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1  **André ACIMAN**

*Call Me by Your Name*


$1500

First American edition. Fine in a fine dust jacket. *Inscribed* by the author: “For Tamara[?]. Until the next time we meet at a concert. André Aciman.” Basis for the 2017 film starring Armie Hammer and Timothée Chalamet. [BTC#566747]

2  **Djuna BARNES**

*Ryder*

New York: Horace Liveright 1928

$2500

First edition. Illustrated. Blue cloth titled in red. Prospectus for the book laid in, curiously, from the American Anthropological Society, as well as a small mimeographed review of the novel titled “A Lusty Book.” Our impression is that the sellers were trying to market the book by emphasizing the more licentious elements of the plot. About fine in a handsome very good dust jacket which is modestly toned on the spine, with a chip at the crown touching the top of the “d” in “Ryder” and a couple of tiny nicks. The top corner is clipped with a new (publisher’s?) price sticker. Barnes’ first novel, a modernist romp through sexuality that seems to have been mostly compared or described as “Rabelaisian.” Copies in jacket have become exceptionally uncommon. [BTC#56681]

3  **Samuel BECKETT**

*Ill Seen Ill Said*

Northridge, California: Lord John Press 1982

$1000

First edition. Quarter leather and marbled papercovered boards. Fine. One of 299 numbered copies *Signed* by the author. [BTC#565552]
4  **Samuel BECKETT, Edward Gorey**  
*All Strange Away*  
$2750

This is the first appearance in print of Samuel Beckett’s *All Strange Away*, issued in an edition limited to 200 numbered & signed copies, and 26 lettered and signed copies.

First edition. Illustrated by Edward Gorey. Quarto. 23pp. Quarter leather and decorated paper covered boards. A fine, bright copy in lightly rubbed about fine publisher’s slipcase. Copy number 50 of 200 numbered copies Signed by both Samuel Beckett and Edward Gorey. [BTC#576291]

5  **Saul BELLOW**  
*Something to Remember Me By*  
$100

First edition. Quarter cloth and marbled papercovered boards. Fine in fine unprinted acetate dust jacket. One of an edition of 350 numbered copies Signed by Bellow, this copy is signed but unnumbered. [BTC#568214]

6  **J.M. COETZEE**  
*LIFE & TIMES OF MICHAEL K*  
$250

First edition. A fine copy in fine dust jacket. J.M. Coetzee won the Booker Prize twice, the first for this title. [BTC#470487]
8 **Truman CAPOTE**

*In Cold Blood*

New York: Random House (1965)

$2750

First edition, limited issue. Fine in fine unprinted mylar dust jacket and fine cardboard slipcase as issued. Copy number 60 of 500 numbered copies *Signed* by the author. [BTC#565516]

9 **Truman CAPOTE**

*Music for Chameleons*

New York: Random House 1980

$850

10  **Clarence DARROW**  
*The Story of My Life*  
New York: Charles Scribner’s Sons 1932  
$750  
First edition. Jacket art by Amberger. Neat contemporary owner name on front fly, just a touch of rubbing on the boards, very near fine in an attractive very good dust jacket with small nicks and several modest internal repairs. Autobiography of the legendary attorney.  
[BTC#549339]

11  **E.M. FORSTER**  
*A Room With a View*  
London: Edward Arnold 1908  
$6000  
[BTC#565540]

12  **E.M. FORSTER**  
*Howards End*  
London: Edward Arnold 1910  
$4750  
First edition, first issue with 4pp. of ads integral, and without the 8pp. catalog inserted. 343pp., plus 4 ads. Red cloth gilt. Neat, old paper repair on front hinge, some modest foxing on the first few leaves including the title page, corners a little bumped, a very good or better copy. Scarce.  
[BTC#565536]
13  **William FAULKNER**  
*Sanctuary*  
New York: Jonathan Cape & Harrison Smith (1931)  
$4800  
First edition. Fine in an attractive about very good dust jacket with some toning on the white on the spine and a modest square chip at the foot, and a handful of small chips or nicks. Filmed in 1933 as *The Story of Temple Drake* with Miriam Hopkins in the title role. Both the book and the film were controversial and the latter was banned for several years. A nice, presentable copy. Connolly 100. [BTC#568770]

14  **William FAULKNER**  
*The Sound and the Fury*  
London: Chatto and Windus 1931  
$4500  

15  **William FAULKNER**  
*The Wild Palms*  
New York: Random House 1939  
$1500  
Advance Reading Copy. Softbound in printed wrappers reproducing the dust jacket art. Some light rubbing and toning, primarily at the spine else a nice and tight near fine copy. A nicer than usual copy in this fragile format. A book with two thematically related narratives presented in alternating chapters. [BTC#565529]
16  **Gabriel GARCÍA MÁRQUEZ**

*In Evil Hour*
London: Johnathan Cape (1979)
$350
Uncorrected proof of the first English edition. Translated from the Spanish by Gregory Rabassa. Printed wrappers. A trifle rubbed, else fine. Scarce in this format. [BTC#556229]

17  **Ellen GILCHRIST**

*In the Land of Dreamy Dreams*
Fayetteville: University of Arkansas Press 1981
$1500
First edition, hardcover issue. Fine in fine dust jacket. Signed by the author on the title page. The author's very scarce first collection of short stories which established her place in the literary landscape. The hardcover issue is exceptionally scarce, and seldom found in this condition. [BTC#577104]

18  **Thom GUNN**

*Fighting Terms*
$2000
First edition, first issue. Faint discoloration on free endpapers likely caused by offsetting from the binder's glue, a little soiling on the boards, near fine, issued without dust jacket. **Signed** by Gunn on the titlepage. Additionally with the small book label of poet John Masefield on the front pastedown, and with his brief and brutal two-line assessment of the book, penned in an infirm hand: “Clever, ugly, indecent with the last poem good example.” The author's first substantial book. Very scarce. [BTC#576592]
First edition. Very good cocked copy with small bookseller ticket on the front pastedown and ink owner name on the front flyleaf in about very good first issue dust jacket (with summary on front flap and priced “12s 6d”) toned on the spine and perimeter, some light rubbing and with short tears at the edges. An unrestored copy of the Nobel laureate’s first novel about the elemental savagery of human nature. [BTC#575527]

20 Aldous HUXLEY
Brave New World
London: Chatto & Windus 1932
$19,500
First edition. Fine in especially bright and very near fine dust jacket with very small chips at the spine ends and a tiny and seamless internal repair of a miniscule tear. Housed in a custom blue cloth clamshell case with gray morocco gilt spine label. A truly lovely copy of Huxley’s masterpiece, a bleak and despairing vision of future society. A much fresher than usual example. Connolly 100. [BTC#565426]
21  H.P. LOVECRAFT

Lovecraft in Weird Tales


$65,000

A remarkable collection of 83 beautiful issues of *Weird Tales*, all featuring H.P. Lovecraft contributions, and assembled by one collector over 50 years, with a critical eye toward rarity and condition. Overall near fine with light edgewear, some minor trimming and with the tiny book label on the rear inside wrap of John K. Martin, founder of Black Sparrow Press, best known for providing Charles Bukowski a guaranteed stipend to write full-time, and a private collector renowned for the superior condition of his material, such as his landmark D.H. Lawrence collection.

This collection of issues includes many of Lovecraft’s best-known stories such as “The Horror at Red Hook,” “The Dunwich Horror,” “The Rats in the Walls,” “The Case of Charles Dexter Ward,” “The Shadow over Innsmouth,” “Herbert West: Reanimator,” “The Outsider,” “The Strange High House in the Mist,” “The Whisperer in Darkness,” “The Dreams in Witch House,” “The Haunter of the Darkness,” “The Thing on the Doorstep,” and many others. These issues also contain numerous Lovecraft poems, including those from his *Fungi of Yuggoth* sequence, as well as his important essay, “Supernatural Horror in Literature.” In addition, there are several contributions which were co-written or heavily edited by Lovecraft, but which do not appear under his name. And finally, these issues contain works by many other important genre writers, notably Robert E. Howard, whose contributions include the novel *Almuric* and numerous stories such as “The Lost Race” and “Pigeons from Hell.” Clark Ashton Smith, Edmond Hamilton, David H. Keller, Seabury Quinn, and a young Robert Bloch are also represented. The cover and interior artwork, by illustrators such as Virgil Finlay, Margaret Brundage, and Hannes Bok, is also worthy of mention.

What sets this collection apart is its condition. While most pulps from the 1930s and 1940s are encountered rubbed and sunned, with tears to the wrappers (when they are not missing entirely), ragged yapped edges, and heavily toned or brittle interior pages, these copies are complete and in wonderful condition, not only with the wrappers bright and fresh, but with most having supple off-white pages and all a far cry from the condition of most surviving copies of *Weird Tales* on the market.

