

Literature, Book Arts and Other Subjects, Including Recent Acquisitions.

Catalogue 375

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Members ABAA and ILAB

1. Abel, Lionel, and Robert Matta [eds]: **THE MATTA OF OTHERS MATTAS TO ME** [an unnumbered issue of **INSTEAD**]. New York. [1948?]. Single sheet, folio (71 x 56 cm), printed recto and verso, folded three times. A bit of dust spotting along exposed exterior fold, otherwise very good.

An unnumbered, undated issue of **Instead**, Lionel Abel and Matta's irregular series founded in February 1948 as a mode of attack upon the "new dada," taken to task because "its style ... is without fun." During its brief run, **Instead** hosted contributions by Picabia, Duchamp, Bataille, Matta, Tucci, Pichet, Heidegger, and Michaux. This number includes English language texts by Tucci, Abel, Kojève, Artaud, Breton, Meyer Schapiro, Andrea Caffi, et al. \$75.

2. Abramson, Ben: **[A Substantial Lot of Fifteen Mimeographed Lists and Nineteen Catalogues, with Two Associated Items]**. Chicago & New York, The Argus Book Shop, [ca. 1938 through ca. 1955]. Stapled legal-format mimeo typescript, and narrow octavo, in printed wrappers and printed self-wrappers. Occasional hand-soiling, mimeo lists horizontally folded, occasional minor nicks and small chips, a few pencil notes, a few postmarks, a couple show minor staining, but generally very good or better.

An unusually substantial lot of the lists and catalogues of new and antiquarian books offered for sale by the legendary publisher and bookseller, including a long sequence of the characteristic multi-page mimeo lists printed on goldenrod, pink and white paper issued from Wabash Avenue, in Chicago (including lists 136, 146, 148, 150, 151, 152, 153, 155, 156, 157, and E-9 and E-14), two regular format printed catalogues from Michigan Avenue, Chicago (a clearance catalogue denoted #623, and another titled **Farewell to Chicago**), and a sequence of 14 printed catalogues from 3 West 46th St, NYC (1, 3, 4, 9, 10, 11, 12, 14, 16, 17, 19, 21, 22, 24, 26, 31 and 33 - the latter a 'Removal Sale'). Also present is a 13 leaf "Memorial List" (ca. 1955) issued from Chicago after Abramson's death, a two-page typed mimeo for distribution of a letter of praise written in memory of Abramson by Mary McWilliams, and a reprint of an untitled 1949 essay by Abramson, limited to 100 numbered copies for distribution at Christmas, 1979, by his daughter and son-in-law. The catalogues of Ben Abramson and the Argus Bookshop mirror the proprietor's tastes, obsessions, and opinions, most often in the form of extended commentary about the offerings or personal introductory essays. His undertakings as a publisher were often esoteric and he frequently championed the output of writers he appreciated and friends by taking on sizeable remainders from other publishers for distribution into the following decades, occasionally modified for sale under his own imprint. Among the catalogues and lists are the inevitable sale or clearance lists, brought on by forthcoming moves or financial need. He was a close friend or correspondent with a number of writers (Starrett, H. Miller, Chris Morley, Steinbeck, Claude Houghton and many more) and was an early champion of the Baker Street Irregulars. He was not reluctant to distribute and promote books sold under the counter by other booksellers. Such a lot would be very difficult to assemble at this point in time. Sold.

3. [Abramson, Ben, and the Argus Book Shop]: Covington, Deborah B.: **THE ARGUS BOOK SHOP: A MEMOIR**. [West Cornwall, CT]: Tarryiddle Press, 1977. [12],114,[2]pp. Large octavo (25.5 x 16.5 cm). Untrimmed, largely unopened gathered signatures. Frontis and photographs. Fine.

Untrimmed, never bound sheets of the first edition. The published form of the book consisted of 350 numbered copies (these sheets not numbered). Recollections of Ben Abramson, his Argus Book Shop, and the authors and buyers who frequented it, either in person or via correspondence. \$45.

4. Ackerley, J.R.: **MY DOG TULIP**. London: Secker & Warburg, 1956. Gilt lettered boards. Spine somewhat cocked, but a very good copy in near fine dust jacket.

First edition of the author's most widely read work. Poet Roy Fuller's copy, with his ownership signature on the front free endsheet. Laid in are some relevant clippings, including a 1966 **New Statesman** review of an anniversary reprinting marked with Fuller's absolute disagreement on a point, a very closely written and revised half-page autograph manuscript of his rebuttal to that notice, and a clean carbon typescript of the revised text. \$300.

5. Acton, Harold: **HUMDRUM**. [London]: Chatto & Windus, 1928. Orange cloth, lettered in gilt. Spine a bit darkened, cloth slightly hand-soiled, tasteful bookplate on pastedown, otherwise a very good copy without the elusive dust jacket.

First edition of Acton's scarce first novel. The edition consisted of only 1500 copies. Ritchie records at length the circumstances leading to both its composition and its eventual publication. This copy is inscribed by Acton to Anthony Hobson in a tone reflecting those circumstances: "A book of which I am heartily ashamed and will only sign for my friend Anthony. Harold Acton." RITCHIE A5a. \$600.

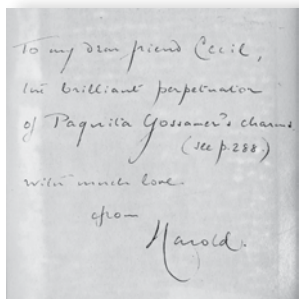
6. Acton, Harold [trans]: **THE LAST OF THE MEDICI ... WITH INTRODUCTION BY NORMAN DOUGLAS**. Florence: Privately Printed for Subscribers by G. Orioli, [1930]. Gilt decorated boards, gilt spine label. Portrait frontis printed by Emery Walker. Plate. Tasteful bookplate on front pastedown, otherwise a fine copy in very good dust jacket (a bit sunned at spine and edges, with an internally mended edge tear).

First edition. Copy #2 of 365 numbered copies (350 for sale), printed on Binda handmade paper, and published as No. 2 in the **Lungarno** Series. Signed by Douglas at the conclusion of his introduction, and by Acton at the conclusion of the Translator's Preface. This copy bears Acton's presentation inscription on the front free endsheet: "Hoping that these pages will not demoralize Anthony Hobson very cordially Harold Acton." Certain passages in the text led to a temporary seizure of a portion of the edition at the request of the British Home Office, but the Italian court found in favor of the publisher and the copies were returned. Douglas observes in his introduction that this account of the foibles of Gian Gastone is "strong fare, indeed. I am not anxious to pose as a prude, but, absorbing as the book is, I should hesitate to recommend it to any boy under twelve years of age. There are indications, apart from the main evidence of the following pages, that His Highness had a screw loose...."

RITCHIE A6. WOOLF B5.

\$685.

Inscribed to Cecil Beaton



7. Acton, Harold: **PEONIES AND PONIES A NOVEL**. London: Chatto & Windus, 1941. Gilt cloth. Spine cocked, binding a bit darkened and hand-soiled, a few spots to the top edge with a bit of bleed to the top edge of the front endsheets, some light foxing and creasing to a few corners, but a good copy, without dust jacket.

First edition. An association copy of a high order, inscribed by the author on the front free endsheet to his contemporary, friend and fellow "Bright Young Thing," Cecil Beaton: "To my dear friend Cecil, the brilliant perpetuator of Paquita Gossamer's charms (see p. 288) with much love from Harold." The reference on p.288 is to a film star and hostess of late-night parties on the roof of the Peiping Palace Hotel, who has promised Freddie Follicle, social editor of the **Peiping Star Bulletin**, "an autographed 'study' of herself in **Semiramis** by Cecil Beaton." A few smudges on that page suggest that

Beaton turned to it more than once. The first impression consisted of 1250 copies.
RITCHIE A11a.

\$1650.

8. Acton, Harold: **MEMOIRS OF AN AESTHETE**. London: Methuen & Co., [1948]. Gilt blue cloth. Frontis portrait of the author and 19 plates. A near fine copy, in near very good, moderately frayed and torn dust jacket with some tape repairs on the verso. Tasteful bookplate on front pastedown.

First edition of what is likely Acton's most widely read book, printed in an edition of 3500 copies. The frontis portrait, painted in 1938 by Madame Lo Ch'ang, portrays Acton as a meditating Lohan. Warmly inscribed on the front free endsheet: "For Anthony Hobson with happy memories of amusing occasions and all best wishes from Harold Acton."

RITCHIE A13.

\$550.

9. Acton, Harold: **PRINCE ISIDORE A NOVEL**. [London]: Methuen, [1950]. Gilt lettered cloth and marbled boards. Illustrations by Feliks Topolski. Small spot on top edge seeping a trace into the fore-edge, tasteful bookplate, spine a trace cocked, but a very good copy, in good, spine-darkened dust jacket with several nicks and a short split at lower fold.

First edition. Inscribed on the front free endsheet: "For Anthony [Hobson] trusting that he will learn to avoid all Evil Eyes *con tanti saluti* Harold Acton." The reference is the novel's protagonist's alleged possession of the Evil Eye.

RITCHIE A14.

\$150.

Inscribed, with Three Letters

10. Acton, Harold: **THE BOURBONS OF NAPLES (1734 - 1825) [with:] THE LAST BOURBONS OF NAPLES (1825 - 1861)**. London: Methuen & Co., [1956 & 1961]. Two volumes. Large, thick octavos. Gilt lettered blue cloth. Frontispieces and plates. The first volume: spine a trifle cocked, but very good and bright in rather shelf-worn, chipped and creased dust jacket. The second volume: about fine in very faintly edgeworn dust jacket.

First editions, each with the tasteful bookplate of Anthony Hobson in the corner of the front pastedown, and each inscribed by Acton to him. The first volume: "For Anthony Hobson - may he visit Portici Resina & San Giorgio a Cremano before they are utterly destroyed! with best wishes from Harold Acton." The

second: "For Anthony Hobson hoping to convert him to Bourbonism, with best regards from Harold Acton." The two are accompanied by three autograph letters, signed, from Acton to Hobson, La Pietra, Florence, 16 September 1962 and 11 October 1964, four full pages on two quarto sheets, with one envelope, and Hyde Park Hotel, London, 24 November 1964, two pages, on recto and verso of small octavo sheet of hotel letterhead, with envelope. The first two letters are warm, welcoming, and enthusiastic, with discussion of travels, food, and in that for 1962, the present works and others: "Of course it was never my intention to whitewash the dear old Bourbons, but I wanted to do them justice and evoke Naples in happier days, with the aid of contemporary witnesses. I was less at home in the 19th than in the 18th century, and the second volume gave me more trouble than the first. However, I'm glad it won your approval. It is now being translated into Italian. 'Glue and Lacquer' must be very rare. It was sold out immediately due to Eric Gill's illustrations no doubt, which are not exactly my cup of tea ... Nearly all of my publications are out of print, alas, so it is a comfort to know that you are interested" The London letter of November serves to update Hobson on Acton's forthcoming surgery and anticipated period of recuperation.
RITCHIE A15a & A18a. \$1150.

11. [Adagio Press]: **CHRISTMAS CARDS OF THE ADAGIO PRESS** [cover title]. [Louisville, KY]: Contre Coup Press [for the] Typocrafters, 1999. [26] loose cards, plus coversheet. Small octavo (19 x 13.5 cm). Enclosed in printed paper folder.

First edition. One of sixty copies assembled for the Typocrafters, with a coversheet printing explanatory text and the imprint. According to the text, the selection was to include twenty of the small Christmas broadsides issued by Leonard Bahr at the Adagio Press. This copy happens to include 26 rather than 20 examples. \$85.

12. [Adams, Ansel]: Szarkowski, John: **ANSEL ADAMS AT 100**. Boston: Little Brown and Company / San Francisco Museum of Modern Art, 2001. Oblong large quarto. Cloth. Frontis and many other plates after photographs (114 tritone plates in all). Fine in matching cloth slipcase.

First edition. Published on the occasion of a traveling Centennial Exhibition. Laid in, as issued, is a single frameable reproduction print, along with the publisher's promotional sheet. \$150.

13. Adams, Henry: **THE EDUCATION OF HENRY ADAMS. AN AUTOBIOGRAPHY**. Boston: Printed at the Riverside Press for the Massachusetts Historical Society, 1918. Small quarto. Full dark blue-green crushed morocco, raised bands, gilt extra, gilt inner dentelles, t.e.g. by Riviere & Son. Portrait frontis. Gilt initials "E.O.A." in center of upper board, spine a shade sunned, upper joint cracking slightly at tips, but a very good copy.

First printing of the first public edition, one of an issue suggested to have consisted of approximately 250 copies bearing the imprint for Mass Historical. The text is offered as 'edited' by Henry Cabot Lodge, and the Preface is attributed to him; BAL mirrors scholarship in noting that Adams was the actual author of the Preface, and the editor omitted none of the original text. The binding on this copy is, of course, an exception. The Mass. Historical copies were bound in a fashion almost identical to the Houghton Mifflin copies, except without the publisher's spine imprint.
BAL 39. REESE (NARRATIVES) 2. \$1250.



14. Adichie, Chimamanda Ngozi: **THE THING AROUND YOUR NECK**. New York: Alfred A. Knopf, 2009. Printed wrapper. Uncorrected page proof of the first US edition. Fine. \$40.

15. **ADVENTURES IN POETRY**. New York: St. Marks Poetry Project, Summer 1971 through Summer 1975. Whole numbers 8, 10, 11 and 12 (of 12 published), plus Catalogue One (of two). Five volumes. Quarto. Mimeographed sheets in stapled pictorial wrappers. Modest rubbing and dust smudging to wrappers, otherwise very good to fine.

Edited by Larry Fagin. Contributors to these numbers include Gallup, Warsh, Padgett, Brainard, Codrescu, Baxter, Whalen, Waldman, McClure, Dawson, Coolidge, Wieners, Schuyler, Corso, O'Hara, Spicer, Hawkins, Ashbery, Meltzer, Koch, Ginsberg, Sanders, et al. Number ten is an "anonymous" issue, without identification of either the contributors or the periodical itself, clothed simply in pornographic comic strips reproduced from Tijuana "Bibles."
CLAY & PHILLIPS, pp.194-7. \$250.

16. [Africa]: Payne, John: **ADDRESS DELIVERED BEFORE THE ALUMNI OF THE PROTESTANT EPISCOPAL THEOLOGICAL SEMINARY, NEAR ALEXANDRIA, VIRGINIA, JULY 10, 1851**. Washington: Printed

by Jno. T. Towers, 1851. 16pp. Octavo. Printed wrappers. A bit of foxing early and late, manuscript frank on rear wrapper, old soft vertical fold, two small adhesion spots on upper wrapper, otherwise a very good copy.

First edition. This address was delivered within a day of Payne's consecration as Bishop of Cape Palmas and Parts Adjacent in West Africa, leading to his rank as the first bishop of the Episcopal Diocese of Liberia. He served in Liberia for two decades, during which the Episcopal Church built five churches, two asylums, and a hospital, and ordained twenty priests. OCLC locates 16 copies.
OCLC: 5005360. \$65.



17. [African American Children's Theatre]: [Speeth, Christopher (director)]: **THE WHOLE WORLD PLAYS AT ACTING**. [Philadelphia: Philadelphia Theatre for Children at the Friends Neighborhood Guild, nd. but 1964]. [8] leaves, printed on rectos only. Folio (35.5 x 28 cm; 14 x 11"). Pictorial self-wrapper (with a drawing of a stage), stapled at top edge. Illustrated with photographs. Staples rusted, some damp discoloration and erosion at lower right edge, but with all faults, a good copy.

First and only edition of this promotional in a format suitable for service as a prompt book as well, featuring an unattributed poem accompanied by photographs of young African American children involved in theatrical rehearsals and productions -- with the single exception of one photograph of a young African American male walking through an alley behind row houses (accompanying the lines: "And as these eager players / Leave their cramped and dreary rooms, / Shedding footprints in the street's debris"). The Philadelphia Children's Theatre was conceived by Christopher Speeth in 1962 and hosted by the Friends Neighborhood Guild, the nonprofit community service organization founded in 1879. By the time the Theatre was organized, and indeed, from the 1920s on, the Guild's service area was primarily African American, as were the children involved in the Theatre for Children. An analogous project, the Winchester Theatre for Children, was established in New Haven in 1962, and there was a significant degree of cross-pollination between the administration of the two groups. Among the plays produced by the Philadelphia Theatre for Children was William Butler Yeats's **King of the Great Clock Tower**. While there are no explicit credits included for the text or the photographs, another copy we have examined has the handwritten note: "Poem: R. Gelbspan [/] Photography: Kleinbard, Trucker." No copies of this or any other printed material relating to the Theatre turn up in OCLC searches utilizing probable search criteria. \$285.

18. Aiken, Conrad: **USHANT AN ESSAY**. New York & Boston: Duell, Sloan and Pearce / Little, Brown and Company, [1952]. Cloth. A rather used and edgeworn copy, in slightly worn supplied dust jacket.

First edition of Aiken's autobiography, a work many regard as his most significant prosework. An inscribed presentation copy from Aiken to the daughter and son-in-law of his friends, Allen Tate and Caroline Gordon: "For Percy and Nancy from Conrad with all the polymorphouses [sic] 1957." \$225.

19. Aldan, Daisy [ed]: **FOLDER 4**. New York: Tiber Press, 1956. Stapled gatherings and loose sheets laid into pictorial folder with a design by Grace Hartigan. Wrappers modestly tanned at spine and edges, small spot in lower corner of upper wrapper, but internally fine.

Edited by Daisy Aldan. Contributors to this fourth (and final) issue of the original series of Aldan's innovative periodical include Frank O'Hara, Rorem, Eberhart, James Broughton, Hanke, et al. With an original color serigraph by Felix Pasilis. \$200.

20. **ALDEBARAN REVIEW**. Berkeley, CA. 1967(?) through 1971. Whole numbers 1 - 6, 8, 9 and 11 (of 29 published). Nine issues. Quarto and octavo. Stapled wrappers. First number sunned a bit, some minor spots to a couple fore-edges, else very good to fine.

Edited by John Oliver Simon. Contributors include Fowler, Stanford, Dusenbery, Palmer, Eigner, Korte, Young, Crews, Tate, Meltzer, Blazek, Randall, Levy, "Alta," et al. An idiosyncratic review, "published when the changes are rite by a small hired gang of yellow running dog editors and ... dedicated to the final revolution." Number 11 includes an explicit limitation of 1000 copies. \$125.

21. [Aldiss, Brian]: Hatherly, Frank, et al [eds]: **A IS FOR BRIAN. A 65TH BIRTHDAY PRESENT FOR BRIAN W. ALDISS FROM HIS FAMILY, FRIENDS, COLLEAGUES AND ADMIRERS**. [London]: Avernus, [1990]. Quarto. Pictorial stiff glossy wrappers (with pictorial vignette by Joseph Reed). Fine.

First edition of this festschrift, including contributions by Amis, Ballard, Harrison, Lessing, Moorcock, Pohl, Priest, Joe and Kit Reed, Silverberg, and many others. Issued in an unspecified "limited edition." \$35.

22. Aldrich, Thomas B. [trans]: **THE STORY OF A CAT. TRANSLATED FROM THE FRENCH OF EMILE DE LA BÉDOLLIÈRE.** Boston: Houghton, Osgood and Company, 1879. 100pp. Octavo. Pictorial tan paper boards. Edges shelfworn, fore-tips bruised, boards somewhat rubbed, with some soiling to lower board, a few smudges to fore-edge; still, a good, sound copy of a book usually found quite abused by its young readers.

First edition of Aldrich's translation, BAL's state 1. The many illustrations in silhouette were executed by Louisa Parsons Stone Hopkins. This translation and its illustrations remained popular into the 1920s, but this original edition is somewhat uncommon in commerce.

BAL 303.

\$125.

23. [Almanac - Scottish]: **THE TOWN AND COUNTRY ALMANACK FOR THE YEAR M.DCC.LXXVIII. (BEING THE SECOND AFTER LEAP YEAR, AND OF THE JULIAN PERIOD 6491.) IS MOST RESPECTFULLY INSCRIBED TO THE RIGHT HONOURABLE JOHN DALRYMPLE, ESQ; LORD PROVOST OF EDINBURGH, PRESES, AND TO THE OTHER THE HONOURABLE MEMBERS OF THE GENERAL CONVENTION OF ROYAL BOROUGHES OF SCOTLAND, BY THEIR MOST OBEDIENT HUMBLE SERVANTS, THE PUBLISHERS. THE CALCULATIONS BY MR JAMES DINWIDDIE MATHEMATICIAN AT DUMFRIES.** Edinburgh: Printed by Bayne and Mennons, and sold at their Printing-Office..., [1778]. 192pp (pp. 2-24 printed on one side only and numbered accordingly). 12mo. (12.5 x 7 cm). Contemporary sheep (spine worn and chipped, upper board detached). A few leaves trimmed close at fore-margin, but internally a good, crisp copy.



A pocket almanac, printed in exceptionally small type. ESTC locates copies at BL, Nat'l Library of Scotland and the Huntington Library, and records another almanac under the Bayne and Mennons imprint published the following year.

ESTC T17767.

\$150.

24. Altenburger, Stefan: **CITY GUIDE** [cover title]. [Zürich: Edition SEC 52, 1992]. Oblong octavo (150 x 197 mm). Twelve original prints of color photos, each in glassine sleeve, plus a large folding map. Laid into blue silk over boards box, lettered on the upper lid. Fine.

First edition of this completely visual artist's book. Copy #9 of an edition of 12, each signed by the artist. The photographs are of various "City Guide" kiosks around Zurich, with their immediate environs, plus the map of Zürich. Each photograph is numbered on the verso. In addition to his work as a graphic artist and photographer, Altenburger writes and performs electronic dance music under the professional name "Golden Boy," occasionally in collaboration with "Miss Kittin." OCLC locates two copies, both in Swiss libraries.

OCLC: 77795220.

\$125.

25. [Alternative Paper]: **THE WASHINGTON INDEPENDENT.** Washington, DC: 22 March through May (?) 1967. Whole numbers 12 - 15 (all published under this title). Four issues. Folio newspaper tabloid. Illustrations and photographs. Folded, as issued. Newsprint a bit tanned, old mend to partial break at one fold, a couple small edge chips, two issues postally used, otherwise very good.

Edited and published by Thomas De Baggio (just possibly the future herbalist and chronicler of his own Alzheimer's illness). The first 11 numbers were published under the title, **Underground**. An alternative paper, focusing mainly on war resistance, CIA intrigues, and muck-raking. A series of articles relate to the fate of an alleged surviving Romanoff. One issue notes it is the New York City edition, and two of the numbers are addressed to poet/publisher James Laughlin. One issue prints a long review by Eli Segal of **The William Carlos Williams Reader**. OCLC locates runs of this incarnation at Northwestern and Wisconsin Historical.

OCLC: 32253140.

\$85.

26. Altman, Robert [writer and director]: [Set of Eight Studio Lobby Cards for:] **3 WOMEN.** [Los Angeles]: Twentieth Century Fox, 1976. Eight 11 x 14" color promotional lobby cards. Fine.

A complete set of the lobby cards for Robert Altman's brilliant story of three women who are dissatisfied with their situations and decide to steal and trade lives from each other. Altman wrote the script (with contributions by Patricia Resnick) and directed, and Shelley Duvall, Sissy Spacek, and Janice Rule play the title women. The film won Best Actress for Shelley Duvall at the 1977 Cannes Film Festival, and Altman was nominated for the Palme d'Or. The film was nominated for the BAFTA and won an additional 5 awards.

\$65.

27. Altman, Robert [director]: [Set of Mini-Lobby Cards for:] **BUFFALO BILL AND THE INDIANS, OR SITTING BULL'S HISTORY LESSON.** [Np]: United Artists, 1976. Eight 8 x 10" color pictorial mini-lobby cards, with captions. Canadian distributor's stamp on a few versos, otherwise fine and unused.

A complete set of the mini-lobby cards distributed to promote Altman's controversial 1976 send-up of Buffalo Bill, the myth of the West, and the entertainment industry in general, based on a script by Alan Rudolph and Altman, inspired by a play by Arthur Kopit. The players included Paul Newman, Joel Grey, Burt Lancaster, Kevin McCarthy, Harvey Keitel, Geraldine Chaplin, et al. \$55.

28. [Amateur Press - Texas]: Dewson, Francis Alexander (b. 1881 - 1940): **BOOK IV THE MIRACULOUS BOOK OF THE MOON AN INCROYABLE CONCOURSE OF DREAM & TRUTH! ... POEMS ... 1924-36.** Houston: Casually Printed & Published by Author & The Ill Owls Press, [1938]. 138pp. Small octavo. Printed butcher paper French-fold wrapper. Illustrations, ornaments and dingbats. Light offset foxing from wrapper to facing leaves, shallow chipping to the grossly extended wrapper edges, otherwise very good.

First edition of this amateur effort by the Massachusetts native, then transplanted to Houston. Copy #82 of 350 numbered copies, signed by the poet/printer, with a designation for the purchaser in ink below the number. Dewson evidently had access to a deep case of dingbats and felt it necessary to use most of them, along with occasional ornamental initials. As a poet, he had a sense of a world beyond the boundaries of Houston, and included here are poems dedicated to Swedenborg, Fiona Macleod, Lesbos and others, but one must pause and struggle for context when encountering expressions such as "Heifer-Horned Moon." OCLC locates 14 copies, including five outside of Texas. \$100.

29. Ambler, Eric [screenwriter]: [Original Studio One-Sheet Poster for:] **THE OCTOBER MAN.** [Np]: Two Cities / Eagle Lion, 1948. Original color stone-lithographed one-sheet (41 x 27"). Folded, as issued. Stab-holes in top blank corners from intended use, lower blank margin has some mild discoloration, otherwise in very good order, the colors bright and fresh.

A highly atmospheric poster for the 1948 US release of the 1947 UK film based on Ambler's original screenplay. Ambler is also credited as producer of the film. John Mills, Joan Greenwood and Edward Chapman starred, and Roy Ward Baker directed. The release of the film prompted the publication of a novelization of the script in the UK. The artwork for the US one-sheet reflects the *noir* tone of the film far better than does the UK one-sheet. \$150.

30. **THE AMERICAN SPECTATOR A LITERARY NEWSPAPER.** New York: The American Spectator, Inc., November 1932 through April 1934. Whole numbers one through 18, in two volumes (of 48 issues published). Eighteen issues. Large folio tabloid, 4-6pp. per issue, printed on newsprint. Old (original) folds, some shallow chipping to the top edges of a few issues, but an unusually nice set, preserved unfolded and flat.

These early issues were edited by George Jean Nathan, Ernest Boyd, Theodore Dreiser, James Branch Cabell and Eugene O'Neill. Although occasionally cranky in tone (a "Worst Book of the Month" is highlighted) and adhering to a more conservative side of literary modernism, **The American Spectator** featured some distinguished work by Anderson, Scott, the editors, et al. Originally issued folded in quarters, with wrap-around bands; however, those attempting to open copies still found in that state these days are more often than not left with little but laps filled with shards of brittle newsprint. This lot was fortunately preserved flat. HOFFMAN, et al., p.304. \$200.

31. Anceschi, Luciano [diretta]: **IL VERRI** [Sesta Serie]. Bologna: Edizioni del Verri, September 1976 through September 1980. Whole numbers 1 through 17 (including quadruple number 13/16). Small octavos. Stiff printed and pictorial glossy wrappers. Faint dusting to the white portions of a few wrappers, small nicks at a couple spine crowns, but generally very good to fine.

Founded in 1956 by Luciano Anceschi (1911-1995) **Il Verri** published the writings of the Italian *neo avant garde* and Gruppo 63. Following on the interests of its founder, **Il Verri** embraced literature, criticism, and philosophy, and promoted interest in structuralism, semiology and phenomenology. The 17th number is devoted in large part to D. H. Lawrence. Extra postage. \$350.

32. Anderson, Paul L. [photographer]: [**Three Original Prints of Still Life Photographs of Flowers**]. [New Jersey: The Artist, ca. 1946 - 1947]. Three original silver prints (two: 10.5 x 8 cm and one: 8 x 10.5 cm, measured to mat); matted and framed, with typed labels and attributions on back. Prints visually fine (though not examined out of frame).

Three still-life studies of flowers taken and printed by Paul L. Anderson (1880-1956). The subjects as identified on the caption labels are: "Hollyhocks," "Globe Thistle" and "Lillies." Prints (both platinum and silver) of the last two images are included in the online catalogue of the Anderson archive at the Center for Creative Photography at the University of Arizona, but this particular image of Hollyhocks is not



present in the catalogue. Anderson took up photography in 1907 and turned pro in 1910, operating studios in New York and New Jersey. He taught at the Clarence White School 1914-1918 and published several technical books and articles. His advocacy of soft-focus pictorialism put him aesthetically at odds with his friend, Edward Weston. He took up writing young adult fiction in 1925, but he returned to his photographic work in 1933. \$975.

33. Angelo, Valenti [illus]: **THE BOOK OF ESTHER FROM THE KING JAMES VERSION OF THE BIBLE** New York: The Golden Cross Press, 1935. Small octavo (19.5 x 12 cm). Full tan morocco, ruled, decorated and lettered in blind. Spine a trifle darkened, as usual, some tan offsetting to the endsheets from the binding turn-ins, otherwise about fine, in good slipcase with partial splits and a bit of surface loss to the top and bottom panels.

First edition in this format, designed and hand-illuminated in color and gold by Angelo. One of 135 copies printed by Edmund Thompson at Hawthorn House in Windham, CT. \$350.

34. [Angelo, Valenti]: Hare, W. Loftus: **THE COURT OF THE PRINTERS' GUILD**. [New York]: Valenti Angelo, 1949. 16mo. (12.5 x 8.5 cm). Plain wrapper over boards, spine lettered in orange. Slight use at crown of spine and fore-tips, very good, internally fine.

First printing in this format, with hand-executed color calligraphic initials and decorated title-page device. Copy #28 of two hundred copies handset in Goudy Tory, printed, illuminated, and signed by Valenti Angelo. An uncommon rendering of this popular text. \$225.

35. [Angelo, Valenti]: Emelson, Earl and Gloria [eds]: **VALENTI ANGELO THE MAN AND THE ARTIST**. Concord, CA: Heron House, 2010. Large quarto. Cloth, spine lettered in gilt, upper board decorated in blind. Frontis, illustrations and facsimiles (including a majority in color). A fine copy.

First edition. From a total edition of 250 copies, this is copy #18 of 25 with an extra leaf inserted in front signed by many of the contributors. An intimate portrait of Angelo by way of contributions and reminiscences by 32 friends, librarians, printers, booksellers and collectors. \$375.

36. Anstey, F. [pseud. of Thomas Anstey Guthrie]: **THE TIME BARGAIN**. Bristol & London: J.W. Arrowsmith Ltd. / Simpkin Marshall [etc], [1920]. 12mo. Original printed boards. Spine torn and mended, inner front hinge cracked, textblock clean and fresh; a poorly bound book, not often seen intact.

Third edition, originally published in 1891 under the title, **Tourmalin's Time Cheques**. Inscribed by the author on the half-title: "To Mrs. Evelyn Pym with kindest regards from Anstey Guthrie 12:June:1920." BLEILER, p.9. \$75.

37. [Apocalyptic Theology]: [Sanderson, Richard Burdon]: **THE SEVEN VIALS**. London: Hamilton, Adams and Co., 1837. [2],54pp. Octavo. Extracted from nonce pamphlet volume. Small nicks at untrimmed fore-edge, small numeral '10' in upper corner of title, otherwise very good.

First edition. The following year, Sanderson published his collection of **Essays on The Apocalypse with Illustrations From English History**. OCLC locates 7 copies of this tract. OCLC 31198948. \$55.

38. Arlincourt, Charles-Victor Prévôt (Vicome d'): **LE SOLITAIRE**. Paris & Rouen: Chez Béchét, 1821. Two volumes. vi,228;[4],238pp. 12mo. Quarter calf and marbled boards, spines stamped in gilt, in contemporary style. Modest foxing and offsetting early and late, old repair to blank area of first half-title, otherwise a very good set.

Third edition, revised and corrected, of the author's most widely read work, published in the same year as the first edition. It was quickly translated into English, and subsequent 1821 impressions published by Béchét added frontispieces by Chasselat (not present here) and vignettes by Tardieu. \$250.

Family Presentation Copy

39. Armytage, Lewis [pseud. of Rose Mabel Lewis]: **THE BLUE MOUNTAINS AND OTHER STORIES FOR CHILDREN**. London & Calcutta: W. H. Allen & Co., 1890. Slate blue pictorial cloth, lettered in gilt and decorated in green, dark blue and dark gray. Spine slightly cocked, some modest rubbing to cloth, front inner hinge cracking at crown, still, a good, sound copy.

First edition of this collection of tales for children, several of them containing explicit fantasy elements. The author's first book, inscribed on the half-title by her to: "Robin. Green:Armytage from his Mother 'Lewis Armytage.' September 19, 1890." Loosely inserted are two copies of a folded printed sheet of critical comments about this title. Lewis (1853-1928) was married to Colonel Henry Lewis of Greenmeadow, Glamorgan. Some of her papers are preserved in the Natl. Library of Wales. R. N. Green-Armytage (d.1966) was a British barrister and collector of contemporary authors, with some of whom he corresponded. OCLC/Worldcat locates seven copies, all of them in the UK, and does not acknowledge the pseudonymous authorship. \$250.

40. Arnoux, Guy [illus], and Claude Farrère [text]: **VIEILLE MARINE 12 IMAGES ... PRÉSENTÉES A LA LANTERNE MAGIQUE** Paris: Chez Devambes / A L'Enseigne du Masque d'Or, [ca. 1920]. Twelve colored plates, including frontis, with accompanying text. Pictorial title vignette. Small folio (text and plates 31.5 x 26 cm). Folded loose signatures, laid into slightly oversized stiff card wrapper with printed label. Folder and inner flaps a bit frayed with some chipping to spine, blank fore-margin of one plate ("Les Îles") a bit creased and frayed, a few other marginal creases, occasional smudges to blank areas, otherwise very good.



First edition. One of 450 numbered copies on *Vergé*, from a total edition of 500 copies. A suite of plates illustrating 19th century sailors, life at sea and in port, whaling, combat, carousing, hazing, etc. The author and artist joined in dedication of this work to Pierre Louÿs. MONOD 4525. \$325.

41. [Artist's Books - Gay]: Shapiro, Norman: **"LAINE" A BOOK OF ALL ACTION COMICS** [with:] **DOC MONDO SHOOTIN' HOT SPUNK**. Bridgewater, NY: Euphemisms, [1985-6]. Two volumes: [21]pp. and [16]pp, Quarto. Photomechanically reproduced typescript and artwork, with many leaves highlighted and handcolored by the artist, sheets enclosed in acetate sleeves then bound in vinyl term binders, with pictorial labels. Fine.

First editions, each one of a small number of copies made by hand by the artist, with montages of pornographic photos and hand drawn art reproduced by photocopy on archival bond and embellished with felt tip marker. They are inscribed by the artist to a late Texas rare bookseller on the limitation pages and are identified as #s 5 and 6 of Shapiro's "Collectors Book Series." The second title bears a stated limitation denoting it copy #7 of 85, but it is evident that each title has within its edition variations as to how many and what panels are handcolored. In the case of these copies, the handcolored panels are each initialed or signed and dated by the artist. Accompanied by a t.i.s. from the artist forwarding these books (and one not present), describing briefly the coloring process, along with a boilerplate typescript artist's statement including mention of institutional collections holding works by him, signed in ink with initials, and a broadside typescript poem incorporating a drawing, signed with his first name and initial monogram, dated "2/86." OCLC locates three copies of the second title (MOMA, Kunstbiblio Staatliche Museen zu Berlin, and NYPL); the first title is not located therein. OCLC: 15065248. \$350.

42. Ashbery, John: **WHO KNOWS WHAT CONSTITUTES A LIFE**. Calais, VT: Z Press, 1999. Large octavo. Sewn wrapper, printed label. Tipped-in color illustration by Elizabeth Murray. Fine.

First edition, ordinary issue. One of 200 copies (of 226) printed at the Grenfell Press. The third title in a series overseen by Kenward Elmslie and C. W. Swets. \$125.

With an Autograph Letter

43. [Ashendene Press]: **A HAND-LIST OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCXV - MCMXXV** [wrapper title]. Shelley House, Chelsea: The Ashendene Press, 1925. [16]pp. Small quarto (22 x 16 cm). Sewn blue paper wrapper. Private collector's bookplate inside front wrapper, otherwise fine.

A retrospective handlist and prospectus printed in red and black on the 31st anniversary of the founding of the press. The Cervantes is described as in preparation. Laid in is a one-page a.l.s., 14 February 1928, on Shelley House letterhead, from C. H. St. John Hornby forwarding the hand-list and noting that the entire edition of **Don Quixote** has been subscribed for and he is unable to send a specimen leaf. \$750.

With Two Autograph Letters

44. [Ashendene Press]: [Hornby, Charles H. St. John]: **A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCXV - MCMXXXV**. Shelley House, Chelsea: The Ashendene Press, 1935. Folio. Full dark brown cowhide, stamped in gilt. Illustrated with facsimiles, specimen leaves, photogravures and collotypes. Trace of offsetting from binding to endsheets, a few minor foxmarks to endsheets, minor rubs to spine, otherwise a fine copy in slipcase.

First edition of Hornby's lavish record of his press's achievement, itself one of the most desirable productions of his talents. One of three hundred and ninety numbered copies, printed by hand on handmade paper, chiefly in Ptolemy type, and signed by Hornby. It is profusely illustrated with woodcuts, devices, and specimen leaves representative of the format of the earlier books, specimens of the initial letters and devices designed for the press by Gill, Hewitt and others, illustrations of bindings (standard and other), type specimens, etc. Accompanied by two autograph letters, signed, from Hornby to a "Mr. Bain," Shelley House, 1 Sept 1934, one page octavo, thanking the recipient for his check and positive comments about the vellum **Daphnis et Chloe**, and noting "I am not doing any copies on vellum of my 'Bibliography'. It seemed to me hardly a suitable book for vellum copies" The second letter, Shelley House, 10 Sept 1935, runs to 4pp., in part noting "...thank you for the kind things you say about my press - I shall miss it very much - it has been a constant interest to me for so many years - but all good things come to an end sometimes and it is something to be able to look back upon a completed work." In response to a query about what he thinks of the "present outlook," Hornby notes that "It seems to me that the great problem of our time is the rapidly increasing productivity of machines ... I am inclined to agree with H. G. Wells that we shall not get either peace or prosperity until we have a World State, and that is still a very long way off ... if we could only get rid of unemployment we should not have much to complain of. I am afraid that it could only be got rid of by socialistic methods which would leave everyone worse off than the unemployed are now. Human nature is not yet good enough for the perfect Socialistic State" \$6750.



45. [Ashendene Press]: Franklin, Colin: **THE ASHENDENE PRESS**. Dallas: The Bridwell Library, 1986. Quarto. Photographs and illustrations. Cloth and decorated paper over boards, paper spine label. Fore-tips slightly bumped, trace of faint dust soiling to upper board,

First edition. One of 750 copies designed and printed by Tom Taylor and associates. Inscribed by the author to a husband and wife prominent in U.S. publishing: "For Chester & Joan [Kerr] with whom we have enjoyed so many bookish occasions from Colin & Charlotte April 1987, Culham." A detailed history of the press drawing upon, and printing here, some of the wealth of primary material contained in the Ashendene archive, supplemented by checklists of the announcements and the like. \$165.

Deluxe Copy

46. Asselineau, Charles: **BIBLIOGRAPHIE ROMANTIQUE CATALOGUE ANECDOTIQUE ET PITTOR-ESQUE DES ÉDITIONS ORIGINALES** Paris: P. Rouquette, 1872. xxxii,335pp. Quarto. Handsome three quarter grey morocco and marbled boards, t.e.g., others untrimmed, original printed wrapper bound in. An excellent copy.

Edition deluxe of the second edition, revised and considerably enlarged. One of 108 copies printed on large paper (this being one of 100 on *vergé*) equipped with original etchings by Bracquemond and Nanteuil bound in as frontispieces. Also bound in are three autograph letters, signed, by Asselineau, Bracquemond and Ernest Prarond. This work constitutes the first major bibliography of Hugo, de Vigny, Merimée, Dumas, Ranin, Gautier, Borel, et al. Asselineau was one of the leading proponents of the French Romantic movement and was one of the earliest champions and defenders of Baudelaire. An early, preliminary version of this work appeared in 1866 under the title **Mélanges**. The separately published **Appendice** ... (1874) is bound in at the end, complete with its printed wrapper, and is paginated in sequence with the first work. TALVART & PLACE (Asselineau) 16b & c. \$485.

47. Austin, Jane G.: **NANTUCKET SCRAPS BEING THE EXPERIENCES OF AN OFF-ISLANDER, IN SEASON AND OUT OF SEASON, AMONG A PASSING PEOPLE**. Boston: James R. Osgood & Co., 1883. vi,354pp. Small octavo. Original pictorial gray cloth, elaborately decorated in brick-red and lettered in gilt, with brick red endsheets with a repetitive overall design incorporating sea fauna and flora. Modest hand soiling to cloth, slight rubbing to extremities, hairline cracking to front inner hinge but a very good copy.

First edition, in what would most likely be the primary of the two different bindings (at least) in which copies of the first printing occur. An unusually attractive copy of this popular collection of fictional sketches of life on the island. WRIGHT III:177. Crosby, **Nantucket in Print**, p.160. \$125.

48. Balderston, John Lloyd: **THE GENIUS OF THE MARNE A PLAY IN THREE SCENES ... WITH AN INTRODUCTION BY GEORGE MOORE**. New York: Nicholas L. Brown, 1919. Tan boards, paper labels. Light foxing to endsheets, corners and spine ends bruised, spine a bit tanned, but a very good copy of a typically fragile Brown production.

First edition of this uncommon early work by the future playwright and screenwriter, best known for his stage adaptation of **Dracula**, later employed as the basis for the 1931 film. GILCHER B18. \$55.

49. [Bandler, Samuel Wyllis (collector)]: Boesen, Charles S.: **ENGLISH LITERATURE XVth - XXth CENTURY** ... [etc] **SELECTIONS FROM THE LIBRARY OF THE LATE DR. SAMUEL WYLLIS BANDLER OF NEW YORK CITY**. New York: Charles S. Boesen, [1940s]. Four volumes. Quarto. Printed wrappers. Photographs and facsimiles. Upper fore-tips of the first two volumes bumped, otherwise very good.

The four-part catalogue offering an impressive array of books and manuscripts collected by the prominent physician, arranged thus: 1) English Literature XVth - XXth Century; 2) American and British Literature; 3) Illustrated and Press Books, with Original Watercolors; and 4) Miscellaneous First editions and Manuscripts. The fourth number concludes with 64 letters from Yeats to T. Fisher Unwin (\$900) and the announcement of the forthcoming dispersal of Gabriel Wells' inventory by Boesen. \$85.



50. Baraka, Amira [ed & contrib]: **UNITY AND STRUGGLE**. Newark, NJ. March 1974 through June 1978. III:11-13; IV:1 and 10-16; V:1-3 and 7/10; VI: 7/10; VII:2/4 and 7. Eighteen issues (including several multiple numbers, as above), plus three duplicates. Small folio tabloid. Heavily illustrated with photographs, etc. Most folded, as issued, some newsprint smudging and short tears, small chips or creases, a few postally used, but generally in unusually good order.

Edited by Amira Baraka, et al. Published according to a monthly schedule, but in practice often irregularly. The official organ of the Congress of Afrikan People, for which Baraka served as Chairman, and later, beginning with V:6, of the Revolutionary Communist League. A significant lot of issues, reflecting the wide range of the domestic and international concerns of the Congress during this highly volatile period. Baraka's column, "Raise!," appears on the final page of many of the issues, and his presence is elsewhere evident as well. Uncommon, primary. \$950.

51. Baraka, Amiri [as LeRoi Jones (sourcework)]: [Original One Sheet Poster for:] **DUTCHMAN**. [Np]: Gene Perron Enterprises / Continental Distributing Co., 1967. Original folio one sheet (41 x 27 inches; 104 x 69 cm). Folded, as

issued. Printed in black, white and grayscale. Usual filing stamps on blank verso, along with pencil and ballpoint dates for showings, multiple staple holes in corners from display, coffee ring mark and splash mark on outer panel, but mirrored on the rectos and versos through the folded panels; a blemished but still good example of an uncommon one sheet.

An example of one of two styles of sensational promotional one-sheets for the 1967 adaptation to film of Baraka/Jones's landmark play, based on his own screenplay, directed by Anthony Harvey, and starring Shirley Knight and Al Freeman, Jr. For their performances in this raw and demanding film, Knight and Freeman were nominated for awards at the Venice Film Festival, and Knight won. Promotional paper for this film, which saw restricted "adults only" release, is quite uncommon. The poster incorporates three different images from the film. \$175.

52. Baring, Maurice [trans]: **RUSSIAN LYRICS**. London: Heinemann, [1943]. Large, thin octavo. Gilt lettered buckram. Offset to free endsheets from pastedowns, that in the front serving as well as the half-title, a few minor smudges and brown spots to cloth and occasionally in margins, but a very good copy.

First edition. One of 250 numbered copies for the UK and Ireland. With the former ownership signature of Desmond McCarthy on the half-title / free endsheet. Includes poems by Pushkin, Lermontov, Alexis Tolstoy, and Nekrasov. \$55.

53. [Barry, Philip (sourcework)]: [Original Theatrical Program for:] **THE PHILADELPHIA STORY**. [New York]: The Theatre Guild, [ca. 1939]. [16]pp. Small folio (30 x 22.5 cm). Highly pictorial self-wrapper. Illustrations and photographs. Small patch of rubbing in upper fore-corner of front wrapper, otherwise very good.

A theatrical program for the first run of Barry's play, staged under the auspices of the Theatre Guild. It premiered in New York in late March at the Schubert Theatre. Katherine Hepburn played the lead, in company with Van Heflin, Joseph Cotten, et al, under the direction of Robert Sinclair, with stage designs by Robert Edmond Jones. The program spotlights a long interview with Hepburn conducted by Helen Ormsbee. \$125.

54. Barth, John: **THE END OF THE ROAD**. Garden City: Doubleday, 1958. Cloth. Trace of sunning at crown of spine, otherwise near fine in very good, modestly edge-tanned dust jacket with shallow loss (5 mm) at crown of spine panel and a couple of closed edges tears, one of them at the bottom edge of the lower panel accompanied by a tiny chip.

First edition of the author's second novel. Terry Southern, Dennis McGuire and director Alan Avakian collaborated on the screenplay for the 1970 film adaptation starring Stacy Keach, James Earl Jones, Harris Yulin, et al. The film elicits much the same response today as it did at the 1970 pre-release showing at the USA Film Festival: rabid enthusiasm or abject horror. \$200.

55. Barthelme, Donald: **AMATEURS**. New York: Farrar, [1976]. Cloth. Fine in dust jacket with a hint of sunning along the top spine fold.

First edition. Inscribed by the author to a literary peer: "For William Meredith with best regards Donald Barthelme." \$150.

56. Barton, Carol: **BEYOND THE PAGE**. [Bethesda, MD: The Artist, 1983]. Oblong quarto (13 x 24.5 cm). Ringbound decorated stiff wrapper, within acetate wrapper. Color illustrations and diecuts throughout. Very near fine.

First edition. A quite early artist's book by the principal of the Popular Kinetics Press, and influential artist in the pop-up genre. Although the printed colophon calls for an edition of 280 copies, the artist has signed and numbered this as one of 200 copies, a number mirrored in her online resume. A textless narrative, printed by color offset lithography, with transitions between panels accomplished via strategic diecuts. \$350.

57. Barton, Carol: **INSTRUCTIONS FOR ASSEMBLY THREE HOW-TO PROJECTS THAT WILL IMPROVE YOUR LIFE**. Atlanta: Nexus Press, 1993. Quarto (29 x 21 cm). Stiff decorated wrappers. Color illustrations and pop-ups. Fine, with instruction sheet and 12 extra tab strips laid in.

First edition. One of "hopefully" 600 copies printed on Mohawk Poseidon 80-pound cover stock. Both a "how-to" and an example of the pop-up art by the proprietor of Popular Kinetics Press, undertaken in the course of a Nexus Press residence award. In the author's online resume of book productions, she indicates the edition actually consisted of 250 copies. \$150.

58. Bazin, A[naïs] [a.k.a. Anaïs de Raucou]: **L'ÉPOQUE SANS NOM ESQUISSES DE PARIS 1830 - 1833**. Paris: Alexandre Mesnier, 1833. Two volumes. [6],vi,307;[4],323pp. Mid-19th century mottled calf and boards, spines gilt extra, half-titles bound in. Some modest foxing, bindings lightly rubbed at edges, with small scuff to one joint; a good set, in an interesting binding.

First edition. Bazin (1797-1850), left the practice of law for historical pursuits, and this work is highly regarded for the portrait it provides of the "Monarchie de Juillet." Of special note is the essay describing the cholera outbreak in Paris. \$375.



59. [Beardsley, Aubrey]: Malory, Sir Thomas: **THE BIRTH AND ACTS OF KING ARTHUR OF HIS NOBLE KNIGHTS OF THE ROUND TABLE** [New York]: E. P. Dutton, [1909]. liv,624pp. Thick quarto. Green cloth, spine and upper board elaborately gilt extra. Plates, illustrations, ornaments and pictorial boards. Neat 1909 ownership inscription on free endsheet, trace of tanning to endsheets, a couple small rubs at tips, but a near fine, bright copy, and unusual thus. Folding cloth case.

Second edition, US issue, of the work that constituted Beardsley's first great illustrative commission, originally issued in 12 parts 1893-4, and then in two volumes. In addition to sixteen full-page plates, four double-page plates and numerous other illustrations, this first edition in one volume includes ten additional chapter headings inadvertently omitted from the first edition. One of 500 copies for the US, from a total printing of 1500 copies.

LASNER 22b.

\$1500.

60. [Beats and Others]: Nadeau, Maurice, et al [eds]: **"BEATNIKS" ET JEUNES ÉCRIVAINS AMÉRICAINS** [wrapper title]. Paris: **Les Lettres Nouvelles**, June 1960. 191,[1]pp. Octavo. Printed wrappers. VIII (New Series):4. Uniform slight tanning to textblock, otherwise fine, largely unopened.

A special issue, printing work by Holmes, Corso, Kerouac, Ginsberg, Olson, Rechy, Albee, Ferlinghetti, and others. Translations by various hands. \$50.

61. Bell, E[ric]. T[emple]. (a.k.a. "John Taine"): **DEBUNKING SCIENCE**. Seattle: University of Washington Book Store, 1930. 40pp. Small octavo. Printed green laid paper wrapper over stiff wrapper. Spine faintly sunstruck, otherwise fine, untrimmed and unopened.

First edition of this essay by the Scottish-American mathematician and fantasy fiction writer (the latter works written under his pseudonym "John Taine"). Published as #44 in Glenn Hughes's highly important series of **University of Washington Chapbooks**. An unknown, but small, number of copies of each title were signed by their authors/artists for the publisher and preserved and sold as sets. We've had two such sets over forty-plus years, and a portion of a third, from which this copy originates. Uncommon thus. \$250.

62. Benson, Arthur C.: **POEMS**. London: Elkin Mathews & John Lane, 1893. Original printed paper boards, edges untrimmed. Spine and edges darkened, boards modestly soiled, endsheets tanned, signs of possible repair at toe of spine; a good, sound copy.

First edition of the author's first substantial collection of poetry. One of 550 copies. Inscribed on the half-title: "J. Andrew Reeve from M.B. Jan 1. 94." The inscription may, just possibly, represent a gift from the author's tragic sister, pioneering Egyptologist Margaret Benson.

COLBECK 1:52. KRISHNAMURTI 65.

\$125.

63. [Bentley, Wilder]: Dryden, John [trans]: **POLLIO THE FOURTH ECLOGUE OF VIRGIL**. Pittsburgh: The Bentley Press, 1930. Sewn printed wrapper. Wrapper dust smudged, otherwise a very good copy.

First edition thus. Virgil's poem printed by Wilder Bentley on Fabriano as his 1930 Christmas greeting. Edition size unspecified.

HAAS (BENTLEY) 1.

\$65.

Inscribed to Cecil Beaton

64. Berners, Lord [a.k.a. Gerald Hugh Tyrwhitt-Wilson]: **FIRST CHILDHOOD**. London: Constable & Co., [1934]. Blue cloth. Frontispiece by Rex Whistler. Spine cocked, faded and with several pale spots, top edges of boards faded, top and fore-edges a bit spotted and dust-dimmed; just a good, sound copy.

First edition of the author's first prose book publication and the first of his childhood memoirs. An excellent association copy, inscribed by Berners to Cecil Beaton on the blank verso facing the half-title: "To Cecil from Gerald (to be read on the Ocean) Jan. 19. 1934." Beaton was a central personality in Berner's social circle, along with Waugh, Whistler, the Sitwells, the Mitfords, Stephen Tennant and Siegfried Sassoon. With the small bookplate of Anthony Hobson on the front pastedown. \$850.

65. [Bible - Psalms]: **THE BOOK OF PSALMS FROM THE AUTHORIZED KING JAMES VERSION OF THE HOLY BIBLE**. New York: The Press of A. Colish, 1952. [10],195,3[pp]. 12mo (15 x 9 cm). Full red-brown morocco, raised bands, gilt extra, marbled endsheets, t.e.g. First printing in this format. One of 450 numbered copies, designed and printed by Abraham Colish. Very slight darkening to the spine, otherwise fine in board slipcase with some wear to the corners. \$150.

66. Biederman, Charles: **ART AS THE EVOLUTION OF VISUAL KNOWLEDGE**. Red Wing, MN: Art History [i.e. the Author], [1948]. xii,[1]696,[2]pp. Quarto. Light blue cloth, lettered in white. Photographs. Later clipping re: the author pasted to rear free endsheet with resultant offsetting to the rear pastedown, some light dust spotting at edges and along lower edge of front board, spine ends rubbed, otherwise very good, with panels of the dust jacket laid in.

First edition, clothbound issue. Inscribed and signed by the author. Biederman's observations on art as a means of acquiring knowledge about the material world. \$150.

67. Bigus, Richard [printer]: [Two oblong folio proof sheets from:] **OUT OF THE CRADLE ENDLESSLY ROCKING**. [Benicia: International Institute of Experimental Printmaking, 1976]. Oblong large folio. Old crease and vertical folds, some dust marking and light spotting at edges, otherwise very good.

Two proof sheets of different leaves on Japanese Hosho paper, representative of Bigus's early *tour-de-force* of typographic playfulness. The finished book was published in an edition of 81 copies and was included in the "Printers' Choice" exhibition. \$75.

68. [Bindings]: **EXPOSITION DE LA SOCIÉTÉ DE LA RELIURE ORIGINALE ACCOMPAGNÉE D'UNE PRÉSENTATION DES RELIURES AYANT APPARTENU À JEAN GROLIER**. Paris: Bibliothèque Nationale, 1959. Small quarto. Gray and orange decorated wrappers. Forty-two black and white plates. Lightly rubbed at spine extremities, but very good.

First edition. The catalogue of an exhibition of book bindings, both early and modern (Adler, Bonet, et al), including a selection of over 100 bindings made for Jean Grolier. \$50.

69. [Bird & Bull Press]: Morris, Henry: **THE PAPER MAKER A SURVEY OF LESSER-KNOWN HAND PAPER MILLS IN EUROPE AND NORTH AMERICA**. North Hills, PA: Bird & Bull Press, 1974. Quarto. Quarter gilt-lettered morocco and paste-paper over boards, fore and bottom edges untrimmed. Plates, tipped-in samples, etc. Lower fore-tips bumped, scattered spots of surface erosion to the pigment utilized in the paste-paper, internally fine, with the prospectus laid in.

First edition. One of 175 numbered copies, printed in Centaur and Goudy types on papers handmade at the press, and bound by the Eberhardts. An important and early production by Morris, treating papermills in Canada, Czechoslovakia, Denmark, Egypt, Finland, France, Italy and Poland, as well as a number in the United States. The second section prints a History and Selective Index to **The Paper Maker**, compiled and edited by Morris and James Anderson. TAYLOR & MORRIS A15. \$950.

70. [Bird & Bull Press]: Wolfe, Richard J.: **JACOB BIGELOW'S AMERICAN MEDICAL BOTANY 1817-1821....** North Hills, PA & Boston: Bird & Bull Press / Boston Medical Library, 1979. Small quarto. Half morocco and decorated paper over boards. Two inserted plates, one hand-colored. Fine.

First edition. Copy #313 of "approximately 300 copies" printed at the Bird & Bull Press, bound by E.G. Parrot II, with a title-page decoration by Fritz Eberhardt. As per the subtitle: "An examination of the origin, printing, binding and distribution of America's first color plate book. With special emphasis on the manner of making and printing its colored plates." TAYLOR & MORRIS A21. \$350.

71. [Bird & Bull Press]: Schmoller, Hans: **MR GLADSTONE'S WASHI A SURVEY OF REPORTS ON THE MANUFACTURE OF PAPER IN JAPAN THE PARKES REPORT OF 1871**. Newtown, PA: Bird & Bull Press, 1984. Quarto. Quarter morocco and marbled paper over boards by Gray Parrot. Plates and facsimiles, with separate portfolio of loose plates. Trace of sunning to book spine and to spine of portfolio, otherwise a very nice copy, near fine, in somewhat sunned and rubbed slipcase.

First edition. One of five hundred numbered copies printed on Hahnemühle paper, with the facsimile woodcuts printed on Japanese paper. \$275.

72. [Bird & Bull Press]: Hunter, Dard, II, and Dard Hunter III: **DARD HUNTER & SON**. Newtown, PA: Bird & Bull Press, 1998. 165pp. Folio (32.5 x 23.5 cm; 13 x 9"). Quarter black morocco and cloth over boards, gilt label. Illustrated with thirty pages of b&w illustrations, thirty tip-ins (including color), four paper samples, and seven leaves from Mountain House books. Very fine in folding cloth case. Prospectus laid in.

First edition. One of 225 copies printed in Ehrhardt types on Frankfurt mould-made paper, with Foreword and Notes, by Henry Morris. An important supplement to **Life Work of Dard Hunter**, with an additional account of the life of Dard Hunter II by Dard Hunter III. "There are three tipped-in-plates with 55 color reproductions of swatches of marbled and paste papers done by Hunter in his Vienna days, three samples (reprintings by Bird & Bull) of 2-color page or cover designs done for the Roycrofters, photos of the Marlborough Mill and a reduced-size reprint of a Dard Hunter poster drawing of the mill, original leaves from various publications, a bound-in sample of paper made by Dard Hunter and two by his son, tipped-in photos of Dard Hunter demonstrating papermaking at MIT in 1946, and a tipped-in facsimile of a page of notes made by Dard Hunter while visiting an English paper mill. The book concludes with a ten-page facsimile of the journal kept by Dard Hunter II while writing the **Life Work**. In all, there are about seventy individual text illustrations or facsimiles, twenty or so tipped-in plates, and sixteen printings or reprintings by the Hunters and print reproductions by Bird & Bull"- Oak Knoll announcement. Justifiably considered among the most significant productions of Morris's own press.
BERGER A61. \$1250.

73. [Bird & Bull Press]: Bachaus. Theodore [pseud. of Henry Morris]: **THE BOOKSELLERS OF SAN SERRIFFE**. [Newtown, PA]: San Serriffe Publishing Company, 2001. Octavo. Quarter light brown morocco and gilt decorated cloth over boards, fore and bottom edges untrimmed. Photographs, facsimiles, tipped-in folding broadsheets, etc. Fine in cloth slipcase.

First edition. One of 200 numbered copies "printed at Foolscape Press in Garamond" on Arches mould-made papers, of which this is copy #9 (as are all copies). A delightful contribution to the extant satirical literature concerning the bookmaking and bookselling activities in the fictional republic of San Serriffe. Wesley Bates contributes three full-page wood-engravings of fictional shop-fronts, and among the various tipped-in items is a fragment of a Sans Serriffe incunable (**The Qualities of Uryne**, 1499). The prospectus is laid in, but the related (but entirely separate) addressed envelope and San Serriffe stamps are not, as often.
BIRD & BULL FORTY-FOUR A65. \$350.

74. Blackburn, Paul: **HALFWAY DOWN THE COAST POEMS & SNAPSHOTS**. Northampton & Brooklyn: Mulch Press, [1975]. Cloth. Photographs. First edition, clothbound issue. Minuscule spot on top edge, otherwise fine in dust jacket. \$75.

75. Blackburn, Paul: **AGAINST THE SILENCES**. London & New York: Permanent Press, 1980. Cloth. Preface by Robert Creeley. First edition, clothbound issue. One of 200 copies bound thus from a total edition of 1,000 copies. Fine in dust jacket featuring a portrait of the author by Kitaj. \$50.

76. Blackburn, Paul, et al: **14 POETS, 1 ARTIST** [wrapper title]. Highlands, NC: **Jargon 31**, 1958. [14] loose sheets, laid into stiff printed wrapper. Illustrated by Fielding Dawson. A slight tidemark mars the extreme lower right corner of the front panel of the wrapper and lower left of the plain rear panel, otherwise better than very good in worn and partially split printed envelope.

First edition (one thousand copies printed). Joel Oppenheimer has inscribed the upper wrapper (first name only, dated 10/1/60). Louis Zukofsky inscribed below his poem: "Bob Wilson's copy countersigned ever Louis Zukofsky." Denise Levertov has signed in ink below her facsimile signature, as has Allen Ginsberg. Includes contributions by Blackburn, Zukofsky, Ginsberg, Levertov, J. Williams, Oppenheimer, Bob Brown, Goodman, et al. \$250.

77. [Blue Sky Press]: Becker, Charlotte: **THE GLASS OF TIME**. Chicago: The Blue Sky Press, 1901. Small octavo. Cloth and printed boards. Text in red and black. A very good or better copy.

First edition. One of 250 numbered copies on handmade paper, from a total edition of 262 copies initialed by the printer. A collection of verse reprinted from **Harper's, The Smart Set**, etc.
RANSOM 14. REARDON, et al., p.43. \$100.

78. Blunden, Edmund: **UNDERTONES OF WAR**. London: Richard Cobden-Sanderson, [1928]. Large octavo. Gilt cloth. Spine somewhat sunstruck, with small snag at crown, but a good, sound copy.

Fourth printing of the original edition (one of three printings in December, following November publication). Tipped to the front pastedown is a one-page a.l. signed "E. Blunden," Wilsford Manor, Salisbury, September 12, 1929, to soldier/scholar Arnold Whitridge, declining an invitation as he is out of London at the time: "I hope another opportunity for a meeting will occur I hope that, if you see it, you will find the revised edition of my 'Undertones' (wh. ought to appear this winter) at least not worse than the one you praise so kindly. My review of yr 'Dr. Arnold' expressed a pleasure that still lingers in my mind despite the mill-round of reviewing." Arnold, grandson of Matthew Arnold and editor of his letters, served with both the British and the US military during the Great War, and was wounded at the Battle of the Somme.
\$150.

79. [*Boissons Gazeuses*]: **DE LA FABRICATION DES BOISSONS GAZEUSES PROCÉDÉS ANCIEN PROCÉDÉS NOUVEAUX** [wrapper title]. Bordeaux: Imp. G. Gounouilhou, [nd but ca. 1880-90s]. 16pp. Printed wrapper. Illustrations. Early manuscript notation on upper wrapper repeated on label on upper wrapper, vertical crease, but a very good copy.

A promotional on the modes of creating carbonated soft drinks, distributed by a firm d.b.a. "A la Carbonique Liquide." Includes several images of then innovative machinery for the production of soda water. \$60.

80. [Book Club of California]: Harmsen, Tyrus G., et al: **THE CLUB'S FIRST PRINTERS ... A PORTFOLIO OF BOOK CLUB PRINTERS: 1912 THROUGH 1962**. San Francisco: The Book Club of California, [1962]. Twelve quarto fascicles, with occasional illustrations and typographical embellishments. Enclosed in cloth and board chemise and cloth covered slipcase, with gilt spine labels.

First edition of the 26th of the Club's annual keepsakes. Coinciding with the 50th anniversary of the Club, it numbers among the most important. of the series. One of 950 sets. Among the printers represented, often with text by the proprietors, are Grant Dahlstrom, the Tamal Land Press, Mallette Dean, the Grabhorn Press, Ward Ritchie, the Greenwood Press, Windsor Press, Black Vine Press, Adrian Wilson, the Allen Press, the Plantin Press, and Lawton Kennedy. \$50.

Printed on Vellum

81. [Book of Common Prayer]: **THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND; TOGETHER WITH THE PSALTER OR PSALMS OF DAVID** London: Eyre and Spottiswoode, [nd. but 1910]. Two volumes. 356; 357-587, [3]pp. Large, thick octavo. 260 x 195 mm. Publisher's half pigskin, raised bands, and wooden boards, t.e.g, others untrimmed. Private bookplate on each pastedown. 1959 presentation t.l.s. affixed to first free endsheet, joints rubbed, with some narrow cracks (but quite sound), text blocks quite fine.



A deluxe issue of the Book of Common Prayer marking the accession of King George V, printed on real vellum. The colophon on the verso of the title denotes this as copy #5 of six copies thus. However, Griffiths reports that there were two issues of six copies each and notes the title-page is printed in red & black -- it is here printed in black only. Whether actually one of six, or one of a total of twelve copies on vellum, a very scarce format for this edition. GRIFFITHS 1910.1. \$3850.

82. [Book Peddlers]: [Stebbins, George Stanford]: **MY SATCHEL AND I; OR, LITERATURE ON FOOT**. By "Ikabod Izax" [pseud]. Springfield, MA.: D. E. Fisk and Co., [1873]. 326,[8]pp. Gilt green cloth. Frontis and illus. Binding rubbed and lightly soiled, rear free endsheet has a couple of old creases, some scattered finger smudges and modest spotting, just a good, sound copy.

First edition. Illustrated by Louis A. Roberts. The fictional, humorous escapades of a subscription book-seller. 8pp. of illustrated terminal ads promote Fisk's own subscription business. WRIGHT II:2352. \$65.

83. [Bookplates]: Hopson, William Fowler: **BOOK PLATES AND MY RELATIONS THERETO READ AT THE ROWFANT CLUB ON FEBRUARY ELEVENTH, 1911**. Cleveland: The Rowfant Club, 1911. 45pp. Small octavo. Gray unprinted wrapper, printed label. Photogravure frontis, etched pictorial extra title. A fine copy.

First edition, published as *Rowfantia* VII. Copy #4 of 100 numbered copies, specially printed on Italian handmade paper. Hopson etched the extra title and has signed it in pencil in the lower left margin. He also contributed to the Club's edition of *The Tempest*, published the same year. Uncommon and among the most sought-after titles in the series. \$225.

84. Borges, Jorge Luis: **DEATHWATCH ON THE SOUTHSIDE**. Cambridge: The Grolier Book Shop, [1968]. Oblong small quarto. Sewn printed wrappers. Trace of darkening along spine, otherwise about fine.

First edition in this format of Robert Fitzgerald's translation. One of 150 numbered copies, printed at the Ferguson Press, and signed by Borges and Fitzgerald. \$750.

85. Borges, Jorge Luis: **OEUVRE POETIQUE 1925 - 1965**. [Paris]: NRF / Gallimard, [1970]. Printed wrapper. About fine, largely unopened, in glassine.

First edition, limited issue. One of 39 numbered copies, printed on large *vélin pur fil Lafuma-Navarre*. Translations into French, with a Foreword by Ibarra, and with a Preface to the French edition by Borges. Published as vol. DXLII of *Du Monde Entier*. \$300.

86. Borges, Jorge Luis: **THE CONGRESS**. London: Enitharmon Press, 1974. Small quarto. Cloth textured boards. Portrait frontis by Hugo Manning. Fine in dust jacket.

First U.K. edition in book form, trade issue, of this translation by Norman Thomas di Giovanni in collaboration with the author. One of 250 copies (this copy not numbered), from a total edition of 300. \$250.

87. Borges, Jorge Luis: **THE CONGRESS OF THE WORLD ... WITH MINIATURES OF TANTRIC COSMOLOGY**. [Milan & Paris]: Franco Maria Ricci, [1981]. Small folio. Gilt cloth, pictorial color onlay. Tipped-in color plates. Fine, in publisher's folding case.

First edition thus, with an introduction by Alain Daniélou (translated by John Shepley). Borges's text was translated by Alberto Manguel. With an essay by María Esther Vásquez on "The World of Jorge Luis Borges." One of 4000 numbered copies printed on handmade paper, signed by the publisher. \$300.

88. [Borges, Jorge Luis]: Ducmelic, Zdravko [artist], and Ernestop Sábato [prefatory note]: **HOMENAJE A BORGES**. [Np]: Gregorio Gordon Editor, [ca. 1986]. Folio (46 x 34.5 cm). Portrait and twelve illustrations (including a few with tint), each printed on the inner panel of a bifolium of heavy paper, with facing caption, with artist's paraph stamped in blind in the lower right margin of each image. Enclosed in printed wrapper, and slightly shelfworn oversize pictorial cloth and board folder. Internally fine.

First edition. Twelve illustrations by the Croatian artist, long resident in Argentina. Several of the images are associated with the illustrations Ducmelic made for *Laberintos* (1983), and the whole was published in association with the Borges event at the "Biblioteca Nacional de Paris." \$250.

A Periodical Central to 20th Century Literature

89. [Borges, Jorge Luis, et al]: **SUR REVISTA TRIMESTRAL**. Buenos Aires. July 1937 through November 1947. Whole numbers 34 through 74, 95 through 128, and 141 through 158. Bound up in sixteen volumes, wrappers bound in, for James Laughlin. Occasional sunning or dust marking to bindings, occasional text blocks tanned, as usual, but very good or better.

Edited by Victoria Ocampo, at various times in association with Jorge Luis Borges, Waldo Frank, Ortega y Gasset, Alfonso Reyes and others. Perhaps the most important Latin American periodical of its times. Eventually 371 numbers were published through 1992 (though in later years many were multiple numbers). Borges was a frequent contributor - as associate editor, as reviewer, and as contributor of original fiction (as well as by H. Bustos Domecq); several of his major books appeared under the **SUR** imprint. Other contributors to **SUR** during the course of its life included L. Hughes, Huxley, Gropius, Michaux, Masters, Reyes, Heidegger, Maritain, Benda, Mistral, Gide, Breton, Eluard, Berdayev, Malraux, Jimenez, Steinbeck, Amado, G. Greene, J. Stafford, Eliot, Camus, Koestler, Shaw, et al. Significant attention was paid to contemporary writing and film, and to understanding movements, including Surrealism. \$2000.

90. Borges, Jorge Luis [foreword], and Gustavo Thorlichen [photographer]: **LA REPÚBLIC ARGENTINA**. Buenos Aires: Nuestro Pabellón, 1958. Small oblong quarto. Specially bound (without wrapper) in full piebald cowhide, with silk *moiré* endsheets. Hide a bit bald along the lower edges of the boards, and with a couple of tiny patches of natural balding on the lower board, otherwise about fine.

First edition. Borges's Foreword appears in Spanish, English, German and French, and the index, with captions to Thorlichen's 94 photographs, appears in Spanish, German and English. The text and photographs were printed in Stuttgart in May 1958. \$250.

91. Bourbeau, David P.: **OUT OF THE CELLAR A GARLAND FOR CANTINA ... WITH A FRONTISPIECE BY ANSEL ADAMS AND A LETTER BY BRUCE ROGERS**. Northampton [MA]: Mortimer Rare Book Room Smith College Libraries, 2005. Quarto (10.75 x 8 cm). Limp wrapper, printed label. Frontis. Illustrations and tipped-in specimen. Fine.

First edition. One of 225 copies (of 300) set by Michael and Winifred Bixler and printed by Daniel Keleher at Wild Carrot Letterpress. Signed by the author. Prelude by Martin Antonetti. An *homage* to the Cantina Press, founded by Clarence Kennedy in 1936. \$45.

92. [Bowden, John]: **TWO LETTERS TO THE EDITOR OF THE CHRISTIAN'S MAGAZINE BY A CHURCH-MAN.** New York: Printed by T. and J. Swords, 1807. 37,[3]pp. Octavo. Sewn, untrimmed. Residue of later pamphlet binder along spine, light foxing, but very good.

First edition. Inscribed by the author on the title: "For Dr. Sam'l Johnson with much respect from the author J. Bowden." The two letters refer to editor John M. Mason's reviews of two works in the periodical. OCLC: 426098124. SHAW & SHOEMAKER 12189 (misattributed to 'John Boden'). \$60.

93. [Brackenridge, Hugh Henry]: **THE DEATH OF GENERAL MONTGOMERY, AT THE SIEGE OF QUEBEC. A TRAGEDY ... WITH AN ODE, IN HONOUR OF THE PENNSYLVANIA MILITIA ... TO WHICH ARE ADDED, ELEGIAC PIECES, COMMEMORATIVE OF DISTINGUISHED CHARACTERS.** Philadelphia: Printed and Sold by Robert Bell, 1777. [6],[9]-79,[5]pp. [p.78 misnumbered 68]. Octavo. Extracted. Some tanning and occasional spotting, lacking the rare half-title and frontis, pencil note in margin of [84] "Property of M[ichael] P[apantonio]," a textually sound but obviously imperfect copy.



First edition, first state of the text as per BAL. In the "Prologue," which is signed as "By Colonel J.P." (John Parke?), a number of the alterations eventually made in the second state are here made in early manuscript. Another edition appeared under the imprint of J. Trumbull from Norwich the same year. Brackenridge's literary works, among them the better-known **Modern Chivalry**, tend to be very uncommon and are seldom found perfect. This copy originated in the residuary inventory of Seven Gables Book Shop. The last copy at auction (as reported by RB Hub) appeared in 1946 and was also imperfect. A copy of Brackenridge's other play, **The Battle of Bunker's Hill ...** (Philadelphia 1776), also lacking its frontis, sold at Swann Galleries in 1989 for \$2400.

BAL 1295. HILL 23. ESTC W19382. EVANS 15248. WEGELIN (Plays), p.22.

\$2750.

94. [Bradley, Will]: **DODD MEAD & CO'S NEW AND STANDARD BOOKS CHRISTMAS MDCCCXCVIII.** [New York: Dodd, Mead, 1899]. 30,[2]pp. plus plates and portraits. Decorative printed wrappers. Printed in red and black. Heavily illustrated and decorated. Extreme blank fore-tips of upper wrapper chipped, spine has a partial hairline split, otherwise very good.

"Arranged and Printed ... by Will Bradley at the University Press...."
BAMBACE, p.185.

\$100.

95. Brammer, William: **THE GAY PLACE BEING THREE RELATED NOVELS THE FLEA CIRCUS, ROOM ENOUGH TO CAPER, COUNTRY PLEASURES.** Boston: Houghton Mifflin, 1961. Printed wrappers. Very slight roll to the spine, otherwise an unusually nice copy, near fine.

Advance reading copy of the first edition of the author's first and only book published in his lifetime. It was a Houghton Mifflin Fellowship winner, and to its date, has been counted among the best of all American political novels.

Greene, **50 Best Books on Texas**, p.63.

\$250.

96. Brammer, William: **THE GAY PLACE BEING THREE RELATED NOVELS THE FLEA CIRCUS, ROOM ENOUGH TO CAPER, COUNTRY PLEASURES** Boston: Houghton Mifflin, 1961. Cloth. Near fine, in very good, spine sunned, lightly worn, second state dust jacket.

First edition of the author's first and only book published in his lifetime, boldly signed by him on the front free endsheet. It was a Houghton Mifflin Fellowship winner, and to its date, it has been counted among the best of all American political novels.

Greene, **50 Best Books on Texas**, p.63.

\$400.

97. [Brewing]: [Thomann, G. and George Ehret]: **AMERICAN BEER GLIMPSES OF ITS HISTORY AND DESCRIPTION OF ITS MANUFACTURES.** New York: United States Brewers' Association, 1909. 104pp. Large octavo. Gilt lettered brown cloth. Private bookplate on front pastedown, small glue mark on spine, otherwise about fine.

First edition, being a revised and combined form of two essays published earlier in different contexts. \$75.

98. Brooks, Charles T. [editor & translator]: **SONGS AND BALLADS; TRANSLATED FROM UHLAND, KÖRNER, BÜRGER, AND OTHER GERMAN LYRIC POETS.** Boston & London: James Munroe & Company / John Green, 1842. xix,[1],400pp. Original cloth, printed paper spine label. Extra series title and half-title. Gilt morocco bookplate on pastedown, ink name on free endsheet, label worn, spine extremities frayed and a bit chipped; internally very good.

First located edition, the Philadelphia printing of 1838 noted by Brooks's early biographer not having been located by BAL. Published as volume XIV in Munroe's **Specimens of Foreign Standard Literature** series. This anthology precedes Brooks's first original separate attributed publication by three years, and according to BAL, includes reprints of translations by Longfellow as well as first appearances in book form of others by Sarah Whitman.

BAL 1358 & 21356. BAL V:593. \$95.

99. Brophy, John, and Eric Partridge: **SONGS AND SLANG OF THE BRITISH SOLDIER: 1914 - 1918.** London: Eric Partridge at the Scholartis Press, 1931. vi,[2],383pp. Large thick octavo. Gilt lettered light orange cloth. Slight fading to the cloth, but a very good copy in somewhat worn, frayed and faded dust jacket.

Third edition, revised "and very much enlarged." The first edition appeared in 1930, and each of the three editions consisted of 1000 copies. The binding of this copy bears the spine imprint "Milford" at the toe, but OCLC / Worldcat does not record copies actually published under the Humphrey Milford imprint. \$100.

100. Broun, Heywood: **SEEING THINGS AT NIGHT.** New York: Harcourt, Brace & Co., 1921. Cloth. Unusually fine in dust jacket with minute nick at crown of spine.

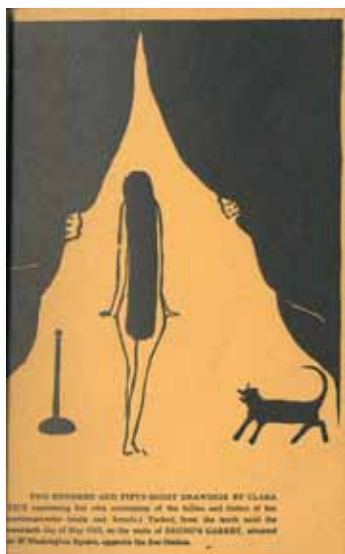
First edition. The work generally regarded as the essayist / journalist's first book. Kunitz and Haycraft, however, record a piece on the A.E.F. published in 1918. \$85.

101. Browne, Gerald A.: **11 HARROWHOUSE.** New York: Arbor House, 1972. Narrow quarto. Padbound printed wrappers. Filing label across lower edge, publication info in pencil on upper wrapper, slight separation of upper wrapper from spine at toe, otherwise very good, with promo letter laid in.

Uncorrected proofs of the first edition of the sourcework for the 1974 Aram Avakian film, starring Candice Bergen, Charles Grodin, James Mason, John Gielgud, et al. Galley page 77 exhibits over 20 lines redacted in pencil, and other pages exhibit lesser instances of redaction. \$60.

Charles Edison, Clara Tice and Bernhardt Wall

102. Bruno, Guido (pseud. of Curtis J. Kirch) [publisher]: **[A Nonce Volume of Nineteen Bruno Imprints (plus one duplicate)].** Greenwich Village, New York City 1915. Large octavo and smaller. Pictorial wrappers, single sheets and leaflets. Bound up in slightly later plum cloth, spine lettered in gilt ('Greenwich Village II 1915'). One item has a clean tear and small chip in from the fore-edge of the front wrapper, otherwise uncommonly very good to near fine.



