

BETWEEN THE COVERS

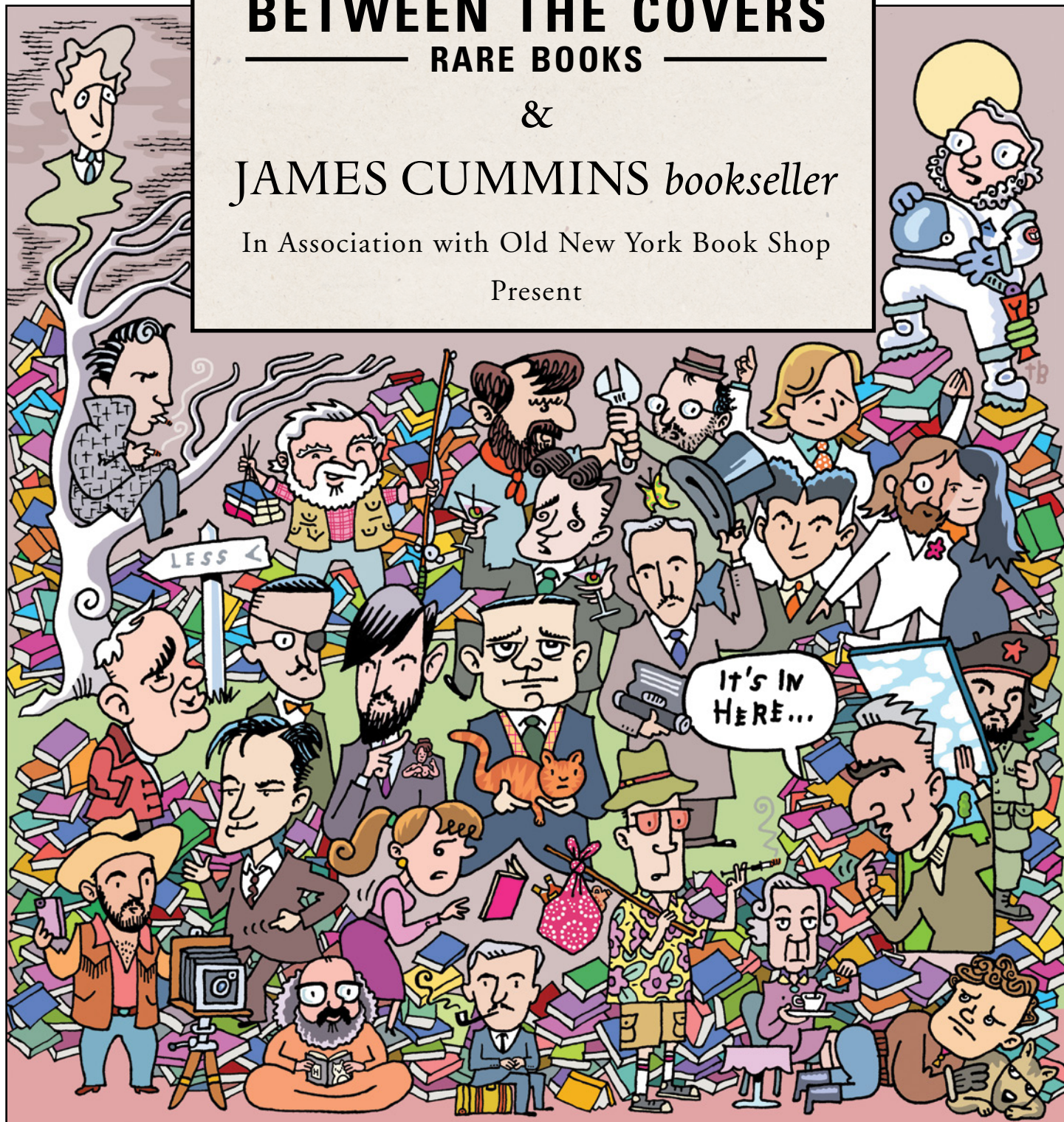
RARE BOOKS

&

JAMES CUMMINS *bookseller*

In Association with Old New York Book Shop

Present



Catalog 254
Literature, Photography, & Miscellany
with some emphasis on Association Copies

From the Inventory & Private Collections of
Waiting for Godot Books

CATALOG 254: LITERATURE, PHOTOGRAPHY, & MISCELLANY

112 Nicholson Rd.
Gloucester City, NJ 08030
phone: (856) 456-8008
fax: (856) 456-1260
mail@betweenthecovers.com
betweenthecovers.com

Terms of Sale: Images are not to scale. Dimensions of items, including artwork, are given width first. All items are returnable within 10 days if returned in the same condition as sent. Orders may be reserved by telephone or email. All items subject to prior sale. Payment should accompany order if you are unknown to us. Customers known to us will be invoiced with payment due in 30 days. Payment schedule may be adjusted for larger purchases. Institutions will be billed to meet their requirements. We accept checks, Visa, Mastercard, American Express, Discover, and PayPal.

Gift certificates available.

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

Cover art by Tom Bloom. © 2022 Between the Covers Rare Books, Inc.



For more than forty years the rare booksellers Gary Oleson and Francine Ness operated privately as Waiting for Godot Books, for most of that time from a rambling, book-filled colonial house in Hadley, Massachusetts. They were not joiners. Although amply qualified and generally held in very high regard by collectors, librarians, and dealers, they never applied to the ABAA or any other booksellers' group.

Waiting for Godot specialized in many areas, chiefly in literature: American, British, Irish, Latin-American, Native American, as well as African-American literature and history, Womens' literature and history, the Vietnam War, baseball, art, and photography. Whatever they were interested in, they pursued seriously: collecting association copies, ephemera, broadsides, art, manuscripts, and archival material. Very few visitors ever left Waiting for Godot knowing less than when they had walked in, and they almost always left with some gem that they had never even known existed.

They didn't seek a broad audience or pursue business success for its own sake. For the first decade or so they were in business they published substantial catalogs, but apparently ceased to bother nearly 30 years ago when it became apparent that they could deal directly with collectors and libraries.

Gary would admit to having a number of private collections: Borges,

Hogarth Press, Garcia Marquez, and (as the business name might imply) Samuel Beckett. He was happy enough to show those collections off, although it was strictly understood that the material was not for sale. It was rumored that Gary had another private collection in a closet in their living quarters.

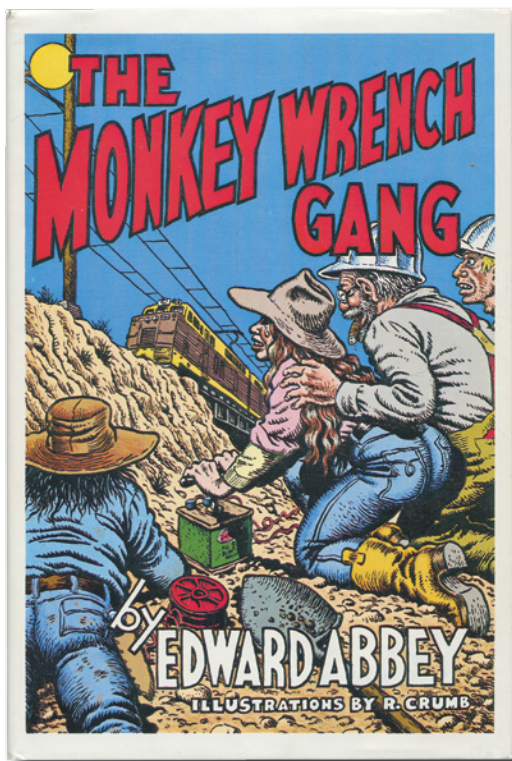
The late and estimable bookseller Peter Howard of Serendipity Books, with whom Waiting for Godot bought a number of large collections, was probably their most frequent houseguest, and apparently found his way into the closet once, thus convincing Gary to have a lock installed.

When Gary and Frannie passed away recently, a little more than a year apart, speculation in the rare book world was rampant on what would become of their inventory and collection. With the help of local bookseller and attorney Hosea Baskin, the books were offered out by their estate for sale by sealed bid. James Cummins Bookseller and Between the Covers Rare Books, in association with Old New York Bookshop, are honored to have been the winning bidder.

There was indeed a collection in the closet; some of these books were among them.

Tom Congalton, Between the Covers Rare Books

Jim Cummins, James Cummins Bookseller



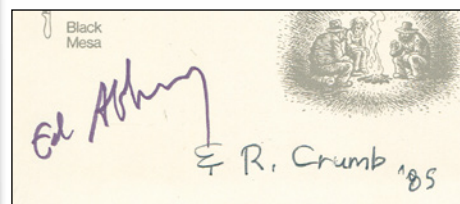
1 Edward ABBEY and Robert CRUMB

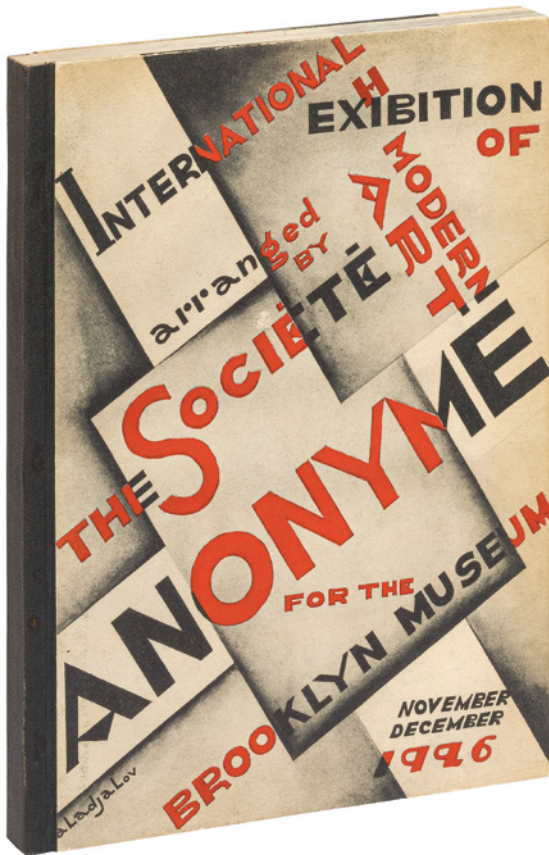
The Monkey Wrench Gang

Salt Lake City: Dream Garden Press 1985

\$1250

Tenth anniversary edition, trade issue. Illustrated by Robert Crumb. Fine in fine dust jacket. Although not called for in the trade edition, this copy is Signed by both Edward Abbey and R. Crumb. [BTC#468927]





2 (Art)
**Katherine S. Dreier
 and Constantin
 Aladjalov**

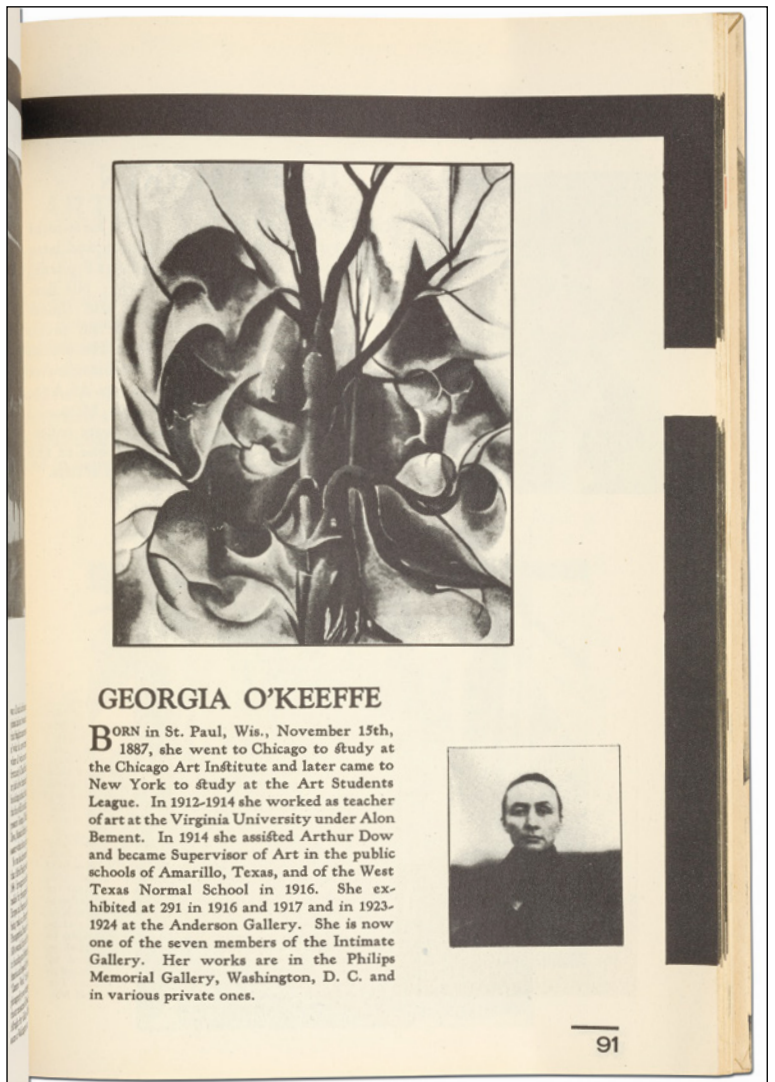
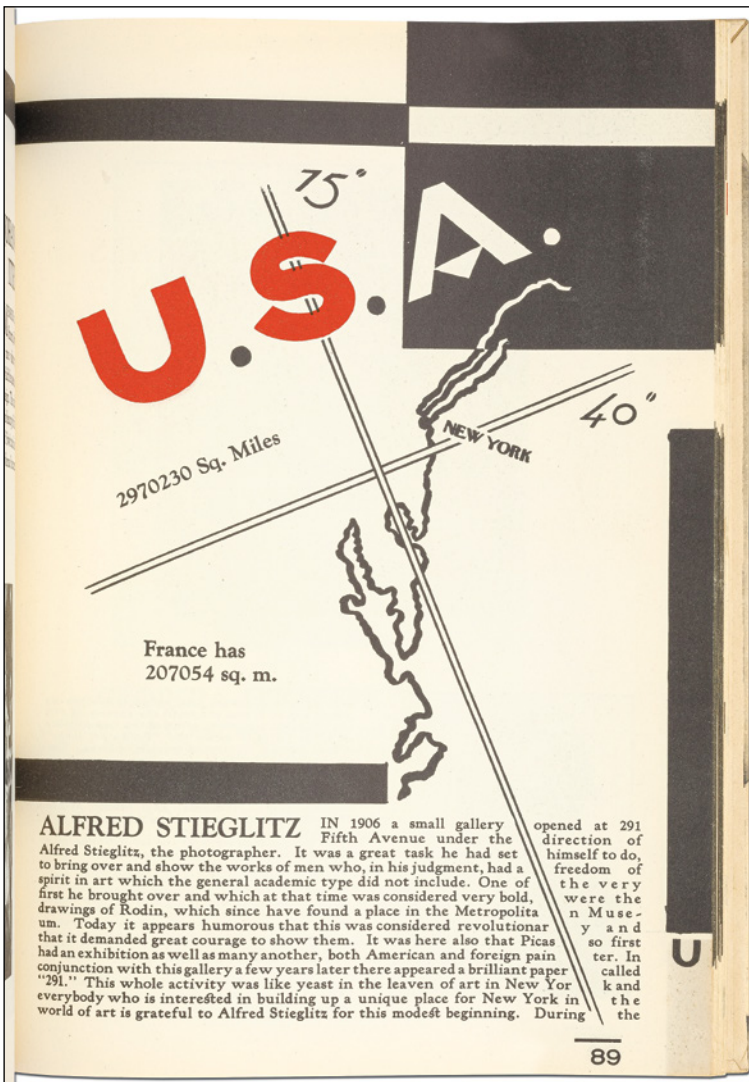
Modern Art

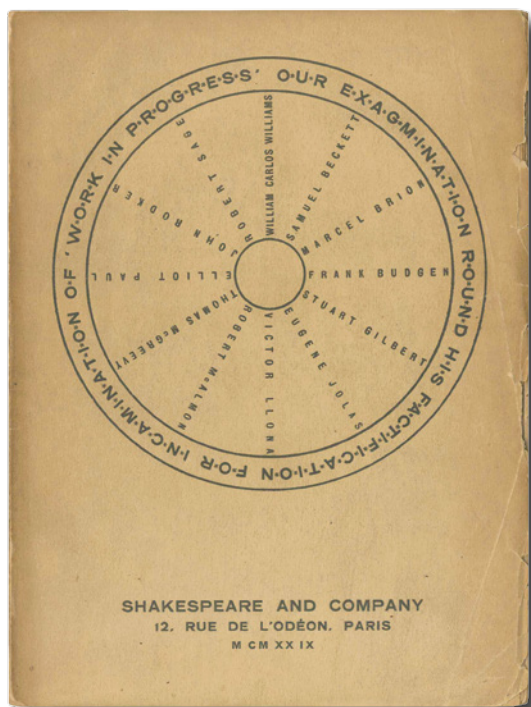
[Cover title]: *International
 Exhibition of Modern Art
 Arranged by The Societe
 Anonyme for the
 Brooklyn Museum*

New York: Societe Anonyme / Museum
 of Modern Art 1926

\$7500

First edition. Text by Katherine S. Dreier.
 Designed by Constantin Aladjalov. Small
 quarto. 117, [7]pp. Heavily illustrated.
 Quarter cloth and illustrated paper over
 boards. Publisher's alphabetized cut out
 thumb tabs. Slightest of wear, easily fine.
 Highly influential catalog published to
 promote modern art arranged by
 country, prepared by Dreier for The
 Societe Anonyme, and dedicated to Wassily
 Kandinsky on his 60th birthday. The original
 edition is exceptionally uncommon, especially
 in this condition. [BTC#468691]



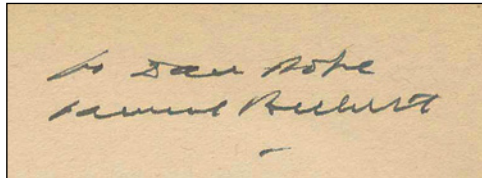


3 (Samuel BECKETT)

Our Examination Round His Factification for Incamination of Work in Progress

Paris/ "Made in Great Britain" (publisher's rubberstamp): Shakespeare and Company 1929

\$4500



First edition, English(?) issue, published by Shakespeare and Company in Paris with publisher's rubberstamp: "Made in Great Britain" at lower margin of title page. Small octavo. Printed wrappers. Ink owner name on the front flyleaf ("Charles Forman Brown") and

linoleum-cut bookplate of musician Max Hughes on verso of half-title page, moderate toning and rubbing at extremities of the wrappers, some creasing on front wrap and toning on the cheap acidic paper, an about very good copy of a fragile publication. Contains Samuel Beckett's essay, "Dante... Bruno. Vico... Joyce" (on Joyce's "Work in Progress"), being Beckett's first appearance in any book. Also contains the first book appearance of extracts from "Work in Progress," by James Joyce, including a passage that was not included in *Finnegans Wake*. Inscribed by Beckett: "for Dan Pope, Samuel Beckett" at the first page of Beckett's contribution, at the top margin of the page. Very uncommon signed. [BTC#499526]

4 Samuel BECKETT

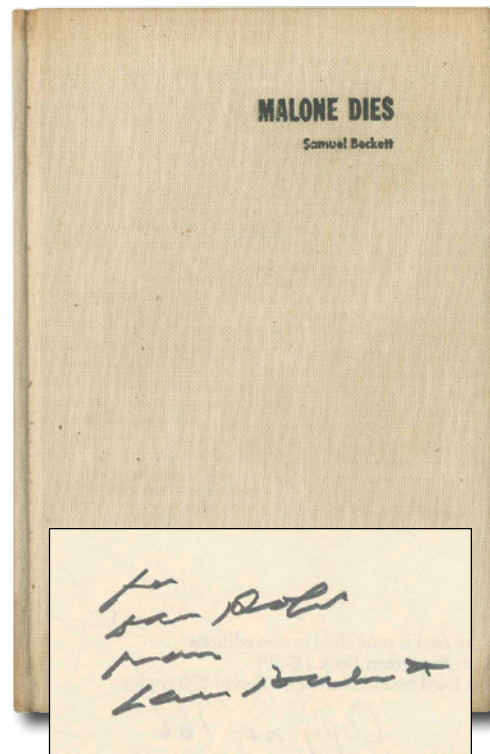
Malone Dies

New York: Grove Press (1956)

\$3500

First American edition and first edition in English, hardcover issue. Translated from the French by the author. Octavo. 120pp. Tan cloth. Spine a little toned, very good or better in very good publisher's acetate dust jacket with the original printed price on the front flap of jacket, and with a tear on the rear panel and a few small chips at the extremities. Limited to 500 numbered copies. This is copy number 166. Inscribed by Beckett on the title page: "for Dan Pope from Sam Beckett." Additionally

Signed by Barney Rosset, publisher of Grove Press. An increasingly scarce title in the limited issue, in original acetate dust jacket, and especially uncommon when signed by Beckett. [BTC#499340]



5 Samuel BECKETT

ha-Teip ha-aharon shel Krap [Krapp's Last Tape]

Yerushalayim [Jerusalem]: Mosad Byalik (1983)

\$4000

First Israeli edition, deluxe issue. Text in Hebrew. Illustrated reproducing a portrait of Samuel Beckett and a portrait of Moshe Spitzer as a frontispiece. Octavo. [iv], [10], [ii]pp. Sewn off-white deckle-edged wrappers printed in black. Covers are lightly foxed with a faint vertical crease on the covers and a few pages of text, else a near fine copy. Published in a limited edition of 330 numbered copies, this is one of 96 copies of the deluxe edition, accompanied by a numbered etching of Beckett by Avigdor Arikha laid in. This copy is designated 'ND' in ink holograph on the limitation page and with the etching numbered "61/96." Inscribed on the front cover by Beckett: "for Tara with love from Sam." The recipient was Tara MacGowran, daughter of actor Jack MacGowran, who played Lucky in *Waiting for Godot* at the Royal Court Theatre, and with the Royal Shakespeare Company in *Endgame*. A scarce publication in the deluxe issue, with the original etching, and especially uncommon signed by Beckett.

[BTC#499536]



6 (Samuel BECKETT)

[Broadside]: The Little Theatre Club Visiting Company presents the 1st All Female Production of Samuel Beckett's [sic] Waiting for Godot

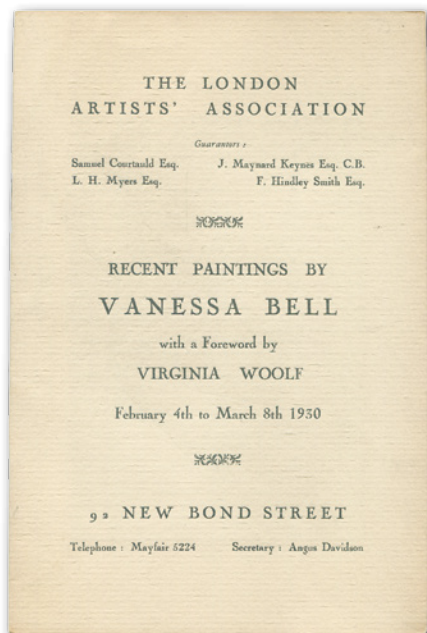
Tuesday, 20th July to Sunday, 25th July, 1971

London: The Little Theatre Club 1971

\$4500

Broadside. Approximately 8" x 13". Nicely framed. Unexamined out of frame, appears fine. An artifact from what was apparently the first production of *Waiting for Godot* with an all-female cast. Beckett, and then his estate, strongly resisted the casting of female actors, going as far as bringing legal action against several production to mixed results. We could

find very little record of this particular production. Rare. Presumably not many broadsides survive from the six-day run (with a reported audience capacity of 50) if indeed it was ever performed at all. OCLC locates a single copy. [BTC#469378]



7 (Vanessa BELL)

Recent Paintings by Vanessa Bell with a Foreword by Virginia Woolf

February 4th to March 8th, 1930. The London Artists' Association
London: The London Artists' Association / (The Faval Press) 1930

\$975

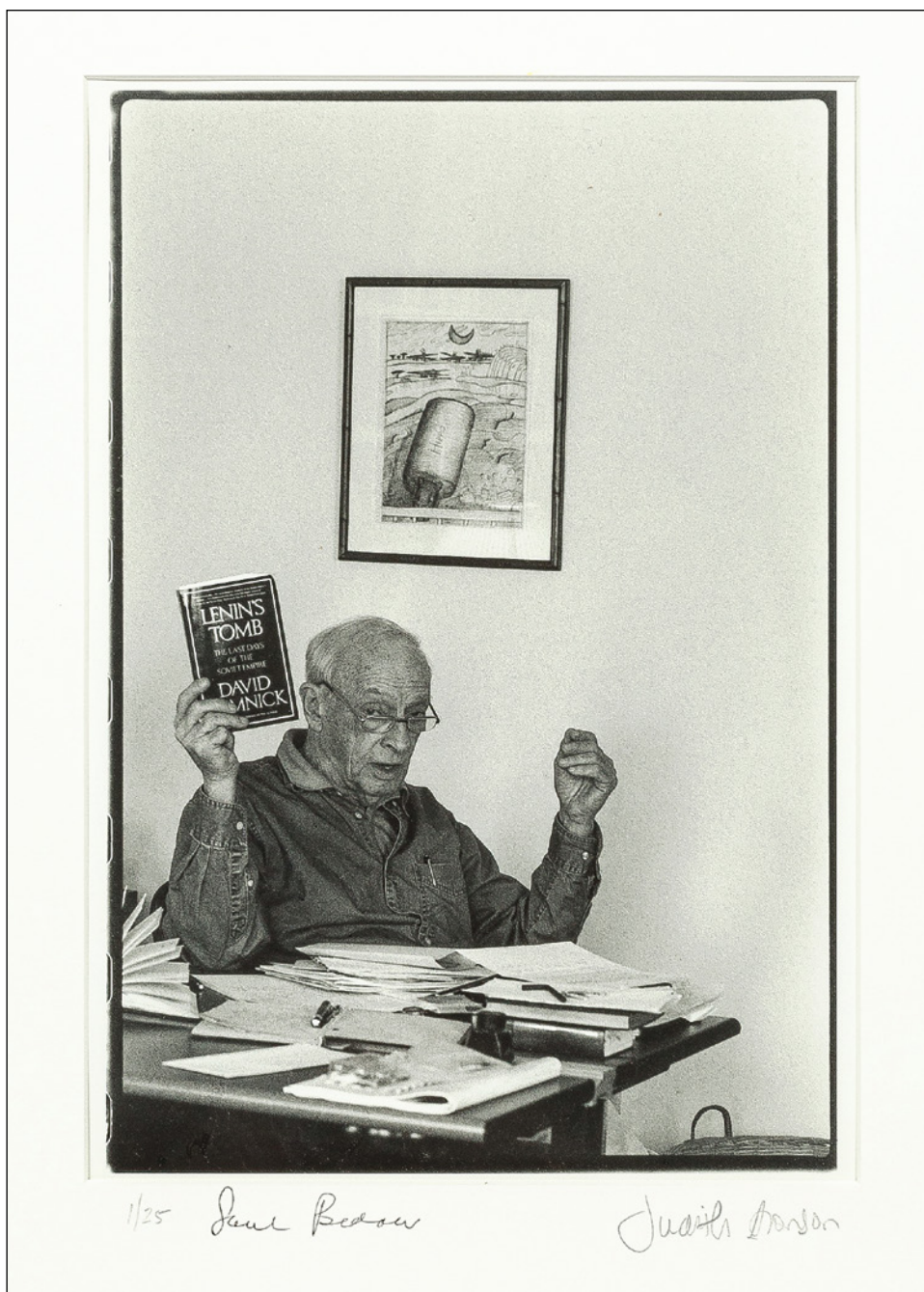
First edition. Foreword by Virginia Woolf. 16mo. [8]pp. Stapled printed self-wrappers. Fine and bright copy of a fragile pamphlet, housed in a custom red cloth clamshell case. The first four pages of the text consists entirely of Woolf's foreword, followed by a two page catalogue listing the paintings by Bell in the exhibition (it does not reproduce any of the paintings). Printed in an edition of 500 copies (*Kirkpatrick B10*: "It is probable that the catalogue was distributed free"). Rare. [BTC#469110]

8 (Saul BELLOW) Judith ARONSON

[Photograph]: Saul Bellow

\$3000

Gelatin silver photograph. Framed with the image matted to 9" x 13". Unexamined out of the frame, but almost certainly fine. Portrait of the elderly Nobel Laureate Saul Bellow seated at his desk holding up a copy of *Lenin's Tomb* by David Remnick. Numbered as copy "1/25" and Signed beneath the image by both Bellow and the photographer, Judith Aronson. [BTC#469335]

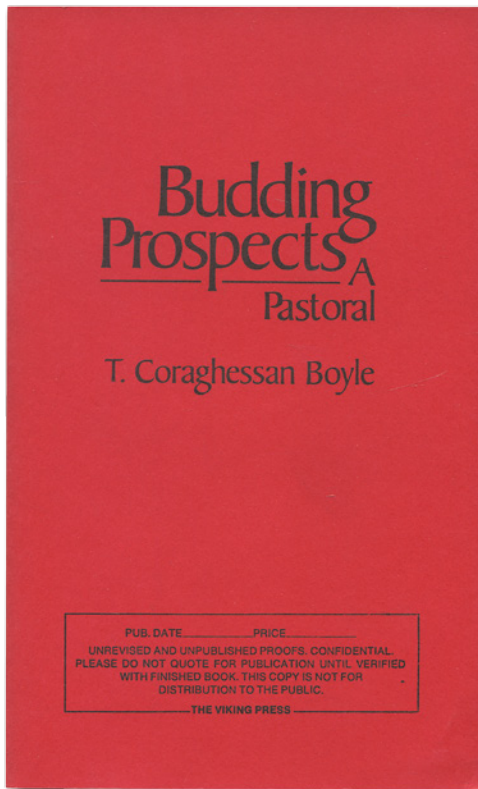
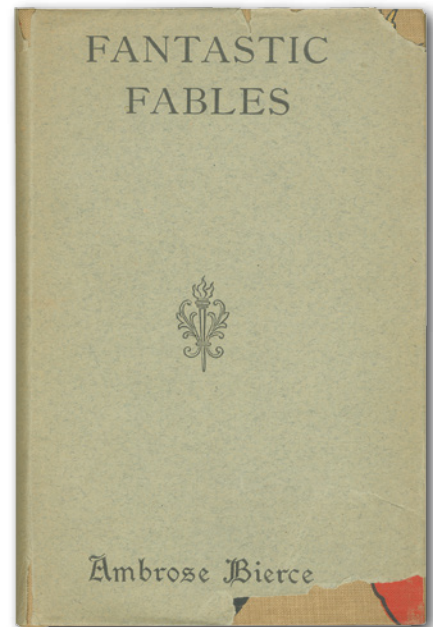


9 **Ambrose BIERCE***Fantastic Fables*

New York: G.P. Putnam's Sons 1899

\$1500

First edition, *BAL's* second printing (see note below). 12mo. Pictorial cloth. Fine in very good dust jacket with three moderate chips at the corners, the largest at the bottom of the front panel. Bierce's notorious collection of sardonic fables in the very uncommon publisher's jacket. The first two printings, which must have occurred in very close proximity, are differentiated by the ads, a number of which appear on the front flap and rear panel of the jacket. [BTC#468702]

10 **T. Coraghessan BOYLE***Budding Prospects*

(New York): Viking Press (1984)

\$375

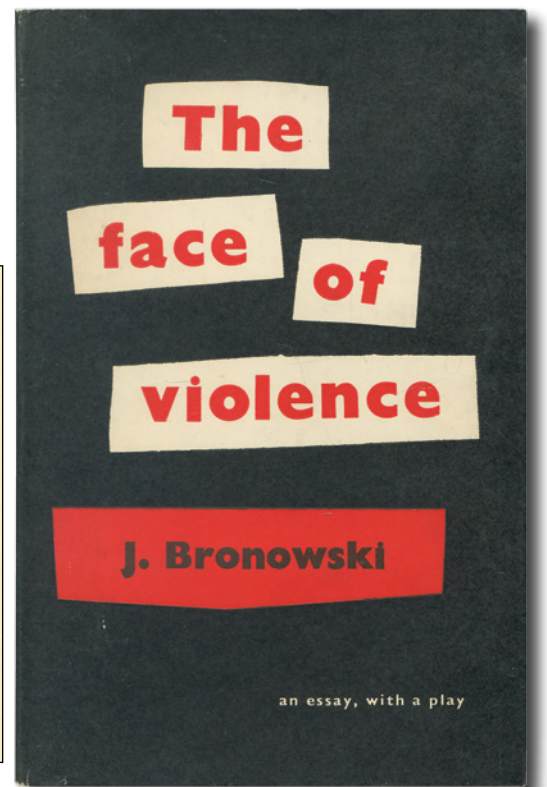
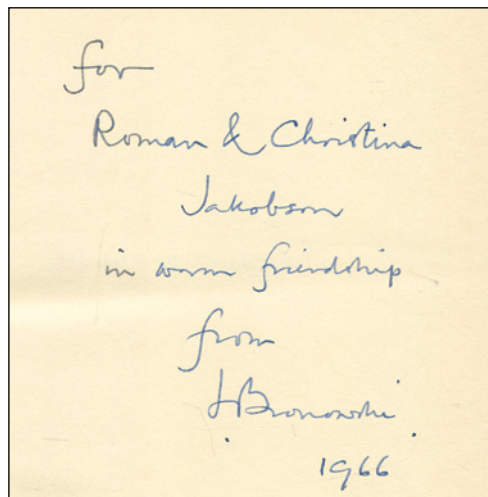
Uncorrected proof. Fine in printed red wrappers. Raymond Carver's copy with a letter from a senior editor to Carver sending along the proof and soliciting a blurb. A novel about marijuana farming in Northern California. [BTC#468647]

11 **J. BRONOWSKI***The Face of Violence:
An Essay with a Play*

London: Turnstile Press 1954


\$500

First edition. Fine in fine dustwrapper with very slight toning at the spine. Inscribed to linguist Roman Jakobson and his wife: "for Roman & Christina Jakobson in warm friendship from J. Bronowski 1966." [BTC#468944]



• CUENCA •

Plaza
de
Toros



SUNDAY the 4th of DECEMBER
at 4 o'clock in the afternoon
the weather permitting

GRAND
Corrida de Toros
Dedicated to the Day of Santa Barbara

SENSATIONAL PRESENTATION
LUIS BELLO
The Swordsman of Guerreras
accompanied by Picadores Augusto Martín *The Jackdaw*, Rafael Blanco *The Little White*; and Banderilleros Gregorio Goya Salinas, Jesús Monkey García, Enrique López.

PEPE BELLO
accompanied by Picadores Evaristo Galdo *The Soup*, Gonzalo Olanda; and Banderilleros Francisco Pancho Pérez, Ramón Delgado *The Jank*.
Appearing as Sobresalientes:
Paco Saya "SAYITA"
new to this plaza
Puntillero: José Prado

*
FIGHTING TO THE DEATH
according to the Spanish usage
4 Four Superb Brave Bulls 4
OF THE FIRST CLASS
from the famed Bull Ranch of
LAS ASTAS
owned by Señor Tiburcio Balbuena of the State of Zacalisco. The bulls will display his proper ribbons of green and gold.

Judge of Plaza: Fermín Recalde
Assessor: Arturo Orea

Physicians of Plaza: Doctors Ladislao Campos and
Jesús Luciano Aranda

ALL SERVICES OF PLAZA COMPLETE
with a Band of Music

ADMISSION

Shady Side, 1st Row	\$15.00
" " 2nd "	\$14.00
" " 3rd "	\$13.00
" " 4th "	\$13.00
" " General Admission	\$12.00
Sunny Side, 1st Row	\$12.00
" " General Admission	\$ 6.00

Notes: As customary, There will be no substitute bulls. A bull that will not accept varas will be served black banderillas.

EMPRESA DE TOROS OF CUENCA
* Eladio Gómez *

Imp. G. Hertzog El Paso del Norte

A Clever Advertisement (or Movie Prop?) for Lea's *The Brave Bulls*

12 (Bullfighting) (Tom LEA)

*[Silk Broadside]: Cuenca Plaza de Toros
Grand Corrida de Toros, Dedicated to
the Day of Santa Barbara*

El Paso del Norte: Imp. C. Hertzog / Empresa de Toros of Cuenca [circa 1950]
\$1200

Silk broadside. Illustration by Tom Lea. Measuring approximately 5" x 18", subtly tipped-on to matte board at the four corners. Framed and glazed to approximately 8½" x 21½". Unexamined out of frame, but aside from a faint horizontal crease and almost imperceptible darkening where it is tipped-on to the board, fine. The frame is modestly worn. On the verso, someone has written on the paper backing in a large hand: "Tom Lea Illustrator for Dobies Longhorns / The Beautiful Country / Brave Bulls." Lea Illustrated J. Frank Dobie's book *Longhorns*, and *The Wonderful Country* [here slightly misnamed] is another of Lea's books.

What appears at first to be a silk broadside for a mid-Century bullfight on the Texas border, is actually a clever piece of advertising for Tom Lea's classic 1949 novel *The Brave Bulls* (or perhaps an advertisement or prop for the 1951 film?). Illustrated by Lea, the cartel (fight card) sets the scene for the novel's climactic corrida. This includes the headliner, Luis Bello ("The Swordsman of Guerreras"), his little brother Pepe, and members of their crew: "Monkey," "Jackdaw," and "Little White." The ranch supplying the bull ("Las Astas") is based on the La Punta ranch in eastern Jalisco. It is a detailed cartel; we assume the rest of the names align with the novel's characters.

A clever and nicely designed piece of ephemera, or perhaps a movie advertisement or prop. We were only able to locate a single advertising broadside (a bit shorter, printed in black, red, and green, likely on paper) at Southwestern University in Texas. [BTC#469587]

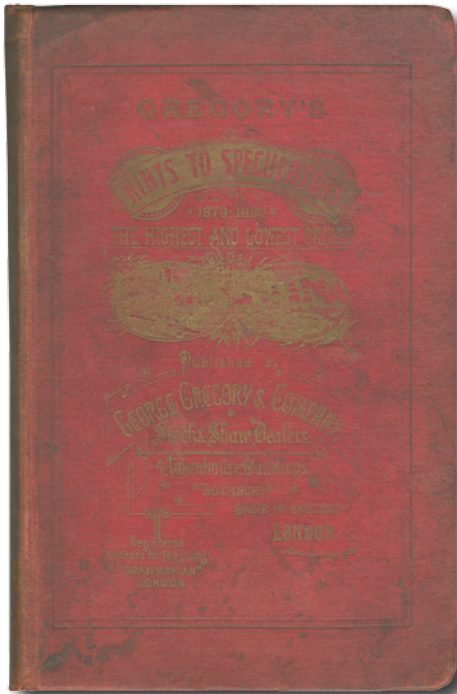
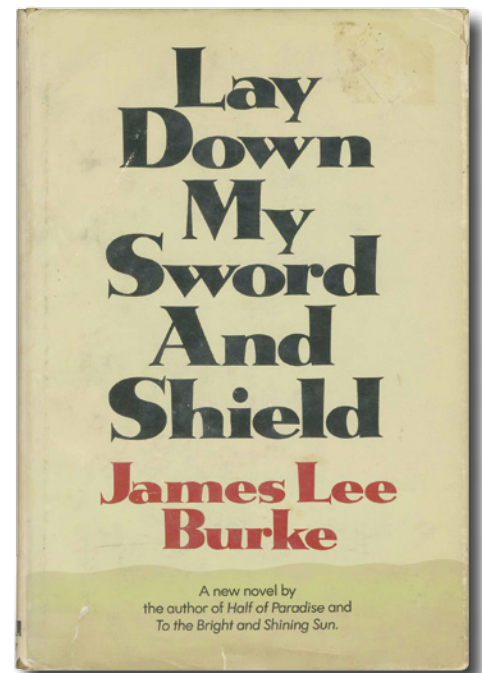
13 James Lee BURKE***Lay Down My Sword and Shield***

New York: Thomas Y. Crowell Company (1971)

\$850

First edition. Octavo. Tan cloth. Near fine in very good dust jacket, rubbed and a bit soiled, with several short tears and a light sticker shadow on the front panel. Warmly **Inscribed** by James Lee Burke to fellow Louisiana mystery author Robert Skinner: "To Bob and Patty, with thanks for your friendship, your old New Orleans Buddy, James Lee Burke." Burke's third novel. [BTC#499392]

To Bob and Patty,
with thanks for your
friendship,
your old New Orleans
Buddy,
James Lee Burke
Sword and Shield

**14 (Business, Photography)*****Gregory's Hints to Speculators & Investors in Stocks and Shares*
Compiled and Published by George Gregory & Company,
Stock and Share Dealers**

(London): George Gregory & Company / (Crowther & Goodman, Printers 1893)

\$1600

Stated eighth edition, first thus with a new preface and expanded with much new material, including a chapter on "American Railroads: Their History, Position and Prospects," etc. Octavo. 392pp. (including a 46-page section, printed ledger-style, to be filled in with owner's "Index of Investments," "Dividends Received," "Memoranda," etc.) Red cloth over flexible boards stamped in gilt. The red cloth is browned on spine, covers are rubbed and quite soiled, endpapers foxed, a sound good or better copy with the text and illustrations fresh and clean.

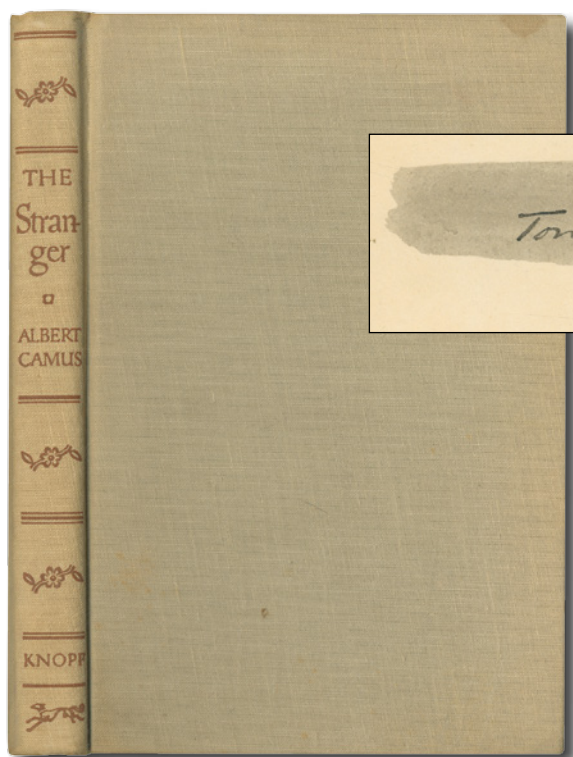
Illustrated from photographs and steel engravings, including 12 mounted black and white photo-mechanically produced photographs depicting interior and exterior views of George Gregory & Company offices and employees. Text includes chapters: Stockbroking, Speculative Accounts in Mining, Gold, Elmore Copper Works, The South African Market, Popular Securities, Highest and Lowest Prices of Stock and Shares (1879-1892), American Railroads, Hints to Speculators and Investors, etc. An early guide to investing and speculating. Rare. OCLC locates no copies of this edition, and only a single holding of the 9th edition of 1895 (and which does not appear to be photographically illustrated) at the Osaka University of Economics Library. [BTC#501165]



Interior View of Hastings Branch Office.



