

FINE LITERATURE & MODERN FIRSTS

April 26, 2022



POTTER & POTTER AUCTIONS

With the pleasant
memories of La Paix
behind me

Alas and Alack!

Souvenir of 1932-1933

for M.T.

poem her - at
least from one ^{who was} almost
made to feel like -

quest
of Scott Fitzgerald

PUBLIC AUCTION #115

FINE LITERATURE & MODERN FIRSTS

AUCTION INQUIRIES

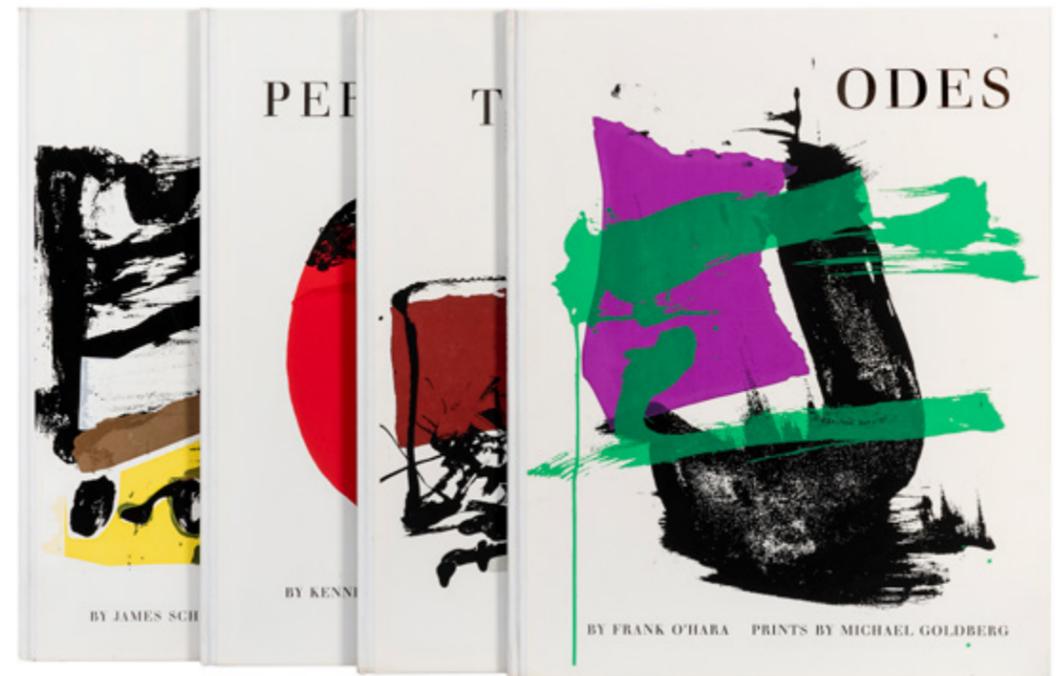
Tuesday, April 26, 2022
10:00am CST
Christopher Brink
Director of Fine Books & Manuscripts
chris@potterauctions.com
phone: 773-472-1442

PREVIEWS:

April 18-22 • 10am-5pm



POTTER & POTTER AUCTIONS, INC.
5001 W. BELMONT AVE.
CHICAGO, IL 60641



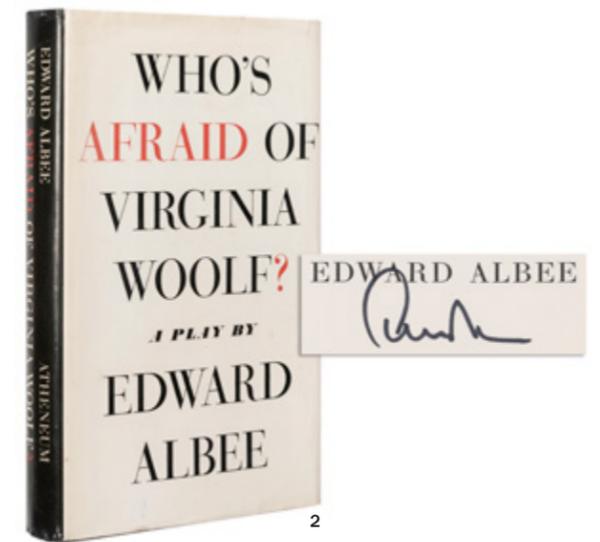
1

1. [ABSTRACT EXPRESSIONISM]. ASHBERY, John. *The Poems*. Prints by Joan MITCHELL. -- KOCH, Kenneth. *Permanently*. Prints by Alfred LESLIE. -- O'HARA, Frank. *Odes*. Prints by Michael GOLDBERG. -- SCHUYLER, James. *Salute*. Prints by Grace HARTIGAN. New York: Tiber Press, [1960].

4 volumes, large folio. Each volume with three full-page color silkscreen prints, "hors texte", and additional silkscreens on the title-pages and upper covers. Original publisher's cloth-backed illustrated boards with publisher's thick acetate jackets; original slipcase and cardboard box.

LIMITED EDITION, number 61 of 200 copies on Hahnmühle paper, EACH SIGNED BY THE POET AND ARTIST on the limitation. An outstanding and important post-war American artist book with collaborations between four of the most influential American poets of the second half of the twentieth century, and four important second-generation New York School artists. According to the prospectus (not present here), the collaborators all "lived in New York City where they knew one another well for a number of years and followed one another's work with involved interest. Tiber Press left the choice of partners in this project to the individuals themselves, and, in collaborating, the poet and painter were acknowledging an awareness of some real relationship between their work". A FINE SET.

3,000/5,000



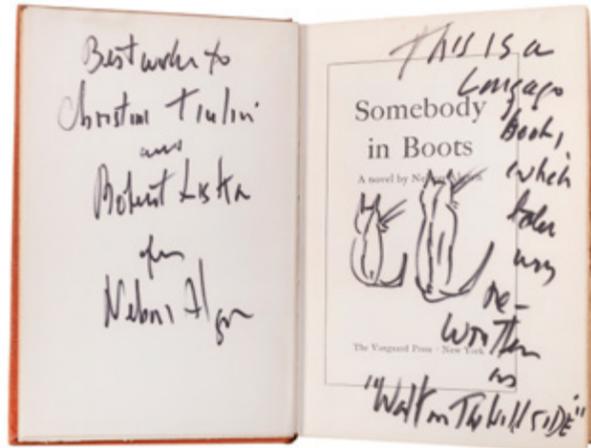
2

2. ALBEE, Edward (1928–2016). *Who's Afraid of Virginia Woolf?* New York: Atheneum, 1962.

8vo. Original publisher's black cloth, red top edge; original unclipped dust jacket (some spotting to flaps, else fine).

FIRST EDITION of Albee's landmark play that marked a new era in American drama. Because of the profanity, the play was prevented from being awarded the Pulitzer Prize even after it was voted to the honor. SIGNED BY ALBEE on the title-page.

400/600



3

3. ALGREN, Nelson (1909–1981). **Somebody in Boots**. New York: The Vanguard Press, [1935].

8vo. Original publisher's orange cloth, red top edge (spine a bit sunned).

FIRST EDITION of the author's first book, based on his experiences as a migrant worker during the Depression. INSCRIBED BY ALGREN WITH HIS TRADEMARK SKETCH TO THE BOOKSELLER AND HIS WIFE OF COLOPHON BOOKS: "Best wishes to / Christine and Robert Liska / from / Nelson Algren." The inscription continues onto the title-page with a sketch of two cats: "This is a [?] book, which later was re-written as 'Walk on the Wild Side'".

200/300

4. ALGREN, Nelson (1909–1981). **A Walk on the Wild Side**. New York: Farrar, Straus and Cudahy, [1956].

8vo. Original publisher's lettered paper-backed boards; original unclipped dust jacket.

FIRST EDITION, INSCRIBED BY ALGREN: "With / Best wishes / To / Bob Kranson? / (a friend of / Clara is / a friend of Algren's) / - Nelson A. / May 22, 1956". Brucoli & Clark, p.4.

250/350

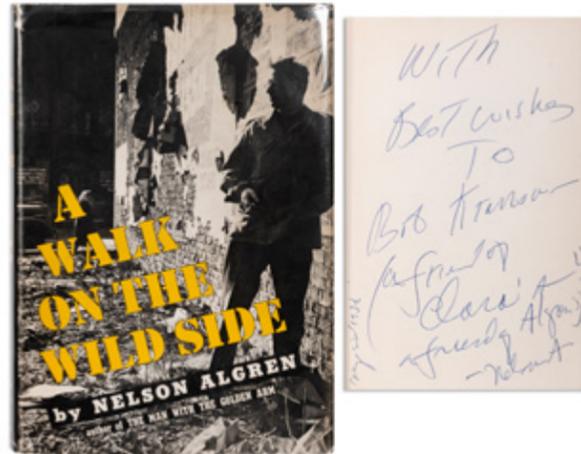
5. ANDERSON, Sherwood (1876–1941). **Windy McPherson's Son**. New York and London: John Lane, 1916.

8vo. Original publisher's orange cloth stamped in gold and green; original dust jacket (few tiny spots of chipping at extreme ends of spine panel, old tape repair to upper cover recto near lower edge); morocco-backed folding box.

PROVENANCE: TENNESSEE CLAFLIN (1844–1923), PENCILLED INSCRIPTION ON FRONT FREE ENDPAPER "RETURN WITHOUT FAIL TO MRS. SHERWOOD ANDERSON, 347 E 50, NY CITY 22". Claflin was an American suffragist and the first woman, along with her sister Victoria Woodhull, to open a Wall Street brokerage firm in 1870. She married Anderson in 1916 shortly after the divorce of his first wife. The two would later separate in 1922 and finalize the divorce in 1924.

FIRST EDITION, of the author's first book which he dedicated to "the living men and women of my own Middle Western home town". In the RARE DUST JACKET. A wonderful association copy originally owned by the author's second wife. Sheehy & Lohf 1.

7,000/9,000



4

6. ANDERSON, Sherwood (1876–1941). **Winesburg, Ohio**. New York: B.W. Huebsch, 1919.

8vo. Map of Winesburg, Ohio on front pastedown. Original publisher's yellow cloth, printed paper spine label, yellow top edge (some darkening to joints); ORIGINAL PRINTED DUST JACKET (light dust soiling to extremes, spine panel gently darkened with few tiny chips at extreme ends, tiny hole on spine panel, some light spotting to rear panel); full morocco folding box.

FIRST EDITION, FIRST ISSUE, with top edge stained yellow, with "lay" for "lie" in line 5 on p. 86 and broken type in the word "the" in line 3 on p. 251. Anderson's most desirable book being a collection of 22 short stories set in Winesburg, Ohio. SCARCE IN JACKET. Sheehy & Lohf 9.

7,000/9,000

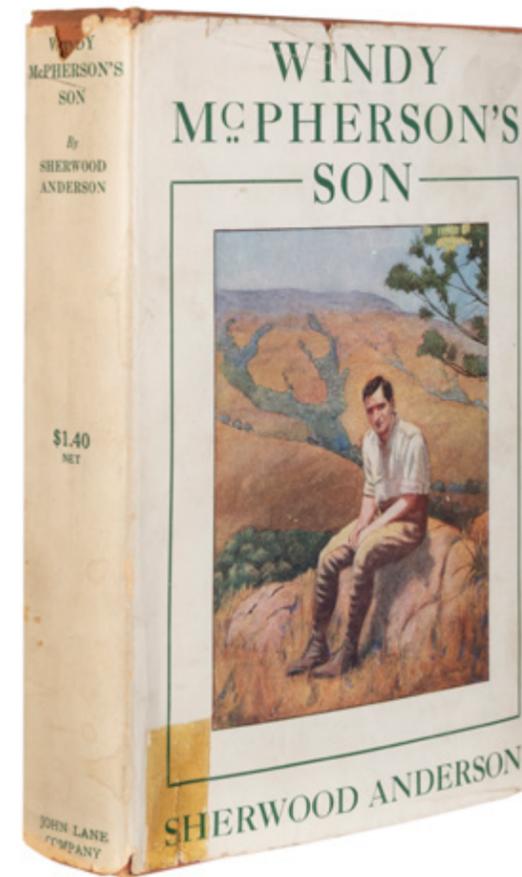
7. ASIMOV, Isaac (1920–1992). **I, Robot**. New York: Gnome Press, [1950].

8vo. Original publisher's red cloth stamped in black; original unclipped dust jacket (colors a bit faded on front panel and spine, a few tiny spots of rubbing at spine ends, else fine).

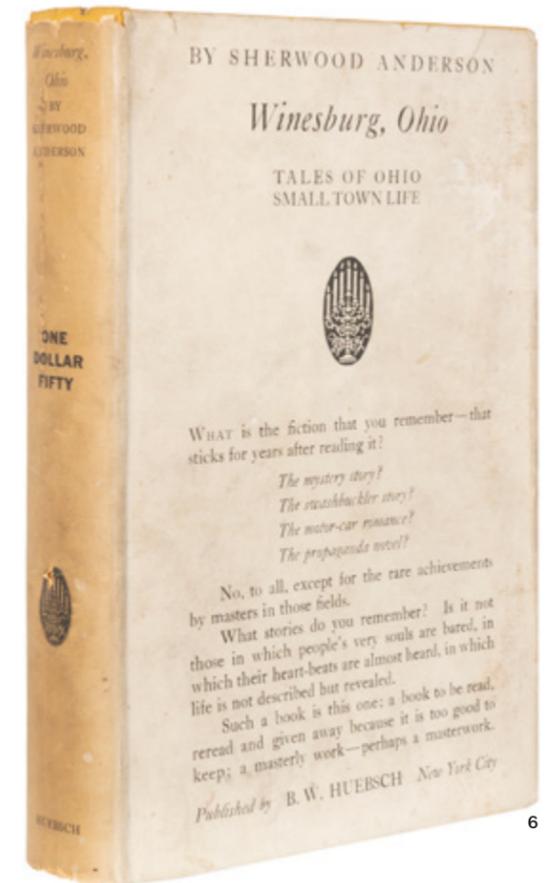
FIRST EDITION of Asimov's second book containing nine positronic robot stories that has been considered "by most critical accounts one of the most influential books in the history of modern science fiction because it established new conventions for writing robot stories" (Touponce, Isaac Asimov p. 32). In the FIRST ISSUE cloth binding (Currey's priority A).

PRESENTATION COPY, INSCRIBED BY ASIMOV in the year of publication on front free endpaper: "For Edith Ogutsch / The name will be changed / for the better after marriage. / For the worse, it couldn't be. / But I love you. / 12/3/1950 / Isaac Asimov". Edith Ogutsch was a poet and science fiction and fantasy author. Barron, *Anatomy of Wonder: Science Fiction* 4–40; Currey, p. 17.

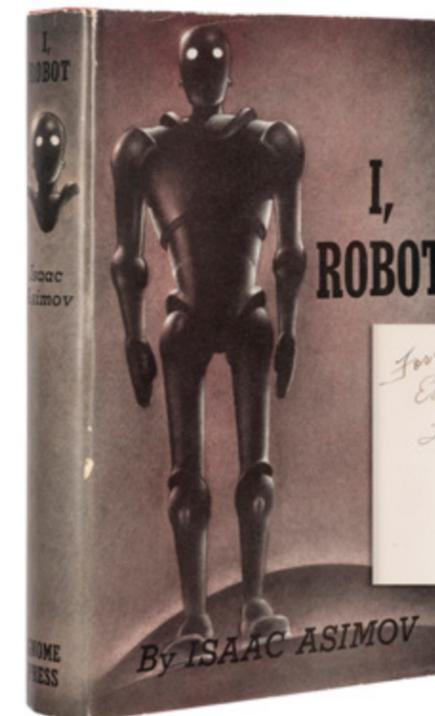
3,000/5,000



5



6



7



8

8. ASIMOV, Isaac (“Paul French”) (1920–1992). A group of 4 titles, including:

Lucky Starr and the Oceans of Venus. Garden City: Doubleday & Company, 1954. Original green cloth; original clipped dust jacket (creased with few tiny chips at extreme edges). FIRST EDITION (stated). Currey, p. 18. -- *Lucky Starr and the Rings of Saturn*. Garden City: Doubleday & Company, 1958. Original blue cloth, green top edge; original unclipped dust jacket. FIRST EDITION (stated). An attractive copy. Currey, p. 18. -- *Foundations Edge*. Binghamton: Whispers Press, 1982. Original morocco-backed linen lettered in gilt, top edge gilt. LIMITED EDITION, number 294 of 1000 copies SIGNED BY THE AUTHOR AND THE DESIGNER. -- *The Robots of Dawn*. Huntington Woods, MI: Phantasia Press, 1983. Original black cloth; original unclipped dust jacket; original cloth slipcase. LIMITED EDITION, number 392 of 750 copies SIGNED BY ASIMOV.

Together, 4 works in 4 volumes, all 8vo, includes early science fiction titles by Asimov under the pseudonym Paul French and a pair of signed limited edition titles, condition generally very good.

500/700

9. [THE BEATS]. A group of 27 early works by Ginsberg, Burroughs, Ferlinghetti, and Kerouac, SOME SIGNED including:

BURROUGHS, William. *The Ticket That Exploded*. New York: Grove Press, 1968. 12mo. Original printed wrappers (toned). First Evergreen Black Cat edition, second printing. SIGNED BY BURROUGHS. -- BURROUGHS, William and ALLEN GINSBERG. *The Yage Letters*. San Francisco: City Light Books, [1978]. 12mo. Original pictorial wrappers. Later printing, SIGNED BY BURROUGHS AND GINSBERG. [Also:] another copy from 2001, SIGNED BY BURROUGHS AND GINSBERG. -- GINSBERG, Allen. *Howl and Other Poems*. Introduction by William Carlos Williams. San Francisco: City Lights Books, [1978]. 12mo. Original printed wrappers. Later printing, SIGNED BY GINSBERG. -- FERLINGHETTI, Lawrence. *City Lights Pocket Poets Anthology*. San Francisco: City Lights Books, [1995]. 12mo. Original pictorial boards. Early printing, SIGNED BY FERLINGHETTI.

And several others including works from the Pocket Poets Series (all first editions), most works are early printings, all in original printed wrappers, condition generally very good. Complete list available upon request.

300/500

10. [BINDINGS – LITERATURE]. A group of 9 works, including: WYSS, Johann David. *The Swiss Family Robinson*; or, *Adventures of a Shipwrecked Family on a Desolate Island*. London: T. Nelson and Sons, 1871. 8vo. Half-title, numerous in text illustrations. Full olive leather gilt, raised bands, red and blue leather lettering–pieces gilt, gilt tooling in compartments, all edges gilt, gilt dentelles. “A new and unabridged translation”. -- *The Letters of Robert Louis Stevenson*. Edited by Sidney Colvin. New York: Charles Scribner’s Sons, 1911. 4 volumes, 8vo. Photogravure frontispieces. Half blue morocco, marbled sides, raised bands, gilt–lettering and centerpieces in compartments, top edge gilt, others uncut. “A new edition”. -- DOSTOEVSKY, Fyodor. *The Brothers Karamazov*. London et al: William Heinemann, [1961]. 8vo. Full red leather gilt, raised bands, blue and green leather lettering–pieces gilt, all edges gilt, gilt dentelles, stamp–signed by Bayntun–Riviere. Later edition. -- TWIN, Mark. *The Adventures of Tom Sawyer* [and] *Huckleberry Finn*. London and New York: J.M. Dent; E.P. Dutton, [1969] and [1970]. 2 volumes, 8vo. Illustrated by C. Walter Hodges. Full red leather gilt, raised bands, two green morocco lettering–pieces gilt, compartments tooled in gilt, all edges gilt, gilt dentelles. Later editions. -- MILNE, A.A. [*The Pooh Books*]. London: Methuen Children’s Books, [1972]. 4 volumes in one, 8vo. Decorations by E.H. Shepard. Full crushed red niger gilt with central gilt ornament of Pooh, Eeyore and Christopher Robin, raised bands, gilt–lettering in two compartments, remainder with gilt centerpiece ornaments of Pooh, all edges gilt, turn–ins gilt, gilt stamp–signed by Bayntun–Riviere. Later edition.

Together, 9 works in 9 volumes, all finely bound, condition generally fine.

200/300

11. BRADBURY, Ray (1920–2012). *The Illustrated Man*. Garden City: Doubleday & Company, 1951.

8vo. Original publisher’s cream cloth, spine lettered in black; original unclipped dust jacket (light chipping and creasing along extreme edges, spine panel slightly sunned, several old tape repairs along folds verso).

FIRST EDITION, SIGNED AND DATED BY BRADBURY on front free endpaper. Barron & Bowker 4–101; Currey, p. 56.

800/1,200



9



10

12. BRADBURY, Ray (1920–2012). *The Martian Chronicles*. Garden City, New York: Doubleday & Company, 1950.

8vo. Original publisher’s pale green cloth, spine lettered in dark red (spine gently sunned with some spotting to covers, slight lean); original unclipped dust jacket (upper cover gently sunned, light edgewear).

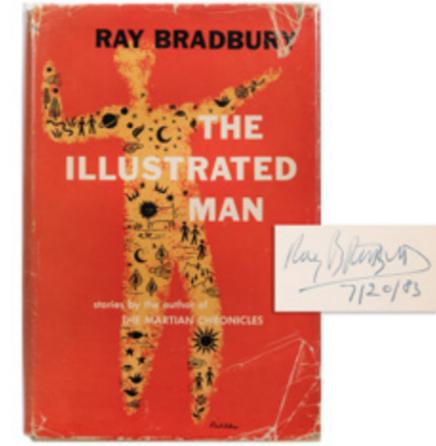
FIRST EDITION, SIGNED BY BRADBURY on the front free endpaper of the author’s first novel which includes “closely interwoven stories linked by recurrent images and themes, tell of the repeated attempts by humans to colonize Mars” (Clute & Nicholls, p. 151). “This was the book that established Bradbury’s reputation... He put far more emphasis on style and mood than he did on technical detail or scientific plausibility... His reward was a stunning popular and critical success” (Pringle, *Science Fiction: The 100 Best Novels 3*). Currey, p. 56.

1,500/2,500

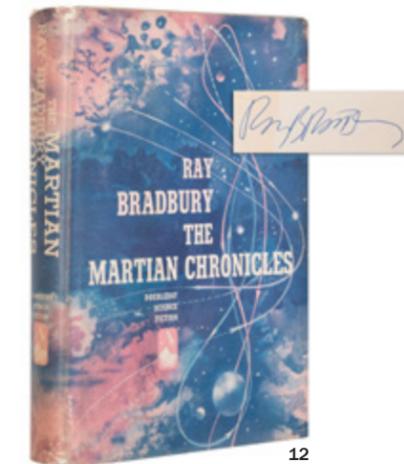
13. BROOKS, Gwendolyn (1917–2000). *For Illinois 1968. A Sesquicentennial Poem*. [Chicago?]: Illinois Sesquicentennial Commission for the author, 1968.

8vo. Original printed blue wrappers. LIMITED EDITION, SIGNED BY BROOKS on the colophon in the year of her appointment as poet laureate. An uncommon work from the first African American to win the Pulitzer Prize for poetry.

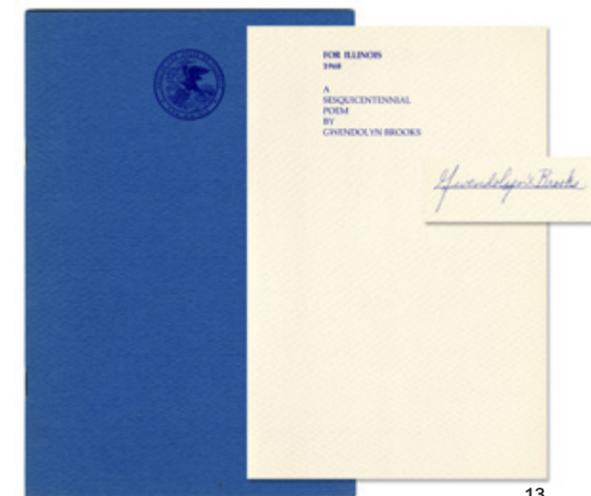
500/700



11



12



13



14

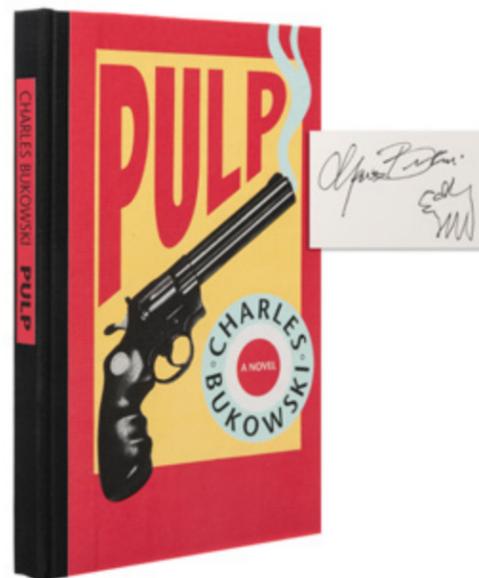
14. [BUKOWSKI, Charles (1920–1994)]. -- MONTFORT, Michael, photographer. **Bukowski: Photographs 1977–1991**. With an introduction and a poem by Bukowski. [Hollywood:] Bukskin Press, 1993.

Folio. 21 tipped-in photographs by Montfort. Original publisher's printed glossy white boards, upper cover mounted with a color photograph of Bukowski; original printed slipcase (lacking Daisy Montfort's mounted reproduction of Bukowski). Provenance: Sholom "Red" Stodolsky (his copy), see envelope contents; Stodolsky was Bukowski's friend and owner of the Baroque Book Store in Hollywood.

LIMITED EDITION, letter "L" of 26 lettered copies, from a total edition of 100, SIGNED BY BOTH BUKOWSKI AND MONTFORT, on colophon with THREE ADDITIONAL ORIGINAL DRAWINGS BY BUKOWSKI. Krumhansl 134a.

[Also with:] a large mounted envelope on recto facing leaf of the limitation (as issued), consisting of: a color printed photograph of the author SIGNED AND WITH ORIGINAL DRAWING BY BUKOWSKI. -- [And:] a prospectus INSCRIBED BY BUKOWSKI WITH ORIGINAL DRAWING: "For Red Stodolski / My tough soul buddy- / Charles Bukowski".

1,000/1,500



15

15. BUKOWSKI, Charles (1920–1994). **Pulp**. Santa Rose: Black Sparrow Press, 1994.

8vo. Original publisher's black cloth-backed pictorial boards, printed paper spine label; original acetate jacket. LIMITED EDITION, number 376 of 750 copies SIGNED BY BUKOWSKI WITH AN ORIGINAL DRAWING on inserted leaf at front, as issued. Bukowski's final novel released posthumously. A FINE COPY. Krumhansl 139d.

400/600

16. BUKOWSKI, Charles (1920–1994). **Red**. Hollywood: Burn Again Press, 1989.

8vo. Title and colophon printed in red and black. Original publisher's red paper covered boards, printed title and spine labels.

LIMITED EDITION, number 31 of 50 copies SIGNED BY BUKOWSKI AND SHOLOM "RED" STODOLSKY. [Laid in with:] a typed Baroque Book Store memo from Red; Bukowski's friend and owner of the Baroque Book Store in Hollywood. Krumhansl notes that only some copies were signed by both men. Krumhansl 110.

800/1,200



16



18

18. BURGESS, Anthony ("Joseph Kell") (1917–1993). **A Clockwork Orange**. London [et al]: Heinemann, [1962].

8vo. Original publisher's gilt-lettered black cloth [first issue binding]; original unclipped dust jacket priced at 16s (tiny spots of smudging to lower panel, few tiny spots of rubbing along jacket edges, else fine).

FIRST EDITION, of the author's dystopian novel that issued a "futuristic warning against both mindless violence and the mechanical reconditioning that is often proposed as society's solution to its ills" (100 Banned Books, pp. 368–371). The basis of the Stanley Kubrick film, which was nominated for an Academy Award. In the FIRST ISSUE black cloth binding. Pringle, *Science Fiction: The 100 Best Novels* 36.

1,200/2,000



17



19

19. BURGESS, Anthony ("Joseph Kell") (1917–1993). **One Hand Clipping**. London: Peter Davies, [1961].

8vo. Original publisher's red-yellow cloth; original clipped dust jacket with price sticker on front flap (small chip to upper cover edge). Provenance: Si Litvinoff (his signature), executive producer for Stanley Kubrick's film *A Clockwork Orange* that was based on Burgess' 1962 dystopian novel.

FIRST EDITION, INSCRIBED BY THE AUTHOR TO SI LITVINOFF: "To dear Si/with affection/'Joe'/(Anthony/John)".

350/450



21

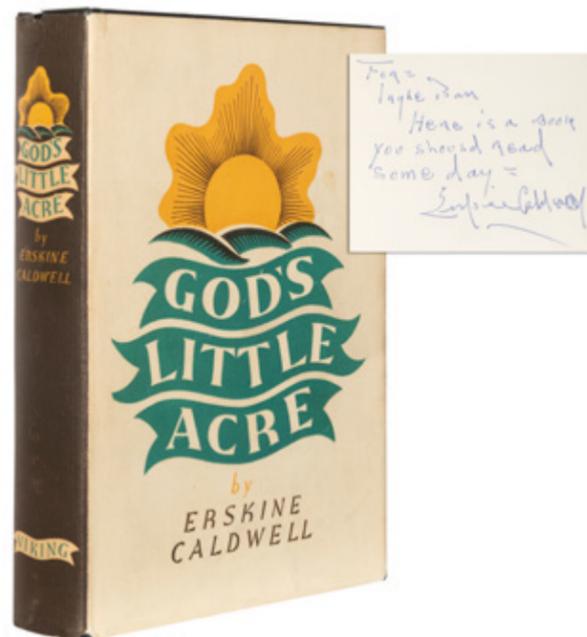
20. CALDWELL, Erskine (1903–1987). **God's Little Acre**. New York: The Viking Press, 1933.

8vo. Original publisher's black cloth stamped in green and yellow, orange top edge; original unclipped dust jacket (short closed tears discretely repaired verso, few tiny spots of dust soiling or staining to front panel, else fine); morocco-backed clamshell box.

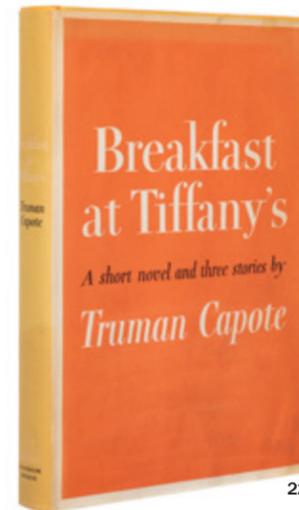
FIRST EDITION of the author's finest novel and sequel to *Tobacco Road*, critiquing sharecropping and cotton farming while investigating the textile mill as an alternative for Southern workers. "Both books were set among the poor whites of [Caldwell's] southern childhood, and both displayed a mixture of muckraking anger and grotesque sexual behavior that upset southern loyalists and northern moralists alike. Despite or because of this, . . . *God's Little Acre*, after a highly publicized obscenity trial, became one of Caldwell's perennial bestsellers." (ANB).

INSCRIBED BY CALDWELL on half-title: "For = / Ingle Barr / Here is a book / you should read / some day = / Erskine Caldwell". Barr was a California collector who scheduled business trips and vacations so that he could meet the authors in person, bringing books along to be signed. His library was sold en bloc at Sotheby Parke Bernet in Los Angeles in 1973.

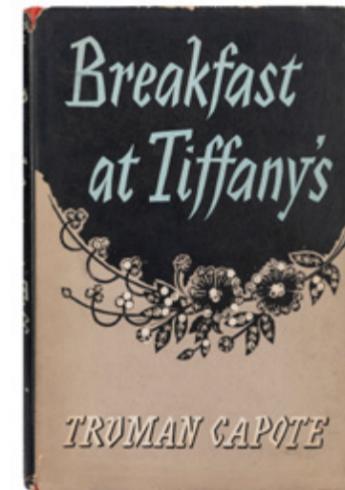
2,000/3,000



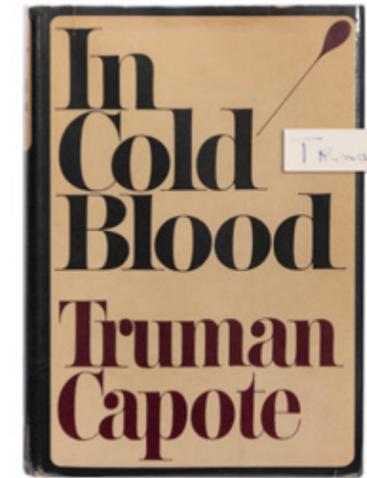
20



22



23



24

21. CAPOTE, Truman (1924–1984). Autograph letter signed ("T. Capote") to the author James Leo Herlihy, Costa Brava, Spain, 22 August 1960.

1 page, small 4to (267 x 203 mm), creased, with original hand-addressed envelope, torn at outer edge.

Capote praises Herlihy's new book ("All Fall Down") that he sent to him, writing: "It is a pleasure, one rarely provides, to praise what is praiseworthy. Yes, your book is funny and moving [...] and I doubt that Clinton, that Benny-Benny, Mr. and Mrs. Williams, will ever be entirely dislodged from my head [...] I hope the book has had the reception it deserves, and in any event send you my own warmly felt congratulations". Primarily known as a playwright, James Leo Herlihy's debut novel was "All Fall Down" (1960) which would later be adapted into a film in 1962 directed by John Frankheimer. Herlihy would go on to write his most famous novel "Midnight Cowboy" in 1965 which was adapted onto the screen in 1969, winning an Academy Award for Best Picture.

1,800/2,200

22. CAPOTE, Truman (1924–1984). **Breakfast at Tiffany's**. New York: Random House, [1958].

8vo. Original publisher's yellow cloth, spine stamped in black and gilt, grey top edge; original unclipped dust jacket (spine panel sunned, small stain to lower panel).

FIRST EDITION, FIRST PRINTING (stated on copyright page), of Capote's novella. *Breakfast at Tiffany's* first appeared in the November 1958 issue of *Esquire* magazine, and its great success led to its publication as its own volume, along with three other short stories: "House of Flowers," "A Diamond Guitar," and "A Christmas Memory". The novella was later adapted into the 1961 Academy Award-winning motion picture starring Audrey Hepburn. Wilson A7a.

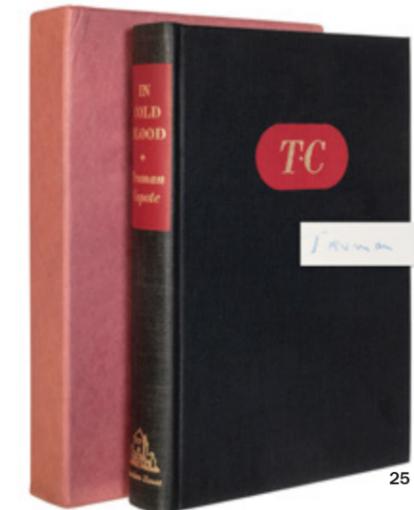
800/1,200

23. CAPOTE, Truman (1924–1984). **Breakfast at Tiffany's**. London: Hamish Hamilton, 1958.

8vo. Original publisher's red cloth; original unclipped dust jacket (light chipping to extremities, a bit toned).

FIRST ENGLISH EDITION. Wilson A7b.

200/300



25

24. CAPOTE, Truman (1924–1984). **In Cold Blood**. New York: Random House, [1965].

8vo. Original publisher's maroon cloth gilt, top edge stained blue; original unclipped dust jacket (few tiny chips to extreme spine ends); custom folding case with morocco lettering-piece gilt. Provenance: Jo and George Hartman (ownership inscription on ffep dated April 1966).

FIRST EDITION, FIRST PRINTING (stated on copyright page) of Capote's acclaimed true crime novel. SIGNED BY CAPOTE on front fly leaf. Wilson A10b.

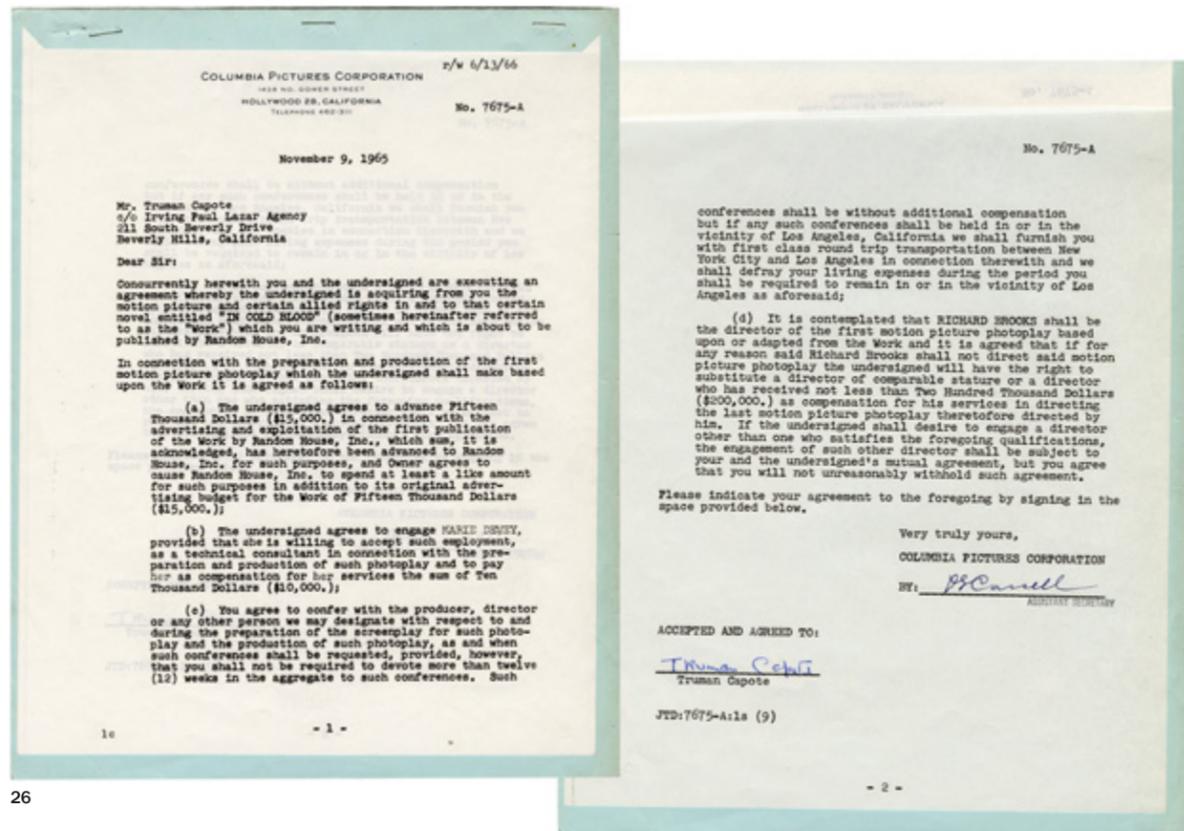
800/1,200

25. CAPOTE, Truman (1924–1984). **In Cold Blood**. New York: Random House, [1965].

8vo. Original publisher's black cloth stamped in red and gold, purple top edge, others uncut; original card slipcase (uneven sunning near edges).

FIRST EDITION, LIMITED ISSUE, number 121 of 500 copies SIGNED BY CAPOTE. Wilson A10d.

800/1,200



26. CAPOTE, Truman (1924-1984). **Typed document signed ("Truman Capote") for the motion picture rights to the novel "In Cold Blood", 9 November 1965.**

2 pages, 4to (279 x 216 mm), stapled at upper margin.

A contractual agreement between Columbia Pictures Corporation and Capote in regard to acquiring the motion picture and certain allied rights for the soon-to-be published novel. Richard Brooks is to be the director of the first motion picture and Marie Dewey, wife of Alvin Dewey who was the chief investigator in the case in which the novel is based on, is to be a technical consultant in connection with the preparation and production of the photoplay which will pay her as compensation for her services the sum of \$10,000. The film was released in 1967 and was nominated for four Academy Awards including Best Adapted Screenplay. Noted for its early example of Hollywood new realism, the film was shot at where the crimes occurred including the Clutter house in which the murders took place. In 2008, it was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically and aesthetically significant".

This contract was recently used as source material for a Wall Street Journal article (10-11 February 2013) that uncovered "lost files" from the now-deceased KBI agent, Harold Nye, which undermined Capote's claim that his best seller was

an "immaculately factual" recounting of the murder of the Clutter family. "A long-forgotten cache of Kansas Bureau of Investigation documents from the investigation into the deaths suggests that the events described in two crucial chapters of the 1966 book differ significantly from what actually happened. Separately, a contract reviewed and authenticated by The Wall Street Journal shows that Mr. Capote in 1965 required Columbia Pictures to offer Mr. Dewey's wife a job as a consultant to the film version of his book for a fee far greater than the U.S. median family income that year. In researching 'In Cold Blood', Truman Capote received first-class service from the KBI and Mr. Dewey, its lead detective on the case. Mr. Dewey gave the author access to the diary of 16-year-old Nancy Clutter- her final entry logged only moments before two strangers invaded her home in late 1959 and murdered her, her brother and her parents. Mr. Dewey opened the KBI's case file to Mr. Capote. He pressured press-shy locals to cooperate with the author and granted him extraordinary access to the killers... And Mr. Capote's book painted Mr. Dewey as the investigator who led the KBI's brilliant cracking of the case, and the KBI as a model agency. But at a key moment in the 1959 investigation... the KBI didn't snap into action, according to the new documents. It didn't, as Mr. Capote's book says, dispatch an agent that very night to the Kansas farmhouse where one of the suspects had been living with his parents. Instead, the KBI waited five days to visit the farmhouse, according to the KBI documents".

4,000/6,000



27. CAPOTE, Truman (1924-1984). **A Christmas Memory.** New York: Random House, [1956].

8vo. Original publisher's gilt-lettered green cloth, red top edge; acetate jacket; original card slipcase with mounted cover label and numbered spine label.

LIMITED EDITION, number 149 of 600 copies SIGNED BY CAPOTE. Wilson A11b.

500/700

28. CAPOTE, Truman (1924-1984). **The Grass Harp.** New York: Random House, [1951].

8vo. Original publisher's rough beige linen; original price-clipped dust jacket (some minor toning or few spots of rubbing, else fine). Provenance: Jaclynne G. Jacobs (Rockwell Kent designed bookplate printed by Antioch Bookplate Co.).

FIRST EDITION, FIRST PRINTING (stated on copyright). In the FIRST ISSUE binding of Capote's second novel. Wilson A4a.

150/250

29. CAPOTE, Truman (1924-1984). **Local Color.** New York: Random House, [1950].

8vo. Numerous full-page illustrations from photographs by Henri Carter-Bresson, Cecil Beaton, Karl Bissinger, etc. Original publisher's cloth-backed pictorial boards, red top edge; original unclipped dust jacket (light toning to spine, else fine).

FIRST EDITION, of Capote's third book. PRESENTATION COPY, INSCRIBED BY CAPOTE: "For Mark Somers / from / Truman Capote". Wilson A3a.

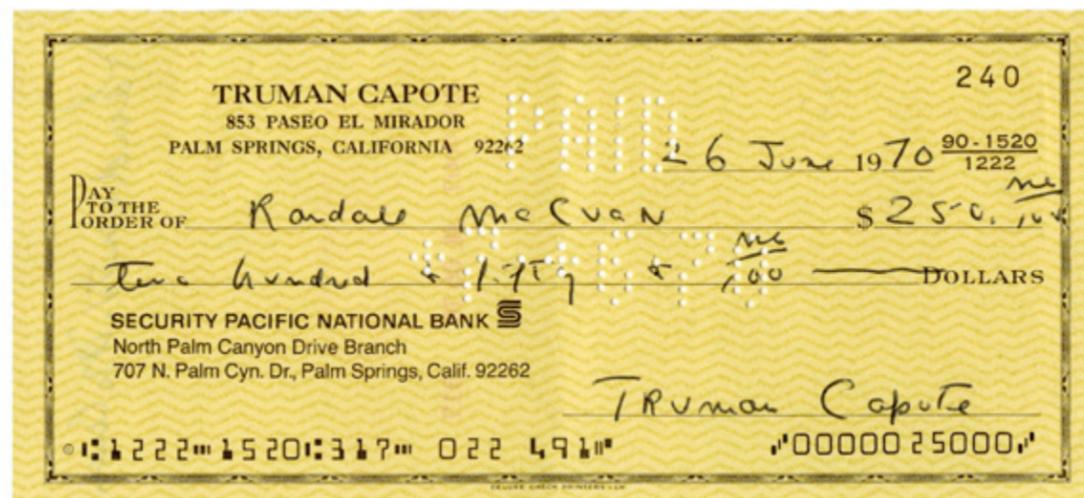
400/600

30. CAPOTE, Truman (1924-1984). **Music for Chameleons.** New York: Random House, [1980].

8vo. Original publisher's brown cloth gilt (spine gently sunned); original card slipcase (light sunning at edges).

LIMITED EDITION, number 104 of 350 copies SIGNED BY CAPOTE. -- [With:] CAPOTE. *Music for Chameleons*. New York: Random House, [1980]. 8vo. Original black cloth; original unclipped dust jacket (light sunning to spine). FIRST TRADE EDITION.

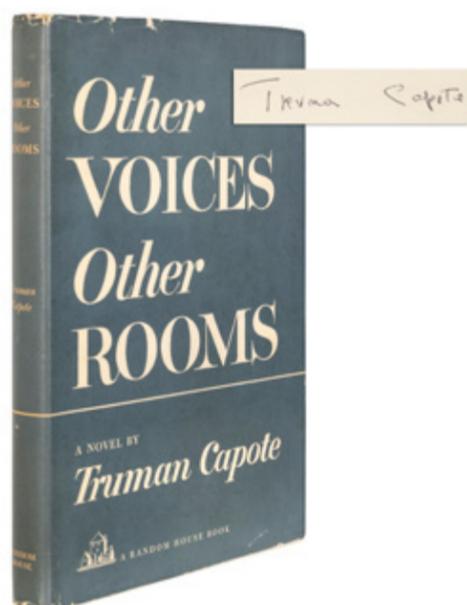
200/300



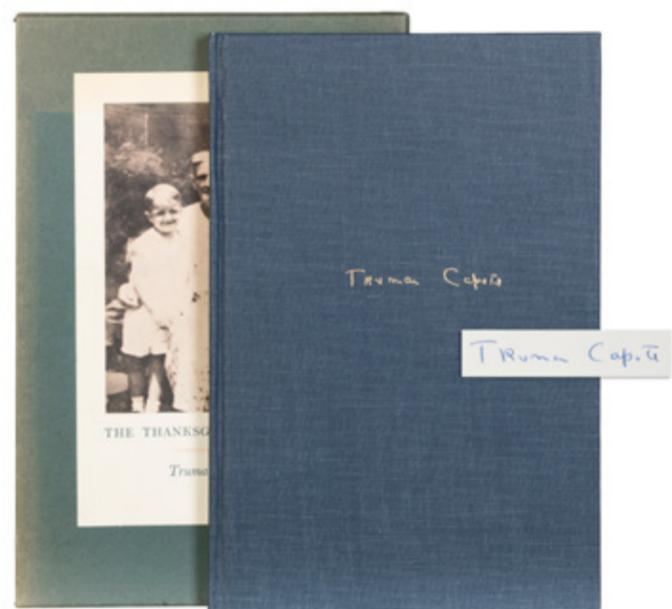
32



35



31



33

31. CAPOTE, Truman (1924–1984). **Other Voices, Other Rooms**. New York: Random House, [1948].

8vo. Original publisher's beige cloth, blue top edge; original unclipped dust jacket (light edgewear near top edge, Japanese ownership chop stamp on ffep, else fine); cloth chemise; morocco-backed slipcase.

FIRST EDITION of Capote's first book written when he was just 23. The work propelled him to the forefront of the young generation of novelists that flooded the American literary scene after World War II. SIGNED BY CAPOTE on front free endpaper. Wilson A1a.

400/600

32. CAPOTE, Truman (1924–1984). **Printed check signed ("Truman Capote"), 26 June 1970. Drawn on Truman's personal account at the Security Pacific National Bank of Palm Springs, California for \$250 payable to Randall McCuan.** Oblong 32mo, accomplished in manuscript in Capote's hand, perforated cancel stamp.

450/550

33. CAPOTE, Truman (1924–1984). **The Thanksgiving Visitor**. New York: Random House, [1967].

8vo. Original publisher's grey-blue cloth gilt; original card slipcase with mounted cover label (some light sunning at edges).

