

THE BART AUERBACH COLLECTION

RIVERRUN BOOKS & MANUSCRIPTS



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Edward Lear, no. 313

THE BART AUERBACH COLLECTION

DEDICATION COPIES

(1-146)

BOOKS, LETTERS & MANUSCRIPTS

(147-447)

THE BOOK TRADE

(448-500)

POETS, PHILOSOPHERS, HISTORIANS,
STATESMEN, ESSAYISTS, DRAMATISTS,
NOVELISTS, BOOKSELLERS,
HUMORISTS,
&C., &C., &C.

COMPILED AND OFFERED FOR SALE

BY

RIVERRUN BOOKS & MANUSCRIPTS

Near the Saw Mill River

Ardsley, New York

2022



Credit: Cary Conover/The New York Times/Redux

Bart Auerbach at work in his New York home, as published in The New York Times, 2005.

BART AUERBACH

(16 August 1937 – 30 April 2021)

After Princeton and his graduation from New York University, Bart began his career in books at the Fales Library and then joined Seven Gables Bookshop circa 1967 under the tutelage of John S. Van E. Cohn and Michael Papantonio, friends since the 1930s in the vibrant rare book scene. Seven Gables was founded in 1946 and specialized in English and American literature. This literary rialto was situated on the third and second floors of 3 West 46th Street and rapidly became a mecca for private, institutional and university library collectors, including among its many loyal customers Clifton Waller Barrett, H. Bacon Collamore, Allerton C. Hickmott, Arthur A. Houghton, Jr., Donald and Mary Hyde, H. Bradley Martin, Gordon N. Ray, William E. Stockhausen and Robert H. Taylor. Bart left Seven Gables for Sotheby Parke Bernet in 1971, holding his first position in the auction rooms until he joined Lew David Feldman at the House of El Dieff in 1973. There he distinguished himself in his handling of numerous important literary archives, mostly for the Harry Ransom Center at the University of Texas, as well as assisting with sales to the Bridwell Library at Southern Methodist University and to private collectors such as Jean Paul Getty, Jr. On behalf of El Dieff, Bart dominated the June 1975 auction of Siegfried Sassoon's library at Christie's London, nearly sweeping the sale for Texas.

Bart was continually refining his ability to catalogue books in his characteristically succinct, unbloated, and always punchy style and could direct his lens closely and carefully at books like few others. His later auction career, always as an independent consultant so as not to interfere with his private work as an appraiser, was equally illustrious. After Feldman's death in 1976, Bart returned to Sotheby's, cataloguing the collections of



Bart at the first session of the Doheny sales, Christie's New York, 22 October 1987, conferring with porcelain specialist Jodi Wilkie.

Katharine de Berkeley Parsons (1976) and David Borowitz (1977), and the legendary sale of modern first editions formed by Jonathan Goodwin (1977) – “the best since the Quinn sale” – among others. Bart then joined Stephen C. Massey at Christie’s, working there from 1979 to 2002, and he proved to be of inestimable help in securing, preparing and cataloguing a veritable litany of highly important rare book and manuscript collections: Marjorie Wiggin Prescott (1981); Gerald E. Slater (1982); The Chew Family of Philadelphia (1982); John Gilliam Wood of Edenton, NC (1983); Frederic Dannay (1983); Doris Louise Benz (1984); James Gilvarry (1986); Estelle Doheny (1987-1989); John F. Fleming (1988); and Jane Engelhard (1995-1996). The highlight of his appraisal work for Christie’s was his collaboration with Stephen Weissman of Ximenes and Stephen Massey in the appraisal of the Carl H. Pforzheimer Library of English Literature to the University of Texas (gift of H. Ross Perot, 1986). In 2002 he returned to Sotheby’s, offering his eagle-eyed and sage judgment in the sale of the remaining stock and reference library of H.P. Kraus, and the libraries of Maurice F. Neville (2004; the best since the Goodwin sale) and of Robert S. Pirie, Jr. (2015). He stayed with Sotheby’s until 2016.

Although he consciously chose not to become a member of either the Antiquarian Booksellers’ Association of America (nor any appraisal association) or The Grolier Club, Bart was ever regarded as a revered appraiser, auction aficionado and bookseller. He often chose to leave his name out of catalogues for which he’d written the entries, an unusual act of deference in a profession often fueled by hubris. He was also a raconteur, baseball and soccer fan, and devoted collector of stories from the rich history of the American book trade.



*Bart at his seat at the “literary end” of The Old Book Table, 2017.
Photo credit: Daniel Wechsler.*

COMPILER’S NOTE

Bart and I met at Christie’s in the mid-1990s, but it was not until I was hired there in December 1999 that I had the opportunity to work with him. On my first day, I was told by the business manager to sit at the corner desk of the Book Department and to settle in. A few hours later Bart arrived, ever-present coffee in hand. Coming straight at my desk, he asked me what I was doing there, and then went off in a huff. It seems that prior to my arrival the “business manager” of the department had moved Bart’s things, including many boxes containing his working files, out of that cubicle, and that I had unknowingly become the usurper of his space. I tried to right this unintended wrong – I was happy to have any desk at Christie’s – and I moved my base of operations into the warehouse, where for the next week I focused on cataloguing a collection of Pacific voyages. Perhaps it was instinct that led me there: in my 17 years at Christie’s I tried to sequester myself in that warehouse as much as possible. After all, that’s where the books were.

Within a month I’d settled into my role as a cataloguer, and when Bart and Francis Wahlgren took in the Walt Whitman collection formed by Dr. Leonard R. Levine (“Veterinarian to the Rich and Famous”) they decided I should partner with Bart on preparing it for sale. Bart quickly moved through the books, letters, manuscripts, and ephemera, dividing the collection into categories. We separated the obvious single-item lots from those that would need to be grouped. Ever conservative and fearful of oversaturating the market, Bart made a number of the groups into embarrassments of riches, some having multiple presentation copies or a fulsome sequence of editions. He reserved about 6 lots for himself (the best, naturally), and I catalogued the rest.

Bart’s sense of humor could rarely be suppressed, even in the face of “serious books,” so when he suggested we build a lot under the heading “WHITMAN SAMPLER,” I was a willing co-conspirator. We combined 12 items, including a first edition, a presentation copy, a manuscript fragment, an extra-illustrated edition, later critical studies, and two prints as a tongue-in-cheek homage both to Whitman and to those famous mixed boxes of chocolates marketed under that name. Of all the lots I handled at Christie’s, it remains a favorite (in part, no doubt, for its harmless act of subversion). The final line of the description is classic Bart: “An enticing double-layer of ‘goodies’ as a ‘Whitman Sampler.’” Bart taught me, through his working methods, never to forget that books are fun: an early lesson that bears periodic revisiting.

Among Bart’s cataloguing tenets was his approach to writing a condition statement. “Don’t make it an autopsy report! If it is a dog, just get it over with and don’t list every ⅛-inch foxmark and rusthole.” In the pre-Internet age, condition statements from a well-regarded bookseller meant something, and the “Bart rule”



*Bart and Imogen reading *Thé Tjong-Khing* in German.*

was to keep the list of flaws to four or fewer. He'd draft and redraft condition statements until they were as succinct as he could make them, always truthful but never stuffed with too much detail. In his notes on books, Bart was also careful to control the amount of "puff" he applied, to use his word for it.

Bart left Christie's in early 2002 and I stayed on. There were long lapses of communication. In 2016, I wrote my own farewell to Christie's and Bart and I quickly fell back into a rhythm together. I was elected a member of The Old Book Table, and there Bart and I renewed old chats. I needed to reimagine myself away from the "red awning," and Bart offered advice and referrals for appraisals, his unrivalled area of expertise and experience. We worked on several collections together, the last at an apartment in Manhattan, sitting across from each other at a card table, each reviewing the books on opposing sides of the room. Minutes would go by in silence, and then Bart would say – kickstarting his speech with an expletive – "Look at this book!" and he'd hand me "a tasty morsel" and inevitably share a pithy detail that he'd picked up along the way. Covid prevented us from continuing that project, and Bart died in April 2021. I've spent the past six months looking at his handwriting, reading his notes, living with his books, cracking up at some of his comments ("This guy was really gaga!" in his *Asylum Narratives* description) and facing the fact that he is not here to share the fun. Besides the memories, we have the books, and sadly they will have to do. There are Bartian traces throughout the collection, though, that tickle some of his pet curiosities and recall good conversations – baseball, mysteries, hoaxes, the history of the book trade. One item (no. 462) recalls Bart's love of chess, an abiding interest shared with our friend Felix de Marez Oyens, with whom Bart watched all 21 games of the 1972 Fischer-Spassky "Match of the Century" during Felix's first employment in the United States. Most significantly, there are the books inscribed by authors to their mothers, and his trademark group of dedication copies, which range from the ridiculous to the sublime.

I thank Bart's wife, Joan Auerbach, for entrusting me with offering Bart's books for sale, and Scott Auerbach for providing the same clear-eyed, direct counsel his father gave to me. It is only right and natural that this catalogue is dedicated to them, and that Scott's wife, Aiah Wieder, and their daughter, Imogen, share in this celebration of an irreplaceable bookman.

TO HENRY JAMES

FORD, FORD MADOX (formerly Ford Hermann Hueffer). *The Heart of the Country. A Survey of a Modern Land*. London: Alston Rivers, 1906. 8vo, original dark red buckram, gilt-lettered and stamped, t.e.g., others uncut (top of spine chipped, splits in outer hinges – but sound).

First edition. The dedication copy, inscribed on publication day by Ford on the front free endpaper: "Henry James, Esq. / affectionately from / Ford Madox Hueffer / 9th May MCMVI." The printed dedication is "To Henry James." Ford first met James in 1896, but it was not until 1901 when he moved to Winchelsea, within walking distance of James' home in Rye, that the two became better acquainted. Ford revered the older writer and in his *Henry James: a Critical Study* (1914) wrote: "...Mr. James is the greatest of living writers and in consequence, for me, the greatest of living men."

The Heart of the Country is the middle volume, consisting of essays about the English countryside, in Ford's "Englishness" trilogy published by Alston Rivers, which also includes *The Soul of London* (1905) and *The Spirit of the People* (1907). A wonderful association copy, linking the two major novelists. From the Edward Naumburg, Jr., Ford Madox Ford collection. HarveyA17a (noting this copy).

→ Add note re Eng. House
inscribed to FMF, Rye
7 Nov 1905.

A NOTE ON THIS CATALOGUE

Part of Bart's legacy is his words, those many descriptions and notes he wrote for important dealer and auction catalogues over a 60-year career. Bart applied that same acumen to his own books, and with objectivity and concision rarely seen in a collector (the tendency towards hyperbole and the passing over of flaws is a common hazard when viewing one's own collection). Bart left innumerable file folders filled with notes on his books, on comparable copies, and on general research relating to them.

Letter

HEMINGWAY, ERNEST. Typed letter signed ("Ernest Hemingway" in blue ink) to Charles Fenton at Yale University; written from Finca Vigia, San Francisco de Paula, Cuba, June 18, 1952. 1 page, 13 x 8½ in; single-spaced, with a correction, the closing, and an insertion written in three margins by Hemingway (virtually framing the typed letter) in blue ink—a total of some 130 words in his hand. With the stamped envelope addressed by him.

\$12,000

→ Add my long description in Neville sale, Part II, Nov. 16, 2004, lot 344.

→ Location: center drawer of desk.

Most important are three binders containing his descriptions of the majority of the collection. The present catalogue happily defers to Bart's descriptions, though sometimes a short note has been added—usually at the direction of Bart himself, who left waypoints to follow on his sheets, markers that this cataloguer tried dutifully to address. The designation [BA] at the end of a description indicates Bart's authorship; where Bart left something uncatalogued, I wrote the descriptions. For these there is no designation of authorship. — TFL

To my Mother
from the
Author

Affection's Leaf.

DEDICATION COPIES

(Nos. 1- 146)

1. ADAMS, G. Zelotes. *Affection's Leaf*. Asheville, NC: "Printed at the 'Messenger' Office", 1841. 12mo. 12 pages. Original printed wrappers, stitched. Spine split, some light wear to wrappers, generally a fine copy of a fugitive pamphlet.

\$250

First edition. The dedication copy to the author's mother, inscribed on the front wrapper: "To My Mother from the Author." The printed dedication reads: "To Her Who First Taught the Prattling Tongue of Infancy to Lisp that Name, which the Faltering Lips of Age, will the Latest Articulate— To My Mother, this Humble Tribute is Inscribed, by the Author." With one small manuscript addition on p. 11. Gamaliel Zelotes Adams (b. 1814) poetry belongs mainly to his student days at boarding school in Schenectady NY and then at Washington College (later Trinity College) in Hartford, CT, where he was a freshman in 1836. Two substantial publications after 1835 were *Love of Nature: An Anniversary Poem* (1837) and this volume but he continued to contribute occasionally to magazines until at least 1852. *Item 409535*.

2. ADLER, Mortimer J. *The Common Sense of Politics*. New York: Holt, Rinehart and Winston, 1971. 8vo. Original cloth; printed dust jacket. Some slight toning and curling to jacket. A near-fine copy.

\$100

First edition. The dedication copy, inscribed on the front free endpaper to Robert Maynard Hutchins: "To Robert with love Mortimer." The printed dedication calls Hutchins "Lawyer, Constitutionalist, Philosopher, Revolutionary." *Item 409231*.

3. AGATE, James. *A Short View of the English Stage 1900-1926*. London: Herbert Jenkins Limited, 1926. 12mo. Original salmon cloth. A fine copy.

SOLD

First edition. The dedication copy, inscribed to Lewis Casson and Sybil Thorndike on the front free endpaper: "To my wise friends, Lewis and Sybil, this silly little book. J. A. Nov. 1926." Agate was one of the great English drama critics between the wars. Bernard Shaw wrote his play *Saint Joan* for the actress Dame Sybil Thorndike; she was married to Casson, a fellow actor and theatre director. *Item 409232*.

4. AIKEN, Ednah. *The Hinges of Custom*. New York: Dodd, Mead and Company, 1923. 8vo. Original grey decorated cloth. Spine lightly faded, slight discoloration to endleaves, but a very good copy.

\$250

First edition. The dedication copy, inscribed by the author to Harriet Levy on the front free endpaper: "Harriet! I want to hear your voice! I know it will be golden. / (For) I trust your truth – I love your silent searching. / Perhaps you have been speaking – / myself that did not hear! / Yours faithfully, Ednah." This turns the third person voice of the printed dedication into the first person: "To H. L. We want to hear her voice; we know it will be golden; / We trust her truth; we love her silent searching; / Perhaps she has been speaking – ourselves that do not hear!" Ednah Robinson Aiken (1872-1960) was a California writer, editor and playwright from the San Francisco Bay area. She wrote a number of novels, was a founding member of the Sequoia Club, and in her later years lived in Palo Alto mentoring Stanford students. Harriet Levy (1866-1950), also a California writer, is best remembered for her memoir *920 O'Farrell Street* and as an avid art collector. She was a childhood friend of Alice B. Toklas and was later the subject of one of Gertrude Stein's early word portraits. *Item 409233*.

Bruce
from his fellow-alien
Kingsley
1960

FROM HIS FELLOW-ALIEN

5. AMIS, Kingsley. *New Maps of Hell. A Survey of Science Fiction.* New York: Harcourt, Brace, 1960. 8vo. Original blue cloth; pictorial dust jacket designed by Milton Glasser. Cloth a trifle faded at extreme top and bottom edges; jacket spine very slightly faded with minor wear at ends. A very good copy.

SOLD

First edition, preceding the English. The dedication copy, inscribed by Amis on the front free endpaper: "Bruce from his fellow-alien / Kingsley 1960." The dedicatee is Bruce Montgomery, who wrote detective novels under the pseudonym Edmund Crispin (including *Holy Orders* also in this collection, item 34). As Crispin he is mentioned three times in this book and is quoted at length on page 128.

New Maps of Hell, the first serious appreciation of science fiction, is based on a series of lectures Amis gave in the spring of 1959 at Princeton University. Amis himself later wrote *The Alteration*, an acclaimed alternative history novel. [BA]. Item 409142.

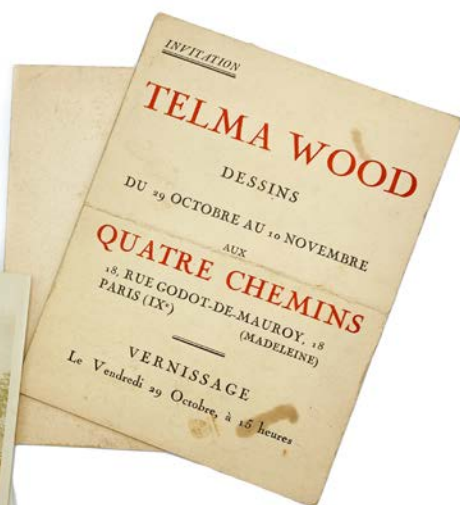
Best wishes to Peg
and John Campbell
Poul Anderson

6. ANDERSON, Poul. *Tales of the Flying Mountains.* [New York]: Macmillan, [1970]. 8vo. Original blue cloth; pictorial dust jacket designed by Anthony Sini. A fine copy.

\$750

First edition. The book is dedicated "To Peg Campbell," the wife of John W. Campbell, renowned editor of *Astounding Science Fiction* (later *Analog Fiction/Science Fact*), in which parts of this novel first appeared. This is the dedication copy, inscribed by the author on the front free endpaper: "Best wishes to Peg and John Campbell / Poul Anderson." Currey, p. 13. [BA]. Item 409143.

Maybe my Bobolench Simon
would like this -
Djuna
August 1928
Paris

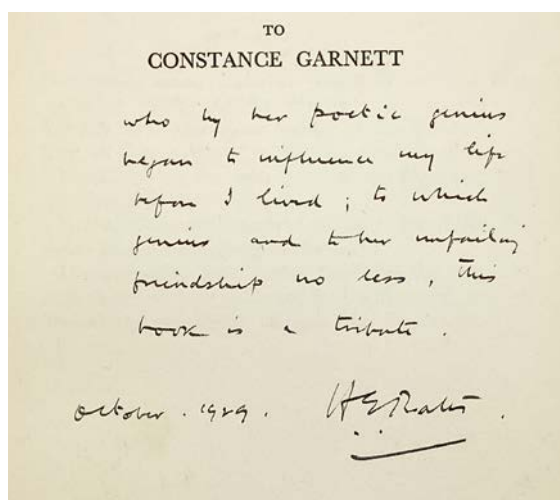


7. **BARNES, Djuna.** *Ryder*. New York: Horace Liveright, 1928. 8vo. Frontispiece and eight plates by the author. Original blue cloth, lettered and stamped in red and gold. Covers somewhat darkened and marked, some occasional marginal soiling and light spotting; a sound copy.

SOLD

First edition ("limited" to 3,000 copies). The dedication copy, inscribed by Barnes to her lover Thelma Wood on the front free endpaper (and accompanied by a letter and several associated items): "Maybe my Bobolench [sic] Simon would like this - Djuna August 1928 Paris." The date corresponds to the month of publication, and the name "Simon" is the adoptive nickname Wood used on occasion in their correspondence. (The printed dedication is simply "To / T.W."). In addition, seven of the plates are delicately hand-colored by Barnes (as is a duplicate of one of them) and there are scattered textual corrections/revisions in the text by her.

With the book is an autograph letter signed ("Djuna") to Thelma Wood, New York, March 22, 2 ½ pages, 8vo, without salutation, but reading in part: "I have been too sad to write you dear - You know what I have had on my heart for the past two years - why I left America & why I returned... I think of you Thelma & it is my only happiness... for God sake remain aloof & love no one too much. But I love you & I suffer - for you must never come to this Country - You would be unhappy - You would regret it & me. Yet I wish I could touch you - have your silence next my heart - Cherish you - I do not forget - Djuna. Has She returned to Paris yet?" Among the accompanying ephemeral items: a small snapshot from a distance of a woman (possibly Barnes) in 1920s dress; a photograph, printed on postcard stock of four women in dark suits and ties (one possibly Wood); and an early, printed invitation to an exhibition of Wood's artwork at Quatre Chemins in Paris, with annotations on the verso (including Una Troubridge's name and address). Barnes's often stormy relationship with Thelma Wood, the love of her life, lasted from their meeting in 1921 to 1929, and is documented at length in the biographical literature. They remained on speaking terms until the publication of *Nightwood* in 1936, when Wood took great offense of her portrayal as "Robin Vote" and the two remained estranged thereafter. Messerli A4. [BA]. Item 409144.



8. BATES, H. E. *Seven Tales and Alexander*. London: The Scholartis Press, 1929. 8vo. Original cloth-backed boards. Slight wear at fore-corners, jacket slightly frayed and soiled.

\$1,750

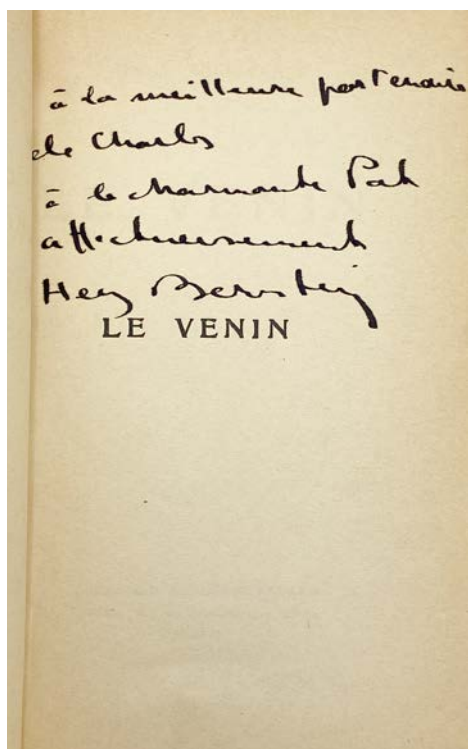
First edition, limited to 1000 copies (of which this is one of 950 for sale). The dedication copy, inscribed by Bates beneath the printed dedication ("To Constance Garnett"): "who by her poetic genius began to influence my life before I lived; to which genius and to her unfailing friendship no less, this book is a tribute. October, 1929. H. E. Bates." From the Garnett family library, with the book label of David Garnett, Edward and Constance's son).

Edward and Constance Garnett were among Bates' closest literary friends. Edward Garnett "discovered" Bates while a reader and editor for Jonathan Cape - Bates's first book, *The Two Sisters*, was published by the firm in 1926 - and remained the author's literary mentor. "Bates had become a frequent visitor to The Cearne [the Garnett home in Kent], which he found enchanting for its situation and for the rapport he developed with Constance - to him a legendary figure for her Russian translations, especially of his idol Chekhov. This admiration was accompanied by an affection for the 'frail, white haired, short sighted' woman whose passion for flower gardening he shared. His regard for the range of her literary knowledge and the sureness of her judgment was such that if Constance, he wrote, "was sometimes moved to praise a story of mine I was not merely greatly flattered; I always, unhesitatingly, took it for gospel" - George Jefferson, *Edward Garnett: a Life in Literature* (1982), pp. 236-37. See also H. E. Bates's *Edward Garnett* (1950) and his memoirs *Blossoming World* (1971) for accounts of his close relationship with the Garnetts. [BA]. *Item 409145*.

9. BAX, Clifford, ed. *The Silver Casket. Being Love-letters and Love-poems Attributed to Mary Stuart, Queen of Scots Now Modernised, or Translated, with An introduction by Clifford Bax*. London: Home & Van Thal, Ltd., 1946. 8vo. Original blue cloth; printed dust jacket. Board edges lightly toned, some associated toning to jacket, pale foxing to endleaves.

\$125

First edition. The dedication copy, inscribed by the author beneath the printed dedication "To Eric Gillett": "from his old and affectionate friend Clifford Bax." Bax was a prolific playwright, poet, editor, lyricist, translator and essayist, who had a penchant for the esoteric as well, even playing chess with Aleister Crowley for a time. Bax was a founder (1919-1926) of the Phoenix Society, whose aim was to revive important Elizabethan and Restoration drama, and, in 1929, was elected chairman of the Incorporated Stage Society. His friend Eric Gillett was an editor, publisher, writer and broadcaster. *Item 409539*.

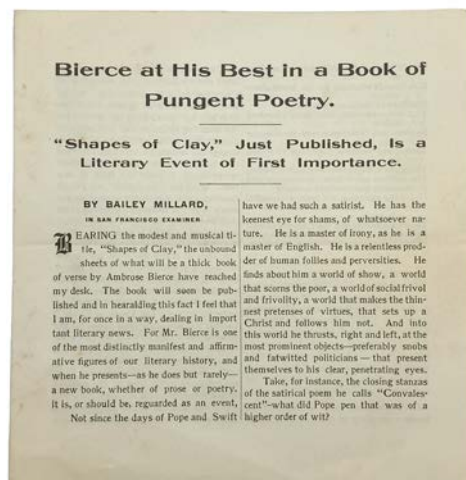
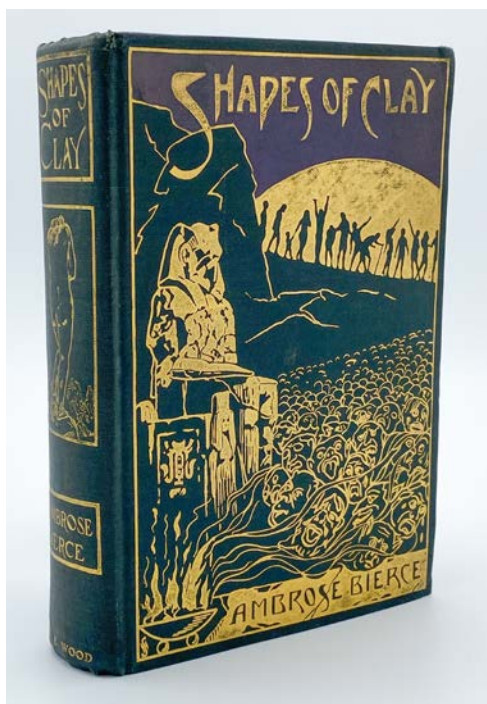


10. BERNSTEIN, Henri (as “Henry” on the title). *Le Venin*. Paris: Librairie Arthème Fayard, 1938. 8vo. Later buckram, original printed wrappers bound in, untrimmed. Near fine save some light darkening to the sheets.

\$500

First edition. Inscribed by Bernstein on the half-title to the dedicatee’s wife, the actress Patricia Patterson: “à la meilleure partenaire de Charles à la Marmanche Pat affectueusement Henry Bernstein.” Patricia Patterson (1910-1978) made more than 20 films, including *Charlie Chan Goes to Egypt*. It was a case of love at first sight when she was introduced to the actor Charles Boyer by Maurice Chevalier at a wrap party for the film in 1934. Charles Boyer (1899-1978) appeared in more than 80 films between 1920 and 1976, including his celebrated performance in *Gaslight* (1944). The playwright Henri Bernstein (1876-1953) was associated with Boulevard Theatre. Boyer had appeared in leading roles of several film adaptations of Bernstein’s plays, including *Orage* (1938), the film adaptation of this play (in which Boyer is listed on the cast list). The printed dedication reads: “Au grand acteur qui fut, tant de soirs, sur la scène du Gymnase, <<mon semblable, mon frère...>> à Charles Boyer son ami H. B.”

With: Another copy: untrimmed sheets, bound uniformly in buckram, printed wrappers bound in. One of 15 copies on Van Gelder Zonen (this is No. 3). *Item 409543*.



11. BIERCE, Ambrose. *Shapes of Clay*. San Francisco: W. E. Wood, 1903. 8vo. Frontispiece portrait of Bierce. Original dark green cloth, gilt pictorial stamping and lettering, top edges gilt, others uncut; black cloth folding case. Stains on seven pages from clippings once laid in, a marginal tear on a leaf from rough opening, slightly soiled on rear cover, front inner hinge tender.

\$7,500

First edition, state 1 (BAL). This is the dedication copy to the designer of the binding, inscribed by Bierce in pencil on the front free endpaper: “To Herman Scheffauer. Bierce within and Scheff without, / This book is foreordained, no doubt, / To fame whene’er (all other books / Being lost) the last man living looks / For something great in art and rhyme / To help him pass away the time. / Ambrose Bierce / Oct. 30, 1903.” The printed dedication reads: “With pride in their work, faith in their future and affection for themselves, an old writer dedicates this book to his young friends and pupils, George Sterling and Herman Scheffauer.”

In the spring of 1903 the two protégés induced Wood to publish a collection of Bierce’s poetry, which had appeared in his columns over the previous twenty years. Sterling raised the money for the publication and Scheffauer, an architect by profession and a poet by avocation, designed the striking pictorial binding. In 1927 Scheffauer “joined a long list of Bierce associates who met macabre ends – in his instance, by fatally stabbing his wife and leaping to his death from a hotel window” (Roy Morris, Jr., *Ambrose Bierce*, 1996, p. 229). Laid in is a four-page promotional leaflet for the book. Starrett A17: “A large part of the first edition... was destroyed, it is said, in the San Francisco fire.” BAL 1122. [BA]. *Item 409146*.

12. BOLITHO, Hector. *A Biographer’s Notebook*. London: William Clowes and Sons, 1950. 8vo. Advance copy in drab wrappers, printed paper label on cover. Slight edgewear and toning to the sheets, generally very good.

\$125

Advance copy, and the dedication copy, inscribed under the printed dedication “To Robert J. Shaw”: “with devotion Hector.” A prolific New Zealand writer, novelist and biographer, Bolitho (1897-1974), has inked a number of corrections throughout the text. *Item 409544*.

To Herman Scheffauer,

Bierce within and Scheff
without,

This book is foreordained, no
doubt,

To fame whenever (all other
books

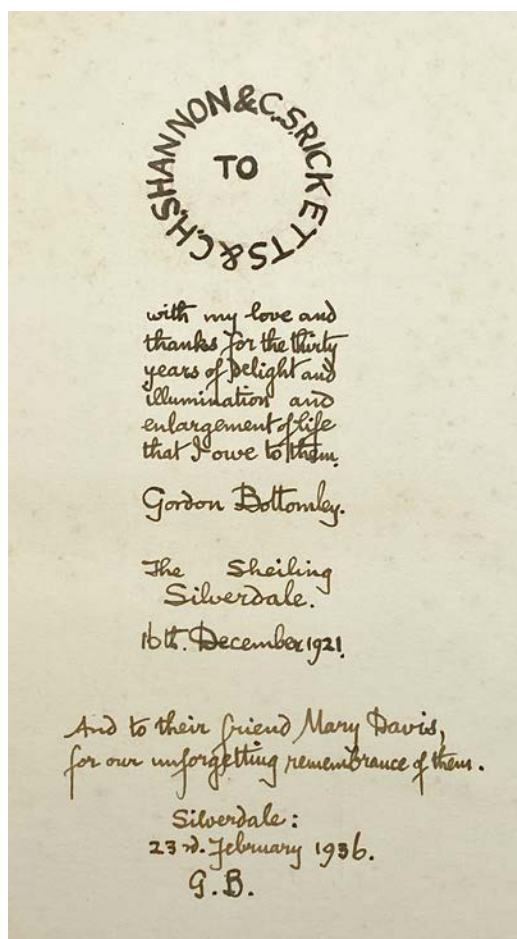
Being lost) the last man
living looks

For something great in art
and rhyme

To help him pass away the
time.

Ambrose Bierce.

Oct. 30, 1903.



13. BOTTOMLEY, Gordon. *Gruach and Britain's Daughter: Two Plays*. London: Constable [Printed at the Chiswick Press], 1921. 8vo. With note about performance permissions on inserted slip before half-title. Original white cloth with elaborate gilt stamping on covers designed by the dedicatee Charles Ricketts, spine gilt-lettered with motifs, top edges gilt, others uncut. Spine darkened, some light soiling.

SOLD

First edition. Copy C of 10 lettered copies not for sale, of a limited issue of 60 copies (50 numbered) signed by the author. A dedication copy: "Gruach" contains a 3 ½-page verse dedication to Charles Shannon and Charles Ricketts, which is inscribed at the end "from your affectionate Gordon Bottomley." (*Britain's Daughter* has a 2 ½-page verse dedication to Edmund Gosse.) On the front free endpaper Bottomley has inscribed this copy in a calligraphic hand: "To C. H. Shannon and C. S. Ricketts [the names in a circle around "To"] with my love and thanks for the thirty years of delight and illumination and enlargement of life that I owe to them. Gordon Bottomley. The Sheiling Silverdale. 16th December 1921." Just below this, in the same brown ink, Bottomley has written: "And to their friend Mary Davis, for our unforgetting remembrance of them. Silverdale: 23rd February 1936. G. B." *The Art Nouveau Book in Britain*, p. 10. [BA]. Item 409147.

14. BRADFORD, Gamaliel. *The Quick and the Dead*. Boston: Houghton Mifflin, 1931. 8vo. Illustrated. Original cloth, printed paper spine label. Spine dull and with a slight tear.

\$450

First edition of this work comprised of biographical portraits of Theodore Roosevelt, Woodrow Wilson, Edison, Henry Ford, Lenin, Mussolini, and Calvin Coolidge. One of 200 copies in this binding and signed by Bradford. The dedication copy, inscribed by the author: "Mark Howe with the affectionate regards of Gamaliel Bradford, February 28, 1931." The printed dedication: "To M. A. De Wolfe Howe Whose Skill in Biography is Equated By His Genius for Friendship." Merle Johnson, p. 61. [BA].

As Bart suggested in a note that a few details about Howe should be added, we comply: Mark Antony De Wolfe Howe was an American editor and author, and recipient of the 1925 Pulitzer Prize for Biography or Autobiography for his *Barrett Wendell and His Letters*. Item 409148.

15. BRADLEY, William Aspenwall and Hans ZINSSER. *Amicitia Amorque*. New York: Privately Printed, 1911. 8vo. Original thin printed boards, edges untrimmed. A fine copy.

\$300

First edition of Bradley's first book, number 3 of 100 numbered copies. A penciled note says this copy was in the library of the dedicatee George Edward Woodberry, American critic and poet. Item 409546.

16. BRADY, Cyrus Townsend. *As the Sparks Fly Upward*. Chicago: A. C. McClurg & Co., 1911. 8vo. Illustrated by J. N. Marchand. Original green mottled cloth. A near-fine copy with some slight toning to covers. \$175

First edition. The dedication copy, inscribed to James Carleton Young on the dedication leaf: "Dear Jim I mean every word of this dedication, and a lot more – but I went as far as I knew your modesty would approve. Affectionately Cyrus Townsend Brady K.C. Mo. 10/6/11." Further inscribed on the front free endpaper: "James Carleton Young with the compliments of Cyrus Townsend Brady Kansas City, Mo. October 6, 1911," and with a TLS from Brady to Young of the previous day forwarding the book. Brady was a journalist, historian and adventure writer. *Item 409235*.

17. BRINNIN, John Malcolm. *The Sway of the Grand Saloon. A Social History of the North Atlantic*. New York: Delacorte Press / A Seymour Lawrence Book, 1971. Thick 8vo. Original two-toned cloth; pictorial dust jacket. A fine copy. \$200

First edition. The dedication copy, inscribed by Brinnin on the half-title beneath the printed title: "For Jack who always Wanted on the Voyage, with love from John / Duxbury November 2, 1971." The printed dedication reads: "For Jack Thompson of Columbia, Missouri Who Piped Me Aboard." Brinnin wrote six volumes of poetry, five of literary criticism, and three travelogues, of which this was the first. *Item 409236*.

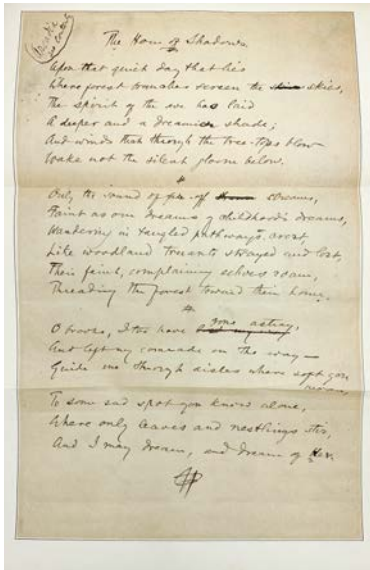
for Steve Richmond

TO THE MOST
HUMAN AND
GENTLE AND
LIVING PERSON
THAT I
KNOW.

Charles Bukowski
6-30-74

18. BUKOWSKI, Charles. *Burning in Water, Drowning in Flame*. Los Angeles: Black Sparrow Press, 1974. 8vo. Original printed wrappers. Slightly soiled, tiny tears at ends of spine, a very good copy. SOLD

First edition, the trade issue in wrappers. The dedication copy of this collection of Bukowski's selected poems, 1955-1973. Beneath the printed dedication, "for Steve Richmond," the poet has written: "To the most human and gentle and living person that I know. Charles Bukowski, 6-30-74." Also signed by Richmond. [BA]. *Item 409149*.

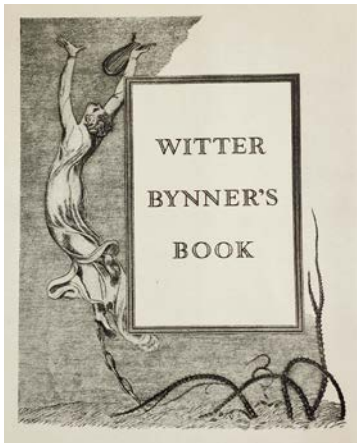


19. BUNNER, H[enry] C[uyler]. *Airs from Arcady and Elsewhere.* New York: Scribner's, 1884. 8vo. Green morocco gilt, top edges gilt, others uncut, by Stikeman. Spine slightly faded, a fine copy.

\$650

First edition, presumed first printing; a rare large-paper copy (none located by BAL) with leaves measuring 201 x 131mm (7 15/16 x 5 13/16 inches). Bunner's second book is dedicated to James Brander Matthews (playwright, critic, and novelist) and this is his copy. Bound in: autograph manuscript by Bunner of "The Hour of Shadows" (a poem in the book), one page, folio, 18 lines, in ink with three revisions; an engraved frontispiece portrait of Bunner; an autograph manuscript signed by Matthews, dated October 1896, regarding Bunner who had died that May, one page, 8vo, in ink, "For season or two Bunner's muse may have lingered in the Bohemia which is a desert country by the sea; but it was in the Forest of Arden that she soon took up her abode..."

Bunner was a talented parodist and *Airs from Arcady* contains his clever treatment of John Howard Payne's "Home, Sweet Home" in the style of various poets from Whitman to Kipling. Bunner and Matthews were close friends and collaborators on short stories. Another copy of this book, with Bunner's manuscript of the dedicatory poem and a sketch of the author inserted, is at the Columbia University Rare Book & Manuscript Library (see *The Bookshelf of Brander Matthews*, no. 30). BAL 1891: "The publishers... state that in addition to the trade edition there were also 36 large-paper copies; no example... has been located." Bookplate of Louis I. Haber (by E. D. Church). [BA]. Item 409150.

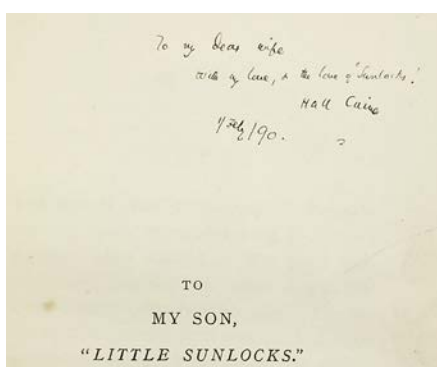


20. [BYNNER, Witter] – William Stanley BRAITHWAITE, editor. *Anthology of Magazine Verse for 1958. An Anthology of Poems from the Seventeen Previously Published Braithwaite Anthologies [1913-1929] edited by Margaret Haley Carpenter.* New York: Schulte, 1959. 8vo. Original cloth-backed boards, paper labels; printed dust jacket. A very good copy in a very slightly frayed jacket.

\$450

First edition. The poet Witter Bynner is the dedicatee of *The Anthology of Magazine Verse for 1958*, which comprises the major part of the book (the *Anthology of Poems* section is dedicated to an A. M. Sullivan). This is Bynner's copy with his penciled notes on the rear flyleaves, with numerous penciled markings by him in the text, and with his bookplate. In addition, tipped in is a TLS to him from the co-editor and fellow contributor Margaret Carpenter (Norfolk, Virginia, 11 May 1959, one page, 4to), with an enclosed photograph of her (that used on the jacket), reading in part: "Believe me, there is no one in the world to whom I had rather see this book dedicated... it was such a unanimous decision..."

The book contains five poems by Bynner; other contributors range from Conrad Aiken through Hart Crane and William Faulkner and William Carlos Williams. [BA]. Item 409151.



21. CAINE, Hall. *The Bondman. A New Saga.* London: Heinemann, 1890. 3 volumes, 8vo. Original scarlet cloth, spines gilt-lettered. Spines faded, an inch tear at top of rear outer joint of vol. 3, small water-stain on front covers of vols. 2 and 3).

\$2,500

First edition. Presentation copy from Caine to his wife, inscribed by him on the dedication page on his own behalf and also on behalf of their son, the dedicatee of this three-decker: "To my dear wife with my love, & the love of 'Sunlocks.' Hall Caine. 1/Feb/90." The printed dedication reads: "To My Son, Little Sunlocks." ("Sunlocks" is also the nickname of the small son Michael in the novel.) *The Bondman*, a family saga set in Iceland and the Isle of Man and a very popular book in its time, is Caine's third novel, his last three-decker, and Heinemann's first publication. A four-page publisher's catalogue dated January 1890 at the end of each vol.; a four-page advertisement quoting reviews of *The Bondman* and announcing the "Second Edition, Now Ready," tipped in at front of vol. 1. Despite binding defects noted above, a nice copy of a scarce three-decker. Sadleir 481; Wolff 1033; Room, *Bloomsbury Dictionary of Dedications*, p. 51. [BA]. Item 409152.



22. [CARLYLE, Thomas] – Arthur HELPS. *The Life of Hernando Cortes.* London: Bell and Daldy [Printed at the Chiswick Press], 1871. 2 volumes, 8vo. Original dark brown cloth, blocked in black and gilt. Spines a touch darkened, some very slight wear. Small hole in the front free endpaper of vol. 2, probably the result of moving Carlyle's bookplate from that spot, where it was mistakenly placed, to the inside front cover; nevertheless, an agreeable copy.

\$1,500

First edition. The dedication copy to Carlyle, with his bookplate in each volume and with an autograph letter signed from Helps to him (in the original envelope which is tipped onto the front free endpaper of vol. 1). The letter, 3 pages, 8vo, on Privy Council Office stationery (Helps was Clerk), dated 3 April 1871, reads: "My dear Carlyle, I send herewith a copy of a book which I have taken the liberty of dedicating to you. You

must therefore, receive it very kindly, and be blind, or at least blind as you can, to its many faults. If one cannot rely upon one's Dedicatee as a partial friend (I hate your impartial people and do not believe in them) whom can one rely upon? Yours always, Arthur Helps."

The printed dedication is in the form of a 6-page dedicatory letter: "Dedication. / My Dear Carlyle, I dedicate this Life of Cortes to you. And I cannot content myself by making a simple dedication, but must write a letter... I dedicate this work to you, because I desire an occasion to record my gratitude for all your kindness to me in times past... I have also an author's, as well as a friend's reasons for this dedication." Sir Arthur Helps (1813-1875) had been associated with Carlyle on the founding committee for the London Library. With Carlyle's bookplate. [BA]. *Item 409153.*

23. CHAMBERS, Robert W. *Forest-Land*. New York: D. Appleton and Company, 1905. 4to. Color plates by Emily Benson Knipe. Original cloth-backed pictorial boards. Corners slightly rounded, some other light wear, but generally a very good copy.

SOLD

First edition. The dedication copy, inscribed on the verso of the frontispiece: "To Alexander Redfield From his friend Robert W. Chambers Sept. 28th 1905." The printed dedication reads: "To Alexander Redfield on his Seventh Birthday A Mighty Butterfly Hunter and A Delightful Companion." A charming children's book. Chambers (1865-1933) was an American artist and fiction writer, best known for his book of horror short stories titled *The King in Yellow*, published in 1895. He published seven illustrated books for children, all with natural, outdoors themes. *Item 409238.*

24. CHAMBERS, Robert W. *War Paint and Rouge*. New York and London: D. Appleton and Company, 1931. 8vo. Original red cloth. Spine slightly faded, front hinge tender, a very good copy.

\$250

First edition. With an ALS by the dedicatee Sir Gilbert Parker laid-in thanking Chambers for dedicating the book to him, one page, London, 6 December 1931: "... I am touched by your kind act. You are a writer who commands the attention of the whole world. May it long continue..." The printed dedication reads: "Dedicated to my old friend Sir Gilbert Parker who could have done this job much better than I have done it." Parker (1862-1932) was a Canadian novelist and British politician whose best books centered on the lives and histories of French Canadians. Fitting then that Chambers should dedicate this novel of the French & Indian War to him. *Item 409237.*

25. CHAPIN, Anna Alice. *Greenwich Village*. New York: Dodd, Mead, 1920. 8vo. Illustrated by Allan Gilbert Cram. Original decorated cloth. Hinges cracked but holding, some light wear at extremities.

\$100

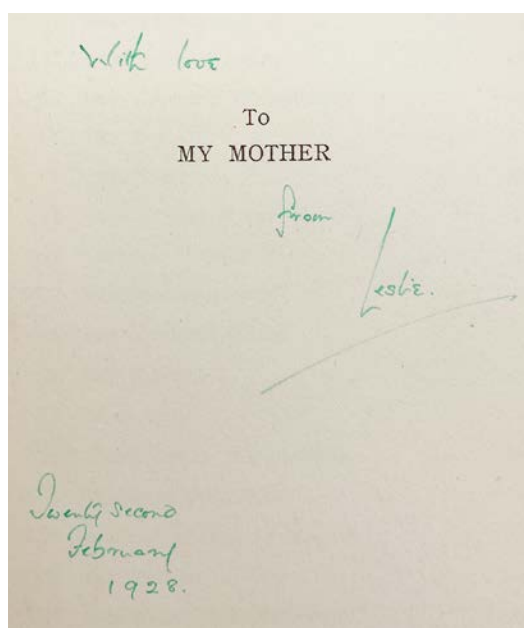
Later printing (the first was 1917). Signed by the dedicatee Vincent C. Pepe beneath the printed dedication. *Item 409239.*

26. CHARTERIS, Leslie (pseud. of Leslie Charles Bowyer Yin). *The White Rider*. London: Ward, Lock, 1928. 8vo. Original pale green cloth; in a dark morocco slipcase with red morocco spine labels.

\$5,000

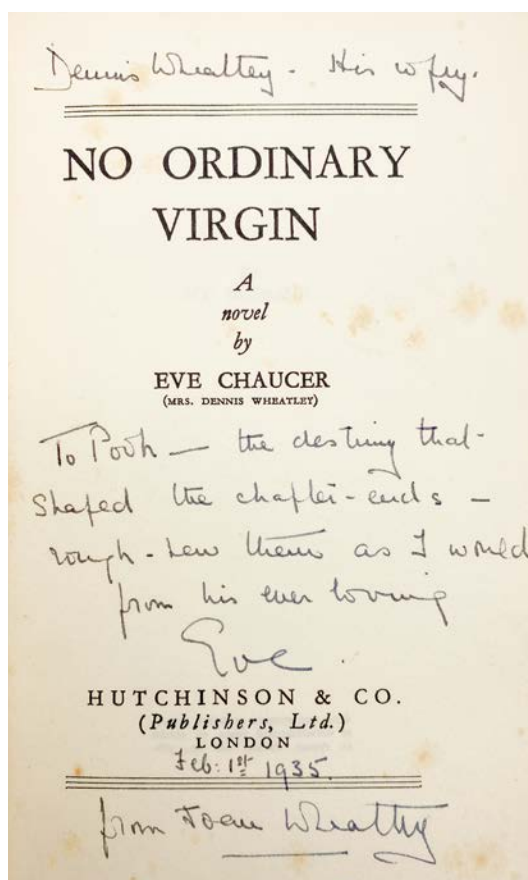
First edition of this crime novel and the author's second book. The dedication copy to his mother, inscribed by Charteris incorporating the printed dedication: "With love [to my Mother] from Leslie. Twenty second February 1928."

Charteris' first book, *X Esquire*, was issued by Ward, Lock in 1927; his third – in which *The Saint* (Simon Templar) first appears – was published by the same firm in September 1928 and entitled *Meet the Tiger*. *The White Rider* was later serialized (in 1933) in *Detective Weekly*. This, the first book by Charteris to have a dedication and the only one dedicated to his mother, is the fine Florence and Edward Kaye copy, with bookplate. Lofts and Adley, *The Saint and Leslie Charteris* (1972), pp. 102-103; Symons, *Bloody Murder* (1972), pp. 202-203. [BA]. Item 409154.



27. CHAUCER, Eve (pseud. of Joan Wheatley). *No Ordinary Virgin*. London: Hutchinson & Co., 1935. 8vo. Original blue cloth; pictorial dust jacket. Some foxing to preliminaries and sheet edges; jacket quite fresh and clean, with one ¼-inch tear at top of spine. \$500

First edition of the author's first book. The dedication copy (the printed dedication reads "To My Husband") to the author Dennis Wheatley, inscribed on the title: "Dennis Wheatley - His copy. To Pooh – the destiny that shaped the chapter ends – rough-hew them as I would – from his ever loving Eve / Feb 1st 1935. From Joan Wheatley." With Dennis Wheatley's bookplate. *No Ordinary Virgin* is an account of the adventures of a wealthy young widow who has resolved not to marry again until she can find a man prepared to give her a trial "honeymoon" before the wedding. Item 409240.



28. COLLINS, Michael (pseud. of Dennis Lynds). *The Brass Rainbow*. New York: Dodd, Mead, 1969. 8vo. Original yellow cloth; pictorial dust jacket designed by Muni. A fine copy.

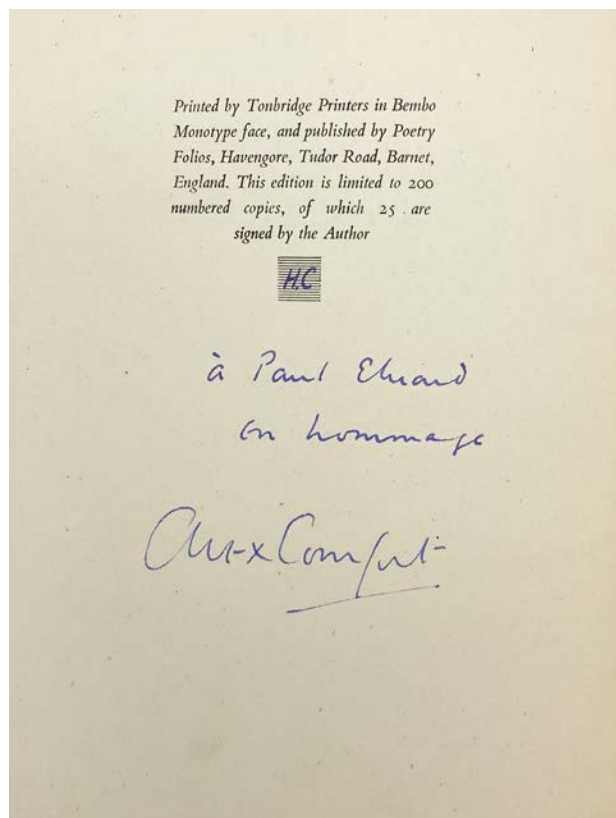
\$400

First edition. The dedication copy, inscribed on the front free endpaper to Kenneth Millar: "Santa Barbara, Jan 25, 1969 / For Ken, Who will always be there, out in front, showing how it should be done, must be done. Who, while doing it, can still take the impossible time to help others try to follow. A small offering, Dennis (Michael Collins)." The printed dedication reads "To Ken Millar, with thanks." *The Brass Rainbow* was Collins' second novel of suspense. Like Dennis Lynds, Kenneth Millar wrote pseudonymously: his works published under the name Ross Macdonald are classics of the genre. *Item 409241*.