A lovely gathering of various printed items associated with Bruno's Garrett, as well as uncommon items relating to Charles Edison's "Little Thimble Theatre," of which Bruno served as manager. Edison, son of the inventor, operated the 100-seat theatre with Bruno between 1915 and 1916. There they hosted productions of the works of George Bernard Shaw and August Strindberg, and Charles contributed verse to Bruno's **Weekly** under the pseudonym "Tom Sleeper." Edison eventually left his Greenwich Village activities behind to pursue a path that eventually led to service as Secretary of the Navy and Governor of New Jersey. Also present are important and uncommon items promoting Clara Tice and Bernhardt Wall. The contents of the volume are:

a) **Bruno's Garret First Exhibit of Drawings and Paintings ... By Clara Tice.** May 1915. 18pp., with illustrations. A very early and important exhibition of work by the proto-Dadaist and illustrator.

b) **Buno's Garret Second Exhibit of Etchings, Drawings and Watercolors by Bernhardt Wall.** June 1915. Printed wrapper. 22pp. including plates.

c) **Guido Bruno In His Garret on Washington Square Being a List Of Publications.** Pictorial wrapper. 8pp. A catalogue of his publications. The entry for Kreyborg's **Edna** is effaced with pencil and noted as 'censored.' Small chip and closed tear at fore-edge.

- d) another copy of item c, without chip and tear, and without the penciling over of the listing of **Edna**
- e) **Charles Edison's Little Thimble Theatre** ... [caption title]. An undated single sheet announcement of the transition of Edison's hosted recitals into the non-commercial Theatre.
- f) **Guido Bruno In His Garret**... [caption title]. 12mo single sheet promotional, intended to accompany complimentary copies of **Bruno's Weekly**.
- g) **Bruno Chap Books Charles Keeler Songs Of The Cosmos** ... [caption title]. Single sheet announcement of the availability of Keeler's chapbook.
- h) **Etchings, Drawings And Water Colors by Bernhardt Wall** [caption title]. [4]pp. leaflet, with text on top panel only. An announcement and invitation to the exhibit beginning 27 May (see item b above).
- l) **Ten Fifth Avenue** [caption title]. A single sheet, 12mo, invitation to a recital at Edison's Little Thimble Theatre, on Nov. 1st.
- j) **Bruno's Garret Third Exhibit** [wrapper title]. June 1915. [4]pp. leaflet, with pictorial vignette on title. The exhibition was of anti-war German illustrations. Entirely text by Bruno.
- k) **Charles Edison Requests Your the Honor Of Your Presence**.... [caption title]. Single sheet invitation to a recital, 9 August, headed by a pictorial vignette by Tice.
- l) **Etchings, Drawings And Water Colors by Bernhardt Wall Showing The Portraits of Well-Known Men** [caption title]. [4]pp. leaflet, with text on outer panel only. Invitation to an exhibition 27 May - 6 June.
- m) **Charles Edison Requests the Honor Of Your Presence** [4]pp. octavo leaflet printed on Japanese paper, with pictorial vignette by Clara Tice. Text on top panel only. An invitation to a reception at Edison's studio, which will include nursery rhymes by Robert L. Stevenson set to music.
- n) **Bruno Chapbooks Volume 1**. 1915. [4]pp. leaflet with substantial text by Bruno. A prospectus for subscribers to the first volume. A bit dust smudged.
- o) **Greenwich Village**. June 23rd. Volume 2, number 1. 46pp. plus pictorial wrapper. Clemens, Hartmann, Andreyev, et al.
- p) **Greenwich Village**. July 15th. Volume 2, number 2. Pages 51-80 plus pictorial wrapper. A few smudges. Contributions by Aldington, Flint, Tice, Johns, et al.
- q) **Greenwich Village**. 15 August. Volume two, number three. pp. [81]-112 plus pictorial wrapper. Includes contributions by Orrick Johns, Monro, Shanks, Hueffer, Cornford, Flecker, Frank Harris, and Sadakichi Hartmann and a memorial to Richard Middleton.
- r) **Greenwich Village**. 15 September. Volume Two, number 4. pp. [117]-148 plus pictorial wrapper. Includes contributions by Tice, Upward, Douglas and material by Clemens.
- s) **Greenwich Village**. 30 September. Volume 2, number 5. pp. [153]-176 plus pictorial wrapper. Contribution by Storer, and poems and drawings by Beardsley.
- t) **Greenwich Village**. 30 October. Volume 2, number 6. pp. [181]-196 plus pictorial wrapper., Includes contributions by Barnes and Aldington.

While a few of the constituent items are not uncommon, the items re: Charles Edison are highly uncommon, and the Tice exhibition catalogue is aggressively sought after. \$1250.

103. Brus, Günter, and Dominik Steiger: **JEDEN JEDEN MITTWOCH - EIN ZWOMAN**. Berlin: Edition Hundertmark, 1974. Thick quarto. Stiff pictorial wrappers. Illustrated throughout. Trace of minor soiling to lower wrapper, otherwise about fine.

First edition of this occasionally sexually explicit collaborative commingling of narrative text and image. One of 600 numbered copies, signed by Brus and Steiger. \$100.

104. Brussell, I.R.: **ANGLO-AMERICAN FIRST EDITIONS 1826-1900 EAST TO WEST ... WITH AN INTRODUCTION BY GRAHAM POLLARD**. London & New York: Constable & Bowker, 1935. Parchment-backed marbled boards. Frontis, plates. Corners and spine ends lightly worn, but a nice copy, at least very good.

First edition. One of five hundred copies. Issued as **Bibliographia** No. 9. From the library of Chauncey Brewster Tinker, with his monogram label and pencil name. \$150.

105. [Bucherer, Max]: Michel, Robert: **FAHRTEN IN DEN REICHLANDEN BILDER UND SKIZZEN AUS BOSNIEN UND DER HERCEGOVINA**. Wien & Leipzig: Deutsch-Österreichischer Verlag, 1912. Quarter

gilt vellum and decorated silk over boards, t.e.g., others untrimmed. Frontis and 24 plates after paintings and drawings by Max Bucherer. Vellum slightly darkened and lightly rubbed, otherwise a very good copy.

First edition, limited issue. Copy #6 of thirty numbered copies printed on Van Gelder, and specially bound. \$150.

106. Buck, Paul [ed & pub]: **CURTAINS LE PROCHAIN STEP**. Hebden Bridge, Yorkshire, UK. 1976. 210pp. Quarto. Mimeographed typescript, stapled, with pictorial upper wrapper. Illustrations and photographs. Two folding plates. Very good.

An irregular serial (and occasional anthology), of which 21 issues comprised the original series through 1978 with title variations with 'Curtains' as the stem. The cover design for this issue is by Vladimir Velickovic. The contributions range across poetry, prose, visual and performance arts, with original work and translations by Paul Auster, R. Waldrop, Eric Mottram, Kelly, Bosquet, Eshleman, Fly, Bataille and many others. Laid in is a combination typed and manuscript routing memo directing this copy to Jas Laughlin. MILLER & PRICE D129. \$85.

In Print for Nearly a Decade

107. Bukowski, Charles: **CRUCIFIX IN A DEATHHAND ... NEW POEMS 1963-65**. New York: Lyle Stuart / Loujon Press Award Book, [1965]. Quarto. Pictorial stiff wrappers. Illustrations by Noel Rockmore. About fine, but without the bellyband.

First edition. One of 3100 copies printed in New Orleans at the Loujon Press, signed and dated by the author ("3-20-65"). There were also several subvariants of various deluxe natures. The author's second major collection, in print for nearly a decade at the original price through Lyle Stuart, its publisher. KRUMHANS� A15. \$450.



108. Bulwinkle, Mark: **WHAT I SAW ON MY SUMMER VACATION IN OREGON**. [Oakland: Published by the Author], 1983. [1],54 leaves. Quarto. Photo-mechanically reproduced, printed on rectos only, by Krishna Copy of Berkeley. Punched and bound in flexible red binder, with manuscript caption on the upper wrapper. Illustrated throughout by the author. Binding strips slightly separated toward top, otherwise about fine.

First edition of this delightful artist's book. One of fifty copies reproduced from the author's drawings and manuscript captions. Signed and dated by Bulwinkle in 1984. Bulwinkle is the well-known artist and metal sculptor who has turned his West Oakland property into "Bulwinkleland." This work appeared in several subsequent (and much less limited) editions over the following decade. \$350.

109. Bunker, Edward: **THE ANIMAL FACTORY**. New York: Viking, 1977. Printed yellow wrapper. Wrapper lightly soiled, with filing label across lower edge and staple at top edge of upper wrapper. A good copy of an uncommon format.

Uncorrected page proofs of the first edition. The source novel for the 2000 Steve Buscemi film adaptation, featuring an ensemble cast that included the author. \$75.

110. Bunting, Basil, et al: **MULTI: BASIL BUNTING FROM THE BRITISH PRESS** [wrapper title]. [Berkeley, CA]: An Octaroon Book, [April 1976]. [12]pp. Small quarto. Printed self-wrapper. Extremities tanned, minor corner curl, otherwise very good.

First edition. "Manufactured by Poltroons at the West Cast Print Center ...," and distributed gratis on the occasion of Bunting's 1976 San Francisco Museum of Art reading. Includes text by Cyril Connolly, Philip Norman and Bunting's "Ihaven'twrittenanawfullot...." An early printed item associated with the Poltroon Press. Uncommon. \$55.

111. Burgess, Gelett: **VIVETTE OR THE MEMOIRS OF THE ROMANCE ASSOCIATION** Boston: Copeland and Day, 1897. Small octavo. Rose cloth, stamped in blind and gilt. First edition of the author's first clothbound book. The C. W. Barrett copy, with usual bookplate and release slip. Spine a trace sunned, very good. KRAUS 74. WRIGHT II:793. \$75.

112. Burns, Robert: **SONGS, CHIEFLY IN THE SCOTTISH DIALECT.** Kilmarnock: Printed by James M'Kie, 1869. xxiii,[1],396,xxvipp. Large octavo. Paper backed boards, printed spine labels. Spine darkened, with chip to title label and vertical crack, otherwise very good.

One of 600 copies signed by the publisher, denoted the "Kilmarnock Complete Edition," and issued largely by subscription. Pages xv through xxxiii consist of a list of subscribers. \$100.

113. [Burroughs, William]: **WILLIAM BURROUGHS NAKED LUNCH PUB. DATE: NOV. 20, 1962...** [wrapper title]. [New York]: Grove Press, 1962. Photographically illustrated self-wrapper. White portion of wrapper slightly dust-toned, but a nice copy.

The promotional brochure distributed by Grove Press in anticipation of the publication of its edition of Burroughs' novel, incorporating selections from the text, a mini-essay by Terry Southern, and comments by Ciardi, Mailer, Kerouac, and Lowell. Maynard & Miles suggest this pamphlet appeared the month prior to the formal publication of the book, and we have seen it accompanying copies of jacketed sets of unbound signatures of the full text utilized as review copies.

CHARTERS B21. M&M F7.

Sold.

114. Butler, William A., and Ada Marie Berger [trans]: **RIEN À METTRE! EPISODE DE LA VIE MONDAINE ...** New York: Gotham Press, Inc., 1927. xii,13-55,[1]pp. 12mo. Crimson cloth, printed in black. Cloth a trace dust-dimmed at edges, otherwise a very good copy.

First edition of this translation into French verse of Butler's social satire, "Nothing to Wear," accompanied by an explanatory Preface. There was an earlier translation into French prose, published in 1858. This copy bears the translator's year of publication presentation inscription to one of her students.

OCLC: 4647535.

\$60.

115. Butor, Michel, and Gregory Masurovsky [illus]: **OBLIQUES** [Special Number 16/17]. [Les Pilles, Lyons & Paris]. [February 1976]. Two volumes. Quarto. Stiff pictorial wrappers. Illustrated throughout. Very faint dusting to white portions of wrappers, else about fine.

First edition. Copies 'xx' of thirty E.A. copies numbered in roman and signed by Butor and Masurovsky in each volume. A record of collaborations over 15 years. Masurovsky studied at Black Mountain College in 1947-8, and subsequently settled in Paris. In 2004 he was featured in an exhibition and workshop at Black Mountain College Museum and Arts Center marking the publication of **Black Mountain College Dossier No. 8: Gregory Masurovsky**. \$100.

116. Butor, Michel, and Michel Sicard [illustrator]: **INTEMPERIES.** [Coutances]: Galerie L'Hermitte, 1984. Folio (15.75 x 11.5"; 39 x 29 cm). Loose bifolia laid into serigraphed wrappers. Very near fine in decorated slipcase (after a design by Sicard).

First edition in this format. Butor's text is reproduced from manuscript via serigraphy (with an added original pencil postscript by him) and is accompanied by six original drawings by Sicard (four of them full-page), plus a tailpiece, all but the tailpiece signed with initials by the artist. One of forty numbered copies (of 45), signed by the author and the artist. \$750.



117. Butor, Michel, and Michel Sicard [illustrator]:

ASPERSIONS. [Paris & Nice: Published by the Author and Artist, 1985 - 6]. Folio (15.75 x 11.5"; 39 x 29 cm). Loose bifolia laid into hand calligraphed wrappers. Wrappers faintly dusty, but about fine.

First edition thus. Copy #8 of ten numbered copies, utilizing serigraphed text sheets from **Intempéries** (1985), reconceived and heavily worked over by the artist in acrylic and black ink with ten illustrations (some double-spread), at least five of them signed with initials by the artist, with a special short colophon in manuscript, signed by the author and artist in one of the images, and with a second, more detailed colophon in manuscript reproduced via serigraph. \$850.

118. [Byron, G. G. N., Lord]: **ENGLISH BARDS, AND SCOTCH REVIEWERS. A SATIRE.** London: James Cawthorn, [1809]. vi,54pp. 12mo. Extracted from nonce pamphlet volume. Lacking the half-title, sewing separated, some external light soiling, otherwise a very good, crisp copy.

First edition, Randolph's second "issue." The paper is watermarked 1805 (leaf 1/2 for instance), but 'Dispatch' appears in 5:7 (a stop-press correction not necessarily relating to sequence of issue). The remainder of

the typographical features indicative of the two issues of the first edition cited by Randolph also appear. One thousand copies were printed, and numerous later editions and spurious reprints appeared. Wise's assertions about the points of "issue" involving the Preface have been discredited. HAYWARD 219. WISE I,19-23. TINKER 510. RANDOLPH, p. 14. \$450.

119. Byron, G.G.N., Lord: **THE BRIDE OF ABYDOS A TURKISH TALE**. London: Printed by T. Davison ... for John Murray, 1813. [2],72,[4]pp. Octavo. Full early 20th century polished calf, raised bands, spine gilt extra, gilt crimson labels, t.e.g., others untrimmed. Bookplate of Herbert William Walmisley on pastedown, joints slightly rubbed, but a very good, large (22.5 x 14 cm), partially untrimmed copy.

A hybrid copy of an early (but not first) edition, exhibiting the following features: p.47 has 22 lines of text (as in Randolph's second issue); page 45 still includes 22 lines of text, but 46 has been expanded to 24 lines; as in later editions, the sixth line on page 60 is numbered '720' rather than the eighth. In the upper right corner of the first blank appears the inscription in an unknown but likely publisher's or clerk's hand, "From the Author." On p.20, in an early hand in the 10th line, 'hath' has been altered to 'have'. No half-title is called for by Randolph or Wise. WISE I:85. RANDOLPH, p. 29 ff. \$400.

120. Byron, Robert: **THE APPRECIATION OF ARCHITECTURE**. London: Wishart & Co., 1932. Quarto. Cloth and decorated boards. Plates. Endsheets a bit tanned at gutters, but a very good copy in the heavily chipped printed glassine wrapper.

First edition. Issued as the first in the series of **Adelphi Quartos**. The front panel and front flap letterpress on the impossibly perishable printed glassine dust jacket is intact. The spine of the wrapper is largely chipped away and the upper and lower portions of the unprinted rear panel are wanting. \$250.

121. Byron, Robert [editor]: **SHELL GUIDE TO WILTSHIRE, A SERIES OF VIEWS, OF CASTLES, SEATS OF THE NOBILITY, MINES, PICTURESQUE SCENERY, TOWNS, PUBLIC BUILDINGS, CHURCHES, ANTIQUITIES, &c.** London: The Architectural Press, [1935]. 62,[2]pp. Small quarto. Spiralbound stiff pictorial wrapper (a photomontage by Lord Berners). Maps and photographs. Small smudge on lower wrapper, otherwise very good or better.

First edition, preceding the clothbound Faber edition. Published in the **Shell Guides** series, then under the general editorship of John Betjeman. The Gazetteer section was compiled by Edith Olivier, and Christopher Sykes contributed a line drawing. \$250.



122. Byron, Robert: **HOW WE CELEBRATE THE CORONATION**. London: The Architectural Press, 1937. Pictorial wrapper (with an illustration by James Boswell) over plain wrapper. Illustrated with photographs. Label a bit dust darkened, with small ink note on upper wrapper (but see below), paperclip rust offset at top of front wrapper through the half-title, spine glue refreshed, but a very good copy, with important provenance.

First edition in book form, the state commonly referred to as the "suppressed first issue," with the phone numbers for the Bishop of London and Archbishop of Canterbury included in the Epilogue. At the top of the upper wrapper, in ink in a contemporary hand, appears the note: "Secretary's Copy." Affixed with a paperclip to the prelims are two folded quarto sheets of letter paper recording editorial and other production costs, including the paid invoice for Boswell's illustration for the upper wrapper. \$450.

123. Byron, Robert: **THE ROAD TO OXIANA**. London: Macmillan & Co., 1937. ix,[1],341,[3]pp. plus plates and maps. Octavo. Blue-gray cloth, lettered in gilt. Spine sunned, front free endsheet neatly excised, but a good, sound copy, without dust jacket.

First edition, in the second issue binding. The author's classic account of his travels to, and in, Afghan Turkestan. Paul Fussell suggested that what **Ulysses** is to the 20th century novel and 'The Waste Land' is to 20th century poetry, Byron's book is to 20th century travel writing. An ideal copy for custom binding. \$475.

124. Byron, Robert, and David Talbot Rice: **THE BIRTH OF WESTERN PAINTING A HISTORY OF COLOUR, FORM AND ICONOGRAPHY, ILLUSTRATED FROM THE PAINTINGS OF MISTRA AND MOUNT ATHOS, OF GIOTTO AND DUCCIO, AND OF EL GRECO**. London: George Routledge & Sons, 1930. Large, thick quarto. Gilt lettered three-piece cloth, fore and bottom edges untrimmed. Frontis and

93 plates. Large woodcut bookplate of H. I. McMorran on front pastedown. Hint of slight darkening to the white spine, otherwise very near fine.

First edition. One of 650 numbered copies for distribution in the UK. Knopf distributed 365 numbered copies in the US the following year. \$400.

125. Cable, George W.: **THE SOUTHERN STRUGGLE FOR PURE GOVERNMENT. AN ADDRESS ... DELIVERED BEFORE THE MASSACHUSETTS CLUB, BOSTON, ON WASHINGTON'S BIRTHDAY, 1890.** Boston: Press of Samuel Usher, 1890. 29pp. Large octavo. Printed wrapper. Wrapper lightly soiled, with chipping along spine, offset from wrapper to facing text pages, but a good copy.

First edition, with the Club's compliments slip tipped in front, as usual. Collected the same year, in revised form, in **The Negro Question**.
BAL 2352. \$125.

126. Cable, George W.: **BYLOW HILL.** New York: Scribner, 1902. Red cloth, decorated in gilt and black, t.e.g. others untrimmed, after a design by Margaret Armstrong. Frontis and plates by F. C. Yohn. First edition, BAL's first printing and binding. Tipped-in bookplate of Charles and Maud Weyerhauser, of the Weyerhauser timber empire. Laid in is a Scribner's promotional for Wharton's **The Valley of Decision**. Faint touch of sunning to the spine, otherwise fine.
BAL 2371. SMITH C-16. \$75.

127. [Calder, Alexander]: Prévert, Jacques, et al: **DERRIERE LE MIROIR** [No. 156]. [Paris: Maeght, February 1966]. Folio. Pictorial wrapper. Photographs. Minor shelf rubbing at edges, otherwise fine.

First edition, ordinary issue. Illustrated with seven original color lithographs (2 double-spread), including a lithographed wrapper design. \$300.

128. [Calder, Alexander]: Farnqui, Carlos: **DERRIERE LE MIROIR** [No. 190]. [Paris: Maeght, February 1971]. Folio (38 x 28 cm). Pictorial wrapper. Photographs. Pages 1-2 not present (a text singleton?). Small, internally mended tear at toe of spine, old price sticker shadows at lower corner of rear wrapper, with two small edge tears in blank area of rear wrapper, two tiny small shadows from bookseller's ticket on verso of front wrapper (one laid in), but with the internal lithographs fine, and externally bright and clean.

First edition, ordinary issue. Illustrated internally with three original color lithographs (one a double-spread) by Calder, plus a lithographed wrapper design. \$250.

129. Caldwell, Taylor, and [Marcus Reback]: **DYNASTY OF DEATH.** New York: Charles Scribner's Sons, 1938. Thick octavo. Gilt lettered crimson cloth. U.S. flag stickers on free endsheet and jacket flap, otherwise very good or better in lightly sunned, nicked and faintly rubbed dust jacket.

First edition of the future best-selling, politically fringe-right novelist's first published book, inscribed by her on the front free endsheet: "To: Maurice [...] October 17, 1938 Taylor Caldwell." The recipient's last name has been appropriately obscured by the application of a string of six small adhesive 48-star US flag labels. A seventh appears on the opposite jacket flap. The book bears the printed dedication "To M.R.," the author's second husband and, according to some sources, a significant contributor to the composition of this novel. Uncommon with a contemporary inscription, it would appear. \$400.

130. [California Lunatic Fringe]: Riker, William E.: **THE ENLIGHTENER ...** San Francisco: The P.C.D. W., 15 May 1916 through 15 December 1920. Fifteen issues, plus eight duplicates. Various four to eight pages, quarto and folio, some in two colors, some on colored stock. A few small nicks, tears and creases, a couple of issues curled from having been stored rolled, but generally very good to near fine.



A decent sample of issues of the principal organ of the "Perfect Christian Divine Way" (after 1919 a.k.a. "Holy City"). Riker established his movement in a building on Hayes Street in San Francisco, cultivating a bizarre blend of simplistic religion, rabid white supremacism, and economic revisionism, offering himself as "The New Pope Who is to Become the Ruler of the World," and showcasing his latest wife as "Mother Lucille." In 1919, he moved his entourage to a roadside location in the Santa Cruz mountains,

which he dubbed "Holy City." Holy City consisted of a few residential cabins, a service station, a restaurant and bakery, a printing shop, a grocery store, and shoe repair shop, all aimed at subsidizing the colony's existence by cultivating the tourist trade. The little roadside oasis drew attention to itself via an enormous display of billboards proclaiming Riker's extravagant claims (including an offer of \$25,000 to anyone who could demonstrate a flaw in his scheme) and biblical quotes, and grew to include a peepshow and other odd diversions. Riker's personal life was anything but colorless, including charges at various times or allegations of bigamy, grand larceny, conspiracy, and breach of marital promise. He ran unsuccessfully for Governor of California on four occasions and offered unsolicited advice to FDR on how to revive the economy. In 1942 he was charged with sedition, and his premises were searched by FBI agents, who confiscated a large quantity of material, including letters from Riker to Hitler, whom he proclaimed "a second Martin Luther." Melvin Belli defended him successfully, but then had to sue him for his fees. Holy City and Riker stumbled on through the death of Mother Lucille, internal squabbles and various alliances, including one in the mid-sixties with a man better known for his perennial office-seeking on the nudist ticket. Riker died in 1969, after converting to Catholicism, and the rubble of Holy City decayed by the side of the road for a few more years. \$350.

131. **CALIFORNIA QUARTERLY.** Los Angeles. Autumn 1951 through Spring 1952. Volume one numbers 1 through 3. Three issues. Octavo. Printed wrappers. "Sample" stamp on upper wrapper and table of contents of 1:1, a bit of minor soiling to wrappers, very good.

Edited by Lawrence Spingarn, et al. Representative issues from the early years: contributors include Willard Marsh, Rolfe, Zahn, Bradbury, McGrath, Traven, Honig, McGrath, Neruda, Césaire, Killens, Merriam, John Williams, and others. \$100.

132. Campbell, Joseph, assisted by M. J. Abadie: **THE MYTHIC IMAGE.** [Princeton, NJ]: Bollingen Foundation / Princeton University Press, [1974]. 552,[4]pp. Large, thick quarto (31 x 23 cm). Gilt lettered black cloth, t.e.g. Heavily illustrated in black & white and occasional color. A fine copy, in acetate wrapper (moderate chip at one top forecorner) in publisher's cloth slipcase (a couple of very faint splashmarks on one board).

First edition, deluxe limited issue. Copy #82 of two hundred numbered copies, specially bound and signed by Joseph Campbell. A fitting endcap of the remarkable Bollingen Series, published as the 100th title (including a total of 250+ associated volumes continuing into the 1980s). \$1250.

133. **CANTO REVIEW OF THE ARTS.** Andover, MA. Winter 1977 through June 1981. Volume one, number one, through volume four, number one. Thirteen issues. Stiff pictorial wrappers. Pencil acquisition inscription in first volume but otherwise about fine.

Edited by Pat Goodheart, et al. Contributors include Beattie, Corn, Davenport, Enright, Hollander, Spackman, Banks, Kelley, Galvin, McEwan, Oates, Tate, Sorrentino, Gunn, Guerard, Grass, Merrill, Kelly, Hine, Montale, Vliet, Abse, Collier, De Piero, Golffing, Nemerov, Stafford, Davie, Updike, Cunningham, Millhauser, et al. \$115.

134. Capek, Karel and Josef: **'AND SO AD INFINITUM' (THE LIFE OF THE INSECTS). FREELY ADAPTED FOR THE ENGLISH STAGE....** Oxford: Humphrey Milford Oxford University Press, 1923. Printed wrapper. Fore-edge of title-leaf shows moisture offset from front wrapper, otherwise a very good copy.

First edition in English, translated from the Czech by Paul Selver, and adapted by Nigel Playfair and Clifford Bax. A work published contemporary with Karel's best-known work, **R.U.R.**, of equal importance as an anti-totalitarian satire, and considered by many critics a significantly better drama. \$110.

135. [Capote, Truman (screenwriter)]: [Studio Publicity Campaign Press Book for:] **INDISCRETION OF AN AMERICAN WIFE.** [Los Angeles]: Columbia Pictures, 1954. 19,[1]pp. plus 4pp. newsprint insert herald. Quarto (41 x 30 cm). Pictorial self-wrapper. Heavily illustrated. Horizontal fold, spine a bit frayed and slightly split (the cover stock is heavy and most copies exhibit this to one degree or another), but otherwise very good or better.

The publicity press book for the U.S. release of Truman Capote's first screenwriting credit - Capote contributed dialogue, and the screenplay was written by Luigi Chiarini, Giorgio Prosperi, and Cesare Zavattini, who based the scenario on his story "Terminal Station." Vittoria De Sica directed Jennifer Jones and Montgomery Clift in the leading roles. The film was released in Italy under the title **Stazione Termini** over a year prior to its US release, and in that form, it preceded **Beat the Devil**, Capote's second credit. \$60.

136. Carlyle, Thomas, and Edmund J. Sullivan [illustrator]: **SARTOR RESARTUS THE LIFE & OPINIONS OF HERR TEUFELSDRÖCKH.** London: George Bell and Sons, 1898. Heavily gilt decorated medium blue cloth, a.e.g. Frontis, illustrations and plates by Edmund J. Sullivan. Minimal shelf-wear at extremities, slight tan offsetting to pictorial endsheets, a couple of tiny flecks of soiling to prelims, otherwise very good and bright.

First edition with these illustrations, ordinary issue. There were also 150 copies on Japan vellum, specially bound. Ray counts this Sullivan's "most rewarding" illustrated book.
RAY 310. \$85.

137. Carpenter, Charles H., Jr., and Mary Grace Carpenter: **THE DECORATIVE ARTS AND CRAFTS OF NANTUCKET**. New York: Dodd, Mead & Co., [1987]. xi,[3],257pp. Quarto. Gilt lettered cloth. Plates and photographs (many in color) by Arthur d'Arazien. Spine somewhat sunned, otherwise very good or better in cloth slipcase with printed label.

First edition, limited issue. One of 650 copies specially bound and signed by the author and photographer, published in association with the Nantucket Historical Trust and the Nantucket Historical Association.
\$100.

138. Cather, Willa: **LUCY GAYHEART**. New York: Knopf, 1935. Large octavo. Gilt cloth, t.e.g., ribbon marker. Faint foxing to endleaves, otherwise fine and bright in defective dust jacket and slightly spotted slipcase.

First edition, limited issue. One of 749 numbered copies, specially printed and bound, and signed by the author.
\$450.

139. [Chagall, Marc]: Mourlot, Fernand, and Charles Sorlier: **THE LITHOGRAPHS OF CHAGALL 1962 - 1968**. Boston: Boston Book and Art Shop, [1969]. Large quarto. Cloth. Illustrated throughout (largely in color). Fine in lithographed pictorial dust jacket, plastic wrapper and card slipcase.

First US edition of the third volume in the series. Translation into English by George Lawrence. Illustrated with two original color lithographs (including the dust jacket) printed by Mourlot.
\$250.

With Twenty-Four Original Lithographs

140. Chagall, Marc, and Gaston Bachelard [introductory text]: **DESSINS POUR LA BIBLE** [published as:] **VERVE REVUE ARTISTIQUE ET LITTÉRAIRE** Nos 37 - 38. Paris: Éditions de la Revue Verve, [1960]. X: 37/8. Folio (36.5 x 27 cm). Pictorial boards after a design by Chagall. Illustrated throughout in color and black & white. Fragile boards a bit shelfworn at extremities, but externally a very good or better copy, internally fine.

First edition of this beautiful production, one of the monumental special issues of **Verve**. Illustrated with twenty-four original color lithographs by Chagall, printed by Mourlot, as well as many more plates in black & white printed by Draeger Bros.
Sold.

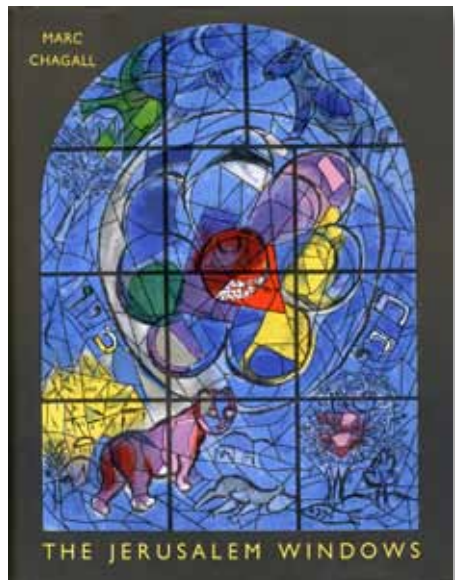
With Two Original Lithographs

141. Chagall, Marc, and Jean Leymarie [text & notes]: **THE JERUSALEM WINDOWS**. Monte Carlo: André Sauret, [1962]. 210,[4]pp. Small folio (33 x 26 cm). Cloth. Plates, photographs. Fine in dust jacket with tiny nicks toward lower fore-tip. Card slipcase.

First English language edition, translated from the French by Elaine Desautels. Illustrated with two full-page original color lithographs executed by Chagall for this work and printed by Mourlot, as well as 36 multi-color preparatory color designs transferred to stones under Chagall's supervision and printed by Charles Sorlier. The text was printed at the Imprimerie Nationale. A splendid overview of the various stages of Chagall's twelve stained glass window designs for the synagogue of the Hadassah-Hebrew University Medical Centre in Jerusalem.
\$1500.

142. Chatwin, Bruce: **IN PATAGONIA**. London: Jonathan Cape, [1977]. Gilt cloth boards. Map endsheets. Photographs. First edition of the author's first book, a substantial addition to the field of travel literature. Spine very slightly cocked, faint, small pencil ownership note in corner of the half-title, otherwise about fine in dust jacket with slightest hint of sunning to the spine.
\$1250.

143. Chatwin, Bruce: **THE VICEROY OF OUIDAH**. London: Jonathan Cape [1980]. Textured boards. Endsheets maps.



First edition of the author's second book, first novel. Tiny pencil note on verso of front free endsheet, otherwise fine in dust jacket. \$135.

144. Chatwin, Bruce: **THE SONGLINES**. London: Jonathan Cape, [1987]. Gilt cloth boards. Textblock slightly tanned, as often, otherwise a bright, fine copy in first state price-clipped (see below) dust jacket. First edition. This copy was utilized by the Australian distributors, Australasian Publishing Company, as a review copy. Laid in front is the dated review slip detailing that fact, as well as a slip recording two errata. \$150.

145. Chatwin, Bruce: **THE ATTRACTIONS OF FRANCE**. [London]: The Colophon Press, 1993. Small quarto. Stiff wrapper, printed label. Slight crease along top edge of lower wrapper panel, faint pencil acquisition inscription in upper forecorner of the front free endsheet, otherwise fine.

First edition. From an edition of 211 copies printed on *vélin d'Arches*, this is one of 175 regular copies. Laid in is a 1992 t.l.s. from a well-known London bookseller to the former owner, a well-known curator/editor, drawing his attention to the appearance of the typescript of this essay at a 15 December Sotheby's London sale raising funds for the London Library. He comments on the £5-600 estimate: "In normal circumstances I would regard this as quite high enough, but the charity element enters into the picture and makes predictions harder than usual...." It sold for £620. \$75.

146. Chatwin, Bruce: **PHOTOGRAPHS AND NOTEBOOKS**. London: Jonathan Cape, [1993]. Oblong quarto. Cloth. Heavily illustrated in color. First edition. Edited by David King and Francis Wyndham, and with an Introduction by the latter. Tiny pencil name and date in extreme corner of half-title, tiny bump to lower fore-tips, otherwise fine in dust jacket. \$85.

147. Chatwin, Bruce, and Paul Theroux: **PATAGONIA REVISITED**. [Wilton]: Michael Russell, [1985]. Decorated cloth. Fine, in the lightly rumpled glassine wrapper.

First edition, limited issue. Illustrated by Kyffin Williams. Copy #61 of 250 numbered copies, signed by Chatwin and Theroux. \$250.

148. **THE CHIMERA A ROUGH BEAST**. Princeton & New York. Spring 1942 through Winter 1947. Volume one, number one, through volume five, number three (lacking V:4 for all published). Nineteen issues. Printed wrappers. A few minor smudges to wrappers, some occasional sunning, crown of one spine has a small stain, offsetting from one wraparound subscription band to terminal page of one issue; still, very good or better, with a number of issues unusually nice.

Edited individually or collectively, at various times, by Benjamin Ford, William Arrowsmith, Frederick Morgan, Barbara Howes, Carlos Baker, Philip Wheelwright, et al. A brilliant little magazine, including contributions by Jarrell, Burke, Lorca, Tate, Berryman, Blackmur, Stevens, Eberhart, Lowell, Auden, Goodman, Patchen, Moss, Neruda, Kees, Fowle, Comfort, Henry Miller, Deming, Durrell, Sartre, Yourcenar, and many others, with a special issue devoted to Myth. A little appreciated aspect of this magazine is the presence of original graphics in a few of the early issues, including an original color serigraph by E. McKnight Kauffer in I:4 and another by pioneer of the medium, Guy Maccoby, in I:3. HOFFMAN, et al., pp.361-2. \$350.

149. [Chromolithography]: Guilloit, Ernest: **ELEMENTS ORNEMENTATION POUR L'ENLUMINURE (ART ÉGYPTIEN, ASSYRIEN, GREC, GRECO ROMAN)** [bound with:] **ORNEMENTATION DES MANUSCRITS AU MOYEN-AGE ... XV SIECLE** [bound with:] **ORNEMENTATION DES MANUSCRITS AU MOYEN-AGE ... XIII SIECLE** [bound with:] **ELEMENTS D'ORNEMENTATION DU XVIe AU XVIIIe SIECLE ... XVIIe SIECLE** [bound with:] **ELEMENTS D'ORNEMENTATION DU XVIe AU XVIIIe SIECLE ... XVII et XVIIIe SIECLES** Paris: Librairie Renouard, H. Laurens,

[nd but ca 1890 - 1900]. Five parts bound in one volume. [17],[17],[17],[17],[17] leaves, printed on rectos only, of stiff card. Oblong small quarto (15 x 22 cm). Early 20th century quarter gilt calf and marbled boards (edgeworn, lower joint cracked, but sound), 1902 ownership inscription, otherwise very good.

A series of beautiful design sample books executed in brilliant color chromolithography with gilt highlighting. The designs include decorative and architectural embellishments, but the considerable majority represent work derived from manuscripts, books and albums from several centuries. Each



of the 16 leaves in each part hosts multiple designs or examples of decorative initials, miniatures, and borders, accompanied by a heavily embellished title card. \$400.

150. [Churchill, Winston]: Manchester, William: **THE LAST LION WINSTON CHURCHILL ALONE 1932-1940**. Boston: Little, Brown and Co., [1988]. Large, thick octavo. Cloth. Photographs. A very good or better copy in dust jacket.

First edition. Warmly inscribed on the half-title to close friends: "For Joe and Kit Reed [/] who do so many astonishing things so astonishingly well - With warm regards, now and always - Wm Manchester / Bill [/] Wesleyan I X 88." \$300.

151. Churchill, Winston S.: **AN ADDRESS DELIVERED IN THE HOUSE OF COMMONS NOVEMBER 30, 1950** [caption title]. [Stamford: The Overbrook Press, 1951]. Quarto. Folded leaflet, text in double columns. Fine.

First U.S. edition. One of one thousand copies printed in Caslon type on Arches, for distribution to members of the 82nd Congress. Not in Woods. CAHOON, p.68. \$175.

152. [Churchill, Winston S.]; Eisenhower, Dwight D.: **A TRIBUTE TO WINSTON SPENCER CHURCHILL DELIVERED OVER THE FACILITIES OF THE BRITISH BROADCASTING COMPANY AT THE TIME OF SIR WINSTON'S FUNERAL JANUARY 30, 1965** [wrapper title]. Stamford: The Overbrook Press, 1965. Folded small octavo leaflet. First printing in this format, limitation unstated but likely on the order of one thousand copies. Fine. \$25.

153. [City Lights Imprint]: Burns, Robert: **NOT FOR MAIDS, MINISTERS OR STRIPLINGS. THE MERRY MUSES, A SELECTION OF FAVORITE SONGS GATHERED FROM MANY SOURCES** San Francisco: Hand Made at the Light Year Press ... for City Lights Books, [1962]. 36pp. 12mo. Padbound pictorial wrapper. Very faint dusting to the wrapper, otherwise about fine.

First printing in this format (distinguished from the later printing by the red spine and red letterpress on the upper wrapper). One of 500 copies printed by Miles Payne at the Light Year Press. According to Cook, a common later photo-offset saddle-stitched printing was probably printed by the Troubadour Press. COOK 34. \$30.

154. Clark, Tom [ed]: **SLICE I:2** [From the Once series]. Brightlingsea, Essex, UK. [nd but ca. 1967]. Legal format. Stapled mimeographed text, with pictorial outer leaves (by Joe Brainard - a credit inserted in most copies of this issue in manuscript by Clark). Some smudging and dust-soiling to the outer leaves at edges, otherwise very good or better.

Edited by Tom Clark. An eclectic periodical, published coincident with Clark's Fulbright study and posting as Instructor in American Poetry, at the University of Essex. The titles varied (all words concluding with 'CE') but each was denoted "A One Shot Magazine ... No Copyright No Nothin'." Fielding Dawson, Bernadette Mayer and Michael McClure contribute the text to this number. CLAY & PHILLIPS, p.288. \$100.

155. Clark, Tom: **ONE LAST ROUND FOR THE SHUFFLER**. New York: Truck Books / Pomerica Press, 1979. Gilt cloth. Photographs. First edition, clothbound issue. Spine stamping has a bit of a patina, else about fine, without dust jacket, as issued. The clothbound issue of this biography of baseball legend, Phil Douglas, is uncommon. \$75.

156. [Clemens, Samuel]: **LIFE ON THE MISSISSIPPI**. By "Mark Twain" [pseud]. Boston: Osgood, 1883. Large, thick octavo. Gilt decorated brown cloth. Frontis, plates and illustrations. Bookplate on front pastedown, spine ends moderately frayed, some light foxing to endleaves, a bit of light spotting to top and fore-edges, spine a bit rubbed; still, an about very good, sound copy.

First US edition, second states of pp. 441 and 443, preceded by the UK printing. BAL 3411. HOWES C480. Clark, **New South I:285**. Reese, **Best of The West 183** (note). Reese, **Narratives of Personal Experience 26**. \$950.

157. [Cobb, Humphrey (sourcework)]: [Original Studio Publicity Campaign Pressbook for:] **PATHS OF GLORY**. [New York]: United Artists Corp., [1957]. 20pp. Folio (46 x 34 cm). Pictorial self-wrappers. Profusely illustrated. Horizontal fold, spine neatly split (detaching wrappers), otherwise a very good copy.

An original studio publicity campaign pressbook for Stanley Kubrick, Jim Thompson and Calder Willingham's masterful adaptation to the screen of Humphrey Cobb's novel about a mutiny against command by French soldiers during WWI. The film was released in 1957, when Kubrick was only 29, and starred

Kirk Douglas in his most important screen role. The collaboration between Kubrick, Thompson (who had contributed dialogue to Kubrick's earlier film, **The Killing**) and Willingham was a fortunate melding of talents. An unusually elaborate and attractive pressbook, with illustrations of all the available paper and extensive background information on the main participants. The spectacular wrapper art features Douglas leading the charge against the German gun emplacements, the same art as appeared on the one-sheet and 24-sheet posters. Uncommon. \$350.

158. [Cobden, Richard]: **RUSSIA**. "By A Manchester Manufacturer" Edinburgh, London, Manchester & Dublin: William Tait [et al], 1836. 52pp. Large octavo. Text in double columns. Extracted from nonce pamphlet volume, without printed wrapper. Very faint stamp on title of defunct mercantile library, faint discoloration along inner margin of title leaf, usual modest tanning at edges, otherwise a good or better copy.

First edition of this quite early work by the manufacturer and economist, published the year following his **England, Ireland and America**. The first page of text prints a caption title, "A Cure for the Russo-Phobia." It contains "a bold indictment of the whole system of foreign policy founded on ideas of the balance of power and the necessity of large armaments for the protection of commerce" - Wikipedia. 2nd and 3rd editions appeared the same year.

OCLC/WORLDCAT 66237863. GOLDSMITHS 29236.

\$225.

Fine Round-Robin

159. [Cobden-Sanderson, Anne]: **MRS. ANNE COBDEN-SANDERSON LUNCHEON 9 FEBRUARY 1926 12:30 P.M. NATIONAL ARTS CLUB NEW YORK** [wrapper title]. New York. 1926. [4]pp. French fold. String-tied in pale gray laid paper wrapper (14.5 x 9.5 cm). Portrait of T.J. Cobden-Sanderson (after A. Legros). Fine. Enclosed in a beautiful half-morocco folding case.



A memento of the luncheon held to honor Anne Cobden-Sanderson's visit to New York, organized by members of the American Institute of Graphic Arts. This copy is neatly designated in manuscript on the upper wrapper for Burton Emmett, former President of the AIGA and future founder of **The Colophon**. This copy is signed by sixteen of the guests at the luncheon, including Anne Cobden-Sanderson, Bruce Rogers, John Clyde and Virginia B. Oswald, W.E. Rudge, Bertha Goudy, Douglas C. McMurtrie, J. Thomson Willing, Walter D. Teague, M.J. O'Neill, Allen Collier, Edmund G. Gress, David Silve, Bella da Costa Greene, and others. The pamphlet is neatly tipped to the front free endsheet of a copy of T.J. Cobden-Sanderson's **Ecce Mundus - Industrial Ideals and The Book Beautiful** (Hammersmith Publishing Society, 1902). The original prospectus for the book is also present. Mrs Cobden-Sanderson was hosted by several book and printing related organizations, and a notice of this luncheon published in the March 1926 number of **The Inland Printer** reports that she delivered an account of her late husband's founding of the Doves Press. A lovely period round-robin. \$850.

Association Copy

160. Cocteau, Jean: **LA ROSE DE FRANCOIS POÈME INÉDIT** Paris: Typographie Francois Bernouard, [nd. but 1923]. 16mo (13.5 x 11 cm). Contemporary quarter brown morocco and marbled boards, original pictorial wrapper bound in. A bit of rubbing at edges, but a very good copy.

First edition, published in the "Collection Alter Ego." The upper wrapper bears a portrait of the author by Marie Laurencin, and Cocteau has inscribed this copy to her on the wrapper, circling the left side of the portrait: "Bonne annee ma chere Marie Jean." Laurencin's initials are stamped in gilt at the toe of the spine. Marie Laurencin contributed stage and costume designs to Cocteau, Diaghilev and Milhaud's opera, **Les Biches**, with choreography by Nijinsky. In 1924 the text, music and Laurencin's illustrations were published together by Éditions des Quatre-Chemins. A lovely association copy.
TALVART & PLACE (COCTEAU) 14. \$650.

161. [Collier, J. P.], and George Cruikshank [illustrator]: **PUNCH AND JUDY, WITH ILLUSTRATIONS ... ACCOMPANIED BY THE DIALOGUE OF THE PUPPET-SHOW, AN ACCOUNT OF ITS ORIGIN, AND OF PUPPET-PLAYS IN ENGLAND.** London: Printed for S. Prowett, 1828. 145,[1]pp. plus frontis and 23 plates. Octavo. Late 19th century 3/4 calf and cloth over boards, marbled endsheets. Binding rubbed at extremities, some tanning to margins and versos of plates, scattered foxing, front inner hinge cracking; just a good copy.

Second edition. Illustrated by George Cruikshank. This copy does not include the 6pp. gathering of criticisms of the plates and the list of Cruikshank's previous publications which may have been included in only a portion of the copies of the 2nd edition.
FREEMAN & FREEMAN A10. COHN 150. \$175.

162. [Collin, J. (engraver)]: **LE TABLEAU DE LA CROIX REPRESENTÉ DANS LES CEREMONIES DE LA STE. MESSE ENSEMBLE LE TRESOR DE LA DEUOTION AUX SOUFRANCES DE NRE. S.I.C. LE TOUT ENRICHIE DE BELLES FIGURES.** Paris: Chez le Veuve de Hancy ..., [nd]. 35 leaves, 36-39pp., [12] leaves. Octavo. Full reddish brown 18th century morocco, raised bands, side panels with elaborately gilt borders, a.e.g. Comprised entirely of engraved text and illustrative matter, including portraits, plates, borders and vignettes. Extremities rubbed, with small crack at toe of lower joint, largely marginal smudging, soiling and spotting, a few short tears, one marginal pen scribble, terminal leaf excised; just a used but sound copy, with the bookplate of Coleman Jennings.

A somewhat mysterious, and likely considerably later variation on the highly popular work first published by Mazot in 1651-3. The original edition included a dedication to Charles Aubespine, Marquis de Chateauneuf, and a portrait by G. Gheyn, not present in this edition, and a privilege leaf, also not present (perhaps the absent terminal leaf?). Like the original edition, the engraved title is signed "J. Collin" in the plate. Apart from the title leaf, which has a blank verso, each leaf is engraved recto and verso, for a total of 99 engravings, one short of the count for the 1651 edition. A search of OCLC / Worldcat does not return any locations for an edition with this imprint, and the single published title listed there with the same imprint is from the 1770s.
BRUNET V:624 (1651 ed). \$300.



163. Colp, Norman B. (1944-2007): **WHAT WOMEN WEAR DAILY.** [New York: The Artist, 1984]. Small octavo (125 x 102 mm). Accordion fold between cloth boards. About fine.

A unique photographic artist's book by the installation artist, comprised of a sequence of seven 6.5 x 5 cm original silver print photographs, mounted on decorated Japanese paper, with rubber-stamped title. The photographs result in a sequential revelation of the subject of the book. Signed and dated by the artist, and with his business card laid in with ms. note on verso. Colp's installation, "The Commuter's Lament - A Close Shave," was commissioned by the NYC MTA, and is his most widely recognized work. \$750.

164. [Confucius]: Kudo, Tozaburo: **THE ETHICS OF CONFUCIUS** Tokyo: Methodist Publishing House, 1904. xxvi,68pp. Octavo. Limp printed cloth wrapper. Shelf-label in lower spine corner of upper wrapper, bookplate and deaccession stamp inside front wrapper, otherwise a very good copy.

First edition of the author's thesis "presented to the Faculty of Yale University for the Degree of Doctor of Philosophy." Appropriately, this copy was deaccessioned as a duplicate by the Yale Divinity School Library. \$50.

165. Connolly, Cyril: **PREVIOUS CONVICTIONS**. London: Hamish Hamilton, [1963]. Textured boards, spine stamped in gilt. Fine in like dust jacket marred by a very tiny, closed tear at the top edge of the front panel.

First edition. Signed in full by Connolly on the title beneath his printed name, which he has lightly crossed through -- leaving as well a thin pen strike at the top edge of that page. On the dedication page, which bears the printed designation "To B.S. [/] Oak before ash, look out for a splash," Connolly has identified the dedicatee: "Barbara Skelton, my [/] ex. wife [/] C.C. [/] We lived at [/] Oak Cottage [/] Elmstead [/] Ashford."
\$350.

166. Connors, M.J.: **EVIDENCE OF ATTENDANTS**. [Rosendale, NY: Women's Studio Workshop, 1991]. Oblong open-sewn pictorial stiff wrappers (10 x 18 cm). Textblock consists of ten printed sleeves, open at the fore-edge, each containing a pictorial card with letterpress on verso. About fine.

First edition. One of 95 numbered copies, signed by the artist. "This book records the collection of objects considered as debris left by angels on their visits to the mortal world. Cards documenting each object are held in the ten pockets that comprise the pages of the book. On each pocket is a brief introduction to the heavenly bodies that carry out divine work" - publisher's blurb.
\$100.

167. [Conrad, Joseph (sourcework)]: [Set of Mini Lobby Cards for:] **THE DUELLISTS**. New York: Paramount Pictures, [1977]. Eight 8 x 10" color mini lobby cards, with captions. About fine.

A set of the color mini lobby cards for the US release of Ridley Scott's film adaptation of Conrad's novella, based on a screenplay by Gerald Vaughan-Hughes, and starring Keith Carradine, Harvey Keitel and Albert Finney. Scott won an award at Cannes for 'Best First Work' for this film.
\$65.

168. Coolidge, Clark: **ING**. [New York]: Angel Hair Books, [1968]. Quarto. Pictorial wrappers bearing a design by Philip Guston. Very near fine.

First edition, ordinary issue. One of 475 copies, from a total edition of 500. Signed by the poet at an early date on the title-page.
\$150.

One of 26 Signed by All

169. Coolidge, Clark, and Tom Veitch: **TO OBTAIN THE VALUE OF THE CAKE MEASURE FROM ZERO A PLAY IN ONE ACT**. San Francisco: Pants Press, 1970. Quarto. Mimeographed typescript, printed on rectos only, stapled into pictorial upper wrapper. Modest dust tanning at extreme edges of upper wrapper, but a very good or better copy.

First edition of this important collaboration, decked out in a pictorial wrapper by George Schneeman. In addition to 124 numbered copies, this is copy 's' of 26 lettered copies, signed by the authors and the artist.
\$450.

170. Coolidge, Clark: **THE SO POEMS 1966**. [New York]: Adventures in Poetry, [1971]. Quarto. Mimeo text, printed on rectos only, stapled in pictorial wrapper by Brice Marden. Very near fine

First edition, ordinary issue. One of 274 copies (of three hundred). This copy has been signed by the poet with his informal scrawl, and then dated "--Boulder 28 VI 07-."
\$175.

171. Coolidge, Clark: **SUITE V**. [New York]: Adventures in Poetry, [1973]. Quarto. Stapled stiff wrapper. Mimeographed typescript, printed on rectos only. A couple of spots of staple rust on wrapper, otherwise very good to about fine.

First edition. Signed by the author on the title with his later informal scrawl. One of two hundred copies printed under the umbrella of the St. Marks Church Poetry Project.
\$100.

172. Coolidge, Clark: **POLAROID**. [New York & Bolinas]: Adventures in Poetry / Big Sky, [1975]. Printed wrapper. First edition, ordinary issue. One of one thousand copies. Signed by the author with his informal scrawl on the title-page. About fine.
\$85.

173. Coolidge, Clark: **OWN FACE**. [Lenox, MA]: Angel Hair Books, [1978]. Quarto. Stiff pictorial wrapper. About fine.

First edition. One of 750 copies. Signed by the author beneath his printed name on the title-page with his informal scrawl.
\$200.

174. Coolidge, Clark: **SMITHSONIAN DEPOSITIONS & SUBJECT TO A FILM**. [New York: Vehicle Editions, 1980]. Small octavo. Decorated wrapper (adapted from Doré). First edition (500 copies printed). About fine.
\$125.

175. Coolidge, Clark: **A GEOLOGY**. Needham, MA: Potes & Poets Press, 1981. Stiff printed wrapper (faint tide-mark at lower fore-corners). Wrapper lightly dust smudged, small nick at top edge of front wrapper panel, otherwise a very good copy.

First edition. One of 300 copies printed by Gnomon Press. Inscribed and signed by the author "in Paris 27iv86." \$100.

176. Coolidge, Clark: **RESEARCH**. [Berkeley]: Tuumba Press, [1982]. Stiff printed wrapper. Wrapper faintly dusty, with small nick at top edge of lower panel, internally fine.

First edition. One of 475 numbered copies, designed and printed by Lyn Hejinian, published as **Tuumba 40**. \$65.

177. [Coolidge, Clark, and Larry Fagin]: **TONTO LAVORIS**. [New York: Adventures in Poetry, 1983]. Quarto. Stapled pictorial wrapper. Mimeographed typescript, printed on rectos only. Fine.

First edition of this anonymously published collaboration. Signed by Coolidge on the title with his informal scrawl. Although no specific limitation is stated, the edition was small. \$175.

178. Coolidge, Clark: **SOLUTION PASSAGE POEMS 1978 - 1981**. Los Angeles: Sun & Moon Press, [1986]. Black cloth, lettered in silver. Fine in dust jacket.

First edition, clothbound trade issue. Inscribed, signed and dated by the author on the title-page. \$125.

179. Coolidge, Clark: **ODES OF ROBA**. [Great Barrington, MA]: The Figures, 1991. Pictorial wrapper. Spine sunned, otherwise about fine.

First edition, ordinary issue. A good association copy, inscribed and signed by the poet with his informal scrawl: "For John Perlman my best wishes ... Lenox 26X 91." \$100.

180. Coolidge, Clark: **KEYS TO THE CAVERNS**. Gran Canaria: Zasterle Press, 1995. Small octavo. Stiff decorated wrapper after a design by Juan Uslé. Fine.

First edition. One of 300 numbered copies, this copy signed by the author on the title-page. \$85.

181. Cooper, Duff: **THE TOAST OF THE IMMORTAL MEMORY OF QUINTUS HORATIUS FLACCUS PROPOSED AT THE ANNUAL BANQUET OF THE HORATIAN SOCIETY ON 22ND NOVEMBER, 1937**. [London: Privately Printed at the Fanfare Press, 1937]. 31.[1]pp. Pale grey wrapper, printed in red. Very slight tanning to the wrapper edges, otherwise fine.

First edition. Copy #9 of one hundred numbered copies printed for private circulation. This copy is inscribed by the author on the occasion of publication: "Maud from Duff Christmas 1937." Given the great likelihood that the recipient was the author's wife, Diana Olivia Winifred Maud Cooper, one would presume the recipients of copies numbers 1 through 8 were members of the Society. The event, which took place at Claridge's, was the fifth annual dinner and Cooper was the sole speaker. \$175.

182. Cooper, J. Fenimore: **THE AMERICAN DEMOCRAT, OR HINTS ON THE SOCIAL AND CIVIC RELATIONS OF THE UNITED STATES OF AMERICA**. Cooperstown: H. & E. Phinney, 1838. 192pp. Small octavo. Diced plum-brown cloth, printed spine label. Vestiges of old shelf number in lower fore-corner of upper board (no other markings suggestive of ex-library), usual scattered foxing, persistent tidemark in upper portion of text-block, thus just a good, sound copy.

First edition. The spine label is the form printed from sans serif type (no priority). Cooper here sets aside his work on his historical fictions and records his observations on a variety of political and social topics, including "On Liberty," "On the Powers of the Executive," "Advantages of a Democracy," "On Prejudice," "On Demagogues," "On the Liberty of the Press," "On Slavery," "On American Slavery," "On Slavery in the District of Columbia," etc.

BAL 3880. HOWES C45. SPILLER & BLACKBURN 25. SABIN 16412. AMERICAN IMPRINTS 49899. \$450.

183. [Copeland & Day]: Reed, Ethel [artist]: [Original Color Lithographed Promotional Poster for:] **JACQUES DAMOUR**. By Emile Zola. Boston: Copeland & Day, [1895]. Folio color lithograph (47 x 30 cm). (Dry?) mounted at some point on stiff card. Moderately soiled, with some shallow chipping at edges, with one chip at bottom edge slightly affecting the price line, a couple of tiny holes obscured by image. Just a fair to good copy, obviously used for its intended purpose.

A color original lithographed publicity poster for Copeland and Day's 1895 edition of short stories by Zola, translated by William Foster. During her relatively brief career, Reed was one of the most significant

poster artists of the 1890s generation, working book illustration and poster commissions on both sides of the Atlantic. Her work appeared twice in **The Yellow Book** and adorned books and publicity paper for Copeland & Day, Lamson Wolfe & Co. and the Prang firm. Her posters have been the subject of a number of exhibitions, and several generations of reproductions. The example in hand was obviously utilized for its intended purpose.

KRAUS 28.

\$300.

184. Corman, Cid: **LIEBESLIED** [wrapper title]. [New York]: G. Schirmer, [copyright 1950]. [1],4,[1]pp. Large quarto folded leaflet, with inserted leaf. Near fine.

One of at least three pieces of sheet music published in 1950 featuring lyrics by future poet/editor/translator Cid Corman, accompanied by a score by Hugo Calderon. None of the three titles are recorded in Lepper, and only one, **Night Claims**, is recorded in **Contemporary Poets**. Corman's first adult book appeared four years later.

\$125.

185. Corman, Cid: **NIGHT CLAIMS** [wrapper title]. [New York]: G. Schirmer, [copyright 1950]. [4]pp. Large quarto folded leaflet. Near fine.

One of at least three pieces of sheet music published in 1950 featuring lyrics by future poet/editor/translator Cid Corman, accompanied by a score by Hugo Calderon. None of the three titles are recorded in Lepper, and only this title is recorded in **Contemporary Poets**. Corman's first adult book appeared four years later.

\$125.

186. Corman, Cid: **SONG** [wrapper title]. [New York]: G. Schirmer, [copyright 1950]. [1],5pp. Large quarto folded leaflet, with inserted leaf. Near fine.

One of at least three pieces of sheet music published in 1950 featuring lyrics by future poet/editor/translator Cid Corman, accompanied by a score by Hugo Calderon. None of the three titles are recorded in Lepper, and only one, **Night Claims**, is recorded in **Contemporary Poets**. Corman's first adult book appeared four years later.

\$125.

187. [Corman, Cid]: Stevens, Wallace: **PARTS OF A WORLD**. New York: Knopf, 1951. Burgundy cloth, stamped in gilt and blind. A very good copy in shabby dust jacket.

Third printing (June 1951). Poet / translator / editor Cid Corman's copy, with his July 16th 1951 ownership inscription in ink on the front free endsheet, as well as a handful of his scattered pencil notes and marginal highlights. The following spring, Stevens contributed a poem to **Origin** (II:1)

EDELSTEIN A5.a.3.

\$100.

188. Corman, Cid: **THE PRECISIONS**. New York: Sparrow Press, 1955. Small octavo. Pictorial wrapper and frontis after a drawing by Michael Lekakis. White portions of wrapper slightly darkened, but very good.

First edition of the poet's third book, presumably the ordinary unnumbered issue. One of 225 copies from a total edition of two hundred and fifty copies printed at the Divers Press, Mallorca. Rather than being numbered and signed (as were the first twenty-five copies), this copy bears the author's signed, early inscription on the colophon: "for Seamus over & below all numbers."

\$350.

189. Corman, Cid: **A TABLE IN PROVENCE**. [Kyoto]: Origin Press, 1959. Oblong quarto. Tape backed stiff pictorial boards. Illustrations by Barnett Rubenstein. Rust discoloration at staples, light dust soiling to boards, but a very good copy of this relatively early and uncommon title.

First edition. One of two hundred numbered copies, signed by the author.

\$100.

190. [Corman, Cid]: Steiner, George [ed]: **POEM INTO POEM WORLD POETRY IN MODERN VERSE TRANSLATION**. [Harmondsworth, UK]: Penguin Books, [1970]. Stiff typographically decorated wrapper. Text a bit tanned, spine creased from reading, very good.

First printing under this title. Poet / translator / editor Cid Corman's copy, with his 18 Sept. 1971 ownership inscription. Laid in opposite the page printing the first portion of Roy Campbell's translation of Garcia Lorca's poem, "Reyert," are two significantly different typescript drafts of a different translation (presumably Corman's), one of them bearing several ink manuscript and typescript revisions.

\$125.

191. [Corman, Cid - His Copy]: Joyce, James: **COLLECTED POEMS**. New York: Viking Press, 1946. Gilt cloth. Portrait. Faint old spill streak on upper board, otherwise very good in tanned, lightly worn dust jacket with closed edge tears.

Fourth printing of this edition. Poet / translator / publisher Cid Corman's copy, with his youthful 1946

ownership inscription, and annotations next to at least three poems ("note the increase of vocabulary: the attempt to play more and more with sound content -" appears next to "Alone," for example). Laid in is a clipped periodical photo of Joyce, captioned in Corman's hand in 1954. \$75.

192. [Corman, Cid - His Copy]: Lal, Purusottama [trans]: **GREAT SANSKRIT PLAYS IN MODERN TRANSLATION**. [New York]: New Directions, [1964]. Pictorial wrapper. A well-read but good copy.

First edition, a paperback original (ND 142). Poet / translator / publisher (and ND author) Cid Corman's copy, with his 1964 ownership inscription. Laid in is a typed draft, with ms. date and single revision, of a letter from Corman to the Book Editor of the **Japan Times**, taking issue with a review of a related book, referencing this book. A copy of the review is laid in and has caused some offset browning. HARRISON, NEWTH & CANDIDO, p.60. \$60.

193. [Corman, Cid (his copy)]: Rimbaud, Arthur: **UNE SAISON EN ENFER / SEASON IN HELL / LES ILLUMINATIONS / THE ILLUMINATIONS**. New York & London: Oxford University Press, [1974]. Decorated stiff wrapper. Some tanning to text, spine glue dried out and a few leaves loose, otherwise a good copy.

Cid Corman's copy of this printing of Enid Rhodes Peschel's translations, printed in parallel with the French texts. It bears his 1975 ownership inscription and Corman's annotations are scattered throughout, but most extensively in the French and English texts of **The Illuminations**. Laid in are four pages of typescript, with very slight corrections, of Corman's own translations of four sections of **The Illuminations**. \$150.

194. [Corman, Cid (his heavily annotated copy)]: Jeffers, Robinson: **THE SELECTED LETTERS OF ROBINSON JEFFERS 1897-1962**. Baltimore: Johns Hopkins Press, [1968]. Small quarto. Cloth and boards, paper spine label. Frontis, photographs. A rather well-used ex-library copy, with stamps on edges and the free endsheets pasted down, boards rather faded.

First edition. Edited by Ann N. Ridgeway, with a foreword by Mark Van Doren. Poet / translator / publisher Cid Corman's copy, with his March 1980 ownership inscription and copious annotations and highlights throughout in ink, accompanied by a significant number of substantive comments in his hand. \$85.

195. Cossery, Albert, and William Goyen [trans]: **THE LAZY ONES**. London: Peter Owen, [1952]. Red cloth-textured boards. Inevitable uniform tanning of endsheets, ink name on pastedown, tipped-in Cairo bookseller's label, otherwise very good in modestly edgeworn and rubbed pictorial dust jacket.

First edition in English, UK issue, translated by William Goyen (his second book, albeit a translation). Copies were distributed in the US by New Directions. HARRISON, NEWTH & CANDIDO, p. 33 (note). \$75.

196. Cotty, Anne-Claude: **[Untitled Artist's Book - Hummingbirds]**: [Stonington, ME: The Artist, 1998]. Five panel accordion fold digitally printed paper construction (ca. 15 x 10 cm folded). Mounted between stiff boards with wallet flap and colored floral paper construct on upper board. Some creases to the tips of the delicate hand-cut extremities, otherwise very good or better.



A unique artist's book, composed of an accordion fold of five colored hummingbirds in various stages of flight or feeding at differing orientations. With the artist's blind-stamped seal inside the rear board, with the legend "Handmade Book of Anne-Claude Cotty," and signed "Cotty '98." A relatively straightforward but labor-intensive work by the accomplished Swiss-born, long-time Maine resident photographer / book artist / sculptor whose works often take on an admirable degree of mechanical and intellectual complexity. \$450.

197. Coutts[-Nevill], Francis B.T., Baron Latymer: **THE REVELATION OF ST. LOVE THE DIVINE**. London & New York: John Lane the Bodley Head, 1898. Small octavo. Printed paper boards (a bit smudged, foxed and nicked). Just a good copy.

First edition. Thomas Hutchinson's copy, with his manuscript book label and inserted clippings. Tipped in is a brief autograph lettercard, London, 20 August 1901, from the author to Hutchinson, declining to oblige in some capacity. NCBEL III:634. \$45.

198. Cowley, Malcolm: **EXILE'S RETURN. A LITERARY ODYSSEY OF THE 1920'S**. New York: Limited Editions Club, 1981. Cloth and pictorial boards (after Lissitsky's design for **Broom**). Fine in slipcase.

Illustrated with contemporary photographs by Berenice Abbott, Man Ray, Walker Evans, et al. Introduction by Leon Edel. One of 2000 numbered copies, signed by Cowley and Abbott. \$150.

199. Crane, Stephen: **GEORGE'S MOTHER**. London & New York: Edward Arnold, 1896. 185,[1],[6]pp. Black cloth, stamped in bluish-white. Ink name "Dudley James" and date "14. vi. 96" on front pastedown, spine slightly cocked, minimal rubbing at edges, very good.

First UK edition, published more or less simultaneously with the US edition. If correct, the ownership signature is dated the day after the book was published. Uncommon. \$250.
BAL 4073n. WILLIAMS & STARRETT 7. WRIGHT III:1251.

200. Crane, Stephen: **THE LITTLE REGIMENT AND OTHER EPISODES OF THE AMERICAN CIVIL WAR**. New York: Appleton, 1896. Tan cloth, stamped in red, black and gilt, fore and bottom edges untrimmed. First edition, BAL's printing 1, with "Gilbert Parker's Best Books" on p. [197]. A few small patches of rubbing along the extreme lower edges, slight soiling of cloth, but a very good or better copy. \$250.
BAL 4076. WRIGHT III:1152.

201. Crane, Stephen: **MAGGIE A CHILD OF THE STREETS**. London: William Heinemann, 1896. 12mo. Polished black buckram, lettered in gilt, t.e.g. Ink name in upper margin of title. light offsetting to endsheets, bookplate of David Garnett; a very good, bright copy.

First UK edition of the author's first book, including "An Appreciation" by W. D. Howells not appearing in the US 1896 edition. \$375.
BAL 4075n. & BAL 9705. WILLIAMS & STARRETT 9.

202. Crane, Stephen: **MAGGIE A GIRL OF THE STREETS**. New York: D. Appleton and Company, 1896. Tan cloth, decorated in red, black and gilt, lettered in red and black, fore and bottom edges untrimmed. Cloth a bit smudged and lightly hand-soiled, narrow rust-like streak on upper board, bookseller's small foil ticket on rear pastedown, but a very good copy.

Second, somewhat revised edition of Crane's first novel, first published pseudonymously in 1893. This copy is printed on laid, watermarked paper, and exhibits BAL's state 2 of the title, set in upper-case letters. \$400.
BAL 4075. WILLIAMS & STARRETT 8. WRIGHT III: 1254.

203. Crane, Stephen: **A SOUVENIR AND A MEDLEY: SEVEN POEMS AND A SKETCH ... WITH DIVERS AND SUNDRY COMMUNICATIONS FROM CERTAIN EMINENT WITS**. East Aurora, NY: The Roycroft Printing Shop, May 1896. Small octavo. Pictorial gray wrappers. A bit of creasing and small nicks at overlap edges, otherwise an excellent copy.

Volume One, Number One of **The Roycroft Quarterly**. In fact, eight poems are included, all but one of them collected from earlier appearances in the pages of Hubbard's **The Philistine**. The exception, as well as the prose sketch "A Prologue," appear here for the first time. \$850.
BAL 4074. WILLIAMS & STARRETT 5.

204. Crane, Stephen: **THE OPEN BOAT AND OTHER TALES OF ADVENTURE**. New York: Doubleday, McClure & Co., 1898. Small octavo. Pale green pictorial cloth, with elaborate pictorial vignettes on spine and upper board stamped in darker green and silver. Early ink name on free endsheet, rear inner hinge cracking a bit, a few small rubs to silver along lower edge of upper board, but for this book, a very good copy.

First (U.S.) edition of one of Crane's most significant collections, including the first book appearance of "The Bride Comes to Yellow Sky," and, of course, the semi-autobiographical title story, which many early critics deemed his most important work. This copy exhibit's BAL's state 'A' of the spine imprint (no priority). The UK edition, published the same month, included additional material. \$500.
BAL 4079. WILLIAMS & STARRETT 15. WRIGHT III:1256.

205. Crane, Stephen: **WOUNDS IN THE RAIN WAR STORIES**. New York: Frederick A. Stokes Company,, [1900]. [8],347pp. Dark gray-green cloth, decorated in gilt, t.e.g. Title and half-title printed in orange and black. Some minor rubbing at corners and a few tiny flecks to cloth, otherwise a very good, bright, tight copy.

First US edition, preceded by the UK edition printed from plates prepared from this edition. The UK edition's subtitle is extended and more specific than that appearing on this edition. Both editions bear Crane's printed dedication to Anglo-Irish adventurer and one-time Wyoming cattle entrepreneur, Moreton Frewen. \$200.
BAL 4091. WILLIAMS & STARRETT 28. WRIGHT III:1260.

206. Crane, Stephen: **LAST WORDS**. London: Digby, Long & Co., 1902. viii,320pp, plus 16pp. terminal catalogue. Thick octavo. Maroon cloth, stamped in gilt and blind, beveled edges. Cloth faintly soiled, textblock uniformly tanned at edges, front inner hinge cracking slightly, spine ends slightly shelfworn, otherwise a very good copy of a scarce book.

First edition, first binding. There was no comparable US edition, and a number of the constituent stories were not reprinted until the Collected Edition of 1925-6, and a few others were not reprinted even then. Crane's scarcest trade collection.

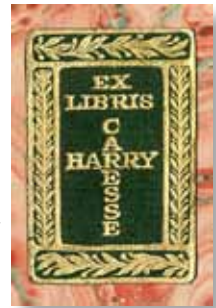
WILLIAMS & STARRETT 33. BAL 4096.

\$1000.

The Sun Stakes

207. [Crosby, Harry and Caresse (their copy)]: Frazer, James George: "**The Worship of the Sun among the Aryan Peoples of Antiquity**," extracted from **THE WORSHIP OF NATURE** (Chapter XII). New York: Macmillan, 1926. pp. 441-667 (only). Bound up in contemporary three-quarter French morocco and marbled boards, marbled endsheets, t.e.g. Spine ends and joints lightly rubbed, three fore-tips bruised, some tanning at edges of text block; very good.

An exceptional association copy of this highly relevant extract from Frazer's work, from the library of Harry and Caresse Crosby with their acrostic-style gilt morocco bookplate on the pastedown and a crested adaptation thereof stamped in gilt in the center of each board. The acrostic is repeated in pencil in the upper gutter corner of the front binder's blank, followed by a succession of four of their characteristic small sun blind-stamps. The text is frequently underlined and marginally highlighted throughout by Harry Crosby, with occasional annotations (including a repetition in pencil, of the Harry/Caresse acrostic between side-notes to a reference to Queen Nofretete on page 589). Crosby copied out a seven-line quote from the text on the front blank (a few centimeters below the row of blind-stamped suns): "...and a sixth sect worshipped [] an image of the sun formed in their minds [] Members of this last sect spent all [] their time meditating on the Sun [] and were in the habit of branding [] circular representations of this disc [] on their foreheads, arms and breasts." The quote and its context had a considerable resonance for Crosby as it is repeated in his diaries and in an April 1927 letter to his mother. On the blank recto of the rear free endsheet appears (in ink) a row of three arcane symbols, along with another significant and curious passage: "The Sun Stakes [] I Raymond [] II Jacqueline [] III Caresse [] IV Harry [] also ran Bilitis Constance [] Salammbô Barbara-Jane [] Elisa Pauline [] won by a length and a quarter [] A Paris le 10 Mars 1927 [] 19 rue de Lille (7)." 'Constance' may be a reference to one of Harry's extramarital flames, Constance Crowninshield Coolidge, who was deeply engaged with horse racing, and the address corresponds with the Crosbys' long-time Paris residence. One would be hard-pressed to imagine a more evocative association copy from the Crosbys' library directly related to Harry's profound obsession with the sun and attendant mythology. Sold.



208. Crow, Cameron: **FAST TIMES AT RIDGEMONT HIGH A TRUE STORY**. New York: Simon & Schuster, [1981]. Cloth and boards. Illustrated. Spine very slightly cocked, hint of dust along top edge, otherwise about fine in dust jacket.

First edition, hardbound issue, of the music journalist and screenwriter's first novel, the sourcework for the 1982 film based on Crowe's own screenplay. The jacket price of \$14.95 is intact, and the copyright page features the full number sequence. \$750.

209. Cserépy-Film Co.: [Series of Sixteen Original Stills for:] **ALT-HEIDELBERG**. Berlin: Cserépy-Film Co / UFA, [1923]. Sixteen original sepia-toned double-weight publicity stills (24 x 30 cm; 9.5 x 12" inclusive of borders). Small bumps to upper right corners, mild toning to versos, otherwise very good to near fine.



A handsome series of stills for this film adaptation of Wilhelm Meyer-Förster's novel and play, written and directed by Hans Behrendt. The film starred Paul Hartmann and Eva May, and the property was of sufficient popularity to elicit a remake directed by Ernst Lubitsch in 1927, and the 1954 English language adaptation, **The Student Prince**. Behrendt cowrote Cserépy Film Co's sequence of biographical films, **Fridericus Rex**, and wrote and/or directed another fifty or more films. He died in 1942 in the Auschwitz-Birkenau concentration camp. \$450.

210. Cserépy-Film Co.: [Series of Nine Deluxe Stills for:] **FRIDERICUS REX SANSSOUCI**. Berlin: Cserépy-Film Co. GmbH, [1924]. Nine sepia-toned double-weight borderless stills (29.75 x 23.5 cm; 9.25 x 11.5"). A couple of small corner chips, but very good or better.

A sequence of nine original stills (plus three duplicates) from this 1923 biopic about Friedrich II of Prussia. There were three companion films, 1922-1923, each dealing with a separate period of the subject's life. Arzén von Cserépy directed and cowrote the screenplay, along with Hand Behrendt and Bobby E. Lütghe. Otto Gebühr played Frederick and Robert Sortsch-Pla played Voltaire. The studio logo appears prominently in the lower right corner, and the UFA logo appears in the left. \$125.

211. Cucchi, Enzo: **LA CERIMONIA DELLE COSE**. New York: Peter Blum Edition, 1985. Printed wrappers. Illustrations *hors-texte*. Fine in glassine. Wraparound band laid in.

First edition, deluxe issue. One of 100 copies with an original color etching, signed and numbered by Cucchi bound in. Cucchi has also inscribed and signed this copy in the year following publication. The texts were translated by Franco Martinelli. \$275.

212. Cuevas, Jose Luis (1934 - 2017): **"DEDICADO A RAMON XIRAN"** [Caption title - Original Lithograph]. [San Francisco: Collector's Press, 1969]. Large folio (22.5 x 15.5 inches). Original two-color lithograph. Framed under glass. Fine.

Impression #44 of one hundred copies, signed, dated ("26-IV-69") and numbered by Cuevas in the lower edge of the image. Published as an element in the portfolio, **Homage to Quevedo**, a collection of fourteen lithographs and screenprints produced under the supervision of the artist and master printer Ernesto F. de Soto. Born in Mexico City in 1934, Cuevas played a pivotal role in the transition from the traditional Mexican muralist style to a contemporary Mexican art that challenged preceding traditions. His work is represented internationally in museums and collections, and he is well known among collectors of illustrated books for his suite of illustrations for Kafka's **Metamorphosis**, first published in **The Worlds of Kafka and Cuevas** in 1959, and then revisited as an illustrative accompaniment to the text in the 1984 LEC edition. Extra shipping charges if shipped in frame. \$750.

213. Cummings, E.E.: **E.E. CUMMINGS READING ... FROM HIS BOOK "50 POEMS."** Rye: National Council of Teachers of English [Series 51/2], [1942]. 10" 78rpm phonograph recording of Cummings reading four poems. The only pressing of this version described by the bibliographer. Very good in unprinted sleeve (the latter with a few old annotations in corners), inserted in custom cloth folder. FIRMAGE F2. \$100.

214. Cunninghame Graham, R. B.: **CARTAGENA AND THE BANKS OF THE SINÚ**. London: Heinemann, 1920. Large octavo. Red cloth, lettered in black. Frontis. Usual slight tan offset to blanks at front and rear, but a very good copy, clothed in a significantly chipped (but uncommon) printed dust jacket.

First edition of Cunninghame Graham's account of his special wartime mission to Cartagena and environs to assess cattle resources (and, we must presume, to gather other useful information relevant to the war effort). \$85.

Important Association Copy

215. Cushing, Harvey: **FROM A SURGEON'S JOURNAL 1915 - 1918**. Boston: Little, Brown and Company, 1936. xxi,534pp. Large octavo. Blue cloth, lettered in gilt. Portrait, photographs and maps. Thumb-tip spot of dulling on upper board, spine sunned, otherwise a very good copy, without dust jacket.

Fourth (October) printing of the first edition, following the first printing by five months. An exceptional association copy of literary resonance, inscribed on the front free endsheet: "Siegfried Sassoon with compliments and regards Harvey Cushing." The monogram label for the posthumous Sassoon Library sale appears on the facing pastedown. Cushing's journals cover his service and experiences on the Western Front, first with a Harvard Unit of the American Ambulance at Neuilly, as Director of Base Hospital No.5, then as a surgeon with the BEF and then at the Medical Headquarters of the AEF. Among the battles he witnessed were those for the Messines and Passchendaele Ridges, the Argonne Forest and Château-Tierry. His original journals occupy some nine volumes, and the text here printed was edited from those journals and is accompanied by a Foreword and an Afterword by the unidentified editor. While Sassoon does not appear in the index to Cushing's journals, the likelihood of contact in the post-war years of one of the most important of the British soldier poets with one of the most prominent medical practitioners associated with war service is more than likely. NORMAN LIBRARY 557. \$1950.

With an Original Drawing of a Picador

216. Dali, Salvador: **THE SECRET LIFE OF SALVADOR DALI**. New York: The Dial Press, 1942. Large, thick octavo. Cloth, with pictorial cover vignette label and spine label. Color double-spread frontis. Illustrations, plates and photographs. Cloth very slightly faded, spine label rather chipped, rear endsheets darkened with gutter discoloration from now absent unknown tip-in. A good copy, without the dust jacket.