LIMITED EDITION, number 16 of 300 copies SIGNED BY CAPOTE. Wilson A12b.

200/300

34. CAPOTE, Truman (1924–1984). **A Tree of Night and Other Stories**. New York: Random House, [1949].

8vo. Original publisher's black cloth, blue top edge; original unclipped dust jacket (spine panel lightly sunned, else fine).

FIRST EDITION, of Capote's second novel and his first collection of short stories. Wilson A2a.

200/300

35. CAPOTE, Truman (1924–1984). **A group of 17 works, including:**

The Grass Harp: A Play. New York: Random House, [1952]. 8vo. Illustrated from photographs. Original beige buckram stamped in green; original unclipped dust jacket. FIRST EDITION, based on his novel of the same name. -- *The Muses are Heard*. New York: Random House, [1956]. 8vo. Original black cloth; original unclipped dust jacket. FIRST EDITION. -- *One Christmas*. New York: Random House, [1983]. 8vo. Original maroon cloth gilt; original card slipcase with mounted cover label (some sunning). FIRST EDITION.

And others, including works on or by Capote, all 8vo, all in original cloth and dust jackets, most first editions, condition generally near fine.

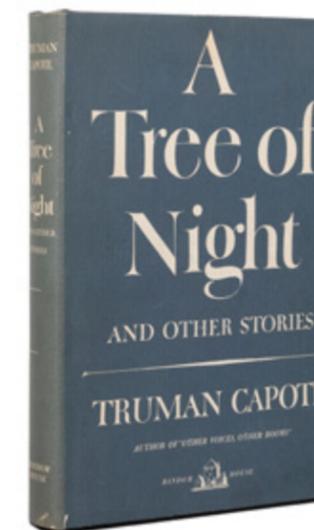
150/250

36. CATHER, Willa (1873–1947). **Not Under Forty**. New York: Alfred A. Knopf, 1936.

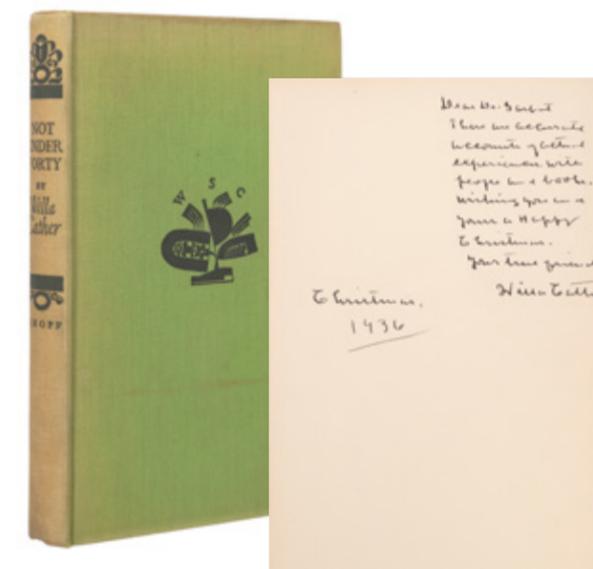
8vo. Original publisher's lime green cloth stamped in black (spine and extremities sunned). Fourth printing.

PRESENTATION COPY INSCRIBED TO HER PERSONAL PHYSICIAN: "Dear Dr. Garbat / These are accurate accounts of actual experience with people and books. Wishing you and yours a Happy Christmas. Your true friend, Willa Cather / Christmas, 1936". Crane A21a.iv.

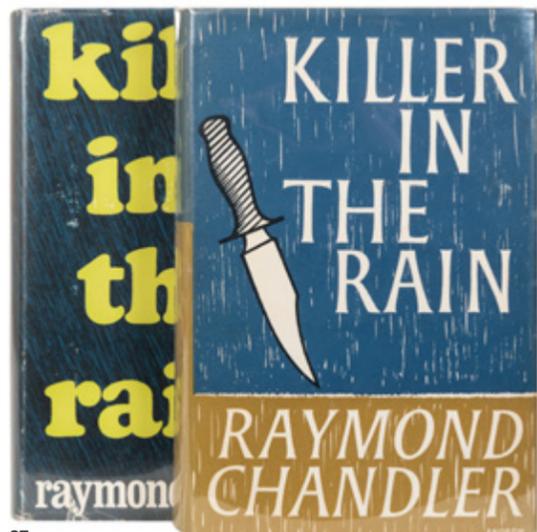
400/600



34



36



37

37. CHANDLER, Raymond (1888–1959). *Killer in the Rain*. London: Hamish Hamilton, [1964].

8vo. Original publisher's reddish-pink paper over boards; original unclipped dust jacket (slight toning to spine panel).

FIRST ENGLISH EDITION preceding the American, of Chandler's "cannibalized" work of short stories that was previously unpublished in England. Brucoli A14.1.

[With:] *Killer in the Rain*. Boston: Houghton Mifflin, 1964. 8vo. Original publisher's blue cloth; original price-clipped dust jacket (few tiny spots of wear). FIRST AMERICAN EDITION. Brucoli A14.2.

200/300

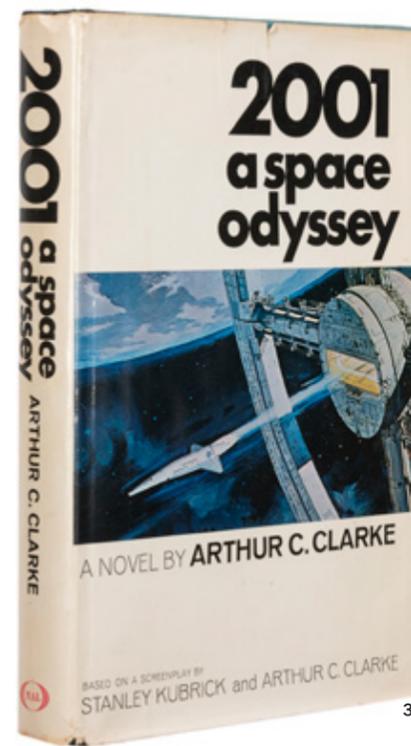
38. CHANDLER, Raymond (1888–1959). *Typed letter signed ("Ray") to his literary agent Edgar Carter at H.N. Swanson Inc., 5 December 1956.*

4 pages, small 4to (279 x 184 mm), on personal letterhead, several hand-corrections and notations by Chandler, old folds, old staple holes at upper corner.

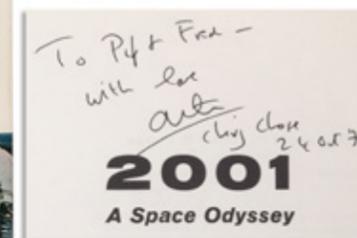
A lengthy and unpublished letter discussing numerous topics including television film rights for "The Lady in the Lake" and compensation for the television dramatization of "The Big Sleep". Chandler complains that he cannot get a long-standing television show based on his detective novels but others can. "I am everywhere -- or let's say almost everywhere acknowledged to be about the best in the field, yet no TV for me... In the Daily Express... there was a survey of lowbrow, middlebrow, and highbrow favorites in art, records, TV, shows, films, Liberace, favorite authors, radio and dream girls. Marilyn Monroe and I were the only two that were cited in all three brackets... (Graham Greene only made the middlebrow bracket, which I thought all wrong), but it does suggest that I am widely known".

Chandler concludes the letter with "an absolutely true story" of his journey to Chicago aboard the New York Central, the first of which was a racist joke regarding two Black porters, one of whom waited on a wealthy gentleman who received a generous tip: "Man, you lucky brother. You eatin' lucky today. Three bucks tip ain't sneezin' money" said the other waiter. The waiter that received the tip replied: "Nothin' to it, colored brother. I jus' give him some of that deep South stuff". The second story then turned into an attempted dirty joke: "A gentleman in a Parisian pissoir stood for what he thought rather too long a time behind another gentleman who was using the receptacle. Finally the former tapped the man in front of him on the shoulder and said: 'Pardonne moi, monsieur, mai you êtes bien longtemps à pisser.' The man in front turned his head very slightly and replied: 'Mais je ne pisse pas, mosier. Je m'abuse.' The other's face lighted up with a smile. He said very genially; 'Alors, j'en suis desole', monsieur. Mille pardons, je vous en prie! Continuez, monsieur, continuez!"

2,400/3,000



39

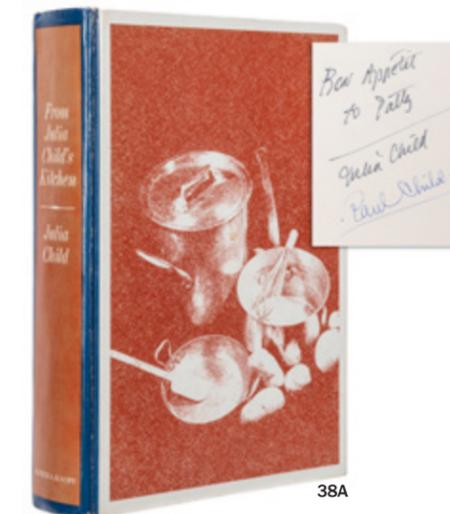


38A. CHILD, Julia (1912–2004). *From Julia Child's Kitchen*. New York: Alfred A. Knopf, 1975.

8vo. Illustrated with drawings and photographs by Paul Child. Original publisher's printed boards (bumps to corners, creases along extremities). Second edition.

INSCRIBED BY JULIA AND PAUL CHILD, "Bon Appetit / to Patty / Julia Child / Paul Child."

300/500



38A

39. CLARKE, Arthur C. (1917–2008). *2001 A Space Odyssey*. [New York:] The New American Library, [1968].

8vo. Original publisher's black and blue boards, illustrated endpapers (a touch of toning along edges); original unclipped dust jacket (few tiny tears along top edges, old tape repair verso). Provenance: Frederick C. Durant III (1916–2015), book-label of a significant space scientist and author.

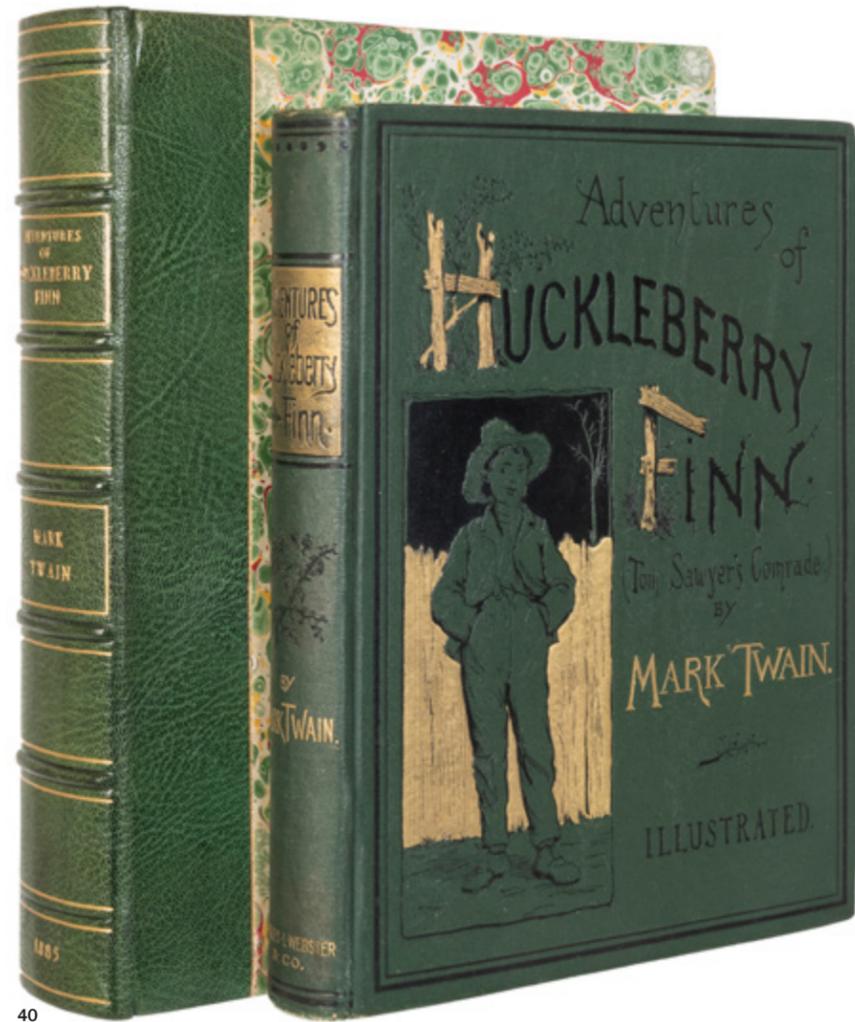
FIRST EDITION of the author's novelization based on the joint screenplay by Clarke and Stanley Kubrick. With the success of both the book and film, Clarke "became perhaps the best-known science fiction writer in the world" (Clarke & Nicholls, p. 231). Clarke's novel, the first in an eventual tetralogy, is "about two things [he] seems to think we mortals would most like to know in a universe in which we can only hope that the odds are in favor of the race's survival: that we are not alone and that we have not lived in vain" (John Hollow).

INSCRIBED BY CLARKE TO DURANT on half-title: To Pip & Fred - / with love / Arthur / Chevy Chase / 24 Oct. '77'. Fredrick C. Durant III was "a leading figure in the pantheon of space pioneers" (San Francisco Chronicle) who "was heavily involved in rocketry in the United States during the period between the end of World War II and the mid-1960s. He worked for several different aerospace organizations... [and] later became

the director of astronautics for the National Air and Space Museum" (NASA). Durant helped organize Project Orbiter, which culminated in the launch of Explorer I in 1958, the first American satellite and the instrument that discovered the Earth's Van Allen radiation belts. He also co-authored *The Art of Chesley Bonestell*, to which Clarke contributed a foreword and which won a Hugo Award for best non-fiction book in 2002.

A WONDERFUL ASSOCIATION COPY of Clarke's vision of humanity's future in space inscribed to one of the leading scientists in the field of space exploration. Barron, *Anatomy of Wonder* 4-159; Currey, p. 115.

3,000/5,000



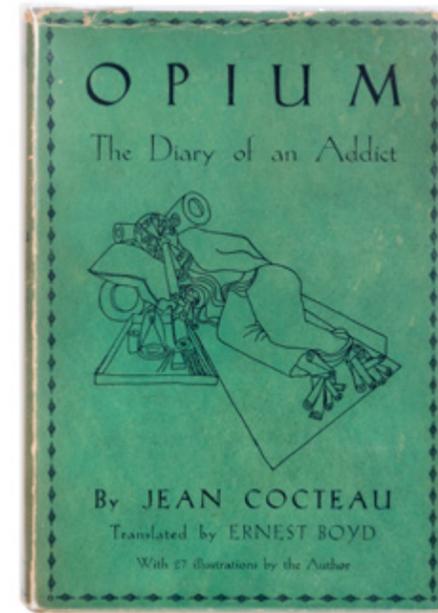
40

40. CLEMENS, Samuel Langhorne ("Mark Twain") (1835–1910). **The Adventures of Huckleberry Finn**. New York: Charles L. Webster and Company, 1885.

8vo (216 x 171 mm). Lithographic frontispiece by E. W. Kemble with tissue-guard, photographic portrait frontispiece of the bust of Mark Twain by Karl Gerhardt (BAL state 1), in-text illustrations throughout. Original publisher's green gilt-decorated pictorial cloth (few minor spots of rubbing to gilt on spine, extreme spine ends gently frayed, corners lightly rubbed, hinges tender); morocco-backed folding box.

FIRST AMERICAN EDITION, EARLY STATE, with the following issue points: the title leaf is either in the second or third state (first state only noted in the prospectus; no copy has ever been seen or reported); first state portrait frontispiece; first state of p. 13 with "Him and Another Man" plate incorrectly listed as being on p. 88; first state of p. 57 with "was" for "saw"; third state of pagination on p. 155; with final blank 23–8. AN ATTRACTIVE COPY. BAL 3415; Grolier, 100 American, 87; Johnson, pp. 43–50.

6,000/8,000



41

41. COCTEAU, Jean (1899–1963). **Opium: The Diary of an Addict**. Translated by Ernest Boyd. London: New York, and Toronto, 1932.

8vo. 27 plates after drawings by the author. Original publisher's gilt-lettered green cloth; original price-clipped dust jacket (spine sunned, rubbing at extremes).

FIRST EDITION, based on the author's own addiction to, and recovery from, opium in 1929. "He explains that initially under the drug's spell he had lived some of his finest hours, during which he opened himself up to the deepest layers of his being and experienced feelings of euphoria. But opium was a 'living substance' and like all drugs exacts a price. The opium-eater is, as he puts it, eventually eaten by opium" (Williams, p. 142).

300/500

42. CUMMINGS, Edward Estlin (1894–1962). **95 Poems**. New York: Harcourt, Brace & Company, [1958].

8vo. Original publisher's gilt-lettered blue cloth stamped in blind, top edge yellow (spine a touch sunned, contemporary gift inscription on ffep); original card slipcase with printed label (light edgewear).

LIMITED EDITION, number 128 of 300 copies being the FIRST EDITION SIGNED BY CUMMINGS.

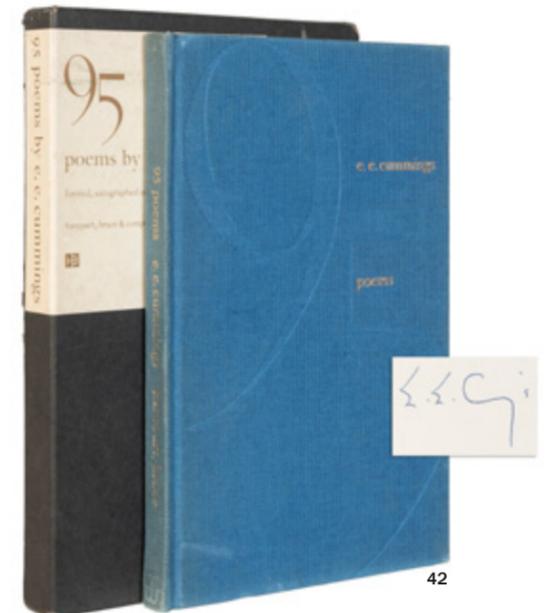
1,000/1,500

43. DALI, Salvador, illustrator (1904–1989). **The Autobiography of Benvenuto Cellini**. Translated by John Addington Symonds. Garden City, New York: Doubleday & Company, 1946.

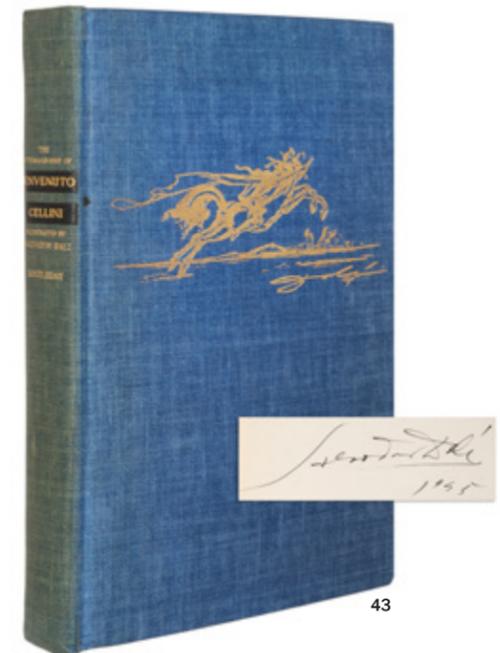
8vo. Color frontispiece, numerous full-page plates, and in text illustrations after Dali. Original publisher's blue buckram gilt, top edge gilt (spine gently toned, contemporary gift inscription of ffep); publisher's card presentation box with printed cover label (corners and flaps worn).

LIMITED EDITION, number 226 of 1000 copies SIGNED AND DATED BY DALI.

400/600



42



43



44

44. DERLETH, August (1909–1971). A group of 6 Solar Pons titles, including:

"In Re: Sherlock Holmes". 1945. 2 copies. -- *The Return of Solar Pons*. 1951. -- *The Reminiscences of Solar Pons*. 1961. -- *The Casebook of Solar Pons*. 1965. -- *Mr. Fairlie's Final Journey*. 1968.

Together, 6 works in 6 volumes, all 8vo, all published in Sauk City, Wisconsin by Mycroft and Moran, all in original cloth and dust jackets, condition generally near fine.

200/300

45. DERLETH, August (1909–1971). *Someone in the Dark*. Sauk City, WI: Arkham House, 1941 [but actually 1967].

8vo. Original black cloth; original unclipped dust jacket.

OFFSET EDITION, or the second printing of which Derleth disingenuously announced in 1967 in an Arkham House bulletin that the publisher had "acquired a small stock of this title" and that they would be sold at \$5.00 per copy to patrons. The additional 300 copies were printed in offset by Hunter Publishing Co. in Winston-Salem that was probably authorized by Derleth himself (See *Arkham House Companion* where Sheldon Jaffery quotes a letter seeming to indicate this authorization). The 1965 reprint is a quarter-inch higher than the originals and are bound with headbands that were not present in the 1941 first editions.

INSCRIBED BY DERLETH on the front free endpaper.

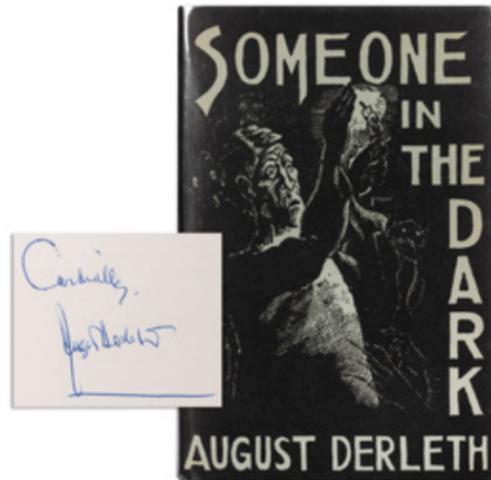
300/400

46. DICKENS, Charles (1812–1870). *The Personal History of David Copperfield*. London: Bradbury & Evans, 1850.

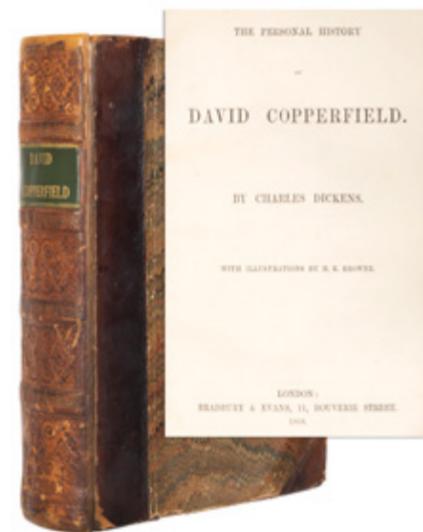
Royal 8vo. Engraved frontispiece, title and 38 plates after Hablot K. Browne ["Phiz"], lacks half-title (plates browned or foxed near margins). Contemporary half leather, marbled sides, raised bands, elegant scrollwork in blind in compartments (rebacked with original spine laid down, renewed spine label gilt, joints reinforced preserving original endpapers, some wear to boards and corners).

FIRST EDITION IN BOOK FORM published on 14 November 1850, is considered Dickens's most autobiographical novel which he considered his best work. Eckel, p. 77; Sadleir 686; Smith 1:9.

600/800



45



46

47. DICKEY, James (1923–1997). *Deliverance*. Boston: Houghton Mifflin Company, 1970.

8vo. Original publisher's grey cloth lettered in green; original unclipped dust jacket (few spots of rubbing to rear panel, else fine).

FIRST EDITION, of the author's first novel that was adapted as a 1972 film of the same name starring John Voight and Burt Reynolds. INSCRIBED BY DICKEY on title-page: "To Christine / these rivers and arrows / from / James Dickey". Bruccoli & Clark, p.94.

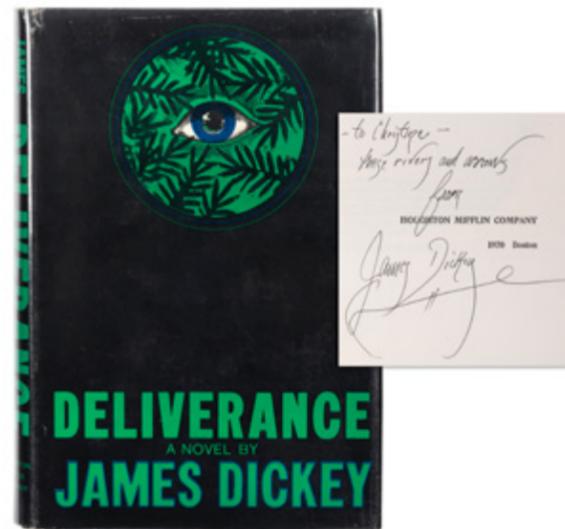
300/500

48. DIDION, Joan (1934–2021). *Slouching Towards Bethlehem*. New York: Farrar, Straus & Giroux, [1968].

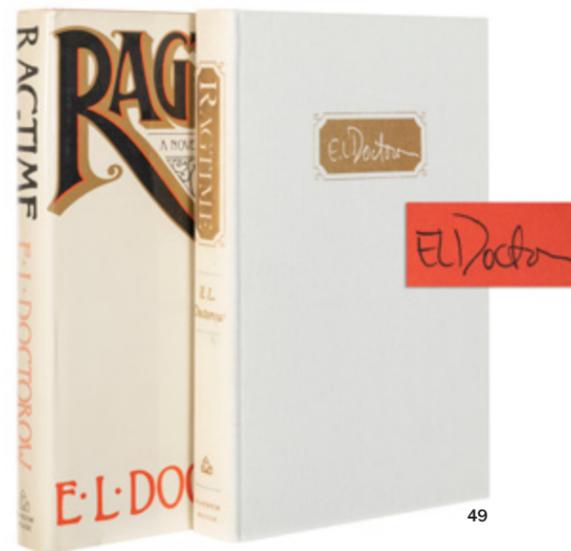
8vo. Original publisher's cloth-backed boards; original unclipped dust jacket (light dampstaining at lower edges of panels).

FIRST EDITION, of the author's second novel featuring a collection of essays describing her experiences in California during the 1960s. Bruccoli & Clark, p. 131.

300/500



47



49

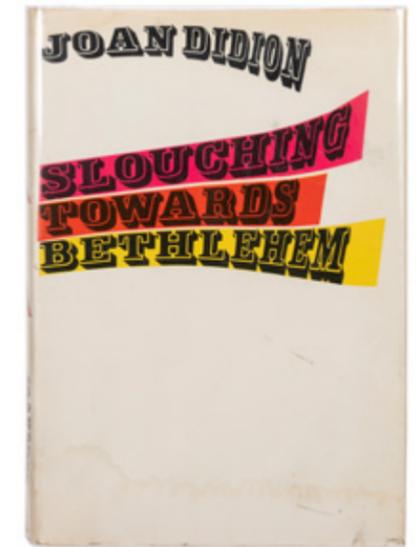
49. DOCTOROW, Edgar Lawrence (1931–2015). *Ragtime*. New York: Random House, [1975].

8vo. Original publisher's brown cloth gilt, orange top edge; original unclipped dust jacket (spine slightly sunned, else fine).

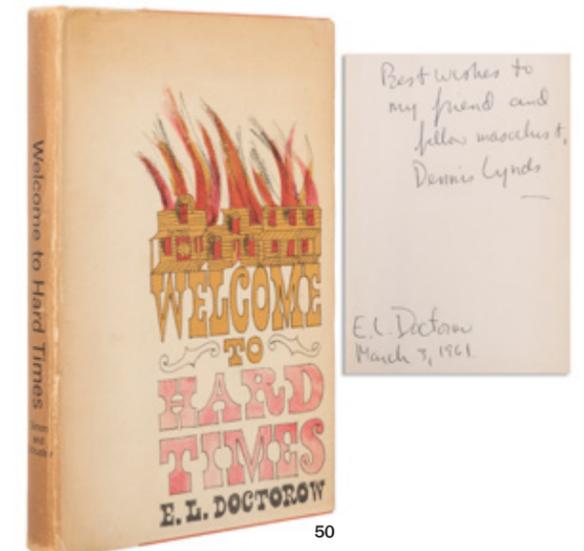
FIRST EDITION of the author's historical fiction masterpiece set in the New York City area from 1902 to 1912 and one of Modern Library's 100 best English-language novels of the 20th century. SIGNED BY THE AUTHOR on the front free endpaper.

[With:] DOCTOROW. *Ragtime*. New York: Random House, [1975]. 8vo. Original publisher's light grey cloth gilt, blue top edge (spine gently sunned); original card slipcase (edges slightly sunned). LIMITED EDITION, number 93 of 150 copies SIGNED BY THE AUTHOR.

200/300



48



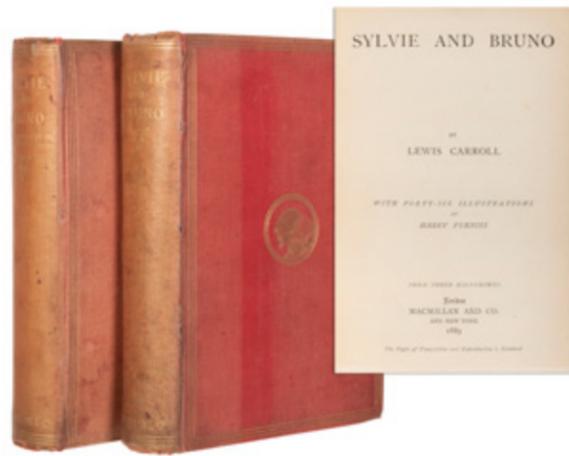
50

50. DOCTOROW, Edgar Lawrence (1931–2015). *Welcome to Hard Times*. New York: Simon and Schuster, 1960.

8vo. Original publisher's cloth-backed orange boards; original unclipped dust jacket (extremes toned with some minor wear at spine ends).

FIRST EDITION of the author's first book. ASSOCIATION COPY, INSCRIBED BY THE AUTHOR: "Best wishes to / my friend and / fellow masochist, / Dennis Lynds / E.L. Doctorow / March 3, 1961".

200/300

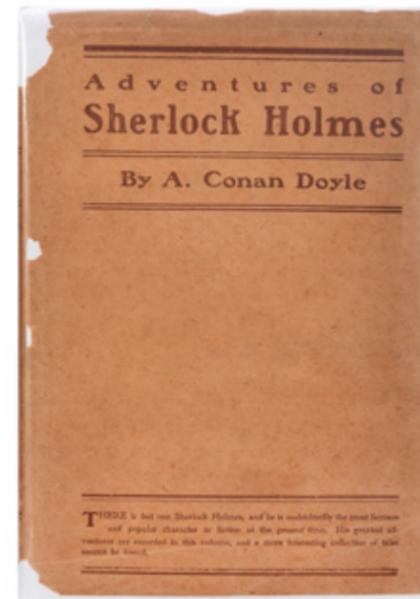


51

51. DODGSON, Charles Lutwidge ("Lewis Carroll") (1832–1898). *Sylvie and Bruno*. London: Macmillan and Co., 1889. 8vo. Half–title, frontispiece, numerous illustrations after Harry Furniss, 3pp. publisher's advertisements at end. Original publisher's red cloth gilt, all edges gilt (spine sunned, few tiny spots of fraying along joints, hinges weak). FIRST EDITION. Williams, Madan, Green and Crutch 217.

[With:] DODGSON. *Sylvie and Bruno Concluded*. London: Macmillan and Co., 1893. 8vo. Half–title, frontispiece, numerous in–text illustrations after Harry Furniss, 5pp. publisher's advertisements at end. Original publisher's red cloth gilt, edges gilt (spine and upper cover unevenly sunned, upper cover slightly bowed, hinges tender). FIRST EDITION, PRESENTATION COPY with embossed seal on title–page. Williams, Madan, Green and Crutch, 250. Provenance: L. de Winton (bookplate in each volume).

200/300



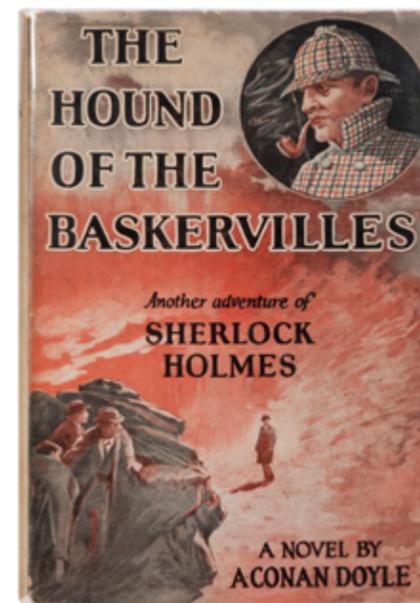
54

54. DOYLE, Arthur Conan (1859–1930). *The Adventures of Sherlock Holmes*. New York: [Harper & Brothers for] Grosset & Dunlap, [1898 but probably ca. 1903].

8vo. Original publisher's red cloth lettered in white; original unclipped printed dust jacket (extremities chipped with several losses to extreme ends of spine panel). Reprint edition.

In the RARE DUST JACKET. We are unable to locate any copies with the original printed dust jacket.

200/300



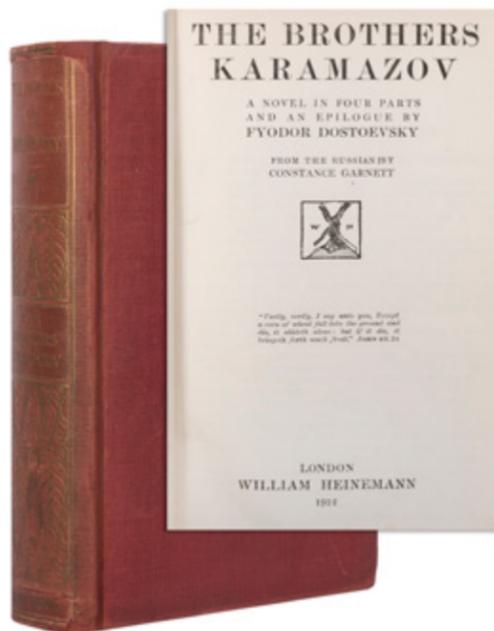
56

56. DOYLE, Arthur Conan (1859–1930). *The Hound of the Baskervilles*. New York: Grosset & Dunlap, [1902 but probably 1934].

8vo. Original publisher's red cloth stamped in black; original unclipped pictorial dust jacket (some minor chipping to extremes, gift inscription dated 1936 on ffp). Provenance: Zerneck (book label). Reprint edition.

In the SCARCE PICTORIAL JACKET.

300/400



52

52. DOSTOEVSKY, Fyodor (1821–1881). *The Brothers Karamazov. A Novel in Four Parts and an Epilogue... from the Russian by Constance Garnett*. London: [Ballantyne Press for] William Heinemann, 1912.

8vo. Half–title. Original publisher's red cloth stamped with a roundel in blind on upper cover, spine decorated and lettered in gilt (rebacked preserving original spine and endpapers, few tiny stains to text block fore edge).

FIRST EDITION IN ENGLISH, first published in *Russky Viestnik* (The Russian Messenger) in 1879–80. A major work of Russian literature and the first in a series of translations of Dostoevsky's work by Constance Garnett who translated over 71 volumes of Russian literary works and is often credited with introducing these novels to the wider English–speaking public. One of at least three known binding variants (no priority established), this copy with "The Novels of Dostoevsky" to the upper spine and the imprint of the London publisher Henry Frowde at the foot. Presumably Frowde purchased the publishing rights but retained the William Heinemann imprint on the title–page.

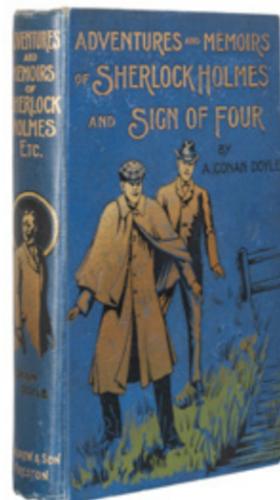
2,000/3,000

53. DOYLE, Arthur Conan (1859–1930). *Adventures and Memoirs of Sherlock Holmes and Sign of Four*. Preston: James Askew & Son, n.d. [ca. 1903].

8vo. Double–column text. Portrait photo frontispiece of Doyle by Russell & Sons, numerous plates by Sidney Paget. Original publisher's gilt–lettered pictorial dark blue cloth stamped in green and brown (light spotting to covers, some minor rubbing at corners, some mild toning or spotting to endpapers). Provenance: Sankey Bridges Wesleyan Sunday School (book–fund bookplate).

A cheap edition from the publisher James Askew that specialized in volumes for schools and colleges. Rare on the market in this condition. Green and Gibson, pp. 567–568.

300/500



53

55. DOYLE, Arthur Conan (1859–1930). *His Last Bow: A Reminiscence of Sherlock Holmes*. New York: George H. Doran Company, [1917].

8vo. Original red–orange cloth lettered in black; original unclipped pictorial dust jacket (discrete archival repairs at spine ends verso, old tape repairs along rear panel verso near top edge, light chipping or wear at extreme spine ends, some dust soiling on rear panel, else fine). Provenance: John Bennett Shaw (1913–1994), bookplate of the famed Sherlockian scholar and Baker Street Irregular member, known for his immense library of everything Sherlock Holmes related.

FIRST AMERICAN EDITION, published in the same month as the first [English] edition. In the RARE FIRST ISSUE DUST JACKET with the publisher's blurb on rear panel. Green and Gibson A40c.

2,000/3,000

56. DOYLE, Arthur Conan (1859–1930). *The Hound of the Baskervilles*. New York: Grosset & Dunlap, [1902 but probably 1934].

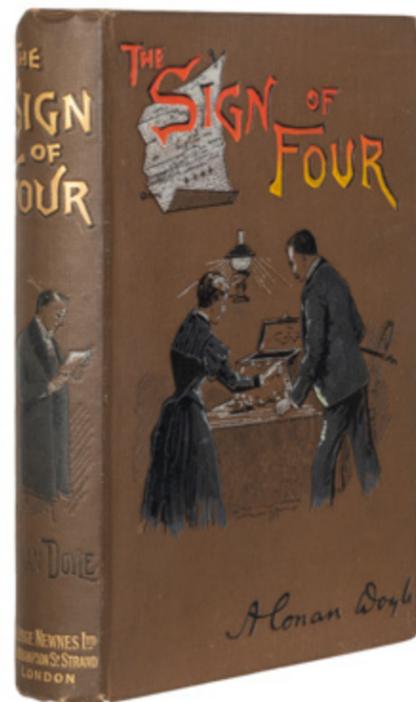
8vo. Original publisher's red cloth stamped in black; original unclipped pictorial dust jacket (some minor chipping to extremes, gift inscription dated 1936 on ffp). Provenance: Zerneck (book label). Reprint edition.

In the SCARCE PICTORIAL JACKET.

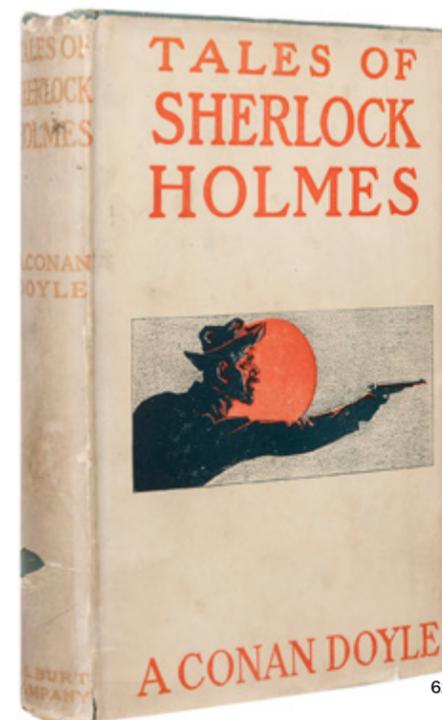
300/400



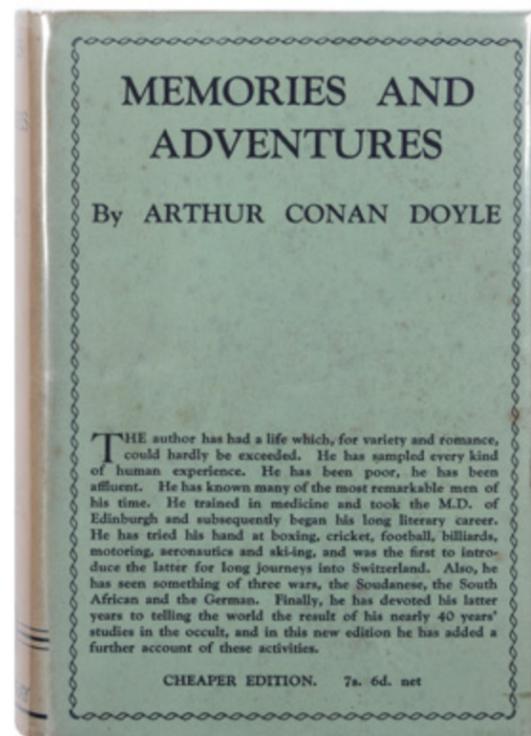
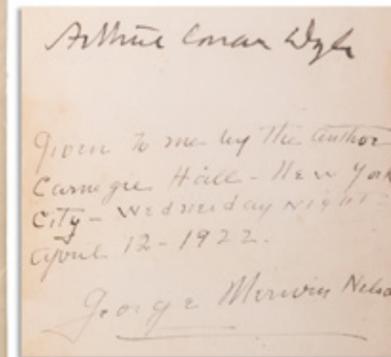
57



59



61



58



60

57. DOYLE, Arthur Conan (1859–1930). **The Land of the Mist**. New York: George H. Doran Company, [1926].

8vo. Original publisher's lime green cloth lettered in dark green; original unclipped pictorial dust jacket (extreme ends and corners gently chipped, few small tears near head, old tape repairs verso to closed tears along edges).

FIRST AMERICAN EDITION, of the third Professor Challenger novel. In the RARE DUST JACKET. Green and Gibson A45b. **600/800**

58. DOYLE, Arthur Conan (1859–1930). **Memories and Adventures**. London: John Murray, [1930].

8vo. Photographic portrait frontispiece of Doyle. Original publisher's gilt-lettered blue cloth; original printed dust jacket (spine panel toned with some spotting, light dust soiling or spotting to extremes).

Second edition, being the FIRST MURRAY PRINTING in the primary binding. First issued by Hodder in 1924, this is the first printing from Doyle's regular publisher John Murray, released on 29 July 1930 in an edition of 1599 copies. In the RARE DUST JACKET. Green and Gibson B34c.

[With:] DOYLE. *Memories and Adventures*. Boston: Little, Brown, and Company, 1924. 8vo. 8 photographic plates including frontispiece. Original publisher's gilt-lettered green cloth (some darkening to spine); facsimile dust jacket. FIRST AMERICAN EDITION. **600/800**

59. DOYLE, Arthur Conan (1859–1930). **The Sign of Four**. London: George Newnes, 1893.

8vo. Original publisher's pictorial brown cloth decorated in various colors (spine slightly cocked, else fine). Third edition.

A rare example in bright condition of Doyle's second novel to feature the adventures of Sherlock Holmes. **300/500**

60. DOYLE, Arthur Conan (1859–1930). **The Sign of Four**. London: George Newnes, 1894 [but actually 1895].

8vo. Original publisher's pictorial brown cloth stamped with Strand Library device on upper cover, gilt-lettered spine, floral decorated endpapers (spine slightly cocked, light rubbing along joints, else fine). Cabinet Edition.

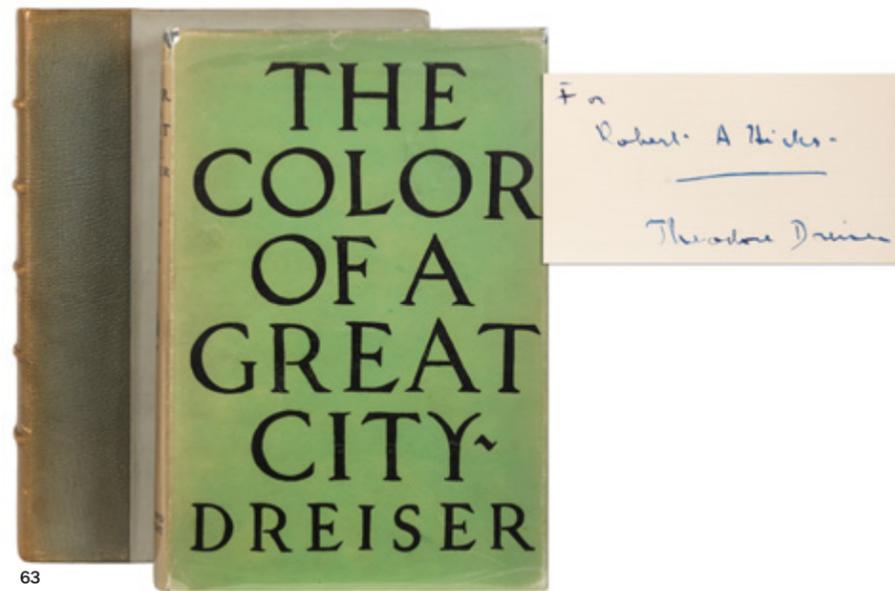
A RARE EXAMPLE. OCLC locates only 5 copies held institutionally with no examples currently on the market. Green and Gibson, p. 577. **600/800**

61. DOYLE, Arthur Conan (1859–1930). **Tales of Sherlock Holmes**. New York: A.L. Burt Company, [1906].

8vo. 4 plates including frontispiece by John Watson Davis. Original publisher's pictorial grey blue cloth stamped in yellow and blue; original pictorial dust jacket (spine a bit dust soiled with small tear near foot, light chipping at extreme ends, some archival repairs to rear panel verso, else fine). Provenance: George Merwin Nelson (see inscription). Popular Copyright edition.

PRESENTATION COPY SIGNED BY ARTHUR CONAN DOYLE on front free endpaper with an inscription below by the recipient of the signature stating its provenance: "Given to me by the author, Carnegie Hall, New York City, Wednesday Night, April 12, 1922". Laid in with the original newspaper clipping announcing this event at Carnegie Hall. Doyle toured America and Canada from 9 April to 24 June 1922, lecturing about Spiritualism which was the basis for his 1923 book "Our American Adventure".

Signed copies of Sherlock Holmes books in original dust jackets are rare on the market. We are also unable to locate any copies institutionally of this book in the original dust jacket. Green and Gibson, pp. 594–595. **4,000/6,000**



63

62. [DOYLE, Arthur Conan (1859–1930)]. -- LAMOND, John, Rev. **Arthur Conan Doyle: A Memoir**. With an epilogue by Lady Conan Doyle. London: John Murray, [1931].

Royal 8vo. 9 photographic plates. Original publisher's gilt-lettered blue cloth; original unclipped dust jacket (dust soiling to extremes, light wear to edges with some losses to rear panel and spine panel, some creasing or scuffs to front panel).

FIRST EDITION, INSCRIBED BY DENIS CONAN DOYLE: "To my friend Ferrard[?], / with esteem and best wishes / from / Denis Conan Doyle. / Xmas, 1931". Denis was born in 1909 at Windlesham, the third child of Arthur Conan Doyle and the first from his second marriage to Jean Leckie. In the RARE DUST JACKET.

300/500

63. DREISER, Theodore (1871–1945). **The Color of a Great City**. New York: Boni and Liveright, [1923].

8vo. Numerous illustrations by C.B. Falls. Original publisher's gilt-decorated black cloth; original unclipped dust jacket (spine sunned, some chipping near head); cloth chemise; morocco-backed slipcase (sunned). Provenance: Earle Bernheimer (bookplate), bibliophile and major collector of Robert Frost (see Parke-Bernet sale, 11 December 1950).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY DREISER TO ROBERT A. HICKS. Bruccoli & Clark, p. 159.

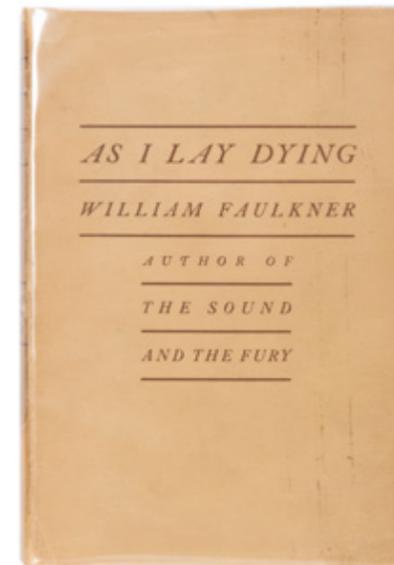
400/600

64. ELIOT, Thomas Stearns (1888–1965). **Journey of the Magi**. [London: The Curwen Press for Faber & Gwyer, 1927].

12mo. Color lithograph by and cover design by E. McKnight Kauffer. Original publisher's printed yellow paper over boards.