29. COLLINS, Norman. *The Bat that Flits*. London: The Crime Club by Collins, [1952]. 8vo. Original cloth; pictorial dust jacket. Some fading to cloth at edges and spine; jacket with a closed tear on rear panel and other light creases at extremities.

\$350

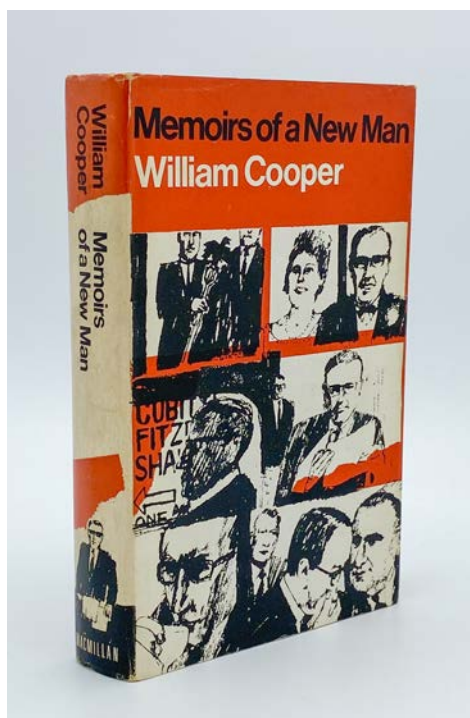
First edition. The dedication copy, inscribed on the front free endpaper: "To dear Bice (who asked to have this book dedicated to her) and to James (who knew nothing of it) from Norman 3.Sr[?]. 52." Collins had a successful career as an editor and writer before entering broadcasting (he was one of the major figures behind the establishment of the Independent Television [ITV]). *Item 409242*.



30. COMFORT, Alex. *The Song of Lazarus*. Barnet, England: Poetry Folios, 1945. 8vo. 11 pages. Original printed wrappers; glassine. A fine copy, a few soft creases.

\$2,500

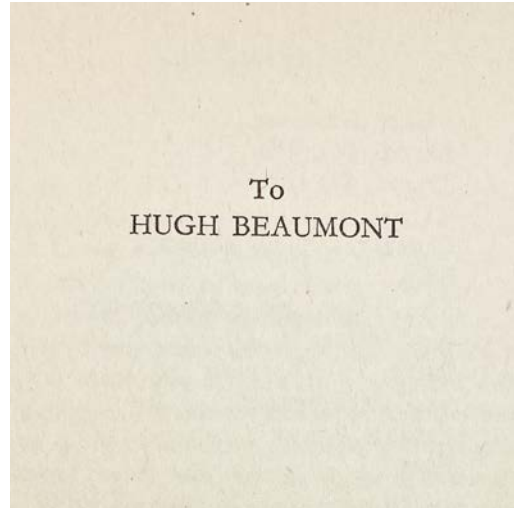
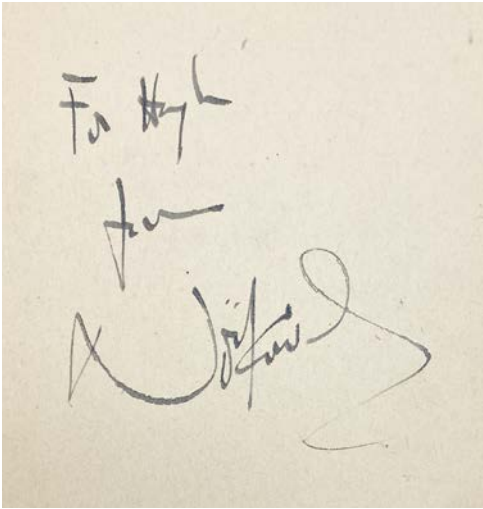
First edition, one of 200 copies, this copy *hors commerce*. The dedication copy, inscribed beneath the colophon by the author: "À Paul Eluard en hommage Alex Comfort." The printed dedication ("For Paul Eluard") appears beneath the poem's title. With an ALS by Comfort to Eluard, in French, 30 January 1946, 4to, 1 ¼ pages, forwarding the book and commenting on Eluard's work, "... La poème que vous m'avez envoyé doit sa face à cette conscience de l'humanité – j'ai voulu faire un tel, moi, et je vrai pas pu. Je vous en remercie." Alex Comfort (1902-2000) was a British scientist and physician known best for his nonfiction sex manual, *The Joy of Sex* (1972). *Item 409243*.



To Dearest Pam —
wonderful woman &
excellent writer!
With love from
Harry
4 May 1966

31. COOPER, William (pseud. of Harry S. Hoff). *Memoirs of a New Man*. London: Macmillan, 1966. 8vo. Original orange cloth; pictorial dust jacket. Spine a trifle soiled, front cover slightly bowed, else very good. \$1,500

First edition of this satirical novel about a scientist and the bureaucratic infighting he encounters. The dedication copy to Pamela Hansford Johnson, fellow English writer and the wife of C. P. Snow, inscribed by the author on the front free endpaper: "To Dearest Pam – wonderful woman & excellent writer! With love from Harry. 4 May 1966." The dedicatee was one of Cooper's closest literary friends. (For further comment on this important association see Malcolm Bradbury's essay on Cooper in *Contemporary Novelists*.) Cooper also wrote a biography of her husband, the scientist and novelist C. P. Snow. [BA]. Item 409155.

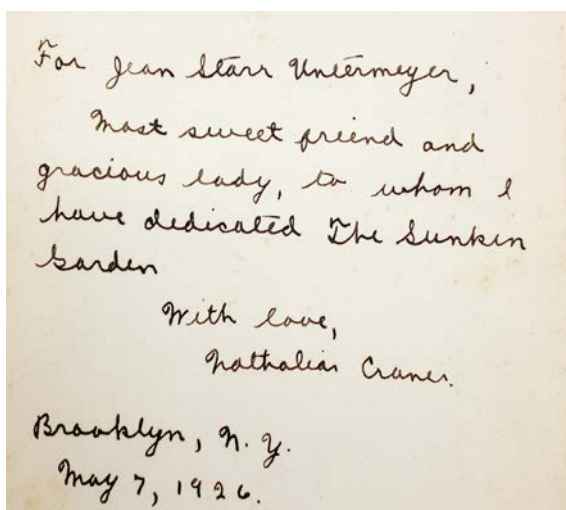


32. COWARD, Noel. *This Happy Breed. A Play in Three Acts.* London: Heinemann, 1943. 8vo. Original dark blue cloth. Spine and portion of front cover faded, the latter also spotted.

\$3,500

First edition. A dedication copy "To Hugh ['Binkie'] Beaumont," the play's producer, inscribed by the playwright on the front free endpaper: "For Hugh from Noel Coward." "(...all Noel's plays had been presented in England since 1939 [and through the war years] by H. M. Tennent Ltd. [which] was exemplified in the attractive, persuasive, amusingly talkative person of Binkie' Beaumont. Violent and occasional business flare-ups excepted, Noel and Binkie were more than friends: they were the deepest, closest cronies..." (Cole Lesley, *Remembered Laughter: The Life of Noel Coward*, NY, 1976, p. 287). It was Beaumont who had persuaded Coward to return to the stage to act in a trio of plays - *This Happy Breed* was one - after the latter's nervous breakdown in 1937.

Another dedication copy to Beaumont of *This Happy Breed* was in the sale of *Masterpieces of Modern Literature: The Library of Richard Rechler*, Christie's, NY, 11 October 2002, lot 54. It was inscribed by Coward, also on the front free endpaper: "For Binkie with love from Noel / See Dedication dear Hugh." [BA]. *Item 409156.*



For Jean Starr Untermeyer,
most sweet friend and
gracious lady, to whom I
have dedicated *The Sunken
Garden*
With love,
Nathalia Crane.
Brooklyn, N. Y.
May 7, 1926.

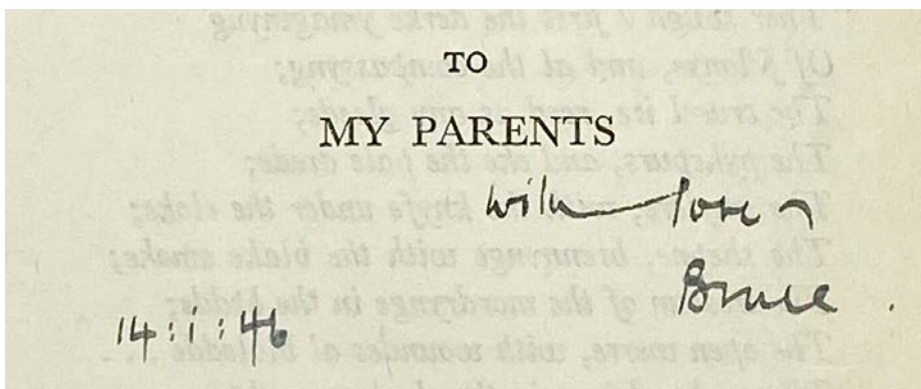
A CHILD PRODIGY

33. CRANE, Nathalia. *The Sunken Garden*. New York: Thomas Seltzer, 1926. 8vo. Original black cloth. Covers slightly and evenly foxed, spine faded, a good copy.

\$1,250

First edition of the author's third book and first prose work (a novel). The dedication copy, inscribed by this twelve-year-old author: "For Jean Starr Untermeyer, most sweet friend and gracious lady, to whom I have dedicated *The Sunken Garden*. With love, Nathalia Crane. Brooklyn, N. Y., May 7, 1926." Opposite the inscription, on the inside front cover, Crane (one assumes) has affixed a charming portrait of herself by Bachrach. Jean Starr Untermeyer was a well-known poet in her own right; by 1926 she was divorced from Louis Untermeyer.

Crane (1913-1998) "was a poet and novelist who became famous as a child prodigy after the publication of her first book of poetry, *The Janitor's Boy*, written at age ten and published two years later... Crane was dubbed 'The Brooklyn Bard' by the time she was thirteen and became part of the Louis Untermeyer poetry circle in her late teens...[she] later became a professor of English at San Diego State University" (Wikipedia entry). [BA]. *Item 409157*.



34. CRISPIN, Edmund (pseud. of Robert Montgomery). *Holy Disorders*. London: Gollancz, 1945. 8vo. Original blue cloth. Spine discolored at ends.

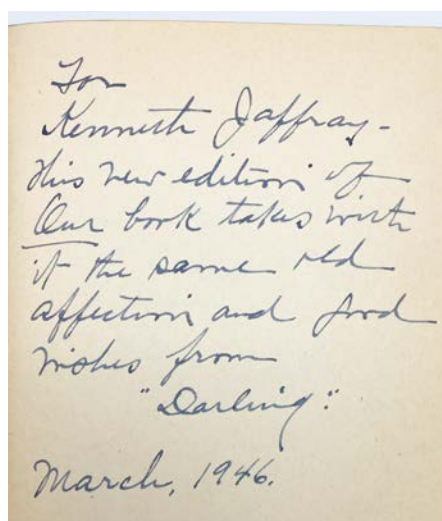
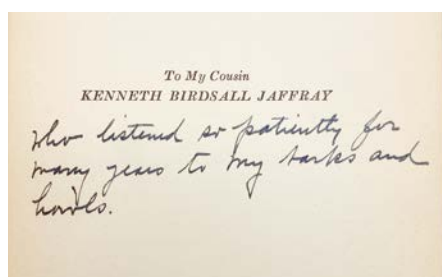
\$1,000

First edition. The dedication copy, "To My Parents," inscribed by the author just below this printed dedication: "with love, Bruce, 14:1:46." Crispin is termed by Barzun & Taylor in their *Catalogue of Crime*, "one of the masters of modern detective fiction." This is his second mystery and features Gervase Fen, an Oxford professor of English literature, Crispin's usual detective. [BA]. *Item 409158*.

35. CRUM, Gertrude Bosworth. *Strumpet Wind*. New York: Covici Friede, 1938. 8vo. Original green cloth, printed paper label on spine; printed dust jacket. A fine copy in a near-fine, lightly dulled jacket with light wear at edges.

\$175

First edition. The dedication copy to the author's father, inscribed on the front free endpaper: "To My Dearest Dad and Julia, from your devoted daughter Gertrude Crum," and with the bookplate of Charles J. Bosworth. A novel of California ranch-life, or as William Saroyan blurbed: "a story of a superior woman among inferior men." *Item 409244*.

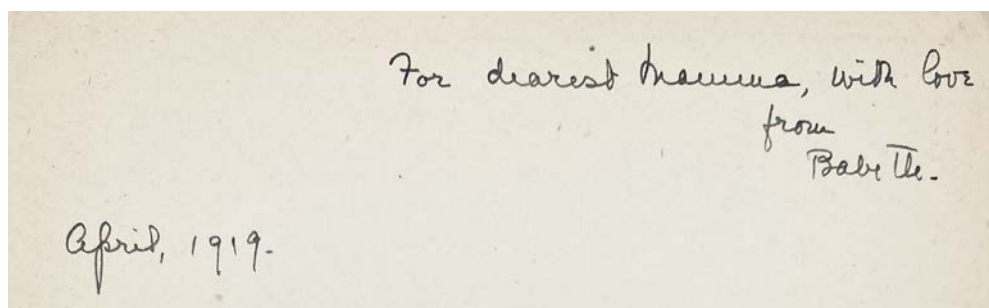


36. DARLING, Esther Birdsall. *Boris: Grandson of Baldy*. Philadelphia: Penn Publishing Company, 1936. 8vo. Original green cloth; pictorial dust jacket. Jacket a bit chipped at edges, some discoloration to spine, but a very good copy.

\$550

First edition. The dedication copy, inscribed by the author beneath the dedication "To My Cousin Kenneth Birdsall Jaffray": "Who listened so patiently for many years to my barks and howls." Further inscribed on the verso of the frontispiece: "To Blossom and Kenneth Jaffray with love from 'Darling.' October, 1936." And with manuscript note on p. 191: Darling has crossed out the line of dialogue "Good heavens!" and wrote: "'My God!' [arrow] Here the Publishers went Puritan on me. E. B. D." Darling and her husband ran a hardware store and expedition outfitting service in Nome, Alaska, and she ran a sled dog kennel. She wrote *Baldy of Nome* (1913) about one of her dogs, who sired dogs that were purchased by the French military in World War I and transported to Europe where they worked pulling vehicles and carrying messages and cargo. A series of books featuring other dogs, such as Boris, followed.

With: Another edition. New York: Alfred A. Knopf, 1946. 8vo. Original blue cloth; pictorial dust jacket. Jacket a bit chipped. Dedication copy, inscribed to the dedicatee on the front free endpaper: "For Kenneth Jaffray - This new edition of our book takes with it the same old affection and good wishes from 'Darling.' March, 1946." This edition has neither of the previous readings on p. 191. The line was changed to "A bomb!" *Item 409245.*



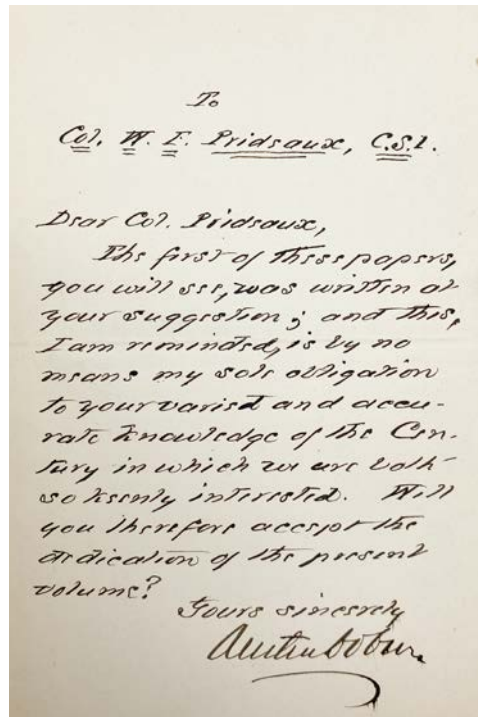
"FOR DEAREST MOMMA"

37. DEUTSCH, Babette. *Banners*. New York: George H. Doran, [1919]. 8vo. Original gray boards, printed paper labels, uncut; brown cloth slipcase. Spine and spine label defective, sides partially darkened and marked, a fore-edge of a leaf chipped from careless opening.

\$1,500

First edition of the twenty-three-year-old poet's first book. The dedication copy to her mother, inscribed by Deutsch on the front free endpaper: "For dearest Mamma, with love from Babette. April 1919." The printed dedication reads: "To My Mother and the Memory of My Father." During her life Deutsch was also a Columbia professor, a critic, novelist and translator, and secretary to Thorstein Veblen. This is the Jonathan Goodwin-John Fleming copy (from his personal collection; sold Christie's New York, 18 November 1988, lot 104). [BA]. Item 409159.

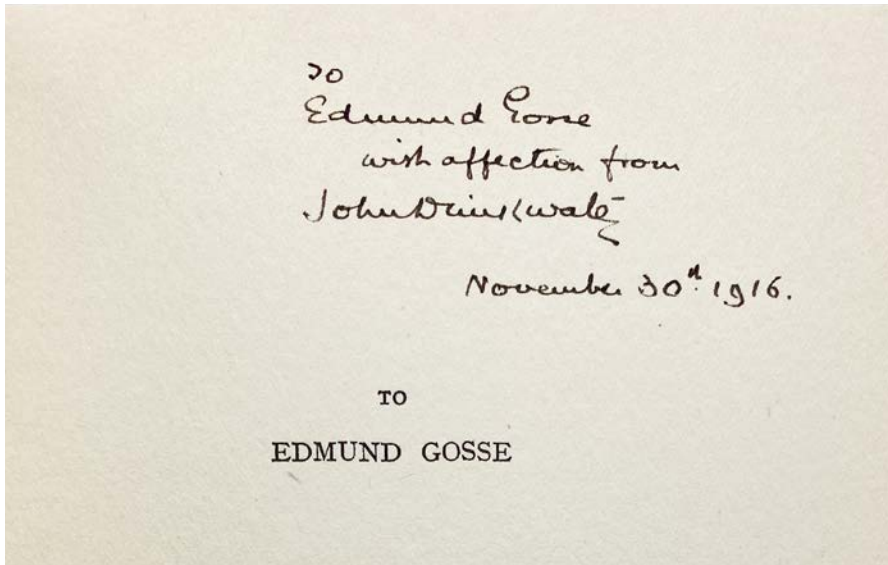
THE DEDICATION COPY — POSTHUMOUSLY



38. DOBSON, Austin. *Rosalba's Journal and Other Papers*. London: Chatto & Windus, 1915. 8vo. Illustrated. Original cloth, top edges gilt, mostly unopened. Rear free endpaper with natural discoloration. In fine condition.

SOLD

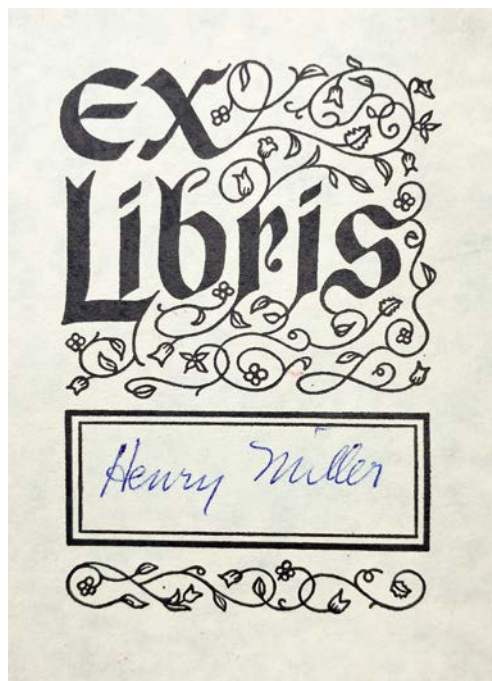
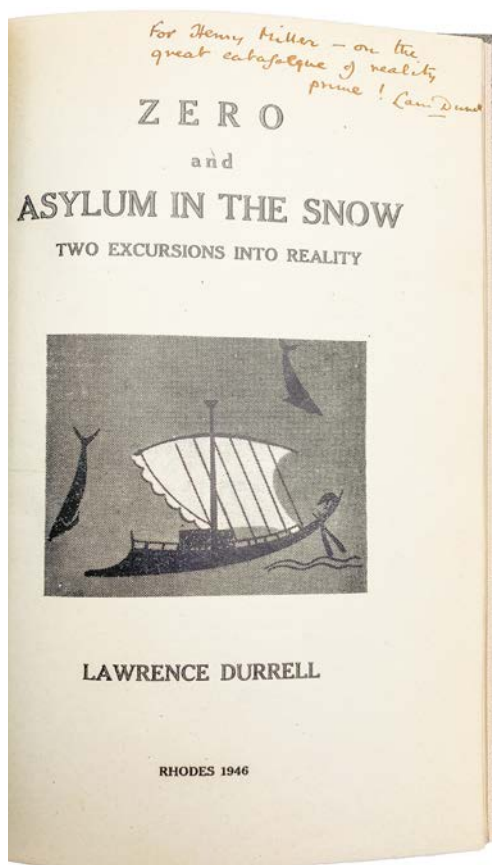
First edition of this characteristic collection of essays on 18th-century English literary history. The book has a long printed dedication to Col. W. F. Prideaux (best remembered as Robert Louis Stevenson's first bibliographer) with the following printed note below it: "This dedication was accepted by Col. Prideaux, but his death took place before the publication of the book." Laid-in: (1) the autograph manuscript signed by Dobson of his dedication, one page, 8vo; (2) two autograph letters signed by Dobson to Prideaux about dedicating *Rosalba's Journal* to him (four pages, 12mo, on Dobson's cards with his printed address, with envelopes), September 4 and 12, 1914. Prideaux's *A Bibliography of the Works of... Stevenson* was also posthumous, being published in 1917. [BA]. Item 409160.



39. DRINKWATER, John. *Olton Pools*. London: Sidgwick & Jackson, 1916. Small 8vo. Original orange cloth, printed paper spine label. Spine a trifle faded, else a fine copy.

SOLD

First edition. The dedication copy, inscribed by the author above the printed dedication (which is "To Edmund Gosse"): "To Edmund Gosse with affection from John Drinkwater. November 30th 1916." The opening poem in the book is "Dedication to E. G." *Olton Pools* contains a few World War I poems. Reilly, p. 116. [BA]. *Item* 409161.



“ON THE GREAT CATAFALQUE OF REALITY PRUNE!”

40. DURRELL, Lawrence. *Zero and Asylum in the Snow*. Rhodes: Privately Printed, 1946. 8vo. Vignette of a boat and dolphins on title-page. 38 pages. Crushed gray levant morocco, spine gilt-lettered, edges gilt, pale blue suede endpapers, original light blue pictorial wrappers bound in, by Leroux, 1975; blue cloth open-face slipcase, morocco-edged to match book. In fine condition save slight toning to spine of covers and wrappers.

SOLD

First edition, limited to 50 copies printed for Durrell. These two prose sketches, written in 1938, are dedicated respectively to Henry Miller and Anaïs Nin. This is the dedication copy to Miller and is inscribed by the author at the head of the title-page: “For Henry Miller—on the great catafalque of reality prune! Law. Durrell” [the final “l” just touched by the binder]. With Miller’s signed bookplate on inside front wrapper.

Durrell wrote to Miller in August 1935, ecstatic over the just published *Tropic of Cancer*. This marked the beginning of a famous personal and literary friendship, which is notably depicted in *Lawrence Durrell and Henry Miller: a Private Correspondence* (NY, 1964). “Asylum” and “Zero”—what Durrell would first call his “carols” and later his “bughouse stories”—were written in 1936-1937 and sent to Miller and his companion at the time, Anaïs Nin. This 1946 first edition of the two pieces is one of three rare privately printed publications Durrell produced in Rhodes during 1945-46 while service as a British government official. The stories were reprinted in 1947 by Circle Editions in Berkeley as *Two Excursions into Reality*.

With the bookplate of Edmund Bomsel, who probably had the morocco binding done, right below Miller’s. Potter and Whiting 90. [BA]. *Item 409162*.

41. ENGLE, Paul. *American Song: A Book of Poems*. Garden City: Doubleday, Doran, 1934. 8vo. Original blue cloth, untrimmed; dust jacket. Spine cloth slightly faded; jacket lacking inner rear panel, a few other chips and smaller losses.

\$450

First edition. This book is dedicated to Stephen Vincent Benét and his wife Rosemary (the rear cover of the dust jacket is devoted to a blurb by Benét about the book). This is the dedication copy, inscribed by Engle on the front flyleaf: "For Steve and Rosemary, with great affection, Paul, Oxford, Trinity, 1934." At the time Engle was a Rhodes Scholar at Oxford. He later helped found the celebrated Iowa Writers' Workshop, and published a large body of work, much of it focusing on his native Iowa. [BA]. *Item 409163*.

42. EVANS, Caradoc. *My Neighbors*. London: Andrew Melrose Ltd., 1919. 8vo. Original dark blue cloth. Slight discoloration to front cover, spine faded, some wear to spine ends.

\$400

First edition. The dedication copy, inscribed on the front free endpaper: "To his friend Thomas Burke from the author Caradoc Evans, March 16, 1920." Burke is best known as the author of *Limehouse Nights*. Evans was a popular Welsh writer of the early 20th century. Most of his books dealt with the Welsh people much as this one does: in a surprisingly unsympathetic fashion. As a contemporary reviewer put it, Evans was "the greatest satirist of his own people." *Item 409246*.

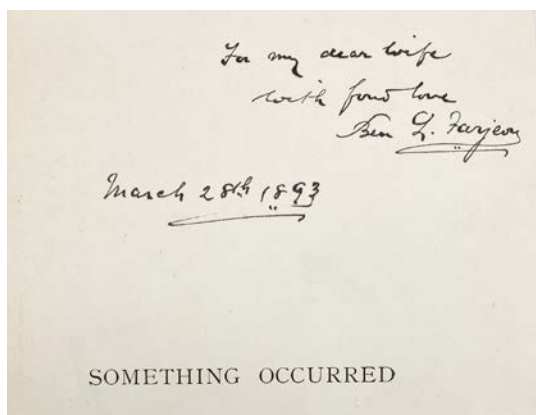
WHO WASN'T A DEDICATEE?

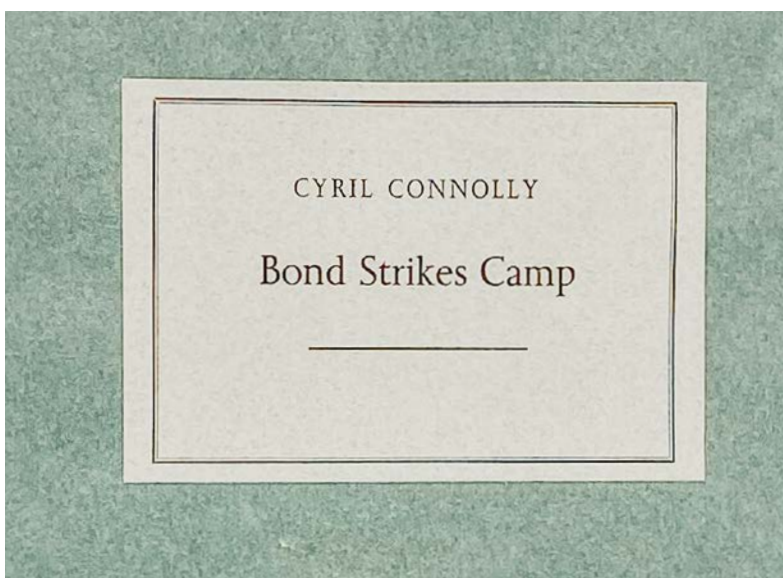
43. FARJEON, Benjamin L. *Something Occurred*. London: George Routledge, 1893. 8vo. Original tan cloth, decorated in blue and brown, gilt-lettered, beveled boards, unopened. A fine, pretty copy.

\$1,500

First edition of this humorous novel, intended as a parody of the detective/mystery story (of which the author wrote several). The dedication copy to the author's wife, inscribed on the half-title: "For my dear wife with fond love Ben L. Farjeon. March 28th, 1893." The printed dedication reads: "To My Wife and Children and to All Who Love Honest Fun and Human Tenderness I Dedicate My First Long Humourous Story."

In his Preface Farjeon notes: "This story was written in a holiday humor last summer in Cromer, and our happiest evenings were those when I read to my family what I had prepared during the day..." Sadleir 866. Woolf had a long run of Farjeon, but not this title. [BA]. *Item 409164*.





“THE INSPIRER FROM THE INSPIRED”

44. [FLEMING, Ian] – Cyril CONNOLLY. *Bond Strikes Camp*. London: [Privately Printed for Connolly at the Shenval Press], March 1963. Large 8vo. Surrealistic frontispiece reproducing a Max Ernst illustration. 16 pages. Original green wrappers, printed paper label. Front cover a little wrinkled from original fixing of the label, covers with a couple of slight, faint stains, but in very good condition.

\$17,500

First edition, limited to 50 numbered copies signed by Connolly (this is no. 5) of a ribald burlesque of his close friend Ian Fleming’s James Bond books. The story: at “M”’s orders 007 poses as Miss Gerda Blond to sexually entrap the Russian General Apraxin, who has a penchant for men dressed up as women; but in the end Apraxin turns out to be none other than “M” himself in disguise (“I’m sorry, James. It was the only way I could get you.”) This is the dedication to Ian Fleming, inscribed by Connolly next to the printed dedication (“To Ian”): “from Cyril / ‘the Inspirer from the Inspired’ – Mar. 63.” In addition, below the frontispiece, Connolly has written “[Max Ernst]” and has captioned it: “Bond’s trained eye detected the insignia of a foreign order.”

In a copy of *Bond Strikes Back* sold at Sotheby’s in London (12 December 2002, lot 357), Connolly wrote a long account of the work’s conception and publication: “[It] began as a conversation piece at dinner with [the publisher] Hamish Hamilton ... Fleming heard about it & was always urging me to write it down. I did this when the films started appearing and the ballyhoo was at its height... The m.s.s. was read aloud to Mr. and Mrs. Fleming by the fire in my library ... [and] received in total silence by Ian... The limited edition went to press before the *London Magazine* [appearance]... Most of the copies were given away... it is much the rarest of my works – Ian was cross that there were so few copies.” [BA]. *Item 409165*.

45. FLETCHER, Joseph Smith. *The Builders*. London: Methuen & Co., 1897. 8vo. Publisher’s 40-page catalogue at end. Original pale blue cloth, gilt-lettered, untrimmed. Covers a bit faded and with a few small stains, endleaves discolored and with name effaced (and associated damage to paper), but a very good copy.

\$200

First edition. The dedication copy, inscribed by the author on the front free endpaper: “To Mr. and Mrs. William Breffit from J. S. Fletcher.” Fletcher (1863-1935) was an English author and journalist, publishing more than 230 books on a variety of subjects, and was one of the most prolific English authors of detective fiction. *Item 409247*.

TO IAN from Cyril

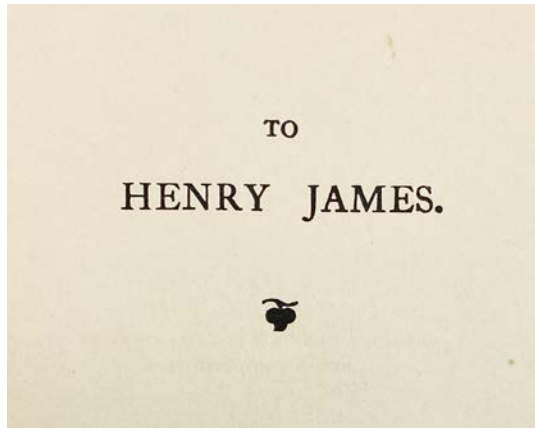
"The Inspector from the Inspired" —

May. 63.



(Max Ernst)

Bond's trained eye detected the insignia
of a foreign order.



46. FORD, Ford Madox (formerly Ford Hermann Hueffer). *The Heart of the Country. A Survey of a Modern Land.* London: Alston Rivers, 1906. 8vo. Original dark red buckram, gilt-lettered and stamped, top edges gilt, others untrimmed. Top of spine chipped, splits in outer hinges – but a sound copy.

\$10,000

First edition. The dedication copy, inscribed on publication day by Ford on the front free endpaper: “Henry James, Esq. / affectionately from / Ford Madox Hueffer / 9th May MCMVI.” The printed dedication is “To Henry James.” Ford first met James in 1896, but it was not until 1901 when he moved to Winchelsea, within walking distance of James’ home in Rye, that the two became better acquainted. Ford revered the older writer and in his *Henry James: a Critical Study* (1914) wrote: “...Mr. James is the greatest of living writers and in consequence, for me, the greatest of living men.”

The Heart of the Country is the middle volume, consisting of essays about the English countryside, in Ford’s “Englishness” trilogy published by Alston Rivers, which also includes *The Soul of London* (1905) and *The Spirit of the People* (1907). A wonderful association copy, linking the two major novelists. A copy of the first edition of James’s *English Hours* inscribed by the author to Ford (Rye, 7 Nov. 1905) was on the market in the past decade. From the Edward Naumburg, Jr. Ford Madox Ford collection. Harvey A1Ta (noting this copy). [BA]. *Item 409166*.

Henry James Esq^r

affectionately yours

Frederick H. H. H.

9th May 1861.

47. FRANKAU, Gilbert. *Everywoman*. London: Hutchinson & Co., n.d. 8vo. Original cream cloth. Some foxing throughout, light soiling to cloth.

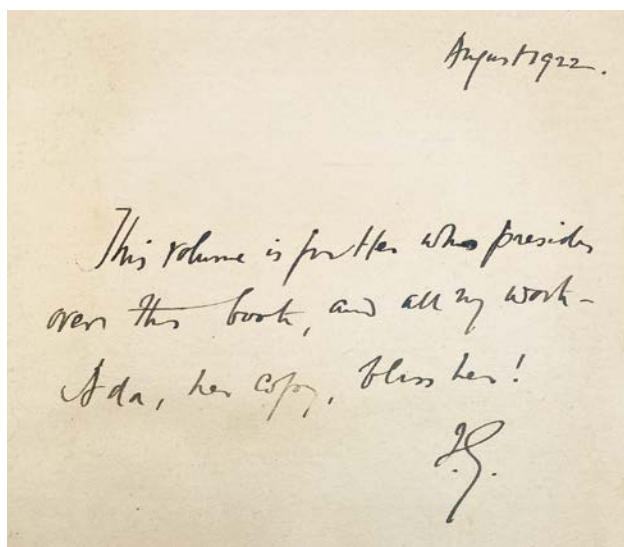
SOLD

First edition, limited to 550 copies signed by the author (this is no. 415). The dedication copy, inscribed by the author on the dedication leaf to his sister: "Inscribed for Joan Bennett, my sister, to whom the book is dedicated." The printed dedication, written in the form of a letter, occupies three pages and explains the author's feelings that his sister was "vaguely responsible for" the novel. Frankau (1884-1952) was a prolific popular British novelist. His sister was the Cambridge don Joan Bennett (1896-1986), one of the "constellation of critics" called by the defense in the Lady Chatterley Trial (1960). *Item 409248*.

48. FRY, Christopher. *The Lady's Not for Burning*. London: Oxford University Press, 1949. 8vo. Original cloth; printed dust jacket. Jacket a little frayed at ends of spine and a fore-corner. A very good to fine copy.

\$1,500

First edition. The dedication copy of this play in verse which was one of the major successes of the post-war London stage, and is Fry's best known work. Inscribed by the playwright just below the printed dedication ("To Alec Clunes"): "inevitably, emphatically, and affectionately. / Kit / March 1949." The dedicatee was an English theatrical producer and actor who had commissioned the play and starred in its first run of two weeks at the Arts Theatre. [BA]. *Item 409167*.

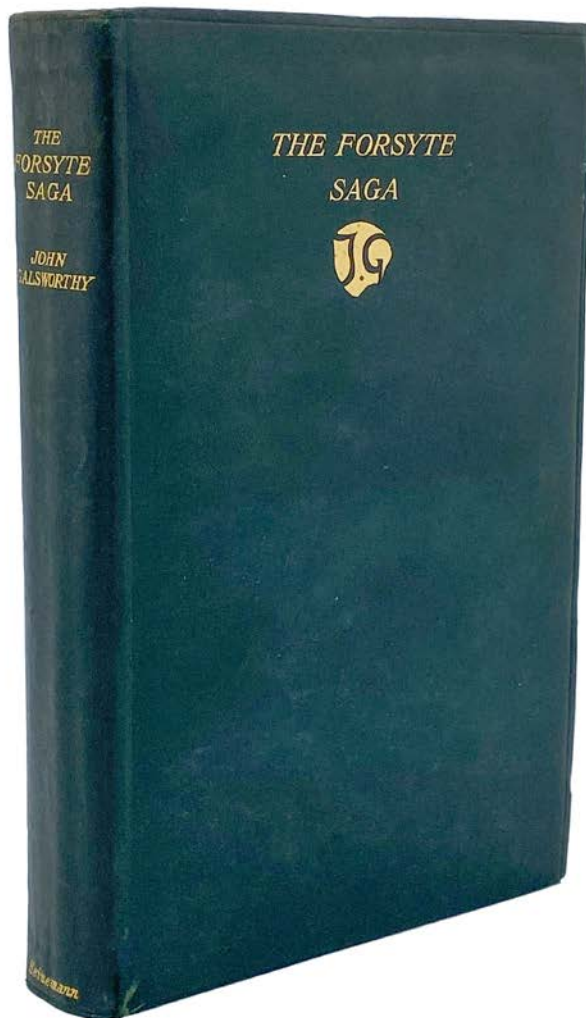


"ADA, HER COPY, BLESS HER!"

49. GALSWORTHY, John. *The Forsyte Saga*. London: Heinemann, [1922]. 8vo. Frontispiece portrait. Original dark green flexible cloth, gilt-lettered, top edges gilt; green cloth folding box. A little marked, but fine.

SOLD

First limited edition, number 259 of "275 copies numbered and signed by the author, of which 250 are for sale in the United Kingdom only, and 25 are for presentation" (of which this is one). The dedication copy, inscribed by Galsworthy to his wife on the front free endpaper: "August 1922. This volume is for her who presides over this book, and all my work - Ada, her copy, bless her! J. G." The printed dedication reads:



“To my wife I dedicate *The Forsyte Saga* in its entirety, believing it to be of all my work the least unworthy of one without whose encouragement, sympathy and criticism I could never have become even such a writer as I am.”

The Forsyte Saga is comprised of three separate books, with different dedicatees, and two additional lyrical interludes. The three books: *A Man of Property*, 1906; *In Chancery*, 1920; and *To Let*, 1921. Marrot, pp. 34-36. [BA].

Ada Nemesis Galsworthy (1864-1956) was an English editor, translator, writer and composer. Galsworthy began an affair with Ada when she was married to Galsworthy's cousin, Major Arthur Galsworthy, when they began to have an affair in 1895. After her divorce ten years later, they were married on 23 September 1905 and stayed together until his death in 1933. *Item 409168*.

50. GARNETT, Edward. *Light and Shadow*. London: T. Fisher Unwin, 1889. 8vo. Original tan cloth, the front cover blocked in black and gilt to a “light and shadow” motif. Spine darkened and rubbed with a small tear, corners slightly worn, inner hinges tender.

\$900

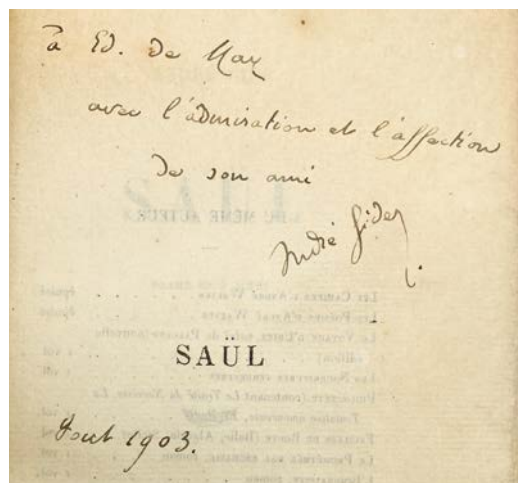
First edition. The dedication copy to his father Richard Garnett, inscribed on the half-title: “R. Garnett from his son the Author. October 1889.” The printed dedication is simply “To My Father.” Dr. Richard Garnett (1885-1906), a prolific author, spent all of his working life in the library of the British Museum, becoming Keeper of Printed Books in 1890, a position he held until his retirement in 1899. “Edward Garnett (1869-1937) became a publisher’s reader (or editor) at the age of 19 and followed that profession until his death 50 years later... becoming the intimate friend and advisor of many writers including Conrad, Hudson, Galsworthy, D. H. Lawrence, and T. E. Lawrence” (*The Garnetts: A Literary Family. An Exhibition*, HRC, Univ. of Texas, 1959, p. 3). Not in Wolff, although another work of Garnett’s fiction, *The Paradox Club* (1888), is. [BA]. With the bookplate of David Garnett. *Item 409169*.

51. GEISMAR, Maxwell. *Henry James and the Jacobites*. Boston: Houghton Mifflin, 1963. 8vo. Original grey cloth. A fine copy.

\$150

First edition. The dedication copy (“To Van Wyck Brooks Grand Historian of Native Letters”), inscribed on the half-title: “For Van Wyck and for Gladys: as I have always inscribed my books to you both, and as I inscribe this book in gratitude, in admiration, and with great and deep affection. Max. Harrison Oct 8th 1963.” This was a highly controversial book upon publication, at once called “an angry book” and “one of the most furiously belligerent works of criticism written in modern times.” Geismar (d. 1979) reviewed most of the major American authors in his career and edited many anthologies, including works on Thomas Wolfe, Ring Lardner, Herman Melville and Walt Whitman. *Item 409249*.

GIDE’S FIRST DRAMA AND MOST IMPORTANT NOVEL



52. GIDE, André. *Saül, Drame en 5 Actes*. Paris: Société de Mercure, 1903. **Bound with:** *L'immoraliste*. Paris: Société de Mercure, 1902. Together two volumes in one, small 8vo. In a contemporary designer binding by René Kieffer in full tan pigskin, with a leather bas-relief sculpture [*cuir ciselé*] by R. Prath set into each cover, one depicting a scene from *Saül* and the other from *L'Immoraliste*, each bas-relief signed by Prath, tan pigskin gilt inner turn-ins, blue leather linings, marbled flyleaves, top edges gilt, others uncut, original printed wrappers bound in, signed “Rene Kieffer” on front turn-in. In quite fine condition.

\$15,000

First editions of Gide’s first play and most important novel, limited to 120 and 300 copies respectively; each printed on verge d’Arches. This is the dedication copy of *Saül*, inscribed by the author on the half-title: “À Ed. de Max / avec l’admiration et l’affection / de son ami / André Gide / Aout 1903.” Edouard de Max is

also the presentation recipient of *L'Immoraliste*, which is inscribed on its half-title: "À Ed. de Max / son ami / Andre Gide." (*L'Immoraliste* is dedicated to Henri Gheon, "his frank comrade.") Tipped to a flyleaf at front is an ALS (2 pp., 12mo, dated 1918) from de Max to an unnamed recipient possibly referring to this volume.

Edouard de Max (1869-1925) was one of the leading actors on the Parisian stage, frequently playing opposite Sarah Bernhardt. Openly gay, he was a personal friend of Gide's, who saw him as the ideal actor to play *Saul*. Gide finished his play in April 1898, but it was not staged until 1922. Oscar Wilde, in a Paris, Dec. 6, 1898, letter to Reggie Turner refers to it: "Andre Gide, one of my old friends here, has written an astonishing play on Saul, whose madness he ascribes to his hopeless love for David, and his wild jealousy of Jonathan..." (*Letters*, ed R. Hart-Davis, p. 768).

Regarding *L'Immoraliste*, Cyril Connolly in *The Modern Movement* (where it is no. 13), writes "Here the pagan destructiveness implicit in the pagan obsession with the body, the latent homosexuality which the desert brings out is prophetic of some aspects of his own life, so changed by his meeting with Wilde and Douglas." Simply, a remarkable volume. [BA]. Item 409170.



To George Gissing
from his friend Morley Roberts
23.11.96.
Forsan et haec olim meminisse iuvabit;
Durate, et vosmet rebus servate secundis.

53. [GISSING, George] – Morley ROBERTS. *The Western Avernus or Toil and Travel in Further North America*. Westminster: Archibald Constable and Co., 1896. 8vo. Illustrated by A. D. McCormick, and from photographs. Original dark green cloth, gilt-lettered, gilt landscape vignette on front cover, top edges gilt, binder's ticket of Leighton Son and Hodge at inside rear cover. Spine dull, some light rubbing at extremities. A very good copy, with the folding map at rear.

\$1,500

New edition of the author's first book – first published in 1887 – dedicated "To My Friends George Gissing and W. H. Hudson." This is the dedication to the former, inscribed by the author on the half-title: "To George Gissing from his friend Morley Roberts, 23.11.96," followed by two lines in Latin from the *Aeneid*: "Forsan et haec olim meminisse iuvabit / Durate, et vosmet rebus servate secundis" ("Perhaps one day it will be pleasant to remember even these things. / Endure, and keep yourselves safe for better times," not consecutive in the original text of *Aeneid* 1.198-207).

Roberts (1857-1942) was born the same year as Gissing; the two attended the same school where they became lifelong friends. After several years of travel and adventure, Roberts became one of the best-paid writers of fiction in the 1890s; by the time of his death he had authored some 80 books. His fictional biography of his longtime friend, *The Private Life of Henry Maitland* (1912), greatly upset Gissing's family and friends. [BA and TL]. Item 409171.

54. [GOLDEN COCKERELL PRESS] – Powys MATHERS. *Love Night, a Laotian Gallantry*. London: Golden Cockerell Press, October 1936. 8vo. Engravings by Buckland Wright. Original quarter green vellum, tan cloth, top edges gilt. Some slight staining at spine area and on the front free endpaper, some slight rubbing, but a very good copy.

\$750

First edition, copy no. 185 of 195 copies on English vellum paper, of an edition of 200; with the prospectus and with the set of the extra six plates (usually present only with the five copies on vellum and the 75 “special” copies bound in full vellum). This is the dedication copy, inscribed by Mathers with his nickname and incorporating the printed dedication in the inscription: “Written [For Annie Lou] by Bill. 1937.”

Edward Powys Mathers (1892-1939) was an English translator and poet; under the pseudonym “Torquemada” he composed cryptic crossword puzzles for *The Observer* from 1926 until his death. [BA]. *Item 409172*.

55. GOLDMAN, William. *Magic*. New York: Delacorte Press, [1976]. 8vo. Original black cloth and silver boards; dust jacket. A fine copy.

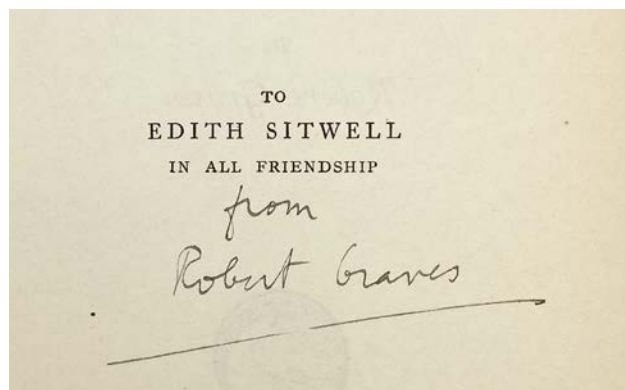
SOLD

First edition. The dedication copy, signed and dated (“8/18/76”) by Goldman on the dedication page. This psychological thriller about a demented ventriloquist who is tormented by his dummy is dedicated to Goldman’s Hollywood literary agent, Evarts Ziegler. The book was turned into a 1978 movie starring Anthony Hopkins, with the screenplay by Goldman. [BA]. *Item 409173*.

56. GOULD, Gerald. *The Journey. Odes and Sonnets*. London: W. Collins Sons & Co., 1920. 8vo. Original gray cloth-backed boards, edges untrimmed. Binding soiled, a few uncut sheet edges slightly worn.

\$150

First edition. The dedication copy inscribed by the author to his wife, under the printed dedication “To Barbara”: “from Gould November 25th, 1920.” Gould (1885-1936) and his wife, the Labour politician, Barbara Ayton-Gould were two of the founders of the United Suffragists (the group ended its campaign when the Representation of the People Act 1918 gave women limited suffrage in the United Kingdom). As an editor he is credited with bringing Siegfried Sassoon as literary editor of the *Daily Herald* and as chief reader at Victor Gollancz Ltd he was involved in the early publication history of George Orwell. Their son was the celebrated British artist Michael Ayton. *Item 409250*.



57. GRAVES, Robert. *Contemporary Techniques of Poetry: A Poetical Analogy*. London: Leonard and Virginia Woolf at the Hogarth Press, 1925. 8vo. 47 pages. Original pale blue stiff pictorial wrappers, printed in black, illustration on front after a drawing by Vanessa Bell. Spine chipped at bottom and frayed at top, sides a little soiled.

SOLD

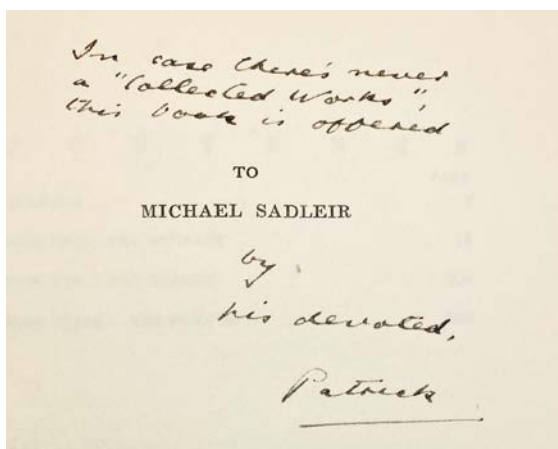
First edition. No. 8 of the Hogarth Essays, First Series. The dedication copy: the printed dedica-

tion is "To Edith Sitwell in all friendship", just below this the author has written in ink. "From Robert Graves." Graves discusses Dame Edith's rhyming technique on pp. 35-6 and mentions her on three other pages (10, 15, and 40). Edith Sitwell "was friendly, for a while with Graves, and even stayed with him and his first wife, Nancy, for a few days in his cottage... near Oxford. But when he left his wife [in 1929] and eloped with the poetess Laura Riding, Edith could not forgive him" (John Pearson, *The Sitwells*, 1978, pp. 172-3). Woolmer 63; Higginson. [BA]. *Item 409174*.

58. [HAGGARD, H. Rider] – Charles MONTAGUE. *Tales of a Nomad or Sport and Strife*. London: Longmans, Green, 1894. 8vo. Original blue cloth, untrimmed. A very good copy.

