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AMERICAN LITERATURE

WINTER 2022

Digital images are available on request

1. **Agee, James (text) and Walker Evans (photographs).**

LET US NOW PRAISE FAMOUS MEN: Three Tenant Families.

Boston: Houghton Mifflin, 1941. First edition. Original black cloth, blocked in silver. Rear endpaper stained from a newsprint enclosure, else a near-fine copy in dust jacket, slightly faded on the spine and with a few small closed tears. Inscribed by Evans in pencil on the front free endpaper to the photographer and collector "Arnold Crane / from Walker Evans / memorably." [32633]

\$6,000

2. **Agee, James (text) and Walker Evans (photographs).**

LET US NOW PRAISE FAMOUS MEN: Three Tenant Families.

Boston: Houghton Mifflin, (1960). Revised edition. Originally published in 1941, this revised edition includes a new foreword by Evans plus 31 additional photographs, twice the number appearing in the first edition. First printing of the reissue, inscribed by Evans, perhaps or probably to the novelist: "Tom Berger | with pleasure | Walker Evans." Fine in a near fine jacket [Kingston 14]. [32649] \$1,500

3. **Bradbury, Ray.**

SOMETHING WICKED THIS WAY COMES.SCREENPLAY. (1983).

Screenplay by Bradbury from his own novel. Cover title. 126 pages, brad-bound. Dated as "Revised 8/24/81". Title penned on spine edge. Inside rear cover notes this a the "prop shop copy" and there is a short handwritten "buy-list". Fine. [28762]

\$750

4. Brautigan, Richard.

THE GALILEE HITCH-HIKER.

San Francisco: White Rabbit Press, (1958). First edition. [12] pages. Original printed wrappers, an inner, red typographic cover, and an outer wrapper of light translucent vellum, with a reproduced drawing by Kenn Davis. One of 200 copies, printed by Joe Dunn. Brautigan's first book, preceded by a rare leaflet. A fine copy. [29612]

\$2,750

5. Broughton, James.

SONGS FOR CERTAIN CHILDREN.

[San Francisco]: Adrian Wilson, 1947. First edition. Cover title; 9 sheets ; 31 x 23 cm. Issued within two printed covers. Full title page is on inner cover.

The first book by poet James Broughton, and the first book printed by Adrian Wilson. Broughton, who had written some plays that the Wilsons' theatre group, The Interplayers, had produced, wanted the work printed. The typographer Jack Stauffacher lent Wilson the cuts for the book, which was set by Mackenzie and Harris in Centaur and Arrighi type. Broughton and Wilson worked out the design, along with Pauline Kael, the film critic, who was Broughton's girl friend at the time. The pages were all printed on different colored construction papers. Although the poems are not meant to be read by or to children, Joyce Wilson, then beginning her life-long career at the Laurel Hill Nursery School, engaged her pupils in doing paintings for the covers. In this copy, inscribed by Broughton to his Stanford friend (later president of San Francisco State College) Frank Fenton, "from his oldest living child" the cover painting is finely executed in colored inks and is surely an adult's work - probably Broughton's - not a child's. Small breaks in the spine fold; some mild edge fading. [32847]

\$2,500

Although WorldCat locates some twenty copies of an edition thought to be no more than fifty, most of those derive from a remainder of uncolored copies discovered among Broughton's papers when his archive was sold in the 1970s, and being thus unfinished cannot be considered "complete, as issued".

TO THE "LADY WHO STARTED THE WAR" FROM THE POET IT PRODUCED

6. Brownell, Henry Howard. WAR-LYRICS AND OTHER POEMS.

Boston: Ticknor and Fields, 1866. First edition.

With the bookplate of W. Alfred Cave, Rector of St. Mary's Episcopal in Nebraska City, Iowa, who (according to an article in the Circleville, Iowa Herald, for March 7, 1929, which describes this book), possessed a private library of over 6000 volumes.

