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TABLE OF CONTENTS

LITERATURE	3	PHOTOGRAPHY	40
DRAMA	24	POETRY	51
LETTERS & DOCUMENTS	29	BROADSIDES	59
MYSTERY	39	ALL ELSE	62

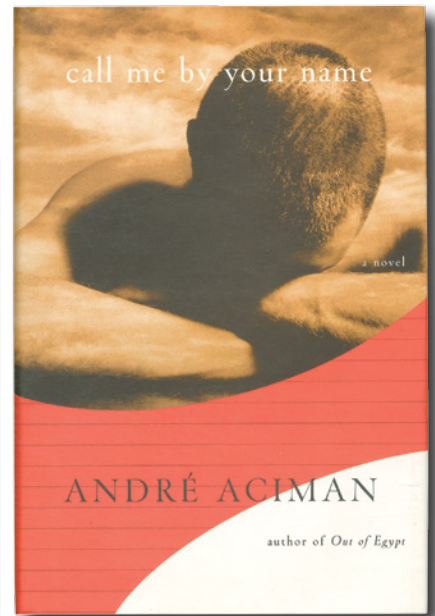
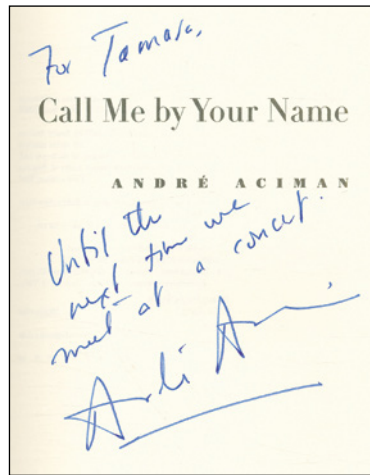


1 André ACIMAN**Call Me by Your Name**

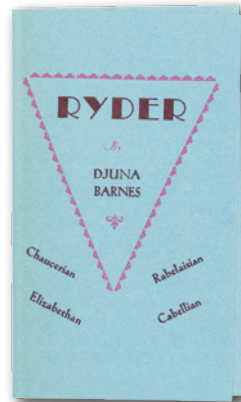
New York: Farrar, Straus and Giroux (2007)

\$1500

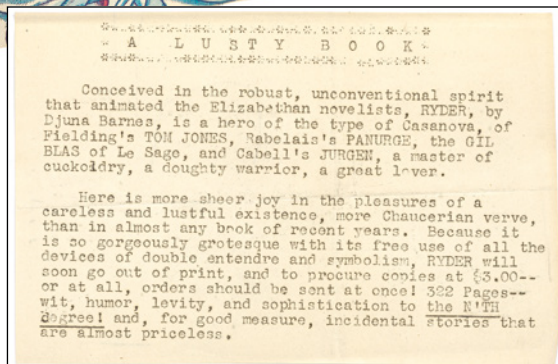
First American edition. Fine in a fine dust jacket. Inscribed by the author: "For Tamara[?], Until the next time we meet at a concert. André Aciman." Basis for the 2017 film starring Armie Hammer and Timothée Chalamet. [BTC#566747]

**2 Djuna BARNES****Ryder**

New York: Horace Liveright 1928

\$2500

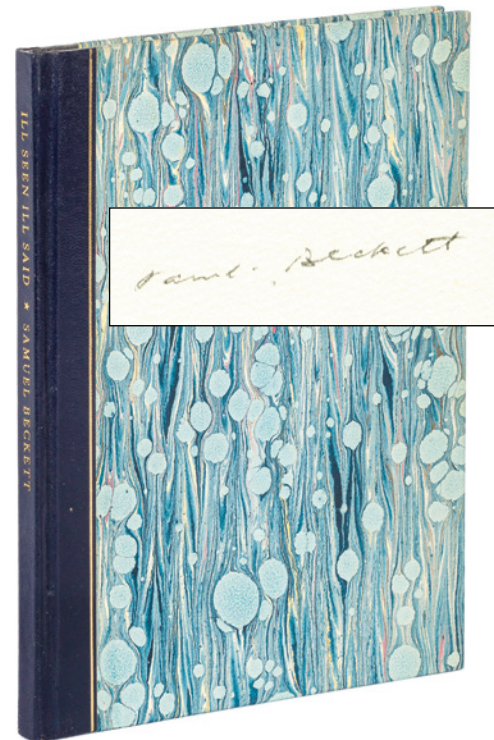
First edition. Illustrated. Blue cloth titled in red. Prospectus for the book laid in, curiously, from the American Anthropological Society, as well as a small mimeographed review of the novel titled "A Lusty Book." Our impression is that the sellers were trying to market the book by emphasizing the 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#565681]

**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

(New York): Gotham Book Mart (1976)

\$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.

50

Samuel Beckett
Edward Gorey

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]

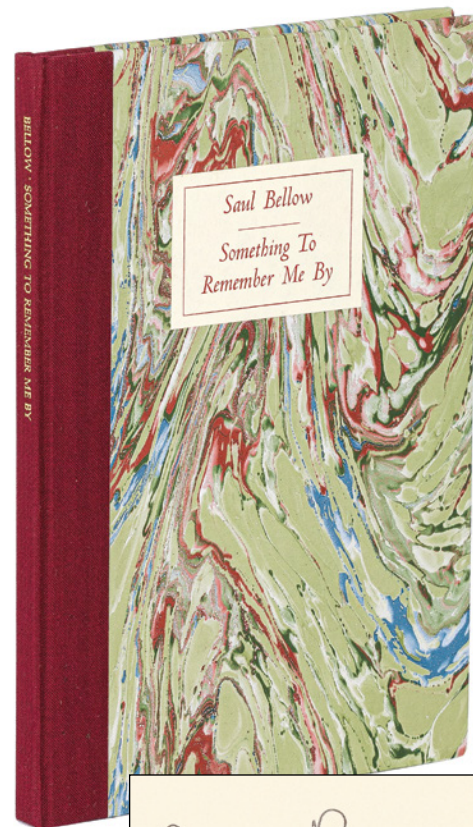
5 Saul BELLOW

Something to Remember Me By

New York: Albondocani Press (1991)

\$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]



Saul Bellow

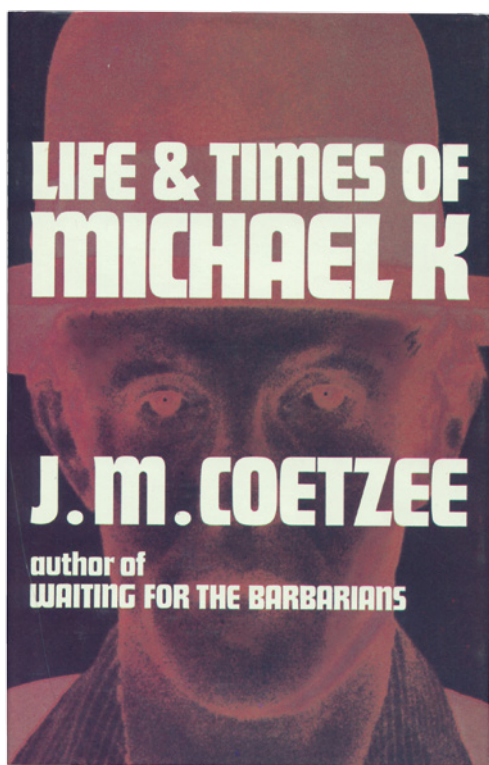
6 J.M. COETZEE

Life & Times of Michael K

Johannesburg: Ravan Press (1983)

\$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]

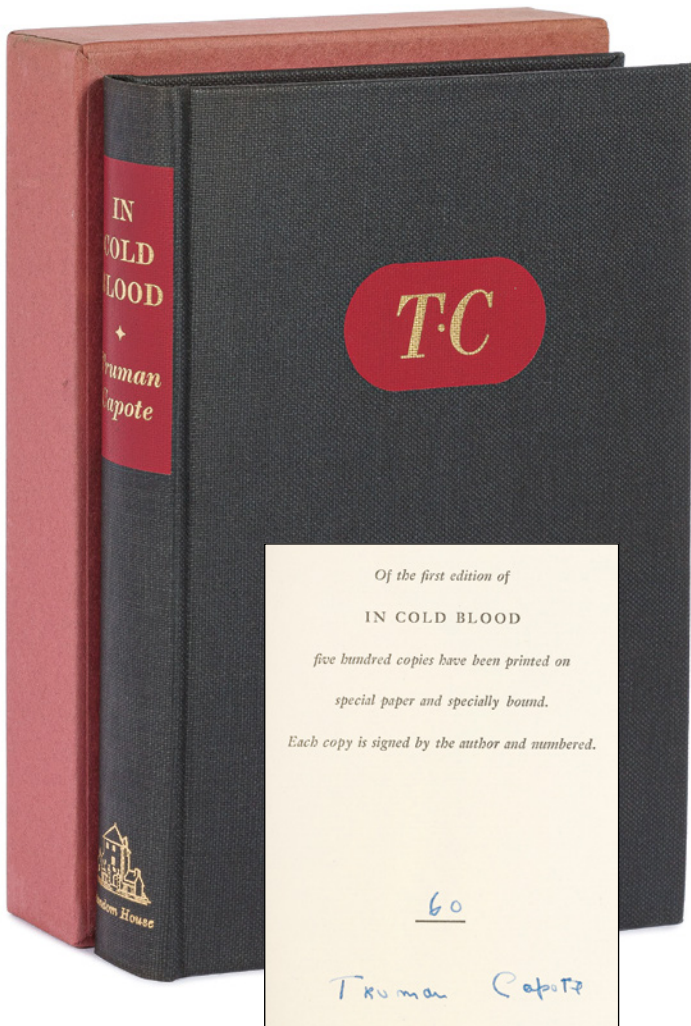
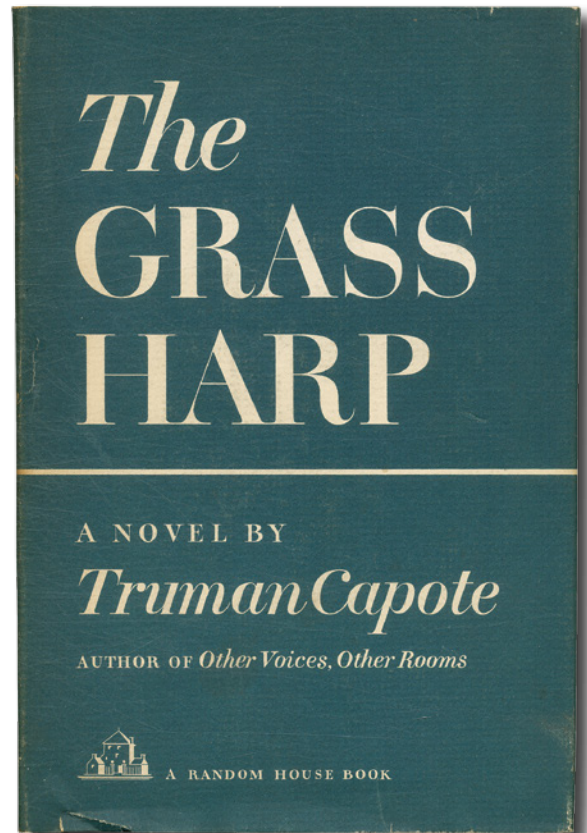


7 Truman CAPOTE*The Grass Harp*

New York: Random House (1951)

\$500

First edition, first issue binding. Fine in just about fine price-clipped dust jacket with two tiny tears and a little toning at the spine. Advance Review Copy with publisher's printed slip laid in. A lovely copy of Capote's second novel. [BTC#565520]

**8 Truman CAPOTE***In Cold Blood*

New York: Random House (1965)

\$2750

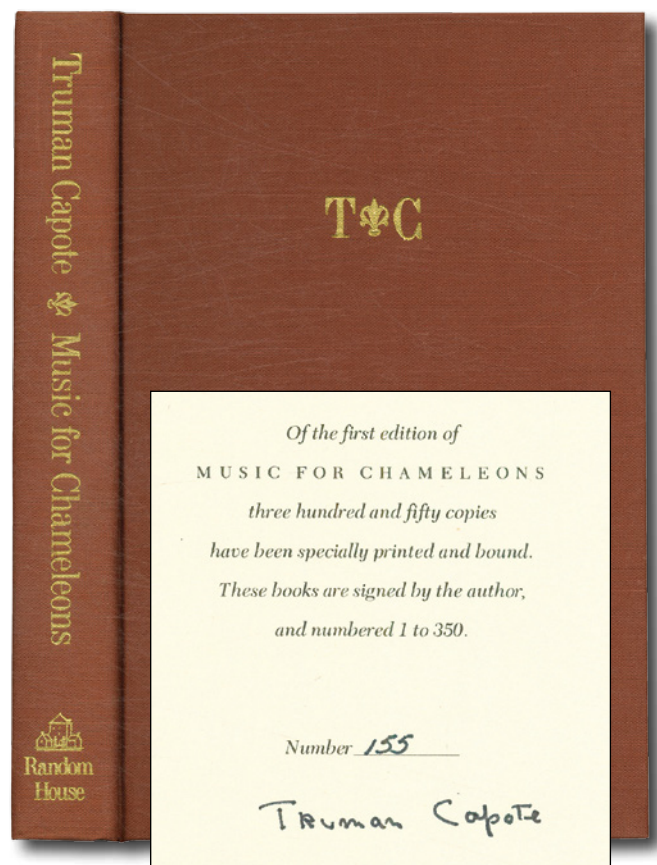
First edition, limited issue. Fine in fine unprinted mylar dust jacket and fine cardboard slipcase as issued. Copy number 60 of 500 numbered copies Signed by the author. [BTC#565516]

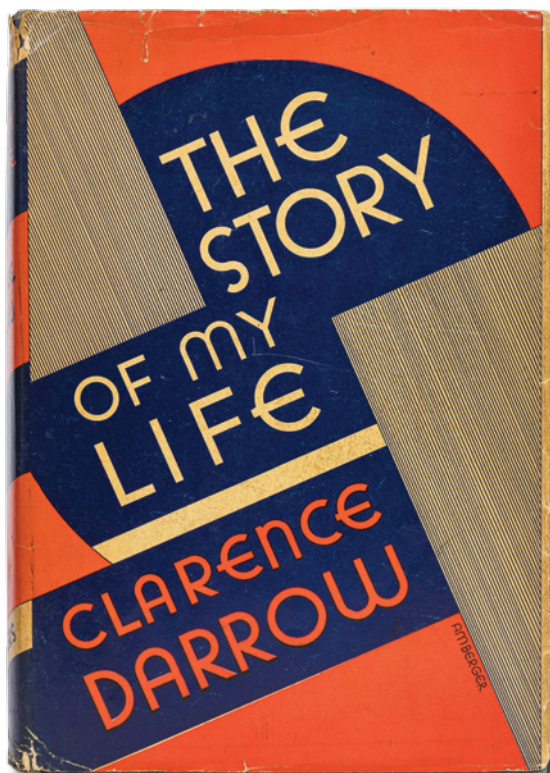
9 Truman CAPOTE*Music for Chameleons*

New York: Random House 1980

\$850

First edition, limited issue. Fine in fine slipcase. Copy number 155 of 350 numbered copies Signed. [BTC#565718]



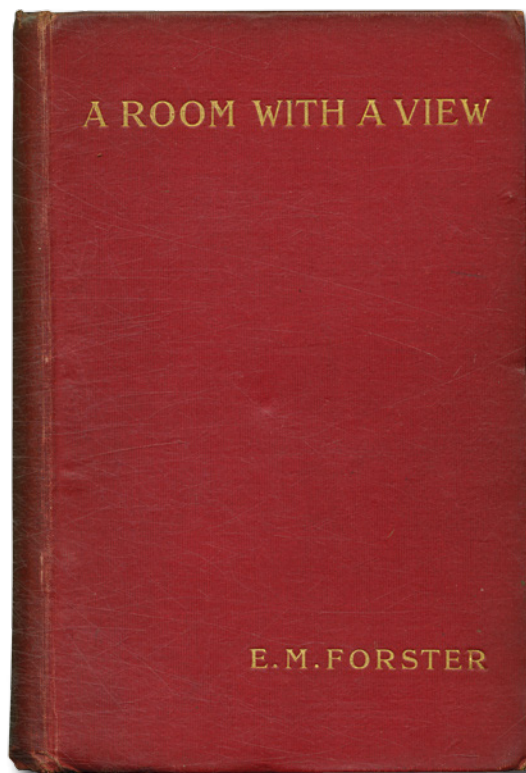
**10 Clarence DARROW***The Story of My Life*

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]

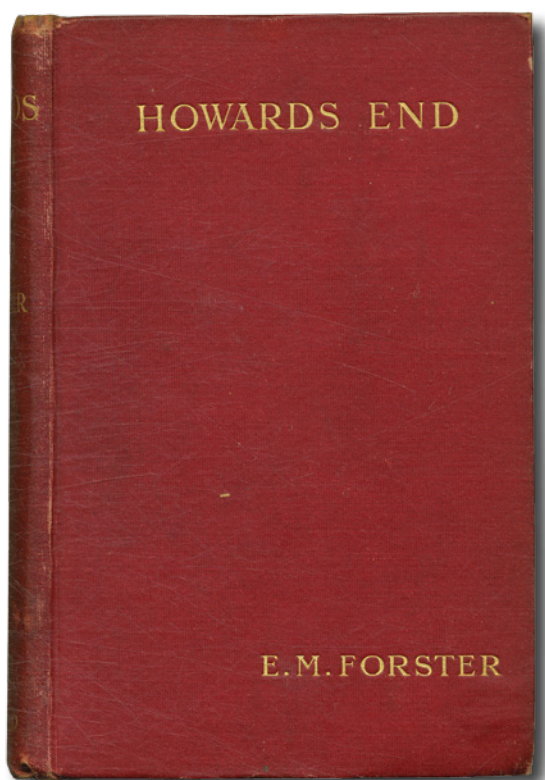
**11 E.M. FORSTER***A Room With a View*

London: Edward Arnold 1908

\$6000

First edition. Octavo. 324; [8]ads pp. Red cloth gilt. Neat owner name on front fly, spine letters a little dull but readable, and a couple of tiny tears at the spine ends, else near fine. Very scarce.

One of 2000 copies of the first printing. [BTC#565540]

**12 E.M. FORSTER***Howards End*

London: Edward Arnold 1910

\$4750

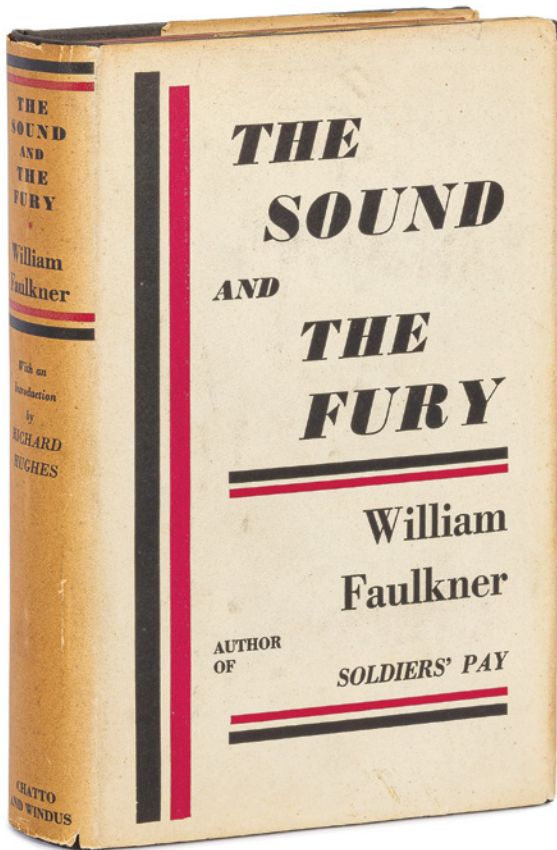
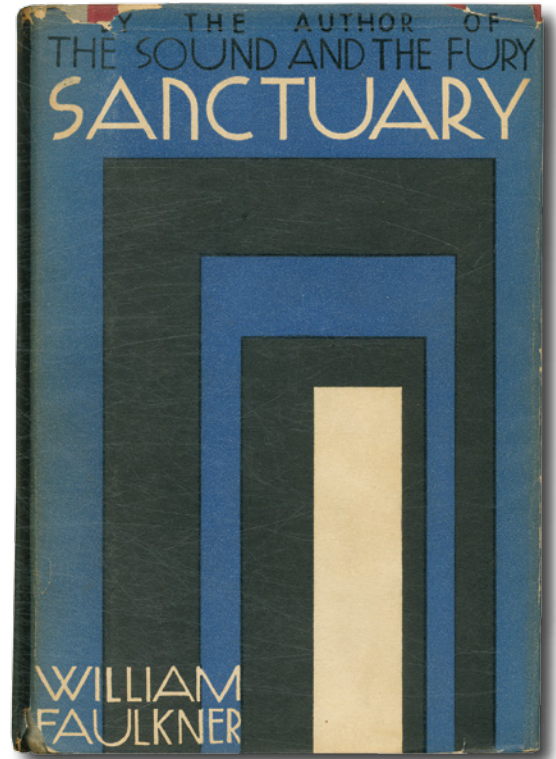
First edition, first issue with 4pp. of ads integral, and without the 8pp. catalog inserted. 343pp., plus 4 ads. Red cloth gilt. Neat, old paper repair on front hinge, some modest foxing on the first few leaves including the title page, corners a little bumped, a very good or better copy. Scarce. [BTC#565536]

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

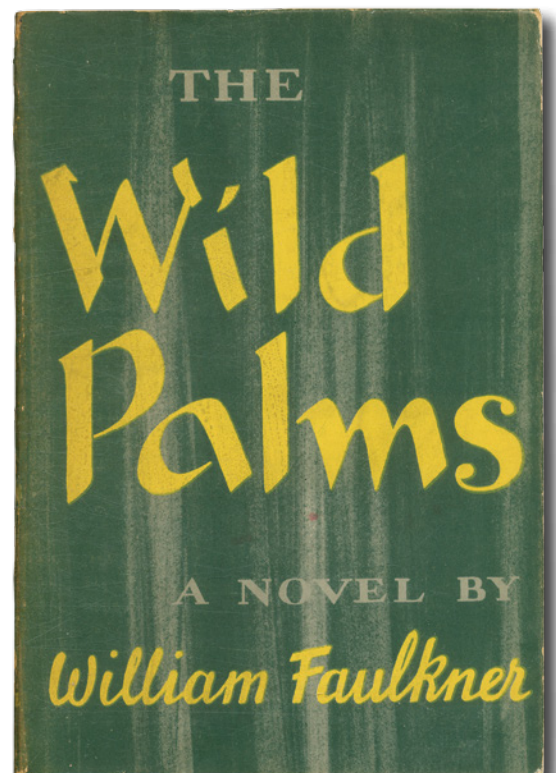
First English edition. Introduction by Richard Hughes. Spine lettering a little rubbed else near fine in modestly and uniformly spine-toned, very good dust jacket. A handsome copy of the author's best-known novel. [BTC#565805]

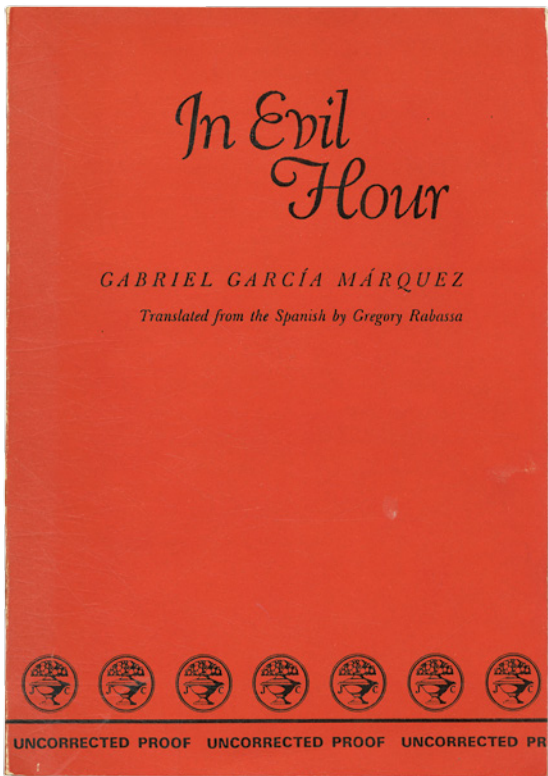
Advance Reading Copy**15 William FAULKNER***The Wild Palms*

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]





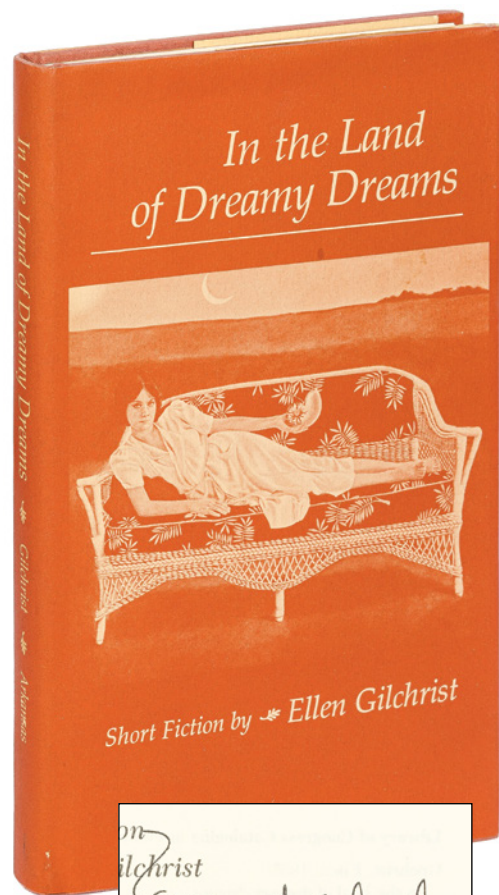
16 Gabriel GARCÍA MÁRQUEZ

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]



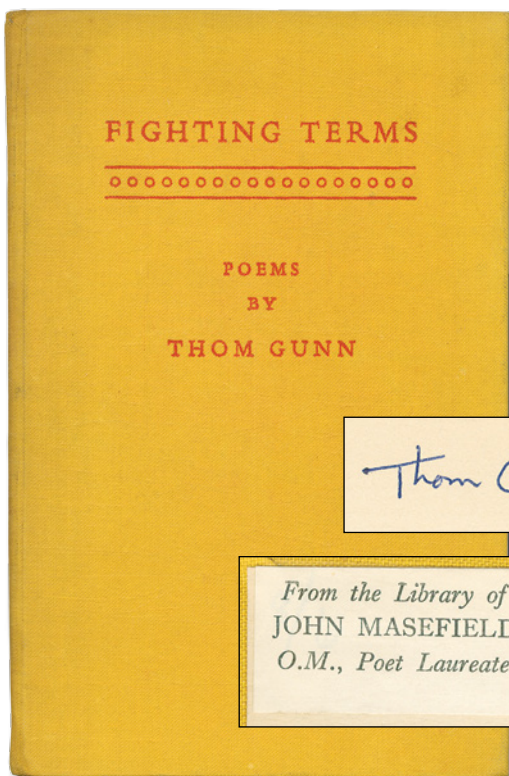
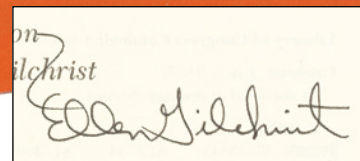
17 Ellen GILCHRIST

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]



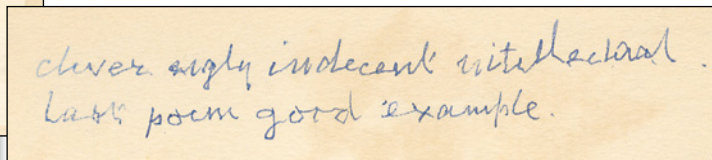
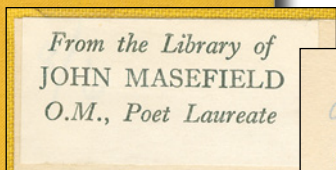
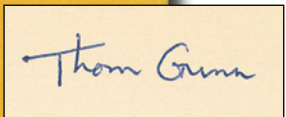
18 Thom GUNN

Fighting Terms

(Oxford): Fantasy Press (1954)

\$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]

