THOMAS A. GOLDWASSER RARE BOOKS

CATALOGUE 25

Catalogue 25

THOMAS A. GOLDWASSER RARE BOOKS

Artist's Books and Photography

ITEMS 1–00

19th–21st Century Literature

ITEMS 00–113

5 THIRD STREET, SUITE 530
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1 Baldridge, Jamie. *The Everywhere Chronicles*. Story and pigment prints by Jamie Baldridge. 21st Editions, 2008. 20½ x 16½ inches. Text and 12 richly colorful, surrealistic pigment ink prints, printed and signed by the artist. Designed by Michael Russem at Kat Ran Press, using handset Bell type, cast by Michael and Winifred Bixler. Bound in patinated metal over boards, with a leather spine and housed in a clam-shell box. One additional loose print accompanies the book. Of an edition of 50, this is marked as Binders Copy. *The Everywhere Chronicle*s won 21st Editions the 2008 Lucie Award for photography book publisher of the year. Based on Baldridge's 2005 M.F.A. thesis, (available on the Louisiana State University website), where Baldridge wrote: "I wanted the narrative, as disjointed and seemingly incomplete as it is, to be as much a part of the artwork as the prints themselves". He describes there in great detail his creation and rendering of the book's images, both in the studio, and using Maya Autodesk, Mental Ray, and other software. $4,750

2 Baldessari, John. *Four Events and Reactions*. Florence: Centro Di, (1975). First edition. Original black wrappers, small scuff, but a near-fine copy. This book of the artist's photographs was published on the occasion of the exhibition held at the Stedelijk Museum, Amsterdam. $250

3 Bruehl, Anton. *Photographs of Mexico*. New York: Delphic Studios, 1933. First edition. 16¼ x 12½ inches. Publisher's linen over boards, with a black leather spine. An excellent copy in the publisher's slipcase, slightly worn, missing small pieces. One of 1000 numbered copies. Signed by Bruehl at the end of his foreword. Parr and Badger, *The Photobook*, v. 1, p. 81. $1,500

4 Butler, Eugenia (ed.). *The Book of Lies Project. Volume III*. [Conceptualized, organized and produced by Eugenia Butler]. Los Angeles: Artists' (Floating, Invisible) Museum, 1997-2004. The largest and most elaborate of the three volumes which make up the

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project, which lasted from 1991 until Butler's death (an intended fourth volume was never issued). Thirty-one folders, (13¼ x 10⅛ inches) one containing text about the project, each of the others containing an original art work, housed in a clamshell box, designed by Carolee Campbell and handmade by Judi Conant; the folders were printed letterpress by Carolee Campbell at Ninja Press. Carolee also made the brass plate containing a poem by Michael Hannon which is mounted inside the box. The other artists: Lynn Aldrich, Michael C. McMillen, Tom Marioni, Jill Giegerich, Rita Barnes, Gloria Graham, Sam Erenberg, Benji Whalen, Seth Kaufman, Eugenia Butler, Corazon Del Sol, Bruce Whiteman, Gloria Kondrup, Milt Jewell, Steve DeGroodt, Mary Rakow, Richard Haxton, William T. Wiley, Minoru Ohira, John Outterbbridge, Marvin Harden, Diana Jacobs, James Cobb, Madam X, Kim Abeles, Garth Erasmus, Jenny Watson, Bronislava Dubner, Janet Fitch, Kim McCarty, Xavier Fumat, Melissa Smedley, Biljana Bakaluka, Rhonda Saboff. One of an edition of 80 signed and numbered copies.

Each volume is a work of art unto itself that developed from the process of creating it, from the individual works themselves and from the relationships between the parts and the whole. At a certain point a bigger vision broke through – something beyond previous understandings – surpassing the initial ideas to become a singular artwork consisting of discrete and powerful works of art. Its subject matter is truth, lies, and the intimate power of a true work of art. — Eugenia P. Butler. For a discussion and on-line exhibition of the project see: http://www.curatorial.org/bookoflies/

Conceived as a global conversation about truth and lies, Book of Lies is a work of art made of other works of art that invites viewers into the intimate worlds of its creators, while considering universal questions of identity, reality, and existence. As Butler wrote, *Enter with a mind as open as you can make it. My own has certainly become more sensitized to the numbness and depths of feeling that irradiate that unstable field of reality we call the truth.* $5,000

5 (Caruchet, Henri). *1900 Almanach*. Compositions de Henri Caruchet. [No place, no publisher]: 1900. 22 leaves, original front double cover bound in. Floral velvet binding by Champs, with floral endpapers, leather spine label, top edge gilt, in fine condition. Matching slipcase with its edges repaired. "Tirage à 30 exemplaires sur japon aquarelles par l'artiste". No. 10 --Ms. note on 1st leaf. Each pastoral scene plate is present in two state, uncolored, and hand colored by the artist. WorldCat locates only one copy. $1,250

6 Chaudhuri, K.N. *A Mediterranean Triptych: Venezia, Islam, and the Desert*. Florence: Schifanoia (1998). First edition. Small folio, 13 in. x 6½ inches, 119 pp. 1 leaf. Copy 6 of 20, printed on handmade Magnani paper; eight Cibachrome and six silver-prints are mounted as illustration. Original full morocco fine. One of the first ten copies, issued in morocco backed clamshell box, with a suite of five additional signed prints."The present work contains three discourses, a visual text composed in images, a historical essay on the identity of a Mediterranean civilization, and a cognitive theory of equivalence". $750

7 Claes, Br. Edgard. [Untitled artist's book]. [Denderleeuw, Belgium]: n.d. One of a kind artist's book made of polycarbonate and gray mastic sealant. 5 x 6 inches, 20 pages. Bound by the artist in molded polycarbonate boards, with an abstract design in automobile paint in red and black, the pages sewn on vellum tapes. The pages open to varying degrees. Enclosed in a multiply

ITEM 7 · B. EDGARD CLAES

textured molded resin slipcase, with sliding panel; highly polished, as in a lacquer. The work combines industrial materials with subtle colors, a sculptural structure, and a variety of textures. $5,000

8 Coburn, Alvin Langdon. *The Cloud*. By Percy Bysshe Shelley. With photographs by Alvin Langdon Coburn. Los Angeles: C.C. Parker, 1912. First edition. Quarto, 9½ x 13 inches. [31] p. (on double leaves), [6] leaves of plates. Number 21 of 60 copies, signed by Coburn. The book contains six original 7 x 5 inch platinum prints, printed by Coburn, including photographs taken in California (one in Yosemite and one near Mount Wilson). With the prospectus (split on its fold) laid in. Text printed in brown ink on french-folded sheets of Strathmore Japan paper. Original canvas backed boards, paper label on front cover. Ends of spine worn, boards scuffed and soiled, offsetting to text paper. The only book of Coburn's illustrated with original prints; he arranged for its publication at the time of his exhibition of 50 California photographs at the Blanchard Gallery in Los Angeles.
Coburn wrote "Clouds are especially good subject matter for the photographer. . . . The patterns of moving clouds and water are never the same from now to all eternity, and these patterns are ever moving to our continual delight. I have made hundreds of photographs of clouds and never tire of them. Once I made a little book illustrating Shelley's Ode 'The Cloud' with six original platinum prints. Only sixty copies were to be printed and even all these were not made. I only know of one surviving copy in addition to my own, so this is doubtless my rarest book!" Alvin Langdon Coburn Photographer. An Autobiography (Dover, 1978), p. 46. $45,000

9 Cumont, Louise-Marie. *1 á 10*. Paris: 1992. First edition. Cloth counting book, hand made by the artist (her first). 5½ x 6¼ inches. One of a projected edition of 75 copies, numbered and signed, however not all were completed.The eyes help in learning to count. $500

10 Debord, Guy and Asger Jorn. *The Naked City.* Illustration de l'hypothèse des plaques tournant en psychogéographique. Copenhagen: Permild & Rosengreen, [July 1957]. Lithographic poster, printed in red and black, on off-white paper, 35 x 49 cm. Framed. Published on the occasion of the 4th *Congrès du Mouvement International pour un Bauhaus Imaginiste,* as an illustration of the theory of the *dérive* ("an unplanned tour through an urban landscape directed entirely by the feelings evoked in the individual by their surroundings, serv[ing] as the primary means for mapping and investigating the psychogeography of these different areas" – Wikipedia). The print run is unknown, but copies in this original state are scarce, as almost the entire printing was trimmed and reused as the cover for the edition of Asger Jorn's *Pour la forme*. The title was a tribute to Jules Dassin's 1948 film. "This . . . *carte du tendre,* which employs the same techniques of decomposition and recomposition of the urban landscape as the *Guide psychogéographique de Paris* has become one of the most emblematic images of this history of situationism," (Kaufman, *Guy Debord*). $4,500

11 Debord, Guy. *Aux producteurs de l'art moderne*. Paris: Internationale Situationiste, [January, 1958]. First edition. Rare tract with the text printed in capital letters on a ribbon of paper 2 cm high and 90 cm long. "Aux producteurs de l'art moderne. Si vous êtes fatigués d'imiter des démolitions; s'il vous apparaît que les redites fragmentaires que l'on attend de vous dépassées avant d'être, prenez contact avec nous pour organizer à un niveau supérieur de nouveaux pouvoirs de transformation du milieu ambiant. Internationale situationniste. . . ." BNF, Guy Debord: *Un art de la guerre,* p. 88 (illustrated); Berreby, p. 49. $1,500

12 Debord, Guy. *Adresse de l'Internationale Situationiste à l'assemblée générale de l'Association internationale des critiques d'art.* Paris: Internationale Situationiste, 1958. First edition. Leaflet, printed in black on both sides of a single sheet of off-white paper. 31.5 x 22.8 cm. This

tract, written by Guy Debord, published on the occasion of the International Art Critics Association at the World's Fair in Brussels, calls for the disappearance of art criticism. On the other side it reads "La Société sans classe a trouvé ses artistes -- Vive L'Internationale Situationiste!". Signed in type by the representatives of the I'l.S. sections: Algerian, German, Belgian, French, Italian, Scandinavian: Abdelhafid Khatib, Hans Platschek, Walter Korun, Guy-Ernst Debord, Giuseppe Pinot-Gallizio, and Asger Jorn. Ref. Guy Debord: *Un art de la guerre,* (BNF, 2013), p. 85 $750

13 (Delaunay, Sonia) Tzara,Tristan. *Le Coeur a Gaz.* Costumes de Sonia Delaunay. Paris: Jacques Damase, (1977). First edition. Original wrappers, 30 x 45 cm., slight tanning to wrapper, some offsetting from plates to the text pages, else fine. The book reproduces in 12 lithographs the models for theatre costumes for Tzara's play created by Sonia Delaunay in 1923. One of an edition of 200, all on Arches paper and signed by the artist. $5,000