\$750

First edition of this account of big-game hunting and traveling in South Africa. The dedication copy to Haggard, inscribed by Montague on the front flyleaf: "H. Rider Haggard Esq. with the Author's Compliments." The printed dedication reads: "To Rider Haggard, this work is Dedicated by its Author, in Token of Esteem and Also of Admiration of His Genius." With marginal pencil markings or underlinings on 11 pages by Haggard: he reviewed the book favorably in the *African Review* for July 28, 1894. Tipped in is Haggard's hieroglyphic bookplate. [BA]. *Item 409175*.



59. HAMILTON, Patrick. *Twopence Coloured*. London: Constable, 1928. 8vo. Original black cloth, lettered in lavender. Spine a trifle faded, otherwise a fine copy.

SOLD

First edition. The dedication copy; Hamilton has incorporated the printed dedication "To Michael Sadleir" into his inscription: "In case there's never a *Collected Works*, this book is offered [To Michael Sadleir] by his devoted, Patrick. 25th April 1928." There are a few penciled notes about the book by Sadleir on the rear endpaper. *Twopence Coloured*, Hamilton's third novel, published when he was 24, is a story of romance within the theatre world. He is best known for his plays *Angel Street* (1939) and *Rope* (1929), both made into movies of suspense, the first with the title *Gaslight*. The novelist, bibliographer, and book-collector Michael Sadleir was also a director at Constable, Hamilton's publishers, and was a close friend of the author. Bruce Hamilton, in his biography of his brother, writes of the relationship between the author and Sadleir: "What Michael chiefly gave to my brother... was a needed sophistication, which, however, for years at least did nothing to qualify his fundamental directness and youthful simplicity. Akin to this was the valuable chastening affect the older man was to have on Patrick's prose style... Also... he was liberal with introductions to well-known people..." [BA]. *Item 409176*.

60. HARKER, Herbert. *Turn Again Home*. New York: Random House, 1977. 8vo. Original quarter red cloth; pictorial dust jacket. A fine copy.

\$100

First edition. The dedication copy, inscribed by Harker on the dedication leaf that simply reads "To Kenneth Millar": "Santa Barbara / May 11, 1977 / that man of mystery. In probing the circumstances surrounding death, you lead me to a fresh awareness of life, the greatest mystery of all. With appreciation and affection, Herb." Harker's novel tells the story of a Mormon family "haunted through generations by a terrible secret." *Item 409251*.

61. HARRIS, Frank. *Joan La Romee. A Drama*. Nice: Privately Printed, 1926. 8vo. 91 pages. Original beige wrappers, printed in black, uncut. A little dust-soiled, otherwise in very good condition.

\$1,500

First edition, preceding the Fortune Press edition later in the year, of Harris's play about Joan of Arc. The dedication copy to Otto Hermann Kahn (1867-1934), financier, collector, and generous patron of the arts (he supported Hart Crane during the writing of *The Bridge*), inscribed by the author on the front flyleaf: "Otto H. Kahn, from Frank Harris, in all affection, Nice. 1926." The printed dedication reads: "To Otto H. Kahn. An artist & master of life who has made the Metropolitan Opera one of the art centers of the world... hoping he will like it as well as my *Life of Oscar Wilde*, which owed much to help. Frank Harris." NCBEL IV:1054. [BA]. *Item 409177*.

62. HAZLITT, W. Carew. *Offspring of Thought and Solitude*. London: Reeves & Turner, 1884. 8vo. Original brick cloth. Covers with a few pale stains, light wear at extremities, one gathering partly sprung.

\$850

First edition of this collection of essays. The dedication copy, inscribed by the author to his cousin William Hazlitt on the half-title: "W. Hazlitt Esq. with his cousin's affect. regards April 4 1884." The printed dedication reads in part: "I hope that you will not consider that I use too great a freedom in doing myself the honour of associating your name with my collected labours." The lawyer William Hazlitt (1811-1893) was the son of the critic of the same name. *Item 409252*.

- 63. HERGESHEIMER, Joseph.** *Tampico*. New York: Knopf, 1926. Tall 8vo. Original imitation white vellum, gilt-lettered and decorated, top edges gilt, others untrimmed. Very slight soiling, spine a little darkened. \$750

First edition, Copy No. 40 of 55 copies on Shizuoka Japan Vellum, of a limited signed edition of 255. This is actually the (a) dedication copy, although neither the limited, signed edition nor the trade has a printed dedication. The copy is inscribed by Hergesheimer below his signature on the limitation page: "to Sara Chandler this book without any dedication since accident robbed it of her name. JH [in monogram]. West Chester, Pennsylvania. 10.15.1926." There is no indication of what the "accident" was – presumably a publisher's omission.

A very good copy of this novel about an undercover agent in an oil-rich sheikdom who seduces the wife of an oil executive. It was the basis for the 1933 movie, *The Woman I Stole*, starring Fay Wray and Jack Holt. Merle Johnson, p.248. [BA]. Item 409178.

OF THE FIRST EDITION OF TAMPICO
TWO HUNDRED AND FIFTY FIVE COPIES
HAVE BEEN SIGNED BY THE
AUTHOR, AS FOLLOWS: FIFTY FIVE
ON SHIDZUOKA JAPAN VELLUM (OF
WHICH FIVE ARE NOT FOR SALE)
NUMBERED FROM 1 TO 55, AND TWO
HUNDRED COPIES ON BORZOI RAG
PAPER (OF WHICH EIGHT ARE NOT
FOR SALE) NUMBERED 55 TO 255.

THIS IS NUMBER
40.

Joseph Hergesheimer
to Sara Chandler
this book without any
dedication since accident
robbed it of her name.

West Chester
Pennsylvania
10.15.1926

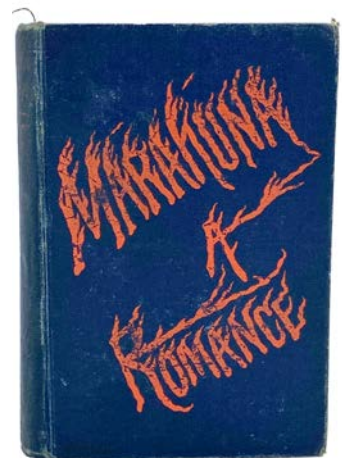
JH

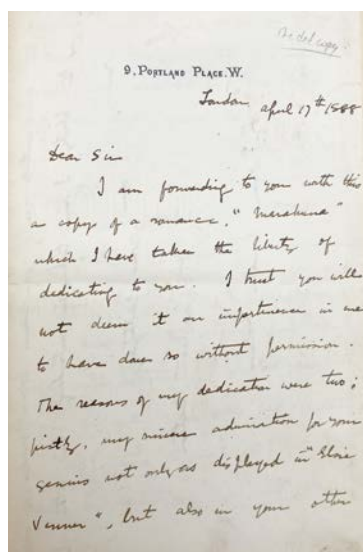
- 64. HERZOG, Margaret.** *Three to Get Ready*. Garden City: Doubleday, Doran, 1938. 8vo. Original cloth; pictorial dust jacket. Jacket price clipped and with some slight soiling. Generally a fine copy. \$150

First edition. The dedication copy, inscribed on the front free endpaper: "March 25th 1938 / Margaret Herzog (Otherwise known as Peggy.) / For Elizabeth, to whom this was dedicated!" The printed dedication reads: "To Elizabeth With Love and Gratitude." This was Herzog's second novel, a romance, following her first (*Two's Company*) and numerous short stories in the *Saturday Evening Post*, *Ladies' Home Journal*, and the *Woman's Home Companion*. Item 409253.

- 65. [HOLMES, Oliver Wendell] – H[enry] B[rereton] Marriott WATSON.** *Marahuna, A Romance*. London and New York: Longmans, Green, 1888. 8vo. Original blue cloth, title stamped in "firey" red letters on front cover. Rubbed, fore-corners slightly worn, inner hinges tender. \$2,500

First edition. The dedication to Oliver Wendell Holmes: the printed dedication is "To the Author of 'Elsie Venner.'" Tipped in at front is an ALS from Watson to Holmes presenting this copy (London, April 17, 1888, 3 pages, 8vo): "I am forwarding to you this a copy of a romance, *Marahuna*, which I have taken the liberty of dedicating to you... The reasons of my dedication were two: firstly, my sincere admiration for your genius not only as displayed in *Elsie Venner*, but also in your other writings... secondly I have felt that as I was in some way indebted to *Elsie Venner* for my main idea, some acknowl-





edgement of my obligation was necessary..." Holmes responded to Watson in a letter of May 16, 1888 (in Carroll A. Wilson, *Thirteen Author Collections...*, vol. 2, pp. 613-14—his Holmes collection now at the University of Virginia): "The Author of *Elsie Venner* feels much honored by your dedication of the striking story *Marahuna* to him. In his name I thank you for the high compliment and I hope that the Fire-maiden may make as many friends as my poor Serpent-maiden has had the good fortune to meet with..."

Elsie Venner (1861) is "an early instance of scientific analysis and of the concept of a pattern of heredity... the story of ... a girl whose snakelike nature is traced to the prenatal influence of a snakebite that her mother received" (Oxford Companion to American Literature). Regarding Watson's "Fire-maiden," she "is the last survivor of a separate Creation, she is supernaturally attractive but has no moral sensibility, and cannot adapt to the world of men... one of nineteenth century fantasy's more intriguing 'femmes fatales'" (Barron, ed., *Fantasy Literature* 2-153). Watson (1863-1921) was a New Zealand-born journalist and novelist—he wrote other fantastic literature—who moved to England in 1885. Bleiler, *The*

Guide to Supernatural Fiction 1663; Bleiler (1978), p. 203. Wolff has several works by Watson, but not this one (seemingly his first book). [BA]. *Item* 409179.

66. HOOLEY, Teresa. *Songs of the Open*. London: Jonathan Cape, 1921. 8vo. Original cloth-backed patterned boards, printed paper spine label; printed dust jacket. Label chipped, slight wear to corners; jacket separated at joints and with losses.

\$150

First edition. The dedication copy, inscribed on the front free endpaper: "Algernon Blackwood from Teresa Hooley / October 27th 1921." The English poet was known later in life as Mrs. F. H. Butler, and she is best remembered for her war poem "A War Film" (not present in this collection). Among his many occupations, Algernon Blackwood was one of the most prolific ghost story writers in the history of the genre; Hooley's poems of the 1910s reflected her interest in Spiritualism. With the bookplate of Montgomery Evans II (1901-1954), friend of Arthur Machen, Aleister Crowley and Lord Dunsany. *Item* 409254.

FIRST BOOK

67. JOHNSON, Pamela Hansford. *Symphony for Full Orchestra*. London: The Sunday Referee, 1934. 12mo. Frontispiece portrait. Original green cloth. Faded and worn, tears at front joint.

\$1,500

First edition of the author's first book, the first title issued in the Sunday Referee Poets Series. The dedication copy ("Dedicated Gratefully to Victor B. Neuburg"), inscribed by Johnson on the front free endpaper: "6.5.34 Dear Victor – I sign this for you with Tremendous Pleasure & the greatest gratitude. With my love, Pam. Pamela Hansford Johnson. 1934."

Neuburg, at one time Aleister Crowley's protégé, edited the column that gave birth to the series. As he writes in his five-page Foreword to the book: "Soon after the inception of The Poet's Corner [in *The Sunday Referee*], I felt easy about asking the Editor to increase the number of prizes, and to let me have choice every half-year of a Poet whose work should be issued in book form under the aegis, and at the cost, of *The Sunday Referee*. I

6.5.34.

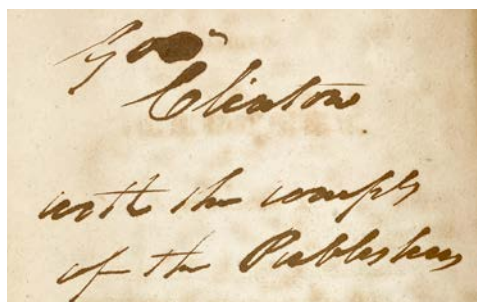
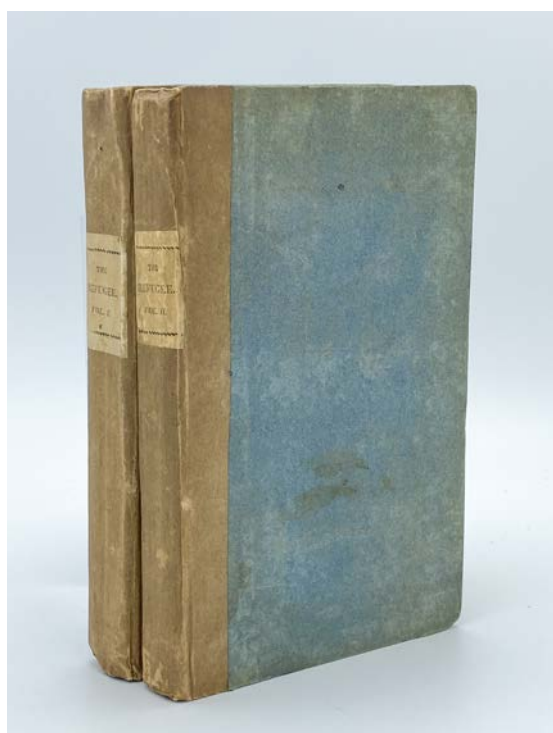
Dear Victor -
I sign this for you
with Tremendous Pleasure
& the greatest gratitude.
With my love,
Pam

Pamela Hansford Johnson.
1934.

won my quest, receiving a free hand... This book is the first, I hope confidently, of a long series of works by Poets who gain prizes in *The Sunday Referee*. The next volume in the series was Dylan Thomas's *18 Poems*, issued in December 1934 (somewhat fitting, as "Thomas' first serious girlfriend was almost certainly Pamela Hansford Johnson" - Paul Ferris, *Dylan Thomas*, Penguin Books, 1978, p. 94).

Regarding Victor Neuberg, or "the Vickybird" as he was commonly called, Ferris notes (p.88): "In charge of The Poet's Corner was a literary journalist... then in middle age, [he] was a highly strung bisexual of peculiar habits who for years was under the spell, literally, of Aleister Crowley, the deranged magician... [he] had parted from the magician (and been ritually cursed, which gave him a nervous breakdown) twenty years before he joined *The Sunday Referee*." (See also J. O. Fuller, *The Magical Dilemma of Victor Neuberg*, London, 1963).

Pamela Hansford Johnson (1912-1981) became a prolific critic and satiric novelist; in 1950 she married the scientist and novelist C. P. Snow. The year after *Symphony for Full Orchestra* appeared, *This Bed Thy Centre*, the first of her more than 20 novels was published. This is a good copy only in terms of the covers, but is an excellent association. The title was also issued in wrappers. [BA]. Item 409180.



68. [JONES, James Athearn]. *The Refugee. A Romance. By Captain Matthew Murgatroyd of the Ninth Continentals in the Revolutionary War.* New York: Wilder & Campbell, 1825. 2 volumes, 8vo, original boards, blue sides, buff shelf-backs, printed paper spine labels, uncut.

SOLD

First edition of the author's first book, which is dedicated "To the Hon. De Witt Clinton, Esq. Governor Elect of the State of New-York" (this is the beginning of the effusive printed dedicatory epistle). This is the dedication copy and is inscribed on the verso of the half-title leaf in vol. 1: "Gov. Clinton with the compts of the Publishers." Jones (1790-1853) was born on Martha's Vineyard and was raised by a nurse of the Gayhead tribe; he later became an authority on the legends of the North American Indians (his *Tales of an Indian Camp* was first published in 1829). He also wrote another novel, *Haverhill*, issued in 1831.

De Witt Clinton (1769-1828), was among his many accomplishments an United States Senator (1802-3), Mayor of New York City (1803-15), and Governor of New York State (1817-21 and 1825-28); in 1812 he lost the presidential election to James Madison. He served with distinction throughout the Revolutionary War. Regarding provenance, each volume has the bookplate of the Russell Sage College Library (stamped "Withdrawn") in Albany. The bookplates note that *The Refugee* was the "Gift of Miss Sarah Bleecker Tibbitts from her Library and the Libraries of George Tibbitts, 1763-1849, and Charles Edward Tibbitts, 1780-1841." Also with: the signature of Chas. E. Dadler (?) on each title-page; the rubber stamp of "Russell Sage College Library" at the top of each title-page; and the rubber-stamped accession number on an early page of each volume.

Dedication copies of American novels of this early date are of the utmost rarity and this is a particularly fine, lovely example. Wright 1475. [BA]. *Item 409181.*

ARE YOU A DEDICATEE?

69. KENNEDY, B. L. *Jim Morrison Visits Disneyland – An Exploration of Voice – the Collected Poems 1979-1982.* [Sacramento]: A Neuro-Romantic Production, [1982]. 8vo. Original pictorial wrappers. A fine copy.

SOLD

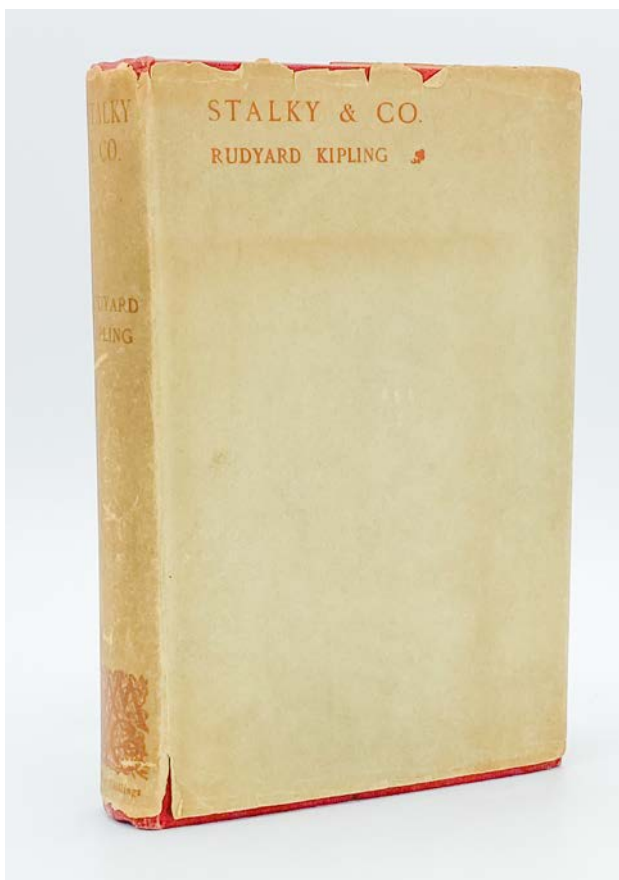
First edition of the author's first book, a pungent blend of wild-ass visionary poetry by Kennedy and surrealistic illustrations by Pat Grizzell. Kennedy has dedicated his book to 38 persons – including Kerouac, Lenny Bruce, William Burroughs, James Dean, Nabokov, Jim Morrison, and Nelson Algren – and to "Everybody who has ever taught me a truth in the life that I have experienced to date." Inscribed by Kennedy to Bart Auerbach "to whom I should have dedicated this first edition of a now sold-out book of Neuro-Poetry, B. L. Kennedy. Sacramento, Ca. 7-19-83, at Barry Cassidy's." [BA]. *Item 409182.*

7-19-83
To
BART AUERBACH,
to whom I
should have ~~dedicated~~
this first edition
of a now sold-out book
of Neuro-Poetry
B. L. Kennedy
Sacramento, Ca.
7-19-83
AT Barry Cassidy's

70. KENNEDY, W[illiam] P[aul] M[cClure]. *The Constitution of Canada. An Introduction to its Development and Law.* London, etc.: Oxford University Press, 1922. Tall 8vo. Original blue cloth, gilt-lettered. Spine lightly faded, endpaper discolored, but a very good copy.

\$150

First edition. The dedication copy ("To Robert Morrison MacIver") inscribed by the author on the front free endpaper: "For R. M. MacIver with gratefully acknowledged thanks from the author W. P. M. Kennedy. February 14, 1923." Kennedy (1879-1963) was Assistant Professor of Modern History in the University of Toronto, where MacIver (1882-1970) was Professor of Political Science (he was later president of the New School for Social Research). Kennedy's early constitutional scholarship argued against the concept of the nation state as applied in the Canadian context" (Wikipedia). *Item 409566.*



“UNCLE CROM, FROM RUDDY”

71. KIPLING, Rudyard. *Stalky & Co.* London: Macmillan, 1899. 8vo. Original red cloth, gilt emblem on front cover, spine gilt-lettered, top edges gilt, bottom edges untrimmed; in dust jacket (supplied from another copy); in a red quarter morocco slipcase. Some slight rubbing at joints and extremities.

SOLD

First English edition (following the American by about three weeks). The dedication copy to Cornell Price, Headmaster of the United Services College which Kipling attended and which was the model for the school in *Stalky & Co.* Inscribed by the author at head of the title-page: “Uncle Crom from Ruddy. Oct. 7. 99.” The printed dedication reads: “To Cornell Price, Headmaster, United Services College, Westward Ho! Bideford, North Devon, 1874-1894.” Price (1835-1910), a close friend of the Kiplings, became the first head of the United Services College in 1874 and directed it for 20 years. He was part of the circle of Burne-Jones and William Morris and was something of an advanced thinker for an English public school headmaster.

Stalky & Co., despite being condemned as irreverent when published, soon became a huge success. “Part boys’ adventure tale, part memoir, the series of stories presented a charming and heroic trio of characters who, in effect, subverted the moral standards of their day and defied the authority of the repressive preparatory school they attended” (from a description of correspondence relating to the originals of the book, Sotheby’s, London, 16 July 1998, lot 560). The characters were based on real boys - “Beetle being modeled on Kipling himself - as well as on the headmaster ‘Uncle Crom.’” An exceptional association copy. Livingston 216; Stewart 195. [BA]. *Item 409183.*

Uncle Corn from Ruddy.

Oct. 7. 99.

STALKY & CO.

BY

RUDYARD KIPLING

London

MACMILLAN AND CO., LIMITED

1899

All rights reserved

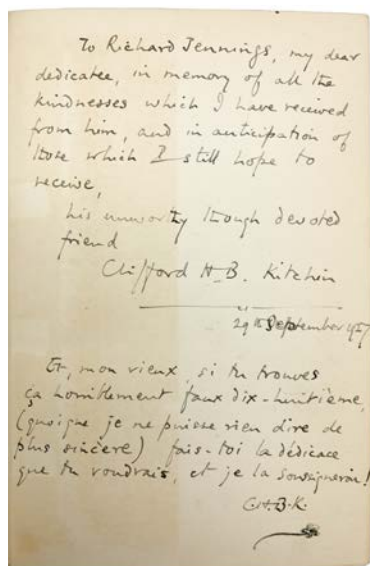
TO

CORMELL PRICE

HEADMASTER, UNITED SERVICES COLLEGE

WESTWARD HO! BIDEFORD, NORTH DEVON

1874-1894



72. KITCHIN, C[lifford] H[enry] B[enn]. *Mr. Balcony*. London: The Hogarth Press, 1927. 8vo. Original blue cloth; pictorial dust jacket. Bottom of spine strengthened with tape on verso, wear at top of spine and fore-corners.

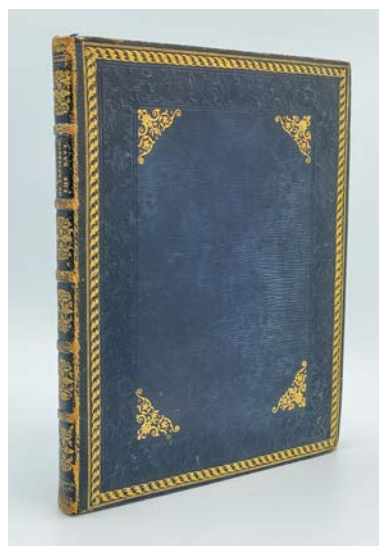
SOLD

First edition; 1,000 copies were printed, of which 510 were later pulped. The dedication copy, inscribed by the author on the front free endpaper: "To Richard Jennings, my dear dedicatee, in memory of all the kindnesses which I have received from him, and in anticipation of which I still hope to receive, his unworthy though devoted friend Clifford H. B. Kitchin, 29 September 1927" (publication month was October). This is followed by an additional five-line initialed inscription in French. Kitchin wrote poetry, mainstream novels (four with gay themes), and mysteries (*Death of My Aunt*, 1929, being the best remembered). Richard Jennings was a journalist and a book collector so fastidious that his name has become a byword for fine condition. Kitchin, one of Jennings' closest friends, wrote a delightful "Portrait of a Bibliophile I. Richard Jennings, 1881-1952," in *The Book Collector*

(Winter 1959). Jennings' library was sold at Sotheby's in 418 lots on 28-29 April 1952. Though not in "Jennings condition," this is a very good to fine copy with a most appealing association and inscription. Woolmer 128.

With: KITCHIN. *The Auction Sale*. A Novel. London: Secker & Warburg, 1949. 8vo. Original purple cloth; pictorial dust jacket. Lightly worn, a bit dust-soiled; a very good copy. First edition. Presentation copy, inscribed by the author on the front free endpaper: "To Richard Jennings, without whose never-flagging encouragement this book would never have been finished - From Clifford H. B. Kitchin, 24/2/49." The dedicatee of this copy was Jennings' unmarried sister Gertrude. *The Auction Sale* is generally considered to be Kitchin's best book (see entry on him in *The Oxford Companion to Twentieth-Century Literature in English*). [BA]. Item 409184.

DRY-ROT



73. KNOWLES, John. *An Inquiry into the Means which have been taken to Preserve the British Navy... from that Species of Decay, now denominated Dry-Rot*. London: Winchester and Varnham, 1821. 4to. 164 pages. Contemporary midnight blue straight-grained morocco gilt, spine gilt in compartments, rose-colored paper end-leaves, morocco gilt inner dentelles, edges gilt. Wear at ends of spine and along outer joints and at places on edges, otherwise in very good condition.

\$1,500

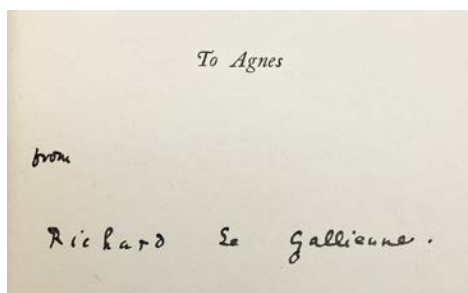
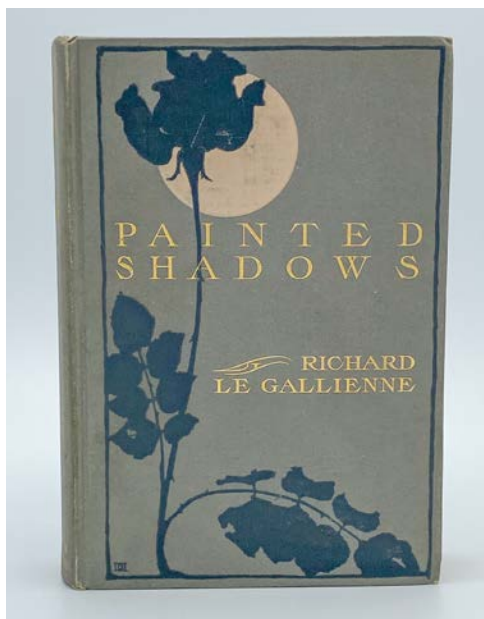
First edition. The dedication copy "to the Right Honorable Robert Viscount Melville, Baron Dunera, First Lord Commissioner of the Admiralty, This work is, with His Permission, Inscribed..." (from the printed dedication). Inscribed by Knowles, who was Secretary to the Committee of Surveyors of His Majesty's Navy from 1806-1832, at the top right corner of the title-page: "Rt. Hon. Viscount Melville with the Author's most respectful complts." Knowles (1781-1841) published naval works, an edition of Henry Fuseli's *Lectures on Painting* (1830), and a *Life of Fuseli* (1831). With Melville's bookplate and that of William Tarun Fehsenfeld. [BA]. Item 409185.

“... I THINK YOU'RE WONDERFUL...”

74. KOBER, Arthur. *Having Wonderful Time*. New York: Random House, 1937. Foreword by Marc Connelly. 8vo. Original light green cloth. Faded, ends of spine and a corner frayed, front hinge partially cracked. \$500

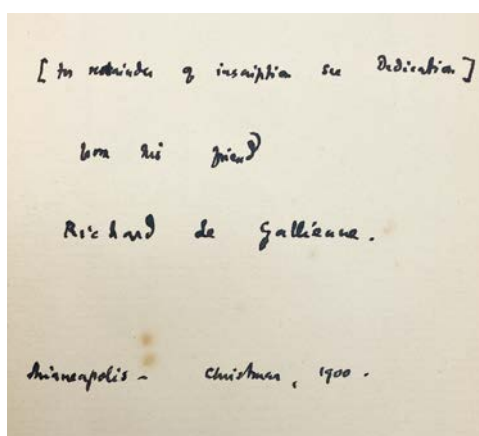
Not a first edition, but the dedication copy, inscribed by Kober to fellow playwright Marc Connelly (best known for *The Green Pastures*, 1930, see item 210): “Dear Marc - I think you're wonderful. Arthur Kober.” Beneath this Bennet Cerf of Random House (who also published Connelly) has written: “This publisher has gotten where he is by always agreeing with his authors - Bennet Cerf.” The printed dedication reads: “To Marc with Many Thanks.”

“Having Wonderful Time,” a comedy about New York City office workers at a Jewish summer camp in the Catskills, was produced and directed on Broadway by Connelly, and opened on Feb. 20, 1937 (preceding of course the book publication with its appreciative dedication). The following year it was made into a Hollywood movie, starring Ginger Rogers, Douglas Fairbanks, Jr. and Lucille Ball, screenplay by Kober, but with its Jewish ethnic humor sanitized. In 1952, with the adaptation by Kober, it became a Broadway musical under the title *Wish You Were Here*. [BA]. Item 409186.



75. LE GALLIENNE, Richard. *Painted Shadows*. Boston: Little, Brown, 1904. 8vo. Original pictorial gray cloth, stamped in black and yellow, lettered in gold, top edges gilt. Front free endpaper is cut away and a photo of the author is affixed to blank paper which is pasted to the endpaper's stub. A nice copy. \$1,000

First edition of this collection of stories. The dedication copy, inscribed by the author just below the printed dedication, which is “To Agnes”: “from Richard Le Gallienne.” “Agnes” does not appear in the index of the exhaustive biography of Le Gallienne, *The Quest of the Golden Boy*, by Whittington-Egan and Smerdon (1960), and she remains unidentified. [BA]. Item 409188.



76. LE GALLIENNE, Richard. *Sleeping Beauty and Other Prose Fancies*. London and New York: John Lane / The Bodley Head, 1900. 8vo. Original blue cloth. Spine slightly darkened and with ends rubbed, but a very good to fine copy.

SOLD

First edition. The dedication copy to the journalist, literary critic, and editor Clement Shorter, inscribed by the author on the front free endpaper: "to Clement Shorter – (for remainder of inscription see Dedication) from his friend Richard Le Gallienne. Indianapolis – Christmas, 1900." The printed dedication reads: "To Clement Shorter, with admiration of a courageous critical gift too rarely employed, and in friendship." It was Le Gallienne who replaced Shorter as book critic at *The Star* in 1891, his first big break in London journalism; they had remained good friends. *Sleeping Beauty* contains much on the '90s: "Hubert Crackanthorpe – In Memoriam," "Mr. Stephen Phillips's Poems," etc. From the Le Gallienne collection of Francis Kettaneh, with his leather bookplate on the verso of the half-title (leaving an offset on the title-page). Colbeck, vol. 1, p. 483. [BA]. *Item 409187*.

77. LID, R. W. *Ford Madox Ford. The Essence of His Art*. Berkeley and Los Angeles: University of California Press, 1964. 8vo. Original cloth; dust jacket. A fine copy.

SOLD

First edition. The dedication copy, inscribed on the dedication leaf, beneath the printed dedication "For Kenneth Millar": "and Maggie! It gives me something bordering on extraordinary pleasure to be able to dedicate this book to you. Dick." *Item 409255*.

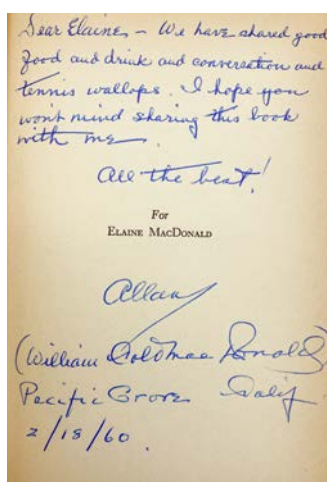
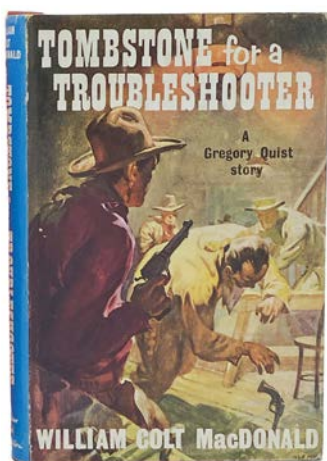
"I HOPE YOU WON'T MIND SHARING THIS BOOK WITH ME"

78. MACDONALD, [Allan] William Colt. *Tombstone for a Shooter*. Philadelphia and New York: J. B. Lippincott, 1960. 8vo. Original cloth. Paper a bit browned, board edges lightly toned. First edition.

With: Another edition. London: Hodder and Stoughton, 1961. Original cloth; pictorial dust jacket. Abrasion on front free endpaper, but generally a very good copy. First UK edition.

\$850

Two copies of this Gregory Quist Western mystery: each a dedication copy to the author's wife. The printed dedication in each reads "To Elaine MacDonald." In the first, the author has inscribed on the dedication page:



“Dear Elaine – We have shared good food and drink and conversation and tennis wallops. I hope you won’t mind sharing this book with me. All the best! Allan (William Colt MacDonald) Pacific Grove, Calif. 2/18/60.” The UK edition is inscribed on the dedication leaf: “In case you need a lending copy to satisfy the mad rush of borrowers. Allan.” MacDonald was a prolific screenwriter of Westerns. His most famous characters were The Three Mesquiteers, who first appeared in *Law of the Forty-Fives* (1935). He penned some 75 novels, many about the character Gregory Quist, an imperturbable detective for the Texas Northern and Arizona Southern Railroad. *Item 409256*.

“THE FIRST COPY PUBLISHED”

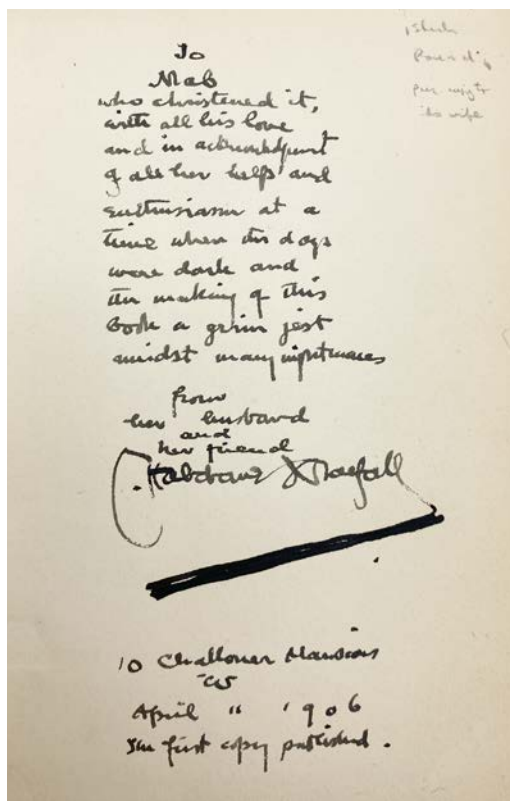
79. MACFALL, Haldane and Dion Clayton

CALTHROP. *Rouge*. London: Brown, Langham, 1906.

8vo. Original light gray pictorial cloth, untrimmed; in the rare printed orange dust jacket. Small chip at top of spine of jacket.

\$850

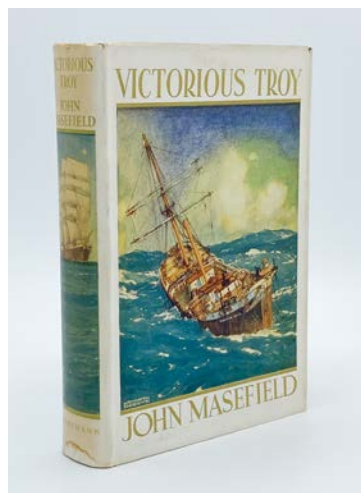
First edition of this novel of mystery and intrigue (listed in Hubin’s *Bibliography of Crime Fiction*). If there were a dedication copy of *Rouge*, this would be it, but unfortunately the book doesn’t have a printed dedication (possibly because it’s a collaboration). It does, however, have a wonderful inscription by Macfall to his wife Mabel: “To Mab who christened it, with all his love and in acknowledgment of all her help and enthusiasm at a time when the days were dark and the making of this book a grim jest amidst many misadventures from her husband and her friend Haldane Macfall.” April 11, 1906. The first copy published.” Frontispiece of Mrs. Macfall, pictorial representation of her (with a touch of rouge) on the front cover – the author often designed the covers for his books – and with her elaborate armorial bookplate. The fine Paul Lemperly copy (bookplate). [BA]. *Item 409189*.



80. MACKENZIE, COMPTON. *A Musical Chair*. London: Chatto & Windus, 1939. 8vo. Original reddish-brown cloth. Spine faded and a little soiled at bottom, sides slightly marked.

\$450

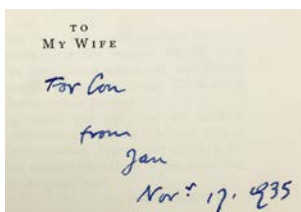
First edition. The book is dedicated to five people. This is the dedication copy to Walter Yoemans, inscribed by the author on the dedication page: "To Walter Yoemans without whom this book would never have been written, from his grateful friend Compton Mackenzie. October 17.39." *A Musical Chair* comprises essays and reviews by Mackenzie collected from his *The Gramophone*, a monthly periodical he started in 1923. [BA]. Item 409191.



81. MASEFIELD, John. *Victorious Troy or the 'Hurrying Angel'*. London: Heinemann, [1935]. 8vo. Original blue cloth; pictorial dust jacket. Jacket spine slightly darkened. A very good copy.

\$1,000

First edition of this novel about a sailing ship damaged in a cyclone and left without a captain or officers. The dedication copy to his wife Constance, inscribed by Masefield beneath the printed dedication (which simply reads, as usual, "To My Wife"): "For Con from Jan, Nov. 17, 1935." "Jan" was Masefield's preferred nickname. Wight 88. [BA]. Item 409192.



82. MASEFIELD, John. *Wonderings (Between One and Six Years)*. London: Heinemann, [1943]. 8vo. Original blue cloth; dust jacket. Slight staining along fore-edges of covers.

\$1,000

First edition. The dedication copy to his wife Constance, inscribed in pencil by Masefield ten days before publication date: "For Con from Jan, 8 Oct: 1943. (Pub. 18th)." The book is an autobiographical poem tracing the first six years of the poet's life. With the posthumous Masefield bookplate. Despite defect, a very good copy. Wight 109. [BA]. Item 409193.

83. MASEFIELD, John. *A Play of St. George*. London: Heinemann, 1948. 8vo. 60 pages. Original pale blue printed wrappers. Very lightly marked.

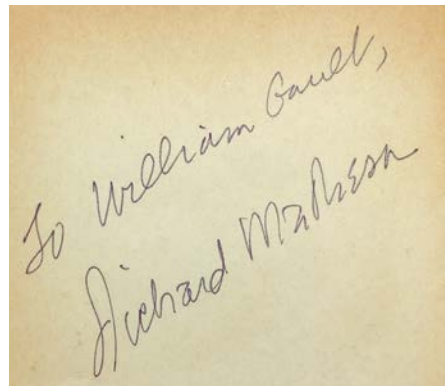
\$900

First edition. The dedication copy (as usual "To My Wife" Constance), signed by Masefield on the half-title in ink and inscribed by him below this in pencil: "For Con from Jan. Nov. 3, 1947." A very good copy of this play written to celebrate the 600th anniversary of the Order of the Garter. Wight 116 (noting only copies bound in blue cloth and giving the publication date, from Handley-Taylor, as July 12, 1948). [BA]. Item 409194.

84. MASON, George and George PINWELL. *A Catalogue of the Pictures and Sketches by George Mason, A. R. A. and George Pinwell, A. R. W. S., Exhibited at the Royal Society of Artists, Birmingham, March, 1895. To Which is Prefixed an Essay by Harry Quilter...* London: Wyman and Sons, 1895. 4to. 16 plates by G. J. Pinwell and J. North. Original quarter green morocco, red cloth, gilt-lettered on front cover. Corners bumped, some light staining and wear to binding, intermittent foxing.

\$250

First edition. The dedication copy, inscribed by co-author Harry Quilter to dedicatee Maria Theresa Earle on the front flyleaf: "Maria Theresa Earle with the Author's Kind Regards. May 1895." The printed dedication reads: "To Maria Theresa Earle, in Memory of a Certain Day at Deschamps Gallery in the Year 1876, these Notes are Dedicated by the Author." The work typically appears in wrappers, and therefore this is presumably a gift binding made for the dedicatee. Mason (1818-1872) was considered one of the greatest of the idyllic painters of England. Pinwell (1842-1875) was also a member of the Idyllic School and excelled at drawing on wood for book illustration. *Item 409258.*



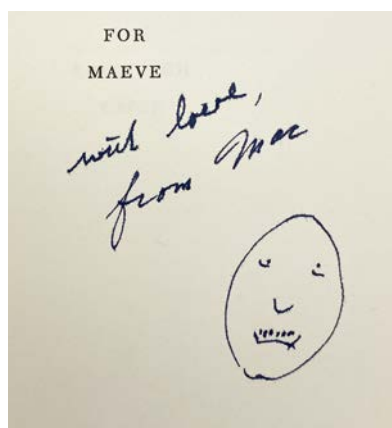
"MEN - THEY'RE ALL PIGS!"

85. MATHESON, Richard. *Someone is Bleeding.* New York: Lion Books, [1953]. 12mo. Original lurid pictorial wrappers. Light wear, clear reinforcement tape – not really needed – on spine and edges of covers.

SOLD

First edition and the dedication copy of this mystery and fantasy writer's rare first book, published as a paperback original. The printed dedication reads: "To Bill Gault, a guy you can call your friend without crossing your fingers." On the inside front cover the author has written the following: "To William Gault, / Richard Matheson." The front cover itself is striking: a woman holds a bloodied knife over a male corpse while the caption above exclaims "Men - They're All Pigs!"

Matheson's "novels, short stories, screenplays and teleplays drew the blueprints for dozen of science fiction and horror movies and television shows perhaps his best-known work, *I Am Legend*, about the last surviving human in a world in which everyone else is a vampire, was published in 1954' and adapted into three movie versions" (Bruce Weber, *New York Times* obit, 6/26/13). The dedicatee Gault was an American author of sports and mystery fiction, mostly with a Southern California setting. [BA]. *Item 409195.*

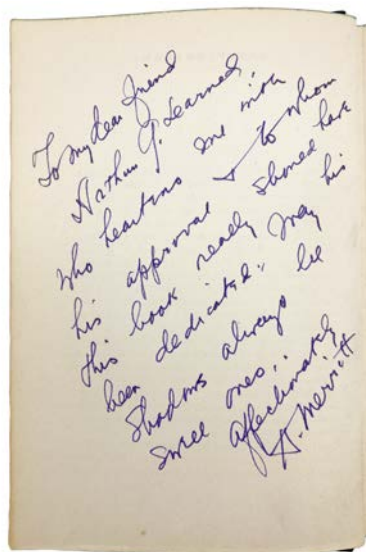


86. MCKELWAY, St. Clair. *The Edinburgh Caper. A One-Man International Plot.* New York: Holt, Rinehart and Winston, 1962. 8vo. Original red, blue and patterned cloth; pictorial dust jacket. A fine copy in a near-fine jacket with some light rubbing.

\$750

First edition of *The New Yorker* author's first full-length book. The dedication copy, inscribed beneath the printed dedication "For Maeve" (his wife Maeve Brennan): "with love from Mac." Beneath his inscription, McKelway has drawn a small sketch of his face. An Irish short story writer and journalist, Maeve Brennan was one of McKelway's five wives. [BA]. *Item 409190.*

"MAY HIS SHADOWS ALWAYS BE SWELL ONES"



87. MERRITT, A[braham]. *Creep, Shadow!* Garden City: Doubleday, 1934. 8vo. Original black cloth, spine lettered and decorated in "shadowy" green. Small marginal stain on two pages, but a very good copy.

\$2,000

First edition. Presentation copy to the dedicatee-who-should-have-been, inscribed by the author in purple ink on the verso of the half-title: "To my dear friend Arthur G. Learned who heartens me with his approval & to whom this book really should have been dedicated. May his Shadows always be swell ones. Affectionately, A Merritt." The book has no printed dedication. *Creep, Shadow!* is the sequel to Merritt's more famous *Burn, Witch, Burn!* and deals with witchcraft and horror detection. "Merritt's influence on the science-fiction and fantasy world is less through his storylines, which tended to be unoriginal at best, or through excesses of his style than through his genuine imaginative power in the creation of desirable alternative worlds and realities. He was extremely popular during his life... His [eight com-

plete] novels are still regarded as classics, and Sam Moskowitz, in Chapter 12 of *Explorers of the Infinite* (1963), probably represents many readers in his view that Merritt was the supreme fantasy genius of his day..." (*The Science-Fiction Encyclopedia*, p. 394). With the recipient's ownership inscription in pencil on front endpaper; bookplate of a later owner, the industrial chemist and book collector Alvin Higgins Lybeck. Currey, p. 364; Bleiler (1978), p. 138. [BA]. *Item 409196.*

88. MEYERSTEIN, E. H. W. *The Boy, a Modern Poem.* London: Ingpen & Grant, 1928. Small 8vo. Original black cloth, paper label, uncut; printed dust jacket. Covers a bit bowed, but in very good condition.

\$750

First edition, apparently "one of thirteen copies printed by mistake on large paper and uncut" (according to a penciled note possibly by Meyerstein) on the front pastedown. The dedication copy, inscribed by Meyerstein on the front free endpaper: "Cedric, with love from E. Aug. '28". The printed dedication reads: "To Cedric Morris, as from a poet to a painter." Edward Harry William Meyerstein (1889-1952) was a prolific and highly cultured man of letters – and a flagellant who was immortalized by the English writer John Wain for his fabulous collection of whips. The dedicatee was Sir Cedric Morris, the noted painter of birds. [BA]. *Item 409197.*

89. MITCHELL, Donald G. *American Lands and Letters. The Mayflower to Rip-Van-Winkle*. New York: Charles Scribner's Sons, 1897. 8vo. Engraved frontispiece and chart. Original pictorial brown cloth. Rubbed, spine frayed at ends, else a sound copy.

\$450

First edition. The dedication copy, inscribed by the author to his daughter on the front free endpaper: "For Dear Harrie! who has put her Xmas monies—(a waste of shekals!)—into the purchase of this book, & so, has given me the tenderest compliment of the season! New York 1898 Donald. G. Mitchell." Opposite the dedication leaf, Mitchell has tipped in a manuscript note: "To My Daughters—who have never done me a more unkind thing than to urge me to the writing & printing of this little book, & who have loved and encouraged me—by insisting that it is better than it really is: God bless them!? D.G.M." The printed dedication reads: "This volume is affectionately inscribed to those daughters of Edgewood who have helped the author in so many searching and housewifely ways, and who have encouraged him by kindly insisting—over and over—that this little book was a great deal better than it really is. God bless them! D. G. M. February 22, 1897." BAL 13980 (a second volume of essays under the same general title was published in 1899). *Item 409259*.

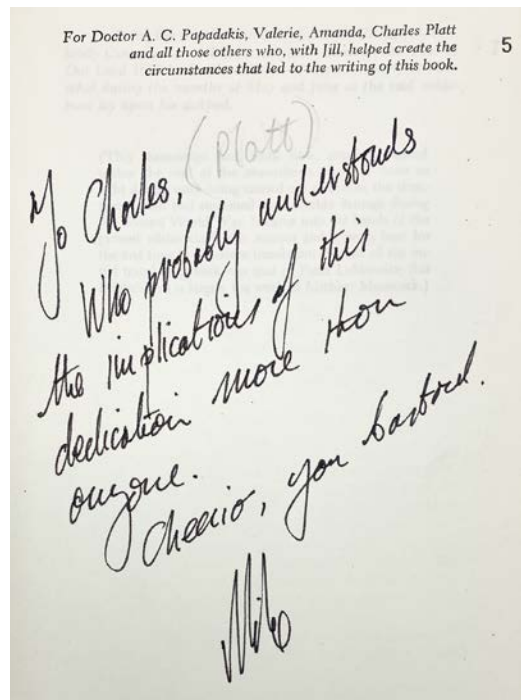
"CHERRIO, YOU BASTARD"

90. MOORCOCK, Michael. *The War Hound and the World's Pain. A Fable*. New York: Timescape Books, [1981]. Small, narrow folio (10 ¾ x 6 inches), original printed yellow wrappers. Minor production fault affecting blank portion of verso of last leaf; in very good condition.

\$1,500

Advance uncorrected galley proofs for the first edition, printed on both sides, perfect bound, entirely different in format from the published version. A dedication copy, signed and dated ("NY, October, 1981") by Moorcock on the title-page and inscribed by him on the dedication page: "To Charles [Platt], Who probably understands all the implications of this dedication more than anyone. Cheerio, you bastard. Mike." The printed dedication reads: "For Doctor A. C. Papadakis, Valerie, Amanda, Charles Platt and all those others who, with Jill [Moorcock's wife], helped create the circumstances that led to the writing of this book." This fantasy novel, set during the Thirty Years War, grew out of the breakdown of Moorcock's marriage - a fact ironically reflected in the dedication and the presentation inscription. [BA].

This was the first of Moorcock's "Van Beck" series of novels, with its hero - a mercenary and freethinker - a damned soul in a castle owned by Lucifer. Surprisingly, he is tasked with finding the Holy Grail, the "cure to the world's pain", that will also cure Lucifer's pain by reconciling him with God. *Item 409198*.



To T R Smith
with many kind regards
Mr George Moore
March 30th 1921

91. MOORE, George. *Memoirs of a Dead Life*. New York: Boni and Liveright, 1920. 8vo. Original faux-velum backed blue boards, leather spine label, unopened; plain blue dust jacket lettered in grey on spine; quarter morocco slipcase. Provenance: sold Christie's New York, 15 October 1997, lot 278. Slight fraying at top of spine and a forecorner of jacket.

\$2,500

Second American ("Author's") edition, revised and expanded, limited to 1500 numbered copies (this no. 154). The dedication copy, inscribed by the author on a front flyleaf: "To T R Smith with many kind regards, George Moore, March 30th 1921." Thomas Smith was the head editor at Boni and Liveright and a literary advisor to Moore at this time; he had previously been the editor of the *Century Magazine* and had acted as Moore's agent in America (see W. Gilmer, *Horace Liveright*, 1970, pp. 25 & 29). The printed dedication is in the form of a letter: "My writings languished in America before you took charge of them, and as a token of my indebtedness and gratitude I feel I should like to have your name on this book. A fine copy with an unique association of the earliest edition of *Memoirs of My Dead Life*, first published in 1906, to have a dedication. Gilcher A29b; Connolly, *The Modern Movement*, 17: "Here we hear the true voice of this neglected genius who, had we but patience, is still the best company for depressed insomniacs..." [BA]. Item 409199.