Interior View of Oxford Circus Branch Office



Tony Smith
4/15/46

Sculptor Tony Smith's copy

15 Albert CAMUS

The Stranger

New York: Alfred A. Knopf (1946)

\$1250

First American edition. Small stain on front board, a very good copy lacking the dust jacket. Renowned sculptor and artist Tony

Smith's copy with his Signature on the front fly written over a pale wash of watercolor and dated in the year of publication. *Connolly 100*. [BTC#469306]

16 Jim CARROLL

Jim Carroll: Poem, Interview, Photographs

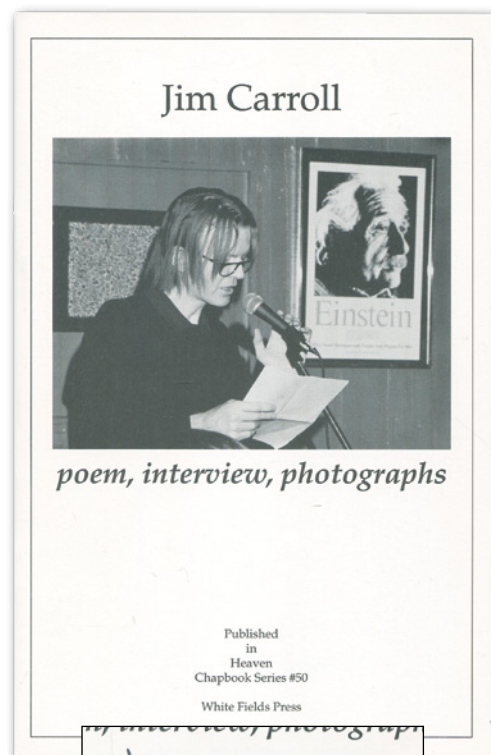
Louisville, Kentucky: White Fields Press 1994

\$750

First edition. Slim octavo. Illustrated from black and white photographs. Fine in stapled wrappers.

Signed by Carroll on the title page. One of 26 lettered copies, from a total edition of 300.

[BTC#469437]



Jim Carroll

17 Louis-Ferdinand CÉLINE

Ballets sans Musique, sans Personne, sans Rien

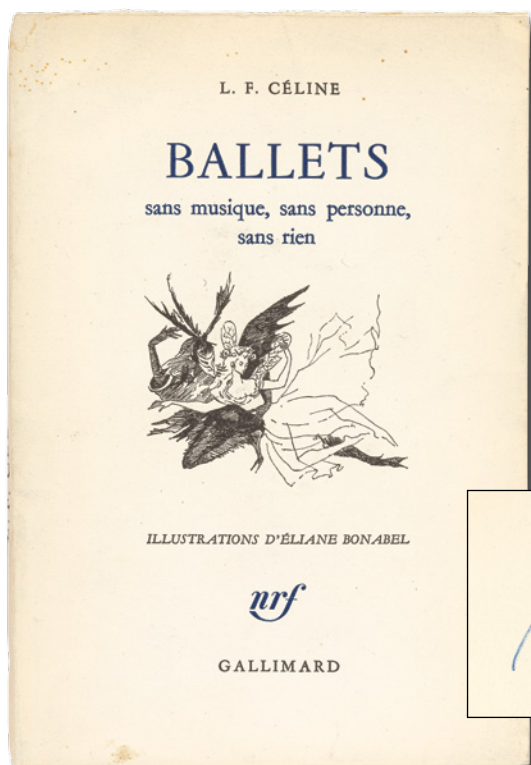
[*Ballets without Music, without Dancers, without Anything*]

Paris: Gallimard (1959)

\$3000

First edition. Illustrated by Éliane Bonabel. Octavo. 196, [4] pp. Text in French. Printed

wrappers and topedge uncut. Modest toning and a small faint dampstain at the crown, wrappers with some light creasing, mostly near the crown, final few leaves and lower wrap lightly creased near the bottom corner, very good or better. Review copy with publisher's perforation review stamp ("SP") on lower wrap. Signed by Céline on the front blank. With a publisher's ad laid in. [BTC#500815]



L. F. Céline

The Dedication Copy

18 (Children)
William T. ADAMS
(Oliver Optic)

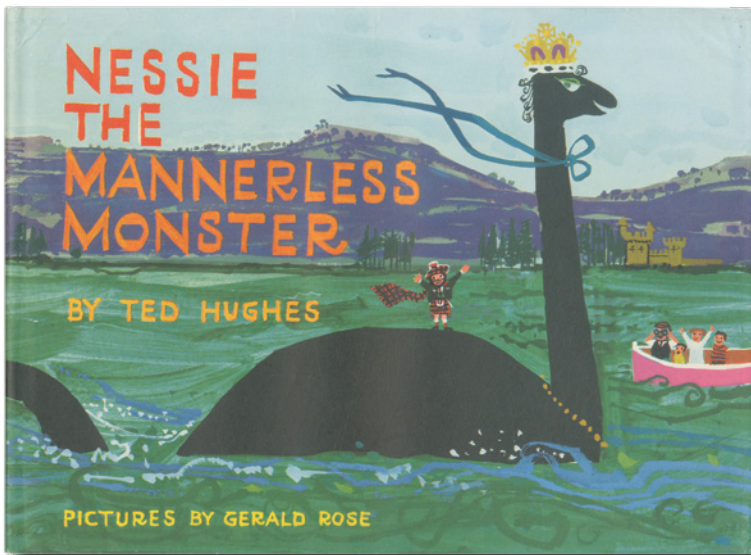
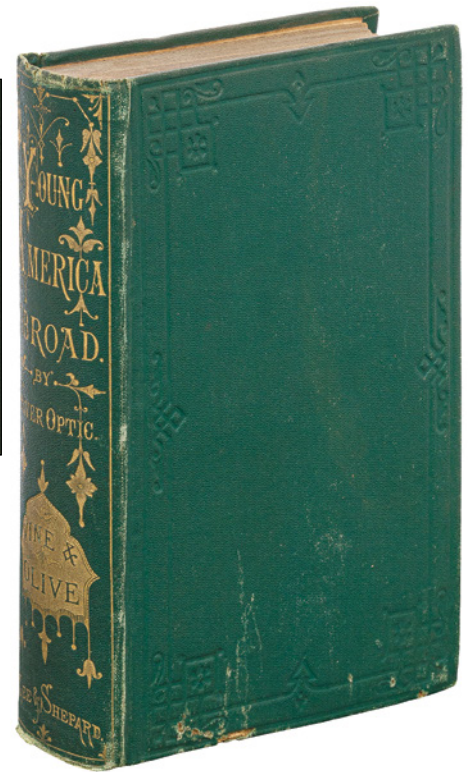
Vine and Olive; or, Young America in Spain and Portugal. A Story of Travel and Adventure

Boston / New York: Lee and Shepard / Charles T. Dillingham 1876

\$4000

First edition. 12mo. Green cloth decorated in gold on spine. The binding has moderate edge wear, with a slight bit of fraying at tips of spine and on the bottom edge of the front cover, a very good copy. The Dedication Copy, Inscribed by William T. Adams (Oliver Optic) on the front flyleaf: "Hon. Henry Ruggles, With the kindest regards of William T. Adams, 'Oliver Optic'." The printed dedication of this book states: "To my friend, Henry Ruggles, Esq., 'Consulado de Los Estados Unidos, en Barcelona, en Tiempos Pasados, When we 'Assisted' Together at a Bull-Fight in Madrid, Visited El Escorial and Toledo, and with whom the Author Reluctantly Parted at Castillejo, This volume is respectfully dedicated." A Dedication Copy from a noted 19th Century children's book author.

[BTC#469753]



19 (Children)
Ted HUGHES

Nessie the Mannerless Monster

London: Faber and Faber Limited 1964

\$450

First edition. Pictures by Gerald Rose. Oblong octavo. [32]pp. Fine copy in near fine lightly crease third issue dust jacket (with the original price on the front flap price-clipped and leaving publisher's revised price). Issued 10 years before the U.S. edition. A scare book in nice condition. Sagar and Tabor A8a. [BTC#469656]

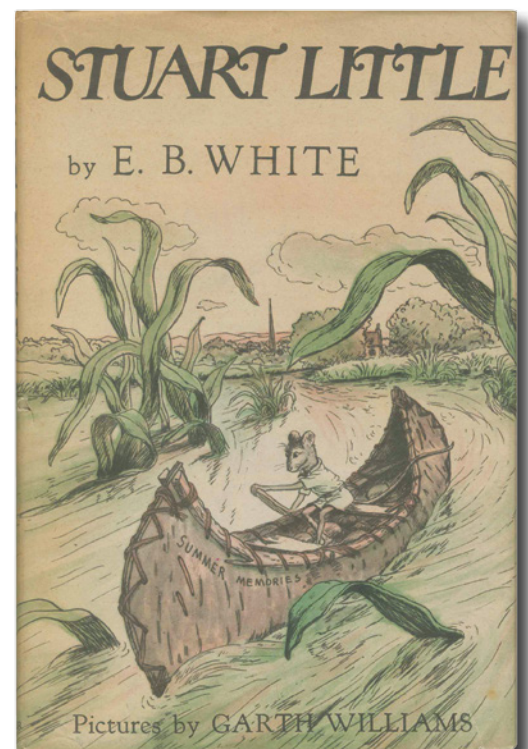
See also Items 44, 79, 89, and 90.

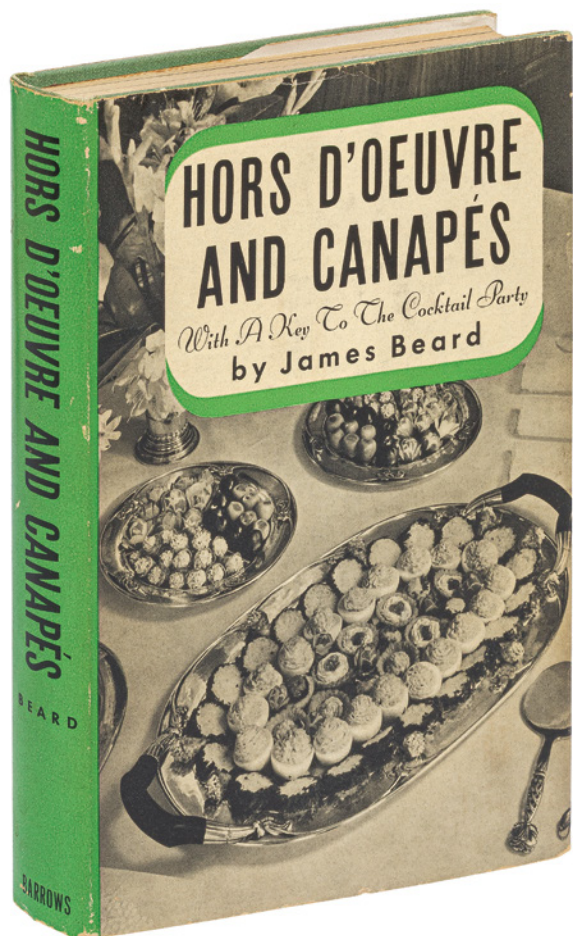
20 (Children)
E.B. WHITE
Stuart Little

New York: Harper & Brothers (1945)

\$1500

First edition. Pictures by Garth Williams. Octavo. Pictorial cloth. A fine copy in very near fine, first issue dust jacket with correct price on front flap intact, a short, closed tear on the front panel and a tiny barely visible nick in the front gutter. White's first book for children. A very attractive copy of a classic of children's literature. [BTC#499402]



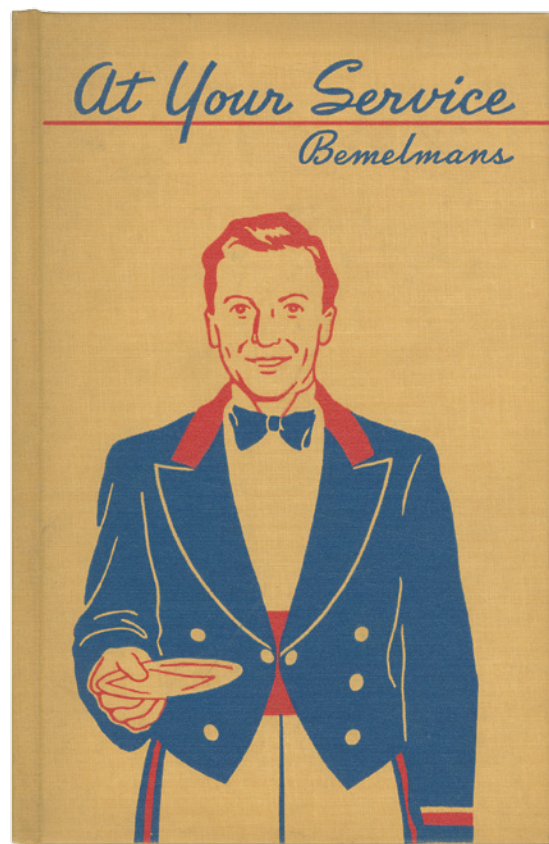


21 (Cuisine)
James BEARD

Hors d'Oeuvre and Canapés: With a Key to the Cocktail Party
New York: M. Barrows & Company (1940)

\$15,000

First edition. Octavo. 189pp. Illustrated. Slight offsetting on pastedowns from the binder's glue else about fine in lightly rubbed else fine dust jacket. The first book by the Dean of American Cooks, devoted almost entirely to cocktail party finger food. In 1937 Beard moved to New York and started a catering company exclusively devoted to hors d'oeuvres. In 1940 he published this book based upon his experience, which led to further success in the culinary world based on his insistence on using fresh and local ingredients. Today, the most prestigious American cooking awards are named the James Beard Awards. This as an exceptional copy and is rare thus. [BTC#468631]



22 (Cuisine)

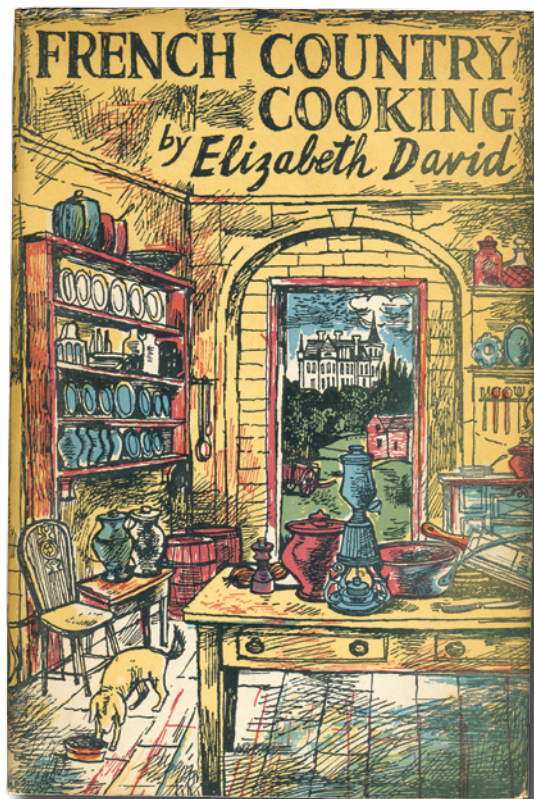
Ludwig BEMELMANS

At your Service: The Way of Life in a Hotel

(Evanston, Illinois: Row, Peterson and Co. 1941)

\$500

First edition. Octavo. Pictorial orange cloth. 64pp. Illustrated from photographs. Small department of education stamp on front fly, a little soiling on the boards, overall near fine, issued without dust jacket. A very uncommon title issued in "The Way of Life Series" intended to inform adolescents about potential jobs in the hospitality industry. [BTC#468664]



23 (Cuisine)
Elizabeth DAVID

French Country Cooking

New York: Horizon Press (1952)

\$500

First American edition, from English sheets. Fine in very slightly spine-toned near fine dust jacket with a couple of tiny tears. An uncommon and attractive book by this respected English culinary writer. [BTC#500183]

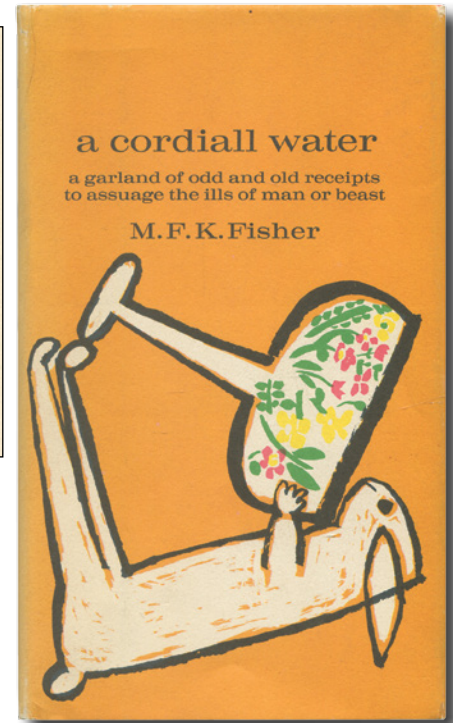
24 (Cuisine)**M.F.K. FISHER***A Cordiall Water**A Garland of Odd & Old Receipts to Assuage the Ills of Man or Beast*

Boston: Little, Brown and Company (1961)

\$750

First edition. 12mo. A fine copy in near fine dust jacket that is slightly spine faded. **Inscribed** both formally and informally by Fisher: "for Charlotte Newbegin from M.F.K. Fisher - and for dear Charlotte from her friend Mary Frances, Glen Ellen 1978." The recipient was a well-known San Francisco bookseller. [BTC#499288]

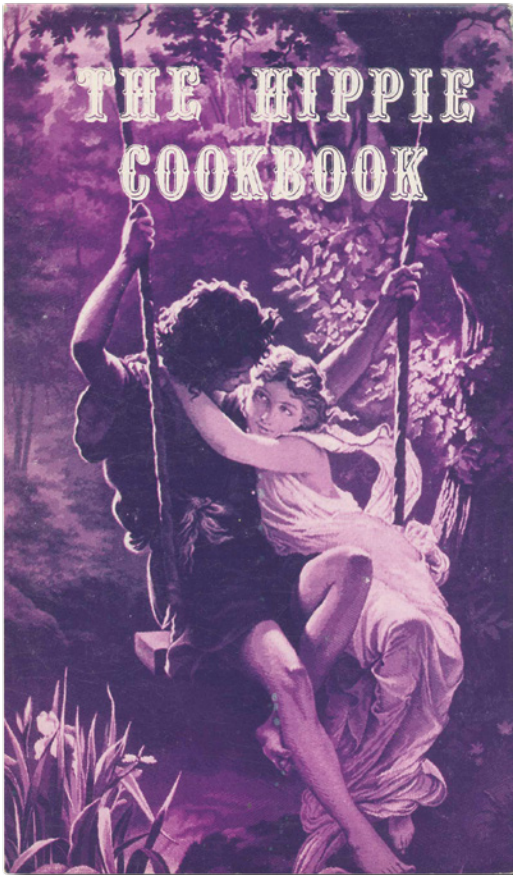
for Charlotte Newbegin
 from M.F.K. Fisher
 and
 for dear Charlotte
 from her friend Mary Frances
 Glen Ellen 1978

**25 (Cuisine)****Gordon & Phyllis GRABE***The Hippie Cookbook**or Don't Eat Your Food Stamps*

Forestville, California: The Paisley Shawl Publishing Co. (1970)

\$275

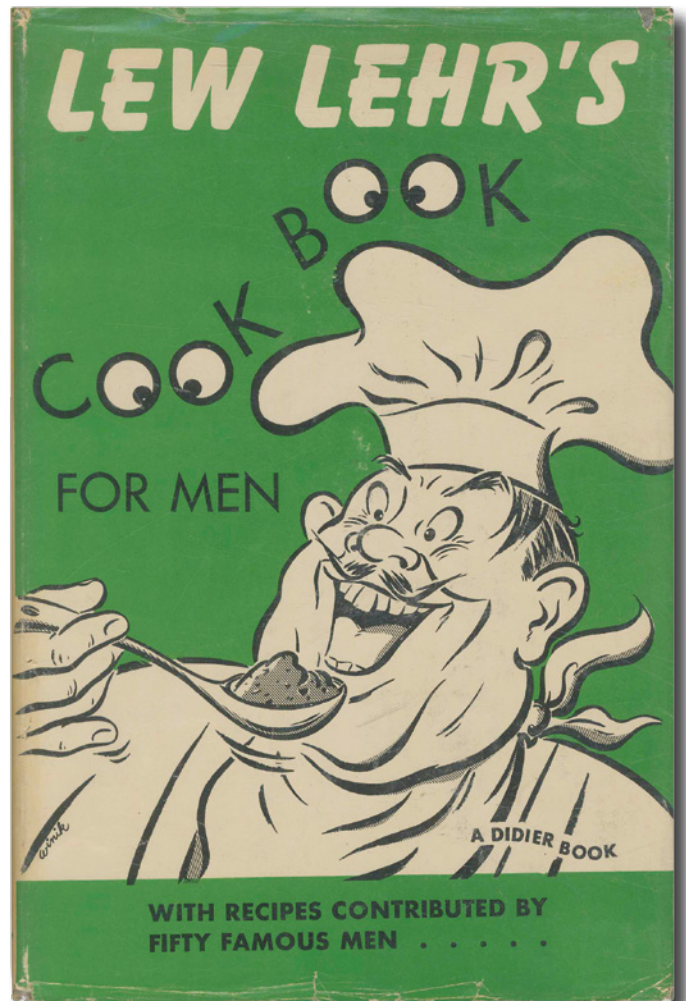
First edition. Trade paperback. Octavo. Perfect bound at the top margin. Fine. Advice on cooking for your commune. Apparently if you are female, cooking, bare-breasted is required. In unusually nice condition. Scarce. [BTC#500040]

**26 (Cuisine)****Low LEHR***Low Lehr's Cook Book for Men*

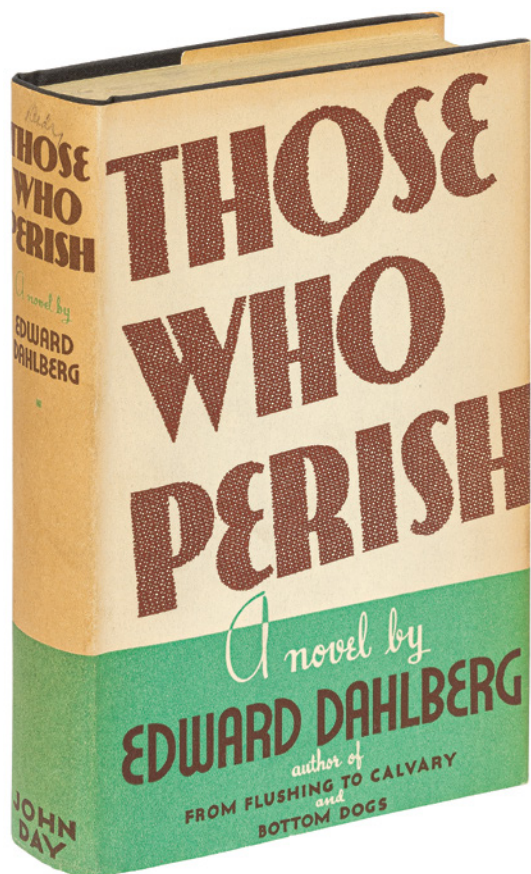
(New York): Didier (1949)

\$300

First edition. Illustrated by Leon Winik. Tall octavo. 208pp. Owner's neat signature and tiny name stamp, near fine in lightly rubbed and nicked very good or better dust jacket. Contributors include Fred Allen, Mel Allen, Clarence Birdseye, Al Capp, Dale Carnegie, Dean Cornwell, Morgan Dennis, Arthur Godfrey, Rube Goldberg, J. Edgar Hoover, Billy Rose, Otto Soglow, Gene Tunney, Fred Waring, and others. Some additional illustrations by some of the contributors including Cornwell, Goldberg, and Dennis. Scarce. [BTC#500201]



Inscribed to Sherwood Anderson

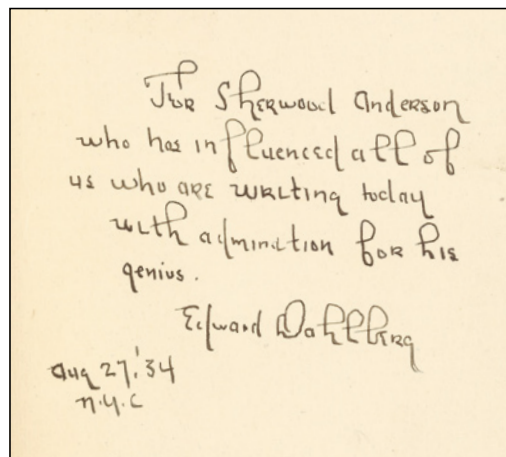


27 Edward DAHLBERG

Those who Perish

New York: John Day Company (1934)

\$6000



First edition. Black cloth stamped in green and gilt. Some modest rubbing on the spine, light overall wear, very good or better in a near fine (supplied) dust jacket toned at the edges. Author's third novel, considered by some to be the first American Anti-Nazi novel. **Inscribed** by the author two weeks prior to publication: "For Sherwood Anderson who has influenced all of us who are writing today with admiration for his genius. Edward Dahlberg. Aug. 27, '34. N.Y.C." There is ample evidence that Dahlberg was influenced by Anderson. [BTC#469299]

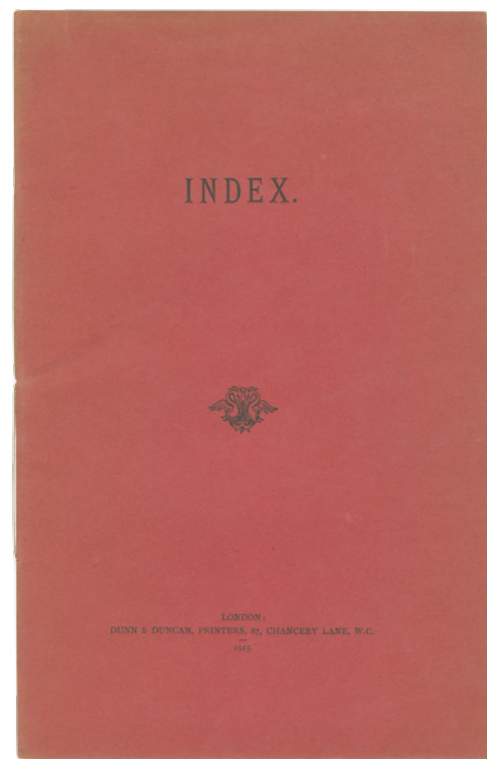
28 [Norman DOUGLAS]

Index

London: Dunn & Duncan, Printers May, 1915

\$2850

First edition. Octavo. [20]pp. (paginated p.[ii], 321-335, [ii]). Sewn red printed wrappers. Slightest fading at spine, else a fine, bright copy in a custom folding green cloth chemise. Limited to 100 copies. This index was published as the 10th, and last pamphlet of the Capri series; printed initials at conclusion of index: "N.D." Very scarce. OCLC locates eight copies. Woolf A17. [BTC#470030]



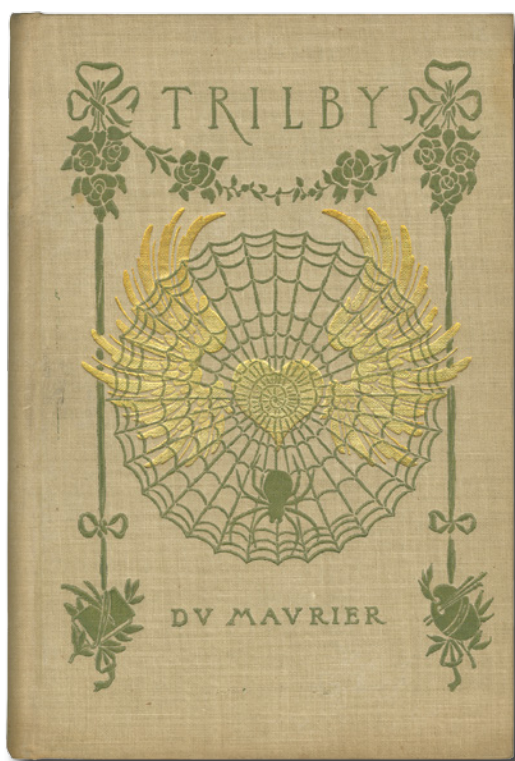
29 George DU MAURIER

Trilby

New York: Harper & Brothers Publishers 1894

\$950

First American edition. Octavo. 464, [4] ads pp. Frontispiece and several other full page and in-text wood engravings by the author. Publisher's gray pictorial cloth stamped in olive green and gold on the front cover and spine. Fine in near very good dust jacket (not shown) repeating the lettering and decorative motif in green on the spine, with chipping and internally repairs at the extremities, especially on the rear panel. A massive bestseller, first in England and shortly after in the U.S. Rare in jacket. Tanselle 94.36. [BTC#468704]



James Merrill's Copy

30 **T.S. ELIOT**

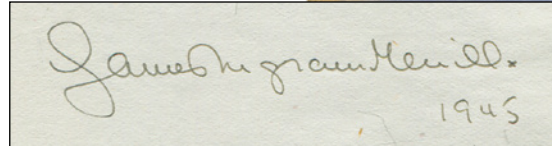
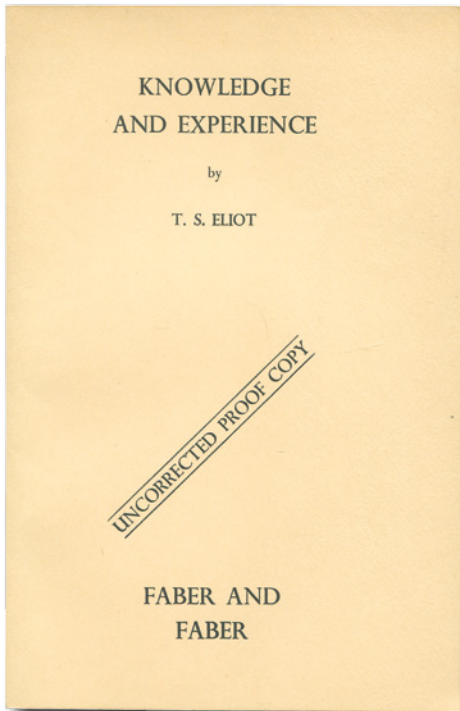
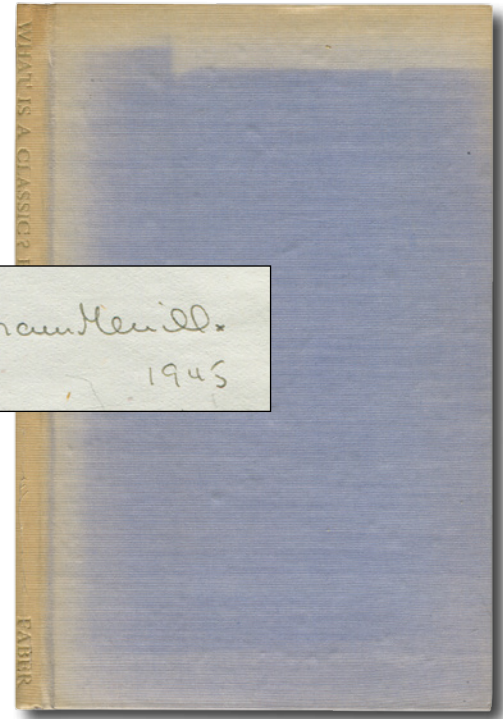
What is a Classic?

An Address delivered before the Virgil Society on the 16th of October 1944

London: Faber & Faber (1945)

\$975

First edition, Faber & Faber issue. Octavo. 32pp. Blue-gray cloth. Binding is faded on spine and extremities of covers, crack on the spine cloth, a very good copy. Poet James Merrill's copy, **Signed** and dated by him, in 1945, on the front flyleaf: "James Ingram Merrill. 1945." James Merrill was 19 in 1945; he entered Amherst College in 1943, but his studies were interrupted by World War II, when he served in the U.S. Army from 1944 to 1945, at which time he acquired this T.S. Eliot title. Laid in is a photocopy of a letter from J.D. McClatchy sending a few of Merrill's books to an old friend. A nice association copy. [BTC#469004]

A rare suppressed proof

31 **T.S. ELIOT**

Knowledge and Experience in the Philosophy of F.H. Bradley

London: Faber and Faber (1963)

\$3000

Uncorrected proof copy of the "unpublished edition." Octavo. 172pp. Printed cream-colored wrappers. An exceptionally fine copy, with the covers very bright and crisp. Of this aborted edition, Donald Gallup states: "Not published... All save 'a very few' of the bound copies were destroyed by the publishers. This abortive edition... was eventually replaced by the published (corrected and expanded) edition... 45 proof copies, so marked, bound in printed paper wrappers, were circulated and one review actually appeared... but most of these copies were recalled by the publishers and also destroyed." An extremely scarce proof copy. Gallup A75a (note). [BTC#468982] See also item [BTC#468982]

32 **William FAULKNER**

To the Youth of Japan

(Tokyo: United States Information Service 1955)

\$3500

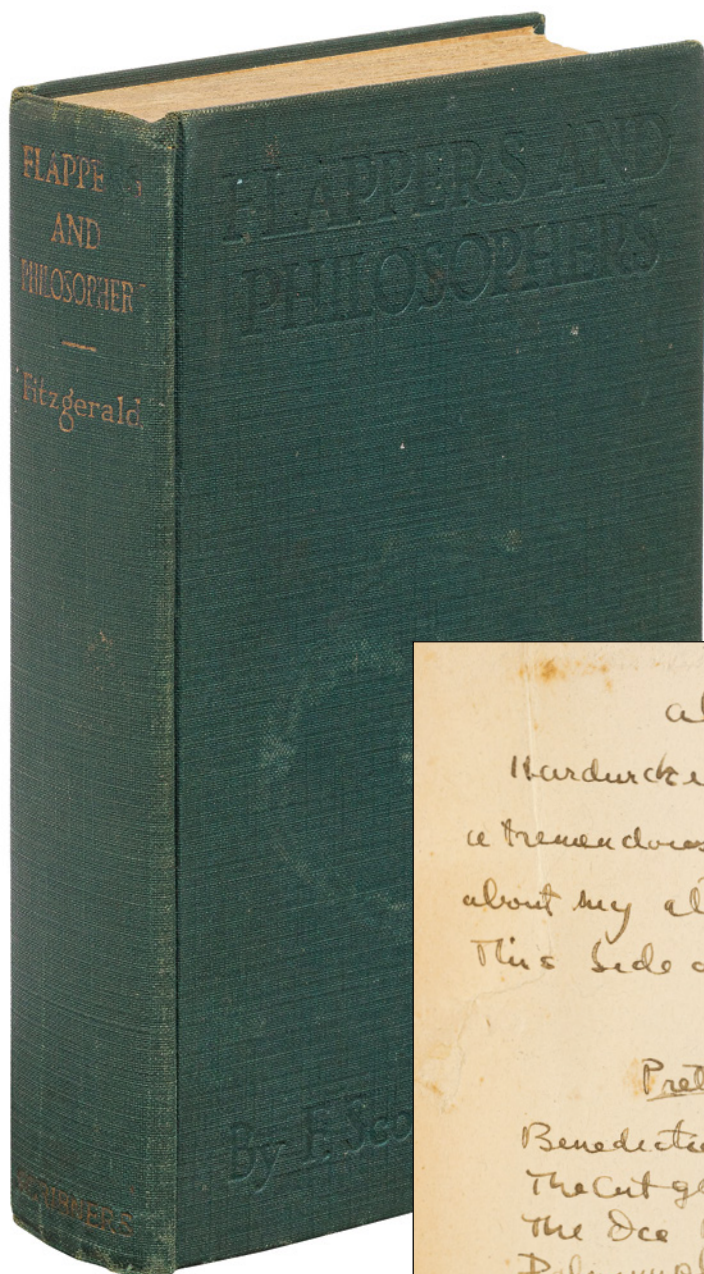
First edition. 12mo. [9]pp. Illustrated. Bi-lingual text in English and Japanese. Stapled wrappers. Fine. William Faulkner's address "To the Youth of Japan," published by the United States Information Service, written when "he visited Japan in August 1955 for a period of three weeks to attend the summer Seminar on American literature" at Nagano Prefecture. A Faulkner rarity. OCLC lists 12 holdings, mostly at major institutions. Petersen D33a; Massey 792. [BTC#499687]

To the Youth of Japan
by William Faulkner

A hundred years ago, my country, the United States, was not one economy and culture, but two of them, so opposed to each other that ninety-five years ago they went to war against each other to test which one should prevail. My side, the South, lost that war, the battles of which were fought not on neutral ground in the waste of the ocean, but in our own homes, our gardens, our farms, as if Okinawa and Guadalcanal had been not islands in the distant Pacific but the precincts of Honshu and Hokkaido. Our land, our homes were invaded by a conqueror who remained after we were defeated; we were not only devastated by the battles which we lost, the conqueror spent the next ten years after our defeat and surrender despoiling us of what little war had left. The victors in our war made no effort to rehabilitate and reestablish us in any community of men or of nations.

But all this is past; our country is one now. I believe our country is even stronger because of that old anguish since that very anguish taught us compassion for other peoples whom war has injured. I mention it only to explain and show that Americans from my part of America at least can understand the





With a Full Page Inscription

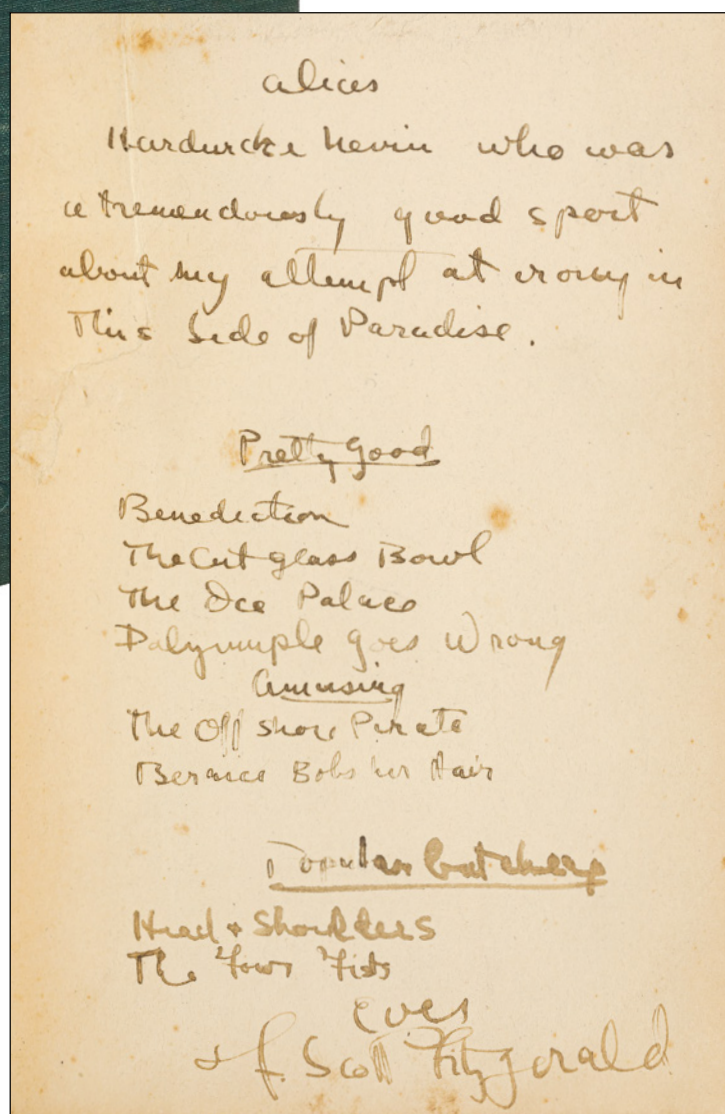
33 F. Scott FITZGERALD

Flappers and Philosophers

New York: Charles Scribner's Sons 1920

\$75,000

First edition. Green cloth gilt. Gilt on the spine a little dull but easily readable, a very faint ring stain on front board, else near fine, lacking the rare dust jacket. Housed in a custom cloth clamshell case with morocco spine label gilt. One of 5000 copies of the first edition of Fitzgerald's second book, and his first collection of short stories. This copy bears a full-page Inscription by Fitzgerald in which he ranks the stories in the book:



"Alice
Hardwick Nevin who was
a tremendously good sport
about my attempt at irony in
This Side of Paradise.

