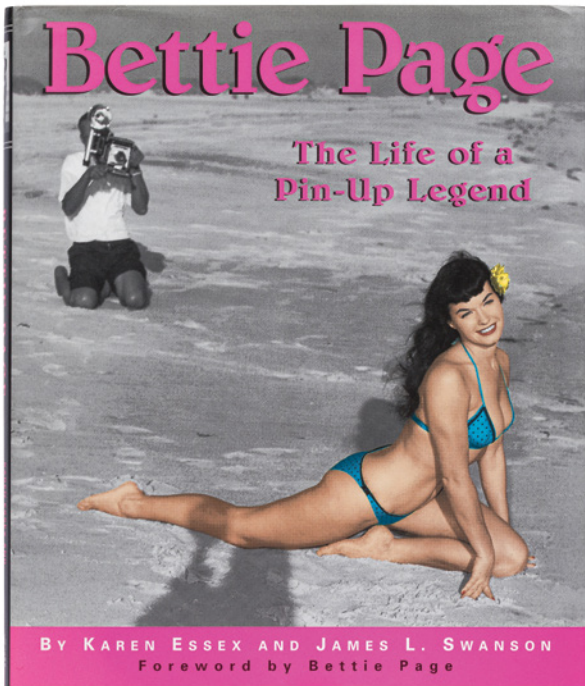




# BETWEEN THE COVERS

## RARE BOOKS

### CATALOG 237: Varia, Miscellanea, Literaria, and Other Stuffiana



1 (Photography)  
**Karen ESSEX and James L. Swanson**  
*Bettie Page: The Life of a Pin-Up Legend*  
 Los Angeles: General Publishing Group, Inc. (1996)  
**\$5000**

*For Hugh M. Hefner,  
 With fond memories  
 of the old days, and with  
 sincere thanks for all you've  
 done to help me.  
 Love always,  
 Bettie Page*

First edition, hardcover issue. Foreword by Bettie Page. Quarto. Fine in fine dustwrapper, as new. A superb association copy, Inscribed by Bettie Page to Hugh Hefner on the half-title: "For Hugh M. Hefner, With fond memories of the old days, and with sincere thanks for all you've done to help me. Love always, Bettie Page". Additionally Inscribed to the *Playboy* magazine founder by author James L. Swanson, also on the half-title. Accompanied by a letter of provenance from the Hugh M. Hefner Foundation, and with Hefner's bookplate laid in.

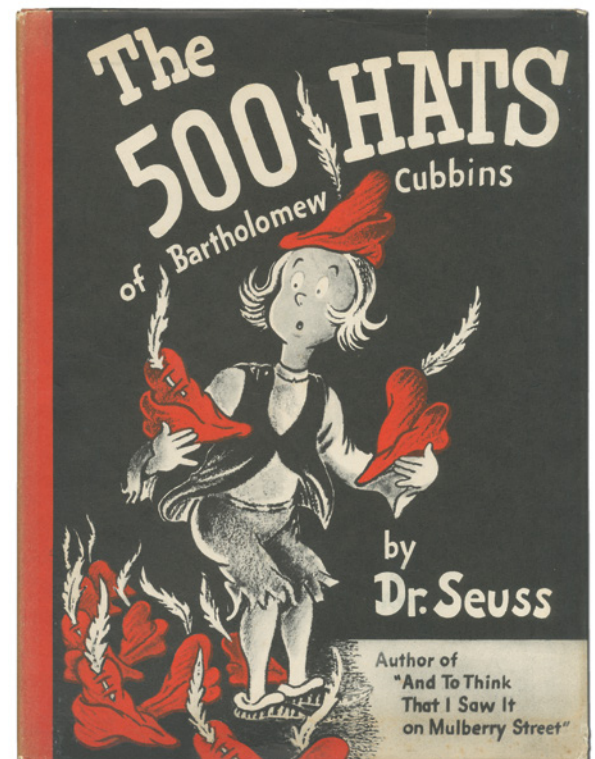
centerfold in the January, 1955 issue of *Playboy*. However, it wasn't until 1993 that the two first met. Page, who had recently been released after eight years in a mental institution, was living "penniless and infamous" in a Los Angeles group home at the time. It was Hefner who connected Page with agent Mark Roesler who helped her achieve financial security by regaining the legal rights to many of her photographs. Hefner also attended to Page's funeral costs, and continued to pay tribute to the legendary Queen of the Pin-Ups: "It's very difficult to find a parallel for her - this combination of naughty and nice - and it's all in the context of innocence. The remarkable thing about her image is how much it's influenced pop culture - from music, to movies, to fashion."

In addition to the foreword by Page, this authorized biography includes more than 500 photographs, including many which had been previously unpublished. If one wanted an association copy that represented the explosion of mid-century sexuality, one would be hard pressed to do better than this. [BTC#437463]

Prior to her departure from modeling in 1957, Page achieved a measure of mainstream success thanks in large part to Hefner, who featured the iconic pin-up model as the

2 (Children)  
**Dr. SEUSS**  
*The 500 Hats of Bartholomew Cubbins*  
 New York: The Vanguard Press (1938)  
**\$4500**

First edition in first issue dustwrapper. Folio. A little rubbed along the bottom of the boards, else about fine in about fine price-clipped dustwrapper sunned on the spine. A lovely copy. *Younger & Hirsch* 22. [BTC#427635]





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 mail@betweenthecovers.com  
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*Gift certificates available.*

All items shipped gratis via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB, IOBA.

Cover art by Tom Bloom.

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**3 (Art)**  
**[John DOS PASSOS]**  
*[Painting, title supplied]: Boating*

[circa 1925]

**\$6000**

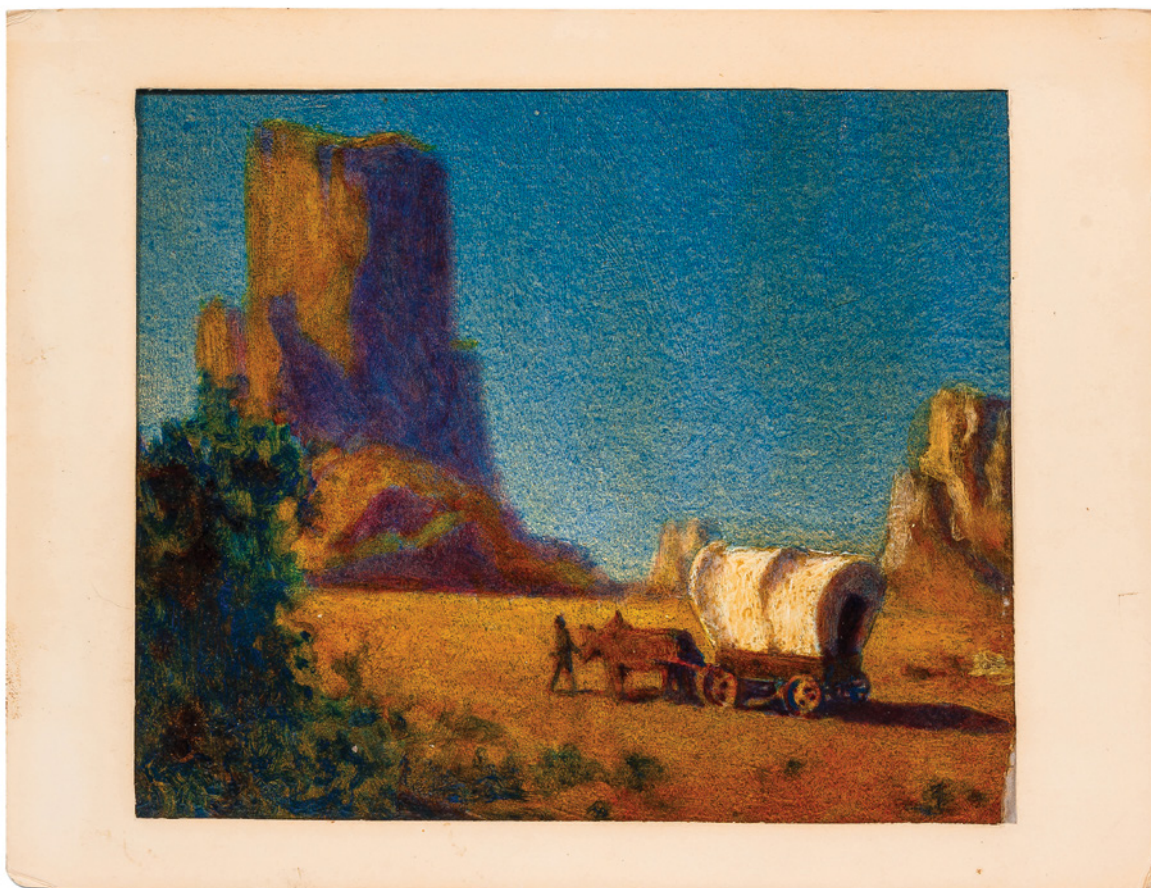
Gouche on fiberboard. Measuring 18" x 12". Unsigned and unframed. Small crack in fiberboard in lower left corner, modest wear mostly at the edges, overall very good. Four ships in a harbor, the most prominent in the foreground is reminiscent of a riverboat, brightly highlighted in orange and blue, accomplished in a style that seems to owe something to both expressionism and cubism. The painting was exhibited in the 1970s at Gallery Odin in Port Washington, along with works by Zorach, Walter Kuhn, Robert Laurent, Jules Pascin, and others, as one of the works in the collection owned by the artists Adelaide Lawson and Wood Gaylor. It appeared in the catalogue of that exhibition as number 15 "Boating." Accompanied by a letter of a provenance and sale (along with a number of other works) from

Gaylor's son, Wynn Gaylor noting: "Dos was a good friend of my parents."

Dos Passos was a devoted sketch artist while serving in the ambulance corps in WWI. After the War, he mingled with the great artists of Paris and had his first major exhibition of paintings in 1922 at the National Art Club in New York, and also exhibited at several other solo and group exhibitions in New York. He also provided art work for the covers and dustwrappers of his own books.

A pleasing work of art by an important Lost Generation author and artist whose works hung alongside those of Picasso and Matisse, and very reminiscent of other nautical works he produced at the time. [BTC#431798]





4 (Art)

**Hannes BOK***[Original Art]: Western Landscape*

(1933)

**\$7500**

Oil painting on board. Measuring 12" x 10". Signed in pencil on the back: "Hannes Bok, 1933 (about Feb.)." Small chip at the lower right corner, else near fine. A striking painting of a western landscape with a covered wagon passing through a desert plain. Bok was an important artist best known for his science fiction subjects. In 1953 he shared the Hugo Award for best cover artist. A rare example of one of Bok's early non-science fiction works, featuring his luminous tempera style. His original oil paintings are scarce on the market, particularly works in color. [BTC#379546]

5 (Art)

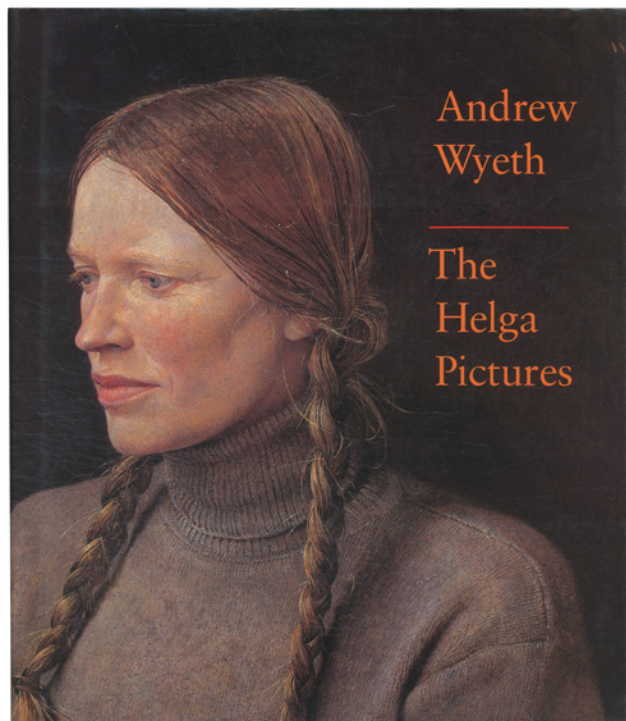
**Andrew WYETH***The Helga Pictures*

New York: Harry N. Abrams (1987)

**\$3000**

First edition. Large quarto. Fine in a fine dustwrapper. A collection of sketches and paintings that caused a sensation upon their release when it was discovered that Wyeth had been painting his neighbor for decades, often in the nude. This copy very warmly inscribed by both Andrew Wyeth and by the subject of the paintings Helga Testorf. Very scarce thus. [BTC#432569]

In Ross  
with warmest greetings  
Andrew Wyeth  
To Ross love Helga





Gardner F. Fox  
215 Montague Street  
Brooklyn, N.Y.

Boxes 1 and 2 TITLE: The Batman and the Diamonds of Death  
...in the strange lives of those denizens of the hidden world of crime, the Batman - winged figure of vengeance - has become a menace...

Box 3 Small figure of Batman with wings outspread, staring into the fiery inferno of flames.  
CAPTION: Less than a week ago, the Batman saw his sworn enemy, the grim Doctor Death, burned to ashes in a fire that wrecked an entire house...

Box 4 CAPTION: And yet - in the morning paper an item appears - Bruce Wayne lounges in his club, newspaper held before him. He has just been aroused by reading an item in the paper.  
Wayne: What's this ?

Box 5 Item in paper: " Strange death overcomes man. Victim of queer disease turns purple. Doctors baffled."

Box 6 Closeup of Bruce Wayne, frowning, stroking chin.  
Wayne: Only Doctor Death could be at the bottom of this. Yet he is dead. I wonder. It's strange, this hunch of mine that he is still alive. Almost a certainty.

Box 7 Wayne in topcoat and slouch hat stands on the steps of a large city house. A wreath hangs on the door. A maid is answering his ring.  
CAPTION: One hour later Bruce Wayne pays a visit to the dead man's home -  
Wayne: I'm a reporter. I'd like to speak to Mrs Jones.  
Maid: Just a moment, *MISREU!*

Box 8 Bruce Wayne sits with a white haired old lady in the living room of the Jones home.  
Mrs Jones: Yes, my husband received a threatening note that unless he paid half a million dollars to a Doctor Death, he would die.  
Wayne: (thinking): I was right! He is still alive!

Box 9 They stand in the hallway.  
Mrs Jones: We have no more money - John lost it in the depression. But we have some diamonds. It was John's hobby to collect them. I haven't seen them for years. I must get them out, for I need some money.  
Wayne: I'd advise you to have those diamonds removed to a safe place, Mrs Jones.

Box 10 Wayne on the street, glancing at his watch.  
Wayne: Nearly six. I think I'll eat, then return to Mrs Jones' living room. I'm afraid Doctor Death knows of those diamonds!

Box 11 ~~XXXXXXXX~~ After a full dinner, Bruce Wayne kneels at a chest on the floor, taking from it a long cloak.  
CAPTION: At the Wayne mansion that evening -

Box 12 The Batman stands beside his desk fully accoutred, slipping little glass pellets into a broad leather belt about his waist. CAPTION: - the Batman prepares to meet Doctor Death again!  
Batman: These gas vials may be needed to-night.

Box 13 The Batman in his sleek roadster slips through the night in the city streets.  
CAPTION: Toward the Jones home drives the Batman *IN HIS SPECIALLY BUILT HIGH POWERED ROADSTER.*

Box 14 The Batman walks along the street, a topcoat about his shoulders.  
Batman: One block away for safety - the car handy if needed. An approach from the rear will be best.

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# Script for the 4th Batman Comic Book Appearance

6 (Batman)

Gardner FOX and Bob KANE

[Typescript for]: "The Batman and the Diamonds of Death" [story in] Detective Comics #30

Brooklyn, N.Y.: [1939]

\$24,000

Five unlined legal-size sheets. Each typed on one side with some pencil notations and a sketch on back of one (along with pencil rubbings). Very good with folds from being mailed and very light toning; one sheet complete but separated at the center fold. The original typescript for the fourth comic book story to feature Batman, written by Gardner Fox, who also created The Flash, Hawkman, Sandman, and The Justice Society, the first superhero team in comic books. While Bob Kane and writer Bill Finger created Batman's first two appearances in *Detective* 27 and 28, it was Fox who took over the writing duties in issue 29 introducing several classic elements to the Batman mythos including the Utility Belt, Batarang, and the first recurring villain, Doctor Death. This script for issue 30, is the second of a two-part story (another first), with the Doctor returning but with his face horribly disfigured from an explosion, establishing a template of the ridiculous and macabre that became the trademark of Batman's rogue's gallery. The typescript includes numerous edits and emendations in ink and pencil in two distinct hands, those of Fox and Kane. Particularly notable among the edits is a portion of the description that has been crossed out and rewritten on the back of one page. The same page also features a preliminary sketch of the Batgyro by Kane, the first ever bat-themed vehicle or device that would debut in the next month's issue. The typescript comes from the collection of Mario J. Sacripante, who lived in the same building as Kane in Rego Park, Queens, and discovered the script along with other original Kane material (sketchbooks, and the page proofs for *Detective Comics* #27) in a steamer trunk put out on the curb in 1975. While a unique agreement with DC Comics (then National Periodicals) gave Kane sole creator credit (a rarity at the time), in truth many other writers and artists contributed to the Dark Knight's mythos as we know it today, including Fox. Scripts for comics from this era are beyond rare. A remarkable survivor with wonderful provenance. [BTC#399902]

Batman. what's the matter with your hair? I do believe it's a wig!

**Box 78** The Batman faces Doctor Death. He holds an old man's hair wig in his hand.

Batman: Well met, Doctor Death! Hark - do you hear the police coming? They're battering in the front door. I won't wait to greet them - but you will.

**Box 79** The bound form of Doctor Death is staring at the bag of jewels on the table as the police enter. A little white visiting card is beside the jewels.

Policeman: There he is - and the jewels! But what's that card on the table?

\* NOTE:  
BOXES  
78 TO 80  
ON OTHER  
SIDE

**Box 80** Closeup of the Batman's visiting card - with a black bat on a white background, and the words:

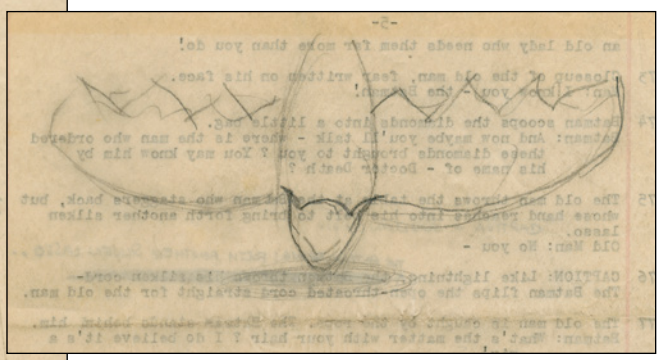
**BOX 81** → "Meet Doctor Death - and his diamonds. They belong to Mrs. Joms. See that see gets them. With the compliments of - the Batman!"

**BOX 78 - BATMAN:** ...AND A SKIN MASK, TOO!

**BOX 79 - BATMAN:** DOCTOR DEATH! BUT...YOUR FACE?  
DR. DEATH: HA'HA! YES, MY FACE...IT WAS DESTROYED IN THE FIRE... YOU...YOU DID IT...HOW I WANTED TO GET MY REVENGE...

**BOX 80 - CAPTION:** THE BATMAN DEPARTS LEAVING THE BOUND FORM OF DR. DEATH, AS THE POLICE ARRIVE. (POLICEMAN:) THERE HE IS - AND THE JEWELS! BUT WHAT'S THAT CARD ON THE TABLE?

**BOX 81 - (SAME AS OTHER SIDE)**



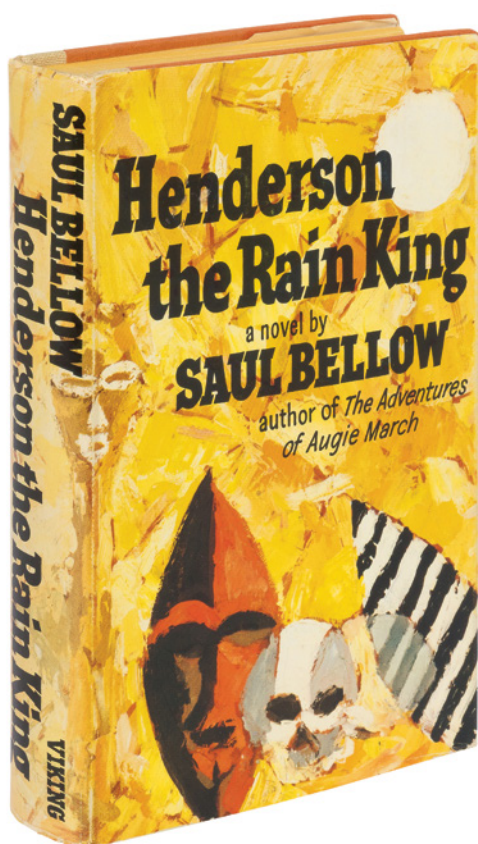
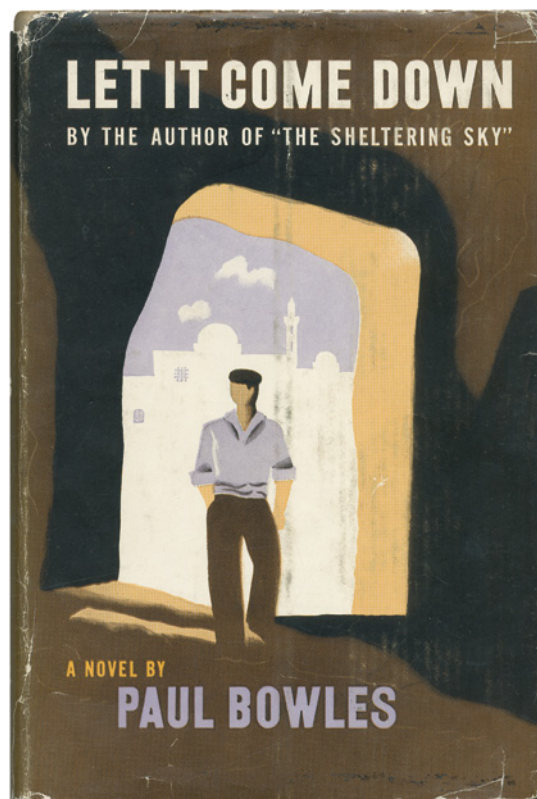
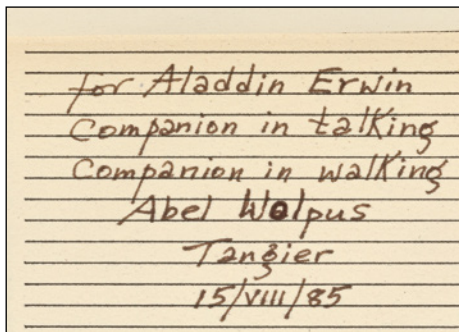


7 **Paul BOWLES***Let It Come Down*

New York: Random House 1952

\$1000

First edition. Corners a little bumped else very good or better in very good dustwrapper with an internal tape repair and shallow chipping at the crown. **Inscribed** by Bowles to a Daniel Wardin, using anagrams of both his and of the recipient's name: "for Aladdin Erwin - Companion in talking, Companion in Walking. Abel Wolpus. Tangier. 15/viii/85." The author's second novel with an amusing inscription. [BTC#419602]

8 **Saul BELLOW***Henderson the Rain King*

New York: Viking Press 1959

\$850

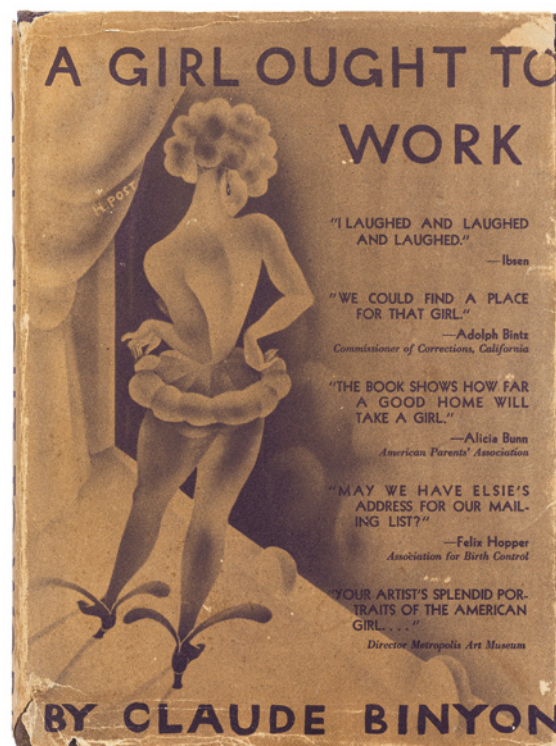
First edition, first issue. Fine in just about fine dustwrapper. A curious and possibly unique variant or anomaly, with the text block clearly bound directly to the front board, presumably no other preliminary matter was gathered with the rest of the text block, it is intriguing to conjecture whether this constitutes a state or issue point, with this seemingly representing a very early copy (a notion reinforced because the text block has the first issue topstain). Bellow's seriocomic novel of an eccentric American millionaire on a quest in Africa. A very nice copy, very scarce in this condition in what is likely a rare or unique state. [BTC#430938]

9 **Claude BINYON***A Girl Ought To Work*

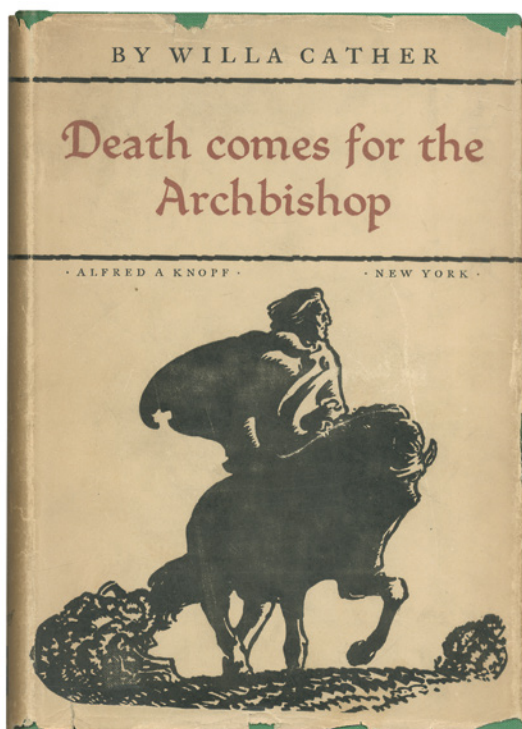
New York: Harrison Smith 1932

\$200

First edition. Slight foxing on the endpapers, some sunning on the boards, a very good plus copy in about very good dustwrapper with some slight loss at the spinal extremities and a small scrape on the front board. Epistolary account of Little Elsie, who leaves Chicago for Hollywood so she can become a star, told in her letters home, rendered in the *You Know Me, Al* style. Binyon was the Hollywood columnist for *Variety* who wrote the famous headline after the Great Crash: "Wall Street Lays An Egg." Starting in 1932 he went on to write nearly 50 screenplays, including *Holiday Inn*, *My Blue Heaven*, *Stella*, and *Rally 'Round the Flag, Boys!*. In addition, he directed several films. This book has wonderful risqué, air-brushed illustrations and jacket art by Hermann Post. [BTC#39079]







**10 Willa CATHER**

*Death Comes for the Archbishop*

New York: Alfred A. Knopf 1927

**\$1800**

First edition. Bookplate of Rachel McMasters Miller Hunt, philanthropist and bookbinder, else fine in an about very good dustwrapper with several small chips and internal tape repairs. A presentable copy of Cather's classic character study of two Frenchmen trying to organize a Roman Catholic diocese on the New Mexico frontier. [BTC#425695]

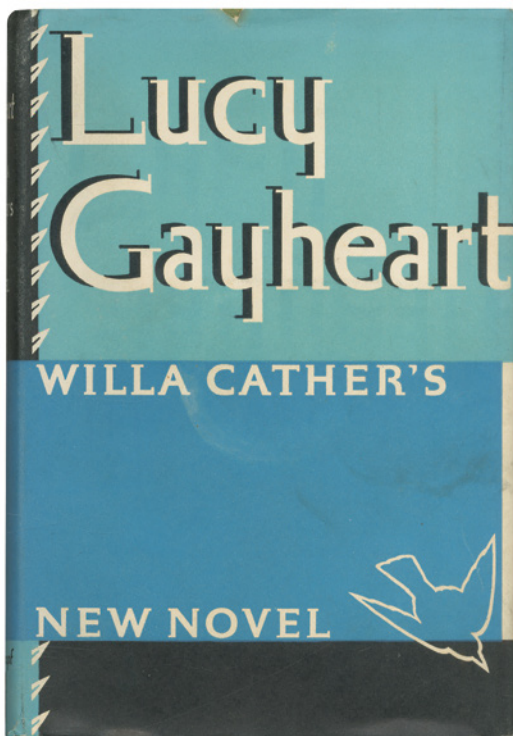
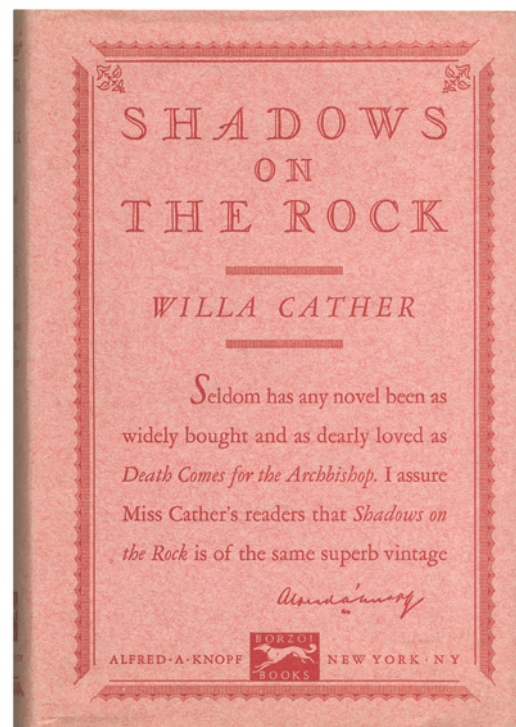
**11 Willa CATHER**

*Shadows on the Rock*

New York: Alfred A. Knopf 1931

**\$2500**

First edition, first issue, trade issue, in the first issue rose-colored dustwrapper (one of two colors, no priority). Spine a bit sunned as usual, thus near fine in fine dustwrapper with a tear on the front panel. A beautiful copy. Ex-collection of Tony Bill. [BTC#425507]



**12 Willa CATHER**

*Lucy Gayheart*

New York: Alfred A. Knopf 1935

**\$350**

First trade edition. Fine in fine dustwrapper with a tiny chip, two tiny tears, and some very faint smudges on the front panel. A lovely copy. [BTC#428815]

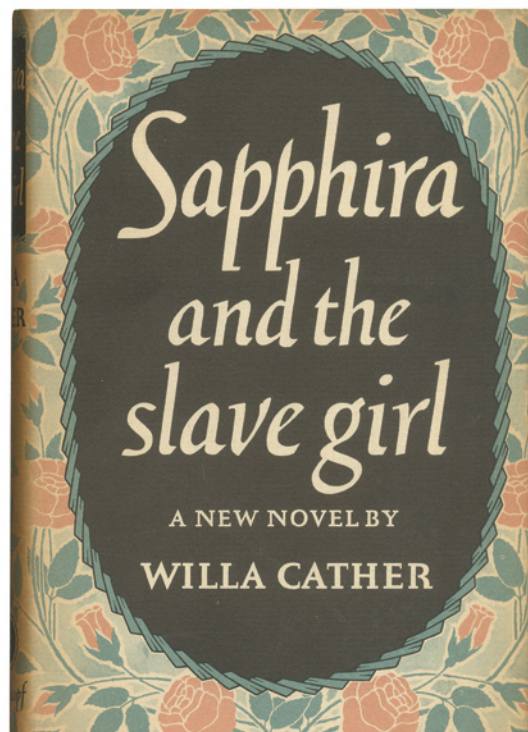
**13 Willa CATHER**

*Sapphira and the Slave Girl*

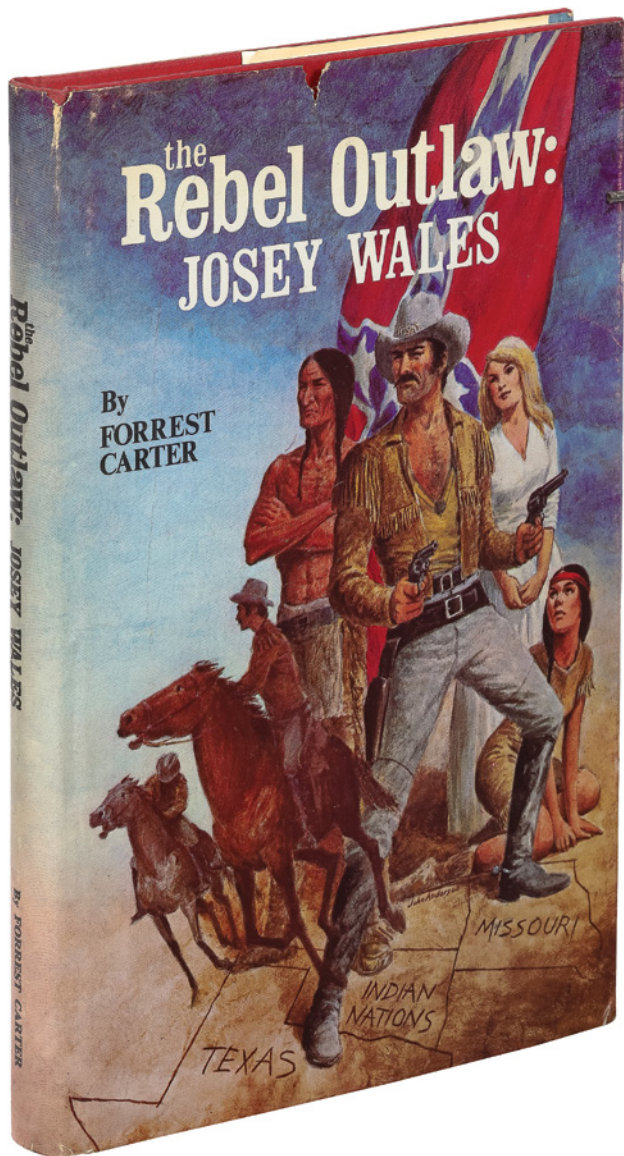
New York: Alfred A. Knopf 1940

**\$300**

First edition. Modest sunning at the spine else fine in slightly spine-toned, very near fine dustwrapper. A lovely copy. [BTC#425615]







#### 14 **Forrest CARTER**

##### *The Rebel Outlaw: Josey Wales*

(Gantt, Alabama: Whiporwill Publishers 1973)

**\$10,000**

First edition. Just about fine in very near fine dustwrapper with a little rubbing and a small triangular chip at the top of the front panel. The exceptionally rare true first edition of the author's first novel, preceded only by a pamphlet biography of Alabama Governor Lurleen Wallace. According to one source, only 75 hardcover copies of this edition were printed, but not distributed, when Carter sent an unsolicited copy to actor/director Clint Eastwood. The star read the book and bought the rights. Reportedly one of the conditions of the sale of the movie rights was the pulping of this entire edition in anticipation of the movie and the later publication by Delacorte under the title *Gone to Texas*. Apparently a few copies were retained by employees of the printing house (which was actually in Birmingham, not Gaant, as stated).

