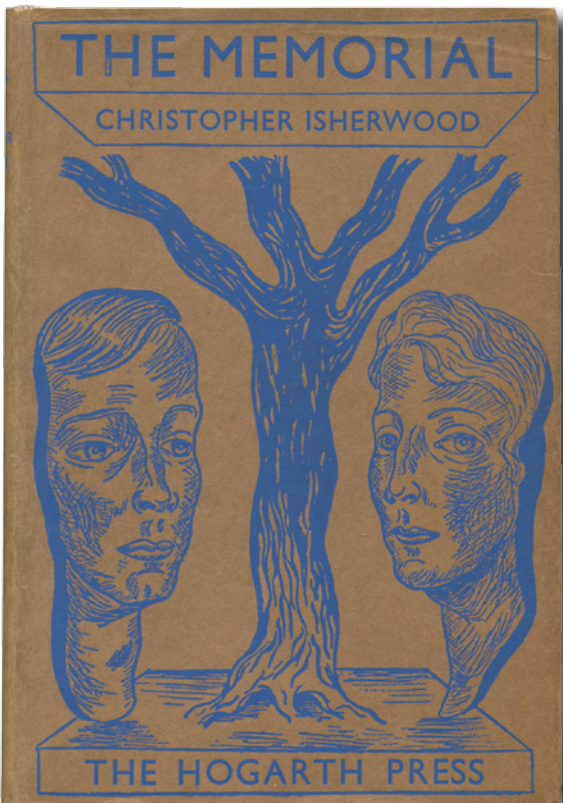


**54 Christopher ISHERWOOD**  
*The Memorial: Portrait of a Family*

London: Published by Leonard and Virginia Woolf at the Hogarth Press 1932

**\$850**

First edition, first issue binding. Topstain slightly faded, else fine in fine dust jacket designed by John Bantin. An exceptionally bright copy of the author's second book, according to his bibliographer one of 1222 copies printed. [BTC#498870]





**55 Eugene JOLAS, edited by*****Vertical: A Yearbook for Romantic Mystic Ascensions***

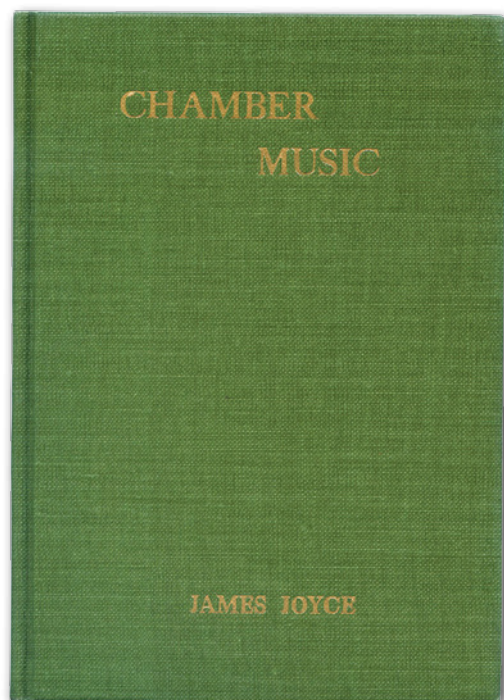
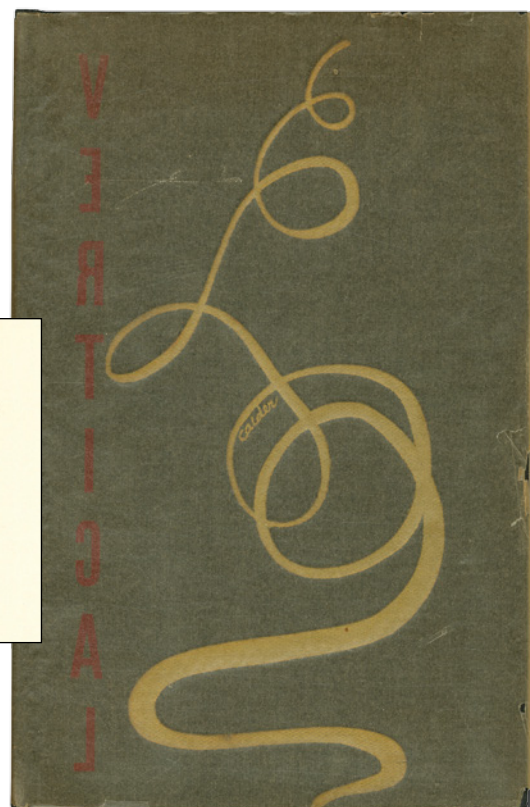
New York: Gotham Bookmart Press (1941)

**\$1200**

First edition, signed issue. Tall octavo. Alexander Calder-illustrated paper over boards. About fine in very good modestly chipped fragile printed glassine dust jacket. One of 100 copies Signed by Jolas, there was also a trade issue of 400 copies. [BTC#557407]

OF THIS EDITION, SET IN ELECTRA TYPES  
AND PRINTED ON SPECIAL RAG PAPER  
ONE HUNDRED COPIES HAVE BEEN PRINTED  
AT THE WALPOLE PRINTING OFFICE  
MOUNT VERNON, NEW YORK

*Eugene Jolas*

**56 James JOYCE*****Chamber Music***

Boston: The Cornhill Company [1918]

**\$950**

First American edition, issue with wove endpapers. 12mo. 40pp. Green cloth stamped in gold. A fine copy, with text partially unopened in about fine publisher's unprinted tissue dust jacket with very slight wear (not shown). *Slocum & Cahoon A5-* issued with either wove or laid paper endpapers, with no priority determined.. [BTC#508502]

**Larry McMurtry's Copy****57 Jack KEROUAC*****Excerpts from Visions of Cody***

New York: (New Directions 1960)

**\$3750**

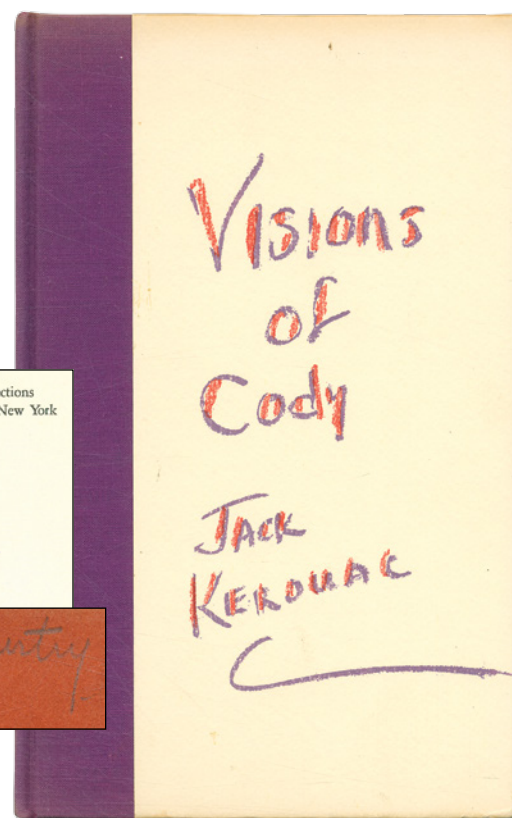
First edition. Slight sunning at the crown, near fine in near fine original unprinted acetate dustwrapper (not shown) with a shallow chip at the crown. Copy number 575 of 750 numbered copies Signed by Kerouac. Laid in is the publisher's prospectus as issued. Larry McMurtry's copy with his small book label on front pastedown, and McMurtry's neat pencil Signature on the front fly. The only lifetime edition of this title; it was expanded and republished in a trade edition after Kerouac's death. Scarce. [BTC#551266]

750 copies of this book were printed for New Directions  
in December, 1959 at the press of Igal Roodenko, New York  
and signed by the author.

This is number 575

*Jack Kerouac*

*Larry McMurtry*





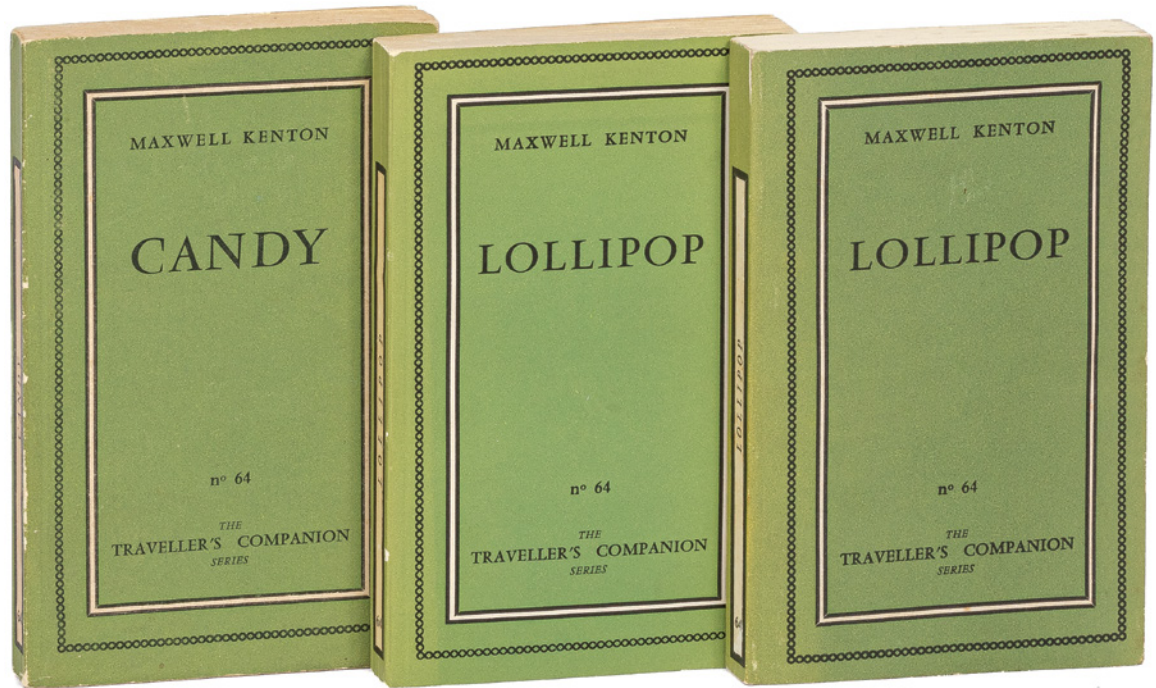
**58 Terry SOUTHERN  
and  
Mason HOFFENBERG,  
writing as  
Maxwell KENTON**

***The First Three Editions  
of Candy [and] Lollipop***

Paris: The Olympia Press (1958;  
1958; 1962)

**\$4000**

First three editions. Three volumes. Each is in printed green perfect bound wrappers. Each is 189pp. Between very good to very near fine (as follows): *Candy* (1958) with some modest rubbing on the wrappers, very good or better; *Lollipop* (1958) with a touch of rubbing, else fine; and *Lollipop* (second edition with this title but with original epigram, 1962) with some foxing on the foreedge and endpapers and with two bookseller stamps (one from Shakespeare and Company), very good.



The first edition of *Candy* by Maxwell Kenton, the joint pseudonym of Terry Southern and Mason Hoffenberg, who co-authored this highly sexual satiric riff on Voltaire's *Candide*. The novel was banned in France a year after its release. The true first edition of *Candy* is a rarity, one of only 5000 copies published by Maurice Girodias, probably the smallest limitation of any Olympia Press title. Upon publication of the book, the Brigade Mondaine, the French vice squad, immediately began to seize and destroy copies of the book.

According to Nile Southern in his excellent book *The Candy Men*: "the book was seized from booksellers all over Paris and hauled to the trash yards by police." Because the book was published in English, the Brigade Mondaine had been supplied with the title of the book and the first couple of pages to compare to the text (in the event that someone might possess a copy without wrappers or the title page). The always resourceful Girodias had new wrappers printed with the substitute title, *Lollipop*, so that the police wouldn't be able to find the book alphabetically on the "livre interdit" list, and he rewrote the first several pages, even going so far as to attribute the Voltaire quote that leads off the book to Rimbaud! He replaced the first signature in the existing first edition copies, and applied the "Lollipop" wrappers to the sheets of the first edition, in order to (successfully) thwart the authorities, particularly for the British export market, which provided much of his income."

Present here are the first edition of *Candy*, the first edition of *Lollipop* (*Candy* issued with new covers and a new first signature with Rimbaud epigram), and the later issue of *Lollipop* with that title retained, but with the epigram restored and attributed to Voltaire. First edition copies of *Candy* and *Lollipop* particularly are both very uncommon. [BTC#553826]

**59 (Latin America, Gay)  
Carlos MONTENEGRO**

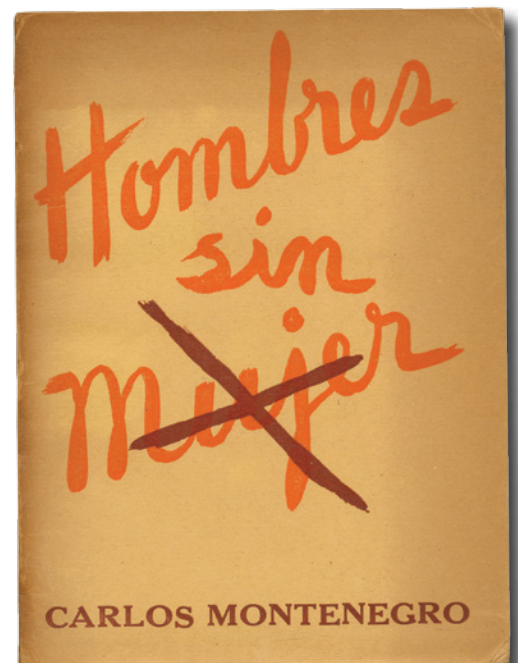
***Hombres Sin Mujer [Men Without a Woman]***

(Mexico D. F.): Editorial Masas 1938

**\$1800**

First edition. Octavo. VIII, 9-242pp. Printed wrappers. Text in Spanish. Owner name on front blank. Acidic wrappers and paper heavily toned, cover with neatly strengthened splits at the spine ends, and a couple of tiny chips and tears, just about very good. A novel set in a Cuban prison in the early part of the 20th Century. Montenegro, who was himself imprisoned for 12 years, wrote this novel to shine light on the deplorable conditions there. In a prefatory note, he makes it clear that his goal is to shock readers with descriptions of life in these "reformatories," even at the expense of literary ambition. The novel is also reportedly one of the first Spanish-language novels that explicitly addresses male homosexuality. Reprinted many times (we count over a dozen), recently with a prologue by prominent gay Mexican writer Luis Zapata, the first edition is uncommon.

[BTC#557823]





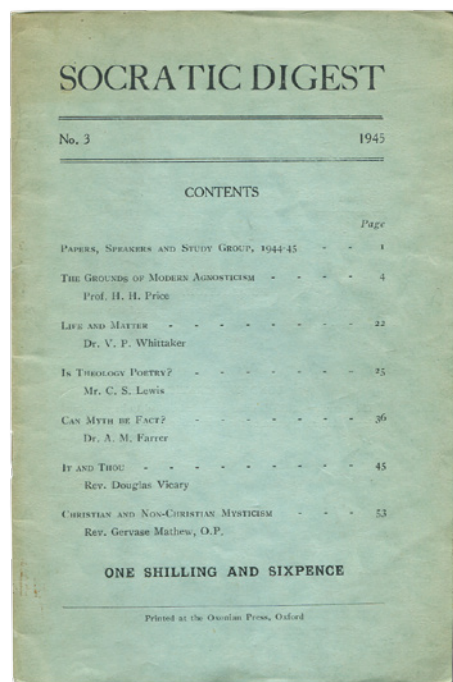
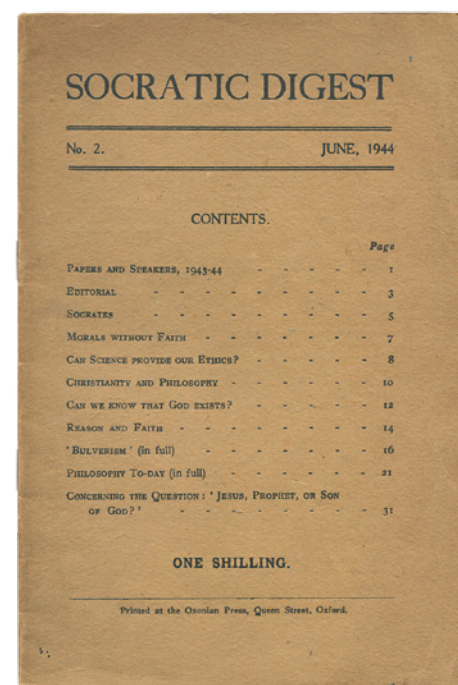
**60 (C.S. LEWIS)*****Socratic Digest - No. 2 June, 1944***

Oxford: Oxonian Press 1944

**\$2200**

First edition. Octavo. 32, [1]pp. Stapled printed buff wrappers. A bit of age-toning, a little edgewear, sound and very good. A single issue of this rare little philosophical digest issued by The Oxford Socratic Club (1942-1954), which published only five issues between 1942 and 1954. C.S. Lewis served as president of the club and participated actively in its debates. This issue prints his essay "Bulverism" or, "The Foundation of 20th Century Thought," summarizes a discussion between Lewis and Dr. W. Falk, "Morals Without Faith", and records his contributions to a discussion prompted by H.A. Hodges presentation "Philosophy To-Day." Also prints a brief presentation by Stella Aldwinckle, Lewis's occasionally antagonist in debate. Rare. OCLC mostly records single issues, with no obvious location for a complete run of five issues.

[BTC#551458]

**61 (C.S. LEWIS)*****Socratic Digest - No. 3, 1945***

Oxford: Oxonian Press 1945

**\$2500**

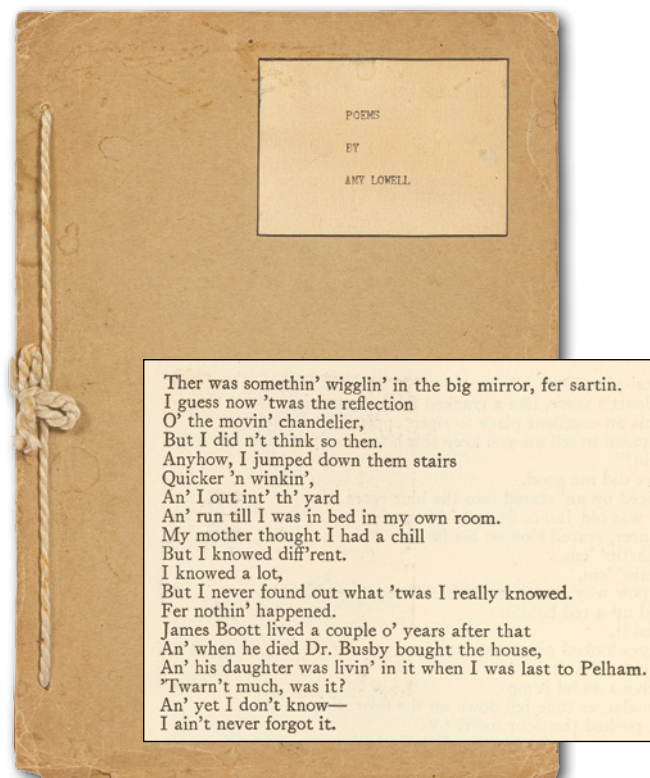
First edition. Octavo. 56pp. Stapled printed pale blue wrappers. A bit of soiling or age-toning on wrappers, corners of a several leaves with creases, faint offsetting on first page from a clipping else about very good. This issue prints Lewis' 11-page essay, "Is Theology Poetry?" Rare. [BTC#551459]

**62 Amy LOWELL****[Offprint, Cover Title]: Poems**

[No place: no publisher 1922?]

**\$500**

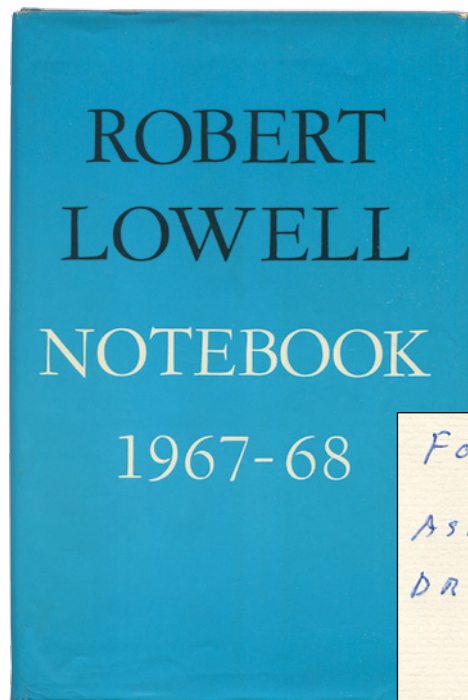
First edition thus. Tall octavo. Small quarto. [2 blank], [58], [2 blank] pp., paginated variously. (N.B. pp.[18-19] constitute two bound leaves adhered at the foredge with adhesive.) Sewn wrappers with typed cover label and typed title page. Edges with creasing and tiny tears, cover with a bit of staining, very good. Interior is fine. Amateurishly bound leaves from *The Century Magazine*, an expanded version of the entry found in *BAL*, Vol 6, p.20 (see below). This volume contains the works "The House in Main Street" (illustrated from woodcuts by John J. A. Murphy), "In Excelsis," "The Immortals," "The Gravestone," "The Legend of Porcelain," "To Two Unknown Ladies," and "Hedge Island." The entry from *BAL* states: "Seven leaves extracted from *Century Magazine*, Feb. 1922, and amateurishly stitched together. There is no evidence that this poem was ever so prepared for publication." We assume the other leaves are from *Century Magazine* as well. *BAL* notes one holding of the smaller publication, at Yale; that was the only copy we could locate. A curious document. [BTC#549082]



Ther was somethin' wigglin' in the big mirror, fer sartin.  
I guess now 'twas the reflection  
O' the movin' chandelier,  
But I did n't think so then.  
Anyhow, I jumped down them stairs  
Quicker 'n winkin',  
An' I out int' th' yard  
An' run till I was in bed in my own room.  
My mother thought I had a chill  
But I knowed diff'rent.  
I knowed a lot,  
But I never found out what 'twas I really knowed.  
Fer nothin' happened.  
James Boott lived a couple o' years after that  
An' when he died Dr. Busby bought the house,  
An' his daughter was livin' in it when I was last to Pelham.  
'Twarn't much, was it?  
An' yet I don't know—  
I ain't never forgot it.



## Inscribed to Mary McCarthy



### 63 Robert LOWELL

*Notebook 1967-68*

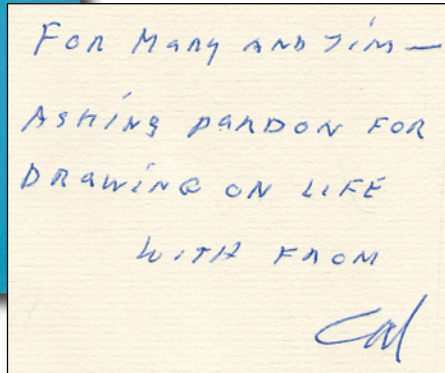
New York: Farrar, Straus, Giroux (1969)

**\$3500**

First edition. Very slightly foxed else fine in about fine dust jacket with a slight crease on the front flap.

Inscribed to author Mary McCarthy and her husband, Jim West: "For Mary and Jim - Asking pardon for drawing on life with from Cal." The third poem in the book is entitled: "For Mary McCarthy." McCarthy and Lowell were close friends and neighbors in Castine, Maine. A splendid association.