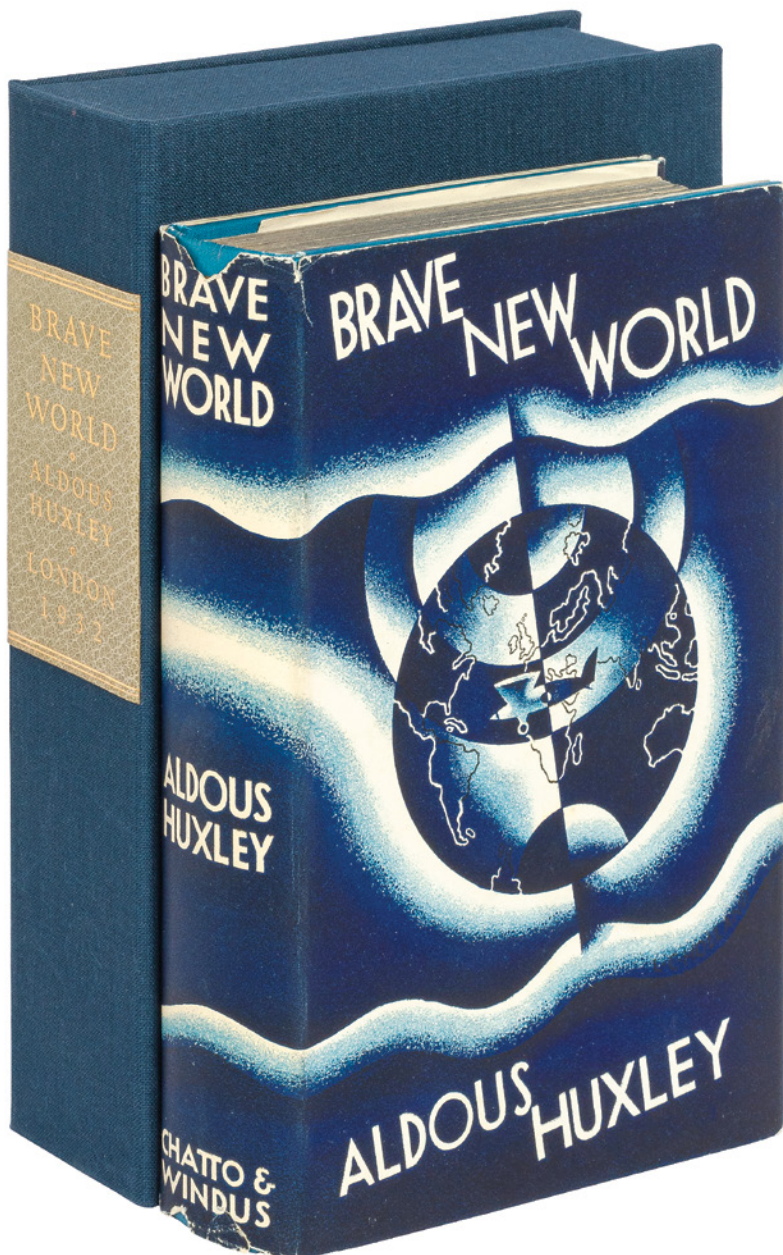
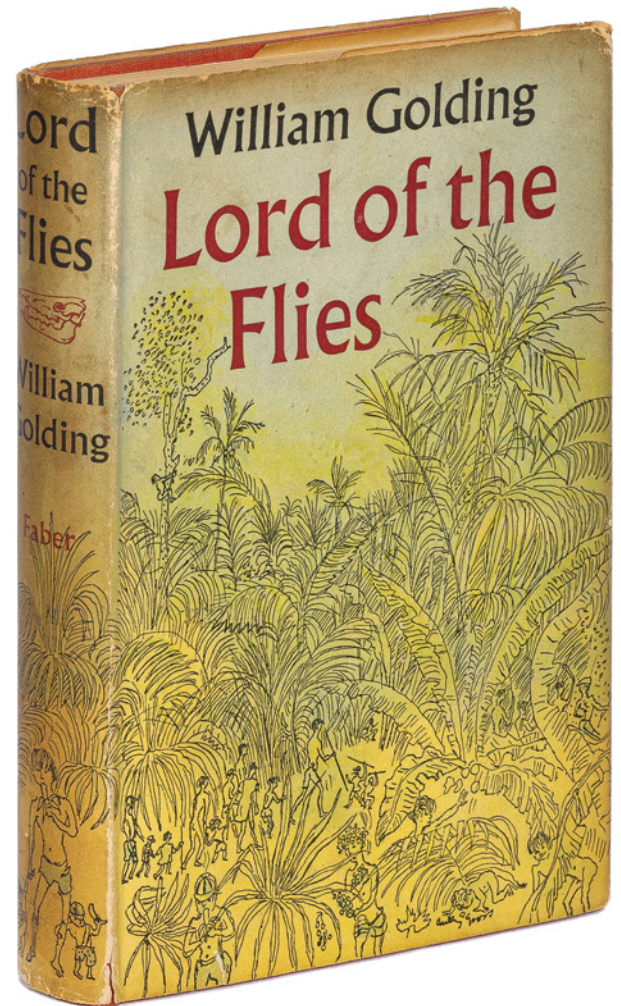


19 William GOLDING*Lord of the Flies*

London: Faber and Faber (1954)

\$6500

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]

**Beautiful Copy****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

Indianapolis / New York / London: Popular Fiction Publishing Company / *Weird Tales* / William C. Merrett 1924-1973

\$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.

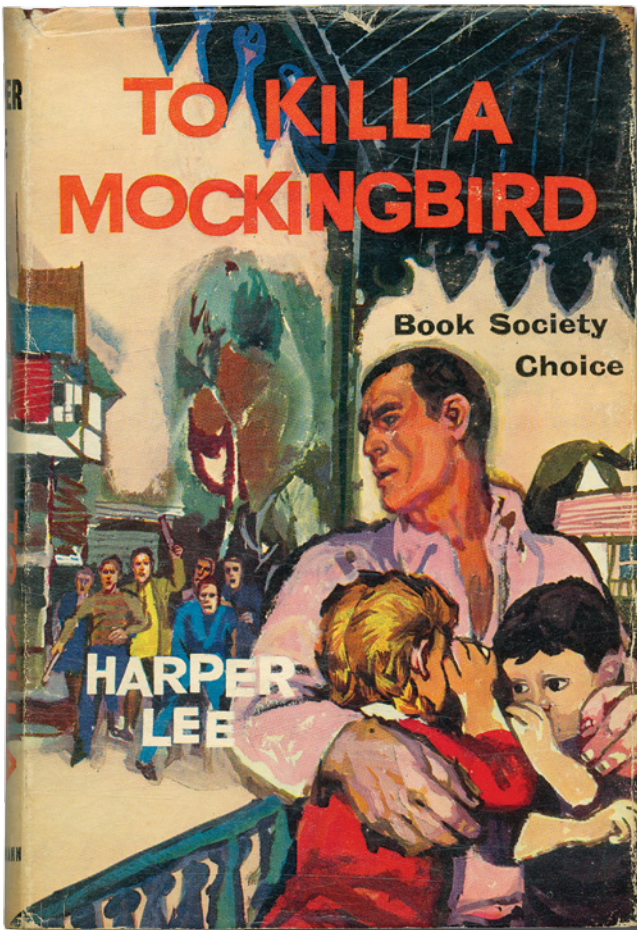
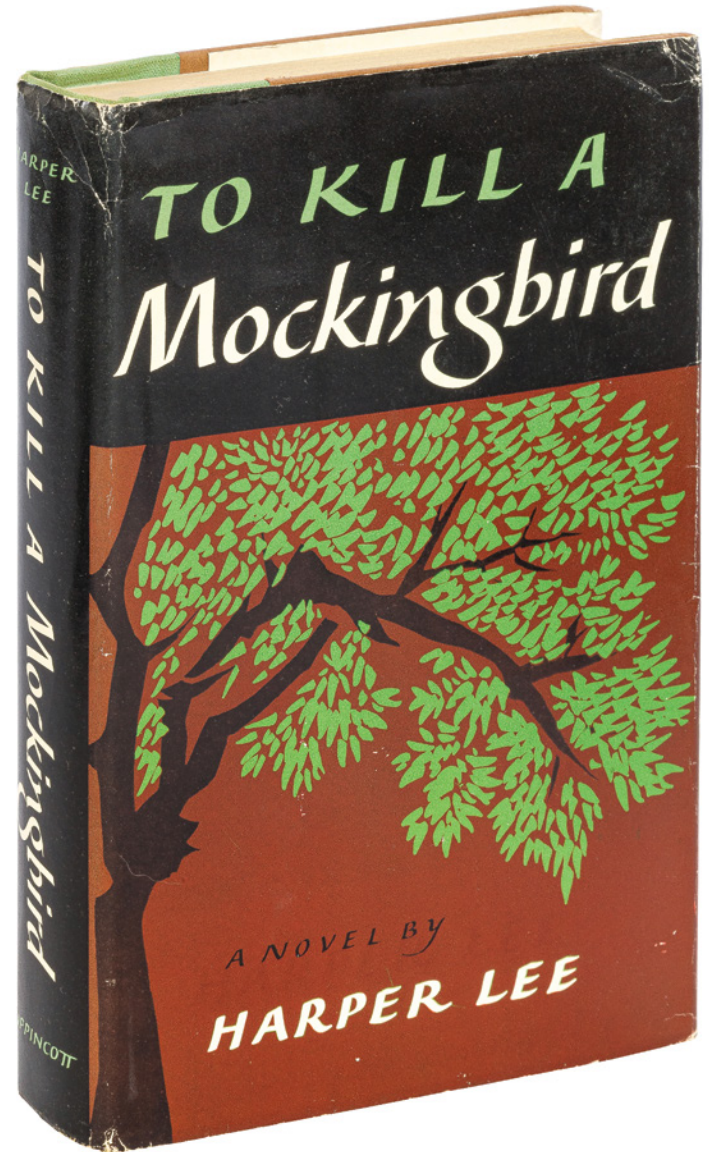
A sweeping collection of H.P. Lovecraft's contributions in one of the most important publications of the Golden Age of pulp magazines. A detailed list is available upon request. [BTC#376628]

22 Harper LEE*To Kill a Mockingbird*

Philadelphia: J.B. Lippincott 1960

\$50,000

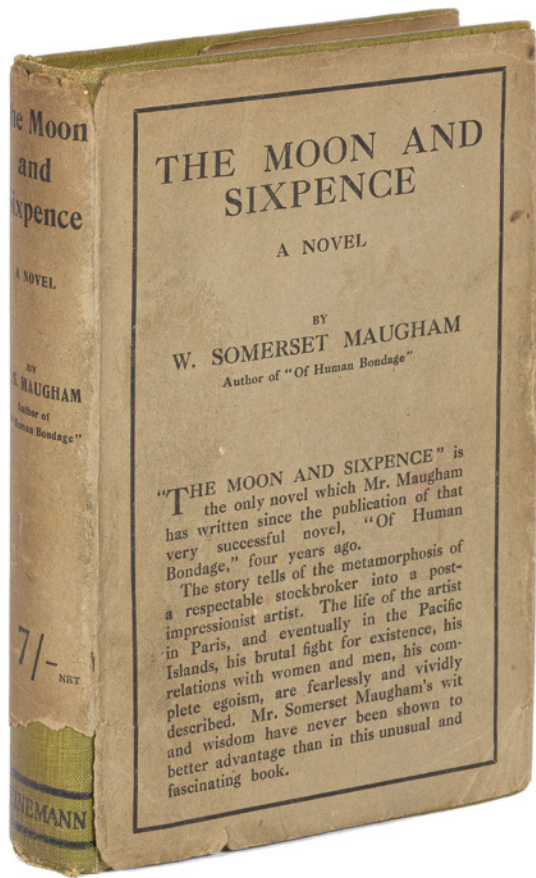
First edition. Top corners a little bumped and faint offsetting on the front fly, a square, very near fine copy in a lovely very near fine dust jacket with a little rubbing corresponding with the bumped corners, and a couple of other tiny rubbed spots, but fresh and unlike most copies encountered, completely 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]

**23 Harper LEE***To Kill a Mockingbird*

London: Heinemann 1960

\$1200

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]

25 **W. Somerset MAUGHAM**

The Gentleman in the Parlour

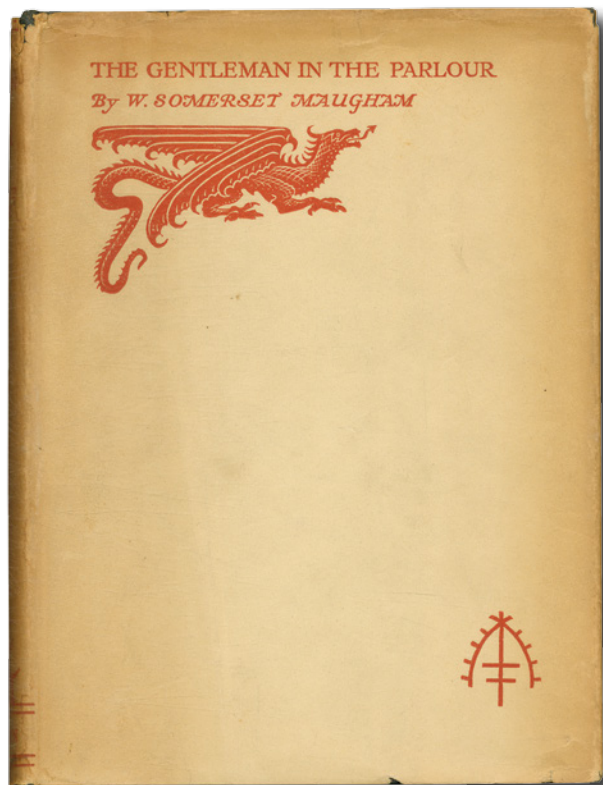
London: William Heinemann

(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]



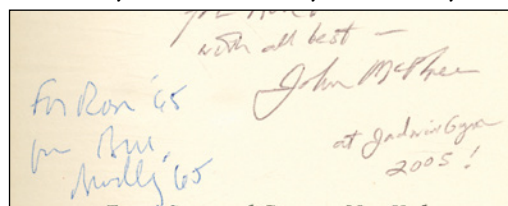
26 **John McPHEE**

A Sense of Where You Are: A Profile of Princeton's Bill Bradley

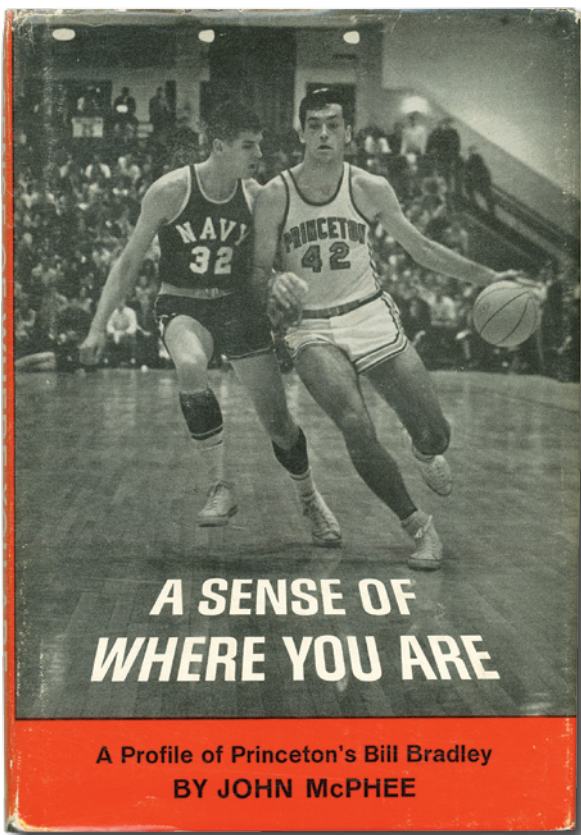
New York: Farrar, Straus & Giroux (1965)

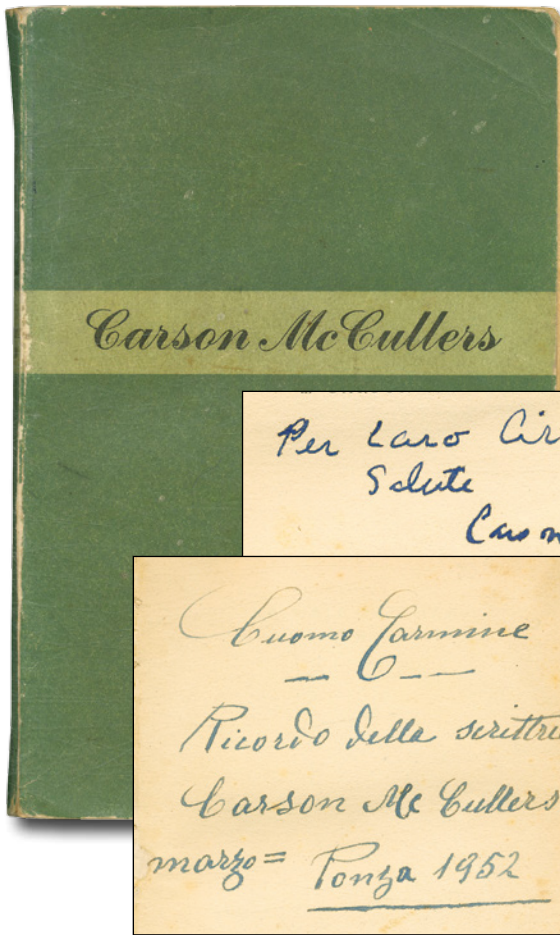
\$3000

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]

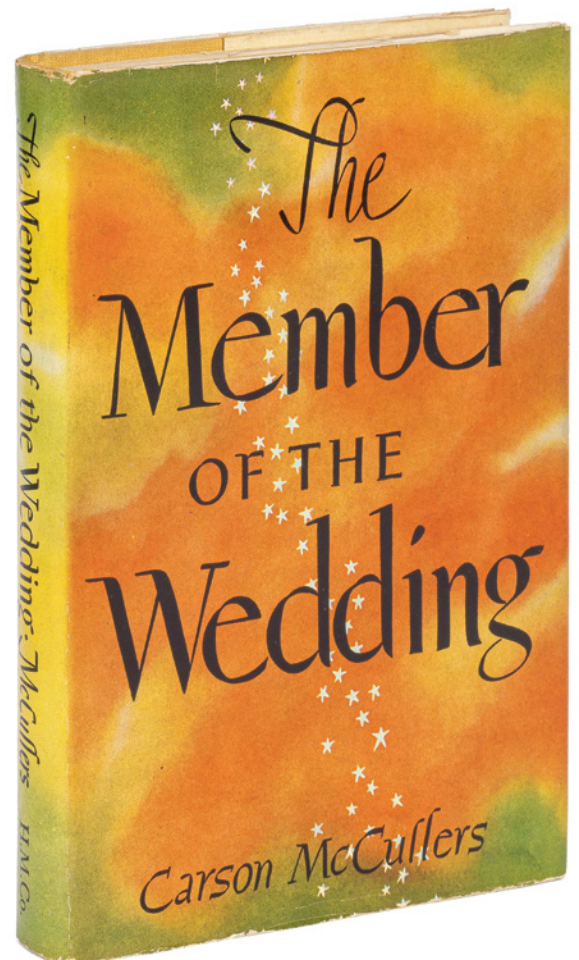
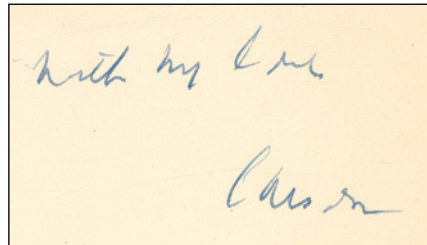
28 Carson McCULLERS

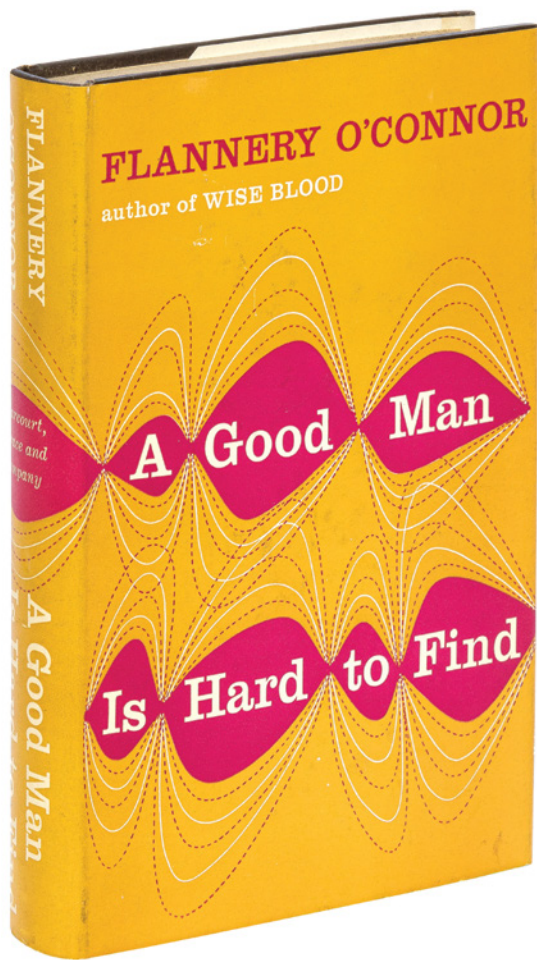
The Member of the Wedding

(New York): Houghton Mifflin Company 1946

\$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

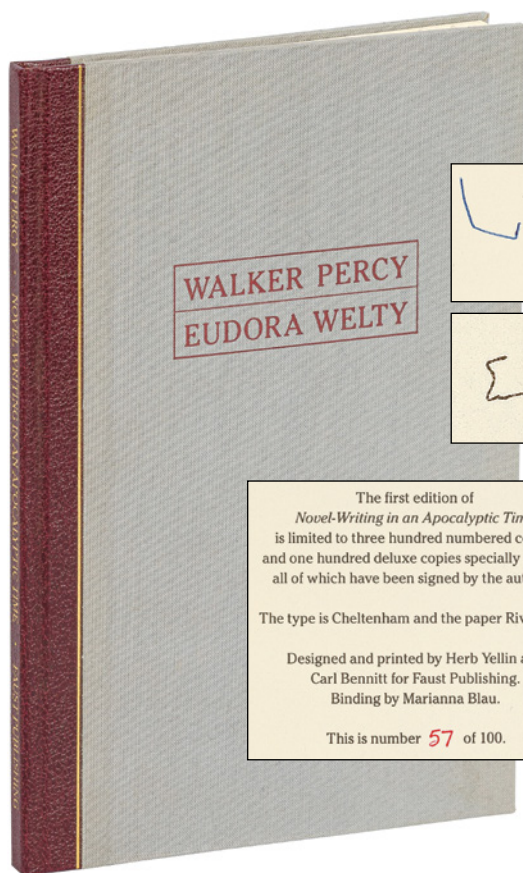
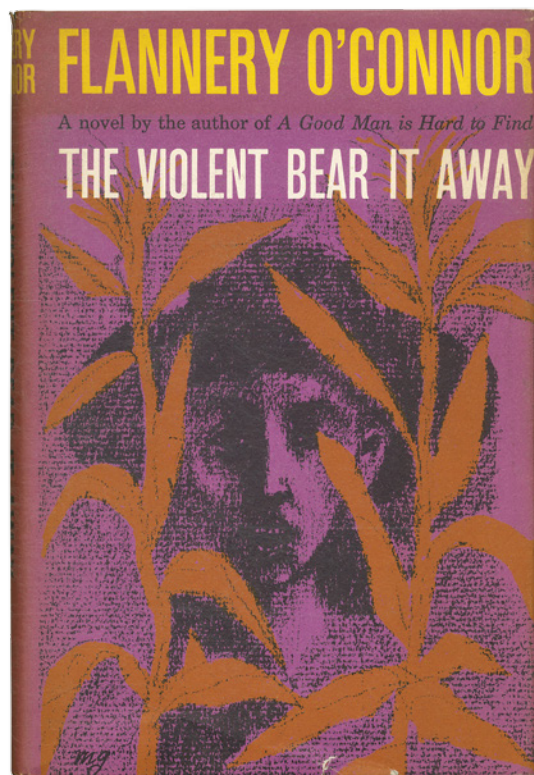
The Violent Bear It Away

New York: Farrar, Straus & Cudahy (1960)

\$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]



Walker Percy

Eudora Welty

The first edition of *Novel-Writing in an Apocalyptic Time* is limited to three hundred numbered copies and one hundred deluxe copies specially bound, all of which have been signed by the authors.

The type is Cheltenham and the paper Rives buff.

Designed and printed by Herb Yellin and Carl Bennitt for Faust Publishing. Binding by Marianna Blau.

This is number 57 of 100.

31 Walker PERCY, Eudora Welty

Novel-Writing in an Apocalyptic Time

New Orleans: Faust 1986

\$750

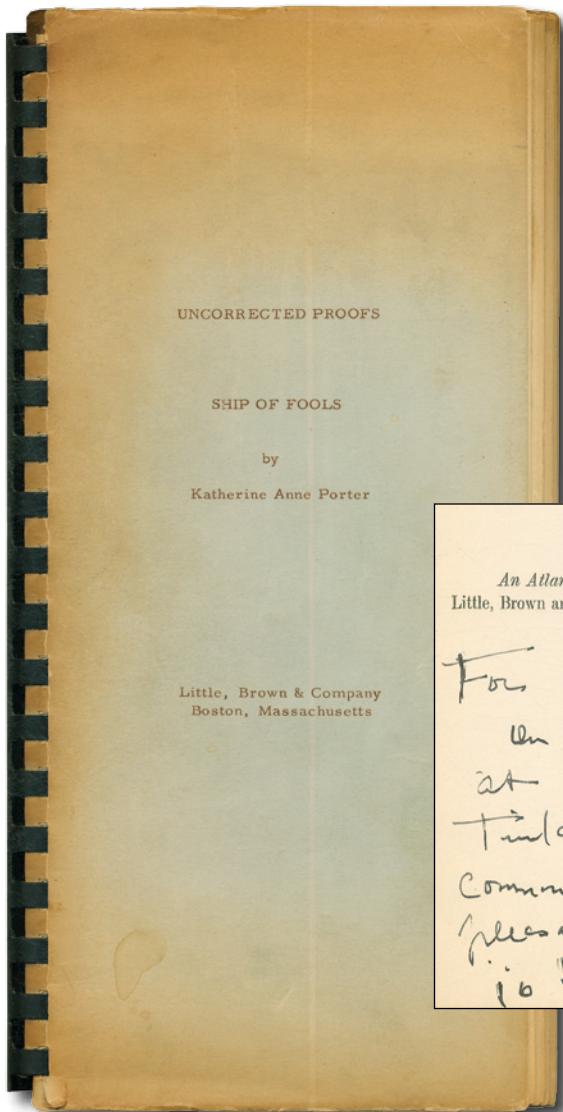
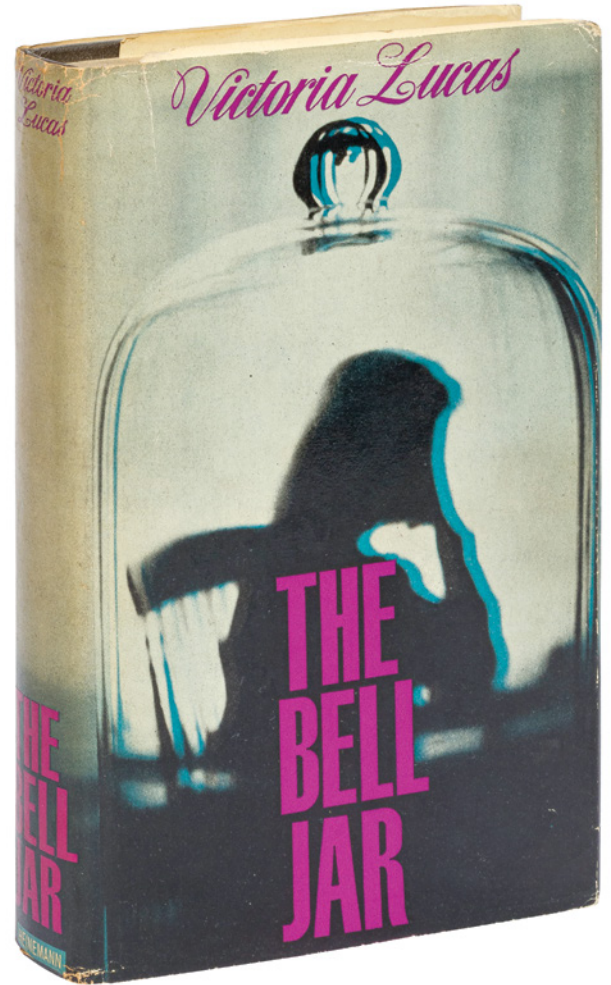
First edition, deluxe issue. Afterword by Eudora Welty. Quarter leather and printed cloth. Fine. Number 57 of 100 numbered deluxe copies (of a total edition of 400) Signed by both Percy and Welty. Very scarce, especially the deluxe issue. [BTC#574982]