Inscribed by the author to Harriet Beecher Stowe. War-Lyrics includes his best poems, "The River Fight" and "The Bay Fight" which deal with the naval actions at New Orleans and Mobile Bay. Stowe herself wrote of Brownell "We regret that the limits of our sketches do not allow us to do justice to those wonderful, inspiring, romantic scenes by which our navy gained possession of New Orleans and Mobile. But if one wants to read them in poetry, terse and vivid, with all the fire of poetry and all the explicitness of prose, we beg them to read the 'River Fight,' and 'Bay Fight,' of Henry Brownell," (Stowe, "Men of Our Times" 1868). [32217]

\$1,750

Thomas Bailey Aldrich wrote: "[Brownell] is really the only poet produced by the War. His mother was Rebellion and his father Loyalty. Our other singers had earlier and gentler parentage. The flame in his verse was lighted at the mouth of the "Hartford's" cannon. He has two or three poems, to have written which seems to me nearly as fine a thing to have captured two or three towns." (From a letter to T.W Higginson, in our possession.)

7. Burroughs, William S. NAKED LUNCH. New York: Grove Press, [1962]. First American edition. Black cloth backed boards, light spotting on the top edge, a fine copy in lightly used first issue dust jacket.

Inscribed by Burroughs on the title page. 3500 copies were printed of this edition, fewer than of the Olympia Press first edition. It also contains the first book appearances of Burroughs's "Deposition: Testimony concerning a Sickness," and "Letter from a Master Addict to Dangerous Drugs." Maynard and Miles A2b. [30143]

\$1,750

8. Cather, Willa Sibert. APRIL TWILIGHTS. Boston: Richard G. Badger, The Gorham Press, 1903. First edition of Cather's first book. Original boards, cover and spine labels. Boards darkened and marked, spine label chipped, nevertheless an attractive copy. Bookplate of Sherrill Bigelow. Crane A1.a

Inscribed twice by Cather: On the front cover "For Albert Donovan from his friend Willa Siebert Cather," similarly on the front endpaper, with the addition of the date, Christmas 1912. [32234]

\$3,500

9. Cather, Willa. THE TROLL GARDEN. New York: McClure, Phillips, 1905. First edition. Original red cloth, a bright and fine copy in the rare dust jacket, slightly worn and darkened. First edition, second issue, with "Doubleday, Page & Co." at the foot of the spine.

Cather's second book, and first collection of stories. Inscribed by Cather to the Cleveland bookseller H.V. Korner, "For H.V. Korner / Willa Cather [This book had a lonely life but it rose again. / W.S.C. October 31, 1925". The second issue came about after the dissolution of McClure, Phillips in 1906, when the remainder of the edition was acquired by Doubleday, who issued the original sheets in a new binding with their name on the spine. The dust jacket was unchanged and retains the McClure, Phillips name. From the Frederick B. Adams library, with bookplate. Crane A4.a. [32240]

\$35,000

TWO RARE DUST JACKETS

10. Cather, Willa S. ALEXANDER'S BRIDGE. Boston: Houghton Mifflin, 1912. First edition, second issue (as always, with half-title bound after the title page), of Cather's first novel. Original purple cloth, gilt stamped, with initial "S" on the front cover.

A very fine copy in the very rare and fragile typographic dust jacket, split along front hinge fold but intact. The acidic jacket flaps have lightly stained the facing endpapers. This is Crane's jacket

"A" issued upon publication on April 20, 1912, and used only briefly. It would shortly - before the end of the month - be replaced by a pictorial jacket. Crane A5.a.i. [32245]

\$15,000

11. Cather, Willa. THE SONG OF THE LARK. Boston: Houghton Mifflin, 1915. First edition, first issue. Original smooth blue cloth, gilt, a fine copy in a very good example of the rare pictorial dust jacket. Bookplate of Daniel G. Hastings.

According to Rare Book Hub and ABPC, only one jacketed copy has been sold at auction for at least the last thirty years. Crane A8.a.i. [32249]

\$35,000

12. Cather, Willa and Dorothy Canfield. THE FEAR THAT WALKS BY NOONDAY. New York: Phoenix Book Shop, 1931. First separate edition. Original dark olive-green cloth, paper spine label. A fine, unopened, copy of one of Cather's rarest books.

