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Catalogue  
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- 7 Acconci, Vito. *Double Bubble*. Poems by Vito Hannibal Acconci [and] E. Lagomarsino. [New York: E. Lagomarsino, 1966]. First edition. Original wrappers, fine. Acconci's scarce first book. He had studied with Mark Strand at the Iowa Writers Workshop and began his career as an experimental poet, before becoming a performance artist, sculptor, and architect. \$3,000.00
- 2 Adam, Helen. *Ballads*. Illustrated by Jess. Preface by Robert Duncan. New York: Acadia Press (1964). Original wrappers, fine copy. First edition, one of 50 copies, numbered and signed by the author and artist "restoring cover design and two drawings from the illustrator's original book plan". In these signed copies the covers are hand colored by Jess in watercolor and there are two additional drawings reproduced. The entire work was designed and calligraphed by the artist. Bertholf B12. \$500.00
- 3 (Algonquin Round Table). A collection of letters to Newman Levy, contributions to a spoof F.P. Adams column, 1935. As a surprise for Franklin P. Adams, Newman Levy gathered a group of his friends to contribute to a parody of FPA's column "The Conning Tower". This file contains the original materials for some of the contributions: Edna Ferber, "Franklin P. Stein Alas!" a parody of Gertrude Stein, typescript, signed; Arthur Kober, typed letter signed; Don Marquis, "archy on current events," typescript with cover note, signed with initials, Christopher Morley, "To F.P.A. - Exercise in Understatement," typescript signed; Dorothy Parker: typescript poem "Autumn Valentine," and autograph letter signed, with mailing envelope, addressed and signed by Parker. Together with a printer's proof of the spoof column, and a manuscript poem by Nate Salsbury, sent to Levy some years later. \$4500.00
- 4 (Allen Press) *Four Fictions. A Concise Presentation of Book Arts and Crafts of England, France, United States, and Italy*. Kentfield, Calif.: (1973). Folio, original boards, fine, with prospectus. One of 137 copies. The four fictions are: Joseph Conrad, *The Lagoon*, illustrated by Blair Hughes-Stanton, Gustave Flaubert, *The Legend of Saint Julien*, illustrated by Michele Forgeois, Henry James, *The Jolly Corner*, illustrated by Joseph Low, Luigi Pirandello, *The Annuity*, illustrated by Paolo Carosone. An effective

tour-de-force of printing, with each story printed on paper of different origin, from handset type (three different faces were used). \$750.00

5 (Allen Press) Kazantzakis, Nikos. *Christopher Columbus*. Kentfield, Calif.: 1972. Limited edition. Folio, 8.5 x 13 inches. Printed in black, red, yellow, and grey on English handmade paper, unbound as issued in Fabriano paper wrapper, with a drop-back box covered in French cloth. One of 140 copies, printed on the 1846 Columbian handpress on Wookey Hole handmade paper. \$500.00

6 Altenberg, Peter. *Märchen des Lebens*. Berlin: Fischer, 1908. First edition. Original parchment backed printed boards, very good. With a long autograph inscription by Altenberg "Ich hatte wenig zu spenden. Aber ich spendete es restlos, aufrichtig, und temperamentvoll! Wenn alle nur so täten, wäre diese Welt lebendiger, frischer, wahrheitsvoller und ohne stupide Vorurteile. Peter Altenberg für [recipient's name illegible]". Bookplate of the poet and editor Wilhelm Stolzenburg. W /G 9. \$1,250.00

7 Altenberg, Peter. *Pròdromos*. Berlin: Fischer, 1906. First edition. Original quarter parchment with printed boards, corners restored; a very good copy. W /G 7. "Although Altenberg's ideas about health are scattered throughout his writings, they reach a crescendo in *Pròdromos*, which consists entirely of prescriptions and aphorisms on everything from minutiae of diet to recommendations on fountain pens," Harold B. Segal, *The Vienna Coffeehouse Wits, 1890-1938*, p. 116. \$125.00

8 Ashbery, John. *The Recital*. Ghent: Ergo Pers, 2009. First edition. Folio, 14 1/2 x 12 3/4 inches, unbound in slipcase as issued. A beautiful new artist book. *The Recital / Le Récital*, a prose poem by John Ashbery, published in a bilingual edition with French translation by Franck André Jamme, in close collaboration with the author and Marie-France Azar. Each copy includes five original etchings by Hanns Schimansky and is further accompanied by a suite of five loose prints of the same etchings, signed and numbered by the artist. All copies are signed on the colophon page by the author, the artist and the translator. One of an edition of forty copies, numbered in Arabic numerals, (plus 18 reserved for collaborators).

The etchings were printed in Berlin by Fritze Margull. The text is set in Garamond and printed on 230-gramme Hahnemühle paper. Typography, design and printing are by Rein Ergo. Publication price. \$1,650.00

9 (Ashbery, John) Jamme, Franck André. *La Récitation de L'oubli / Les gués, les passes. The Recitation of Forgetting / Fords, channels*. Translated by John Ashbery. Ghent: Ergo Pers, 2009. First edition. Folio 14 ½ x 12 ¾ inches, unbound in slipcase as issued. Poems by Franck André Jamme, in a bilingual edition with English translation by John Ashbery. A matching companion volume to *The Recital*. Each copy includes a front cover etching and five original etchings by Hanns Schimansky, is signed on the colophon page by the author, the artist and the translator, and is further accompanied by a suite of five loose prints of the etchings, signed and numbered by the artist. One of an edition of forty copies, numbered in Arabic numerals, (plus 18 reserved for collaborators). Publication price. \$1,650.00

10 Auden, W.H. *A New Year Greeting*. New York: Scientific American, 1969. First edition. Original wrappers, stapled, corner slightly bent, otherwise fine. Bloomfield A64. \$100.00

11 (Auster, Paul); Dupin, Jacques. *Fits and Starts*. Selected poems of Jacques Dupin translated by Paul Auster. [Weston, Conn.]: Living Hand (1974). First edition. One of 100 numbered copies on Arches paper signed by the poet and translator, and with an original color lithograph, signed in pencil by Alexander Calder as frontispiece. Original grey cloth, fine, with lightly worn publisher's slipcase. \$1,200.00

12 (Austrian Literature). *Patmos. Zwölf Lyriker*. Herausgegeben von Ernst Schönwiese. Vienna: Johannes-Presse, 1935. First edition. Original half leather, slipcase. 223 pp. An elegantly printed anthology of contemporary Austrian poets, arranged in the authors' birth order. One of 50 numbered copies signed by all the authors: Friedrich Bergammer; Felix Brown; Hermann Broch; Benno Geiger; Lenz Grabner; Theodor Kramer; Erika Mitterer; Robert Musil; Heinz Politzer; Ernst Schönwiese; Herta Staub; Ernst Waldinger. Fine condition. W /G 7 (Broch). \$4,500.00

13 Balázs, Béla (pseud. of Herbert Bauer). *Der sichtbare Mensch oder die Kultur des Films*. Wien / Leipzig: Deutsch-Österreichischer Verlag, 1924. First edition. Original printed wrappers with design by Tibor Gergely. Slight wear. Scarce in this condition. Considered the first important book on silent film aesthetics. \$275.00

14 Baldrige, Jamie. *The Everywhere Chronicles*. Story and pigment prints by Jamie Baldrige. 21st Editions, 2008. First edition. Folio, 16 x 20 inches. Designed by Michael Russem at Kat Ran Press. The type is Bell, cast by Michael and Winifred Bixler and handset by Arthur Larson at Horton Tank Graphics. 12 color pigment ink prints printed and signed by the artist, whose original and preferred medium it is. Bound in patinated metal over boards, with a leather spine, by Lisa Van Pelt, with clamshell box. One additional loose signed print accompanies the book. Of an edition of 50 (including 17 deluxe), this particular copy is marked as Binders Copy. For *The Everywhere Chronicles* won 21<sup>st</sup> Editions the 2008 Lucie Award for photography book publisher of the year.

"Using sumptuous colors and the most bizarre, sometimes zany, often mystical imagery, Baldrige reveals a world he has miraculously imagined. He then takes us on tour through the whimsical travelogue he has written to accompany his masterful photographs. His guidebook may be a little mad, but his photographs are no collection of elaborate jests and spoofs. They are the stuff of archetypes, and they transport us to mythic places of the mind, of memory, and of histories not yet written" – from the prospectus. \$8,500.00

15 Bangs, John Kendrick. *Katharine. A Travesty*. New York: [Gillis Bros. & Turnuré, Art Age Press], 1888. A travesty of *The Taming of the Shrew*. First published edition, greatly enlarged from a rare 23-page pamphlet privately printed the same year, second state of the text. Original flexible black leather, gilt, gilt edges. Slight wear to edges. Presumably a presentation binding (normal copies were bound in wrappers over boards). Inscribed by Bangs on May 21, 1888, as is a similarly bound copy at AAS. BAL 699. \$375.00

16 Barbier, George. Album of 25 original drawings. 1920s. A lovely collection of 25 pencil and ink sketches and drawings, on 20 sheets, six  
6

have drawings on both sides. Each sheet mounted to a distinctive blue-grey laid paper and the whole bound by Rene Kieffer, in dark brown printed reverse calf, each cover with a large central gilt design of a woman and faun, after Barbier, decorated paste-paper endsheets; fine condition. 11 x 12 <sup>7</sup>/<sub>8</sub> inches. This varied collection represents examples of most of Barbier's types of work: illustrations for books, including a title page for the *Cantique des Cantiques*, and fashion periodicals, and costumes and designs for ballet and the stage, probably the Folie Bergères. "For a time he was the most sought-after costume designer in Paris, recognized as the theatrical artist who better than any other had captured the mood of the age" Ray, *The Art Deco Book in France*, p. 41. \$7,800.00

17 Barnum, P.T. *Struggles and Triumphs; or Forty Years Recollections*. Buffalo: The Courier Co., 1882. Author's Edition, Revised, Enlarged, Newly Illustrated and Written up to December, 1881. Original half sheep, with marbled boards, nicely rebacked, boards rubbed, old Chester, Conn. public library stamps in three places. Inscribed "To Wilbur A. Brothwell with good wishes. P.T. Barnum, Xmas 1881". Tipped in are two articles about the death of Mrs. Charles R. Brothwell, widow of Barnum's associate. Wilbur Brothwell was a prominent Chester businessman, but we cannot determine his relation to Charles. \$650.00

18 Bart, Harriet. *Plumb Bob. A Book Object*. Minneapolis: Mnemonic Press (2009). Edition of 30 copies printed from Koch Antiqua and FF Meta on 200 lb Fabriano Artistico by Philip Gallo at the Hermetic Press. The binding and case materials are fabricated from common hardware store materials, brass covers with the chemical symbol for lead, Pb, hand-engraved on the front, housed in a hinged masonite and beech case with aluminum covers overlaid with brass hardware-cloth and trimmed with brass angle and brads. The binding and case were designed and fabricated by Jill Jevne. "Concept, text, and images by Harriet Bart are true to her interest in the transformative use of ordinary materials to express the alchemy of ideas. Harriet Bart has used the quotidian plumb bob as both subject and object of her conceptually based installations for more than a decade. Largely unchanged from ancient Egypt to the present, this elegant and simple tool has been handed down to us as

if it were a gift from our ancestors. Bart has explored the plumb in its many guises: as a building tool, an object of initiation and divination, as a pendulum, and as a metaphor in the search for that which is timeless and true" – from the artists's statement. \$2,400.00

19 Bart, Harriet. *The Poetry of Chance Encounters*. Minneapolis: Mnemonic Press, 2003. First edition. One of 35 copies, printed by Philip Gallo at the Hermetic Press. The book contains sixteen visual poems on multi-color fields, each imprinted with an icon in 22 karat gold. Each page has a total of five press runs, including a varnish over the icon and field with the impression of the gold leaf imparting an embossed effect to the icon. Although very complex in its assemblage, the overall treatment of the book is spare - more in the manner of turn of the century livres deluxe than the contemporary artist book. The basic typeface is Lydian, a stressed sans serif chosen to complement the treatment of image and type throughout the book. The paper is Rives BFK, binding of full leather, in slipcase is covered with a gold paste paper. *The Poetry of Chance Encounters* is a contemporary book of devotions, an illuminated manuscript of surrealist games of chance. It brings together in evocative pairings of image and text, the artist's love of the written language and her passion for the found objects that have been part of the iconography of her sculpture for years. \$2,400.00

20 Bart, Harriet. *Punica Granatum*. Minneapolis: Mnemonic Press (2005). Edition of 35 copies. The book is comprised of thirteen spreads, the embossed images and text printed on rectos measuring 10.5 x 14.5 inches. The type is Torino, handset from foundry metal originally cast by Nebiolo, in Turin: with an accompanying version in Greek created electronically to match the foundry Torino. The paper is Magnani Pesciam printed in three-colors throughout. Coptic style binding, boards are covered in a textured apricot cloth, and the spine of each page is reinforced with a silk hinge, ribbon marker adorned with two ruby glass pomegranate seeds. The book is housed in a clamshell box, monogrammed PG on its spine. The book was designed and printed in collaboration with Phillip Gallo at the Hermetic Press: binding executed by Jill Jevne.

*Punica Granatum* was inspired by Harriet Bart's travels through Israel in 2000 and 2001. The profusion of pomegranate trees, and the many images of them inscribed on ancient stone fragments, fired her interest in the "fruit of the gods." In 2002 Bart cast a series of pomegranates in bronze. In *Punica Granatum* the pomegranate is presented as the fruit of love and seduction. Excerpts from classical and contemporary sources are threaded together to form a new text, which speaks, as it were, in the manner of a symposium and extols the mythic powers of the pomegranate. The text itself is then ingeniously fitted around embossed images of Aphrodite and a nineteenth century botanical engraving of a pomegranate. \$2,400.00

2.7 [Bart, Harriet]. Stevens, Wallace. 13 ÷ 14. *Figures drawn from the Loculus of Archimedes. Reflections on Thirteen Ways of Looking at a Blackbird*. Minneapolis: Mnemonic Press (2004). Edition of 50 copies. Harriet Bart has inventively used the fourteen shapes that comprise the ancient puzzle to create dynamic silhouette figures for each of the thirteen stanzas of the poem: hence, the title of the book 13 ÷ 14. These thirteen figures were then scanned and converted to polymer plate, from which they were then printed on Magnani Pescia paper. 64 pages, the figures and poem printed on rectos; the stanza number on versos. 10 x 14 inches. The primary type is Delphin II; Delphin I and the Trump Mediaeval series are used for display. The type is handset from foundry metal originally cast by Stemple and Ludwig & Mayer. The book is three-color throughout, although the overall impression of the book is that of stark, dense black. The stanza numbers are printed in gunmetal blue and are repeated in a fugitive gray on pages facing the figures. The book is bound in a traditional goatskin quarter binding. The boards are covered in iridescent blue/black cloth with a blackbird foil-stamped in matte black. The book was designed and printed in collaboration with Philip Gallo at The Hermetic Press. The binding is by Jill Jevne. \$1,800.00

2.2 Beckett, Samuel. *Catastrophe. For Václav Havel*. Illustration by Joseph Mugnaini. [Northridge, Calif.]: The Lord John Press, 1983. Broadside, 16 x 22 inches, fine condition. From an edition of 100 numbered and

26 lettered copies, printed by Patrick Reagh, this is one of a few press-marked "presentation" copies. Signed by Beckett and Mugnaini.

\$850.00

23 Beckett, Samuel. *Proust*. London: Chatto and Windus, 1931. First edition. Boards, fine copy, in dust jacket with a lightly tanned spine. Beckett's first book, preceded by a pamphlet poem. \$600.00

24 Bely, Andrey. *Kotik Letaev*. Peterburg: Epokha, 1922. First edition. Original wrappers, slight wear, a very nice copy. Russian gift inscription on front endpaper. Bely's autobiographical novel of childhood, written under the influence of Rudolf Steiner's theories which urged intense recollection of early memories as a spiritual exercise. \$600.00

25 Bely, Andrey. *Pervoe svidanie*. Peterburg: Alkonost, 1921. First edition. Original wrappers. A very good copy. One of an edition of 3000 copies; a Berlin edition appeared the following year. \$1,250.00  
"Of all this great writer's works, it remains the one whose artistic merit and value are unassailed. Some critics even place it among the finest achievements of twentieth-century Russian poetry...[it] can also be appreciated as a compendium of Bely's lifework in literature " Gerald Janacek, Introduction to his 1977 translation (*The First Encounter*.)

26 (Bierce, Ambrose). *The Dance of Death*. By William Herman. Author's Copy. No place, [San Francisco]: (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's collaborator T. Arundel Harcourt 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" (Walker, *San Francisco's Literary Frontier* pp. 303-4). 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 it, suggesting that the author should be shot. The regular edition was corrected and extended and was published by Henry Keller, shortly after this, but this "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. Original green cloth, blocked in black and gold (BAL's binding "B"). Provenance: Frank Armstrong, San Jose (pencil signature on endpaper); Frederick W. Skiff, Portland Ore. (bookplate). A pencil note on the title page (probably by Armstrong) reads "Published in New York for sale by Bancroft and Roman". Offered with a 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," also offered with *The Dance of Life. An Answer to 'Dance of Death' by Mrs. Dr. J. Milton Bowers* (San Francisco News Company, 1877), in original printed wrappers, a bit worn. The connection between this title with the *The Dance of Death* is revealed in part in by the identical decorative initial letters used at the beginning of each chapter. Dr. J. Milton Bowers was already well known for poisoning the first of three wives, and it now seems this was probably another pseudonym adopted by Bierce. BAL 1104-1105, p. 226 \$2,750.00

27 (Binding by Katharine Adams). Yeats, W.B. *Poems: Second Series*. London: A.H. Bullen, 1909. First edition. Bound by Katharine Adams for the Arts and Crafts Exhibition Society's Tenth Exhibition, 1912. Green pigskin, the covers with a central design, within an oval border, made up of flower and leaf tools, curves, and dots, the edges with a triple border of rolls and fillets, with small squares, spine in six compartments, author and title tooled at the top, date at the bottom, the others filled with leaf patterns, gilt edges, signed with her signature tool on the rear turn-in. Some fading to the edges, and a little wear to the extremities. "Unfortunately, some of the tanned and dyed pigskin she used, which she called 'the Middlemore pig,' has not proved quite so durable" (Tidcombe, *Women Bookbinders 1880-1920*, p. 146). Provenance: Joan Venu (ownership signature dated 1915 on front endpaper). \$8,500.00

Adams began bookbinding as a child, but was in her thirties when she entered upon it as a career. She studied with Sarah Prideaux and Douglas Cockerell for a few months in 1897, before setting up on her own. She designed her own finishing tools. Most of her best work was accomplished before 1925, but she continued working until she was in her eighties. Her total output is estimated at about 300 books, including many manuscripts. She was a childhood friend William Morris's daughter May, and received many commissions from members of the Morris circle

- 28 Bishop, Elizabeth. *North and South*. Boston: Houghton Mifflin, 1946. First edition. Blue cloth, a fine copy in an attractive dust jacket with a short closed tear on the bottom edge and a small nick in the spine. The poet's first book, scarce in good condition. MacMahon A1. \$750.00
- 29 Bishop, Elizabeth. *North Haven*. In *Memoriam Robert Lowell*. Northridge, California: Lord John Press, 1979. First edition. Broadside, fine, as issued. One a total edition of 181 signed copies, designed and printed by Richard Bigus. The edition was signed only a week before Bishop's death. \$1,500.00
- 30 Bishop, Elizabeth. *Poem*. New York: The Phoenix Book Shop, 1973. First edition. Original marbled wrappers with title label, very fine. The published edition consisted of 100 numbered and 26 lettered copies, all signed by Bishop. This copy, one of an over run of 24 copies, is numbered "Publisher's proof #4", it's signed by Bishop and inscribed on the colophon by the publisher Robert Wilson to a close friend. The only book of Bishop's issued in a signed, limited edition, the poem which begins "About the size of an old-style dollar bill", is now her most reprinted poem. MacMahon A11. \$1,750.00
- 32 Bishop, Elizabeth. *Poems: North and South -- A Cold Spring*. Boston: Houghton Mifflin, 1955. First edition. Blue cloth, fine in dust jacket (jacket spotted on the spine). Inscribed (but not signed) by Bishop to the Special Assistant for Poetry at the Library of Congress "II Love & best wishes to Phyllis Armstrong. Washington, D.C. , May 6th, 1969." Armstrong held the position, a kind of secretary to the Consultant

in Poetry, from 1946 until 1970 (Bishop held the Consultant position in 1949-51). In the *Paris Review* interview Bishop spoke kindly of her: "There was a very nice secretary, Phyllis Armstrong, who got me through. I think she did most of the work. I'd write something and she'd say "Oh, no, that isn't official, so then she'd take it and rewrite it in gobbledygook. We used to bet on the horses-- Phyllis always bet the daily double...." \$1,750.00

