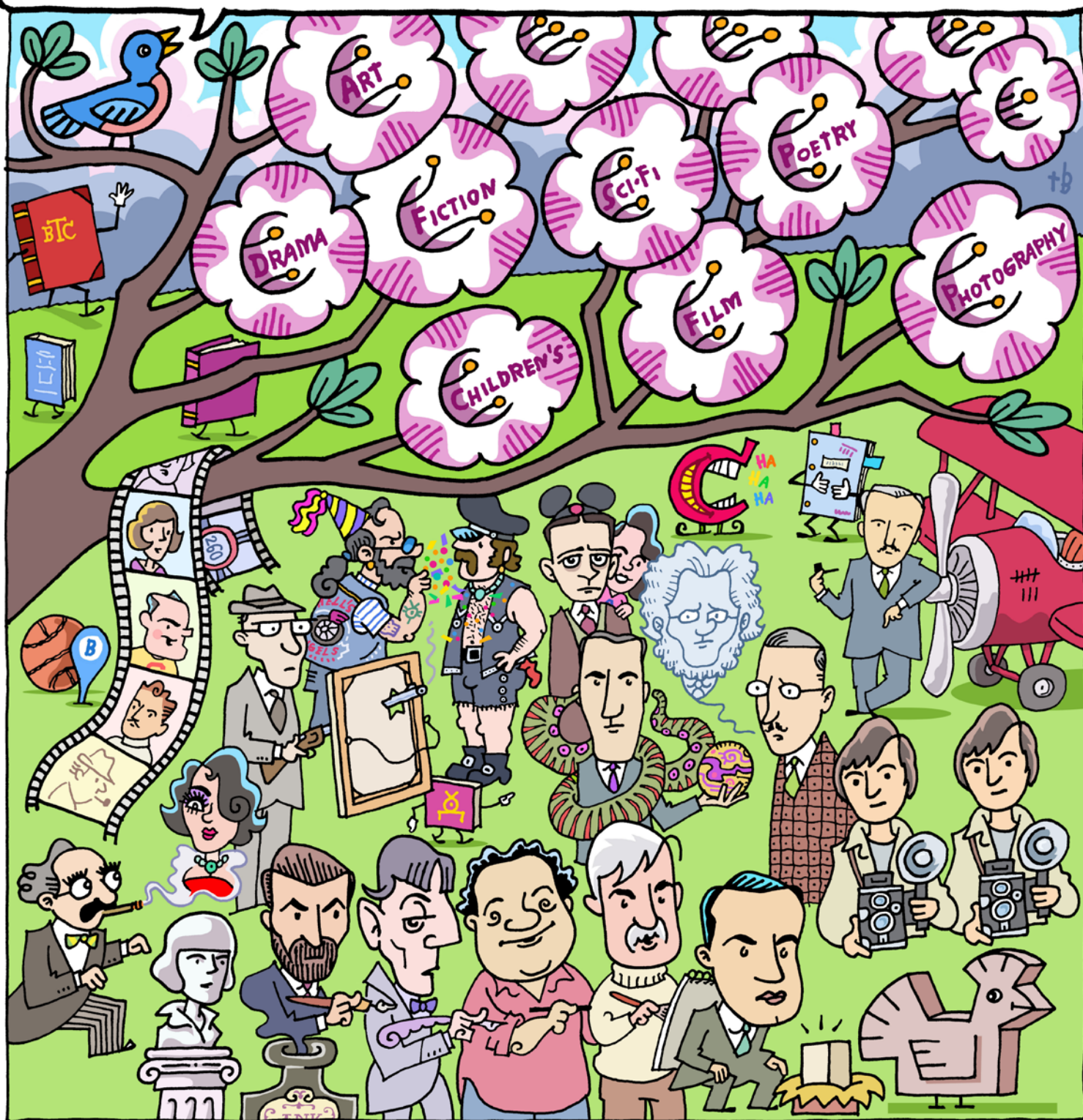


BETWEEN THE COVERS

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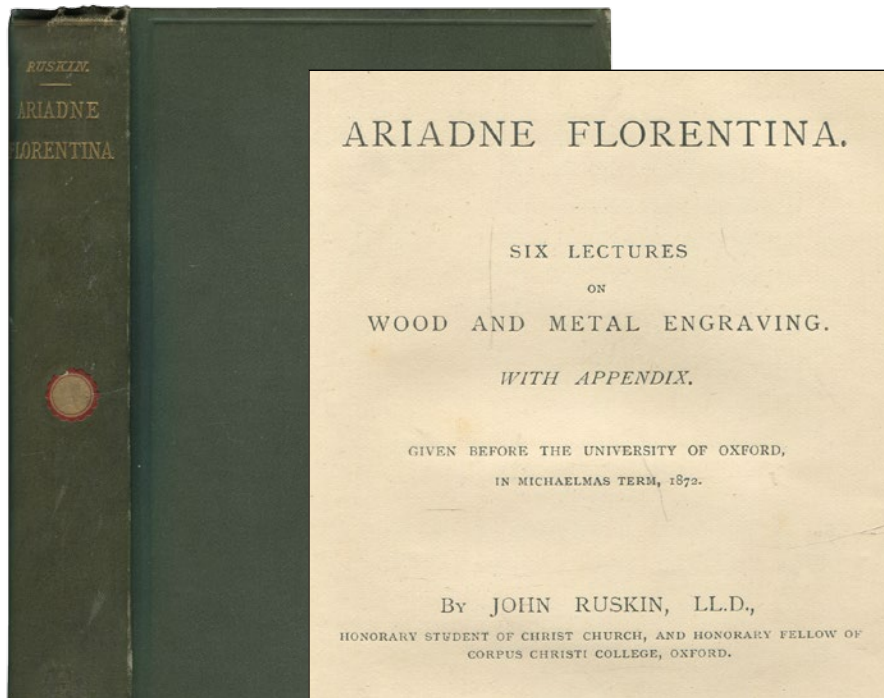
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Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB, IOBA.

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



Aubrey Beardsley's Copy



1 (Art)

(Aubrey BEARDSLEY) John RUSKIN

Ariadne Florentina: Six Lectures on Wood and Metal Engraving

Sunnyside, Orpington & London: George Allen 1890

\$3500

Second edition, called by Wise the "Small Edition." Octavo. 298pp. Illustrated. Green cloth gilt. A little foxing in the text, rubbing and modest wear on the boards, small round paper label on spine, about very good. Aubrey Beardsley's copy, with his bold Signature on the front free endpaper. Laid in is a description of the book from autograph dealer David J. Holmes. Books from Beardsley's library are uncommon.

[BTC#463734]

Aubrey Beardsley -

2 (Art)

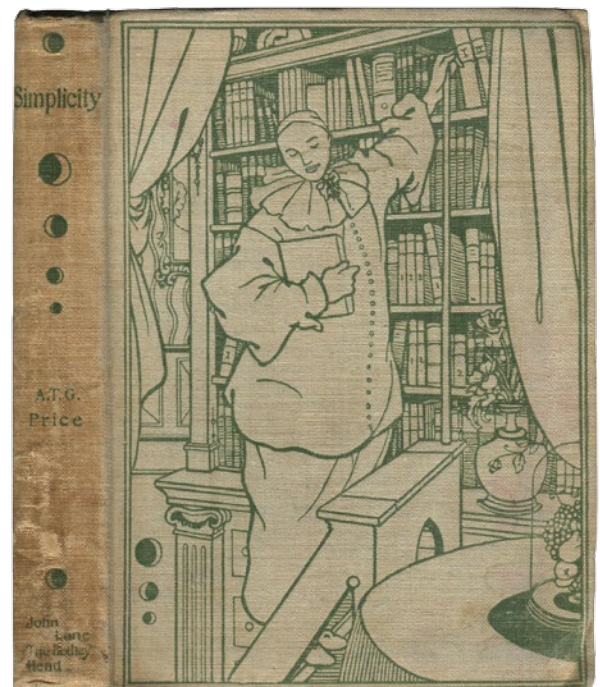
(Aubrey BEARDSLEY) A.T.G. PRICE

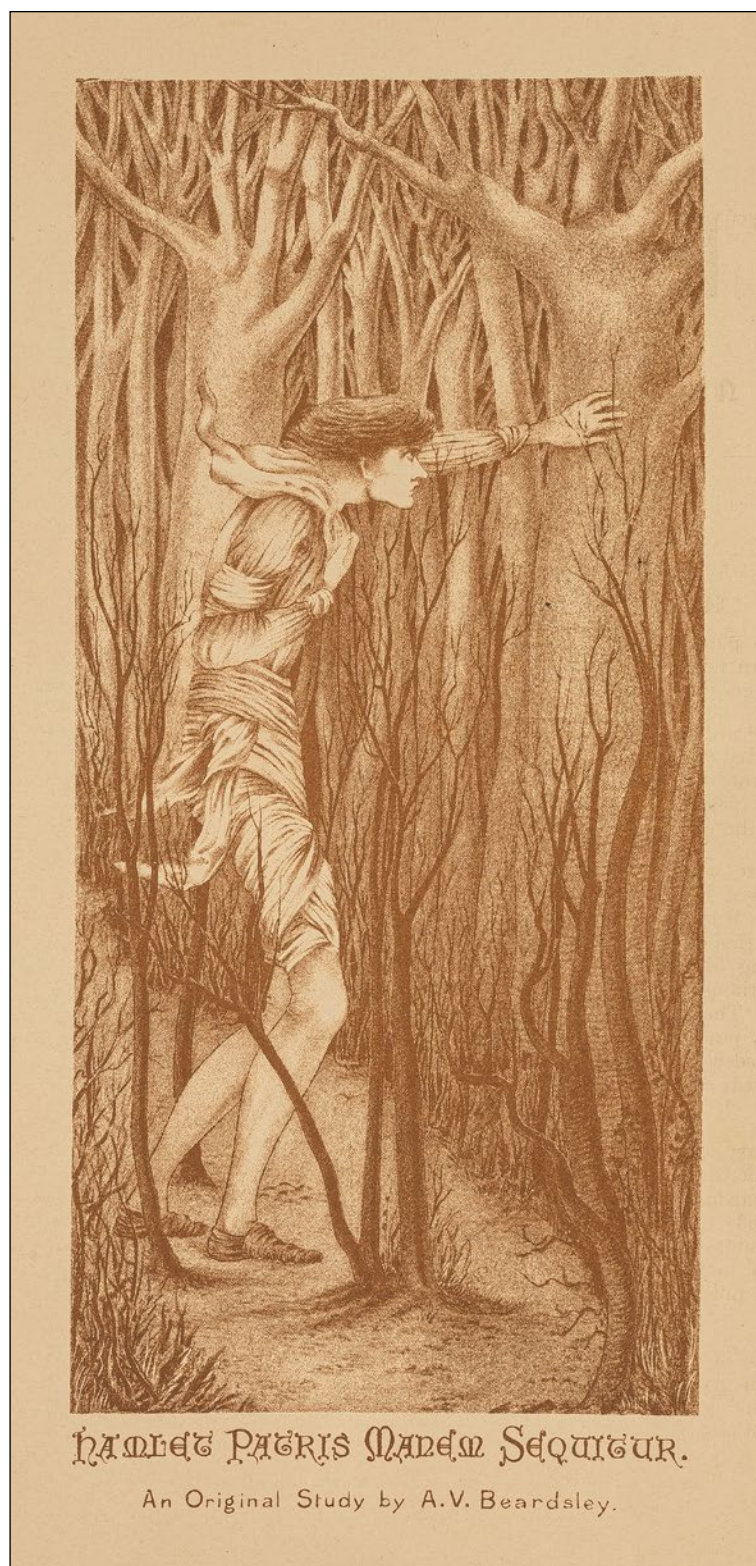
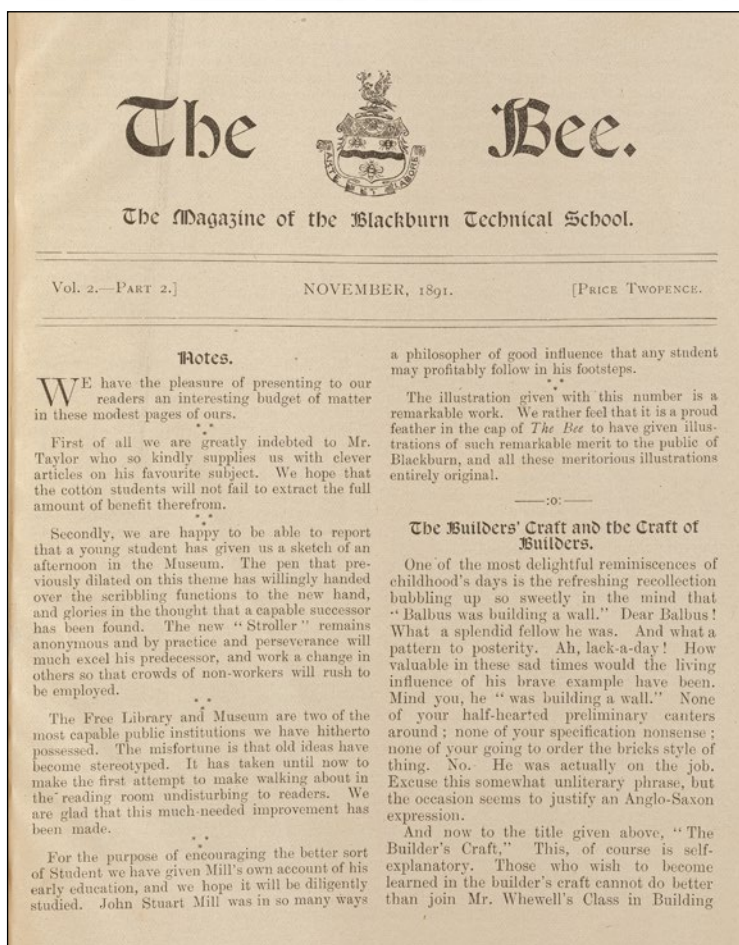
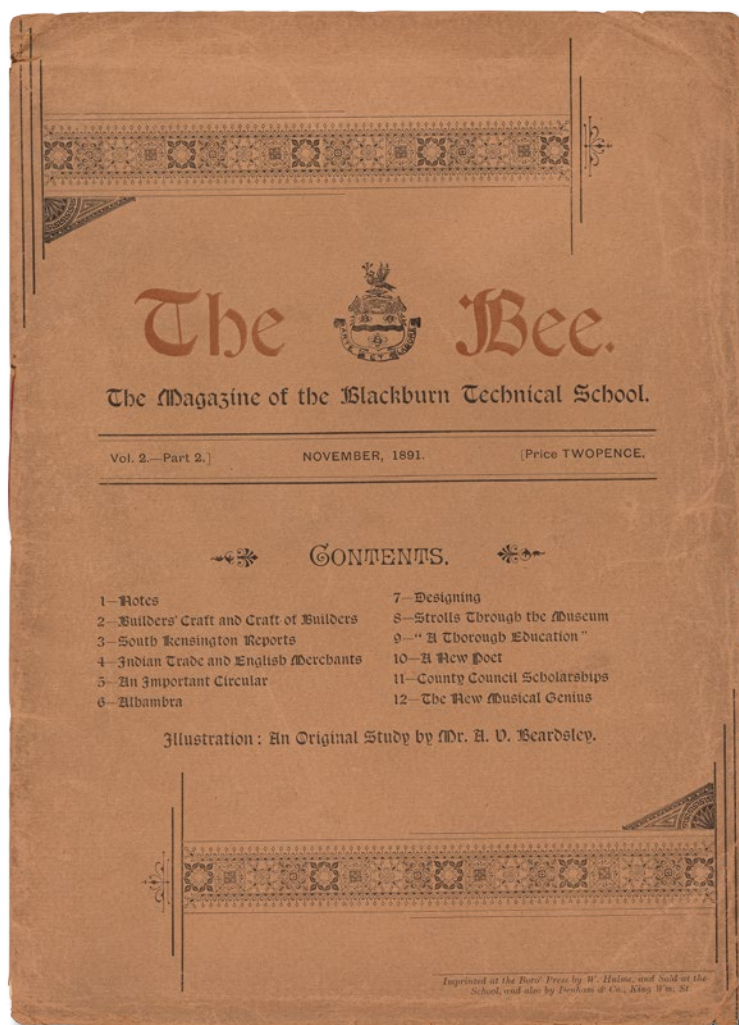
Simplicity

London: John Lane 1896

\$850

First edition. 12mo. Buff cloth printed in green. Designs for covers, spine, title page, and endpapers all by Beardsley. Volume IV of the Pierrot's Library series. Spine a bit toned, very good or better. A typical children's story of the times made special by Beardsley's wonderful illustrations. Lasner 101. [BTC#463626]





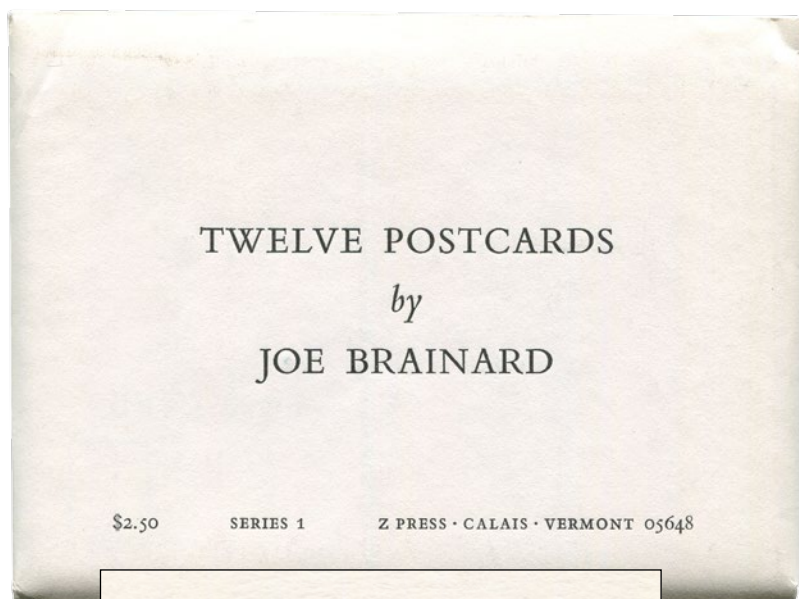
3 (Art) (Aubrey BEARDSLEY)

The Bee

The Magazine of the Blackburn Technical School. Vol. 2, Part 2
Blackburn, Lancashire: Blackburn Technical School November 1891

\$2000

Large quarto. Printed on buff brown wrappers in black and red. Frontispiece by Beardsley: "Hamlet Patris Manem Sequitur," reproduced as a lithograph in sanguine. Modest wear and rubbing at the wrapper edges, very good; image is fine. An early published illustration by Beardsley. Lasner 7.
[BTC#463748]



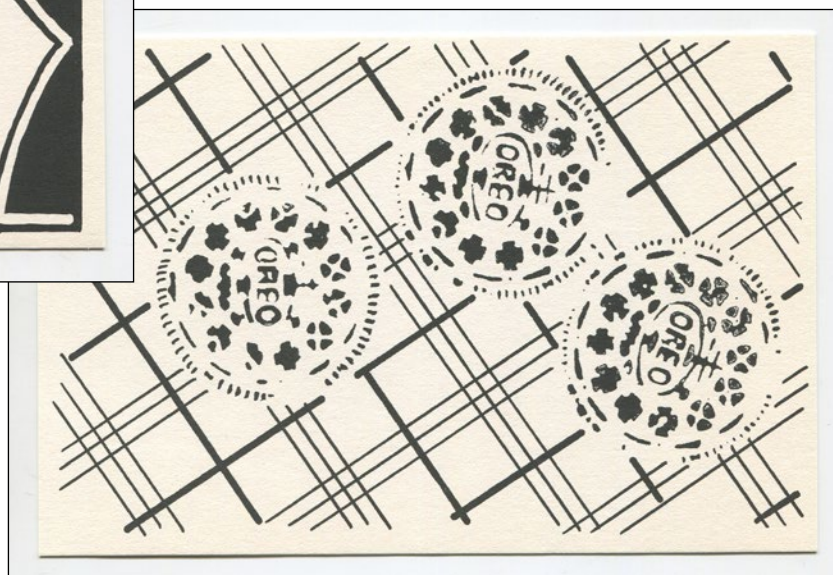
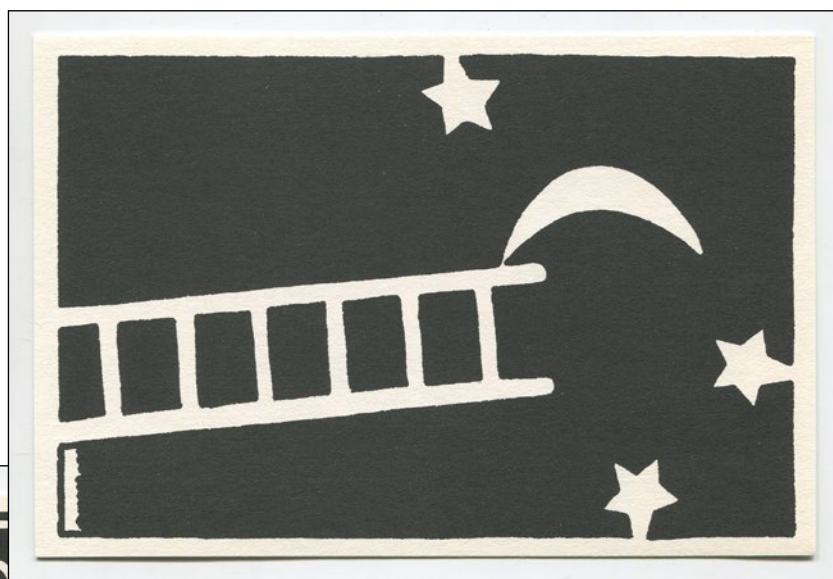
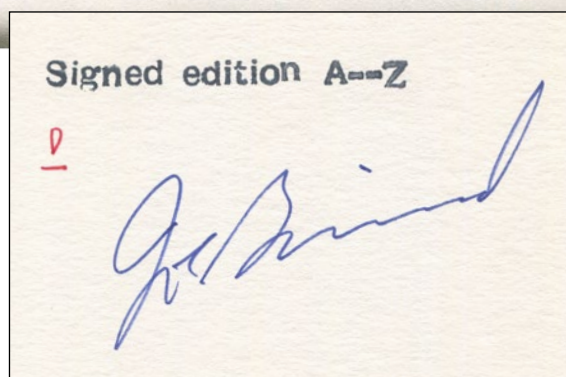
4 (Art)

Joe BRAINARD*Twelve Postcards**Series 1*

Calais, Vermont: Z Press (1975)

\$2500

First edition. Twelve 6" x 4" printed postcards with illustrations by Brainard, housed in a printed envelope, with a 13th card rubberstamped "Signed edition A--Z" designated by hand as set letter "D" and Signed by Brainard. The cards are fine, the envelope with slightest toning, else fine. Exceptionally scarce issue. OCLC locates multiple sets of the postcards, but only three sets of the lettered issue (which unlike the trade edition is paginated as having 13, rather than 12 cards), none of them in the U.S. [BTC#537199]



A.B. FROST.



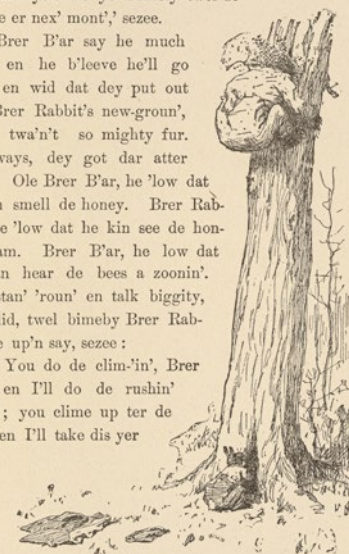
THE END OF MR. BEAR.

139

tom, en stay holler plum der de top, en de honey's des natally oozin' out, en ef you'll drap yo' 'gagements en go 'longer me,' sez Brer Rabbit, sezee, 'you'll git a bait dat'll las' you en yo' fambly twel de middle er nex' mont', sezee.

"Brer B'ar say he much oblije en he b'leeve he'll go 'long, en wid dat dey put out fer Brer Rabbit's new-groun', w'ich twa'n't so mighty fur. Leas'ways, dey got dar atter w'ile. Ole Brer B'ar, he 'low dat he kin smell de honey. Brer Rabbit, he 'low dat he kin see de hon-ey-koam. Brer B'ar, he low dat he can hear de bees a zoonin'. Dey stan' 'roun' en talk biggity, dey did, twel bimeby Brer Rabbit, he up'n say, sezee:

"'You do de clim'in', Brer B'ar, en I'll do de rushin' 'roun'; you clime up ter de hole, en I'll take dis yer



5 (Art)

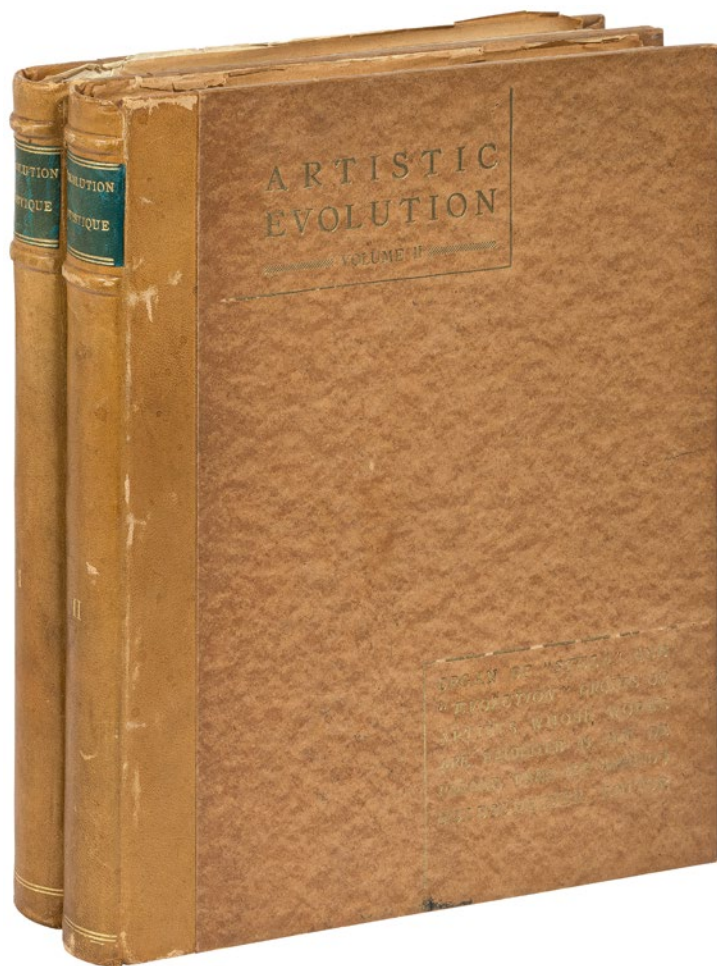
A.B. FROST**(Joel Chandler HARRIS)**

[Original Drawing]: *Brer Rabbit, Brer B'ar and the Honey Bees* [from] *Uncle Remus: His Songs and His Sayings* by Joel Chandler Harris

[1895]

\$25,000

Original pen and ink drawing on paper. Measures 11" x 17½" to the inside edges of a mat, neatly mounted inside a glazed wood frame (20¾" x 27¾"). **Signed** by the artist in the lower left corner. One of Frost's original illustrations for the book *Uncle Remus: His Songs and His Sayings* (p. 139), published by D. Appleton and Company, New York, 1895. In fine condition with light toning at the edges of the mat. Accompanied with an example of the 1927 revised edition of the book. A beautiful original drawing by Frost, best known for his illustrations of Brer Rabbit and other characters in the Uncle Remus books. [BTC#534223]



6 (Art)

Arthur GOLDSCHIEDER, Yvnhoe RAMBOSSOM

[Trade Catalog]: L'Evolution Artistique: Revue Destinee a la diffusion des idees d'art Moderne dans l'industrie et contenant des reproductions d'oeuvres des groupes "La Stele" et "Evolution" [cover title]: Artistic Evolution

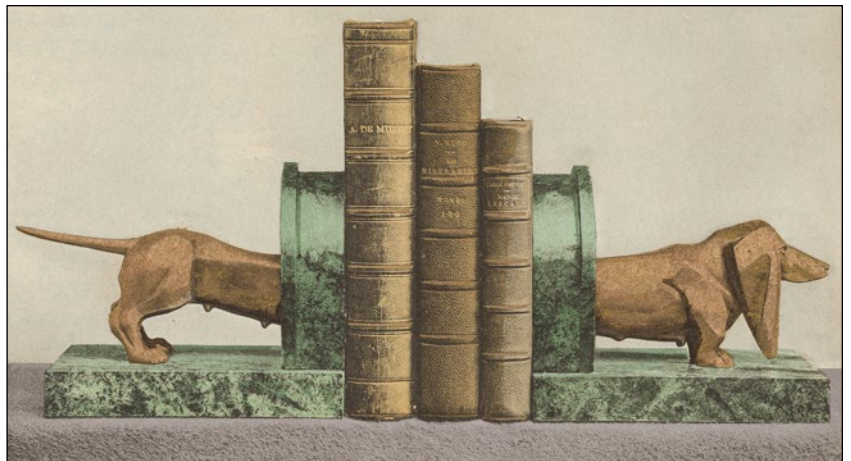
Paris: Arthur Goldscheider January - December, 1926

\$4500

First edition in English. Two volumes. Quartos. Each volume has 48 plates (for a total of 96), some in color, with tissue guards and printed text in English by Rambosson. Laid in are wholesale price lists for the decorative objects listed in 11 of the 12 parts. Quarter calf and paper covered boards gilt, with green morocco spine labels gilt. Each volume with the bookplate of Herbert Ridley Hankins on the front pastedown, some rubbing and scuffing along the edges of the spine and to the gilt, else near fine.

Arthur Goldscheider was the son of Friedrich Goldscheider, founder of the noted Viennese ceramics firm. Arthur had this two-volume periodical catalog prepared for the English-speaking market for the Paris 1925 Exposition Internationale des Arts Decoratifs et Industriels Moderne, showcasing the productions of the two artists' groups he had founded: "La Stele" for sculpture, and "L'Evolution" for decorative arts. Commentary is provided by the French art critic Yvnhoe Rambosson.

Apparently a third volume, and a single issue of a fourth edition were eventually prepared. A spectacular and elaborate trade catalog of very high-style Art Deco design. Rare. OCLC references a single four volume run, at the National Art Library of the Victoria and Albert Museum. [BTC#465538]



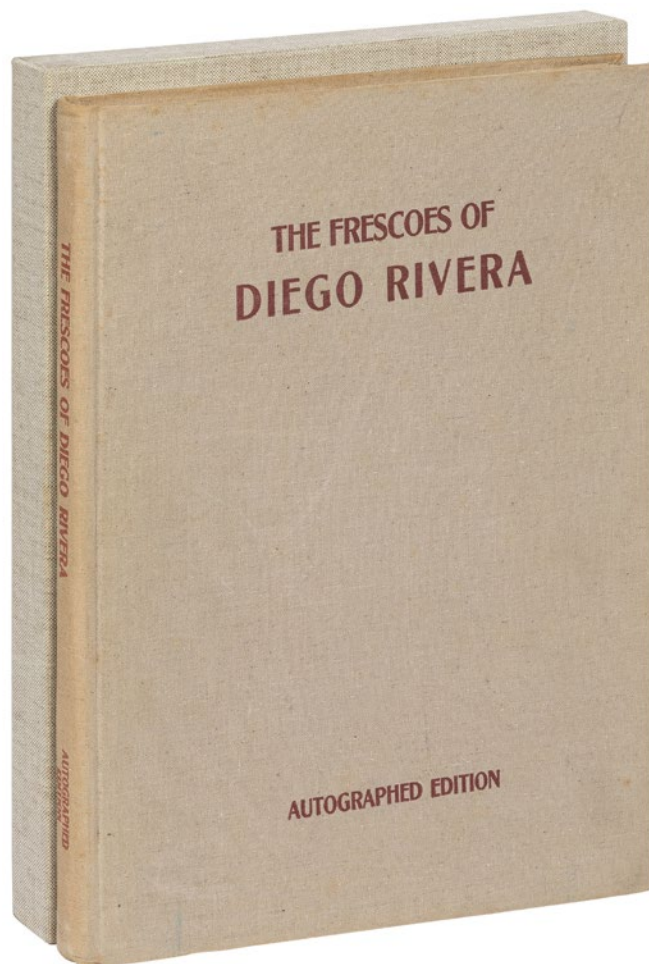
7 (Art)

Diego RIVERA***The Frescoes of Diego Rivera (Autographed Edition)***

New York: Harcourt, Brace and Company (1929)

\$5500

First edition. Introduction by Ernestine Evans. Quarto. 144pp. Illustrated from black and white photographs of Rivera's frescoes, and with a frontispiece portrait by Edward Weston. Spine a trifle toned with the lettering a bit sunned, else fine. Housed in a fine custom slipcase. Stated "Autographed Edition" on the cover, and Signed by Rivera beneath his frontispiece portrait. Additionally Inscribed on the title page to actor Sam Jaffe: "To Sam Jaffe, with my [?] Diego Rivera, Mexico Oct. 16 1936." The Autographed Edition is rare. Sam Jaffe (1891-1984) was an Academy Award-nominated actor who appeared in *Lost Horizon* (1937), *Gunga Din* (1939), *The Asphalt Jungle* (1950), *The Day the Earth Stood Still* (1951), and *Ben-Hur* (1959), among many others. It is worth noting that Jaffe was blacklisted as a Communist sympathizer for most of the 1950s, although he did find occasional work. A significant and intriguing association. [BTC#499397]



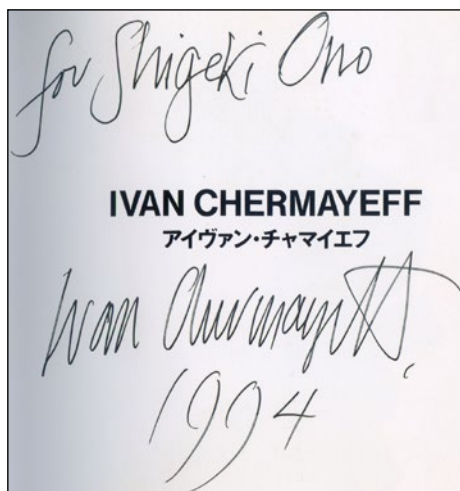
To Sam Jaffe, with my sincere
 Diego Rivera
 Mexico Oct 16 1936.



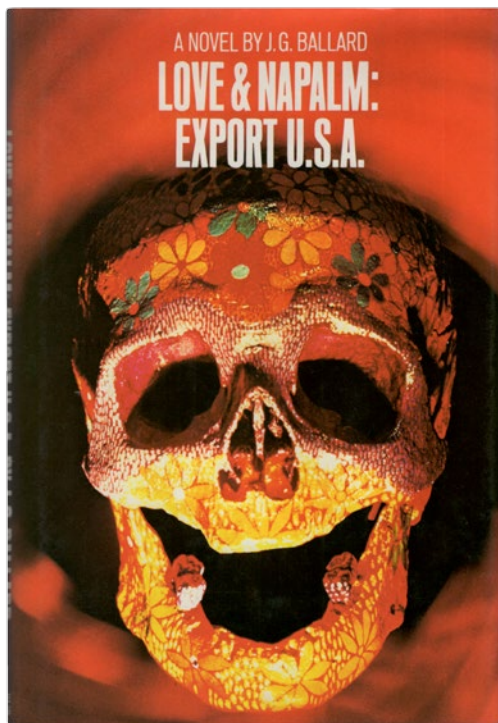
8 (Art)

Ivan CHERMAYEFF***Ivan Chermayeff***

Tokyo: ggg books 1994

\$400

First edition. Small octavo. 63, [1]pp. Illustrated in color. Decorated glazed boards. Text in English and Japanese. Corners a bit bumped near fine in fine printed wraparound obi band. Artist monograph published in Japan as part of a series on American designers and graphic artists. The text consists solely (aside from captions and publishing information) of a one-page introduction by Henry Wolf. This copy Inscribed by Chermayeff: "for Shigeki Ono, Ivan Chermayeff. 1994." Shigeki Ono was a designer with the book's publisher and directed the printing of this book, and most of the other books in the series. He is acknowledged as such in the publisher's colophon. [BTC#416664]



9 J.G. BALLARD

Love & Napalm: Export U.S.A.