Carter, born Asa Earl Carter, was an enigmatic figure who had a history of violence and racist beliefs and for years wrote and edited white-supremacist literature (he allegedly wrote George Wallace's famous "Segregation now! Segregation tomorrow! Segregation forever!" speech). Late in life he seemingly had a profound change of heart and turned to fiction, assuming the guise of Native American ancestry. His book *The Education of Little Tree*, until the author's past came to light, was widely lauded for its authenticity as a perceptive autobiography of a Native American. Carter choked to death in 1979, after a fist fight with his grown son, leaving many unanswered questions as to his true motivations and beliefs. Clint Eastwood's film version is not only one of the last great westerns, but also served as an important insight into the evolution of the portrayal of the Old West. A rare book, only the third copy we've seen in over 30 years. OCLC locates six copies (three in Alabama, one in Texas, the Library of Congress, and the Public Library of Cincinnati and Hamilton County). [BTC#427403]

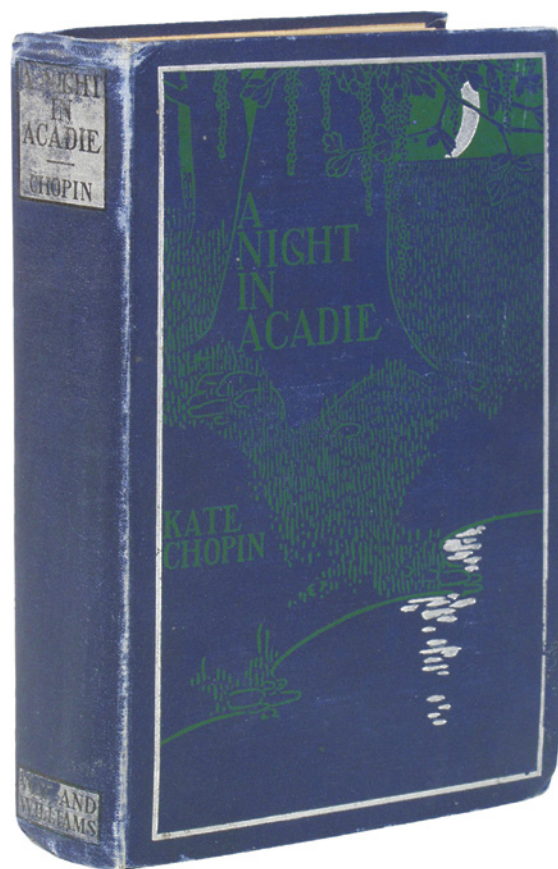
#### 15 **Kate CHOPIN**

##### *A Night in Acadie*

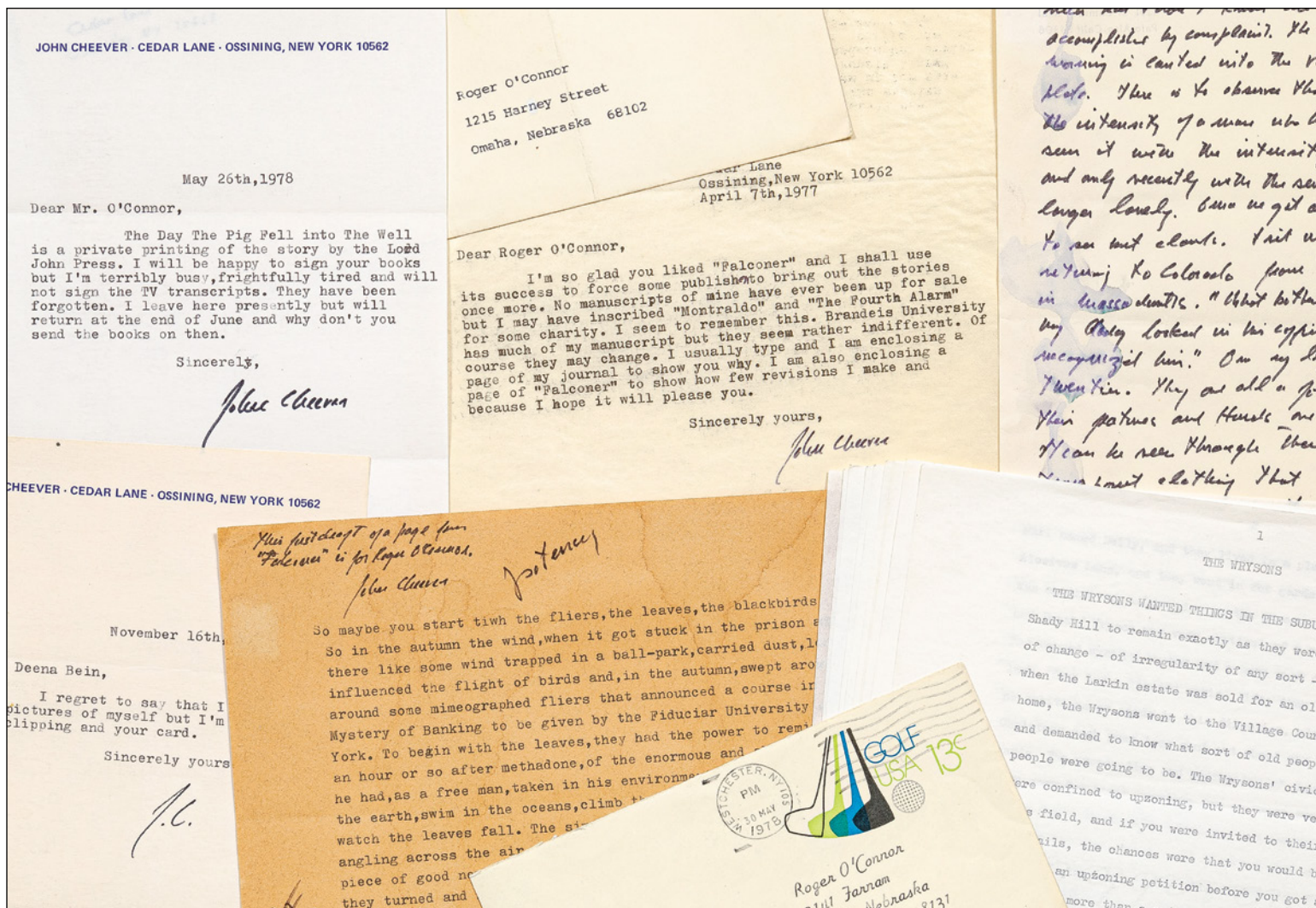
Chicago: Way and Williams 1897

**\$2950**

First edition. Contemporary and attractive bookplate of Robert Markham on the front paste-down, titles on the spine a bit rubbed, extremities a little rubbed and worn, a nice, very good or a bit better copy. The author's second book, like her first, *Bayou Folk*, a collection of short stories. Very scarce. [BTC#71070]







## Cheever on Writing

### 16 John CHEEVER

#### File of John Cheever's Writings including Manuscripts and Letters

1976-1978

**\$5000**

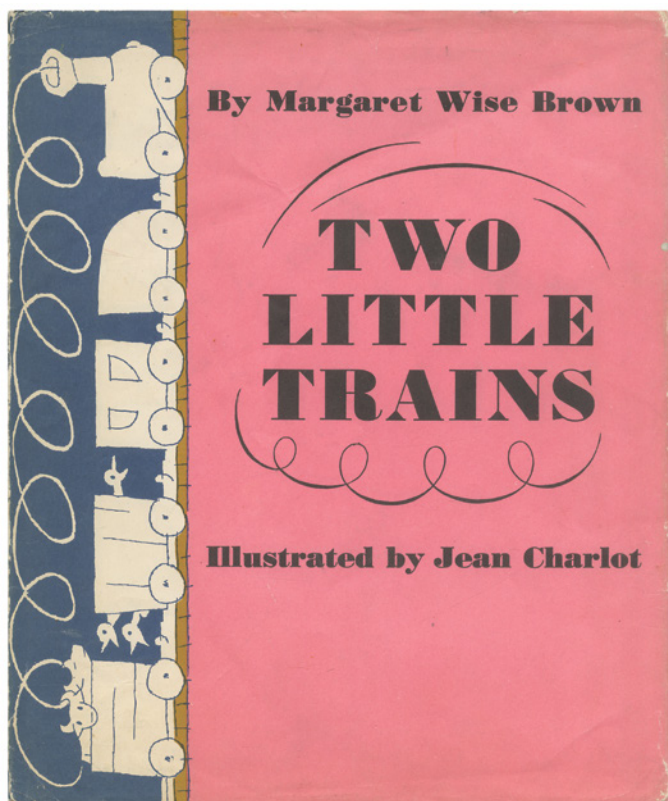
A small file of letters and manuscripts from John Cheever that deal directly with the process of his writing. The collection includes a **Signed** Type-script of the short story, "The Wrysons"; an **Inscribed** page of manuscript from the novel, *Falconer*; a handwritten page from his diary; and four Typed Letters **Signed**. The inventory as follows:

1. Typed Letter **Signed**, 1p., April 7, 1977, with the mailing envelope. A letter to a collector explaining he has never sold any manuscripts (except for two that he could remember donating to charity), that he makes few corrections to them, and that all are typed due to the difficulty in reading his handwriting. As an example, he is including a page from his diary and a page from *The Falconer*. Fine, but for some small evidence on the rear that it had once been mounted.
2. A holograph page from Cheever's diary, written on the verso of letterhead from Dinah's Motor Hotel and Apartments. The page describes a flight from Massachusetts and the passengers he encountered, including a comment from a man returning from his father's funeral. A few water spots affecting words along the left side of the margin, a small spot on the lower left margin, and some small evidence on the rear that it had once been mounted, about near fine.
3. A single Manuscript page from *Falconer*. Typed sheet, recto only. A

couple of scattered typing mistakes and corrections. **Inscribed** on the top margin: "This first draft of a page from 'Falconer' is for Roger O'Connor. John Cheever." Slightly tanned with some dampstaining, though the paper remains supple.

4. [Manuscript]: "*The Wrysons*." 10pp. Typed sheets, rectos only. **Signed** on the last page. A story about a peculiar suburban couple keeping secrets from one another. Originally published in *The New Yorker* in 1958, and later reprinted in *The Stories of John Cheever*. Fine.
5. Typed Letter **Signed**, February, 20th [1976]. 1p. Written on Cheever's letterhead and with the mailing envelope present. Cheever states that he does not keep a bibliography of his work, and that he would be happy to autograph any books sent to him. Fine.
6. Typed Letter **Signed**, May 26, 1978. 1p. Written on Cheever's letterhead and with the mailing envelope present. Cheever comments on a recent book, and adds that he would sign any books sent, but not TV transcripts, as they "have been forgotten." Fine.
7. Typed Letter **Initialed**, November 16, 1978. 1p. Written on Cheever's letterhead and **Initialed** "J.C." A brief letter stating he does not have any pictures of himself to send. About fine with a few tiny scattered spots on the edges. [BTC#325934]





**17 (Children)**  
**Margaret Wise BROWN**

*Two Little Trains*

New York: William R. Scott, Inc. 1949

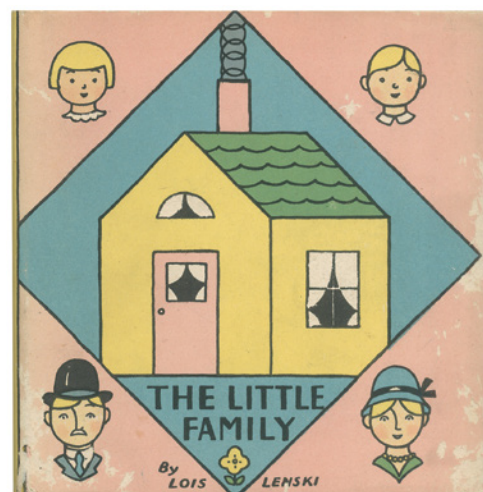
**\$1250**

First edition. Illustrated in color and in black and white by Jean Charlot. Thin quarto. Unpaginated. Illustrated paper-covered boards. Slight wear at the tips of the boards, a few minor smudges on a few pages, otherwise remarkably clean and near fine in near fine dustwrapper with a few small closed tears. A nice copy of a rare title by the author of *Goodnight Moon*. [BTC#429261]

*The Little Family: A Little Book*. New York: Doubleday, Doran & Co., Inc. 1939

**\$225**

First edition. 32mo. Fine in modestly rubbed near fine dustwrapper. A lovely copy of this children's book. [BTC#428475]



**18 (Children)**  
**Lois LENSKI**

**19 (Children)**  
**Eleanor ROOSEVELT**

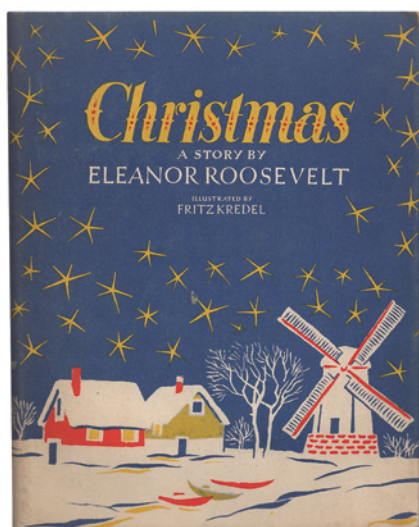
*Christmas*

New York: Alfred A. Knopf 1940

**\$250**

First edition. Illustrated by Fritz Kredel. 12mo. Fine in a fine dustwrapper. The First Lady's story of a peaceful Christmas Eve in a quiet Dutch household beset by problems from the war-torn, outside world.

[BTC#433123]

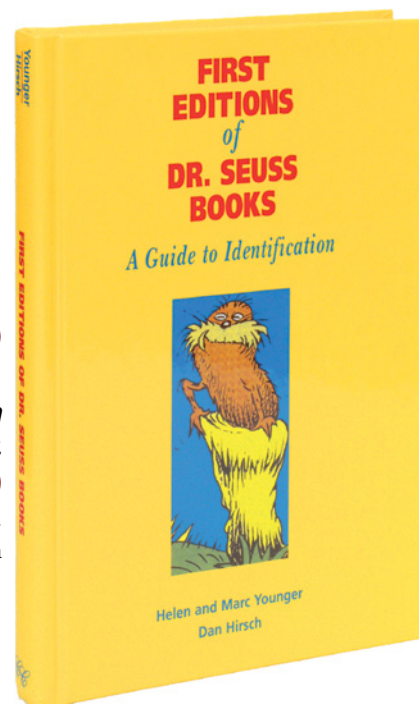


**20 (Children)**  
**(Dr. SEUSS) Helen and Marc YOUNGER and Dan Hirsch**  
*First Editions of Dr. Seuss Books: A Guide to Identification*

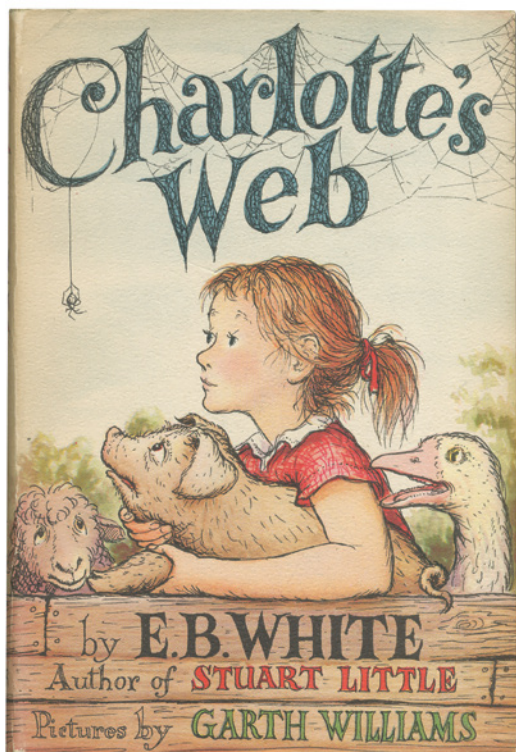
Saco, Maine: Custom Communications 2002

**\$170**

First edition. Pictorial boards. Fine, as new copy, issued without dustwrapper. Signed by Marc Younger. A complete and easy to use guide to identifying the first editions of Dr. Seuss, very attractively illustrated in color. One of only 1000 copies. With errata slip laid in. [BTC#60477]







21 (Children)

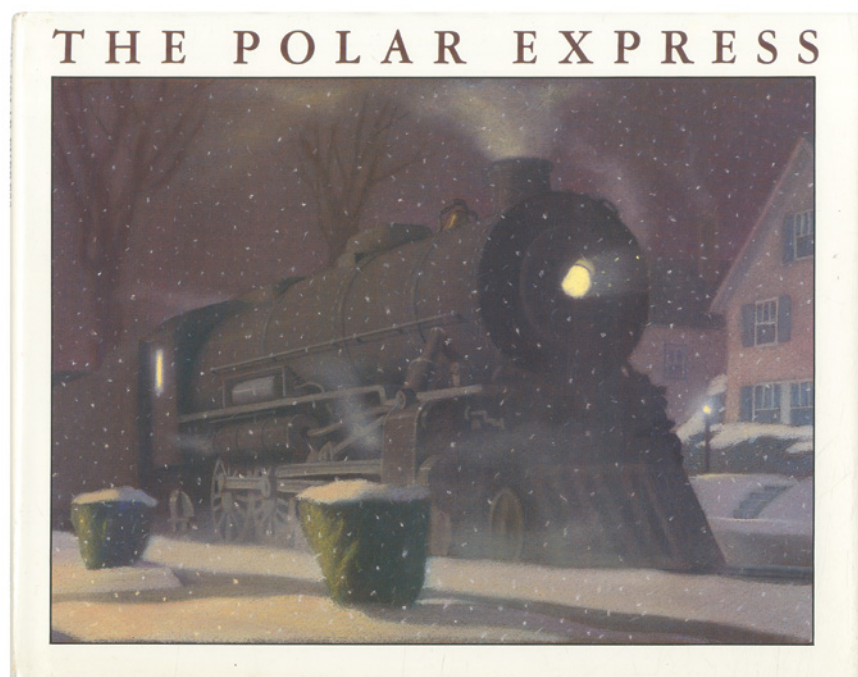
**E.B. WHITE**

*Charlotte's Web*

New York: Harper & Brothers (1952)

**\$3500**

First edition. Illustrated by Garth Williams. Octavo. Fine in fine dustwrapper with the spine very slightly age-toned, but still a superior copy. [BTC#428407]



22 (Children)

**Chris VAN ALLSBURG**

*The Polar Express*

Boston: Houghton Mifflin Company 1985

**\$400**

First edition. Oblong quarto. Illustrated by the author. Fine in fine dustwrapper but for a short and barely noticeable closed tear on the rear panel. A modern Christmas classic, winner of the 1986 Caldecott Medal and basis for the 2004 Oscar-nominated film of the same name. [BTC#429264]



23 (Children, Photography)

**George HANSEN**

*His Calculations: Baby Roland*

San Francisco: Paul Elder & Morgan

Shepard / (Twentieth Century Press) 1902

**\$475**

First edition. Octavo. 12 leaves printed rectos only. Stitched illustrated buff stiff paper wrappers printed in red and gold. Illustrated with photographs applied from behind into a die-cut window on both the front and back wrapper (the only one of the five Roland books so constructed). No typeset text, all the captions and borders were almost certainly drawn by Morgan Shepard. Unusual pressed grass and bark endpapers. Just about fine. Nicely designed and uncommon photographically illustrated children's book depicting the adventures of Baby Roland (Hansen's

son), a lovable scamp who mostly stands around and looks cute. In this adventure, he stands on a box. Hansen was a Canadian architect who was debilitated late in life and amused himself by taking Kodak photographs at his Berkeley, California home. This last of the five Roland books, in unusually nice condition, and in our experience, the scarcest of the series. [BTC#396195]

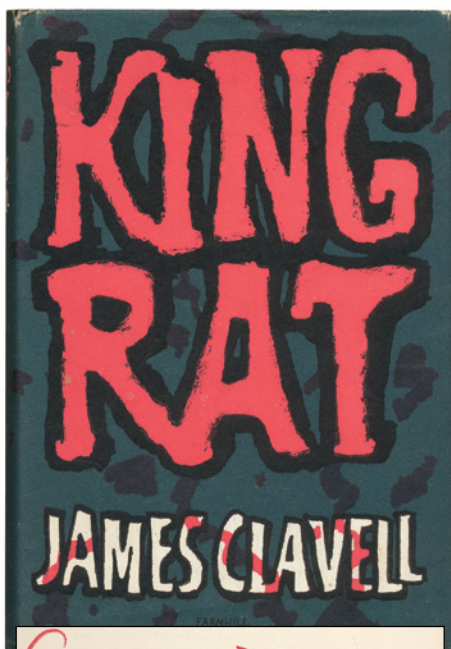


24 **Winston S. CHURCHILL***Marlborough: His Life and Times*

London, Bombay & Sydney: George G. Harrap & Co. Ltd. (1933; 1934; 1936; 1938)

**\$2000**

Four volumes. Each volume is a first edition (see further detail below about dustwrappers). Tall octavos. 612; 651; 608; 671pp. Purple cloth stamped in gilt, topedges gilt. Sunning on the spines of Volumes I, II, and III, very good or better. Dustwrappers of Volumes I and II are price-clipped and apparently from early, but later printings. Modest foxing on jackets, chip at crown of Volume I affecting much of the title; despite the flaws, a handsome and uniform very good set. John Churchill, 1st Duke of Marlborough and ancestor of the author, was widely regarded as one of the greatest commanders in British military history. [BTC#429304]

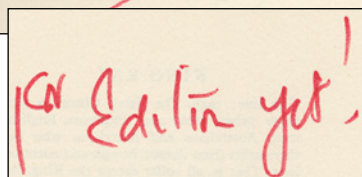
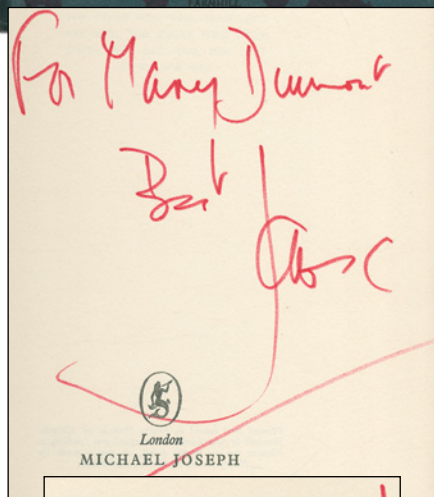
25 **James CLAVELL***King Rat*

London: Michael Joseph (1963)

**\$1200**

First English edition. Fine in very near fine dustwrapper with a couple of small stains on the rear panel. Inscribed by Clavell on the title page, presumably at a later date, noting: "1st edition yet!" Author's first book, a novel about a Japanese POW camp in WWII, and the basis for the excellent and overlooked Bryan Forbes film featuring George Segal, Tom Courtenay, and James Fox. A handsome copy.

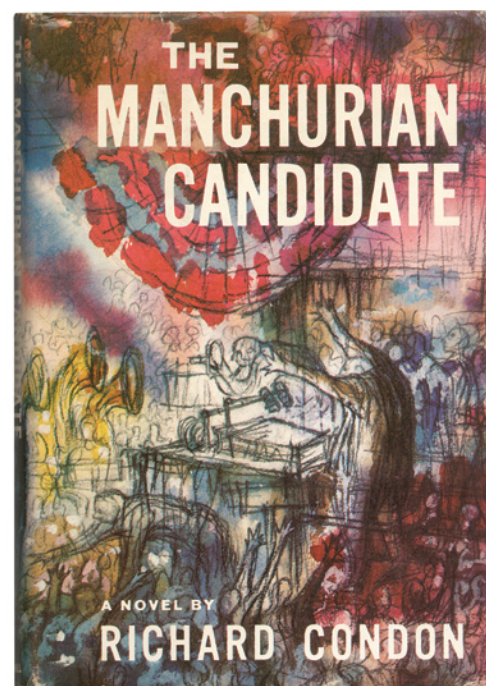
[BTC#425640]

26 **Richard CONDON**  
*The Manchurian Candidate*

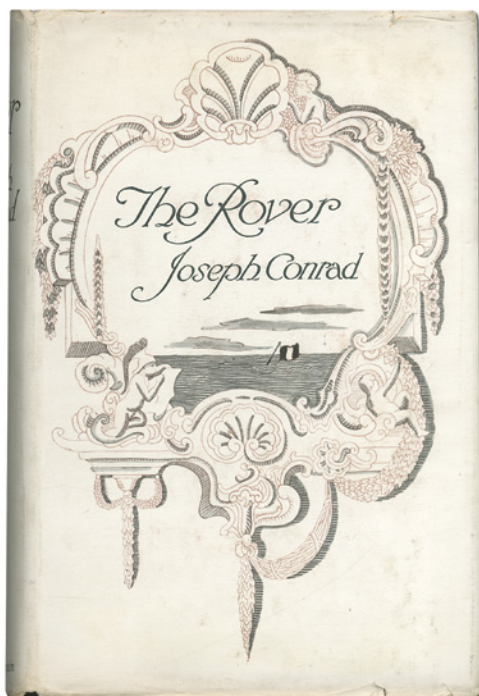
New York: McGraw-Hill (1959)

**\$300**

First edition. Fine in price-clipped else very near fine dustwrapper with tiny tears, but almost none of the seemingly inevitable spine fading, and very scarce thus. Basis for the 1962 film directed by John Frankenheimer and starring Frank Sinatra, Laurence Harvey, and Angela Lansbury. [BTC#425658]







**27 Joseph CONRAD**

*The Rover*

London: T. Fisher Unwin (1923)

**\$400**

First English edition, first issue. Just about fine in fine dustwrapper. Publisher's promotional pamphlet laid in. *Keating* 180; *Smith* A25 - lacking the "g" in line 2, p. 221. [BTC#425642]

**28 Giuseppe Di LAMPEDUSA**

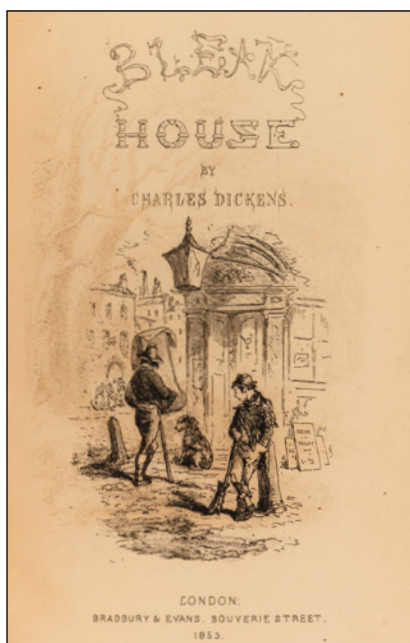
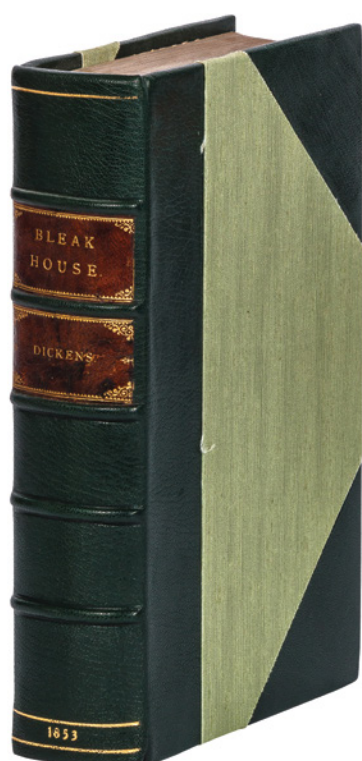
*The Leopard*

London: Collins Harvill 1960

**\$250**

First English edition (and the first edition in English). Translated from the Italian by Archibald Colquhoun. Slight foxing on the page edges and corners a trifle bumped, a nice, near fine copy in very near fine dustwrapper. Basis for the epic 1963 film directed by Luchino Visconti, starring Burt Lancaster, Claudia Cardinale, and Alain Delon. The author's only novel, written towards the end of his life and based in part on his own royal background (he was the Duke of Palma and the Prince of Lampedusa) was published posthumously and became a critical and popular success. The film won the Palme d'Or at Cannes. A better than usual copy, and an uncommon book in this condition.

[BTC#432600]



**29 Charles DICKENS**

*Bleak House*

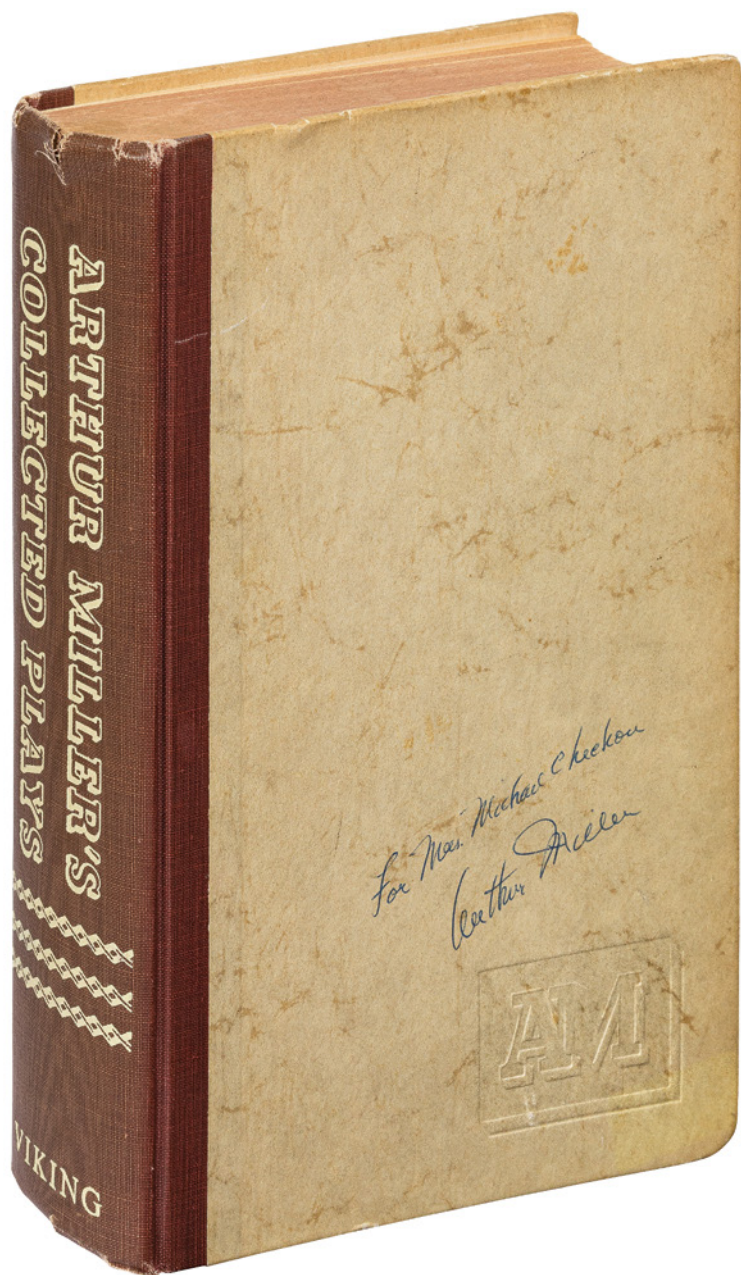
London: Bradbury and Evans, 11, Bouverie Street 1853

**\$1000**

First edition, with all first issue points per Smith. Octavo. pp. [i-vii] viii-xvi, [1] 2-624. With the half-title leaf. Illustrated with 40 engraved plates by H.K. Browne, including the frontispiece and vignette title-page. Bound in later three-quarter dark green leather and light green cloth over boards, gilt spine with two early gilt-stamped red titling labels, raised bands, later marbled endpapers, top edge gilt. In this copy, the two engraved plates facing pages 23 and 31 are reversed: with "Miss Jellyby" preceding "The Little old Lady." Modest toning to the edges of the plates, near fine. A handsomely bound copy of what many consider to be Dickens's best novel. *Smith*, (Part 1:10). [BTC#425733]



## Twice Inscribed by Arthur Miller to Xenia Chekov, the wife of Marilyn Monroe's Acting Coach, Michael Chekov



Dear Mrs. Chekov;

I hope this book, the work of ten years, will give you pleasure. Through Marilyn, and now through you, I have come to feel a strange closeness to Mr. Chekov. I am indebted to him and to you for your goodness and help to Marilyn who is living testimony of your husband's lasting ability to inspire.

For myself, I know that he saw me precisely and more deeply than any other man the vision my work was striving to realize and the esthetic means I have employed. I feel joined to him by his understanding-- this man I never met but who was my friend.

To both of you, therefore, my deepest respects.

Arthur Miller

September, 1958

30 (Drama)

**Arthur MILLER**

*Arthur Miller's Collected Plays*

New York: Viking Press 1957

**\$10,000**

Second printing. Quarter cloth and paper covered boards. A bit worn at the extremities, a good copy lacking the dustwrapper. A copy of Miller's collected plays from the library of Xenia J. Chekhov, the second wife of Michael Chekhov, who was the nephew of Anton Chekhov and Marilyn Monroe's acting teacher on the West Coast. Miller has Inscribed the book twice, once briefly on the front board ("For Mrs. Michael Chekhov [sic]. Arthur Miller") and a second time in a lengthy Inscription that occupies

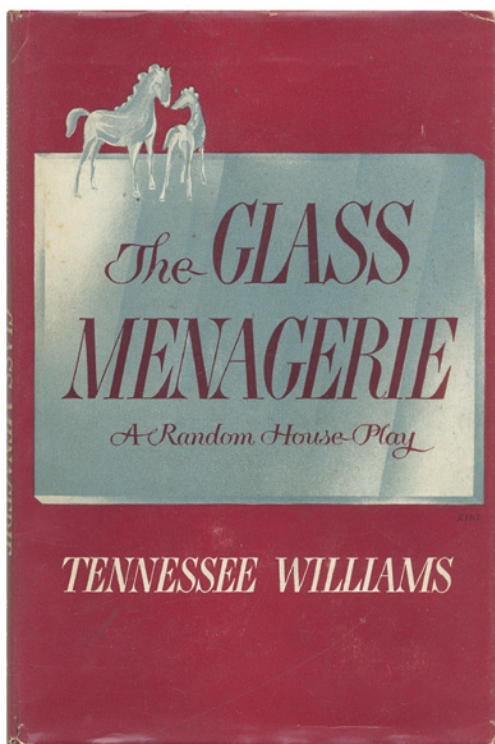
the entire front fly.

The book came from Lawrence Stern, author of *Stage Management*, (a small label with his name is affixed to the front board) who was bequeathed the book by the will of Xenia Chekhov. A wonderful inscription with a significant association, and notably mentions Monroe, who seldom appears in Miller's inscriptions. [BTC#434845]





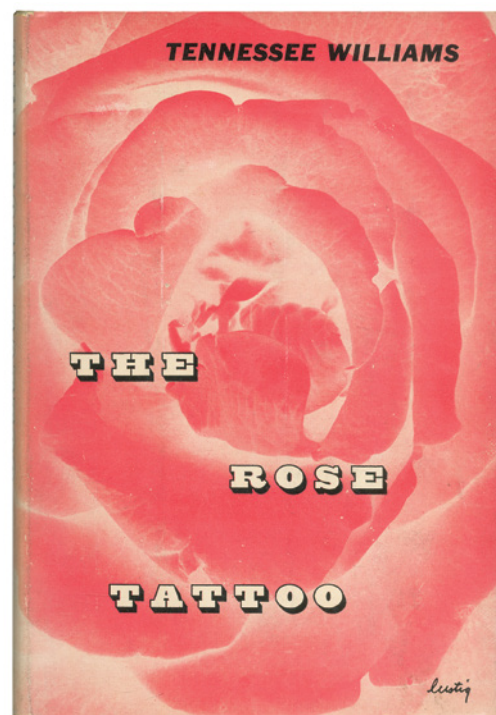




**34 (Drama)**  
**Tennessee WILLIAMS**

*The Glass Menagerie*  
 New York: Random House (1945)  
**\$1200**

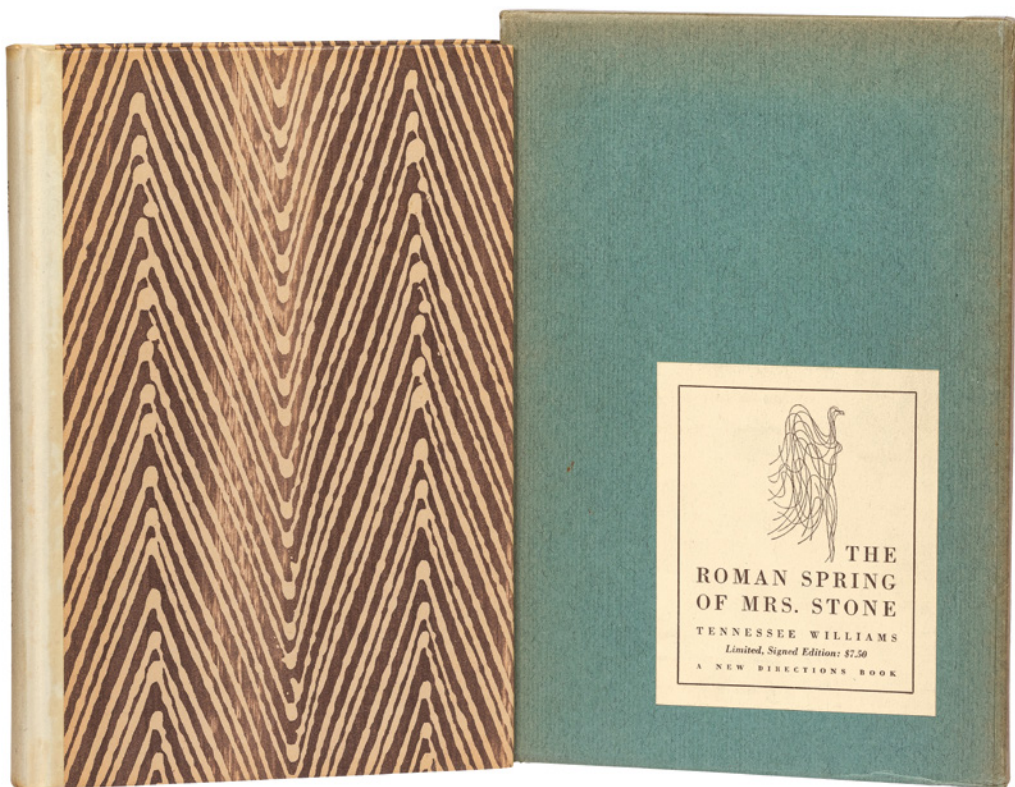
First edition. Neat contemporary owner signature on front free endpaper else fine in very near fine dustwrapper with a few tiny tears and very slight sunning at the spine. A much nicer than usual copy of Williams' first major play. [BTC#429285]



**35 (Drama)**  
**Tennessee WILLIAMS**

*The Rose Tattoo*  
 (New York): New Directions (1950)  
**\$400**

First edition. Fine in slightly shortened and a little spine-faded else very near fine dustwrapper. [BTC#428370]

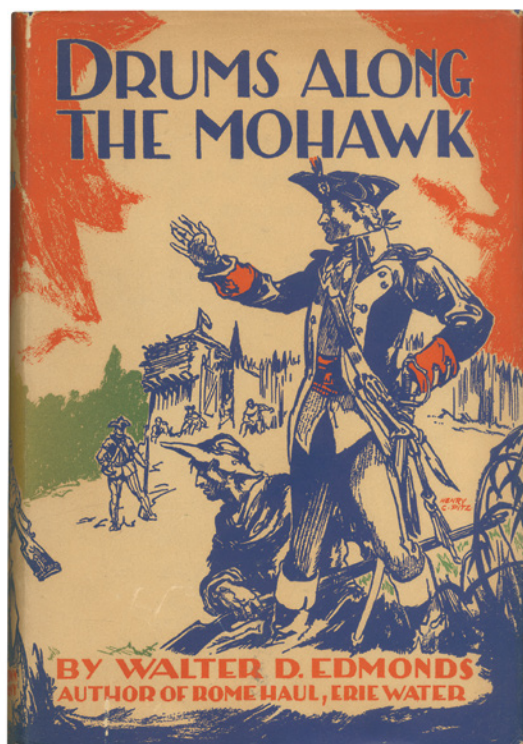


**36 Tennessee WILLIAMS**  
*The Roman Spring of Mrs. Stone*

(New York): New Directions (1950)  
**\$350**

First edition. Quarter Japanese vellum and decorated papercovered boards. Near fine with a touch of soiling to the spine, in slightly sunned else about fine slipcase. One of 500 copies Signed by the author. [BTC#421252]





37 **Walter D. EDMONDS**

*Drums Along the Mohawk*

Boston: Little, Brown, and Company 1936

\$450

First edition. Fine in very near fine, first issue dustwrapper with a little subtle sunning at the spine. **Signed** by the author. Important historical novel about the Mohawk Valley during the American Revolution. Made into an excellent John Ford film featuring Henry Fonda and Claudette Colbert. A beautiful copy. [BTC#425644]

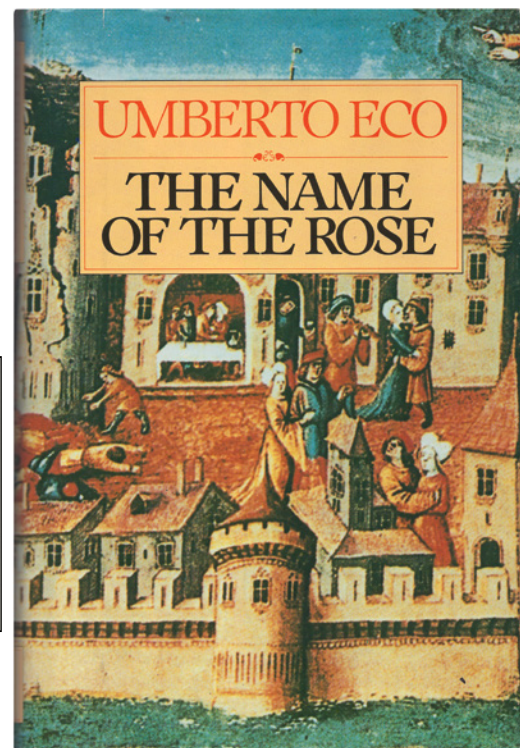
38 **Umberto ECO**

*The Name of the Rose*

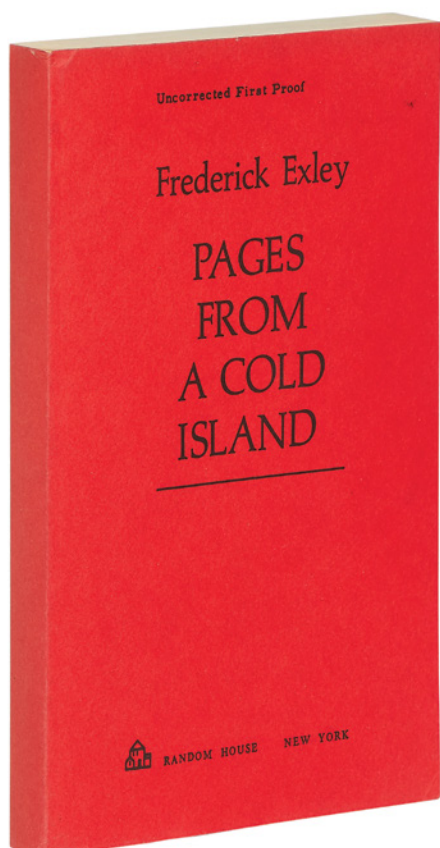
New York: Harcourt Brace Jovanovich

(1983)

\$750



First American edition. Translated by William Weaver. Foreedges of the pages foxed, thus very good in a just about fine dustwrapper. **Signed** by the author. His first novel. A classic detective tale set in a 14th Century Italian abbey and basis for the film featuring Sean Connery, F. Murray Abraham, and Christian Slater. Uncommon signed. [BTC#432465]



39 **Frederick EXLEY**

*Pages From a Cold Island*

New York: Random House (1975)

\$600

Uncorrected proof. Fine in printed red wrappers. Publisher's complimentary slip laid in. Second book by the author of *A Fan's Notes*, which has been steadily gaining a cult reputation as an overlooked classic of its era. **Inscribed** by Exley: "To Burt Britton with all deep appreciation Exley 6/22/75." Famously troubled, Exley wasn't a prolific signer, and this uncorrected proof is seldom found signed. [BTC#414164]





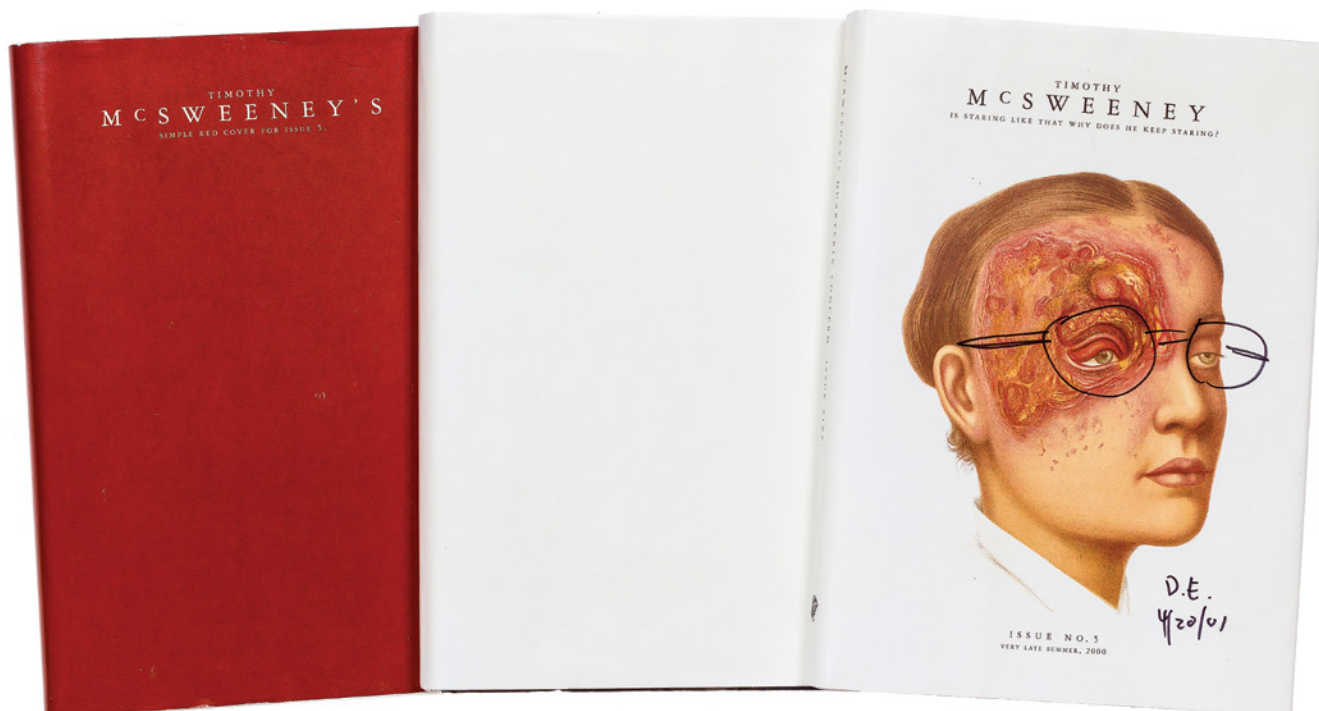
## First Five Years of McSweeney's

**40 David EGGERS, edited by**  
*Timothy McSweeney's Quarterly Concern, 1998-2003 (12 issues)*  
 (Brooklyn / Reykjavik: McSweeney's 1998-2003)  
**\$5600**

A complete collection consisting of the first twelve issues, plus variants, published during the literary journal's first five years. Twelve issues [in a total of fourteen volumes, issue five has three variant bindings, see below]. Each volume is a first edition. Condition is overall near fine or better, full details below. All but two issues are Signed or Initialed by Eggers, and with the additional signatures of approximately 45 other McSweeney's contributors. A significant grouping of the first five years of one of the most significant and creative literary journals of the past few decades.