LIMITED EDITION, number 176 of 350 copies printed on Zander's hand-made paper. This is number 8 of the Ariel Poems. Gallup A9b.

100/200



65

65. FAULKNER, William (1897–1962). **As I Lay Dying**. New York: Jonathan Cape and Harrison Smith, 1930.

8vo. Original publisher's beige cloth stamped in dark brown, brown top edge; original unclipped dust jacket (spine panel toned with 1 1/2" tear to heel and chips to hear, reinforced with paper on verso).

FIRST EDITION, second issue with stamping on front and spine complete and undamaged, "1" on p. 11 is properly aligned. One of only 2522 copies. "If T.S. Eliot was right in saying that American fiction took its first step forward since Henry James in *The Great Gatsby*, then one should be free to say that *As I Lay Dying*, which makes Fitzgerald's technique seem wooden and creaky, was a tremendous stride forward, making possible levels of awareness, a sense of variety, and a saturation of reality that would have delighted Henry James" (O'Connor, *The Tangled Fire of William Faulkner*, p. 45). Petersen A7e.

300/500

66. FAULKNER, William (1897–1962). **A Green Bough**. New York: Harrison Smith and Robert Haas, 1933.

8vo. Wood-engraved frontispiece on india paper tipped-in facing title-page and wood engraved vignette on colophon by Lynd Ward. Original publisher's beige linen lettered in black, two green tinted pictorial wood-engraved cover labels by Ward (some gentle toning to extremes).

LIMITED EDITION, number 11 of 360 copies SIGNED BY FAULKNER. The author's second collection of verse. Petersen A14b.

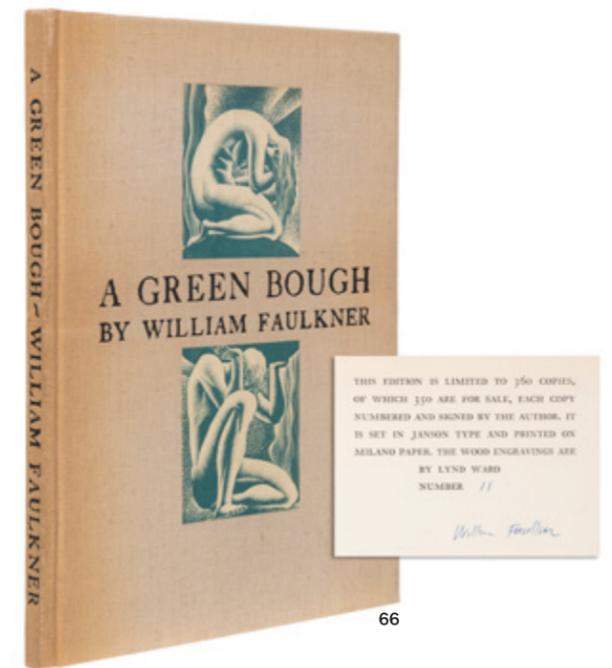
700/900

67. FAULKNER, William (1897–1962). **The Hamlet**. New York: Random House, 1940.

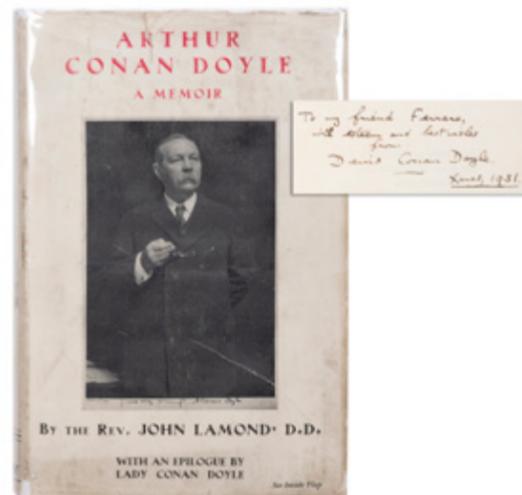
8vo. Color printed pictorial title-page. Original publisher's black cloth, red top stain; original unclipped dust jacket (spine panel toned with some light chipping at extreme ends, small spot of dampstaining to text block fore edge near corners).

FIRST EDITION, in a FIRST ISSE DUST JACKET without reviews but with "Recent and Forthcoming" titles offered by the publisher on rear panel. Petersen A20a.

300/500



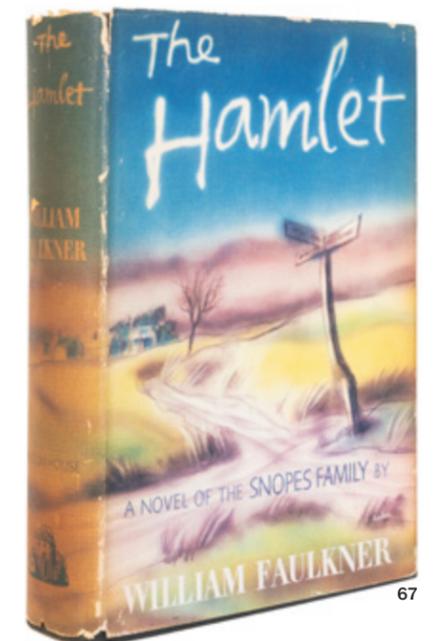
66



62



64



67



68

68. FAULKNER, William (1897–1962). **Light in August**. New York: Harrison Smith & Robert Haas, [1932].

8vo. Original publisher's coarse tan cloth stamped in orange on the front cover [first binding], spine stamped in blue and orange, orange top edge; original unclipped dust jacket (very tiny spots of rubbing at extreme ends of spine panel, else fine); original glassine wrapper (few tiny chips at extreme ends).

FIRST EDITION, FIRST BINDING. The novel revolves around three main characters: Lena Grove, Gail Hightower, and Joe Christmas. "As Faulkner weaves together the stories of these three characters, he explores the devastating effects of racism and religious fanaticism" (Napierkowski, *Light in August: Introduction*, 1998).

A FINE COPY in the rare original glassine wrapper. Petersen A13a.

1,500/2,500

69. FAULKNER, William (1897–1962). **Pylon**. New York: Harrison Smith and Robert Haas, 1935.

8vo. Folding facsimile of p. 58 of the manuscript. Original publisher's half blue cloth, silver foil paper over boards pictorially stamped in blue, top edge silver (spine sunned, scattered scuffs to boards). Provenance: gift inscription dated 1941 ("from Bill") on half-title.

LIMITED EDITION, number 203 of 310 copies of which only 300 are for sale, SIGNED BY FAULKNER on limitation. Petersen A16c.

400/600

70. FAULKNER, William (1897–1962). **These 13**. New York: Jonathan Cape & Harrison Smith, [1931].

8vo. Original publisher's brown cloth-backed linen, spine lettered in silver, top edge silver, others uncut (spine gently sunned, some toning near top edge of covers). Provenance: Georgia and Norman Meyer (bookplate); Zeitlin of Los Angeles booksellers' ticket.

FIRST EDITION, LIMITED ISSUE, number 109 of 299 copies SIGNED BY FAULKNER. "It is likely that the limited issue precedes the trade issue" (Petersen). *These 13* is a collection of stories, dedicated to his first daughter Alabama who had died nine days after her birth on 11 January 1931. It contains the first appearance of his story "A Rose for Emily." Petersen A9d.

900/1,200

71. FAULKNER, William (1897–1962). A group of 3 FIRST EDITIONS, including:

Intruder in the Dust. New York: Random House, [1948]. 8vo. Original black cloth gilt; original unclipped dust jacket. Petersen A24b. -- *The Town*. New York: Random House, [1957]. 8vo. Original orange cloth; original unclipped dust jacket. FIRST PRINTING with textual error on p. 327 (repetition of line 8 on line 10). Second issue cloth binding with top edge stained green and plain endpapers. Dust jacket with \$3.95 price, but without "5/57" on front flap. Petersen 34d. -- *The Reivers*. New York: Random House, [1962]. 8vo. Original red cloth, red top edge; original unclipped dust jacket. Petersen A37e.

Together, 3 works in 3 volumes, condition generally near fine. 200/300

72. FAULKNER, William (1897–1962). A pair of titles, including:

Mosquitoes. New York: Liveright Publishing Corporation, [1927]. 8vo. Original blue cloth; original price clipped dust jacket (spine panel gently toned). "New Edition" (stated on inside front flap), in the alternate dust jacket featuring the four card plays aboard a yacht. Possibly a second printing dust jacket. Petersen A4e. -- *Intruder in the Dust*. New York: Random House, [1948]. 8vo. Original black cloth lettered in gilt and blue, blue top edge; original unclipped dust jacket. FIRST EDITION. Petersen A24b.

Together, 2 works in 2 volumes, condition generally near fine. 200/300

73. FITZGERALD, F. Scott (1896–1940). **Flappers and Philosophers**. New York: Charles Scribner's Sons, 1920.

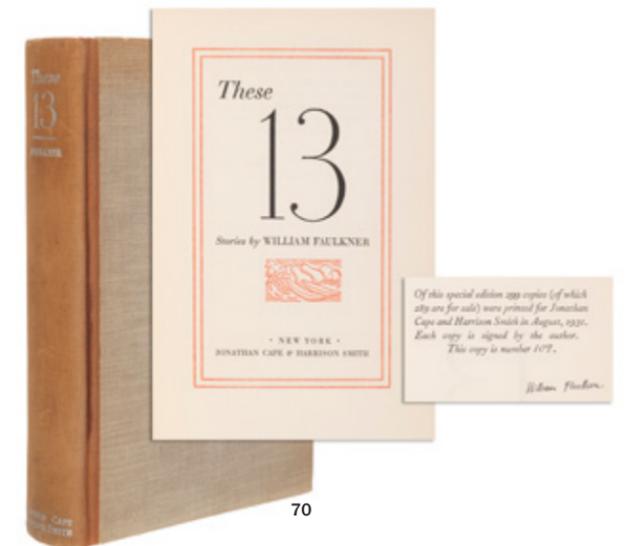
8vo. Original publisher's dark green cloth lettered in blind and gilt (few pale spots to upper cover, expertly repaired horizontal tear to spine panel).

FIRST EDITION with Scribner's Seal on copyright. The author's second book. Bruccoli A6.1.a.

200/300



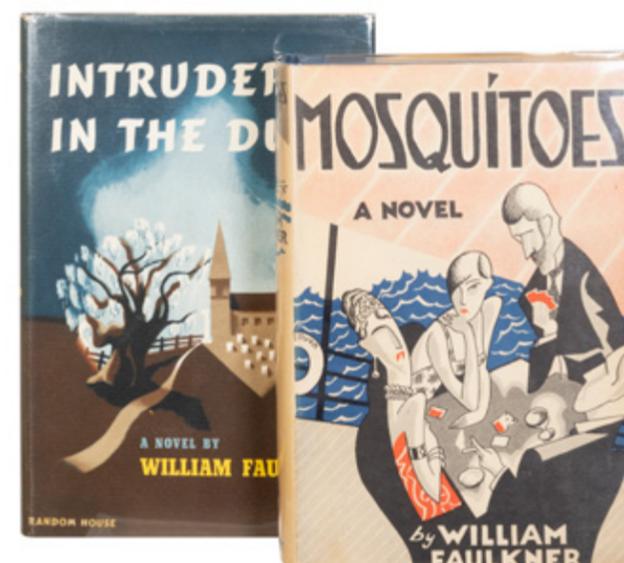
69



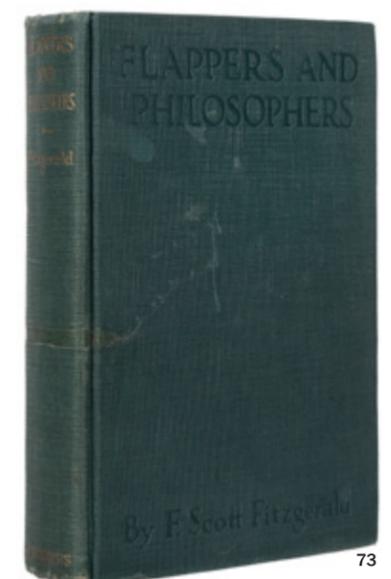
70



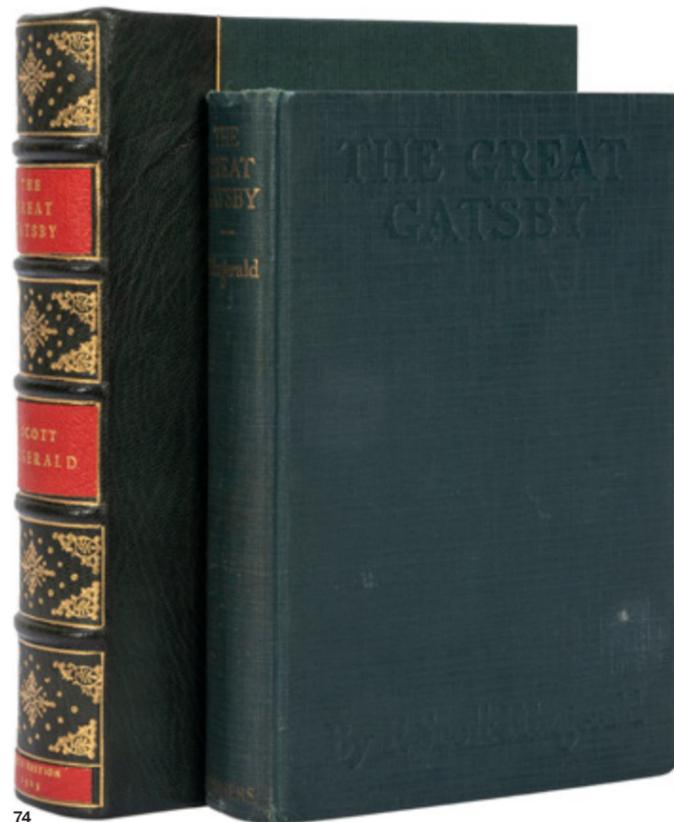
71



72



73



74

With the Pleasant
 memories of La Paix
 behind me
 alas and alack!
 Souvenir of 1932-1933
 for M.T.
 from her - at
 least from one who
 was almost
 made to feel like
 a guest
 F. Scott Fitzgerald

74. FITZGERALD, F. Scott (1896–1940). **The Great Gatsby**. New York: Charles Scribner's Sons, 1925.

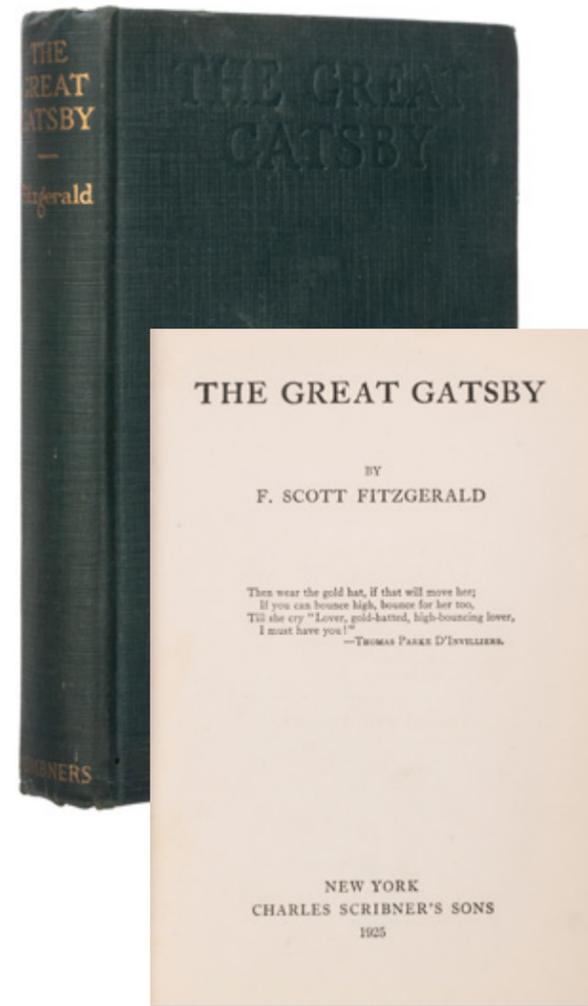
8vo. Original publisher's green cloth lettered in blind, gilt-lettered spine (front hinge a bit tender, rear hinge slightly cracked, few pages with unobtrusive penciled marginalia, else fine); morocco-backed box gilt.

FIRST EDITION, second printing, with "echolalia" on p. 60, "northern" for "southern" on p. 119, "sickantired" on p. 205, and "Union Street station" for "Union Station" on p. 211. Widely regarded as Fitzgerald's masterpiece and is considered "one of the half-dozen best American novels... it remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America..." (Connolly).

PRESENTATION COPY, INSCRIBED BY FITZGERALD on the front free endpaper: "With the Pleasant memories of La Paix behind me alas and alack! Souvenir of 1932-1933 for M.T. from her - at least from one who was almost made to feel like - a guest. F. Scott Fitzgerald."

The inscription is to Margaret Turnbull, who with her husband Bayard owned La Paix, a 28-acre estate with a large Victorian house near Towson, Maryland. The Fitzgeralds rented La Paix from the Turnbells in 1932 and 1933 because of its proximity to the Phipps Clinic, the psychiatric branch of Johns Hopkins, where Zelda was being treated. This is also where Fitzgerald finished work on his second masterpiece, *Tender is the Night*. The Turnbells lived nearby in another house on the estate; while Bayard Turnbull disapproved of Fitzgerald, his wife Martha shared an interest in literature with him and became a good friend of him. According to her son, at their first dinner together "Fitzgerald grew heated on the subject of Thomas Wolfe and left the table to get his copy of 'Look Homeward, Angel', which he insisted my mother take with her and read at once... Out of such treads their friendship was woven. Each time they met here was a carry-over from the previous meeting - something to discuss that seemed of vital importance... He was constantly lending my mother books: Proust, D.H. Lawrence, Hemingway, Rilke, the diary of Otto Braun... My mother became for a brief season a listener to and therefore a sharer of his thoughts" (Turnbull, Scott Fitzgerald, pp. 221-240). It was Margaret Turnbull who introduced Fitzgerald to T.S. Eliot when the poet was staying with her family while lecturing at Johns Hopkins on the Metaphysical Poets. Brucoli A11.1.b; Connolly, *The Modern Movement* 48.

30,000/50,000



75

75. FITZGERALD, F. Scott (1896–1940). **The Great Gatsby**. New York: Charles Scribner's Sons, 1925.

8vo. Original publisher's green cloth lettered in blind, gilt-lettered spine (tiny worm hole to front joint near foot, else fine).

FIRST EDITION, FIRST PRINTING, with "chatter" for "echolalia" on p. 60, "northern" for "southern" on p. 119, "sick in tired" for "sickantired" on p. 205, and "Union Street station" for "Union Station" on p. 211. A FINE COPY. Brucoli A11.1.a; Connolly, *The Modern Movement* 48.

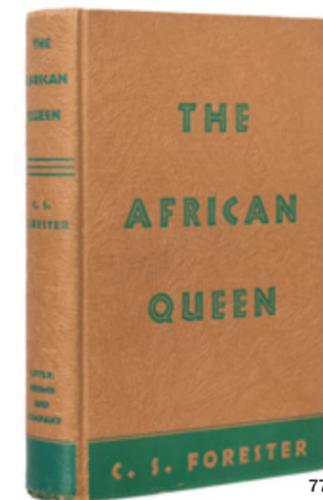
2,000/3,000

76. FLEMING, Ian (1908–1964). **A group of 4 FIRST EDITIONS, including:**

Thunderball. London: Jonathan Cape, [1961]. 8vo. Original blind-stamped black cloth, spine gilt-lettered (renewed endpapers); original unclipped dust jacket (light chipping at ends). FIRST ISSUE in Gilbert's 'A' binding gilt-lettered, and with price '15s. net' on front flap. Gilbert A9b(1.1) -- *You Only Live Twice*. London: Jonathan Cape, [1964]. 8vo. Original black cloth gilt; original unclipped dust jacket (some toning



76



77

at extremes). FIRST STATE with "First published 1964" on copyright page. Gilbert A12a(1.1). -- *The Man with the Golden Gun*. London: Jonathan Cape, [1965]. 8vo. Original black cloth, spine gilt-lettered; original price-clipped dust jacket. Second state without the gun stamped in gilt to the upper cover. Gilbert A13a(1.2) -- *Octopussy and the Living Daylights*. London: Jonathan Cape, [1966]. 8vo. Original gilt-lettered black cloth; original unclipped dust jacket. Gilbert A14a(1.1).

All FIRST EDITIONS, condition generally near fine.

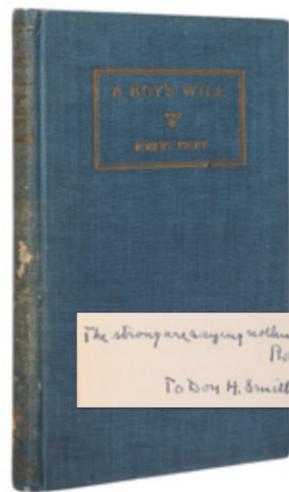
400/600

77. FORESTER, Cecil Scott (1899–1966). **The African Queen**. Boston: Little, Brown and Company, 1935.

8vo. Original publisher's green-stamped tan cloth embossed with a jungle leaf pattern.

FIRST AMERICAN EDITION. The American and English editions of Forester's novel have two different endings: in the English, the Royal Navy sinks the Konigin Luise and Rose and Allnut survive and marry, while in the American edition, they fail to sink the ship and the Allnut disappears beneath the waves.

300/400



78

78. FROST, Robert (1874–1963). **A Boy's Will**. New York: Henry Holt and Company, 1915.

8vo. Original publisher's gilt-stamped blue cloth (spine a bit sunned with some spotting, upper joint starting).

FIRST AMERICAN EDITION, second printing with the corrected misprint of the last line on p. 14. INSCRIBED BY FROST WITH A VERSE TO HIS STUDENT AT DARTMOUTH: "The strong are saying nothing until they see / Robert Frost / To Don H. Smith". Crane A2.1.

1,000/1,500

79. FROST, Robert (1874–1963). **In the Clearing**. New York: Holt, Rinehart and Winston, [1962].

8vo. Original publisher's brown buckram, spine stamped in black and gilt (two tiny stains on rear pastedown); original card slipcase.

LIMITED EDITION, number 98 of 1500 copies SIGNED BY FROST. Crane A41.

200/300

80. FROST, Robert (1874–1963). **A Further Range**. New York: Henry Holt and Company, [1936].

8vo. Original publisher's gilt-lettered red buckram, top edge red; original unclipped dust jacket (spine panel slightly toned, light chipping along top edge, else fine).

FIRST EDITION, INSCRIBED BY FROST: "To Cornelius Greenway / with my best wishes / Robert Frost". Greenway was a prodigious collector of autographs whose massive collection was sold en bloc at Parke-Bernet in 1970. Crane A21.1.

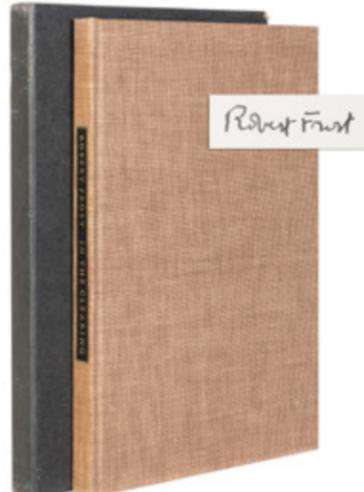
400/600

81. FROST, Robert (1874–1963). **A Masque of Reason**. New York: Henry Holt and Company, [1945].

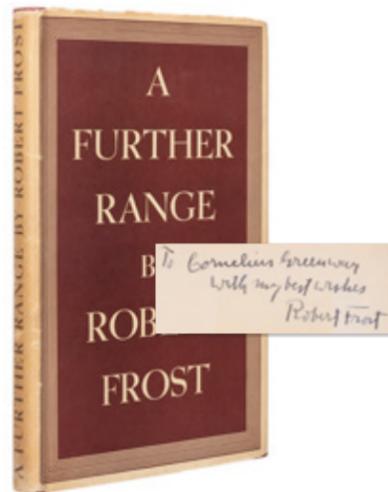
8vo. Original publisher's dark blue cloth, gilt-lettered spine; original unclipped dust jacket (light chipping at ends, else fine).

FIRST AMERICAN EDITION, of Frost's comedic play purportedly modeled after Job chapter 43 (despite the fact that the book of Job only contains 42 chapters). INSCRIBED BY FROST TO HIS STUDENT AT DARTMOUTH WITH TWO LINES OF VERSE: "**We dance round in a ring and suppose, But the secret sits in the middle and knows / Robert Frost to Don Smith / * By the hour in our class". Crane A27.1.

350/450



79



80

82. FROST, Robert (1874–1963). **Mountain Interval**. New York: Henry Holt and Company, [1916].

8vo. Original publisher's gilt-stamped blue cloth (spine a bit darkened, a touch of rubbing at ends, else fine); folding box. Provenance: illegible contemporary signature (Hagard?) dated January 1917.

FIRST EDITION, FIRST ISSUE with lines 6 and 7 repeating on p. 88, and "Come" (later changed to "Gone") on p. 93. Frost's third volume of poetry that includes the first appearance of "The Road Not Taken" in a Frost book.

SIGNED BY FROST WITH AN 8-LINE AUTOGRAPH POEM "DUST OF SNOW": The way a crow / Shook down on me / The dust of snow / From a hemlock tree / Has given my heart / A change of mood / And saved some part / Of a day I had rued". Frost's poem "Dust of Snow" was first published as "Favour" in the London Mercury in December 1920 and later reprinted as "Snow Dust" in the Yale Review in January 1921 before it was collected in Frost's Pulitzer Prize-winning book "New Hampshire" in 1923. This inscription is possibly one of the earliest mentions of "Dust of Snow" that wouldn't be published until 4 years later. Crane A4.

4,000/6,000

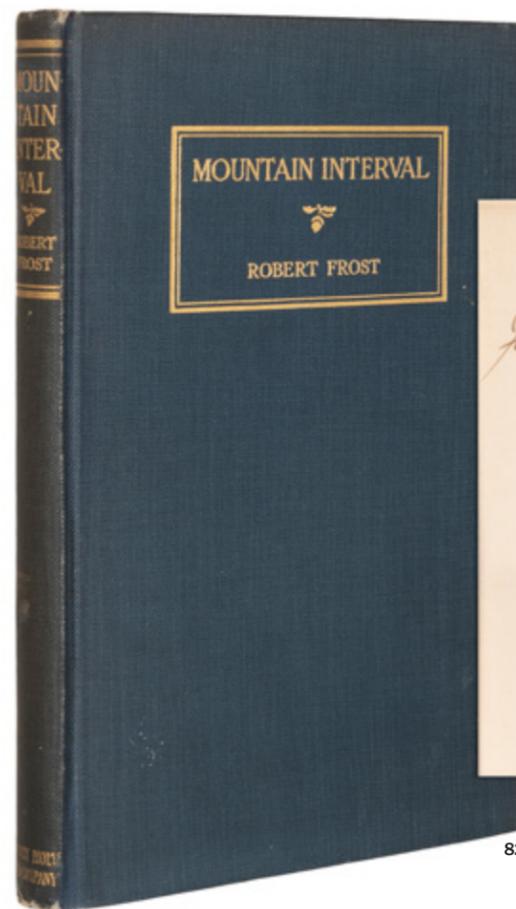
83. FROST, Robert (1874–1963). **New Hampshire**. New York: Henry Holt & Company, 1923.

8vo. 4 woodcuts by J.J. Lankes. Original publisher's gilt-decorated black cloth over beveled boards (few spots of pale spotting to covers, else fine).

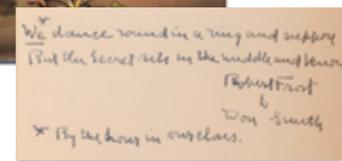
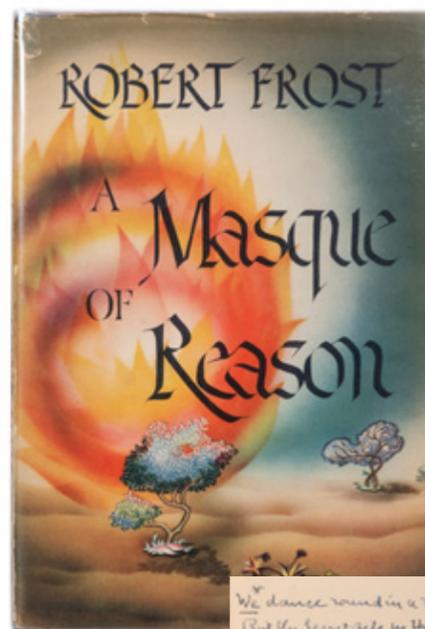
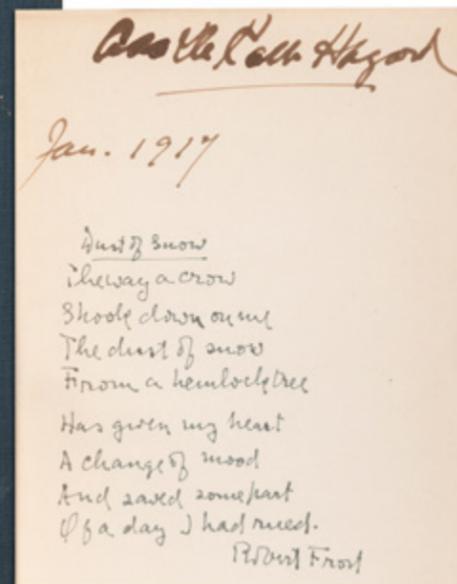
LIMITED EDITION, number 152 of 350 copies SIGNED BY FROST on limitation. Considered to be Frost's most significant work, earning him his first Pulitzer Prize.

PRESENTATION COPY, INSCRIBED BY FROST TO HIS FRIEND STANLEY SWARTLEY. Stanley Simpson Swartley (1884–1963) was an English professor and author at Allegheny College where Frost often read his poems in the 1920s. Swartley's most notable works include *A Study of the Areopagitica of John Milton* (1909), *The Life and Poetry of John Cutts* (1917), and *Aids to Good English* (1933). Crane A6.

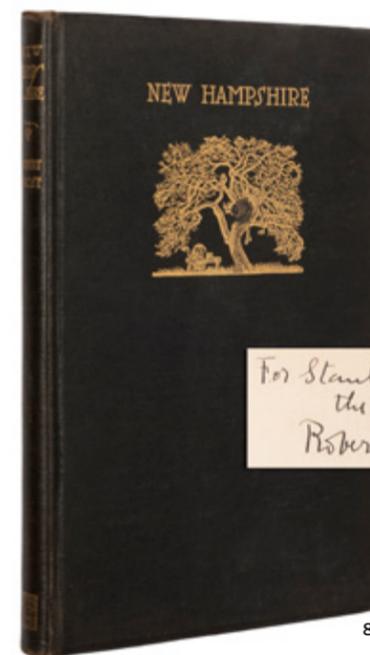
1,500/2,500



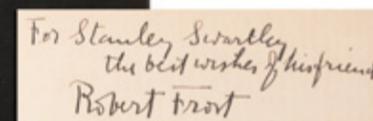
82

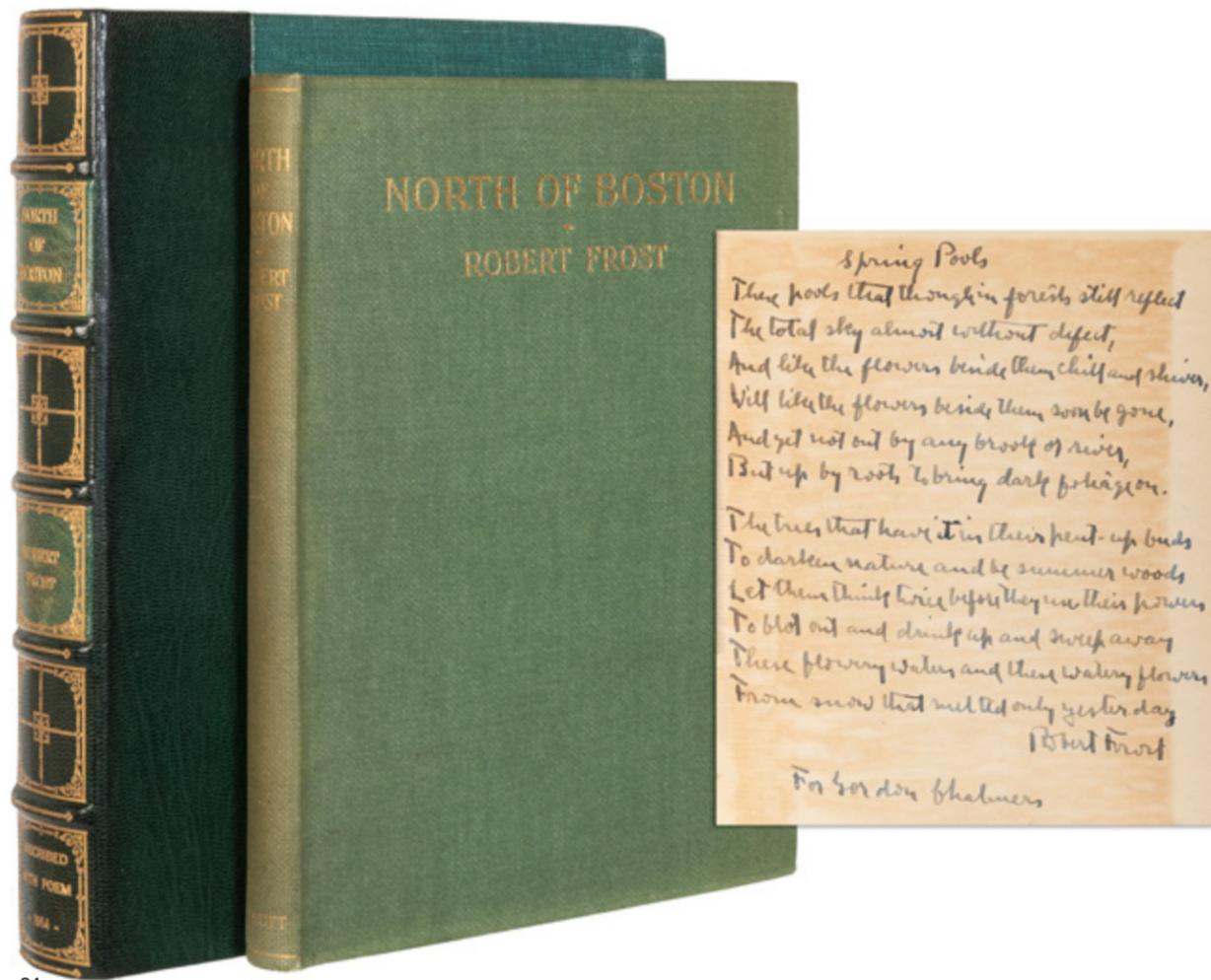


81



83





84

84. FROST, Robert (1874–1963). **North of Boston**. London: David Nutt, [1914].

8vo. Original publisher's gilt-lettered olive-green buckram; folding chemise; morocco-backed slipcase. Provenance: Sold at Christie's 6 October 1994, lot 84.

FIRST EDITION, FIRST ISSUE, Binding A (one of 350 copies), of Frost's second book, preceding the American edition. The work was well received having been reviewed and heralded by Ezra Pound and W.B. Yeats, firmly establishing his literary reputation both at home and across the Atlantic.

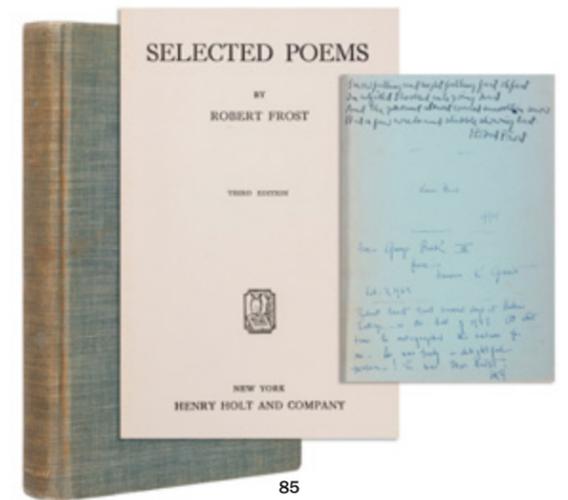
PRESENTATION COPY, INSCRIBED BY FROST "FOR GORDON CHALMERS" WITH THE 12-LINE POEM "SPRING POOLS" IN ITS ENTIRETY: "These pools that, though in forests, still reflect / The total sky almost without defect / And like the flowers beside them, chill and shiver / Will like the flowers beside them soon be gone / And yet not out by any brook or river / But up by roots to bring dark foliage on / The trees that have it in their pent-up buds / To darken nature and be summer woods / Let them think twice before they use their powers / To blot out and drink up and sweep away / These flowery waters and these watery flowers / From snow that melted only yesterday." The poem "Spring Pools" was first collected in *West-Running Brook* (1928). "Among Robert Frost's special friendships was that with educator Gordon K. Chalmers, long-time President of Kenyon College, and his poet wife Roberta Swartz Chalmers" (Lathem *Robert Frost 100*, p. 66). Nearly all of the books inscribed by Frost to Chalmers are presentation copies and are virtually unobtainable with the last selling in the rooms in 2002. A FINE COPY. Crane A3.

10,000/15,000

85. FROST, Robert (1874–1963). **Selected Poems**. New York: Henry Holt and Company, [1934].

8vo. Original publisher's gilt-lettered blue buckram (spine sunned). Provenance: Janona? Gossett (dated signature 11 March 1937); later gift inscription from Janona? K Gossett to George Belk III describing the provenance of Frost's inscription and her encounter with both Frost and his wife at Hollins College. Third edition.

INSCRIBED BY FROST WITH 4-LINES OF VERSE FROM "DESERT PLACES": "Snow falling and night falling fast oh fast / I looked into going past / And the ground almost covered smooth in snow / But a few weeds and stubble showing last." 300/500

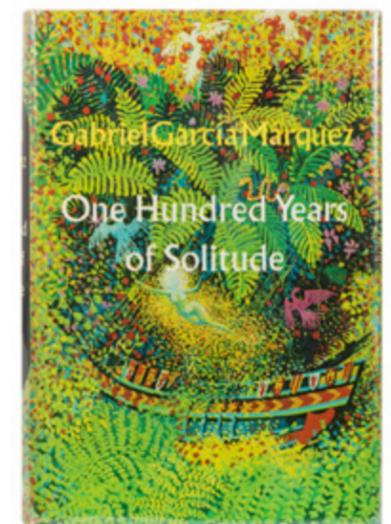


85

86. GARCIA MARQUEZ, Gabriel (1927–2014). **One Hundred Years of Solitude**. Gregory Rabassa, translator. New York and Evanston: Harper & Row, 1970.

8vo. Original publisher's gilt-stamped green cloth; original unclipped dust jacket.

FIRST AMERICAN EDITION, without the publisher's numerical code on p.422. In a second issue dust jacket without an exclamation mark at the end of the first paragraph on the front flap. The author's celebrated novel of magical realism and a representative novel of the literary Latin American Boom of the 1960s and 1970s. A FINE COPY. 300/400



86

87. GEISEL, Theodore ("Dr. Seuss") (1904–1991). **How the Grinch Stole Christmas!** New York: Random House, [1957].

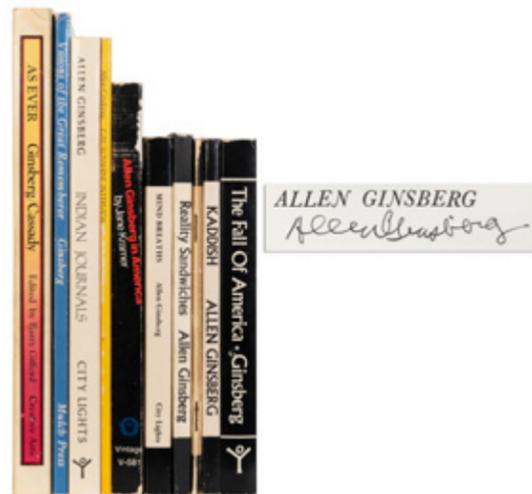
4to. Numerous illustrations in red and black by the author. Original publisher's glossy pictorial paper over boards (light edgewear); original unclipped dust jacket (some edgewear, mainly concentrated along spine panel and extreme ends, front hinge slightly cracked).

FIRST EDITION of the author's Christmas classic listing 14 titles "up to now" on dust wrapper and lists 13 titles at the end of the book. In a FIRST ISSUE dust jacket priced "250/250". Younger and Hirsch 33.

[With:] GEISEL. *Dr. Seuss's Sleep Book*. New York: Random House, [1962]. 4to. Numerous illustrations in color by the author. Original color pictorial boards; original unclipped dust jacket (some light toning or . FIRST EDITION, FIRST ISSUE with correct titles on rear jacket panel and price of "295/295" on front flap. Younger & Hirsch 20. 300/500



87



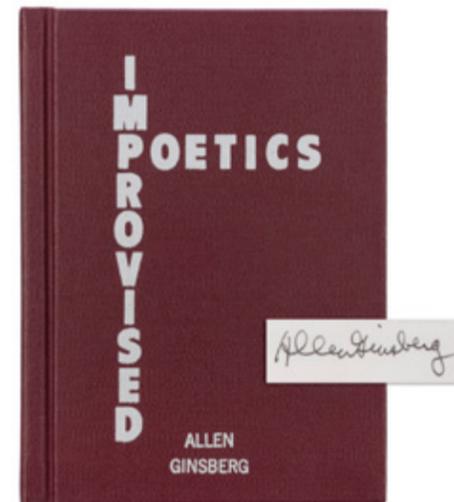
88

88. GINSBERG, Allen (1926–1997). A group of 10 signed works, including:

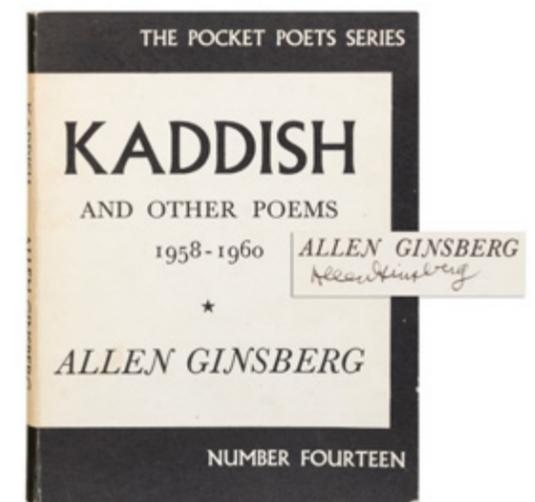
Howl and Other Poems. Introduction by Williams Carlos Williams. San Francisco: City Lights Books, [1958]. 12mo. Original printed wrappers (some toning, inked numeral on front cover). Sixth printing, SIGNED. Pocket Poet Series Number 4 -- *Kaddish and Other Poems*. San Francisco: City Lights Books, [1977]. Later printing, SIGNED. -- *Reality Sandwiches*. San Francisco: City Lights Books, [1963]. 12mo. Original printed wrappers. FIRST EDITION, SIGNED. Pocket Poet Series Number 18. -- *The Fall of America: Poems of these States 1965–1971*. 12mo. Original printed wrappers. Second printing, SIGNED. Pocket Poet Series Number 30. -- *Mind Breaths*. San Francisco: City Lights Books, [1977]. Original printed wrappers. FIRST EDITION, SIGNED. Pocket Poet Series Number 35.

And 4 others. All TWICE SIGNED and dated by Ginsberg, condition generally very good.

400/600



91

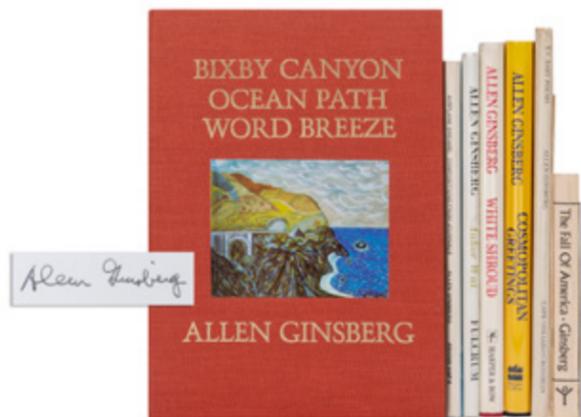


92

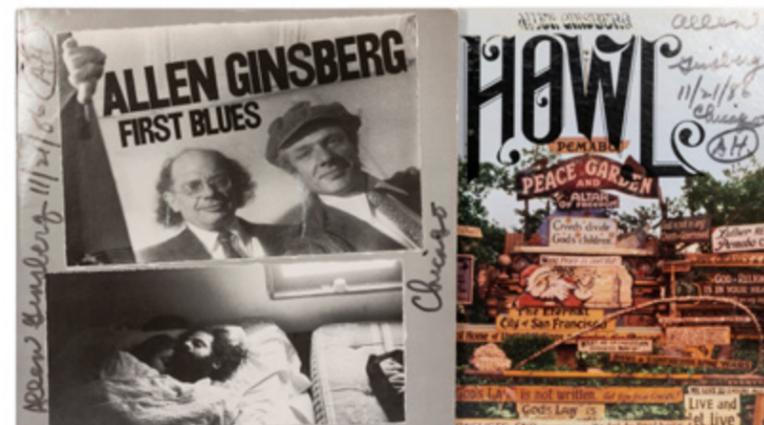
89. GINSBERG, Allen (1926–1997). A group of 9 signed titles, including:

Wichita Vortex Sutra. San Francisco: James Koller for City Lights Publishing, 1966. Original printed wrappers (a bit toned). Third printing. SIGNED AND DATED BY GINSBERG on the copyright. -- *T.V. Baby Poems*. New York: Grossman Publishing, 1968. Original yellow cloth; original clipped dust jacket. FIRST EDITION, PRESENTATION COPY INSCRIBED TO GINSBERG'S FRIEND, THE WRITER DORIS GRUMBACH. -- *Ankor Wat*. London: Fulcrum Press, 1968. Original cloth; original clipped dust jacket. FIRST EDITION, INSCRIBED TO DORIS GRUMBACH. -- *Iron Horse*. San Francisco: City Lights Publishing, 1974. Original pictorial wrappers. SIGNED AND DATED BY GINSBERG. And 5 other signed titles, all 8vo, all in original bindings, ALL SIGNED BY GINSBERG, condition generally near fine. Complete list upon request.

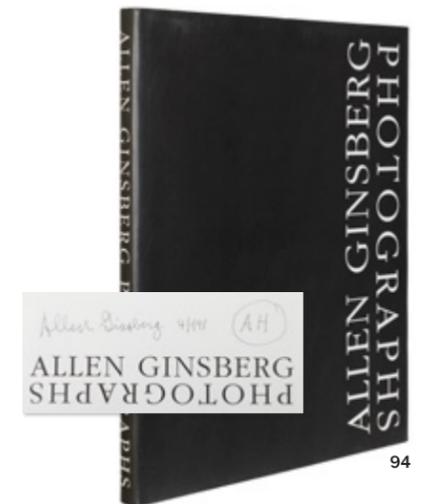
700/900



89



93



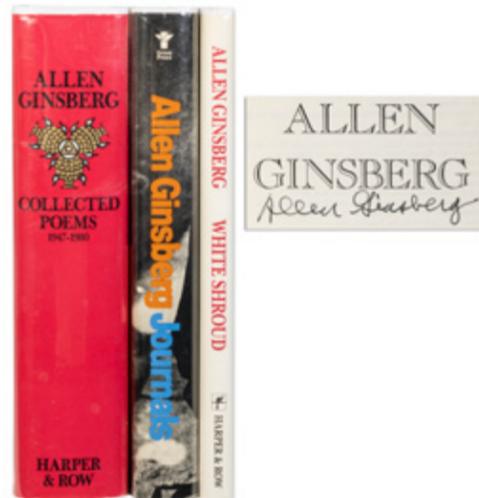
94

90. GINSBERG, Allen (1926–1997). A group of 3 signed works, including:

Journals: Early Fifties Early Sixties. New York: Grove Press, [1977]. 8vo. Original black cloth; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY GINSBERG. -- *Collected Poems 1947–1980*. New York: Harper & Row, 1984. 8vo. Original black cloth; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY GINSBERG. -- *White Shroud: Poems 1980–1985*. New York: Harper & Row, [1986]. 8vo. Original red cloth; original unclipped dust jacket. FIRST EDITION, INSCRIBED BY GINSBERG.