32 [Bonnard, Pierre]. Louys, Pierre. *Le Crépuscule des Nymphes*. Lithographs by Pierre Bonnard. Paris: Pierre Tisné (1946). One of 30 copies with an extra suite of the 24 lithographs printed on China paper, from an edition of 120, all printed on *vélin*. Folio, 10 x 13 inches, original wrappers, a fine copy in publisher's box (some wear). The typography is by Fequet et Baudier, the lithographs were printed by A. Clot. A few of the plates in the suite are slightly spotted, but the illustrations appear to great advantage on this soft paper. The last major illustrated work published in his lifetime, this work is a fitting complement to Bonnard's great *Daphnis et Chloe* of 1902. Roger-Marx 97. \$5,000.00

33 (Bowles, Paul). Mrabet, Mohammed. *The Big Mirror*. Taped and translated from the Moghrebi by Paul Bowles. Santa Barbara: Black Sparrow Press, 1977. First edition. Mrabet's own copy, one of six out-series, from the issue of 32 specially bound and signed by Bowles and Mrabet, this one uniquely nominated "author's copy". Additionally inscribed by Mrabet "to my friend Hassan, Successful" and signed. Four pages have neat ink or pencilled notes. Cloth backed boards, covers stained. \$350.00

34 Brecht, Bertolt. *Bertolt Brechts Hauspostille mit Anleitungen, Gesangsnoten und einem Anhang*. Berlin: Propyläen-Verlag, 1927. First published edition, a few of the poems had appeared in a privately printed edition of 25 copies under the title *Taschenpostille* in 1926. Original marbled paper over boards, spine and front cover labels; cover paper loss at the head of the spine, and along the rear hinge. Signed by Brecht on the half title. Small ownership stamp of Eric Locke (probably the sometime director and production assistant for MGM and Paramount in Germany). W /G 7; Raabe 7. \$2,500.00

In his biographer's words, *Hauspostille* was the consummation of Brecht's "testament to the night." "Upon the publication of *Hauspostille* in 1927, Brecht was immediately recognized as the poetical genius, whether to be hailed or reviled as such. The title of the book was deliberately ironical and blasphemous: *A Household Book of Devotions*. Hostile critics labeled it "The Devil's Breviary." It is divided into five sections of "lessons": Rogations, spiritual exercises, chronicles, Mahagonny songs, and a calendar of the departed. In an acidulous "guide" to the poems, Brecht enumerates the occasions appropriate for the use of each of the sections, such as times when "Nature is unruly," or "when one becomes aware of one's flesh and one's presumption." Such was the counterpoint to the Protestant book of piety. Brecht's book was also touched with compassion and profound feeling. Here is to be found the balladry of the poor . . . *Hauspostille* won the acclaim of the most discerning critics of the day." – Fred-eric Ewen, *Bertolt Brecht: His Life, His Art, His Times*, 1992, pp. 198, 86-88.

- 35 Brecht, Bertolt. *Svendborger Gedichte*. London: Malik-Verlag, 1939. First edition. Original printed wrappers with overlapping edges; some slight wear to the edges, but a fine, unopened copy. Copy 64 of an unspecified number, thought to be 100 copies, press-numbered on the verso of the half-title, and signed by Brecht. The last book of selected verse that Brecht would publish, he prepared this volume for the radical Malik Verlag, which was in exile in Prague. When the German army invaded, it was decided to publish the collection in London. Brecht had fled to Denmark, where the book was printed, and he named the collection for the town where he'd found refuge. Due to the efforts of Brecht's mistress and secretary, the Danish actress Ruth Berlau, most of the numbered and signed copies had been subscribed for by her friends and acquaintances before printing and in this way they financed the whole edition of 1000 copies. When the book was printed in June 1939 Brecht had already left for Sweden. Berlau brought the numbered copies to him on her motorbike and had him sign them, then she returned to Copenhagen, delivered them to the buyers and kept the unsold remainder for herself. It is said that she still had unsold copies in 1941, when she left Europe for the USA together with the Brecht family. W / G 25; Raabe 16. \$5,000.00

- 36 Broch, Hermann. *Der Tod des Vergil*. New York: Pantheon (1945). First edition. Red and black cloth, clippings attached to endpapers, otherwise a fine copy, the scarce dust jacket is split along one fold. Broch's masterpiece, which he began writing while imprisoned and completed after his emigration to the United States, where it appeared in an English translation. W / G 9. \$1,250.00
- 37 Burney, Charles. *The Present State of Music in France and Italy: Or, The Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music*. London: Printed for T. Becket and Co., 1771. First edition. Entirely uncut, recently bound in half calf with marbled boards. Some significant underlining to the text, four leaves with marginal loss occasionally affecting letters. Probably the author's copy, used as proof for the second edition of 1773. The index is extensively marked, perhaps noting passages needing review, marginal annotations (often erased, and sometimes cut away), with two manuscript corrections to the text (the corrections were made in the second edition). \$1,500.00
- 38 Burton, Robert. *The Anatomy of Melancholy, What it is. With all the Kindes, Causes, Symptomes, Prognosticks, and several Cures of it.... By Democritus Junior*. Oxford: Printed by John Litchfield and James Short, for Henry Cripps, 1621. First edition. Full brown Levant, gilt, a.e.g. A fine copy, bound by Riviere, in a matching pull-off case. Bookplates of Sir Edward Sullivan and Fleming Crooks. "The Anatomy ... was one of the most popular books of the seventeenth century. All the learning of the age as well as its humour--and its pedantry--are there...it exercised a considerable influence on the thought of its time," *PMM*. Among its admirers one can count Samuel Johnson, Laurence Sterne, John Keats (who said it was his favorite book), and Charles Lamb. In more recent times the work has served as an inspiration for such a diverse group as Samuel Beckett, Jorge Luis Borges, Philip Pullman, and Cy Twombly. \$45,000.00  
The ambitious work is elaborately divided into partitions, divisions, sections, members and sub-sections: the first part defines melancholy in all its aspects; the second suggests a cure; the third deals with the frivolous forms of melancholy; and the fourth concerns itself with religious melancholy. An anatomy, one of the most popular and influential books of

the seventeenth century, has since proved an important text for medical historians and scholars seeking insight into the Elizabethan conception of self. It went through five editions in Burton's lifetime. "If ever a single book deserved to be called the work of a lifetime, it is this" *Printing and the Mind of Man* 120; STC B4160; *Grolier English Hundred* 18.

- 39 Cage, John. *Haiku. Autobiography by the Composer*. Black Mountain, N.C.: Black Mountain College Music Press, 1952. First edition. Single sheet, in envelope (14 x 7 ½ in.) A reproduction of the manuscript of the first of Cage's *Seven Haiku*, for keyboard. The dedication reads "For Elga," [it was later corrected to "Elsa", I think] and the date and place of composition is given as NYC 7/51. This was the only piece of music published by the Black Mountain College Music Press, edited by Lou Harrison, designed and printed by Carroll Williams. The music was printed from a zinc plate on Kochi paper, and the envelope of a handsome dark Omi paper carries the title and publication information printed in Bauer Futura. The edition was ostensibly limited to 300 copies, however it is now exceedingly scarce. A fine copy. \$5,500.00
- 40 Canetti, Elias. *Die Fackel im Ohr*. München / Wien: Carl Hanser (1980). First edition. Cloth, fine in dust jacket. Signed by Canetti. W / G 29. \$350.00
- 41 Canetti, Elias. *Masse und Macht*. Hamburg: Claassen (1960). First edition. Black cloth. Fine in dust jacket, with restoration along the edges. First edition of Canetti's study of crowds, a deep and idiosyncratic work, to which he devoted much of his life. Inscribed by Canetti. W / G 7. \$750.00
- 42 Canetti, Elias (translator) Sinclair, Upton. *Leidweg der Liebe*. Berlin: Malik - Verlag (1930). First edition. Boards, fine in dust jacket. Binding and photomontage dust jacket by John Heartfield. W / G 2. \$125.00
- 43 Cather, Willa. *Death Comes for the Archbishop*. New York: Knopf, 1927. First edition. Marbled boards, green cloth spine, leather label. A fine copy in the publisher's labeled box, preserved in a half morocco slip-case and chemise. First edition of Cather's masterpiece, one of 175

numbered and signed copies, printed on Borzoi all-rag paper. Crane  
A16.a.i. \$4,500.00

44 Cather, Willa. Typed letter signed "Willa Sibert Cather", to George Pattullo. New York, 16 May 1911. Two pages, on *McClure's Magazine* letterhead. To the Texas journalist and story writer, Cather suggest an investigation "I am sending you a letter which seems to me quite genuine. I do not know how far you may be from 'Virginia Point, Texas', but if you are anywhere near that region you might be able to pick up a good story about conditions in the Texas State Penitentiary. I do not know whether the subject would interest you or even whether there is a story to be got, but it seems as if there is an opportunity for someone to pick up an interesting article...." An interesting look at Cather at work as editor for the muckraking. Although Patullo did publish in *McClure's* in 1911-12, we don't find any record of his having produced an article or story on this theme; he is not listed in the on-line Willa Cather Archive's Calendar of Letters. \$2,750.00

45 Celan, Paul. *Edgar Jené. Der Traum von Traume*. Mit 30 Abbildungen und einer Vorbemerkung von Otto Basil. Wien: Agathon Verlag, 1948. First edition. Original wrappers, fine, with the wraparound band which quotes André Breton and Paul Westheim. An unnumbered copy from the edition of 700. W / G 4. \$500.00

46 Celan, Paul. *Lichtzwang*. Frankfurt a.M.: Suhrkamp (1970). First edition. Original white cloth, fine copy in dust jacket, with wraparound band. W / G 58. \$200.00

47 Celan, Paul. *Schneepart*. Frankfurt a.M.: Suhrkamp (1971). First edition. Original white cloth, fine copy in dust jacket, jacket laminate flaked, edges yellowed. W / G 59. \$150.00

48 Celan, Paul. *Zeitgehöft. Späte Gedichte aus dem Nachlass*. Frankfurt a.M.: Suhrkamp (1976). First edition. Original white cloth, abrasion on front endpaper, otherwise a fine copy in dust jacket, with the Büchner Prize wraparound band. W / G 64. \$150.00

- 49 (Celan, Paul, trans.) Jessenin, Sergej [Esenin, Serge A.]. *Gedichte. Ausgewählt und übertragen von Paul Celan*. Frankfurt a.M.: S. Fischer, 1961. First edition. Original gray cloth, fine copy in dust jacket. W / G 28. \$300.00
- 50 Chekhov, Anton. *Povesti i Razskazy [Stories and Tales]*. Moscow: I. D. Sytin, 1894. First edition. Contemporary half calf with pebbled black cloth sides, spine and corners worn, front cover holding by one cord, spine lettered in gilt with the title only, [perhaps a presentation binding]. Original front and back printed wrappers preserved. An abrasion on the title page affects three letters of the title. 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, which is the date on the front wrapper. Dora Zhook (Dora Wess Žuk) translated Tolstoy and other Russian writers around that time, and her husband translated and published various 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. \$12,500.00
- 51 [Chimot, Edouard]. Verlaine, Paul. *Parallèlement*. Engravings by Edouard Chimot. Paris: Devambez, (1931). Folio, 10 x 13 inches, original wrappers, edges of spine torn without loss, a small marginal ink stain affects the top edge of a few pages. Illustrated with 23 typically erotic colored engravings by Chimot. This copy is one of 23 copies (from an edition of 198) on japon ancien, reserved for the artist and his friends, with the plates in four states, also the signed original sketch, finished drawing, original copper plate, and a set of progressive proofs for one engraving. \$5,500.00
- 52 [Clemente, Francesco]. Dante Alighieri. *Dante's Inferno. Translations by Twenty Contemporary Poets*. Introduced by James Merrill. With an afterword by Giuseppe Mazzotta. Edited by Daniel Halpern. Frontispiece by Francesco Clemente. New York: The Ecco Press (1993). First edition. Small folio, original quarter leather, with slipcase, and with a separate signed and numbered etching as frontispiece. One of

125 numbered copies, designed by Peter Andersen, set in Monotype Dante and printed letterpress by Michael and Winifred Bixler, on Rives heavyweight paper, hand-bound by Claudia Cohen. Perfect condition. Signed on the colophon by all the poet / translators: Seamus Heaney, Richard Wilbur, W. S. Merwin, Amy Clampitt, Mark Strand, Robert Pinsky, Galway Kinnell, Cynthia Macdonald, Jorie Graham, Charles Wright, Richard Howard, Stanley Plumly, C. K. Williams, Susan Mitchell, Carolyn Forché, Alfred Corn, Sharon Olds, Deborah Digges, Robert Hass, James Merrill, and Daniel Halpern. \$3,500.00

53 Condon, Richard. *A Talent for Loving*. New York: McGraw-Hill (1961). First edition. Cloth backed boards, very good in lightly soiled dust jacket. Inscribed over both front endpapers by Condon "Jigs for All in Lunnun - August 15, 1961. For darling Jane (and her husband) with all love and hope for the (aye) world / Richard Condon". The inscription is in heavy pen and has bled through the following two leaves. Source for the film of the same name. \$200.00

54 Condon, Richard. *The Vertical Smile*. New York: Dial, 1971. First edition. Foxed and slightly bumped, otherwise a very good copy in dust jacket. Inscribed "For Win and Jane -- this rude book. All chazz forever / Richard/ Rossenarra 19th Oct. 1971" \$200.00

55 Conrad, Joseph. *The Nigger of the "Narcissus." Preface*. [Privately printed, 1902]. First edition, one of 100 copies printed. Original self-wrappers, small rust mark from removed staple, otherwise fine. According to Conrad approximately forty percent of the edition was accidentally destroyed. Conrad's "Preface" originally appeared in the December 1897 of the *New Review* and was much revised for this edition. Cagle A3f. \$5,000.00

56 Cummings, E.E. Original brush and ink drawing. Untitled. [Head of a girl.] Circa 1920s. Signed in pencil. In an expressionist style. 10 ½ x 8 inches. Fine condition, matted. Exhibited, Gotham Book Mart, Sept. 1973, catalogue #483. \$2,250.00

- 57 Cummings, E.E. *Tulips and Chimneys*. New York: Thomas Seltzer, 1923. First edition. Original cloth backed boards, paper spine label, a fine copy in the rare dust jacket, which has some minor soiling and a little wear at the head, not affecting any of the lettering. Cummings's first book of poetry. Firmage A3a. \$7,500.00
- 58 Cummins, Ella Sterling. *The Story of the Files. A Review of Californian Writers and Literature*. San Francisco: World's Fair Commission of California, International Columbian Exposition, 1893. First edition. Contemporary half leather, edges a bit rubbed. Light dampstain affecting bottom edge. The most important account of California literature and magazine publishing of its time, and still of great value. The editor's own contributions include her essay "Literature as a Profession for Women." \$200.00
- 59 Dalton, Emmett. *When the Daltons Rode*. Garden City: Doubleday, 1931. First edition. Original brown cloth, spine darkened, a little worn at extremities. Inscribed on half-title "To Mr. H.L. Mencken with compliments of Emmett Dalton, June 6, 1931". Newspaper obituary of Emmett Dalton pasted to facing page has offset. Published in a banner year for contemporary bank robbers (Barker-Karpis gang, John Dillinger, "Pretty Boy" Floyd, etc.). Emmett Dalton was the last surviving member of the gang. After his release from prison in 1907 he eventually moved to Los Angeles, where he appeared in at least one movie based on the gang's exploits and consulted on others. The 1940 Randolph Scott - Broderick Crawford movie of the same title was in part based on this book. \$2,750.00
- 60 Davidson, Donald. *The Tennessee. Volumes I and II*. New York: Rinehart & Co., 1946-48. First edition. Original cloth. First editions of both volumes ("The Old River: Frontier to Secession" and "The New River: Civil War to TVA"), published in The Rivers of America Series. Both volumes are inscribed by Davidson to the important Southern and Civil War historian Bell Wiley. Nice copies in lightly used dust jackets. \$300.00

- 62 Davies, Rhys. *The Song of Songs and Other Stories*. E. Archer, 1927. Original decorated wrappers, cover label, ends of spine a little worn. First edition of Rhys Davies's first book, one of 100 copies numbered and signed. Inscribed by Davies to J.H. Spencer, and signed by the artist William Roberts on his frontispiece portrait of Davies. \$150.00
- 62 Dawson, William Leon. *The Birds of California*. Illustrated by 30 photogravures, 120 full-page duotone plates, and more than 1100 half-tone cuts..... Los Angeles: South Moulton Company, 1923. First edition. Four volumes, dark brown leather, with colored leather inlays, each volume's front cover has a relief hand-colored wood carving of a different bird, and the back covers carry hand-colored carved wood bird-form bosses. Format De Luxe, one of 250 copies of the Patrons' Edition, signed by Dawson "the first choice of selected sheets from the first impression of the format de luxe... circulation limited to an approved clientele". Vol. 1 outer hinges neatly repaired and with clear tape repair to endpapers, in the publisher's open-faced, corduroy-lined wooden case. The color plates were derived from the paintings by Major Allan Brooks, and the half-tone photogravures mostly from the work of Donald R Dickey and Wright M. Pierce. Nissen 225. Wood, p. 313. (See W. Lee Chambers, "Bibliographic Notes on Dawson's Birds of California," (1939) for an account of the numerous editions of this work). A popular description of California birds and their habits. This comprehensive account went through many editions in a variety of formats. Dawson lavishly illustrated his work with photographs from life as well as with the beautiful color plates painted by Allan Brooks. \$2,500.00
- 63 [Dennerline, Thorsten]. Laugesen, Peter. *Teach Me Star, of Night! Laer Mig, Nattens Stjerne!* With eight etchings by Thorsten Dennerline. Translated by Susanne Jorn. Hadley, Mass.: Bird Press, 2000. First edition. One of 55 copies (including 15 special bindings or artist proofs). Cloth with vellum spine, the binding designed by Thorsten Dennerline, and executed by Peter Verheyen, Eight poems written by the Danish poet in 1999, typeset by Michael Bixler, letterpress printed by Daniel Keleher. The etchings were hand printed by Thorsten Dennerline. \$1,000.00