Details as follows:

Issue 1: “Gegenshein.” (1998). **Initialed** by Eggers in 2002. Also **Signed** by Neal Pollack, Sarah Vowell, and Rick Moody, and **Inscribed** by John Hodgman. Near fine in wrappers.

Issue 2: “Blues/Jazz Odyssey or Pollyanna’s Bootless Errand.” (1999). **Initialed** by Eggers, with “Always.” Also **Signed** or **Inscribed** by Jonathan Lethem, Neil Pollack, Sarah Vowell, Tim Carvell, Todd Pruzan, Amanda Davis, Sean Wilsey, Paul Collins, Lawrence Krauser, John Hodgman, Paul Maliszewski, Arthur Bradford, and Colleen Werthman. Near fine in wrappers.

Issue 3: “Windfall Republic.” (1999). **Initialed** by Eggers in 2002. Also **Signed** by Jonathan Lethem, Rick Moody, Sarah Vowell, Judy Budnitz, Colleen Werthman, and Tom Tomorrow. Taped tear lower edge, else near fine in wrappers.

Issue 4: “Trying, Trying, Trying, Trying, Trying.” (2000). Published as an assortment of individual booklets and illustrated cardstock box. **Initialed** by Eggers in the back of “Notes and Background.” Also **Signed** by George Saunders, Jonathan Lethem, Rick Moody, Sarah Vowell, and Lawrence Weschler. Contents fine with tiny tear on box tab.

Issue 5: (2000). The first hardcover edition of the publication, which was issued (as best we can tell) in three variant bindings and four variant dust jackets. Listed in no bibliographically significant order:

A) The Ted Koppel binding and the blank white front cover dust jacket.

B) The anatomical arm plus text binding, in both the anatomical arm dust jacket and the “simple red cover” jacket.

C) The “Susan Minot’s Outtakes” binding in the head lesion dust jacket, onto which Eggers has drawn eyeglasses and **Initialed** the jacket in 2001; this copy of the book is **Initialed** by Eggers, with “yes” and **Signed** by Susan Minot (on the spine), and **Signed** or **Inscribed** by Lydia Davis, Neal Pollack, Paul Collins, Ben Greenman, Lawrence Weschler, Paul LaFarge, Ben Marcus, Ann Cummins, Sarah Vowell, Colleen Werthman, and Joshua Bearman. The first variant is bumped at the lower edge, otherwise the three are fine in near fine or better dust jackets.

Issue 6: “Timothy McSweeney’s Very Intense Heated Passionate Battle/

Embrace with They Might Be Giants.” (2001). Hardcover, issued with a CD by They Might Be Giants. Two variant bindings, only one of which is included here, the one reading “We Now Know Who” (the other reads “Find Them and Convince Them”). **Initialed** by Eggers with a drawing of a creature and captioned: “He started out fine”; adjacently **Signed** by Zadie Smith who has added: “He was never fine.” Also **Signed** or **Inscribed** by Lydia Davis, Breyten Breytenbach, Sean Wilsey, Ann Cummins, Samantha Hunt, Arthur Bradford, Sheila Heti, Judi Budnitz, Lawrence Weschler, and John Linnell and John Flansburgh of They Might Be Giants. Fine, without dust jacket, as issued.

Issue 7: (2001). Nine separate booklets laid into a binding and bound with the publisher’s rubber band. **Signed** by Eggers (“D. Eggers”) and Michael Chabon on the front cover. **Signed** or **Inscribed** in their booklets by Chabon, Kevin Brockmeier, Ann Cummins, Heidi Julavits, and cover artists Elizabeth Kairys and Sharon Leong. Fine.

Issue 8: (2002). **Signed** by Eggers in 2002. Also **Signed** by Lynne Tillman, James Wagner, Lawrence Weschler, Rachel Cohen, Joshua Bearman, and Darin Strauss. Fine, without dust jacket, as issued.

Issue 9: “We Feel This One Is More Urgent.” (2002). Gratefully **Inscribed** by Eggers in 2002. Also **Signed** by Val Vinokurov and **Initialed** by Joe Pacheco. Fine in wrappers.

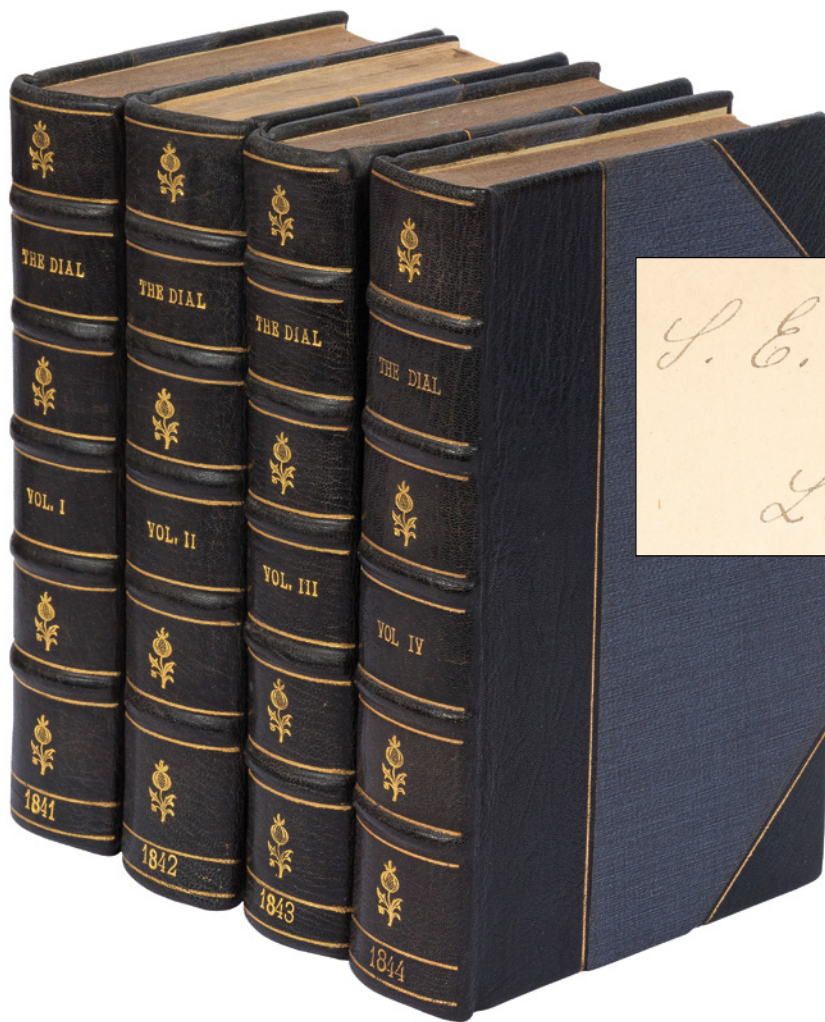
Issue 10: “McSweeney’s Mammoth Treasury of Thrilling Tales.” (2002). **Signed** by guest editor Michael Chabon and also by Sherman Alexie, Elmore Leonard, Nick Hornby, Harlan Ellison, and Jim Shepard, and **Initialed** by Joe Pacheco. Elmore Leonard has changed the title of his story to “Showdown at Checotah.” Fine in wrappers. Later published by Vintage Books, in 2003.

Issue 11: “It Can Be Free.” (2003). Issued in four different colors of faux leather, this is the black variant. **Inscribed** by Eggers: “--- / Your help & genius is appreciated hugely. Also, here is Neptune [drawing of Neptune]. D. Eggers.” Also **Signed** by Dow Mossman, and by Mark Moskowitz on the included DVD, and **Initialed** by Joe Pacheco. Fine.

Issue 12: “Unpublished, Unknown, &/or Unbelievable.” (2003). **Signed** by Shann Ray, Salvador Plascencia, Peter Orner, and Ben Ehrenreich. Fine in wrappers. [BTC#422754]



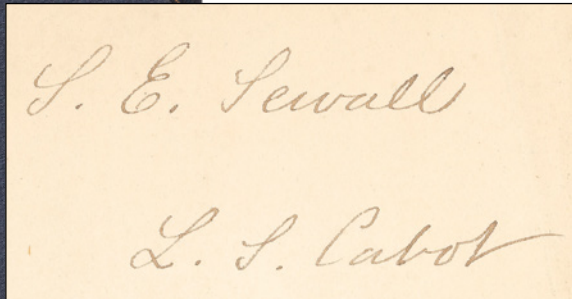
## Complete First Series



### 41 **Ralph Waldo EMERSON, edited by** *The Dial: A Magazine for Literature, Philosophy, and Religion: Complete Four- Volume Set, 1840-44*

Boston: (Weeks, Jordan, and Company; E. P. Peabody; James Munroe and Co. 1840-44)

**\$4000**



Edited by Margaret Fuller and Ralph Waldo Emerson, including one issue (April 1843) edited by Henry David Thoreau, 16 quarterly issues were published from July, 1840 – April, 1844 in four volumes. A handsome set in later dark blue half morocco and gray cloth over boards, gilt spines with raised

bands. A complete run of the first series of *The Dial*, the New England Transcendental Club's literary journal of poetry, prose, and criticism. From the library of Samuel Edmund Sewall, a leading abolitionist and suffragist, and a founder of the Massachusetts Anti-Slavery Society.

Volumes 1, 3 and 4 each have two contemporary ownership names written in the same hand: "S. E. Sewall / L. S. Cabot" (Louisa Sewall Cabot). Volume 2 has five facsimile leaves that neatly replace the first four preliminary leaves [pp. i-vi] and final leaf [pp. 543-44], with scattered short tears and dust-soiling to pp. 1-2; 538-42, and Japanese paper tape repair to the corner of pp. 1-2; else overall a near fine set with scattered foxing. Volume 2 has a contemporary ink correction on p. 421, likely in the hand of the editor, and an errata slip for the April 1842 issue.

*The Dial* is recognized as one of the most important American literary periodicals of the 19th Century. In its pages Emerson, Fuller, and Thoreau first published many of their best known poems, essays, and other writings, including reviews and translations. These include Emerson's poem "Wood-notes," "Thoughts on Art," and several essays and lectures on Transcendentalism and related topics, and Fuller's essay on Goethe and "The Great Lawsuit. Man versus Men. Woman versus Women." Thoreau contributed 14 poems and several prose essays, including the "Natural History of Massachusetts" and "Winter Walk." Many of Thoreau's contributions were later published in *A Week on the Concord and Merrimack Rivers* (1849) and *Autumnal Tints* (1862).

The journal also introduced the writings of several other important literary figures and social reformers connected with the Transcendentalist group, including George and Sophia Ripley (founders of the Brook Farm utopian community), education reformers Bronson Alcott and Elizabeth Peabody, and poets William Ellery Channing, Ellen Hooper, and Caroline S. Tappan. Other notable contributors include Christopher Pearse Cranch, John Sullivan Dwight, Samuel Gray Ward, Frederic Henry Hedge, and James Russell Lowell.

Individual issues of the first series of *The Dial* are scarce, and a complete run is rarely found on the market. [BTC#431951]

1843.]

*Lectures on the Times.*

297

### LECTURES ON THE TIMES.

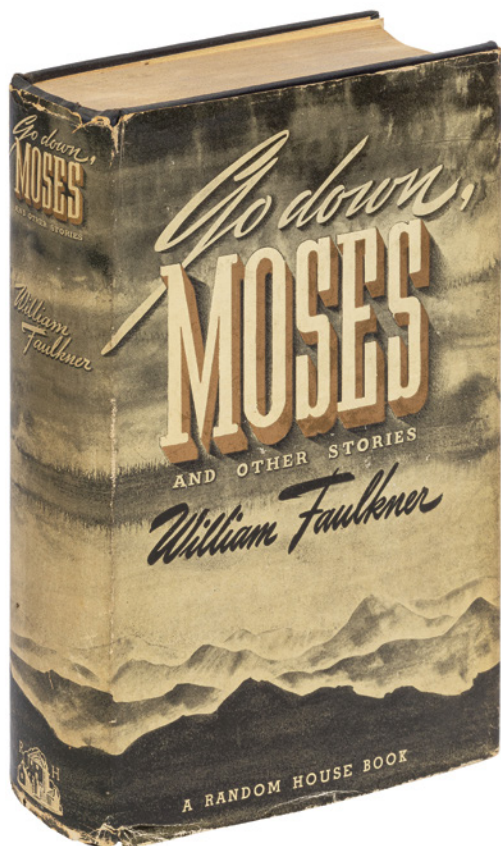
[Read at the Masonic Temple in Boston, in Dec. 1840, and Jan. 1841.]

BY R. W. EMERSON.

### LECTURE III. THE TRANSCENDENTALIST.

THE first thing we have to say respecting what are called *new views* here in New England, at the present time, is, that they are not new, but the very oldest of thoughts cast into the mould of these new times. The light is always identical in its composition, but it falls on a great variety of objects, and by so falling is first revealed to us, not in its own form, for it is formless, but in theirs; in like manner, thought only appears in the objects it classifies. What is popularly





**42 William FAULKNER**

*Go Down, Moses*

New York: Random House 1942

**\$2500**

First edition. Very uncommon variant issue with green lettering on the spine of the very dark blue cloth, and with no topstain. One of nine reported variants, all of them scarcer than the primary binding of black cloth with gold spine-lettering and red topstain. Near fine with small ownership signature of a reviewer on the front fly and the topedge a little soiled in very good dustwrapper with some wear at the edges, a very small chip on the rear panel and a bit of rubbing. A collection of interconnected stories published as a novel, including the comic masterpiece "Was" and the first book appearance of his classic novella "The Bear." [BTC#89168]

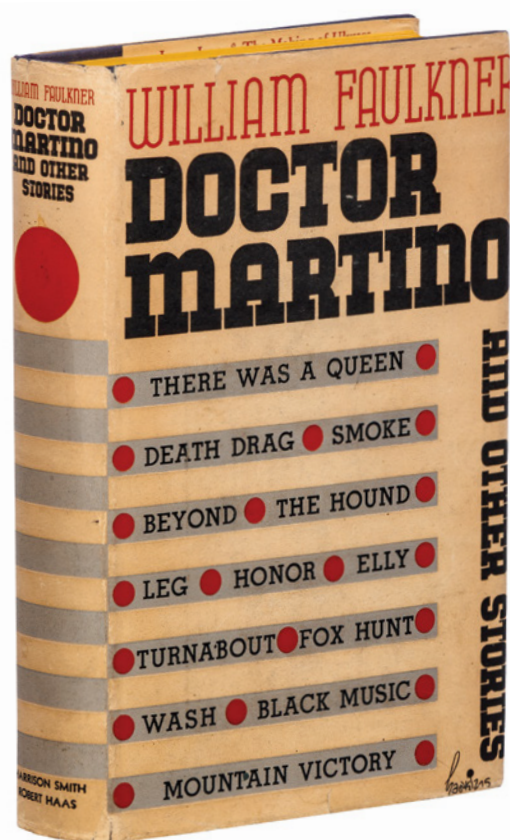
**43 William FAULKNER**

*Doctor Martino and Other Stories*

New York: Smith & Haas 1934

**\$1200**

First edition. Slightly cocked else about fine in about fine dustwrapper with slight overall age-toning and tiny tears. A very nice example of the fragile Arthur Hawkins-designed jacket. The author's second collection of stories, after *These 13*, which includes "Turnabout," made into the successful Howard Hawks film *Today We Live* (with script co-written by Faulkner) and which featured Joan Crawford, Gary Cooper, Robert Young, and Franchot Tone. [BTC#424324]



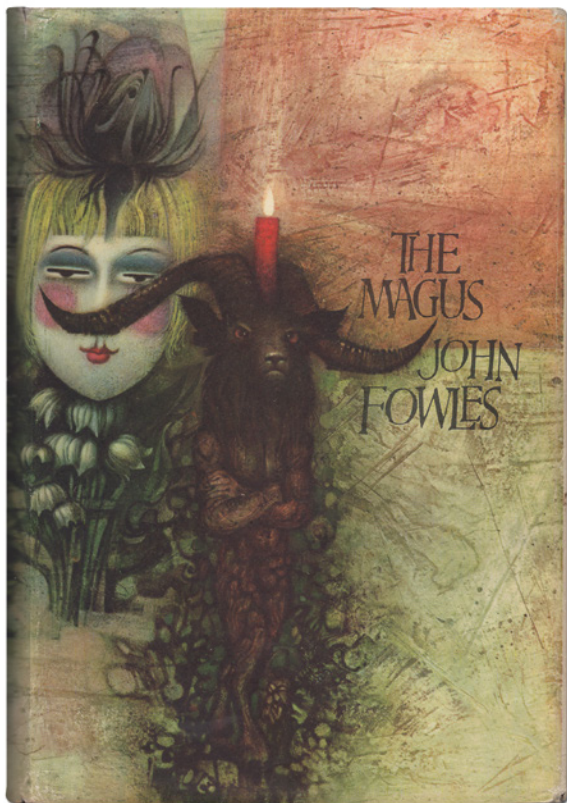
**44 John FOWLES**

*The Magus*

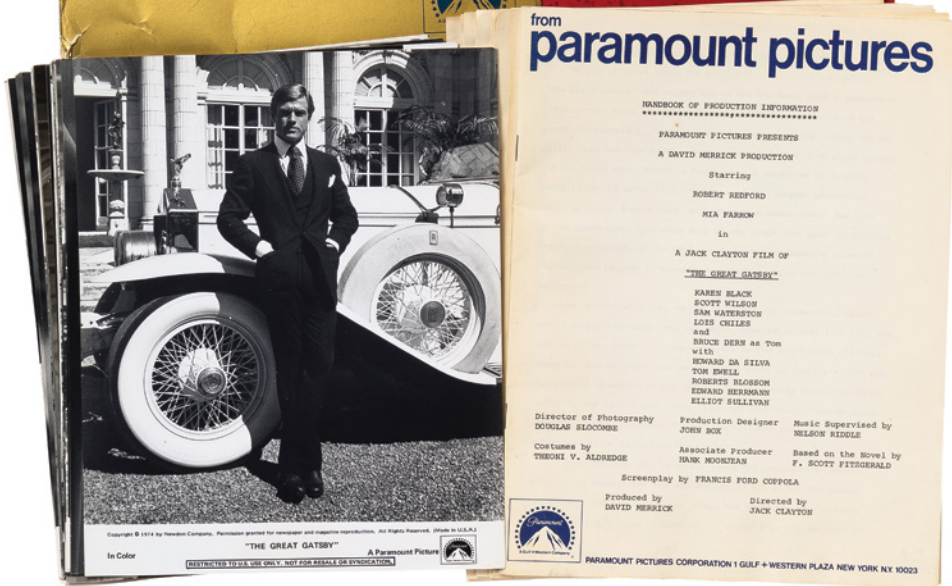
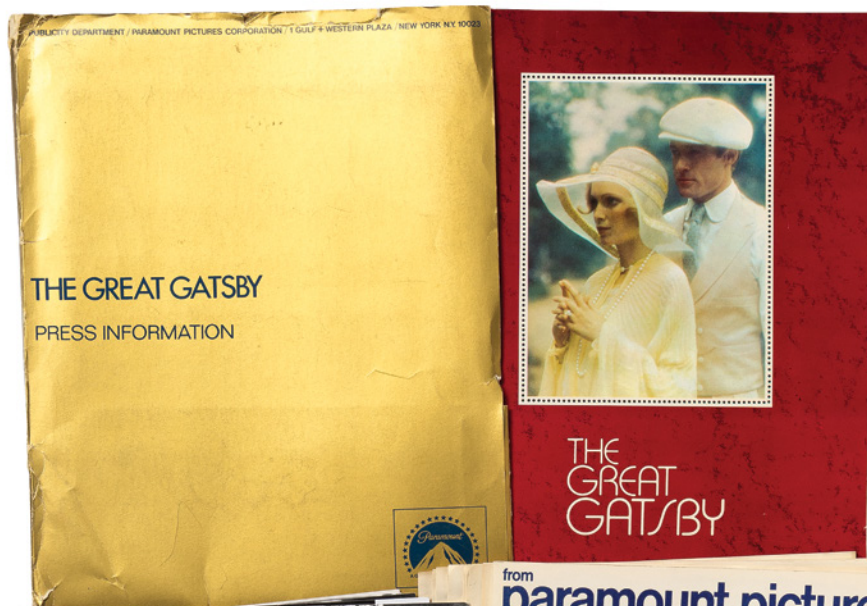
London: Jonathan Cape (1966)

**\$400**

First English edition. Fine in fine dustwrapper. The American edition precedes but the English edition seems much less common, especially in nice condition. [BTC#430303]







45 (F. Scott FITZGERALD)

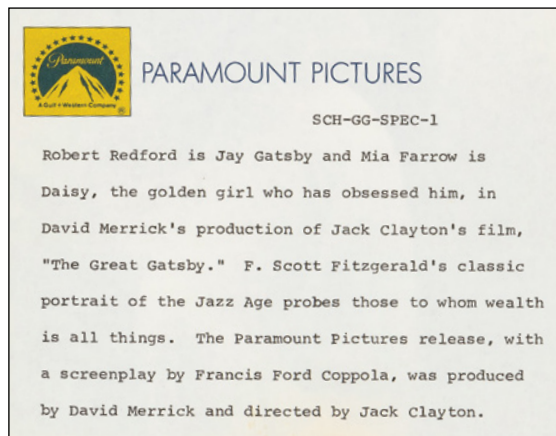
[Complete Studio Press Kit for]: *The Great Gatsby*

[Los Angeles]: Paramount 1974

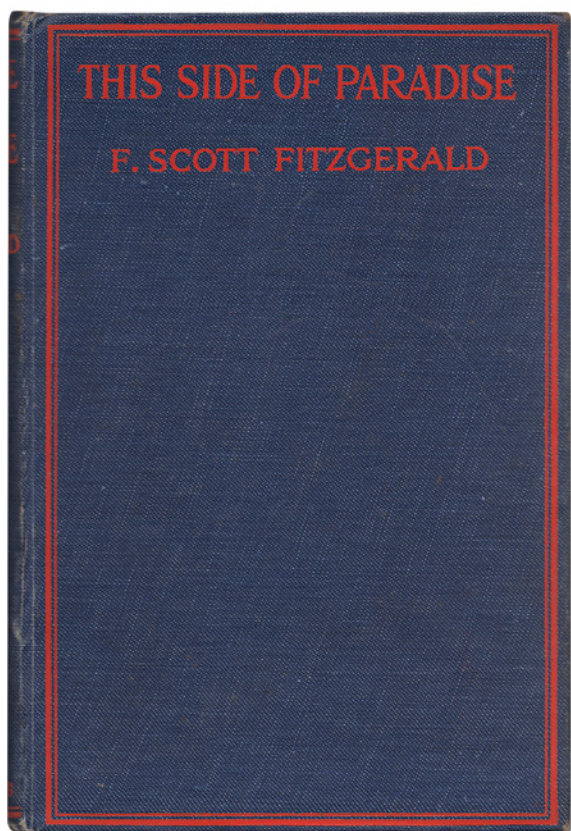
\$1000

Printed gold folder ("The Great Gatsby Press Information") containing a [24]pp. illustrated souvenir booklet; 22 different single-weight glossy 8" x 10" black and white stills from the film, each with the printed caption snipe present; "Handbook of Production information," 30pp.; and seven additional stapled printed press releases on various subjects connected with the film (various lengths). Folder has light use and is very good; souvenir booklet a little rubbed along the spine, near fine; the photographic stills are fine (the captions detach but present); the Production Handbook and Press Releases are all very near fine. A press information kit for the 1974 production, directed by Jack Clayton, based on Francis Ford Coppola's screenplay, and featuring Robert Redford, Mia Farrow, Karen Black, Sam Waterston, Bruce Dern, and Lois Childs.

[BTC#435731]







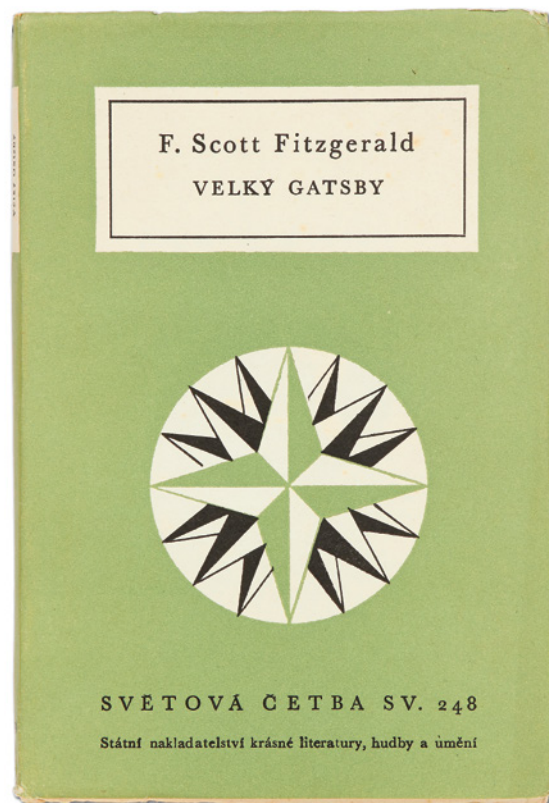
**46 F. Scott FITZGERALD**

*This Side of Paradise*

London: W. Collins & Sons (1921)

**\$950**

First English edition. Neat contemporary owner name on the front pastedown, and a little soiling on the page edges, a near fine copy lacking the dustwrapper. Fitzgerald's first book, altered considerably from the American edition. [BTC#432014]



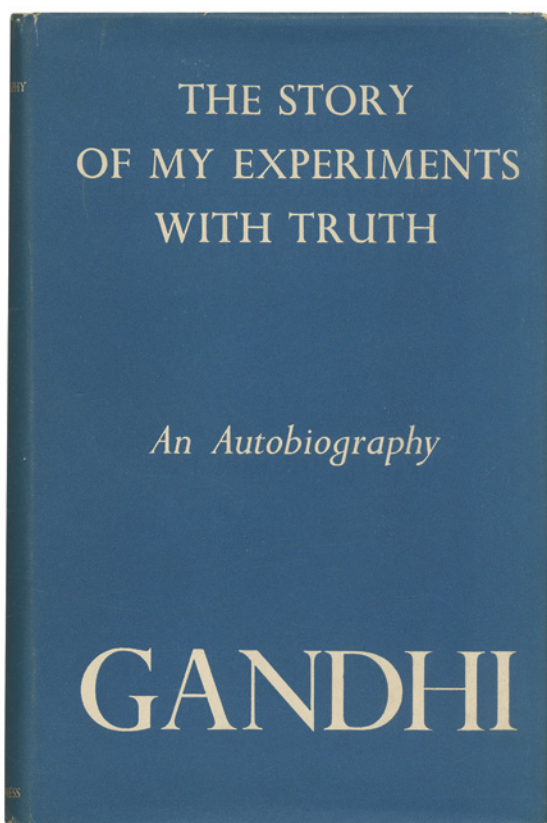
**47 F. Scott FITZGERALD**

[Title in Czech]: *Velky Gatsby* [The Great Gatsby]

Praha: SNKLHU 1960

**\$1200**

First edition in Czech. Translated by Lubomir Doruzka. Preface by A. Startsev. Decorated stiff card wrappers. About fine in very near fine printed dustwrapper. Very uncommon. OCLC locates three copies: two in the Czech Republic, and one in the U.S. (University of South Carolina). [BTC#404656]



**48 Mahatma Mohandas GANDHI**

*An Autobiography: The Story of My Experiments with Truth*

London: Phoenix Press 1949

**\$1500**

First English edition. Translated by Mahadev Desai. A little foxing on the endpapers else fine in about fine dustwrapper with very slight wear at the spine ends. Scarce in jacket.

[BTC#425592]



# Earliest Use of “Gay” for a Homosexual Man?

*Price 5c*

*The Gay Young Clerk in the Dry Goods Store*

As sung by Emerson, Allen  
Manning's Minstrels

Written and Composed  
BY  
Will. S. Hays.

Plain  $\frac{3}{2}$

Picture 5

NEW YORK, BROOKLYN, ST. LOUIS,  
JOHN L. PETERS, J. L. PETERS, J. L. PETERS & CO.  
599 Broadway, 313 & 315 Fulton St. 212 North Fifth St.  
CINCINNATI, GALVESTON, NEW ORLEANS, BOSTON,  
J. J. Dobbmeyer & Co. T. Goggin & Bro. L. Grunewald. White, Smith & Perry.

Patented according to Act of Congress in the year 1862 by J. L. Peters under Order of the U. S. Dist. Court for the District of N. Jersey.

## 49 (Gay) Will S. HAYS

*The Gay Young Clerk in the Dry Good Store*

New York: John L. Peters (1868)

\$850

Folio. [6]pp. Splitting at the spine fold, chipping at the corners of two pages and general wear, thus good. Sheet music written by the prolific songwriter Will S. Hays that has been cited as being one of the earliest popular uses of the term “gay” to refer to a homosexual man. While the lyrics stating, “he is nobody’s beau, but maybe you all knew that before,” can be interpreted as a man who doesn’t like women, we suspect it may be the lithographic cover by Ehr Gott & Krebs of Cincinnati of a foppish, finely dressed young man leaning on a street pole with a curious look on

his face, that is more suggestive. The image even elicited comment in the January 1869 issue of *Peter’s Musical Monthly*: “Speaking of the title page we are unable to tell whether the gay young clerk is trying to look sarcastic or simply killing.” Further contributing to the speculation is an often repeated reference to Hays being a female impersonator. Regardless, this sheet music appears to be rare with OCLC locating just other two copies, both with different pagination. [BTC#424869]

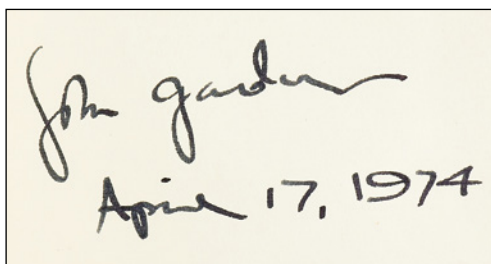


50 **John GARDNER***Grendel*

New York: Alfred A. Knopf 1971

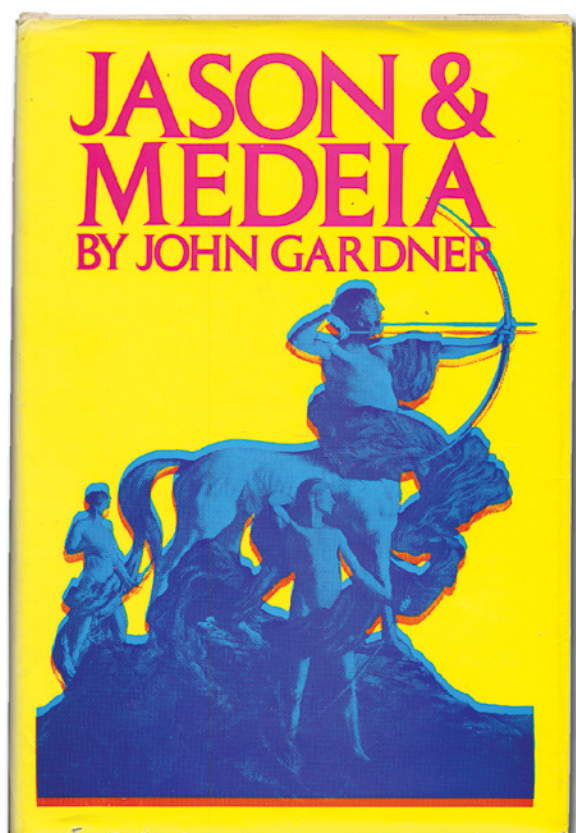
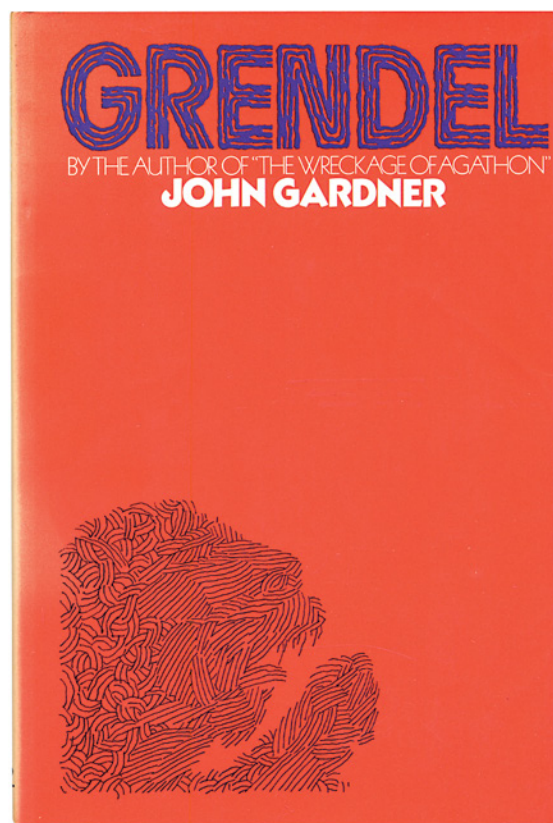
\$5000

First edition. Fine in a spine-faded dust-wraper that is otherwise fine. **Signed** and dated by Gardner on the front free endpaper: "John Gardner, April 17, 1974." Although not inscribed, this copy is from the collection of Nicholas Delbanco, dated the day after Delbanco's first meeting with Gardner, as he recalled in his introduction to Gardner's posthumously published *Stillness and Shadows*.