Together, 3 works in 3 volumes, condition generally fine.

200/300



90

91. GINSBERG, Allen (1926–1997). **Improvised Poetics**. Edited with an introduction by Mark Robison. [San Francisco:] Anonym Press, [1972].

12mo. Original publisher's maroon cloth lettered in silver foil. LIMITED EDITION, number 79 of 100 copies SIGNED BY GINSBERG, from a total edition of 2000.

100/200

92. GINSBERG, Allen (1926–1997). **Kaddish and Other Poems 1958–1960**. San Francisco: City Lights Books for The Pocket Poets Series, [1961].

12mo. Original publisher's printed wrappers (a bit of toning to spine).

FIRST AMERICAN EDITION, second issue with 7 lines of text on lower panel. Preceded by the Villiers Press edition (London) which has 10 lines of text on lower panel. SIGNED BY GINSBERG on the title-page. Cook pp. 42–43; Pocket Poet Series Number 14.

150/250

93. GINSBERG, Allen (1926–1997). A pair of signed LPs, including:

Howl and Other Poems. San Francisco: Fantasy – 7013, 1976. Original pictorial sleeve, original inner-sleeve (light surface rubbing). Mono reissue, INSCRIBED BY GINSBERG on front cover. -- *First Blues*. John Hammond Records, 1983. Original photographic sleeve. Laid in with Ginsberg ephemera. INSCRIBED BY GINSBERG on front cover.

200/300

94. GINSBERG, Allen (1926–1997). **Photographs**. Edited by Raymond Foye and Jack Woody. [Altadena, California:] Twelvetimes Press, 1990.

Folio. Numerous illustrations from photographs by Ginsberg including several images of Jack Kerouac and William S. Burroughs, each hand captioned in facsimile. Original publisher's blind-lettered gray cloth; original printed dust jacket; designed by Jack Woody.

FIRST EDITION, one of 5,000 casebound copies printed by the Toppan Printing Company in Japan using sheet-fed gravure and offset presses. SIGNED BY GINSBERG on the title-page and dated 1 April 1991 with the circled initials "AH".

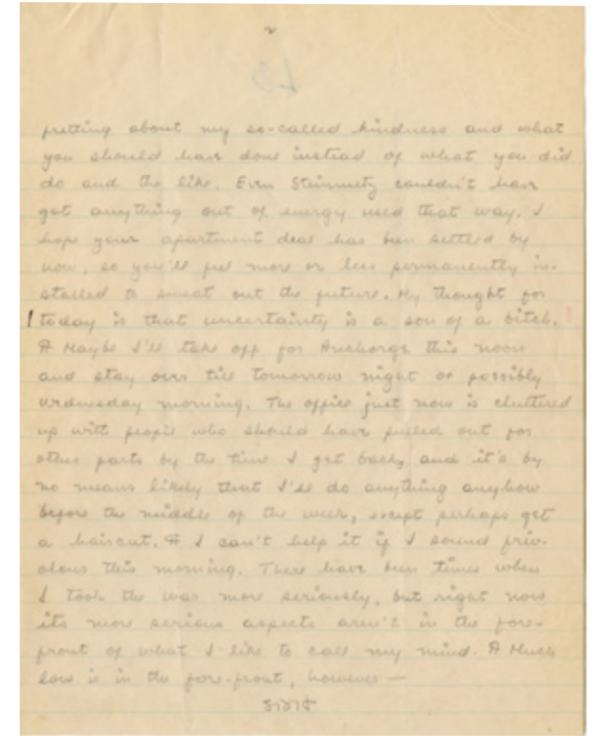
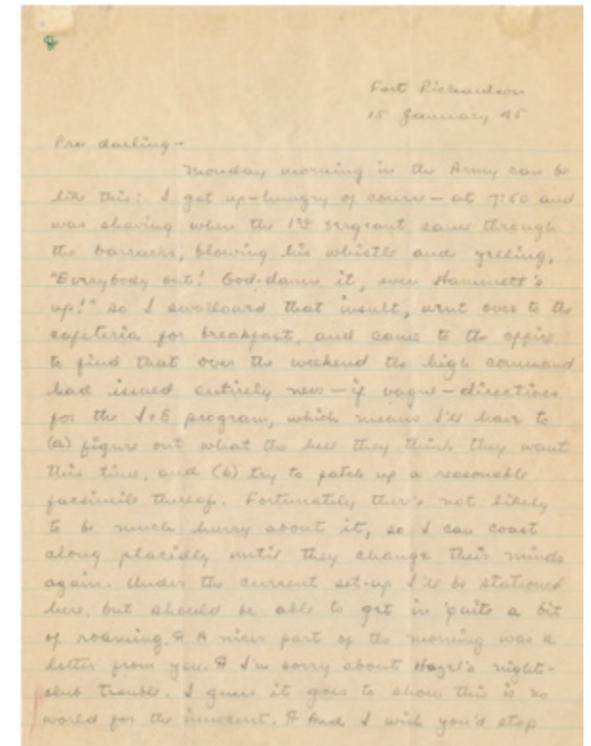
300/500



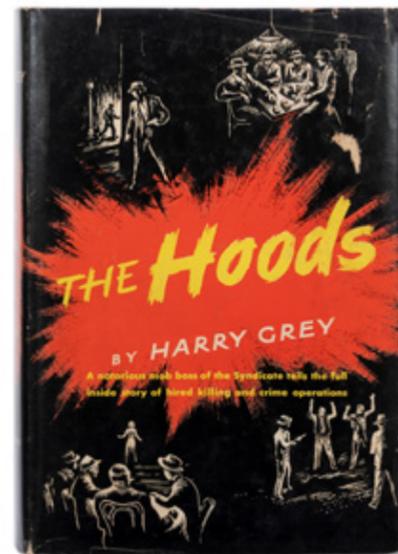
96



98



99



95

95. GOLDBERG, Herschel ("Harry Grey") (1901–1980). **The Hoods**. New York: Crown Publishers, [1952].

8vo. Original publisher's red-orange buckram; original unclipped dust jacket (few creases to upper panel edges, also with a small spot of marring, else fine); custom folding case with morocco lettering-piece gilt.

FIRST EDITION of the author's first book and the source material for Sergio Leone's *Once Upon a Time in America* (1984) starring Robert DeNiro.

1,000/1,500

96. GOREY, Edward (1925–2000). **A group of 3 SIGNED FIRST EDITIONS, including:**

HEIDE, Florence Parry. *Treehorn's Treasure*. New York: Holiday House, [1981]. Oblong 8vo. Illustrated by Gorey. Original pictorial boards; original unclipped dust jacket. FIRST EDITION, SIGNED BY GOREY AND THE AUTHOR on the title-page. Toledano B66a. -- *The Water Flowers*. New York: Congdon & Weed, 1982. Oblong 8vo. Illustrated. Original pictorial boards; original unclipped dust jacket. FIRST EDITION, SIGNED BY GOREY on the title-page. Toledano A84a. -- ELIOT, T.S. *Old Possum's Books of Practical Cats*. San Diego, et al: Harcourt Brace & Co, [1982]. 8vo. Illustrated by Gorey. Original cloth-backed boards; original unclipped dust jacket (spine sunned). FIRST EDITION, WITH A SIGNED GOREY BOOKPLATE.

Together, 3 works in 3 volumes, all first editions, all signed, condition generally fine.

200/300

97. GREENE, Graham (1904–1991). **The Man Within**. London: William Heinemann, [1929].

8vo. Original gilt-lettered black cloth; without dust jacket (spine gently sunned, spine also slightly cocked). Provenance: Nina S. Nizé (ownership signature dated 1939).

FIRST ENGLISH EDITION, of Greene's first novel. Wobbe A2a.

150/250

98. GREENE, Graham (1904–1991). **A group of 10 FIRST EDITIONS, including:**

The Quiet American. New York: The Viking Press, 1956. Original cloth-backed boards; original unclipped dust jacket (spine panel sunned). -- *Our Man in Havana*. London: Heinemann, [1958]. 8vo. Original blue cloth; original unclipped dust jacket (light chipping at head).

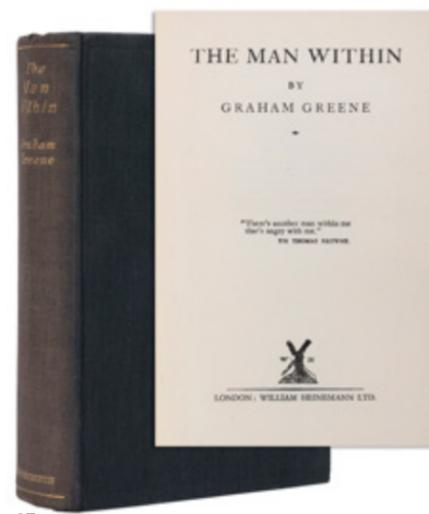
And others. Together, 10 works in 10 volumes, all 8vo, all in original cloth and dust jackets, all first editions, condition generally near fine. Complete list available upon request.

200/300

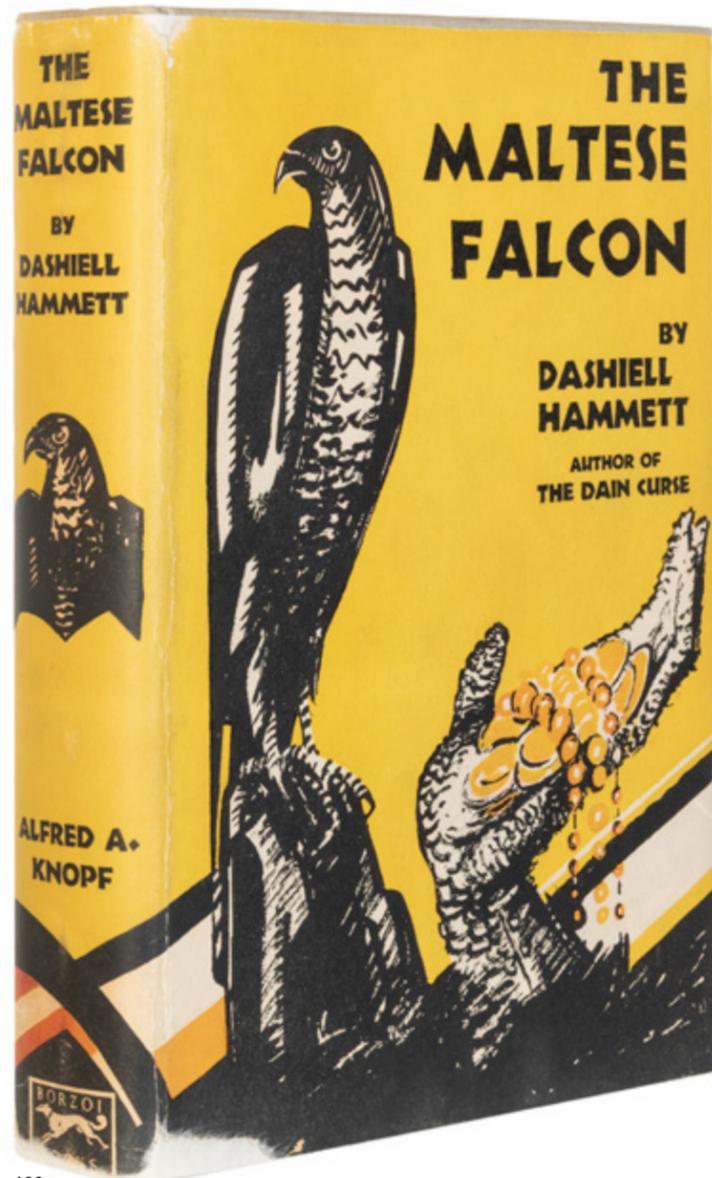
99. HAMMETT, Dashiell (1894–1961). **Autograph letter signed ("SDH") to Prudence Whitfield while stationed at Fort Richardson in the Aleutians, 15 January 1945**. 2 pages, 4to (279 x 216 mm), rectos only, written in pencil on lined paper, folds visible, inked numeral at upper corner of first page and verso of last.

In 1942, Hammett enlisted in the Army Signal Corps and was stationed in the Aleutians where he wrote "The Battle of the Aleutians" in 1944. He was discharged in September 1945, nine months after the date of this letter. In it, Hammett writes to the wife of Raoul Whitfield (Prudence was rumored to have been Hammett's lover for a short time), a fellow "Black Mask" writer and one of Hammett's closest friends, reflecting on his time during the war: "Prud darling... There have been times when I took the war more seriously, but right now its more serious aspects aren't in the forefront of what I like to call my mind. Much love is in the fore-front, however." With a recount of his daily schedule: "...when the 1st sergeant came through the barracks, blowing his whistle and yelling, 'Everybody out! God-damn it, even Hammett's up!' so I swallowed that insult..."

800/1,200



97



100

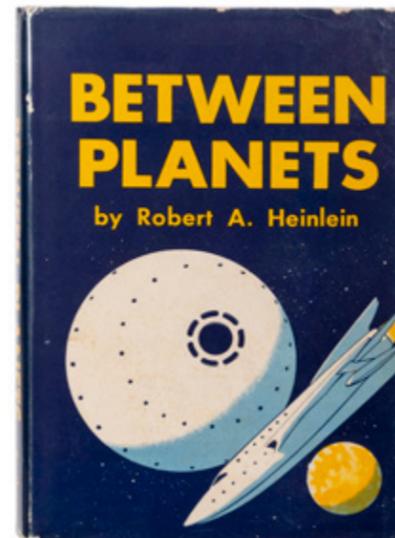
100. HAMMETT, Dashiell (1894–1961). **The Maltese Falcon**. New York: Alfred A. Knopf, 1930.

8vo. Original publisher's light gray cloth stamped with a dark grayish blue falcon within black single-rule frame on upper cover, spine stamped in black and grayish blue, blue top edge; original price-clipped dust jacket (small chip along the foot of spine and bottom of front panel, expert reinforcement to spine and flap folds verso, jacket slightly trimmed along top edge, minor toning); custom cloth folding box by Dragonfly Bindery. Provenance: Chas. E. Lauriat Co. (booksellers' ticket).

FIRST EDITION of one of the most influential detective novels ever written, in the extraordinarily rare original FIRST ISSUE dust jacket with the summary printed on the front flap instead of the blurbs as seen in later printings.

Considered to be "Hammett's finest work, this is possibly the best American detective novel ever written. Whatever its merits, this and the two earlier Hammett novels established the American hard-boiled private-eye novel as a subgenre of crime fiction unique to the United States" (*The Top 100 Mystery Novels of All Time*, 2). First serialized in *Black Mask* beginning in September 1929, *The Maltese Falcon* introduced the world to detective Sam Spade. "There had been hard-boiled heroes, as they were called, before [Sam Spade]. But into these stereotypes Hammett put a charge that made Spade a folk hero for his times, and perhaps still for ours" (*Crime and Mystery: The 100 Best Books*, 16). Layman A.3.1.a.

8,000/12,000



101

101. HEINLEIN, Robert A. (1907–1988). **Between Planets**. New York: Charles Scribner's Sons, 1951.

8vo. Numerous illustrations by Clifford Geary. Original publisher's blue cloth stamped in light blue; original unclipped dust jacket (some light edgewear, else fine).

FIRST EDITION, FIRST ISSUE with the Scribner's "A" and Seal on copyright. The author's fifth novel for young adults. Currey, p. 232.

200/300

102. HEINLEIN, Robert A. (1907–1988). **The Cat Who Walks Through Walls**. New York: G.P. Putnam's Sons, [1985].

8vo. Color printed frontispiece. Original publisher's black cloth, spine lettered in gilt; original cloth slipcase.

LIMITED EDITION, number 246 of 350 copies SIGNED BY HEINLEIN.

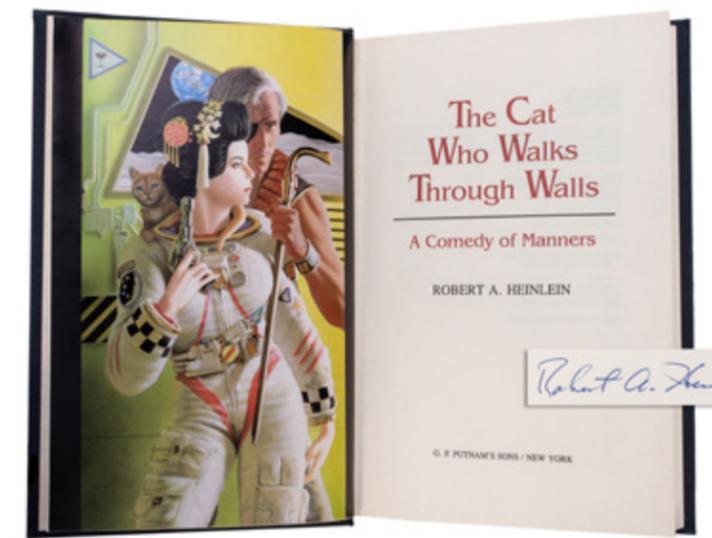
350/450

103. HEINLEIN, Robert A. (1907–1988). **Methuselah's Children**. Hicksville, NY: Gnome Press, [1941 but really 1958].

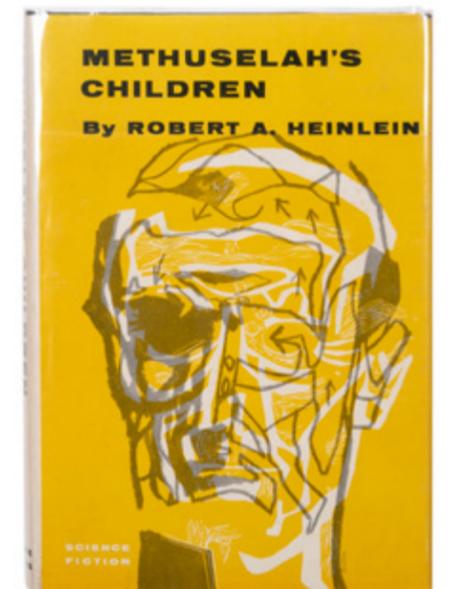
8vo. Original publisher's black boards, spine lettered in red; original unclipped dust jacket.

FIRST EDITION, in Currey's priority 'A' binding with black boards lettered in red and the dust jacket with the publisher's address "80 East 11th St., New York 3" on rear panel. A FINE COPY. Currey p.233.

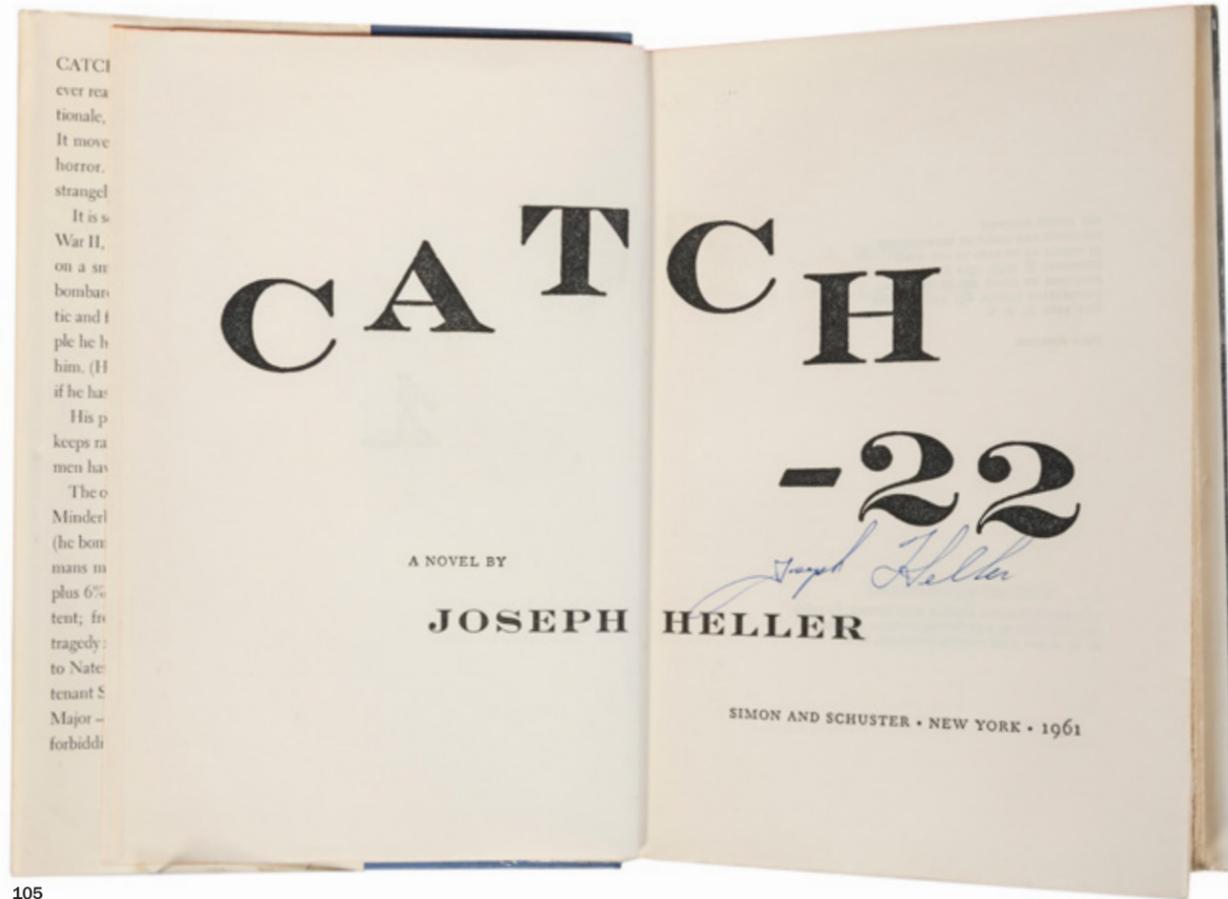
300/500



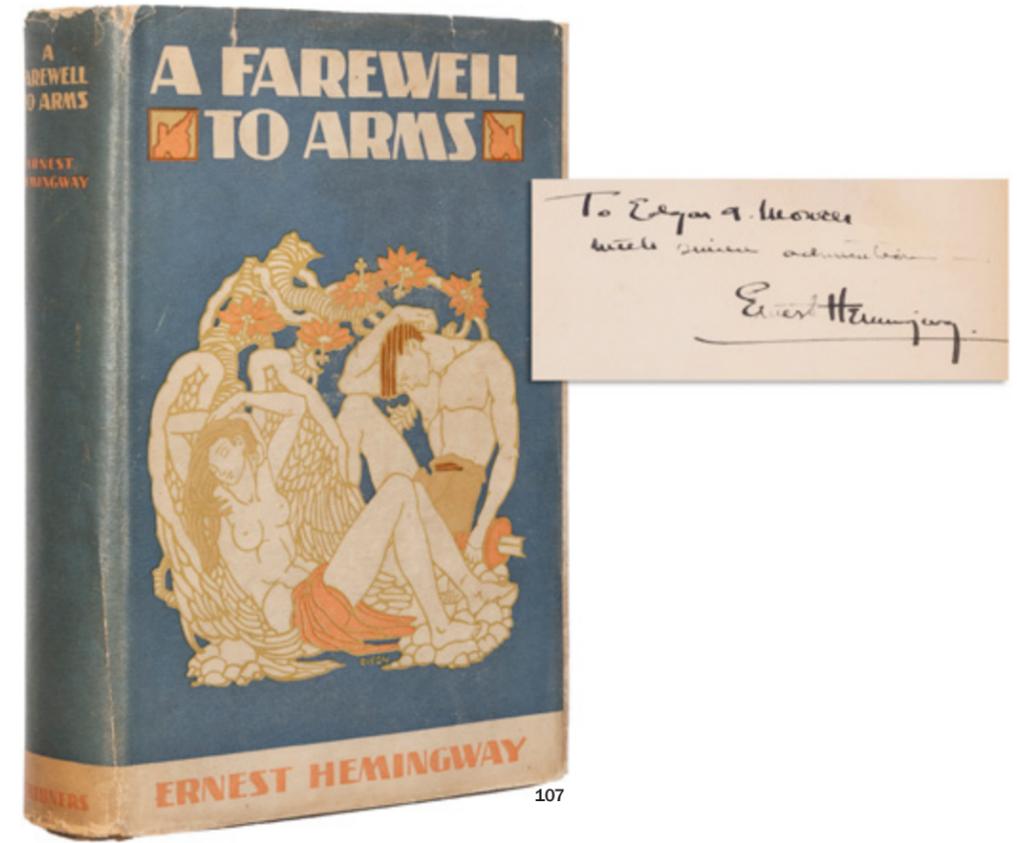
102



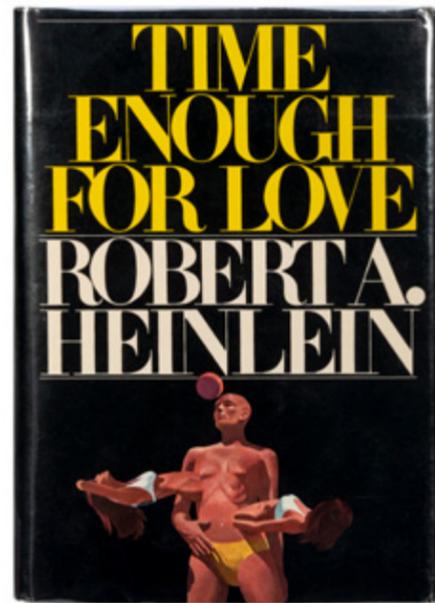
103



105



107



104

104. HEINLEIN, Robert A. (1907–1988). **Time Enough for Love: The Lives of Lazarus Long.** New York: G.P. Putnam's Sons, [1973].

8vo. Original gilt-lettered black cloth (some spotting to upper cover); original unclipped dust jacket. FIRST EDITION. Nominated for both the Hugo and Nebula Awards.

100/200

105. HELLER, Joseph (1923–1999). **Catch-22.** New York: Simon and Schuster, 1961.

8vo. Original publisher's blue cloth, spine lettered in white, red top stain; original unclipped dust jacket priced "\$5.95" with a photograph of Heller on the rear panel by Seymour Linden (few faint spots of surface wear, else fine); morocco-backed folding case.

FIRST EDITION, SIGNED BY HELLER on the title-page of the author's first book that is considered to be one of the most significant works of protest literature, introducing the famous phrase coined by Heller into the English language. Heller "does not work in the great American tradition of bitter realism. His approach is satirical but is also surrealistic, absurd, even lunatic. But the aim is serious enough- to show the mess of war" (Burgess, *99 Novels: The Best in English since 1939*, p. 79). A NEAR FINE COPY.

3,000/5,000

106. HELLER, Joseph (1923–1999). **Catch-22.** [New York: Dell Publishing Co., 1973].

8vo. Illustrated from photographs of the first play directed by Larry Arrick at the John Drew Theatre. Original publisher's pictorial wrappers.

FIRST DELTA EDITION, SIGNED BY HELLER on half-title.

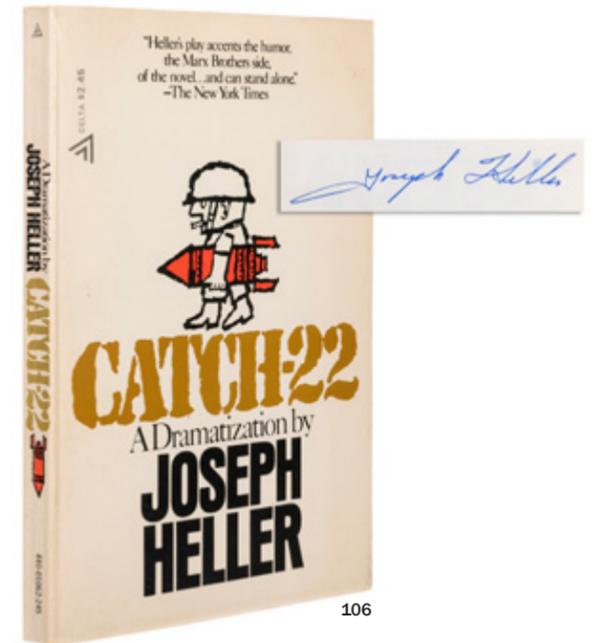
200/300

107. HEMINGWAY, Ernest (1899–1961). **A Farewell to Arms.** New York: Charles Scribner's Sons, 1929.

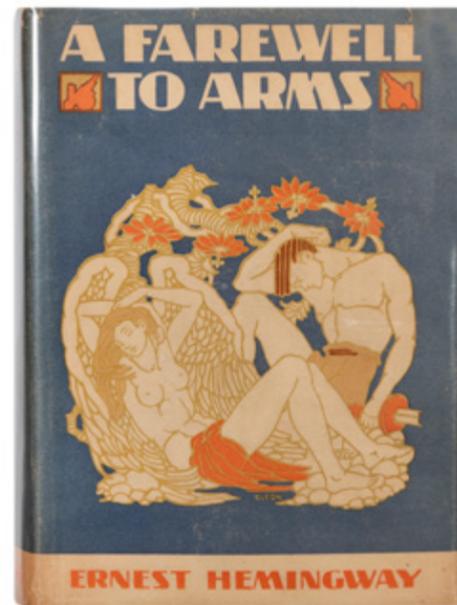
8vo. Original publisher's black cloth with printed gold labels to upper cover and spine (spine a bit toned, slight lean to spine); original FIRST ISSUE dust jacket with "\$2.50" price and "Katharine Barclay" misspelled for Catherine Barkley on front flap (some toning to extremes, light wear at ends, few discrete paper repairs along edges verso).

FIRST EDITION, FIRST ISSUE with Scribner's Seal on copyright and without legal disclaimer on p. [x]. INSCRIBED BY HEMINGWAY TO A FELLOW REPORTER COVERING THE CIVIL WAR IN SPAIN: "To Edgum A. Mowrer / with sincere admiration / Ernest Hemingway". Mowrer was a reporter for the *Chicago News* covering the civil war in Spain who also helped Hemingway raise money for emergency medical help in Marseilles for those too badly wounded to move further. The two maintained correspondence for over a decade (Reynolds, *Hemingway the 1930s*, p. 286). A WONDERFUL ASSOCIATION COPY. Hanneman A8a.

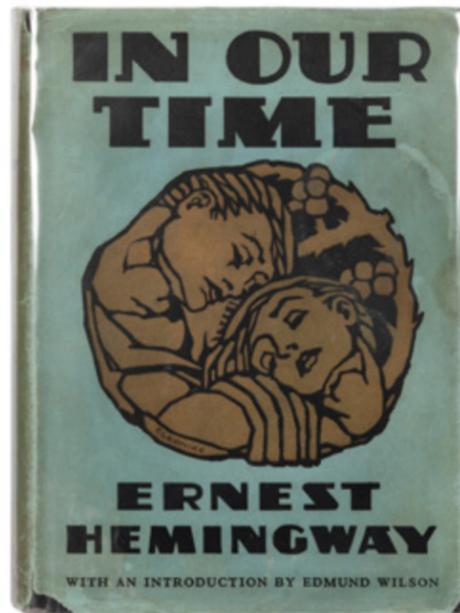
4,000/6,000



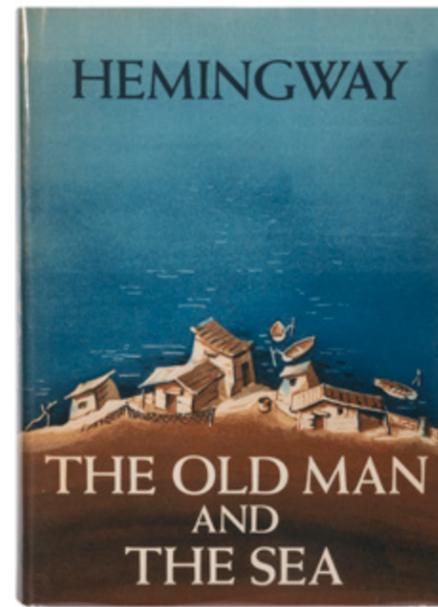
106



108



109



111



112

108. HEMINGWAY, Ernest (1899–1961). **A Farewell to Arms**. New York: Charles Scribner's Sons, 1929.

8vo. Original publisher's black cloth with printed gold labels to upper cover and spine (some toning to spine label); original FIRST ISSUE dust jacket with "\$2.50" price and "Katharine Barclay" misspelled for Catherine Barkley on front flap (some tiny chips to spine extremes, light toning). Provenance: Ray and Irma Hansen (bookplate pasted over another).

FIRST EDITION, FIRST ISSUE with Scribner's Seal on copyright and without legal disclaimer on p. [x]. One of the most important books in twentieth century literature and is considered to be the best novel to emerge from World War I. Hanneman A8a.

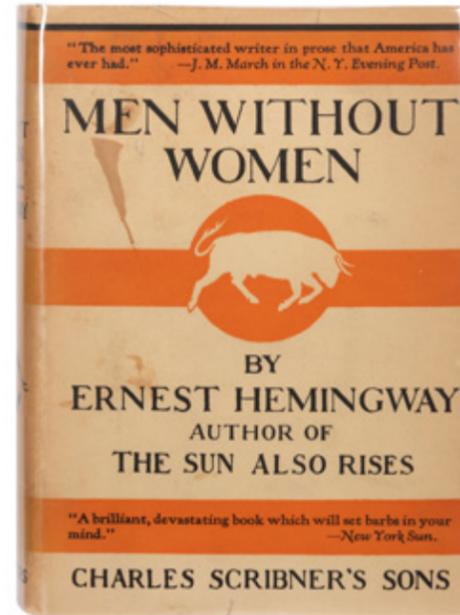
1,000/1,500

109. HEMINGWAY, Ernest (1899–1961). **In Our Time**. Introduction by Edmund Wilson. New York: Charles Scribner's Sons, 1930.

8vo. Original publisher's black cloth, printed gold labels on upper cover and spine; original unclipped dust jacket (a bit toned, ring stain on front panel, few tape repairs verso, large void to rear panel near lower edge).

SECOND AMERICAN EDITION REVISED, being the first Scribner's edition. First published in the spring of 1924 at the Three Mountain Press in a limited run and again on 5 October 1925 by Boni & Liveright as the first trade edition. Scribner's bought the plates, bound stock, and reprint rights to this book from Boni & Liveright on 19 June 1930, publishing it on 24 October 1930 with a print run of only 3240 copies. Hanneman A3.B.

600/800



110

110. HEMINGWAY, Ernest (1899–1961). **Men Without Women**. New York: Charles Scribner's Sons, 1927.

8vo. Original publisher's black cloth, printed gold labels on upper cover and spine (some light dampstaining to upper cover near spine); original unclipped dust jacket (spine panel toned, few stains to front cover).

FIRST EDITION, second issue with the book weighing only 13.8 ounces instead of 15.5 ounces. In a second issue dust jacket with two blurbs on the front panel and the corrected error on the front flap mentioning the "fourteen stories". Hanneman A7.A.

400/600

111. HEMINGWAY, Ernest (1899–1961). **The Old Man and the Sea**. New York: Charles Scribner's, 1952.

8vo. Original publisher's light blue cloth with the author's signature blind stamped to upper cover, silver-lettered spine; original unclipped dust jacket (some faint toning to spine panel and flaps, else fine).

FIRST EDITION, FIRST PRINTING with Scribner's "A" and Seal on copyright. In a FIRST ISSUE DUST JACKET with blue tinted photograph of the author on rear panel and brown type on flaps and rear panel. A FINE COPY. Hanneman A24a.

800/1,200

112. HEMINGWAY, Ernest (1899–1961). **The Sun Also Rises**. New York: Charles Scribner's Sons, 1926.

8vo. Modern harmattan goatskin with inlays and overlays of brown, red and white goatskin and deerskin in the design of a bull on both covers, raised bands, gilt-lettering in 2 compartments, marbled endpapers, bound by Carolyn Sunjeda.

FIRST EDITION, FIRST ISSUE with "stopped" for "stopped" on p. 181, line 26. In an attractive designer binding depicting an image of a bull which was an ongoing metaphor that Hemingway used throughout the book to represent the ideals of war and the nature of masculinity. Connolly, The Modern Movement 50; Hanneman A6.A.

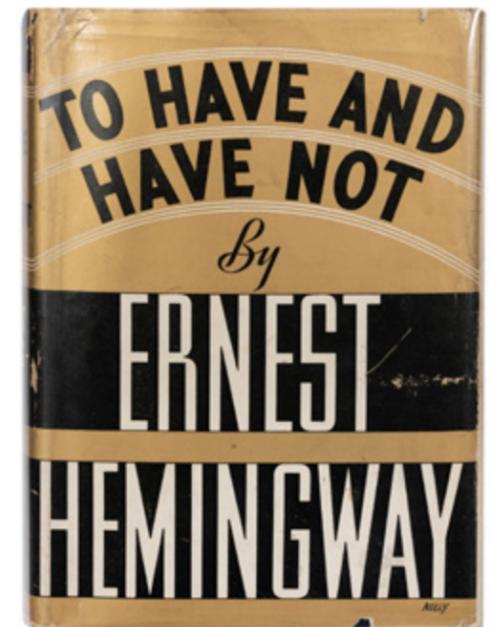
800/1,200

113. HEMINGWAY, Ernest (1899–1961). **To Have and Have Not**. New York: Charles Scribner's, 1937.

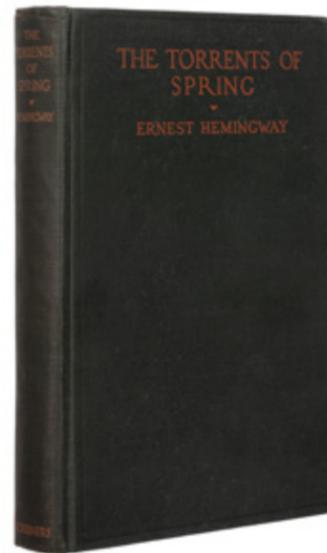
8vo. Original publisher's black cloth gilt, spine lettered in gilt on green background; original price-clipped dust jacket (light edgewear, else fine).

FIRST EDITION, FIRST PRINTING with the Scribner's "A" and Seal on the copyright page. The basis for the Howard Hawks film co-scripted by Faulkner that starred Humphrey Bogart and Lauren Bacall. Hanneman A14.A.

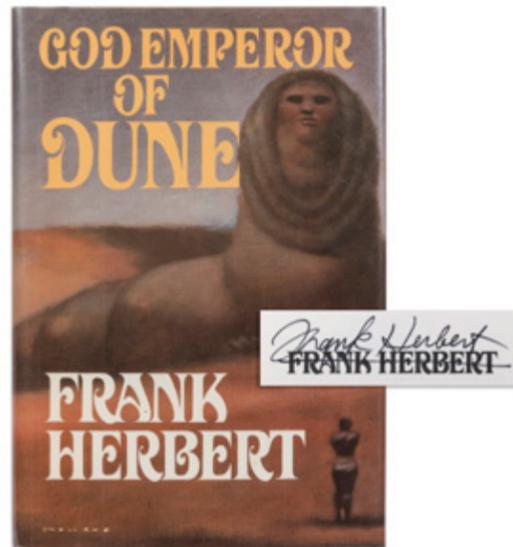
600/800



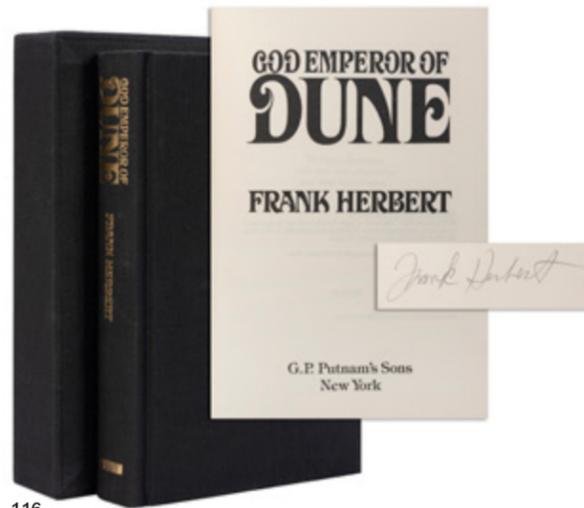
113



114



115



116



117

114. HEMINGWAY, Ernest (1899–1961). **The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race.** New York: Charles Scribner's Sons, 1926.

8vo. Original publisher's dark green cloth lettered in red (faint sunning to spine, else fine).

FIRST EDITION, of Hemingway's first novel, printed in an edition of only 1250 copies. Hemingway blamed the publisher's poor promotion and use of blurbs by more famous writers for the book's lack of commercial success. Hanneman A4.A.

300/400

115. HERBERT, Frank (1920–1986). **God Emperor of Dune.** New York: G.P. Putnam's Sons, [1981].

8vo. Original publisher's cloth-backed boards; original unclipped dust jacket.

FIRST EDITION of Herbert's fourth novel in the Dune series. SIGNED BY THE AUTHOR on the title-page. A fine copy.

300/400

116. HERBERT, Frank (1920–1986). **God Emperor of Dune.** New York: G.P. Putnam's Sons, [1981].

8vo. Original publisher's gilt-lettered black cloth; original slipcase.

LIMITED EDITION, number 307 of 750 copies SIGNED BY HERBERT.

300/400

117. HERBERT, Frank (1920–1986). **A group of 3 signed titles, including:**

The White Plague. 1982. (Spine gently sunned). LIMITED EDITION, number 482 of 500 copies SIGNED BY HERBERT on the limitation. -- *Heretics of Dune.* 1984. LIMITED EDITION, number 598 of 1500 copies SIGNED BY HERBERT on the title. -- *Chapterhouse: Dune.* 1985. LIMITED EDITION, number 103 of 750 copies SIGNED BY HERBERT on the title.

Together, 3 works in 3 volumes, all 8vo, all published in New York by G.P. Putnam's Sons, all in original cloth with slipcases, all limited editions, ALL SIGNED BY THE AUTHOR, condition generally very good.

300/400

118. HERLIHY, James Leo (1927–1993). **Midnight Cowboy.** New York: Simon and Schuster, [1965].

8vo. Original publisher's blue cloth; original unclipped dust jacket (price sticker affixed to front flap, else fine).

FIRST EDITION, of the author's second novel that later be adapted to the screen 1969, being the first X-rated film to win an Academy Award. SIGNED AND DATED BY THE AUTHOR in the year of publication.

300/500

118A. HIGSMITH, Patricia (1921–1995). **Strangers on a Train.** New York: Harper & Brothers, 1950.

8vo. Original publisher's blue cloth with stamped logo (toning, ex-library markings, evidence of old adhesive on endpapers); dust jacket (creasing along extremities, top edge trimmed, vertical crease at front hinge).

FIRST EDITION. An immediate success upon publication, it was optioned to be adapted into a film by Alfred Hitchcock shortly after, with the film adaptation ultimately released a little over a year after the book was published. Though Raymond Chandler is credited as a screenwriter, he had in fact been fired shortly after submitting a second draft of his screenplay and none of his work was used in the final product; his name appeared in the credits in the hopes of gaining additional publicity. *Strangers on a Train* would go on to be nominated for three Academy Awards.

400/600

119. HOPKINS, Gerard Manley (1844–1889). **Poems of...** Edited by Robert Bridges. London: [Oxford University Press for] Humphrey Milford, 1918.

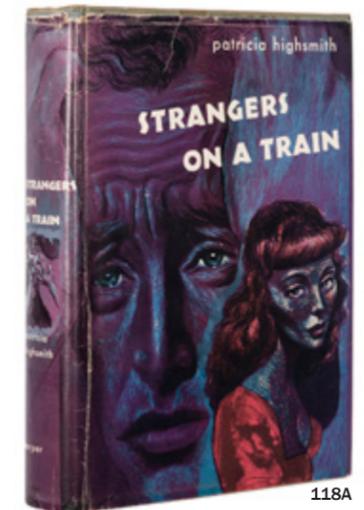
8vo. 2 portraits engravings under tissue by Emery Walker, 2 double-page facsimiles of autograph poems, and 2 in-text facsimiles of the author's signature. Original publisher's holland backed-boards, printed spine label, uncut (mild toning to covers and spine); morocco-backed folding box.

FIRST EDITION, limited to 750 copies of Hopkins' first published collection of work. Unread except by a small coterie of friends during his lifetime, "Hopkins's poetry with its religious faith, his experiments in versification, his 'dark night of the soul' would have reduced all his Victorian contemporaries to immediate insignificance—like Rimbaud's in France—had they but known of him" (Connolly, *The Modern Movement* 33).

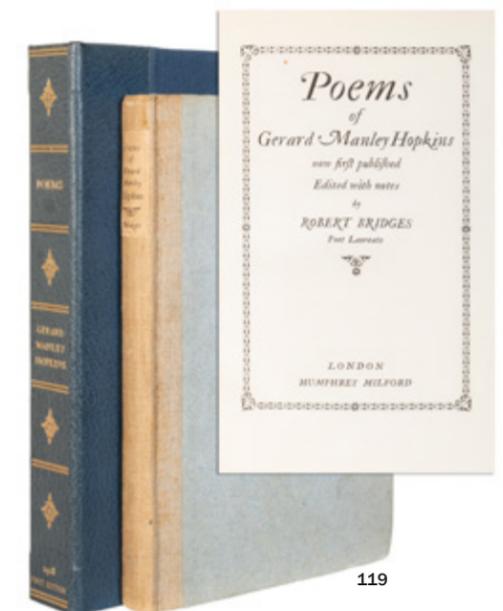
1,200/1,800



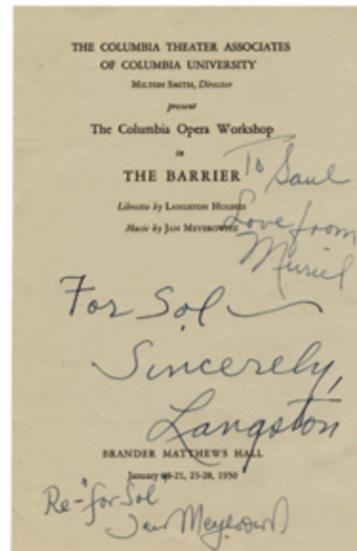
118



118A



119



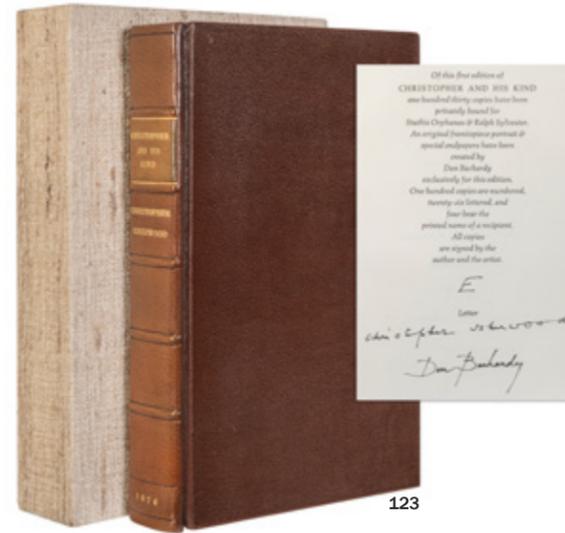
120

120. HUGHES, Langston (1901–1967). **The Barrier: A New Musical Drama in a Prologue and Two Acts** [inside cover title of playbill]. January 18–21, 23–28, 1950.

8vo. Original printed tri-fold playbill, laid in with a typed slip for a replacement cast member. With original ticket stub tipped in.

INSCRIBED BY HUGHES ON FRONT COVER, along with inscriptions from other cast and production members (Muriel Rahn who played Cora Lewis and Jan Meyerowitz who wrote the music). In 1949, Hughes reworked his pet thesis of the “tragic mulatto” from his 1928 play “Mulatto” into an opera, “The Barrier,” the music for which was written by the modern composer, Jan Meyerowitz. The opera was first produced in the Brander Matthews Hall at Columbia University in 1950 and directed by Milton Smith. The playbill reproduces Hughes’ thoughts on his libretto, “It concerns the bitter wall of color between the inhabitants of Albamar Plantation in contemporary Georgia, Colonel Thomas Norwood, his brown housekeeper, Cora Lewis, and their children...”