[BTC#555251]



### 64 Robert LOWELL

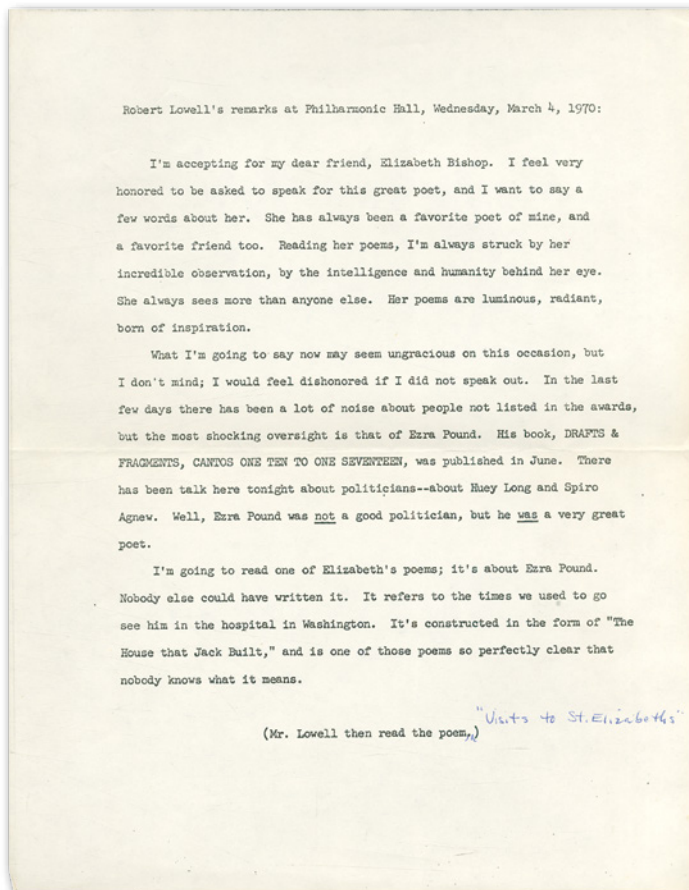
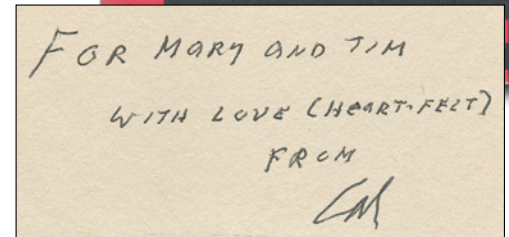
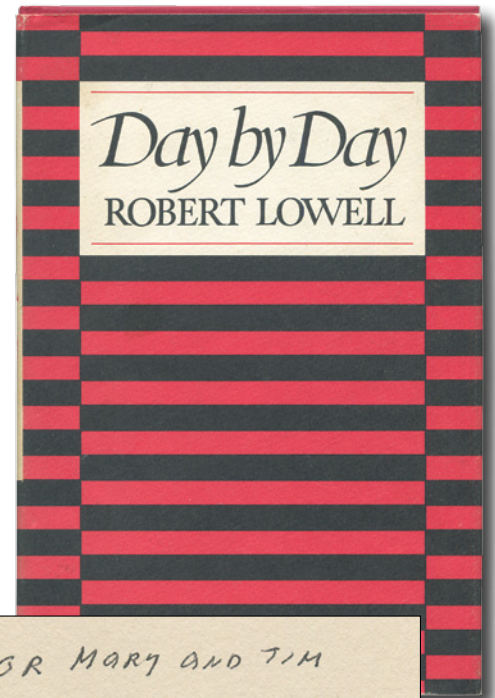
*Day by Day*

New York: Farrar, Straus and Giroux (1977)

**\$4000**

First edition. Fine in a fine dust jacket with faintest toning at the spine. Inscribed by Lowell using his nickname, to novelist Mary McCarthy and her husband, James West: "For Mary and Jim with love (heart-felt) from Cal." An uncommon book to find inscribed, Lowell died in the year of publication.

[BTC#555208]



### 65 Robert LOWELL (Elizabeth BISHOP)

[National Book Award]: Robert Lowell's remarks at Philharmonic Hall, Wednesday, March 4, 1970

[No place: National Book Foundation] 1970

**\$750**

First edition, first issue. Single mimeographed leaf. One old fold, else near fine. Text of Lowell's speech accepting the National Book Award for Poetry on behalf of his friend Elizabeth Bishop: "I'm accepting for my dear friend, Elizabeth Bishop. I feel very honored..." Ink notation noting that at the end of the speech, Lowell read the poem "Visits to St. Elizabeths." [BTC#555587]



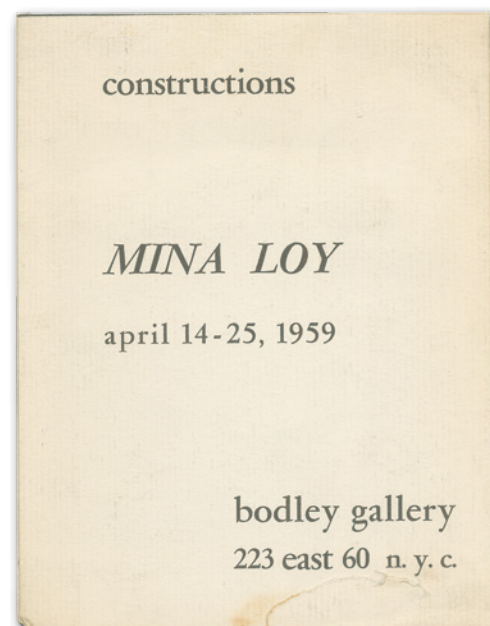
**66 (Mina LOY)**

[Invitation]: *Constructions: Mina Loy*  
 April 14-25, 1959

New York: Bodley Gallery 1959

**\$600**

Single card leaf folded to make four pages. Illustration of one of Loy's art works. Blurb by Marcel Duchamp. Tear where a little roughly opened, a couple of tape shadows where it was sealed for mailing, a good example. The English poet Loy lived near the Bowery for three years in the 1950s and these art works resulted. This mailer also notes that her book of poetry *Lunar Baedeker & Time-Tables* had recently been re-published. Rare. [BTC#544831]

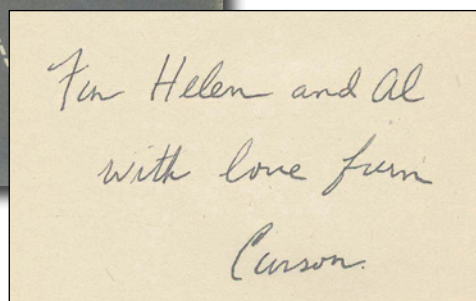
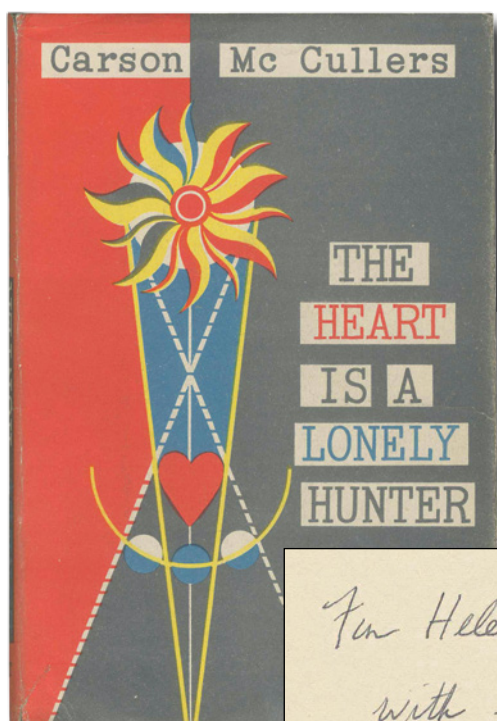
**67 Carson McCULLERS**

*The Heart Is a Lonely Hunter*

London: Cresset Press 1943

**\$3500**

First English edition. Slight sunning at edges of the boards, near fine in about fine dust jacket with nominal wear. Inscribed to Helen Eustis, an Edgar Award winner for her book *The Horizontal Man* in 1947, and Alfred Young Fisher, her husband: "For Helen and Al with love from Carson." The English edition is very uncommon, especially so with a nice inscription and association. [BTC#470540]

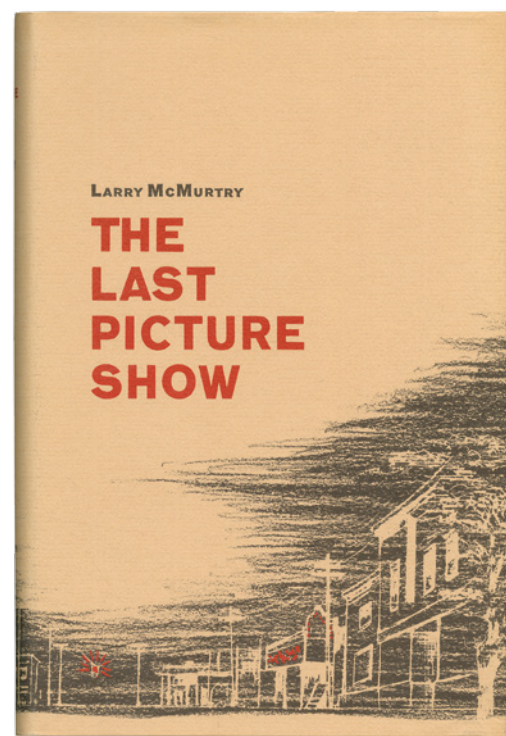
**68 Larry McMURTRY**

*The Last Picture Show*

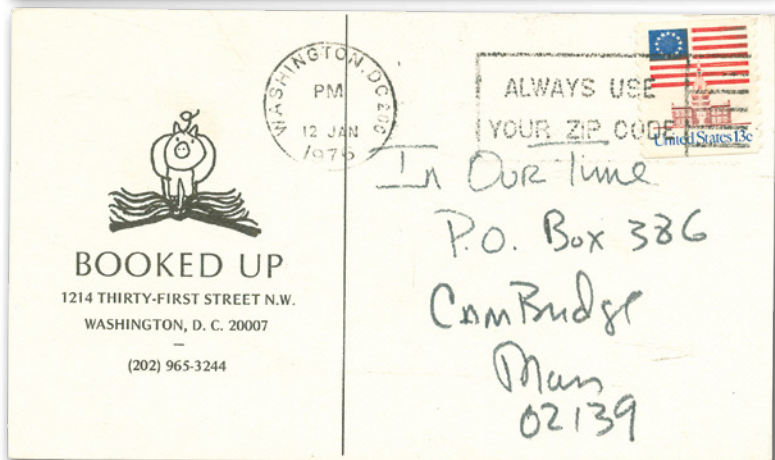
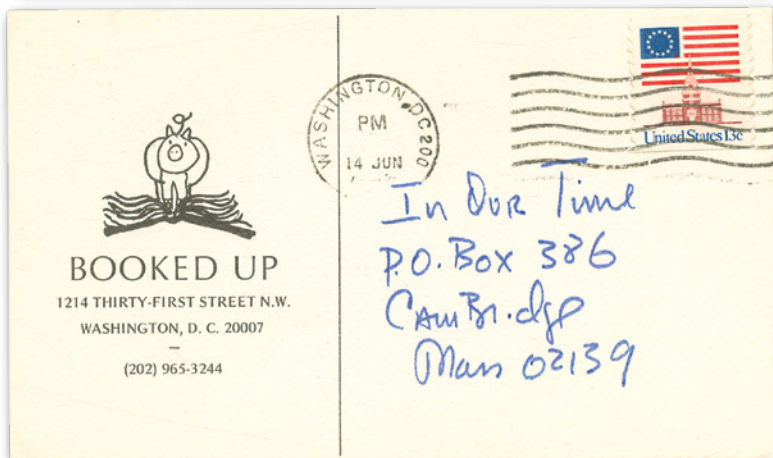
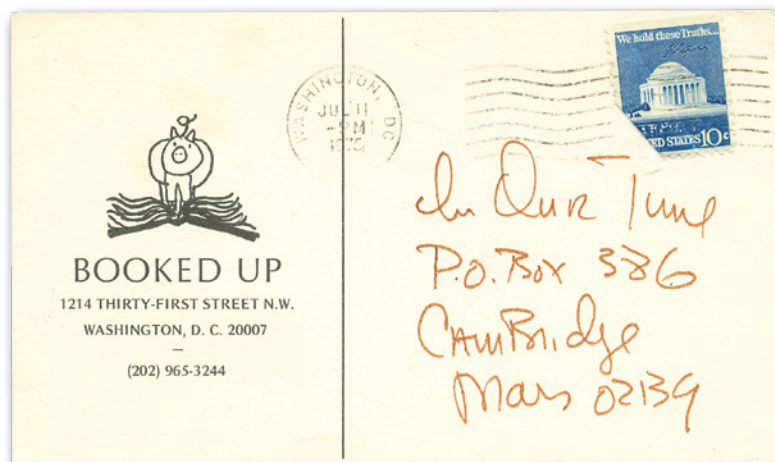
New York: The Dial Press 1966

**\$3500**

First edition. Fine in fine dust jacket. Signed by both McMurtry and Peter Bogdanovich on the title page. Laid into the book is a ticket for a Bogdanovich lecture and signing. Also laid in is a snapshot of McMurtry seated at a table with pens at the ready - unusual, as McMurtry in his later days was a very reluctant signer, which was reflected in the evolution of his signature: from a relatively neat and readable name in his early days, to a scrawl where only the first and last letters of his name are discernible. His signature in the book reflects his later style of signing. Basis for the excellent Peter Bogdanovich film, which he co-scripted with McMurtry. It was Cybil Shepherd's debut and won Oscars for Cloris Leachman and Ben Johnson. A beautiful copy of a book usually found sunned or soiled. [BTC#551879]







### 69 Larry McMURTRY

#### Three Autograph Postcards Signed or Initialed Ordering Rare Books

Washington, D.C.: Booked Up 1975, 1976

**\$450**

Three partially printed postcards with the logo and address of McMurtry's rare book store, Booked Up, each addressed to the same Cambridge, Massachusetts bookseller and each with a brief handwritten note ordering items from that bookseller's catalog. One is Signed in full; the other two are Initialed ("LMc"). A couple of coffee spots on one, else overall near fine. McMurtry ordered the books by catalog number, so we can shed no light on the identity of the books. In addition to being a Pulitzer Prize-winning novelist and an Academy Award-winning screenwriter, McMurtry was also a dedicated and energetic rare bookseller. [BTC#554952]

## Connolly 100 title

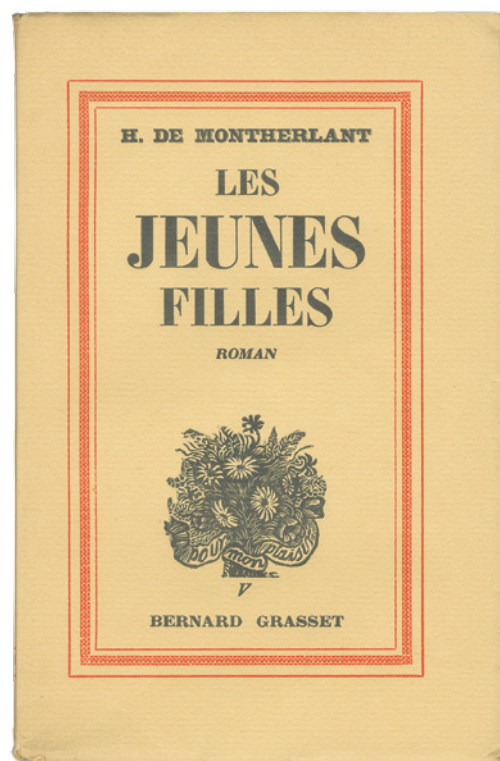
### 70 Henri de MONTHERLANT

#### *Les Jeunes Filles*

(Paris): Bernard Grasset (1936)

**\$1500**

First edition, Alfa paper issue, limited to 990 numbered copies. Octavo. 300pp. Printed wrappers. A fine, bright, partially unopened copy. *Les Jeunes Filles* is the first novel in a series of four separate novels published between 1936 and 1939. From Cyril Connolly's *The Modern Movement: One Hundred Key Books from England, France and America, 1880-1950*: "These four brilliant novels in which the narrator is a typical cad-artist of the between-war vintage, are written in Montherlant's pellucid and crisp style and provoked some strong feminine reactions, culminating in Simone de Beauvoir's *Deuxieme Sexe*." [BTC#469999]



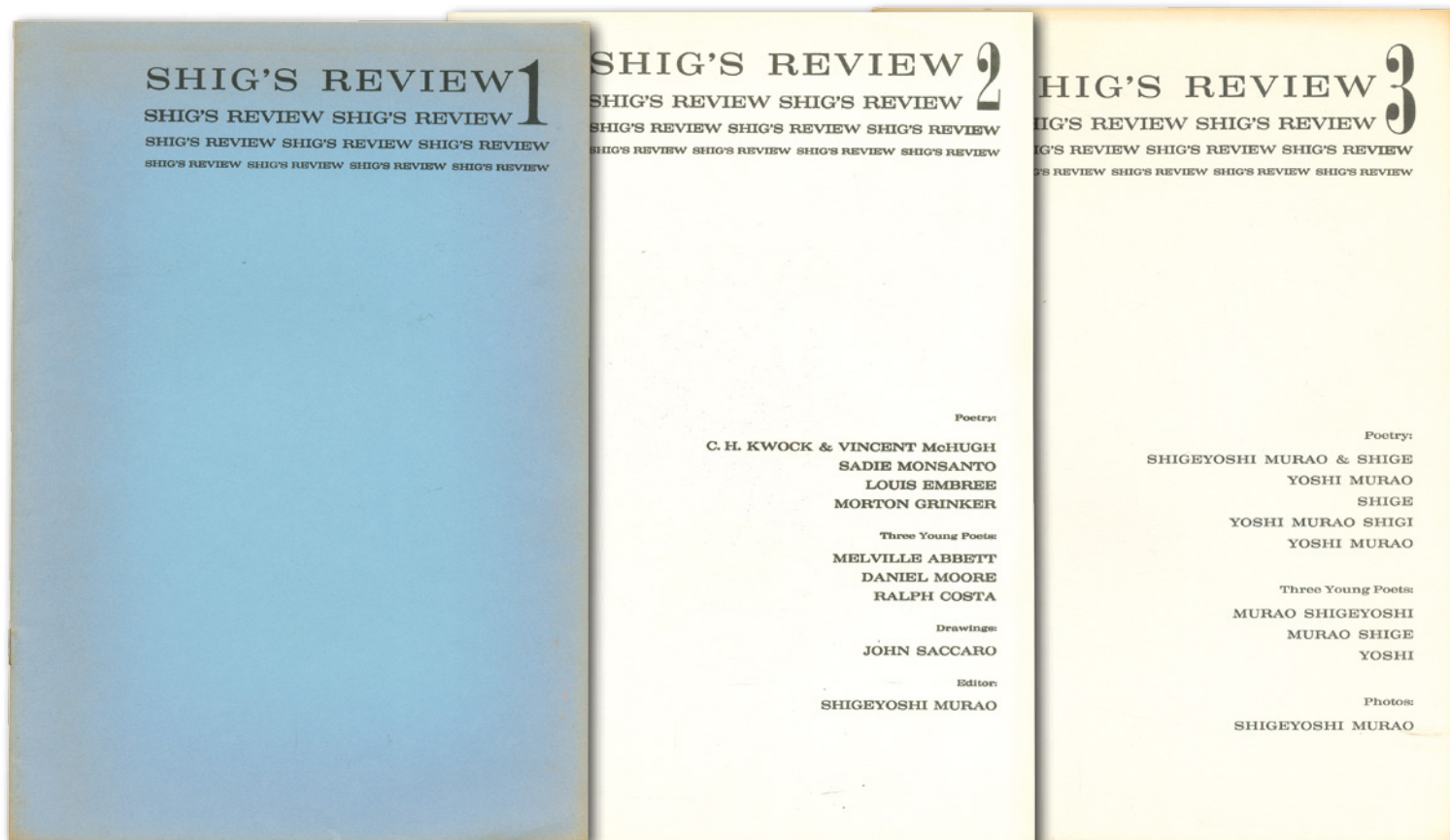
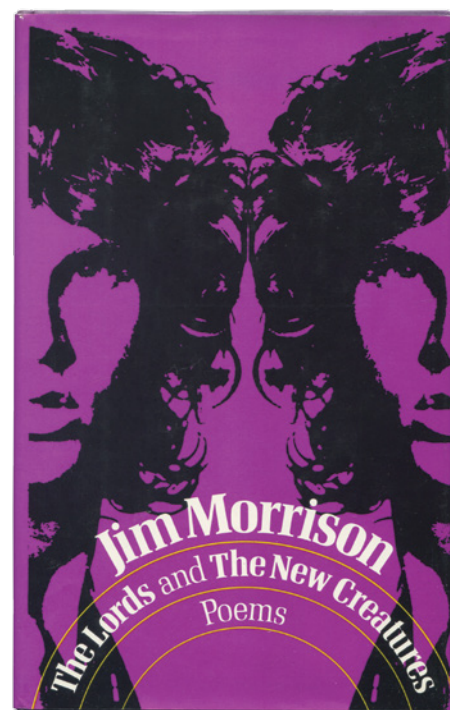


**71 Jim MORRISON*****The Lords and The New Creatures***

New York: Simon &amp; Schuster (1970)

**\$900**

First edition. Fine in a fine dustwrapper. Author's first commercially published book, combining poems from two different and rare privately printed volumes. A beautiful copy. [BTC#539713]

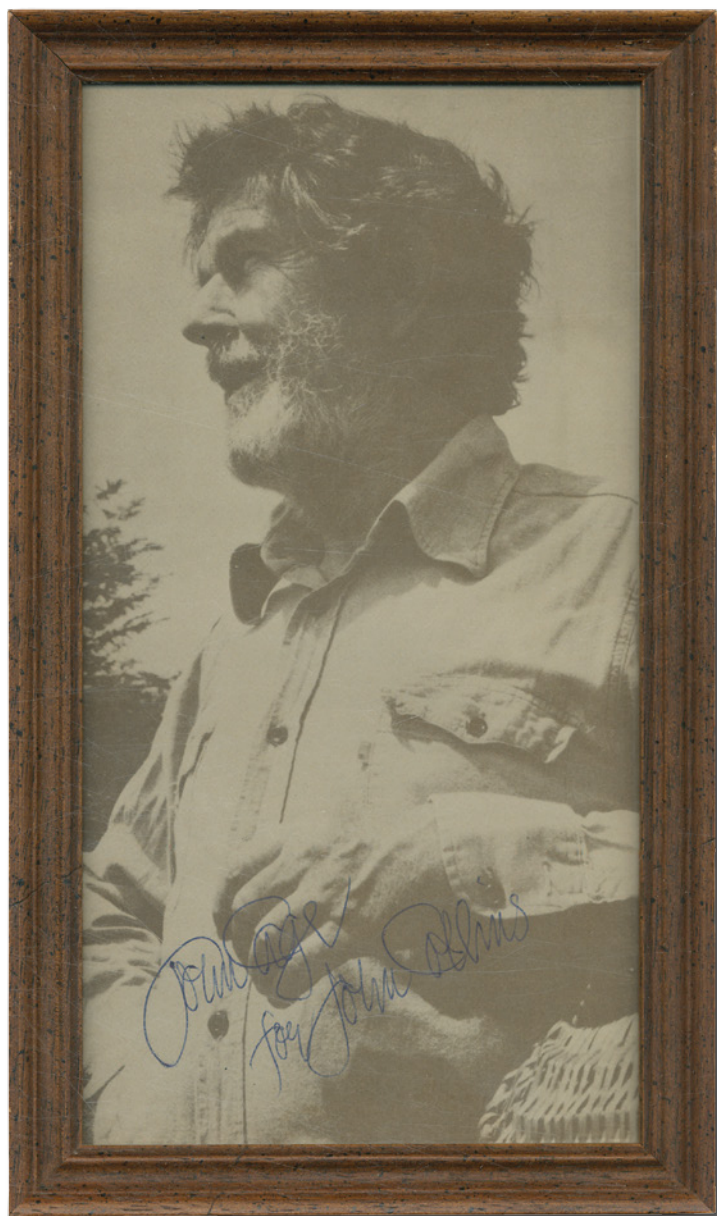
**72 Shigeyoshi MURAO*****Shig's Review, No. 1-3 (first three issues)***

(San Francisco: Adler Press / Issue #3 published by City Lights, 1960 and 1969)

**\$3000**

First edition. First three issues; all that were published before 1984. Small quartos. Stapled printed wrappers. Slight age-toning at the extremities of the wrappers, else near fine. Slim poetry journal edited by Japanese-American Shig Murao, longtime factotum at City Lights Books who was arrested for selling a copy of *Howl* to the police. City Lights owner Lawrence Ferlinghetti contributes poems under a pseudonym in issues #1 and #2. Issue #3, published nine years after the first, is satiric, listing Shig as ALL of the contributors, and consisting entirely of variations on the same photograph by Beth Bagby, of Shig holding a toy wooden bird on a stick. Early sets of the ephemeral little magazine are very uncommon. [BTC#553328]





### 73 (Music)

*[Framed Print]: Signed Portrait of John Cage*

[circa 1980]

**\$750**

Halftone print in wood and glass frame. Measuring 5" x 8¼". Inscribed in blue ink: "John Cage for John Collins." In fine condition. An attractive, neatly framed signed portrait of a bearded John Cage, one of the most influential American composers of the 20th Century. [BTC#500146]

### 74 (Music)

**(Josephine BAKER)**

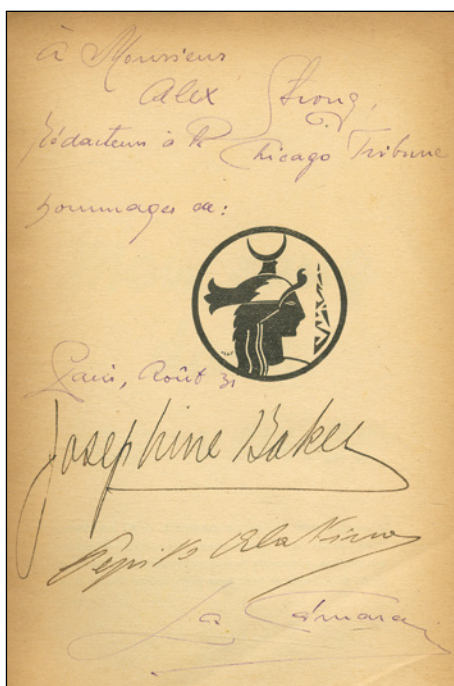
**Félix Achille de la CÂMARA  
and Pepito ABATINO**