First edition, trade issue. With a full-page, expansive presentation inscription from Dali incorporating a drawing of a picador-like figure on horseback: "Pour Jean Deering Hommage Amiable de Salvador Dali 1954." Affixed to the verso of the opposite blank is a 2 3/4 x 4 inch vintage print of a photograph of Dali with the recipient, with a manuscript caption affixed below: "Jean Bartlet Deering Salvadore [sic] Dali St. Regis Hotel, New York, NY 1942." Accompanied by another loose photograph from the same sitting, though somewhat out of focus. Accompanied by yet another photograph, captioned and dated 1943 on the verso, roughly the same dimensions but with the border trimmed, of the recipient posing with Dali's painting "Geopliticus Child Watching the Birth of the New Man." According to the caption on the verso, Jean Deering owned the painting at the time, which was sold at Dali's first US exhibition at Knoedler's. Also present is a portion of a newspaper clipping with a photograph identifying "pretty, 23-year-old Jean Deering" as the organizer of an exhibition at the Stuart Art Galleries of "psycho-symbolic art."



\$6250.

217. Davie, Donald: **BRIDES OF REASON A SELECTION OF POEMS**. [Swinford]: Fantasy Press, [1955]. Printed wrappers. First edition of the author's second separate publication as a poet, preceded by a leaflet in the Fantasy Poets series. Light foxing to endleaves, otherwise a fine copy. \$200.

218. Day Lewis, C.: **THE POET'S WAY OF KNOWLEDGE ... THE HENRY SIDGWICK MEMORIAL LECTURE, 1956**. Cambridge: At the University Press, 1957. Small octavo. Printed boards. Fine in near fine dust jacket with a few tiny nicks.

First edition. With the poet's signed presentation inscription on the front endsheet to literary scholar / editor Gordon Haight, dated in the year of publication. \$55.

219. [Day-Lewis, Cecil, et al]: **TEN SINGERS AN ANTHOLOGY** London: Fortune & Merriam, [1925; but actually October 1924]. Demy octavo. Printed wrapper. Very light use at extended overlap edges, otherwise fine, unopened.

First edition. Day-Lewis contributes four poems to this joint appearance, preceding publication of his first book, **Beechen Vigil and Other Poems**. The sales of this particular title must have been disappointing, for it was still in stock with its eccentric publisher until the 1970s.

HANDLEY-TAYLOR & d'ARCH SMITH B1. d'ARCH SMITH (Fortune Press) 19.

\$75.

220. [De Lolme, Jean Louis]: **MEMORIALS OF HUMAN SUPERSTITION; BEING A PARAPHRASE AND COMMENTARY ON THE HISTORIA FLAGELLANTIUM OF THE ABBÉ BOILEAU, DOCTOR OF THE SORBONNE, CANON OF THE HOLY CHAPEL, &c. "By One Who is Not a Doctor of the Sorbonne."** London: Printed for G. Robinson, 1784. 426pp. (last page misnumbered '226'). Octavo. Handsome three-quarter mottled calf and marbled boards. Some browning at top edge in the gutter of last several leaves, some offsetting from the engraving at the top of p. [17], plate from opposite p. 126 bound as frontis, small private ownership stamp on verso of front endsheet, otherwise very good.

A reissue, under modified title, of the 1783 second edition of **The History of The Flagellants, Or the Advantages of Discipline**, first published in English in 1777 (or 1776).

ESTC T143697.

\$650.

221. de Mille, William C.: **THE SQUEALER A SKETCH**. New York: The Author, [14 February 1913]. [1], 20 leaves. Quarto. Carbon typescript, typed on rectos only, with red underscore highlighting. Brad bound in cloth backed wrapper, with author's address printed in black, with florid manuscript titling. Institutional stamp on one verso, else near fine.

An unspecified draft of this short play, dating from the period immediately preceding de Mille's embarkation on his Hollywood career, often in association with his brother, Cecil. OCLC locates only typescripts of this play (at NYPL) and no published forms. This copy was released as duplicate from NYPL. \$275.

222. De Ricci, Seymour [intro]: **EXPOSITION DU LIVRE ITALIEN ... CATALOGUE DES MANUSCRITS - LIVRES IMPRIMÉS RELIURES**. Bois-Colombes: Imprimerie Moderne des Beaux-Arts, 1926. 160,[4],[8] pp. Large octavo (26 x 17 cm). Cloth, original front wrapper laid down. Tipped-in plates. Typed spine label, cloth a bit sunned at edges, otherwise a very good, large, untrimmed copy. Bookplate on front pastedown, and duplicate release stamp on front free endsheet.

First edition of this substantial catalogue for exhibitions hosted at the BN and Musée des Arts Decoratifs, numbering over one thousand items. Inscribed in the upper margin of the mounted front wrapper: "To Dr. Le Roy Crummer from S. De Ricci." Crummer's University of Michigan gift bookplate appears opposite the Univ. of Michigan release stamp. \$95.

223. de Vries, Herman: **RESEARCH SERIES XXVI** [cover title]. [Neuchâtel]: Editions Media, March 1978. Quarto (9.5 x 9.5"; 24 x 24 cm). Loose sheets, enclosed in plain stiff card envelope. Envelope a bit smudged, otherwise fine.

First edition. A sequence of nine original serigraphs (some in color) with explanatory text by the artist. One of only fifty copies, with each serigraph signed and numbered in pencil on the verso by de Vries. OCLC locates only the copy at the BN. OCLC: 469670123. \$1250.

224. Deacon, Samuel: **AN ATTEMPT TO ANSWER THE IMPORTANT QUESTION, WHAT MUST I DO TO BE SAVED? A POEM, IN THREE DIALOGUES, BETWEEN PRUDENS & EVANGELICUS. WITH AN INTRODUCTION, ON THE WORTH OF THE SOUL, AND THE IMPORTANCE OF RELIGION**. Philadelphia: Printed by John Cline, 1807. xvii,[1],125pp. 12mo. Contemporary (or original) drab wrappers (the upper wrapper almost detached). Blindstamp and 1953 deaccession markings of the Peabody Institute, wrappers rather worn, scattered foxing and mild soiling; 1808 female ownership inscription on blank prelim; a good copy.

The self-proclaimed "First American Edition" of this extended poetic effort by the British hymn-writer and clockmaker (1746-1816). The first edition, of which ESTC locates three copies, appears to have been printed in Coventry in 1788. SHAW & SHOEMAKER 12403. \$85.

225. [Decorative Binding - American]: Butterworth, Hezekiah: **A ZIGZAG JOURNEY IN THE SUNNY SOUTH; OR, WONDER TALES OF EARLY AMERICAN HISTORY ... A VISIT TO THE SCENES AND ASSOCIATIONS OF THE EARLY AMERICAN SETTLEMENTS IN THE SOUTHERN STATES AND THE WEST INDIES**. Boston: Estes and Lauriat, [copyright 1886] 1887. 320pp. Sq. octavo. Forest green cloth, decorated in black and gilt, pictorial endsheets. Frontis, plates and scores of illustrations. Clean 5cm tear, without loss, in lower margin of pp.141/2, some juvenile pencil doodles partially erased from blank prelims, front inner hinge mended at some point, otherwise a very good, bright copy.

An early printing of the original edition of the 8th title in Butterworth's highly popular series of edifying fictional travelogues, based in part on his own travels as well as on reported experiences by others. Butterworth was long associated with the **Youth's Companion** and published several series titles and volumes of verse. His extended section of "Funny Tales of the Negro Cabins" contained herein is rife with textual and illustrative stereotypes. The illustrations drew, in part, on stock images the publishers had on file. \$125.

226. Delany, Samuel: **HOGG**. Boulder: Black Ice / Normal, [1994]. Gilt cloth. Fine in dust jacket. First edition, clothbound issue, of Delaney's controversial, often violently pornographic novel, published under the auspices of Fiction Collective Two. \$50.

227. Delille, Jacques: **LES JARDINS, POÈME** ... Paris: Chez Levrault, Freres, Libraires. De L'Imprimerie de P. Didot L'Ainé, An IX. - 1801. xxxi,[1],166pp. Large octavo. Contemporary calf, spine gilt extra, gilt label, marbled edges. Frontis. Extremities and fore-tips a bit worn, some surface scarring and small nicks to lower board, large bookplate on front pastedown, a few minor marginal smudges, otherwise a very good copy, the text bright, crisp and fresh.

Denoted a New Edition, considerably augmented. The fine engraved frontis is by Choffard after Monciau. Delille's most popular work of original poetry, first published in a preliminary form in 1782. The author's notes for the poem occupy the last forty pages of the text. Delille was an accomplished translator, notably of Virgil and Milton. His descriptive poem on the formal garden was popular as well in England, encompassing as it does descriptions of several distinguished gardens across the channel, and this expanded text saw London printings almost immediately, and a number of deluxe/illustrated editions in the following decades. Brunet notes this edition adds 1100 lines to the poem. BRUNET II:576. VICAIRE III:122. \$500.

With a Frontis by Rops

228. Delvau, Alfred: **HISTOIRE ANECDOTIQUE DES CAFÉS & CABARETS DE PARIS** Paris: E. Dentu, 1862. xviii,298,[2]pp. 12mo. Half green morocco and marbled boards (unsigned), raised bands, gilt. Frontispiece and six engravings in text. Foxing to frontis and title, and terminal leaves a bit foxed, lower fore-tips rubbed, otherwise a very good copy.

First edition, issue on ordinary paper. The frontis is a spirited etching by Felicien Rops. One of the other etchings is credited to Gustave Courbet, but Vicaire attributes it to Poulet-Malassisi, etched by Leopold Flameng, who executed the other mounted chapter heading vignettes and the *cul-de-lampe*. Delvau's essays had previously appeared, in part, in the periodical **Cadet-Roussel**. An interesting survey of the prominent cafés and cabarets of the city, with comments on some of the personalities who frequented them. **VICAIRE III:147-8. BRIVOIS, p.118. \$550.**

229. Derrida, Jacques: **LA DISSEMINATION.** Paris: Editions du Seuil, [1972]. Printed wrappers. Very good in torn glassine wrapper.

First edition of this collection of essays on Plato, Mallarme, Sollers, etc. Poet / translator / publisher Cid Corman's copy, with his 1972 ownership inscription, and extensive annotations and commentary in the preliminary essay. **\$125.**

230. Desani, G.V.: **HALI.** [London]: The Saturn Press, [1950]. Cloth. Portrait frontis. Endsheets a trifle tanned at gutters, otherwise a very good copy in lightly rubbed and nicked pictorial dust jacket.

First edition, ordinary published issue, of the author's second book, characterized on the half-title (but not on the title) as "A Play." An unknown number of advance copies were dated '1949' and a few were bound in half faux leather. With a Foreword (actually an unauthorized use of a snippet from a letter) by T.S. Eliot, and a similar bit by E.M. Forster. Desani made a considerable literary impact with his first book, the novel **All About H. Hatterr.** **GALLUP BL8. KIRKPATRICK B23. \$55.**

231. Desnos, Robert: **CONTREE [?] COUNTRY. TWENTY-FIVE POEMS BY ... WITH TRANSLATIONS BY WILLIAM KULIK.** Iowa City: The Windhover Press, 1994. Large octavo. Cloth backed paper over boards, printed spine label. First edition of these translations, printed after a design by Kim Merker in an edition of 165 copies on Johannot paper. Fine. **\$60.**

232. Deutscher Werkbund: **AUSSTELLUNGEN KÖLN 1929. DEUTSCHER WERKBUND - ARBEITSGEMEINSCHAFT KÖLN-RHEINLANDE: WACHSENDE WOHNUNG UND EINZELGERÄT. KÖLNER WERKSCHULEN ... AMTLICHER KATALOG MIT EINEM PLANE DER AUSSTELLUNG UND 63 ABBILDUNGEN.** Berlin: Verlag Hermann Reckendorf G.M.B.H., [1929]. 256pp. Square octavo. Stiff printed cream-colored wrapper. Illustrated throughout with photographs. Adverts. Short snag in fore-edge of slightly dust soiled upper wrapper, trace of foxing early and late, very good.

First edition of this extensive catalogue attending an exhibition of furniture, furnishings and other work by those artists and craftspeople associated with the Deutscher Werkbund. Peter Meyer of Zürich contributes a prefatory text. "The Deutscher Werkbund (German Association of Craftsmen) is an association of artists, architects, designers, and industrialists, established in 1907. The Werkbund became an important element in the development of modern architecture and industrial design, particularly in the later creation of the Bauhaus school of design. Its initial purpose was to establish a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets. The Werkbund was less an artistic movement than a state-sponsored effort to integrate traditional crafts and industrial mass production techniques, to put Germany on a competitive footing with England and the United States. Its motto: 'Vom Sofakissen zum Städtebau' (from sofa cushions to city-building) indicates its range of interest" - Wikipedia. **\$100.**



233. Dickey, James: **PUELLA.** Tempe, AZ: Pyracantha Press, 1985. Narrow quarto (34 x 19 cm). Half calf and cloth. Printed in black, green and red. Frontis and illustrations by Brenda Bodney. Upper margin of upper board slightly dust marked, otherwise about fine. Prospectus laid in.

First edition in this format, produced by the School of Art at Arizona State University. Copy #39 of 150 numbered copies, handset and printed on Arches Text, signed by the author. \$150.

234. Dickinson, Emily: **APHORISMES** [Paris: Aux dépens des 30, 1995]. Oblong octavo (4 1/2 x 6 3/4"; 115 x 167mm). Folded signatures, laid into printed wrappers. Fine, in faintly smudged printed cloth and board clamshell box.

First edition in this format of these translations into French, presented in company with red, white and blue engravings by Bambagioni, and typographic decorations supporting a US flag motif. Comprised of nine bifolia, each of which opens to a double-page spread of text and images. One of a total edition of 45 numbered copies printed on BFK *Rives*, signed by the artist. OCLC locates only the NYPL copy in North America. OCLC 714117936. \$300.

235. diCurcio, Robert A.: **ART ON NANTUCKET THE HISTORY OF PAINTING ON NANTUCKET ISLAND.** Nantucket: Nantucket Historical Association and Nantucket Historical Trust, 1982. xvi,269,[3]pp. Large quarto. Gilt lettered blue cloth, pictorial label. Illustrations and photographs. Fine in slightly faded and rubbed slipcase.

First edition. Introduction by Stuart P. Feld. Printed dedication to Walter Beinecke. From an edition of 2000 copies, this is copy #100 of 500 copies for presentation. \$100.

236. Dilworth, Thomas: **THE SCHOOLMASTER'S ASSISTANT. BEING A COMPENDIUM OF ARITHMETIC, BOTH PRACTICAL AND THEORETICAL ... TO WHICH IS PREFIXT, AN ESSAY ON THE EDUCATION OF YOUTH; HUMBLY OFFERED TO THE CONSIDERATION OF PARENTS** New York: Printed by John Buel, 1793. xvi,[6],192pp. plus folding table. 12mo. Contemporary unlettered calf. Portrait laid down on front pastedown, wanting terminal blank S₆, some tanning and foxing to preliminary and terminal leaves, still a very good or somewhat better copy.

Denoted "The Latest Edition," but one of several 18th century printings in North America of this standard work by the cleric and educator. While the well-known frontis is neatly affixed to the pastedown, it is thus preserved, and the folding table "of Converging Series" is intact and unsullied. Two prefatory poems, "To Mr. Thomas Dilworth, on his Compendium of Arithmetic, Intituled The Schoolmaster's Assistant" by Moses Brown, and "To Mr. Thomas Dilworth, on his Schoolmaster's Assistant," by William Deane, are printed in the front matter. ESTC locates 10 copies of this printing. EVANS 25400. ESTC W2932. \$225.

237. [Disch, Thomas, and John Sladek]: Demijohn, Thom [pseud.]: **BLACK ALICE.** Garden City: Doubleday, 1968. Cloth. Edges a trifle rubbed, generic bookplate on front pastedown, but a very good copy, in price-clipped, lightly tanned dust jacket with small chips at crown of spine and tips.

First edition of this collaborative pseudonymously published novel, signed on the title-page: "Tom M. Disch (1/2 of Thom Demijohn)." \$115.

238. [Dodgson, Charles L.]: Gernsheim, Helmut: **LEWIS CARROLL PHOTOGRAPHER.** New York: Chanticleer Press, 1949. Large octavo. Cloth. Plates. A bit of rubbing at edges, otherwise very good or somewhat better in shelfworn, lightly nicked dust jacket with dime-size spot on front panel.

First US edition. Publisher's review slip laid in. Illustrated with 64 plates reproduced in photogravure. The first study of Dodgson's activities as a photographer. \$75.

239. [Dodgson, Charles L.]: Almansi, Guido [ed]: **LEWIS CARROLL PHOTOS AND LETTERS TO HIS CHILD FRIENDS.** [Milan]: Franco Maria Ricci, 1975. Small folio. Gilt decorated silk over boards, pictorial onlay, fore and bottom edges untrimmed. Plates. Spine slightly sunned, faint rubbing to cloth from slipcase, but a very good copy in lightly rubbed slipcase.

First edition. With notes by Brassai and Helmut Gernsheim. One of 3000 numbered copies printed on gray-blue Fabriano, and signed by the publisher. \$100.

240. Dorn, Edward: **YELLOW LOLA FORMERLY TITLED JAPANESE NEON (HELLO LA JOLLA, BOOK II).** Santa Barbara: Cadmus Editions, 1981. Small octavo. Cloth and marbled boards, paper spine label. Tipped-in frontis ("Dark Mist" by Hockney). First edition, limited issue. One of 161 numbered copies (of 187 specially bound copies), signed by the author. Top edge dusty, corner curl to spine label, otherwise very good or better. \$40.

241. Doty, Mark, and Elizabeth Macklin: **DIA CENTER FOR THE ARTS READINGS IN CONTEMPORARY POETRY ... MARK DOTY / ELIZABETH MACKLIN** [wrapper title]. New York: Dia, 1995. Narrow quarto

(26 x 12.7cm). Two letterpress broadsides, laid into printed folder. Fine.

First printings in this format of Doty's "Tunnel Music" and Macklin's "A Chance of Small Fruit." Doty has inscribed and signed his contribution -- which was reprinted from **Atlantis** -- on the occasion of the reading on 17 January. \$125.

Pursuit to Algiers

242. [Doyle, Arthur Conan (source work)]; Lee, Leonard [screenwriter]: "**THE FUGITIVE**" **SCREENPLAY BY ...** [released as **PURSUIT TO ALGIERS**]. [Los Angeles: Universal Pictures], 15 June 1945. [1],109 leaves. Quarto. Mimeographed typescript, printed on rectos only of salmon stock. Brad bound. Title leaf pulled a bit at brads, script number stamped on title leaf, with manuscript number and pencil ownership signature, otherwise very good.

An unspecified, but interim revised pre-production draft of this adaptation of the Holmes/Watson characters to the screen. The earliest draft of this script we have handled was dated 25 April, and the latest included revisions dated 4 August. The film, directed by Roy William Neill, starring Basil Rathbone and Nigel Bruce, involves their protection of the heir of Rovenia after the King of that nation was assassinated. Although well over one hundred and fifty adaptations of Sherlock Holmes to the screen are known, beginning with **Sherlock Holmes Baffled** (1903), the Rathbone-Bruce portrayals have become almost canonical, beginning with **The Hound of The Baskervilles** (March 1939), and concluding with the twelfth in sequence, **Dressed to Kill** (1946), for which Lee also served as screenwriter.

DE WAAL 5157.

\$1500.

243. [Dreiser, Theodore]: Davis, Hubert: **THE SYMBOLIC DRAWINGS OF HUBERT DAVIS FOR AN AMERICAN TRAGEDY**. [New York]: Horace Liveright, [1930]. Folio. Cloth backed foil-covered boards. Plates. First edition. Foreword by Dreiser. One of 525 numbered copies, signed by Dreiser and Davis. The foil has some tarnishing and finger smudges, but very little wear (uncommon thus), else near fine, in battered slipcase. \$175.

244. Drysdale, Charles R.: **THE POPULATION QUESTION ACCORDING TO T.R. MALTHUS AND J.S. MILL GIVING THE MALTHUSIAN THEORY OF OVER-POPULATION**. London: Geo. Standring, 1892. 94pp. Printed pale rose-tan wrapper. Some dust tanning to wrapper edges, but a very good copy.

A new edition of this text first published in 1879, accompanied by a new Preface treating, in part, the prosecution of booksellers for distribution of works on the population question by Besant, Owen, and others. The author was co-founder and first President of the Malthusian Society. \$85.

245. Duchêne, Gérard (1944-2014): "**ADIEU MA JOLIE**" [caption title]. [Amsterdam: Da Costa Editions, October 1982]. Nine panel leporello, bound into quarto (33 x 25 cm) cloth and boards portfolio with pictorial onlay and ribbon ties. Near fine.

First edition. Copy #1 of twenty numbered copies, signed by the artist. Apart from the justification statement, a dark, functionally textless artist's book, featuring ghostly serigraphed images rendered doubly obscure by their appearance in the context of a long cascade of thin rectangular shapes blurred to the extent that they present a repetitive pattern almost like the appearance of laid bricks, all in somber blacks and grays. In an interview, the artist asserted that this work was a product of his mindset after his divorce. \$200.

246. Duncan, Harry: **DOORS OF PERCEPTION. ESSAYS IN BOOK TYPOGRAPHY**. Austin: W. Thomas Taylor, 1983. Quarter niger morocco and pastepaper boards. Fine, with prospectus laid in.

First edition. One of 325 copies designed by Carol Blinn and printed by Daniel Keleher. Signed by the author. An elegant and important book by the founder of the Cummington Press (among other accomplishments). Here collected are five essays on the art of printing, including an account of the early years of the Cummington Press, an essay in tribute to Victor Hammer, etc. A handsome and significant book. \$175.

247. Duncan, Robert: **A SELECTION OF 65 DRAWINGS FROM ONE DRAWING BOOK 1952 - 1956**. Los Angeles: Black Sparrow Press, 1970. Loose sheets laid into folding cloth chemise, slipcase. Short cracks to lining papers of chemise at top of joints, otherwise about fine.

First edition. Copy #82 of three hundred numbered copies, signed by Duncan, from a total edition of 326. BERTHOLF A36a. \$100.

248. Duncan, Robert: **IN MEMORIAM WALLACE STEVENS** [wrapper title]. Storrs: Univ. of Connecticut, 25 April 1972. Folded quarto leaflet on stiff stock (25.5 x 18 cm). Top edge a shade darkened, a few small dust spots, else near fine.

First edition. One of an edition of five hundred copies (of which the first twelve were to be signed by Duncan). This copy bears his signed presentation inscription to his chief trade publisher at the time, James Laughlin, and is also initialed and dated at the end of the text.
BERTHOLF A42a. \$300.

249. Dunsany, [Edward Plunkett], Lord: **A DREAMER'S TALES**. London: George Allen & Sons, 1910. Light blue-gray cloth, lettered in gilt. Plates by S. H. Sime. First edition, Currey's binding C (a remainder binding), title leaf integral. Spine a bit darkened and oxidized, trace of foxing and tanning early and late, a very good, tight copy.
CURREY, p.169. BLEILER, p.65. \$100.

250. Dunshee, Henry Webb: **THE KNICKERBOCKER'S ADDRESS TO THE STUYVESANT PEAR TREE: RESPECTFULLY DEDICATED TO THE KNICKERBOCKERS OF MANHATTAN ISLAND** [caption title]. [New York: Pettiner & Gray, printers, ca. 1857]. 10pp. plus terminal blank. Large octavo. Sewn plain wrapper. Extreme forecorner of upper wrapper creased, otherwise very good or better.

First edition of this 33-verse poem (with footnotes) in tribute to the elderly pear tree thriving at the corner of 13th St and 3rd Ave. Unfortunately, in February of 1867, a collision involving two wagons sealed its fate when one of the two wagons collided with it. This pamphlet figures large in the blog essay, "The Stuyvesant Pear Tree ..." by Mariam Touba at nyhistory.org. While microform copies of this text are abundant, OCLC locates only 9 printed copies.
OCLC: 18862503. \$65.

251. **THE EDGE** [later:] **EDGE**. Melbourne, Australia. November 1956 through October 1957. Whole numbers two through eight (of eight published). Printed bright yellow wrappers. Some sunning to spines and a few bumps and creases, but a very good lot.

Edited by Noel Stock. Contributions, occasionally under pseudonyms by (or about) Pound, Williams, et al. Number two is turned over to "The Sibyl" by Thaddeus Zielinski. Number six is dominated by Cocteau's "Leoun." A poem by James Laughlin appears, as do a number of notes and articles concerned with economics with a hint of Pound behind their presence.
GALLUP C1823-2; 1828-3; 1832-39. WALLACE C523. \$285.

252. Eigner, Larry: **FLAT AND ROUND**. Brooklyn: Pierrepont Press, [1969]. Gilt gray cloth. Fine in slightly dust-smudged and faintly marked slipcase.

First edition. Copy 'A' of 26 lettered copies, from a total edition 330 copies, all signed by the author. Precedes the edition published in 1980 as **Tuumba** 25. \$150.

253. Eiland, Nicole: **URSPRUNG**. [Philadelphia: The Artist, 2005]. Oblong octavo. Open-sewn decorated paper over stiff wrappers. Accordion fold. Decorative onlay. A fold or two slightly awry, otherwise fine in folding cloth clamshell case.

Copy #3 of five copies, signed by the artist. Panels of text printed in bold on translucent plastic, intersewn with two panels of material fabricated from dried, pressed fruit, with a smaller panel of the same material affixed to the upper board. \$225.

254. [Eliot, George]: Church, Richard: [Signed Typescript of:] "**AN IMMORTAL CONTRIBUTOR**." Cranbrook, Kent. 1971. 7 leaves. Carbon typescript, on rectos only, with light corrections, signed in full at conclusion. Very good.

The poet's summary of Eliot's career, talent and achievement, accompanied by an a.l.s., "13 viii 71," one page, octavo, in response to a solicitation of a contribution to **Apex One** magazine, and forwarding the essay. Accompanied by a copy of the issue in which it appeared, whole #2, Feb. 1974. \$100.

255. [Ellroy, James (source work)]: Helgeland, Brian, and Curtis Hanson [screenwriters]: **L.A. CONFIDENTIAL**. Burbank: New Regency / The Wolper Organization / Warner Bros., 12 February - 5 September 1996. [1],130,[1] leaves. Quarto. Studio generated, photomechanically reproduced typescript, brad-bound in printed studio wrappers. Wrapper overlap edges and corners softly creased, but at least very good.

A "revised draft" of Hanson and Helgeland's Oscar-winning adaptation of Ellroy's novel, including revisions dated as late as 22 September. Directed by Hanson, with Kim Basinger, who also won an Academy Award for her role, and Kevin Spacey, Russell Crowe, Danny DeVito, et al. The film was nominated for an additional seven Academy Awards. The definitive treatment of Ellroy's dark vision of Los Angeles. \$125.

256. Elmslie, Kenward, and Joe Brainard [illus]: **SUNG SEX**. [New York]: Kulchur Foundation, [1989]. Quarto. Decorated glossy wrapper. Illustrated throughout by Brainard. About fine.

First edition, wrapperbound issue. Inscribed by the author and artist on the title page in ink: "For Marsha with love ///Joe," and "P.S. Second the Motion - Kenward Aug 5 1990 Poets Corner." Either Elmslie or Brainard has altered the title in ink to read "Unsung." \$400.

257. [Elzevier Imprint]: Commynes, Philippe de: **LES MEMOIRES DE MESSIRE PHILIPPE DE COMMINES, SR. D'ARGENTON**. A Leide: Chez les Elzeviers, 1648. One volume bound in two. [24],370; 371-765.[19] pp. Engraved title. 12mo. 13.5 x 7.5cm. Very handsomely bound in full early 19th century dark brown straight grain morocco (unsigned), spines and panels elaborately decorated in blind, marbled endsheets, a.e.g. Auchincruive bookplate (with shelf numbers) in first volume. Some rubbing to a few extremities and one joint, slight tanning, otherwise a very pretty set.

First Elzevier edition of the celebrated memoirs of the foremost French Renaissance historian (1445-1509), notable as an important analysis of 15th century culture, politics and personality. "...The graphic style of his narrative and above all the keenness of his insight into the motives of his contemporaries, an insight undimmed by undue regard for principles of right and wrong, make this work one of the great classics of history" - **Encyc. Britannica**. "... Authoritative [and] rare ... printed in Paris probably by Le Gras" - Rostenberg & Stern, **The House of Elzevier**, 27 (referencing this edition in their offering of the subsequent 1661 edition). "*Jolie édition, dont les exemplaires grands de marge et bien conservés sont fort recherchés*" - Brunet.

RAHIR 630. BRUNET II:191. WILLEMS 634.

\$1250.

258. Eminescu, Mihai, and W. D. Snodgrass [trans]: **STAR AND OTHER POEMS**. Concord, NH: William B. Ewert, 1990. Large octavo. Quarter morocco and gilt lettered Fabriano over boards. Fine.

First edition. From an edition of one hundred copies printed on Rives at the Firefly Press and signed by the author, this is designated as one of fifteen copies specially bound for the publisher. This copy is denoted on the colophon as "for the author." Eminescu (1850-1889) is regarded as one of the chief poets of 19th century Romania. \$250.

259. [Essex House Press]: **A KEY TO THE PRINCIPAL DECORATIONS IN THE PRAYER BOOK OF KING EDWARD VII., AS DESIGNED AND CARRIED OUT BY C.R. ASHBEE** [wrapper title]. New York & Montreal: The Cambridge Society, M. Walter Dunne, Publisher, [1904]. Large octavo. Full parchment wrapper, printed in black with red rules, edges untrimmed. Some browning to the parchment, small chips along the overlap fore-edge of the upper wrapper, internally very good or better.

First U.S. edition, printed at the Plimpton Press in Norwood, Mass., in emulation of the Essex House edition of 400 copies. Dunne published an American reprint of the Essex House **Prayer Book**, and this key is printed on handmade paper with a large watermark modestly featuring his name. The colophon incorporates the details of the British edition alongside Dunne's specifics. \$175.

260. Evans, Walker [printed by John Hill]: **[ROADSIDE CAFE, ALABAMA 1936]**. [Np]. 2016. Untitled archival pigment print. Landscape format, 11 x 14" plus margins. Matted and framed under UV Plexi. Fine.

A beautiful print with excellent tonal range, printed directly from Evans's negative by his executor, John Hill. Captioned and signed in the lower margin in ink, "printer's proof" and "printer John T. Hill 2016." Small paraph blind-stamped in right margin. \$1000.



261. Everson, William: **THESE ARE THE RAVENS**. San Leandro: Greater West Publishing Co., 1935. Printed wrappers. About fine.

First edition of the author's first book, published in an edition of 1000 copies in the **Pamphlet Series of Western Poets**. Inscribed by the author in 1966 to his preliminary bibliographer, David Kherdian, and signed by him as Brother Antoninus, at Kentfield Priory. BARTLETT & CAMPO A1. \$500.

262. Everson, William: **SAN JOAQUIN**. Los Angeles: Printed by the Ward Ritchie Press, 1939. Square octavo. Cloth and decorated boards, paper spine label. Spine and label slightly darkened, otherwise about fine.

First edition of the author's second book, elegantly printed in an edition of only one hundred copies. Decorations by Hubert Buel. Foreword by Lawrence Clark Powell. Inscribed by Everson: "for Gilbert and Margaret [sic] Neiman, who made this house feel very fine for a few hours. William Everson. Selma Calif. June 20 1941." \$1000.

263. Everson, William: **THE RESIDUAL YEARS POEMS 1934 - 1948. THE PRE-CATHOLIC POETRY OF BROTHER ANTONINUS. WITH AN INTRODUCTION BY KENNETH REXROTH.** [New York]: New Directions, [1968]. Cloth. Two small dents in rear cover and panel of dust jacket, otherwise fine.

First edition thus, (clothbound issue) greatly expanded over the two earlier volumes under this title. With the author's signed presentation (as Brother Antoninus) to his preliminary bibliographer, David Kherdian, dated January 1969.
BARTLETT & CAMPO A31. \$100.

One of Fifty-Four Copies

264. Evrard, André: **LITHOGRAPHIE PROPOS DONNÉS À VOIR.** [Verscio, Switzerland]: Ateliers Lafranra, [1986]. Rectangular folio (14 x 12"; 355 x 305 mm). Loose sheets and bifolia, laid into plain paper wrapper and board chemise. Illustrated. Slipcased. Fine.

First edition. Copy #24 from a total edition of 54 (including 6 EA), signed by the author/artist and printer. Illustrated with nine original color stone lithographs, full-page or double-spread. Printed on heavy *Moulin à papier La Collinasca* in Bodoni types by Francois Lafranra. Evrard's concluding essay on lithography is printed in French, and in German and English translations. \$1750.

265. Fahey, Herbert, and Peter Fahey: **FINISHING IN HAND BOOKBINDING.** San Francisco: Herbert and Peter Fahey, 1951. Narrow small quarto. Quarter orange vellum and paper over boards, with tawed open-sewn strapping and corners, edges rough-trimmed and partially unopened. Plates and illustrations. Fine, without dust jacket.

First edition. The book was available both bound and in unbound sheets; the latter frequently occur in bindings executed by those in training. This is a nice, competent, unsigned example of such. \$200.

266. Farmer, John S., and W. E. Henley [compilers & editors]: **SLANG AND ITS ANALOGUES PAST AND PRESENT A DICTIONARY, HISTORICAL AND COMPARATIVE, OF THE HETERODOX SPEECH OF ALL CLASSES OF SOCIETY FOR MORE THAN THREE HUNDRED YEARS, WITH SYNONYMS IN ENGLISH, FRENCH, GERMAN, ITALIAN, ETC.** [London]: Printed for Subscribers Only, 1890-1904. Seven volumes. Square large octavos. Bound in three quarter red morocco by Root, top edges gilt. Some wear to joints and extremities, with occasional chips to spine ends and short cracks to joints, internally very good.

First editions of the constituent volumes of this mammoth undertaking, among the most ambitious of its generation. Farmer, also known for his activities associated with spiritualism, was joined in the effort by Henley, whose name first appears as co-compiler on the second volume. The first volume includes the limitation statement, this being copy 287 of 750, and is signed by Farmer. Each volume bears the bookplate on the front pastedown of Dial editor, Scofield Thayer -- and it should be noted in passing that this set is one of the few titles in the dispersal of his library to show signs of wear.
NCBEL III:630. \$750.



267. [Faulkner, William (sourcework)]: [Set of Studio Lobby Cards for:] **SANCTUARY.** [Los Angeles]: Zanuck/Twentieth Century-Fox, 1961. Eight 11 x 14" color lobby cards. Fine, with original distribution sleeve (a bit ragged).

A complete set of the lobby cards issued to promote the second film adaptation of Faulkner's novel, based on a screenplay by James Poe, directed by Tony Richardson, and starring Lee Remick, Yves Montand, Bradford Dillman, Odette and Strother Martin. **Sanctuary** was previously filmed in 1933 as the highly controversial pre-code **The Story of Temple Drake.** \$150.

268. Fearing, Kenneth: **POEMS ... INTRODUCTION BY EDWARD DAHLBERG.** New York: Dynamo, 1936. Stiff tan wrapper, lettered in red. Spine adhesive dried out, usual tan offset from wrapper to blank endleaves, tiny nick to one wrapper fore-tip, otherwise very good or better.

First edition, trade issue, of the author's second book, which appeared initially in a limited edition of 1000 clothbound copies in 1935. \$75.

269. [Federal Theatre Project]: Conkle, E.P., et al: **FEDERAL THEATRE PLAYS 1 PROLOGUE TO GLORY ... 2 ONE-THIRD OF A NATION ... 3 HAITI.** New York: Random House, [1938]. Gilt cloth. About

fine, in near very good dust jacket with some darkening and small spots to spine panel and a few small chips and tears (one with small internal mend).

First edition. Introduction by Hallie Flanagan. One of two such omnibus volumes published by Random House, in this case collecting the above three plays by Conkle, Arthur Arent, and William Dubois, respectively. \$65.

270. [Ferber, Edna, and George S. Kaufman (sourcework)]: Mankiewicz, Herman J., and Gertrude Purcell [screenwriters]: **FINAL SHOOTING SCRIPT THE ROYAL FAMILY** [cover title]. [Los Angeles]: Paramount Pictures Inc., 23 September 1930. [1],14,32,34,19 leaves (some with 'B' prefix suggesting a revised state of that leaf). Folio (8.5 x 13"). Carbon typescript on rectos only of onionskin stock, punched and secured with two brads. Title-leaf detached and somewhat chipped surrounding the former brad holes, a few creases toward end, subtitle inserted in ink on title leaf ("of Broadway"), Script Dept stamp on title leaf, otherwise a very good copy of a fragile format.

Denoted a "final shooting script" of Mankiewicz and Purcell's adaptation to the screen of Ferber and Kaufman's 1927 play. George Cukor and Cyril Gardner directed the 1930 release, which starred Ina Claire, Frederic March, Mary Brian, et al. March was nominated for an Oscar for his role as Tony Cavendish in this comedy loosely based on the Barrymore family. \$450.

271. Ferlinghetti, Lawrence: **UN REGARD SUR LE MONDE**. Paris: Christian Bourgois Editeur, [1970]. 222pp. Octavo. Stiff printed wrapper. About fine in slightly tanned glassine wrapper.

First edition of this bilingual collection, edited and including translations by Mary Beach and Claude Pélieu. This copy is signed by Ferlinghetti on the front free endsheet. \$75.

272. [Ferrer, Albert (printer)]: Roman, Celso, and Garzon Florez [artist]: **TRUCAR 7 POEMAS**. [Barcelona]: Albert Ferrer, [1983]. 19,[1]pp. Folio (45 x 33.5 cm). Folded and gathered bifolia, laid into cloth-backed printed board folder, with ribbon tie. About fine.

First edition. Illustrated with five original full-page aquatints by Garzon Florez, and a quarter panel woodcut in sepia by him on the upper board of the folder. The title-leaf has two additional decorative figures, stamped in blind. One of forty-five numbered copies (of fifty), with the aquatints and the colophon numbered and signed by the artist, who has also signed the upper board of the folder. Ferrer's work as a fine printer was singled out for mention in the March 1984 issue of *Connoisseur*, and in the May/June issue of *American Book Collector*. Apart from his lavish 1987 limited edition of the Barcelona Columbus letter of 1493, with additional material featuring lithographs and etchings by Juan Antonio Roda and co-published with the New York Public Library, Ferrer's work is poorly represented in American institutional collections. \$800.



273. [Ficke, Arthur Davison]: **ILLUSTRATED CATALOGUE OF AN EXCEPTIONALLY IMPORTANT COLLECTION OF RARE AND VALUABLE JAPANESE COLOR PRINTS TOGETHER WITH A FEW PAINTINGS OF THE UKIOYE SCHOOL THE PROPERTY OF ARTHUR DAVISON FICKE**. New York: American Art Association, 1920. Large octavo. Printed wrapper over stiff wrappers. Extensively illustrated. Backstrip considerably chipped and wrapper stained, but internally a very good reference copy.

First edition of this important sale catalogue. Ficke was a pioneering western collector of the genre and contributes a foreword. 901 lots are listed, many are illustrated, and some are extensively annotated. \$100.

274. Fields, James T.: **POEMS**. Boston: William D. Ticknor & Company, 1849. vi,[2],99pp. Brown cloth, decorated in blind. Fore-tips and spine ends worn, with repair at crown, cluster of small spots in upper fore-quadrant of upper cover, relevant clipping tipped to preliminary blank, small private bookplate, pencil notes on rear pastedown (see below), a couple of small adhesions scars to rear free endsheet; a good, sound copy.

First edition of the editor/publisher's first collection of verse, here in BAL's binding A (no priority). Inscribed by Fields in the month of publication: "John Grigg [?] Esq with the author's best regards. Boston March 1849." Laid in is a clipped signed ink sentiment by Fields as well as a small, engraved portrait (both mounted on card). One of the pencil notes on the rear pastedown records the purchase of this copy at the

T.F. Donnelly sale (Bangs, Feb. 1894 - item 710). Some additional authors' last names are listed (also in pencil) below the note. Fields was less known as a poet than as a publisher (Ticknor & Fields, as well as the **Atlantic Monthly**). He counted among his friends and authors most of the prominent literati of the day. BAL 5926. \$450.

275. **FILM FUN CHECK YOUR HAT AND STICK AROUND!** [wrapper title]. New York: Delacorte, May 1933. 64pp. Volume 58, #529. Small folio. Pictorial wrapper. Heavily illustrated. Wrapper faintly dust-dimmed, spine panel chipped (with loss), patch of writing inked out on masthead (p.5), internally very good and bright.

Edited by Lester Grady, May Ninomiya, and Leo Townsend. A highly pictorial pre-Code vehicle for cheesecake and pin-ups, with lots of present and future stars (many of them severely stressing their lingerie) quipping coyly: "Petting is a gift with me. [/] What a coincidence. Today's my birthday" (Douglas Fairbanks Jr. and Shirley Grey). \$125.

276. [Fine Press Bibles]: Bennett, Paul A., et al. [eds]: **LIBER LIBRORUM**. [Stockholm]. 1955. Folio. Octavo explanatory pamphlet, accompanied by 42 printed specimens in various formats (plus one duplicate). The whole enclosed in linen and decorated boards folder. Folder a bit smudged, a few specimens show light foxing, light pencil checkmarks in index volume, but very good or better.

One of 1500 sets. In celebration of the 500th anniversary of the Gutenberg Bible, an array of the world's best living typographers printed one or more separate specimens illustrative of their own solutions to the issues presented by printing the Bible. Among the contributors are Bruce Rogers, Hermann Zapf, Joseph Blumenthal, Jan Tschichold, Jack Stauffacher, Jan van Krimpen, Hans Schmoller, Grant Dahlstrom, et al. Although Maximilien Vox (a member of the editorial board) is included in the list of contributors, he missed the deadline for inclusion. The printing by the Sequoia Press is present in duplicate. \$175.

First Book

277. Firbank, Arthur Annesley Ronald: **ODETTE D'ANTREVERNES AND A STUDY IN TEMPERAMENT**. London: Elkin Mathews, 1905. Original rose stiff wrapper, printed in gray-blue. Early ownership signature of Herbert Satcher on half-title, small chips at upper and lower corners of front wrapper, fore-edge of rear wrapper and crown of spine, clean tear (slightly over 1") down from tip of upper joint, else a very good copy.

First edition, trade issue, of Ronald Firbank's first separate publication, issued in an edition of five hundred copies bound variously in sea-green wrappers and in this binding (simultaneously according to the bibliographer). There were also ten presentation copies in large format prepared for Firbank. Herbert Boyce Satcher, vicar of St. Aidan's parish, Cheltenham, PA (1924-1958) and authority on church music, built an estimable collection of books on subjects both sacred and secular, among the latter an extensive collection of the works of the Uranian poets and their fellow travelers. On the verso of the half-title he has made some pencil bibliographic notes.

BENKOVITZ A1a.

Sold.

278. Firbank, Ronald: **THE FLOWER BENEATH THE FOOT BEING A RECORD OF THE EARLY LIFE OF ST. LAURA DE NAZIANI AND THE TIMES IN WHICH SHE LIVED** London: Grant Richards, 1923. Black cloth. Pictorial endsheets. Lower fore-corner slightly bumped with resultant crease, a bit of edge-wear, otherwise about very good in pictorial dust jacket by Nevinson (the latter chipped at crown and toe of spine and along front flap fold, with 4cm. creased snag in rear panel).

First edition. One of one thousand copies printed. Portraits by Wyndham Lewis and Augustus John. "... Of all his books, the worthiest of Forster's praise and Auden's passionate admiration" - Connolly.

BENKOVITZ A9a. MODERN MOVEMENT 44.

\$250.

279. Fisher, Vardis: **PASSIONS SPIN THE PLOT**. Caldwell, Id. & Garden City: Caxton/Doubleday, Doran, 1934. Gilt decorated cloth. First edition, trade issue of the second volume in Fisher's Vridar Hunter tetralogy. A couple of small stray white marks on upper board, otherwise a very good copy in bright dust jacket with small dent at crown of spine and narrow crease in front panel near spine. \$75.

280. [Fitton, James; James Boswell, et al (designers)]: **IT'S UP TO US** [wrapper title]. [London: The Alpha Group for the **Left Review**, 1936]. [32]pp. Small quarto. Pictorial self-wrapper. Heavily illustrated and typographically decorated. Foretips gently bumped, a few minor bits of foxing, otherwise about fine.

A visually striking anti-Fascist, pro-working class manifesto, partaking in large part of the talents of British artists, James Fitton (1899-1982), James Boswell, et al. Fitton, who is often given the greater credit, "first exhibited at the Royal Academy in 1929 and from 1932, was an active member of the London Group. His first solo exhibition was held at the Arthur Tooth and Sons gallery in 1933. Fitton worked in a wide variety of formats, producing cartoons for the **Left Review** and posters for the Ministry of Food. He worked as a

printer and advertising artist, and in 1937 designed posters for London Transport. In the late forties he executed film posters and programmes for the Ealing Studios and Romulus Films" - Wikipedia. This work exists in at least two forms, one with a price "six pence" in the right corner of the upper wrapper, and one, as here, without a price. This copy was formerly in the library of Siegfried Sassoon and has the posthumous library dispersal label inside the front wrapper, suggesting this form might have been distributed *hors commerce*. OCLC locates 11 copies.
OCLC: 154237644. \$150.



281. [Fitzgerald, F. Scott, et al.]: **THE PRINCETON BRIC-A-BRAC VOLUME XLII [with:] VOLUME XLIII**. Princeton. 1918 & 1919. Two volumes. Oblong quartos. Black pebbled calf, stamped in gilt. Heavily illustrated. Bookplates, extremities shelf-worn, edges a bit dust-soiled, a bit shaken due to heavy coated paper stock, but a very good pair.

The Princeton yearbooks for the two years. Fitzgerald is noted in the first volume as a member of the editorial board of the **Nassau Literary Magazine**, in company with John Peale Bishop, as well as a lyricist for "Safety First," the musical production of the Triangle Club. A photograph of Fitzgerald appears in the second volume, in his capacity as editor of **The Princeton Tiger**. His classmate Edmund Wilson also turns up in each volume. The second volume corresponds to his senior year, though his stay was cut short by his early departure. \$850.

282. Fleet, Esther Faithfull [illustrator]: St. Nicetas, Bishop of Remesiana: **TE DEUM LAUDAMUS ILLUMINATED BY ESTHER FAITHFULL FLEET**. [London]: Emily Faithfull ... Victoria Press, [1868]. [4], 29 leaves (plus interleaves), 9pp. Small quarto (26 x 19 cm). Dark blue cloth, ruled and decorated in gilt, a.e.g. Carefully re sewn and rebacked, with the original backstrip laid down, a few minor bubbles to cloth, occasional minor foxing and offsetting, ink 1889 gift inscription in upper margin of title, otherwise a very good copy.

First edition, comprised of 29 color illuminated designs by Fleet, with each plate turned over to the presentation of a verse from the hymn enclosed in a panel printed in imitation of medieval manuscript illumination, chromolithographed by M. & N. Hanhart, highlighted in gold. Esther Faithfull Fleet was a gifted book illustrator, and her younger sister, Emily, was a social activist and campaigner for opportunities for women in trades. She founded the Victoria Press to further that end and was appointed printer and publisher to the Queen. The 9 pages at the end print the artist's commentary on the individual images. A second "edition," so denoted on the title-page, appeared the same year. An important work of Victorian book illustration and a significant achievement among women bookworkers of the 19th century. Sold.

283. Fleming, Thomas (1927-2017): [Lightly Corrected Original Typescript of:] **AT HOME WITH MR. JEFFERSON**. [New York (?). ca. 1970]. [1], I-46, II-59 leaves. Quarto. Original typescript, typed on rectos only. Agent's stamp in corner of title-leaf, very good in broken box with agency stamp and ms. labeling.

A lightly corrected typescript of this play in two acts by the prolific historian and historical novelist, tapping for the drama the field of his greatest reputation: history of Revolutionary Era North America. The typescript is accompanied by a t.l.s. from a partner in the Reynolds Agency, New York, 13 October 1970, to agent Flora Roberts, returning the typescript after having borrowed it to prepare copies for the author's use during a forthcoming trip to the UK. We find no ready confirmation that this play was published, and it is not mentioned in the context of the catalogue of Fleming's publications on his official web site. \$350.

284. [Florin Press]: Wyatt, Leo: **LEO WYATT'S LITTLE BOOK OF ALPHABETS**. [Biddenden, Kent]: The Florin Press, 1985. Small octavo. Half calf and vellum over boards, gilt label. Fine in slipcase.

First edition. Introduction by Michael Taylor. Copy #57 of 150 numbered copies with the twelve alphabets printed in colors by hand from the original wood blocks on specially made Barcham Green handmade paper. The introductory text is handset in Janson Antiqua, and the binding was executed by Smith Settle. \$350.

285. [Flying Paper Press]: Williams, Jody: **WORD FOR WORD**. [Minneapolis: Flying Paper Press, 2001]. Miniature book (5.5 x 4.8 cm). Printed boards with onset letter "W" tile. Fine in decorated slipcase with cut-out to accommodate title.

Copy #72 of 100 copies, signed by the printer/artist. Screen-printed with color etching. An amusing riff on an imaginary word board game. Williams established the Flying Paper Press in 1989 and since that time has published over twenty finely crafted artist's books. \$250.

286. [Flying Paper Press]: Williams, Jody: **TO BE BETWEEN** [cover title]. [Minneapolis: Flying Paper Press, 2002]. Twelve panel double-sided leporello (4.5 x 4.5 cm folded), bound between sheets of etched copper with brass hinges. Illustrations, diecuts, inlays, etc. A few finger smudges and tiny stray marks to copper, otherwise fine.

First edition. Copy #47 of 75 numbered copies, signed by the author/artist. A charming miniature leporello, which unfolded extends to 48cm, and incorporates colored etchings, diecut windows with inset bars and mesh, an additional etched copper sheet, etc. \$300.

287. Forbes, Patrick: **CHAMPAGNE THE WINE, THE LAND, THE PEOPLE**. London: Gollancz, 1967. 492pp. plus photographs. Large octavo. Cloth. Near fine in dust jacket with minor use.

First edition. Inscribed by the author on the title-page: "For Joe Vergara, who appeared with me on the Dick Cavett program, with best wishes Patrick Forbes." GABLER G20500 (5th edition). \$85.

Princess Helena's Copy

288. [Fore-edge Painting]: Eliot, George [pseud. of Mary Ann Evans]: **THE WORKS OF GEORGE ELIOT THE LEGEND OF JUBAL AND OTHER POEMS OLD AND NEW**. Edinburgh & London: William Blackwood & Sons, 1879. vi,303pp. Small octavo. Full olive green morocco, a.e.g., spine and upper board lettered in gilt, gilt decorated inner dentelles, marbled endsheets. Joints and extremities rubbed (but sound), spine darkened, a few scattered dust marks, otherwise very good.

A volume from the "Cabinet Edition" of Eliot's works, with the engraved bookplate of Princess Helena, third daughter of Queen Victoria and Prince Albert, on the front pastedown. The volume is further embellished with a fore-edge painting, in color, identified as a view of the Acropolis, from the west. The binding is signed in type at the lower edge of the verso of the front free endsheet by R. de Coverly, the London binder under whom T.J. Cobden Sanderson and Charles McLeish (the younger) trained. \$850.



289. [Formulary]: Bumstead, J. [printer]: **VALUABLE SECRETS, CONCERNING ARTS AND TRADES. OR, APPROVED DIRECTIONS FROM THE BEST ARTISTS, FOR THE VARIOUS METHODS OF ENGRAVING ON BRASS, COPPER, OR STEEL. OF THE COMPOSITION OF METALS AND VARNISHES. OF MASTICHS AND CEMENTS, SEALING-WAX, &C. OF COLOURS AND PAINTING, FOR CARRIAGE-PAINTERS. OF PAINTING ON PAPER. OF COMPOSITIONS FROM LIMNERS. OF TRANSPARENT COLOURS. HOW TO DYE SKINS OR GLOVES. TO COLOUR OR VARNISH COPPER-PLATE PRINTS. OF PAINTING ON GLASS. OF COLOURS OF ALL SORTS FOR OIL, WATER, AND CRAYONS. OF THE ART OF GILDING. OF THE ART OF DYING WOODS, BONES, &C. OF THE ART OF MOULDING. OF THE ART OF MAKING WINES. OF THE VARIOUS COMPOSTIONS OF VINEGARS. OF LIQUORS AND ESSENTIAL OILS. OF THE CONFECTIONARY ART. OF TAKING OUT ALL SORTS OF SPOTS AND STAINS. WITH AN APPENDIX, CONTAINING VALUABLE SELECTIONS, IN ADDITION TO, AND NEVER BEFORE PUBLISHED IN THIS WORK**. Boston: From J. Bumstead's Printing Office, 1798. xxiv,[25]-264pp. 12mo. Contemporary calf, rebounded, with slightly too flashy spine label. Scattered and significant browning and foxing, occasional marginal nicks and chips, a few scattered light stains. 1802 gift inscription on somewhat stained blank prelim, private name stamp in upper margin of title; just a good, sound copy.

Denoted the "Third American Edition" of an English translation of **Secrets Concernant Les Arts Et Metiers**, published originally in London in 1775. ESTC records a Norwich, CT printing in 1795, but no other North American printing that would serve as the other precedent. It offers the usual substantial collection of recipes for edibles and drinkables, formulae for painting, etching, cleaning, dying and other household needs, along with modes of preserving fruits. ESTC locates 14 copies. ESTC W28501. EVANS 34913. RINK 157. \$450.

290. [Fortune Press]: Cleland, John: **MEMOIRS OF A COXCOMB**. London: The Fortune Press, [1926]. Full vellum, stamped in gilt. Vellum naturally bowed, pencil erasures from endsheets, else a nice copy.

First Fortune Press edition, deluxe issue. One of 105 numbered copies printed on *verge d'Arches* from a total of 680 copies printed by Darantiere at Dijon. Uncommon in this deluxe issue. D'ARCH SMITH 121. \$200.

291. Fowles, John: **THE COLLECTOR**. Boston: Little, Brown and Co., [1963]. Cloth-textured gilt lettered boards. First U.S. edition of the author's first book. Pencil erasure from upper fore-corner of front free endsheet, otherwise very good or better in price-clipped dust jacket (the latter faintly darkened, with a short, closed tear at top edge of rear panel). \$125.

292. Fowles, John: **THE FRENCH LIEUTENANT'S WOMAN**. Franklin Center, PA: Franklin Library, 1979. Large octavo. Heavily gilt publisher's commercial leather, a.e.g., *moiré* endsheets, ribbon marker. Illustrations by Elaine Raphael and Don Bolognese. Fading at edges of *moiré* endsheets, otherwise near fine.

First printing in this format, signed by the author on a tipped-in sheet, and with a brief "special message" by him for this edition. \$125.

293. Fowles, John: **MANTISSA**. Boston: Little, Brown, [1982]. Cloth. First edition, limited issue, preceding British publication. One of 500 numbered copies (of 510), specially bound and signed by the author. As new in slipcase. \$65.

294. Fowle, Wallace Adams: **MATINES & VERS (1933-1935)**. Par Michel Wallace. Paris: Éditions Eugene Figuiere, [1936]. Square octavo. Original printed wrapper. Wrapper tanned at extremities, spine creased, a couple small nicks at edges of prelims, but a good copy.

First edition of the critic's second book, with his contemporary presentation inscription on the front blank. Uncommon. \$200.

295. Fraenkel, Michael: **DEATH IN A ROOM (POEMS, 1927-1930)**. New York: Carrefour, 1936. Large octavo. Printed white wrapper. Near fine in glassine wrapper with chip from crown of spine.

First edition of the author's third book. One of 200 numbered copies printed at the Imprimerie Sainte Catherine in Bruges. Publisher's review slip laid in. \$125.

296. Fraser, Claud Lovat: **SIXTY-THREE UNPUBLISHED DESIGNS....** London: First Edition Club, [nd. but ca. 1924]. Small octavo. Cloth and decorated boards. Spine a shade sunned, minute wear at edges, one lower fore-corner bruised, else very good.

First edition. One of five hundred copies printed at the Curwen Press. Introduction by Holbrook Jackson. The illustrations were undertaken for an edition of **A Shropshire Lad** that never saw fruition (see Millard 228). \$75.

297. Fraser, George MacDonald: **THE REAVERS**. [London]: HarperCollins, [2007]. Gilt lettered black boards. Fine in pictorial dust jacket and pictorial slipcase.

First edition, limited issue. Copy #909 of one thousand numbered copies, specially cased and signed by the author. The author's last lifetime published novel. \$100.

298. Fuller, R. Buckminster; Jerome Agel, and Quentin Fiore: **I SEEM TO BE A VERB**. [New York, London & Toronto]: Bantam Books, [1970]. 12mo. Pictorial metallic finish stiff wrapper. Heavily illustrated throughout, printed in black and green. Very minor use to wrapper, otherwise a near fine copy of this title.

Paperbound original Y6305 (later printings featured a less innovative wrapper design). A touchstone for its era, and perhaps beyond, with parallel inverse texts, one printed in black, one in green. Uncommon in decent condition, as here. \$225.

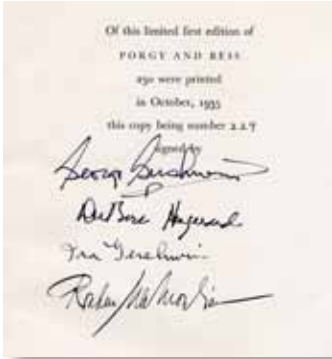
299. **FURIOSO - A MAGAZINE OF VERSE**. New Haven and Madison CT. Summer 1939 through Summer 1941. Volume one, numbers 1 through 4. Original stiff printed and pictorial wrappers. Top edges of #4 dust-dimmed, a couple of minor smudges, otherwise an uncommonly nice lot, about fine.

Edited initially by James Angleton and Reed Whittemore, with the torch passing in later years. These early issues present a vital forum for contemporary poetry: Niedecker, Williams, Cummings, Eberhart, Laughlin, Pound, J.P. Bishop, C.H. Ford, Fitts, Scott, Thomas, Gregory, Moore, Stevens, Creekmore, Durrell, Auden, and Howes are among the many contributors. The separate printing of Richards' essay on William Empson which was laid into some copies 1:3 is not present there. The early issues are somewhat uncommon, even on their native ground. An essential American little magazine. The deckled fore-edge on the top panel of the wrapper of the fourth issue is "as issued."
HOFFMAN, et al., p.345. \$150.

300. Gardner, John: **THE WRECKAGE OF AGATHON**. New York: Harper, [1970]. Cloth and boards. First edition of the author's second formally published novel. Review slip laid in. About fine in dust jacket. \$125.

301. [Garvey, Eleanor (comp)]: **THE ARTIST & THE BOOK 1860-1960 IN WESTERN EUROPE AND THE UNITED STATES**. Boston: Museum of Fine Arts / Harvard College Library, [1962]. Quarto. Cloth. Illustrations, plates and facsimiles. Introduction by Philip Hofer. Second, corrected, printing of this important exhibition catalogue which soon after its publication assumed the status of a collector's "list." Edges a bit dusty, otherwise a very good or better copy in slightly nicked and chipped dust jacket. \$150.

302. Gass, William H.: **OMENSETTER'S LUCK**. [New York]: New American Library, [1966]. Cloth and boards. First edition of the author's first book. Pencil erasure at top edge of blank prelim, but a very good copy, in very good dust jacket with moderate fraying at spine ends, some dust-soiling to rear panel, and the price intact. \$185.



303. Gershwin, George, et al: **PORGY AND BESS AN OPERA IN THREE ACTS. LIBRETTO BY DUBOSE HEYWARD. LYRICS BY DUBOSE HEYWARD AND IRA GERSHWIN. PRODUCTION DIRECTED BY ROUBEN MAMOULIAN**. New York: Random House, 1935. Large, thick quarto. Publisher's red morocco, spine stamped in blind, gilt labels, top edge silvered, Japanese paper endsheets. Spine slightly darkened, slight darkening along the endsheet gutters, a bit of offsetting to corners of preliminary and terminal blanks matching the texture of the Japanese paper, otherwise a very good or better copy, in straw-cloth covered slipcase (lightly worn at edges, with a few small patches of surface loss and fraying there).

First edition, limited issue. Double-page color pictorial title by George Biddle. One of 250 numbered copies specially bound and signed by George and Ira Gershwin, Dubose Heyward, and Rouben Mamoulian. An unusually decent copy of a book frequently seen less than so. \$8500.

304. Gerz, Jochen, and J.F. Bory [editors]: **AGENTZIA NUMERO DOUBLE 11/12**. Paris: Editions Agentzia, 1969. 56pp. Square octavo. Stiff pictorial wrapper. Photographs, printed glassine overlays, visual poetry, etc. Fine.

A special double-number of this periodical founded in 1968 as the house journal of Editions Agentzia. Gerz and Jean-François Bory cofounded the alternative publishing house and published early works by artists and by authors of "Visual Poetry". Gerz described his own work at the time as "away-from-paper texts, toward-squares-streets-houses-people texts, and back-to-paper-again texts. They nest in the book like parasites. They take place anywhere, anytime." The front wrapper includes an image of Michelangelo's "David" with Gerz's celebrated small sticker proclaiming "Attenzione l'Arte Corrompt," on the pedestal.

\$125.

305. Gill, Eric: **SACRED & SECULAR &c**. London: J. M. Dent & Sons Ltd for Hague & Gill Ltd, 1940. Limp red cloth. Frontis and illustrations by Denis Tegetmeier. Spine a bit tanned and endsheet darkened, inscription on front free endsheet, otherwise very good.

First edition. Signed and dated (June 27, 1940) by Gill on the verso of the title leaf. In the upper corner of the front endsheet appears an inscription: "Wilfrid G. Saunders 27 June 1940. The day that Eric Gill visited us for tea and later went with us to look over The Grange - which we hoped would be the future home of 'The Grange Centre.' WGS." Gill died later that year. Protected by a sleeve, several relevant clippings are laid in, including an extracted bifolium from an issue of **Pax**.

\$150.

306. Gilliat, Penelope: **SPLENDID LIVES STORIES**. New York: Coward, McCann..., [1978]. Printed wrapper. Uncorrected page proof of the first US edition. Label scar on upper wrapper, extensive pencil notes by a reviewer (a couple of conflicting indicators as to who are present), somewhat used, very good. \$25.

307. Ginsberg, Allen: **KADDISH ET AUTRES POÈMES 1958 - 1960**. [Paris]: Christian Bourgois, Editeur, [1967]. 221,[2]pp. Narrow octavo. Stiff printed wrapper. Fine in slightly nicked and frayed glassine.

First edition of this selection of translations by Claude Pélieu. Inscribed and signed by Ginsberg to bibliographer Lee Bartlett in 1983. DOWDEN, pp. 149-150. \$375.

308. Ginsberg, Allen: **KADDISH ET AUTRES POÈMES 1958 - 1960**. [Paris]: Christian Bourgois, Editeur, [1967]. 221,[2]pp. Narrow octavo. Stiff printed wrapper. Fine in slightly nicked and frayed glassine.

First edition of this selection of translations by Claude Pélieu. Briefly inscribed and signed by Pélieu on the free endsheet.
DOWDEN, pp. 149-150. \$125.

309. [Giovannitti, Arturo, and Joseph Ettor]: Haywood, Wm. ("Big Bill") D.: **SPEECH OF WM. D. HAYWOOD ON THE CASE OF ETTOR AND GIOVANNITTI COOPER UNION, NEW YORK ...** [wrapper title]. Lawrence, MA: Ettor-Giovannitti Defense Committee, [1912]. 16pp. 12mo. Printed wrapper. Portrait on verso of front wrapper. Scattered foxing and light spotting, but a good copy.

First edition thus. Haywood's speech was delivered on the occasion of a Protest Meeting at Cooper Union, 12 May 1912, and vividly summarizes the events from a point of view sympathetic to the strikers and to the indicted scapegoats. The event and the sale of the pamphlet were specifically to fund support for their defense. They were acquitted the following November. William Dudley "Big Bill" Haywood was a founding member and leader of the Industrial Workers of the World and a member of the executive committee of the Socialist Party of America. During the first two decades of the 20th century, Haywood was involved in several important labor battles, including the Colorado Labor Wars, the Lawrence Textile Strike, and other textile strikes in Massachusetts and New Jersey. OCLC / WORLDCAT locates a total of nine copies between two records.
OCLC:13487332 & 708740827. \$225.

310. Giovannitti, Arturo, and Joseph Ettor: **ETTOR AND GIOVANNITTI BEFORE THE JURY AT SALEM, MASSACHUSETTS NOVEMBER 23rd, 1912** [wrapper title]. Chicago: Industrial Workers of the World, [nd. but ca. 1912-3]. 80pp. Printed olive-brown wrapper. Frontis and two portraits. A few faint spots and a corner crease to the front wrapper, otherwise a very good copy.

First edition of this presentation of the statements by Giovannitti and Ettor, accompanied by a 4pp. introductory note summarizing the case and recording the acquittal of Ettor, Giovannitti and Caruso of charges resulting from events associated with the Lawrenceville Textile Strike, January 1912. Giovannitti's statement is particularly important as an example of his rhetorical skill, and his long poem, "The Walker," written while he was incarcerated in Essex County Jail, appears on pages 73-80. Uncommon, OCLC / Worldcat shows 16 locations (some of which are online), with separate entries for reprints and another digitized format.
OCLC: 13436833. \$225.

311. **GOAD** [Whole numbers 2 & 4]. San Francisco & Sausalito. Winter 1951/2 and January 1953. Whole numbers two and four (II:1). Two issues. Mimeo text and printed wrappers. Second wrapper a bit soiled and smudged, but very good.

Edited by Horace Schwartz. #2 prints quotes from letters from Williams (not in Wallace), Rexroth and G. Legman about the first issue, as well as a letter from Creeley about Schwartz's stand on the Pound controversy. There are further contributions here by Rexroth, Orlovitz, and rather early Ferling[hettij] and George Hitchcock. Uncommon. \$75.

312. Goldberg, Isaac: **SEXARIANS**. New York: Panurge Press, [1931]. Decorated cloth. Some tanning at edges and at gutters of endsheets, cloth a bit handsoiled, but a good copy, without dust jacket.

First edition. One of 1500 numbered copies. In this copy, the limitation number has been overwritten with the inscription "Complimentary copy for Ben Abramson." A fitting association copy of a collection of short stories by the critic / biographer / musicologist / linguist, relegated to the dim realm of biblio-obscurity by reason of its having appeared under the imprint of a publisher more at home with softcore pseudo-porn and "anthropological" studies. It was not included in the list of his works in Kunitz & Haycraft. Abramson's catalogues and lists often included offerings of titles published by Panurge and Falstaff presses. \$75.

313. [Golden Cockerel Press]: Mathers, E. Powys: **RED WISE**. [Waltham St. Lawrence]: Golden Cockerel Press, 1926. Linen and boards. Illustrated by Robert Gibbings. A bit dusty, but a very good copy in soiled and mended dust jacket.

First edition. Illustrated with eight full-page original wood engravings by Gibbings (plus the colophon device). One of five hundred numbered copies printed on handmade paper.
KIRKUS 28. CHANTICLEER 34. \$150.

314. [Gooden, Stephen]: **ANACREON DONE INTO ENGLISH OUT OF THE ORIGINAL GREEK BY ABRAHAM COWLEY AND S.B. 1683 NEWLY EMBELLISHED WITH COPPERPLATE ENGRAVINGS...** Soho: The Nonesuch Press, 1923. Parchment and boards. Edges a trifle rubbed and bumped, faint offset from tissue to engraved title-page, but a very good copy.

First edition thus. One of 725 numbered copies. Illustrated with full and quarter page original copperplate engravings by Gooden. \$150.

315. Goodman, Paul, et al: **FIVE YOUNG AMERICAN POETS SECOND SERIES**. Norfolk: New Directions, 1941. Green cloth, spine lettered in gilt. A trace of foxing and a pencil erasure to endsheets, otherwise a very good or better copy in very good dust jacket with minor soiling and creases.

First edition of these early book appearances by Goodman, Karl Shapiro, Clark Mills, David Schubert and Jeanne McGahey. Edited and published by James Laughlin
HARRISON, NEWTH & CANDIDO, p.6. \$85.

316. [Grabhorn Press]: Dawson, George [ed]: **1928 CHRONOLOGY OF TWENTY-FIVE YEARS THE ROXBURGHE CLUB OF SAN FRANCISCO 1953**. San Francisco: The Roxburghe Club, [1954]. Folio. Cloth-backed marbled paper over boards, printed spine label. Twenty-six plates. Small bump at lower edge of upper board, fore-tips rubbed at edges, otherwise about fine in lightly chipped and soiled unprinted jacket.

First edition. One of two hundred copies printed by Edwin and Robert Grabhorn. In addition to a statement of acknowledgements by the editor, Carl Wheat contributes an historical sketch of the Club and Roy Sowers a note about the UK antecedent and its history. A membership roster and a detailed chronology are followed by facsimile plates of printed ephemera associated with the Club. \$225.

317. [Grace Hoper Press]: [Bissell, Charles]: **LETTERS FROM MY NEPHEW** [wrapper title: **CONCERNING A CAT**]. San Francisco: [Printed at the Grace Hoper Press], 1961. [12]pp. Small folio (34 x 23.5 cm). Sewn gilt lettered wrapper. Slightest use and trivial tanning at overlap wrapper edges, minute rust mark on rear wrapper, but a fine copy.

First edition. One of an unknown number of copies printed at the Grace Hoper Press in observance of Jane Grabhorn's 50th Birthday. The edition must have been modest: OCLC locates only 3 copies (UCSD, Glendale Library, and Book Club of California). \$135.

318. Gracq, Julien [prefatory essay], and Lautréamont, [Isadore Ducasse] Comte de: **LES CHANTS DE MALDOROR ET OEUVRES COMPLÈTES** Paris: Le Cheval Parlant / La Jeune Parque, [1947]. 284,[4] pp. Small octavo. Printed wrapper. Small chip at crown of spine, transparent tidemark at lower spine quadrant of early portion of the text block, switching to lower forecorner of the latter portion, otherwise a good unopened copy.

S.P. copy of this new collected edition, notable for Gracq's essay, "Lautréamont Toujours." In spite of the condition, an excellent association copy, with Gracq's signed and dated 5-line December 1947 presentation inscription to poet / publisher James Laughlin who, in 1943, published a limited, private edition of Guy Wernham's translation, **Maldoror**. In 1950 Laughlin published the US issue of Walter Strachan's translation of Gracq's **The Dark Stranger**, to be followed in 1951 by Louise Varèse's translation, **The Castle of Argol**. \$375.

319. Gratacap, L[ouis], P[oep]: **THE MAYOR OF NEW YORK A ROMANCE OF DAYS TO COME**. New York: Dillingham, [1910]. Red cloth, lettered in gilt. Frontis and three plates. Spine a shade sunned, top edge dust-dimmed, but very good, without the dust jacket.

First edition. A political fiction set in the year 2000, including a fairly insipid romance counterpointed by the attacks by anarcho-socialists in an effort to bring down the political structure.
BLEILER, p.85. BLEILER (SCIENCE FICTION) 913. SARGENT, p.148. \$75.

320. Graves, John: **GOODBYE TO A RIVER. A NARRATIVE**. New York: Knopf, 1960. Pictorial cloth. Illustrations by Russell Waterhouse. Ft. Worth bookshop ticket in corner of front free endsheet, otherwise very good in like dust jacket with shallow loss at crown of spine panel and a few small nicks and smudges.

First edition of the author's second book, but first book aimed toward commercial distribution. Signed by the author on the front free endsheet. "I rank it the finest piece of Texas writing ever done" - A.C. Greene. Design by Carl Hertzog.
GREENE, **50 Best Books on Texas**, p.86. \$450.

321. Graves, John: **GOODBYE TO A RIVER. A NARRATIVE**. [Austin]: The Book Club of Texas, [1989]. Quarto. Cloth and marbled boards, paper label. Folding map. Illustrated with photographs by the author. Fine.

First edition in this format, published as the first publication of the revived Book Club of Texas. One of 550 copies designed and printed by W. Thomas Taylor, with contributions to the production by Bill Wittliff, David Holman and Barbara Whitehead. Signed by the author at the conclusion of his new Preface to this edition. With the original prospectus laid in, as well as a slightly rumpled copy of the oversize announce-

ment of the revival of the Club, with forthcoming publications noted. "I rank it the finest piece of Texas writing ever done" - A.C. Greene.

Greene, **50 Best Books on Texas**, p.86.

\$175.

322. Graves, Robert: **FAIRIES AND FUSILIERS**. London: Heinemann, [1917]. Reddish-brown cloth, stamped in gilt. Cloth somewhat hand-soiled, spine darkened, two bookplates (see below), a few smudges, but a good copy, without dust jacket.

First edition, first binding, of Graves' most substantive trade collection of war poems, dedicated to the Royal Welch Fusiliers. With the bookplate and small label on the front pastedown of the Liverpool Raquet Club, noting it as presented to the Club in Dec. 1917 by R. D. Cripps, Esq. and with the later Reynolds Stone booklabel of collector / bibliographer Ken Lohf. The total edition consisted of ca.1000 copies. The number of copies that appeared in this primary binding is not recorded by the bibliographers, who also do not record the variant, demonstrably later binding.

HIGGINSON & WILLIAMS A3. REILLY, p.146. BLUNDEN, et al., p.9.

\$150.

Deluxe Issue Signed by Contributors

323. Graves, Robert [ed]: **THE OWL A MISCELLANY**. London: Martin Secker, May 1919. Quarto. Pictorial wrapper after design by William Nicholson. Illustrated. A few faint rubs to wrapper and pencil erasure at lower corner of rear wrapper, otherwise fine in cloth chemise and remnants of half-morocco case.

An excellent copy of the first number of this literary and artistic miscellany printing work by younger poets and artists, and by their mentors of the preceding generation. This copy is one of the twenty-four special copies, either signed or with inserted signatures by the contributors: Thomas Hardy (signed with initials), Beerbohm, Nancy Nicholson, Graves, Davies, Belcher, Galsworthy, Bianco, Eric Kennington, Robert Nichols, Sassoon, Turner, Orpen, Masefield, L.P. Smith, Squire, and William Nicholson. The illustrations are generally in color. An important miscellany, redolent of its era and the tastes of the prime movers behind it. This deluxe, signed version is, of course, uncommon.

\$2250.



324. Graves, Robert: **COUNT BELISARIUS**. London: Cassell & Co., [1938]. Blue-grey cloth, stamped in gilt. Frontis and terminal maps. A bit cocked and rubbed, some foxing to endsheets, but a sound copy, without dust jacket.

First edition. Inscribed on the front endsheet in Graves's hand: "Sally from Robert 1938." The possible recipient might have been Graves's niece, Elizabeth Millicent 'Sally' Graves (d. 2014), who married Richard Chilver the year of this inscription and whose career as an anthropologist and academic was distinguished.

HIGGINSON & WILLIAMS A47a.

\$300.



325. Graves, Robert [translator]: **FABLE OF THE HAWK AND THE NIGHT-INGALE TRANSLATED FROM HESIOD'S WORKS AND DAYS (LINES 202 - 212)** Lexington, KY: Stamperia del Santuccio, 1959. [4]pp. Small folio (29.2 X 21cm; 11.5 x 8"). Gray paper boards, printed label. Crown of spine slightly bruised, spine slightly sunstruck, otherwise near fine.

First edition. Stamperia del Santuccio Broadside #1. One of 100 numbered copies printed in blue, red and black in Hammer's Uncial and Zapf's Heraklit types on heavy Magnani handmade paper. Higginson & Williams's entry describes the paper as wove. In spite of a realistically generous limitation, this is among the least common of second tier Graves titles, perhaps exceeded only by the proper first printing of **An Old Saying**.

HIGGINSON & WILLIAMS A88. HOLBROOK, p. 148-9.

\$1750.

326. [Gregynog Press]: Hartzzenbusch, Juan Eugenio: **THE LOVERS OF TERUEL A DRAMA IN FOUR ACTS IN PROSE AND VERSE**. [Newtown, Montgomeryshire]: The Gregynog Press, 1938. Large octavo. Full red-brown morocco, the side-panels decorated with an interlocking blind-stamped design with Moorish influence, t.e.g., others untrimmed. Usual offset to margins of endsheets from morocco turn-ins, slight rubbing to tips, otherwise fine.

Translated from the Spanish by Henry Thomas. One of 175 numbered copies printed on Batchelor handmade paper under the direction of James Wardrop. The binding design has been attributed to W. Charles Thomas, the translator's brother.

HARROP 38.

\$450.

327. [Grieve, C. M. (a.k.a. Hugh MacDiarmid)]: **THE SCOTTISH LAND LEAGUE TO RESTORE THE LAND TO THE PEOPLE ... NO FEUDALISM IN OUR TIME!** [caption title]. Glasgow: Printed by the Caledonian Press, [nd. but ca. 1930s]. Small printed broadside (19.3 x 13cm). Printed on recto only, with horizontal perforation. About fine.

A solicitation of membership in the SLL, incorporating a detachable registration coupon for membership with a minimum subscription cost of "1/-." Its asserted purpose is to "Oppose the Tyranny of Landlords and the Encroachments of British War Departments upon Scottish Land." C. M. Grieve (a.k.a. Hugh MacDiarmid) is identified as the Chairman of the Provisional Committee. \$95.



328. [Grieve, C. M. (a.k.a. Hugh MacDiarmid)]: **FORWARD TO FREEDOM WITH C.M. GRIEVE!** [caption title]. Edinburgh: Printed and Published by Bishop & Sons, [nd. but ca 1936]. Quarto broadside (26.5 x 21 cm). Closely printed on recto and verso. A bit rumbled and creased at the extremities, but a very good copy.

First edition. A rare, unsigned campaign broadside tied to Grieve's / MacDiarmid's campaign for election as Rector of the University of Edinburgh. While it is unlikely that the text is attributable to the poet, he most likely exerted considerable influence on its composition: "His election will do more to increase the spirit of freedom in Edinburgh than any event in the last half century." OCLC/Worldcat locates a single example, at the Nat'l Library of Scotland. OCLC / Worldcat 316514346. \$375.

329. Grieve, C. M. (a.k.a. Hugh MacDiarmid): **STUDENTS' FRONT.** [Edinburgh. ca. 1936]. [4]pp. Folio (44 x 28.54 cm). Illustrations. A few small rust spots, horizontal fold, slight nicks and fraying along lower edge; very good.

A strongly worded campaign promotional for Grieve's run for the position of Rector at Edinburgh, including a line drawing portrait, an article by Grieve ("The Students' Front Against the Student's Affront ... A Culture with a Lie in Its Right Hand"), banner texts such as: "Vote for Grieve - He's Got Guts," and a number of other pieces. A collective tribute to him, dated 1936, signed (in type) by Cunninghame Graham, Barrie, Strong, O'Casey, de la Mare, Mackenzie and others is reprinted. COPAC locates a single copy, at the National Library of Scotland. \$275.

330. [Grieve, C. M. (a.k.a. Hugh MacDiarmid)]: Aitken, William Russell: **"C. M. Grieve / Hugh MacDiarmid,"** contained in **THE BIBLIOTHECK A JOURNAL OF NOTES AND QUERIES MAINLY OF SCOTTISH INTEREST.** Glasgow. Autumn 1958. I:4. Printed wrapper. With accompaniments (see below). Very good.

The first appearance of Aitken's somewhat early assessment and checklist of MacDiarmid's publications. This was evidently one of Aitken's own copies, bearing his signature on the upper wrapper. Accompanied by a set of tearsheets with, in the section of the listing of primary works, extensive pencil annotations, insertions and corrections, to all appearances intended as basis for a later version. Also accompanied by an offprint (pp.253-264) from V:7/8 (1970) of the same periodical, in specially printed wrapper, containing Aitken's "... A Second Check List," which supplements the earlier check list with MacDiarmid's later publications as well as critical works about him. \$225.