14 Dine, Jim. *The Apocalypse.* The Revelation of Saint John the Divine . . . from the King James version of the Bible, 1611, with twenty-nine prints from woodblocks cut by Jim Dine. San Francisco: The Arion Press, 1982. Edition of 150 copies, plus 15 h.c., numbered in Roman numerals, of which this is one, signed by the artist and the printer. Format: 15 by 11 inches, 64 pages. Printed damp on French handmade Apta Velin from the Richard De Bas mill. The text type is Garamond Bold; the display capitals are Stempel Garamond Titling. Bound in oak boards carrying a lightning bolt pattern, with white pigskin spine. The spine is slightly sunned and there is a faint scratch on the rear cover, otherwise a fine copy.
The Book of Revelation was the first of several projects that printer Andrew Hoyem has undertaken with Jim Dine, and it was his first collaboration with a major American artist. The text is set in two sizes of type as a reading device to differentiate the speakers: 14 point for the account of St. John, 18 point for louder pronouncements from on high. *Artist Books in the Modern Era*, no. 168. $5,000

15 Duchamp, Marcel and André Breton. *Le Surréalisme en 1947.* [Paris]: Maeght, 1947. First edition. 139, [1] p., 1 l; 241 x 207 mm. (9½ x 8⅛ in.) First edition. One of 999 numbered deluxe copies. Original wrappers, in fine condition, in the chemise with Duchamp's original Ready-made painted latex foam breast adhered to a piece of black velvet, and publisher's slipcase,with the "Prière de toucher" label. In the catalogue there also are five color lithographs, by Victor Brauner, Max Ernst, Jacques Herold, Wifredo Lam and Joan Miro, five etchings, one in color by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy and Dorothy Tanning, two woodcuts by Jean Arp, and twelve lithographs in black, by Brigogni, Calder, Capacci, E. Van Damme, J. De Diego, Donati, D. Hare, J. Lamba, Matta, K. Sage, Tanguy, Toyen. With the inserted 4-page leaflet catalogue of the exhibition in the order of display. The breast multiple has been treated by a professional conservator, and, although hardened, is in very good condition, the catalogue in fine condition, the cardboard slipcase with only slight wear. Duchamp and his collaborator Enrico Donati ordered 999 falsies to be used for the multiple, but it seems that far fewer copies of the catalogue actually had the object affixed, (some of them remained in Donati's estate and have from time-to-time been sold to substitute for damaged or missing examples). Complete original examples are rare. $27,500

16 Frank, Robert. *Les Américains*. Photographies de Robert Frank. Paris: Encyclopedie Essentielle, Robert Delpire Editeur, (1958). First edition, preceding the American edition. Original laminated boards after a design by Saul Steinberg. Very fine copy, with none of the fading or wear endemic to this book. "The Delpire first edition *Les Américain*s (1958) is more like a sociological study, wherein Frank's photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious

writers. . . . When Barney Rosset at Grove Press agreed to publish *The Americans* in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans's *American Photographs*" – David Levi Strauss, as quoted by Roth, The Book of 101 Books, p. 150. $6,500

17 (Gorman, Greg). *The Odes of Pindar*. Photographs by Greg Gorman. Translated with an essay by Scott Goins and an introduction by John Wood. [South Dennis, Mass.]: Steven Albahari, 21st Editions, 2007. First edition. Folio, 20 x 16 inches. Gorman's classicist nude photos complement Goins's new translation of Pindar's celebration of athletes and their beauty. Text composed in Monotype Walbaum by Michael and Winifred Bixler. The typography and letterpress printing on Arches papers are by Michael Russem at Kat Ran Press. The 10 tipped-in platinum prints were printed by Martin Axon. Bound in Japanese cloth, handmade paper, and foil with matching clamshell case, by Mark Tomlinson and Lisa Van Pelt. One additional separate platinum print accompanies the book (for a total of 11 prints). One of an edition of 53 copies, signed by Goins, Gorman, and Wood. This was an out-of-series copy, and the separate print is not signed by Gorman. $3,500

18 (Grandpierre, Victor). Vilmorin, Louise de. *L'écho des Fantaisies*. [Paris, ca. 1947?]. First edition. 60 silver print photographs, mounted on bristol boards with rounded, gilt edges. 29 x 22 cm. The images depict somewhat surrealistic arrangements of decorative household objects, each illustrating a poem by Louise de Vilmorin. One of 255 sets. The Bristol boards are, inevitably, curled. In the two original portfolio boxes, worn. With an autograph letter from Vilmorin dated Dec. 31, 1947.
The decorator Victor Grandpierre became best-known for his design for the first Christian Dior boutique, at 30, Avenue Montaigne, which introduced Dior's first collection at about the same time this edition was published. $3,250

19 Grosz, George. *Der Spiesser-Spiegel.* 60 Berliner Bilder nach Zeichnungen mit einer Selbstdarstellung des Künstlers. Dresden: Carl Reissner Verlag, 1925. First edition. 14], 2 pp., 60 full-page illustrations by George Grosz printed on rectos only, 15 x 18.5 cm. Original red cloth, gilt, fine copy. Foreword "Der Spiesserbiologe" by Walter Mehring. $250

20 Hays, Susannah. *Egypt.* San Francisco: 1993. First edition. The artist's first entirely handmade book, a collection of 20 original gelatin silver photographs (each 4½ x 6½ in.) of Egyptian scenes, printed on Agfa Portriga Rapid 118 and individually dry mounted on (13⁹⁄₁₆ x 10½ in.) Rives paper. Letterpress printed at the Press at Tuscany Alley. Coptic style binding using papyrus over boards, in a drop back box. Edition limited to 18 copies, signed by the artist. Fine. $1,750

21 (Hendrix, Jan) Esquinca, Jorge. *Piedra.* Guadalajara: Petra Ediciones, 2003. First edition. Printed cloth, in publisher's slipcase, fine. One of 75 copies, numbered and signed by author and artist (total edition of 106). 10½ x 7¼ inches. Text by Esquinca in Spanish with English translation by Emanuel Carballo Villasenor. Printed on Zerkall paper by Hans van Eijk, in Banholt. Serigraphs by Jan Hendrix printed by the artist at his studio in Mexico City. $500

22 Hofman, Vlastislav. *Christos, Madonna a Svatí jak jsem je videl r illuminacích starych Ethiopskych Kodexe.* Ve Stare Risi na Morave: Dobre Dilo, 1920. First edition. Portfolio,(4) pp, 9 leaves, 4 pp. Title-page, tailpiece, contents, colophon, and nine full-page linoleum cuts. 30 x 24 cm. One of 120 copies, this one of a few in which the prints are hand-colored, and signed by Hofman, the prints were inspired by the illustrations in Ethiopian manuscripts. $3,500

23 Hugnet, Georges. *La Femme Facile.* Illustrations de Christine Boumeester et Henri Goetz. Paris: Editions Jeanne Bucher, 1942. First edition. 6¾ x 9½

inches. Original red paper wrappers, flocked with gilt, marbled paper label. Usual offsetting from the wrappers to the endpapers, but a fine copy. One of 100 on Arches paper, from a total edition of 115. The work was entirely produced by lithography, the text reproduced from Hugnet's handwriting, each page surrounded by surrealist images. With Hugnet's contemporary presentation inscription to the poet, translator,and critic, Robert Valençay, The husband and wife team, American-French and Dutch surrealists, collaborated on the illustrations. $2,500

24 Hugnet, Georges. *1961.* Illustré de quatre photomontages. Paris: Chez l'auteur, 1961. First edition. 60, [7] p. 24 cm. Original white wrappers and gray dust jacket. Fine copy, the dust jacket slightly faded. Illustrated with four photomontages, hand colored by Hugnet, a suite in black, and an original collage. Copy X of ten copies printed on hand made Auvergne paper, from a total edition of 573 (10 numbered and three nominative on Auvergne, 60 on Rives, and 500 ordinary). Only the Auvergne paper copies contained the original collage. $6,500

One of five copies

25 Hugnet, Georges. G*uide Rose: Huit jours à Trébaumec*. Journal des vacances de Georges Hugnet orné de 82 photographies prises par l'auteur en 1947. Paris: Henri Mercher, 1969. First edition. 39 x 18 cm., 92 pages. Original wrappers, fine condition, in publisher's grey linen slipcase. Tirage de tête, this is copy "C" of five lettered copies, in which all the collaged illustrations are original photographs, mounted on auvergne paper, from a total edition of 107 copies (the others all had photogravures), signed by the author and publisher. Additionally inscribed by Hugnet to the original purchaser, publisher Roberto Altmann. "Published in 1969 but using collages dating from many years before, an therefore essentially a modernist book – show[s] him at his best. . ..a surreal, erotic travel tale based on the Michelin Guide . . . ostensibly a journal and photo-album of a trip along the Brittany coast. . .Hugnet's photomontages are both complex and witty. . . . This volume could be regarded as the last great romp of a 1930s surrealist, but Hugnet reminds us that the surrealists took their play seriously. The whole production, by Henri Mercier, is of the highest quality. . . ." Parr and Badger, I, 109. P.O.R

26 (King, Ronald) Chaucer, Geoffrey. *The Prologue from The Canterbury Tales*. Original screen images printed by Ronald King. London: Editions Alecto Limited, 1967. First edition. Portfolio, 52 x 36 cm. Fifteen mask images titled and initialed by the artist in pencil, each with the publisher's stamp on verso. Printed silk screen and letter-press in 24 pt Plantin. One of 125 signed copies, with 15 proofs. 15 unbound 4 page sections in J. Green rag-made paper wraparound chemise, in publisher's blue cloth folder and canvas slip-case. Case a little faded, bookplate in case.
During 1966-1967 King worked for the renowned fine art printers Editions Electo, producing several screen prints, as well as his first illustrations for Chaucer's *The Prologue to The Canterbury Tales*. Due to a financial crisis, Editions Electo withdrew from the project, King reclaimed the sheets and founded The Circle Press, in order to issue the prints. This is one of a very few in the earliest issue, with the Editions Electo title page. $1,500

27 Lemaître, Maurice. *Gravure supertemporelle.* Paris: February 15, 1964. First edition. A copper plaque mounted on printed card, inviting the viewer to engrave whatever he or she wants, "au burin, à la pointe sèche, à l'eau forte (et tous ses procédés: vernis, vernis mou, textures, aquatinte, sucre, etc), a la manière noire, infiniment. . . ." Artist proof II of 10 issued, signed. Lemaitre's "super-temporelle" works present art as a tabula rasa, for the viewer to complete. A theatre design for the Festival d'art d'avant-garde preceded in 1960, and a film followed, in 1968.
$600