*Mon sang dans tes veines  
Roman après une idée de  
Joséphine Baker*

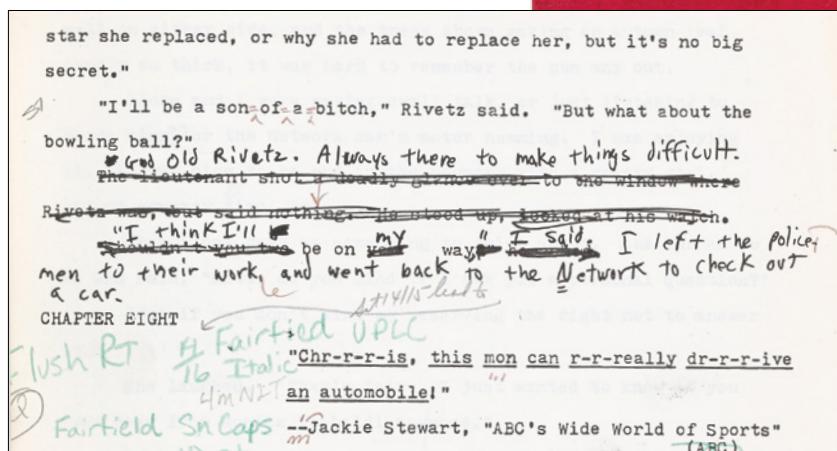
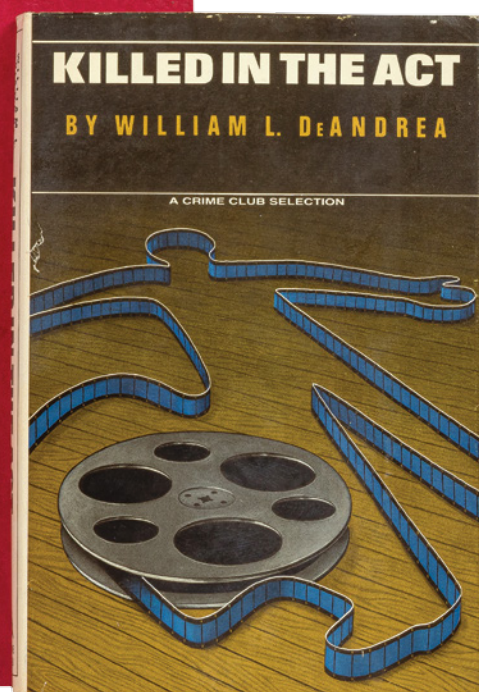
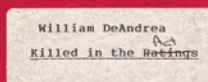
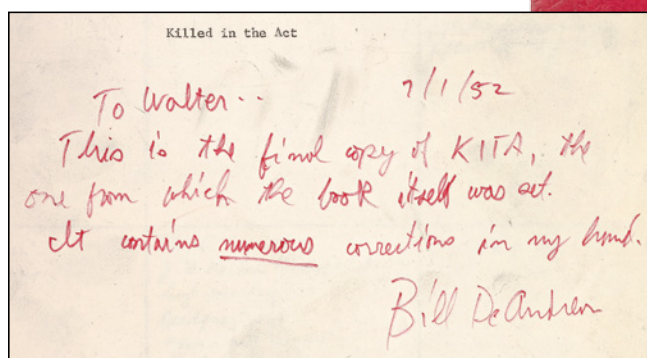
Paris: Les éditions Isis 1931

**\$2500**

First edition. Octavo. 178, [4]pp. Illustrations de G. de Pogédaïeff. Illustrated paper wrappers. Page edges toned, small chips and tears along the spine, a near very good copy. A novel based on an idea by Josephine Baker. Warmly Inscribed by la Camera, Abatino, and Josephine Baker. [BTC#558600]







## 75 (Mystery)

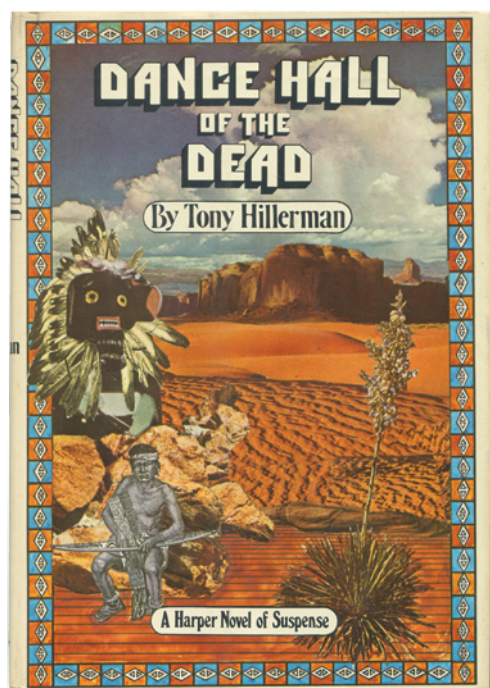
**William DeANDREA**

[Manuscript]: *Killed In the Act*

**\$3000**

Heavily corrected mechanically produced manuscript. Quarto. Approximately 396 leaves printed rectos only. Prong-bound in red flexible card wrappers. Label on front mistakenly reads *Killed in the Ratings* (the author's first book, published three years earlier), with "Ratings" marked out and "Act" substituted in pen. The published title was *Killed in the Act*. Small plastic holder contains several bound-in notecards with research relevant to the novel. Inscribed by the author at the bottom of the title page in red ink: "7/1/52 To Walter: This is the final copy of KITA, the one from which the book itself was set. It contains numerous corrections in my hand. Bill DeAndrea." Why DeAndrea decided to date the inscription with the date of his own

birth rather than that of publication (1981) is a mystery. A style sheet several pages long appears before the text itself. The pages themselves reveal dramatic alterations throughout on pretty much every page, some of which have been reproduced from a previous draft but many in the hand of DeAndrea himself, with large sections of text marked over, words substituted, or otherwise altered by the author, editor, and typesetter. This novel was the fifth volume of his series of Matt Cobb mysteries; his first novel, *Killed in the Ratings* won the Edgar Award for Best First Novel in 1978. Accompanied by a nice first edition of *Killed in the Act*. [BTC#557637]



## 76 (Mystery)

**Tony HILLERMAN**

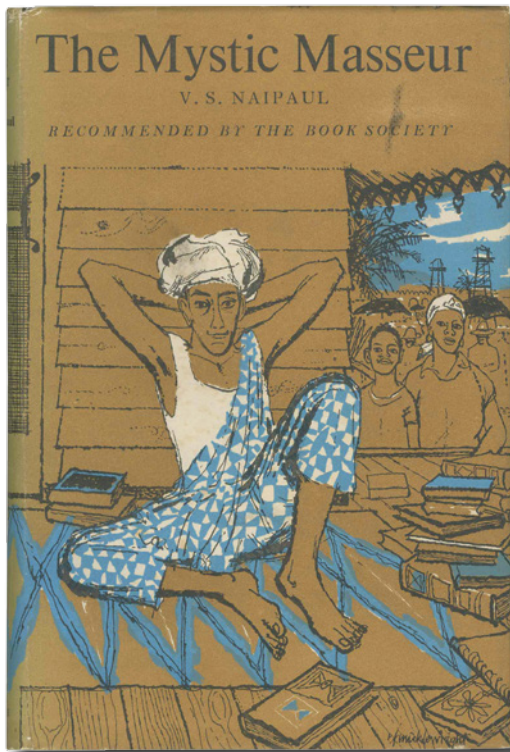
*Dance Hall of the Dead*

New York: Harper & Row, Publishers (1973)

**\$750**

First edition. Fine in a fine, bright dust jacket. A novel of suspense, set near the Ramah Navajo and Zuni Indian reservations, featuring Navajo police Lieutenant Joe Leaphorn. Winner of the 1984 Edgar Award. [BTC#498846]



77 **V.S. NAIPAUL***The Mystic Masseur*

(London): Andre Deutsch (1957)

**\$350**

First edition. A very good copy with foxing on the front fly, a few small soil spots on foreedge and bottom edge, in a very good, price-clipped dust jacket. [BTC#499507]

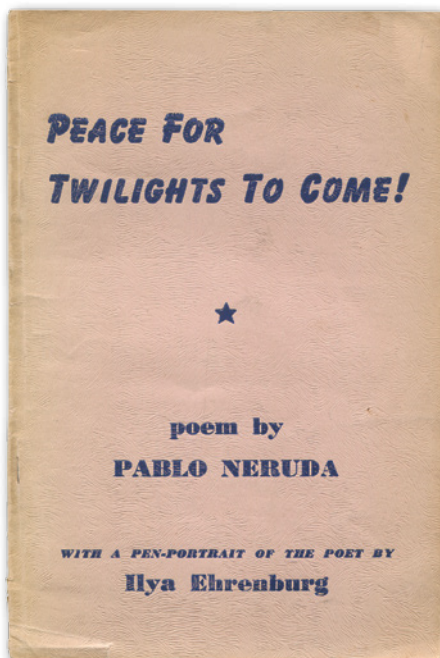
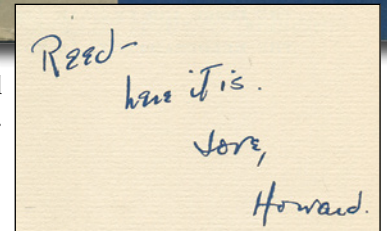
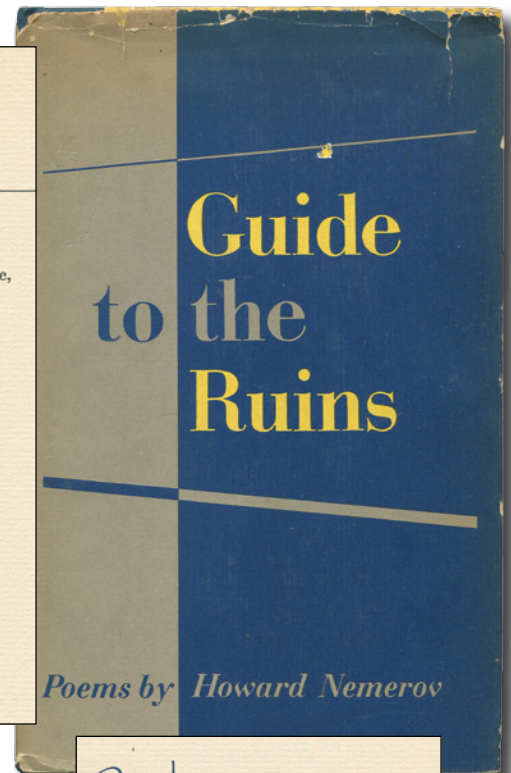
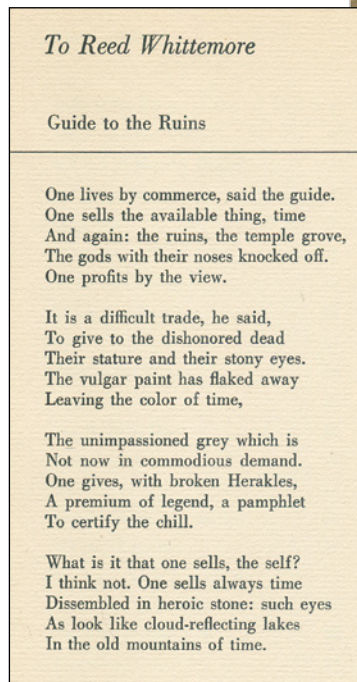
78 **Howard NEMEROV***Guide to the Ruins*

New York: Random House 1950

**\$1200**

First edition. A near fine copy in a good or better dust jacket, with tears and wear at the extremities. The Dedication Copy, Inscribed to Reed Whittemore on the half-title: "Reed – here it is. Love, Howard." The printed dedication also prints the title poem. Several ticks and one penciled note appear in the table of contents, presumably in Whittemore's hand. Nemerov was an American poet who twice served as U.S. Poet Laureate. Some of the poems in this collection first appeared in the journal *Furioso*, which under Reed's editorship became one of the most famous "little magazines" of the time.

[BTC#542562]

79 **Pablo NERUDA****Ilya EHRENBURG***Peace for Twilights to Come!*

(Bombay: Jayant Bhatt for People's Publishing House / All-India Peace Committee 1950)

**\$250**

First edition. With a "pen-portrait" of Neruda by Ilya Ehrenburg. Slim 12mo. 46 [1] pp. Illustrated with a half-tone portrait of Neruda. Wrappers with some toning, splits at the spine ends, and a small foreedge stain not affecting the interior, very good. Features a 28-page essay by Ehrenburg (from *Soviet Literature*) and the text of "Let the Railsplitter Awake!" (translated by Waldeen). "Issued by the All-India Peace Committee, on the occasion of Pablo Neruda's visit to India in connection with the forthcoming Second World Peace Congress in Sheffield, England, from November 14th to 19th, 1950" (from the rear wrap). [BTC#547721]

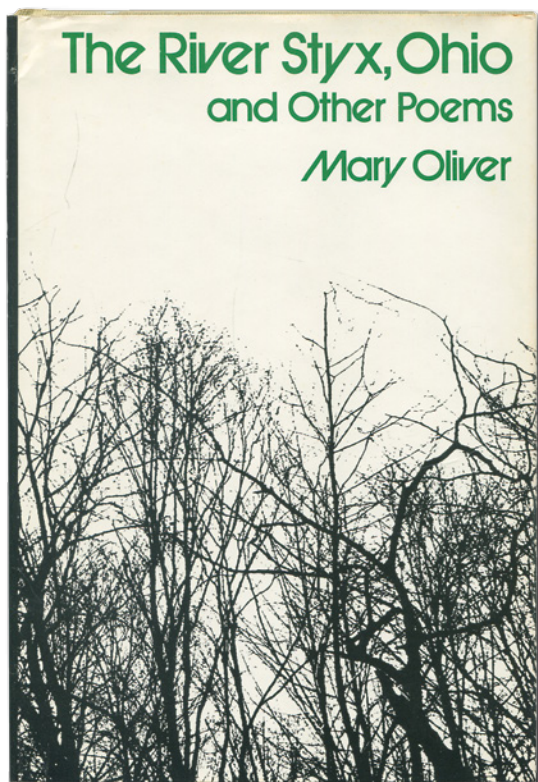
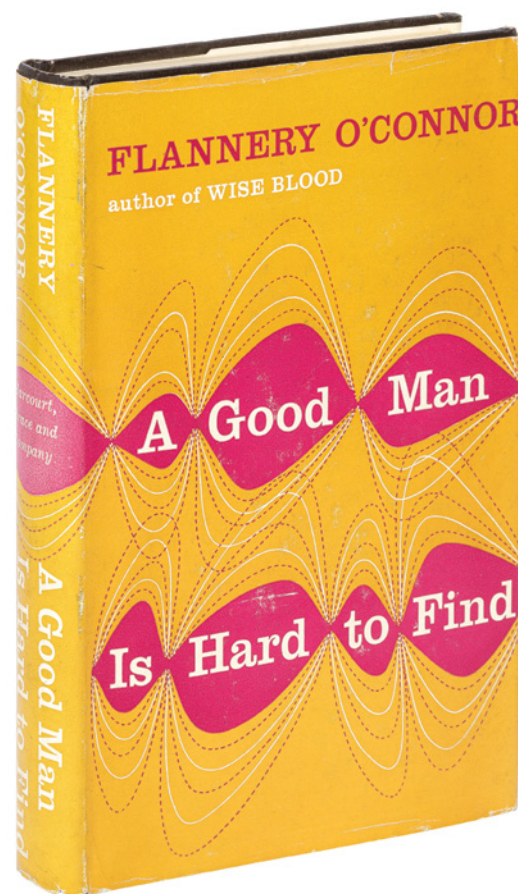
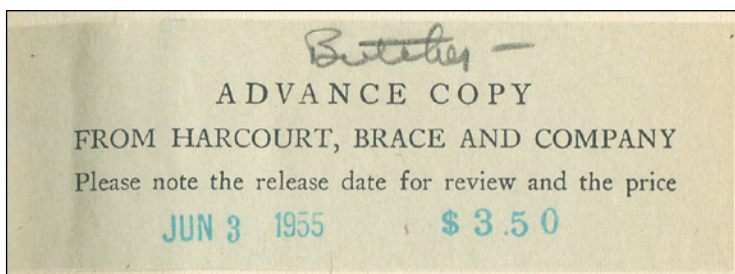


**80 Flannery O'CONNOR*****A Good Man Is Hard to Find***

New York: Harcourt, Brace &amp; Company (1955)

**\$7500**

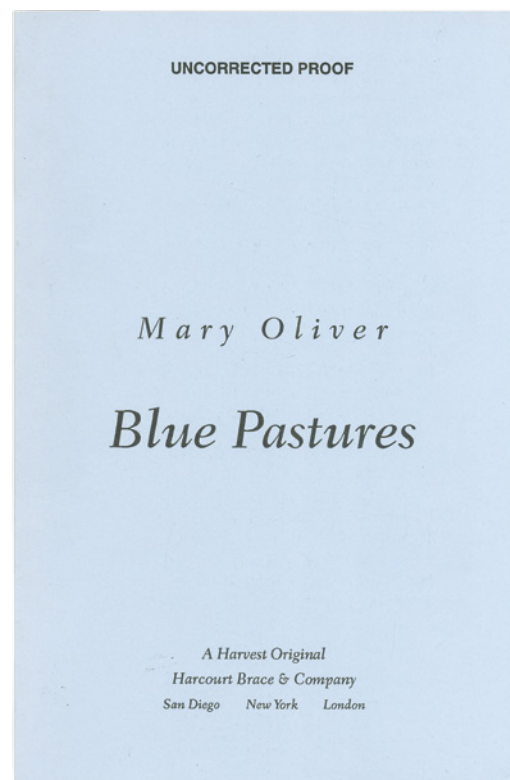
First edition. A trifle rubbed at the bottom of the spine as always, still easily fine in a slightly rubbed very near fine dust jacket with almost none of the usual spine fading. Advance Review Copy with publisher's printed slip tipped to the front fly, with a pencil name (presumably of a potential reviewer) written on the top of the slip. The author's masterpiece, her second book and first book of short stories. A breathtaking collection of horror tales that probe the darkest heart of the South through the use of traditional "Southern Gothic" writing mixed with a nightmare vision seemingly derivative of German expressionism. A superior copy. [BTC#553090]

**81 Mary OLIVER*****The River Styx, Ohio and Other Poems***

New York: Harcourt Brace Jovanovich (1972)

**\$4000**

First edition. Slightly sunned at the spine ends and a little spine-cocked, near fine in fine dust jacket. Author's second book. Scarce. [BTC#541856]

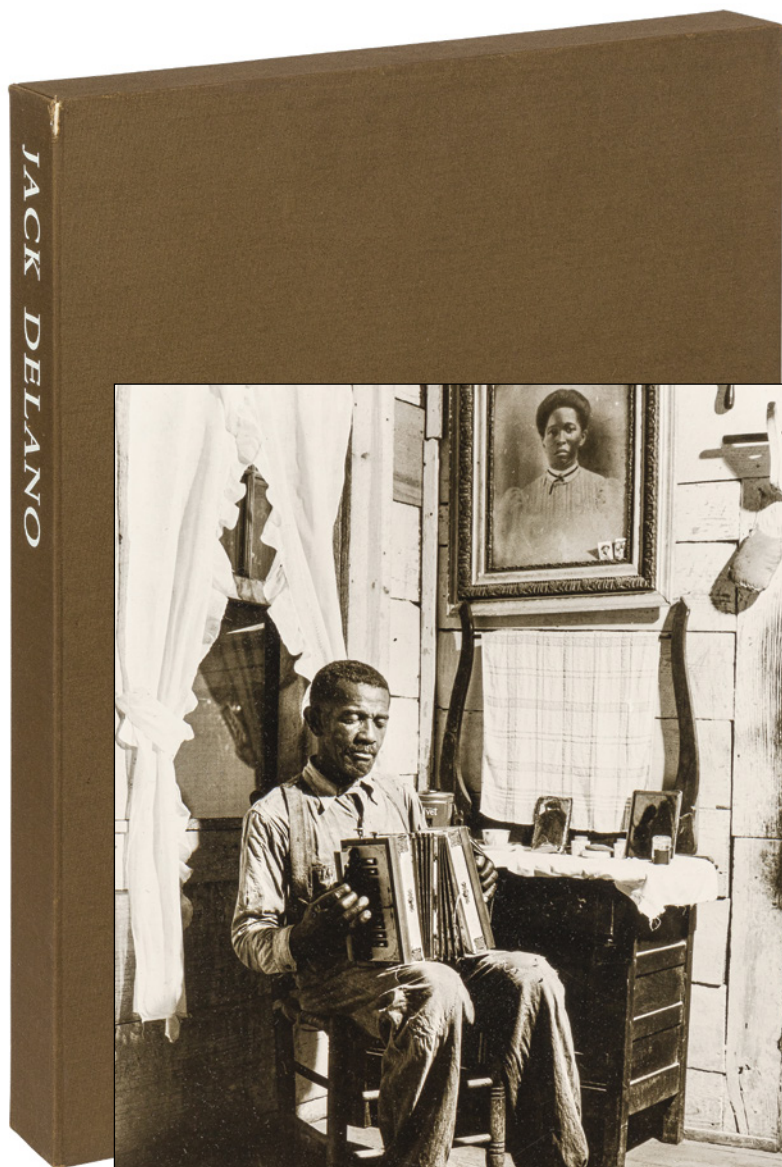
**82 Mary OLIVER*****Blue Pastures***

New York: Harcourt Brace &amp; Company (1995)

**\$450**

Uncorrected proof. Blue printed wrappers. Fine. [BTC#549770]





## 83 (Photography)

**Jack DELANO***[Portfolio]: Jack Delano*

[New York?: Sonnabend?] / Jack Delano [images circa 1940s, printed circa 1975]

**\$6000**

Large cloth clamshell portfolio (16½" x 20¾") stamped in white on the spine, housing ten large gelatin silver photographs (mostly averaging about 11" x 14"). Slight wear at the top corner of the box else near fine; the photographs are fine. One of 25 sets, each image is matted and numbered as number 8 of 25 and Signed by Delano. Laid in is a label from Sonnabend Gallery in New York, with the hand written note "8/25 Jack Delano", whether they produced the set or just distributed it is unclear.

A Russian-born Jew, Delano emigrated to the U.S. in 1923 and after attending the Philadelphia Academy of Fine Arts, became one of several respected photographers, along with Walker Evans, Dorothea Lange, and Gordon Parks who worked for the FSA during the Depression. Delano was also a talented composer and musician, studying at Philadelphia's Curtis Institute.

The subjects represented in the portfolio are mostly of rustic country people. Although unidentified, several are likely of Appalachian farmers and hill people. Included are images of an elderly Black man playing a small accordion on a porch, a white farmer at a plow, a picket fence with a hill town in the background, a Black woman in the bedroom of a rustic shack, a farmer and his wife laughing, etc. [BTC#461427]





**84 (Photography, Women)**  
*(Quarter-plate daguerreotype):*  
**Class Picture of the Students of**  
**the Hartford Female Seminary**  
**Class of 1854[?]**

Hartford, Connecticut: Bartlett Gallery [1854?]

**\$3500**

Quarter-plate daguerreotypes. A multiple image showing 24 portraits of women from the Hartford Female Seminary. The image has been resealed and is housed in what is likely the original full leather case, with the name of the photographers, the Bartlett Gallery of Hartford incised on the velvet facing the image. A little tarnish at the very edges of the image, else very near fine.

From the estate of Henry J. Van Lennep. Other material from the estate indicated that one of the students in the daguerreotype (second row from the bottom, extreme left) was from the Bird family of Connecticut, and was likely from the class of 1854.