- 64 (Detective Fiction) *Julian Symons at 80. A Tribute*. Helsinki: Eurographica, (1992). First edition. Cloth, as new in dust jacket. One of 100, signed by all the contributors except Highsmith, and with an original signed etching of Symons, by Jeffrey Morgan. Contributions by: Reginald Hill, Edward D. Hoch, Thomas Narcejac, Elizabeth Ferrers, Donald Westlake, Michael Gilbert, Thomas Kinsella, John Fuller, Gavin Ewart, Patricia Highsmith, Karl Miller, H.R.F Keating, Nicholas Freeling, George Woodcock. \$300.00
- 65 Dickens, Charles. *A Child's History of England*. London: Bradbury & Evans, 1852-1853-1854. First edition. Three volumes, original rose cloth gilt, slightly marked but an excellent set in a fitted cloth box. Second issue ads in vol. 1. \$1,250.00
- 66 Dickens, Charles. *Dealings with the Firm of Dombey and Son*. London: Bradbury and Evans, 1848. First edition, last line of page 324, part 11 has the earliest reading "Capatin"; Part 14, first issue of p. 426, later state of p. 431. Original 19/20 parts, printed wrappers, some with old repair or rebacking. Collation agrees with Hatton & Cleaver, with these exceptions: Part 1, front wrapper inside is blank, back wrapper outside ad is "The clothing establishment, of E. Moses & Son;" lacks "Gilbert's College Atlas" at end, but has two inserts not called for; Part 2, lacks "New Weekly Periodical" insert; Part 3, lacks "Richard's Universal Daily Remembrancer;" Part 4, lacks "The Man in the Moon," "Published every Saturday..." and "Cheap and Elegant" ads; Part 5, lacks errata slip; Part 6, lacks "Portrait of a horse" and "Introduction to Zoology" ads; Part 9, lacks "Gilbert's Dictionary" ad; Part 10, lacks "Letts, Son, & Steer" ad; Part 11, last line of page 324 has the earliest reading "Capatin", lacks "Letts, Son, & Steer" ad; Part 12, different back wrapper and different "Kaye's Worsdell's Pills" ad; Part 14, first issue of p. 426, later state of p. 43. A very good set, preserved in a cloth case. \$3,000.00
- 67 Dickens, Charles. *The Life and Adventures of Martin Chuzzlewit*. With illustrations by Phiz. London: Chapman and Hall, 1844. First edition. Original blue cloth, spine faded, wear at the ends of the spine and other extremities, cloth split along edge of the spine, but hinge sound; internally a very nice copy with minimal browning. \$1,500.00

- 68 Dickens, Charles. *Little Dorrit*. London: Bradbury and Evans, 1855-56-57. First edition. Original 19/10 parts, printed wrappers, some mild wear to spines and edges; plates with mostly marginal discoloration. Collates according to Hatton & Cleaver, with these exceptions: Part 1, lacks "Theatre Royal" slip; part 4, lacks "Re-issue of Cassell..." slip; part 6 lacks "The London Stereoscopic Co." ad; part 11, duplicate "Norton's Camomile Pills" ad. Usual first issue of part 15 with "Rigaud" reading. A very good set in a cloth case. \$1,750.00
- 69 Dickens, Charles. *The Mystery of Edwin Drood*. London: Chapman and Hall, 1870. First edition. The original six monthly parts, as issued in green printed wrappers (wear and some little chipping to the spine and edges of Part 1 and the spines of the other parts). Earliest issue of Part 6, with the "Price Eighteenpence" slip. Part 1 unopened; Part 3 lacks the "Chapman & Co.'s Entire Wheat Flour" insert; Part 5 lacks (as often) the "Chapman & Hall's Recent Publications" insert; Part 6 lacks the "Concerning Stitches" and the "Chapman & Co.'s Entire Wheat Flour" inserts; otherwise all are present, including the "Cork Hats" advert, printed on cork. Half leather case. \$850.00
- 70 Dickens, Charles. *The Pic-Nic Papers*. By various hands. Edited by Charles Dickens. With illustrations by George Cruikshank, Phiz, etc. London: Henry Colburn, 1841. First edition. Three volumes, original green cloth, spines faded and with neat repairs at the ends, covers bright, slight browning to plates, but internally fresh and clean. Second issue, with the Palmer imprint on verso of the title page and the reading "young publisher" in the Introduction. \$800.00
- 71 Dickens, Charles; and Wilkie Collins. *No Thoroughfare*. Being the Extra Christmas Number of All the Year Round. London: Chapman & Hall, 1867. First edition. Original blue printed wrappers, slight wear but a very good copy. 48 pp. \$100.00
- 72 Dickinson, Emily. *Poems by Emily Dickinson*. Edited by Mabel Loomis Todd. Third Series. Boston: Roberts Brothers, 1896. First edition, first issue with "Roberts Bros." spine imprint. Original green and white

cloth, gilt, gilt edges (the deluxe binding, in two-part cloth, with all edges gilt). Covers lightly soiled, and with a light brown damp stain affecting the top inch of the back cover. BAL 4661. \$750.00

73 Dowson, Ernest. *Verses*. London: Leonard Smithers, 1896. First edition. Full red morocco, gilt, top edge gilt, others uncut, the original 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. Perfect 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 poem the title source for both Margaret Mitchell's *Gone with the Wind* and Cole Porter's "Always True to you in my Fashion". \$5,000.00

74 Dryden, John. *Troilus and Cressida, or, Truth Found too Late*. A Tragedy.... London: Abel Swall and Jacob Tonson, 1679. First edition. 1 leaf advertisements, [24], 69 (1) pp. Early 20th century three-quarter crimson Levant, gilt, all edges gilt. Trimmed at the top, affecting some running heads and page numbers, last four leaves browned; very good copy. Wing (CD-ROM, 1996), D2389; "Copies are known in the which the order of Swall and Tonson's names is reversed in the imprint, and copies are frequently found with a leaf...usually inserted before the advertisement at the end but sometimes among the preliminaries. Probably some copies were issued before that leaf was prepared, e.g. the present. This 'heroic' adaptation long held the boards to the exclusion of Shakespeare's original...The preface, containing the author's criticism of Shakespeare and contemporary tragedy is now more often read than the play it precedes," Pforzheimer 915. \$750.00

75 du Maurier, Daphne. *Rebecca*. New York: Doubleday, 1938. First American edition. Original dark red cloth with silver foil inset; a brilliant copy in fine dust jacket; there is a light stain from an enclosure affecting two pages. Signed by du Maurier on an inserted leaf before the half title. Only a very small part of the edition was provided by the publisher with this additional signed leaf. \$3,500.00

76 Du Maurier, Daphne. Two typed letters signed, to Webb Sullivan, at Washington Square Press. Menabilly, Par, Cornwall, 15 and 28 July 1965. Concerning the Reader's Enrichment edition of *Rebecca* "...when I wrote the story I had little idea so much could be read into it, and that it would eventually become a Manual in the hands of Teachers would have amazed me, it amazes me today, nearly thirty years later! One small criticism...[my husband] never called himself 'highborn' [his] forebears were ordinary country gentlemen. [He] never 'brought his bride to his manorial home in Hampshire' for the simple reason that he did not have one....I think the fact that the story of Rebecca was set in a Cornish manor-house has led people to believe that I, the author, had personal knowledge of life amongst the aristocracy of England. Nothing could be further from the truth!...it gives [the student] a false idea of the author, and detracts from the imaginative quality of the work. The student writer will feel, perhaps a little sadly, that a story can only be woven out of personal experience, and search about in vain for a subject near to home, instead of giving the imagination full rein..." In the second letter she still insists "that you did not do your homework on my background! I wonder which are the 'standard reference works?' As to my grandfather....he arrived in London with twenty-five pounds from Paris, a struggling artist, and worked hard to make good...and mocked at the Establishment in his drawings for Punch....I think you did assume my background to be an aristocratic one, and played it accordingly.... I think you wrote for an American reading public who expect their English writers to be high-born, and to describe them otherwise would be too much of a disappointment to the student..." \$900.00

77 Eastwood, Alice. *A Handbook of the Trees of California*. San Francisco: California Academy of Sciences, 1905. First edition. 80 pp., plus 57 plates. Publisher's brown cloth, spine gilt, original front and back wrappers bound in (front now detached). Bookplate and blindstamps of the Boyce Thompson Institute for Plant Research. The last book printed by the pioneer San Francisco printing firm of Edward Bosqui before the fire of April 1906 destroyed their plant. \$3,000.00  
"The plates were made by the Bosqui Engraving & Printing Co., but

whether this concern also printed the letter press seems now to be unknown. Almost the entire edition was destroyed in the fire of 1906, and the book is now excessively rare" "Edward Bosqui Imprints," in *Memoirs of Edward Bosqui*, (Oakland, 1952, p. 181). "In the Bosqui bindery at the time was her second book -- *A Handbook of the Trees of California* -- in process of publication as an 'Occasional Paper' of the California Academy of Sciences. At her own expense she had had five hundred specially bound copies prepared for her friends. A few had gone into the mail. All the rest, stacked on the floor by her desk, had been left to the flames" (*Alice Eastwood's Wonderland*, p. 97). William Boyce Thompson (1869–1930), mining speculator and philanthropist, would likely have been the recipient of one of those few mailed copies.

- 78 Escher, M.C. *Stoomwals [Steamroller]*, from *Emblemata*. 1931. Woodcut, 5 ½ x 7 1/8 inches, fine condition, matted and framed. One of 300. \$1,250.00
- 79 Faulkner, William. *Intruder in the Dust*. New York: Random House, (1948). First edition, second printing. Black cloth, spine lettering somewhat perished, but a nice copy in lightly used dust jacket with faint shelf wear. Signed by Faulkner on the front free endpaper, and accompanied by a t.l.s. dated Sept. 23, 1949, from Bennett Cerf of Random House to John W. Boyd at The University of Mississippi, forwarding "three first-edition copies of *INTRUDER IN THE DUST*, signed by William Faulkner". A small tape residue mark shows where this letter was once taped to the front pastedown. \$5,000.00
- 80 Faulkner, William. *Mosquitoes*. New York: Boni & Liveright, 1927. First edition. Original dark blue cloth, a fine copy in dust jacket. The jacket (which has the usual first printing mosquito pattern) has slight darkening to the spine, and faint wear at the extremities; the price is intact. \$5,500.00
- 81 Faulkner, William. *Sanctuary*. New York: Jonathan Cape and Harrison Smith (1931). First edition. Original magenta boards, grey cloth spine. A fine copy, the dust jacket with price intact is slightly darkened on the spine and has slight wear at the crown and rubbing at the folds; it is completely unrestored and now very scarce in this condition. \$6,000.00

82 Freund, Gisele. *Au pays des visages. Ten original color portraits*. Washington: Harry H. Lunn Jr. (1977). First edition. Color photographic portraits of Colette, Virginia Woolf, André Gide, James Joyce, Adrienne Monnier, Jean Cocteau, Simone de Beauvoir, Jean-Paul Sartre, André Malraux, and Victoria Sackville-West, photographed by Gisèle Freund in 1938 and 1939, shortly after the first color film became available (Agfacolor and Kodachrome, both first produced in 1936). The portfolio contains ten matted dye-transfer prints, printed at K & S Laboratories in Chicago, in an edition of 36 copies. The dye-transfer process produced exceptionally pure colors, with superior light and dark fastness and tonal range. Each print is signed in ink by the artist on the front and numbered and studio-stamped on the back. The images measure from 11 <sup>3</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> inches to 12 x 9 <sup>1</sup>/<sub>4</sub> inches, printed on 18 x 14 inch paper; the mats measure 20 x 16 inches. Publisher's silk covered clamshell box. Fine condition. \$8,000.00

83 Frost, Robert. *New Hampshire. A Poem with Notes and Grace Notes*. New York: Henry Holt, 1923. First edition. Inscribed by Frost "For Raymond / from his friend in all / and through all / R.F." The inscription is to the poet Raymond Holden (a clipping of a Holden poem is tipped to a rear flyleaf). Lawrance Thompson relates the story of Frost's dealings in 1919 with Holden, a young admirer who wanted to live near his idol in Franconia, N.H. Although Frost was even at the time negotiating to move on, he offered to sell Holden half of his 50-acre farm for \$2,500. Holden quickly agreed and also agreed to Frost's stipulation that if the Frosts wished to move Holden would buy the remainder of the farm for another \$2,500. Within a year, Frost had collected Holden's money and used it to buy a place in Massachusetts. "I reluctantly felt that he had used me as a convenience," Holden later wrote in his "Reminiscences." In this volume Frost evidently felt the need to document both the friendship and its stresses, although in a 1928 interview he named Holden as one of four younger poets who were likely to become important. When Holden wrote the *New Yorker* profile of Frost years later he pointed out many elements of paradox in Frost's personality and career; something he knew from personal experience. Original cloth backed boards, corners worn; very good. \$7,500.00

- 84 Galsworthy, John. *The Forsythe Saga*. London: Heinemann, 1922. First edition. Original green cloth, rear hinge cracking, otherwise a very good copy in slightly chipped dust jacket. First collected edition of the three novels (*The Man of Property*, *In Chancery*, and *To Let*). First issue, with the genealogical chart opening to the right. \$150.00
- 85 García Márquez, Gabriel. *La mala hora*. Madrid: Esso Colombiana, 1962. First edition. Original printed wrappers with small expert restorations. A most attractive copy. Klein A 4.a.1. \$2,600.00
- 86 Gautier, Judith. *Le livre de jade / par Judith Walter*. Paris: Alphonse Lemerre, 1867. First edition. Original wrappers, lightly dust marked, small pieces of corners missing but in very good condition. The first book by the daughter of Théophile Gautier. It is an early example (only the second collection, apparently) of Chinese poetry in French translation, and the first poetic translation. At her father's suggestion Gautier had studied Chinese language and poetics with the vagabond scholar Tin-Tun-Ling, since the age of 16. Here she found her exotic style, which won acclaim from many writers (a clipping of Paul Verlaine's newspaper review of the book is affixed to the inside rear cover) and led eventually to her nomination as the first woman in the Académie-Goncourt to which she was admitted in 1910. The book, idiosyncratic as the arrangements and translations or adaptations are, remained for a half century the principal version of Chinese poetry in a European language. In 1866 Gautier had married Catulle Mendès, and this copy is inscribed using her married name "à Monsieur Sainte-Beuve comme une temoignage d'admiration profonde / Judith Mendès". The unhappily married Mendès couple sought help from Sainte-Beuve, a friend of Judith's husband and one of her admirers, who interceded with the Princess Mathilde to obtain a job for Catulle. Talvart & Place 6:307, no. 1A ; Vicaire, G. Livres du 19. s. 3:879 \$2,500.00
- 87 Goethe, Johann Wolfgang von. *Die Leiden des Jungen Werthers. Erster [Zweiter] Theil*. Leipzig: Weygand, 1774. First edition. First edition, Doppeldruck, with the errata corrected. Hagen 80 (D1a). Attractively bound in period style calf gilt, using contemporary boards and end-

papers. Light spotting. Accompanied by a borrower's slip from the Akademischer Bibliothek in Jena (now the Thüringer Universitäts- und Landesbibliothek Jena), filled out in manuscript by the librarian Christian Ernst Friedrich Weller, dated 29 July 1828, and signed by Goethe. In his diary, Weller mentions Goethe's borrowings of 29 July 1828. Weller played an important role as mediator of Goethe's wishes and plans concerning Jena. Goethe often borrowed books from the UB Jena. Karl Bulling, in *Goethe als Erneuerer und Benutzer der jenaïschen Bibliotheken*, Jena 1932 (Claves Jenenses 2), page 47, Nr. 161-163, notes three books borrowed by Goethe on 29 July 1828, two by Christian Wolff' and one by B. C. B. Wiedeburg on Wolff. Our slip is for Wolff's "Elementa matheseos", tom. 3, Genf 1735 (it was returned to the library on 10 September 1828). This is a Latin edition of an important work by Wolff, who was a major figure in the German Enlightenment, the leading exponent in Germany of Leibnizianism, and probably the most influential German philosopher of the 18th century prior to Kant. His disciple J.C. Gottsched had been a professor of Goethe's when the latter was a student. Goethe would turn away from the ideas of Wolff, so it is interesting to see him still engaged with them as late as 1828.

Hagen 80 (D1a)

\$17,500.00

First edition of this epistolary novel, the artistic zenith of the Sturm und Drang movement and one of the most influential works of fiction of the eighteenth century. According to legend, Napoleon read the book seven times, and according to Nicholas Boyle it was also "the first, and favourite, reading matter of the monster-hero of Mary Shelley's *Frankenstein*." So popular was Goethe's novel that a Werther cult developed among young readers, many of whom took to dressing in the manner of the eponymous character; purportedly, a number of the more zealous Wertherites committed suicide in emulation of their sorrowful hero.

88 Gorey, Edward. *Three Books from the Fantod Press: The Chinese Obelisks. Fourth Alphabet; The Osbick Bird; Donald Has a Difficulty*. New York: The Fantod Press, (1970). First editions. Three volumes, wrappers, fine copies, with the original pink printed envelope, lightly used and faded. Each title is inscribed and signed by Gorey.

\$1,000.00

- 89 Gorey, Edward. *Three Books from the Fantod Press: The Deranged Cousins; The Eleventh Episode; [The Untitled Book]*. New York: The Fantod Press, (1971). First editions. Three volumes, wrappers, fine copies, with the original beige printed envelope, also in excellent condition. \$600.00
- 90 [Gorman, Greg]. Pindar. *The Odes of Pindar*. Translated with an essay by Scott Goins and an introduction by John Wood. 21st Editions, 2007. Folio, 20 x 16 inches. Gorman's classicist nude photos complement Pindar's celebration of athletes and their beauty. 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. 10 platinum prints printed by Martin Axon. Bound in Japanese cloth, handmade paper, and foil by Mark Tomlinson and Lisa Van Pelt. One additional loose print accompanies the book. Of a total edition of 53 copies, this is marked as Binders Copy, signed by Gorman, Wood, and publisher Steven Albahari. Current publisher's price is \$14,000. \$9,500.00
- 91 Graf, Oskar Maria. *Einer gegen Alle. Roman*. Berlin: Universitas, (1932). First edition. Original cloth backed boards, a fine copy in a restored pictorial dust jacket, designed by Georg Salter. The last of Graf's novels to be published in Germany before his books were banned by the Nazis. W / G 24. Raabe 22. \$150.00
- 92 Graves, Robert. *Over the Brazier*. London: The Poetry Bookshop, 1916. First edition. Original printed wrappers with a colored woodcut by Claud Lovat Fraser. Some light creasing to the wrappers, otherwise an exceptionally nice and fresh copy, and, rarely for this book, completely without foxing. Graves's first book. Higginson & Williams A1a. \$2,000.00
- 93 (Gray, Thomas). "Stanza's Written in a Country Church-Yard" [Pirated in:] *The Magazine of Magazines, Compiled from Original Pieces, with Extracts from the most celebrated Books and Periodical Compositions....* London: Printed for William Owen, at Homer's Head, near Temple-Bar, 1751. Gray had finished writing his elegy in June of 1750, and it was circulated in manuscript. Gray's friend Horace Walpole had allowed a copy of the manuscript to

fall into the hands of William Owen, a piratical publisher, and on 10 February 1751, Gray received a letter from Owen, asking permission to print it. Gray refused, and wrote the next day to Walpole, reproaching him and directing him to have Dodsley print it immediately, and anonymously. Dodsley's edition titled *An Elegy Wrote in a Country Church Yard* appeared on February 15, beating Owen by a day. The unauthorized text appeared in "Number VIII, being the Second of Vol. II," on pp. 160 and 161, under the headline "Stanza's written by Mr. Gray," and introduced as "by the very ingenious Mr. Gray of Peter-house, Cambridge,-- They are Stanza'a written in a Country Church-yard." This was Gray's original title for the poem; William Mason claimed to have persuaded him to call in an Elegy. Other piratical and legitimate editions soon followed. We offer the complete set of *The Magazine of Magazines*, July 1750 to June 1751, two volumes, contemporary calf backed marbled boards, joints cracked, but a fresh set in strictly original state. The John Gribbel copy, preserved in a full morocco folding case, with his bookplate Rothschild 1057 \$6,000.00

94 Greene, Graham. *The New House*. Helsinki: Eurographica, 1989. First edition. Cloth, as new in dust jacket and slipcase. Of an edition of 350 copies, all signed and dated by Greene, this is one 60 containing ten original graphic works by Finnish artists, each interpreting the theme of a new house. The first book publication of this short story, with a specially written introduction. \$1,750.00

95 (Griffith, D.W.). *D.W. Griffith's "Lady of the Pavements"*. Press book. New York: Printed by the Longacre Press [1929]. Decorated boards, very good. Elaborate art-deco design by Herbert Jaediker. Signed by Lupe Velez who sang an Irving Berlin song here (her first role in a sound picture). \$250.00

96 Gross, Milt. *Nize Baby*. Illustrated by the author. New York: Doran (1926). Orange cloth, an excellent copy in dust jacket (chipped at the ends of the spine). First edition of Gross's first book, including his re-workings into Yinglish of such tales as "Jack and the Beanstalk" and "Eleddin Witt de Wanderful lemp." \$125.00