Pretty good
Benediction
The Cut Glass Bowl
The Ice Palace
Dalyrimple Goes Wrong

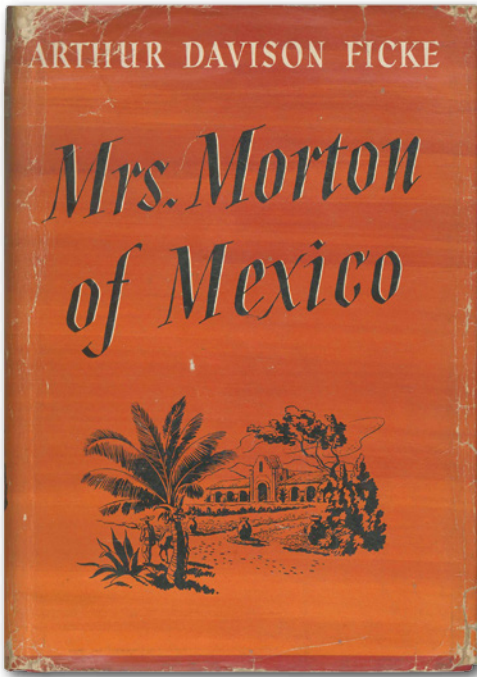
Amusing
The Off Shore Pirate
Bernice Bobs Her Hair

Popular but cheap
Head & Shoulders
The Four Fists
Ever,
F. Scott Fitzgerald"

Hardwick Nevin, a Princeton classmate of Fitzgerald's, was a poet, theatre actor, and playwright, who had previous service in the American Field Ambulance Corps with Malcolm Cowley in WWI. According to Fitzgerald's manuscript *Outline Chart of My Life*, he (and Zelda?) were guests of Hardwicke Nevin's in May of 1920, just a few months before this title was published that same September. A detailed and fascinating

inscription by the insecure young 23-year-old author, containing both a veiled apology for *This Side of Paradise* which fictionally reflected the activities of the Princeton Class of 1916-17 (and possibly referenced Hardwick and Alice Nevin), and a self-conscious appraisal of his own short stories. A splendid volume. [BTC#468988]

Inscribed to Eden Phillpotts

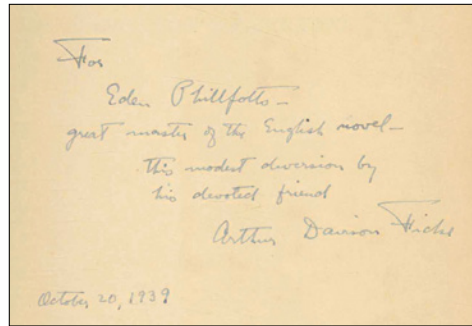


34 Arthur Davison FICKE

Mrs. Morton of Mexico

New York: Reynal & Hitchcock (1939)

\$375



First edition. Decorations by Gladys Brown. Octavo. Red cloth. Spine is slightly askew, else a near fine copy in very good dust jacket with a few old internal paper-tape mends, with a small chip on the rear panel. **Inscribed** by Ficke to author Eden Phillpotts on the front flyleaf in the year of publication: "For Eden Phillpotts - great master of the English novel, this modest diversion by his devoted friend. Arthur Davison Ficke. October 20, 1939." [BTC#499350]

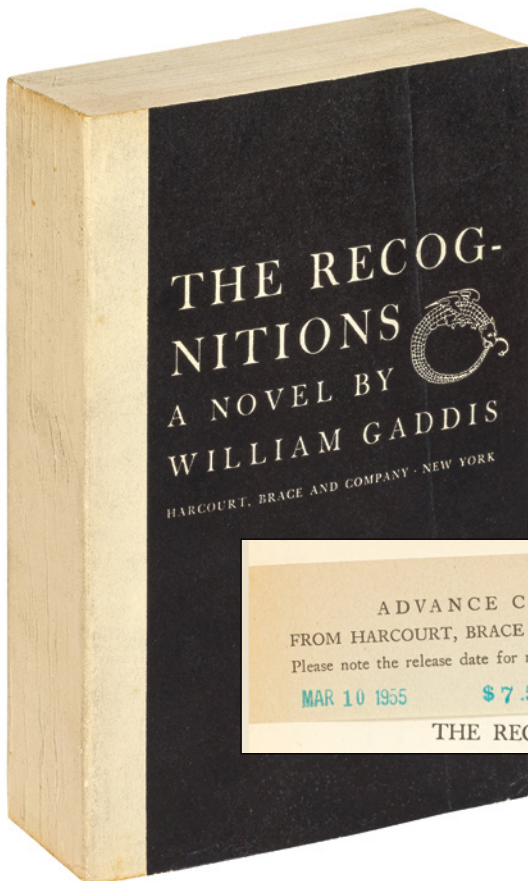
35 Ian Hamilton FINLAY

The Sea-Bed and Other Stories

Castlehill, Edinburgh: Castle Wynd Printers Limited [1958]

\$3000

First edition. Illustrations by Zeljko Kujundzic. Octavo. 48pp. Illustrated with frontispiece and seven full-page linocuts by Kujundzic. Fine in unprinted stiff light yellow wrappers in publisher's fine pictorial dust jacket. **Inscribed** by Finlay: "to Neil from Ian." A very scarce first book by the Scottish poet and artist, a collection of 10 short stories. Seldom found, especially signed. [BTC#499321]

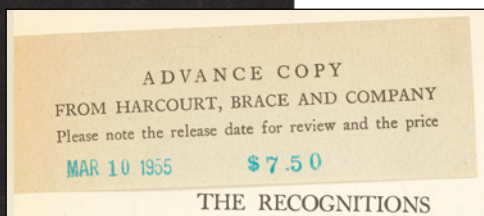


36 William GADDIS

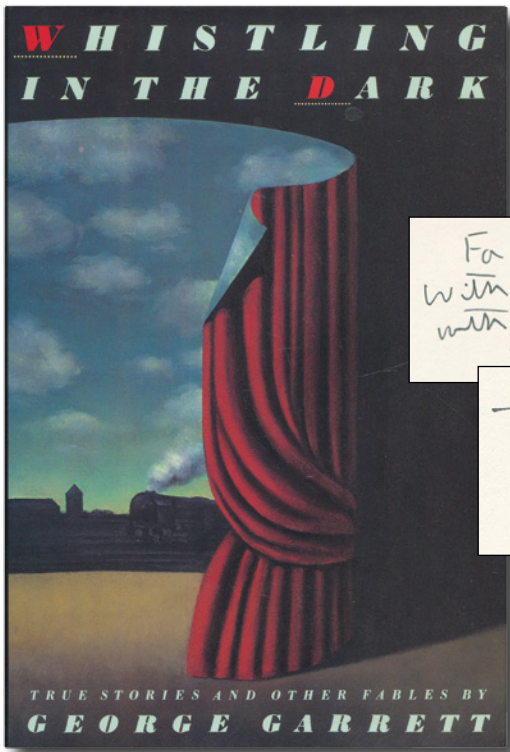
The Recognitions

New York: Harcourt, Brace and Company (1955)

\$900



Advance Reading Copy. Printed wrappers. Vertical crease on front wrap, else near fine. Publisher's slip tipped in. The author's uncommon and bulky first book, invariably found well-worn. Poorly received upon publication, Gaddis spent two decades writing advertising copy for large corporations before publishing his next novel. By the end of his life he had won two National Book Awards and was seen as a major American author whose experimental work bridged the writings of James Joyce and Thomas Pynchon. [BTC#468629]



Inscribed to May Sarton

For May
with love always &
with unbounded admiration
G

~~George Garrett~~
from Sarton
8/14/92

37 George GARRETT

*Whistling in the Dark:
True Stories and Other Fables*

New York: Harcourt Brace Jovanovich (1992)

\$300

First edition. Fine in a fine dust jacket. Inscribed by Garrett to fellow author May Sarton: "For May with love always & with unbounded admiration. G." Additionally Signed and dated in 1992 with the author's full name. [BTC#468682]

38 Walter GROPIUS

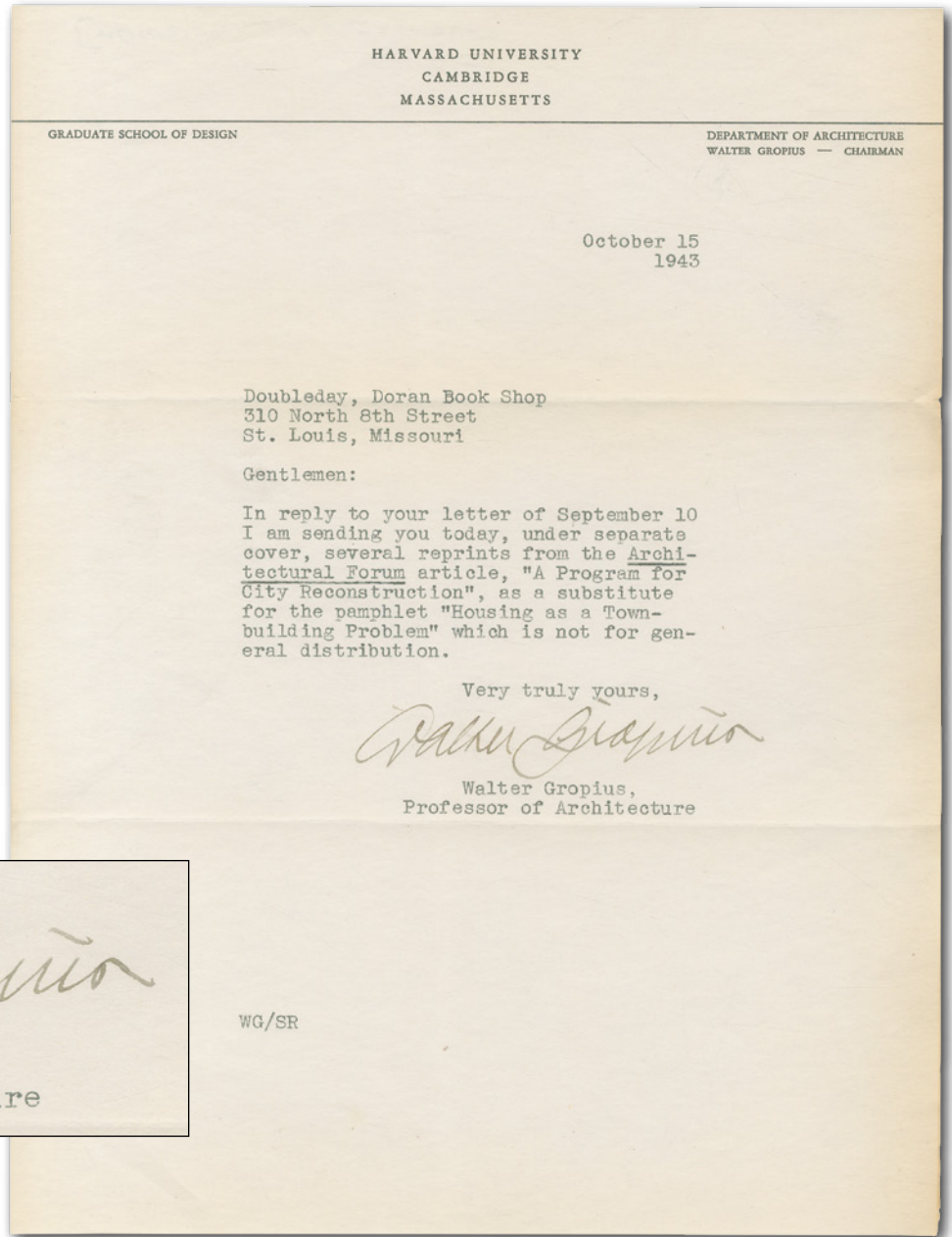
Typed Letter Signed


Cambridge, Massachusetts: October 15, 1943

\$1500

One quarto leaf. Two faint folds from mailing, else fine. On Walter Gropius' printed Harvard University School of Design letterhead to Doubleday, Doran Book Shop in St. Louis, Missouri. The one-paragraph Typed Letter Signed by Gropius contains eight lines and begins: "Gentleman, In reply to your letter... I am sending... several reprints [not present] from the Architectural Forum article, 'A Program for City Reconstruction,' as a substitute for the pamphlet 'Housing as a Town-Building Problem' which is not for general distribution. Very truly yours, Walter Gropius." Gropius, a noted architect was a founder of the Bauhaus School, and one of the masters of modern architecture. He moved to the United States in 1937 and taught at Harvard School of Design.

[BTC#500298]



Very truly yours,

 Walter Gropius,
 Professor of Architecture

WG/SR

Published by Uncle Sam, the True First Edition in English

INTELLIGENCE TRANSLATION NO. H 6317
INTELLIGENCE DOCUMENT BRANCH NO. 2142973

TRANSLATION REQUESTED BY: Western Div/DCST

TRANSLATED (FROM) OR (INTO) Spanish

TRANSLATED BY: JPRS (706-D)

SUBJECT: (FOREIGN TITLE)
La Guerra de guerrillas

SUBJECT: (ENGLISH TITLE)
Guerrilla Warfare

REFERENCES:

AUTHOR: Che Guevara

TITLE OF PUBLICATION: La Guerra de guerrillas

PARTS TRANSLATED: Complete Booklet

PUBLISHER, DATE, AND PLACE OF PUBLICATION:

DISSEMINATION FORM FOR INTELLIGENCE TRANSLATION

39 Ernesto "Che" GUEVARA

Guerrilla Warfare / La Guerra de Guerrillas

Washington, D.C.: Department of the Army, Office of the Assistant Chief of Staff for Intelligence [circa 1960]

\$7500

First edition in English. Translated by "JPRS (706-D)." Intelligence Translation No. H 6317. Quarto. [1], 105pp. Corner-stapled, spirit-duplicated sheets, measuring approximately 8" x 13", printed rectos only. The sheets are dated at the bottom either 1956 or 1959 (indicating when the stenciled forms were created, not necessarily the year of publication). The first leaf with a small crease and two tiny holes, last leaf neatly detached but present, else about fine.

The first English translation of Guevara's famous work on guerrilla warfare, produced by U.S. intelligence services. According to biographer Jorge Castañeda, Guevara began writing the book in mid-January 1959, while recovering from a violent asthma attack at a villa in Tará. The book was published in trade editions, both in Cuba and the U.S., in 1961.

This copy, likely created via spirit-duplication and on sheets labeled "Dissemination Form[s] for Intelligence Translation," we surmise was created some time in 1960, as the translation contains the Epilogue, making several references to the time ("More than a year has passed since the flight of the dictator..." p.93; Batista fled Jan 1, 1959). The first trade edition in English was released until 1961.

One interesting passage, quoted here verbatim, shows the translation process still at work: "The monopolies will see how their decaying pillars are shaken and how with one puff their curtain of lies prepared by the 'P' would be swept away" (p.107). While the meaning is not clear, the "P" possibly refers to the American Press.

We have been unable to locate another copy of this corner-stapled, spirit-duplicated edition. *OLC* locates six copies of this early translation by "JPRS," although with fewer pages (generally about 50 pages each), and three copies similarly paginated, but about 10cm shorter; all of them are in military libraries, save one which is overseas. Since spirit duplication yields significantly fewer copies than processes like mimeograph or offset printing, we wonder if this is a particularly early copy. By what chicanery it fell into government hands before its official publication, alas, we may never know.

The rare true first edition in English of a major 20th Century military work by a legendary guerrilla, revolutionary, and world icon. [BTC#468720]

Inscribed to Bernard Malamud

40 John HAWKES

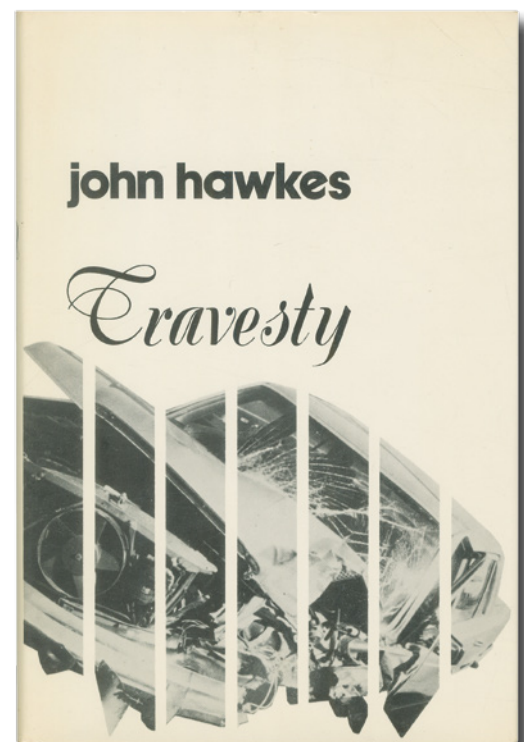
Travesty

(New York): New Directions (1976)

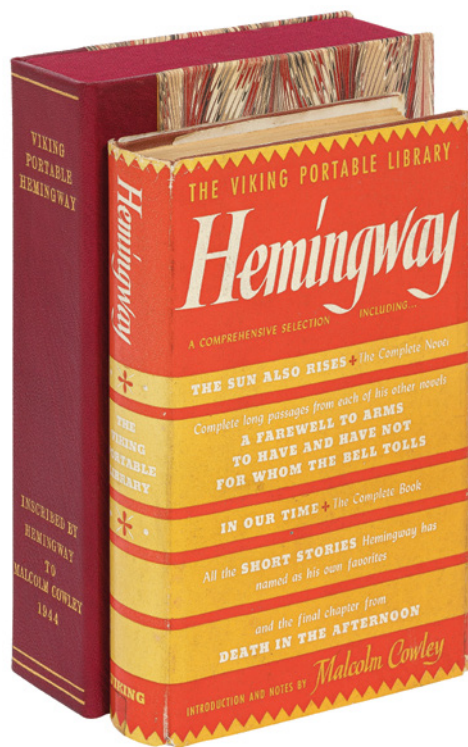
\$1500

First edition. Fine in fine dustwrapper. Inscribed by Hawkes to fellow author Bernard Malamud and his wife: "For Bern and Ann, This bit of psychic swerving down the highway - with more admiration than ever. Love, Jack. Providence 2/3/76." A nice association between two longtime friends. [BTC#468644]

For Bern and Ann
this bit of psychic swerving down the highway -
with more admiration than ever.
Love
Jack
Providence
2/3/76



Inscribed to Malcolm Cowley



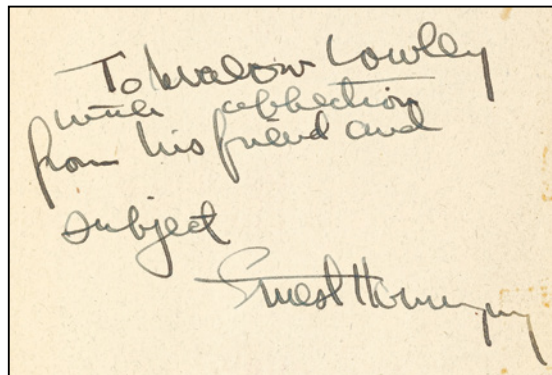
41 Ernest HEMINGWAY

Edited and Introduction by Malcolm Cowley

The Viking Portable Library Hemingway

New York: Viking Press 1944

\$45,000



Second printing. Introduction by Malcolm Cowley. 12mo. 642pp. Faint offsetting or staining along the edge of the front fly, else near fine in near fine dust jacket. Housed in a red cloth clamshell case with morocco spine label gilt. An omnibus edition of short stories and excerpts from published novels, each with a preface and insights by Cowley.

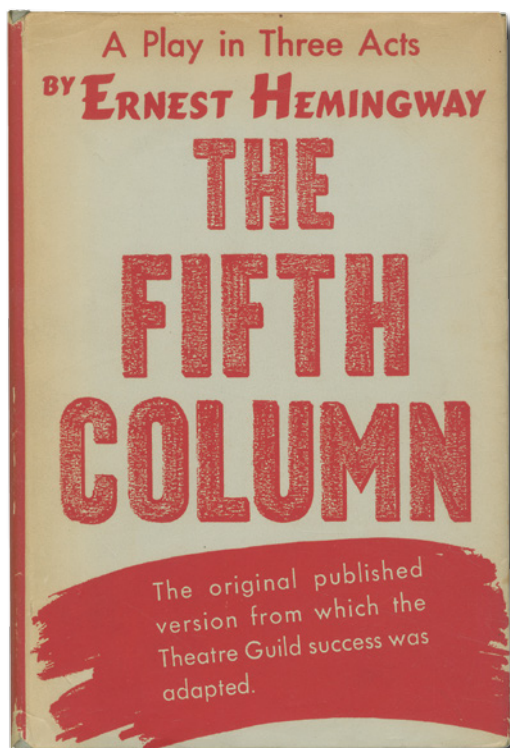
The editor and compiler's own copy Inscribed by Hemingway: "To Malcolm Cowley with affection from his friend and subject. Ernest Hemingway." A few notes in pencil by Cowley

in both the text and the introduction, presumably in anticipation of an additional printing.

work was probably his editing of the *Viking Portable Library* series, where his selections, criticism, and popularization of American authors helped to cement the reputations of those whose literary fortunes had suffered between the Wars.

Most particularly his championing of William Faulkner and F. Scott Fitzgerald, both of whom had fallen out of favor, and to some degree had fallen off the landscape of the American literary conversation. Both authors reputations enjoyed a critical resurgence as the direct result of the Portable editions. While Hemingway still occupied a place on the American stage, this book served to cement his critical reputation and reinforced his place in critical circles during the drought between his 1940 novel *For Whom the Bell Tolls* and *The Old Man and the Sea* in 1952. This title was the first edited by Cowley for the Viking Portable Library, and the success of this title allowed him to convince Viking to published the volumes of Faulkner and Fitzgerald. The ultimate association in an often overlooked

and important publication. [BTC#469244]



42 Ernest HEMINGWAY

The Fifth Column

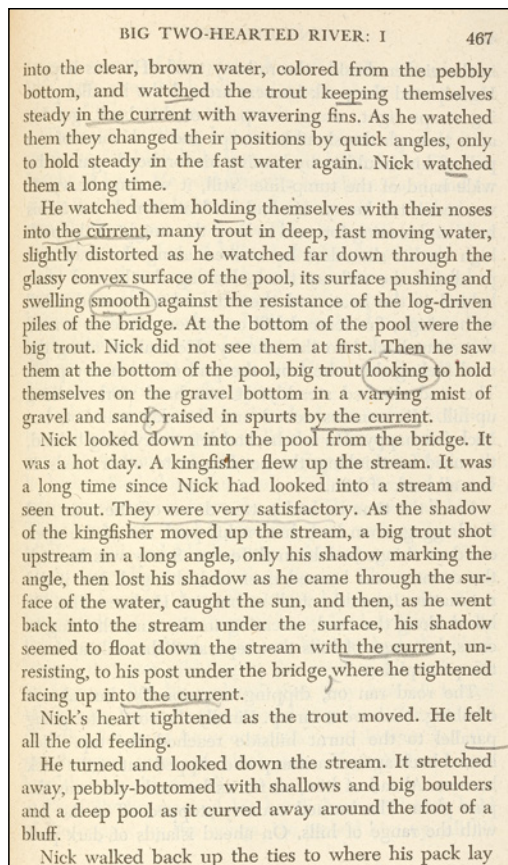
A Play in Three Acts

New York: Charles Scribner's Sons 1940

\$4500

First separate edition. Octavo. Gray cloth stamped in red. Very faint toning on endpapers else a fine, bright copy in near fine slightly tanned dust jacket with a few nicks at the extremities and three very small mends on verso. An elusive title in dust jacket, the entire edition was 1174 copies.

[BTC#501370]



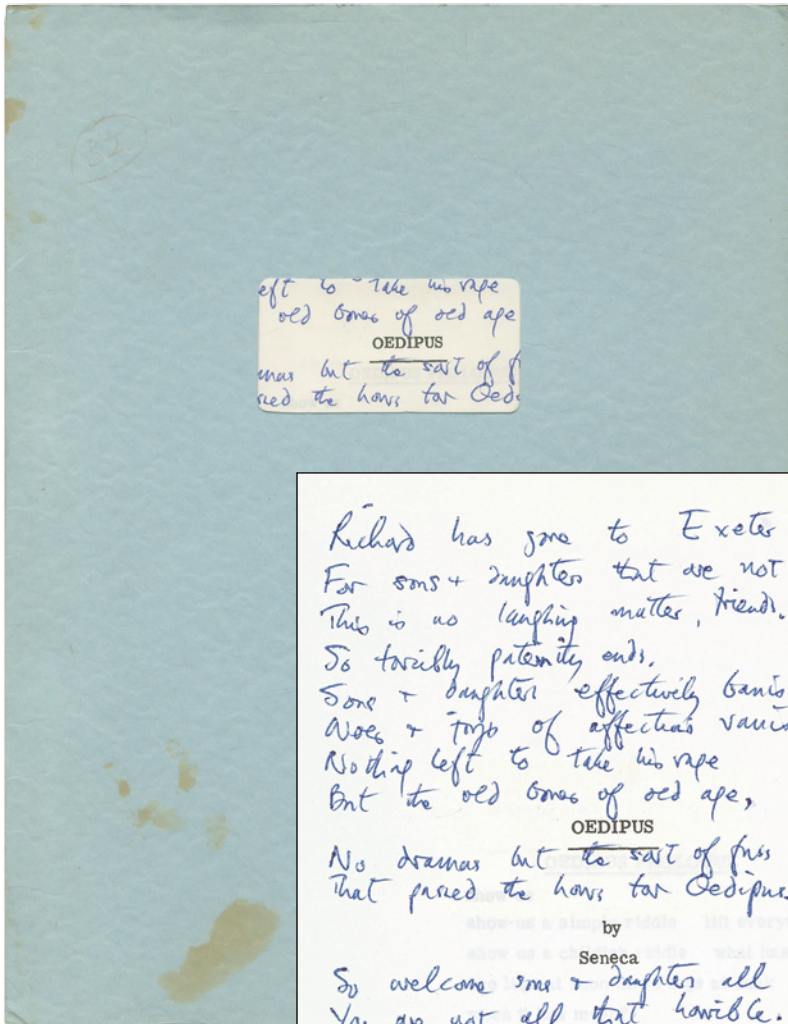
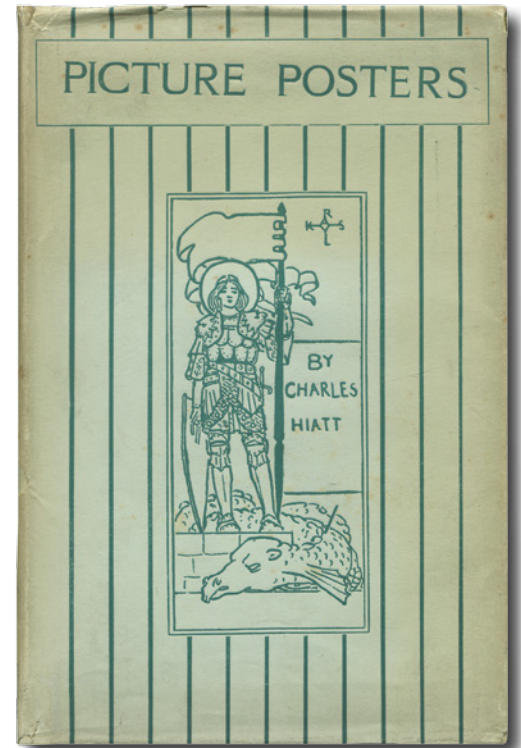
An 1895 dust jacket

43 **Charles HIATT**

Picture Posters: A Short History of the Illustrated Placard, with Many Reproductions of the Most Artistic Examples in all Countries
London: George Bell and Sons 1895

\$1500

First edition. Large octavo. 367pp. Profusely illustrated with art work by Edward Penfield, Toulous Lautrec, Edouard Manet, and others. Scattered light foxing on endpapers and edges of the plates, else a fine, bright copy in very good or better dust jacket with a 1" chip on the lower middle of spine, else quite bright and crisp. A difficult title in the rare dust jacket. [BTC#498895]



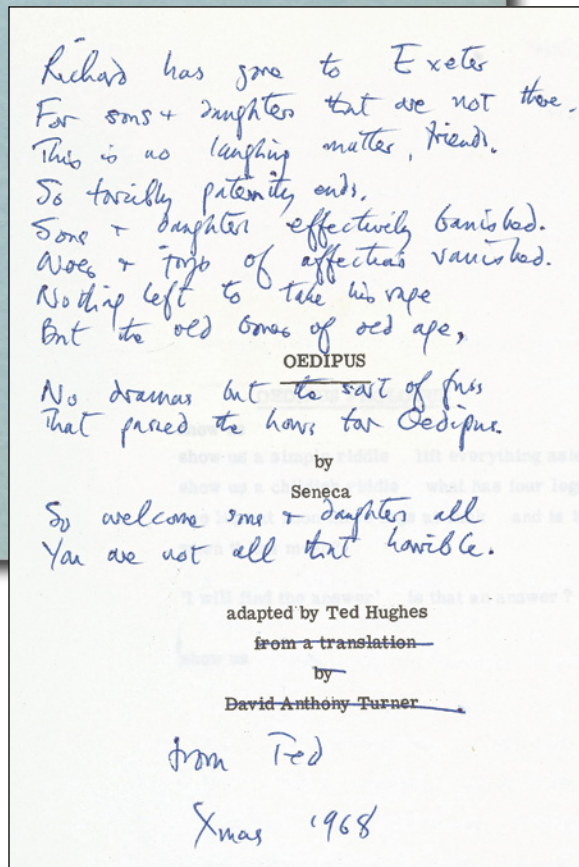
44 **Ted HUGHES from a translation by David Anthony TURNER**

[Playscript]: Oedipus by Seneca

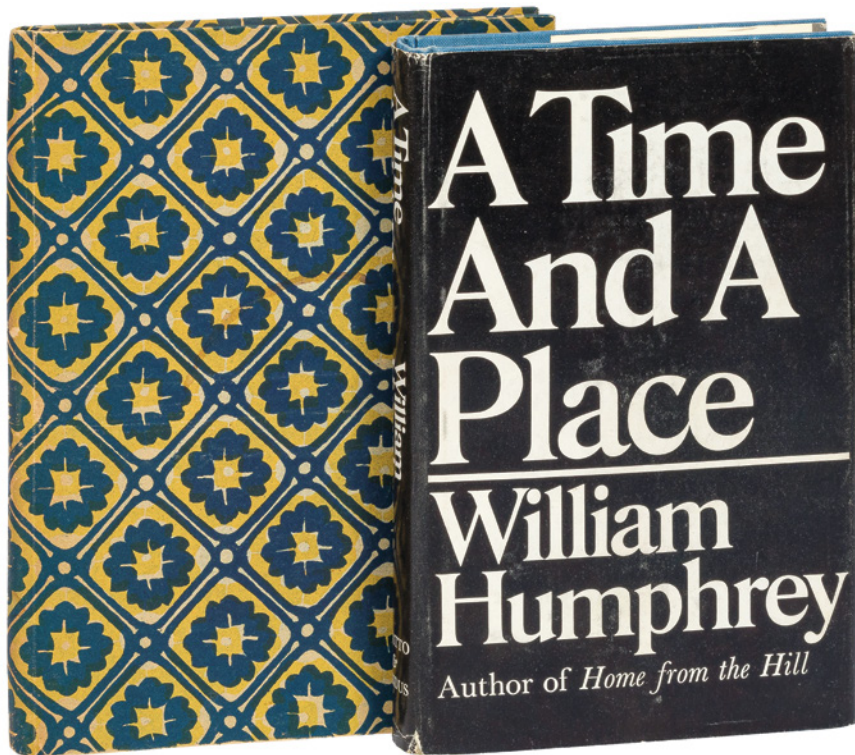
(London): [National Theatre Company] / (Printed by Franel Enterprises 1968)

\$6500

First edition, revised draft, later working script (unpublished). Quarto. [2], 12, 12, 9, 12, 8pp. Bradbound light blue unprinted wrappers, featuring a die-cut window on the front wrap, with mimeographed interior pages, printed on rectos only, and control number ("32") on first page. Near fine with a couple of stains at the bottom of the front wrap and light edgewear. **Inscribed** on the title page in the form of an original 12-line poem by Hughes to publisher Richard Gilbertson. A copy of the second revised script, written by Turner for the National Theatre Company production in London during the winter of 1967-1968, and greatly revised by Hughes (and prompting him here to void Turner's contractually required credit line). The text differs in many respects from the first rehearsal script. OCLC locates three copies. A rare playscript accompanied by a wonderfully whimsical poem to his publisher and friend. *Sagar and Tabor A16b*. [BTC#469905]



Inscribed to Publisher Ian Parsons, With His Copy of the Book



45 William HUMPHREY

[Manuscript]: *The Ballad of Jesse Neighbours*
[with]: *A Time and A Place: Stories of the Red River Country*

Rome: The Author 1961

\$4500

Holograph short story. Octavo. 71pp. in manuscript, followed by nine blank leaves. Patterned papercovered boards. Light wear at the spine and a faint partial ringmark on the cover, final two leaves of the manuscript have a small marginal stain not affecting text, near fine. Inscribed by William Humphrey to Chatto and Windus publisher Ian Parsons and his wife on the front fly: "For Ian and Trekkie with love Christmas, 1961." On the verso of the title page, Humphrey has written: "this edition is limited to 1 copy."

In 1964, "The Ballad of Jesse Neighbours" would be nominated for the Edgar Allan Poe Award for best mystery short story, and in 1969, Parsons' firm would publish William Humphrey's *A Time And A Place: Stories of the Red River Country*, and this would be the first story in the collection. The manuscript contains a number of changes in the text, most revising single words or phrases, and differs somewhat from the published version. Also included is Parsons' copy of the *A Time And A Place*, with his penciled owner Signature on the front fly. Near fine in a modestly edgeworn,

very good or better dust jacket with a small interior tape reinforcement at the spine base.

Humphrey was born in Texas and much of his work was set there. He was well-known in his time—his first novel was widely acclaimed, and in the 1950s *Vogue* magazine included him in its "Gallery of International Charmers Among Men," alongside Marlon Brando, John F. Kennedy, Sir Edmund Hillary, and Leonard Bernstein.

A lovely and unique copy of a notable Texas writer's short story, with an excellent association. [BTC#469886]

The Ballad of
Jesse Neighbours

by
William Humphrey

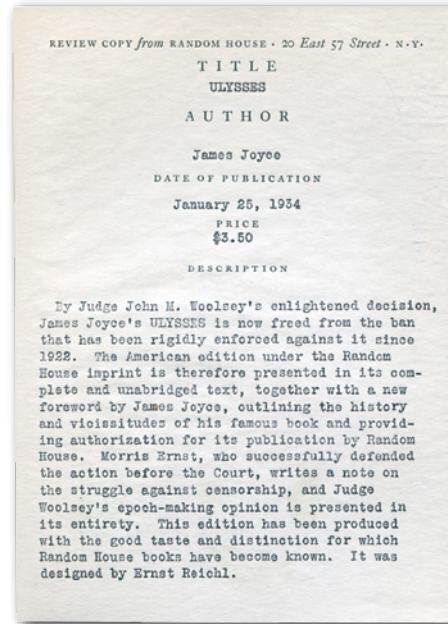
For Ian and Trekkie
with love
Christmas, 1961

This edition is
limited to
1
copy

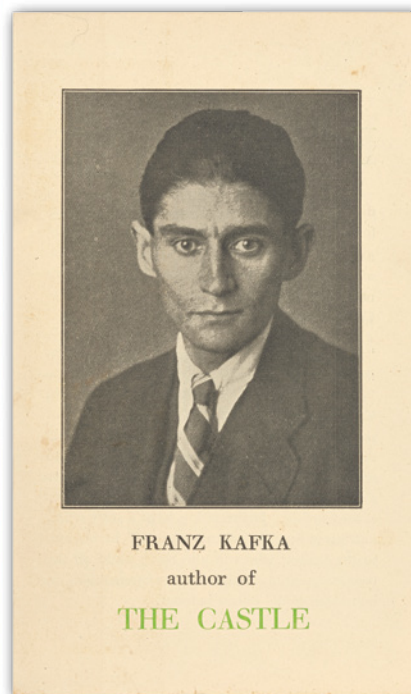
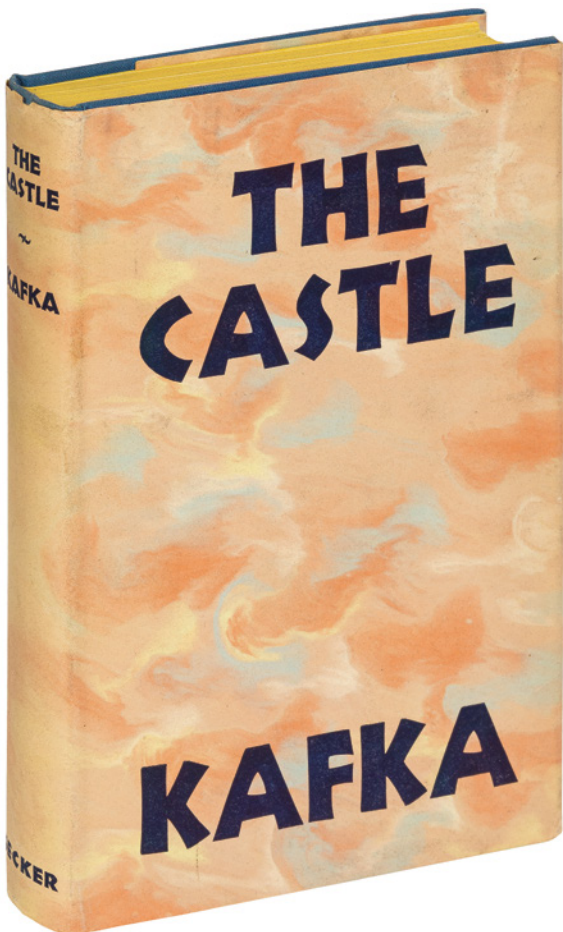
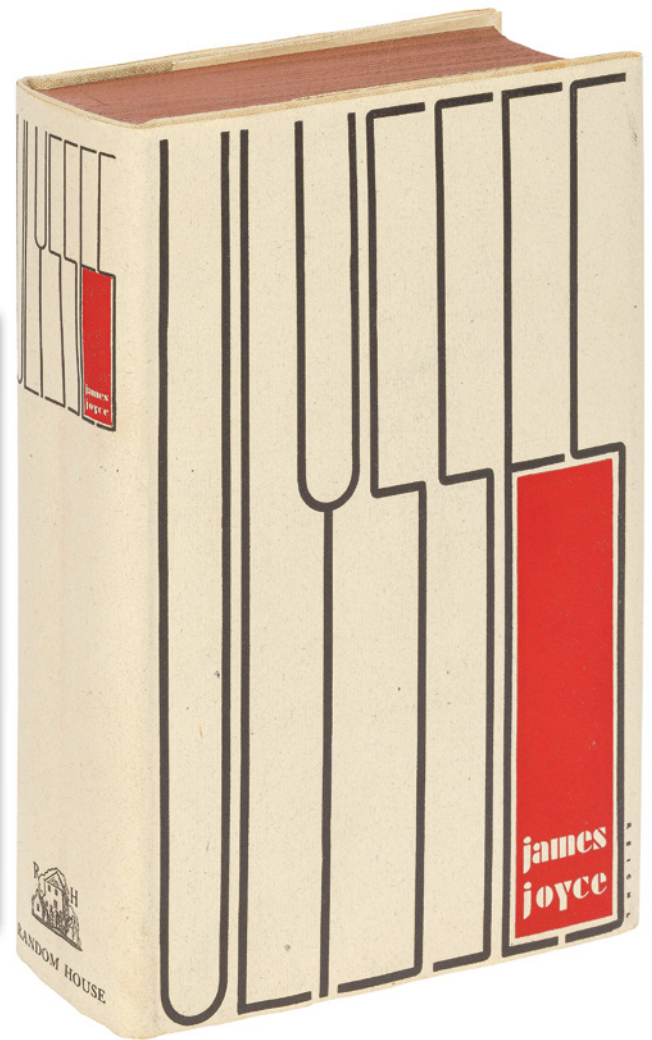
her blushes he broached the subject very early with Naomi. He spoke of it with such earnestness that she had to say at last, she hoped he was not thinking of quite as big a one as his own. It had not occurred to her that however many there were he

46 James JOYCE***Ulysses***

New York: Random House 1934

\$15,000

First American edition. Fine in a remarkably fresh and white, very fine dustwrapper, and rare thus. Advance Review Copy with slip laid in. A book virtually never found in this condition. *Connolly 100*. [BTC#500443]

**47 Franz KAFKA*****The Castle***

London: Martin Secker 1930

\$13,500

First English edition, and the first edition in English. Very fine in very fine dust jacket. Publisher's promotional pamphlet for the book laid in. A spectacular copy of an exceptionally important novel, and Kafka's first book to be published in English, preceding the American edition. [BTC#500444]



48 Patrick and Peter KAVANAGH, Flann O'Brien Kavanagh's Weekly: A Journal of Literature and Politics Vol. 1, Nos. 1-12, (April-June, 1952)

Dublin: Printed for the Publisher, Peter Kavanagh 1952

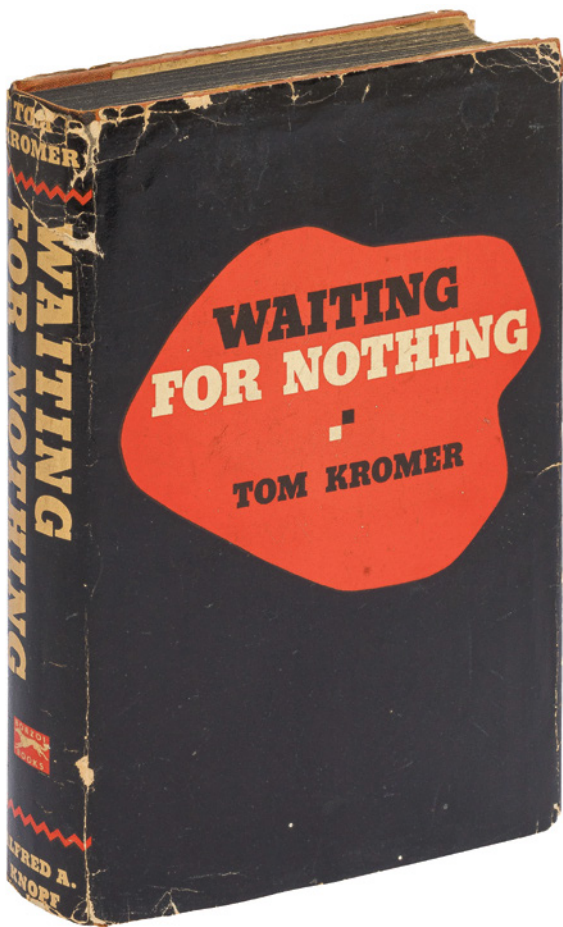
\$12,000

Magazine. 12 issues. Large quartos. Vol. 1, Nos. 1-12 (April 12 - June 28, 1952). Each stapled issue consists of eight pages. A continuous run of the first 12 issues (of only 13 issues published), lacking the final issue (No. 13, July 5, 1952). A few small edge tears, the first two issues are toned with scattered foxing in issue No. 1 and a bump and associated chip and tear at upper left corner of issue No. 2, issue No. 12 is lightly toned at bottom margin with some chipping and small tears at the bottom edge, very good overall. Housed in a fine dark green clamshell box together with a near fine copy of the uncommon 1981 complete facsimile edition of all 13 issues (published by the Goldsmith Press, Ltd., with an introduction by Peter Kavanagh).

A near complete set of this short-lived "unique and extraordinary magazine," edited and published in Dublin by the great Irish poet and writer Patrick Kavanagh and his brother Peter Kavanagh. As noted by Gerry Smyth in *The Paris Review*, the magazine "was intended to shock contemporary Ireland from what its editors considered to be the dreadful

moral, economic, and artistic malaise into which it had collapsed." Patrick and Peter wrote much of the content, with Patrick contributing most of the leading articles and some poems, published under his name and various pseudonyms. Peter financed and designed the magazine, and contributed articles under the pseudonym John L. Flanagan. Novelist, playwright, and satirist Brian O'Nolan (better known as Flann O'Brien, a key figure in 20th Century Irish literature), contributed six articles between April and June, most under the pseudonym Myles na gCopaleen. Patrick once remarked that the magazine contained his "best autobiography." After *Kavanagh's Weekly* folded, the brothers burned all the unsold copies in the fireplace of their Dublin flat. A scarce set of the first 12 issues, together with the complete edition in facsimile, well-preserved in a fine clamshell box.