28 Lemâitre, Maurice. *L'homme multidimensionnel* : Roman vide suivi de Hamane convaincu. Œuvre aphoniste blanche. [Paris]: 1970. First edition. Original green wrappers, title, justification, 6 pages text, followed by 15 blank pages, and a colophon, mimeographed from hand-written stencils. Tirage de tête, one of 30 signed and numbered copies, accompanied by an "aphonist" ready-made, an eau-de-Cologne bottle. Although the contents have thoroughly dried, the scent (sandalwood mainly) is definitely present when the bottle is opened, and the book is also lightly scented and lightly stained along the bottom edge. $600

29 (Lhote, André) Coleridge, Samuel Taylor. *The Rime of the Ancyent Marinere,* in seven parts . . . now spelled in modern style and embellished with designs by André Lhote. Paris: Èmile – Paul Brothers, 1920. Original black boards covered with a raffia netting, paper label. Faint wear and light foxing, otherwise a fine copy. Copy "B" of nine lettered copies printed on India paper, with two suites of the engravings, one in black, and one in blue), from a total edition of 766. $1,250

30 Miró, Joan. *Derriére le Miroir* no. 128 "Peintures Murales de Miró". Paris: Maeght, (1961). First edition. Folio, wrappers, fine condition, in publisher's chemise and slipcase (slightly faded). 7 original color lithographs, 2 double page and one triple page. One of 150 copies on vélin de Rives, signed by Miró. $1,500

31 (Munari,Bruno) Soavi, Giorgio. *Los Àlamos.* Poesie di Giorgio Soavi, tavole a colori di Bruno Munari. Milano: Officina d'artegrafica A. Lucini, (1958). First edition. Folio, 380 x 430 mm., Original printed wrappers, in lightly worn slipcase, slipcase label chipped, else fine. The work contains six colored serigraphs by Munari; these have left offsets on the facing blank pages, producing interesting ghost patterns. One of 200 copies, this unnumbered ("a.l." copy) was the *ad personam* copy printed for the publisher Vanni Scheiwiller. $2,000

32 Ohtake, Shinro and Takui Nomoto. Einstain Art & Graphic Design Project. Juke/19. Tokyo: [1979?]. 26 x 18 cm, sheet unfolds to 16 panels (71 x 104 cm.), large photomontaged and found image design black on recto, by Ohtake and green on white abstract 'lettering' on verso, by Takui Nomoto, printed on thick white stock, one edge mistakenly cut.
Ohtake is a multimedia artist working in punk music, noise, industrial and graphic design and the book arts. 'Juke/19' was a a punk project that ran between 1979-1982. He lived in London for a time where he collaborated with Dome. He designed the dust jacket for William Burroughs' 'Queer', album art for Bill Laswell's band Praxis in the 1990s, and line drawings taken from Avedon's photoportraits. This item is a very densely packed collage that is almost entirely made up of material from the English speaking world. Ohtake produced an extensive series of art books since the 1980s, and had a retrospective in 2006 at MOCA, Tokyo. $450

33 (Plain Wrapper Press) Borges, Jorge Luis. *Siete Poemas Sajones. Seven Saxon Poems.* Impressions by Arnaldo Pomodoro. Verona: Plain Wrapper Press, [1974]. First edition. Folio, one of 120 copies, signed by Borges and Pomodoro. The masterpiece of Richard Gabriel Rummonds's Plain Wrapper Press, and the most beautiful presentation of any of Borges's work. Printed on a Washington handpress by Richard-Gabriel Rummonds, from handset Horizon Light type on dampened Richard de Bas paper. Publisher's vellum, boxed. Illustrated with 8 blind-embossed vignettes in the text, three gold-plated bronze reliefs inset in the cover, and another bronze etching glued and nailed to the top of the box. The seals for the vignettes were engraved by Fabio Ambrosi and embossed by Renzo Pavanello. Binding executed by Marcello Fornaro. Light dampmark to the lower portion of the box, otherwise fine.
"The signs become tactile writings, dry impressions that achieve space, communicating with the intelligible word that lives on the same surface. Thus the book,

for Pomodoro, is another body of sculpture, and the page, plastic relief in its own right". (Flaminio Gualdoni). "The poetry is of particular interest because the author himself selected and annotated it specifically for this edition, the exquisite low reliefs are imposing as objects by themselves, and the printing is indicative of the development of the Press. However, I hope that collectors will examine this book for what it really is: three distinct contributions blending together to form a single unity known as a press book." From the Printer's Note. One of the high points of the modern hand press movement. $17,500

34 Porter, Eliot. *Portfolio One. The Seasons.* Twelve Original Dye-transfer Prints. San Francisco: Sierra Club, (1964). First edition. Porter's original photographs were made on 4 x 5 inch Daylight Ektachrome film. Doubly-masked separation negatives, made from these by contact printing, were enlarged onto Matrix film for printing by the dye-transfer process. The prints measure from 10 x 7¾ inches to 8½ x 10½ inches and are dry-mounted on 15 x 20 inch Strathmore Illustration Board. A letterpress folio, with Porter's comments, a list of the prints, and a colophon, was printed by Lawton Kennedy (as usual, two copies are present). One of 105 copies. Perfect condition, in original folding linen case.
The image are: Maple blossoms in a woodland pool, May, 1961, New Hampshire; Rhodora, May, 1953, New Hampshire; Aspens in early spring, June 1957, New Mexico; Eroded rock, July, 1953, New Mexico; Foxtail grass, August, 1957, Colorado; Weeds in rock cracks, August, 1955, Maine; Ponderosa pine, August, 1960, New Mexico; Spruce trees and river, September, 1959, Colorado; Yellow aspens, September, 1951, Colorado; Cypress swamp, February, 1954, Florida; Snow and grass, September, 1959, Colorado; Snow on sand dunes, September, 1959, Colorado. $12,500

35 Potlatch, Nos. 22-26, 28. Bulletin d'information de l'internationale lettriste. Paris: 1955-56. 31 x 20.7 cm. mimeographed, stapled, 4 pp. Very good condition.

Potlatch was sent free to persons chosen by the publishers. Six issues of the key and rare lettriste monthly. Issue 22 edited by Mohamed Dahou, 23 and 24 by Jacques Fillon, 25 and 26 by Dahou and Guy Debord. $3,400

36 Rauschenberg, Robert; Robbe-Grillet, Alain. *Traces Suspectes en Surface.* West Islip, NY: Universal Limited Art Editions, 1972-1978. First edition. Portfolio with 36 lithographs by Rauschenberg and text by Robbe-Grillet. Printed on specially made Twinrocker paper, with the watermark of the artist's and author's signatures, it comprises 31 pages plus the title page and 4 colophon pages, printed from 37 stones for the images and 27 aluminum plates for the text, numbered [1],1-31, I-IV.
20½ x 26³⁄₁₆ inches (52 x 69 cm.) folded as issued. One of seven artist proof copies from the total edition of 42 copies. Signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet on each of the 31 pages, each carries the embossed folio number and publisher's seal. Fine condition in original red cloth clamshell box, designed by the artist, as issued, and the publisher's specially constructed wooden case. $25,000

37 Ruscha, Edward. *Various Small Fires and Milk.* Los Angeles: 1964. First edition. 18 cm. Printed wrappers, original glassine slightly worn. A very fine copy of Ruscha's scarce second photobook, one of 400 copies printed. $5,000

38 Satié, Alain. *Cela va sans dire.* Objets originaux hypergraphies de Maurice Lemaître, Roland Sabatier, Alain Satié, Jacques Spacagna. Paris: Alan Satié, 1971. First edition, one of 35 copies. Book object: A four-drawer box, 7 x 7 x 5 inches,covered in paper, with typed title label and stainless steel spheres as pulls. Each drawer contains a hypergraphic bas relief: One has Satié's poetry collection, "Cela va sans dire" presented as a leporello: half-title, title page, copyright notice, frontispiece [a plaster bas relief, painted gold, mounted to

numbered and signed card], table of contents,12 pp text, colophon. Spacagna's piece is an etching plate, colored in blue, adhered to a wooden block, which is titled "L'Hypergraphie vivant," signed and dated on the block. Lemaître contributed a plaster bas-relief, colored and signed in green and dated 1972. Sabatier's piece is a plaster bas-relief, decorated in blue; signed and numbered on the card mount. $1,750

39 Smith, Jack. "How can Uncle Fishhook Have A Free Bicentennial Zombie Underground?" (poster). [1976]. 17½ in. x 23 in. Red ink on off-white paper. Performed at Artists' Space on July 3 and 4, 1976. "The narrative involved [Smith's toy] penguin, as a film actress, kept upright in a cardboard box by her trainer who lets her out only to appear in films. Meanwhile the trainer, played by Smith, lurks behind corners, counting, coveting, and otherwise enjoying money. The story served as a metaphor for what Smith believed had been his own relationship with Jonas Mekas," [who he blamed for creating the controversy over Smith's film "Flaming Creatures,"

ITEM 40 · JACK SMITH

and then profiting from his control of the print]. Uzi Parnes in EMAF, 1994, located at http://uziny.com/Uzi_Parnes_on_Jack_Smith-94.pdf $2,500

40 Smith, Jack. "I was a Mekas Collaborator" (poster). New York: [1978]. 13 x 13 inches, black ink on white paper, with collaged imagery. This slide show / theater piece was performed at the U-P Screen. The performance was reviewed by J. Hoberman in the *Village Voice* for June 12, 1978. $1,500

41 (Stauffacher, Jack). *The Vico Collaboration.* Giambattista Vico, philosopher; Dennis Letbetter, photographer; Jack W. Stauffacher, printer. San Francisco: The Greenwood Press, 2003. First edition. Inspired by Vico's *Principi di una scienza nuova*, Stauffacher and Letbetter produced two portfolios: Stauffacher's "Vico Wooden Letters," ten prints in an edition of twenty, was made using an assortment of sixty-six 19th-century wooden letters that had been used to print public posters. Printed in black, red, blue, and yellow, on French Rives BFK mouldmade paper at The Greenwood Press, also utilizing Kis & Méridien types, including 7-point type handset by Stauffacher according to the original measure and leading of the 1725 edition. The prints and photos both measure 18 x 13 inches.

Dennis Letbetter's set of twelve photographs was also produced in an edition of twenty, printed and archivally processed on British Zone VI Brilliant VCIII. His macro-photographs show details of the metal type, the ink, and the construction of the original edition of Vico's book. The work also includes two broadsides: "The principles of New Science of Giambattista Vico" with a photograph of the frontispiece engraving by Domenico Vaccaro; and "Divine Liqueur," with text about printing inks by Enrico Tallone.