New York: Grove Press (1972)

\$275

First American edition (and first with this title, published in the U.K. as *The Atrocity Exhibition*). Preface by William S. Burroughs. A little foxing on the endpapers still fine in fine dustwrapper, a lovely copy. A scarce novel about the nature of violence and sex. [BTC#459119]

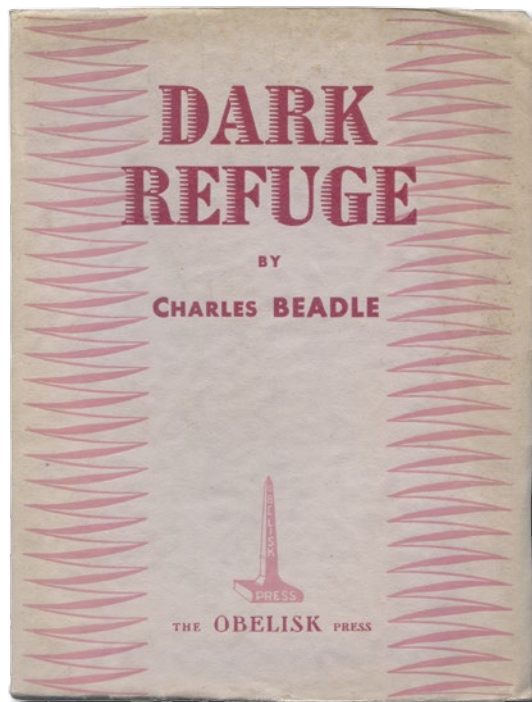
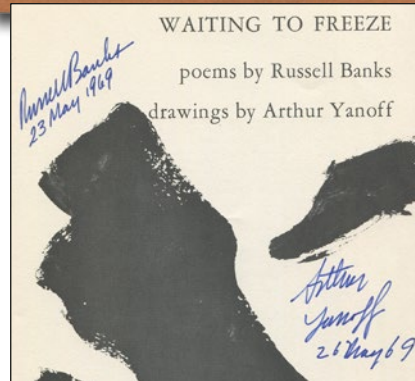
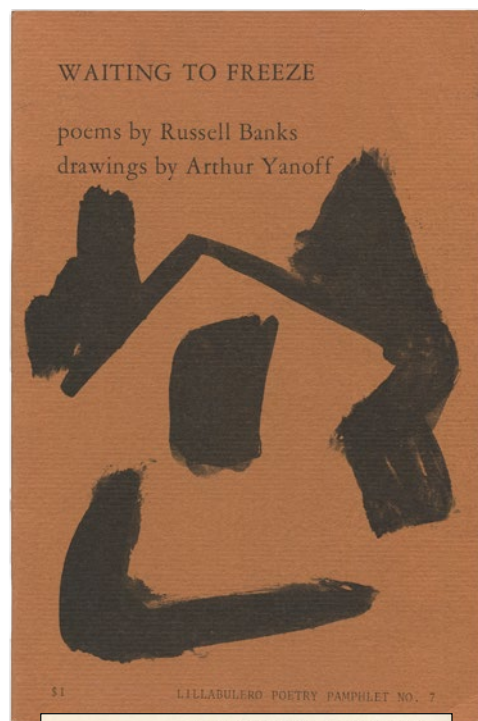
10 Russell BANKS and Arthur YANOFF

Waiting to Freeze

Northwood Narrows, N.H.: Lillabulero Press, Inc. 1969

\$850

First edition. Octavo. [27]pp. Illustrated by Arthur Yanoff. A fine copy. Banks' first book, issued as Lillabulero Poetry Pamphlet No. 7. Signed by both Banks and Yanoff, and dated in the year of publication. Very uncommon signed by both. [BTC#538742]



11 Charles BEADLE

Dark Refuge

Paris: The Obelisk Press (1938)

\$1200

First edition. Octavo. Decorated self-wrappers. A little bit of edgewear and age-toning, near fine. Hardboiled erotic novel by the English-born pulp fiction writer. A story about the bohemian life in Paris, opium, and sexual promiscuity, making the book essentially unpublishable in England or America. Very scarce. [BTC#540033]



photo: Diego Cortez



MARK MUTINE 1987, Acrylic, oil, collage and gunshot holes on plywood, 20 1/2" x 23 1/2"



THE HOUSE OF BAX 1987, Acrylic, house paint, paper collage and gunshot holes on plywood, 34 1/2" x 12 1/2"



WOOD SPIRITS 1987, Acrylic, ink, oil, photographs, paper collage and gunshot holes on plywood, 16" x 26"

WILLIAM S. BURROUGHS

DECEMBER 19 THROUGH JANUARY 24, 1988

TONY SHAFRAZI GALLERY 163 MERCER STREET NEW YORK 10012 212 925 8732

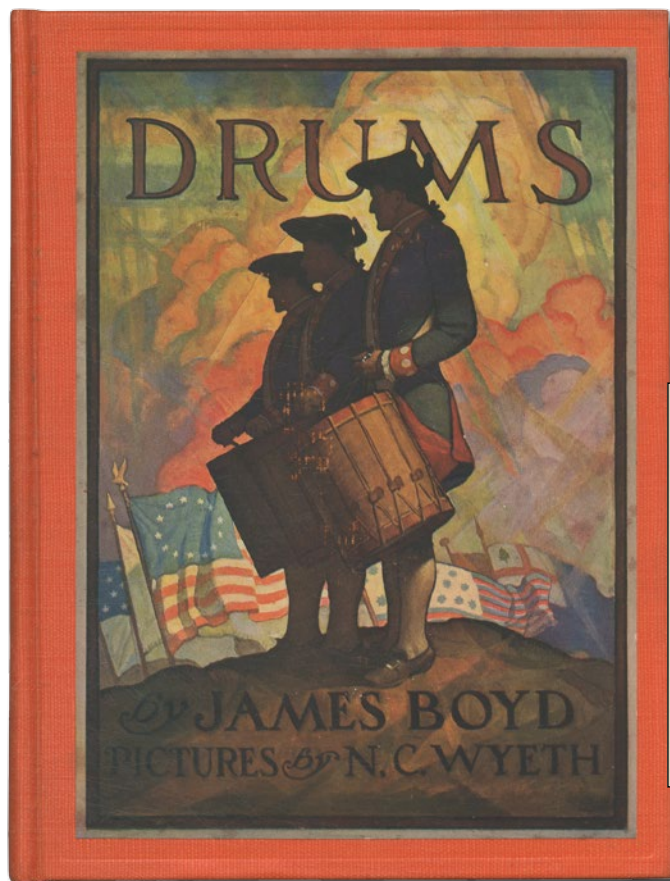
12 William S. BURROUGHS

[Exhibition Poster]: William S. Burroughs December 19 Through January 24, 1988

New York: Tony Shafrazi Gallery [1987]

\$400

Illustrated poster. Measuring 17 1/2" x 24". Tiny creases at bottom corners, else about fine. Central photographic portrait of Burroughs taken by Diego Cortez, along with illustrations of three of his art pieces, essentially painted plywood with gunshot holes. [BTC#464286]

**13 (Children)****James BOYD and N.C. Wyeth****Drums**

New York: Charles Scribner's Sons (1928)

\$2500

First illustrated edition. Limited issue. Illustrated by N.C. Wyeth. Orange cloth gilt with onlay illustration on front board as issued. Fine in lightly worn publisher's box. Copy number 308 of 525 numbered copies Signed by both Boyd and Wyeth, and with a facsimile of correspondence between the author and the illustrator as issued. A handsome copy. [BTC#529921]

THIS EDITION IS LIMITED TO
FIVE HUNDRED AND TWENTY-
FIVE COPIES OF WHICH FIVE
HUNDRED ARE FOR SALE.

NO. 308

James Boyd

N. Wyeth

14 (Children)
Audrey CHALMERS**Parade of Obash***[with] Original Brass binding die-stamp for the spine of the book*

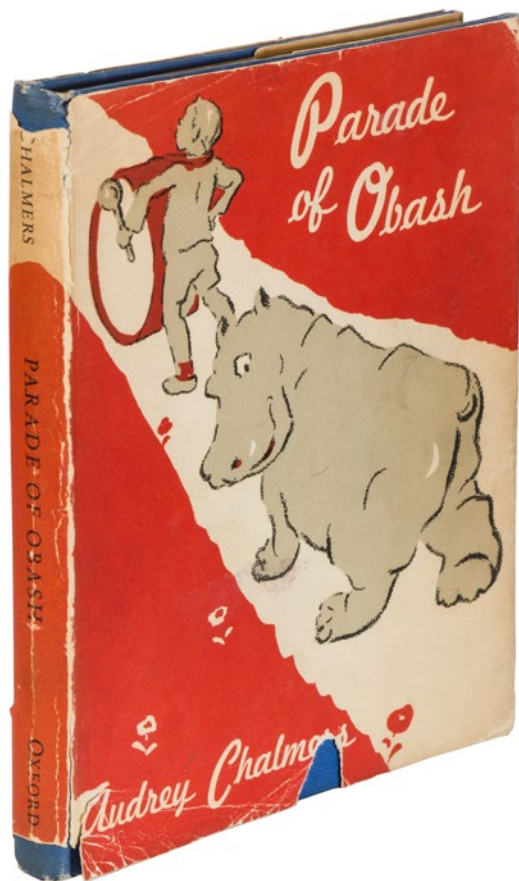
New York: Oxford University Press (1939)

\$475

First edition. Illustrated by the author. Small square octavo. Light rubbing at the edges of the boards, very good or better in very good, internally tape repaired dustwrapper with small chips at the extremities. The tale of a baby hippopotamus. [With]: Original brass binding die stamp for the spine of the book. Approximately ½" x 7". A little tarnished, else about fine. The die reads (in reverse lettering): "Chalmers / Parade of Obash / Oxford." A unique artifact from this charming pre-war children's book. [BTC#406734]



[IMAGE REVERSED]



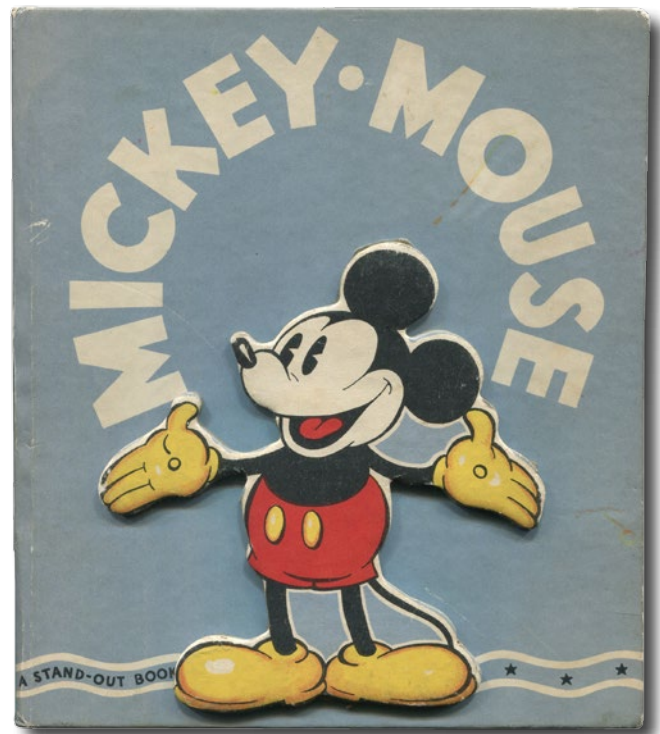
15 (Children)
Walt DISNEY
Mickey Mouse

Racine: Whitman Publishing (1936)

\$300

First edition. Small square quarto. Printed blue boards with die-cut figure of Mickey affixed to front board. A couple of small marks and rubbing on front board, cheap paper age-toned but supple and stable, very good or better. "A Stand-Out Book."

[BTC#461505]

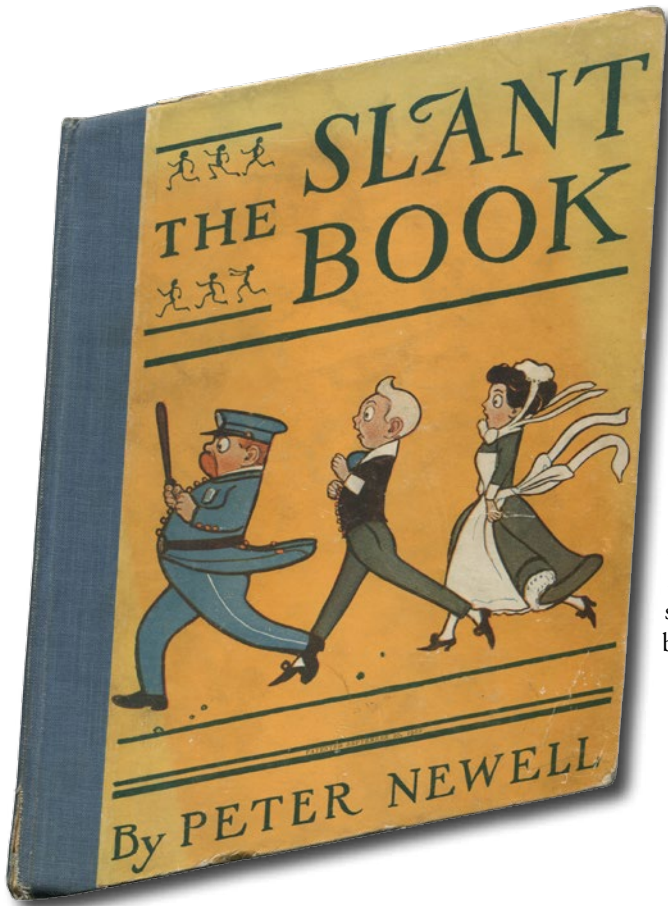


16 (Children)
Peter NEWELL
The Slant Book

New York: Harper & Brothers (1910)

\$275

First edition. Illustrated by Peter Newell. Slanted small quarto. Blue cloth with paper illustration on front board. Small tear along the bottom edge of the spine, some sunning on front board, about very good. Novelty book cut on a slant with the binding, text, and illustrations all oriented accordingly. A nice copy. [BTC#461473]



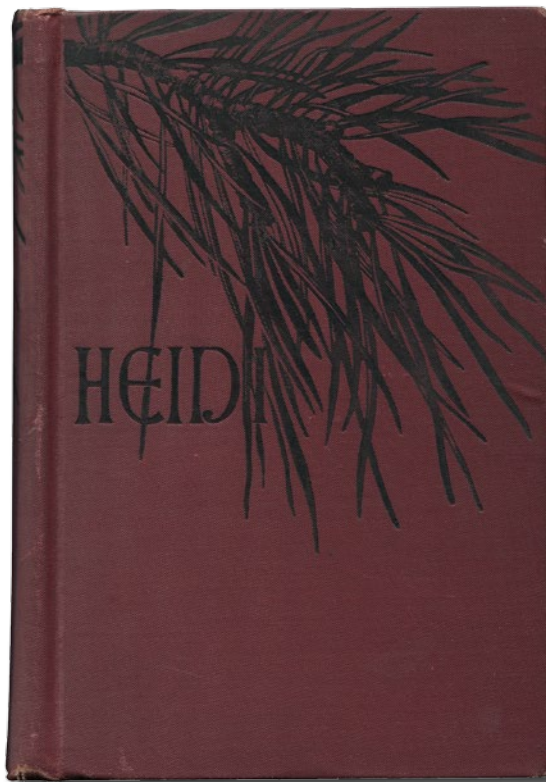
17 (Children)
Ann and Paul RAND
Listen! Listen!

New York: Harcourt, Brace & World (1970)

\$1000

First edition, trade issue. Quarto. Illustrated by Paul Rand. Fine in ever-so-slightly spine-toned else about fine dust jacket. Wonderfully illustrated by Paul Rand with text by his wife. Paul was a legend of modern graphic design, remembered for his work in advertising, magazine design, and for his iconic corporate logos (IBM, Westinghouse, UPS, Enron). Exceptionally uncommon in the first edition. [BTC#532086]





18 (Children)
Johanna SPYRI

Heidi: Her Years of Wandering and Learning. Story for Children and Those Who Love Children

Boston: De Wolfe, Fiske & Co., Publishers (1884)

\$1250

First edition by this publisher, and an early, possibly first American edition (see below). Two volumes in one as issued each with individual title page: Vol. I: *Heidi, Her Years of Wandering and Learning* and Vol. II: *Heidi, How She Used What She Learned*. 399pp and 269pp. Illustrated. Translated from the German by Louise Brooks who copyrighted her translation in 1884. 12mo. Engraved frontispiece facing the title page of each volume. Dark red pictorial cloth printed in black. Former ink owner inscription on front flyleaf dated Dec. 25th, 1895, modest rubbing and wear, a near fine copy. The first American edition of *Heidi* is by Cupples, Upham & Company of Boston in 1885 with a cover matching this copy but in yellow and with 22 pages of ads at the rear (with some dated 1884). This copy was also published in Boston, with an 1884 date and shares the same pagination as the Cupples edition, but lacks the ads at the rear. Both companies were located close to one another suggesting a connection, though we could not find anything definitive. A curious edition. [BTC#527751]

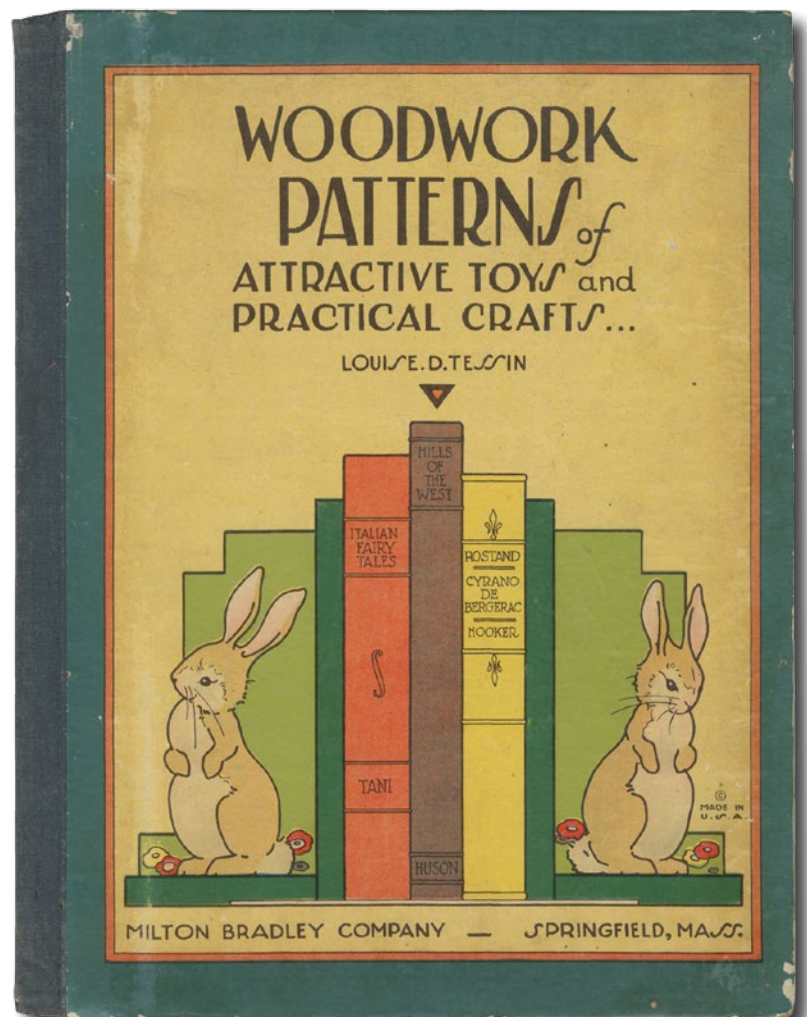
19 (Children)
Louise D. TESSIN

Woodwork Patterns of Attractive Toys and Practical Crafts

Springfield, Massachusetts: Milton Bradley Company (1929)

\$400

First edition. Folio. Quarter cloth and illustrated paper over boards. Neat owner name, front fly lacking, wear at the edges of the boards, a nice, very good copy. An attractive guide to toy designs and patterns. [BTC#459909]



20 (Children)
Tasha TUDOR

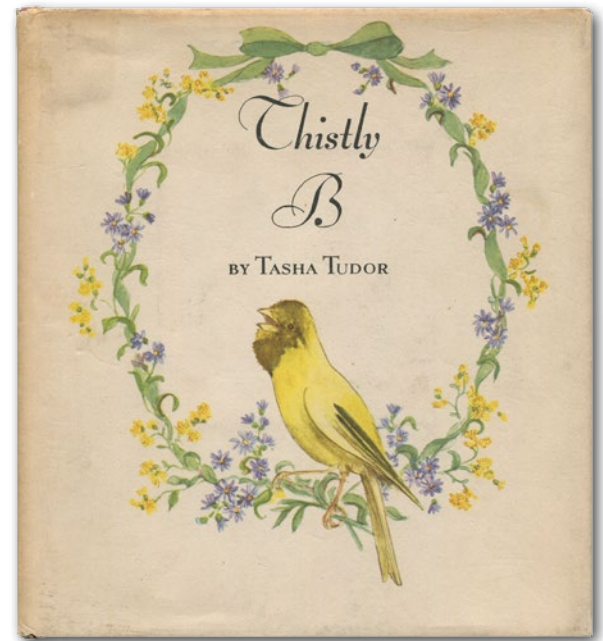
Thistly B

New York: Oxford University Press 1949

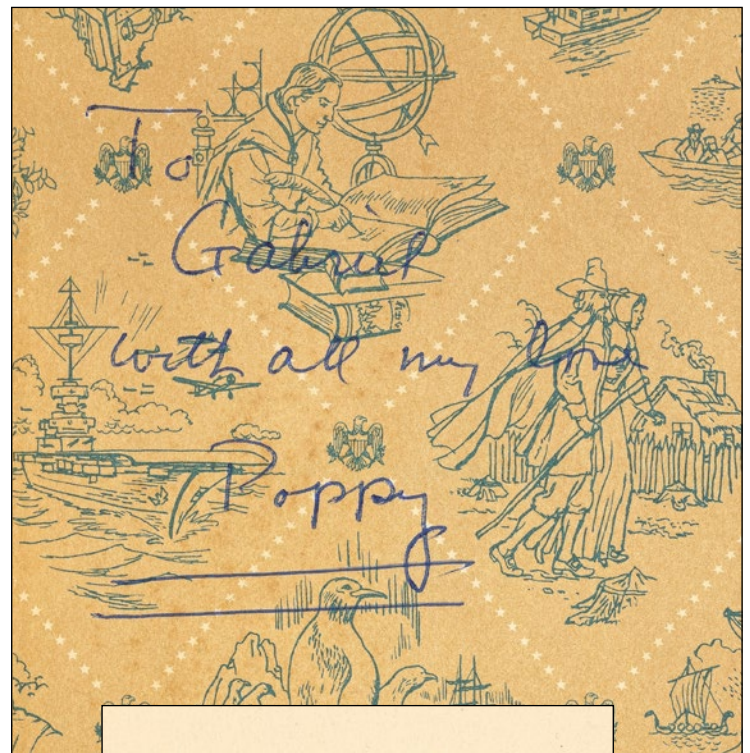
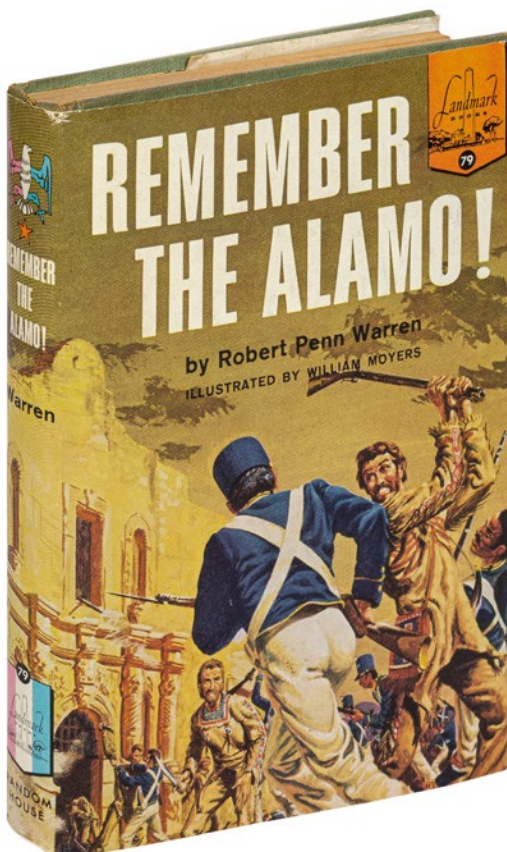
\$475

First edition. 12mo. Slight bump at the bottom of the spine, else fine in slightly age-toned near fine dust jacket with a bit of wear on the rear panel. Signed by the author. [BTC#536940]

Tasha Tudor



The Dedication Copy



To Gabriel

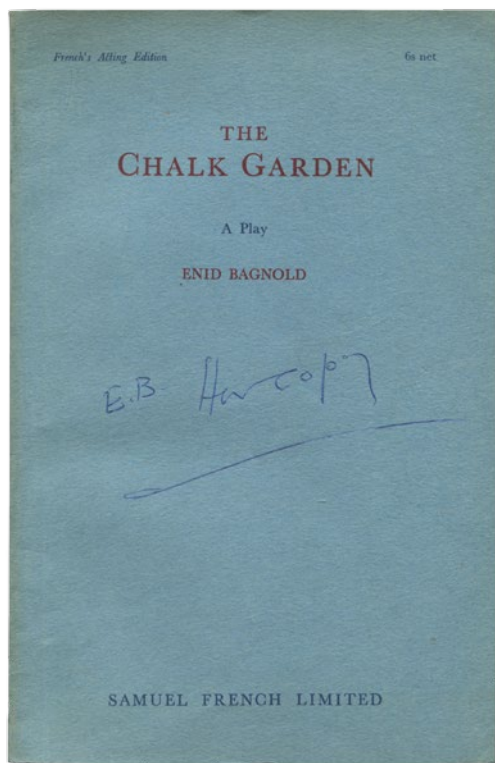
21 (Children)
Robert Penn WARREN

Remember the Alamo!

New York: Random House (1958)

\$10,000

First edition. Illustrated by William Moyers. About very good with age-toning on the boards, tiny tears at the crown and some small stains on the first few pages in original jacket with large chips, tears and tape repairs, (along with a supplied, about fine dust jacket with wear at the edges). The Dedication Copy Inscribed by Warren to his only son: "To Gabriel with all my love Poppy." The printed dedication reads: "To Gabriel." The Dedication Copy of one of Warren's two children's books. [BTC#415378]



Author's Own Copy

22 (Drama) Enid BAGNOLD *The Chalk Garden*

London: Samuel French Limited (1956)

\$600

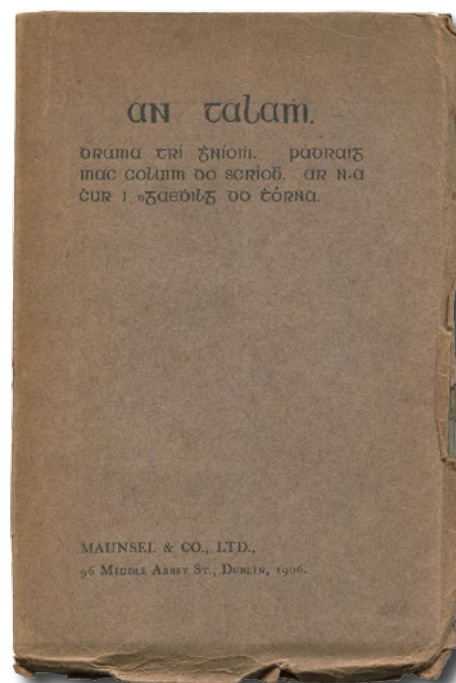
First acting edition (possibly preceding the trade edition). Tall octavo. Blue wrappers printed in red. About fine. The author's own copy, Initialed on the front wrap: "E.B. Her copy." Bagnold's most successful play. [BTC#533520]

23 (Drama) Padraig Mac COLUIM [Padraic COLUM]

An Talam[h]
Drama tri Gniom[h]
[The Land: A Play in Three Acts]
Dublin: Maunsel and Co., Ltd. 1906

\$650

First edition in Gaelic. Translation by Gaedhilg do Thorná (pseudonym of Tadhg O'Donnchadha). 12mo. 55pp. Printed brown wrappers with yapped edges. Early pencil inscription of former owner dated in 1907, light edgewear and tears on the margins of the oversized yapped wrappers, else a near fine partially unopened copy. *An Talamh* is the earliest title by Padraic Colum translated into Gaelic; the English version was published in 1905, also by Maunsel. Very scarce. OCLC locates eight copies. [BTC#525974]



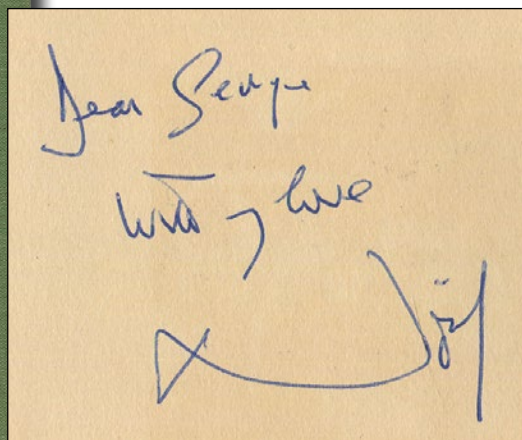
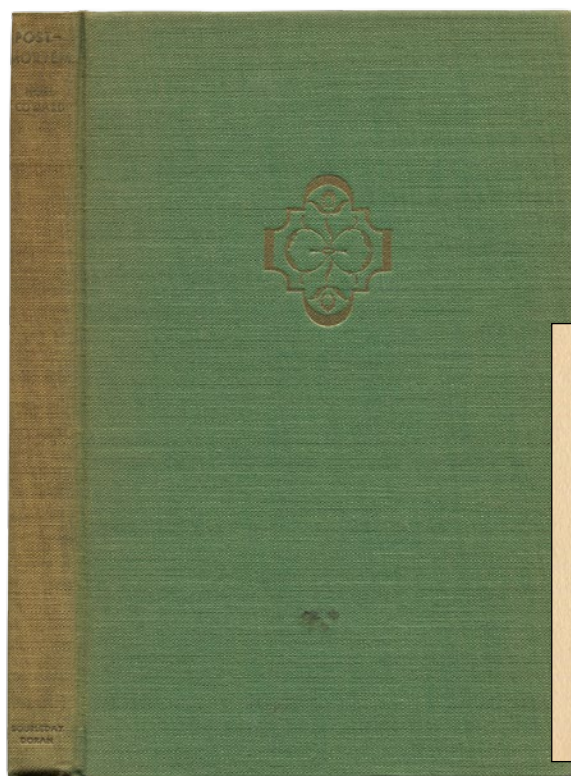
George Cukor's Copy

24 (Drama) Noel COWARD

Post-Mortem: A Play in Eight Scenes

Garden City: Doubleday, Doran & Company, Inc. 1931

\$1200



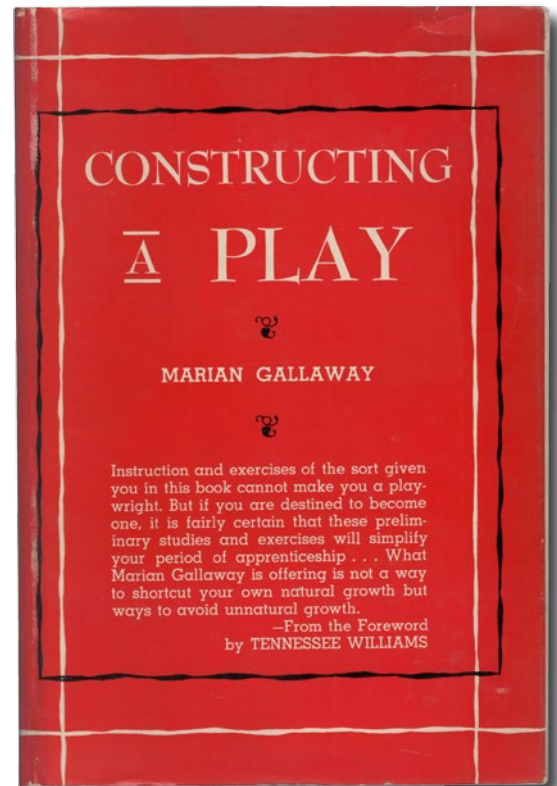
First edition. Green cloth gilt. Spine sunned, rendering the lettering difficult to read, else very good lacking the dust jacket. George Cukor's copy with his small Paul Landacre-designed bookplate. Inscribed by Coward to Cukor: "Dear George, with my love, Noel." [BTC#539146]

25 (Drama)
Marian GALLAWAY
(Tennessee WILLIAMS)

Constructing a Play
 New York: Prentice-Hall, Inc. 1950

\$600

First edition. Foreword by Tennessee Williams. Ownership stamp and signature on the front fly else fine in just about fine, price-clipped red dustwrapper (we've also had another copy in an otherwise identical pale green jacket). Uncommon title written by the director of the University Theatre of The University of Alabama. [BTC#459916]

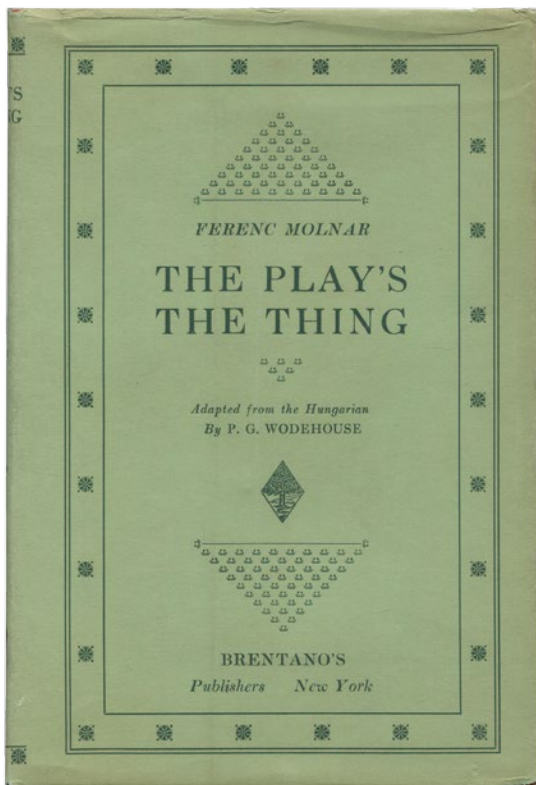


26 (Drama)
Ferenc MOLNAR
(P.G. WODEHOUSE)

The Play's the Thing
 New York: Brentano's (1927)

\$2500

First American edition. Adapted from the Hungarian by P.G. Wodehouse. Octavo. Fine in fine dust jacket. Housed in custom cloth slipcase. A truly beautiful copy of this play. [BTC#533491]



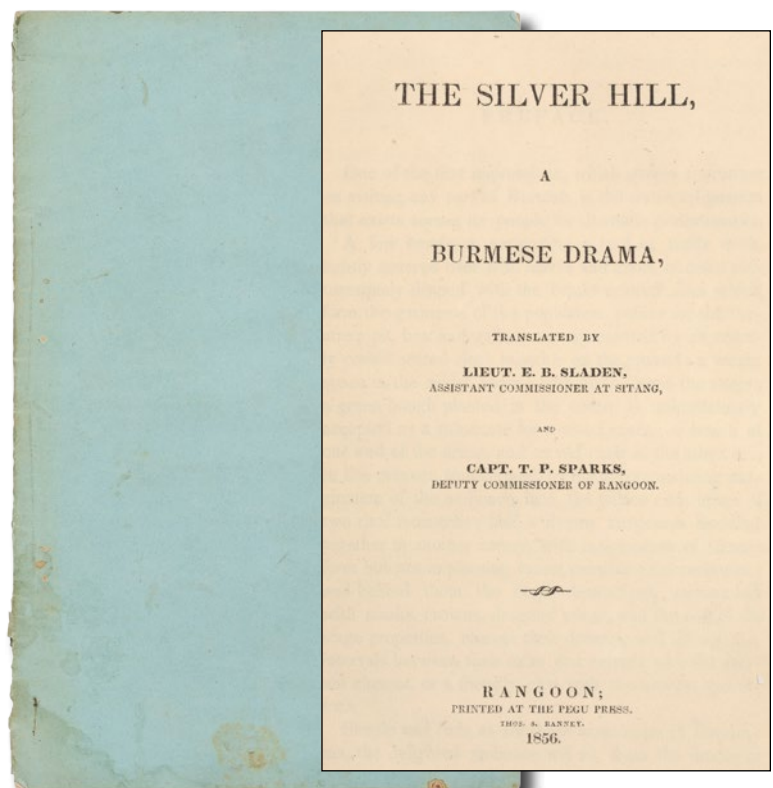
27 (Drama)

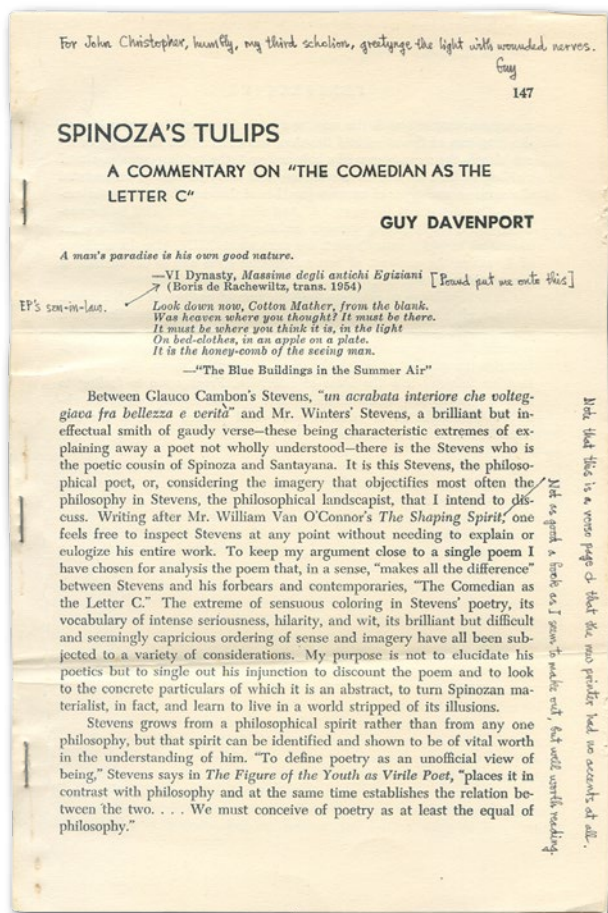
E.B. SLADEN and T.P. SPARKS, translated by
The Silver Hill, A Burmese Drama

Rangoon [Burma]: The Pegu Press, T.S. Ranney 1856

\$1600

First edition. Introduction by T.P. Sparks. Octavo. 43pp, errata slip tipped-in at the conclusion. Original unprinted pale blue wrappers. A couple of stains on the wrappers, modest erosion and tears along the spine, very good or better, internally fine. Translation of a popular Burmese play rendered into two acts and in verse by two British officers. Captain Sparks was the Deputy Commissioner of Rangoon and Lieutenant Sladen the Assistant Commissioner at Sitang. Rare. OCLC appears to locate five physical copies, only one in the U.S. (The Newberry Library). [BTC#438327]





28 Guy DAVENPORT

[Offprint]: "Spinoza's Tulips: A Commentary on 'The Comedian as the Letter C'" [essay in] *Perspective* - Autumn 1954
[London: Hamish Hamilton 1954]

\$1500

Offprint. Five octavo sheets, printed both sides and stapled along one edge. Paginated 146-155pp. About near fine with two horizontal creases (likely from mailing), a few nicks at the edges and a vertical crease along the spine from being read. **Inscribed** along the topedge of the first page: "For John Christopher, humbly, my third scholion, greetynge [sic] the light with wounded nerves. Guy." The offprint of an essay about Wallace Stevens annotated by Davenport on the first page, in which he explains the epilogue, comments on a book referenced in the opening paragraph, and provides a note about the printer. Rare.