92. MOORE, Merrill. *The Hill of Venus*. New York: Twayne, [1957]. 8vo. Original cloth; pictorial dust jacket. Jacket a trifle rubbed at ends of spine. A fine copy.

\$750

First edition of this psychiatrist and one-time Fugitive poet's last book of poetry published during his lifetime (he died in September 1957). The dedication copy, inscribed by him to Louis Untermeyer and his third wife on the front free endpaper: "For Louis and Bryna with much love, Merrill, Boston 1957. 'The only begetter of these ensuing sonnets' etc. M." The printed dedication reads: "To my venerated friend of many years Louis Untermeyer con amore M. M." Moore was a prolific sonneteer; Untermeyer himself estimated that he could have written upwards of 50,000 of them. [BA]. Item 409200.

To W.A. Pye
with affectionate regard
from T. S. Moore 7/2/1903.

93. MOORE, T. Sturge. *Absalom, a Chronicle Play in Three Acts*. London: At the Sign of the Unicorn, 1903. 12mo. Original light green cloth gilt, top edges gilt, after a design by Moore. Provenance: Frederic Dannay (his sale Christie's New York, 16 December 1983, lot 249). Very slight rubbing at extremities, some foxing at fore-edges, else a fine copy.

\$2,000

First edition. The dedication copy, inscribed by the author on the front free endpaper: "To W. A. Pye with affectionate regard from T. S. Moore, 7/2/1903." The printed dedication is simply "To W. A. P." The dedicatee was William Arthur Pye, a wine merchant and collector of contemporary and Asian art, who had introduced Moore to his daughter Sybil in 1899. Moore and Sybil Pye developed a life-long friendship (at one point he proposed marriage). She became an esteemed British bookbinder, producing her first binding in 1906 after establishing a workshop in her father's house. Colbeck, p. 571; for Moore's binding designs, see John Russell Taylor, *The Art Nouveau Book in Britain* (1966). [BA]. *Item 409201*.

94. MOWSHAY, Ben (pseud. Woolfe Summerfield). *The Seeker Finds*. London: Hurst & Blackett, [1929]. 8vo. Original red cloth, lettered in black. Slight wear at extremities, corners bumped throughout, some foxing (heavier at beginning and end).

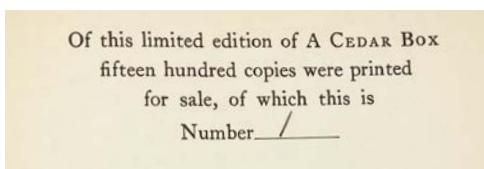
\$200

First edition. The dedication copy, inscribed on the half-title: "To Mother With the Author's Affection. Ben Mowshay March 1929." The printed dedication reads simply: "To Mother." An English barrister and writer, Mowshay's previous book was *Fraudem Bear (The Story of a Modern Jew)*. *Item 409260*.

95. MUIR, Edwin. *Journeys and Places*. London: J. M. Dent & Sons Ltd., 1937. 8vo. Original grey boards; printed dust jacket. A very good plus copy, the covers slightly bowed, the jacket slight darkened and with a few stains and light edgewear.

\$125

First edition. A dedication copy, inscribed on the front free endpaper by the author to Flora Grierson: "To Flora with love Edwin." The printed dedication is "To Flora Grierson and Joan Shelmerdine," friends of Muir's who ran the Samson Press, known for producing high-quality small editions of literary works with illustrations. In the preface to this volume, Muir thanked them for the "beautiful volume, now so unfortunately lost" of their earlier printing of his work (*Six Poems*, 1932), six poems from which are reprinted here. It was unusual at the time for a press to be run by women, on a strong commercial footing, when any employment in the printing industry was difficult to find for women. [BA]. *Item 409202*.



COPY NO. 1

96. NATHAN, Robert. *A Cedar Box*. Indianapolis: Bobbs-Merrill, [1929]. With a foreword by Louis Untermeyer. 8vo. Original decorated cloth-backed boards, paper label, untrimmed. Slight rubbing at extremities.

\$750

First edition of this book of poetry, limited to 1500 numbered copies, of which this is Copy No. 1 and also the dedication copy. *A Cedar Box* is dedicated: "For A. N. M. and The Doctor." Right beneath this printed dedication Nathan has written: "With the poet's best love – Bob." The dedicatees were Nathan's aunt, the writer Annie Nathan Meyer, and her husband. Nathan is best known for the novel *Portrait of Jennie* (1940), considered a classic of fantasy fiction, which was made into a movie starring Jennifer Jones and Joseph Cotton. Laurence A9; Merle Johnson, p. 391. [BA]. *Item 409203*.

97. NEF, John U. *The United States and Civilization*. Chicago: University of Chicago Press, 1942. 8vo. Original blue cloth; printed dust jacket. A very good copy, with some light wear to the jacket.

\$100

First edition. The dedication copy ("To Robert Maynard Hutchins"), inscribed on the front free endpaper: "For R. M. H. A poor return for so much kindness and labor on his part. J. U. N. Christmas, 1941." Hutchins was an American philosopher, and was president and chancellor of the University of Chicago (where Nef was Professor of Economic History), and earlier dean of Yale Law School. *Item 409261*.

98. NEMEROV, Howard. *The Image and the Law*. New York: Henry Holt, 1947. 8vo. Original black cloth; printed dust jackets; inner and outer acetate wrappers; green cloth slipcase. A fine copy.

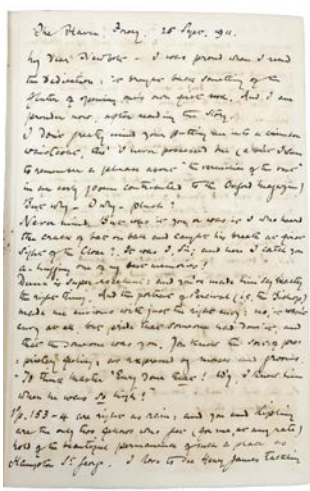
\$250

First edition of the author's first book. Inscribed by one of the two dedicatees, John Pauker, beneath the printed dedication ("For John Pauker and W. R. Johnson"): "For Jacques – (whose claim to great art I cannot but endorse; whose claim to great age I must deny) – July '48. John Pauker." Pauker was not only a longtime official of the U.S. Information Agency but a prolific poet and writer, and edited the influential journal 'Furioso' for seven years (which Nemerov was editing at the time of this book's publication). *Item 409263*.

99. NEMEROV, Howard. *Guide to the Ruins*. New York: Random House, 1950. 8vo. Original quarter blue cloth, patterned paper boards; printed dust jacket. A fine copy in a very good jacket, with tears and wear at edges.

SOLD

First edition. The dedication copy, inscribed to Reed Whittemore on the half-title: "Reed – Here it is. Love, Howard." The printed dedication prints also the title poem. Several ticks and one penciled note appear in the Table of Contents, presumably in Wittemore's hand. Nemerov was an American poet, biographer, critic, literary journalist and college professor. He twice served as U. S. Poet Laureate. Some of the poems in this collection first appeared in the journal *Furioso*, which under Reed's editorship became one of the most famous "little magazines." *Item 409262*.



100. NEWBOLT, Henry. *The Twymans. A Tale of Youth*. Edinburgh: William Blackwood and Sons, 1911. 8vo. Original blue cloth. With a 64-page publisher's catalogue inserted at end. Endpaper cracked at rear inner hinge, but a very good copy.

\$750

First edition. The dedicatee Sir Arthur Quiller-Couch's copy. The printed dedication to him is in the form of a three-page letter/preface. On both sides of the front free endpaper Quiller-Couch has written a reply (dated "The Haven...25 Sept. 1911"): "My dear Newbolt - I was proud when I read the Dedication: it brought back something of the flutter of opening one's first book. And I am prouder now after reading the story. I don't greatly mind your putting me into a crimson waistcoat, tho' I never possessed one... but why - O why plush?" "Q" continues with an appreciation of Newbolt's novel (referring to Kipling and Henry James along the way), gives a few bits of personal news, and concludes: "Well, I repeat, you have made me proud."

May the Gods do well with the book, and better with you..." In a postscript he mentions *The Oxford Book of English Verse*, which he edited: "Someday you shall give me leave to represent you better than I did in that compilation."

Sir Henry Newbolt (1862-1938) is best remembered for his stirring ballads, particularly of the sea, including "Vitai Lampada" (1892) with its last line, "Play up! Play up! And play the game!" that inspired so many British soldiers in the Great War. With a photocopy of an ALS from "Q" to Newbolt, dated Sept. 3, 1911, accepting the dedication ("Why to be sure you do me proud"). [BA]. *Item 409204*.

101. NICHOLS, Beverley. *A Village in a Valley*. London: Jonathan Cape, [1934]. 8vo. Illustrated by Rex Whistler. Blue morocco by Bain, spine gilt-lettered, top edges gilt, marbled endpapers, acetate dust jacket with inner flaps of marbled paper matching the endpapers; blue cloth slipcase. The acetate browned and somewhat chipped and curled, generally a fine copy.

\$500

First edition and the dedication copy "For Ray Harris," inscribed by Nichols just below this on the dedication page: "Ray from Beverley 1934." The binding could well be for presentation (Bain did the trade binding for ordinary copies). With Harris' bookplate, designed by Rockwell Kent.

A Village in the Valley is the third volume in Nichols' trilogy, begun in 1932 with *Down the Garden Path*, about "Always," his Tudor thatched cottage in Glatton, Cambridgeshire. Nichols wrote more than 50 books, including numerous bestsellers, but it is for his books on gardening and English country life that he is chiefly remembered. [BA]. *Item 409205*.

102. O'LEARY, Con. *This Delicate Creature*. London: Constable & Company, 1928. 8vo. Original cloth. A few small stains and some light discoloration to covers, otherwise a very good copy without the dust jacket.

\$175

First edition. The dedication copy, inscribed by the author beneath the printed dedication ("To Caradoc Evans"): "From Con O'Leary Aug. 4, 1928." Caradoc Evans (1878-1945) was a Welsh story writer, novelist and playwright. This is the Irish writer Con O'Leary's best known work, a science fiction novel in which "a woman is given a drug that induces a range of Identity Transfer experiences, including life as a mouse and as her own betrayed husband" (*Science Fiction Encyclopaedia*, online). *Item 409264*.

103. OWENS, Harry J. *The Scandalous Adventures of Reynard the Fox. A Modern American Version*. New York: Alfred A. Knopf, 1945. 8vo. Illustrated by Keith Ward. Original cloth-backed boards; pictorial dust jacket. Slight fading to spine; jacket spine worn and with other small chips and a few tape repairs. A very good copy.

\$175

First edition of Harry Owens' version of this perennial classic. The dedication copy, inscribed by the author to W. E. (Bill) Woodward on the front free endpaper: "To Bill Woodward, with deep affection. Look what happens when you encourage young fellows to write! Harry J. Owens June 3, 1945." The printed dedication reads: "To My Friend W. E. Woodward for a Certain Gift of Courage." Woodward (1874-1950) was a biographer of Washington and Grant, and introduced the word "debunk" into the English language. Owens worked for a number of years in advertising and wrote several books on the subject. He later worked for The Lakeside Press, R. R. Donnelly & Sons. *Item 409265*.

104. PEARSON, Ted. *The Grit*. San Francisco & Pismo Beach: Trike, 1976. 8vo. Printed wrappers. A fine copy.

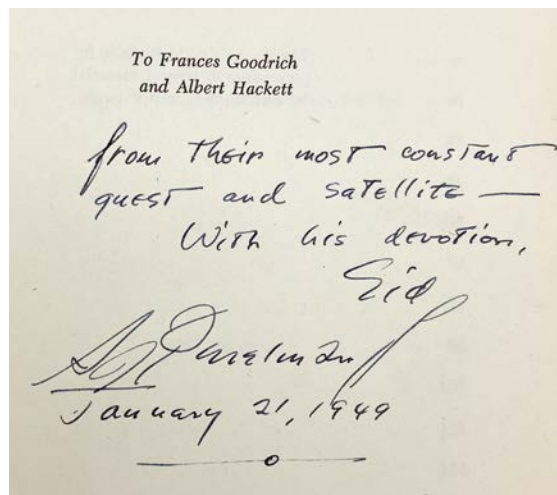
\$100

First edition, one of 250 copies. The dedication copy, inscribed on the colophon to the poet George Oppen and the artist/writer Mary Oppen: "George and Mary: In Gratitude for your kindness and with much love – Ted." With a TLS laid in, one page, 4to, February 1, 1977, forwarding the book. This was the author's first book. A fine association copy, linking this fine "Language" poet to one of the great Objectivist forebears. *Item 409583.*

105. PEGGE, C. Denis. *Construction*. London: Jonathan Cape, [1931]. 8vo. Original blue cloth; pictorial dust jacket designed by Laphorn. Light wear and soiling to the jacket. Generally a near-fine copy.

\$100

First edition. A dedication copy, inscribed on the front free endpaper: "To R. Edwards, to whom this book is dedicated. Yours ever, C. D. Pegge." With an autograph note signed, London, 12 October 1931, forwarding the book. The printed dedication is to "R.E. / H. W. E. G. / K. V. W. In Acknowledgement to H. M. E." The novel describes the construction of a railway through India. *Item 409266.*



106. PERELMAN, S[idney] J[oseph]. *Westward Ha! Or Around the World in Eighty Cliches*. New York: Simon & Schuster, [1948]. 8vo. With a profusion of illustrations by Al Hirschfeld. Niger morocco, spine gilt-lettered within raised bands, top edges gilt, green striped batik endpapers. Slight rubbing to some corners. In very good condition.

SOLD

Second edition, but the dedication copy "To Frances Goodrich and Albert Hackett," inscribed below the printed dedication by the author: "from their most constant guest and satellite – With his devotion, Sid. S. J. Perelman, January 21, 1949." Albert and Frances Hackett were playwrights, fellow screenwriters and among Perelman's oldest and closest friends. They created the screenplays for *The Thin Man*, *It's a Wonderful Life*, *East-er Parade*, and many others. They also wrote the Pulitzer Prize-winning play, *The Diary of Anne Frank*.

Westward Ha!, published in August 1948, was a big success, selling more than 60,000 copies, the most of any Perelman book up to that time. It's an account of the trip around the world he took with Al Hirshfeld. [BA]. *Item 409206.*

107. PHILLPOTTS, Eden. *Circe's Island and The Girl & The Faun*. London: Grant Richards Ltd., 1926. 8vo. Original blue cloth. Some light wear at ends of spine. A near-fine copy.

\$250

First edition, second issue with cancel title (date changed from 1925 to 1926), inscribed under the printed dedication ("To Arthur J. Bliss / Magician of the Rainbow Flower, in all friendship"): "from Eden Phillpotts April 1926." *Item* 409267.

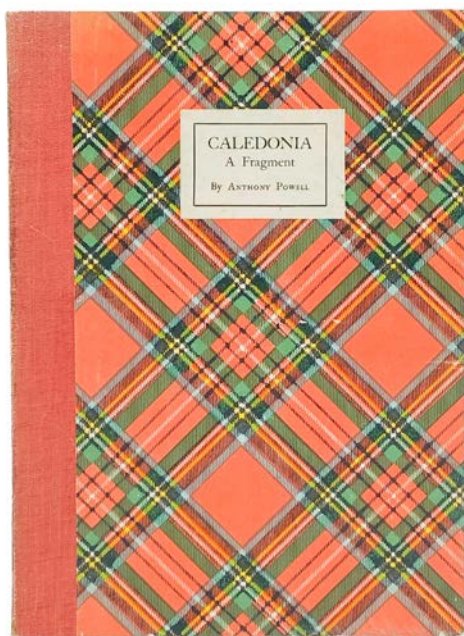
To Corporal Harrison Paul Porter, Jr.

To Paul in France this
copy of his Wartime book.
Son of Paul, grand-son
of Harry, great-grandson
of The Source, Nephew of
Miranda and Maria; and
I made Charles Upton a
painter on your account.
You see how I had you
in my mind and my
heart! Aunt Katherine Anne
September 15 1944

108. PORTER, Katherine Anne. *The Leaning Tower and Other Stories*. New York: Harcourt, Brace, 1944. 8vo. Original cloth; printed dust jacket. Cloth spine darkened, slight wear at ends of spine and at lower fore-corner; jacket with an inch by half-inch piece chipped from top of spine area, smaller piece chopped from top edge of front panel. Actually a very good copy.

\$3,500

First edition. The dedication copy, inscribed by Porter to her favorite nephew Paul Porter, Jr. under the printed dedication (which reads "To Corporal Harrison Paul Porter, Jr.): "To Paul in France this copy of his Wartime book. Son of Paul, grand-son of Harry, great-grandson of The Source, The Nephew of Miranda and Maria; and I made Charles Upton [the principal character in the title story] a painter on your account. You see how I had you in my mind and my heart! Aunt Katherine Anne, September 15, 1944." On the copyright page Porter has added "Published September 14, 1944." The dedicatee was the member of the Porter family for whom Katherine Anne had the greatest ambitions; he eventually became her legal guardian. Waldrip & Bauer A9a. [BA]. *Item* 409207.



109. POWELL, Anthony. *Caledonia, a Fragment*. N.p., [1934]. 4to. 12 pages. Frontispiece after Edward Burra. Original quarter red cloth and tartan boards, printed label on front cover. Light wear along outer joints and at a few places on edges; essentially a fine copy.

\$8,000

First edition, believed to have been privately printed in an edition of about 100 copies, and a dedication copy. The printed dedication, which occupies the first page, reads: "To a Welch Gentleman / Sometimes Mayor of Montgomery / in the County of Montgomery / in the Principality of Wales / One of His Majesty's / Commissioners for the Peace / and Also to His Worship's Younger Brother, / a Gentleman Residing in London, / Member of the Royal College of Surgeons / and Licentiate of the / Royal College of Physicians / This Fragment / Is Humbly Dedicated by the Author." Powell has crossed out the beginning word "To" and has written above the printed dedication in capital letters: "To / John Lloyd, Esq." Powell has also inserted a dropped "the" in the printed dedication, has signed his name at the end, and has added below: "Feb. 10th 1935/25 Geo. V." (all of Powell's writing is in ink). In addition, there are five ink corrections in the text of the poem by Powell. With John Lloyd's armorial bookplate.

The dedicatee John "The Widow" Lloyd and Powell had been friends since their days at Oxford in the mid-Twenties. Lloyd's younger brother and co-dedicatee was Wyndham Lloyd, a doctor and an accomplished photographer who took some of the pictures that illustrate Powell's memoirs.

In the second volume of these memoirs, *Messengers of Day* (NY, 1978), p. 175, Powell recounts the background of *Caledonia*: "At about this period several books written in a somewhat self-applauding tone by Scotchmen on the subject of Scotland (or condescendingly humorous about the rest of Great Britain) had been published. A counter-satire in the 18 century manner seemed required. I used to compose verses in this vein during hours of insomnia. They would be repeated, sometimes improved, at the Castano luncheon table [a Soho restaurant where Powell would meet his friends, introduced to it, incidentally, by John Lloyd]; [the composer Constant] Lambert writing the [12-line] section on Scotland's music. *Caledonia*, as this [154-line] pastiche came to be called, knocked about as a rough typescript for a time... When I married (at the end of 1934), Desmond Ryan, a friend who possessed control over a small printing press, said he would pull off some hundred copies as a wedding present [and] he arranged for the production... Like Ryan himself, the printer was somewhat given to the bottle, and *Caledonia*, a treasure-house of long forgotten topical references, is also notable for its misprints" (a few of which Powell has corrected). Lilley A4. [BA]. *Item* 409208.

To
JOHN LLOYD, ESQ^{RE}

~~ED~~ A WELCH GENTLEMAN
SOMETIME MAYOR OF MONTGOMERY
IN THE COUNTY OF MONTGOMERY
IN THE PRINCIPALITY OF WALES,
ONE OF HIS MAJESTY'S
COMMISSIONERS FOR THE PEACE
AND ALSO TO HIS WORSHIP'S YOUNGER BROTHER,
A GENTLEMAN RESIDING IN LONDON,
MEMBER OF ~~THE~~ ROYAL COLLEGE OF SURGEONS
AND LICENTIATE OF THE
ROYAL COLLEGE OF PHYSICIANS
THIS FRAGMENT
IS HUMBLY DEDICATED BY THE AUTHOR.

Anthony Paul

Feb. 10th 1935
25 Geo. V

Illustration by EDWARD BURRA

110. QUILLER-COUCH, Arthur. *News from the Duchy*. Bristol: J. W. Arrowsmith Ltd; London: Simpkin, Marshall et al, 1913. 8vo. Original red cloth. Spine faded, light toning to board edges, several leaves crudely opened, but a very good copy.

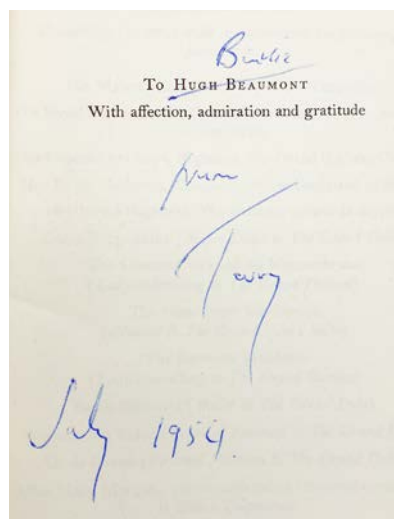
\$250

First edition. Inscribed by the dedicatee Austin M. Purves, Sr. to his son on the front free endpaper: "To my son Dale Benson Purves on Christmas Day 1914 with love from Austin M. Purves." The printed dedication reads "To My Friend Austin M. Purves of Philadelphia and Troy Town." Austin M. Purves was a financier and patron of the arts. *Item 409586*.

111. RAISON, Milton M. *The Gay Mortician*. Hollywood: Murray & Gee, 1946. 8vo. Original cloth; printed dust jacket. Jacket spine slightly darkened, some light soiling and wear at extremities. A near-fine copy.

\$250

First edition. The dedication copy, inscribed on the front free endpaper: "For Ethel & Bill Drake who need only look at the dedication to see what I think of the family – Love Milton Raison." The printed dedication reads: "For William A. Drake My Favorite Pundit." Drake was an American screenwriter who wrote 7 films between 1932 and 1939. His best-known work is the 1932 film *Grand Hotel*, which won the Academy Award for Best Picture. Raison wrote over 70 screenplays for films in addition to his series of mysteries about the character Tony Woolrich. *Item 409268*.



112. RATTIGAN, Terence. *The Sleeping Prince*. London: Hamish Hamilton, [1954]. 8vo. Original blue cloth; pictorial dust jacket. Rear of jacket slightly dust-soiled. A nice copy.

\$750

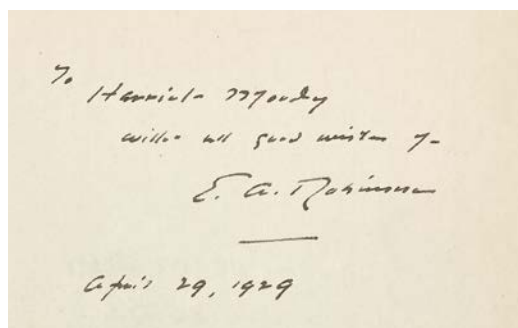
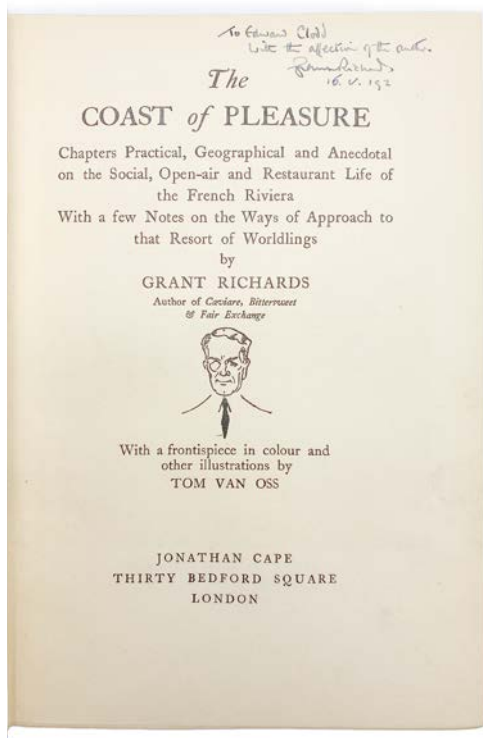
First edition. The dedication copy to Hugh "Binkie" Beaumont, who produced this and other Rattigan plays in England. The printed dedication reads: "To Hugh Beaumont With affection, admiration and gratitude." Rattigan has crossed through Beaumont's printed name, has written "Binkie" just above it, and has added "from Terry, July 1954."

The Sleeping Prince played in London in 1954 with Laurence Olivier and Vivien Leigh in the leading roles. In 1957 Olivier directed it as a movie, re-titled *The Prince and the Showgirl*, starring himself and Marilyn Monroe. [BA]. *Item 409209*.

113. REID, V[ictor] S[tafford]. *New Day*. New York: Alfred A. Knopf, 1949. 8vo. Original patterned boards; pictorial dust jacket designed by Joseph Low. A near-fine copy in a jacket with light edge wear.

\$600

First edition of the author's first novel. A dedication copy to one of the seven dedicatees, inscribed by the author to the novelist, poet and editor Bryher (pseud. of Annie Winifred Ellerman) on the front free endpaper: "To Bryher – God bless you. Victor Reid – March, 1949." The other dedicatees are: Robert Herring, Frederic Wakeman, Bob Lightbourne, Norman Manley, Phyllis Bottome, "and all those others who helped", and last but not least the author's wife. The author was born in Kingston, Jamaica and was later a member of the Press Association there. *New Day* is the story of a Jamaican family from 1865 to 1944 and is the first West Indian novel featuring dialogue written throughout in a dialect form (Creole). *Item 409269*.



114. RICHARDS, Grant. *The Coast of Pleasure, Chapters Practical, Geographical and Anecdotal on the Social, Open-air and Restaurant Life of the French Riviera....* London: Jonathan Cape, 1928. 8vo. Illustrated with drawings, including a map on the endpapers, by T. Van Oss. Original blue cloth; printed dust jacket. A bit dust-soiled and with slight fraying at top of spine. A very good copy.

SOLD

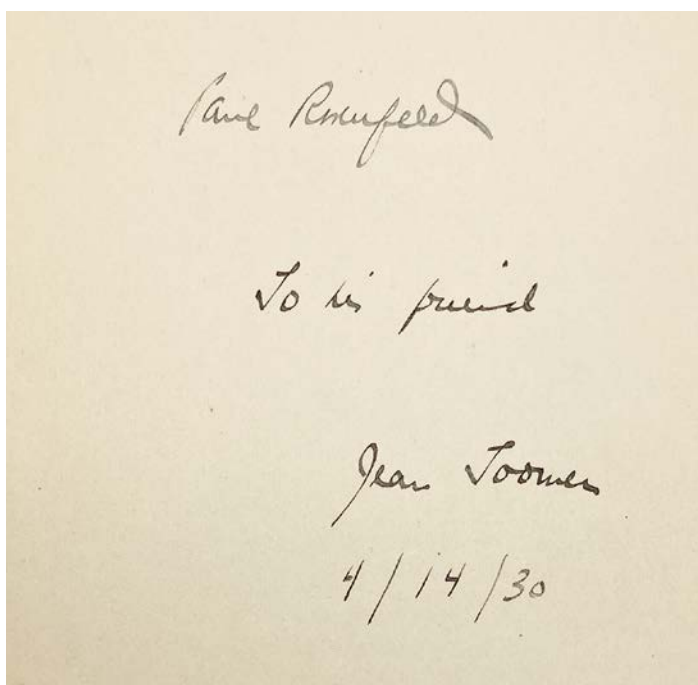
First edition. A dedication copy to Edward Clodd (banker, literary patron, and a good friend of Thomas Hardy and George Gissing), inscribed by the author in ink at the top of the title-page: "To Edward Clodd, With the affection of the author Grant Richards, 16.v.'32." The printed dedication reads: "To my playmates on the Coast of Pleasure, Edward Clodd, A. E. Houseman ... Theodore Dreiser [and three others, plus] ... the memory of Belfort Bax and Hugh Lane and above all to my dear wife I dedicate this book."

Richards wrote a couple of novels in addition to this guide book to the Riviera, but of course is best known as a publisher, most notably of Joyce's *Dubliners*. [BA]. *Item 409210*.

115. ROBINSON, Edwin Arlington. *Cavender's House*. New York: Macmillan, 1929. 8vo. Original purple cloth; printed dust jacket. Cloth a little faded, a very good copy.

\$900

First trade edition. *Cavender's House* is dedicated "To the Memory of William Vaughn Moody," the American poet, who died in 1910. (The two poets had met as undergraduates at Harvard and had remained good friends.) Robinson has inscribed this copy to his friend's widow: "To Harriet Moody with all good wishes of E. A. Robinson. April 29, 1929" (publication date was April 23). Hogan, pp. 36-37. [BA]. *Item 409211*.



"TO HIS FRIEND JEAN TOOMER"

116. ROSENFELD, Paul. *An Hour with American Music*. Philadelphia & London: J. B. Lippincott Company, 1929. 8vo. Original orange cloth. A near-fine copy save some light soiling and staining to covers.

SOLD

First edition. The dedication copy to the poet and novelist Jean Toomer, inscribed on the front free endpaper: "Paul Rosenfeld / To his friend Jean Toomer 4/14/30." With corrections, additions, and cross-outs in Rosenfeld's hand on 18 pages, ranging from a correction of a part of a word to an 11-word insertion and a 14-word cross through. Rosenfeld (1890-1946) was the resident literary and music critic of *The Dial*, was co-editor of *Seven Arts* with Waldo Frank, and was co-editor with Arthur Kreymbourg and Lewis Mumford of *The American Caravan*. Here in this Lippincott's "One Hour Series" volume, he discusses American music from jazz through Edward MacDowell, Roger Sessions, Roy Harris, Aaron Copland, et al. His *Men Seen*, a 1925 Dial Press Book, included an essay on Toomer, perhaps best known for his novel *Cane* (1923). In the early 1920s Toomer's New York literary circle included Rosenfeld, as well as Alfred Stieglitz and his wife, Georgia O'Keefe, all of whom became lifelong friends. Rosenfeld and Toomer often stayed with them at Lake George in their family house "The Hill." In 1925 Toomer spent the summer with Rosenfeld in Maine and wrote a novella, "York Beach," about the experience. [BA]. *Item* 409212.

28.10.22
The dedication copy
Dear MacKenna. You have
been living for years in the
palace chambers of thought
with Plotinus. This is only
a cabin you can rest in
for an hour. But it was
built in the same country
and the air may not be
altogether alien. With
much affection
A.E.

117. [RUSSELL, George: "A.E."]. *The Interpreters*. By "A. E.". London: Macmillan, 1922. 8vo. Original blue cloth, uncut. Spine slightly faded, extremities a trifle rubbed. A very good copy.

\$2,500

First edition. The dedication copy to fellow Irish writer Stephen MacKenna, inscribed by the poet and essayist Russell on the front free endpaper: "28.10.22. Dear MacKenna, You have been living for years in the palace chambers of thought with Plotinus. This is only a cabin you can rest in for an hour. But it was built in the same country and the air may not be altogether alien. With much affection, A. E." The printed dedication reads: "To Stephen MacKenna for the delight I have in his noble translation of Plotinus." With some marginal pencil markings, probably by MacKenna (1872-1934), a classical scholar and translator of the Neo-Platonists Plotinus and Porphyry. [BA].

The Interpreters was Russell's first novel, which he says "may be taken as a symposium between scattered portions of one nature dramatically sundered as the soul is in dream" (the preface). *Item* 409213.

My own copy
First Edition of
this binding oct. 1927.

118. SACKVILLE-WEST, V[ita]. *Heritage*. London: W. Collins Sons, [1927]. 12mo. Original tan cloth, leather spine label, top edges gilt. A trifle bowed, but a very good copy.

SOLD

First of this edition in cloth and the dedication copy to her mother. The printed dedication of this novel reads "To My Mother." Sackville-West has crossed through "My Mother" and has inscribed beneath this "M. B. B. M." – which stands for "My Beloved Bonne Maman." This ("Bonne Maman") was Harold Nicholson's name for Lady Sackville, adopted by Vita at least as early as 1913 (see Victoria Glendinning, *Vita*, NY, 1983, p. 54). On the front free endpaper below a pasted clipping of review blurbs about the book, Sackville-West has written: "My own copy First Edition of this binding. Oct. 1927." She has also signed the title-page above her printed name (which she has crossed through). With the author's bookplate and with two early penciled provenance notes. This is Sackville's first published novel, which was first issued by Collins in 1919. [BA]. *Item 409214.*

TO
ALEXANDER MUNRO,
Sculptor,
THIS BOOK,
IN TOKEN OF SINCERE AND ADMIRING FRIENDSHIP, IS
CORDIALLY INSCRIBED.
by
his attached friend. G. A. Sala.
November 6th 1863

119. SALA, George Augustus. *The Strange Adventures of Captain Dangerous: Who Was a Soldier, a Sailor, a Merchant, a Spy, a Slave among the Moors, a Bashaw in the Service of the Grand Turk...* London: Tinsley, 1863. 3 volumes, 8vo. Original chocolate blindstamped cloth, spines gilt-lettered. A few slight stains on covers, extremities lightly rubbed.

SOLD

First edition and the dedication copy. The printed dedication in vol. 1 reads: "To Alexander Munro, Sculptor, This Book, in Token of Sincere and Admiring Friendship, Is Cordially Inscribed." Just beneath the author has written: "by his attached friend. G. A. Sala. November 6th, 1863" – referring to the fact that tipped into the verso of the title-page of vol. 1 by careful slits, and thus facing the printed dedication, is a carte-de-visite photograph of Sala (obscuring a few letters in the subtitle). The dedicatee Munro (1825-1871) was a Pre Raphaelite sculptor, a protégé of Thomas Woolmer, and a friend of Dante Gabriel Rossetti. The very good Gerald Slater copy of this uncommon three-decker. Sadleir 3029; Wolff 6133. [BA]. *Item 409215.*

To
James Lorimer Graham, junior

endeared to me for a hundred reasons: —
always tolerant of my infirmities, patient
under my irritability, forbearing with
my many madneses, and my good friend anyhow —
and, let him be assured that had I not been pledged
prior to my departure, to dedicate my Book to
"Bull Run Russell", it would have been to him
that it would have been inscribed by
George Augustus Sala.

and I believe that (errors excepted) there is
more good than evil to America contained in
its pages. London - January 26th 1865.

NON-DEDICATEE DEDICATION COPY

120. SALA, George Augustus. *My Diary in America in the Midst of War*. London: Tinsley Brothers, 1865. Two volumes, 8vo. Original brick cloth, gilt-lettered and -decorated. Rebacked preserving original spine panels, light wear at extremities.

SOLD

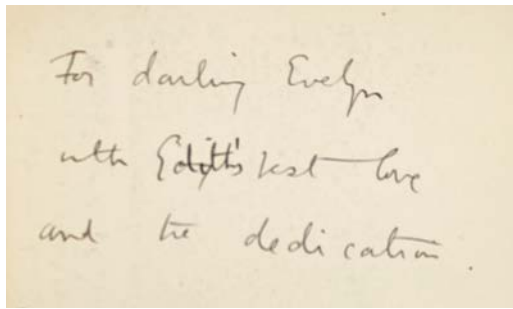
First edition. Presentation copy, with a lengthy inscription by the author to diplomat, collector, and man of letters James Lorimer Graham, Jr. on the front free endpaper of vol. 1 (and with his name written at the same place in vol. 2): "To James Lorimer Graham, Junior endeared to me for a hundred reasons: — always tolerant... patient under my irritability, forbearing with my many madneses, and my good friend anyhow— and, let him be assured that had I not been pledged, prior to my departure, to dedicate my book to 'Bull Run Russell' [William Howard Russell, who is named on the printed dedication leaf], it would have been to him that it would have been inscribed by George Augustus Sala. and I believe that (errors excepted) there is more good than evil to America contained in its pages. London - January 26th 1865."

With: SALA. *Notes and Sketches of the Paris Exhibition*. London: Tinsley Brothers, 1868. Original green cloth. Some wear to extremities. The dedicatee James Lorimer Graham, Jr.'s copy, with his bookplate (the printed dedication reads: "To James Lorimer Graham, Jun. of New York, in Memory of a Thousand Kindnesses, This Book is Affectionately Inscribed.") A typed transcript of a letter by Sala to Graham, 11 April 1867, is laid in. Item 409590.

121. SALINAS, Pedro. *Reality and the Poet in Spanish Poetry*. Baltimore: Johns Hopkins Press, 1940. 8vo. Original cloth-backed boards. A very good copy with some slight soiling to the covers.

SOLD

First edition. The dedication copy, inscribed by the author on the dedication leaf with a flamboyant graphic splaying of the dedicatee Eleanor Laurelle Turnbull's name into the shape of a heart and signed at bottom. Item 409270.



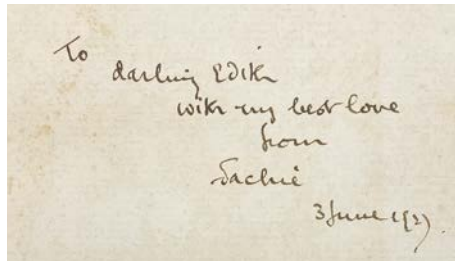
A PAIR OF DEDICATION COPIES

122. SITWELL, Edith. *Victoria of England*. London: Faber and Faber, 1936. 8vo. Illustrated with 16 plates. Original dark red cloth, top edges gilt; printed dust jackets.

\$3,500

Two copies: each a dedication copy of the first edition of Sitwell's first prose work. The book is dedicated "To Helen Rootham and Evelyn Weil." Each copy is also identically inscribed (except for the change of names) on the respective front free endpaper: "For darling Helen [and Evelyn] with Edith's best love and the dedication, 4 February: 1936" (publication date was February 13). The dust jacket on Helen's copy is frayed at top edge with a chip costing two letters in "Victoria" on front; Evelyn's jacket is defective.

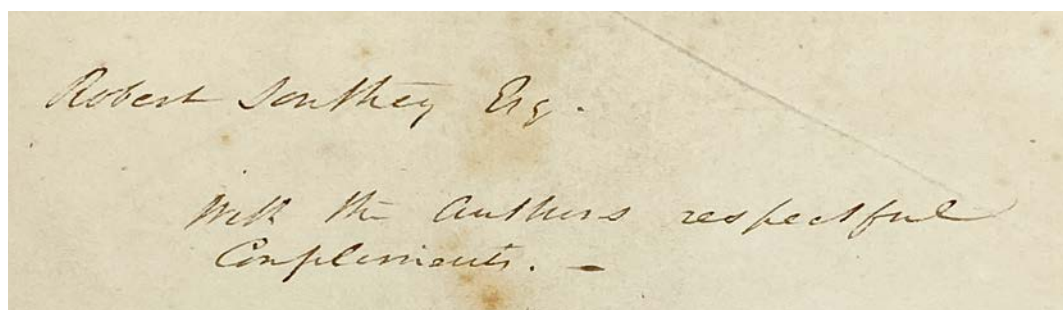
The two dedicatees were sisters and important life-long friends of Sitwell's. Helen Rootham took over as Edith's governess in 1903 and "throughout her teens [was] the most important intellectual and artistic ally [she] had" (John Pearson, *The Sitwells*, NY, 1978, p. 54). Evelyn Weil lived in Paris and Edith stayed with her when she was there. A small allowance from Sitwell enabled Evelyn to survive World War II at her apartment in Paris. A rare brace of dedication copies; with the H. Bradley Martin bookplate in each volume. Fifoot EA28a. [BA]. *Item 409216*.



123. SITWELL, Sacheverell. *The Cyder Feast and Other Poems*. London: Duckworth; New York: George H. Doran, 1927. Tall 8vo. Original buff buckram, untrimmed. A few slight stains on front cover, a trifle rubbing at extremities, a little bowed, but a very good copy.

\$1,500

First edition, one of 15 copies for presentation of 165 copies (150 for sale) on handmade paper numbered and signed by the poet (this is number 155). The book is dedicated "To My Brother, Sister and Little Son." This is the dedication copy to his sister Edith Sitwell and is inscribed by Sacheverell on the front free endpaper: "To darling Edith with my best love from Sachie, 3 June 1927" (one day after publication). In pencil on a rear flyleaf Sacheverell has listed nine flowers and plants, whose names mostly correspond to poems in the book, under the heading "At Breakfast in the Train." In addition, there are extensive pencil markings (presumably by the poet) on the two-page "Content" and numerous markings in the text. Ownership signature of Geoffrey Elborn on half-title. Fifoot SA12b. [BA]. *Item 409217*.



124. [SOUTHEY, Robert, dedicatee] – John Laurens BICKNELL. *The Hour of Trial; a Tragedy.* London: Printed for T. Kilpack, 1824. 8vo. 83 pages. A gift binding of contemporary green straight-grained morocco, gilt floral border surrounding a gilt rule and blind border on the sides, spine decorated and lettered in gilt, edges gilt. Wear at joints, top of spine and corners, small hole on C1 with loss of pagination.

SOLD

First edition. With half-title and five-page Preface by Bicknell on playwriting. The play is dedicated "To Robert Southey, LL.D., Poet Laureate, a scholar and a gentleman..." The dedication copy, inscribed by Bicknell at top of a front flyleaf: "Robert Southey, Esq. With the author's respectful Compliments." Bicknell (ca 1786-1845) was an English solicitor and author. In a successful legal career, he became solicitor to the Admiralty. He was Sir John Soane's solicitor from 1828, and an original trustee of the Sloane Museum. He was Fellow of the Royal Society and of the Society of Antiquaries of London. The H. Bradley Martin copy (bookplate). [BA]. *Item 409218.*

125. SQUIRE, J. C. *The Grub Street Nights Entertainments.* London: Hodder and Stoughton, 1924. 8vo. Original black cloth, printed paper spine label. Covers a bit worn, split to rear joint, but a very good copy. \$150

First edition. The dedication copy, inscribed on the dedication page to Lady Eileen Oude: "From [indistinct nickname?] Oct. 7 1924." And with an ALS tipped to the facing leaf, 8vo, two pages, October 7, 1924, "you will be surprised, and may be disgusted, to see that this book is dedicated to you. It had to be: it all sprang out of the first one which was written for you! – and partly by – you! and until then I never dreamt I could write a story. It is published today & I wanted you to have it on the day. That is why I send it instead of bringing it – I am at home not well. Yours Jack Squire." The printed dedication reads "To Lady Eileen Orde Who Fired the Pistol at the Start." The Bloomsbury group named the coterie of writers that surrounded Squire as the Squirearchy. Alan Pryce-Jones was Squire's assistant on the *Mercury* and wrote: "Among his contemporaries ... his reputation was variable. Many of them, such as Virginia Woolf, found him coarse; they thought, with reason, that he drank too much; they had little confidence in the group, known as the Squirearchy, which surrounded him." *Item 409271.*

126. STERLING, George. *The Caged Eagle and Other Poems.* San Francisco: A. M. Robertson, 1916. 8vo. Original cloth, partly unopened; printed dust jacket. A fine copy in the uncommon dust jacket. \$900

First edition. The dedication copy, inscribed by the poet: "For Raphael Weill, this unneutral book, with gratitude and affection, George Sterling. San Francisco, July 5th, 1916." The printed dedication reads: "To Raphael Weill / Chevalier of the Legion of Honor." With the two misprints noted by Merle Johnson (p. 474) corrected in ink by Sterling. Almost a third of the book (pp. 117-168) is a section of poems "On the Great War." BAL 18767. [BA]. *Item 409219.*

To F. R. G.
 Here at last is the little
 book, just off the
 press - and just under
 the wire MBS
 25 June 1972

127. STILLWELL, Margaret Bingham. *The Beginning of the World of Books 1450 to 1470. A Chronological Survey of the Texts Chosen for Printing during the First Twenty Years of the Printing Art. With a Synopsis of the Gutenberg Documents.* New York: The Bibliographical Society of America, 1972. Tall 8vo. Original crimson cloth. A fine copy.

SOLD

First edition. The dedication copy, inscribed by the author to Frederick Richmond Goff on the front free endpaper: "To F. R. G. Here at last is the little book, just off the press – and just under the wire. MBS 25 June 1972." The printed dedication reads: "To Frederick Richmond Goff Chief of the Rare Book Division The Library of Congress who began his Career as my Student and Assistant and now more than Thirty Years later has generously aided in gathering this Data." A wonderful association copy, linking these two celebrated incunabulists. *Item 409272.*

128. SULLIVAN, Monica. *Slipping through the Jelly Line. A Novel.* San Francisco: Steve Rubenstein, 1981. 8vo. Original printed wrappers. A few small stains, but a very good copy.

\$75

First edition. The dedication copy, inscribed on the front free endpaper: "Dearest Alvah! I hope you like my book. At any rate, it's onward and upward! Thank you for helping me to keep my sensayuma. Love, Monica 6 August, 1981. San Francisco." The printed dedication reads: "For Alvah Bessie The Best Cheerer-Upper West of the Pecos." With an autograph note by the publisher forwarding the book, written on the back of a flyer advertising it "... to hell with NY publishers. Someday this flyer will be worth a lot of money..." *Item 409273.*

TO MATTHEW ARNOLD

129. SYLVESTER, James Joseph. *The Laws of Verse or Principles of Versification Exemplified in Metrical Translations.* London: Longmans, Green and Co., 1870. 8vo. Original blue cloth, blocked in blind, spine gilt-lettered. A trifle rubbed, a couple of tiny stains, but a very good copy.

\$1,500

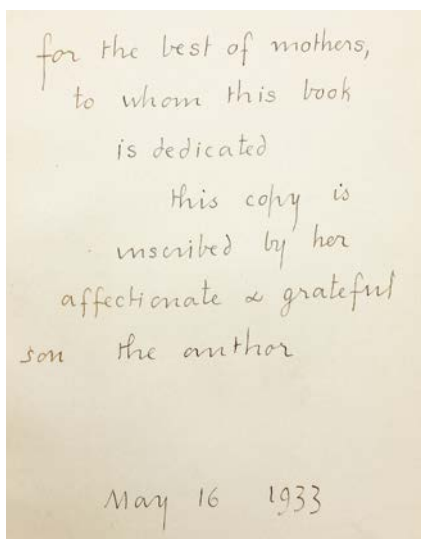
First edition. The dedication copy, inscribed by Sylvester on the half-title to "Mathew [sic] Arnold Esq from the Author." The printed dedication to Arnold is "in grateful recognition of much valuable criticism and generous encouragement received at his hands." Sylvester (1814-1897), who was Jewish, was one of the greatest of all British mathematicians and his achievements are covered at length in *DNB*. (Among a number of mathematical terms he invented are "matrix" and "graph.") From 1877 to 1883 he was professor of mathematics at Johns Hopkins University, where he founded the *American Journal of Mathematics*. (Arnold thought briefly of joining him at the just-opened Johns Hopkins.) Sylvester had an abiding interest in the structure of English poetry and *The Laws of Verse* is his most important published work on the subject. The book also includes an address on the nature of mathematics, and a lengthy discussion on Kant's theory of space and time. [BA]. *Item 409220.*

130. SYMONS, A. J. A. *Emin, the Governor of Equatoria*. London: The Fleuron Ltd., 1928. 8vo. Original cloth-backed decorated boards. Spine slightly faded, a very good copy.

\$850

First edition, limited to 300 numbered copies (of which this is no. 21), and the dedication copy, inscribed by Symons on the front free endpaper (oddly, his inscription virtually repeats the printed dedication): “for Harold Fisher from whose eloquent lips, one sultry midnight seven years ago, I first heard the story of Emin: from AJ.” Symons’ first book is a study of the 19th-century German who, under the assumed name of Emin Pasha, lived for fifteen years as a Turk in Equatorial Africa. The dedicatee, Captain Harold Fisher, was Symons’ oldest and closest friend (see his brother Julian’s excellent biography, *A. J. A. Symons: His Life and Speculations*, Oxford, 1986). *Emin* is the first book printed (by Oliver Simon at the Curwen Press) in Lutetia type designed by Van Krimpen. With the prospectus laid in.

Alphonse James Albert Symons (1900-1941) was a bibliographer, biographer (particularly of Corvo), book collector and general bon vivant. He was the founder of the First Editions Club, a co-founder with Andre Simon of the Wine & Food Society, and, with Desmond Flower, of the *Book Collector’s Quarterly* (a forerunner to the *Book Collector*). [BA]. *Item 409221*.



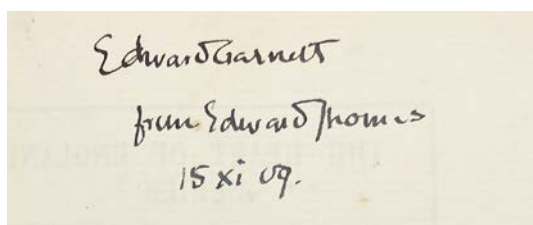
“FOR THE BEST OF MOTHERS”

131. SYMONS, A. J. A. *H. M. Stanley*. London: Duckworth, 1933. Small 8vo. Original red cloth; printed dust jacket. One-inch piece chipped from heel of spine on jacket.

SOLD

First edition of this book on Henry Morton Stanley, African explorer and discoverer of Livingstone, in the Duckworth “Great Lives” series. The dedication copy, inscribed: “for the best of mothers, to whom this book is dedicated, this copy is inscribed by her affectionate & grateful son the author. May 16, 1933.” The printed dedication is simply “To My Mother.”

“[My brother] was fascinated by the contrast between Stanley and Emin, extrovert and introvert, the direct, self-reliant, ruthless explorer... and the pliable, negative, enduring figure of Emin” (Julian Symons, *A. J. A. Symons: His Life & Speculations*, Oxford, 1986, p. 112). [BA]. *Item 409222*.



132. THOMAS, Edward. *The South Country*. London: J. M. Dent, 1909. Square 8vo. Frontispiece, title-page vignette, pictorial endpapers and front cover illustration by Hebert Cole. Original pictorial pale green cloth. A little soiled and rubbed, inner hinges a trifle tender, but an agreeable copy.

SOLD

First edition of one of Thomas' contributions to The Heart of England Series, in which he "gives his impressions of a year's wanderings afoot as the seasons change through Kent, Sussex, Hampshire, Wiltshire and Cornwall." The dedication copy "To Edward Garnett" (the printed dedication), inscribed simply by the author on the half-title: "Edward Garnett from Edward Thomas. 15 xi 09." Thomas and the publisher's reader (or editor) Edward Garnett first met in 1905 and remained close friends until the author's death in 1917, with Garnett providing a great deal of literary advice and help. In 1927 Garnett wrote the DNB entry on Thomas (at the request of his widow Helen Thomas) and also the introduction to the Gregynog Press edition of Thomas' *Selected Poems*. Edward Thomas presentation copies, let alone dedication copies, are rare. With the book label of David Garnett reading "From the library of David Garnett." [BA]. *Item 409223*.