Copy 10 of 30, including five not for sale. At least 20 of these copies are now held by libraries, according to OCLC. The story was first printed in the University of Nebraska yearbook, *Sombrero*, in 1895. Crane A18. [32265]

\$27,500

CHANDLER ON HAMMETT

13. Chandler, Raymond. Typed letter signed, ("Ray") to Maurice Guinness, a cousin of his literary agent Helga Greene. Palm Springs, Dec, 24, 1957. Two pages, 11 x 8 inches. Two holes punched in left margin. "Written at Palm Springs" in Chandler's hand at the top of the first page, on blue airmail paper, beneath which Chandler typed (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 ... is good enough to send. I apologize all the same". The body of the letter is a carbon typescript, with some ink corrections; the signature "Ray" in carbon.

Writing from Palm Springs, where he was working on "Playback," to his literary agent Helga Greene's cousin about a variety of matters: rock-climbing, Natasha Spender's health, and at some length about 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, since he would have outranked me for years, if not permanently" ...About Helga: "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 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 Guinneses are very poor people, so this is natural" [They were in fact quite rich].

On the verso bottom is a holograph note (original, not carbon) from Helga Greene to the Guinneses, 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...." [29158] **\$6,500**

14. Cowley, Malcolm. BLUE JUNIATA. New York: Cape & Smith, 1929. First edition. Original blue cloth; spine dull, slight soiling to sides. Dust jacket worn and repaired. Cloth slipcase. First edition of the author's first regularly published book.

Presentation copy to Hart Crane, inscribed by Cowley on the front free endpaper: "To Hart | who got this volume | published | if it's bad, on your | shoulders be the sin | Malcolm." With an additional, very long inscription (covering the half-title and its verso) written by Cowley at a later date, explaining how the book got published: "This copy of Blue Juniata has a history. Hart Crane kept insisting that I publish a book of poems. I had the poems in manuscript, but didn't see them as a book. In 1928 Hart took away the manuscript, rearranged it, and retyped much of it (though without making changes in the text). Then he submitted it to what he called a 'secret arbiter,' who I found was Gorham Munson, then working for the George H. Doran Company, if I'm not mistaken. Anyhow Doran accepted the manuscript, and that stirred me to action. Always an obstinate Pennsylvania Dutchman [Juniata is a river in west-central Pennsylvania falling into the Susquehanna], I took the ms., gave it another arrangement (though many of Hart's suggestions were good ones, and I followed a few of them), revised most of the poems, and carried the book to another friend in the publishing world, Harrison Smith, who had just founded the new house of Cape & Smith [publisher of Faulkner, et al]. Without the impetus that Hart provided, I mightn't have published it for years. All this explains the dedication on the

flyleaf. This was Hart's copy, which he carried with him to Mexico in 1931, and still had with him on SS Orizaba till he jumped overboard in April 1932. Peggy Baird Cowley, my divorced wife, was with him on the Orizaba. She rescued Blue Juniata from his belongings and gave the copy back to me. Malcolm Cowley." Five years later Cowley would publish "Exile's Return," his now classic account of the American expatriate writers of the Twenties. Provenance: Jonathan Goodwin (sale, Sotheby Parke Bernet, Part I, 29 March 1977, lot 50); Sotheby's New York, 13 April, 2004. [32585]

\$25,000

15. Crane, Hart. WHITE BUILDINGS. Foreword by Allan Tate. New York: Boni & Liveright, 1926. First edition, first issue, with the misspelling "Allan Tate" on the title page.

The entire first printing consisted of 500 copies, 50 of which were sent out to reviewers. These 50 comprise the first issue, with Allen Tate's name misspelled. For the balance of the run, the title page was reset and inserted. Original quarter blue cloth, without dust jacket. Corners a bit rubbed; very good. [32873]

\$3,750

HART CRANE'S OWN COPY

16. Crane, Hart. THE BRIDGE. A Poem. With three photographs by Walker Evans. Paris: The Black Sun Press, 1930. First edition. Quarto, original white printed wrappers. A fine copy in original white tissue like glassine, and in the publisher's gold paper-covered slipcase, which has minor wear to the extremities.

One of 8 special copies press-marked A to H this being copy B, "Special Copy for Hart Crane", printed on Japanese Vellum. There were an additional 50 numbered copies signed by Crane, printed on Japanese Vellum, 200 copies on Holland van Gelder paper, and 25 hors commerce for review. Instead of Crane's usual stylized bookplate, the first free end paper contains a Cutty Sark Scots Whisky Label signed by Crane and on which he has doodled two hearts with arrows and a small stick figure. Next to the label is an erasure, presumably done by Crane. Other than the obvious significance of the label to the section of the poem, the ship, and the fact that Cutty Sark was Crane's favorite whisky, the insertion of the label and the doodling thereon must remain fodder for Crane scholars.