A sweeping collection of H.P. Lovecraft’s contributions in one of the most important publications of the Golden Age of pulp magazines. A detailed list is available upon request. [BTC#376628]
First edition. Top corners a little bumped and faint offsetting on the front fly, a square, very near fine copy in a lovely very near fine dust jacket with a little rubbing corresponding with the bumped corners, and a couple of other tiny rubbed spots, but fresh and unlike most copies encountered, completely untouched by restorers. A classic novel about adolescence and the battle against injustice, basis for the equally classic film with Gregory Peck and, in his pivotal film debut, Robert Duvall as Boo Radley. The author's first novel, winner of the 1961 Pulitzer Prize for fiction. Exceptionally scarce in this condition; this is one of the nicest copies we've seen. [BTC#568059]

First English edition. Previous owner's bookplate on front pastedown, a little general wear, near fine in price-clipped, else near fine dust jacket with a couple of small tears. An attractive copy, and a reasonable alternative to the increasingly expensive American edition. [BTC#568138]
24  **W. Somerset MAUGHAM**  
*The Moon and Sixpence*  
London: William Heinemann 1919  
$5000

First edition, first issue with four pages of ads, including one ad for six, rather than seven titles by Eden Philpotts. Cheap paper browned as always, else a very good copy in near very good first issue dust jacket lacking the bottom 1½” of the spine, but which is otherwise very good. A nice copy of one of Maugham’s masterpieces, without restoration. Exceptionally scarce in jacket. [BTC#565777]

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25  **W. Somerset MAUGHAM**  
*The Gentleman in the Parlour*  
London: William Heinemann  
(1930)  
$600

First edition. A couple of small wrinkles on the front board from the binder’s glue else near fine in spine-toned very good or better dust jacket. A handsome copy of this account of Maugham’s travels through Southeast Asia, from Rangoon to Haiphong. [BTC#565814]

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26  **John McPHEE**  
*A Sense of Where You Are: A Profile of Princeton’s Bill Bradley*  
New York: Farrar, Straus & Giroux (1965)  
$3000

First edition. Fine in a fresh, very good or better dust jacket with only a modest bit of the usually pervasive spine fading and a couple of tiny nicks and tears. Inscribed by Bill Bradley, the subject of the book, to a Princeton classmate: “For Ron ’65 from Bill Bradley ’65.” Additionally Inscribed by another Princetonian, John McPhee to the same recipient: “for Ron [-] with all best – John McPhee at Jadwin Gym 2005!” A nicer than usual copy of the author’s fragile first book, with nice inscriptions by both the author and subject of the book. [BTC#569176]
27  Carson McCULLERS  
Il Cuore e un Cacciatore Solitario [The Heart is a Lonely Hunter]  
Milano: Longanesi & C. (1949)  
$6000  
First Italian Edition. Small octavo. 369pp., plus index leaf. Green printed wrappers. Rubbed along the squared corners of the spine, nicked at the lower corner of the front fly leaf, a near very good copy. Inscribed on the title page by McCullers: “Per Caro Ciro Salute Carson McCullers” [For Dear Ciro, Salute Carson McCullers]. On the front flyleaf there is a non-authorial inscription: “Cuomo Carmine - Ricordo Della Scrittrice Carson McCullers, Marzo Ponza 1952.” [“Cuomo Carmine a Souvenir of the writer Carson McCullers. March Ponza 1952”].

In 1952, after having won admission to the National Institute of the Arts and Letters, Carson and her husband Reeves McCullers sailed to Naples, Italy in anticipation of a great welcome from the arts community, which indeed occurred. Carson was also looking forward to reconnecting with the noted composer David Diamond, who was considered one of the pre-eminent American composers of his generation and a major American symphonist.  

In New York, Carson, Reeves and Diamond had engaged in a sexual threesome and according to Diamond’s diary in 1941: “May 24 Saturday: What has happened to me since meeting Carson, and now Reeves, her husband. Carson whose magnetism and strange sickly beauty stifles me, gnaws at me, and I know it is that I love these two human beings. It is a great love I feel. It will nourish me or destroy me” (Virginia Spencer Carr, The Lonely Hunter). Carson wanted to rekindle her relationship with David Diamond, but Diamond was living with Ciro Cuomo a young Italian who served as his secretary and companion, a fact of which the McCullers were unaware. They were surprised by Diamond’s new situation, yet managed to endure for a few days traveling the area. According to his diary, Diamond was annoyed at Reeves’ clear desire to know Ciro, and “Carson drank too much gin” (Carr).

Ponza, the name on the front fly leaf, pertains to the island of Ponza off the coast of Naples, a typical day trip, and the inscription in Italian is probably in the hand of a relative of Cuomo or perhaps Ciro himself. McCullers had numerous sexual relationships with women, and her marriage and other relationships with men were fraught with difficulty. This volume reflects the tumult of her personal life, and is a reminder of the limitations imposed on her and other queer writers by mid-century societal norms. An insightful association copy. Ex-library of Virginia Spencer Carr. [BTC#565356]

28  Carson McCULLERS  
The Member of the Wedding  
$6500  
First edition. Just about fine in fine dust jacket with a nominally faded spine, but much less so than usually found. Inscribed by McCullers on the front fly: “With my love, Carson.” Although the recipient isn’t indicated, the inscription would tend to indicate the recipient was a close friend. McCullers adapted her own novel into a play that opened on Broadway with Julie Harris and Ethel Waters and won numerous awards. Waters and Harris then recreated their Broadway roles in the 1952 Fred Zinnemann film, with Harris nominated for a Best Actress Oscar. A lovely copy and scarce thus, enhanced by the inscription. [BTC#575728]
29  **Flannery O’CONNOR**  
*A Good Man Is Hard to Find*  
New York: Harcourt, Brace & Company (1955)  
$15,000  
First edition. Fine in fine dust jacket with none of the usual spine-fading on the dust jacket, and a little soiling not really worthy of the mention. 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. The equal of, or superior to, any copy we’ve seen. [BTC#565527]

30  **Flannery O’CONNOR**  
*The Violent Bear It Away*  
$2000  
First edition. A fine, bright copy in near fine dust jacket but for some toning along the top of the rear panel and a couple of tiny tears. Author’s third book, and the last published in her lifetime. Advance Review Copy with publisher’s printed slip laid in. A nicer than usual copy. [BTC#565727]

31  **Walker PERCY, Eudora Welty**  
*Novel Writing in an Apocalyptic Time*  
New Orleans: Faust 1986  
$750  
First edition, deluxe issue. Afterword by Eudora Welty. Quarter leather and printed cloth. Fine. Number 57 of 100 numbered deluxe copies (of a total edition of 400) Signed by both Percy and Welty. Very scarce, especially the deluxe issue. [BTC#574982]
32 **Sylvia PLATH as Victoria Lucas**

*The Bell Jar*

London: Heinemann (1963)

$26,000

First edition. Small mark on bottom edge of pages, a couple of tiny spots on front fly, else fine in slightly age-toned, very near fine dust jacket with the price (“18£”) intact on front flap. Pseudonymously published in England just before her suicide, and not published in America for nearly another decade. A lovely copy of this thinly veiled autobiography of alienation which has become a contemporary classic of the literature of women’s oppression. [BTC#565539]

33 **Katherine Anne PORTER**

*Ship of Fools*

Boston: Little, Brown and Company (1962)

$2000

Uncorrected proof. Comb bound tall printed pale green wrappers. Age-toning at the extremities, and a small faint stain on front wrap, very good. *Inscribed* by Porter on the titlepage, the inscription written at the home of the author and critic Cleanth Brooks, and his wife Tinkum: “Habit! For Roysie Smith - On a snowy night at Cleanth and Tinkum’s, with a common grief and a pleasant memory - Katherine Anne. 16 Feb 1962.” Rare in this format, and especially signed. Basis for the 1965 Stanley Kramer-directed film featuring a wonderful cast including Vivien Leigh, Simone Signoret, José Ferrer, Lee Marvin, Oskar Werner, Elizabeth Ashley, George Segal, and Michael Dunn, among others. [BTC#575041]
34 Katherine Anne PORTER, Eudora Welty
Eudora Welty: A Note on the Author and Her Work
Together with The Key, one of seventeen stories from Miss
Welty’s forthcoming A Curtain of Green [aka] The Key
(Garden City: Doubleday, Doran and Company 1941)
$12,500
First edition. Octavo. 22pp. Stapled photographic wrappers with photo of Welty on the
front wrap. Fine copy. Welty’s rare first separate publication, a promotional pamphlet
issued before publication of her first book, printing a single story, and an appreciation
by Porter. Inscribed by Eudora Welty on the front wrap: “For George Bixby, with best
wishes and thanks, Eudora Welty. September 24, 1969.” The recipient, George Bixby,
published Welty’s essays A Pageant of Birds and A Sweet Devouring at his Albondocani
Press series. Rare, especially signed. Polk A1.1. [BTC#574921]

35 (Science-Fiction)
William F. NOLAN
and George Clayton Johnson
Logan’s Run
New York: Dial Press 1967
$4500
Uncorrected galley proofs. Bradbound sheets printed rectos only
on proofing paper. A little wear on the first and last pages, else
near fine. A combination utopia/dystopia where the inhabitants
live lives of nonstop pleasure until they are disposed of at age 21,
a policy we once endorsed but have long since reassessed. Basis
for an interesting film with Michael York, Jenny Agutter, and
Farrah Fawcett. A rare issue of an increasingly uncommon title.
[BTC#322553]
36  **J.D. SALINGER**  
*The Catcher in the Rye*  
Boston: Little, Brown 1951  
$25,000  
First edition. Fine in near fine dust jacket with some toning at the spine, a minute scrape near the bottom of the spine and light general edgewear, mostly at one rear corner. Salinger’s first book, a post-war highspot and one of the most widely read and beloved coming-of-age novels ever written. *Burgess 99.* [BTC#568349]  

37  **J.D. SALINGER**  
*Nine Stories*  
Boston: Little, Brown (1953)  
$6500  
First edition. A touch of rubbing at the spine lettering else just about fine in near fine dust jacket slightly toned at the spine and with a little edgewear. Advance Review Copy with a gelatin silver promotional photograph of the author laid in, stamped on the back by the publisher noting the publication date of *Nine Stories* (April 6, 1953) and crediting photographer Lotte Jacobi for the photograph. A better than usual copy of Salinger’s second book and first collection of short stories. Salinger, as is well known, was particularly averse to publicizing his books, and this is likely the last occasion on which he acceded (if indeed he did) to having his picture used in such publicity. [BTC#568277]
Only Known True First State Dust Jacket

First edition in true first issue, first state dust jacket. Illustrated from nine drawings by Tolkien. Green decorative cloth boards stamped in dark blue and with illustrated map endpapers also by Tolkien. Bookplate on the front pastedown, bumping at one corner, some toning at the spine and a bit cocked, thus very good in a very good, price-clipped dust jacket with toning on the spine, 1½” closed tear at the bottom right front corner, and chipping at the corners.

A first edition of *The Hobbit*, the first book in Tolkien’s Middle Earth saga and the prelude to *The Lord of the Rings*, in the true first state dust jacket without the correction to the misprint of Charles Dodgson’s name (printed as “Dodgeson”) on the rear flap. The error was first noted by Tolkien upon receipt of his personal copies of the book prior to release. Tolkien hand corrected his copies with a small ink slash through the “e” in “Dodgeson” and, in a letter dated August 31, requested that the publisher do the same. The fix was carried out by the press staff on all copies of the first issue jacket in the three weeks leading up to the September 21, 1937 release date. Despite their thorough efforts, this unaltered copy escaped.