[BTC#539276]

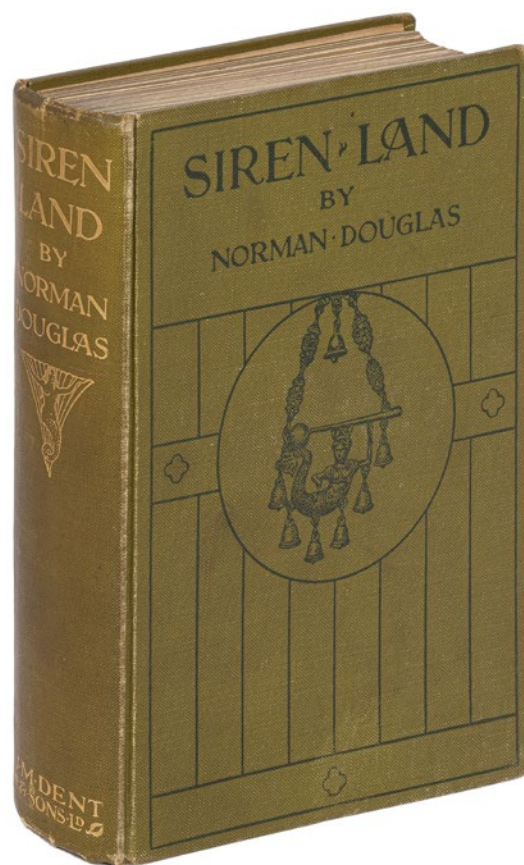
29 Norman DOUGLAS

Siren Land

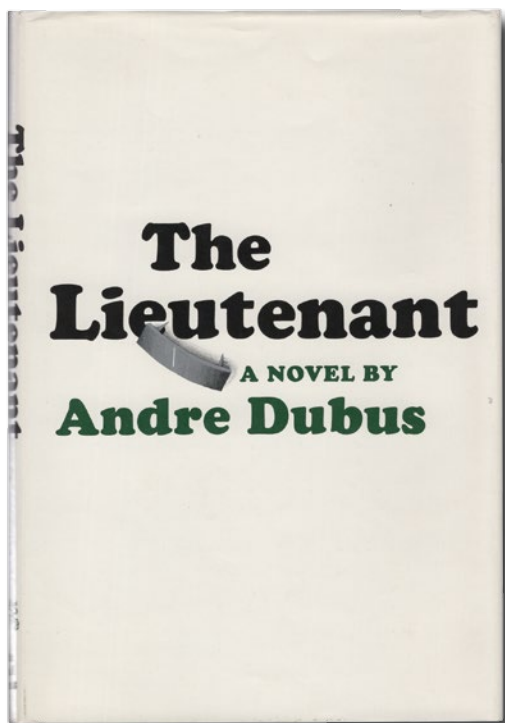
London: M. Dent & Sons 1911

\$1000

First edition, English issue. Small octavo. Frontispiece illustration and tissue guard. Olive pictorial cloth which is decorated in black on the front cover and stamped in gilt on the spine, with topedge gilt, and illustrated from drawings and black and white photographs. Some of the usual toning on the free endpapers but a very nice near fine copy, lacking the dust jacket. Of the 1500 copies printed, 200 were issued in New York by E.P. Dutton & Co., and 890 copies were inadvertently pulped by the publisher, leaving only 410 copies (including this one) to comprise the true first edition. A scarce Connolly *Modern Movement* title. Woolf A13a. [BTC#539265]



Author's First Book



30 Andre DUBUS

The Lieutenant

New York: Dial Press (1967)

\$450

First edition. Small "sale" stamp on front fly else fine in price-clipped, fine white dustwrapper. A beautiful copy of the author's first book. Invariably this book turns up with grievous flaws; this is a lovely copy. [BTC#441424]

Author's Own Copy

31 John DRINKWATER (Thomas J. WISE)

A Book for Bookmen: Being Edited Manuscripts & Marginalia with Essays on Several Occasions
[with] an ALS from the Dedicatee Thomas J. Wise tipped-in
London: Dulau & Company, Ltd. 1926

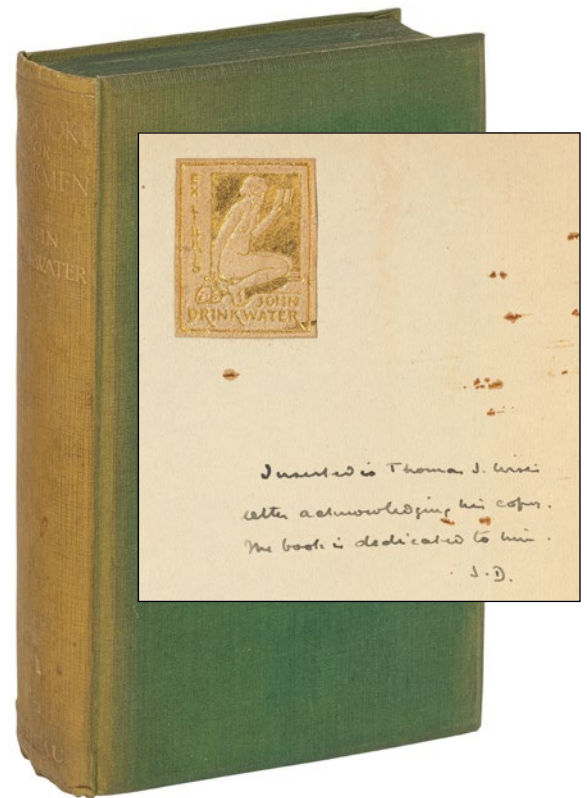
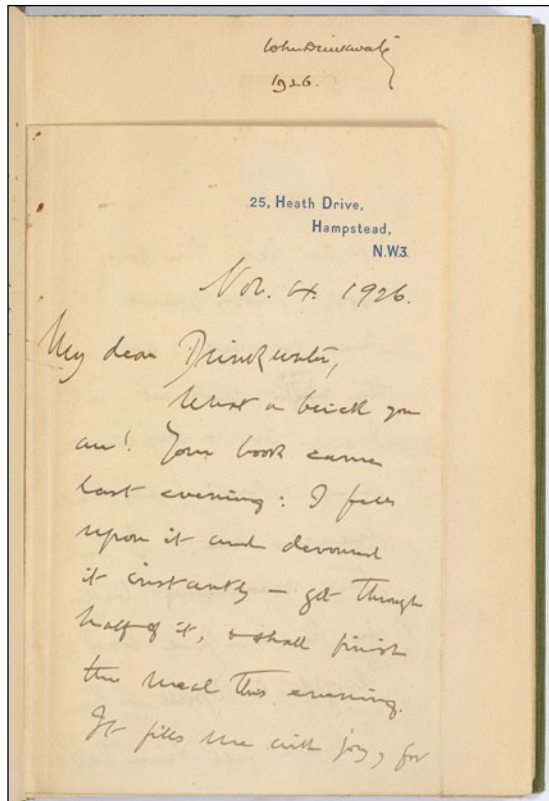
\$2800

First edition. Octavo. ix, 284pp. Publisher's green cloth, gilt spine. John Drinkwater's personal copy, with his embossed gold leaf bookplate on front pastedown and Signature in ink on front

free endpaper (dated 1926). A six-page Autograph Letter Signed from T.J. Wise (dated Nov. 4, 1926), is neatly tipped on to the front free endpaper with an explanatory note in ink: "Inserted is Thomas J. Wise's letter acknowledging his copy. The book is dedicated to him. J.D." Spine sunned, else near fine. A notable association copy between poet and playwright Drinkwater and Wise, the famous bibliographer and forger. In his letter Wise is heartily grateful to be named the book's dedicatee:

"... I fell upon it and devoured it instantly – got through half of it, & shall finish the meal this evening. It fills me with joy, for it is just the sort of book I love, and it arrived at just the right moment, when I am in & depressed, and when heavy reading wearies one. I feel this morning better in health – and vastly lighter in spirit – than I have felt since last June ..."

Wise comments on the dedication, invites Drinkwater to dinner, and notes "three slips of the printer," all neatly corrected in the text by Drinkwater. There is also a marginal note by Drinkwater in pencil (in reference to Edmund Gosse). A handsome copy from Drinkwater's library, with an important association. [BTC#529676]



32 Ralph Waldo EMERSON, Margaret FULLER, James Russell LOWELL

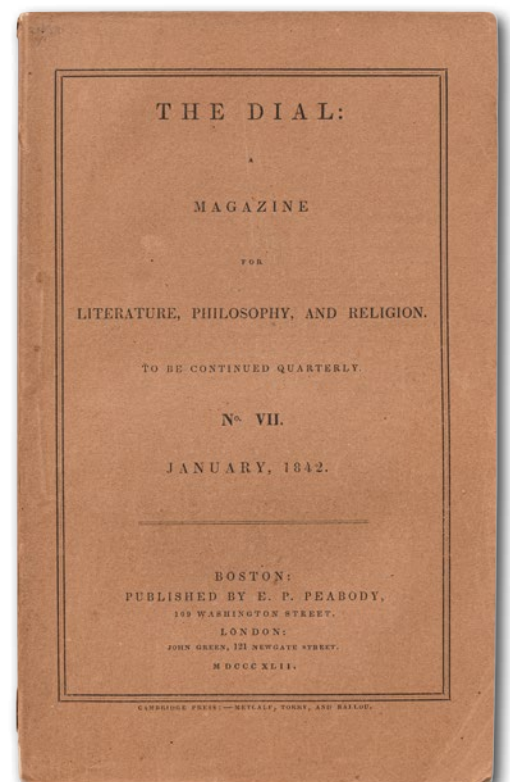
The Dial: A Magazine for Literature, Philosophy, and Religion:
Vol 2, No. 3: January, 1842

Boston: E.P. Peabody, 109 Washington Street 1842

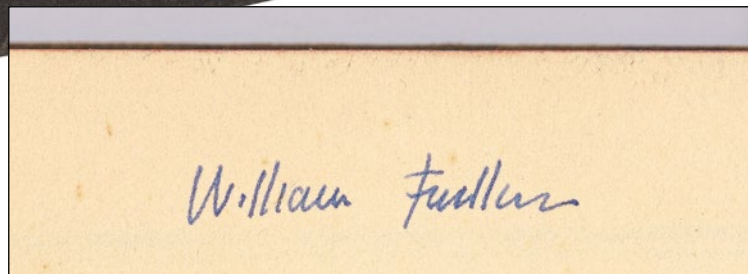
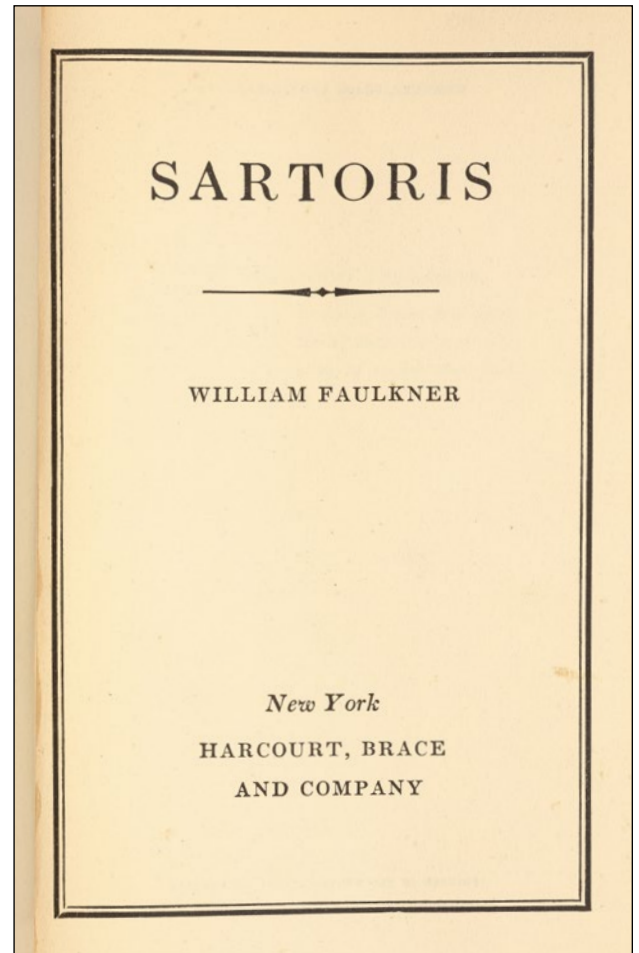
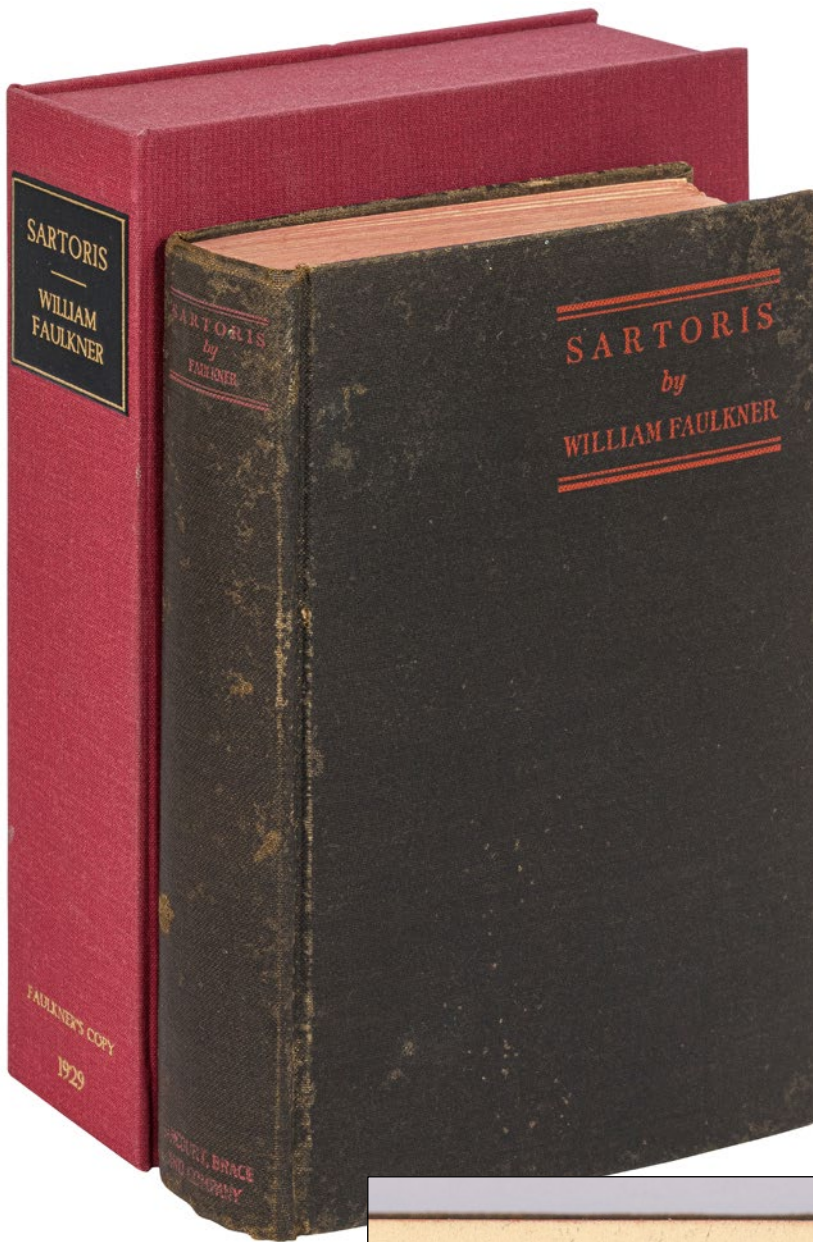
\$1700

A scarce untrimmed single issue in the original printed wrappers. Octavo. pp. [273] 274-408. Scattered foxing at the front, else near fine. *The Dial* was one of the most important American literary magazines of the 19th Century, and also one of the scarcest, with a subscription list that "did not at any time reach three hundred names." Edited by Margaret Fuller (1840-42) and Ralph Waldo Emerson (1842-44), it published many of their best-known literary works and critical writings, including reviews and translations. It also introduced the writings of Henry David Thoreau and other leading writers and social reformers connected with the Transcendentalist group and Brook Farm utopian community.

This issue includes two poems and two essays by Emerson: "The Park" and "Forbearance," "The Senses and the Soul" and "Editor's Table. Transcendentalism"; three substantial contributions by Margaret Fuller: "Yuca Filamentosa," "Bettine Brentano and Her Friend Günderode," and "Epilogue to the Tragedy of Essex"; and three sonnets by James Russell Lowell. A complete list of contributors is available. [BTC#440617]



Faulkner's Own Copy



33 William FAULKNER

Sartoris

New York: Harcourt, Brace and Company (1929)

\$45,000

First edition. Modest rubbing on the boards but a handsome and very good or better copy lacking the dustwrapper. Housed in a custom red cloth clamshell case with morocco spine label gilt. William Faulkner's own copy with his Signature written in his tiny hand at the top of the front fly, as was his custom. The book came from his mother Maud Faulkner's estate, and was then left by Maud to Dean Faulkner Wells, Faulkner's niece (and adopted daughter after the death of Faulkner's brother Dean who was killed when he crashed William's plane).

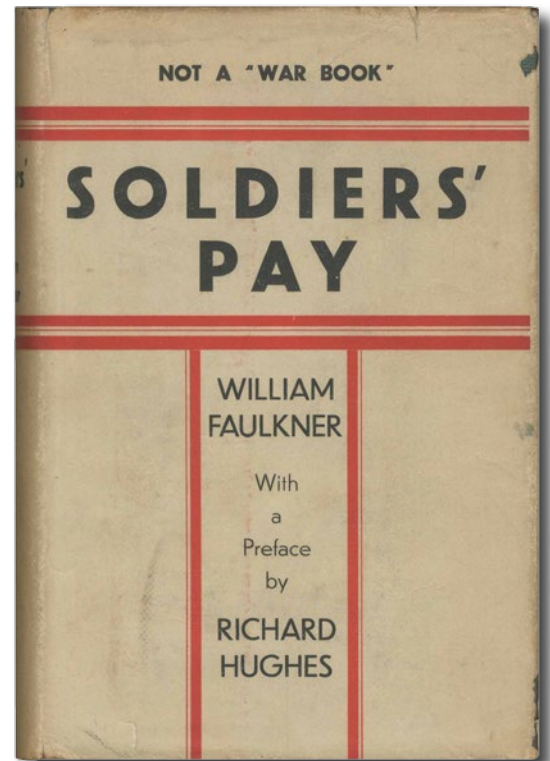
Faulkner's third novel (after *Soldier's Pay* and *Mosquitoes*) and the inaugural effort in his nearly career-long Yoknapatawpha cycle. Faulkner's conception and subsequent execution of a densely interrelated oeuvre was the most ambitious and successfully realized life's work of any American writer and inspired a host of later Nobel Prize winners including Albert Camus, Gabriel García Márquez, and Toni Morrison. A spectacular provenance (if you like Faulkner, anyway). [BTC#458538]

34 **William FAULKNER**
Soldiers' Pay

London: Chatto & Windus 1930

\$1800

First English edition. Preface by Richard Hughes. Green cloth titled in gold. A bit of foxing on the foreedge, else fine in a lightly age-toned, very good or better dust jacket with a tiny nick and tear. An attractive copy of the author's first novel [BTC#500434]



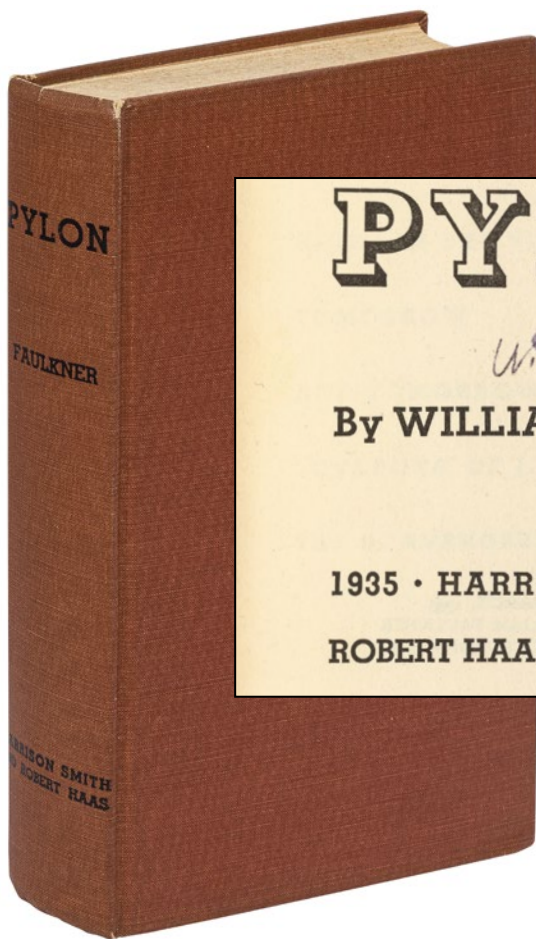
Malcolm Cowley's Copy

35 **William FAULKNER**

Pylon

New York: Harrison Smith and Robert Haas 1935

\$30,000



Second printing (a month after the first). Near fine lacking the dust jacket. Faulkner's novel of barnstorming aviation, a pursuit which took his brother Dean's life a few months after the book was published. This copy Signed by Faulkner on the title page: "William Faulkner. Sherman, Conn. 25 Oct 1945." The ink has smeared a bit but is easily readable. Although not inscribed, this was Malcolm Cowley's copy signed by Faulkner at Cowley's home in Sherman, Connecticut, where he and other important American authors were frequent visitors.

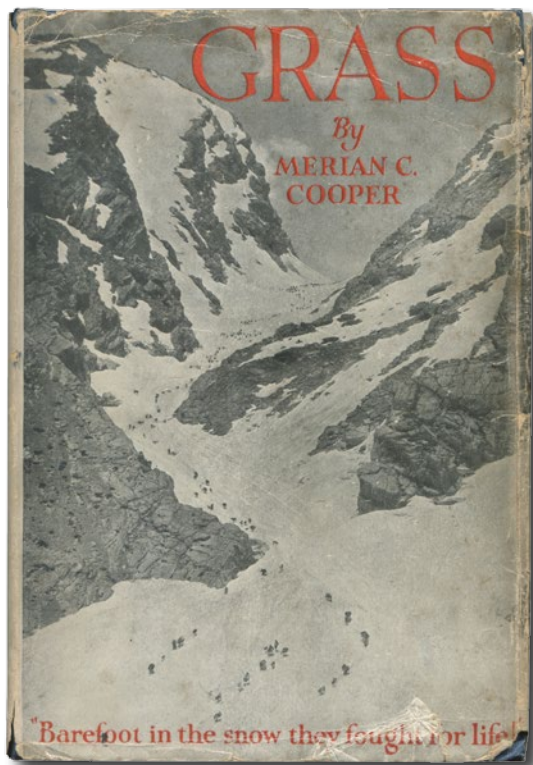
Cowley was a poet and literary critic, and chronicler of the so-called "Lost Generation" of American expatriates in Paris. While probably best known for his book of poetry *Blue Juniata*, his most important work was his editing of the Viking Portable Library, where his selections and criticism fostered the popularization of those American

authors whose reputations and fortunes had suffered between the Wars. William Faulkner and F. Scott Fitzgerald, both of whom had to some degree disappeared from the landscape of the American literary conversation, enjoyed critical resurgences as the result of the Portable editions.

According to his obituary in *The New York Times*, the first book that Cowley edited for the series: "The Portable Hemingway sold so well that Cowley was able to convince Viking to publish a Portable Faulkner in 1946. William Faulkner was, at the time, slipping into literary obscurity. By the 1930s, he was working as a Hollywood screenwriter and in danger of seeing his works go out of print. Cowley again argued for a dramatic reevaluation of Faulkner's position

in American letters, enlisting him as an honorary member of the Lost Generation.

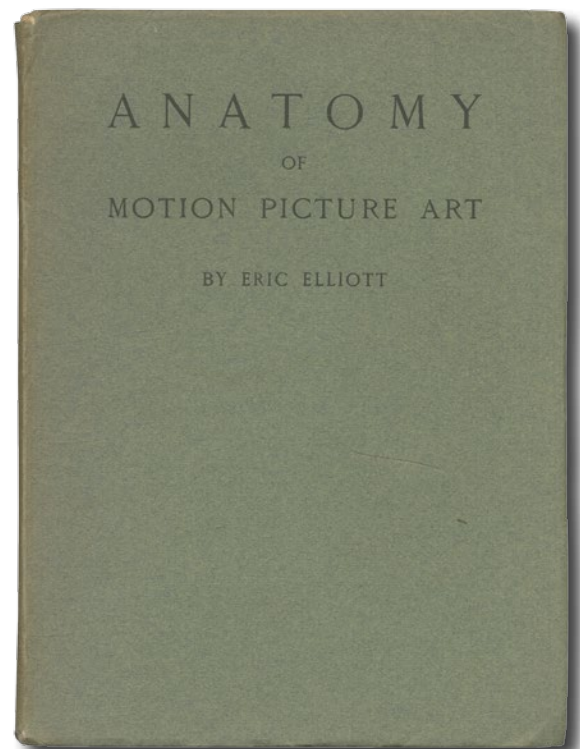
Robert Penn Warren called *The Portable Faulkner* the "great watershed" moment for Faulkner's reputation, and many scholars view Cowley's essay as having resuscitated Faulkner's career." Faulkner won a Nobel Prize in 1949. He later said, "I owe Malcolm Cowley the kind of debt no man could ever repay." A significant association copy. [BTC#469253]

**36 (Film)****Merian C. COOPER****Grass**

New York: G. P. Putnam's Sons, The Knickerbocker Press 1925

\$2000

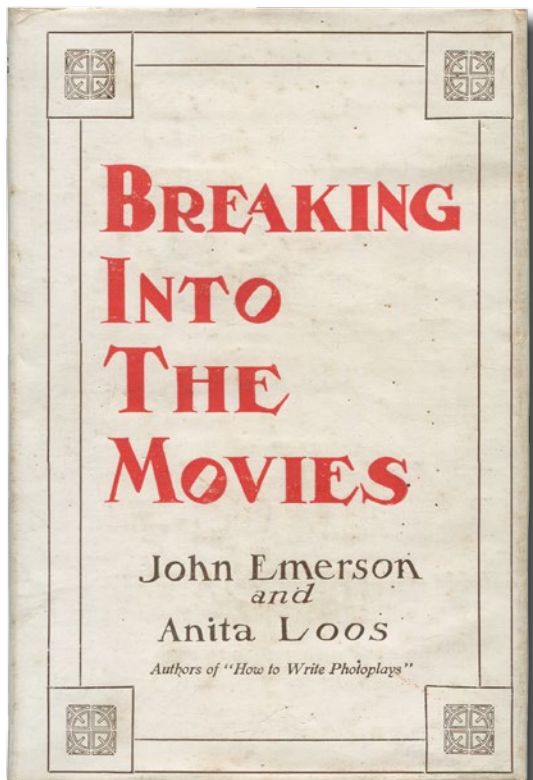
First edition. Foreword by William Beebe. Sixty-four illustrations from photographs by Ernest Beaumont Schoedsack. Ink owner inscriptions on front pastedown and front flyleaf, a little foxing else a bright, near fine copy in rubbed very good dust jacket with publisher's cancel label affixed to front flap, printing a blurb by Kermit Roosevelt, and with small nicks and a couple of early internal mends. Cooper and Schoedsack went on to collaborate on the writing, producing, and directing of the 1933 blockbuster film, *King Kong*. Cooper here presents the migration of the Bakhtiari tribe across the terrible mountains and ghastly rivers of Persia. The film, released in 1925, as *Grass: A Nation's Battle for Life*, follows the journey of the Bakhtiari, a poor nomadic tribe in Iran, as they herd their livestock up snow-covered mountain passes, to get to the grazing lands on the other side of the mountains before their animals die from starvation. Very scarce. [BTC#523978]

**37 (Film)****Eric ELLIOTT****Anatomy of Motion Picture Art**

Riant Chateau, Territet: Pool (1928)

\$450

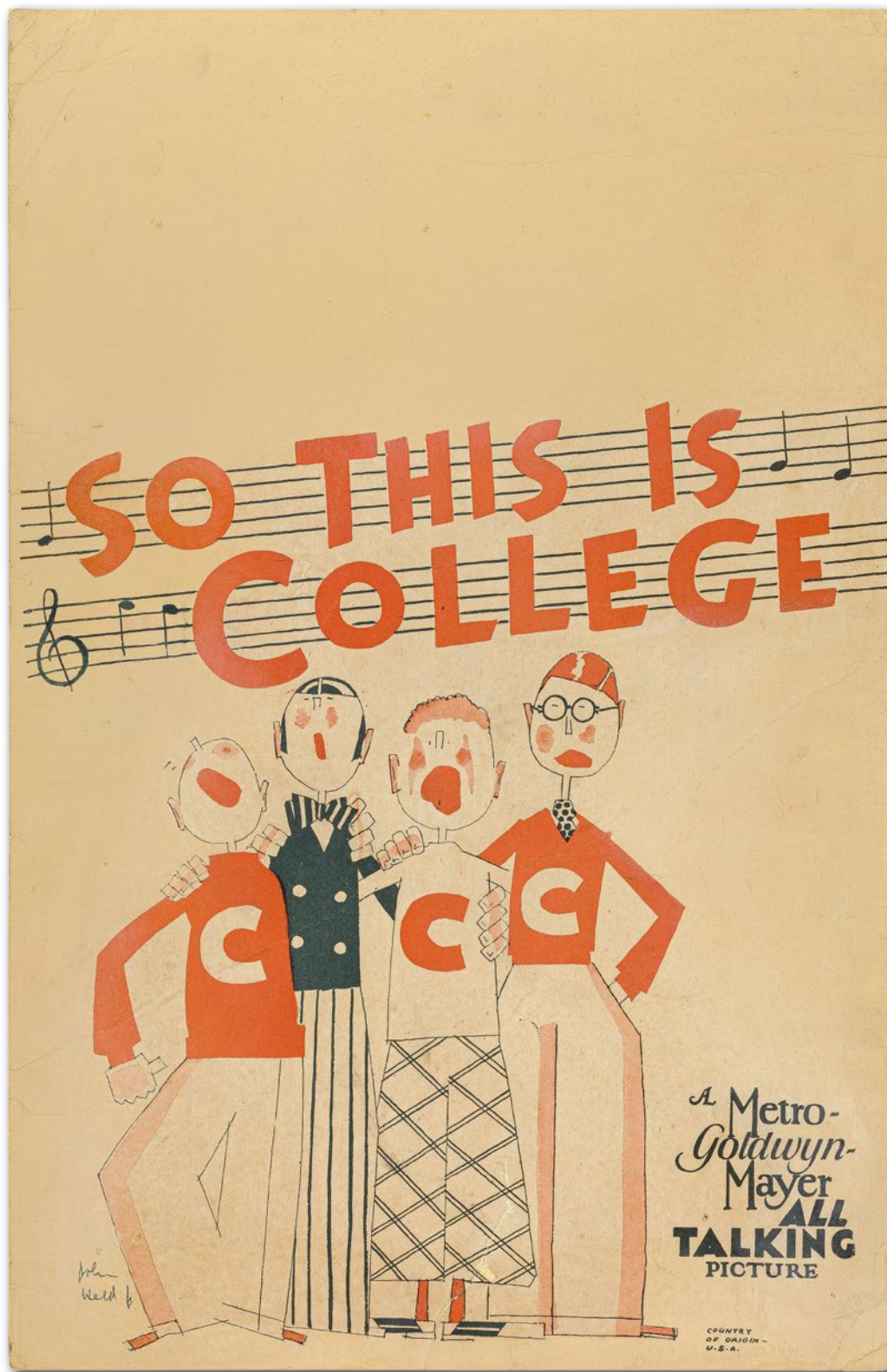
First edition. Octavo. 151 + Index pp. Printed gray-green wrappers. Largely unopened. Top corner a bit bumped, a nice, near fine copy. Published by the Pool Group (Bryher, H.D. and Kenneth Macpherson) which devoted itself largely to avant-garde and independent film. A nicer than usual copy. [BTC#545486]

**38 (Film)****John EMERSON and Anita LOOS****Breaking Into the Movies**

Philadelphia: George W. Jacobs & Company (1921)

\$500

First edition. Octavo. 115pp. Illustrated from photographs. Slight toning in the gutters as usual, else fine in near fine rubbed dust jacket with miniscule specks of ink on the front panel. The married co-authors of *How To Write Screenplays* team up again to teach you how to make it onto the big screen. Better known for her later novel *Gentlemen Prefer Blondes*, Loos was a highly successful screenwriter. A beautiful copy. [BTC#532591]



39 (Film)

John HELD Jr., [Film Poster]: *So This Is College: A Metro-Goldwyn-Mayer All Talking Picture* (U.S.A.): Metro-Goldwyn-Mayer [1929]

\$1000

Pictorial film poster or window card illustrated by John Held, Jr. Measuring 14" x 22". Thin cardstock. Professionally mounted on linen. The thin card displays some very modest creasing and evidence of modest tears which have been largely remedied by the backing. Poster for the 1929 early talkie directed by Sam Wood featuring Elliott Nugent, Robert Montgomery, Cliff Edwards, and Sally Starr. The poster depicts four college men, three with letter sweaters, "singing" the title of the movie, complete with musical notation. The illustrator, John Held, Jr. was something of the unofficial illustrator of the Jazz Age, noted for his 1920s female "Jazz Babys" and male "Sheiks." Aside from his extensive works for magazines, he also provided the jacket illustrations for many books, including some of F. Scott Fitzgerald's books, among them *Tales of the Jazz Age*. [BTC#534410]

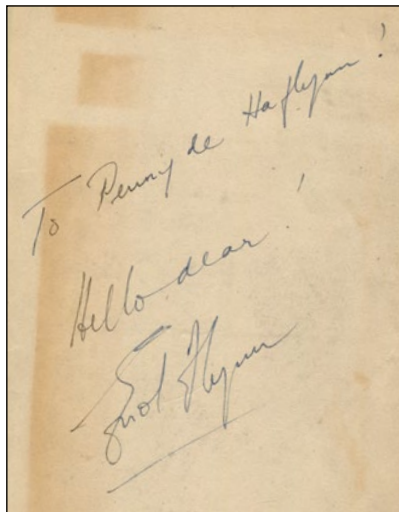


40 (Film)
Errol FLYNN

Showdown

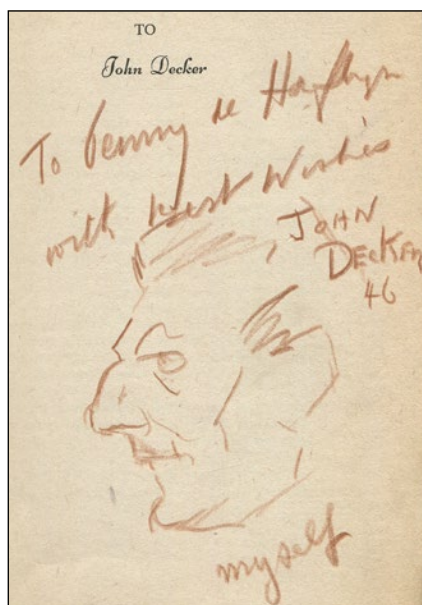
New York: Sheridan House (1946)

\$5000



First edition. One larger and three small clippings about the book affixed on the front pastedown, which have offset a bit on the front fly, thus very good in good only dust jacket lacking the bottom 2" of the spine. Tiny owner name of Penny De Halflynn. Inscribed by Errol Flynn to her: "To Penny de Halflynn! Hello dear! Errol Flynn." Additionally Inscribed by the dedicatee John Decker on the Dedication page, with a self-portrait: "To Penny de Halflynn with best wishes, John Decker '46." Beneath the sketch he has labeled it "myself."

Well before his film career, Errol Flynn captained a commercial boat in New Guinea. A scientist hired him to sail up the Sepik River in order to photograph head hunters. A few years later Australian film producer Charles Chauvel saw some of the footage and cast Flynn as Fletcher Christian in 1933's *In the Wake of the Bounty*, the first filming of the famous ocean mutiny. Flynn's novel, *Showdown*, is based on his original Sepik River voyage.



An interesting copy. Decker was a German-born and English-raised artist who emigrated to America, becoming a scene painter and caricaturist. He was one of a hard-drinking cadre of Flynn's friends, which included W.C. Fields and some of the Marx Brothers, whose madcap, alcohol-fueled adventures pre-dated those of the Rat Pack. One of the newspaper clippings affixed here is of an exchange between Decker and Flynn about this book. In the exchange Decker says, "I wonder if Hollywood will believe you wrote it?" "Yes," said Errol, "if they think it's not good."

One is tempted to speculate (sadly without any conclusive evidence) that the recipient's name, "De Halflynn," is a play on both Flynn's own name, and that of Olivia DeHavilland, who appeared with Flynn in *Captain Blood* (1935), *The Adventures of Robin Hood* (1938) and six other films, and with whom Flynn had a longtime romantic (but possibly unconsummated) involvement. [BTC#538285]

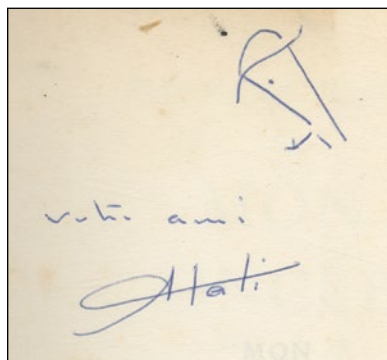
41 (Film)
(Jacques TATI)

Jean-Claude CARRIERE

Mon Oncle Roman d'après le film de Jacques Tati

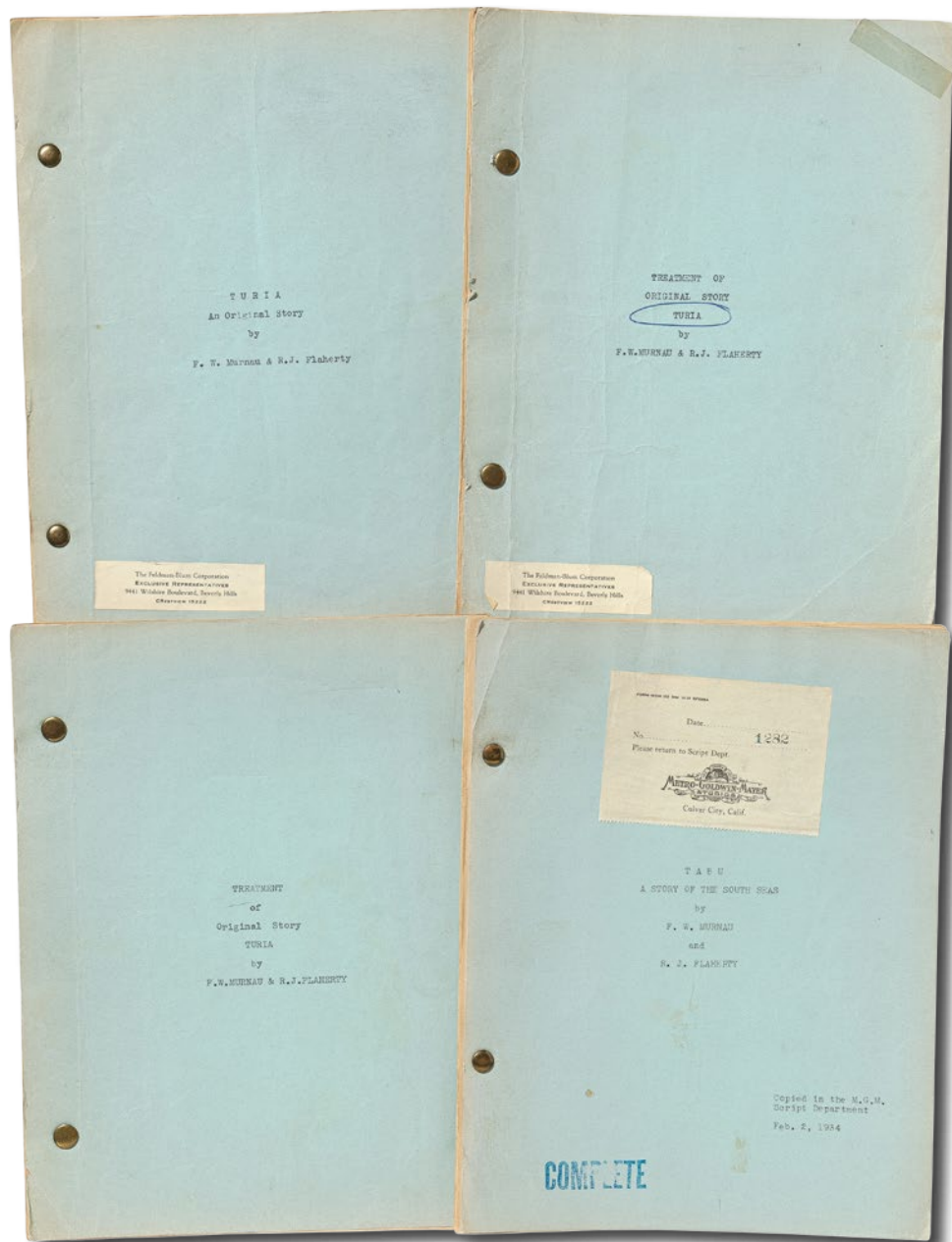
Paris: Robert Laffont (1958)

\$3000



First edition. Illustrations de Pierre Etaix. Small quarto. 173, [3]pp. Illustrated wrappers. Light soiling on first leaf, else about near fine. A novel based on the film by Jacques Tati. Inscribed by Tati with a small caricature of "Mon Oncle": "Votre ami, J. Tati." [BTC#545467]





42 F.W. MURNAU and R.J. FLAHERTY

Four Different Treatments for the film "Tabu: A Story of the South Seas"

Beverly Hills: Feldman-Blum Corporation / MGM [1930] / 1934

\$5000

Four different film treatments by Murnau and Flaherty of the story "Turia," which was eventually filmed as the movie *Tabu*. Each consists of mimeographed leaves printed rectos only and bradbound into blue wrappers with titles in type. Condition ranges between very good and near fine.