133. TOTHEROH, Dan. *Moor Born*. New York: Samuel French, 1937. 8vo. Original yellow printed wrappers. Some light soiling to wrappers. A nice copy.

\$150

New edition. The dedication copy, inscribed by the author to his wife on the front free endpaper: "The new edition, Helen dear, with many memories – Dan, Christmas 1941!" The printed dedication reads: "For Helen Who made this possible with her courage and faith." Totheroh's most famous works include his collaborations on the screenplays for *The Devil and Daniel Webster* and *The Count of Monte Cristo*. *Moor Born*, a play about the Brönte sisters, was first performed at The Playhouse, New York, 3 April 1934. *Item 409274*.

134. TRILLING, Lionel. *Freud and the Crises of Our Century*. Boston: The Beacon Press, [1955]. Small 8vo. Original cloth-backed boards, issued without a dust jacket. A fine copy.

\$650

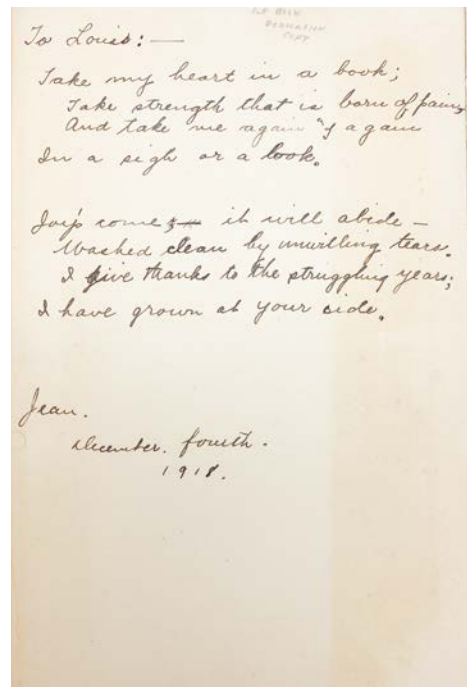
First edition. The book is dedicated "To Charles Warren Everett," former head of the English Department at Columbia University, where Trilling was a professor and its leading literary critic. This is the dedication copy, inscribed by Trilling: "Dear Charles - You know with how much affectionate friendship, and I hope you know with how much Admiration, this very little book and its dedication come to you. Yours always, Lionel. Dec. 1955."

With: Another copy of the book, also fine, inscribed by Trilling on the front free endpaper: "Dear Hannah Moore - Our friend, C. W. E., has his own copy of this book. I think you ought to have your own copy - both because of your natural interest in him [Freud], and because you so kindly spoke to me of your having had a special feeling for the lecture when you heard it. Always yours, Lionel. Dec. 1955." Together, two copies. *Item 409224*.

135. UNTERMAYER, Jean Starr. *Growing Pains*. New York : B. W. Huebsch, 1918. 8vo. Original cloth-backed boards, uncut. Covers soiled, corners worn.

\$1,500

First edition of the poet's first book. The dedication copy to her husband, the poet and critic Louis Untermeyer, inscribed on the front flyleaf by Jean with eight lines of verse: "To Louis: - Take my heart in a book; / Take strength that is born of pain, / And take me again and again / In a sigh or a look. / Joy's come - it will abide - / Washed clean by unending tears. / I give thanks to the struggling years; / I have grown at your side. / Jean. / December fourth. 1918." The printed dedication is "To Louis:" followed by a musical theme in six bars. Louis Untermeyer was in many ways responsible for launching his wife's career. Jean married him in 1907 and shortly thereafter began writing poems (secretly). Her husband discovered them one day, liked what he saw and sent them off to literary periodicals where they were soon published. Pasted to the rear flyleaf is a clipping of Louis' review of his wife's book for *The New York Post* of Dec. 14, 1918; a portion of the dust jacket is pasted to the inside rear cover.



With: UNTERMAYER, Jean Starr. *Dreams Out of Darkness*. New York: B. W. Huebsch, 1921. 8vo, original cloth-backed boards, uncut. Fore-corners worn.

First edition of the poet's second book, also the dedication copy to her husband Louis Untermeyer. This time the dedication page reproduces in printed form the poem in the inscription in her first book. The inscription by Jean in *Dreams Out of Darkness*: "For Louis, in whom is central so many of my dreams, and who has, more than any other, the power to make them come true - Jean - November, 1921." Tipped to the inside front cover is a typescript (1p., 4to) of a poem by Jean, entitled "Love and Husbandry (to the true husband-man)" and dedicated "For Louis / October First 1931." (The Untermeyers were first divorced in 1926, were remarried in 1929, and divorced again a year later). Pasted to the rear flyleaves are several reviews of the book, one by Louis for the *New York Times Book Review* of Nov. 27, 1921. Jean Starr Untermeyer is perhaps best known for her translation of Herman Broch's *Der Tod des Vergil* (*The Death of Virgil* published in 1946). *Item* 409225.

136. VACHELL, Horace Amesby. *The Golden House. A Romance of Bath*. London: Cassell and Company, 1937. 8vo. Original black cloth, gilt-lettered on spine. Slightly leaned, but a near-fine copy without the jacket. \$250

First edition. The dedication copy to A. J. A. Symons, signed by the author on the title, with a signed Christmas card mounted on the front pastedown, and inscribed on the front free endpaper: "To A. J. A. Symons with the warm regards of the author. Widcombe Manor, Bath. Aug. 25 /37." The printed dedication reads: "To A. J. A. Symons I dedicate this Romance of Bath to you, my dear A. J., with pleasure and gratitude, because you were the first to suggest to me that a novel might be written dealing with an ancient and beautiful house, setting forth the effects of environment upon character and temperament. More, you happily suggested the title: 'The Golden House.' You may recall that I jumped, hot-foot, at your suggestion, and said there and then that I hoped to live long enough to carry it out." *Item* 409275.

137. VAN DOREN, Mark. *Henry David Thoreau*. Boston: Houghton Mifflin, 1916. 8vo. Original greenish brown cloth, top edges gilt. Light rubbing at ends of spine and fore-corners, a very good copy.

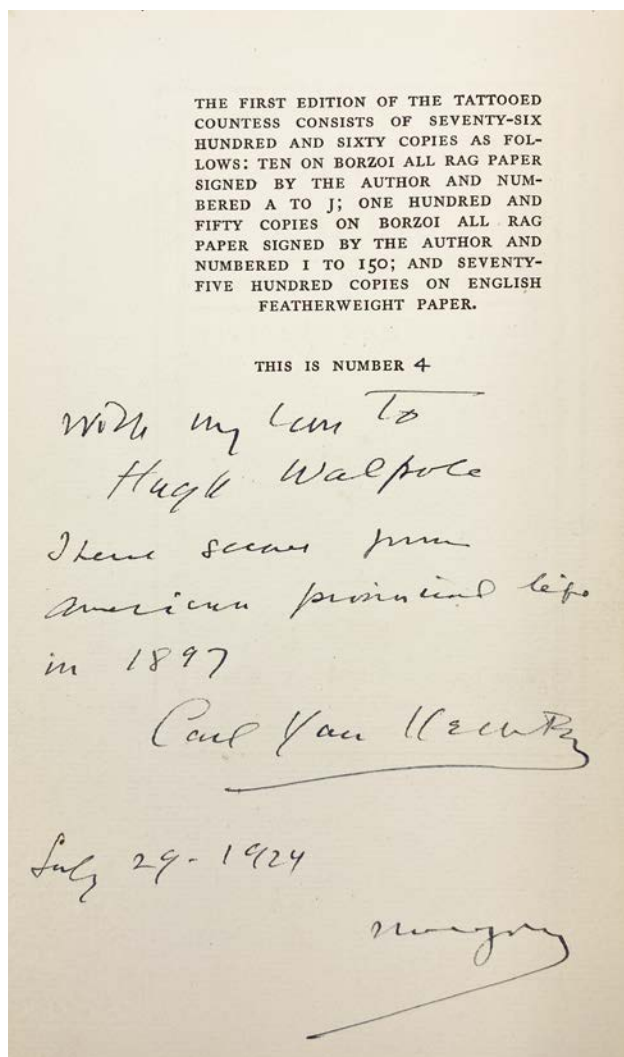
\$750

First edition of Van Doren's first book, which is dedicated "To My Father and Mother." Inscribed by him at top of half-title: "The author to the dedicatees." Clipping of a newspaper review laid in at front (discoloring the endpaper). Mark Van Doren, the young brother of Carl, was a poet and an acclaimed professor of English at Columbia for 40 years; in 1940 he won the Pulitzer Prize for his *Collected Poems*. [BA]. *Item 409226*.

"OH SHIT SAID THE DUCHESS"

138. VAN VECHTEN, Carl. *The Tattooed Countess: A Romantic Novel with a Happy Ending*. New York: Knopf, 1924. 8vo. Original cloth-backed decorated boards, paper label, uncut; in a cloth slipcase. Fore-corners a little worn, a very good copy.

\$3,500



First edition, Copy No. 4 of 150 numbered copies on Borzoi All Rag Paper signed by the author (this copy not separately signed). The dedication copy, inscribed by the author on the limitation page: "With my love to Hugh Walpole - These scenes from American provincial life in 1897, Carl Van Vechten. July 29, 1924. New York." The printed dedication reads simply "For Hugh Walpole."

At the beginning of Chapter I of this novel set in Van Vechten's native Iowa, there is the following marginal penciled remark in an unidentified hand (possibly Walpole's?): "Oh shit said the duchess who up to this time had taken no part in the conversation" - "suggesting" an alternative opening sentence.

As noted in Bruce Kellner's *Carl Van Vechten and the Irreverent Decades* (Norman, 1968, p. 155, an irate, anonymous reader wrote to Van Vechten about *The Tattooed Countess*: "You dedicate it to Hugh Walpole. Poor Walpole! He must feel honored using his name betwixt the

covers of such gutter slime.' But Walpole was enormously pleased to be the dedicatee: 'On her own bottom, so to speak [Keller quotes Walpole writing to Van Vechten] she's not I think so good as my beloved *Bow Boy* [the author's preceding novel *The Blind Bow-Boy*, 1923] - But I think she's infinitely more interesting and more promising... It shows how true an artist you are that you should step out and develop new talents." Merle Johnson (3rd. ed., 1936), p. 467. [BA]. *Item 409227*.

139. WAER, John. *Jade Malloy*. New York: House of Field, Inc., 1943. 8vo. Original green cloth, printed paper spine label; pictorial dust jacket. A fine copy in a very good jacket with spine faded and wear at extremities.

\$250

First edition. A dedication copy, inscribed "Copy #1" on the front free endpaper and on the dedication leaf next to the printed dedication that reads: "To Harvey Taylor / Author's Representative / and / Bill Saroyan / (They said they'd get me started.) Waer has written "He did / J. Waer 8-21-43" next to the printed dedication. A newspaper clipping on the rear pastedown recounts Waer's fine, along with three other men, after being caught running an illegal game of dice. *Item 409276*.

140. WALTON, Eda Lon. *So Many Daughters*. New York: Bookman Associates, 1952. 8vo. Original blue cloth; printed dust jacket. A fine copy, jacket spine lightly toned.

SOLD

First edition. A dedication copy, inscribed by Walton on the front free endpaper to Ben Belitt: "For Ben who helped me make it. With love, Eda." The printed dedication is "For David Mandel and Ben Belitt". Walton was a noted anthologist and author of *Dawn Boy*. Belitt was a poet and translator, known for translating several volumes by Neruda and Llorca into English. *Item 409277*.



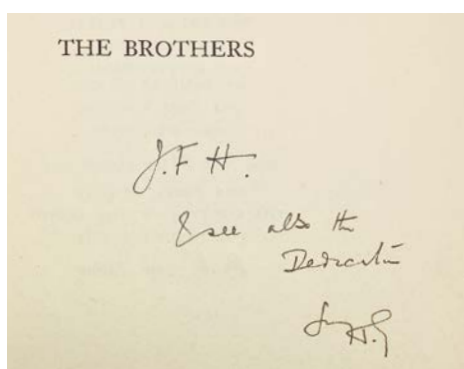
INSCRIBED BY THE DEDICATEE TO ARNOLD BENNETT

141. WAUGH, Alec. *The Loom of Youth*. London: Grant Richards, 1917. 8vo. Original blue cloth. Spine faded and with a half-inch tear at top, binding a bit askew.

SOLD

First edition of the first book by Evelyn Waugh's older brother. *The Loom of Youth*, written in six and a half weeks while Alec Waugh was in the military during World War I, is apparently the first novel to refer explicitly to homosexual relations in English public schools (the author attended the Sherborne School). It was published when Alec Waugh was 19 years old in service overseas and became an immediate sensation.

The Loom of Youth is dedicated to the author's father Arthur Waugh, an author in his own right and a director of the Chapman & Hall publishing house. This copy bears a presentation inscription from the dedicatee to one of the leading writers of the day: "Arnold Bennett from Arthur Waugh. In memory of good talks in better days. July 23, 1917." (Chapman & Hall had published Bennett's *The Old Wives' Tale* in 1908.) Alec Waugh wrote some 50 books during a career that spanned nearly 65 years, the best known being the novel *Island in the Sun*. With the Bennett bookplate. [BA]. *Item 409228*.



142. WELLS, H. G. *The Brothers, a Story*. London: Chatto & Windus, 1938. 8vo. Original cloth; pictorial dust jacket designed by Harold Jones. Jacket slightly frayed, overall in very good condition.

\$2,500

First edition of this novel set during the Spanish Civil War. The book is dedicated “To my friend J. F. Horrabin.” This is the dedication copy inscribed by Wells on the half-title: “J. F. H. & see the dedication. H. G. W.”

Tipped in at the front endpaper is a London newspaper clipping from January 19, 1938 recounting how the illustrator Horrabin – who did the maps and drawings for Wells’ *The Outline of History* – received this copy: “I’d looked in to see him [the reporter writes of Horrabin] at his Hempstead flat. Then the mail arrived. With a packet. Opened, proved to be a book. H. G. Wells’ latest novel, *The Brothers*. With it was the briefest of notes. In Mr. Wells’ hand. Read: ‘J. F. H. & see the dedication. H. G. W.’ Horrabin turned, as commanded, to said dedication, expecting some subtle Wellsian leg-pull – he knows his H. G. W. – then said: ‘Look at this.’ Sounded quite pleased with life. ‘This’ was the printed dedication. Which reads: ‘To my friend J. F. Horrabin.’” This clipping, undoubtedly preserved by Horrabin, must be one of the few, independent, eyewitness account on record of a dedicatee actually receiving his dedication copy! [BA]. *Item 409229*.

143. [WELLS, H. G., dedicatee] – J. Leslie MITCHELL (pseud. of Lewis Grassie Gibbon). *Persian Dawns, Egyptian Nights*. London: Jarrolds, [1932]. 8vo. Original black cloth. Spine lettering a bit faded, some light wear at extremities, slightly leaned, but a very good copy.

\$400

First edition. The dedication copy to H. G. Wells, inscribed on the title-page by the author: “For H. G. Wells / Jas. Leslie Mitchell.” The printed dedication reads simply “To H. G. Wells.” With the address stamp of Montgomery Evans on the front pastedown. Wells was one of the Scottish author’s earliest supporters. Mitchell is his best remembered for his trilogy entitled *A Scots Quair*, and in particular its first book *Sunset Song*. *Item 409278*.

“I GIVE YOU THIS, THE BITTER AND THE SWEET”

144. WHITNEY, Helen Hay. *Herbs and Apples*. New York and London: John Lane, 1910. 8vo. Frontispiece and plates. Original pictorial boards with a design by Lucretia Van Horn, edges untrimmed. Spine darkened, a few other stains on covers, but a very good copy.

\$200

First edition. Effectively the dedication copy, inscribed on the dedication leaf (“I give you this, the bitter and the sweet. / It hold my heart, can you not hear it beat? / So poor a gift to put within your hand – Apples and

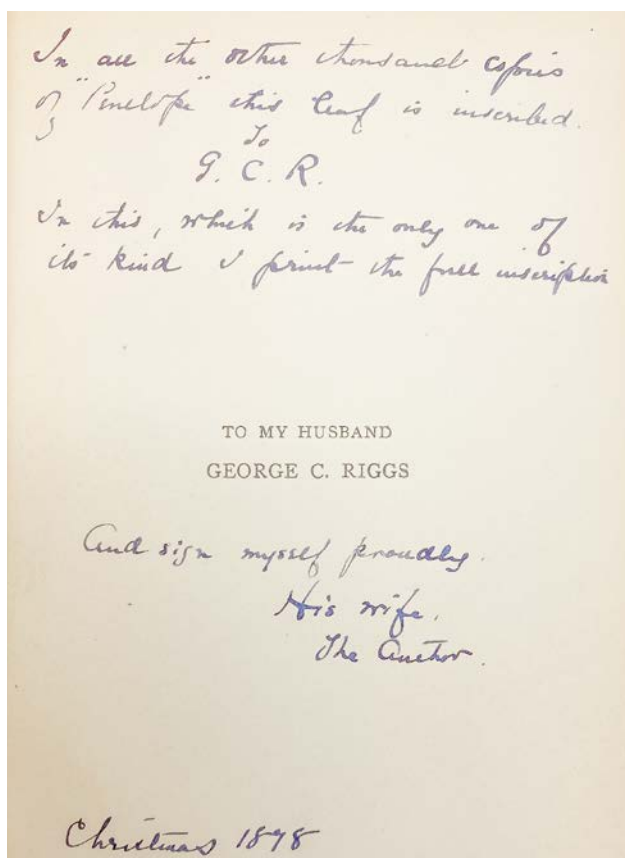
herbs! – but you will understand”): “You from Me, Your book October 20th 1910.” Further inscribed on the half-title by the author to the author’s daughter Joan Whitney in pencil: “To Joan Whitney With her mother’s love February 5, 1918.” This book collects poems that Helen Hay Whitney published originally in *The Metropolitan Magazine* and *Collier’s Weekly*. Item 409279.

“THE ONLY ONE OF ITS KIND”

145. WIGGIN, Kate Douglas. *Penelope’s Progress. Being Such Extracts from the commonplace Book of Penelope Hamilton as Relates to Her Experiences in Scotland.* Boston: Houghton Mifflin, 1899. 8vo. Brown half morocco, marbled boards, spine gilt-lettered in compartments, top edges gilt, marbled endpapers. Wear along front joint and two fore-corners, else a very good copy.

SOLD

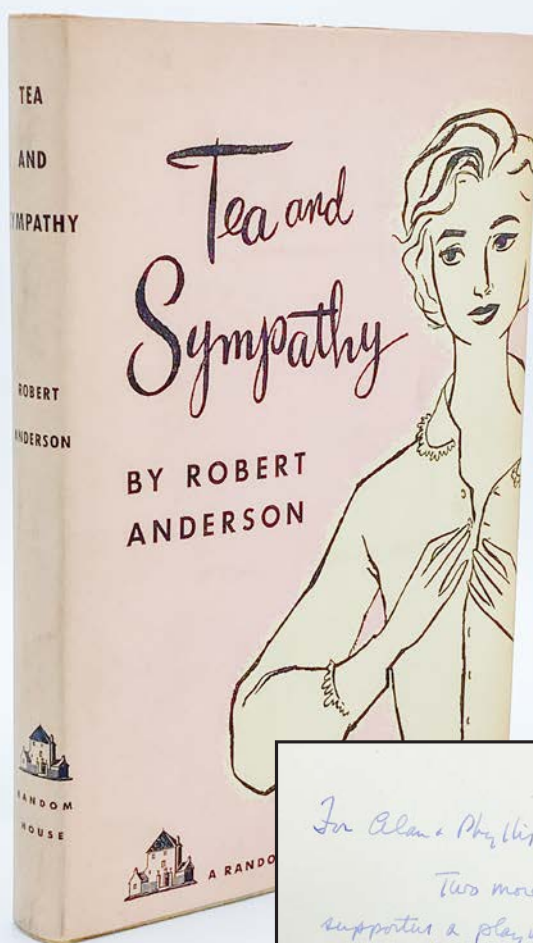
“Thirtieth Thousand” (dated a year after the first printing). The dedication copy, with the author’s lengthy inscription, incorporating the printed dedication: “In all the other thousand copies of *Penelope* this leaf [the dedication leaf] is inscribed to G. C. R. [in the printed dedication]. In this, which is the only one of its kind I print the full inscription [To My Husband George C. Riggs] and sign myself proudly his wife, The Author. Christmas 1898.” The dedication leaf is a cancel, mounted on a stub, most likely specially prepared by the publisher. Wright 5948. See BAL 22620. [BA]. Item 409230.



146. WOLF, Howard. *Greener Pastures. A Fable of Past, Present and Future.* Caldwell, OH: The Caxton Printers, Ltd., 1936. 8vo. Original green cloth. A very good copy with a few small stains on covers.

\$150

First edition of this play “presented with a grand salaam in the direction of Mr. Marc Connolly, author of *The Green Pastures...*” (Author’s Note). A dedication copy from the publisher to Marc Connolly, inscribed on the front free endpaper: “To Marc Connolly with best regards from the Idaho publisher, J. H. Gipson Caldwell, Idaho March 10, 1942.” The printed dedication reads: “To Marc Connolly, Roark Bradford and the Forgotten Man.” Gipson said of his mission as a printer-publisher: “Books to us never can or will be primarily articles of merchandise to be produced as cheaply as possible and to be sold like slabs of bacon or packages of cereal over the counter. If there is anything that is really worthwhile in this mad jumble we call the twentieth century, it should be books.” Laid in is a TLS by Percy Waxman of *Cosmopolitan* forwarding the book to Connolly, “...Don’t blame me for the contents as I am merely acting as a messenger to you from your admirer.” Item 409280.



For Alice & Phyllis -

Two more loyal
supporters a playwright never
had. I am always touched
by your kindness and enthusiasm.

Affectionately,

Rob.

BOOKS, LETTERS & MANUSCRIPTS

(Nos. 147 - 447)

147. ALDRICH, Thomas Bailey. *Mercedes, and Later Lyrics*. Boston: Houghton, Mifflin, 1884. 8vo. Original cloth, top edges gilt. Nearly all of spine label lacking, slightly soiled.

\$100

First edition. Inscribed with a poem: the 16-line poem "Comedy" (on pp. 89-90 in the book) has been written out and signed by Aldrich on the front flyleaf. Inscribed by him on the opposite blank page: "This [the last stanza], being too much like one of Swinburne's, was subsequently re-written – as it stands on page 90. T. B. A., Dec. 19, 1883." BAL 325. [BA]. *Item 409281*.

148. AMHERST, Jeffrey. Autograph letter signed ("Jeff. Amherst") to [Tho?] Hancock in Boston; written in Boston, 28 October 1758. One page, 4to, integral blank leaf docketed on verso. Evenly browned, long tears in two horizontal folds cutting across some words.

\$450

In 1758, British General Amherst (1717-1797) was put in command of an expedition sent against the French in North America. Here Amherst discharges transcripts that are no longer needed. The recipient could be Thomas Hancock who was John Hancock's uncle and a rich Boston merchant. [BA]. *Item 409282*.

149. ANDERSON, Robert. *Tea and Sympathy*. New York: Random House, 1953. 8vo. Photographs by Slim Aarons. Original cloth; pictorial dust jacket by Clifford Strohl Associates. Jacket with a trifle of soiling. A fine copy.

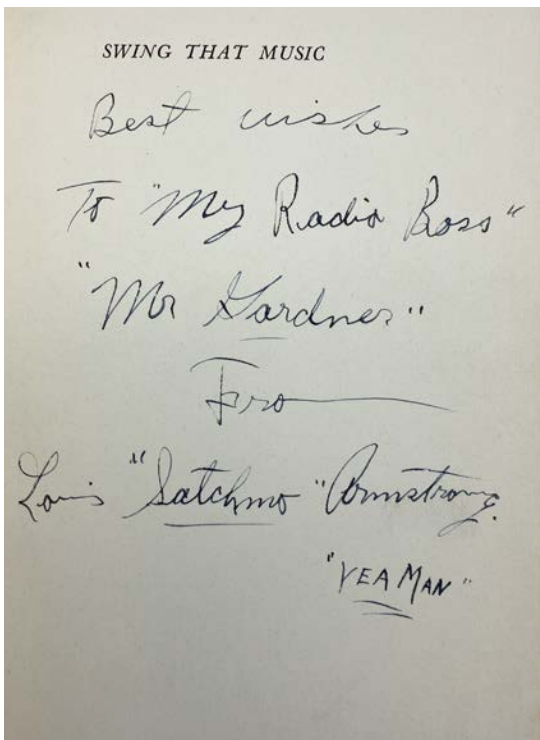
\$750

First edition. Inscribed on the front free endpaper to Alan and Phyllis Sues: "For Alan & Phyllis – Two more loyal supporters a playwright never had. I am always touched by your kindness and enthusiasm. Affectionately Bob." Anderson's play stems from his experience of falling in love with an older woman while attending Phillips Exeter Academy. The male private school student, Tom Lee, faces accusations of homosexuality and the woman, Laura, opposes his shaming and romantically pursues him so he can prove his heterosexuality. The play's final line, "Years from now, when you speak of this, and you will, be kind," is one of the most quoted curtain lines in stage history. Alan Sues played the role of Ralph in the play (his Broadway debut). He and the actor/dancer Phyllis Sues married in 1953 and divorced in 1958. This could be confused for a dedication copy, as it was dedicated to another Phyllis: the playwright's wife, Phyllis Stohl. *Item 409234*.

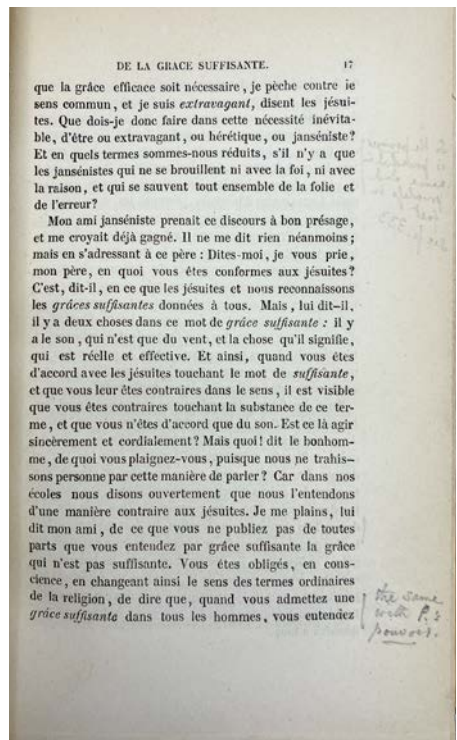
150. ANDERSON, Sherwood. *Horses and Men. Tales, long and short, from our American Life*. New York: Huebsch, 1923. 8vo. Original yellow-orange cloth, printed paper spine label; printed cream dust jacket. Dust jacket slightly soiled, but a fine copy.

\$400

First edition. One of the stories is the classic "I'm a Fool." Sheehy & Lohf 21. [BA]. *Item 409283*.



151



152

151. ARMSTRONG, Louis "Satchmo". *Swing That Music*. New York: Longmans, Green, 1936. Introduction by Rudy Vallee. 8vo. Frontispiece, with the tan "special [foldout] example of swing music" at rear. Original russet cloth, spine gilt-lettered. Spine faded and a little stained.

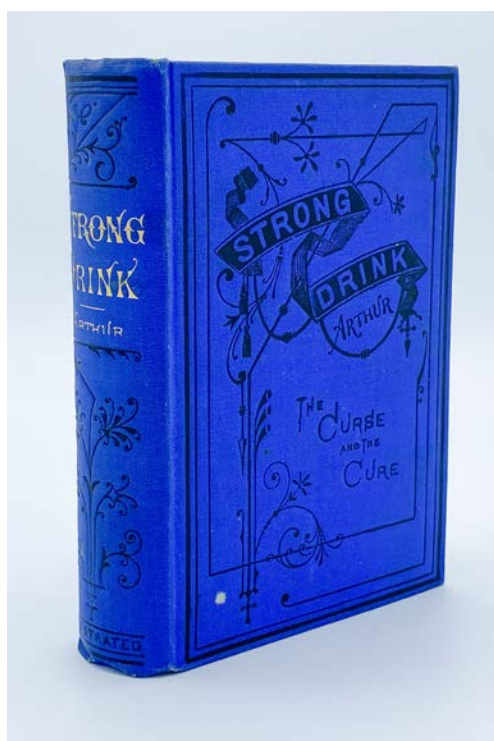
SOLD

First edition. Presentation copy, inscribed by the great jazz trumpeter on the half-title: "Best wishes to 'My Radio Boss,' 'Mr. Gardner' From Louis 'Satchmo' Armstrong. 'YEA MAN.'" With contributions by Benny Goodman, Tommy Dorsey, Armstrong, et al (each example with a photo of the jazzman). A good to very good copy. [BA]. The "Radio Boss" to whom Armstrong inscribed this was probably Ed Gardner, a regular actor of AFRS programs. Armstrong played on a number of these shows, and others organized by Rudy Vallee, the author of the introduction to this book. *Item 409285*.

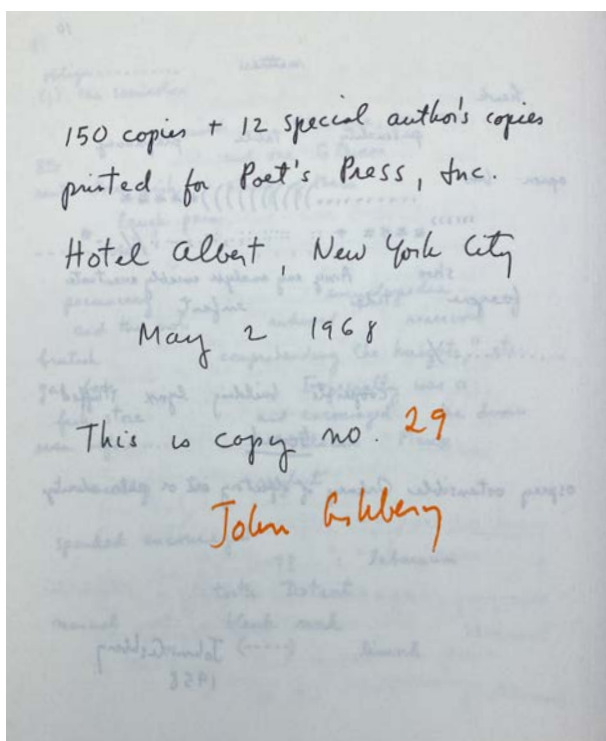
152. [ARNOLD, Matthew] – Blaise PASCAL. *Letters écrites à sur Provincial*. Paris: Librairie de Firmin Didot, 1872. 8vo. Text in French. Engraved frontispiece portrait. Contemporary brown half morocco, top edges gilt; in a greyish-tan cloth slipcase. Light wear at extremities, but in very good condition.

\$4,000

Matthew Arnold's copy, with 51 penciled annotations – totaling 590 words – by him on 31 pages, plus marginal markings and underlinings on these and numerous other pages. Some of the annotations are lengthy: 83 words in one case, 48 in another; the annotations average 19 words. Bookplate of Kenneth A. Lohf. [BA]. *Item 409286*.



153



154

153. ARTHUR, Timothy Shay. *Strong Drink; The Curse and the Cure*. Philadelphia: Hubbard Brothers, [1877]. 8vo. Engraved frontispiece portrait of Arthur (offset on title-page) and six illustrations. Original blue cloth, lettered in gilt and blind, decorated in black. Tiny white spot on front cover, trifling wear at a lower corner. \$250

First edition. Part II of the book, "The Curse and the Cure" (pp. 385-676), is non-fiction and is a study of alcoholism. A strong "temperance man," Arthur is best known for the great success *Ten Nights in a Barroom and What I Saw There* (1854). A very good to fine copy. Wright 143. *Item* 409287.

154. ASHBERRY, John. *Three Madrigals*. [New York: Poet's Press, 1968]. 8vo. Original purple wrappers, lettered in black. \$150

First edition, no. 29 of 150 copies numbered and signed by Ashbery (there were also 12 special author's copies). Fine. [BA]. *Item* 409290.

Price 25 Cents.

ASTOUNDING DISCLOSURES!

**THREE YEARS
IN A MAD-HOUSE!**

BY A VICTIM.

WRITTEN BY HIMSELF.



"DR. RAY" GIVING POISONOUS MEDICINES!!!
"There is nothing given you but what is for your good." See page 7.

SECOND EDITION.

PRINTED FOR
ISAAC H. HUNT, THE AUTHOR.
1852.

155. [ASYLUM NARRATIVES]. A collection of 30 titles in 31 volumes, mostly first-person accounts of incarcerations in insane asylums. All published in the U. S., 1833-1928 (but nearly all 19th century). Various 12mo and 8vo sizes, virtually all in original bindings. Including 26 first editions. Eight of the titles deal with madness and asylums, but are not first-person accounts.

\$17,500

Comprising:

1. ADLER, George J. *Letters of a Lunatic, or a Brief Exposition of My University Life, during the Years 1853-54.* [New York]: Printed for the Author, 1854. 8vo. 31 pages. Original printed brown wrappers.

First edition. Adler was for a time one of Herman Melville's closest intellectual companions, and the person generally regarded to have been one of the models for Bartleby the Scrivener. Adler, a distinguished philologist and professor of German literature at New York University, first met Melville in 1849. In 1853 Adler's mental health collapsed and he suffered delusions of paranoia as well as auditory hallucinations. He was taken to Bloomingdale Asylum in New York, where he remained for much of the remainder of his life. He died in 1868, and Melville attended his funeral.

In this pamphlet Adler prints a number of letters to various officials of the City of New York and New York University which he had written, trying to justify his behavior by recounting his hallucinations and delusions. A fine copy of a rather uncommon document. Not in Sabin; NUC lists 5 copies, and a few others have been located in private collections. Alvarez, p. 347: "a remarkable story told by a paranoiac professor who thought everyone was trying to annoy him."

2. AGNEW, Anna. *From Under the Cloud; or, Personal Reminiscences of Insanity.* Cincinnati: Printed by Robert Clarke, 1887. Small 8vo. Original maroon cloth. Small dampstain on each cover.

Third edition. The first edition was the year before; frontispiece portrait of the author. Anna Agnew spent six years in three different asylums. She became ill and attempted the murder of her children to prevent them from also becoming insane. Walter C. Alvarez, *Minds that Came Back* (Phila: Lippincott, 1961).

3. *The American Journal of Insanity.* Edited by the Officers of the New York State Lunatic Asylum, Utica. Volume V. Utica: Printed at the Asylum, 1848-9. 8vo. Stitched, unopened, as issued. Slight marginal dampstain to title.

Contains on pp. 289-302 an asylum narrative: "Life in the N.Y. State Lunatic Asylum; or, Extracts from the Diary of an Inmate." Fine.

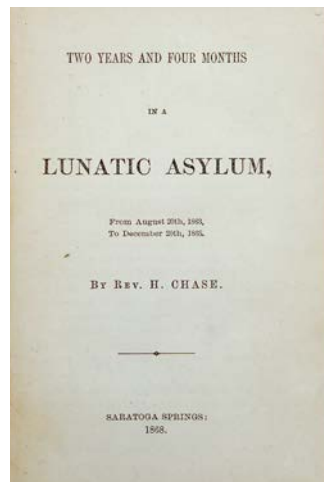
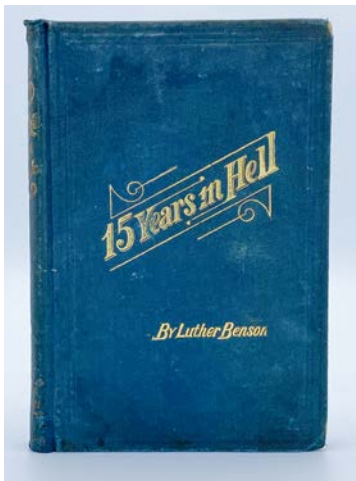
4. [ANONYMOUS]. *Lunatic Hospitals, or Rather, Insane Hospitals in Massachusetts.* [New York, 1853]. Broadside, 10 x 8 inches. A small marginal repair.

First edition. Dated in type October 1, 1853, at New York, and signed "Veritas" in type at bottom. This broadside queries the need for another lunatic hospital in Massachusetts, wondering whether the need relates to the State's preeminence in education. It compares Southern slaves to the insane of the north and calls upon Harriet Beecher Stowe (whose *Uncle Tom's Cabin* appeared the previous year) to "picture a true tale of her own neighborhood..."

Not in Sabin and very rare. A fine copy of an unusual broadside.

5. [ANONYMOUS]. *Thoughts Suggested on a Thanksgiving Day Passed at the State Lunatic Asylum, Worcester, Mass. By a Patient. Printed by Request of the Patients.* [Worcester?: H. J. Howland, Printer, 1844]. 8vo. 7 pages. Original plain tan wrappers. Covers detached, marginal chip in last two leaves and rear cover.

First edition of this unusual poem. Inscribed on front cover: "With respects of E. E. Morse." Rare. Apparently not in Sabin.



6. BEERS, Clifford Whittingham. *A Mind that Found Itself.* An autobiography. New York: Longmans, Green, 1921. 8vo. Original red cloth. Spine a bit faded with ends slightly frayed.

Fifth edition, revised. Signed by Beers on compliments slip pasted to inside front cover. The book that began the mental hygiene movement and by far the most influential 20th century first person account of mental illness. Alvarez, p. 345: "The classic and perhaps best-known story of a man who went insane."

7. BENSON, Luther. *Fifteen Years in Hell.* An Autobiography. Indianapolis: Douglas & Carlon, 1879. 8vo. Original green cloth. Fore-corners worn.

First published in 1877. Benson, one of Indiana's better known drunkards, wrote this book in the Indiana asylum for the insane, to which he had been committed in 1877. With a frontispiece portrait of Benson. Alvarez, p. 350 (1885 edition).

8. [BERRY, Mrs. Martha Eugenia]. *Bella; or, the Cradle of Liberty. A Story of Insane Asylums.* By Mrs. Eugenia St. John [pseud.]. Boston: Published by N. D. Berry, 1874. 8vo. Original green cloth. Some slight wear at extremities.

First edition. Presentation copy, inscribed by Berry on the front flyleaf: "Horace Saunders from the author." Berry's purpose in writing this novel was to suggest that asylums for the insane were, in their present state, nothing better than prisons. She was primarily a writer of books for girls. Wright II, no. 294.

9. CHAMBERS, James Julius. *A Mad World and Its Inhabitants.* New York: Appleton; London: Sampson, Low, et al, 1877. 12mo. Original green cloth. Light wear at ends of spine and fore-corners.

Second American edition (the English edition was London 1876). A journalist with the *New York Tribune*, Chambers arranged to be committed as insane to the Bloomingdale Asylum in New York in August 1872 in order to investigate alleged abuses of inmates. His friends secured his release after 10 days. His stories in the *Tribune*, published here in book form, resulted in the release of some 12 sane persons, in a shake-up of the asylum administration, and eventually in the revision of the state lunacy laws. Alvarez, p. 339.

10. CHANNING, Dr. Walter. *A Consideration of the Causes of Insanity.* Boston: Wright & Potter Printing Co., 1884. 8vo. 31 pages. Original printed brown wrappers. Lower corner of front wrapper chipped, a bit creased.

First separate edition, reprinted from the Fifth Annual Report of the Massachusetts Board of Health, Lunacy, and Charity. Channing was the brother of William Ellery Channing, probably the outstanding Unitarian minister of his day. For Dr. Channing see David J. Rothman, *The Discovery of the Asylum*, Boston, 1971, pp. 172-175.

11. CHASE, Rev. Hiram. *Two Years and Four Months in a Lunatic Asylum, from August 20th, 1863, to December 20th, 1865.* Saratoga Springs, NY: [Van Benthuyssen and Sons' Steam Printing House], 1868. 12mo. Original purple cloth. Spine faded, front inner hinge weak.

First edition. A vivid and detailed account of the author's stay at the Utica Asylum, then in the forefront of progressive treatment of the mentally ill. Chase, a respected upstate New York Methodist minister and author of *Treatise on Cosmogony and Geology* (New York, 1849), suffered his mental breakdown at the age 60 while serving at Kinderhook. After his release, he was appointed pastor at Saratoga Springs, where he had this book privately printed. The narrative, as with so many others of this genre, was written to prove himself sane. Sabin 12180.

12. DELILEZ, Francis. *The True Cause of Insanity Explained... or the Terrible Experiences of an Ex-Insane... a Patient for 18 months, of the Northern Wisconsin Hospital for the Insane, at Winnebago, Wis.* Minneapolis: L. Kimball & Co., Printers, 1888. 8vo. 188 pages. Original dark brown cloth, red edges. 1 ½-inch tear at rear outer joint, previous ownership stamp of Dr. Michael Kasack on title-page and some pages of the text.

First edition. Frontispiece portrait of Delilez. The author was committed to the insane asylum in December 1884 after murdering his brother and attempting to kill his wife. He was kept there until June of 1886 and his printed report covers that period of time. There are detailed descriptions of the restraints and beatings (among other torments) as well as reports from the author as to the various causes (ultimately the devil) of insanity. There is also a good deal of miscellaneous information on the conditions and other inmates (notably women). This book is a fairly lengthy treatise, as the genre goes. Laid in two 1945 letters to the above mentioned Dr. Kasack (director of the Milwaukee County Hospital for Mental Diseases) from Dr. Byron J. Hughes of the Winnebago State Hospital regarding Delilez's stay at the hospital (in detail) and his book. No copy located in NUC.

13. DIX, Dorothy L. *Memorial of Miss D. L. Dix, to the Honorable the General Assembly in Behalf of the Insane of Maryland.* Annapolis: By the Senate, February 25th, 1852. 8vo. 20 pages. Stitched, unopened. Newly stapled.

Issued by the Maryland Senate. Fine. An example of Dix's many speeches and reports on behalf of better treatment of the mentally ill.

14. ELLIS, William B. *Sanity for Sale. The Story of the Rise and Fall of William B. Ellis.* By Himself. Advance, North Carolina: The Advance Publishing Company, 1926. Small 8vo. Original red cloth; in the rare printed pictorial dust jacket. Jacket slightly chipped.

First edition of this first-person account à la Mrs. E. P. W. Packard. "Ellis... built up a prosperous tobacco manufacturing business in North Carolina... then the Tobacco Trust, through conspiracy, had him fraudulently adjudged insane and committed to an asylum, while his property was confiscated..." (jacket copy). Illustrated. Quite uncommon.

15. FOSTER, Charles. *Writings of a Wronged Man, Who has been unjustly deprived of his Liberty and his Property; accused of being Insane... and has been unnecessarily kept nearly eight years in the Worcester Insane Asylum...* [Ashland, Mass.]: Printed for the Author, 1869. Small 8vo. 22 pages. Original printed yellow wrappers, diagram on rear covers.

First edition. This guy was really gaga! Rare. In fine condition.

16. FULLER, Robert. *An Account of the Imprisonment and Sufferings of Robert Fuller, of Cambridge. Who while peaceably and quietly and rationally in possession of his own house, was seized and detained in the M'Lean Asylum for the Insane, at Charlestown, Mass., 65 days, from June 24 to August 28th, 1832. Together with some remarks on that institution.* Boston: Printed for the Author, 1833. 8vo. 30 pages. Disbound. Foxed.

First edition. The earliest asylum narrative in this collection. Rare: American imprints 18939 locating only 5 copies. Alvarez, p. 340: "A man who probably went into a brief manic spell and wanted to spend all his savings on an insane speculation was committed by his friends."

17. GALT, Dr. John. M. *Essays on Asylums for Persons of Unsound Mind*. Richmond, Virginia: H. K. Ellyson's Power Press, 1850. 8vo. 22 pages. Original printed glazed cream wrappers. Punch holes in gutter of all leaves and covers, corner chipped from title-page.

First edition. Galt was Superintendent and Physician of the Eastern Lunatic Asylum of Virginia in Williamsburg. Sabin 26459. For Galt, see David J. Rothman, *The Discovery of the Asylum*, Boston, 1971, pp. 276-77, and Albert Deutsch, *The Mentally Ill in America*, NY, 1937, various pages.

18. GRIMES, G[reed] (1820-?). *A Secret Worth Knowing. A Treatise on the Most Important Subject in the World: Simply to Say, Insanity...* Nashville, Tennessee: [Printed for the Author], 1846. 8vo. 95 pages. Original printed wrappers. Neatly rebaked with plain yellow paper, some mostly marginal staining.

First edition of this important first-person account of mental illness (by an inmate of the Lunatic Asylum of Tennessee) – the first theoretical work on insanity by a patient. With a fine expressionistic woodcut of Grimes.

Hunter-Macalpine, *Three Hundred Years of Psychiatry*, p. 859 (illustrating the title-page of the third edition, NY, 1847): “an attempt to advance psychiatry from insight gained as a patient.” Not in Sabin. Alvarez, p. 349.

19. [HASKELL, Ebenezer]. *The Trial of Ebenezer Haskell, in Lunacy, and His Acquittal before Judge Brewster, in November, 1868, together with a brief sketch of the mode of treatment of lunatics in different asylums...* Philadelphia: Published by Ebenezer Haskell, 1869. 8vo. Original black cloth, gilt edges. Ends of spine chipped, fore-corners worn, front hinge tender.

First edition. Lithographic frontispiece portrait and 16 litho plates (virtually all depicting asylum scenes).

One of the most extraordinary books of the literature and the only known account that is illustrated. Haskell, a Philadelphian, was a one-time inmate in no less than three different asylums. He was an inmate at Kirkbridge's asylum when he was able to begin legal proceedings to free himself. The legal precedents of Haskell's case, though significant for the period, pale in relation to the horrors that his narrative of asylum life revealed. Haskell took considerable care to illustrate his book with graphic depictions of scenes and episodes he personally suffered and described.

Despite binding defects, a very good copy. Rare: unlocated in any literature on the subject. Not in Sabin; 5 locations in NUC.

20. HUNT, Isaac H. *Astounding Disclosures! Three Years in a Madhouse. By a Victim...* Second edition, Corrected, with Many Important Additions. [Boston]: Printed for the Author, 1852. 8vo. 96 pages. Original blue printed pictorial wrappers.

First published the previous year in 84 pages. The illustration on front cover is captioned: “‘Dr. Ray’ giving poisonous medicines!!!” Hunt's personal account of the “barbarous, inhuman, and cruel treatment” while he was a patient in the Maine Insane Hospital, 1844-47. A very fine copy. Sabin 33867.

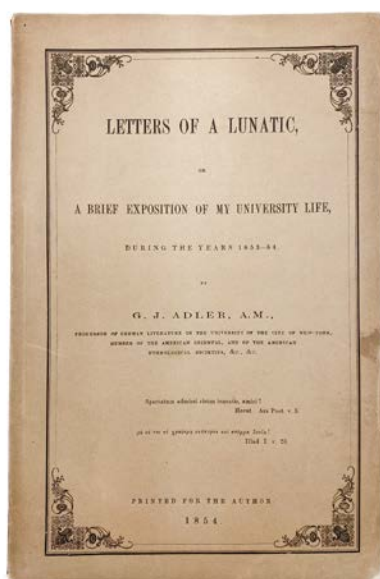
21. LATHROP, Clarissa Caldwell. *A Secret Institution*. New York: Bryant Publishing Co., 1890. Small 8vo. Original brown cloth. Worn and shaken.

First edition. Frontispiece portrait of Lathrop. Tipped-in at front are two leaflets of the Lunacy Law Reform League and Anti-Kidnapping Union (of which Lathrop was Secretary). Very scarce.

22. LEE, Kate. *A Year at Elgin Insane Asylum*. New York: Irving, [1902]. Small 8vo. Original blue-gray cloth.

First edition. A 138-page account of the author's year's stay at the Illinois Institution. A very good to fine copy. Scarce.

23. OAKES, Josiah. *Matters of Josiah Oakes, Sen'r: Four Years Wrongfully Imprisoned in the McLean Asylum, through an Illegal Guardianship, by Means of Bribery and False Swearing*. Boston: Published by Special Request, [ca 1850]. 8vo. 24 pages. Original printed yellow wrappers. First edition. Rare. A fine copy. Sabin 56380.



24. PACKARD, Mrs. E. P. W. *Marital Power Exemplified in Mrs. Packard's Trial, and Self-Defence from the Charge of Insanity; or Three Years' Imprisonment for Religious Belief, by the Arbitrary Will of a Husband...* Hartford: Case, Lockwood, 1866. 8vo. 137 pages. Original cloth-backed deep navy glazed printed wrappers. Some wear.

First edition. Engraved portrait and plate. A notorious case at the time. The book is Mrs. Packard's record of her sanity defense after being incarcerated for three years in a mental hospital at Jacksonville, Illinois. She had been committed on the authority of her husband (under a 1851 Illinois law allowing husbands to commit wives without a hearing for competence). After winning her case and regaining custody of her children, Mrs. Packard spent the remainder of her life championing the cause of the insane and the rights of women. She was responsible for changing the commitment laws in several states. Scarce.

25. PACKARD, Mrs. E. P. W. *The Prisoners' Hidden Life, or Insane Asylums Unveiled.* Chicago: Published by the Author, 1868. [Bound with:] Mrs. Olson's Narrative of Her One Year's Imprisonment, at Jacksonville Insane Asylum... Collected and Published by Mrs. E. P. W. Packard. Chicago: A. B. Case, Printer, 1868. 2 volumes bound in one, 8vo. Original dark brown cloth. Worn, a bit shaken.

First editions, bound as issued. Mrs. Packard asserts that she was forcibly committed by her husband to an insane asylum solely for her religious (spiritualist) beliefs with the implication that he wished to gain control of her money. Paints a grim picture of conditions within insane asylums and is a noteworthy piece in the history of the struggle for the rights of married women. Ante-Fire Imprints 1395; Sabin 58105, note (first title only). Scarce, and usually found in this worn condition.

26. PACKARD, Mrs. E. P. W. *Modern Persecution, or Insane Asylums Unveiled, as Demonstrated by the Report of the Investigating Committee of the Legislature of Illinois.* Hartford: Published by the Authoress, 1873. 2 volumes, 8vo. Original dark plum cloth gilt, gilt edges. Wear at ends of spines and fore-corners, small hole at rear outer joint of vol. 2).

First edition. With 16 illustrations. Mrs. Packard's fullest account of her experiences with her husband's rights to commit her to an insane asylum and the collusion of the asylum administrators. In 1860 Theophilus Packard, a Calvinist pastor, had his wife Elizabeth committed to an insane asylum in Illinois because she engaged in theological disputes in the Presbyterian church, an obvious sign of madness in his eyes. (She had once been confined for mental illness as a teenager.) A jury ruled she was sane, and Mrs. Packard became a prominent crusader for the legal rights of married women and mental patients.



27. [PENNELL, Mrs. L. C.] *Another Section of the "M.S.B." by L. C. P. A Boomerang for a Swarm of B. B. B. B.'s.* Boston: [Printed for the Author], October 1884. 8vo. 20 pages. Original printed front wrapper. Rear wrapper lacking, front one a little worn and soiled.

First edition. The author was confined, against her will, for five months in an insane hospital in Augusta, Maine. Very scarce.

28. STANFORD, John. *An Introductory Discourse, Delivered to the Lunatics in the Asylum, City of New-York, August 31, 1819.* New York: Printed by E. Conrad, 1821. 8vo. 14 pages. Removed from a pamphlet volume. With left edge a little ragged.