This is the only copy of the portfolio in which all the prints and photographs were signed (on the verso) by Stauffacher and Letbetter. $5,500

42 Styrsky, Jindrich (illus.) Nezval, Viteslav. *Zidovsky Hrbitov* [Jewish Cemetery]. Prague: Odeon, 1928. First edition. 31 pages, original printed wrappers. Six full-page lithographs by Styrsky; typography and design by Karel Teige. One of 220 copies on Van Gelder paper, this unnumbered. Slight creasing to spine, usual offset on free endpapers, but an excellent copy. $7,500

43 Barthelme, Donald. *Sixty Stories.* New York: Putnam New York.: Putnam, (1981). First edition. Cloth, boxed, fine. First edition, one of 500 numbered and signed. $150

44 Beckett, Samuel. *En Attendant Godot*. Pièce en deux actes. Paris: Les Éditions de Minuit, 1952. First edition, on ordinary paper. Original wrappers, slightly tanned and with a faint crease in the spine. A near-fine copy, the text paper, as always, is slightly browned at the edges. One of 2500 copies printed in September 1952. With the scarce wraparound band announcing this title as the "livre du mois" for the month of February, 1953, of the Societé des Lecteurs, quoting Audiberti's review in "Arts," ("Un ouvrage parfait qui mérite un triomphe"). $3,000

45 Beckett, Samuel. T*ous Ceux qui Tombent, Pièce Radiophonique*. Traduit de l'anglais par Robert Pinget. Paris: Les Éditions de Minuit, 1957. First edition. 77 p. 19 cm. Original wrappers, fine, unopened. First French edition of *All That Fall*, Beckett's first radio play. One of 80 numbered copies on pur fil (including 10 h.c.), the entire édition originale. $750

46 Beckett, Samuel. *Nouvelles et Textes Pour Rien*. Paris: Les Éditions de Minuit, 1958. First edition. Original wrappers, unopened, a fine copy. One of 30 numbered copies on pur fil. $4,000

47 Benoîst-Méchin, Jacques. Original manuscripts of two musical compositions: Paris: 1925. The first, "Mon jour terreste diminue" is a setting of Paul Claudel's poetry for voice and orchestra. Six pages, musical partition, in red and black ink, with hand written cover and a formal manuscript dedication to Adrienne Monnier. Signed at the end, dated June 1920. The second is "Finale des Choeurs pour un exposition Coloniale. A la mémoire de Joseph Conrad et ses navigateurs" Six pages, musical partition, in pencil, with title and annotations in ink. 350 x 270 mm. Inscribed by Benoist-Méchin to Adrienne Monnier. Before becoming a politician,the young Benoîst-Méchin tried his hand as a composer. He was not yet 20 years old when he wrote the first piece. At Adrienne Monnier's request, he also translated the "Penelope" section of Joyce's "*Ulysses,*" for which he supplied musical notation that Joyce had photographed and used in print. When he was an official in the Vichy government, Benoîst-Méchin was able to use his influence to have Sylvia Beach released from internment. $800

48 (Bierce, Ambrose). *The Dance of Death.* By William Herman. Author's Copy. [San Francisco: Printed by Bosqui and Co.], 1877. First edition. A famous literary hoax, *The Dance of Death* is an attack on the waltz, which is characterized as "an open and shameless gratification of sexual desire and a cooler of burning lust." Bierce wrote this in collaboration with Thomas Harcourt, who had been an editor on the *Overland Monthly,* and was employed in H.H. Bancroft's literary factory, Franklin Walker calls him "a brilliant but erratic scion of British nobility who had gone to school in Germany, had adventured in India, and was in California looking for excitement" (San Francisco's Literary Frontier). His father-in-law was the prominent photographer William Herman Rulofson whose loathing for the waltz induced him to back the scheme with his money and his identity as the ostensible author. Bierce and Harcourt concocted a racy polemic, which insured its popularity. Bierce himself reviewed the book, suggesting that the author should be shot. The "Author's Copy" edition (so-identified on the title page), which

must have been printed in a very small number, is Bierce's rarest book, by a reasonably good measure, it was quickly followed by a very popular trade edition. Original green cloth, blocked in black and gold, all edges stained red (BAL's binding "B"). Provenance: Frank Armstrong, San Jose (pencil signature on endpaper); Frederick W. Skiff, Portland Ore. An early pencil note on the title page reads "Published in New York for sale by Bancroft and Roman". Offered with a lightly used copy of the first published edition, (San Francisco: Henry Keller, 1877), which contains corrections of some typographical errors, an afterword: "The Author to the Public," "Opinions of the Press," and "Letters and Extracts," and also with a copy of *The Dance of Life. An Answer to 'Dance of Death'* attributed to Mrs. Dr. J. Milton Bowers (it was printed by Bosqui for A. Roman & Co., although the title page imprint reads San Francisco News Company, 1877), in original printed wrappers, a bit worn. The connection between this title and "The Dance of Death" is revealed in part in by the fact that both titles display identical decorative initial letters at the beginning of each chapter. Dr. J. Milton Bowers was already notorious for poisoning the first of three wives, and it seems this was another pseudonym adopted by Bierce (he had previously used "J. Milton Sloluck," among others). BAL 1104-1105, p. 226 $2,750

49 Carpenter, Edward. *Narcissus and Other Poems.* London: Henry S. King, 1873. First edition. Original dark green cloth, blocked in black and gilt. Very good. Carpenter's second book, and first collection of poetry. Inscribed "William Ashmore from his friend the author, June 1878. $800
Carpenter in *My Days and Dreams* wrote: "I could stand [Sheffield] no longer – and I fled away and took rooms at Chesterfield – dullest alas! of earthly places, but with a rather better climate. Perhaps I rather liked the quietude of Chesterfield – where it was hardly necessary to know anybody. There were good country walks out towards the moors, and once or twice I got as far as Barlow, half-way to Millthorpe – Of which place, needless to say, I had then never heard. I penetrated, during my stay in Chesterfield, into the cottage of a plasterer, a dear old man, S. Ashmore, and became familiar in his household – the only permanent alliance I made in Chesterfield" William (born 1860) was the son of plasterer Samuel and Lucy Ashmore; he became an architect and surveyor, and died in 1927. Colbeck collection, p. 118. Carpenter wrote of "Narcissus" that he paid for its publication himself, received a few depreciatory notices in the press, had a few copies purchased by friends "and then it ceased to stir".

50 Carpenter, Edward. *Towards Democracy*. London: John Heywood, 1885. Second edition enlarged. Original dark green cloth, blocked in black and gilt. Cover with a light stain, else very good. Inscribed "William M. Ashmore from his friend E.C., April /86" $375

51 Carpenter, Edward. *Towards Democracy*. London: T. Fisher Unwin, 1892. Third edition enlarged. Original dark blue, blocked in black and gilt. Covers a bit darkened, very good. Inscribed "Lucy Ashmore from her friend E.C., May 30th '93". The first edition issued under Carpenter's name. The work was much influenced by his deep reading of Walt Whitman. $350

52 Carpenter, Edward. *Woman*. Manchester: The Labour Press Society Limited, 1894. First edition. Original brown wrappers, gilt, covers lightly creased and edgeworn, very good. Inscribed "Mrs Ashmore affte. greetings from E.C." $750

53 Cather, Willa Sibert. *April Twilights.* Boston: Richard G. Badger, The Gorham Press, 1903. First edition. Original boards, cover and spine labels. A little bit of darkening to the spine, and discoloration of the endpapers, but a fine copy. with what may be the original glassine wrapper. Crane A1.a. First edition of Cather's first book, and her only collection of poetry,

published at her own expense. Crane, citing American Book Prices Current for 1930, noted a copy of *April Twilights* with a tipped-in "Literary Note", and concluded that that was "an announcement flyer for the book in the form of an advertisement and order form issued by the publisher. . . ." In 1997 we discovered what was then the only known surviving example of this note, and identified it as being written by Cather. The note is discussed in David H. Porter's *On the Divide: The Many Lives of Willa Cather*. In this copy the the "Literary Note" is tipped to the front endpaper, as might be done for a review copy. $2,750

54 Cather, Willa. *Youth and the Bright Medusa*. New York: Knopf, 1920. First edition. Original green cloth, spine has areas of light spotting where the green pigment is lost; number in ink on upper cover; Ownership signature at the bottom of the front endpaper, of James R. Messenger (Emmy Award-winning documentary film maker, and sometime contributor to the *Willa Cather Newsletter*). A very good copy preserved in a clamshell box. The rare limited issue, one of 35 unnumbered copies issued with all edges untrimmed, signed in full "Willa Sibert Cather" on the front free endpaper. As these copies are taller than the trade issue, and special binding cases had to be made, it's unlikely they were issued in dust jacket.

Youth and the Bright Medusa was the first of Cather's books to be published by Knopf, who would remain her publisher thereafter, around that time it was his practice with certain authors to produce these severely limited, unnumbered, signed issues, most of which were not for sale. $6,500

55 Cather, Willa. *The Professor's House*. New York: Knopf, 1925. First edition. Original full cream vellum gilt, white silk ribbon marker. One of 40 signed copies on Imperial Japan vellum, although this copy is unnumbered. Fine, unopened, in a custom clamshell case. Crane A14.a.i. $3,750

56 Cather, Willa. *Death Comes for the Archbishop*. New York: Knopf, 1927. First edition. One of fifty numbered and signed copies printed on Japan vellum. Original full cream vellum paper, gilt-stamped, top edge gilt. Slight mottling to the spine, but a bright and fine copy, in the publisher's green paper slipcase with label. Crane A16.a.i. $15,000

57 Chandler, Raymond. Typed letter signed, ("Ray") to Maurice Guinness, Palm Springs, Dec, 24, 1957. Two pages, 11 x 8 inches, carbon typescript, on which Chandler writes (in red ribbon) "I had the original of this in an envelope and stamped, but it disappeared into thin air. Helga says this very clear carbon (I save copies of all my letters) is good enough to send".

To Maurice Guinness. Writing from Palm Springs, where he was working on "Playback," to his literary agent Helga Greene's cousin about a variety of matters, including Dashiell Hammett: "He could not improvise, as a rule. He was a very nice chap to meet, talked as little as possible, and let Horace McCoy (whom I detest) do all the bragging for him. After The Thin Man Alfred Knopf told me that Hammett would never write another book. This up to the moment has been true, but I don't know why. It was probably a stroke of luck for me, much as I regret it". About Helga, somewhat tongue-in-cheek: "We have the same sort of minds and can talk endlessly about all sorts of things. She . . . washes my socks and gloves (yellow doeskin gets dirty so quickly, mends my clothes, and keeps me in order. I have a very carrying voice and am apt to to make sarcastic remarks about people a bit too clearly. . .We both sneer at each other in a polite way. . ..I have asked her to wear a curl on her forehead and it makes her look so damn young that I am almost, but not quite, alarmed at the difference in our ages, especially when we dance. She is a wonderful shopper and very economical. I know the Guinnesses are very poor people, so this is natural" [They were in fact quite rich, ed.].