331. Griffin, John Howard: **THE DEVIL RIDES OUTSIDE.** Ft. Worth: Smith's Inc., 1952. Cloth. About fine, in very good, slightly edgeworn pictorial dust jacket with some fraying at spine ends.

First edition of the author's first book. A significant novel, a direct precursor to, albeit overshadowed somewhat by, Griffin's later accomplishments with **Black Like Me** and his involvement with Thomas Merton. \$125.

332. [Grolier, Jean]: Andrews, William Loring: **JEAN GROLIER DE SERVIER VISCOUNT D'AGUISY SOME ACCOUNT OF HIS LIFE AND OF HIS FAMOUS LIBRARY.** New York: The De Vinne Press, 1892. 68,[1] pp. Octavo. Gilt decorated blue cloth, gilt decorated endsheets, edges untrimmed. Frontis and thirteen plates. Patches of fading at top and bottom edges of front cover and spine (most likely due to a moisture spill), text block uniformly tanned, otherwise a very good copy.

First edition. One of ten copies printed on Japan paper in addition to 140 copies on handmade paper. A number of the plates are color reproductions via Edward Bierstadt's "artotype" process. By virtue of the limitation, very scarce. \$950.

333. Gudbjörnsson, Dadi: **LINO UIT 1983 - 1984**. Amsterdam: Rijksakademie van Beeldende Kunsten, 1984. Oblong small quarto (22 x 25 cm). Stiff wrappers printed with an original color linocut. Two folding plates. Trace of rubbing to the joints, uniform slight toning to the paper stock, otherwise a nice copy, near fine.



First edition. Introduction by Dieter Schwarz. One of 40 numbered copies, signed by the artist, so denoted in the margin of the terminal folding linocut. Comprised of approximately 100 original linocuts in various colors, collectively bound. There is some variation in the trim size of the sheets. OCLC locates three copies, only two of them in North America: MOMA and Cornell. OCLC: 63239909. \$350.

334. Guimarães Rosa, João: **THE DEVIL TO PAY IN THE BACKLANDS**. New York: Alfred A. Knopf, 1963. Decorated green cloth, spine lettered in gilt. Mild foxing on fore-edge and endsheets, otherwise very good in a near fine pictorial dust jacket with a small crease in the lower panel's top edge and slight tanning at the extreme edges.

First US edition of **Grande Sertão Veredas**. Introduction by Jorge Amado. Translated from the Portuguese by James L. Taylor and Harriet de Onís, with an appended glossary of Brazilian terms. The author's only novel, first published in 1956, and regarded as a 20th century masterpiece of Brazilian literature. \$750.

335. Gunn, Thom: **A GEOGRAPHY**. Iowa City: Stone Wall Press, 1966. Small octavo. Printed wrapper. First edition. One of two hundred and twenty numbered copies, signed by the author. About fine. The edition actually consisted of 216 copies. HAGSTROM & BIXBY A6a. \$150.

336. Guthrie, A. B.: **THE WAY WEST**. New York: William Sloane Assoc., [1949]. Cloth and boards. A bit of slight darkening to endsheets and edges, but a very good or better copy in a decent, lightly edgeworn example of the pictorial dust jacket

First edition of the second volume in Guthrie's sequence of western novels, and the Pulitzer Prize for Fiction recipient for its year. \$225.

Music Director's Copy

337. [Guthrie, Arlo (sourcework)]: Penn, Arthur [director and screenwriter], and Venable Herndon [screenwriter]: "**ALICE'S RESTAURANT**." New York: Florin Corporation, 17 September [- 25 November] 1968. [1],114 leaves (modified by lettered and revised inserts). Quarto. Mimeographed typescript, printed on rectos only of plain, blue-, yellow-, and salmon-colored stocks. Bolt-bound in mimeographed stiff wrapper. Wrapper somewhat creased, edgeworn and smudged, annotations throughout in pencil and ink, some occasional minor stains and frays, but a very good and important copy utilized in the production (see below).

Denoted a "shooting script," but incorporating revisions spanning two months on colored and dated rewrites and inserts. This significantly used copy bears the ownership signature(s) and occasionally heavy annotations, music cues and highlighting of Fred Hellerman, music director for the production. Hellerman (1927-2016) was, with Pete Seeger, Lee Hays, and Ronnie Gilbert, an original member of the seminal American folk group, the Weavers. He produced the 1967 album by Arlo Guthrie that served as the sourcework for this film, **Alice's Restaurant**. Arthur Penn also directed the film and received an Oscar nomination for Best Director. The cast included Guthrie and Patricia Quinn in the lead, with Pete Seeger, Lee Hays, Emmet Walsh, and many others filling in a large and colorful cast. Penn and Herndon's script was nominated for a WGA Award. \$1750.

338. [Haight Ashbury]: **THE HAIGHT ASHBURY TRIBUNE**. San Francisco: Haight Ashbury Triangles, Inc., [nd. but ca. 1967]. l:5. 15,[1]pp. Folio tabloid, on newsprint. outer sheets and centerfold in color. Horizontal fold, uniform modest tanning, with light nicks at edges and fold, scattered dust spots to lower half of top page, still a good copy.

A pale shadow of some of its contemporaries and predecessors, the **Tribune** nonetheless prints Alan Watts on the Great Mandala, an eyewitness account of a "riot" on Haight Street, an unsigned editorial, classified adverts, an unsigned color centerfold, etc. \$45.

339. Hall, Donald: **EXILE THE NEWDIGATE PRIZE POEM 1952**. Swinford: The Fantasy Press, 1952. Stiff printed wrapper. First edition of the poet's uncommon second procurable book. Fine. KELLEHER A4. \$300.

340. Halsman, Philippe: [**Original Photograph of Opera Rehearsal**]. [New York?]: Philippe Halsman [nd. but ca. 1949]. Original b&w silver print, 35 x 28cm (14 x 11 inches) with extended upper border. About fine.

A striking photo of an opera rehearsal, tentatively identified by a former owner as the 1949 production of Mozart's *Don Giovanni*, starring Marguerite Piazza and James Pease. Halsman's credit/copyright stamp appears on the verso, and the photo may have been shot to accompany an article about New York opera that appeared in *Life* (11 April 1949 XXVI:15). From the 1984 Halsman estate sale. \$375.

341. Hamm, Margherita Arlina, and John R. McMahon: [Carbon Typescript Draft of:] **THE QUICKSANDS**. [New York & Brooklyn]. [nd. but likely not later than 1907]. [2], 251 leaves. Quarto. Closely typed double-spaced (with stretches of single-spaced) carbon typescript, on rectos only, with a small handful of corrections in ink. Brad-bound in worn faux-leather over boards binder. Pastedowns of binder chipped and partially detached, typescript generally in very good order.

A typescript of this unpublished collaborative novel cowritten by the pioneering female war journalist and suffragette and her socialist husband. Hamm (1867-1907) went to Cuba and Puerto Rico to cover the Spanish-American war. She also volunteered as a nurse for the Cuban national guard. Based on these experiences, Hamm wrote a number of books and articles about the war and its political consequences, as well as books examining the New York and American moneyed classes. She died of pneumonia at the age of 40. McMahon (1875-1956) met Hamm in the course of his own work as a war correspondent and they married days after Hamm's divorce from her first husband was finalized. McMahon wrote **Toilers And Idlers** (New York: Wilshire, 1907), a novel which is cited by Rideout, Blake and Hanna. Apart from that novel, he is best known for his controversial biography of the Wright Brothers (1930), and OCLC credits him with several titles on agricultural and home economics topics. He is known to have written at least one other unpublished novel and a number of plays, as well as sketches and plays about the American military presence in the Philippines before the turn of the century. This rather sprawling work is set among the New York upper class and, among other themes, touches on the issue of alcoholism. The authors' residence is noted in ink on the title-leaf ("8 East 109th St., N.Y. City") beneath which appears, in pencil, "792 President Street Brooklyn." There is a draft of the present work in the McMahon papers at Stanford. \$1250.

342. [Hammer Imprint]: Cassiodorus, Flavius Magnus: **OF SCRIBES** [caption title]. [Lexington, KY: Stammeria del Santuccio, 1958]. [8]pp. Small folio (27 x 19 cm). Blue-grey paper boards, printed spine label. Small nick at toe of spine, otherwise about fine.

First edition of this translation by Fr. Augustine Wolff of the Abbey of Gethsemani ("a Trappist monk" unidentified in the colophon). The text is a selection from **De Antiquariis**. Published as **Opus XIV** of the press in an edition of fifty press-numbered copies printed on Magnani paper in black, red and blue, by Carolyn Hammer, with an opening pictorial initial cut from brass by Victor Hammer. This is designated as copy 7. Holbrook indicates there was "no edition binding," but this binding is certainly typical of at least a few copies. By virtue of the limitation, rather scarce.

HOLBROOK 147.

\$1500.

343. [Hammer Imprint]: Fiedler, Conrad: **CONRAD FIEDLER'S ESSAY ON ARCHITECTURE / WITH NOTES BY VICTOR HAMMER**. [Lexington, KY: Press of Carolyn Reading, 1954]. Cinnamon brown paper over boards, edges untrimmed, printed spine label. Spine extremities worn with surface crack along lower joint, slight tanning/foxing at extreme edges, small smudge on upper board, internally very good.

First edition, edited and printed by Carolyn Hammer. One of only 100 copies printed in Victor Hammer's American Uncial type. Inscribed on the front free endsheet by Carolyn Reading (who would marry Victor Hammer in 1955): "for Rowley Atterbury January 1955 from Carolyn Reading." A fragile and uncommon production. Atterbury, founder of the Westerham Press, "ran one of Britain's most important postwar commercial printers, and was one of the first people to see the potential of computers to transform its work. Despite modest beginnings — when he borrowed £200 to set up as a jobbing printer in a garden shed — he took a lead in the transition from an analog to a digital industry. By 1976, when he printed a booklet for the 500th anniversary of Caxton's birth, he could proudly point out that it was typeset at more than 1,000 characters a second" - **The Times**.

FARRELL, p.201.

\$550.

344. [Hammer Imprint]: Niles, Rena, [intro] and Harriett MacDonald Holladay [illustrator]: **A WILDFLOWER BOOK WITH TEN WOODCUTS** Lexington, KY: The Anvil Press, 1956. Large octavo. Open-sewn decorated paper wrapper over plain wrapper. Outer wrapper slightly tanned, small repaired chip to spine, internally about fine.

First edition. Illustrated with ten handcolored woodcuts of wildflowers. One of only 150 numbered copies printed by Carolyn Reading Hammer in Victor Hammer's American Uncial type. The first of three such works produced by the Hammers featuring Holladay's floral woodcuts. Scarce.
HOLBROOK 25 (Anvil Press). \$750.

345. [Hammer, Victor]: **REQUIEM FOR VICTOR HAMMER (9.XII.1882 - 10.VII.1967) BURIAL SERVICE READ BY RAYMOND MCLAIN PISGAH CHURCH GRAVEYARD WOODFORD COUNTY KENTUCKY...** [New York: The Spiral Press, October 1967]. Small quarto. Boards, paper label. Tipped-in plate. About fine.

First edition. One of two hundred and fifty copies printed at The Spiral Press in homage to Hammer, in a fashion reminiscent of Hammer's own style. \$100.

346. [Hammer, Victor]: Rothenstein, John, at al.: **VICTOR HAMMER ARTIST AND CRAFTSMAN** [with:] **VICTOR HAMMER ARTIST AND PRINTER**. Boston: David Godine, [1978], and Lexington: The Anvil Press, 1981. Two volumes. Quarto. Quarter publisher's leather and cloth. Plates (some in color), illustrations and facsimiles. Spine stamping on one volume a bit tarnished, otherwise about fine.

First editions, limited issues, of these two complementary works, limited to fifty sets press-numbered in Roman, specially bound, from editions of 500 and 550 copies respectively, elegantly printed at the Stamperia Valdonega. A tribute to one of the multi-gaited masters of the 20th century, including a bibliography of the four presses with which Hammer and heirs were associated. This set is not accompanied by the envelope of ephemera that was issued with the deluxe sets. \$475.

347. [Hammer, Victor]: Koch, Rudolf: **WER IST VICTOR HAMMER? [WHO IS VICTOR HAMMER?]**. [Lexington, KY: King Library Press, 1996]. Large quarto (31 x 25 cm). Open strap-sewn stiff paper wrapper, Japanese paper endsheets, untrimmed. Printed in red and black. Fine.

One of approximately fifty copies handprinted as a keepsake for a workshop in printing and graphic design taught by Dr. Paul Holbrook on the occasion of the 40th anniversary of the founding of the King Library Press by Carolyn Reading Hammer. The original 1930 German text is printed in red with the English translation printed interlineally in black, the former handset by Suann Childer in Koch's Jessen Schrift font and the latter in Hammer's Samson Uncial. Laid in are three variant printings of a larger rendering of the silhouette portrait of Koch from his "Vie Schriftgiesserei im Schattenbild." \$550.

348. Handler, Daniel [writing as "Lemony Snicket"]: **A SERIES OF UNFORTUNATE EVENTS** [comprised of 13 volumes]: **THE BAD BEGINNING** [with:] **THE REPTILE ROOM** [with:] **THE WIDE WINDOW** [with:] **THE MISERABLE MILL** [with:] **THE AUSTERE ACADEMY** [with:] **THE ERSATZ ELEVATOR** [with:] **THE VILE VILLAGE** [with:] **THE HOSTILE HOSPITAL** [with:] **THE CARNIVOROUS CARNIVAL** [with:] **THE SLIPPERY SLOPE** [with:] **THE GRIM GROTTO** [with:] **THE PENULTIMATE PERIL** [accompanied by:] **LEMONY SNICKET: THE UNAUTHORIZED AUTOBIOGRAPHY** [and related items as below]. [New York]: Harper Trophy / HarperCollins, 1999 through 2006. Fourteen volumes, plus related. Publisher's pictorial and paper boards, except for **The Penultimate Peril** (plain boards, pictorial dust jacket) and ... **Autobiography** (glazed pictorial boards, dust jacket). Illustrated throughout by Brett Helquist. Volume 6 is priced \$8.95. Volume 4 has a small rust-like spot on the fore-edge, volume 9 has soft creases to the lower fore-corners of two leaves, some very minimal shelf-rubbing to a few lower edges, otherwise an excellent set.

First editions, all but one being first printings -- the exception, **The Austere Academy** (5), is the second printing. All but one volume, **The Penultimate Peril** (12), bear the author's characteristic blindstamp, the first two additionally dated, but the remainder inscribed in various ways to, or embellished for, two close friends, one of whom supplies a name for a character in the final chapter of **The Grim Grotto** (so referenced in Handler's inscription - "To Kit in Chapter 13 25.X.2004 and Joe, six books back"), and are collectively thanked in different ways in several volumes, such as "without whose help." **The Slippery Slope** has a post-it of conveyance from Handler, signed "D.," and the inscription includes "who ought to know better..." Also present, but not inscribed, is a copy of **The Blank Book**, the "Magnets for Misfortune" refrigerator magnet, and **The Misfortune Telling Cards** (envelope worn, with ink notes on one panel). The author's immensely successful *chef d'oeuvre* to date, the sourcework for the award winning 2004 film, the 2004 video game reprising several of the same actors' voices, and the 2017 television series. \$3000.



349. Hanmer, Karen, and Henry Maron: **BLUESTEM**. Glenview, IL: The Artist, 2006. Double-sided variation on an accordion flag book (20.5 x 25 cm folded). Fine, in folding card case with artist's imprint and limitation statement.

Copy #11 of 25 numbered copies, signed by Hanmer. Comprised of pigment inkjet prints on polyester film, with central printed card spines, which, when unfolded and extended, stands on its own as a whole. The work derives its inspiration from a passage in Cather's **My Antonia**, which is printed on the tail piece in company with the formal limitation and Hanmer's signature: "Everywhere, as far as the eye could reach, there was nothing but rough, shaggy, red grass ... And there was so much motion in it; the whole country seemed, somehow, to be running." When unfolded, the imagery and potential kinetics of the piece replicate that impression. Hanmer is an award-winning binder and book artist whose works have been included in scores of exhibitions. \$600.

350. Harben, Will N.: **NORTHERN GEORGIA SKETCHES**. Chicago: A. C. McClurg & Co., 1900. 305.[3] pp. Small octavo. Gilt lettered and decorated green cloth. A few minor rubs to cloth, fore-edge of one leaf creased, otherwise fine and bright.

First edition of this collection by the son of the noted Southern abolitionist and spy for the Union, Nathaniel Harben. This was the author's most popular work and bears the printed dedication to his mentor, Joel Chandler Harris. WRIGHT III:2449. \$125.

351. Hartmann, Werner (1945-1993): **"ICH + DU"** [caption title - Original Manuscript Leporello of Watercolor Drawings, Signed]. [Zurich: The Artist, 1984]. 16 panel leporello. Executed in a 'found' satin covered remembrance folder (15 x 10.5 cm). Album cover very slightly soiled, internally fine.

An original artist's book by Hartmann, signed, titled and dated by him on the rear pastedown. Each panel bears a watercolor drawing or design. Laid in is a photo postcard of the artist. For a useful account of Hartmann's life and work, see: www.werner-hartmann.ch. \$250.

352. Hartmann, Werner (1945-1993): **"NOTIZEN"** [caption title - Original Manuscript Notebook of Ink Drawings, Signed]. [Zurich: The Artist, 2 November 1984]. ca. 150 leaves, in ink, on rectos only. Bound notebook (165 x 105 mm). Cloth and boards. Text stock pale yellow, ruled in blue and red. Fine.

An original artist's book by Hartmann, signed, titled and dated by him on the rear pastedown. Each leaf bears an arrangement (sometimes occupying most of the page, sometimes a portion of it) of Hartmann's characteristic symbols (including recurrent stylized fish). A number of the individual leaves are dated in September demonstrating that Hartmann's work on this undertaking spanned a number of weeks. Laid in is a photo postcard of the artist. For a useful account of Hartmann's life and work, see: www.werner-hartmann.ch. \$375.

353. Hawthorne, Nathaniel: [Collected Works (with):] **PASSAGES FROM THE AMERICAN NOTE-BOOKS**. Boston: Ticknor & Fields, 1868 Sixteen volumes. Octavo. Forest green cloth, spines gilt extra, boards stamped in blind. Portrait in first volume. Crowns of spines a bit frayed and nicked, a few signatures proud, some occasional corner creases and small marginal spots, a few inner hinges strained, upper fore-corner of preliminary blank of vol. II of **Passages** clipped and laid in; still, a good sound set.

The first collected edition of Hawthorne's works, including the two added volumes of **Passages From American Notebooks** dated 1868, but according to Clark printed in October 1869. Additional volumes appeared in 1870, 1872, 1873, and 1876, bringing the final total to twenty-three volumes. According to Clark, the two volumes of **Passages**... were issued under the imprint of Fields & Osgood; here they bear the title imprint of Ticknor & Fields and the spine imprint of Ticknor & Co., and conform typographically to the first printing of the first edition. The spines are not numbered. The earlier volumes all bear the spine imprint of Fields, Osgood & Co., a slightly later binding dating from ca. 1870. Extra shipping costs. CLARK B1 & A26.1.a. BAL 7632. \$450.

354. [Heavenly Monkey Press]: Milroy, Rollin: **ELEMENTS IN CORRELATION PRINTING WITH THE HANDPRESS AT HEAVENLY MONKEY**. [Vancouver, BC]: Heavenly Monkey Press, [2009]. Folio (32 x 21.5 cm). Quarto morocco and pastepaper over boards. Printed in red and black. Four tipped-in leaves or bifolia. Fine.

First collective edition, regular issue. Copy #38 from a total edition of forty numbered copies. Relief print portrait of Reg Lissel by Andrea Taylor, who has signed this copy. Set in Dante Roman and italic types and printed on a Washington handpress on dampened HM Text. The pastepaper was created by Claudia Cohen. Two leaves of type specimens appear at the end. The tipped-in specimens are representative of printing from the 17th through 20th centuries. \$1950.

355. Hejinian, C. H. (Lyn): **SELECTIONS FROM THE WINSLOW POEMS** [caption title]. Denver: The Bowery Press, April 1969. Folio broadside (43 x 28 cm). Printed recto and verso. Photographs. Single horizontal fold for mailing, otherwise near fine.

First edition, published as Bowery Press Broadsheet #4. Designed by Karlyn, photos by Norman Carver. An early publication by the poet, editor, translator and essayist, preceding her own first book by three years. \$225.

356. Hellman, Lillian: **PENITENTINO A BOOK OF PORTRAITS**. Boston: Little, Brown, [1973]. Gilt cloth. Binding a bit faded at spine extremities, otherwise very good or better, without the plain acetate jacket.

The presentation issue of the first edition, specially prepared and bound for presentation to friends of the author and publisher. This copy is signed by Hellman. The sourcework in part, for the 1977 Academy Award winning **Julia**. \$100.

357. Hemingway, Ernest: **IN OUR TIME STORIES**. London: Jonathan Cape, 1926. Green cloth, lettered in gilt. Spine faded, tanning to end leaves, and some intermittent scattered foxing, Japanese bookseller's ticket in corner of front pastedown, otherwise a very good copy, without dust jacket.

First UK edition, in the presumed first form of the binding as noted by Grissom.

GRISSOM A.3.2.a. \$425.

358. Hemingway, Ernest: **A FAREWELL TO ARMS**. London: Jonathan Cape, [1929]. Cloth. A fine copy in very good, first state dust jacket with some small, shallow nicks along the top edge, a short tear at the toe of the upper joint, and a bit of dust-soiling to the rear panel.

First British edition, corrected state of 66:28. In part because of a couple of big-budget film adaptations, arguably the most widely read of all literary American novels with WWI serving as the backdrop.

MODERN MOVEMENT 60. GRISSOM A8.2.a. \$750.

359. Hemingway, Ernest: **DEATH IN THE AFTERNOON**. New York: Charles Scribner's Sons, 1932. Large octavo. Gilt cloth. Color frontis by Juan Gris. Photographs. First edition. A light thumb-tip size smudge to fore-edge, very slight tanning to endleaves, otherwise about fine and bright, in good, moderately chipped pictorial dust jacket with narrow piece (area of 'Death') at crown of spine detached, chip from blank portion of spine panel, and several other chips and creased tears at edges.

GRISSOM A10.1.a. \$2250.

360. Hemingway, Ernest: **TO HAVE AND HAVE NOT**. New York: Charles Scribner's Sons, 1937. Black cloth, spine stamped in gilt and green. Slight darkening at endsheet gutters, a few minor spots of dulling to upper board, otherwise a better than very good copy in faintly edge-worn metallic-finish dust jacket with narrow rub toward crown of spine.

First edition. One of 10,130 copies making up the first printing. The sourcework for the 1944 Howard Hawks classic film adaptation, starring Lauren Bacall, Humphrey Bogart, Walter Brennan, Hoagy Carmichael, et al. The screenplay was co-credited to William Faulkner and James Furthman.

HANNEMAN A14a. GRISSOM A14.1.a. \$2250.

361. Hemingway, Ernest: **THE FIFTH COLUMN AND THE FIRST FORTY-NINE STORIES**. London: Jonathan Cape, [1939]. Light tan cloth, lettered in red. First British edition. Neat ink year-of-publication ownership inscription on free endsheet, modest tanning to extremities of binding and edges of text block, otherwise a very good copy in a near fine dust jacket with minor fraying at the crown of the spine.

GRISSOM A.6.2.a. \$225.

362. Hemingway, Ernest: **THE OLD MAN & THE SEA**. London: Jonathan Cape, [1952]. Blue cloth-textured paper over boards, stamped and lettered in red. A fine copy in highly pictorial dust jacket with a shade of tanning to spine, a short closed tear at the top edge and some minuscule nicks at the spine ends.

First UK edition, in Grissom's binding B and dust jacket A.

GRISSOM A.24.2.a. \$475.

363. Hengstler, Romuald (1930-2003): **35 ZEICHNUNGEN**. [Munich: Ottenhausen Verlag, September 1980]. Quarto (27 x 20.5 cm). White linen. Fine.

A unique album of thirty-five characteristic and obsessive original black ink abstract drawings (ca. 7 x 7 cm) drawn on fine, heavy paper. The title leaf and the colophon are executed in ink by the artist - the title is also signed by the artist. \$450.

364. Hengstler, Romuald (1930-2003): **D/79**. [Munich: Ottenhausen Verlag, July 1980]. Quarto (27 x 20.5 cm). Hand lettered white linen. Fine.

A unique album of eleven original colored ink abstract drawings (ca. 12 x 9 cm) drawn within blind-stamped frames on fine, heavy paper, each keyed to an index by the particular colors utilized in the drawings. The title leaf and the colophon are executed in ink by the artist - the title is also signed by the artist. Laid in is a paper napkin stained with the colored inks (perhaps utilized by the artist to wipe his pen?). \$450.

365. Henley, William E.: **A SONG OF SPEED**. London: David Nutt, 1903. Full navy blue crushed levant, t.e.g., original wrapper bound in. Usual moderate to heavy foxing early and late, minor rubbing, neat, early mends at toes of inner hinges, but a very good copy.

First edition, first state of the wrapper (green, stamped in bronze). Inscribed by the author within weeks of his death: "Woking. W.E.H. to R.F.B. 12/5/1903." The date of the inscription is identical to that described in the Colbeck catalogue. \$85.

366. Herndon, Angelo: **LET ME LIVE**. New York: Random House, [1937]. Large quarto. Tape backed wrappers and boards, paper label. Some fraying and creasing at corners, and a couple of chips to moderately soiled front wrap. Just a good, sound copy, internally about very good.

Uncorrected proofs of the African American author's first regularly published book, his autobiography written while incarcerated after being convicted under a Georgia statute against labor agitation. Herndon was an avowed communist, and his trial was the subject of wide publicity as an example of selective enforcement as a tool of discrimination. The Supreme Court ruled for his release. This copy bears a sticker denoting this as an "A" book. A scarce format. \$200.

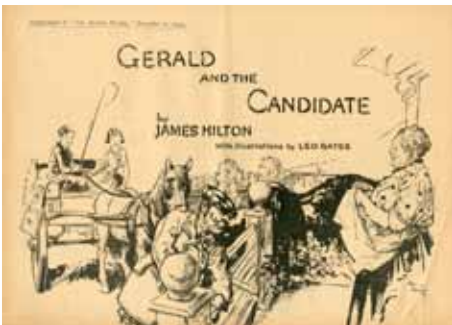
367. Herring, Robert: **ADAM AND EVELYN AT KEW OR REVOLT IN THE GARDENS ... ILLUSTRATED BY EDWARD BAWDEN**. London: Elkin Mathews & Marrot, Ltd., 1930. Cloth and boards. Colored plates and vignettes. Perimeter of boards tanned, thus just very good.

First edition. One of 1060 numbered copies. A now somewhat uncommon satirical work by the noted editor, film critic and member of the Pool circle, and a modestly early book illustration by Bawden. Sold.

368. [Herron, Donald and the Blotter Press]: White, Jerry [text], and Don Lee Herron [design and printer]: **BOW BEFORE THE WIND** [wrapper title]. [Baton Rouge: The Blotter Press, ca. 1971]. [12] leaves. Ob-long folio (10.5 x 13"; 26.5 x 34 cm). Plastic comb bound paper wrapper, lettered in gilt. Text printed on gold-colored stock, alternating with color screen prints, incorporating text, with printed text on the facing versos. Outer wrapper faded and somewhat used, internally, apart from an occasional finger-tip spot of tarnish to the foil, about fine.

First edition. A curious artist's book, comprised of eight brightly colored screenprints, each incorporating a short poem, printed in such a fashion as to be separately framed (an act sanctioned by a printed statement on the colophon). The illustrations are the work of Don Herron, Jim Anderson and Bill Batic. Information about the Press is sparse, other than that it was organized as a student workshop at Lamar Tech College in Beaumont Texas in 1962, and a handful of publications followed. Herron (1941-2012) pursued further work as a teacher, artist and photographer, in Austin, San Francisco and New York. and is well-known for his series of photographs, **Tub Shots**, published in the **Village Voice**, **New York Magazine** and **Art Forum**. OCLC / Worldcat locates four copies of this production, three in Louisiana institutions and one at TCU. OCLC / WORLDCAT: 10889863. \$450.

369. Hilton, James: **GERALD AND THE CANDIDATE** [caption title]. London: **The British Weekly**, 6 December 1934. viii pp. Folio newsprint. Illustrations by Leo Bates. Neat horizontal fold, as issued, uniform tanning, but an unusually nice copy, supple and well-preserved,



First edition, separately published as a Christmas Supplement to **The British Weekly** on 6 December. Illustrations by Leo Bates. The story was not collected in book form until 1938, in **To You, Mr. Chips**. **Goodbye, Mr. Chips** had also appeared as a Christmas Supplement the previous year. Scarce. OCLC locates only the UVa copy. OCLC: 24297390. \$65.

370. Hiratsuka, Uni-Ichi: **RECOLLECTIONS OF TRAVEL (TABI NO KAISÔ)** Tokyo: Meiji-Shôbô. 1951. iii,[1],68,[16]pp. Large quarto (295 x 225 mm). Open sewn limp printed pictorial wrapper. Three woodcuts (including

a map). Some faint soiling to the wrapper, two small smudges on fore-edges of about half the text block, otherwise very good.

First edition of this collection of tanka by the renowned woodcut artist and poet, translated with an introduction and notes by George Saitô. The English text is printed *en face* with the original. This copy is not accompanied by the separate portfolio of 12 woodcuts and tanka that accompanied the limited edition of 300 copies. \$225.

371. Hirschman, Jack: **HIRSCHMAN ON GREATNESS** [cover title]. [San Francisco]: Published by Sohey! Dahi of Sore Dove Press, April 2012. Printed broadside (25.5 x 19 cm) tipped into quarto folder (29.5 x 21.5 cm), upper board lettered in silver. Fine, with tissue interleaved.

First edition. One of 75 numbered copies, signed by Hirschman. Opposing the broadside is an original color watercolor by the author, signed with initials and dated. \$225.

372. Hodgson, Ralph: **POETS REMEMBERED**. Cleveland: The Rowfant Club, 1967. Small quarto. Cloth. Portrait and photographs. Near fine in very good dust jacket with three short internally mended tears.

First edition. One of only 191 numbered copies. Includes the text of Hodgson's 1943 address at Eastern Michigan University, along with a selection of his poems. \$55.

373. [Hoe, Robert]: Bierstadt, O. A.: **THE LIBRARY OF ROBERT HOE A CONTRIBUTION TO THE HISTORY OF BIBLIOPHILISM IN AMERICA** New York: Duprat & Co., 1895. [12],224pp. Blue cloth, stamped in gilt, t.e.g. Equipped with 110 plates and illustrations. Binding extremities a bit rubbed, as usual, but a very good copy

First edition. Copy #2 of 350 numbered copies printed on Japan vellum. A well-illustrated overview of the collection and a useful accompaniment to the later sale catalogue. Sold.

374. [Hoe Sale]: **CATALOGUE OF THE LIBRARY OF ROBERT HOE OF NEW YORK....** New York: Anderson Auction Co., April 1911 through November 1912. Parts one through four, in eight volumes (of five parts in nine volumes). Original printed wrappers. Plates. Light use, moderate shallow chipping along extended overlap edges and spine ends, but very good.

The massive auction catalogue of the four main parts of the dispersal of one of the great American libraries of its time, particularly notable for its continental books, manuscripts and bindings. The four main parts amounted to eighty sessions and included almost 12,000 lots. A fifth part (ninth volume) was less opulent and occupied itself with the "Miscellaneous Books." Accompanied by the prices realized list for the third part. \$250.

375. Hoffman, Richard J.: **WHEN A PRINTER PLAYS A SHOWING OF PRINTER'S FLOWERS AND TYPOGRAPHIC FLEURONS ARRANGED IN ARABESQUE PATTERNS** Van Nuys: Printing Office of Richard J. Hoffman, 1987. Small folio (31.5 x 24.5 cm). Cloth-backed typographically decorated boards. Lower fore-tips slightly bruised, otherwise fine.

First edition. One of 200 copies printed in a variety of colors utilizing foundry and monotype units collected by the author/printer over a period of fifty years. \$500.

376. [Hogan Sale]: **THE FRANK J. HOGAN LIBRARY....** New York: Parke-Bernet, 1945-6. Three volumes. Large octavo. Printed wrappers. Illustrated. Good to very good.

The auction catalogue for one of the most notable American sales of its era, renowned for its American and British literature. The first part (American authors) is priced and annotated throughout by a well-known Mencken punter who was left holding his hat on *Ventures into Verse* (he later got a copy elsewhere), and laid in are a number of PB press releases, clippings, secretarial letters from Arthur Swann, etc.



Sold.

377. [Hogarth Press]: Woolmer, Howard: **A CHECKLIST OF THE HOGARTH PRESS 1917 - 1938 ... WITH A SHORT HISTORY OF THE PRESS BY MARY E. GAITHER**. Andes, NY: Woolmer / Brotherson, 1976. Cloth. Illustrated. Fine in lightly used examples of both the US and UK dust jackets, with related ephemera laid in.

First edition (of two) of this breakthrough in imprint bibliography/history. Inscribed and signed by the

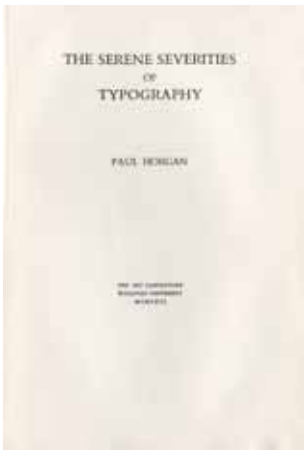
compiler to bookseller George Sims, and with his compliments card affixed to the pastedown, indicating this is "my last copy but one." One of ca. 650 copies comprising the American issue, from a total of about 1000 copies. Addenda list with the number of copies printed and pulped laid in. \$85.

378. Hogarth, William: **THE ANALYSIS OF BEAUTY. WRITTEN WITH A VIEW OF FIXING THE FLUCTUATING IDEAS OF TASTE.** London: Printed by J. Reeves for the Author and Sold by him at his House in Leicester-Fields, 1753. xxii,[2],153,[3]pp. plus two large folding plates. Quarto. Contemporary polished calf, neatly rebacked in appropriate style, gilt label. Old repairs at tabs to plates, second plate has a long split along the main fold with old restoration on verso, otherwise a good copy.

First edition, later issue. The earliest copies were distributed without the "two explanatory Prints serious and comical." This copy also includes the two-page index of "Figures referr'd to in the Book" which is occasionally lacking. A "remarkable book, probably the most original work of art theory composed by an artist" - Lindsay, **Hogarth, His Art and His World**, pp.167ff. In this work, Hogarth "professed to define the principles of beauty and grace. Dr. Benjamin Hoadly, M.D., the Rev. James Townley of Merchant Taylors' School and 'High Life below Stairs,' Ralph of the 'Champion,' Dr. T. Morell of Chiswick, and other friends seem to have assisted in preparing the book -- a combination of counsel not entirely to the profit of the work. Hogarth undoubtedly knew more than he could express or his friends could interpret, and the result was certainly not conspicuous for order or lucidity" - DNB.

ROTHSCHILD 1148. ESTC T002690. TINKER 1215. LEWINE 242.

\$2750.



379. Horgan, Paul: **THE SERENE SEVERITIES OF TYPOGRAPHY.** [Middletown, CT]: Art Laboratory Wesleyan University, 1966. Small quarto. Cloth and paper over boards, printed label. Narrow loss from left corner of cover label, touching the 'T', a couple of minor rubs, otherwise about fine.

First edition in book form. One of thirty copies only, set and printed by hand in Bembo types as a class undertaking: "... printed by the hands of the following on a Washington press, Karl Furstenburg, Alan Thorndike, Bruce Hartman, Wendy Cowie, Kristine Blum, James Patrick, Jeri Cantliffe, James Ruby." This copy (#5) bears Paul Horgan's affectionate year-of-printing presentation inscription to two close Middletown friends and collaborators. One of the author's scarcest publications, even within geographical proximity of its origin. OCLC locates five copies: Yale, Newberry, Swarthmore, SMU, and BM Lyon. KRAFT A35. \$750.

380. Howells, W. D.: **THE ALBANY DEPOT.** New York: Harper & Bros., 1892. 12mo. White cloth, lettered and decorated in black. Illustrated. Two bookplates (see below), overall moderate darkening and soiling to white cloth, about very good.

First public edition, BAL's "presumed first printing, State A (B?)." A hybrid dramatic dialogue, published as an element in Harper's "Black & White Series." With the bookplate of Henry Eastman Lower affixed to the front pastedown, and with the bookplate of George Heron Milne tipped over it along the top edge.

BAL 9658.

\$85.

381. Hubbard, L. Ron: **BLACK GENESIS FORTRESS OF EVIL MISSION EARTH VOLUME 2.** [Los Angeles]: Bridge Publications, [1985]. Quarto. Stiff printed wrapper. Wrapper tanned at perimeter, small sticker mark in upper corner of front wrapper, very good, internally fine.

"Uncorrected proof" from single-spaced typescript, set up as a sequence of 'parts' (12-19) separately paginated. The second installment in the author's sprawling dekalogy, and the first volume to see posthumous publication. \$55.

382. Hudson, Stephen [pseud. of Sydney Schiff]: **A TRUE STORY IN THREE PARTS AND A POSTSCRIPT.** London: Constable, 1930. Full limp vellum, t.e.g. Vellum very slightly warped (as usual), otherwise about fine.

First collective edition, limited issue. One of 150 numbered copies, specially printed on India paper, signed by the author. The final version of three and one-half previous novels by the translator of Proust and friend of James Joyce and Katherine Mansfield. \$175.

383. Hughes, Langston: **MUSIC CUES FOR "ASK YOUR MAMA" 12 MOODS FOR JAZZ** [cover title]. [Np: The Author, nd. but ca. 1961]. [1],15 leaves. Quarto. Mimeographed typescript, printed on rectos only, (re)stapled at upper left corner. Previous staple holes and some creases at upper left corner, otherwise very good or better.

An unusual printing of the full text of Hughes's "12 Moods," attended by music cues that are at some variance with, and occasionally exhibit increased specificity over, those in the printed edition published by Knopf in 1961. That this is not a one-off is supported by copies in the Hughes Papers at Yale, and by five additional copies located in OCLC/Worldcat at NYG, BUF, SPI, KKU and KFS.
OCLC:10679668. \$150.

384. Humphreys, Cecil: **[Two Typed Letters, Signed ("Cecil")]**. Hotel Salisbury, New York. 18 December 1940 and 10 January 1941. Four pages, on outer panels of two folded lettersheets of stationery of the Hotel Salisbury. Closely typed, and boldly signed in ink: "Cecil." In excess of 400 words, with a handful of manuscript and typed corrections. Folded for mailing, otherwise very good or better.

To Willis Birchman, author of **Faces & Facts by and About 26 Contemporary Artists** (New Haven. 1937). In the earliest letter, Cecil Humphreys (British stage and screen actor, 1883 - 1947, **The Elusive Pimpernel, Wuthering Heights, The Razor's Edge**) writes in response to the copy of Birchman's book he had received, evidently in replacement of an earlier letter gone astray: "...I can only assure you - once again - that such an epistle was despatched and it was couched in the most generous terms and in a spirit of sardonic humility - which I am sure you would have appreciated - despite the fact that you associate with, and apparently, find pleasure in the company of a 'Cutty Sark Hobo' like James Montgomery Flagg!! ... I shall trasure [sic] your volume ... (If I am rather regretful that you coupled me with the aforesaid James Montgomery Flagg - I know you will understand that it is a personal matter!)" The second letter responds tardily to Birchman's Christmas gift: "My excuse is - that I have been up to the proverbial neck trying to evade the stupidities and ignorance of a bunch of bloody amateurs who have decided to try their luck on Broadway!!!! Needless to say - the press told them where they could get off - and so - we seek again!!!!!!!!!! Monty [James M. Flagg] came to the first night He was the best thing there" He continues, evidently referring to a portrait that Birchman has sent him: "I have really a beautiful nature - which shines forth like a beacon of hope in a distressed world - but - will you recognize it? ...You deliberately turn one of the handsomest men of his time [into] a hawk nosed - thin haired bastard - which is so unlike the real man" He closes: "Give my love to J.M.F. - I haven't seen him since the first night!!!! I propose ringing up all the hospitals and homes for inebriates unless I hear soon." In excess of 400 words. Humphreys and Flagg's friendship likely dated back to their associations in Hollywood. However, in 1943, they had a bitter falling out recorded in other correspondence. The play Humphreys refers to is likely **Eight O'Clock Tuesday** (Jan 06, 1941 - Jan 18, 1941), written by Robert Wallsten and Mignon G. Eberhart. \$150.

385. Hutchins, Edward: **WORD VESSEL** [caption title]. [Cairo, NY]: Editions, [nd. but 1990]. Plexi box (10 x 10 x 10 cm) on base, with linen covered slipbox. Labels. Fine.

Copy #4 of 6 numbered copies, signed by the artist. Glass alphabet beads within coiled plexi-tubing spell out words, the intent being, according to the artist, that "The circulatory nature of words is compared to the circulation system of the body." \$750.

386. Hutchins, Edward: **TUNNEL O' LOVE**. [Cairo, NY]: Editions, 1994. Die-cut six panel tunnel book (10 x 12.7 cm). Fine.

First edition. One of 60 numbered copies, signed by Hutchins. Comprised of color photocopied artwork affixed to diecut cardstock panels with text, secured with Fabriano hinges. \$100.

387. Hutchins, Edward: **WORLD PEACE** [cover title]. [Cairo, NY: Editions, 2000]. Round accordion fold book, in four quadrants (8 cm diameter). Fine, enclosed in publisher's plastic box.

Second, revised edition, "second imprint." The first edition appeared in 1991. One of Hutchins' most widely known book constructions, involving *gocco* printing, with pop-ups, thermography and hand-tinting. One of 50 numbered copies, signed by Hutchins. The book divides into quadrants to comment on obstacles to global unification: Ignorance, Hunger, Poverty and Intolerance. Sold.

388. Hutchison, William G. [ed]: **SONGS OF THE VINE WITH A MEDLEY FOR MALTWORMS**. London: A.C. Bullen, 1904. Three-piece publisher's gilt red and grey cloth, t.e.g. Endsheets and edges somewhat foxed, a bit of shelf wear to extremities, a good copy.

First edition, in the more elaborate of the two bindings in which this title turns up. A "first-rate collection of poetry about wine and ale and drinking-in-general ... " - Gabler.
GABLER 248240. \$60.

389. [Huxley, Aldous (sourcework)]: Whiting, John (sourcework), and Ken Russell [screenwriter and director]: [Three Color 8 x 10 Mini-Lobby Cards for:] **THE DEVILS**. [Los Angeles]: Warner Brothers, 1971. Three 8x10 color small format lobby cards, with printed captions. Light use and multiple pinholes in extreme corners from display, ink note on one verso, very good.

Three examples (#s 4, 6 & 7) of the color mini-lobby cards issued to promote the controversial film treatment by Ken Russell of the historical record of Father Grandier and the alleged instances of possession among the Nuns of Loudon, based on Huxley's book and Whiting's play. Vanessa Redgrave, Oliver Reed, and Christopher Logue were among the players, and Derek Jarmon's set design is of considerable importance. The stills depict Grandier before the Inquisitors, Grandier bound to the stake under assault by the Chief Inquisitor, and Vanessa Redgrave's ecstasy prior to Grandier's death. \$50.

390. Ibañez, Vicente Blasco: **[Autograph Sentiment, Signed]**. [Np]. November 1919. In ink, on verso of pictorial postcard portrait of the author. Small loss from staple in extreme blank margin, one corner crease, otherwise very good.

A souvenir autograph by the Spanish author, best known for his novels, including **Four Horsemen of The Apocalypse**, and the popular films based upon them. Inscribed across the verso of a "Tarjeta Postal" featuring Ibanez at work in his study: "Afectuoso saludo Vincente Blasco Ibanez Novembre 1919." \$85.

391. [Intolerance]: Forster, Arnold, and Benjamin Epstein: **THE TROUBLE MAKERS AN ANTI-DEFAMATION LEAGUE REPORT**. Garden City: Doubleday & Co., 1952. Cloth and boards. A very good, or better copy, in good, chipped, rubbed and internally repaired dust jacket.

First edition. Inscribed and signed by Forster: "To [...] a treasured friend and great human being, Affectionately Arnold Forster," and by Epstein: "With Best wishes Ben Epstein NY May 1952." \$150.

First Appearances of "Rip Van Winkle" and "Sleepy Hollow"

392. [Irving, Washington]: **THE SKETCH BOOK OF GEOFFREY CRAYON, GENT. No. I [through:] No. VII**. New York: Printed by C.S. Van Winkle, 1819 - 1820. Seven parts bound in two volumes. Large octavo. 19th century calf, spines gilt extra. Bound without wrappers and adverts. Early manuscript index on front binder's blank in both volumes. Spines darkened and slightly crazed, joints a bit worn and slightly cracked in places (but sound), occasional spotting and foxing to Part I, brown spot in fore-edge of Part VII, clean 5 cm tear in top edge of leaf 63/4 of Part VII, with no loss, still a good set in contemporary dress. Old morocco faced slipcase.

First edition, first printing, of each part of Irving's second major sequence publication, with BAL's state 'A' of the text on page 240. Neither the terminal blank for Part I, nor the slip against piracy that was inserted in some copies of Part II are present. **The Sketch Book** is among Irving's masterworks, printing for the first time in complete book form "Rip Van Winkle" (Pt. I), "Old Christmas" (Pt. V), and "The Legend of Sleepy Hollow" (Pt. VI). "That Americans here first read of Rip Van Winkle and Ichabod Crane is not so important in influencing the culture of the country, as that they learned of these and other gentlemen, and of the Indians, and of old England, through the medium of a musical, rhythmical style, quiet humor and dreamy charm, which instinctively taught taste and sweetness, 'taking pleasure and giving pleasure and always playing the companion rather than the teacher'" - **Grolier American Hundred**. Proper sets in original wrappers are rare and beyond the means of most collectors, and today sound sets, with each part in the first printing, in contemporary bindings, are increasingly less common. BAL 10106. LANGFELD & BLACKBURN, pp. 15-22. JOHNSON HIGH SPOT. GROLIER AMERICAN 100, 31. PETER PARLEY TO PENROD, p.143. WRIGHT I:1430. BLEILER, p.107. \$8500.

393. Irving, Washington: **A HISTORY OF THE LIFE AND VOYAGES OF CHRISTOPHER COLUMBUS**. London: John Murray, 1828. Four volumes. xii,473,[3];[8],490,[2];[8],413,[3];[8],489,[3]pp. Old three quarter calf and marbled boards. Two large folding maps. Bindings somewhat rubbed and edgeworn, but perfectly sound; short, clean tear at one map tab, internally very good, clean and crisp, with the half-titles.

First edition, preceding the U.S. printing. The first edition was divided between two printers, each using two settings of type, resulting in a blizzard of permutations and combinations, none of which is determinative of priority.

BAL 10123.

\$400.

394. Italiaander, Rolf: [Corrected Carbon Typescript of:] **ALWAYS WHEN I'M TRAVELLING POEMS AND SMALL PROSE**. [Np. 1960s (?)]. 74 leaves, on rectos only. Quarto (30 x 22 cm). Typescript on flimsy, typed on rectos only. Clasp bound in larger stiff paper filing cover, labeled in manuscript, and with a handful of manuscript corrections. Outer cover quite chipped at overlap edges and partially split at the bottom of the spine, the typescript has a few creases but is otherwise in very good order.

Italiaander (1913-1991) was a prolific travel writer, historian and documentary filmmaker, his works in the latter medium in particular about Africa. His Foreword places these poems in the context of his travels - including, additionally, Central and South America. A section entitled "Oases" is dedicated "In Memoriam André Gide" and is thematically related to North Africa and its people. One poem explicitly addresses Gide and credits him after their meeting with the author's discovery of his true self. One of the poems,

"Oasis Man," is a clear expression of homoerotic attractions, while some others are slightly less overt. The front wrapper is titled in ink and signed in the hand of the writer. Italiaander is credited with several films, including "Schiff ohne Hafen" (1956), "Der Untergang der 'Freiheit'" (1960) and "Ein Deutscher namens Eckener - Film aus dem Leben eines Luftschiffpioniers" (1984). The author in his Foreword refers to a limited, private edition of the Oasis poems, but this collection appears not to have seen print (at least in English, under this title). \$450.

395. Ives, Florence C. [compiler]: **PROOF UNDER REVISION ... LIST OF BOOKS AND ARTICLES BY WOMEN, NATIVES OR RESIDENTS OF NEW YORK STATE.** [Albany. ca. 1891]. 76pp. 12mo. Printed wrapper. Wrapper dust smudged, top edge of lower wrapper creased, otherwise very good.

As noted, a "Proof" of this compilation undertaken by the onetime expatriate and then prominent woman journalist in New York circles. She served an executive role for the Columbian Exposition overseeing press coverage by and for other women journalists and readers. Among a flock of digital copies, OCLC locates three printed copies: Hamilton, Yale and Harvard. OCLC: 45895002. \$125.

396. [Ives Street Press]: Bacon, Francis: **OF GARDENS.** [Sweden, ME: Ives Street Press, 1991]. Octavo. Sewn stiff wrapper. Beautiful floral frontispiece. Fine in linen over board clamshell box with printed spine label.

Copy #34 of one hundred numbered copies printed by Barbara Cash on Hayle handmade paper in monotype Walbaum, handbound in Saint Armand paper. \$300.

397. Jackson, Holbrook: **THE FEAR OF BOOKS.** London & New York: Soncino Press / Scribner, 1932. Large octavo. Full forest-green morocco, t.e.g., by Sangorski & Sutcliffe. Fine.

First edition, deluxe issue. One of 48 copies numbered in Roman, printed on Barcham Green handmade paper, specially bound and signed by the author. The ordinary issue consisted of two thousand numbered copies in cloth. \$385.

398. James, G. P. R.: **THE SMUGGLER A TALE.** New York: Harper & Bros., 1845. 164pp. plus several dated inserted Harper catalogues at end. Octavo. Printed terra-cotta wrapper with decorated upper wrapper characteristic of the "Library of Select Novels." Text in double columns. Inevitable foxing, spine chipped, diagonal loss at lower fore-corner of the lower wrapper, just a good, sound copy, with much of the section of terminal catalogues unopened.

First US edition in this format, published as No. 56 in the "Library ...," in the same year as the London edition. NCBEL overlooks this edition in favor of an 1880 New York edition. NCBEL III:738. \$150.

399. [James, Henry]: Phillips, LeRoy: **A BIBLIOGRAPHY OF THE WRITINGS OF HENRY JAMES.** New York: Coward McCann, 1930. xviii,285pp. Cloth and boards, paper label. Folding facsimile manuscript frontis. Spine label a bit dim, modest shelf-wear to boards, inner hinges cracked, pencil notes, but a good copy of significant association interest.

Revised edition. One of 525 numbered copies, signed by the compiler. With the ownership signature of Dan H. Laurence, future bibliographer of James (with Leon Edel) and Shaw editor and bibliographer par excellence. This copy has additionally been inscribed ("June 14,'52") by Phillips to "Dear Mr. Laurence: I wish I had had the good fortune to give you this book, but at any rate it will remind you of a pleasant afternoon you have a survivor of early Jamesian searchings [sic] LeRoy Phillips." \$125.

400. James, William (American psychologist & advocate of Pragmatism, 1842 - 1910): **[Clipped Autograph Signature]**. Np. Nd. Original ink signature, "Wm. James Agent," clipped from canceled check. About fine, and suitable for framing.

One of a small lot of such examples of the signature of the American psychologist/philosopher, clipped from checks executed by James on behalf of one or the other of his sons, retained by James descendants until very recently. Each: \$225.

401. Janet, Pierre: **L'AUTOMATISME PSYCHOLOGIQUE ESSAI DE PSYCHOLOGIE EXPÉRIMENTALE SUR LES FORMES INTÉRIEURES DE L'ACTIVITÉ HUMAINE** Paris: Félix Alcan, 1889. vi,496pp. Contemporary gilt lettered cloth backed marbled boards, bound without wrapper. Some tanning and foxing, foretips bumped, binder's front free endsheet cracking at crown, but a good or better copy, with the half-title.

First edition in book form of Janet's doctoral thesis, based on his studies of hysterical patients. His conception of psychological automatisms is predicated on his notion that "hysterical symptoms are due

to subconscious fixed ideas that have been isolated and usually forgotten ..." - Bliss. Several of his hypotheses anticipated Freud who, at times, acknowledged his indebtedness.
NORMAN LIBRARY 1154. GARRISON-MORTON 4976.I. BLISS, pp.38-9. \$450.

402. [Janus Press]: Burke, Clifford, and Ruth Fine [illustrator]: **BONE SONGS**. [Newark, VT]: Janus Press, 1992. 40 French-folded unnumbered pages including covers. Oblong quarto. Illustrated. Fine in two-part Barcham Green paper and drum vellum slipcase.

First edition of this selection of poems by Burke written in response to Fine's drawings. One of 150 copies printed at the Janus Press on Royal Watercolour Society paper. Illustrated with eighteen polymer relief prints of skull drawings by Ruth Fine. Bound in a completely non-adhesive binding using MacGregor-Vinzani calendared ivory abaca paper. Signed by Burke, Fine and Van Vliet. \$500.

403. Jay, Ricky: **RICKY JAY PLAYS POKER**. New York: Octone / Legacy 82876 84164, 2006. Pictorial board clamshell box (15 x 15.5 cm), containing a heavily illustrated printed booklet, an NTSC DVD, a cd of music and narration, and a shrink-wrapped deck of playing cards. Lower panel of box neatly split at joints, barcode on lower panel of box scratched through, otherwise very good or better.

A now somewhat uncommon production, conceived and compiled by Ricky Jay. Accompanied by a second deck of the cards, still shrink wrapped. With a laid in shipping label from Ricky c/o the Deceptive Practices office. \$100.

404. [Jazz]: Hentoff, Nat: **THE JAZZ LIFE**. New York: Dial Press, 1961. Narrow quarto. Loose sheets, punched at top, bolt bound into printed boards. Uncorrected original trimmed galley proofs of the first edition. A few soft creases in upper board, otherwise fine. Very scarce format. \$125.

405. [Jazz Film]: Breen, Richard L. [screenwriter]: [Twelve Color Stills for:] **PETE KELLY'S BLUES**. [Los Angeles]: Warner Bros, 1955. Twelve full color 8 x 10" glossy color stills, with cut-lines. Slightly curled, with some minor darkening to the borders, but very good.

A set (1-12) of the color stills used in promoting the film, based on Richard L. Breen's screenplay. Directed by and starring Jack Webb as Pete Kelly, a Kansas City trumpeter and band leader, along with Janet Leigh, Edmond O'Brien, Peggy Lee (a role for which she was nominated for an Oscar), Lee Marvin, and Ella Fitzgerald, et al. The soundtrack was nominated for a Grammy. \$65.

406. [Johnson, James Weldon (his copy)]: [Smith, William C. (copyright holder)]: **BLUE LAW BALLADS A PURGE FOR PURITANS**. By "The Sinners." Cincinnati: The Sinners Club, 1922. Large octavo. Light blue cloth, stamped in navy. First edition. Small bookplate removal shadow on pastedown, otherwise a very good copy.

First edition. Inscribed on the front pastedown: "Jas Weldon Johnson Esq Comp. W. P. Dabney 9/25/25." \$75.

A Patriot's Copy



407. Johnson, Samuel: **LETTERS TO AND FROM THE LATE ... TO WHICH ARE ADDED, SOME POEMS NEVER BEFORE PRINTED. PUBLISHED FROM THE ORIGINAL MSS. IN HER POSSESSION, BY HESTER LYNCH PIOZZI**. Dublin: Printed for Messers. R. Moncrieffe, L. White, P. Byrne [etc], 1788. Two volumes bound in one. xvi,279[1]; ix,[1],306pp. Octavo. Original mottled calf. Upper fore-quadrant of rear free endsheet neatly clipped away, early paper mend to where an early signature was cut away from the blank fore-edge of the title-leaf, front free endsheet neatly excised, otherwise a very good copy.

First Dublin edition, published the same year as the London edition. As per Fleeman, there are no press-figures in the first volume, but they appear in the second volume. The present copy is an excellent example of the migration of Irish imprints into late 18th century North America. It bears the ownership signature on the upper margin of the title of James McHenry (1753-1816), Irish-born, Dublin-educated colonial patriot, who translated to Philadelphia ca. 1771, where he studied medicine under Benjamin Rush. He joined the colonial army as medical officer in January 1776 and was taken prisoner at Fort Mifflin until the spring of 1777. After his release, he served as secretary to Washington and became his trusted life-long friend and advisor, and in later years served as his Secretary of War. McHenry sat in the Maryland Senate and was a member of the U.S. Constitutional Convention as the first of the Maryland delegates to

be seated. He continued to hold office until his retirement in 1801. Fort McHenry was named in his honor. The taste for Dublin editions and piracies of English books held sway in colonial and post-colonial North America, in part due to their generally lower cost and in part due to accessibility. Of course, McHenry acquired this book after he was firmly ensconced in North America, and it bears the 2.5 x 3.5 cm printed book label of Philadelphia booksellers H. & P. Rice - No. 16 South Second and No. 50 Market Street - in the corner of the front pastedown.

COURTNEY & SMITH, pp. 168-9. FLEEMAN 88.3L/2. ESTC T075351. ROTHSCHILD 1270. \$2100.

408. Johnson, Samuel [ed]: Shakespeare, William: **THE PLAYS OF WILLIAM SHAKESPEARE, IN EIGHT VOLUMES, WITH THE CORRECTIONS AND ILLUSTRATIONS OF VARIOUS COMMENTATORS; TO WHICH ARE ADDED NOTES** London: Printed for J. and R. Tonson ... [et al.], 1765. Eight volumes. Contemporary brown calf, raised bands, gilt labels, spines and boards ruled in gilt. Engraved portrait by Vertue in first volume, half-titles in volumes II-VIII. Upper joint of first volume cracking very slightly at crown and toe, short crack at crown of lower joint of the third volume, armorial bookplate in each volume of John Pollexfen Bastard (1756-1816) MP and Colonel of the Militia, and with his ownership signature in one volume, occasional modest foxing, otherwise an excellent set. Uncommon in this lovely, unsullied, contemporary state.

Second edition, with T. Longman added to the imprint in the first two volumes. The first edition consisted of some one thousand sets, and according to Fleeman, these were distributed to subscribers ca. 10 October, and this undisclosed second edition, consisting of some 750 sets, was already in press by that date. Official publication for the second edition was in the second week of November. The variations between the two are in the matter of the imprint variations in the first two volumes, the pagination of Johnson's Preface in the first volume, corrections of cancels, variations in press and signature marks, and the half-titles that appear in this edition. Parts of four volumes of the second edition were reprinted, and most, if not all, sets include a mix of the two printings. Courtney & Smith do not make a distinction between the two editions, identifying the 1768 edition as the Second. The best and most substantial of Johnson's editorial undertakings. Extra shipping charges.

FLEEMAN 65.10sp/2A. COURTNEY & SMITH, pp.107-8. CHAPMAN & HAZEN, PP.146-7, JAGGARD 501. \$6500.

409. Jolas, Eugene [editor]: **TRANSITION AN INTERNATIONAL QUARTERLY FOR CREATIVE EXPERIMENT**. Paris. June 1930. Double number 19/20. Large octavo. Pictorial wrappers. Plates. Modest tanning, as usual, slight bump to lower foretip, tissue thin promotional sheet tipped to front wrapper intact but slightly wrinkled, but in all regards a significantly better copy than the norm.

Edited by Eugene Jolas and distinguished associates. The most famous and influential expatriate literary periodical of its times, and with **The Little Review** and **The Dial**, one of the cornerstone periodicals nurturing the advent and progress of literary Modernism. Among the contributors to this number are H. Crane, Jung, Picasso, Artaud, Masson, Empson, Leger, Reavey, Eberhart, Brown, Tzara, Gilbert, Fay, Gris, Döblin, Grosz, Boyle, Williams, Fitts, Tyler, Ford, Thoma, Hugnett, Goll, and a special memorial to Harry Crosby by various hands. Of special note is the presence of two tipped-in slips inserted in front, the first relating to UK distribution by William Jackson Books, Ltd., and the second a highly uncommon solicitation by the Black Sun Press for sufficient translations of Rimbaud to warrant an edition under the Black Sun imprint -- no such edition appeared.

HOFFMAN, et al., p.286. \$250.

410. Jones, David: **IN PARENTHESIS SEINNYESSIT E GLEDYF YM PENN MAMEU**. New York: Chilmark Press, [1961 (i.e. 1962)]. Tan cloth. Frontis and plate after engravings by the author. Pencil ownership signature on free endsheet, otherwise fine in near fine dust jacket with minor use at spine ends.

First American issue, with an introduction by T.S. Eliot, bound up from sheets of the second UK edition. One of 1500 copies. Pencil ownership signature of literary scholar and decorated Great War combatant Arnold Whitridge on the free endsheet.

GALLUP B85b. \$125.

411. [Jones, David]: Hooker, Jeremy: **DAVID JONES AN EXPLORATORY STUDY OF THE WRITINGS**. London: Enitharmon Press, 1975. Cloth and marbled boards. About fine, without dust jacket.

First edition, deluxe issue. Copy #4 of 40 numbered copies, specially bound. This copy is inscribed by the author to bibliographer / biographer and Enitharmon author, Miriam J. Benkovitz. \$75.

Contributor's Copy

412. [Jones, David (his copy)]: Read, Herbert [ed]: **THE KNAPSACK A POCKET-BOOK OF PROSE AND VERSE**. London: Routledge, [1939]. Chocolate brown semi-flexible cloth boards, with snap flap, stamped

in yellow. Printed on India-paper. Some modest edgewear, a few pencil scribbles on front pastedown, a bit of rust offset from snap, otherwise a very good copy.

First edition of this anthology, conceived in content and format for the use of British troops. With the 1939 ownership signature of contributor David Jones on the front free endsheet. Jones's "Strange New Things," an excerpt from **In Parenthesis** (1937), appears in company with Manning, Tomlinson, Owen, Hardy, and dozens more of his WWI contemporaries. \$650.

A Landmark of Victorian Color Illustration

413. Jones, Owen: **THE GRAMMAR OF ORNAMENT ... ILLUSTRATED BY EXAMPLES FROM VARIOUS STYLES OF ORNAMENT...** London: Day and Son, Lithographers to the Queen, 1856. Large folio (57 x 38 cm; 22.5 x 15 inches). Publisher's three quarter dark maroon morocco and brown cloth, with large gilt red morocco title label on upper board. Letterpress title in red and black, additional chromolithographed title and one hundred chromolithographed plates (a few tinted, the majority in brilliant colors). Joints and extremities worn, with cracking to upper joint (with 20 cm narrow separation down from top), thumb-size surface snag in cloth on lower board, 9 x 6 cm light angular discoloration at top of front board, two 20th century ownership inscriptions on front endsheet, occasional offset from plates to tissue guards, tissue guard for plate 46 torn and detached, rare modest foxing and/or finger smudging to the margins of an occasional plate and more often to tissue guards, rear endsheets heavily foxed, with consequent foxing to plate 100, which also has a shallow tidemark in the top margin toward the gutter. Withal, internally a very good or somewhat better copy.

First edition. Illustrated with 100 folio plates numbered in (with an exception or two) Roman, drawn on stone by F. Bedford and printed in colors by Day and Son. With additional wood-engraved illustrations in text. Jones (1809-1874) brought to his career as an artist his experiences as an architect, which influenced the subject of his **Details and Ornaments from The Alhambra**, and this, "the culminating work of Jones's career ... Jones's remarkable synthesis is not only a notable illustrated book, but a great book tout court" - Ray. It enjoyed successive editions, the monumental production expenses being justified by the book having been adopted as a required text for use in the British schools of design. In addition to the illustrative element, Jones included in the text his rationale for ornamental art, and thirty-seven propositions concerning the arrangement of color in architecture and decorative arts.

Ray, **The Illustrator and The Book in England from 1790 To 1914**, 228.

\$4850.

414. Jong, Erica: **FEAR OF FLYING**. New York: Holt, [1973]. Printed red wrapper. Uncorrected page proof of the first edition of the poet's first novel. Trace of sunning and handling to spine, a couple of dust flecks to fore-edge, otherwise very good or better. \$125.

415. [Joyce, James]: Levin, Harry: **JAMES JOYCE A CRITICAL INTRODUCTION**. London: Faber, [1944]. Gilt brick-colored cloth. Fore-corners lightly bumped, foxing to edges and faintly to endsheets, otherwise a very good copy in a lightly foxed dust jacket with several small chips.

First British edition. With the handsome small bookplate of poet / publisher James Laughlin, who published the first edition under his New Directions imprint. Levin's Preface to this edition singles out Laughlin for special thanks. \$55.

416. Joyce, James: **ULYSSES**. Dublin: The Lilliput Press, 1997. Large, thick octavo. Medium blue cloth, spine stamped in black and gilt. A very fine copy in fine cloth-covered slipcase.

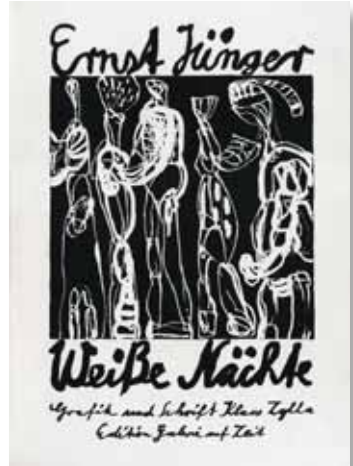
First printing in Ireland, the text edited by Danis Rose. One of 900 ordinary copies, from a total edition of 1026. With an inserted bifolia bearing a Foreword by John Banville and the limitation statement. This edition elicited some controversy due to claims by the Estate against the inclusion of text from hitherto unpublished manuscript sources. \$600.

417. Jullian, Philippe [illustrator], and Bernard Minoret: **LES MOROT-CHANDONNEUR OU UNE GRANDE FAMILLE DÉCRITE DE STENDHAL A MARCEL AYMÉ, PEINTE D'INGRESS A PICASSO ...** Paris: Librairie Plon, [1955]. Large octavo. Decorated wrapper. Wrapper somewhat rubbed and edgeworn, otherwise very good.

First edition, ordinary issue, after fifty copies on *Lafuma*. Preface by Pierre Gaxotte. With a charming presentation inscription "Pour Fred" signed by both (first names only) on the half-title, embellished with an ink drawing of a woman in *fin de siècle* garb and a large hat. \$225.

418. Jünger, Ernst: **WEISSE NÄCHT**. [Berlin]: Edition Galerie auf Zeit, [1997]. Folio (46 x 34.5 cm). Pictorial cloth. Illustrated throughout. About fine in faintly handsoiled white slipcase.

First edition in this format, the text rendered in script, and accompanied by illustrations, all as screenprints, by Klaus Zylla. One of 103 numbered copies, signed by the author and the artist. Additionally, each full-page illustration has been signed by the artist in the margin. Laid in is a poster, a press release and an invitation related to publication of the book. Affixed to the blank opposite the justification page is a full color photograph (215 x 152 mm) of actor Ben Becker reading from the book at the publisher's gallery, and a small, clipped notice of that occasion - a publication party for the book. \$1000.



419. Kafka, Franz: **METAMORPHOSIS**. New York: The Limited Editions Club, [1984]. Small quarto. Quarter morocco and pastepaper boards by Gray Parrot. Illustrations and original etchings by José Luis Cuevas. Bookplate shadow on pastedown, spine a shade sunned, otherwise about fine in near fine slipcase.

One of 1500 numbered copies, signed by the artist. The Muir translation, with an Introduction by Robert Coles. Printed at the Wild Carrot Press, with the etchings printed at the Water Street Press. \$225.

420. Karsh, Yousuf: **[Original Gelatin Silver Print Photograph of a Zulu Ceremonial Assembly]**. [Np: The Photographer, ca. 1963]. Original glossy double-weight gelatin silver print from negative, 10 1/4 x 10 5/8" (on 11 x 14" sheet). Captioned in pencil on verso, with labels. About fine.

An original print of one of the superb photographs taken by Yousuf Karsh on location in South Africa during the filming of the 1964 Diamond Films production, **Zulu**, directed by Cy Endfield. Karsh's invitation to join the production and photograph the cast and locale resulted in a sequence of photographs of a very high order. The present image depicts a very large gathering of Zulu men and women in full ceremonial dress engaged in a tribal dance in a large open area surrounded by huts, a fence and many additional tribes-people, against the background of the foothills of the Drakensberg mountains. In the lower left corner, with his back to the camera, appears Mangosuthu Buthelezi in regal dress, standing before one of the large tusks that are incorporated in his throne. On the verso appear two labels, the first asserting: "The Following Credit Line Must Be Used: Karsh, Ottawa." The second label is that for Karsh's agency: Rapho Guillumette. Although this project is not as widely known as Karsh's formal portraiture, examples of the resulting images have featured prominently in both museum and print retrospectives of his career. \$850.



421. Karsh, Yousuf: **[Original Gelatin Silver Print Portrait Photograph of Mangosuthu Buthelezi]**. [Np: The Photographer, ca. 1963]. Original glossy double-weight gelatin silver print from negative, 14 x 11" (inclusive of margins). Captioned in pencil on verso. About fine.

An original print of one of the superb photographs taken by Yousuf Karsh on location in South Africa during the filming of the 1964 Diamond Films production, **Zulu**, directed by Cy Endfield. Karsh's invitation to join the production and photograph the cast and locale resulted in a sequence of photographs of a very high order. The present image, an imposing portrait of future political leader Mangosuthu Buthelezi in character as Zulu King Cetshwayo kaMpande, shows the subject in full ceremonial garb, seated in a substantial throne-like setting. The image is identified as "No. 5-31" in the series. Although this project is not as widely known as Karsh's formal portraiture, examples of the resulting images have featured prominently in both museum and print retrospectives of his career. \$850.

422. [Kaufman, Bob]: Cohen, Ira: **FROM THE WHOLE MEGILLAH A CRYSTAL FOR BOB KAUFMAN** [caption title]. Mokum, Holland: Visible Voice Publication, 1986. Oblong folio sheet, folded. With a photograph of Kaufman by the author. Fine.

First printing in this format of Cohen's tribute to the Poet Laureate of San Francisco: "... Oh Goofball Sphinx, we sing your Sovereignty" With Cohen's facsimile signature. \$35.

423. Keithahn, Eward L. [text], and George Twok Aden Ahgupuk [illustrations]: **IGLOO TALES**. Lawrence, KS: Bureau of Indian Affairs / Haskell Press, September 1953. 142, [2]pp. Oblong quarto (18.5 x 26 cm). Blue cloth, lettered in silver. 35 drawings. A very good copy, in somewhat worn dust jacket with a long, creased tear in the lower edge of the front panel and a large chip from top edge of lower panel.

Third edition (at least) -- first published in 1944. Signed by the author on the dedication page. Published in company with the Bureau's series of "Indian Life Readers," which are detailed on the terminal page. The artist, George Ahjupuk (1911-2001) was born in the Inupiat Native village of Shishmaref, Alaska, and his work was championed by Rockwell Kent, among others. The author was Curator and Librarian at the Alaska Historical Library and Museum from 1941. \$75.

424. [Kelmscott Press & William Morris]: Peirce, Harold [collector]: **PRIVATE LIBRARY OF HAROLD PEIRCE OF PHILADELPHIA** Philadelphia: Stan. V. Henkels at the Book Auction Rooms of Davis & Harvey, 1903. [4],[1]-103pp. Small quarto. Printed wrapper. Overlap edges a trace frayed, minor soiling to wrapper upper, a few spots to lower wrapper, but very good.

Catalogue 892, part II. An extremely important American sale, devoted in large part to Peirce's well-known and exceptional collections of Morris and his contemporaries, the Kelmscott Press (including copies on vellum and presentation copies), and full sets of the Doves Press (both paper and vellum), and the Essex, Vale and Daniel Presses. A handful of lots have prices realized in an early hand. Part I (not present here) featured Americana and general rare books. OCLC: 17160164. \$85.

425. Kennelly, Brendan: **SHELLEY IN DUBLIN POEMS**. [Dun Laoire]: Anna Livia Books / Dublin Magazine Press, [1974]. Pale violet printed wrapper. Wrapper a trace sunned, with faint offsetting from wrapper flaps to facing pages, but otherwise near fine.

First edition. Warmly inscribed by the poet: "To Norman Holmes Pearson of the great heart and head - Brendan Kennelly." Kennelly edited **The Penguin Book of Irish Verse**. \$65.

426. [Kent, Rockwell]: **THE JEWEL A ROMANCE OF FAIRYLAND**. [Portland, ME: The Baxter Society, 1990]. Two volumes. Large octavo. Cloth and boards, and gilt lettered wrapper over stiff wrapper. Illustrations, facsimiles and plates. Fine in slipcase.

First public edition of this private calligraphic "book" presented by Kent to Hildegard Hirsch in 1917. The accompanying volume of commentary includes a Preface by Sally Kent Gorton and a detailed essay on the text and its history by Eliot Stanley. From a total edition of five hundred copies printed at the Stinehour Press, this is one of one hundred Benefactor copies signed by Gorton. \$300.

427. Kernan, Michael, and Robert Andrew Parker [illustrator]: **THE DOLL NAMED SILVIO**. [New York]: Didymus Press, 2007. Small folio. Brocade over boards, paper label. Frontis and illustrations by Robert Andrew Parker. New, with a copy of the prospectus laid in.

First separate edition of this ghost-story, winner over Christmas 1974-5 of first place in a competition for the best original ghost story hosted by **The Times** of London. One of one hundred numbered copies printed by letterpress on Hannemuhle Biblio paper, with all of the full-page illustrations, one of the text illustrations, and the colophon illustration handcolored by the artist, and with the colophon signed by him. A charming production, at publication price. \$500.

428. Kerouac, Jack: **LES SOUTERRAINS**. [Paris]: NRF/Gallimard, [1964]. Printed wrapper, fore and bottom edges untrimmed. Wrapper a bit sunned at spine and edges, clean crease in spine from having been read, internally fine.

First edition in French of **The Subterraneans**, translated by Jacqueline Bernard. One of 26 numbered copies on *vélin pur fil Lafuma Navarre*, published as volume CCCLXI in the series, **Du Monde Entier**. CHARTERS D17. \$1750.

429. Ketelhodt, Ines V.: **ARCHITEKTUR - BAUKUNST** [cover title]. [Offenbach am Main / Dreieich: druck Wilhelm & Krehling, 1987]. Narrow quarto (28 x 16 cm). Pictorial printed boards. Fine in near fine plain wrapper.

First edition. One of 70 copies printed. Illustrated with digitally edited photographs by Ketelhodt and Richard Meir, creatively juxtaposed with Ketelhodt's text; some portions of each are printed on semi-transparent sheets that result in the text merging with the images. A quite handsome work. \$150.

430. King, Stephen [sourcework and screenwriter]: [Set of Mini-Lobby Cards for:] **CAT'S EYE**. [Np]: MGM / United Artists, [1985]. Eight 8 x 10" color pictorial mini-lobby cards, with captions. One upper corner slightly bumped, otherwise about fine.

A complete set of the mini-lobby cards distributed to promote King's own adaptation of a trilogy of tales from **Night Shift**, directed by Louis Teague, and starring Drew Barrymore, James Woods, Alan King, Candy Clark, et al. \$55.

431. Kipling, Rudyard: **OUT OF INDIA. THINGS I SAW, AND FAILED TO SEE, IN CERTAIN DAYS AND NIGHTS AT JEYPORE AND ELSEWHERE**. New York: G.W. Dillingham, 1895. Pale tan cloth, decorated in gilt, brown and dark green. An unusually bright, clean copy, about fine, with the bookplate of George Barr McCutcheon on the front pastedown. Slightly rubbed half morocco slipcase and chemise

First collected edition of material from **The City of Dreadful Night** and **Letters of Marque**, published without Kipling's consent and much to his displeasure. STEWART 137. RICHARDS A83. \$200.

432. Kipling, Rudyard: **A DIVERSITY OF CREATURES**. London: Macmillan, 1917. Gilt red cloth, t.e.g. Trace of foxing at fore-edge, otherwise a fine, bright copy in a near fine, crisp example of the second form of the printed dust jacket, marred solely by a small snag at the crown of the upper spine fold. Half red morocco slipcase and chemise (a trace rubbed).

First edition of this collection that includes a substantial selection of Kipling's most significant fantasy stories. The binding is in the first state, with the spine imprint slightly exceeding 1" in width. RICHARDS A295. STEWART 408. BLEILER (SF) 1235. \$200.

433. Kipling, Rudyard: **MESOPOTAMIA**. Garden City: Doubleday, Page & Company, 1917. Cream-yellow wrapper, printed in green. Extreme upper foretip slightly bumped. otherwise near fine in edgeworn half morocco slipcase with small adhesion to one panel.

First U.S. edition of this war poem, one of 114 copies printed for copyright purposes. RICHARDS A298 STEWART 455. REILLY (WWI), p.189. \$200.

434. Kipling, Rudyard: **THE SONG OF THE LATHES (BEING THE WORDS OF THE TUNE HUMMED AT HER LATHE BY MRS. L. EMSAY, WIDOW)**. Garden City: Doubleday, Page & Company, 1918. Cream-yellow wrapper, printed in green. Near fine in half morocco slipcase and chemise.

First edition, printed in an edition of 83 copies to protect copyright in the U.S. Great War related. RICHARDS A302. LIVINGSTON 426. STEWART 457. REILLY (WWI), p.190. \$200.

435. [Kipling Rudyard]: Martindell, E. W.: **A BIBLIOGRAPHY OF THE WORKS OF RUDYARD KIPLING (1881-1921)**. London & New York: **The Bookman's Journal** / James F. Drake, Inc., 1922. xiii,[1],111,[3] pp. Tall octavo. Gilt cloth. Frontis and plates. Moderate and somewhat obtrusive scattered foxing, light rubbing at spine ends, endsheets browned, otherwise very good.

First edition. Copy #21 of 450 numbered copies (400 for sale). A nice association copy, likely one of the fifty copies not for sale, inscribed on the limitation page: "To Mr. A. J. Hoppé with the Author's compliments." Hoppé's bibliography of Samuel Butler saw publication by the **Bookman's Journal** in 1925. \$100.

436. Kipling, Rudyard: **A RECTOR'S MEMORY**. Garden City: Doubleday, Page & Company, 1926. Cream-yellow wrapper, printed in green. First edition, published in order to protect US copyright. Fine in somewhat rubbed half morocco slipcase. RICHARDS A361. LIVINGSTON 510. STEWART 667. \$150.

437. [Kipling, Rudyard]: Livingston, Flora V. [comp]: **BIBLIOGRAPHY OF THE WORKS OF RUDYARD KIPLING**. New York: Edgar H. Wells and Co., 1927. 523pp. Plates. Facsimiles. Half cloth and marbled boards, edges rough-trimmed. Fore-tips bumped, some edgewear and a bit of darkening to spine, otherwise very good.

First edition. One of fifty-five copies specially printed on large paper, under the direction of Bruce Rogers, at the Harvard University Press, signed by the compiler. Uncommon in this format. \$275.

438. Kipling, Rudyard: **THE NERVE THAT CONQUERS WORK OF BRITISH SAILORS ADDRESS ... AT THE ANNUAL DINNER OF THE LIVERPOOL SHIPBROKER'S BENEVOLENT SOCIETY HELD AT LIVERPOOL, OCTOBER 26, 1928**. New York: Doubleday, Doran & Company, 1928. Cream-yellow wrapper, printed in green. First edition. One of 75 copies published to protect copyright in the U.S. A few small

spots on upper wrapper, otherwise near fine in half morocco slipcase and chemise.
RICHARDS A377. STEWART 562. LIVINGSTON 527. \$175.