Details as follows, in what is likely the chronological order:

1. *Turia: An Original Story*. Beverly Hills: Feldman-Blum Corporation. 15pp. Feldman-Blum Corporation label on front wrap and wrappers a little toned, near fine.
2. *Treatment of Original Story Turia*. Beverly Hills: Feldman-Blum Corporation. 40pp. Feldman-Blum Corporation label on front wrap and wrappers a little toned, small, tape repair at top corner, very good.
3. *Treatment of Original Story Turia*. [Beverly Hills: Feldman-Blum Corporation?]. 40pp. Small nicks and creases on front wrap and first leaf or two, near fine. Same amount of pages as the previous item, but

completely rewritten, with much more dialogue.

4. *Tabu*. Culver City: Metro-Goldwyn-Mayer. Copied in the M.G.M. Script Department Feb. 2, 1934. 17pp. M.G.M. label and stamped "Complete" both on the front wrap. A relatively sparse but clean and coherent prose narrative.

Four dramatically diverse attempts to clarify the plot of the story that was eventually made into Murnau's last film: *Tabu: A Story of the South Seas*. Both Murnau, probably best known for the masterpiece of German expressionist film *Nosferatu* (1922), and the famed documentary film pioneer Robert J. Flaherty agreed to collaborate on the "docufiction" film set in Bora Bora, but rather famously fell-out over creative differences, with Murnau finishing the film himself. Although the film won an Oscar for best cinematography, it was a box office disappointment. Murnau died in an auto accident just two weeks before its release. Formerly from the Collection of Waring Jones. [BTC#540867]



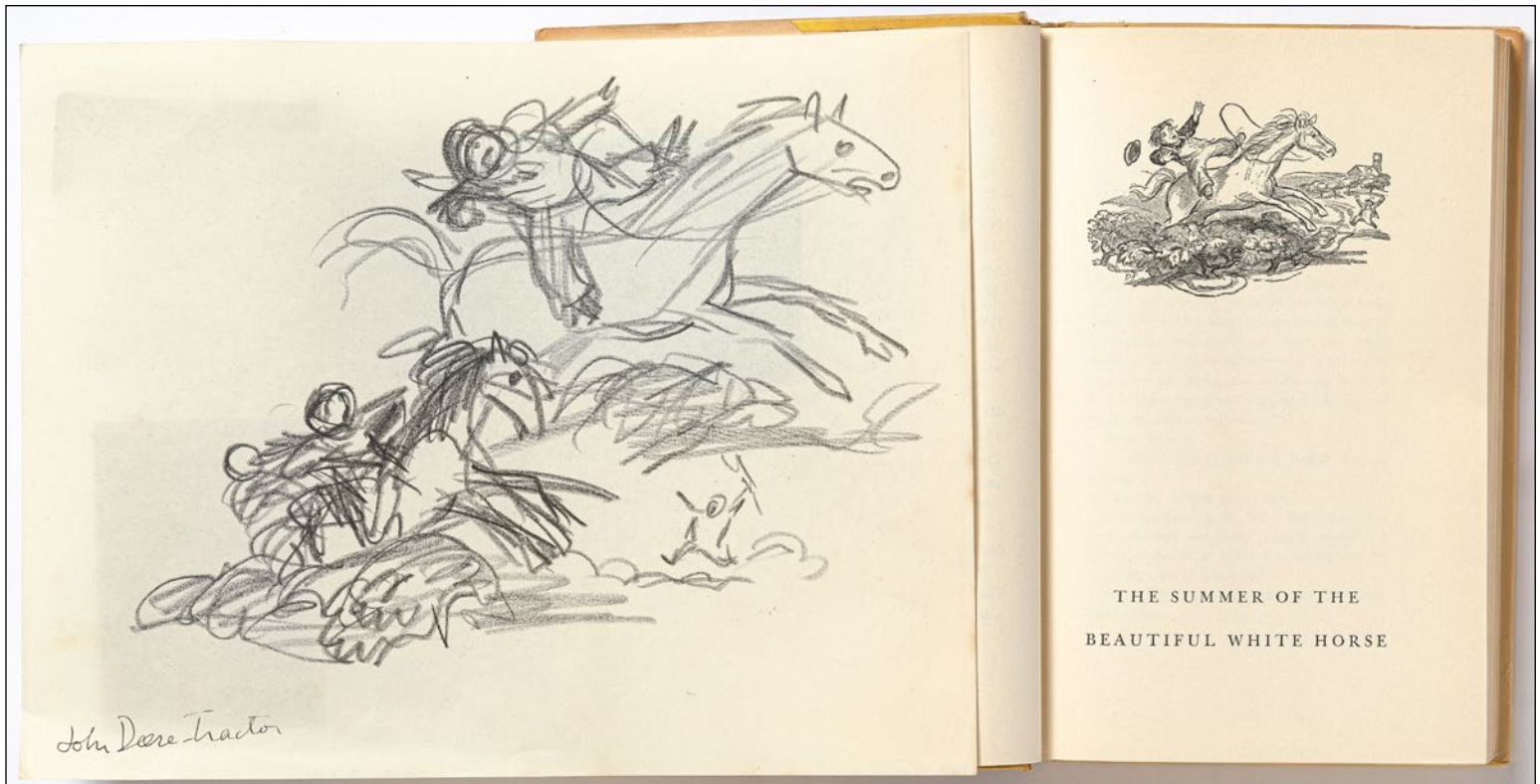
43

"Scribbles and Leftovers": Archive of Original Art from William Saroyan's "My Name is Aram"
[1939]

\$35,000

A collection of 30 pages of original sketches and preliminary drawings by illustrator Don Freeman for the William Saroyan book *My Name is Aram*. About half the images are on loose sheets, with the remainder in an artist notebook that is Inscribed by Freeman on the front cover: "To Bill Saroyan A Raft of Sketches made while working for the Aram book. It has been a real pleasure to do them and an added thrill to have been asked

by you to be the illustrator. Always my best to you Don Freeman July 11, 1940." The drawings are a mix of pencil, pen and ink, gouache, pastels, and watercolor on quarto sheets. One drawing, an early version of the dust jacket cover, is on thin card stock with two pasted-on elements. Only one printed item is present; a proof of the art for the final cover (the original is not present), but with several notable differences from the final version.



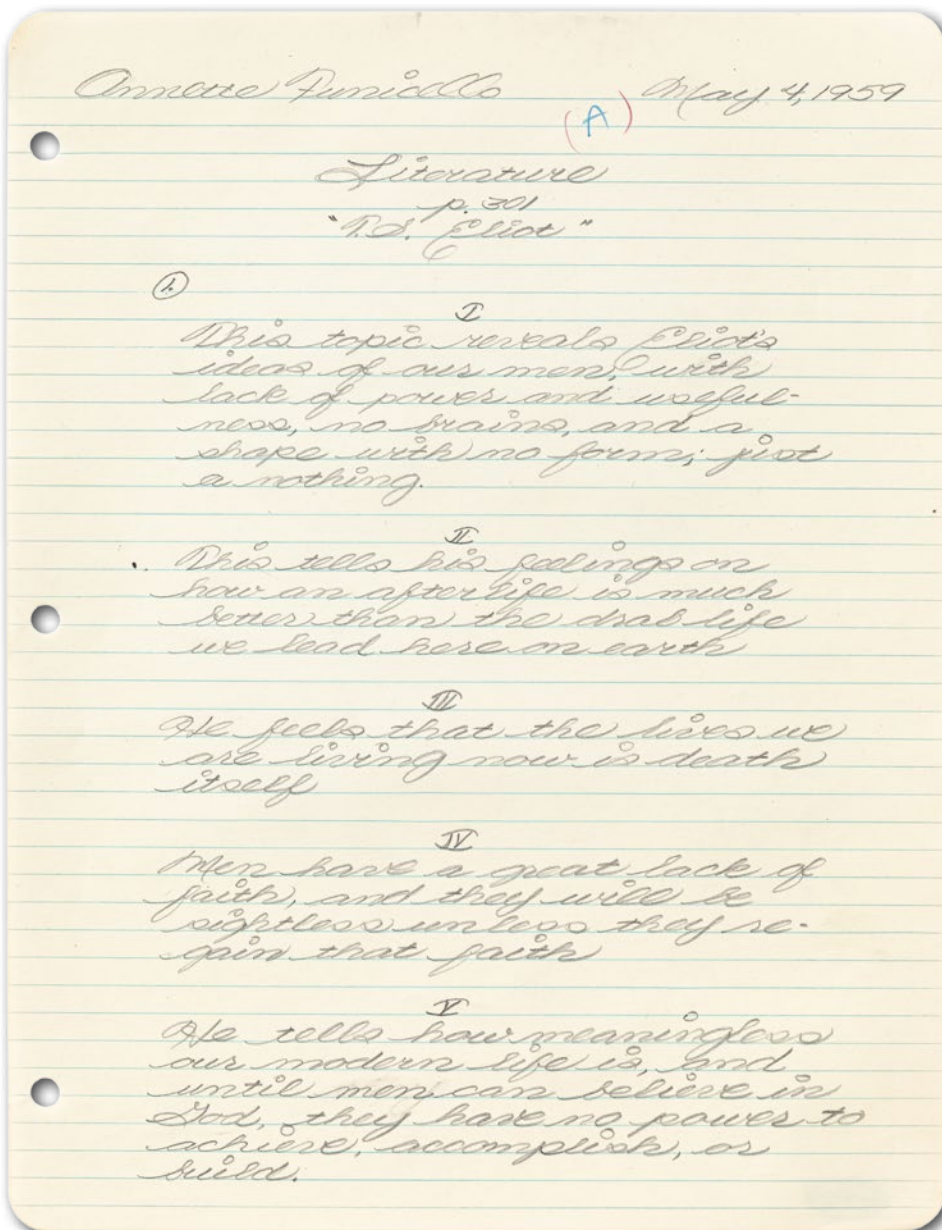
Overall near fine with some light edgewear and toning; half of one page of the notebook has been removed at an earlier time, all others are complete.

My Name is Aram is a collection of 14 semi-autobiographical short stories by Saroyan concerning native-born Aram Garoghlanian and his Armenian immigrant family in California between 1915 and 1925. This grouping has renderings of every image from the book, including the cover, spine illustration and 14 interior drawings. There are also a couple of duplicate images, several with slight variations, and a few wholly different from the published versions, such as for the story "The Circus," which in the book shows men putting up a tent, but here includes two of a strongman and one of a barker on the midway. Most striking though, are the three original covers and a printer's proof. The earliest version features a pasted-

on drawing of an older, running Aram as its central images composed in ink and watercolor, while the next cover has a younger Aram at the center, and with a number of elements removed for the final dust jacket art; a man spanking a boy, circus roustabouts, a man and child riding a tractor, a young man soaking his feet and an image of a belly dancer. There is also an alternative version of the cover with a larger image of the younger Aram in an oval with a circus midway behind him.

A charming archive of drawings by Freeman encompassing the entirety of the art used for *My Name is Aram*, along with some additional unused art providing a glimpse into the artist process. Accompanied with a first edition copy of the book. [BTC#542310]

Annette Funicello on T. S. Eliot!



44 Annette FUNICELLO

[Manuscript]: T.S. Eliot

\$4500

One quarto page on lined three-hole punched notebook paper very neatly written manuscript in pencil and Signed ("Annette Funicello"), dated May 4, 1959 entitled: *Literature p. 301, "T.S. Eliot"*. Housed in a purple document folder with the imprint of The Annette Funicello Research Fund. Fine. Laid in is a certificate of authenticity from the Research Fund that notes the papers were preserved by Mrs. Jean Seaman, the Mouseketeers' studio teacher who conducted classes for the child actors in the "Little Red Trailer" during the final years of The Mickey Mouse Club. These were sold to benefit the Research Fund to cure Multiple Sclerosis. The manuscript consists of about 30 lines divided into five Roman enumerated sections, and summarizes Eliot's philosophy and poetry: "He tells how meaningless our modern life is..." Annette received an "A" for the paper. It is unfathomable to us of a certain age that you wouldn't know who Annette was, but suffice it to say she was the most popular of the Mouseketeers, had a reasonably successful pop singing career, and spun her television fame into stardom in surfing movies featuring herself (and frequently Frankie Avalon), such as *Beach Party*, *Muscle Beach Party*, *Bikini Beach*, and *Beach Blanket Bingo*. [BTC#540832]

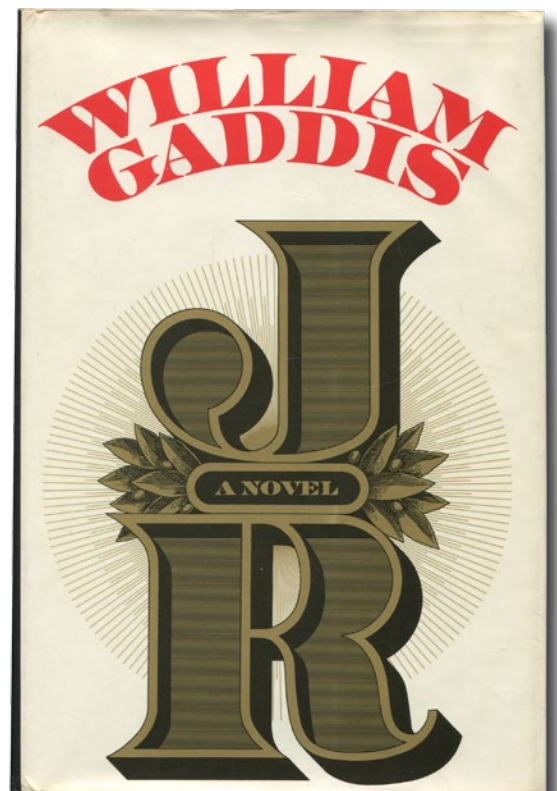
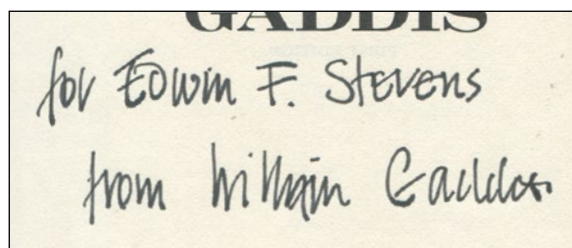
45 William GADDIS

JR

New York: Alfred A. Knopf 1975

\$1000

First edition. Small owner name (Edwin F. Stevens) else fine in just about fine dustwrapper with very subtle sunning at the spine. Inscribed by the author: "Edwin F. Stevens from William Gaddis." A very nice copy of this National Book Award-winning novel. [BTC#462871]



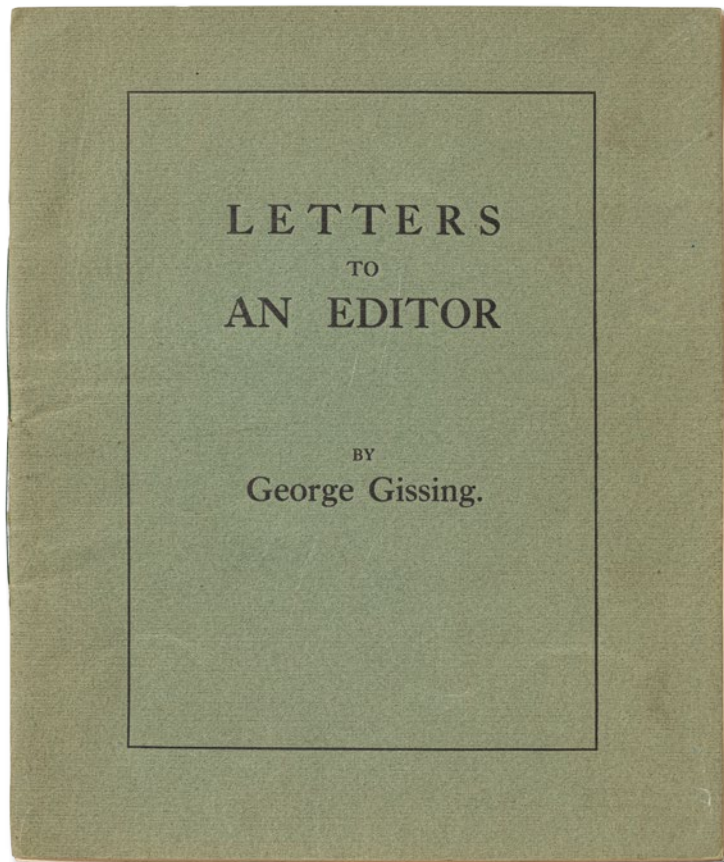
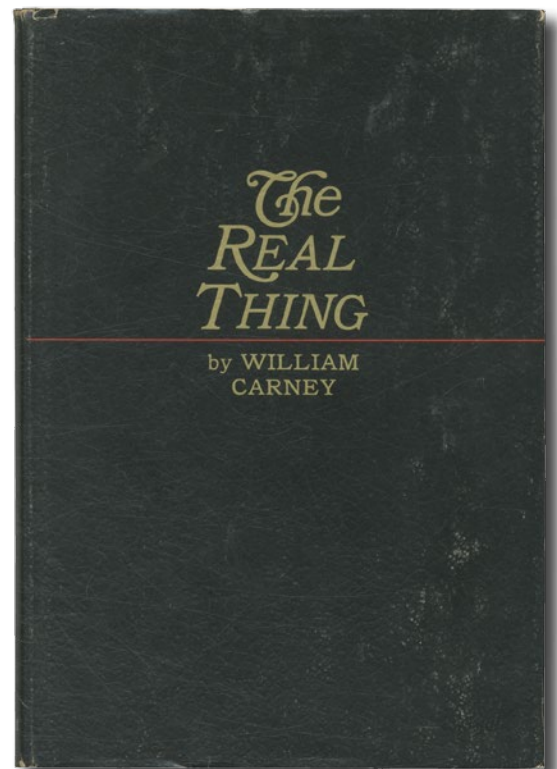
46 (Gay fiction)
William CARNEY

The Real Thing

New York: G.P. Putnam's Sons (1968)

\$1500

First edition. Fine in near fine black dust jacket, with tiny nicks and tears at the extremities. A particularly nice copy of this exceptionally scarce pre-Stonewall gay S&M novel, the first and scarcest of three by this author. According to Samuel R. Delany: "This brief, elegant psychological novel is what might be imagined if Andre Gidé and Marguerite Yourcenar had decided to collaborate on the ultimate S/M double-whammy. From a cool, cool beginning it rises to a truly astonishing pitch of excitement. By the end it's equally astonishing how much we know about these people, considering how artfully little we've been told." The first chapter of Ruszczycky's *Vulgar Genres: Gay Pornographic Writing and Contemporary Fiction* (University of Chicago Press, 2021) is titled "William Carney and the Leathermen." Very uncommon. [BTC#546962]



47 George GISSING

Letters to an Editor

[No place]: Clement Shorter for distribution among his friends (1915)

\$1000

First edition. Small quarto. Stitched printed green wrappers. Copy number 8 of 25 copies printed and Signed by Shorter. Letter laid in from Shorter to Gissing's brother Algernon, sending three copies of the pamphlet (only one present here). This copy formerly owned by renowned book collector Oliver Sylvain Baliol Brett, Third Viscount Esher, housed in a custom folding brown cloth portfolio and with Esher's bookplate, as well as that of John and Myfanwy Piper, inside the front cover of the portfolio. Fine, with light wear on the case. [BTC#462233]

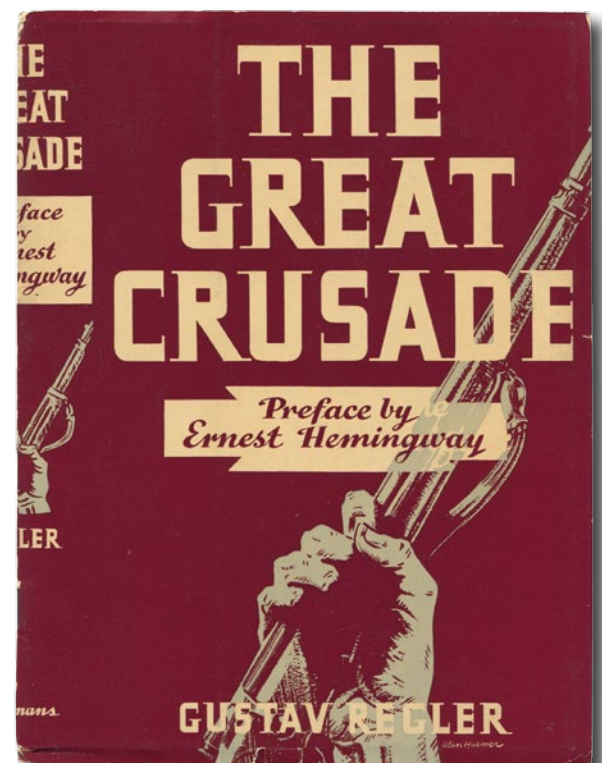
48 (Ernest HEMINGWAY, preface by) Gustav, REGLER

[Advance Excerpt]: The Great Crusade

New York: Longmans Green 1940

\$750

Advance excerpt stapled into the dust jacket, as issued. Translated by Whittaker Chambers and Barrows Mussey. Octavo. [16]pp. Two tiny tears on front of the jacket, else very near fine. Uncommon and desirable Hemingway ephemera, reprinting the entirety of Hemingway's preface, as well as the first few pages of the book. An account of the fight against fascism in Spain. Additionally, there is a long Hemingway blurb on the rear panel of the jacket. Seldom encountered in this format. [BTC#535816]





49 (Hell's Angels)

GUT

[designed by Allen "Gut" Terk]

[Flyer or Small Broadside]: It's Party Time Again! The Hells Angels Present in Supersonic Psychedelic Sound and Color Big Brother and the Holding Co. and Blue Cheer.

Fri. Feb. 3, California Hall

San Francisco: The Hells Angels / The Bindweed Press
[1967]

\$950

First issue (there was a second printing issued by the San Francisco Poster Company). Flyer printed in red and gray on white paper. Measuring 8½" x 11". Fine. Central image of noted Angel 'Freewheelin' Frank with a woman in a white robe standing behind him on his bike. *OCLC* locates a single copy, at the University of Virginia. [\[BTC#540105\]](#)

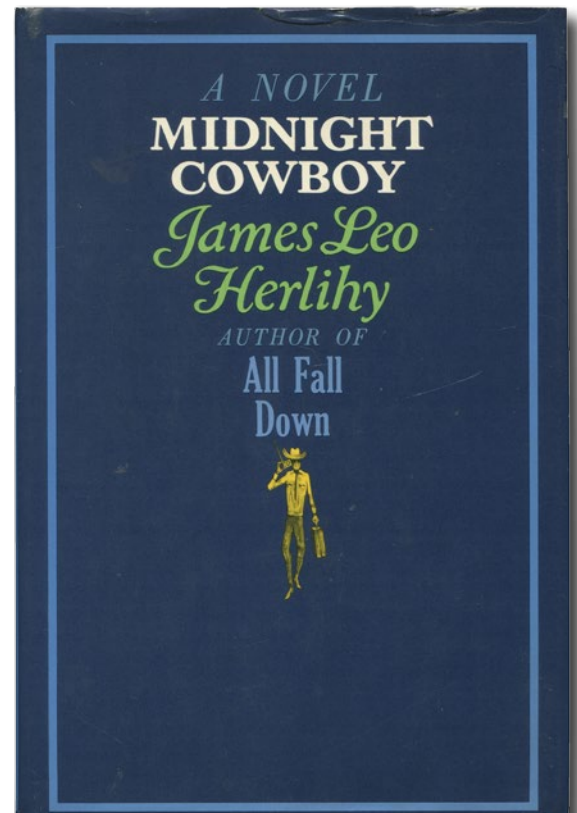
50 James Leo HERLIHY

Midnight Cowboy

New York: Simon and Schuster 1965

\$250

First edition. Fine in fine dustwrapper with nominal rubbing at the extremities. Basis for the 1969 counterculture film classic of the same name, directed by John Schlesinger and starring Dustin Hoffman and Jon Voight. The only X-rated film to win the Best Picture Academy Award (the film was re-rated to R in 1971). An exceptional copy. [\[BTC#462883\]](#)





51 (Ireland)
Adolph TREIDLER

[Original Art Maquette]: Ireland via Irish Airlines

[circa 1950?]

\$3500

Original art. Measuring 6¼" x 10", laid down onto 11" x 13¾" mat board. Faint crease in the upper-left corner and nominal paint loss in "Ireland," a small faint stain at the left side of the mountain, near fine. **Signed** in ink in the lower left. A nice study or maquette for a poster encouraging tourism to Ireland by the noted commercial poster artist Adolph Treidler, best known for his travel posters, wartime posters, advertising work, and magazine covers. The finished poster would look quite similar, but with a different Irish Airlines logo and a seemingly younger woman in the carriage. [\[BTC#531053\]](#)



52 Thomas JEFFERSON
Notes on the State of Virginia

London: Printed for John Stockdale, opposite Burlington-House, Piccadilly 1787

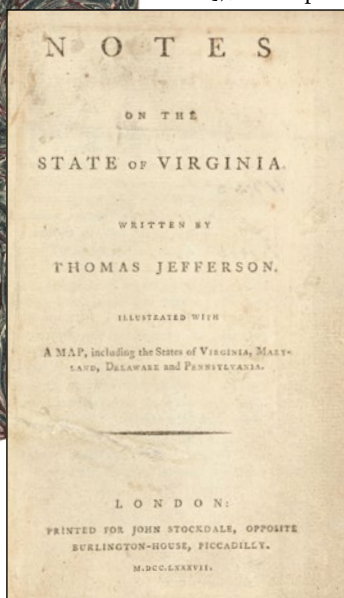
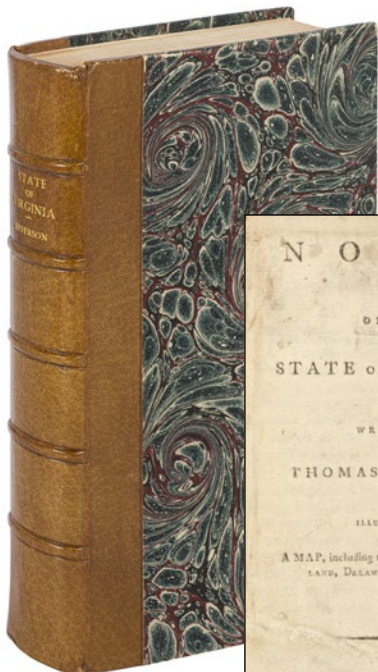
\$42,000

First London edition, following the privately printed, virtually unobtainable first edition (Paris, 1782 [i.e., 1785]), and a poor French translation (Paris, 1786). Octavo. [4], 382pp. With an engraved folding map, hand-colored in outline, titled: "A Map of the country between Albemarle Sound, and Lake Erie, comprehending the whole of Virginia, Maryland, Delaware and Pennsylvania," and folding letterpress table. A handsome copy professionally bound in period style polished quarter calf and marbled paper over boards, gilt spine lettering with raised bands. Small printed bookplate of a noted collector on front pastedown, and two small ink notations on verso of title page. Expert early paper repairs on verso of the folding map, and one small paper repair on the title page; internally very good, clean, with a few small stains on the verso of the folding map.

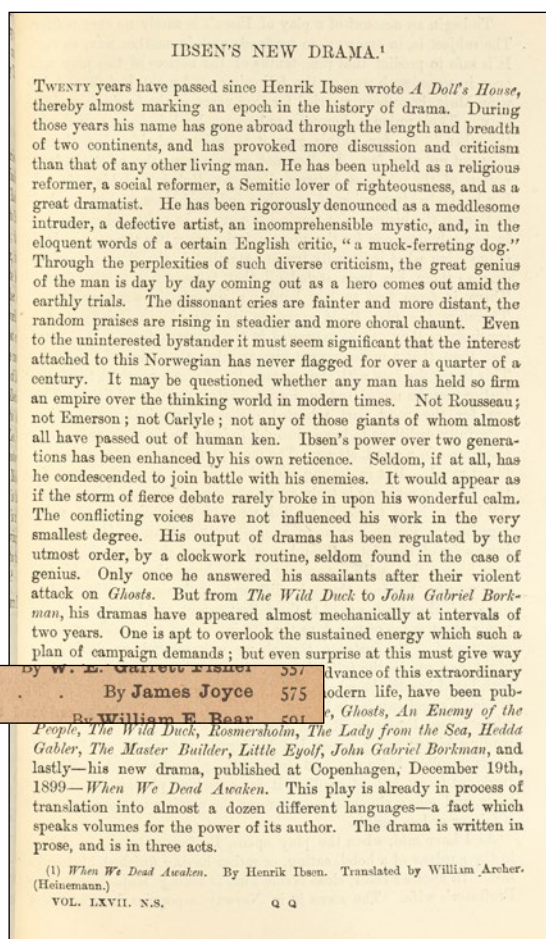
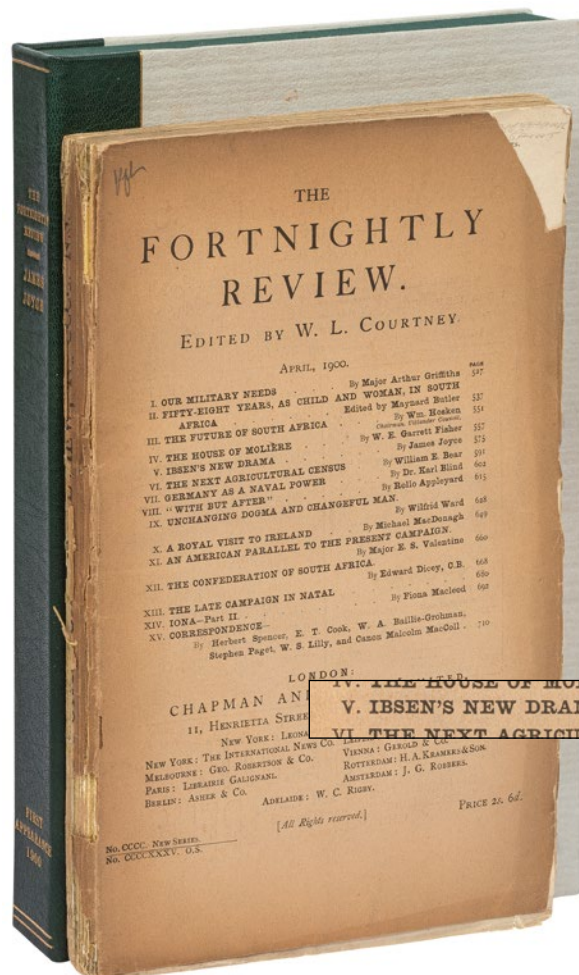
A lovely copy of the scarce, only book-length work by Jefferson published in his lifetime, and the first edition in English to contain the historically important map engraved by Samuel J. Neele. Jefferson's *Notes on the State of Virginia* has long been recognized as "one of America's first permanent literary and intellectual landmarks." As noted by J.M. Edelstein: "Jefferson wrote about things which interested him deeply and about which he knew a great deal; the Notes, therefore, throws a fascinating light on his tastes, curiosities, and political and social opinions."

An attractive, well-preserved copy in a handsome period style binding. ESTC T147402; Sowerby IV: 301-30. Howes J78; Clark 1: 262; Vail 760; Mapping Virginia 113.

[BTC#459847]



James Joyce's first published work



53 James JOYCE

"Ibsen's New Drama" [in] *The Fortnightly Review*, April 1, 1900

London: Chapman and Hall, Limited 1900

\$85,000

Single issue. No. 400. New Series. April 1, 1900. Edited by W.L. Courtney. Octavo. pp. 527-718. Complete as issued with a 16-page "Fortnightly Review Advertiser" bound in at the front, and four-page color advertisement (The Royal Automatic "Bar-Lock" Visible-Writing Typewriter) tipped-in at the back. In the original printed wrappers. The delicate wrappers are toned with modest chipping at the edges and a chip from both corners, back cover is detached, much of the paper spine is eroded, else very good or better. The text is clean and bright. Housed in a dark green quarter leather and white cloth clamshell box with gilt lettered spine.

Contains Joyce's first printed work (pp. [575]-590), a review of *When We Dead Awaken* by Henrik Ibsen, as translated by William Archer. Signed in letterpress: "James A. Joyce." Rare and, perhaps in this form arguably the rarest, of Joyce's works, published when he was 18.

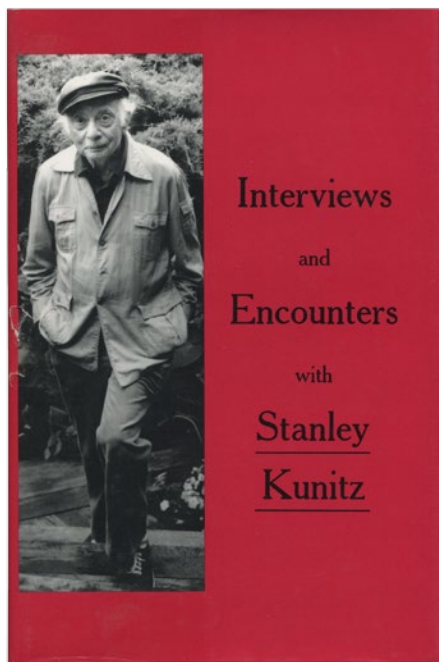
Written using a French translation of the play, the majority of its space is given over to a paraphrase of the plot and an analysis of its characters, putting Joyce's matchless vocabulary in the service of unceasing praise, though lines such as "the great genius of the man is day by day coming out as a hero comes out amid the earthly trials," lead straight to the heart of everything that Joyce would subsequently write, fusing the mythical with the everyday.

Ellman describes Joyce's fascination with Ibsen as that of "another genius who arose from a small, parochial people," who shared "Truth as judgment

and disclosure, and exile as the artistic condition: these were to be the positive and negative poles of Joyce's own state of mind." His brother Stanislaus relates that after attending one Ibsen play, James discussed it with their parents: "The subject of the play is genius breaking out in the home and against the home. You needn't have gone to see it. It's going to happen in your own house" (Ellman, 54-55).

Ibsen himself read Joyce's review, and wrote to his translator William Archer that he "should greatly like to thank the author if only [he] had sufficient knowledge of the language." Joyce received the message as an annunciation, and told Archer in response: "the words of Ibsen I shall keep in my heart all my life" (Ellman, 77). Within the year Joyce had mastered Dano-Norwegian sufficiently to quote entire speeches in the original. There was simply no other writer more important to Joyce's invention of himself as a European writer.