600/900



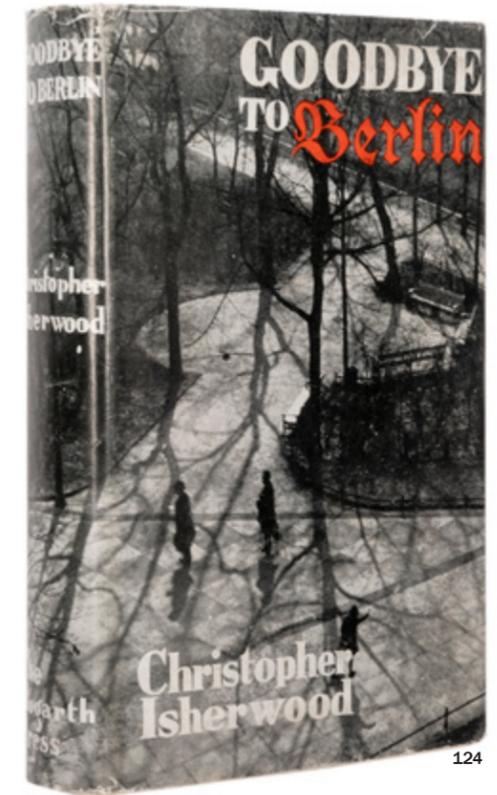
123

123. ISHERWOOD, Christopher (1904–1986). **Christopher and His Kind**. New York: Farrar, Straus, Giroux, [1976].

8vo. Frontispiece by Don Bachardy. Original full brown morocco, raised bands, citrus morocco lettering–piece gilt, gilt lettering in compartments, decorative endpapers by Bachardy; original linen slipcase.

LIMITED EDITION, letter E of 26 lettered copies from a total edition of 130. SIGNED BY ISHERWOOD AND BACHARDY on limitation.

250/350



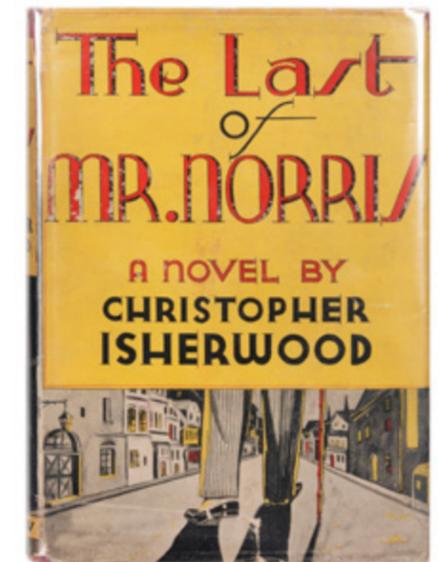
124

124. ISHERWOOD, Christopher (1904–1986). **Goodbye to Berlin**. London: The Hogarth Press, 1939.

8vo. Original publisher’s beige cloth, spine titled in red, red top edge; original unclipped dust jacket (few tiny spots of rubbing to extreme ends, some minor dust soiling to lower panel, price on front flap marked over in pen, else fine).

FIRST EDITION, of Isherwood’s remarkable portrait of Berlin and wider Germany during the final days of the Weimar Republic. Connolly, *The Modern Movement* 86; Westby and Brown, p. 4.

2,000/3,000



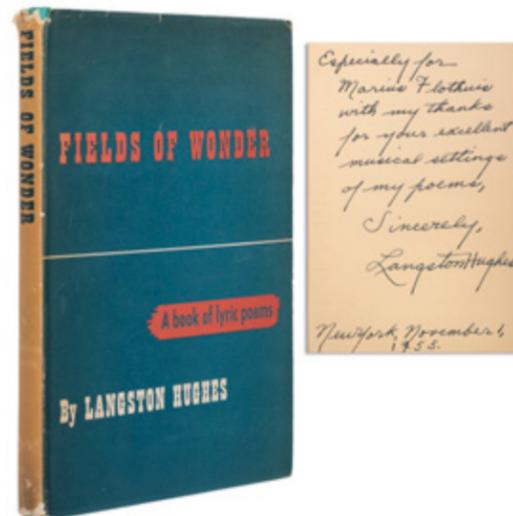
125

125. ISHERWOOD, Christopher (1904–1986). **The Last of Mr. Norris**. New York: William Morrow and Company, 1935.

8vo. Original publisher’s black–stamped red cloth (light spot of dampstaining at lower edge of boards); original unclipped dust jacket (some chipping along extremes, mostly concentrated near head of spine).

FIRST AMERICAN EDITION, of the author’s third novel titled “Mr. Norris Changes Trains” in the UK.

350/500



121

121. HUGHES, Langston (1901–1967). **Fields of Wonder**. New York: Alfred A. Knopf, 1947.

8vo. Original publisher’s teal cloth, yellow top edge; original unclipped dust jacket (spine panel toned with light chipping at extreme ends, closed tear to rear panel near head).

FIRST EDITION, written while Hughes was a visiting writer in residence at Atlanta University, containing over 70 poems including “Border Line” that was submitted by Hughes for the 1962 anthology *Poet’s Choice*.

INSCRIBED BY HUGHES TO MARIUS FLOTHUIS: “Especially for / Marius Flothuis / with my thanks for your excellent / musical settings / of my poems, / Sincerely / Langston Hughes / New York, November 1, 1955.” Marius Flothuis (1914–2000) was a Dutch composer who set six of Hughes’ poems to music. A WONDERFUL ASSOCIATION COPY. -- [Laid in with:] a brochure for Hughes’ “The Rhythms of the World” and a one–page carbon copy of Hughes’ short poem “Cross”.

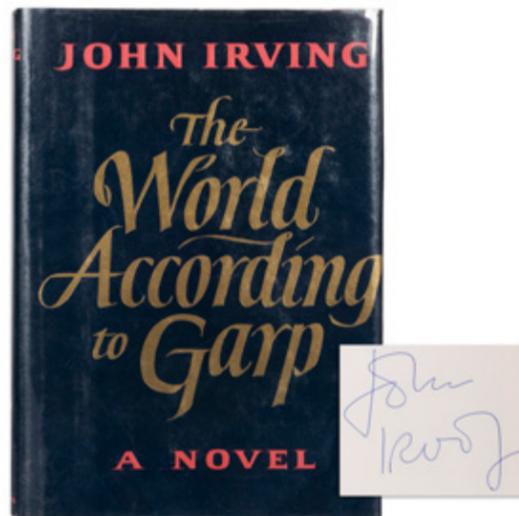
800/1,200

122. IRVING, John (b. 1942). **The World According to Garp**. New York: E.P. Dutton, [1978].

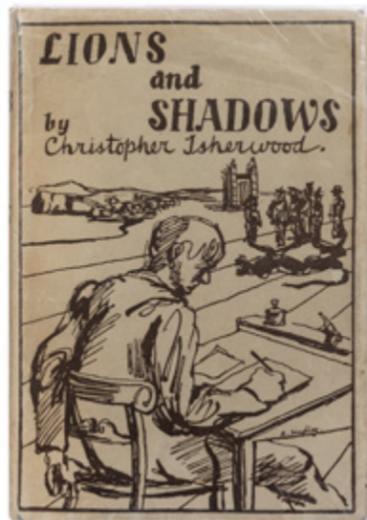
8vo. Original publisher’s cloth–backed boards (small pale spot of dampstaining to top edge of text block); original unclipped dust jacket (few tiny spots of rubbing at spine ends, else fine).

FIRST EDITION of the author’s most popular novel that won the 1980 National Book Award and the basis for the movie starring Robin Williams. SIGNED BY IRVING on the half–title.

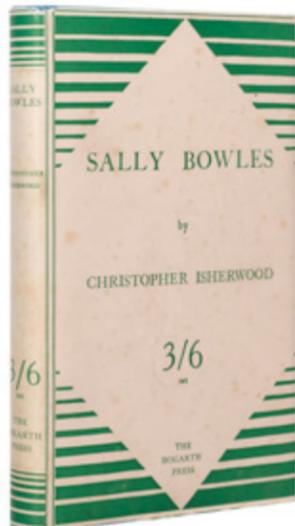
300/400



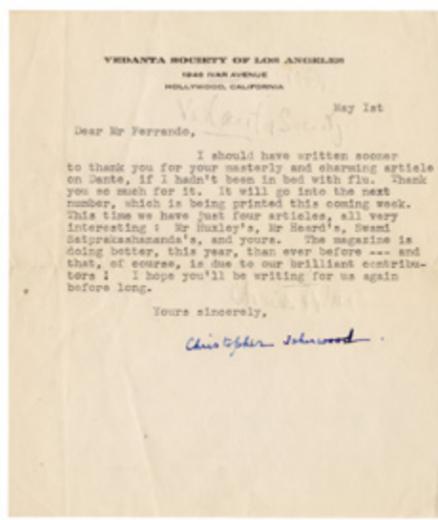
122



126



127



128

126. ISHERWOOD, Christopher (1904–1986). **Lions and Shadows**. London: Leonard and Virginia Woolf at the Hogarth Press, 1938.

8vo. Photographic frontispiece of Isherwood in 1921. Original publisher's royal blue cloth with black titles on spine; original printed dust jacket (sunning to spine, rubbing along extremities). Provenance: "Margaret" (gift inscription from "Wanda" on front free endpaper); Australian bookseller's ticket.

FIRST EDITION, FIRST ISSUE with original dust jacket designed by Robert Medley and with 7/6 price printed on spine. AN ATTRACTIVE COPY.

200/300

127. ISHERWOOD, Christopher (1904–1986). **Sally Bowles**. London: Leonard and Virginia Woolf at the Hogarth Press, 1937.

12mo. Original publisher's bright blue cloth lettered in black; original dust jacket (some spotting else fine).

FIRST EDITION of the author's novella, later to become part of his 1939 novel *Goodbye to Berlin*, the basis for the award-winning musical *Cabaret* (1966).

1,000/1,500

128. ISHERWOOD, Christopher (1904–1986). **Typed letter signed ("Christopher Isherwood"), to Guido Ferrando of the Vedanta Society.**

1 page, 12mo (178 x 152 mm), on Vedanta Society of Los Angeles letterhead, penciled erasures to margins, creased.

Isherwood thanks Ferrando for his article which will be printed by the Vedanta Press in the bimonthly magazine *Vedanta for the West* which will feature just four articles including Aldous Huxley's, Swami Satprakashananda's, Gerald Heard, and Ferrando's. Isherwood was an early practitioner of Vedanta in America and one of the original Vedanta Society monks, writing numerous books about the Vedanta philosophy.

100/200

129. JOYCE, James (1882–1941). **Chamber Music**. London: Elkin Matthews, 1907.

12mo. Title printed within pictorial border. Original publisher's gilt lettered green cloth (extremities lightly rubbed, spine ever so slightly sunned); morocco-backed folding case.

FIRST EDITION OF JOYCE'S FIRST PUBLISHED WORK, one of 509 copies, in the third variant binding (priority of the second and third variants undetermined). Slocum and Cahoon A3.

1,000/2,000

130. [JOYCE, James (1882–1941), contributor]. **Contact Collection of Contemporary Writers**. Edited by Robert McAlmon. [Dijon: Maurice Darantière for Contact Editions and Three Mountains Press, 1925].

8vo. Modern black niger, raised bands, black morocco lettering-piece gilt, top edge gilt, others uncut; original printed gray wrappers bound in (dust soiled).

FIRST EDITION, one of 300 copies containing Joyce's "From Work in Progress" (later being part of *Finnegans Wake*, pp. 30–34). Other literary contributors include Djuna Barnes, Norman Douglas, Ford Madox Ford, Ernest Hemingway (*Soldiers Home* which first appeared in the American edition of *In Our Time*), Robert McAlmon, Ezra Pound, Gertrude Stein and William Carlos Williams. Hanneman B3; Slocum and Cahoon B7.

700/900

131. JOYCE, James (1882–1941). **Pomes Penyeach**. Paris: Shakespeare and Company, 1927.

Small 12mo. Errata slip tipped to final leaf. Original publisher's pale green boards printed in dark green (light browning to edges, spine renewed).

FIRST EDITION, a collection of 13 poems written in Trieste, Zurich and Paris from 1913–1920. "The title of the collection evokes the slurred pronunciation of a street hawker crying his wares -poems for a penny -to the passing crowd" (Fagnoli and Gillespie, James Joyce A-Z, p.180). Slocum and Cahoon A24.

300/400

132. JOYCE, James (1882–1941). **Tales Told of Shem and Shaun: Three Fragments from Work in Progress**. With a preface by C.K. Ogden. Paris: The Black Sun Press, 1929.

4to. Portrait of Joyce by Brancusi. Original white wrappers printed in red and black; publisher's red paper-covered slipcase with onlaid gold panels (lacking glassine); cloth folding case with morocco spine label gilt.

LIMITED EDITION, number 161 of 500 copies on Holland Van Gelder Zonen of a total edition of 650. The three fragments published here are "The Mookse And The Gripes," "The Muddest Thick That Ever Was Heard Dump" and "The Ondt And The Gracehoper," which form pp.152-159, 282-304 and 414-419 respectively of *Finnegans Wake*. Slocum and Cahoon A36.

[ALSO WITH:] *Haveth Childers Everywhere*. London: Faber and Faber, 1931. Original yellow wrappers printed in red (covers separated and chipped). FIRST ENGLISH EDITION, comprising the last part of chapter 3, Book III in *Finnegans Wake*. Slocum and Cahoon A42.

800/1,200

133. JOYCE, James (1882–1941). **Ulysses**. Paris: Shakespeare and Company, 1927.

8vo. 20th century half blue morocco gilt, 6 compartments with 5 raised bands, gilt-lettering and centerpieces in compartments, top edge gilt, others uncut (light rubbing to joints and corners).

Provenance: Charles Namson (ownership signature on front free endpaper verso). Ninth printing.

400/600

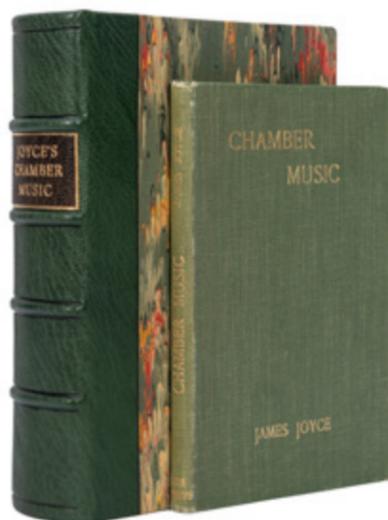
134. JOYCE, James (1882–1941). **Ulysses**. Hamburg, [et al]: The Odyssey Press, [1932].

Small 8vo. Original publisher's cream lettered in red (spine toned, some dust soiling to covers, ownership name on title and ftep). Laid in with the publisher's prospectus. Provenance: Mexican bookseller's stamp on rear pastedown.

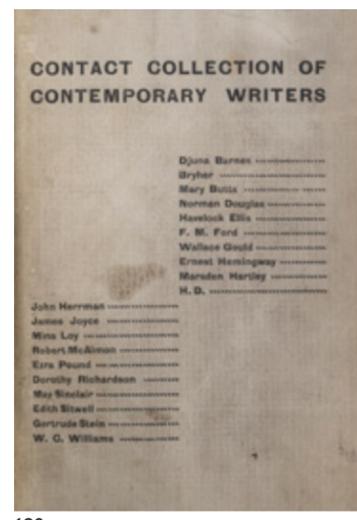
FIRST ODYSSEY PRESS EDITION, considered to be the "most accurate and authoritative text" (Slocum and Cahoon) and the "definitive standard edition" of *Ulysses*, specially revised at the author's request by Stuart Gilbert. It is reported that the plates of the Odyssey Press edition of *Ulysses* were destroyed in the bombing of Hamburg during World War II.

RARE IN THE ONE-VOLUME THIN-PAPER EDITION. Published simultaneously as the two-volume edition in December 1932, the one-volume is rarely seen on the market and is much more desirable. Slocum and Cahoon 20.

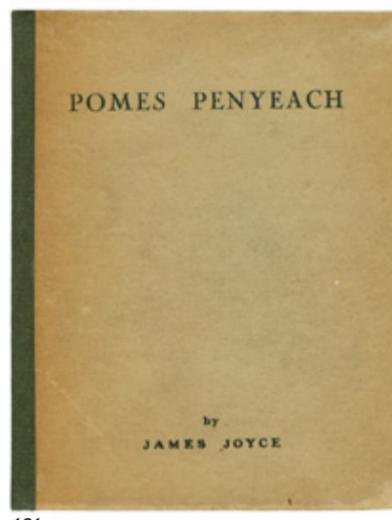
200/300



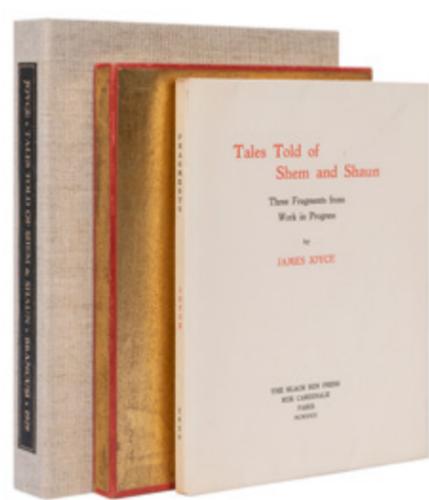
129



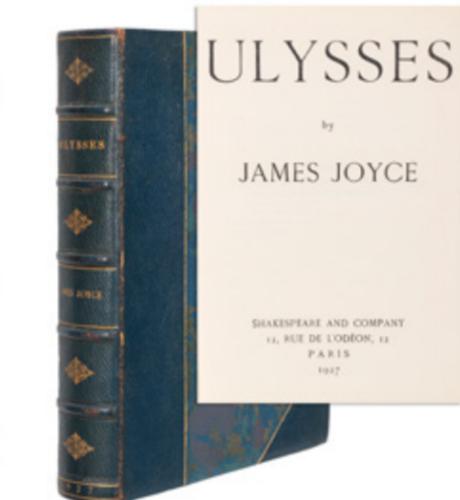
130



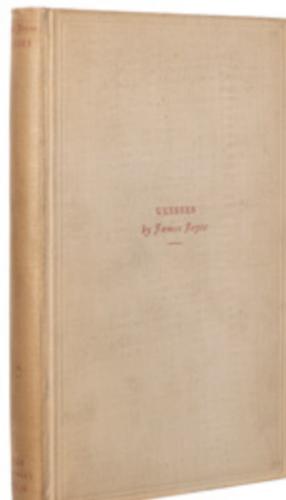
131



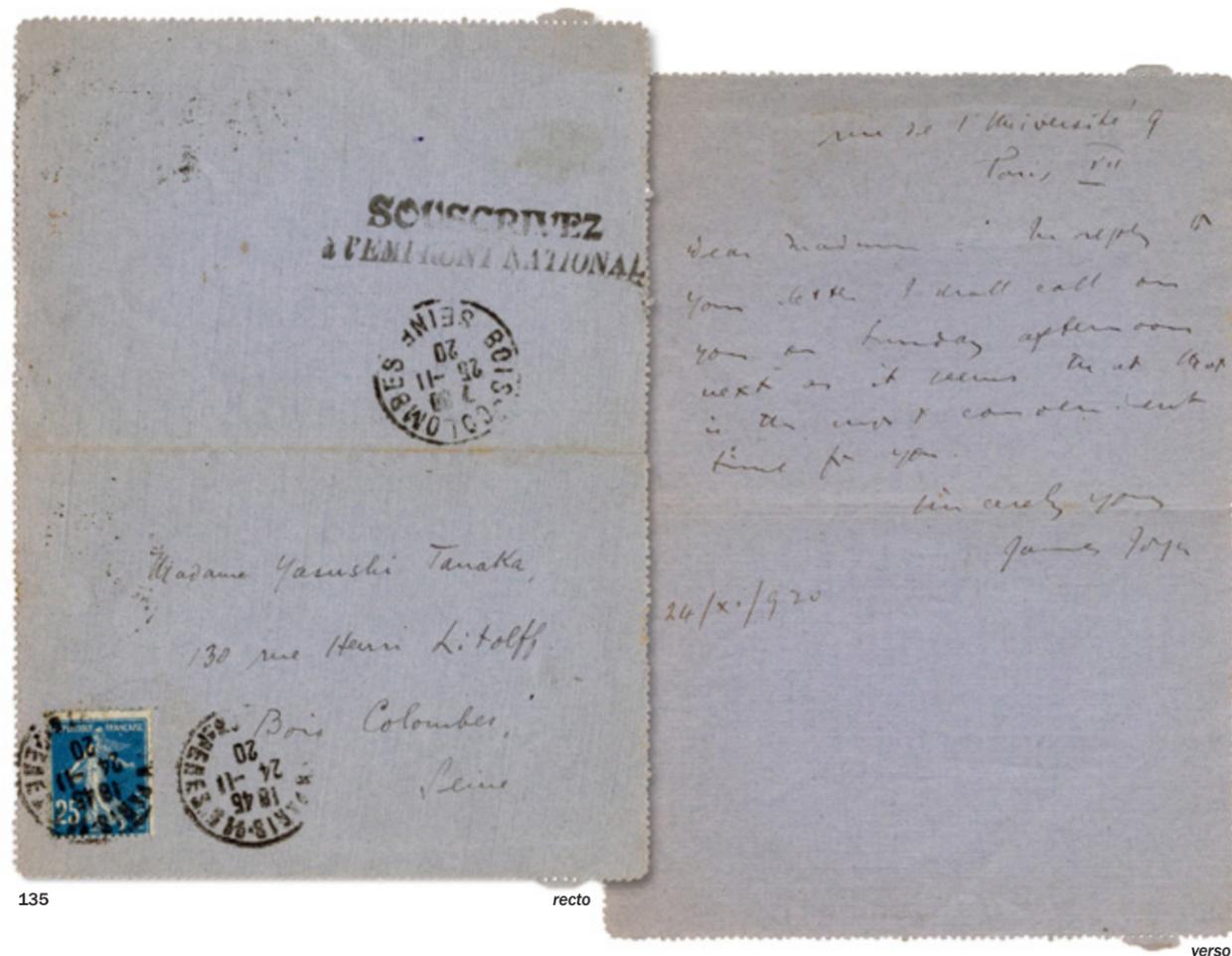
132



133



134



135

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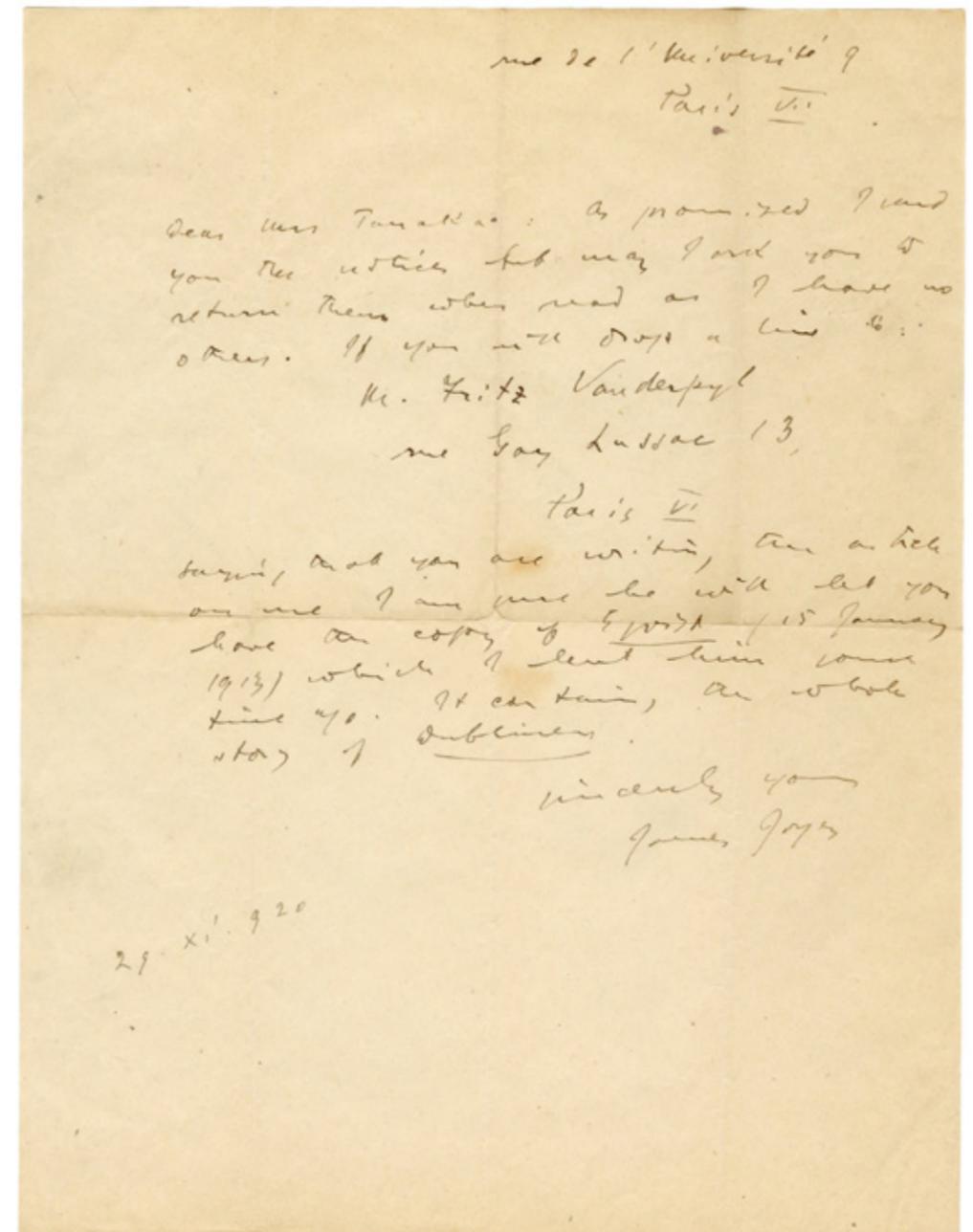
verso

135. JOYCE, James (1882–1941). Autographed letter signed (“James Joyce”) to Madame Yasushi Tanaka (Louise Gebhard Cann), 24 November 1920.

1 page, 16mo (165 x 121 mm), on blue correspondence card with perforated edges folded once and addressed in Joyce’s hand with canceled stamps, mailing fold.

Joyce writes, “Dear Madam, In reply to your letter I shall call on you on Sunday afternoon next as it seems to be the most convenient time for you. Sincerely yours, James Joyce.” Louise Gebhard Cann was a prominent writer and art critic in early 20th century France. At Ezra Pound’s suggestion, Cann wrote to Joyce requesting an interview with him for an article on writers in France set to appear in an upcoming issue of *The Pacific Review*. Following publication of the “Nausicaa” episode of *Ulysses* in *The Little Review* the previous year Joyce’s writing was deemed obscene, with this issue of *The Little Review* effectively banned in the United States, and it is believed that because of the controversy the editors then decided to omit any mention of Joyce from the finished article published in the March 1921 issue of *The Pacific Review*. Ellman *James Joyce Letters*, III:31.

9,000/11,000



136

136. JOYCE, James (1882–1941). Autographed letter signed (“James Joyce”) to Madame Yasushi Tanaka (Louise Gebhard Cann), 29 November 1920.

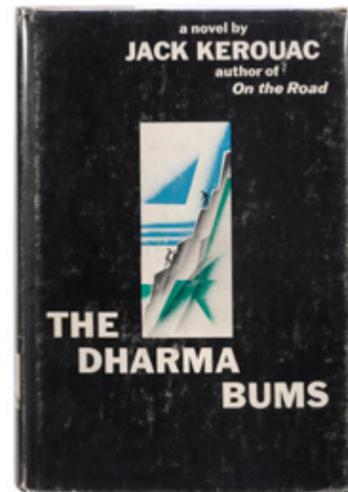
1 page, small 4to (248 x 191 mm), old folds with some toning.

Joyce responds to a request from Ms. Cann that she be sent materials for her article and directs her to an acquaintance who will have more, adding at the end, “...I am sure he will let you have the copy of *The Egoist* (15 January 1913) which I lent him some time ago. It contains the whole story of *The Dubliners*. Sincerely yours, James Joyce.” Louise Gebhard Cann was a prominent writer and art critic in early 20th century France. The materials compiled by Cann were to be used for an article on writers in France set to appear in the March 1921 issue of *The Pacific Review*. Following publication of the “Nausicaa” episode of *Ulysses* in *The Little Review* the previous year Joyce’s writing was deemed obscene, with this issue of *The Little Review* effectively banned in the United States, and it is believed that because of the controversy the editors then decided to omit any mention of Joyce from the finished article published in the March 1921 issue of *The Pacific Review*. Ellman *James Joyce Letters*, III:31–32.

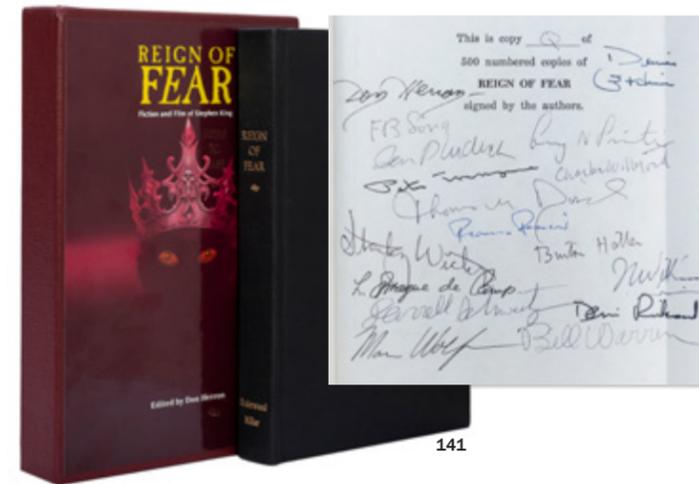
10,000/15,000



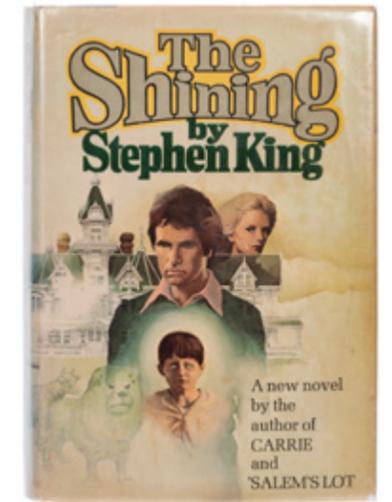
137



138



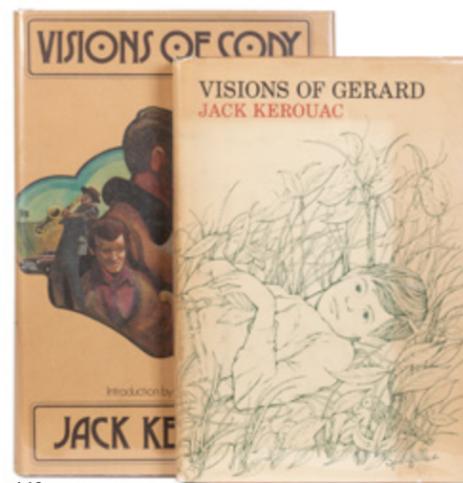
141



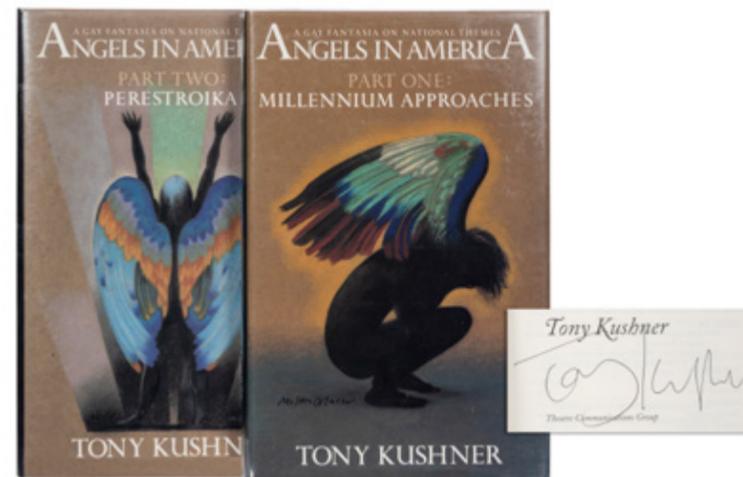
142



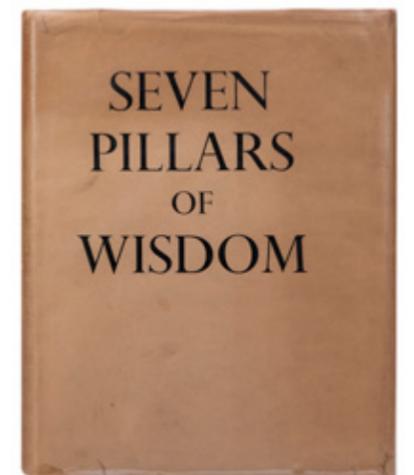
139



140



143



144

137. KEROUAC, Jean-Louis Lebris De ("Jack") (1922-1969). **Big Sur**. New York: Farrar, Straus and Cudahy, [1962].

8vo. Original publisher's gilt-lettered cloth-backed boards, blue top stain; original unclipped dust jacket (small scuff to front panel, else fine).

FIRST EDITION, recounting Kerouac's trips to a cabin in Bixby Canyon with Lawrence Ferlinghetti. Charters A17a.

200/300

138. KEROUAC, Jean-Louis Lebris De ("Jack") (1922-1969). **The Dharma Bums**. New York: The Viking Press, 1958.

8vo. Original publisher's black cloth stamped in silver and green; original unclipped dust jacket (some surface rubbing to front panel, light wear at extreme ends).

FIRST EDITION, "appearing a year after the author's explosive *On the Road* put the Beat Generation on the literary map and Kerouac on the best-seller lists" (front flap). Charters A4a.

200/300

139. KEROUAC, Jean-Louis Lebris De ("Jack") (1922-1969). A pair of **FIRST EDITIONS**, including:

The Scripture of the Golden Eternity. New York: Totem Press for Corinth Books, 1960. 8vo. Original pictorial wrappers printed in purple (some toning to edges). FIRST EDITION, FIRST ISSUE with purple printed wrappers. Charters A11. -- *Pull My Daisy*. New York and London: Grove Press; Evergreen Books, [1961]. 8vo. Original pictorial printed wrappers (some faint abrasions). FIRST EDITION. Charters A16.

150/250

140. KEROUAC, Jean-Louis Lebris De ("Jack") (1922-1969). **Visions of Gerard**. New York: Farrar, Straus and Company, [1963].

8vo. Original publisher's cloth-backed pictorial boards; original unclipped dust jacket (toning to front and spine panels). FIRST EDITION. Charters A19a.

[With:] KEROUAC. *Visions of Cody*. Introduction by Allen Ginsberg. New York: McGraw-Hill, [1972]. 8vo. Original publisher's gilt-lettered maroon cloth; original unclipped dust jacket. FIRST EDITION of Kerouac's posthumously published novel. FIRST ISSUE with the correct number-line sequence beginning with "1" on the left (as noted in McBride) on the copyright page. A FINE COPY. Charters A30a.

200/300

141. [KING, Stephen]. **Reign of Fear: Fiction and Film of Stephen King**. Edited by Don Herron. Los Angeles and Columbia, PA: Underwood-Miller, 1988.

8vo. Original publisher's full black Nigerian goatskin, spine lettered in gilt; original card slipcase affixed with glossy color illustration.

LIMITED EDITION, letter Q of 26 lettered copies SIGNED BY CONTRIBUTORS.

200/300

142. KING, Stephen. **The Shining**. Garden City: Doubleday & Company, 1977.

8vo. Publisher's black cloth-backed boards, spine lettered in gilt (spine a bit cocked); original unclipped dust jacket (spine panel sunned, few tiny chips at extreme ends, small conservation tape repair to foot verso).

FIRST EDITION of King's third book and the basis for the 1980 Stanley Kubrick adaptation starring Jack Nicholson. FIRST ISSUE with the publisher's code "R49" printed in the gutter of p. 447.

600/800

143. KUSHNER, Tony. **Angels in America: A Gay Fantasia on National Themes**. -- **Part One: Millennium Approaches**. -- **Part Two: Perestroika**. [New York:] Theatre Communications Group, [1993-1994].

2 volumes, 8vo. Original publisher's cloth; original unclipped dust jackets.

FIRST EDITIONS of the author's most famous work that won a Pulitzer Prize for Drama in 1993 and was adapted into an Emmy Award-winning HBO film directed by Mike Nichols. BOTH COPIES SIGNED BY THE AUTHOR on each title-page.

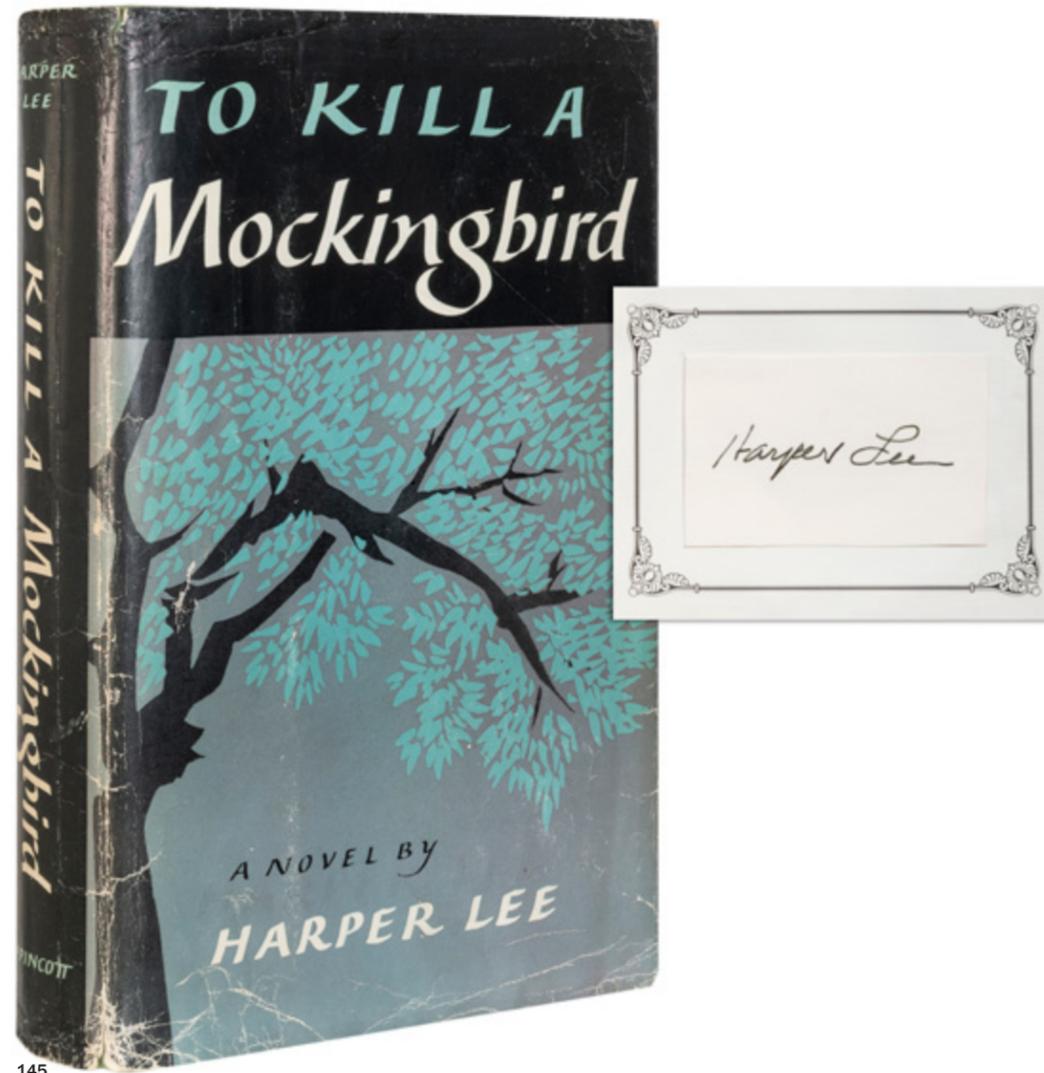
800/1,200

144. LAWRENCE, Thomas Edward (1888-1935). **Seven Pillars of Wisdom**. London: Jonathan Cape, [1935].

Small 4to. 54 plates, 4 folding maps. Original publisher's gilt-decorated brown buckram, gilt-lettered spine, edges uncut (some spotting to covers near fore edge); original printed dust jacket (tiny chips near folds with paper repairs verso, 2.5" tear near corner of lower panel repaired verso).

FIRST TRADE EDITION, in the scarce original dust jacket. O'Brien A042.

400/600



145

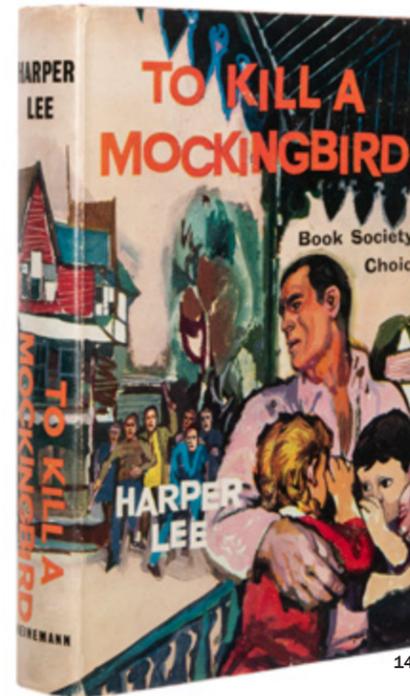
145. LEE, Harper (1926–2016). *To Kill A Mockingbird*. Philadelphia & New York: J.B. Lippincott Company, [1960].

8vo. Original publisher's green cloth-backed boards; original unclipped (\$3.95) dust jacket designed by Shirley Smith (colors faded on front panel with some creasing or light wear at edges, spine panel gently creased with few tiny chips at extreme ends, small spot of old adhesive ghosting near top edge verso); cloth folding box.

FIRST EDITION of Lee's classic novel and winner of the 1961 Pulitzer Prize. In the FIRST ISSUE dust jacket with the photo of Lee credited to Truman Capote on rear panel. The rear flap includes reviews by Shirley Ann Grau and Phyllis McGinley which is uncommon and draws much debate as to whether these reviews came first or did the Jonathan Daniels review which is most often seen. A strong case can be made for Grau and McGinley reviews having first priority as they were replaced by Daniels' in the second printing and an early advertisement established that Grau and McGinley read advance copies and "poured out their enthusiasm... weeks before publication of the book".

TIPPED IN WITH HARPER LEE'S SIGNATURE on half-title. "Harper Lee's only novel touched a nerve in American society when it was first published... The author claimed that her story of racial bias in the sleepy fictional Alabama town of Maycomb was pure imagination, but reporters who visited her hometown of Monroeville, Alabama, on the 30th anniversary of the book's publication found remarkable similarities to the novel in both setting and character. In essence, the racial ills chronicled in the novel appear to have been realistically drawn from the author's life" (100 Banned Books, pp. 404–405). The novel still draws controversy today with it being challenged by many high schools and parents throughout the United States who object to either the language being used or the way in which race is represented. The Committee on Intellectual Freedom of the American Library Association lists the novel as being among the 10 most frequently challenged books today.

4,000/6,000



146

146. LEE, Harper (1926–2016). *To Kill A Mockingbird*. London: Heinemann, [1960].

8vo. Original publisher's maroon cloth; original unclipped dust jacket (a few minor spots of rubbing along spine panel joints and corners, else fine).

FIRST ENGLISH EDITION of Lee's celebrated first novel and winner of the Pulitzer Prize in 1961. A FINE COPY, rarely seen in this condition.

800/1,200

147. LEE, Harper (1926–2016). *To Kill A Mockingbird*. [New York:] HarperCollins, [1993].

8vo. Original publisher's cloth-backed boards; original unclipped dust jacket (upper cover sunned). "The Thirty-Fifth Anniversary Edition of the Pulitzer Prize-Winning Novel".

SIGNED BY HARPER LEE on half-title.

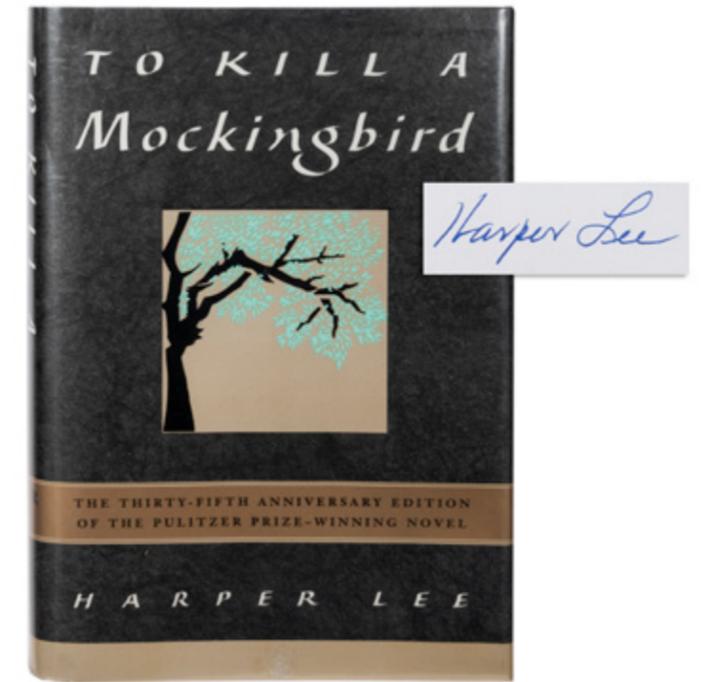
300/500

148. LEWIS, Sinclair (1885–1951). *Babbitt*. New York: Harcourt, Brace and Company, [1922].

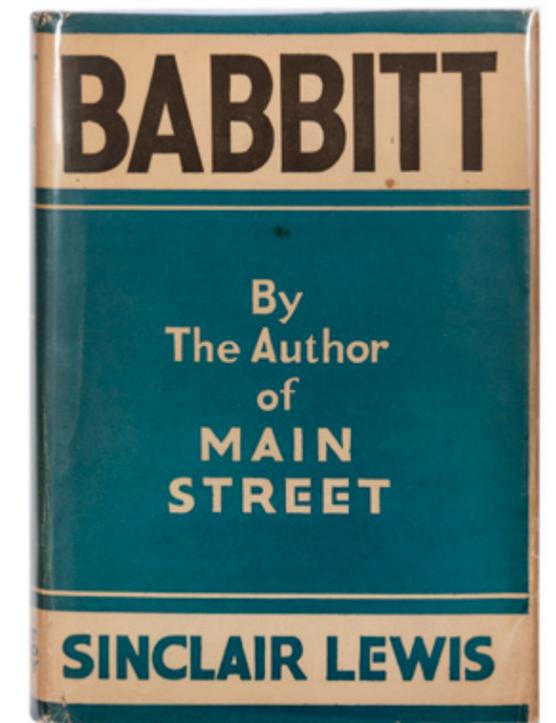
8vo. Original publisher's blue cloth stamped in orange; original price-clipped dust jacket (some toning, few tiny chips at spine extremes and corners of flaps).

FIRST EDITION, FIRST ISSUE with "Purdy" for "Lyte" on line 4, p. 49; and "my" for "any" on line 5, p. 49. In the RARE DUST JACKET. Brucoli & Clark, p. 212.

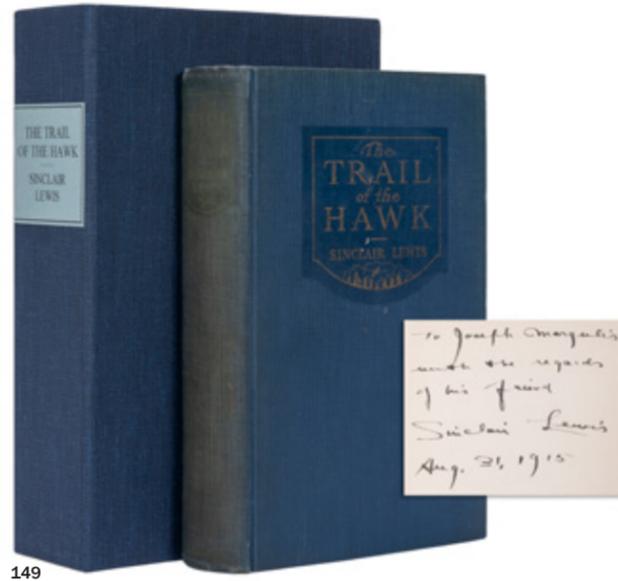
400/600



147



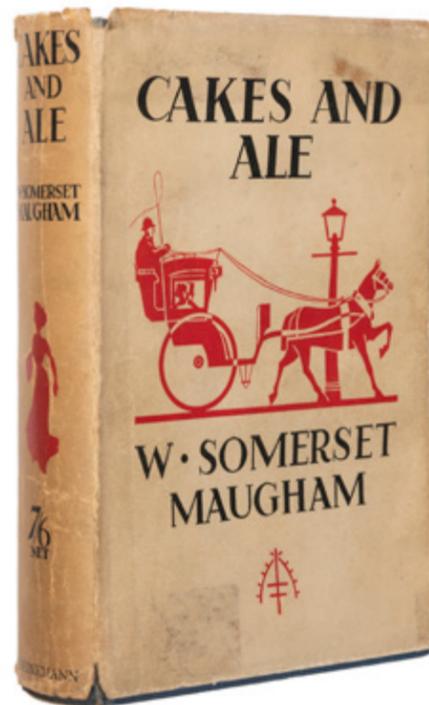
148



149



150



151

149. LEWIS, Sinclair (1885–1951). **The Trail of the Hawk**. New York: Harper & Brothers, 1915.

8vo. Color-printed frontispiece. Original publisher's gilt lettered cloth (spine a little dulled, front hinge cracked); custom cloth folding case.