439. Kipling, Rudyard: **THE COMPLETE STALKY & CO.** London: Macmillan and Co., 1929. Gilt decorated pictorial red cloth, t.e.g. Frontis and illustrations by L. Raven-Hill. First collective edition. Fine and bright in pictorial dust jacket.
RICHARDS A381. \$275.

440. [Kipling, Rudyard]: Livingston. Flora V. [comp]: **SUPPLEMENT TO BIBLIOGRAPHY OF THE WORKS OF RUDYARD KIPLING (1927)**. Cambridge: Harvard University Press, 1938. xiv,[2],333pp. Gilt cloth. A near fine, unopened copy, without dust jacket.

First edition. Signed by the compiler on the title-page and inscribed by her on the half-title. The inscription is to a great extent illegible, a testament to Livingston's deteriorating eye-sight. \$125.

441. [Kipling, Rudyard]: Stewart, James McG.: **RUDYARD KIPLING A BIBLIOGRAPHICAL CATALOGUE**. Toronto: Dalhousie University Press and University of Toronto Press, 1959. xv,[3],673,[1]pp. Large, thick octavo. Gilt red cloth. Portrait and plates. Spine gilding very slightly oxidized, otherwise near fine, without dust jacket.

First edition, trade issue. Until the publication of David Richards' bibliography, this was for a generation or two the most inclusive bibliography of A & B items. \$150.

442. [Kiplingana]: Ballard, Ellis Ames: **INTRODUCTION ... TO A SUMMARY OF THE WORKS OF RUDYARD KIPLING INCLUDING ITEMS ASCRIBED TO HIM COMPILED BY LLOYD H. CHANDLER**. Philadelphia: Privately Printed 1930. xx,[2]pp. Large octavo. Cloth backed boards, paper label, t.e.g.. Trace of rubbing at lower forecorners of boards, otherwise about fine in plain wrapper.

First (separate) edition. Title-leaf and binding by Frederic Warde. One of twenty copies printed for presentation by Ballard to friends. This is copy six and is signed by Ballard on the colophon, with the number and recipient's name in another hand. The recipient would appear to have been "Mr. T. Charlton Henry," the renowned philatelist, and husband of the subject of the striking society portraits by Diane Arbus. Chandler's well-known **Summary** ... was published by the Grolier Club. A rare ephemeron.
RICHARDS, p.478 (note). \$255.

443. Kirkwood, James, and Nicholas Dante [book]: **A CHORUS LINE**. New York: New York Shakespeare Festival, Revised March 1976. [1],79 leaves. Quarto. Mimeographed typescript, printed on rectos only. Brad bound in gilt stamped Studio Duplicating Service binder. Binder a bit edgeworn, with some faint metallic offset on upper wrapper, pencil name and annotations (see below), otherwise very good.

A relatively early revised script of this long-running, Tony award winning musical, conceived by Michael Bennett, with music by Marvin Hamlisch and lyrics by Edward Kleban. This copy has the pencil ownership signature of one Joseph Nelson, along with some scattered notes, comments and queries in pencil. Some references identify Joseph Nelson as Casting Director of the National Tour of **Chorus Line**. \$500.

444. Kitt, Eartha: **THURSDAY'S CHILD**. New York: Duell, Sloan and Pearce, [1956]. Cloth. Photographs. First edition. Flecking to cloth along lower portions of covers, patches of tape offset at lower edges of endsheets, some offsetting to endsheets, still, a good, sound copy in a very good or better pictorial dust jacket. Uncommon.
HORN A278. BRIGNANO 218. \$150.

445. Kluge, John: **STORIES**. [Falls Village, CT & New York]: Winterhouse Editions / Columbia University Press, 2009. 186pp. Quarto. Quarter black morocco and decorated boards, gilt spine label. Illustrations, photographs. Fine in slipcase.

First edition. One of twelve copies specially bound by Larry Yerkes in Iowa and slipcased. Introduction by John Kluge, Jr. A well-presented collection of autobiographical sketches and reflections by the media pioneer and philanthropist, published on the occasion of his 95th birthday. \$125.

446. Kramer, Stanley [director]: [Original Studio Publicity Pressbook for:] **THE DEFIANT ONES**. [New York]: United Artists, [1958]. 20pp. Folio (43.5 x 28 cm). Pictorial self-wrapper. Heavily illustrated. Horizontal and slightly diagonal fold, a few minor edge nicks, very good.

An unusually content-rich original studio publicity pressbook for the multiple award-winning film, directed by Kramer and starring Sidney Poitier, Tony Curtis, Theodore Bickel et al. Nedrick Young and Harold J. Smith won the Oscar for Best Original Screenplay. Young's screen credit at the time was under the name Nathan E. Douglas due to the Blacklist. Poitier was the first African American man nominated for an

Academy Award for his role in this film. The printed promotional material in this pressbook occasionally incorporates mention of positive and enthusiastic reception at early screenings. An important milestone in the development of film roles for African Americans. \$150.

447. Kreymborg, Alfred, et al. [editors]: **OTHERS A MAGAZINE OF THE NEW VERSE**. Grantwood NJ, New York, and finally Chicago. July 1915 through January 1919. Nineteen issues (one a double number). Printed wrappers. Condition of individual issues is, apart from some dusting to the wrappers, (with the exceptions of the final four issues here, as noted) very good to fine.

Edited by Alfred Kreymborg, with the support of Walter Arensberg and periodic associate editors, including W.C. Williams and William Saphir, who assumed editorial control for several of the final few numbers. **Others** appeared, as the name implies, as a vehicle for poets and poems which had not appeared, or appeared infrequently, in Monroe's **Poetry**. It steered an important course at the forefront of American modernism. The considerable scarcity of some of the individual issues is matched only by the rarity of substantial runs, as present here. A general overview follows:



- I:1. July 1915. Contributors include Mina Loy, Orrick Johns and Alfred Kreymborg;
- I:2. August 1915. Contributors include Amy Lowell, William Carlos Williams, Bob Brown and Wallace Stevens ("Peter Quince at the Clavier");
- I:3 September 1915. Contributors include T.S. Eliot ("Portrait of a Lady"), Fletcher, Bodenheim and Arensberg;
- I:4, October 1915. Contributors include Pound ("Foreword to the Choric School"), and John Rodker;
- I:5. November 1915. Contributors include Pound, Aldington, Wolff, Hoyt, et al.;
- I:6. December 1915. Contributors include Mary Aldis, Marianne Moore. Man Ray, Carl Sandburg, Colum, Zorach, et al.;
- II:1. January 1916. Contributors include Joseph Beach, Douglas Goldring, M. Zorach, et al.;
- II:2. February 1916. A few small spots in text. Contributors include William Carlos Williams, Kreymborg and Skipwith Cannell;
- II:3 March 1916. Publication assumed by John Marshall. Contributors include Adelaide Crapsey, Wallace Stevens, Ficke, Sandburg, Burke, et al.;
- II:4. April 1916. Contributors include Hoyt, Bodenheim, Sanborn, et al. Of special note are reviews by Bodenheim of **Catholic Anthology (1914-1915)** and Rodker's **Poems**;
- II:5/6. May / June 1916. A few marginal smudges. With this double number, William Carlos Williams, Bodenheim, Helen Hoyt and Alanson Hartpence assume associate editor status. Contributors include Muna Lee, Orrick Johns, Edgar Lee Masters, Adolf Wolff, Ben. de Casseres, Conrad Aiken, et al.;
- III:1. June 1916. A standout issue, with contributions by Sandburg, Moore, Stevens, Lowell, Cannell, Hoyt, Fletcher, Aiken, "Emanuel Morgan," Bodenheim, Kreymborg, Colum, Bynner, Loy, W. C. Williams and Ezra Pound;

III:2 August 1916. Spanish-American number, with all translations by the poet's father, William G. Williams;
III:3. September 1916. "A Women's Number" edited by Helen Hoyt. Contributors include Monroe, H. D., Muna Lee, Kate Buss, Laura Benet, et al.;
III:4. December 1916. Special issue "Three Others" Williams, Kreymborg and Bodenheim;
IV:1. June 1917. "A Chicago Number" (now - briefly - published in Chicago). Creased, wrappers foxed, 1" marginal tear in from fore-edge (no loss), **Others** address stamp on rear wrapper, just good. Contributors include S. Anderson, Sandburg, Saphier, Tietjens, Turbyfil, Kreymborg, et al.;

(No serial designation) December 1917. Wrapper tanned at edges, with short edge-tears. Now edited by William Saphier, this issue subtitled "A Number for the Mind's Eye Not to be Read Aloud," with contributions by Bodenheim, Bogan, Stevens ("Thirteen Ways of Looking at a Blackbird"), et al.;

(No Serial designation) February 1918. Wrapper rather finger-soiled. "A Play Number," featuring Djuna Barnes's "A Passion Play" and Bodenheim and Saphier's "The Kitchen Absurd";

V:2 January 1919. Wrapper art by William and Marguerite Zorach, contributions by Long, Kreymborg, Ridge, Lindsay, et al. The table of contents refers to additional illustrative matter not present in this copy, though text pagination is complete - perhaps a center bifolium is absent; some staple rust, otherwise very good.

The final issue of **Others** appeared in July 1919. Assembling such a substantial run now would require boundless patience and considerable luck.
HOFFMAN, et al., p. 247. \$3850.

448. Kutscher, Vollrad: **DER WEISSE TRAUM BUCH ZUM ENVIRONMENT**. [Frankfurt: Elke Betzel Verlag, 1980]. Quarto (30 x 21 cm). Linen over boards, with title written on upper board with a resin-like substance. Illustrated with color photocopies of photographs. Fine.

First edition. Copy #38 of 100 numbered copies, signed by the artist, and with each of the color photocopied plates signed by him in pencil in the margin. A record of Kutscher's exercise in nude body-painting to enable him to completely disappear/blend into natural environments. OCLC / Worldcat locates three copies. \$250.

449. La Fontaine, [Jean] de: **CONTES ET NOUVELLES EN VERS ... NOUVELLE EDITION REVUË & AUGMENTÉE DE PLUSIEURS CONTES DU MESME [sic] AUTEUR, &c D'UNE DISSERTATION SUR LA JOCONDE**. A Leyde: Chez Jean Sambix le jeune, 1669. [6],7-218,[2]pp. 12mo. 13.5 x 8cm. Early unlettered mottled calf, bookplate of Wenman Coke, Esq., on front pastedown, with his shelf-marks on the free endsheet. Astrolabe device on title. Spine extremities a bit chipped at tips, with signs of expert consolidation, front free endsheet pulled at gutter, scattered foxing and tanning, clipped bookseller's description tipped to rear endsheet, but a good copy. Half morocco clamshell case.

The second collective Elzevier printing of the first two parts of the **Contes et Nouvelles en Vers**, with the addition of the "Dissertation sur la Joconde, A Monsieur B***." Brunet describes the first printing of this edition, which appeared in 1668, as an "Édition plus jolie et plus complète que la précédente en ce qui concerne La Fontaine." It was reprinted again in 1673. La Fontaine's **Contes et Nouvelles en Vers** were published in successive editions, with additions, from 1664 through 1674, and consist of "tales drawn from Ariosto, Boccaccio, Machiavelli, and other sources, mostly light licentious tales ... devoid of serious thought, told with grace and charm. They have been gravely censured on the score of immorality, but they did not offend contemporary readers ... La Fontaine, when converted in his old age, made a public disavowal of the **Contes**" - OCLF. This printing, as well as that of the preceding year, are institutionally rare, with two locations of this printing in OCLC at the time of cataloguing: at Princeton and at the Morgan Library. TCHEMERZINE VI:372. BRUNET III:757. RAHIR 3184 (1668 printing). WILLEM 2046. OCLC: 42049880. \$2250.

450. Labadie, Jo, and Win[field Lionel] Scott: **OFF THE BEATEN TRACK [i.e. VERSES]**. [Detroit: Labadie Shop, ca. 1920s?]. 16mo. Sewn printed wrappers. Terminal leaf printed on tanned paper, offset to facing leaf, some slight soiling to outer wrapper, otherwise about fine, unopened

First edition of this joint collection of verses by the Michigan anarchists. This is a variant form of the booklet also distributed as **Verses**, here with an additional printed outer wrapper bearing the above title along with the **Verses** wrapper. Scott (1847-1928) was a Detroit artist and poet and the constituent poems by him are identified.
OCLC: 77679450 \$150.

451. Labadie, Laurance C. [ed & publisher]: **THE WHIPPO-WIL** [Whole numbers 1 & 4]. Detroit, MI.: The Labadie Shop, March & August 1912. [4]pp. each. Small octavo. Folded leaflets, text in double columns. First number slightly tanned, but very good.

Two representative issues of this boys' paper, published by the 13-year-old son of the anarchist printer / poet, Jo Labadie, on his father's press, the first number in company with two other 13 year-olds, Vernon Gnaou and John Galvin. A poem by Jo Labadie opens each number, followed by contributions by others and local adverts. OCLC locates examples in the Labadie Collection at Univ. of Michigan (#s 1-4).
OCLC: 30994026. \$75.

452. [Laboratory Press]: Rollins, Carl P.: **WHAT THE L BOOKS OF 1928 LOOKED LIKE TO CARL PURR-INGTON ROLLINS**. Pittsburgh: The Laboratory Press, 1929. Small sq. octavo. Printed typographically decorated wrapper. Minor use along overlap wrapper edges, spine lightly sunned, otherwise near fine.

First printing in this format, as a student endeavor at Porter Garnett's Laboratory Press, printed in Caslon Old Face on Glaslan paper. The text is an address by Rollins at the Grolier Club under the title "Fifty Books of 1928."
\$125.

453. [Laguna Verde Imprenta]: Dreyfus, John: **SAUL MARKS AND HIS PLANTIN PRESS**. [Laguna Beach: Laguna Verde Imprenta, 1975]. [12]pp. plus two blanks. Octavo. Sewn Cockerell paper wrapper, printed label, untrimmed. Woodcut illustration from an Eric Gill design on title-page, woodcut printer's device on colophon. Fine.

The first publication of Ward Ritchie's "at home" press, printed by hand on handmade paper in a very small edition -- probably fifty copies. This copy has been inscribed by Dreyfus on the colophon in November 1977, and additionally signed by Ritchie in 1986. On the first page of the text a correction has been made in ink to the spelling of Lillian Marks' first name.
\$750.

454. Langhorne, John [trans], and Denina, Carlo: **A DISSERTATION HISTORICAL AND POLITICAL, ON THE ANCIENT REPUBLICS OF ITALY: FROM THE ITALIAN OF ... WITH ORIGINAL NOTES AND OBSERVATIONS** London: Printed for T. Becket, and Co., 1773. xi,[1],228pp. Octavo. Contemporary calf and marbled boards. Spine and extremities a bit worn, early mend to marginal tear in I₃, light foxing, two ownership signatures on the front free endsheet (one 20th century), but a very good, large copy.

First edition of this annotated translation by the prolific versifier, novelist and translator (most notably of Plutarch). His **Fables of Flora** was exceedingly popular (though now somewhat faded), but this is the sole 18th century edition of this work located in ESTC, and only ten copies are located in North America. Becket did not cut corners in the production of this work, wrapping the text in margins of considerable generosity.
NCBEL II:667. \$450.

455. Lanham, Edwin: **ANOTHER OPHELIA**. New York: Longmans, 1938. Gilt cloth. First edition of the author's modestly uncommon fourth book. Endsheets slightly tanned, as usual, otherwise very near fine in very good or better dust jacket, \$55.

456. Lanman, Charles Rockwell: **THE BEGINNINGS OF HINDU PANTHEISM: AN ADDRESS DELIVERED AT THE TWENTY-SECOND ANNUAL MEETING OF THE AMERICAN PHILOLOGICAL ASSOCIATION** Cambridge, MA: Charles W. Sever, July 1890. 24pp. Octavo. Printed wrapper sewn into later plain wrapper. Some corner creases, small corner chip from outer plain wrapper; small library duplicate release stamp on outer wrapper; very good.

First edition of this lecture by the distinguished Harvard Prof. of Sanskrit, inscribed on the title page: "... with kind wishes of the writer 3.vi.'91."
\$75.

457. Lanux, Pierre de: **TÊTES DE PONT**. New York: Brentano's, [1942]. Printed wrapper. Wrapper lightly rubbed and a bit dust-soiled, small scrape to spine, internally very good.

First edition, U.S. issue, bound up from the Montréal sheets. Inscribed presentation copy from the author while at Middlebury College. The imprint of the Montreal publisher also appears on the spine. Lanux, a diplomat and author, was the husband of expatriate artist Eyre de Lanux, a prominent member of the Natalie Barney circle.
\$75.

458. LaPlantz, Shereen: **WHEN THERE'S NO LIGHT AT THE END OF THE TUNNEL**. Bayside, CA: Press de LaPlantz, 1996. Five panel variation of a tunnel book, with printed film windows (15 x 13 cm). Rubber band bound at fore-edges, then clothed in colored handmade paper wrapper. The rubber bands are absent from two fore-edges, but the securing stick for one is still present, otherwise fine in printed sleeve.

Copy #35 of 100 numbered copies, with the text and illustrations hand drawn, then digitized and *gocco* printed on Fabriano Ingres. Signed by the artist. The colophon elaborates upon the disaster and disruption which the edition survived (a flood, moves, etc). The text and illustration counterpoint that with an optimism born of finding endless tunnels graft for art and liberation.
\$150.

459. **LAUGHING HORSE**. Berkeley. 1923. Whole number 6. Small quarto. Pictorial wrapper. Wrapper neatly split at spine and thus detached, text printed on medium brown paper, otherwise very good.

Laughing Horse was inaugurated in Berkeley in 1922 as "A Magazine of Satire from the Pacific Slope" by T. Van Rennselaer, Jr., Roy E. Chanslor, and Willard "Spud" Johnson. The editors ran into legal difficulty in Berkeley for publishing "obscene matter," precipitating the move to New Mexico with issue eight, where Johnson gradually assumed full responsibility and it flourished in tandem with the growing artists' colonies in that state as "A Magazine of the Southwest," concluding with the 21st issue. Contributors to this issue include Bynner, Taggard, Sterling, "Emanuel Morgan," Clark Ashton Smith, et al. The cover is a woodblock by Vernon Hunter, and Willard Nash contributes another woodcut, "The Penitentes."
HOFFMAN, et al., p.266. \$225.

460. Laughlin, James [ed]: **NEW DIRECTIONS IN PROSE & POETRY 1939**. Norfolk: New Directions, 1939. Printed boards. Tan offsetting to endsheets and rear board, otherwise very good in dust jacket with rubbing along flap folds, a couple of small edge-tears, light sunning and minor dust soiling to rear panel.

First edition of the fourth ND anthology, including contributions by Garcia Lorca, Boyle, Thomas, Bishop, Kees, Ford, Berryman, Patchen, Miller, Eberhart, Williams, Durrell, et al. Due to the nature of the binding, one of most difficult of the annuals to find in acceptable condition. \$125.

461. Lawrence, D. H.: "**The Woman Who Rode Away**," serialized in **THE DIAL**. Camden & New York. July & August 1925. LXXIX: 1 & 2. Two issues. Printed wrappers. Plates. Quite fine copies.

The first appearance of this important Taos story, as a two-part serialization preceding its appearance in the **Criterion**. Other contributors include Cocteau, Burke, Cowley, Coppard, Aiken, Muir, O'Keefe, Demuth, O'Flaherty, Dove, M. Moore, T. H. Benton, et al.
ROBERTS C131-2. \$85.

462. [Leafbook]: **TWO CHAUCER LEAVES** [cover title]. [Berkeley: Tamalpais Press, December 1955]. Folio (14 x 10"; 35 x 25.5 cm) leaflet. Slight bumping at corners and light dust soiling to bifolium, but very good, with the interior and leaves in very good state.

First printing in this format. One of 88 copies printed by Duncan Olmstead and Roger Levenson at the Tamalpais Press for presentation to members of the Roxburghe Club "& other friends." The black letter text from "The Letter of Cupide" is presented on two leaves, one from an undated edition (ca. 1551) and the other from the 1561 edition. The verso of the lower bifolium prints an essay "About the Leaves."
\$225.

463. [Legman, Gershon (comp)]: **THE LIMERICK 1700 EXAMPLES, WITH NOTES VARIANTS AND INDEX**. Paris: Les Hautes Études, 1953. Large octavo. Printed wrappers. Trace of slight tanning at edges, otherwise near fine in torn glassine wrapper.

First edition of Legman's monumental annotated collection of bawdy limericks. Among its many, many virtues is an extensive annotated bibliography. \$275.

One of Fifteen Special Copies

464. Lehrer, Warren; Sandra Brownlee-Ramsdale, and Dennis Bernstein: **GRRRRHHH A STUDY OF SOCIAL PATTERNS**.... Purchase, NY: Ear / Say, 1987. [462]pp. Thick oblong octavo. Woven decorative cloth and decorated boards, paper spine label, ribbon tie. Illustrated in color throughout. Minute trace of rubbing to lower fore-tips, otherwise fine.

First edition. With illustrative matter based on art weavings by Sandra Brownlee-Ramsdale, and with chants and stories by Dennis Bernstein. Copy #2 of fifteen numbered copies, specially bound with an original woven spine, signed by Lehrer, and with a swatch of weaving depicting an animal tipped to the front pastedown. There was also a trade issue of 635 ordinary copies in wrappers. "An extended visual fugue based on the long-forgotten but important [imaginary] animals of the earth ... this volume attempts to document the evolutionary and social patterns of these mytho-hysterical creatures." The book was printed via offset in a manner that "allowed for experimentation with translucent, opaque, and iridescent inks, split fountains, overprinting techniques and multiple plate exposures." The book was printed on Mohawk Superfine text paper, and this copy is inscribed by Lehrer on the title to Mohawk Paper Company (one of two copies presented to them by Lehrer). Laid in is a one-page t.l.s. forwarding the two copies of the deluxe edition, dated 4 April 1989, apologizing for the delay in the preparation of the special copies, and commenting on the press the book had received and the response from parties who have been shown regular copies by Mohawk. Also laid in is a copy of a publication press release. \$1250.

First Book

465. Leigh Fermor, Patrick: **THE TRAVELLER'S TREE A JOURNEY THROUGH THE CARIBBEAN ISLANDS**. London: John Murray, [1950]. Gilt red cloth boards. Frontispiece and photographs by A. Costa. Map of the Caribbean Islands by H. W. Hawes. First edition of the author's first book. Near fine in dust jacket with a small, closed tear at upper edge. Lacking the printed promotional bellyband, as often. \$650.

466. Leigh Fermor, Patrick: **MANI TRAVELS IN THE SOUTHERN PELOPONNESE**. London: John Murray, [1958]. Gilt red cloth boards. Photographs by Joan Eyres-Monsell. Jacket design and frontispiece by John Craxton. Map by John Woodcock. First edition of just one among the author's several superb travel narratives. Near fine, in slightly darkened pictorial dust jacket with a little fraying at the crown of spine and fore-tips and a small faint drip-spot on the lower panel. \$350.

467. Leppien, Jean [illus], and Gilles Plazy: **VERS UN MIDI**. [Paris: Michèle Broutta Éditeur, 1983]. Large quarto (13.75 x 11"; 35 x 28.5 cm). Loose bifolia laid into folding cloth clamshell box. Illustrated. Internally fine; the box is a bit sunned and nicked.

First edition. Illustrated with 14 linogravures by Leppien, printed from blocks cut originally in 1948-50. One of 70 numbered copies, signed by the author and artist, from a total edition of 100 copies (30 APs and HCs). Additionally, two of the linogravures are signed in the margin by Leppien. \$350.

468. Lewis, Wilmarth S. [comp]: **THE SERVICE USED AT THE FUNERAL OF ANNIE BURR AUCHINCLOSS LEWIS 11TH MAY 1959**. Farmington: Printed for Her Friends, 1959. Small quarto. Parchment over boards. Portrait. First and only edition. Inscribed and signed by Lewis. Covers bowed, as usual, but a near fine copy in glassine. \$75.



469. **THE LIBERATOR**. New York. Published by Liberator Publishing Co, February 1919. 1:12. (Whole number 12). Quarto. Pictorial wrapper by Boardman Robinson (his portrait of Lincoln). Textblock inevitably tanned, with some sliver chips along the extreme fore-edges of some of the textblock, staples neatly removed at an earlier date so bifolio loose, but a very good copy, the wrapper particularly nice for this issue.

Edited initially by Max and Crystal Eastman and Floyd Dell, and further on by Robert Minor, et al., with distinguished art and advisory editors. This number includes contributions by Art Young, Louis and Jean Untermeyer, Dell, Oppenheim, Upton Sinclair, et al. Published monthly from March 1918 through October 1924, **The Liberator** was the direct successor to **The Masses**, maintained in much the same spirit, but with a sharpening of concerns based on refinements in Marxist principles and practice, most notably in light of developments in Russia.

GOLDWATER 137. HOFFMAN, et al., p.254.

\$150.

470. Liebling, A. J. [ed]: **THE REPUBLIC OF SILENCE**. New York: Harcourt, Brace & Co., 1947. Cloth. Endsheets maps. Pencil erasures from front free endsheet and a couple of places in the text, otherwise a near very good copy in rather tanned and hand-soiled, slightly nicked, price-clipped dust jacket.

First edition. An excellent association copy, inscribed by Liebling on the verso of the front free endsheet to fellow **New Yorker** staff writer Berton Roueché and family: "For the Rouechés, Joe Liebling 4/25/47." The recipient, Chicago native Berton Roueché (1910-1994), joined **The New Yorker** in 1944, after a decade of work for midwestern papers. He specialized in medical topics, particularly epidemiology, and published over twenty books, some on allied topics, others suspense fiction. \$1250.

471. Liebling, A. J.: **CHICAGO: THE SECOND CITY**. New York: Alfred A Knopf, 1952. Pictorial boards. Frontis, illustrations and binding illustration by Steinberg. A bit of tanning around endsheet gutters, otherwise a very good or better copy, in good, somewhat faded dust jacket with old beverage ringmark on upper panel.

First edition. An excellent association copy, inscribed by Liebling on the front free endsheet to fellow **New Yorker** staff writer Berton Roueché: "For Bert Roueché Allansl[indecipherable] J. Liebling well-known traveler May 19, 1952." The indecipherable word may be a play on his first name, Abbott, but it is not his first name. \$1850.

472. Liebling, A. J.: **THE HONEST RAINMAKER THE LIFE AND TIMES OF COLONEL JOHN R. STINGO**. Garden City, NY: Doubleday & Company, 1953. Cloth. Trace of foxing to endsheets, some tanning at edges, small manufacturing flaw at toe of front endsheet gutter, but a good to very good copy in pictorial dust jacket with a few shallow chips along the top edge.

First edition. An excellent association copy, inscribed by Liebling on the front free endsheet to fellow **New Yorker** staff writer Berton Roueché, his wife and his son: "For Kay, Bert and Brad, Joe Liebling (the Colonel's orderly) 3/2/53." \$1750.

473. Liebling, A. J.: **NORMANDY REVISTED**. London: Gollancz, 1959. Cloth textured boards. Light foxing to endsheets, jacket slightly tanned at spine and edges, but a very good copy in dust jacket,

First UK edition. An excellent association copy, inscribed by Liebling on the front free endsheet to fellow **New Yorker** staff writer Berton Roueché: "For Bert Roueché Joe Liebling March 12, 1959." \$1250.

474. [Lime Kiln Press]: Jeffers, Robinson: **TRAGEDY HAS OBLIGATIONS**. [Santa Cruz]: The Lime Kiln Press, 1973. Small folio. Quarter calf and cloth by the Schuberth Bindery. Woodcut. Photographic facsimile. Fine, without dust jacket, as issued.

First edition. Woodcut by Alison Clough. Commentary by William Everson. Copy #5 of two hundred numbered copies printed by hand on Tovil handmade paper in Weiss Roman and Italic types and signed by Everson and Clough. Examples of both the letterpress and the offset printed prospectuses are laid in. \$300.

475. Lindsay, Vachel: **GENERAL BOOTH ENTERS HEAVEN AND OTHER POEMS**. New York & London: Macmillan & Co., 1921. Maroon cloth. Crown of spine somewhat frayed, two snagged tears at top edge of front free endsheet, bookplate, spine sunned; just a good copy.

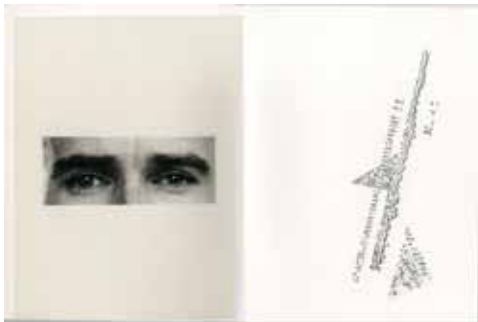
Later impression, to all appearances derived from the plates of the 1913 original edition published by Mitchell Kennerley. Inscribed on the front free endsheet: "Springfield Illinois December 31, 1923. The most fraternal good wishes to Jerry Wallace from Nicholas Vachel Lindsay and [in another hand] Paul Wakefield." Dr. Arthur Paul Wakefield and Olive Lindsay Wakefield are the dedicatees of the collection, and the former has inscribed the dedication page at length to the same recipient, commenting on his friendship with Lindsay and his attachment to the poems, a number of which he highlighted in ink in the Table of Contents. \$85.

476. **LITTACK**. Devon, UK: William Oxley [and] the Ember Press, December 1972 through May 1976. Whole numbers two through twelve (IV:1) (of 12 published in this original format). Ten issues (including double number 11/12). Stiff pictorial wrappers. Some modest hand-soiling to wrappers of the issues with white wrappers, light thumb-tip size discoloration on wrapper of #2, but very good to about fine.

Edited by William Oxley. Some of the wrapper designs are by Rigby Graham and Ian Hamilton Finlay. Laid into #2 are two copies of the 1973 reprinting of "The Vitalist Memorandum." Contributors include Graves, Raine, Clark, D.M. Thomas, Russell, McDiarmid, Manning, Kirkup, Durrell, Scott, Borges, Redgrove, Nangle, Storey, Stanford, et al. Two issues have laid in compliments slips with notes referencing contributions or reviews. \$150.

477. [Lively, Penelope]: ... **DINNER IN HONOUR OF PENELOPE LIVELY'S BOOKER PRIZE**. [London]. 1987. [4]pp. Small octavo, stapled stiff printed card. Stray pen mark on blank recto of lower panel, otherwise near fine.

A menu for this dinner, held at the Garrick Club on the occasion of Lively's receipt of the Booker Prize for **Moon Tiger**. The menu is signed by nine guests in attendance (a manuscript key by an unidentified 'me' is laid in), including Penelope and Jack Lively, Anthony and Ann Thwaite, Andre Deutsch, et al. \$125.



478. Löhr, Helmut: **DISCUSSIONS BERLIN 1988**. [Berlin: Verlag Galerie Horst Dietrich, 1989]. Quarto. Sewn wrapper in printed dust jacket. Laid in screenprint on flexible acetate. Fine in publisher's box.

First edition, deluxe issue. Illustrated with lithographs of Löhr's collage work involving folded newsprint. An EA copy, in addition to thirty numbered copies in the deluxe issue, from a total of 150 numbered copies (and an unspecified number of EA or HC). This deluxe issue is accompanied by a special leporello, "Discussions Part II," as well as a separate lithograph of one of the collages, signed by Löhr. Additionally, the upper lid of the box has been expansively signed by the artist. \$250.

479. London, Jack: **THE SCARLET PLAGUE**. New York: Macmillan, 1915. Brown cloth, with pictorial stamping in shades of orange. Frontis and illus. by Gordon Grant. Very minor sunning to spine, otherwise a near fine, bright copy.

First published edition, preceded by a printing presumably intended for copyright purposes. "Undoubtedly London's best fantastic story, told with considerable artistry and with less tub-thumping and breast-beating than usual" - Bleiler.

BLEILER (SF) 1358. BAL 11960. \$400.

480. Long, Huey P.: **MY FIRST DAYS IN THE WHITE HOUSE**, Harrisburg, PA: The Telegraph Press, [September] 1935. Textured red cloth, lettered in black. Frontis, facsimile and plates by 'Cleanthe'. Neat ownership inscription on free endsheet, otherwise very good or slightly better in lightly nicked and edge-worn pictorial dust jacket with some sunning to the spine and a few scuffs along the lower spine fold.

First edition of the Kingfish's posthumously published fictionalized projection of events after his imagined victory in the Presidential race of 1936. Former Governor, then Senator, Long was assassinated on September 10th, the same month that saw publication of this work. A brief and likely hastily composed Foreword serves as a justification of its posthumous publication. The ownership inscription on the front free endsheet signifies an early purchase, as it is dated at "Oak Park Ill 9/24/35." Uncommon in dust jacket. \$650.

481. Longfellow, Henry W.: **THE POETICAL WORKS ... ILLUSTRATED [with:] THE COMPLETE PROSE WORKS ... WITH HIS LATER POEMS ILLUSTRATED WITH A BIOGRAPHICAL SKETCH**. Boston: Houghton Mifflin Company, [circa. 1886]. Three volumes bound in six. Small folio (30 x 23 cm). Flaccid brown publisher's morocco, stamped in gilt, a.e.g. Portraits and engraved in-text illustrations. Spine extremities a bit frayed and rubbed, foretips rubbed, otherwise very good.

The deluxe format of a later impression of the illustrated edition first undertaken in parts 1879-1880. The list of illustrators and engravers is distinguished, among them Moran, Darley, Linton, Abbey and others. Substantial shipping charges.

BAL 12669. \$250.

482. Longman, W.: **TOKENS OF THE EIGHTEENTH CENTURY CONNECTED WITH BOOKSELLERS & BOOKMAKERS (AUTHORS, PRINTERS, PUBLISHERS, ENGRAVERS AND PAPER MAKERS)**. London: Longmans, Green and Co., 1916. 90pp. plus plates. Gilt lettered blue cloth. Frontis. First edition. Endsheets tanned, some offset from tissue guard to title-page, some rubbing to extremities, otherwise very good.

\$75.

483. Lovejoy, Margot: **LABYRINTH**. [Purchase, NY: Center for Editions, 1991]. Oblong small quarto (23.5 x 24 cm). Pictorial boards. Illustrated throughout with derivatives from photographs and other media, with foldouts and flaps. Mask device inserted in pocket on pastedown. Fine, accompanied by the booklet of explanatory text.

First edition. One of 500 copies printed. Accompanied by brief a.l.s. of thanks from the artist. A rendering in book form of the themes also developed in Lovejoy's 1988 projection installation, produced and printed by Clifton Meador.

\$100.

484. Lowell, Robert: **NOTEBOOK 1967-1968**. New York: Farrar, Straus & Giroux, [1969]. Cloth. First edition. Signed by the author on the title-page. Cloth a bit sunstruck along top edge, mild crease at lower edge of front panel of jacket, otherwise a near fine copy in dust jacket.

\$375.

485. Loy, Mina: **THE LAST LUNAR BAEDEKER**. Highlands: The Jargon Society, [1982]. Large octavo. Cloth, spine label. Photographs. First edition, edited by Roger Conover, with a Note by Jonathan Williams. Signed by Conover and Williams on the half-title. Top edge dust marked, else near fine in lightly edgeworn dust jacket.

\$125.

486. Lucas, Craig [sourcework & screenwriter]: **PRELUDE TO A KISS ... CHICAGO VERSION** [wrapper title]. [Np]. 19 March through 20 May 1991. [2], 132 leaves (altered by inserts and revised leaves). Quarto. Photomechanically reproduced typescript, printed on rectos only of a rainbow of colored stocks, punched and brad-bound, with plastic title-strip along spine. Some chipping and surface loss to the blank verso of the terminal leaf, slight erosion to extreme blank fore-edges of title leaf and first leaf of text. Ownership signature and a few scattered annotations. A good, moderately used copy, utilized in the production.

A heavily revised rainbow draft of this adaptation to film of his own 1988 play by multi-award-winning playwright, director and screenwriter Craig Lucas. The 1992 release was directed by Norman René, and starred Meg Ryan, Alec Baldwin, Kathy Bates, Stanley Tucci, et al. This copy bears the ownership signature of credited sound editor Les Lazarowitz.

\$185.

487. Lyttleton, George, Lord: **THE PERSIAN LETTERS (BEING LETTERS OF A PERSIAN IN ENGLAND TO HIS FRIEND AT ISPAHAN, ORIGINALLY PUBLISHED IN LONDON IN 1735)**. Cleveland: The Rowfant Club, 1988. Quarto. Cloth and decorated paper over boards, printed paper labels. Pictorial endsheets. Portrait. Fine, without dust jacket.

First edition thus, edited by R. B. Porter, with a Foreword by Viscount Cobham, and an Introduction by Pat Rogers. One of 300 numbered copies printed at the Carlyle Press. With a frontis portrait of Lord Lyttleton by Michael P. Sukys, which he has signed in pencil near the caption. The pictorial endsheet design is by Rene Fuller, who has signed the rear pastedown in pencil. \$75.

488. MacArthur, Gen. Douglas: **GENERAL OF THE ARMY AN ADDRESS DELIVERED AT LOS ANGELES, CALIFORNIA, JANUARY 26, 1955**. Stamford: The Overbrook Press, 1955. Large octavo. Printed stiff wrapper. Fine.

First separate edition, being one of 750 copies printed in three colors in Caslon Old Face on Linweave Early American paper. However, of the 750 copies, over five hundred copies were never bound, and of those bound, almost one hundred were never distributed.

CAHOON, p.75. \$30.

489. [MacDonald, George (contrib)]: MacLeod, Norman [ed]: **GOOD WORDS FOR THE YOUNG 1869**. London: Strahan & Co. Magazine Publishers, 1869. [vi],589,[1]pp. Large octavo. Blue cloth, elaborately stamped in black and gilt. Plates and illustrations. Binding extremities worn, a couple of pencil signatures, endsheets and plates somewhat foxed, top blank margin of title clipped away, a couple of signatures starting, but a good copy.

A good association copy, with the former ownership signature of Forrest Reid on the front free endsheet. Illustrations by Arthur Hughes, W.S. Gilbert, J.B. Zwecker, F. A. Fraser, Edward Dalziel, and others. This volume includes the first eight installments of **At the Back of The North Wind**, which was then concluded in the next volume. The terminal page prints MacLeod's announcement that with the next issue, George MacDonald would assume the role of editor.

SHABERMAN 40. Sold.

490. [Machen, Arthur]: Buck, Mitchell S.: **AFTERGLOW PASTELS OF GREEK EGYPT 69 B.C. ... WITH A PREFACE BY ARTHUR MACHEN**. New York: Nicholas L. Brown, 1924. Cloth and boards, paper spine label. Boards a bit sunned at edges, as usual, label slightly rubbed, private book label and ink name of Herbert Satcher on endsheets, otherwise a good-very good copy.

First edition. Inscribed and signed by the author on the half-title to Herbert B. Satcher in 1928, and with a one-page a.l.s., Philadelphia, in envelope postmarked 16 Oct. 1930, relating to an impending visit by Satcher, affixed to the verso of the front free endsheet.

GOLDSTONE & SWEETSER 83a. \$85.

491. Mackenzie, Compton: **WATER ON THE BRAIN**. London: Cassell and Company, [1933]. Gilt lettered green textured boards. Trace of tanning to endsheet gutters, otherwise about fine in an uncommonly nice example of the dust jacket which exhibits only a trace of the usual spine fading.

First edition of Mackenzie's bitter fictional attack on the British Secret Service, prompted by his prosecution for **Greek Memories** (1932) under the Official Secrets Act. \$250.

492. Major, Clarence: **DICTIONARY OF AFRO-AMERICAN SLANG**. New York: International Publishers, [1970]. Decorated wrappers. First edition, wrapper issue. Very minor rubbing to lower wrapper, otherwise fine. \$50.

493. [Maltine]: **PHYSIOLOGICAL EXPERIMENTS, AS APPLIED TO DIGESTION, ALIMENTATION, AND NUTRITION. TOGETHER WITH MATTER OF THE HIGHEST IMPORTANCE TO PRACTITIONERS**. New York: The Maltine M'F'G Co., [nd but ca. 1885]. 32pp. Octavo. Sewn printed self-wrappers. Vertical crease, a few minor small spots, a very good copy.

A promotional for John Carnick's family of elixirs, specifically focused on testimonials from the scientific and medical communities (as opposed to users) and including several members of Ivy League medical faculties. Prescriptions for use, a recipe or two, and a descriptive list of the many variations upon the basic formula of malted barley and alcohol and their recommended uses are included. Maltine Wine, and Maltine Wine with Pepsin and Pancreatine are treated, but the firm's highly popular formulation, Maltine Wine with Coca, is not mentioned in the list. Scarce: OCLC locates a single copy, at the Harvard Medical Library. OCLC 81710554. \$125.

494. Manchester, William: **THE DEATH OF A PRESIDENT NOVEMBER 20 - NOVEMBER 25 1963**. New York: Harper & Row, [1967]. Large, thick octavo. Cloth. First edition, first printing, signed by the author on the half-title. Top edge sunned, otherwise very good or better in defective dust jacket. \$225.

495. Mansouroff, Paul Andréévitch: **STRUKTUREN** [caption title]. Friedberg: Edition Hoffman, 1979. [8] leaves of text. Quarto (33 x 24 cm). Prefatory text leaves, accompanied by six matted mixed-media prints. Enclosed in printed boards folder. Folder a trifle sunned at edges, with small chip at spine crown and short crack at one joint, otherwise near fine.

First edition. Prefatory essay by E. Steneberg. Copy #68 of 120 numbered copies (and 25 *épreuves*), signed by the artist on the justification, and with the prints signed in the plate in the lower right corner. The prints are in black on white, or two colors on white, and vary significantly in size. Mansouroff (1896 - 1983) was one of the first generation of post-Revolutionary Soviet artists, and an associate of Tatlin and Malevich. \$500.



Excellent Association Copy of His First Book

496. Masefield, John: **SALT-WATER BALLADS**. London: Grant Richards, 1902. Polished blue buckram, gilt, t.e.g. Cloth a bit rubbed, crown of spine slightly bumped, front free endsheet neatly excised, otherwise a good copy. Folding cloth slipcase.

First edition of the author's first book (a few early copies were issued in black buckram and are rare). One of 500 copies printed. Inscribed by Masefield in the upper margin of the half-title: "H. Granville Barker from John Masefield January 26 1907," and with Barker's pictorial bookplate (designed by Beerbohm) on the front pastedown. The date of the inscription is auspicious: Granville-Barker produced the first run of Masefield's first play, **The Campden Wonder**, at the Court Theatre in January of 1907, and this presentation was made on the day the run closed. The play contributed greatly to the establishment of Masefield's reputation, and he remained friendly with Granville-Barker until the producer's death in 1946. SIMMONS 1. \$1000.

497. Masters, Edgar Lee: [Carbon Typescript Poem, Signed:] "**PUYE**". [Np. ca. 1926]. Two pages, on rectos of two quarto sheets, approximately 100 lines. Folded for mailing, with marginal punch holes. Tiny edge break at one fold, a bit rumpled, very good.

A long poem, probably dating from Masters' 1926 visit to the Puye cliff dwellings in company with Alice Henderson, Witter Bynner and Arthur D. Ficke. The opening line: "City that vanished before the Spainard [sic] trod...". There are some scattered typed corrections and a few ink annotations and deletions, including the alteration of one word. \$375.

498. [Mathias, Thomas J.]: **AN EQUESTRIAN EPISTLE IN VERSE, TO THE RT. HON. THE EARL OF JERSEY, MASTER OF THE HORSE ...** [etc]. London: Printed for J. Parsons, 1796. vii,[1],[9]-32pp. Octavo. Extracted from nonce pamphlet volume. Half-title not present, but very good.

First edition of this satire occasioned by the "lost letters" of the Prince of Wales. ESTC locates only six copies (Yale, Huntington and Harvard only in the U.S.). NCBEL II:672. ESTC T9346. \$125.

499. Matthews, Brander: **THE SPELLING OF THE POETS** [caption title]. [New York]: Simplified Spelling Board, 10 June 1908. 7,[1]pp. Octavo. Printed self-wrapper. Some slight nicks and frays to edges of terminal leaf, but a very good copy.

First edition, published as Circular 21 of the Board's publications. An example of one of the critic / novelist's scholarly diversions: his service as Chairman of the group founded and funded by Andrew Carnegie in 1906. OCLC / Worldcat locates three copies: AAS, Virginia, and LC. OCLC: 30801391& 36800836. \$85.

500. Mattick, Paul: "**Spontaneity and Organisation**," contained in **LEFT**. [London: National Labour Press], August 1949. Whole number 152. Printed wrapper. Small ink stroke on upper wrapper, otherwise near fine.

Mattick's essay is specially highlighted in this issue by the editors "as the closely reasoned character of Mattick's theses does not lend itself to division into several issues." This copy is inscribed above the headline of his article: "With my best wishes, Paul Mattick." Uncommon thus. \$75.

501. Maud, Ralph, et al. [editors]: **AUDIENCE**. Cambridge. 1955 - 1956. A small lot of 15 early issues: I:5-7; II:1-6; III:1,4,6/7,8; and IV: Special Issue & 2. Printed self-wrappers and printed wrappers. One issue a bit rumpled, otherwise very good to fine.

Edited by Ralph Maud, with occasional guests. Contributors include Heath-Stubbs, Hollander, Amis, Davie, Larkin, Wain, Wilbur, Hall, Honig, et al. III:6/7 is guest edited by Donald Hall, and prints poems by Muir, Wilbur, Booth, Hollander, Lowell, Rich, Wright, Gunn and others; the Special Issue is edited by Peter Wyman and Arthur Freeman, and prints poems by Lowell, Hall, Moore, Morgan, Rago, Brinnin, et al. Important and, in the case of these early issues, relatively uncommon. \$150.

502. McCarthy, Cormac: **ALL THE PRETTY HORSES**. New York: Knopf, 1992. Printed wrapper. Uncorrected page proofs of the first edition, this being the second form of the upper wrapper with the printed definite article in the subtitle and the full publication date set in type. Fine. \$350.

503. McCarthy, Cormac: **THE STONEMASON A PLAY IN FIVE ACTS**. [New York]: The Ecco Press, [1994]. Cloth and boards. Short, slight "lift" along meeting place of paper and cloth on upper board, otherwise fine in slipcase.

First edition, limited issue. One of 350 numbered copies, signed by the author, and issued in cloth covered slipcase. \$375.

504. McCarthy, Cormac: **NO COUNTRY FOR OLD MEN**. New York: Knopf, 2005. Textured boards, stamped in silver. Fine in dust jacket.

First edition, trade issue, this being one of ca. 300 copies distributed by the publisher with a leaf signed by the author expertly tipped in after the front free endsheet. Notable as the source work for the Academy Award winning Coen Brothers film starring Tommy Lee Jones, Josh Brolin, Javier Bardem, and Woody Harrelson. It garnered four Oscars including Best Picture, Best Adapted Screenplay, and Best Supporting Actor. \$1000.

505. McCarthy, Cormac: **THE ROAD**. New York: Knopf, 2006. Large octavo. Cloth and boards. Fine in dust jacket.

First edition of the Pulitzer novel of its year, and the basis for the multiple award-winning (and nominated) film adaptation starring Viggo Mortensen, Charlize Theron, Kodi Smit-McPhee, Guy Pearce, et al. \$250.

506. McCullough, David: **THE LESSONS OF HISTORY COMMENCEMENT ADDRESS DELIVERED AT THE UNIVERSITY OF MASSACHUSETTS** Martha's Vineyard: The Indian Hill Press, [1998]. Narrow octavo. Decorated wrapper over sewn stiff wrapper, paper label. Fine in unprinted envelope.

First edition in this format. One of 300 hundred copies signed by the author on the half-title, and by the printers on the colophon, dated 'Summer 1998.' The commencement exercise took place on May 30th, 1998. Uncommon. \$150.

507. [McMurtrie, Douglas C.]: Heartman, Charles F.: **McMURTRIE IMPRINTS A BIBLIOGRAPHY OF SEPARATELY PRINTED WRITINGS BY ... WITH AN APPRAISAL OF McMURTRIE'S WORK ... [with:] ... SUPPLEMENT**. Hattiesburg & Biloxi, MS: Privately Printed for The Book Farm, Christmas 1942 - 1946. Two volumes. 34[2];16pp. Printed stiff wrappers. Portrait. First editions. Wrappers dusty and smudged, internally very good. Including the supplement, Heartman records over 500 publications by McMurtrie relating to printing and book history. \$55.

508. McMurtry, Larry: **HORSEMAN, PASS BY**. New York: Harper & Bros., [1961]. Cloth and boards. About fine in very good, modestly rubbed and slightly edgeworn dust jacket with two external tape mends to tears at the top edge of the rear panel and crown of the lower joint and a thumb tip spot of light discoloration at the lower edge of the rear panel.

First edition of the author's first book, with his early inscription on the free endsheet: "To Donna - I hope she enjoys it, and I hope things always go well with her. Best - Larry McMurtry." One of Greene's Fifty Best Books on Texas, and the sourcework for the film adaptation, **Hud**. REESE SIX-SCORE 77. GREENE, p. 25. \$2850.

509. McMurtry, Larry: "**LEAVING CHEYENNE**," contained in **STANFORD SHORT STORIES 1962**. Stanford: Stanford University Press, 1962. Cloth. Some tanning and light foxing to endsheets, otherwise very good or better in dust jacket with price intact, but with fading to spine panel.

First edition. Signed by Stegner on the title-page (uncommon thus) and at a much later date by McMurtry

at his contribution. Another contributor, Arthur Edelstein, has inscribed and signed his contribution "with love and fallout" McMurtry's contribution (pp. 54-72) is an extract from the work in progress and appears in company with work by others in the program, including Ken Kesey. \$125.

510. McMurtry, Larry: **LEAVING CHEYENNE**. New York: Harper & Row, [1963]. Cloth. An exemplary copy in dust jacket, the latter with the price clipped and the adjusted \$4.95 price sticker in the lower corner of the front flap.

First edition of the author's fine second novel with his quite legible, early signature in ink on the front free endsheet. The sourcework for a rather regrettable film adaptation released under the title **Lovin' Molly** with a trajectory that took it rather wide of its mark. \$3000.

511. McMurtry, Larry: **THE LAST PICTURE SHOW**. New York: Dial Press, 1966. Trimmed, loose printed sheets, punched and plastic spiralbound between stiff green card sheets. Fine in near fine, lightly nicked and smudged pictorial dust jacket.

Advance reading copy, bound up from printed sheets, of the first edition of the author's third novel, source for the multiple award-winning and nominated 1971 film adaptation, based on McMurtry's collaborative screenplay with director Bogdanovich. Preceded by a minute handful of sets of actual uncorrected page proofs, a wholly different animal than this state, although this format is sometimes confused with the other. \$2000.

512. McMurtry, Larry: **THE LAST PICTURE SHOW**. New York: Dial Press, 1966. Cloth. First edition of the author's third novel, with his late signature on the front free endsheet. Small thumb smudge to fore-edge, otherwise near fine in very good or better dust jacket with sunning to the spine panel. \$850.

513. McMurtry, Larry: **IN A NARROW GRAVE ESSAYS ON TEXAS**. Austin: The Encino Press, 1968. Large octavo. Reversed calf backed printed boards, gilt label. A bit of slight tanning at endsheet gutters, otherwise near fine in fine slipcase.

First edition, corrected printing, limited issue. One of 250 numbered copies, specially printed on untrimmed Artlaid paper, specially bound, and signed by the author. This copy is also signed by the publisher/designer Wm. Wittliff on the recto of the rear free endsheet. A collection of essays marking a watershed in Southwestern letters. \$2500.

514. McMurtry, Larry, et al. [contributors]: **THE RED NECK REVIEW NO. 1**. Houston: The Bookman, Spring 1968. Printed wrappers. Pencil ownership signature, otherwise fine.

Edited by Max Crawford and Michael Evans. With contributions from McMurtry (a long excerpt from **Moving On**, then under its working title **The Country of The Horn**), Greg Curtis, Grover Lewis, the editors, et al. Uncommon. \$75.

515. McMurtry, Larry: **MOVING ON**. New York: Simon & Schuster, [1970]. Cloth and boards. Fine in near fine dust jacket, exhibiting a couple of small smudges, just a trace of the Texas sun to the spine panel and a small Kroch's & Brentano's inventory sticker in the lower forecorner of the rear panel. Somewhat uncommon in this condition

First edition. Inscribed by the author almost a year to the day after publication: "For Ernie, in friendship & with all good wishes -- Larry McMurtry 6-98-71." With the publisher's dated review slip laid in. The first novel in the author's informal Houston cycle, and a sentimental favorite for a number of his early readers. \$650.

516. McMurtry, Larry: **MOVING ON**. London: Weidenfeld and Nicholson, [1971]. Cloth and boards. A few marks and smudges to fore-edge, else about fine in dust jacket.

First edition, British issue, consisting of (contrary to the imprint on the verso of the title) U.S. sheets with a cancel title and prelim, in the U.S. binding, still bearing the Simon & Schuster imprint. Inscribed and signed by the author. \$400.

517. McMurtry, Larry: **IT'S ALWAYS WE RAMBLED AN ESSAY ON RODEO**. New York: Frank Hallman, 1974. Printed boards. First edition in book form. One of three hundred numbered copies, signed by the author. About fine, without dust jacket, as issued. \$750.

518. McMurtry, Larry: **TERMS OF ENDEARMENT**. New York: Simon & Schuster, [1975]. Cloth and boards. First edition. With the author's somewhat later ink signature on the front free endsheet. Text-block aged-darkened, as usual, due to the inferior paper stock, a few smudges and spots to fore-edge, one lower

fore-tip bumped and spine slightly cocked, otherwise a near very good copy in spine sunned dust jacket (at least it's not besmirched with the occasionally encountered remainder mark). \$350.

519. McMurtry, Larry: **FILM FLAM ESSAYS ON HOLLYWOOD**. New York: Simon & Schuster, [1987]. Large octavo. Cloth and boards. First edition. Signed by the author on the title-page. Fine in dust jacket. \$85.

520. McMurtry, Larry: **SACAGAWEA'S NICKNAME ESSAYS ON THE AMERICAN WEST**. New York: **New York Review of Books**, [2001]. Boards. Fine in dust jacket.

First edition (trade issue) of this standout collection of essays reprinted from their original appearances in the **New York Review of Books**. Signed by the author on the title-page. There was also a Three Dogs Books numbered and signed issue of this title. \$175.

521. McMurtry, Larry: **BY SORROW'S RIVER**. New York: Simon & Schuster, [2002]. Large octavo. Boards. Fine in dust jacket and slipcase with onlaid pictorial panels.

First edition, limited issue. Copy 'F' of 26 lettered copies issued in slipcase, in addition to 75 numbered copies, all signed by the author. This special issue, equipped with a limitation statement on a prelim, was prepared with the author's participation for sale by his Wichita Falls colleagues, Three Dog Books. **Berrybender Narratives Book 3**. \$500.

522. McMurtry, Larry: **SIN KILLER**. New York: Simon & Schuster, [2002]. Large octavo. Boards. Fine in dust jacket and slipcase with onlaid pictorial panels.

First edition, limited issue. Copy 'F' of 26 lettered copies issued in slipcase, in addition to fifty numbered copies, all signed by the author. This special issue, equipped with a limitation statement on a prelim, was prepared with the author's participation, for sale by his Wichita Falls colleagues, Three Dog Books. **Berrybender Narratives Book 1**. \$500.

523. McMurtry, Larry: **THE WANDERING HILL**. New York: Simon & Schuster, [2003]. Large octavo. Boards. Fine in dust jacket and slipcase with onlaid pictorial panels.

First edition, limited issue. Copy 'F' of 26 lettered copies issued in slipcase, in addition to 75 numbered copies, all signed by the author. This special issue, equipped with a limitation statement on a prelim, was prepared with the author's participation, for sale by his Wichita Falls colleagues, Three Dog Books. **Berrybender Narratives Book 2**. \$500.

524. McMurtry, Larry: **FOLLY AND GLORY**. New York: Simon & Schuster, [2004]. Large octavo. Boards. Fine in dust jacket .

First edition, limited issue. Copy #67 of 75 numbered copies, in addition to 26 lettered copies with slipcases, all signed by the author. This special issue, equipped with a limitation statement on a prelim, was prepared, with the author's participation for sale by his Wichita Falls colleagues, Three Dog Books. **Berrybender Narratives Book 4**. \$250.

525. McMurtry, Larry: **THE COLONEL AND LITTLE MISSIE BUFFALO BILL, ANNIE OAKLEY, AND THE BEGINNINGS OF SUPERSTARDOM IN AMERICA**. New York: Simon & Schuster, [2005]. Large octavo. Boards. Photographs. Fine in dust jacket and slipcase with onlaid pictorial panels.

First edition, limited issue. Copy #3 of seventy-five numbered copies with a special limitation statement stamped on the front endsheet, signed by the author. Issued in slipcase. This special issue was prepared with the author's participation for sale by his Wichita Falls colleagues, Three Dog Books. \$300.

526. McMurtry, Larry: **OH WHAT A SLAUGHTER MASSACRES IN THE AMERICAN WEST 1846-1880**. New York: Simon & Schuster, [2005]. Large octavo. Boards. Photographs. Fine in dust jacket and slipcase with onlaid pictorial panels.

First edition, limited issue. Copy #63 of seventy-five numbered copies with a special limitation statement printed on the half-title, signed by the author. Issued in slipcase. This special issue was prepared, with the author's participation, for sale by his Wichita Falls colleagues, Three Dog Books. \$400.

527. McMurtry, Larry: **BOOKS: A MEMOIR**. New York: Simon & Schuster, [2008]. Large octavo. Boards. Fine in dust jacket.

First edition, limited issue. Copy #84 of 100 numbered copies signed by the author. This special issue, equipped with a limitation statement on the front free endsheet, was prepared with the author's participation, for sale by his Wichita Falls colleagues, Three Dog Books. \$275.

528. McMurtry, Larry: **LITERARY LIFE: A SECOND MEMOIR**. New York: Simon & Schuster, [2009]. Large octavo. Boards. Fine in dust jacket.

First edition, limited issue. Copy #12 of 100 numbered copies signed by the author. This special issue, equipped with a limitation statement on a front prelim, was prepared with the author's participation for sale by his Wichita Falls colleagues, Three Dog Books. \$275.

529. McMurtry, Larry: **CUSTER**. New York [etc]: Simon & Schuster, [2012]. Quarto. Gilt-lettered cloth. Heavily illustrated, including color. Pencil erasure in corner of prelim, otherwise fine in dust jacket.

First Simon & Schuster printing. Signed by the author on the title-page in his then difficult hand. There was also an Easton Press production, precedence not noted. \$150.

530. McMurtry, Larry: **HOLLYWOOD: A THIRD MEMOIR**. New York [etc]: Simon & Schuster, [2020]. Large octavo. Boards. Fine in dust jacket.

First edition, limited issue. Copy #84 of 100 numbered copies, all signed by the author. This special issue, equipped with a limitation statement on a prelim, was prepared with the author's participation for sale by his Wichita Falls colleagues, Three Dog Books. \$275.

531. **THE MEASURE A JOURNAL OF POETRY**. New York. April 1921 through May 1924 and May and June 1925. Whole numbers 2 through 39 (lacking issues 1 and 30), plus 51 and 52 (of a total of 64 issues published). Forty issues. Small quarto. Printed wrappers. A few wrappers somewhat soiled or with pencil notes, a couple of spines show shallow tidemarks, occasional staple rust, and occasional nicks to overlap edges, otherwise very good.

Edited by Maxwell Anderson and many others, including Louise Bogan, Elinor Wylie, Genevieve Taggard, et al. **Measure** is one of the more important middle-of-the-road domestic periodicals of its era devoted to poetry and reviews of poetry. The occasional highpoints include early appearances by Wallace Stevens, Robert Frost, Kreyborg, Aiken, Hart Crane, Bodenheim, Schneider, Aldington, Sandburg, Bynner, Ficke, Johns, Van Doren, W. A. Percy, Sterling, Field, J.B. Yeats, J. Campbell, Flanner, K.A. Porter, and the editors, bulked out with a lot of versifiers. "The selection of verse is almost uniformly of importance to American literary history" - Hoffman, et al.

HOFFMAN, et al., p.263 (etc). EDELSTEIN C74 & 76.



\$450.

532. [Melville, Herman]: Duyckinck, Evert Augustus, and [later:] C.F. Hoffman [editors]: **THE LITERARY WORLD. A JOURNAL OF SCIENCE, LITERATURE, AND ART. VOLUME V**. New York: E. A. & G. Duyckinck, 1849. [4],576pp. Quarto. Contemporary three-quarter black morocco and marbled boards. Terminal index leaf from final issue bound up front, as intended. Extremities a bit rubbed, extreme upper foretip of text block nibbled, otherwise a very good volume.

The publisher's bound volume for whole numbers 127-152, 7 July through 29 December 1849. Contemporary with its New York publication, on triple-column pages 395-7 (10 November issue) appears a significant selection from Melville's **Redburn**, and on triple column pages 418-20 (17 November issue) appears a lengthy review made up largely of excerpts from the text. Duyckinck and his brother George were influential tastemakers in the mid-19th century world of writing and publishing in the U. S. and Evert and Melville were close friends. In these pages Melville is christened the "De Foe [sic] of the Ocean." In the years 1845-6, Evert served as an editor for Wiley & Putnam's **Library of American Books** wherein Melville's **Typee** made its North American appearance. \$125.

533. Melville, Herman: "**Bartleby, The Scrivener. A Story of Wall Street,**" contained in **PUTNAM'S MONTHLY MAGAZINE**, November & December 1853. New York & London: G. P. Putnam & Co. / Sampson, Low, Son & Co., 1853. Volume II. July to December. Large thick octavo. Three quarter calf and textured boards, spine gilt extra. Joints cracking but cords still sound, endsheets a bit foxed and with some light stains, inner hinges show signs of strengthening, very occasional foxing, but generally the text block is very good or somewhat better.

The six issues forming this second volume of the periodical's first year, bound up with the volume title and index. Melville's story appears in two sections, divided between the November and December issues. It was collected in **The Piazza Tales** (1856) and is high among Melville's most important short fictions.

\$300.

534. Melville, Herman: "**The Encantadas, or Enchanted Isles**" by **Salvator R. Tarnmoor** [pseud], contained in **PUTNAM'S MONTHLY MAGAZINE OF AMERICAN LITERATURE, SCIENCE AND ART. VOL. III**. New York: G. P. Putnam & Co., 1854. iv,654pp. Large, thick octavo. Contemporary three-quarter gilt calf and cloth. Illustrations. Cloth modestly soiled, scattered foxing and occasional browning (chiefly to the first two numbers), lower fore corner torn from terminal binder's blank but generally very good.

The first appearance of Melville's prose work, pseudonymously published in three installments beginning on pages 311, 345 and 460, in the issues for March, April and May. The constituent ten sketches were collected in **The Piazza Tales**. And of note, Bayard Taylor's "The Vision of Hasheesh" appears in the April number. This volume of six issues is bound up without the wrappers, with the publisher's volume title and index. \$175.

535. Melville, Herman: **TYPEE A REAL ROMANCE OF THE SOUTH SEAS ... WITH BIOGRAPHICAL AND CRITICAL INTRODUCTION** New York: United States Book Company, [1892]. xxxvi,389pp. plus portrait and plate. Blue gray pictorial cloth, stamped in black and brown, with 'United States Book Company' spine imprint. Armorial bookplate of Robert Henry Herbert ("Ung Je Serviray") with clipped manuscript gift inscription affixed below (illegible), small nicks and frays at spine ends, two blank lower fore-corners neatly clipped, but a good, sound copy.

The first posthumous printing of the text, one of four of Melville's prose-works prepared for reprinting by the United States Book Company by Melville's close friend, Arthur Stedman, and of those four, the only one to include an Introduction by Stedman. Melville authority Merton Sealts has called the Introduction "the best short Life [of Melville] written in the nineteenth century." Stedman commissioned La Farge's imaginative depiction of Fayaway which appears before the first page of text. The four titles appeared in several different colors of cloth. **Omo** and **Typee** shared the same cover illustration. Copies exist with both the spine imprint of 'United States Book Company,' and of New York publisher 'Tait, Sons & Company.' These editions are not uncommon, but they are difficult to find in agreeable edition. \$150.

536. Melville, Herman: **TYPEE A REAL ROMANCE OF THE SOUTH SEAS ... WITH BIOGRAPHICAL AND CRITICAL INTRODUCTION** New York: United States Book Company, [1892]. xxxvi,389pp. plus portrait and plate. Blue gray pictorial cloth, stamped in black and brown, with 'Tait, Sons & Company' spine imprint. Spine very slightly cocked, otherwise about fine.

The first posthumous printing of the text, one of four of Melville's prose works prepared for reprinting by the United States Book Company by Melville's close friend, Arthur Stedman, and of those four, the only one to include an Introduction by Stedman. This copy is unusual in that it bears the spine imprint of New York publishers, 'Tait, Son & Company,' rather than that of the United States Book Company. This is indicative of the copies taken over by that firm after the failure of the United States Book Company (see Tanselle, **A Checklist of Editions of Moby-Dick 1851-1976**, 3b). \$225.

537. Melville, Herman: **OMOO: A NARRATIVE OF ADVENTURES IN THE SOUTH SEAS; A SEQUEL TO 'TYPEE; OR. THE MARQUESAS ISLANDERS'**. London: John Murray, 1893. xxv,[1],321,[4]pp. Small octavo. Blue cloth, lettered in gilt, gilt pictorial vignette on upper cover. Frontis, illustrations and maps. Extremities shelf-rubbed and spine ends frayed, some foxing early and late, inner hinges slightly tender, spine slightly dull, but about very good.

Arthur Quiller-Couch's copy, with his bookplate on the front pastedown. Denoted a "New Edition" (though clearly reprinted using plates from an earlier edition), to which have been added the illustrations and Henry S. Salt's important, extended memoir of Melville. \$75.

538. Melville, Herman: **JOHN MARR AND OTHER POEMS ... WITH AN INTRODUCTORY NOTE BY HENRY CHAPIN**. Princeton: Princeton Univ. Press, 1922. Cloth and boards. Very faint shelf wear at extremities, top edge slightly dust speckled, otherwise very good or better.

First edition thus, regular issue. One of 1500 (of 1675) copies. With the handsome bookplate of poet / publisher James Laughlin on the front pastedown. In 1944 Laughlin's New Directions published an edition of Melville's selected poems in its Poet of the Month series. BAL 13725. \$100.

539. Melville, Herman: **POEMS CONTAINING BATTLE-PIECES JOHN MARR AND OTHER SAILORS TIMOLEON AND MISCELLANEOUS POEMS**. London: Constable and Co., 1924. Large octavo. Light blue cloth, stamped in blind and gilt, t.e.g. Faint white streaks in one area of the upper cover, neat ink name (but see below), otherwise a very good copy without the dust jacket.

First collective edition, including poems published in book form here for the first time. Edited by Michael Sadleir and Raymond Weaver. Published as volume 16 of the Standard Edition, limited to 750 sets. With

the ownership signature of American literature scholar Norman Holmes Pearson, and some pencil ticks next to a few poems in the table of contents.

BAL 13683. \$475.

540. Melville, Herman: **JOURNAL UP THE STRAITS OCTOBER 11, 1856 - MAY 5, 1857**. New York: Published by **The Colophon**, 1935. Large octavo. Marbled cloth. Portrait. Slightly cocked, boards edge-worn, upper 1.5" of spine covering gone (taking the label), but a sound, internally near fine copy, with superior association interest.

First edition. Edited, with an Introduction, by Raymond Weaver. One of 650 copies printed. An excellent association copy inscribed in the hand of the recipient on the front free endsheet: "Eleanor M. Metcalf from the Colophon." The recipient was Melville's granddaughter and was for decades a touchstone for Melville studies. The manuscript Journal from which this text was derived was then in her possession. There are a couple of small pencil notes by her in margins in the prelims.

BAL 13690. \$400.

541. Melville, Herman: **TYPEE A ROMANCE OF THE SOUTH SEAS**. New York: Limited Editions Club, 1935. Large, thick octavo. Tapa cloth over boards. Usual faint tanning to spine, otherwise about fine in very good slipcase with some wear at the corners.

Copy #1348 of 1500 numbered copies, printed at the Harbor Press, illustrated in color by Miguel Covarrubias, and signed by him. With an important Introduction by Raymond Weaver, who has inscribed this copy prominently on the free endsheet: "To Eleanor Metcalf with faithful regards Raymond Weaver 22 January 1936." An excellent association copy: the recipient was Melville's granddaughter and for decades a touchstone for Melville scholarship.

\$650.

542. Melville, Herman: **MOBY DICK; OR, THE WHALE**. [New York]: The Limited Editions Club, 1943. Two volumes. Small quarto (26 x 19 cm). Publisher's black sheepskin, spines lettered in gilt. Plates, some in color. Tiny nick at crown of spine of first volume, very slight rubbing to the spines, otherwise an uncommonly nice set. The slipcase is present, but neatly split at most of the joints.

First printing in this format, with illustrations by Boardman Robinson and an Introduction by Clifton Fadiman. Copy #417 of 1000 numbered copies, signed by the artist. The impractical binding material has seldom withstood the passage of time and has often gone the way of the sheep that died as a prelude to its manufacture.

\$850.

543. Melville, Herman: **MOBY DICK; OR, THE WHALE**. New York: The Heritage Press, [post 1943]. Small quarto (24.5 x 17 cm). Full olive green polished calf, spines gilt extra, gilt lettered crimson and blue morocco labels, gilt inner dentelles, a.e.g., by Bayntun of Bath. Plates, some in color. Fine.

A revisiting in more modest format of the text and illustrations by Boardman Robinson first presented in the 1943 Limited Editions Club edition. Introduction by Clifton Fadiman.

\$450.

544. Melville, Herman: **BILLY BUDD FORETOPMAN ... WITH AN INTRODUCTION BY WILLIAM PLOMER**. London: John Lehmann, 1946. Small octavo. Gilt cloth. First edition in this format. Endsheets slightly tanned, as usual, otherwise a nice, very good to near fine copy in modestly tanned Keith Vaughan dust jacket. Oddly uncommon in agreeable condition these days.

\$85.

545. [Melville, Herman]; Wright, Nathalia: **MELVILLE'S USE OF THE BIBLE**. Durham, NC: Duke University Press, 1949. [8], 203pp Gilt lettered cloth. Slight tanning to endsheet gutters, otherwise near fine in very good pictorial dust jacket (a bit tanned at spine and edges).

First formally published edition of the author's doctoral dissertation. An excellent association copy, inscribed by the author: "To Norman with much appreciation Nathalia 20 June 1949." The recipient, Norman Holmes Pearson, is prominent among those thanked in the brief acknowledgements and was likely an advisor for her PhD program at Yale. Uncommon in the first edition.

\$125.

546. Melville, Herman: **PIERRE OR, THE AMBIGUITIES**. New York: Hendricks House, 1949. ciii, 504pp. Large, thick octavo. Gilt gray cloth. Minor rubbing at edges, otherwise very good or better, without dust jacket.

First edition thus, edited, with a substantial Introduction and Notes by Henry A. Murray. An excellent association copy, inscribed on the front free endsheet by the editor: "For Galdys and Van Wyck [Brooks] *con amore* from Harry, Spring 1949." The publisher's compliments slip is laid in, indicating it was sent at Murray's request.

BAL 13694. \$125.



547. [Melville, Herman]: [Rice, Howard, et al., compilers]: **THE PRINCETON UNIVERSITY LIBRARY CHRONICLE 1851 - MOBY DICK - 1951**. Princeton. Winter 1952. XIII:2. Printed wrappers, bound up in handsome full blue-green morocco, a.e.g., marbled endsheets, unsigned. Frontis. Plates. Slight tanning to extremities, a couple small nicks around crown of spine, otherwise about fine.

A specially bound copy of the issue of the **Chronicle** devoted to the superb exhibition marking the Centenary of the publication of **Moby Dick**, with an essay by Henry A. Murray and an annotated catalogue of the 226 items exhibited. This copy bears the handsome, small bookplate of Howard Rice, one of the four co-compilers of the extensively annotated catalogue. Laid in is a 16 x 14 cm humorous pencil drawing by Swiss surrealist painter Otto Tschumi (inscribed, signed and dated 28.2.52). Tschumi illustrated the Swiss edition included in the exhibition as item 180. \$400.

548. Melville, Herman: **PIERRE OR, THE AMBIGUITIES**. [New York]: Grove Press, [nd but ca. 1957]. Cloth and boards. Spine a trace sunned, with some slight tanning to edges of boards; very good or better in acetate wrapper.

First Grove Press printing, the deluxe issue. Copy #61 of 100 numbered copies, in addition to the wrap-perbound Evergreen Books issue and the normal clothbound issue. \$95.

549. Melville, Herman: **THE LETTERS OF HERMAN MELVILLE**. New Haven: Yale University Press, 1960. Large octavo. Gilt cloth. Frontis. A near fine copy in very good, lightly frayed dust jacket.

First edition. Edited by M.R. Davis and W.H. Gilman. A good association copy, inscribed (first names only) by the editors to Norman Holmes Pearson "with special thanks...." Pearson is thanked in the final paragraph of the Preface. BAL 13704. \$150.

550. [Melville, Herman]: Dahlberg, Edward: "**Moby Dick - An Hamitic Dream**" [caption title]. Teaneck, NJ: Reprinted from the **Literary Review**, [Autumn 1960]. pp. [87] - 118pp. Printed self-wrapper, bound up in half calf and textured boards, faux vellum fore-tips. Very good.

An author's separate of this periodical appearance, originally appearing in IV:1 of the **Literary Review**. A pencil note in an unknown hand suggests that the binding was commissioned by the author for his own retention. BILLINGS C96. \$75.

551. [Melville, Herman]: Mumford, Lewis: **HERMAN MELVILLE A STUDY OF HIS LIFE AND VISION**. London: Secker & Warburg, [1963]. Gilt cloth. Near fine in lightly edgeworn dust jacket.

First UK edition of the revised text, inscribed by Mumford to multi-Pulitzer winning novelist and historian "... Paul Horgan in warm fellowship Lewis Mumford Middletown January 1964." Horgan's bookplate appears on the facing pastedown. \$150.

552. Melville, Herman: **ON THE SLAIN COLLEGIANS SELECTIONS FROM THE POEMS OF...** New York: Farrar, [1971]. Large octavo. Cloth. Edited and illustrated with woodcuts by Antonio Frasconi. Fine in slightly edge-darkened dust jacket.

First edition thus, limited to one thousand numbered copies, signed by Frasconi. \$110.

553. Melville, Herman, and A. S. W. Rosenbach [introduction]: **MOBY DICK OR THE WHALE ... WITH AN INTRODUCTION BY...** Garden City: Doubleday & Company, 1928. Gilt lettered blue cloth and blind-stamped cream boards. Spine ends a trifle shelfworn, with a couple of small spots toward toe, surface abrasions to pastedowns characteristic of removal of a former acetate wrapper, a good to very good copy, without dust jacket.

First edition of the main text conjoined with Rosenbach's Introduction, which first saw publication in December 1924 by Mitchell Kennerley in a limited edition. This is an exceptional association copy, inscribed by Rosenbach to one of his most important customers of the time, Lessing Rosenwald: "To Lessing from A. S. W. R. Nov 12, 1928." Rosenwald (1891-1979) first visited Rosenbach's Philadelphia shop in 1922, and in the years following, Rosenbach was a frequent source of items for Rosenwald's collection. They were both active in local and national activities associated with Jewish organizations, charities and causes. Rosenwald donated his superb collection of prints, art and illustrated books to the Library of Congress. \$850.

554. [Melville, Herman - Criticism & Scholarship]: [A Substantial Accumulation of Offprints, Extracts and Author's Separates, accompanied by 25+ Issues of the **Melville Society Newsletter**]. Various places. Various dates, largely 1940s-1960s. Octavo and quarto. Printed wrappers, printed self-wrappers, stapled extracts and folded leaflets. Good to fine.

An informative cross-section of over two decades of Melville periodical scholarship, represented by somewhat over 65 author's separates, offprints, extracts and similar formats, 25 plus issues of the **Melville Society Newsletter**, and a couple of **Harvard Library Bulletins** (dating from the 1980s). Many of the most important names in Melville scholarship are represented (though not Charles Olson), with a significant number of them inscribed by their authors to influential American Literature and American Studies scholar, Norman Holmes Pearson. \$375.

555. [Melville, Herman (sourcework)]: Lawrence, Jerome and Robert E. Lee [screenwriters]: "**THE STRANGE MR. BARTLEBY**" ... **FREELY BASED ON A STORY BY HERMAN MELVILLE**. Hollywood: ZIV Television Programs, Inc., 21 August - 10 September 1952. [1],52 leaves (plus two revised pages). Quarto. Mimeographed typescript, printed on rectos only, with dated revises on blue paper. Brad bound in mimeographed wrapper. Portion of opening page of the second act crossed through, small ink 'b' on upper wrapper, but very good.



A "Final Master Script" of this adaptation of Melville's story, prepared by Lawrence and Lee as an early episode of the television series to which they would frequently contribute, the 'Favorite Story' series. An important and relatively early serious literary contribution to the new medium by the dramatists, this television production was preceded by a 1948 radio adaptation in the analogous 'Favorite Story' radio program. John Laurie was cast in the role of Bartleby in this production. Uncommon. \$350.

556. [Melville, Herman (sourcework), and Ray Bradbury and John Huston (screenwriters): [French Language 'Grande' Poster for:] **MOBY DICK**. [France: Printed by:] Ste Expl. ets Lalande Courbet 91 Wissous [for:] United Artists, [nd but early 1970s]. Large folio (155 x116cm; 61 x 45.75"). Folded, as issued, neat ink manuscript i.d.'s on two outer panels, otherwise very good to fine.

A superb, highly visual French language 'grande' poster for an early 1970s European rerelease of John Huston's 1956 film adaptation of Melville's novel, based on a screenplay cowritten with Ray Bradbury, and starring Gregory Peck, Richard Basehart, Orson Welles and Leo Genn. \$125.

557. [Melville, Poe, Lincoln, and others]: Kennedy, John P., and Alexander Bliss [compilers]: **AUTOGRAPH LEAVES OF OUR COUNTRY'S AUTHORS**. Baltimore: Cushings & Bailey, 1864. xi,200,[1]pp. Quarto. Polished plum-colored cloth, stamped in gilt and blind. Lithographed manuscript facsimiles and illustrations. Spine a shade sunned with shallow chips at crown and toe, slight edge-wear, a bit of foxing early and late, old French bookseller's description in corner of verso of front free endsheet offset through tissue to upper blank portion of title, old offset from an ancient and absent floral specimen in gutters of pages 42-3, generally a very good copy.

First edition of this considerable undertaking to raise funds contemporary with the Baltimore Sanitary Fair to support relief for the aid of soldiers and their families. Includes faithful facsimiles of the contributors' works, among them the first facsimile of Lincoln's handwritten "Address Delivered at the Dedication of the Cemetery at Gettysburg." Other facsimiles of works by other important authors include: Francis Scott Key, Edward Everett, Washington Irving, Harriet Beecher Stowe, Nathaniel Hawthorne, John Audubon, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Herman Melville, Ralph Waldo Emerson, Henry David Thoreau, William G. Simms, J.J. Audubon, and many, many others. Melville's "Inscription to the Slain at Fredericksburg," was not collected in book form until 1947. BAL 2418, 13672, etc. \$1850.