Betty Crane Madden received this book and later transferred it to Vivian Pemberton, Emeritus Professor of English at Kent State University and a recognized authority on Hart Crane. She wrote: "Hart Crane had left it, along with his other most prized possessions, correspondence, and books with his father C.A. and stepmother Bess when he went to Mexico. Most who knew Crane, and many who didn't, believed his trunk containing THE BRIDGE along with his letters, contracts, etc. had been lost after his suicide. He simply did not have those things with him although his trunk containing his clothes and souvenirs was missing. His godmother Zell Hart Deming and Byron Madden, his Aunt Bessie's husband, met the Orizaba in New York to receive his personal effects. His really valuable things had been stored at Crane's Canary Cottage in Chagrin Falls, Ohio all the time. I'm sure the presence of the book on your list must have surprised many Crane people." [32555]

\$85,000

INSCRIBED TO JOHN ROEBLING

17. Crane, Hart. THE BRIDGE. A Poem. New York: Horace Liveright, 1930. First American edition. Photographic frontispiece by Walker Evans. Original dark blue cloth, uncut; spine faded and with slight wear at ends, a little mild spotting on front cover. Pictorial dust jacket reproducing the Walker Evans frontispiece photograph; jacket worn. Dark blue half morocco slipcase. First American edition, which appeared three months after the Paris first and incorporated numerous changes (mostly minor), producing Crane's final text.

An outstanding and rare presentation copy, inscribed on the front free endpaper by Crane in a neat hand to John Augustus Roebling, the grandson of John Roebling (designer of the bridge) and son of Washington Roebling (the engineer who oversaw the construction of the very bridge which inspired the epic poem): "To John A. Roebling in homage [sic] to the traditions and great achievements of the Roebling Family — from Hart Crane, August '30."

A recent Crane biographer refers to this copy and quotes from a letter (of 18 August 1930) presenting it: "In mid-August he sent an inscribed copy of "The Bridge" to John Augustus Roebling ... 'My devotion to the Brooklyn Bridge as the matchless symbol of America and its destiny prompted this dedication [presentation inscription],' Crane wrote [in the letter], 'as I dare say the particular view of the bridge's span from my window on Columbia Heights [in Brooklyn] ... inspired the general conception and form of the entire poem.' Only now, with the poem already completed, had he learned that he'd actually shared the same address [in fact the same room at 110 Columbia Heights] with Washington Roebling, the creator of the bridge. He

hoped that [Roebing] would find something to admire in the poem, which, Crane added modestly, was in its own way 'as ambitious and complicated as was the original engineering project'" (Mariani, "The Broken Tower," p. 356). Affixed to the half-title (probably by Roebing, from a copy he is stated to have previously purchased - ?) under "The Bridge" is the Walker Evans dust jacket photograph cut from another jacket. [Schwartz & Schweik A 3.1].

The letter from Crane to Roebing that accompanied this presentation copy was reproduced in holographic form, along with commentary, in "The Hart Crane Newsletter," Vol. II, No. 2, Spring, 1979, pp. 13-14 (q.v.). The letter itself was last seen at auction at Sotheby's in 1979. Provenance: Unnamed consignor sale, Charles Hamilton Galleries, 4 March 1976, lot 90; Sotheby's Auction, New York, 13 April, 2004. [32565]

\$75,000

18. Crane, Hart. THE COLLECTED POEMS OF HART CRANE. Edited with an introduction by Waldo Frank. New York: Liveright, (1933). First edition. 8vo. Original brown cloth, gilt-lettered on front cover and spine (spine very slightly faded). FIRST EDITION, DELUXE LIMITED PRESENTATION ISSUE, number 1 of 50 copies. These presentation copies were specially bound in brown silk, with black endpapers, and contain a press-numbered colophon on p.[ii]. Not issued with dust jacket.

Copy of Grace Hart Crane, the poet's mother (her signature on frontispiece recto, dated March 1933). For the four years preceding Crane's suicide, Grace Crane had not spoken to her son. She nevertheless became his literary executor and devoted her life to promoting his work. Frank's Editor's Note acknowledges his principal debt to her for assistance in preparation of this volume. Although the better-known Waldo Frank was credited as editor, most of the work was actually done by Samuel Loveman. Schwartz and Schweik A 4.1 Presentation Copy note.