While the misspelling and correction is a widely known issue point noted in various bibliographies, auction records, and bookseller catalogs over the past 85 years, we could find no verifiable reference to another uncorrected example. The omission of one in private or institutional hands despite voluminous academic and popular scholarship of Tolkien’s body of work is not just surprising, but startling. It would be tantamount to the discovery of *The Great Gatsby* in a first edition jacket without the overstamping on the rear panel. What’s more, this uncorrected copy of *The Hobbit* fundamentally changes the book’s long-established bibliographic history, by establishing itself as the new earliest, and truest first state of this iconic work.

A spectacular rarity of one of the most important and influential books of the 20th Century. [BTC#566818]
At any rate, poor Niggle got no pleasure out of life, not what he had been used to call pleasure. He was certainly not amused. But it could not be denied that he began to have a feeling of—well satisfaction: bread rather than jam. He could take up a task the moment one bell rang, and lay it aside promptly the moment the next one went, all tidy and ready to be continued at the right time. He got through quite a lot in a day, now; he finished small things off neatly. He had no “time of his own” (except alone in his bed-cell), and yet he was becoming master of his time; he began to know just what he could do with it. There was no sense of rush. He was quieter inside now, and at resting time he could really rest.
40  **J.R.R. TOLKIEN**  
*The Adventures of Tom Bombadil and Other Verses from The Red Book*  
Boston: Houghton Mifflin Company 1963  
$500  
[BTC#575914]

41  **Walter TEVIS**  
*The Queen’s Gambit*  
$475  
First English edition. Small shadow from a sticker removed from front pastedown, else fine in price-clipped fine dust jacket with a small affixed publisher’s price-sticker on the front flap. Fifth novel by the author of *The Hustler*, about a young woman who has the potential to become the first top-ranked female chess player.  
[BTC#564577]

42  **John Kennedy TOOLE**  
*(Walker Percy)*  
*A Confederacy of Dunces*  
$2000  
*Burgess* 99.  
[BTC#559572]
43 **Anne Tyler**  
*If Morning Ever Comes*  
New York: Alfred A. Knopf 1964  
$1500  
First edition. Fine in fine dust jacket with an insignificant tiny bump at the crown of the jacket. Advance Review Copy with publisher’s printed review slip laid in. An exceptional copy of Tyler’s first novel. [BTC#568248]

44 **Anne Tyler**  
*The Tin Can Tree*  
New York: Alfred A. Knopf 1965  
$2000  
First edition. Fine in fine dust jacket with a tiny nick at the corner of the crown. Advance Review Copy with promotional photograph of the author laid in. Author’s second book, considered by some to be her scarcest. A lovely copy. [BTC#576122]

45 **Anne Tyler**  
*To Eudora Welty, For Showering Us With Gifts*  
[Winston-Salem]: Stuart Wright 1984  
$2850  
First and only separate edition. Octavo. One leaf stapled into printed wrappers. Modest offsetting on rear wrap, else near fine. An offprint from *Eudora Welty: A Tribute* (in itself a highly limited volume). This is copy number 5 of 5 numbered copies Signed by Anne Tyler. Rare. OCLC locates a single copy (at Duke, where Tyler’s papers reside). [BTC#576126]
46 John UPDIKE [and] W.H. Auden
The Dance of the Solids [and] A New Year Greeting [in] original paper sleeve
[New York]: (Scientific American 1969)
$3000
First edition. 12mo. [24]pp. Illustrated with twelve full-page illustrations. Stapled brownish-orange wrappers printed in red. A fine copy. The publisher states: “The following verses were composed after the author had read the September 1967 single topic issue of Scientific American devoted to Materials. The poem first appeared in the January 1969 issue of Scientific American…” [Together with] W.H. Auden’s A New Year Greeting, a companion booklet of the same size; they were issued together in a printed cardboard sleeve or wallet, which is also present here. All elements are fine. One of John Updike’s more uncommon publications only issued to Scientific American subscribers. The sleeve is particularly elusive. [BTC#575782]

47 John UPDIKE
S
(London): Andre Deutsch (1988)
$375
First English edition. Quarter calf and marbled paper over boards in marbled papercovered slipcase. Fine. Copy number 36 of 75 numbered copies Signed by the author, of a total edition of 97 copies. [BTC#351333]

48 (Eudora WELTY)
Reynolds PRICE
[Offprint]: From Reynolds Price
[Winston-Salem]: Stuart Wright 1984
$450
49 Virginia WOOLF

*Beau Brummell*

New York: Rimington & Hooper 1930

$2500


50 Margaret WIDDEMER

*The Boardwalk*

New York: Harcourt, Brace and Howe 1920

$1250

First edition. Fine in very good or better pictorial dust jacket with some modest chips at the extremities. A collection of short stories set around Ocean Grove, Asbury Park, and Allenhurst, New Jersey. A very scarce title, especially in dust jacket. Margaret Widdemer was awarded the Pulitzer Prize for poetry in 1919 for her book *The Old Road to Paradise*. [BTC#553441]
51  **Mart CROWLEY**  
*The Boys in the Band*  
**$1000**

First edition. Fine in fine dust jacket. *Signed* by the author on the titlepage. *The Boys in the Band* was the first successful play to revolve entirely around the gay lifestyle. Most of the original cast returned for the 1970 William Friedkin film version, also scripted by Crowley. A bright copy, and very uncommon signed. [BTC#574830]

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52  **William FAULKNER**  
*Requiem for a Nun*  
New York: Random House (1951)  
**$1350**

First edition. Fine in very near fine unprinted acetate dust jacket with very small nicks and tears. Copy number 333 of 750 numbered copies *Signed* by the author. A play, with long narrative sections, which continues the story of Temple Drake introduced two decades earlier in *Sanctuary*. Faulkner's first book to be published after winning the Nobel Prize. A nice copy. [BTC#565541]

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53  **Horton FOOTE**  
*[Playscript]*: *Traveling Lady*  
New York: The Playwrights Co. / Lucy Krell Agency [crossed out] [1954?]  
**$1500**

Playscript. Quarto. 38, 36, and 25pp. Bradbound in black paper wrappers with handwritten title label on front cover and mimeographed leaves, printed rectos only. Agent's address crossed out, rubber stamped name of Isadora Bennett on title page, small tears at the edges of the yapped edges, very good or better. The original 1954 Broadway play featured Jack Lord and Kim Stanley, but lasted only 30 performances. Foote's 1965 film adaptation as *Baby the Rain Must Fall* with Steve McQueen and Lee Remick was considerably more successful. [BTC#562224]
54  **Tom JONES, Harvey SCHMIDT**  
(Jan De Hartog)  
*Playscript*: *I Do, I Do: A Musical About Marriage Based on “The Four Poster” by Jan De Hartog*  
New York: Studio Duplicating Service / David Merrick 1966  
$4500  

Playscript. Quarto. 80pp. Screwbound blue Studio Duplicating Service wrappers titled in gilt with mimeographed leaves, printed rectos only. Small, neat handwritten control number (“#2”) on title page. Plasticized wrappers are lightly rubbed and eroded at the spine, very good. Based on Jan De Hartog’s 1951 play *The Four Poster*. A musical in two acts with book by Tom Jones and music by Schmidt. The play opened at the 46th Street Theatre in New York City on December 5, 1966 and ran for a total of 560 performances. Produced by David Merrick and directed by Gower Champion, the opening night cast included Mary Martin as She (Agnes) and Robert Preston as He (Michael). The production won a Tony Award in the category of Best Actor in a Musical for Preston. The book and lyrics of *I Do! I Do!* were by Tom Jones, the music by Harvey Schmidt, and with *The Fantasticks* on their resume, seemed to guarantee some success. OCLC locates three copies of the script. [BTC#557292]

55  **Tony KUSHNER**  
*Angels in America*  
A Gay Fantasia on National Themes  
*Part One: Millennium Approaches* [and] *Part Two: Perestroika*  
[Two volumes]  
$3000  

First editions of each volume. Fine in fine dust jackets. Kushner’s epic, award-winning play, basis for the 2003 HBO film of the same name, directed by Mike Nichols and starring Al Pacino, Meryl Streep, and Emma Thompson. Fine copies of the first editions of both volumes, for the pair. [BTC#575032]
56 Carson McCULLERS
[and Mary RODGERS]
[Typed Playscript]: The Member of the Wedding: A Musical. Dedicated to Floria and David Altman
New York: Robert Lantz Literary Agency [circa 1960]
$12,500

Playscript. Quarto. 105pp. Original typescript on onion skin paper, typed rectos only, housed in spring-loaded black buckram binder. About fine, stamped on the title page ("Robert Lantz Literary Agency 111 West 57th Street New York 19, N.Y."). The original script, likely unique, of an ambitious but ultimately doomed collaboration between McCullers and Mary Rodgers to adapt McCuller's successful play The Member of the Wedding into a musical.

The genesis of the idea for a musical adapted from The Member of the Wedding came from Mary Rodgers, the American composer, screenwriter, author, and daughter of the famed American composer Richard Rodgers. Ever since her parents took her to the Broadway play version with Julie Harris and Ethel Waters, Mary Rodgers had wanted to do a musical version of the play, and with the success of her first full-length musical, Once Upon a Mattress in 1959, she was able to attract outside interest (she also wrote the novel Freaky Friday, which spawned another success).

With "Robbie" (Robert Lantz, McCullers' agent) they went to Nyack, New York and convinced McCullers to write the script to accompany the musical even though she was in poor health and likely in no condition to write it. According to Rodgers' autobiography, Shy (2022), "[McCuller] was in bed holding a bottle of Maker's Mark and with an enema bag festooned over a shower rod in full view." Nevertheless, the two women persisted.

According to McCullers' biography by Virginia Spencer Carr, The Lonely Hunter: "Doubtless Mary Rodgers participated more actively in Carson's creative endeavors than did anyone else during Carson's last years. For three years off and on the two of them collaborated on a musical version of The Member of the Wedding. But problems arose with writers, producers, and Rodgers finally gave up, the rights reverting to the McCullers' estate, who allowed George Wood and Theodore Mann to create a separate book and direct a musical version of the play in 1971 under the title F. Jasmine Addams."