558. [Melvilleana]: Spafford, Horatio Gates: **A GAZETTEER OF THE STATE OF NEW-YORK: EMBRACING AN AMPLE SURVEY AND DESCRIPTION OF ITS COUNTIES, TOWNS, CITIES, VILLAGES, CANALS, MOUNTAINS, LAKES ... WITH AN APPENDIX ...**. Albany: Published by B.D. Packard ..., 1824. 620pp. Large octavo. Later full faux-leather, spine lettered in gilt (oxidized). Large folding map. Scattered foxing, map has clean splits at a couple of its folds, otherwise a sound copy.

Enlarged second edition of the first Gazetteer of the state of New York. Spafford published the first edition in 1813 and this edition is virtually twice the size of its predecessor. Tipped to the first original blank is a small slip, inscribed "Sir Gilbert Ward, Edinburgh, from his friend, the Author." Of potentially greater interest is the fact that this copy bears in the upper margins of the title-page and the first leaf

of the main text the ink signature of Peter Gansevoort (1788-1876), son of the decorated Colonel in the Continental Army, and Herman Melville's maternal Uncle. Peter Gansevoort was educated at the College of New Jersey, Princeton and Litchfield Law School. He was admitted to the bar c.1811. Besides a law career, Gansevoort was also the private secretary to Governor DeWitt Clinton, judge advocate general (1819-1821) on Clinton's military staff, member of the Assembly (1830-1831), Senator (1833-1836) and 1st judge of the County Court of Albany County (1843-1847).
HOWES S802. \$500.

559. [Melvilleana]: Reynolds, J.N.: "**MOCHA DICK: OR, THE WHITE WHALE OF THE PACIFIC: A LEAF FROM A MANUSCRIPT JOURNAL,**" contained in **THE KNICKERBOCKER ... VOL. XIII** [#s 1-6]. New York: Clark and Edson, 1839. 554pp. Contemporary three-quarter calf, spine gilt extra, and pastepaper over boards. General title, frontis, indices and engravings bound in. Map. Hinges cracking but remain sound, 19th century bookseller's stamp on front free endsheets, offset from calf turn-ins to endsheets and adjacent leaves, otherwise an unusually nice example, with very little foxing. Cloth wrapper and folding half morocco case (joint worn).

The first appearance of Reynolds's narrative (pp.377-392) in the May issue. This is generally accepted to be the sourcework for **Moby Dick**. It was reprinted in separate form at least once in the 19th century, and again in 1932. Contributions by Irving, Schoolcraft, Holmes, et al., also appear. \$350.

560. Menán, Manuel (Spanish, b. 1946-1994): **IDENTIKIT 32**. Amsterdam: Galerie Da Costa, 1979. Suite of eight original color etchings (incorporating text), plus title leaf and justification. Oblong quarto (25 x 32.5 cm). Laid into printed wrappers with pictorial vignette, the whole laid into a pictorial cloth folder with linen strapping. Fine.

First edition. One of fifty numbered copies, signed by the artist, in addition to six copies *hors commerce* and the prototype set of the etchings. The eight etchings collectively present the late artist's self-portrait, with the comment: "Of course this book, if you are willing to forget what a book looks like, is that kind of exhibitionism Andre Breton should have called 'un livre à la porte battante'." \$300.

561. Mencken, H. L.: **DAMN! A BOOK OF CALUMNY**. New York: Philip Goodman Company, 1918. Pale green-tinged gray cloth, lettered in gilt. Cloth somewhat faded at edges and spine, as often, a few slight bumps to extremities, ink name and small bookplate (see below) otherwise very good.

First edition of this early title, with the ownership signature and small book label of Herbert Boyce Satcher, vicar of St. Aidan's parish, Cheltenham, PA (1924-1958) and authority on church music, who built an estimable collection of books on subjects both sacred and secular, among the latter an extensive collection of the works of the Uranian poets and their fellow travelers. \$150.

562. Mencken, H. L., and George Jean Nathan: **HELIOGABALUS A BUFFONERY IN THREE ACTS**. New York: Alfred A. Knopf, 1920. Gilt lettered black cloth. Spine gilding dull, neat ink ownership signature of Herbert Boyce Satcher, about very good, without dust jacket.

First edition, trade issue. One of two thousand copies numbered copies. Affixed to the verso of a preliminary blank is a six-line typed note, signed, from Mencken, Baltimore 26 December 1938, to a Mr. Warner, regarding the return of two *Stammbücher*. Satcher's small book label and pencil bibliographic notes appear on the front pastedown. Herbert Boyce Satcher, vicar of St. Aidan's parish, Cheltenham, PA (1924-1958) and authority on church music, built an estimable collection of books on subjects both sacred and secular, among the latter an extensive collection of the works of the Uranian poets and their fellow travelers. \$175.

563. Merrick, Leonard: **CONRAD IN QUEST OF HIS YOUTH AN EXTRAVAGANCE OF TEMPERAMENT**. London: Grant Richards, 1903. Navy blue cloth, stamped in gilt and elaborately decorated in white and blue. Light foxing to endsheets, otherwise an unusually nice, unrubbed copy, enclosed in a substantial cloth slipcase with leather labels.

First edition of the author's most durable work. With the Realm of Redonda book label from the library of writers M.P. Shiel and John Gawsworth (i.e. Terence Ian Fytton Armstrong, King Juan I of Redonda). WOLFF 4745. SADLEIR 1708. \$250.

564. Merriman, Henry Seton [pseud. of Hugh Stowell Scott]: **DROSS**. Chicago & New York: Herbert S. Stone & Co., 1899. Red cloth, lettered in white, t.e.g., others untrimmed. Frontis and plates by Robert Sauber. 1899 ink gift inscription on preliminary blank, otherwise a very good copy.

First edition (according to Kramer, no comparable UK book edition was published). A portion of the text was deposited for copyright in 1896, but contractual issues delayed full publication until 1899. KRAMER 188. NCBEL III:1069. WOLFF 4760. SADLEIR 1715. \$75.

565. Merton, Thomas [trans]: **THE SOLITARY LIFE A LETTER OF GUIGO INTRODUCED AND TRANSLATED FROM THE LATIN BY....** Worcester: [Stanbrook Abbey Press, December] 1963. 12mo (145 x 105 mm). Decorated wrapper over stiff wrapper, lettered in gilt. Colophon in green and red. First edition. Printed in Spectrum and Romulus types. Outer wrapper sunned at extremities (a common characteristic for this book) otherwise about fine.
DELL'ISOLA D6. \$250.

566. Messenger, Annette: **MES ENLUMINURES.** [Dijon]: Art & Art, [1988]. Stiff printed wrappers, paper label (21 x 14 cm). Fine.

First edition. One of 300 numbered copies on *verge d'Arches*, from a total edition of 320. An illuminated color alphabet executed by the famed French installation artist, published under the auspices of the "Association pour la diffusion de l'art contemporain."
\$350.

567. **MESURES CAHIERS TRIMESTRIELS.** Paris: Librairie José Corti, 15 January 1935. I:1. Small quarto. Printed wrapper. Wrapper edgeworn, with a few small nicks and minor loss at spine crown, trace of foxing, otherwise a good copy with Bryher's pencil ownership signature in the top margin of the title-page.

Edited by a committee including Henry Church, Henri Michaux, Ungaretti, Jean Paulhan, et al. Contributors to this number include Claudel, Pushkin, Musil, Hopkins (translated, in part, by Edouard Roditi), Ponge, and Dorothy Richardson (translated by Sylvia Beach and Adrienne Monnier). A decent expat association copy.
\$60.

568. Meynell, Katharine, and Susan Johanknecht: **EMISSIONS BOOK.** [London: Gefn Press, 1992]. [20] pp. Small quarto (22 x 15 cm). Open-sewn vellum-strip backed archival plastic sheets and sleeves. One of the three threads is broken (but present), otherwise fine. Enclosed in original drafting paper sleeve.

First edition. Copy #48 of 150 copies signed by the collaborators. A novel artist's book, involving three screen print images (two translucent white and one red-brown), five encapsulated plastic bags containing hair, wax and other emissions, and four photographic transparencies. The text is in 12pt Times screen printed in red-brown with colophon and 72pt Times Outline title on cover in white.
\$125.

569. Michener, James: **TALES OF THE SOUTH PACIFIC.** New York: Macmillan, 1950. Gilt pictorial blue cloth. Spine gilding slightly rubbed and dull, otherwise a very good copy, without the glassine jacket.

Special anniversary edition. One of fifteen hundred copies prepared for the Golden Anniversary of the American Booksellers Association, signed by the author. The sourcework for both the stage and screen adaptations as **South Pacific.**
\$350.

570. [Millay, Edna St. Vincent]: Earle, Ferdinand [ed]: **THE LYRIC YEAR ONE HUNDRED POEMS.** New York: Mitchell Kennerley, 1912. Contemporary three-quarter morocco and marbled boards, t.e.g. A few small spots to fore-edge, small scrape at crown of spine, otherwise a very good copy, with a 1912 gift inscription to a then local poet from his mother.

First edition, first state, of this important anthology, including Millay's "Renascence," marking her first appearance in book form.
YOST 1. \$75.

571. Millay, Edna St. Vincent: **ARIA DA CAPO A PLAY IN ONE ACT.** New York: Mitchell Kennerley, 1921. Gilt cloth. Ownership inscription in corner of front free endsheet, otherwise near fine in a near fine example of the uncommon dust jacket. As usual, the jacket is just a shade shorter than the book.

First edition in book form, preceded by the play's appearance in London as No. 14 of **The Chapbook.** This edition includes the first appearance of the "author's suggestions for the production of the play," and is, unlike the appearance in **The Chapbook**, uncommon in fine condition.
YOST 11. \$300.

572. Minervini, Ursula: **TRACE.** [Baltimore: Bunyip Song Press, 2004]. Small octavo (15.5 x 12 cm). Open-sewn etched paper over boards, etched label. Tipped-in illustrations. Folding plate. Fine.

Copy #14 of 17 copies of this early work by one of the future principals of the Pellinore Press, signed by her on the justification. The spare text is accompanied by 45 small original etchings, each of which is thematically related to, and occasionally presents a progressive variant state of a detail from, the large folded etching (14.8 x 92 cm). A lovely production, fully reflecting the artist's concern with the inhabitants of the natural world.
\$350.

573. [Miniature Book]: Koopman, Harry Lyman: **MINIATURE BOOKS BY** Los Angeles: Dawson's Book Shop, 1968. Miniature (5 x 3.5 cm). Bound in full vellum over limp boards, lettered and decorated in blue, blue typographical decorative borders on each page. Two small spots on lower board, otherwise about fine.

First edition of the only miniature to appear under any of the Grabhorn imprints. One of 400 copies printed in black, red, and blue on English mould-made paper. An historical essay concerning miniatures by the former librarian at Brown University and president of the American Library Association. The type was originally set for Bruce Rogers by Mackenzie and Harris, but the proofs arrived the day Rogers died 21 May 1957. The text was finally printed in 1968 by the Grabhorn-Hoyem Press in this edition for Dawson's Book Shop. BRADBURY 1711. \$250.



574. [Miniature Book]: Middleton, Bernard: **YOU CAN JUDGE A BOOK BY ITS COVER A BRIEF SURVEY OF MATERIALS.** [Pico Rivera, CA: Kater-Crafts Bookbinders, 1994]. 161,[7]pp. Miniature (7.5 x 6 cm). Full black morocco, decorated with inlays of red and blue morocco and gilt green and blue foil impressions, t.e.g. and with similar blue and green pattern over the gilt. Frontis and five wood-engraved plates. Decorative gilt chapter head pieces. Fine in morocco backed folding clamshell case.

First printing in this format, the text edited by David Pankow. One of 500 numbered copies, of which four hundred were for sale. A substantial collaboration of noted book artists in a small package -- designed by Ward Ritchie, illustrated by John de Pol, typeset by Patrick Reagh, printed by Henry Morris of the Bird and Bull Press, and bound by Kater-Crafts Bookbinders from a design of Tini Miura, with endpapers by Einen Miura. Signed by the author and the seven

production contributors on the inner panels of two conjugate leaves bound at the rear.

BRADBURY 2077.

\$475.

575. [Miniature Book]: Hutchins, Edward H: **MARYLINE'S GARDEN.** Cairo, NY: Editions, 1996. Miniature (7.5 x 6.5 cm). Nine panel double-sided accordion fold, reflective mylar over boards, with printed text labels and eight colored paper pictorial pop-downs. Fine, in floral fabric bag, with tie and printed label.

First edition. Copy #39 of an edition reported to have consisted of only forty copies, assembled by hand by Hutchins, signed by him on the rear panel, and numbered on the tag attached to the fabric bag. When unfolded, the pop-downs are reflected by the mylar, creating a kaleidoscopic garden with birds and butterflies. This copy is not accompanied by the box reported by Bradbury.

OCLC: 37572224. BRADBURY 33.

\$200.

576. [Miniature - Children's Bible]: **HISTORY OF THE BIBLE.** Buffalo: Phinney & Co., 1850. x,[11]-192pp. Miniature ((5.5 x 4.5 cm). Full contemporary calf. Frontis and plates. Spine a bit chafed, a few trivial discolorations, edges well-thumbed, early ink gift inscription on front free endsheet, but a very good copy.

One of many impressions, under a number of different imprints, of this popular mid-19th century rendering for children.

WELSH 1125. ADAMOIT A104. OCLC: 8599822.

\$85.

577. [Miró. Joan]: Leiris, Michel, and Fernand Mourlot: **JOAN MIRÓ LITHOGRAPHS VOLUME I.** New York: Tudor Publishing Company, [1972]. Quarto. Cloth. Illustrated throughout in color and black & white. Fine in color lithographed pictorial dust jacket after a design by Miró. Card slipcase.

First US edition. One of 5000 numbered copies. With the two essays by Leiris and the catalogue by Mourlot translated from the French by Peninah Neimark and E.J. W. Including the dust jacket, illustrated with twelve original color lithographs by Miró, printed by Mourlot.

\$600.

578. [Miró. Joan]: Queneau, Raymond [preface]: **JOAN MIRÓ LITHOGRAPHS VOLUME II.** New York: Léon Amiel Publisher, [1975]. Quarto. Cloth. Illustrated throughout in color and black & white. Fine in color lithographed pictorial dust jacket after a design by Miró and printed bellyband. Card slipcase.

First US edition. One of 5000 numbered copies. The translation of Queneau's essay from the French is not attributed. Including the dust jacket, illustrated with twelve original color lithographs by Miró, printed by Mourlot.

\$600.

579. Mitchell, Joseph: **JOE GOULD'S SECRET.** New York: Viking Press, [1965]. Cloth and boards. Spine very slightly cocked, otherwise very good or better in spine sunned dust jacket.

First edition, incorporating the text of the earlier **Professor Sea Gull**. The sourcework for the 2000 film adaptation, starring Ian Holm, Stanley Tucci, et al., based on a script by Howard Rodman. In the end, it

is as much Mitchell's story as it is Gould's.
Reese, **Narratives of Personal Experience** 68.

\$150.

580. Mitchell, Susan: **AIDS TO THE IMMORTALITY OF CERTAIN PERSONS IN IRELAND CHARITABLY ADMINISTERED BY....** Dublin: New Nation Press, 1908. Small octavo. Pictorial printed wrappers. Spine extremities chipped, with narrow strip laid down, but a good copy.

First edition of the poet's first book, a series of satirical poetic squibs aimed at prominent Irish literary figures of the time (who are the subject of the wrapper illustration). The "Prologue" is indebted, in part, to Yeats's "When You are Old," and is noted as printed "With apologies to Ronsard and Yeats." Among the "Rejected Dedications" is one to Yeats, and the publisher's (satirical) adverts include **No Ideas Good or Bad** by W.B. Yeats and **The White Flower of a Blameless Life An Autobiography** By George Moore. COLBECK II:560. JOCHUM 5883. \$150.

581. Mitford, Nancy: **DON'T TELL ALFRED**. London: Hamish Hamilton, [1960]. Cloth-textured boards, spine lettered in gilt. Ownership signature on front free endsheet, endsheets very slightly tanned, small spots on lower edge, otherwise very good in like dust jacket.

First edition. Jacket design by Cecil Beaton. Inscribed by the author on the half-title: "Mr. Tyrell from the author Nancy Mitford 1960." \$425.

582. Mitra, Tridib [ed]: **LETTERS / LETTERS**. [Howrah-2, India: Zebra Books 1968]. [36]pp. Octavo. Pale lavender wrapper, printed in violet ink. Some slight use at the overlap wrapper edges, otherwise about fine.

First edition. A selection of letters in English to Mitra's fellow poet, Malay Roy Choudhury, from other poets, including Robert Kelly, Allen Ginsberg, Howard McCord, Margaret Randall, Carol Bergé, Daisy Aldan, Ferlinghetti, Octavio Paz, and others. Uncommon: OCLC locates eight copies in North American libraries. OCLC:25082284. \$45.

583. Montesquieu, Charles de Secondat, Baron de: **THE TEMPLE OF GNIDUS, AND ARSACES AND ISMENIA**. London: Printed for J. Wright ..., 1797. viii,[9]-225pp. Small octavo. Contemporary sheep, spine ruled in gilt, gilt spine label. Early ink name on title, slightly later printed bookplate on front pastedown, pencil annotations to front free endsheet, extremities rubbed and a bit chipped and worn; internally very good and crisp.

An uncommon edition of this translation of one of the author's widely read *gallant* works, first published anonymously in Paris in 1725 and represented as a translation from ancient Greek. ESTC locates 7 copies, all but the BL copy in North America. ESTC:T89823 \$150.

584. Moore, Brian: **THE FEAST OF LUPERCAL**. Boston: Atlantic Monthly / Little, Brown, [1957]. Cloth and boards. First US edition, preceding the UK edition, of the author's sixth novel (counting his four pseudonymous 'Michael Bryan' novels). Modest dust speckling at edges, otherwise very good or better in lightly rubbed dust jacket. \$75.

585. Moore, George: **CELIBATES**. London: Walter Scott, 1895. Red cloth stamped in gilt, t.e.g. A bit edgeworn, inner hinges cracking (but sound), but a good copy.

First edition. With Moore's month of publication presentation inscription on the title-page: "For Florence Sherrard from George Moore June 13 1895." GILCHER A21a. \$175.

586. Moore, Marianne: **THE ABSENTEE A COMEDY IN FOUR ACTS ... BASED ON MARIA EDGEWORTH'S NOVEL OF THE SAME NAME**. New York: House of Books, 1962. Gilt cloth. First edition. One of three hundred numbered copies, signed by the author, issued as Number Fourteen of the Crown Octavo series. Fine in glassine jacket. \$250.

587. Moore, Merrill: **THE NOISE THAT TIME MAKES ... WITH A FOREWORD BY JOHN CROWE RANSOM**. New York: Harcourt, [1929]. Cloth and boards. Fine in lightly chipped and soiled dust jacket.

First edition of the author's first book, inscribed and signed by him in 1938. Moore was a practicing physician and, at the time, was by association a fugitive. Somewhat uncommon in dust jacket. \$125.

588. Morris, William: **SOME HINTS ON PATTERN DESIGNING**. [London: Longmans & Co., 1899]. Cloth-backed boards. Mild handsoiling to boards, internally about fine.

First printing in this format. Printed at the Chiswick Press utilizing the Golden type designed by Morris for the Kelmscott Press. \$100.

589. Morris, William: **ARCHITECTURE AND HISTORY AND WESTMINSTER ABBEY**. [London: Longmans & Co., 1900]. Cloth-backed boards. Some soiling to boards, internally about fine, with the series prospectus laid in.

Second printing in this format. One of 500 copies printed at the Chiswick Press utilizing the Golden type designed by Morris for the Kelmscott Press.

LEMIRE C-7.

\$100.

590. Morris, William: **GOSSIP ABOUT AN OLD HOUSE ON THE UPPER THAMES**. Flushing & Queens Borough, NY: [J. E. Hill], 1901. Small square octavo. Parchment-backed marbled boards. Frontis and illustrations. Printed in black and red. Fore-tips worn, small surface abrasions at board corners around spine, internally fine and unopened.

First legitimate separate edition, authorized for publication by D.B. Updike, publisher of **The Quest**, where the essay first appeared. The UK issue of the text represented as a separate limited to fifty copies was fabricated by Foreman from sheets of the periodical (see Lemire E-14). This is copy #21 of 100 numbered copies printed on Japan Vellum, with two internal illustrations by F. H. New and wood engraved initials by Hill. LEMIRE A-97.01.

\$375.

591. Morris, William: **THE HOLLOW LAND AND OTHER CONTRIBUTIONS TO THE OXFORD AND CAMBRIDGE MAGAZINE**. [London: Longmans, Green and Co., 1903]. [4],332,[1]pp. Linen and boards, paper spine label. Shallow loss along right margin of label (but the spare is still tipped in), bookplate, usual slight tan offset to endsheets, minor wear at fore-tips, but a very good copy. Cloth clamshell box.

First edition in this format, printed at the Chiswick Press in the Kelmscott Golden type. Lemire notes the edition consisted of only 316 copies, of which 300 were for sale. Includes some of Morris's prose works qualifying as fantasy.

LEMIRE C-20.

\$350.

593. Morrison, Arthur: **CHRONICLES OF MARTIN HEWITT**. New York: D. Appleton Company, 1896. Publisher's elaborately gilt three-quarter roan and marbled boards, t.e.g., fore and bottom edges rough trimmed. Short marginal tear in front free endsheet fore-edge, small private ownership stamp on prelims and terminal leaf, otherwise a very good, bright copy.

First U.S. edition of the second collection of exploits by Hewitt, one of the most successful of the contemporaries of Sherlock Holmes. Published in Appleton's semi-monthly "Town and Country Library," this copy is in the publisher's deluxe format. Titles in the series also appeared in cloth and printed wrappers; whether or not all titles were also available in this format is open to question, but a number were, and occasionally, such as in the case of Conrad's **An Outcast of The Islands**, were printed on better paper than their cloth or wrapperbound counterparts. Uncommon in decent condition.

HUBIN, p.292.

\$350.

594. Morrison, Toni: **A MERCY**. New York: Alfred A Knopf, 2008. Light blue wrapper, printed in black. Uncorrected page proof of the first edition (not the advance reading copy). Upper fore-corner bumped, otherwise fine.

\$75.



595. [Morris, Henry, and Bird & Bull Press]: Berger, Sidney E., et al: **HENRY & THE AUTHOR ... THE BOOKBINDER ... THE BOOKSELLER ... THE ARTIST**. "Garamond" [i.e. Louisville KY]: Contre Kook Press [i.e. Contre Coup Press], 2014. [4],29,[3] pp. Quarto (27 x 18 cm). Silk over boards, printed paper label. Tipped-in color photograph. Wood-engraving. Spare label laid in. Fine.

First edition of this informal *festschrift* for Henry Morris, conceived by Sidney Berger and printed by Tim Hawley. One of 30 (actually 31) copies printed in handset Lutetia on Biblio paper, bound by the Campbell-Logan Bindery. The contributions are by Berger, Hawley, Wesley Bates, Bob Fleck and George Campbell. One extra copy was specially bound for presentation to Henry Morris, and he, as well as each of the four contributors, received six copies in the standard binding. OCLC counts 5 copies already in institutional collections. OCLC: 892556827 & 893485471.

Sold.

596. Moser, Barry: **THE LORD OF LETTERPRESS HAROLD PATRICK McGRATH 1921 - 2000**. Athens, GA: The Press of the Nightowl, 2002. Printed wrapper over sewn plain wrapper. Wood engraved frontis portrait. Fine.

First edition in book form of this talk first presented at a meeting of the Society of Printers. One of 150 copies printed by Dwight Agner on Zerkall Frankfurt paper, with a tipped-in wood engraved frontis portrait by Moser, signed by him in the lower margin. \$150.

597. [Mosher, Thomas B.]: Strouse, Norman H.: **THE PASSIONATE PIRATE**. North Hills, PA: Bird & Bull Press, 1964. Quarter brown morocco, lettered in gilt and patterned paper over boards, fore and bottom edges rough-trimmed. Portrait and manuscript facsimiles. Slight darkening at endsheet gutters from morocco turn-ins, otherwise fine, with the prospectus laid in.

First edition of this early treatment of Mosher and his books, limited to 200 numbered copies printed by Henry Morris on "Mosher" handmade paper in Janson, Centaur and Arrighi types. A preliminary checklist of Mosher's titles concludes this work, one of Henry Morris's earliest publications. TAYLOR A5. \$325.

598. Mott, Elizabeth [Gammell] (1871-1959): **DRYAD'S TROVE AND OTHER POEMS**. London: Hutchinson & Co., [ca. 1920]. 12mo. Parchment and boards. A few bumps to extremities, a few pinpricks to front free endsheet and blank, but a very good copy in dust jacket.

First edition. Inscribed by the author on the half title to journalist Louise Theis and her publisher spouse Otto Theis, signed with an affectionate and slightly illegible diminutive ('Coska'?). In the text, next to over a dozen of the poems, Mott has written out a line or more in the way of explaining the circumstances, backgrounds or subjects of the poems. Laid in is a single printed sheet of press notices of the book, and a closely written a.l.s. from the author about personal matters and the book's origin and reception, including the assertion that it was not a subsidy publication. According to the Gammell family genealogical site, Mott and her husband co-authored at least five novels, several of them set in the world of horse racing, and Elizabeth was a regular contributor to the **TLS**. \$125.

599. Muir, Percy: **PRIVATE PRESSES AN ADDRESS BY** Amsterdam: [Printed by G.J. Thieme Nijmegen for Members of Geelshap 'Nonpareil' Amsterdam], 1966. 32,[2]pp. Small octavo. Marbled wrapper over plain wrapper, printed label. Slight pressure offset from wrapper folds to facing endleaves, otherwise fine.

First edition of this address by Muir, presented to the Nonpareil Club of Amsterdam on the occasion of the exhibition 'Books from British Private Presses.' A typo in the preface note is corrected in manuscript. \$40.

600. Munro, Hector H. ("Saki"): **THE WESTMINSTER ALICE ... ILLUSTRATED BY F. CARRUTHERS GOULD**. [London]: Reprinted from **The Westminster Gazette**, [1902]. Small quarto. Pictorial wrapper. Early ink name and date (1902) in extreme corner of upper wrapper, faint corner crease, slight rust to staples, but an unusually nice copy, very good or slightly better.

First edition (preceding the clothbound printing). Munro's second book, and the first to bear the pseudonym by which he identified much of his future work. \$185.

601. Nabokov, Vladimir: **LECTURES ON ULYSSES A FACSIMILE OF THE MANUSCRIPT**. Bloomfield Hills & Columbia: Brucoli Clark, 1980. Quarto. Folded, untrimmed, unopened gathered signatures. Frontis, facsimiles. Corner of the top leaf of the final gathering dust spotted, otherwise very good to fine.

Sheets of the first edition, which in its published form was limited to 480 numbered copies, and twenty copies numbered in Roman. This copy is not numbered in any fashion. This example may have been distributed for review or may have been one of those reserved for custom binding as noted by Juliar. Foreword by A. Walton Litz. JULIAR A52.1. \$110.

602. [Nash, John Henry]: Sanders, Cora Edgerton [ed]: **BOOKS DISTINGUISHED IN ENGLISH AND AMERICAN LITERATURE WITH FACSIMILES OF FIRST EDITIONS PRIVATELY PRINTED FOR WILLIAM ANDREWS CLARK, JR. BY JOHN HENRY NASH** San Francisco: Typographic Library and Museum of John Henry Nash, 1934. [2],10pp. Printed wrapper, fore and bottom edges untrimmed. First edition. Soft vertical crease toward fore-edge, faint pencil erasures from front wrapper, otherwise fine. \$40.

603. National League of Handicraft Societies: **HANDICRAFT**. Montague, Mass: The Dyke Mill, Inc., August 1910 - March 1911. III: 5,6,8, and 12. Four numbers. 12mo. Stiff printed wrappers, untrimmed and partially unopened. Extremities modestly dust-tanned, but very good.

Edited by Frederic Allen Whiting (1873-1959). Whiting served as secretary of the Society of Arts and Crafts in Boston. His interest in skilled craftsmen also led him to organize the National League of Handicraft Societies and establish the journal, **Handicraft** (published monthly beginning with Apr. 1902 issue; ceased

with Oct. 1912 issue). Named director of the John Herron Art Institute in Indianapolis in 1912, Whiting left after only one year to assume the directorship on 1 May 1913 of the yet unbuilt Cleveland Museum of Art. \$85.

604. [Naughty Dog Press]: Martin, Emily: **MUTUALLY EXCLUSIVE**. [Iowa City]: Naughty Dog Press, [2002]. Five folding "magic wallets," printed paper over boards (16 x 11 cm). Enclosed in silk covered folding case, with ties and bone clasps. Fine.

First edition. One of fifty numbered copies, printed on Canson papers, and signed by the printer/artist. A response to news coverage in the period following 9/11, with each wallet presenting one of two bold opposing statements depending on the direction in which it is opened, printed against backgrounds of smaller textual context. Sold.

605. [New American Poetry Circuit]: Jones, Jeanetta [director]: **THE NEW AMERICAN POETRY CIRCUIT FIRST SEASON: 1970-71** [caption title]. San Francisco: New American Poetry Circuit, [1970]. [32]pp. Printed glossy stiff wrapper. Photographs. Wrapper rather dust-spotted, small bookplate of collector / bookseller / bibliographer Robert A. Wilson inside front wrapper, internally near fine.

First edition of this prospectus for the season, including some biographical notes about and most often autobiographical contributions by participating poets (including abbreviated checklists of publications): D. Alexander, David Antin, Harvey Bialy, Paul Blackburn, Victor Coleman, Ed Dorn, Theodore Enslin, Clayton Eshleman, Larry Goodell, Jack Hirschman, Anselm Hollo, Kenneth Irby, Robert Kelly, Philip Lamantia, Jackson Mac Low, Michael McClure, Daphne Marlatt, David Meltzer, Jerome Rothenberg, Armand Schwerner, Charles Stein, and Diane Wakoski. This copy is inscribed by McClure to Bob Wilson at his contribution and is also signed by Diane Wakoski. Includes adverts for Black Sparrow Press, GBM, and a double-page pictorial advert and stock list for the Frontier Press. \$75.

606. **THE NEW REVIEW AN INTERNATIONAL NOTEBOOK FOR THE ARTS**. Paris. January - February 1931. Whole number one (of five published). Small quarto. Printed wrappers. Photographs and plates. Spine a bit frayed, with large chips at crown and toe and some light spotting, one corner crease, very good.

Edited by Samuel Putnam (and later with co-editor Peter Neagoe), with associate editors Ezra Pound, Richard Thoma et al., and many contributing editors. One of the most substantial and important of the English-language expatriate periodicals, featuring contributions to this premiere number by Cocteau, Reavey, Eberhart, Thomas, Pound, Calverton, Bald, Antheil, Bodenheim, et al.

HOFFMAN, et al., p.302.

\$135.

607. Niedecker, Lorine: **BLUE CHICORY**. New Rochelle: The Elizabeth Press, [1976]. Large octavo. Printed boards. First edition, boardbound issue. One of an unspecified number of copies bound thus, from a total edition of four hundred copies printed at the Stamperia Valdonega. Trace of sunning to the spine, otherwise fine in slipcase. \$175.

608. **NINE A MAGAZINE OF POETRY AND CRITICISM** [later:] **A MAGAZINE OF LITERATURE AND THE ARTS**. London. October 1949 through Summer/Autumn 1952. Volumes 1 through 3, comprised of whole numbers one through nine (of 11 published). Bound up in two clothbound volumes, with crudely executed gilt lettered spine labels. Bound without wrappers, private bookplate in each volume, otherwise generally very good.

Edited by Peter Russell, G.S. Fraser, et al. A quarterly journal, publishing criticism and contributions by a number of poets of distinction: Pound, Gascoyne, Tomlinson, Barker, N. Moore, Middleton, Hamburger, Tate, Cummings, M. Moore, Eberhart, H.D., Campbell, W. Lewis, Borges, Bunting, Graves, Johnson, Arrowsmith, Katue, et al. "If the bracingly astringent tone of **Nine's** critical essays and reviews sometimes degenerated into waspishness, it did fulfill its mission of avoiding critical flaccidity" - Sullivan.

SULLIVAN (MODERN), pp. 309-15.

\$125.

609. Nugent, Frank [screenwriter]: [Working Archive for:] **"THE BOILERMAKERS."** [Los Angeles: The Author], November - December 1964. Two volumes. 3,[3],80 leaves (plus lettered inserts); [6],88 leaves. Accompanied by related material, as below. Quarto. Mechanically reproduced typescript, printed on rectos only. Brad bound in mimeographed wrappers (one is missing the top wrapper). Light soiling and use, but very good.

Two consecutive drafts of this original teleplay, written by Nugent for creator-producer Merian C. Cooper. The project was intended as a pilot for a standalone series but was also intended to be wed to the series **Rawhide** by a form of it being included as an episode of that series. Though both are denoted "uncut revised" drafts, the first is shot through with revises on colored papers, dated from mid-November to early December. The second is a fresh draft incorporating the revisions and fixing pagination disruptions caused

by lettered inserts in the first. The second bears the name, in an unknown hand, of Jean Nugent, Frank Nugent's wife. Accompanied by another copy, in photocopy, of the second draft, and three additional files, adding up to a quite substantial lot -- in excess of 200 pages -- of additional drafts, treatments, synopses, memos, correspondence (retained and original) and business papers (including the contract). Nugent and Cooper had worked together frequently, particularly in harness with John Ford, but this proposed project for television would appear not to have come to fruition. Set at Fort Teton on the western frontier, it highlights the service of those soldiers in the Cavalry Band in the context of a potential clash between ranchers and resident tribes during a drought. "The Boilermakers," as the Cavalry Band was derisively labeled, are generally portrayed as a lot of misfits, and as a preliminary note on format indicates, the series would be "uniquely told through the eyes of the continuing characters of a rag-tag singing-fighting Cavalry band with their varied racial backgrounds, instruments and music ... stories to be in the vein of the Merian C. Cooper - John Ford features 'She Wore a Yellow Ribbon' - 'Fort Apache' - 'Rio Grande', etc." Whether Ford was intended to sign on to direct this series is not indicated in the present material, but it would not be beyond the realm of possibility. \$650.

With a Letter from Frank Capra

610. Nugent, Frank, and Curtis Kenyon [screenwriters]: [Small Archive of Material for an Unproduced Film:] **THE THIRD FORCE**. Los Angeles. Various dates but chiefly 1962 - 1963. Two carbon typescripts, plus file of correspondence. Generally good to very good.

A small but interesting file of material relating to this unproduced film project, a fictionalized treatment of UN Peace Keeping Forces drawing on their involvement in the Congo. The lot includes two variant drafts of a treatment, 99 leaves and 86 leaves, the latter in specially printed production binder, with several rather frayed revised inserts laid in, with scattered manuscript corrections and deletions. Also present is a file of a dozen pieces of correspondence relating largely to research, but as well to trying to place the project. The most significant item among the latter is a long, single-spaced typed letter to Nugent from Frank Capra, rather messily typed, with corrections, signed "Warmest regards, Frank," responding in enthusiastic detail after his reading of the treatment, but declining to get involved due to commitment to another project. He writes, in part: "The best dramatic impact your script has for me is the glorification of men who give their lives to help avert another World War. This is new and important and dramatic. This is worth making a picture about; volunteer soldiers from every clime who give their all to prevent a holocaust...."



\$750.

611. Nugent, Frank S. [screenwriter]: **LORD JOHNNIE FIRST DRAFT SCREENPLAY BY** [Los Angeles. ca. early 1950s]. [1],140 leaves (with minor variations due to inserted revises on blue paper). Quarto. Mimeographed typescript, printed on rectos only. Brad bound. Title leaf detached from two brads, with some shallow chipping at fore-edge, otherwise very good.

An unproduced first draft screenplay by Nugent, better known for his screenwriting work for John Ford on such films as **Fort Apache** (1948), **Tulsa** (1949), **The Searchers** (1956), **The Quiet Man** (1952), etc. Although not explicitly identified as such, this screenplay is an adaptation of Leslie Turner White's swashbuckling 1949 novel of the same title. This was Nugent's retained copy. \$400.

612. O'Brien, Flann [pseud. of Brian O'Nolan]: **THE THIRD POLICEMAN**. New York: Walker & Company [1967]. Plum brown cloth-textured boards, lettered in gilt. Spine very slightly cocked, otherwise very good or better in pictorial dust jacket with very slight tanning and flaring at the edges and a couple of small nicks at the toe of the rear panel.

First edition, US issue, of the author's posthumously published second masterpiece, printed and bound in the UK with adjusted prelims and a US jacket. \$350.

613. O'Brien, Flann [pseud. of Brian O'Nolan]: **THE POOR MOUTH A BAD STORY ABOUT THE HARD LIFE**. London: Hart-Davis, MacGibbon, [1973]. Large octavo. Gilt lettered boards, pictorial endsheets. Illustrated by Ralph Steadman. First edition, trade issue, of this translation of **An Béal Bocht** by Patrick C. Power. Fine in dust jacket. \$125.

614. O'Brien, Kate: **FAREWELL SPAIN**. Garden City: Doubleday, Doran & Co., [1937]. Orange cloth. Frontis and plates. Typical slight darkening to endsheet gutters, tiny smudge toward lower edge of front endsheets, otherwise about fine in price-clipped dust jacket.

First US edition of O'Brien's sympathetic evocation of pre-war Spain, illustrated by Mary O'Neill, and written in part to garner material support for the Republic. \$175.



615. [Odell Library Catalogue]: Philes, George P. [comp]: **BIBLIOTHECA CURIOSA CATALOGUE OF THE LIBRARY OF ANDREW J. ODELL.** New York: Sears and Cole, 1878. Volume one, of two. viii,251,[3]pp. Original printed wrapper over stiff wrapper. Tile-page printed in color, some color initials and head and tail-pieces. White wrapper dust-soiled, as often, otherwise very good and unopened.

First edition of the first volume of the Odell Library catalogue. One of "a very few copies only [of this deluxe issue] ... printed for private circulation." A very interesting private catalogue, printed in various colors, with Gothic and black-letter on occasion, including a wide array of unusual works in a number of fields, particularly bibliography and reference, as well as more arcane topics. Some items are accompanied by lengthy commentary or quotations from secondary sources; others are treated with frustrating brevity. This volume includes items through 1330; the second volume, published in 1879 raised the count to a total of 2,434 items. The library was eventually auctioned by Bangs. \$400.

616. Olson, Charles: **CALL ME ISHMAEL.** New York: Reynal & Hitchcock, [1947]. Yellow cloth. Very minor soiling in a few isolated spots along the top portion of the cloth, otherwise about fine in very good dust jacket with 4 cm creased tear at top edge of the rear panel and very shallow losses at the spine ends.

First edition of the poet's first book, an elaboration upon his MA thesis, born from over a decade's research (with particular attention to Melville's marginalia) and long-standing access to primary materials associated with his friendship with the Melville heirs. \$300.

617. Padgett, Ron, and George Schneeman [artist]: "**POEM THE BABY JESUS WAS BORN IN THE CORNER OF A CARDBOARD BOX ...**" [first line]. [Bolin, CA: Yanagi Broadside Portfolio IV, 1973]. Folio (17 x 11"; 43.5 x 28 cm). Pictorial broadside, printed in red, blue and black. A couple minor dust spots, otherwise near fine.

First edition, ordinary issue, of this broadside printing Padgett's poem wrapped in and around George Schneeman's illustration. Published as an element of the Yanagi broadside portfolio, in an edition of 300 ordinary copies. \$100.

618. [Papermaking]: Barrett, Timothy: **JAPANESE PAPERMAKING TRADITIONS, TOOLS, AND TECHNIQUES.** New York & Tokyo: Weatherhill, [1983]. Quarto. Gilt cloth, Mingei-shi endsheets. Photographs, drawings and 3 tipped-in paper samples. Fine in spine-sunned dust jacket.

First edition. Supplemented with an appendix on alternative fibers by Winifred Lutz. \$125.

619. [Papp, Joseph (director)]: Shakespeare, William: **HENRY V.** New York. June - July 1976. [6],102 leaves plus lettered inserts and a small lot of associated leaves. Quarto. Mechanically reproduced type-script, brad bound in remnant of script binder. Scattered annotations (occasionally heavy), ownership signature (repeated), some corners turned down, nine associated loose leaves rather worn, but a good, theatrically used copy.

A cast-member's script for the Summer 1976 production of **Henry V**, directed and produced by Joseph Papp at the Delacorte Theatre. The leads included Paul Rudd as Henry V and Meryl Streep as Katharine. This script was used by Ron Jacobson, a member of "the court," and is annotated accordingly. The loose sheets include some pencil notes, a revised scene order dated 6/22/76, and several sheets of music. \$125.

620. **THE PARIS REVIEW.** Paris & New York. Spring 1956 through Autumn / Winter 1960 Whole numbers 12 through 22. Eleven issues, bound up in two green cloth volumes, spines lettered in gilt, original wrappers bound in. Slightly trimmed in binding, otherwise very good to near fine,

Edited by George Plimpton and distinguished associates. A decent four-year, contiguous run. The early numbers partake somewhat of the energy of the generation of post-war expatriates, and though fully transplanted to New York in later years, some vestiges of that spirit lingered. Wholly apart from the considerable body of poetry, fiction and visual arts published in **The Paris Review**, unquestionably its greatest legacy is the unbroken sequence of substantial interviews with writers that commenced in the first issue.

Although without signs of such provenance, bound up for poet/publisher James Laughlin.
ANDERSON & KINZIE, pp. 723-4. \$250.

621. Parker, Barrett: **A YANK IN ENGLAND**. London: The Fortune Press, [1944]. 40pp. Gilt cloth. Slight cloth bubbling along the fore-edge of the upper board, otherwise fine in dust jacket.

First edition. Inscribed presentation copy from the author, dated 1946. Line drawings by Anatole Kovarsky. Dust jacket design by Keith Martin. Poems in war-time by an American serving in the U.S Army stationed in Britain.

D'ARCH SMITH (FORTUNE PRESS) 420. \$55.

622. Parker, Robert Andrew: **A TO Z HANDCOLORED DRAWINGS BY ...** [wrapper title]. [New York: Ink, Inc., June 2007]. Quarto (26.5 x 20 cm). Twenty-six loose sheets, plus justification leaf, laid into stiff wrapper with handcolored title vignette, the whole enclosed in a silk-covered clamshell box with hand colored label.

First edition of this artist's alphabet, made up of 26 hand-colored prints and two hand-colored vignettes by Parker. Copy #4 of twenty numbered copies, signed on the justification leaf by the artist. \$1250.

623. Parker, Robert Andrew: **AMAZONS TO ZAPATA ...** [wrapper title]. [New York: Ink, Inc., February 2009]. Quarto (26.5 x 20 cm). Twenty-six loose sheets, plus justification leaf, laid into stiff wrapper with hand-colored title vignette, the whole enclosed in a silk-covered clamshell box with hand-colored label.

First edition of this artist's alphabet, made up of twenty-six hand-colored prints and two hand-colored vignettes by Parker. Copy #4 of twenty-six numbered copies, signed on the justification leaf by the artist. \$1750.

624. Parker, Robert Andrew: **TRAVELS WITH BOB WORDS AND PICTURES**. New York: Ink, Inc., 2009. 309,[1]pp. Quarto. Heavy flexible wrapper, lettered in gilt, pictorial onlay. Illustrated throughout in color. Fine in slipcase with publisher's advert affixed.

First edition of this wide-ranging survey of the life and artwork of Robert Andrew Parker, limited to one hundred numbered copies signed by Parker, accompanied by a hand-colored relief print, numbered and signed by the artist. This is copy #10 of both the book and the print, and it is accompanied by an additional hand-colored relief print, entitled "Mornings with Gregor Samsa," signed by Parker, denoted an artist's proof ("A.P."). \$850.



625. [Parker, Theodore, and Daniel Webster]: "Junius Americanus" [pseud. of George Osborne Stearns]: **A REVIEW OF "A DISCOURSE OCCASIONED BY THE DEATH OF DANIEL WEBSTER, PREACHED AT THE MELODEON ON SUNDAY, OCTOBER 31, 1852, BY THEODORE PARKER ...,"** Boston & Cambridge: James Munroe and Company, 1853. 89,[3]pp. Octavo. Sewn, with printed front wrapper (lacking the lower wrapper). Some modest foxing and smudging, a bit of edgewear and tanning to upper wrapper, faint splashmark to terminal blank verso, otherwise very good.

First edition. Inscribed in the upper margin of the front wrapper: "Hon. C. H. Stedman M.D., With the Respects of the Author." Stearns' review is decidedly hostile.

SABIN 36924. Library Company of Phila, AFRO-AMERICANA, 9775. \$125.

626. Parkman, Francis: **THE OREGON TRAIL SKETCHES OF PRAIRIE AND ROCKY-MOUNTAIN LIFE** Boston: Little, Brown and Co., 1892. xvi,411pp. Large octavo. Camel tan cloth, elaborately decorated in gilt, brown, black and blue, t.e.g. Frontis, plates and illustrations. Minute tear at fore-edge of leaf vii/viii, otherwise fine and bright, though wanting the dust jacket and slipcase.

The first printing of the first edition illustrated by Frederic Remington, without the "List of Illustrations" added to the second printing. While also available in "deluxe" leather and parchment bindings, this cloth binding (when in fine condition) serves the decorations far better than those alternatives.

BAL 15484. HOWES P97. DYKES (REMINGTON) 888. \$450.

627. **PARTISAN REVIEW**. New York. Jan/Feb 1952 through Fall 1958. Volumes 19 through 25. Thirty-two issues bound in seven volumes. Contemporary cloth, original wrappers bound in. From the library of James Laughlin of New Directions. Cloth a bit dusty, otherwise very good.

Edited by F.W. Dupee, Dwight MacDonald, et al. Published through its long life as a bi-monthly, monthly and quarterly. "The spectacle of the thirties - the dilemma of the artist solved and yet not solved - is nowhere better portrayed ... than in the career of the most interesting of all radical literary magazines, **The Partisan Review**" - Hoffman, et al. In 1936, **PR** combined with Conroy's **The Anvil**, and with the addition of Dwight Macdonald and F.W. Dupee to the editorial staff late in 1937, **PR** declared "its responsibility to the revolutionary movement in general, but we disclaim obligation to any of its organized political expressions...," marking its transformation into a continuing, significant journal of original letters, criticism and commentary. As a mirror of political and literary developments during the years surrounding WWII, **PR** is essential. Of course, postage is extra.

HOFFMAN, et al., pp.166-8 and 325.

\$600.

628. Peck, Bradford: **THE WORLD A DEPARTMENT STORE A STORY OF LIFE UNDER A COOPERATIVE SYSTEM**. Lewiston: Bradford Peck, [1900]. Gilt cloth. Folding frontis. Illus. Near fine, but without dust jacket.

First edition of this fictional conception, set in the year 1925, of a society directed along lines of management analogous to those utilized in running a department store.

NEGLEY 899. WRIGHT III:4138. BLEILER (1978), p.155.

\$75.

629. [Pegler, Westbrook]: **LADY ME, LADY I**. New York: Privately printed, 1942. Cloth and decorated paper over boards, printed label. Edges faintly sunned and extremities rubbed, but a very good copy.

First edition of this anonymously published political poem by the controversial commentator, postdating by a year his receipt of a Pulitzer Prize and highly symptomatic of his transition into an increasingly shrill voice of opposition to the New Deal, its accomplishments and a wide array of other progressive causes. One of two hundred numbered copies, printed at the Sign of St. Christopher. This is copy #7, and bears Pegler's signed presentation inscription, as is usually the case.

\$60.

630. Peich, Michael [editor]: **A TYPE MISCELLANY TWENTIETH ANNIVERSARY BROADSIDE PORTFOLIO**. [Np]: American Printing History Association, 1994. [4]pp leaflet, contents leaf and 29 broadsides. Folio (35.5 x 27 cm; 14 x 10.5"). Broadside printed in a variety of styles, fonts and colors, some including illustrative content. Enclosed in a linen and boards clamshell box with gilt lettered leather title-label. A couple of very minor corner creases, otherwise fine.

First edition. Prefatory note by Michael Peich. One of 200 sets assembled after a design by Jerry Kelly -- the broadsides were themselves printed in editions of 210 copies. Among the printers represented here by broadsides are Dwight Agner, Mark Argetsinger, Lowell Bodger, John DePol, Morris Gelfand, Jack Stauffacher, Tom Taylor, Steve Miller, Henry Morris, David Pankow, Gaylord Schanilec, Neil Shaver, Michael Tarachow, and others.

\$450.

631. Pélieu, Claude; Mary Beach, and Chano Pozo [eds]: **UNDERGROUND TELEGRAM BULLETIN FROM NOTHING**. San Francisco. 1965. Whole number one. Quarto. Pictorial wrapper. Illustrated. Slight tanning at edges, otherwise very good or better.

Edited by Claude Pélieu and Mary Beach. Contributions by Burroughs, the editors, et al. Inscribed briefly by Pélieu to poet / publisher James Laughlin.

M&M C117.

\$175.



632. Pélieu, Claude, and Mary Beach: **BEACH BOOKS TEXTS & DOCUMENTS 1968 - 1969 ... BULLETIN FROM NOTHING #3** [caption titles]. San Francisco: Beach Books, 1968. Quarto (28 x 21.5 cm). Folded pictorial leaflet, printed recto and verso in purple ink on tan stock. Light use, folded for mailing, but very good.

A visually striking (perhaps even assaultive) trade flyer for the press, including a list of books then in print or projected and characteristic illustrations and text (captioned "Bulletin from Nothing #3" and Pélieu and Lebel "Miniature Sketch Pad"). Only two substantial numbers of **Bulletin...** appeared.

\$75.

633. **PENUMBRA**. New York. December 1969 through 1974. Whole numbers 7, 10 - 13. Five issues. Decorated and pictorial wrappers. Illustrations. A couple of coffee splashes to upper wrapper of #13 (the final number published), otherwise very good or better.

Edited by Charles Haseloff. Commenced publication in 1967 under editorship of Paul Hirschhorn and appeared 2-4 times per year. Contributors include Disch, Padgett, Schjeldahl, Giorno, Ratner, Crews, Malanga, et al.

\$125.

634. Perelman, S. J.: **THE ROAD TO MILTOWN OR, UNDER THE SPREADING ATROPHY.** New York: Simon & Schuster, [1957]. Cloth backed boards. Spine a trifle tanned, otherwise very good or better, in spine darkened Ben Shahn pictorial dust jacket with shallow loss and a short tear at the crown of the spine panel.

First edition. An excellent association copy, inscribed on the front free endsheet: "To Bill, whose patience was as illimitable as his understanding - Gratefully Sid, S. J. Perelman 18 January 1957." The recipient, William Shawn, followed Harold Ross as editor at **The New Yorker**, and all but three of the constituent pieces collected herein appeared in its pages. \$1600.

635. Perelman, S. J.: **THE MOST OF S. J. PERLEMAN.** New York: Simon & Schuster, 1958. Thick octavo. Cloth and boards. Crown of spine a bit tanned, otherwise very good or better, in good, modestly darkened dust jacket with several small chips and some creased tears at the spine ends.

First edition of this broad selection from Perelman's work 1930 - 1958, with an Introduction by Dorothy Parker. With a characteristic presentation inscription "To Harry in fragrant memory of so many bivouacs over the matzo-balls at Metro -- Affectionately Sid. S. J. Perelman 14 October 1958." \$1250.

636. [Perishable Press]: Laird, Mary: **THE EGGPLANT SKIN PANTS AND POEMS.** Mt. Horeb: The Perishable Press, 1973. Quarto. Buckram over boards with blindstamped vignette. Illustrated. Faint trace of sunning at extremities, otherwise fine.

First edition. Illustrated with eighteen drawings by the author. One of 175 copies printed on Japanese handmade Hosho paper and signed by the author/artist. HAMADY 57. \$125.

637. [Perishable Press]: Bernard, Kenneth: **TWO STORIES.** Mt. Horeb: Perishable Press, January 1973. Slim octavo. Textured paper over boards, with vignette stamped in blind. Illustrations. Slight tanning at board edges, otherwise about fine.

First edition. Illustrations by Ellen Lanyon. One of 150 copies (or less) printed in Centaur types on Japanese handmade Hosho paper and signed by the author. This is one of the copies without the embedded butterflies. HAMADY 56. \$225.



638. Phelps, Charles H.: **CALIFORNIAN VERSES.** San Francisco: California Publishing Co., 1882. Small octavo. Gilt black cloth. Edges and spine ends shelfworn, some dust mottling to the cloth, but otherwise a very good copy.

First edition. Inscribed and signed by the author in 1883. Phelps was, for a time, editor of **The Californian**, and this collection was published the same year as the suspension of that periodical and its return under its former title, **The Overland Monthly**. \$125.

639. Phelps, Samuel Merrick (1770-1841), and Harriette E. Phelps: **TRIUMPHS OF DIVINE GRACE, A POEM, IN TWO PARTS ... TO WHICH ARE ADDED PROMISUOUS PIECES** New York: Craighead and Allen, 1835. [6],[7]-132pp. 12mo. Original cloth and marbled boards, faint vestigial remains of printed spine label. Front free endsheet neatly excised, moderate foxing, particularly in prelims and terminal leaves, some pencil erasures, otherwise a very good copy.

First edition. Reverend Samuel Phelps's long poem occupies up to p.105, and his daughter's, after their own half-title, p.109 through 132. "The Triumphs..." is comprised of two parts, subtitled: "The History of a Penitent Sinner," and "A Description fo the Millennial Reign of Jesus Christ on Earth, by a Converted Israelite." Phelps was pastor of a Presbyterian congregation in Parsippany and headed up a group of defense volunteers in the War of 1812. Uncommon outside of institutions. OCLC: 6432197. \$150.

Interesting Association

640. Phelps, William Lyon: **AUTOBIOGRAPHY WITH LETTERS.** New York, etc.: Oxford University Press, 1939. xxiii,[1],986pp. Thick octavo. Publisher's cloth. Frontis portrait and photographs. Cloth bleached at joints, endsheets tanned, a heavily used copy, of significant association interest.

First edition. Inscribed by the author on the front free endsheet to his former student, then Yale colleague, Boswell editor and biographer Fred Pottle: "For Fred Pottle this copy of the First Edition with the admiration and affection of his old colleague and friend Wm Lyon Phelps 28 Sept. 1939." Pottle has filled the pastedown facing the inscription (as well as the verso of the free endsheet) with an extensive list of

minutely written comments and page references. In the text Pottle has made a number of comments, underscores and other annotations, including queries and corrections to obvious errors. Sold.

641. Phillipps, Sir Thomas: **[Original Autograph Letter, Signed]**. Middle Hill. 8 July 1842. Two pages, quarto (23.5 x 19.5 cm), in ink, on recto and verso of a folded sheet with integral address leaf. Remnants of old album mounting strip along spine fold, including extension filling in a thumb-tip-sized area damaged when the seal (of which remnants remain) was opened. Accompanied by another quarto sheet, closely written in ink in another hand, recto and verso. Very good.

Written to "Gordon Gyll [?] 82 Wimpole St [?] Cavendish Square [?] London," discussing the Hassell Family, of which Gyll was a member, incorporating on the top sheet an abbreviated family tree showing Thomas Hassell of London and descendants. Phillips passes suggestions to Gyll for further research, thanking him for a manuscript pedigree: "I thank you very much for the copy of the Ped you have sent, but if you have a lithographed copy to spare, it would be very acceptable. He further requests additional information about various families related to the Hassell line. The attached sheet of antiquarian notes in another hand relates to the Hassell family and incorporates a family tree current as of 16 Feb 1781. Sir Thomas Phillipps (1792-1872) was the well-known, obsessive collector of books and manuscripts. Gordon Gyll (1802-78) was also an antiquarian, author of a family genealogy published in 1842. Gyll traveled extensively in Europe and the Americas, often in the company of his friend John Davidson (1797-1836), the English adventurer who was murdered in Africa. \$750.

642. [Phillipps, Sir Thomas]: [Fenwick, Thomas R. P. compiler]: **BIBLIOTHECA PHILLIPPICA: A CATALOGUE OF THE PHILLIPS MANUSCRIPTS, NUMBERS 1388 TO 2010**. Cheltenham [Gloucestershire]: [T. F. P. Fenwick], 1886. [90]pp. Pale grey-green printed wrapper. Slight dustline along upper wrapper edges, staple rust (affecting wrapper as well), toe of spine chipped, a very good copy of a fragile book.

First edition. An amplification by Fenwick of pages 17 to 22 of the 1837 Phillipps manuscript catalogue, consisting of the larger part of the Meerman Library acquisition. The manuscripts were sold the following year to the Royal Library at Berlin.

OCLC: 9325484.

\$75.

643. [Phillipps, Sir Thomas]: Munby, A. N. L.: **THE CATALOGUES OF MANUSCRIPTS & PRINTED BOOKS OF SIR THOMAS PHILLIPPS THEIR COMPOSITION AND DISTRIBUTION**. Cambridge: At the University Press, 1951. [4],39,[1]pp. plus plates. Blue cloth, spine lettered in gilt. Frontis and plates. Spine a bit sunned, front inner hinge neatly repaired, but otherwise a very good copy, without dust jacket.

First edition of "Phillipps Studies No. 1." A decent association copy, inscribed in ink on the front free end-sheet: "Most gratefully signed for Herbert Cahoon by the author Tim Munby 30 May 1968." The recipient was, at the time, curator at the Morgan Library. \$125.

644. [Philosopher Press]: Ostrander, D.: **HALF HOURS A SOUVENIR**. Wausau, WI: The Philosopher Press, [1899]. Small quarto. Rough woven buckram, lettered in gilt, t.e.g., others untrimmed. Binding quite worn, with losses and fraying at crown and toe of spine, fore-tips worn through to boards, some foxing and darkening to endsheets, but text block very good to near fine.

First edition. A rare Philosopher Press imprint, limited to only fifty copies intended as Christmas gifts from the author, who has inscribed this copy for that purpose: "Presented To Mrs. W. W. Dudley - with the Christmas Greetings of the Author." Printed "at the Sign of the Green Pine Tree, by Helen Bruneau Van Vechten ... the initials, after the design of William Morris, being hand illumined [in colors and gold] by Minnie Ostrander Mylrea." An important and relatively early product of the press, not noted by either Ransom or Haas. OCLC locates two copies: Northern Illinois University and Milwaukee County Public Library.

Wallin, **Mrs. Van and the Philosopher Press**, p.55.

OCLC: 36403103.

\$175.



One Copy in OCLC

645. [Phoenix Platin Press]: **PHÉNIX PRESSE A PLATINE AVEC ENCRE-AGE CYLINDRIQUE PERFECTIONNÉ ET BREVETÉ**. Leipzig: J.G. Schelter & Giesecke, [1899]. 48pp. plus 10 plates. Quarto (28.5 x 22.5 cm). Cloth-backed boards with pictorial upper board. Relevant promotional stamps on title, boards a bit soiled and edgeworn, slightly shaken, but a good copy. Pocket on rear pastedown (for price list?) not occupied.

First edition of this substantial and beautiful promotional for the Phoenix Platin Press, manufactured in Leipzig by Schelter and Giesecke. Several of the pages are printed in color as representative of the press's work, along with one sheet of an illustration executed wholly in blind. The stamps on the title are for the

Grand Prize at the 1900 Paris Exposition and for the Brussels office of the firm. Rare: OLC locates a single copy (under two records) at BM Lyon.
OCLC: 123507675 & 822847681. \$350.

646. [Pictorial Binding - 19th Century US]: Matéaux, C. L.: **THE WONDERLAND OF WORK**. New York, London and Paris: Cassell & Company, [nd but ca. 1880]. 312pp. Small quarto (26.5 x 19 cm). Chocolate brown pictorial cloth, stamped in gilt and black. Frontis and 100+ illustrations. Inner hinges cracked due to heavy textblock, closed tear in fore-edge of front free endsheet, some rubbing at extremities, text block tanned; still, the binding bright, with inset pictorial vignettes devoted to "Air," "Art," and "Architecture."

Unspecified, undated printing of this popular tribute to the virtues of work, published at the dawn of the Machine Age. \$65.

647. [Pissaro, Lucien]: Chambers, David: **WOOD ENGRAVINGS BY LUCIEN PISSARO** [caption title]. Oxford: Ashmolean Museum, [1981]. Quarto. Twenty-eight matted wood-engravings, accompanied by an explanatory booklet, the whole enclosed in a silk over board clamshell box, with slight wear and stains to spine and upper panel. Internally fine.

First edition, deluxe issue, of Chambers' illustrated book, **Notes on A Selection of Wood-Blocks Held At The Ashmolean Museum, Oxford**. Set #82 of a total of 175 copies (including 15 out-of-series copies), with twenty-nine original impressions on Japanese Hosho paper of wood-engravings printed by Iain Bain and David Chambers. \$500.

648. [Plank, George Wolfe]: Blatchly, John: **THE BOOKPLATES OF GEORGE WOLFE PLANK AND A SELECTION OF HIS BOOK ILLUSTRATIONS**. [London]: The Bookplate Society, 2002. viii,96pp. Quarto. Stiff printed wrappers, pictorial label. Frontis and illustrations. Fine.

First edition. One of 250 copies (fifty for sale). A substantial monograph, of particular note for Plank's association with Bryher, H.D., Herring, Sackville-West, et al. \$50.

649. Plastic People of the Universe: **THE MERRY GHETTO** [wrapper title]. [Stockholm: Bozi Mlyn & Scopa, 1978]. Oblong quarto. Pictorial self-wrappers. Heavily illustrated with photographs and facsimiles. Fore-tips slightly bumped, otherwise very good or better.

First edition in English. A highly visual presentation of dissent among Czech writers, musicians and artists at the time, published to accompany the western release of the PPU's underground album, **Egon Bandy's Happy Heart's Club Banned**. OCLC locates three copies, at Fairleigh Dickinson, Cornell and Amherst. OCLC: 11614416. Sold.

650. Porter, Eliot: **ELIOT PORTER PHOTOGRAPHS AND TEXT BY** New York, Boston & Ft. Worth: NYGS / Little, Brown / Amon Carter Museum, [1987]. Small folio. Cloth. Extensively illustrated with photographs, in large part color. Fine in dust jacket.

First edition. Foreword by Martha Sandweiss. A substantial retrospective published on the occasion of an exhibition at Amon Carter. This copy is signed by Porter on the title-page. \$150.

651. Porter, Katherine Anne: **FLOWERING JUDAS**. New York: Harcourt, [1930]. Cloth and boards. Spine gilding patinated as usual, otherwise an unusually nice copy, near fine, in a slightly chipped example of the glassine wrapper. The folded, printed flap is present, but split along 1/2 of the fold.

First edition of the author's first collection of fiction from a trade publisher. One of 600 copies only, printed at the Primavera Press. \$275.

652. Porter, Katherine Anne: **[Autograph Letter, Signed]**. Paris. 30 June 1933. One-page, on one panel of a folded quarto lettersheet of watermarked writing parchment. Folded and a bit rumped, otherwise very good.

To an unnamed "Dear George," apologizing for not having attended a cocktail party the day previous due to health and complaining about issues with her telephone. \$150.

653. Porter, Katherine Anne: **NOON WINE**. Detroit: Schuman's, 1937. Large octavo. Decorative paper over boards, printed labels. Spine label tanned, hint of slight wear at toe of spine, otherwise an unusually nice, near fine copy of a fragile book, most often seen decrepit. Board slipcase with crack along one joint.

First edition of the author's most durable short fiction, limited to two hundred and fifty numbered copies, signed by the author. This copy is signed, but in place of the number, is denoted "hors de commerce" in red ink. \$300.

654. Porter, Katherine Anne [trans]: **THE ITCHING PARROT EL PERIQUILLO SARNIENTO**. By José Joaquín Fernández de Lizardi.... Garden City: Doubleday & Company, 1942. Large octavo. Decorated cloth. Slight darkening along joints, a bit of tanning to endsheet gutters, pictograph chop in red in upper forecorner of the free endsheet, but a very good copy in good dust jacket (some sunning to spine and several short and one long tear mended in verso at an early date).

First edition of this extensive reworking by Porter of Eugene Pressly's translation, with an Introduction by her. Inscribed and signed by Porter on the free endsheet: "For Arno Bader From Katherine Anne Porter with most friendly recollections - 29 July 1954 Ann Arbor." Essayist and critic Bader was long a member of the University of Michigan English faculty. \$225.

655. Porter, Katherine Anne: **THE DAYS BEFORE**. New York: Harcourt, [1952]. Cloth. Slight sunning to cloth along the top edge, a bit of tan offsetting to endsheets, otherwise about fine in price-clipped dust jacket with small chip at lower forecorner of rear panel.

First edition of this collection of Porter's critical and personal essays. Inscribed by Porter on the front free endsheet: "Dear Arno [Bader] I'm delighted that you have this book! Katherine Anne 29 July 1954." Laid in is a 14 x 9 cm silver print portrait photo of Porter, on postcard stock, inscribed: "For Arno and Marion Bader with affection, Katherine Anne Porter Ann Arbor 1954." Essayist and critic Bader was long a member of the University of Michigan English faculty. \$125.

656. Porter, Katherine Anne: **A CHRISTMAS STORY ... DRAWINGS BY BEN SHAHN**. New York: Delacorte Press, [1967]. Small octavo. Gilt green boards, decorated endsheets. Frontis and illustrations by Ben Shahn. About fine in dust jacket.

First Delacorte edition, trade issue. Dated and signed by the author on the title-page: "Katherine Anne Porter First Day of January 1975." \$150.

657. Porter, Katherine Anne: **THE COLLECTED ESSAYS AND OCCASIONAL WRITINGS OF** New York: Seymour Lawrence / Delacorte, [1970]. Large octavo. Half green publisher's gilt lettered morocco and marbled boards, t.e.g. Fine in very good, slightly surface flecked paper over boards slipcase with gilt morocco label.

First edition, limited issue of this collection the author often referred to as a "piece of impudence." One of 250 numbered copies, specially bound and signed by the author. \$150.

658. Porter, Katherine Anne: **THE COLLECTED ESSAYS AND OCCASIONAL WRITINGS OF** New York: Seymour Lawrence / Delacorte, [1970]. Large octavo. Gilt cloth. Trace of sunning at edges, otherwise fine in dust jacket.

Second impression of the first trade edition, gathering essays originally published before **Ship of Fools** and her incomplete but long labored-over treatment of Cotton Mather. This copy is signed by Porter on the free endsheet, and as occasionally is the case, bears on the copyright page her manuscript denunciation of the publisher and those who assisted in the assembly of the text (a couple of them long-time friends, including Glenway Wescott): "This piece of impudence was committed by the publishers without my knowledge or permission." She has 'X'ed through the publisher's acknowledgement of thanks "for help and guidance" and continues: "For nearly 6 years I have waited for an apology from any one of this committee. Octr., 2 1976." \$150.

659. Pound, Ezra: **PERSONAE OF EZRA POUND**. London: Elkin Mathews, 1909. Drab boards, stamped in gilt. Bookplate on pastedown, erased ownership signature and 1910 acquisition date on free endsheet (the date still intact), crown of spine slightly bumped, with narrow crack at top of upper joint; still, a good, internally fine copy.

First edition of Pound's first trade collection, in the first state of the binding, with the spine stamping measuring 2 cm high. The edition consisted of 1000 copies, of which 500 sets of sheets were utilized for the 1913 omnibus reissue with **Exultations**.

GALLUP A3a.

\$650.

Association Copy

660. Pound, Ezra: **THE SPIRIT OF ROMANCE AN ATTEMPT TO DEFINE SOMEWHAT THE CHARM OF THE PRE-RENAISSANCE LITERATURE OF LATIN EUROPE**. London: J.M. Dent & Sons, [1910]. Olive cloth, spine stamped in gilt, blind device on upper cover. Foxing, extremities and spine a bit rubbed, with short snags at crown, but a good, sound copy.

First edition, second binding, of Pound's first major volume of criticism. This is an interesting association copy, with the ownership signature of critic and future Wabasso landowner Schuyler B. Jackson, dated

"15/8/21." A total of 1250 sets of sheets were printed, of which three hundred sets were used for the American issue, and an unspecified number of copies were bound up in this slightly later binding.
GALLUP A5a. \$500.

661. [Pound, Ezra]: Johnson, Lionel: **POETICAL WORKS OF...** London: Elkin Mathews, 1915. Green cloth, beveled edges. Portrait. Endsheets a bit foxed, spine stamping dull, extremities a bit worn, early pencil name on pastedown, a few smudges and scattered foxmarks to text, else a very good copy.

First edition. With a long Preface by Ezra Pound, who also participated in the selection of the text and the reading of the galleys. One of six hundred copies reserved for Britain, from a total edition of fifteen hundred copies. Due to some harsh comments about several poets Pound quoted from Johnson's letters to Katherine Tynan, the nine hundred copies for the U.S. issue under Macmillan's imprint did not include Pound's Preface. This copy includes all five leaves noted by Gallup in their earliest, uncorrected states. Most copies have at least one leaf (xv/xvi) cancelled, and many have all five corrected with cancels.
GALLUP B9. \$275.

662. [Pound, Ezra]: **STUDI TIGULLIANI** [caption title] **ESSENDO RAPALLO ORMAI CONOSCIUTA COME CENTRO MUSICAL** [text opening] ... **ORE DI STUDIO ALLE 21 DI:** [Rapallo: Arti Grafiche Tigullio, March 1936]. Narrow folio broadside (44 x 14.5 cm.) Text on recto only, printed in double columns. Griffin device at head and toe. Folded across middle, otherwise a very nice copy.

First separate printing of this prospectus for a course of studies devoted to Antonio Vivaldi. Potential subscribers to the series are instructed to contact Pound or the "Istituto Fascista di Cultura." The text was also printed in the 14 March issue of **Il Mare**, and a translation appears in **Ezra Pound and Music**, pp.384-7. Uncommon and fragile.
GALLUP E2n. \$175.

663. Pound, Ezra: **CANTOS LII-LXXI**. Norfolk: New Directions, [1940]. Large octavo. Cloth. Front endsheets bear considerable offsetting, evidently from a now absent clipping, else a very good copy in somewhat tanned dust jacket with tiny nick and short, closed edge tear.

First edition. One of the first five hundred copies, with the small pamphlet, **Notes on The Cantos**, inserted in a pocket in the rear, and with the errata slip.
GALLUP A47b. \$225.

664. Pound, Ezra [trans]: **MOSCARDINO**. By Enrico Pea. Milan: All'Insegna del Pesce d'Oro, 1956. Small octavo. Printed wrapper. Fine.

First edition of this translation into English of the first volume of **Il Romanzo Di Moscardino**. One of 1000 numbered copies printed at the Stamperia Valdonega.
GALLUP A71. \$125.

665. Pound, Ezra: **H.S. MAUBERLEY ... CON TRE DISEGNI INEDITI DI JEAN COCTEAU**. Milan: All'Insegna del Pesce d'Oro, 1959. Small quarto. Stiff pictorial wrappers. About fine.

First complete edition in Italian, translated by Giovanni Giudici, with parallel printing of the English and Italian texts. One of one thousand numbered copies.
GALLUP D75. \$75.

666. Pound, Ezra [ed]: **ALCUNI NOBILI DRAMMI DEL GIAPPONE DAI MANOSCRITTI DI ERNEST FENOLLOSA ... INTRODUZIONE DI W.B. YEATS**. Milan: All'Insegna del Pesce d'Oro, 1961. Small octavo. Printed wrapper over stiff wrapper. Frontis. Fine.

First edition in Italian, translated by Mary de Rachewiltz, of **Certain Noble Plays of Japan**, along with the original introduction by Yeats. One of 2000 numbered copies.
GALLUP D80. \$75.

667. [Pound, Ezra]: Kenner, Hugh, and Eva Hesse, et al [eds]: **PAIDEUMA. A JOURNAL DEVOTED TO EZRA POUND SCHOLARSHIP**. Orono, ME. Spring/Summer 1972 - Spring 1979. Printed and pictorial wrappers. Illustrated. Wrappers occasionally dusty, very good to near fine.

A long run of the earliest years, consisting of I:1 through VIII:1 (eighteen issues, including two double numbers, but lacking III:3). Edited by Hugh Kenner, Eva Hesse, Guy Davenport and other notable associates. A rich trove of material, both primary and secondary, by and about Pound and his contemporaries, as well as by his most important commentators. The first number bears an inscription on the first page to Pound's publisher, James Laughlin (though signed with somewhat unidentifiable first name only of the donor). Postage extra.
\$350.

668. Powell, Anthony: **TO KEEP THE BALL ROLLING THE MEMOIRS OF ... VOLUME I INFANTS OF THE SPRING**. London: Heinemann, [1976]. Large octavo. Printed pale gray-blue wrapper. Photographs. Spine a bit rolled, wrapper a trifle dusty with minor corner creases, pencil notes on half-title, otherwise a very good copy.

Uncorrected page proof of the first edition. Laid in is a t.l., signed with initials, from T.R. Manderson, London, 19 May 1976, on Heinemann letterhead, to H. ("Handy") Buchanan, former managing director of Heywood Hill, Mayfair book shop, who actively promoted sales of the constituent volumes of **A Dance to The Music of Time**. Among the page references penciled on the half-title by Buchanan is a misquotation from **The Wrong Box** (observed by a later reader as uncorrected in the published text). \$150.

669. Powell, Lawrence Clark, et al: **R & C GOLDEN JUBILEE 1931 - 1981 AN HISTORICAL EFFUSION BY** Los Angeles: The Rounce & Coffin Club, 1981. Small folio (34 x 24.5 cm). Sewn gilt lettered pale blue handmade paper wrapper, edges untrimmed. Wrapper slightly tanned at the extremities, lower fore-corner of lower wrapper creased, otherwise near fine.

First printing in this format of essays on the Club by Powell, Jake Zeitlin, Ward Ritchie and Tyrus G. Harmsen, the latter two revised from earlier publications. One of a total edition of 135 copies printed on Urabec-Hoffman all-rag handmade paper by Richard J. Hoffman. \$175.

670. [Prairie Press]: Bass, Althea: **YOUNG ENQUIRER**. Muscatine, IA: The Prairie Press, 1937. Small octavo. Medium brown cloth, printed label. Light rubbing at spine ends, otherwise very good or better.

First edition of this early title in the second iteration of the Prairie Press. One of 225 copies printed by Carroll Coleman on Arak paper in Bulmer types. This copy, like many, is signed by the author on the half-title. \$50.



671. Prassinos, Gisèle: **QUAND LE BRUIT TRAVAILLE**. [Paris]: Editions G.L.M., 1936. Small octavo. Typographically decorated wrappers. Mounted black & white photograph as frontis (after a drawing by Hans Bellmer). A fine copy.

First edition of the precocious author's third book. One of 170 numbered copies on *vélin*, from a total edition of 205 (plus *hors commerce*). Prassinos (born in Turkey in 1920) was quickly adopted by the surrealists as a creator of automatic writing *par excellence*. Her first book, **La Sauterelle Arthritique** was published in 1935, accompanied by a preface by Paul Éluard and a photograph by Man Ray. \$500.

672. [Press Freedom - France]: Leber, Jean-Michel-Constant: **DE L'ÉTAT RÉEL DE LA PRESSE ET DES PAMPHLETS, DEPUIS FRANÇOIS IER JUSQU'A LOUIS XIV: OU REVUE ANECDOTIQUE ET CRITIQUE DES PRINCIPAUX ACTES DE NOS ROIS ET DE QUELQUES DOCUMENTS CURIEUX ET PEU CONNUS SUR LA PUBLICATION ET LA VENTE DES LIVRES DANS LE SEIZIEME SIECLE**. Paris: Chez Techener, 1834. 115pp. 19th century half pebbled calf and marbled boards, half-title bound in. Small old stamp on title, spine ends worn and cracked (with mend to toe of spine), binder's blank nicked at fore-edge, but a very good copy.

First edition of this tract on approved, condemned, and surreptitious publications in the 16th century by the noted antiquary, bibliographer and collector, with copious bibliographic notes. Noted as "presented by the Author" on the title. \$85.

673. [Press of Appletree Alley]: Morris, William, et al: **PRINTING AS ART: WILLIAM MORRIS & HIS CIRCLE OF INFLUENCE**. [Lewisburg, PA]: Press of Appletree Alley, 1994. Large octavo. Decorated cloth over boards (after a design by Morris), gilt lettered spine label. Illustrations. Fine.

First edition. Edited by Mary C. Stratton and Introduction by Charles Mann. Wood engravings by Linda Holmes. One of 150 numbered copies printed by hand on Rives Heavy. Collects essays by Morris, G. B. Shaw and Elizabeth Yeats. Published by the Bertrand Library, Bucknell University. \$250.

674. [Press of the Nightowl]: Lawson, Alexander: **THE COMPOSITOR AS ARTIST, CRAFTSMAN, AND TRADESMAN**. Athens, GA: The Press of the Nightowl, 1990. Large octavo. Half morocco and marbled boards. Woodcuts by Joseph Sanders. Fine.

First edition. From an edition of 333 copies printed by Dwight Agner, this is one of 33 copies printed on

dampened Canterbury handmade paper, specially bound, numbered in Roman and signed by the author and the printer. \$175.

675. [Press of the Woolly Whale]: Cary, Melbert B., Jr.: **THE ESTIVATION OF TWO MAO TZU BEING AN INFORMAL AND OCCASIONALLY FRIVOLOUS ACCOUNT OF OUR VACATION IN CHINA DURING THE SUMMER OF 1934.** New York: Press of the Woolly Whale, 1935. Sq. octavo. Quarter open-sewn silk and boards, paper label. Maps and decorations throughout (by Warren Chappell). Binding a bit sunned, with modest foxing and a few small spots to endsheets and edges; very good.

One of "less than 250 copies on Kawara" paper, issued as the Press's Christmas book for the year. With the small bookplate on the front pastedown of printer / typographer Carl. P. Rollins. LAWSON & PANKOW 47. \$100.

676. [Press of the Woolly Whale]: "MR. AND MRS. MELBERT B. CARY, JR. REQUEST THE PLEASURE OF YOUR COMPANY..." [caption title]. [New York: Press of the Woolly Whale, nd]. Small metal sheet, ca. 10 x 12cm., enclosed within stiff handmade paper folder with cutout. Metal tarnished and showing corrosion along the right edge, some slight surface abrasions, otherwise about very good.

A social invitation, printed on thin polished sheet metal. Uncommon and unusual. \$55.

677. [Profile Press]: Capet, Uther [pseud. of Arthur Head]: **THE NEW YALE GUIDE** [Parts 1, 4, 5, 7, 8, 9, 10 and 11]. New Haven: Profile Press, 1930-1. Eight volumes, each with different wrapper title. Small quartos. Stiff printed wrappers. Occasional illustrations. Good to near fine (exceptions as noted below).

The work of New Haven bookseller Arthur Head, **The New Yale Guide** was ostensibly limited to 100 subscribers. The contents, almost entirely verse on Yale and New Haven subjects, was occasionally irreverent and inevitably gawdawful. The center bifolium of #1 is detached from the staples; #4 is somewhat grubby, with a footprint mark inside the upper wrapper; wrapper of #5 is a trace sunstruck, otherwise remainder very good to near fine. \$125.

678. [Profile Press]: Capet, Uther [pseud. of Arthur Head]: **THE WORTHIES OF YALE.** New Haven: The Profile Press, 1931. Large octavo. Boards, paper labels. Spine label browned and chipped, with trace of wear at spine ends, endsheets and gutters a trace dusty, a few spots at lower edge of lower board, but a very good copy.

The work of New Haven bookseller Arthur Head, this collection of poetic doggerel about Yale notables of the 18th and 19th centuries is limited to 250 numbered copies. The colophon co-credits the typography and presswork to Head and W.A. Montgomery. This copy is inscribed by Head: "To W. A. Montgomery as the collaborator of Arthur Head i.e. Uther Capet." \$85.