The Hartford Female Seminary was established in 1823 by Catharine Beecher and was one of the first major educational institutions for women in the US. By 1826 it had enrolled nearly 100 students and implemented radical programs such as physical education courses for women. Beecher's sister, Harriet Beecher Stowe taught at the school beginning in November of 1827. A remarkable image documenting an important and early school for women. We have seen an identical image of this group image, and one could speculate that one was made for each member of the Class. [BTC#458455]

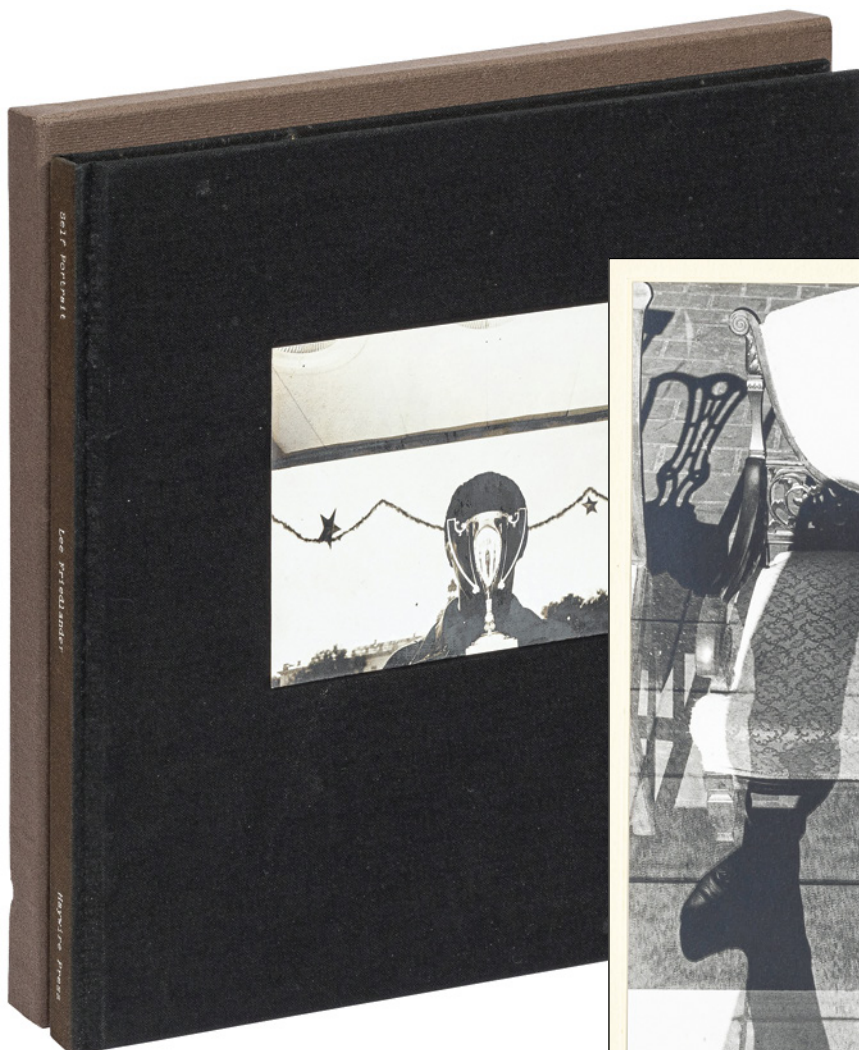


**85 (Photography)**  
**Lee FRIEDLANDER**

**Self Portrait**

New York: Haywire Press (1970)

**\$10,000**



First edition, hardcover issue. Oblong quarto. Full cloth with applied gelatin silver print. Fine in fine slipcase. This is one of 20 copies with two original prints: 1, "Tallahassee, Florida. 1969" mounted on the front board of the book, and 2, "Wilmington, Delaware. 1965" mounted and bound-in following the title page. Inscribed beneath the image by Friedlander using a nickname: "To Bub with love, Sunny. Nov. 1972. a/c." The artist R.B. Kitaj's copy. A significant association between two American artists. Friedlander published a volume devoted exclusively to portraits of Kitaj: *Kitaj* (San Francisco: Fraenkel Gallery 2002). [BTC#534243]

To Bub with love, Sunny Nov 1972 a/c



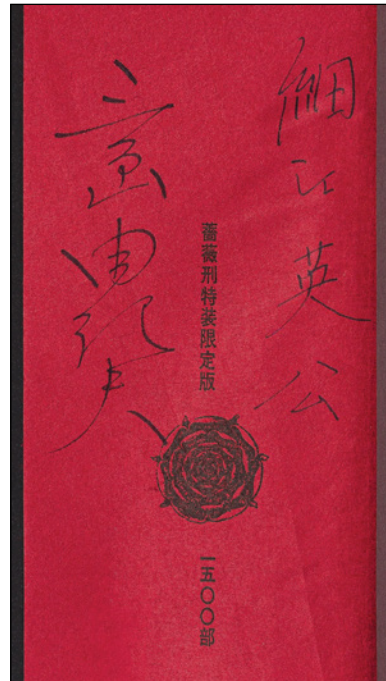


86 (Photography)  
**Eikoh HOSOE and Yukio Mishima**

*Killed by Roses*

Tokyo: Shueisha 1963

**\$6500**



First edition. Photographs by Eikoh Hosoe. Introduction by Yukio Mishima. Designed by Kohei Sugiura. Folio. [100]pp. Photo-illustrated cloth reproducing photographs by Hosoe. Illustrated with 43 full-page photogravures, and four color illustrations on rice paper, by Eikoh Hosoe.

Binding is rubbed at extremities, with tiny bumped tear at base of spine, else a near fine, bright copy in publisher's very good, unprinted acetate dust jacket with a few short creased tears, and moderate chip at the base of spine. Laid into the book is the uncommon publisher's printed obi band, (detached and with a few tears and nicks); housed in publisher's illustrated cardboard slipcase box, which is quite worn. Scarce and highly desirable. Limited to 1500 numbered copies Signed by Eikoh Hosoe and Yukio Mishima on the numbered colophon leaf as issued. *OCLC* lists 12 worldwide holdings.

In his introduction to the third edition, Hosoe describes the first of the shoots: "I was still in my twenties at the time, so I was young and naive...

Mishima's father happened to be watering the garden, so I grabbed the hose, and I wrapped Mishima in it. Later the garden, which was a peaceful family place, became a kind of nude theatre... I asked him to look up and concentrate on the camera which I was holding on a ladder above. When I had arranged the composition and was ready to shoot, Mishima said, 'I have a special ability I can keep my eyes open for minutes.' It was true. He didn't

blink until I had exposed two rolls of film. I asked him to lie on the zodiac [in his garden where Mishima was planning to erect a statue of Apollo] and I photographed him from a low angle on the ground. Then I asked him to walk slowly, with the hose still wrapped around him, and to lie down in the narrow space between the wall of his home and his neighbor's house. I continued shooting for about an hour. 'I have never been photographed like this,' he said. 'Why did you do it this way?' 'This is the destruction of a myth,' I replied... I had referred to an iconoclastic act but I was in fact suggesting a creative process through destruction. I wanted to create a new image of Yukio Mishima through my photography." Roth 101. *The Book of 101 Books*, pp. 164-5. [BTC#468660]







### 87 (Poetry)

[Large Broadside]: *Poetry International 1967: Organized by the Poetry Book Society*

London: Published by Excel Offset Ltd 1967

\$2000

Broadside. Measuring approximately 20" x 30". Old folds else fine. Psychedelic decoration in brown and black designed and signed in type by Edward Tiersley. The festival was directed by Ted Hughes and Patrick Garland, and featured poets including Akmadulina, Grass, Ginsberg, Alberti, Auden, Spender, Yevtushenko, Hecht, MacDiarmid, Sexton, Amichai, Ungaretti, Voznesensky, Neruda, and Berryman. A flyer for the event exists; this is the only large broadside for the event that we've seen. [BTC#550462]





## 88 (Poetry)

(Joe BRAINARD, Ron PADGETT, LeRoi JONES, Ted BERRIGAN, Robert CREELEY, and others)

*The White Dove Review*

*Summer Issue*

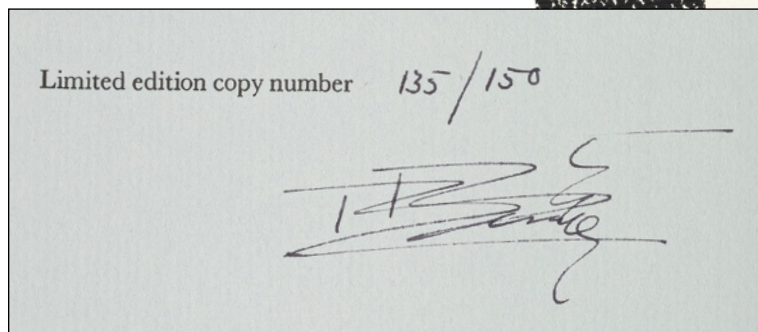
*Volume 2 Number 5*

Tulsa: White Dove Press / [Tulsa Central High School] 1960

**\$1000**

First edition. Edited by Ron Padgett, Joe Brainard, and Betty Kennedy. Octavo. [24]pp. Illustrated by Joe Brainard and Dan Teis. Stapled wrappers illustrated by Joe Brainard. Slightly bumped at one corner, very near fine. The fifth and final issue of the periodical *The White Dove Review* which was started by high school student Ron Padgett with the aid of classmates Dick Gallup and Joe Brainard. Inspired by Amiri Baraka's *Yugen* and Wallace Berman's *Semina*, Padgett made arrangements with his local printer and the trio then sent earnest pleas to top Beat writers Jack Kerouac and Allen Ginsberg, as well as New York avant-garde poets Amiri Baraka and Clarence Major, and received significant contributions for their efforts. The precocious Brainard and Padgett published five issues of the magazine while still at high school. Brainard and Padgett were students at Tulsa Central High School, attending concurrently with filmmaker and photographer Larry Clark, of *Tulsa* fame (and incidentally, also with future oil billionaire George Kaiser).

This issue features poems from Ted Berrigan, Richard Gallup, LeRoi Jones [Amiri Baraka], Gilbert Sorrentino, Robert Creeley, Ron Padgett, Jack Anderson, David Omer Bearden, Richard Dokey, Carl Larsen, C. Cleburne Culin, and Martin Edward Cochran, and is illustrated with a cover and three drawings by Brainard and another four by Dan Teis. Very scarce. [BTC#554317]



## 89 (Poetry)

**Basil BUNTING**

*Collected Poems*

London: Fulcrum Press (1968)

**\$3000**

First edition, limited issue. Fine in fine price-clipped (as issued) dust jacket designed by Barnett Newman. One of 150 numbered copies Signed by Bunting, and with an original silkscreen mounted on cardboard as issued, also limited to 150 numbered copies, and reproducing the design of the dust jacket, laid into the book as issued. The silkscreen of the cover design by Barnett Newman has a small spot of offsetting or foxing on the white portions and is in the original glassine sleeve. [BTC#499023]



90 (Poetry)  
**Elizabeth BISHOP**

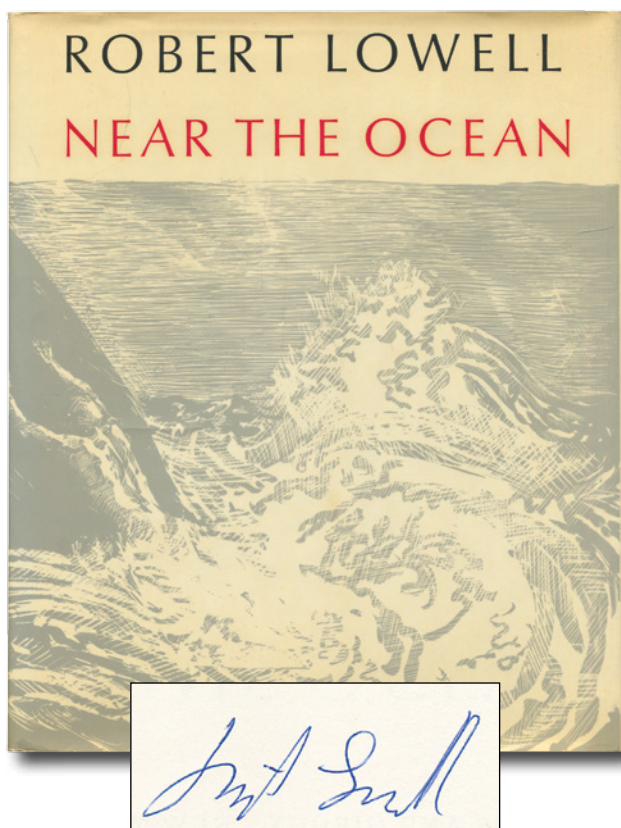
*Poems*

*North & South - A Cold Spring*

Boston: Houghton Mifflin Company 1955

**\$700**

First edition. Octavo. Blue cloth. 95pp. Neat contemporary ink owner name on front flyleaf, light spotting on the cloth, very good or better copy in near fine dust jacket with a small abrasion and tiny nick on the front panel. Winner of Pulitzer Prize for Poetry. Limited to 2000 copies. MacMahon A2. [BTC#470355]



91 (Poetry)  
**Robert LOWELL**

*Near the Ocean*

New York: Farrar, Straus and Giroux (1967)

**\$950**

First American edition. Drawings by Sidney Nolan. Fine in slightly age-toned (as usual) near fine dust jacket. Signed by Lowell. [BTC#555246]

## Mezey's First Book

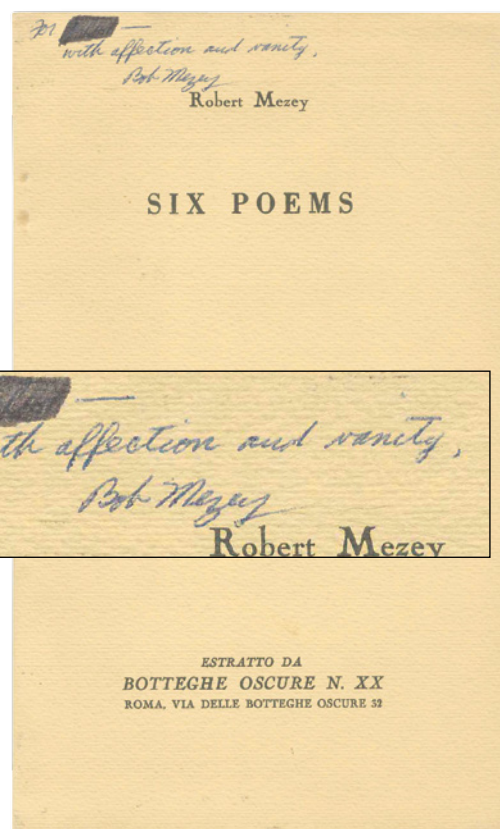
92 (Poetry)  
**Robert MEZEY**

[Offprint]: *Six Poems*

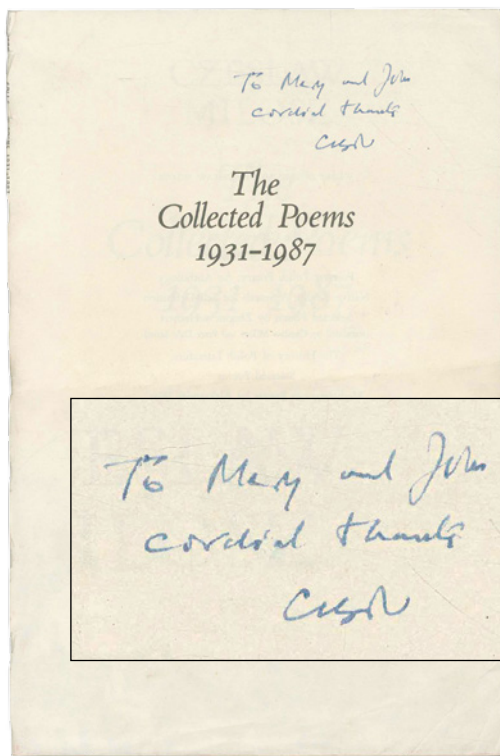
Rome: Botteghe Oscure / [De Luca Editore circa 1957]

**\$2000**

Offprint. Slim octavo. p. 272-279. Stapled wrappers. Wrappers a bit rubbed and with a couple of staple shadows, near fine. Inscribed by Mezey on the cover: "For [name marked over]— with affection and vanity, Bob Mezey." Mezey's first book, an offprint from *Botteghe Oscure* No. 20. Mezey has been awarded the Lamont Poetry Prize (for *The Lovemaker*, 1961), the Robert Frost Prize, the PEN Prize, an honorary doctorate from the World Congress of Poets, and the 2002 Poet's Prize. He was also co-editor, with Stephen Berg, of the important 1969 anthology *Naked Poetry: Recent American Poetry in New Forms*. *Botteghe Oscure* published 25 issues and a few offprints between 1948 and 1960. OCLC locates a single copy of this offprint at the University of Colorado, Boulder. [BTC#498788]







**93 (Poetry)**  
**Czeslaw MILOSZ**

*The Collected Poems 1931-1987*

New York: The Ecco Press (1988)

**\$1200**

Unbound signatures, likely issued as a publisher's advance copy of the first edition. Large octavo. 511pp. Near fine with a tiny tear, a corner crease on the first sheet, and a subtle vertical and horizontal indentation on the first and last signatures, suggesting it was once secured with string. Inscribed by Milosz to Mary McCarthy and her husband, Jim West: "To Mary and Jim, cordial thanks, Czeslaw." An interesting association copy. [BTC#470482]

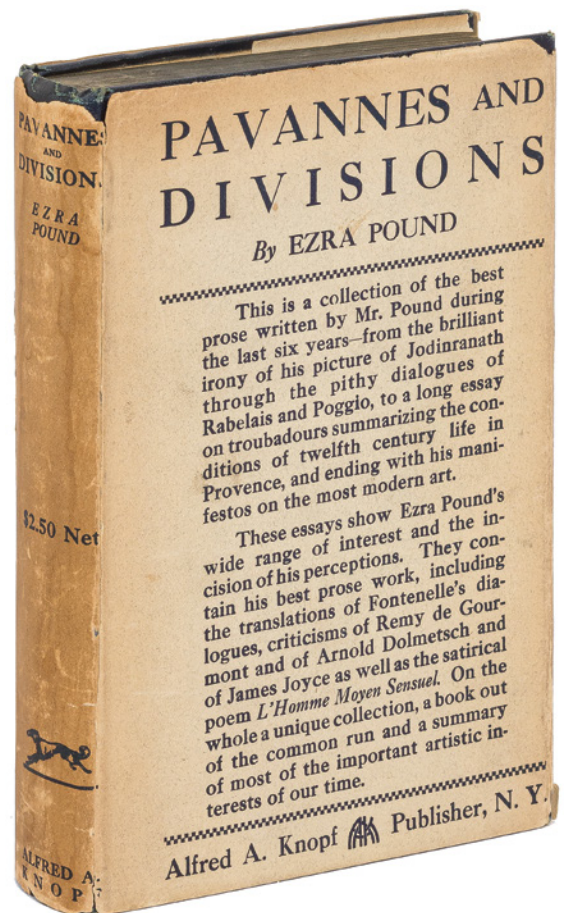
**94 (Poetry)**  
**Ezra POUND**

*Pavannes and Divisions*

New York: Alfred A. Knopf 1918

**\$2750**

First edition, first issue binding of blue cloth stamped in gold. Bookplate of an important African-American book collector, light wear at the edges of the boards, very good or better in very good example of the uncommon dust jacket, with two internal archival repairs at the folds, a thin slice of offsetting at the edge of the front flap, shallow chipping at the crown, and faint dampstaining along the spine. [BTC#557956]

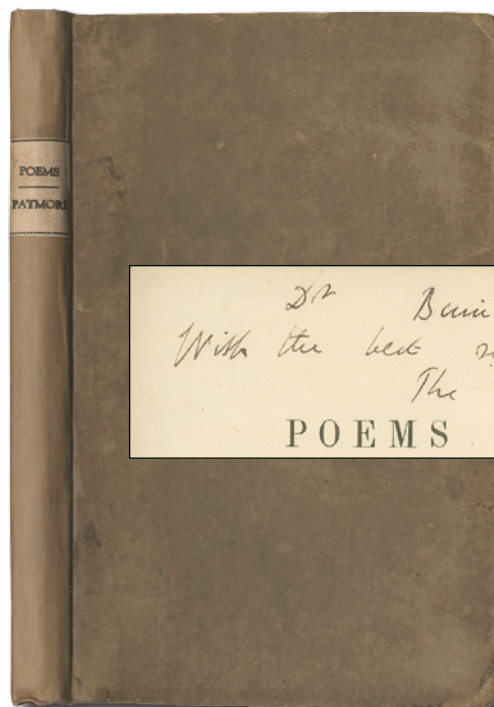


**95 (Poetry)**  
**Coventry PATMORE**

*Poems*

London: Edward Moxon 1844

**\$950**



First edition. 12mo. 157pp., followed by two pages of ads; errata slip inserted between final page of text and ads, before the front flyleaf is the eight-page publisher's "A List of Books," dated June 1, 1844. Original paper covered boards, spine has been professionally restored with a new spine and new spine label, but with the paper covered boards complete, with moderate signs of wear, text quite fresh and clean. Inscribed by Patmore on the title page: "Dr. Burns [Buins?] With the best regards of the Author."

The author's first book. Patmore, a friend of Tennyson, Ruskin, and the Pre-Raphaelites, worked at the British Museum in the Printed Book department. Only one copy of his first book, a rebound copy, has appeared at auction since 1986. A scarce book, particularly inscribed. [BTC#469737]



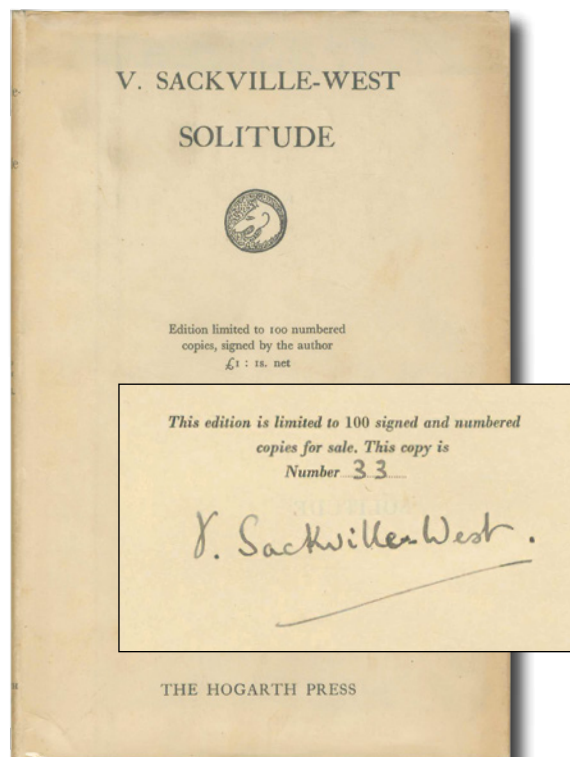
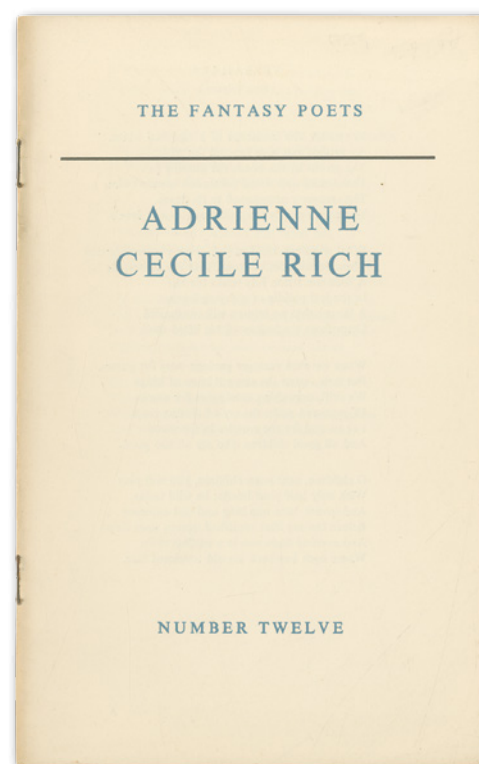
**96 (Poetry)****Adrienne Cecile RICH***Adrienne Cecile Rich: The Fantasy Poets*

(Swinford: The Fantasy Press 1952)

**\$450**

First edition. Stapled wrappers. [8]pp. Staples slightly oxidized else near fine. Prints six poems by the author while she was a student at Oxford. Number 12 in a series issued by the Oxford Poetry Society.