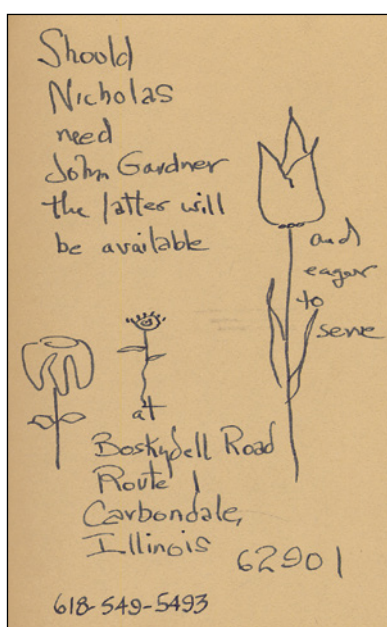
Gardner and acclaimed novelist and critic Delbanco first forged a friendship when Delbanco hosted Gardner during a reading tour at Bennington College in 1974. Delbanco ended up hiring Gardner for the English Department at the College. They and their families began a close professional and personal relationship in which each of the authors strove to critique the other's works in private and promote them in public, Gardner routing Delbanco as "one of the country's best novelists." Each acknowledged the contribution of the other in developing both their theories of literature and for specific elements of their respective works, whether it be Delbanco using Gardner's title *Stillness* for one of his novels or Gardner using Delbanco's writing to help clarify the husband-wife relationship in one of his own works. Delbanco's home and family became a refuge for both Gardner and his first wife during their messy divorce. Following Gardner's death in a 1982 motorcycle accident, Delbanco became Gardner's literary executor; editing and contributing an introduction to Gardner's posthumously published *Stillness and Shadows*. Delbanco's daughter Francesca, who was an occasional babysitter of Gardner's children, and who has herself published two well-received novels, *Ask Me Anything* and *Midnight in Manhattan* was the dedicatee of one of Gardner's acclaimed children's books, *The King of Hummingbirds*.

A significant association copy of Gardner's important and best-known novel, a retelling of the Beowulf story from the point of view of the monster. [BTC#109534]

51 **John GARDNER***Jason and Medeia*

New York: Alfred A. Knopf 1973

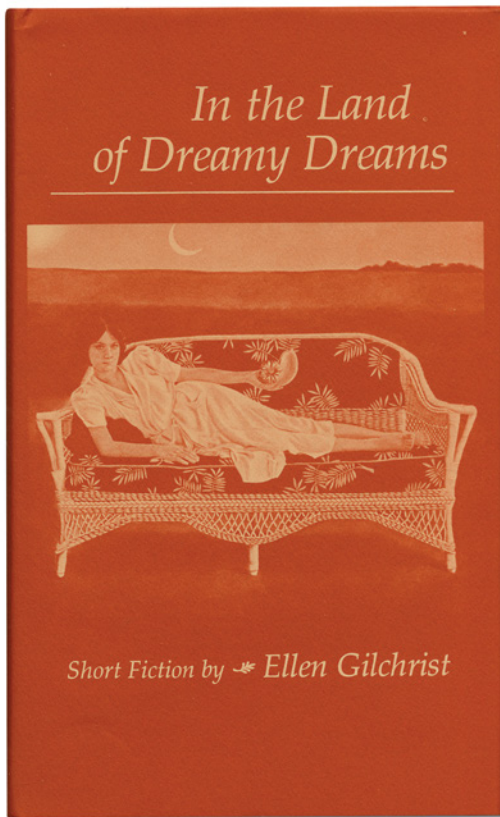
\$3500



First edition. Fine in a very good plus, spine-faded dustwraper. **Inscribed** by Gardner to Nicholas Delbanco with an elaborate drawing: "Should Nicholas need John Gardner the latter will be available and eager to serve at Boskydell Road, Route 1, Carbondale, Illinois 62901. 618 - 549-5493." Additionally **Signed** and dated by Gardner on the following page and dated the day after he met Delbanco. In his introduction to *Stillness and Shadows*, Delbanco recounts their first meeting: "The last thing he handed me was a drawing of himself as a gnome, peeping out from the bushes with the block-letter legend, "Should Nicholas require John Gardner, he can be reached at..." His number and address in Illinois. I did require him, and he could be reached." This copy bears this same inscription, is dated the day after Delbanco met Gardner and contains a drawing by Gardner, although of three flowers rather than a gnome, raising the possibility that this is the actual note from Gardner being referred to, with some of the details changed in the retelling. A fascinating

souvenir of an important friendship in contemporary American literature and a significant association copy. [BTC#109860]





52 **Ellen GILCHRIST**

*In the Land of Dreamy Dreams*

Fayetteville: University of Arkansas Press 1981

**\$1250**

First edition, hardcover issue. Tiny bit of spotting on the foredge, else fine in fine dustwrapper. Advance Review Copy with publisher's slip laid in. The author's very scarce first collection of short stories which established her place in the literary landscape. The hardcover issue is exceptionally scarce. Rarely found in this condition. [BTC#424316]

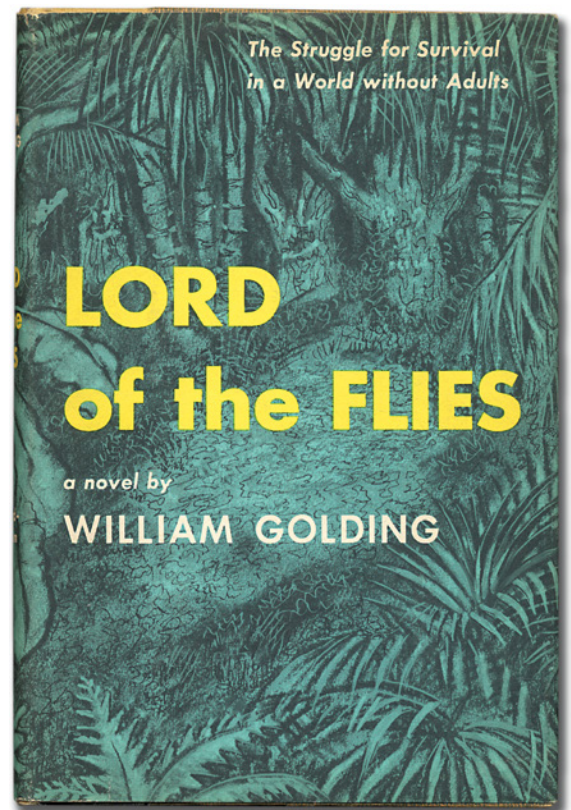
53 **William GOLDING**

*Lord of the Flies*

New York: Coward-McCann (1955)

**\$3000**

First American edition. Fine in a crisp and fine, price-clipped dustwrapper with a tiny tear at the crown. The Nobel Prize winner's key book, his arresting first novel about the elemental savagery of human nature. A beautiful copy and uncommon thus. [BTC#99549]



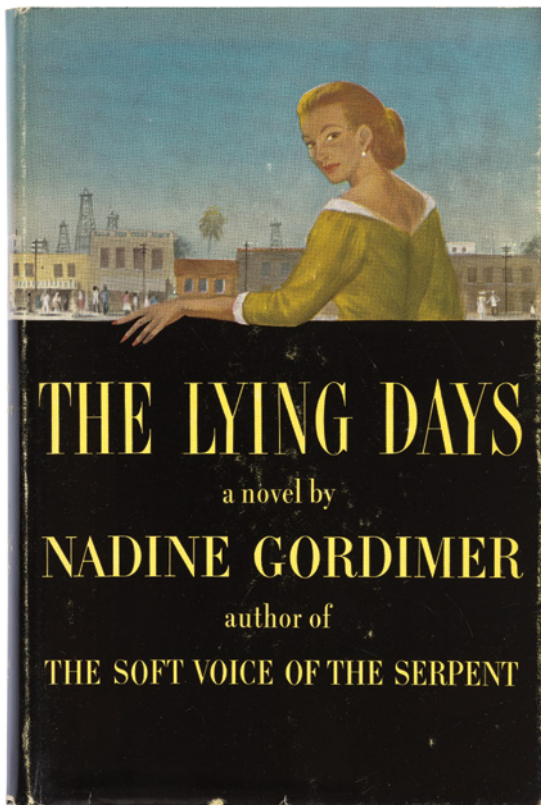
54 **Nadine GORDIMER**

*The Lying Days*

New York: Simon and Schuster 1953

**\$300**

First American edition. Fine in just about fine dustwrapper with very light wear at the extremities. A nice copy. [BTC#430298]



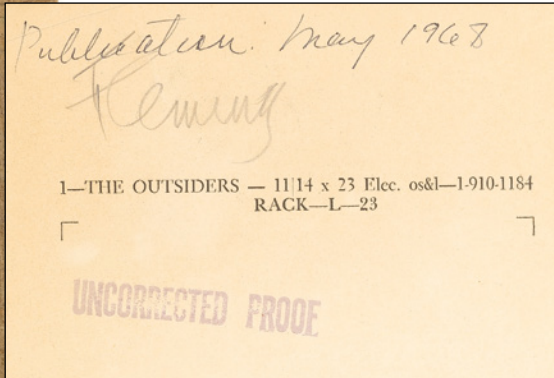


55 **S.E. HINTON***The Outsiders*

[New York: Viking 1967]

**\$8500**

Uncorrected galley proof. Measuring 6½" x 11¾". Long galley pages printed rectos only, which have each been cut to make two pages and string-tied into canvas-backed unprinted stiff card covers in order to make an in-house uncorrected proof. Offsetting in two places on front board where publisher's printed or typed labels were likely affixed; penciled name, ink estimate of publication date, and rubberstamped "Uncorrected Proof" all on the first leaf, else a near fine copy.



Author's first book, a classic of young adult fiction, and the basis for the 1983 film directed by Francis Ford Coppola that featured a number of young actors at or near the beginnings of their careers including C. Thomas Howell, Matt Dillon, Patrick Swayze, Tom Cruise, Rob Lowe, Diane Lane, Emilio Estevez, and Ralph Macchio. The book was frequently banned from schools and libraries for the portrayal of gang violence, smoking and drinking, strong language and slang, and family dysfunction.

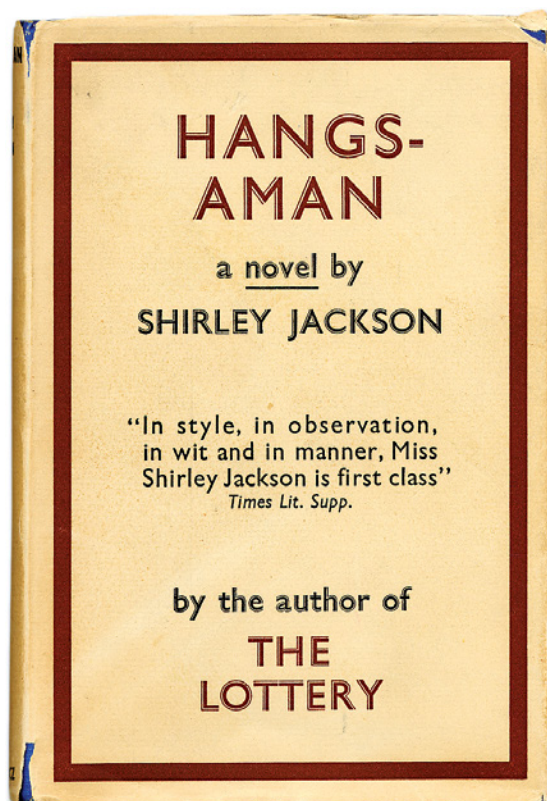
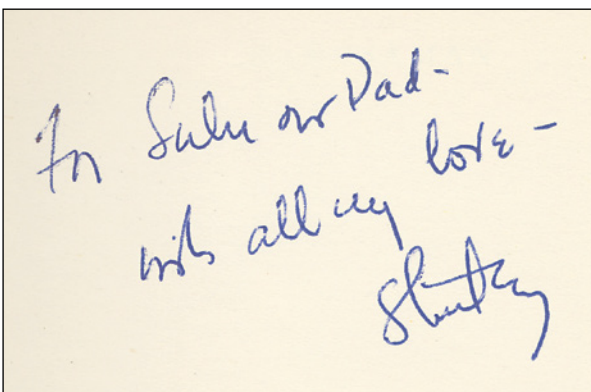
This type of proof was made for the publisher's in-house use only, usually in a print run of between four to eight copies for the use of the author, editor, copy editor, and printer, and issued well before more conventional "uncorrected proofs" which were printed in much larger numbers to be distributed to reviewers. Rare in this format, possibly unique. [BTC#429725]

56 **Shirley JACKSON***Hangsaman*

London: Victor Gollancz 1951

**\$4000**

First English edition. Fine in very good or better dustwrapper with a few small nicks and tears, and a small, faint splash mark on the spine. Author's third book, and second novel, and her first novel to deal with the darker regions of human nature and personality. Inscribed by the author to her in-laws, the parents of her husband, Stanley Edgar Hyman: "For Lulu and Dad with all my love - Shirley." The recipients were, along with her own parents, the dedicatees of Jackson's *Life Among the Savages*. Books inscribed by Jackson are uncommon, especially with any kind of significant association. [BTC#78585]



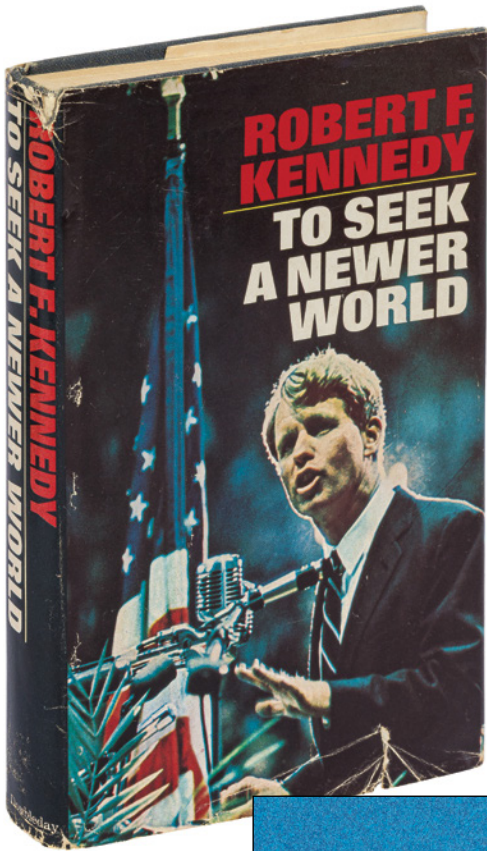
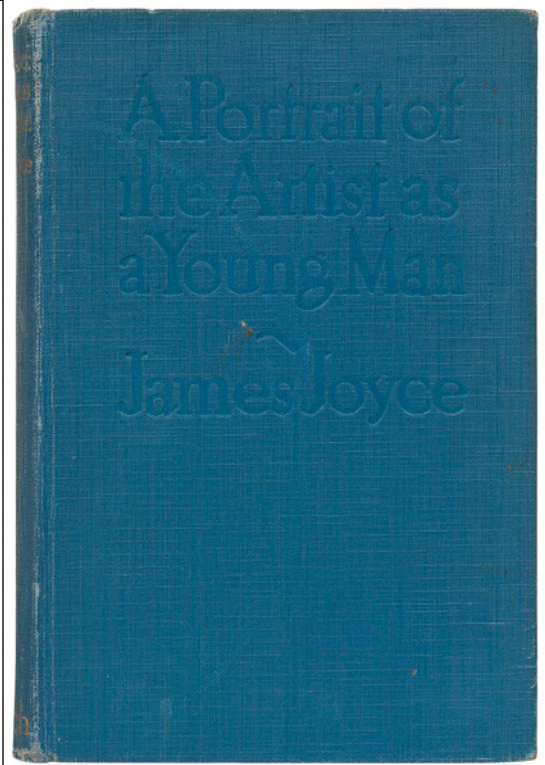
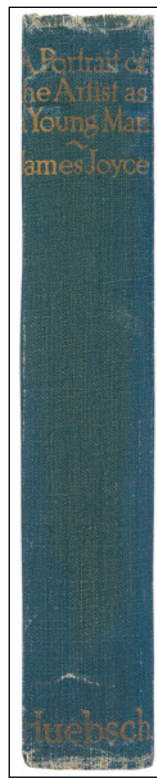


57 **James JOYCE***A Portrait of the Artist as a Young Man*

New York: B.W. Huebsch 1916

**\$2800**

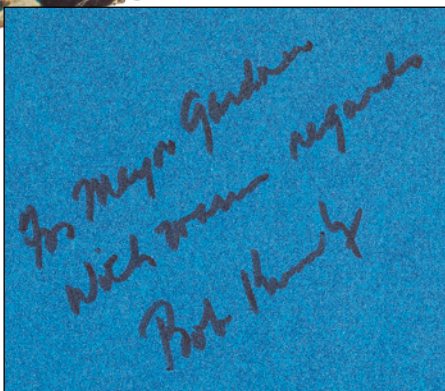
First edition, preceding the English edition. Blue cloth stamped in blind and in gilt. Contemporary ownership signature on front free endpaper, a bit of wear on the cloth especially at the spine ends, small stain in the margin of about a dozen leaves of text near the end, front hinge seamlessly repaired, a very good copy of a landmark title, lacking the rare dustwrapper. [BTC#429337]

58 **Robert F. KENNEDY***To Seek a Newer World*

Garden City: Doubleday 1967

**\$1500**

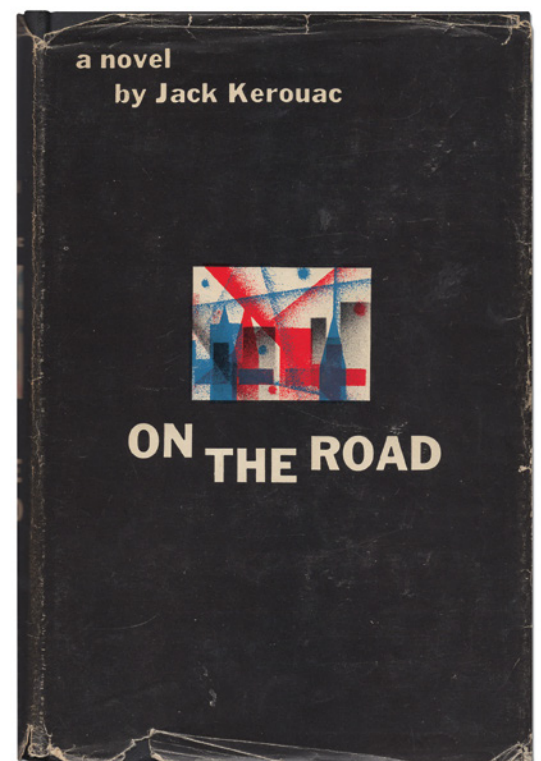
First edition. Bump at the bottom of the boards, a very good copy in very good dustwrapper with rubbing and small nicks and tears. Inscribed by the author to the Mayor of Wellsville, New York, a small town near the border with Pennsylvania: "For Mayor Gardner with warm regards, Bob Kennedy." Laid in is a retained carbon of a letter from Mayor Robert G. Gardner to Kennedy thanking him for sending him the inscribed copy of the book and inviting him back to Wellsville. [BTC#434843]

59 **Jack KEROUAC***On the Road*

New York: Viking 1957

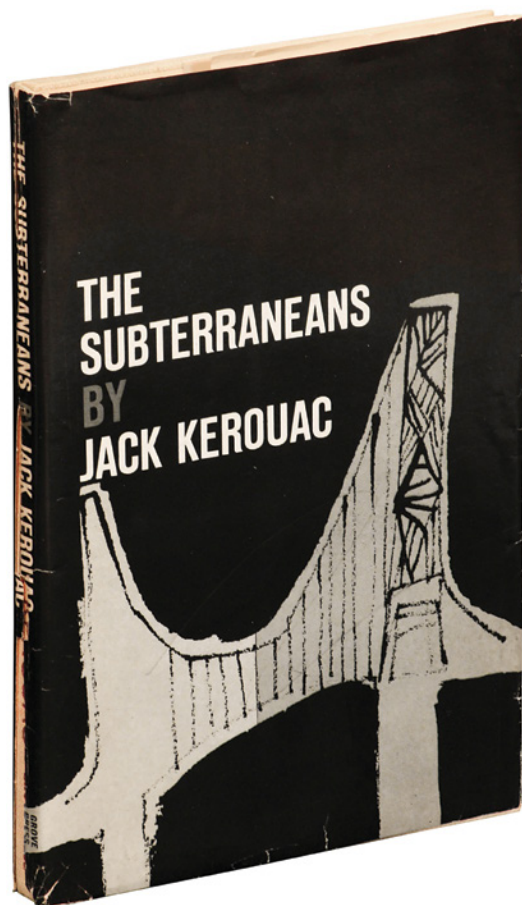
**\$2000**

First edition. A couple of very faint spots on the top edge, else near fine in a good dustwrapper with rubbing and a few moderate creased tears and small chips. A humble but honest copy, in the first printing jacket without the nearly ubiquitous restoration found on so many copies. The key novel of the Beat Generation, written in three weeks but with an effect that shows no sign of diminishing. [BTC#433112]





## Inscribed to Terry Southern

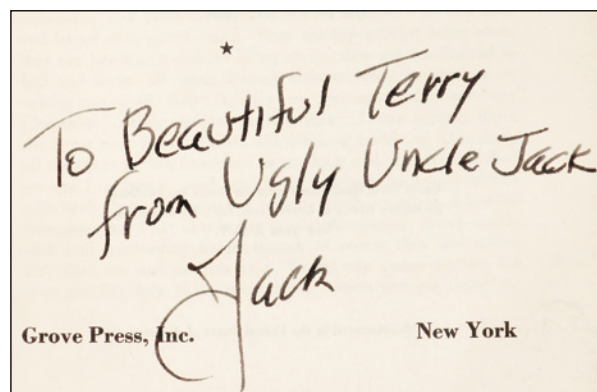


### 60 Jack KEROUAC

*The Subterraneans*

New York: Grove Press 1958

\$15,000



Second printing. Professionally re-cased. Good with the pages somewhat toned and the first few dampstained but fresh lettering on the front board and spine fresh in good dustwrapper a bit rubbed, a few tiny tears and partially split at the spine. **Inscribed** by Kerouac to Terry Southern: "To Beautiful Terry from Ugly Uncle Jack, Jack." Kerouac and Southern met through Mason Hoffenberg, Southern's *Candy* co-author, when Southern returned from Paris and settled in Greenwich Village. Southern was notorious for abusing his books and this copy is no exception, hence the re-casing. Still a spectacular association copy linking two iconic counterculture figures in what is often considered one of the scarcest of Kerouac's books to find signed. [BTC#386643]

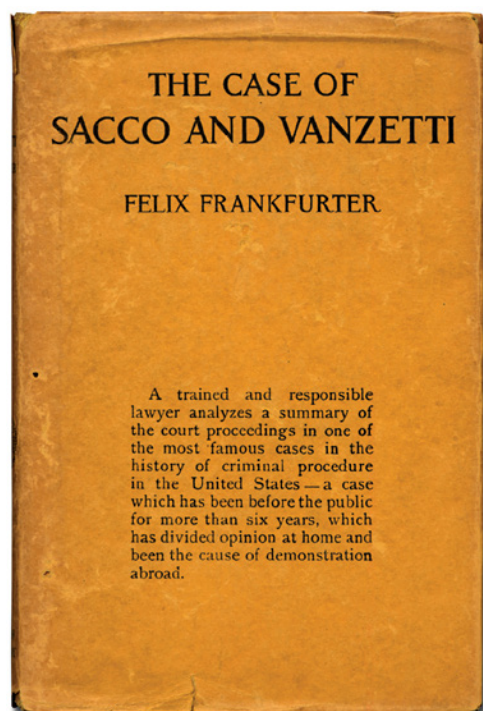
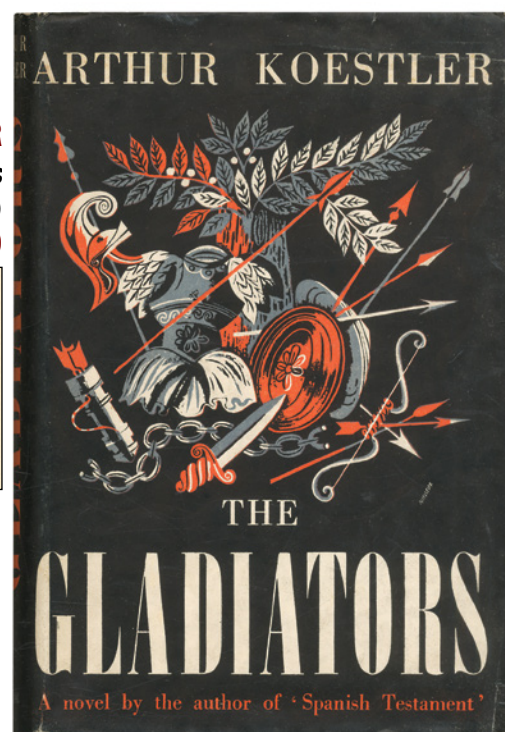
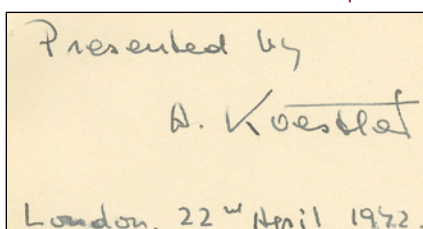
First edition. Foxing on the foredge, near fine in just about fine dustwrapper with slight rubbing and age-toning. The second volume in Koestler's acclaimed trilogy. **Signed** by the author: "Presented by A. Koestler. London, 22nd April 1942." [BTC#425528]

### 61 Arthur KOESTLER

*The Gladiators*

London: Jonathan Cape (1939)

\$3000



### 62 (Legal)

**Felix FRANKFURTER**

*The Case of Sacco and Vanzetti: A Critical Analysis For Lawyers and Laymen*

Boston: Little, Brown, and Company 1927

\$300

First edition. Octavo. 118pp. Yellow boards stamped in black. One corner of the front fly is chipped, spine a little soiled, thus very good in very good dustwrapper with some modest toning and a couple of very faint spots on the spine. A summary of the case by the noted jurist. [BTC#404097]





**63 Sinclair LEWIS  
as Tom Graham**

*Hike and the Aeroplane*

New York: Frederick A. Stokes 1912

**\$3500**

First edition. Contemporary gift inscription on the front fly, and moderate rubbing at the spine, a very good copy. When encountered, this cheaply produced children's book is generally found with the lettering and painted pictorial cover pretty well worn. This is a considerably better than usual copy, lacking the rare dustwrapper. The very scarce, pseudonymous first book by the first American author to win the Nobel Prize for Literature, printed in an edition of only 1000 copies.

[BTC#424320]

**64 Jack LONDON**

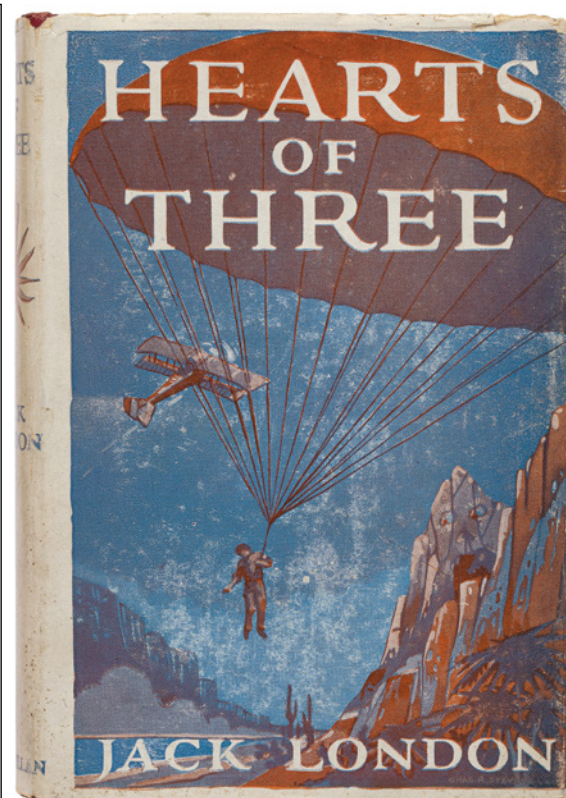
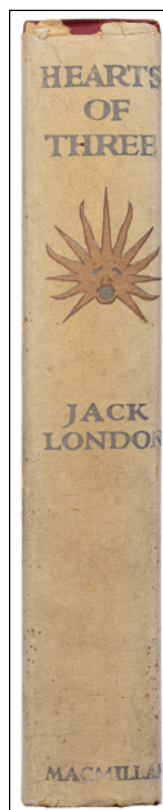
*Hearts of Three*

New York: Macmillan 1920

**\$5000**

First edition. Fine in a very attractive, near fine dustwrapper with a few small chips at the extremities and very slight spine-fading. Adventure tale of the search for a pirate's lost treasure. The nicest example of this jacket that we have seen.

[BTC#432003]

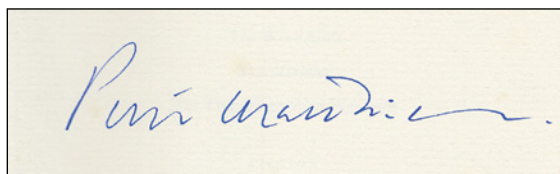


**65 Peter MATTHIESSEN**

*The Snow Leopard*

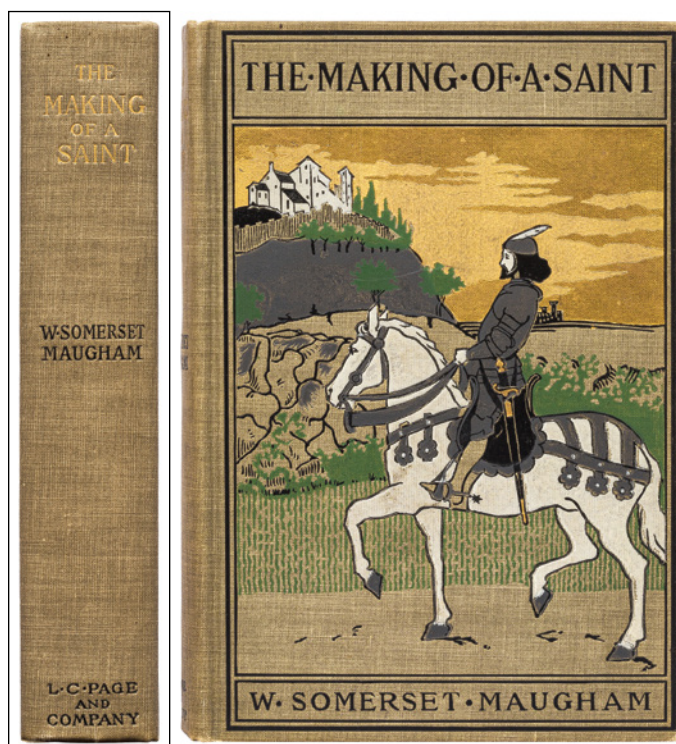
New York: Viking Press 1978

**\$700**



First edition. A few spots of foxing on the topedge, else fine in very good or better dustwrapper with creases on the front flap. Signed by the author on the half-title. Winner of the National Book Award for non-fiction. A nice signed copy. [BTC#432451]





66 **W. Somerset MAUGHAM**

*The Making of a Saint*

Boston: L.C. Page 1898

\$6500

A very early novel written  
in Capri during the Summer  
of 1895.

W. Somerset Maugham

for Norman Ungar.

First edition, (published about a month before the U.K. edition), first issue ads, binding state ii: spine stamping in black and gold (no established priority). Very slight cocking on the spine, else fine and bright. Inscribed by the author to collector Norman Ungar, who was famous for the extraordinary condition of his books: "A very early novel written in Capri during the Summer of 1895. W. Somerset Maugham for Norman Ungar." The author's second book. [BTC#424325]

67 **W. Somerset MAUGHAM**

*Strictly Personal*

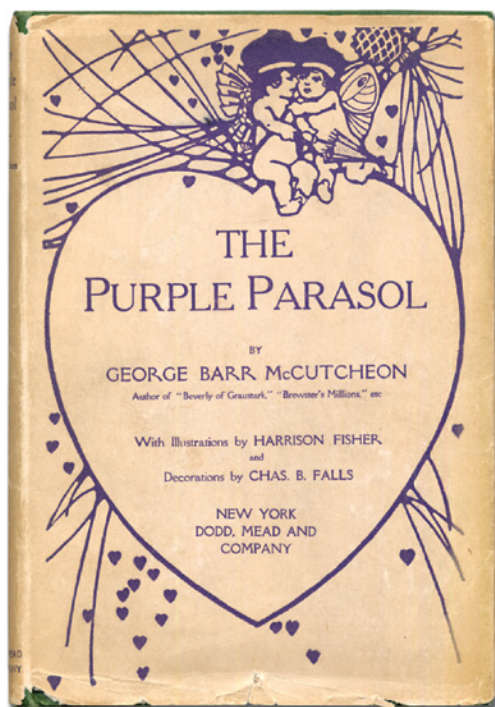
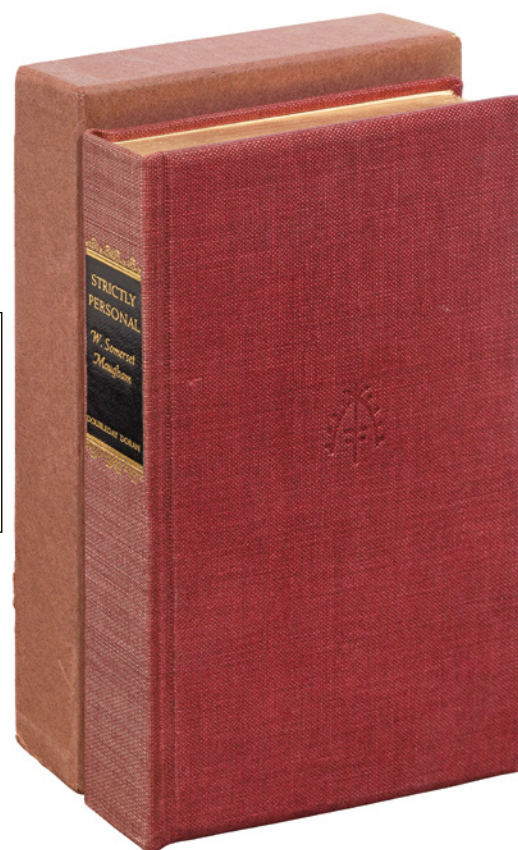
Garden City: Doubleday, Doran and Company 1941

\$800

First edition, limited issue, preceding both the U.K. and U.S. trade editions. Fine in a near fine cardboard slipcase that is a bit sunned at the extremities. One of 515 numbered copies that have been Signed by the author. [BTC#425532]

THIS EDITION  
IS LIMITED TO FIVE HUNDRED AND  
FIFTEEN NUMBERED  
AND SIGNED COPIES, OF WHICH FIVE  
HUNDRED AND FIVE COPIES  
ARE FOR SALE.  
THIS IS NUMBER 482.

W. Somerset Maugham



68 **George Barr McCUTCHEON**

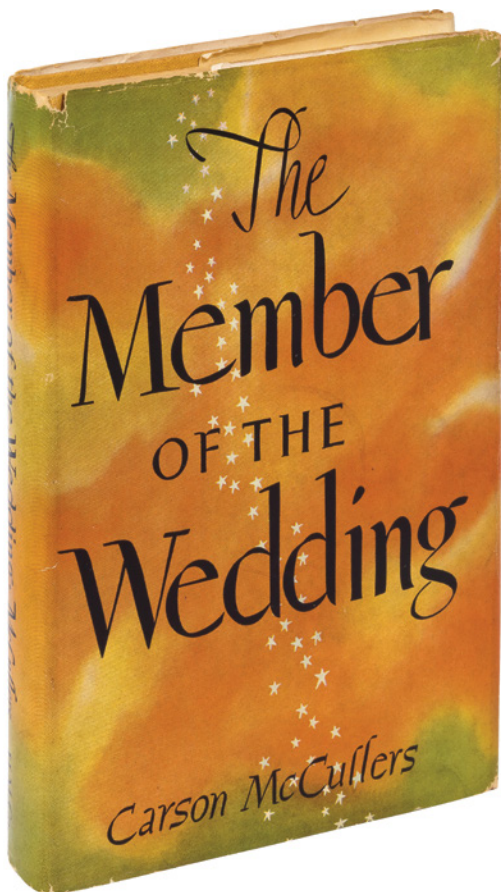
*The Purple Parasol*

New York: Dodd, Mead & Company 1905

\$350

First edition. Illustrated by Harrison Fisher. Decorations by Chas. B. Falls. Neat, contemporary owner name else fine in near fine pictorial dustwrapper with a modest chip at the crown (just touching the edge of one letter in the title) and a couple of small nicks. Little known romance by the author of bestsellers *Brewster's Millions* and *Graustark*. A very attractive volume and rare in jacket. [BTC#33151]





**69 Carson McCULLERS**  
*The Member of the Wedding*

(New York): Houghton Mifflin Company 1946

**\$850**

First edition. Three spots on the front board else near fine in very near fine dustwrapper with nominal wear at the spine ends. 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 very nice copy. [BTC#431021]

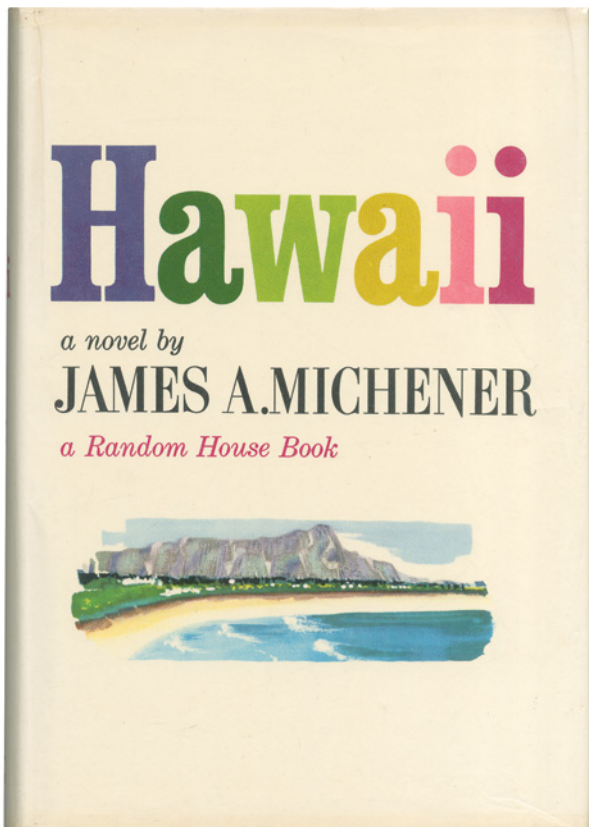
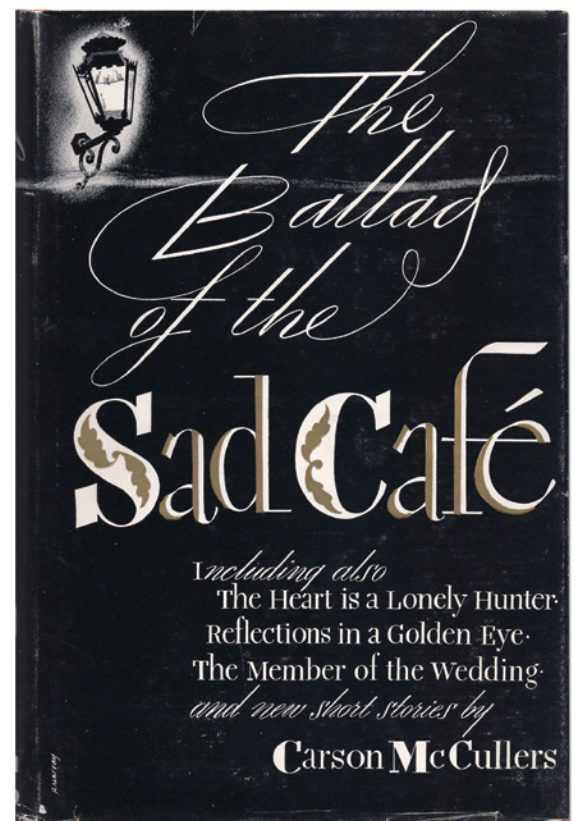
**70 Carson McCULLERS**  
*The Ballad of The Sad Cafe:  
The Novels and Stories of  
Carson McCullers*

Boston: Houghton Mifflin Company 1951

**\$750**

First edition. Publisher's orange cloth, titled and decorated in red on spine and front board. Fine in price-clipped, else fine dustwrapper with a touch of wear. A beautiful copy.