679. [Purgatory Pie Press]: Bartalos, Michael: **VISHNU CREW STEWS VINDALOO ANEW.** [New York: Purgatory Pie Press, 1990]. Aluminum and paper construction, contained in 16mm film canister (24 cm diameter), with printed labels on and inside the upper lid. Fine.

Copy #35 of an edition planned to consist of 74 copies. Signed by Bartalos, and by Dikko Faust and Esther K. Smith, principals of the press. The construction contains four accordion-fold booklets, letterpress printed on handmade, Khadi jute paper. Each is bound between aluminum covers, which are die-cut into the profile shapes of a cat, duck, crocodile and man's head. They're attached with nuts and bolts to a circular, revolving disk, hinged to a die-cut figure, in an allusion to multi-headed conceptions of Hindu deities. The whole, when folded, is then inserted into the felt-lined film canister, calculated as an ode to Bollywood. "I was in India on this trip with my college roommate, and I was really struck by the industrialization and the modernization of India, juxtaposed with the traditional aspects of it ... It's such an extrasensory experience being in India, and I wanted to express that in this book. ... Each of the heads tell a story and how the industrialization is changing India very, very fast" - the author/artist quoted in the context of an interview. At the time of cataloguing, the publisher's website offers a single copy at \$5,000. \$2500.

680. [Purgatory Pie Press]: Happersett, Susan: **SPROUT.** [New York]: Purgatory Pie Press, 1998. Small octavo (16.5 x 8 cm). 12 panel leporello folded and sewn into printed paper wrapper. Fine.

First edition. From a total edition of 144 copies, this is one of 55 copies printed on Johannot rag paper by Dikko Faust, bound in handmade paper. Signed by the designer, Esther K. Smith. "This series of mathematical drawings is based on the growth patterns of plants and the Fibonacci sequence." \$150.

681. [Purgatory Pie Press]: Smith, Esther K., and Dikko Faust [publishers]: **PURGATOYS.** [New York: Purgatory Pie Press, 2001]. Printed stiff card portfolio (24 x 17.5 cm), enclosing separate paper works by six artists held by folded tabs. Light use at portfolio corners, but near fine.

First edition. One of 150 numbered copies, signed by Smith and Faust. Includes works by Judy Hoffman, Harvey Redding, Susan Happersett, Stephanie Brody Lederman, Chris Collicott and Patricia Clark. The constituent works have the same limitation and are also signed by the respective artist. \$185.

Inscribed, with Original Drawing



682. Pyle, Howard: **THE STORY OF SIR LAUNCELOT AND HIS COMPANIONS**. New York: Charles Scribner's Sons, 1907. xviii, 340pp. Large, thick octavo (24 x 18cm). Khaki brown cloth, decorated in red, black and gilt. Frontis, plates and head and tail-pieces. Front inner hinge cracked and neatly closed, pp. 203-220 originally unopened and then subsequently opened a bit carelessly, costing the extreme lower fore-tips of several leaves, ink gift inscription, otherwise a very good, bright copy.

First edition. Signed and dated in ink by Howard Pyle, and dated November 9th 1908, at Wilmington, Delaware. The inscription is below a beautiful ink sketch of a contemplative female figure from bust up, decked out with a laurel wreath in her hair, holding at an angle in her left hand a lit torch with trailing smoke. The gift inscription on the free endsheet is to a member of the Auchincloss family, dated 1908, from her father. \$2000.

683. Queen, Ellery [collective pseud. of Frederic Dannay and Manfred Bennington Lee]: **THE DETECTIVE SHORT STORY A BIBLIOGRAPHY**. Boston: Little, Brown 1942. [12],[3]-146pp Large octavo. Cloth, paper spine label. First

edition, trade issue. One of 1000 copies printed on Utopian Laid paper. Fine in very good dust jacket with a few smudges and a short internal mend at lower edge of front panel. \$175.

684. Rand, Martha Agnes (later Agnes Lee): **THE LEGEND OF A THOUGHT**. Chicago: [Privately Printed by Rand, McNally & Company], 1889. Small sq. octavo. Gilt lettered cloth, a.e.g. Some dust soiling to upper board, otherwise very good or better.

First edition of the poet's first book, inscribed by her on the front blank: "For 'Carita' with love from M. A. Rand." Rand was the second daughter of the Chicago printer/publisher, and after her marriage to photographer Francis S. Lee, she published a number of collections of poetry and translations as "Agnes Lee." \$125.

685. Rannit, Aleksis: **HELID** [caption title]. [New Haven]. [1983]. Narrow folio broadside (40 x 22 cm). Printed in black and dark gray on light gray stock. Soft crease to one corner, otherwise fine.

First printing in this format, the text in the author's native Estonian. Copy #5 of an unknown number of copies, probably printed at the Sterling Memorial Library's Bibliographical Press, inscribed by him to two friends, both close associates of the press. \$60.

686. Read, Herbert, and Graham Greene [preface]: **PURSUIITS & VERDICTS**. Edinburgh: Tragara Press, 1983. Stiff wrapper, paper label. About fine.

First edition in this format. One of 110 numbered copies on WS vellum parchment, from a total edition of 135 numbered copies, plus 15 out-of-series copies. Reviews by Read from the short-lived **Night and Day**. HALLIWELL 100. \$95.

687. Read, Herbert: **ORIGINALITY** [wrapper title]. [Sewanee]: Reprinted from the October Number of **The Sewanee Review**, 1953. Large octavo. Printed wrapper. Wrapper unevenly darkened, otherwise a very good copy.

First separate edition, inscribed and signed by the author in February 1954 to American poet and Melville heir, Eleanor Metcalf. \$85.

688. Reece, Byron Herbert: **NOT THE FULL HARVEST**. [Reno, NV]: Wagon & Star Publishers, [1944]. Printed wrapper over stiff wrapper. Some bumps and light creases to extremities, otherwise a very good copy.

First edition. wrapperbound issue, of the Georgia poet/novelist's first solo publication, published in the Destiny Edition Series edited by Dion O'Donnol. His first collection from a trade publisher, **Ballad of The Bones**, appeared the following year. \$275.

689. Reed, Kit: **MISTER DA V. AND OTHER STORIES**. London: Faber and Faber, [1967]. Cloth. First edition of the author's first short story collection, preceding the US edition. Usual faint offset on endsheets, otherwise fine in very near fine dust jacket. \$55.

691. **THE REVIEW. A BI-MONTHLY MAGAZINE OF POETRY AND CRITICISM.** Oxford. April/May 1962 through Spring/Summer 1972. Whole numbers one through 29/30 (lacking only #10 for completion) in 32 parts or issues (four double numbers; three numbers consisting of three separate pamphlets each). Thirty-two issues or parts. Printed and pictorial wrappers. Occasional light use and dusting to some wrappers, otherwise very good to about fine.

Edited by Ian Hamilton, et al. A complete run, less one number, of all published. "The Review aimed to be the most comprehensive survey of modern poetry, and it succeeded" - Sullivan. Contributions by Davie, Alvarez, Fuller, Redgrove, Silkin, MacBeth, Hamburger, Empson, Larkin, Plath, Middleton, Symons, Reeve, Upward, Riding, Spender, Lowell, Cameron, Abse, Amis, Hall, Eberhart, Jennings, et al. Special issues are turned over to the Thirties, Eliot, Empson, etc. The tripartite issues are made up of separate pamphlets by Alvarez, Hamilton, Fuller and others. Superseded by **The New Review** (April 1974 - September 1978). SULLIVAN (MODERN), pp. 393-405. \$350.

Dedication Copy

692. Reynolds, James: **FABULOUS SPAIN.** New York: G. P. Putnam's Sons, [1953]. Large octavo. Cloth. Illustrations and pictorial endsheets by the author. Old tape ghosts in corners of free endsheets, otherwise a very good copy in moderately edgeworn pictorial dust jacket with narrow chip at crown of upper spine fold.

First edition. In all likelihood the dedication copy, inscribed on the half-title by the author: "For Mag - with all my best - always - R [star]." The printed dedication is "To Margaret Mower Traveler in Spain, whose interest in all that is Spanish marches with my own." Reynolds's friendship with actress Mower stems from his work as stage designer and a photograph of them together from the LC Bains collection is widely disseminated on the web. \$125.

693. Risk, R. T.: **TYPOGRAPHEUM BEING ESSAYS, MAINLY HISTORICAL, ON PRINTERS AND PRINTING, AND INCLUDING A REMEMBRANCE OF A BOOKSELLER, ALONG WITH A PERSONAL NARRATIVE** Francetown: Typographeum, 1997. Large octavo. Cloth. paper spine label. Fine, without printed dust jacket.

First edition, ordinary issue. One of 115 copies, from an edition of 125. This copy has been signed by the author/publisher. \$55.

694. [Ritchie, Ward]: Lindner, Ernest A.: **A DAY AT THE SEASIDE WITH WARD RITCHIE.** Los Angeles: The Lindner Press, 1981. Large octavo. Sewn printed wrapper. Wood engraved portrait and three illustrations. About fine.

First edition. Wood-engravings by Richard Horton. One of a total edition of 400 copies printed by Pat Reagh after a design by Vance Gerry, of which 100 copies were reserved for the Rounce & Coffin Club and 100 for the Zamorano Club. \$85.

One of Fifty

695. Roberts, Kenneth: **LYDIA BAILEY.** Garden City: Doubleday, 1947. Large octavo. Cloth, t.e.g. Frontis. Endsheets maps. Spine somewhat darkened, a bit of dusting to the lower board, otherwise very good in cracked, partially glued, battered and edgeworn slipcase.

First edition, deluxe issue, one of fifty for presentation, from a total of 1050 copies in this format, including a leaf of the original corrected typescript bound in. This copy is inscribed by Roberts on the colophon: "Private for Ellen Doubleday, Kenneth Roberts," in lieu of being numbered. \$250.

696. Robeson, Paul [lead]: [Original UK Studio Pressbook for:] **JERICHO.** London: Capitol Buckingham Productions / General Film Distributors, [1937]. [8]pp. Folio (44 x 28.5 cm). Pictorial self-wrapper. Some minor use, 4 cm split at toe of spine, some surface adhesion loss to rear wrapper along the spine (pictorial aspect not affected), very good or better.

A visually impressive studio pressbook for the 1937 British World War I film, starring Paul Robeson, directed by Thornton Freeland, based on a script by George Barraud and Walter Futter. The film was released in the US almost a year later, under the title **Dark Sands**. Robeson plays a US medical aid who heroically saves men trapped when an American troopship is torpedoed but then is court-martialed because he refused orders to abandon ship. He seeks a new life in North Africa, where his



medical skills earn him a place of leadership and honor among the Tuareg people. Robeson was proud of the film, which was more sympathetic in its portrayal of the non-Caucasian characters than was his previous film. The rear wrapper panel shows examples of the publicity paper ranging from lobby cards to a 48 sheet. \$450.

697. Robinson, Bruce: **THE KILLING FIELDS**. London: Enigma (First Casualty) / Linda Seifert Associate, 28 February 1983. 121,[1]leaves. Quarto. Photo-duplicated typescript, printed on rectos only. Bound in stiff card binder with type label. Title written on exposed spine, light edgewear, a good copy.

A likely later generation copy of an early, though unspecified, draft of Robinson's screen adaptation of Sydney Schanberg's account of his experiences during the final days of US involvement in the Vietnam war, as well as those of Dith Pran, his associate, in the killing fields of the Khmer Rouge. Roland Joffé directed a cast including Sam Waterston, Haing S. Ngor, John Malkovich, Al Rockoff, Julian Sands, Spalding Gray, Athol Fugard, et al. The film premiered in the US in November of 1984 and garnered a number of awards and nominations. This copy of the script bears a long inscription by lead Sam Waterston on the occasion of it being sold as a theatrical fund-raiser: "Dec. 19, 2009. Being given the opportunity to read this tremendous script again has been like time-travel, more so even than seeing the movie again, because it took me back to the time before anything had been made, when there was nothing but the script and our own personal responses to it. What a wonderful piece of good luck for me. Thanks, Sam Waterston. I think it is true to say this movie marked every one of us who worked on it for life." Waterston was nominated for an Academy Award for his role in the film. \$475.

698. [Rogers, Bruce]: **BARNACLES FROM MANY BOTTOMS SCRAPED AND GATHERED FOR BR** [New York]: The Typophiles, 1935. Octavo. (22.5 x 15.5 cm). Gilt decorated cloth. Illustrations, photos, tip-ins, etc. Two ink ownership signatures (Douglas Hoxsey Smith), some slight tanning, tipped-on specimen bookplate stained by adhesive utilized to affix it, otherwise very good or better.

First edition, copy #52 of one hundred numbered copies. The second book publication of the Typophiles, a *festschrift* published to honor Bruce Rogers on his return to the US from his appointments in the UK. The book is comprised of approximately thirty different signatures on a variety of papers, reflecting different formats and styles, involving twenty-six printers, fifteen writers and seven artists. Among the visual elements are illustrations by Angelo, Dwiggin and E. A. Wilson, as well as a signed wood-engraving by Charles W. Smith. Preface by Paul Bennett. In addition to Smith's contribution, this copy is also signed by Edward Stevens. Typically, the majority of the contributions are about BR and/or his work, and the photographs feature him as well. \$1000.

699. [Rogers, Bruce]: Thoreau, Henry D.: **A PIG TALE**. New York: A. Colish, 1947. 12mo. Sewn printed wrappers. Illustrations by R. Ruzicka and C.R. Capon. Trace of sunning along spine, otherwise a fine copy.

First separate edition in this format, reprinted from the *Journal* of 1856 by A. Colish and Bruce Rogers. Borst records only those copies with Rogers's New Fairfield imprint. This copy bears Rogers' signed presentation inscription and is thus unusual as most often Rogers's compliments card is the signifier of the presentation, even for those copies bearing his imprint. BORST A20.5. \$100.

700. [Rolfe, Frederick, "Baron Corvo"]: Weeks, Donald: **CORVO**. London: Michael Joseph, [1971]. Printed drab wrapper. Frontis and plates. Uncorrected page proofs of the first edition. Wrapper lightly hand-soiled, with snagged 3cm tear at toe of upper joint, otherwise very good. \$50.

701. Rollins, Carl Purrington: **THE SWEET YOUNG BOOKWORM** [caption title]. New Haven: Bibliographical Press, Yale University Library, March 1980. Folio broadside (35.5 x 33 cm). Text in double columns on card stock. About fine.

A poem of eight stanzas about a bookworm's depredations and demise, printed on the occasion of the Rollins Centenary. OCLC: 54860935. \$45.

702. [Rowfant Club]: **[Lot of Eighteen Catalogues of the Rowfant Club's Annual Auction]**. Cleveland. 1912 - 2000]. Eighteen volumes. Large to small octavo in sewn or stapled printed or pictorial wrappers. Overlap wrapper edges of first two a bit creased and lightly frayed, 1912 volume priced in pencil, ink note on one wrapper, modest soiling to rear of 1927 wrapper, a few creases and dust smudges, otherwise very good to fine.

A representative assembly of the catalogues of the annual auctions hosted by this Cleveland club of bibliophiles. In the majority of cases, the items offered were publications of the Club, or items with some connection to the Club or members. Several of the wrapper illustrations are by John DePol. Here present

are the catalogues from 1912, 1913, 1923, 1924, 1925, 1927, 1929, 1988, 1989 (2, including the Christmas auction), 1990, 1991, 1992, 1993, 1994, 1995, 1998, and 2000. \$175.

703. [Rowfant Club]: **RANDOM EPHEMERA 1892 - 2000** [cover title]. [Cleveland: Rowfant Club, 2 February 2001]. 25+ individual pieces of ephemera, enclosed in 13 x 10" printed envelope. Various sizes, single sheets, folded leaflets, small pamphlets, with printed coversheet. Envelope a bit ruffled, some pieces show use and wear commensurate with age, a few with annotations or creases.

A selection of ephemera spanning much of the life of the Cleveland book collectors' club, the earliest piece present in this set dating from 1897. Included are invitations, auction catalogues, prospectuses, etc., all rescued from "the dark prison of the Club basement ...," according to the cover-statement by President Thomas Offutt, III. The most interesting single piece is an invitation for Club members to gather on Saturday 18 April 1936 to hear Ralph Heyward Isham speak about T. E. Lawrence. \$125.

704. [Roxburghe Club]: Oakeshott, Walter [introduction]: **SOME WOODCUTS BY HANS BURGMAR PRINTED AS AN APPENDIX TO THE FOURTH PART OF LE RELATIONI UNIVERSALI DI GIOVANNI BOTERO, 1618**. Oxford: Printed for Presentation to the Members of the Roxburghe Club, 1960. 55.[21] pp. Quarto. Half brown calf and gilt decorated cloth, t.e.g., fore and bottom edges untrimmed. Facsimile text and illustrations. Spine faintly sunned, array of small stains to lower board, internally quite fine.

First edition. One of an unspecified but small number of copies printed by Vivian Ridler for presentation to the members. In general practice 42 copies are prepared in this binding, and with the recipient's name in red ink in the membership roster: in this instance, John Duncan Vaughan Campbell, Earl Cawdor. \$475.

705. Rung, Otto: **SHADOWS THAT PASS**. New York & London: Appleton and Co., 1924. Tan cloth, lettered and ruled in dark brown. Bookplate on front free endsheet, otherwise a fine copy in a good example of the uncommon dust jacket (shallow chip at lower edge of front panel, some internal mends, the largest being to a 4 cm split at toe of front flap fold, and some old browning to verso the consequence -- we assume -- of a long absent dust jacket sleeve).

First US edition in English of the author's most widely known novel, translated from the Danish by Grace Isobel Colbron. The jacket is uncommon. \$125.

706. Rungenhagen, Ulf: **VON A-Z NR. 9** [cover title]. [Düsseldorf: The Artist], November 1990. 26 pictorial cards, plus interleaves and manuscript title. (125 x 175 mm). Collage and hand-painting. Contained in hand-painted box, with manuscript title and date repeated inside the lid. Slight crack to one joint of the lid, otherwise about fine.

A unique assemblage by the collagist and installation artist, comprised of an alphabet of 26 collaged cards, made up of found images with text captions, chiefly on subjects of armaments and conflict, each overpainted in blood red and gunmetal gray. Both the manuscript title and the inside of the upper lid are signed by Rungenhagen (1949 -). The implication of the caption title is that this is likely one of a series of artist's alphabets.



\$450.

707. Russell, Christopher: **LANDSCAPE**. [Los Angeles]: Kolapsomal Press, 2007. Small octavo. Pictorial wrapper over stiff boards. [4]pp. letterpress insert, plus photographs. Fine in slipcase.

First edition. One of 500 copies in the regular edition, in addition to thirty numbered copies with an original photograph. Russell's haunting candid participant level photographs of surreptitious male sexual trysts in the context of the wooded landscape of Los Angeles parks. PARR & BADGER III:102. \$200.

708. Russell, Dorothy (Lady Russell Pasha) [director]: **MUSIC FOR ALL FOR ALL RANKS, MEN AND WOMEN, OF THE UNITED NATIONS FORCES CAIRO, EGYPT NOVEMBER 19TH, 1941, TO VE-DAY, MAY 8TH, 1945**. [Cairo: Schindler's Press, ca. 1945]. 56.[2]pp. Pale green stiff printed wrapper. Frontis and fourteen plates. Uniform tanning of text, some foxing to plates, extremities sunned; a very good copy of a cheaply produced book.

First edition of this souvenir book preserving an account of the activities of the "Music for All" program for expat British citizens resident and soldiers stationed in Cairo during the war years. Proceeds from its sale were designated for the "Musician's Benevolent Fund." OCLC locates two copies, one in the US and one in the UK (BL). Scattered ephemeral paper generated by the group is also recorded there.
OCLC: 58523888. \$50.

709. [Russell, George]: Ford, Julia Ellsworth: **"A.E." A NOTE OF APPRECIATION**. New York: Privately Printed, 1906. Gilt decorated blue cloth, t.e.g. Portraits and four pages of manuscript facsimiles. Tiny nick at top of front inner hinge, a few spots of fading to the cloth, but a very good copy in chipped glassine.

First 'published' private edition, preceded by a small number of copies in preliminary format.
OCLC: 16572996. \$75.

710. [Rydal Press]: **THE RYDAL PRESS MISCELLANY** [wrapper title]. [Santa Fe: The Rydal Press, January 1938]. Whole number 2. Decorative paper wrapper, printed label. The label adhesive has darkened with consequent slight bleed-through to verso of front wrapper, otherwise fine.

Whole number two (of two published?). An uncommon periodical adjunct to the original incarnation of the imprint - the first number appeared in February 1936. This issue prints Beatrice Warde's essay on "Monotype Perpetua," as well as an annotated descriptive catalogue of the press's publications, both commercial and private, including the Writers Editions. Laid in is an order form and envelope. Uncommon, OCLC locates a single copy, rather eccentrically catalogued.
OCLC: 28035692. \$65.

711. Sadleir, Michael: **EXCURSIONS IN VICTORIAN BIBLIOGRAPHY**. London: Chaundy & Cox, 1922. Gilt cloth, t.e.g., others untrimmed. Errata slip. Usual slight offset to endsheets, otherwise near fine in very good, slightly nicked and frayed spine-darkened dust jacket. Uncommon in dust jacket.

First edition. Careful, pioneering bibliographic sketches of the works of Trollope, Disraeli, Marryat, Collins, Reade, Whyte Melville, Gaskell and Herman Melville.
\$175.

712. Sagan, Carl: **THE DRAGONS OF EDEN. SPECULATIONS ON THE EVOLUTION OF HUMAN INTELLIGENCE**. New York: Random House, [1977]. Narrow quarto. Printed red wrapper. Filing label removed from lower edge, routing and publication notes on front wrapper, corners slightly bumped, but very good.

Uncorrected "first proof" of the first edition of Sagan's Pulitzer winner. Uncommon in this format. \$65.

713. [Saint Teresa Press]: **THE DREAM OF THE ROOD TAKEN FROM THE NINTH CENTURY ANGLO SAXON**. [Flemington, NJ: St. Teresa's Press, 1966]. Quarto. Calf backed Japanese paper boards, stamped in gilt. Pencil eraser tip-size spot of tanning at top edge of front free endsheet, otherwise fine.

One of 150 numbered copies printed by hand at the Carmelite Monastery in Solemnis and Palatino Italic types on English handmade paper. The capitals are accomplished by hand in colors and are derived stylistically from **The Book of Kells**. \$350.

714. Saltmarshe, Christopher, et al [eds]: **CAMBRIDGE POETRY 1929**. London: Published by Leonard & Virginia Woolf at The Hogarth Press, 1929. Decorated boards. Spine a bit tanned, otherwise a very nice copy, without the errata.

First edition. One of only 600 copies printed, issued as No. 8 of the **Hogarth Living Poets**. Eberhart, Bell, Bottrall, Bronowski, Empson, Davenport, et al.
WOOLMER 189. \$125.

715. Sanders, Ed [artist]: **LOVE & THE FALLING IRON** [caption title]. [Bolinias, CA: Yanagi Broadside Series IV, 1977]. Folio (22 x 17"; 55 x 43 cm). Typographically decorated broadside, printed in black on light tan stock. Slight bumps to upper corners, otherwise near fine.

First edition, ordinary issue, of this broadside poem, published as an element of the Yanagi broadside series, in an edition of 300 numbered ordinary copies. The lower right portion of the sheet features a concrete poem rendered in a frame.
\$100.

716. [Sargent, Lucius Manlius]: **KITTY GRAFTON FOUNDED ON FACT**. Boston: Published by Whipple and Damrell, 1837. 130pp. 16mo. Printed wrapper. Spine chipped and re sewn, moderate foxing and spotting, ink name, just a near good copy.

First edition. Number Fourteen of Sargent's temperance tales. Wright notes (under I:2285) that the denotations of later editions that appear on many copies of Sargent's temperance tales are often fictitious

repackaging of sheets from the same impression.
WRIGHT I:2291.

\$55.

718. Savory, Teo [trans], and Eugène Guillevic: **GUILLEVIC SELECTED POEMS**. Middlesex: Penguin, [1974]. Pictorial stiff wrapper. Very near fine.

First edition of this selection of translations, with an introduction, by Teo Savory, published in the Penguin Modern European Poets series. Inscribed and signed by Savory, "with admiration and good wishes," to poet & publisher James Laughlin. New Directions published Denise Levertov's selection of Guillevic's poems in 1969, and Unicorn Press collected some additional translations of Guillevic by Savory. \$65.

719. Schwartzott, Carol: **HAIKU POEMS**. [Niagara Falls: The Artist, 1993]. Oblong 12mo (11.5 x 12 cm). Limp decorated Japanese fabric. Fine in lidded plastic box.

First edition. Copy #5 of fifty numbered copies, signed by the artist, who designed and handbound this work "utilizing traditional Japanese patterns," papers and fabrics. Schwartzott's work now appears under the imprint of her Lilliput Press. \$175.

The Roots of Contemporary Filking

720. [Science Fiction - Filking]: **KANTELE A FILKSING FANZINE**. Little Rock, AR. 1978 through Summer 1980. Whole numbers one through seven (4/5 a double number), of fourteen published. Six issues. Quarto. Mimeographed typescript, stapled in pictorial wrappers. Very good to near fine.

Edited and published by Margaret Middleton (the first three issues in collaboration with Clif Flynt). The first filkzine, and the center of the growing filk phenomenon, coinciding with the founding of the Filk Foundation, and the first filk convention in 1979. For her contribution to the filk movement, Middleton was inducted into the Filk Hall of Fame in 1997. Possibly scarce. Accompanied by: Middleton, Margaret [ed]: **On and On Into The Night**. Little Rock: Margaret Middleton, 1978. Quarto. Mimeographed typescript, stapled into mimeographed self-wrappers. Very good to near fine. An early collection of filksong, including a contribution by Joe Haldeman. \$100.

721. [Scouting Periodical]: Paxton, Russell [ed & pub]: **AMERICAN LEADER "A MAGAZINE FOR YOUNG AMERICANS"** [wrapper title]. Waynesboro, VA. July 1927. 20pp. Large octavo. Pictorial stiff wrapper. Illustrations. A very good copy.

Volume one, number 5, A.L.S.A.P. No 7, edited and produced by Russell Paxton. A sole issue of **The Pioneer Scout** (March 1926) preceded the debut in March 1927 of the first number of the **American Leader**. A year of 12 issues under this title appeared before it donned a revised title, **American Scout**. Paxton's work was most closely associated with the LSA, a scouting organization founded in 1915 and then absorbed by the BSA in 1924. The Lone Scout programs continued under the BSA umbrella for another decade. While **The Lone Scout** was the primary periodical of the organization, amateur zines such as this were an integral part of the program. The front wrapper proclaims that 500 copies of this issue were printed, and content includes prose and poetry by Lone Scouts, patriotic essays and scouting news. Issues of this iteration and the next are either scarce or overlooked; OCLC finds only one location, in the Alexander Turnbull Library in the National Library of New Zealand. OCLC: 745898931. \$125.

722. Seaver, Edwin [editor]: **CROSS SECTION 1945 A COLLECTION OF NEW AMERICAN WRITING**. New York: L.B. Fischer, [1945]. Gilt cloth. Lower fore-tips bruised, otherwise near fine in near very good dust jacket with loss at crown of spine and a few smaller chips.

First edition. Jane Bowles, Gwendolyn Brooks, Millen Brand, Robert Hayden and Richard Wright stand out among this year's selection. \$50.

723. Seligmann, Kurt: **DAS WELTREICH DER MAGIE 5000 JAHRE GEHEIME KUNST**. Stuttgart: Deutsche Verlags-Anstalt, [1958]. 422pp. Quarto. Cloth. Frontis, photographs and color plates by Helmut Kissling. A rather used copy with some foxing to the endleaves and edges, in frayed and chipped dust jacket.

One of the author's own copies of the first edition in German of **The Mirror Of Magic**, translated and with a Foreword by G.F. Hartlaub. Seligmann's pictorial "Ex Libris Cabalisticis" bookplate appears on the front pastedown. \$125.

724. **SEVENTH STREET A LITERARY QUARTERLY**. New York. Spring and Fall / Winter 1962. Unnumbered (but whole numbers one and two, of two published). Pictorial wrappers. A bit of darkening to rear wrapper of the second issue, otherwise very good.

Edited by Don Katzman. A projected quarterly, but OCLC reports only these issues. Subtitled on the wrapper: "Poems from Les Deux Magots." Contributors include Bell, Enslin, Mead, Sherman, Bergé, Katzman, Sherman, Fraser, Holst, Lima, Wakoski, et al. \$85.

725. [Shakespeare Head Press]: Ovid: **OVIDE HYS BOOK OF METAMORPHOSE BOOKS X-XV**. Oxford & Stratford-upon-Avon: Basil Blackwell & Shakespeare Head Press: 1924. Quarto. Linen and boards, paper labels, untrimmed. Interesting linoleum block bookplate, slightly bowed, otherwise about fine, in somewhat soiled and frayed dust jacket.

One of 375 numbered copies printed in Batchelor's Kelmscott handmade paper, in addition to three copies on vellum. The Caxton translation, based on the manuscript in the Pepysian Library, with an Introduction by Stephen Gaselee, and with an essay by H. F. B. Brett-Smith. \$250.

726. Shakespeare, William: **THE TRAGEDIE OF JULIUS CAESAR**. San Francisco: The Grabhorn Press, 1954. Folio. Half morocco and decorated boards. Illustrated by Mary Grabhorn. One of 180 copies printed at the Grabhorn Press. Illustrated prospectus laid in. Small book label removal mark on pastedown, spine very slightly sunned, but a very good copy. GRABHORN 550. \$300.

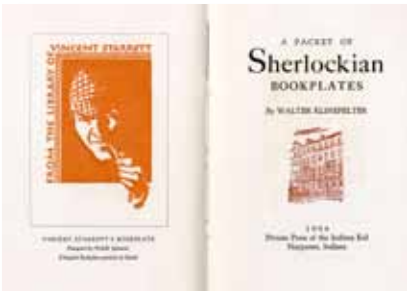
727. [Shaped Book]: Hood, Tom, and J.W. Grey [illus]: **THE SONG OF THE SHIRT**. London & New York: Raphael Tuck & Sons, [nd but ca. 1880s?]. [12]pp. Small octavo (15.5 x 12 cm). Sewn stiff card color lithographed wrapper, the whole cut in the shape of a spool of thread. Interior color and tinted lithographed images. A very good copy.

A gift format printing of the poem accompanied by Grey's illustrations, six chromos printed in colors, the rest with tint. The gift salutation on the verso of the top sheet has not been filled in. The printing was accomplished at the Fine Arts Studio in Saxony. \$85.

Unique

728. Share, Susan Joy: **[STILTED SCREEN]**. [New York: The Artist, 1989]. Folding, multi-panel screen, in three major components (35.5 x 16 x 9 cm folded). Enclosed in gilt decorated linen chemise and slipcase with side panels decorated with color paste-paper collages, with inserted multi-panel folding hand-painted construction of corrugated and cloth to "fill" in the slipcase.

A unique book object, signed and dated by the artist on the slipcase. The structure is constructed from bookboard, paper and cloth folding panels, which are supported by metal-reinforced stilts. Fashioned in sections allowing for different permutations of arrangement, the screen unfolds to a length of over 75 cm, and adjoined panels fold upward revealing collages that include photographs, photocopies and other materials. The whole is worked over with watercolor and acrylic. Following in some fashions the ways maps and plates fold out of books, the screen utilizes imagery from, among other sources, a catalogue of medieval costumes the artist rebound while working as a conservator at the Metropolitan Museum. Susan Share was born in Syracuse, New York, and received her BFA from the College of Ceramics at Alfred University in 1977. She worked as an artist and conservator in New York City for 20 years before moving her studio to Anchorage, Alaska in 1997. Her artwork has been collected, exhibited and performed widely, including at the Anchorage Museum, the National Museum of Women in the Arts, the Brooklyn Museum of Art, the Victoria and Albert, and the Arthur and Mata Jaffe Collection. She was included in The Book as Art exhibition at the National Museum of Women in the Arts and represented in the lavish catalogue of same. THE BOOK AS ART, p. 64. \$3750.



729. [Sherlockiana]: Blegen, Theodore C.: **THE CROWDED BOX-ROOM SHERLOCK HOLMES AS POET**. La Crosse, WI: Emerson G. Wulling / Sumac Press, 1951. 49,[3]pp. 12mo (15.5 x 10.5 cm). Pictorial wrapper. Fine.

First edition. One of 300 copies, signed by the author. All copies in the edition are numbered '221 B'.

\$200.

730. [Sherlockiana]: Klinefelter, Walter: **A PACKET OF SHERLOCKIAN BOOKPLATES**. Nappanee, IN: Private Press of the Indiana Kid, 1964. Octavo. Cloth. Frontis, illustrations, title-page vignette. Five small, shallow, dark spots along lower edge of cloth at and around toe of spine (not affecting end-sheets or textblock), otherwise near fine, without dust jacket.

First edition. One of 150 copies printed on an 8x12 C&P platen press by James Lamar Weygand. The gilt device on the upper cover is derived from the image on Vincent Starrett's Sherlockian bookplate. In spite of the generous limitation, an uncommon book in the wild. \$250.

731. Shrake, Edwin ["Bud"]: **BLESSED MCGILL**. Garden City: Doubleday, 1968. Cloth. An uncommonly fine copy in crisp dust jacket showing only trivial use at the spine ends.

First edition of the third (2nd clothbound) novel by one of the principals of Mad Dog Inc., signed and dated by him on the title in 2008. Widely recognized as one of the key works of Post WWII Southwestern fiction, **Blessed McGill** has long been difficult to find in this condition. \$450.

732. Shrake, Edwin ["Bud"]: **STRANGE PEACHES**. New York: Harper's Magazine Press Book, [1972]. Large octavo. Cloth. Spine sunned through jacket matching the white jacket letterpress, otherwise a very good copy in price-clipped dust jacket.

First edition of this standout novel "about the making of a modern outlaw," set in the context of 1963 Dallas (and elsewhere) by one of the principals of Mad Dog Inc. Inscribed by the author across the half-title and signed "Bud Shrake." \$150.

733. [Sigourney, Lydia]: [Mitchell, Donald G.]: **REVERIES OF A BACHELOR: OR A BOOK OF THE HEART**. "By Ik. Marvel." New York: Baker & Scribner, 1850. Plum brown cloth, stamped in blind and gilt, t.e.g. Engraved frontis and vignette title. Typical foxing and slight tanning, tidemark in upper fore-quadrants of pp.177-275, cloth a bit sunned and dust marked, some small spots along the joints; still, a good, sound average copy.

First edition, BAL's presumed first printing without type-wear in indicated places on pp. 29 and 43, BAL's binding A. Where this copy may stumble in terms of cosmetics is partially compensated for by the gift inscription on the front free endsheet: "Miss Holly B. Hart [/] with the best love [/] of her attached friend [/] LH Sigourney." A pleasant Connecticut association copy. BAL 13927. \$175.

734. Simon, André L.: **BY REQUEST AN AUTOBIOGRAPHY**. London: The Wine and Food Society, 1957. Large octavo. Cloth. Frontis and photographs. Bookplate on front pastedown, clipping affixed to front free endsheet, otherwise near fine in moderately edgeworn and nicked dust jacket.

First edition. Inscribed by Simon to poet William Curran Reedy, and with an a.l.s. (London, 30 December 1957) from Simon to Reedy laid in, extending effusive good wishes for the holidays and new year. Reedy pasted a magazine photograph of Simon in company with Compton Mackenzie to the front free endsheet. Simon includes considerable accounts of his activities during both World Wars. A substantial bibliography of his publications concludes the volume. GABLER G38810. \$85.

735. Simon, Neil [screenwriter]: **THE CHEAP DETECTIVE ORIGINAL SCREENPLAY BY....** Burbank: Rastar Productions, 28 February 1977. [1], 136 leaves. Quarto. Mimeographed typescript, printed on rectos only. Brad bound in mimeographed production company wrappers. A thin, small ink stroke and a few tiny spots on upper wrapper, otherwise about fine.

Inscribed on the title-leaf: "To Mel, If we keep on going like this we'll be able to play 'The Sunshine Boys' Neil Simon." The recipient was, in all probability, Mel Traxel, who served as still photographer for this production, as well as three earlier films based on Simon's scripts (including **The Sunshine Boys**). Denoted a "final draft" of this original screenplay for Simon's detective parody, directed by Robert Moore, starring Peter Falk and Ann Margaret, and released in 1977. A novelization by Robert Grossbach was published in 1978 as a Warner paperback original, but there was no contemporary publication of Simon's own original work. OCLC locates only one copy of this script (a revised final draft at Michigan State). \$950.

736. Simon, Neil, et al. [screenwriters]: **THE LONELY GUY**. Universal City: Universal City Studios, 6 April 1983. [1], 103 leaves. Quarto. Photomechanically reproduced typescript, printed on rectos only of pale green stock, brad bound in printed studio wrapper. Title hand-lettered on spine, otherwise fine.

Denoted a "third draft" of this screenplay adaptation of Bruce Jay Friedman's 1978 novel, **The Lonely Guy's Book of Life**. Simon is credited with the adaptation, while Ed Weinberger and Stan Daniels are credited with this draft. Arthur Hiller directed the 1984 release, which starred Steve Martin, Charles Grodin, et al. \$225.



737. Simon, Tavik Frantisek [illustrator], and Pierre Louys: **LEDA, CILI CHÁLA BLAHOŠLAENYCH TEMNOT.** Praz [ie. Prague]: Moderni Revue 1920. 31,[3] pp. 16mo (12.5 x 7 cm). Quarter morocco and decorated paper boards, t.e.g.. Etched frontis. Spine largely chipped away, early ink ownership signature on preliminary blank, tiny spot in gutter of title and frontis, pale yellow spot (the artist's paraph) at lower edge of frontis, otherwise internally a very good copy.

First edition thus, printing a translation into Czech by 'A.P.', published as volume 69 of the "Library of the Modern Revue." Of special note is the etched frontispiece of Leda and the Swan by distinguished Czech artist, Tavik Frantisek Simon (1877-1942), best known to the English language public for his superb images of New York and other cities based on his world tour of 1926-7. The edition consisted of 200 numbered copies printed by Melantrich in Prague, and this is copy #2 of the first thirty copies with the frontispiece signed in the lower margin by Simon. Rare: OCLC locates a single copy, at UCLA. OCLC: 188123546. \$650.

738. Sims, George: **THE DESPAIN PAPERS.** Philadelphia: Holmes Publishing Co., 1992. Textured green rexine, lettered in gilt. Fine in very good, lightly rubbed dust jacket.

First edition, trade issue, of this bibliomystery written by one of the few who could do so with experience and authority. One of 600 copies (of 650). Inscribed by the author for the book's designer, Ellis H. Neel, Jr.: "To Ellis who designed to some effect - gratefully - George. 10.6.92." The recipient's signature appears further down the front free endsheet. \$100.

739. [Sinclair, Upton (source work)]; Nugent, Elliott, and Edgar Selwyn [screenwriters]: **THE MONEY KING TREATMENT BY....** Culver City: Metro-Goldwyn-Mayer, 3 November 1932. 63 leaves. Quarto. Original carbon typescript, brad bound in typed wrappers with studio label. Typescript about fine; wrapper chipped at overlap edges, spine and lower spine corner.

A treatment for an unproduced film which might have either been an adaptation of a Sinclair property, or just possibly, an original collaboration between Sinclair and Selwyn. The nature of the project is slightly ambiguous: the typed wrapper title describes "The Money King" as a work co-authored by Sinclair and Selwyn, and the film treatment the work of Nugent. However, penciled in an early hand is an indication that the treatment too is a collaborative work, by Nugent and Selwyn. Whatever the case, the film appears not to have come to fruition, and the narrative, which spans the first three decades of the century, is not readily identifiable as derived from any single fictional work by Sinclair. Selwyn was, at the time, on staff as writer-director at MGM, and had crossed paths with Sinclair at various times. They cowrote at least one property, under the title **The Gold Spangled Banner** (Mss in the Sinclair Archive, Lilly Library), and Arch Selwyn (Edgar's brother) produced the 1914 film adaptation of **The Jungle**. Nugent, the actor / director / writer who would later collaborate with James Thurber on **The Male Animal**, began in the early 1930s to concentrate more on writing and less on acting, and presumably this project had a place in that transition. \$850.

One of 25 Copies

740. Sizer, Irma Martinez: **EVERYDAY MEATLOAF.** [Rochester: Visual Studies Workshop Press, 2007]. Quarto (22.5 x 22 cm). Open-sewn boards, with mounted framed digitally modified religious image. Illustrated in color throughout. Fine.

First edition. Copy #3 of 25 numbered copies, signed and dated by the artist. Printed via Epson Inkjet ultrachrome on BFK Rives. A significant artist's book by an important Latina artist, produced during her March 2007 residence at the workshop. Ms. Sizer's work as photographer, designer and graphic artist has been exhibited widely, particularly in the Southwest. \$650.



741. Smith, Ken, and John Christie [illus]: **BETWEEN THE DANCERS A SEQUENCE OF TEN POEMS WITH SCREENPRINTS** [Guildford, Surrey]: Circle Press, [1980]. Quarto. Linen and boards. Spine a trifle soiled, with some faint slipcase rubbing to the boards, otherwise near fine, internally fine, in slipcase.

First edition. Illustrated with six full-page color screenprints by Christie, and several small images inset into the text pages. One of 80 numbered copies (and ten AP's), signed by the author and the artist. \$325.

742. Smith, Patti: **GOING UNDER** [caption title]. [Norwich, NY]: SOOJ, 2006. Oblong small folio broadside (21.8 x 33.4cm). Illustration after a painting by Path Soong. As new.

First edition. One of 110 numbered copies for sale, printed on Arches and signed by poet / musician Smith and calligraphic painter Soong. \$250.

743. [Snodgrass, W. D.]: Gardons, S. S. [pseud.]: **REMAINS POEMS**. [Mt. Horeb: Perishable Press, [1970]. Quarter blue morocco and Cockerell paper over boards. Title-page collage by Walter Hamady. A faint patch of darkening to spine, otherwise fine.

First edition. One of a total edition of 200 numbered copies, printed in various colors on blue-grey Shadwell paper by Hamady. The posthumously collected works of the fictional poet of Red Creek, Texas, and lead guitarist of Chicken Gumbo, who disappeared while on a hunting trip in the mountains. This is number 56 and is one of the copies with the colon on the title-page printed in white. It was also one of the author's copies, with his faint circular blindstamp in the upper fore-corner of the first blank after the free endsheet. HAMADY 36. \$275.

744. Snodgrass, W. D.: **TRADITIONAL HUNGARIAN SONGS**. Baltimore: Charles Seluzicki, 1978. Quarto. Decorative stiff wrappers. Decorations cut by Dorian McGowan. About fine, with the prospectus laid in.

First edition. Copy #214 of 300 numbered copies (of which 15 were *hors commerce*), all signed by Snodgrass. Printed at The Janus Press in Newark, Vermont, by Claire Van Vliet and Victoria Fraser. The text was set in twelve-point Times Roman by Jim Houle at the Winter Harbor Press in Biddeford, Maine. The paper is Mohawk Superfine with Strathmore end sheet and Zaan cover. In addition to the prospectus, laid in is a 4pp. quarto separate specimen printing of the title, a page of text, and a page from the afterword. A translation into English of eleven songs each accompanied by music written for guitar. Although nowhere physically denoted, one of the author's own copies. \$125.

Poet's Copy, with Original Drawing

745. Snodgrass, W. D.: **THE KINDER CAPERS POEMS ... WITH ILLUSTRATIONS BY DELOSS McGRAW**. [New York]: Nadja, 1986. Quarto. Cloth, paper label. Some small smudges in the upper spine corner of the lower board, otherwise about fine.

First edition, clothbound issue. One of an unknown number of unnumbered copies bound thus, in addition to 26 lettered copies, and 100 numbered, and some unnumbered copies, in wrappers, all signed by the author and the artist. This was the poet's own copy, inscribed to him by the artist ("Thanks De") on the colophon, with an original pencil drawing (with colored highlights) of two figures, seemingly the poet and the artist, on the colophon. Snodgrass's library blindstamp appears in the upper forecorner of the free endsheet. \$650.

746. Snodgrass, W. D., and DeLoss McGraw [illus]: **MAKE-BELIEVES: VERSES AND VISIONS**. [West Eaton, NY]: Eatonbrook Editions, [2004]. Original pictorial printed glazed boards. Numerous color plates. Fine, without dust jacket, as issued.

First Edition in this format. McGraw has embellished this copy with a red and black ink drawing of Kathy and W. D. Snodgrass, signed by the illustrator ("DeLoss") and captioned, "She's French / a French breast" [a tribute to a Romanian painted carving, "A French Love Affair," belonging to the Snodgrasses]. Reprints two out-of-print books by Snodgrass, **The Death of Cock Robin** (1989), and **The Midnight Carnival** (1988), and adds one new work, **Seasoned Chairs For A Child**. From the library of W. D. Snodgrass. The printed dedication is "From De to Del and ... From Del to De." \$400.

747. Soisson, Jacques (1928-2012): **PROPOS HORS DE RAISON**. [Paris]: Acayoulge, [1982]. Folio (17.5 x 12.5"; 44 x 32 cm). Loose bifolia laid into printed wrapper. Illustrated. Faint mirror offset from title to colophon, tiny nicks at crown of spine, otherwise fine.

First edition. Illustrated with three full-page engravings and six ornamental figurative woodcuts. One of 39 numbered copies, from a total edition of 47, printed under the artist's supervision by Michel Bon, and signed by the artist/author. For subject matter and method, Soisson drew on his own experiences as an adolescent and child psychologist and pioneering art therapist. He was associated with Dubuffet and the *Société d'Art Brut*. OCLC locates only the LC copy in North America. OCLC: 15590406. \$550.

748. Solzhenitsyn, Alexander: **LENIN IN ZURICH CHAPTERS**. New York: Farrar, Straus and Giroux, [1976]. Cloth. Fine in near fine dust jacket with small nick at top edge of front panel.

First US edition, translated by H. T. Willetts. Signed and dated by the author on the half-title, accompanied by "for" and a recipient's name in block letters. \$550.

749. Sommer, Frederick: **THE BOX**. [Tucson]: Nazraeli Press, [1994]. Sixty-four loose cards (9.5 x 9.5 cm). Enclosed in Lucite box. Hairline crack (2 cm) in one panel of the Lucite, otherwise fine.

First edition. One of 1000 numbered copies. A shuffle-book comprised of a large selection from the photographer's ventures into paper cut-outs from the 1970s and photo-collages from the 1990s, with occasional texts and captions. Both a second edition, and a sequel, **Son of Box**, appeared. \$200.

750. [Southcott, Joanna]: **AN EXPLANATION OF THE PARABLES PUBLISHED IN 1804** [caption title]. London: Printed by S. Rousseau, [1806]. 64pp. Octavo. Extracted from bound pamphlet volume. External pages dusty, otherwise very good.

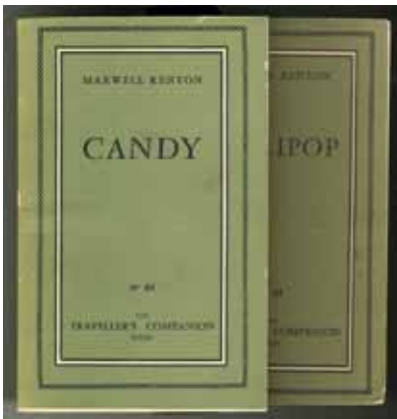
First edition. Southcott's response to criticism of her use of parables as a form for transmission of her teachings. Second and third editions appeared in 1811 and 1823.

WRIGHT (SOUTHCOTT) 34a.

\$225.

751. Southern, Terry: **[Typed Letter, Signed]**. 46 rue Schaub, Geneva. 25 November 1957. Half page, closely typed on quarto sheet. Folded for mailing, and with some creasing in the upper right corner, but very good.

Signed in full. To "Dear Mr. Hills," most likely Rust Hills, fiction editor at **Esquire** magazine. Southern, then resident in Switzerland and engaged in one of the most productive periods of his career, responds to Hills' suggestions about a submission(s): "... Following your sound critique, I've given some more attention to the Mexican story and am sending it along to you now, separately. The epilogue has been done away with, you'll notice, and the emphasis, if that is the word, placed less on the mystery of the map and more on the tone of things generally. I believe this simplifies it a good deal (for the better) and could provide the proper working-basis I think you have in mind for any other changes." The story in question was most likely "The Road Out of Axotle," which appeared in **Esquire** a number of years later (August 1962). The Southern papers at NYPL contain related correspondence about the story from the same period. \$350.



752. [Southern, Terry, and Mason Hoffenberg]: Kenton, Maxwell [pseud.]: **CANDY**. Paris: The Travellers Companion Series / The Olympia Press [October 1958]. With: Kenton, Maxwell [pseud.]: **LOLLIPOP**. Paris: The Travellers Companion Series / The Olympia Press, [June 1962]. Two volumes. Uniform pale green wrappers, printed in black. Spine of first volume slightly sunned and a trace rolled, otherwise about fine. Second volume a bit sunned at spine with small sharp bump above the final 'P', lower forecorner slightly bumped, final two leaves have a faint tide-mark in the extreme lower forecorner, otherwise very good and bright.

The first volume is the first edition, first printing, published as TC 64. After the French court condemned this title (along with sixteen other Olympia titles) in May of 1959, some sets of sheets were equipped with variant cancel prelims and distributed under the title **Lollipop**. The original text was then reprinted in 1962, retaining the **Lollipop** guise and continued designation as TC No. 64, as represented by the second volume present here, which has been signed by Terry Southern on the title-page.

The price on the rear wrapper of the first edition retains the original price of 1200 Francs, but has a faint erased stroke through it. Among the most successful of the many satirical romps of its generation written for hire for Maurice Girodias, often by post-war American expatriates, and the source for one of the least successful film adaptations of the next decade.

KEARNEY & CARROLL 5.64.1. & 5.64.3.

\$2500.

753. Southern, Terry: **THE MAGIC CHRISTIAN**. London: Andre Deutsch, [1959]. Cloth-textured boards. Fine in very good pictorial dust jacket with a short creased tear at the lower edge and old cello tape offset on the verso associated with same.

First edition of Southern's second solo novel, preceding publication in the US. With the neat ownership signature of British poet Roy Fuller on the front free endsheet. The sourcework for Southern and Joseph McGrath's 1969 embellished film adaptation. McGrath directed the British production, starring Peter Sellers, Ringo Starr, Richard Attenborough, Laurence Harvey, Christopher Lee, Spike Milligan, Raquel Welch, et al. \$100.

754. Southern, Terry: **THE MAGIC CHRISTIAN**. New York: Random House, [1960]. Cloth. Fine in very good or better dust jacket with some sunning to the spine panel.

First U.S. edition of Southern's second solo novel, preceded by publication in the UK. This copy has been signed by Southern on the title-page. The sourcework for Southern and Joseph McGrath's 1969 embellished film adaptation. McGrath directed the British production, starring Peter Sellers, Ringo Starr, Richard Attenborough, Laurence Harvey, Christopher Lee, Spike Milligan, Raquel Welch, et al. \$850.

755. Southern, Terry: **BLUE MOVIE**. New York: NAL / World Publishing Company, [1970]. Boards. Very slight trace of sunning along the top edge of the boards, as often, otherwise a fine copy in a fine, unfaded dust jacket.

First edition of Southern's *sui generis* contribution to the field of satirical fiction about erotic filmmaking, signed by him on the title-page. Uncommon thus. \$250.

756. Southern, Terry: **TEXAS SUMMER**. New York: Arcade / Little Brown, [1991]. Paper over boards. An excellent copy in dust jacket.

First edition of the author's last novel, marking a return to the locale and ethos first portrayed so admirably in some of the short pieces in **Red Dirt Marijuana**. This copy was signed by the author on the title-page on the occasion of one of his final trips back to Texas. \$185.

757. Southwold, Stephen [a.k.a. Neil Bell (born Stephen Henry Critten)]: [Autograph Manuscript of:] **"THREE CHRISTMASSES."** [Np]. [nd]. Small quarto. Twelve-page autograph manuscript, written on rectos only. Folded, paper clip, otherwise very good.

Manuscript, signed "Stephen Southwold," of his children's story "Three Christmases," with only a few small corrections and additions in the text. The story is about an author who prefers a good meal to a book as a Christmas gift. Born Stephen Critten, Southwold was a prolific novelist under various pseudonyms (most often "Neil Bell"), eventually adopting one of them, Southwold, as his legal name. A considerable number of his novels were fantasy or science fiction. \$250.

758. [Spanish Civil War]: **HITLER OVER LATIN AMERICA. WHY THE EMBARGO AGAINST SPAIN MUST BE LIFTED NOW!** New York: Lawyers Committee on American Relations with Spain, [1939]. 36,[2]pp. Octavo. Printed wrapper. Wrapper a bit dust spotted and used at edges, a bit of rust to staples, internally very good.

First edition. Laid in is a copy of the "Manifesto and Program of the American League Against War and Fascism," ca. 1933, (quarto sheet folded to six panels). \$85.

759. [Spanish Civil War]: Joint Anti-Fascist Refugee Committee: [Printed invitation:] **MR. PAUL HENREID CORDIALLY INVITES YOU TO ATTEND A DINNER IN HONOR OF ONE THOUSAND SPANISH REPUBLICANS RELEASED IN CASABLANCA AWAITING TRANSPORTATION TO MEXICO** New York. [May] 1943. Printed broadside invitation (21.5 x 14 cm). Printed on recto only. A bit tanned, folded for mailing, short creased tear at top edge, otherwise very good.

The event was scheduled to take place 1 June 1943 in New York ("Reservation: Three Dollars a Cover"). The invitation has some intrinsic appeal, as the host, Paul Henreid, is best known as the actor who played Victor Laszlo in **Casablanca** and was later functionally black-listed. The event evidently did not take place as it was originally planned, as the word "Cancelled" is printed diagonally across the invitation in green ink. \$75.

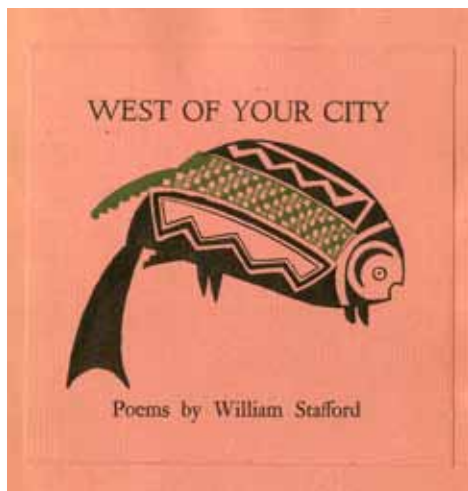
760. [Spanish Civil War - Prelude]: Bates, Ralph: **THE OLIVE FIELD**. New York: Dutton, [1936]. Pictorial cloth. Endsheets darkened at edges, modest rubbing to extremities, a near very good copy, without dust jacket.

First US edition of this novel about the political lives of two anarchists in the Spanish Republic. With the author's signed gift inscription: "For Oliver Kenyon Brooks with gratitude [?] from Ralph Bates." With the earlier ink ownership signature of Eleanor S. Brooks [wife of Van Wyck Brooks], marked through in pencil and signed "O.K. Brooks," Eleanor and Van Wyck Brooks' son. A decent association. \$95.

761. [St. Anthony Press]: Healy, C. P.: **SOLMA-RI**. Leicester: St. Anthony Press, [1960]. Small octavo. Black cloth, lettered in gilt. Double-page woodcut of St. George and the dragon by Julius Stafford-Baker. Near fine.

First edition of this poem inspired by the valor of the Gloucestershire Regiment during a three-day battle in Korea, when 600 men held out against a force of some 20,000. One of an unspecified number of copies printed by hand by the author. This copy was inscribed by him on the final blank to Leonard Bahr. We are reliably informed that the printing was actually accomplished on the Albion Press maintained by Julius Stafford-Baker (the artist's son), founder and proprietor of the Happy Dragons' Press. \$125.

First Collection



762. Stafford, William: **WEST OF YOUR CITY POEMS**. Los Gatos, CA: Talisman Press, 1960. Large octavo. Stiff wrapper with pictorial label. Ink ownership signature on front blank, minor use at wrapper extremities, otherwise about fine, without the dust jacket.

First edition, wrapper bound issue of the poet's first collection, handsomely produced by Robert Greenwood. Pirie quotes the printer in recording the edition consisted of 100 hundred copies in paper wrappers and 350 in boards.

PIRIE A3. \$750.

763. Stafford, William [ed]: **THE ACHIEVEMENT OF BROTHER ANTONINUS. A COMPREHENSIVE SELECTION OF HIS POEMS WITH A CRITICAL INTRODUCTION**. [Glenview]: Scott, Foresman and Co., [1967]. Pictorial wrapper. First edition, first printing. Upper joint faintly rubbed, otherwise fine.

PIRIE B2. \$55.

764. Stafford, William: **ELEVEN UNTITLED POEMS**. [Mt. Horeb, WI]: The Perishable Press, 1968. Small octavo.

Decorated printed wrapper. Fine and largely unopened.

First edition. Copy #193 of 250 numbered copies printed on Medway and Shadwell papers, bound in Fabriano paper. The first of Stafford's works to appear under the Perishable Press imprint.

PIRIE A7. HAMADY 16. \$400.

765. Stafford, William: **WEATHER**. Mt. Horeb, WI: The Perishable Press, [1969]. Octavo. Faintly blind-stamped wrapper over sewn wrapper. Title page design by Jack Beal. Fine.

First edition. One of 207 copies printed on light blue Shadwell paper in handset Palatino and Smaragd types.

PIRIE A9. HAMADY 25. \$450.

766. Stafford, William: **TEMPORARY FACTS**. Athens, OH: Duane Schneider, 1970. Gilt lettered buckram. Fine.

First edition. Copy #49 from an edition limited to 200 copies printed by hand by the publisher and signed by the author.

PIRIE A11. \$100.

767. Stafford, William: **IN THE CLOCK OF REASON**. [Victoria, BC: Soft Press, 1973]. Oblong 12mo (13.4 x 126 cm). Cloth tape backed pictorial wrapper. Illustrated. Fine.

First edition. One of 300 numbered copies, signed by the poet and the illustrator, Nancy S. Craig.

PIRIE A13. \$50.

768. Stafford, William: **THAT OTHER ALONE**. [Mt. Horeb: Perishable Press, 1973]. Narrow quarto (27.5 x 14 cm). Pictorial paper over boards. Title-page printed partially in blind. A fine copy.

First edition. Illustrations by Ann Mikolowksi. One of 125 copies printed on heavy botanical drying paper, signed by the poet.

PIRIE A15. HAMADY 59. \$225.

769. Stafford, William: **THE DESIGN ON THE ORIOLE**. [Mt. Horeb, WI: The Night Heron Press, 1977]. 12mo. Plain handmade paper wrapper, printed label. Illustrations. Fine.

First edition. One of 200 press numbered copies, printed by Elizabeth Coberly (who also executed the wood engravings) at the Perishable Press. Signed by Stafford.

PIRIE A22. \$350.

770. Stafford, William: **STORIES THAT COULD BE TRUE NEW AND COLLECTED POEMS**. New York: Harper & Row, [1977]. Large octavo. Cloth. First edition, Pirie's presumed first state of the clothbound issue. Signed by Stafford on the front free endsheet. Fine in dust jacket with a trace of rubbing at toe of spine.

PIRIE A23. \$75.

771. Stafford, William: **TUFT BY PUFF**. Mt. Horeb, WI: The Perishable Press, 1978. Octavo. Blue cloth, upper board stamped in blind. Illustrations by Elizabeth Coberty. Spine faintly sunstruck, otherwise fine.

First edition. One of 240 copies (including 55 copies not for sale) printed on handmade paper fashioned from two terry cloth robes, one the poet's, the other the printer's. Stafford's last book under the Perishable Press imprint.

PIRIE A27. HAMADY 88. \$300.

772. Stafford, William: **TUNED IN LATE ONE NIGHT**. [Old Deerfield & Dublin]: The Deerfield Press / The Gallery Press, [1978]. Cloth. Illustrated by Timothy Engelland. First edition. One of 250 numbered copies, signed by the author. Fine in dust jacket with one tiny spot on the lower flap fold.

PIRIE A28. \$100.

773. Stafford, William: **SMOKE'S WAY POEMS FROM LIMITED EDITIONS 1968 - 1981**. Port Townsend: Graywolf Press, [1983]. Cloth and boards. First collected edition, hardbound issue. Signed by the author on the title-page. Fine in near fine, faintly dust smudged jacket.

PIRIE A43. \$85.

774. Stafford, William: **LISTENING DEEP POEMS BY...** Great Barrington, MA: Penmaen Press, [1984]. Pictorial wrapper over stiff wrapper. Fine.

First edition, limited issue. Title-page woodcut by Michael McCurdy. From an edition of 200 copies, this is copy #8 of 50 wrapperbound copies signed by the poet and by the artist. Another fifty signed copies, numbered in the Roman, were casebound. Number Three in the **Penmaen Chapbook Series** and the last book of the Penmaen Press.

PIRIE A44. \$175.

775. Stafford, William: **STORIES AND STORMS AND STRANGERS**. [Rexburg, ID]: Honeybrook Press, 1984. Large octavo. Printed wrapper. Fine.

First edition. Copy 'q' of 26 lettered copies, signed by the author, from a total edition of 400 copies printed by Donnell Hunter. Wrapper illustration by P. Ian Kaminski. Pirie indicates that the lettered copies were to be specially bound in cloth -- clearly not the case with this copy.

PIRIE A45. \$200.

776. Stafford, William, and Debra Frasier [illustrator]: **THE ANIMAL THAT DRANK UP SOUND**. New York, etc.: Harcourt, Brace Jovanovich, [1992]. Oblong quarto. Glossy color pictorial boards. Illustrated in color. Fine in dust jacket with a somewhat obtrusive "Autographed" sticker on the front panel.

First separate edition in this format of Stafford's text presented in a beautiful rendering for younger readers. Signed by Stafford and Frasier on the double-spread title-page.

PIRIE A64. \$100.

777. [Stanbrook Abbey Press]: [Wilbur, Richard (trans)]: **THE PELICAN FROM A BESTIARY OF 1120**. [Worcester: Stanbrook Abbey Press, 1963]. 12mo. Faux parchment wrapper with Phoenix device centered on upper panel. Wrapper shows some soiling and foxing, internally about fine.

First separate edition of this translation of text from Philippe de Thuan's Bestiary. One of 450 copies printed for Philip Hofer at the Stanbrook Abbey Press, with color initials executed by Margaret Adams. In spite of the large edition, a rather uncommon imprint, of which there are reputed to be a number of variants.

\$250.

778. [Stanbrook Abbey Press]: Kendall, Katherine: **THE INTERIOR CASTLE**. Worcester: Stanbrook Abbey Press, 1968. Quarter silk-backed wood laminate over boards (bound by Weatherby Woolnaugh). Errata slip tipped in back. Fine in unprinted glassine wrapper.

First edition in this format, ordinary issue. From an edition of 350 copies printed in Cancelleresca Bastarda on Hodgkinson handmade paper with three hand-lettered coloured initials, two of them executed by Margaret Alexander, this is one of 310 ordinary copies. A prospectus for **The Mother's Birds** is laid in.

\$125.

779. Stark, Freya: **THE LYCIAN SHORE**. London: John Murray, 1956. Large sq. octavo. Blue green cloth, lettered in gilt. Photographs. Title-page vignette by Reynolds Stone. First edition. Typical sun bleaching along extreme top edge of boards, otherwise very good or better in pictorial dust jacket.

\$75.

780. Stephanides, Theodore: **CITIES OF THE MIND**. London: The Fortune Press, [1969]. Gilt cloth. Fine and bright, in very good dust jacket with several small nicks and internal mends at the spine ends.

First edition. Inscribed and signed by the author as a Christmas token in the year of publication. The second and last Fortune Press poetry collection by the Greek polymath, a central figure in the Durrell circle. He included herein a number of the poems inspired by his distinguished service in both World Wars. d'ARCH SMITH 515. REILLY (WWII), p.314. \$125.

781. [Stephens, James]: **HUNGER**. By "James Esse" [pseud]. Dublin: The Candle Press, 1918. Printed wrapper. First edition, published under a thinly veiled pseudonym as **Prose Booklets: Number Two**. The wrapper bears the subtitle: "A Dublin Story." Lightly sunned, trivial use at overlap edges, otherwise fine, unopened and unfoxed. \$75.

782. Stevens, Wallace: **PARTS OF A WORLD**. New York: Knopf, 1942. Gilt cloth. First edition. One of a total first printing of 1000 copies. Binding sunned at spine and edges, gilding a bit tarnished, but a very good copy in somewhat tanned and smudged dust jacket with a few short edge tears and a triangular chip at top edge of the front panel. EDELSTEIN A 5.a.1. \$500.

783. Stevens, Wallace: **TRANSPORT TO SUMMER**. New York: Knopf, 1947. Cloth and boards, paper spine label. First edition. One of 1750 copies printed. Some tanning to gutters of endsheets (as often), spine slightly cocked, otherwise very good or better, in very good dust jacket with a handful of tiny edge tears and tanning at the spine panel and top edge, EDELSTEIN A11.a.1. MODERN MOVEMENT 46n. \$400.

784. Stevens, Wallace: **THE PALM AT THE END OF THE MIND SELECTED POEMS AND A PLAY**. New York: Vintage / Random House, [1972]. 12mo. Stiff printed wrapper. Usual modest tanning to text block, otherwise about fine.

First Vintage Books printing. This copy is inscribed by editor Holly Stevens to Stevens scholar and curator, Dan Woodward: "I may turn my back on the Blue Boy - but never on Dan Woodward - Love, Holly 4/14/75." Laid in is an example of the printed calling card of "Mr. and Mrs. Wallace Stevens," inscribed on the verso by Holly Stevens, again to Dan Woodward. The Blue Boy reference is an allusion to the painting at the Huntington Library, home of the Stevens archive, where Dan Woodward, as a Director, was instrumental in the westward journey of the Stevens papers. \$150.

Associated with '291'



785. [Stieglitz, Alfred, et al.]: **MSS MANUSCRIPTS**. New York. March 1922. Whole number two (of six published). Quarto. Typographically decorated self-wrapper. Modest tanning at edges, tiny closed edge tear, soft creases otherwise a very good copy.

Edited by Paul Rosenfeld and Herbert Seligmann, with Alfred Stieglitz serving as patron/advisor -- copyright is taken in the name of "291". A highly important periodical: the first issue appeared in February and the sixth and last issue in May of 1923. The number of copies printed of each issue ranged from two to three thousand - in this case the former. Contributors to this number include Stieglitz, Paul Strand, Charles Duncan and John Marin. \$850.

786. [Stockhausen Sale]: **THE WILLIAM E. STOCKHAUSEN COLLECTION OF ENGLISH & AMERICAN LITERATURE**. New York: SPB, 1974. Two volumes. Printed wrappers. Portrait and plates. Spines a bit tanned, annotations in ink and pencil (see below) otherwise very good.

One of the standout literature sales of its decade. The first part is annotated in pencil throughout with prices realized (often with buyers identified as well).

The second is partially priced, in ink, and has the printed prices realized laid in. Both include the separate estimate sheets. \$75.

787. Stowe, Harriet Beecher: **MEN OF OUR TIMES; OR LEADING PATRIOTS OF THE DAY** Hartford, New York & Chicago: Published by Subscription only by Hartford Publishing Co., 1868. xiv,[11]-575,[5] pp. plus portraits. Thick octavo. Publisher's three-quarter brown morocco, raised bands, a.e.g. Binding extremities quite rubbed, with slight weakness to upper joint, else a very good copy.

First edition, second corrected state of the title-leaf, in one of the publisher's deluxe bindings available to subscribers. This copy bears a pencil presentation inscription on the front endsheet which may be in the hand of a publisher's clerk: "Mr. James Parton from The Author." Such a presentation from Stowe makes absolute sense, Parton being among the most popular political biographers of the times, and they

did correspond on occasion. And although the hand bears similarities to Stowe's, they are not sufficient to be definitive.

BAL 19449.

\$300.

788. Strand, Paul [photographer], and Nancy Newhall [ed]: **TIME IN NEW ENGLAND**. New York: Oxford University Press, 1950. xv,[1],248,[2]pp. Quarto. Cloth. Illustrated with over 100 photographs. Fine in lightly rubbed and edgeworn pictorial dust jacket.

First edition of this photographic portrait of New England, with selections of text from literary, historical and other sources counterpointing the images. This copy is inscribed by Newhall on the occasion of Christmas 1950, signed with her first name only. \$150.

789. Stratmann, Francis Henry, and Henry Bradley [editor]: **A MIDDLE ENGLISH DICTIONARY CONTAINING WORDS USED BY ENGLISH WRITERS FROM THE TWELFTH TO THE FIFTEENTH-CENTURY**. Oxford: At the Clarendon Press, 1891. xxiii,708pp. Large octavo. Publisher's 3/4 plum morocco and matching cloth, t.e.g., other untrimmed. Shallow shelf-wear at crown and toe of the spine, otherwise a very near fine copy, with the bookplate of Scofield Thayer, principal of **The Dial** beginning in 1920 on the front pastedown.

The important new edition, re-arranged, revised, and enlarged by Henry Bradley. Based on a review of the first fascicle of the **OED** he published, James Murray hired Bradley as junior, and eventually coeditor of the **OED**, where he supervised the work of, among others, J.R.R. Tolkien. \$275.

790. [Strike Novel]: Williamson, Thames: **HUNKY**. New York: Coward-McCann, 1929. Decorated cloth. Near fine in very good or better pictorial dust jacket with some minor nicks around the spine ends and fore-tips.

First edition. "A slow-witted Slavic immigrant in a big city bakery is the butt of other workers"- Hanna. BLAKE, p.246. HANNA 3824. INGLEDHART 397. \$75.

791. [Student Press]: "Ne Plus" [pseud. of N.O. More?]: **[Two Pamphlets and Seven Printed Poetry Cards]**. [Riverside, CA: Junior College Press, nd but possibly 1920s - 1930s]. Generally 6 x 3.5 inches on colored and occasionally decorated stock. Sewing of the two pamphlets perished, otherwise fine.

A curious lot of hobby or student printing, the texts all ascribed to "Ne Plus" (which has been written in ink on two poems cards and printed on the remaining items). The two pamphlets are entitled, **When We Went to Jamaica** and **Hospital Nights and Days**, and the second includes an actual imprint inside the rear wrapper attributing the text to Moore and the printing to Neil Brown. The suspicion that "N.O. More" is also a pseudonym is easily entertained. One of the separate poems is entitled "The Linotype Man," and others refer to teaching. WORLDCAT locates a single copy of **When We Went to Jamaica** at NYPL. WORLDCAT/OCLC 44816591. \$125.

792. Swift, Jonathan: **THE WORKS OF THE REV. JONATHAN SWIFT, D.D. DEAN OF ST. PATRICK'S, DUBLIN ... WITH NOTES, HISTORICAL AND CRITICAL ...** New York: Published by William Durell and Co., 1812 - 1813. Fifteen volumes (of twenty-four). Octavo. Original printed wrappers, fore and bottom edges untrimmed. Portrait and frontis in second volume. Scattered foxing, three volumes (including the first) have large chips from the spine ends, there's an early ink name in each volume, there are occasional small nicks, chips and spots to some wrappers, still an unusually good lot in original state.

Published in the uniform printed wrapper of Durrell and Co's **British Classics**, projected "To be completed in about One Hundred Volumes ...," and including works by Goldsmith, Addison, Johnson, Sterne, Fielding, Dryden, Shakespeare, Hume, Smollett & Swift. Several of the volumes have the remnants of printed spine labels applied by the publisher over the generic "British Classics / Volume []" to identify the volumes as from the Swift component of the series. The early owner has neatly noted the content of each volume toward the crowns of the spines. Here present are volumes 1 - 3, 11, 13, 15 - 24. The text is Sheridan's, as revised and corrected by John Nichols. While this set (and odd volumes of same) are not particularly uncommon rebound in calf or cloth, copies of the volumes in this original state in printed wrappers are uncommon.

TEERINK 132. SHAW & SHOEMAKER 26839 & 29904. OCLC: 2872033.

\$450.



793. Swinburne, Algernon C.: **TRISTRAM OF LYONESSE AND OTHER POEMS**. London: Chatto & Windus, 1882. Gilt cloth. Crown of spine and fore-tips frayed, spine a trifle cocked, hinges cracking slightly, light spotting to cloth and a bit of foxing, but a good copy.

First edition. Fifteen hundred copies were printed. Inscribed on the verso of the free endsheet by the author's mother: "A.B. from J. Swinburne August 1882 Bath." In the corner of the recto of the free endsheet (very faintly due to the grey coating) another inscription in pencil appears: "A.B. Fr A. Sw July 30." The hand certainly resembles the author's but the brevity mitigates against absolute certainty. The recipient may have been Alexander Balloch Grosart, the Scottish literary editor and clergyman with whom Swinburne corresponded.
WISE 73. \$475.

794. Swinnerton, Frank: **A LONDON BOOKMAN**. London: Martin Secker, 1930. xi,[1],280,[8]pp. 12mo. Flexible green cloth, decorated in gilt. Very good and bright.

First printing in this format, as a volume in Secker's "New Adelphi Library." Inscribed by the author on the front free endsheet to his friend Siegfried Sassoon: "To S.S. from F.S. See page 111." The first edition appeared in 1928. \$225.

795. Swinnerton, Frank: **BACKGROUND WITH CHORUS A FOOTNOTE TO CHANGES IN ENGLISH LITERARY FASHION BETWEEN 1901 AND 1917**. London: Hutchinson, [1956]. Cloth. Portrait. Fine in very good, lightly rubbed and edgeworn pictorial dust jacket.

First edition. Inscribed with initials (as usual) from the author to his friend, Siegfried Sassoon. Sassoon comes in for a laudatory paragraph he shares with Graves, Brooke and Owen on p. 204. With the monogram of the posthumous Sassoon library dispersal label on the front pastedown. \$225.

796. [*Symbolisme*]: Bibliothèque Nationale: **CINQUANTENAIRE DU SYMBOLISME EXPOSITION DE MANUSCRITS AUTOGRAPHES ... ÉDITIONS RARES ... OBJETS D'ART**. Paris: Bibliothèque Nationale, 1946. xix,[1],253,[3]pp. plus sixteen portraits and plates. Contemporary cloth, original wrappers bound in. Cloth a bit faded and marked, endsheets tanned, upper wrapper bound in somewhat askew, just a good copy.

A landmark exhibition of over 1250 items, with an Introduction by Edmond Jaloux. Alan Pryce-Jones's copy, with his ownership signature and distinctive bookplate. \$55.

797. Tanner, Thomas: **NOTITIA MONASTICA: OR, AN ACCOUNT OF ALL THE ABBIES, PRIORIES, AND HOUSES OF FRIERS, HERETOFORE IN ENGLAND AND WALES; AND ALSO OF ALL THE COTTAGES AND HOSPITALS....** London: Printed by William Bowyer ... and Sold by John Whiston, 1744. [4],xlv, 3 plates of monastic arms. [10],722,[54]pp. Folio. Old calf, neatly rebacked to style (but with incorrect date at toe of spine). Portrait. Foretips a bit worn, binding a bit rubbed, light occasional foxing, but a very good copy.

Second, considerably enlarged edition, published under the auspices of the Society for the Encouragement of Learning. The first edition was published at Oxford in 1695, and by 1709 Tanner had ready a second, improved edition. However, that edition never appeared, though much of the additional material was incorporated into this edition, which was edited by his brother, John Tanner. The Bowyer ledgers record the edition consisted of 500 copies. There are a few early annotations, and a correction or two to the text, and an 1846 inscription on the front pastedown indicating this copy was a gift of another Thomas Tanner in 1846.
ESTC T97254. \$600.

798. Taylor, W. Thomas [editor & publisher]: **BOOKWAYS A QUARTERLY FOR THE BOOK ARTS**. Austin: W. Thomas Taylor, 1991-5. Whole numbers 1-16 (including two double numbers), plus original prospectus. Quarto. Stiff pictorial and typographically decorated wrappers. Illustrations, plates, photographs, occasional inserts. Fine, enclosed in a handsome marbled paper over boards slipcase with printed paper spine label.

A complete run of this beautifully executed quarterly journal devoted to the fine press movement and the art of the book, ably edited by Tom Taylor and Anita Prewitt (and a host of contributing editors), and printed letterpress at the printing office of W. Thomas Taylor. The list of contributors is expansive and distinguished, and in addition to publishing topical articles, narratives and reviews, each issue kept readers current with "Booktalk: News and Views." **Bookways** generously over-filled the vacuum left by the 1990 cessation of **Fine Print**. \$300.

799. [Tchelitchew, Pavel]: Tyler, Parker: **THE DIVINE COMEDY OF PAVEL TCHELITCHEW A BIOGRAPHY**. New York: Fleet, [1967]. Large, thick octavo. Cloth. Frontis and plates. First edition. Near fine, in near very good, lightly rumped and edgeworn dust jacket with a couple tiny edge tears. \$50.

800. Thomas, R. S.: **POETS' MEETING**. [Stratford-upon-Avon]: The Celandine Press, [1983]. Octavo. Marbled paper wrapper over plain wrapper, printed label. Illustration. Fine.

First edition. Copy #7 of 85 numbered copies signed by the poet, from a total edition of 125 copies printed by the Whittington Press on Amalfi handmade paper. The label is printed on paper retaining a raw edge on the bottom and right margins (as issued). \$225.

801. Thomason, John W., Jr.: **FIX BAYONETS!** New York: Charles Scribner's Sons, 1926. Cloth backed pictorial boards. Color frontis, plates and illustrations by the author. Fine and bright in very good pictorial dust jacket with some small chips and edge wear.

First edition of the double-gaited author's semi-fictionalized first book, based on his own experiences as a career officer in the Marines as part of the AEF. Upon publication, James Norman Hall called this work "America's first genuine contribution to [WWI] soldier's narratives, ranking with Barbusse's **Le Feu** and Masefield's **Gallipoli**," and the London **Times** asserted that "No book which we can recall that has for subject the actual fighting man in the Great War, has appeared to us to equal this." "...The best American book on the War, and one of the best books of any nationality on the War" - Falls. Uncommon in this condition. HANNA 3498. FALLS, p.81 (***). \$350.

802. Thompson, Hunter S.: **FEAR AND LOATHING IN LAS VEGAS A SAVAGE JOURNEY TO THE HEART OF THE AMERICAN DREAM.** New York: Random House, [1971]. Two items. Medium blue pictorial wrapper (replicating the main portion of the jacket illustration). Illustrations. Publication date and price in ink on the upper wrapper, along with pencil date of receipt, filing label across lower edge with typed receipt date, otherwise a fine copy. Custom cloth clamshell box with gilt label.



Uncorrected page proofs of the first edition in book form of this pillar of the (then) New Journalism. Memorably illustrated by Ralph Steadman. These proofs were received for consideration of review or subsidiary adoption on 10 May 1972. A very uncommon (perhaps even rare) proof, possibly due to the text's prior publication in **Rolling Stone** and distribution to some early reviewers of photomechanically reproduced tear-sheets (and four photocopied leaves of typescript) of that serialization. A somewhat used example of that format accompanies these uncorrected proofs, enclosed in a separate folding cloth slipcase, with label. \$8500.

803. Thompson, Hunter S.: **THE GREAT SHARK HUNT STRANGE TALES FROM A STRANGE TIME.** New York: Rolling Stone Press / Summit Books, [1979]. Large, thick octavo. Medium blue wrapper, printed in black. Uncorrected page proofs of the first edition. Very faint tanning at edges of prelims, spine faintly sunned, upper wrapper slightly creased and curled at fore-edge, but a very good to near fine copy. \$450.