First edition. Part of a religious service conducted at the asylum. American Imprints 6855; Sabin 90202.

29. UPHAM, Thomas C. *Outlines of Imperfect and Disordered Mental Action.* New York: Harper & Brothers, 1840. 12mo. Original printed tan muslin. Small hole in front outer joint.

First edition. Upham (1799-1872) was probably the most important pre-Jamesian American psychologist. "Upham's works on mental and moral philosophy did much to free American psychology from the Calvinistic influences of earlier American psychological theorists such as Jonathan Edwards" (Norman catalogue 2123). In Harper's Family Library series (which issued Dana's 'Two Years Before the Mast' in the same year and in the same binding).

30. WHARTON, Francis. *A Monograph on Mental Unsoundness.* Philadelphia: Kay and Brother, 1855. 8vo. 228 pages. Original printed tan wrappers. Spine a little chipped, Amherst College Library embossed stamp on title, with their release stamp and book label on inside front cover.

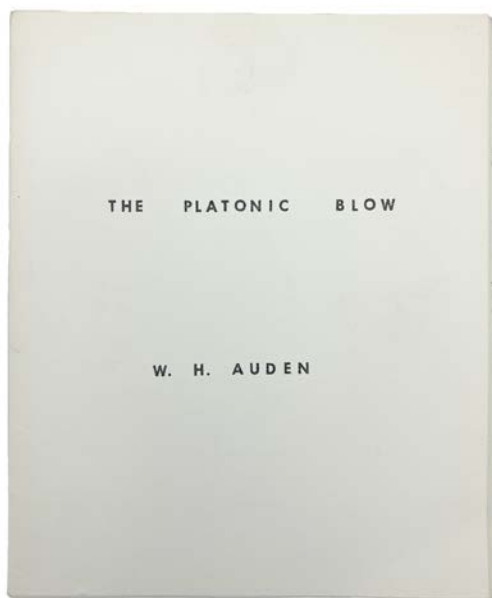
First edition. Presentation copy, inscribed by Wharton at top of front cover to Dr. L. V. Bell of the McLean Asylum for Insane in Somerville, Mass., "with author's respects." Printed for private circulation only, in advance of the author's *Treatise on Medical Jurisprudence*, written with Dr. Moreton Stille, of which this forms the first book. Wharton (1820-1889) was a prominent Philadelphia lawyer and authority on criminal law. With Bell's gift presentation inscription and label to Amherst College Library. Item 409291.

156. AUDEN, W. H. *The Platonic Bow*. New York: Fuck You Press, [1965]. Square 8vo. Original printed white wrappers.

\$750

First edition, one of 300 copies, of this sexually explicit homoerotic poem. In very good to fine condition. Bloomfield & Mendelson, Appendix II.

With: Another edition. Washington: Guild Press, [1970]. 8vo. Original pictorial wrappers (minute wear at bottom of spine, else fine). First illustrated edition (apparently). Illustrated with explicit photographs that portray the homoerotic actions described in the text. Also Bloomfield & Mendelson, Appendix II. Together 2 volumes. *Item* 409293.



157. AUTHOR'S CLUB. *Liber Scriptorum. The Second Book of the Author's Club*. New York: The Author's Club, 1921. Folio. Original brown morocco, stamped in gilt and blind, top edges gilt, others untrimmed; calf-backed brown cloth open-faced slipcase. Slight wear along joints and on rear cover; slipcase scuffed.

\$350

First (and only) edition, limited to 251 copies (this no. 64). This volume contains 75 prose works and 54 in poetry, signed by the authors. Save for the individuals who died during the printing of the volume, it is signed by nearly all of the contributors, including: Irving Bacheller, George Barr McCutcheon, Clinton Scollard, and many others. With the large bookplate of Eugene Field. *Item* 409284.

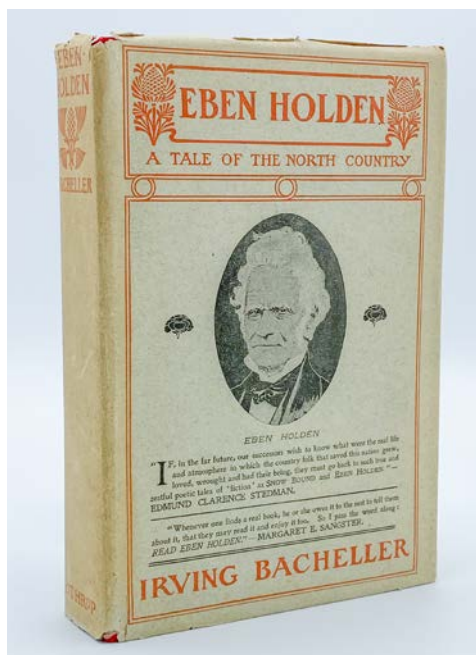
IN THE RARE DUST JACKET

158. BACHELLER, Irving. *Eben Holden. A Tale of the North Country*. Boston: Lothrop, [1900]. 8vo. Illustrated by F. C. Yohn. Original red gilt-stamped cloth, top edges gilt; with original glassine under a fine pictorial dust jacket with portrait of Eben Holden in black and white, printed in black, white, and red; in a red half-morocco slipcase.

\$1,500

First edition, first state of text and binding. The jacket, which has blurbs by William Dean Howells and others, has very minor wear at ends of spine and a fore-corner. A very fine copy, and perhaps unique in the jacket.

Eben Holden "is a story of life in the Adirondacks before and after the Civil War, centering around a faithful rural servant" (Hanna, pp. 19-20). Merle Johnson, p. 37; Wright 196. [BA]. *Item* 409294.





159. BARRIE, James M. *Little Minister*. London, Paris and Melbourne: Cassell & Company, 1891. Three volumes, 8vo. Original pink-ochre diagonal-fine-ribbed cloth, gilt-lettered, unopened; in plain white wove tissue dust jackets (publishers?); in a brown cloth folding case.

\$4,500

First edition of Barrie's first novel and only three-decker: a Scottish village minister continues the family tradition of odd marital entanglements and shocks the local parishioners when he runs off with a gypsy. The dust jackets are dust soiled; the three-decker is in remarkable condition, perhaps the finest known for this title, in the (apparently) original dust jackets. Cutler 24; Garland 10; Sadleir 167; Wolff 340. [BA]. With bookplate of Charles J. Rosenbloom. Acquired Sotheby's New York, 14 June 1993. *Item 409296*.

160. BARRIE, James M. *Farewell Miss Juke Logan*. [London, 1931]. Folio (18 ½ x 12 ½ inches). 8 pages. Original printed wrappers, tied.

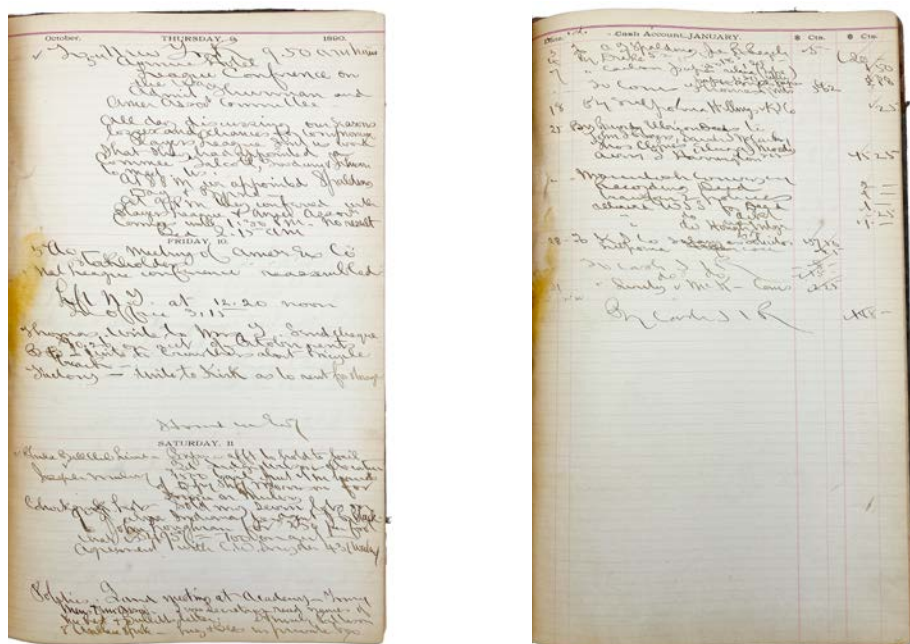
\$150

First edition, issued as a Christmas supplement and preceding the book edition. [BA]. *Item 409297*.

161. BARRIE, James M. Autograph letter signed ("James Barrie"), to Sir Edwin Lutyens; London, 6 August 1919. One and one-third pages, small 8vo. A bit wrinkled and soiled.

\$450

Barrie writes to the celebrated English architect praising his Cenotaph (1919-1920), which became Britain's principal war memorial. (Barrie saw it in its first form as a temporary plaster and wood structure before Lutyens was asked to render it permanent in stone.) "... I stand capitating why and how it is so noble a thing... This is a harmonious number, and I feel proud of it and you." Lutyens had designed the stage sets for his friend Barrie's *Peter Pan* (1904). [BA]. *Item 409295*.



162. [BASEBALL - THE PHILADELPHIA ATHLETICS (PHILLIES)] – John Ignatius ROGERS (1843 [or 1844]-1910), lawyer and politician, part-owner of the Philadelphia Phillies from 1883 to 1899 and majority owner from 1899 to 1903. Autograph manuscript journal signed, kept by Rogers during the year 1890 – the year of the Players’ League – primarily dealing with the business of baseball and his ownership of the Phillies in particular. Approximately 110 pages, folio, in ink, in an “Excelsior Journal for 1890”; original binding of dark brown and mauve pebbled cloth, brown roan corners. Ends of spine and corners worn, sections of sides with dampstains, inner hinges reinforced, gutter margins of leaves with dampstains.

\$10,000

A fascinating record by the owner of one of the teams in the Players’ League, formed by the Brotherhood of Professional Base Ball Players in November 1889, after a dispute over pay with the National League (NL) and American Association (AA). The Brotherhood, which had 107 players in 1886, announced its intention to leave the NL on November 4, 1889. After being advised by Brotherhood lawyers not to incorporate before each individual team incorporated, the Players’ League was launched on December 16, 1889, with clubs from Boston, New York, Philadelphia, Brooklyn, Buffalo, Chicago, Cleveland and Pittsburgh. Salary for the players for the 1890 season was set to the salary they had received in 1889, except that those affected by the classification system received their 1888 salary. The salaries were paid by gate receipts.

The 1890 Philadelphia Athletics (alternately known as the Quakers) baseball team was a member of the short lived Players’ League. They compiled a 68–63 record and finished in fifth place in the league. Rogers, a prominent attorney and politician in Philadelphia, got into the business of baseball when a former player and sporting goods magnate, Al Reach, consulted with him about a patent on a baseball. In 1883 they bought the remnants of the Worcester Worcesters and relocated the franchise to Philadelphia, where they became known as the Quakers (and later the Athletics and Phillies). They entered the team as an expansion franchise in the National League that same year. During this time, Rogers was involved in creating baseball’s reserve clause, a structure that remained in effect until free agency.

Rogers’ manuscript ledger records the daily progress of the club throughout 1890. The entries range from small pieces of team business to trades and contracts to important meetings on the league’s structure. “As to suites for damages by Players Club. Jan. 1 No lease yet executed. Nothing but 10% paid in our stock. No money paid except lawyers fees & advances to Ass’n Players and possibly favor.” Jan. 3: “Have... architects

looked at Forepaugh Park & talked game plans.” Jan. 8: “Lease for Forepaugh ground signed by Players Club for 5 years. Rent \$8,000...” Jan. 15: “Vanderslice published letter in Ledger in reply to Myers letter in which he admits that including preliminary meetings of players in Sept. & Oct. The players were advised that our contract would not hold them for 1890 and having full knowledge of our contract rights...” Feb. 13: “Wrote to Spalding as to salaries of jumpers...” Feb. 25: “Long talk with [Joe] Mulvey” re: negotiations to get him to “play with us.”

Many entries record game scores, notes on players, negotiations, and events: Apr. 29: “Opening championship game (5000 present)...” May 9: “Long interview with Spalding & Reach about NY affair.” July 17: “Phila [7?] Chicago 5 won in 9th inning and we’re in 1st place again.” Aug. 1: “Write to Judge Thayer in reply to his letters as to League contract.” Aug. 12: “Send BB new League contract to printer for final proof.” Aug. 25: “Completed the deal for [Billy] Sunday... \$1100 for him to Pittsburg.” A fascinating record, by a genuine baseball insider. *Item 409298.*



163. [BASEBALL - THE PHILADELPHIA PHILLIES] – Frederick G. LIEB and Stan BAUMGARTNER. *The Philadelphia Phillies*. New York: G. P. Putnam's Sons, [1953]. 8vo. Illustrated with photographs. Original grey cloth, lettered and decorated in red; in the dust jacket. Jacket lightly worn.

\$750

First edition. Signed by 17 Phillies (14 on the front free endpaper, and 3 at their photograph) in red, green, blue and black ink. Ashburn, Ennis and Simmons signed at their photos; signatures at front include those of Robin Roberts, Eddie Sawyer, Andy Seminick, Granny Hamner, and Stan Lopata – virtually all are “Whiz Kids,” i.e. on the 1950 pennant-winning team. Richie Ashburn and Robin Roberts are in the Hall of Fame.

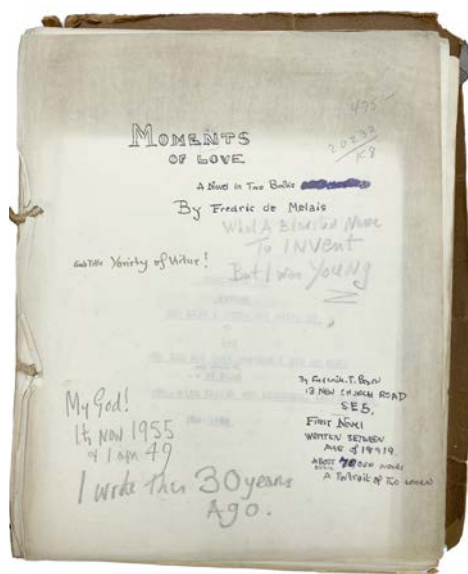
With: PAXTON, Harry T. *The Whiz Kids*. New York: McKay, [1950]. 8vo. Original red cloth; pictorial dust jacket. Rear cover a bit bowed, jacket a bit worn at edges. First edition. Together, 2 volumes. *Item 409299.*

164. BASON, Frederick. The heavily revised typescript of "Moments of Love," Bason's unpublished first novel, written as a teenager in London, ca 1925. 276 pages, 4to, bound in stiff tan boards (printed with an advertisement of a French musical instrument company). In very good condition.

\$950

A very busy typescript with very extensive holograph revisions by Bason and with slips with emendations in his hand tipped in throughout. In addition, the writer has made several statements about the novel in pencil and ink on the title-page and inside front cover.

Bason (1907-1973), Cockney bookseller, writer, and broadcaster, is best known for his diaries that were published in four volumes in the 1950s. [BA]. *Item* 409300.



165. BASON, Frederick. Typescript (ribbon) for the story "Age and the Little Boy: A Fantasy". Camberwell, London, 1930 [published 1932]. 9 pages, 11 x 8 ½ inches. Stapled upper left. With holograph corrections and additions throughout. Some light wear, generally fine.

\$350

An insightful typescript, given Bason's detailed note on the cover sheet: "This sold in early 1932. It appeared in a Northern magazine. There is no other copy. The is only MSS I had a 'secretary' for about 3 weeks being 'in funds' – The 4th week I was BROKE and she had to go with genuine regret for ME. It was the fall 1949 I got a new secretary for 5 weeks, Fred Bason." He further writes: "Written 1930 / Sold 1932 / Now goes the MSS in 1958 – after being hidden & lost since 1933!"

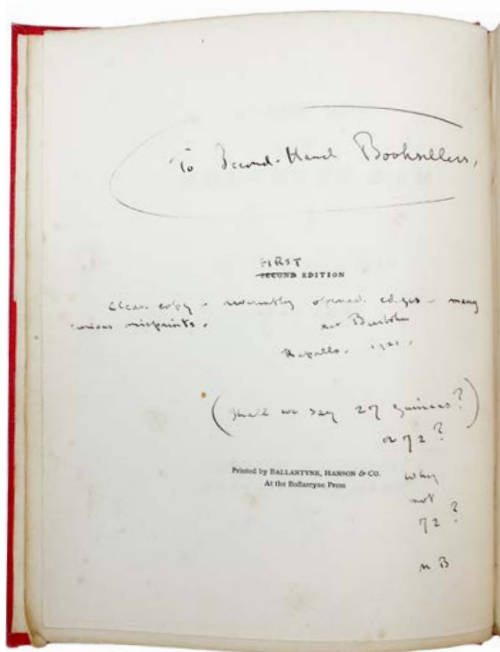
With: BASON. Typescript for "The First-Night. by a Galleryite. Author of Gallery Unreserved." 2 pages, 11 x 8 ½ inches. With Bason's name and address in manuscript and note in pencil "Was Never Published." A bit chipped at edges. *Item* 409704.

166. BEARDSLEY, Aubrey. [Cover title:] *Aubrey Beardsley's Illustrations to Salomé*. [London: John Lane, 1906]. A portfolio of 17 plates (13 ½ x 10 ½ inches) after drawings by Beardsley for Oscar Wilde's *Salomé*. Folio, the plates loose as issued in original portfolio of green printed boards and paper vellum spine and corners, green ribbon ties. The portfolio much stained.

\$750

First edition. The first separate publication of Beardsley's illustrations, reproducing on Japanese vellum the actual size of the original 16 drawings from Lane's 1906 edition, plus one hitherto unpublished drawing, "Salomé on Settle." The plates are in very good condition; scarce. Lasner 59E. [BA]. *Item* 409301.





167. BEERBOHM, Max. *The Works of Max Beerbohm.* With a Bibliography by John Lane. London: John Lane, The Bodley Head; New York: Scribner's, 1896. Small 8vo. Original red cloth, printed paper spine label, untrimmed. Covers a bit bowed and marked, spine slightly darkened, some light foxing.

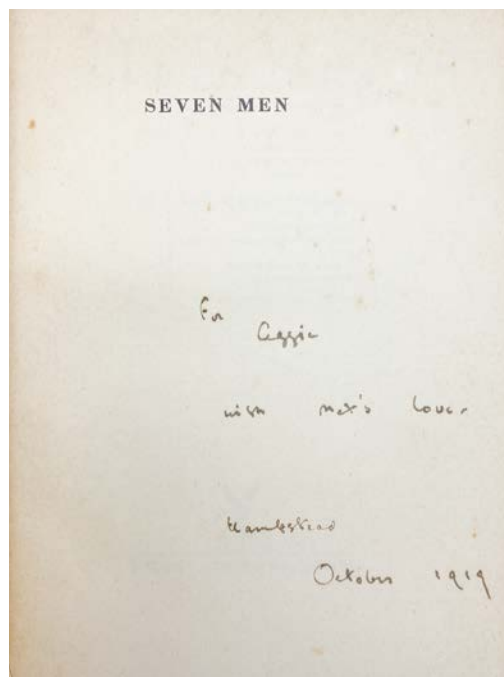
SOLD

Second English edition of the author's first book. "Improved" by Max with his facetious inscription on verso of title-page: "To Second-Hand Booksellers" [this circled by him]. He next changed the printed "Second Edition" to "First" and continues below: "Clean copy reverently opened edges – many curious misprints. Max Beerbohm Rapallo. 1921." (Shall we say 27 guineas? or 72?) Why not 72? MB." John Gilbert Bohun Lynch's copy (he wrote *Max Beerbohm in Perspective*, 1921) with his ownership signature on front free endpaper – possibly inscribed for him when he visited Beerbohm in Rapallo in 1921. Gallatin & Oliver 1b. [BA]. Item 409302.

168. BEERBOHM, Max. *The Happy Hypocrite.* New York and London: John Lane, 1897. 12mo. Original printed wrappers, untrimmed; in a blue quarter morocco slipcase. Wrappers detached, a fair copy only.

\$50

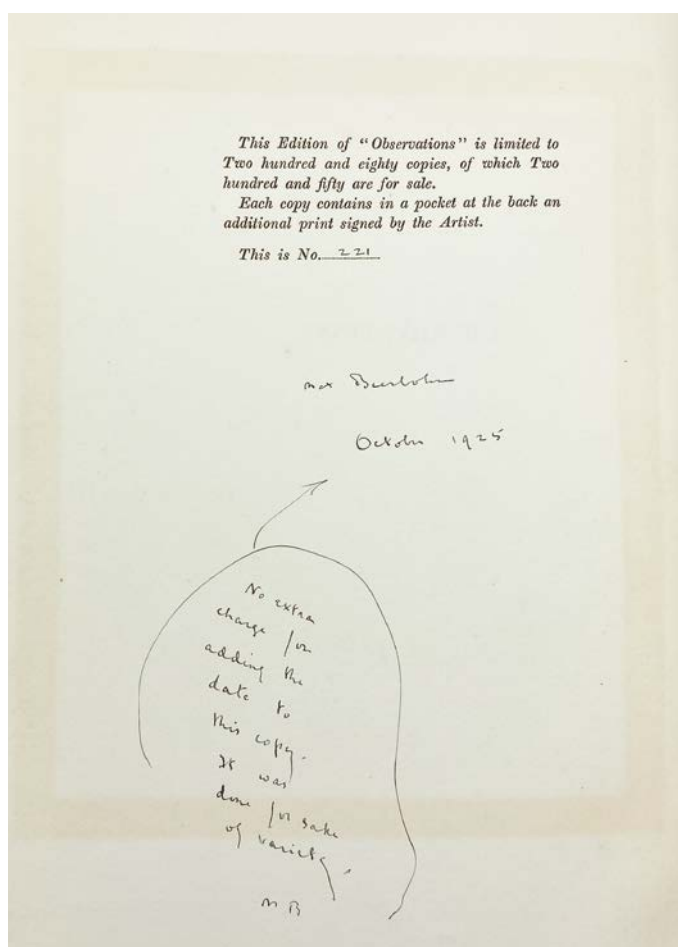
First edition of one of Beerbohm's early titles. Published as Bodley Booklets, Number One. Printed by Will Bradley at the Wayside Press Springfield, Mass., with colophon date of December 1896. Item 409541.



169. BEERBOHM, Max. *Seven Men.* London: Heinemann, 1919. 8vo. Original blue cloth; in a maroon cloth slipcase. Covers stained, spine a bit darkened and worn at top.

SOLD

First edition. Presentation copy from the author to his sister, inscribed by him on the half-title at the time of publication: "For Aggie with Max's love. Hampstead. October 1919." The recipient has signed her name "Agnes Knox" on the inside front cover. One of the six men (Beerbohm himself is the seventh) is the unforgettable Enoch Soames, creator of the neglected poetic masterwork *Fungoids*. Gallatin & Oliver 12. [BA]. Item 409306.



171

170. [BEERBOHM, Max]. *Catalogue of Another Exhibition of Caricatures of Max Beerbohm*. London: Ernest Brown & Phillips, The Leicester Galleries, June 1923. 12mo. 20 pages (including advertisements). Original gray wrappers, printed in black. Some marginal pencil markings and a few words. Fine condition.

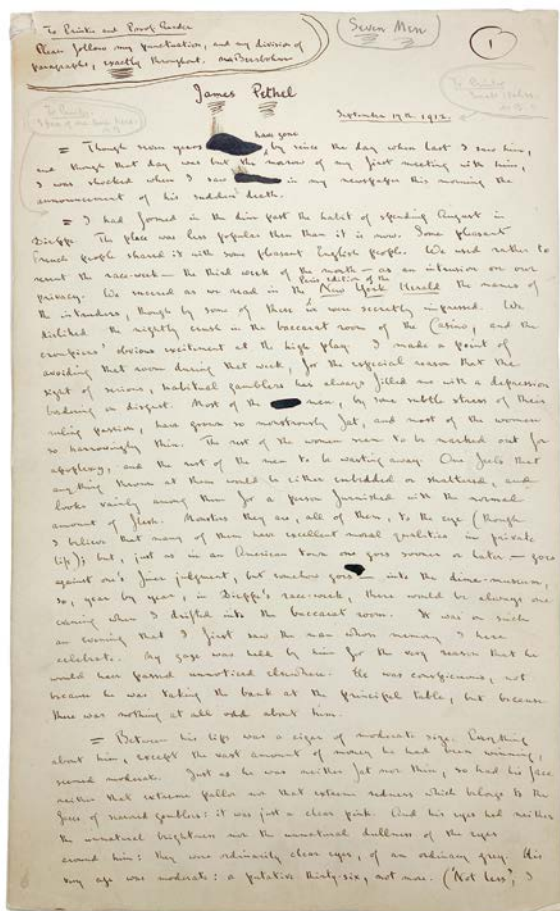
\$150

Apparently one of the "first hundred" copies (of 2000) with the text of the offending Royal Family cartoons. Riewald 512. [BA]. *Item* 409307.

171. BEERBOHM, Max. *Observations*. London: Heinemann, 1926. 4to. Fifty-one caricatures reproduced in black and white, with a color frontispiece, mounted on heavy gray paper; with the additional plate (auto-graphed "Max") in pocket at rear cover as issued. With a long prose dedication to Edmund Gosse. Original green cloth, lettered in gilt, all edges gilt. Spine darkened with ends slightly frayed, other small wear marks.

\$750

First edition, one of 280 copies numbered and signed by Beerbohm (this is no. 221). In this copy beneath his signature on the limitation page, Max has written the date "October 1925." Below the date (and within a circle with an arrow pointing upwards to it) Max has inscribed: "No extra charge for adding the date to this copy. It was done for sake of variety. M. B." Gallatin & Oliver 24a. [BA]. *Item* 409308.



172. BEERBOHM, Max. Autograph manuscript signed of the *Seven Men* story "James Pethel". 15 pages, folio (13 x 8 inches), in ink on rectos only, heavy tan paper (slightly toned), tied at extreme upper left corner (first and least leaves loose); in a tan half-morocco slipcase (a bit scuffed). The manuscript in very good condition. From the Beerbohm collection of the actor and director Robert Montgomery.

\$30,000

On the verso of the first leaf Beerbohm has made three pencil sketches of James Pethel which he has crossed out. (A drawing of Pethel from a Beerbohm sketch-book is reproduced in the New York Review of Books edition of *Seven Men*.) The three sketches include one of Pethel with a cigar and one of him wearing a hat. He is described with both when he is introduced in the story and pictured in the NYRB illustration.

"James Pethel" was written in 1912 and first published in the *English Review* in December 1914. The 21-page manuscript of that was lot 327 in Sotheby's sale *Catalogue of the Library and Literary Manuscripts of the Late Sir Max Beerbohm*, December 13, 1966. It is at the HRC, the University of Texas (*Max on View*, 1978, no. 67a).

This present 15-page manuscript is for the publication of the story in *Seven Men* (London: Heinemann, 1919) and bears Beerbohm's numerous revisions and notes to the printer. At the top of the first page he has the ink note: "To Printer and Proof Reader. Please follow my punctuation, and my division of paragraphs exactly throughout. Max Beerbohm." There are nine additional penciled notes to the printer (initialed by Beerbohm) on six pages (he has also penciled "Seven Men" at top of the first page).

Regarding edits (revisions), three are about 100 deletions (blockouts) across the 15 pages and numerous insertions of words, in ink, ranging from a single word through a sentence (on page 8), to three lines (on page 12).

"The story of *James Pethel* may be looked upon as the counterpart to 'Enoch Soames' in so far as it is a study of boundless luck as opposed to the latter, which is one of continuous frustration. The eponymous hero, a fabulously successful gambler, speculator, motorist, and amateur airman ... whose only passion is for thrills and life-and-death affairs. But though he goes on risking his own life and that of others, his extraordinary luck remains with him to the end, and he dies of heart failure immediately after descending from a dangerous flight with his married daughter and her baby" (J. G. Riewald, *Sir Max Beerbohm: Man and Writer*, 1953, p. 113).

"In Joseph Epstein's opinion (*Masters of the Games*, Roman and Littlefield, 2015, p. 59), the portrait drawn in the story [of James Pethel] is the best literary work on the subject [of a gambler] ... written by an outsider" (Wikipedia). [BA]. Item 409305.

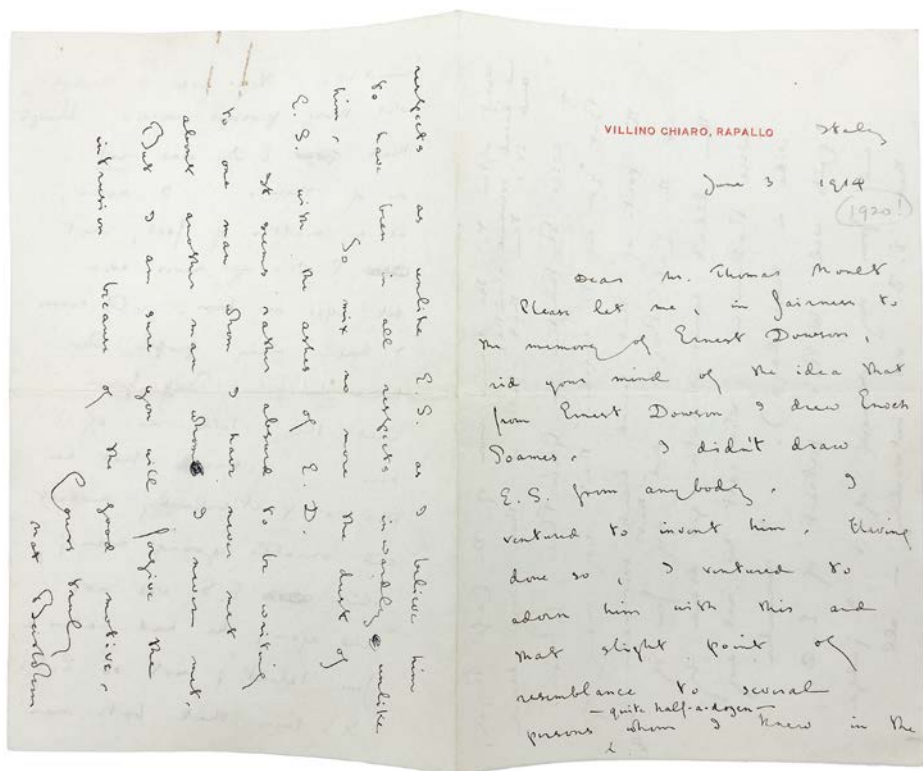
yes saw there that which stilled, with a greater emotion, all fear and wonder in me.

= I think that for the first instant, oddly, what I felt was merely satisfaction, not hatred; for I all but asked him whether by not smoking to-day he had got a keener edge to his thrills. I understood him, and for an instant this sufficed me. Those pursed-out lips, so queerly different from the compressed lips of the normal motorist, and seeming, as elsewhere last night, to denote no more than pensive interest, had told me suddenly all that I needed to know about Pethel. Here, as there — and oh, ever so much better here than there! — he could gratify the passion that was in him. No need of any 'make-believe' here! I remembered the strange look he had given me when I asked if his gambling were always 'a life-and-death' affair. Here was the real thing — the authentic game, for the highest stakes! And here was I, a little extra-stake tossed on to the board. He had vowed I had it 'in' me to do 'something big.' Perhaps, though, there had been a touch of his make-believe about that... I am afraid it was not before my thought about myself that my moral sense began to operate and my hatred

→ having doubtless risked it, it and more often, again and again in the course of his adventurous (and abstemious) life by blood and field. I was even rather touched by memory of his ~~insistence~~ ^{insistence} last night on another glass of that water which just might give him typhoid; rather touched by memory of his unsaying that he 'never' touched alcohol — he who, in point of fact, had always to be gambling or something ^{or} other. I gave him due credit, too, for his devotion to his daughter. But his use of this devotion, his cold use of it to secure for himself the utmost thrill of gambling, did seem to me utterly abominable.

= And it was even more for the mother than for the daughter that I was incensed. That daughter did not know him, did but innocently share his damnable love of chances. But that wife had for years known him at ~~least~~ ^{least} as well as I ~~knew~~ ^{knew} him now. Here again, I gave him due credit for wishing, though he didn't love her, to spare her what he could. That he didn't love her, I presumed from his indubitable willingness not to stake her in this afternoon's game. That he never had loved her — had taken her, in his precocious youth, simply as a gigantic chance against him — was likely enough. So much

of Pethel set in. But I claim that I did see myself as no more than a mere detail in his villainy. No, in my just wrath for other sakes, was I without charity even for him. I gave him due credit for risking his own life — for



BEERBOHM DENIES THAT ERNEST DOWSON WAS THE MODEL FOR "ENOCH SOAMES"

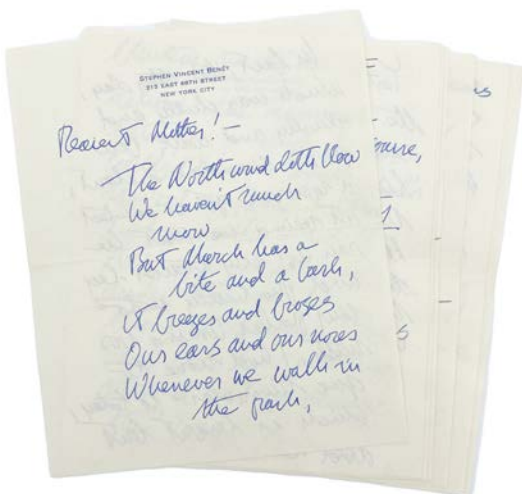
173. BEERBOHM, Max. Autograph letter signed to the reviewer and editor Thomas Moulton; Villino Chiaro, Rapallo, 3 June 1914 (sic, corrected to 1920 by the recipient in pencil). 4 pages, 8vo, minor paper-clip stain to second leaf.

SOLD

"Please let me, in fairness to the memory of Ernest Dowson, rid your mind of the idea that from Ernest Dowson I drew Enoch Soames [the classic "Enoch Soames" is the first tale in *Seven Men*, first published in October 1919]. I didn't draw E.S. from anybody. I ventured to invent him, having done so, I ventured to adorn him with this and that slight point of resemblance to several persons—quite half-a-dozen—whom I knew in the 'nineties. Never will I reveal who those persons were. Enough that E.D. was not one of them. I never, as a matter of fact, met E.D.—never even set eyes on him. Of course I knew many people who knew him. But from what they told me of him I gather that he was a particular modest and amiable young man; which E.S. was not. And again, he had rather a fine talent; not so E.S. It's true that both men went often to the domino room of the Café Royale, and drank overmuch absinthe; and it's true both of them were drawn by Will Rothenstein . . . But 'you are to consider' that very many of the poets of that period drank overmuch absinthe at the Café Royale, and that very few of them didn't sooner or later get drawn by Will Rothenstein . . . I remember quite well W.R.'s portrait of E.D., and from my memory of it I judge that E.D. was outwardly in all respects unlike E.S. as I believe him to have been in all respects inwardly unlike him. So mix no more the dust of E. S. with the ashes of E. D. It seem rather absurd to be writing to one man whom I have never met about another man whom I never met." Provenance: Frederick Koch (his sale, Christie's New York, 7 June 1990, lot 10, there catalogued by BA; purchased by Koch at Sotheby's London, 18 December 1985, lot 123). Item 409303.

174. BENÉT, Stephen Vincent. Autograph letter signed ("SVB") to his mother in West-town, Pennsylvania; written from New York, the original hand-addressed and stamped envelope postmarked 10 March 1940. 14 pages, small 8vo (6 $\frac{3}{4}$ × 5 $\frac{1}{2}$ inches), in blue ink on both sides of seven sheets of his personal stationery with his name and address printed in blue on each sheet; the sheets with a horizontal fold, but in fine condition.

\$600



Benét begins his letter with six lines of verse on the March weather in New York. He goes on to write about friends he has seen and the activities of his family (mainly his children). At one point he mentions a friend coming to visit with his daughter, who is a student at Vassar. He continues: "... I haven't seen Bill [his brother William Rose Benét] for a week for so but I hear he plans to go South when he can get away ... Lolly [his sister Laura] tells me that you may be coming back to the Farm House soon [from the hospital]...I've had quite a bit of editorial work to do, but have started another story and hope it will go reasonably well..." A charming family letter. [BA]. *Item 409309.*

175. BENNETT, Arnold. *The Old Wives' Tale. A Novel.* London: Chapman & Hall, 1908. 8vo. Original plum cloth, lettered and ruled in white. Spine a bit faded, slight rubbing to some extremities, offset on half-title.

\$300

First edition of Bennett's best-known book. Signed by him on the front free endpaper and also on his laid-in printed card. A good copy of a book usually not even found in passable state. The Estelle Doheny copy, with bookplate. [BA]. *Item 409310.*

176. BENNETT, Arnold. *The Clayhanger Family.* London: Methuen, [1925]. 8vo. Original blue cloth, top edges gilt, unopened. Spine faded, free endpapers with natural discoloration.

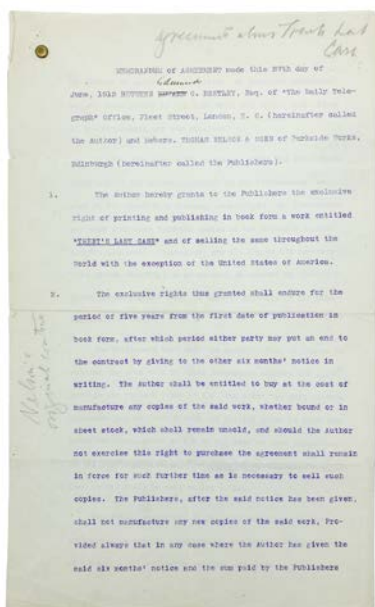
\$135

First collected edition, one of 200 copies on india paper numbered and signed by the author (this is no. 170). Combines *Clayhanger*, *Hilda Lessways*, and *These Twain*. The Estelle Doheny copy, with bookplate. [BA]. *Item 409311.*

177. BENSON, Theodora. *Concert Pitch.* New York: Macmillan, 1934. 8vo. Original tan cloth, lettered in black; pictorial dust jacket. Slight soiling to cloth, endleaves discolored; light foxing to jacket, spine slightly faded, some light edgewear, but a very good copy.

\$150

First American edition of this story of a young dancer who interrupts the relationship of a successful Vaudeville couple. Unobtrusive pencil gift inscription on front free endpaper. *Item 409542.*



178. BENTLEY, E[dmund] C[lerihew]. Contract signed for the detective fiction classic *Trent's Last Case*, between Bentley and the publisher Thomas Nelson & Sons, dated 12 June 1912. 3 pages, folio, typed, the 3 sheets pinned together at upper left corner, with two corrections, signed by Bentley and the publisher at end. Fold creases, but in nice condition.

\$1,500

This “acknowledged masterpiece” (Dorothy Sayers) by “the father of the contemporary detective novel” (John Carter) could not find a publisher in England until it had been accepted in America. Apparently it appeared simultaneously in 1913 in both countries (titled *The Women in Black* in America). Bentley, versatile journalist, author of nonsense verse, inventor of “clerihews,” did not write another detective story for twenty-three years (*Trent's Own Case*, 1936). [BA]. *Item 409312*.

179. BIBESCO, Princess. *Le Penouquet Vert*. Paris: Editions Jeanne Walter, 1929. 4to. Original beige wrappers, lettered in black and green, untrimmed; tissue dust wrapper (a trifle soiled on rear); in publisher's colorful board chemise and slipcase with leather spine label (slight wear at edges). A very good copy.

\$300

One of 280 copies on vélin d'Arches (this copy unnumbered but inscribed by Jeanne Walter). Illustrated with colored lithographs by Jean Hugo. [BA]. *Item 409313*.

180. BIERCE, Ambrose. *Twenty-one Letters...* Edited with a Note by Samuel Loveman. Cleveland: George Kirk, 1922. 8vo. Original green boards, paper label, unopened; plain glassine dust jacket. Front cover a bit bowed, jacket with some slight wear.

\$250

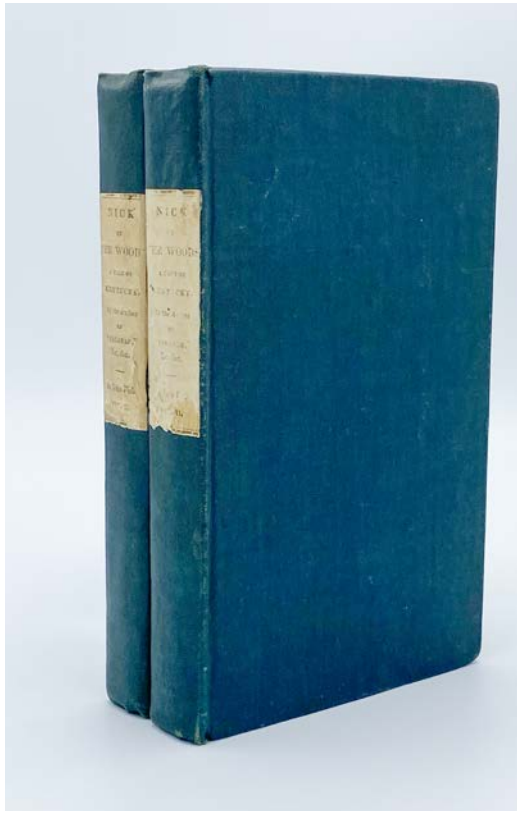
First edition, one of 50 copies on Japan vellum numbered and signed by Loveman, of an edition of 1000 (this is no. 33). Most of these letters concern Loveman's poetry, primarily his poem “In Pierrot's Garden” and Bierce's effort to get it published. They cover the years 1909 until Bierce's disappearance in Mexico in 1913. A very good to fine copy. BAL 1136. [BA]. *Item 409314*.

AMERICAN GOTHIC

181. [BIRD, Robert Montgomery]. *Nick of the Woods, or the Jibbenainosay. A Tale of Kentucky*. Philadelphia: Carey, Lea & Blanchard, 1837. Two volumes, 8vo. Original blue muslin, printed paper spine labels; in a blue cloth folding case. Faint staining to sides, label on vol. 2 rubbed.

\$1,500

First edition of Bird's most successful novel and a best-seller in its day. The novel is set in Kentucky in the 1780s and concerns the mysterious figure of “Nick of the Woods” who, dressed as a monster, seems to avenge the death of his family by killing Indians. Bird's savage description of the Indians (the Shawnee) is in part a reaction to Cooper and others who romanticized the Native Americans.



This is an unusually fine copy. In a penciled note above his bookplate on the inside front cover, Arthur Swann writes: "Perhaps the finest copy known. Surely the finest I have seen. A. S."

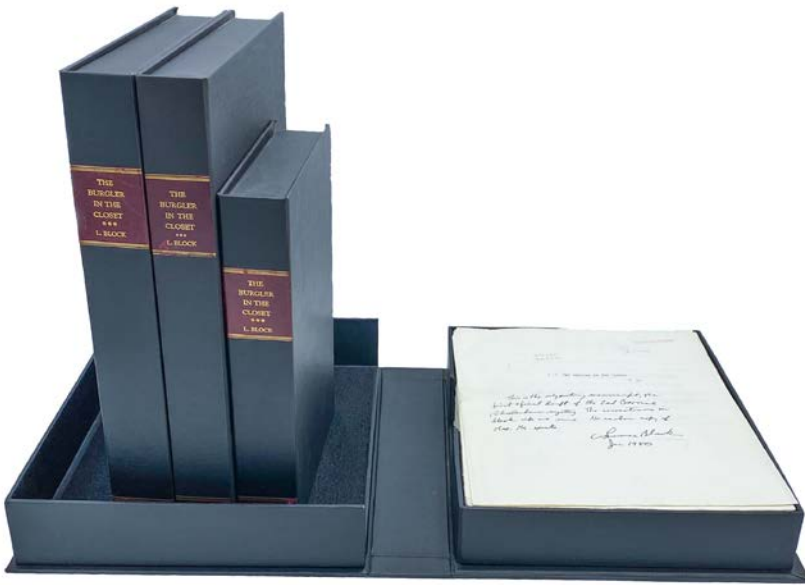
Ownership pencilled signature of George Sneath and date April 1837 (month of publication) on title-page of vol. 2 (partially erased in vol. 1). Bookplate of H. Bradley Martin. BAL 1160 (only noting purple muslin), inserted ads as noted; Wright I, 322. Thompson, *The Kentucky Novel*, p. 30. [BA]. *Item 409315*.

182. BLAKE, William. *Jerusalem. A Facsimile of the Illuminated Book*. London: Trianon Press, [1951]. Folio. 100 color plates, printed on pure rag paper manufactured to match the paper used by Blake. Publisher's blue cloth, gilt-lettered on spine; publisher's cloth-backed board folding case. Penciled ownership inscription, 1962, on front free endpaper. Some leaves sprung from binding, some staining at extreme gutter of plates by an old addition of clear tape, some corners bumped, but the images in very good condition, with some wear to the case.

\$750

No. 433 of 250 copies for the U.S. market, of an edition of 516. This is the first and one of the most admired facsimiles produced by the Trianon Press. Bentley 78; Preston 91; Brown 181. Despite its flaws, a good copy of this fine reproduction of the only known illuminated copy of Blake's *Jerusalem*, then owned by Col. William Stirling of Keir. *Item 409652*.





183. BLOCK, Lawrence. Typescript of “The Burglar in the Closet”, the second Bernie Rhodenbarr novel, published 1978. New York, 1977-78. 226 pages, 4to, ribbon copy and the setting copy with extensive edits by the author and his editor at Random House (who has also extensive markings for the printer). Some minor edge tears and fraying, but in very good condition.

\$2,000

With: A TLS from Block to the editor, one page, 4to, New York, February 1978 regarding cuts in the typescript; and a signed inscription by Block, dated January 1980, on the half-title: “This is the only existing manuscript, the first and final draft of the 2nd Bernie Rhodenbarr mystery. The corrections in black are mine. No carbon copy of this Ms. exists.”

With: (1) A set of galley page proofs, 166 pages, 4to (11 x 8 ½ inches), with some corrections and printer’s directions by editors; inscribed by the author on the first page: “For Ken Morten – These are the corrected galley proofs & all outstanding material relating to the book before publication. Lawrence Block.” In several places the printed title has been changed to *Burglar’s Choice*.

(2) Another set, folding case label reading: “Master set. Uncorrected galley proofs.” 166 pages, 4to (11 x 8 ½ inches).

(3) A set of unbound galley page proofs, 166 pages, 8vo; with a TLS from Block to his editor, one page, 8vo, April 8, 1978, regarding the corrected galleys and giving the title for “Bernie’s next venture.”

In four black cloth folding cases with red leather gilt spine labels. All material in very good to fine condition.

The first in Block’s series of 11 crime novels featuring the New York based gentleman thief Bernie Rhodenbarr was *Burglars Can’t Be Choosers* (1977). *The Burglar in the Closet* (1978) is the second. It was made into a movie as *Burglar* in 1987 with Whoopi Goldberg as Bernie (or Bernice). The last volume in the series was issued in 2013. [BA]. Item 409316.

184. BODENHEIM, Maxwell. *The Sardonic Arm*. Chicago: Covici-McGee, 1923. 8vo. Original black cloth, front cover gilt-lettered, printed paper spine label.

\$150

First edition, copy. no. 2 of 575 (550 for sale). Presentation copy, inscribed by the poet on the front free endpaper: "To 'Tony' Targ—from Maxwell Bodenheim 3/28." The recipient is likely the editor and bookman William Targ. Title-page vignettes of the "sardonic arm" and two inserted plates. [BA]. *Item 409317*.

185. BRADBURY, Ray. Typed letter signed ("Ray") to Lawrence P. Spingarn ("Dear Larry"), poet, writer, and critic; n.p., 8 May 1960. One page, 4to, single-spaced.

\$300

A fine letter on the literary marketplace. Bradbury mentions that he enjoyed Spingarn's essays "Poetry and Prose" (published in *Queen's Quarterly*, LXVI:3, 1960) and "Censorship by Sensation" (subtitled "The Case Against Publishers," published in *Trace*, no. 35, Jan.-Feb. 1960). Of the latter, Bradbury writes "if anything, this article was too short." Bradbury goes on to recount a story he had shared recently to a paper about a meeting with his paperback publisher (Ballantine) on the subject of an advance. "... [The publisher said] 'All-right, I'll tell you what to do. You write what I tell you to write and I'll give you a big advance!' He meant, of course, a sex novel. And I laughed with him somewhat hollowly, and left, and went back to my novel [most likely *Something Wicked This Way Comes*], which I've been working on for ten years, which has really little or no sex in it. Thank God, — or more's the pity, perhaps one should say." He laments "I wonder how long this can all go on? How long before readers get drunk and satiated on undies and armpits? Or will it continue forever?" Seems it will, as of this catalogue's date. *Item 409658*.

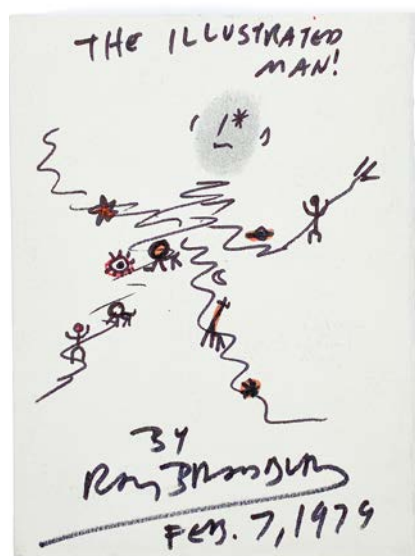
186. BRADBURY, Ray. Glossy photographic portrait of Bradbury, inscribed. 10 x 8 inches, inscribed by Bradbury in blue ink: "For Maria [Sanzano?] with good wishes from Ray Bradbury, Oct. 18, 1978."

\$150

A fine portrait of Bradbury, standing in a suit and facing the camera with arms folded. *Item 409657*.

187. BRADBURY, Ray. Original drawing of "The Illustrated Man!" Black ink and red pencil on thick card paper, signed and dated (Feb 7. 1979) at bottom, 6 ½ x 5 inches. Acquired Swann Galleries, 1996. *Item 409318*.

\$350



188. BRADLEY, Will. *Bradley, His Book. Vol. I, Nos. 1 & 2.* Springfield, MA: Privately printed by the Wayside Press [by Will Bradley], May and June 1896. 2 volumes, tall 8vo (10 x 5 inches). Original pictorial wrappers with designs by Bradley. No. 1 fine; No. 2 very fine in original printed glassine sleeve.

\$350

"*Bradley, His Book* (1896-1897) was the most beautiful and ambitious of the American little magazines of the period" (Kirsten MacLeod, *American Little Magazines of the 1890s... an Exhibition at the Grolier Club...*, 2013, no. 34). [BA]. *Item 409319.*



189. BRINCKERHOFF, Nelson W. *Elephant's Breath. Some Curious Occurrences Related in Prose and Verse.* New York: Privately Printed, 1929. Large 8vo. Illustrated with drawings by the author. Original pictorial dark gray wrappers over stiff wrapper (inch piece chipped from heel of spine); in a maroon half-morocco slipcase.

\$550

First (and only) edition of the author's first book, a collection of prose poems and enigmatic vignettes, limited to 100 copies only (this is no. 34), printed at the Plandome Press. This copy is inscribed in ink on the front free endpaper: "For Father, with the compliments of the author, Nelson W. Brinckerhoff." The author was a sometime expatriate and a friend of Glenway Westcott. His satirical illustrations are variously in the styles of Beardsley, Harry Clarke, and Covarrubias.