[BTC#431668]



**71 James A. MICHENER**  
*Hawaii*

New York: Random House (1959)

**\$400**

First edition, trade issue. Fine in a fine, bright white dustwrapper with a tiny, light crease on the front flap. A superb copy of one of the author's most important books, almost never found in this condition. [BTC#425669]



## Dedication Copy Inscribed by the composer of The Whiffenpoof Song

### 72 Meade MINNIGERODE

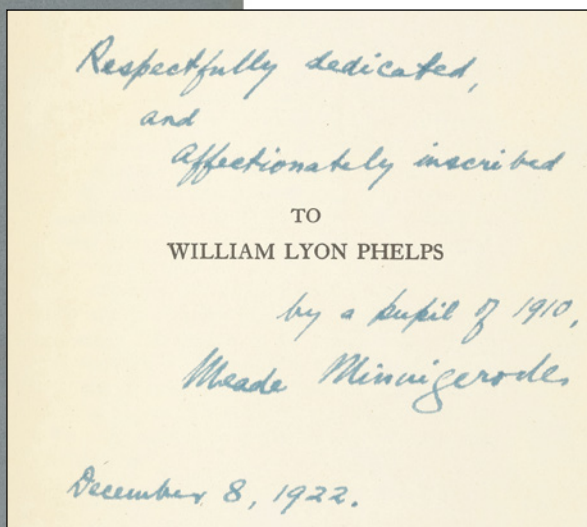
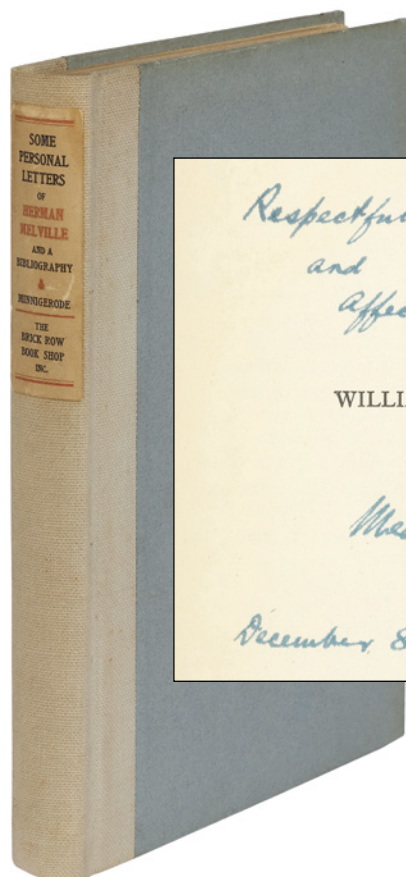
#### *Some Personal Letters of Herman Melville and a Bibliography*

New York, New Haven, and Princeton: Edmond Byrne Hackett: The Brick Row Book Shop, Inc. 1922

**\$1200**

First edition. Octavo. 195pp. Frontispiece, illustrated. Quarter cloth and pale blue papercovered boards with printed spine label. One of 1500 copies. A little light rubbing on the label, else a handsome and fine copy. The Dedication Copy, **Inscribed** by Minnigerode to longtime Yale professor William Lyon Phelps, utilizing the printed dedication: "Respectfully dedicated, and Affectionately inscribed [To William Lyon Phelps] by a pupil of 1910, Meade Minnigerode. December 8, 1922." "To William Lyon Phelps" is printed, the rest is in the hand of Minnigerode. Minnigerode was the founder of The Whiffenpoofs and composer of their towering anthem, *The Whiffenpoof Song* ("We are poor little lambs who have gone astray, Baa, Baa, Baa...").

[BTC#429348]



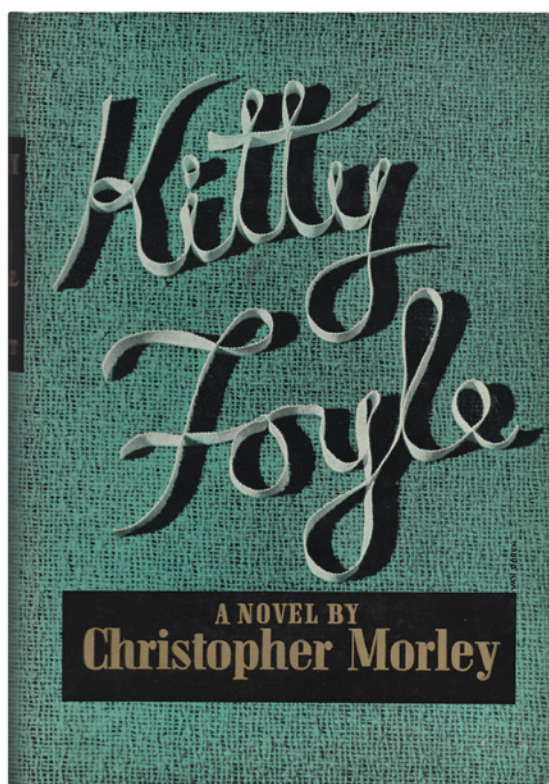
### 73 Henry MILLER

#### *The Cosmological Eye*

Norfolk, Conn.: New Directions (1939)

**\$450**

First edition. Publisher's beige linen cloth with the printed paper label (illustration of an eye) on the front board; and the price "\$2.50" printed on the back flap of the dustwrapper. Light toning to the endpapers, two pages with a small crease at the corner, near fine in about very good dustwrapper with a few scattered small chips and light creases to the edges and corners. *Shifreen & Jackson* A23a. [BTC#430939]



### 74 Christopher MORLEY

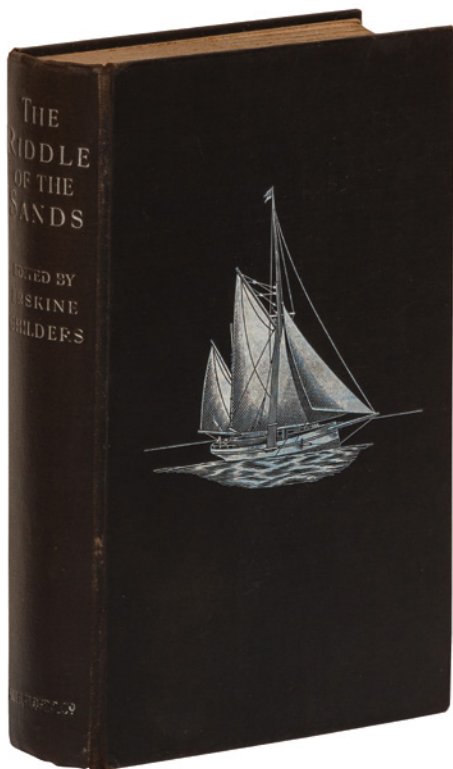
#### *Kitty Foyle*

Philadelphia: J.B. Lippincott (1939)

**\$250**

First edition. Fine in an attractive near fine dustwrapper with a bit of soiling on the rear panel. The only one of Morley's works to be filmed – by Sam Wood with Ginger Rogers and Dennis Morgan, and with screenplay by Dalton Trumbo and Donald Ogden Stewart. Rogers, in her first starring dramatic role, proved she could carry a film without dancing and won the Academy Award for best actress over Katharine Hepburn in *The Philadelphia Story*, Joan Fontaine in *Rebecca*, and Bette Davis in *The Letter*. [BTC#433124]





**75 (Mystery)**  
**Erskine CHILDERS**

*The Riddle of the Sands*

London: Smith, Elder 1903

**\$7000**

First edition. Two folding maps and two plates. 336pp., [4]pp. ads at the rear. Owner name, foxing at the foredge and endpapers, and ever so slightly cocked with very light wear, else near fine. This novel is often referred to as the first modern spy novel, a fascinating story of suspense and espionage about the dangers that Great Britain was exposed to from the German Navy in the years leading up to the First World War. The protagonist



navigates the marshes and channels of northwestern Europe in order to investigate German war preparations. The English-born Childers moved permanently to Ireland after serving in the British Navy in the First World War. When he failed to support the Anglo-Irish Treaty after the Civil War, Childers was executed in the Free State by firing squad. His son and namesake was later elected President of the Republic of Ireland. Filmed at least twice, most memorably in 1979 by director Tony Maylam with Michael York, Jenny Agutter,

and Simon MacCorkindale. *Haycraft-Queen* cornerstone. [BTC#424360]



**76 (Mystery)**  
**Stieg LARSSON**

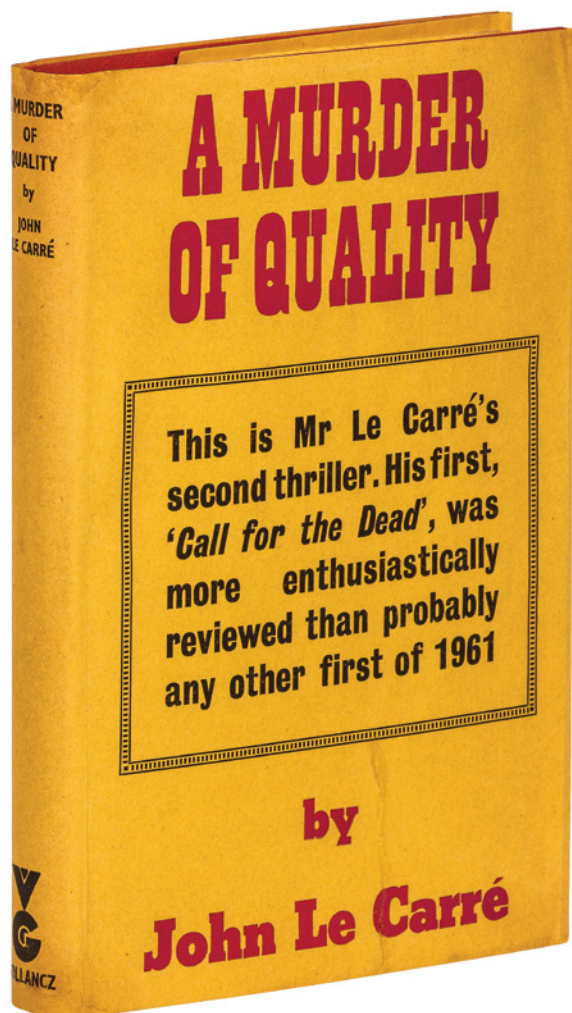
[*Millennium Trilogy*]: *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire*, *The Girl Who Kicked the Hornet's Nest*

New York: Alfred A. Knopf 2008; 2009; 2010

**\$300**

First American editions. Three volumes. Translated from the Swedish by Reg Keeland. Each volume is fine in a fine dustwrapper. Jackets designed by Peter Mendelsund. A beautiful set of the "Millennium Trilogy." [BTC#429315]





77 (Mystery)

**John Le CARRE**

*A Murder of Quality*

London: Victor Gollancz Ltd. 1962

**\$16,000**

First edition. Tiny bookstore label on the front pastedown, foxing on the foredge and in the margins, rather heavily on the first several leaves, faint dampmark on rear endpaper, a very good copy in near fine dustwrapper with some barely visible light restoration at the spine ends. A presentable copy of the author's very uncommon second book. [BTC#424349]

## James Ross's Copy

78 (Mystery)

**Arthur SYMONS**

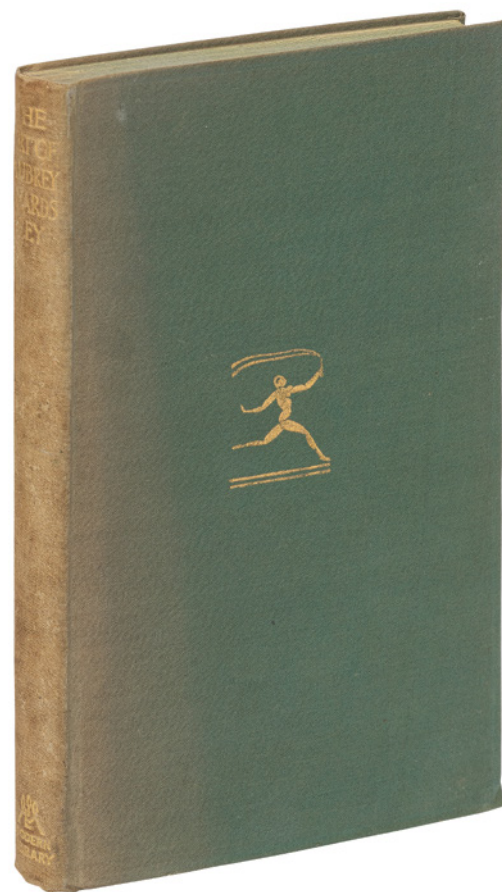
*The Art of Aubrey Beardsley*

New York: The Modern Library (1925)

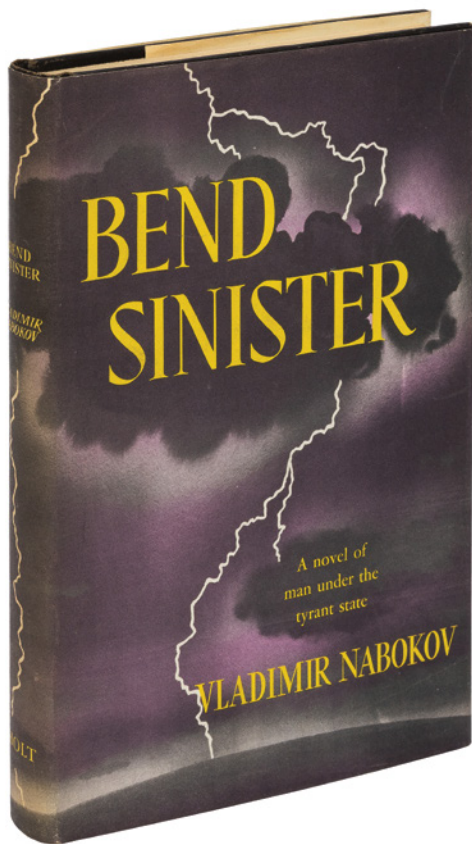
**\$950**

First Modern Library edition. Introduction by Arthur Symons. Spine sunned and a little rolled, very good lacking the dustwrapper. Ownership Signature of novelist James Ross on the front fly (this book eventually ended up in the library of Ross's sister and brother-in-law, the National Book Award-nominated poet Eleanor Ross Taylor and her husband, the Pulitzer Prize-winning author Peter Taylor). Ross is best known for his 1940 noir classic novel *They Don't Dance Much*. Although Ross lived another 50 years, he never published another book. His signature is very uncommon.

[BTC#364901]





79 **Vladimir NABOKOV***Bend Sinister*

New York: Henry Holt (1947)

**\$1000**

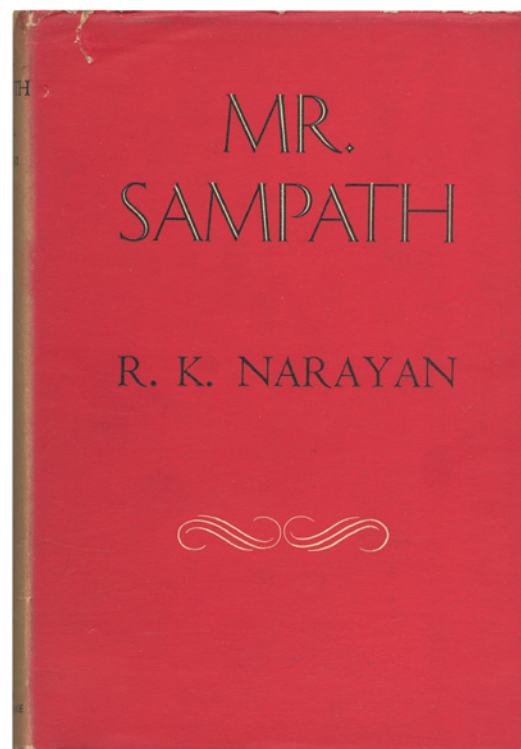
First edition. Fine in fine dustwrapper. A beautiful copy. [BTC#430406]

80 **R.K. NARAYAN***Mr. Sampath*

London: Eyre and Spottiswoode (1949)

**\$400**

First edition. Heavy foxing on the foredge and endpapers else a crisp very good copy in spine-sunned very good dustwrapper with a couple of short tears. [BTC#425652]

81 **(New York)***Shopping Guide of the Fifth Avenue Section*New York: Fifth Avenue Association  
1932**\$275**

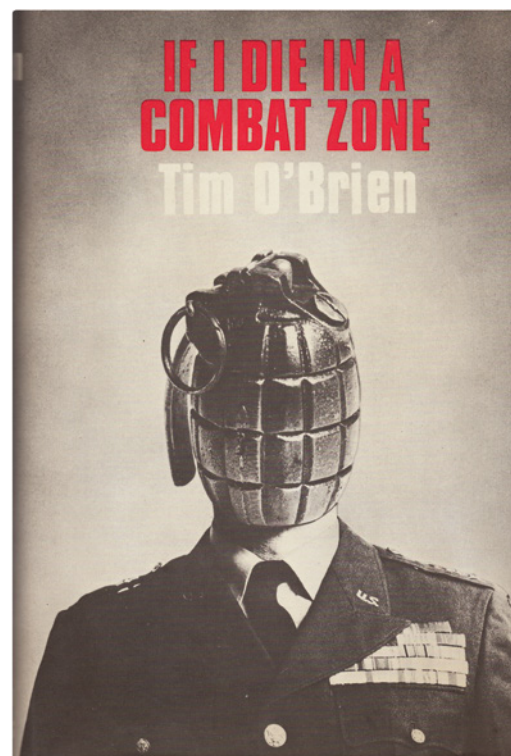
First edition (stated "Silver Jubilee Edition" but we can find no record for previous editions). Small quarto. Unpaged (approximately 80pp.). Illustrated. Handsome illustrated silver wrappers. Just about fine. Advertisements for businesses interspersed by articles on the attractions in the area, and testimonials from notables including Franklin D. Roosevelt and Herbert Hoover. OCLC locates five copies over two records (three in New York), and denotes no other editions. [BTC#425746]

82 **Tim O'BRIEN***If I Die in a Combat Zone*

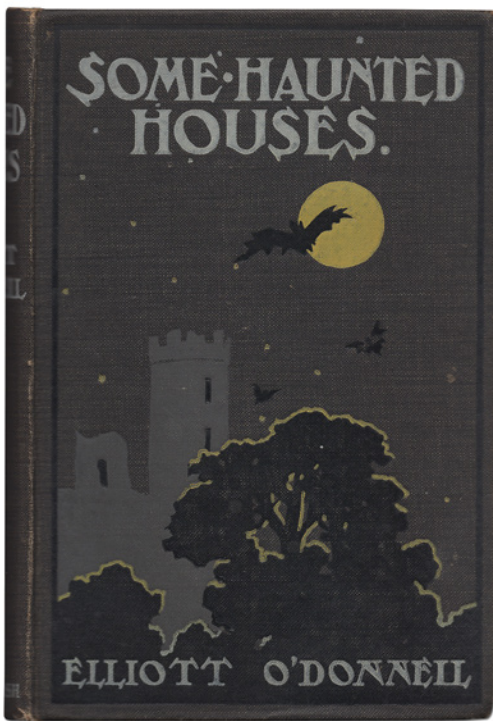
London: Calder &amp; Boyars (1973)

**\$350**

First English edition. Fine in fine dustwrapper. O'Brien's scarce first book, a classic of the Vietnam War. A beautiful copy. [BTC#430458]







**83 Elliott O'DONNELL**

*Some Haunted Houses*

London: Eveleigh Nash 1908

**\$200**

First edition. Illustrated black cloth stamped in dark black, gray, white, and yellow. Neat owner's name of Alicia du Pont, some modest foxing, and a few pages a little roughly opened at the end of the book resulting in very small chips on the edges of a few leaves, a very good copy. [BTC#433588]

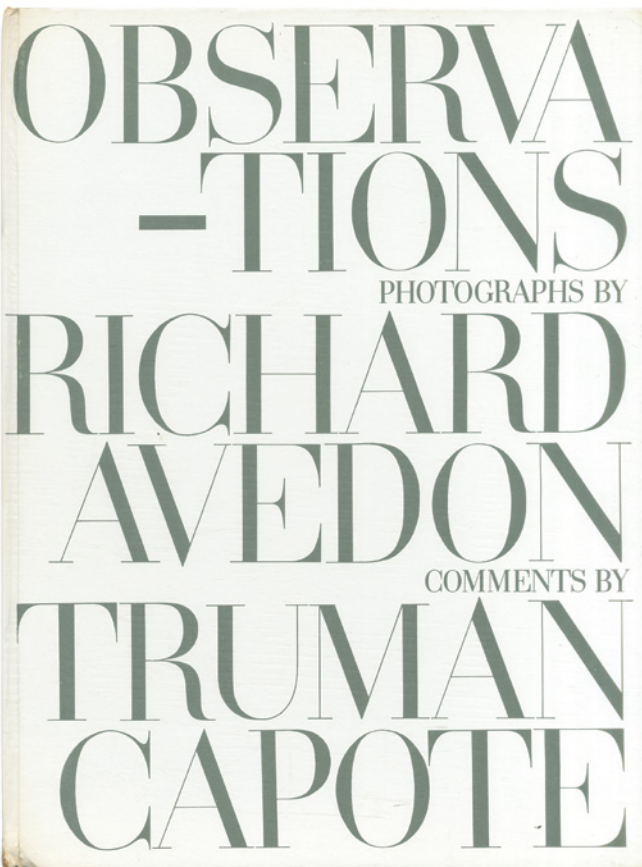
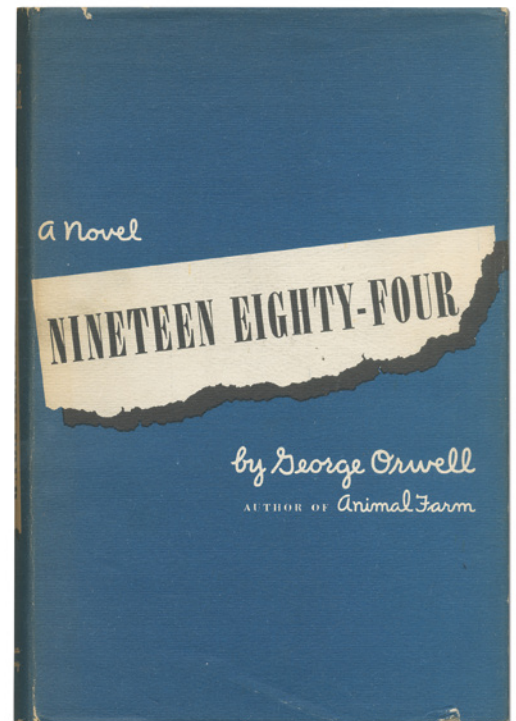
**84 George ORWELL**

*Nineteen Eighty-Four*

New York: Harcourt, Brace and Company (1949)

**\$700**

First American edition. Fine in very good or better blue dustwrapper with a tiny tear and nick on the front panel and slight toning on the spine. A nice copy. [BTC#425580]



**85 (Photography)**

**Richard AVEDON and Truman CAPOTE**

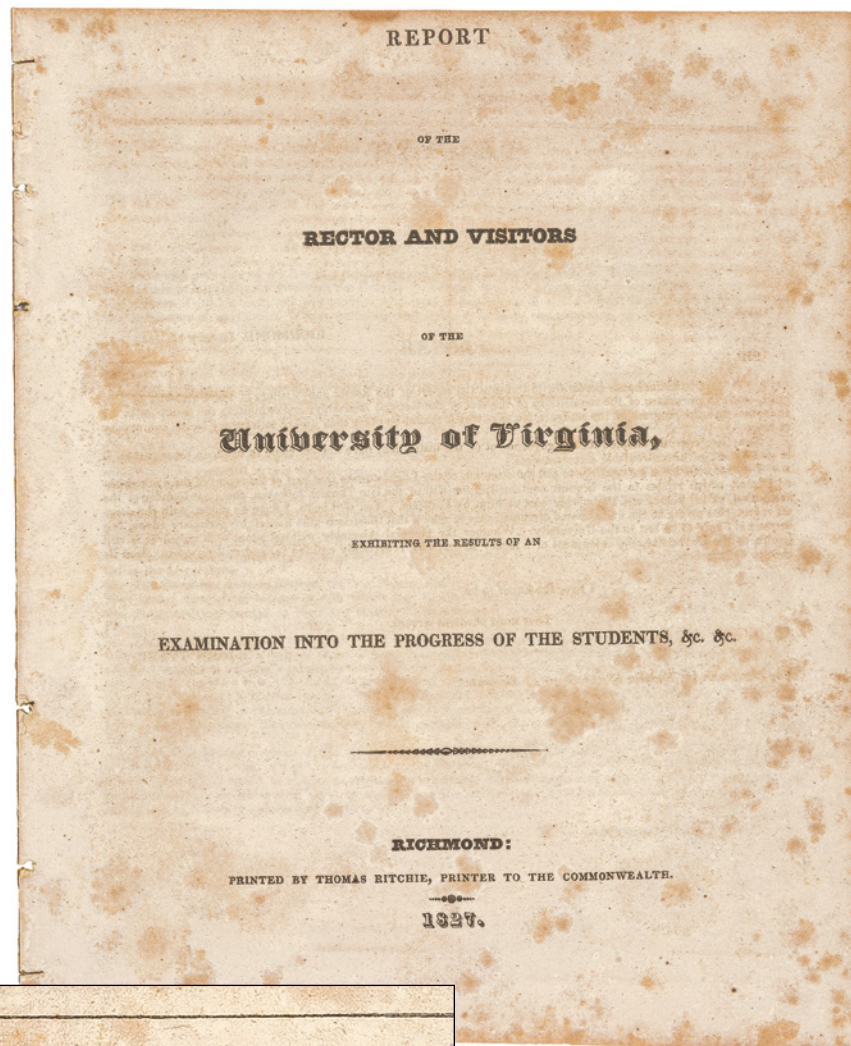
*Observations*

New York: Simon and Schuster 1959

**\$1250**

First edition. Folio. [152]pp. A little wear at the base of the spine, near fine in very near fine original unprinted glassine dustwrapper with a little wrinkling on the rear panel in lightly edgeworn very good or better, original printed slip case. A nice, better than usual copy of this collaboration between photographer Richard Avedon and author Truman Capote, with the photographer's iconic portraits complemented by Capote's text throughout. [BTC#428647]





Albert L. Holladay of Spottsylvania.  
Berthier Jones of Amelia.  
Edgar A. Poe of Richmond City.  
Wm. Selden of Norfolk.  
Wm. E. Taylor of Norfolk.  
Henry Tutwiler of Rockingham.  
H. H. Worthington of Brunswick.

Conway Nutt of Culpeper.  
Edgar A. Poe of Richmond City.  
Wm. Selden of Norfolk.  
Henry Tutwiler of Rockingham.

**86 (Edgar A. POE)**

*Report of the Rector and Visitors of the University of Virginia Exhibiting the Results of an Examination into the Progress of the Students, &c. &c.*

Richmond [Virginia]: Printed by Thomas Ritchie, Printer to the Commonwealth 1827

**\$20,000**

Large pamphlet. Quarto. 27pp. Self-wrappers. Disbound. Some moderate foxing else near fine. One of the earliest, and perhaps the earliest appearance in print of the name of Edgar Allen Poe, and probably preceding his anonymous first book of poems, *Tamerlane and Other Poems* by several months.

A report presented by the rector of the University of Virginia (and former President) James Madison, to Governor (and future President) John Tyler, the Report contains a three-page "Statement of the Students of the University of Virginia, who distinguished themselves at the public examination which commenced on the fourth, and terminated on the thirteenth of December, 1826." (at pp. [4]-7) Among the students named is "Edgar

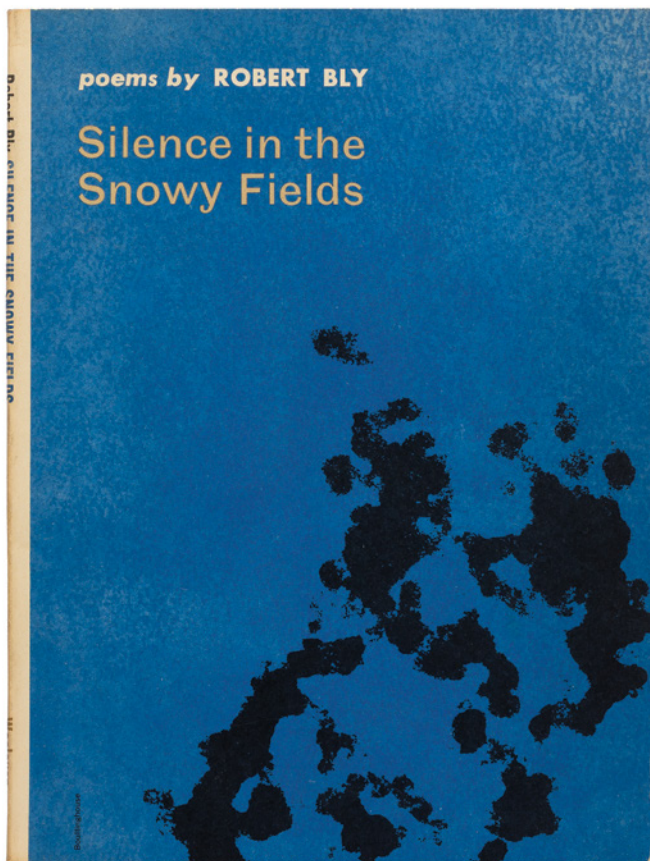
A. Poe of Richmond City," for Ancient Languages – Latin, and named again in that same manner: "Edgar A. Poe of Richmond City" for Modern Languages – French.

Much of the balance of the Report consists of detailed sections by which, within the four corners of the Report itself, much of Poe's time and experiences at the University may, in a sense, be envisioned or recreated.

As far as we have been able to determine, this is the earliest appearance, by name, of Edgar Allan Poe in print. Evidently unknown to scholars, we find no mention of it in any book or other resource relating to Poe.

[BTC#429801]

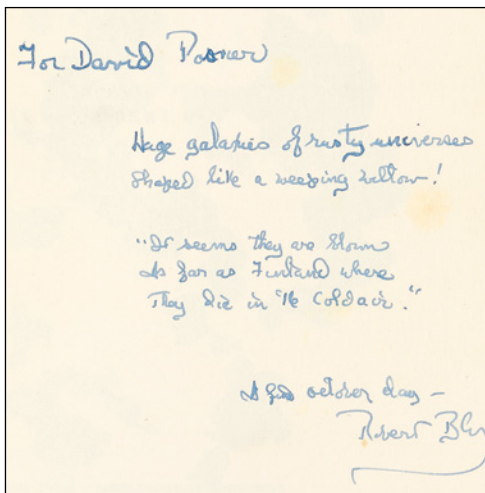




87 (Poetry)

**Robert BLY***Silence in the Snowy Fields*

Middletown, Connecticut: Wesleyan University Press (1962)

**\$450**

First edition, wrapped issue. Slight foxing on the foredge else fine. Warmly **Inscribed** by Bly to the poet David Posner with a few lines of verse. Also laid in is a brief Autograph Note **Signed** from Bly to Posner on Seventies Press stationery, (nicely) rejecting some of Posner's poems. Bly's first solely authored book. [BTC#425690]

88 (Poetry)

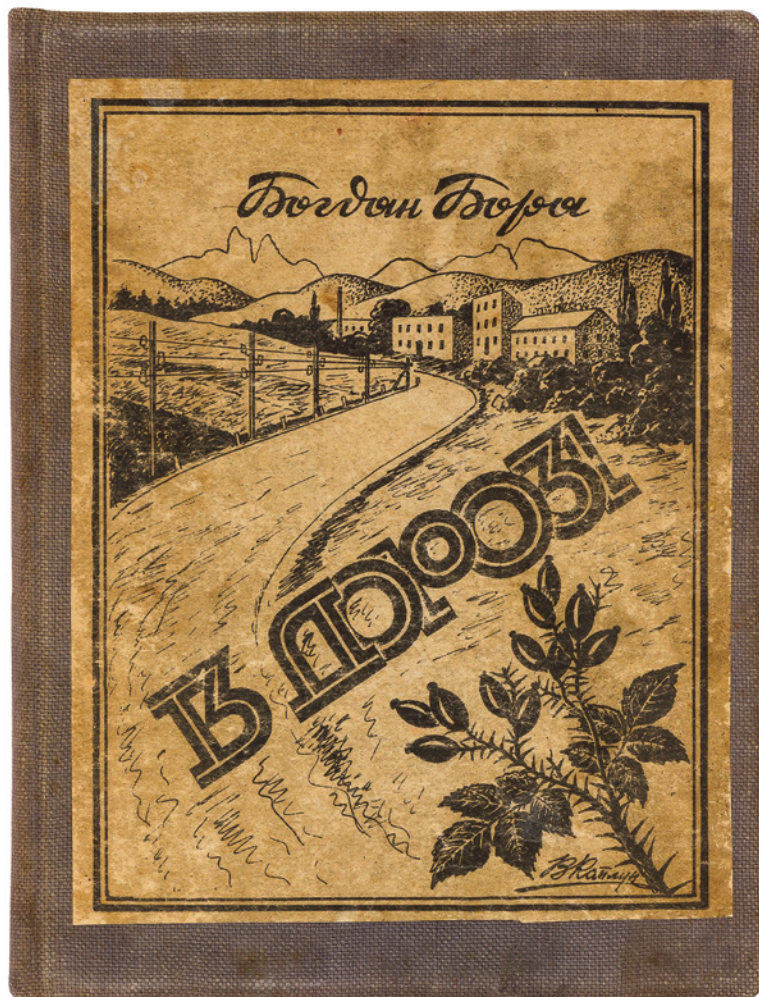
**Bogdan BORA***[V dorozhi / On the Road]*

Rimini, [Italy]: Zytia w tabori 1946

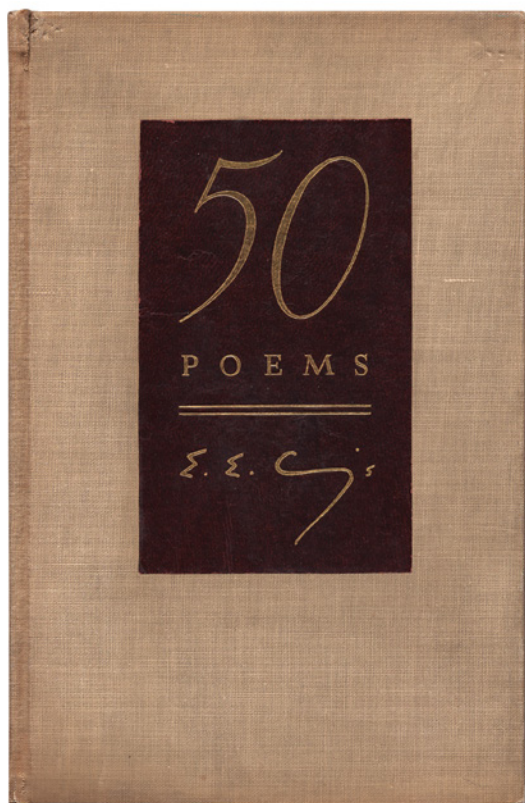
**\$5000**

Limited edition (one of 280 copies). Mimeographed. Octavo. pp. [1-4], i-iv [v-vi], 1-104. Illustrated with a portrait of Bogdan and four other full-page illustrations. Bound in original army linen over boards with mimeographed illustration mounted on the front cover. Small contemporary name in ink on front free endpaper, slight staining and rubbing to the boards, small marginal tears to endpapers, very good.