[32568]

\$7,500

(Crane, Hart); Kreyborg, Alfred (editor). LYRIC AMERICA: AN ANTHOLOGY OF AMERICAN POETRY 1630-1930. New York: Viking, 1930. First edition. 4to, 1/4 cloth. Spine darkened and rubbed.

Signed by Hart Crane and Alma Crane. Alma was Hart Crane's aunt, who worked in a Cleveland bookstore, where she sold copies of "White Buildings" "to every customer who was a reader of poetry and to a few who were not," (Unterecker, p.472). Housed in 1/4 morocco clamshell

box. The last poem in the book is Hart Crane's "The Dance" [Schwartz & Schweik B25]. [32694]
\$3,000

20. Hammett, Dashiell. TYPED LETTER SIGNED "HAMMETT" IN PENCIL, TO ISADORE GOTTLIEB. (APO SEATTLE). Dec. 28, 1944. 1944. One page, 8 1/2 x 11 in Fine condition with envelope. On "Yank" Alaska edition letterhead.

Writing to an Army friend in Detroit "Don't let this paper fool you....It only means I'm using Yank's office tonight and I'm going to stop it and take my trade elsewhere if they don't put darker ribbons in their typewriters....Last week I wound up on a four-month--some ten thousand miles in all--romp....Anything you want to know about Alaska and the Aleutians, just ask me. Yes, the Eskimo girls at Nome are often very pretty, usually very good-natured and practically always very diseased. No, there's no sense in trying to rig up a sea otter poaching racket on Amchitka, because, while you could angle it OK there, you couldn't peddle the skins anywere except, perhaps, in the London black market. Yes, Kodiak is a little gem, whether you want to shoot, fish, drink or futz around with dames...." Hammett continues for another paragraph with discussion of his future travel plans, closing "I'm going to...get something to eat before I go back to bed--and with a bottle, brother, always with a bottle here! Luck to you, keed...."

This is the only letter to Gottlieb that was included in *Selected Letters of Dashiell Hammett*, ed. Layman, 2001.

[27941] **\$2,750**

21. Hawthorne, Nathaniel. THE SCARLET LETTER. Boston: Ticknor, Reed and Fields, 1850. First edition. Original brown cloth, stamped in gilt and blind. Small area of wear at the base of the spine, corners slightly rubbed, otherwise a fine copy. The gilt is bright, hinges sound, text block clean and fresh. March 1850 catalogue at front, slightly loose. Early ownership signature (Anna B. Greene, Brookfield, May 1850) on title page, chemise and half brown morocco case. BAL 7600. [24045] \$7,500

DOUBLY INSCRIBED

22. [Hawthorne, Nathaniel] De Quincey, Thomas. MEMORIALS, AND OTHER PAPERS... IN TWO VOLUMES. Boston:: Ticknor and Fields, 1856. First American edition. Two volumes, 8vos, pale yellow endpapers, original brown cloth paneled and stamped in blind. Spines of both volumes skillfully restored at head and tail, gilt lettering on spine refreshed, some light mottling or discoloration to endpapers, otherwise a fine copy, otherwise a fine copy. This first U.S. edition prints Klosterheim in Vol. II, De Quincey's only novel.

Presentation copy, inscribed by Nathaniel Hawthorne to his English friend Henry Arthur Bright on the front free endpaper of each volume: "H. A. Bright, / with regards of / Nath' Hawthorne".