With: A file of galleys and correspondence relating to the book: two sets of long galleys (one marked up with corrections by the author, one clean); four sets of page proofs (one denoted "incorrect page proofs" by him); a set of proofs of the illustrations with captions in ink by the author; three TLSs from the Plandome Press about production matters, plus their invoice for the printing; a letter and a proof pertaining to an ad for the book; two copyright deposit copies of the book, with accompanying documentation, as returned to the author by the Library of Congress. [BA] *Item 409320.*

190. BRYANT, William Cullen. Autograph letter signed ("W. C. Bryant") to Philip Snyder; New York, 8 August 1862. One page, 8vo. Regarding a proposed contribution on travel in Egypt for the *Evening Post*, of which Bryant was editor and part owner. [BA]. *Item 409321*.

\$250

191. BURKE, Thomas. *The Wind and the Rain*. London: Thornton Butterworth, [1924]. 8vo. Original wrappers, with large typed note pasted to front cover. Some wear.

\$250

Advance proof copy of the first edition, "Corrected copy for Mr. Doran" (the American publisher) – corrections most likely in the hand of an editor at Butterworth. [BA]. *Item 409322*.

192. BURKE, Thomas. *City of Encounters. A London Divertissement*. London: Constable and Co. Ltd, [1932]. 8vo. Original blue cloth; pictorial dust jacket. Extremities a trifle worn, the jacket with light wear at ends of spine, but a very good copy.

\$150

First edition. The collector Paul Lemperly's copy (with bookplate), inscribed to him by H. A. Schwab and with a tipped-in note about the last story in the collection in Lemperly's hand. A collection of pieces on the city of London, including a chapter on Charlie Chaplin. *Item 409547*.

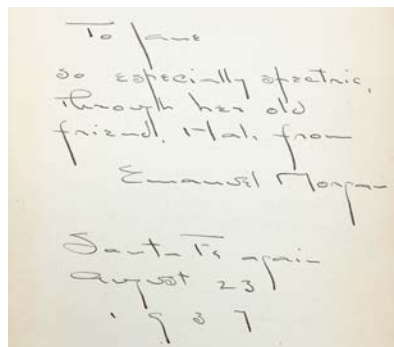
193. BURROUGHS, William S. *Blade Runner (a movie)*. Berkeley: Blue Wind Press, 1979. Small 8vo. Original white cloth, lettered in red; printed dust jacket. Fine copy. First trade edition, simultaneous hardcover issue. *Item 409548*.

SOLD

194. [BYNNER, Witter and Arthur Davidson FICKE]. *Spectra. A Book of Poetic Experiments by Anne Knish and Emmanuel Morgan*. New York: Mitchell Kennerley, 1916. 8vo. Original grey pictorial boards, lettered and decorated in black. Wear at corners and heel of spine, top of spine chipped, remnants of small bookplate on front pastedown.

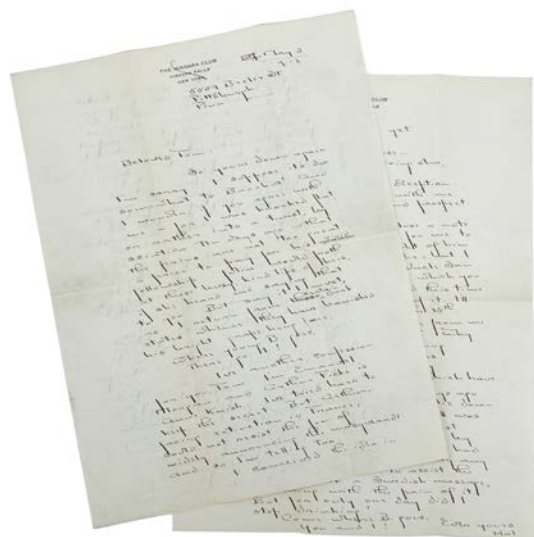
SOLD

First edition of this famous literary hoax by Bynner (=Morgan) and Ficke (=Knish), a send-up of Modernist poetical technique and diction. Inscribed by Bynner on the front free endpaper: "To Jane so especially spectric, through her old friend, Hal, from Emmanuel Morgan, Santa Fe again, August 23, 1937." And also inscribed on the half-title by Fiske: "To Jane with echoes of Lesbos from Hers eternally Anne."



Copies inscribed by the "perpetrators" before the hoax was revealed in 1918 are almost non-existent; even copies inscribed by both after the fact are rare. See *The Spectra Hoax* by William Jay Smith, Wesleyan University Press (1961). *Item 409323*.

"I'VE ANOTHER CONFESSION FOR YOU..."



195. BYNNER, Witter. Autograph letter signed ("Hal") to Thomas Raymond ("Beloved Tom"), Mayor of Newark and friend of Bynner's; Pittsburgh, May 3, 1918. Three pages, 4to, in dark brown ink on letterhead of The Niagara Club, Niagara Falls, NY, with a few revisions. In very good condition.

SOLD

"... I'M EMANUEL — AND ARTHUR FICKE IS ANNE KNISH." About a page of this fine letter deals with the famous literary hoax *Spectra*. The book, a send-up of Modernist poetry technique and diction, pseudonymously authored by Bynner and Arthur Davidson Ficke, appeared in the fall of 1916. The true identities of the *Spectra* poets were a generally well-kept secret until the hoax was publicly exposed in late April 1918.

Bynner writes: "I've another confession for you, Tom. I'm Emanuel Morgan and Arthur is Anne Knish [the two pseudonyms used]. I've tried hard to keep the secret. But Arthur, facing extinction in France, could not resist the fun of wildly announcing the masquerade and so I'm telling it too. I conceived the idea in Chicago at the Russian Ballet. My eye saw on the program 'Spectre de la Rossi'; and so the 'school' was named. The next day, on my way to Davenport, I wrote three of them [*Spectra* poems], which I presented with the scheme and a bid that he join, to Arthur. He kindled. How well he joined, you can bear witness. But few can guess the madness, the Bacchic joy of the volume and evolved—and involved—the preface and the celestial constraint ever since!"

Most of the rest of the letter deals with the poetry Bynner is writing. Reference: *The Spectra Hoax* by William Jay Smith, Wesleyan Univ. Press, 1961. [BA]. Item 409324.

196. BYRNE, Eugene and Kim NEWMAN. *Back in the USSA*. Shingletown, CA: Mark V. Ziesing Books, 1997. 8vo. Original red cloth; pictorial dust jacket; publisher's slipcase. Fine.

\$200

First edition, limited issue no. 105 of 300 copies signed by the authors. Item 409549.

197. CABLE, George Washington. *Old Creole Days*. New York: Scribner's, 1879. 8vo. Original pictorial brown cloth, decorated in black, lettered in gilt; in an open-faced slipcase.

\$450

First edition, first printing, and a fine copy, of Cable's first and best book, comprised of six stories of antebellum New Orleans. Bookplate [of J. F. Pecker?]. BAL 2330. Item 409325.

198. CALDWELL, Erskine. Three typed letters signed (“Erskine”) to Barnaby Conrad in Carpinteria, California; Scottsdale, April 12-June 24, 1979. 2 pages, large 8vo (or small 4to) and a half-page 8vo, all single-spaced, with two envelopes. With a glossy photograph of Caldwell and a TLS and a signed card from his wife Virginia to the Conrads. One letter a bit wrinkled and with a few faint stains.

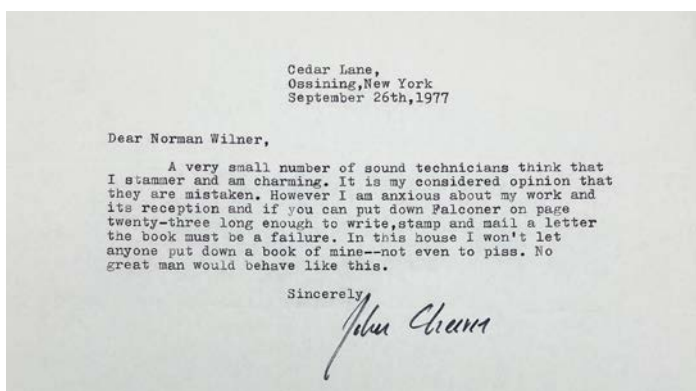
\$225

The first two letters concern Caldwell’s presence at the Conrad-run Seventh Annual Santa Barbara Writers Conference which he attended at the latter’s invitation: “... The most recent [book] was two years ago... *Afternoons in Mid-America*... circulation of all 50 books has been calculated to lightly million plus...” Most of the third letter relates to Sinclair Lewis and a visit he paid to Caldwell in Darien, Conn., “a long, long time ago now.” [BA]. *Item 409326*.

199. CANNING, George. Autograph letter in the third person to a Mr. Duckett; [London], “Foreign Office,” 6 August 1826. 4 pages, 4to, integral second leaf neatly inlaid, front portion of envelope (signed “Geo Canning”) attached, with engraved portrait of Canning.

\$100

Canning (1770-1882), British statesman, writes (at the time he was Foreign Secretary), giving reasons for declining a proposed interview. [BA]. *Item 409327*.

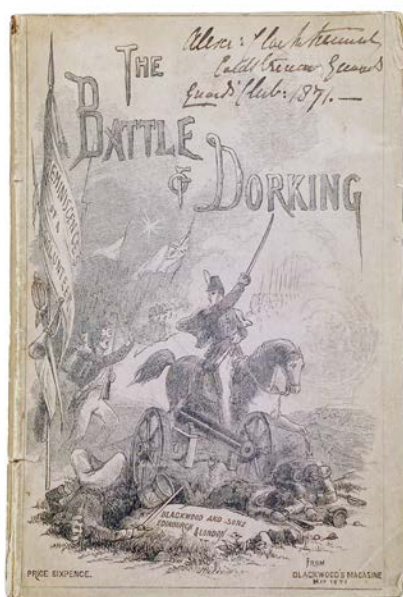


COMFORT BREAKS IN THE CHEEVER HOUSEHOLD

200. CHEEVER, John. Three brief typed letters signed (in full) written in response to fan letters; Ossining, September 26, 1977 - November 16, 1978. 3 pages, 8vo and 4to, single-spaced, two on his letterhead, one with envelope. Usual folds, else fine.

\$750

Cheever answers two lengthy and rather mawkish letters (each one page, 4to, single-spaced) from Norman Wilner, a teacher of comedy writing: “... I am anxious about my work and its reception,” Cheever writes on Sept. 26, 1977, “and if you can put down *Falconer* [recently published] on page twenty-three long enough to write, stamp and mail a letter the book must be a failure. In this house I won’t let anyone put down a book of mine – not even to piss.” [BA]. *Item 409328*.



201. [CHESNEY, Sir George Tomkyns]. *The Battle of Dorking. Reminiscences of a Volunteer.* Edinburgh and London: William Blackwood, 1871. Small 8vo. 64 pages, plus ads. Original purple pictorial wrappers. Some light wear at spine and front fore-edge, covers a bit faded. A very good copy.

\$750

First separate edition of perhaps the single most influential future war story: “Before Chesney there had been little effective method in the few tales of the war-to-come that had appeared. After Chesney there were very few of these tales that did not employ the devices that had alarmed a nation, angered a Continent, and annoyed the Prime Minister” (Clarke, *Voices Prophesying War: Future Wars 1763-3749*, 1992, p. 34). “The first significant British imaginary war story and also the finest and most influential example of the subgenre” (Bleiler, *Science-Fiction: The Early Years* 412). Ink ownership inscription at top of front cover of a member of the “Coldstream Guards/Guards’ Club,” 1871. Bleiler (1978), p. 42; Clarke, *Tale of the Future* (1978), p. 5; Tom Reiss, “Imagining the Worst” in: *The New Yorker*, Nov. 28, 2005, pp. 106-114. [BA]. Item 409329.

202. CLEMENS, Samuel L. *Mark Twain’s Memory-Builder. A Game for Acquiring and Retaining All Sorts of Facts and Dates.* New York: Charles L. Webster, 1891. The game consists of the double-sided printed (text by Twain) gameboard (9 x 13 ½ inches); the booklet by Twain “Facts for Mark Twain’s Memory Builder”; folded and laid into the small printed box (which contains all of the original pins in two colors). A fine, fresh, unused set. BAL 3432. [BA]. Item 409331.

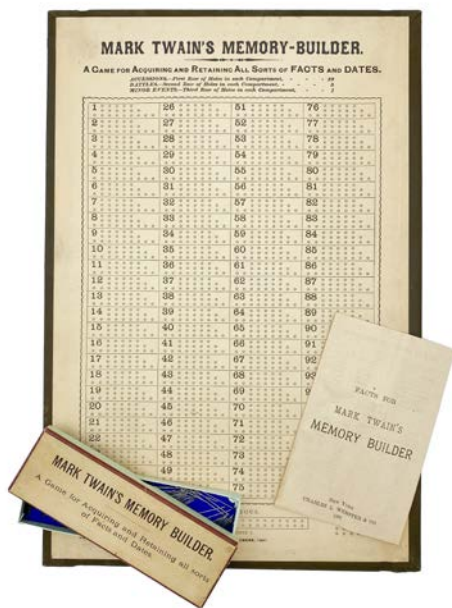
\$750

THE FIRST DADA NOVEL IN ENGLISH — MALCOLM COWLEY

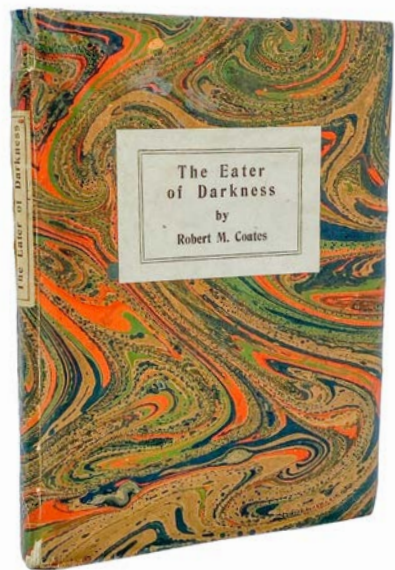
203. COATES, Robert M[yrton]. *The Eater of Darkness.* [Paris: Contact Editions, 1926]. 8vo. Original marbled wrappers, printed paper labels, untrimmed; brown cloth slipcase. Small repair at top of spine, wear at heal.

\$1,250

First edition of the first book by the future art critic of the *New Yorker*, “an ignored minor masterpiece of anti-realist fiction, a novel that deserves the attention of all students of fantasy literature” (*Survey of Modern*



202



203

Fantasy Literature I, pp. 460-63). *The Eater of Darkness*, printed in Dijon by Maurice Darantière (the printer of *Ulysses*), has 20 dedicatees, including Gertrude Stein, Nick Carter, Robert McAlmon, Harold Loeb, *The New York Herald Tribune* and Fantomas. The Jonathan Goodwin copy. In very good condition. Ford, *Published in Paris*, pp. 74-76; Bleiler, p. 45. [BA]. *Item 409332*.

204. COCKERELL, Douglas. *Bookbinding and the Care of Books. A Text-Book for Bookbinders and Librarians.* London: John Hogg, 1901. 8vo. Drawings by Noel Rooke and other illustrations. Half dark maroon morocco, spine gilt-lettered in compartments, by Cockerell. Bookplate removed from front pastedown.

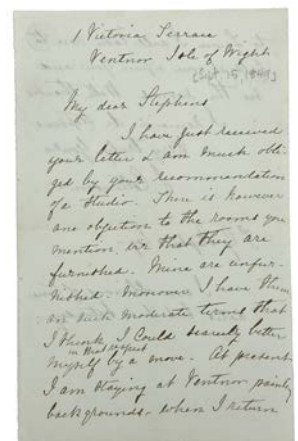
\$350

First edition. Inscribed by the author and binder on the front free endpaper: "The binding of this book is an example of library binding as described in Chapter XIII. Douglas Cockerell 8/6/18." A very good to fine copy. [BA]. *Item 409333*.

205. COLLINSON, James. Autograph letter signed ("J. Collinson"), to Fred-eric George Stephens, fellow member of the Pre-Raphaelite Brotherhood; Ventnor, Isle of Wight, n.d. [15 September 1849]. 2 pages, 8vo folded sheet.

\$1,500

"I have just received your letter & am much obliged to your recommendation of a studio. There is however one objection to the rooms you mention, viz. that they are furnished. Mine are unfurnished. Moreover I have them on such moderate terms that I think I could scarcely better myself in that respect by a move. At present I am staying at Ventnor painting backgrounds – when I return to [town?] I will take care to call at once upon you and see the rooms..." Of the seven members of the Pre-Raphaelite Brotherhood, autograph letters of Collinson are by far the rarest. (*continued*)



“[Collinson’s] reputation ... has been the most short-lived of all the original Pre-Raphaelites. Today [1965], he is sometimes remembered as the painter of a few insignificant, but extremely pretty, pictures; more often he is dismissed as the rather unstable lover of Christina Rossetti” (Fredeman, p. 132). Stephens, along with William Michael Rossetti, was one of the non-artistic members of the PRB. He “made a few furtive attempts at painting, between 1848-1850—most of his works are now in the Tate Gallery—but he quickly turned to art criticism, in which occupation he spent practically his entire life” (Fredeman 23.3). Provenance: Kenneth A. Lohf (his sale Christie’s New York, 20 November 1992, lot 33). [BA]. *Item* 409334.

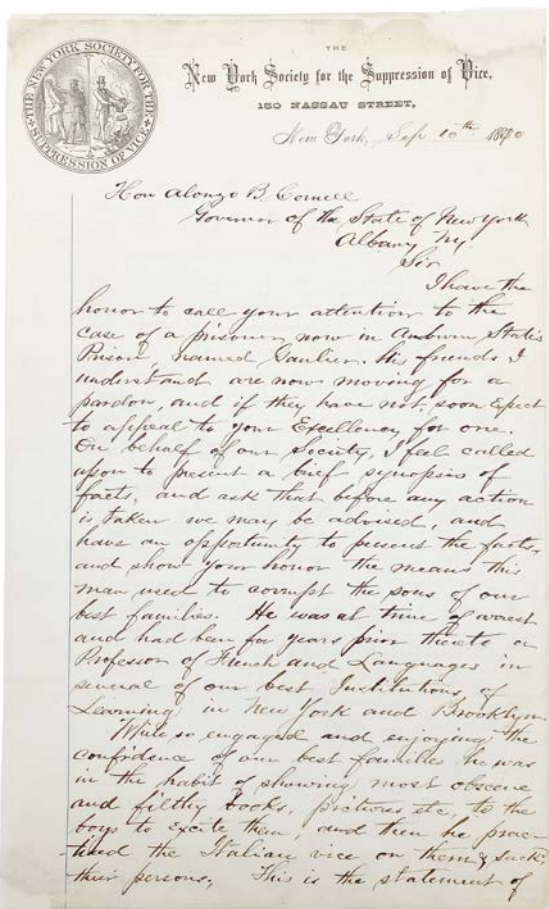
“DEBAUCHERY” IN GREENWICH VILLAGE

206. COMSTOCK, Anthony. Autograph letter signed as Secretary of The New York Society for the Suppression of Vice to Governor Alonzo B. Cornell of New York State; New York, 10 September 1880. Two pages, folio, on the rectos of two pictorial letterheads of the society, the corners of each sheet professionally renewed; docketed on verso of second sheet and with small circular stamp: “Received Executive Department, Sep. 11, 1880.” Comstock’s name became synonymous with prudery and opposition to freedom of expression in the arts. His vigilance against vice (such as expressed in this letter) soon made him head of the Society. In 1883 he published his appropriately titled book *Traps for the Young*.

\$750

“I have the honor to call your attention to the case of a prisoner now in Auburn State’s Prison, named Gaulier. His friends I understand are now moving for a pardon, and if they have not, soon expect to appeal to your Excellency for one. On behalf of our Society, I feel called upon to present a brief synopsis of facts, and ask that before any action is taken we may be advised, and have an opportunity to present the facts, and show your Honor the means this man used to corrupt the sons of our best families. He was at time of arrest and had been for years prior thereto a Professor of French and Languages in several of our best Institutions of Learning in New York and Brooklyn. While so engaged and enjoying the confidence of our best families he was in the habit of showing most obscene and filthy books, pictures etc. to the boys to excite them, and then he practised the Italian vice on them, & suck’d their persons. This is the statement of

Brooklyn. While so engaged and enjoying the confidence of our best families he was in the habit of showing most obscene and filthy books, pictures etc, to the boys to excite them, and then he practised the Italian vice on them & Suck’d their persons. This is the statement of several of his victims, and I have the affidavit of some of the boys he thus tried to assault. Aside from this, I seized over one hundred pictures, books, figures and images, of most obscene character in his possession at time of arrest. Besides his efforts on his students, he was in the habit of frequenting Cooper Institute [in East Greenwich Village], and there soliciting or enticing young men to his room on Broadway, where he had these things stored and there debauching them.” *Item* 409335.



207. CONDER, Josiah (1789-1855), bookseller, author and poet. Autograph manuscript fair copy of apparently two poems: “Thoughts in a Burial Place” and “More than they that watch for the morning”. N.p., dated “June 1809” at end of one poem and “Nov. 1809” at end of the other. 8 pages, 8vo, two bifolium each tipped to the same sheet of heavy paper, signed by Conder at bottom of fourth page.

\$250

With a three-line note by Conder at the end of the second poem about the resemblance of it to an Olney Hymn of William Cooper’s. [BA]. Conder was a correspondent of Robert Southey and was well-connected to Romantic authors of his day as editor of the British literary magazine *The Eclectic Review* and the Nonconformist and abolitionist newspaper *The Patriot*. These poems were written in his teenage years when he worked as an assistant in his family’s bookshop in the City of London; he took over the business in 1811 and then left it around 1819 when offered the editorship of *The Eclectic Review*. *Item 409336*.

208. [CONFEDERATE CHILDREN’S BOOK] – Adelaide de V. CHAUDRON. *Chaudron’s Spelling Book, Carefully Prepared for Family and School Use*. Mobile, Alabama: S. H. Goetzel, 1865. 12mo. 48 pages. Original tan pictorial stiff wrappers. A faint marginal dampstain on most leaves.

\$450

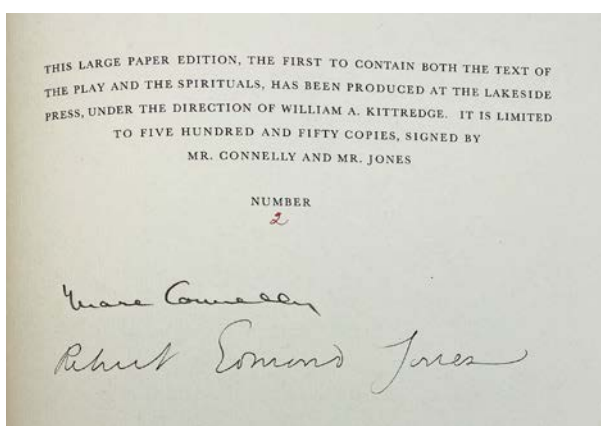
“Fourth edition – Thirtieth Thousand” on front cover. Two full-page woodcuts (one of a printing press) and numerous cuts in the text. A fine copy. Crandell 4039; Parrish & Willingham 7685. Of the first edition of this spelling book, issued by Goetzel in 1864, Parrish & Willingham (7684) located but three copies. This “fourth” is the next edition listed by them: a fifth edition also appeared in 1865. [BA]. *Item 409337*.



209. [CONNOLLY, Cyril] – Christopher SYKES. Caricature of Connolly by Sykes. 7 x 5 ½ inches. In pencil on the recto of an octavo piece of stationery of “Dumbleton Hall, Evesham” (somewhat smudged).

\$750

On the verso is written in ink (by Sykes?): “Cyril / Drawn by / Christopher Sykes / Jan. 1937.” [BA]. *Item 409338*.



210. CONNOLLY, Marc. *The Green Pastures*. New York: Farrar & Rinehart, 1930. 4to. Plates by Robert Edmond Jones. Original green boards, gilt-lettered and decorated, unopened; publisher's board slipcase. Spine faded, light wear to board edges and corners, and light wear to slipcase.

\$400

The author's copy: Copy no. 2 of this large-paper edition, printed at the Lakeside Press, signed by the author and illustrator. One of 550 copies. Laid-in is an autograph note on the publisher's letterhead by Stanley M. Rinehart, Jr. to Marc Connolly, "Dear Marc – With the affectionate regards of John [C. Farrar] and myself. / Stan / 21 October." Winner of the 1930 Pulitzer Prize in Drama, *The Green Pastures* was originally published by Farrar & Rinehart in an unillustrated edition in 1929. *Item 409552*.

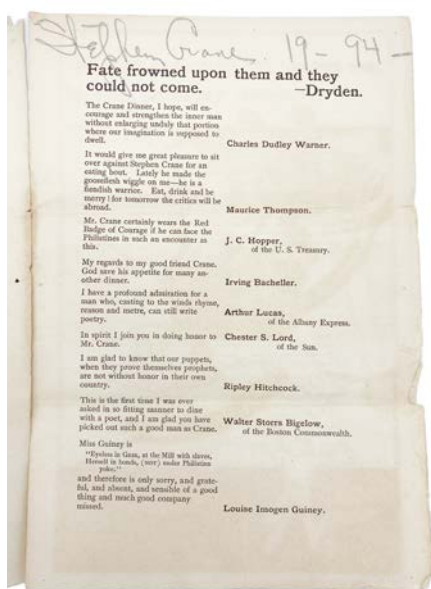
211. COOPER, James Fenimore. Autograph letter signed ("J. Fenimore Cooper"), to Charles Willard; n.p., 20 December 1850. One page, 12mo. Framed with an engraved portrait, overall 25 x 18 inches. Regarding a financial matter. [BA]. *Item 409339*.

\$750

212. CORVINUS PRESS. *The Song of Songs*. Newly interpreted and rendered as a masque by Louis Golding. [London: Corvinus Press, 1937]. 4to. Original dark blue limp vellum, lettered in gilt on front cover, dark blue silk ties, top edges gilt, others untrimmed; original slipcase (spine strip detached and laid in). The book itself fine, with small old bookseller's description tipped to front free endpaper.

\$450

No. 100 of 175 copies on Barcham Green "Medway" paper and signed by Golding, of an edition of 178. Printed in Lutetia type in red, black and blue ink. Provenance: M. S. Slocum, Pasadena (penciled ownership inscription on front free endpaper). [BA]. *Item 409340*.



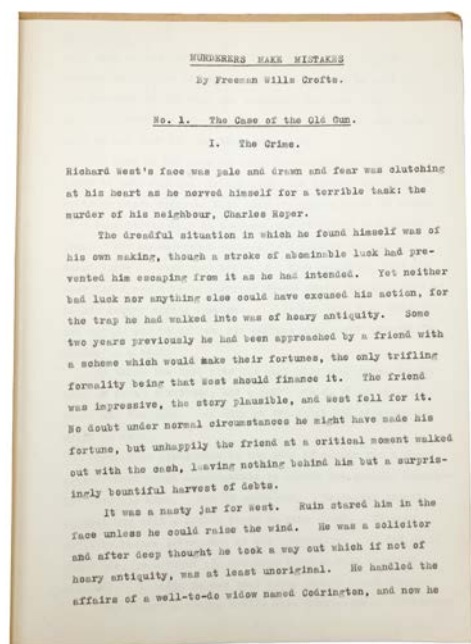
213. CRANE, Stephen. Two scarce ephemeral items regarding the dinner for him on December 19, 1895, given by the society of Philistines.

\$2,500

1) "The Time Has Come," the Walrus Said, "To Talk of Many Things". [East Aurora, NY: Elbert Hubbard, 1895]. 8 pages, 9 x 6 ¼ inches, large illustration by Collin on the front cover, stitched with red thread (first and last leaves separated along spine).

The program of a dinner given by the Society of the Philistines, Thursday evening, December 19, 1895, in honor of Stephen Crane, signed in pencil at top of first text leaf "Stephen Crane. 19 - 94." The signature compares very favorably with assured examples, though it is unclear what the "19 - 94" connotes (the 19th was the date of the dinner, though it was in 1895). The back wrapper contains the first appearance of a poem by Crane, "I have heard the sunset song of the birds." Four pages of this leaflet contain quotations from telegrams and/or letters from various authors, etc., including Ambrose Bierce, W. D. Howells, Hamlin Garland, expressing regret at not being able to attend the dinner – probably the only appearance in print of these passages. Very rare. BAL 4072.

2) "The Members of the Society of the Philistines Very Cordially Request the Honor of Your Presence to Meet Mr. Stephen Crane at Dinner in East Aurora New York Thursday Evening December 19th Eighteen Hundred and Ninety Five." [East Aurora: Elbert Hubbard, 1895]. 7 x 4 ½ inches, printed folded outer wrapper, bifolium loose as issued inside containing the text of the invitation to Crane and his reply. Not in BAL. Rare. Both items (along with the third printed piece Hubbard created for the occasion) are discussed in detail by Stallman, pp. 242-243. *Item* 409687.



214. CROFTS, Freeman Wills. Typescript of “Murderers Make Mistakes. Being the Case of Chief Inspector French on which the 1944-5 Broadcasts were Founded.” N.p., n.d. 42 pages, 4to, carbon copy, with 11 revisions in ink by Crofts (16 words) plus numerous typos, etc., bound in tan wrappers (on the front cover Crofts has written in ink the title and his name and address).

\$450

In a two-page “To Editor or Publisher,” preceding the main typescript, Crofts submits “the three stories enclosed ... Nos. 1, 2, and 4 of the [BBC] broadcast set ... they are fair average samples of the whole ... Each tale runs to about 3300 words and any number up to twenty would be available.” [BA]. Crofts, creator of Inspector French, was the first mystery writer to regularly use the step-by-step methods of police routine in detective fiction. *Item 409341.*

215. CROLY, George (1780-1860), Irish poet and novelist, author of the gothic novel *Salathiel* (1828). Autograph letter signed to “My dear sir”; n.p., n.d. 3 pages, 8vo, integral leaf inlaid.

\$250

A very uncommon letter; mainly about arranging a dinner, but mentioning a play and some players. [BA]. *Item 409342.*

216. CROWE, Catherine (1800-1876), author of works of mystery and the supernatural. Autograph letter signed (in full) to “Dear Mrs. Howitt(?)”; Edinburgh, 18 April n.y. 2 pages, 8vo, integral blank leaf. Tiny marginal fold tear, but in fine condition.

\$350

Crowe responds to a letter giving some basic biographical information and listing “my principal works.” She continues: “I am glad you like my ghosts. It is a subject I am very much interested in & I should like some to [see?] your collection. Perhaps you’ll accept the copy of *Aristodemus* [1838, her first published work, a play] I send you—my friends consider it my best production...” [BA]. The book that established Crowe as a novelist was *The Adventures of Susan Hopley* (1841). Her main work of supernatural subjects, *The Night-side of Nature* (1848) “is said to have influenced the views of Charles Baudelaire. Her own involvement in such matters came to a bizarre culmination in February 1854, when she was discovered naked in Edinburgh one night, convinced that spirits had rendered her invisible. She was treated for mental illness and was said to have recovered” (Wikipedia). *Item 409343.*

217. CRUIKSHANK, George. *The Comic Almanack [1835-1853] ... Merry Tales, Humorous Poetry, Quips, and Oddities.* By Thackeray, Albert Smith, Gilbert à Beckett, The Brothers Mayhew. With many Hundred Illustrations by George Cruikshank and Other Artists. London: Chatto & Windus, n.d. 2 volumes bound in 4, 8vo. A profusion of uncolored illustrations by Cruikshank. Red half morocco gilt, top edges gilt, by Bayntun. Very slight wear at a few corners.

\$200

A reissue, with half-titles, of this high spot of British humorous periodicals. [BA]. *Item 409344.*

218. DANA, Richard Henry, Jr. Autograph letter signed ("R. H. Dana Jr." to "Messrs Stimpson"; Boston, 30 December 1858. One page, 8vo. Usual folds, but fine.

\$150

The author, best known for *Two Years Before the Mast*, comments on the "air pipe" he has purchased and orders a drum. [BA]. *Item 409345.*

219. DANA, Richard Henry, Jr. Autograph letter signed ("Rich. H. Dana, Jr."), to the publishers James T. Fields; n.p., n.d. ("Friday"). 2 pages, 8vo. Slightly age-toned, but very good.

\$200

Regarding a dinner invitation. [BA]. *Item 409346.*

220. DANIEL, George (1789-1864), English author and book collector. Autograph letter signed ("George Daniel") to E. Y. Lowne, an autograph collector; Canonbury, 5 July 1849. 2 ½ pages, 8vo, light gray paper, vignette of "Room in which the immortal Shakespeare was born, Stratford on Avon," integral second leaf neatly inlaid, accompanied by small engraved portrait of Daniel (inlaid and stained).

\$150

Daniel responds to an autograph request, listing the books he has written and telling of his theatrical friends: "... [*] will feel himself in strange company among your collection of 'the most eminent literary and dramatic characters,' and wonder 'how the devil he got there!' except your too-favorable appreciation of his very moderate talents..." [BA]. *Item 409347.*

221. DAVIES, William H. *The Bird of Paradise and Other Poems.* London: Methuen, [1914]. 12mo. Original printed grey boards, unopened; printed tan dust jacket. Very fine copy. First edition. [BA]. *Item 409348.*

\$125

222. DE LA MARE, Walter. *The Listeners and Other Poems.* London: Constable, 1912. 12mo. Original maroon cloth, top edges gilt; in a maroon half-morocco slipcase. A trifle bowed, one page soiled.

\$125

First edition of "the book that established Walter de la Mare as a major poet" (National Book League, *Walter de la Mare: A Checklist*, 1956, no 20). A very good copy. Bookplate of Katharine de B. Parsons. *Item 409349.*



223. [DENSLOW, W. W.]. *History of Northampton County, Pennsylvania with Illustrations Descriptive of its Scenery.* Philadelphia and Reading: Peter Fritts, 1877. Folio. Original brown cloth, lettered and decorated in gilt and blind, edges gilt. Rebacked in black cloth, new endpapers, wear at edges.

\$500

First edition of the first book containing illustrations by Denslow (three lithographed plates): "Easton, Pa in 1876," double-page frontispiece with "W. W. Denslow, Del."; "The Lehigh University," at p. 214, with "W.W.D."; and "Quarries of Chapman Slate Company," double-page, with "W. W. Denslow, Del."

William Wallace Denslow (1856-1915), American illustrator and caricaturist, is best known for his work with L. Frank Baum, especially his illustrations for *The Wonderful Wizard of Oz* (1900). Denslow was born in Philadelphia and was just 21 when this book was published. [BA]. *Item 409350.*

224. DERAINE, André. Autograph letter signed ("A Derain") to "Mon cher ami"; n.p., n.d. 1 ½ pages, 8vo, remnants of brown masking tape at lower fore-corners and top edges. In French.

\$500

The artist writes (translated from the French): "I send you my wishes for the New Year and I thank from the bottom of my heart that it will bring you health and a complete cure... I myself have worries about my mother who is very aged, which means that I will be a bit delayed in what I had promised you. Don't hold it against me..." [BA]. *Item 409351.*

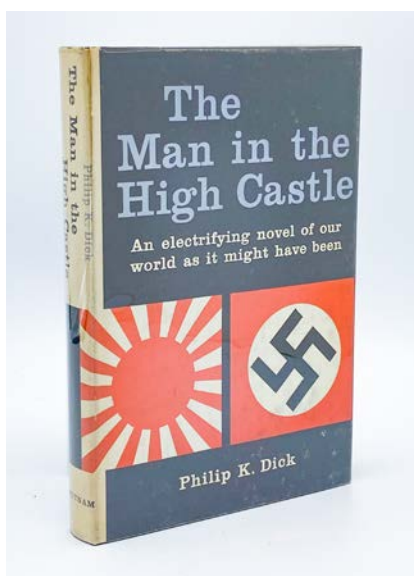
225. [DETECTIVE FICTION]. Autograph manuscript of "Found Dead". N.p., N.d. [circa 1880?]. 10 pages, folio (12 ½ x 8 inches), very closely written in brown ink with some corrections and deletions; in a brown cloth slipcase. With bookplate of Douglas C. Ewing. Occasional spotting.

\$1,000

A note on the verso of the last leaf attributes the work to William Russell ("Waters"), the author of *Recollections of a Detective Police Officer*, 1856, and other mystery/crime works – but this has not been verified by a handwriting comparison. The main character in "found dead" is John Atkins, Superannuated Clerk of the Inland Revenue Office, who is suspected of having murdered Mrs. Frances Vernon. Provenance: Sotheby's New York, 15 October 1982, lot 223. [BA]. *Item 409352.*



225



226

226. DICK, Philip K. *The Man in the High Castle*. New York: G. P. Putnam's Sons, [1962]. 8vo, Original black cloth, lettered in red; pictorial dust jacket. Slightest wear to jacket at top of spine and fore-corner tips, light spotting on front, upper corner of front inside flap price clipped, essentially a fine copy.

\$2,500

First edition, first printing of the author's Hugo Award winning alternative history novel. "It is probably Dick's best work, and the most memorable alternative world tale, or fantasia of historical possibility, ever written" – Pringle, *Science Fiction: The 100 Best Novels* 37; Currey, p. 157. Small rubber stamp of the Wissners Library on front pastedown. With D36 code on p. 239. [BA]. *Item* 409353.

227. DICKEY, James. [*Deliverance: A Novel*]. [Boston: Houghton Mifflin, 1970]. 8vo. Original pictorial glossy wrappers reproducing the front of the dust jacket of the published book.

\$150

First edition. A scarce promotional booklet, specially signed by Dickey, issued in advance of the book's publication on March 23, 1970. It reproduces two sections of the author's corrected typescript. Fine save a few foxmarks on rear wrapper. Baughman A14.1; Brucoli 7. [BA]. *Item* 409354.

228. [DIVORCE – COLONIAL AMERICA]. Manuscript document by the Governor and Council of Massachusetts-Bay Colony; Boston, 18 July 1707. 8 x 8 ½ inches, in brown ink on laid paper. Pale waterstain overall.

\$250

Giving one Abigail Emery legal separation from her husband John Emery of Newbery because of the "Terror she is in of his offering violence to her and taking away her life..." apparently made out in the hand of James Addington, Secretary, who has also signed for Governor Joseph Dudley; docketed on verso. A chilling document of colonial divorce. *Item* 409653.

229. DRYDEN, John. *Aureng-Zebe: A Tragedy*. London: Printed for T. N. for Henry Herringman, 1676. Small 4to. Disbound. Small tear at gutter of title-page, upper margin of title-page cut close, a few paginations partially trimmed, two running heads just touched.

\$200

First edition of Dryden's last rhymed tragedy, which went through seven editions by 1704. Macdonald 80a; Pforzheimer 319; Wing D2245; Woodward & McManaway 391. [BA]. *Item 409356*.

230. DU GARD, Robert Martin. *Jean Barois*. Paris: Gallimard, [1946]. 8vo. Original blue decorated cloth. Spine faded.

\$400

Originally published in 1913, this is number 991 of 40 *hors commerce* copies, of an edition of 1000. With a 16-line manuscript quotation by the author taken from the novel, written on the half-title and signed "Roger Martin du Gard 1947." du Gard had been awarded the Nobel Prize in Literature in 1937. *Item 409357*.



231. DU MAURIER, George. "A Sad Case": pen-and-ink drawing signed ("DM"), with title and five-lines of dialogue written below the image by the artist. 10 x 14 inches, tipped to mat.

\$750

A fine, humorous drawing entitled "A Sad Case," depicting dialogue between an older husband and his visiting friendly doctor, as his young wife sits surrounded by four very attentive younger men. Du Maurier was the chief caricaturist for *Punch* from 1864. In 1894 he published his novel *Trilby*, which created a sensation at the time. With penciled date of "Nov. 30th 1872," perhaps the drawing's appearance in *Punch*, in lower margin. [BA, acquired from Black Sun Books, 1979]. *Item 409358*.

232. DURRELL, Lawrence. *Greek Poems*. London: Jupiter Recordings, 1962. A 45 RPM extended play phonograph record of Durrell reading seven of his poems set in Greece. With the printed sleeve for the record and the 12mo printed pamphlet containing the poems' texts. Fine condition. [BA]. *Item 409359*.

SOLD

233. [DUVAL, Paul] – Jean LORRAIN (pseud). Two autograph manuscripts. 1) “Le Tour des Morts.” 11 pages on 9 sheets, 4to, graph paper, the first nine 9 pages in ink on rectos, 2 pages in pencil on versos of last two sheets, signed in ink “Jean Lorrain” at end. Extensive working manuscript, corrected throughout. 2) “Les Nous d’Enilde”. 24 pages, folio, approximately 700 lines, the lengthy poem in three sections, with manuscript corrections throughout. Provenance: acquired from Jenkins, 1981.

\$400

Jean Lorrain (born Paul Alexandre Martin Duval) was an openly homosexual French poet and novelist of the Symbolist school. Sarah Bernhardt once wrote of him, “inside the abominably depraved being that you are, there beats the heart of a great artist, a genuinely sensitive and tender heart.” *Item 409711.*

234. [EARLY AMERICAN CHILDREN’S BOOK]. *The Young Child’s ABC, or First Book.* New York: Samuel Wood, 1805. Square 16mo. 18 pages including title. 19th-century brown roan gilt, title in gilt on spine. Large pieces of spine chipped away at top and bottom, rear cover almost loose.

\$200

First edition. Illustrated with 27 woodcuts chiefly attributed to Alexander Anderson. Wood’s first published children’s book. Rosenbach 235; Hamilton 325; S & S 11909; Welch 1461.1 [BA]. *Item 409360.*

235. [EARLY AMERICAN FICTION] – SABIN, Rev. Elijah R. *The Life and Reflections of Charles Observer: in which Are Displayed the Real Characters of Human Life.* Boston: Printed by Rowe & Hooper, 1816. 8vo. Contemporary sheep, green morocco spine label. Cover much rubbed, heel of spine chipped, text foxed.

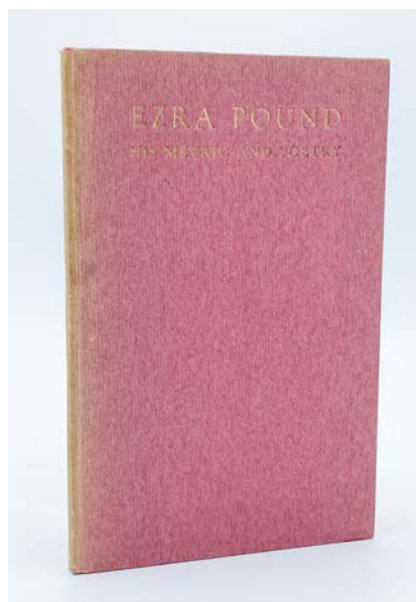
\$100

First (and only) edition. A didactic novel set in New England, and with numerous references to the Revolutionary War. The author was a Methodist minister and father of Lorenzo Sabin, senator and author. Contemporary signature of a John Palmer on front free endpaper. Wright I, 2264; S & S 38855; Henri Petter, *The Early American Novel*, pp. 439-40 (for a synopsis). [BA]. *Item 409361.*

236. ELIOT, T[homas] S[tearns]. *Ezra Pound. His Metric and His Poetry.* New York: Knopf, 1917. 8vo. Frontispiece reproduction of a sketch of Pound by Gaudier-Brzeska. Original rose boards, front cover lettered in gilt. With early manuscript identification of Eliot as the author on title-page (the book was issued anonymously). Spine faded as usual.

\$750

First edition of Eliot’s second book, one of 1000 copies. Published in January 1918 in connection with the publication, also by Knopf, of Pound’s *Lustra* (Gallup A2). A very good copy. [BA]. *Item 409362.*



237. ELLISON, Ralph. *Going to the Territory*. New York: Random House, [1986]. 8vo. Original printed yellow wrappers. Just a trifle soiled. Advance uncorrected proof for the first edition.

\$150

With: A copy of the first edition, same imprint. 8vo. Original cloth-backed boards; dust jacket. Fine. Together, 2 volumes. [BA]. *Item 409363*.

238. FARRELL, James T. Autograph letter signed ("James T. Farrell") to "Dear Mr. Churchill"; New York, 20 October 1965. 4 pages, 4to, blue ink on tan paper.

\$400

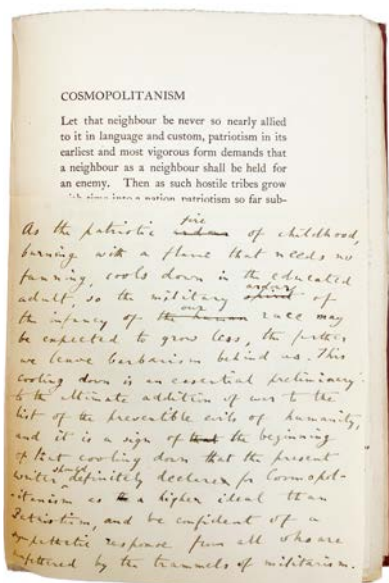
A literary letter on his writing: "Your reviews have revealed some... interest in and yet sympathy for my writing and you knew that I have written books besides *Studs Lonigan*... I am working on a massive series of works of fiction, and have been for over thirty years. I am bringing this, a life's work, to a [conclusion?] as a series of about 27 novels of which *What Time Collects* is the second. This is to be a *Comédie Humaine*..." [BA]. *Item 409364*.

239. FARRELL, James T. One autograph letter signed ("Jim Farrell") and one autograph letter (apparently incomplete) to the columnist Louis Sobel; New York, 9 and 14 May 1966. 9 and 8 pages, 4to, on ruled notebook paper (of three different kinds).

\$250

Rambling letters on literary matters. Farrell writes of "the number of 'average' Americans who want me to get the Nobel Prize" and of his plans "to issue a full length magazine of new work, called J. T. F's magazine... written in as careful long-hand as I can write..." The letters begin clearly enough, but decline into incomprehension at their end. [BA]. *Item 409365*.

AUTHOR'S HEAVILY REVISED COPY



240. FARRER, J[ames] A[nson]. *The New Leviathan; or, The World at Peace*. London: Elliot Stock, 1899. 8vo. Original brown cloth, gilt-lettered. A bit bowed, light wear at extremities.

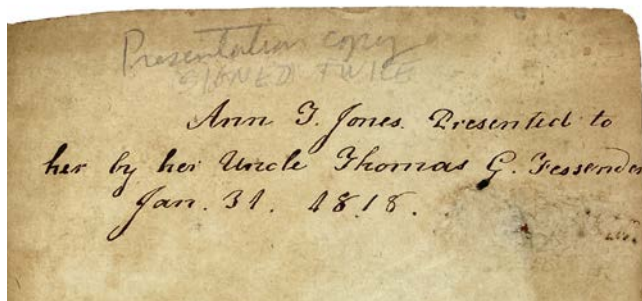
\$600

The author's heavily revised copy of the first edition of this reasoned argument for cosmopolitanism over nationalism, by the biographer of Adam Smith, and prolific writer on political and military topics. The copy is heavily revised, probably for a projected second edition (no such edition is recorded in the NUC, and only one copy of this edition is there noted). The revisions, which consist largely of the interpolation of many thousands of words of new material, are present on interleaves or tipped in slips, while the printed text features deletions, and insertion markings keyed to the interleaves. *Item 409366*.

241. FAULKNER, William. *This Earth: a Poem.* New York: Equinox, 1932. 8vo. 8 pages. Original tan wrappers, printed in brown, tied as issued; with the original unlettered white envelope. Fine, the envelope frayed at two upper corners.

\$250

First edition. Drawings by Albert Heckman. Very uncommon with the envelope. *Item 409367.*



242. FESSENDEN, Thomas Green. *The Ladies Monitor, a Poem.* Bellows Falls, VT: Printed by Bill Blake & Co., 1818. 8vo. Contemporary sheep. Rebacked, fore-corners worn.

\$900

First edition. Presentation copy, inscribed identically twice by the poet to a niece on front flyleaves: "Ann T.(?) Jones, Presented to her by her Uncle, Thomas G. Fessenden – January 31, 1818" (three letters cropped by the binder). A long poem in the form of a dialogue between Narciaa and her mentor on the rules and maxims for behavior of American women. Wegelin 961. [BA]. *Item 409368.*

243. FIELD, Sara Bard. *A Poet Born on the Edge of Spring. A Poem Unfolding a Secret. With a Prologue and an Epilogue.* San Francisco: [Printed for the Author by John Julius Johnck at the Press of Johnck, Libee & Co.], 1925. Small 8vo. Decorations by Paula Norton. Original cloth-backed boards, silk place marker. Small hole in front joint, very light wear to two fore-corners.

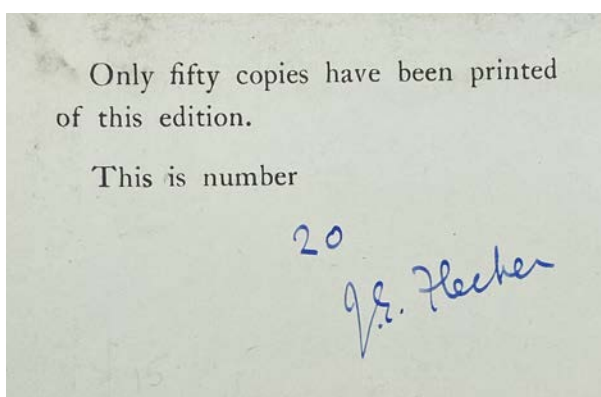
\$150

First edition of the poet's first book, limited to 50 copies (this no. 28). Presentation copy, jointly inscribed on the colophon page by Field and by fellow poet Charles Erskine Scott Wood (her husband and the book's dedicatee). Field's inscription: "For our dear friend, Walter Eugene Meyer, Whom God intended to be an artist. Sara Bard Field." Below this is Wood's inscription: "I am never sure what god intended – not even in my own case – but I am sure Sara the Beloved makes the world happier. And I am very sure I am a chef – Come to our Kitchen Walter and I'll make an artist of you – Chas Erskine Scott Wood, Los Gatos Calif – 1925." A very good copy. [BA]. *Item 409369.*

244. FIRBANK, Ronald. *A Letter from Arthur Ronald Firbank to Madame Albani Written about 1902-3. And found amongst her papers after her death.* London: Centaur Press, [1934]. 8vo. 4 pages. 8vo, with the printed envelope. Envelope slightly faded at edges.

\$450

First edition of this facsimile of the letter, limited to 50 copies (this is no. 43). Fine. Benkovitz A14. [BA]. *Item 409370.*



245. FLECKER, James Elroy. *The Golden Journey to Samarkand*. London: Max Goschen Ltd., 1913. 8vo. Original paper vellum spine and dark brown boards, gilt-lettered, top edges gilt, others untrimmed. A lower fore-corner worn, spine a bit dull, but a very good copy.

\$950

First edition, number 20 of a limited edition of 50 copies numbered and signed by the author and in this special binding. The English writer Douglas Goldring's copy, signed and dated "July 1913" by him on the front free endpaper. "In 1912 Goldring became literary editor to a publisher, and was responsible for the publication of *The Golden Journey to Samarkand* and *The King of Alsander* by his friend James Elroy Flecker" (Kunitz & Haycraft). Haycraft 326. [BA]. This verse drama is Flecker's most lauded work; its long preface provides insight into his theory of art, showing his indebtedness to the French Parnassians. He died of consumption in Switzerland two years after publication. *Item* 409371.