With a note typed in red at the head, explaining that "I had the original of this in an envelope and stamped, but it disappeared into thin air. Helga says this very clear carbon . . . is good enough to send." Also with holograph emendations. Verso with a holograph note sgd from Helga Greene to Guinness and his wife, mentioning that Chandler "has a new Marlowe book 3/4 written . . . also he wants to write a book at present called 'Cookbook for Idiots' -- but this is a secret. . . . You are not getting a new cousin but R. will be over in England in 1958. . . ." Two holes punched in left margin. $6,500

58 Chekhov, Anton. *Povesti i razskazy* [*Stories and tales*]. Moscow: I. D. Sytin, 1894. First edition. 284 pp., 2 leaves. Contemporary Russian half calf with pebbled black cloth sides, spine and corners worn, hinges neatly repaired. The spine is lettered in gilt with the title only. The rare original front and back printed wrappers are preserved. An abrasion on the title page affects three letters. Inscribed on the front free endpaper "D. Zhook. Purleigh 1899. (Book sent me by Anton Chekhov)." This collection of eleven short stories was actually printed in January 1895, and that is the date on the front wrapper. Dora Zhook (Dora Wess Zuk) translated Tolstoy and others around that time, and her husband translated and published various other writers, notably Kropotkin. She corresponded with Chekhov in 1899 concerning her desire to translate his stories, but as far as we know, none was ever published. Among the stories included here are "The Black Monk," "Rothschild's Fiddle," "The Student," and "The Teacher of Literature". $8,500

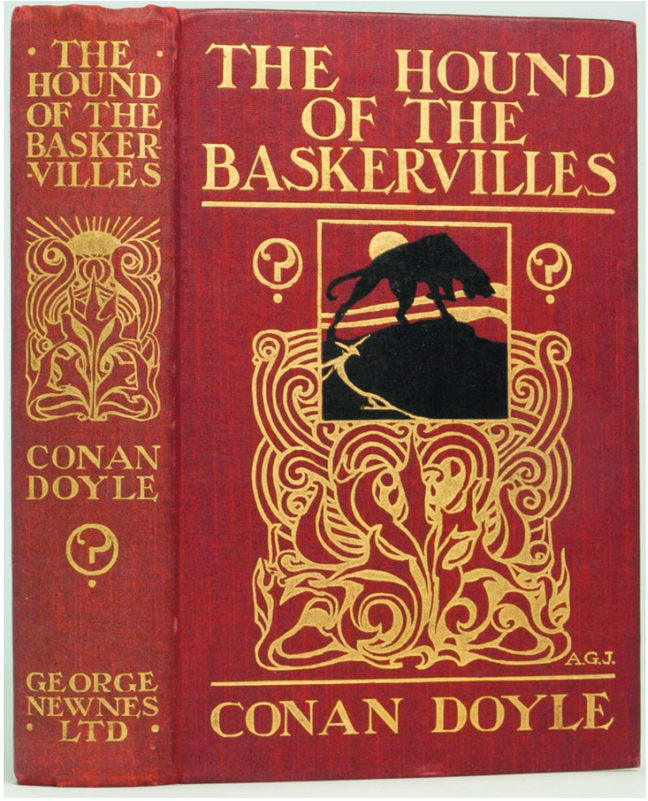
59 Crane, Stephen. Signed photograph ("Stephen Crane"). Cabinet card. Ca. 1890. A fine early portrait of Crane in his military school uniform, by W. H. Stauffer of Asbury Park, N.J.
Albumen print, mounted on photographer's card. Inscribed on the reverse to Odell Hathaway, his classmate at Claverack College "To Odell with kindest regards / Stephen Crane / Syracuse, N.Y., Jan 12th, 1897". 6½ x 4⅛, scalloped and gilt edges, photographer's advertisement on verso, lower left corner slightly bent, otherwise very good, strongly toned. From 1888 to 1890 Crane attended Claverack College and Hudson River Institute in the Catskills, a military preparatory school where he was taught by retired General John B. Van Petten, whose reminiscences became the basis for *The Red Badge of Courage*. The inscription on the photograph was written only a week after Crane's rescue from the wreck of his boat, The Commodore, while he was attempting to smuggle contraband to Cuban rebels, an event that inspired his *The Open Boat*.
Wertheim and Sorrentino's edition of *The Correspondence of Stephen Crane* (Columbia University Press, 1988) records only five signed images of Crane, all but one in institutional collections, making this the sixth known example, one of two still in private hands. $12,500

Dedicatee's Manuscripts

60 Cullen, Countee. "Advice to a Proud Lady (Sydonia's Poem)" Autograph manuscript signed, dated Indianapolis, Feb. 25, 1927. The poem was published in *Copper Sun* as "Advice to a Beauty," with the dedication to Sydonia Byrd intact; the book did not appear until August 1927. Sydonia Byrd, originally from Indianapolis, was a student at the New England Conservatory of Music, Cullen dated her before his marriage to Yolanda DuBois. This manuscript shows that the published reading "walked" in the penultimate line is an incorrect reading of "walled". Cullen manuscripts rarely appear for sale. $6,500

61 Cullen, Countee. "Protest" Autograph manuscript signed. One page. Inscribed by Cullen to Sydonia Byrd, signed and dated Indianapolis, Feb. 25, 1927. The poem was published in *Copper Sun* with a dedication to John Trounstine, a Harvard friend of Cullen. $4,250

62 Doyle, Sir Arthur Conan. *The Hound of the Baskervilles.* London: George Newnes, 1902. First edition.



ITEM 64 · SIR ARTHUR CONAN DOYLE

Original scarlet cloth, blocked in gilt and black. Slight foxing to the edges, otherwise a fine, bright, fresh copy. Collector's bookplate. $6,750

63 Dowson, Ernest. *Verses.* London: Leonard Smithers, 1896. First edition. Full red morocco, top edge gilt,others uncut, bound by Studio Ars Libri, Amsterdam. The original imitation parchment covers and spine, with gilt design on the front cover by Aubrey Beardsley, are bound in. The rare Large Paper issue, copy number 3 of thirty, printed on Japanese vellum, numbered and initialed by the publisher. Fine condition. Bookplate of Barry Humphries. Dowson's first collection of poetry, containing his most famous lines: "They are not long, the days of wine and roses" from "Vitae Summa Brevis," and "I have been faithful to thee, Cynara! In my fashion" from "Non Sum Qualis eram Bonae Sub Regno Cynarae," this latter poem the title source for both Margaret Mitchell's *Gone with the Wind* and Cole Porter's "Always True to you in my Fashion". $4,500

64 Fariña, Richard. *Been Down So Long It Looks Like Up To Me*. New York: Random House, (1966). First edition. Cloth backed boards, fine in dust jacket. Cloth backed boards, fine in slightly faded dust jacket. Signed by Fariña, with a drawing of a flower. Richard and Mimi Fariña attended a party celebrating his just-published novel, in the afternoon of April 30, 1966, at the Thunderbird Bookstore in Carmel Valley, then left to attend a birthday party for Mimi, at her sister's house. While they were there, a friend arrived on a Harley and took Fariña for a ride. The bike went off the road, throwing him into an embankment; he was killed instantly.
This is only the second signed copy to reach the market of which we have become aware, in many years of looking.

65 García Márquez, Gabriel. *La mala hora.* Madrid: Esso Colombiana, 1962. First edition; primera edición. Original printed wrappers with small expert restorations. A most attractive copy. Klein A 4.a.1. $2,000

66 Gershwin, George and Ira, and DuBose Heyward. *Porgy and Bess.* An Opera in Three Acts. Libretto by DuBose Heyward. Lyrics by DuBose Heyward and Ira Gershwin. Production directed by Ruben Mamoulian. New York: Random House, 1935. First edition of the vocal and piano score, one of 250 copies signed by the Gershwins, Heyward, and Mamoulian. Original red morocco, top edge silvered, original black leather cover label, facsimile spine labels. Spine darkened but a nice copy in the original straw covered slipcase (slightly worn). $8,500

67 Gide, André. *Voyage au Congo suivi du Retour du Tchad* et illustré de soixante-quatre photographies inédites de Marc Allégret. Paris: Gallimard (1929). 13 inches x 10 inches. First edition. Contemporary calf,

gilt, by Millioud, original wrappers and spine preserved. Slight wear to extremities, endpapers foxed. One of 1500 copies on Arches paper, this not numbered, but initialed by Gide in place of a number. With a long presentation inscription from Gide to Rosa and Miguel Covarrubias. It was at Gide's suggestion that Covarrubias began writing his masterpiece *Island of Bali*. $2,000

68 Ginsberg, Allen. Autograph manuscript poem, and autograph letter signed to Mark Green. 1982. Ginsberg writes on City Lights letterhead, to the photographer, long associated with beat writers: "Thanks for the photo gifts you've sent me in the past. Sorry I am late. I was broke till last night. Enclosed $25.00 check and a signed new poem 'WON' to raffle off, if it isn't too late." The poem, written in heavy black ink on Naropa letterhead, is an acrostic in three lines, dated Nov. 13, 1982; Mark Green has annotated it along the bottom edge "Sent to Mark Green for his 50th birthday – MG". $1,750

69 Gioia, Ted; James G. Todd, Jr.; Dana Gioia. *Trading Eights, The Faces of Jazz*. Essay by Ted Gioia. Engravings by James G. Todd, Jr. Poem by Dana Gioia. Petaluma, Calif.: Mixolydian Editions / Nawakum Press, 2016. First edition. Small folio, 14¾ inches x 9¼ inches, 64 pages. One of an edition of 55 copies (40 for sale), signed by author, artist, and poet. Text printed by Patrick Reagh and Richard Wagener, wood engravings by James G. Todd printed from the original blocks by Richard Wagener. Portraits of eight iconic jazz figures, (Gerry Mulligan, Thelonius Monk, Charles Mingus, Bob Brookmeyer, Duke Ellington, Charlie Parker, Chet Baker, Milt Jackson) engraved by James G. Todd. $975

70 Hardy, Thomas. *Tess of the D'Urbervilles*. London: Osgood, McIlvaine, (1891). First edition. Three volumes. With A.Edward Newton's bookplate. Original tan cloth,covers washed, recased with new endpapers, traces of library marks on covers. First edition, first impression, with the printing errors noted by Purdy. Tipped to the half-title of volume 1 is an autograph letter signed sent by Hardy, to Thomas Seccombe, dated Sept. 14, 1907, and referring to this copy:
"I sincerely thank you for your kind gift of the Smollett's Travels with its grand [?] inscription which I fear I do not deserve. So far as I have got with the book I find it entertaining, showing Smollett's oddities in relation to true facts, which is a change from the novels. Your introduction is illuminating. I wish you could have stayed longer in Dorchester for I should have liked to take a bicycle ride with you, though I cannot go so far on the wheel as I used to do. If you come again next year please let me know. It is curious that you should have met with an 1891 edition of Tess, these being (I think) somewhat rare. But I like people to read the last editions of my books, some inconsistencies, the result of hurry, being corrected in some of them – though not all, I am sorry to say. Always truly yours, Thomas Hardy". Thomas Seccombe wrote over 700 entries in the Dictionary of National Biography. He edited Smollett's "Travels through France and Italy" for Constable in 1901, and Oxford University Press in 1907, a copy of which he inscribed to Hardy, according to Michael Millgate's "Thomas Hardy's Library at Max Gate: Catalogue of an Attempted Reconstruction". $5,000