97 (Guiney, Louis Imogen) Merimee, Prosper. *Carmen*. Illustrated by Edmund H. Garrett. With a memoir of the author by Louise Imogen Guiney. Winchester, Mass.: Edmund H. Garrett, 1896. First edition. Original heavy vellum, slightly marked, with vellum-hinged clasp fasteners (missing one clasp), nice condition. One of 50 copies printed at the De Vinne Press on Japanese paper, signed by Garrett. BAL 6738 (describing only the trade edition). Inscribed by Garrett as a wedding-present to a Miss Mary Bacon. \$300.00

98 (Hamady, Walter). Donne, John. *Elegie. Change*. No place: 1965. Broadside, folio: 17 x 13 ¾ x 17 inches printed from Caslon Old Style type. 75 copies printed by Walter S. Hamady at Robert E. Runser's Rob Run Press, on the printer's handmade paper. Fine condition. \$300.00

99 Hammett, Dashiell. Typed letter signed, to Ben Abramson, 133 E. 38th St., New York, 8 June [1930]. One page, 11 x 8 ½ in., signed "Dashiell Hammett". Six small punch holes (one just touching a letter of the signature) a little wrinkling, but in very good condition. Writing to the Chicago bookseller (owner of the Argus Bookshop) and publisher, shortly before leaving New York for Hollywood "...besides being up to my ears in toil, I've not been at all sure how long I'll be here. I shall be mighty glad to inscribe any copies of my books you send me, but shall probably be at this address only ten or twelve days before leaving for the Pacific Coast for the summer....If I can I'd like to stop off in Chicago for at least a couple of hours' visit with you. I'm tickled to death, of course, to hear about the 'collector's item' promotion. About the 'Glass Key': I think I have tightened it up for the book, though it isn't as tightly knit a story as 'The Maltese Falcon' -- but I fondly hope it has other virtues to make up for this." *The Glass Key* was serialized in *Black Mask*, March to June 1930, the Knopf edition was published in January 1931. Abramson sometimes prepared copies of first editions of books he liked for his special customers. These books had a tipped in certificate of limitation, usually about 125, and were inscribed by the author for the customer, perhaps he intended to do this for *The Maltese Falcon*, which had been out by then about three and a half months, although no such copy has ever turned up. \$7,500.00

- 100 Hardy, Thomas. *Desperate Remedies*. London: Tinsley, 1871. First edition. Three volumes. First edition. Original red sand-grain cloth. Hardy's first book, published anonymously in an edition of 500 copies, partly at Hardy's expense; it sold poorly and is now a very rare book in its original cloth binding. Recased, with new endpapers and flyleaves, traces of circulating library labels and some stains on covers, internally a very nice and fresh copy. Hardy described this as a tale of "mystery, entanglement, surprise, and moral obliquity," and it is in fact a plot-driven detective novel, wherein a murder mystery is solved. Cf. George Wing, "Edwin Drood and *Desperate Remedies*: Prototypes of Detective Fiction in 1870", in *Studies in English Literature, 1500-1900*, Vol. 13, No. 4, Nineteenth Century (Autumn, 1973), pp. 677-687. Purdy, p. 3; Woolf 2971. \$27,500.00
- 101 Hardy, Thomas. *Far from the Madding Crowd*. London: Smith, Elder, 1874. First edition. Two volumes. Original green cloth, blocked in gilt and black, recased, with new endpapers, covers rubbed. A very scarce title. One of 1000 copies printed. Purdy, p. 13. \$12,000.00
- 102 Hardy, Thomas. *The Hand of Ethelberta*. London: Smith, Elder, 1876. First edition. Two volumes. First edition, first issue binding. Original brown cloth, blocked in black and gilt. Extremities rubbed, but a very good copy. Rear inner hinge starting in v. 1. Pencilled ownership signature of G.W. Prothero, (probably the historian). Purdy, p. 20. \$6,500.00
- 103 Hardy, Thomas. *A Laodicean; or, The Castle of the De Stancys*. London: Smith, Elder, 1881. First edition. Three volumes. First English edition, first state of vol. 1 with "or" present on the half-title. Original grey-green sand-grain cloth, recased, with new endpapers. Traces of removed circulating library labels on the front covers; occasional foxing. Third on Sadleir's list of scarcities. Purdy, p. 36. \$4,000.00
- 104 Hardy, Thomas. *A Pair of Blue Eyes*. London: Tinsley, 1873. First edition. Three volumes. Original green diagonal fine-grain cloth, covers a little rubbed; recased, with new endpapers. First edition, first issue binding. A good copy of a rare book in its original cloth, ranked first on Sadleir's list of scarcities. The tragic love story is set on the coast of Cornwall. Unfortunately for them this was the last and least successful

of Hardy's novels to be published by Tinsley. Purdy, p. 8; Woolf 2986; (Sadleir, 1112, lacked this primary binding). \$17,500.00

105 Hardy, Thomas. *The Return of the Native*. London: Smith, Elder, 1878. First edition, first issue binding. Three volumes. Original brown cloth, blocked in black, gilt, and blind, recased with new endpapers. Traces of removed circulating library labels on the covers of volumes 2 and 3. Spines a little darkened, occasional spots of foxing, but a very good copy. Purdy, p. 24. \$10,000.00

106 Hardy, Thomas. *Tess of the D'Urbervilles*. London: Osgood, McIlvaine, (1891). First edition, first issue. Three volumes. Original brown cloth, gilt, recased, with new endpapers. Spine gilt dulled, traces of removed circulating library labels on covers, a very good copy otherwise. Purdy, p. 67; Woolf 2993. \$5,500.00

107 Hardy, Thomas. *The Trumpet Major*. London: Smith, Elder, 1880. First edition. Three volumes. First edition, first issue binding. Original red cloth, blocked in black and gilt, a little darkened (spines) and rubbed, almost invisibly recased, with new endpapers, a very good copy, with the bookplate of The Royal Artillery Library, Woolwich. Purdy, p. 31. \$10,000.00

108 Hardy, Thomas. *The Woodlanders*. London: Macmillan, 1887. First edition. Three volumes. First edition, first binding. Original dark green cloth, chocolate brown endpapers. Slightly rubbed extremities; very good, traces of library labels. Purdy, p.54. \$4,500.00

109 Harris, Wilson. *The Far Journey of Oudin*. London: Faber and Faber, (1961). First edition. Green cloth, fine in dust jacket. Inscribed "For Anne Rutherford with best wishes for continuing success in the Commonwealth adventure. Wilson Harris," recipient's signature on endpaper. Harris's second novel. \$375.00

110 Hawthorne, Nathaniel. *The Scarlet Letter*. Boston: Ticknor, Reed and Fields, 1850. First edition. Original brown cloth, stamped in gilt and blind. faintest wear to two corners, otherwise a fine, truly superior

copy, with no wear to the covers, the gilt bright, hinges sound, text block clean and fresh. Oct. 1849 catalogue at front, slightly loose. Early ownership stamp (Jno. Hewitt) on title page, pencilled note of "points" on rear endpaper. BAL 7600. \$20,000.00

777 Hearn, Lafcadio. Autograph letter signed ("Lafcadio Hearn") to F. Page Wood. Saint-Pierre, Martinique, [18 November 1887]. 3 pages (one sheet) of ruled paper. With hand-addressed envelope, to the purser on the S.S. "Barracouta," the ship on which Hearn had sailed twice to Martinique. Barred by quarantine from meeting with his friend, Hearn writes "I am getting along first-rate, - photographing at times, writing every morning on my "Lys", [a novelette, which Harper's rejected]- getting up every morning at daylight to have a swim. The Consul is jollier than ever, and you will find him a No. 1 friend if you ever need anything done for the "Barracouta." I am quite sorry the photos of the steamer were poor: tyro-work is seldom good. But you will find two taken with my instrument by young Lyons, which I think turned out rather pretty. Those I took turned out shockingly..." He continues about his photographic apprenticeship, a paragraph on the weather and purchases of suitable clothing "cloths and cottonwares are wonderfully cheap," and on the quarantine: "It seems there were two fresh cases of small-pox in Fort-de-France, which prolonged quarantine. I understand [William] Lawless [the British Consul at St. Pierre] will be six months away at least; but his gruff clerk Danielson seems to be a little more liberal regarding bills of health than the old man.... If you could pass a week or two here, and got some of the delightful tepid sea - bathing, you would get too well. Perhaps this winter, with promised excursions, you will be able to pass a few days here; and we can arrange for a trip into the country somewhere..." \$3,000.00

778 Hearn, Lafcadio. Autograph letter signed ("Lafcadio Hearn") to Harper & Bros., Publishers. Saint-Pierre, Martinique, 19 March 1889. 5 pages. Some minor wear to edges. Responding to a request to use "some pages from 'Chita' for your Fifth Reader": "You are welcome to use any selections from anything I have written which you believe might contribute novel interest to the publication in question. If you

think something else could serve your purpose better than the extract from 'Chita', I would propose an examination of the little book 'Some Chinese Ghosts', published by Roberts Bros. in '87 or a reference of the question to the judgment of Mr. H.M. Alden, [Henry Mills Alden, the editor of Harper's Magazine since 1870] who knows everything I have done in which any merit exists. I think that the worth of any such selection to your Reader might be increased by giving me the opportunity to revise the proofs of it. Unfortunately I have no copy of the Magazine containing the novelette: otherwise I could send you the pages you like with some retouches and corrections. But in regard to the biographical sketch, I would like to have as little said as can be consistent with your plan....In any event I would not like to be spoken of except as one of whom something might be expected. One day in the library of a Martinique gentleman I found a Harper's Reader, printed in the forties, and constructed upon a plan resembling that ... described in your letter. Tropical insects had made the volume a ruin; but English books are so rare in these latitudes that I was glad of the chance to examine all that was left of it....The criticisms and predictions of the editor are entertaining reading today; -- and in his little notices of several young writers he proved himself a prophet. The most I could wish for in the shape of a personal mention now, would be some discriminating and kindly prediction as the editor of that old Reader was able to make...and as I might safely trust, with health and earnest effort, to fulfil in time." \$5,250.00

- 223 Hearn, Lafcadio. Autograph letter signed ("Lafcadio Hearn") to J.W. Bouton. No date [ca. September 1884]. One page. On his good yellow paper. Writing the New York bookseller, Hearn requests copies of Charles Baissac's "Recits Créoles" (1884), and asks "at what price could I obtain a complete (non-emasculated) edition of Casanova's memoirs or Confessions in French.... The Edition de luxe I cannot afford" and requests "any amateur French catalogues -- giving values of standard works according to editions & dates,-- something that the bibliophile needs rather than the book dealer...": A marginal note opposite the Baissac request notes it was ordered Sept. 19; another note (answering

his last query) refers to the French periodical "Le Livre". Hearn published a series of translations from Baissac's creole folk tales in the New Orleans Times-Democrat, beginning in November 1884. \$2,750.00

174 Hearn, Lafcadio. Collection of ten autograph letters signed ("Lafcadio Hearn" or "Y. Koizumi") to Osman Edwards. Tokyo, or Yaidzu, April 1899 - July 1901. 8vo., 87 pages. A highly significant correspondence, rich in literary and biographical detail, and largely unknown to scholarship. Osman Edwards was a friend of Oscar Wilde, whom he met through H.C. Marillier as an undergraduate in 1886 and of Ernest Dowson. In 1894 he published a translation of Bjørnson, and he contributed a translation of Verhaeren's poem "Pieusement" to *The Savoy* (no. 4) in 1896. Edwards met Hearn during a six-month stay in Japan in 1898-99, at which time two slim volumes of his poems were published by Hasegawa in Tokyo; one of them, "Residential Rhymes," contains a portrait of Hearn. On his return to England, and based on contributions he'd made to the *Tokyo Monthly*, he wrote "Japanese Plays and Playfellows," (Heinemann, 1901) which was dedicated to Hearn, and was apparently a considerable success. His "Four Geisha Songs" were set to music by Wilde's supporter Dalhousie Young in 1905. He translated two volumes of Verhaeren's plays, in 1915-1916. Edwards's own account of this extraordinary correspondence was published in *The Albany Review* in Britain, and *The Craftsman*, in the US, both appearing in October and November, 1907. Although some passages were quoted in the introduction to Elizabeth Bisland's *The Japanese Letters of Lafcadio Hearn* (1910) pp. xlii-xlvii, the letters have never been published in full, and the relationship seems to have been subsequently ignored by biographers. As Edwards says in his article the letters "deal more fully than any hitherto published with Lafcadio Hearn's attitude towards contemporary French literature, while they intensify previous utterances on things English and Japanese." An extremely important and revealing series, touching on, and often in considerable depth, many subjects, from contemporary French and English writers, to Hearn's life in Japan and relations with his publishers, and his Japanese colleagues, to world events. \$45,000.00

- 115 Hearn, Lafcadio. "Dream" (A Translation from Pierre Loti). Autograph manuscript. 23 pages. In ink, with corrections in pencil, on good quality yellow laid paper. Together with tearsheets of the French text, headed in pencil "Fortnightly Review 1888 or 1889". (It appeared in the August 1888 issue). We find no record of Hearn's translation having been published at the time. In a letter to Osman Edwards of 16 April 1899 Hearn wrote of this essay: "Take the few pages of [Loti's] "Rêve" in *Le Livre de la Pitié et de la Mort*: They seem to me worth all the French poetry written since the days of the Romantics." \$22,500.00
- 116 Hearn, Lafcadio. Inscribed portrait photograph. Cabinet card (4 x 6 in. image), by E. Simon, 183 Canal Street, New Orleans. Circa 1887. Inscribed in purple ink (slightly faded) "To Chas Warren Stoddard with best regards / Lafcadio Hearn." Excellent condition. Although we haven't found an account of any meeting between these two island-loving writers, Stoddard - who had been called "The American Pierre Loti," by the French fin-de-siecle journalist Therese Bentzon - since youth had been a collector of literary autographs. Signed photographs of Hearn are extremely rare on the market. \$5,000.00
- 117 (Heavenly Monkey Press) Reid, Robert. *A Young Printer in San Francisco 1949*. Vancouver: 2007. First edition. From a total edition of 50, all signed by the author, this is one of 15 "Majuscule" copies, with a frontispiece portrait of the author printed chine collé, numbered and signed by the artist Andrea Taylor, another photo-etched illustration, and a limp vellum casing. A narrative of Reid's visit to San Francisco printers, including the Grabhorns, Jack Stauffacher, and William Everson. \$425.00
- 118 (Heissenbüttel, Helmut). *Aus Wörtern eine Welt. Zu Helmut Heissenbüttel*. Frankfurt a.M.: Qumran, (1981). First edition. Original printed wrappers, lower corner bumped, otherwise fine. One of 100 copies with inserted sheet signed by all the contributors: Platschek, Böll, Fried, Jandl, Becker, Mayröcker, Pastior, Dubbe, Kunert, Sandig, Döhl, Vormweg, Grössel, Helms, Ramm, Helmlé, Mon, Steinwachs, Drews, Kolar, Krüger, Rühm, Boihne, Rühmkorf, Heinrichs, Schuldt, Arbogast, Kieseritzky, Kagel, Gerz, Bense, Jähn, Rohner, Wühr. \$200.00

- 229 Heller, Joseph. *Catch-22*. Simon & Schuster, 1961. First edition. Original blue cloth, virtually as new in dust jacket. Inscribed "To Dennis Silverman With good wishes / Joseph Heller / Oct. 19, 1961". Presumably this inscription was back-dated to publication day for the notorious Teamster-bibliophile by Heller who not seldom jested with his inscriptions. Preserved in cloth clamshell case with leather label. \$12,500.00
- 220 Hellman, Lillian. *Days to Come*. New York: Knopf, 1936. First edition. Inscribed by Hellman to fellow playwright Lanford Wilson. With Wilson's ownership stamp, and an early owner's signature crossed through. Nice copy in dust jacket. \$750.00
- 222 Hemingway, Ernest. *A Farewell to Arms*. New York: Scribner's, 1929. First edition, first issue. Black cloth, gilt labels. A fine copy in a slightly tanned dust jacket, with a very little wear at the top of the spine. Hanneman A8a. \$3,000.00
- 222 Hemingway, Ernest. *The Old Man and the Sea*. New York: Scribner's, 1952. First edition. Light blue cloth. Cloth slightly spotted, a very good copy, in near-fine dust jacket, with a small closed edge tear. Hanneman A24.a. \$1,250.00
- 223 Hemingway, Ernest. Typed letter signed, ("Ernest"), to Richard Armstrong, the photographer and journalist. Key West, 25 July 1936. Typed letter signed, 1 page. 13 word holograph postscript. Seeking help for *To Have and Have Not*, from Armstrong, who was head of the International News Service Bureau in Havana. "I have something I need for this damned book I'm working on .... What [I] want is contemporary newspaper (eye witness accounts) that I can re-write or steal from what facts I want of these events. The Park massacre, Sacking of Machado palace and hunting of porristas, the Nacional Fight, Atares, the A.B.C. massacre, Funeral of Mella, the last Autentico United front general strike that failed and that the army put down, and an account of the Seigles body finding. Also killing of Guiteras and any Joven Cuba stuff you have....I know this is a hell of a job but if you can get them for me will give you any amount of Mss. first editions items etc. If there are contemporary

Cuban accounts send as many as you run into....Have postponed the book of stories because I want to use the One Trip Across, Tradesman's return, and three others that have to do with the same people plus the one I was telling you about Cuba and need this stuff for background. They all link up and I want to have the Cuban stuff in between sort of like the chapters in between the stories in In Our Time. What I need is this stuff I'm writing you for as source material to make up out of. Can you tell or write me the original of the story you told me about the shooting of the father and sons. I want to contrast the events in K.W. and Havana and carry a thing through both of them...." With original envelope type-addressed by Hemingway. \$7,500.00

124 Herzmanovsky-Orlando, Fritz von. *Der Kommandant von Kalymnos. Ein Mysterium aus dem Rokoko der Levante*. Venedig [i.e. Wien]: Paul Kaltschmid, 1926. First edition. Original mauve cloth, gilt, fine copy, one of 100 numbered copies, privately printed. The Viennese writer and illustrator's rare first book., one of only two published in his lifetime. Not in Wilpert / Gühring. Harvard and Yale only in OCLC. \$2,000.00

125 Herzmanovsky-Orlando, Fritz von. *Der letzte Hofzweig* Eine burleske Erzählung aus dem alten Wien ... mit Illustrationen des Autors. Wien: Artur Wolf (1928). First edition. Original wrappers with printed parchment cover; slight wear. Gift inscription on front endpaper. A re-issue, under a new title, of the author's *Der Gaulschreck in Rosennetz* which was published the same year. (See W / G 1) \$250.00

126 (Howard, Brian). Lancaster, Marie-Jacqueline (ed.). *Brian Howard: Portrait of a Failure*. London: Anthony Blond (1968). First edition. Blue boards, fine copy in slightly wrinkled, price-clipped dust jacket. \$125.00

127 Huelsenbeck, Richard. *Doctor Billig am Ende. Ein Roman. Mit 8 Zeichnungen von George Grosz*. München: Kurt Wolff, 1921. First edition. Original cloth backed boards, lower corners slightly worn, otherwise fine. W / G 15; Raabe 10. \$350.00