References: Peter J. McDonnell. "An Irishman's Diary," *The Irish Times*, June 16, 2012. Gerry Smyth. "O'Brien & Kavanagh: Kicking Against the Pricks," *The Parish Review* (Spring 2014). [BTC#499614]



49 **Tom KROMER**

Waiting For Nothing

New York: Alfred A. Knopf 1935

\$2500

First edition. Bookseller ticket on rear pastedown, tiny dent along the top edge of cover, else about fine in a worn, good only dust jacket with interior tape reinforcements, including reattaching a piece of the spine at the crown. A realistic account of life as a homeless man during the Great Depression. Except for a few stories, Kromer said the incidents in the novel were autobiographical. [BTC#469791]

50 **Ring LARDNER**
and
Nina Wilcox
PUTNAM

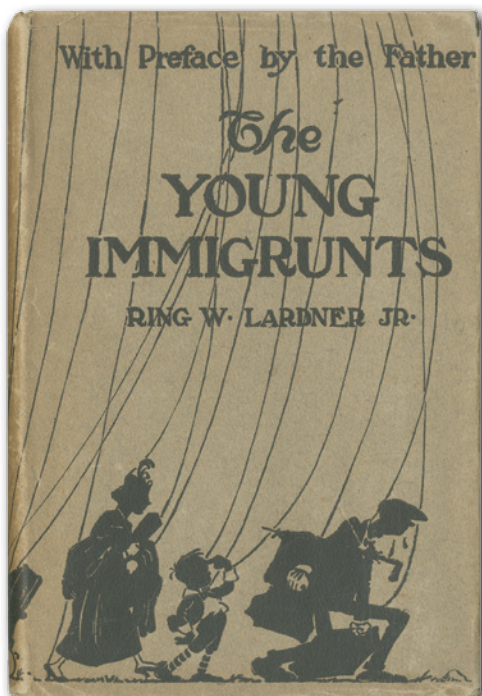
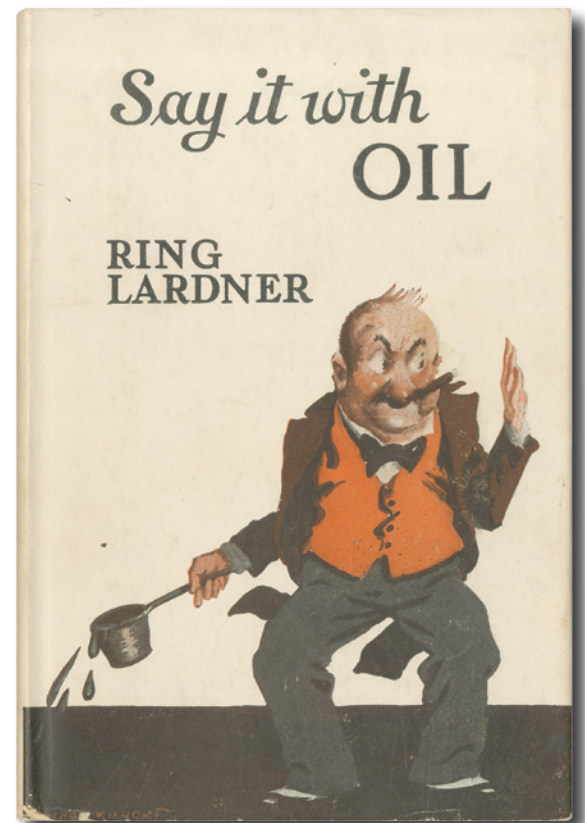
Say It with Oil:

*A Few Remarks About Wives [bound dos a dos with]
Say It with Bricks: A Few Remarks About Husbands*

New York: George H. Doran Company (1923)

\$200

First edition. Two titles bound in one volume as issued. Octavo. Paper-covered boards. 25 and 33pp. Small, contemporary bookplate on front flyleaf. Base of spine is lightly bumped, else a fine, bright copy in lightly rubbed about fine dust jacket. An especially nice copy. [BTC#469463]



51 **Ring W. LARDNER, Jr.**

The Young Immigrants

Indianapolis: The Bobbs-Merrill Company (1920)

\$300

First edition. Preface by the Father. Portraits by Gaar Williams. 12mo. Pictorial paper-covered boards. Very small chip at the crown, strip of offset browning on flyleaves, else a fine, bright copy in near fine dust jacket with slightly tanned spine and small nicks and tears. An elusive book in dust jacket, especially in this condition. [BTC#469466]



52 D.H. LAWRENCE

[Original Typed Manuscript]: *The Lost Girl*

From the files of Robert Mountsier, Lawrence's American agent

[circa 1920]

\$25,000

Quarto. Original carbon typescript. Pp. 1- 127, 151-510 (plus an additional page numbered 42A). A small section of the typescript is lacking: pages numbered 128-150 are not present or were removed, likely because this section was never published in the final version of the novel; and the final two pages of text are not present; also pages [218] and [404] are not present, but the text is continuous at those two pages [and therefore there is no loss of text at pages 218 and 404].

The title page has early, considerable soiling, and the lower blank fore-edge corner of the title page is lacking, some pages of text are lightly foxed and soiled, with a few nicks and short tears at the margins, else good to very good, in custom cloth chemise and quarter-morocco slipcase box. Many pages of text have slight typed corrections, but there are no obvious holograph corrections.

An early manuscript draft of the novel, *The Lost Girl*, which differs from the published version in the chapter sequences, and with various minor textual differences on at least 80 of the pages. Finally, the later part of the typescript differs from the final published version of the novel, as Lawrence rewrote a large portion of the concluding one hundred pages of text.

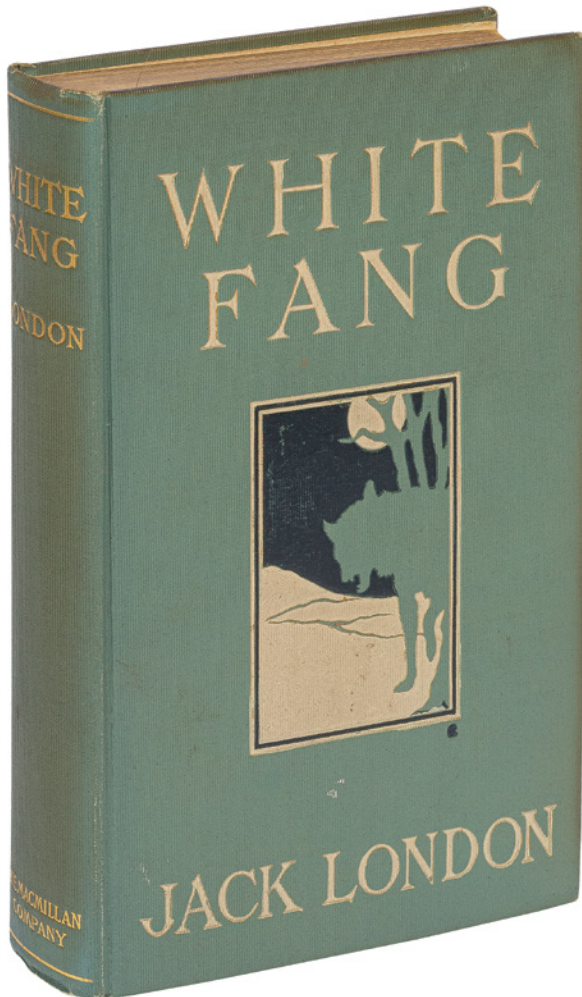
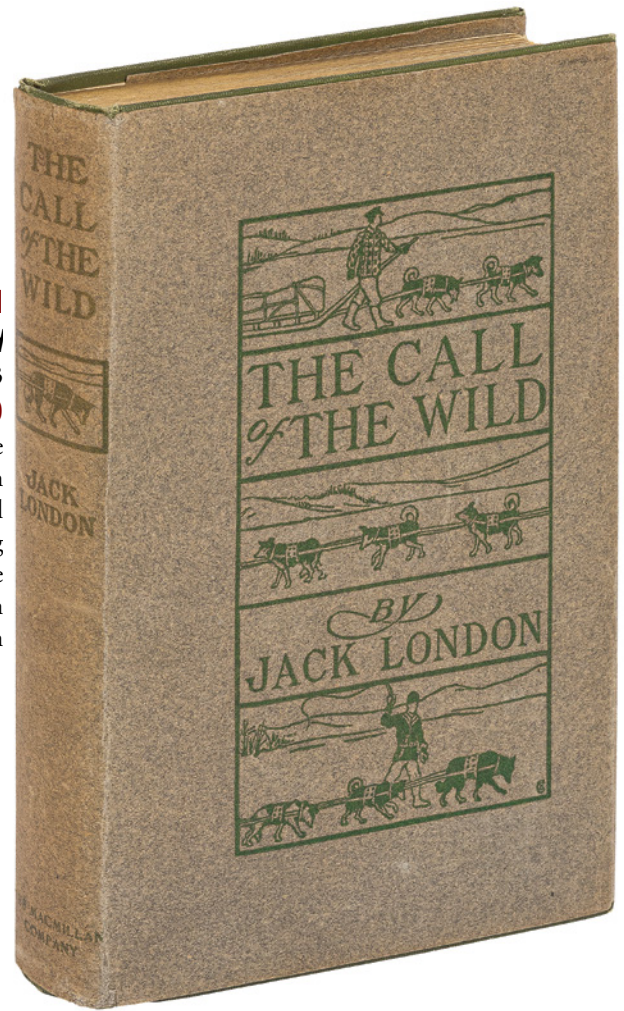
The Lost Girl was first published in London in 1920, and in America in January of 1921. Provenance: Robert Mountsier, who was Lawrence's American agent from 1920-1923; Sotheby's (New York), 14 February 1986, lot 480 (sold for \$2,600 in 1986). The 1986 auction also contained a few other lots of Lawrence material from Mountsier. [BTC#514137]

53 Jack LONDON***The Call of the Wild***

New York: Macmillan Company 1903

\$28,500

First edition. A touch of rubbing at the bottom of the boards, easily fine with the white painted "snow" on the spine and front board especially bright in a lovely, fine dust jacket with the slightest of rubbing, strong and supple at the folds, and devoid of the usual professional restoration. Housed in a custom quarter green morocco and cloth clamshell case. Along with *White Fang*, one of the two great novels for which the author seems destined to be remembered. His empathy for animals, combined with his appreciation of the Darwinian lessons of life, here overcome London's occasionally simplistic political agenda, resulting in a classic tale for both children and adults. A superior copy. [BTC#470276]

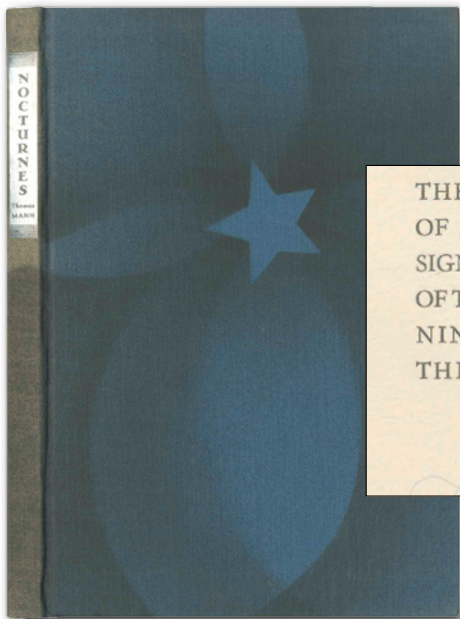
**54 Jack LONDON*****White Fang***

New York: Macmillan 1906

\$12,000

First edition. Green cloth gilt and decorated in black and white. A copy without the rare dust jacket. One of London's best-known works, about a young prospector and his fiercely loyal wolf-dog. Inscribed by the author, quoting from the text: "Dear Bert: 'The Man-Animals were gods unmistakable and unescapable.' p. 131. Jack London." [BTC#468974]

Dear Bert:-
 "The man-
 animals were gods un-
 mistakable and un-
 escapable."
 p. 131
 Jack London

**55 Thomas MANN****Nocturnes**

New York: Equinox Cooperative Press 1934

\$750

THE EDITION CONSISTS
OF A THOUSAND COPIES
SIGNED BY THE AUTHOR
OF THESE NINE HUNDRED
NINETY ARE FOR SALE
THIS COPY IS NUMBER

533

*

First edition. Lithographs by Lynd Ward. Octavo. 64pp. Decorated boards with spine label in publisher's slipcase with label on the front. Touch of sunning at the spine, else near fine in slipcase with a nick at one corner and a hint of sunning. Copy number 533 of 1000 copies numbered and Signed by Thomas Mann. [BTC#470378]

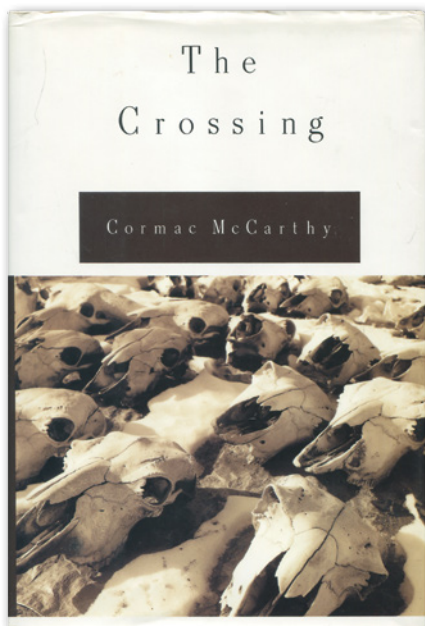
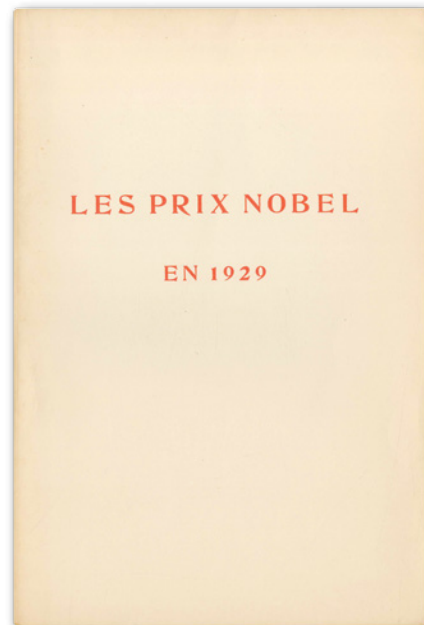
56 (Thomas MANN)**Les Prix Nobel en 1929**

Stockholm: Imprimerie Royale. P. A.

Norstedt & Soner 1930

\$1400

First edition. Octavo. Illustrated reproducing photographic portraits of Thomas Mann, and the other Nobel Laureates. White printed wrappers. Text in Swedish, French, and English. A fine, partially unopened copy, in original very good or better unprinted glassine dust jacket with light wear and tanning on spine. Includes the address by Fredrik Book awarding Thomas Mann the 1929 Nobel Prize in Literature ("1929 Ars Nobelpris I Litteratur") and Thomas Mann's acceptance speech. Also prints a brief biographical essay about Mann. The other Nobel Laureates for that year were Prince Louis-Victor de Broglie, Arthur Harden, Hans von Euler-Chelpin, Frederick Gowland Hopkins, and Christiaan Eijkman, also printing remarks by each of the scientists, during "Les conferences Nobel." Mann was awarded the 1929 Nobel Prize in Literature, principally for his novel *Buddenbrooks*, which is now recognized as one of the classic works of 20th Century literature. Very scarce. OCLC appears to locate a single copy, in Sweden. [BTC#470136]

**57 Cormac McCARTHY****The Crossing**

New York: Alfred A. Knopf 1994

\$600

First trade edition. Binding is lightly rubbed at extremities, spotting on topedge, very good copy in fine, bright dust jacket. Signed by McCarthy on the title page. The second volume of *The Border Trilogy*. [BTC#499255]

THE BORDER TRILOGY
Cormac McCarthy

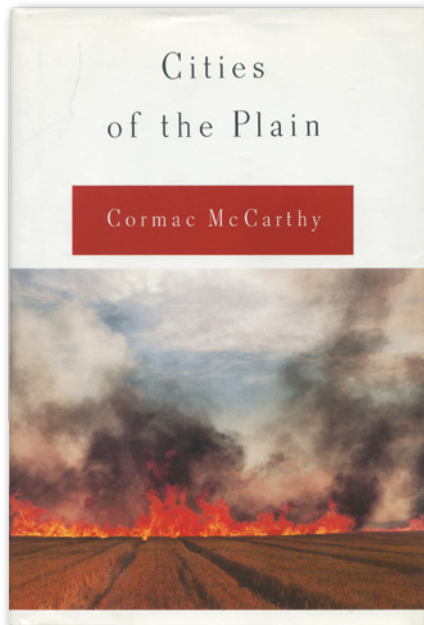
58 Cormac McCARTHY**Cities of the Plain**

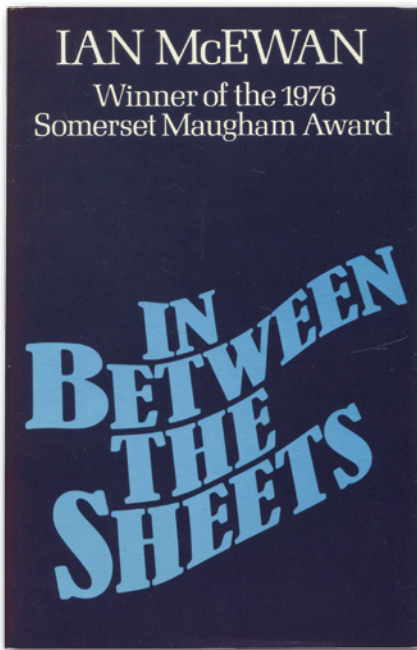
New York: Alfred A. Knopf 1998

\$750

First edition. Very slightly cocked else fine in fine dust jacket. Signed by McCarthy on the title page. [BTC#499253]

THE BORDER TRILOGY
Cormac McCarthy





59 **Ian McEWAN**

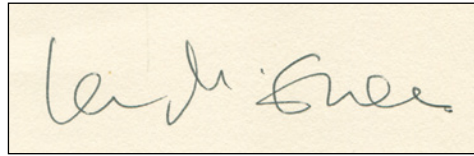
In Between the Sheets and Other Stories

London: Jonathan Cape (1978)

\$950

First edition. Tiny bump on top edge, else fine in fine dust jacket. Signed by McEwan, his second book.

[BTC#499269]



60 **John MONTAGUE**

Forms of Exile

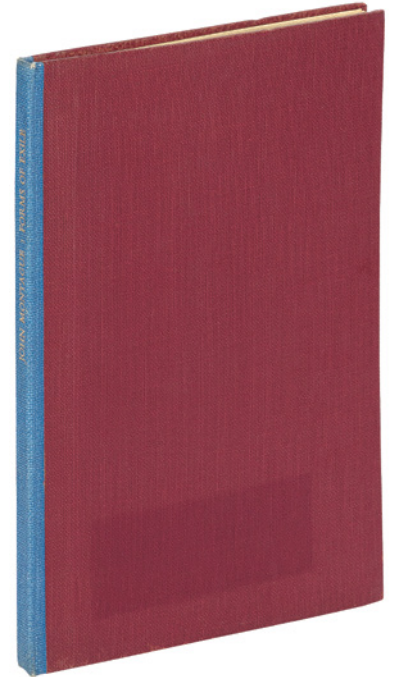
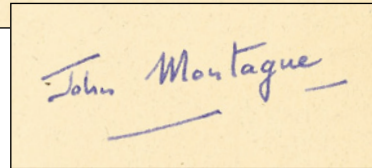
(Dublin, Ireland): The Dolmen Press (1958)

\$1000

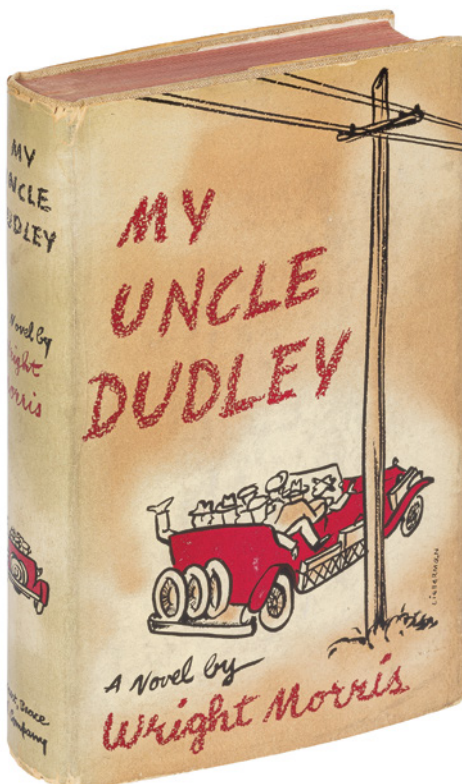
First edition, clothbound issue. 12mo. 24pp. Blue cloth spine stamped in gilt with crimson cloth boards. Near fine with faint shadow on the lower front cover and touch of edgewear. One of 50 Signed and numbered copies. This is copy 33. Montague's first book. Housed in a custom cloth clamshell box with gilt lettering on the spine. Scarce. [BTC#499589]

Of fifty special copies
signed by the author
this is number

33



**Morris's Copy,
Also Inscribed to a Friend**



Wright Morris

For Pat -

My Uncle Dudley and yours -
In the hope, come hell and high water,
that we make the trips together.

Wright

The Home Place
2-26-52

61 **Wright MORRIS**

My Uncle Dudley

New York: Harcourt, Brace and Company

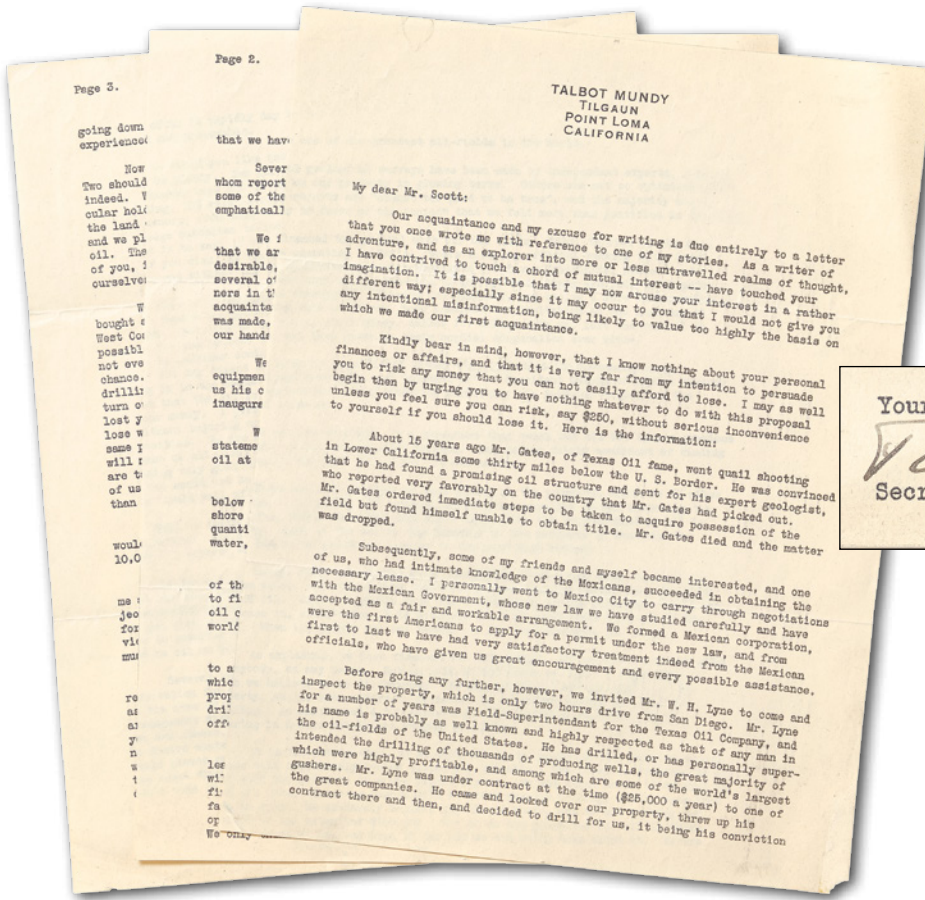
1942

\$3500

First edition. Spine label faintly tanned else just about fine in a modestly worn, near fine dust jacket with a short tear on the upper flap. Wright Morris's copy, with his ink owner Signature on the front fly. Additionally Inscribed by Morris in 1952, presenting his copy to a friend: "For Pat, My Uncle Dudley and yours - In the hope, come hell or high water, that we make the trips together. Wright. The Home Place, 2-26-52."

A handsome copy with an excellent association.

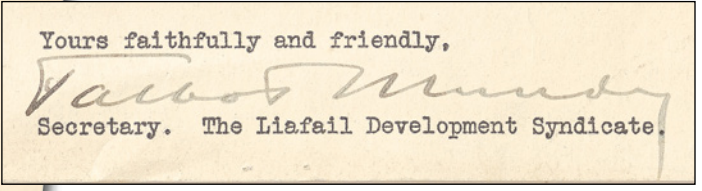
[BTC#518165]



62 Talbot MUNDY
Mimeographed and Typed Letter Signed, Regarding a Mexican Oil Investment

Point Loma, California: [1927]
\$2500

Mimeographed letter with typed greeting. [3]pp., printed rectos only, on Mundy's Tilgaun stationery. Old folds, first leaf with a tiny bit of marginal loss in the lower corner, near fine. Signed by Mundy at the conclusion.



Nearing the disastrous end of an ambitious business venture drilling for oil in Mexico (that once included Mexican president Plutarco Calles as an investor), Mundy has an idea: write to readers who had written him about his work, and offer them a piece of the action. In this lengthy letter he tells "My dear Mr. Scott" a brief story about a Mr. Gates, "of Texas Oil fame," and his possible discovery of oil in Mexico, during a quail hunting trip 15 years prior. Mundy goes into some detail about the process of drilling and solicits a \$250 (or \$500) investment, for a 5 (or 10) acre sub-lease on

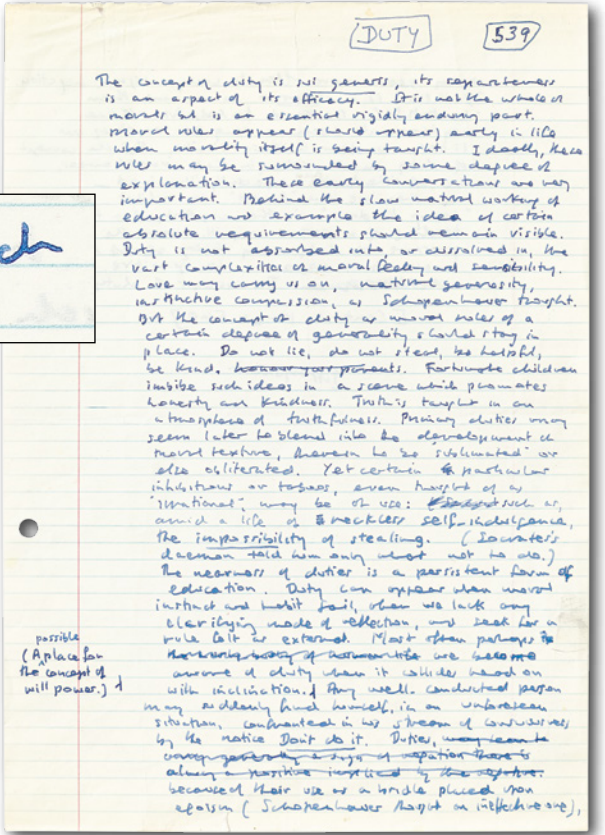
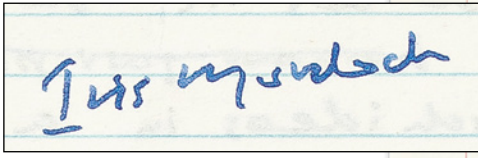
drilling land. Mundy writes that he and his associates have formed a Mexican corporation, The Liafail Development Syndicate, and invested \$100,000 of their own money. He projects a possible "10,000 to 1 return" on the investment, although he repeatedly warns that "it is a speculation" and that they may all "go broke." The well never came in, and Munday was eventually defrauded by a longtime partner; the company was a complete failure.

The bulk of the letter is mimeographed but the salutation is clearly typed. Given that this letter was almost certainly produced in multiples, each addressed to a potential investor, it could be considered a bibliographical "A" item. An uncommon and compelling letter, utilizing Mundy's skills as a storyteller, written to his fans in an attempt to prevent financial collapse. [BTC#500223]

63 Iris MURDOCH
Autograph Manuscript Page Signed from "Notes on Will and Duty"

[No place]: [circa 1990?]
\$2500

Autograph Manuscript Page Signed. One sheet of 8 1/4" x 11 1/2" lined paper, hole-punched in the left margin. Murdoch's manuscript on both sides, a bit more than 1 1/4pp. Old horizontal fold, light wear, a bit of faint soil in the blank portion of the verso, about fine. Approximately four lines canceled by Murdoch; several minor differences, but the majority of the text appears as published. Signed by Murdoch at the end of the manuscript.



A manuscript page on the concept of duty that would be published in the essay "Notes on Will and Duty," in her book *Metaphysics as a Guide to Morals* (Chatto and Windus, 1992). The book was based on the 1982 Gifford Lectures she gave at the University of Edinburgh. (The passage appears in the first American edition on pp.302-303.)

The passage concerns the definition of duty, its inculcation in the young, and its clearest mandates being negatives (e.g. "don't lie" is more clear than "be truthful"). The passage begins: "The concept of duty is *sui generis*, its separateness is an aspect of its efficacy. It is not the whole of morals, but is an essential rigidly enduring part."

A manuscript page on an interesting subject from one of Iris Murdoch's major philosophical works. [BTC#501245]

**64 (Music)**

**The Plastic Ono Band with
The Harlem Renaissance Community Choir
(John LENNON and Yoko Ono)**

[Album]: *Happy Xmas (War is Over) / Listen the Snow is Falling*

Spain: Apple Records 1972

\$2500

First Spanish pressing. Original 7" 45 rpm vinyl record. Mono recording. Fine in very good or better photographic sleeve with some soiling, creasing and a tiny scrape. Sleeve **Signed** by John Lennon. [BTC#499999]

65 (Mystery)

Vincent STARRETT

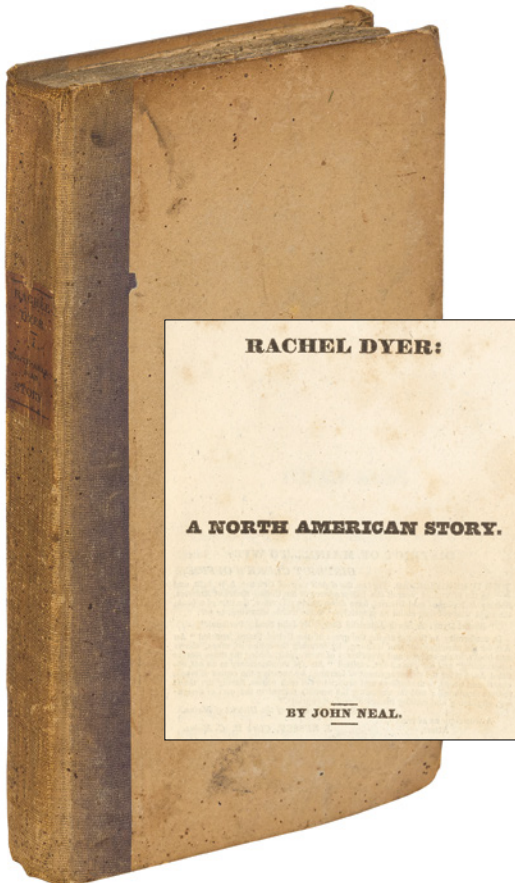
The End of Mr. Garment

Garden City: Published for the Crime Club by Doubleday, Doran and Co. (1932)

\$500

First edition. A fine, bright copy in near fine dust jacket with very slight edgewear. Inscribed by Starrett on the front flyleaf: "For Guy A.B. Reedy, Greetings and good reading. Vincent Starrett."

[BTC#500646]

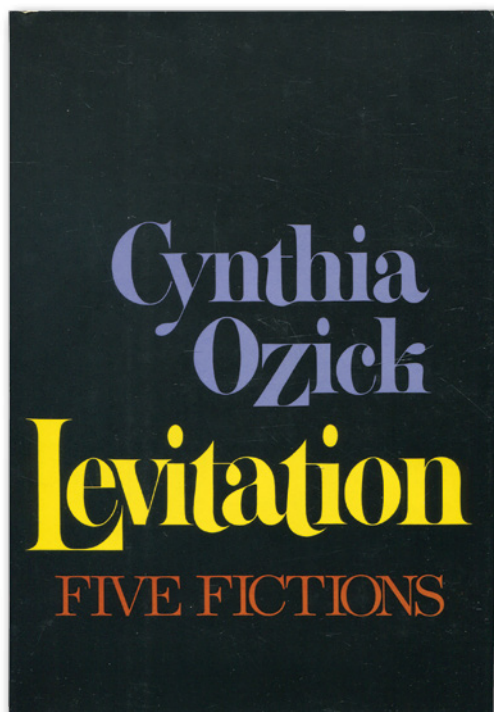
**66 John NEAL**

Rachel Dyer: A North American Story

Portland [Maine]: Published by Shirley and Hyde 1828

\$850

First edition. Octavo. 276pp. Publisher's original quarter cloth and paper-covered boards, printed paper spine label. Contemporary owner's name in light ink on front free endpaper, boards are modestly toned, spine label darkened, very good with scattered foxing. John Neal's masterful novel of 17th century witchcraft at Salem. Neal is also the author of *True Womanhood*, one of the earliest works of American crime fiction. An attractive copy in original boards. BAL 14863. [BTC#513986]

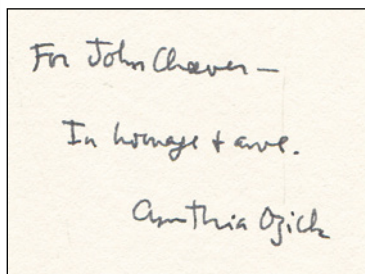


67 **Cynthia OZICK**

Levitation

New York: Alfred A. Knopf 1982

\$700



First edition. Fine in fine dust jacket. Five short stories by an important voice in American Fiction. This copy Inscribed to another noted American author: "For John Cheever - In homage & awe. Cynthia Ozick." A significant association. [BTC#468934]

68 **Saint-John PERSE**

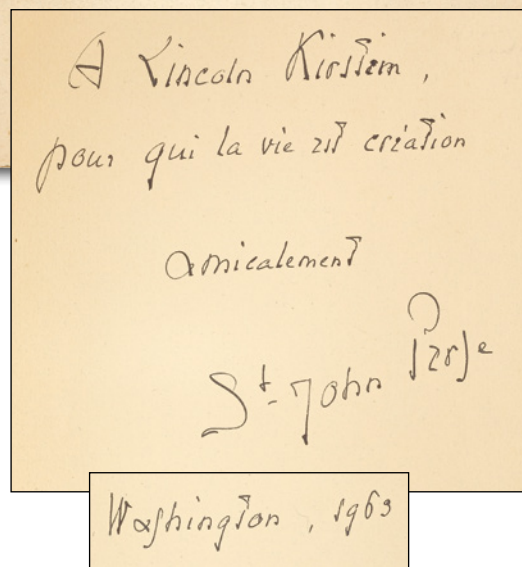
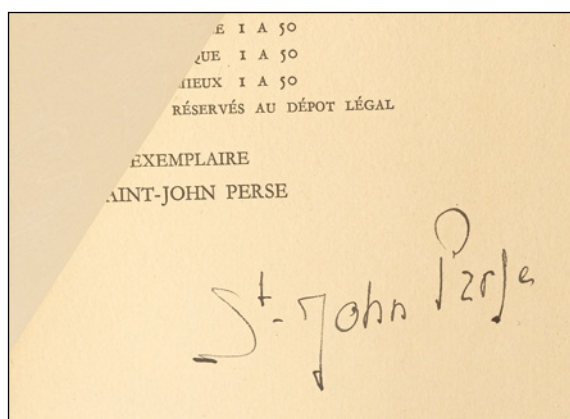
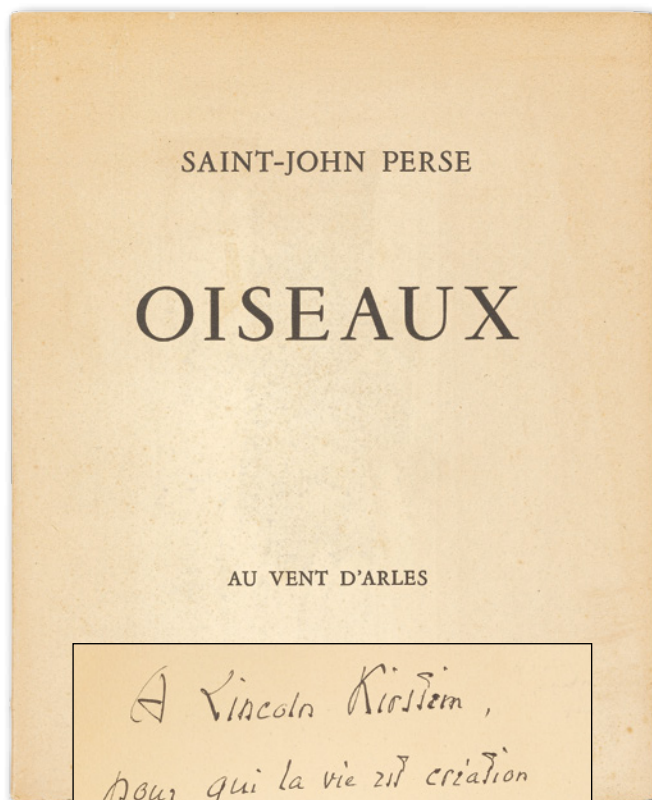
Oiseaux

Paris: Au Vent D'Arles (1962)

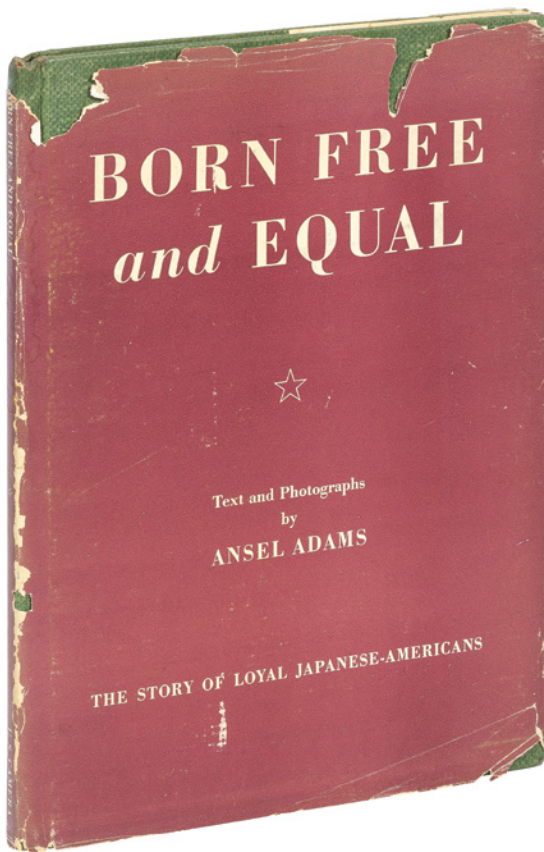
\$3500

First edition. Hors commerce issue limited to 155 copies. Quarto. [37]pp. Tan printed wrappers. Covers are slightly toned with very faint foxing, else a near fine, unopened copy. An elusive title in this 1962 edition, published by Au Vent D'Arles, and issued with the text sheets only, reserved for distribution, hors commerce, by St. John Perse, Georges Braque and Janine Cremieux. OCLC locates eleven copies; six in the U.S. The Getty copy in their description states: "No etchings accompany this ed." *Oiseaux* was also separately published, along with etchings by Georges Braque, under the title *L'Ordre des Oiseaux* (1963).

This is one of a few copies reserved for Saint-John Perse, not numbered and designated in type on the colophon leaf: "Exemplaire / Saint-John Perse," and **Signed** by St-John Perse in ink on the limitation page. This copy is also **Inscribed** by St.-John Perse to Lincoln Kirstein on the front flyleaf: "A Lincoln Kirstein, pour qui la vie est creation. Amicalement, St-John Perse / Washington, 1963." Kirstein started the influential little magazine *Hound and Horn* while still a Harvard student; and co-founded the New York City Ballet with George Balanchine in 1946. His sister, Mina Kirstein Curtiss, fluent in French, was a Smith College professor, and she also translated and edited publications by French authors including Saint-John Perse, with whom she had a close friendship. [BTC#523703]



Inscribed

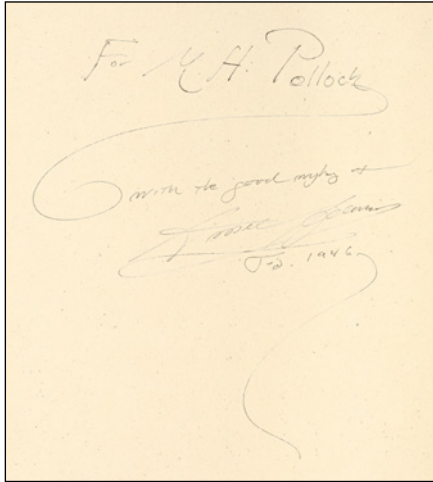


69 (Photography)
Ansel ADAMS

Born Free and Equal: Photographs of the Loyal Japanese-Americans at Manzanar Relocation Center, Inyo County, California

New York: U.S. Camera 1944

\$9500



First edition. Text and photographs by Adams. Thin quarto. 112pp. Illustrated from photographs. Extremities a little bumped and rubbed else near fine in good dust jacket with some moderate overall chipping, mostly visible on the front panel. **Inscribed** on the verso of the front fly: "For M. H. Pollock with the good wishes of Ansel Adams. Feb. 1946." A photo essay on the interned Japanese Americans at Manzanar. Adams made little attempt to hide his contempt for the policy. Rare either in jacket or signed, this is both. [BTC#468966]

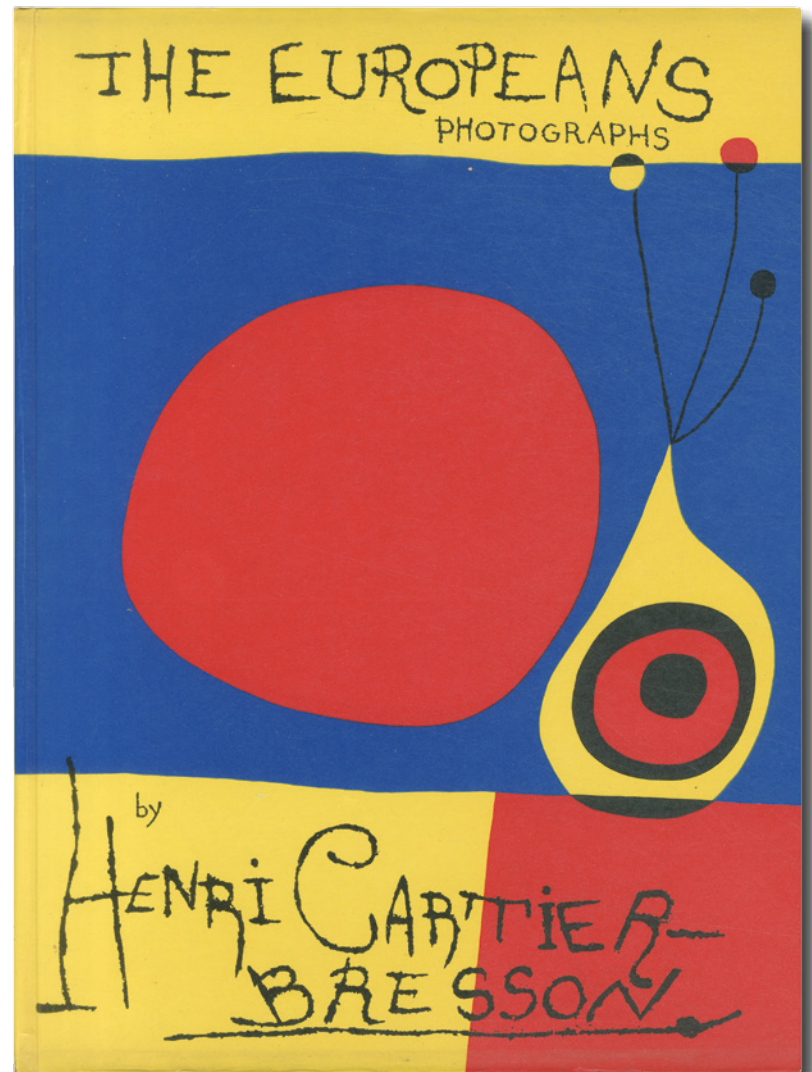
70 (Photography)
Henri CARTIER-BRESSON

The Europeans

New York: Simon and Schuster (1955)

\$3000

First edition in English. Folio. Caption booklet laid in as called for. Fine in pictorial boards by Miro, in fine original acetate transmatic jacket with attached printed paper flaps. Very uncommon in original jacket and in this condition. Parr and Badger, *The Photobook Volume 1*, p. 208-209. [BTC#468821]



Inscribed to John Szarkowski



WALKER EVANS
Artist-in-Residence

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

*John Szarkowski
Incredibly keeping it up
affectionately, Walker
1972*

71 (Photography) Walker EVANS

[Poster]: *Walker Evans, Artist-in-Residence*

[Hanover, New Hampshire]: The Hopkins Center, Dartmouth College 1972

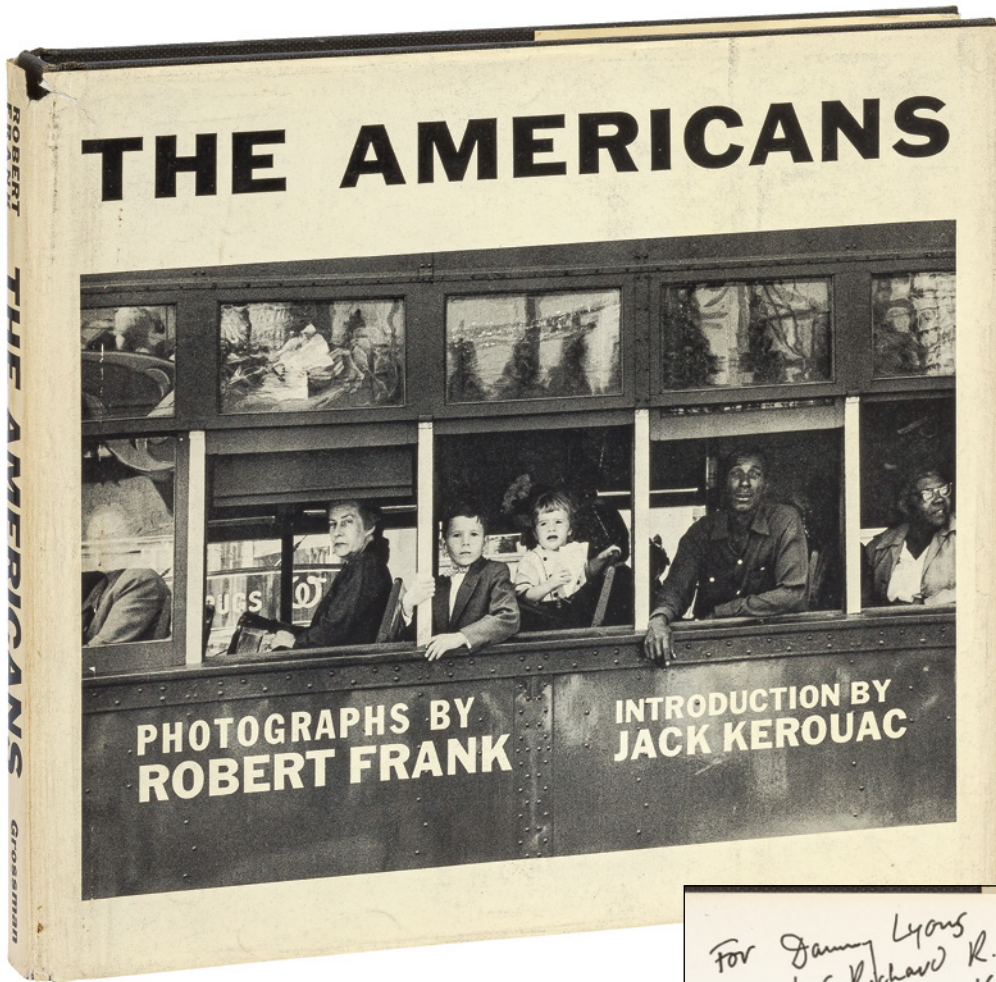
\$5000

Poster. Measuring approximately 19¼" x 28". Shrinkwrapped onto foamcore. Unexamined out of shrinkwrap but appears fine. **Inscribed** to John Szarkowski: "John Szarkowski / Incredibly keeping it up / Affectionately, Walker 1972."