Hawthorne's biographer Brenda Wineapple describes Hawthorne's relationship to Bright: "In Liverpool, Hawthorne gained a reputation for refusing invitations although he did develop a close friendship with Henry Arthur Bright, the precocious twenty-two year-old who'd met the author in Concord in the fall of 1852. Then, Hawthorne had hardly talked to him, but once in Liverpool he was grateful for his company and all his kindnesses, great and small. "Bright was the illumination of my dusky little apartment, as often as he made his appearance there!" Hawthorne would write (in *Our Old Home*). Bright took Hawthorne to the theater, accompanied him on his rambles, brought him magazines, oddments, and gossip, and conveyed to Sophia invitations to country houses. She responded gratefully, sprinkling him with adjectives: "interesting, sincere, earnest, independent, warm and generous hearted; not at all dogmatic, and with ready answers. He liked pre-Raphaelite poetry, Balzac, and flowers, and though he wrote an occasional piece for the *Westminster Review* – later for the *Examiner* and *Athenaeum* – Bright had no pretensions to a literary career. Instead he was the cream of the Liverpool merchant class, educated at Trinity, a Liberal, A Unitarian, and in 1857 a partner in the family shipping business, Gibbs, Bright, & Company. He was also a humanitarian. . . . Buffering the consul from Liverpool society, Bright looked to Hawthorne as to a father, and Hawthorne responded, tenderly cuffing him when [in 1854] he wrote a milk-warm review of *De Quincey*, that "poor old man of genius," Hawthorne cried in sympathy, "to whom the world is in arrears for half-a-century's revenue of fame!" Bright hadn't served the old man at all. "You examine his title-deeds, find them authentic, and send him away with the benefaction of half-a- crown!" – Brenda Wineapple. *Hawthorne: A Life*. N. Y: Alfred A. Knopf, 2003, pp. 276-277. [30776]

\$17,500

23. Heller, Joseph. CATCH-22. New York: Simon & Schuster, 1961. First edition. Original blue cloth, fine in a nearly fine dust jacket (faint wear and discoloration on the spine). Inscribed by Heller. [27858]

\$9,500

24. (Kerouac, Jack) ; Ginsberg, Allen (photographer). JACK KEROUAC AT STATEN ISLAND FERRY DOCK, we used to wander through truck parking lots along East River & under Brooklyn Bridge singing rawbone blues & shouting Hart Crane's Atlantis epic to the traffic above. Time of Dr. Sax & The Subterraneans", New York, Fall 1953, 'O Harp and Altar of the Fury fused! "

Gelatin silver print, image: 7 1/2 x 12 in. 1953 (printed later). Captioned in holograph and signed by Allen Ginsberg. Fine condition. [32851]

\$7,500

25. Kesey, Ken. INSCRIBED PHOTOGRAPH. Kesey's Christmas card for 1981. Pleasant Hill, Oregon: 1981.

Color print, 3 1/2 x 7 1/4 inches. The photo shows Kesey's hands unfolding his wallet of family pictures, while he's standing on the Great Wall of China. Inscribed in Kesey's hand and signed (as "Ken, Faye, Shannon, Zane, Jed & Sunshine"). With original envelope hand addressed by Kesey to relatives. [28851]

\$350

26. Kesey, Ken. SOMETIMES A GREAT NOTION. New York: Viking, (1964). First edition. Original cloth, a fine copy in fine dust jacket, with faint rubbing on the spine. [30137]

\$500

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WHAT LARRY WANTS

27. McMurtry, Larry. DESIDERATA. Houston: [1964?]. first edition. 9 pages, spirit duplicated on rectos only, 8 1/2 in. x 11 in, stapled. Fine.

Divided into three parts: American Fiction, post war, pp. 1-3, General Literature (p. 4), Cinema and Miscellaneous, p, 5, Sadism, pp. 6-9. "I had, by this time, drawn up a list of books I couldn't find and really wanted to read. A list, in other words, of desiderata," McMurtry, Books: A Memoir. More than a reader's list; McMurtry wanted "fine condition or better,... first printings

or issues, and must be in dust-wrappers if so issued." A few ink check marks presumably indicate items found. [32228]

\$2,250

28. Nabokov, Vladimir. LOLITA. London: Weidenfeld and Nicolson, (1959). First British edition. A rare proof copy. Original printed wrappers, tanned and slightly rubbed, pinholes through the front cover and first 30 pages. Juliar E28.2. [31013]

\$2,750

UNPUBLISHED BROADSIDE

29. Oates, Joyce Carol. RUMPLED BED: FOR BETSY HANSEL. Derry, Pa.: The Rook Society, 1976. First edition. Broadside. 215 x 280 mm. Fine.