32 Sylvia PLATH as Victoria Lucas*The Bell Jar*

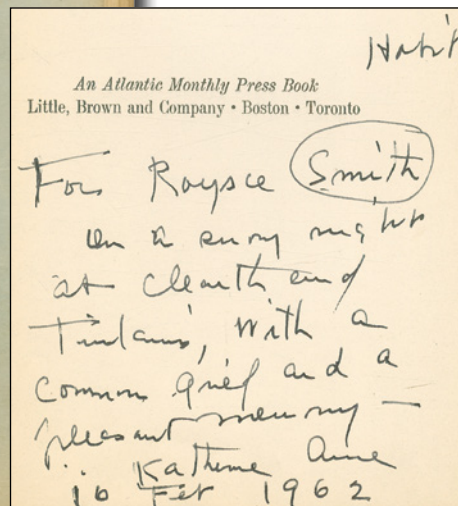
London: Heinemann (1963)

\$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 ("18S") 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]



EUDORA WELTY

A NOTE ON THE AUTHOR AND HER WORK

By KATHERINE ANNE PORTER

Together with *The Key*, one of seventeen stories from Miss Welty's forthcoming *A Curtain of Green*

*For George Bixby, with best wishes and thanks,
September 24, 1969
Eudora Welty*

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]

*For George Bixby, with best wishes and thanks,
September 24, 1969
Eudora Welty*

35 (Science-Fiction)
William F. NOLAN
and George Clayton Johnson

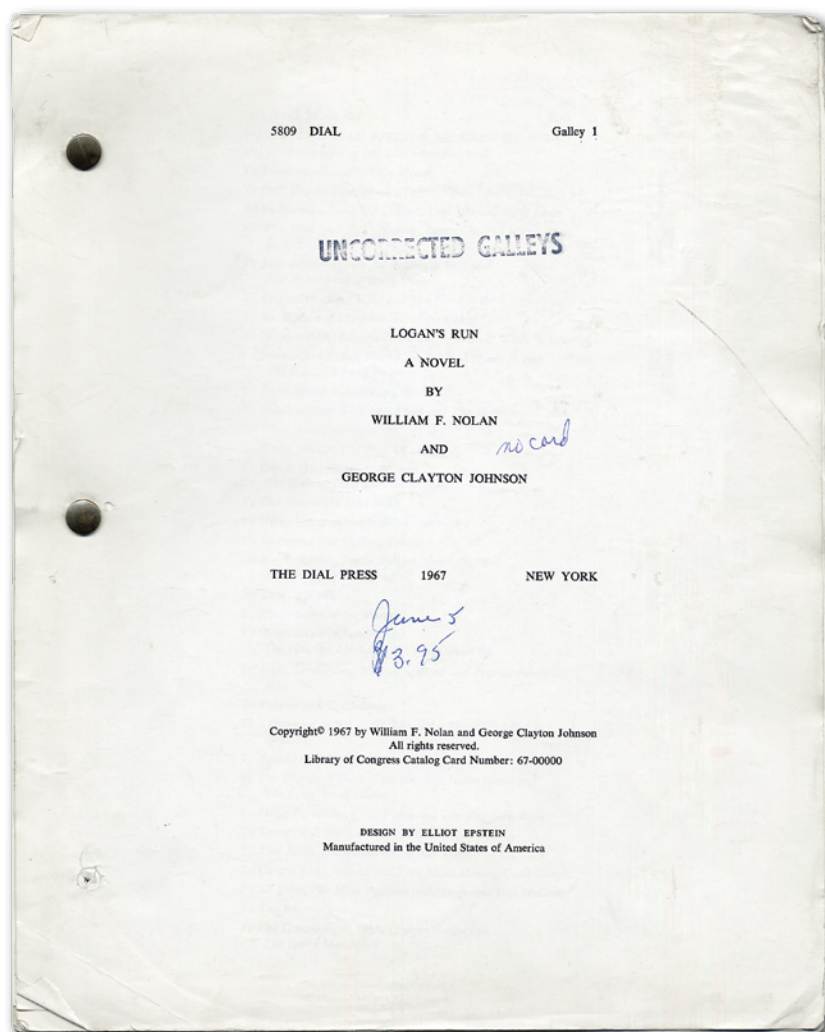
Logan's Run

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]

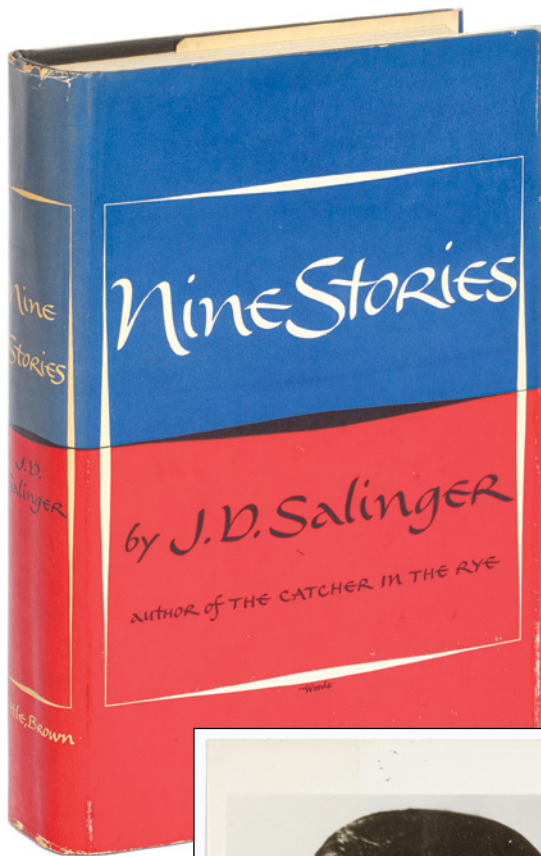
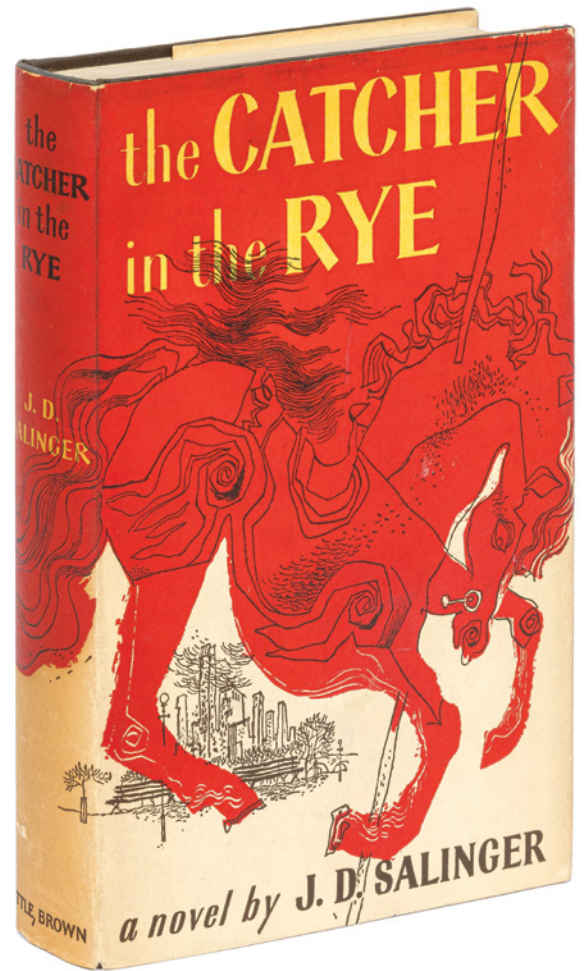


36 **J.D. SALINGER**
The Catcher in the Rye

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]

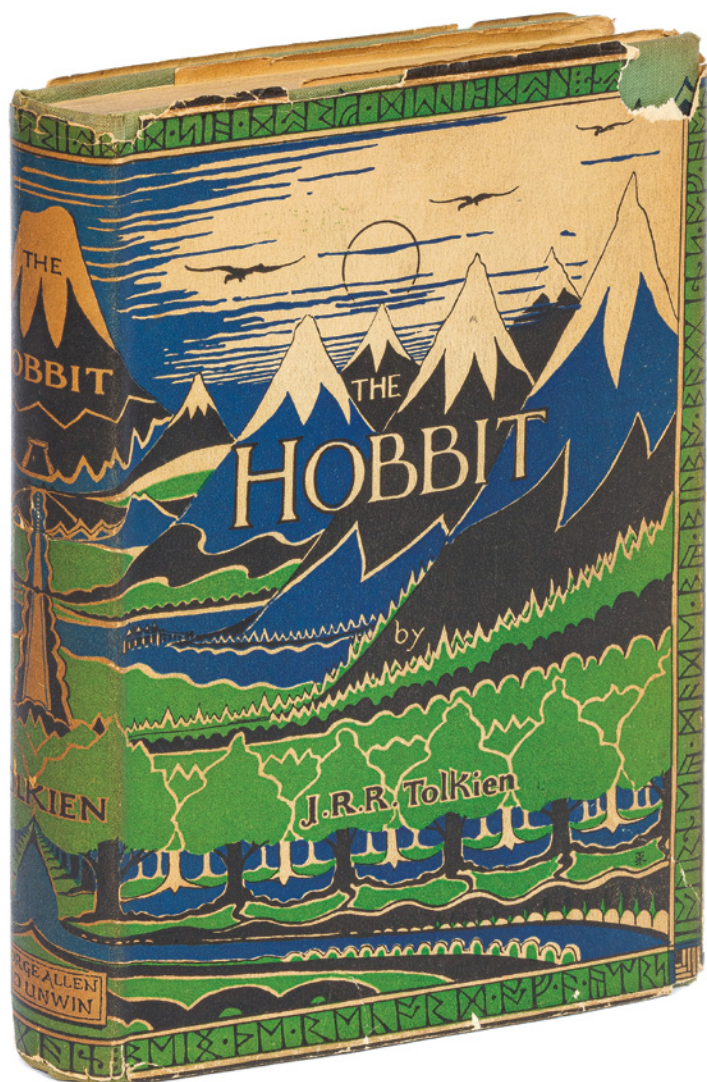


Title: NINE STORIES
 Author: J.D. Salinger
 Publication: April 6, 1953

34 Beacon Street
 Boston 6, Mass
 Little, Brown and Co.

Credit: Lotte Jacobi

Only Known True First State Dust Jacket



manuscript of *The Hobbit* was lent to friends in Oxford and read to their children. Though they are utterly dissimilar in character, the birth of *The Hobbit* recalls very strongly that of *Alice in Wonderland*. Here again a professor of an abstruse subject is at play; while *Alice in Wonderland* is full of crazy conundrums, *The Hobbit* has constant echoes of magic and mythology culled from a wide and exact knowledge. Dodgeson at first did not think it worth publishing his tale of Wonderland and Professor Tolkien—but not his publishers—still remains to be convinced that anybody will want to read his most delightful history of a Hobbit's journey.

38 J.R.R. TOLKIEN

The Hobbit, or There and Back Again

London: George Allen & Unwin Ltd (1937)

\$285,000

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.

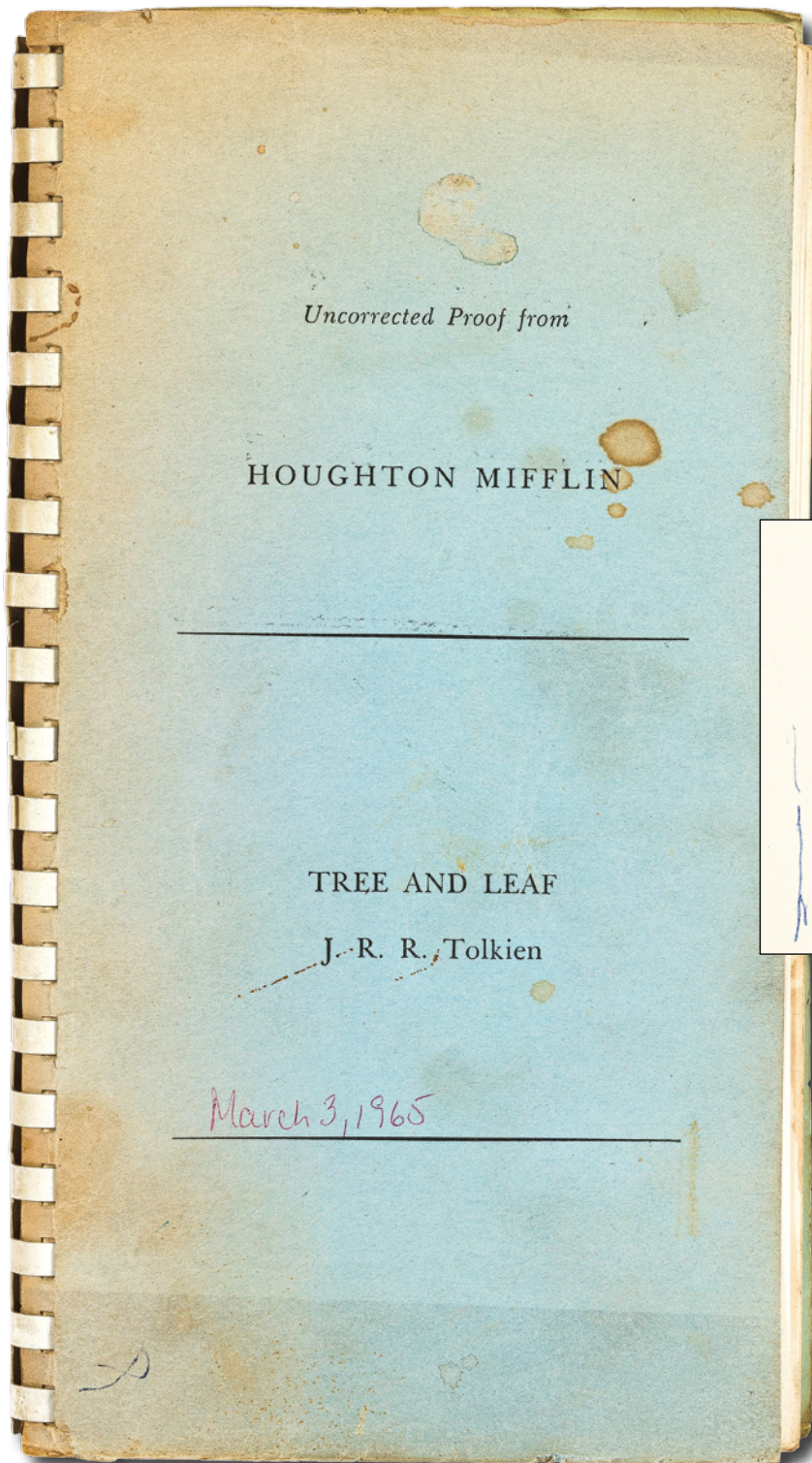
A first edition of *The Hobbit*, the first book in Tolkien's Middle Earth saga and the prelude to *The Lord of the Rings*, in the true first state dust jacket without the correction to the misprint of Charles Dodgeson's name (printed as "Dodgeson") on the rear flap. The error was first noted by Tolkien 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 over stamping 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. [\[BTC#566818\]](#)

W.H. Auden's Copy



Uncorrected Proof from

HOUGHTON MIFFLIN

TREE AND LEAF

J.R.R. Tolkien

March 3, 1965

standard of their own.

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

The goodness of the created world!

Evil — the desire to reduce all others to things.

Goodness — the wish to rest on life for others.

Pride — Humility

Envy — Admiration

Anger — Courage — the Patience

Avarice — Generosity

Sloth — Patience

Lust — *philis*

Guilt — moderation into cynicism

35
 3.25
 1.75
 7.6
 105
 113.75

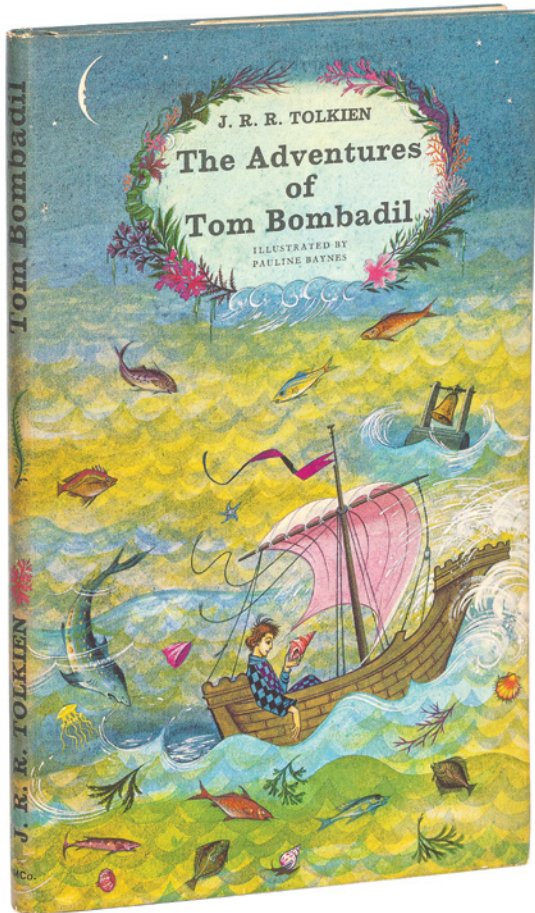
39 J.R.R. TOLKIEN

Tree and Leaf

Boston: Houghton Mifflin Company 1965

\$15,000

Uncorrected proof of the first American edition in plastic comb bound wrappers. Offsetting and coffee(?) stains mostly confined on wrappers, a bit musty, else very good. Unsigned by him, but W.H. Auden's copy with his markings in the text and easily identifiable notes on the blank verso of the last leaf. Rare in this format. An essay on fairy stories, accompanied by a short story. [BTC#575844]

40 **J.R.R. TOLKIEN***The Adventures of Tom Bombadil and Other Verses from The Red Book*

Boston: Houghton Mifflin Company 1963

\$500

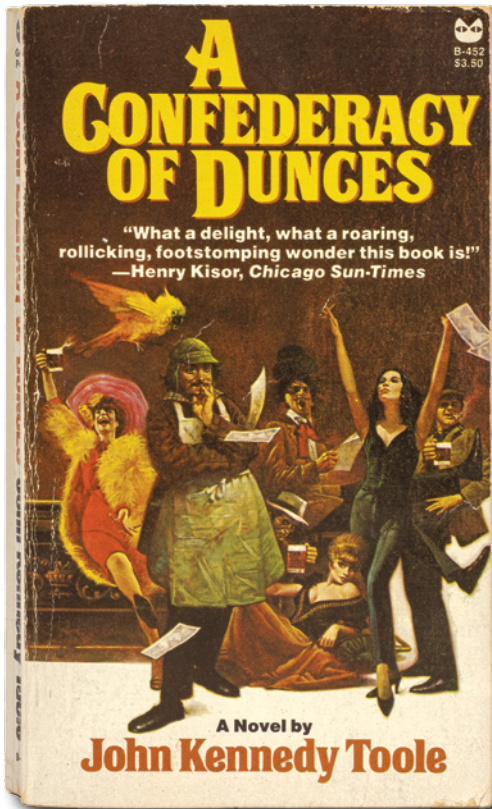
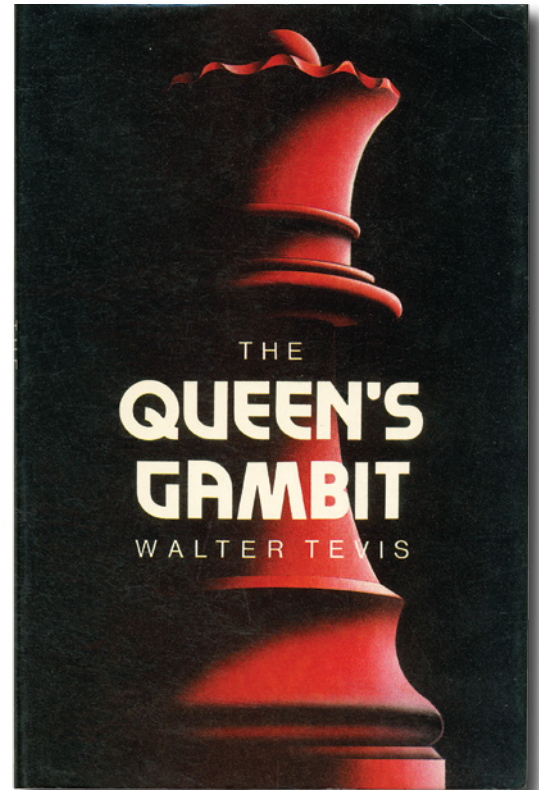
First American edition. Illustrated by Pauline Baynes. Fine in pictorial boards in very slightly spine-toned near fine dust jacket. Advance Review Copy with publisher's printed slip laid in. [BTC#575914]

41 **Walter TEVIS***The Queen's Gambit*

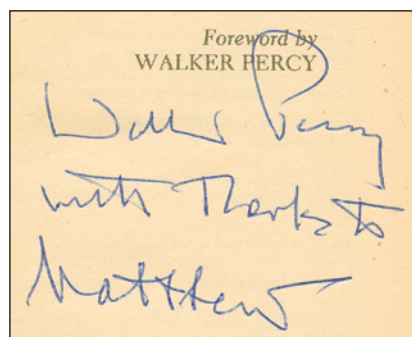
London: Heinemann (1983)

\$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*

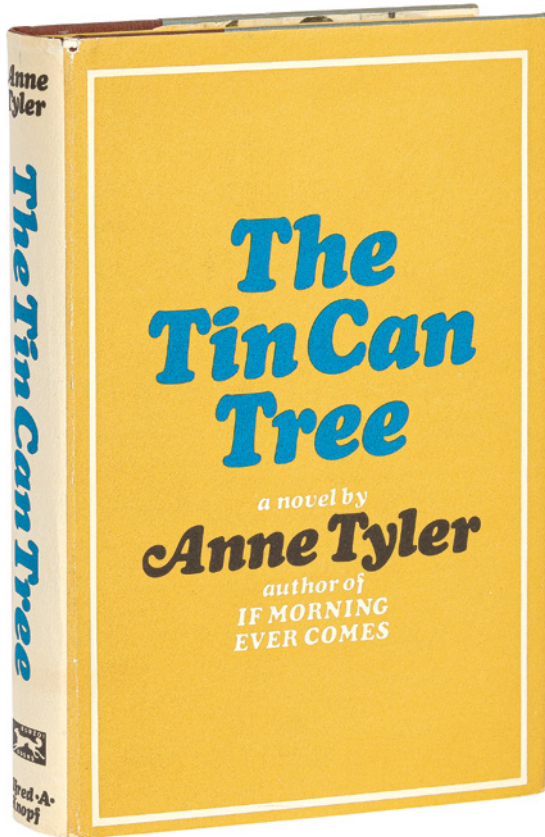
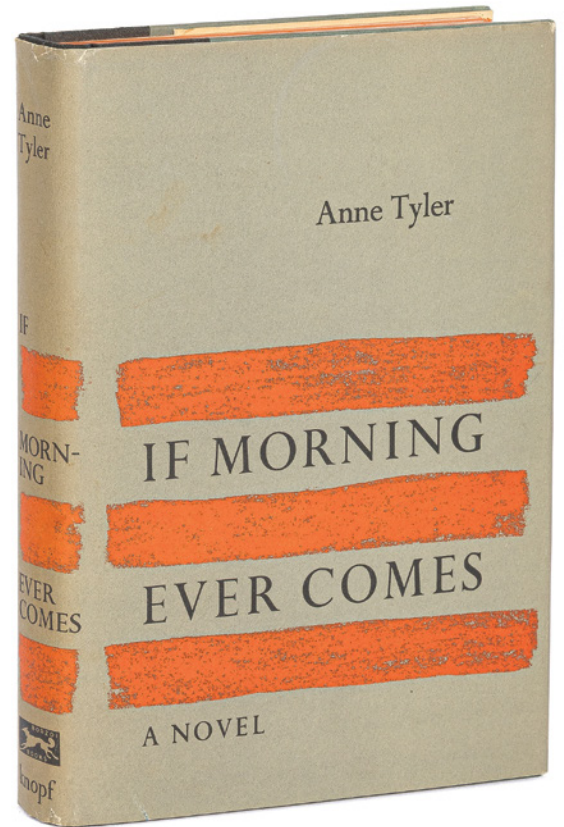
New York: Grove Press (1981)

\$2000

First paperback edition. Foreword by Walker Percy. Page edges a little darkened, faint creases on the spine, sound and very good or better. Inscribed by Walker Percy to Matthew Monahan. Posthumously published novel that won the Pulitzer Prize. *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]

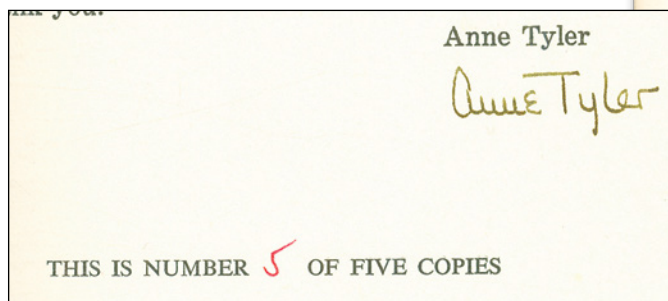
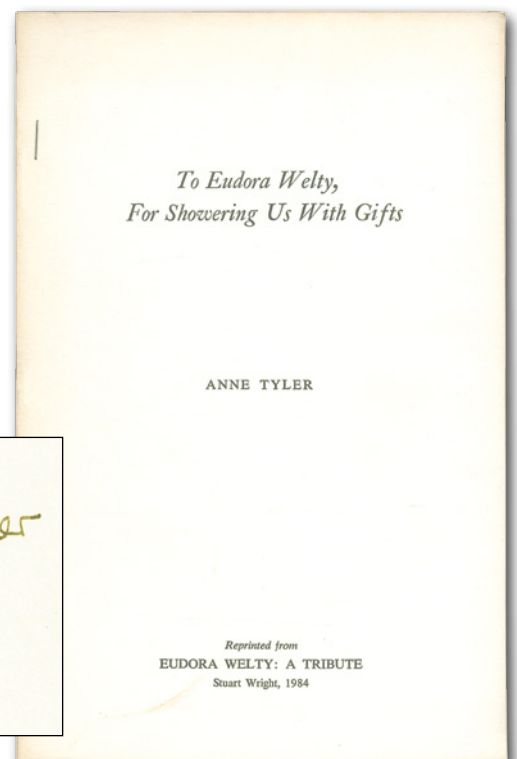


44 Anne TYLER
The Tin Can Tree
 New York: Alfred A. Knopf 1965
\$2000

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
 [Offprint]: *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]





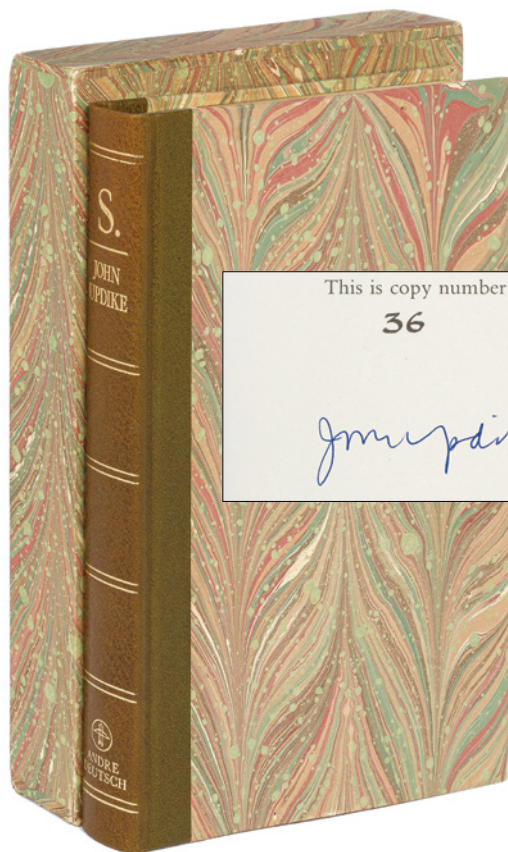
46 John UPDIKE [and] W.H. Auden

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]