[BTC#469758]

**97 (Poetry)****V. SACKVILLE-WEST***Solitude: A Poem*

London: The Hogarth Press 1938

**\$2500**

First edition, signed issue. Tall octavo. 56pp. Quarter vellum and dark orange cloth. Spine is lightly tanned, very slight toning on boards, else a near fine copy in very good or better dust jacket with small stain at the base of spine, and some light soiling at the extremities. Copy number 33 of 100 numbered copies Signed by Sackville-West. [BTC#500208]

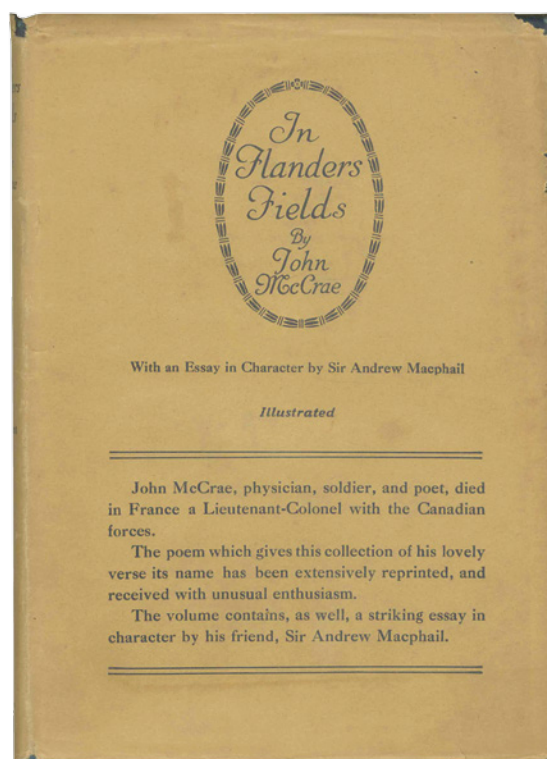
**“In Flanders fields  
the poppies grow...”**

**98 (Poetry, World War I)****John McCRAE***In Flanders Fields and Other Poems*

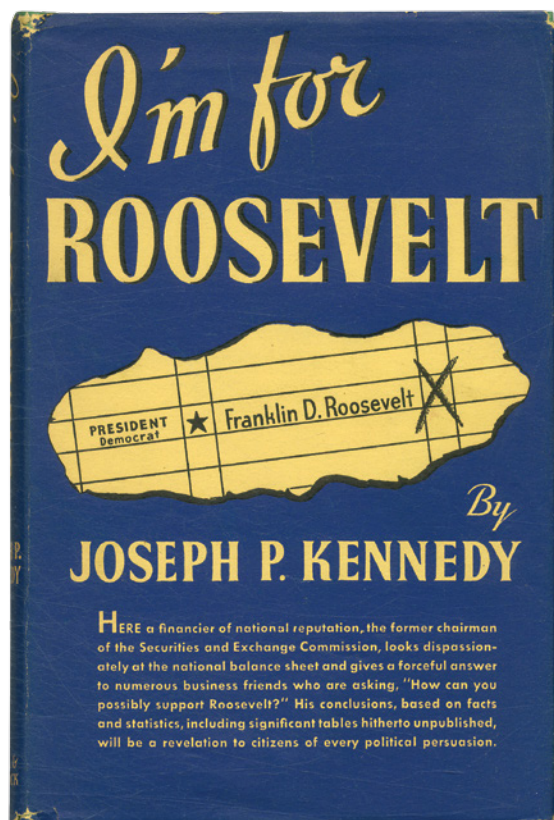
New York: G.P. Putnam's Sons 1919

**\$650**

First American edition, issued simultaneously with the Canadian edition. Frontispiece photograph of John McCrae, as well as a facsimile reprint of the handwritten draft of “In Flanders Fields.” Gilt-stamped blue cloth, topedge gilt. Fine in very good internally tape repaired dust jacket with a long creased tear on the rear panel, but not very noticeable. An important collection of WWI poems. [BTC#470538]







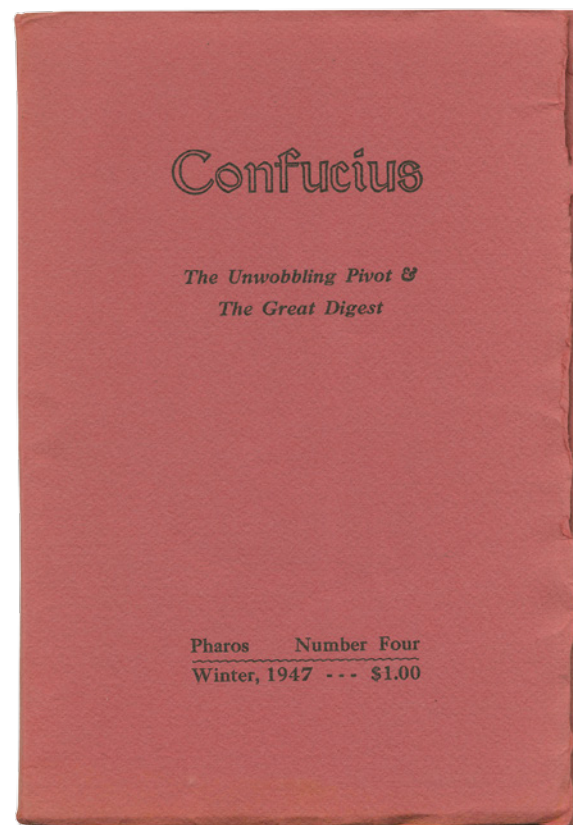
**99 (Politics)**  
**Joseph P. KENNEDY**

*I'm for Roosevelt*

New York: Reynal & Hitchcock (1936)

**\$900**

First edition. Slight wrinkles on cloth of the front board, likely a binder's flaw, else fine in nice, near fine dust jacket with slight chipping at the crown. Very scarce, especially in the first edition and in jacket. A political title by the father of JFK. [BTC#551614]



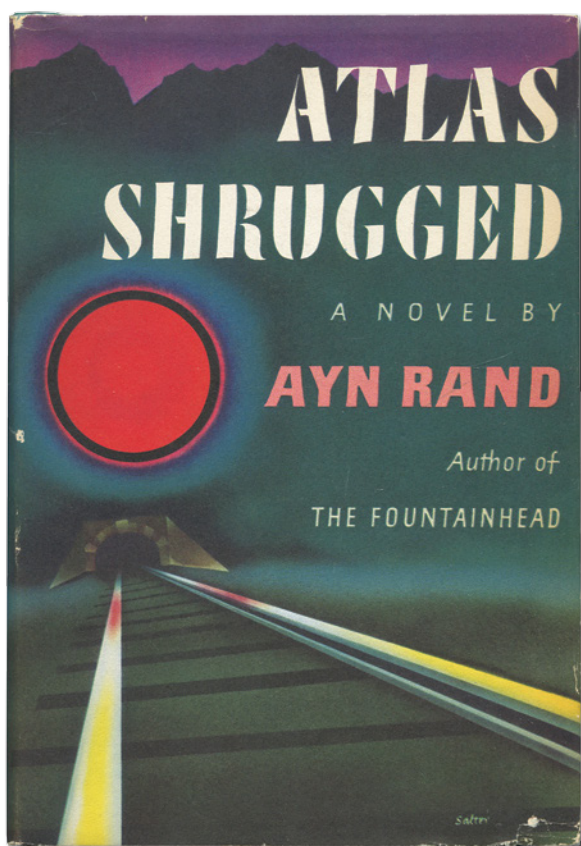
**100 Ezra POUND**

*Confucius: The Unwobbling Pivot & The Great Digest*

[Norfolk, Conn: New Directions] Pharos 1947

**\$350**

First edition. Translated by Ezra Pound. With notes and commentary on the text and ideograms, together with Ciu Hsi's "Preface" to the Chung Yung Tseng's commentary on the Testament. Octavo. 52pp., plus 11pp. ads. Printed wrappers. A fine copy. One of 929 copies printed and issued as *Pharos No. 4*. Gallup A58a [BTC#556093]



**101 Ayn RAND**  
*Atlas Shrugged*

New York: Random House (1957)

**\$3250**

First edition. Fine in very nice near fine dust jacket with light rubbing on the spine ends and a very small stain on the rear panel. A much better than usual copy. [BTC#550293]



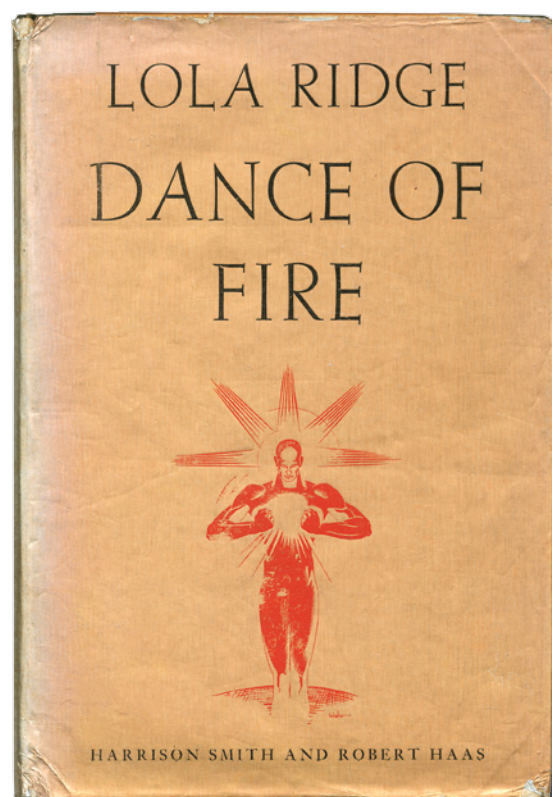
**102 Lola RIDGE*****Dance of Fire***

New York: Harrison Smith and Robert Haas 1935

**\$500**

First edition. A fine copy in very good pictorial gold-foil dust jacket with some faint sunning at the spine and some wear at the crown. This copy Inscribed by Ridge to author Malcolm Cowley: "For Malcolm Cowley greetings and warm regards from Lola Ridge. Taos, New Mexico, Jan. 12th 1935." Ridge was born in Dublin, grew up in New Zealand and Australia, moved to San Francisco in 1907, and was a well-known anarchist poet and an influential editor of avant-garde, feminist, and Marxist publications. [BTC#551854]

For Malcolm Cowley  
Greetings and  
warm regards  
from  
Lola Ridge  
Taos New Mexico  
Jan 12th 1935

**103 David ROSENBERG and George SCHNEEMAN**

*[Broadside]: Frontal Nudity. A Telephone Book by David Rosenberg with Pictures by George Schneeman*

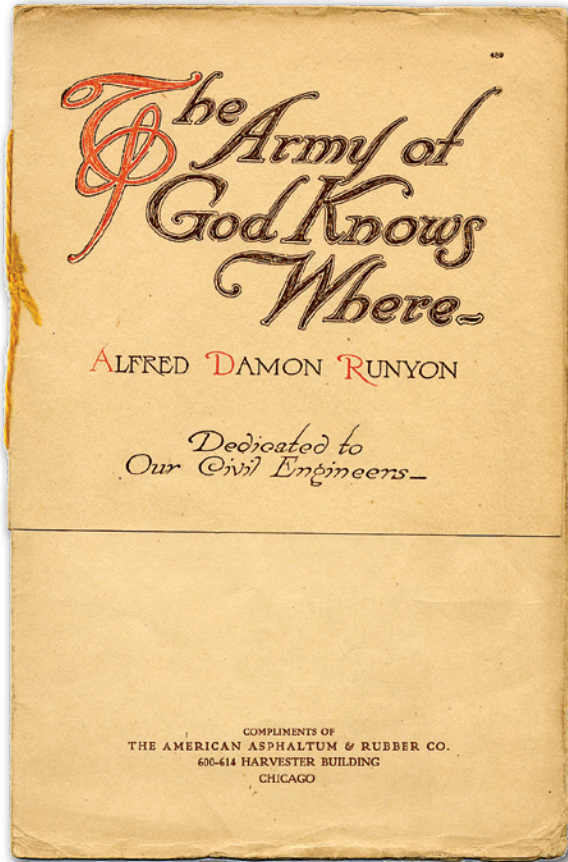
New York: Telephone [1972]

**\$500**

Broadside. Illustrated by George Schneeman for the cover art of the poetry book. Measuring 8½" x 11". Formerly folded in quarters, with resulting old folds, else very near fine. Very scarce. [BTC#552527]



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



### 104 Alfred Damon RUNYON

#### *The Army of God Knows Where*

Chicago: The American Asphaltum & Rubber Co. [1911]

**\$16,000**

First edition. One sheet folded and ribbon tied to make four pages. Very light pencil name, light edgewear, still a just about fine copy of this attractively printed pamphlet. The only known copy of one of Damon Runyon's first separate publications, a poem printed by an asphalt company, and dedicated to "Our Civil Engineers." The poem originally appeared in the October 1908 issue of *Bohemian Magazine*. A report of this separate publication was printed in Volume XLII, the January-June 1912 *Municipal Engineering Index*. The poem is also reprinted in Runyon's first acknowledged full length book, *The Tents of Trouble*, a volume of poems in flexible boards published in 1911. His best known book, *Guys and Dolls*, was not published until 1931. Whether this volume precedes the poem's appearance in *The Tents of Trouble* (making this his first book), or follows that but precedes his next publication, *Rhymes of the Firing Line* (thus making this his second book), we are unable to determine. But we can locate no additional copies of this pamphlet, it is clearly rare and possibly unique.

[BTC#64626]

### 105 May SARTON

#### *Inner Landscape*

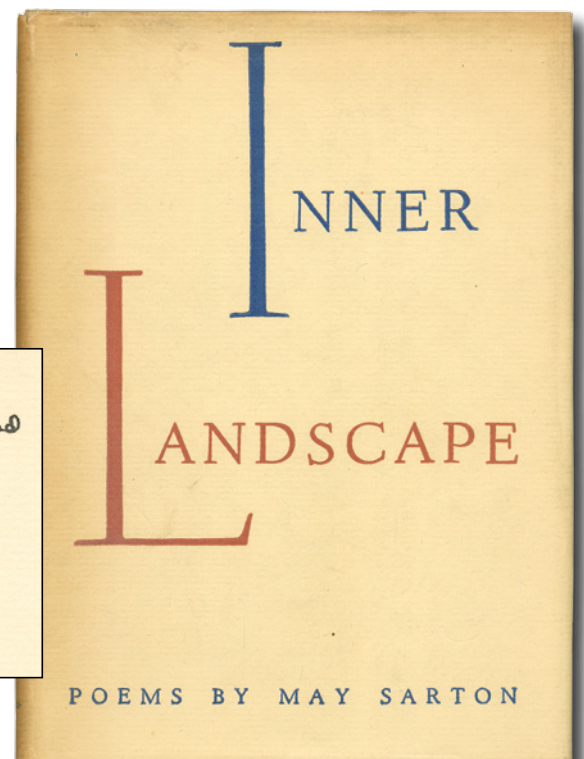
Boston: Houghton Mifflin Company [1939]

**\$850**

First American edition, printed from British sheets. Octavo. 64pp. Cloth. A fine, bright copy in good cream-colored dust jacket that is a bit spine-toned and lacks the rear flap. Very warmly

Inscribed by the author: "To Elisabeth, This book which is an end and a beginning with love from May. Jan. 30th, 1939 (This day of Yeats' death)." Author's second book of poetry. Although the English edition precedes, the American edition seems much less common. It is possible, but by no means assured that the recipient could be Elisabeth (with a "z") Bowen, with whom Sarton was very intimate around that time. [BTC#556713]

To Elisabeth  
This book which is an end and  
a beginning  
with love from  
M.S.  
Jan. 30, 1939  
(This day of Yeats' death)





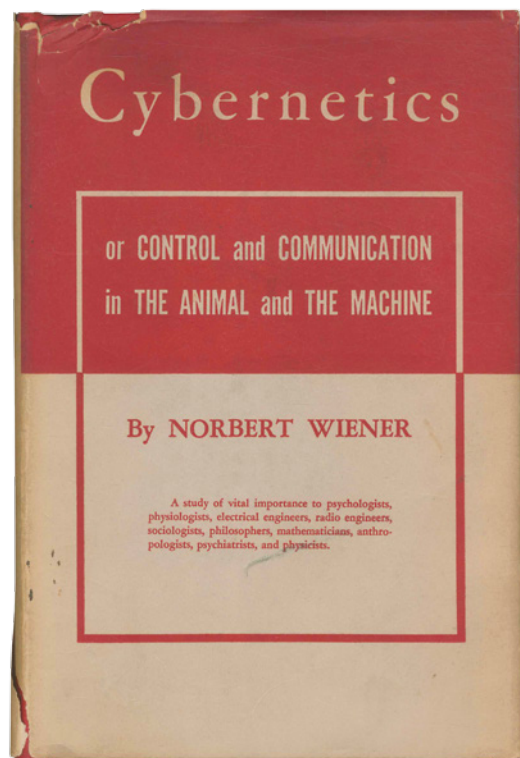
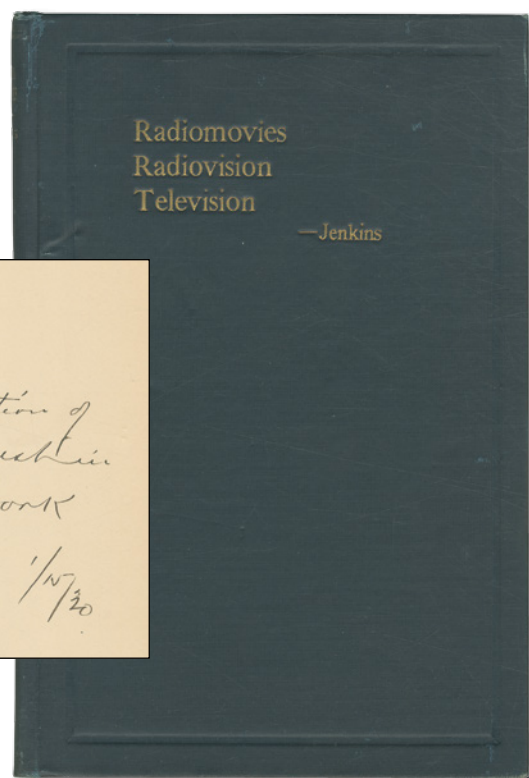
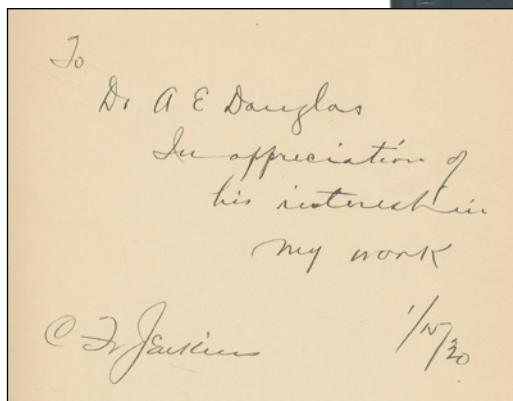
106 (Science)  
**C. Francis JENKINS**

*Radiomovies Radiovision Television*

Washington, DC: (Jenkins Laboratory Inc. 1925)

**\$850**

First edition. Blue cloth with gilt. Near fine with a touch of rubbing on the spine gilt, some wear at the edges and a few subtle indentations on the front board. Inscribed to the astronomer who created dendrochronology: "To Dr. A.E. Douglas [sic] In appreciation of his interest in my work C.F. Jenkins 1/15/30." Jenkins, a co-inventor of the film projector (his early patents were acquired by Edison), pioneered a mechanical method of wireless transmission of synchronized sound and images, and opened the first broadcasting television station in the U.S. His mechanical technologies were eventually eclipsed by an electronic form of television, but to this day The Academy of Television Arts & Sciences presents a special Emmy Award in his honor. A nice copy of this book inscribed to a noted American astronomer. [BTC#469548]



107 (Science)  
**Norbert WIENER**

*Cybernetics or Control and Communication in the Animal and the Machine*

New York: The Technology Press / John Wiley & Sons, Inc. (1948)

**\$750**

First American edition. Octavo. 194pp. Red cloth stamped in black and silver. Topedge is moderately foxed else a fine, bright copy in near very good, price-clipped dust jacket with a 2" tear at base of spine, small chips and tears and a larger chip on the rear panel. [BTC#500341]

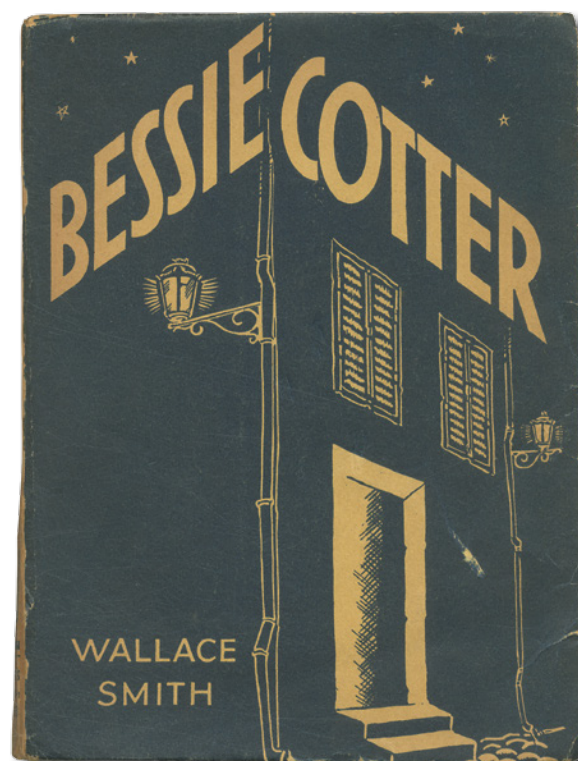
108 **Wallace SMITH**

*Bessie Cotter*

Paris: The Obelisk Press (1936)

**\$300**

First Paris edition. 363, [3] ads pp. Pictorial self-wrappers. Moderate wear on spine, light wear at extremities of covers, few leaves of text lightly creased, a very good copy. A novel first published in the U.S. by Covici in 1934, followed by a 1935 London edition which was deemed obscene by the English courts, confiscated and destroyed. "A moving and at the same time richly humorous story of a prostitute's life in the Chicago of yesterday." - from the front flap. Scarce. OCLC locates eight copies of this Obelisk edition. [BTC#499116]







### 109 (Science-Fiction)

**John W. CAMPBELL, Jr. and Ben BOVA, edited by**  
*Analog Science Fiction - 1960 - 1993 (364 issues)*

New York: Condé Nast / Davis Publications / Dell Magazines 1960-1993

**\$2500**

Digest magazine. 12mos. Perfectbound in illustrated wrappers. Overall very good with moderate general wear, some toning and contemporary tape reinforcement to some of the early issues; post-1980 issues often with mailing labels. A nearly complete 34-year run of *Analog Science Fiction* totaling 364 issue (lacking only 18 issues, full list available) of this long-running science-fiction anthology, that began as *Astounding Stories* in 1930. This run begins in 1960 after its purchase by publisher Condé Nast. John W. Campbell oversaw the changes and remained editor until 1970 when Ben Bova took over his duties, earning five consecutive Hugo Awards for Best Editor in the process. This run of issues includes works by many notable writers such as Frank Herbert, Orson Scott Card, Poul Anderson, Roger Zelazny, Harlan Ellison, Frederick Pohl, Joe Haldeman, George R.R. Martin, Jerry Pournelle, and Geoffrey A. Landis, along with many others. Among the notable stories first published by *Analog* are: "Hero" by Haldeman, which was the first installment of his award-winning Forever War series; "With Morning Comes Mistfall" by Martin, his first story to be nominated for the Hugo Award and Nebula Awards; "Ender's Game" by Card, which was later expanded into a Hugo and Nebula Award-winning series of novels and basis for a feature film starring Harrison Ford; and "Dune World" and "The Prophet of Dune" by Herbert, which were published together as *Dune*. A nice collection of this important and influential fantasy and science-fiction anthology. [BTC#432825]

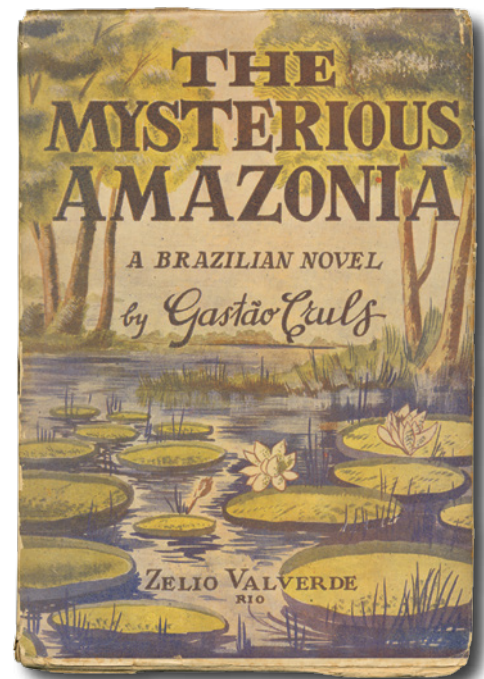
### 110 (Science-Fiction) **Gastao CRULS**

*The Mysterious Amazonia (A Brazilian Novel)*

Rio de Janeiro: Zelio Valverde 1944

**\$275**

First edition in English. Translated by J.T.W. Sadler. Octavo. Printed wrappers. Neat gift inscription in English, cheap paper toned, very good or better in very good illustrated dust jacket. Novel of the fantastic set in the Amazon Jungles, a Lost World novel set during WWI, with Amazonian women warriors and Incan natives turned into werewolves by a rogue German scientist. Filmed as *A Werewolf in Amazonia* (2005). [BTC#551819]





**“...death no terror, being guided  
to it by those invisible to all  
save the surely doomed.”**

**111 (Science-Fiction)  
Robert W. CHAMBERS**

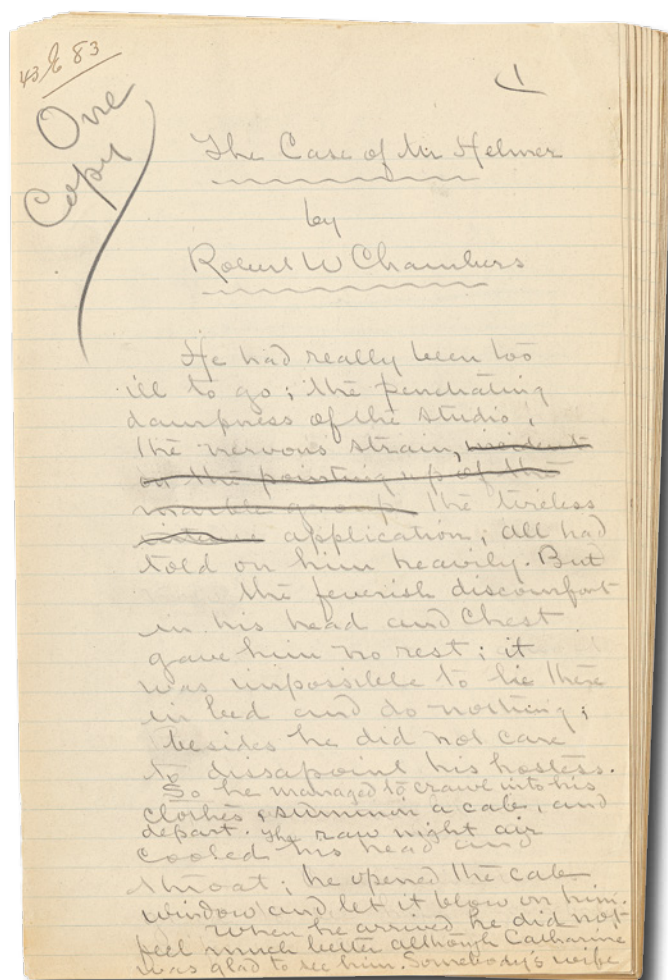
[Manuscript]: *The Case of Mr. Helmer*

[Circa 1904?]