71 Hemingway, Ernest. Typed letter signed ("Ernest", in pencil"), to Arnold Gingrich. Key West, 4 February 1935. 1½ pages (11 x 8½ in.), single-spaced on both sides of a sheet of tan paper, with the place, date, and four-word and three-word insertions in pencil by Hemingway, two slight fold tears at edges, with original envelope. Hemingway, suffering from a recurrence of dysentery, writes to the editor of *Esquire* about selling the serial rights to *Green Hills of Africa*:
". . . Max Perkins was down here and a bastard from Cosmopolitan that would buy it for plenty money if I would cut it to 45,000 words (I can't). . . . I am broke

pending selling serial rights to the book and need money for my taxes and three hundred bucks I had promised to send for Bumby's schooling the end of last month . . . Max is crazy to serialize the book in *Scribners* but they won't be able to pay much jack. I doubt if I could get ten grand. Would you be interested in it? I know you haven't serialized anything yet . . . I have been held up sending it waiting for Max to get through with it and then Dos [John Dos Passos] wanted it before I had a chance for Pauline to correct the carbon. Max and Dos both were very strong for it and Max would not be if it wasn't good as all he would have to do would be pick faults to save money. Dos has always been honest with me and very critical. I hope you will like it. Have divided it into three parts and it has thirteen chapters. Have a good title and it has shaped well. I really ought to get some good money out of it as it is worth it. . .After you wrote about reading Farewell to Arms again I read some of it myself and it's good all right. But it is very ghostly to read your own stuff after a long time. How many the hell love stories do they want a guy to write? Max will run the book in either six or seven installments [it ran in seven from May to November 1935 and was published in book form that October]. Cosmop wanted to run it in four. I couldn't cut it to that and keep the story and why in gods name cut it at all. I don't need jack that bad but by God I could use some. I'd like to get about twenty grand for it. Or even fifteen. Anything under ten won't do me any good. I'll send it to you as soon as Pauline corrects the carbon. I gave Dick Armstrong's wife the handwritten mss. for typing it. . . ." Mentions Luis Quintanilla and Alfred Knopf Jr., in reference to the latter: "I swear to Christ I couldn't write him now [Knopf had just published Gingrich's novel]. And what to write someone you've never seen and the son of someone you have no respect for. It is swell though that he has done so well by your book and I'm all for him on that. But I judge them all by how they treat the losers and the humble. . . ." $8,000

72 Hofmannsthal, Hugo. *Die Frau ohne Schatten*. Erzählung. Berlin: S. Fischer, 1920. First edition. Original red leather, gilt, top edge gilt. Slightest rubbing at the ends but a fine copy. One of 160 copies printed on handmade paper, numbered and signed by the author. $1,500

73 Hughes, Richard. *The Innocent Voyage*. New York: Harper, 1929. First edition, published in the US in February 1929 and in Britain as *A High Wind in Jamaica*, in late September. Full red goatskin, top edge gilt, decorated turn-ins, marbled endpapers; probably a publisher's presentation binding. Slight rubbing, a very good copy. Inscribed by Hughes "To Isabel Paterson / With the warmest gratitude and the deepest respect. From Richard Hughes / June 19, 1929". Hughes's biographer quotes Hughes as saying that the book got off to a very slow start, and that "It was taken up by just one or two critics, notably Isabel Peters [sic] and Burton Roscoe [sic] who plugged it for all they were worth, week after week. I was in New York myself at the time, and Harpers kept me in constant circulation, at lunches, cocktail parties and so on," – Richard Percival Graves, *Richard Hughes: A Biography* (London, 1994), p. 177. Paterson liked the book so much that she would go on to write the 17-page introduction to the Modern Library edition in 1932. From 1924 until 1949 Paterson was one of the most influential literary critics, whose daily book reviews for the *New York Herald Tribune* could make or break a book. As *A High Wind in Jamaica*, this story of a ship full of English children captured by pirates was filmed in 1965, directed by Alexander Mackendrick and starring Anthony Quinn and James Coburn. Martin Amis, then 16 years-old, had a part. $5,000

74 Isherwood, Christopher. *Romain Rolland's Nobel Prize-Winning Novel "Jean-Christophe"* . Written for the Screen by Christopher Isherwood. [Los Angeles]: Jerry Wald Productions, June 10, 1957. First Draft Continuity, mimeographed, 178 leaves, brad bound in mimeographed Twentieth Century-Fox wrappers.

Copy number "17": stamped on cover and first page. Edge wear to wrapper, distribution receipt removed. On the first page Fred Astaire's address is written in pencil. Isherwood began writing this screenplay in September 1956, in August 1957 Wald shelved it, and it has never been produced or published. $1,250

75 Joyce, James. *Ulysses*. Paris: Shakespeare and Company, 1926. 8th printing, May 1926. Original wrappers. This copy contains dozens of lightly-pencilled proof-reading corrections,in what appears to be Stuart Gilbert's handwriting. For this last edition to be published by Sylvia Beach, the type was entirely reset. Not all errors were caught, however. The next authorized edition to be printed was the two-volume Odyssey Press edition published in December 1932. As far as we can tell, all the corrections made in our copy were incorporated into that edition, which was edited or proof-read by Stuart Gilbert at Joyce's request. This may well have been one of Gilbert's working copies used in preparation of that text. Alistair McCleery's "The Reputation of the 1932 Odyssey Press Edition of *Ulysses*," in *PBSA* 100:1 (2006), pp. 89-103, discusses the extent of Gilbert's role in preparing the edition". This copy can be seen to mark a stage in the perfecting of the text of *Ulysses*. $4,500

76 Kaldewey, Gunnar A. *Clouds*. Dusseldorf and New York: Kaldewey Press, 1982. First edition. Oblong folio, 26 pages, 410 mm x 150 mm., bound in brushed aluminium plates with stainless steel hinges, glue perished, but a fine copy, in grey cloth clamshell box as issued (box corners worn). Printed in blue letterpress on a black offset background, each page has been individually sprayed to give the impression of cloud formations. The aluminum sides and exaggerated horizontal dimension give the book somewhat of the feeling of viewing clouds from inside an airplane. Gunnar Kaldeway's second artist book. One of a projected edition of 60 (30 English language copies and 30 German), however only about 40 copies were completed in total. Volz, Gunnar A. Kaldewey: Artist Books for a Global World, p. 25. $2,250

77 Kerouac, Jack. "Visions of Gerard". Corrected typescript signed. [ca. 1950?]. Signed "John Kerouac" in pencil at the end of the last page. 4 pages, single spaced carbon typescript on onion-skin paper, with extensive manuscript revisions by Kerouac on the first page, and a few on the others, totaling 45 words in his hand. This draft typescript, identified by Kerouac on the first page as a "short short", is the germ of the novel of the same title, and probably the earliest extant fragment of Kerouac's "Legend of Duluoz". In our typescript Kerouac tells the stories of his saintly eight year-old brother Gerard who died in 1926, when Jack was four years-old: Gerard feeding birds which flocked to his windowsill, and his rescue of a mouse, which his cat then ate. In a lengthy confessional letter to Neal Cassady, dated 28 December 1950 – Jan. 3, 1951, Kerouac tells these same stories, writing of the cat and mouse story: "My mother heard every word of it; the text has been translated to me a million times, now it's garbled. If I could only have heard his exact words. . . . I believe my brother was a saint." Here Kerouac uses the name Daoulas as the family name; connecting this draft with his unfinished Michael Daoulas book, written in 1945; he'd also used that name before settling on "Martin" for the family in *The Town and the City* and before adopting a more French sounding version "Duluoz". In our typescript Gerard's cat is first named "Kewpie", thesis changed in manuscript to the more French "Ti-gris" (Little Gray). On stylistic grounds our typescript appears to precede the letter although identical sentences appear in both. Folded twice as for mailing. Provenance: Jonathan Goodwin – Maurice Neville. $18,500

Kesey on the Wall

78 Kesey, Ken. Inscribed photograph. Pleasant Hill, Oregon: 1981. Kesey's Christmas card for 1981. The photo shows Kesey's hands unfolding his wallet of family pictures, while he's standing on the Great Wall of China. Inscribed by Kesey and signed (as "Ken, Faye, Shannon, Zane, Jed & Sunshine". With original envelope hand addressed by Kesey to relatives. $500

79 Kuch, Michael. *Common Monsters of the United States.* As Observed & Limned by Michael Kuch. Hadley, Mass.: Double Elephant Press , (2004). First edition. One of an edition of 25 bound copies (there were also 15 boxed suites), this marked "B[inder's] C[opy]". Fantastic natural history as political satire. Ten hand colored etchings, 9½ x 13½ inches, with descriptions printed letterpress in a shaped form on translucent paper. Type set & cast by Julia Ferrari & Dan Carr of Golgonooza Letter Foundry, printed by Arther Larson. The etching paper is Zecchi's Alcantara made by hand in Firenze. The translucent abaca fibre paper made by Shannon Brock at Carriage House Paper who also made paper for a moth collage, pulp painted by Kuch, on the book cover.Clothbound by Lisa Van Pelt in a tray case with a glass cover like a specimen box. $2,500

80 Lautréamont, Comte de (Isidore Ducasse). *Œuvres complètes.* Contenant *Les chants de Maldoror,* les poésies, les lettres, une introduction par André Breton, des illustrations par Victor Brauner, Oscar Dominguez, Max Ernst, Espinoza, René Magritte, André Masson, Matta Echaurren, Joan Miro, Paalen, Man Ray, Seligmann, Tanguy , une table analytique, des documents, répercussions. Paris: GLM, 1938. First edition. xiv, 415 p. Original wrappers, fine condition, unopened, preserved in a folding box. One of 100 numbered copies on hollande pannekoek paper. $1,250

81 Lawrence, D.H. *Apocalypse*. Florence: Pino Orioli, 1931. First edition. Original pink paper boards, leather spine label, top edge a bit dust soiled, otherwise fine condition, green dust jacket (faded and lightly worn). Copy 717 of 750 (one of the 50 not-for-sale). Inscribed in the month of publication by the publisher Pino Orioli to Aldous and Maria Huxley. Roberts A57. $1,250