Walker Evans was a 1972 artist-in-residence at The Hopkins Center. This poster was issued in an edition of 100 signed and numbered copies as a 10th anniversary edition of The Hopkins Center; this copy

is unnumbered, presumably one of a group given to Evans to distribute. While the association needs little explanation it is worth noting that the previous year (1971), The Museum of Modern Art mounted a major retrospective of Evans' work, featuring 200 images, and Szarkowski wrote the catalogue introduction. The exhibition is credited for causing a "rediscovery" of Evans' work. While the catalog for this exhibition is fairly common, the poster appears not to be. We locate no copies in *OCLC* or the trade. [BTC#501708]

Inscribed to Danny Lyon



72 (Photography)

Robert FRANK

The Americans

New York: Grove Press (1969)

\$27,500

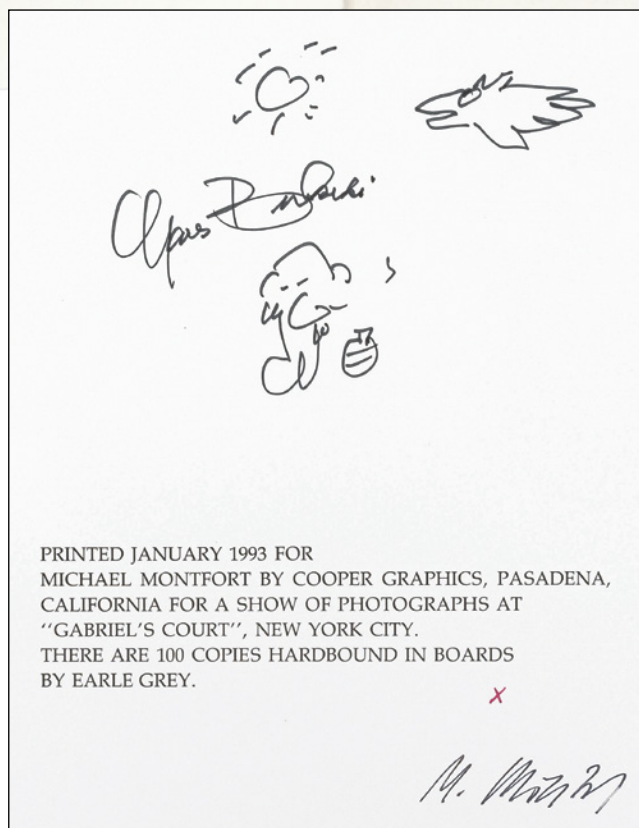
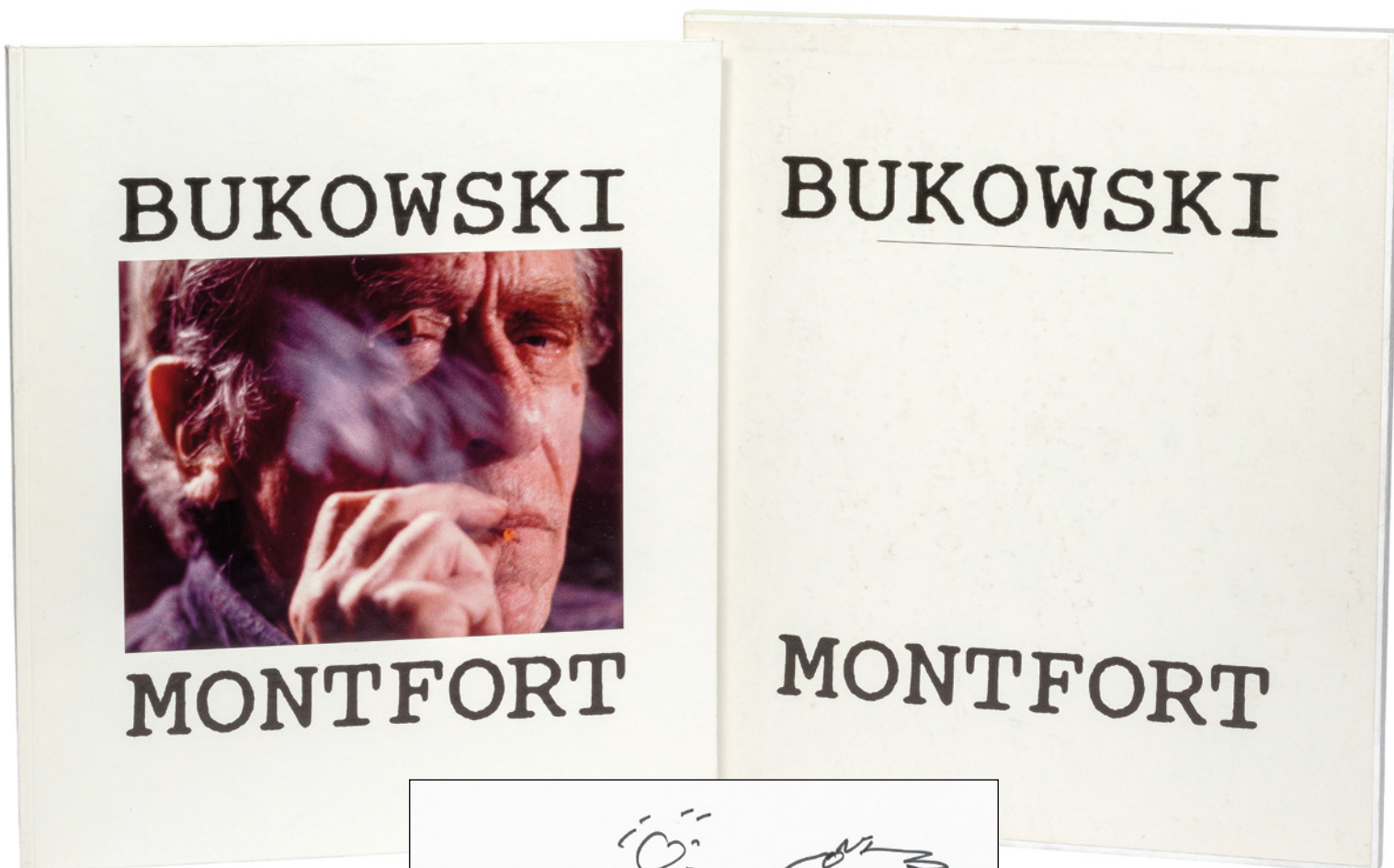
Second American edition, revised and enlarged. Introduction by Jack Kerouac. Oblong octavo. A trifle rubbed, about fine copy in price-clipped near fine dust jacket with a small chip at the crown. The second printing, among other things, added film strip still images for the films that Frank had made since the initial publication of the first edition.

This copy Inscribed by Frank on the second half-title, utilizing the printed title, to notable photographers: "For Danny Lyons[sic] and for Richard R. Sweeney without whom this book would still be without owner A triple hurrah for American know how A salute to the general population of Texas Fond memories of Chicken Shack & Sea Fare to the Sunsets over Diagnostics remember 4th of July in TOMPKINS SQUARE to all Wardens of all Penal Colonies let them out of the shitter for Billy G. McClure and all [The Americans] guilty & innocent. Your boss Robert between 8th Street & Huntsville 1969."

A truly fascinating inscription. Lyon and Frank were close friends. When Lyon moved from Texas to New York City he was a guest in Frank's apartment for six months. In 1969 they bought an expensive motion picture camera together. On the day of the moon landing they were shooting a film in Tompkins Park where Lyon bought the stolen Mastercharge of Richard R. Sweeney from a street urchin for \$2 (negotiated down from \$5), using it to buy film for both of them. Sid Rapport, the man who reprinted this issue of *The Americans*, designed and printed stationary for Frank and Lyon's concern: "Sweeney Films: Robert Frank and Danny Lyon. If It Moves We Film It." Soon after, they traveled to Texas together, where Lyon used their jointly owned camera to film Texas prisons and prisoners.

A superior association copy of a desirable title. [BTC#469258]

For Danny Lyons
and for Richard R. Sweeney
without whom this book
would still be without owner
A triple hurrah for American know how
A salute to the general population of Texas
Fond memories of Chicken Shack & Sea Fare
to the Sunsets over Diagnostics
remember 4th of July in TOMPKINS SQUARE
to all Wardens of all Penal Colonies
let them out of the shitter
for Billy G. McClure and all
The Americans guilty + innocent.
Your boss.
Robert
between 8th Street + Huntsville
1969.



73 (Photography)

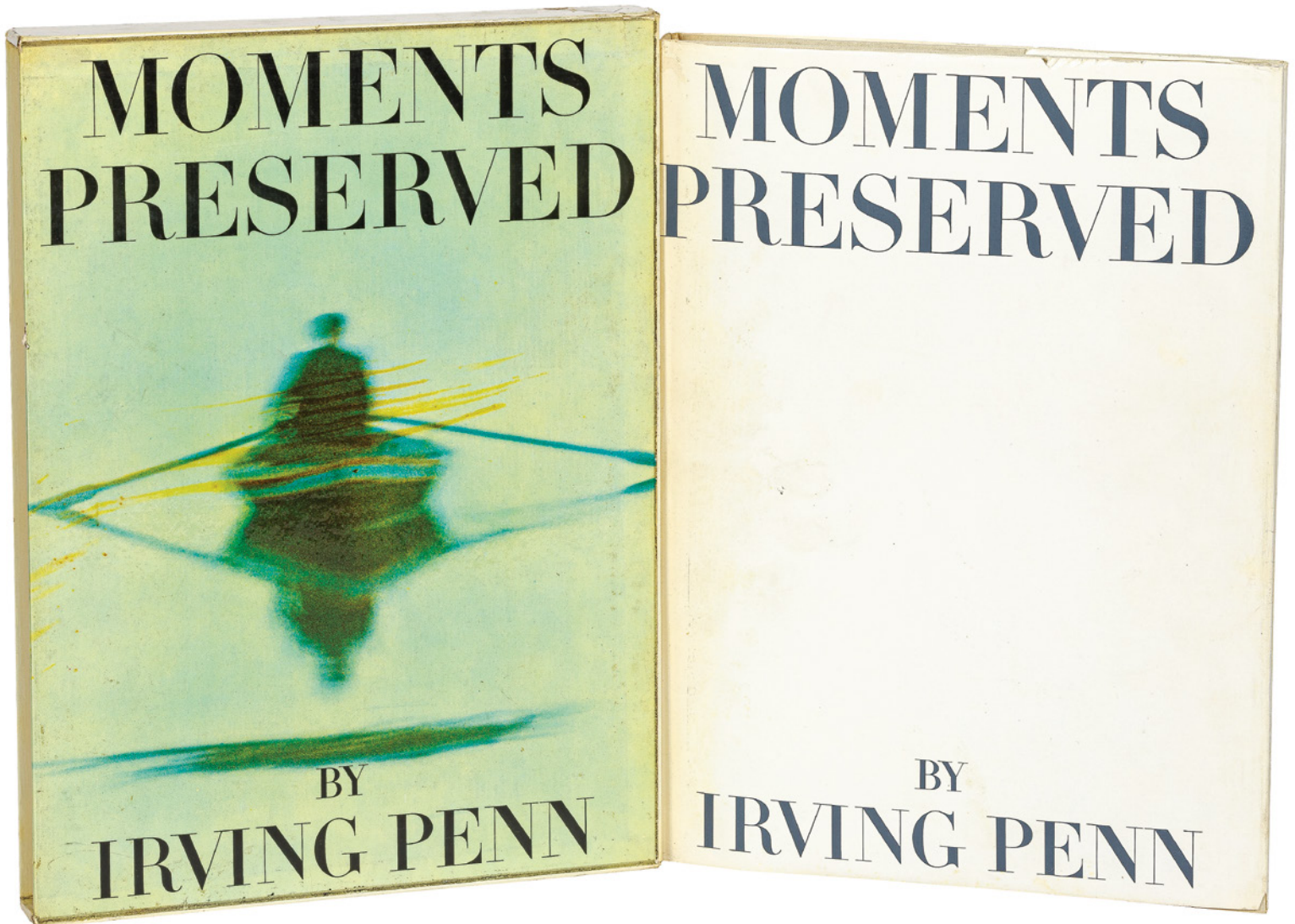
Michael MONTFORT*Bukowski: Photographs 1977-1991*

Hollywood: Bukskin Press 1993

\$4500

First edition. Folio. Glossy boards with applied portrait photograph. Fine in fine slipcase. Copy letter X of 26 lettered copies (of a total hardbound edition of 100) Signed by Montfort and Signed by Bukowski with a small self-portrait, with a dog and the sun. Laid into an envelope tipped in at the front is a chromogenic portrait of Bukowski Signed by him in the lower margin. [BTC#499809]

See also Item 80.



For Paul Bonner, who was
 patient and generous with
 advice and effort in the making
 of this book. With appreciation.
 Irving Penn

74 (Photography)

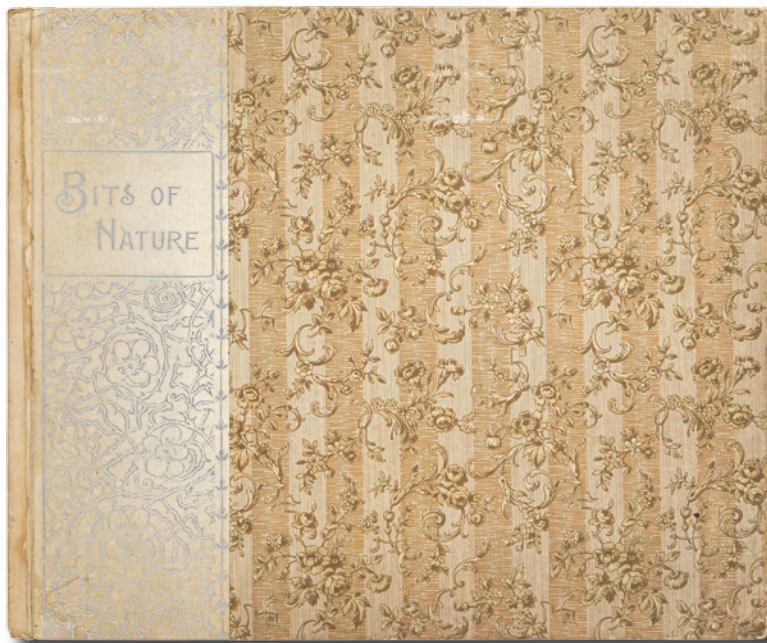
Irving PENN

Moments Preserved

New York: Simon & Schuster (1960)

\$3000

First edition. Folio. Fine in very good dust jacket toned along the spine, with modest tears at the spine folds and shallow loss at the crown, in lightly worn, near fine publisher's illustrated slipcase. Nicely Inscribed by Penn to a collaborator: "For Paul Bonner, who was patient and generous with advice and effort in the making of this book. With appreciation, Irving Penn." Bonner is noted in the acknowledgments section of the book for helping Penn negotiate pre-publication issues. A nice copy. [BTC#468853]



75 (Photography)
Alfred STIEGLITZ

Bits of Nature: Ten Photogravures of American Scenery

Boston: Joseph Knight [1893]

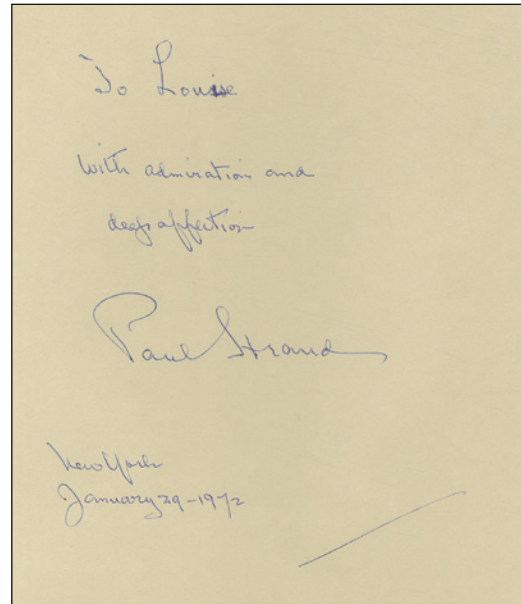
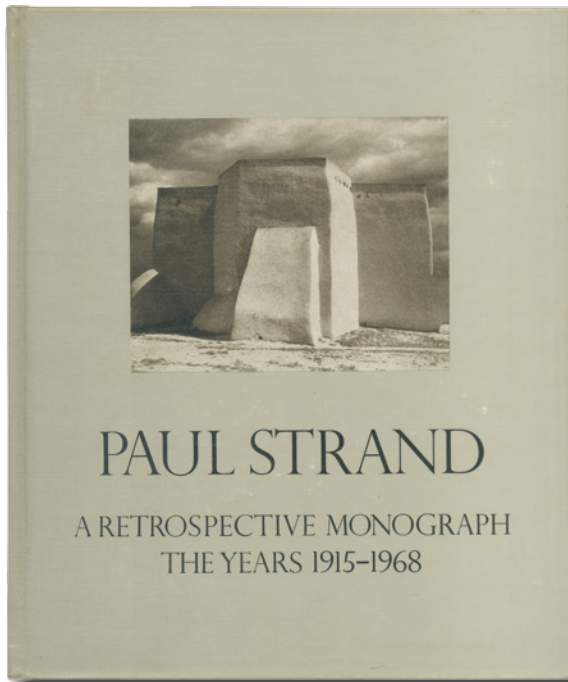
\$12,000

First edition. Oblong small folio. Quarter white cloth decorated and titled in silver, and silk cloth decorated in red and gold. Printed title page plus 10 Japan-tissue photogravures each tack-glued at the corners onto a larger page, and printed by Edward Edwards' New York Photo-Gravure Company. Very good with rubbing on the boards, light corner wear and dampstaining on the spine, with the interior images fine. A group



of 10 hand-pulled photogravures, including one of the earliest known published works by American photographer Alfred Stieglitz: "After the Rain," which is, ironically for this American view book, a study done in 1886 in Mittenwald, Germany. All of the other images are believed to be from New York State. A rare volume, *OCLC* locates eight copies. [BTC#468612]





76 (Photography)

Paul STRAND

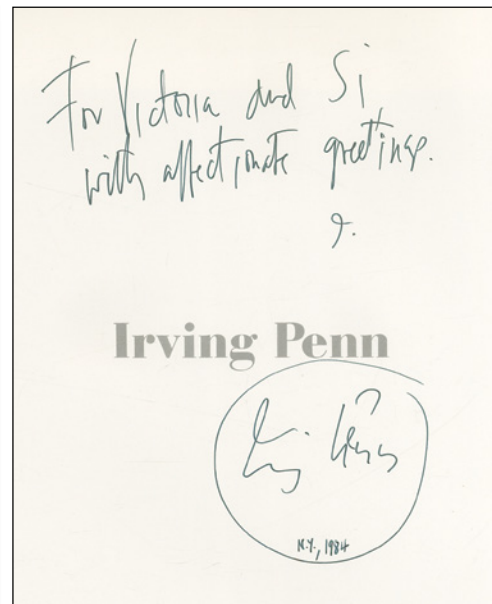
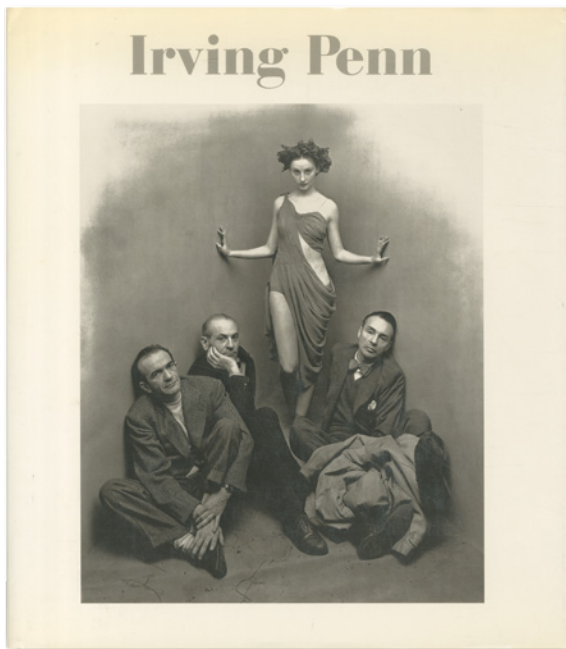
Paul Strand: A Retrospective Monograph: The Years 1915-1968

(New York): An Aperture Book (1971)

\$2500

First edition. Large quarto. Illustrated boards. Printed cloth. A little rubbing on the boards else very near fine. Inscribed by Strand to photographer Louise Ruth Dahl-Wolfe: "To Louise with admiration and deep affection. Paul Strand. New York. January 29 - 1972." An excellent association.

[BTC#499533]



77 (Photography)

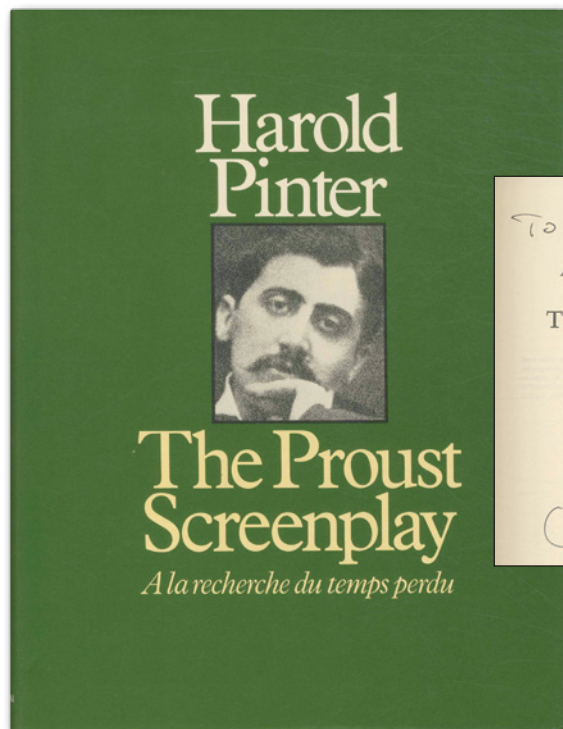
John SZARKOWSKI

Irving Penn

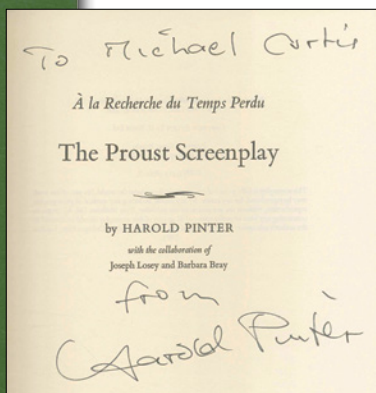
New York: Museum of Modern Art / New York Graphic Society (1984)

\$650

First edition. Large quarto. Fine in fine dustwrapper. Inscribed by Penn to publisher Si Newhouse and his wife: "For Victoria and Si with affectionate greetings, I. / Irving Penn NY, 1984." [BTC#468868]

**78 Harold PINTER***À la Recherche du Temps Perdu: The Proust Screenplay*

London: Eyre-Methuen / Chatto & Windus (1978)

\$750

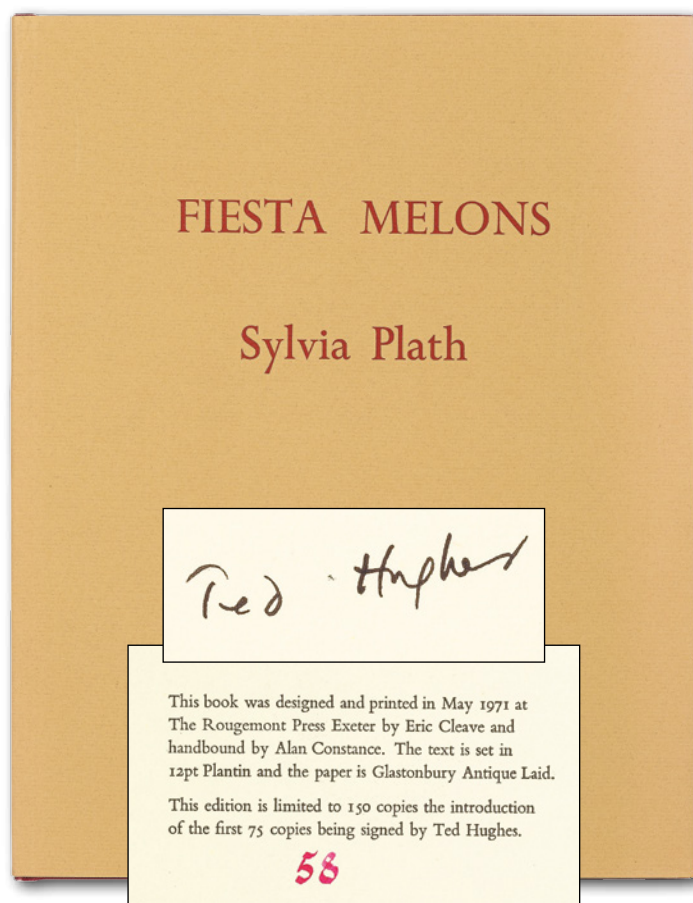
First edition. Small quarto. Bottom corners a bit bumped else fine in a trifle worn, fine dust jacket with corresponding bumping. **Inscribed** on the title page: "To Michael Curtis from Harold Pinter." Pinter's film adaptation of Proust's novel, written in collaboration with Joseph Losey and Barbara Bray. [BTC#501296]

79 Sylvia PLATH*Fiesta Melons*

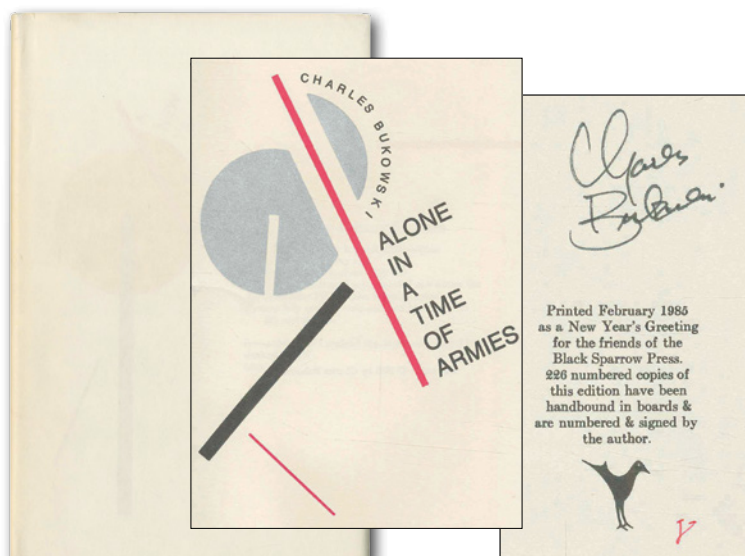
Exeter: The Rougemont Press 1971

\$850

First edition, signed issue. Poems and Drawings by Sylvia Plath. Introduction by Ted Hughes. Quarto. 21pp. Maroon cloth stamped in gilt. A fine copy in fine dust jacket. Publisher's printed prospectus and mimeographed slip noting "heavy demand" for the book, laid into the book. Copy number of 58 of 75 numbered copies **Signed** by Ted Hughes (of a total edition of 150). [BTC#523511]



This book was designed and printed in May 1971 at The Rougemont Press Exeter by Eric Cleave and handbound by Alan Constance. The text is set in 12pt Plantin and the paper is Glastonbury Antique Laid. This edition is limited to 150 copies the introduction of the first 75 copies being signed by Ted Hughes.

58**80 (Poetry)****Charles BUKOWSKI***Alone in a Time of Armies*

Santa Barbara: Black Sparrow Press 1985

\$750

First edition, hardbound issue. 16mo. 7pp. Light blue pictorial paper-covered boards with design printed in red, silver, and black. Fine copy in fine publisher's unprinted dust jacket with a tiny tear. Printed as a New Year's greeting for the friends of The Black Sparrow Press, the hardcover issue was limited to 226 copies **Signed** by Bukowski, with 200 numbered and 26 lettered. This is copy letter V. An uncommon issue. *Krumbansl* 94b.

[BTC#499393]

Grand Hôtel de l'Université
 6 Rue Grégoire de Tours
 Boulevard St Germain
 Paris (6^e)
 24. 4. '23

Dear J.J. I've run away
 from London at last, & am
 now making a kind of living
 by posing for the Academies.
 London was almost limitlessly
 dull. I felt drab. Here I have
 at least the excitement of
 learning the language. I
 hope that when the season for
 posing comes to an end I
 will be sufficiently proficient
 to get a job as a balgèl - Paris-
 Lyon - Marseilles. It should be
 fairly good.

Do you know Paris?
 Why are all French women

Goodbye Timon.
 I will write again someday.

Yours
 Basil (Bunting)

R. S. V. P.

81 (Poetry)

Basil BUNTING**Autograph Letter Signed from Paris in 1923**

Paris: April 24, 1923

\$2750

Autograph Letter **Signed**. A single quarto sheet folded to make four octavo pages. Bunting has filled all four pages. Old horizontal fold, paper toned at the edges and with a bit of loss at the foredge corners (none to text), very good with the paper still supple. The original envelope is stained and chipped but present.

A 23-year-old Basil Bunting writes to his close friend, the poet J.J. Adams, from Paris: "I've run away from London at last, & am now making a kind of living posing for the Academics. London was almost limitlessly dull. I felt drab. Here I have at least the excitement of learning the language..."

He continues: "Do you know Paris? Why are all French women born whores? I saw one aged 2, sitting up in a pram, with the blasé, gâté ["jaded, spoiled"] mouth of what Johnny calls an old Tom. But if I loathe the women, I like the men. Waiters! Especially the blondes from Alsace. (...) They, not I should be posing. But artists have no taste. (...) I also like the old women. Many of them appear to have character (...) they

are nearer to the essentials of tragedy than more familiar beings are. Even their sense of humor is not a comic sense, but something tragic (...) like Falstaff or Micawber, & miles & miles away from civilised [sic] writers like Molière or Congreve. Something like Don Quixote. This brings me to the point, Adams. Can you, will you, wont you do two things for me? A. Send me the address of an honest literary agent who can dispose of what I may produce. B. Send me Chapman's Odyssey (...) I brought only two books with me, besides the implements of my trade (dictionaries, etc). They are the two most redoubtable of books, Shakespear & Homer. At least they wont corrupt my style! Goodbye, Timon. I will write again someday. Yours, Basil Bunting / R.S.V.P. / P.S. A bleeder called Banting is here. He says he paints."

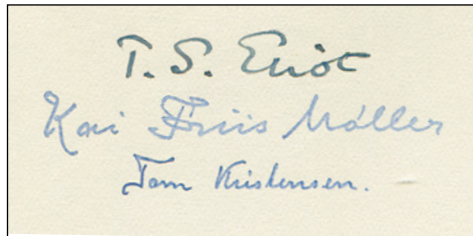
The letter displays a highly charged sense of drama, adventure and literary aspiration; a touching artifact of a young poet's first steps into an expanding world of possibilities. [BTC#498933]

First Danish Edition, Signed by Eliot and His Translators

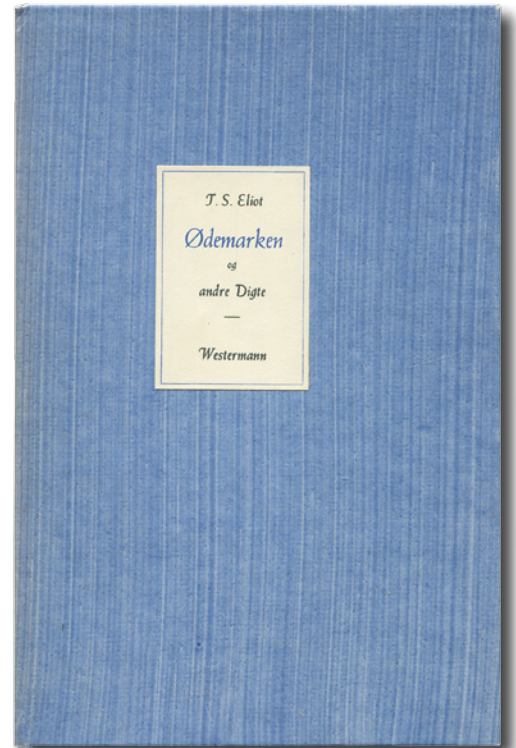
82 (Poetry)
T.S. ELIOT

Ødemarken og Andre Digte [The Wasteland and Other Poems]
Kobenhavn [Copenhagen]: Westermann 1948
\$600

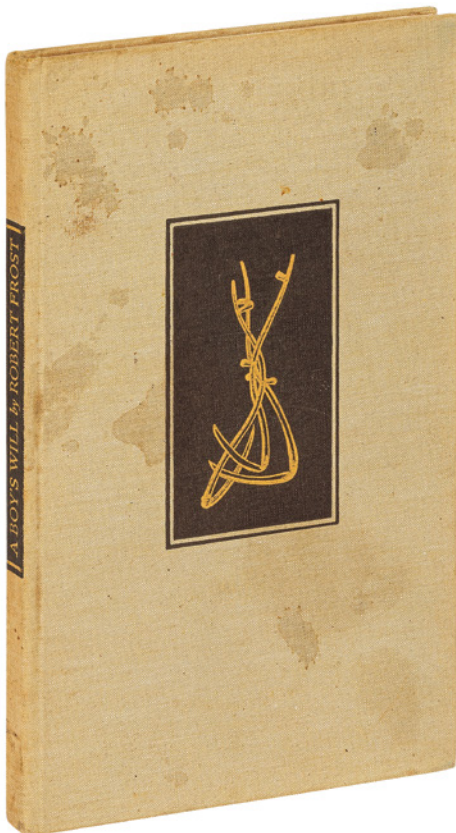
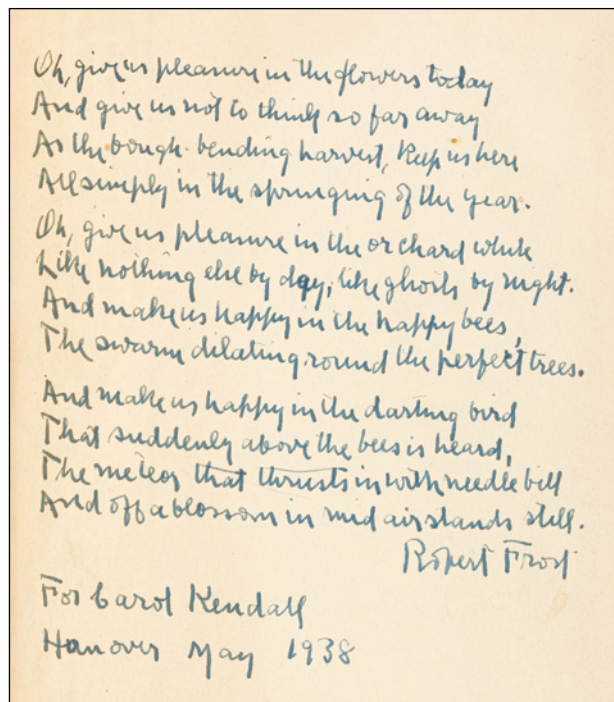
First Danish edition. Translated by Kai Friis Møller and Tom Kristensen. Octavo. 86pp. Text in Danish. Loose uncut signatures laid into publisher's chemise and slipcase. Text is fine, chemise is near fine and the sunned slipcase is very good with some edgewear, most notably a bump at the crown. One of 235 de luxe copies (of 650 total), numbered in Roman numerals (this being copy LXX), printed on special paper and **Signed** by T.S. Eliot and both translators on the limitation page. With a small typed slip noting the limitation laid in. [BTC#469540]



T.S. Eliot
Kai Friis Møller
Tom Kristensen.



Inscribed with Three Stanzas of "A Prayer in Spring"

Oh, give us pleasure in the flowers today
And give us not to think so far away
As the bough-bending harvest, keep us here
All simply in the springing of the year.
Oh, give us pleasure in the orchard while
Like nothing else by day, like ghosts by night.
And make us happy in the happy bees,
The swarm debating round the perfect trees.
And make us happy in the darting bird
That suddenly above the bees is heard,
The melody that thrusts in with needle-bell
And off a blossom in mid air stands still.
Robert Frost

For Carol Kendall
Hanover May 1938

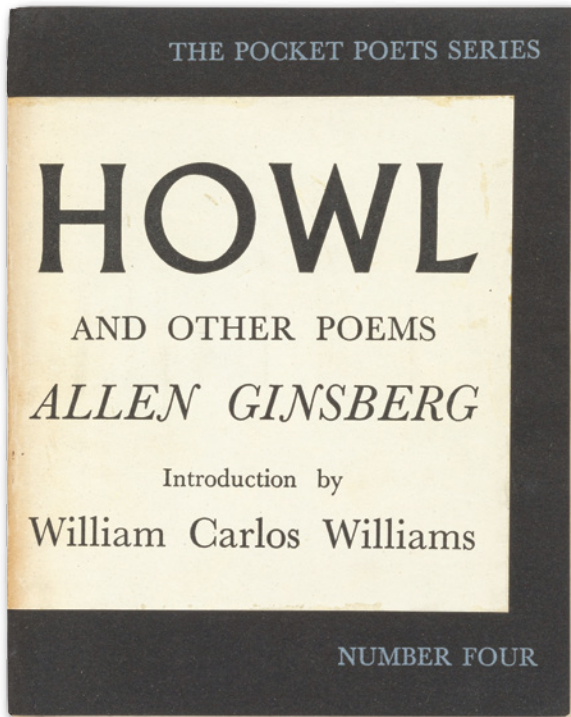
83 (Poetry)
Robert FROST

A Boy's Will
New York: Henry Holt and Company
(1934)

\$12,000

Second American edition, with revised text. Illustrated from woodcuts by Thomas W. Nason. Recipient's pictorial bookplate on a front blank. Boards with some light staining, second half of the text block with a stain at the bottom corner not affecting the interior, endpapers with light offsetting and lower hinge with a very short tear, very good and sound, lacking the dust jacket. **Inscribed** by Frost, "For Carol Kendall / Hanover May 1938," along with 12 lines of verse in his hand, being the first three stanzas of "A Prayer in Spring" (which appears in this collection in four stanzas), with seven textual variants in punctuation. Crane A2.2. [BTC#501247]

Stanley Kunitz's Review Copy with a Letter from Ginsberg sending the Book



84 (Poetry)

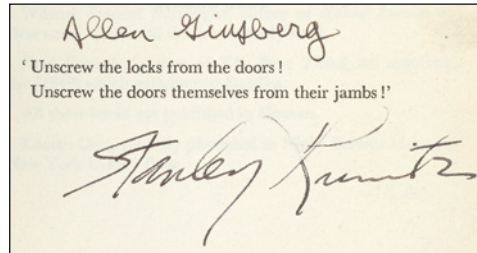
Allen GINSBERG

Howl and Other Poems

San Francisco: City Lights Books (1956)

\$35,000

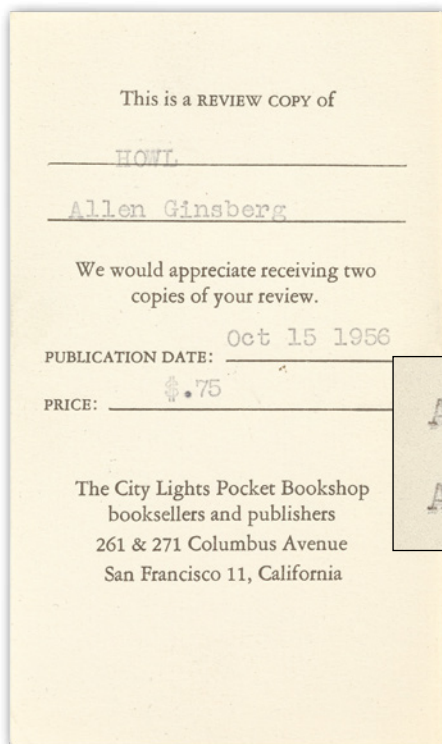
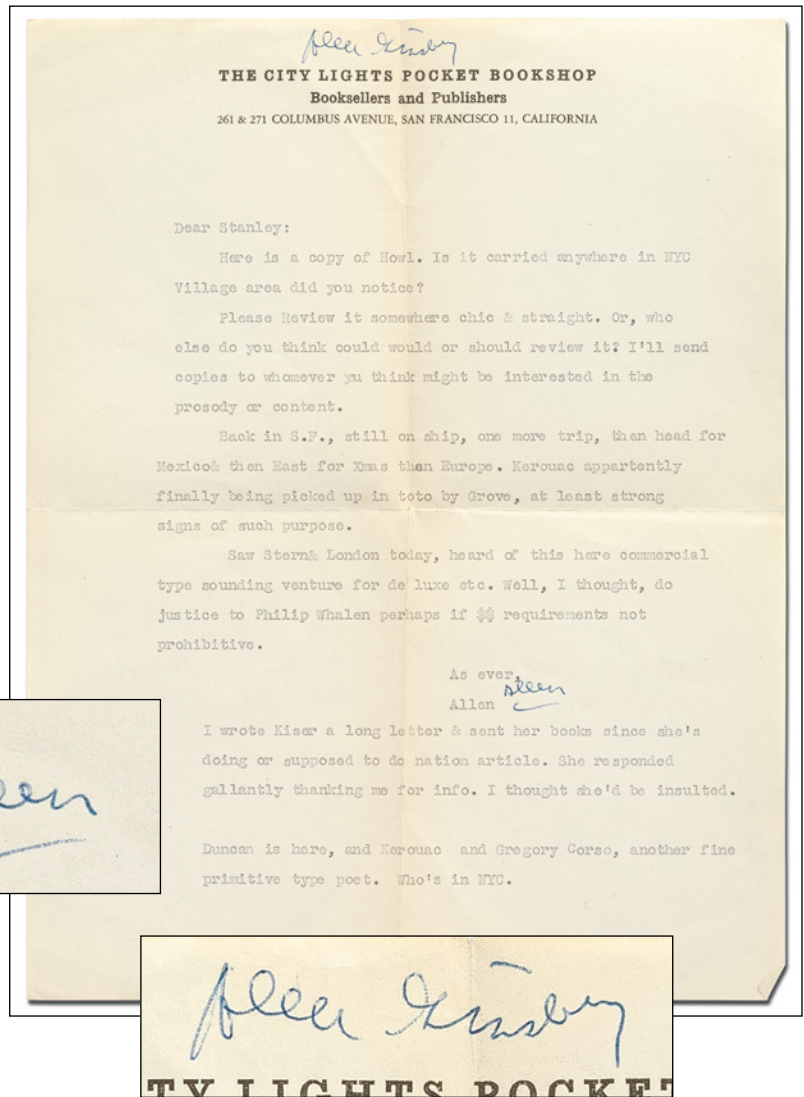
First edition (preceded by an exceptionally rare mimeographed version). Introduction by William Carlos Williams. Small square octavo wrappers. First printing with the dedication to Lucian Carr, which was removed in later printings. One of only 1000 copies of this fragile pamphlet. Slight age-toning along the spine, small faint stain on the rear wrap, still very near fine. Advance Review Copy with publisher's slip laid in, only the third review copy we've seen. **Signed** by Ginsberg on the title page along with the ownership **Signature** of fellow poet Stanley Kunitz.