An unnumbered copy from the planned but never published edition of 100. Perhaps the rarest Oates "A" item. Signed by Oates; she has also corrected the spelling of the dedicatee's name. Only a few, presumably proof, copies were printed. OCLC records six library holdings, none numbered or signed. [30064]

\$1,500

30. O'Connor, Flannery. WISE BLOOD. New York: Harcourt Brace, (1952). First edition. Yellow boards, with a 3/4 inch chip and some discoloration at top of spine, otherwise very good, without dust jacket.

Presentation copy to Reynolds and Jean Allen, dated May 1952. On May 14, 1942, almost exactly a decade prior to the book's publication, Reynolds Allen beat Flannery O'Connor out for the top prize in a statewide essay writing contest, receiving a full four-year scholarship to any Georgia college of his choosing; O'Connor won second place and was awarded \$10. Both were aspiring writers, and had been friendly enough as classmates at Peabody High School that they once went on a double date (O'Connor's date was Dick Allen, Reynolds's cousin). When she moved back to Georgia in 1950, O'Connor helped to edit some of Allen's mystery stories, none of which appear to have been published. Allen, who attended Emory University, became a lifelong banker and a prominent Milledgeville business man. He remained friendly with O'Connor until

her death, and is occasionally cited in biographical sources. The Milledgeville library, Georgia State College for Women, and several local socialites held "autograph parties" for O'Connor when *Wise Blood* was published on May 15, 1952, much to her distaste ("Around here if you publish the number of whiskers on the local pigs, everybody has to give you a tea," she complained to Robie Macauley at the time (Gooch 209)), and it is likely that the Allens received their copy at one of these. 32164

\$4,500

31. Percy, Walker. THE MOVIEGOER. New York: Knopf, 1961. First edition. Cloth backed boards. A fine copy in fine unfaded dust jacket, with the publisher's review slip. Percy's first book. [27848]

\$7,500

32. Porter, Katherine Anne; (Crane, Hart). TYPED LETTER SIGNED, from Katherine Anne Porter, regarding her relationship with Hart Crane. College Park, Md., July 21, 1975. On an 8 1/2 in. x 11 in. sheet of white Eagle-A Trojan Bond paper.

Written to Vivian Pemberton, Emeritus Professor English at Kent State University and an authority on Hart Crane. With a stamped, self-addressed envelope provided by Vivian Pemberton and postmarked July 22, 1975. The letter shows some small corrections in ink, two horizontal folds from being mailed, and a small tan spot in one corner.

"My acquaintanceship with Hart Crane was a particularly gruesome episode in my life and I have read very little about it." She continues by mentioning John Unterecker's biography of Crane, "Voyager," then states that a letter she had written to Philip Horton for use in his biography was either misunderstood or deliberately misused. She writes about Crane's meeting with the artist David Siqueiros in 1931 and about her having her picture taken by photographer Alvarez Bravo, and says that when she left for Europe on a Guggenheim fellowship, she was: "...desperately happy to be out of the indescribably horrible mess that Siqueiros, a really dangerous man, and Crane, quite literally at that time an unendurable one, had made out of my life and almost everyone else's around them." She ends by writing: "you will realize that this is a purely private letter and you are not to quote it or show it to anyone." [32704]

\$2,750

THE PIONEER TEXT OF ANGLO-ARAB DISCOURSE

33. Rihani, Ameen. THE BOOK OF KHALID. New York: Dodd, Mead, 1911. First edition. Publisher's brown cloth, blocked in white and blind; fine condition. Title page, chapter heading, and tailpiece vignettes by Rihani's friend and student, Khalil Gibran. The front panel from the dust jacket, which carries a lengthy blurb, is mounted to the front flyleaf.

An important association copy, inscribed to the great German scholar of Islam and Arab nationalist Martin Hartmann: "To Prof. Martin Hartmann from his friend Ameen Rihani. Beirut October 9, 1912." With Hartmann's pencilled annotations throughout. [27809]

The first Arab-American novel, the first novel written in English by an Arab, an enduring work of literature, and an important contribution to the literature of immigration. "The Book of Khalid... is the pioneer text of Anglo-Arab discourse. 'The first Arab writer in English', imitator of Carlyle, admirer of Emerson and Renan, translator of one of the chief poets from the classical age of Arabic literature, innovator as a writer of prose-poetry in Arabic: still Ameen Rihani's significance as a pioneer figure in early twentieth-century Arab-American letters remains to be fully evaluated." "He created for himself the role of roving ambassador for the Pan-Arab cause, and in his writings originated a discourse in which the boundaries of the Arab nation incorporate the ...which...called into being a new cultural space in which Christians and Muslims might live as one....But Rihani could see no genuine reciprocity between the western powers and the emerging nations of the East, until the latter had succeeded in re-appropriating their cultural and national identities." Geoffrey Nash, *The Arab Writer in English: Arab themes in a metropolitan language, 1908-1958*, p. 13