**One of Five
Copies Printed**

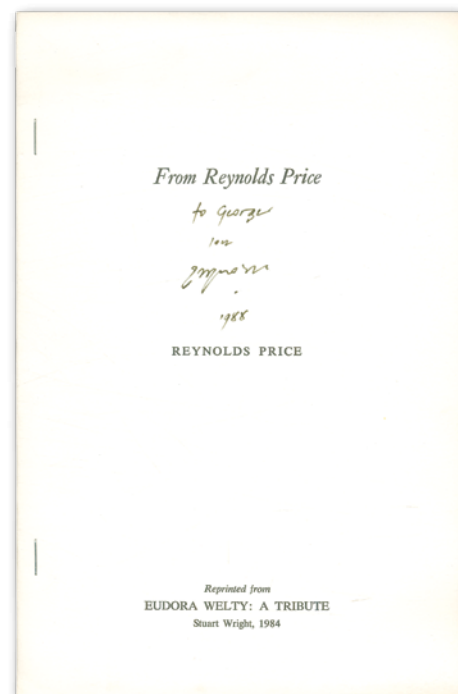
**48 (Eudora WELTY)
Reynolds PRICE**

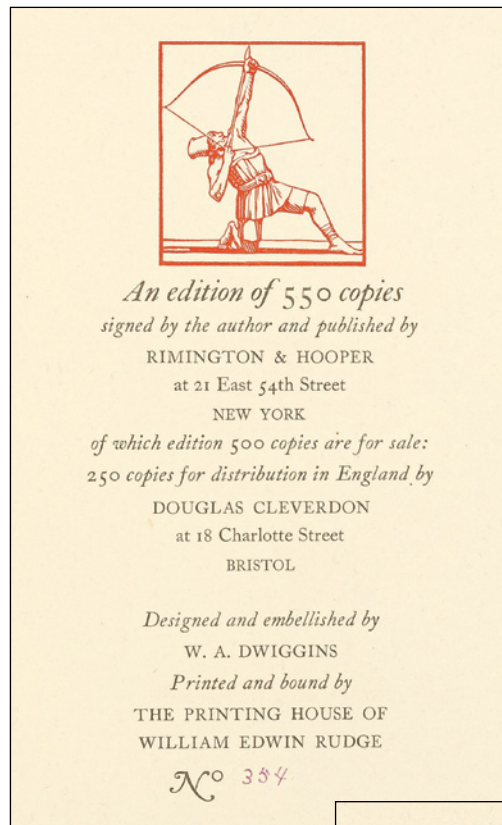
[Offprint]: From Reynolds Price

[Winston-Salem]: Stuart Wright 1984

\$450

Offprint. Slim tall octavo. [4]pp. Stapled wrappers. Slight rippling at the top and bottom edges, near fine. Signed by Price at the close and additionally Inscribed by him on the cover: "to George / love Reynolds. 1988." Copy number 5 of 5 copies printed. First published in *Eudora Welty: A Tribute*, the text consists of a 1984 birthday letter to Welty. The recipient of this copy, George Bixby, was a bookseller and publisher who published several Price titles under his Albondocani Press. A nicely printed keepsake with a nice association. [BTC#568152]





Virginia Woolf

49 Virginia WOOLF

Beau Brummell

New York: Rimington & Hooper 1930

\$2500

First edition. Folio. Quarter linen gilt and paper covered boards, with paper label on front board. Spine slightly sunned else about fine in fine publisher's batik paper over card slip case with printed applied illustration. Copy number 354 of 550 copies designed by W.A. Dwiggins and Signed by Virginia Woolf. A nicer than usual copy of a fragile volume. [BTC#565424]

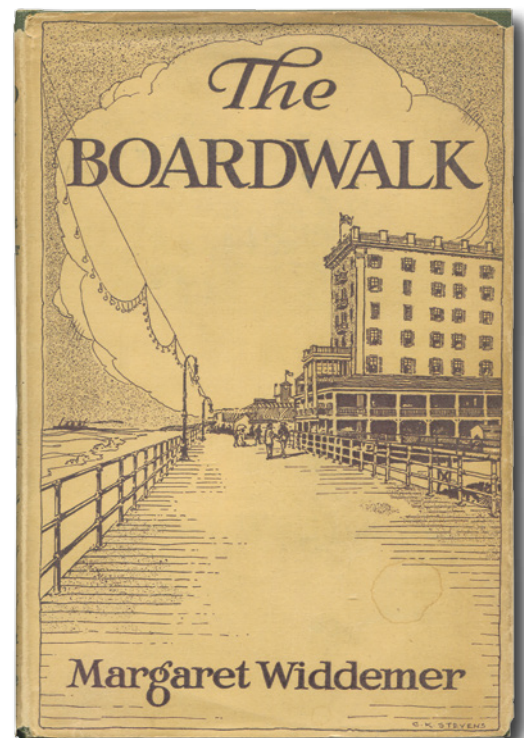
50 Margaret WIDDEMER

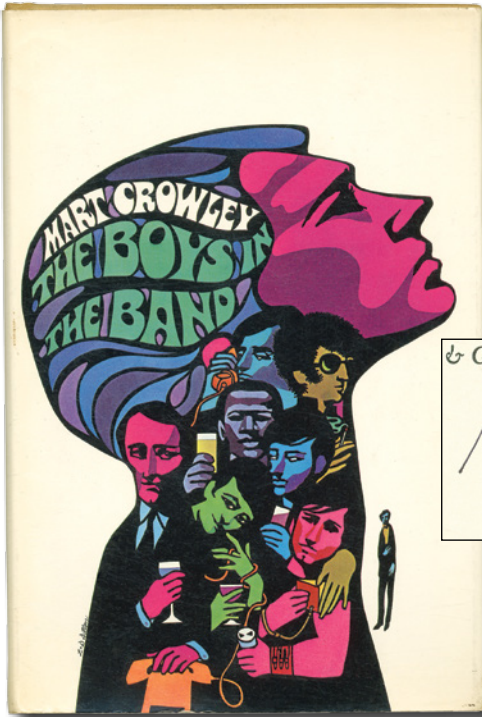
The Boardwalk

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]

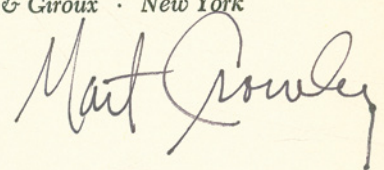


51 **Mart CROWLEY***The Boys in the Band*

New York: Farrar Straus Giroux (1968)

\$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]

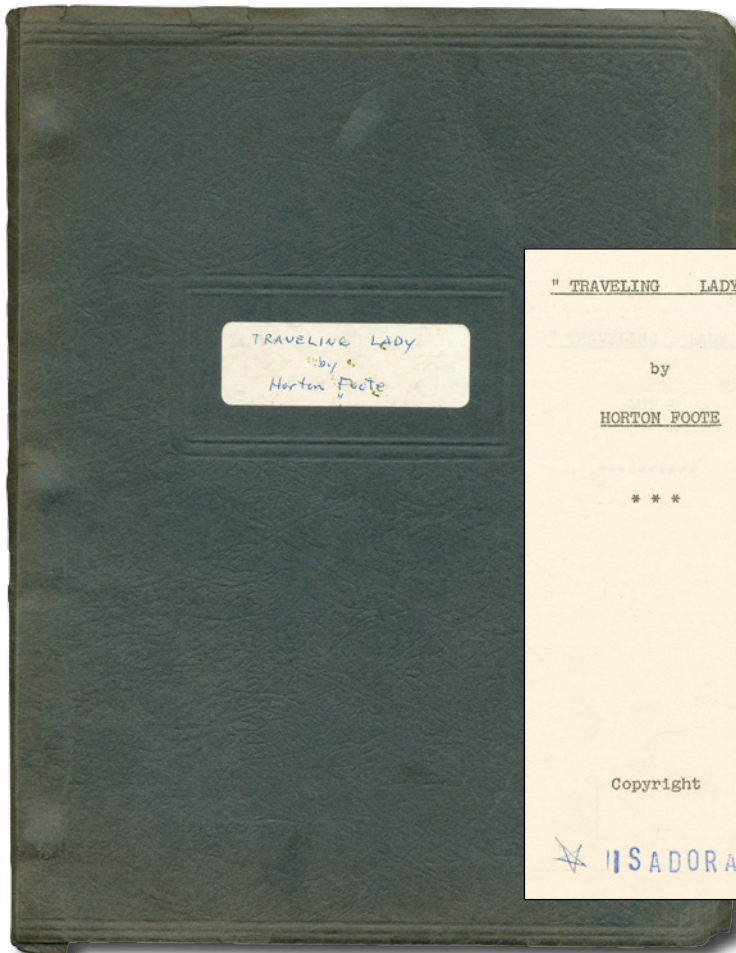
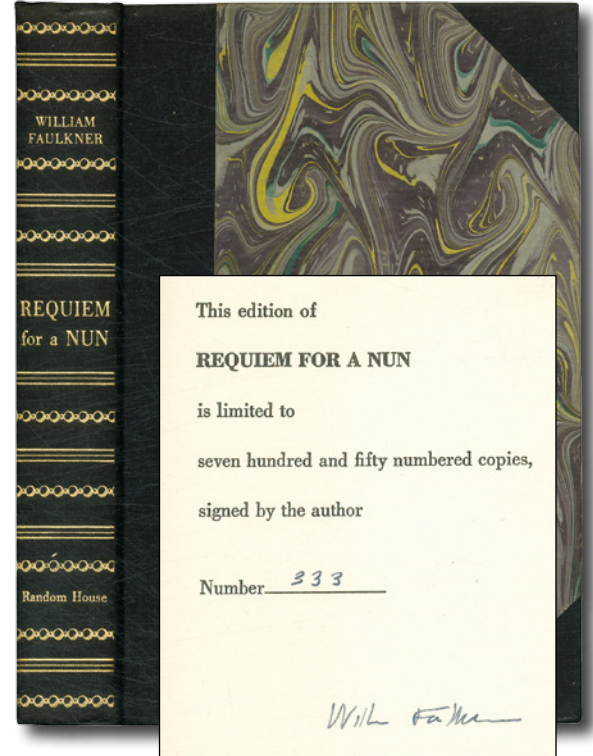
to Giroux · New York


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]



" TRAVELING LADY "

by
 HORTON FOOTE

THE PLAYWRIGHTS CO.
 1545 BROADWAY
 NEW YORK 36, N.Y.
 Lucy Krell Agency
 119 West 57th Street
 New York 19, New York
 PL 7-4250

Copyright

ISADORA BENNETT

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]

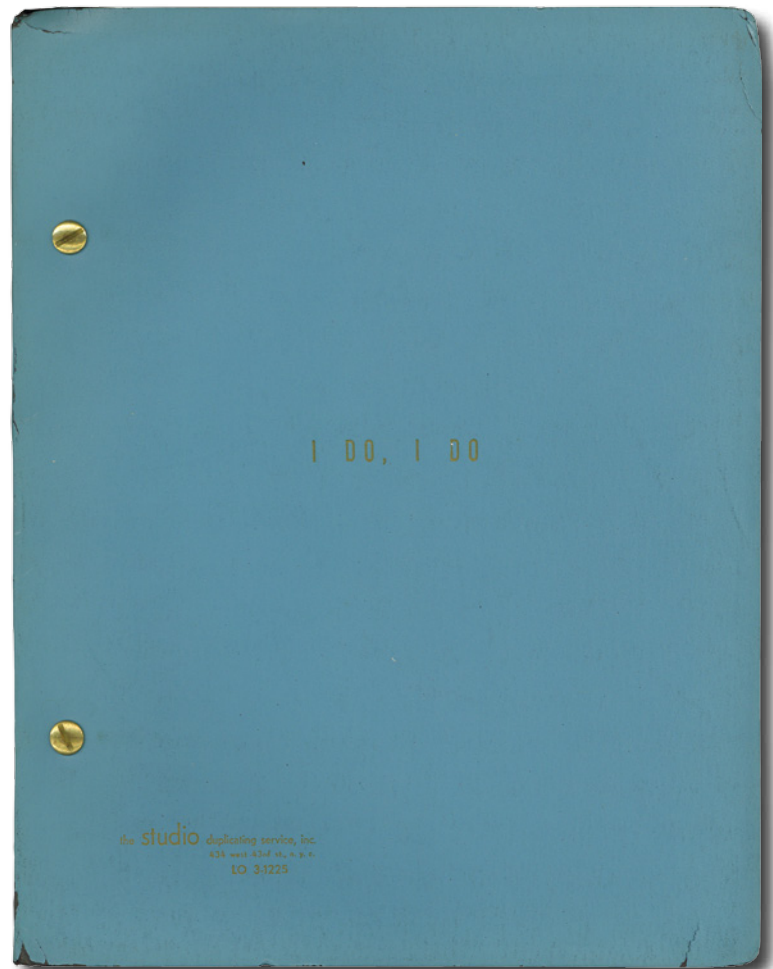
54 **Tom JONES, Harvey SCHMIDT**
(Jan De Hartog)

[Playscript]: *I Do, I Do: A Musical About Marriage*
Based on "The Four Poster" by Jan De Hartog

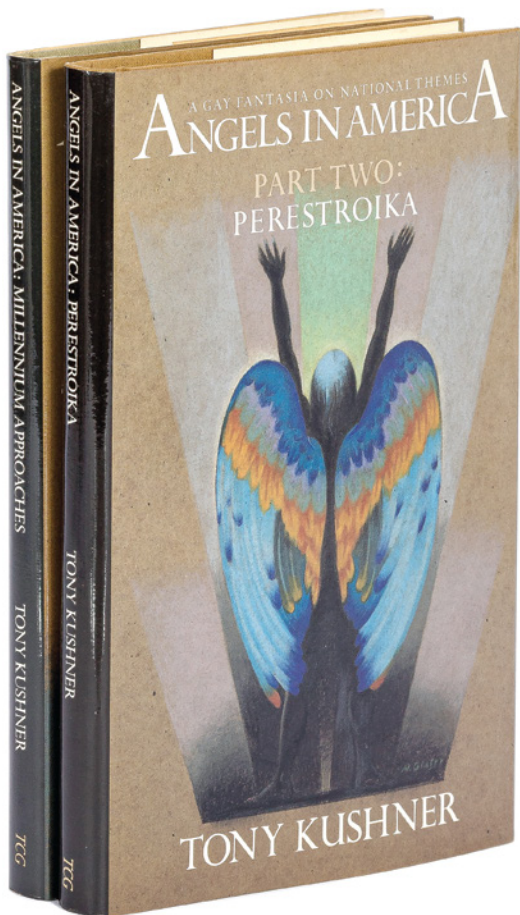
New York: Studio Duplicating Service / David Merrick 1966

\$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]



DRAMA



55 **Tony KUSHNER**

Angels in America

A Gay Fantasia on National Themes

Part One: Millennium Approaches [and] Part Two: Perestroika
[Two volumes]

New York: Theatre Communications Group (1993, 1994)

\$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]

FRANKIE:

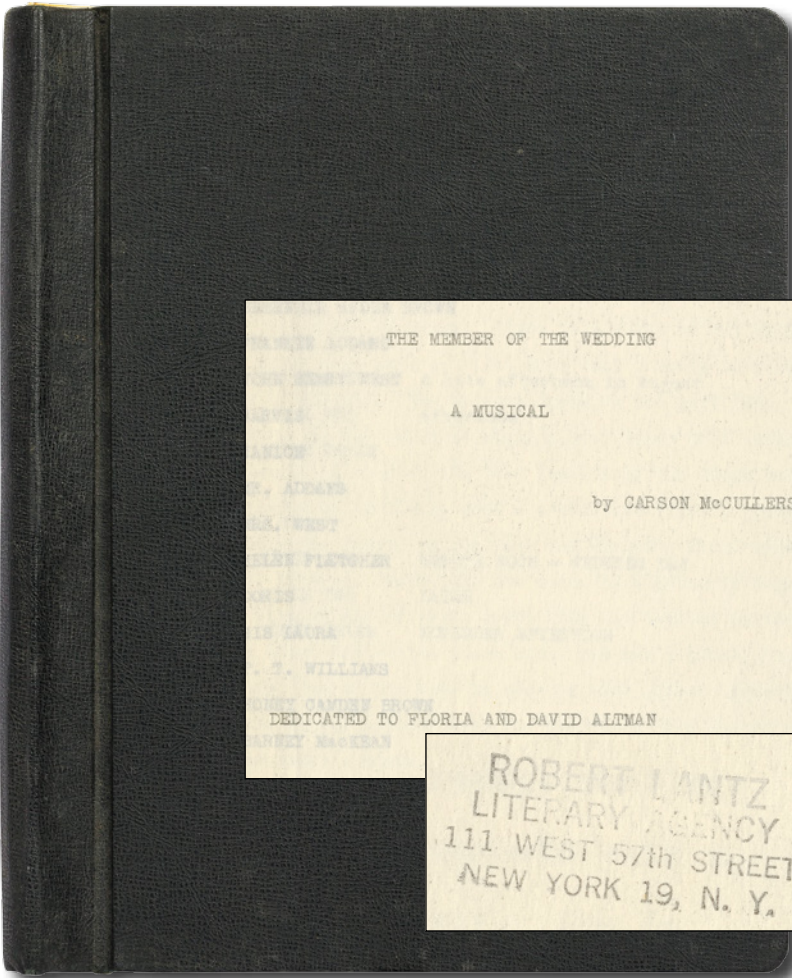
pocketbook. Thank you very much. (John Henry does so.)

He was the one went crazy on you.

BERENICE: (SECOND LYRIC)

Beat me and gouged out my eye ^{and all.} Why, Frankie, don't you

see what I was doing? I loved Ludie and he was the first man I loved. Therefore I had to go and copy myself forever afterward. What I did was to marry off little pieces of Ludie



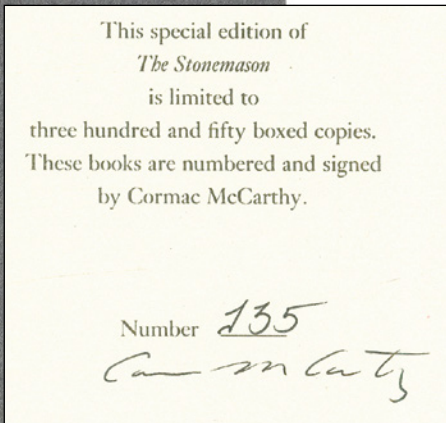
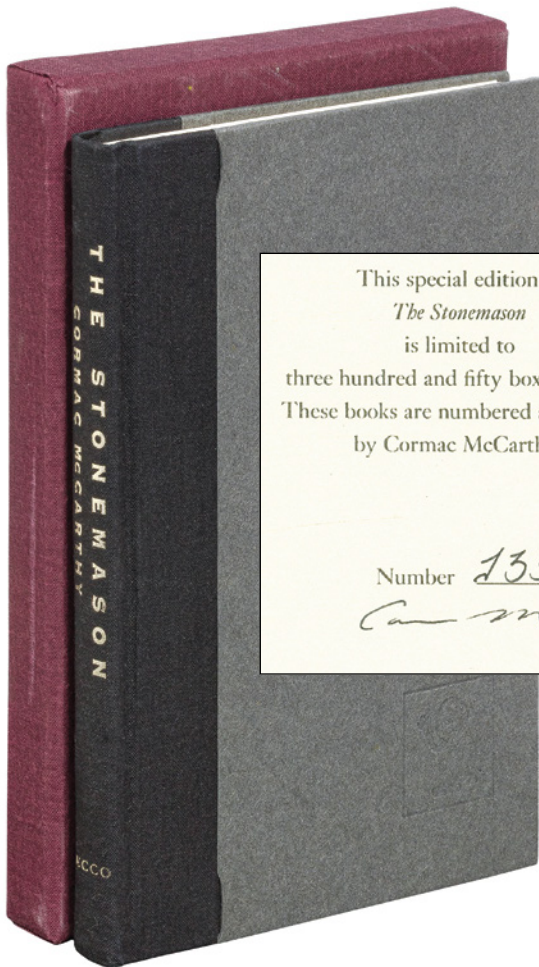
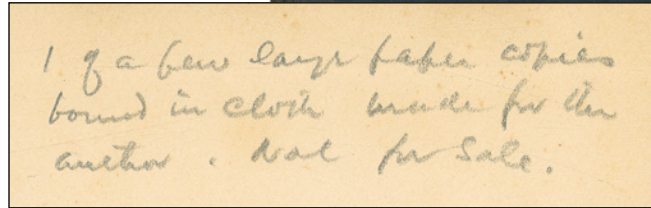
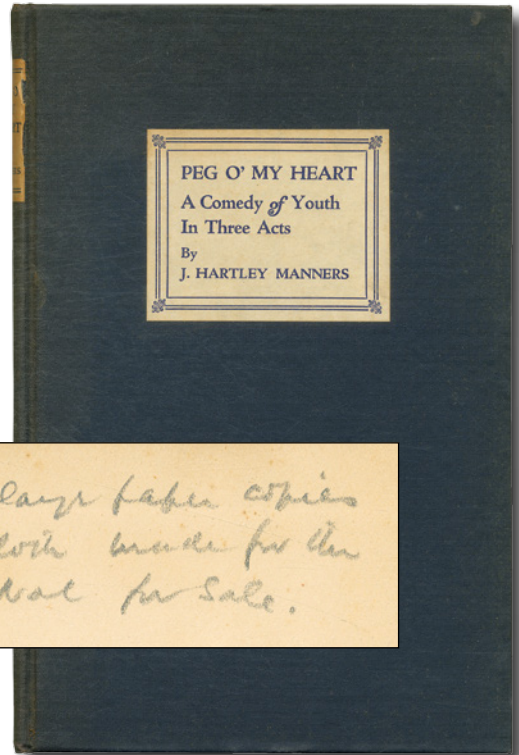
57 **J. Hartley MANNERS**

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

(Hopewell, New Jersey): Ecco Press (1994)

\$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

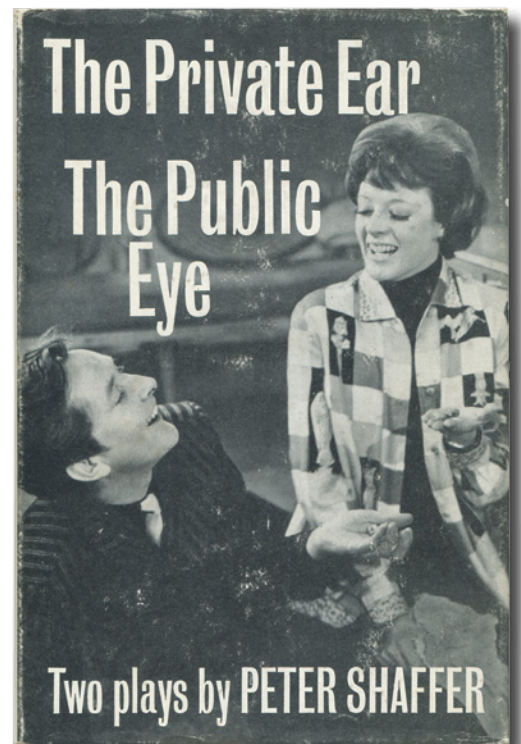
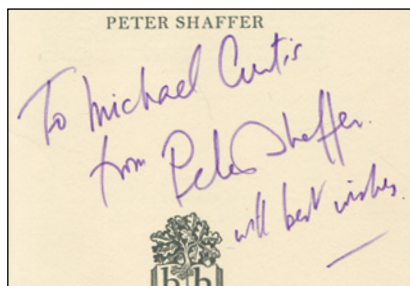
The Public Eye

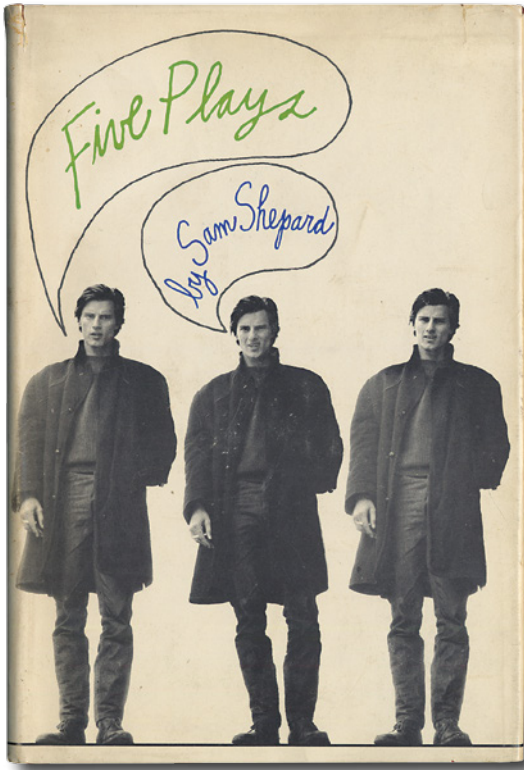
Two One-Act Plays

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

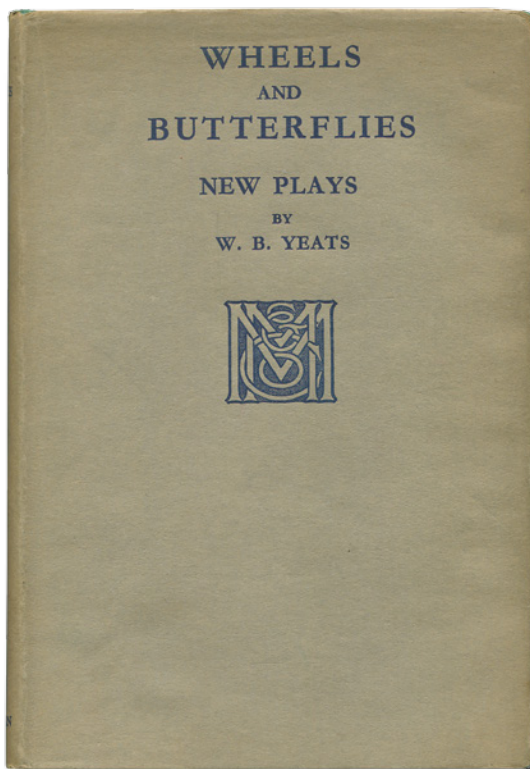
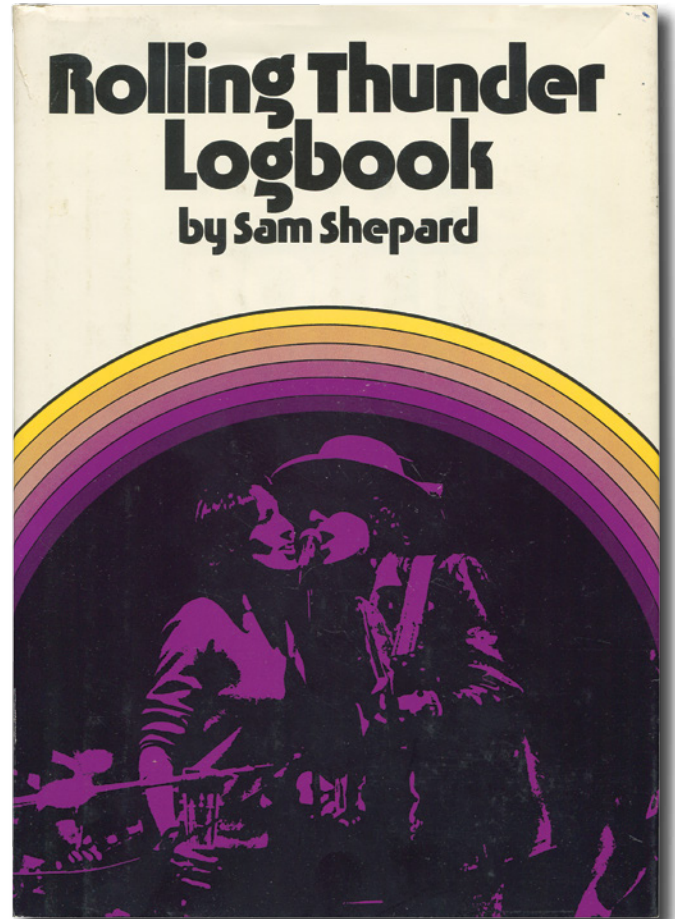
First edition. Owner name on the front pastedown, topedge soiled, near fine in a very good or better dust jacket with a couple of short tears, and one small internal repair. A nice copy of the author's first book. [BTC#286626]

61 Sam SHEPARD***Rolling Thunder Logbook***

New York: The Viking Press (1977)

\$500

First edition, hardcover edition. A touch of foxing on the topedge else fine in fine dust jacket with a small internal repair. Scarce in the hardcover issue. Shepard's account of Bob Dylan's monumental 1975 Rolling Thunder Revue tour. [BTC#532358]

**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]

NOTES ON ANSEL ADAMS' LECTURES
 Delivered at the Photography Center on
 May 17, 19, 22, 24, and 26, 1944.....

Lecture I

1. a The object of these lectures is to affirm the expressive potentials of photography and to suggest a philosophy of visualization, execution and appreciation.
- b To understand photographic accomplishment, we should study examples of photography from its earliest days.
- c Furthermore, we should grasp the meanings of the graphic image in all media from prehistoric times to the present day.
- d We will then gain insight into the limitations and capacities of the medium of photography.