FIRST EDITION with "H-P" on copyright, PRESENTATION COPY, INSCRIBED BY LEWIS on the front free endpaper: "To Joseph Margulis / with the regards of his friend / Sinclair Lewis / Aug. 31, 1915." Brucoli & Clark, p. 210.

800/1,200

150. MARTIN, George R. R. (b. 1948). [A Song of Ice and Fire series:] **A Game of Thrones**. -- **A Clash of Kings**. -- **A Storm of Swords**. -- **A Feast for Crows**. -- **A Dance with Dragons**. New York: Bantam Books, 1996–2011.

5 volumes, 8vo. Original publisher's cloth; original unclipped dust jackets. FIRST AMERICAN EDITIONS. A fine set of Martin's international bestselling series of epic fantasy novels that was later adapted into the HBO series, Game of Thrones.

500/800

151. MAUGHAM, William Somerset (1874–1965). **Cakes and Ale; or, The Skeleton in the Cupboard**. London: William Heinemann, [1930].

8vo. Original publisher's blue cloth gilt (occasional light foxing); original unclipped dust jacket (extremes toned or soiled, some chipping at extreme ends, old tape repairs along edges verso). FIRST EDITION, FIRST STATE with "wont" for "won't" on p. 147, line 14; "in" for "it" on p. 181, line 4; and a dropped letter "l" on p. 61, line 22. Stott A40a.

300/500

152. MAUGHAM, Somerset (1874–1965). **Cakes and Ale; or, The Skeleton in the Cupboard**. London et al: William Heinemann, n.d. [1954].

8vo. Portrait frontispiece of the author on Japan paper by Graham Sutherland. Original publisher's duo-tone sheepskin gilt, top edge gilt, others uncut; original slipcase.

LIMITED EDITION, number 81 of 1000 copies SIGNED BY MAUGHAM AND SUTHERLAND. First published in 1930, this limited edition was issued to commemorate the 80th birthday of Maugham. Stott A40d.

200/300

153. MAUGHAM, Somerset (1874–1965). **A group of 4 works in fine bindings, including:**

The Maugham Reader. Garden City: Doubleday & Company, 1950. 8vo. Full red levant gilt, raised bands gilt, gilt-lettering in second compartment, remainder double gilt ruled, all edges gilt, gilt ruled turn-ins, gilt stamp-signed by Sangorski & Sutcliffe. FIRST EDITION. -- *The Maugham Reader*. Garden City: Doubleday & Company, 1950. 8vo. Full olive green niger gilt, raised bands, gilt-lettering and tooling in compartments, all edges gilt, broad turn-ins gilt, gilt stamp-signed by Bayntun (light sunning to spine). Early printing. -- *Of Human Bondage*. London: Heinemann, [1966]. 8vo. Full dark blue leather gilt, raised bands gilt, red and green leather lettering-pieces gilt, gilt tooling in compartments, all edges gilt, gilt dentelles, stamp-signed by Bayntun. Later edition. -- *The Complete Short Stories of...* London: Heinemann, [1967]. 3 volumes, 8vo. Full red leather gilt, raised bands gilt, gilt tooling in compartments, blue and green leather lettering-pieces gilt, all edges gilt, gilt dentelles, stamp-signed by Bayntun. Later edition.

Together, 4 works in 6 volumes, all finely bound, condition generally fine.

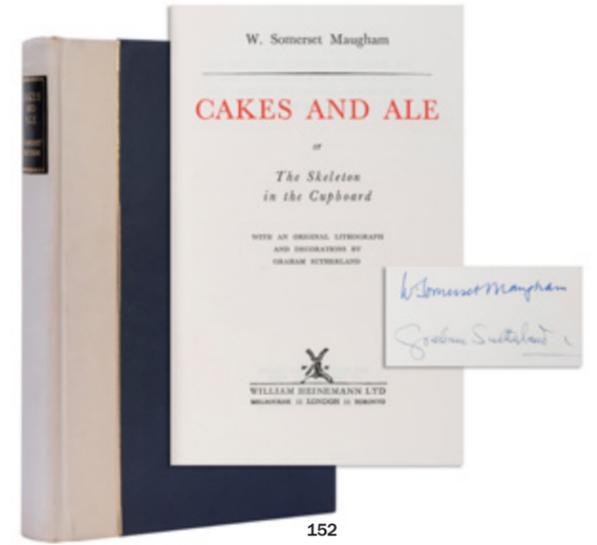
200/300

154. MAUGHAM, William Somerset (1874–1965). **Of Human Bondage**. London: [Ballantyne Hanson & Co. for] William Heinemann, [1915].

8vo. Half-title. Full blue levant gilt, raised bands gilt, red morocco lettering-piece gilt, compartments twice ruled in gilt, all edges gilt, broad turn-ins gilt, marbled endpapers, gilt stamp-signed by Bayntun (spine sunned); original cloth bound in at end.

FIRST ENGLISH EDITION, separate issue printed in England from stereotype plates made from the American type with the misprint on p. 257, line 4 that was corrected in later printings. Stott A21b.

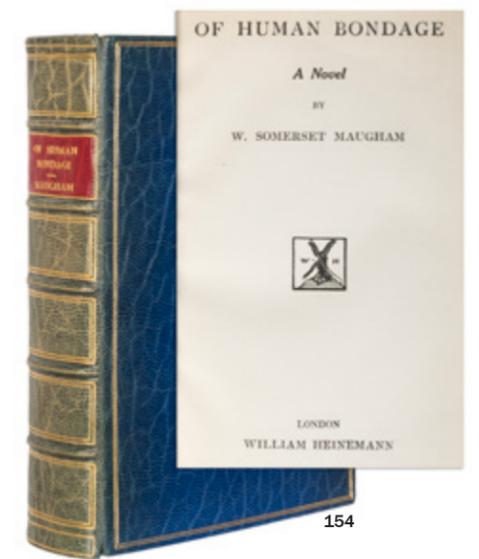
300/500



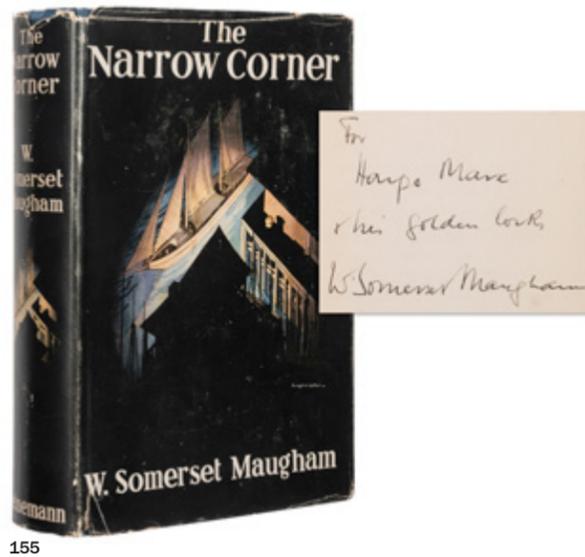
152



153



154



155

155. MAUGHAM, William Somerset (1874–1965). **The Narrow Corner**. London: William Heinemann, [1932].

8vo. Original publisher's gilt-lettered blue cloth; original unclipped dust jacket (light chipping near head, extremes gently rubbed with some creasing). Provenance: Harpo (1888–1964) and Susan Marx, bookplate of the American comedian and the second-oldest of the Marx Brothers trio (Groucho and Chico).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY MAUGHAM TO THE COMEDIAN HARPO MARX: "For / Harpo Marx / & his golden locks / W. Somerset Maugham". Stott A44a.

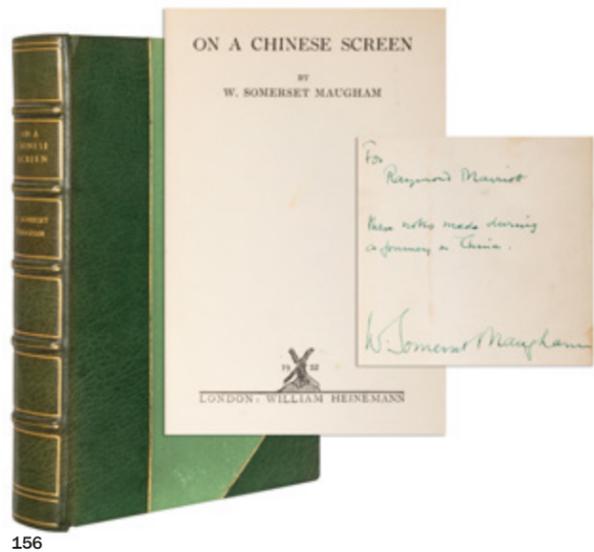
1,200/1,800

156. MAUGHAM, William Somerset (1874–1965). **On A Chinese Screen**. London: William Heinemann, 1922.

8vo. Half crushed green morocco gilt, raised bands gilt, gilt-lettering in two compartments, remainder with single gilt fillet rule, all edges gilt, stamp-signed by Sangorski & Sutcliffe (spine slightly sunned, a few spots of browning to front blank).

FIRST ENGLISH EDITION, separate issue printed in England from stereotype plates made from the American type. PRESENTATION COPY, INSCRIBED BY MAUGHAM: "For Raymond Marriot / These notes made during / a journey in China. / W. Somerset Maugham." Raymond Marriot (1911–1992) was a noted English journalist and drama critic of the Stage. Marriot would on numerous occasions obtain intimate invitations for interviews including one by Queen Marie of Romania asking him to tea at the Ritz and an invite from Maugham to stay at his main residence at the Villa La Mauresque. Stott A28b.

600/800



156

157. MAUGHAM, William Somerset (1874–1965). **The Razor's Edge**. Garden City, NY: Doubleday, Doran & Co., 1944.

8vo. Original publisher's red buckram, gilt-lettered spine label, top edge gilt (spine gently sunned); original card slipcase (some sunning); additional custom slipcase. Provenance: Blairhame (morocco book-label gilt), the Tuxedo Park, New York estate of major Americana collectors John and Natalie Blair.

LIMITED EDITION, number 295 of 750 copies SIGNED BY MAUGHAM. Stott A63a.

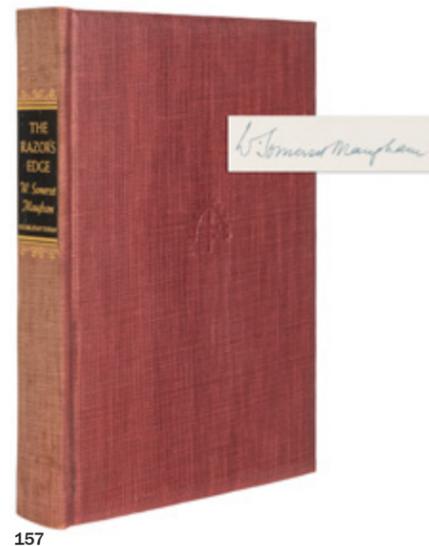
500/700

158. MAUGHAM, William Somerset (1874–1965). **The Razor's Edge**. London: William Heinemann, [1944].

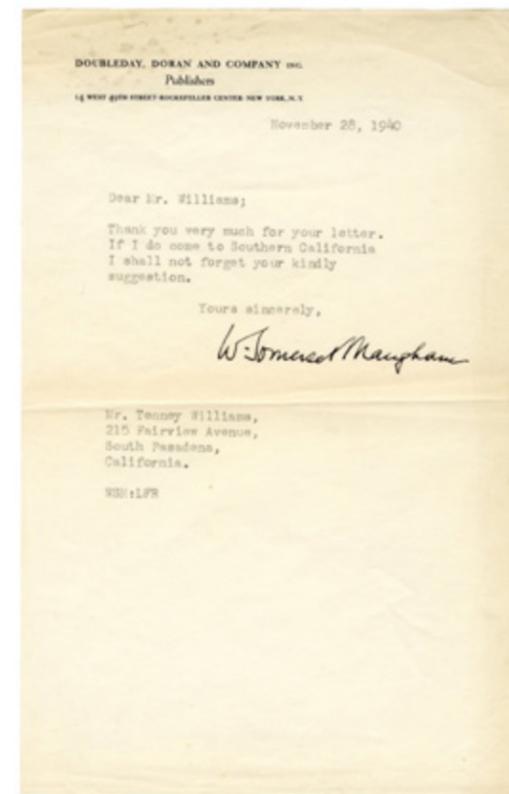
8vo. Original publisher's gilt-lettered blue cloth; original price-clipped dust jacket (spine panel sunned, tiny chips to extreme ends, some toning to flap edges).

FIRST ENGLISH EDITION of the author's last major novel that was the basis for the 1946 film starring Tyrone Power. Stott A63c.

300/500



157



159

159. MAUGHAM, William Somerset (1874–1965). **Typed letter signed ("W. Somerset Maugham") to Mr. Tenney Williams, 28 November 1940.**

1 page, 8vo (216 x 140 mm), on Doubleday & Doran publishing letterhead, center fold, few tiny stains to upper margin.

200/300

160. MAUGHAM, William Somerset (1874–1965). **The Unconquered**. New York: House of Books, 1944.

12mo. Original publisher's blue cloth gilt (spine slightly sunned, else fine).

FIRST EDITION, LIMITED ISSUE number 153 of 300 copies SIGNED BY MAUGHAM. Stott A62.

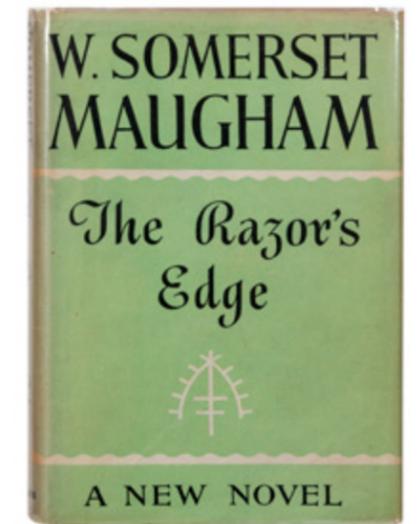
150/250

161. MAUGHAM, William Somerset (1874–1965). **The Vagrant Mood**. London et al: William Heinemann, [1952].

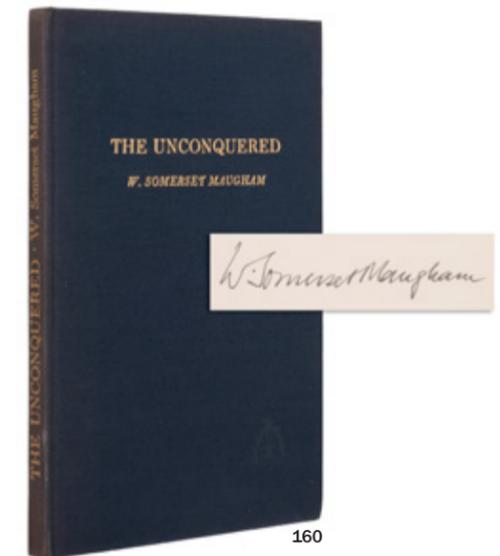
8vo. Original publisher's duo-tone sheepskin gilt, black leather lettering-piece gilt, top edge gilt, others uncut; original slipcase (some bumping to corners).

LIMITED EDITION, number 39 of 500 copies SIGNED BY MAUGHAM.

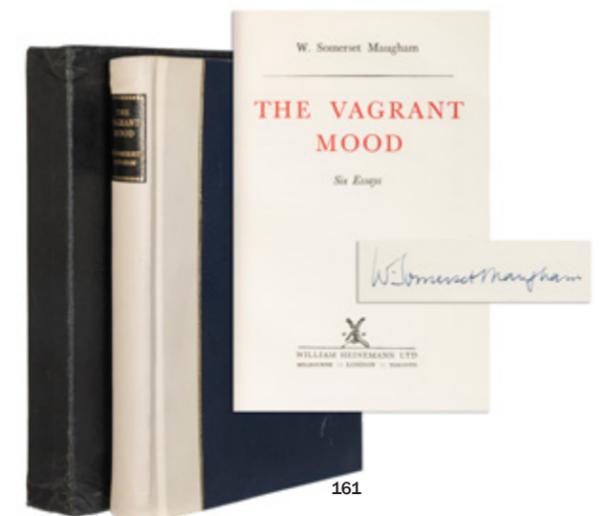
200/300



158



160



161



162

162. MAUGHAM, William Somerset (1874–1965). *A Writer's Notebook*. London: William Heinemann, 1949.

8vo. Original publisher's vellum parchment-backed blue cloth, leather lettering-piece gilt, top edge gilt, others uncut; card slipcase (minor edgewear or toning).

LIMITED EDITION, number 416 of 1000 copies SIGNED BY MAUGHAM. A fine copy. Stott A70c.

[Also with:] *A Writer's Notebook*. New York: preprinted from *Cosmopolitan Magazine*, 1949. 12mo. Original blue cloth blocked in black and lettered in gilt. FIRST EDITION published simultaneously with the limited edition.

200/300

163. McCARTHY, Cormac. *The Crossing*. New York: Alfred A. Knopf, 1994.

8vo. Original publisher's printed blue wrappers. FIRST EDITION, UNCORRECTED PROOF. -- [Also with:] the first American trade edition and the first English trade edition. Both in original cloth and unclipped dust jackets.

Together, 3 volumes, of the second installment of his *Border Trilogy*.

200/300

164. McCARTHY, Cormac. **A group of 4 SIGNED TITLES, including:**

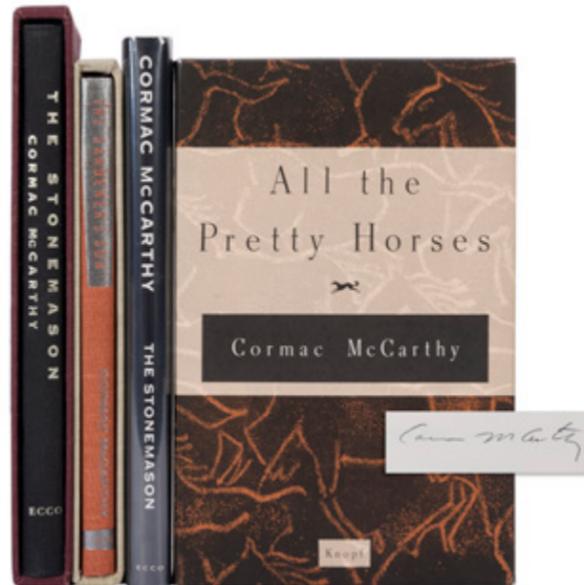
All the Pretty Horses. New York: Alfred A. Knopf, 1992. Original pictorial wrappers; original paper folding case. FIRST EDITION, uncorrected proof SIGNED. -- *The Stonemason*. [Hopewell, NJ:] The Ecco Press, [1994]. Original cloth-backed boards; original unclipped dust jacket. INSCRIBED on half-title. -- *The Stonemason*. [Hopewell, NJ:] The Ecco Press, [1994]. Original cloth-backed boards; original slipcase. LIMITED EDITION, number 256 of 350 copies SIGNED. -- *The Gardener's Son*. [Hopewell, NJ:] The Ecco Press, [1996]. Original orange cloth; original slipcase. LIMITED EDITION, number 52 of 350 copies SIGNED.

Together, 4 works in 4 volumes, all 8vo, ALL SIGNED BY McCARTHY, condition generally fine.

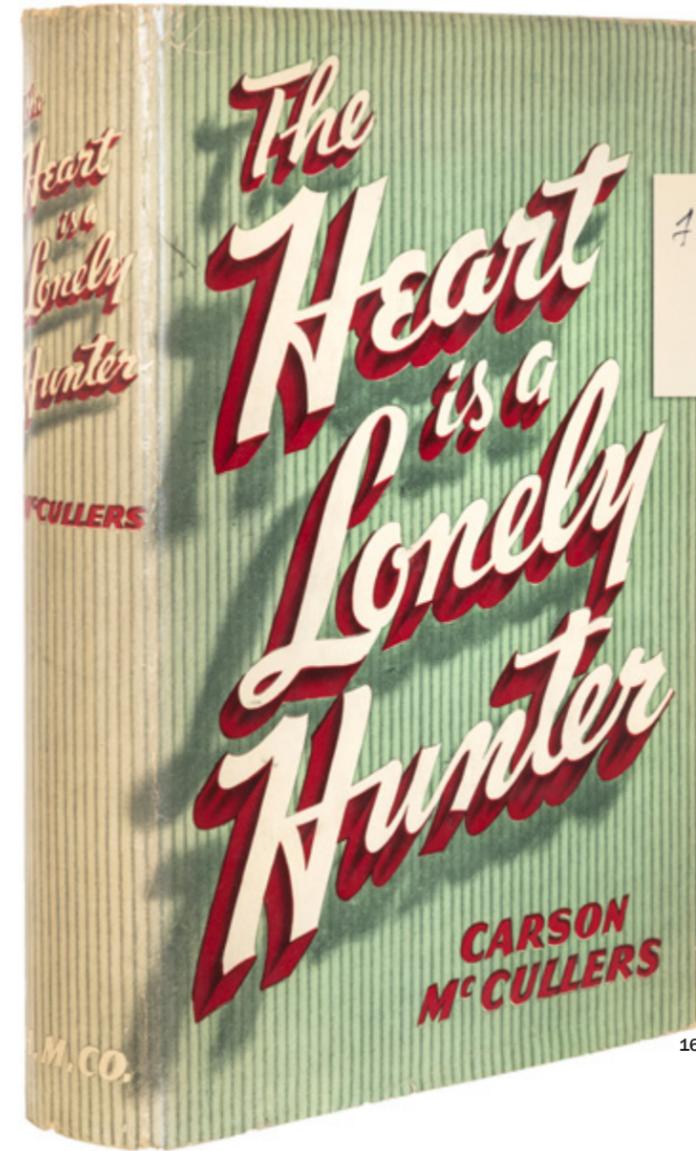
600/800



163



164



For Gene Andrews
with all good wishes
Carson McCullers

165

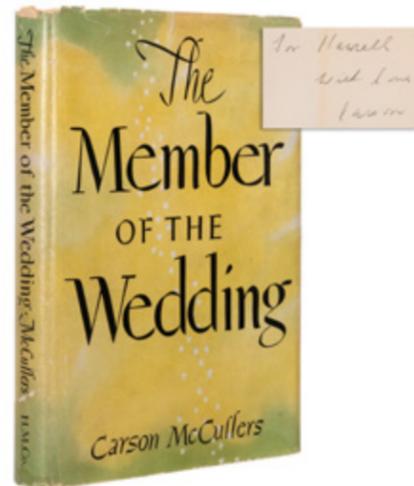
165. McCULLERS, Carson (1917–1967). *The Heart is a Lonely Hunter*. Boston: Houghton Mifflin Company, 1940.

8vo. Original publisher's beige buckram lettered in dark red; original unclipped dust jacket (spine gently sunned, tiny spot of chipping near head, short closed tear to front flap, few faint surface abrasions to front panel, tiny pen mark also to front panel); folding morocco-backed box.

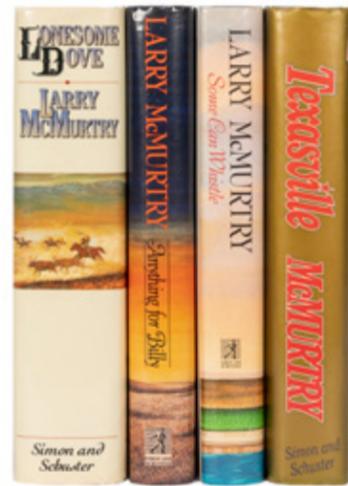
FIRST EDITION of the author's first book. "No matter what the age of the author, *The Heart is a Lonely Hunter* would be a remarkable book. When one reads that Carson McCullers is a girl of 22 it becomes... something beyond that, something more akin to the vocation of pain to which a great poet is born" (*New York Times*, *Carson at 100*).

INSCRIBED BY McCULLERS on front free endpaper: "For Gene Andrews (sp.) / with all good wishes / Carson McCullers". Andrews was an editor for the literary magazine *The Paris Review* and a major collector of cinema and autographs. Inscribed copies of this title are rare on the market with the first and only copy selling in the rooms at Christies 27 September 1995. *Brucoli & Clark II*, p. 251.

4,000/6,000



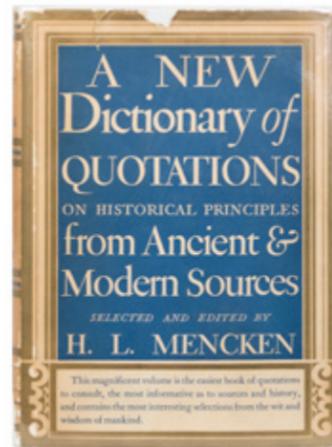
166



167



168



169

For Frieda & Otto Schellhase
at Mrs. Schellhase's
Command (which I
always obey)
H.L. Mencken
Zu Befehl, Herr Oberst!

166. McCULLERS, Carson (1917–1967). **The Member of the Wedding**. Boston: Houghton Mifflin Company, 1946.

8vo. Original publisher's yellow cloth lettered in brown (some dust smudging to covers, lower joint tender; original unclipped dust jacket (front panel and spine gently sunned, slight tear to spine panel near foot, few tiny chips at top edge).

FIRST EDITION of the author's third novel that has been compared to the likes of *Catcher in the Rye* and *A Tree Grows in Brooklyn* for its depiction of coming-of-age, pre-teen awkwardness and self-delusion with dark undertones. INSCRIBED BY McCULLERS on front free endpaper: "For Harrell / with love / Carson". Bruccoli & Clark, II: p. 251.

1,000/2,000

167. McMURTRY, Larry (1936–2021). **A group of 4 works, including:**

Lonesome Dove. 1985. -- *Texasville*. 1987. -- *Anything for Billy*. 1988. -- *Some Can Whistle*. 1989.

Together, 4 works in 4 volumes, all published in New York by Simon and Schuster, all 8vo, all in original cloth-backed boards and original unclipped dust jackets, ALL FIRST EDITIONS, condition generally fine.

200/300

168. McMURTRY, Larry (1936–2021). **The Last Picture Show**. New York: The Dial Press, 1966.

8vo. Original publisher's beige cloth; original unclipped dust jacket (few minor spots of dust soiling, else fine).

FIRST EDITION, of the author's third novel that was the source material for the 1971 American film by the same name which won two Academy Awards. SIGNED BY THE AUTHOR on the front free endpaper. Bruccoli & Clark, p. 262.

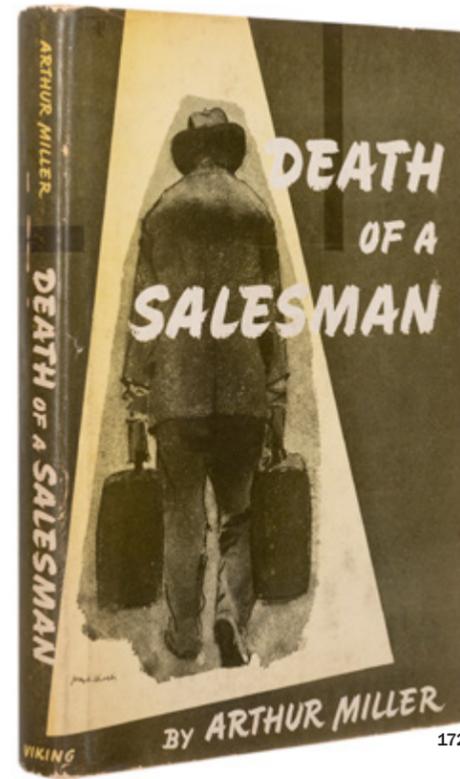
400/600

169. MENCKEN, Henry Louis, editor (1880–1956). **A New Dictionary of Quotations on Historical Principles from Ancient & Modern Sources**. New York: Alfred A. Knopf, 1942.

Royal 8vo. Original publisher's dark blue cloth gilt, all edges speckled red; original unclipped dust jacket (extremities chipped with loss near foot of spine, rubbing along lower joint, some toning).

FIRST EDITION. "This magnificent volume is the easiest book of quotations to consult, the most informative as to sources and history, and contains the most interesting selections from the wit and wisdom of mankind". INSCRIBED BY MENCKEN on the front free endpaper: "For Frieda & Otto Schellhase / at Mrs. Schellhase's command (which I always obey) / H.L. Mencken / Zu befehl from ?".

200/300



172

by Arthur Miller
Arthur Miller

170. MERRITT, Abraham (1884–1943). **Creep, Shadow!** Garden City, New York: Double, Doran & Company for The Crime Club, 1934.

8vo. Original publisher's black cloth, spine stamped in gilt; original unclipped dust jacket (spine gently creased, else fine). FIRST EDITION, of this classic horror tale that is the sequel to Merritt's *Burn, Witch, Burn!* published in 1933. TIPPED-IN WITH AN INSCRIBED CARD WITH ORIGINAL DRAWING BY THE AUTHOR: "To Wallace Palmer, with the affection of A. Merritt". Currey, p. 364.

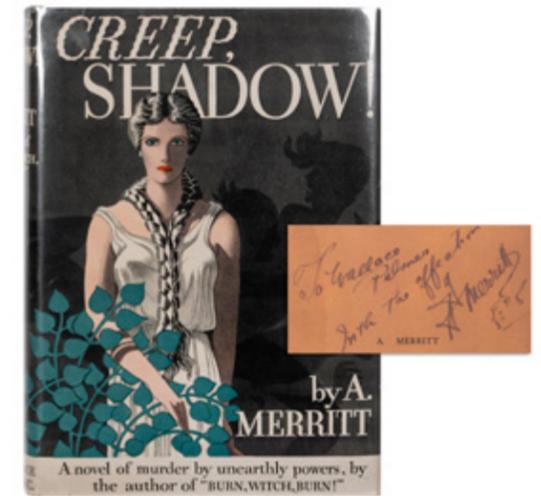
300/500

171. MICHENER, James A. (1907–1997). **The Bridges at Toko-ri**. [New York:] Random House, [1953].

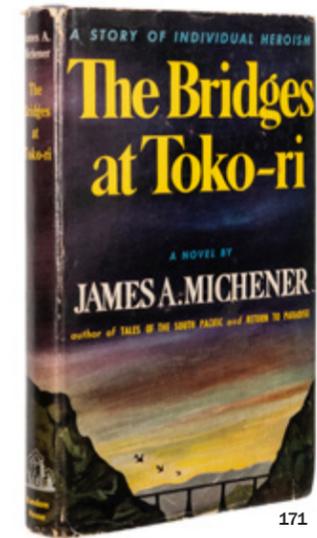
8vo. Publisher's two-tone blue cloth gilt, blue top edge; original unclipped dust jacket. Provenance: gift inscription from Dan Ryan Jr. to an unknown recipient.

FIRST EDITION of the author's novel on the Korean War and the basis for the 1954 film starring William Holden and Grace Kelly. INSCRIBED BY THE AUTHOR: "To Dan Ryan Jr. / James A. Michener". Dan Ryan Jr. (1894–1961) was an American businessman, lawyer and politician who served as a member of the Cook County Board of Commissioners. The Dan Ryan Expressway is named in his honor.

300/500



170



171

172. MILLER, Arthur (1915–2005). **Death of a Salesman**. New York: The Viking Press, 1949.

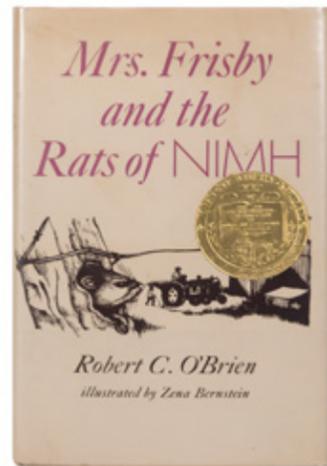
8vo. Original publisher's orange cloth stamped in brown, illustrated endpapers; original unclipped dust jacket (spine and front panel gently sunned, some light dust soiling).

FIRST EDITION of the author's Pulitzer Prize-winning play considered by critics to be the most significant of modern tragedies. In a FIRST ISSUE dust jacket without mention of New York Drama Critics' Circle Award for 1949 and with Esther Handler photo credit on rear flap. SIGNED BY MILLER on title-page. Bruccoli & Clark, p. 265; Jensen A.IV.1a.

1,000/2,000



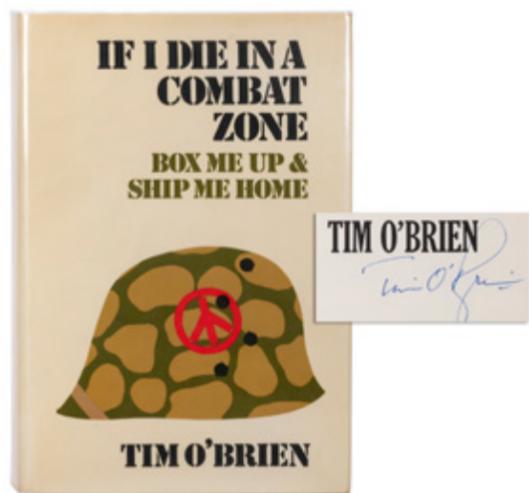
173



175



174



176

173. MILNE, Alan Alexander (1882–1956). **Winnie-the-Pooh**. London: Methuen & Co. Ltd., [1926].

8vo. Half-title, numerous illustrations by Ernest H. Shepard. Original publisher's gilt stamped green pictorial cloth, top edge gilt, illustrated endpapers (tiny spots of fraying at spine ends and corners, else fine). Provenance: contemporary inscription on front flyleaf. FIRST ENGLISH TRADE EDITION of Milne's beloved classic.

[Also with:] *The Christopher Robin Story Book*. London: Methuen & Co., [1929]. 8vo. Illustrated by Ernest H. Shepard. Original light blue cloth stamped in gilt; original dust jacket (very minor chipping or creasing to spine panel ends, some light dust soiling to cover panels). FIRST EDITION.

[And:] *The House at Pooh Corner*. New York: E.P. Dutton & Co., [1928]. 8vo. Illustrated by Ernest H. Shepard. Original pinkish-red cloth stamped in gilt; original dust jacket (light dust soiling to extremities). FIRST AMERICAN EDITION.

600/800

174. MITCHELL, Margaret (1900–1949). **Gone With the Wind**. New York: The Macmillan Company, 1939.

2 volumes, 8vo. Original publisher's duo-tone cloth gilt, top edges gilt (gilt a bit faded on spine, else bright).

LIMITED EDITION, number 350 of 1000 copies. "This, the first two-volume edition of *Gone With the Wind*, issued December 1, 1939, in appreciation of Margaret Mitchell's magnificent work in commemorating the life and times of the Old South" (limitation).

250/350

175. O'BRIEN, Robert C. (1918–1973) **Mrs. Frisby and the Rats of NIMH**. New York: Atheneum, 1971.

8vo. Numerous illustrations by Zena Bernstein. Original publisher's grey cloth stamped with a line drawing in purple on upper cover; original unclipped dust jacket affixed with Newbery Award Medal sticker to front panel.

FIRST EDITION of the 1972 Newbery Medal winner and the basis for the 1982 animated film "The Secret of NIMH".

300/500

176. O'BRIEN, Tim (b. 1946). **If I Die in a Combat Zone, Box Me Up and Ship Me Home**. [New York:] Delacorte Press / Seymour Lawrence, [1973].

8vo. Original publisher's cloth-backed boards (some mild toning, hinges tender); original unclipped dust jacket.

FIRST EDITION, FIRST PRINTING, of the author's first book based on the author's own experience as a soldier in the Vietnam War and is one of the earliest books written by a soldier who fought in the war. SIGNED BY O'BRIEN on the title-page.

600/800

177. O'BRIEN, Tim (b. 1946). **A group of 4 signed titles, including:**

The Things They Carried. Boston: Houghton Mifflin / Seymour Lawrence, 1990. 8vo. Original publisher's cloth-backed boards; original unclipped dust jacket. FIRST EDITION, SIGNED BY O'BRIEN. Laid in with book signing prospectus at Lemuria. -- [Together with:] *The Things They Carried*. Franklin Center: The Franklin Library, 1990. 8vo. Original leather gilt, all edges gilt. Inserted with a leaf SIGNED BY O'BRIEN exclusively for members of The Signed First Edition Society. Laid in with publisher's prospectus. -- *Going After Cacciato*. [New York:] Delacorte Press / Seymour Lawrence, [1978]. 8vo. Original blue cloth; original unclipped dust jacket. FIRST EDITION, SIGNED BY O'BRIEN. -- *The Nuclear Age*. New York: Alfred A. Knopf, 1985. 8vo. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION, SIGNED BY O'BRIEN.

Together, 4 works in 4 volumes, all first editions and signed, condition generally fine.

200/300

178. ORWELL, George (1903–1950). **Animal Farm**. New York: Harcourt, Brace and Company, [1946].

8vo. Original publisher's black cloth, gilt-lettered spine; original unclipped dust jacket (spine panel chipped near head, light creasing to extreme edges of front panel). FIRST AMERICAN EDITION.

150/250

179. ORWELL, George (1903–1950). **Nineteen Eighty-Four**. London: Secker and Warburg, 1949.

8vo. Original publisher's light green cloth with red lettering (spine sunned, some light staining to upper cover, ownership name penciled on ffp); original unclipped red and white dust jacket (front panel and spine sunned with few spots of surface rubbing, extreme ends chipped).

FIRST EDITION of Orwell's famous dystopian novel in the preferred and more rare red dust jacket (issued in both red and green). *Nineteen Eighty-Four* "has been called an embittered book... the political arguments are never dull... 'Double Think,' 'Newspeak,' and 'Big Brother' now form parts of the language. It is a warning against totalitarianism under any disguise-left of right" (Connolly, p. 94). It is also one of the most often censored books in the U.S., ranking 5th among frequently challenged books in American schools from 1965–1982 and although the book was already considered a classic by critics, it was only present in 43% of school libraries (*100 Banned Books*, pp. 118–123).

1,500/2,500



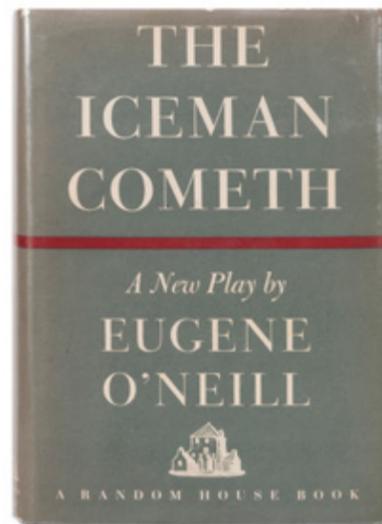
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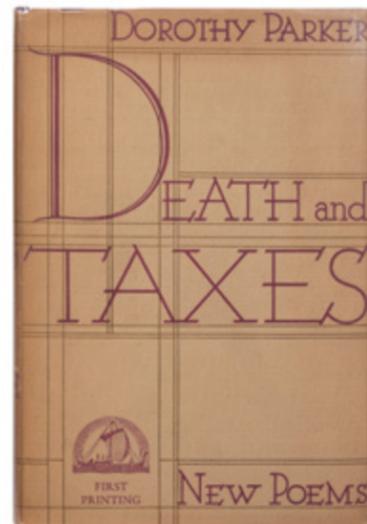
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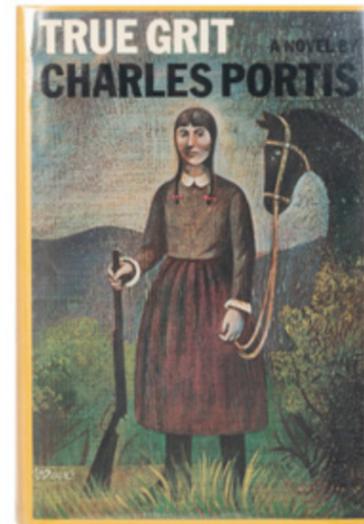
179



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185



183

Philip Pullman

182. PORTIS, Charles (1933–2020). **True Grit**. New York: Simon and Schuster, [1968].

8vo. Original publisher's dark grey cloth (some spotting to covers); original unclipped dust jacket (spine lightly sunned, else fine).

FIRST EDITION, ADVANCE READING COPY with publisher's slip laid in. The basis for two major motion pictures by the same name, the first starring John Wayne in 1969 and the second in 2010 starring Jeff Bridges.

200/300

183. PULLMAN, Philip. [His Dark Materials trilogy:] **The Golden Compass**. -- **The Subtle Knife**. -- **The Amber Spyglass**. New York: Alfred A. Knopf, 1996–97, 2000.

3 volumes, 8vo. Publisher's cloth; original unclipped dust jackets. FIRST AMERICAN EDITIONS of Pullman's fantasy novels which is partly a reimagining of John Milton's *Paradise Lost* that bases itself around Milton's central theme of original sin. EACH VOLUME SIGNED BY PULLMAN ON THE TITLE PAGE. -- [TOGETHER WITH:] *The Golden Compass*. New York: Alfred A. Knopf, 1996. Original pictorial wrappers. ADVANCED READING COPY of the first American edition (second printing) INSCRIBED BY PULLMAN. -- [ALSO:] *The Subtle Knife*. New York: Alfred A. Knopf, 1997. Original printed wrappers. UNCORRECTED PROOF of the first American edition SIGNED BY PULLMAN.

Together, 5 works in 5 volumes, all 8vo, ALL SIGNED BY PULLMAN, condition generally fine.

600/800

180. O'NEILL, Eugene (1888–1953). **The Iceman Cometh**. New York: Random House, [1946].

8vo. Original publisher's gilt-lettered blue cloth; original unclipped dust jacket, red top edge (spine gently sunned with few tiny chips at extreme ends, else fine).

FIRST EDITION, of what many considered to be the playwright's finest work.

100/200

181. PARKER, Dorothy (1893–1967). **Death and Taxes**. New York: The Viking Press, 1931.

8vo. Original publisher's blind-stamped purple cloth (extremities slightly darkened); original unclipped dust jacket (spine panel toned).

FIRST EDITION with "First Printing" stated on dust jacket.

200/300

184. PULLMAN, Philip. **A group of 7 signed volumes, including:**

The White Mercedes. New York, 1992. Original dust jacket. FIRST AMERICAN EDITION, SIGNED on title-page. -- *Clockwork*. New York, 1998. Original dust jacket. FIRST AMERICAN EDITION, SIGNED on the title-page. -- *The Firework Maker's Daughter*. New York, 1999. FIRST AMERICAN EDITION, SIGNED on the title-page. -- *'Perverse, all monstrous, all prodigious things.'* *Perspectives on English Teaching 2*. Sheffield, UK: Nate, 2002. Original printed wrappers. FIRST EDITION, SIGNED on the title-page. -- *Lyra's Oxford*. New York, 2003. FIRST AMERICAN EDITION, SIGNED on the title-page. -- *Spring-Heeled Jack*. New York, 2002. FIRST AMERICAN EDITION, SIGNED on the title-page. -- *The Scarecrow and his Servant*. London, 2004. FIRST EDITION, SIGNED on the title-page.

Together, 7 works in 7 volumes, various sizes, original publisher's bindings, dust jackets as issued, overall fine.

400/600

185. PYNCHON, Thomas (b. 1937). **A group of 3 titles, including:**

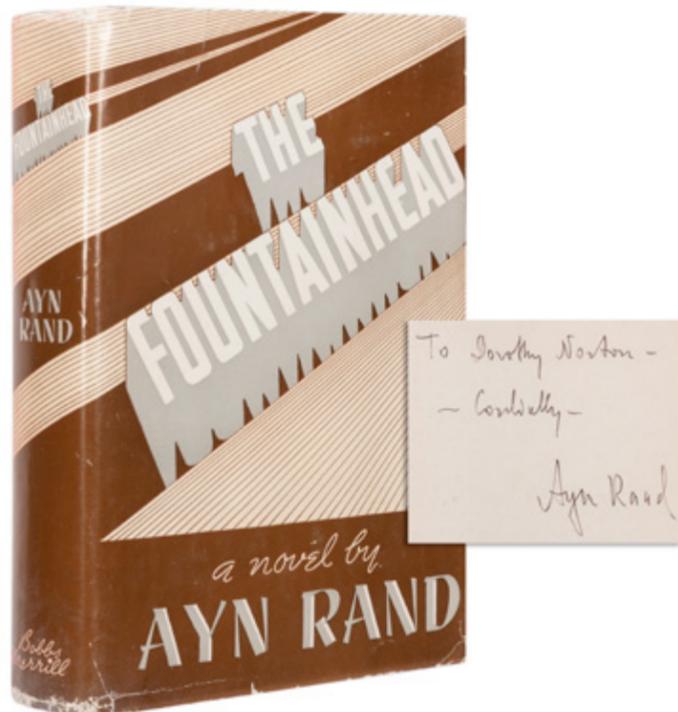
V. Philadelphia and New York: J.B. Lippincott, [1963]. 8vo. Original blindstamped purple cloth (few spots of old adhesive ghosting, embossed library stamp on title-page); original unclipped dust jacket (small loss to upper cover panel near top edge, some chipping to extremes). FIRST EDITION, in a FIRST STATE DUST JACKET with only "contents" on rear panel with no reviews listed. -- *The Crying of Lot 49*. Philadelphia and New York: J.B. Lippincott, [1966]. 8vo. Original cloth-backed boards; original unclipped dust jacket. FIRST EDITION. -- *Mason & Dixon*. New York: Henry Holt and Company, [1997]. 8vo. Original printed wrappers. ADVANCED READING COPY.

300/500



184

Philip Pullman



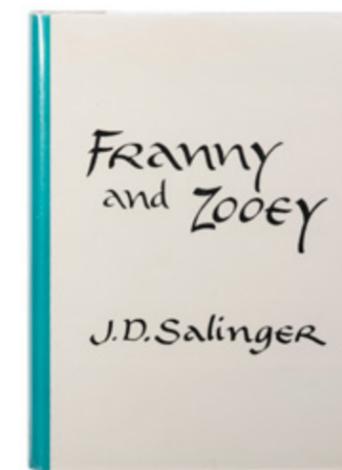
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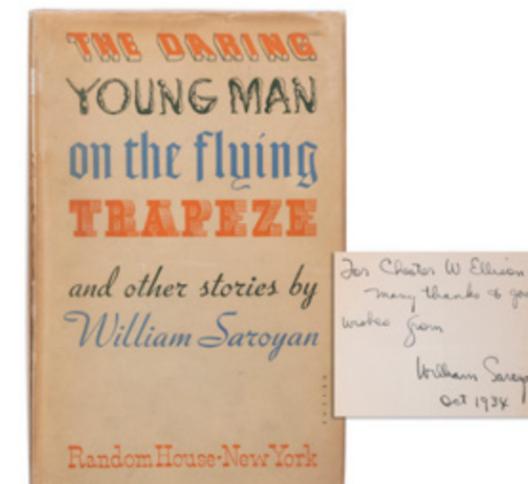
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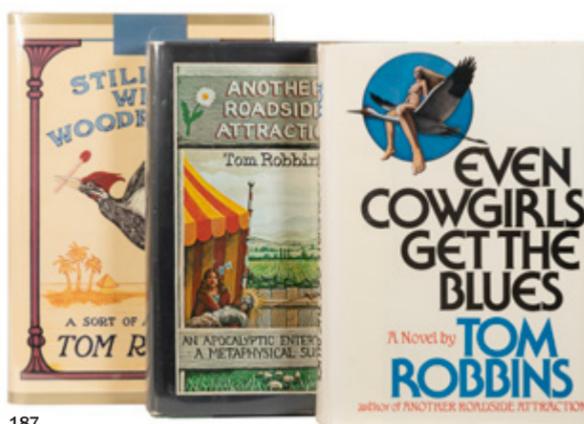
190



191



192



187

187. ROBBINS, Tom (b. 1932). **Another Roadside Attraction**. Garden City, New York: Doubleday & Company, 1971.

8vo. Original publisher's cloth-backed black cloth; original unclipped dust jacket. FIRST EDITION, of the author's first novel. SIGNED BY ROBBINS on the half-title.