A unique original typescript with a few modest corrections visible in the typescript. While McCullers' name only appears on the title page, Rodgers certainly contributed to the text. No copies in OCLC. From the library of Virginia Spencer Carr. [BTC#565464]
57  J. Hartley MANNERS
   Peg O' My Heart
   New York: Samuel French 1918
   $1000

First acting edition, dramatized from the novel by Manners. Tall octavo. Blue with printed paper labels. Spine label a little toned and with a tiny tear, else near fine. The play, featuring Laurette Taylor, was a huge success and helped propel her to the first rank of dramatic stars. The play spawned two silent era films, directed respectively by William C. DeMille and King Vidor (starring Taylor), and a 1933 film directed by Robert Z. Leonard and featuring Marion Davies in the title role. This copy with a penciled note (unsigned) in the hand of Barrett H. Clark: “1 of a few large paper copies bound in cloth made for the author. Not for sale.” Clark was an influential editor and publisher at Samuel French publisher and director of the Drama League of America. He helped guide playwrights, such as Eugene O’Neill and Maxwell Anderson, and encouraged American dramatists to tell real stories of working-class people, using language derived from everyday life. A rare issue. [BTC#565054]

58  Cormac McCARTHY
   The Stonemason: A Play in Five Acts
   $2000

First edition. Fine in slightly rubbed else fine cloth slipcase as issued. Copy number 135 of 350 numbered copies "Signed" by the author. [BTC#565628]

59  Peter SHAFFER
   The Private Ear and
   The Public Eye
   Two One-Act Plays
   London: Hamish Hamilton (1962)
   $950

First edition. A fine copy in near fine modestly rubbed dust jacket. "Inscribed" by Shaffer: “To Michael Curtis from Peter Shaffer, with best wishes.” Author’s second published work. Uncommon signed. [BTC#499133]
60  Sam SHEPARD  
*Five Plays*  
New York: Bobbs-Merrill Company 1967  
*$350*  
First edition. Owner name on the front pastedown, topedge soiled, near fine in a very good or better dust jacket with a couple of short tears, and one small internal repair. A nice copy of the author's first book. [BTC#286626]

61  Sam SHEPARD  
*Rolling Thunder Logbook*  
New York: The Viking Press (1977)  
*$500*  

62  W.B. YEATS  
*Wheels and Butterflies*  
London: Macmillan and Co. 1934  
*$300*  
First edition. Green cloth stamped in gold. Endpapers are moderately foxed as usual, else a near fine copy, with the binding quite bright, in near fine dust jacket with one small edge tear. Prints four plays by W.B. Yeats: *The Words upon the Window-Pane, Fighting the Waves, The Resurrection,* and *The Cat and the Moon,* along with a section of music (pp.161-181), "Music to Fighting the Waves" by George Antheil, to accompany Yeats' play of the same name which is published in this volume. One of 3000 copies printed. A nice copy. Wade 175. [BTC#469171]
LETTERS & DOCUMENTS

Notes on Ansel Adams’ Lectures
Delivered at the Photography Center on May 17, 19, 22, 24, and 26, 1944
[New York: Privately Printed] 1944

$3500

First edition. Folio. Mimeographed pages printed on rectos only. [10]pp. Stapled. Folded twice, else very good or better. Detailed typed notes of four lectures delivered by Ansel Adams “at the Photography Center” in 1944, presumably prepared and distributed for use in conjunction with the lectures. OCLC lists a single holding at the New York Public Library. [BTC#505820]

Boston: Little, Brown and Company 1966

$750

Cover letter and six-page contract stapled into a blue docket wrapper. Old folds from filing, else about fine. Both the cover letter and contract are Signed by Bowles and Little, Brown CEO Arthur H. Thornhill. Bowles was sojourning in Bangkok when Little, Brown signed him to write a book on Bangkok for a series of books on cities that they were contemplating. However, Bowles soon decamped to Tangiers, and never completed the book. Bowles' Bangkok residency did eventually inform the story “You Have Left Your Lotus Pods on the Bus” found in the collection Things Gone and Things Still Here published in 1977 by Black Sparrow Press. [BTC#566405]
Seamus HEANEY
(Jeremy Reed)
Autograph Letter Signed and Two Autograph Postcards Signed to Poet Jeremy Reed
Dublin: 1984-86

$1200

One Autograph Letter Signed and Two Autograph Notes Signed by Heaney. The one-page letter measures 8½” x 11” and the cards measure 5½” x 3½” (a postcard written on one side) and 5¾” x 4” (written on both sides). Letter with folds for mailing and some additional creasing and a tiny stain, near fine. With envelopes addressed by Heaney included. Three charming missives from Heaney to poet Jeremy Reed. Heaney appears to have received one of Reed’s books from a member of the Royal Academy of Art in 1984; in the present letter he writes that he “is grateful for it. It is full of rich and careful writing, and gives pleasure and recognition all through, a lovely mix of the unexpected angle of vision and the usual world held up for inspection. More power to you and to your good work.

Sincerely,
Seamus Heaney

P.S. I had been looking at Bernard for the spring run, so have just come upon
by the Fishers, which was actually sent out in the end of March. Anyway, the
poem can only keep well... X Y.

191 Strand Road, Dublin 4
25th June 1984

Dear Jeremy Reed,

[Text of letter]

191 Strand Road, Dublin 4.
15/1/86

Dear Jeremy Reed,

[Text of postcard]

191 Strand Road, Dublin 4.

Dear Jeremy Reed,

[Text of postcard]

LETTERS & DOCUMENTS
66  John HOLLANDER
Autograph Letter Signed with two typed cat-shaped Poem Manuscripts
$2000

One-page Autograph Letter Signed (“John”) by Hollander to Harry and Kathleen Ford. Harry Ford was an acclaimed poetry editor and book designer, who both edited and designed some of Hollander’s books. Accompanied by two original Typed (unsigned) shape poem manuscripts, each on 8½” x 11” leaves, each typed into the shape of a cat without titles, but with caption titles “O I am my own way of being in view…” [and] “I a cat who coated in a dense shadow….”

The letter has a tiny crease at two corners else about fine; the two poems, on better quality paper have a little toning at the extremities, are near fine. The letter explains the presence of the two typed cat poems: “Dear Harry and Kathleen - Here are my two kitties, in somewhat battered form. If you really like them, I’ll have them re-done in purline fashion (on unlaid paper? color?) and send them on as prints, numbered (artist’s proof) etc etc etc. But they probably don’t deserve it. The kitty with the bug was the second one. I’m reminded in sending you this of the opening sentence of one of the most impressive contemporary books of moral philosophy I’ve come across: ‘Like my cat, I often simply do what I want to.’ (Derek Parfit, ‘Reasons & Persons’). Anyway I hope you like these twifles. All love as ever. John.” A pair of charming cat poems. [BTC#563362]
Dear John,

Thank you for the invitation. It sounds very nice, and I'd like very much to come. Best wishes to Mary. See you Wednesday, around five-thirty.

Jerry

Autographed Letter Signed. Unlined quarto sheet. Near fine with two horizontal creases from mailing and two tiny holes at one corner from a now absent staple. With the original mailing envelope with postmark, canceled stamp, and the address in Salinger's hand. The envelope is near fine with smudges to the return address and with the left edge slightly bent and toned from storage in a book. The letter, dated on Monday, January 28, is addressed to John Woodburn, Salinger's editor at Little, Brown who agreed to publish *Catcher in the Rye* after it was rejected by *The New Yorker* and Harcourt, Brace. In the short missive, Salinger accepts Woodburn's invitation for the Wednesday the 30th, and passes along best wishes to his wife before closing with his signature ("Jerry").

By January 1952 Salinger was feeling increasingly burdened by his rapidly growing fame and still reeling from *The New Yorker*'s rejection of his short story, "De Daumeir-Smith's Blue Period" in late November 1951, after a string of successes with the magazine. The relationship between Salinger and Woodburn was intact, but certainly not strong after Salinger's quirky demands – that he do no publicity for *Catcher*, the book not feature an author photo, and that no review copies be sent to critics – were leaked to the press by the Little, Brown's publicity department. Nevertheless, Salinger continued to attend cocktail parties and dinners with his literary friends into the new year, although it was noted that he was becoming an increasingly unpredictable guest who, it turns out, had secretly began to consider leaving New York City altogether. This letter, though brief, is from that crucial time. [BTC#568459]
A collection of 38 letters and eight postcards written by Henry Roth to James Pollard, an aspiring novelist who developed a close friendship with Roth throughout the course of their correspondence. Of the letters, 29 are complete and Signed by Roth, while six lack their final pages and thus his signature. All but one of the letters dates from 1961-65 and they together total about 76 pages, many with additional annotations in ink by Roth. Six of the of the eight postcards, which date from 1961-1981, are Signed by Roth, two are also Signed by his wife Miriam, with one accompanying a photo of Roth and Miriam together. Overall very good, with several letters age toned and some with a few scattered short tears at the edges; one postcard has a torn corner. All are protected in plastic sleeves housed in a three-ring binder. Laid into the binder is a folder containing 27 retained letters from Pollard to Roth dating from 1961-65.

An important and spirited collection of letters. Most of those from 1961-65 Henry Roth gives detailed accounts of his work in progress and wryly comments on his attempts to overcome a profound writer’s block since the publication of his first novel *Call It Sleep* in 1934. The story of a young boy navigating the immigrant world of Manhattan’s Lower East Side in the early 20th Century, *Call It Sleep* was recognized as a modernist masterpiece when it was reissued in the early 1960s, at the time of this correspondence with Pollard. Roth refers to *Call It Sleep* and his current semi-autobiographical work, and offers advice to Pollard on the writing of a novel Pollard is working on, drafts of which he had shared with Roth.

Roth sets the tone in his first undated letter from 1961:

“I couldn’t begin to tell you what I’ve done and been in the past four years – machinist, farmer, woodcutter, plumber, not to mention berry picker, etc. At present I work as a hospital attendant in the Augusta State Hospital (Mental). Muriel teaches school (I also taught for a year). I've made maple syrup, shot deer. But with a guy like me, it’s not what he’s done, but what he’s evolved, or how he’s evolved. And that is still a question. All through it I’ve never been free of those pangs or cravings known as creation, and I imagine I never will even if they’re never satisfied ... Of late they seem to be intensified – and there’s even an imminence of hope that a way might be found ...”