128 Hughes, Langston. *The Weary Blues*. With an Introduction by Carl Van Vechten. New York: Knopf, 1926. First edition. Patterned boards, cloth back. Covers faded, edges of boards rubbed. Hughes's first book, 1500 copies were printed. Inscribed by Hughes on the half-title, before publication, which was on January 23, 1926 "To Mrs. Amy Spingarn, a maker of poems, too, Sincerely, Langston Hughes. Washington, January 19, 1926." Amy Spingarn, the wealthy wife of Joel Spingarn, who had been Chairman of the NAACP Board of Directors and was later its president, had provided the prize money for the first Amy Spingarn Contest in Literature and Art, in which Hughes won the third prize for poetry and second for essay. He would meet her in late 1925 and she would become perhaps his most important benefactor. In December 1925 she had offered to finance Hughes's education at Lincoln University until he received his degree - an offer which Hughes's biographer Faith Berry calls "the happiest holiday gift Hughes had ever had." This copy was one of the earliest, sent to Hughes in Washington, where he was working as a bellboy at the Wardman Park Hotel, before enrolling at Lincoln in February. We are not aware of any copies with an earlier inscription date. On the blank verso of the last page, Hughes's poem "Demand" is written out, probably by Amy Spingarn. Tellingly, it is untitled here, except "Poem written at Troutbeck," and dated 24 October 1929 (this was Black Thursday, the date of the Wall Street crash). Troutbeck was Spingarn's country house, where Hughes made several visits. Beneath this she notes: "LH thought of death in terms of a drum, p. 46." This refers to the poem "Fantasy in Purple," and presages the theme of the 1931 limited edition of Hughes's poems, *Dear Lovely Death* which Spingarn printed on her private press at Troutbeck. Hughes's first novel *Not Without Laughter*, published in 1930, was dedicated to her. \$5,000.00

129 [Humphreys, Noel]. *Parables of Our Lord*. London: Longmans, 1847. Publisher's papier maché boards, covered with black plaster, molded to appear like a Gothic carved wood binding, blind-stamped leather back. Chromolithographed title page and 31 chromolithographed pages, with text, symbolic borders, initials, and illustrations printed in gold, black, and colors, 6 ¼ x 4 ½ in. Although as inevitable with the

gutta-percha gluing, the leaves have become detached, this is nonetheless an exemplary, and extraordinarily fine copy of a fragile production, usually found quite worn, often missing the spine, the edges chipped, etc., but here with the binding showing almost no wear and even the gilt on the cover edges intact. This is the first use of this innovative use of materials to reproduce antiquarian handmade work, and it met with considerable commercial success. Ray, *The Illustrator and the Book in England*, 231. \$2,500.00

230 Huxley, Aldous. Suite of letters to David Solomon. 1958-59. 3 a.l.s., one t.l.s., plus 6 carbons of Solomon's letters to Huxley, with some interesting *Esquire* internal documents (signed by Arnold Gingrich, Rust Hills, et al), and photocopies of the two Huxley articles. Solomon, then an editor at *Esquire*, wrote Huxley concerning reprinting his article on "The History of Tension" which had appeared in 1957 in the *Annals of the New York Academy of Sciences*. When Huxley's "Drugs that Shape Men's Minds" appeared in the *Saturday Evening Post*, Solomon asked for a complete revision of the earlier article, to be titled "The Coming Defeat of Tension" and covering the ways in which Huxley felt "present and yet to be developed pharmacological agents will bring about a religious and ethical revolution". Nothing seems to have come out this for *Esquire*, but as Solomon's interest in psychedelics continued, he was able to include Huxley's work in his best selling anthology *LSD: The consciousness-expanding drug*. \$2,250.00

237 Ibsen, Henrik. *The Lady from the Sea*. Translated, with the Author's Permission by Eleanor Marx-Aveling. With Critical Introduction by Edmund Gosse. London: T. Fisher Unwin, 1890. First edition in English. Original printed parchment, slightly soiled but a nice copy. One of 30 numbered copies, signed by the publisher, printed on japanese vellum. \$400.00

232 Iktomi. *America Needs Indians! (Unexpurgated Edition)*. Denver: Bradford-Robinson, printers, 1937. First edition. Original yellow printed cloth, slight discoloration at the top of the spine, but a fine copy, in jacket with some little edge wear. 424 pages, folding map in pocket on back endpaper. Faint ownership signature of Hazel E. Chittenden,

and inscription to Mrs Hazel E. Wallace from Oglala Sioux Joseph Red Kettle, with his name and Pine Ridge Reservation contact information written on the front jacket flap. \$250.00

233 Ireland, William Henry. *Miscellaneous papers and legal instruments under the hand and seal of William Shakspeare including the tragedy of King Lear, and a small fragment of Hamlet, from the original mss in the possession of Samuel Ireland of Norfolk Street*. London: Printed by Cooper & Graham, for Mr. Egerton [et al.], 1796. First edition, according to Lowndes one of 368 copies. Folio, half leather with cloth sides, top edge gilt, others uncut; light spotting, corners scuffed. \$600.00

234 James, Henry. *The Spoils of Poynton*. London: Heinemann, 1897. First edition. Original blue cloth, with blindstamped pattern of four irises. First issue, with the title page printed in red and black, and the date in Roman numerals, first binding. Rear endpaper with a slight crack, otherwise an exceptionally fine and bright copy. 2000 copies were printed, and bound in three separate and varying lots. Edel & Lawrence A48a. \$950.00

235 James, Henry. *The Tragic Muse*. London: Macmillan, 1890. First English edition. Three volumes, original blue cloth, lightly rubbed, a few spots to the cloth, and traces of removed labels removed on front covers, two endpapers cracking slightly, but all hinges sound. A very good copy of the scarce triple-decker, one of 500 copies printed, issued shortly after the two-volume U.S. edition. James's last triple-decker, and his last book published by Macmillan. From the Paul Lemperley collection. Edel A34b; BAL 10764. \$3,500.00

236 Jarrell, Randall. *Pictures from an Institution*. New York: Knopf, 1954. First edition. Presentation copy, inscribed by Jarrell to the novelist and teacher Nolan Miller, who later became fiction editor of the *Antioch Review*, Blue-green cloth, fine, in lightly used dust jacket. \$1,250.00

237 [Jefferson, Thomas]. Jefferson's copy. *The Works of Alexander Pope. Volume VI. Imitations of Horace, Epistles*. London: Knapton, 1751. Original calf,

worn, lacks endpapers. With the bookplate of Reuben Skelton, Hanover Co., Virginia. Jefferson acquired Skelton's books in 1774 with the library of his father-in-law John Wayles whose third wife Elizabeth was Skelton's widow. Skelton was also the brother of Martha Jefferson's first husband, Bathurst Skelton. With Jefferson's own secret library mark, a small "T" by the signature mark "I" (there being no signature "J" in the book), on page 113. Jefferson's friend John Bernard is quoted as saying "Shakespeare and Pope [Jefferson] said, gave him the perfection of imagination and judgment, both displaying more knowledge of the human heart - the true province of poetry-than he could elsewhere find." \$17,500.00

138 Jones, David. *In Parenthesis*. London: Faber & Faber (1937). First edition. Original yellow-grey cloth, slight foxing to the endpapers, otherwise a fine copy in dust jacket with some trifling edge wear. 1500 copies were printed. The poet-painter's first book, and one of the greatest works of literature to come out of the first World War. \$3,750.00

139 Joyce, James. *Dedalus. Portrait de l'artiste jeune par lui-même*. Traduit de l'anglais par Ludmilla Savitsky. Paris: Éditions de la Sirène, 1924. The French edition of *Portrait of the Artist as a Young Man*, inscribed by Joyce to his brother Stanislaus "To Stannie. Jim. Paris 27 April 1924". "Deuxième édition" statement on front wrapper. Later cloth, original front wrapper bound in; paper browned. Slocum and Cahoon D15. \$25,000.00

140 Joyce, James. *Ulysses*. Paris: Shakespeare and Company, 1922. First edition. Handsomely bound in quarter blue morocco, lettered on the spine in white, top edge gilt, others uncut, original front and rear wrappers bound in, matching blue cloth slipcase. Also bound in is the first page of the *Ulysses* prospectus, with "will be published in the Autumn of 1921" changed to "is now ready" in the hand of Sylvia Beach. First edition, copy number 731, one of 750 on handmade paper, from a total edition of 1000, originally subscribed for by a Dr. Simon Kelly of Manchester. Fine condition. \$35,000.00

141 Joyce, James. *Ulysses, in Two Worlds Monthly*, Vol. 1, No. 1 - Vol. 3, No. 3. New York: Two Worlds, 1926-1927. A complete set of the separately

- published issues of *Two Worlds Monthly*, which reprinted *Ulysses* in a bowdlerized form, unauthorized by Joyce. Original wrappers, some slight wear to spines but an exceptionally nice set, preserved in a full morocco clamshell case. Slocum and Cahoon C68. \$9,500.00
- 142 Jung, Franz. *Saul*. Berlin-Wilmersdorf: Verlag die Aktion, 1916. First edition. Original printed boards, fine copy. Some interesting pencilled marginalia. W / G 8; Raabe 5. \$150.00
- 143 Kafka, Franz. *Der Prozess. Roman*. Berlin: Die Schmiede, 1925. First edition. Original green cloth with paper spine and cover labels. Spine label a little rubbed, but an excellent copy. Expressionist bookplate of Gertrude Groag. W / G 8; Raabe 8. \$1,500.00
- 144 Kafka, Franz. *Ein Hungerkünstler. Vier Geschichten*. Berlin: Die Schmiede, 1924. First edition. Original dark green cloth, printed cover and spine labels. Spine and covers faded, spine label browned and lacking a marginal chip. W / G 7; Raabe 7. \$900.00
- 145 Kafka, Franz. *In der Strafkolonie*. Leipzig: Kurt Wolff, 1919. First edition. Original green patterned paper wrappers over card covers, rehinged with small restorations at the ends of the spine. W / G 5; Raabe 5. \$2,000.00
- 146 Kafka, Franz. *Die Verwandlung*. Leipzig: Kurt Wolff (1915). First edition, issued as *Der Jungste Tag*, No. 22/23. Original pictorial wrappers, with a drawing by the expressionist engraver and theatrical designer Otomar Starke, small areas of paper restoration at the ends of the spine, a very good copy. Variant with gray endpapers. W / G 3; Raabe 3. *Die Verwandlung* originally appeared in vols. 10-12 of *Die weissen Blätter*, but Kafka did not see proofs of this periodical, and there were many printer's errors. This first printing was corrected by Kafka, but the second edition, also published by Wolff, in 1918, also contains a number of minor changes, of unknown authorship. \$6,500.00
- 147 Kees, Weldon. *The Last Man*. San Francisco: The Colt Press, 1943. First edition. Green patterned boards, green cloth spine, paper label. Spine

slightly rubbed, a little foxing to endpapers, a very good copy without dust jacket, as issued. The poet's first book, one of 300 copies printed at the Grabhorn Press, issued as No. 3 of the Colt Press Poetry Booklets, it was one of the AIGA's "Fifty Books of the Year." \$500.00

148 Kerouac, Jack. *On the Road*. New York: Viking, 1957. First edition. Black cloth, very slightly marked on the front cover, the white lettering is intact and bright, slight lean, jacket with very slight wear at the base of the spine, slight fading to the red on the spine, otherwise fine and very fresh. \$5,500.00

149 Kerouac, Jack. *Visions of Gerard*. Corrected typescript signed of an early short story. Signed in pencil "John Kerouac" 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. Probably the earliest extant fragment of Kerouac's "Legend of Duluoz". This draft typescript identified by Kerouac on the first page as a "short short" is the germ of the novel of the same title, which was written in January 1956. Kerouac tells the stories of his saintly eight year-old brother feeding birds on his windowsill, his rescue of a mouse, which his cat then ate, and others which appear in the novel. Here Kerouac uses the name Daoulas as his family name; possibly connecting this draft with the 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", the cat is named "Kewpie" but changed in manuscript to "Ti-Gris (Little Gray)". In a lengthy confessional letter to Neal Cassady, written on 28 December 1950, Kerouac tells these same stories, perhaps this typescript dates from shortly before or after that. In the letter, Kerouac writes of the mouse and cat story: "My mother heard every word of it; the text has been translated to me a million times, now its garbled. If I could only have heard his exact words. Don't you see, Neal, I never told you, I believe my brother was a saint...I could not live without this confession". Folded twice as for mailing. Provenance: Jonathan Goodwin-Maurice Neville. \$22,500.00

- 250 Kipling, Rudyard. *The Benefactors*. New York: Printed for Private Distribution, 1930. First edition, unauthorized. Cloth backed boards, remains of glassine jacket. Slight shelf wear; basically fine, unopened. No. 65 of 91 copies. Richards A397 \$125.00
- 252 Kipling, Rudyard. *Captain's Courageous. A story of the Grand Banks*. With illustrations by I.W. Taber. London: Macmillan, 1897. First (English) edition, (the American precedes by a month). Original blue cloth, gilt, spine with a bit of a lean; occasional foxing. A very good, bright copy. \$450.00
- 252 Kipling, Rudyard. *The Complete Stalky & Co*. With illustrations by L. Raven-Hill. London: Macmillan, 1929. First edition. Red cloth, an excellent, bright copy in trifle worn dust jacket. The collection contains four stories and four poems in addition to those published in "Stalky & Co." (1899). The story "The Satisfaction of a Gentleman" is here in book form for the first time. Richards A381 \$150.00
- 253 Kipling, Rudyard. *Destroyers at Jutland I [II-III-IV]*. Garden City: Doubleday, Page, 1916. First editions, each one of 70 copies printed for copyright. Four volumes, printed wrappers, slight tanning to the upper wrapper of volume I, otherwise fine. Richards A287. \$500.00
- 254 Kipling, Rudyard. *Poems 1886-1929*. London: Macmillan, 1929. First edition. Three volumes, quarto, original red goatskin, gilt, spines faded. One of 525, printed on handmade paper, signed by Kipling, and with the frontispiece portrait signed by the artist, Francis Dodd. Richards A386. \$1,250.00
- 255 Kipling, Rudyard. *In Black and White*. Allahabad: A.H. Wheeler [1889]. First edition. Half leather, gilt top, original wrappers preserved (front wrapper trimmed). Extreme upper corner of one leaf repaired; light marginal stain. Very good overall. Richards A16. \$250.00
- 256 Kipling, Rudyard. *A Tour of Inspection*. New York: Privately printed, 1928. First edition, unauthorized. Original boards, label, most of the

glassine jacket. Small area of discoloration at the head of the spine, otherwise fine. One of 93 numbered copies. Richards A375. \$125.00

157 Kraus, Karl. *Die demolierte Literatur*. Wien: A. Bauer, 1897. First edition. Original pictorial wrappers, printing a caricature of the Viennese critic Hermann Bahr. Neat, postage stamp-sized ex libris on inside front wrapper; one torn page where someone, presumably Julius Bauer, has written a marginal note; corners of a few pages creased; very slight wear to edges and spine of wrappers, one corner wrinkled, otherwise a near fine copy of this extremely delicate book. Housed in a specially made slipcase. A presentation copy of Kraus's exceedingly rare first book, inscribed on the title page: "Julius Bauer, herzlich und in aufrichtiger Ergebenheit, der Verhasser, Wien 20.1.97". The association between Kraus and Bauer is of genuine significance. Himself a satirist, journalist, critic and librettist, Bauer wielded enormous influence in fin de siècle Vienna as Kraus was first coming into his own. It is evident from the inscription, as well as from the not-unfriendly mention of Bauer in the text of this book, that Kraus had a measure of respect for the elder Bauer. By the time Kraus began producing his long-running periodical *Die Fackel* in 1899, however, his respect for Bauer had entirely evaporated and turned into the deepest contempt. Bauer became one of Kraus's principal targets for savage, satirical critique in the early issues of *Die Fackel*. It was chiefly Bauer's influence in the theatrical world that drew Kraus's ire, and Bauer became a symbol for Kraus of the depth of corruption in the relationship between the theater and the press. So severe were Kraus's attacks on Bauer (he devoted a full seven pages to a critique of Bauer in the first issue of *Die Fackel*) that Bauer responded violently: on the night of May 10, 1899, Kraus was beaten up by thugs acting at Bauer's behest. The assault was, in turn, described in the pages of the next issue *Die Fackel*, and the animus between the two men became permanent. Bauer continued to serve Kraus as the butt of satirical jibes for many years. Due to its fragility, very few copies of this rare volume have survived; we have never seen another inscribed copy of this book nor heard of any other offered for sale. W / G 1. \$15,000.00

158 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[linder's] C[opy]". Ten plates, 13.5 x 9.5 inches, are etched with images of the beasts, their common names & binomial nomenclature. These etchings are hand-watercolored by the artist in the tradition of natural history. A sesquipedalian description of each anthropic monster is printed letterpress in a shaped form on translucent paper revealing each limned teratism on the next page. The type is fourteen point Romulus set and cast by Julia Ferrari and Dan Carr of Golgonooza Letter Foundry. Arther Larson printed the letterpress & etchings. The etching paper is handmade Zecchi's Alcantara. The translucent paper was made from abaca fiber by Shannon Brock at Carriage House Paper in Brooklyn. She also made paper for a moth collage, pulp painted by Kuch, on the book cover & the two-flap chemise for the suite of prints. The binding and tray case with a glass cover as though a specimen box, displaying the moth was made by Lisa Van Pelt.

\$3,800.00

159 Kunitz, Stanley J. *Intellectual Things*. Garden City: Doubleday, 1930. Page proof copy, printed on rectos only, of the first edition of the poet's first book. Inscribed by Kunitz. Plain wrappers, detached at spine and chipped; sheets in very good condition. Rare.

\$750.00

160 Lane, John, Barrie, J.M., LeGallienne, Richard. *Accepted Addresses from Divers Quarters Directed at the Compiler* [bound with] *The Life of Sir Thomas Bodley ...* [and] *Limited Editions, A Prose Fancy: Together with Confessio Amantis, A Sonnet, by Richard Le Gallienne*. London: John Lane, 1897-1894-1893. First edition. Three items privately printed for Lane. The first, "Accepted Addresses" is a collection of satiric poems directed at Lane and was limited to 25 copies. It contains, among other works, not all identified by author, "The bower of Sappho," a poem from *The Sketch*, December 4th, 1895, by J.M. Barrie. Half calf with marbled boards, extremities lightly rubbed, internally fine. The wrappers for *Accepted Addresses* are bound at the end. Inscribed by Lane to J.M. Bullock, editor of *The Sketch*, and an with autograph letter from Lane to Bullock bound in.