Accompanied by a chatty and informative Typed Letter **Signed** by Ginsberg (both as "Allen" and "Allen Ginsberg") to Kunitz on stationary of The City Lights Pocket Bookshop, beginning: "Dear Stanley: Here is a copy of Howl. Is it carried anywhere in NYC Village area did you notice? Please review it somewhere chic & straight... I'll send copies to whomever you think might be interested in the prosody or content." He notes: "Back in S.F., still on ship, one more trip, then head to Mexico & then East for Xmas in Europe. Kerouac apparently finally being picked up in toto by Grove,

at least strong signs of such purpose." After his signature Ginsberg includes a postscript noting he sent a copy to Kiser [Carolyn Kizer?], and notes: "Duncan is here, and Kerouac and Gregory Corso, another fine primitive type poet. Who's in NYC."

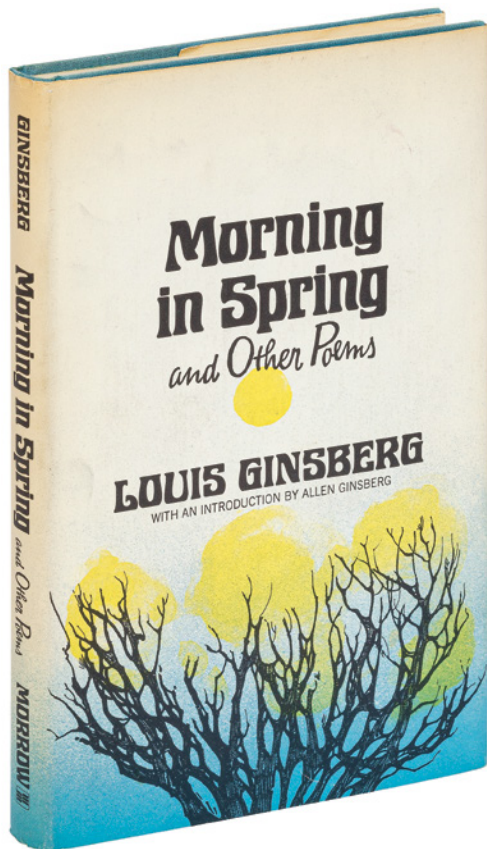
Kunitz was influential both as a poet, winning the National Book Award for his 1995 book of poetry *Passing Through* and as the two-time Consultant of Poetry to the Library of Congress (now known as the Poet Laureate of the United States). *Howl* is the quintessential Beat poem, a visionary denunciation of the weaknesses of American society. This is a nice copy with a very significant association. [BTC#469003]



As ever,
Allen *Allen*

Allen Ginsberg
THE CITY LIGHTS POCKET

Inscribed by Allen Ginsberg to Louis Zukofsky



My father's book
for Louis Zukofsky
— including a short essay
summarizing my own
ideas on prosody, inherited
second hand from L.Z.
and others —
Allen Ginsberg
1970

85 (Poetry)
Louis GINSBERG
*Morning in Spring
and Other Poems*
New York: Morrow 1970
\$2500

First edition. Introduction by Allen Ginsberg. Fine in lightly toned and soiled, near fine dust jacket. Inscribed by Allen Ginsberg to poet Louis Zukofsky on the front fly: "My father's book for Louis Zukofsky — including a short essay summarizing my own ideas on prosody, inherited second hand from L.Z. and others — Allen Ginsberg 1970." A fine association. [BTC#500428]

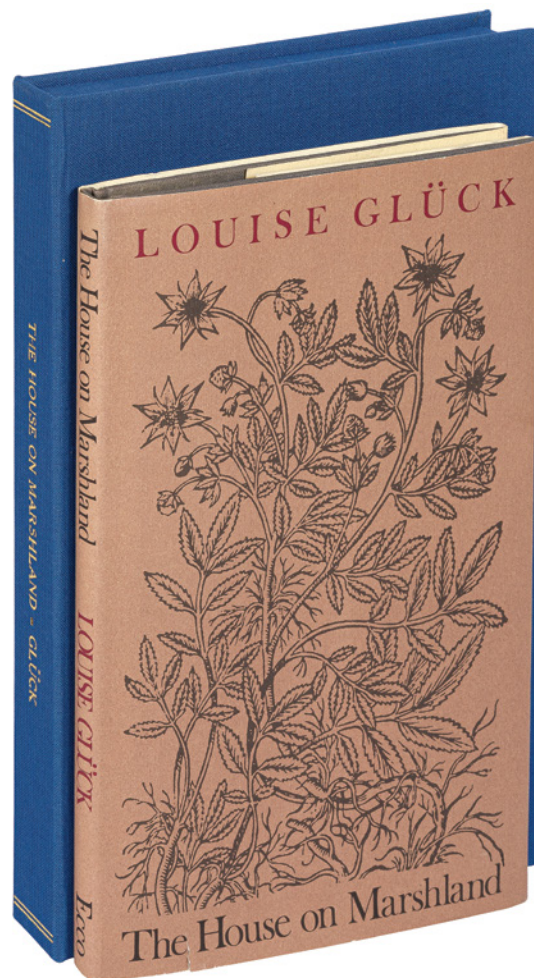
86 (Poetry)
Louise GLÜCK
The House on Marshland
New York: The Ecco Press (1975)
\$2000

First edition, hardcover issue. Fine in fine dust jacket with a tiny closed tear on the front cover. Signed on the title page and additionally Inscribed on the facing page to poet and editor Douglas Blazek: "For Doug Blazek with good wishes Louise Glück." The Poetry Foundation calls Blazek "one of the instigators of the Mimeo Revolution" and a "force in the American poetry 'underground' of the 1960s." In addition to publishing heavily early in his career, Blazek also founded and edited the magazine *Ole* and the small press Open Skull, where he published Bukowski, Robert Crumb, d.a. levy, and other "underground" writers. A lovely copy of the Nobel Laureate's second book, with an excellent association. Housed in a fine custom royal blue clamshell case with the spine titled in gilt and the author's gilt facsimile signature on the cover.

LOUISE GLÜCK

Louise Glück

for Doug Blazek
with good
wishes
Louise Glück



[BTC#501001]

87 (Poetry)

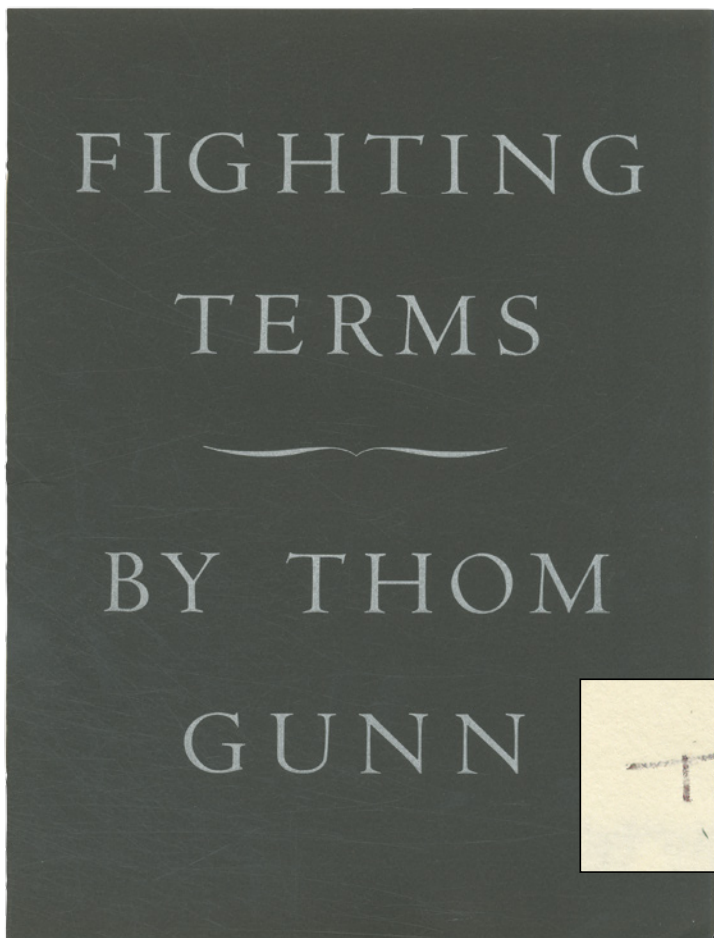
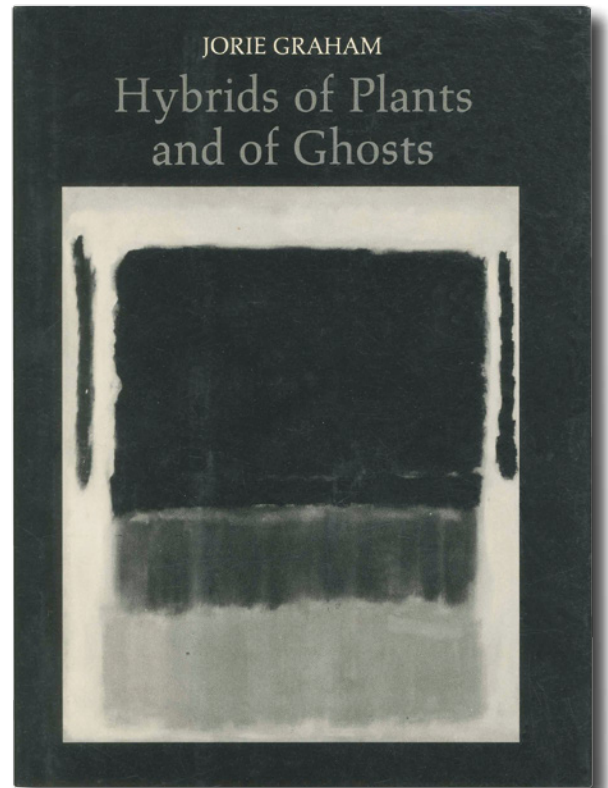
Jorie GRAHAM*Hybrids of Plants and of Ghosts*

Princeton: Princeton University Press (1980)

\$850

First edition, hardcover issue. Binding and text block edges faintly foxed with a couple of very faint spots on the endleaves, near fine in near fine dust jacket with a bit of light edgewear and modest internal foxing. Inscribed to poet and critic William Logan on the half-title: "To Bill — With great admiration. Jori." A nice association. Advance Review Copy with the slip laid in. Graham's first book. [BTC#501114]

To Bill —
With great admiration
Jorie



88 (Poetry)

Thom GUNN*Fighting Terms: A Selection*

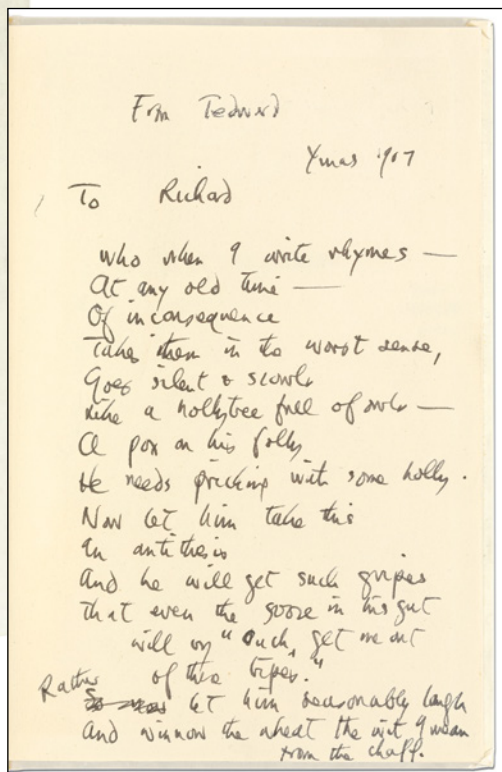
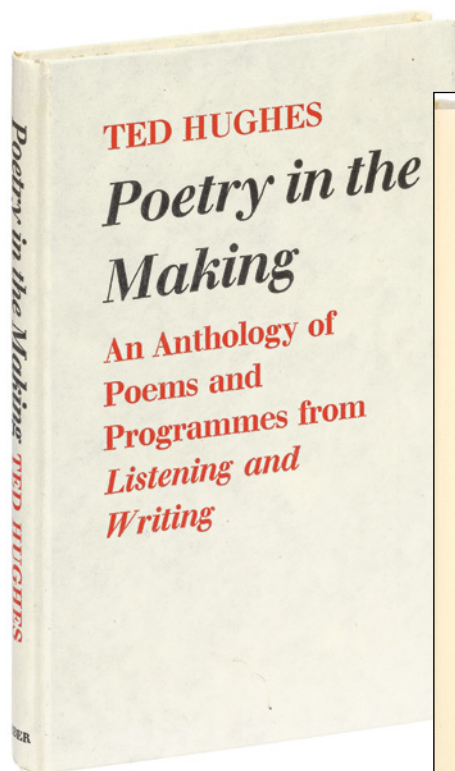
Berkeley: The Bancroft Library Press 1983

\$1500

First edition by this publisher, with new introduction by Gunn. Quarto. 24pp. Sewn printed wrappers. A fine unopened copy. One of an edition of 25 copies Signed by Thom Gunn on front flyleaf. According to Gunn's introduction: "About three hundred copies of this first book were published by the Fantasy Press, near Oxford, England, in 1954... The present text reproduces the book in its pristine adolescent awkwardness (although two typographical errors have been corrected); every other edition has presented it in some state of revision... Thom Gunn, 1983." Extremely scarce, the total printing limited to 25 copies. OCLC lists five holdings. [BTC#500227]

Thom Gunn

With a 17-line poem by Hughes



89 (Poetry) Ted HUGHES

Poetry in the Making:
An Anthology of Poems and Programmes
from Listening and Writing
London: Faber and Faber (1967)

\$3500

First edition. Octavo. 124pp. Spine base and top corners very gently bumped, tiny faint inked number on front pastedown, else fine in glazed boards. Inscribed to friend and publisher Richard Gilbertson with a whimsical, and almost certainly unpublished, 17-line poem about the recipient. A rather extraordinary inscription, as Hughes generally didn't sign books with more than a brief sentiment, if any. Hughes contributes a three-page introduction and numerous prose pieces, as well as 19 previously published poems. Also contained are poems by Robert Lowell, Theodore Roethke, Philip Larkin, T.S. Eliot, and Elizabeth Bishop, as well as Sylvia Plath's poems "You're" and "Wuthering Heights." [BTC#499517]

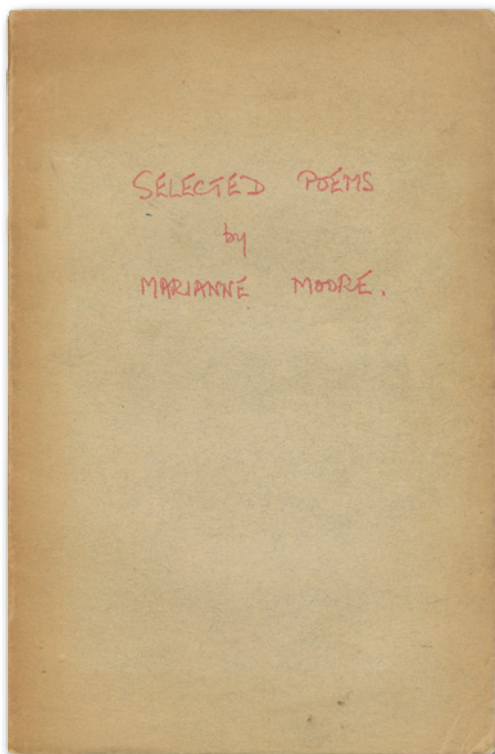
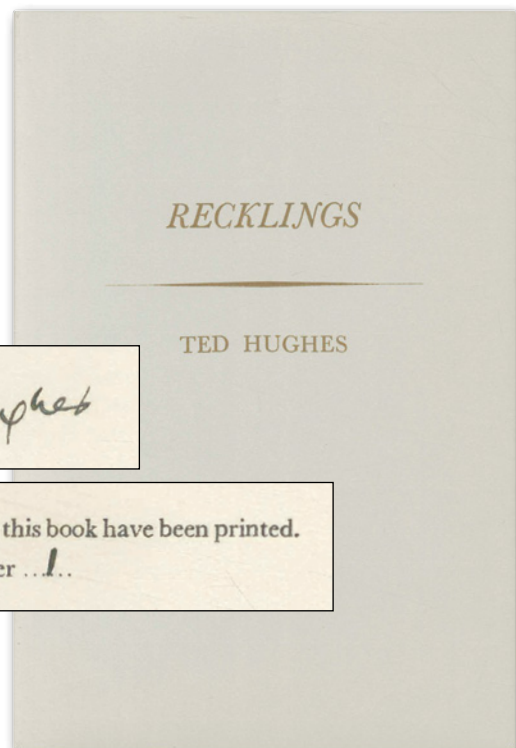
90 (Poetry) Ted HUGHES

Recklings

(London): Turret Books (1966)

\$850

First edition. Fine in fine dust jacket with a bit of very faint toning on the lower panel. Copy number 1 of 150 numbered copies Signed by the poet. [BTC#499825]



150 signed and numbered copies of this book have been printed.
This is number ...1...

91 (Poetry) Marianne MOORE

Selected Poems

London: Faber and Faber Limited, (1935)

\$875

Uncorrected proof of the first English edition. Introduction by T.S. Eliot. Octavo. 140pp. Unprinted buff wrappers. "Selected Poems by Marianne Moore" in red pencil on front wrap, Scottish publisher's ink rubberstamp on front flyleaf: "From Robert MacLerose & Co. Ltd. 30 Nov. 1934. University Press... ." Moderate wear at the spine, with archivally mended short tear at crown, a near very good copy. The proof differs from the published book, with minor variations in text and layout to five pages, including a typographical error to one word of text in T.S. Eliot's introduction. Especially scarce in proof form. *Connolly 100*. [BTC#470000]

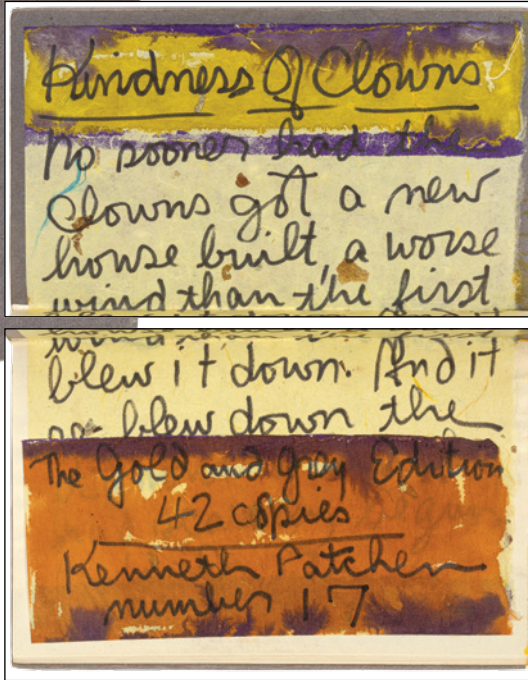
92 (Poetry)

Kenneth PATCHEN*Poem-Scapes*

Highlands, North Carolina: Jonathan Williams, Publisher 1958

\$3500

First edition, signed issue ("The Gold and Gray Edition"). Small octavo. [50]pp. Gray paper-covered boards, with publisher's yellow-gold printed paper wraparound cover label printed in black, on handmade paper stating "Poemscapes" on front cover. Covers have light fading and a touch of wear on spine, a just about fine copy.



This issue limited to 42 copies, this is copy number 17, **Signed** and numbered by Kenneth Patchen, with an original painted poem, "Kindness of Clowns," in Kenneth Patchen's distinctive ink holograph. Also **Signed** by publisher Jonathan Williams. Patchen's holograph poem and inscription have been boldly written in black ink onto a quarto sheet of yellow-gold handmade paper, painted with a multi-color abstract watercolor decoration by Patchen. The sheet has been mounted onto the front pastedown and front flyleaf as issued. The scarce Gold and Gray Edition issued as *Jargon 11*. Not to be confused with the special 'painted' binding issue of the same title, limited to 75 copies. Rare. *OCLC* lists only three holdings of the Gold and Gray issue. [BTC#469736]

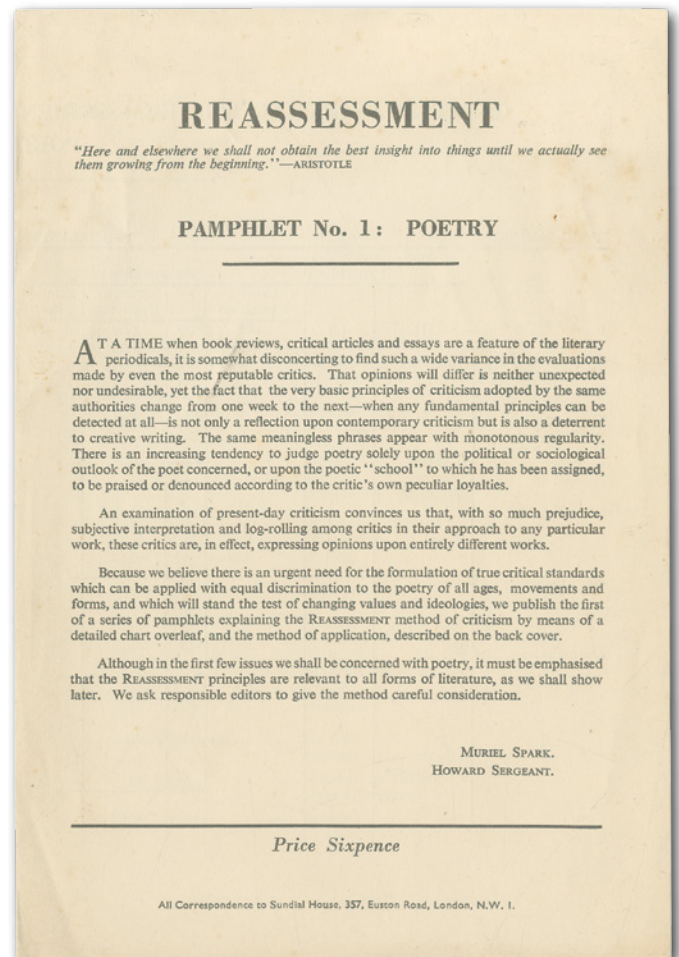
93 (Poetry)

Muriel SPARK and Howard SERGEANT*Reassessment: Pamphlet No. 1: Poetry*

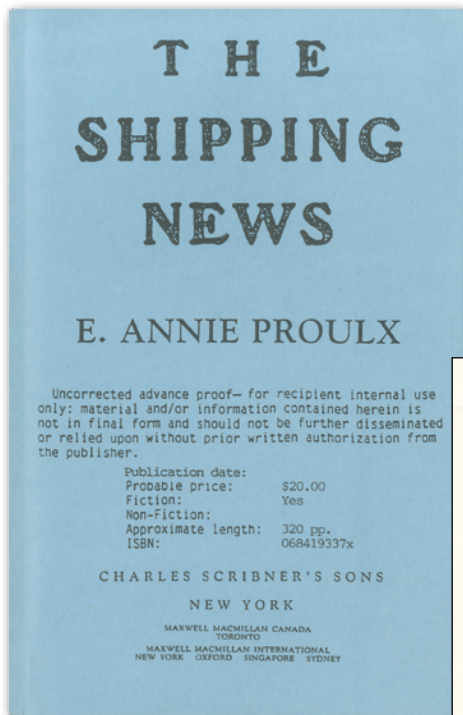
London: Sundial House [1948]

\$3000

First edition. Single sheet folded to make four pages. Slightest soiling, else a fine copy. Muriel Spark's first appearance under her married name (Spark), and preceded only by a broadsheet issue of a prize-winning school poem, written under her maiden name (Camberg), which is known to exist in only a single copy. In the introduction, Spark and Sergeant state: "Because we believe there is an urgent need for the formulation of true critical standards which can be applied with equal discrimination to the poetry of all ages, movements and forms, and which will stand the test of changing values and ideologies, we publish the first of a series of pamphlets explaining the REASSESSMENT method of criticism by means of a detailed chart overleaf, and the method of application, described on the back cover..." No further pamphlets are believed to have been published by Spark and Sergeant. *Rees* A2. Rare. *OCLC* locates two copies. [BTC#469763]



John Updike's Copy



94 E. Annie PROULX

The Shipping News

New York: Charles Scribner's Sons 1993

\$700

Uncorrected proof. Fine in printed blue wrappers. Winner of both the Pulitzer Prize and the National Book Award for fiction. John Updike's copy with a letter to Updike laid in from the publisher Barbara Grossman sending the book and noting "Try to not love it." There is no obvious evidence that Updike took Grossman up on the challenge as it appears he made no obvious marks in the text. [BTC#468948]

John Updike
675 Hale St.
Beverly Farms, Massachusetts 01915

Dear John Updike,

Here, fresh from the formidable imagination of E. Annie Proulx, is a yarn to make your teeth rattle: The Shipping News. Try and not love it.

Best,

Barbara Grossman
Barbara Grossman

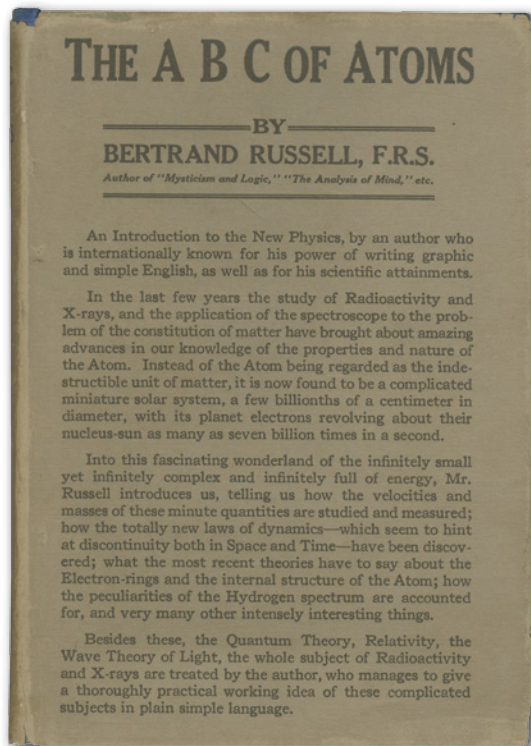
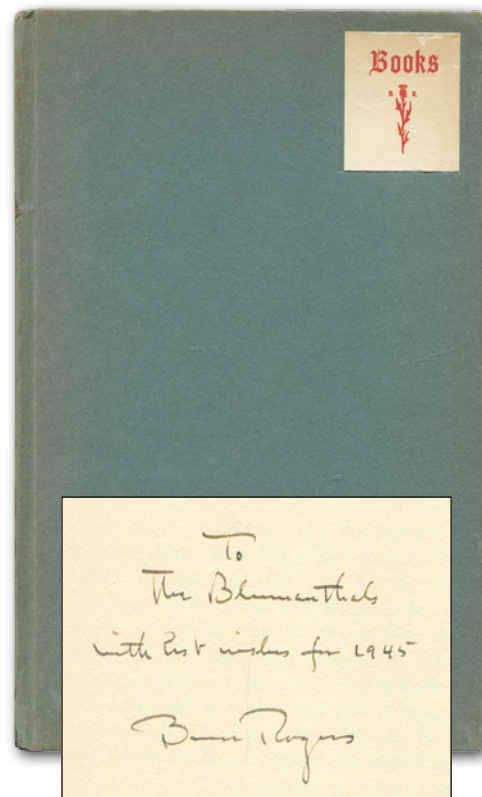
95 Bruce ROGERS

Books: What They Represent to Some of Those Who Have Written, Read and Loved Them

[No place]: Privately Printed for Bruce Rogers and His Friends 1945

\$500

First edition. Octavo. Unpaginated. Papercovered boards with printed paper label. Small tear on the spine, a little sunning at extremities, else near fine. Inscribed by Rogers to fine press printer Joseph Blumenthal and family: "To The Blumenthals with best wishes for 1945. Bruce Rogers." [BTC#468662]



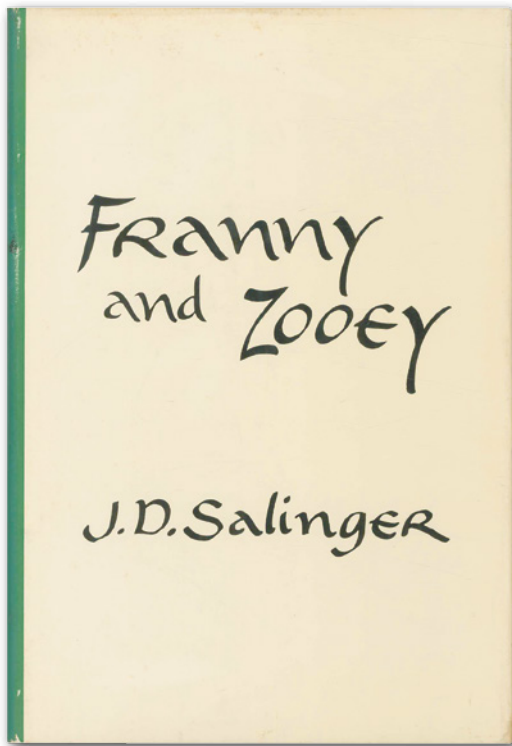
96 Bertrand RUSSELL

The A B C of Atoms

New York: E.P. Dutton & Company
(1923)

\$2500

First American edition, published in the same year as the English edition. Octavo. 162pp. Blue cloth stamped in gilt. Brief gift inscription dated in the year of publication on front flyleaf, spine lettering a little dull, overall near fine in very good or better dust jacket with light wear on the spine, with a few tiny chips at tips of spine, quite fresh and bright. An introduction to the New Physics, including the final chapter which is devoted to "The New Physics and Relativity." Russell won the 1950 Nobel Prize in Literature. A very uncommon title in dust jacket. [BTC#469734]



97 **J.D. SALINGER**

Franny and Zooey

Boston: Little, Brown and Company (1961)

\$400

First edition. Gray cloth. Top edge foxed, near fine in price-clipped near fine dust jacket with a bit of rubbing and a small smudge on the spine. A brighter than usual copy. [BTC#470193]

98 **William SANSOM**

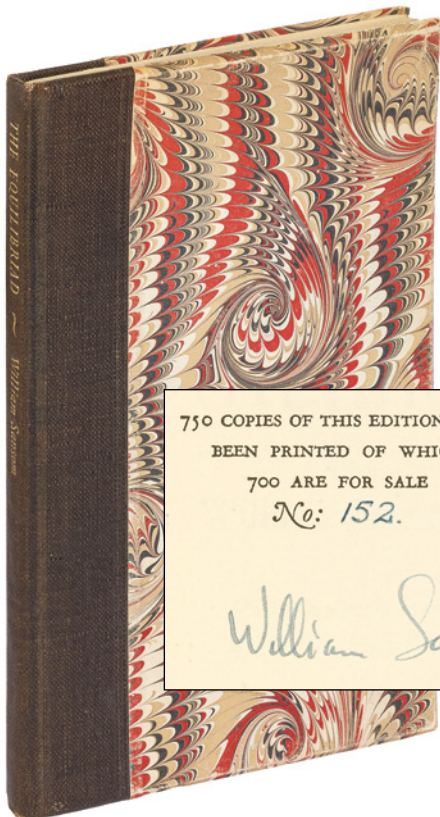
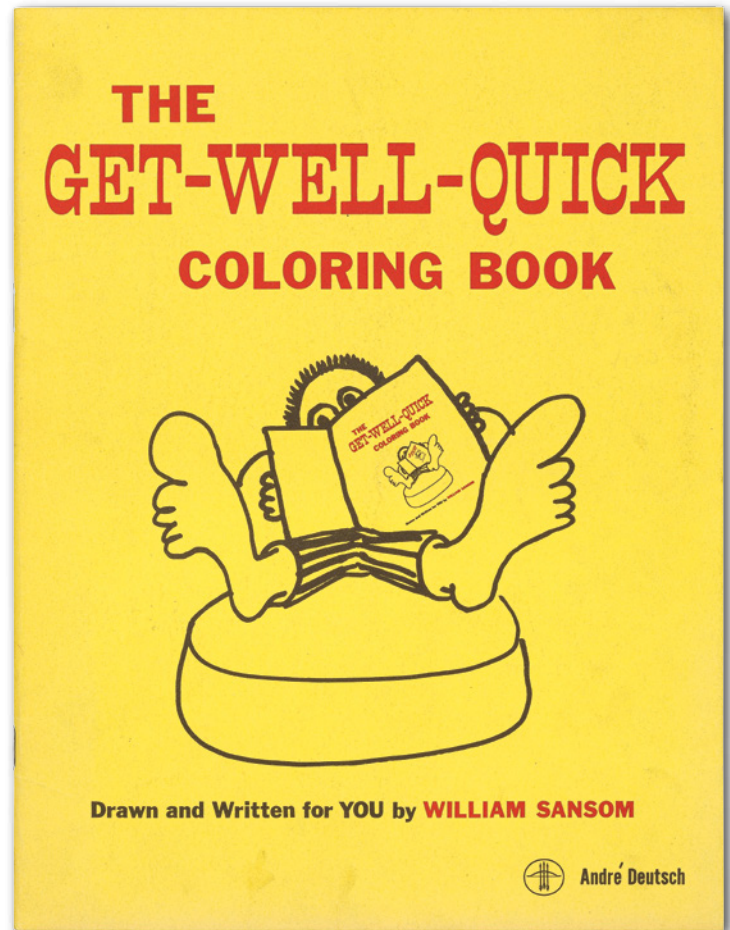
The Get-Well-Quick Coloring Book

Drawn and Written for you by William Sansom

(London): Andre Deutsch Limited (1963)

\$600

First edition. Quarto. [32]pp. Illustrated by Sansom. Stapled yellow pictorial wrappers. Publisher's small cancel price label on rear cover "5/-" net, slightest soiling, else a fine, bright copy. Very scarce. OCLC locates a single copy. [BTC#499145]



750 COPIES OF THIS EDITION HAVE
BEEN PRINTED OF WHICH
700 ARE FOR SALE
No: 152.

William Sansom

99 **William SANSOM**

The Equilibriad

London: The Hogarth Press 1948

\$2000

First edition. Illustrated with five black and white plates by Lucian Freud. Light edgewear, endpapers tanned as usual, boards a bit splayed at the corners, near fine. One of 750 copies Signed by Sansom. An early appearance of book illustrations by Lucian Freud. [BTC#501246]

With a Typed Letter Signed

100 **William SAROYAN**

The Daring Young Man on the Flying Trapeze and Other Stories

(Covelo, California): Carolyn and James Robertson / Yolla Bolly Press (1984)

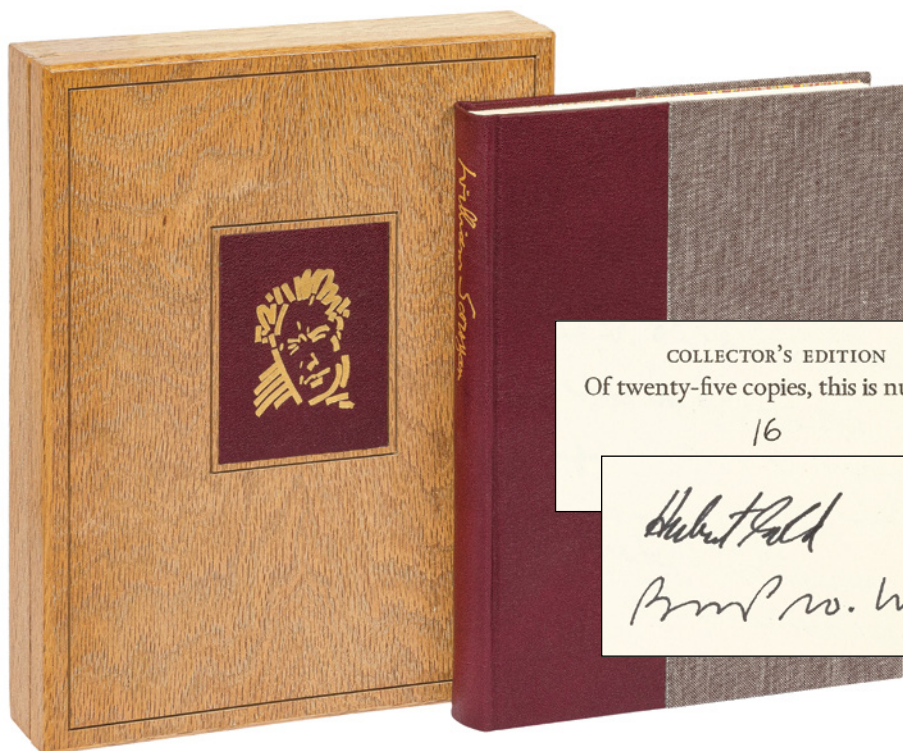
\$1750

First edition thus. Illustrated with woodblock prints by Bill Prochnow. With a new afterword by Herbert Gold. Quarto. xvi, 194, [4] pp. English leather and German linen-covered boards, with hand-marbled endpapers. With an

extra suite of eight woodblock prints, printed on handmade English Tovil paper, each colored and signed by the artist and housed in a German linen-lined folding chemise. One of 25 "Collectors Edition" copies (of an edition of 220), **Signed** by Prochnow and Gold. The book and suite of prints are fine, all housed in a fine custom California black oak lidded box. Published as part of the series "California Writers of the Land." With a letter from the publishers to the

recipient laid in, describing the publication and **Signed** (in one hand) by Carolyn and James Robertson.

A beautiful fine press edition of Saroyan's first book, with an additional suite of prints. [BTC#499292]



Inscribed to John Campbell

101 (Science-Fiction)

Isaac ASIMOV and William C. BOYD

Races and People

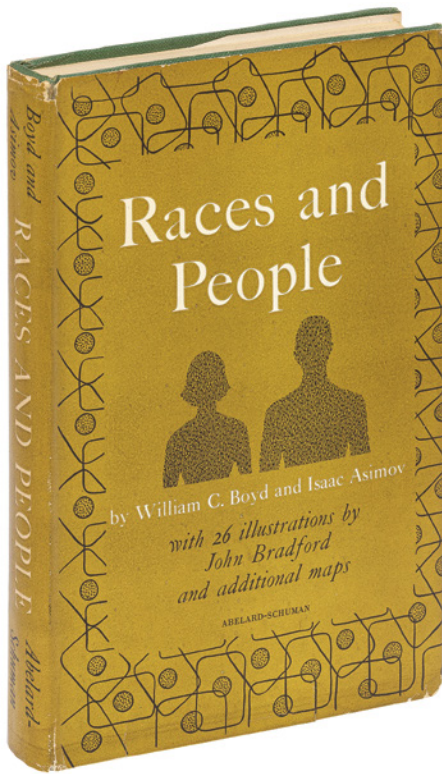
New York: Abelard-Schuman (1955)

\$4500

For John Campbell
who may disagree
with everything
Isaac

First edition. With 26 illustrations by John Bradford, with additional maps. Octavo. 189pp. Light dampstaining on the boards, very good in price-clipped very good dust jacket with a corresponding light stain mostly on the rear panel and with small internal repairs at the spine ends. Exploration of race by two white academic writers aimed at young adult readers (Asimov's second book for the YA market).