OCLC locates only two copies, of pages [575]-590 only, both of which have been detached from *The Fortnightly Review*. Slocum and Cahoon refer to a lost broadside poem: "Et Tu, Healy!" written by Joyce at the age of nine, and said to have been printed by his father in 1891 or 1892, but no copies are known to exist; at this time it remains a "ghost." A well-preserved issue of *The Fortnightly Review*, printing Joyce's first primary work, protected in a handsome clamshell box. We've never seen another copy, or heard of another for sale. Slocum and Cahoon C1 and A1. [BTC#499423]



54 Stanley KUNITZ

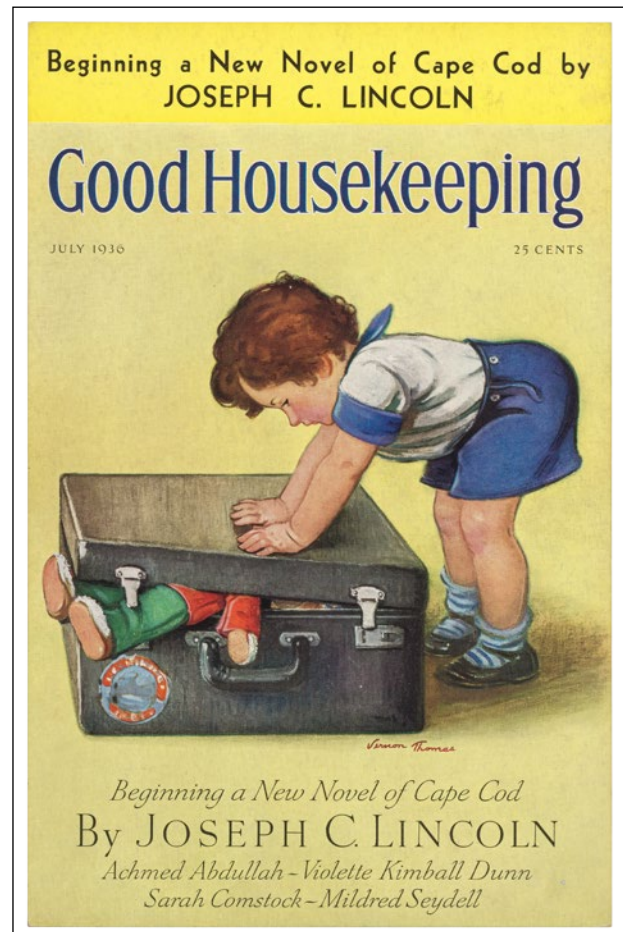
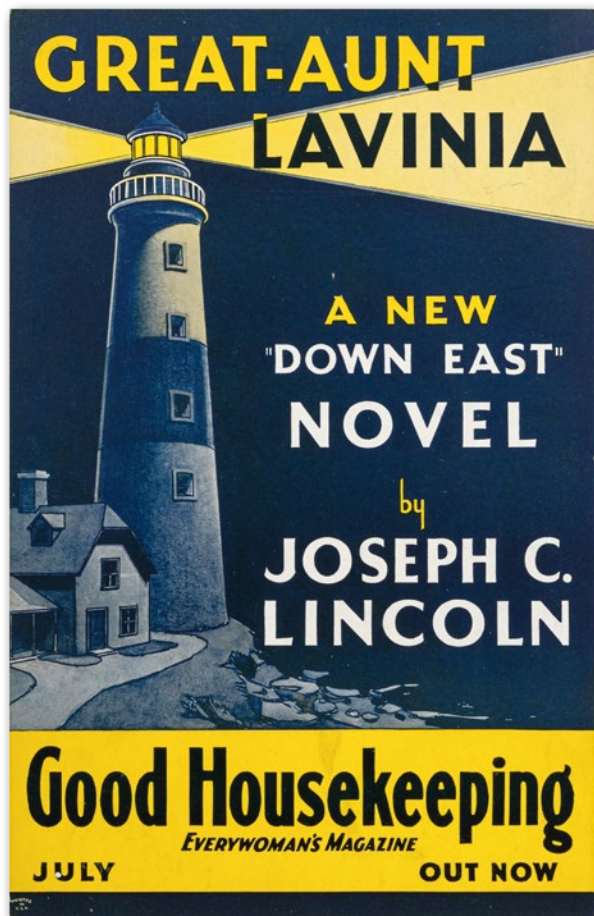
Interviews and Encounters with Stanley Kunitz

(Riverdale-on-Hudson, New York): The Sheep Meadow Press (1993)

\$275

First edition. Edited by Stanley Moss. Fine in fine dust jacket. From the library of poet David Ignatow, Inscribed by Kunitz to Ignatow: "For David Ignatow, in friendship & fellowship - Stanley K." [BTC#523055]

*For David Ignatow
in friendship & fellowship -
Stanley K*



55 (Joseph C. LINCOLN)

[Double-sided Broadside]: *Great-Aunt Lavinia*

A New "Down East" Novel by Joseph C. Lincoln

Good Housekeeping. Everywoman's Magazine. July. Out Now

[New York]: Good Housekeeping 1936

\$300

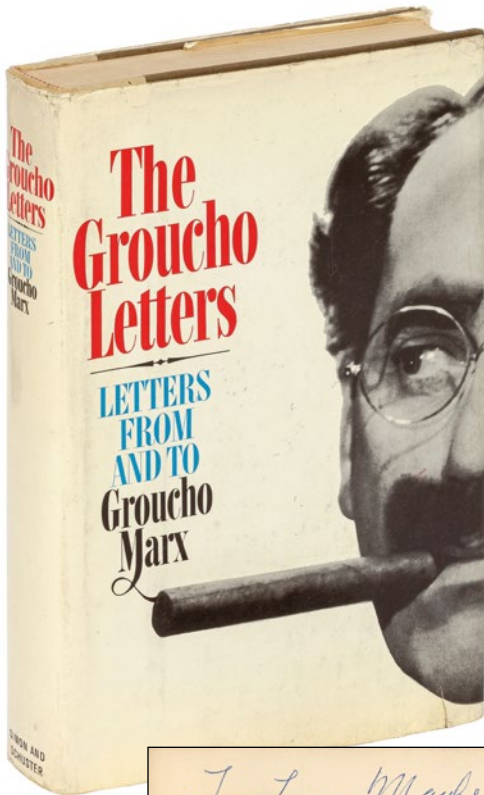
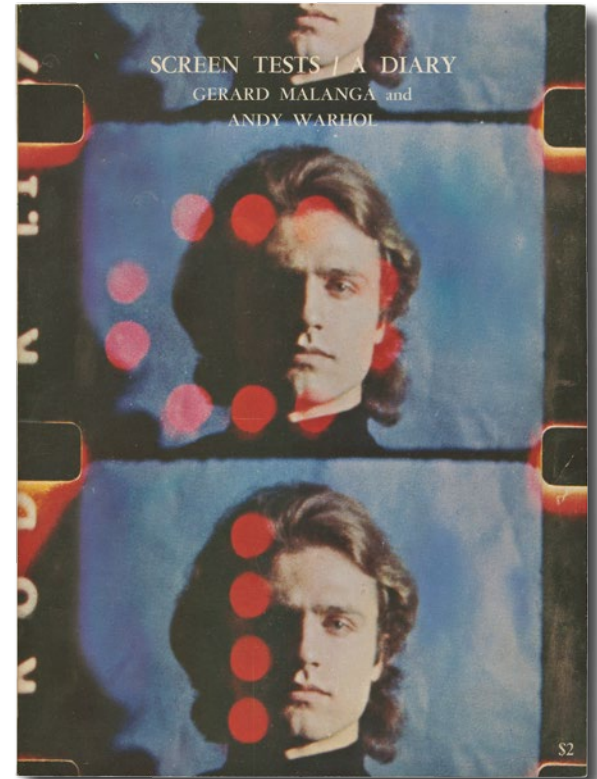
Double-sided illustrated broadside on thin cardstock. Approximately 8½" x 13". Fine. One side with the text as above and an illustration of a lighthouse. The verso has an illustration by Vernon Thomas of a small boy packing his toys in a suitcase, and advertises the Lincoln novel, plus stories by Ahmed Abdullah, Violette Kimball Dunn, Sarah Comstock, and Mildred Seydell. A handsome example. [BTC#453899]

56 Gerard MALANGA and Andy WARHOL***Screen Tests / A Diary***

New York: Kulcher Press 1967

\$2800

First edition. Quarto. 57 images printed on transparent paper. Pictorial wrappers. Slightly rubbed, faint light crease on rear wrap, else near fine. Malanga's daily poetry diary accompanied by stills of Warhol's screen tests with Factory denizens and other luminaries. Includes images of Malanga, Edie Sedgwick, Nico, Lou Reed, Allen Ginsberg, Salvador Dali, Ondine, Jane Holzer, John Ashbery, Ted Berrigan, Paul Morrissey, Charles Henri Ford, and many others. [BTC#532291]



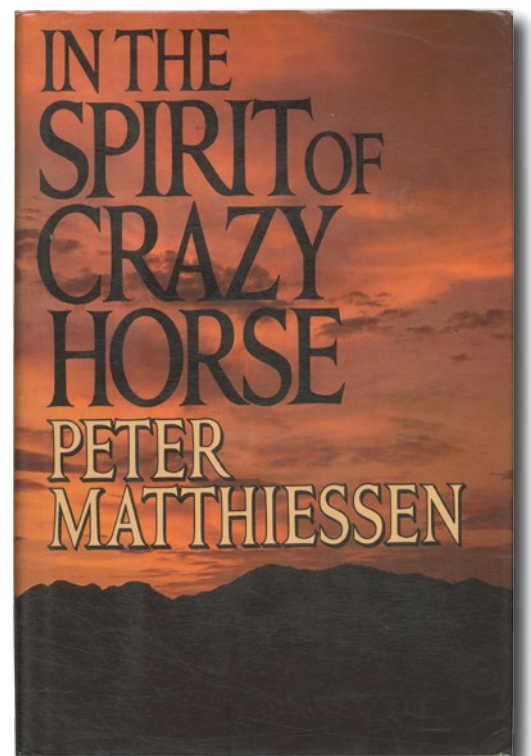
*To Liz - Maybe some
day, You'll have
Burton —
My best
Groucho*

Inscribed to Elizabeth Taylor**57 Groucho MARX*****The Groucho Letters: Letters From and To Groucho Marx***

New York: Simon and Schuster (1967)

\$4000

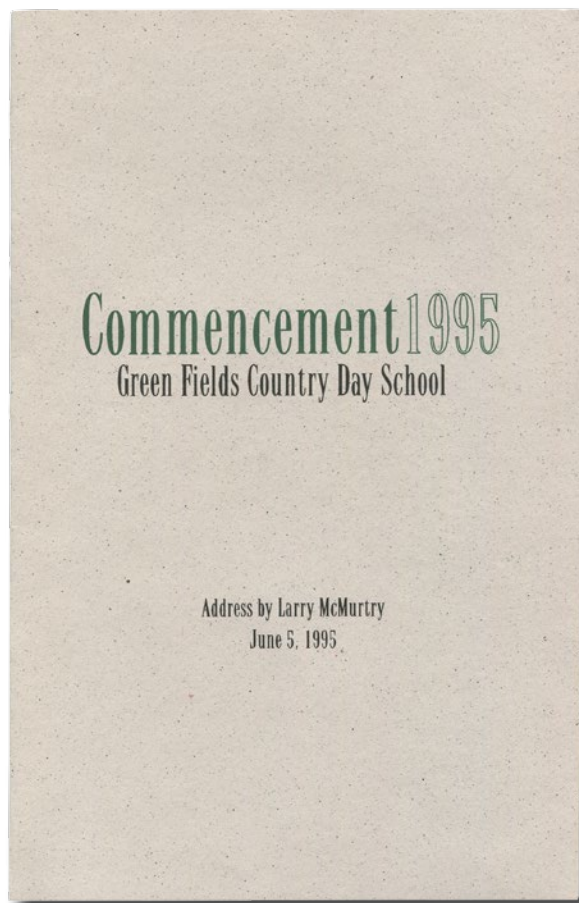
First edition. Fine in near fine dust jacket with a couple of tiny tears. Cheekily Inscribed by the legendary comedian to fellow legend Elizabeth Taylor: "To Liz - Maybe some day, you'll have Burton - My best Groucho." A significant association. [BTC#540788]

**58 Peter MATTHIESSEN*****In the Spirit of Crazy Horse***

New York: The Viking Press (1983)

\$200

First edition. Fine in fine dust jacket. The first edition was suppressed. A nice copy. [BTC#546961]



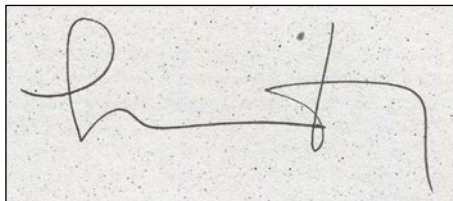
59 (Larry McMURTRY)

***Commencement 1995: Green Fields Country Day School
An Address by Larry McMurtry June 5, 1995***

[No place]: Larry McMurtry 1995

\$500

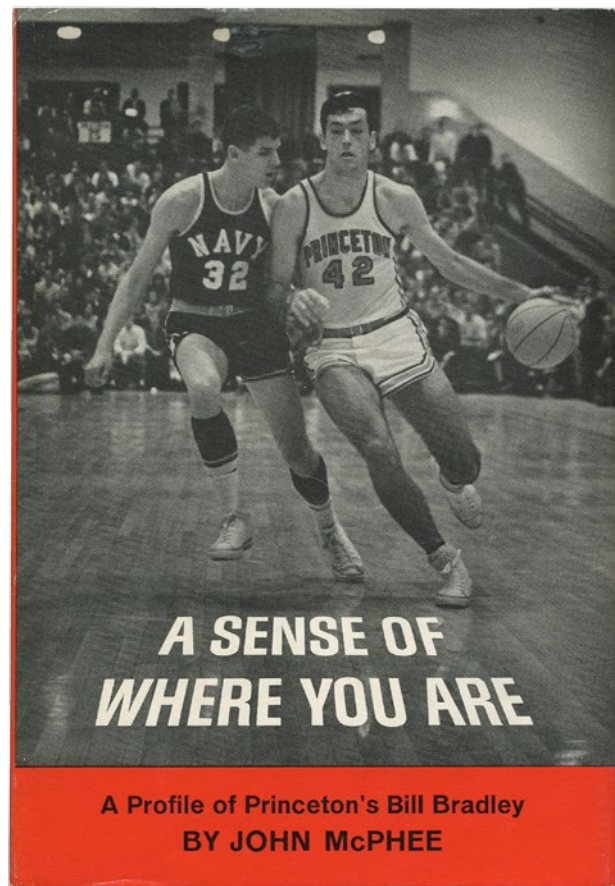
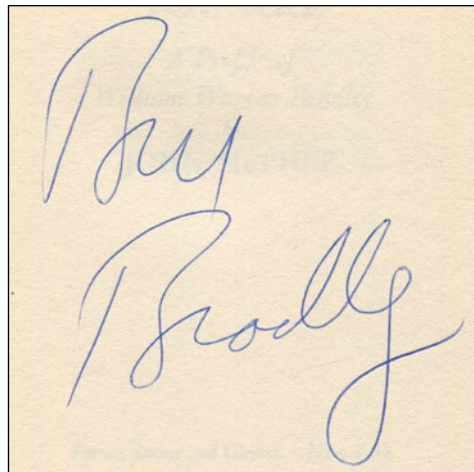
First edition. Octavo. [4]pp. Stapled printed wrappers. Approximately 5½" x 8½". **Signed** by McMurtry. Printed edition of the commencement address given by McMurtry at Green Fields Country Day School. [BTC#534703]

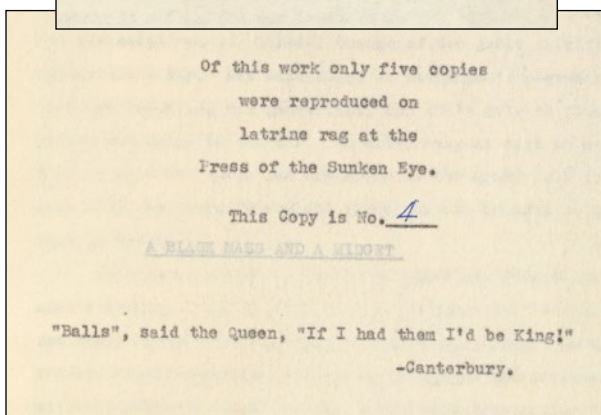
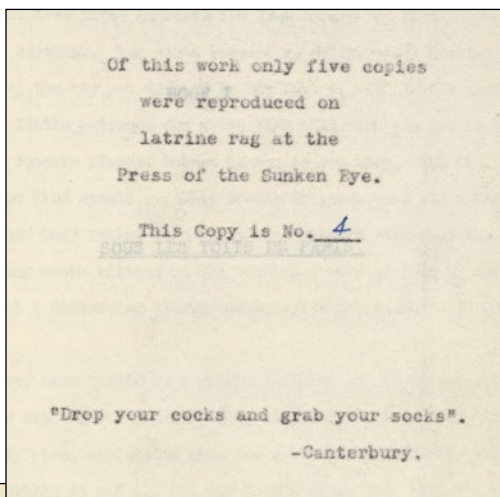
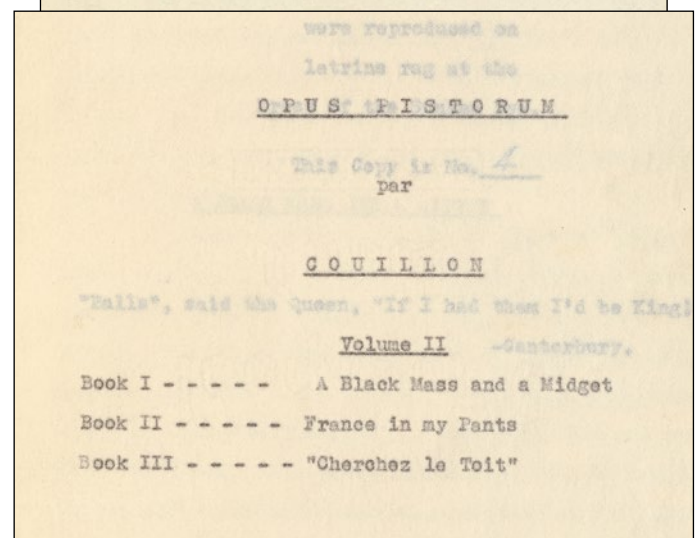
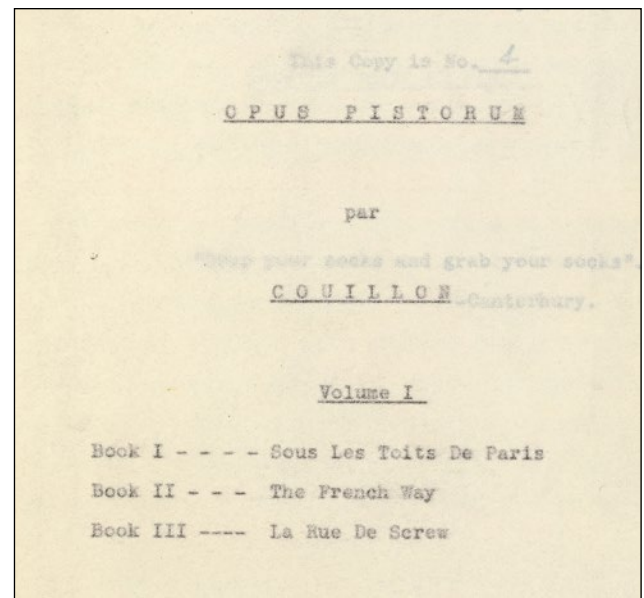
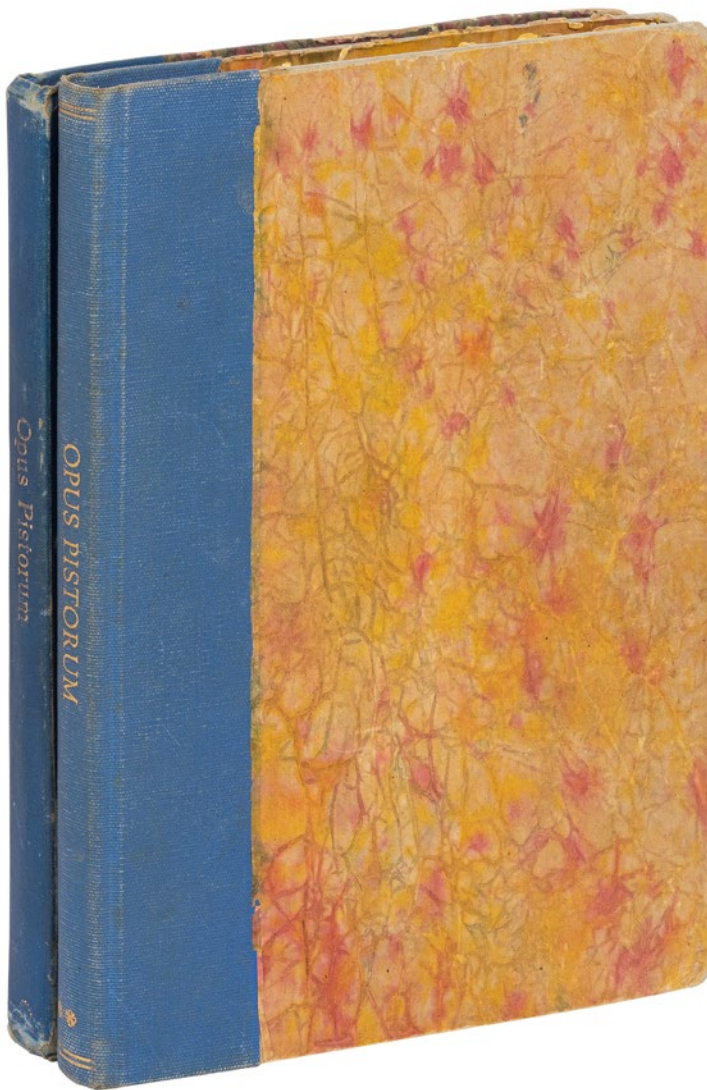


60 John McPHEE
***A Sense of Where You Are:
A Profile of Princeton's Bill Bradley***
New York: Farrar, Straus & Giroux (1965)

\$1500

First edition. Fine in a fresh, near fine, price-clipped dust jacket with just a little of the usually pervasive spine fading. **Signed** by Bill Bradley, the subject of the book. A nicer than usual copy of the author's fragile first book, which has become very scarce in this condition. [BTC#537720]





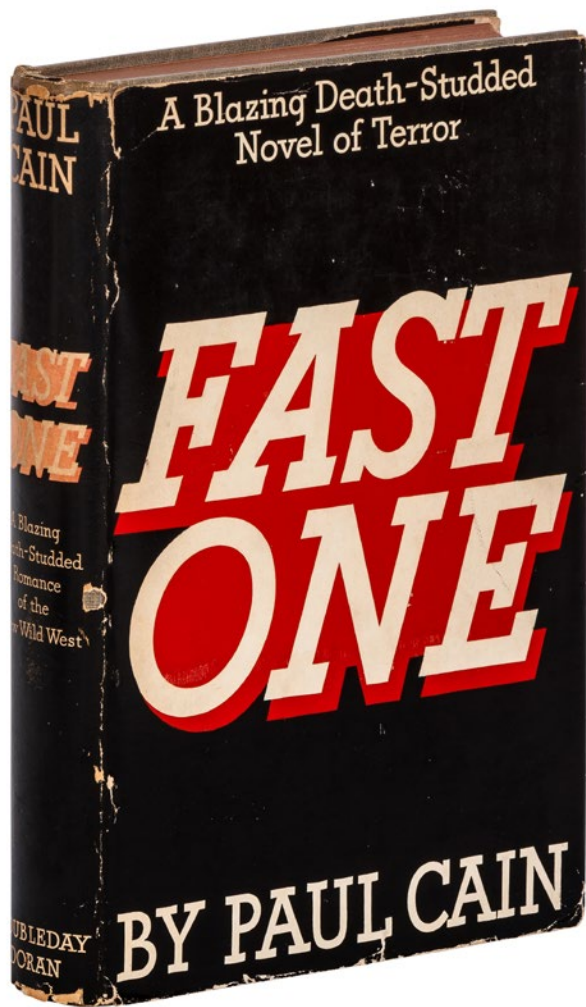
61 [Henry MILLER]

[Typed Manuscript]: *Opus Pistorum*

Carmel, California: Press of the Sunken Eye 1950

\$4500

Typed Manuscript. Two volumes. Quartos. 321pp. Quarter cloth gilt and marbled paper over boards. Edges of the boards rubbed, a bit of light fraying at the edges of the spine, about very good. Copy number 4 of 5 copies typed and bound thus. A manuscript attributed to Henry Miller but then later denied by him when he claimed the writing wasn't up to his standards, despite the fact that Grove Press published the book under his name in 1983. According to bibliographers Shifreen and Jackson none of the stories were written by Miller. What is known is that in 1940 Miller was commissioned by a book dealer to write pornographic stories for Oklahoma oilman Roy Melisander Johnson, a client who had a standing order for pornographic manuscripts. Miller enlisted the help of Anaïs Nin, who began writing the manuscripts herself, with contributions from Robert Duncan, Harvey Breit, Caresse Crosby, Virginia Admiral, and Robert Sewall. In 1941, Miller gathered those stories together into a single manuscript titled *Opus Pistorum* with his name on the title page, which he sold to Los Angeles book dealer Milton Luboviski. Luboviski in turn typed five copies of the manuscripts and sold them to collectors of erotica. Bibliographer Jackson estimates that at least 35-40 complete copies were typed up at various points, including those with the Carmel 1950 imprint. The work was first published in 1983 by Grove Press, from one of the "Carmel 1950" copies, and later republished as *Under the Roofs of Paris*. Early evidence of the literary and pornographic controversy, and very scarce. [BTC#541108]



62 (Mystery)

Paul CAIN*Fast One*

Garden City: Doubleday Doran 1933

\$27,500



First edition. Fine in a handsome, near fine example of the rare dustwrapper with slight rubbing, a tiny hole on the lightly sunned spine, and very shallow loss at the crown. A legendary rarity of hardboiled detective fiction, about a mysterious criminal loner who insinuates himself into, and wreaks havoc on, the Los Angeles underworld. The protagonist is unrelentingly merciless, but loyal to those who deal squarely with him, and is a prototype for scores of similar characters. The publisher's promotional material compared the book to *The Maltese Falcon*, *Little Caesar*, and Raoul Whitfield's *Green Ice*. This is the author's only novel, written, appropriately for a hardboiled novel, on a bet. Paul Cain was the pseudonym of Peter Ruric, a Hollywood screenwriter (*Gambling Ship* with Cary Grant, *The Black Cat* with Karloff and Lugosi, etc.). He is referred to in Bill Pronzini's survey of mystery literature *1001 Midnights* as "(unquestionably)... the hardest of the hardboiled writers for *Black*

Mask in the early 1930's." Only the second jacketed copy we have found in over 30 years. [BTC#424386]

John D. MacDonald's Copy

63 (Mystery)

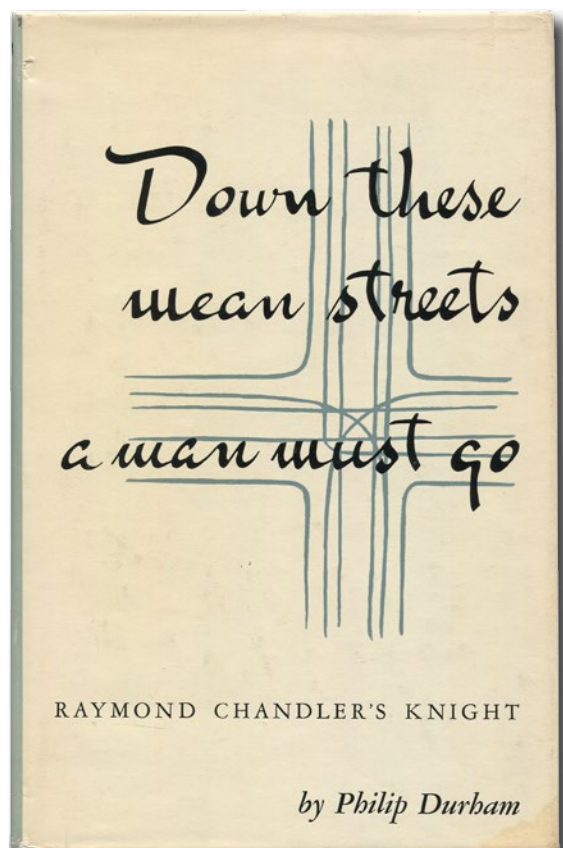
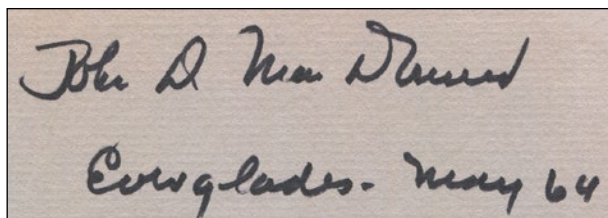
Philip DURHAM

*Down These Mean Streets a Man Must Go:
Raymond Chandler's Knight*

Chapel Hill: University of North Carolina Press (1963)

\$850

First edition. Faint offsetting on front fly, else about fine in near fine dust jacket with a very faint stain at the bottom corner of the front panel. Mystery author John D. MacDonald's copy with his ownership **Signature**: "John D. MacDonald. Everglades, May 64." A nice association copy of the first important scholarly study of Chandler's detective protagonist. [BTC#531632]



64 (Mystery)

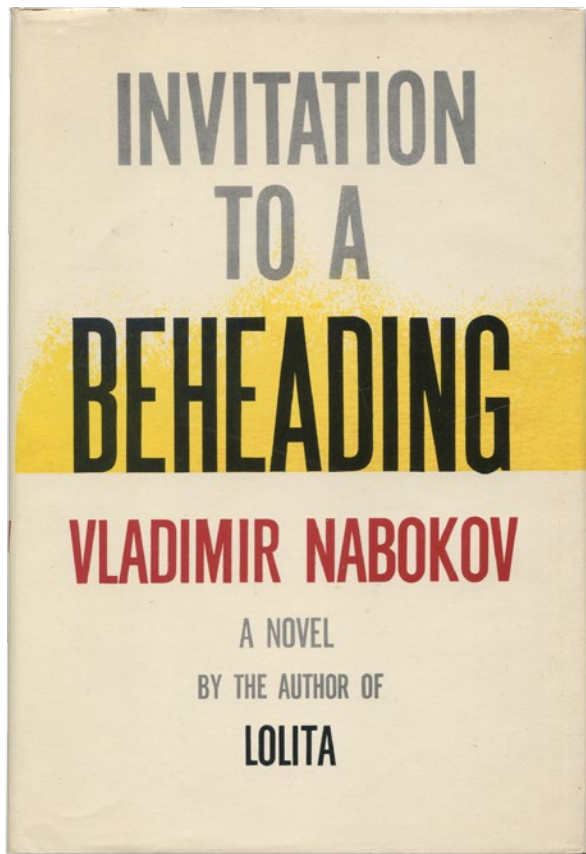
John D. MacDONALD*A Tan and Sandy Silence*

London: Robert Hale (1973)

\$300

First English and first hardcover edition. Neat owner stamp on title page else near fine in very good or better dustwrapper with a little sunning in the lower right corner of the front panel.

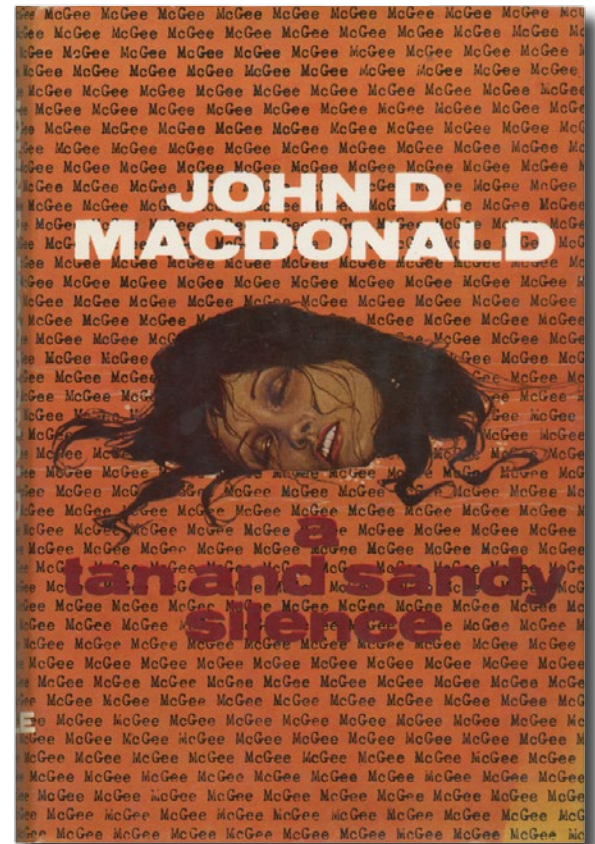
[BTC#410933]

65 **Vladimir NABOKOV***Invitation to a Beheading*

New York: G.P. Putnam's Sons (1959)

\$500

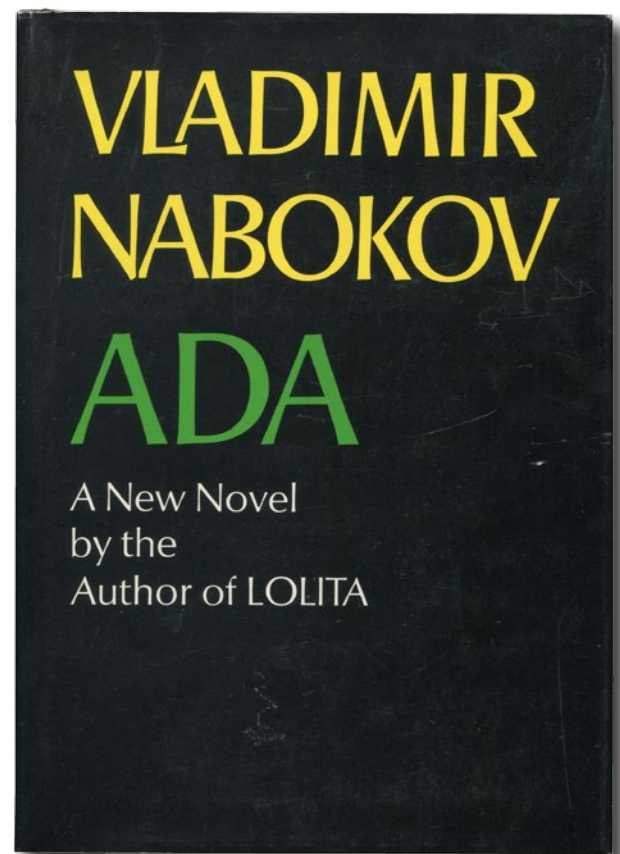
First edition. Fine in fine dustwrapper. A superior copy, the white jacket is in much nicer than usual condition. [BTC#462864]

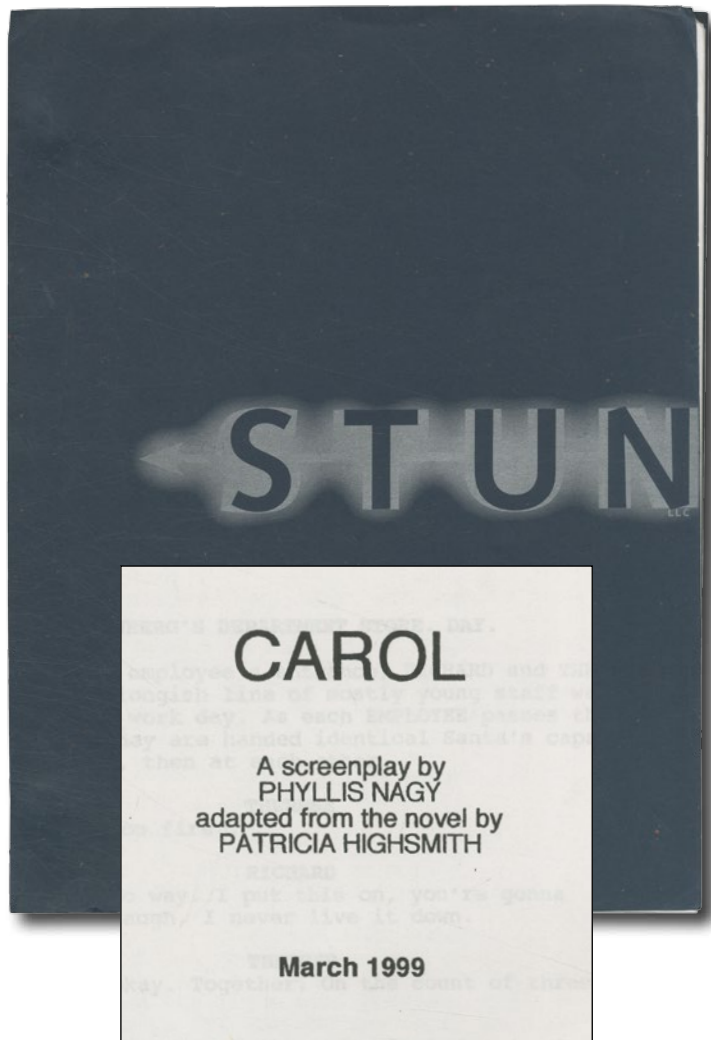
66 **Vladimir NABOKOV***Ada, or Ardor: A Family Chronicle*

New York: McGraw-Hill Book Company (1969)

\$400

First edition. Fine in fine dustwrapper. A common enough title, but very uncommon in this condition. [BTC#462857]





**67 Phyllis NAGY
(Patricia HIGHSMITH)**

Carol

London / New York: InFilm Productions Unlimited / Good Machine 1999

\$2000

Screenplay dated "March 1999" on the first page. Quarto. 120pp. Bradbound blue printed wrappers with three perforated machine holes and "Carol" written in black marker along the spine. Near fine with a crease on the rear wrap and light edgewear. A very early version of the screenplay for the film *Carol* written by Nagy, a friend of author Patricia Highsmith. Highsmith wrote the novel *The Price of Salt*, on which *Carol* is based, using the pseudonym of Claire Morgan. Nagy was first approached to write the screenplay in the late 1990s. Development proved difficult and the project foundered for nearly 15 years due to worries over finding actors, financing, and studio backing. The film was released in 2015 starring Cate Blanchett and Rooney Mara, with a screenplay by Nagy. *Carol* premiered at the Cannes Film Festival, where Mara was named Best Actress and the British Film Institute named it the best LGBT film of all time. An exceptionally uncommon very early draft of this landmark film.