A very scarce book of poetry by the Ukrainian poet Bogdan Bora (1920-97), written and published at a prison camp in Rimini, Italy, about one year after World War II. Bora had been captured by British forces and sent to the prison camp in Rimini, where he spent the following two years, and published three books of poetry including this collection, the title of which translated as "On the Road." Bora's poems, written in Ukrainian, are moving works, evocative of the turbulent era. The cover design and a full-page portrait of Bogdan Bora were made by fellow inmate Volodimir Kaplun. In 1947, Bora was moved to Britain, where he was given his freedom, and lived out the rest of his days. Very scarce. *OCLC* locates only six copies in institutional holdings worldwide. [BTC#423496]







**89 (Poetry)**  
**E.E. CUMMINGS**

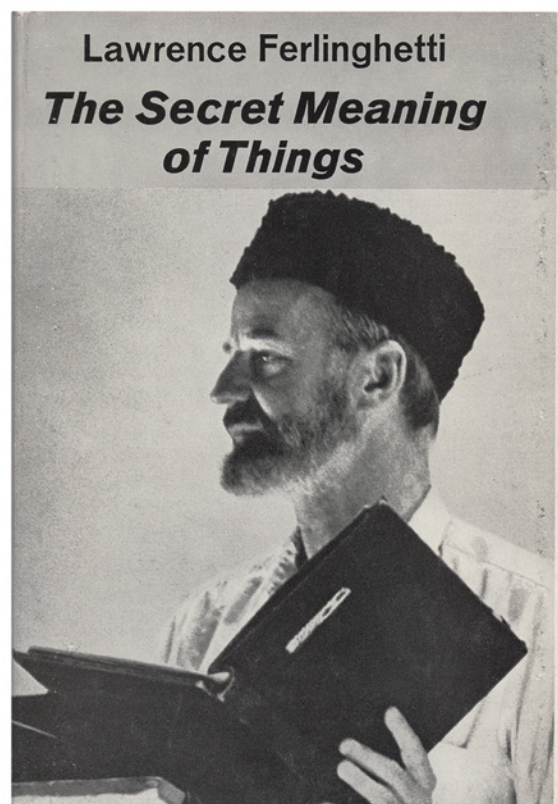
*50 Poems*

New York: Duell, Sloan and Pearce (1940)

**\$1200**

First edition. Octavo. 50pp. Rag paper with deckled edges. Cloth with applied label titled in gilt. Small tears and wear at the extremities of the joints and corners, else about very good without dustwrapper. Prospectus card laid in. One of 150 numbered copies (this copy unnumbered)

Signed by Cummings. [BTC#432441]



**90 (Poetry)**

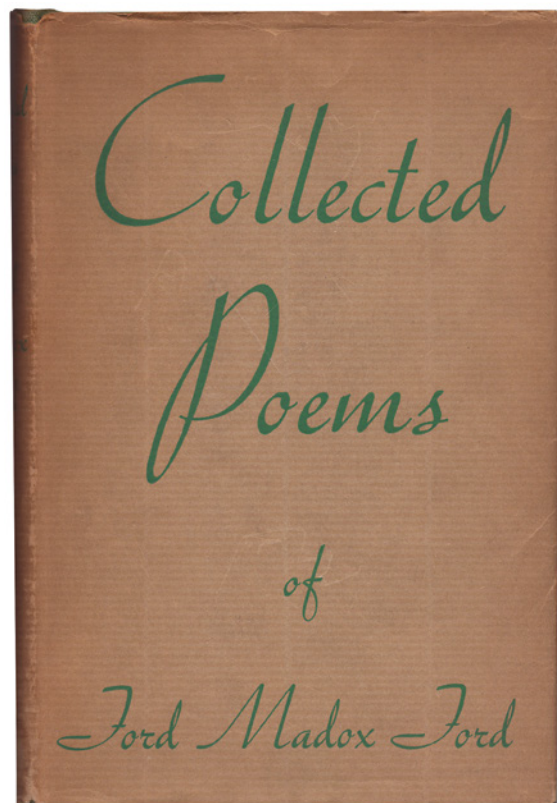
**Lawrence FERLINGHETTI**

*The Secret Meaning of Things*

(New York): New Directions (1968)

**\$150**

First edition, hardcover issue. Fine in fine dustwrapper. Signed by the poet. A beautiful copy of the very scarce hardcover trade issue. [BTC#432687]



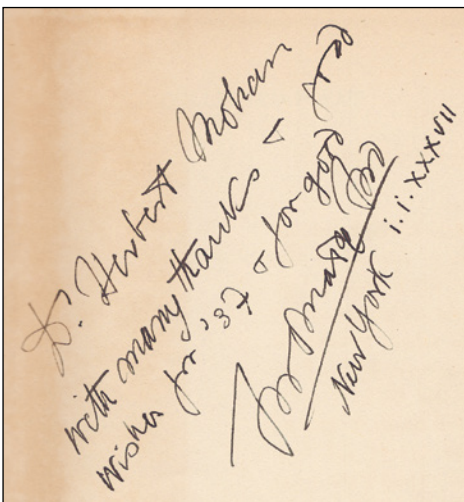
**91 (Poetry)**

**Ford Madox FORD**

*Collected Poems of Ford Madox Ford*

New York: Oxford University Press 1936

**\$1250**



First American edition. Near fine in attractive very good or better dustwrapper with a faint dampstain at the foot and slight spine-toning. Warmly Inscribed by the author: "Dr. Herbert Mohan with many thanks - good wishes for '37 & for good. Ford Madox Ford. New York. i.i.xxx. vii [January 1, 1937]." [BTC#432552]





**SONGS OF INNOCENCE**

**INTRODUCTION**  
 Piping down the valleys wild  
 Piping songs of pleasant glee  
 On a cloud I saw a child.  
 And he laughing said to me:  
 Pipe a song about a Lamb:  
 So I piped with merry cheer,  
 Piper pipe that song again—  
 So I piped, he wept to hear.  
 Drop thy pipe thy happy pipe  
 Sing thy songs of happy cheer,  
 So I sung the same again  
 While he wept with joy to hear.  
 Pipers sit thee down and write  
 In a book that all may read—  
 So he vanish'd from my sight,  
 And I pluck'd a hollow reed.  
 And I made a rural pen,  
 And I stain'd the water clear,  
 And I wrote my happy songs,  
 Every child may joy to hear.

*For Richard Eberhart in honor of Light Allen Ginsberg Dartmouth 30 Mar 73*

**THE SHEPHERD**  
 How sweet is the Shepherds sweet lot,  
 From the morn to the evening he strays:  
 He shall follow his sheep all the day  
 And his tongue shall be filled with praise.  
 For he hears the lambs innocent call,  
 And he hears the ewes tender reply.  
 He is watchful while they are in peace,  
 For they know when their Shepherd is nigh.

**THE ECCHOING GREEN** 30 Mar 73  
 The Sun does arise,  
 And make happy the skies.  
 The merry bells ring,  
 To welcome the Spring,  
 The sky-lark and thrush,  
 The birds of the bush,  
 Sing louder around,  
 To the bells cheerful sound,  
 While our sports shall be seen  
 On the Ecchoing Green.  
 Old John with white hair  
 Does laugh away care,  
 Sitting under the oak,  
 Among the old folk.  
 They laugh at our play,  
 And soon they all say,  
 Such such were the joys,  
 When we all girls & boys,  
 In our youth time were seen,  
 On the Ecchoing Green.  
 Till the little ones weary  
 No more can be merry

**THE**  
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92 (Poetry)

**Allen GINSBERG and William BLAKE**

[Vinyl Record]: *Songs of Innocence and Experience by William Blake, tuned by Allen Ginsberg*

New York: Metro-Goldwyn-Mayer 1969

\$500

33 1/3 rpm 12" vinyl disc in paper sleeve and illustrated bi-fold cardboard sleeve with a printed leaf tipped-in as issued. Disc and sleeve are fine, cardboard bi-fold sleeve is a bit rubbed and near fine. Long printed introduction to Blake's poems by Ginsberg on the inside of the cardboard bi-fold.

Inscribed to fellow poet Richard Eberhart: "For Richard Eberhart in honor of Light. Allen Ginsberg. Dartmouth 30 Mar 73" as well as by Ginsberg's companion: "See you in the garden a solid time Love, Peter Orlovsky. Live to be 154 old." [BTC#423747]

93 (Poetry)

**Seamus HEANEY**

*Death of a Naturalist*

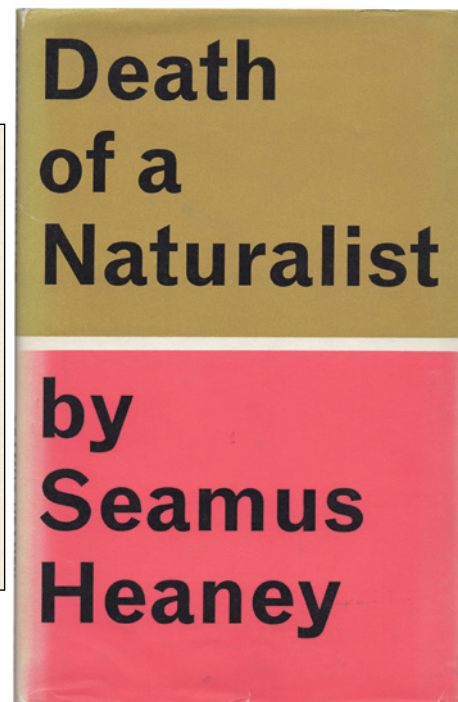
New York: Oxford University Press 1966

\$1500

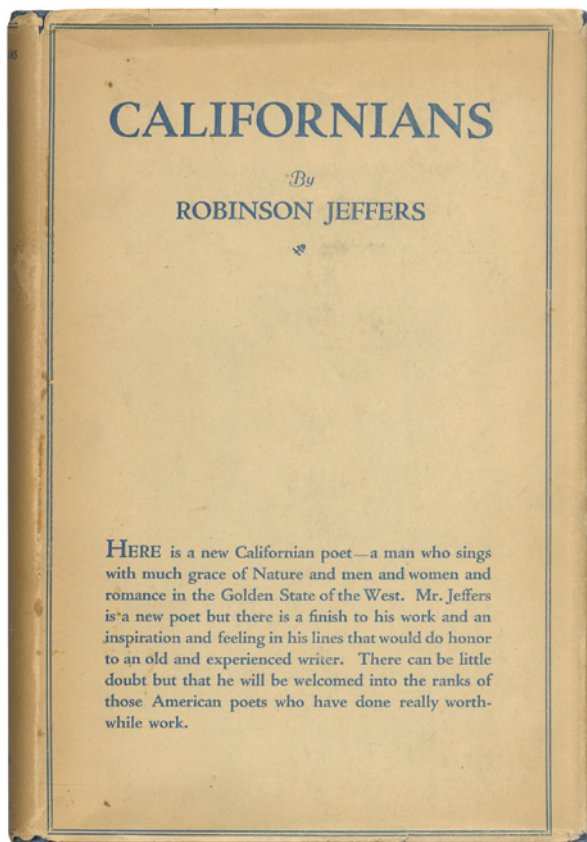
First American edition. Fine in slightly spine-sunned else very near fine dustwrapper. Signed by Heaney and dated in 1971. Author's first commercially published book. [BTC#432467]

DEATH  
 OF A  
 NATURALIST

by ~~Seamus Heaney~~  
 Seamus Heaney  
 23rd March 1971







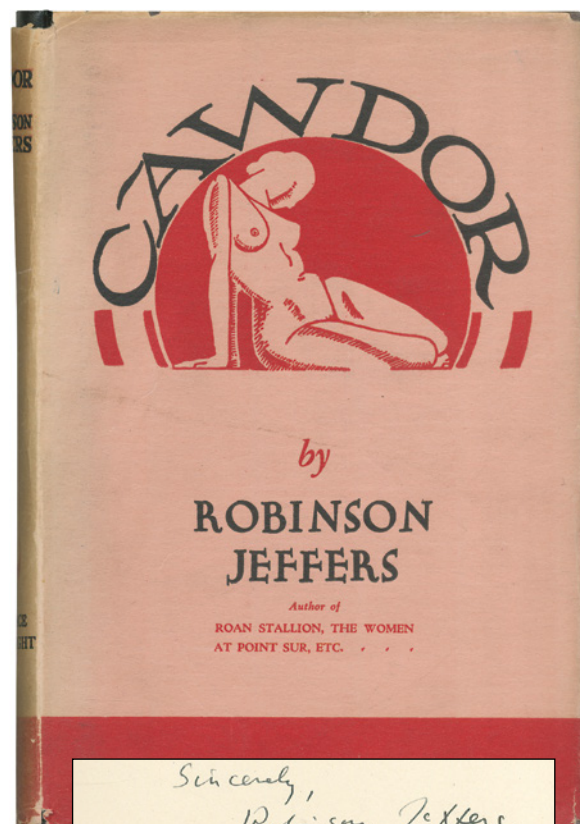
94 (Poetry)  
**Robinson JEFFERS**

*Californians*

New York: Macmillan 1916

**\$4000**

First edition. Slight offsetting to the front endpaper from the jacket flap, a bright and fine copy in a lovely, near fine example of the rare dustwrapper with a touch of age-toning on the off-white dustwrapper and very shallow nicking at the spine ends. Author's first regularly published book, after the privately printed *Flagons and Apples*. Exceptionally scarce in jacket and the nicest copy we've seen in 20 years. [BTC#425573]



95 (Poetry)

**Robinson JEFFERS**

*Cawdor*

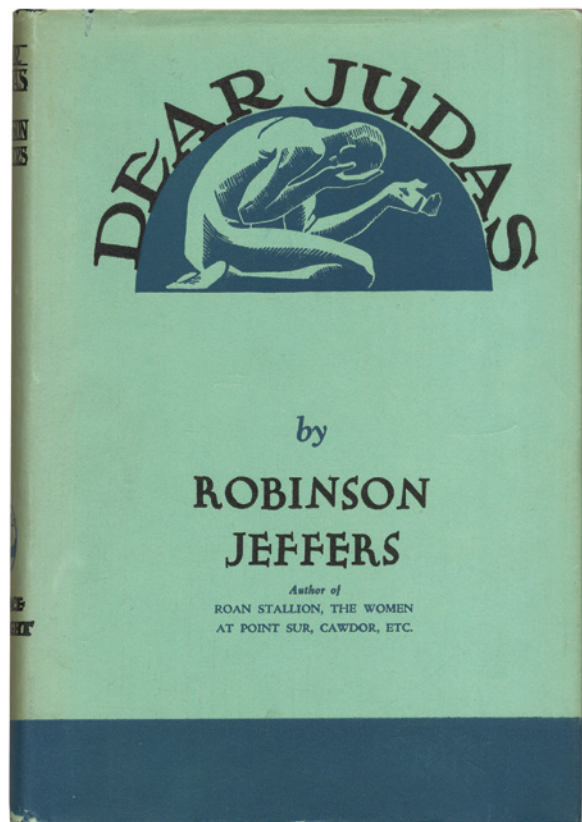
New York: Horace Liveright 1928

**\$700**

First edition. Fine in near fine dustwrapper with shallow loss at the crown. Signed by the poet: "Sincerely, Robinson Jeffers. Tor House, Carmel, California." A handsome copy.

[BTC#425701]

Sincerely,  
 Robinson Jeffers.  
 Tor House, Carmel, California.



96 (Poetry)

**Robinson JEFFERS**

*Dear Judas and Other Poems*

New York: Horace Liveright 1929

**\$500**

First edition, trade issue, preceding the limited issue. Tiny tear on front fly, else fine in fine dustwrapper with slightest wear at the spine ends. A superb copy, and as nice as one is likely to see. [BTC#425554]



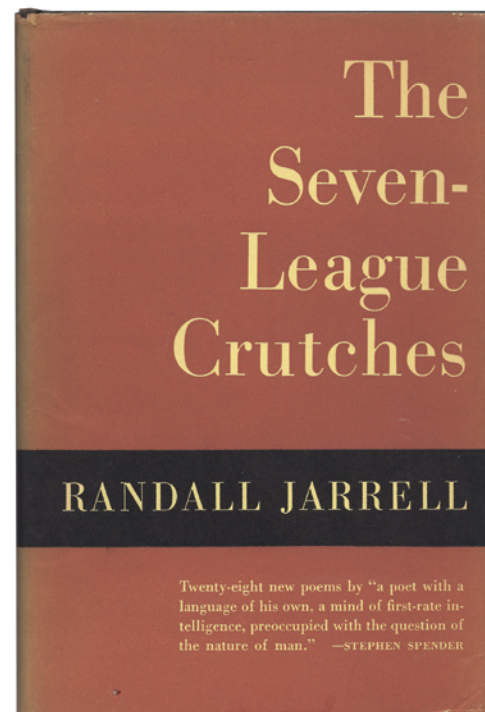
97 (Poetry)

**Randall JARRELL***The Seven-League Crutches*

New York: Harcourt, Brace and Company (1951)

**\$150**

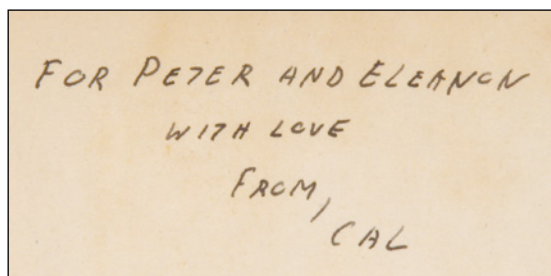
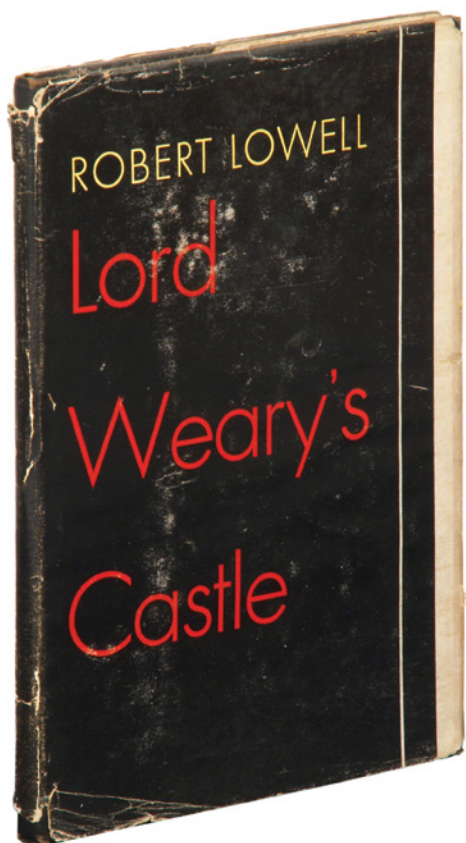
First edition. Fine in very near fine dustwrapper with modest fading on the spine. A nicer than usual copy. [BTC#432464]



98 (Poetry)

**Robert LOWELL***Lord Weary's Castle*

New York: Harcourt, Brace and Company (1946)

**\$7500**

First edition. Endpapers a little foxed, else very near fine in very good dustwrapper with rubbing and modest chipping at the spine ends. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. Inscribed by Lowell using his nickname: "For Peter and Eleanor with love from Cal." Lowell and Taylor were very close friends and colleagues and

were influential on each other's careers. They both attended Kenyon College where they were roommates and studied under Allen Tate and John Crowe Ransom. The author's second book and first trade publication. This title won the Pulitzer Prize. A splendid association copy. [BTC#355707]

## Inscribed to His Ex-Wife

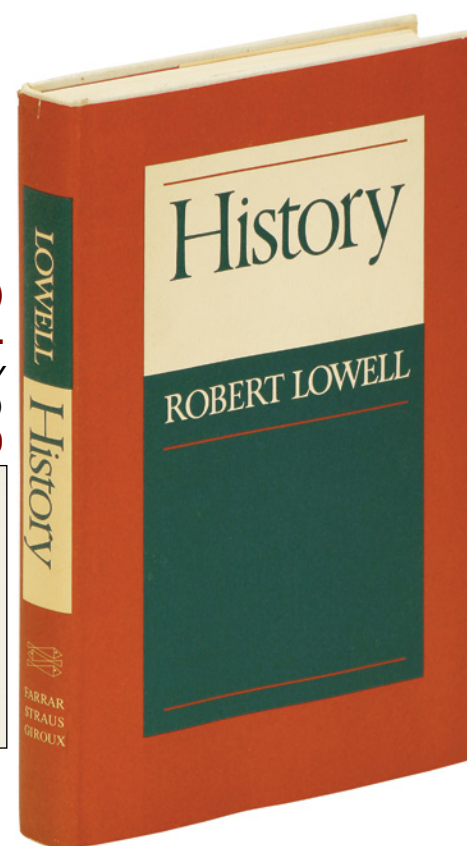
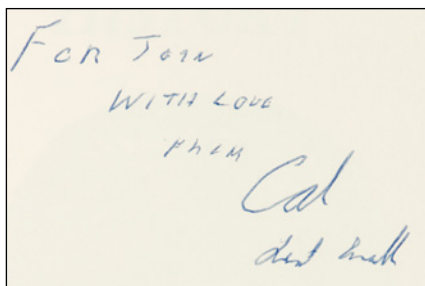
99 (Poetry)

**Robert LOWELL***History*

New York: Farrar, Straus and Giroux (1973)

**\$4000**

First edition. Fine in fine dustwrapper. Inscribed by Lowell to his first wife Jean Stafford: "For Jean with love from Cal / Robert Lowell." Lowell and Stafford had a tempestuous marriage that ended in 1948 but they remained friends. Loosely inserted in this copy is a short typed letter confirming the book's provenance. [BTC#392276]



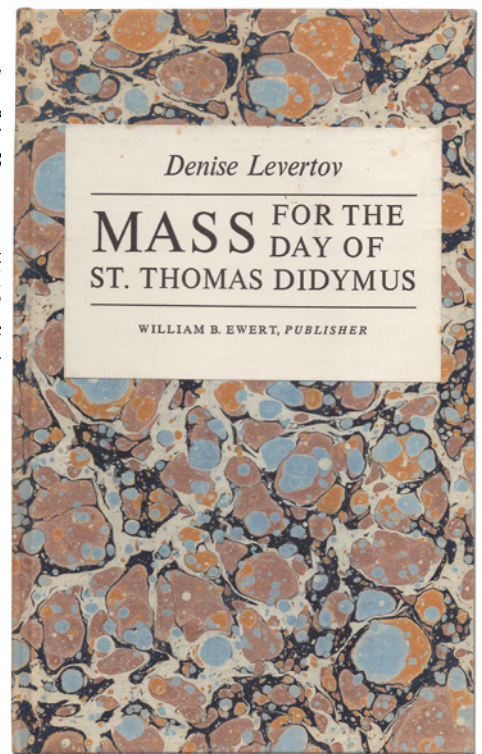


**100 (Poetry)****Denise LEVERTOV***Mass for the Day of St  
Thomas Didymus*

Concord, New Hampshire: William B. Ewert 1981

**\$300**

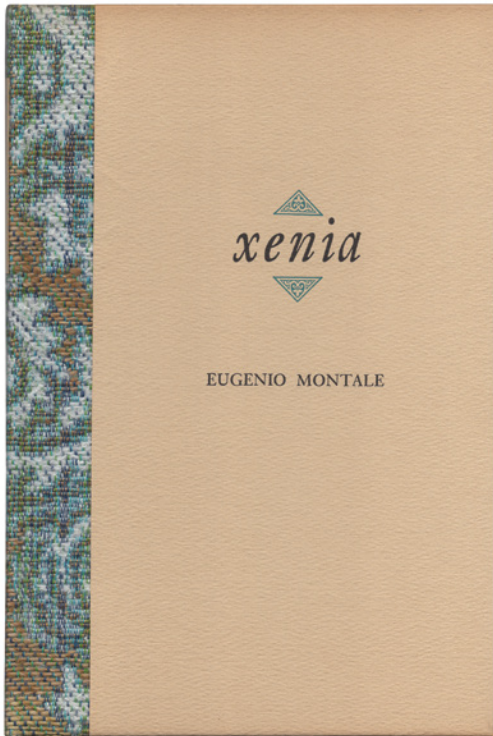
First edition. Thin octavo. Marbled paper over boards. A couple of spots of foxing on the label and top of the page edges, else fine. Copy H of 26 lettered copies bound in hardcovers, out of a total edition of 136 (with an additional 100 in wrappers and 10 ad personam copies). Apparently the publisher was a little confused and continued to number the unbound sheets, as this is also numbered as copy 107 (of only 100 numbered copies!) [BTC#432707]

**101 (Poetry)****Eugenio MONTALE***Xenia*

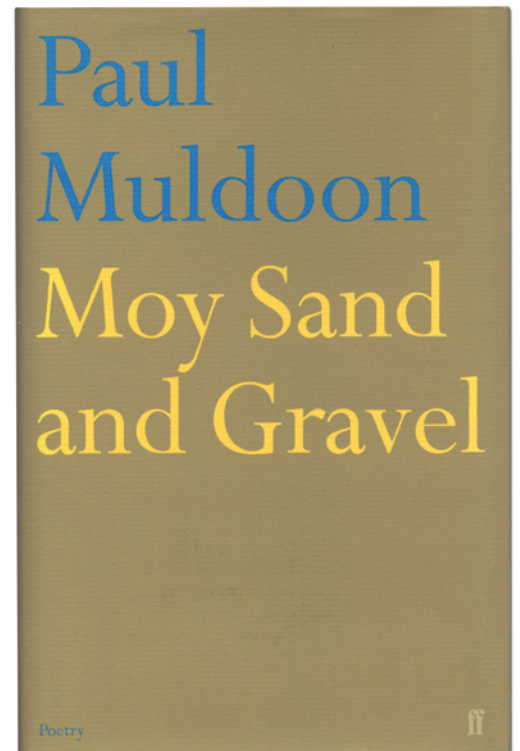
Los Angeles: Black Sparrow Press [1970]

**\$600**

First edition. Translated by G. Singh. Quarto. Fine in fine original unprinted glassine dust-wrapper. Copy X of 26 lettered copies Signed by Montale and Singh. [BTC#432751]

**102 (Poetry)****Paul MULDOON***Moy Sand and Gravel*  
London: Faber and Faber (2002)**\$300**

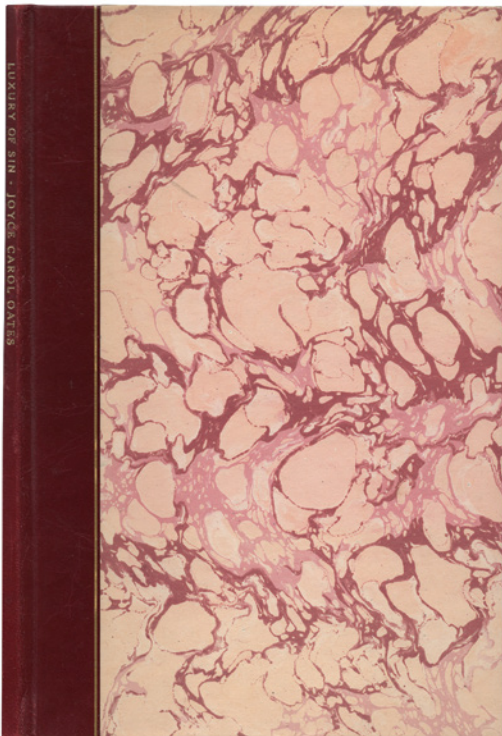
First English edition, hardcover issue. Fine in fine dustwrapper. Signed by the author. Winner of the Pulitzer Prize for poetry. Scarce signed. [BTC#432469]

**103 (Poetry)****Joyce Carol OATES***Luxury of Sin*

Northridge, California: Lord John Press 1984

**\$400**

First edition. Quarter morocco and marbled paper over boards. Fine. Copy letter D of 26 lettered copies Signed by the author. [BTC#432518]



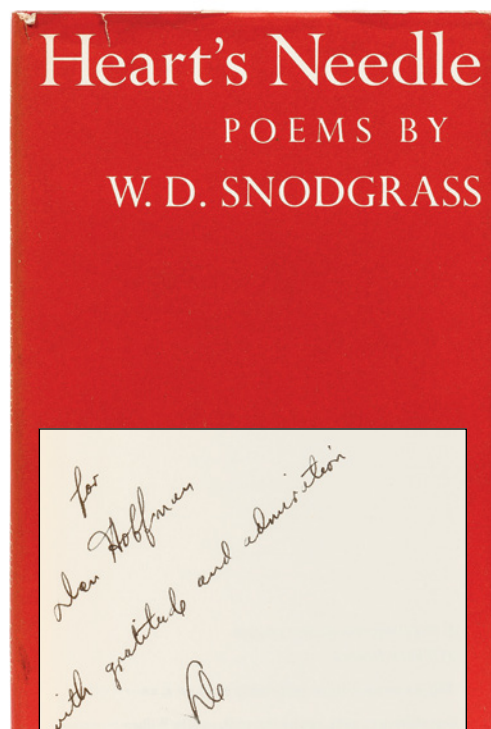
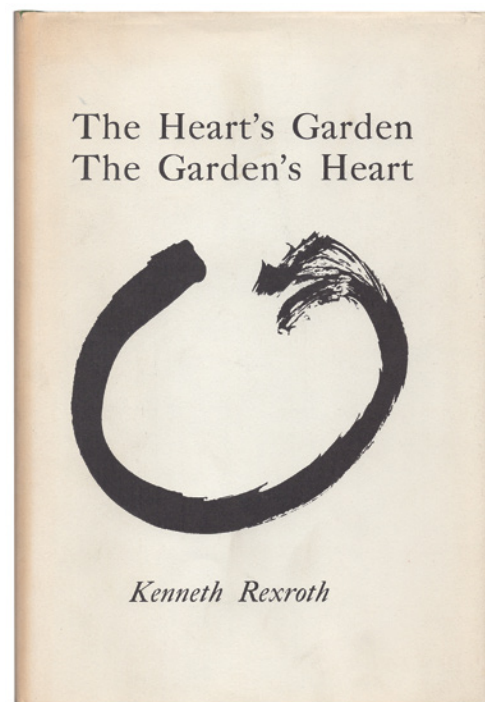


**104 (Poetry)****Kenneth REXROTH***The Heart's Garden The Garden's Heart*

Cambridge: Pym-Randall Press (1967)

**\$400**

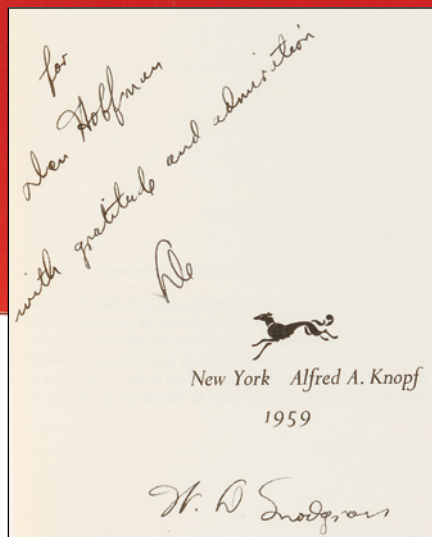
First edition. Fine in fine dustwrapper. Copy number 65 of 75 numbered clothbound copies Signed by the author. [BTC#432564]

**105 (Poetry)****W.D. SNODGRASS***Heart's Needle*

New York: Alfred A. Knopf 1959

**\$500**

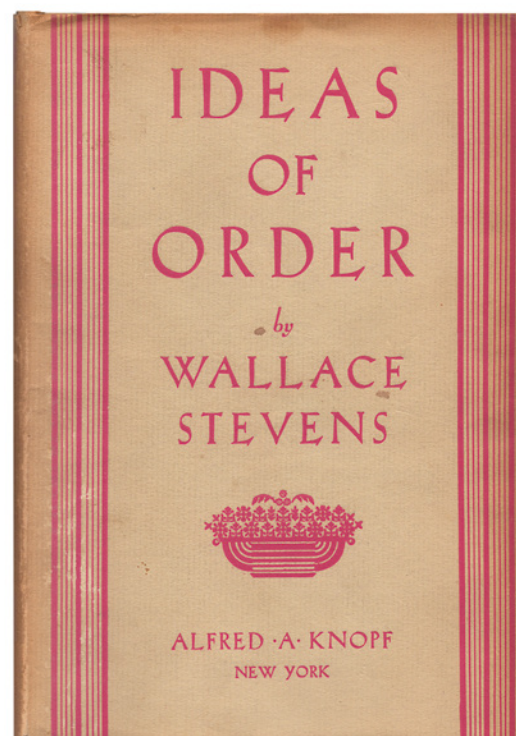
First edition. Fine in attractive, near fine dustwrapper with two very short tears and several glue shadows visible only internally where a jacket protector had been affixed. Advance Review Copy with slip laid in and Knopf editor Harding LeMay's card laid in, also providing publication date. The author's Pulitzer Prize-winning first book, one of 1500 copies printed. Additionally this copy Inscribed by Snodgrass to another poet: "...with gratitude and admiration. De, W. D. Snodgrass." [BTC#417801]

**106 (Poetry)****Wallace STEVENS***Ideas of Order*

New York: Alfred A. Knopf 1936

**\$1200**

First trade edition, first binding of vertical striped cloth with printed paper title label (preceded by the limited Alcestis Press edition). About fine in spine-toned very good dustwrapper. One of approximately 500 bound thus. A nice copy. *Edelstein A2b*. [BTC#432661]





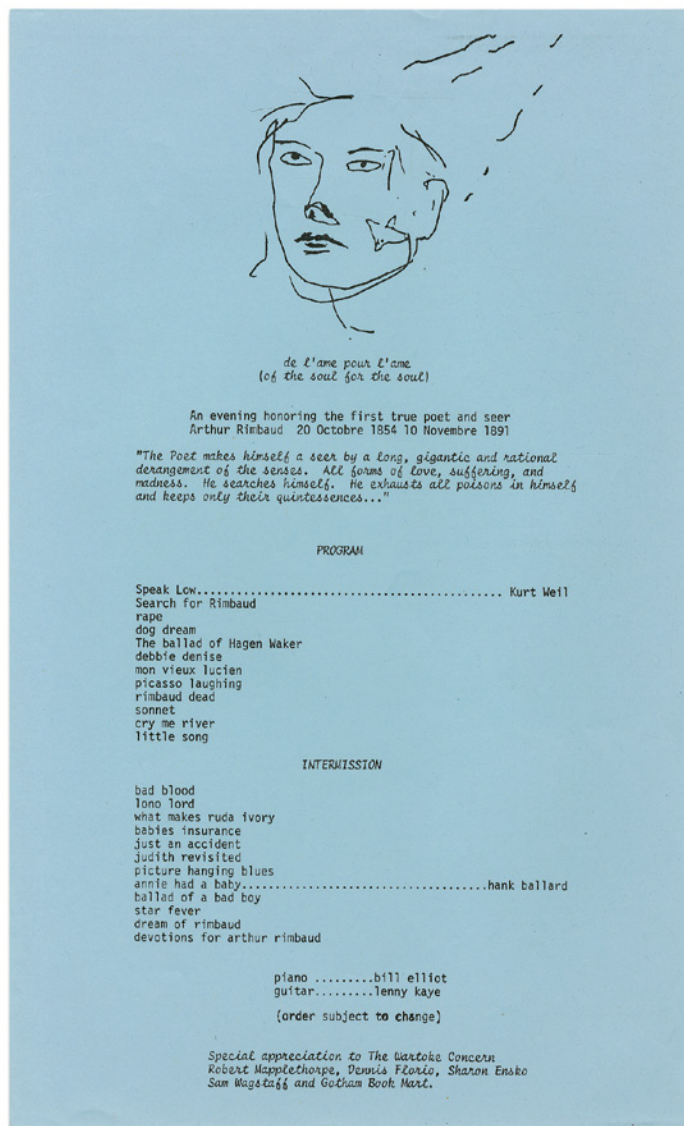
107 (Poetry)  
Patti SMITH

[Broadside Program]: *de l'ame pour l'ame* [of the soul for the soul] An Evening Honoring the first true poet and seer  
Arthur Rimbaud 20 Octobre 1854 10 Novembre 1891

[New York: Gotham Book Mart? 1973]

\$450

Single blue folio leaf printed on the recto only. Fine. Line portrait drawing of Rimbaud by Smith at the top of the sheet above the text. The text lists the evening's program, along with a quote from Rimbaud. The text also notes: "special appreciation to the Wartoke Concern, Robert Mapplethorpe, Dennis Florio, Sharon Ensko, Sam Wagstaff and Gotham Book Mart." A rare program from one of Patti Smith's earliest performances, predating her first album by two years. The first of three performances in honor of the anniversary of Rimbaud's death (also known as "Rock-n-Rimbaud"), it took place on the roof of Le Jardin, the gay disco in the Hotel Diplomat on November 4, 1973. Smith, dressed in an evening dress and feather boa, sang and recited her own works, as well as songs by Kurt Weil and Hank Ballard, backed up by Bill Elliot and future Patti Smith Group guitarist Lenny Kaye (only the second time that Smith and Kaye performed together). Not in OCLC. [BTC#349223]



108 (Poetry)  
(Frank ZAPPA)

Poetry Restricted: Split from Twinkling Hell

Studio City, California: Three Penny Press 1959

\$3200

First edition. Octavo. [32]pp. Mimeographed sheets with an illustrated frontispiece in printed yellow wrappers and printed blue dustwrapper. An eccentric and rare production from the Three Penny Press, edited by Grover Haynes. This chapbook features the work of three poets, the last named Vincent Beldon, who contributes a beautiful and long five-part poem entitled "L. A. Night Piece," mimeographed reproducing the author's handwriting. Beldon is a pseudonym for musician Frank Zappa, who contributed these poems at the age of 18. This was unknown until a few years ago when bookseller Alan Zipkin (Derringer Books) unearthed letters from Zappa to Haynes concerning the publication of this poem. Rare. OCLC locates two copies over two records; one at The University of Virginia and the other overseas. Not to be confused with a single author publication of the same name and published the same year by Three Penny Press. [BTC#393130]



L.A. NIGHT PIECE

I.

MAIN STREET:

Go-DADDIES BUY CHEAP WINE

SHUFFLE

PAST THE BARBER COLLEGE

THE S.D. BUS PULLS IN.....

A FUNNY BLACK MAN JUMPS OFF

SMOKING

REGULAR SIZE FILTERLESS KOOLS.....

OKIES JUMP OFF.....

VINCENT BELDON



## 109 Thomas PYNCHON

## Typed Letter Signed to Richard Fariña

1965

\$37,500

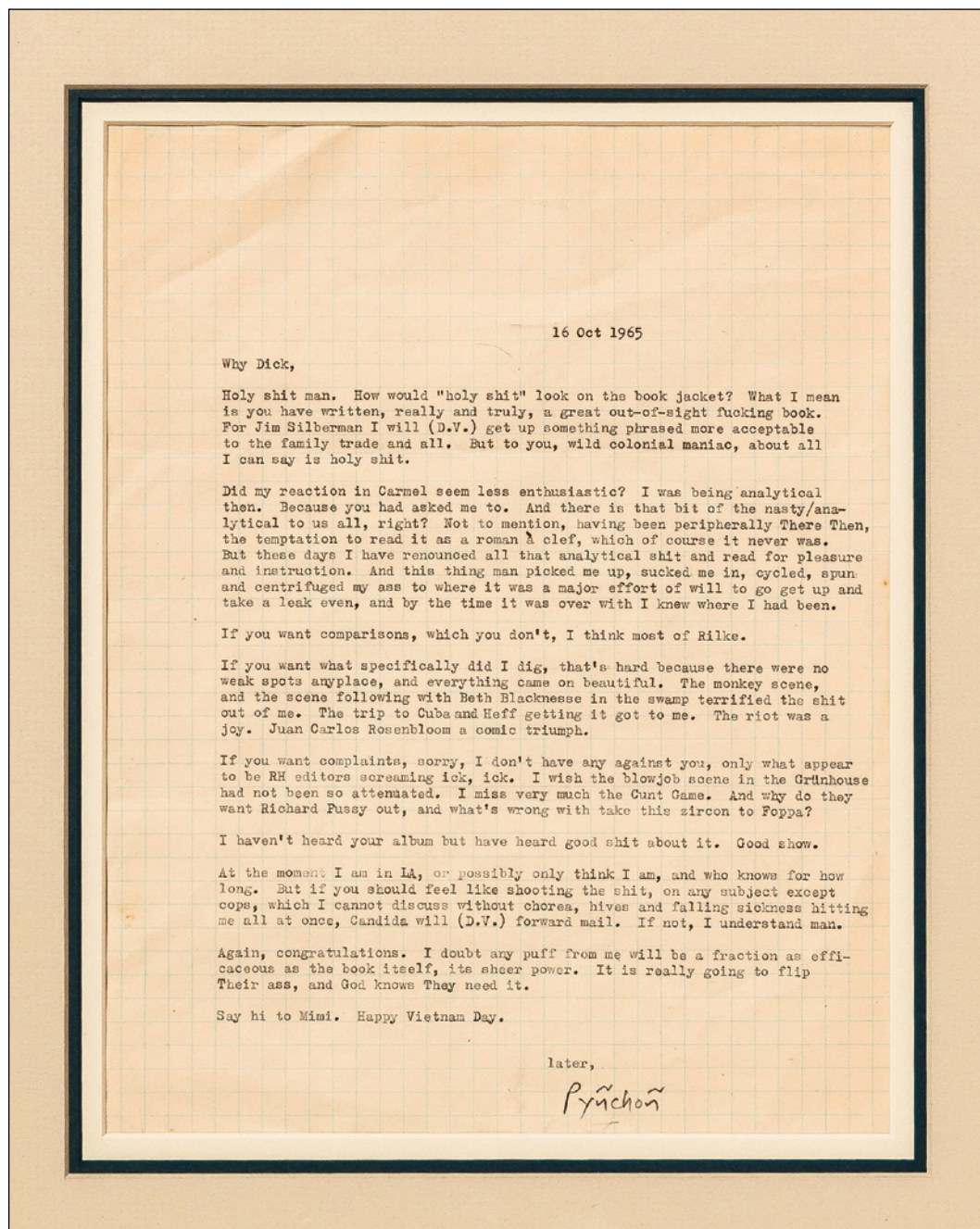
Typed Letter Signed on graph paper, measuring 8½" x 11". Two horizontal creases from mailing, some scattered wrinkling and two tiny pieces of tape, near fine. A significant and important Thomas Pynchon letter sent to his good friend and fellow author Richard Fariña, after reading the manuscript of Fariña's first and only novel *Been Down So Long it Looks Like Up to Me* in October 1965: "Holy shit man. How would 'holy shit' look on the book jacket? What I mean is you have written, really and truly, a great out-of-sight fucking book."