804. Thoreau, Henry D.: **EXCURSIONS.** Boston: Ticknor and Fields, 1863. 319,[1] pp. Original green cloth, stamped in blind spine lettered and decorated in gilt. Portrait frontispiece engraving of the author after Rowse's crayon sketch, with tissue guard. Small nick and some fraying at the crown of the spine, faint old spot and tide mark at top edge near the gutter (faintly beginning at p. 207, then to end); still, a very good, bright, tight copy.

First edition of Thoreau's third book, published posthumously and equipped with a preliminary 33-page biographical sketch by Ralph Waldo Emerson. BAL records the edition consisted of 1558 copies. BORST A3.1.a. BAL 5236 and 20111. \$1850.

805. [Three Mountains Press]: Windeler, B. C.: **ELIMUS: A STORY.** Paris: Printed at the Three Mountains Press, 1923. Cloth backed printed boards. Endsheets tanned, as usual, one corner bumped, otherwise an unusually nice copy.

First edition. One of three hundred numbered copies issued in Ezra Pound's "Inquest" series. Illustrated with twelve designs by Dorothy Shakespear Pound, and a woodcut frontis by Robert Dill. \$250.

806. Thurber, James: **THURBER'S DOGS A COLLECTION OF THE MASTER'S DOGS, WRITTEN AND DRAWN, REAL AND IMAGINARY, LIVING AND LONG AGO.** New York: Simon & Schuster, 1955. Cloth and boards. Illustrations by the author. First edition. Slightly darkened at toe of spine, faint tan offset to front endsheets at gutter, otherwise near fine in pictorial dust jacket with some light hand-soiling to the spine and rear panel, a small nick at the lower fore-tip of the front panel and another at the top edge of the rear panel. \$150.

807. Tinker, Edward Larocque [intro to]: **THE HORSEMEN OF THE AMERICAS AN EXHIBITION FROM THE HALL OF THE HORSEMEN OF THE AMERICAS** Austin & San Antonio: HRC / Witte Museum, 1968. Oblong octavo. Quarter pseudo-leather and pictorial boards. Illustrated. About fine, without printed dust jacket, as issued.

First edition, deluxe issue. One of one hundred copies, specially bound. Signed by Tinker at the end of his introduction, and inscribed on the rear pastedown by the designer, William Wittliff. \$125.

808. [Titus, Edward]: Parke-Bernet Galleries, Inc.: **FIRST EDITIONS OF FRENCH AND ENGLISH AUTHORS AUTOGRAPH LETTERS AND MANUSCRIPTS FROM THE COLLECTION OF EDWARD TITUS** New York: Park-Bernet, 1951. 99.[1]pp. Printed wrapper. Wrapper sunned at spine and overlap edges, a few smudges to wrappers, otherwise very good.

The interesting, eclectic mix of books and manuscripts belonging to expat bookseller and publisher, Edward Titus, of Black Manikin fame. Among the 735 lots are a set of heavily corrected page proofs of **Ulysses**, **Mosada** inscribed to H.A. Pollexfen, **Wanderings of Oisín** inscribed to Henley, Melville's copy of **Politeness of Manners and Behaviour in Fashionable Society**, and much, much more. This copy is priced in pencil throughout, often with buyers noted. \$75.

809. Tomasula, Steve: **VAS: AN OPERA IN FLATLAND**. Barrytown: Station Hill [for The Institute of Publishing Arts, Inc], 2002. Thick octavo. Publisher's half faux calf and printed boards. Illustrations, folding tables and typographic decorations. Faint sunning at one edge, otherwise about fine, without dust jacket, as issued.

First edition of Tomasula's first novel, extrapolating upon elements of Abbott's **Flatland**, leading toward a critique of certain contemporary trends. The distinctive design is by Stephen Farrell. \$75.

810. [Tragara Press]: Anderson, Alan: **THE TRAGARA PRESS 1954 - 1979 A BIBLIOGRAPHY** [with:] **THE TRAGARA PRESS 1979 - 1991 A BIBLIOGRAPHY**. Edinburgh: [Tragara Press], 1979 & 1991. Two volumes. Cloth and printed boards, and printed stiff wrapper. Fine.

First editions, the first one of 110 numbered copies on Barcham Green Tovil Paper (of a total of 135 copies), the second one of seventy numbered copies on Basingwerk Parchment. HALLIWELL 64 & 145. \$150.

811. [Triangular Press]: Carmin, Jim, and Uta Schneider [commentary]: **HALF-LIFE 25 YEARS OF BOOKS BY BARBARA TETENBAUM & TRIANGULAR PRESS**. Portland, OR: Triangular Press, 2005. Small quarto. Cloth and natural boards, printed labels. Color photographs, plates and illustrations. Fine.

First edition. One of 1000 numbered copies. Schnieder's text is printed in English and German. A well-illustrated *catalogue raisonné* (1978-2005) and chronology. Published to accompany an exhibition at the Portland Public Library, December 2005. \$100.

812. Turrell, James: **MAPPING SPACES A TOPOLOGICAL SURVEY OF THE WORK**. New York: Peter Blum Edition, 1987. 48pp. plus large section of unnumbered plates, photographs, maps, renderings, etc. Large octavo (24 x 18 cm). Blue cloth, stamped in silver. Frontis portrait and plates. Folding map inserted in rear pocket. Very faint moisture dulling to cloth at lower edge of rear board, otherwise very good, without dust jacket, as issued.

First edition. This copy is signed by Turrell underneath the frontispiece, and dated 15 October 2003. One of 1200 copies printed by A. Colish under the direction of Jerry Kelly, based on a design by Klaus Baumgärtner, and consultant to the project, William Drenttel. Published on the occasion of an exhibition by James Turrell at the Kunsthalle Basel. With an Introduction by Jean-Christoph Ammann, and essays by Dr. Craig Adcock, Dr. E. C. Krupp, and Mario Diacomio. The substantial section of plates, with the sectional titles "Light and Sky Pieces," "J.T.," and "The Roden Crater Project," document many of Turrell's projects, as well as his affinity for aviation. \$350.

813. [Turtle Island Press]: Owen, Claire, and Daniel Tucker: **SLIPPERY TRAILS**. Philadelphia: Turtle Island Press, 1977. Marbled boards. Text and illustrations executed directly on lithographic plates. Fine.

One of five hundred numbered copies, signed by Owen. An early and somewhat modest publication by a press now well-regarded for its ambitious and highly limited artist's books. \$45.

814. [Turtle Island Press]: Sylvester, Donna: **TIDEPOOL**. Philadelphia: Turtle Island Press, [1978]. Decorated boards. Fourteen panel double-sided illustrated leporello. Fine.

Copy #62 of 1450 numbered copies signed by Sylvester, from a total edition of 1500. \$65.

815. **TWO CITIES LA REVUE BILINGUE DE PARIS**. Paris. April 1959 through Autumn 1964. Nine numbers in eight issues (7/8 is a double number). Printed wrappers. Very good to near fine, with the original wraparound band present on #4.

Edited by Jean Faichette and Elizabeth Janvier. #6 has annotations on the front wrapper referencing Daisy Aldan's two poems on pages 29-30. A complete run of this journal featuring the second generation expatriates, their elders, and their French contemporaries, including Miller, Durrell, Aldington, Nin, Wright, Beiles, Bosquet, Thomas, Huxley, Golding, H.D., Corso, Burroughs, et al. \$150.

816. [Type Catalogue]: Barnhart Type Foundry Co.: **ENGRAVERS OLD BLACK HOLLY BORDERS CHRISTMAS ORNAMENTS FOR PROGRESSIVE PRINTERS.** New York: Barnhart Type Foundry Co., [nd. but ca. 1910]. [16]pp. Small folio (30.5 x 23 cm). Decorated wrappers. Printed in holiday green and red. Bit of use to spine ends and lower fore-corner bumped, very good.

A handsome offering of classic holiday fonts and ornaments. The ads also promote the firm's Chicago branch, Barnhart Bros. & Spindler. \$85.



817. [Typophiles]: **THE TYPOPHILES LEFT TO THEIR OWN DEVICES.** [New York]: The Typophiles, [1938]. xxvi, 327pp. 12mo. Gilt decorated blue cloth, t.e.g. Illustrations. Small 1938 ownership signature of a contributor in corner of front free endsheet, discoloration to preliminary blank from formerly affixed bookseller's description, otherwise very good or better, without dust jacket, in lightly rubbed printed cloth slipcase.

First edition. One of 190 numbered copies, designed by John S. Fass, with contributions by Christopher Morley, Harry Miller Lydenberg, and Paul A. Bennett. The main work consists of 156 printer's devices based on the letter 'T' as rendered by 113 artists, printers and designers of the day. The designs were

printed in various colored inks and occasionally embellished -- Valenti Angelo hand-illuminated his contribution in colors and gold. This copy originally belonged to designer Eugene M. Ettenberg, whose contribution appears on pp. 246-7. \$750.

818. [Typophiles]: Bennett, Paul A., et al: **THE TYPOPHILES WHODUNIT A PRIVATE REVELATION OF THE HITHERTO MOST MYSTERIOUS ORIGIN, DEVELOPMENT, PRACTICES & WORKS OF THE TYPOPHILES.** New York: The Typophiles, 1938. [6], 65pp. plus laid in single leaf Postscript. 12mo. Cloth, leather spine label. Illustrations. Sliver-thin loss at the extreme edges of the tiny label, otherwise about fine in pastepaper over boards slipcase. which is a trifle worn at the edges.

First edition. One of 190 copies. designed by Thomas Perry Stricker, and partially set by him in Weiss foundry type. The sixth publication of The Typophiles, with contributions by Paul Bennett, William Euler, and Thomas Perry Stricker, and with a bibliography of the previous five publications by the group.

\$150.

819. Tzara, Tristan, and Jacques Hérold [illus]: **40 CHANSONS ET DÉCHANSONS.** [Montpellier]: Fata Morgana, [1972]. Large octavo (25 x 16.5 cm). Loose signatures and acetate sheets laid into printed wrappers. About fine, in frayed and chipped glassine.

First edition, deluxe issue. Illustrated with four original lithographs by Jacques Hérold (1910-1987), printed in color by Mourlot, each of them signed in pencil by the artist in the margin. Copy #9 of an unspecified number of copies *hors commerce*, in addition to seventy-five numbered copies on Arches. There were also five hundred ordinary copies with the lithographs printed in *bistre*. Each lithograph is accompanied by a heavy sheet of deep red acetate which, when placed over the plate, dramatically alters the image due to its screening of the colors.

MONOD 10791.

\$850.

820. Upson, Arthur: **OCTAVES IN AN OXFORD GARDEN.** [Minneapolis: Edmund D. Brooks, 1902]. Quarto. Paper backed faux wooden boards, printed spine label, all edges untrimmed. Spine ends chipped, upper outer joint partially cracked, some foxing, particularly to the endsheet gutters, internally very good, without the dust jacket.

First edition. An unnumbered out-of-series (or unsold) copy, from an edition of 350 copies printed on hand-made paper by Hahn & Harmon, in addition to twenty-five on *Japon*. The calligraphic text and decorations

were executed by Margarethe E. Heisser. Affixed to the rear pastedown is a printed announcement of the sale of Brooks' collection and inventory by Powers Bookshop of Minneapolis along with a 1948 manuscript note of presentation of this copy to the book section sales personnel at Powers from two women (perhaps administrators). Upson, who drowned under tragic circumstances at the age of 31, taught at the Univ. of Minnesota and contributed, at the request of University President Cyrus Northrop, to the revision of what was eventually adopted as the state song. The publisher maintained a bookshop near the University. \$145.

821. Van Doren, Carl: **CONTEMPORARY AMERICAN NOVELISTS 1900 - 1920**. New York: Macmillan, 1922. Gilt cloth. Cloth lightly soiled and rubbed, light foxing in gutters of prelims, but a very good copy, without dust jacket.

First edition. Inscribed by the author to his brother and sister-in-law: "To Grace and Frank a souvenir of 47 Charlton Carl Hallowe'en 1922." The copy Van Doren inscribed to his parents was dated the previous May. \$85.

822. Varney[-Wong], Anna: **NO FURNITURE PAGES OF LAMENT, OUTRAGE & CELEBRATION AND EXISTENCE WORDS DRAWINGS & OTHER LINES**. [South Africa: The Author, 1998]. 66.[3]pp. Folio (42 x 29.5 cm; 16.5 x 12.5"). Plastic comb-bound paper wrapper, with mixed-media upper wrapper executed in ink, white paint, purple tape and other materials. Illustrated throughout by the author via photo-reproduction with occasional original high-lighting in white paint, ink, etc. Corners bumped, otherwise a very good or better copy of this somewhat unwieldy production.

First edition of this artist's book by the South African poet. While no limitation is explicit, the edition could not have been particularly large. The text is set in type, the lengthy index at the end to poems and drawings is reproduced from manuscript. \$150.



823. Veen, Otto van: **VITA D. THOMAE AQUINATIS OTHONIS VAENI INGENIO ET MANU DELINEATA**. Bruxellis: Apud Ant. Col-laer Bibliopolam, 1778. 32pp. plus engraved title and 30 engraved plates. Quarto (28 x 19.5 cm). Full grayish tan crushed levant, upper board decorated in blind with cathedral-style motif, with twin inlaid lighter morocco circular window panes, signed by William Anthony on rear pastedown. Fine in half-morocco clamshell case.

Second edition, being a faithful recreation of the work first published in Antwerp in 1610. Otto van Veen (c. 1556 - 1629) ran a large studio in Antwerp, and included among his students P. Paul Reubens. He produced a number of important emblem books, as well as this series of thirty "Effigies D. Thomae Aquinatis," with engravings of historical and apocryphal scenes in Aquinas's life executed after Veen's designs and those of others by Boel, Swanenberg, Galle, van Paenderen, et al. The restrained and thematically appropriate binding was executed by the Irish-born binder and conservator William Anthony (1926-1989). Anthony trained in Dublin and worked in London, exhibiting with the Guild of Contemporary Bookbinders. He emigrated to the US in 1964, worked independently and in partnership, and ultimately served as chief conservator and binding instructor at the University of Iowa. OCLC: 2459601. \$1500.

824. Verdet, André, and [Julius] Baltazar [illus]: **ELLE SE MÉRITE**. [Nice: Éditions Jacques Matarasso, 1987]. Octavo. Ten panel leporello, printed on recto only, laid into printed wrapper. Fine.

First edition in this format, with Verdet's poem printed across the leporello above Baltazar's etching. One of 75 numbered copies on Japon Sekisbu (plus 10 *hors commerce*), signed by the author and the artist. \$300.

825. [Viking Press]: **[Lot of Eight Early Viking Press Catalogues]**. New York: Viking Press, 1925 - 1941. Range of pagination from [4]pp. to 40pp. Earliest (1925) is a folded leaflet, thereafter handsome printed wrappers, most in octavo tablet format. Illustrations. Light soiling to a couple of wrappers, pencil notes on blank lower wrapper of one number, a few minor pencil marginal notes, vertical creases in two numbers, otherwise very good.

A representative selection of trade catalogues issued by Viking, beginning with its first year of existence; Fall 1925 ("First List"), Spring 1933, Fall 1934, August-December 1935, Summer-Fall 1936, January-April

1939, August-December 1940, and August-December 1941. The 1925 list is modest, with blurbs about six books; thereafter the notices are much more ambitious, with substantial notes on the books and their writers, among them Steinbeck, Aldington, Halper, Lawrence, James Joyce, J. W. Johnson, et al. \$50.

826. Vonnegut, Kurt, Jr.: **BREAKFAST OF CHAMPIONS OR GOODBYE BLUE MONDAY**. New York: Delacorte, 1973. Cloth. Illustrated by the author. Slightly spine cocked, but very good or better in lightly spine-sunned dust jacket.

First edition, trade issue. With the author's characteristically expansive signed inscription, dated April 28, 1987. The 1999 film adaptation starred Bruce Willis, Albert Finney, Nick Nolte, Barbara Hershey, Buck Henry, and others, under the direction of Alan Rudolph (who also is credited as screenwriter). \$750

827. Walker, Alice: **THE TEMPLE OF MY FAMILIAR**. New York: Harcourt, [1989]. Stiff decorated wrappers. Advance reading copy of the first edition. Errata sheet laid in. About fine. \$55.

828. Warren, Mame. and Marion E. Warren: **MARYLAND TIME EXPOSURES 1840 - 1940**. Baltimore and London: Johns Hopkins Univ. Press, [1984]. Small folio (31 x 23 cm). Half gilt lettered calf and black cloth, with pictorial vignette on upper board, a.e.g. Illustrated throughout with photographs. Very fine in slipcase.

First edition, limited issue. Copy #30 of two hundred numbered copies, specially bound and signed by the authors. Accompanied by a 22 x 30cm modern print from a glass plate by Leo Beachy, printed by Marion Warren. \$225.

829. [Warwick Press]: **[A Small Lot of Ephemera]**. Easthampton, MA. various dates. Twenty-two items, most printed on folded stiff paper or card, often with illustrations, ranging from small octavo to business card format. Fine.

A representative sampling of book related and non-book related printing by Carol Blinn at her Warwick Press. Included are seven prospectuses for books either published or printed by the press, a number of promotional items, and a variety of greeting and holiday cards, the majority of them signed or inscribed by the printer. \$125.

830. [Washington, Booker T., et al., and Bruce Rogers (designer)] **THE MONUMENT TO ROBERT GOULD SHAW ITS INCEPTION, COMPLETION AND UNVEILING 1865-1897**. Boston & New York: Houghton Mifflin and Company, 1897. Small quarto. Gilt lettered polished buckram, t.e.g. Photogravure frontis. Small private booklabel on pastedown, clipping offset to rear endsheets, A bit edgeworn, and as often, with the upper joint split and the spine panel re-attached.

First edition of this gathering of papers and speeches occasioned by the unveiling of St. Gaudens' stunning sculpture memorial honoring the 54th Massachusetts (the first African American regiment) and its commander. The regiment fought heroically and sustained massive losses, including Shaw's death, at the Second Battle of Fort Wagner. Contributors here include Booker T. Washington, Major Henry Lee Higginson, Governor Wolcott, William James and General Francis Appleton. Leaving aside the totally inadequate binding, this was an early and important undertaking by Bruce Rogers, then at the Riverside Press WARDE 7. \$475.

831. Wasson, R. G.: **SOMA. DIVINE MUSHROOM OF IMMORTALITY**. New York: Harcourt, Brace & World, [1968]. Thick large quarto (30 x 22 cm). Publisher's half morocco, t.e.g., others untrimmed. Plates, photographs, illustrations. Maps and folding chart. Fine in slipcase.

First edition. Copy #237 of 678 (of 680) numbered copies, printed at the Stamperia Valdonega on handmade paper. The two pochoir plates were printed by Jacomet of Paris. A landmark of ethno-mycology, beautifully printed, presenting the case for the identification of the Amanita Muscaria (the fly-agaric) as the deified Soma of antiquity. \$950.

832. Wasson, R. Gordon, and Roger Heim, et al: **LES CHAMPIGNONS HALLUCINOGENES DU MEXIQUE. ÉTUDES ETHNOLOGIQUES, TAXINOMIQUES, BIOLOGIQUES, PHYSIOLOGIQUES ET CHIMIQUES**. Paris: Éditions du Muséum National d'Histoire Naturelle [wrapper imprint], 1958. 322pp. plus 36 plates in sequence with captions on glassine interleaves. Small folio (32.5 x 25 cm). Tan cloth, gilt lettered spine label, original wrapper bound in. Illustrations in text (including colored illustrations), color frontis. Folding table. Cloth a trifle hand-soiled, internally fine.



First edition, the preferred issue with the color pictorial vignette mounted on the front wrapper and without the wrapper designation as the first volume of a serial publication in sequence of the Museum's **Archives**. An important chapter in the history of ethno-mycology, being a summary and analysis of the authors' findings concerning the use of the psilocybin mushroom as a healing agent and religious sacrament by *curandera* Maria Sabina Magdalena Garcia among the indigenous peoples of Oaxaca. Herein appear Wasson's controversial photographs of Maria Sabina and her hosting of a velada. \$850.

833. Waters, John [screenwriter & director]: [Publicist's Press Release for:] **A NEW LINE CINEMA RELEASE "POLYESTER."** New York: John Springer Associates, Inc., [1981]. [2], 7 leaves. Quarto. Mechanically reproduced typescript, with pictorial cover sheet. Staple absent from extreme upper left corner, with slight rust staining left behind, otherwise very good.

A studio PR firm's promotional release for John Waters's first film to earn an 'R' rating rather than an 'X'. As usual, Waters worked as both writer and director, and cast Divine and Tab Hunter in the lead roles. The promo includes a two-page (plus four lines) synopsis, a 4-page biographical treatment about Waters and discussion of his films, and a cast list and production info. Uncommon. \$125.

834. Watson, James D.: **THE DOUBLE HELIX A PERSONAL ACCOUNT OF THE DISCOVERY OF THE STRUCTURE OF DNA.** Norwalk, CT: The Easton Press, [1998]. Publisher's dark blue leather, gilt extra, a.e.g., ribbon marker. Photographs and illustrations. Fine.

One of 2000 numbered copies in this format, signed by the author, both on the bound-in limitation page, and on the laid-in publisher's attestation of authenticity. \$450.

835. Weiner, Hannah: **THE MAGRITTE POEMS.** Sacramento: Poetry Newsletter, [1970]. 12mo (14 x 11 cm). Stapled decorated wrapper. Mimeographed typescript. About fine.

First edition of the poet's elusive first book. Weiner (1928-1997) would soon after embark on her explorations of language poems imbued with her own impressions of clairvoyance. "Before she matriculated to clairvoyant *grande dame* of the Language poets, Hannah Weiner was a Conceptual writer, performance artist, and lingerie designer on the Lower East Side" - Kaplan Harris. \$450.

836. Weiner, Hannah: **CLAIRVOYANT JOURNAL 1974 MARCH-JUNE RETREAT.** [New York & Lenox]: Angel Hair Books, [1978]. Pictorial wrapper. First edition, ordinary issue. One of a total edition of 750 copies. Fine. \$85.

837. Weinstock, Herbert: **SOMETHING RICH AND STRANGE.** Chicago, IL. 1925. Cloth and boards, paper label. 22.5 x 15 cm. Edges worn, particularly around the crown and foot of the spine, but a reasonably good copy of a privately printed handmade book.

First and only edition. Inscribed by the author on the front pastedown: "For Wallace - my incomparable friend - Herbert Jan. 26, '26." Weinstock (1905-1971) was a prolific translator, biographer and critic in the field of music, and beginning in 1943 for many years worked as music editor for Alfred A. Knopf. He had briefly attended the University of Chicago, but left to open his own short-lived bookshop at a point roughly coinciding with the publication of this collection of prose pieces, and a privately published poem, dated the following year. The recipient of the inscription, Wallace Brockway (1905-1972), met Weinstock at the University of Chicago and went on to cowrite with him **Men of Music: Their Lives, Times And Achievements** (1939) and **The Opera A History Of Its Creation And Performance** (1941). This book shows every sign of being undertaken as an amateur printing project; however, there is no colophon nor comment about the size of what surely must have been a small edition. OCLC / Worldcat reports no institutional holdings of this title. \$175.

838. Weinstock, Herbert: **HOURS OF DREAM.** Chicago, IL. 1926. Cloth and decorated cloth over boards. Endsheets show some tan offsetting, minor wear to tips, but a very good copy.

First and only edition. Inscribed by the author on the front pastedown to his occasional writing partner: "For Wallace Brockway who (often alone) comprehends - As ever - Herbert June 26, '26." Under the first line of the inscription appear the faint erased vestiges of another recipient's name. This poem bears the author's printed dedication "To R.M." and at the conclusion, the printed date "June 10, 1926." The poem is, unfortunately, a rather bad love poem, incorporating such expressions as "pulsing ecstasy" and "refulgent trace." OCLC / Worldcat reports no institutional locations of this title. \$225.

839. Wellman, Manly Wade: **CLASH ON THE CATAWBA.** New York: Ives Washburn, [1962]. Pictorial cloth. Fine in very near fine, slightly rubbed and edgeworn pictorial dust jacket, with foil publisher's binding label across spine and into front panel.

First edition of this historical novel for younger readers by the accomplished pulp fantasist and miscellaneous writer. An excellent association copy, inscribed on the free endsheet: "What, again? best to Karl, the big Dutchman from Manly Wade Wellman." The recipient, Karl Edward Wagner published Wellman's **Worse Things Waiting** (Carcosa Press, 1973) and **Lonely Vigils** (Carcosa Press, 1981), and edited some of his posthumous publications from other publishers. \$85.

840. West, Nathanael, et al: **CONTACT**. New York: Moss & Kamin, Inc., February, May & October 1932. Volume one, numbers one through three (all published). Large octavo. Printed wrappers. Some shallow nicks and creases at the overlap edges, as usual, spine of #2 chipped and slightly torn, with wrappers of same issue somewhat darkened; the other two issues are very good or better, and unusual thus.

Edited by William Carlos Williams, and associate editors Robert McAlmon and Nathanael West. A more commercial effort at resurrection of the Williams / McAlmon **Contact** of 1920-23, intended "to cut a trail through the American jungle without the use of a European compass." Of primary importance for the appearance in all three issues of preliminary sections from **Miss Lonelyhearts**, as well as contributions by Cummings, Perelman, Reznikoff, Tyler, Zukofsky, Caldwell, Cunard, Hartley, Shapiro / Sanford, Winters, Neagoe, et al. David Moss's checklist of little magazines in the first issue is a significant early effort. HOFFMAN, et al., pp. 258-9. \$275.

841. West, Nathanael: **THE DAY THE LOCUST**. London: The Grey Walls Press, [1951]. Gilt lettered cloth. About fine in faintly darkened dust jacket.

First British edition. Tipped to the front free endsheet is one of the small "Not For Sale Sample Complete Copy" labels characteristic of copies sent by UK publishers to their US colleagues who have primary publishing rights to the properties or to the authors. WHITE A5h. \$150.

842. [West, Nathanael]: Symons, Julian: [Carbon Typescript and Corrected Galley Sheet for:] "**THE CASE OF NATHANAEEL WEST**." [London. ca 1957]. 10 leaves. Clean carbon typescript, quarto, on rectos only, stapled at upper left. Accompanied by a folio galley sheet, on proofing paper, with a handful of corrections.

An extended review of the **Complete Works of Nathanael West**, published in the UK in 1957. The format of the galley suggests it may have been a contribution to the **TLS**, but Walsdorf & Allen do not record the periodical appearance of any essay on West by Symons, so at first glance it is difficult to be certain. White records the essay's appearance in book form in **Critical Occasions** (1966), and Walsdorf & Allen do record the 1994 appearance of an essay by Symons in **Critical Essays on Nathanael West** (1994, their E71). There are a number of small ink tinkering and corrections in Symons' hand on the galley. \$95.

843. West, Nathanael: **THE COMPLETE WORKS OF NATHANAEEL WEST**. London: Secker & Warburg, [1957]. Cloth boards, lettered in silver. Ownership blindstamp of poet Nathaniel Tarn in corner of half-title, otherwise about fine in lightly sunned and dust-tanned dust jacket.

First British edition, with an Introduction by Alan Ross, following the partially corrected text of the 2nd US impression. And, as is often noted, the term 'Complete' is inaccurate. WHITE 6a. \$85.

844. [West, Nathanael (his copy)]: Taylor, Thomas [trans]: **THE METAMORPHOSIS, OR GOLDEN ASS OF APULEIUS**. "London: Sold by Robert Triphook ... and Thomas Dodd, 1822" [i.e. Birmingham: W. J. Cosby, Universal Press, September 1893]. xix,[1],213,[1],[2 blanks],[4]pp. Octavo. Three quarter morocco and cloth, t.e.g., others untrimmed. Extremities quite worn, but sound, some tanning to text block, a good copy.

Copy #4 of one hundred numbered copies printed on Dutch handmade paper, in addition to 500 ordinary copies on Antique paper. Formerly novelist Nathanael West's copy with his pictorial bookplate. The bookplate was designed for West by his long-time friend and future brother-in-law, satirist S.J. Perelman, while they were students. It features an image of a bearded man weeping and clutching the head of a donkey. Above the image appears West's birth name: "Nath. v. Wallenstein Weinstein," and below it the legend: "Lieb' ich wass andere lieben?," which is customarily translated "Do I love what others love?" Some pencil doodles have been erased from the recto of the first blank, and there are other pencil underscores of an inconsequential sort on the title-page. \$750.

845. [West, Nathanael (sourcework)]: [A Complete Set of Studio Lobby Cards for:] "**LOVELYHEARTS**." [Los Angeles. 1959]. Hair-thin, virtually invisible abrasion on title card, distributor's faint stamp on versos, old tape offset mark on title card verso, otherwise fine in remnants of original kraft bag with distributor's stamp.

A complete set of eight 11x14" color lobby cards for the 1959 United Artists release based on West's **Miss Lonelyhearts**. The adaptation was made by Dory Schary (and only his name is credited, without

mention of West) with direction by V.J. Donehue. Montgomery Clift, Robert Ryan, Myrna Loy and Maureen Stapleton starred. This was the second time West's novel was approached by Hollywood, this time with some measure of success. A complete set of these cards is very uncommon. \$225.

846. [West, Nathanael (sourcework)]: [Original Studio One-Sheet Poster for:] "**LONELYHEARTS.**" [Los Angeles. 1959]. Original color one sheet (27 x 41"). Folded, as issued, a few minor creases, distributor's stamp and a few smudges to blank verso, otherwise very good to near fine.

The original studio one-sheet poster for the 1959 United Artists release based on West's **Miss Lonelyhearts**. The adaptation was made by Dory Schary (and only his name is credited, without mention of West) with direction by V.J. Donehue. Montgomery Clift, Robert Ryan, Myrna Loy and Maureen Stapleton starred. This was the second time West's novel was approached by Hollywood, this time with some measure of success. \$150.

847. [West, Nathanael (sourcework)]: [Sequence of Eighteen Publicity Stills for:] "**LONELYHEARTS.**" [Los Angeles]: United Artists, 1959. Eighteen 8 x 10" b&w stills, with studio copyright captions in lower margins. Tiny creased edge tear in lower blank margin of three or four stills, a corner crease or two, a few have small areas of what appears to be signs of mounting on the versos, but very good to fine.

A representative selection of the promotional stills for the 1959 United Artists release based on West's novel, **Miss Lonelyhearts**. The adaptation was made by Dory Schary, with direction by V.J. Donehue. Montgomery Clift, Robert Ryan, Myrna Loy and Maureen Stapleton starred. This was the second time West's novel was approached by Hollywood, this time with some measure of success. Accompanied by a small typographic handbill for the film, with perforated bottom section printing the cast (creased, with two small spots on blank verso). Publicity material relating to this film is uncommon. \$225.

848. [West, Nathanael (sourcework)]: Byrd, David [graphic artist]: [Original British Quad Poster for:] **THE DAY OF THE LOCUST** [London]: Paramount / Cinema International, 1974. Original 30 x 40" (76 x 102 cm) color British quad poster. Folded, as issued, a bit of creasing along a couple of edges, title hand lettered on blank verso, very good.

The British quad poster featuring the iconic artwork by David Byrd for the UK distribution of the 1974 film adaptation of West's novel, based on a screenplay by Waldo Salt, directed by John Schlesinger, and starring Donald Sutherland, Karen Black, Burgess Meredith, William Atherton, Geraldine Page, et al. \$125.

849. Wharton, Edith, and Ogden Codman, Jr.: **THE DECORATION OF HOUSES**. New York: Scribner, 1897. Large octavo. Marbled boards, paper spine label. Plates. Boards rubbed and spine extremities worn, chip and tanning to label, corners shelfworn, repair to crack at toe of upper joint, internally a very good copy. Pencil name and small private book label, along with a Boston bookseller's ticket likely dating from publication. As usual, lacking the printed dust jacket.

First edition of Wharton's second book, albeit a collaborative production. According to **Scribner Firsts** (item 343), the first printing consisted of 2000 copies, of which 400 were sent in sheets to the UK for the British issue. A very slightly above average copy of a book commonly found in decrepit state. GARRISON A2.1.a. \$950.

850. [Whitman, Walt]: Burroughs, John: ... **WHITMAN'S SELF-RELIANCE** [caption title]. Philadelphia: Walt Whitman Fellowship Papers: 9, November 1894. pp. 51-58. Quarto. Sewn printed self-wrapper, unopened. Upper spine corner slightly tanned, otherwise about fine.

First edition in printed form of this talk Burroughs wrote to present to the Walt Whitman Reunion in March of 1894. He was unable to attend to deliver it himself. Uncommon. BAL 2157. OCLC:84983146. \$125.

851. [Whitman, Walt]: Bucke, Richard Maurice: **WAS WALT WHITMAN MAD?** [caption title]. Philadelphia: Walt Whitman Fellowship Papers: Second Year: 9, November 1895. pp. 23-30. Quarto. Sewn self-wrapper. Extreme lower spine corner clipped, some dusting along spine and a spot of lower fore-quadrant, a good, untrimmed copy.

An essay composed by Whitman's occasional editor and the author of **Cosmic Consciousness** for delivery at the annual meeting of the Fellowship, but in his absence read by Thomas Harned. It was then printed in the September issue of the **Journal of Hygiene and Herald of Health**. Uncommon as a separate. OCLC locates 4 copies in this format. OCLC: 16962847. \$225.

852. [Whitman, Walt]: Bucke, Richard Maurice: **MEMORIES OF WALT WHITMAN: 2** [caption title]. Philadelphia: Walt Whitman Fellowship Papers: Third Year: 10, May 1896. pp. 35-42. Quarto. Sewn self-wrapper. Some marginal finger smudges to the verso of the terminal leaf, uniform slight tanning to textblock, otherwise about fine, unopened.

An essay composed by Whitman's occasional editor and the author of **Cosmic Consciousness** for delivery at the annual meeting of the Fellowship in Boston, May 1896. This talk supplements his talk of 1894. Uncommon as a separate. OCLC locates 2 copies in this format.

OCLC: 16962847.

\$250.

Unique Artist's Book



853. [Whitman, Walt]: Spitzmueller, Pamela: **HOMAGE TO WALT WHITMAN "PENSIVE ON HER DEAD GAZING"** [manuscript caption title]. [Np: The Artist, 1994]. Folding, multipanel construction (23 x 15.5 cm folded; 151 x 76 cm extended). Stencil, photocopy, watercolor and acrylic paint, vintage and modern papers, and ink on board surfaces. About fine.

Signed, dated and titled by the artist, and with manuscript embellishments throughout the work. A unique artist's book object, and a characteristic example of Spitzmueller's anthropomorphic books that incorporate the poetry she admires into a book object that reflects the text, in this case, the poetry of Walt Whitman.

Cloth hinges flex the representative body parts, which are comprised of museum board, various papers, acrylics and watercolor wash and inks, and when extended fully, the work approximates a human form. Spitzmueller, one of the most admired book artists in the U.S., is a distinguished conservator, and served as the James W. Needham Chief Conservator for Special Collections, Harvard University. She also has headed the rare book conservation program at the University of Iowa and served as a conservator for the Library of Congress and the Newberry Library. Her artists' books have been widely exhibited at libraries and art galleries including the National Museum of Women in the Arts, New York Center for Book Arts, the Boston Athenaeum, Grolier Club, Art Institute of Chicago, the Bibliotheca Alexandrina in Egypt, and the Barbican Centre in London. An analogous work by her, also in homage to Whitman, is illustrated in **The Penland Book of Handmade Books: Master Classes in Bookmaking Techniques**. She returned to the same poem in 1999 as the subject for another handmade artist's book, now at the University of Iowa. **THE BOOK AS ART**, pp.80-1. \$1250.

854. [Whittington Press]: **[A Substantial Collection of Printed and Pictorial Ephemera]**. Manor Farm, Whittington, etc. Various dates, but 1972 - 2001. Fifty-two items. Folio to 12mo, single sheets, broadsides, booklets in printed wrappers, folded leaflets, etc. Uniformly near fine to fine.

An excellent sampling of the printed ephemera associated with almost three decades of the Whittington Press's work, including publication catalogues, prospectuses, exhibition catalogues and invitations, announcements and private tributes, stationary and similar items. \$850.

855. Wieners, John [ed]: **MEASURE A QUARTERLY TO THE POEM & [Whole Number 3] THE CITY**. Milton, MA. Summer 1962. 36pp. Printed wrapper. Wrapper faintly hand-soiled, otherwise near fine.

Third and final number of Wiener's uncommon editorial venture, including here contributions by Schuyler, Guest, Adam, Duncan, Spicer, Eigner, Lamantia, Rumaker, Olson, Wieners, et al. \$75.

856. Wilde, Oscar: **A HOUSE OF POMEGRANATES**. London: James R. Osgood Mcllvaine, 1891. Small quarto. Gilt green cloth backed cream cloth over boards, elaborately decorated in gilt and red. Plates, illustrations and decorated endsheets. Binding a bit darkened, with some pale discolorations at edge, 1895 ownership signature on preliminary blank, corners a trifle worn, the plates by Shannon somewhat faded (as usual) but still legible, a few small nicks and a short tear to the edges of the front free endsheet but a good, sound copy, a few leaves unopened.

First edition. Design, illustrations and decorations by C. Ricketts and C. Shannon, with plates by the latter. One of one thousand copies printed. Mason/Millard gives an account of the circumstances which led to the faint state of the Shannon plates. Contains four short stories: "The Young King" (which first appeared

in **The Lady's Pictorial**, Christmas Number, 1888), "The Birthday of the Infanta" (which first appeared in **Paris Illustré**, March 30, 1889), "The Fisherman and His Soul," and "The Star-Child." Because of its physical construction, a book very difficult to find in agreeable condition.
MASON/MILLARD 347. \$1250.

857. Wilder, Thornton Niven: **THE CABALA**. New York: Albert & Charles Boni, 1926. Red cloth, stamped in black, and decorated cloth over boards. A bit of faint soiling to cloth, but a very good copy without dust jacket. This is the more common variant with the off-white decorated cloth.

First edition, first state, of the author's first book, signed in ink by him on the title. \$175.

858. Wilder, Thornton Niven: **THE BRIDGE OF SAN LUIS REY**. London [etc]: Longmans, Green and Co., 1929. Octavo. Three quarter navy blue crushed morocco, raised bands, gilt extra, t.e.g., by Bayntun. Illustrated with tipped-in woodcuts by Clare Leighton. First Illustrated British edition. Very faint patch of dulling to cloth on lower board, otherwise about fine. \$150.

859. [Williams, Dennis]: **THREE POEMS AND A COLLAGE** [published as:] **THE CAMELS HUMP**. Albuquerque, NM. [ca. Oct. 1965]. [2] leaves. Quarto. Stapled mechanically reproduced decorated typescript. Margins a bit frayed, a few creases, but very good

Edited by Richard Morris. A poetry newsletter published coincident with #3 of **Camels Coming**, devoted to Dennis Williams' work, **Three Poems and A Collage**.
CLAY & PHILLIPS, p. 267. \$25.

860. Williams, William Carlos, and Robert McAlmon [eds]: **CONTACT**. New York. January 1921. Whole number two of five published. Small folio (30.5 x 20.5 cm). Mimeographed text, printed on one side only of cheap pulp paper, stapled in stiff printed wrappers. Text paper tanned, a few short tears at edges, but a very good copy of an exceedingly fragile issue.

Edited by William Carlos Williams and Robert McAlmon. A significant and genuinely scarce American periodical of short lifespan, founded by Williams as an expression of his "faith in the existence of native artists who are capable of having, comprehending, and recording extraordinary experience." Contributors to this issue include the editors, Wallace Stevens, Rex Slinkard, Virgil Jordan and Marianne Moore. The five issues varied in format (including crude mimeograph, as here) and runs have long been very, very difficult to assemble. Indeed, individual issues are of such scarcity that bibliographers seem to disagree as to whether this is issue number 1 (Abbott) or number 2 (Wallace). Edelstein simply abstains from assigning a number. The first issue appeared in December of 1920.
HOFFMAN, et al., pp. 258-9. WALLACE C64-6. EDELSTEIN C63. ABBOTT Ca55. Sold.

861. Williams, William Carlos: **THE DESERT MUSIC AND OTHER POEMS**. New York: Random House, [1954]. Cloth and boards, paper spine label. A fine, virtually untouched copy in glassine wrapper and slipcase.

First edition, limited issue. One of one hundred numbered copies, specially bound and signed by the author (of 111). An important collection, printing under the guise of the title "Work in Progress," the first form of Williams's immortal "Asphodel...."
WALLACE A38b. \$1250.

862. Wilson, Colin: **VOYAGE TO A BEGINNING AN INTELLECTUAL AUTOBIOGRAPHY**. New York: Crown Publishers, [1969]. [6], 247 leaves, printed on rectos only. Quarto (30.5 x 20 cm). Plastic ring-bound stiff wrapper. Modest curling to corners of upper wrapper, remains of filing label across lower edge, otherwise very good.

Uncorrected proofs of the first US, and first revised, edition. A prefatory acknowledgement draws attention to the additions and revisions made to the original UK text at the suggestion of the Crown editor, who is also the dedicatee of this version. Uncommon and unwieldy format. \$85.

863. Wise, Thomas J.: **THE ASHLEY LIBRARY A CATALOGUE OF PRINTED BOOKS, MANUSCRIPTS AND AUTOGRAPH LETTERS COLLECTED BY....** London: Printed for Private Circulation Only, 1922 - 1936. Eleven volumes. Thick quarto. Cream cloth, stamped in gilt, t.e.g. Portrait, plates and facsimiles. Very minor hand-soiling to the cloth of a few volumes, but generally a very good, or better, bright set.

First edition. One of two hundred sets printed on ordinary paper, from a total edition of 250. The final monument to all of the disparate forces that drove Wise throughout his career, with introductions to each volume by a different contemporary author, critic, or biblio-authority. The 11th volume was produced after Carter & Pollard's disclosures about the forgeries with which Wise was to be inextricably associated in following decades, and his Preface to that volume opens with his general references to the personal health issues behind the delay in its publication. "The catalogue of the Ashley Library,

which was acquired by the British Museum, is a useful reference work, especially in English nineteenth-century first editions, which are represented in unrivalled completeness. The late seventeenth and eighteenth-century collections are also very full" - Breslau and Folter.
TODD 420b. BRESLAUER & FOLTER 151. \$2500.

864. Wojtyla, Karol [a.k.a. Pope John Paul II]: **EASTER VIGIL AND OTHER POEMS**. New York: Random House, [1979]. Tape-backed printed stiff wrapper. About fine.

Uncorrected page proofs of the first US edition of these translations by Jerzy Peterkiewicz of the Pope's early poems, many of them originally published under the pseudonym Andrzej Jawien. \$35.

865. Wolff, William Almon, and George Kelly [sourcework]: **THE SHOW-OFF A NOVEL ... FROM THE PLAY BY GEORGE KELLY**. Boston: Little, Brown & Co., 1924. Pale blue cloth lettered in darker blue. Top edge a bit spotted, otherwise about fine in about very good, modestly rubbed, nicked and edgeworn pictorial dust jacket.

First edition of this novelization of Kelly's 1924 revision of his 1919 vaudeville play, **Poor Audrey**. The revised play was wildly popular and included a 1937 Harlem production by the Negro Theatre Unit of the Federal Theatre Project of the WPA. It was translated to film several times, beginning with a 1926 adaptation co-starring Louise Brooks, followed by a 1934 adaptation based on a script by Herman J. Mankiewicz and starring Spencer Tracy, and a 1946 remake starring Red Skelton. This first edition of the novelization is uncommon in jacket; the Grosset & Dunlap reprint is ubiquitous.
HANNA 3879. SMITH W-813. \$500.

866. **WORKS A QUARTERLY OF WRITING**. New York: AMS Press, Autumn 1967 through Summer 1974. I:1-4; II:2-3; III:1-3/4; IV:1-3 (lacking II:1 and II:4 for being all published). Twelve issues. Quarto and octavo. Printed and pictorial wrappers. Small chip at toe of first number, some dust spotting, but very good.

Edited by John Hopper, Robert Brotherson, et al. Bibliographer and bookseller Howard Woolmer is credited in the early issues as circulation manager. An interesting and democratic assembly of poetry, fiction, drama and commentary, including work by Moss, Major, Enslin, Zinnes, Kostelanetz, Blazek, Waldman, Molinaro, Wakoski, Nin, Adam, et al. Translations of work by Huelsenback, Tzara, Breton, Arp, Celan, Queneau, Reverdy, and others are a strong element. \$100.

867. [World War I Literature]: Lintier, Paul: **MY SEVENTY-FIVE JOURNAL OF A FRENCH GUNNER (AUGUST - SEPTEMBER 1914)**. London: Peter Davies, 1929. Gilt red cloth. Frontis. Endsheets maps. Cloth somewhat hand-dulled, edges dusty, but good and sound, without dust jacket.

Second edition in English, newly translated by the publisher, of **Ma Piece**, first published in France in 1916 and in a slightly expurgated translation in 1917. This edition, included in Davies' series of "Soldier's Tales," includes a foreword by Marshal Joffre. The author was killed on the Lorraine Front four days after correcting the proofs for the 1916 edition. From the library of Siegfried Sassoon, with the monogram label from the posthumous library dispersal on the verso of the front free endsheet. Falls denotes this "among the finest documents of its kind ever published. He is one of the few writers whose powers of description and of self-analysis are equally great."
FALLS, pp.212-3. BLUNDEN, et al., p.7. \$85.

868. [World War I Poet]: Rickard, Forbes, Jr.: **SONGS WITH TEARS**. Portland, ME: The Mosher Press, 1919. Sq. octavo. Paper boards, paper spine label. Portrait frontis. Spine and label rubbed, closed crack in upper 6cm of lower joint, internally very good or better.

First edition. One of 450 copies printed. Rickard, a native of Colorado transplanted to Maine, led his unit in the fighting at Belleau Woods 11-14 July 1918, and in the subsequent offensive near Château-Thierry, was killed on the 19th of July. This tribute, edited by his mother and bearing her December 1919 presentation inscription, collects selections of his poetry and prose and a few of his letters from the front, accompanied by tributes from family, fellow soldiers, teachers and friends. OCLC locates an abundance of institutionalized copies, but they are not particularly common in commerce.
BISHOP 372. OCLC: 5429468. \$45.

869. [World War I Poetry]: Woodbury, Benjamin Collins (1882-1948): **WAR SONNETS**. Honolulu, H.T.: [Gurrey's Limited], 1918. 63,[1]pp. 12mo. Drab wrappers, printed label. A very good copy.

First edition of the author's first book. After earning a medical degree in Boston and practicing in his native Maine for nine years, Woodbury moved with his new bride to Honolulu in 1916 where he maintained a homeopathic practice for three years and was active in amateur literary and dramatic productions. In March 1919 he left the islands for San Francisco, and after two years practice there,

he returned to New England. His war sonnets are interleaved with and often are in response to quotations from political, military and literary writers (Seeger, Hagedorn, Kipling, Cicero, Wells, Bridges, et al.) that are printed *en face* with them. Woodbury was not a combatant during the war but served as an examiner at the Honolulu Naval Station. OCLC locates some 20+ copies, but at this point one would be hard pressed to locate an actual printed original rather than a blurry p.o.d. \$325.

870. Wright, Charles: **THE GRAVE OF THE RIGHT HAND**. Middletown: Wesleyan, [1970]. Cloth. First edition, clothbound issue, of the poet's first trade publication. Signed by the author. Fine in faintly rubbed, price-clipped dust jacket. As usual, the fourth "Bolivar Letter" has a printed 'x' though it. \$150.

871. Wright, Ellen (Mrs. Richard): [**Series of Seven Typed Letters, Signed**]. Paris. 1970-71. Seven pages, quarto. Very good.

An interesting exchange with London publisher Peter Owen, all relating to Ellen Wright's activities as literary agent for Violette Leduc, in negotiation for British rights for **La Folie En Tete**, the follow-up to **La Batarde** (which Owen published in English), and royalty tax matters. Accompanied by several of Owen's retained carbons of his own letters. \$150.

872. [WWII - Spain]: Johnson, James Wood: **WE SAW SPAIN STARVING** [wrapper title]. [Philadelphia?]: Reprinted by Special Permission from **The Saturday Evening Post**..., 1941. 15,[1]pp. Large octavo. Printed self-wrapper. Some minor nicks and creases, but a very good copy.

A scarce offprint, of which OCLC locates one copy (NYPL). Johnson and Dr. Alexis Carrel traveled to Madrid in the spring of 1941 to assess what type of aid for the children of Spain would be most effective. OCLC: 42464414. \$75.

873. Wynter, Sylvia: **THE HILLS OF HEBRON A JAMAICAN NOVEL**. New York: Simon and Schuster, 1962. Narrow quarto. Plastic comb-bound stiff wrapper. Light sunning at wrapper edges, ink publication info in corner of upper wrapper, otherwise about fine.

Uncorrected proofs of the first US edition of the polymath's first novel. Uncommon in this format. \$125.

874. [Yeats, W. B., et al.]: [Gregory, Major R.G. - Auction]: **CATALOGUE OF VALUABLE AUTOGRAPH LETTERS, LITERARY MANUSCRIPTS AND HISTORICAL DOCUMENTS**.... London: Sotheby's, 23-24 July and 17 December 1979. Two volumes. Small quartos. Printed wrappers. Heavily illustrated with photographs and facsimiles. A few ink notes re: some Dickens lots in the first catalogue, some small smudges to lower wrappers, otherwise very good, with estimates and prices realized laid in.

The extensive auction catalogues including the most important body of Yeats and Gregory material offered at public auction to date, being the major components of the manuscripts, letters, proofs, presentation copies and association copies from the Gregory family: lots 341 - 427 and 214 - 295 respectively. Many manuscripts and letters are reproduced and/or transcribed, occasionally constituting the first publication of significant texts, as well as publication of variant texts of poems, etc. This sequence of sales helped shape both private and institutional Yeats collecting over the following decades, with a number of Gregory lots figuring in the Gilvarry exhibitions and sale (for one), and a substantial number of lots going toward forming one of the pillars of the Emory University Collection. The catalogues are invaluable in regard to matters of provenance of specific copies, textual analysis, and bibliographic insight. And, of course, they afford the opportunity to track with wonder the evolution over a quarter century of the extremes of market interest in that popular icon of Yeats collecting, **The Tower**, inscribed to Lady Gregory, with three corrections: £950 in 1979 to \$108,000 in 2004. \$125.

875. Yeats, William Butler: "**The Need for Audacity of Thought**," contained in **THE DIAL**. Camden & New York. February 1926. LXXX:2. Printed wrappers. Fine.

The first appearance of this prose piece, reprinted under the title "Our Need for Religious Sincerity," in the April issue of **The Criterion**. With other contributions by Matisse, J. C. Powys, Kreymborg, M. Moore, Mitchell, et al. WADE, p.383. \$50.

876. [Yellow Barn Press]: Walsdorf, Jack: **ELBERT HUBBARD: WILLIAM MORRIS'S GREATEST IMITATOR**. Council Bluffs, IA: Yellow Barn Press, 1999. Small quarto (24 X 16.5 cm). Decorated brocade over boards, printed labels. Portraits. Facsimile. Fine.

First edition, ordinary issue. One of 116 copies thus from a total edition of 150 copies printed on dampened Frankfurt Cream paper. The remaining 34 copies included actual specimen leaves as examples of both subjects' work. \$225.

877. [Yellow Barn Press]: **OFFPRINTS FROM THE YELLOW BARN PRESS A HISTORY AND BIBLIOGRAPHY ... [cover title]**. [Council Bluffs, IA: The Yellow Barn Press, ca. 2001]. [24]pp. Small folio (32.2 x 23.5 cm). Six loose bifolia, laid into printed wrapper. A few minuscule spots to the upper wrapper, wrapper corners very faintly bumped, otherwise about fine, internals very fine.

A sampling from the leaves, "Being left-over pages from the plate section printed offset and the text pages printed letterpress." The edition consisted of 175 numbered copies designed and printed by Neil Shaver in Monotype Perpetua set by the Bixlers on Zerkal paper. A substantial number of the illustrations are wood-engravings by John De Pol. \$65.

878. [Yellow Barn Press]: Walsdorf, Jack: **THE YELLOW BARN PRESS A HISTORY AND BIBLIOGRAPHY**. Council Bluffs, IA: The Yellow Barn Press, 2001. Small folio (32.5 x 23 cm). Half black morocco and decorated paper boards. Illustrated with photographs, facsimiles, wood-engravings, etc. Fine in clamshell case, with original prospectus laid in.

First edition. One of 175 numbered copies designed and printed by Neil Shaver in Monotype Perpetua set by the Bixlers on Zerkal paper. A substantial number of the illustrations are wood-engravings by John De Pol. A few items of ephemera are either laid in or bound in (as issued). \$600.

879. Yokoo, Tadanori: [The Complete:] **TADANORI YOKOO**. [Woodbury, NY]: Barron's Educational Series, [1977]. 328pp. Thick octavo. Stiff pictorial wrapper. Extensively illustrated in color. Photographs. About fine in pictorial slipcase.

First US issue of this work first published by Kodansha Ltd. in 1971. A brilliant compendium of the famed graphic designer, painter and print maker's works, based on his own selection for an exhibition hosted in 1970 by Matsuya Department Store in Tokyo, as well as many photographs of his external life. "The works collected here are all my miscarriages, and the book is no more than a cemetery for them. Without doing this, or something like it, I simply could not go on with life. Burying my works one piece at a time - if only to be free for a moment from the fear of Death's shadow - I must become a witness to my own death as I confront tomorrow, and the death which it holds" - from "About this Book" (p. 299) Text in Japanese (except for note quoted above).



\$350.

880. **YOWL**. New York. 1963. Whole numbers five through seven. Three issues. Quarto. Mimeographed typescript, stapled and formerly folded for mailing. Postal addressing (one to Ted Wilentz), very good.

Edited by George Montgomery and Erik Kiviat. An uncommon newsletter for exchange of work and opinion among friends and fellow poets, published in association with **Bluebeat**. Contributors to these numbers include Micheline, Mead, Kandel, Szabo, Malanga, Crews, Katzman, Blackburn, Berge, Owens, Randall, Jones, Berrigan, Padgett. et al. Not in Clay & Phillips, but cited with an abbreviated entry in the online revision. \$175.

Among the Earliest Locked Room Mysteries

881. Zangwill, Israel: **THE BIG BOW MYSTERY**. London: Henry & Co., 1892. [6],180pp. Small octavo. Extracted from earlier binding, original wrapper and terminal ad leaf not preserved. Spine a bit rolled, some foxing to last gathering, otherwise a very good copy, with the preliminary dedication leaf, suitable for rebinding.

First edition in book form of the progenitor of the "locked room" strain of mysteries. The author's second solo book, serialized the previous year and here in humble paperbound format. **Children of the Ghetto** appeared later in 1892. Uncommon. Not in Sadleir or Wolff (neither of whom overlooked Zangwill). The much more common US edition appeared three years later. NCBEL III:1084. QUEEN'S QUORUM 15. HUBIN, p.437. \$575.

882. Zapf, Hermann: **AUGUST ROSENBERGER 1893 - 1980 A TRIBUTE TO ONE OF THE GREAT MASTERS OF PUNCHCUTTING, AN ART NOW ALL BUT EXTINCT**. Rochester: Privately Printed by the Melbert B. Cary, Jr. Graphics Arts Collection Rochester Institute of Technology, [1996]. Narrow quarto. Gilt blue-green cloth. Illustrations and facsimiles. Small smudge to lower board, otherwise fine.

First edition, regular issue. One of 75 copies from a total edition of 120 copies printed on Rives by David Pankow and Jerry Kelly. Laid in a folder affixed to the rear pastedown are four original leaves with engravings by Rosenberger, two from **Feder Und Stichel** and two from **Das Blumen-ABC**. A specimen of the paper used for the endsheets in **Das Blumen-ABC** is tipped-in at p.33. In this particular copy, each of the separate engravings is signed in the margin by Zapf. \$450.

883. [Zauberberg Press]: Housman, A. E., and John De Pol [illustrator]: **A SHROPSHIRE LAD**. Coffeville: The Zauberberg Press, 1992. Quarto (30 x 20.5 cm). Quarter white cloth with blue cloth boards, paper spine label. Very fine.

First printing in this format, illustrated with original wood-engravings by John De Pol, among them some color tail-pieces. One of twenty copies set and printed by hand on dampened Rives. Five copies were printed on Barcham Green handmade paper. A substantial and handsome presentation of the text, produced by Donald von Ruysdael Drenner. \$450.

884. Zen Center: **WIND BELL PUBLICATION OF ZEN CENTER**. San Francisco: Zen Center, Fall 1967 - Summer 1971 Volume VI:2/3/4; IX:1,2,3/4; and X:1 (one a double number, one a triple number). Eight numbers in five issues. Pictorial wrappers. Photographs. Inserts. Mild tanning at wrapper edges, otherwise very good or better.

Edited by Peter Scheider, et al. The spirited and well-illustrated periodical voice of the SF Zen center and Tassajara. The Winter 1970 issue bears an address label to poet / publisher James Laughlin, which led to this cataloguer's humbling encounter with Suzuki Roshi's Eulogy for Trudy Dixon in that issue. \$75.

885. [Zephyrus Image]: Johnston, Alastair: **ZEPHYRUS IMAGE A BIBLIOGRAPHY**. Berkeley: Poltroon Press, 2003. Cloth. First edition. Illustrated with facsimiles and photographs (the latter chiefly by Rob Rusk). A case-study of print and art in the service and spirit of revolution (of various orders) in the Bay Area in the space of slightly over a decade. History, anecdote, narrative, bibliography -- often inseparable. Fine in dust jacket. \$40.

886. Zukofsky, Louis: **AGENDA. LOUIS ZUKOFSKY** [special issue]. [London]: **Agenda** III:6, Dec. 1964. Printed wrappers. Edited by Charles Tomlinson, and for this issue, devoted to Zukofsky's work. Inscribed by Zukofsky: "For the [Hugh] Kenners with David Jones lettering in kind Louis Zukofsky 12/13/75 Baltimore." About fine. \$125.

Addenda

887. [Almanac]: **THE LONDON KALENDAR, OR, COURT AND CITY REGISTER FOR ENGLAND, SCOTLAND, IRELAND, AND AMERICA, FOR THE YEAR 1783** London: Printed for J. Stockdale [et al]. [1783]. [4], 18 leaves, 284pp. 12mo. Contemporary unlettered sheep. Spine ends a bit chipped, small chip in spine middle, fore-margin of p. [12] creased, tariff stamp on one leaf, otherwise very good. Bookplate.

First edition of this pocket almanac produced for sale by nine booksellers listed in the imprint. The collation in the ESTC record, based on the British Library copy, does not reflect the presence in that copy of the preliminary "Cardanus Rider's Sheet Almanack" bearing J. Wilkie's imprint that occupies the 18 preliminary leaves (printed on one side only) in this copy. ESTC locates a number of those imprints, all of them rare, but not one for 1783. In COPAC, the BL broken run of issues for some 20 years of this publication appears to be the sole record.

ESTC T139273. \$275.

888. Awoonor, Kofi: **NIGHT OF MY BLOOD**. Garden City: Doubleday & Co., 1971. Narrow quarto. Plain wrapper, publisher's label taped to upper wrapper. Pencil name and address on lower wrapper, otherwise very good or better.

Uncorrected trimmed long galleys for the first US edition. Introduction by Ezekiel Mphahlele. An early collection by the Ghanaian poet, published while he was at SUNY at Stony Brook. Scarce. \$75.

889. [Bandar Log Press & Frank Holme]: Hill, Edwin [editor & printer]: **BULLETIN FRANK HOLME MEMORIAL GROUP** [a broken run, with two associated items]. Ysleta, TX & Tempe, AZ: Edwin Hill, [ca. 1936-1945]. Fifteen issues, small broadsheets (19 x 12.5 cm), printed on rectos only. Accompanied by a [4]pp. leaflet and 19 x 13 cm. broadsheet. A few small creases, but very good to near fine.

A broken run of numbers of this bulletin of the Frank Holme Memorial Group, as well as a copy of the 1936 announcement of the organization's founding and a small handbill, marked "Confidential" associated with Edwin Hill's agency in the sale of a collection of books from Frank Holme's library. The numbers of the Bulletin here present are: #s 5,6,7,8,9 (two different issues so denoted: Oct 1940 and Jan. 1941), 13,16,17,18 and five unnumbered issues. The last number with a literal identification recorded in

OCLC is #20. Holme (1868-1904) was a newspaper artist and the founder of the School of Illustration in Chicago and the Bandar Log Press (1895-1904). Poor health led him to relocate first to Asheville, NC, and finally to near Phoenix, AZ. The most widely known iteration of the Bander Log Press is that associated with his final years in the Southwest. Scarce. \$175.

890. [Bodoni Imprint]: Aesop: **AESOPHI PHRYGII FABVLAE GRAECAE LATINE CONVERSAE**. Parmae: Ex Regio Typographeo [Giambattista Bodoni], 1800. [12],344pp. Thick quarto (29.5 x 23 cm). Late 19th century cloth and marbled boards. Some light spotting to front free endsheets, 19th century ink ownership inscription on pastedown, along with a small bookplate and 1923 ownership inscription, boards somewhat rubbed, very faint tanning early and late, but a very good, crisp copy.

The first quarto printing, with the Greek text and Manunzio's Latin version printed in parallel. A printing in folio appeared the same year, and both are regarded as among Bodoni's supreme accomplishments of understated elegance. The front pastedown bears the bookplate of R. G. Adams, and his inscription: "Given to me by Lathrop C. Harper July 198, 1928. R.G.A."
BROOKS 797. OCLC: 4270290. \$1500.

891. Brooke, Rupert: **1914 AND OTHER POEMS**. London: Sidgwick & Jackson, 1915. Dark blue cloth, printed spine label. Portrait. Trace of foxing to endsheets and verso of portrait, spine label tanned, small nick at crown of lower joint, otherwise a very good copy. Small bookplate.

First edition. One of one thousand copies printed. With the bookplate of noted special collections librarian, with a laid in note and envelope denoting it a Christmas gift from Seven Gables Book Shop.
KEYNES 6. REILLY, p.70. \$750.

892. Calvino, Italo: **TAROCCHI IL MAZZO VISCONTEO DI BERGAMO E NEW YORK**. Parma: Franco Maria Ricci editor, 1969. Folio (35.5 x 24cm). Black silk, decorated and lettered in gilt with pictorial onlays. Printed on pale blue Fabriano. Illustrated with color tipped-in plates. Spine somewhat sunned, otherwise near fine in slipcase.

First edition thus, printing Calvino's "Il Castello dei Destini Incrociati" ("The Castle of Crossed Destinies") in company with images from the Visconti Tarot deck and annotations by Sergio Samek Ludovici. One of 1000 copies printed, in addition to copies reserved for the "Club dei bibliofili amici di Franco Maria Ricci."
\$350.

Association Copy

893. Carter, John: **BOOKS AND BOOK-COLLECTORS**. London: Rupert Hart-Davis, 1956. Plum cloth textured boards, lettered in gilt. Abut fine in lightly used dust jacket with a couple of small nicks.

First edition of Carter's most rewarding book for general reading. An excellent association copy, inscribed by the author to collector J.R. Abbey: "for Jack Abbey a small tit for a large tat from John Carter 20 Nov '56."
\$300.

894. [Chicago Defender, and Robert S. Abbott]: **BUILDING A LIBERTY SHIP S.S. ROBERT S. ABBOTT NAMED FOR THE FOUNDER AND FIRST EDITOR OF THE CHICAGO DEFENDER** [cover title]. [Chicago: The Chicago Defender, 1944]. [4]pp. Folded quarto leaflet (28 x 18cm). Portrait on top panel. Mild creasing but very good.

A promotional for the sale of war bonds to subsidize the building and kitting out of a Liberty Ship named for the prominent and influential African American Chicago editor/publisher and lawyer (1870-1940). The fund drive ran for the month of April according to a letter from the Chicago Mayor reproduced on the rear panel and, in testament to the extraordinary efficiency of the US war production effort, the ship was launched on April 13, 1944 at the Permanente Metals Corporation Shipyard No. 2 at Richmond, Calif. The inner panel prints a substantial biographical sketch of Abbott.
\$125.

895. [Cobden-Sanderson, T.J. (his copy)]: Raleigh, Walter: **WORDSWORTH**. London: Edward Arnold, 1909. Cloth, t.e.g., paper spine label. Binding rubbed, label worn and tanned; a good, sound copy.

Third edition. A good association copy, with the 10 November 1911 ownership inscription of T.J. Cobden-Sanderson on the front free endsheet. Cobden-Sanderson's own association with Wordsworth's works encompassed three formal publications at the Doves Press and his editing of **Wordsworth an Anthology**, published by his son in 1920.
\$225.

896. Crichton, Robert: **THE SECRET OF SANTA VITTORIA**. New York: Simon & Schuster, [1966]. Printed stiff wrapper. Spine slightly creased from reading, faint hand-soiling to wrapper, very good or better.

Advance reading copy of the first edition of the author's first novel, inscribed (largely in capital letters) by him on the front free endsheet: "For Franklin Heller On account of because (as always) you got it from me wholesale: With my [followed by an arrow leading to the S&S logo] Bob Crichton." The recipient was likely the television producer / director. The sourcework for the 1969 Stanley Kramer film adaptation. \$150.

897. De Bury, Richard: **THE PHILOBIBLON OF ... EDITED FROM THE BEST MANUSCRIPTS AND TRANSLATED INTO ENGLISH....** New York: Printed for the Grolier Club, 1889. Three volumes. Square octavo. Original parchment over boards, gilt extra, wallet fore-edges. Printed in black, red and gold, with decorated initials. Spines moderately darkened and mottled, small nick at crown of spine of vol. 3, faint blue pencil name erased from first blank, otherwise a very good, internally fine set in moderately worn card slipcases with a couple split joints.

First edition in this format, edited with notes by Andrew Fleming West. The first volume prints the original Latin text, the second the translation, and the third the notes. One of two hundred and ninety-seven sets on paper, from a total edition of three hundred sets printed at the DeVinne Press. With the bookplates of R. G. Adams and Thomas R. Adams in each volume.

ASAF 8.

\$750.

898. [Grolier Club]: Halsey, R. T. H.: **THE BOSTON PORT BILL AS PICTURED BY A CONTEMPORARY LONDON CARTOONIST.** New York: The Grolier Club, 1904. xxix,[1],333,[2]pp. Large octavo. Full tan gilt paneled calf, spine gilt extra. Frontis and plates. Top edge slightly foxed, a bit of offset from calf to endsheets, small chip in 1st tissue guard, otherwise near fine in good, somewhat tanned printed dust jacket with internally mended edge tear.

First edition. One of 325 copies printed on handmade paper, in addition to three copies on vellum. A study of the satirical images published in British newspapers during the time of the Intolerable Acts in Boston. There are 21 full-page plates in the text, some in color, representing the work of Philip Dawe, William Humphrey and other artists.

\$250.

899. [Grolier Club Library]: Holzenberg, Eric; William Helfand, and Fernando Peña: **LASTING IMPRESSIONS THE GROLIER CLUB LIBRARY.** New York: The Grolier Club, 2004. 205,[2]pp Quarto. Three-piece blue and green cloth, spine lettered in gilt, in matching paper over boards slipcase. Extensively illustrated in color and black & white. Very fine.

First edition. A Winterhouse Edition, designed by William Drenttel and Don Whelan. With an historical introduction by Holzenberg and a Preface by Helfand. In addition to the trade issue of 2000 copies published to coincide with an exhibition mounted by Holzenberg and Peña, this is one of one hundred copies in slipcase, signed by Holzenberg and Peña.

\$150.

900. Helfand, William H.: **QUACK, QUACK, QUACK THE SELLERS OF NOSTRUMS IN PRINTS, POSTERS, EPHEMERA & BOOKS** New York: The Grolier Club / Winterhouse Edition, 2002. 252,[4] pp. Quarto. Gilt cloth. Heavily illustrated (including color). Fine in dust jacket.

First edition. A pictorial survey of the visual and printed records of the promotion and sale of quack medicines and procedures from the 17th through the 20th century, including 183 items. Published to coincide with the 2002 exhibition curated by Helfand at the Grolier Club.

\$85.

901. Kazantzakis, Nikos: **REPORT TO GRECO.** New York: Simon & Schuster, 1965. Thick narrow quarto. Loose sheets punched and ribbon bound with printed coversheet and blank terminal sheet. Publication date in ink on upper sheet, a few old tape shadows on outer leaves, some tanning of margins, but a very good copy of a fragile format.

Original trimmed galleys specially prepared for early subsidiary rights consideration. The first US edition, with a prefatory note by the translator, P. A. Bien, and a note by Helen Kazantzakis. Very scarce in this format.

\$95.

Final Publication of the Press

902. [Kelmscott Press]: Morris, William: **A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS ... & AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT.** [Hammersmith: The Kelmscott Press, March 1898]. Small quarto. Holland-backed medium blue boards, printed in black. Printed in black and red, with ornamental initials. Frontispiece with decorated title-page. Erratum slip. Extreme lower fore-tip of upper board slightly scraped, modest foxing, chiefly to end leaves and rarely in a few fore-margins. A nice copy, very good or better.

First edition. The final book from the Kelmscott Press. One of 525 copies on paper (12 copies were

printed on vellum). The Short Description of the Press and the annotations for the books are the work of S. C. Cockerell. Specimens of the Tory and Chaucer types conclude the work. The frontispiece is Edward Burne-Jones's "Psyche Borne Off by Zephyrus."
PETERSON A53. \$2500.

903. Kemp, [Robert] "Father": **FATHER KEMP AND HIS OLD FOLKS. A HISTORY OF THE OLD FOLKS' CONCERTS, COMPRISING AN AUTOBIOGRAPHY OF THE AUTHOR, AND SKETCHES OF MANY HUMOROUS SCENES AND INCIDENTS, WHICH HAVE TRANSPIRED IN A CONCERT-GIVING EXPERIENCE OF TWELVE YEARS IN AMERICA AND ENGLAND.** Boston: Published by the Author, 1868. 254pp. Small octavo. Dark brown cloth, lettered in gilt. Frontis portrait. Spine ends chipped, otherwise a very good copy.

First edition of this autobiography of the part-time choir leader, nostalgia peddler and shoe salesman. Signed "Father Kemp" on the first blank. Pages 197 to 254 print a collection of the lyrics of sacred and secular songs in the Old Folks' repertoire.

HORN 211.

\$150.

904. Loeffler, Gisella: **EL EKEKO.** New York & London: A.S. Barnes / Thomas Yoseloff, [1964]. Sq. octavo. Illustrated in color by the author. Fine in very near fine dust jacket.

First edition. Signed and inscribed by the author / artist in color pencils and crayons on the front free endsheet: "Giselle Loeffler Taos New Mexico For Becky & Bill James." The inscription is followed by a highly finished color drawing of a South American El Ekeko doll. "Becky" was Rebecca James, the well-known Santa Fe artist.

\$200.

905. Mackey, Nathaniel [ed]: **HAMBONE.** Santa Cruz. Fall 1982 through Fall 2009. Whole numbers 2 through 19 (of 21 published through 2015). Eighteen issues. Octavo. Stiff pictorial wrappers. Occasional light rubbing to a few wrappers, mild discoloration on the extreme fore-edge of number 18, otherwise very good to fine.

A substantial periodical of poetry and prose, edited by award winning poet Nathaniel Mackey. The uncommon first number was published in 1974 while Mackey was at Stanford, followed by an eight-year hiatus. The roster of contributors is consistently excellent. Extra postage required.

CLAY & PHILLIPS, pp. 156-7.

\$375.

906. O'Neill, Eugene: **THE CALMS OF CAPRICORN A PRELIMINARY EDITION VOLUME 1 THE SCENARIO [with:] VOLUME II THE PLAY.** New Haven: Yale University Library, 1981. Two volumes. Uniform printed wrappers. Frontis. Wrappers faintly sunned, near fine.

First edition. Transcribed by Donald Gallup. Inscribed by the editor on the title-page of the first volume to a curatorial colleague at the Beinecke Library: "For M.GW. another for the (already groaning) Gallup shelf. DCG 8 Sept 1981."

\$100.

907. [Page, Francis (subject)]: **THE CHARGE OF J---- P---- TO THE GRAND JURY OF M ----X, ON SATURDAY MAY 22. 1736.** London: Printed in the Year 1738. 16pp. Octavo. Extracted from a nonce pamphlet volume. A near fine, crisp copy.

One of two editions of this satire, this being the 16pp. version with '[Price Fourpence.] beneath the imprint. In turn, this copy presents a melding of the two variants of this edition, in this case with p. 16 correctly numbered and 'The Wise King!' on p. 6. An anonymous satire on Judge Francis Page ('the hanging judge'), who was also the object of similar barbs from Savage, Pope, Johnson and Fielding. In part the text attacks 'tippling-houses' and the rogues who find shelter therein.

ESTC T58882 & T470963.

\$250.

Early Treatment of Paper and Book-Making

908. [Papermaking]: Baxter, John [publisher]: **THE SISTER ARTS, OR A CONCISE AND INTERESTING VIEW OF THE NATURE AND HISTORY OF PAPER-MAKING, PRINTING, AND BOOKBINDING: BEING DESIGNED TO UNITE ENTERTAINMENT WITH INFORMATION CONCERNING THESE ARTS, WITH WHICH THE CAUSE OF LITERATURE IS PECULIARLY CONNECTED.** Lewes, Sussex Press: Printed and Published by J. Baxter and sold by the principal Booksellers in London..., 1809. 104pp. Small octavo (15 x 9 cm). Quarter calf and pictorial boards. Frontis and two plates. Two preliminary blanks excised. (one of them perhaps a half title?), boards and spine quite worn, but sound, uniformly slightly tanned but internally very good.

First edition of this early manual touching on the basic bookmaking processes. This copy is in an interesting binding which ties it directly to Baxter, while other copies seem to have been bound up in different dress by the booksellers retailing them. Although rather worn, the boards here bear a pictorial representation of Baxter's Printing Office, his Library and "Library Society," "New or Old Publications, Magazines, Reviews, &c," account books and patent medicines.

POLLARD & POTTER 88.

\$950.

910. Pollard, A. F.: **HENRY VIII**. London, Paris, New York & Edinburgh: Goupil & Co., 1902. vii,[1],302,[2] pp. Large quarto (33 x 26 cm). Frontis, plates, facsimiles and illustrations. Unsigned contemporary three quarter red morocco and cloth, t.e.g., fore-edge untrimmed. Cloth lightly hand-soiled, spine faintly darkened, bookplate on front pastedown, otherwise a very good or better copy.

First edition. In addition to 250 deluxe copies numbered in Roman printed on Japan paper and accompanied by a separate suite of the illustrations (without letters, and here bound in place), this is one of an unknown number of copies denoted for presentation rather than being numbered. The additional impression of the frontispiece (an engraving after Holbein's portrait) is beautifully handcolored. There were also nine hundred ordinary copies, without the suite. Pollard (1859-1944) "was appointed to the editorial staff of the Dictionary of National Biography, to which he contributed about 500 entries, mainly on figures in the Tudor period. During that period, before the Dictionary was completed (through the first supplement), he completed two biographical volumes, England Under Protector Somerset (1900) and ... [this work]" - Encyc. Britannica online. \$850.

911. Pound, Ezra: **PLAYS MODELLED ON THE NOH (1916)**. Toledo: Friends of the University of Toledo Libraries, 1987. Printed wrapper. Fine in marbled wrapper with printed label.

First edition thus. Edited by Donald Gallup. One of 500 numbered copies, of which this is #2. Inscribed on the half-title by Gallup to a library colleague: "For M.G.W. from D.C.G. 20 January 1987." \$65.

912. [Royal Academy of Arts]: **THE EXHIBITION OF THE ROYAL ACADEMY, MDCLXXXII. THE FOURTEENTH**. London: Printed by T. Cadell, Printer to the Royal Academy, [1782]. 21,[7]pp. Quarto. Disbound. Outer leaves a bit dusty and browned, otherwise a very good copy.

First edition. The Royal Academy of Arts was organized late in 1768, and Sir Joshua Reynolds elected its first President. Shortly after, the sequence of annual exhibitions was inaugurated, a series that continued well into the next century. 856 works were exhibited this year, and the list is cross-indexed to artists and their places of residence, and to locations of the works in the exhibition halls. The 18th century catalogues tend to be scarce: of this number ESTC locates 7 copies (4 in North America). ESTC T33785. \$375.

913. Smillie, James [artist], Nehemiah Cleaveland, and Cornelia W. Walter [text]: **THE RURAL CEMETERIES OF AMERICA** [half-title]. **GREEN-WOOD ILLUSTRATED IN HIGHLY FINISHED LINE ENGRAVING FROM DRAWINGS TAKEN ON THE SPOT ... WITH DESCRIPTIVE NOTICES**. [Bound with:] **MOUNT AUBURN ILLUSTRATED IN HIGHLY FINISHED LINE ENGRAVING, FROM DRAWINGS TAKEN ON THE SPOT WITH DESCRIPTIVE NOTICES**. New York: Printed by Martin, 1847 [and:] Published by Marin and Johnson, [1851]. [6],108,[1] pp. plus frontis map, engraved title and twenty engraved plates plus two plates of railing patterns; 119,[1]pp. plus frontis map, engraved title, seventeen engraved plates and three sheets of railing patterns. 4pp. list of subscribers. Quarto (28 x 22 cm). Full brown morocco, elegantly decorated in blind, with central gilt vignettes and gilt name 'Margaretta Lloyd', a.e.g., marbled endsheets, Binding rubbed at extremities, with wear to the lower fore-tips, short cracks and crown and toe of upper joint, otherwise a very good copy.

First edition of these companion works illustrating two of the earliest cemeteries in the rural cemeteries movement. "The American rural cemetery movement began in 1831 with the foundation of Mount Auburn Cemetery in Cambridge, Massachusetts. A 'rural' or 'garden' cemetery is a beautiful, tranquil burying place, where people are welcome to visit, commemorate, and remember the dead. Styled after earlier garden cemeteries in Europe, the rural cemetery was filled with lush greenery, located away from urban centers, and often boasted elegant sculptures and stonework. Locals and visitors often came to rural cemeteries to stroll and enjoy the scenery. Laurel Hill Cemetery in Philadelphia and Green-Wood Cemetery in Brooklyn are other notable examples of rural cemeteries" - "**So Once Were We**": **Death in Early America** (online exhibition, W. Clements Library, Univ. of Michigan). These would appear to be the only titles issued in the series. \$450.

914. [Strawberry-Hill Imprint]: Spence, Rev. Mr. [Joseph]: **A PARALLEL, IN THE MANNER OF PLUTARCH: BETWEEN A MOST CELEBRATED MAN OF FLORENCE; AND ONE, SCARCE EVER HEARD OF, IN ENGLAND**. [Twickenham]: Printed at Strawberry-Hill Press by William Robinson and Sold by Messieurs Dodsley ... For the Benefit of Mr. Hill, 1758. 104pp. 12mo. Three-quarter tan morocco and cloth, gilt label. Engraved title vignette (portrait of Magliabechi). Spine very slightly darkened, extreme lower fore-corners of A1-2 have a small chip, clear tear in H2 from fore-margin (7.5 cm, without loss), short tears in gutter of title-leaf, otherwise a very good copy.

First edition. One of 700 copies printed, of which six hundred copies were sold in a fortnight. A second edition appeared in London in 1759. Horace Walpole's Strawberry-Hill Press is regarded as one of the earliest British private presses. With the small book-label of R.G. Adams in the corner of the front pastedown, and with the engraved bookplate of Thomas Randolph Adams. The celebrated man of Florence was Antonio Magliabechi and the "One, scarce ever heard of" was a poor tailor of Buckingham, Robert Hill. HAZEN 7. ESTC T43634. ROTHSCHILD 1942. \$450.