[BTC#537983]

E.M. Forster's Copy

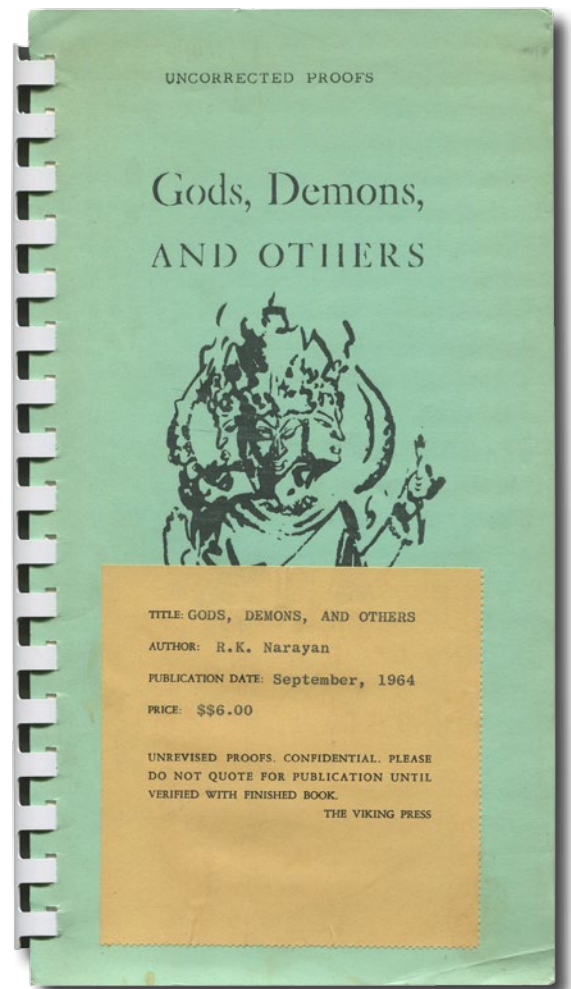
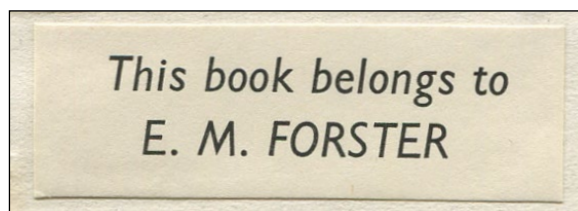
68 R.K. NARAYAN

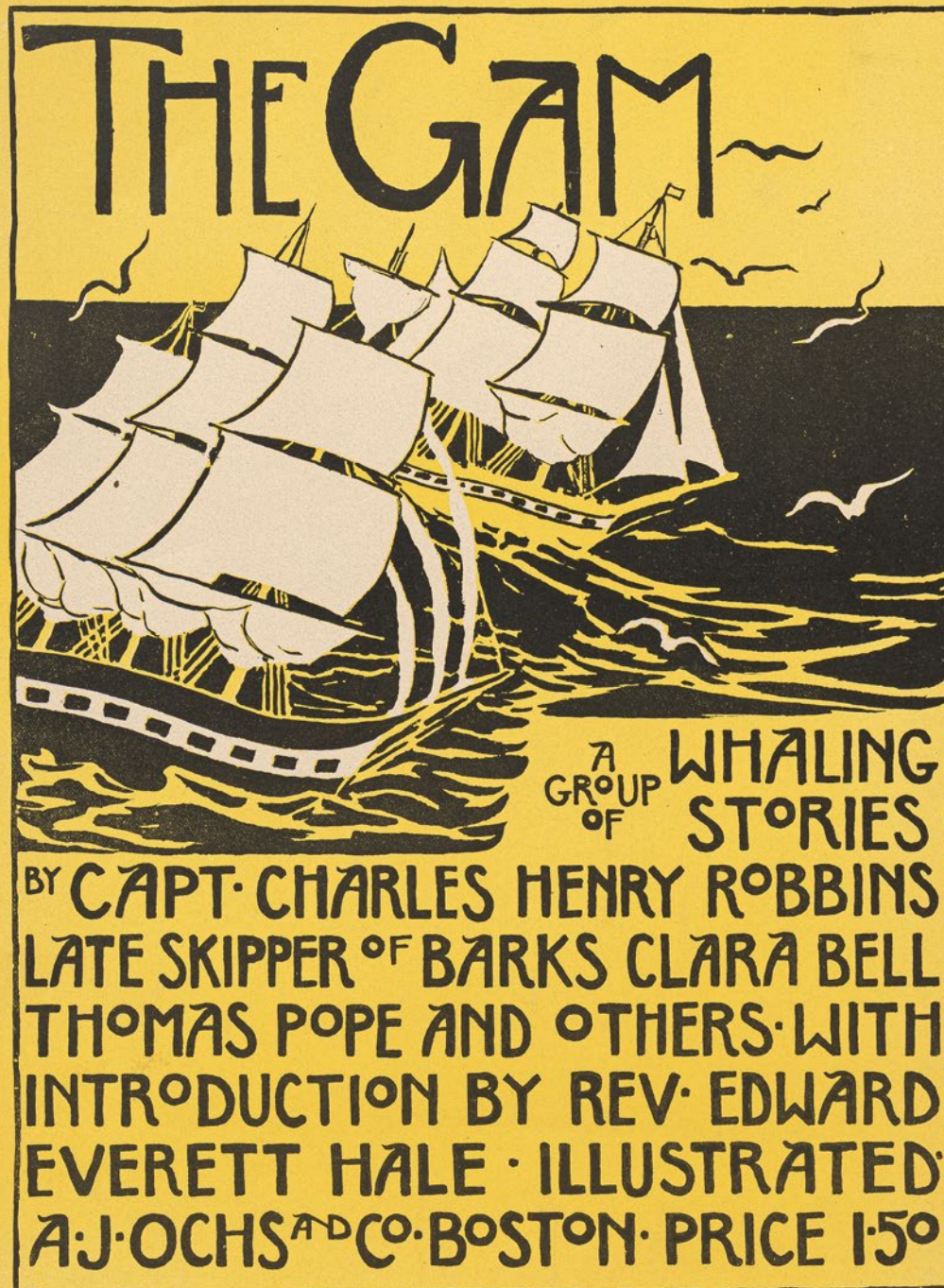
Gods, Demons, and Others

New York: The Viking Press 1964

\$500

Uncorrected proof of the American edition. Decorations by R.K. Laxman. Comb-bound illustrated green wrappers. Slightest age-toning and a few spots of foxing, else fine. E.M. Forster's copy with his small book label on the first leaf. [BTC#530385]





SECOND EDITION.

69 (Nautical Fiction)

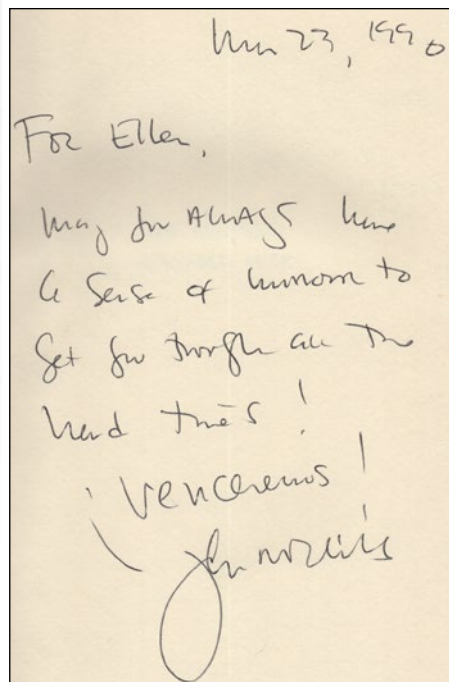
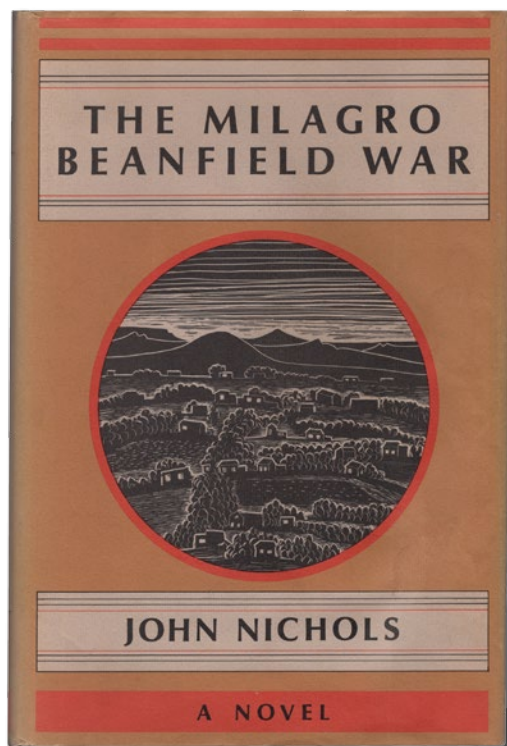
(Capt. Charles Henry ROBBINS)

*[Publisher's Broadside]: The Gam: A Group of Whaling Stories by Capt. Charles Henry Robbins
Late Skipper of Barks Clara Bell, Thomas Pope and Others
With Introduction by Rev. Edward Everett Hale... Second Edition*

Boston: A.J. Ochs and Co. [1899]

\$650

Illustrated broadside printed in yellow and black on white paper. Measuring 10¾" x 14". Fine. Poster for the second edition of this collection of whaling stories. Image displays two whaling ships a-sail. [\[BTC#455011\]](#)

**70 John NICHOLS*****The Milagro Beanfield War***

New York: Holt Rinehart Winston (1974)

\$400

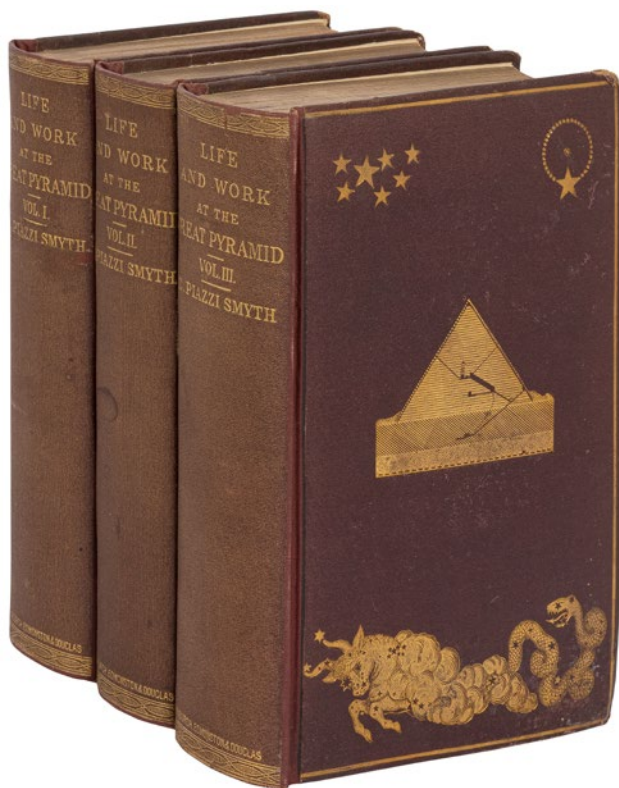
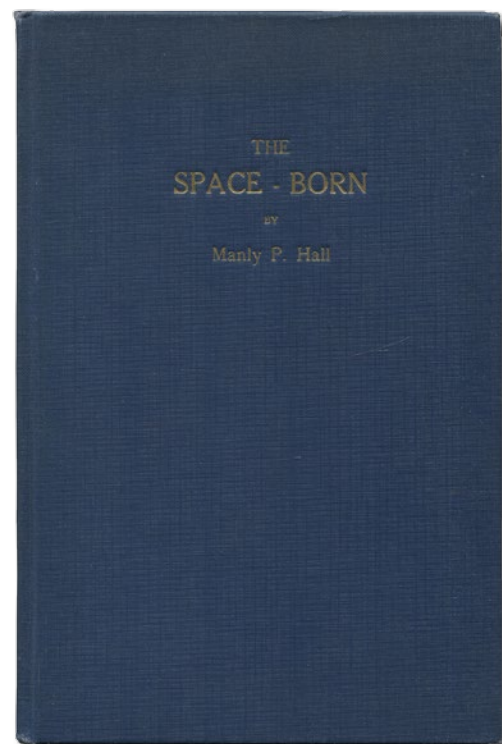
First edition. Fine in near fine dustwrapper with some subtle sunning at the spine. **Inscribed** by the author using most of the front fly: "Mar. 23, 1990. For Ellen, May you always have a sense of humor to get you through the hard times! Venceremos! John Nichols." Nichols co-wrote the whimsical and well-received film adaptation directed by Robert Redford. A nicer than usual copy. [BTC#459122]

71 (Occult)**Manly P. Hall*****The Space-Born***

Los Angeles: Printed for the Author by Skelton Publishing Company 1930

\$375

First edition. Thin octavo. 59pp. Frontispiece portrait by William Mortensen. Blue cloth gilt. A couple of leaves very slightly foxed, else about fine. Poetry. Scarce. [BTC#464745]

**72 (Occult)****C. Piazza SMYTH*****Life and Work at the Great Pyramid, During the Months of January, February, March and April, 1865. With a Discussion of the Facts Ascertained. Three Volumes***

Edinburgh: Edmonston and Douglas 1867

\$4500

First edition. Three volumes. Octavos. Illustrated with charts and 38 full size plates. Publisher's purple cloth elaborately gilt. Pencil owner name on title page of Volume I, slight wear at the extremities, faint spot on one spine, else a lovely, very near fine set. A classic in the field of speculative pyramid studies. Smyth's three volumes have been reissued many times in abridged editions, most of them cheaply printed. This is the first edition complete, and in splendid condition. Smyth was one of the earliest authors to do a careful mathematical examination of the Great Pyramid and compare his findings to those in the fields of astronomy and physics. A terrific set. [BTC#464458]

73 (Occult)

Dane RUDHYAR

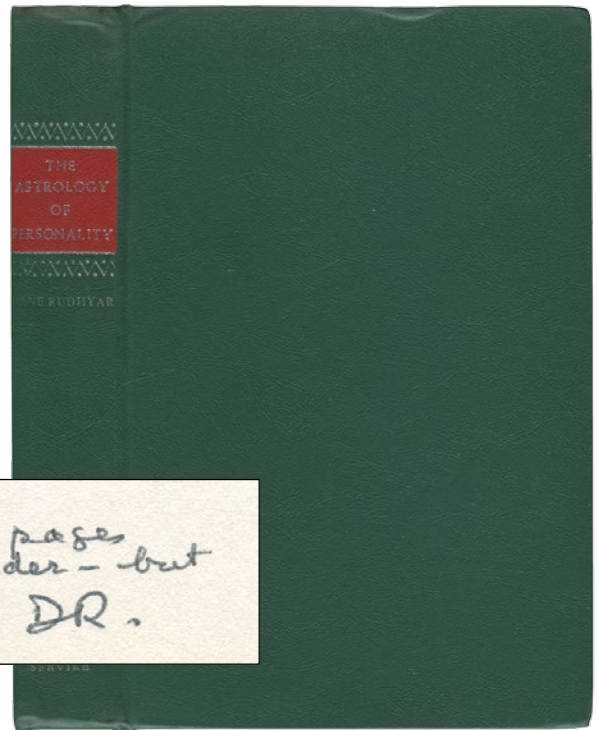
Astrology of Personality: A Reformulation of Astrological Concepts and Ideals, in Terms of Contemporary Psychology and Philosophy

Servire: Wassenaar (1963)

\$750

Reprint of a 1936 edition. Octavo. Green cloth stamped in red and gilt. Two bookseller's stamps and a previous owner name on front endpapers, else near fine without dustwrapper. Laid in is a letter from an acolyte to Rudhyar, who has responded in a series of marginal notes to an inquiry of what books to read to learn to erect charts. Rudhyar's reply is a series of notations alongside the text of the original letter, and is Signed "Rudhyar." He has also left a marginal notation on page 516 about the misordering of the pages. Reportedly Rudhyar's most important philosophical work, with interesting insight from the author. [BTC#464790]

Sorry - Following pages
are in wrong order - but
none missing DR.



I realize that this is a life-long study, but my wife and I
feel the key to the Universe can be discovered. ? *We are the key
to our own universe.*

In short, I am looking for a school which will teach the subject
from the "ground Up", and caters to the serious student. *universe.*

Does such a school exist?

I anxiously await your reply. *Each man is the center
of his universe.*

Sincerely,

Paul R. Bynum

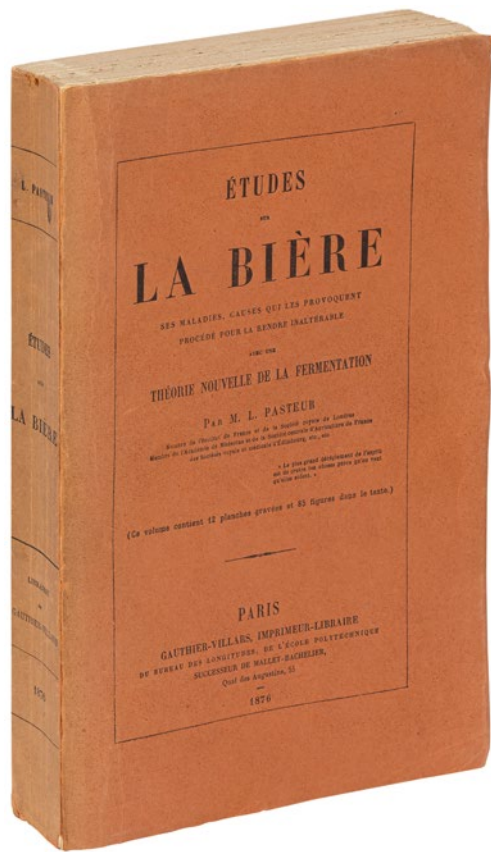
624 South Berendo Ave. Apt 407
Los Angeles, California 90005

*No correspondence
Course. A fine
textbook on
"Humanistic Astrology"
is to be published by a big
N.Y. firm; in a year, also -
written by a student of mine
Michael Meyer.*

*Enclosed list of my available books -
others are coming within next 10 months.*

*Excuse this writing. Saw overboarded
with work and correspondence*

Rudhyar



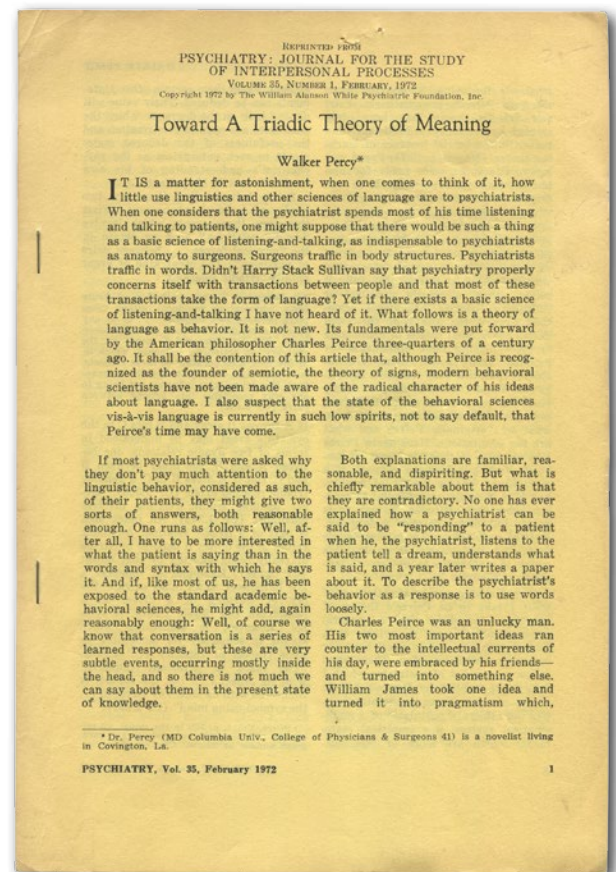
74 M.L. PASTEUR

Études sur la Bière, ses maladies, causes qui les provoquent, procède pour la rendre inalterable, avec une Théorie nouvelle de la Fermentation

Paris: Gauthier-Villars 1876

\$4000

First edition. Tall octavo. 386, [2] [4] ads pp. 12 engraved plates. Publisher's small paper label affixed on front blank. Printed orange wrappers. Faint sunning at the extremities of the wrappers, and a couple of light stress creases at the spine, else very near fine. A lovely copy of Pasteur's landmark work on fermentation, and exceptionally uncommon thus. [BTC#540749]



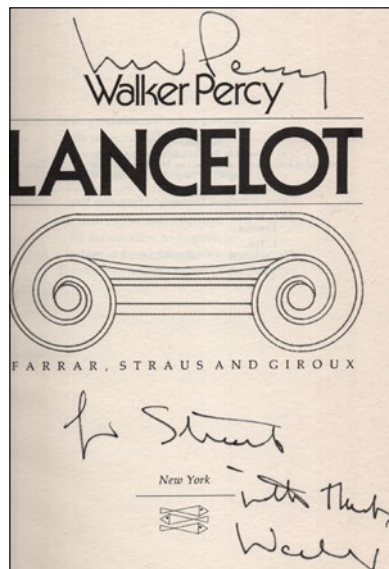
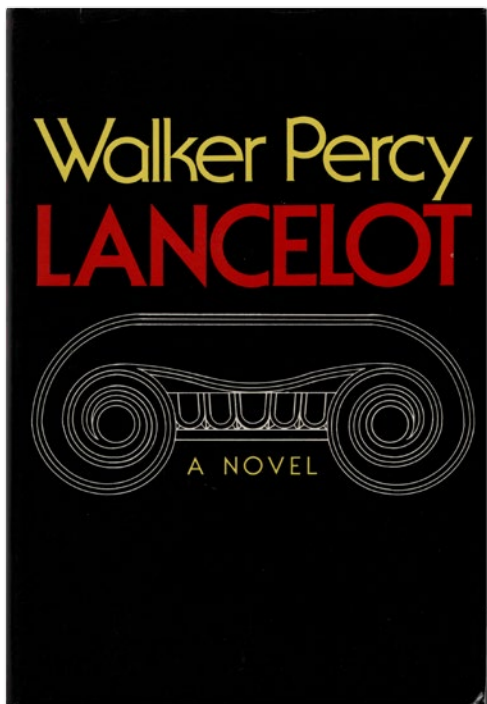
75 Walker PERCY

[Offprint]: *Toward a Triadic Theory of Meaning*

[No place]: Reprinted from *Psychiatry: Journal for the Study of Interpersonal Processes* 1972

\$1750

Offprint. Octavo. 19pp. Stapled yellow wrappers. Very faint vertical crease, else near fine. Offprint from a scholarly journal, usually produced in very small numbers, typically just a handful or two for the author's own use. OCLC locates a single copy, in the Carter Burden Collection at the Morgan Library. [BTC#533957]



76 Walker PERCY

Lancelot

New York: Farrar Straus and Giroux 1977

\$300

First edition. Fine in about fine dustwrapper with a miniscule tear and tiny corner bumps. Signed by the author and Inscribed by him on the title page. [BTC#453726]

77 S.J. PERELMAN***Strictly From Hunger***

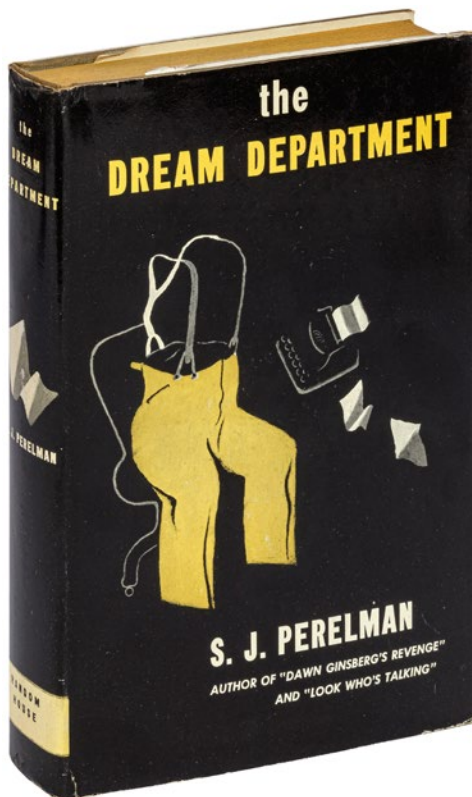
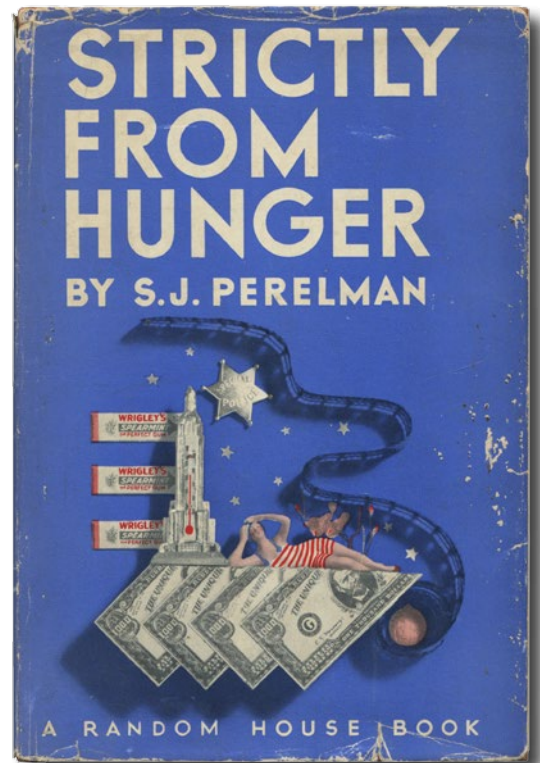
New York: Random House (1937)

\$2500

First edition. Foreword by Robert Benchley. Near fine in a very good dust jacket with rubbing, some small, shallow chips, closed tears, and light overall wear. Inscribed by Perelman on the front fly: "To Laurence Edmunds - Prince of good fellows, gay blade, roisterer, and lover of sultry-eyed women - with love, S.J. Perelman." A nice copy of Perelman's uncommon third book (and second solely authored book), a collection of short pieces including one, "Good News, Bibliophiles!" that has the temerity to make fun of first edition collectors. Seldom found signed.

[BTC#534311]

To Laurence Edmunds -
Prince of good fellows,
gay blade, roisterer, and
lover of sultry-eyed
women - with love
S.J. Perelman



To Frances & Albert
two of the slickest
customers at palming
an ace who have
ever stripped me
down to my
dainty underthings
Love
Sid Perelman
Jan 16 '43

78 S.J. PERELMAN***The Dream Department***

New York: Random House (1943)

\$2500

First edition. Offsetting on front fly, presumably from a clipping, a bit of sunning on the edges of the boards, else near fine in about fine dust jacket. Inscribed by Perelman to Albert Hackett and Frances Goodrich: "To Frances & Albert - two of the slickest customers at palming an ace who have ever stripped me down to my dainty underthings. Love, Sid Perelman. Jan. 16, '43." Hackett and Goodrich were married collaborators on many plays and screenplays. They won a Pulitzer Prize for their play adapted from *The Diary of Anne Frank* and received four Oscar nominations for their screenplays for *The Thin Man*, *After the Thin Man*, *Father of the Bride*, and *Seven Brides for Seven Brothers*. They also co-wrote the screenplay for *It's a Wonderful Life* and several other films. A considerably nicer than usual copy, with a significant and amusing association. **[BTC#533531]**



.diane arbus.

**79 (Photography)
Diane ARBUS**

Diane Arbus

Millerton, New York: Aperture (1972)

\$3000

First edition, first issue with "Two girls in identical raincoats." Quarto. Faint crease on the corner of first image, slight foxing on top edge and a couple of leaves, else a fine copy in fine dust jacket. A very nice copy of this important and influential monograph, published shortly after the photographer's untimely death. Parr and Badger, *The Photobook Volume 1*, p. 258-259; Hasselblad, *The Open Book*, p. 284-285; Roth, *The Book of 101 Books*, p. 214-215.

[BTC#531979]

**80 (Photography)
Edward S. CURTIS**

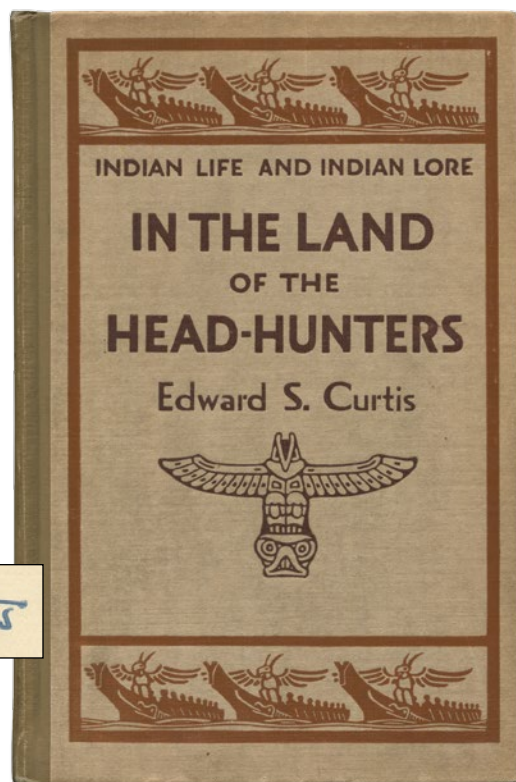
In the Land of the Head-Hunters

Yonkers-on-Hudson: World Book Company 1915

\$1200

First edition. Octavo. Illustrated after photographs by the author. Quarter brown cloth and illustrated papercovered boards. Neat early inscription on front fly by poet John Fleming Pogue, slight rubbing on the spine, a very near fine copy. Signed by Edward S. Curtis at the end of his foreword. Written as the basis for a movie that Curtis planned to make about the Northwest Indians. A very nice copy of an increasingly uncommon title, especially signed. [BTC#532523]

Edward S. Curtis





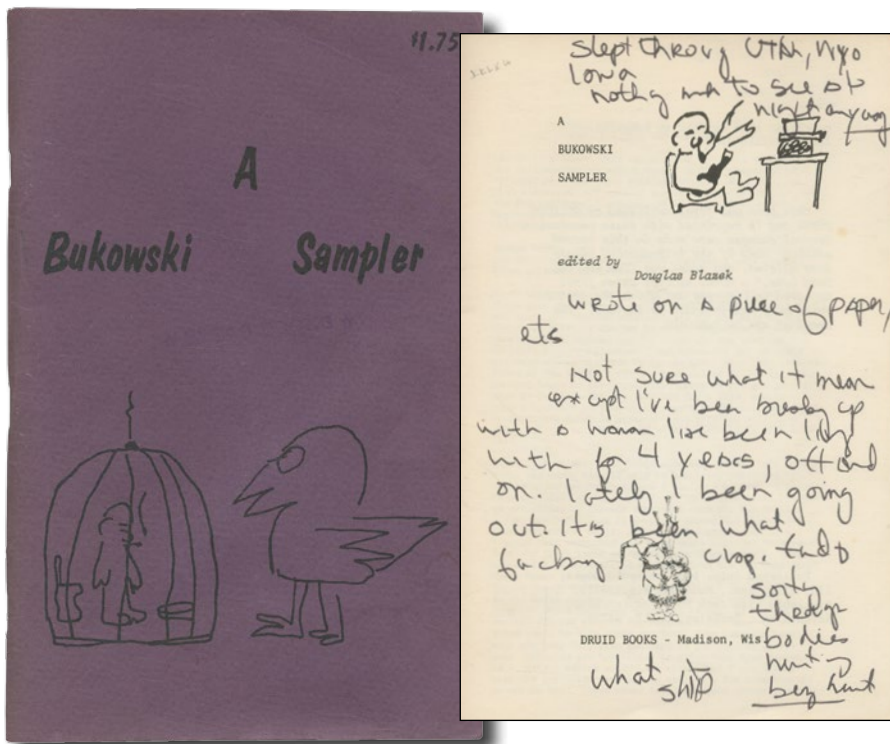
81 (Photography)
Carl VAN VECHTEN

Photographic Portrait of Thomas Wolfe

New York: Carl Van Vechten (1932)

\$1800

Gelatin silver photograph. Matted to 5¾" x 9" and framed. Unexamined out of the frame but appears fine. Photographer's embossed stamp partially visible in bottom right corner. Portrait of Wolfe in a suit, his lanky frame leaning against a door. [BTC#528474]



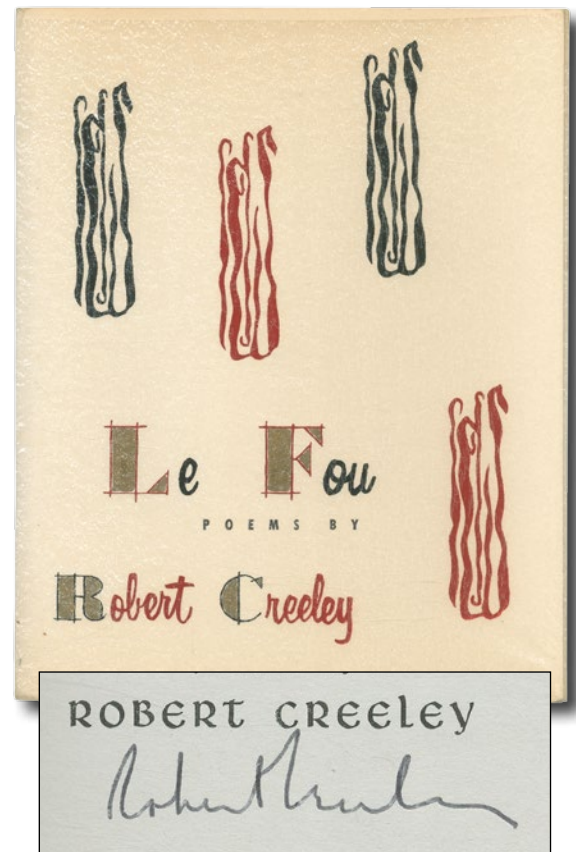
82 (Poetry)
Charles BUKOWSKI
A Bukowski Sampler
 Madison: Druid Books (1971)
\$1000

Second edition revised from the first edition published in 1969. Includes an excerpt from a novel, *The Way the Dead Love*, that did not appear in the first edition. Edited by Douglas Blazek. Stapled purple wrappers illustrated by the author. Minor staining on the front wrap, near fine. This copy extensively Inscribed to Blazek by Bukowski but NOT signed: "Slept through [sic] Utah, Wyo., Iowa nothing to see at night anyway wrote on a piece of paper, etc. not sure what it means except I've been breaking up with a woman I've been living with for 4 years, off and on. Lately I been going out. It's been what fucking crap. finding sorting through bodies hurting being hurt. What shit." With a self-portrait of Bukowski, bottle in hand, sitting in front of a typewriter. [BTC#456689]

First Book

83 (Poetry)
Robert CREELEY
Le Fou
 Columbus: Golden Goose Press 1952
\$1800

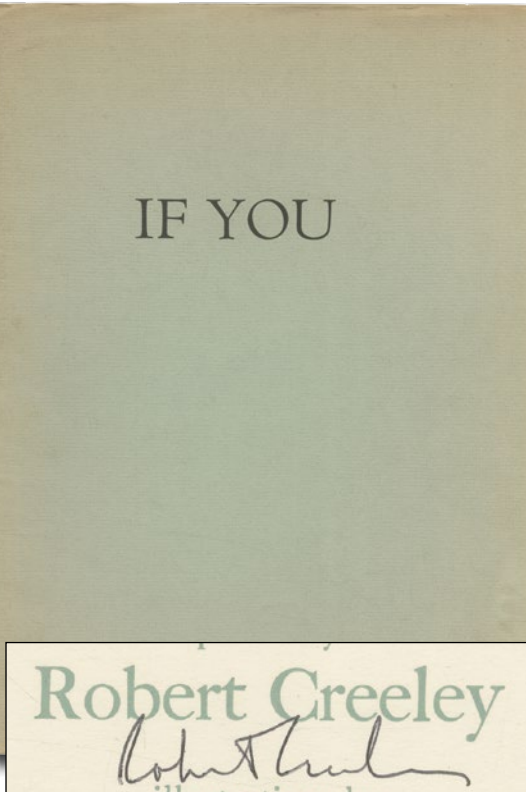
First edition. Fine in fine integral thin clear dustwrapper. Signed on the title page. Author's first book, a lovely copy. [BTC#464785]



84 (Poetry)
Robert CREELEY and Fielding DAWSON
If You

San Francisco: The Porpoise Bookshop 1956
\$300

First edition. Illustrations by Fielding Dawson. Light blue printed wrapper with 14 quarto white sheets laid in. Toning at the edges of the wrappers and some wear along the spine but with fresh interiors pages, very good. Signed by Creeley on the title page. One of 200 copies printed by Henry Evans at the Peregrine Press. Poems & Pictures Number Eight. [BTC#464857]



Chivers Binding

85 (Poetry)

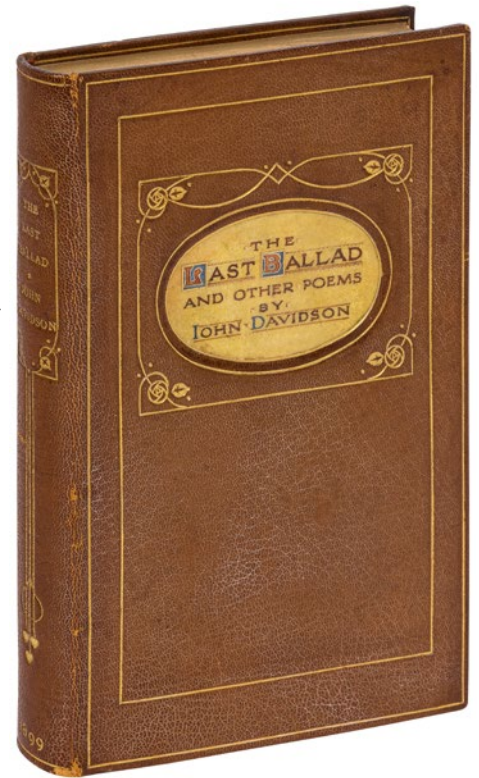
John DAVIDSON

The Last Ballad and Other Poems

London: John Lane 1899

\$1200

First edition. 12mo. Rebound contemporarily by Cedric Chivers in brown morocco decorated in gilt, with velucent title label in red, blue, and brown, with Chivers' small embossed mark at the top edge of the front fly. A touch of rubbing on the spine ends, else about fine, the binding would benefit from a little judicious polishing. [BTC#538035]



86 (Poetry)

Royall DOUGLASS, No. "19173"

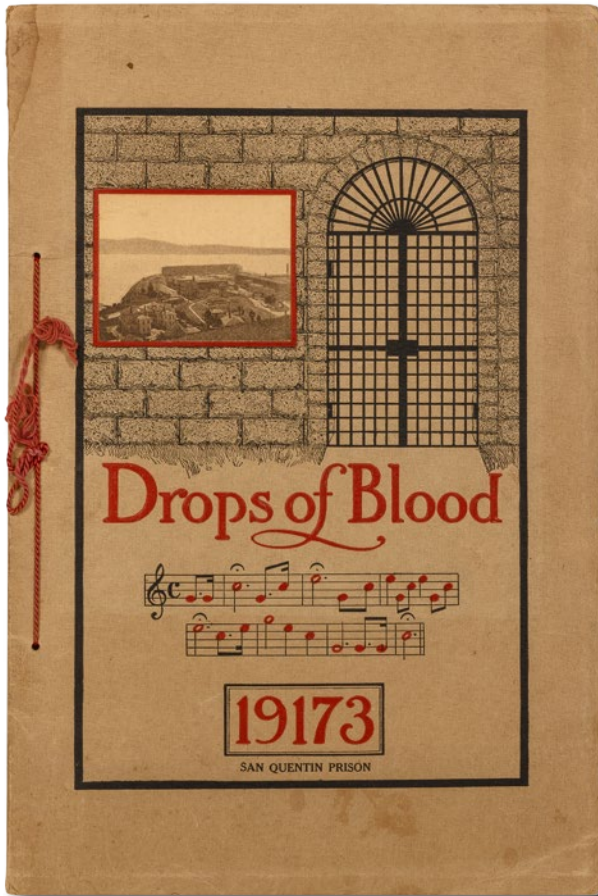
Drops of Blood

Prison Verse

Palo Alto, California: Altruria Press (1911)

\$500

First edition. Foreword by Donald Lowrie. Quarto. String-tied embossed illustrated wrappers, with applied photograph of San Quentin Prison. Slight and faint stain on front wrap, very near fine. [BTC#424554]



87 (Poetry)