[Together with:] *Even Cowgirls Get the Blues*. Boston: Houghton Mifflin Company, 1976. 8vo. Original cloth-backed blue cloth stamped in blue foil, blue top edge; original unclipped dust jacket. FIRST EDITION. -- [Also:] *Still Life with Woodpecker*. New York: Bantam Books, [1980]. 8vo. Original beige cloth; original unclipped dust jacket. FIRST EDITION, SIGNED BY ROBBINS.

400/600

188. ROTH, Philip (1933–2018). **Portnoy's Complaint**. New York: Random House, [1969].

8vo. Original publisher's dark blue cloth gilt, red top edge; original unclipped dust jacket (spine panel gently sunned).

FIRST EDITION of the author's better-known novel and the basis for the 1972 film of the same name. PRESENTATION COPY, INSCRIBED BY ROTH to Art Shay's wife Florence on half-title verso. Shay (1922–2018) was an American photographer and writer who was considered to be Chicago's great photojournalist with over 25,000 published photographs. Shay was also a lifelong friend of Nelson Algren who collaborated with the author on several projects including Algren's book *Chicago: City on the Make*.

200/300

186. RAND, Ayn (1905–1982). **The Fountainhead**. Indianapolis and New York: The Bobbs-Merrill Company, [1944].

8vo. Original publisher's gilt-lettered green cloth (joints tender, light edgewear with few spots bumped); original unclipped dust jacket (extremities sunned, light edgewear). Eleventh printing of the first edition.

INSCRIBED BY RAND in the year of publication on the front free endpaper: "To Dorothy Norton - / - Cordially - / Ayn Rand / October 17, 1944".

1,000/2,000

189. SALINGER, J.D. (1919–2010). **The Complete Uncollected Short Stories of...** N.p., n.d. [ca. 1974].

2 volumes, 8vo. Original publisher's pictorial wrappers. Second issue of the pirated edition of Salinger's unauthorized short stories. "A piracy, believed to have been produced in California. Salinger's lawyers were successful in suppressing most of the edition" (G. Bixby, *American Book Collector* May/June 1981, p. 30).

100/200

190. SALINGER, J.D. (1919–2010). **Franny and Zooey**. Boston and Toronto: Little, Brown and Company, [1961].

8vo. Original publisher's dark grey cloth (spine sunned); original unclipped dust jacket.

FIRST EDITION, of a series of stories based on Franny and Zooey's family, the Glasses, "settlers in 20th century New York... I've been waiting for them most of my life" the author wrote. "Franny" was originally published in *The New Yorker* in 1955 and "Zooey" in 1957.

150/250

191. SALINGER, J.D. (1919–2010). **A group of 3 typescripts for the short story "Pretty Mouth and Green My Eyes"**.

First carbon copies, each 16 pp. with cover sheet, 4to (279 x 216 mm), individually stapled at upper corner. With a typed inter-office memo paperclipped to one of the typescripts from Michael Ludmer at Universal City Studios distributing these three copies to producer Ross Hunter with a note of uncertainty if Salinger will sell: "He is not a lover of films". Salinger's "Pretty Mouth and Green My Eyes" was first published in the July 1951 issue of *The New Yorker* and later collected in Salinger's second book *Nine Stories* (1953). It was never adapted into film.

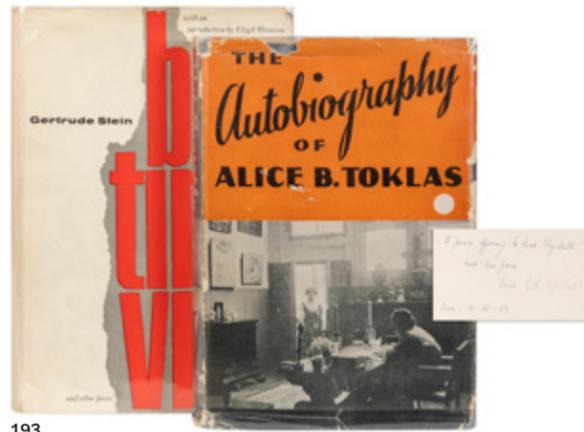
400/600

192. SAROYAN, William (1908–1981). **The Daring Young Man on the Flying Trapeze and Other Stories**. New York: Random House, 1934.

8vo. Original publisher's grey cloth with strip of black cloth on spine, gold foil wrap around band lettered in black; original price-clipped dust jacket (front panel separated, extremes toned).

FIRST EDITION, of the author's first book. PRESENTATION COPY, INSCRIBED BY SAROYAN: "For Chester W. Ellison / many thanks & good / wishes from / William Saroyan / Oct. 1934."

200/300



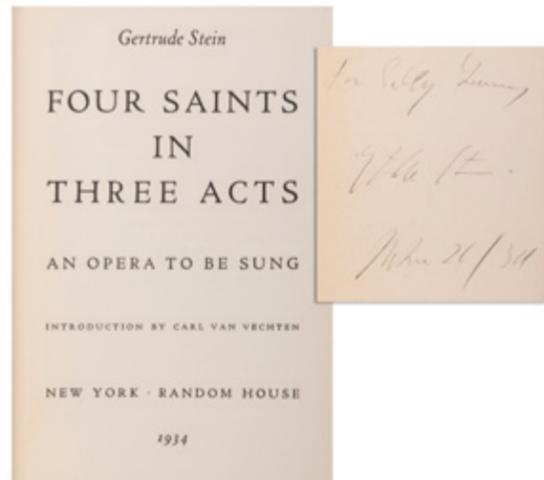
193

193. STEIN, Gertrude (1874–1946). **Bee Time Vine and Other Pieces [1913–1927]**. Preface and notes by Virgil Thomson. New Haven: Yale University Press, 1953.

8vo. Original publisher's gilt-lettered black cloth; original unclipped dust jacket (some staining near spine panel, light edgewear). Laid in with a sealed envelope of "horse hair from sofa rue Christine" and "thorns from rose bush at Bellinghen". Rue Christine was the home of Gertrude Stein.

FIRST EDITION, INSCRIBED BY STEIN'S LIFE PARTNER ALICE B. TOKLAS TO BIOGRAPHER ELIZABETH SPRIGGE: "A peace offering to dear Elizabeth / with love from/ Alice / Paris 5 June 1954". Sprigge is best known now for her biographies including her work on Gertrude Stein, which proved to be contentious. Alice B Toklas, though initially happy that Sprigge was writing the biography, very soon changed her mind when she discovered that Sprigge wanted to include personal details as well as information on Stein's works. Sprigge, Toklas said, would produce a biography that was "vulgar and mistaken."

[TOGETHER WITH:] *The Autobiography of Alice B. Toklas*. New York: Harcourt, Brace and Company, [1933]. 8vo. Numerous illustrations from photographs including frontispiece by Man Ray. Original publisher's blue buckram; original dust jacket with no printed price as originally issued (chipping or wear at extremes). Provenance: Lucile L. Keck (ownership signature dated 1933). FIRST EDITION. Hass & Gallup XXI; Wilson A20a. **300/500**



194

194. STEIN, Gertrude (1874–1946). **Four Saints in Three Acts**. Introduction by Carl Van Vechten. New York: Random House, 1934.

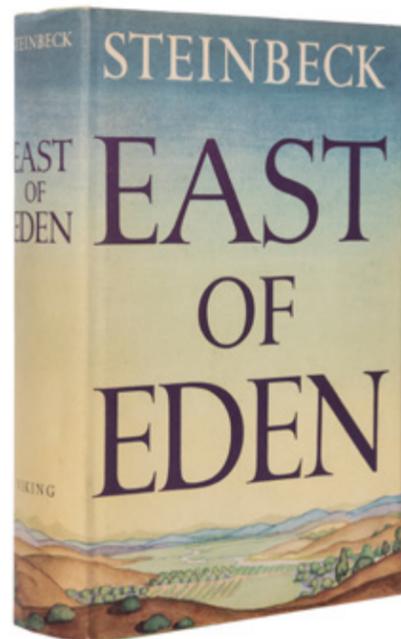
8vo. Original publisher's black cloth (spine worn at ends with some loss, a few repairs to spine panel, corners rubbed).

FIRST EDITION, PRESENTATION COPY INSCRIBED BY STEIN: "For Selby Young / Gertrude Stein / November 26, 1934". Signed during Stein's American tour while she was staying at the famous Drake Hotel while visiting Chicago on 26 November 1934. Wilson A21a. **400/600**

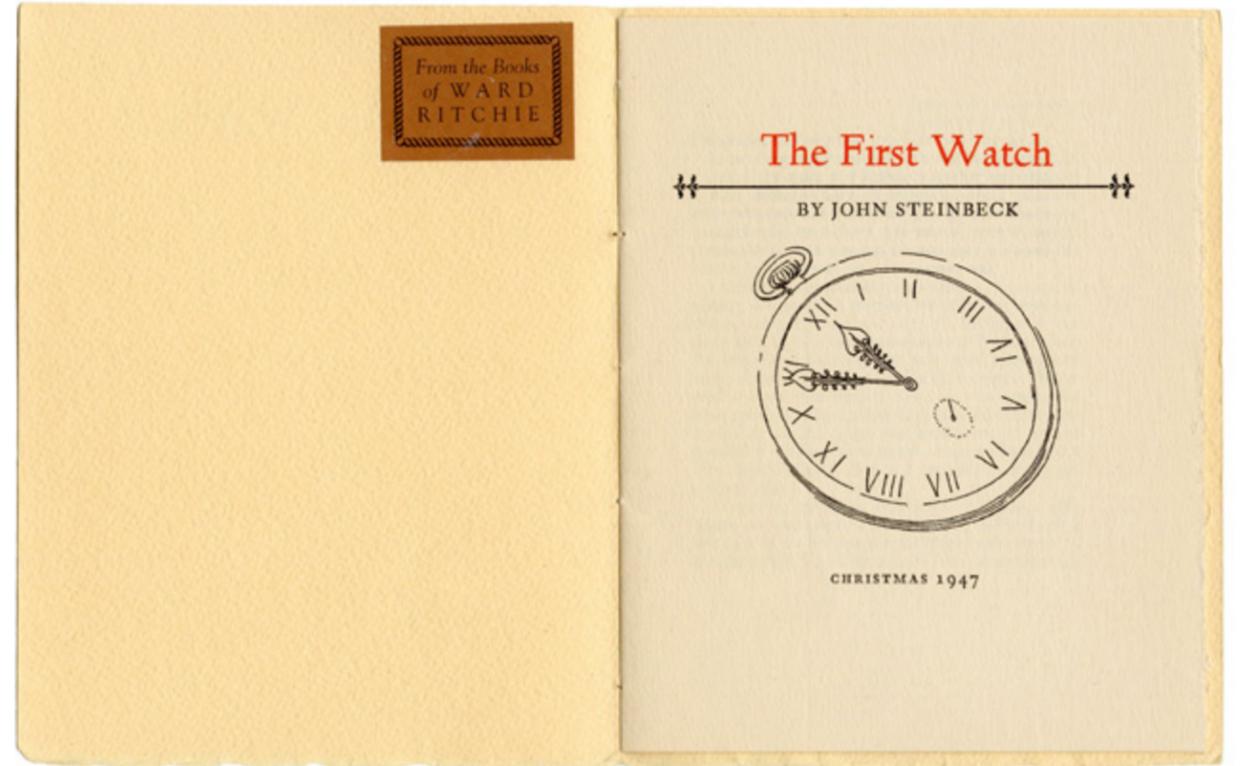
195. STEINBECK, John (1902–1968). **East of Eden**. New York: The Viking Press, 1942.

8vo. Original publisher's lime green cloth; original unclipped pictorial dust jacket.

FIRST TRADE EDITION, and the basis for Elia Kazan's 1955 film of the same title. In a PRISTINE DUST JACKET. Goldstone & Payne A32b. **900/1,200**



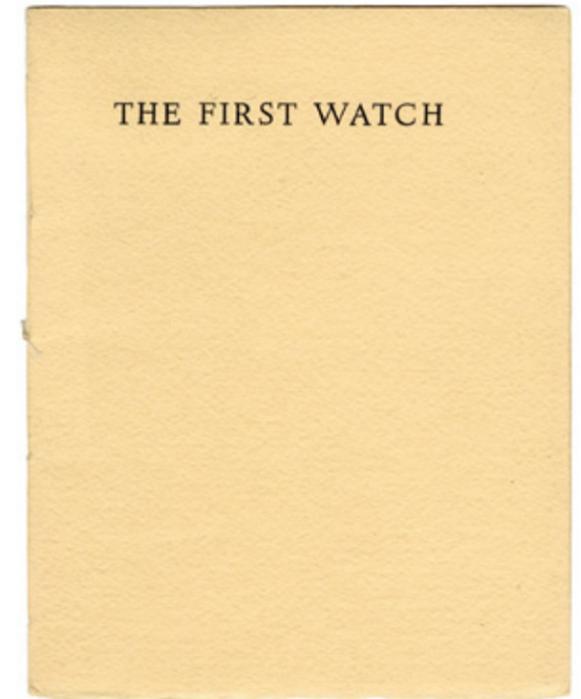
195



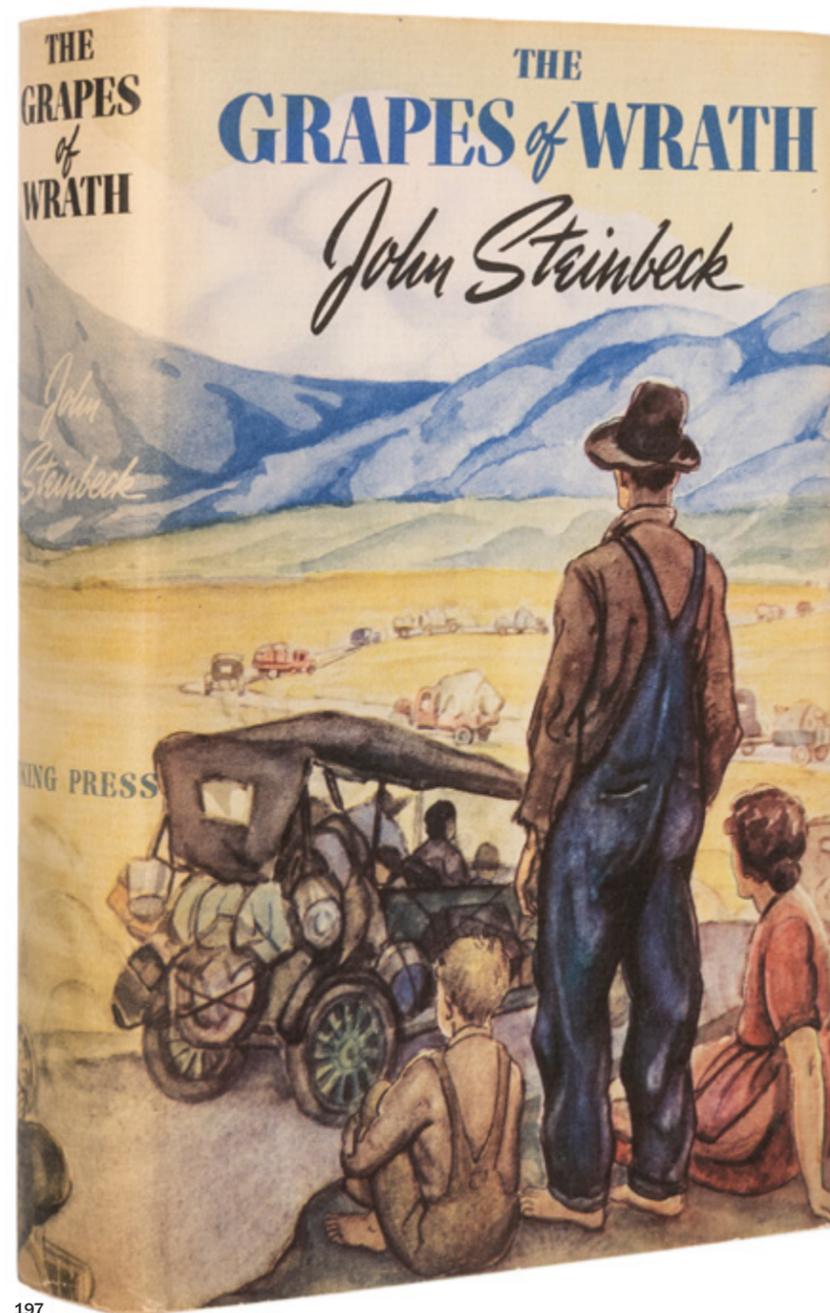
196. STEINBECK, John (1902–1968). **The First Watch**. [Los Angeles, CA: The Ward Ritchie Press for the author and Marguerite and Louis Henry Cohn], Christmas 1947.

16mo. Pictorial title-page lettered in black and red. Original publisher's buff printed wrappers with hand ties. Provenance: Ward Ritchie (1905–1996), book label.

LIMITED EDITION, one of 60 copies (and some out-of-series copies), this copy unnumbered (10 were reserved for Steinbeck and the remaining fifty for distribution by the Cohns). WARD RITCHIE'S COPY with his personal book label. Goldstone & Payne A26a. **4,000/5,000**



196



197

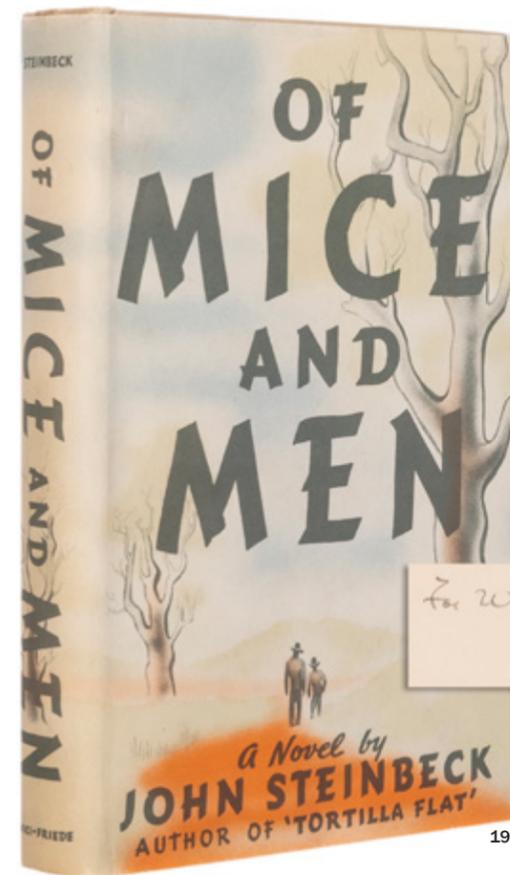
197. STEINBECK, John (1902–1968). **The Grapes of Wrath**. New York: The Viking Press, [1939].

8vo. Original publisher's beige cloth stamped with line drawings in reddish-brown, a portion of "The Battle Hymn of the Republic" printed in reddish-brown on endpapers; original unclipped pictorial dust jacket with "first edition" statement to front flap corner (spine panel a touch sunned, else fine). Laid in with the publisher's "Viking Log" prospectus to booksellers.

FIRST EDITION of Steinbeck's National Book Award and Pulitzer Prize-winning Depression-era novel that follows an Oklahoma tenant farming family, the Joad's, as they are forced to leave their home and search for a better life in California.

AN EXCEPTIONALLY FINE COPY of one of the most influential novels of the 20th century that is still one the most frequently challenged and censored books among public libraries (*100 Banned Books*, pp. 43–56). Goldstone & Payne A12a.

4,000/6,000



199

For Walter P. Bunson
John Steinbeck '37

198. STEINBECK, John (1902–1968). **A Letter from...** Introduction by Katharine Carruth Grover. [Aptos, CA: Grace Hopper Press for] Roxburghe & Zamorano Clubs, 1964.

Small 4to. Original printed wrappers, saddle sewn.

FIRST EDITION, LIMITED ISSUE, one of 150 copies. A facsimile letter from the 1920s when Steinbeck was a student at Stanford University. In it, he answers a professor's questions by summarizing his early "training in verse writing". Goldstone & Payne A42a.

100/200

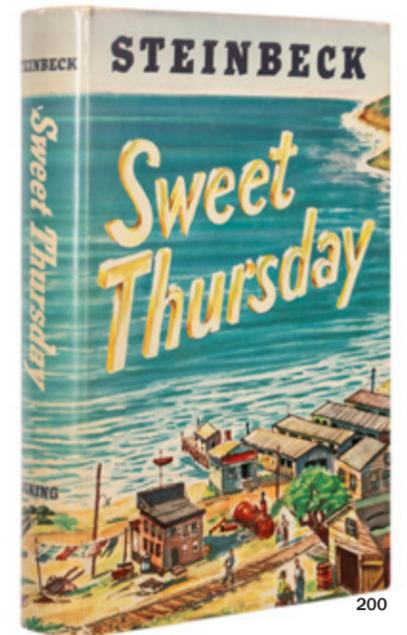
199. STEINBECK, John (1902–1968). **Of Mice and Men**. New York: Covici Friede, [1937].

8vo. Original publisher's beige cloth stamped in black and orange (a spot of fraying on top edge of lower panel; original unclipped dust jacket (spine gently sunned).

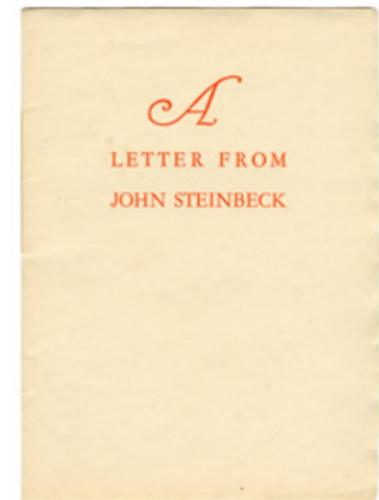
FIRST EDITION, FIRST ISSUE with the words "and only moved because the heavy hands were pendula" on p. 9; and the bullet between the eights of the page numbers on p. 88.

INSCRIBED BY STEINBECK IN THE YEAR OF PUBLICATION: "For Walter P. Bunson / John Steinbeck '37". "As a young man, Steinbeck worked on ranches in the small towns around Salinas, absorbing local color later applied to the Soledad, California setting of this novel, originally entitled *Something That Happened*" (*John Steinbeck: A Guide to the Collection of the Salinas Public Library*, 24). A HANDSOME COPY. Goldstone & Payne A7a.

2,000/3,000



200



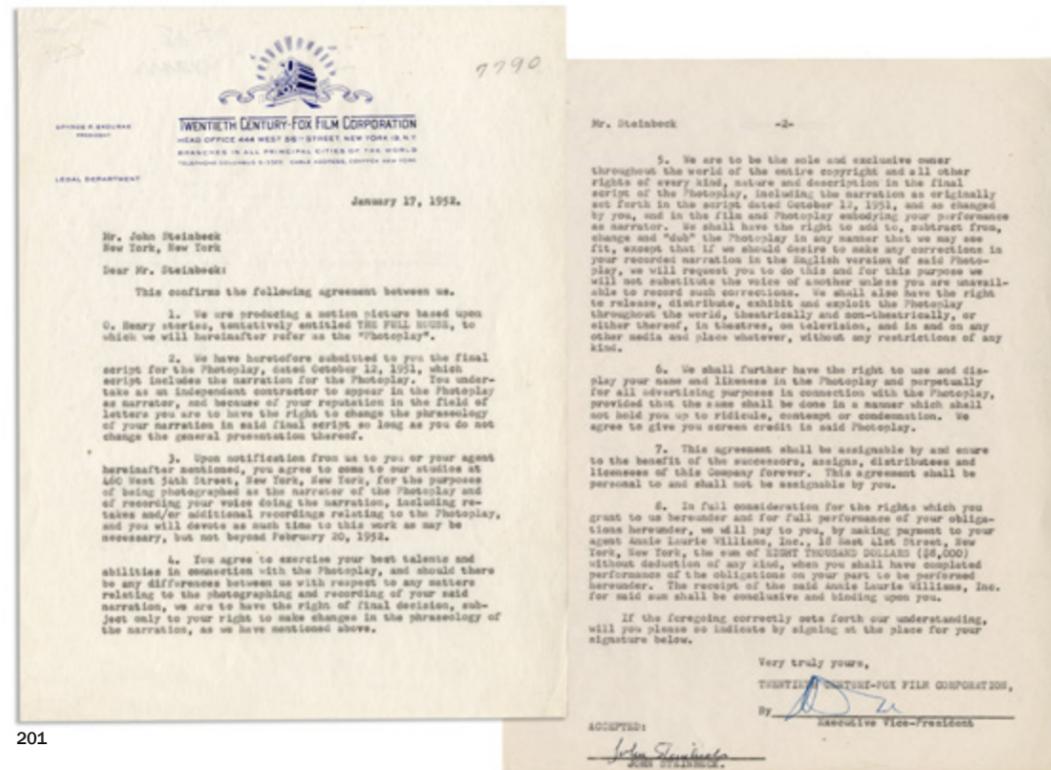
198

200. STEINBECK, John (1902–1968). **Sweet Thursday**. New York: The Viking Press, 1954.

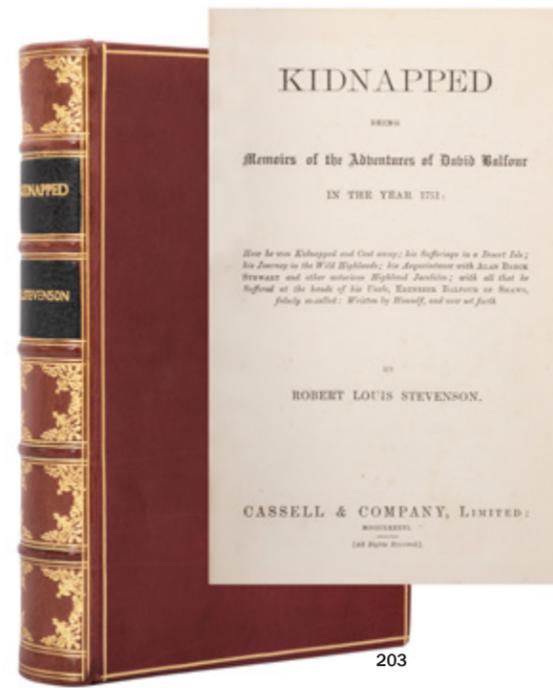
8vo. Original publisher's yellow-beige cloth stamped in blue and red, red top stain; original unclipped dust jacket.

FIRST EDITION, in a FIRST ISSUE DUST JACKET with no blurbs beneath the photo of Steinbeck on rear panel. A FINE COPY. Goldstone & Payne A33b.

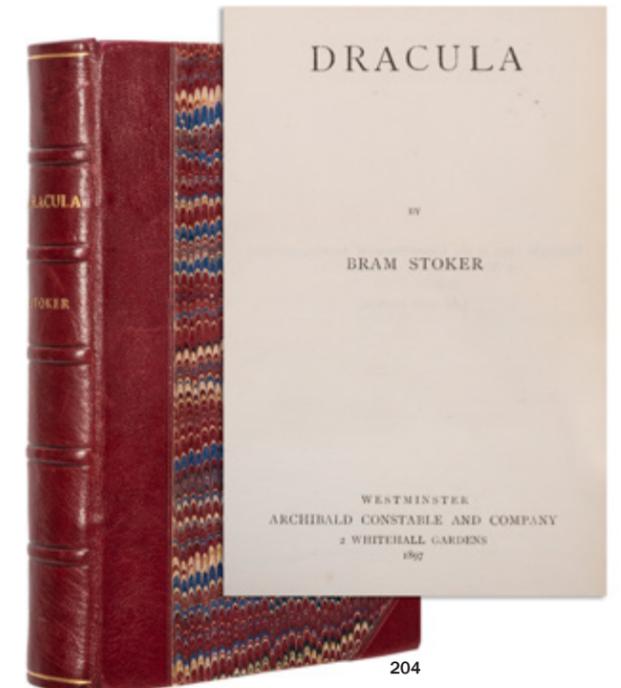
200/300



201



203



204

201. STEINBECK, John (1902–1968). **Typed document signed (“John Steinbeck”)** for his narration of the adapted **O. Henry stories for the motion picture entitled “The Full House” by Twentieth Century-Fox, 17 January 1952.**

2 pages, 4to (294 x 216 mm), on Twentieth Century-Fox letterhead, staple punctures to upper left corner.

A contractual agreement between Steinbeck and the studio to produce William Sydney Porter’s (“O. Henry”) short stories into a motion picture with Steinbeck appearing in the photoplay as narrator who is to be paid the sum of \$8,000 for his performance. Accepted and SIGNED BY STEINBECK and the Executive Vice-President of the Studio. The anthology film “O. Henry’s Full House” premiered in September 1953 in Los Angeles consisting of five parts including Howard Hawks’ “The Ransom of Red Chief” which was so poorly received that the studio removed it before the film opened in New York that October. Steinbeck’s only on-camera appearances were to introduce each story.

3,000/4,000

202. STEINBECK, John (1902–1968). **Typed document signed (“John Steinbeck”)** for the sale of his shooting script for **“Emiliano Zapata”, 1 February 1951.**

10 pages, 8vo (279 x 222 mm), correction in manuscript, tiny stain on p. 10.

A contractual agreement between the author and Twentieth Century-Fox Film in regard to the sale of his shooting script for the screenplay originally authored by Steinbeck. Accepted and SIGNED BY STEINBECK, countersigned by the treasurer of Twentieth Century-Fox studios. Released in 1952 as *Viva Zapata!*, the screenplay starred Marlon Brando and Anthony Quinn and was nominated for several Academy Awards including best story. This was Steinbeck’s only completely original screenplay.

2,500/3,500

203. STEVENSON, Robert Louis (1850–1894). **Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751.** [London]: Cassell & Company, 1886.

Crown 8vo. Half-title, foldout map frontispiece. Modern full crushed red morocco framed in gilt, raised bands, navy blue morocco spine labels gilt, gilt scrollwork in compartments, marbled endpapers.

FIRST EDITION, mixed issue with the uncorrected first issue points being: “business” for “pleasure” on p. 40, “nine o’clock” for “twelve o’clock” on p. 64, and “Long Islands” for “Long Island” on p. 101; second issue point being 4 leaves of ads dated “5G.7.86”. McKay 382; Prideaux 18.

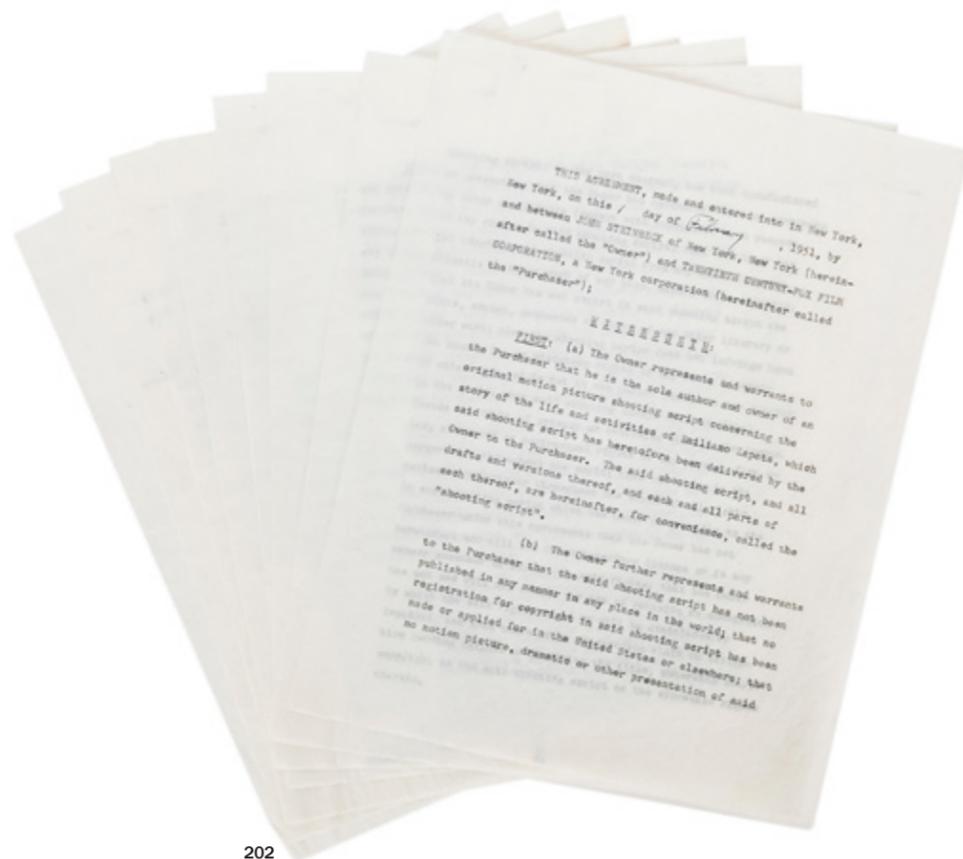
300/400

204. STOKER, Bram (1847–1912). **Dracula.** Westminster: Archibald Constable and Company, 1897.

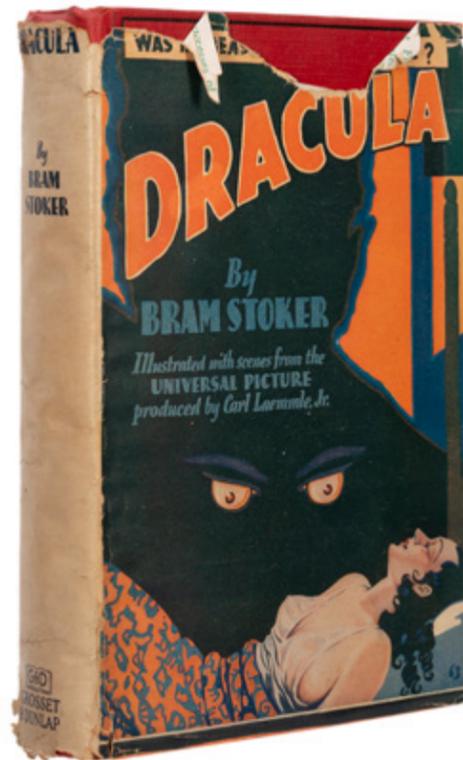
8vo. Half-title. (Lacking advertisements and integral blank leaf at rear). Modern half red morocco, marbled boards, gilt-lettered spine. Provenance: Mary Fridall (ownership signature dated October 1898).

FIRST EDITION of Stoker’s “deeply sensational, exciting and interesting” novel (Charlotte Stoker) was described by Sir Arthur Conan Doyle as “the very best story of diablerie which I have read for many years...there is never an anticlimax.” Bleiler, *The Checklist of Science-Fiction and Supernatural Fiction* (1987), p. 187.

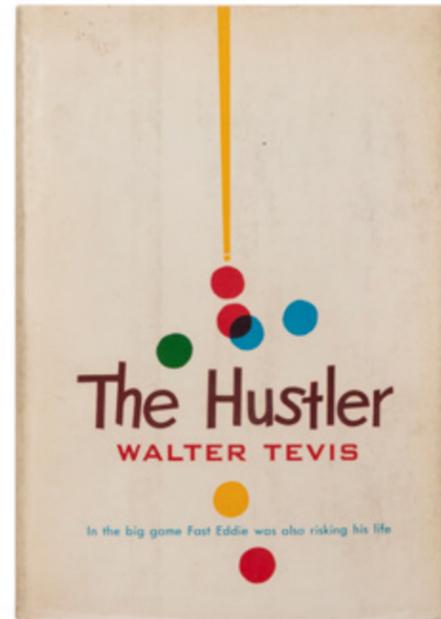
2,000/3,000



202



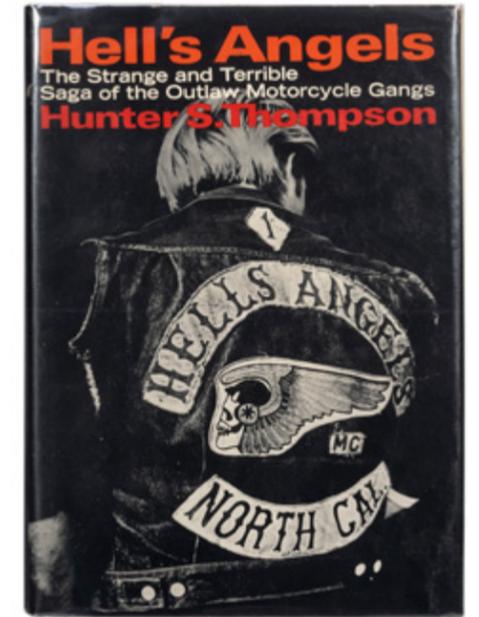
205



207



208



209



206

In Art and Florence -
Here to keeping
green the memory of
that great clown and
artist Nelson the
Algren.
With admiration and
affection,
Studs

205. STOKER, Bram (1847 - 1912). **Dracula**. New York: Grosset & Dunlap, [1931].

8vo. 3 black and white photographic illustrations including frontispiece. Original publisher's red cloth lettered in black, black top edge; original dust jacket (rubbing to top edge, damp staining, losses near top edge of front panel).

FIRST PHOTOPLAY EDITION. Scarce in dust jacket.

600/800

206. TERKEL, Studs (1912-2008). **Giants of Jazz**. New York: Thomas Y. Crowell, [1957].

8vo. Original publisher's orange-red cloth; original unclipped dust jacket (spine panel toned).

FIRST EDITION of the author's first book. INSCRIBED BY TERKEL TO ART SHAY AND HIS WIFE: "To Art and Florence- Here's to keeping green the memory of that great clown and artist - Nelson the Algren. With admiration and affection, Where? Studs". Shay (1922-2018) was an American photographer and writer who was considered to be Chicago's great photojournalist with over 25,000 published photographs. Shay was also a lifelong friend of Nelson Algren who collaborated with the author on several projects including Algren's book *Chicago: City on the Make*.

150/250

207. TEVIS, Walter (1928-1984). **The Hustler**. [New York:] Harper & Brothers, [1959].

8vo. Original publisher's duo-toned cloth gilt; original unclipped dust jacket (light toning or dust soiling to covers).

FIRST EDITION of the author's first book introducing Fast Eddie Felson.

200/300

208. TEVIS, Walter (1928-1984). **The Queen's Gambit**. New York: Random House, [1983].

8vo. Original publisher's black cloth-backed boards stamped in white; original unclipped dust jacket (some toning to jacket, else fine).

FIRST EDITION. The book was adapted into the 7-part Netflix drama miniseries that won a Golden Globe Award for Best Miniseries.

200/300

209. THOMPSON, Hunter S. (1937-2005). **Hell's Angels: A Strange and Terrible Saga**. New York: Random House, [1967].

8vo. Original publisher's black cloth with silver vignette stamped on upper cover, spine lettered in red and silver, black top edge (a spot of light smudging to upper cover, else a fine copy); original price-clipped dust jacket.

FIRST EDITION, FIRST PRINTING (stated on copyright), of Thompson's first published book about the notorious motorcycle gang during the 1960s.

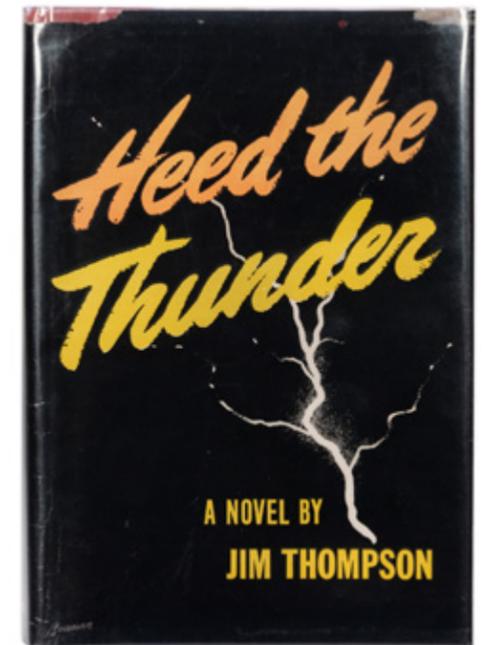
300/500

210. THOMPSON, Jim (1906-1967). **Heed the Thunder**. New York: Greenberg, [1946].

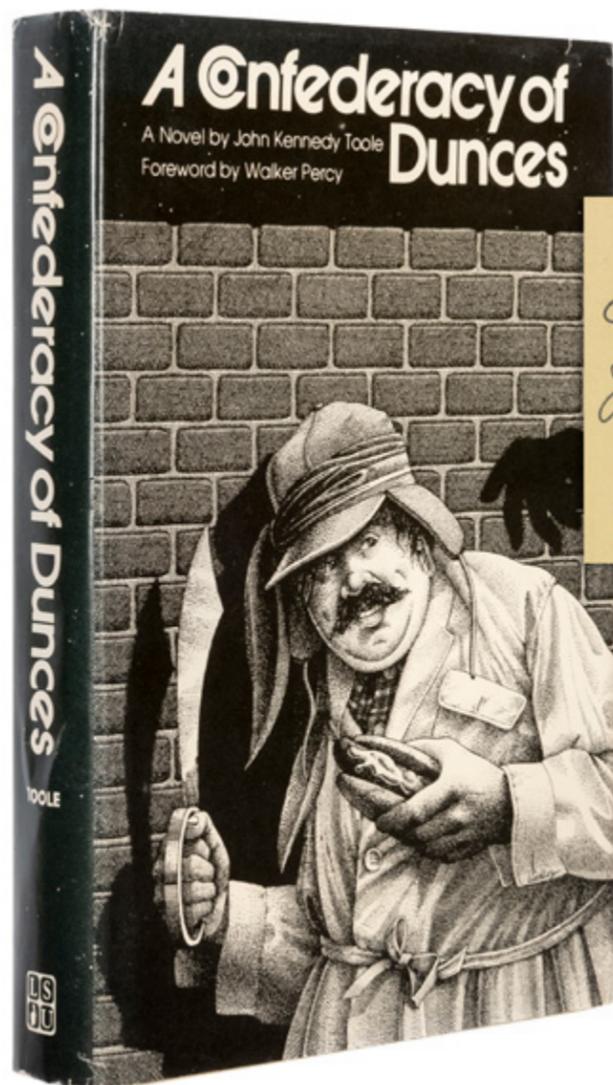
8vo. Original publisher's red cloth lettered in black (staining to covers, small inked mark on front free endpaper); original unclipped dust jacket (old adhesive ghosting to lower edges, some chipping along upper edge).

FIRST EDITION, of the crime author's scarce sought-after second novel.

300/400



210



Nov. 2, 1980
 Appreciation and regards
 from
 John Kennedy Toole's Mother,
 Thelma Duering Toole
 to
 Caroline Frances Baker

211

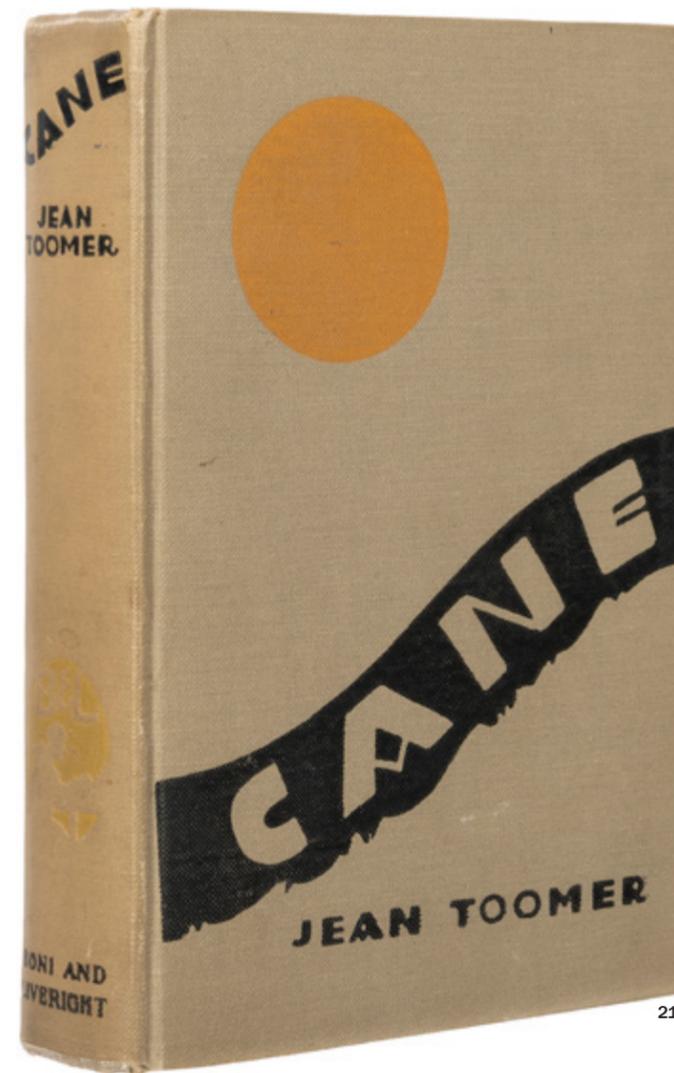
211. TOOLE, John Kennedy (1937-1969). **A Confederacy of Dunces**. Foreword by Walker Percy. Baton Rouge and London: Louisiana State University Press, 1980.

8vo. Original publisher's pale green cloth; original unclipped dust jacket (tiny spots of wear at extreme ends of spine, else fine).

FIRST EDITION, of the author's Pulitzer Prize-winning posthumous novel and one of only 2500 copies printed. In the FIRST ISSUE dust jacket with a review by Walker Percy on the rear panel.

INSCRIBED BY THE AUTHOR'S MOTHER IN THE YEAR OF PUBLICATION: "Nov. 2, 1980 / Appreciation and regards from John Kennedy Toole's mother / Thelma Duering Toole / to / Caroline Frances Baker". "This novel has a sad history behind it. The author sent it to every publisher in America, all of whom rejected it. After the final rejection (by Knopf) Toole committed suicide. He was only thirty-two. His mother gave the manuscript to Walker Percy, who secured its publication by Louisiana State University Press, and it was awarded a posthumous Pulitzer Prize. Its virtues have now been universally recognized... New Orleans can be the same again after Toole's comic masterpiece" (Burgess, 99 *Novels* 125). A FINE COPY with a wonderful association.

3,000/5,000



212

212. TOOMER, Jean (1894-1967). **Cane**. With a foreword by Waldo Frank. New York: Boni and Liveright, [1923].

8vo. Original publisher's grey cloth stamped in orange and black (spine gently sunned, else fine). FIRST EDITION, of the author's first novel and his most famous work that would become the pinnacle of the Harlem Renaissance and Modernism.

A noted writer of the Harlem Renaissance, Jean Toomer wrote *Cane* while principal at a rural agricultural and industrial school in Sparta, Georgia. The book reflects the tension Toomer often felt about his mixed-race heritage, as he found himself identifying with the plight of black workers in the American South while still passing mainly as a white man in his day-to-day life. Describing the book's design as "a circle," *Cane* discusses the black experience as seen by laborers in the rural South, life in the urban North, and finally as a black Northerner temporarily living in the South.

Socialist writer Waldo Frank played a large role in the book's publication, even writing the book's foreword. Unbeknownst to Frank at the time, Toomer was carrying on an affair with Frank's wife, Margaret Naumburg. The affair was revealed to Frank shortly before the book was due to be published. Despite being well received by white and black critics alike, *Cane* sold poorly (with some speculation that Frank himself used his literary connections to sabotage the book's print run as revenge for Toomer's affair with his wife). Langston Hughes suggested in his 1923 review that this was in part because of the book's refusal to reinforce popular African American stereotypes, while others have speculated that Toomer's biracial identity made it difficult for him to identify with the African American experience. Indeed, prior to the book's publication Horace Liveright suggested that Toomer discuss in more detail his mixed-race ancestry, and Toomer fired back an angry response in which he said that his racial background had no bearing on the book, and he would not allow any discussion of it in promotional materials. The book was rediscovered during the 1960s and has since been accepted as a literary classic of the Harlem Renaissance.

5,000/6,000



214

213. TOOMER, Jean (1894–1967). **Essentials**. Chicago: [Lakeside Press for Jean Toomer], 1931.

12mo. Original publisher's black cloth affixed with printed blue title labels on upper cover and spine. Provenance: Emily H. Otis (1906–1999), ownership signature dated 7 April 1931.

LIMITED EDITION, number 27 of 1000 copies SIGNED BY TOOMER on limitation.

IMPORTANT ASSOCIATION COPY INSCRIBED BY TOOMER TO EMILY OTIS: "For Emily, princess, Jean". Toomer met Otis in December 1930 at a lecture in Chicago and immediately fell in love and wanted to marry her. Their intense friendship ended when Emily's parents became aware of Toomer's racial history and lack of finances. "Princess on Earth" was one of his endearing nicknames for her.