In a letter from September 5, 1962, he explains the importance of their correspondence:
It seems to me that I went as far as I could go … in CIS [Call It Sleep] … I had the sense of – well, in fact, I seemed almost deliberately to burst the novel as a form; I carried it to a pitch of excitement – for me – that I haven't been able to equal since, and which I demand at least the equal of … So what would the mature, or more mature man attempt. The strongest hold of a theme upon me is sex – and I eschew it. Then what's left? I know there's a great deal left … All I would expect you to do … is to keep my letters in order, even as I'll keep yours (I did mention making a copy, but that's unnecessary) and at some time when the spirit moves us, make arrangements – that applies to both of us – to collate, edit, correct the material, and see if it entertains or stirs. That applies to this letter, which I regard as part of the woof, and applies to the previous, which you should be keeping – and applies to the one I have just received … the which I shall now proceed to re-read.

Well, most of it I don't have to reply to specifically. I have already …

Awaiting your reply with damned near bated breath.

PS and ground rule three: each pays his own postage.

“In it seems to me that I went as far as I could go … in CIS [Call It Sleep] … I had the sense of – well, in fact, I seemed almost deliberately to burst the novel as a form; I carried it to a pitch of excitement – for me – that I haven't been able to equal since, and which I demand at least the equal of … So what would the mature, or more mature man attempt. The strongest hold of a theme upon me is sex – and I eschew it. Then what's left? I know there's a great deal left … All I would expect you to do … is to keep my letters in order, even as I'll keep yours … and at some time when the spirit moves us, we'll make arrangements … to collate, edit, correct the material, and see if it entertains or stirs. That applies to this letter, which I regard as part of the woof, and applies to the previous, which you should be keeping – and applies to the one I have just received … the which I shall now proceed to re-read.

In a second letter from September 12, 1962, he comments further on the precedent set by Call It Sleep, and points towards a way out that would eventually lead, beginning in 1979, to the publication of the four novels that would become his epic follow-up, Mercy of a Rude Stream. He also hints at the pair of incestuous relationships, one with his sister and one with a cousin, that likely was the most significant contributing factor to Roth's six decades of writer's block:

“In wanted to go beyond what I had done technically in CIS – and perhaps that was a mistake, but I couldn't go beyond it, though I wept and fasted, etc, and practically got boils on my buttocks pondering the thing … It's just a variety of Wasteland … to think that I conditioned myself over a period of at least three years to be an objective writer, that is, to exclude myself, in accordance with the convention, from my narrative, and now was unable to … there was only one track and back … I quote here from a speculation I entered in my notes: It seems evident that in order to complete a piece of writing successfully, especially of any length, the writer, in relation to the totality of his experience, must maintain himself in something of the same condition as a 'mobile', free yet in equilibrium – even though that equilibrium when viewed by society, posterity, or by himself seems to have been lamentably achieved, may even be depraved … .”

Included with the Roth letters is an associated collection of 36 typed and three holograph letters, together with 12 postcards and notes dating from 1937-80, written to Pollard by 14 other American writers, several of whom were mutual friends of Roth and Pollard. These 39 letters total about 53 pages. This collection, housed in a separate, second binder, includes letters by the poet and translator Ben Belitt; screenwriters Ben Hecht and David Dortort (producer of Bonanza and The High Chaparral); and Henry Roth's lover and mentor Eda Lou Walton, to whom Roth dedicated Call It Sleep. Also included is a pen and ink sketch of Pollard drawn by African-American sociologist John Gibbs St. Clair Drake; together with seven carbon copies of letters by Pollard. Most of the letters have good literary and personal content, with references to authors read and works in progress. Here for example is a short excerpt from a 1940 letter from Eda Lou Walton, who had formed a literary club in which Roth, Pollard, and Belitt were all members: “… Well, Henry is to be married sometime next fall, but it is still a secret, and I don't know why. He seems much calmer these days now that it's all settled … He is coming to supper. My novel is coming along … .”

An important collection of letters, rich in content, relating to the literary work of Henry Roth and to several noted writers associated with him. A detailed list of the collection is available. [BTC#551378]
Typed Manuscript. 106pp. Loose quarto sheets, typed rectos only, and hand corrections on every page in pen and/or pencil. These include typical edits removing or replacing words throughout, but there are also a number of instances of entire sentences and paragraphs crossed out and additional replacement lines added and, in one instance, an entirely new paragraph written out by hand. At the top of the first sheet are two titles with one ("The Falling Star") crossed out in red wax pencil and the typed note ("Riverworld Story No. 4") under the author's name crossed out. Overall near fine with very minor edgewear, toning to the first sheet and a couple of small coffee stains.

The Felled Star was first published in two parts in Worlds of If in 1967, and published several years later as the The Fabulous Riverboat, the second book of Farmer's Riverworld series. The popular series lasting five books followed the posthumous adventures of famous historical figures and popular literary characters reborn on an Earth-like alien world. Interestingly, this manuscript is written on the back of the partial (90p.) carbon typescript of another Farmer work, The Maker of Universes. The first book in his World of Tiers series, and first published as a 1965 Ace paperback, The Maker of Universes is about a man transported to an alien world who must battle to reclaim his kidnapped love before discovering he is the alien world's king.

A notable manuscript from hugely popular sci-fi series. [BTC#466589]
J.R.R. TOLKIEN
Typed Letter Signed (“J.R.R. Tolkien”)
$19,500

One octavo sheet (7” x 9”) of Tolkien’s personalized stationary (“Professor J. R. R. Tolkien”) at his 75 Sandfield Road, Headington, Oxford address and dated 30th May 1964. Old folds for mailing, tiny bit of wear, near fine. Letter to S.P. Peel in Ilford, Essex:

"Dear Mr. Peel, Forgive me if this is not your name at all, but I found your signature extremely difficult to read. Thank you, at any rate, for your enthusiastic letter. I am glad you like my books, and I am already at work on another, stories of the First Age, under the title of The Silmarillion. I hope you will enjoy this too when it is eventually published, in a year or so.

Yours sincerely,

[Signature]

S.P. Peel, Esq.,
40 Roll Gardens,
Gantshill,
Ilford,
Essex.

It is of modest note that Tolkien signed with his full name; at that period in his fame he was as likely as not to sign just with his initials. Presumably Mr. Peel wasn’t too disappointed that The Silmarillion was not published, posthumously, until 13 years later in 1977. As it was posthumously published, by definition no signed copies of The Silmarillion exist. It is pleasing to see a letter mentioning Tolkien’s long awaited last major work. [BTC#576385]
William Lloyd Garrison, Spiritualist

71 (Spiritualism)  
George A. BACON, William Cullen Bryant  
Autograph Letter Signed from George A. Bacon to William Cullen Bryant, with Bryant’s additional note forwarding the letter to Parker Pillsbury  
$2000

Single leaf folded to make four pages, sent from Boston and dated November 12, 1879. Folded as mailed. Modest soiling at the folds, else near fine. The first three pages consist of a letter from Bacon (later the co-founder of publishing company Allyn and Bacon) responding to a letter from William Cullen Bryant, and concerning an article in the Spiritualist newspaper Banner of Light that was about to appear, detailing the Spiritualist practices of William Lloyd Garrison:

“Mr. Garrison was a pronounced Spiritualist - always consistently and intelligently so, at least for the past twenty years. His frequent conversations with me, his attendance at my home where he met Mrs. Richmond (then Tappan), Hudson-Tuttle, and others of like character; his visits to Mrs. Hardy, his attendance at circles, spiritualist meetings &c., &c., evidence the fact beyond all cavil. Your few lines in connection with the pertinent extract from Pillsbury, will be in this weeks Banner. To-morrow eve Phillips lectures for the first time on Garrison. I wrote him to-day not to fail to emphasize G.'s Spiritualism…”

The final leaf of the letter is an Autograph Note Signed by William Cullen Bryant (“Bryant”) and dated four days later, forwarding Bacon’s letter to Parker Pillsbury: “The current no. of The Banner you will see contains your testimony to Mr. G’s Spiritualism.” He goes on to promote “Mr. Chadwick’s new book ‘The Faith of Reason’ is almost ready (Roberts Bros. of Boston). Help its sales if you can. It will have 254 pages & be sold for $1 & will be a book after my own heart - having read it in proof, I speak advisedly.” A nice interconnection of 19th Century progressive literary figures, clearly not above displaying their curiosity about Spiritualism. [BTC#563531]

72 Eudora WELTY  
[Photocopied Corrected Manuscript]:  
The Optimist’s Daughter  
New York: Russell & Volkening, Inc. [1972?]  
$4500

Photocopied copy of the manuscript, displaying extensive corrections, apparently sent out by her agent Russell & Volkening. Approximately 167 hand numbered pages printed rectos only. The corrections range from changes to single words and sentences, to additions and deletions to whole paragraphs. A relatively finished draft, a cursory inspection reveals that most of the corrections seem to have been incorporated into the finished text, although clearly the deletions have not. A close reading of the text would likely reveal much about Welty’s writing and editing. Provenance (on request) suggests that this copy was given by Welty to a close friend. Winner of the Pulitzer Prize. [BTC#568291]
73  David GOODIS  
*Retreat from Oblivion*  
New York: E.P. Dutton 1939  
$2200

First edition. Two small tape shadows on front pastedown, a couple of tiny stains on the front board else very good in price-clipped very good dust jacket with small shallow chips mostly at the crown, and some rubbing and other light overall wear. A nice, presentable copy of the author's first book. Goodis' reputation has steadily developed as one of the most important of the noir novelists. The author of many paperback originals, his hardcover titles are extremely uncommon, and *Retreat from Oblivion* is the scarcest of these. [BTC#569237]

74  Frank OWEN, edited by  
*Murder For The Millions: A Harvest of Horror and Homicide*  
New York: Frederick Fell 1946  
$650

Uncorrected proof in the form of long galleys printed rectos only. Plain brown paper wrappers with applied publisher's label. Creasing and chips on the wrappers and first and last few bottom corners of the leaves, a good or better copy of an exceedingly perishable production. Anthology with a radio play and 36 crime stories by Dashiell Hammett, Freeman Wills Crofts, Cornell Woolrich, Nicholas Blake, George Harmon Coxe, James M. Cain, Ellery Queen, and many others, most first published in magazines. Rare in this format. [BTC#561966]