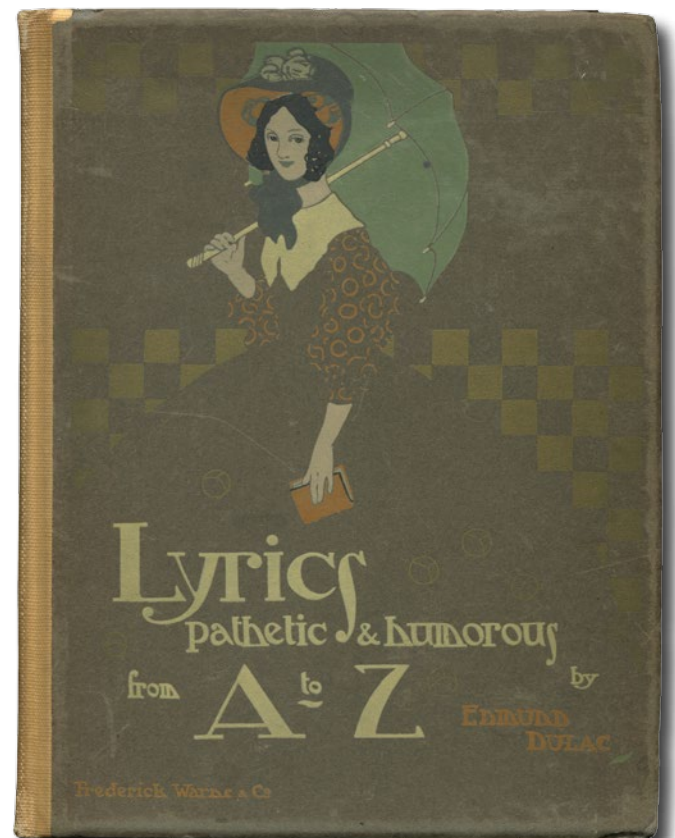
Edmund DULAC

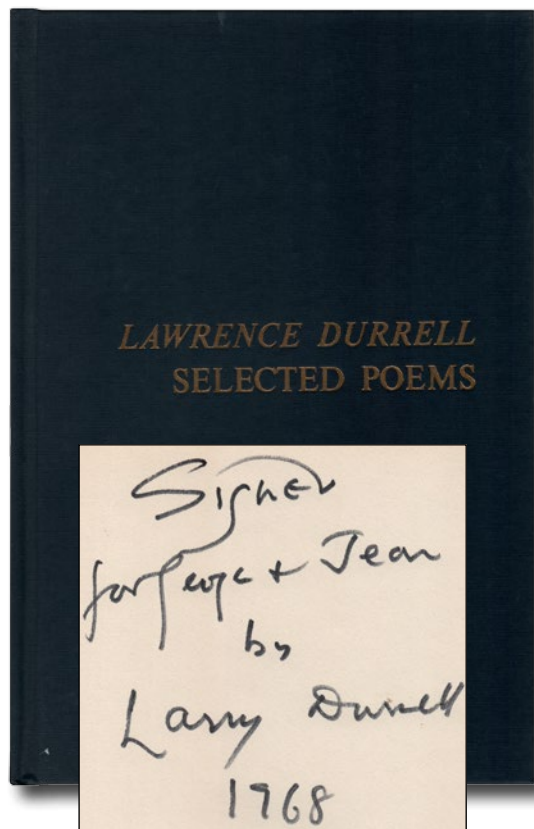
Lyrics Pathetic and Humorous from A to Z

London: Frederick Warne and Co. [1908]

\$1000

First edition. Quarto. Illustrated in color by the author. Quarter cloth and illustrated paper over boards. Rubbing and edgewear along the edges of the boards and spine ends, a nice, very good or better copy. [BTC#461940]





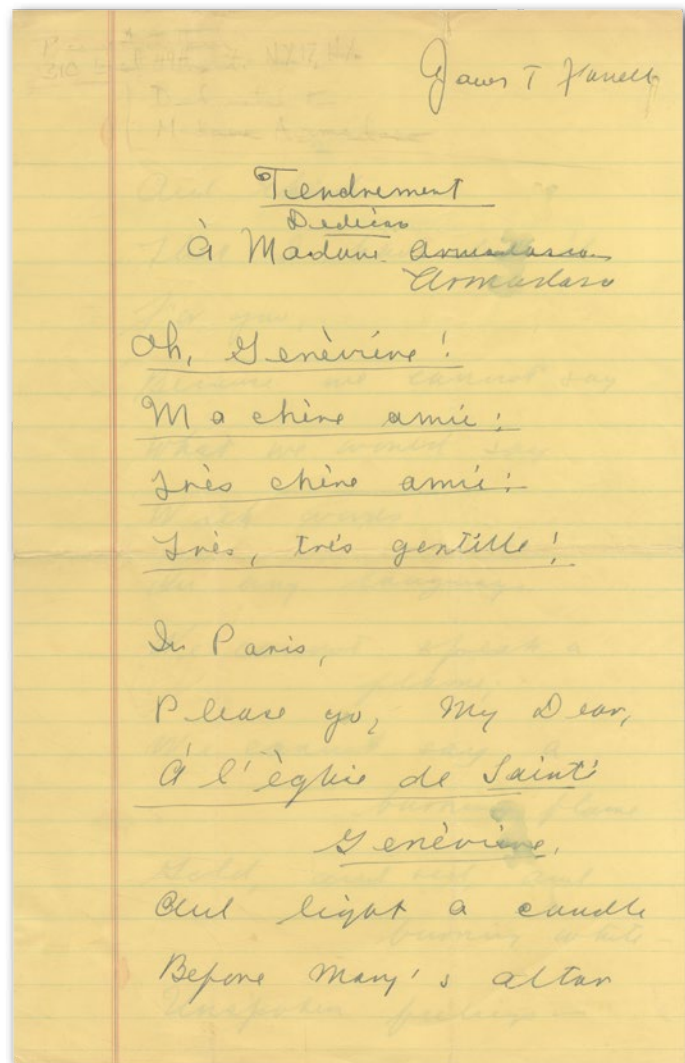
88 (Poetry)
Lawrence DURRELL

Selected Poems

New York: Grove Press (1956)

\$275

First American edition, hardcover issue. Fine in lightly rubbed else fine publisher's unprinted mylar dustwrapper. Inscribed by the author: "Signed for George + Jean by Larry Durrell 1968." Printed in an edition of 100 numbered copies, this copy is unnumbered. [BTC#453640]



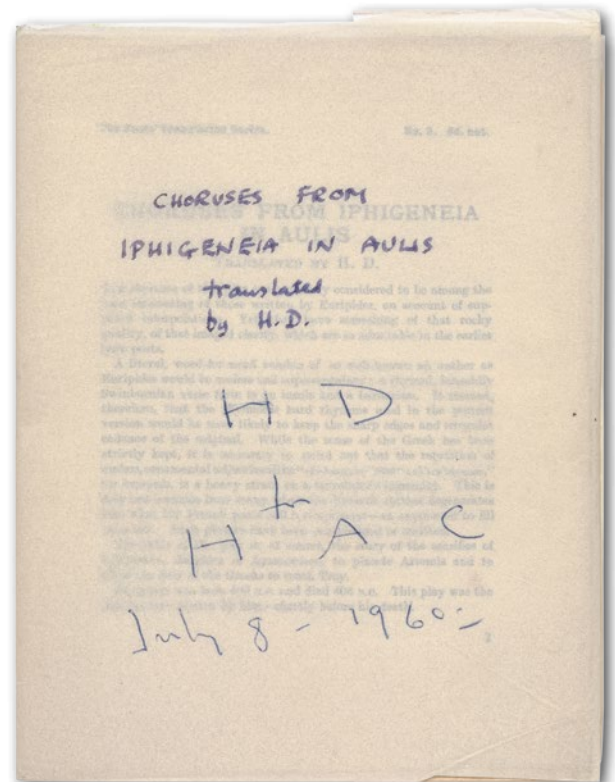
90 (Poetry)

James T. FARRELL

Autograph Poem Signed: Tendrement

\$450

Three legal size sheets written on rectos only. Signed at the top of the first sheet, dated 1961 at the end of the last sheet. Faint creases, staple holes (and in one leaf a staple), ink smudged in a few places, very good. An affectionate poem penned partially in French to a French woman, with evidence of corrections and work, very good. [BTC#456681]



89 (Poetry)

EURIPIDES

Translated by H.D.

[Hilda Doolittle]

Choruses from Iphigeneia in Aulis

London: Ballantyne Press [1916]

\$2500

First edition. Small octavo. 20pp. Original publisher's printed stapled white self-wraps, the cover being effectively the title page. Issued in The Poet's Translation Series. H.D.'s first separately published work, a fragile pamphlet. A tissue dust jacket has been placed around the pamphlet with the title written on it in ink, and beneath, in H.D.'s handwriting it is Inscribed: "H.D. for H.A.C. July 8th 1960." Fine, with the added tissue jacket also fine. Rare, especially signed. [BTC#539492]

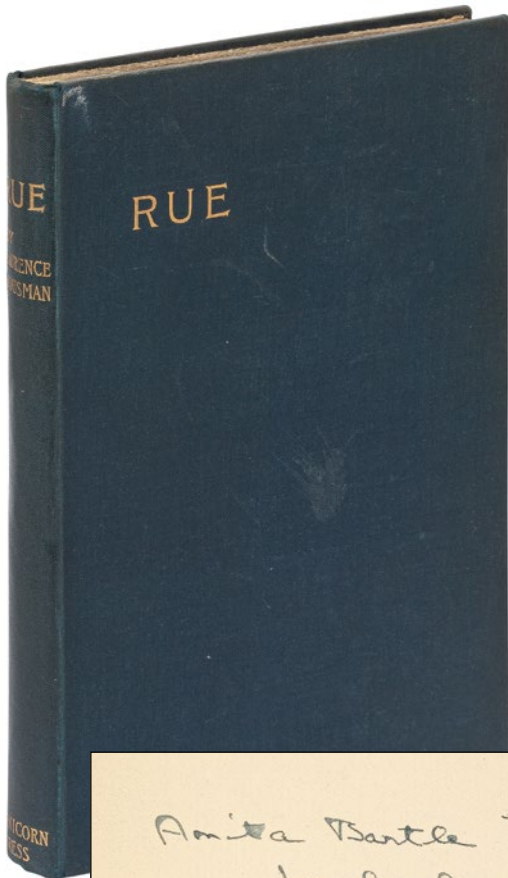
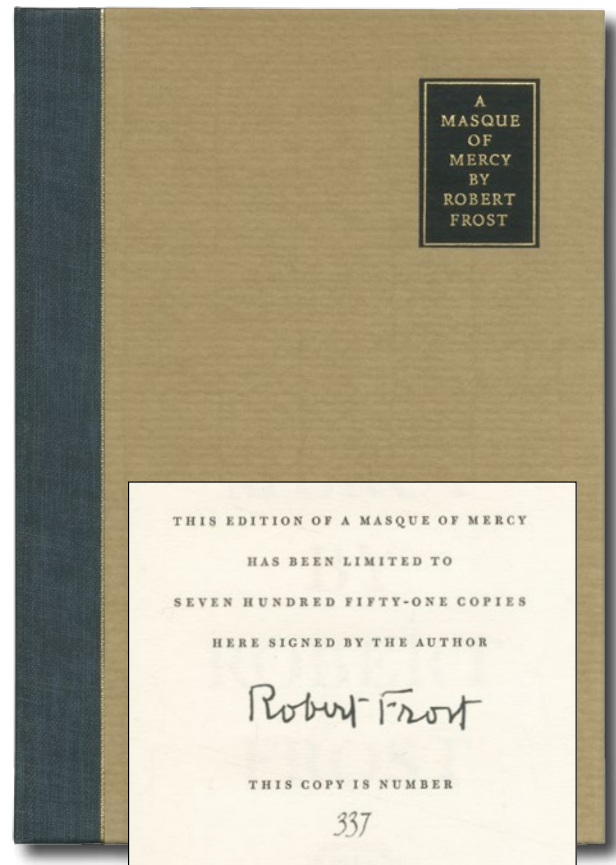
91 (Poetry)

Robert FROST*A Masque of Mercy*

New York: Henry Holt (1947)

\$700

First edition, limited issue. Fine in near fine original unprinted glassine dustwrapper with small nicks, in about fine slipcase. Copy number 337 of 751 copies Signed by Robert Frost. [BTC#454348]



With Manuscript Corrections to 18 Lines

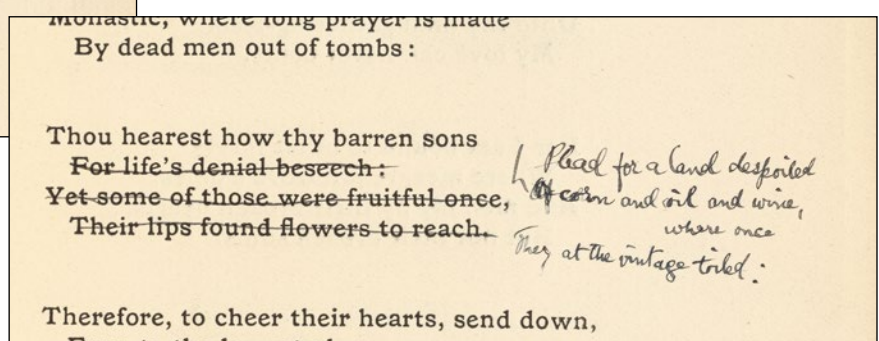
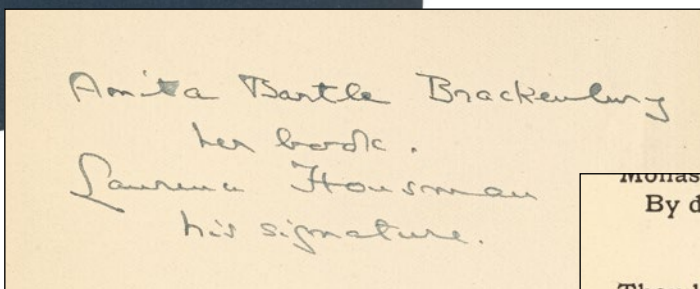
92 (Poetry)

Laurence HOUSMAN*Rue*

London: At the Sign of the Unicorn 1899

\$2000

First edition. Octavo. x, 96, [4, ads] pp. Navy cloth titled in gilt. Neat owner signature on front fly, bit of offsetting on the front fly and pencil ticks on the table of contents and a few pages of the text, modest wear, near fine. Inscribed by Housman on the front blank: "Anita Bartle Brackenburg her book. Laurence Housman his signature." In addition, Housman has made ink corrections to 18 lines of text over 12 pages, in one place replacing three lines of a four-line stanza. A book of poems inscribed and extensively annotated by the noted author, illustrator, and suffragist. [BTC#469973]





93 (Poetry)
Ted HUGHES

Howls & Whispers

Poems by Ted Hughes. Etchings by Leonard Baskin

(Massachusetts): The Gehenna Press 1998

\$7500

First edition. Quarto. [40] pages of text, illustrated with 11 original etchings in color, each numbered and Signed by Leonard Baskin. Gray cloth and decorated paper covered boards, publisher's leather spine label stamped in gilt. A fine copy in publisher's fine clamshell box. Limited to 100 numbered copies Signed by Ted Hughes and Leonard Baskin, of a total edition of 110 copies. The first appearance of 11 poems by Ted Hughes, which were withheld from inclusion in the collection *The Birthday Letters*. An arresting and attractive publication, printed by letterpress in Centaur types on Italian handmade paper. The etchings were printed in color from the copper plates by Michael Kuch, and beautifully bound by Claudia Cohen. [BTC#523163]

Inscribed to Janet and Charles Richards

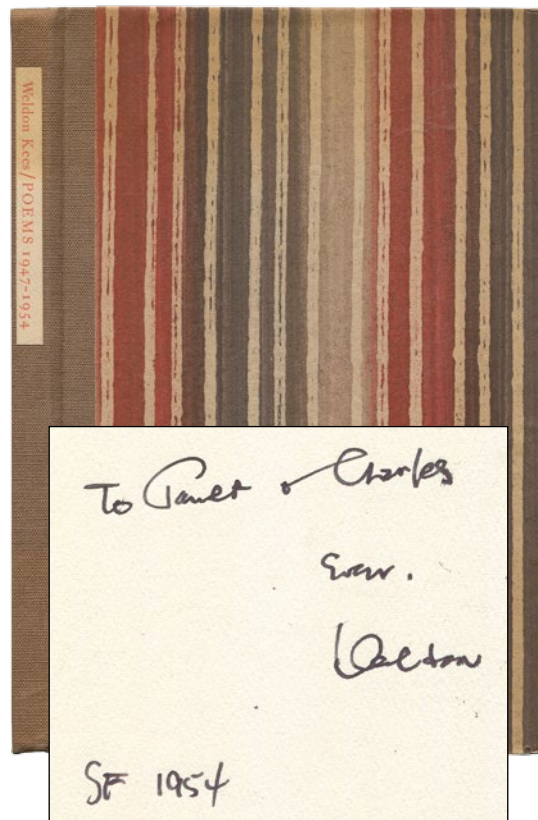
94 (Poetry)
Weldon KEES

Poems 1947-1954

San Francisco: Adrian Wilson 1954

\$2000

First edition, trade issue. Large octavo. 82, [1]pp. Quarter brown cloth with publisher's printed paper spine label and decorated paper covered boards. Fine in rubbed else near fine publisher's unprinted acetate dust jacket, lacking the publisher's printed wrap-around band. Inscribed by Kees to Janet and Charles Richards: "To Janet & Charles, Weldon. SF 1954." Kees knew Janet well and she and Pauline Kael were the second and last persons he tried to contact before his 1955 disappearance. Kees figures prominently in Richards' book *Common Soldiers: Self-Portraits and Other Portraits*, a memoir of the 1950's literary scene in New York and San Francisco. Both Janet and Charles Richards were also good friends of Kenneth Rexroth and Lawrence Ferlinghetti. [BTC#539308]





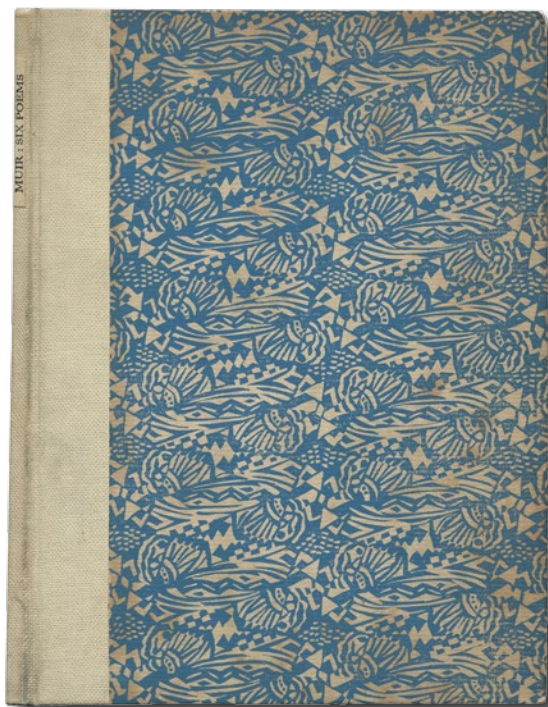
95 (Poetry)
(Robert LOWELL)
Sidney CHAFETZ

[Woodcut Broadside]: International Poetry Forum Presents Robert Lowell
October 5, 1967, 8:30 P.M. Carnegie Lecture Hall

[Pittsburgh?]: 1967

\$850

Woodblock-printed pictorial broadside. Illustrated by Sidney Chafetz. Measuring 20" x 28". Tiny tape remnants along the top edge of the blank verso from once being posted, a bit of light toning on the verso that doesn't show through, near fine. A handsome broadside advertising Robert Lowell's 1967 talk at Pittsburgh's Carnegie Lecture Hall. Copy 28 of only 40 copies printed, titled in pencil and Signed by the artist. Lowell was on the cover of *Time* the same year. [\[BTC#545626\]](#)



96 (Poetry)
Edwin MUIR

Six Poems

The Stationary Journey. The Field of the Potter. The Trance. Tristram Crazy. Transmutation. The Fall.

(Warlington, Surrey): The Samson Press 1932

\$2500

First edition. Large octavo. 22pp. Quarter linen with publisher's printed spine label and decorated paper covered boards. Extremities of covers are slightly toned with slight wear at tips, endpapers a bit toned, else a near fine copy, issued without dust jacket. Limited to 110 numbered copies. Scottish poet Edwin Muir's most elusive title; many copies of the book were destroyed in a fire at The Samson Press. [BTC#525408]

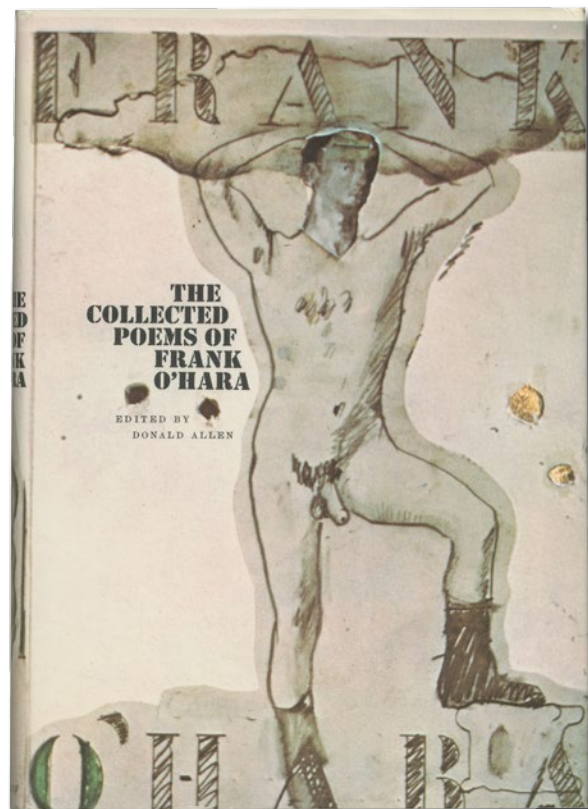
97 (Poetry)
Frank O'HARA

The Collected Poems of Frank O'Hara

New York: Alfred A. Knopf 1971

\$1500

First edition. Illustrated by Larry Rivers. Edited by Donald Allen. Introduction by John Ashbery. Quarto. A little sunning on the topedge stain and a couple of tiny spots on the boards, else fine in fine suppressed first issue dust jacket with the Larry Rivers drawing of a naked O'Hara, with two tiny creases on the front flap. A very nice copy of a scarce title. [BTC#547009]



Inscribed to Ben Shahn

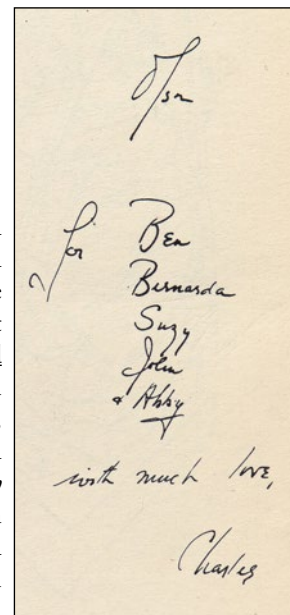
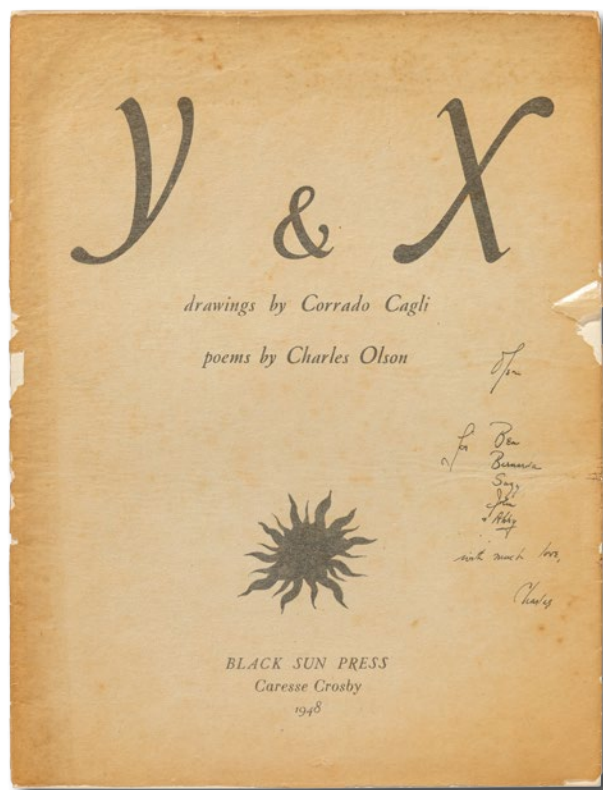
98 (Poetry)
Charles OLSON

Y & X

(Washington, D.C.): Black Sun Press / Caresse Crosby (1948)

\$5000

First edition. Quarto. Fold out sheet with poems and drawings. Near fine with bit of toning at the topedge and light crease along the spine in very good original glassine dust jacket with typical toning and a few chips and tears at the spine and front flap fold. Copy number 124. Inscribed on the front to artist Ben Shahn and his family: "Olson for Ben / Bernarda / Suzy / John / Abby / with much love, Charles." Shahn and Olson were friends who collaborated on the anonymously published 1943 pamphlet *Spanish Speaking Americans in the War: The Southwest*, which preceded Olson's first book by four years. Olson later invited Shahn to teach at Black Mountain College. A wonderful association. [BTC#538950]



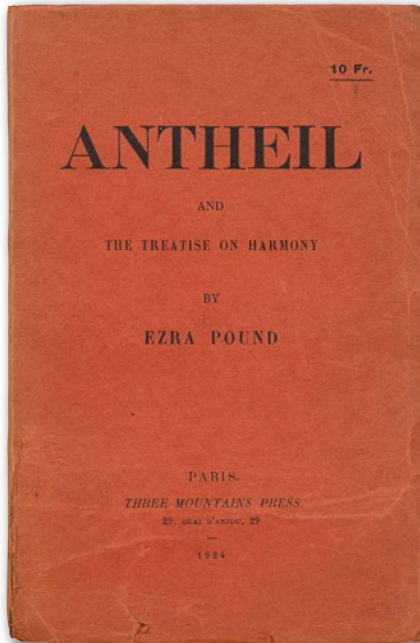
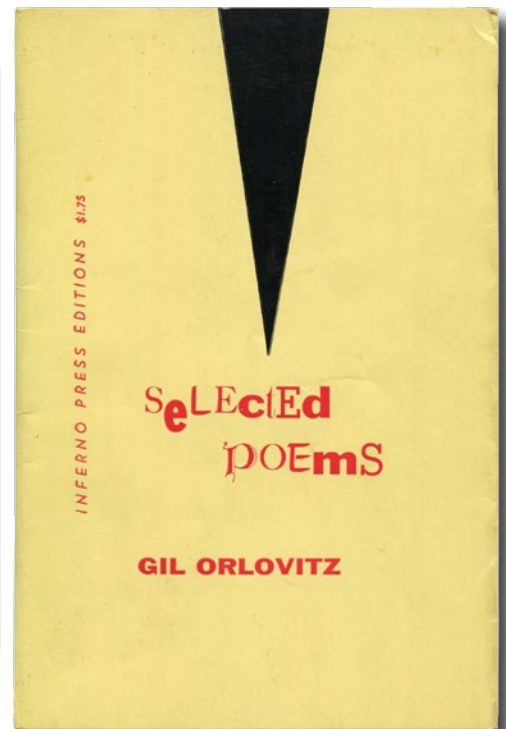
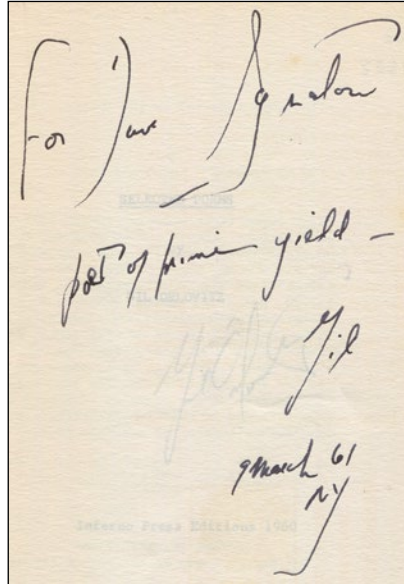
Inscribed to David Ignatow

99 (Poetry) Gil ORLOVITZ *Selected Poems*

San Francisco: Inferno Press Editions 1960

\$500

First edition. Wrappers with integral dust jacket as issued. Modest soiling else about fine. Inscribed by the author: "For David Ignatow, poet of prime yield - Gil 9 March 61 NY." Additionally Signed by Orlovitz on the title page. A scarce title with a nice association. [BTC#532170]



100 (Poetry) Ezra POUND

Antheil and the Treatise on Harmony

Paris: Three Mountains Press 1924

\$475

First edition. 12mo. 106pp. Red printed wrappers. Label of Shakespeare and Company inside rear wrap, fragile covers lightly creased, with small chips on lower spine, acidic paper has browned, a very good copy. Limited to 360 copies (of a total printing of 400 copies). [BTC#470328]

101 (Poetry) James TATE and Dara WIER

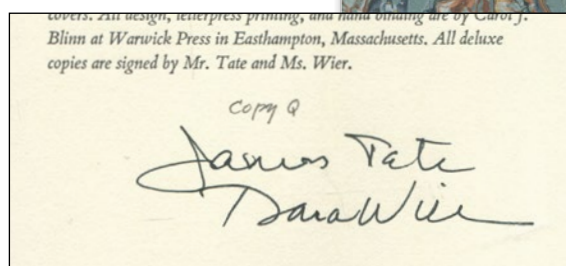
The Lost Epic of Arthur Davidson Ficke The Author's Annotations, Commentary, and Notes of Reference for A Millennium's Teardrop

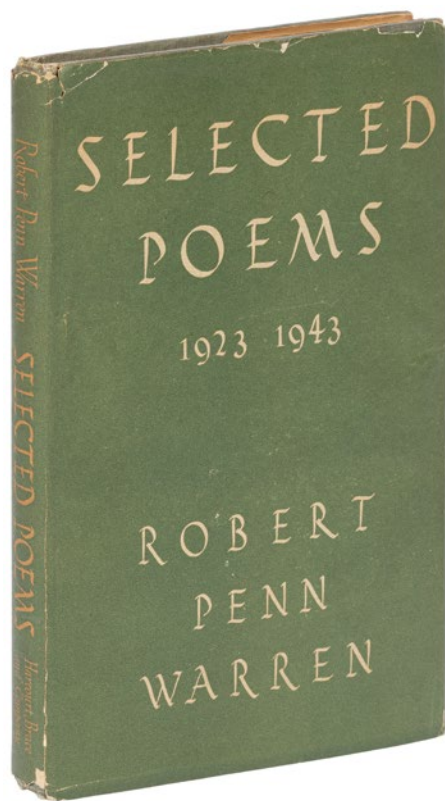
Hadley, Massachusetts: Waiting for Godot Books 1999

\$250

First edition, trade issue. "Rescued" by James Tate and Dara Wier. Illustrated with a modern Ficke bookplate laid down facing the title page. 12mo. 27, [1] pp. Fine. One of 26 lettered copies bound into marbled paper wrappers with spine label, Signed by Tate and Wier (of 380 copies total). Nicely printed and bound by Carol J. Blinn at the Warwick Press.

[BTC#531061]

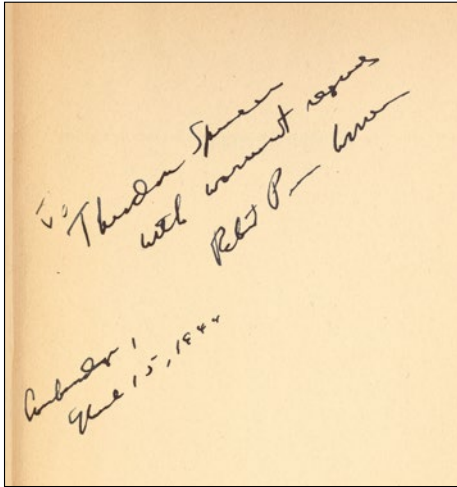




102 (Poetry)

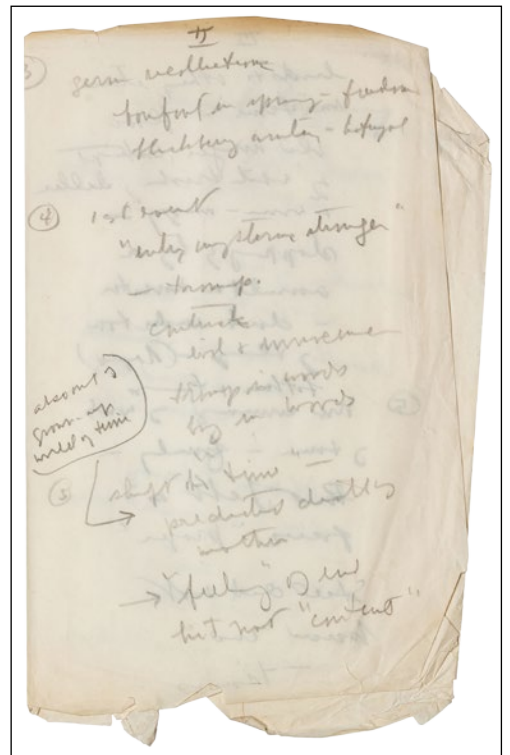
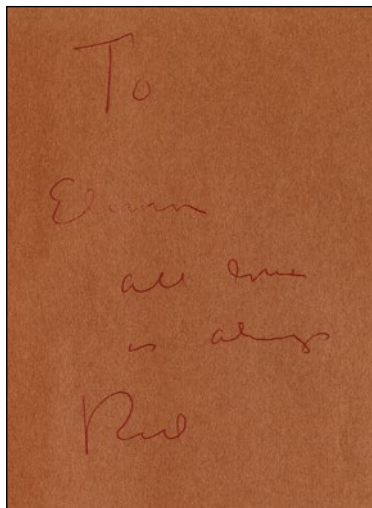
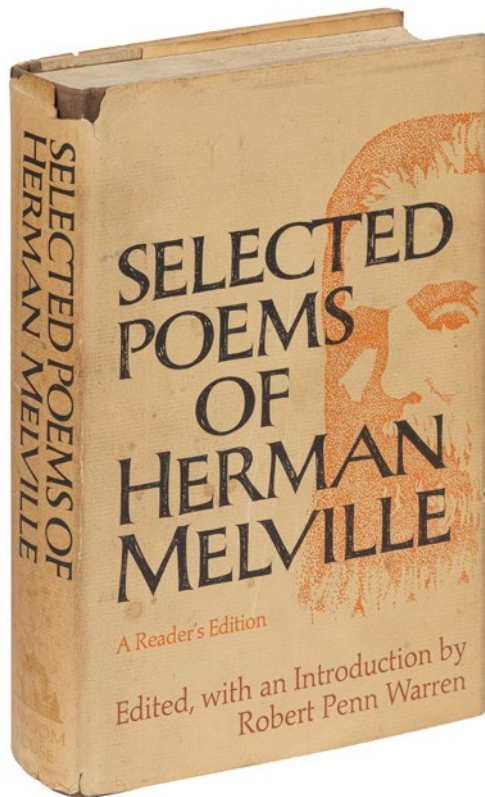
Robert Penn WARREN*Selected Poems 1923-1943*

New York: Harcourt, Brace and Company (1944)

\$500

First edition. About fine in very good or better dustwrapper with some age-toning and very small nicks and tears. Inscribed by Warren to a fellow American poet: "To Theodore Spencer with warmest regards, Robert Penn Warren. Cambridge, March 15, 1944." Spencer published four volumes of poetry, as well as essays and criticism in his relatively short 47 years, almost half of them spent teaching literature at Harvard. A nice copy with a nice association in one of the author's scarcer titles, one of 1500 copies. [BTC#458301]

Inscribed by Warren to his Wife



103 (Poetry)

(Robert Penn Warren)**Herman MELVILLE***Selected Poems of Herman Melville*

New York: Random House 1970

\$2000

First edition. Edited, with an introduction by Robert Penn Warren. A little foxing on the boards, very good in good dust jacket with age-toning and modest chips and tears. Inscribed by Warren to his wife, the author Eleanor Clark: "To Eleanor, all love as always, Red." Laid in is a single leaf folded to make four pages, with pencil notes by Warren for the book (chips on the edges of the leaf). [BTC#415714]



104 (Punk)

Problemi - #205/206, #221, and #236-7

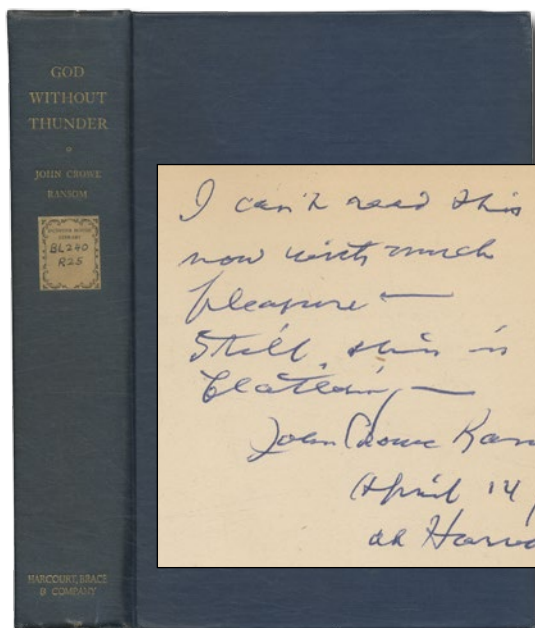
Ljubljana, Slovenia: DDU Univerzum 1981-1983

\$1200

Magazines. Three issues. Folios. 79pp., 66pp. and (dos-a-dos) 53pp. and 29pp. Two in stapled wrappers and one perfectbound. Overall near fine with light edgewear, a few creases and some small ink doodles on the last page of one issue. Three issues of *Problemi* magazine influenced by the Ljubljana school of psychoanalysis which based its teachings on the French philosopher Jacques Lacan. These issues explore the emerging punk scene both abroad and as interpreted by Slovenian musicians and fans.