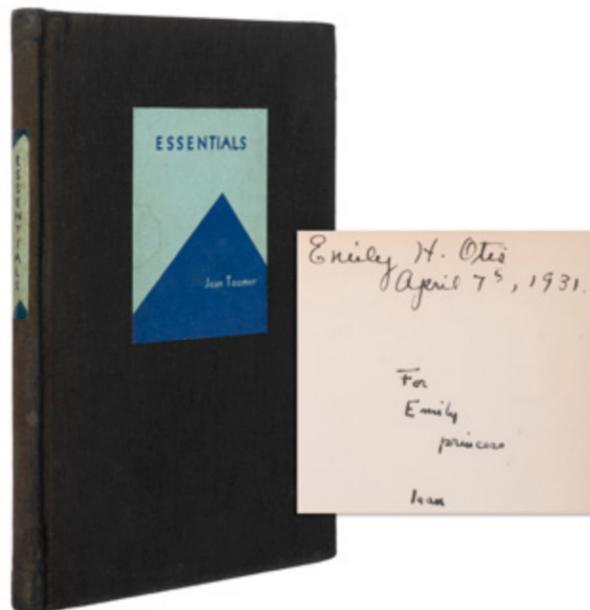
2,000/3,000

214. TROTSKY, Leon (1879–1940). **Moia Zhizn [My Life]**. Berlin: Izd-vo "Granit", 1930.

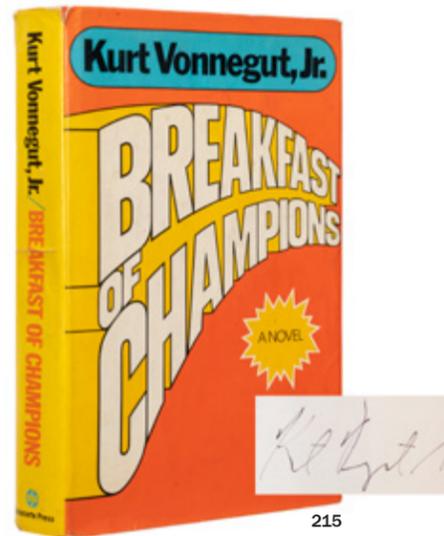
2 volumes, 8vo. Original publisher's drab wrappers printed in red and black (some creasing to extremities, spine ends a bit chipped, spines also toned, some separation along upper joint with repairs to spine panel in Volume I); quarter morocco folding case.

FIRST EDITION, an autobiography of the Communist revolutionary and leader who helped ignite the Russian Revolution of 1917 and who helped build the Red Army afterward. In his autobiography, Trotsky describes the 1905 and 1917 revolutions, the Russian Civil War, Trotsky's split with Stalin, and his eventual expulsion from the Communist Party. In 1940, Trotsky was assassinated in Mexico by an agent of the Soviet Union secret police, using a mountaineering ice ax to deliver the final blow to who was considered the most brilliant intellect of the Communist Revolution.

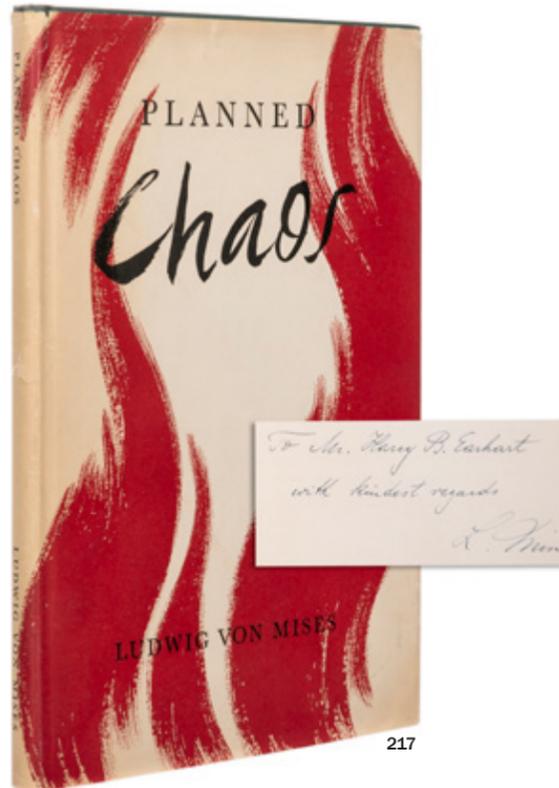
4,000/6,000



213



215



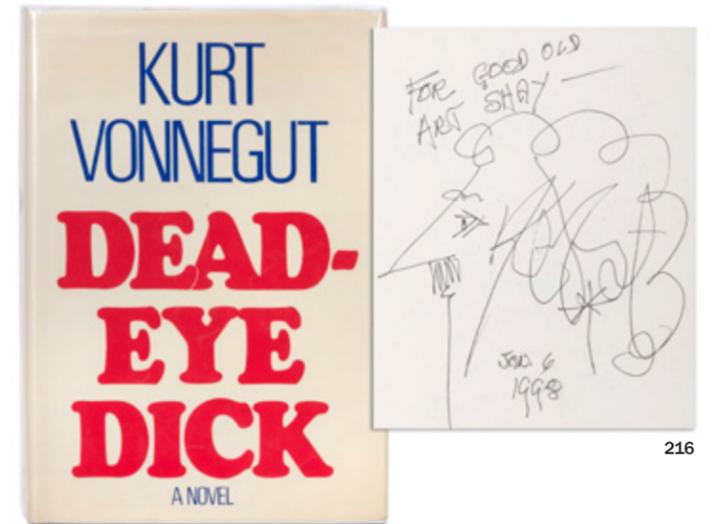
217

215. VONNEGUT, Kurt, Jr. (1922–2007). **Breakfast of Champions; or, Goodbye Blue Monday!** New York: Delacorte Press / Seymour Lawrence, [1973].

8vo. Original publisher's gilt-lettered orange cloth; original unclipped dust jacket (tiny splits to joints at extremes, short gash to spine panel, gift inscription on front flyleaf).

FIRST EDITION, of the author's seventh novel set predominantly in the fictional town of Midland City. SIGNED BY VONNEGUT on half-title.

200/300



216

216. VONNEGUT, Kurt, Jr. (1922–2007). **Deadeye Dick**. New York: Delacorte Press / Seymour Lawrence, [1982].

8vo. Original publisher's blue cloth gilt, red top stain (tiny stain to upper cover, slightly cocked); original unclipped dust jacket (few slight creases near top edge, else fine).

FIRST EDITION of the Vonnegut's tragic tale of "gun nuts and nukes". PRESENTATION COPY, INSCRIBED BY VONNEGUT WITH AN ORIGINAL SKETCH FOR ART SHAY. Shay (1922–2018) was an American photographer and writer who was considered to be Chicago's great photojournalist with over 25,000 published photographs. Shay was also a lifelong friend of Nelson Algren who collaborated with the author on several projects including Algren's book *Chicago: City on the Make*.

400/600

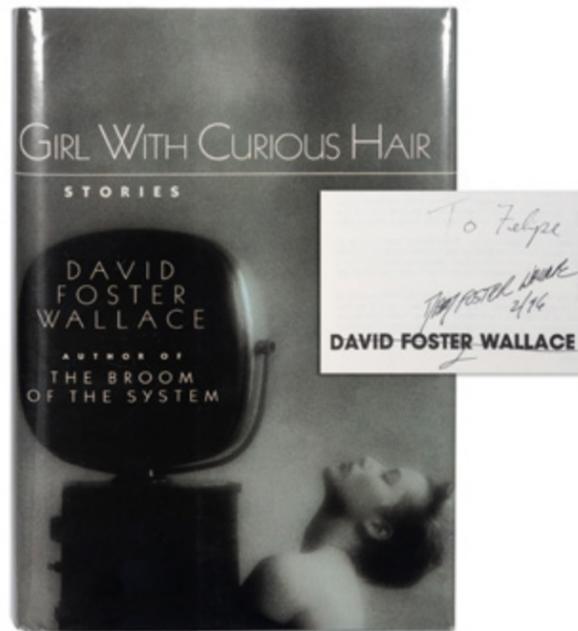
217. VON MISES, Ludwig (1881–1973). **Planned Chaos**. Irvington-on-Hudson, NY: The Foundation for Economic Education, [1947].

8vo. Original publisher's green cloth lettered in black; original unclipped dust jacket (light toning overall, with small spot of skinning to spine panel, else fine).

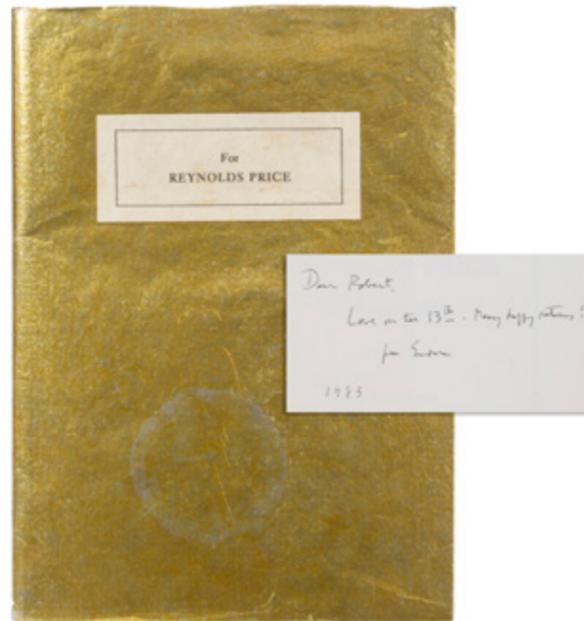
FIRST EDITION, of the economist's epilogue to his work *Socialism* (1922). The title comes from Mises's description of the reality of central planning and socialism, whether of the national variety (Nazism) or the international variety (communism). Rather than create an orderly society, the attempt to a central plan has precisely the opposite effect. By short-circuiting the price mechanism and forcing people into economic lives contrary to their own choosing, central planning destroys the capital base and creates economic randomness that eventually ends in killing prosperity.

INSCRIBED BY VON MISES TO PHILANTHROPIST AND BUSINESSMAN HARRY B. EARHART (1870–1954), on front free endpaper.

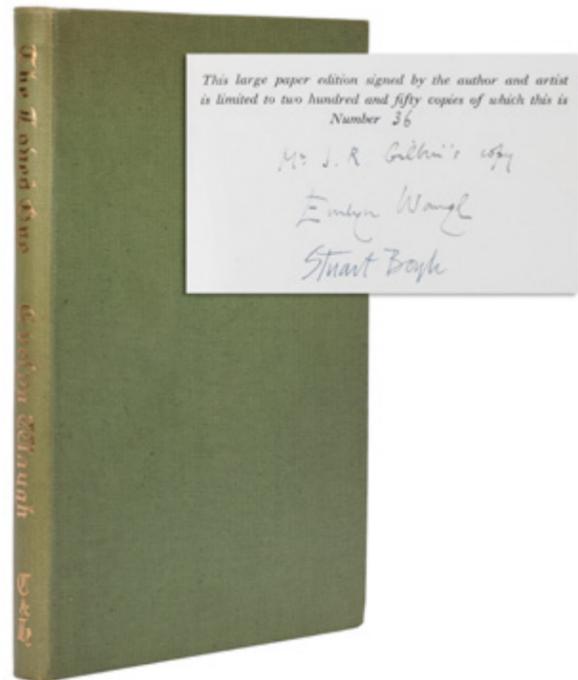
2,000/3,000



218



220



219

218. WALLACE, David Foster (1962–2008). **Girl with Curious Hair**. New York and London: W. W. Norton, [1989].

8vo. Original publisher's cloth-backed boards; original unclipped dust jacket.

FIRST EDITION with complete number line, INSCRIBED BY WALLACE on title-page. A fine copy of the author's second novel.

200/300

219. WAUGH, Evelyn (1903–1966). **The Loved One: An Anglo-American Tragedy**. [London and Bristol: Western Printing Services for] Chapman & Hall, [1948].

8vo. Printed in red and black, 8 full-page illustrations and 12-line historiated chapter capitals by Stuart Boyle. Original publisher's light green buckram lettered in gilt, top edge gilt, others uncut.

LIMITED EDITION, number 36 of 250 copies of the large paper edition SIGNED BY THE AUTHOR AND ILLUSTRATOR, with Waugh's ad personam inscription presented to Mr. J.R. Gilbrin.

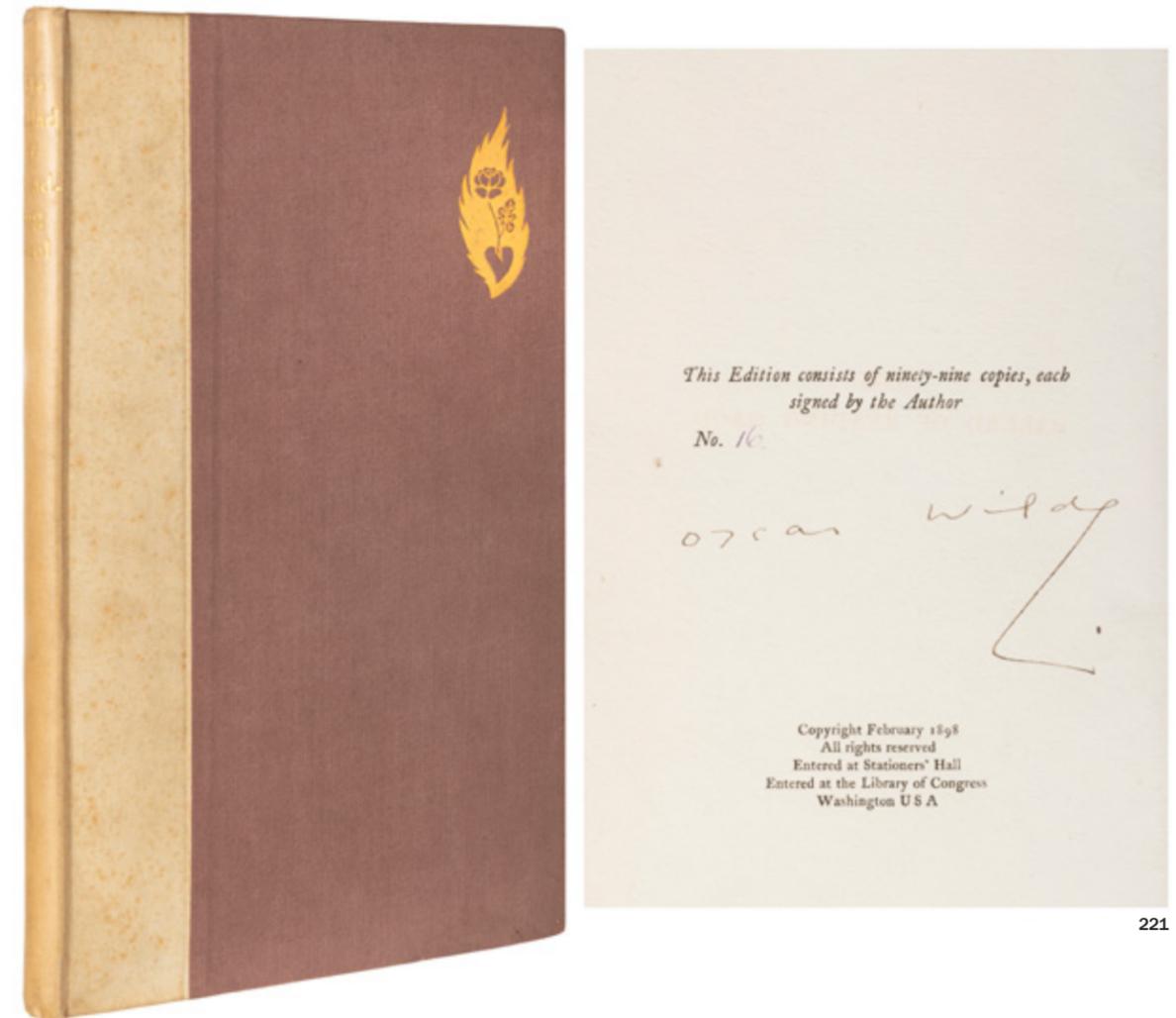
700/900

220. [WELTY, Eudora (1909–2001)]. **For Reynolds Price: 1 February 1983**. Privately printed, 1983.

8vo. Original hand-sewn black wrappers; original gold foil dust jacket with printed cover label (faint ring stain to front panel, else fine).

LIMITED EDITION, one of 150 copies INSCRIBED BY WELTY on front fly leaf: "Dear Robert / Love on the 13th - Many happy returns! / from Eudora / 1983". Includes contributions from Welty, Fred Chappell, Anne Taylor and James Dickey.

100/200



221

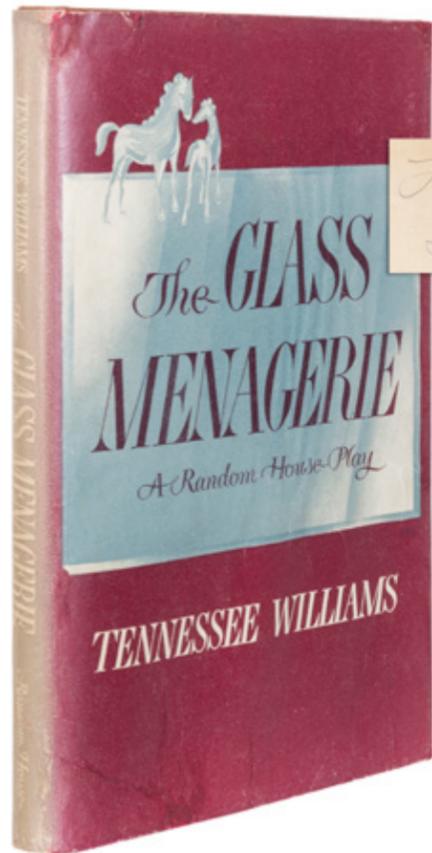
221. WILDE, Oscar (1854–1900). **The Ballad of Reading Gaol**. Royal Arcade, London: Leonard Smithers, 1898.

8vo. Original publisher's white and maroon cloth, gilt ornament on upper cover after Charles Ricketts, gilt-lettered spine, uncut (spine gently toned, some spotting to cloth); folding box. Provenance: Arthur Chester Rhodes (bookplate), a notable book collector of Oscar Wilde.

LIMITED EDITION, number 16 of 99 copies SIGNED BY WILDE on limitation.

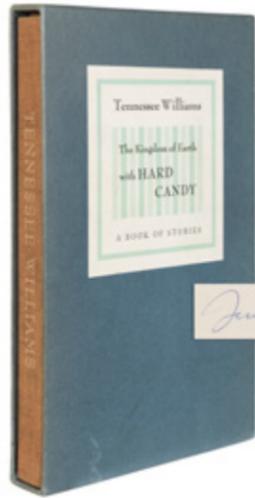
The book was published anonymously on 13 February 1898 using the identification "C.3.3.", Wilde's number at Reading prison where he was incarcerated for two years hard labor after being convicted of homosexual offenses in 1895. Wilde was fearful of the negative associations with his name, but word leaked about the true identity of this work and the book immediately became a commercial success and one of Wilde's most recognized works. The first edition sold out within a week and the second edition selling out the following week. This third edition of 99 copies was published within two months of the first on March 4th and it wasn't until the seventh printing that Wilde revealed his name on the title-page. In his correspondence with Smithers, Wilde refers to this edition as the "author's edition". Mason 374.

7,000/10,000



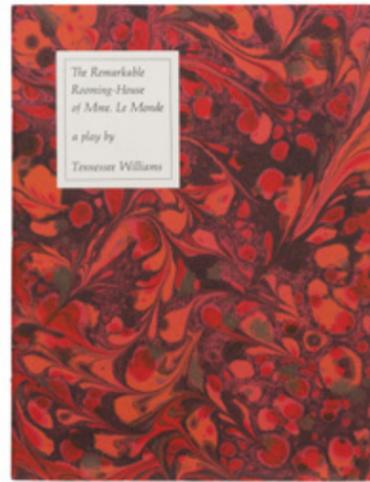
222

For Lon Tinkle
Tennessee Williams



223

Tennessee Williams



224

222. WILLIAMS, Tennessee (1911–1983). **The Glass Menagerie**. New York: Random House, [1945].

8vo. Original publisher's russet cloth; spine stamped in black and gilt (faint dampstain to lower edges of covers, evidence of bookplate removal to front pastedown); original unclipped dust jacket (few small professional repairs verso, minor watermarks, spine panel gently sunned); morocco-backed folding box with hand-painted onlays of glass horses by the Dragonfly Bindery.

FIRST EDITION, of Williams' first major play that premiered in 1944 and catapulted Williams from obscurity to fame earning him the 1944–45 New York Drama Circle Award.

PRESENTATION COPY, INSCRIBED BY WILLIAMS on front free endpaper: "For Lon Tinkle / Tennessee Williams". At the time this book was inscribed, Lon Tinkle was a book editor and critic with the Dallas Morning News. He went on to become an award-winning novelist focusing mainly on the Southwest and its history. Tinkle was also very active in the Dallas arts community by founding several art programs including the Margo Jones Theatre, the namesake of Margo Jones (1911–1955) who was the co-director of the acclaimed first staging of *The Glass Menagerie* which proved to be a breakthrough production for both her and Williams. Crandell A1.1.a.

2,000/3,000

223. WILLIAMS, Tennessee (1911–1983). **The Kingdom of Earth with Hard Candy**. [New York:] New Directions, [1954].

8vo. Original publisher's cloth-backed pictorial boards (spine slightly sunned); original card slipcase with printed cover label.

LIMITED EDITION, one of 100 copies this being a "Presentation Copy" SIGNED BY WILLIAMS.

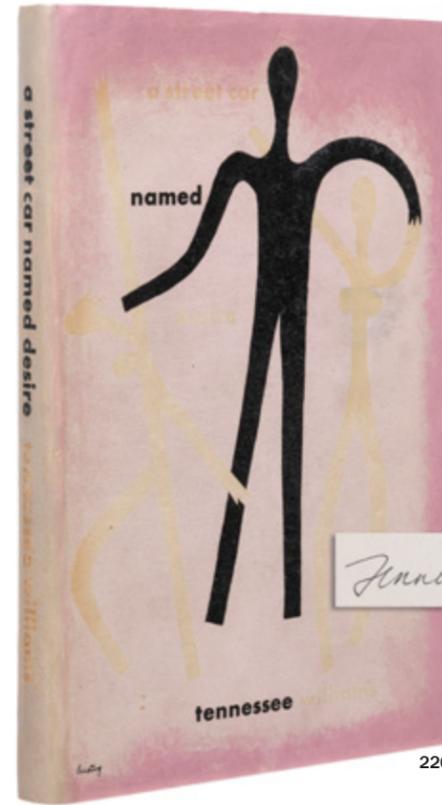
500/700

224. WILLIAMS, Tennessee (1911–1983). **The Remarkable Rooming-House of Mme. Le Monde**. New York: Albondocani Press, 1984.

8vo. Original publisher's marbled wrappers, printed paper cover label. Laid in with publisher's prospectus.

LIMITED EDITION, letter P of 26 lettered copies intended for the use of the publisher and the author's estate and are not for sale. From a total edition of 176 copies.

100/200



226

Tennessee Williams

225. WILLIAMS, Tennessee (1911–1983). **The Rose Tattoo**. New York: New Directions, 1951.

8vo. Illustrated with a photograph of the stage set. Original rose cloth; original unclipped dust jacket (spine panel very slightly faded with slight wear at ends).

FIRST EDITION of Williams's comedy about a Sicilian woman's quest for love. In the first issue binding in pink cloth.

[With:] *Summer and Smoke*. New York: New Directions, 1948. 8vo. Original cloth (spine slightly faded); dust jacket (spine panel slightly faded and rubbed at ends). FIRST EDITION, REVIEW COPY, with publisher's slip laid in. -- [Also:] *The Roman Spring of Mrs. Stone*. New York: New Directions, 1950. 8vo. Original cloth; original dust jacket (minor nicks to ends of spine panel and extremities, spine panel with short tear along joint fold and few pale dampstains, rear panel slightly soiled, price clipped). FIRST TRADE EDITION.

Together, 3 works in 3 volumes.

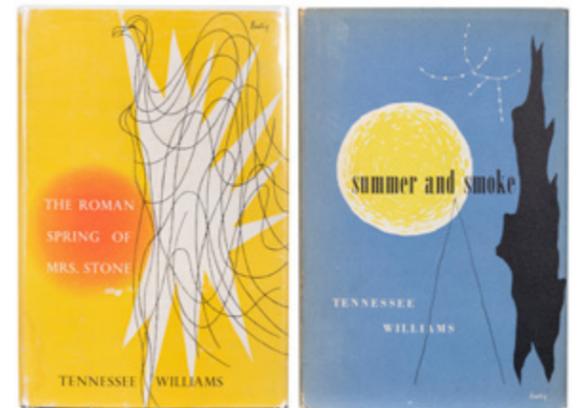
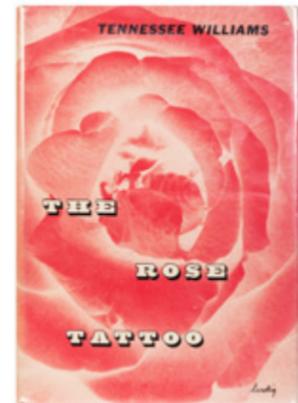
200/300

226. WILLIAMS, Tennessee (1911–1983). **A Streetcar Named Desire**. [New York:] New Directions Books, [1947].

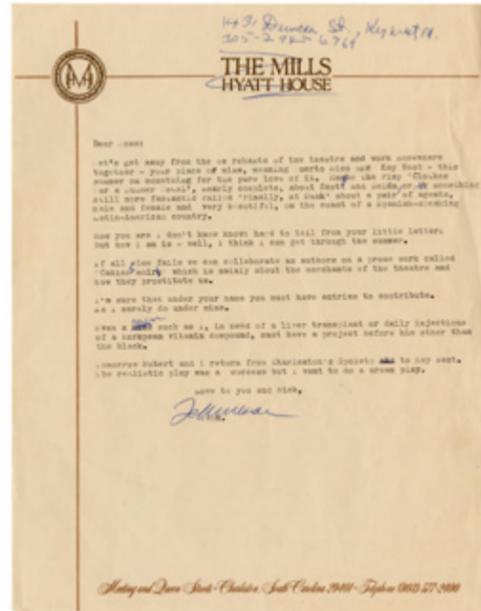
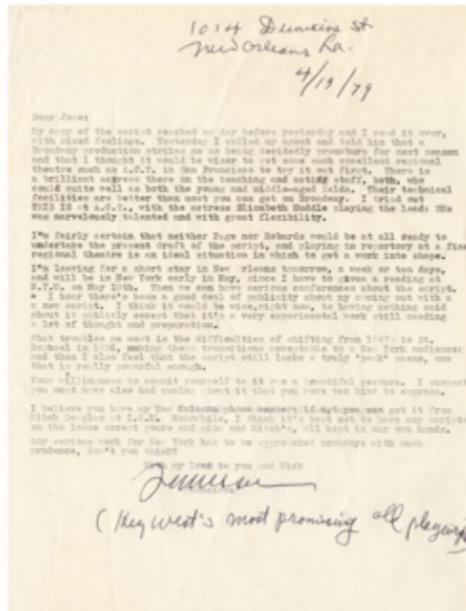
8vo. Original publisher's pictorial pink paper over boards (a few spots of rubbing at ends, spine sunned); original unclipped dust jacket (spined sunned, discrete expert restoration along edges).

FIRST EDITION, SIGNED BY WILLIAMS on front free endpaper. The author's first Pulitzer Prize-winning play which Williams himself considered his best play and is one of the most important American plays of the last century (Devlin, *Conversations with Tennessee Williams*, p. 50). Crandell A5.1.a.

2,000/3,000



225



227. WILLIAMS, Tennessee (1911–1983). A small archive of correspondence to director Jose Quintero, comprising of:

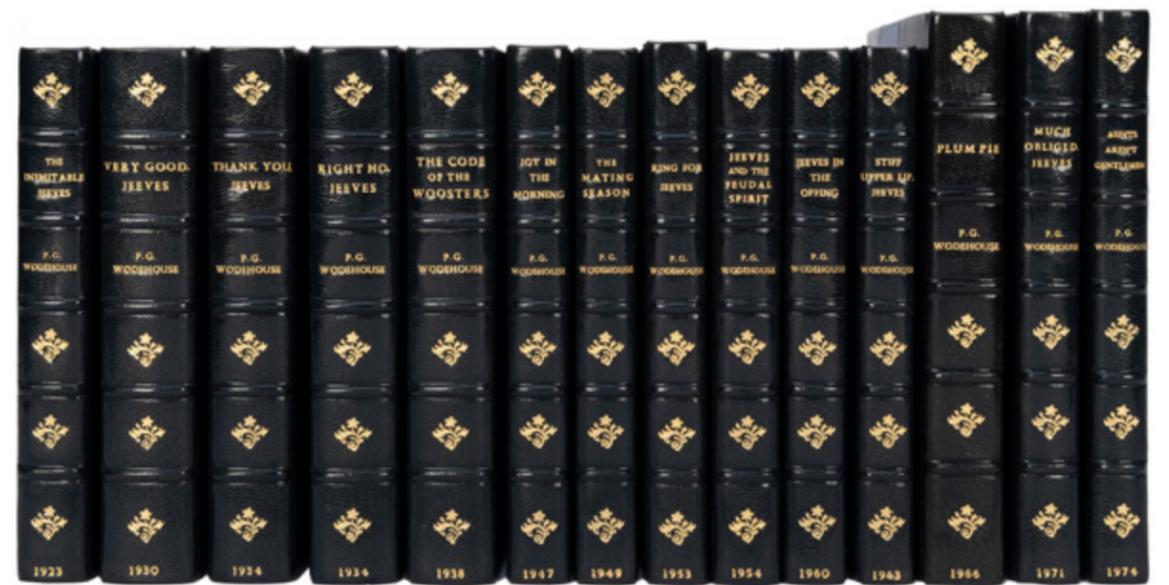
2 typed letters signed and 2 autograph letters signed by Williams to Quintero that were written during the late 1970s in regard to the collaboration of the Broadway play "Clothes for a Summer Hotel" that was about the dysfunctional marriage between Scott and Zelda Fitzgerald which premiered on 26 March 1980 at the Cort Theatre in New York.

Williams became aware of the young director Quintero in April 1952 when he staged a successful revival of "Summer and Smoke" at the Circle in the Square. At that time, Williams declared in a letter to Maria St. Just that "Quintero will be, at last another director that I could work with." In an intimate autograph letter dated 23 March 1978, Williams expresses admiration for the director by calling him "an artist" and "a gentleman", asking him to "please always be my friend!" In one ALS, Williams finishes the letter with an "I love you". In 1961, Quintero directed the film "The Roman Spring of Mrs. Stone" with Vivien Leigh and Warren Beatty. In 1967, Quintero directed Williams' play "The Seven Descents of Myrtle" at the Ethel Barrymore Theatre. And in 1977, Tennessee Williams met with Quintero to plan a production of his "Clothes for a Summer Hotel".

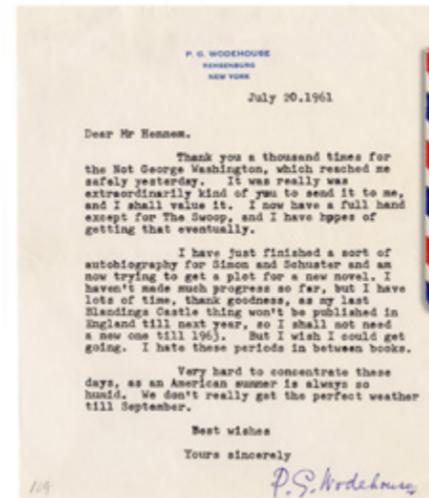
In a letter, Williams proposes this collaboration between the two: "let's get away from the merchants of the theatre and work somewhere together". In another letter dated 19 April 1979, Williams details his mixed feelings upon first receiving the script speaking to his hesitation about the play calling it "decidedly premature" and that it would be wiser to select a more regional theatre such as the A.C.T. which has better "technical facilities...than most you can get on Broadway". He is also cautious of having too much publicity too soon as the script is "very experimental...still needing a lot of thought and preparation." Unfortunately Williams did not take his own advice. The play opened on Broadway to poor reviews and subsequently closed after fourteen performances. The Washington Post wrote that they have never seen anything of Williams with "so little urgency or passion" calling it "deeply, sadly and tiresomely unworthy not only of its author but of its subject matter". As a result of the play's critical failure, Williams vowed that he would "never open a play in New York again... I can't get good press from the New York Times, and [critics] Harold Clurman, Brendan Gill and Jack Kroll hate me... I put too much of my heart in [my plays] to have them demolished by some querulous old aisle sitters" (People, 18 Aug. 1980).

3,400/4,000

227



228



229

228. WODEHOUSE, Pelham Grenville (1881–1975). A group of 14 FIRST EDITIONS, comprising of:

The Inimitable Jeeves. London: Herbert Jenkins, 1923. Mcllvaine A30a. -- *Very Good Jeeves*. London: Herbert Jenkins, 1930. Mcllvaine A24b. -- *Thank You, Jeeves*. London: Herbert Jenkins, 1934. Mcllvaine A51a. -- *Right Ho, Jeeves*. London: Herbert Jenkins, 1934. Mcllvaine A52a. -- *The Code of the Woosters*. London: Herbert Jenkins, 1938. Mcllvaine A60b.

And several others. All 8vo, all uniformly bound in half dark blue morocco gilt by Bayntun-Riviere, ALL FIRST EDITIONS, condition generally fine.

1,500/2,500

229. WODEHOUSE, Pelham Grenville (1881–1975). Typed letter signed ("P.G. Wodehouse"), to B.W. Hennem, 20 June 1961.

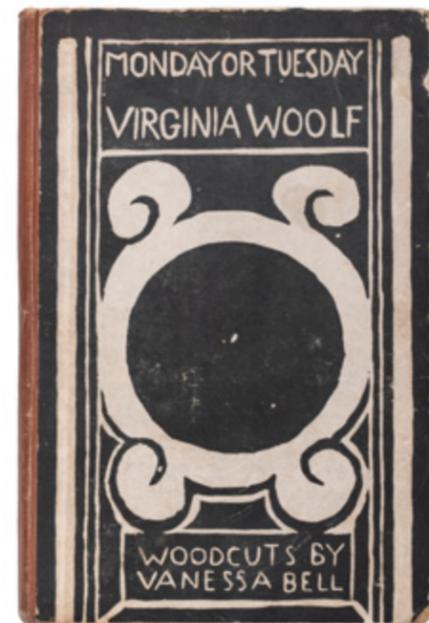
1 page, 12mo (178 x 152 mm), on personal letterhead, creased. With original envelope.

Wodehouse thanks Mr. Hennem for sending him a copy of *Not George Washington* which he will add to his collection. He goes on: "I have just finished a sort of autobiography for Simon and Schuster and am now trying to get a plot for a new novel. I haven't made much progress so far, but I have lots of time, thank goodness, as my last Blandings Castle thing won't be published in England till text year so I shall not need a new one till 1963. But I wish I could get going. I hate these periods in between books." Provenance: From the collection of James H. Heineman.

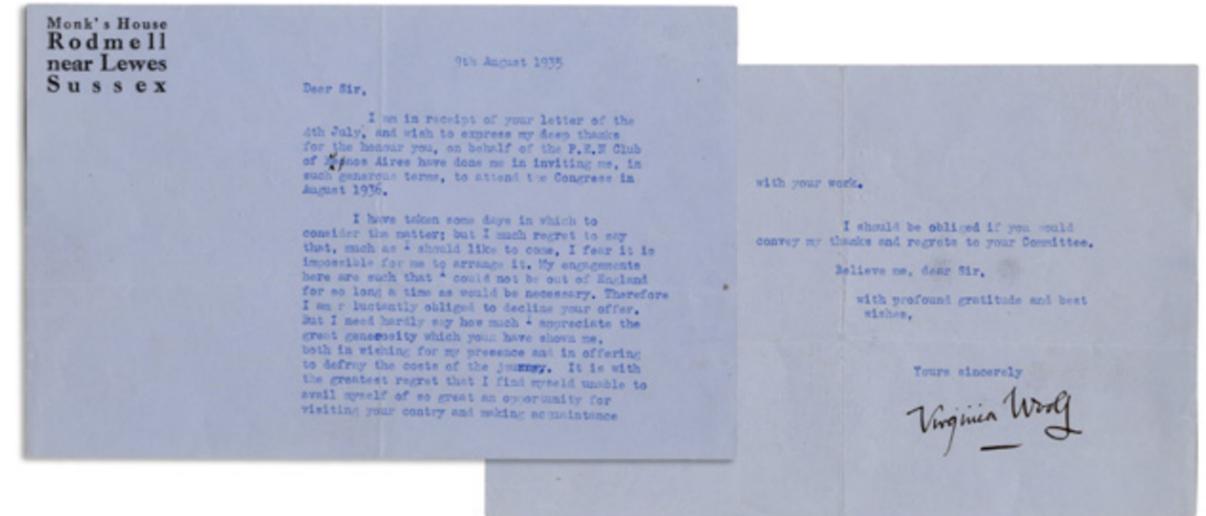
150/250



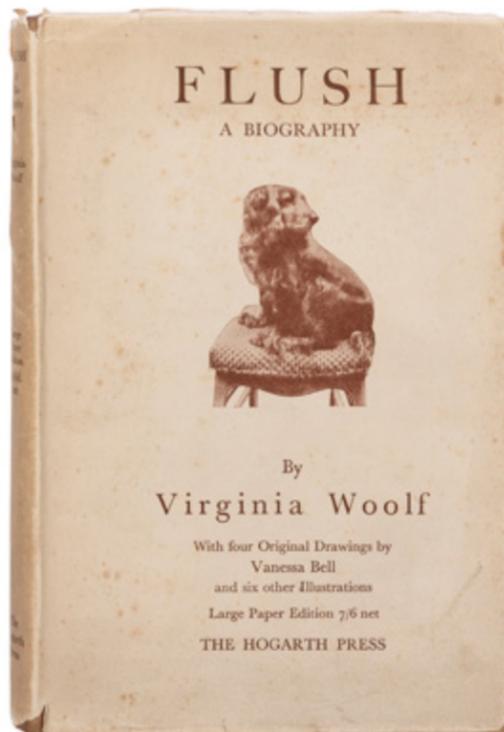
230



232



234



231

230. WOOLF, Virginia (1882–1941). **Beau Brummell**. New York: Remington & Hooper, 1930.

4to. 2 full-page plates printed in pink, brown and green by W.A. Duggins. Original publisher's red cloth-backed boards, pictorial label to upper covers, spine lettered in gilt; original slipcase with pictorial label (very light edgewear to case).

LIMITED EDITION, number 95 of 500 copies SIGNED BY WOOLF. Beau Brummell was first published in the Nation & Athenaeum in September 1929. A FINE COPY. Kirkpatrick A15a. **1,000/1,500**

231. WOOLF, Virginia (1882-1941). **Flush: A Biography**. London: The Hogarth Press, 1933.

8vo. Frontispiece and numerous illustrations, line drawings by Vanessa Bell. Original publisher's buff-colored cloth with gilt titles on spine (rubbing); original dust jacket (chipping, foxing, stains).

FIRST EDITION, FIRST ISSUE with original price point of 7s. 6d. printed on dust jacket spine. Kirkpatrick A19a. **200/400**

232. WOOLF, Virginia (1882–1941). **Monday or Tuesday**. Richmond: The Hogarth Press, 1921.

8vo. 4 woodcuts by Vanessa Bell; 1p. publisher's advertisements at end. (Minor offsetting of plates to text). Original publisher's cloth-backed pictorial boards, woodcut design by Vanessa Bell on upper cover (a bit of soiling, extreme edges rubbed, lower joint tender, endleaves with toning as usual).

FIRST EDITION, one of 1,000 copies printed, with essays including "A Haunted House," "The String Quartet," and "Kew Gardens." The work was printed by F. T. McDermott of the Prompt Press in Richmond, who used to advise Leonard and Virginia Woolf when they first started the Hogarth Press. Kirkpatrick A5a. **600/800**

233. WOOLF, Virginia (1882–1941). **The Waves**. London: Leonard and Virginia Woolf at the Hogarth Press, 1931.

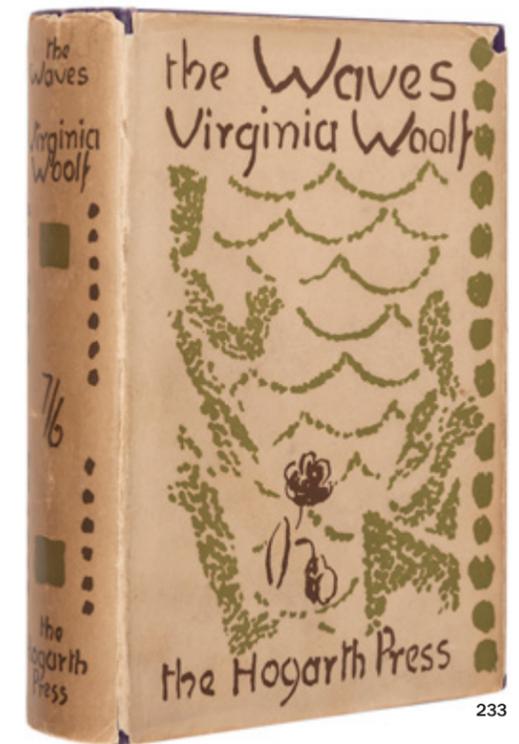
8vo. Original publisher's gilt-lettered purple cloth (interior joint slightly cracked between pp. 208 and 209 near head, some gentle darkening to spine); original unclipped dust jacket by Vanessa Bell (some chipping at corners and near spine ends, some toning to spine panel).

FIRST EDITION of Woolf's most experimental work "in which a group of 'early Bloomsburies' with qualities amalgamated from Keynes, Strachey, Vanessa Bell and Desmond McCarthy, etc., are halted in a series of close-ups at various stages of their lives while their thought-trains are recorded, till they end in a crescendo of highly artificial writing that surprisingly comes off... [Her] most ambitious novel" (Connolly). Connolly, *The Modern Movement* 70; Kirkpatrick A16a. **1,000/1,500**

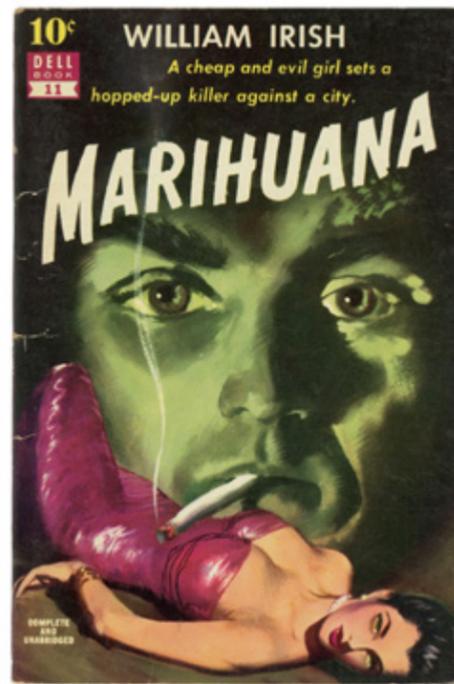
234. WOOLF, Virginia (1882–1941). **Typed letter signed ("Virginia Woolf") to a Representative of the P.E.N. Club Buenos Aires, 9 August 1935**.

2 pages, oblong 16mo (133 x 203 mm), on Monk's House letterhead, old folds, single hand-correction by Woolf.

Written from Woolf's country Sussex cottage, the author declines an invitation to attend the Congress in August 1936 due to her prior engagements where she "could not be out of England for so long a time as would be necessary". This was possibly due to her declining mental health and her struggle to revise and complete her eighth novel "The Years" which would bring her close to nervous collapse during the summer of 1936. The P.E.N. Club was an international author's society of which Vita Sackville-West, Woolf's confidante and lover, was a member. **2,000/2,500**



233



234A



236

234A. WOOLRICH, Cornell ("William Irish") (1903–1968). **Marihuana**. New York: Dell Publishing Co., 1951.

8vo. Original publisher's printed wrappers by Bill Fleming (creasing along edges).

FIRST EDITION. Originally published in 3 May 1941 issue of *Detective Fiction Weekly*.

150/250

235. WRIGHT, Richard (1908–1960). **Uncle Tom's Children**. New York: Harper & Brothers, 1938.

8vo. Publisher's red cloth stamped in black (some pale staining near foot of upper cover). Second printing.

PRESENTATION COPY INSCRIBED BY WRIGHT TO ERNEST HEMINGWAY. Originally published with four novellas; two more were added when the book was reprinted in 1940. In "Down By the Riverside," included in this collection, Wright transposes the Italian retreat at the Battle of Caporetto in Ernest Hemingway's *A Farewell to Arms* to the American South. Richard Wright was known to be a great admirer of Ernest Hemingway, whom he once named as a modernist writer whose work should be read by aspiring black authors (Scruggs, "Hemingway and the Black Renaissance," p. 58–59).

800/1,200

236. YEATS, William Butler (1865–1939). **The Wild Swans at Coole**. London: Macmillan and Co., 1919.

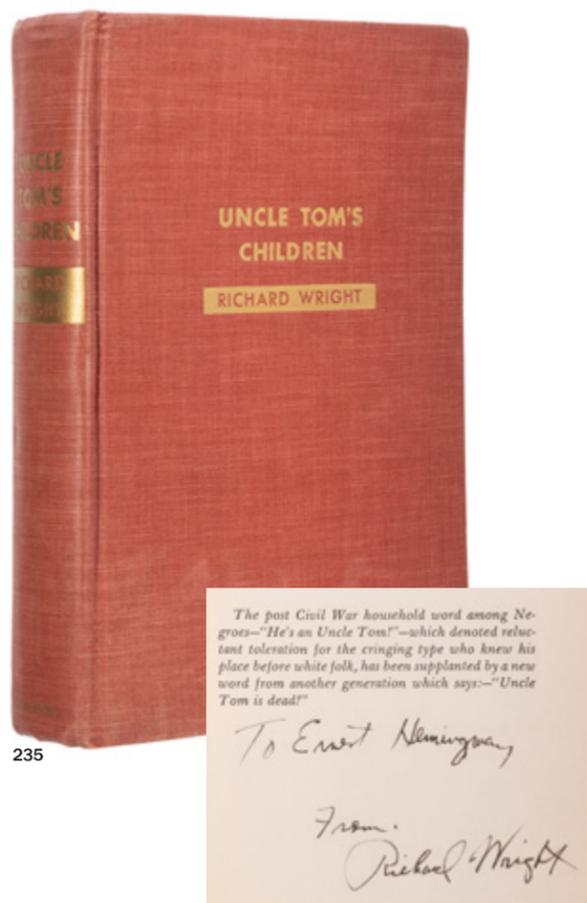
8vo. Original publisher's gilt-decorated blue cloth after a design by T. Surge Moore.

FIRST ENGLISH EDITION, one of 1500 copies printed. Published two years after the Cuala Press edition, includes seventeen additional poems but does not include "At the Hawk's Well". Wade 124.

[Also with:] *Poems*. London: T. Fisher Unwin, 1908. 8vo. Portrait frontispiece. Original gilt-decorated blue cloth designed by Althea Gyles. A FINE COPY.

200/300

END OF SALE



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Bidding as Principal – When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

Absentee Bids – Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

Telephone Bids – If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact said prospective buyer to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding.

Bidding Increments - **Expected bid increments are as follows:**

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

Note: the auctioneer may modify the increments at any time.

Reserves – Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer’s Discretion – The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer’s hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer’s Premium – In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer’s premium of 20%, and the applicable sales tax added to the final total.

Payment – The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3–4 weeks for delivery.

Customer’s obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier’s rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier’s delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer’s obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer’s written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper’s fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper’s fees exceed the invoice amount. Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer’s premium and shipping cost. International buyers are responsible for knowing their country’s laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser’s obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier’s checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

Purchased Lots – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

Legal Ramifications – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

Discretion - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

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Spring Pools
These pools that though in forests still reflect
The total sky almost without defect,
And like the flowers beside them chill and sh
Will like the flowers beside them soon be gone,
And yet not out by any brook or river,
But up by roots to bring dark foliage on.

The trees that have it in their pent-up bow
To darken nature and be summer wood
Let them think twice before they use their power
To blot out and drink up and sweep away
These flowery waters and these watery flowers
From snow that melted only yesterday

Robert Frost

For Gordon Chalmers



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