**\$5000**

Manuscript. Quarto. Written in pencil on the rectos only on 37 numbered sheets measuring 8" x 12½". Notes in the corner of the first leaf read "One Copy" and (in ink, in a different hand) "43 E 83." Pages a bit toned at the edges and blank verso of the final leaf, else fine; the paper is supple and stable. Housed in a larger plain envelope titled in pencil.

The manuscript of Chambers' short story, *The Case of Mr. Helmer*, an eerie tale of a sick man: a noted sculptor who connects with an old friend at a dinner party [spoiler warning] from beyond the grave. A meditation on art and death, the story was first published in *Harper's* in October 1904 and collected in *The Tree of Heaven* in 1907 (D. Appleton & Company). The manuscript shows Chamber's many small alterations, as well as approximately 65 lines canceled in pencil (but legible), including almost the entirety of page 27, as well as one five-line section erased. Despite the extensive changes, we also note several minor differences from the published version. The manuscript of a spooky short story by the celebrated author of *The King in Yellow*, showing the author's process at work. [BTC#539227]



**112 (Science-Fiction)  
Stephen KING**

*Carrie*

Garden City, New York: Doubleday & Company 1974

**\$2800**

Advance Reading Copy of the first edition. Printed wrappers. A small tear on the spine, some light toning and creasing, very good or better. Author's first book. Basis for the Brian De Palma film with Sissy Spacek and John Travolta.

[BTC#561539]

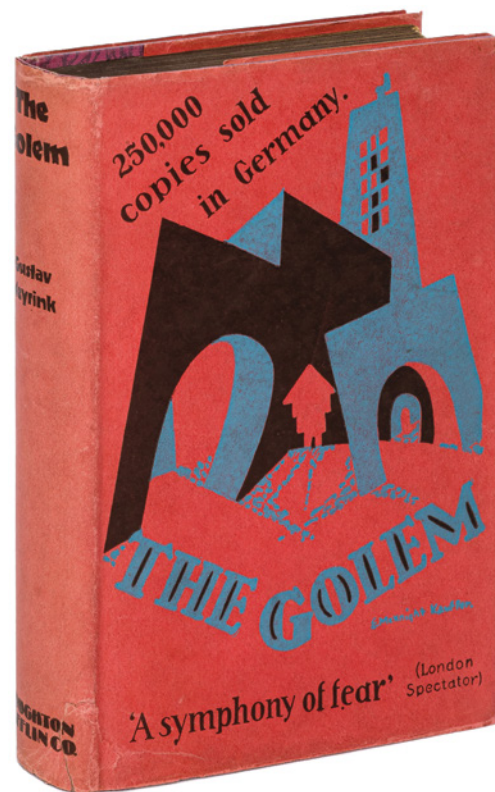
**113 (Science-Fiction)  
Gustav MEYRINK**

*The Golem*

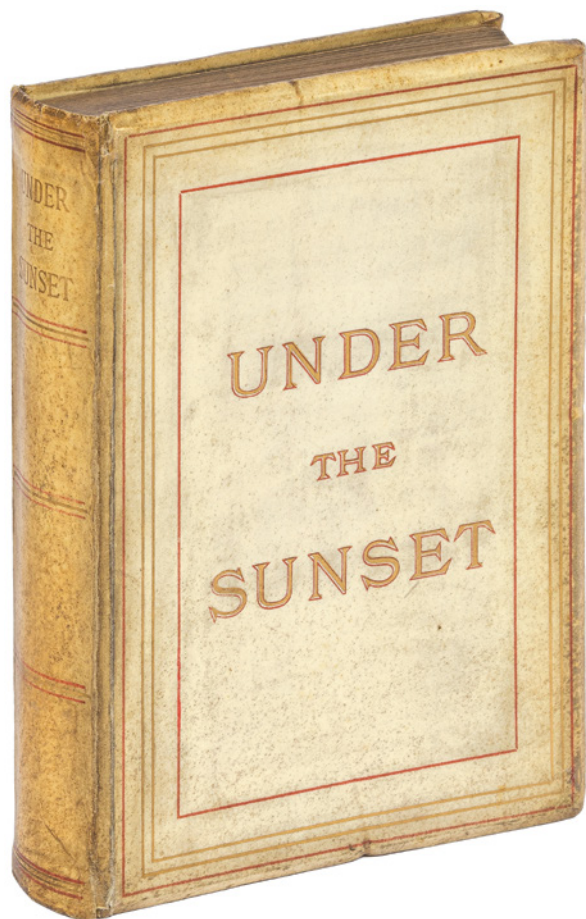
Boston: Houghton Mifflin Co. (1928)

**\$2750**

First American edition from British sheets. Fine in fine dust jacket with a single small internal repair. Housed in a custom cloth slipcase. A Kafka-esque classic of fantasy, translated from the German, and based on an ancient Jewish folktale. A man falls asleep in a Prague hotel room, in his dreams he relives the experiences of Athanasius Pernath, whose hat hangs above him. He dreams of the Golem, a creature created by the suffering of the ghetto, which bringing crime and madness in his wake. Copies in jacket are very uncommon. This is a superb copy. [BTC#558476]





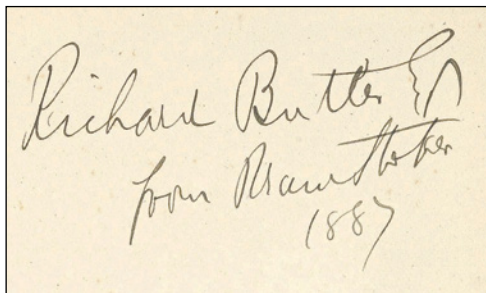


### 114 Bram STOKER

#### *Under the Sunset*

London: Sampson Low, Marston, Searle 1882

**\$4500**



Second edition, first issue. Quarto. 190pp., plus four pages of ads. Parchment over beveled boards soiled, particularly at the edges, a few spots to the frontispiece tissue guard and with the paper of the front hinge split (but remarkably sound), suggesting it may have been mended, a good copy. Stoker's first book. This copy is Inscribed by the author on the half-title: "Richard Butler from Bram Stoker

1887." At that time Butler was the editor of *The Referee*, a Sunday newspaper that combined coverage of two unlikely subjects: sports and theatre. In an interesting coincidence, Butler, writing as Richard Henry (with co-writer Henry Chance Newton), penned a Christmas burlesque for the 1887 holiday season entitled *Frankenstein, or The Vampire's Victim*. The production was, depending on the source, either a disaster that closed after one week or a hit that stretched into the next year. Either way it was during at this time that Stoker, then a theatrical manager and friend of Butler, likely signed this copy of his first book. An interesting association. [BTC#541859]

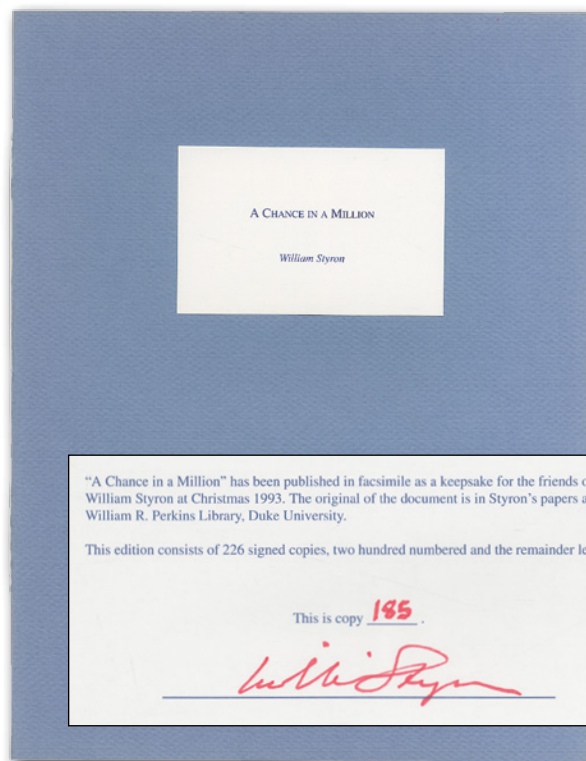
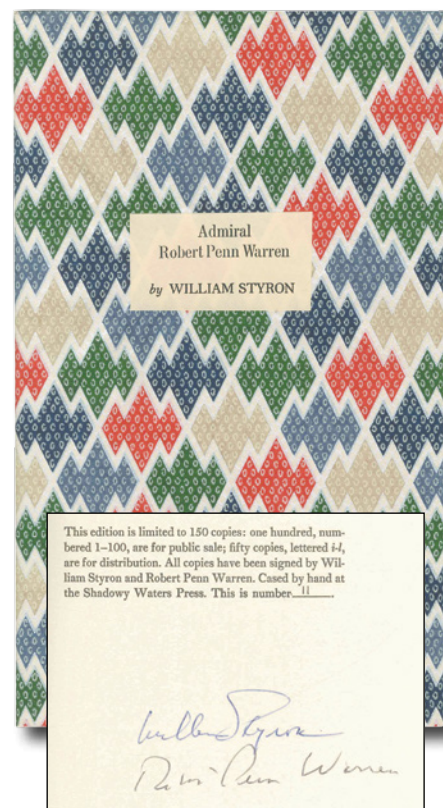
### 115 William STYRON

#### *Admiral Robert Penn Warren*

[Winston-Salem]: Palaemon Press (1981)

**\$250**

Second or "New" edition. Fine in plain sewn wrappers and fine patterned paper dust jacket. One of 100 numbered copies (of a total edition of 150) Signed by both Styron and Warren (the first edition wasn't signed by Warren). A brief speculation by Styron on the course of Warren's life if he had pursued his youthful ambition to become a naval officer. A handsome production. [BTC#500070]



### 116 William STYRON

#### *A Chance in a Million*

[Blacksburg, Virginia]: Press de la Warr 1994

**\$35**

First edition. Quarto. 7, [4]pp. Sewn blue wrappers with publisher's printed label on front cover. Fine. One of 200 numbered copies Signed by William Styron of a total edition of 226 copies. The earliest work of fiction by William Styron known to survive, written when he was 16, and printed entirely in the author's holograph facsimile. The original document is in Styron's papers at Duke University. Published in facsimile as a keepsake for the friends of William Styron at Christmas 1993. [BTC#499121]



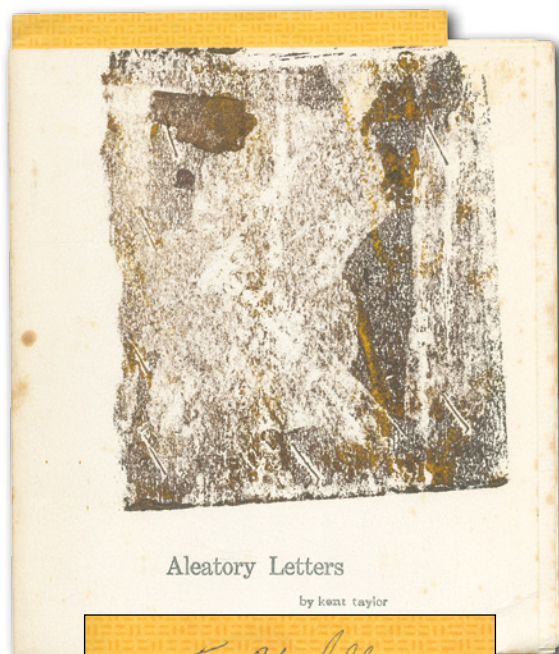
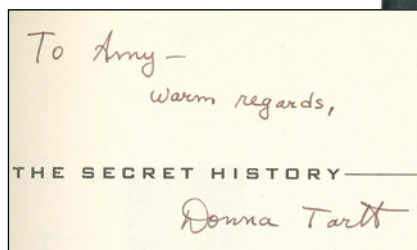
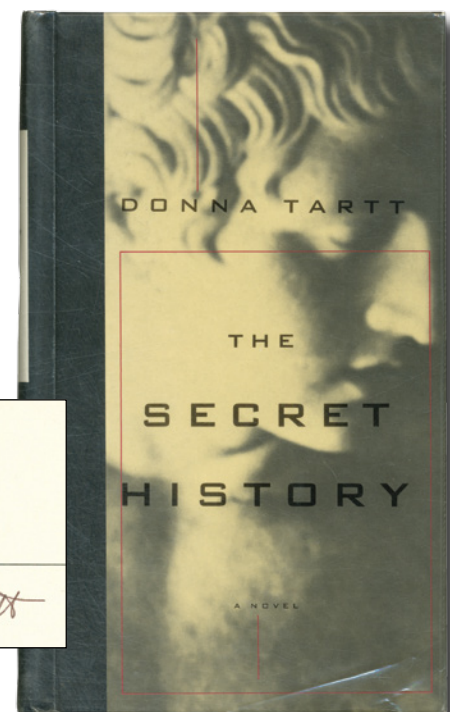
**117 Donna TARTT*****The Secret History***

New York: Alfred A. Knopf 1992

**\$1250**

First edition. Pictorial boards. Small light stain on the edge of the front fly, else fine in lightly rubbed very near fine printed glassine dust jacket. Briefly Inscribed by the author, her avidly collected first book.

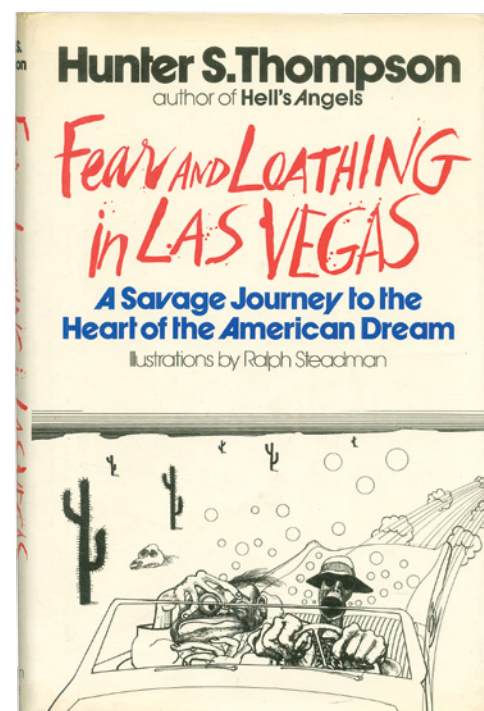
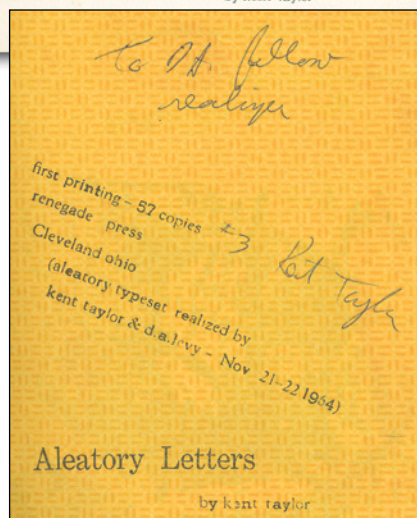
[BTC#548765]

**118 Kent TAYLOR*****Aleatory Letters***

Cleveland: Renegade Press 1964

**\$1700**

First edition. Stapled decorated wrappers. Foxing mostly confined on the front wrap, faint small crease also on wrap, very good. This is one of 57 copies typeset by Taylor and publisher/poet d.a. levy, who designed the book. This is copy number 3, Inscribed by Taylor to levy: "To d.a. fellow realizer, by Kent Taylor." Rare. OCLC locates seven copies. [BTC#540139]

**119 Hunter S. THOMPSON*****Fear and Loathing in Las Vegas***

New York: Random House (1971)

**\$1500**

First edition. A bit of sunning at the top edges of the boards as always, else fine in a bright fine dust jacket. A beautiful copy. [BTC#556635]





**120 James THURBER**

***Pencil Drawing of a Dog***

Baton Rouge: Louisiana State University Press 1980

**\$3500**

Pencil drawing of a sleeping or possibly depressed dog with eyes lowered. Matted to 4¾" x 6¾" and framed (easily removable, tipped with archival tape onto a backer). Signed "Thurber" in lower right corner. A few very faint spots of foxing barely worthy of mention, else about fine. A search of the internet suggests this drawing is very similar to a few of the images in *Thurber's Dogs*, but we haven't had a chance to compare it to that book yet. Bowden's *James Thurber: A Bibliography* documents Thurber's published drawings, but the lack of a caption in this instance hampers our attempts of identifying it further. [BTC#552447]

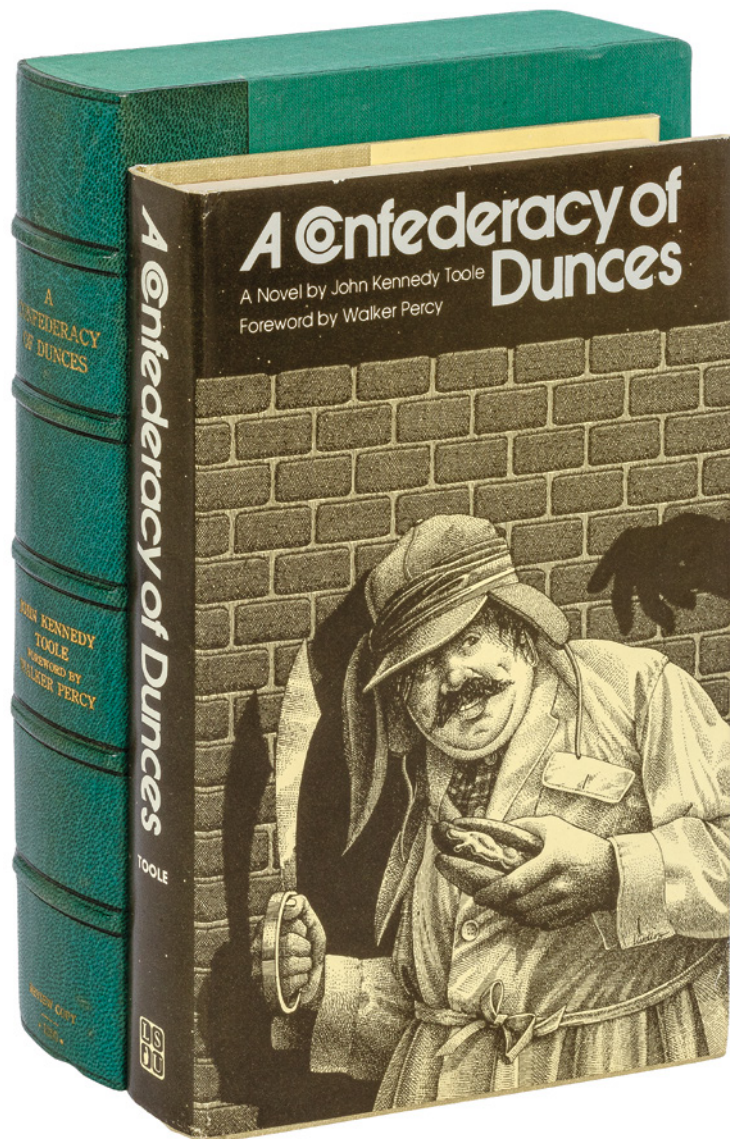
**121 John Kennedy TOOLE**

***A Confederacy of Dunces***

Baton Rouge: Louisiana State University Press 1980

**\$7500**

First edition. Foreword by Walker Percy. A fine and tight copy (with none of the usual splaying of the boards) in fine first issue dust jacket. Housed in a custom quarter morocco gilt and cloth clamshell case. Advance Review Copy with the publisher's printed slip laid in, as well as a letter from the Louisiana State University Press sending along this review copy. Posthumously published novel that was the first work of fiction published by the press, and which had a very small first printing (reportedly 2500 copies). Initially the book was rejected by dozens of publishers and the author committed suicide in 1969. Years later the author's mother brought the manuscript to Walker Percy, insisting that he read it. Percy championed the book, arranged for its publication, and contributed an introduction. Excellent reviews and word of mouth led to it becoming a bestseller, and eventually winning the Pulitzer Prize. A book which has become exceptionally uncommon. An especially nice copy, and an uncommon Advance Review Copy. *Burgess 99*. [BTC#553093]





## Larry McMurtry's Copy

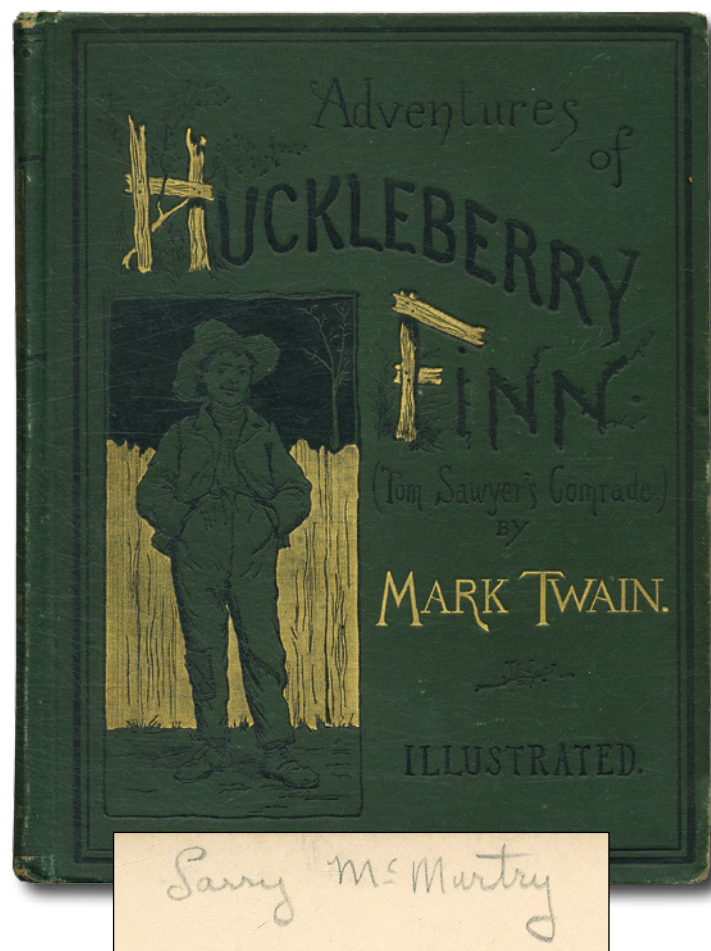
122 **Mark TWAIN**

*Adventures of Huckleberry Finn*  
(*Tom Sawyer's Companion*)

New York: Charles L. Webster and Co. 1886

**\$3500**

Early American edition. The English edition preceded the first American by a year and was issued in 1885. Green cloth gilt. Front fly lacking, one signature a little sprung but tight, light fraying and wear at the corners and spine ends, but a sound and attractive very good copy. Small book label of author Larry McMurtry on front pastedown, and McMurtry's neat pencil signature on the front fly. One of the most beloved and regarded novels of American literature, Twain's masterpiece and one of the indisputable candidates for the Great American Novel. McMurtry's Pulitzer Prize-winning novel *Lonesome Dove* seems, like *Huckleberry Finn*, to be a great picaresque adventure, and likely was informed and inspired by the dark humor of the earlier novel. Johnson Highspot of American Literature. Blanck, *Peter Parley to Penrod*. [BTC#551257]



Oct. 20/03

Dear Johnson:

The name of the Florentine house arrived by mail this morning - & so now you hereby have our address, from Nov. 1<sup>103</sup> to Nov. 1 of 1904:

Mark Twain

Villa Reale di Quarto,  
Florence, Italy.

Come & see us - there's plenty of room.