2. a We will find the most intense expression in photography obtained when the expression is strictly photographic; imitations of other media either in superficial aspect, style, or mood, merely weakens the impact of the photograph.
- b The subject in photography is perhaps of greater consequence than in other graphic media, as we cannot disassociate ourselves from the accuracies of the optical image. Our compositions are controlled by our point of view by selections and by our values and tonalities.
- c In the appreciation of photographs, we must consider the creative intention of the artist first.

3. a In the first lecture we showed and discussed many examples of photography and other graphic media in relation to broad categories of subject. I hope we were convinced that photography - straight and sincere photography - holds its own magnificently in relation to other art forms.
- b However, while these lectures relate primarily to straight photography employing natural light, we should establish a catholic appreciation of all forms of photography that achieve expressive ends.

Lecture II

1. The cycle of production-creative:

A subject is selected for its emotional or other significances. The final print is visualized as the end result. At the moment of exposure, the visualization should be clear and the exposure, development and other procedures should be definitely in mind. In other words, the photograph is created at the moment of exposure; subsequent processes reveal the concept and, of course, certain minor improvements and clarifications may be made.
2. The function of a photograph is the end result of the concept. The end result of the procedure is the photographic print.

In regard to position:

 - a. Composition in painting is a synthetic process
 - b. Composition in photography is an analytical process. The conventional rules of painting composition have little or no meaning in relation to photography.

63 (Ansel ADAMS)

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]

File with contract for LIFE OF BANGKOK (tentative) by Paul Bowles

LITTLE, BROWN AND COMPANY
PUBLISHERS
34 BEACON STREET
BOSTON, MASSACHUSETTS 02106



ARTHUR H. THORNHILL, JR.
PRESIDENT

February 7, 1968

Mr. Paul Bowles
c/o William Morris Agency
1740 Broadway
New York, New York 10019

Dear Mr. Bowles:

It is understood and agreed that the contract dated March 22, 1966, between you and Little, Brown and Company (Inc.), covering publication of the work tentatively entitled LIFE OF BANGKOK, is hereby cancelled by mutual consent. We hereby acknowledge receipt of repayment of the sum of five thousand dollars (\$5,000.00) which was advanced to you under the terms of the agreement.

If you are amenable to the foregoing, please sign both copies of this letter and return the duplicate copy for our files.

Sincerely,

Arthur H. Thornhill, Jr.

AHTjr:P

Agreed.....

Paul Bowles

Author

(c) The Author agrees to notify the Publisher promptly of any agreement made for publication of said work, in whole or in part, in any language, prior to the book publication contemplated hereunder, and to provide the Publisher, at its request, with whatever documents shall be necessary in order to enable the Publisher to print proper copyright notices and legally to discharge its obligations relating to publication hereunder.

This agreement is executed in duplicate as of the day and year first written and shall be interpreted under the laws of the Commonwealth of Massachusetts.

LITTLE, BROWN AND COMPANY (INC.)

Paul Bowles

Author sign here

By *Arthur H. Thornhill, Jr.*
Chairman of the Board

64 Paul BOWLES

Signed Contract between Paul Bowles and Little, Brown and Company for the (never published) book "Life of Bangkok"

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]

191 Strand Road
Dublin 4
25th June 1984

Dear Jeremy Reed,

Marie Valimidi of the Royal Academy of Arts sent your book and I am grateful to her 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 have been teaching at Harvard for the Spring term, so have just come upon By the Fireside, which was actually sent out in the end of March. Anyhow, the poems are ones that keep well... S.H.

What about this: It is full of rich and careful writing, dense with ~~words~~ pleasure in words that pleasure the world and waken us to its lovely surprises.

I thought that the "lovely mix" bit was a bit mixed up, askew somehow. But I would want to salute the fullness and reliability of sensation and observation that's all through the work. Keep at it!

Seamus Heaney

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

Dear Jeremy Reed,

Forgive me for not thanking you earlier for sending News, a dense and pleasurable book, all the old hydraulic grip of language still at work. I was reminded of it when I got Derek Walcott's Collected Poems (an American edition) for review - he too is an

Heaney, 191 Strand Road,
Dublin 4

BLOOD DONORS
ARE
ALWAYS NEEDED

PLEASE FORWARD

Jeremy Reed Flat 39
~~50 Jonathan Cape~~ 22 Park Crescent
~~30 Bedford Square~~ London
LONDON ~~WC1~~

Jeremy Reed
Flat 39
22 Park Crescent
LONDON W1

65 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." In the undated postcard, Heaney seems to be replying to Reed's request to use that blurb somewhere, offering a slight alternative. (He writes "I thought that the 'lovely mix' bit was a bit mixed up, askew somehow. But I would want to salute the fullness and reliability of sensation and observation that's all through the work.") The third note, dated January 1986, thanks Reed for a book of his poems he has sent along, and offering more encouraging words, Heaney compares Reed to Derek Walcott (whose *Collected Poems* he was reviewing at the moment): "he too is an island imagination, with a full-blooded lifeline into the riches of the word-hoard and the energies of the earth-ball." A small but engaging collection of the Nobel laureate's kind words to a fellow poet. [BTC#542966]

Dear Harry and Kathleen -

Here are my two kitties, in somewhat battered form. If you really like them, I'll have them redone in purline fashion (on unlaid paper? color?) and send them on as prints, unnumbered (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.



O I
am my
own way
of being in
view and yet
invisible at
once Hearing
everything
you see I
see all of
whatever you
can have heard
even inside the
deep silences of
black silhouettes
like these images
of furry surfaces
darkly playing cat
and mouse with your
doubts about whether
other minds can ever
be drawn from hiding
and made to be heard
in inferred language
I can speak only in
your voice Are you
done with my shadow
That thread of dark
word
can
all
run
out
now
and
end
our
tale

I a
cat who
coated in a
dense shadow
which I cast
along myself
absorb the
light you
gaze at me
with can yet
look at a king
and not be seen
to be seeing any
more than himself
a motionless seer
sovereign of gray
mirrored invisibly
in the seeing glass
of air whatever I am
seeing is part of me
As you see me now my
vision is wrapped in
two green hypotheses
darkness blossoming
in two unseen eyes
which pretend to be
intent on a spot of
upon
the
rug
who
can
see
how
eye
can
know

bug

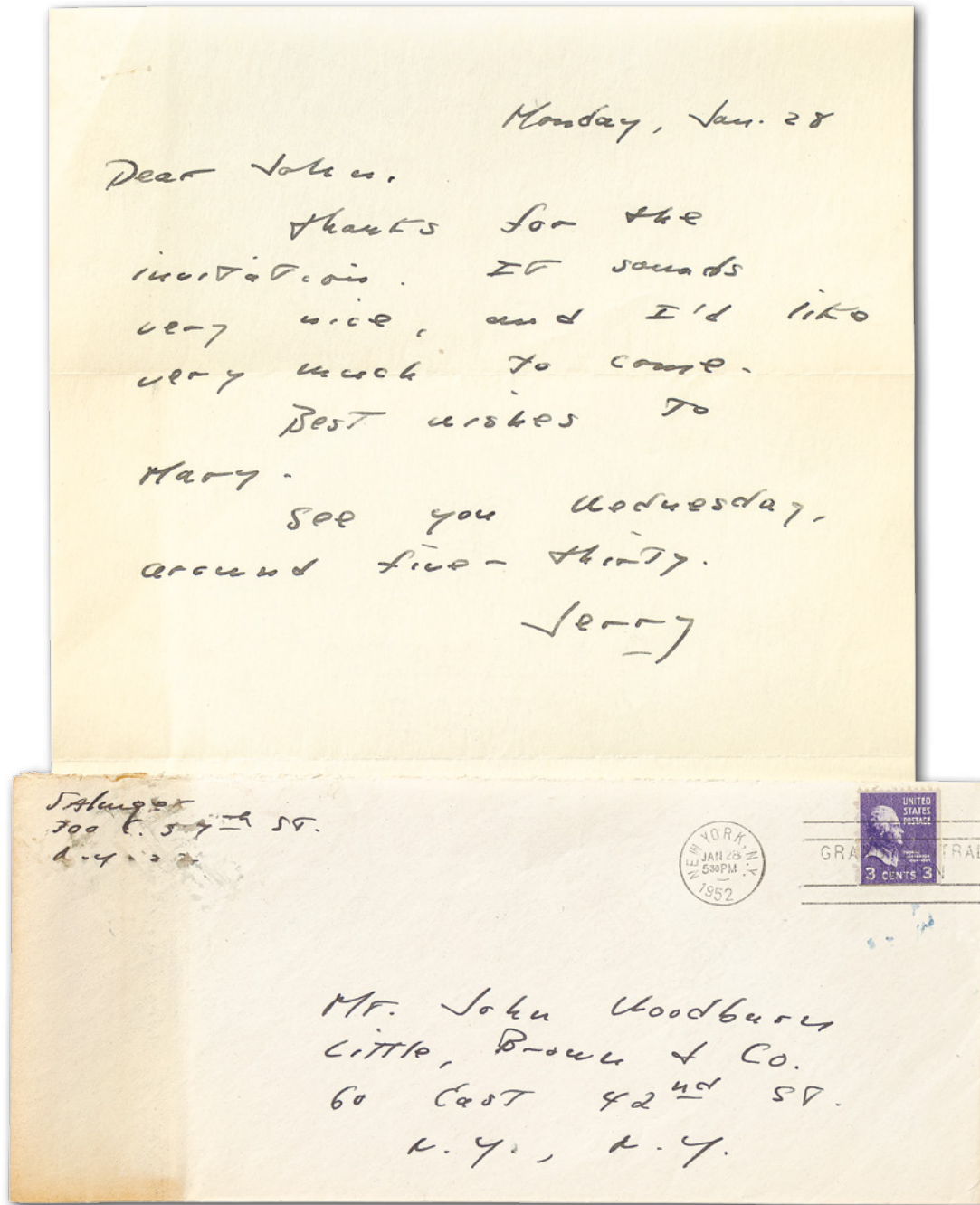
66 John HOLLANDER

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 redone 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]

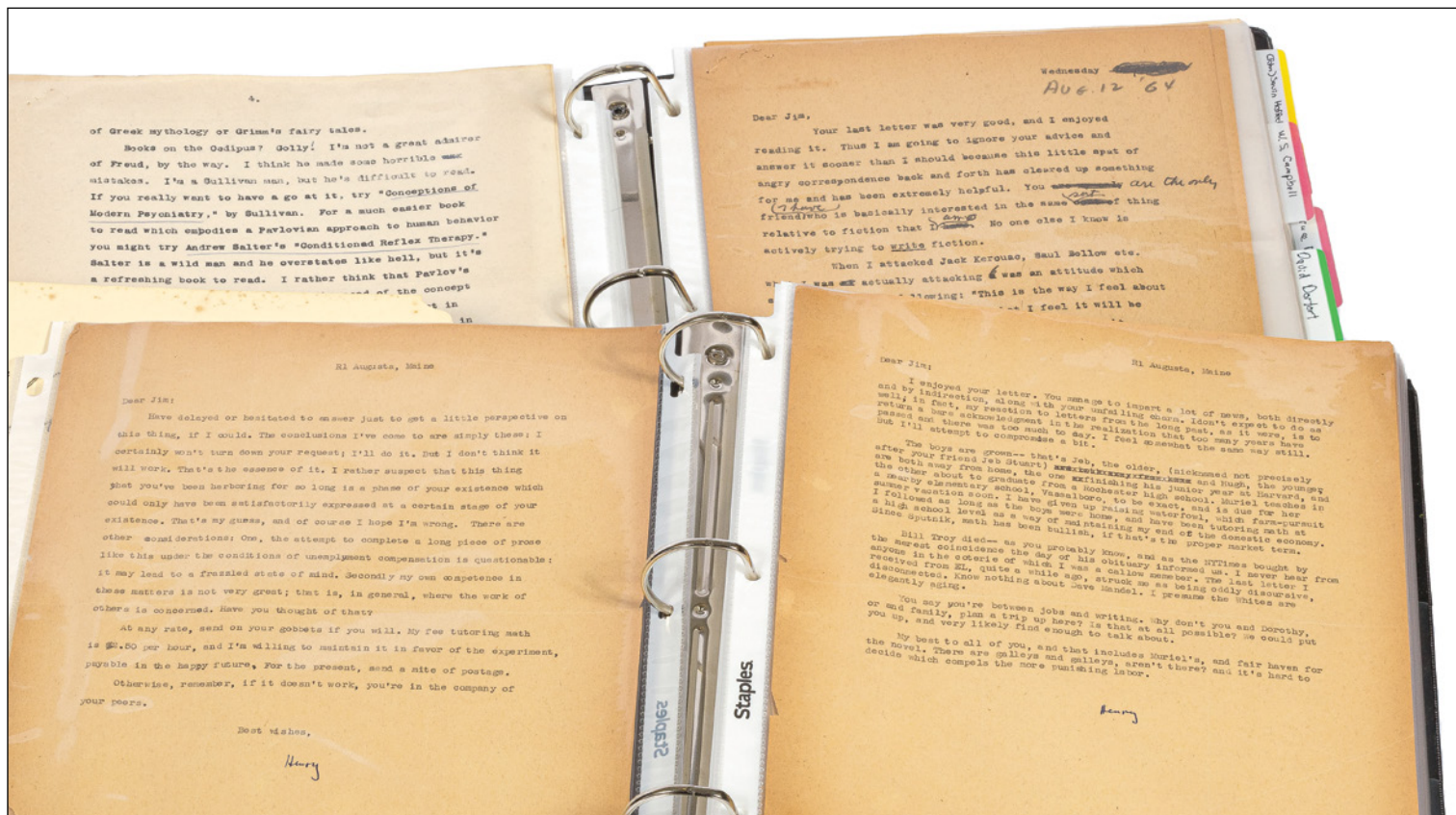
**67 J.D. SALINGER****Autographed Letter Signed**

1952

\$8500

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 begun to consider leaving New York City altogether. This letter, though brief, is from that crucial time. [BTC#568459]



68 Henry ROTH; (James J. POLLARD)

The Letters of Henry Roth to James Pollard, 1961-83; together with Associated Letters from other American Authors to Pollard (1937-80): several of whom were mutual friends of both Roth and Pollard

(Augusta, Maine: 1961-83)

\$35,000

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*



James: Will write a longer note (I promise) soon as I see a few scraps of the current Pollards to generate a renewed sense of auld lang aye. Another reason for the brevity of this missive, as you can see, is that my beloved spouse is hovering over me to mail this.
My very best to both you & Dorothy, and all the joys of the season.
Henry

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 school 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:

All I would expect you to do, other than communicating, 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, ^{we'll} ~~making~~ 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 Awaiting your reply with damned near bated breath.

the e

alrea

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

"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 ... We're each other's foil, Jim ... we're deliberate Pen-pals, Mutual Aid, a swing combo ... we're improvisors ... "

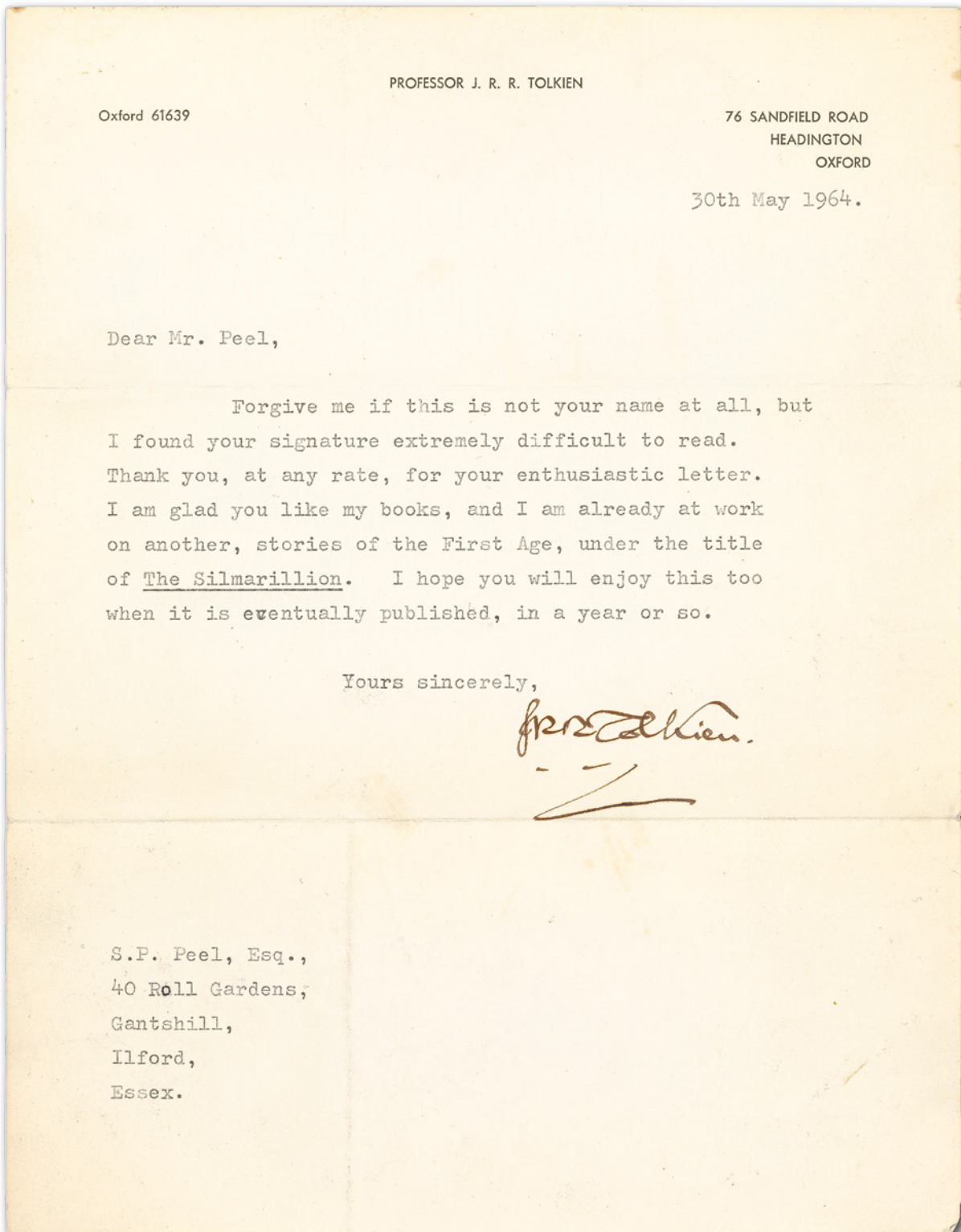
In a second letter from September 12, 1962, he comments further on the precedent set by *Call It Sleep*, and points towards a way out that would eventually lead, beginning in 1979, to the publication of the four novels that would become his epic follow-up, *Mercy of a Rude Stream*. He also hints at the 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:

"I 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]

**70 J.R.R. TOLKIEN****Typed Letter Signed ("J.R.R. Tolkien")****\$19,500**

One octavo sheet (7" x 9") of Tolkien's personalized stationery ("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, J. R. R. Tolkien."

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]

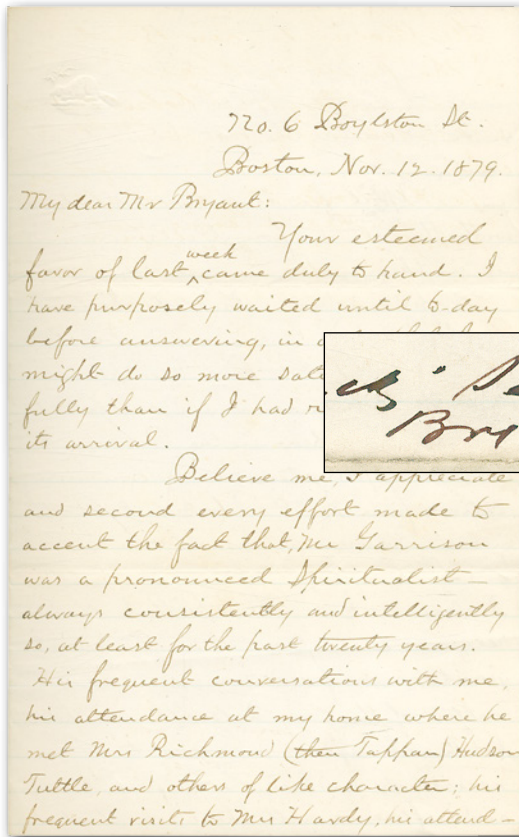
William Lloyd Garrison, Spiritualist

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**

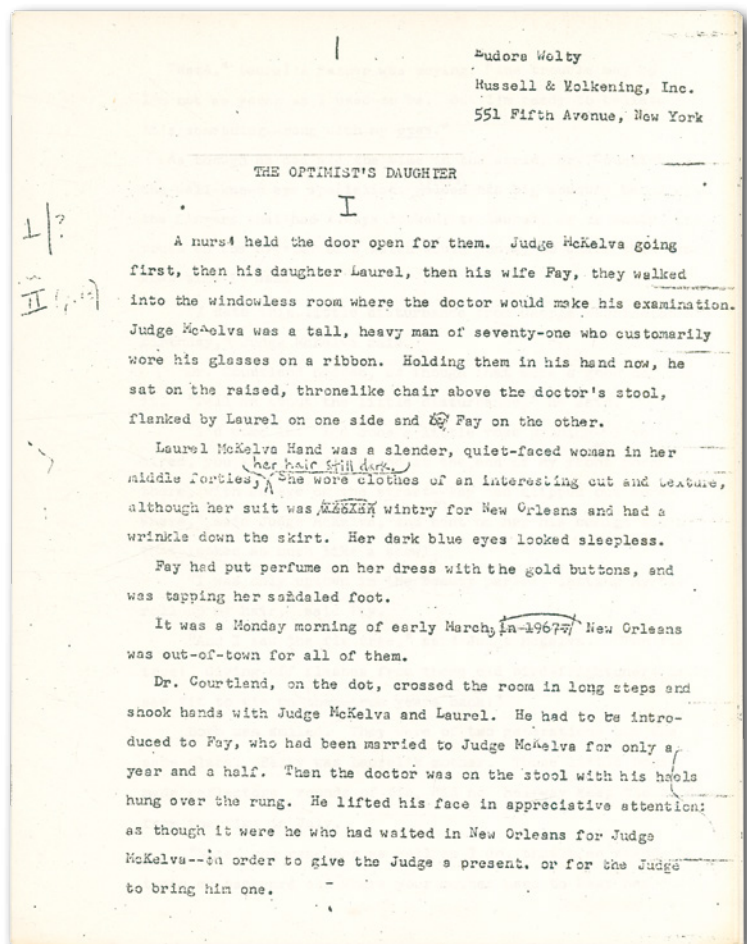
[Photocopied Corrected Manuscript]:

The Optimist’s Daughter

New York: Russell & Volkening, Inc. [1972?]

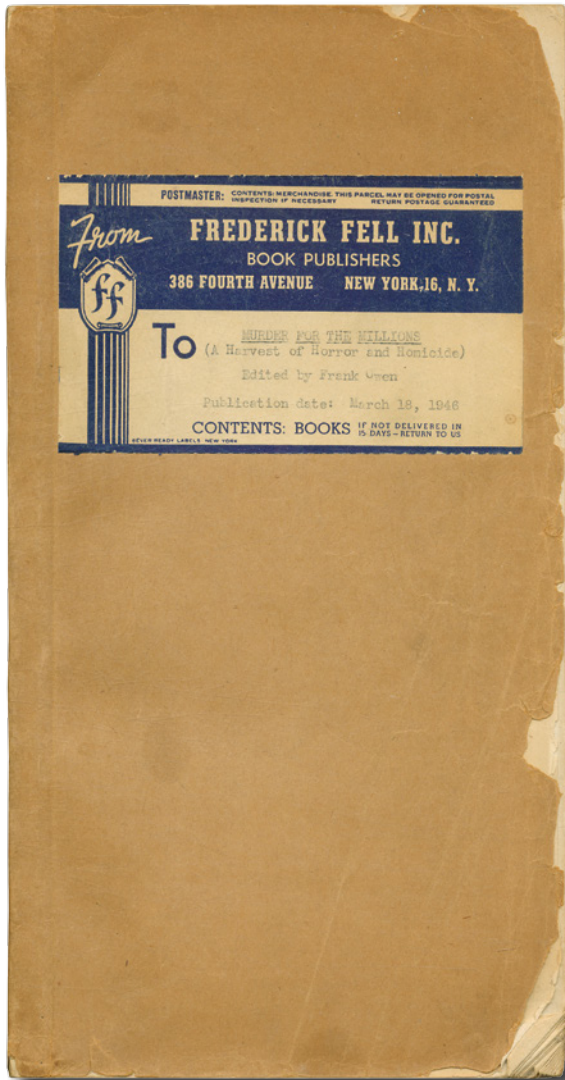
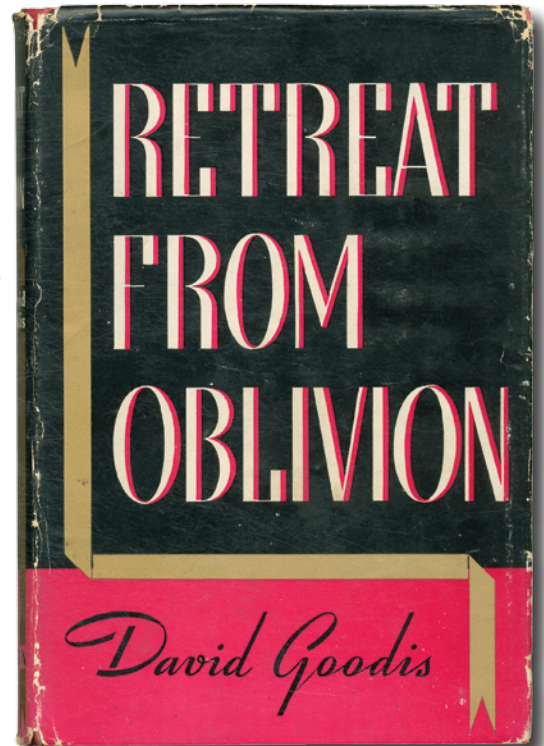
\$4500

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]



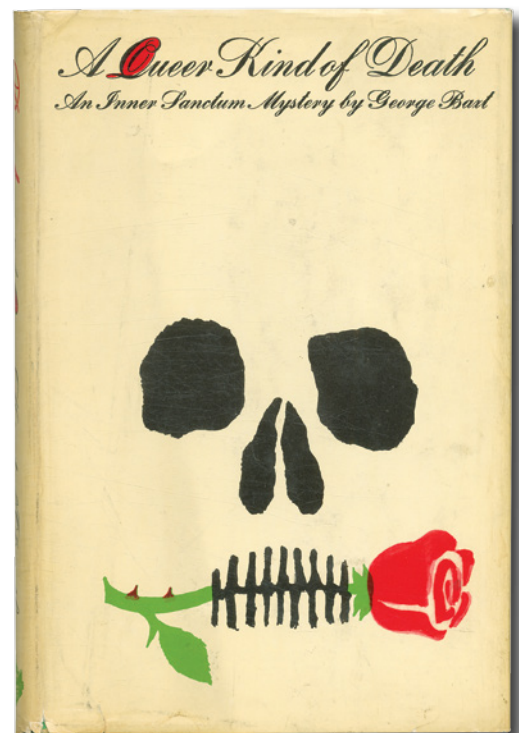
74 Frank OWEN, edited by
Murder For The Millions: A Harvest of Horror and Homicide
 New York: Frederick Fell 1946
\$650

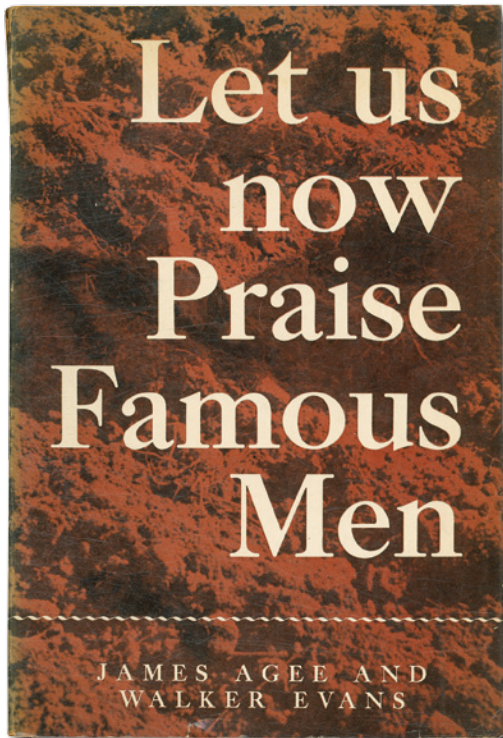
Uncorrected proof in the form of long galleys printed rectos only. Plain brown paper wrappers with applied publisher's label. Creasing and chips on the wrappers and first and last few bottom corners of the leaves, a good or better copy of an exceedingly perishable production. Anthology with a radio play 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]