On Hartmann, see Martin Kramer, "Arabistik and Arabism: The Passions of Martin Hartmann," *Middle Eastern Studies* (London), vol. 25, no. 3 (July 1989), pp. 283-300. This is the slightly revised version that appeared in Martin Kramer's collected volume, *Arab Awakening and Islamic Revival*.

\$25,000

**"CIVIL DISOBEDIENCE", INSCRIBED BY SOPHIA THOREAU TO A THOREAU
COUSIN**

34. Thoreau, Henry David. A YANKEE IN CANADA, WITH ANTI-SLAVERY AND REFORM PAPERS. Boston: Ticknor and Fields, 1866. First edition. Original green cloth, stamped in gilt, and blind, extremities slightly rubbed, extreme corner of front endpaper chipped, but a very good bright copy, in the "A" binding described by BAL, which is more ornate than the other two bindings.

A rare Thoreau family copy, inscribed on the front free endpaper, "Charles Lowell / with the love / of S. E. Thoreau". Charles Lowell of Bangor, Maine, was a cousin by marriage of Henry & Sophia. Aunt Nancy Thoreau married Caleb Callender Billings in 1810. Their first child, Mary Ann Thoreau Billings (1810-1888), married Charles Lowell (1807-1895), a Bangor merchant, in 1834. Following the wishes of her older brother, Sophia Elizabeth Thoreau edited a number of his papers both with him (as he lay dying) and after his death. That she was the sole editor of the collection of papers in Yankee has been established by recent scholarship. (See Kathy Fedorko, "Henry's Brilliant Sister": The Pivotal Role of Sophia Thoreau in Her Brother's Posthumous Publications," *The New England Quarterly*, June 2016, Vol. 89, No. 2, pp. 222-256). [32853]
\$17,500

"Thoreau agreed to educator Elizabeth Peabody's request to publish the lecture he had written on his refusal to pay the poll tax in her new periodical, *Aesthetic Papers*, where it appeared in 1849 under the title "Resistance to Civil Government." However, the periodical was a failure, and Thoreau's essay went virtually unnoticed. It was not until long after the essay's posthumous republication in 1866 under the title "Civil Disobedience" that it was acclaimed as a classic manifesto, advocating a citizen's responsibility to follow his or her conscience when it differs from the laws of the state.... "Civil Disobedience," through its impact on Mahatma Gandhi, Martin Luther King, Jr., the anti-Nazi movement in Europe in the 1940s, and anti-Vietnam War protesters in the 1970s, has had a wider political influence than any other American literary document. In *Walden* Thoreau wrote, "How many a man has dated a new era in his life from the reading of a book." "Walden" and "Civil Disobedience" have been just such works", *American National Biography*. This work contains, besides the the travel narrative which is the title work, the first book publication of Thoreau's two most famous essays "Civil Disobedience", and "Life Without Principle", all of his major political writings, and one work, "Prayers" which is actually by Ralph Waldo Emerson. From the library of William E. Stockhausen, sold at Sotheby Parke Bernet, 14 December 1974. BAL 20117; Borst A7.1.a

35. Wharton, Edith. ETHAN FROME. With an Introduction written for this edition. New York: Scribner's, 1922. Limited edition. Cloth backed boards, spine label, a fine copy in dust jacket and publisher's slipcase, One of 2000 copies, printed from a design by Bruce Rogers.

Inscribed "Dorothy Ward with many memories / Edith Wharton". Dorothy Ward was the daughter of Wharton's friend, the novelist Mrs. Humphrey Ward, and was herself a friend of Wharton for many years. Although it's probably still her most widely read work, often set as a school text, inscribed copies of "Ethan Frome" are extremely rare. A search of auction records shows no copies of any edition sold and we are aware of only one other privately owned copy.

[32846]

\$8,500