\$750.00

- 162 Lasker-Schüler, Else. *Arthur Aronymus. Die Geschichte meines Vaters*. Berlin: Rowohlt, 1932. First edition. Original pictorial cloth, discoloration on title page, otherwise a very nice copy in the rare dust jacket (restored) which carries a design by the author. W / G 19; Raabe 18. \$450.00
- 162 Lawrence, D.H. *D. H. Lawrence's Unpublished Foreword to "Women in Love" 1919*. San Francisco: Gelber, Lilienthal, 1936. First edition. Orange boards, cover label. Slightly marked, a very good copy of this fragile book. This essay, with a preface by Nathan Van Patten, Director of Stanford University Libraries, who own the manuscript, was apparently intended as a preface to the first edition of "Women in Love," but never included. One of 100 copies only, printed by the Grabhorn Press, of which 75 were for sale. Roberts A74; G.B. 249. \$1,500.00
- 163 Lawrence, T.E. *Revolt in the Desert*. New York: Doran, 1927. First American edition. Original dark blue cloth, leather spine label. Covers rubbed and faded; bookplate. Copy no. 250 of 250 large paper copies. \$350.00
- 164 Lessing, Theodor. *Dämonen*. Berlin: Oesterheld & Co. (1928). First edition. Original yellow printed boards, slight wear; very good. With an inscribed picture postcard (a portrait of the author?) tipped to the rear endpaper. \$300.00
- 165 Levin, Meyer. *The Old Bunch*. New York: Viking, 1937. First edition. Blue cloth, fine, in slightly worn dust jacket. Inscribed by Levin in 1937. \$450.00
- 166 Lewis, Alfred Henry. *Wolfville*. Illustrated by Frederic Remington. New York: Stokes, 1897. First edition, first issue with perfect type on p. 19. Inscribed "To Judge Pryor with the author's compliments." Roger Pryor had been a Richmond, Va. editor, member of Congress, later served in the Confederate army, and then became a New York judge. He was a justice of the N.Y. supreme Court from 1894-1899. Original red decorated cloth, hinges cracked, but a very good copy. Half morocco slipcase and chemise. \$300.00

- 167 [Lhote, Andre]. 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. Slight wear to the fragile network, but a fine copy. The edition consisted of 1 copy on Arches-mill, 9 lettered on India paper (each of these with two suites of the engravings), 27 on Mittineague-mill, with one suite, and 729 on Dutch laid handmade. This is the publisher's unique copy, marked "Editeur". Printed on India paper, it's accompanied by three sets of engravings, one in black, and one in blue, with English title label, and one in black with French label. \$2,500.00
- 168 London, Jack. *The Mutiny of the Elsinore*. New York: Macmillan, 1914. First edition. Original orange cloth, stamped in blue, white, and gilt. A fine copy in restored dust jacket (tears repaired and small voids filled, portion of the title restored in pen facsimile). BAL 11956. \$2,750.00
- 169 Loti, Pierre [pseud.of Louis Marie Julien Viaud]. *Judith Renaudin. Drame en cinq actes, sept tableaux*. Paris: Calmann Levy, 1898. First edition, number 25 of 50 numbered copies on Hollande. Inscribed and signed by Loti. Original wrappers, light wear to edges, but a very good copy, with the bookplate of John Quinn. Half morocco slipcase and chemise. \$500.00
- 170 MacLeish, Archibald. *American Letter for Gerald Murphy*. Arroyo Grande, 1935. Quarto, original two-part cloth, the sides covered with a Southwestern-patterned cloth, with printed cover label. Covers slightly bubbled, otherwise fine. First separate edition, one of 150 copies printed by Gregg Anderson and Ward Ritchie, for the bookbinder Hazel Dreis and her pupils Edward McLean and Margaret Harrison, as Christmas gifts for their friends. Inscribed by Dreis. \$300.00
- 171 Marshall, John. *The Life of George Washington, Commander in Chief of the American Forces, during the war which established the Independence of his country, and First President of the United States...To Which is Prefixed, An Introduction, Containing A Compendious View of the Colonies...* [with:] *The Life of George Washington. Maps and Subscribers' Names*. Philadelphia:

C.P. Wayne, 1804-1805-1807. First edition, first issue text and Atlas. 5 volumes, 8vo, plus quarto Atlas. Text volumes, contemporary tree calf, rebaked retaining original spines with red and green lettering pieces; a little wear to extremities, some spotting within, one page with a marginal tear tape repaired. Atlas bound in contemporary half calf with marbled boards, uncut, rebaked, some foxing and offsetting. During his first years as Chief Justice of the Supreme Court, Marshall still found time to compile this massive work, though he regretted his haste in publishing it without sufficient revision, and spent many of the following years in preparation of a revised and abridged edition. \$5,000.00

172 McMurtry, Larry. *Leaving Cheyenne*. New York: Harper (1963). First edition. Cloth, virtually as new in dust jacket, with the original "\$4.50" price intact, covered by the new price "\$4.95" sticker. \$1,500.00

173 Mehring, Walter. *Algier oder Die 13 Oasenwunder*. [Berlin]: Die Schmiede [1925]. First edition. Original wrappers, fine copy. With illustrations by the author. W / G 10; Raabe 9. \$150.00

174 Mehring, Walter. *Arche Noah S.O.S. Neues trostreiches Liederbuch*. Berlin: Fischer, 1931. First edition. Original wrappers, with cover design by Georg Salter. Fine copy W / G 15; Raabe 13. \$150.00

175 Mehring, Walter. *Die Gedichte, Lieder und Chansons*. Berlin: Fischer (1929). First edition. Original printed and handcolored boards, designed by the author (cf. Raabe); fine copy. W / G 14; Raabe 12. \$250.00

176 Mehring, Walter. *Das Ketzerbrevier. Ein Kabarettprogramm*. München: Kurt Wolff (1921). First edition. Original printed boards, spine slightly darkened otherwise a fine copy. W / G 3; Raabe 3. \$200.00

177 Mehring, Walter. *Die verlorene Bibliothek. Autobiographie einer Kultur*. Hamburg: Rowohlt (1952). First German language edition, published in English the previous year (*The Lost Library: The autobiography of a culture*. Secker & Warburg, 1951). Original cloth, in dust jacket and publisher's illustrated slipcase. Fine. W / G 26; Raabe 22. \$150.00

- 178 Melville, Herman. *Mardi: and A Voyage Thither*. New York: Harper & Brothers, 1849. First American edition. Two volumes, original brown cloth, stamped in gilt and blind. Shelf wear to edges, a little chipping at top and bottom or spines; ownership signature on front endpapers and note on title, text with light occasional foxing; very good. 1849 presentation inscription mostly erased [!]. BAL 13658. \$2,750.00
- 179 (Mencken, H.L.). *Monograph of the New Baltimore Court House*. Baltimore: Frank Thomas (1899). First edition. Small folio, original lithographed card covers with cloth spine. Some staining to cover and early pages, corners repaired. Rare. Mencken's first appearance in print, his contribution "Old Court Houses of Maryland," appears on pages [9-28]. Adler's bibliography quotes Mencken "Frank [Thomas] paid me \$25 for the job." Preserved in a cloth clamshell case. Schrader B 1. \$2,500.00
- 180 [Mencken, H.L.] Hirschberg, Leonard Keene. *What You Ought to Know about your Baby*. New York: Butterick Publishing Co., 1910. First edition. Original green cloth,, spine ends and corner tips with minor restoration, occasional pencil notes, the color carefully retouched in some small areas, sight stains to a few pages, occasional pencil notes, evidence of its intended use as a handbook for mothers. All the text, except the question and answer sections after the chapters, was written by Mencken. Scarce. Schrader A 8.1.a. \$3,500.00
- 181 Michaux, F. Andrew. *The North American Sylva, or a Description of Forest Trees, of the United States, Canada, and Nova Scotia*, Translated from the French [by A.L. Hillhouse]. Paris: Printed by C. D'Hautel, 1819. Three volumes, contemporary half straight-grain green goatskin, spines extra-gilt, all edges gilt, a little faded and rubbed, text lightly foxed (although the plates are not), light marginal dampstain in vol. 1. A handsome copy in a fancy contemporary binding. Half-titles present in all volumes, 156 stipple-engraved illustrations, colored by hand, after Redouté, Bessa, and others. This is the first printing to contain Hillhouse's entire translation. Bookplate of Edward Tuckerman, and the recipient's pencilled gift inscription at end of vol. 1 "Father to E.T. Jr. Nov. 1842". The junior Tuckerman became a famous botanist, specializing in lichens, in

which he was the first American specialist. In 1842 he had just returned from studies in Europe, and a collecting trip to the White Mountains with Asa Gray. His neat penciled notes on where he saw particular trees appear occasionally. Sabin 48694; Nissen 1361. \$7,500.00

182 Mora, Jo. *Yosemite Valley Pictorial Map*. Yosemite Park and Curry Company [1941]. Second edition (the first to be issued colored). Exceptionally bright and fresh copy, with vivid colors. Faint fold marks. The map was originally issued uncolored in 1931 (its copyright date) and first issued colored in 1941, with a slightly revised version appearing in 1949. \$950.00

183 Morrison, Toni. *Sula*. New York: Knopf, 1974. First edition. Orange cloth, a fine copy in dust jacket with two small closed tears, and a tiny (50 mm.) chip from the back panel, top edge. Morrison's second book. \$500.00

184 Moscardo, Lodovico. *Note overo memorie del museo del conte Lodovico Moscardo nobile veronese [...Parte Seconda]*. Nel primo si discorre delle cose antiche, che in o museo si ritrouano -- Nel secondo delle pietre, minerali, e terre -- Nel terzo de corali, conchiglie, animali, frutti, & altre cose in quello contenute. Verona: 1672. Quarto. [16], 307, [3] 311-488 pp., 113 engravings in the text and many woodcuts. Book washed and resized; some old stains remain; last index leaf missing a piece at the top (restored with matching plain paper). Full calf in contemporary style, gilt, by Dusel. This second edition of the catalogue of Moscardo's celebrated natural history collection extends the first by more than 180 pages, and contains many additional woodcuts, besides the besides all the engravings reprinted in the first part. \$4,500.00

185 [Mucha, Alphonse]. Manuel, Eugene. *Poésies du Foyer et de L'École*. Illustrations de A. Mucha. Paris: Librairie Centrale des Beaux-Arts [1888]. First edition. Original decorated wrappers. Corner clipped from front free endpaper, otherwise a very nice copy. Cover design and 14 illustrations after paintings by Mucha. Copy 6 of 75 printed on japon, from an edition of 200. Inscribed by the author "au cher Maître Alexandre Dumas, de l'Académie Française, un puissant et inpeccable moraliste...." \$750.00

- 186 Mühsam, Erich. *Die Homosexualität. Ein Beitrag zur Sittengeschichte unserer Zeit*. Berlin: M. Lilienthal, 1903. First edition. Original printed wrappers, slight wear, one blank corner clipped, but a fine copy of Mühsam's scarce first book. First printing with the title misspelled (*Die Homosexualität*) on the second title page. Occasional contemporary pencil notes. W / G 1; Raabe 2 (Raabe 1 is an erroneous attribution). \$1,250.00
- 187 Mühsam, Erich. *Namen und Menschen. Unpolitische Erinnerungen*. Leipzig: Volk und Buch, 1949. First edition. Original boards, with leatherette spine. Corners slightly bumped, some browning owing to paper quality, neat ownership mark on title page, but a very nice copy. W / G 30. \$150.00
- 188 Mühsam, Erich. *Sammlung 1898-1928*. Berlin: J.M. Spaeth, 1928. First edition. Original green cloth, very good copy. W / G 25; Raabe 22. \$250.00
- 189 Mühsam, Erich. *Wüste - Krater - Wolken. Die Gedichte*. Berlin: Paul Casirer, 1914. First edition. Original parchment backed boards; corners bumped, but a very good copy. W / G 14; Raabe 13. \$350.00
- 190 Muldoon, Paul. *Unapproved Road*. Intaglio prints by Diarmuid Delargy. Hopewell, N.J.: Pied Oxen Printers, 2002. First edition. Quarto, publisher's green Asahi bookcloth over boards; fine. One of 125 copies, signed by the poet, artist, and printer David Sellers. Two full page signed intaglio prints, etched with aquatint, printed by the artist at Belfast Print Workshop. \$650.00
- 191 Musil, Robert. *Der Mann ohne Eigenschaften. Roman*. Berlin: Ernst Rowohlt [Vol. 3 published by Imprimerie Central, Lausanne], 1930-1933-1946. First edition. Three volumes, original cloth, in dust jackets. Fine condition: The jacket of Vol. 1 is faded and expertly restored, the publisher's slipcase (printed on the back), is present. Volume 2 jacket in fine condition, it has the original belly-band and publisher's printed slipcase, the jacket for volume 3 is slightly restored; no slipcase was issued for this volume. Accompanied by a one-page autograph letter from Musil to the editors of the Wiener Verlag, dated 15 January 1906,

concerning corrections to proofs for his first book, *Die Verwirrungen des Zöglings Törleß*. W / G 10. \$15,000.00

- 192 Nabokov, Vladimir. *Ada or Ardor: A Family Chronicle*. London: Weidenfeld and Nicolson, 1969. First English edition. Red paper boards. Fine copy in dust jacket. Nabokov's own copy, with his pencil notes or markings on a dozen pages (280-294), and the posthumous bookplate. Preserved in a half morocco slipcase with chemise. Juliar A40.2. \$5,000.00
- 193 Nabokov, Vladimir. *Korol, Dama, Valet*. Berlin: Slovo, 1928. First edition. Presentation copy, inscribed by Nabokov in Russian, shortly after publication (roughly translated) "to most respected Savellii Grigorevich Poliak, in kind memory from the author. 10.28 Berlin". Poliak [Polyak or Poljak] was an oil and shipping magnate. Nabokov's rare second novel. Bound in cloth, with the front wrapper mounted on the front cover. Library stamps of the Russian Refugees' Relief Association, London. Small marginal tears to four leaves, but a very good copy of a fragile title. Lacks final leaf of ads. While collectors justifiably love Nabokov inscriptions which incorporate his drawings of real or imaginary butterflies, we are not aware of any such drawings produced before 1933, and only a few prior to his beginning of academic lepidopterological work at Harvard in 1941. \$8,500.00
- 194 Nash, Ogden. A collection of 8 autograph letters signed (15 pages) to his long-time friend and sometime collaborator, S.J. Perelman, 1966-1987. Subjects addressed include his work, travels, health; a scathing critique of Robert Penn Warren, comments on Perelman's books, the 1970 International Poetry Festival in London. Some of Perelman's replies, or the letters which these are replies to, are included in *Don't Tread on Me: The Selected Letters of S.J. Perelman*, 1987, but the Nash letters are unpublished. \$5,000.00
- 195 Nesbit, E. *Songs of the Cornfield*. London: Raphael Tuck & Sons, [n.d., ca. 1910?]. First edition. Lithographed covers, an oval book in the shape of a reaper's straw hat. 9 poems, each with an illustration on the facing page, and a vignette border. OCLC locates only Monash University and Keio University for library holdings. \$800.00

- 196 O'Hara, John. *Appointment in Samarra*. New York: Harcourt, Brace (1934). First edition, O'Hara's first novel, preceded by a shipboard newsletter. Inscribed by O'Hara "To Frankie -- Whose dear little grandchildren won't understand what A. in S. is all about. (Maybe their grandmother can tell them.) John O'Hara. Sept. 21, 1934". Varnished black cloth, wear at head and tail of spine, gilt dulled, paper clip mark on front endpaper and flyleaf, otherwise a very good copy in lightly worn dust jacket. Acknowledgements slip tipped in before dedication page. Brucoli A2.1.a. Preserved in a cloth case with leather label. \$17,500.00
- 197 O'Hara, John. *Butterfield 8*. New York: Harcourt Brace (1935). First edition. Black cloth, a used copy, with wear the the edges of the boards, some small internal stains in a nice dust jacket (supplied from another copy). Inscribed by O'Hara to his first wife Helen Petit (who he had married in 1931 and divorced in 1933) eight days before publication, "To my darling Pet with love John. October 9, 1935." Chemise and half morocco box. \$12,500.00
- 198 O'Hara, John. *The Doctor's Son and Other Stories*. New York: Harcourt, Brace (1935). First edition. Black cloth, spine dulled, a very good copy in dust jacket (faded on the spine, slight edge wear). O'Hara's second book, and one of his scarcest. Inscribed by O'Hara to his first wife Helen Petit (who he had married in 1931 and divorced in 1933): "To Pet, with love on a certain anniversary. John. February 28, 1935." Half morocco box. Brucoli A3.1.a. \$10,000.00
- 199 O'Hara, John. *Pal Joey*. New York: Duell, Sloan and Pearce (1940). First edition. Black cloth, very good copy in dust jacket. The jacket has two holes punched on the spine, from being kept separately. Bookplate. Inscribed "To the 3/4 Time Champion with the best wishes and congratulations of John O'Hara. Rainbow Room March 5, 1941." Half morocco box. \$8,500.00
- 200 Oe, Kenzaburo. *A Personal Matter*. Translated from the Japanese by John Nathan. New York: Grove Press, (1968). First edition of the novel which brought the Nobel Prize-winning author worldwide recognition, and his first work published in English. Warmly inscribed by Oë

to Howard Hibbett, a prominent scholar and translator of Japanese literature. Cloth, fine in slightly soiled dust jacket. With Hibbett's occasional pencilled marginalia. \$750.00

202 [Parrish, Maxfield]. Grahame, Kenneth. *Dream Days*. Illustrated by Maxfield Parrish. London: John Lane (1902). First illustrated edition. Original olive-green pictorial cloth, gilt, corners very slightly rubbed, but a fine and very bright copy. 228 pp., 3 leaves of adverts. Endpapers, frontispiece, title page, and eight additional full-page photogravures after Parrish. \$300.00

202 Paston, George. *Little Memoirs of the Eighteenth Century*. New York / London: 1901. Enlarged to two volumes by the addition of 123 portraits and engravings, many colored, also four autograph letters (by William Beckford, Lord Delaval, Lady Blessington, and Lord Bute), and an original watercolor by John Gendall. Black goatskin, gilt, all edges gilt. Fine condition. \$2,000.00

203 (Photography). Hons, Josef. *Svezte se s Nám*. Prague: Schulz, 1946. Children's book, 5 hinged panels, each with a photomontaged illustration showing a form of transport. Photomontages by Valentová Zdenka. Fine copy. \$1,250.00

204 Plath, Sylvia. *Trois Poemes Inedits* – corrected proofs. Paris: Editions Dufour [1975?]. First edition. Two sets of proofs for this rare printing, both with extensive corrections or annotations, directions to the printer. With a fine copy of the published work, one of an edition of 100. Preserved in two cloth cases, with leather labels. The three untitled, uncollected poems first published here begin: "A time of clear white understanding," "The sweet sickish female odor," and "Something there was about the time". \$7,500.00

205 Plotinus; Synesius, Cyrenaicus; Taylor, Thomas. *Select Works of Plotinus, the Great Restorer of the Philosophy of Plato: and extracts from the treatise of Synesius on Providence. Translated from the Greek. With an introduction containing the substance of Porphyry's life of Plotinus*. By Thomas

Taylor. London: Printed for and sold by, the author ... also by Messrs. Black and Son ..., 1817. First edition. 8vo, lxxxii, 600 pp. Bound by Dussel in antique style calf, spine extra-gilt. Some offsetting in the text, otherwise a fine copy. \$750.00

206 Poe, Edgar Allan. *Tales*. New York: Wiley and Putnam, 1845. First edition, first printing, with the four-line copyright statement, and the H. Ludwig imprint on the copyright page, the half-title is present. The 4 pages of advertisements on pages <229-232> begin with "The Poetical Fortune Teller" and there are 6-pages of a Wiley and Putnam catalogue at the end. Bound in early 20th century three-quarter goatskin, top edge gilt, binder's stamp of C. Walters. Light stains, old eradicated ink number faintly visible on title page, but a very good copy, measuring 4 3/4 x 7 1/8 inches. "The first important book of detective fiction, the cornerstone of cornerstones in any readers' or collectors' guide, the highest of all highspots: The 1845 edition includes for the first time in book form all three Dupin stories -- 'The Murders in the Rue Morgue,' 'The Mystery of Marie Roget,' and 'The Purloined Letter.' 'The Gold Bug' is also included..." *Queen's Quorum*. Also first collected here are "The Fall of the House of Usher" and "A Descent into the Maelstrom".  
BAL 16146 \$12,500.00

207 (Polgar, Alfred) Molnár, F. *Liliom. Vorstadt-Legende in 7 Bildern und einem szenischen Prolog*. Für die Deutsche Bühne bearbeitet von Alfred Polgar. Wien: Deutsche-Oesterreicher Verlag, 1914. First edition. Original printed boards, cover design by Elek Falus. Molnár's drama provided the plot basis for Rodgers and Hammerstein's *Carousel*. W / G 8. \$450.00

208 [Pomodoro, Arnaldo]. 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. Illustrated with 8 blind-embossed vignettes in

the text. Publisher's full vellum, with three gold-plated bronze reliefs inset in the cover in original wooden box which has another bronze etching is glued and nailed to the top. The seals for the vignettes were engraved by Fabio Ambrosi and embossed by Renzo Pavanello. Binding executed by Marcello Fornaro.

"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. \$25,000.00

209 Porter, Eliot. *Portfolio One. The Seasons*. Twelve Original Dye-transfer Prints. San Francisco: Sierra Club (1964). Only edition. The 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 between 10 x 7  $\frac{3}{4}$  inches to 8  $\frac{1}{2}$  x 10  $\frac{1}{2}$  inches and were 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). The edition was limited to 105 copies. Perfect condition, in original folding linen case. \$12,500.00

"As its name implies, the dye transfer process literally involves transferring dyes (cyan, magenta, and yellow) in succession and in careful registration onto a sheet of gelatin-coated paper. Porter remained committed to the dye transfer process, both before and after the invention of simpler and more commonly used color papers, because it delivered richly colored prints and allowed him to control the exact hues and contrast of each final print." From the Eliot Porter Collection Guide, published on the Amon Carter Museum web site.