MYSTERY

75 (Gay Mystery)
George BAXT
A Queer Kind of Death
 New York: Simon & Schuster (1966)
\$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]





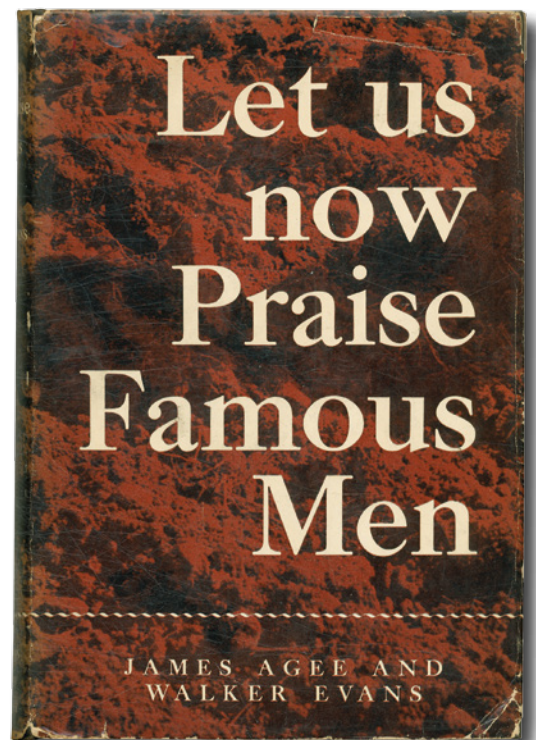
76 James AGEE and Walker EVANS

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]



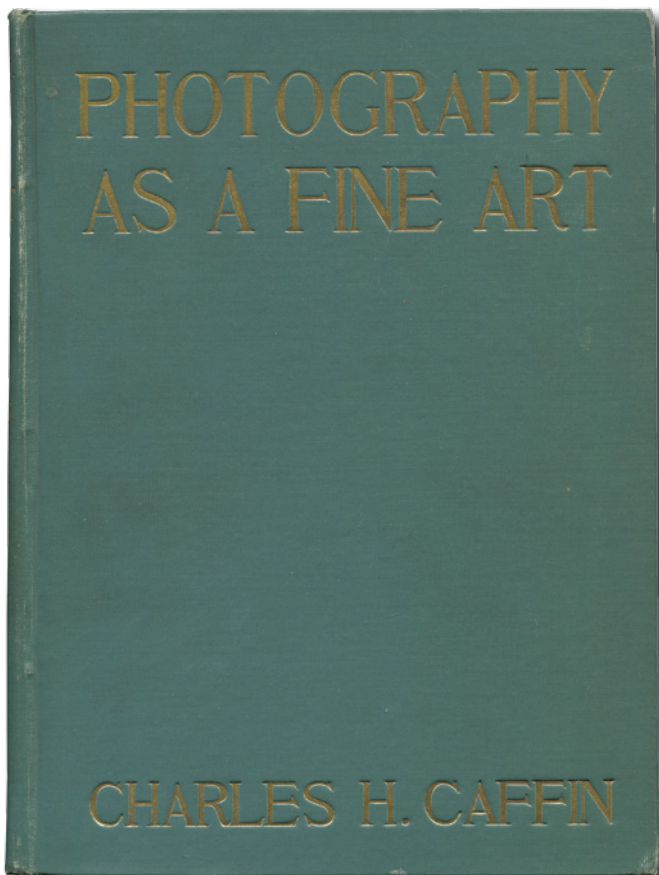
77 James AGEE and Walker EVANS

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]



79 (Cecil B. DeMILLE)

[Photograph]: Inscribed Portrait of Cecil B. DeMille

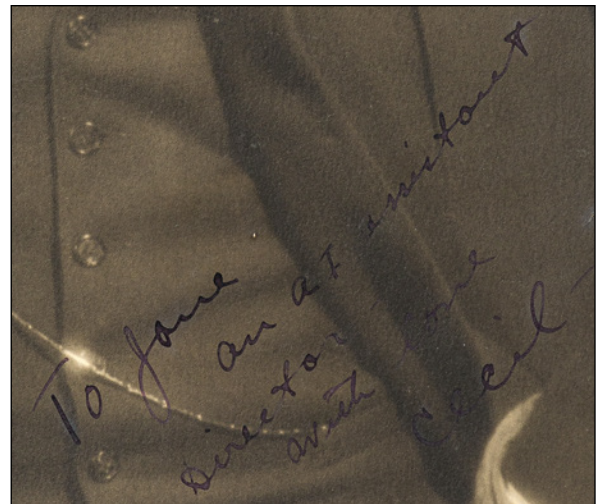
[No place]: Metro-Goldwyn-Mayer [circa 1925]

\$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 photographer 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



80 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]

One of 300 Copies with a Signed Print



81 Yousuf KARSH (Pablo Casals)

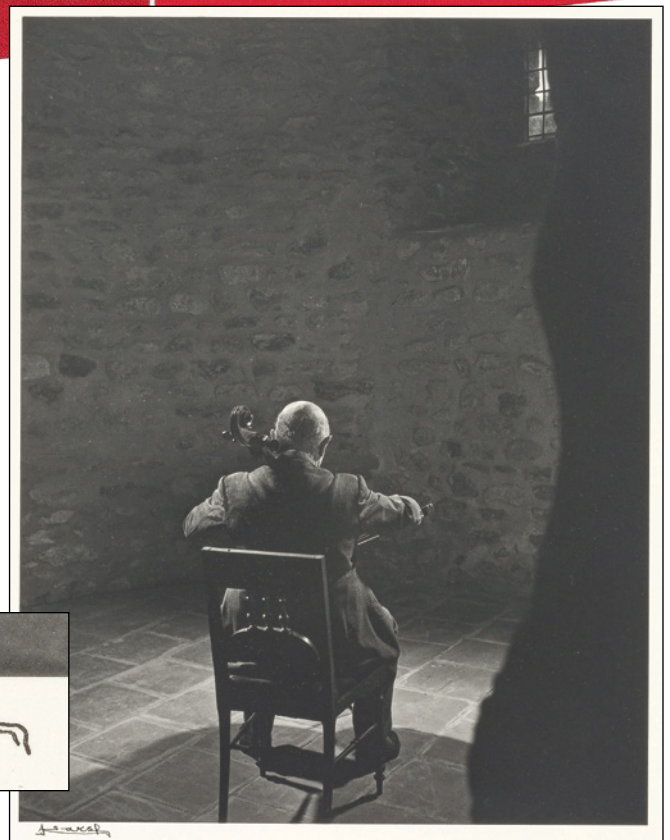
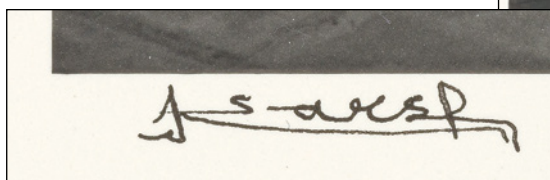
Karsh: A Fifty-Year Retrospective

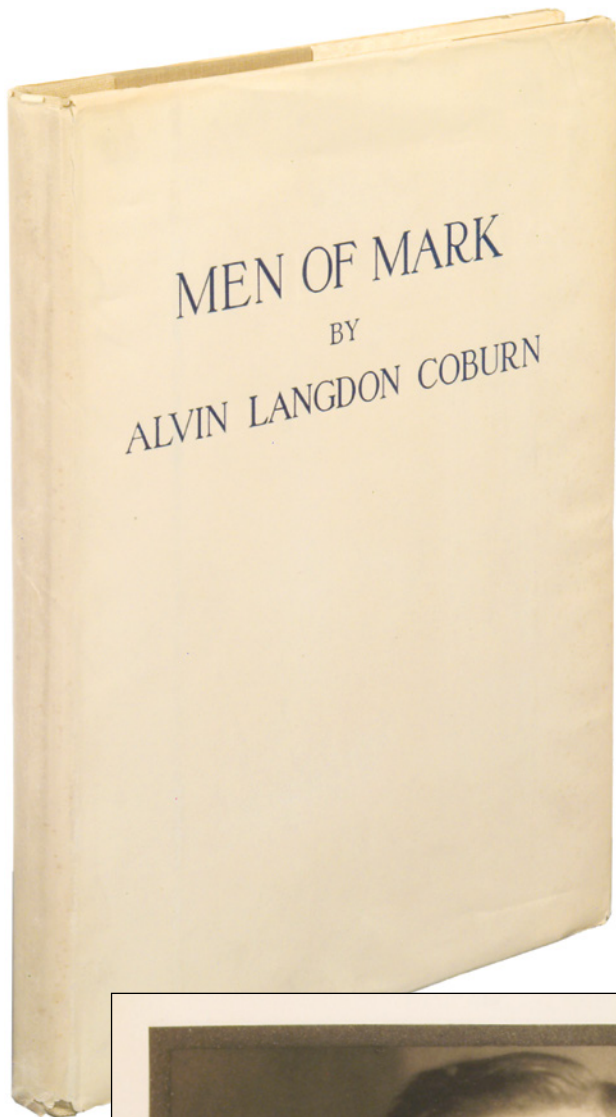
Boston: New York Graphic Society (1983)

\$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]





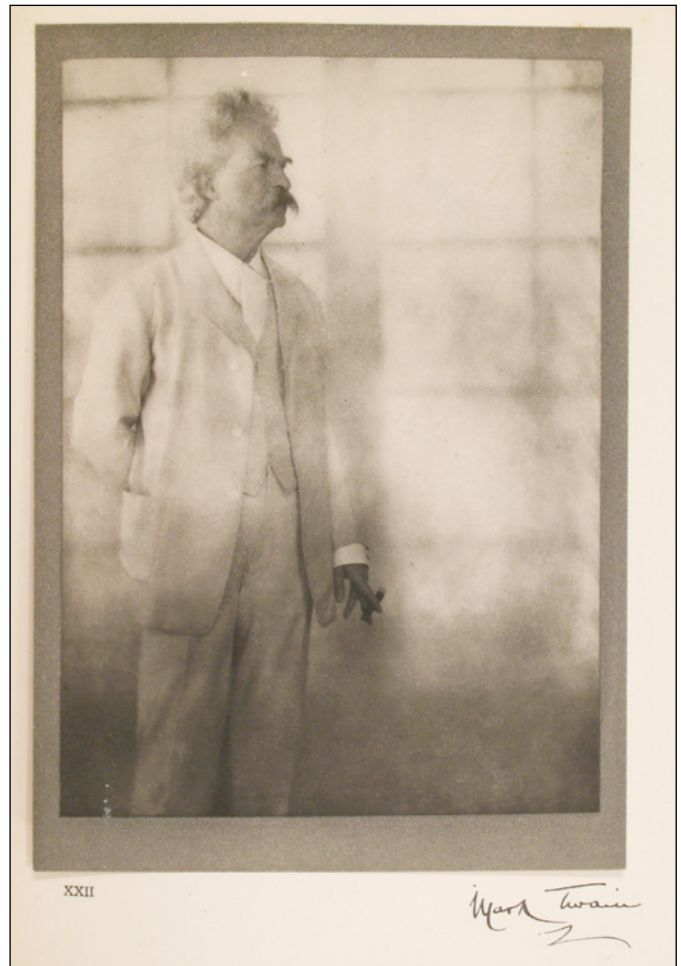
82 Alvin Langdon COBURN

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]



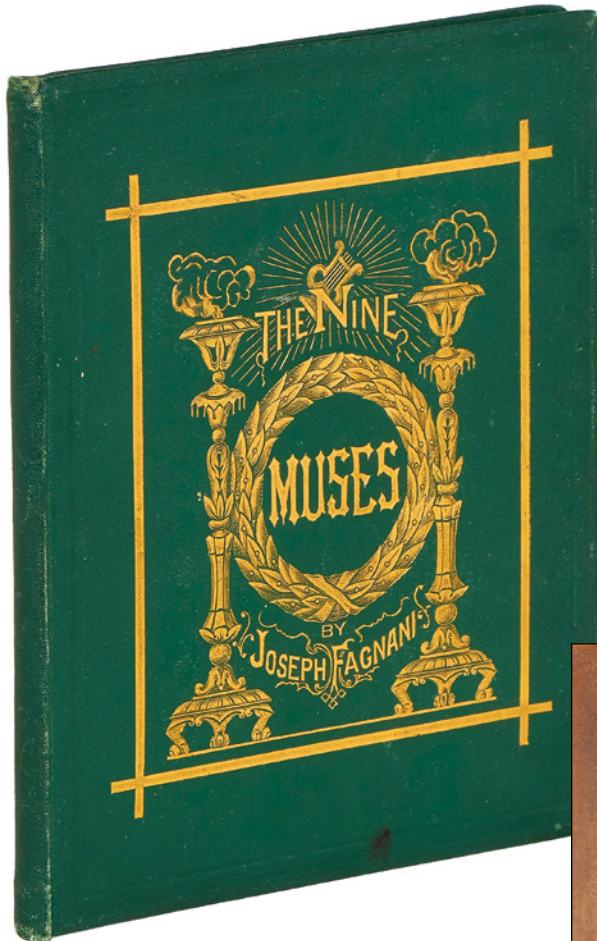
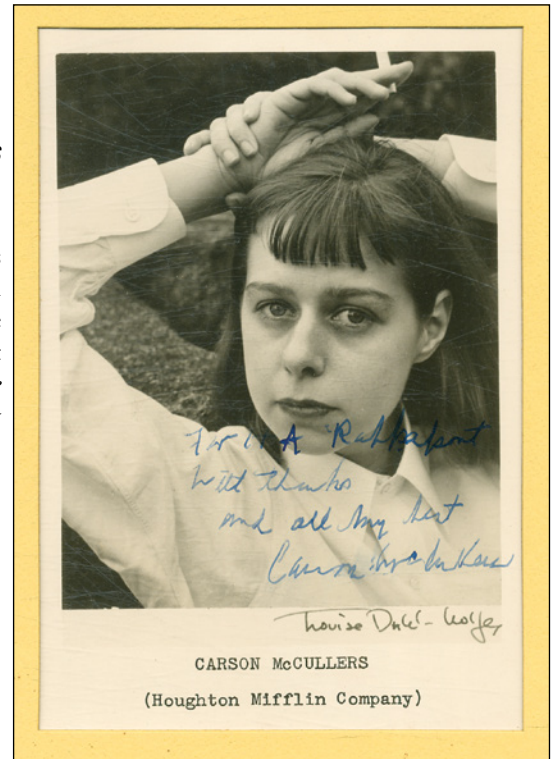
**83 (Carson McCULLERS)
Louise DAHL-WOLFE**

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]



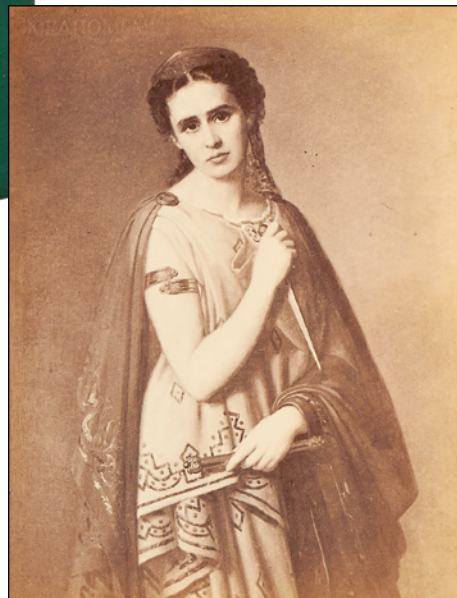
84 Joseph FAGNANI and Charles Astor Bristed

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]





2

Soap Bubbles Tokyo 1961

Expo tok625

William Klein 1984

WK10732

85 William KLEIN

[Original Signed Photograph]: Soap Bubbles Tokyo 1961

\$4000

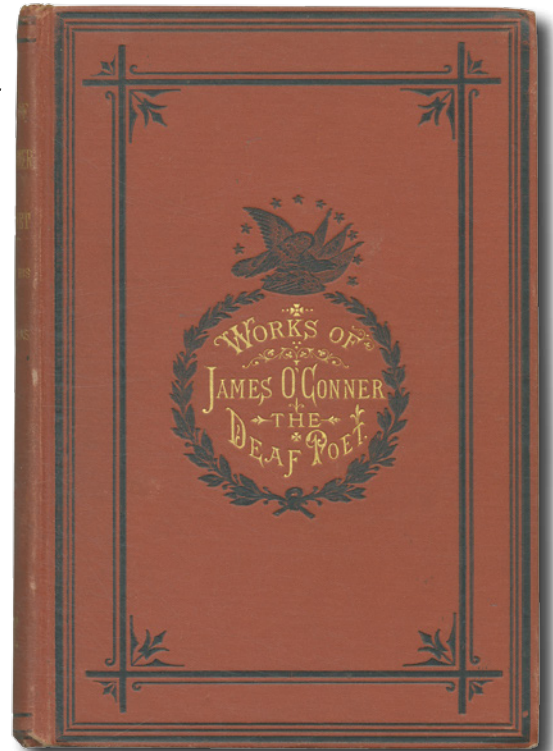
Original gelatin silver photograph. Measuring 16" x 12". Fine. Titled and Signed in pencil by Klein on the verso, and dated by him in 1984. Some other production pencil notes also on the verso. An image that originally appeared in Klein's book *Tokyo 1961*, depicting six children blowing soap bubbles and chasing them. A nice, large image with deep, rich contrast. [BTC#470299]

86 **James O'CONNOR**

*Works of James O'Connor The Deaf Poet,
with a Biographical Sketch of the Author*
New York: N. Tibbals & Sons 1879

\$285

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]

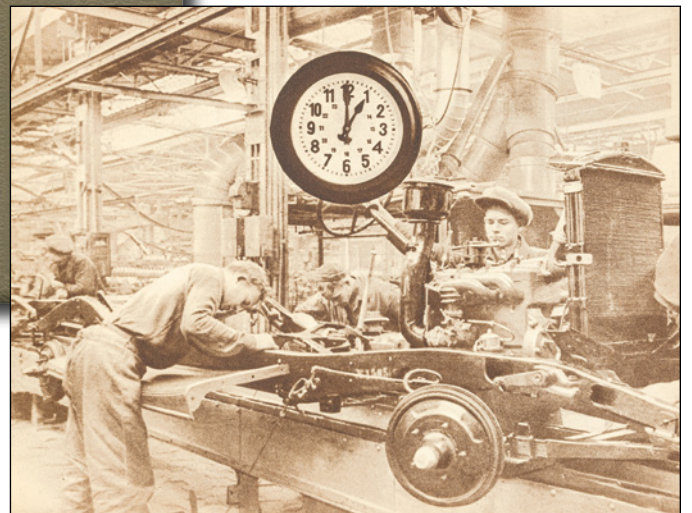
87 **(Alexander RODCHENKO)**

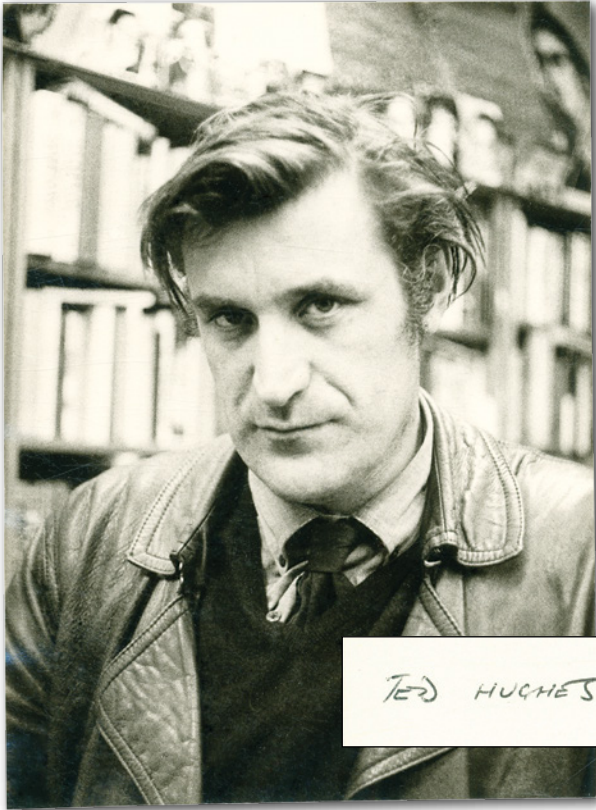
The Soviet Worker

Moscow and Leningrad: State Art Publishers 1939

\$2500

First edition. Illustrated with gravures from photographs by Rodchenko. Text in English. Oblong small quarto. Unpaginated. Brown cloth embossed in blind (with factory smokestacks) and titled in gilt. Extremities a trifle rubbed, tiny tear in bottom margin of a couple of leaves, very near fine. Prepared for distribution at the 1939 New York World's Fair, just before the hostilities began in Europe. [BTC#527581]





TED HUGHES AT TURRET.

88 (Ted HUGHES)
Edward LUCIE-SMITH
Photograph of Ted Hughes

(1970)

\$1500

Gelatin silver photograph. Measuring 4¾" x 6½". Fine. Signed on verso by the photographer: "Ted Hughes at Turret. Photo by Edward Lucie-Smith 1970." A broody Hughes in leather jacket and with floppy hair peers skeptically at the camera. [BTC#550852]

Inscribed to her Father

89 (Katherine Anne PORTER)
George Platt Lynes
Signed Photographic Portrait
of Katherine Anne Porter

\$2500

Gelatin silver photograph. Image size 4½" x 6¾"; mounted on card measuring 7" x 9¼". 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]



Katherine Anne Porter Lynes -

Especially for Dad -
 with the true love of
 his Child - Katherine Anne
 December 1933

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]



92 Eudora WELTY

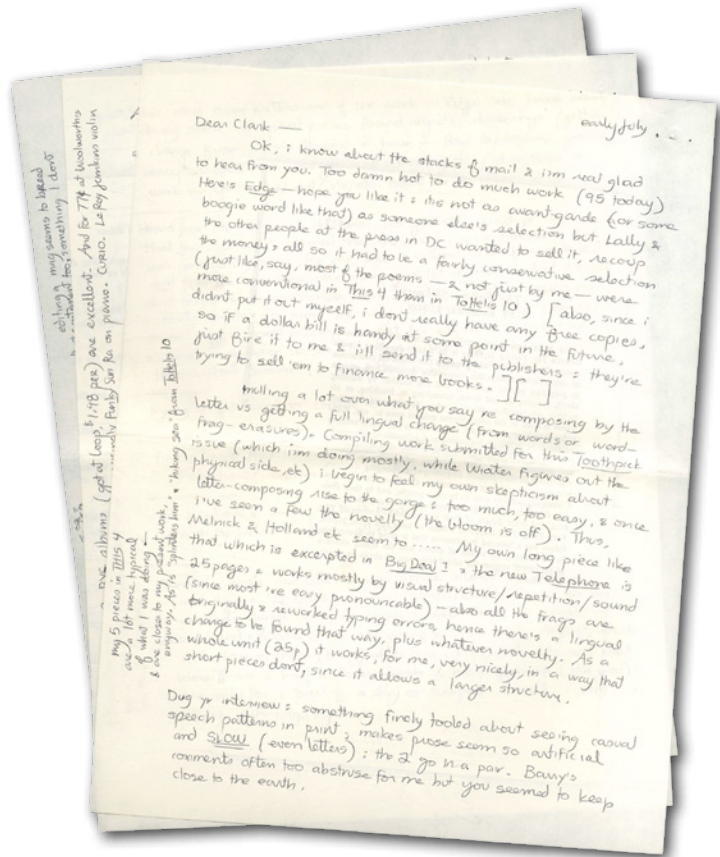
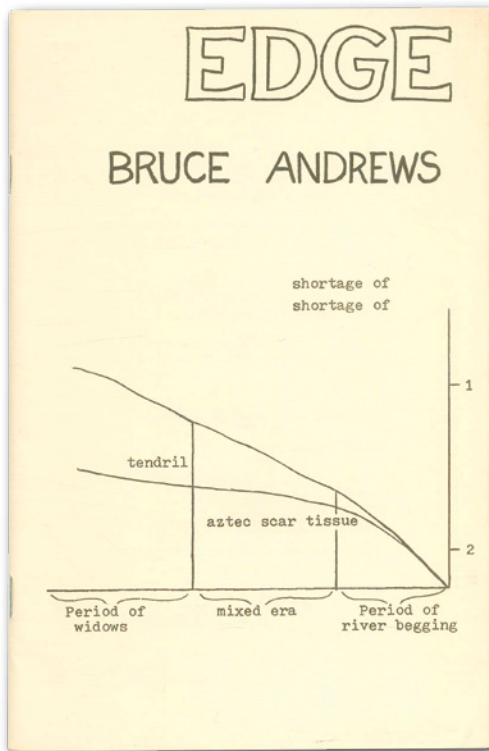
Twenty Photographs

[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]





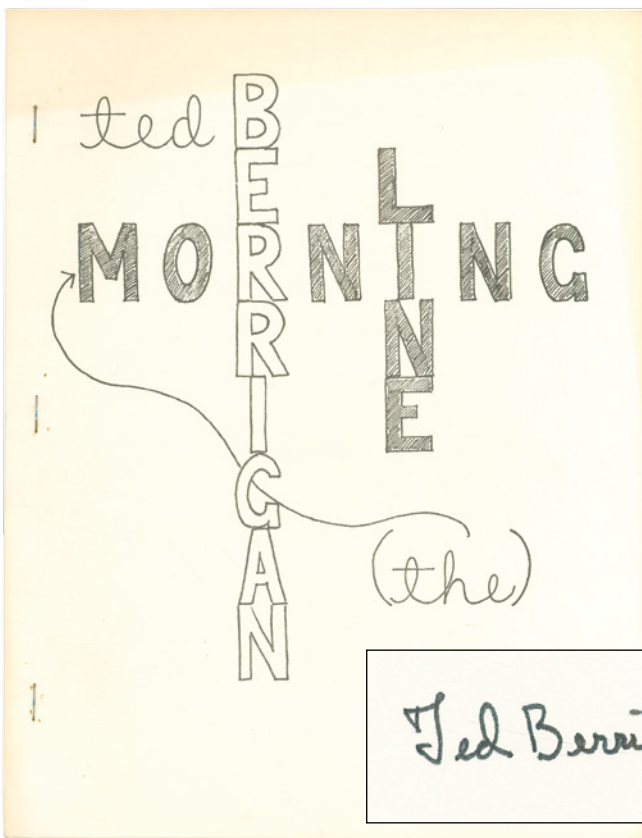
93 **Bruce ANDREWS**

Edge

(Washington, DC: Arty Press for Some of Us Press 1973)

\$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=G=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]



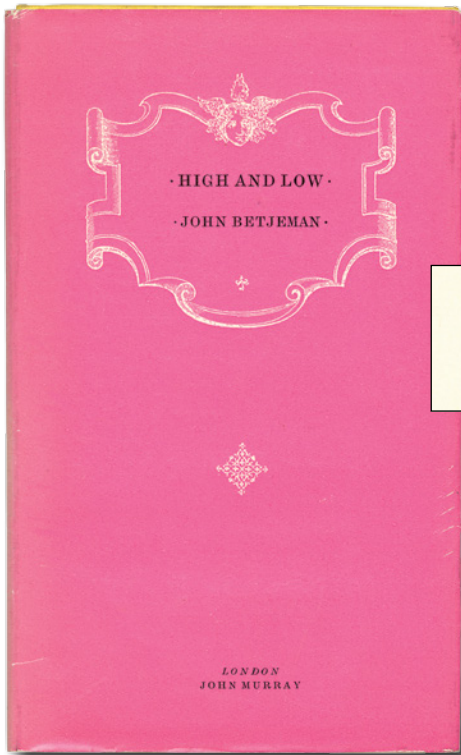
94 **Ted BERRIGAN**

The Morning Line

(Santa Barbara): Published by Am Here Books / Immediate Editions (1982)

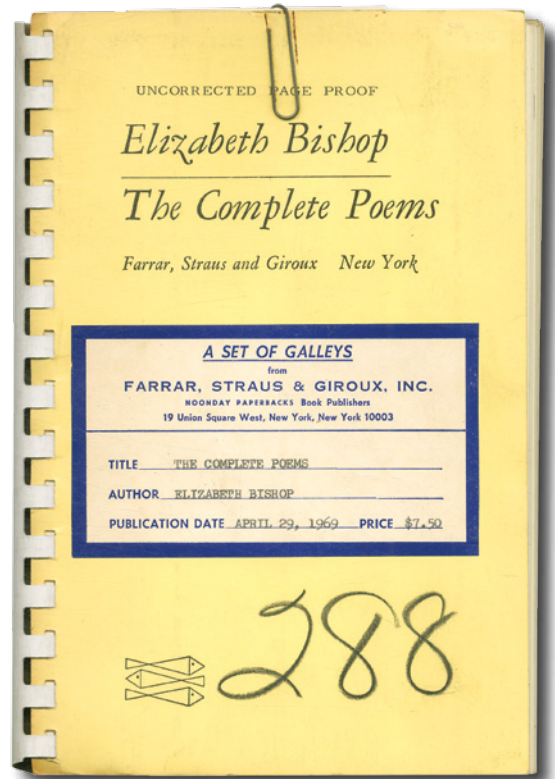
\$650

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)

\$275First edition. Tiny owner name ("J.B. Cartland") else fine in near fine dust jacket. Signed by Betjeman. [BTC#556298]

96 **Elizabeth BISHOP***The Complete Poems*

New York: Farrar, Straus & Giroux (1969)

\$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]

\$600Promotional 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]

MOCKINGBIRD WISH ME LUCK

A NEW BOOK OF POEMS BY
CHARLES BUKOWSKI

the mockingbird had been following the cat
all summer
mocking mocking mocking
teasing and cocksure;
the cat crawled under rockers on porches
tail flashing
and said something angry to the mockingbird
which I didn't understand.

yesterday the cat walked calmly up the driveway
with the mockingbird alive in its mouth,
wings fanned, beautiful wings fanned and flopping,
feathers parted like a woman's legs,
and the bird was no longer mocking,
it was asking, it was praying
but the cat
striding down through centuries
would not listen.