Inscribed by Asimov to a fellow science fiction legend: "For John Campbell who may disagree with everything. Isaac." Campbell was the influential editor of *Astounding Science Fiction* (later renamed as *Analog Science Fiction and Fact*), and wrote his own science fiction titles, most notably *Who Goes There?*, which was adapted into several film versions as *The Thing*. Asimov's inscription is prescient and recognizes the contrarian nature of Campbell, who Asimov fell out with not long afterwards because of Campbell's obsession with pseudoscience. Campbell's essays in support of segregation and comments about slavery and race, alienated him from many in the sci-fi community. An uncommon title with a poignant and important association. [BTC#468623]



102 (Science-Fiction)

J.G. BALLARD

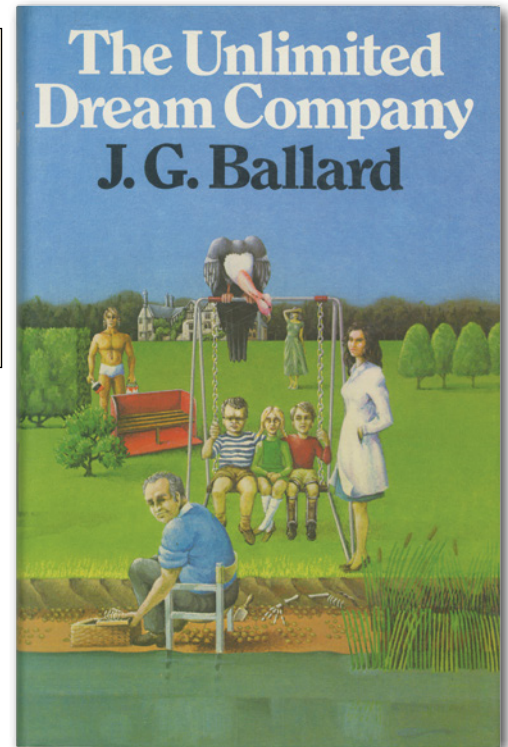
The Unlimited Dream Company

London: Jonathan Cape (1979)

\$400

First edition. Fine in fine dust jacket. Briefly Inscribed on the title page: "to Michael Curtis, Best wishes, J.G. Ballard." A lovely copy. [BTC#469993]

to Michael Curtis
Best wishes
J.G. Ballard



103 (Science-Fiction)

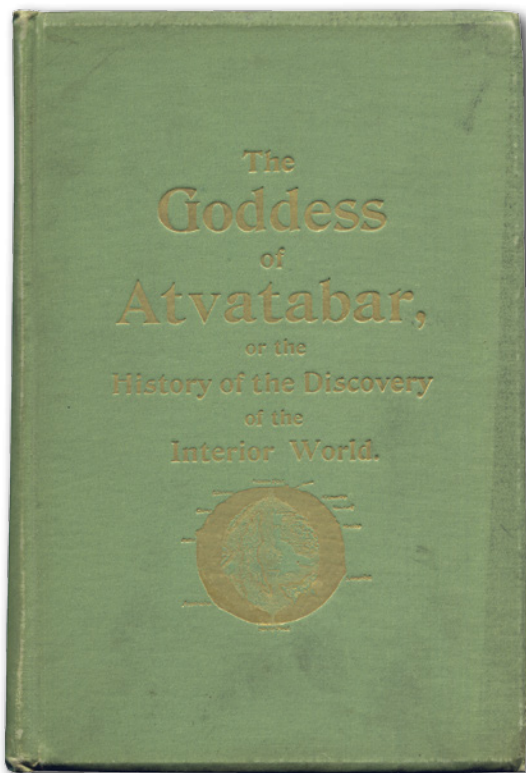
William R. BRADSHAW

The Goddess of Atvatar:
Being the History of the Discovery
of the Interior World and Conquest
of Atvatar

New York: J.F. Douthitt 1892

\$250

First edition, first issue binding. Illustrated by C. Durand Chapman and others. Large octavo, 318pp., followed by one full-page illustrated advertisement. Publisher's light green pictorial cloth over beveled boards, stamped in gold on front cover and spine, floral patterned endpapers. Contemporary small owner's name in ink on front flyleaf, rubbed and moderately soiled with fading to the gilt lettering, very good. A classic "science fiction story of an advanced race which inhabits the interior of a hollow earth. One of the best-known of a number of science fiction novels about underground civilizations ..." (*Locke*. *Spectrum of Fantasy*, p. 39). *Wright III*, No. 648; *Bleiler*. *Checklist of Science Fiction*, p. 29. [BTC#513382]





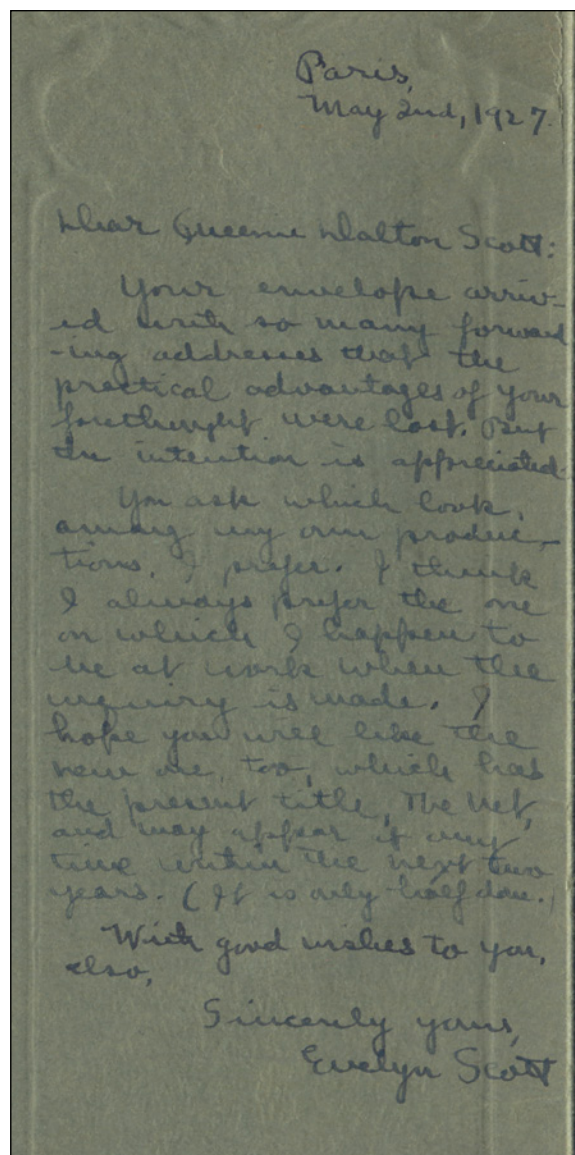
104 **Evelyn SCOTT**

Photographic Portrait of Evelyn Scott with Long Inscription

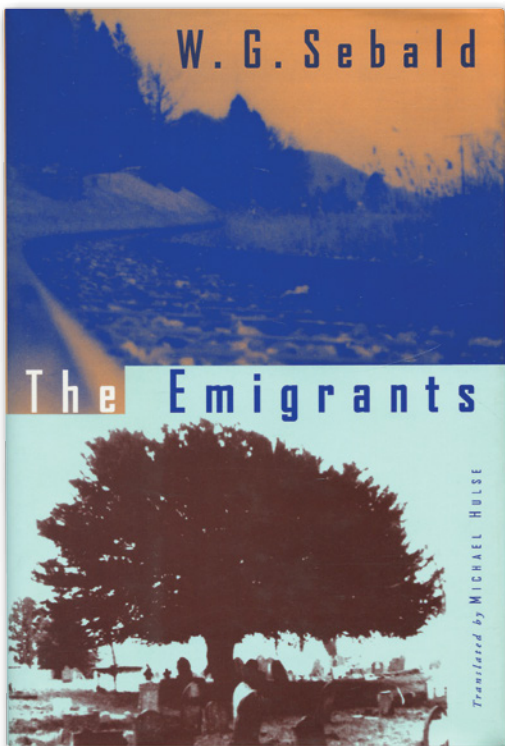
Paris: Boni & Liveright 1927

\$675

Gelatin silver print photograph. Measuring 3½" x 5½". Tipped into an unprinted folded cardstock mat measuring 4¾" x 8¾". The publisher's promotional photograph depicts Evelyn Scott, facing the camera, from the shoulders up. Printed beneath the picture and covered by the mat: "Evelyn Scott author of 'The Narrow House,' Boni & Liveright. \$2.00." About fine with the image sharp. With a lengthy 21-line inscription by Scott written on the inside of the front cover of the mat from Paris and dated May 2, 1927.



The inscription, to "Dear Queenie Dalton Scott," begins: "Your envelope arrived with so many forwarding addresses that the practical advantages of your forethought were lost, but the intention is appreciated... You ask which book, among my new productions, I prefer. I think I always prefer the one on which I happen to be at work when the inquiry is made. I hope you will like the new one, too, which has the present title, *The Net*?, and may appear any time within the next two years. (It is only half done)... Sincerely yours, Evelyn Scott." The popular Tennessee-born poet and novelist lived her early life in New Orleans and was the youngest person admitted to Tulane University. Her signature is uncommon. [BTC#519489]

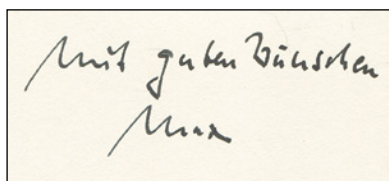


105 **W.G. SEBALD**

The Emigrants

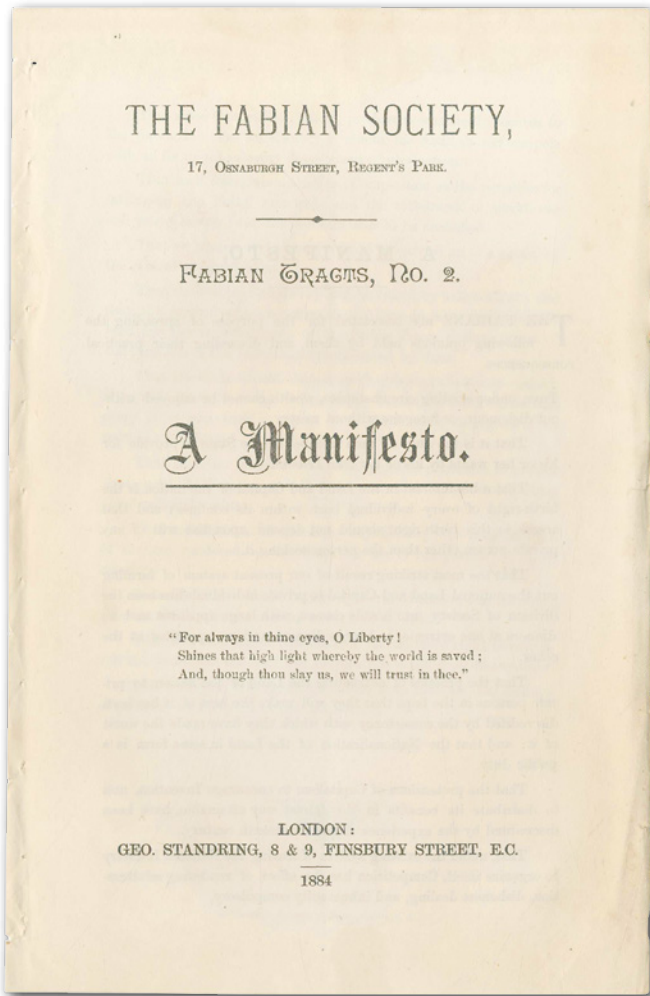
(New York): New Directions (1996)

\$5000



First American edition. Translated by Michael Hulse. Fine in fine dustjacket. **Signed** by the author on the half-title in German using his nickname: "Mit guten Wünschen, Max." The first of the author's works to appear in English, published in a small edition. The author died in a car crash just as he was attaining recognition. While Sebald did sign some copies of his books in English, they seem invariably to be signed in full as W. G. Sebald. Despite the recipient of this copy being unidentified, the use of "Max" does imply familiarity. In any event, an exceptionally scarce title to find signed. [BTC#469239]

George Bernard Shaw's First Separate Publication



106 George Bernard SHAW

The Fabian Society

"A Manifesto" [in] *Fabian Tracts, No. 2*

London: The Fabian Society / Geo. Standring 1884

\$7500

First edition. One quarto sheet, folded to make four pages. Removed from a larger volume with stab holes and a bit of nicking along the spine, else near fine. Issued unsigned, the Nobel Laureate's first separate publication, issued as "Fabian Tracts, No.2" when he was 28 years old; Shaw was elected a member of The Fabian Society, the British socialist organization still in operation today, on September 5, 1884. While many early tracts from The Fabian Society may be found, this pamphlet is rare. ABPC locates only two copies at auction, both in 1976. Laurence A1.

[BTC#500462]

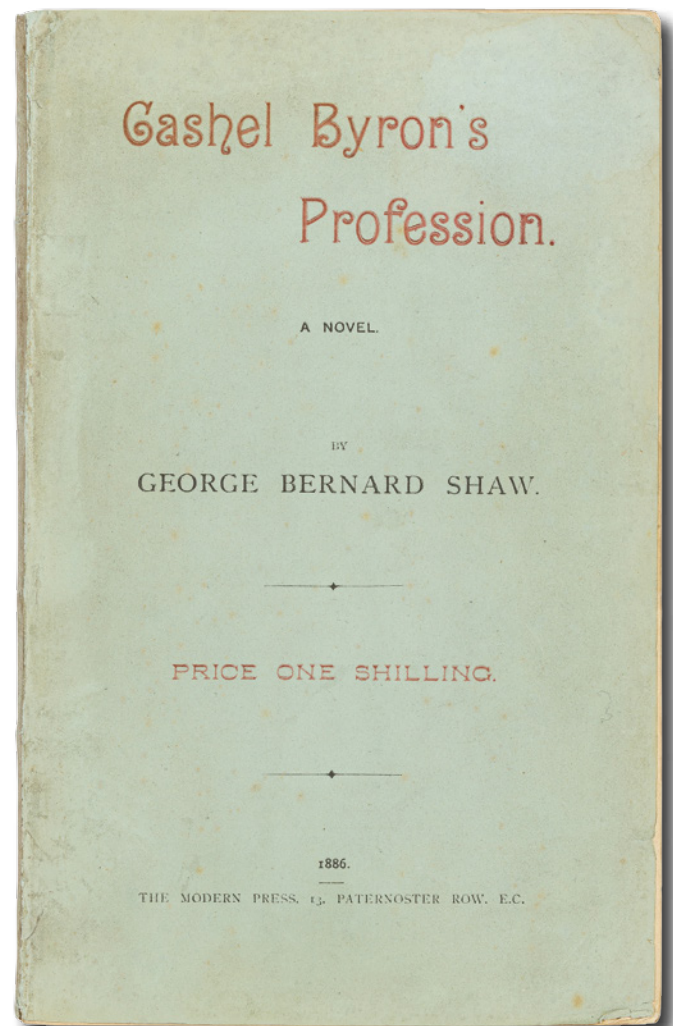
107 George Bernard SHAW

Cashel Byron's Profession

(London): The Modern Press 1886

\$2250

First edition, larger variant with the blank leaf bound in at the beginning. Large octavo, measuring 6" x 9¾" (see Laurence for discussion of variant binding sizes). [4], 164pp. Pale blue-green printed wrappers. Fragile wrappers modestly worn with a short split at the crown, wrappers and endleaves lightly foxed, a very good or better copy. George Bernard Shaw's first novel, preceded only by two Fabian Society tracts writings. Housed in a custom cloth four-fold chemise and quarter-morocco clamshell box by Sangorski & Sutcliffe (light wear, near fine). Laurence A3a. [BTC#502427]

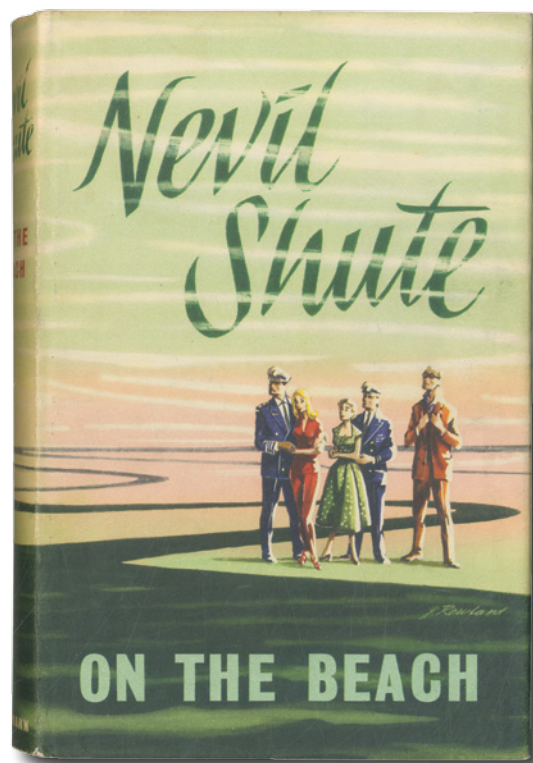
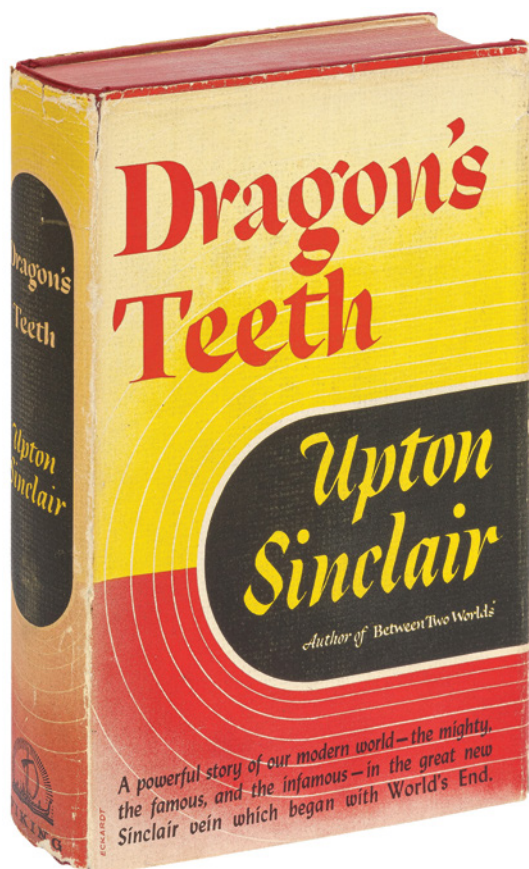


108 Nevil SHUTE*On the Beach*

Melbourne: Heinemann (1957)

\$500

First edition. Neat owner's name front fly, dated in 1957, spine very slightly cocked, near fine in price-clipped near fine dust jacket. A classic post-apocalyptic novel and the basis for an excellent, if somewhat depressing Stanley Kramer film starring Gregory Peck, Ava Gardner, Anthony Perkins, and Fred Astaire in his first dramatic role. [BTC#501595]

**Inscribed to Sinclair Lewis****109 Upton SINCLAIR***Dragon's Teeth*

New York: Viking Press 1942

\$15,000

First edition. Top corner a little bumped else near fine in very good or better dust jacket with a little age-toning and tiny nicks and tears. Inscribed by Upton Sinclair to Sinclair Lewis (using

To Hal
How many strange things have happened to the world in the thirty-five years since fate brought us together!

Upton
Xmas, 1941.

his nickname, Hal): "To Hal, How many strange things have happened in the world in the thirty-five years since fate brought us together. Upton. Xmas, 1941." The act of fate referred to was when Sinclair Lewis left Yale in 1906 to become a janitor at Upton Sinclair's ill-fated Helicon Hall colony.

Above the inscription is a penciled note Initialed by author Lewis Browne, the final line of his note has been partially erased but is nevertheless readable and we include it here: "This volume was mailed to Sinclair Lewis c/o my address (we were lecture-touring together) and S.L. told me to keep it because he was traveling light [erased] - and didn't care for the book anyway. L.B." Presumably Browne erased the final line when he in turn gave the book away. On the tour, Lewis and Browne's were debating whether fascism was possible in the

United States. A nicer than usual copy of this entry in Sinclair's Lanny Budd series, wartime Pulitzer Prize winner, uncommon in jacket, and with a wonderful association. [BTC#468973]

This volume was mailed to Sinclair Lewis
c/o my address (we were lecture-touring together)
and S.L. told me to keep it since he was travelling
light — and didn't care for the book anyway.
L.B.

110 Isaac Bashevis SINGER*The Slave*

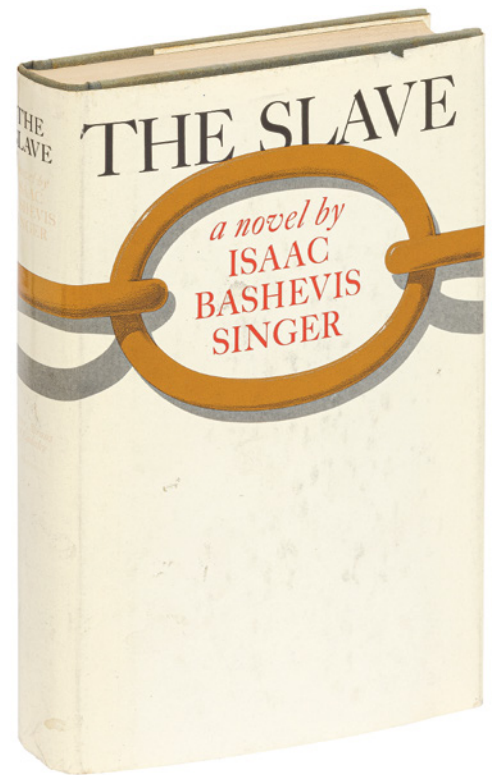
New York: Farrar, Straus and Cudahy (1962)

\$7500

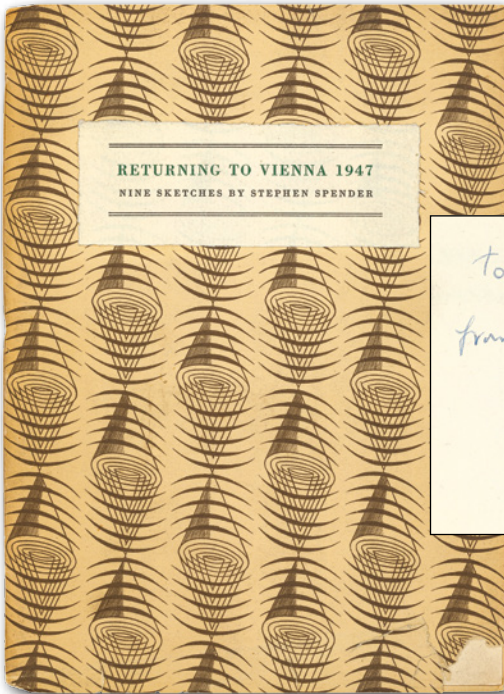
First edition. Translated from the Yiddish by the author and Cecil Hemley. A little fading and a bump on the boards, else near fine in near fine dust jacket with a corresponding scrape on the rear panel and a tiny nick on the front panel.

Inscribed by the author: "To my friend and colleague Bernard Malamud with my best wishes for a healthy and creative life. Isaac B. Singer." [BTC#468624]

To my friend and colleague
Bernard Malamud with
my best wishes for a
healthy and creative
life
Isaac B. Singer

**Inscribed to James Agee****111 Stephen SPENDER***Returning to Vienna 1947**Nine Sketches*

[New York]: The Banyan Press (1947)

\$1750

to James Agee
from his admirer friend
Stephen Spender
April 1948.

First edition. Octavo. [24]pp. Sewn decorated wrappers with publisher's printed cover label. Very light wear and tanning at the extremities of the wrappers, small chip at lower fore-corner, a very good or better copy. Nicely printed, at the Banyan Press on English hand-made paper. Limited to 150 numbered copies "for friends of the author," **Signed** by Stephen Spender. Additionally **Inscribed** by Stephen Spender to author James Agee on the front flyleaf: "To James Agee, from his admiring friend. Stephen Spender. April, 1948".

[BTC#515470]

112 William STYRON*Admiral Robert Penn Warren and The Snows of Winter*

[Winston-Salem]: Palaemon Press (1981)

\$450

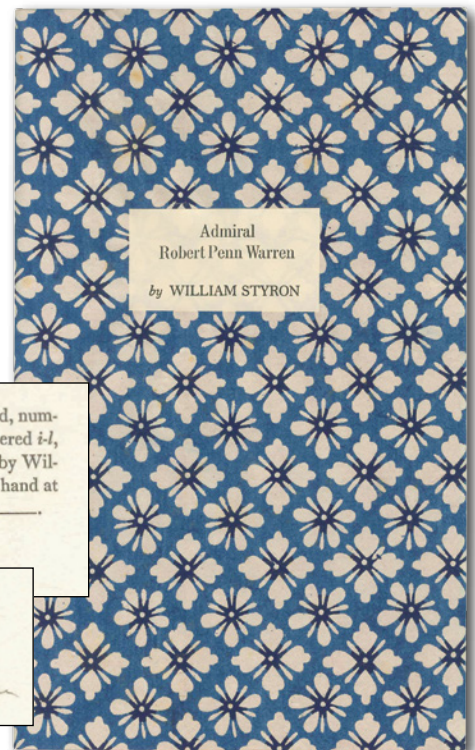
Second or "New" edition. [9]pp. Fine in sewn plain wrappers and a fine patterned dust jacket with a bit of internal foxing on the interior of the cover panel that just barely shows through in a couple of places. One of 26 lettered copies **Signed** by Styron and Warren; 100 numbered copies and 50 copies lettered with roman numerals were also published. The first edition wasn't signed by Warren. A brief speculation by Styron on the course of Warren's life if he had pursued his youthful ambition to become a naval officer.

[BTC#500069]

This edition is limited to 150 copies: one hundred, numbered 1-100, are for public sale; fifty copies, lettered i-i, are for distribution. All copies have been signed by William Styron and Robert Penn Warren. Cased by hand at the Shadowy Waters Press. This is number.....

-F-

William Styron
Robert Penn Warren



HE WAS A CROOK

Hunter S. Thompson

MEMO FROM FROM THE NATIONAL AFFAIRS DESK
 DATE: MAY 1, 1994
 FROM: DR. HUNTER S. THOMPSON
 SUBJECT: THE DEATH OF RICHARD NIXON:
 NOTES ON THE PASSING OF AN AMERICAN
 MONSTER.... HE WAS A LIAR AND A QUITTER,
 AND HE SHOULD HAVE BEEN BURIED AT SEA.
 ... BUT HE WAS, AFTER ALL, THE PRESIDENT.

"And he cried mightily with a strong voice, saying, Behold the great tribulation, is fallen and is become the habitation of devils, and the hold of every foul spirit and a cage of every unclean and hateful bird."
 Revelation 18:2

Richard Nixon is gone now, and I am poorer for it. He was the real thing—a political monster straight out of Greek and a very dangerous enemy. He could shake your hand and stab you in the back at the same time. He lied to his friends and betrayed the trust of his family. Not even Gerald Ford, the unhappy ex-president who pardoned Nixon and kept him out of prison, was immune to the civil fallout. Ford, who believes strongly in Heaven and Hell, has told more than one of his celebrity golf partners that "I know I will go to hell, because I pardoned Richard Nixon."

I have had my own bloody relationship with Nixon for many years, but I am not worried about it landing me in hell with him. I have already been there with that bastard, and I am a better person for it. Nixon had the unique ability to make his enemies seem honorable, and we developed a keen sense of fraternity. Some of my best friends have hated Nixon all their lives. My mother hates Nixon, my son hates Nixon. I hate Nixon and this hatred has brought us together.

Nixon laughed when I told him this. "Don't worry," he said. "I was, as a family man, and we feel the same way about you."

I was Richard Nixon who got me into politics, and now that he's gone, I feel lonely. He was a giant in his way. As long as Nixon was politically alive—and he was, all the way to the end—we could always be sure of finding the enemy on the Lee Road. There was no need to look anywhere else for the evil bastard. He had the lightning instincts of a badger who does the ripping and tearing. It is a heart that fights back on its back, rolling under the throat of the enemy and seizing it by the head with all four claws.

That was Nixon's style—and if you forget, he would kill you as a lesson to the others. Badgers don't fight fair, folks. That's why God made duckhounds.

Nixon was a Navy man, and he should have been buried at sea. Many of his friends would be incapable—Bebé Rebozo, Robert Vesco, William F. Buckley Jr., and some of them went a full naval burial.

These come in at least two styles, however, and Nixon's immediate family strongly opposed both of them. In the traditionalist style, the dead president's body would be wrapped and sewn loosely in canvas sailcloth and dumped off the stern of a frigate at least 100 miles off the coast and at least 1,000 miles south of San Diego, so the corpse could never wash up on American soil in any recognizable form.

The family opted for cremation until they were advised of the potentially onerous implications of a strictly private, un-witnessed burning of the body of the man who was, after all, the President of the United States. Awkward questions might be raised, dark allusions to Hitler and Rasputin. People would be filing lawsuits to get their hands on the dental charts. Long court battles would be inevitable—some with liberal cranks bickering about corpus delicti and habeas corpus and others with giant insurance companies trying not to pay off on his death benefits. Either way, an orgy of greed and duplicity was sure to follow any public hint that Nixon might have somehow faked his own death or been cryogenically transferred to fascist Chinese interests on the Central Asian tundra.

It would also play into the hands of those millions of self-imagined patriots like me who believe these things already.

If the right people had been in charge of Nixon's funeral, his casket would have been launched into one of those open-sea canals that empty into the ocean

just west of Los Angeles. He was a waste of a man and a jibbering dupe of a president. Nixon was so crooked that he needed servants to help him screw his pants on every morning. Even his funeral was illegal. He was quiet in the deepest way. His body should have been burned in a trash bin.

These are harsh words for a man so lately recently canonized by President Clinton and my old friend George McGovern—but I have written worse things about Nixon, many times, and the record will show that I kicked him repeatedly long before he went down. I beat him like a mad dog with mangy every time I got a chance, and I am proud of it. He was scum.

Let these be no misdeeds in the history books about that. Richard Nixon was an evil man—evil in a way that only those who believe in the physical reality of the Devil can understand it. He was uncutly without ethics or morals or any bedrock sense of decency. Nobody trusted him—except maybe the Stalinist Chinese, and honest historians will remember him mainly as a rat who kept scrambling to get back on the ship.

It is fitting that Richard Nixon's final gesture to the American people was a clearly illegal series of 21 105-mm howitzer blasts that shattered the peace of a residential neighborhood and permanently disturbed many children. Neighbors also complained about another un-sanctioned burial in the yard at the old Nixon place, which was brazenly illegal. "It makes the whole neighborhood like a graveyard," said one. "And it fucks up my children's sense of values."

Many were incensed about the howitzers—but they knew there was nothing they could do about it—not with the current president sitting about 50 yards away and laughing at the roar of the cannons.

He was Nixon's last war, and he won. The funeral was a dreary affair, badly staged for TV and shrewdly dominated by ambitious politicians and revisionist historians. The Rev. Billy Graham, still agile and elegant at the age of 136, was billed as the main speaker, but he was quickly upstaged by two 1990 GOP presidential candidates: Sen. Bob Dole of Kansas and Gov. Pete Wilson of California, who formally hosted the event and saw his poll numbers crippled when he got blown off the stage by Dole, who somehow seized the No. 3 slot on the top and entered such a shamless, self-serving eulogy that even he burst into tears at the end of it.

Dole's stock went up like a rocket and cast him as the early GOP front-runner for '96. Wilson, speaking next, sounded like an Engelbert Humperdinck impersonator and probably won't even be re-elected as governor of California in November.

The historians were strongly represented by the No. 2 speaker, Henry Kissinger, Nixon's secretary of state and himself a zealous revisionist with many axes to grind. He set the tone for the day with a maudlin and spectacularly self-serving portrait of Nixon as even more saintly than his mother and as a president of many godlike accomplishments—most of them put together in secret by Kissinger, who came to California as part of a huge publicity tour for his new book on diplomacy, *Kissinger*. Stalin, H.P. Lovecraft and other great minds of our time, including himself and Richard Nixon.

Kissinger was only one of the many historians who suddenly came to see Nixon as more than the sum of his many ungodly parts. He seemed to be saying that History will not have to absolve Nixon, because he has already done it himself in a massive act of will and crazed arrogance that already ranks him supreme, along with other Nixon worshippers like Hitler, Jesus, Bin Laden and the Emperor Hirohito. These revisionists have catapulted Nixon to the status of an American Casar, claiming that when the definitive history of the 20th century is written, no other president will come close to Nixon in stature. "He will dwarf FDR and Truman," according to one scholar from Duke University.

It was all gibberish, of course. Nixon was no more a Saint than he was a Great President. He was more like Sammy

Glick than Winston Churchill. He was a crook and a mercenary war criminal who bombed more people to death in Laos and Cambodia than the U.S. Army lost in all of World War II, and he denied it to the day of his death. When students at Kent State University, in Ohio, protested the bombing, he connived to have them attacked and slain by troops from the National Guard.

Some people will say that words like scum and rotten are wrong for Objective Journalism—which is true, but they miss the point. It was the built-in blind spot of the Objective rules and dogmas that allowed Nixon to father into the White House in the first place. He looked so good on paper that you could almost vote for him right unseen. He seemed so all-American, so much like Horatio Alger, that he was able to slip through the cracks of Objective Journalism. You had to get Subjective to see Nixon clearly, and the shock of recognition was often painful.

Nixon's meteoric rise from the unemployment line to the vice presidency in six quick years would never have happened if TV had come along 10 years earlier. He got away with his sleazy "my dog Checkers" speech in 1952 because most voters had it on the radio or read about it in the headlines of their local, Republican newspapers. When Nixon finally had to face the TV camera for real in the 1960 presidential campaign debates, he got whiplashed like a red-headed mule. Even die-hard Republican voters were shocked by his crad and incompetent persona. Interestingly, most people who heard those debates on the radio thought Nixon had won. But the mainstream TV audience saw him as a ruthless need-cr salesman, and they voted accordingly. It was the first time in 14 years that Nixon lost an election.

When he arrived in the White House as VP at the age of 40, he was a smart young man on the rise—a hubris-crazed monster from the bowels of the American dream with a heart full of hate and an overweening lust to be President. He had won every office he'd run for and stood like a Nazi on all of his enemies and even some of his friends.

Nixon had no friends except George Will and J. Edgar Hoover (and they both deserted him). He was Hoover's shameless death in 1972 that led directly to Nixon's downfall. He felt helpless and alone with Hoover gone. He no longer had access to either the Director or the Director's ghastly bank of Personal Files on almost everybody in Washington.

Hoover was Nixon's right flank, and when he croaked, Nixon knew how Lee felt when Stonewall Jackson got killed at Chancellorsville. It permanently exposed Lee's flank and led to the disaster at Gettysburg.

For Nixon, the loss of Hoover led inevitably to the disaster of Watergate. It meant hiring a New Director—who turned out to be an unfortunate toady named L. Patrick Gray, who squealed like a pig in hot oil the first time Nixon barked on him. Gray panicked and fingered White House counsel John Dean, who refused to take the rap and rolled over, instead, on Nixon, who was trapped like a rat by Dean's relentless, vengeful testimony and sent all 19 pieces right in front of our eyes on TV.

That is Watergate, in a nut, for people with carefully cultivated attention spans. The real story is a lot longer and reads like a textbook on human reactivity. They were all scum, but only Nixon walked free and lived to clear his name. Or at least that's what Bill Clinton says—and he is, after all, the President of the United States.

Nixon liked to remind people of that. He believed it, and that was why he went down. He was not only a crook but a fool. Two years after he quit, he told a TV journalist that "if the president does it, it can't be illegal."

Shit. Not even Spiro Agnew was that dumb. He was a fit-out, knee-crawling thug with the morals of a weasel on speed. But he was Nixon's vice president for five years, and he only resigned when he was caught red-handed taking cash bribes across his desk in the White House.

Unlike Nixon, Agnew didn't argue. He quit his job and fled in the night to Baltimore, where he appeared the next morning in U.S. District Court, which allowed him to stay out of prison for bribery and extortion in exchange for a guilty (no contest) plea on income-tax evasion. After that he became a major celebrity and played golf and tried to get a Coors distributorship. He never spoke to Nixon again and was an unwelcome guest at the funeral. They called him Radio, but he went anyway. It was one of those Biological Imperatives, like salmon swimming up waterfall to spawn before they die. He knew he was scum, but it didn't bother him.

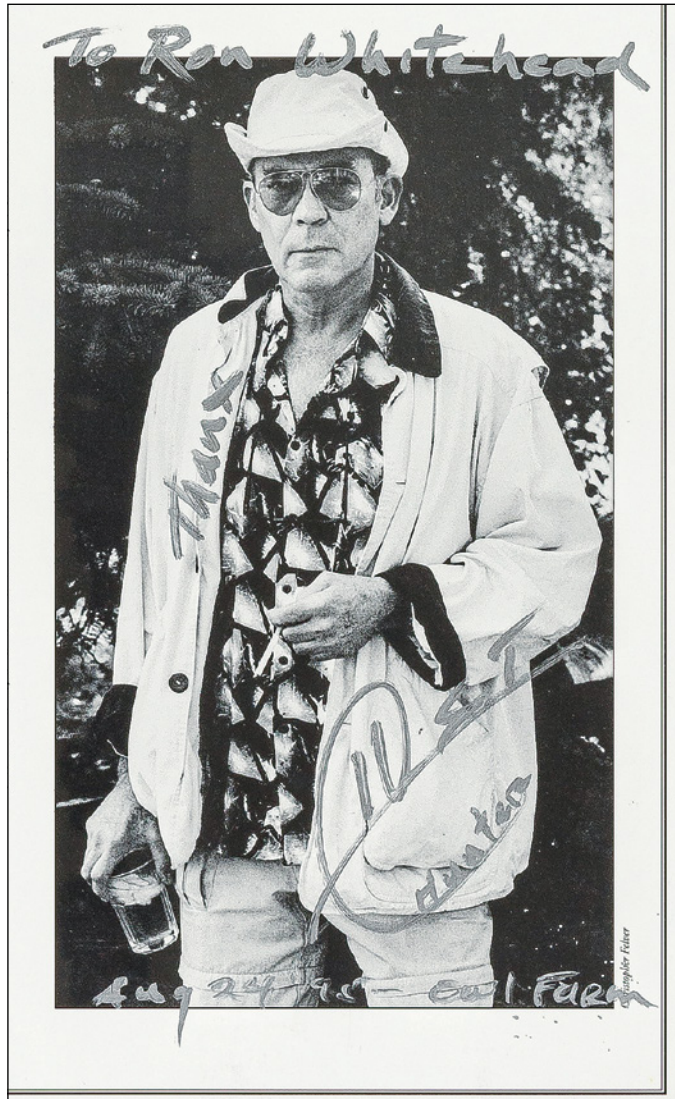
Agnew was the Joey Buttafuoco of the Nixon administration, and Hoover was its Caligula. They were brutal, brain-damaged degenerates worse than any hit man out of The Godfather, yet they were the men Richard Nixon trusted most. Together they defined his Presidency.

It would be easy to forget and forgive Henry Kissinger of his crimes, just as he forgave Nixon. Yes, we could do that—but it would be wrong. Kissinger is a slippery little devil, a world-class hustler with a thick German accent and a very keen eye for weak spots at the top of the power structure. Nixon was one of these, and Super K exploited him mercilessly, all the way to the end.

Kissinger made the gang of four complete: Agnew, Hoover, Kissinger and Nixon. A group photo of these perverts would say all we need to know about the Age of Nixon.

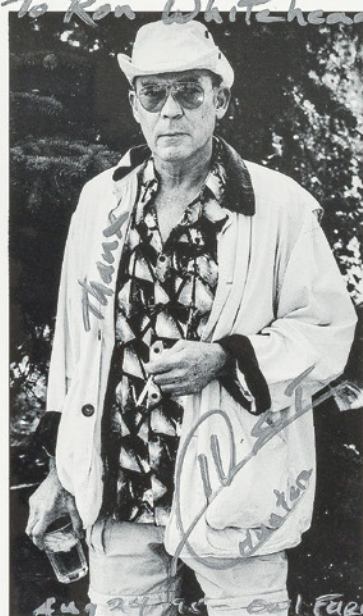
Nixon's spirit will be with us for the rest of our lives—whether you're me or Bill Clinton or you or Kurt Cobain or Bishop Tutu or Keith Richards or Amy Fisher or Boris Yeltsin's daughter or your fiancée's 16-year-old beer-drunk brother with his bearded gauceness and his whole life like a thundercloud out in front of him. This is not a generational thing. You don't even have to know who Richard Nixon was to be a victim of his ugly, Nazi spirit.

He has poisoned our water forever. Nixon will be remembered as a classic case of a smart man shirking in his own merit. But he also sits in our minds, and that was the crime that history will burn on his memory like a brand. By disgracing and degrading the Presidency of the United States, by fleeing the White House like a dastard crook, Richard Nixon broke the heart of the American Dream.



113 Hunter S. THOMPSON
[Broadside]: He Was A Crook
 Louisville, Kentucky: White Fields Press 1994
\$3500

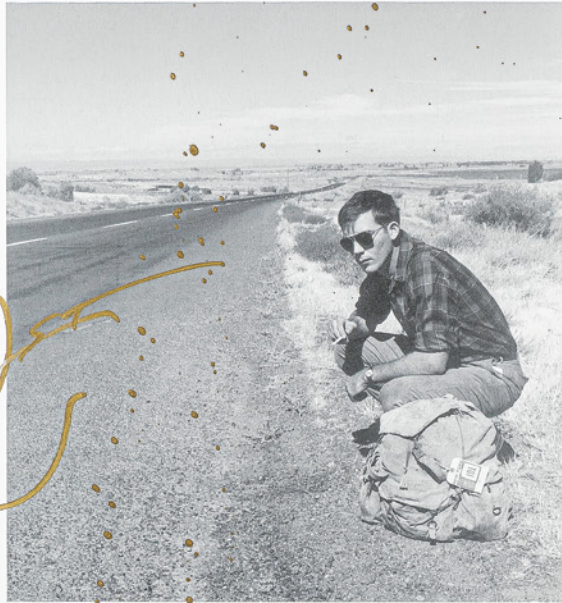
Broadside. Illustrated with a portrait of Thompson by Christopher Felver. Approximately 15" x 35". Fine. **Inscribed** by Thompson to "Published in Heaven Poster Series" co-editor and press co-founder Ron Whitehead, on his portrait using silver marker: "to Ron Whitehead Thanx H.S.T. Hunter Aug 24 '95 Owl Farm." Thompson's jeremiad against Nixon, first appearing in *Rolling Stone* upon the occasion of the latter's death and here issued as #19 in the Published in Heaven Poster Series. An excellent association. **OCLC** locates only two copies. **[BTC#501452]**



White Fields Press
 improving a global literary community

"Hunter S. Thompson" photo courtesy of Christopher Felver. He Was A Crook © 1995 by Hunter S. Thompson. Reprinted by permission of White Fields Press. Special thanks to Gregor Knebel. Published in Heaven Poster Series #19. White Fields Press. P.O. Box 3085 Louisville, Kentucky 40201-3085 USA. Website: www.whitefieldspress.com

HUNTER S. THOMPSON



OPEN LETTER

San Francisco October 25, 1960

San Francisco, Fillmore St., the bay a few blocks to my left, warm sun in the streets, sitting at a breakfast table two floors above the street, drinking ale, listening to the marvelous vitality of the Kingston trio — three rummies lucky enough to laugh at the whole world for a half-million dollars a year. No wonder they laugh.

City of hills and fog and water, bankers and boobs — Republicans all. City of no jobs — “sorry, we have no openings here; be glad to talk to you though,”) — city of no money except what you find at the General Delivery window, and somehow it’s always enough — city, like all cities, of lonely women, lost souls, and people slowly going under. City of newspapers for Nixon (“careful now, don’t upset the balance of terror”), of neon bars and apartments full of people who can’t pay rent or phone bills or even face the newspaper delivery boy when he comes around to collect. City of music and longshoremen and just enough sunshine to make you appreciate it. City of Alcatraz, where human beings rot in unimaginable isolation, a loneliness so complete and terrifying that only a man who has been in jail can know it, of Alcatraz just a pistol shot away from freedom and the Ramos fizz on Sunday morning, Alcatraz so close that you know they can hear the clang of a cable-car bell on a clear day, Alcatraz where men rot and die while the city dances across the bay.

San Francisco, edge of the western world, where you can drink all night and jump off the bridge to beat a hangover, where you can sell encyclopedias because no other job is available, where you refuse to sell encyclopedias because you have better things to do, because you were born queer and cannot be a salesman like all your American brothers — where you talk with editors and news directors and creative directors and hear over and over again how easy and necessary it is to sell out, where you find sympathy and no work (“it’s hard, I know it’s hard; I tried it myself, but with a wife and kids.....”) and countless cups of weak coffee with the want ads and Sunday mornings with a quart of ale and a girl on the phone who says “come over for breakfast; we live on Telegraph Hill, you know, and nobody goes hungry over here except when we want something you can’t buy and don’t know how to look for anymore — but we don’t talk about that except when we’re drunk, and then we lie down and open our mouths wide and cry when nothing falls in.