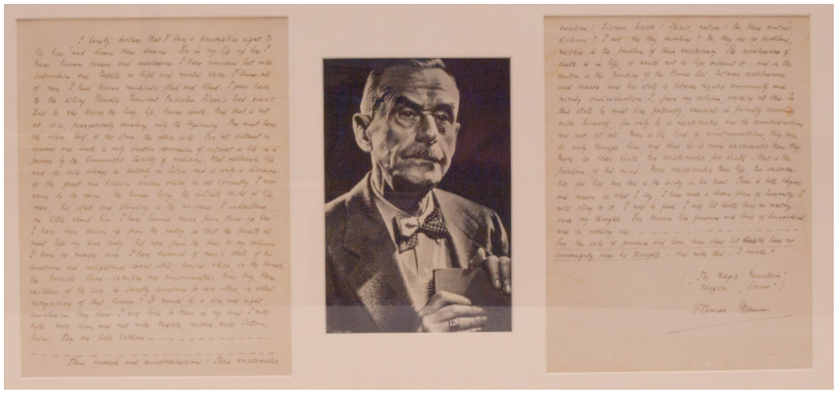
82 Lawrence, D.H. *The Escaped Cock*. With decorations in color by the author. Paris: The Black Sun Press, 1929. First edition. Original white printed wrappers, glassine cover, a fine copy in a custom chemise and half morocco slipcase, without the publisher's paper slipcase. Copy 21 of 50 copies printed on japan vellum, numbered and signed by Lawrence. Roberts A50b. $2,000

83 Lindsay, Vachel. *The Golden Book of Springfield*. New York: Macmillan, 1920. First edition. Brown cloth, a near-fine copy in the scarce dust jacket (chipped on the spine). Inscribed by Lindsay on the front free endpaper, and with eight lines from his poem "Abraham Lincoln Walks at Midnight" in his handwriting on the paste-down. $750

84 London, Jack. *Scorn of Women.* In Three Acts. New York: Macmillan, 1906. Maroon cloth lettered in white, white cloth shelf back lettered in black, top edge gilt. Light foxing to endpapers, small private library stamp. A near-fine copy with the spine lettering intact, although the cover lettering is partially effaced. $1,000

85 Mailer, Norman. *Gargoyle, Guignol, False Closet.* Dublin: Privately printed at the Dolmen Press, 1964. First edition. Single folded sheet. (2) pp. In his *Esquire* column in August 1963, Mailer attacked modern architecture for its lack of ornament and complexity. Vincent Scully, a professor of art history, published a reply in *Architectural Forum*, April 1964, and Mailer's rebuttal was printed with it. One of Mailer's scarcer publications, only 100 copies were printed. $600

86 Mann,Thomas. Autograph manuscript, signed, in English, of the culminating portion of T*he Magic Mountain*. Circa 1945. Two pages, 10 inches x 8 inches. Some archivally repaired tears on verso. Matted and framed. Mann here has clearly written 47 lines containing most of the climactic paragraph from the chapter "Snow" (utilizing Helen Lowe-Porter's English translation), beginning "I hereby declare that I have a prescriptive right to lie here and dream these dreams" until "For the sake of goodness and love, man shall let



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death have no sovereignty over his thoughts. -- And with this -- I awake". By his selection here Mann emphasized the centrality of these passages, and he later would point to this chapter "Snow" as the containing heart of what his novel concerned, writing "Perhaps you will read the book again. . . . And perhaps you will find out what the Grail is: the knowledge and the wisdom, the consecration, the highest reward, for which . . . the book itself is seeking. You will find it in the chapter called 'Snow,' where Hans Castorp, lost on the perilous heights, dreams his dream of humanity. . . ." "The Making of The Magic Mountain," in *The Atlantic*, January 1953.
Mann gave his own manuscripts, and (with Einstein, Werfel, Lotte Lehmann, Elizabeth Bergman, and Emil Ludwig), signed an appeal for other manuscript donations at bond rallies in 1943-1945. Original manuscripts donated by the authors (including this one) were awarded as premiums to the largest purchasers of bonds. See "List of Manuscripts Awarded by the Book and Author War Bond Committee 1943-1946" (Jamaica, N.Y.: Book and Author War Bond Committee / Queens Borough Public Library, 1946) where our manuscript is mentioned. $12,500

87 Merrill, James. *Violent Pastoral.* Cambridge, Mass.: The Adams House and Lowell House Printers (1965). First edition. Wrappers, very fine. One of 100 copies, numbered and signed. The poem was later collected in N*ights and Days*. $450

88 Merrill, James. *Plays of Light*. No place: Laurence Scott (1984). First edition. Original marbled paper wrappers, with printed label, 13¼ inches x 10 inches. Slight rubbing to corners. Frontispiece by Laurence Scott, signed. One of 26 lettered copies, from a total edition of 126. Inscribed "Not only to Frank & Bill & the company – friends forever – but also to Daphne – and the woodchuck! Love, Jimmy. iv.85 Vendredi-Saint". Frank Peschka and Bill Murdock were the principals of The Little Players, a glove-puppet theatre company, of which Merrill was a great fan and supporter. $1,250

89 Miller, Arthur. *Death of a Salesman.* New York: Viking (1981). Brown cloth, gilt, boxed as issued, fine. Special autographed edition, one of 500 copies signed by Miller, illustrated with photographs from the five major productions, including the original (1949) starring Lee J. Cobb, and the 1975 revival starring George C. Scott. $375

90 Miro, Joan. *Derriére le Miroir* nos. 57-58-59. Paris: Maeght, (1953). First edition. Folio, wrappers, 28 x 38 cm. Fine. 12 original color lithographs, including one double page and one on 5 pages. One of the most desired issues of DLM. $2,500

91 Morrison, Toni. *Tar Baby*. New York: Knopf, 1981. First edition. Blue printed wrappers with label and announcement. Uncorrected proof copy. This proof precedes both the Franklin Library First Edition Society edition and the trade edition, and has some minor differences from the latter ("first edition" statement on copyright page, later replaced by "first trade edition," dedication not yet prepared). Fine. $500

*92*Neruda, Pablo. *Alturas de Macchu Picchu.* Ilustraciones de José Venturelli. Santiago de Chile: Ediciones de Libreria Neira (1948). First edition. The first edition of Neruda's masterpiece, later incorporated into Canto General. One of 500 copies numbered in Arabic, an additional 20 numbered in Roman were

not for sale. Folio, 25 x 38 cm. 48 pages, 7 full page woodcuts by José Venturelli. Neruda first visited Machu Picchu in 1943, however he did not begin writing the poem until 1945. The French writer Roger Caillois visited him while he was composing it, and began to publish his translations in January, 1946, but the first partial publication in Spanish did not occur until July 1946. This first edition in book form was published by a Santiago bookstore, a courageous effort at a time when Neruda was in hiding from the police in a friend's basement. Original wrappers, a little tanned and with some small areas of paper restoration to the edges; a good copy of a book rare in commerce. Becco 84; Loyola 292 (misdated as 1947). $3,750

93 Patchen, Kenneth. *The Famous Boating Party.* New York: New Directions, (1954). First edition. One of 50 copies with the covers hand painted by Patchen, and his painted colophon. Cloth spine a little faded, but a very nice copy. $2,750

94 Pinter, Harold. *The Birthday Party.* A Screenplay. (1968). Shooting script, used during production. 162 pages, on light green paper. Brad-fastened into plain black covers with title cut-out window. A name is heavily crossed over on the title page (looks like it was Gerry Harrison, the second assistant director). All the lines of dialogue and action indications for the character "Lulu," played by Helen Fraser, are marked, and there are some other handwritten edits. After the success of *Accident* (1967) Pinter adapted his own first play for the big screen; William Friedkin directed. $1,000

95 Prince, F.T. Autograph notebook (Nov. 1980 - March 1981). 86 pages used, heavily corrected and rewritten throughout. Washington University in St. Louis spiral-bound notebook. A typed sheet signed by Prince, which is mounted at the front, describes it at considerable length: "Yüan Chên Notebook, St Louis, 1980-1981. It begins with some notes for projected Travels (in Jamaica and U.S.) . . . I went on worrying at it until December 9th. The idea of Yüan Chên comes on Dec. 11th. . . . The pages written in biro must belong to a short visit to England over Christmas . . . the three lines at the top of the page . . . indicate the discovery of the metrical formula . . . after which the drafting became more confident". He continues for another two paragraphs, describing his working methods and annotating the changes made in the manuscript. F.T. Prince (1912-2003) was the author of one of the most famous Second World War poems, "Soldiers Bathing". $2,500

96 Sandburg, Carl. *Chicago Poems.* New York: Henry Holt,, 1916. First edition. First edition, later issue, without indication of later printings, but with undated publisher's advertisements, and the jacket carrying an advertisement for Sandburg's "Cornhuskers," published in 1918. Sandburg's first published book, preceded by two extremely rare privately printed pamphlets. Green cloth, gilt, a fine copy in fine dust jacket. Inscribed by Sandburg in 1921 to San Francisco antiquarian bookseller and publisher Leon Gelber "may the fires of his flame-heart burn long". Twenty years later Gelber would publish Sandburg's "Bronze Wood." $500

97 Serling, Rod and Michael Wilson. *Planet of the Apes.* Final Revised Screenplay. Apjac Productions for Twentieth Century-Fox (1967). 144 pages, Mimeographed on "eye-rest green" paper, brad-bound in mimeographed orange wrappers. "Final Revised Screenplay", dated on the cover April 18, 1967, with two blue revised pages dated 4/20 and 4/24. The cover is also marked with the legend "Confidential. Please do not reveal the contents of this script." A rare copy of this late revision, complete with the surprise ending, which was kept secret and not included in most copies of the script. Rod Serling (*The Twilight Zone*) and Michael Wilson received credit for the screenplay which Serling adapted from Pierre Boulle's novel. Wilson had been been blacklisted in

the 1950s for being a communist and was only belatedly credited for some of his most important work (e.g. Friendly Persuasion (1956), and *The Bridge on the River Kwai* (1957), like *Planet of the Apes* adapted from a Pierre Boulle novel). Some pen marks on the first page, fine. $2,000

98 Silliphant, Stirling. *In the Heat of the Night*. (Screenplay). (1967). Rainbow script, title page and cover indicate Revised First Draft, July 1, 1966, revisions on multi-colored pages, through October 1966. Mimeographed, Mirisch Corporation card covers, brad-fastened. Cover and title page stamped with copyright notice; corner clipped from cover for copy number privacy; 140 pages; 3 revised pages in early photocopy. Directed by Norman Jewison, the film was a winner of five Oscars including Best Picture, Best Writing, Screenplay Based on Material from Another Medium, and Best Actor for Rod Steiger in the part Silliphant wrote for him. Silliphant also won an Edgar for the screenplay from the Mystery Writers of America. Signed by Sidney Poitier and William Schallert ("Mayor Schubert"). $1,250