I saw it crawl under a yellow car
with the bird
to bargain it to another place.

summer was over.

WRAPPERS: \$4 SIGNED CLOTH EDITION: \$15
50 COPY EDITION WITH ORIGINAL COLOR
DRAWING BY CHARLES BUKOWSKI: \$30

BLACK SPARROW PRESS P.O. BOX 25603 LOS ANGELES, CALIFORNIA 90025

Charles Bukowski

BROADSIDE / FLYER NO. 2
40/100



For Tess

Out on the Strait the water is whitecapping
 as they say here. It's rough, and I'm glad
 I'm not out there. Glad I fished all day
 on Morse Creek, casting a red Daredevil back
 and forth. I didn't catch anything. No bites
 even, not 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 felt 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 sank 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.

Raymond Carver

Copyright © 1984 by Raymond Carver. The paperwork was made by Claire Van Vliet and Bernie Vinzani at the Janus Press in West Burke Vermont
 for William B. Ewert, Publisher in Concord, New Hampshire in an edition of one hundred and twenty-five of which this is 27 Claire van vliet

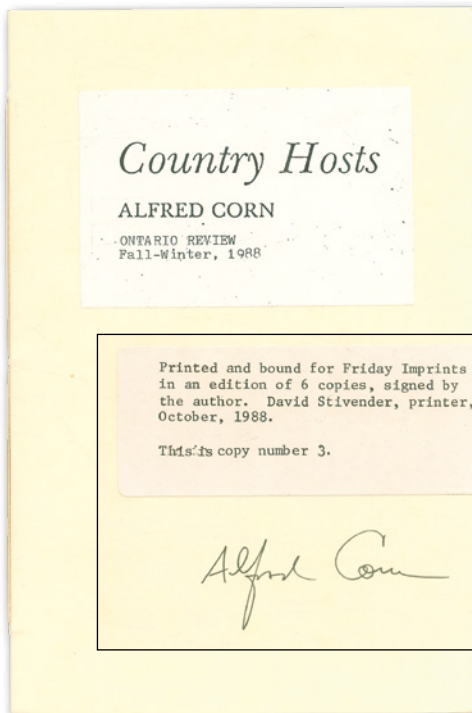
98 **Raymond CARVER**

[Broadside]: *For Tess*

Concord, New Hampshire: William B. Ewert 1984

\$1500

First edition. Large broadside poem. Measuring 13½" x 20". Fine. One of 125 numbered copies printed by Claire Van Vliet at the Janus Press, and Signed by both Carver and Van Vliet. A notoriously scarce broadside. [BTC#568732]

**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]

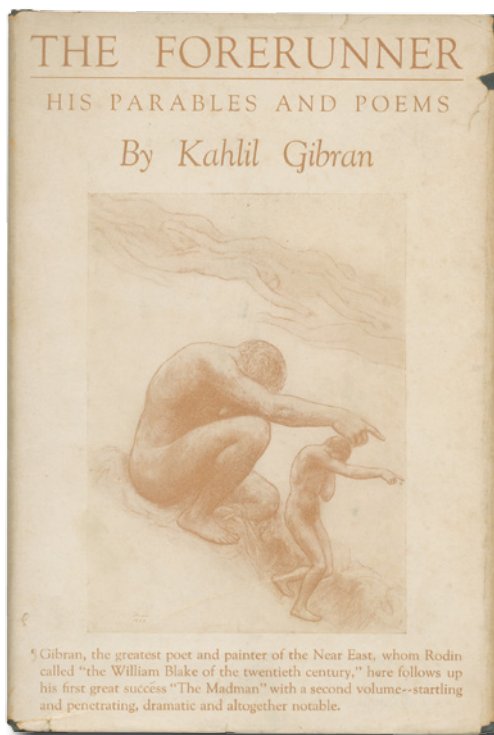
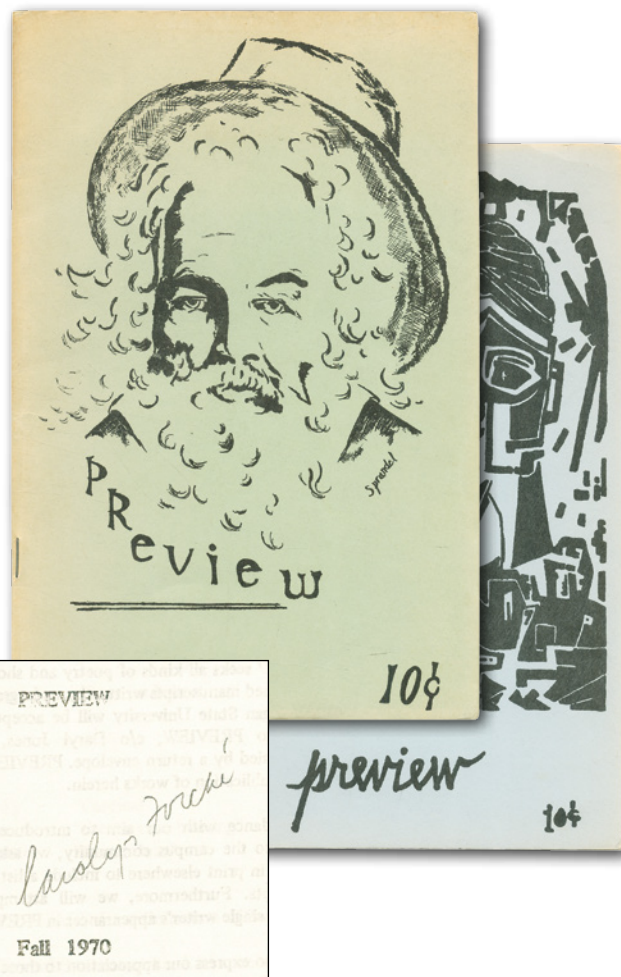
100 (Carolyn FORCHE)*Preview*

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

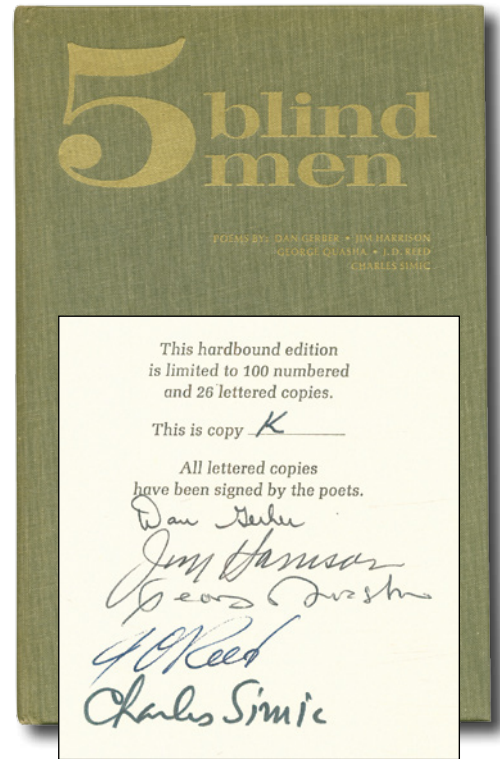
First edition. Illustrated by the author. Spine lettering slightly dull, else fine in near fine price-clipped dust jacket with a very small chip on the front panel and a small pencil note on rear panel. Author's rare early pre-*Prophet* volume of poetry. [BTC#548247]

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

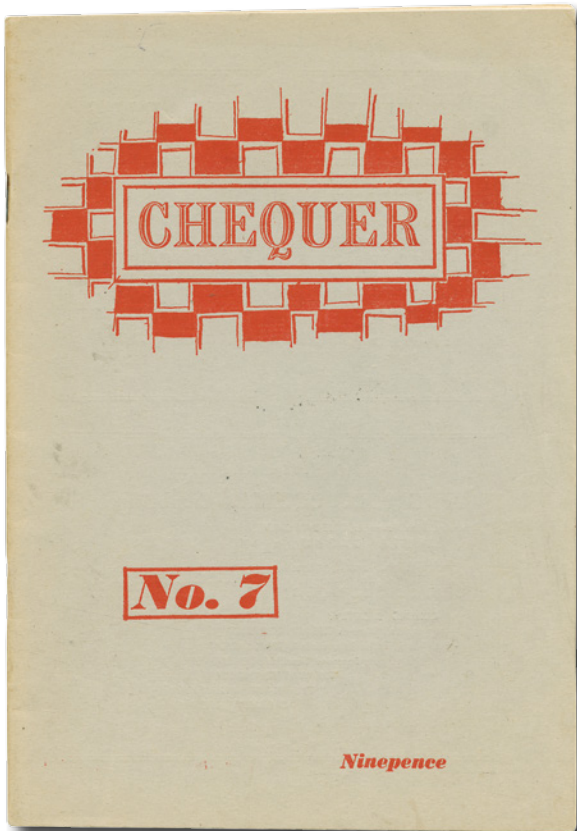
Falim Egan: Four Lithographs

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

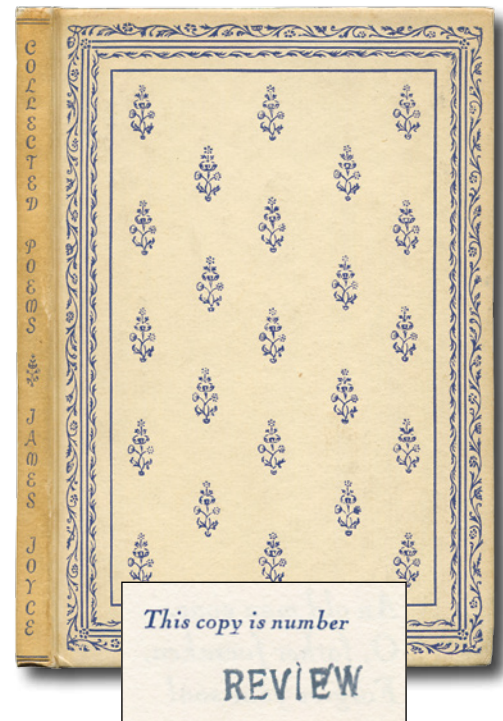
First edition. Octavo. 32pp. Stapled printed wrappers. About near fine with faint age-toning, hint of wear and oxidation to the staples. Contains the first appearance of two poems by Ted Hughes: "The Casualty" and "The Jaguar." These represent the first poems by Hughes published under his own name; his 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]

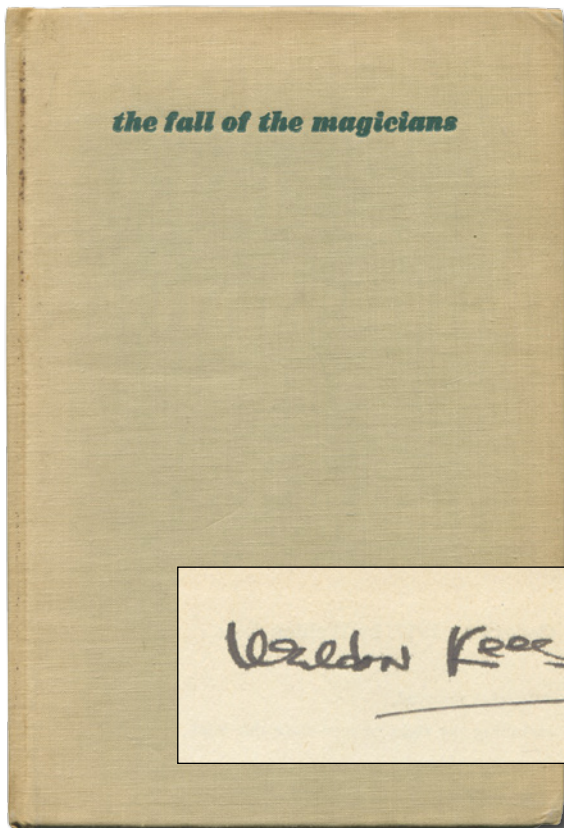
**106 Weldon KEES**

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]



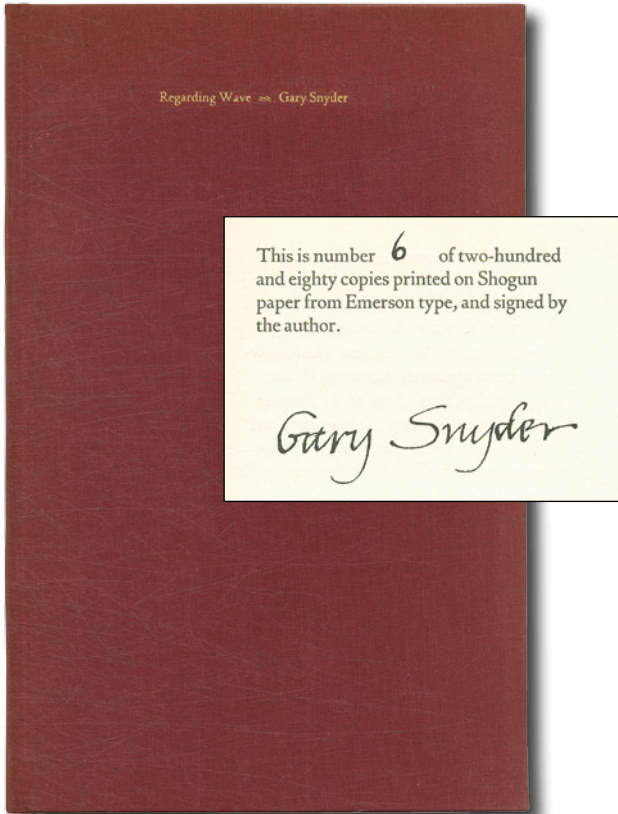
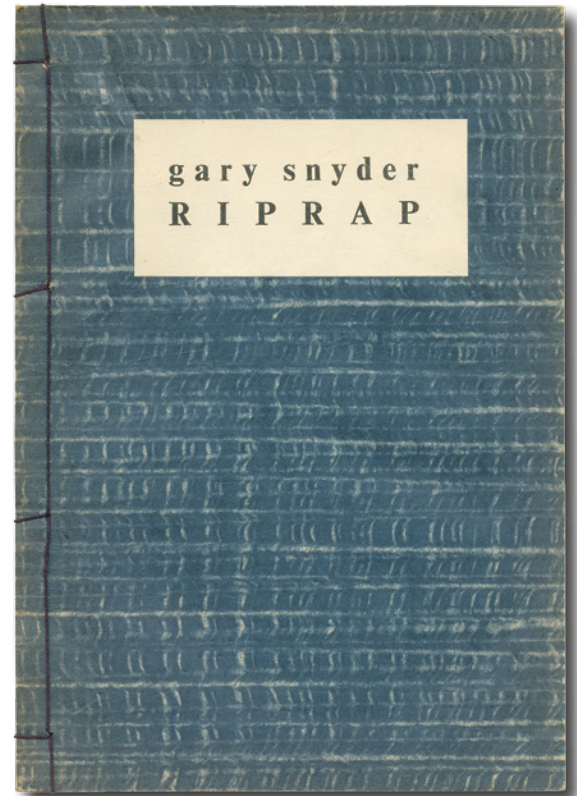
107 Gary SNYDER*Rip Rap*

(Ashland, Massachusetts): Origin Press 1959

\$1200

First edition. Octavo. Japanese-style stitched blue patterned wrappers with printed title label. Very slightly rubbed on front wrap, else fine. The author's scarce first book.

[BTC#575291]

**108 Gary SNYDER***Regarding Wave*

Iowa City: The Windhover Press 1969

\$500

First edition. Octavo. Burgundy cloth gilt. Boards. Issued without dust jacket. Fine, without the usual spine-fading. Copy number 6 of 280 numbered copies

Signed by the Author. [BTC#575295]

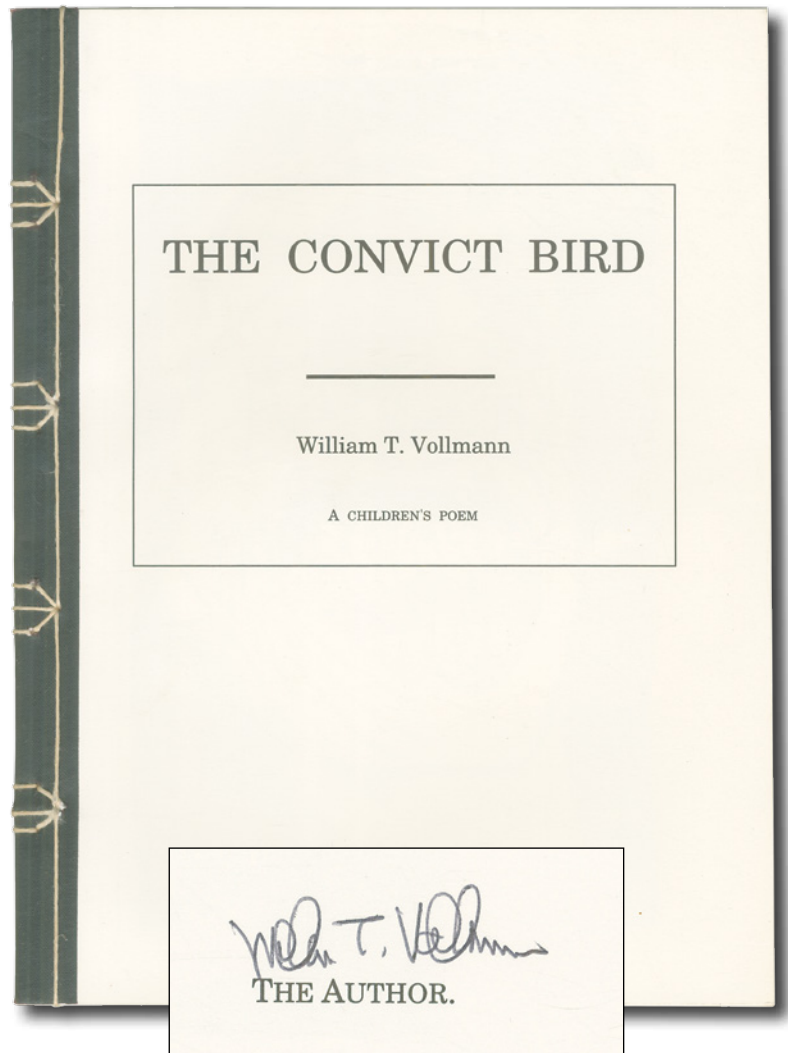
109 William T. VOLLMANN*The Convict Bird: A Children's Poem*

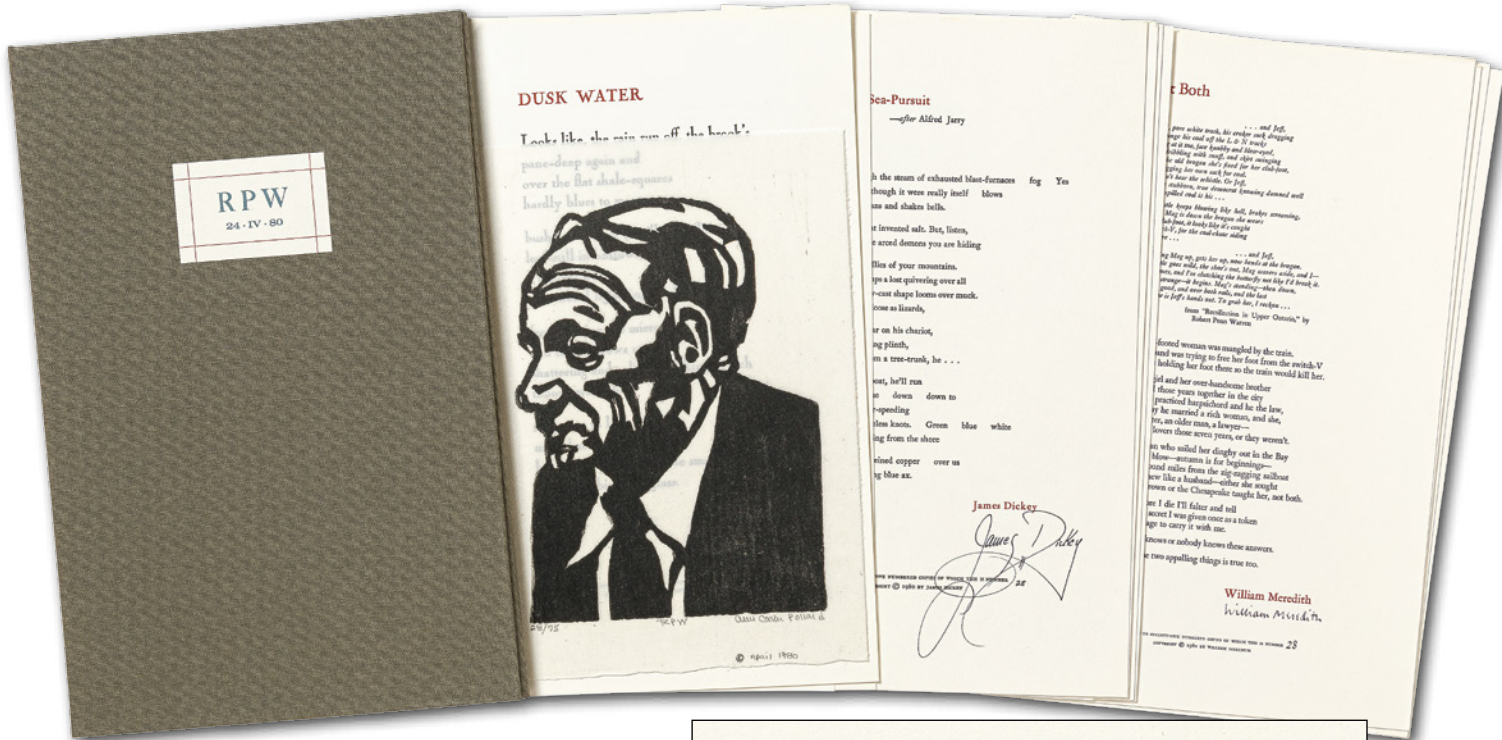
(San Francisco: CoTangent Press 1987)

\$400

First edition. Quarto. Clothbacked stitched wrappers. Illustrated in black and white. Fine. One of 100 copies printed, Signed by Vollman.

[BTC#498689]





FOR ROBERT PENN WARREN ~ 24 • IV • 80 ~ OF SEVENTY-FIVE SETS PUBLISHED, FIFTY-FIVE ARE FOR PUBLIC SALE. FIFTEEN ADDITIONAL COPIES OF THE WOODCUT ARE FOR THE USE OF THE ARTIST. THIS IS SET NO. 28 .

Swiger

110 (Robert WARREN)

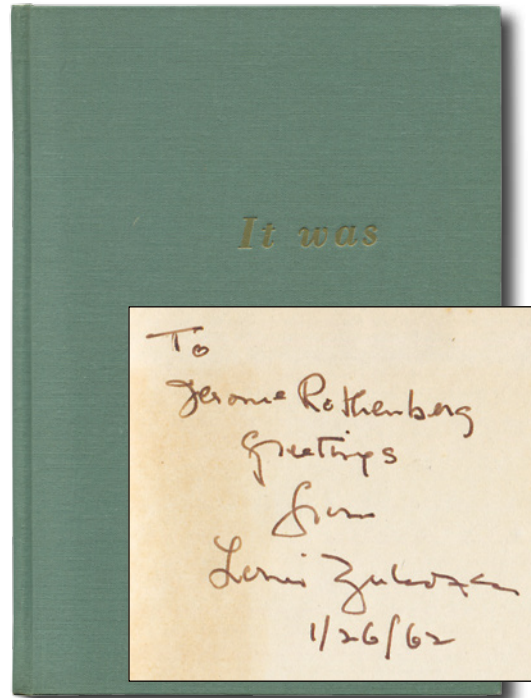
For Robert Penn Warren

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]



To
Jerome Rothenberg
Greetings
from
Louis Zukofsky
1/26/62

111 Louis ZUKOFSKY

It Was

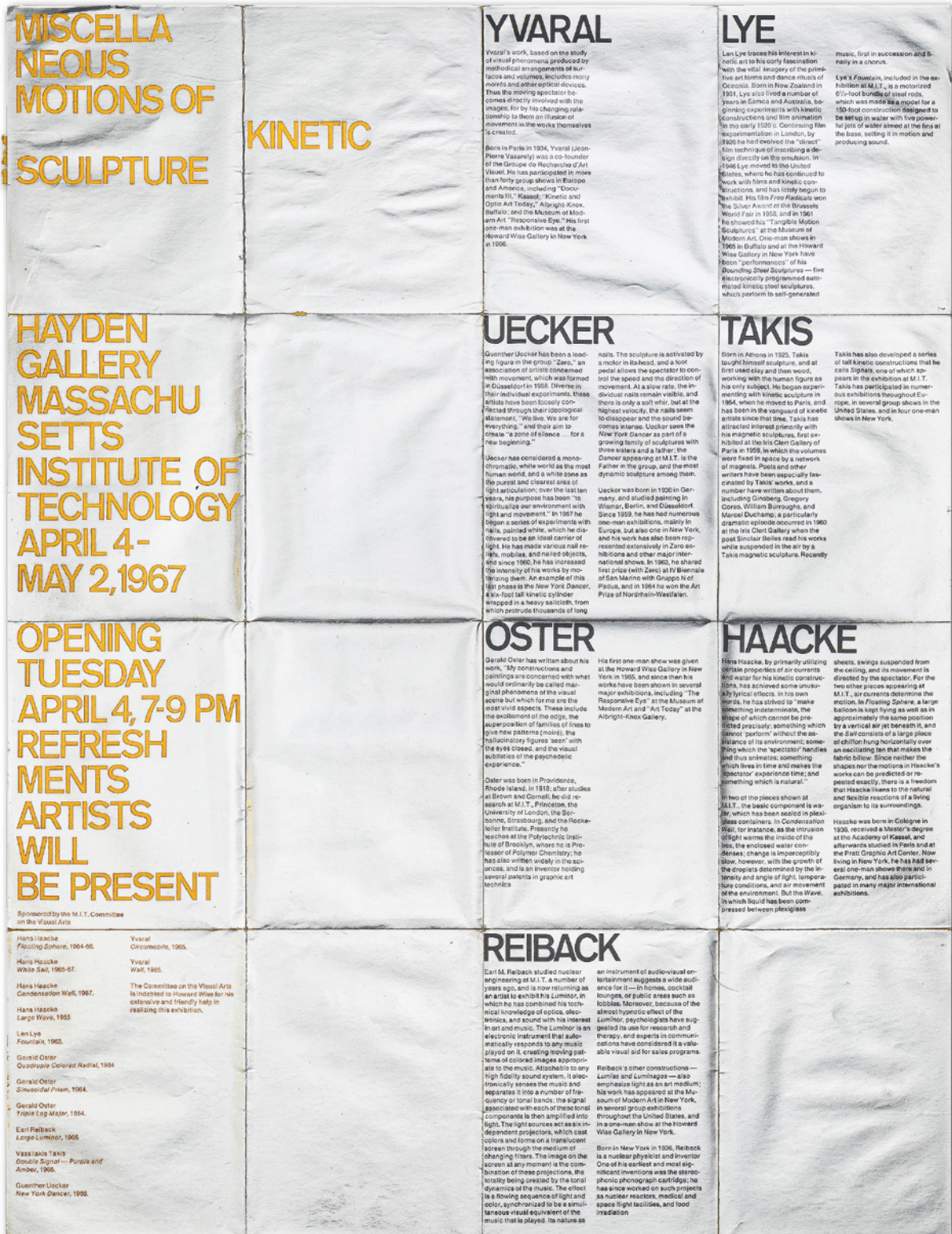
(Kyoto): Origin Press / Genichido Press 1961

\$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]

POETRY



MISCELLANEOUS MOTIONS OF KINETIC SCULPTURE

KINETIC

HAYDEN GALLERY MASSACHUSETTS INSTITUTE OF TECHNOLOGY APRIL 4 - MAY 2, 1967

OPENING TUESDAY APRIL 4, 7-9 PM REFRESHMENTS ARTISTS WILL BE PRESENT

Sponsored by the M.I.T. Committee on the Visual Arts

- Hans Haacke Floating Sphere, 1964-66.
- Hans Haacke White Sail, 1966-67.
- Hans Haacke Condensation Wall, 1967.
- Hans Haacke Large Wave, 1955
- Len Lye Fountain, 1963.
- Gerald Oster Quadropole Colored Radial, 1964
- Gerald Oster Silwoodal Prism, 1964.
- Gerald Oster Triple Log Major, 1964.
- Earl Reiback Large Lumitor, 1966.
- Vassilakis Takis Double Signal - Purple and Amber, 1966.
- Guenther Uecker New York Dancer, 1966.