210 Pound, Ezra. *Alfred Venison's Poems. Social Credit Themes by The Poet of Tichfield Street*. London: Stanley Nott (1935). First edition. A collection

of Pound's pseudonymous parodies (e.g. "The Charge of the Bread Brigade," "Dole the Bell, Bell the Dole") which had appeared in *The New English Weekly* during 1934, each with a note from the purported author written by A.R. Orage (also reprinted here). Published as "Pamphlets on the New Economics, No. 9" in which series also appeared Pound's *Social Credit*. Original printed wrappers, brown ink stain affects the extreme lower corner of the cover and a few pages, but in very good condition. Ownership signature (Katharine Ruth Ellis Barrett, author of *The Wide Awake Girls* series, and various other books, who published a book of poetry with Nott) on title page. Despite the size of the edition (2000 copies, with a second printing of as many again), it is one of Pound's rarest books. Since Pound's connection is noted only in the quote on the cover, "Only Social Credit could have produced this poet. E. Pound," very few people would likely have bothered to save it. Offered with 12 issues of *The New English Weekly* from 1934, in which Venison poems first appeared. Gallup A39. \$15,000.00

272 Pound, Ezra. *A Draft of XXX Cantos*. Paris: Hours Press, 1930. First edition. Copy 84 of 200 numbered copies printed on Canson Montgolfier paper. The woodcut initials were designed by Dorothy Shakespeare. Original tan buckram, stamped in red, an extraordinarily fine copy, unopened and with the spine lettering completely unfaded – virtually as new – in the glassine dust jacket. Rare in this condition. Chemise and half morocco slipcase. Gallup A31a. \$8,500.00

273 Pound, Ezra. *Lustra of Ezra Pound*. London: Elkin Mathews [1916]. First edition. Frontispiece portrait of Pound by Alvin Langdon Coburn. Original tan cloth, lettered in blue, traces of removed bookplate on front pastedown, but a fine copy, not issued in printed jacket. No. 141 of 200 copies, numbered by Pound, and stamped with his red seal (designed by Edmund Dulac). This first printing contains the unabridged text of nine poems that were omitted from the second printing, which was the one generally available for sale. Gallup A11a. \$2,750.00

273 (Pound, Ezra) Laughlin, James. *Gists & Piths. A memoir of Ezra Pound*. Iowa City: Windhover Press, 1982. First edition. Original quarter

brown goatskin, fine, boxed as issued. One of 25 special signed copies, which include a postcard from Pound to the author, and a printed slip concerning Laughlin's donation of the post cards to the University of Iowa Foundation. The postcard, dated 6 June 1938, typed on both sides, with Pound's handwritten annotations, signed with initial, shows Pound's concern with the design of "Guide to Kulchur": "In absorbing KULCH/ I trust you will suppress St Simon Stylites wrapper and if possible ascertain WHO committed it. St J/ was served on a platter/ w I mebbe the to is intended as a platter/ but the violation of ideogramic principles wd/ only confuse our compatriots ... also if they are printing you new copies/ get the frontispiece LEVEL." New Directions took over 520 sets of sheets of the Faber edition and issued them under the title "Culture", changing the wrapper design. \$2,250.00

214 Rexroth, Kenneth. *The Art of Worldly Wisdom*. Santa Barbara: Bradford Morrow & Allan Covici, 1980. Boards, cloth back, dust jacket and slip-case. Jacket spine slightly tanned, else fine. First edition, third issue, one of 26 lettered copies, of a total issue of 76, all signed by Rexroth. This collection of Rexroth's earliest poems was printed by the Decker Press in Prairie City, Illinois in 1949; the edition was replete with typographical errors, and the publisher soon disappeared, in mysterious circumstances. Few copies were bound at the time, and it was not effectively distributed. Rexroth estimated that 50 copies got into circulation, but he retained the unbound sheets. In 1953 the sheets were acquired by Richard Wirtz Emerson, and issued with a new preface and errata list under his Golden Goose Press imprint. A found further remainder of unbound sheets resulted in this issue many years later. \$250.00

215 Rexroth, Kenneth. *With Eye and Ear*. New York: Herder and Herder (1970). First edition, inscribed by Rexroth to Horace Schwartz, the proprietor of the Goad Press, who was occasionally Rexroth's publisher, and his partner in a bookstore (owning a used book store was one of Rexroth's life-long dreams). Black cloth, fine in dust jacket. \$150.00

216 Riis, Jacob A. *In the Gateway of Nations*. Autograph manuscript, signed. 4to, 21 pp. Recollecting his own arrival in 1870, Riis vividly describes

Ellis Island, and discusses the history of immigration to the United States. First published in *The Century Magazine*, March 1903, this is the setting copy, and is extensively corrected and revised in manuscript by Riis. It seems never to have been collected in any of Riis's own books, but has now been much anthologized as a memorable evocation of the immigrant experience. \$3,500.00

217 Rimbaud, Arthur. *Poèmes, Les Illuminations, Une Saison en enfer. Notice par Paul Verlaine*. Paris: Vanier, 1892. *Édition collective*. First printing of the collected edition of the two works, and the first published edition of *Une Saison en enfer*. Early 20th century binding of half blue calf with patterned boards, vellum corners. Slightly rubbed; pages uniformly slightly browned, a few creased corners, but in appealing condition. Lightly pencilled notes in Italian, mostly at the beginning. \$1,250.00

218 Ruscha, Edward. *Edward Ruscha (Ed - werd Rew - shay) Young Artist*. A book accompanying the exhibition of prints, drawings, and books of Edward Ruscha.... Minneapolis: Minneapolis Institute of Arts, 1972. First edition. Original green boards, slightly rubbed and faded, inner hinges starting to separate, paper browned as always. Overall a very good copy of this fragile book. \$500.00

219 [Schmied, Francois-Louis]. *Le Paradis Musulman. Selon le texte et la traduction du Dr. J.-C. Mardrus*. Paris: F-L. Schmied, 1930. First edition. One of 157 numbered copies on japon (total edition 177, including twenty for collaborators), signed by Schmied in the colophon. [32] leaves, (plus front and rear endpapers); 8 full-page color wood-engraved illustrations, (including the cover) and 23 other designs. Original wrappers, in publisher's chemise and slipcase (the latter lightly used), with the bookplate of Charlotte de Biencourt, Comtesse de Cossé-Brissac. \$25,000.00  
This volume incorporates both Schmied's naturalistic style and his abstract decorative motifs, and here for once the two styles seem to mesh in perfect harmony, producing perhaps the most beautiful of any of his books, with the most complex and integrated illustrations, an illuminated volume which seems to offer a foretaste of the pleasures of the believers' paradise. The title page alone according to Ritchie is "the most intricate

of all Schmied's illustrations, requiring some forty-five different blocks ... it took almost two months to print that single page". The illustrations of the scribe and the man carrying a book are Schmied's self-portraits.

220 [Schmied, François-Louis ]. *Ruth et Booz. Translation by J.-C. Mardrus.* Paris: F.L. Schmied, 1930. Illustrated with 12 double-page and 4 single-page colored wood engravings. Small folio, 11 <sup>1</sup>/<sub>8</sub> x 14 <sup>1</sup>/<sub>16</sub> inches. 76 pp. Full red goatskin, bound with the pages tipped to hinges to open fully, cover with a central design after motifs in the book, tooled in gilt on inlays of black and maroon goatskin, dentelles tooled in gilt and with gilt corner onlays, gold and black silk moiré endsheets, edges rough-gilt, bound by Schmied, signed "F.L.S." "Schmied bound only books of his own creation, choosing above all the books of his great years....The subjects of his designs come from the books themselves" Ray, *The Art Deco Book in France*, pp. 101-102. "In the introductory note... Théo Schmied points out the natural happiness of the interconnection between his father's cultural tendencies and art of the book and the world of the Near East as it is filtered by the 'inspired' Mardrus translations...throwing light on the two fundamental aesthetic coordinates we need in order to understand how the details are made subordinate by the elegant decorative unity expressed by the plates, that is, the purity of the Egyptian graphic art and the will of the Italian primitives. The layout shows either a text harmoniously arranged in respect of double and single plates of various size, or a text framed by rules forming a variety of geometrical patterns and decorated by *bout de lignes* in sienna. The illustrations mainly show subdued and delicate pastel colours" – Nasti. Light marginal foxing, but in excellent condition, in slipcase. One of 155 copies printed on Madagascar paper (plus 10 for collaborators, and 7 on japon). Nasti B15; Ritchie 31. \$13,500.00

227 [Schmied, François-Louis]. Suetonius. *Les Douze Césars.* Translation by Joseph Estève. Preface by Louis Barthou. Paris: F.L. Schmied, 1928. 7 <sup>1</sup>/<sub>2</sub> x 11 <sup>1</sup>/<sub>8</sub> inches. (14), 8, (2), 340 pp. 14 full page plates. Arches paper. Half yellow morocco, original printed wrappers bound in, in fine condition. No. 36 of 175 copies, signed by Schmied. "The text is framed by horizontal brown rules [with] *bout de lignes* in brown and

- gold. Among the decorations, besides the full-page plates, we find 9 impressive ornaments (either circular or rectangular) at the end of most of the chapters" - Nasti B12; Ritchie 26. \$5,000.00
- 222 [Schmied, François-Louis]. Tagore, Rabindranath. *L' Offrande Lyrique*. Traduction d' André Gide. Paris: Chez F.L. Schmied, 1925. 8 <sup>5</sup>/<sub>8</sub> x 11 <sup>1</sup>/<sub>4</sub> inches. (1 leaf), (viii), 107 pp. (1 leaf). Designed by F.-L. Schmied, with illustrations by Jean Berque, engraved, and printed by Schmied on the handpress, with the help of Théo Schmied and Pierre Bouchet. Frontispiece printed in gold and colors and nineteen additional full-page illustrations, printed on japon. Original printed wrappers, fine condition, with chemise and slipcase (repaired). No. 43 of 120 copies, signed by Schmied. This copy printed for Jean Guiffrey, with his name imprinted in the colophon and his bookplate inside the chemise. Nasti B6; Ritchie 17. \$5,500.00
- 223 [Schmied, François-Louis]. Wilde, Oscar. *Deux Contes*. Translation by Albert Savine. Paris: F.-L. Schmied, 1926. 9 x 10 <sup>3</sup>/<sub>4</sub> inches. 8 blank leaves, (12), 34, (4), 32 pp., 1 leaf. Designed, illustrated, engraved, and printed by F.-L. Schmied, with the assistance of Theo Schmied and Pierre Bouchet. Frontispiece and four other full-page plates, also decorative initials and interpretive vertical or horizontal bandeaux on each text page. Arches paper (not watermarked). Original wrappers slightly browned. In new chemise and slipcase. No. 123 of 150 copies (plus twelve for collaborators), signed by Schmied. Nasti A20 (no copy examined); Ritchie 18. \$3,000.00
- 224 Schnitzler, Arthur. *Der Geist im Wort und der Geist in der Tat. Vorläufige Bemerkungen zu zwei Diagrammen*. Berlin: S. Fischer (1927). First edition. Original wrappers, very good. Clipped portrait of Schnitzler tipped inside front wrapper. Inscribed by Schnitzler to his secretary, Frieda Pollak. W / G 50. \$750.00
- 225 Seifert, Jarozlav. *Samá Láska*. Prague: Vecernice, 1923. First edition. Original printed wrappers, spine with a tear, otherwise a very good copy. Cover and illustrations by Otakar Mrkvicka. An early collection of poetry by the Nobel Prize winner. \$125.00

- 226 Shakespeare, William. *Works. The Heritage Shakespeare. The Comedies. The Tragedies, The Histories.* New York: The Heritage Pres, (1958-59). Finely bound in blue morocco, gilt, all edges gilt, by Bayntun. Spines slightly faded. The Histories is illustrated by John Farleigh, Comedies by Edward Ardizzone, and Tragedies by Agnes Miller Parker. \$1,500.00
- 227 Shakespeare, William. [*Works.*] *The Plays of William Shakespeare, Accurately printed from the Text of the corrected Copy left by the late George Steevens, Esq.* With a Series of Engravings from Original Designs of Henry Fuseli... and a selection of explanatory and historical notes. . . . by Alexander Chalmers. In ten volumes. London: For F.C. and J. Rivington [et al.], 1805. Ten volumes, contemporary mottled calf, gilt, with marbled edges, nicely rebacked, with elaborately decorated spines; very good condition. Illustrated with 37 engravings after drawings by Fuseli by Neagle, Cromek, Rhodes, Dodley, and two by William Blake. Blake engraved two plates after Fuseli for the book, his only illustrations of Shakespeare. Vol. VII, p. 235 (King Henry VIII) and vol. X, p.107 (Romeo and Juliet). There was a nine-volume small-paper issue with greatly inferior printing of text and plates but, as Bentley observed "the ten-volume edition is considerably more elegant." Bentley, *Blake Books*, 498. Essick, *William Blake's Commercial Book Illustrations*, XLVII. \$3,000.00
- 228 Shaw, George Bernard. Collection of letters to Malcolm Watson, theatre critic for *The Daily Telegraph*, 1899-1926. 10 autograph letters signed (5 are postcards, 3 notes), 3 typed letters signed, and 3 typed "interviews" with holograph insertions and corrections. 28 pages. Shaw advertises himself through the critic's column, providing him with ready-made interviews (for which GBS provided both the questions and the answers), and discusses many issues concerning his plays and their reception: *Caesar & Cleopatra* "written to redeem English dramatic literature from the reproach of having no better portrait of Julius Caesar than the wretched abortion produced by Shakespeare," *Misalliance*, *Passion*, *Poison*, and *Petrification*, *Major Barbara*, *The Doctor's Dilemma*, *Press Cuttings* and its censorship, the *Chocolate Soldier* [Leopold Jacobson's musical adaptation of *Arms and the Man*], and *Pygmalion*. Other topics touched on include income tax and marriage, and the appeal to reconstruct the

theatre at Stratford. Not included in *Bernard Shaw: Collected Letters*, ed. Laurence, and believed unpublished. Provenance: John Hay Whitney (sale at Sotheby's New York, 23 Apr 1999). \$22,500.00

- 229 Shostakovich, Dmitri. *Simfoniia No. 12. Symphony No. 12 "The Year of 1917"*. Score. Moscow: Soviet Composer, 1961. First edition. 192 pp. Boards, cloth back; slight wear but an excellent copy, one of 1000 printed. Inscribed by Shostakovich to the musicologist Lev Lebedinsky and dated 30.x.61, four weeks after the first performance. Lebedinsky was a close associate of Shostakovich and is perhaps best-known for his claim that, in 1960, at the time of writing his Eighth Quartet, Shostakovich was suicidal, because of his depression at having to join the Communist Party, and that Lebedinsky removed a bottle of sleeping pills from the composer's pocket. Lebedinsky later described the Twelfth Symphony as "a denunciation of Leninism" noting "It contains a characteristic soliloquy where Lenin's speech is presented in the form of a parody." \$3,850.00

- 230 Sinclair, Upton. Collection of 8 typed letters signed and 1 autograph letter signed (11 pages) to Albert Rhys Williams and Lucita Williams, 1918-1957. Discussion of Soviet propaganda, his work with Sergei Eisenstein on *Que Viva Mexico*, Williams's reminiscences of Lenin, Sinclair's urging of him to write an autobiography, and his own relations with his Soviet publishers. \$2,750.00

Albert Rhys Williams, a Congregationalist minister, labor organizer and journalist, had worked on Eugene Debs's presidential campaign in 1908, he met John Reed while speaking in aid of the striking textile workers in Lawrence, Mass. in 1912, and in 1917 he traveled to Russia to report on the revolution. Williams and Reed worked together composing propaganda for Trotsky, and Williams became a friend of Lenin. In 1918 he traveled to Vladivostok, from where he barely escaped the Whites, and returned to the U.S., where he toured and lectured until 1922. He returned to Russia in 1922-28, 1930-31, and 1937-38. Sinclair wrote an introduction which was published in the Russian edition of Williams's *Through the Russian Revolution*, (*Narodnye massy v russkoi revoliutsii : ocherki russkoi revoliutsii*), 1924

- 237 Sinclair, Upton. *The Jungle*. New York: The Jungle Publishing Co., 1906. First edition. Earliest issue with title-page integral, however on the front endpaper where the "Sustainer's Edition" label would have been are the remains of another bookplate. Inscribed by Sinclair to poet Bliss Carman "with the greetings of The Author". Original green cloth, spine lettering partially effaced; a very good copy. Half morocco box. \$11,500.00
- 232 Sitwell, Edith. *The Song of the Cold*. New York: Vanguard, (1948). First edition. Inscribed by Sitwell to Goddard Lieberson, and dated (she rarely dated her inscriptions) December 17, 1948. As president of Columbia Records Lieberson was responsible for producing Sitwell's recordings "Facade," "Excerpts from a Poet's Notebook," and "A Notebook on William Shakespeare, excerpts from *The Canticle of the Rose* and other poems," and others. Black cloth, fine in lightly worn jacket (large chip from front panel). \$200.00
- 233 Sommer, Ernst. *Revolte der Heiligen. Erzaehlung*. Mexico City: El Libro Libre, 1944. First edition. Original wrappers, fine copy. \$200.00
- 234 [Stafl, Otakar]. Suchý, Lothar. *David; drama o trech dejstvích*. Prague: Krasnych Knih, 1911. First edition. Original black leather, gilt. One of 200 numbered copies, printed in black and red on handmade paper. Fine art nouveau / secession style endpapers and decorations, and six color lithographs by Otakar Stafl. Some offset from text to the color plates, but a very nice copy. \$450.00
- 235 (Stauffacher, Jack). *The Vico Collaboration. Giambattista Vico, philosopher; Dennis Letbetter, photographer; Jack W. Stauffacher, printer*. San Francisco: The Greenwood Press, 2003. Inspired by Vico's *Principi di una scienza nuova*, Stauffacher and Letbetter produced two portfolios: Stauffacher made ten prints in an edition of twenty, titled, *Vico Wooden Letters*, using an assortment of sixty-six wooden letters that were given to the press in 1966 by The Williams Printing Company. For years these 19th-century letters 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 measure 13 x 18 ¼ inches. This is the only copy of the portfolio in which all the prints and were signed (on the verso) by Stauffacher and Letbetter. Dennis Letbetter's matching suite, *Vico Photographs*, also produced in an edition of twenty, contains twelve 15 x 18 inch photographs, printed and archivally processed on British Zone VI Brilliant VCIII at Studio Letbetter. His macro-photographs show details of the metal type, the ink, and the construction of the original edition of Vico's book, the portfolio also includes a letterpress title page and a text leaf of the essay on printer's ink, *Aromas of the Divine Liqueur*, by Enrico Tallone. For the two: \$5,500.00

236 Steinbeck, John. Seven letters, (all signed "John Steinbeck"), to Katherine Kempff, comprising 4 autograph letters signed and 3 typed letters signed, plus one autograph postcard signed, Lake Tahoe, Pacific Grove, and Montrose, 1928 – 1935. 13 ½ pages, various sizes, the earliest letter with a few tears at folds (two repaired with transparent tape), the next with two long fold tears (also repaired with transparent tape) causing the loss of a few letters; envelopes, hand-addressed by Steinbeck, present for five of the letters. A rare early series of affectionate, even sentimental letters to a young girl (age about 12 at the time of the earliest letter). She was the granddaughter of Alice Brigham, who employed Steinbeck as caretaker on her estate near Lake Tahoe. Steinbeck reminisces about their shared experiences, wistfully notes her growing older, discusses his writing, announces his marriage, and writes of his life. This friendship is written about by Jackson J. Benson in his *The True Adventures of John Steinbeck, Writer; a Biography* (1984), pp. 111-113: "... [Steinbeck] could be very charming with children. While he was friendly with the boys, he made a special effort to become friends with one of Mrs. Brigham's granddaughters, Catherine Kemp [sic] ... He had a rapport with youngsters like Catherine, since he felt in looking back at his own childhood that he, too, had been left out and alone ... Catherine ... remember[ed]...the kindness and patience of the caretaker [Steinbeck] and the sense of wonder he conveyed in response to nature. The next summer [1928], before he left the employment of the Brigahms [who owned the estate], he gave Catherine his old Corona

portable that had been with him through Stanford and on which he had finished one novel [Cup of Gold] and had begun another [To a God Unknown ]...." \$35,000.00