Sincerely Yours  
S. L. Clemens

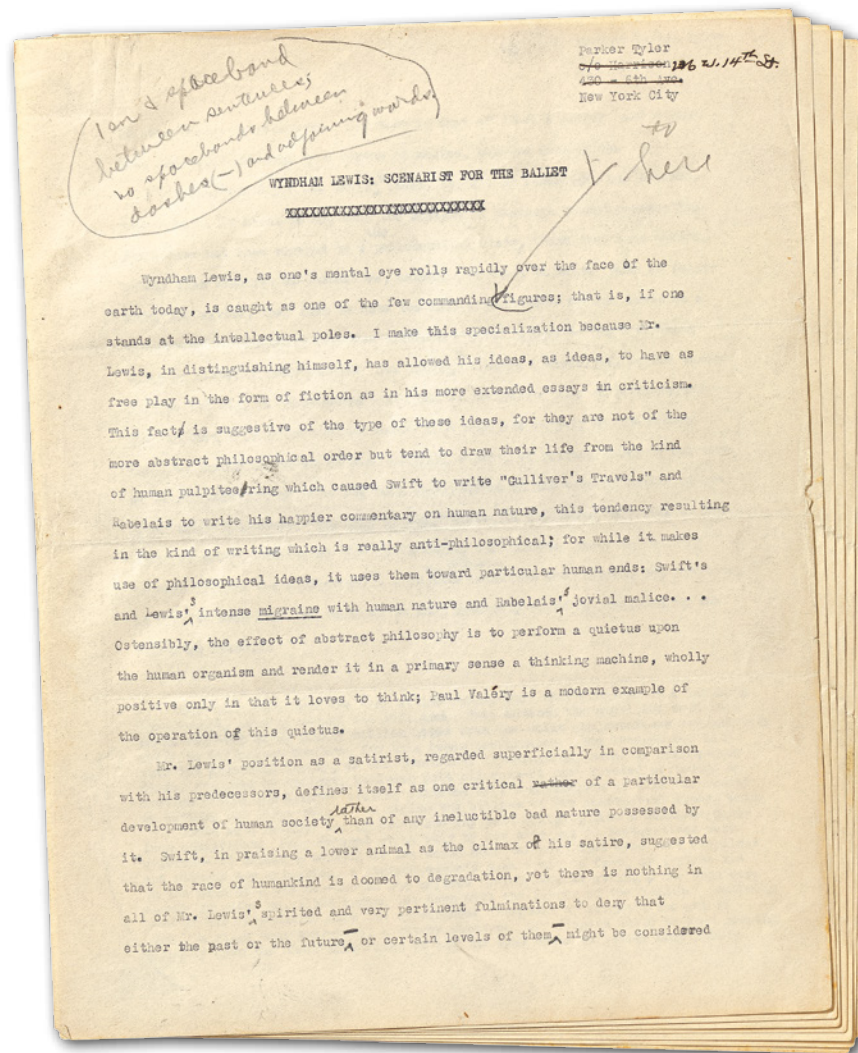
123 **(Mark TWAIN) Samuel CLEMENS**

*One-page Autograph Letter Signed as both Twain and Clemens*

**\$3500**

Octavo leaf. Measuring 5" x 8". Dated October 20, 1903 and addressed to Robert Underwood Johnson, the editor of *The Century Magazine*. Small shadow at bottom of the page, likely from a small stamp hinge, old folds from mailing with small tears at the ends of one fold, very good with original envelope present and in very good or better condition, also with a small hinge shadow. In full: "Dear Johnson: The name of the Florentine house arrived by mail this morning - & so now you hereby have our address, from Nov. 1 '03 to Nov. 1 of 1904. [In drawn box]: Mark Twain, Villa Reale de Quarto, Florence, Italy. Come & see us - there's plenty of room. Sincerely yours, S. L. Clemens." [BTC#561223]





Parker Tyler  
 420 5th Ave.  
 New York City

WYNDHAM LEWIS: SCENARIST FOR THE BALLET

Wyndham Lewis, as one's mental eye rolls rapidly over the face of the earth today, is caught as one of the few commanding figures; that is, if one stands at the intellectual poles. I make this specialization because Mr. Lewis, in distinguishing himself, has allowed his ideas, as ideas, to have as free play in the form of fiction as in his more extended essays in criticism. This fact is suggestive of the type of these ideas, for they are not of the more abstract philosophical order but tend to draw their life from the kind of human pulpites, <sup>from</sup> which caused Swift to write "Gulliver's Travels" and Rabelais to write his happier commentary on human nature, this tendency resulting in the kind of writing which is really anti-philosophical; for while it makes use of philosophical ideas, it uses them toward particular human ends: Swift's and Lewis' intense migraine with human nature and Rabelais' jovial malice. . . . Ostensibly, the effect of abstract philosophy is to perform a quietus upon the human organism and render it in a primary sense a thinking machine, wholly positive only in that it loves to think; Paul Valéry is a modern example of the operation of this quietus.

Mr. Lewis' position as a satirist, regarded superficially in comparison with his predecessors, defines itself as one critical <sup>rather</sup> ~~rather~~ of a particular development of human society than of any ineluctable bad nature possessed by it. Swift, in praising a lower animal as the climax of his satire, suggested that the race of humankind is doomed to degradation, yet there is nothing in all of Mr. Lewis' spirited and very pertinent fulminations to deny that either the past or the future, or certain levels of them, might be considered

## 124 Parker TYLER

[Corrected Typescript]: Wyndham Lewis:  
 Scenarist for the Ballet

New York: [1930's]

\$1750

Typescript. Loose quarto sheets. [7]pp., typed rectos only. With numerous holograph pencil corrections to the text by Tyler, as well as a few editor's marks. Old folds, light toning and soiling, a couple of nicks, very good or better. The essay appeared in *Westminster Magazine* (published in Oglethorpe, Georgia) in the early 1930s. An early piece by Parker Tyler, co-author of *The Young and Evil* and noted film critic, who wrote one of the first books dealing with homosexuality and film, *Screening the Sexes: Homosexuality and Film* (Holt, Rinehart & Winston, 1972). [BTC#500170]

## 125 John UPDIKE

*Rabbit Redux*

New York: Alfred A. Knopf 1971

\$400

First edition. Fine in fine acetate dust jacket and fine slipcase. Copy number 30 of 350 numbered copies Signed by the author. The second of the Rabbit books. [BTC#382312]

OF THE FIRST EDITION OF

RABBIT REDUX

THREE HUNDRED AND FIFTY COPIES

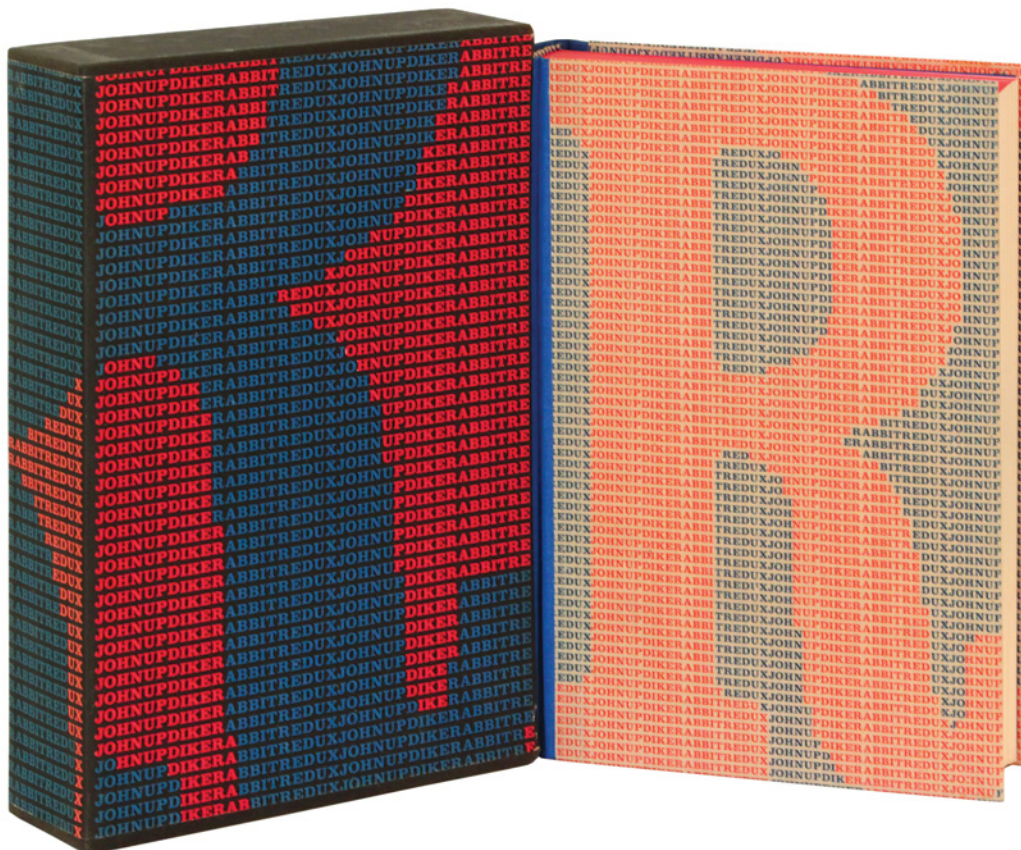
HAVE BEEN PRINTED ON SPECIAL

PAPER AND SPECIALLY BOUND.

EACH COPY IS SIGNED BY THE

AUTHOR AND NUMBERED.

NO. 30





## 126 John UPDIKE

*Earthworm*

Princeton, N.J.: Ontario Review Press [1979]

\$1400

Post card poem. First separate edition, first issue (with "God bless him" in the first line of the third stanza). Fine. Very scarce, traditionally one of the hardest Updike items to find, especially in the first issue. Reportedly only a total of 100 copies of both issues together were published. *De Bellis and Broomfield A77*: "Roberts reports 100 copies in the entire edition; number in each printing not established." In our experience, the first issue is much the scarcer. [BTC#395808]

## EARTHWORM

We pattern our Heaven  
on bright butterflies,  
but it must be that even  
in earth Heaven lies.

The worm we uproot  
in turning a spade  
returns, careful brute,  
to the peace he has made.

God bless him; he  
gives praise with his toil,  
lends comfort to me,  
and aerates the soil.

Immersed in the facts,  
one must worship there;  
claustrophobia attacks  
us even in air.

— John Updike

Copyright (C) 1963 by  
John Updike.  
First published in  
*Telephone Poles and Other Poems*  
by Alfred A. Knopf, Inc.

*The Moons of Jupiter*

JOHN UPDIKE

Callisto, Ganymede, Europa, Io:  
these four, their twinkling spied by Galileo  
in his newly polished telescope, debunked  
the dogma of celestial spheres—great bubbles  
of crystal turning one within the other,  
our green and pancake Earth the Edenic center,  
and like a beehive Purgatory hung below,  
and angels scattered all throughout, chiming  
and trumpeting across the curved interstices  
their glad and constant news. Not so. *E pur  
si muove*, Galileo muttered, *sotto  
voce*, having recanted to the Pope.

Yet, it moves, the Earth, and unideal  
also the Galilean moons; their motion  
and fluctuant occlusions pierced Jove's sphere  
and let out all the air that Dante breathed  
as tier by singing tier he climbed to where  
Beatrice awaited, *being* bride  
upon the Universe as Wedding Cake.  
Not Virgil now but Voyager, cloned gawker  
sent spinning through symptotic skies  
and wildly televising back celestial news,  
guides us to the brink of the bearable.

Callisto is the outermost satellite  
and the first our phantom footsteps tread.  
Its surface underfoot is ancient ice,

JOHN UPDIKE is the author of four volumes of poetry as well as some sixteen volumes of fiction.

483

9-2-82

in something delicious and sombre both—  
a merged Pacific and Siberia,  
an opalescent deadness veined with beige  
and the whole suffused by a flickering rose  
tint taken from great, rotating Jupiter,  
that as we reach its inner circles looms  
as an emperor, demented but enthroned,  
the red spot roaring like an anguished eye  
amid a turbulence of boiling eyebrows,  
a sun in serene unease. Europa is still  
and smooth, so smooth its horizon's glossy limb  
betrays an arc of curvature. The meteors here  
fell on young flesh and left scars  
no deeper than birthmarks; as we walk  
our chins are lit from underneath, the index  
of reflection, the albedo, is so high.  
Around us glares the illusion of success:  
social welch, adequate performance

## 127 John UPDIKE

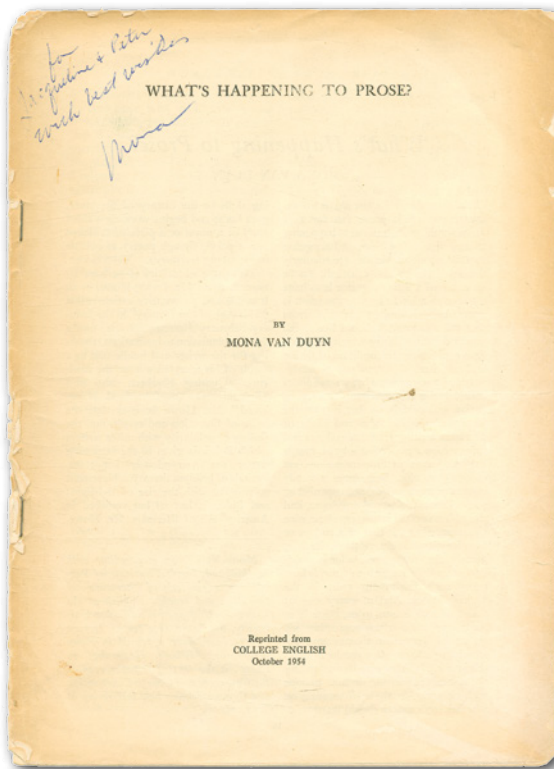
*The Moons of Jupiter* [Hand Corrected Galley Proof]

(No place: no publisher 1982)

\$3500

Magazine galley proof. Folio. Four sheets of paper folded once at the center. Staple holes in first sheet and light paper clip indentation to all, else fine. The galley proof from the autumn issue of *The American Scholar* with substantial holograph corrections by Updike on each page. [BTC#316344]





### 128 **Mona VAN DUYN**

#### *[Offprint]: What's Happening to Prose?*

[Urbana, Illinois]: College English [University of Chicago Press / National Council of Teachers of English] October, 1954

**\$1200**

First separate edition, offprint from *College English*. Large octavo. [8]pp. pagination as issued p.[17]-24. Stapled printed self-wrappers. Covers are quite worn along spine and partially detached at staples, with a few nicks and short tears, a single horizontal crease where once folded, just a good copy of a rare publication. Text of a paper read at the Conference on College Composition and Communication held in Saint Louis." Inscribed by Van Duyn: "for Jacqueline & Peter with best wishes Mona" on the front cover. A very early separate publication of any work by Van Duyn; her first collection of verse was not published until 1959. Rare. OCLC cites one holding for this title at Yale; and a single holding of a similar offprint by Van Duyn from a July, 1953 issue of "Sewanee Review."

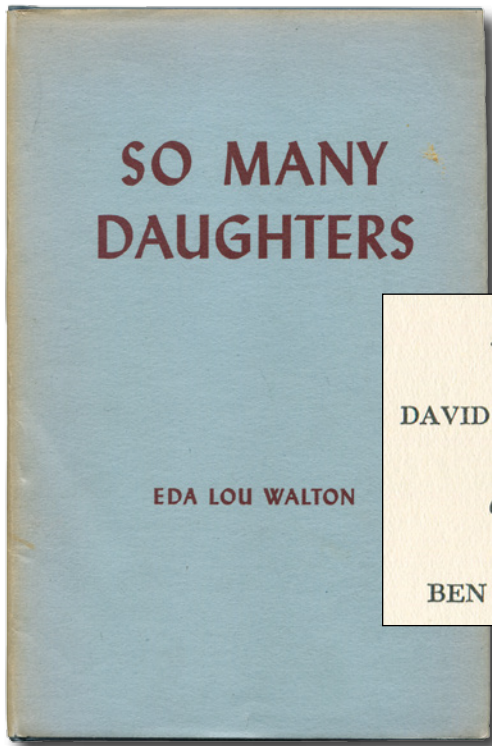
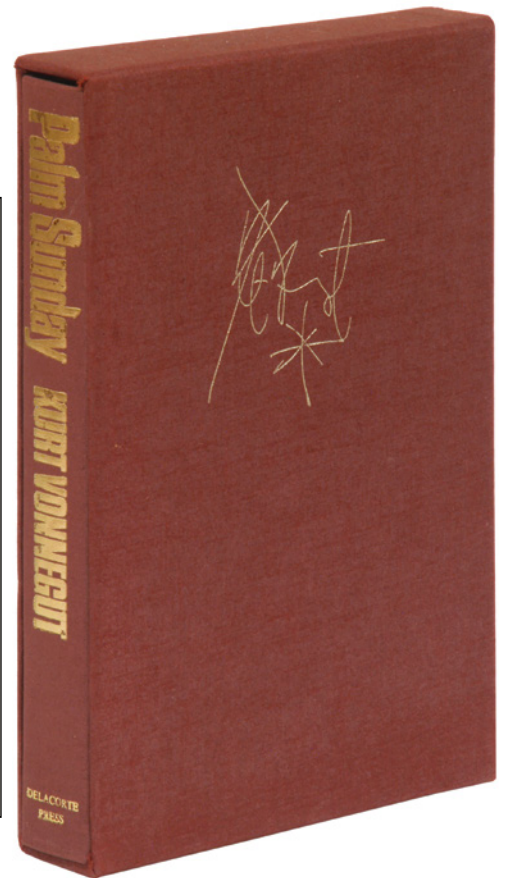
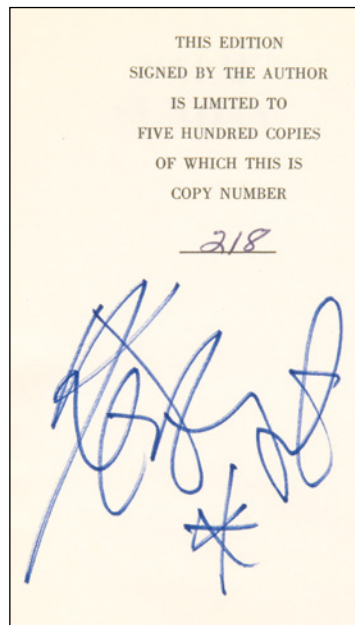
[BTC#519627]

### 129 **Kurt VONNEGUT**

*Palm Sunday*  
*An Autobiographical Collage*  
(New York): Delacorte Press (1981)

**\$500**

First edition, limited issue. Fine in fine slipcase. One of 500 numbered copies Signed by Vonnegut. [BTC#349851]



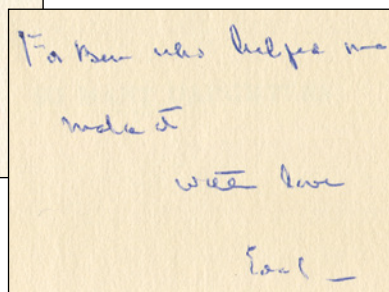
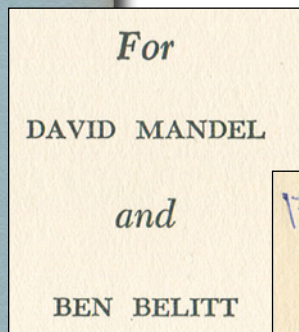
### 130 **Eda Lou WALTON**

#### *So Many Daughters*

New York: Bookman Associates 1952

**\$950**

First edition. Octavo. A fine copy in spine-toned else near fine dust jacket. A Dedication Copy, inscribed by Walton on the front free endpaper to Ben Belitt: "For Ben who helped me make it. With love, Eda." The printed dedication is "For David Mandel and Ben Belitt." Walton was a noted anthologist and the author of *Dawn Boy*, and the early paramour, mentor and muse of Henry Roth, author of *Call It Sleep*. Belitt was a poet and translator, known for translating several volumes by Neruda and Lorca into English. [BTC#542563]



## A Dedication Copy



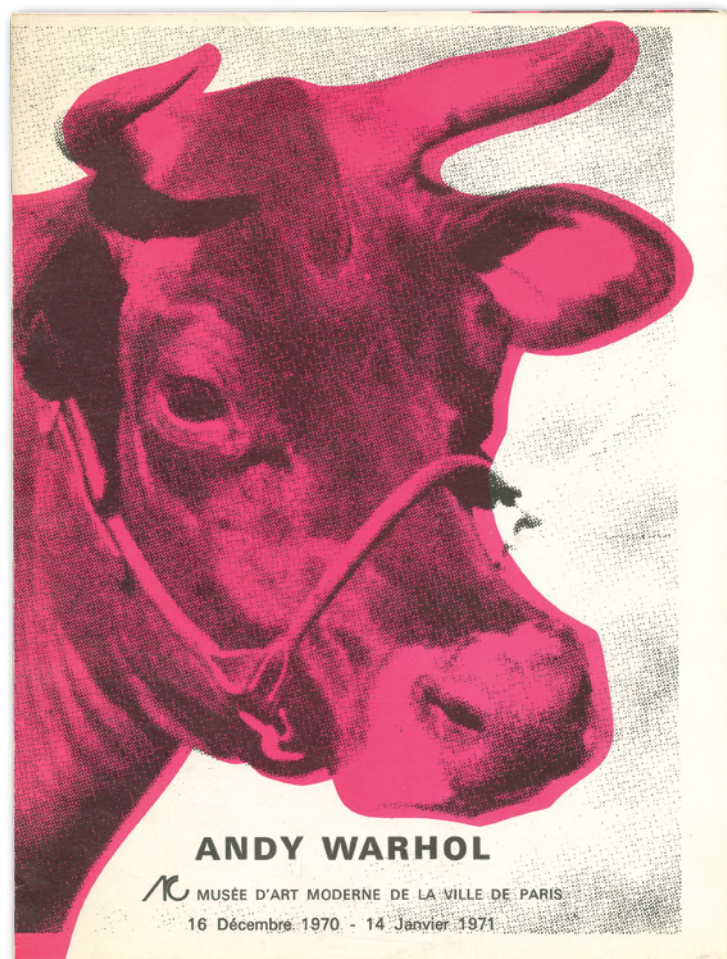
**131 Andy WARHOL**

*[Exhibition catalog]: Andy Warhol: Musée d'Art Moderne de la Ville de Paris*

(Paris): Musée d'Art Moderne 1970

**\$1500**

Exhibition catalog. Text by Gilbert Brownstone and Alfred Pacquement. One 47" x 10 3/8" sheet, accordion folded to make 12 pages. Measuring 7 7/8" x 10 3/8" closed. Fine. Exhibition catalog for Andy Warhol's Musée d'Art Moderne de la Ville de Paris solo exhibition, December 16, 1970 to January 14, 1971. Featuring Warhol's "Pink Cow" on the front cover and repeated throughout, as well as a portrait of the artist on the back. [BTC#560208]

**132 (Andy WARHOL)**

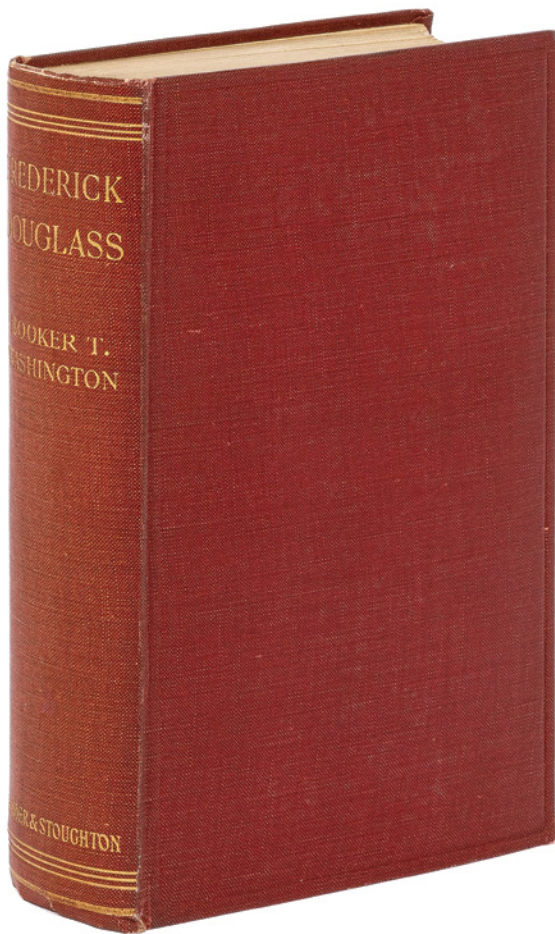
*Interview - Vol. XI, No 12, December 1981*

(New York: Interview Enterprises, Inc. 1981)

**\$1850**

Magazine. Folio. Cover image of Nancy Reagan by Cris Alexander, designed and painted by Richard Bernstein. Newsprint faintly toned, cover with a few tiny edge tears, else fine. Warhol has Signed the cover across Mrs. Reagan's forehead. A nice copy, and visually striking. [BTC#470515]





**133 Booker T. WASHINGTON**

*Frederick Douglass*

London: Hodder and Stoughton (1906)

**\$6500**

First English edition. Octavo. 365pp. Frontispiece portrait. Red cloth gilt. Slight offsetting on title page from frontispiece tissue guard, spine ends a bit rubbed, else about fine. A very uncommon biography of Douglass published in the American Crisis Biographies series. Curiously the American edition is dated in 1907, and without further information, it is unclear which precedes. The American edition is one of Washington's scarcest books, this is the only copy we've seen of the English edition, and can speculate confidently that it was issued in very small numbers. This edition is rare. *OCLC* locates only four copies over three records (all dated 1907): three of them at the British Library, the other in Berlin, and no copies in the U.S. [BTC#557859]