Yvaral Circumobile, 1965.
Yvaral Wall, 1965.
The Committee on the Visual Arts is indebted to Howard Wise for his extensive and friendly help in realizing this exhibition.

YVARAL

Yvaral's work, based on the study of visual phenomena produced by methodical arrangements of surfaces and volumes, includes many mobiles and other optical devices. Thus the moving spectator becomes directly involved with the message, for by his changing position to them an illusion of movement in the works themselves is created.

Born in Paris in 1934, Yvaral (Jean-Pierre Vasarely) was a co-founder of the Groupe de Recherche d'Art Visuel. He has participated in more than forty group shows in Europe and America, including "Documents III," "Kassae," "Kinetic and Optic Art Today," "Albright-Knox, Buffalo," and the Museum of Modern Art "Responsive Eye." His first one-man exhibition was at the Howard Wise Gallery in New York in 1966.

UECKER

Guenther Uecker has been a leading figure in the group "Zero," an association of artists concerned with movement, which was formed in Düsseldorf in 1960. Diverse in their individual experiments, these artists have been loosely connected through their ideological statement, "No line, No color for everything," and their aim to create a "zone of silence... for a new beginning."

Uecker has considered a monochromatic, white world as the most human world, and a white space as the purest and clearest area of light articulation; over the last ten years, his purpose has been "to disturb this our environment with light and movement." In 1967 he began a series of experiments with nails, painted white, which he discovered to be an ideal carrier of light. He has made various nail reliefs, mobiles, and nailed objects, and since 1966, he has increased the intensity of his works by incorporating them. An example of this light space is the New York Dancer, a six-foot tall kinetic cylinder wrapped in a heavy sailcloth, from which protrude thousands of long

nails. The sculpture is activated by a motor in its head, and a foot pedal allows the spectator to control the speed and the direction of movement. At a slow rate, the individual nails remain visible, and there is only a soft whir, but at the highest velocity, the nails seem to disappear and the sound becomes intense. Uecker sees the New York Dancer as part of a growing family of sculptures with three sisters and a father; the "uncor" appearing in M.I.T. is the Father in the group, and the most dynamic sculpture among them.

Uecker was born in 1930 in Germany, and studied painting in Wiesbaden, Berlin, and Düsseldorf. Since 1959, he has had numerous one-man exhibitions, mainly in Europe, but also one in New York, and his work has also been represented extensively in Zero exhibitions and other major international shows. In 1960, he shared first prize (with Zeng) at IV Biennale di San Marino with Gruppo N of Pavia, and in 1964 he won the Art Prize of Nordrhein-Westfalen.

OSTER

Gerald Oster has written about his work, "My constructions and paintings are concerned with what would ordinarily be called marginal phenomena of the visual scene but which for me have the most vivid aspects. These include the excitement of the edge, the superposition of families of lines to give new patterns (noise), the preliminary figures seen with the eyes closed, and the visual subtleties of the psychedelic experience."

Oster was born in Providence, Rhode Island, in 1919; after studies at Brown and Cornell, he did research at M.I.T., Princeton, the University of London, the Sorbonne, Strasbourg, and the Rockefeller Institute. Presently he teaches at the Polytechnic Institute of Brooklyn, where he is Professor of Polymer Chemistry; he has also written widely in the sciences, and is an inventor holding several patents in graphic art techniques.

His first one-man show was given at the Howard Wise Gallery in New York in 1965, and since then his works have been shown in several major exhibitions, including "The Responsive Eye" at the Museum of Modern Art and "Art Today" at the Albright-Knox Gallery.

REIBACK

Earl M. Reiback studied nuclear engineering at M.I.T. a number of years ago, and is now returning as an artist to exhibit his Lumitor, in which he has combined his technical knowledge of optics, electronics, and sound with his interest in art and music. The Lumitor is an electronic instrument that automatically responds to any music played on it, creating moving patterns of colored images appropriate to the music. Attachable to any high fidelity sound system, it electronically senses the music and separates it into a number of frequency or tonal bands; the signal associated with each of these tonal components is then amplified into light. The light sources act as independent projectors, which cast colors and forms on a translucent screen through the medium of changing filters. The image on the screen at any moment is the combination of these projections, the totality being created by the total dynamics of the music. The effect is a flowing sequence of light and color, synchronized to be a simultaneous visual equivalent of the music that is played; its nature as

an instrument of audio-visual entertainment suggests a wide audience for it—in homes, cocktail lounges, or public areas such as lobbies. Moreover, because of the almost hypnotic effect of the Lumitor, psychologists have suggested its use for research and therapy, and experts in communications have considered it a valuable visual aid for sales programs.

Reiback's other constructions—Lumilar and Lumilages—also emphasize light as an medium; his work has appeared at the Museum of Modern Art in New York, in several group exhibitions throughout the United States, and in one-man shows at the Howard Wise Gallery in New York.

Born in New York in 1936, Reiback is a nuclear physicist and inventor. One of his earliest and most significant inventions was the stereophonic phonograph cartridge; he has since worked on such projects as nuclear reactors, medical and space flight facilities, and food irradiation.

LYE

Len Lye traces his interest in kinetic art to his early fascination with the vital energy of the primitive art forms and dance rituals of Oceania. Born in New Zealand in 1901, Lye also lived a number of years in Samoa and Australia, becoming acquainted with kinetic constructions and film animation by the early 1920's. Continuing film experimentation in London, by 1926 he had evolved the "direct" technique of recording a design directly on the emulsion. In 1944 Lye moved to the United States, where he has continued to work with films and kinetic constructions, and has lately begun to exhibit. His film *From Radicals* won the Silver Award at the Brussels World Fair in 1958, and in 1961 he showed his "Tangible Motion Sculptures" at the Museum of Modern Art. One-man shows in 1965 in Buffalo and at the Howard Wise Gallery in New York have been "performances" of his *Bounding Diver Sculptures*—five electrostatically programmed, soundless kinetic steel sculptures, which perform to self-generated

music, first in succession and finally in a chorus.

Lye's *Fountain*, included in the exhibition at M.I.T., is a motorized 67-foot bundle of steel rods, which was made like a prop for a 150-foot construction designed to be set up in water with five powerful jets of water aimed at the top of the base, setting it in motion and producing sound.

TAKIS

Born in Athens in 1925, Takis taught himself sculpture, and at first used clay and then wood, working with the human figure as his only subject. He began experimenting with kinetic sculpture in 1954, when he moved to Paris, and has been in the vanguard of kinetic artists since that time. Takis has attracted interest primarily with his magnetic sculptures, first exhibited at the Iris Chart Gallery of Paris in 1959, in which the volumes were fixed in space by a network of magnets. Poets and other writers have been especially fascinated by Takis' work, and a number have written about them, including Günther, Gregory Corso, William Burroughs, and Marcel Duchamp, a particularly dramatic episode occurred in 1960 at the Iris Chart Gallery when the poet Sinclair Siles read his work while suspended in the air by Takis' magnetic sculpture. Recently

Takis has also developed a series of tall kinetic constructions that he calls *Signals*, one of which appears in the exhibition at M.I.T. Takis has participated in numerous exhibitions throughout Europe, in several group shows in the United States, and in four one-man shows in New York.

HAACKE

Hans Haacke, by primarily utilizing certain properties of air currents and water for his kinetic constructions, has achieved some unusually lyrical effects. In his own words, he has strived to "make something indeterminate, the shape of which cannot be predicted precisely, permitting which cannot perform" without the assistance of its environment; something which the spectator handles and that animates; something which lives in time and makes the spectator experience time; and something which is natural."

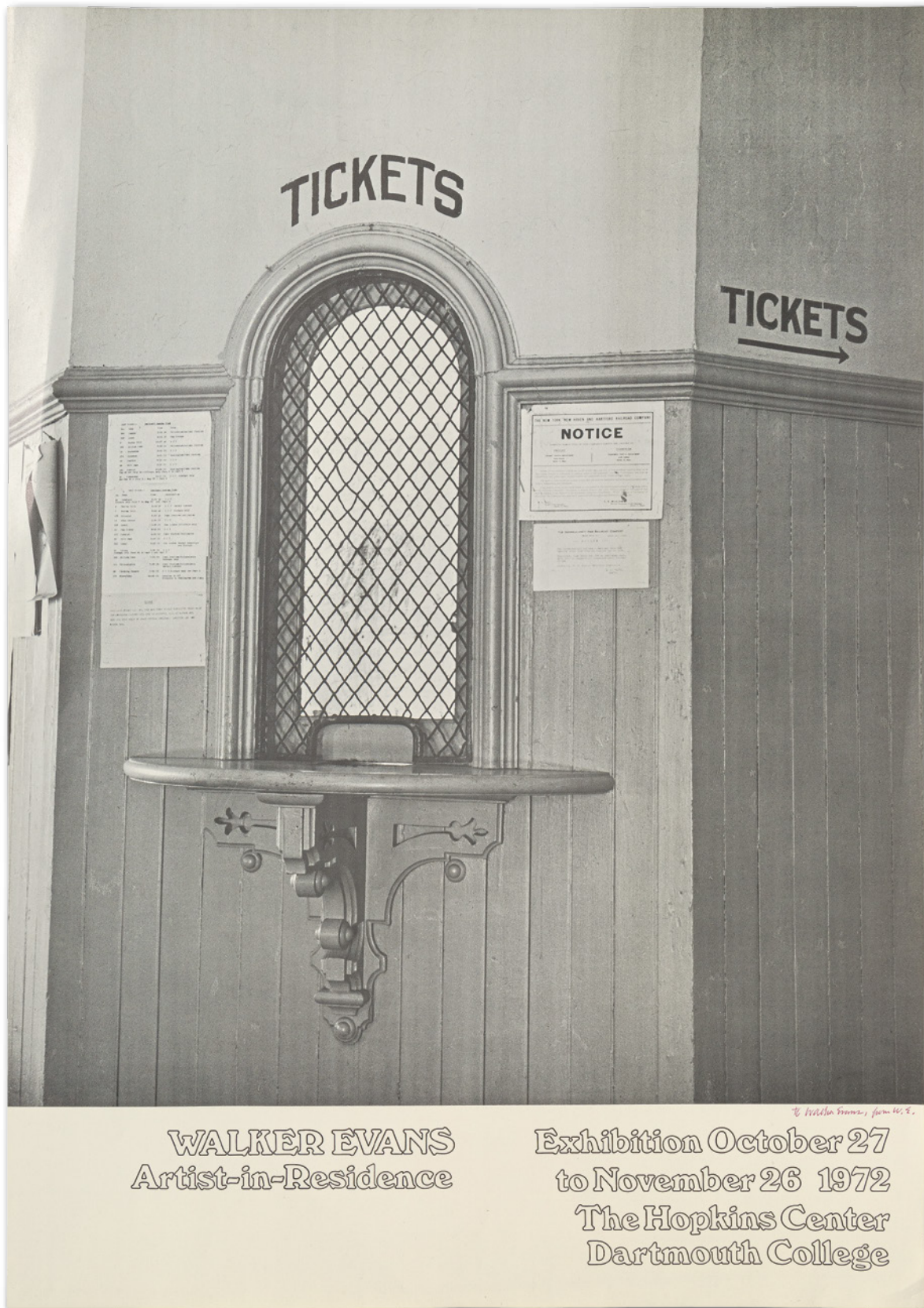
In two of the pieces shown at M.I.T., the basic component is water, which has been sealed in pleated glass containers. In *Condensation Wall*, for instance, as the intrusion of light warms the inside of the box, the enclosed water condenses; change is imperceptibly slow, however, with the growth of the droplets determined by the intensity and angle of light, temperature conditions, and air movement of the environment. But the flow, in which liquid has been compressed between Plexiglas

sheets, swings suspended from the ceiling, and its movement is directed by the spectator. For the two other pieces appearing at M.I.T., air currents determine the motion. In *Floating Sphere*, a large balloon is kept flying as well as approximately the same position by a vertical air jet beneath it, and the ball consists of a large piece of chiffon hung horizontally over an oscillating fan that makes the fabric flap. Since neither the distance nor the motion in Haacke's works can be predicted or repeated exactly, there is a freedom that Haacke owes to the natural and flexible reactions of a living organism to its surroundings.

Haacke was born in Cologne in 1926, received a Master's degree at the Academy of Kunst, and afterwards studied in Paris and at the Pratt Graphic Art Center. Now living in New York, he has had several one-man shows in England and Germany, and has also participated in many major international exhibitions.

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]



WALKER EVANS
Artist-in-Residence

Exhibition October 27
to November 26 1972
The Hopkins Center
Dartmouth College

© Walker Evans, from 1972.

113 Walker EVANS

[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,
japing and laughing, elegant handed, tumbling
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, winding 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 old 1950's-1980s still kicking
his way through the city, up Riverside Drive without a car
He hugged me & turned attention to the night ladies
appearing disappearing in the bar, in apartments
and the street, his continued jacknapes is wasting time &
everyone else's but mysterious, maybe up to something
Good-keep us 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 habitual pad, I hadn't
noticed where Louis lived these days, somehow obliterated
his home condition from my mind, took it for granted
tho 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, but woke
when he shifted 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 mat upon the concrete cellar warehouse floor—
so that was it! He'd given his bed for my comfort!

No no I said, take back your bed, sleep comfortable
weary you deserve it, amazing you still get around,
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 Bohemian heart
don't sleep in the floor like that I'll take your place
on the mat & pass the night ok.

I went upstairs, happy to see
he had a place to lay his head for good, and woke in China.
Peter alive, thought drinking a problem, Neal was dead
more years than my 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. Now to wash my face, dress in my suit
on time for teaching classroom poetry at 8am Beijing,
far round the world away from Louis' grave in Jersey.

November 16, 1984
6:52 AM
Baoding, P.R.C.

Allen Ginsberg
(AH)

1996

"Visiting Father & Friends" ©1995 Allen Ginsberg.
Permission to print granted by Allen Ginsberg.



Published in Heaven Poster Series #28
White Fields Press 1995
p.o. box 3685 Louisville, Kentucky 40201-3685
editors: Ron Whitehead & Kent Fielding
Q (A-2)

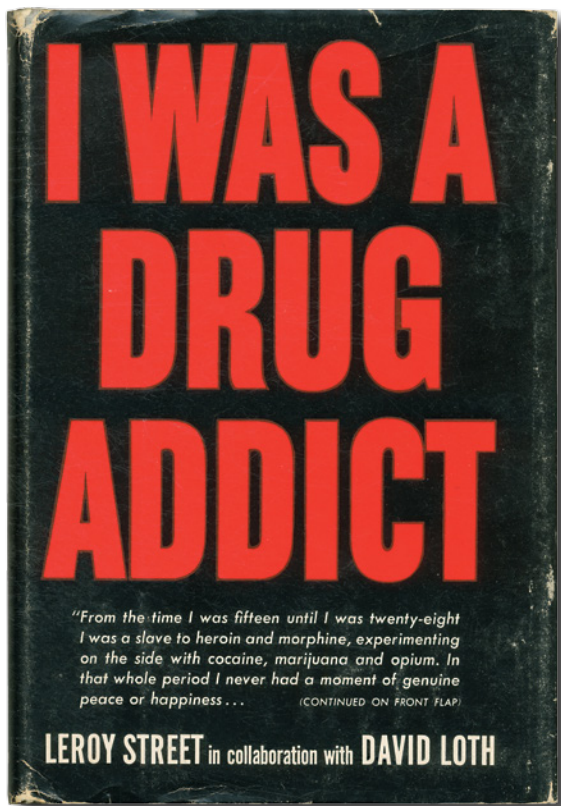
114 Allen GINSBERG

[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)

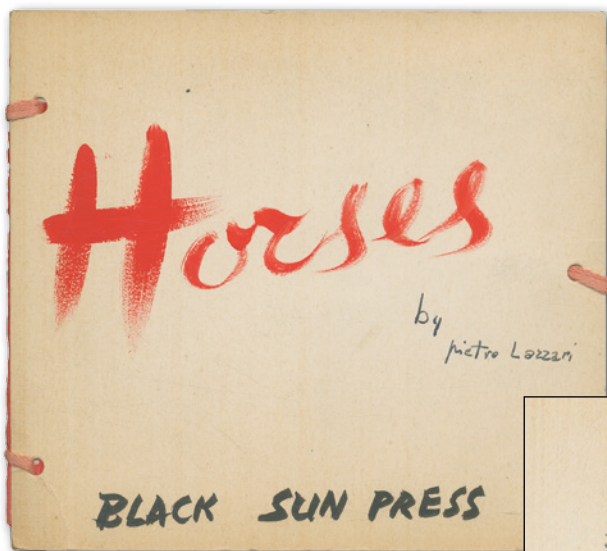
Leroy STREET, in collaboration with David Loth

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]



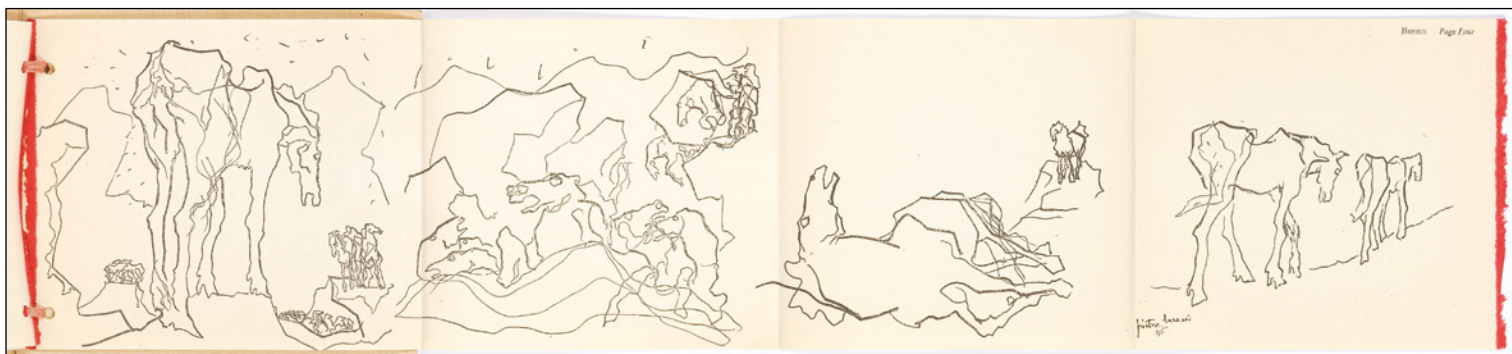
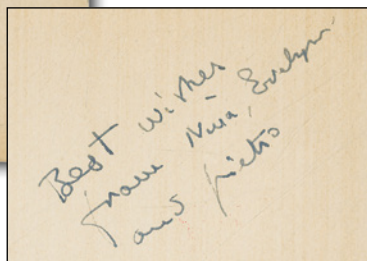
116 Pietro LAZZARI

Horses

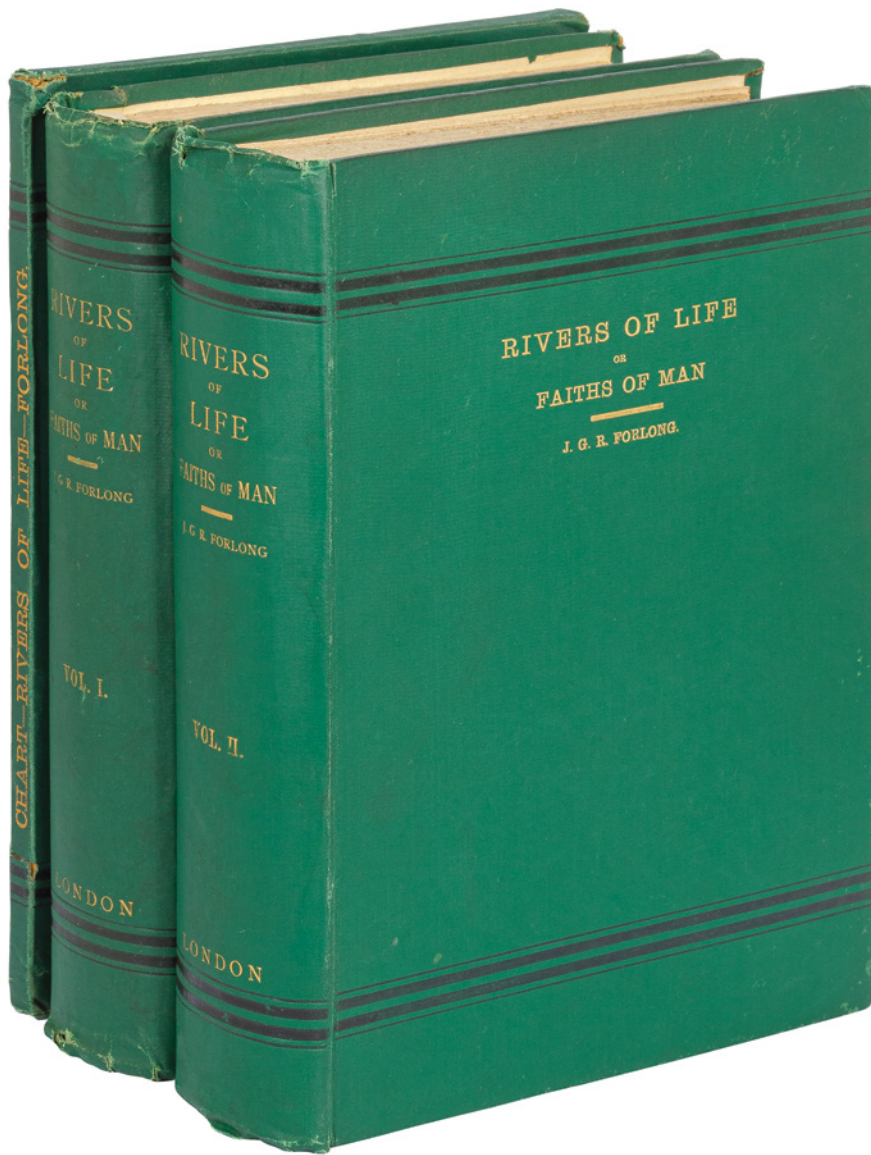
[Washington, D.C.]: Black Sun Press [1945]

\$1500

First edition. Oblong 12mo. String-tied at the spine and fore-edge. [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)

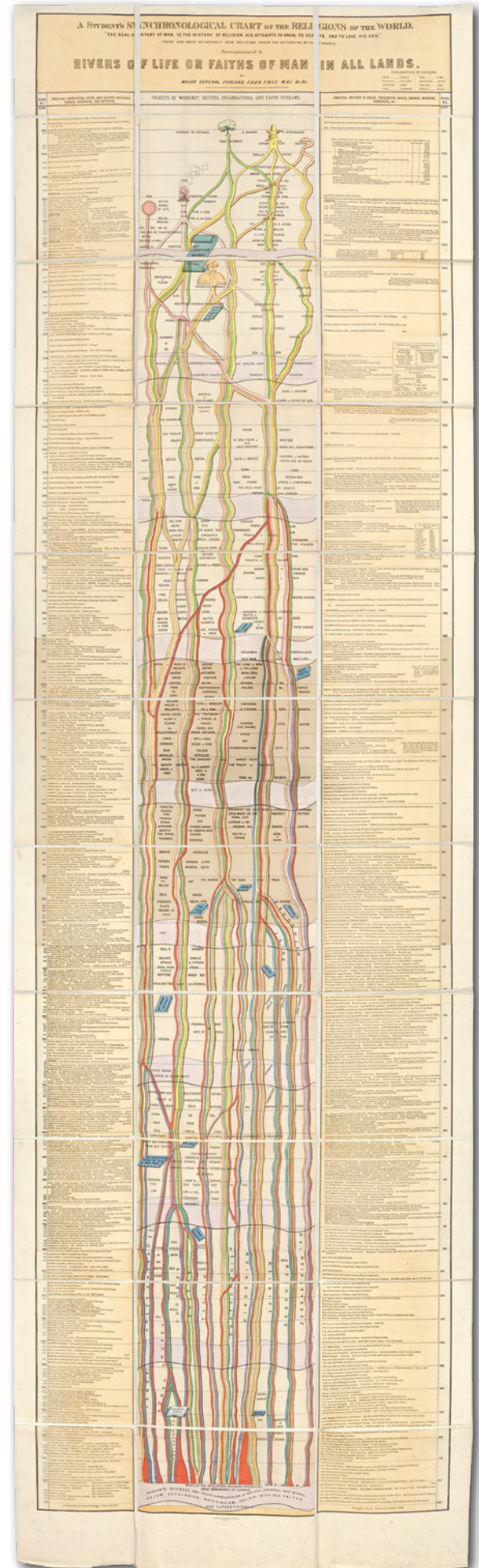
Major-General J.G.B. FORLONG

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

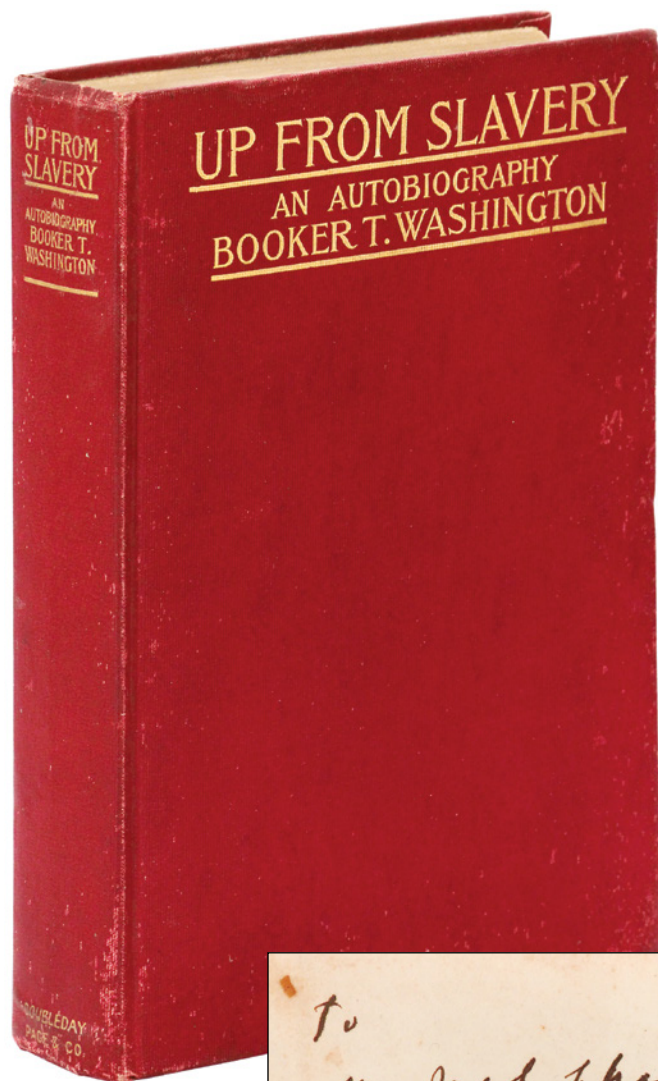
London: Privately Printed 1883

\$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]

To
Mr. Joel Chandler Harris,
with kind wishes of
Booker T. Washington
April 14, 1901

7
My experience is that there is something in human nature which always makes an individual recognize and reward merit, no matter under what colour of skin merit is found. I have found, too, that it is the visible, the tangible, that goes a long ways in softening prejudices. The actual sight of a