Say “no” to San Francisco and be rich — spend your last dollar on brandy and swack reality across the cheek. “No, I will not sell, I will not give you the best hours of my day and let you use my blood to grease the wheels and cogs of a hundred banking machines, sorry, Jack, but I will take your time and your cigarettes and laugh at you quietly for the questions you ask and know all the time that your guts have dried up and your spine is rubber and you measure me against your contempt for the human race and find a disturbing disparity — how so, prince jellyfish? will you endorse this check for me? many thanks; now I can work against you for another week, and when the money runs out, maybe I will beg them, maybe then you can crack me and pinch my smile, but I will never get to work on time; only make you crack and laugh again — and you who cannot afford to laugh anymore, you will crack one day too, and that will be the end — for you cannot bounce, and I can.

114 Hunter S. THOMPSON

[Broadside]: Open Letter

San Francisco

October 25, 1960

Louisville, Kentucky: White Fields Press 1996

\$1500

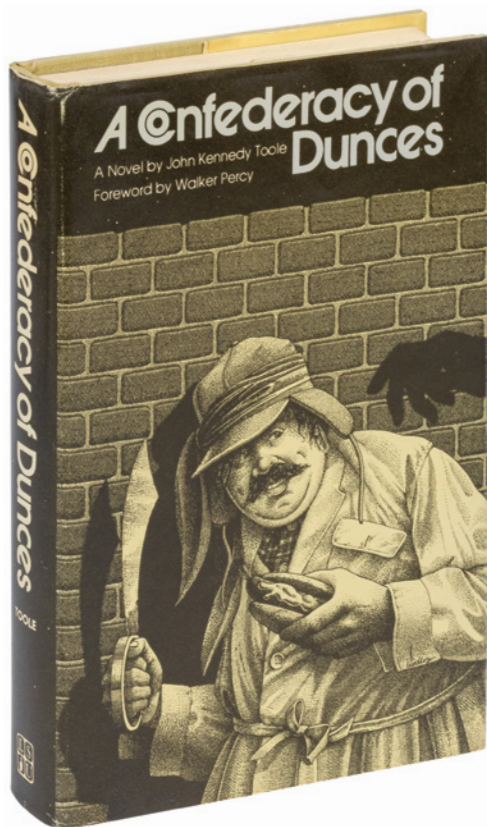
Pictorial broadside. Single sheet printed on glossy stock paper. Measures 13½" x 26". Illustrated reproducing a photograph of a young Hunter S. Thompson at the side of a desolate road, kneeling, smoking a cigarette, knapsack by his side. Fine. Initialed in large letters “H.S.T.” by Thompson with a metallic pen in the margin next to his photograph, and the broadside “decorated” by him with an ink splatter. OCLC locates no copies.

[BTC#501523]

*Open Letter: San Francisco October 25, 1960" ©1996 Hunter S. Thompson.
Permission to print granted by Hunter S. Thompson.
Special thanks to Douglas Jernin for helping to make this project possible.

the literary renaissance

Published in Heaven Poster Series 665
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editors Ron Whithead and Ken Fielding
Ron Whithead, the literary renaissance,
1387 Lexington Road, Louisville, Kentucky 40206 USA
made possible by support from Broadside, The Banker, & Voices Without Retreats



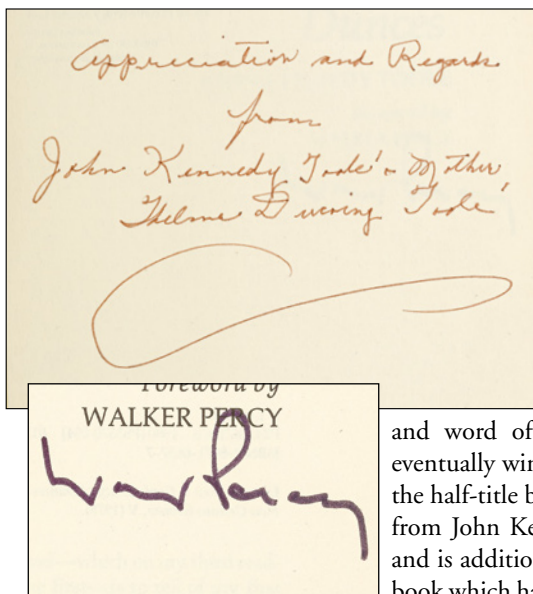
115 John Kennedy TOOLE

A Confederacy of Dunces

Baton Rouge: Louisiana State University Press 1980

\$9500

First edition. Foreword by Walker Percy. A fine and unusually tight copy (with only the slightest of the usual splaying of the boards) in fine first issue dust jacket with just a touch of rubbing. Advance Review Copy with publisher's slip laid in. Posthumously published novel that was the first work of fiction published by LSU Press, and which had a very small first printing (reportedly 2500 copies). Initially the book was rejected by dozens of publishers and the author committed suicide in 1969. Years later the author's mother brought the manuscript to Walker Percy, insisting that he read it. Percy championed the book, arranged for its publication, and contributed an introduction. Excellent reviews and word of mouth led to it becoming a best-seller, and eventually winning the Pulitzer Prize. This copy is **Inscribed** on the half-title by the author's mother: "Appreciation and Regards from John Kennedy Toole's Mother, Thelma Ducoing Toole." and is additionally **Signed** by Walker Percy on the title page. A book which has become exceptionally uncommon. An especially nice copy signed by both Mrs. Toole and Walker Percy. *Burgess 99*. [BTC#468963]



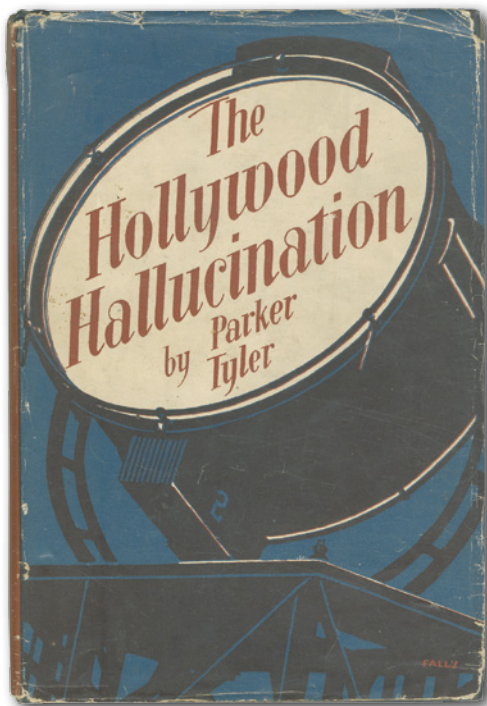
116 Parker TYLER

The Ballad of De Soto

New York: U.S. Works Progress Administration / New Reading Materials Program, Board of Education, City of New York 1938

\$1250

First edition. Illustrated by Albert Koson. Small quarto. 15pp. Stapled wrappers. Acidic paper has browned with some short edge tears, wrappers a bit tender at the spine with a bit of toning and foxing and a small inked dot on the cover, an about very good copy of a fragile and scarce publication. An early poem by Parker Tyler, noted film critic, who wrote one of the first books dealing with homosexuality and film, *Screening the Sexes: Homosexuality and Film* (Holt, Rinehart & Winston, 1972). *OCLC* locates only five copies. [BTC#528051]



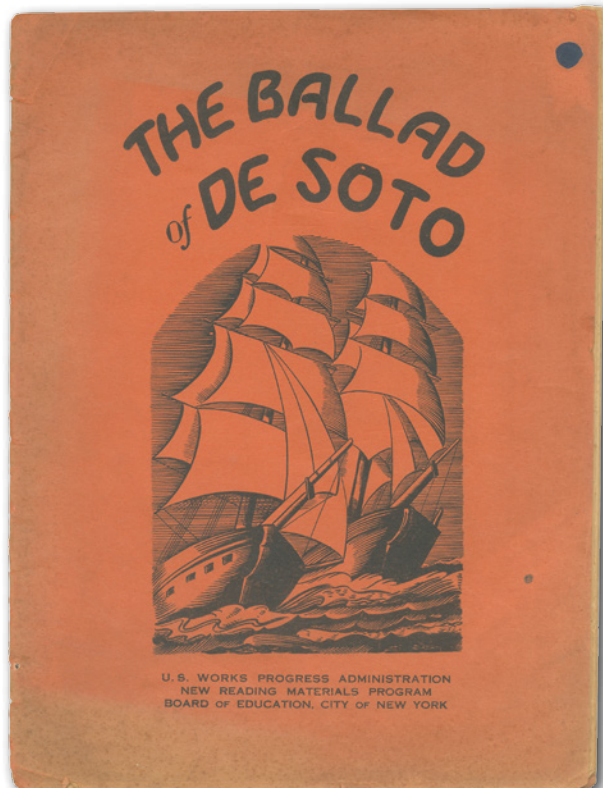
117 Parker TYLER

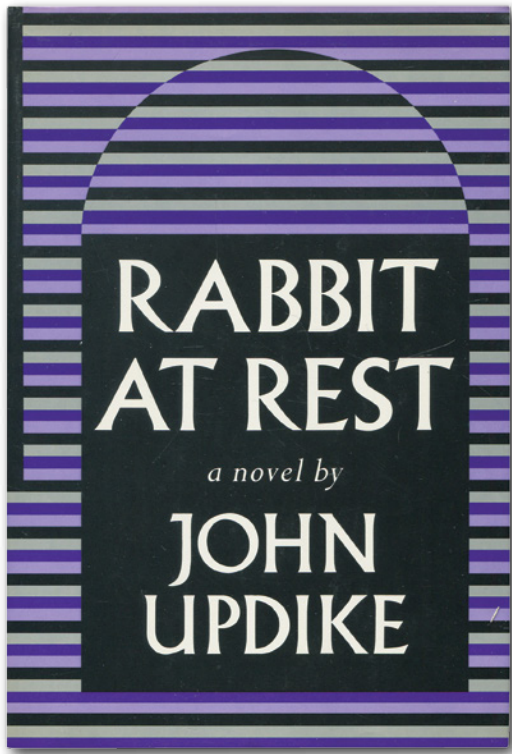
The Hollywood Hallucination

New York: Creative Age Press (1944)

\$2500

First edition. Extremities of the boards a little worn and spine lettering just a trifle rubbed, very good in about very good dust jacket with a modest chip at the crown and other little nicks and tears. Author's first important book of film and show business criticism, preceded by some poetry and his notorious novel co-authored with Charles Henri Ford, *The Young and Evil*. The jacket includes a laudatory blurb about Tyler's take on Hollywood by Henry Miller. Exceptionally uncommon in jacket. [BTC#468596]





118 John UPDIKE

Rabbit at Rest

New York: Alfred A. Knopf 1990

\$800

for Gail Godwin
and Bob Schaefer (?)

warm regards
to you both,

John U.

First trade edition. Fine in fine dust jacket. Fourth and final volume of the Rabbit books. Winner of the Pulitzer Prize. This copy **Inscribed** to the North Carolina novelist Gail Godwin and her partner, the Austrian-born American composer Robert Starer (with Updike mangling Starer's name): "for Gail Godwin and Bob Schaefer(?) with warm regards to you both. John U." [BTC#468947]

119 John UPDIKE

Thanatopsis

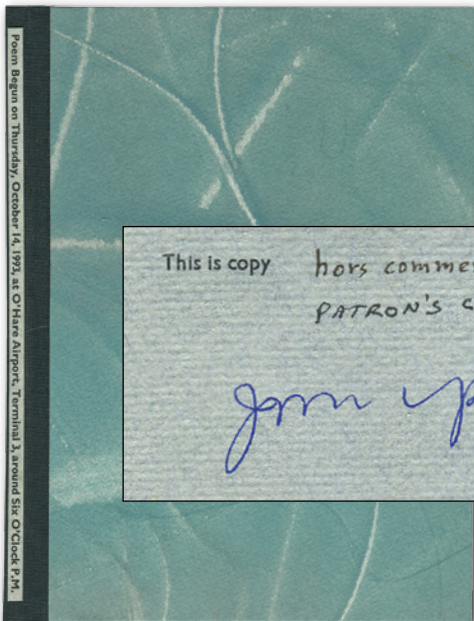
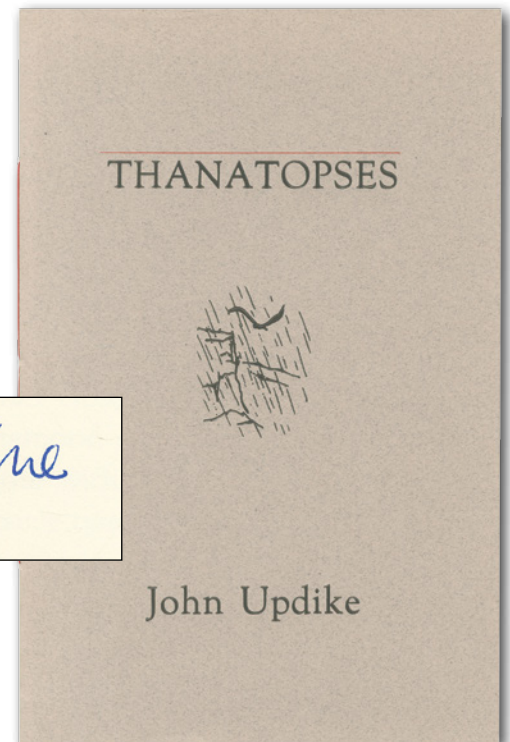
Cleveland: Bits Press (1991)

\$125

First edition. Slim octavo. [8]pp. Sewn wrappers. Fine. One of 200 wrapped copies from a total edition of 237. Although not called for, this copy is **Signed** by Updike on the title page.

[BTC#498696]

John Updike



120 John UPDIKE

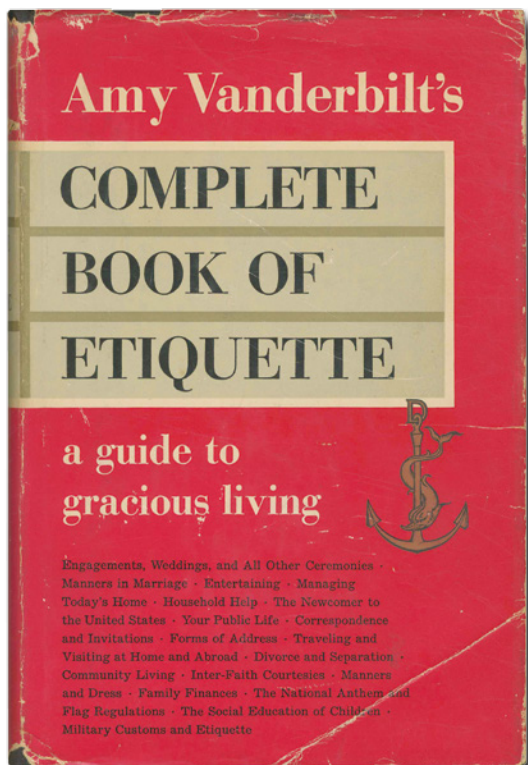
Poem Begun on Thursday, October 14, 1993

at O'Hare Airport, Terminal 3, around Six O'Clock P.M.

Louisville: The Literary Renaissance 1994

\$1500

First edition. 12mo. Quarter cloth and marbled paper over boards. Designed, printed, and hand bound by Carol J. Blinn. Fine. One of 4 hors commerce hardbound copies, this one marked "Patron's Copy" of a total edition of 130) **Signed** by Updike. [BTC#468941]



121 Amy VANDERBILT

Amy Vanderbilt's Complete Book of Etiquette:

A Guide to Gracious Living

Garden City, New York: Doubleday & Company (1952)

\$450

First edition. Thick octavo. 700pp. Illustrated. Thumb-tab indexed. Light spotting on boards, final life slightly miscut by the printer, near fine in moderately worn and price-clipped very good dust jacket with leaf modest creased tears. The first edition is uncommon, especially in jacket.

[BTC#500124]

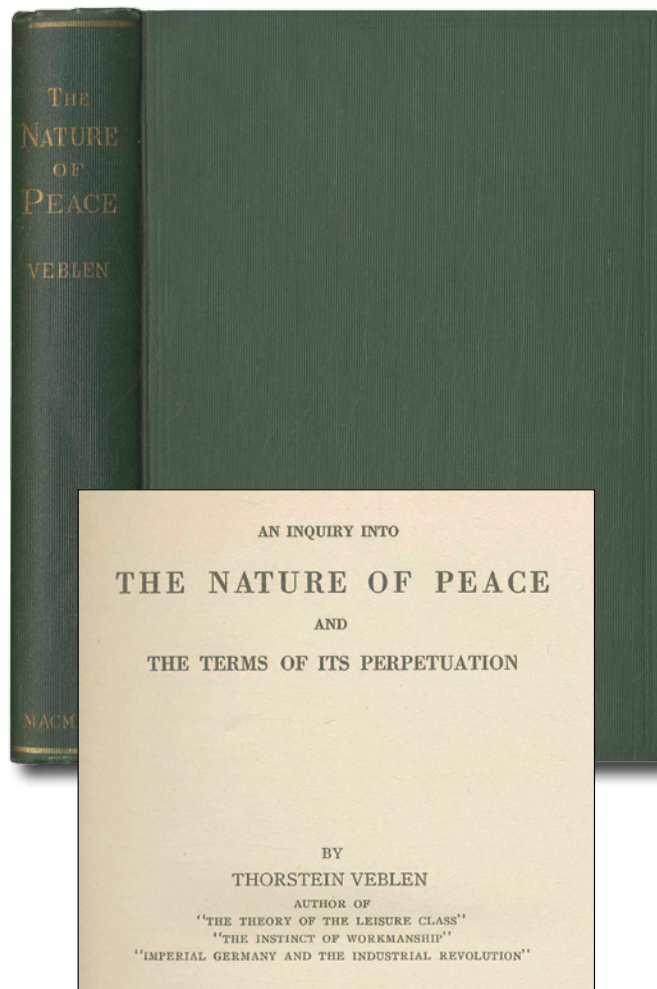
122 Thorstein VEBLEN

*An Inquiry into the Nature of Peace
and the Terms of Its Perpetuation*

New York: The Macmillan Company 1917

\$400

First edition. Octavo. Green cloth gilt. 368pp. + ads. Ink owner name and address on front pastedown, else an exceptional, fine copy. [BTC#500472]



123 Wernher VON BRAUN

The Mars Project

Urbana: University of Illinois Press 1953

\$3500

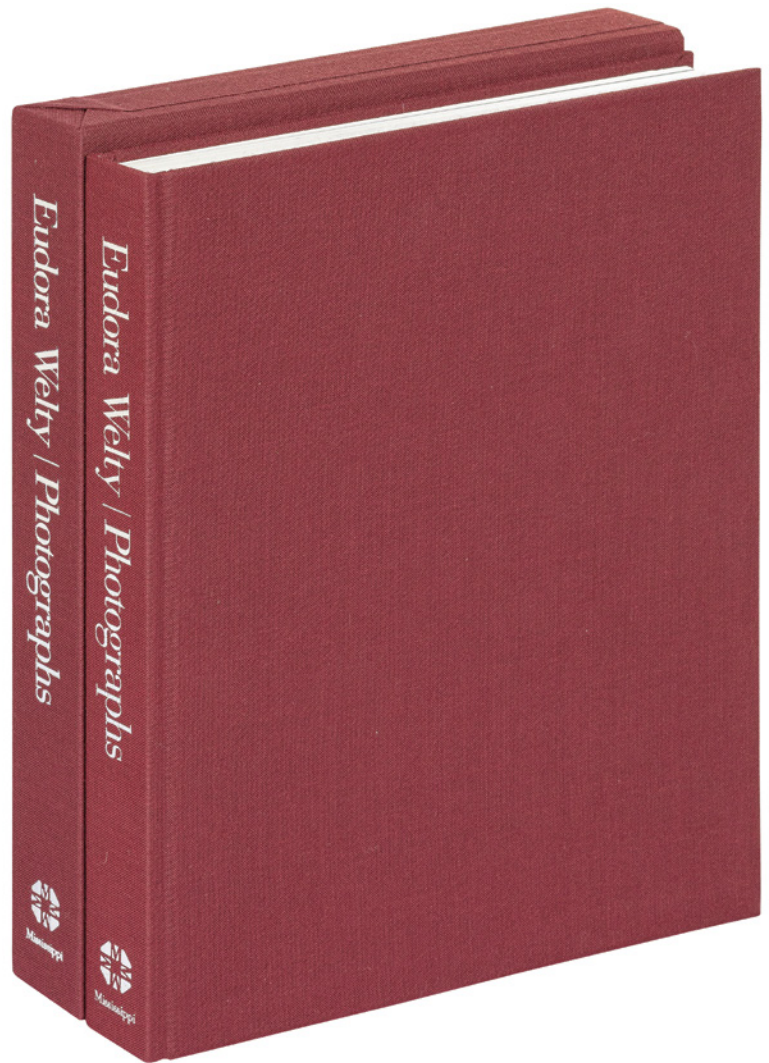
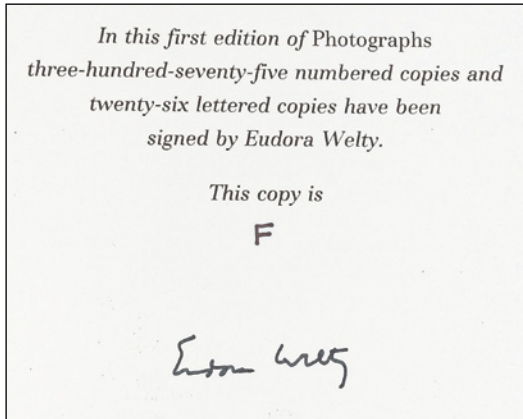
First book edition and first American edition (based on a special issue of a German magazine). Small quarto. 91pp. Illustrated with charts, diagrams, tables. Printed white boards. A touch of toning on the boards, near fine in very good price-clipped dust jacket with modest chips mostly at the spine ends. An early work on space travel by the father of modern rocketry. Very scarce. [BTC#468638]

124 Eudora WELTY**Photographs**

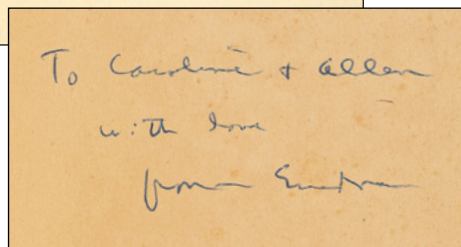
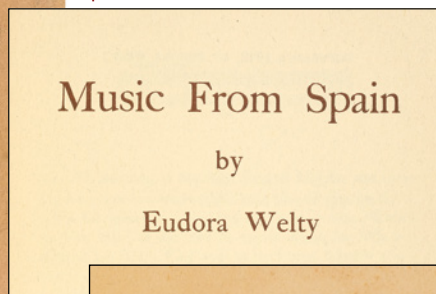
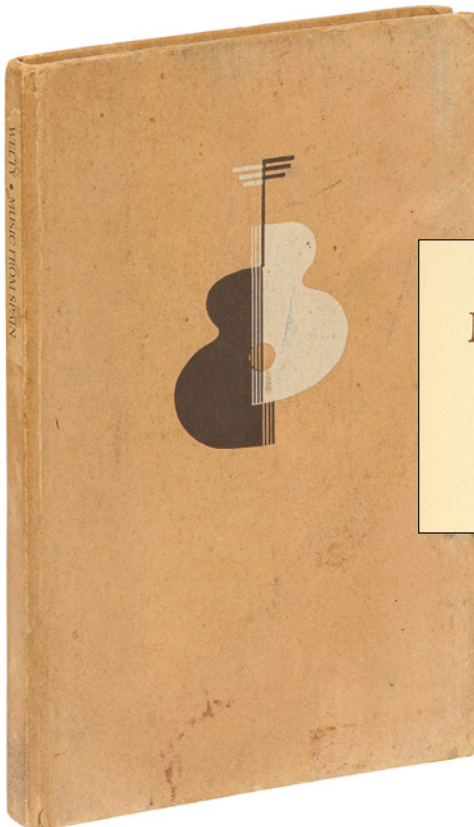
Jackson: University Press of Mississippi (1989)

\$2500

First edition, limited issue. Foreword by Reynolds Price. Large square quarto. Full brown cloth stamped in silver. Fine in fine slipcase. This is copy letter "F" of 26 lettered copies Signed by Welty (there were an additional 375 numbered copies signed by Welty, as well as a deluxe issue of 52 lettered copies in full leather with an original photograph). This was the smallest limitation of the three signed issues. [BTC#468602]

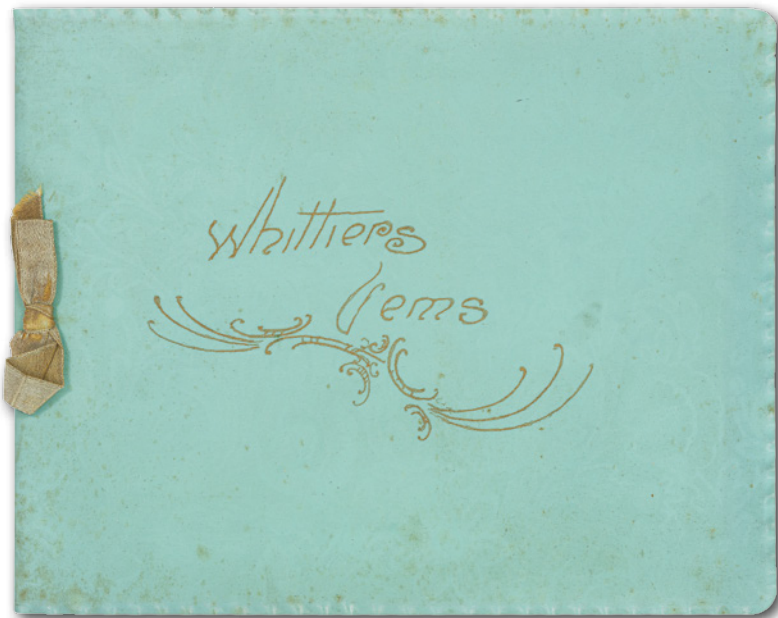
**Inscribed to Allen Tate and Caroline Gordon****125 Eudora WELTY****Music From Spain**

Greenville, Mississippi: The Levee Press 1948

\$7500

First edition. Octavo. 62pp. Papercovered boards with paper spine label. The fragile boards are slightly soiled and moderately worn with the top corners gently bumped, spine label is tanned and nicked, a very good copy. One of 775 copies Signed by Welty on the limitation page. Additionally Inscribed by Welty to authors Allen Tate and Caroline Gordon on the front fly: "To Caroline + Allen with love from Eudora." Kentucky-born authors Tate and Gordon married in 1924, became an integral part of the Southern Agrarian / Fugitive movement, and enjoyed a long friendship with Welty. A distinguished association. Polk A6:1. [BTC#500059]

Unrecorded Celluloid Binding



126 John Greenleaf WHITTIER

Whittier's Gems

Boston: Samuel E. Cassino (1889)

\$400

First edition of this selection. Illustrated by Louis K. Harlow. Oblong octavo. [14] leaves printed rectos only. Illustrated throughout including six full-page plates, frontispiece portrait and text vignettes, silk ribbon tie as issued. In an unrecorded binding of green floral-patterned flexible celluloid wrappers with scalloped edges, titled in gilt on the front cover. *BAL* notes only pictorial wrappers or cloth covers. Covers lightly foxed, else a near fine copy. Uncommon publication. *OCLC* locates three copies, one of which is noted in white paper binding. *BAL* 22317. [BTC#517853]

127 Edmund WILSON

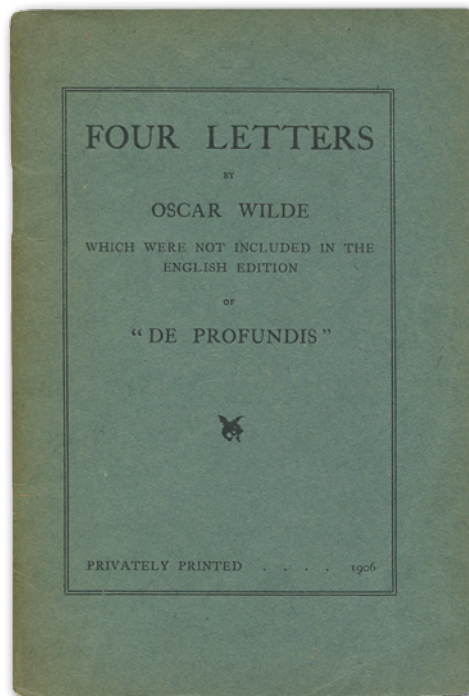
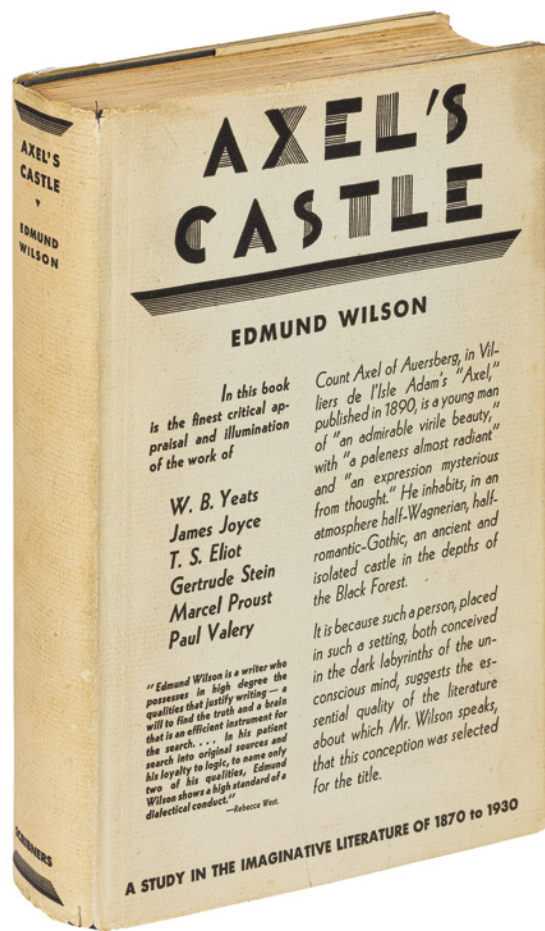
Axel's Castle

A Study in the Imaginative Literature of 1870-1930

New York: Charles Scribner's Sons 1931

\$3000

First edition. Octavo. 319pp. Dark blue cloth with publisher's printed paper spine label. Endpapers are modestly foxed and a small, closed tear at top edge of spine in fine and bright, price-clipped dust jacket, with a tall tape mend at the spine, and very faint discoloration on the front panel near the edge of the spine fold. Contains chapters on W.B. Yeats, T.S. Eliot, James Joyce, Gertrude Stein, Marcel Proust, and Paul Valery. *The Modern Movement* # 71. [BTC#518634]



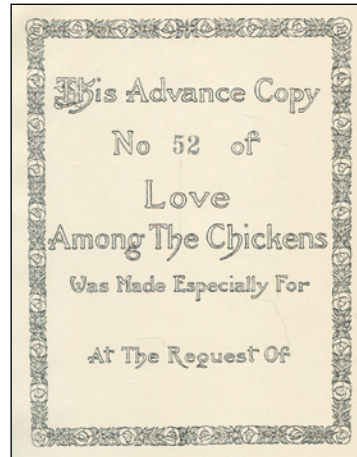
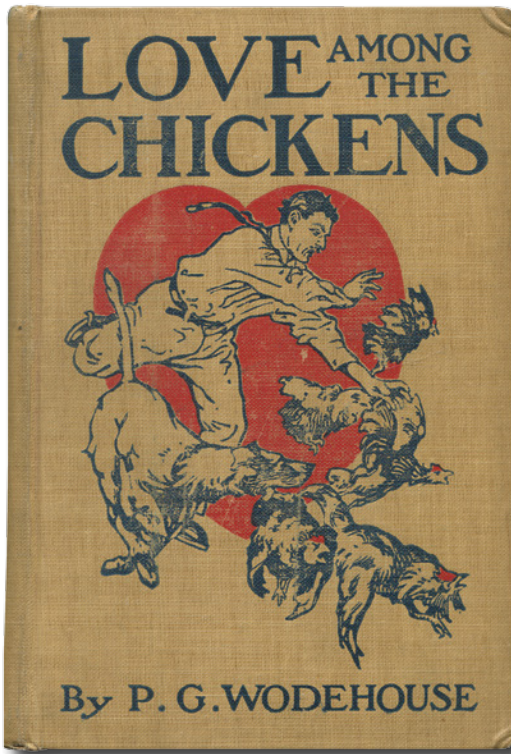
128 Oscar WILDE

FOUR LETTERS by Oscar Wilde, Which Were Not Included in the English Edition of "De Profundis."

[Edinburgh]: Privately Printed [by W. H. White & Co./ Published by Wright and Jones] 1906

\$350

First edition. 12mo. 34pp. Stapled blue-gray printed wrappers. Owner's attractive, contemporary bookplate, few short closed tears on spine, else a near fine, bright copy in publisher's unprinted glassine dust jacket with a few short tears and thin chip. Limited to 500 copies. An unauthorized publication, printed from the text of the Italian edition of *De Profundis*. [BTC#517012]

**129 P.G. WODEHOUSE**

Love Among the Chickens
A Story of the Haps and Mishaps
on an English Chicken Farm

New York: The Circle Publishing Company 1909

\$1200

First American edition. Illustrated by Armand Both. Tan pictorial cloth. Faint erasure mark on front flyleaf, binding slightly bumped at two corners, else a very good or better copy. Advance Presentation Issue, copy number 52 of a limited (but unspecified) quantity of numbered copies with an extra leaf stating "This Advance Copy No. 52 of LOVE AMONG THE CHICKENS was made especially for [blank space] at the request of [blank space]." *McIlwaine*

A7b, citing only the trade edition, but not citing this advance issue. The first novel by Wodehouse to be published in America. Elusive in the advance issue. [BTC#469106]

Inscribed to John Cheever

130 Larry WOIWODE

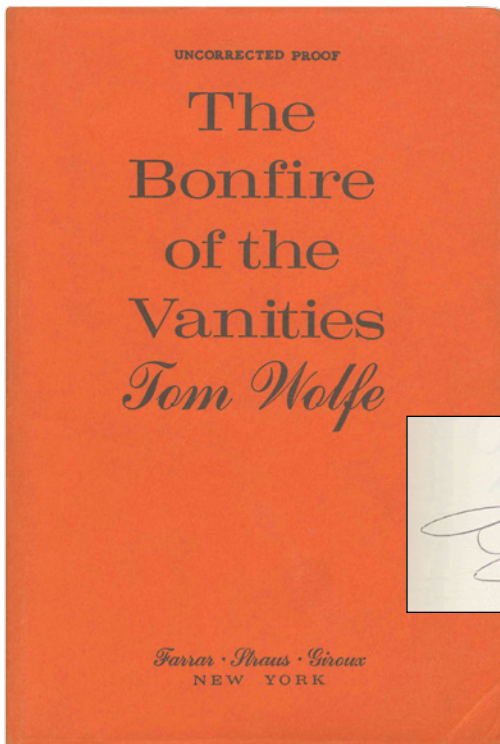
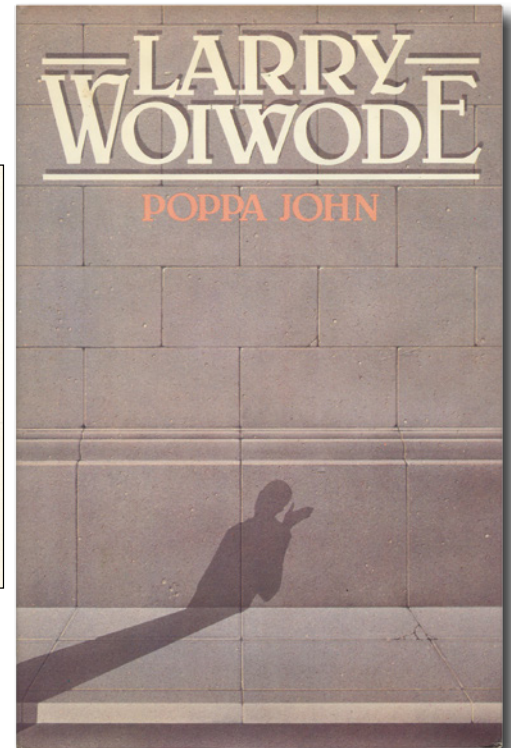
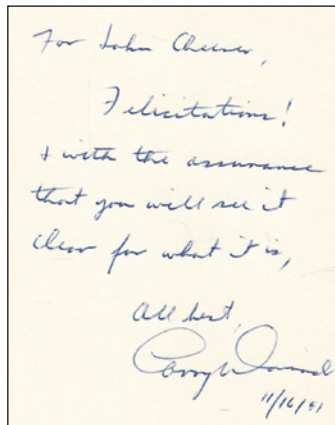
Poppa John

New York: Farrar, Straus and Giroux (1981)

\$350

First edition. Fine in fine dust jacket. Warmly Inscribed by the author to John Cheever: "For John Cheever, Felicitations! & with the assurance that you will see it clear for what it is. All best, Larry Woiwode 11/16/81." Author's third novel with a nice association.

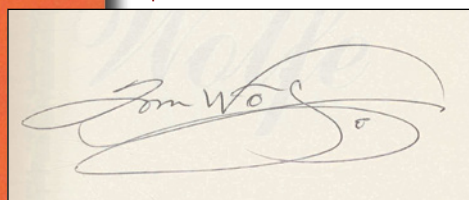
[BTC#468957]

**131 Tom WOLFE**

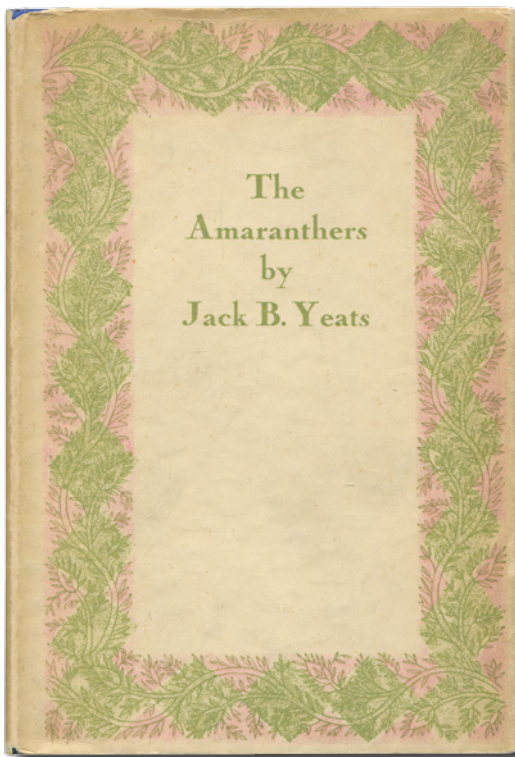
The Bonfire of the Vanities

New York: Farrar Straus Giroux (1987)

\$400



Uncorrected proof. Large octavo. Printed orange wrappers. Title and author name in ink on spine, slight crease at corner of front cover, a near fine copy. Boldly Signed by Tom Wolfe on the half-title. [BTC#499544]



132 Jack B. YEATS
The Amaranthers

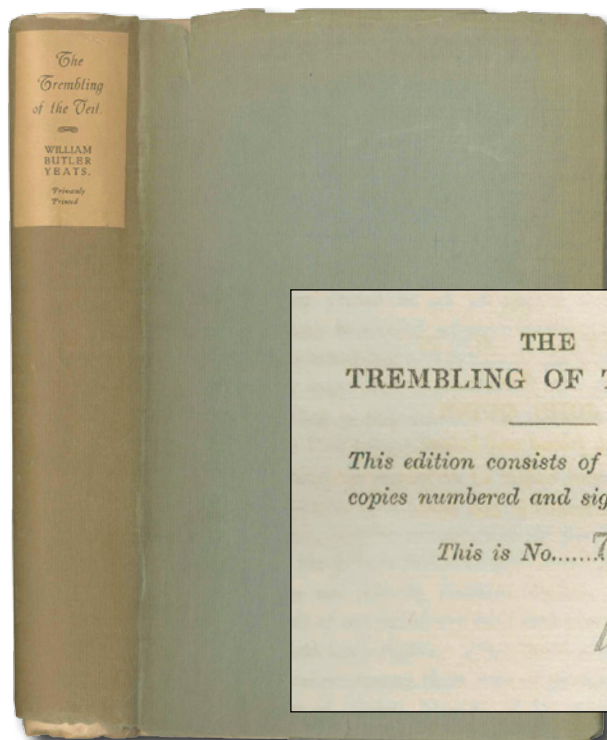
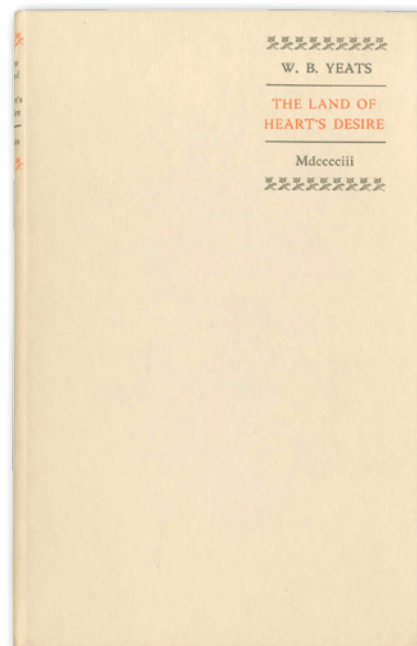
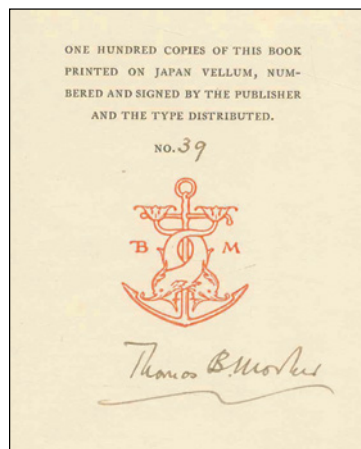
London: William Heinemann Ltd. (1936)

\$350

First edition. Blue cloth. Fine, bright copy in lightly spine-toned, near fine dust jacket. From the jacket: "A satirical fantasy about an Island which is sometimes recognizable as Ireland."
[BTC#469142]

133 W.B. YEATS
The Land of Heart's Desire
Portland, Maine: Thomas B. Mosher 1903
\$1700

First American revised edition. 16mo. 36pp. partially unopened. Fine in white parchment printed boards, about fine with unprinted glassine jacket with some edgewear and housed in a fragile printed slipcase (not shown) with some light toning and splitting at the top edge. The colophon states that the edition was limited to 100 numbered copies printed in Japan vellum and Signed by the publisher. This is number 39. An elusive title in this issue, particularly in this condition, as the white parchment binding is extremely vulnerable to any handling.
[BTC#499865]



134 W.B. YEATS
The Trembling of the Veil

London: Privately Printed for Subscribers only by T. Werner Laurie, Ltd. 1922

\$2000

First edition, signed and limited issue. Tall octavo. Quarter parchment and papercovered boards with publisher's printed paper spine label. A fine, partially unopened copy in very good or better dust jacket with light wear and faint toning at the extremities, with a few small chips. Copy 794 of 1000 numbered copies Signed by Yeats. A nice copy.
[BTC#499549]