Pynchon first became aware of Fariña while working as an editor on the literary magazine at Cornell University and marveling over Fariña's notably superior submissions and his radically original voice. The two soon became friends and kindred spirits; both were students of Vladimir Nabokov with a similar drive to explore language with a modern style and playfulness few others could muster. Pynchon arrived on the literary scene first with the publication of his acclaimed debut novel *V* in 1963. Fariña followed several years later after pursuing a musical career with his new wife, the musician Mimi Baez. Seeing Pynchon's success, Fariña sought his advice while the manuscript for *Been Down So Long*, a story based at a fictional version of Cornell University, was still in process.

This letter directly references that earlier version which Pynchon read while in California: "Did my reaction in Carmel seem less enthusiastic? I was being analytical then. Because you had asked me to. And there is that bit of the nasty/analytical to us all, right? ... But these days I have renounced all that analytical shit and read for the pleasure and instruction. And this thing man picked me up, sucked me in, cycled, spun and centrifuged my ass to where it was a major effort of will to go get up and take a leak even, and by the time it was over with I knew where I have been."

After a comparison to Rilke, Pynchon continues by explaining there's nothing in the novel that he doesn't like: "The monkey scene, and the scene following with Beth Blacknesse in the swamp terrified the shit out of me. The trip to Cuba and Heff getting it got to me. The riot was a joy. Juan Carlos Rosenbloom is a comic triumph."

The letter closes with a few scattered comments about Fariña new album ("heard good shit about it"), meeting up ("if you feel like shooting the shit, on any subject except cops, which I cannot discuss without chorea, hives and falling sickness hitting me at once"), and a final compliment about the book: "Again, congratulations. I doubt any puff from me will be a fraction as efficacious as the book itself, its sheer power." In an apparent homage, to Fariña at the conclusion, Pynchon has signed his name with tildas over the two "n"s in his name: "Pyñchoñ".



Sadly just two days after the release of *Been Down So Long* on April 30, 1966, Fariña was killed when he was thrown from a motorcycle he was riding following a party. Pynchon, whose second book *The Crying of Lot 49* was released almost simultaneous to Fariña's, heard the news over the radio. Being unable to confirm the story, as he explained in the introduction for the Penguin reprint of *Been Down So Long*, he spent the night on the phone reminiscing with a mutual friend from Cornell: "Both still hoping, hope fading, we talked for a long time, into the middle of the night, about Fariña and the old days, in our voices the same mixture of exasperation and love most of us had always felt whenever his name came up." Pynchon dedicated his next book, the radical and revelatory masterpiece *Gravity's Rainbow*, to Fariña.

A wonderful letter from Pynchon, by far the most revealing we've seen, providing insight to the famously reclusive author and his relationship with Fariña, an important and influential writer struck down on the eve of literary stardom. [BTC#424563]



MIKE QUÉ & ANDREW TAMBURLAINE  
PRESENTS



**110 Mike QUASHIE**

*[Broadsheet]: Divine Decadence Costume Ball Extravaganza at the Lovely Feather's Ballroom*

New York: 1976

**\$1200**

Broadsheet. Illustration by Timothy Jackson. Measuring 23" x 15½". Stiff paper with some toning, one tack hole, and a few small tears, near fine. An original poster for one of Mike "Limbo King" Quashie's annual masquerade and cross-dressing events. Quashie, a native of Trinidad and Tobago, was a famous New York performer, close friend of Jimi Hendrix and Lou Reed, who performed on *The Ed Sullivan Show*, and later opened for Led Zeppelin. His routine involved flamboyant limbo and voodoo theme dances in garish costumes and pyrotechnics that influenced Hendrix's wardrobe and stage performances, as well as that of the glam rockers of the 1970s. The Divine Decadence Costume Ball Extravaganza was one of several annual events hosted by Quashie, notorious for its mingling of drag queens and uptown New York socialites. Internet searches turned up little material related to these annual shows aside from brief references in two *New York Times* articles about Quashie. Possibly unique. OCLC locates no copies. [BTC#412399]

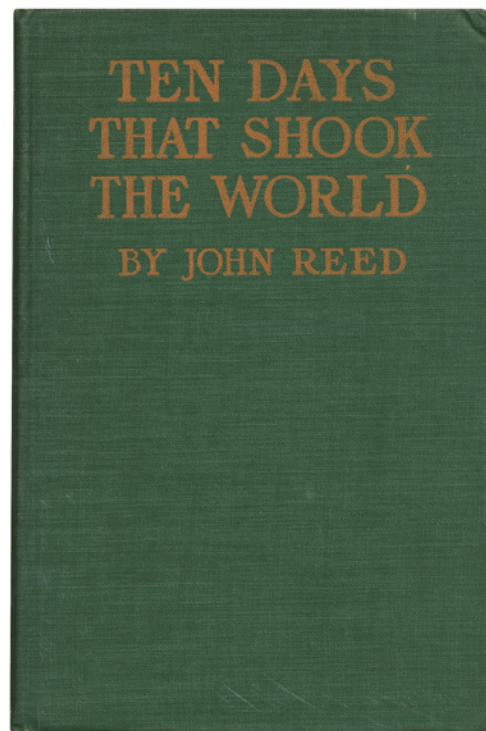
**111 John REED**

*Ten Days That Shook the World*

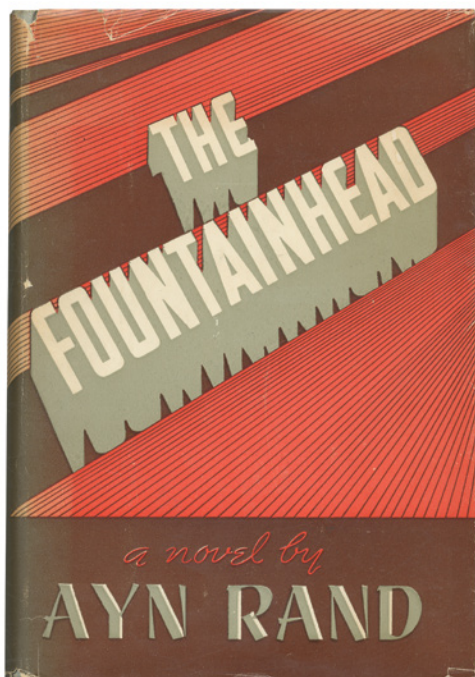
New York: Boni & Liveright 1919

**\$1200**

First edition. Octavo. 369pp. Near fine lacking the rare dustwrapper. Reed's important account of the Bolshevik Revolution was an immediate sensation and rapidly went into multiple printings. The first edition is scarce. [BTC#426111]







**112 Ayn RAND**  
***The Fountainhead***  
 Indianapolis: Bobbs-Merrill (1964)  
**\$3600**

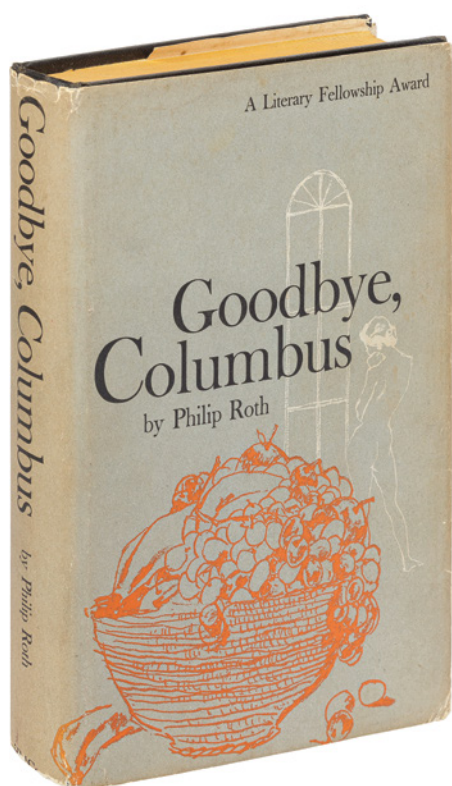
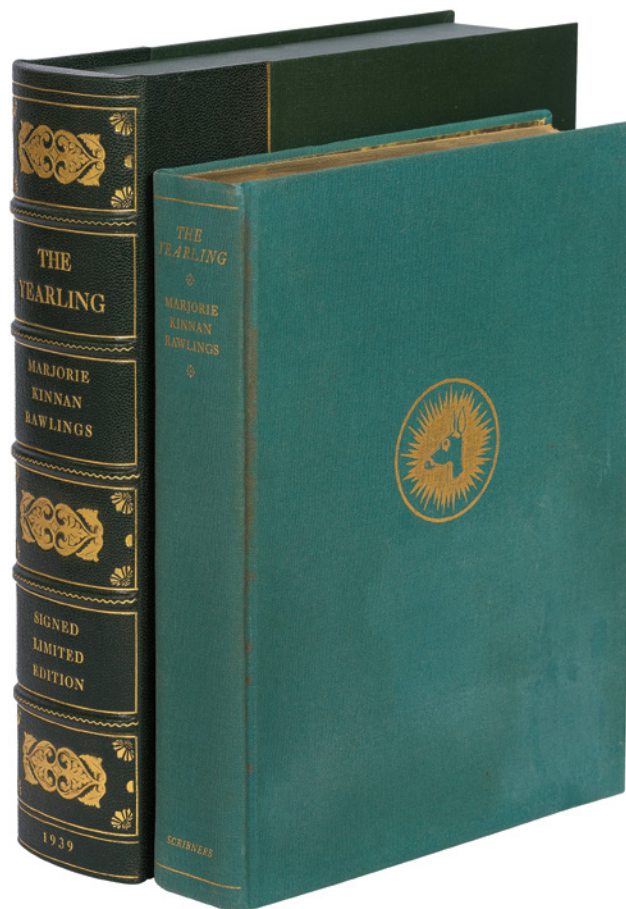
To Carol DeBala -  
 - Cordially -  
 2/1/65 Ayn Rand  
 Nathaniel Branden  
 Barbara Branden  
 2/15/65

Stated "30th printing October, 1964." Quarter cloth and printed paper covered boards. A few faint and tiny spots on the topedge, else fine in a nice, near fine dustwrapper with just a bit of fading at the spine and some tiny nicks and tears. **Inscribed** by Rand: "To Carol De Bala - Cordially - Ayn Rand 2/1/65." Additional **Signed** beneath Rand's inscription by Nathaniel Branden and his wife Barbara Branden, who has dated the book two weeks after Rand's inscription. Two years earlier Nathaniel and Barbara Branden had written their fawning study of Rand's novels *Who is Ayn Rand?* This copy of *The Fountainhead* was **Signed** just months before Nathaniel Branden would tell his wife Barbara of his affair with model Patricia Scott. While Barbara had known of her husband's affair with Rand, this latest revelation caused their separation in June 1965, and eventual divorce. [BTC#425933]

**113 Marjorie Kinnan RAWLINGS and N.C. WYETH**  
***The Yearling***  
 New York: Charles Scribner's Sons 1944  
**\$2800**

Limited edition. Illustrated by N.C. Wyeth. Faint smudges on the original pale green linen boards and a little offsetting on preliminary facing pages from a small card laid in, thus near fine in fine original card chemise and cardboard slipcase (not shown), and in a custom quarter green morocco and cloth clamshell case. One of 520 copies of the first issue **Signed** by both Rawlings and Wyeth. A very handsome copy. [BTC#428381]

Marjorie Kinnan Rawlings  
 N.C. Wyeth



**114 Philip ROTH**  
***Goodbye, Columbus***  
 Boston: Houghton Mifflin Company 1959  
**\$2000**

First edition. Corners bumped else near fine in near fine dustwrapper with corresponding rubbing and wear. The author's very scarce first book, almost always found well-worn. A Houghton Mifflin Literary Fellowship Award winner, as well as winner of the National Book Award and basis for the film directed by Larry Peerce and featuring Richard Benjamin and Ali McGraw. A nice, presentable copy. [BTC#431058]





**115 James SALTER**

*Light Years*

New York: Random House (1975)

**\$500**

First edition. Modest foxing on page edges and endpapers, a bit of sunning on the boards, very good in near fine dustwrapper with a dampstain visible only on the inside of the jacket. Signed by the author. A novel that is an intimate portrait of a marriage, and the book upon which much of Salter's reputation rests. Uncommon signed. [BTC#432698]

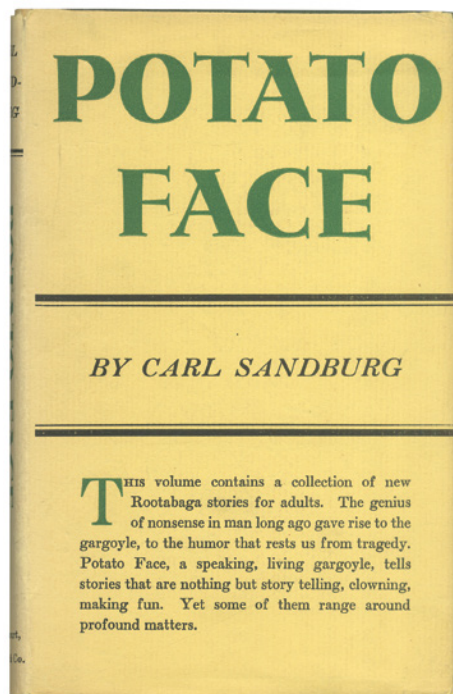
**116 Carl SANDBURG**

*Potato Face*

New York: Harcourt, Brace and Company (1930)

**\$200**

First edition. Fine in price-clipped else fine dustwrapper with slight nicks on the rear panel. A bright and attractive copy of this collection of "Rootabaga Stories." [BTC#425558]



**117 William SAROYAN**

*Inhale and Exhale*

New York: Random House (1936)

**\$475**

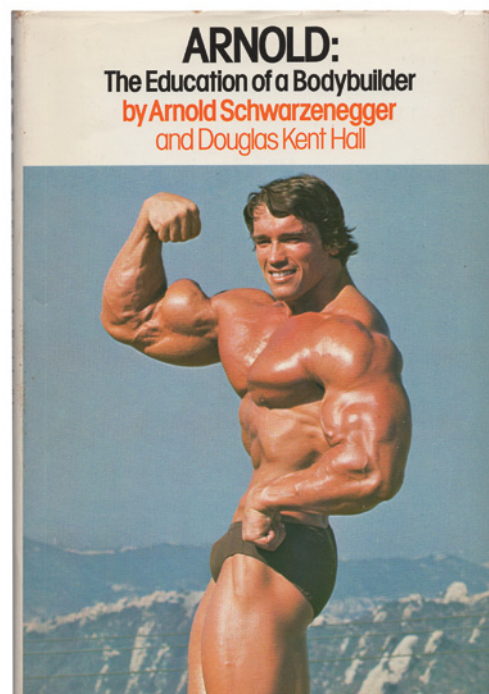
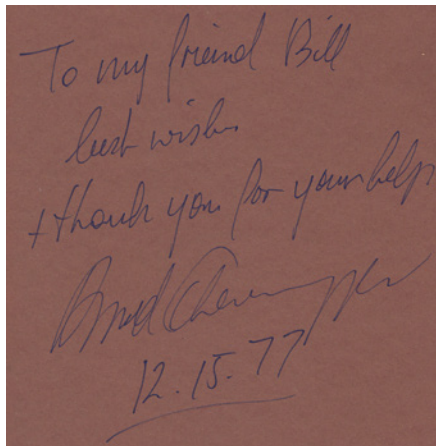
First edition. A trifle foxed in the gutters, else fine in fine dustwrapper. The author's second book. A beautiful copy. [BTC#412552]

**118 Arnold SCHWARZENEGGER and Douglas Kent HALL**

*Arnold: The Education of a Body Builder.* New York: Simon and Schuster (1977)

**\$500**

Third printing. Fine in fine dustwrapper. Inscribed by Schwarzenegger to Bill Boggs, four-time Emmy Award-winning New York television talk show host and raconteur, who interviewed the author on his show: "To my friend Bill best wishes & thank you for your help. Arnold Schwarzenegger. 12-15-77." An interesting and insightful autobiography with a nice association. [BTC#429790]



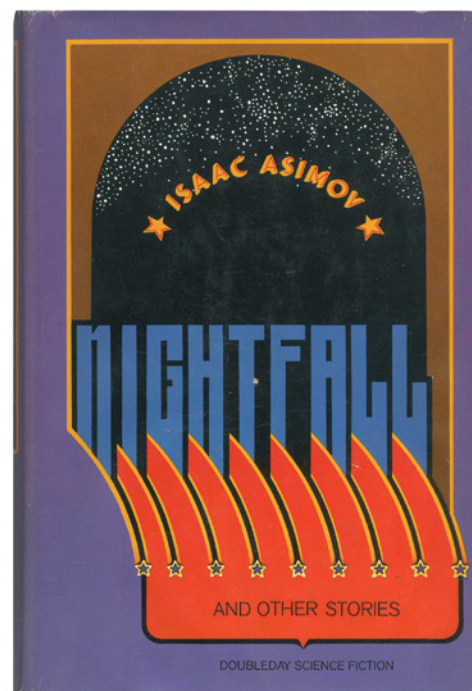


**119 (Science-Fiction)****Isaac ASIMOV***Nightfall and Other Stories*

New York: Doubleday 1969

**\$400**

First edition. Fine in fine dustwrapper. A beautiful copy of an uncommon title. [BTC#425688]

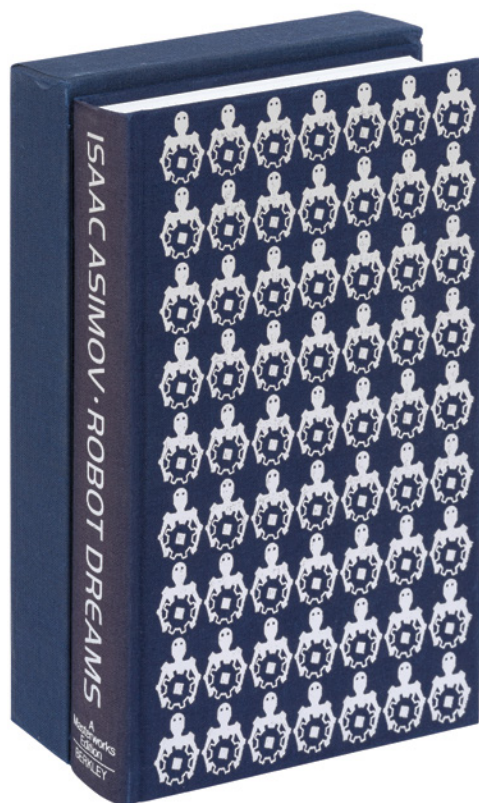
**120 (Science-Fiction)****Isaac ASIMOV***Robot Dreams*

New York: Berkeley Books (1986)

**\$450**

First edition, limited issue. Fine in decorated cloth and fine slipcase. One of 300 numbered copies

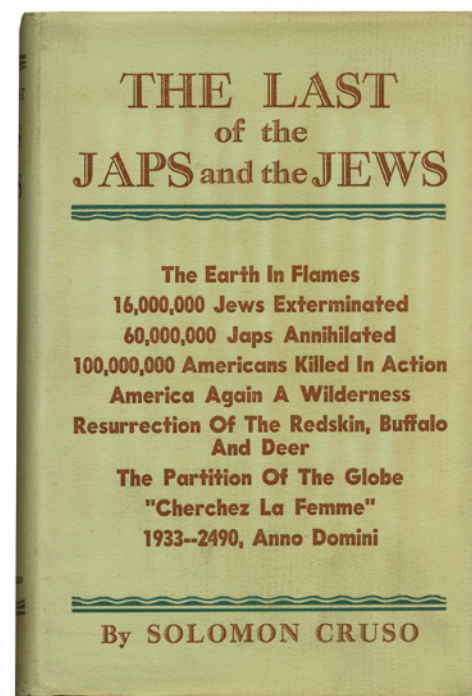
**Signed** by Asimov. Short stories. [BTC#425654]

**121 (Science-Fiction)****Solomon CRUSO***The Last of the**Japs and the Jews*

New York: Herman W. Lefkowitz (1933)

**\$450**

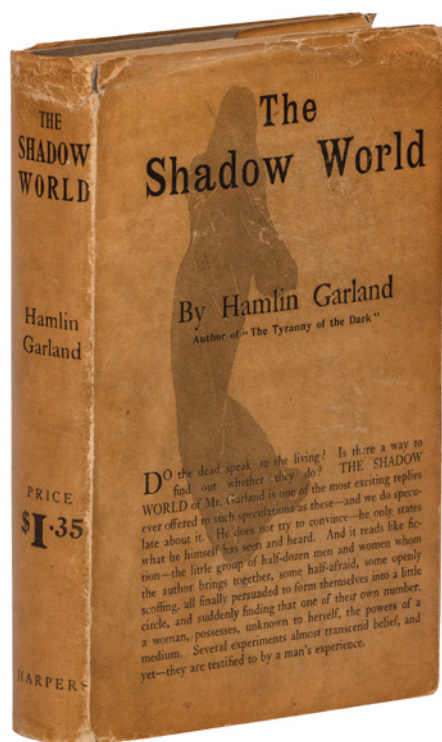
First edition. Fine in fine dustwrapper. A novel that describes the events of a future war in which America is defeated by the armies of China, India, and Turkey - and is returned to the Native Americans while fleeing American Jews and the Japanese are killed by an earthquake that swallows Japan. Rare in jacket. [BTC#424446]

**122 (Science-Fiction)****Hamlin GARLAND***The Shadow World*

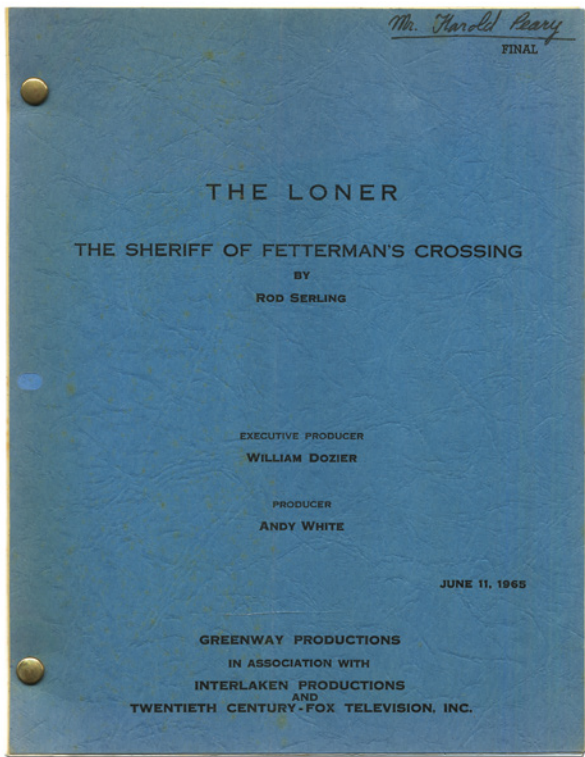
New York: Harper &amp; Brothers 1908

**\$850**

First edition. Fine in an attractive, very near fine dustwrapper. Occult fiction by the Pulitzer Prize-winning author, best known for his realistic portrayals of Midwestern farm life and 19th Century political fiction. Late in life Garland turned his attention and his fiction to psychic themes. Rare in jacket. [BTC#42399]







**123 Rod SERLING**

[Teleplay]: *The Loner: The Sheriff of Fetterman's Crossing*  
 [North Hollywood?]: Greenway Productions in association with Interlaken Productions and Twentieth Century-Fox Television, Inc. June 11, 1965

**\$600**

Quarto. Mimeographed leaves printed rectos only in bradbound printed blue card wrappers. 32 leaves plus blue and pink revision leaves bound in. Ownership name of actor Harold Peary on front wrap, a few marginal ink notations, and the ink names of three actors on the second leaf: Peary, Lloyd Bridges, and Allen Sherman. Just about fine. Script of an episode of a short-lived western series created by Serling, featuring the adventures of Bridges as a wandering ex-Union soldier. [BTC#429920]

**124 (Sexuality)  
 (Germaine GREER)**

*Suck: That First European Sex Paper  
 Number Seven*  
 Amsterdam: Joy Publications 1972

**\$500**

Tabloid magazine. 24pp. Folio. Unstapled self-wrappers. Near fine with light wear at the edges. The most notorious issue of the one of the most notorious sex newspapers, co-founded by Germaine Greer, Heathcote Williams, Jean Shrimpton, and others. Each of the magazine's staff was asked to submit a nude photograph to be published in a festival brochure. Most were fully nude, but otherwise relatively innocuous. Greer's however was rendered with full gynecological specificity, and the other editors made the decision to print it in the newspaper as a large nothing-left-to-the-imagination full-page spread. Greer, not surprisingly, took umbrage, and the incident led to her resignation from the paper. [BTC#387538]

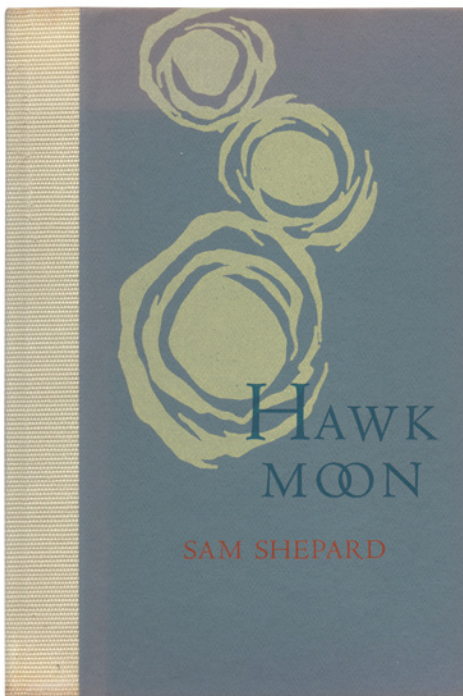


**125 Sam SHEPARD**

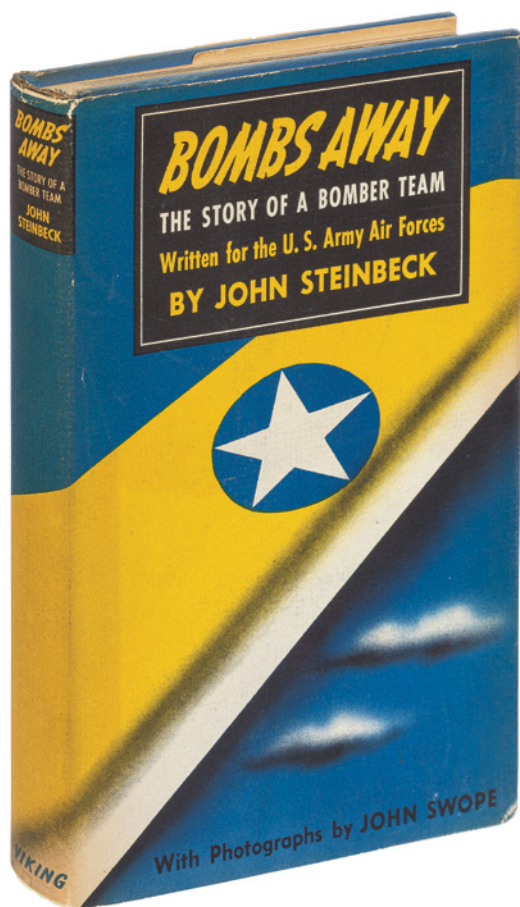
*Hawk Moon: A Book of Short Stories, Poems, and Monologues*  
 Los Angeles: Black Sparrow Press 1973

**\$450**

First edition. Quarter cloth and decorated paper over boards. Light fading at the top of the boards and very slight bumping at the bottom corners else near fine in fine original unprinted acetate dustwrapper. This is copy number 109 of 200 copies bound in hard covers and Signed by Shepard. Despite being a successful playwright at this point, this was Shepard's first published book. [BTC#432718]







**126 John STEINBECK**

*Bombs Away: The Story of a Bomber Team*

New York: The Viking Press 1942

**\$400**

First edition. Some small spots on the spine and a little wear at the crown, else near fine in about fine dustwrapper with some nominal wear. A nice copy of this wartime book. [BTC#425662]

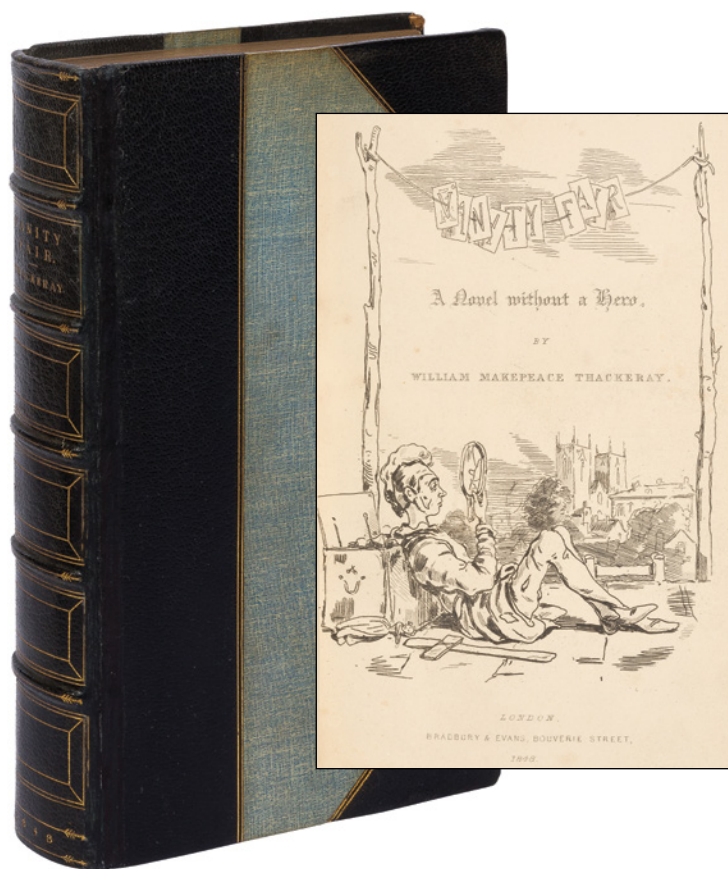
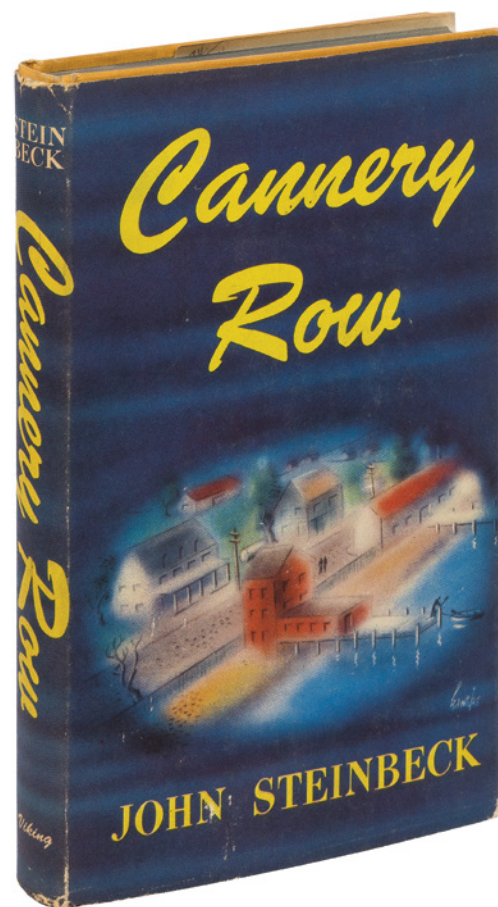
**127 John STEINBECK**

*Cannery Row*

New York: Viking Press 1945

**\$2200**

First edition in buff-colored, first issue binding (as opposed to the later and much more common yellow binding). Fine in very near fine dustwrapper with slight rubbing at the extremities. A nice copy of a deceptively uncommon first edition. [BTC#431076]



**128 William Makepeace THACKERAY**

*Vanity Fair*

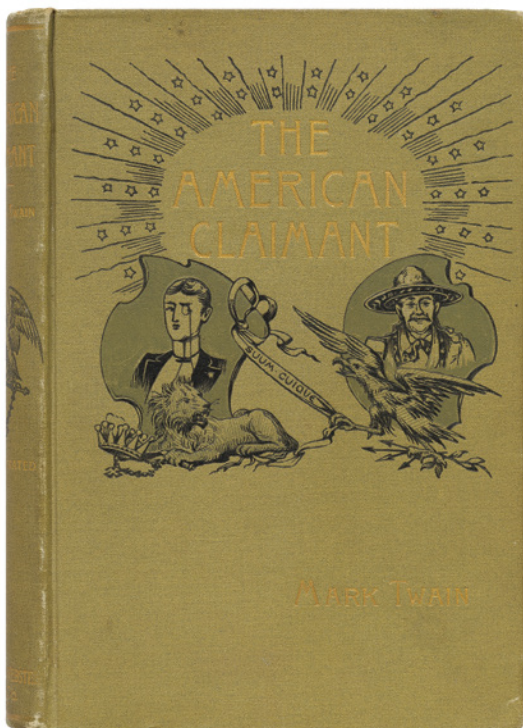
*A Novel Without a Hero*

London: Bradbury and Evans, 11, Bouverie Street 1848

**\$2400**

First edition, first issue, with all three first issue points present: the heading on p. 1 in rustic type; the woodcut of the Marquis of Steyne on p. 336 (suppressed in later issues); and "Mr. Pitt" for "Sir Pitt" on p. 453. Octavo. pp. [iii-vii] viii-xiv, [1] 2-624. With 40 engraved plates, including the frontispiece and engraved title (with a tissue guard in between), and in-text wood engravings. This copy lacks the advertisement for The Great Hoggarty Diamond (pp. [i-ii]) preceding the frontispiece. Bound by Root & Son in three-quarter morocco and light blue cloth over boards, gilt spine with raised bands, plain endpapers, all edges gilt. The front board has been professionally restored along the joint, together with partial restoration at the top part of the back joint, else near fine with light scattered foxing, and a few small wisps of paper on the front pastedown (from the neat removal of a bookplate). A handsome copy. [BTC#429846]



129 **Mark TWAIN***The American Claimant*

New York: Charles L. Webster 1892

**\$450**

First edition. Gray green cloth. Corners a little bumped and a little rubbing, very good or better.

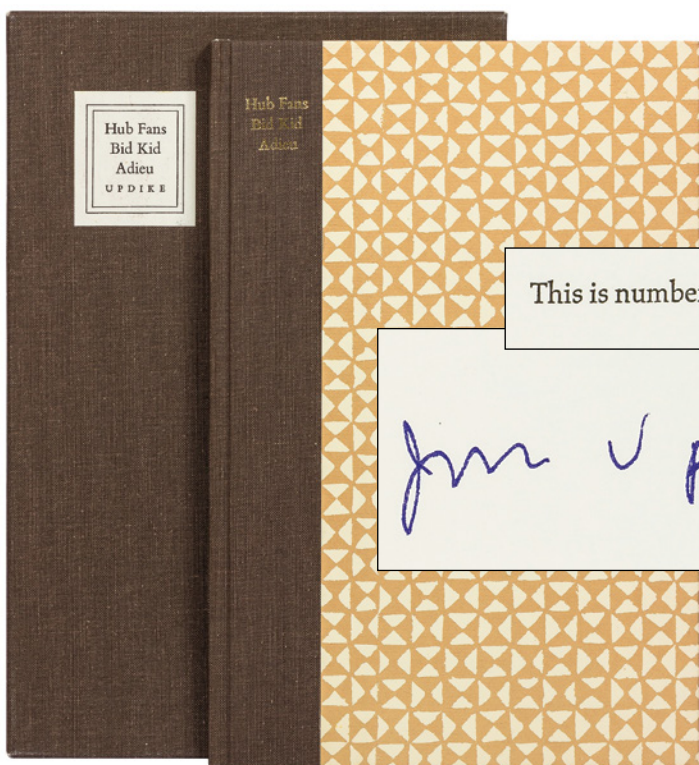
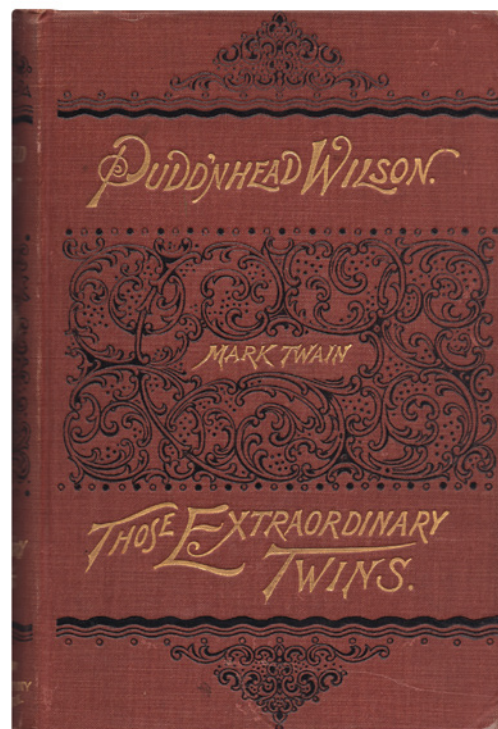
[BTC#431096]

130 **Mark TWAIN***The Tragedy of Pudd'nhead Wilson and The Comedy Those Extraordinary Twins*

Hartford: American Publishing Company 1894

**\$1000**

First edition, first state. Red-brown cloth stamped in black and gilt. Modest rubbing confined largely at the extremities of the boards, a tight near fine copy. One of Twain's best known tales, of look-alike changelings, murder, and an early use of fingerprint evidence by the eponymous lawyer-turned-detective. Filmed for television in 1984 with Ken Howard as Wilson. *Haycraft-Queen Cornerstone, Johnson Highspot of American Literature.* [BTC#429692]

**Copy "A"**131 **John UPDIKE***Hub Fans Bid Kid Adieu*

Northridge, California: Lord John Press 1977

**\$6500**

First edition. Quarto. Quarter cloth and papercovered boards in cloth slipcase. Fine. Copy A of 26 lettered copies **Signed** by Updike. From the library of Lord John Press publisher Herb Yellin, who retained the earliest of all the lettered and numbered copies for his own collection. A much beloved essay about the last at bat of Ted Williams. *De Bellis and Broomfield A63.b.* [BTC#426531]



## Copy #1 of 75

132 John UPDIKE



TALK  
FROM THE FIFTIES



John Updike

*Talk from the Fifties*

Northridge, California: Lord John Press 1979

**\$750**

First edition. Quarto. Quarter gray cloth and marbled papercovered boards in dark and light blue with rust and gold. Fine. Copy #1 of 75 specially bound and numbered copies Signed by Updike. From the library of Lord John Press publisher Herb Yellin, who retained the earliest of all the lettered and numbered copies from his fine press. *De Bellis and Broomfield* A78.c. [BTC#426540]

This is number 1 of 75.