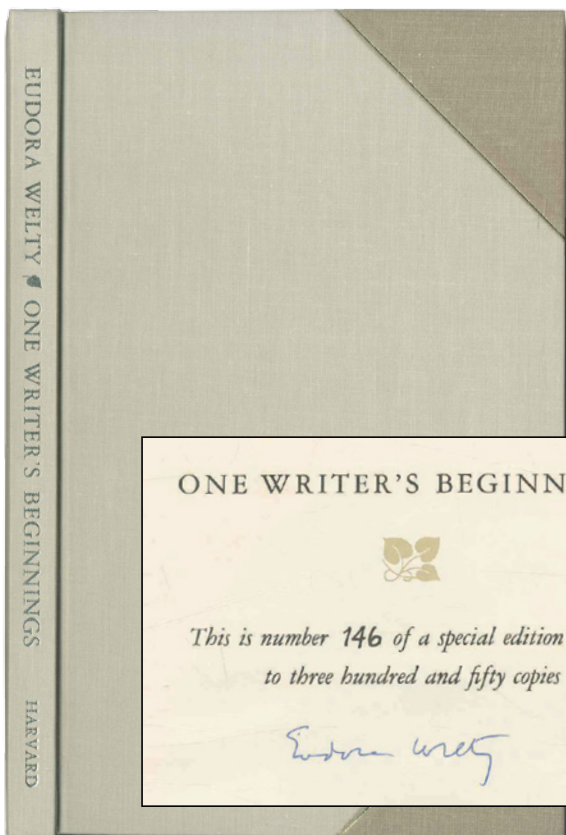
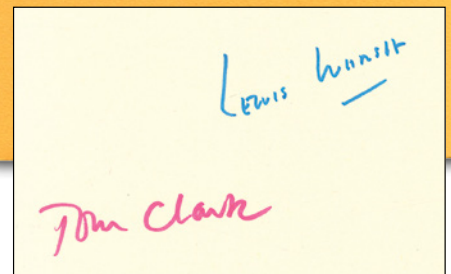
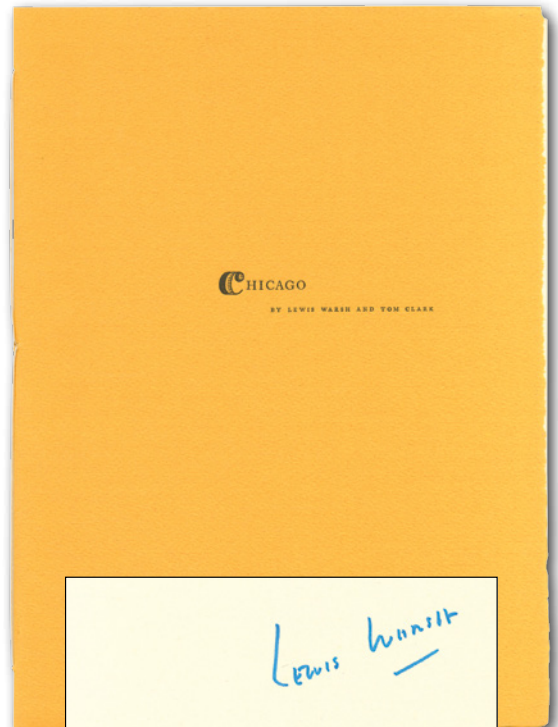
**134 Lewis WARSH  
and Tom Clark**

*Chicago for Edwin Denby*

Bolinas: Angel Hair 1969

**\$350**

First edition. [6]pp. Stitched printed yellow wrappers. Printed by the Grabhorn-Hoyem Press in an edition of 200 copies. Fine. A collaborative poem. Although not called for, Signed by both Warsh and Clark. Includes original mailing envelope, hand addressed to fellow poet Clark Coolidge. [BTC#550860]



ONE WRITER'S BEGINNINGS



*This is number 146 of a special edition limited  
to three hundred and fifty copies*

*Eudora Welty*

**135 Eudora WELTY**

*One Writer's Beginnings*

Cambridge, Massachusetts: Harvard University Press 1984

**\$750**

First edition, limited issue. Octavo. Gilt-stamped cloth. 105pp. Illustrated reproducing photographs of Eudora Welty. Fine in fine publisher's slipcase. Copy number 146 of 350 numbered copies Signed by Welty on the limitation page. The limited issue has become very uncommon. [BTC#499824]



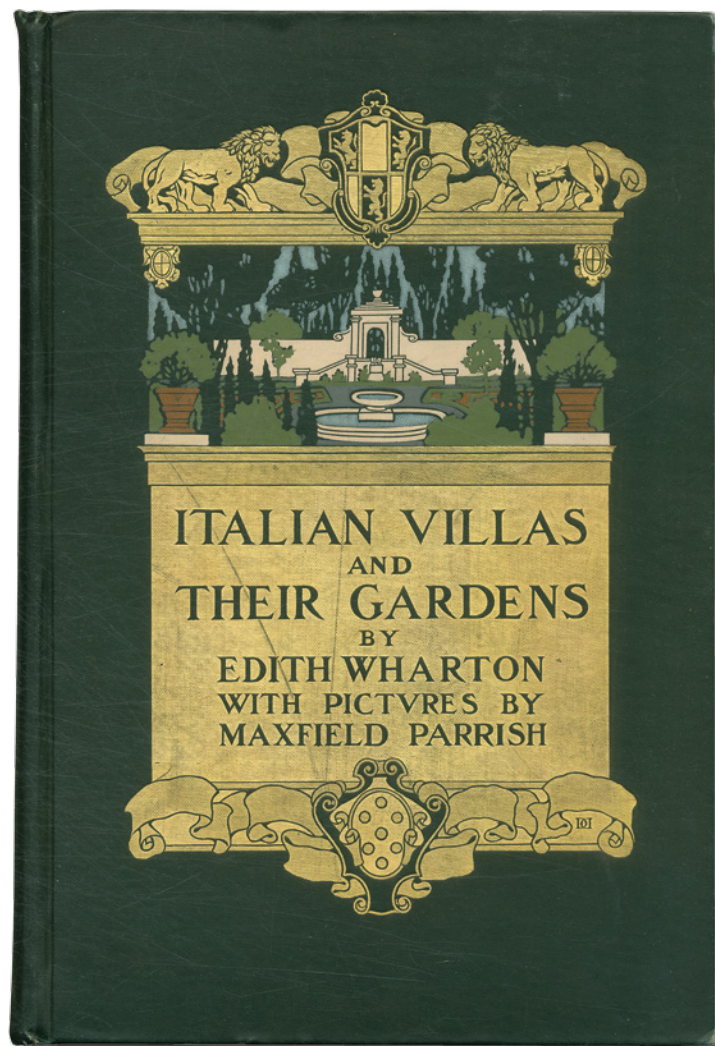
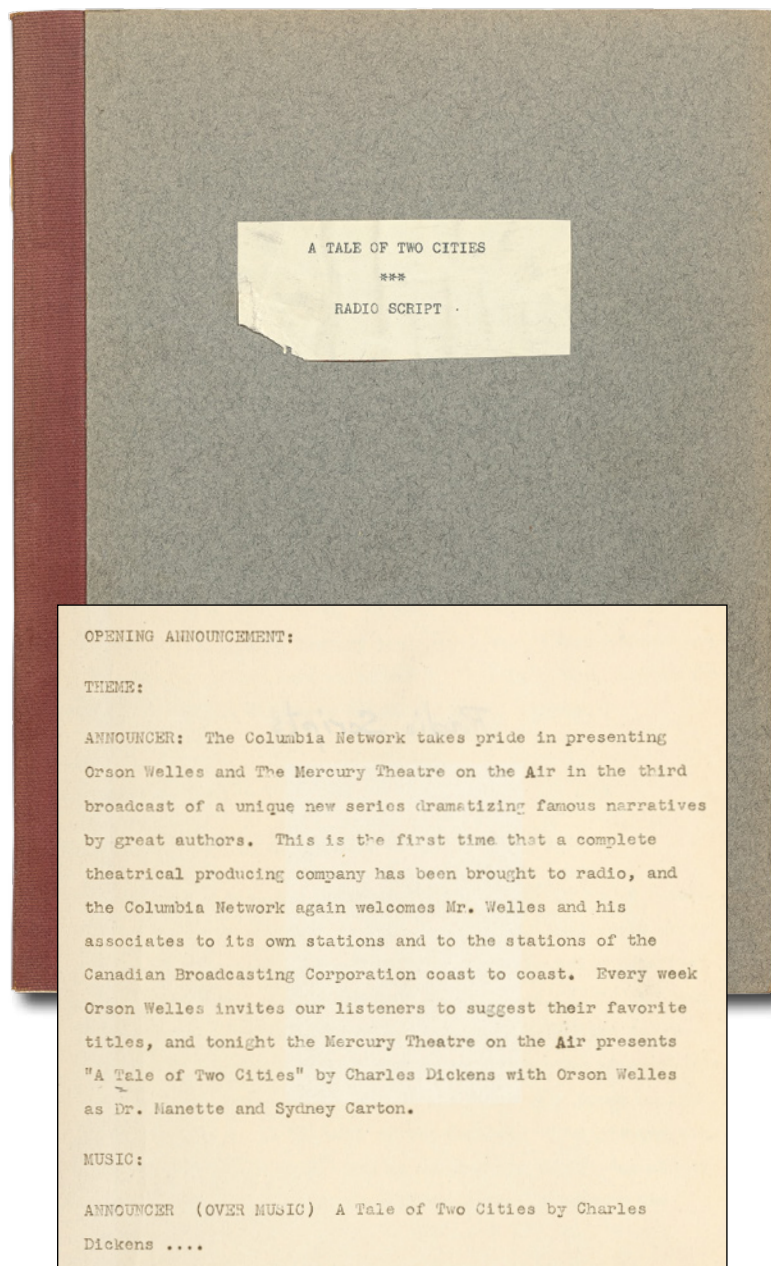
**136 Orson WELLES and John Houseman**  
**Adapted from the novel by Charles Dickens**

*[Radio Script]: A Tale of Two Cities*

[New York]: (The Columbia Broadcasting System, Orson Welles and The Mercury Theatre on the Air) [July 25, 1938]

**\$7500**

Quarto. 94 mimeographed leaves printed rectos only. Bound (or likely rebound at an early date) with quarter canvas spine and thick card boards with typed title labels on front board and spine. Modest evidence of bookplate removal inside front board, small chip at the corner of the label on the front board, else very near fine. Adapted from the Charles Dickens novel. The Mercury Theatre on the Air produced 22 radio plays based on literary novels, plays, or short stories in 1938, this was the third play produced. Up until October, 1938, all of the adaptations, including this one, were written by Orson Welles and John Houseman. Overwhelmed by the weekly deadlines (Welles also starred in most of the dramas, sometimes playing multiple parts), they hired Howard Koch to assist - three weeks later they collaborated on *The War of the Worlds* - arguably the most famous dramatic radio broadcast in history. In this production of *A Tale of Two Cities*, Welles played both Sidney Carton and Dr. Alexandre Manette. In the script, page two is blank, except for the word "Welles" - presumably Welles would deliver his introduction extemporaneously. The Mercury Theatre on the Air scripts are rare. OCLC locates a single copy of this script (Dartmouth). [BTC#552364]



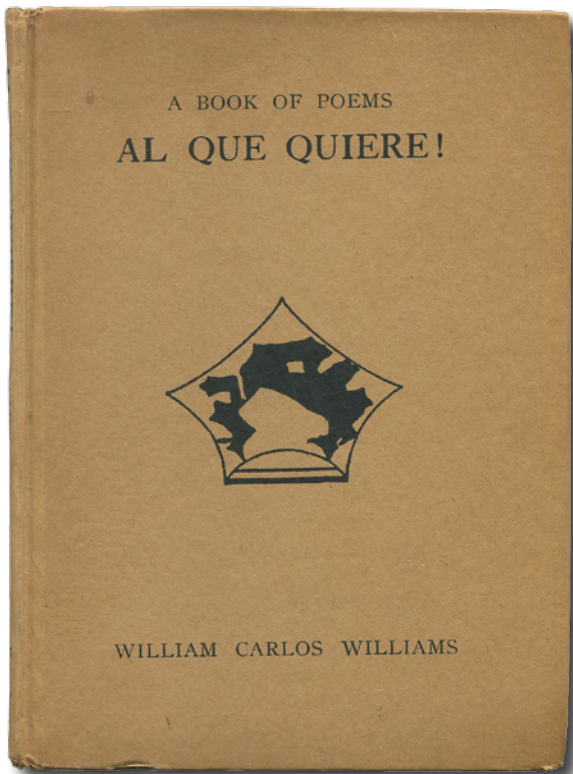
**137 Edith WHARTON**  
*Italian Villas and Their Gardens*

New York: The Century Company 1904

**\$3000**

First edition. Illustrated by Maxfield Parrish. Quarto. 52 illustrations, half of them by Parrish, mostly in color. Tissue guards. Topedge gilt. Green decorative cloth gilt. Owner name dated Christmas, 1904 on front pastedown, and a small owner label on front fly, a touch of rubbing at the tips, else a beautiful, fine and fresh copy, and rarely found thus. Wharton's text illustrated with lush Parrish drawings. A superior copy. [BTC#559478]





**138 William Carlos WILLIAMS**

*Al Que Quiere! A Book of Poems*

Boston: The Four Seas Company 1917

**\$750**

First edition, first issue with author's name misspelled on the spine. 12mo. Decorated printed paper covered boards. Slight wear at the corners and spine ends, a very near fine copy. One of 1000 copies. [BTC#553914]

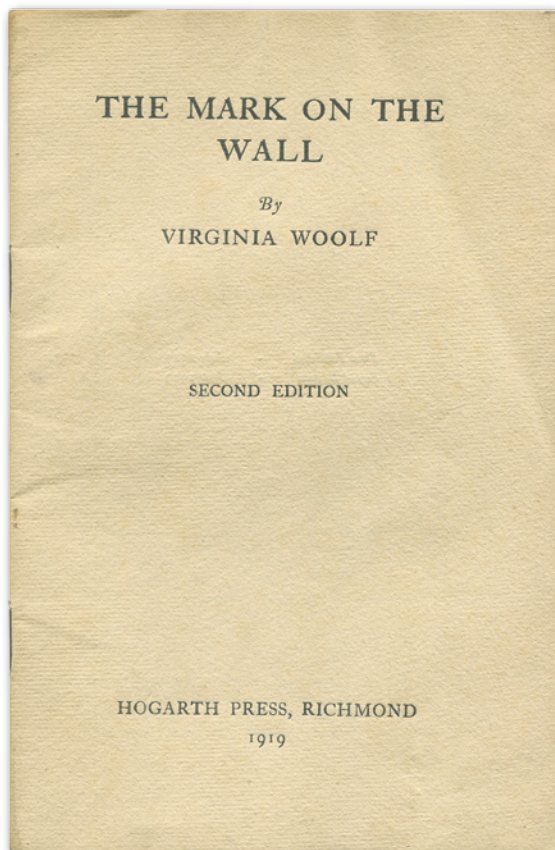
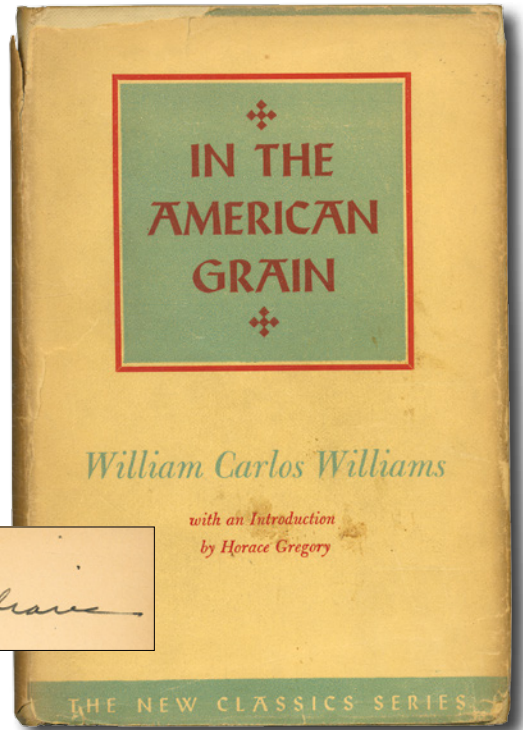
**139 William Carlos WILLIAMS**

*In the American Grain*

Norfolk, Connecticut: The New Classics / New Directions (1925) [but circa 1950]

**\$600**

First New Directions edition, originally published in 1925 by Boni. Introduction by Horace Gregory. 12mo. 235pp. Boards a little soiled, very good in good or better Alvin Lustig-designed dust jacket with internally repaired splits. Signed by William Carlos Williams. [BTC#553994]



**140 Virginia WOOLF**

*The Mark on the Wall*

Richmond: Hogarth Press 1919

**\$1500**

First separate edition, stating "Second Edition" on front cover. Octavo. 10pp. Stapled printed wrappers. Fragile printed wrappers lightly toned, faint crease on rear wrap, near fine in a custom cloth clamshell case. Although this publication states "Second Edition" on the front cover, it is in fact the first separate printing of this Virginia Woolf story; the only previous publication of the story was in the first publication of the Hogarth Press, *Two Stories*, which also printed Leonard Woolf's story *Three Jews*, issued in an edition of 150 copies. An early Hogarth Press publication limited to 1000 copies. Kirkpatrick A2b. Woolmer No. 8. [BTC#469167]

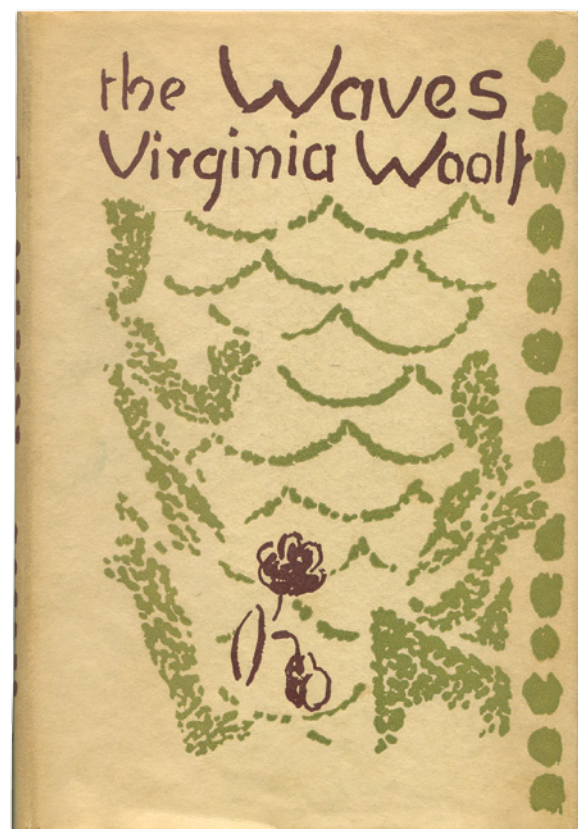


**141 Virginia WOOLF*****The Waves***

New York: Harcourt, Brace and Company (1931)

**\$1750**

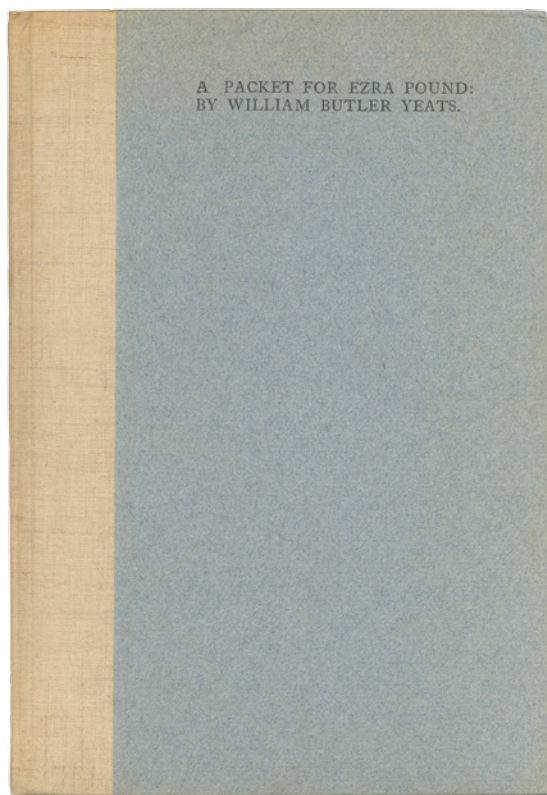
First American edition. Fine in fine dust jacket with slightest of toning. A beautiful copy of a modern high spot, an ambitious fusing of poetry and prose which saw the culmination of her experiments with stream-of-consciousness technique. *Connolly 100*. [BTC#553915]

**142 W.B. YEATS*****A Packet for Ezra Pound***

Dublin: The Cuala Press 1929

**\$700**

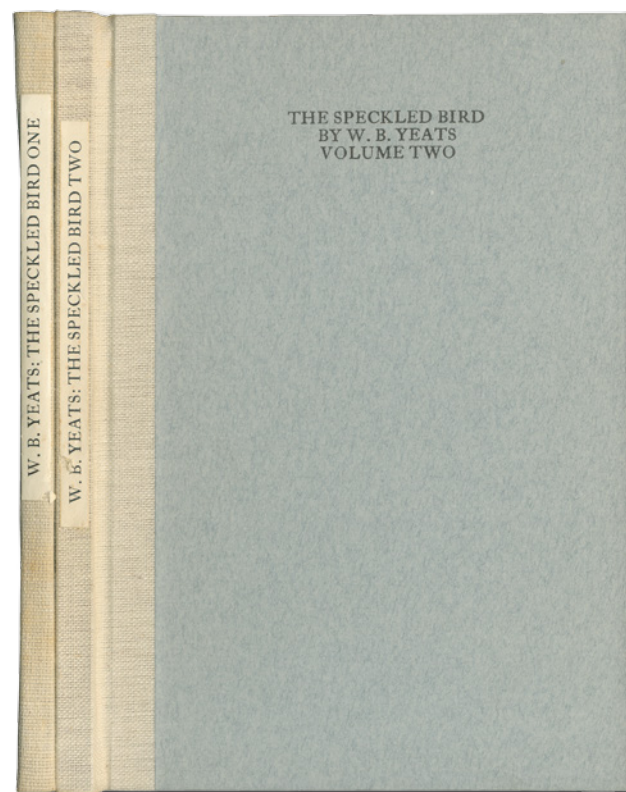
First edition. Octavo. Quarter linen and printed paper-covered boards with printed spine label. Faint offsetting on endpapers, else fine. One of 425 copies on paper made in Ireland and published by Elizabeth Corbet Yeats at the Cuala Press. [BTC#540992]

**143 W.B. YEATS*****The Speckled Bird***

Dublin: The Cuala Press 1973, 1974

**\$225**

First edition. Two volumes. Octavo. Quarter linen and printed paper-covered boards with printed spine labels. Tiny nicks on spine labels, about fine in near fine original cardboard slipcase. Copy number 167 of 500 numbered sets. [BTC#540993]





Nassau Hotel,

Dublin.

29 ~~23rd~~ October 1907.

My dear Bullen (or Sidgewick),

Please send a copy of "ideas of good and evil" to Mrs. Patrick Campbell, Kensington Square. I am not quite sure her number. Please send this at once as she is leaving for America in a few days. She is going to play "Dierdre" at the Abbey Theatre on her return, and has asked for "ideas" and I would not for the world it missed reaching her in time.

Please send a copy of "Deirdre" to B. Iden Payne  
c/o Miss Horniman, ~~Midland Hotel, Manchester~~

*41 Montague Mansions, Portman Square  
London  
W.B. Yeats*

# 144 W.B. YEATS

## Typed Letter Signed ("W.B. Yeats")

Dublin: 29 October 1907

\$4750

Quarto. One page sent from the Nassau Hotel in Dublin dated 29 October 1907 with a few manuscript corrections in the hand of Yeats. Docketed on verso in blue editors' pencil, two punch holes in margin, old folds from mailing, some small tears, very good. To "My dear Bullen (or Sidgewick) [sic]" requesting: "Please send a copy of 'ideas of good and evil' to Mrs. Patrick Campbell... at once as she is leaving for America in a few days. She is going to play 'Dierdre' at the Abby Theatre... and has asked for 'ideas' and I would not for the world it missed reaching her in time. Please send a copy of 'Dierdre' to B. Iden Payne..."

Yeats' *Diedre, Being Volume Five of Plays for an Irish Theatre* was first published in 1907 by A.H. Bullen (in London) and Maunsel & Co. in Dublin. His *Ideas of Good and Evil* had also been published by Bullen in 1903. Bullen was an English editor and publisher and founder, with partner Frank Sidgewick of the Shakespeare Head Press, which for its first decades was a publisher of fine editions in the tradition of the Kelmscott Press, and which published collected editions of Shakespeare and Yeats. Mrs. Patrick Campbell was one of the great English thespians who specialized in Shakespeare, Bernard Shaw, and J.M. Barrie. [BTC#556864]