99 [Stauffacher, Jack] Plato. *Phaedrus. A dialogue.* Translated from the Greek by R. Hackforth. San Francisco: The Greenwood Press, (1976). Original wrappers, chemise and slipcase. 150 pp., 6¼ x 12½ inches. Fine copy. One of 90 copies on Arches paper (there were also 60 on Magnani). One of the best fine press books of the 20th centurry, and the masterpiece of printer Jack W. Stauffacher. Handset in Janson type. Phaedrus' words are set on the left hand pages, Socrates' on the right hand. With the separately printed 36-page Supplement: "A Search for the Typographic Form of Plato's Phaedrus" (1978). $3,000

100 Stoker, Bram. *The Mystery of the Sea*. London: William Heinemann, 1902. First British edition, the American precedes by a few months. Original dark blue cloth, blocked in light green and gold with the design of a full moon among clouds, endpapers cracking (front repaired), very good. Inscribed "J.S. Ragland Phillips from Bram Stoker 17,7.02". Ragland Phillips (1850-1919) was the editor of the Yorkshire Post (1903-1919), and a close friend of Stoker, who frequently stayed with him, at his home "Balmoral", Hedingley, Leeds. It was to him that Stoker gave the desk upon which he wrote *Dracula*. $5,000

101 Stone, Robert. *WUSA*. [*A Hall of Mirrors*]. Screenplay by Robert Stone. (1969). Final draft screenplay by Stone dated January 20, 1969. Mimeographed on "eye-rest green" tinted paper, 176 leaves. Brad-bound in Paramount Pictures' printed cover, with cut-out title window; title written in black marker on the spine. Stone's first screenplay, based on his 1967 first novel. The title page has been changed in pencil to show the revised title, some character names also differ from the final version. Directed by Stuart Rosenberg, WUSA starred Paul Newman, Joanne Woodward, Anthony Perkins, and Lawrence Harvey. Near-fine condition. $1,250

102 Sturges, Preston. *The Symphony Story* [*Unfaithfully Yours*]. Screenplay by Preston Sturges. Los Angeles: Twentieth Century-Fox, 1948. Mimeographed sheets, 159 pages. Brad-fastened in covers stamped with the working title and the date, January 15, 1948; blue revised pages dated 1/19/1948. Copy number "16": stamped on cover and first page, distribution receipt removed. Covers show some use. The original screenplay for Sturges's first film for Fox. This classic dark comedy starred Rex Harrison in a character partly modeled on Sir Thomas Beecham. The copy of cinematographer Victor Milner, with his signature and notes on the front cover, and his ink or pencil notes about shots, lighting, etc. at various places in the margins. Besides his other work for Sturges (*The Lady Eve, Christmas in July, The Palm Beach Story*) Milner also filmed such classics as *Trouble in Paradise* (1932) and *It's a Wonderful Life* (1946). $2,750

103 Tarkington, Booth. *Alice Adams*. Garden City: Doubleday, Page, 1921. First edition, first printing with error on page 419. Original brown cloth, front inner hinge cracked; very good otherwise. Inscribed by Tarkington shortly before his death in 1946. Winner of a Pulitzer Prize and the source of two films. $1,250

104 Taylor, Elizabeth. *Hester Lilly and Twelve Short Stories.* New York: Viking, 1954. First edition. Cloth backed boards, fine in dust jacket (jacket spine faded). Inscribed and signed by the author. Taylor's first collection of short stories. $750

105 Thomas, D.M. Manuscript notebook. Signed and dated Jan. 1984. 11¾ in. x 5½ inches, cloth, approximately 384 ruled pages. Entirely used. Mostly poetry, with some prose, and perhaps some journal entries. There are also translations from Russian poets, or improvisations on Russian themes. Excepting his 1983 *Selected Poems*, Thomas didn't publish any books of poetry between 1981 and 1992. $2,000

106 Tiller, Terence. "Notes for a Myth and other Poems". Approximately 72 pages of lightly corrected typescript, plus 55 pages of heavily corrected manuscript. A gathering of poems to make up what is probably the setting copy for his 1968 collection, published by The Hogarth Press. Terence Tiller (1916-1987) was born in Truro, Cornwall. He studied history at Cambridge; after graduating he lectured there in medieval history, from 1937 to 1939. During World War II he taught English literature at the University of Cairo. In 1946 he joined the BBC Features Department. He was producer of the first BBC radio adaptation of Tolkien's The Lord of the Rings, and later produced work by Mervyn Peake. Besides producing a wide variety of radio scripts, he published a book on chess, translations of Gower, Dante, *The Vision of Piers Plowman*, and several books of original poetry. $1,250

107 Updike, John. *Dog's Death*. [Cambridge, Mass.]: Printed in Harvard Yard by The Adams House and Lowell House Printers, 1965. First edition. Broadside, one of 100 numbered copies, signed by Updike. Corner slightly bent, else fine. The first signed and limited edition of an Updike work. $600

108 [Waley, Arthur]. *Chinese Poems.* Printed by Lowe Bros., 1916. First edition. Original printed self-wrappers, stitched within a slate-grey paper wrapper (made from a Colnaghi catalogue cover), on which Waley has written in red the three Chinese characters "Ku Shih Chi". With some pencilled corrections of misprints in the author's hand. A fine copy, signed by Waley on the title page. Waley's rare first book, privately printed in an edition of about fifty copies, the existence of which was unknown to bibliography until 1962. There are, as far as we can tell, 11 or 12 extant copies. $12,500

At the British Museum, where Waley began working in June 1913, shortly after its formation, he had the job of creating the first index of Chinese and Japanese painters; he immediately began to teach himself Chinese and Japanese, and within three years produced this volume of 52 translations, ten of which he included in his first published book, *A Hundred and Seventy Chinese Poems*, published in 1918. That collection was cited by Cyril Connolly as one of the "100 Key Books in the Modern Movement," showing Waley's great influence on modernist poetry. A notebook of Waley's now at Rutgers contains a list of 61 people who candidates to receive copy of this volume, and Pearsall Smith's name appears along with other writers: Eliot, Pound, Yeats, Bertrand Russell, Clive Bell. With the penciled ownership signature of Robert Gathorne-Hardy who succeeded Cyril Connolly in the post of Pearsall Smith's secretary and companion, and inherited his library. Waley said that his principal interest in the translations was as examples of unrhymed verse; his authentic and musical translations infuse the stress-rhythms of Chinese poetic forms into English. His influence on later English poetry and scholarship was immense. But one must read this collection also as a product of

its time and place,and the immediacy of the war and its effects. Rupert Brooke (who had died the previous year) had been a close friend of Waley's at Rugby and King's College, Cambridge, and Waley's brother David (who had been a classmate of Julian Grenfell, killed in 1915) enlisted in August 1916. Although damage to an eye made Waley unable to serve in the military, and his close, private nature, expressed little in the way of personal sentiment, the selection and order of texts give an insight into his thought. No fewer than a dozen of the poems included in "Chinese" Poems refer directly to war, from the first, Ch'ü Yüan's "Battle" (included in "The Oxford Book of War Poetry", ed. Stallworthy, 1984), to the last, Wang Chi's "On Coming to a Tavern" where Waley annotates the phrase "like drunkards," as "indulging in their idiotic war" (the very last words in the book). More than forty years later Kenneth Rexroth wrote ["Waley] has been the leading interpreter of the poetry of China, and much of its philosophy. All of his translations are valid poems in their own right. In fact they are among the most beautiful English poems of the twentieth century. His influence has been tremendous, and . . . it has been all for the good. . . . In Dante's phrase, he is "the better maker," the master of us all. . . . His influence on my own work has been incalculable. . . . He has made me a better poet and a better man."

Weill to Gershwin

109 Weill, Kurt. *Down in the Valley.* Music by Kurt Weill. Libretto by Arnold Sundergaard. Vocal Score. New York: G. Schirmer, (1948). First edition. 76 pp. Original wrappers reproducing a Grandma Moses painting; light wear to edges. Advertising flyer inserted quoting reviews of the Bloomington Indiana premiere. Inscribed by Weill to Ira Gershwin, his friend and collaborator (on *Where Do We Go From Here* and *Lady in the Dark)* . $3,750
Weill's short (40 minute) opera was based on American folk songs, both for some of the music, and the story.

110 West, Nathanael. *Five Came Back*. Outline. 15 page carbon typescript, brad bound in blue typescript covers. Dated June 11, 1938 on the front cover, stamps of the RKO Story Files, and the project number (1056). Probably the earliest piece created for this excellent B-movie, which was directed by John Farrow. West received credit for the screenplay, along with Jerome Cady and Dalton Trumbo. ". . . on June 6, 1938 [West] was hired for his 'established' salary of $350 a week by R.K.O. Pictures--the first of the five major studios to employ him--to make a screenplay from an original story by Richard Carroll. Putting everything else aside, within a week he outlined his plans for treating the material. . . . He now made the mistake of handing in his treatment on Friday . . . he fretted all weekend over whether the outline would be accepted, knowing that he could be out of a job again on Monday . . . late [Monday] afternoon he was persuaded to telephone the executive producer, Lee Marcus--who told him to go ahead at once to the screenplay. On July 20, West finished a first draft for what would be one of his most successful films . . . After eight weeks in all, having polished his script, West was released by R.K.O. It appeared that he had a good chance to earn a single credit for this high budget, B-quality movie . . . but the studio called in a hack writer, Jerry Cady, to polish West's script; and after Cady's work on it proved unsatisfactory, Dalton Trumbo . . . came in to do a revision before the film went into production. Trumbo eliminated most of the revisions made by Cady, restored some of West's material, and made still other alterations. . . . By this time, West had returned to New York, and although his secretary demanded that he ask the guild to arbitrate the credits, he appeared indifferent and nearly missed getting any screen credit at all." Martin, *Nathanael West: The art of his life*, pp. 283-284

111 Wilde, Oscar. *The Ballad of Reading Gaol*. By "C.3.3.". London: Leonard Smithers, 1898. First edition, one of 800 copies printed on handmade paper. Yellow-brown boards with white cloth spine. Usual discolor-

ation to the endpapers, but a fine copy. Contemporary ownership signature: "Ed. Edmonds / 15. Febry. 1898" on first blank page. $3,500

112 Williams, Tennessee. *A Streetcar Named Desire*. New York: New Directions, (1947). First edition. Pink boards; virtually as new in dust jacket, unfaded and with no wear. One of the fabled Norman Unger copies, purchased new by Williams's friend, the book collector Unger, then wrapped and stored for 30 years. Cover and jacket design by Alvin Lustig. Crandell A 5.1.a. $15,000

113 Wodehouse, P.G. *Jeeves and the Tie That Binds*. New York: G.K. Hall, 1971. Large print edition. Cloth, a near-fine copy in dust jacket. Inscribed by Wodehouse to his old friend and sometime collaborator Ira Gershwin: "To Ira with all possible affection and admiration from Plum / P.G. Wodehouse Christmas, 1972". $7,500

DESIGN AND TYPOGRAPHY IN PALATINO TYPES BY JERRY KELLY