[BTC#461421]

Flattered and Rejected



I can't read this book
now with much
pleasure —
Still, this is
flattering —
John Crowe Ransom
April 14/66
at Harvard

105 John Crowe RANSOM

God Without Thunder: An Unorthodox Defense of Orthodoxy

New York: Harcourt, Brace and Company (1930)

\$600

First edition. 334pp. Blue cloth gilt. Bookplate, stamp, and small spine label of Harvard's Dunster House Library, else near fine lacking dust jacket. **Inscribed** by Ransom on the front fly: "I can't read this book now with much pleasure - still, this is flattering - John Crowe Ransom. April 14/66 at Harvard." It seems the flattery only went so far, the bookplate and another page have the rubberstamped notice: "Rejected. Dunster House Library." Ransom's own thoughts that a vengeful God would be better for society than a gentle Jesus, but his admission that religion is only man-made renders his argument invalid. Apparently Ransom ran up against some vengeful Harvard students. Scarce first edition. [BTC#545392]

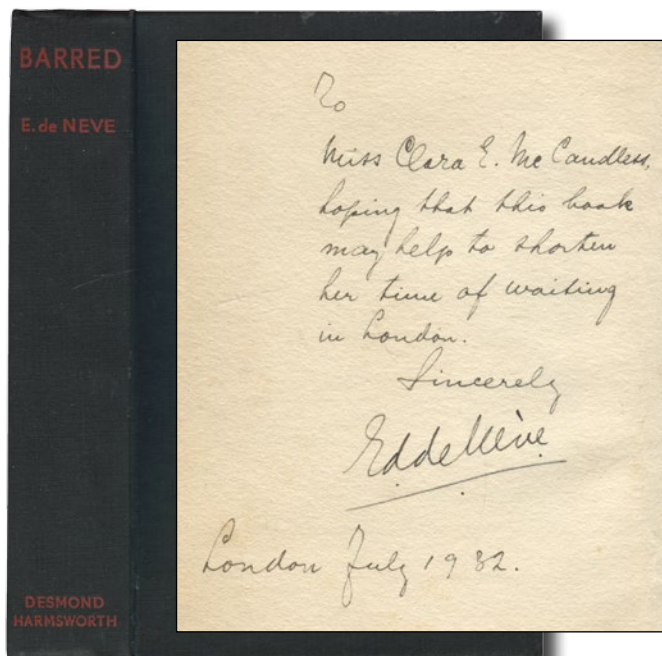
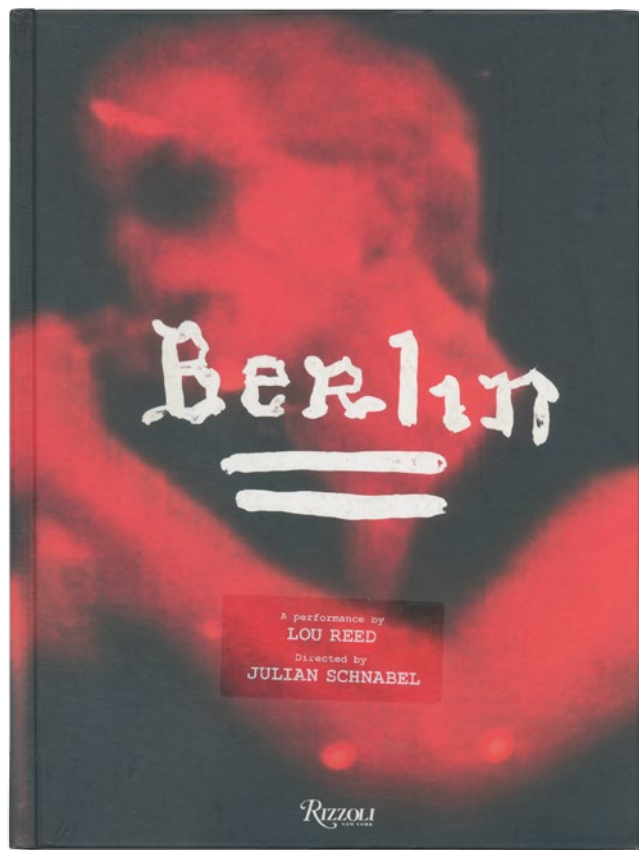
106 Lou REED and Julian SCHNABEL

Berlin

New York: Rizzoli International Publications, Inc. 2009

\$550

First edition. Quarto. Illustrated. Pictorial papercovered boards. A little bit rubbed, else fine, issued without dust jacket. **Inscribed** by both Reed and Schnabel: "To Allan, Lou Reed" and "2 Allan Love J.S." A book about Reed's 2008 live performance of his 1973 album *Berlin*, made into a film by Schnabel. [BTC#541094]



To
Miss Clara E. McCandless,
hoping that this book
may help to shorten
her time of waiting
in London.

Sincerely
Ed de Neve

London July 1932.

107 (Jean RHYS) Edward de NEVE, pseudonym of Jean Lenglet

Barred

London: Desmond Harmsworth (1932)

\$2000

First edition. Black cloth lettered in red. Bookplate of Clara E. McCandless, and the author's calling card, both affixed on the front pastedown, a little rubbing on the boards, else near fine lacking the rare dust jacket. **Inscribed** by the author on the verso of the half-title: "To Miss Clara E. McCandless, hoping that this book may help to shorten her time of waiting in London. Sincerely, Ed. de Neve. London July 19, '32." An autobiographical novel of prison life by Jean Lenglet, written under a pseudonym, after the author was convicted of embezzlement. Reportedly the novel was essentially or almost completely rewritten by Lenglet's wife, the author Jean Rhys. Exceptionally scarce. [BTC#539517]

108 Kenneth ROBERTS, John PIERCE

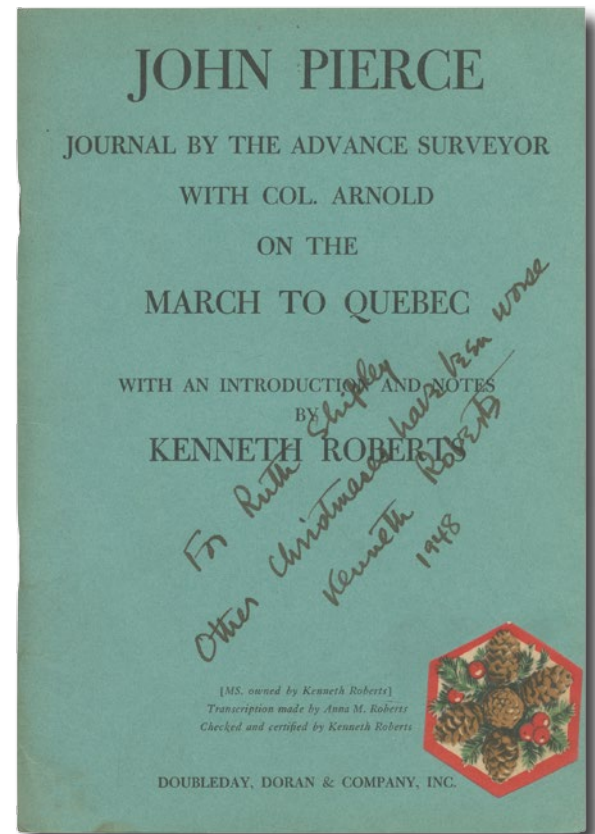
*Journal by the Advance Surveyor with Col. Arnold on the
March to Quebec*

With an introduction and notes by Kenneth Roberts
[MS. owned by Kenneth Roberts] Transcription made by Anna M. Roberts.

Checked and certified by Kenneth Roberts. Garden City: Doubleday, Doran &
Company, Inc. 1940

\$450

First separate edition (from the third edition of *March to Quebec*). Small octavo. Stapled green printed wrappers. Small Christmas sticker on front wrap, light crease on rear wrap, small, very faint stain on title page, near fine. Inscribed by Roberts: "For Ruth Shipley, Other Christmases have been worse. Kenneth Roberts. 1948." Scarce signed. [BTC#545574]

**109 (Rafael SABATINI)**

Signed Halftone Image of Rafael Sabatini

\$750

Signed halftone image of Rafael Sabatini. Approximately 3¼" x 5¼" carefully mounted on a 4¼" x 7" photographic mount. Unexamined out of the mount, but appears fine. Signed by Sabatini on the mount below his image: "Yours very truly, Rafael Sabatini. 16 June 1924." Presumably an image from a magazine, Sabatini is pictured on the ski slopes with hands on hips, supporting himself with ski poles. [BTC#546585]



He never held a job during his lifetime, though he was offered the editor-in-chief position at *Weird Tales*. Instead he lived off a meager inheritance and the small payments he received from his increasingly difficult-to-sell stories, dying alone from intestinal cancer at age 46.

Despite Lovecraft's lack of formal education, he was a leading autodidact of his time. He was a voracious reader who consumed great swaths of literature and science at an early age. He had written several fiction stories by age seven, produced his own hectographed science journals for his friends by age 13, and as a young man contributed an astronomy column to several rural and city newspapers. It was during this time that he began reading pulp magazines and contributing letters of praise and criticism. A string of letters commenting on a poorly written love story in *Argosy* piqued the interest of Edward F. Daas, president of the United Amateur Press Association (UAPA), who invited Lovecraft to become a member.

Lovecraft's dedication to the amateur press movement, where he served as the president and official editor of the UAPA, as well as a brief stint as president of the rival National Amateur Press Association, cannot be overstated. He credited this involvement with rescuing him from a near comatose existence following his nervous breakdown, providing recognition for his formidable writing skill, and introducing him to kindred spirits with whom he found acceptance. It was at a gathering of UAPA members in Boston that he met his future wife Sonia Greene (though the marriage did not last). Lovecraft remained involved with the movement until his final year of life, even after gaining some modest

success in the pulps, contributing to both national amateur publications and the smallest of regional efforts with support and encouragement.

This collection is remarkable in part because many of these amateur press appearances are particularly difficult to find today. Recognized Lovecraft expert S.T. Joshi explains in the introduction to his 2009 bibliography, *H.P. Lovecraft: A Comprehensive Bibliography*, that "amateur journals, some perhaps printed in fewer than fifty copies, typify the major problem for bibliographers; the scarcity of surviving copies of his published work. Lovecraft did not publish in any well-known journals of his time, nor did a major publisher ever issue a volume of his writings before his death; thus we are faced with the situation that many of his publications survive in a handful of copies, the majority carefully guarded in private hands."

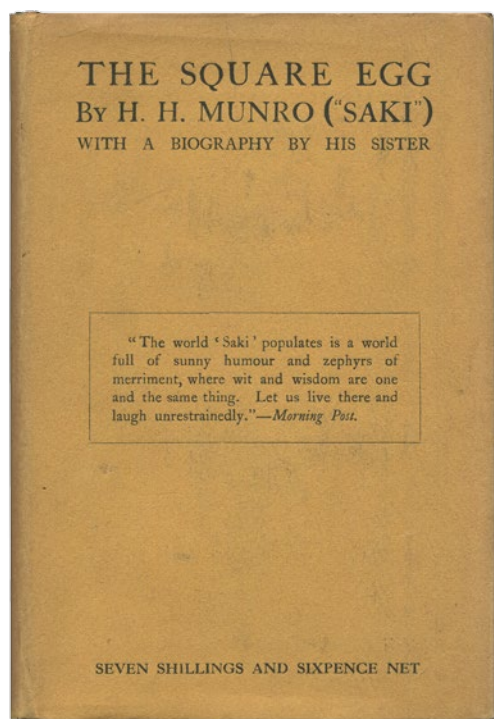
Within this collection are more than 200 items from the amateur press – Lovecraft contributions dating from his first year of participation in 1914 up until his death in 1937, as well as posthumous first appearances of his printed writings, correspondence, and tributes. Some of these pieces are nonfiction writings on the particulars of the amateur press movement, while many others are stories and poems published for the first time. Some of the highlights include:

- *The New Member* – July 1914, containing his first published essay in the amateur press.
- *The Scot* – June 1920, the first appearance of the story, "The Doom That Came to Sarnath," retroactively considered the first Cthulhu Mythos story.
- *The Wolverine: A Free-Lance Journal* – November 1921, the first appearance of "The Nameless City," which is the first "official" Cthulhu Mythos story and the first appearance of his character Abdul Alhazred, author of the fictional book, the *Necronomicon*.
- *The Vagrant* – March 1922, the first appearance in print of "The Tomb," his first fully realized fictional story, written in 1917.
- *Toledo Amateur* – November 1920, which includes, laid in, a rare typescript copy of a review that was apparently produced by Lovecraft himself and sent to others.
- *National Tribute* for August 1921, recounts the event of an amateur press gathering in Boston, which prints a photo of Lovecraft and another of his future wife, Sonia Greene, whom he met there.
- *HPL*, a rare tribute booklet sent to 25 subscribers of the *Amateur Correspondent* as a memorium immediately following Lovecraft's death, with a collection of his favorite poems.

While Lovecraft achieved recognition in the pages of amateur journalism, mainstream success proved much harder to achieve. His choice of subject matter – "weird fiction" – was itself an impediment to larger literary success, but one he could not as a writer resist. "There is no field other than the weird in which I have an aptitude or inclination for fictional composition," Lovecraft admitted, knowing full well his limited interests doomed his stories to appear in "lowbrow" fare like the pulps. Still, it was within their pages that Lovecraft found his largest audience and greatest acclaim.

Rounding out the collection are nearly 20 assorted books, periodicals, fanzines, and pamphlets dedicated to or containing a contribution from Lovecraft. Included are two early bibliographies, a few zines containing previously unpublished writings, two booksellers' catalogs devoted to his work, and several pamphlet reminiscences by friends.

Altogether a spectacular collection of Lovecraft items assembled over 50 years with a critical eye toward rarity and condition. A detailed list is available. [\[BTC#373133\]](#)



111 (Science-Fiction)

SAKI, pseudonym of H.H. MUNRO

The Square Egg and Other Sketches with Three Plays and Illustrations

London: John Lane The Bodley Head (1924)

\$2500

First edition. With a biography by the author's sister. Octavo. 318, [2 ads] pp. Errata slip tipped-in. Attractive bookplate on the front pastedown, a bit of sunning along the top edge of the boards, near fine in slightly spine-toned, very near fine dust jacket. Posthumously published collection of writing, the author was killed by a sniper in WWI. The biographical sketch, written by his surviving sister, has been the basis of all subsequent biographies. Listed in Bleiler. Rare in jacket. [BTC#533221]

112 (Sexuality)

Samuel Auguste André David TISSOT

L'Onanisme:

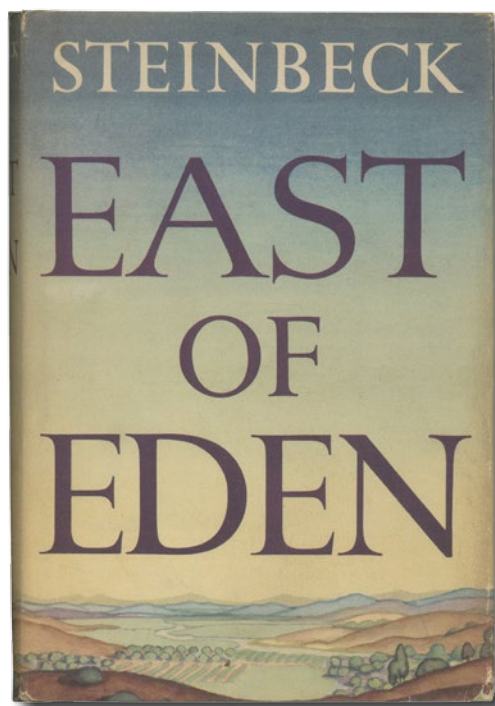
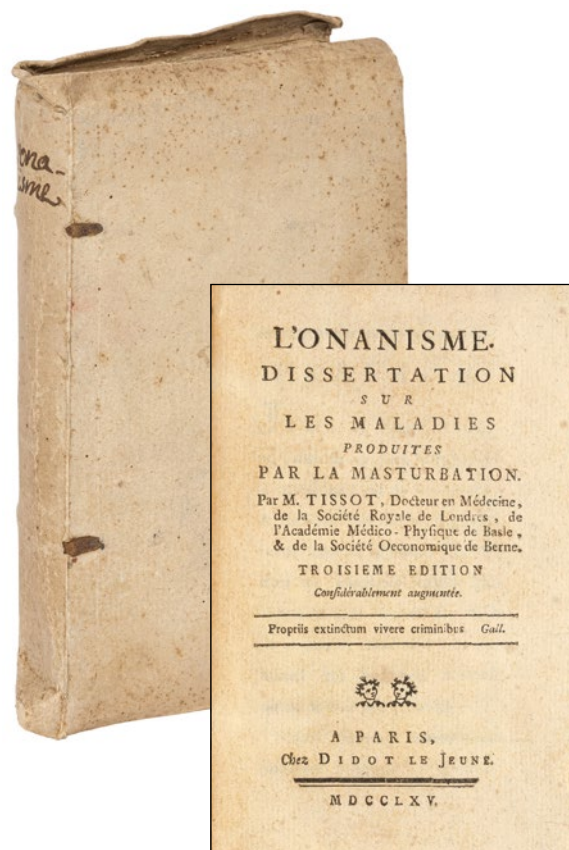
Dissertation sur les Maladies Produites par la Masturbation

[*Onanism: Dissertation on Diseases Produced by Masterbation*]

Paris: Chez Didot le Jeune 1765

\$900

Third edition, "considerably larger." 12mo. xxii, [2], 264pp. Text in French. Contemporary hollow back flexible paper binding, title in manuscript on spine, text block untrimmed. Moderate toning and scattered spotting at the edges of the paper binding, very good. First published in 1760, Tissot's popular dissertation on "maladies" caused by masturbation was reprinted and issued in several editions through the early 19th Century. This is the scarce Paris edition published by the famous house of Didot, in the original hollow back binding. OCLC locates only one copy. [BTC#539409]



113 John STEINBECK

East of Eden

New York: The Viking Press 1952

\$1000

First edition. A touch of rubbing on the edges of the boards, near fine in near fine dust jacket, with light toning at the spine and a little rubbing. Basis for the 1955 Kazan film starring James Dean, Raymond Massey, Julie Harris, and Jo Van Fleet, who won the Oscar for Best Supporting Actress. A nice copy. [BTC#541007]



114 Ben SHAHN

Early Original Pencil Portrait by Ben Shahn of his First Mentor, Hessenberg 1916 [with]
Two Page ALS from Shahn to Hessenberg's son Stanley

\$4500

Pencil sketch on 5" x 8" notebook paper. Very faint mat burn at margin and a small paper remnant at the top of the sheet, else near fine. A portrait of Shahn's mentor and first employer, Mr. Hessenberg, owner of Hessenberg's Lithograph Company on Beekman Street in New York. Three-quarter profile of Hessenberg from mid-chest, bespectacled, and smoking a small cigar. Captioned in pencil by Shahn: "A moral, sensible well bred man, will not affront no other can." Shahn has Inscribed the drawing at a later date to the subject's son, Stanley Hessenberg and inserted the original date: "for Stanley, a drawing of his father. Ben Shahn 1916."

[With]: A very nice two page Autograph Letter Signed from Shahn to Stanley Hessenberg. Folded as mailed, else fine in original envelope sent from Roosevelt, New Jersey and postmarked in 1952. Really quite a wonderful letter discussing the elder Hessenberg who: "...evoked a flood of memories. One in particular - a drawing I made of your father many many years ago. I found it! It was in a sketchbook dated 1915-1916. I've had it matted. It gives me great pleasure to send it along... The signature was just put on. I didn't sign my drawings in those days. The little aphorism must have been given to me by your father... I will tell you how fondly I treasure your father's memory. He was such a gentle soul. For a kid to have to go to work at 14 is not very pleasant. To have come under the gentle influence and tutelage of your father was the only compensation."

I tell you how fondly I treasure
your father's memory. He was
such a gentle soul. For a kid to
have to go to work at 14 is
not very pleasant. To have come
under the gentle influence and
tutelage of your father was the
only compensation.

Regards to all
as ever
Ben

[BTC#528978]

HE WAS A CROOK

Hunter S. Thompson

MEMO 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, Babylon the great is fallen, 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 Gaudin and a very dangerous enemy. He could shake your hand and stab you in the back at the same time. He led 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 evil 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, too, am 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 Low Road. There was no need to look anywhere else for the evil bastard. He had the lightning instincts of a badger trapped by hounds. The hounds will roll over on his back and emit a snarl of death, which confuses the dogs and lures them in for the traditional ripping and tearing action. But it is usually the badger who does the ripping and tearing. It is a beast that fights best 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 forgot, he would kill you as a lesson to the others. Badgers don't fight fair, bubba. That's why God made duckhounds.

Nixon was a Navy man, and he should have been buried at sea. Many of his friends were seagulls: Bob Robson, Robert Vesco, William F. Buckley Jr., and some of them wanted a full naval burial.

These come in at least two styles, however, and Nixon's immediate family strongly opposed both of them. In the traditional 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, unwitnessed 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 Raupin. People would be filling lawns to get their hands on the dental charts. Long court battles would be inevitable—some with liberal cranks, bitching about corpse defilement 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 Mainland.

It would also play into the hands of those millions of self-organized puritans 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 funerals that empty into the ocean

just south of Los Angeles. He was a swine of a man and a jabbering dupe of a president. Nixon was convinced that he could outwit 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 only 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 mangle every time I got a chance, and I am proud of it. He was scum.

Let there be no mistake in the history books about this: 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 utterly 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 unsanctioned 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 licks up a child'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. It was Nixon's last war, and he won.

The funeral was a dreary affair, finally staged for TV and allegedly dominated by ambitious politicians and revisionist historians. The Rev. Billy Graham, still agile and eloquent at the age of 136, was billed as the main speaker, but he was quickly upstaged by two 1996 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 kicked off the stage by Dole, who somehow seized the No. 1 slot on the roster and uttered such a shameless, 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: genius, 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 squallid 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 caused arrogance that already ranks him supreme, along with other Nixonian supermen like Hitler, Jesus, Bismarck, and the Emperor Hirohito. These revisionists have catapulted Nixon to the status of an American Caesar, 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 cheap crook and a merciless 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 dogma that allowed Nixon to adhere into the White House in the first place. He looked so good on paper that you could almost vote for him right now. 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 heard it on the radio or read about it in the headlines of their local Republican newspapers. When Nixon finally had to face the TV cameras for real in the 1960 presidential campaign debates, he got whipped like a red-headed mule. Even die-hard Republican voters were shocked by his cruel and incompetent persona. Interestingly, most people who heard those debates on the radio thought Nixon had won. But the mushrooming TV audience saw him as a ruthless used-car 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 bubble-rat monster from the bowels of the American dream with a heart full of hate and an overbearing butler to be President. He had won every office he'd run for and stomped 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 despised him). It was Hoover's shameful 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 ghostly bank of Personal Files on almost everybody in Washington.

Hoover was Nixon's right flank, and when he crashed, Nixon knew how Lufers 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 operated like a pig in hot oil the first time Nixon landed 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 trooped like a rat by Dean's relentless, vengeful testimony and went all to pieces right in front of our eyes on TV.

That is Watergate, in a nut, for people with seriously diminished attention spans. The real story is a lot longer and reads like a textbook on human treachery. They were all scums, 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 flat-out, knee-crawling thing 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 Court distributorship. He never spoke to Nixon again and was an unwelcome guest at the funeral. They called him Rude, but he was anyone. It was one of those biological imperatives, like salmon swimming up waterfalls to spawn before they die. He knew he was scum, but it didn't bother him.

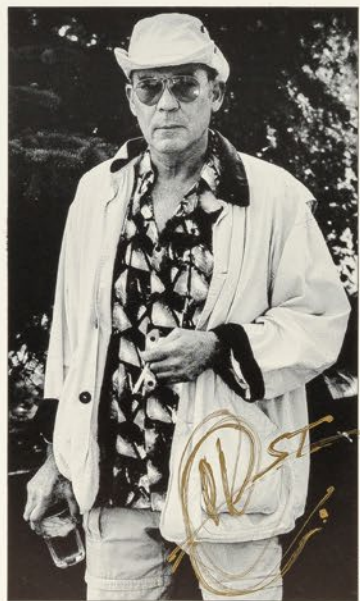
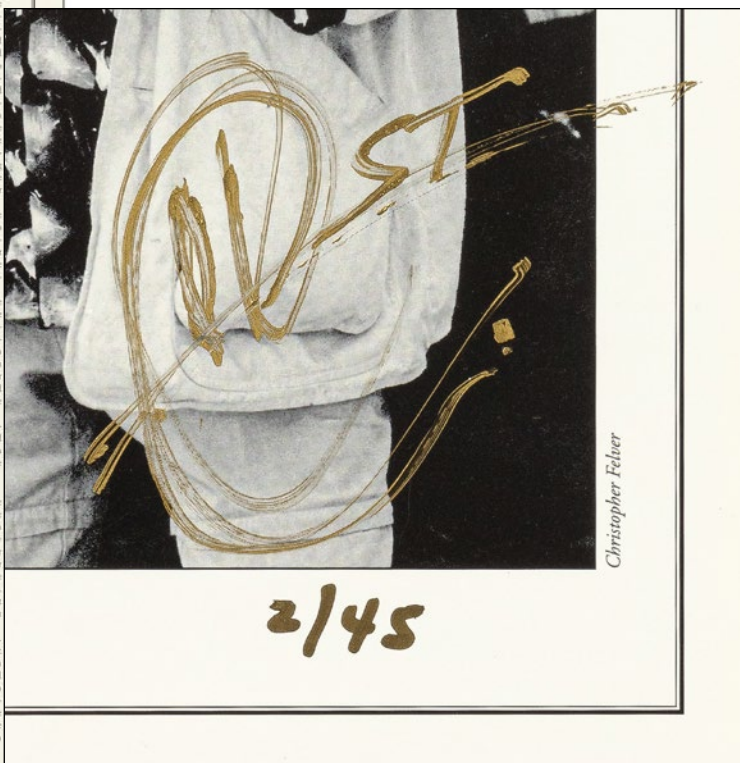
Agnew was the Joey Buttafuoco of the Nixon administration, and Hoover was its Caligula. They were brutal, brain-damaged degenerates worse than any far man out of the Godfather, yet they were the men Richard Nixon trusted most. Together they defined his Presidency.

It would be easy to forget and forgive Henry Kissinger of his crimes, just as he forgets Nixon. Yes, we could do that—but it would be wrong. Kissinger is a slippery little devil, a world-class hunter 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 leads the gang of four completely: 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 spite 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 braided goatee and his whole life like a thundercloud out in front of him. This is not a sentimental 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 sitting in his own nest. But he also sits in our nests, and that was the crime that history will burn on his memory like a brand. By diagnosing and dragging the Presidency of the United States, by fleeing the White House like a diseased cat, Richard Nixon broke the heart of the American Dream.



115 Hunter S. THOMPSON (Richard NIXON)

[Broadside]: He Was A Crook

Louisville, Kentucky: White Fields Press 1994

\$2500

Broadside. Illustrated with a portrait of Thompson by Christopher Felver. Measuring 15" x 35". Fine. Copy number 2 of 45 numbered copies **Signed** ("HST") by Thompson. Thompson's jeremiad against Nixon, first appearing in *Rolling Stone* upon the occasion of the latter's death, here issued as #19 in the "Published in Heaven" Poster Series. OCLC locates only two copies. [BTC#528415]

"Hunter S. Thompson's photo courtesy of Christopher Felver
"He Was A Crook" © 1994 by Hunter S. Thompson
Permission to print by Hunter S. Thompson
Special Thanks to Douglas Brinkley
Published in Heaven Poster Series #19
White Fields Press
p.o. Box 1001 Louisville, Kentucky 40201-1001 USA
ask@whitefields.com or 502-581-1001

White
Fields
Press

supporting a global literary community

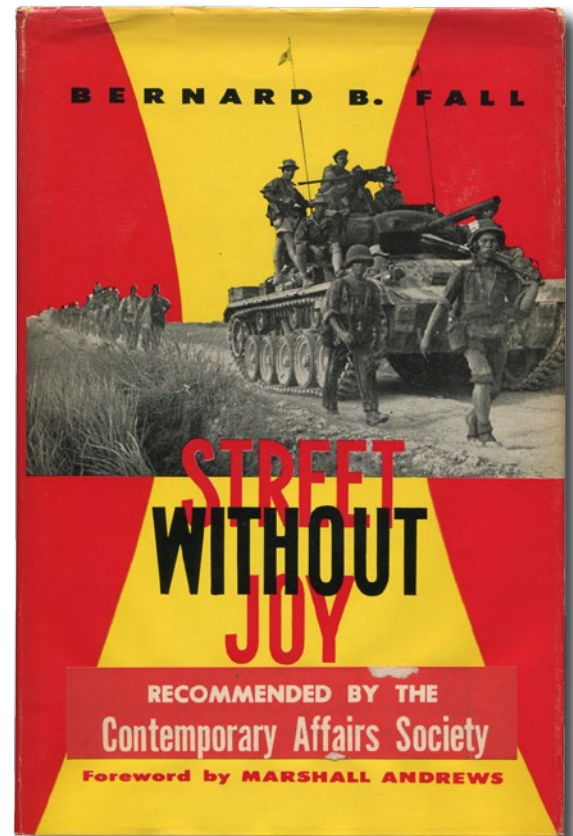
116 (Vietnam)
Bernard B. FALL

Street Without Joy: Indochina at War, 1946-54
 Harrisburg, Pennsylvania: The Stackpole Company (1961)

\$500

First edition. Foreword by Marshall Andrews. 322pp. Illustrated with black and white plates. An ink notation on the front pastedown else fine in a very good dust jacket with creasing, tears, and rubbing. Complete story of the combat operations between the French and Viet Minh through firsthand observation by a journalist who was there for most of the war, and who would eventually lose his life there while on assignment with American combat troops in 1967.

[BTC#529528]

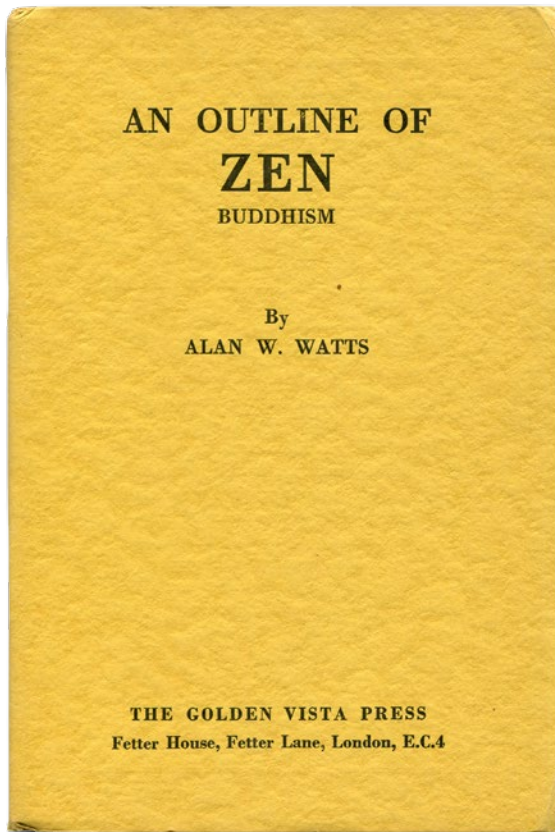


117 Alan W. WATTS
An Outline of Zen Buddhism

London: The Golden Vista Press [1932]

\$2500

First edition. Small octavo. 32pp. Stapled wrappers with yapped edges. Small bookseller stamp on final page. Yapped edges modestly bumped at the corners and spine ends, staples oxidized with tiny stains at the spine, sound and very good or better. A nice copy of Watts' very scarce first book. [BTC#540089]

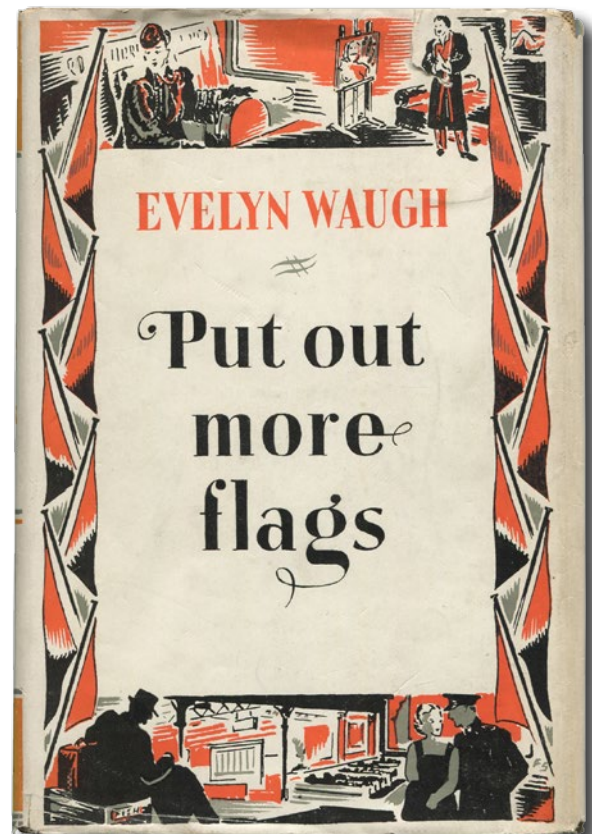


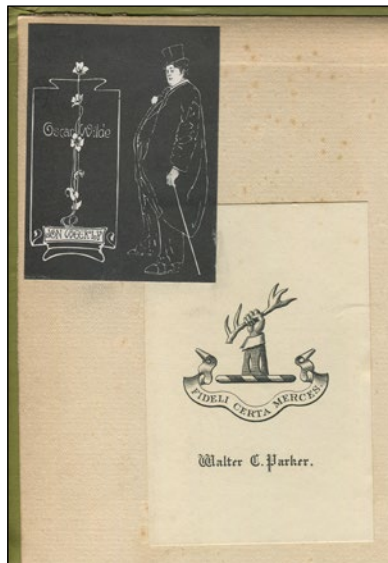
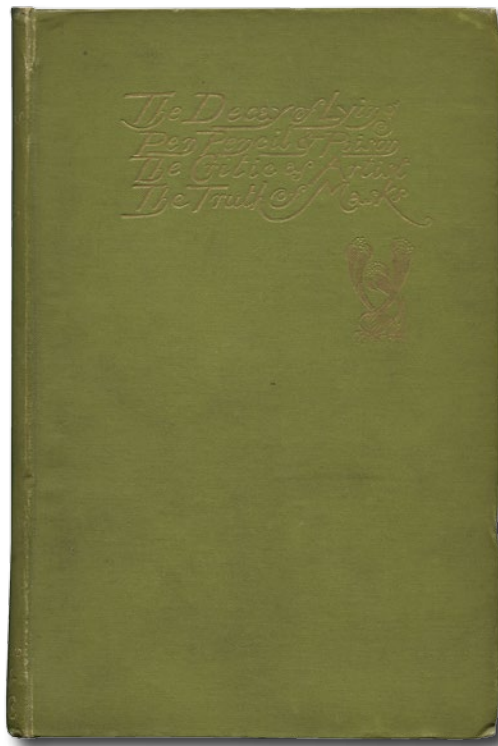
118 Evelyn WAUGH
Put Out More Flags

London: Chapman and Hall (1942)

\$1750

First edition. Former owner initials stamped on the front fly (which has offset a little on the front flap), scattered foxing on fore-edge and a little in the text, else near fine in very good or better unclipped dust jacket with a small chip and a couple of tears on the rear panel, and slight sunning on the spine. [BTC#530647]





119 Oscar WILDE

Intentions: The Decay of Lying, Pen Pencil and Poison, The Critic as Artist, The Truth of Masks

London: James R. Osgood, McIlvaine and Company 1891

\$1500

First edition. Octavo. Green cloth gilt. Attractive bookplates of Walter C. Parker and (Oscar Wilde-themed plate) of Jon Weekly, corners a touch bumped, boards a little soiled and rubbed, very good or better. One of 900 copies with the English imprint, of a total edition of 1500. [BTC#537771]

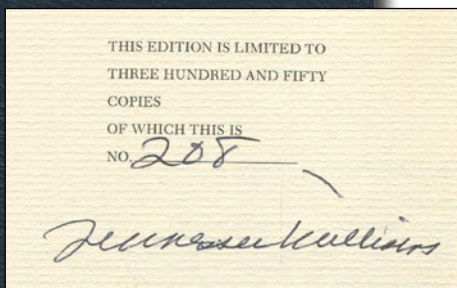
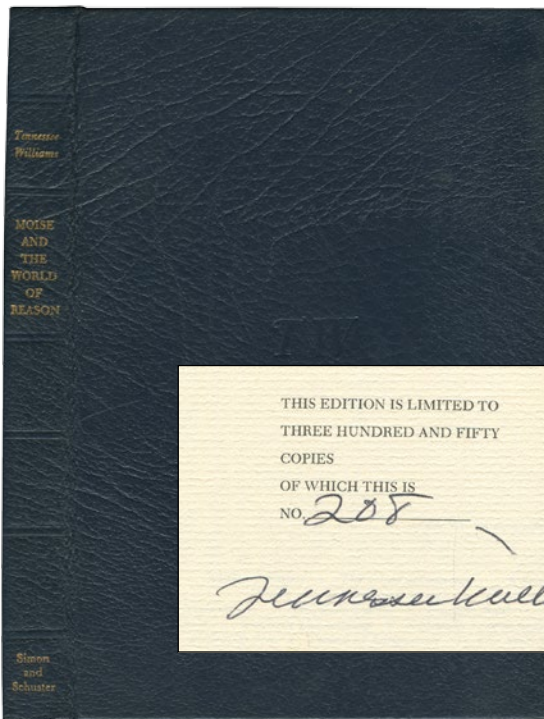
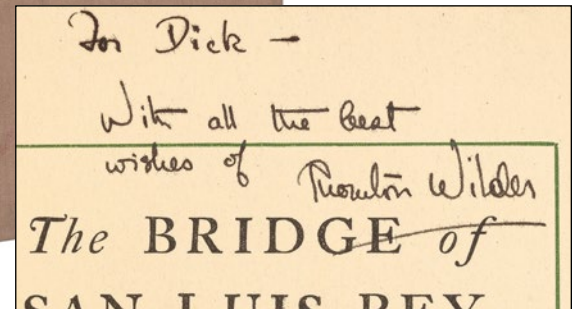
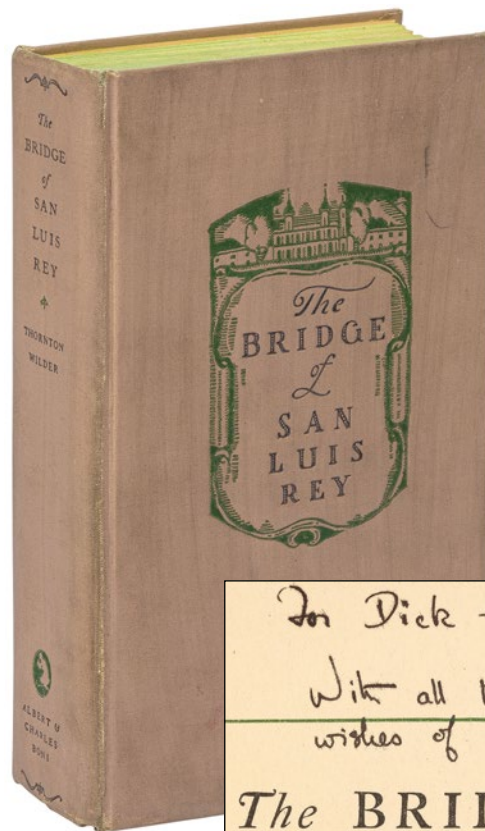
120 Thornton WILDER

The Bridge of San Luis Rey

New York: Albert & Charles Boni 1927

\$1200

First edition. Boards with some overall uniform light soiling, thus very good or a bit better, lacking the dustwrapper. Housed in an older worn drop front custom case. Inscribed by the author: "For Dick - With all the best wishes of Thornton Wilder." Wilder's best-known novel, a carefully interwoven story of a priest's attempt to find divine providence in the collapse of an 18th century Peruvian bridge. Winner of the Pulitzer Prize. The first edition is uncommon inscribed. [BTC#462900]



121 Tennessee WILLIAMS

Moise and the World of Reason

(New York): Simon and Schuster (1975)

\$325

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