133 (Kurt VONNEGUT)

*Vonnegut's Overstock Bargain List and Special Low Price Bulletin 1924*

Indianapolis: Vonnegut Hardware Co. 1924

**\$200**

Octavo. 32pp. Small spot illustrations of products. Stapled yellow wrappers printed in red and black. About fine. Letter laid in on Vonnegut Hardware Co. stationary sending along the Bulletin. Catalog from Kurt Vonnegut, Jr.'s family hardware business. The future writer would have been about two years old when this was issued, so we find it unlikely that he was the anonymous author of any of the helpful articles enclosed, such as "Choosing a Hoist" or "Bull Dog Certified Glue." [BTC#435113]




R. JONES

AMERICANS

UNKNOWN

134 (Vietnam Fiction)

Donlan LIGHOORS

*Americans Unknown: A Tale of Southeast Asia in Modern Times.* Bangkok: Professional Services Translators and Publishers 1967

**\$1200**

First edition. Quarto. 214pp. Printed from typescript, original white wrappers printed in red and blue. Owner name ("R. Jones") on the front wrap, light rubbing on the wrappers, rubberstamped price in both dollars and baht, copyright in the name of Gordon H. Allison. Rear wrap indicates another novel by Lighoors, *Viva Panama*, was due out in November of 1967. A novel of intrigue, military counterintelligence, and sexy romance revolving around a reporter in "Neverlandia," a female informant, and a mysterious Asian secret agent and Casanova. Rare. *OCLC* locates four copies, only two in the U.S. [BTC#397704]





### 135 (Vietnam)

#### Bill WEEGE

*[Portfolio of Original Prints]: Peace is Patriotic, Plates 1-25 (Complete)*

Madison, Wisconsin: The Shenanigan Press, Ltd. 1967

**\$14,000**

Limited edition. Number 10 of 25 numbered sets. Portfolio. A complete set consisting of a colophon and 25 illustrated broadsides numbered and **Signed** by the artist in pencil. Each print measuring 18 ½" x 23 ¾" and are enclosed in the original folded plain paper sleeve, housed in a dark burgundy cloth portfolio slipcase with an interior cloth chemise. In fine condition. As indicated on the Colophon: "Each portfolio has twenty-five illustrated pages printed upon various types of paper by serigraphy or through an offset proving press or by a combination of the two ..." **Inscribed** on the Colophon in pencil: "To Myron T [?] the spinner of great tales, Weege 1967."

Bill Weege created this remarkable portfolio of collage prints as his M.F.A. thesis at the University of Wisconsin, immediately following the infamous 1967 protest against Dow Chemical Company that ended in a riot. The rally was called to protest Dow's recruitment on the UW campus and their manufacture of napalm that was being used by the U.S. Army in Vietnam. The Dow riot was the first violent anti-war demonstration on a university campus, and it was a life-changing event

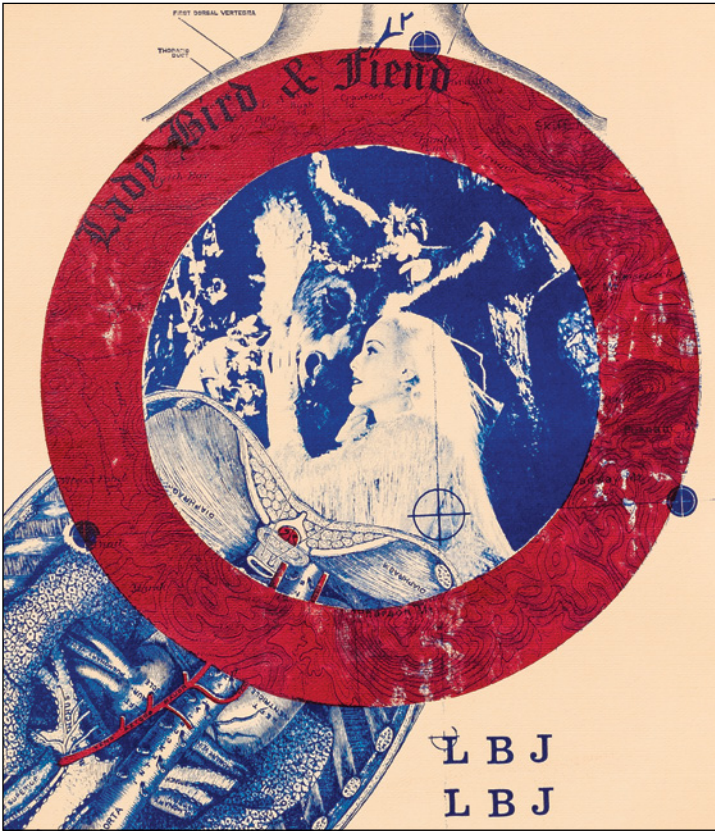
for many students who went from being politically ambivalent, to active participants in the anti-war movement.

All 25 prints display Weege's sophisticated graphic sensibility used to get his message across: employing a combination of photomontage and collage, the prints present a surreal mix of images from American popular culture: Hollywood film stills of Charlie Chaplin and Edward G. Robertson, "sex bomb" pin-ups and advertisements for toy M-16 rifles collide with newspaper photographs of politicians, combat soldiers, and political cartoons. In several prints, he overlays the pop iconography with detailed illustrations, often of male and female anatomy, with grisly images of death, suffering, and human atrocities. *Peace is Patriotic* is at once a fierce protest against U.S. involvement in the Vietnam War, and a declaration of the right to dissent.

Complete sets rarely appear on the market: *OCLC* locates no holdings. We know of only one complete set at the Museum of Modern Art in New York City.

A list of the print numbers and titles is available. [\[BTC#423782\]](#)







This is an ONLY Copy.  
This **MUST NOT** be taken from the Lot  
and **MUST** be returned to the Files.  
NAN COCHRANE

470

PLEASE RETURN  
TO  
STORY DEPT.  
R K O STUDIOS, Inc.  
WEST COAST

THE BEAST  
by  
Edgar Wallace

EXEMPT OF  
R K O STUDIOS, Inc.  
Taken by Story Dept. Files

470

THE WILSONS' WONDERS  
by  
EDGAR WALLACE and MERIAN C. COOPER  
---  
Dialogue and Adaptation  
by  
JAMES ASHMORE GREENMAN  
---

Order by RKO Story Dept.  
1937-9, 1938

PLEASE RETURN  
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STORY DEPT.  
R K O STUDIOS, Inc.  
WEST COAST

RKO STUDIOS, INC.  
PRODUCTION NO. 601

470

PLEASE RETURN  
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STORY DEPT.  
R K O STUDIOS, Inc.  
WEST COAST

KONG  
(The Eighth Wonder)  
by  
Edgar Wallace and Merian C. Cooper  
---  
Dialogue and Adaptation  
by  
James Ashmore Greenman  
---

PLEASE RETURN  
TO  
STORY DEPT.  
R K O STUDIOS, Inc.  
WEST COAST

JUNE 16, 1932

K O N G

PLEASE RETURN  
TO  
STORY DEPT.  
R K O STUDIOS, Inc.  
WEST COAST

470



## 136 Edgar WALLACE, James Ashmore CREELMAN, and Ruth ROSE

*The Studio's Own Copies of Four Successive Scripts for King Kong, with the three-part script for Creation, the unfinished film that directly influenced its production*

Santa Monica: RKO Radio Pictures 1932-1933

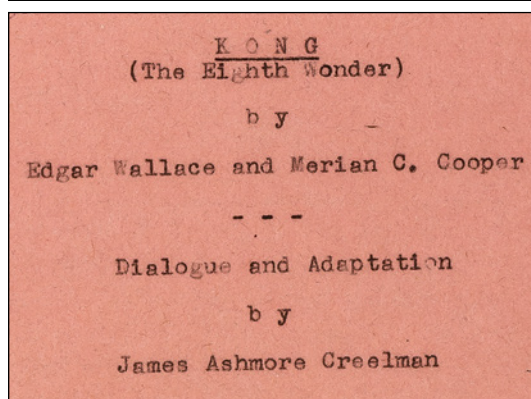
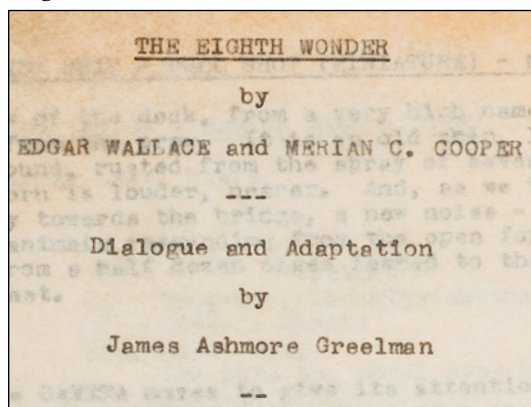
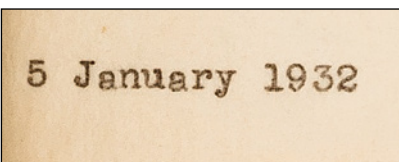
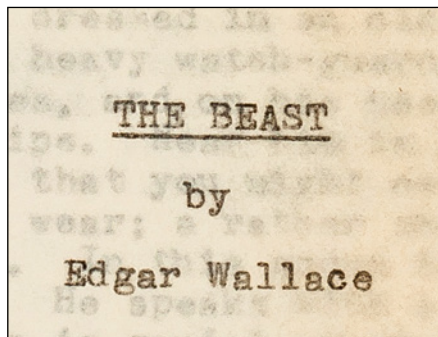
**\$165,000**

An important archive of four significantly different scripts for the landmark and iconic 1933 film *King Kong*, tracing the evolution of the screenplay from conception to execution. Included is the First Draft by mystery writer Edgar Wallace entitled *The Beast*, dated January 5, 1932, completed shortly before his unexpected death; two further drafts by veteran screenwriter James Ashmore Creelman, *The Eighth Wonder* and *Kong*, dated March 9, and June 16, 1932; and a fourth undated, preproduction script detailing the camera setups for the entire film. Each of the scripts come from the archive of Nan Cochrane, head of the RKO Story Department. Additionally included is the three-part script for *Creation*, an aborted RKO fantasy film whose groundbreaking stop-motion special effects and story directly influenced *King Kong*.

Although the core concept of *Kong*, a giant ape that gets captured, brought to New York, escapes, and is killed, had been conceived several years earlier by creator, producer, and co-director Marian C. Cooper, he was unable to get a studio to back the project until he began working under legendary studio head David O. Selzick as a producer at RKO in 1931. There he saw the dailies of the unfinished and aborted fantasy film *Creation*, about a group of people shipwrecked on an island full of dinosaurs who fight to survive in a savage world. While not impressed by the story, in special-effect pioneer Willis O'Brien's stop-motion efforts Cooper saw a way to finally realize his dream of bringing *Kong* to the screen and in fact used several of *Creation's* miniatures and dinosaurs in his production.

Cooper originally employed Edgar Wallace, the best-selling British mystery writer who had been recently hired by RKO. Wallace produced three drafts before dying an untimely death from pneumonia on February 10, 1932. This archive contains the January 5, 1932 First Draft, titled *The Beast*, and is credited solely to Wallace, who would retain credit on the finished film, though much of his work outside of the basic story structure would be rewritten by others. His script tells a much different tale than in the film. Here the character of Denham plays a smaller role as a hunter traveling to "Vapour Islands" to seek big game, while much of the screen time focuses on socialite Shirley Redman, shipwrecked on the island and held hostage by escaped convicts. She is then captured by Kong and escapes just as Denham lands on the island and captures Kong. The final act features a sedated Kong exhibited in Madison Square Garden, who awakens when Shirley is attacked by a lion during a performance and flees with her to the top of the Empire State Building where he is killed, not by airplanes, but rather struck by lightning during a storm.

After Wallace's death, the script assignment was given to James Ashmore



Creelman. His March 9, 1932 script in this archive, titled *The Eighth Wonder*, is the first known draft completed after Wallace's death, but is partially unfinished, with Kong's climatic escape and death described in a five-page synopsis. In this version of the story Denham is a cruel circus owner collecting exotic animal with his niece Ann Redman. When the ship they are traveling on runs aground, the crew is forced to evacuate to the island where they are attacked by Kong and Ann is kidnapped. A sailor in love with Ann follows Kong, while cowardly Denham returns to the beach where he luckily is able to capture Kong upon Ann's escape. Back in New York, Denham is savagely killed by Kong when he flees Madison Square Garden with Ann but Kong is in turn killed after being attacked by planes atop the Empire State Building, marking the first appearance of this iconic scene in script form.

Throughout development Creelman was pulling double duty on *Kong* and Cooper's other production, *The Most Dangerous Game*, both of which shared many of the same sets and cast members. Growing increasingly overworked and frustrated, the third script (and Creelman's second), dated June 16, 1932 and now titled *Kong (The Eighth Wonder)*, was his last before leaving the project, which would then pass through the hands of uncredited writers Horace McCoy and Leon Gordon, before being finished by Ruth Rose. *Kong (The Eighth Wonder)* most closely resembles the finished film with Denham changed from a big game hunter to a film director, with better development of the "beauty and the beast" theme between Ann Darrow and Kong, the inclusion of the native village and the attempted sacrifice of Ann Darrow, and a fully realized New York sequence (including a never-filmed montage of international news coverage of Kong's capture).

The final script of the group is a camera "Set-Up" script, undated but with elements consistent with Creelman's earlier March 9, 1932 draft. It is composed entirely of descriptive camera directions of various scenes and locations ("New York Harbor," "Fog Sequence," "First Jungle Episode," etc.) broken down into the various required shots. While it is not a traditional script with stage direction and character dialogue, this script is nevertheless a fascinating and informative artifact from the production. It sheds light on the way *Kong* employed the sets of *The Most Dangerous Game* and another RKO jungle picture, *Birds of Paradise*, as well as provides insight into how the live-action sequences were integrated with the multitude of special effects, such as stop-motion miniatures, glass mattes, rear-projections, and full-scale Kong models of his arm and head. The script also contains comments about the production ("Cooper has written glass and projection here. I don't know why that should be necessary") and includes notes on



333 EXT. TOP OF BUILDING - NIGHT

CLOSE SHOT of flagstaff, showing lightning rod and hand gripping it. Flash, lightning, rod goes white hot.

334 EXT. TOP OF BUILDING - NIGHT

CLOSE SHOT of Kong. He closes his eyes, sinks down on his knees, down and down until he is crouching right against the flagstaff. With an effort he rises again. Blood is now showing on his left breast. He stands up erect, beats his breast in one last defiant gesture and collapses.

335 EXT. STREET - NIGHT

MEDIUM SHOT of doorway leading to the group. John policemen, Tricks, etc., crowding in. They stop and look.

the planned but never filmed sequence in which Ann goes over a waterfall and down a river to escape Kong.

Together this is an unparalleled group of scripts tracking the development of one of the most notable and iconic film of all time, and likely not to be duplicated.

Scripts list:

1. WALLACE, Edgar. [Screenplay]: *The Beast*. Quarto. 111 leaves. Bradbound green printed wrappers with carbon typescript pages and dated on the title page January 5, 1932. Front wrap stamped "RKO Studios Inc.," "FIRST DRAFT," and with the production number "470" (on a red and white sticker) and with a stapled printed card noting: "This is an ONLY Copy. This MUST NOT be taken from the lot and MUST be returned to the Files. NAN COCHRANE." Old brads, wraps worn and toning along the front spine and lower edge, very good; internal pages near fine.

2. CREELMAN, James Ashmore. [Screenplay]: *The Eighth Wonder*. Quarto. 114 leaves. Bradbound blue printed wrappers with carbon typescript pages and dated March 9, 1932. Front wrap stamped "RKO Studios Inc." and with the production number "470." Title page integral with the first page of text, with credits for screenwriters Wallace, Cooper, and Creelman. Old brads, light sunning and chipping to the foreedge of the front wrap and corners, very good; internal pages near fine. OCLC locates one copy of this script at UCLA.

3. CREELMAN, James Ashmore. [Screenplay]: *Kong (The Eighth Wonder)*. Quarto. 199 leaves. Bradbound pink printed wrappers with carbon typescript pages and dated June 16, 1932. Front wrap stamped "RKO Studios Inc." and with the production number "470." Laid in is a printed

card ("This is an ONLY Copy...") now detached from the front wrap. Title page integral with the first page of text, with credits for screenwriters Wallace, Cooper, and Creelman. Old brads and staple pull at the top of the front wrap, near fine; internal pages near fine.

4. *Kong [Camera Set-ups]*. Quarto. 17 leaves. Bradbound turquoise wrappers with carbon typescript pages and sticker on front wrap with typed title "Kong." Front wrap stamped "RKO Studios Inc." and with the production number "470." Undated but with references consistent with Creelman's March 9, 1932 draft, *The Eighth Wonder*. Wear and some toning to the wrapper, very good; internal pages very good with chip on the first leaf and soiling on the second (all others near fine).

5. [Screenplay]: *Creation (First third of complete script)*. Quarto. 78pp. Bradbound blue wrappers with orange carbon typescript pages and dated March 17, 1931. Front wrap stamped "RKO Studio Inc." and with a warning to keep the script private "to guard against it being seen by any person not connected with the studio." Old brads and nicks on the wrappers, near fine; internal pages near fine.

6. [Screenplay]: *Creation (Second third of complete script)*. Quarto. 79-159pp. Bradbound blue wrappers with orange carbon typescript pages and dated March 24, 1931. Front wrap stamped "RKO Studio Inc." and with a warning to keep the script private. Old brads and nicks on the wrappers, near fine; internal pages near fine.

7. [Screenplay]: *Creation (Part Three of Complete Script)*. Quarto. 160-316pp. Bradbound blue wrappers with orange carbon typescript pages and dated April 10, 1931. Front wrap stamped "RKO Studio Inc." and with a warning to keep the script private. Old brads and nicks on the wrappers, near fine; internal pages near fine. [BTC#422891]



hands free to fight this new enemy. This gives the air fighters the chance they need, for if they kill him now, the girl will not fall with him. They sweep down on him, firing. One, bolder than the rest, comes too near. He does not fully realize the great reach of that mighty arm. Like a flash, Kong has plucked the airplane from the air, torn it to pieces as if it were an egg-shell and hurled it down into the streets below. Screaming, the aviator falls into the heart of the crowd -- mad with excitement.

But as Kong tears the airplane to pieces, this gives the other air fighters a chance. They pour deadly streams of machine gun bullets into him. He is mortally hurt. He staggers and sinks slowly down. He looks at the girl who is clinging terrified to the tower top. He picks her up, stares at her with a puzzled, half-human expression - reproach and bewilderment in his eyes - then, puts her carefully down and with the last bit of life that is left in his body, rises to his feet and for the last time,

RKO STUDIOS, INC.  
PRODUCTION NO. 521

PLEASE RETURN  
TO  
STORY DEPT  
R K O STUDIOS, Inc.  
WEST COAST

CREATION

(First third of complete script)

NOTE: It is of utmost importance that this script does not get out of possession of the individual who receives it. This is to guard against it being seen by any persons not connected with the studio, or by any persons connected with the studio who are not definitely concerned in the production.

R. MILLHAUSER

MARCH 17, 1931

RKO STUDIOS, INC.  
PRODUCTION NO. 521

PLEASE RETURN  
TO  
STORY DEPT  
R K O STUDIOS, Inc.  
WEST COAST

CREATION

(Second third of complete script)

NOTE: It is of utmost importance that this script does not get out of possession of the individual who receives it. This is to guard against it being seen by any persons not connected with the studio, or by any persons connected with the studio who are not definitely concerned in the production.

R. MILLHAUSER

MARCH 24, 1931

RKO STUDIOS, INC.  
PRODUCTION NO. 521

PLEASE RETURN  
TO  
STORY DEPT  
R K O STUDIOS, Inc.  
WEST COAST

CREATION

(Part Three of Complete Script)

NOTE: It is of utmost importance that this script does not get out of possession of the individual who receives it. This is to guard against it being seen by any persons not connected with the studio, or by any persons connected with the studio who are not definitely concerned in the production.

R. MILLHAUSER

APRIL 10, 1931



Linda Kuehl  
351 West 24th Street  
New York City 10011

6 May 1971

Dear Mr. Erskine:

I spoke to your very kind and helpful secretary today regarding my recent letter to you about your thoughts on a Eudora Welty critical-biographical study—mainly critical. She said you had been hunting for my review of LOSING BATTLES, which I am sending you now. I also reminded her that I had taped an interview with Eudora last spring for the Paris Review series, and that George Plimpton and I had at long last agreed to its form, and that he was having it typed up in his office and sent to Eudora for her final word. I have informed Eudora of this latest development. Unfortunately, Plimpton is so involved in TV specials, et. al., that his Paris Review work has gone by the wayside. But, he promises either Spring/Summer/Fall appearance of the piece, which I am extremely fond of.

As Eudora may or may not have told you, we were in pleasurable agreement about her work. I have and had no interest in pursuing private areas. I share her distaste for that probing of the writer's private life. Though I do think it would be of some critical interest to give her work some geographical and biographical context—with her willingness.

I only have a xerox copy of the interview. When Plimpton gets it typed up I can give you a carbon. Or perhaps you would like to have my xerox copy xeroxed. I'd be pleased for you to see the piece.

At any rate, I do look forward to seeing you, to discussing the possibilities for a book on Miss Welty. You can reach me at AL 5-878 or JU 6-3700 (my answering service).

Most cordially,

*Linda Kuehl*  
Linda Kuehl

enc.: Commonweal review of LOSING BATTLES, September 18, 1970.

Only Jack and Gloria manage in some inexplicable way to approach unspoken communion. The others do not seem capable of silence but gab a mile a minute without pausing for reflection.

Miss Welty's sense of inevitable loneliness and the mysteries of the human heart purge her fiction of sentimentality. Her humor—ranging from slapstick farce and W. C. Fields-like satire to subtle irony and down-home understatement—purges it of romanticism. The tension she creates between concealment and revelation, surprise and fate, mystery and actuality, love and rage, the delicate balance she commands between these poles while showing their discord, stamps her talent as major. But then, *Losing Battles* is the deceptively simple work of a great technician. The string of tall tales resembles, a six-act grand old operetta about the Mississippi river, yet the novel is intricately, deviously plotted. Characters emerge almost exclusively through dialogue, with the author invisible and her compassionate view of people and events tacit. Through their interaction with environment, characters transmit setting—the crude farmhouse, the maze of treacherous backroads, rickety wooden bridges, the nearby Byway River, Banner Top. Time rushes forward in a lyric progression from the rooster's first crow that morning to the full moon that night, from the clarity of daylight when loquacity compensates for loneliness to the opacity of night when the heart beats to the tune of imponderables.

A lesser writer than Eudora Welty might have ended this narrative with the poetic "moonlight the thickness of china," but her own uncanny sense of life's disintegration and flow impels her to continue into the following morning at which time the family must disperse until next year's gathering. Then riddles once again will be pursued, private memories plundered, hardships talked away. Gloria and Jack meanwhile attend Julia Mortimer's funeral and the book ends with their trip home—Jack leading Gloria on a mule as she proclaims, "And some day . . . some day yet, we'll move to ourselves," and he sings, in his loudest voice, "Bringing in the sheaves."

**The Unheavenly City: The Nature and the Future of our Urban Crisis**

EDWARD C. BANFIELD  
Little, Brown, \$6.95

RUTH BEINART

Two hundred and sixty years separate the visions of Edward Banfield and those of Cotton Mather, whose quotation from *Theopolis Americana* begins Banfield's book. Mather saw a "heavenly city . . . O America, the Holy City!" Banfield sees another kind of city, an unheavenly one, populated increasingly by the people of the "lower class," the unheavenly people, mostly black but not all.

But visions and conjurations afflict the eyesight of both men—the primitive Puritan of pre-Revolutionary times and the conservative urbanist of these revolutionary years. Mather's witches were women who cast spells and secular New Englanders who rejected the religious bigotry of those days. Banfield's witches are the "lower class" and their advocates, the do-gooders of today.

To Banfield all is illusion—the problems of race, unemployment, poverty, the benefits of education, social causes of crime. With professional cynicism, this Harvard professor proves that the "lower class" really doesn't have it all that bad and besides they really like it that way.

Item: "To the working class, a different set of values to accord with its life style governs the choice of physical arrangements in the city. Space is less important to the working-class family than to the middle- or upper-class one. It prefers being 'comfy' to having privacy; it is thought natural for children to sleep two or three to a room or perhaps even to a bed. . . . Riding to work by oneself is no fun either; the working-class prefers a car pool but does not mind a bus or subway."

Item: "In the lower class, work is most dissatisfying because of the discipline it entails; the lower-class person prefers near-destitution without work to abundance with it."

Commonweal: 466

Although Banfield care four classes early in the upper, middle, working, classes—in later pages, he fuses the last two. His "lower class" comes closest to "lumpen-proletariat," but Banfield, lumpen schlumpen, wherefore what kind of problems are.

Lumpen or just plain problems are insoluble. Either lens will solve themselves, and the magic of capitalism more responsible classes will waded up and adopt some twelve "feasible" solutions.

Banfield. He regrets that wages laws, reduction of schooling to nine years (the goes even further and proposing it to five years), and more severe anti-crime measures hints at preventive detentions now politically acceptable. knows, if the situation be heavenly enough, the upper be willing to accept them.

Banfield's sophisticated appeal, undoubtedly. After "realism," his acceptance of privileges of capitalism, Banfield the aspect of the radical, tells it like it is, not like hearts," one can hear the "But Banfield's "realism" one which consigns the students three kids in a bed, as an exploiter of Chicano migrants rationalizes: "They don't strawberries. They're built ground."

Banfield's "realism" has He is the head of Presid task force on model cities, that program, topped beyond abilities to begin with, is than Mather's polemicists. How real, however, is the gumentation in 1970?

He takes on the solution gooders and demolishes it one as impractical or unne where does he deal with look towards more radical

Linda Kuehl  
351 West 24th Street  
New York City 10011

18 Sept 1970

Dear Mr. Erskine:

I thought you might like to see my review of LOSING BATTLES which I find to be such a wonderful novel.

The Commonwealth people did make a mistake about the interview with Miss Welty running now in the Paris Review. Actually, I don't know that an exact date I have even been set yet, but I will be in touch with George Plimpton and have a better idea soon enough.

ALS-8788

Dear Mr. Erskine:

I have been giving some thought to writing Eudora Welty, a book with some biographical thing that Miss Welty herself would not appreciate.

I have not spoken to her about this prospect have the opportunity to discuss it with you you've the interest to do so.

MISS EUDORA WELTY  
1119 PINEHURST STREET  
JACKSON, MISSISSIPPI 39202

Dear Albert,

Thanks for the letter, and I was pleased by what you wrote for the jacket. If the discrepancy bothers anybody, then my choice would be to change the jacket rather than the new version of the foreword. This if you concur and nobody has a fit.

Did you get the last batch of photos all right-- about ten days ago? If you find you need anything done over or anything more supplied, I'll do my best. Carrying the contents of the book around just in my head is not an altogether reliable way

1972  
y big  
much obliged for the reviews, the list all have st I could y about the early this artling Saturday at teler Tuesday eve., ful to d straight hey've be in time. ram of the t feel ne Lugene

INTERVIEWER

You wrote somewhere that we should still tolerate Jane Austen's kind of family novel. Is Austen a kindred spirit?

MISS WELTY

I love and admire all she does but I don't read her or anyone else for "kindredness." The piece you're referring to was an assignment for Louis Kronenberger, who asked me to do a preface on either Jane Austen or Chelchov. I felt closer to Chelchov in spirit, but I couldn't read Russian and I thought whoever wrote it should be able to. [I do feel, though] Chelchov is one of us—so close to today, to my mind, and very close to the South, which Stark Young pointed out. Stark Young was ahead of my time, but he was from Mississippi and lived in New York and, as you may know, made translations of Chelchov and wrote lots of delightful, knowledgeable theatre criticism which is very readable now. He translated The Cherry Orchard though he changed some of the physical aspects and laid it in the South. It may have been called Histeria Trees or something like that, but he felt the decaying society that he knew about which was laid along the river and down in Natchez. It's gone now but at the time he was writing it was just decaying.

INTERVIEWER

Why is Chelchov close to today's South?

MISS WELTY

He was a person who loved individuals, and people with a sense of family, and a



## 137 (Eudora WELTY)

## Corrected Paris Review Interview of Eudora Welty, with related correspondence

\$4600

A collection of Eudora Welty material from Albert Eskine, her friend and editor at Random House that includes a photo mechanically reproduced transcript of Welty's interview with Linda Kuehl for *Paris Review* with Welty's hand corrections throughout. Accompanying the transcript are several letters from Kuehl to Eskine about the interview, and three Typed Letters Signed by Welty to Eskine and his secretary referencing *The Optimist's Daughter* and *Losing Battles*. Overall about fine.

Kuehl interviewed Welty in 1971 for the *Paris Review's* "Art of Fiction" series. Kuehl was personally interested in Welty, having reviewed the best-selling *Losing Battles* in 1970, and proposed writing a biographical-critical study of her work after the interview. Her questions wander through Welty's work, influences, and impressions of the wider writing community. The interview covers Welty's thoughts on various authors, including Jane Austen, Anton Chekhov, and Virginia Woolf, her writing philosophy and process, and her reaction to the surprise success of *Losing Battles*. Welty also discussed William Faulkner, Flannery O'Connor, and how being a Southerner influenced her writing. In response to a question about a biography of herself (which Kuehl was considering writing), Welty says, "I'd feel outraged by the very thought, because to me the writer's work should be everything."

This version differs significantly from the published text (Issue 55, Fall 1972), which had been further revised for brevity and clarity. Evidence of the *Paris Review's* practice of working in collaboration with authors to publish their interviews is apparent with this transcript showcasing how Welty herself chose to present or censor her personal life and opinions to the public. For example, in response to the question "You wrote somewhere that we should still tolerate Jane Austen's kind of family novel. Is Austen a kindred spirit?" the published text adds the hook, "Tolerate? I should just think so!" and omits Welty's impressions of the author Stark Young. Welty's corrections include changes to her word choice, for example discarding "sort of dithering" in favor of "lingering overlong." Also present are whole passages throughout that are emended or marked for removal, such as one in which she discusses her first book, *Robber Bridegroom*, and another of her impression of a theater adaptation of her novella, *Ponder Heart*.

The three Welty letters, one to Eskine, an old friend from her time at *Southern Review*, and two to his secretary, Suzanne Bevis, are especially cordial. Welty had spent a week with Erskine the previous year closely reviewing the manuscript for *Losing Battles* and renewing their friendship.

In one letter she thanks him for his jacket write up, inquires about the photos for a new book, and comments on a picture book she's attempting writing. Welty is appreciative to Bevis of the return of her manuscript for *The Optimist's Daughter*, and then discusses the development of photos for a new book, and her appreciation of Bevis's gift to her of several mystery novels. The letter from Kuehl centers on her recent *Paris Review* interview, a review she did of *Losing Battles* for *Commonweal*, and her hope to write "a critical book on Eudora Welty, a book with some biographical dimension, though nothing that Miss Welty herself would not approve of."

An interesting collection of Welty related material.

With related correspondence:

Typed Note Signed. September 18, 1970. Linda Kuehl to [Albert] Erskine, Random House editor. Brief note enclosing her published review of Welty's *Losing Battles* in *Commonweal* [subsequently lost by Erskine] and a reference to the *Paris Review*.

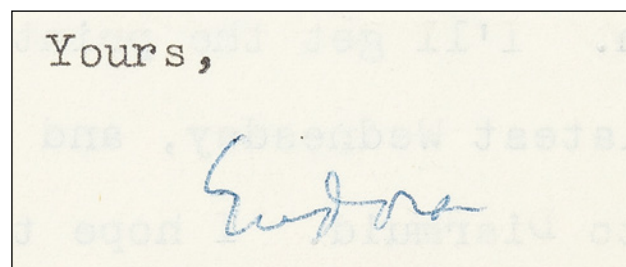
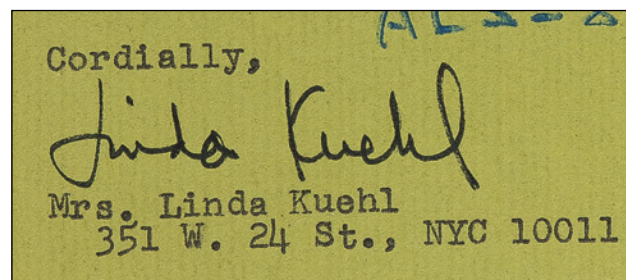
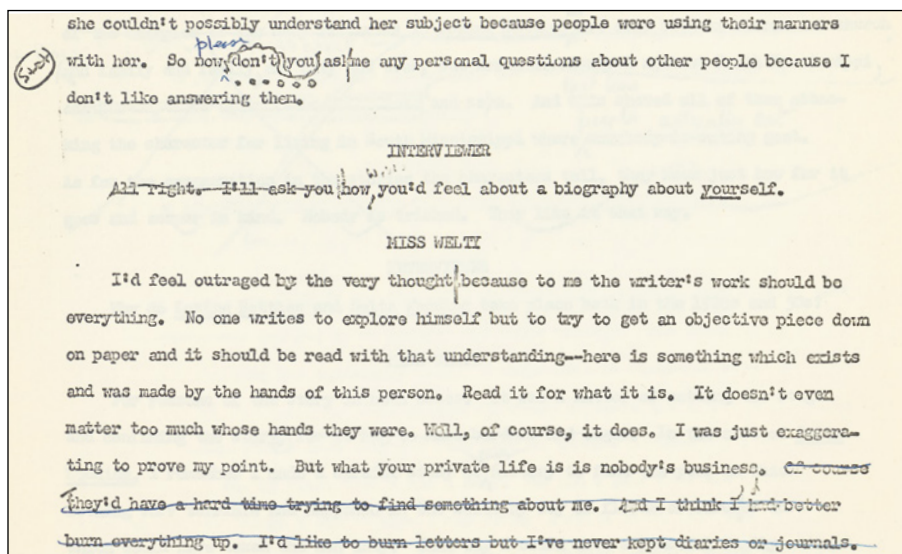
Typed Letter Signed. April 22, 1971. Linda Kuehl to [Albert] Erskine. Proposing "a critical book on Eudora Welty, a book with some biographical dimension, though nothing that Miss Welty herself would not approve of."

Typed Letter Signed. May 6, 1971. Linda Kuehl to [Albert] Erskine. About her proposal for a biographical-critical study of Eudora Welty "with her willingness." Enclosing a second copy of her review of Welty's *Losing Battles* from *Commonweal* and the transcript of an interview of Welty that Kuehl did for the *Paris Review*.

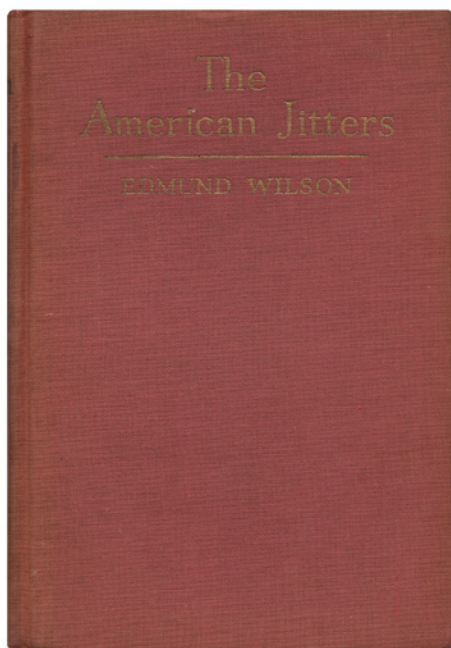
Typed Letter Signed. April 13, 1971. Eudora Welty to Albert [Erskine]. A letter asking when she needs to be in New York, her compliments to Erskine on his jacket notes, inquiring after photographs for a new book [presumably *One Time, One Place*], and reflecting on *Losing Battles* published "a year ago today – my birthday."

Typed Letter Signed. May 3, 1971. Eudora Welty to Suzanne [Bevis], Albert Erskine's secretary. About sending over negatives and enclosing a copy of the program of a photograph exhibition at the Lugene Gallery.

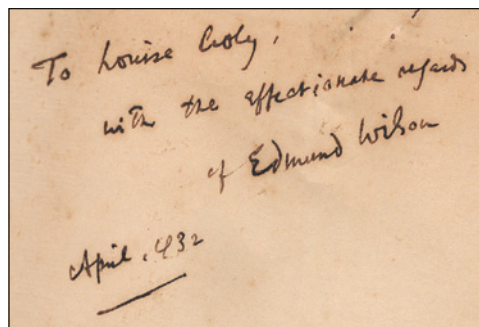
Typed Letter Signed. July 4, 1972. Eudora Welty to Suzanne [Bevis]. About the success of *The Optimist's Daughter*. Thanking Bevis for sending copies of reviews and other things. She expresses disbelief: "I do feel happy about the book's reception, and that's startling about its getting on the best seller list. Imagine. But I am grateful to see the nice ads, and know how they've counted." [BTC#429944]





138 **Edmund WILSON**

*The American Jitters: A Year of the Slump.* New York: Charles Scribner's Sons 1932  
\$1200



First edition. Red cloth gilt. Spine a bit soiled and rubbed, a paperclip shadow on the front pastedown and facing page, a very good copy lacking the dustwrapper. **Inscribed** by the author: "To Louise Croly, with the affectionate regards of Edmund Wilson. April 1932." Croly was the wife of Herbert Croly, the dean of American progressives who had been Wilson's editor at *The New Republic*. An exceptionally uncommon title, Wilson's essays, reportage, and reflections on the Great Depression, which doesn't seem to have gotten very wide distribution. We've never seen another signed copy. [BTC#429794]

139 **Tom WOLFE**

*Two Autograph Letters Signed and a Signed Copy of The Electric Kool-Aid Acid Test*

(New York: Bantam Books 1969)

\$1200

A small archive of items related to Tom Wolfe including two Autograph Letters **Signed** and a **Signed** paperback edition of *The Electric Kool-Aid Acid Test* sent to a Seattle doctor. Overall near fine or better. The book is the first paperback edition nicely **Inscribed** on the title page: "For Edward Flick Salutes from Tom Wolfe." Both letters are written in Wolfe's expressive hand and extravagantly **Signed**. In the first letter, dated September 12, [1971] Wolfe thanks Dr. Flick for his praise of the book, *Radical Chic & Mau-Mauing the Flack Catchers*, and encloses another book (*The Electric Kool-Aid Acid Test*) which he says he wrote "to follow your suggestion about doing a study of the hippy scene." The original padded envelope which held the book and letter are present with the tipped on label now detached revealing the original mailing label from Bantam Books addressed to Wolfe. The second letter is a self-mailer addressed by Wolfe to Flick and dated February 15, 1972. He expresses to Flick his thanks for citing him in the *The Journal of the American Medical Association*, compliments his amusing letter, and closes with an elaborately written "best regards" and his name, curiously written last name first. A small but amusing archive from one of the preminent satirist of the 20th Century. [BTC#386642]