75  (Gay Mystery)  
George BAXT  
*A Queer Kind of Death*  
$1500

First edition. Fine in very modestly age-toned, else near fine white dust jacket. Author's first novel, and the first novel to feature his gay Black detective, Pharoah Love. Very uncommon. [BTC#566734]
76  James AGEE and Walker EVANS
Let Us Now Praise Famous Men: Three Tenant Families
Boston: Houghton Mifflin Company 1941
$6000
Advance Reading Copy. Printed wrappers reproducing the jacket art of the first edition. Spine lettering a little toned, a couple of small faint tape shadows on the front fly, a particularly nice, near fine copy. An extended essay on rural poverty with arresting images by Evans. Aside from its place in literary history, the Walker Evans images have made it something of an iconic volume for collectors and students of photography. Issued in a small edition, the advance copy is even less obtainable. Parr and Badger, The Photobook Volume 1, p.144; Roth, The Book of 101 Books, p. 108-109. [BTC#565537]

77  James AGEE and Walker EVANS
Let Us Now Praise Famous Men: Three Tenant Families
Boston: Houghton Mifflin Company 1941
$3200
First edition. Very light wear, near fine in attractive, very good or better dust jacket with tiny tears and nicks. [BTC#565538]

78  Charles H. CAFFIN
Photography as a Fine Art: The Achievements and Possibilities of Photographic Art in America
New York: Doubleday, Page & Company 1901
$1500
First edition. Quarto. 191pp. Illustrated with halftone photographs. Green cloth gilt. Extremities of the boards a little rubbed, else just about fine. Photographers represented with many images include Alfred Stieglitz, Clarence H. White, Gertrude Kasebier, Edward Steichen, and others. [BTC#532062]
Inscribed Portrait of Cecil B. DeMille

[Photograph]: Inscribed Portrait of Cecil B. DeMille
[No place]: Metro-Goldwyn-Mayer [circa 1925]

$3500

Sepia-tone gelatin silver photograph. Approximately 10” x 13”. Stamp of “Ruth Harriet Louise Metro-Goldwyn-Mayer Photographer” and another stating “Cecil B. DeMille / Metro-Goldwyn-Mayer / Producer - Director,” both on the verso. DeMille is posed in suit and fedora, with his hands on his hips, and staring to his right. Tiny crease in lower right corner, else about fine.

Inscribed by DeMille in purple ink across the lower right portion of his dark suit, and thus a little difficult to read: “To Jane, an A1 Assistant Director. Love, Cecil.” Our source for the photograph noted the recipient as Jane Runyan, although we could find no reference to an assistant director of that name. Ruth Harriet Louise was the first woman photographer active in Hollywood. The sister of film director Mark Sandrich, she ran Metro-Goldwyn-Mayer’s portrait studio from 1925 to 1930, when she was succeeded by George Hurrell.

A large and impressive vintage image taken by a noted female photographed and gifted to a female director. DeMille had a long and successful career in Hollywood, and his later signatures are not rare. However, an oversize image taken early in his career and with an obviously personal inscription is uncommon. [BTC#501606]
Including *The Man in the High Castle* Photo

Arthur KNIGHT
(Philip K. Dick, Aldous Huxley, Henry Miller, Ray Bradbury, Kenneth Patchen, and Louis L’Amour)

A Collection of Photo Negatives

$12,000

A collection of 119 photo negatives made by Arthur Knight, along with all rights, of authors and screenwriters from the 1950s, including Aldous Huxley, Henry Miller, Ray Bradbury, Kenneth Patchen, Lawrence Ferlinghetti, Louis L’Amour, and Philip K. Dick, whose photo negative included here was used on the first edition jacket of his science-fiction classic *The Man in the High Castle*. The negatives measure 4” x 5” and are housed in individual sleeves labeled by Knight. They are accompanied by twenty-seven 8” x 10” proof sheets showing four images each; six 3½” x 6” sheets with one image each; two 8” x 10” photos of Huxley; and five 8” x 10” photos of Patchen. Most of the proof sheets are marked in wax pencil and numbered; the proofs of Huxley and Patchen have Knight’s stamp on the verso. Overall fine with about twenty of the negatives with holes punched through part of the image but not obscuring any of the faces.

Knight was a writer, editor, and photographer who became involved in the Beat and counterculture scene as a young man in Southern California. He became interested in photography as a teenager and used his close proximity and personal relationships with several authors to open doors to other potential subjects. As a result, his photos have appeared on or in more than 200 dust jackets and magazines, including several present in this collection. The most notable of the bunch is a photo negative of a young and clean shaven Philip K. Dick, which appeared as the author photo on the dust jacket of the first edition of his 1965 Hugo Award-winning novel, *The Man in the High Castle*. An additional unpublished image of Dick from the same photo session is also included.

Knight has included an eight-page list of all the photo negatives with comments about various writers including his first impression, how they met, and the situation in which they were photographed. For example, Knight remembers shooting Dick in his shabby apartment and how quiet and particularly unassuming he was: “It was almost as if he weren’t there (or I wasn’t) when I shot this.” He recounts that writer Kenneth Rexroth asked for Knight’s ex-girlfriend’s phone number right after the latter broke up with her. Knight also describes waiting to photograph Huxley while the author ate dinner (“almost tearing at a steak”), and that Henry Miller said the final photograph gave Huxley “character he didn’t possess.”

A wonderful collection of vintage photographic negatives, with their usage rights. A complete list is available. [BTC#326371]
81  **Yousuf KARSH**  
( **Pablo Casals**)

*Karsh: A Fifty-Year Retrospective*  

**$2000**

Limited issue. Quarto. Red morocco and cloth over boards. Copy number 4 of 300 copies bound thus and with a portrait of Pablo Casals printed and *Signed* by Karsh (one of four possible portraits issued in this edition), housed in a clamshell case. Fine. Also housed in the original numbered cardboard mailer. A nice production.  

[BTC#567369]
82 Alvin Langdon COBURN
*Men of Mark*
London / New York: Duckworth & Co. / Mitchell Kennerley 1913
$15,000
First edition. Introduction by Coburn. Quarto. Original beige cloth gilt. 33 tipped-in monochrome photogravure plates, each with the subject’s signature in facsimile and a tissue guard. Corners a little bumped, tissue guards toned and one with a tear, but a very near fine copy in the rare dust jacket, also very near fine with tiny nicks and the slightest of edgewear. Portraits of artists and authors including George Meredith, George Bernard Shaw, H.G. Wells, Henry James, Auguste Rodin, Roger Fry, William Dean Howell, Clarence H. White, Henri Matisse, Theodore Roosevelt, Mark Twain, Frank Brangwyn, William Butler Yeats, Robert Bridges, and others. [BTC#332947]
83  **(Carson McCULLERS)**

Louise DAHL-WOLFE

*Inscribed Photographic Publicity Portrait of Carson McCullers*

[Boston]: Houghton Mifflin Company [circa 1946]

$3000

Gelatin silver photograph. Measuring 5” x 7” in a slightly larger mat. Fine. Publisher’s information printed beneath the portrait. McCullers is pictured with her arms over her head in a white button-down collared shirt, holding a cigarette. Signed beneath the image by the photographer Louise Dahl-Wolfe. Additionally inscribed by McCullers: “For N. A. Rappaport with thanks and all my best, Carson McCullers.” The author photograph on McCullers’ *The Member of the Wedding* (1946) was taken by Dahl-Wolfe featuring McCullers identically dressed and was without doubt taken at the same sitting. [BTC#566277]

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84  **Joseph Fagnani and Charles Astor Bristed**

*American Beauty Personified as The Nine Muses*

(Boston: A.A. Childs & Co. Printed by Rand, Avery & Frye) [1869-70]

$4500

First edition. Text by Charles Astor Bristed. Small square quarto. [34]pp. Green cloth elaborately decorated in gilt. Publication information in gilt on rear board. Tiny smudge on front board else a fine and bright copy, with the images crisp and clear. Gift inscription on front fly: “Miss Annie Evans with Compliments of Frank Ellis. Nov. 14, 1872.” Tipped-in frontispiece portrait albumen photograph of artist Joseph Fagnani, with nine additional albumen photographs from portraits of American women by Fagnani, each sitter identified lightly in pencil in the hand of a previous owner under their portrait. The book was meant to accompany the exhibition of paintings of the Nine Muses in 1869 in New York by Italian painter Joseph Fagnani, who used American models to stress the American, over the European, ideal of beauty. The paintings depicted in the book are now held at the Metropolitan Museum of Art. A lovely copy. Reportedly one of only 50 copies in this format. [BTC#407039]
85  William KLEIN

[Original Signed Photograph]: Soap Bubbles Tokyo 1961

$4000

First edition. Octavo. Frontispiece is a mounted oval albumen portrait of the author. Brick cloth decorated in gilt and black. Light wear at the spine ends, a near fine copy. A collection of verse from James O’Connor, a resident of Oswego, New York, who began losing his hearing while young after falling through the ice one winter. Though he graduated from Union College he was forced to drop out of law school after becoming completely deaf, later dedicating himself to poetry. [BTC#544487]

87  (Alexander RODCHENKO)
*The Soviet Worker*
Moscow and Leningrad: State Art Publishers 1939
$2500
88  (Ted HUGHES)  
Edward LUCIE-SMITH  
*Photograph of Ted Hughes*  
(1970)  
$1500  

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89  (Katherine Anne PORTER)  
George Platt Lynes  
*Signed Photographic Portrait of Katherine Anne Porter*  
$2500  
Gelatin silver photograph. Image size 4½” x 6¼”; mounted on card measuring 7” x 9¾”. Faint crack on mount and a little edgewear, image is about fine; mount is very good. Porter is posed looking particularly glamorous leaning on the back of a chair, facing the camera. *Signed* by Porter directly beneath the photograph and also by photographer George Platt Lynes. Porter has additionally *Inscribed* the mount: “Especially for Dad - with the true love of his Child. Katherine Anne. December 1933.” Porter's father raised Katherine Anne (then named Callie) and her three siblings after her mother's early death. Porter was particularly close friends with portrait photographer Lynes, the writer Glenway Wescott, and book designer and publisher Monroe Wheeler, who formed a close-knit domestic triumvirate. An arresting photograph with a significant association in the early days of Porter's career, after the meteoric critical success of her 1930 book *Flowering Judas*. [BTC#566260]
90  **(Women)**

«Photograph»: Young Woman Dressed in a Suit with Cane and Cigarette

[Circa 1910?]