237 Stevenson, Robert Louis. Autograph letter signed, to C. Howard Carrington. Skerryvore, Bournemouth, 9 June [1885]. 1 page, with a tiny tear in the fold. Signed "Robert Louis Stevenson". On his never-finished novel about highwaymen: "'The Great North Road' is still unfinished: it is, scarce I should say beyond Highgate; but it will be finished some day, bar the big accident: It will not however gratify your taste; the highwayman is not grasped; what you would have liked (and I, believe me!) would have been 'Jerry Abershaw;' but Jerry was not written at the fit moment; I have outgrown the taste, and his romantic horseshoes clatter faintlier down the incline towards Lethe...." Published in *Letters and Miscellanies*, ed. Colvin (1912). \$4,000.00

238 Stevenson, Robert Louis. *Kidnapped. Being memoirs of the adventures of David Balfour in the year 1751*. London: Cassell, 1886. First edition, first issue. Original green cloth, a bit rubbed, front endpaper cracked., folding frontispiece map; all first issue points present. The William Harris Arnold copy, with his bookplate, and another. \$1,500.00

239 [Strysky, Jindrich]. Nezval, Vítězslav. *Absolutni Hrobar*. Prague: Borovy, 1937. First edition. Original printed wrappers. Collage illustrations by the author. Cover design and typography by Jindrich Strysky. \$275.00

240 Taylor, Peter. *A Long Fourth and other stories*. Introduction by Robert Penn Warren. New York: Harcourt, Brace, (1948). First edition. Taylor's first book, inscribed "For Miss Mary with love from Peter." Black cloth, fine in dust jacket (spine a bit faded as usual). A pencilled note identifies the recipient as Mary Taylor Moore, who was registrar of the University of North Carolina – Greensboro where Taylor was teaching. \$1,000.00

241 [Téréchkovitch, Constantin]. Piétri, François. *Les Princes du Sang. Lithographies Originales de Téréchkovitch*. Paris: Nouveau Cercle Parisien

- du Livre, (1962). First edition. 12  $\frac{3}{4}$  x 10  $\frac{7}{8}$  in., unbound as issued, with lithograph wrapper. Fine, in faded green chemise and slipcase, cracked along one edge. No. 157 of 170 copies, (total edition of 200 all printed on Rives), this is one of 20 copies reserved for the Société. With an extra double suite of the 21 lithographs, the first is one of ten suites on japon hodomura, and the other, one of ten on vélin d'Arches. Signed by Piétri and Téréchkovitch. \$1,250.00
- 242 [Toyen]. Nezval, Vítězslav; Peret, Benjamin. *Antilyrique. Avec un dessin de Toyen*. Paris: Éditions G.L.M., 1936. First edition. Original orange printed wrappers, slight wear to one corner; fine. One of an edition of 70 copies, numbered and signed by the publisher. Frontispiece by Toyen. The translation is by Benjamin Perét. \$1,350.00
- 243 Twain, Mark. *Life on the Mississippi*. London: Chatto & Windus, 1883. First edition, preceding American publication. Original red cloth, spine a little faded otherwise a fine copy. Bookplate. Publisher's catalogue dated March, 1883. BAL 3410 \$1,850.00
- 244 Venturi, Robert; Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. The MIT Press, 1972. First edition. Small folio, green cloth with inset label. Fine copy, dust jacket lacks small chips on the spine costing two letters first "L" and "M", and with some little edge wear. Errata sheet present. \$3,000.00
- 245 Vidal, Gore. *A Star's Progress* By Katherine Everard (pseud.). New York: Dutton, 1950. First edition. Original green paper boards, shelf wear on the edges, light discoloration to endpapers, but a very good copy, dust jacket edges rubbed and split on a joint, but intact. Vidal's rarest book, issued pseudonymously after he was unofficially black-listed following publication of *The City and the Pillar*. Unlike the "Edgar Box" mysteries, Vidal revealed his authorship of *A Star's Progress* only reluctantly, and not until the 1980s. The name "Everard" was taken from a famous gay bathhouse in New York. The first edition carries a dedication (to Vidal's grandfather's cook) that does not appear in the retitled paperback. \$750.00

- 246 Warhol, Andy. *Andy Warhol's Lonesome Cowboys*. Original one-sheet review movie poster. (1968). 27 x 41 inches. Folded, as issued. Three small areas of surface abrasion, otherwise in very nice condition. \$500.00
- 247 Wharton, Edith. Autograph letter signed. To Mrs Arthur Bronson, "Monday evening" <ca. 1899>. Autograph letter signed, 3 pages. Declining an invitation to tea on Tuesday "as we had arranged before receiving your note to go to Padua for the day," but agreeing to dine on Wednesday "if it is really a small dinner & so will allow me to come in a high-necked dress". She is only in Italy for a few weeks, has been ill all winter and did not bring a dinner-dress. "I beg therefore that you will tell me quite frankly if your dinner is small enough for such informality..." She sends regards "to your daughter, with whom I had the pleasure of renewing my acquaintance two or three years since in Newport..." "Katherine De Kay Bronson, much valued friend and hostess in her Casa Alvisi in Venice of Robert Browning, Henry James, and many others...EW had known [her daughter] Edith Bronson in Newport." *Letters*, ed. Lewis, pp. 83-84 \$3,500.00
- 248 Wharton, Edith. *Twelve Poems*. London: The Medici Society, 1926. First edition. Original blue-grey paper boards, cloth spine, offset to endpapers from the binding glue but a fine copy in the scarce dust jacket, (slightly spotted, small tape repairs at the top and bottom of the spine). One of 130 copies, printed on handmade paper, numbered and signed with a facsimile signature stamp. *Twelve Poems* was inspired by the long Aegean cruise Wharton took with her close friend Daisy Chanler in the winter of 1926. Excepting the unobtainable *Verses*, her scarcest title. Garrison A40. \$3,750.00
- 249 Whitman, Walt. *Leaves of Grass ... Preface to the Original Edition, 1855*. London: Trübner, 1881. First separate edition. Contemporary or near-contemporary boards, parchment spine, by Co-operative Bookbinders, London, with their ticket, original blue printed wrappers bound in; very good condition. A 4 x 6 inch print of a Pearsall photograph of Whitman (bust-length, hatless) is tipped to the front endpaper; the last text page has a manuscript note from the publisher, Walter Lewin, about the edition. One of 500 copies. Bella Landauer bookplate. BAL 21625, printing A. \$1,250.00

250 Wilde, Oscar. Autograph letter signed ("Oscar Wilde") to Stephen Massett. No place [1882]. One page, written diagonally across a 9 x 7 inch sheet of writing paper; the recipient's name in Wilde's hand on the verso, fold marks, a pencil note on the verso dates this as Dec. 7, 1882. "Dear Mr. Massett, I spoke to Mrs Langtry and she was much pleased with your songs and will write to tell you so herself. As for the Australia letter -- you are the very Napoleon of voyage ...." \$6,500.00 Unpublished. Another letter to Massett (dated January 1882) is included in *The Letters of Oscar Wilde*. Wilde had met Massett, who billed himself as "composer, author, traveller, recitationist and monologue entertainer" at a dinner in given in Wilde's honor at Sam Ward's house, in New York, where Massett had performed a new song "The Valley Lily" with words by Ward, and for which he had composed the music. Massett is known as the first entertainer in San Francisco, where he arrived in 1849, and in June he gave a concert in Portsmouth Square, accompanying himself on the only piano then in California. His autobiography, *Drifting About; or, What 'Jeems Pipes of Pipesville,' Saw and Did*, (1863) recounts his time in California. Wilde had encouraged Lillie Langtry's theatrical ambitions, and met her on her arrival in New York to begin a tour of America in October 1882. Wilde mentioned plans for a trip to Australia, following his American tour; Ellman reports him joking about it with Langtry saying "when I look at the map and see what an awfully ugly-looking country Australia is, I feel as if I want to go there to see if it cannot be changed into a more beautiful form."

252 Williams, Tennessee. *27 Wagons Full of Cotton and other one act plays*. Norfolk, Conn.: New Directions, (1947). First edition, first printing. Grey cloth, fine in slightly worn dust jacket. This first printing contains only eleven plays, and there was only one binding issue. The second printing (sometimes erroneously called "second issue" or "state"), contains a new introduction, and the third printing adds two additional plays. Crandell A2.1.a. \$350.00

252 Williams, Tennessee. *Battle of Angels*. With a note on the play by Margaret Webster and an account of its production in the City of Boston by the author. Murray, Utah: Pharos, 1945. First edition. Original wrappers, wrappers a bit browned, and with some minor edge wear.

- Williams's first separately published play. Inscribed by the publisher James Laughlin to book designer Harry Ford. Crandell C67. \$250.00
- 253 Williams, Tennessee. *Cat on a Hot Tin Roof*. New York: New Directions (1955). First edition. Cloth, fine, in lightly used dust jacket. Crandell A 15.1.a. \$250.00
- 254 Williams, Tennessee. Collection of *Playbill* magazine programs for original Broadway productions of Tennessee Williams plays: The Glass Menagerie, The Playhouse Theatre, July 8, 1945 Slapstick Tragedy, Longacre Theatre, 1966 (ran for 7 performances) Out Cry, Lyceum Theatre, 1973 (ran 12 performances) Sweet Bird of Youth (revival), Harkness Theatre, 1975 Vieux Carré, St. James Theatre, 1977 (ran 6 performances) Clothes for a Summer Hotel, Cort Theatre, 1980. All in fine condition (Glass Menagerie slightly creased) \$150.00
- 255 Williams, Tennessee. *Grand*. New York: House of Books, 1964. First edition. Yellow cloth, fine, plain glassine jacket. One of 300 copies, numbered and signed. Crandell A28. \$300.00
- 256 Williams, Tennessee. *Hard Candy. A Book of Stories*. New York: New Directions (1954). First edition. Cloth backed boards, fine copy in slightly faded slipcase. The slipcase is the first royal blue one. Crandell A13.1.a. \$150.00
- 257 Williams, Tennessee. *I Rise in Flames, Cried the Phoenix. A Play About D.H. Lawrence*. Note by Frieda Lawrence. New York: New Directions (1951). Patterned boards, cloth back, a very fine copy in the original slipcase. First edition, one of 300 numbered copies on Rives paper, signed by Williams, printed at the Cummington Press. \$1,000.00
- 258 Williams, Tennessee. *In the Winter of Cities. Poems*. New York: New Directions, 1956. First edition. Cloth backed boards, fine in lightly used dust jacket. Signed and dated ('73) by Williams on the front free endpaper. Crandell A16.I.b. \$500.00
- 259 Williams, Tennessee. *The Kingdom of Earth with Hard Candy*. New York: New Directions (1954). First edition. Half-linen and patterned paper boards; spine stamped in gilt; front inner hinge slightly cracked (as almost

always with this book, since the additional story caused the bulk to be too great for the binding), an exceptionally fine and fresh copy in unworn slipcase. Marked "Presentation copy" below the stated limitation of 100 numbered copies, and signed by the author. Crandell notes that there were actually as many as 135 or 136 copies printed and bound, with the first 100 intended for the author's personal use and the remainder reserved for use by the publisher. This was one of Williams's copies, and given by him to the previous owner. The volume is comprised of sheets printed from the same setting of type used to print *Hard Candy* (A13.1.a), but it includes the additional story "The Kingdom of Earth" which is not listed on the contents page and was excluded from the regular edition because of its graphic content. The new impression contains an extra gathering of ten leaves at the end of the volume and a new title leaf which is pasted on the stub of the excised original. Crandell A13.1.b. \$2,000.00

260 Williams, Tennessee. *One Arm and Other Stories*. New York: New Directions (1948). First edition, usual second state with cancel title page. Cloth backed boards, a very good copy in lightly worn slipcase. Inscribed by Williams to William Targ, later one of his publishers. Ownership signature of Benjamin Crowell, dated 1949. Crandell A8.1.a2. \$750.00

262 Williams, Tennessee. *The Roman Spring of Mrs. Stone*. New York: New Directions (1950). First edition. Boards, vellum spine, slipcase. Unusually fine copy, with the spine white and fresh, in fine slipcase. One of 500 unnumbered copies signed by Williams. \$500.00

262 Williams, Tennessee. *The Rose Tattoo*. New York: New Directions (1951). First edition. Grey cloth, fine in exceptionally fine and unworn dust jacket (jacket design by Alvin Lustig). Binding "b" of two variants, without known priority. Crandell A10.1.a. \$200.00

263 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 Ungar copies, purchased new by Williams's friend Ungar, then wrapped and stored for 30 years before they were rediscovered. Cover and jacket design by Alvin Lustig. Crandell A 5.1.a. \$15,000.00

- 264 Williams, Tennessee. *Tennessee Williams' Letters to Donald Windham 1940-65*. Edited and with comments by Donald Windham. Verona: Sandy Campbell, 1976. First edition. Wrappers, boxed, as new. One of 26 lettered copies, printed on blue Fabriano paper by Martino Mardersteig, signed by Williams and Windham. \$1,750.00
- 265 Williams, Tennessee. *Tennessee Williams' Letters to Donald Windham 1940-65*. Edited and with comments by Donald Windham. Verona: Sandy Campbell, 1976. First edition. Wrappers, boxed, as new. One of 500 numbered copies, printed on Favini paper by Martino Mardersteig. \$150.00
- 266 Williams, Tennessee. *The Theatre of Tennessee Williams. Vols. 1-2*. New York: New Directions (1971). First editions of these collected works for the theatre. Boards, fine in dust jacket. Two volumes. Each signed by Williams on the front free endpaper. Crandell AA13.I.1.a; AA13.II.1.a; \$800.00
- 267 Williams, Tennessee. *The Two-Character Play*. New York: New Directions (1969). First edition. Cloth, as new, boxed as issued. One of 350 numbered copies signed by Williams, printed at the Spiral Press. Crandell A35.1.a. \$400.00
- 268 Williams, William Carlos. *Sour Grapes. A Book of Poems*. Boston: Four Seas, 1921. First edition. One of 1000 copies. Original green boards, paper spine label, slight shelf wear to corners, but an excellent copy. The last poem in the book "The Great Figure" inspired Charles Demuth's 1928 painting, "I saw the Figure 5 in Gold" which in turn inspired Jasper Johns's painting "The Black Figure 5" and Robert Indiana's "American Dream #5". Wallace A5. \$300.00
- 269 Woolf, Virginia. *Flush: A Biography*. London: The Hogarth Press, 1933. First edition. Brown cloth, a little dust marked, but a very good copy in dust jacket, with some little edge wear. \$200.00
- 270 Woolf, Virginia. *A Room of One's Own*. New York: The Fountain Press, 1929. First edition. One of 492 numbered copies, signed by Virginia Woolf. Original red cloth, a fine copy, not issued in dust jacket. Preserved in a custom half morocco box. Kirkpatrick A12a. \$12,500.00

- 272 Woolf, Virginia. *Three Guineas*. London: The Hogarth Press, 1938. First edition. Yellow cloth, offset from enclosure on front endpaper, but a very good copy in dust jacket, designed by Vanessa Bell, the jacket faded on the spine. First edition, first issue. A portion, thought to be perhaps as large as half the edition of some 16,000 copies, was bound in 1943 or later as part of the Uniform Edition. Kirkpatrick A23a. \$375.00
- 272 Wordsworth, William. *Poems*. London: Printed for Longman Hurst Rees & Orme, 1807. 2 volumes, original drab boards with pink paper-covered spines as issued. First edition of Wordsworth's single greatest collection of poetry, one of 500 copies printed; with the cancels D11-12 in Vol. I and B2 in Vol. II. Volume I has the half-title and the erratum leaf H8. Volume II has the half-title, the sectional half-title leaf B1, and the first state of sheet F9(i) in volume 2 (with the misprint "Thy fnuction" on page 98, last line). Wordsworth's *Poems* includes many of the poet's most beloved poems, including "She was a Phantom of delight", "To A Skylark", "Resolution and Independence", "The world is too much with us...", "It is a beautiful evening, calm and free", "The Solitary Reaper", "My heart leaps up when I behold...", "I wandered lonely as a cloud...", and the last poem in the collection, Wordsworth's great "Ode", since known by its longer title "Ode: Intimations of Immortality from Recollections of Early Childhood". Contemporary ownership inscription to Anne Watson in Vol. I, with her pencil ownership signature on the title-page; bookplates of Simon Noel-Smith and his wife. Light foxing, covers slightly chipped and worn, but a very good set. Wise 8. Tinker 2334. Ashley 8:12-14. Healey 19 (locating just six copies in original boards). Cornell/Healey 19-21. \$25,000.00
- 273 Yeats, W.B. *The Celtic Twilight*. London: A.H. Bullen, 1902. Second edition, with additions. Blue cloth, very good, bright copy. American issue, bound for Macmillan. \$150.00
- 274 Yeats, W. B. *Eight Poems. Transcribed by Edward Pay*. London: Morland Press, Ltd. for "Form" (1916). First edition. Small quarto, title-page, titles, initials in red, illustration by Austin Osmond Spare, original printed wrappers. One of 122 copies printed on Italian hand-made paper out of a total edition of 200 copies. Wade 114. Contains "The Dawn," "On Wom-

an," "The Fisherwoman," "The Hawk," "Memory," "The Thorn Tree," "The Phoenix," and "There Is a Queen in China." A fine copy. \$6,500.00

275 Yeats, W.B. Letter signed ("W.B. Yeats"), the body in a secretarial hand. Hotel de Passy, Paris, Dec. 18, 1908. 1 ¼ pages. To a Mr. Young. "I haven't seen Stephen Phillips for years, and I don't know, curiously enough, anyone who knows him. All our young poets...think that he has gone over to the Philistine whose Samson in this particular case is Beerbohm Tree, and they have thrust him with some tumult from the gates of Jerusalem...." Written at a very significant moment in Yeats's life; he had followed Maude Gonne to Paris and they had become, or shortly were to become, lovers. \$2500.00

"When *Paolo and Francesca* ... was eventually performed in 1902, Phillips was hailed as the successor of Sophocles and Shakespeare, .... Phillips was still at his apogee when [Beerbohm] Tree staged the loosely constructed, rhetoric-charged *Nero* in 1906. Tellingly, Phillips told Hesketh Pearson, 'I wrote *Paolo and Francesca* for love, *Herod* for popularity, *Ulysses* for money, and *Nero* for all three'... For ten years Phillips was accorded film-star status, which disappeared as quickly as it came. It is difficult now to see much intrinsic merit in his work, and easier to perceive how derivative his poetry was (as several contemporaries also indicated). Nevertheless, the response to his plays reveals that Phillips was alive to that theatrical taste which embraced the spectacular, the romantic, and the melodramatic, cloaked in easy-going pseudo-Elizabethan verse. That Phillips failed to capitalize on his successes is indicative of his indolent nature, his lack of true talent, and his predilection for strong drink." *ODNB*

276 Yeats, W.B. *Poems by William Butler Yeats*. Dublin: Privately printed by the Cuala Press for Eleanor Lady Yarrow, 1935. First edition, of this selection. Small 8vo, frontispiece by Victor Brown, hand-colored & heightened with gold, illustrated with hand-drawn ornaments by Elizabeth Corbet Yeats, original light blue paper wrappers. One of only 30 copies printed by the poet's sister, Elizabeth Corbet Yeats. The printer's own copy, with her bookplate. Includes "The Lover Tells of the Rose in his Heart", "Into the Twilight", "He Wishes for the Cloths of Heaven",

"The Fiddler of Dooney", "The Lake Isle of Innisfree", "When You are Old", "A Faery Song", "The Song of Wandering Aengus", and "The Pity of Love." Some very minor spotting, gatherings slightly pulled at gutter, otherwise a fine copy of one of the rarest of all Cuala Press books, only one copy is known to have appeared at auction in the past thirty years. Wade 184. Miller, p. 130. \$17,500.00

 Design & typography

in Hermann Zapf's Palatino nova & Zapfino fonts

by Jerry Kelly