$850

Gelatin silver photograph. Oval-mounted, measuring about 3½” x 5”. In a hand-painted mat with die-cut ribbon accents, glazed and framed to 9½” x 12”. The frame appears to be later. Unexamined out of frame; the photograph has a few hairline scratches and the ribbons are possibly sunned, near fine. A nice image. [BTC#563108]

91  **Eudora Welty**

Inscribed Photographic Publicity Portrait of Eudora Welty

[New York]: Random House 1970

$650

Gelatin silver photograph. Measuring 5½” x 7”. Mounted on a thin slip of paper and laid into a larger mat. Near fine. Publisher’s publicity photo for Welty’s 1970 novel *Losing Battles* with printed information beneath the portrait. Welty is pictured standing in her garden. **Inscribed** beneath the image by Welty: “For George Bixby in appreciation and friendship, Eudora Welty. January 1971.” [BTC#566287]
Eudora WELTY
Twenty Photographs
[Winston-Salem]: Palaemon Press 1980
$20,000
First edition. Large cloth portfolio with black morocco gilt title labels. The portfolio contains 20 photographs printed in black and white from the original negatives originally photographed by Welty for the FSA in Mississippi in the late 1930s and early 1940s. One of an issue of 75 portfolios (of a total edition of 90). Each of the photographs is mounted on 16” x 20” rag board and is numbered as copy 22 of 75 on the mount. An eight-page pamphlet laid in includes “A Word on the Photographs” provides text by Welty, a list of the contents, an errata slip, and is numbered as 22 and Signed by Welty. Also laid in is a publisher’s prospectus (that mentions 100 sets, but apparently the publisher was unable to complete all of the proposed sets). Each of the photographs has a tissue guard. One tissue guard is a little wrinkled, otherwise all of the photographs, the portfolio, and all other inclusions are fine. A noted and much coveted Welty item, the sets were often broken up, and complete sets are seldom located on the market. [BTC#565675]
93 Bruce Andrews

Edge
$1000
First edition. Octavo. Stapled illustrated wrappers. One line crossed out in pencil, likely by Andrews, and a penciled note about where to buy more copies, else fine. In original envelope addressed by Andrews to fellow poet Clark Coolidge. Also laid in is a densely written and very interesting three-page Autograph Letter Signed by the L=A=N=G=U=A=T=E poet Andrews to Coolidge (handwritten on the back of photocopied pages of a Russell Edson play) sending along Edge and discussing contemporary poetry and poets in detail. Author's first book of poetry. [BTC#562408]

94 Ted Berrigan

The Morning Line
(Santa Barbara): Published by Am Here Books / Immediate Editions (1982)
$650
First edition, trade issue. Cover design by Tom Clark. Quarto. Mimeographed leaves printed rectos only in stapled printed wrappers. Faint edge yellowing on front wrap, overall near fine. Signed by Berrigan on the title page. [BTC#548774]
95 John BETJEMAN
*High and Low*
London: John Murray (1966)
$275
First edition. Tiny owner name ("J.B. Cartland") else in near fine dust jacket. Signed by Betjeman. [BTC#556298]

96 Elizabeth BISHOP
*The Complete Poems*
$3000
Uncorrected proof. Comb bound printed yellow wrappers with publisher’s applied paper label. Paper clip with publisher’s promotional material clipped in, near fine. An important collection, winner of the National Book Award, in excellent condition, and in an uncommon format. [BTC#565530]

97 Charles BUKOWSKI
[Broadside]: *Mockingbird Wish Me Luck*
Los Angeles: Black Sparrow Press [1976]
$600
Promotional broadside. Measuring 10” x 14¾”. Printed in blue and black on very thin yellow paper. Tiny crease, still easily fine. One of 100 numbered copies Signed by Bukowski. Publisher’s promotional broadside featuring a poem for a book of Bukowski’s poems. Issued as Black Sparrow Broadside / Flyer No. 2. [BTC#568729]
For Tess

Out on the river the water is whitecapsing
as they say here. It’s tough and I’m glad.
I’m not out there. Glad I finished all day
on Morse Creek, casting a red Dardevle back
and forth. I didn’t catch anything. No bites
even, nor one. But it was okay. It was fine.
I carried your dad’s pocketknife and was followed
for a while by a dog its owner called ‘Dixie’.

At times I left so happy I had to quit
fishing. Once I lay on the bank with my eyes closed,
listening to the sound the water made,
and to the wind in the tops of the trees. The same wind
that blows out on the Strait, but a different wind, too.

For a while I even let myself imagine I had died
and that was all right; at least for a couple
of minutes until it really sunk in. Dead.

As I was lying there with my eyes closed,
just after I’d imagined what it might be like
if in fact I never got up again, I thought of you.
I opened my eyes then and got right up
and went back to being happy again.

I’m grateful to you, you see. I wanted to tell you.

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Copyright © 1984 by Raymond Carver. This broadside was made by Claire Van Vliet and Bertha Villani at the Janus Press in West Brattleboro, Vermont. For William E. Ewert, publisher in Concord, New Hampshire, in an edition of one hundred and twenty-five of which this is 272. Claire Vliet, printer.
99  Alfred CORN  
[Offprint]: Country Hosts  
[No place]: Friday Imprints / Ontario Review 1988  
$350
First separate edition. Small octavo. Paginated as in the magazine p.27-38. Stitched oak tag wrappers with applied labels. Fine. Limitation label states that this is copy number 3 of a total edition of 6 copies Signed by Corn. Rare. OCLC locates a single copy. [BTC#565914]

100  (Carolyn FORCHE)  
Preview  
Fall 1970  
[East Lansing]: The English Graduate Club, Michigan State University Fall 1970  
$800
First (only) edition. Octavo. [28]pp. Stapled illustrated wrappers. Unnumbered, but apparently issue Number 3 of this little college literary magazine, with one of the earliest appearances of the poet Carolyn Forche. The magazine announces Creative Writing Competition Awards for 1970 and published Forche’s three-page poem “The Days Are Burning,” which tied for first and earned her $40 (her first book was published in 1976.) The magazine also includes “21 Years Toward Becoming a Black Woman” by Johnnie Renee, an excerpt printed here from her book of poetry that was named “Best Collection.” Forche has Signed the magazine on the title page. Accompanied by a copy of issue number 2 of the magazine (with no obvious Carolyn Forche contributions). [BTC#562695]

101  Kahlil GIBRAN  
The Forerunner: His Parables and Poems  
New York: Alfred A. Knopf 1920  
$3500
First edition. Illustrated by the author. Spine lettering slightly dull, else fine in near fine price-clipped dust jacket with a very small chip on the front panel and a small pencil note on rear panel. Author’s rare early pre-Prophet volume of poetry. [BTC#548247]
102 Jim HARRISON, and others
Five Blind Men
Fremont, Michigan: Sumac Press 1969
$650

First edition, hardcover issue. Octavo. Fine. Prints poems by Harrison, Dan Gerber, J.D. Reed, Charles Simic and George Quasha. Of a total of 126 hardcover copies this is letter “K” of 26 lettered copies Signed by all five poets. [BTC#575943]

103 Seamus HEANEY and Falim Egan
Squarings
Seamus Heaney: Twelve Poems
Falim Egan: Four Lithographs
Dublin: (Hieroglyph Editions Ltd.) 1991
$9500

First edition. Illustrated with five color lithographs (a frontispiece and four in-text) by Falim Egan. Square Quarto. Fine in blindstamped full calf and fine cloth solander case. Published in an edition of 100 copies, 60 of which were offered for sale; this copy is numbered “9/12” and Signed by Heaney and Egan on the limitation page. A mixed-state copy (Brandes & Durkan A51a-b). In addition to the limitation, it has the green Fabriano Roma laid endpapers (also inside the solander case), additional lithograph on p.[2] and the quotation written by Heaney on p.[3] of the 12 “special copies” (A51b). However, it lacks the signatures called for on both the quote and additional lithograph, as well as the bound-in tissue guards. Still a lovely production, with one more lithograph than what Brandes and Durkan call the “ordinary copies.” [BTC#530853]
104  (Ted HUGHES)

Chequer
Number Seven
November 1954
Cambridge: The Chequer 1954
$1000
First edition. Octavo. 32pp. Stapled printed wrappers. About near fine with faint age-
toning, hint of wear and oxidation to the staples. Contains the first appearance of two
poems by Ted Hughes: “The Casualty” and “The Jaguar.” These represent the first
poems by Hughes published under his own name; his previous published works were
issued under pseudonyms. Scarce. [BTC#553037]

105  James JOYCE

Collected Poems of James Joyce
New York: The Black Sun Press 1936
$850
First edition. 16mo. Frontispiece portrait of James Joyce by Augustus John. White papercovered
boards decorated in blue, bound with blue ribbon marker. Binding is evenly and lightly toned,
moderately foxed in text, a very good or better copy. Published in a total edition of 800 copies.
This is an Advance Review Copy stamped “Review” on the colophon leaf. Scarce. [BTC#515411]

106  Weldon KEES

The Fall of the Magicians
New York: Reynal & Hitchcock (1947)
$2000
First edition. Slight foxing in the gutters, else near fine lacking the dust jacket. Signed
by the author on the title page. Author’s first commercially published book, preceded
only by a fine press edition. Very scarce signed. [BTC#539710]
107  Gary SNYDER

Rip Rap
(Ashland, Massachusetts): Origin Press 1959
$1200


[BTC#575291]

108  Gary SNYDER

Regarding Wave
Iowa City: The Windhover Press 1969
$500


109  William T. VOLLMANN

The Convict Bird: A Children’s Poem
(San Francisco: CoTangent Press 1987)
$400


[BTC#498689]
110 (Robert WARREN)
For Robert Penn Warren
24.IV.80
[Winston-Salem]: Palaemon Press 1980
$650
First edition. Ten broadsides measuring 9" x 14", printed in two colors, housed in a fine publisher’s chemise and slipcase of quarter cloth and marbled paper covered boards with printed cover label. Broadside are fine, a little sunning on the marbled paper boards, near fine. Additionally a woodcut of Warren by Ann Carter Pollard, numbered and Signed by the artist, accompanies the poems. One of 75 numbered sets, 55 of which were for sale. This is set number 28. Each set is numbered and Signed on the colophon sheet by the publisher, Stuart Wright. Each broadside is numbered and Signed by the represented poets: A.R. Ammons, Fred Chappell, James Dickey, Richard Eberhart, Reynolds Price, Richard Wilbur, William Meredith, John Hollander, George Garrett, and Rosanna Warren. [BTC#566794]

111 Louis ZUKOFSKY
It Was
(Kyoto): Origin Press / Genichido Press 1961
$750
First edition. Small octavo. Blue-green cloth gilt. Pages a little toned, else fine in a poor torn and chipped original unprinted glassine dust jacket. Inscribed by the author to a fellow poet: “To Jerome Rothenberg greetings from Louis Zukofsky. 1/26/62.” An important association. [BTC#544163]
112 (Jacqueline CASEY, designed by)

[Exhibition Poster]: Miscellaneous Motions of Kinetic Sculpture
Hayden Gallery, Massachusetts Institute of Technology. April 4 - May 2, 1967
(Cambridge, Massachusetts): Hayden Gallery, Massachusetts Institute of Technology 1967
$2200

Exhibition poster. Designed by Jacqueline Casey. Measuring approximately 19½” x 25½”. Paper-backed metallic foil printed in yellow and black. Old folds as issued. One horizontal crease was partially split and has been neatly strengthened the width of the poster, a couple of tiny splits at the folds and edges, a bright, nicely preserved near fine example of a somewhat temperamental poster, presumably fabricated to be a kinetic sculpture in its own right. This striking poster was designed by noted MIT graphic designer Jacqueline Casey, and the show featured work by major figures in the field of kinetic art: (Jean-Pierre) Yvaral, Guenther Uecker, Gerald Oster, Earl Reiback, Len Lye, Takis (Panagiotis Vassilakis), and Hans Haacke. OCLC locates a single copy, at MIT. [BTC#558343]
Poster: Walker Evans, Artist-in-Residence
[Hanover, New Hampshire]: The Hopkins Center, Dartmouth College 1972
$3000
Poster. Measuring approximately 19¼" x 28". A few light creases, one corner a bit bumped, two tiny creased areas in the image, near fine. Intriguingly, Evans has Inscribed this poster to himself: “To Walker Evans from W.E.” Walker Evans was a 1972 artist-in-residence at The Hopkins Center. This poster was issued in an edition of 100 signed and numbered copies as a 10th anniversary edition of The Hopkins Center; this copy is unnumbered. While the catalog for this exhibition is fairly common, the poster appears not to be. We locate no copies of the poster in OCLC. [BTC#530371]
Allen Ginsberg
Visiting Father & Friends

I climbed the hillside to the lady’s house
There was Gregory, dressed as a velvet ape,
Yapping and laughing, elegantly turned,
Making somersaults and consulting with the hostess
Girls and wives familiar, feeding him like a baby.
He looked healthy, remarkable energy, up all night
Talking jewelry, winning his watches, hair over his eyes,
Jumping from one apartment to another.

Neal Cassady rosy faced indifferent
And affectionate entertaining himself in company far from China
Back in the USA 1950s still kicking
His way through the city, up Riverside Drive without a car
He begged me & turned attention to the night ladies
Appearing in the bar, in apartments
And on the street, his continued jocund was wasting time &
Everyone else’s but my own, may be up to something
Good-keep as all from committing more crimes,
Political wars, or peace protests angrier than wars’
Cannonball noises. He needed peace to sleep.

Then my father appeared, lone forlorn & healthy
Still living by himself in an apartment a block up
The hill from Peter’s ancient back yard, I hadn’t
Noticed where Louis lived there dear, somehow obliterated
His home condition from my mind, took it for granted
The never’d been curious enough to visit—but as I’d no place
to go tonight, & wonder’d why I’d not visited him recently.

I asked him could I spend the night & bed down
With him, his place had bedroom and bath
A giant Jewish residence apartment on Riverside Drive.
Refugees inhabited, driven away from Europe by Hitler
Where my father lived, now—I entered, showed me his couch
& told me to get comfortable, I slept the night, when
He shifted his sleeping pad closer to mine I got up
His sleeping pad closer to mine I got up
—He’d slept badly on a green inch-thick dusty
Foam rubber plastic mattress I’d thrown out years ago,
Poor cold man upon the concrete cellar warehouse floor
So that was it! He’d given his bed for my comfort!

No so I said, take back your bed, sleep comfortable
Worry you deserve it, amusing you still get amazed,
I’m sorry I hadn’t visited you before, just didn’t know
Where you lived, here you are a block upstreet
From Peter, hospitable to me Neal & Gregory &
Girlfriends of the night, old sweet libertarian heart
Don’t sleep in the floor like that I’ll take your place
On the rust & pass the night oh!

I went upstairs, happy to see
He had a place to lay his head for good, and woke in China.
Peter alive, thought delinking a problem, Neal was dead
More years than any father Louis no longer
Smiling alive, no wonder I’d not visited this place
He’d retired to a decade ago. How good to see him home, and take
His fatherly hospitality for granted among the living
And dead. None to wash my face, dress in my suit
On time for teaching classroom poetry at Siam Beipei,
Far round the world away from Louis’ grave in Jersey.
November 4, 1964

1966

"Visiting Father & Friends" ©1995 Allen Ginsberg.
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Published in Heaven Poster Series #28
White Fields Press 1995
p.o. box 3058 beavercreek, ohio 45431
editor: ron whitbread & kent helberg
Q (α = 2)

114 Allen GINSBERG
[Broadside]: Visiting Father & Friends
Louisville, Kentucky: White Fields Press 1996

$1500

Pictorial broadside. Measuring 11" x 22". Fine. One of 26 lettered and Signed copies (also dated and with his "AH" mantra). Published in Heaven Poster Series #28. A sweet poem reminiscing about family and old friends. OCLC locates seven copies of this broadside. [BTC#531470]
115  (Drugs)
Leroy STREET, in collaboration with David Loth
I Was a Drug Addict
New York: Random House (1953)
$450
First edition. Fine in near fine dust jacket with rubbing mostly at the spine ends. A nice copy of this memoir by a Greenwich Village resident of his addiction to heroin and cocaine from 1910 to the early 1920s. After he overcame his addiction, he became a commercial artist. A bright copy of a scarce title. [BTC#565282]

116  Pietro LAZZARI
Horses
[Washington, D.C.]: Black Sun Press [1945]
$1500
First edition. Oblong 12mo. String-tied at the spine and foredge. [4]pp., each measuring approximately 25½” x 5½”, folded twice and with red deckling at both ends. Very good or better with red strings evenly faded to pink, corners gently bumped and two corners a bit creased. Signed on the cover by Lazzari and Inscribed on the inside: “Best Wishes, from Nina, Evelyn and Pietro” (Nina was Lazzari’s daughter and Evelyn was his wife). One of 500 copies signed. A collection of horse illustrations. OCLC locates only six copies. Minkoff A50 [BTC#469482]
Rare Subscriber’s Copy

117  **(Occult)**

**Major-General J.G.B. FORLONG**

*Rivers of Life or Faiths of Man (Complete with Chart)*

London: Privately Printed 1883

$8500

First edition, first issue “Subscribers’ Copy.” Two volumes, plus separate chart (measuring 2½’ x 7½”) housed in a uniform slipcase. Quartos. xlii, 568pp and vi, 662pp. Green cloth boards with gilt lettering and ruled in black. Overall very good; Volume One with original ink owner name (“John Low 1883”), paper over hinges cracked but holding and water damage on the rear board (not affecting the interior); Volume Two with small later bookplate (of Sir Percy Alden, Member of Parliament killed by a German V-1 bomb); the slipcase moderately bumped at the corners and some wrinkling on the cloth but with the folding chart surprisingly bright with some foxing on the rear of the linen backing. One of the rare Subscribers’ Copies of this notable, but now dubious, comparable study of religions, symbolism, and the source of all spiritual beliefs, which emphasizes the sexual origins of religions. The massive book garnered much attention at the time of release, with Aleister Crowley calling the work invaluable. This is one of the Subscribers’ Copies that were distributed by the author himself and which make up only a tiny portion of the 500 copy print run. Additionally this set comes with a fresh and bright copy of the illustrated chart and matching slipcase in much nicer condition than typically found and with the rare printed sheet “Explanatory Note to Chart of Rivers of Life” that is often lacking. A superb example of this notable book. [BTC#464380]
Inscribed to Joel Chandler Harris

118 Booker T. WASHINGTON
Up from Slavery: An Autobiography
New York: Doubleday Page 1901
$65,000

First edition. Octavo. Red cloth gilt. A little rubbing at the extremities, a couple of leaves a little roughly opened resulting in small nicks at the page edges, else a very near fine copy with the gilt bright. Inscribed by the author shortly after publication on the front pastedown: “To Mr. Joel Chandler Harris with kind wishes of Booker T. Washington, April 14, 1901” and underscored with a flourish. Harris clearly read the book and has scored many passages in pencil.

Harris was impressed with Washington upon hearing him speak at the Cotton States and International Exposition in 1895. Washington in turn admired Chandler’s Uncle Remus for its symbolic message of the wisdom and kindness of blacks, and lauded him (in a letter and a speech) for a series of progressive articles he wrote on race relations published in the Saturday Evening Post. In a 1909 letter sent along with a donation for the creation for a Harris memorial, Washington wrote: “It was my pleasure to know him personally. He was one of the best and most helpful friends my race ever had anywhere in the country.”

Chandler died in 1908, after which his house “The Wren’s Nest” was maintained by his family. In 1913 the family called in a local institution to remove any valuable books, this obviously was not among them. Neither does it appear in the census of his library The Library of Joel Chandler Harris: An Annotated Checklist that included both the books that they took, and the books that were left behind at “The Wren’s Nest.” Our supposition is that Chandler was impressed enough with the book to pass it on to others. A spectacular association copy of an African-American high spot from one Blockson 101 author to another. [BTC#393345]