246. FLETCHER, Joseph Smith. *God's Failures*. London and New York: John Lane/The Bodley Head, 1897. 8vo. Original red decorated cloth, blocked in black, gilt-lettered on spine, designed by Patten Wilson (who succeeded Aubrey Beardsley as cover designer of this fashionable series in 1895). Slightly leaned, a little dulled.

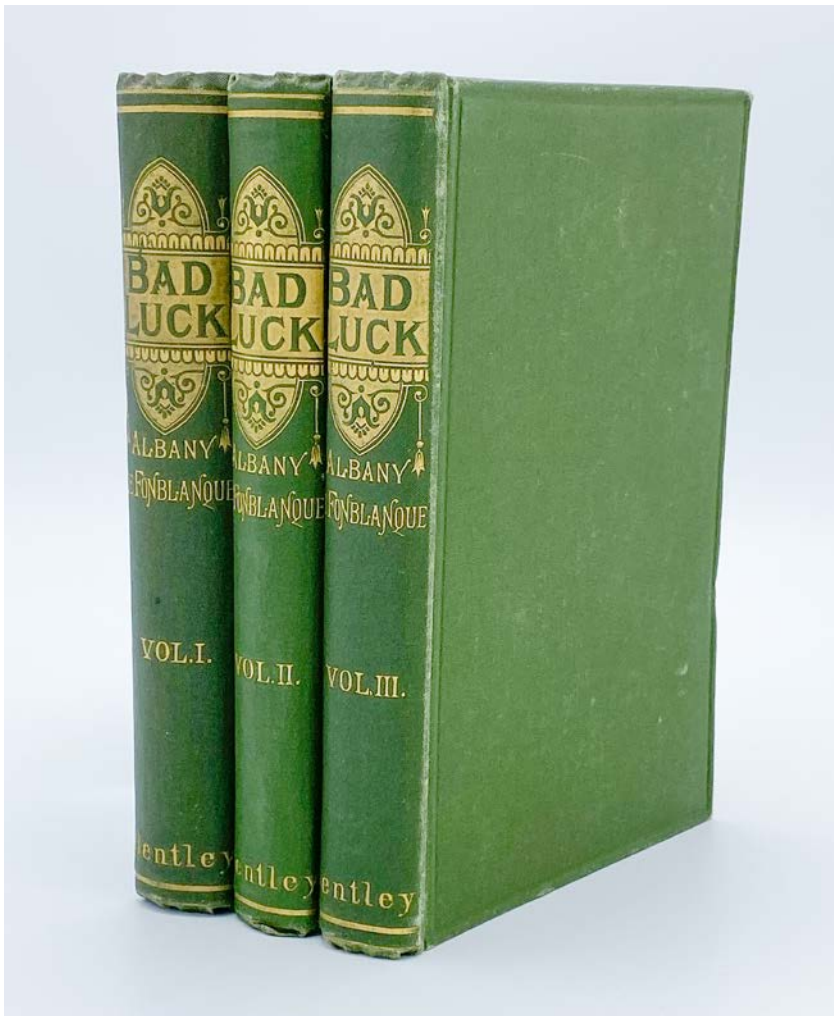
\$550

First edition of this series of "cruel tales," the 32nd volume (of 33) in the "Keynotes Series." **Ellery Queen's copy**, with penciled notes on the rear free endpaper about Fletcher's stories. Wolff 2266 (discussing its scarcity and the high quality of these short stories of Yorkshire life). *Item* 409555.

247. FLETCHER, Joseph Smith. *Verses Written in Early Youth*. N.p.: Privately Printed, 1931. 8vo. Original vellum-backed marbled boards, top edges gilt, by Bayntun, with stamp on flyleaf; tissue dust jacket (frayed). Slightly bowed.

\$250

First edition, number 10 of 12 large-paper copies numbered and signed by Fletcher, who was an English author of more than 100 titles in a variety of fields, but best known for his detective fiction. [BA]. *Item* 409372.



248. FONBLANQUE, Albany de. *Bad Luck. A Novel.* London: Richard Bentley and Son, 1877. 3 volumes, 8vo. Original green cloth, gilt-lettered and -decorated spines. Vol. 1 askew in binding and with its endpapers cracked at hinges, a few marks on its front cover.

SOLD

First edition. This novel begins as a romance but ends as a murder mystery, with a trial and a final surprise. The author (1829-1924) was a barrister and, at the time this book was written, British Consul at New Orleans. He should not be confused with his more famous uncle, the journalist Albany de Fonblanque (1793-1872). Ownership inscription of "E. Clarke / 1886" on the front free endpaper of each volume. Wolff 2277. [BA]. *Item* 409373.



249. FORD, Ford Madox (formerly Ford Hermann Hueffer). A file of 12 Typed Letters Signed and 2 Typed Notes Signed to the publisher Victor Gollancz Ltd. (all but one to Gollancz himself), who issued Ford's memoir *Return to Yesterday* in November 1931. 14 pages, all but one quarto in size and all but one single-spaced; written from Paris and Toulon, 23 February 1931 to 27 January 1932, the correspondence relating to the book and its publication, etc.; one letter with marginal fraying, another a bit wrinkled, and another with a marginal tear.

\$7,500

The letter of 8 November 1931 is published – from a carbon copy in the Ford archive – in *Letters of Ford Madox Ford*, ed. R. M. Ludwig, Princeton University Press, 1965, pp. 202-3. A portion of another letter (of 10 May 1931) is printed in David Dow Harvey, *Ford Madox Ford ... a Bibliography*, New York, 1972, p. 75; Harvey also prints a total of three sentences from two other letters on pp. 75 and 77.

With: (1) The contract for *Return to Yesterday*, 4 pp., folio, signed by Ford and a Gollancz representative, 30 March 1931; (2) A handwritten sheet by someone at Gollancz, 1 p., 4to, listing publication date, sales numbers and royalty payments for the book (apparently through 1931); (3) Carbon copies of nearly all of the publisher's replies to Ford's letters, written by a variety of representatives of the firm (a number of these replies browned with edges chipped, etc.).

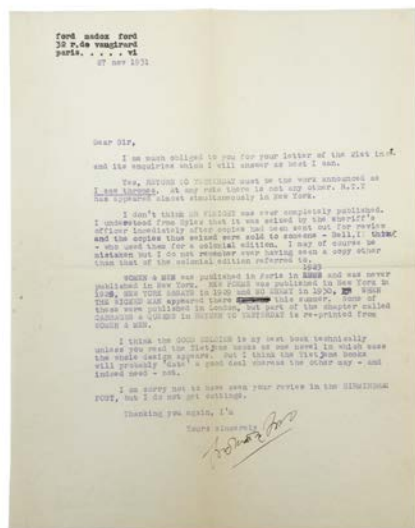
And with: Letters from scholars, bibliographers, and biographers, etc., of Ford, mostly requesting permission to publish extracts from **Return to Yesterday** or to use the correspondence in the Gollancz file: a total of approx. 26 letters (including a few notes). Correspondents include Violet Hunt Hueffer (ALS, 4 pp., explaining that Ford is not really her husband), Arthur Mizener (2 letters), D. D. Harvey (4), Frank MacShane (4), R. M. Ludwig (1), D. H. Mitchell (2, from Buckingham Palace, regarding a negative paragraph about King George that should be removed from the book). *Return to Yesterday* includes engaging and informative accounts of Ford's literary collaboration with Conrad, of Stephen Crane's last years in England, and of Henry James home at Rye. [BA]. *Item 409374*.

250. FORD, Ford Madox (formerly Ford Hermann Hueffer).

Typed letter signed ("Ford Madox Ford") to Percival Hinton, English journalist and bibliophile; Paris, November 27, 1931. One page, 4to, single-spaced, with a couple of holograph corrections, with envelope.

\$1,500

For most of the letter Ford responds to queries from Hinton regarding the publication of several of his books. Towards the end Ford writes: "... I think *The Good Soldier* is my best book technically unless you read the Tietjens books [the *Parade's End* tetralogy] as one novel in which case the whole design appears. But I think the Tietjens books will probably 'date' a good deal whereas the other may—and need—not." Published in *Letters*, ed. R. M. Ludwig, pp. 203-04, but omitting a six-line paragraph. [BA]. *Item* 409375.



251. FREDERIC, Harold. *The Young Emperor. Wilhelm II of Germany.* New York: Putnam's, 1891. 8vo.

Original light blue cloth, lettered in gilt, top edges gilt. Slight rubbing at edges.

\$80

First American edition; with five inserted plates. Bookplate of H. C. Cross. A very good copy of a scarce book. BAL 6271. [BA]. *Item* 409377.

252. FREDERIC, Harold. Autograph note signed (in full) to an unidentified recipient, concerning scheduling matters; n.p., n.d. One page, 16mo, remains of prior mounting on verso, else very good.

\$150

"It did not occur to me when I made the appointment Friday that tomorrow was a holiday. Would you mind, therefore, asking your friend—whose name I never got any notion of whatever—to call upon me at the N.L.C. on Tuesday at 5 instead?..." [BA]. *Item* 409378.

253. FREEMAN, R. Austin. *The Red Thumb Mark.* [London]: Collingwood Bros., [1907]. 8vo. Original black cloth, lettered in white on spine and front cover, red thumb print (from the author's own) on front cover. White lettering on spine and cover rubbed away, as is not unusual.

\$1,200

First edition. *The Red Thumb Mark* marks the introduction of Dr. Thorndyke, the first of the fictional "scientific detectives," and contains generally the first use of identification by fingerprints. *Queen's Quorum*, p. 45; Donaldson 4; Cornerstone *Detective Fiction* 40; a Haycraft-Queen Cornerstone (and on the original Haycraft Cornerstone list). [BA]. *Item* 409379.

254. FULLER, Lieut. Alvarado. *A.D. 2000*. Chicago: Laird & Lee, 1890. 8vo. With 15 inserted plates with illustrations by W. Bretenyder. Contemporary black cloth, spine gilt-lettered and ruled, edges stained red. Askew in binding, slight wear at two corners and top of spine, endpaper cracked at rear inner hinge.

\$150

First edition, issued in paper wrappers and cloth. According to a Lloyd Currey catalogue description for a different copy in 2012, "there were two hardbound issues (printings?) of this book (priority unknown) with title-pages dates 1890 (later reprints have no date on the title-page), one variant with page [416] blank and no half-title [as this copy], the other with an ad on page [416] and a half-title leaf..." On the front pastedown are the penciled names and dates (from 1891 to 1904) of early readers of this copy; related penciled comments are on the front free endpaper and the last page of text.

The novel (is it the earliest American work of science fiction to be so fully illustrated?) is set in the U.S.A. of 2000 A.D. and offers many parallels to Edward Bellamy's *Looking Backward* (1888). The climax to the book is the conquest of the North Pole through advanced technology. Not in Wright. Bleiler, p. 78; Negley 398; Sargent (1988), pp. 84-5. *Item 409380*.

255. [GALSWORTHY, John, pseud.] – John SINJOHN. *A Man of Devon*. Edinburgh: Blackwood, 1901. 8vo. Original cloth; in a cloth folding case. Covers a little wrinkled, extremities lightly rubbed, small scrape at lower edge of front cover.

\$100

First edition of the fourth and last of the Galsworthy novels written under the "Sinjohn" pseudonym. One of 1050 copies printed. Marrot, pp. 7-8. [BA]. *Item 409381*.

256. GALSWORTHY, John. *The Man of Property*. London: Heinemann, 1906. 8vo. Original green cloth; in a green half-morocco slipcase. Rubbing at outer joints and corners.

\$250

First edition, first issue of the first book in the Forsyte saga. Unobtrusive name in ink on title. Bookplate of Estelle Doheny. Marrot, p. 11. *Item 409382*.

257. GALSWORTHY, John. *The Country House*. London: Heinemann, 1907. 8vo. Original green cloth, lettered in gilt. A worn spot on outer front joint, wear at ends of spine, front cover a bit bowed, front inner hinge cracked.

\$200

First edition, first issue (with blind stamp in corner of back cover). Presentation copy to a very good friend, the foremost theatre critic of the day, inscribed by Galsworthy on the front free endpaper: "March 1.07 [publication day was March 2]. William Archer with the Author's regards." Bookplate of Estelle Doheny (faint offset touching part of inscription). Marrot, pp. 12-13. [BA]. *Item 409383*.

258. GALSWORTHY, John. *A Modern Comedy*. London: Heinemann, 1929. 8vo. Folding table frontispiece. Original green cloth, gilt-lettered, top edge stained green; in the printed dust jacket; in a green cloth chemise and slipcase. Small chip to jacket at top of spine, a few smaller chips at edges, but a very good plus copy. First trade edition of the sequel to *The Forsyte Saga*. *Item 409559*.

\$100

259. GALSWORTHY, John. *The Creation of Character in Literature*. Oxford: The Clarendon Press, 1931. 12mo. Original tan printed wrappers; in a quarter blue morocco slipcase. Some light toning to wrappers, a very good copy.

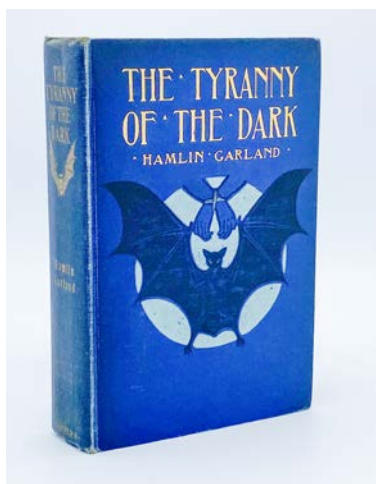
\$75

First edition, no. 154 of 250 copies signed by the author. An interesting monograph giving Galsworthy's credo as a novelist and playwright. In it he elaborates on his theory that great works of the past and present are such because they contain great characters. It was given as the Romanes Lecture, Sheldonian Theatre, 21 May 1931. *Item 409557*.

260. GARDNER, John. A typed letter signed and a typed note signed (both in full) to the writer Jay [Martin]; n.p., 16 January and 13 July 1981. Together 2 pages, 4to, single-spaced.

\$150

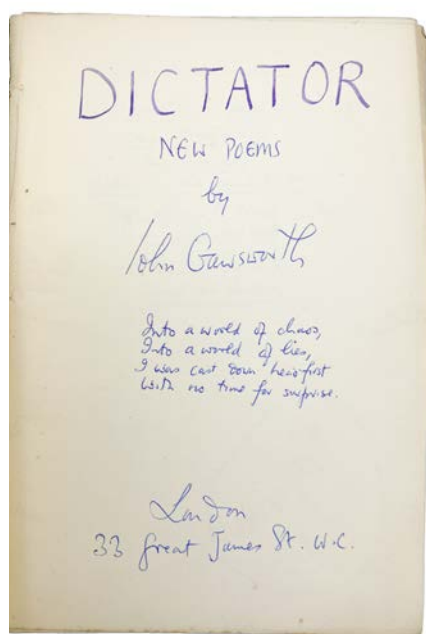
In the TNS of Jan. 16 Gardner writes that he did receive the copy of Martin's novel *The Stolen Jew*. The TLS of July 13 is devoted to Gardner's explanation of why he can't write a letter to the *New York Times* to complain about the negative review the book received: "... Though the review's dumb, it doesn't seem to me pernicious... I already have a reputation as a literary hit man, which I hate to give increasing evidence for... the review of *The Stolen Jew* doesn't seem [really harsh], just stupid. I don't think it damages you; it merely fails to help you. (With Bellow [sic] and Roth, you're failing in very good company, if the review makes you seem to fail)..." [BA]. *Item 409384*.



261. GARLAND, Hamlin. *The Tyranny of the Dark*. London and New York: Harper Brothers, 1905. 8vo. With eight illustrations. Original pictorial blue cloth with a grotesque bat vignette in light blue and black on front cover, gilt-lettered. Spine dull, some extreme edges a trifle rubbed.

\$750

First English edition. Presentation copy, inscribed on the front free endpaper to "Israel Zangwill with the [greetings?] of the author Hamlin Garland, The Players Club. April 24." A very good copy. Bleiler, p. 79 (coded V8 for Spiritualism). [BA]. Zangwill (1864-1926) was a British author and leading figure of cultural Zionism in the 19th century (he was a close associate of Theodor Herzl). He also wrote mystery novels, such as *The Big Bow Mystery* (1892), often cited as the first locked room mystery novel. *Item 409385*.



262. GAWSWORTH, John (pseud. Terence Ian Fytton Armstrong). Autograph manuscript signed of his book *New Poems* (London: Martin Secker, 1939). London, 1939. 28 pages, 8vo, and 4 holograph preliminary pages and manuscript cover. Greenish-blue wrappers.

\$2,000

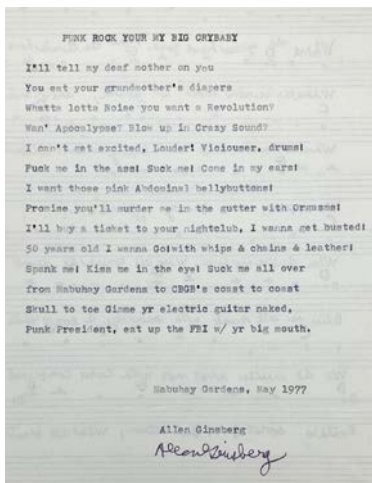
John Gawsworth (1912-1970) had an active career as a literary editor, bibliographer, lecturer, archivist, and most of all, poet. He also served in the RAF in various European, North African, and Indian stations during World War II. He also achieved some celebrity as the second King of Redonda, though his later years were clouded by acute alcoholism and attendant poverty. Nevertheless, his career was prodigiously productive, with a long series of volumes of his poems appearing in print from 1933 onwards. As a young writer he moved in London literary circles championing traditional verse as opposed to the ascendant Modernism (a fact that led to his inclusion in the 1936 anthology *Edwardian Poets*).

The first of the preliminaries notes, in Gawsworth's hand: "The Original MS of *New Poems*, the volume for which The Academic Committee of the Royal Society of Literature granted me their Benson Medal, 1939. J.G. N.B. The text contains three poems suppressed before publication." Those are 14, 18 and 19 in the manuscript, crossed out in pencil. Also in pencil are the final titles given to the poems, which previously were only identified with roman numerals. The final three leaves transcribe "The Seven Poems added to later draft." *Item 409556.*

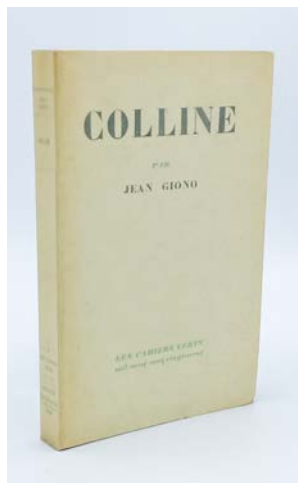
263. GIBSON, Wildrid Wilson. *Thoroughfares*. London: Elkin Mathews, 1914. 8vo. Original tan cloth, untrimmed. Front cover slightly bowed.

\$250

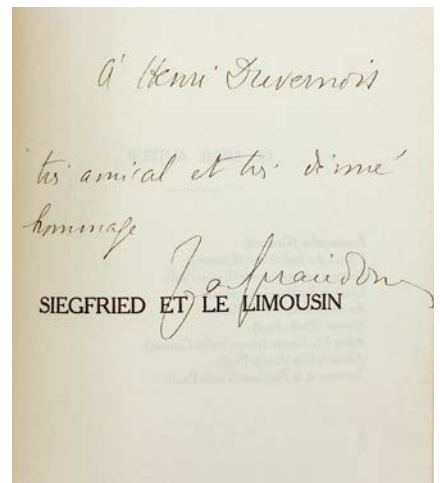
First edition. Presentation copy, inscribed to fellow poet Gordon Bottomley in year of publication. "This collection was published shortly before the outbreak of war, contemporary with Gibson's co-founding and co-editing of *New Numbers* was Lascelles Abercrombie, Rupert Brooke and John Drinkwater" (Grolier Club, *Soldier poets of the Great War* exhibition, 1988). Reilly, p. 139. [BA]. *Item 409386.*



265



266



267

264. GIDE, André. *Les Faux-Monnayeurs*. Paris: Gallimard, [1925]. 8vo. Dark blue three-quarter morocco and marbled boards, spine with raised bands and gilt-lettered, top edges gilt, original printed wrappers bound in. Some slight rubbing to extreme edges of the marbled board sections, but a fine copy.

\$450

First edition, copy no. 25 of 1200 'réservés aux amis de l'édition originale'. Bookplate of René Sibilat. Talvert & Place 41. [BA]. *Item 409387*.

265. GINSBERG, Allen. Typescript (carbon copy) of his poem "Punk Rock Your My Big Crybaby". Signed by Ginsberg at bottom in purple ink. One page, 4to, on the verso is a photocopy of "The Rune" on a music score sheet. *Collected Poems, 1947-1980*, p. 683. [BA]. *Item 409388*.

SOLD

266. GIONO, Jean. *Colline*. Paris: Bernard Grasset, [1929]. 8vo. Original printed wrappers, unopened; plain glassine; publisher's slipcase.

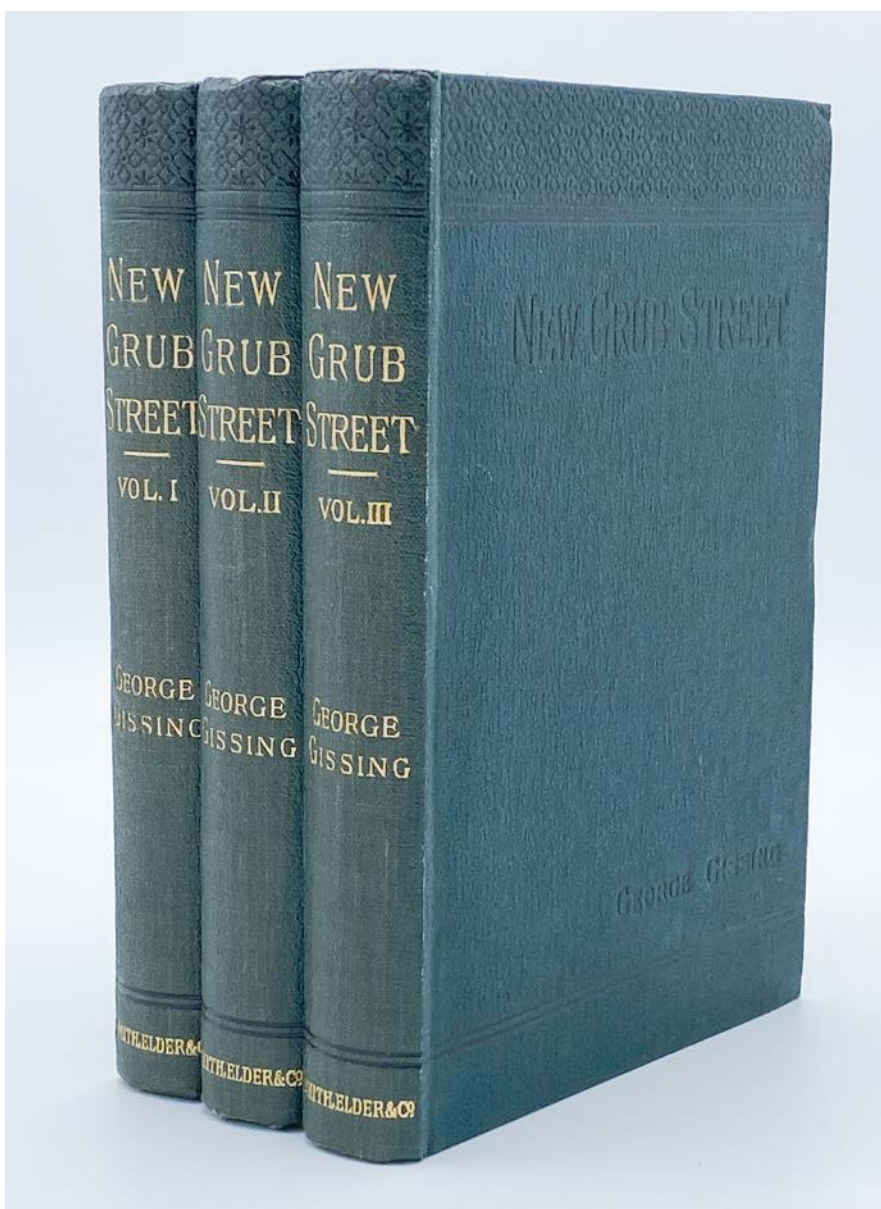
\$750

First edition, one of 12 numbered *hors commerce* copies (this is no. 5) on vélin sur fil creme Lafuma (the smallest limitation in the edition). A fine copy of Giono's first novel and the first winner of the Prix Brentano. [BA]. *Item 409389*.

267. GIRAUDOUX, Jean. *Siegfried et le Limousin*. Paris: Bernard Grasset, 1922. 8vo. Brown levant morocco by Tchekeroul, spine gilt-lettered, green morocco linings, marbled paper flyleaves, original printed wrappers preserved, all edges gilt; brown board and leather-edged open-face case. A fine copy.

\$750

First edition, one of 30 lettered copies (this "AJ") on Holland paper. Bound at end are the front cover, spine and half-title from another Grasset edition of this novel, the half-title bearing a presentation inscription from Giraudoux to a Henri Duvernois. [BA]. *Item 409390*.



268. GISSING, George. *New Grub Street*. London: Smith, Elder & Co., 1891. 3 volumes, 8vo. Half-titles. With the advertisement leaf at end of vol. 1. Original morocco-grained green cloth, titles gilt-lettered on spine, and in blind on front covers, cream endpapers; velveteen-lined morocco-backed folding case.

SOLD

First edition of Gissing's finest novel, an intense three-decker about endurance and defeat in the London literary life in the 1880s. *New Grub Street* became a commercial success with a second edition in 1891 and single-volume editions frequently thereafter. This first edition consisted of 750 copies, of which 390 were sold to circulating libraries. An unusually fine, bright copy; with the scarce advertisement leaf at end of volume 1, found only in a small number of copies. Collie A9b; Sadleir 971; Spiers & Coustillas M6; Wolff 2552. *Item* 409391.

269. GLASPELL, Susan. *A Jury of Her Peers*. London: Ernest Benn, 1927. Small 8vo, original printed yellow wrappers.

\$450

First edition, limited to 250 copies signed by the author. A fine copy. "...Susan Glaspell had written a one-act play called 'Trifles,' suggested by a murder account she had read in an Iowa newspaper. After the play had become famous, Miss Glaspell recast the material into a short story and titled it *A Jury of Her Peers* ... Edward J. O'Brien [included it] in his *The Best Short Stories of 1917*" – *Queen's Quorum*, p. 80 and no. 75. With its provocative treatment of gender and women's anger (one of the first fictional uses of the battered woman defense), it is also considered a classic of feminist literature (see *Emerging Voices*, p. 109). [BA]. *Item 409392*.

270. GOLDING, Louis. *Luigi of Catanzaro*. London: E. Archer, September 1926. 4to. 22 pages. Original printed wrappers, stapled as issued, unopened. Covers dustsoiled, spine a little rubbed.

SOLD

First edition, limited to 100 privately printed copies numbered and signed by the author (this no. 32). A very scarce work of detective fiction set mainly in the Vatican and dealing with a proposed canonization. *Queen's Quorum* 73. [BA]. *Item 409393*.

271. GOREY, Edward. [*The Nursery Frieze*]. [N.p.: Fantod Press, 1964]. 2 ½ x 6 ½ inches, 16 leaves. Original printed orange wrappers.

\$150

First edition, limited to 500 copies. Gorey's 15th book and the second Fantod Press publication, a parade of pachyderms (rhinos) each muttering a single word. Fine. Bradford 2; Monah A15a. [BA]. *Item 409394*.

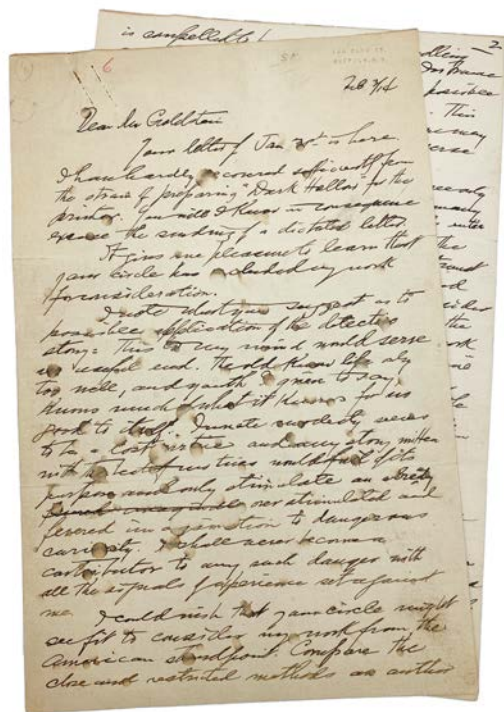
272. GOUNOD, Charles (1818-1893), French composer. Autograph letter signed ("Ch. Gounod") to "Ma chère Pauline", undoubtedly Pauline Viardot (1821-1910), one of the finest singers and all-around musicians of the period; Blangy du Calvados, 16 July 1877. 2 pages, 12mo, integral blank leaf. In French.

\$250

A charming social note: "I have had no news of you since the immediate reply I made to your letter... Did you not receive that reply? I told you yes as plainly as possible, but I asked you, at the same time, to tell me the probable date of the wedding..." [BA]. *Item 409395*.

273. GRAHAM, James Lorimer (1835-1876), Consul, collector, member of the Century Club. Autograph manuscripts (signed with last name or initials) of poems/verse letters, etc.; Montreal and n.p., n.d. 6 pages, 4to; and 2 ½ pages, folio, two of the manuscripts on stationery with engraved vignettes. [BA]. *Item 409396*.

\$125



274. GREEN, Anna Katherine. Dictated letter signed ("Anna Katharine Green Rohlf's") to a Mr. Goldstein, Buffalo, 3 February 1914. 2 pages, 4to, with a signed card by Green. Small water spots on first page.

SOLD

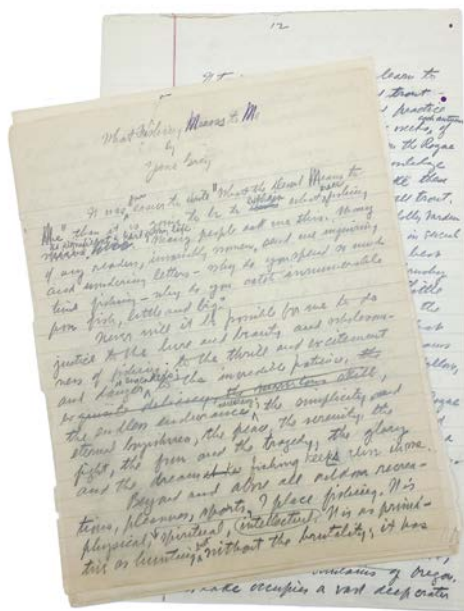
An exceptional and rare Green letter—dictated to her husband Charles Rohlf's—entirely on the writing of detective fiction. Green was one of the first writers of detective fiction in America. Her first book, *The Leavenworth Case* (1878), is the first American detective novel, and the first detective novel written by a woman.

Green writes: "I could wish that your circle might see fit to consider my work from the American standpoint. Compare the close and restrictive methods as another is compelled to pursue when handling an American complication. In France and England wide latitude is possible owing to their police regulations... In this country most reviewers see only a thrilling story in my work. In Germany I can happily say they see the story in its entirety—the foundation, the development, the characterization, (in my work the act must lead the reader in for the character) and the psychology." [BA]. *Item 409397.*

275. GREENAWAY, Kate. *Reward of Merit* [Group of four cards]. 4 individual cards, each about 1 3/4 by 2 1/2 inches. Unsigned illustrations by Kate Greenaway, printed in colors. Near fine.

\$100

The illustrations show mother, children, and a dog in winter scenes on the cards. Corresponds to Schuster 293, illustrated on Schuster page 200. Thomson 296. *Item 409654.*



276. GREY, Zane. Autograph manuscript signed of "What Fishing Means to Me". N.p., circa 1925. 24 pages, 4to and folio (one page half 4to), in pencil with extensive revisions, on ruled/lined paper. One sheet is irregularly torn at right edge.

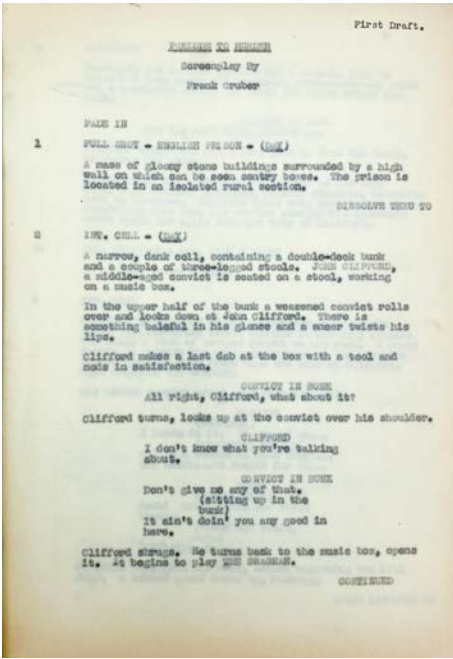
\$1,500

A typescript draft of cover and 31 pages of the same piece was sold from the estate of Arnold "Jake" Johnson at Doyle, 25 April 2018. Apparently unpublished. *Item 409398.*

277. GRUBER, Frank and Leonard LEE. "Prelude to Murder" [working title for the 1946 film "Dressed to Kill"]. N.p.: , 1945-1946. Two scripts: **1)** Gruber's first draft script, 95 pages, 4to, carbon copy on yellow paper, dated in type "June 1945" on front stiff card wrapper. **2)** Lee's script dated in type on front wrapper January 16, 1946, 86 pages, 4to, mimeograph on off-white paper, with numerous replacements sheets on blue paper dated January 21. Together in a contemporary black spring binding, typed title label "Dressed to Kill" on front cover. Some toning to sheets, generally fine.

\$400

Dressed to Kill, directed by Roy William Neill and released by Universal Pictures in 1946, was also known as *Prelude to Murder* (working title as in these scripts) and *Sherlock Holmes and the Secret Code in the United Kingdom*. It is the last of fourteen films starring Basil Rathbone as Sherlock Holmes and Nigel Bruce as Doctor Watson. The film has an original story, but combines elements of the short stories "The Adventure of the Six Napoleons" and "A Scandal in Bohemia." It was released on May 24, 1946 in New York City, and country wide on June 7.



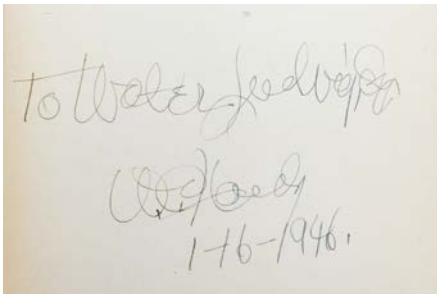
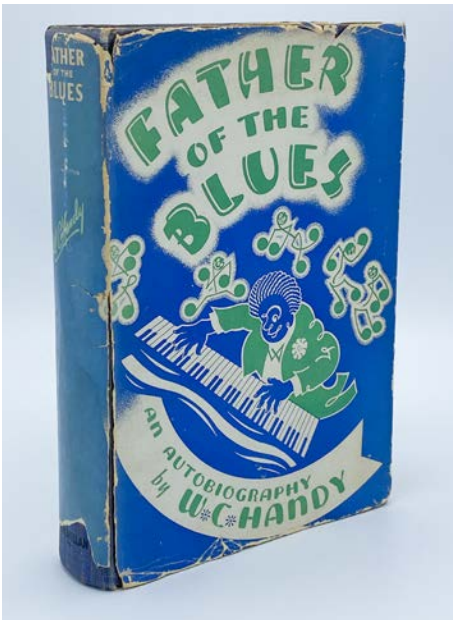
A clipped contemporary review laid in notes that Gruber adapted the work of Sir Arthur Conan Doyle and that Lee wrote the screenplay: "Leonard Lee, scripting from Frank Gruber's adaptation of a Sir Arthur Conan Doyle story [sic, see above], turns in a well worked-out piece of writing, and Neill makes the most of the script with his direction." *Item 409560*.

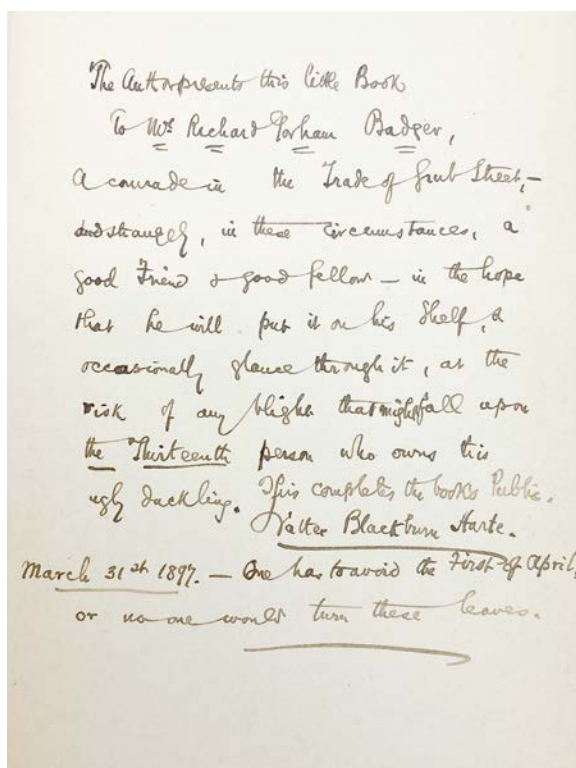
278. HANDY, W. C. *Father of the Blues. An Autobiography.* New York: Macmillan, 1944. Edited by Anna Bontemps, foreword by Anne Niles. 8vo. Frontispiece, printed music in the text. Original gray-blue cloth, lettered in black; pictorial dust jacket. Slight rubbing to some edges, jacket with pieces chipped at ends of spine and worn at edges.

SOLD

Third reprint. Inscribed by Handy in 1946 on the front free endpaper.

With: "Beale Street Blues." New York, [Copy., 1945]. 4to, sheet music. Also inscribed by Handy in 1946 (probably to the same recipient). Together, 2 items. [BA]. *Item 409400*.





279. HARTE, Walter Blackburn. *Meditations in Motley. A Bundle of Paper Imbued with the Sobriety of Midnight.* Boston: The Arena Publishing Company, 1894. 8vo. Original light green cloth, stamped in gilt. A trifle soiled, a very good to fine copy.

\$850

First edition. A marvelous association copy of Harte's only book, inscribed by him on the front free endpaper to the Boston publisher Richard Gorham Badger. The inscription, dated March 31, 1897, totals about 85 words and fills nearly the full page. In addition, filling the half-title, Harte has written a nearly 200-word "Note to the Casual Reader of 1997," a time when he assumes the reader will be more receptive to his essays (instead of forgetting him completely, which seems to be the case). Further, Harte has revised the imprint on the title-page, has written a quote from 'Hamlet' on the following leaf recto, and has added a 60-word note at the end of the preface.

The British expatriate Harte was born in 1868, met Walter Pater (who became a mentor) in 1884, and came to America in 1890; he died in 1899. He was

very much a part of the American Nineties (Beer's "Marvel Decade"), establishing *The Fly Leaf* (which ran for five issues 1895-1896), editing *The Lotus* for a year (1896-1897), and contributing to other little magazines. [BA]. Item 409401.

280. [HASSAM, Childe, illustrator] – William Dean HOWELLS. *Venetian Life.* Boston: Houghton, Mifflin, 1892. 2 volumes, 12mo. Original gilt-decorated white cloth, top edges gilt; original unprinted gold-colored cloth dust wrappers (spines darkened).

\$125

First illustrated edition, trade issue, with a new two-page Preface by Howells. Of the 18 illustrations, reproduced in aquatint, seven are by Childe Hassam. A fine set. BAL 9664; Bennett, *A Practical Guide to the American Nineteenth Century Color Plate Books*, p. 60. [BA]. Item 409405.

281. HAWKINS, Sir Anthony Hope (1863-1933), novelist, author of *The Prisoner of Zenda* (1894).

Group of three autograph letters signed, 3 pages, 12mo and 8vo; five autograph letter cards signed, 5 pages, oblong small 12mo (three scraped on verso); a last page fragment of a letter and his autograph on an 8vo sheet; all signed in full; London 1893-1910. To different recipients regarding social invitations (three cards), photographs of himself (one letter and one card), theatre tickets (one card), the Author's Society Pension Fund (one letter), and his opinion of a playscript by another writer (one letter). [BA]. Item 409402.

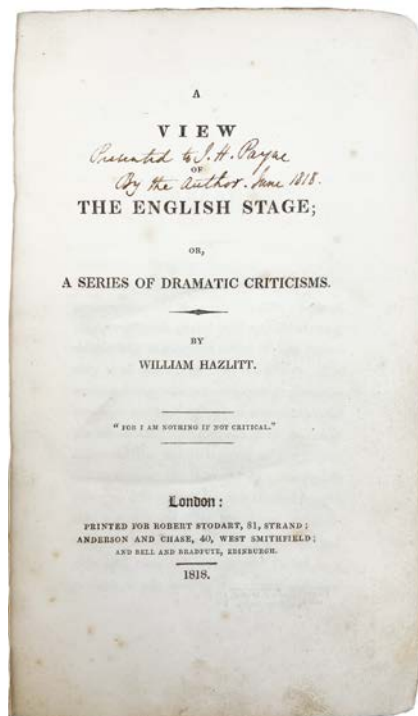
\$250

282. HAZLITT, William. *A View of the English Stage; or a Series of Dramatic Criticisms.* London: Printed for Robert Stodart, et al, 1818. 8vo. xix, [1], 461, [3] pages. Original drab boards, untrimmed; in a green half-morocco slipcase. Somewhat worn, narrow surface cracks to joints, label wanting, internally some foxing and occasional marginal smudges and discolorations.

\$4,500

First edition, first issue; leaf of Stodart ads at end. An excellent association copy, inscribed by Hazlitt to the American actor/dramatist/critic John Howard Payne (1791-1852) on the title-page: "Presented to J. H. Payne / By the Author. June 1818." Payne, beginning in 1813, worked in the theatre of Britain, Ireland, and Paris, eventually establishing himself as one of the most successful dramatists of his era. Today he is best remembered for the lyrics to the song "Home! Sweet Home!" (adapted from his 1823 opera *Clari, Maid of Milan*).

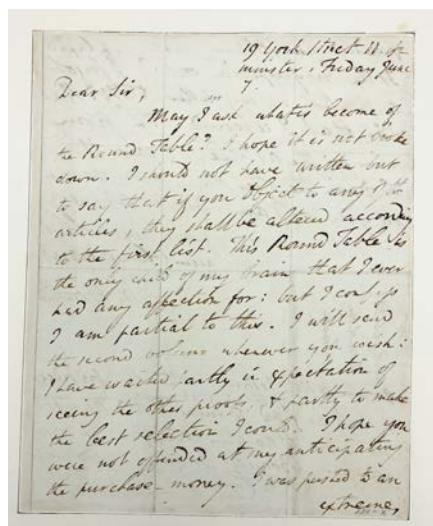
A View of the English Stage is a collection of Hazlitt's writings as drama critic for the *Morning Chronicle*, the *Champion*, the *Examiner*, and the *Times* from 1814-18, when he gave up reviewing. In 1821 the remaining inventory of sheets was transferred to John Warren and was reissued with cancel prelims bearing the new imprint and with the terminal ads removed. Hazlitt's Preface in the book is dated 24 April 1818. With the small bookplates of Charles Whibley (1859-1930) and Payson G. Gates. Keynes 28 ("uncommon"). [BA]. Item 409407.



283. HAZLITT, William. Autograph letter signed ("W. Hazlitt") [to Archibald Constable]; 19 York Street, Westminster, Friday, 7 June n.y. [1816]. Inlaid to a larger sheet; some brown-ink at edges; docketed, presumably in the hand of the recipient; neat (linen?) tape repair on verso; good.

\$2,500

Although not so indicated, the recipient of this letter was the publisher, Archibald Constable. Hazlitt writes on financial and literary matters, proposing a work on "Beauty", and inquiring: "May I ask what is become of the Round Table? I hope it is not broke down. [If you object to any of the articles, they shall be altered according to the first list. This Round Table is the only child of my brain that I ever had any affection for... I will send the second volume whenever you wish: I have waited partly in expectation of seeing the other proofs, & partly to make the best selection... I hope you were not offended at my anticipating the purchase money. I was pushed to an extreme." From the collection formed by Payson G. Gates, later in the possession of his daughter, Eleanor M. Gates. The text of this letter has been published in *Leigh Hunt: A Life in Letters / Together With Some Correspondence of William Hazlitt*, edited and introduced by Eleanor M. Gates (Essex, CT: 1998), who notes: "The Round Table, Hazlitt's first collection of familiar essays, published in February 1817 by Archibald Constable and Co. of Edinburgh, seems to have been unduly long in preparation" (p. 652). Item 409406.



S.F. de P.

June 18 1952

Dear Mr. Fenton :

Dear Mr. Fenton : I'm sorry my letter made you sore and that you wrote the letter you sent. Last night I wrote you a three page letter. But I will try now, at first light, to write you cold and straight and not in anger. We will let the stuff about having the wind up etc. go by. I have seen enough people blow up to understand it and I know how straight I tried to help you on what you said your project was and I know from many first lights that I am not too windy a character. Dry-mouthed many times. Not liking it; sure. But windy; no and usually cheerful.

and would never do it because I did not want to hurt living people. I did not think that a man should make money out of his father shooting himself nor out of his mother who drove him to it nor out of his poor pitiful brother. Tom Wolfe wrote only of his own life with rhetoric added. I wanted to write about the whole damned world if I could get to know it. When I started I wrote some short stories about actual things and two of them hurt people. I felt bad about it. Later if I used actual people I used only those for whom I had completely lost respect and then I tried to give them a square shake. I know this all sounds very noble but it is not really horse-shit. The man who identifies himself as Cohn in The Sun Also Rises once said to me, "But why did you make me cry all the time?"

time?" I said, "Listen, if that is you then the narrator must be me. Do you think that I had my prick shot off or that if you and I had ever had a fight I would not have knocked the shit out of you? We boxed often enough so you know that. And I'll tell you a secret: you do cry an awful lot for a man."

Now we get back to Oak Park where you feel it your duty as a scholar (when does a writer get to be a scholar and have these obligations?) to dig into my family while I am still alive, to question my poor bloody ass of a kid brother who I never knew until after my father had shot himself, and the rest of it. Nobody in Oak Park likes me I should suppose. The people that were my good friends are dead or gone. I gave Oak Park a miss and never used it as a target. You wouldn't like to bomb your home town would you? Even if it ceased to be your home town the day you could leave it?

When you go into my family, etc. it is to me an invasion of privacy and I gave you the cease and desist. There are defensible interpretations for any violation of ethics or good taste. But I think you will agree that if I had written about Oak Park you would have a point in studying it. But I did not write about it.

than a crook. I think of you as a straight guy. But nobody likes to be tailed. That is not a sign that you are windy. It is a sign that you do not like to be tailed, investigated, queried about, by any amateur detective no matter how scholarly or how straight. You ought to be able to see that. Fenton. It was one of the rights that was agreed upon, in principle at least, when our ancestors set up the country.

set up the country . Then take the Moise thing . I tried to remember if I had ever helped get Moise home when he was stabbed by either a whore or somebody's husband and whether I was present when he threw a typewriter through the window of the press room at police headquarters and I honestly could not . In newspaper work you have to learn to forget every day what happened the day before . Everything was wonderful to me in Kansas City (that sounds like a line from a song) but I was working on a newspaper and so I cannot remember as I should . You might note for your book that newspaper work is valuable up until the point that it forcibly begins to destroy your memory . A writer must leave it before that point . But he will always have scars from it . Just as any experience of war is invaluable to a writer . But it is destructive if he has too much . You could probably write on this better than I could . If you had not served as well and as long as you did you would probably be writing instead of teaching writing and riding herd on my childhood .

and riding herd on my childhood. But I know too bloody well that Hurtgen Forest was much more destructive to me than instructive. But I have tried hard to train in

Let's drop Dave Randall . I never should have picked it up in the first place .

Hope you take this in the spirit in which it is written. I trusted you completely on your project. But it was getting out of hand. The proof of that is the extent to which you wrote you had been urged to extend it. Do you agree

that is the extent to which you wrote you had been urged to attend to it. Write me what you think and lay off the words that provoke with guys like ourselves. Maybe I should include myself in people like us. But I have certain ethical standards about prose in spite of my marriages, my blunders etc. as you list them. Maybe when you are 52 going on 53 you will have some blunders too. There are usually some reasons for the marriages and I hope to Christ I never give them. The writing published in books is what I stand on and I would like people to leave my private life the hell alone. *what right has*

anyone to go into it? I say we might get all
Best luck lady, Ted &
Sweetest, Jimmyway

of that one and now if I do not have to spend my time writing letters and trying to keep people out of my private life maybe I can write something you would like to read. (Why not write a piece on the part of which criticism took purely and proceded over nothing?)

Dear to the Siegfried, what doesn't the Schuer Cifel, Hutzger and the Bulge buy? something else. you are 45-46

“THE WRITING PUBLISHED IN BOOKS IS WHAT I STAND ON AND
I WOULD LIKE PEOPLE TO LEAVE MY PRIVATE LIFE THE HELL ALONE.”

284. HEMINGWAY, Ernest. Typed letter signed (“Ernest Hemingway in blue ink”) to Charles Fenton at Yale University; “S.F. de P.” [Finca Vigia, San Francisco de Paula, Cuba], 18 June 1952. One page (13 x 8 ½ inches), single-spaced, with a correction, the closing, and an insertion written in three margins by Hemingway in blue ink (a total of some 130 words in his hand), with the stamped envelope addressed by him.

SOLD

An important, revealing, and physically striking letter! This letter was written in response to the Yale scholar's investigations into Hemingway's high school and early newspaper work (during the period 1916-1924). Fenton's book, which began as a doctoral dissertation, was published in 1954 as *The Apprenticeship of Ernest Hemingway* – one of the earliest critical works on the author. (Eight Hemingway letters to Fenton from this series were sold at Sotheby's on 12 December 2001.) For a thorough discussion of the Hemingway-Fenton relationship see Matthew J. Brucoli, “The Hemingway/Fenton Correspondence” in *Dictionary of Literary Biography, Yearbook: 2002*, pp. 282-86.

Hemingway writes: “I'm sorry my letter made you sore and that you wrote the letter you sent...Here is the point. I had a wonderful novel to write about Oak Park and would never do it because I did not want to hurt liveing [sic] people. I did not think that a man should make money out of his father shooting himself nor out of his mother who drove him to it nor out of his poor pitiful brother [Leicester]. Tom Wolfe wrote only of his own life with rhetoric added. I wanted to write about the whole damn world if I could get to know it. When I started I wrote some short stories about actual things and two of them hurt people... Later if I used actual people I used only those for whom I had completely lost respect and then I tried to give them a fair shake. I know this all sounds very noble but it is not really horse-shit. The man [Harold Loeb] who identified himself as Cohn in *The Sun Also Rises* once said to me, ‘But why did you make me cry all the time?’ I said, ‘Listen, if that is you then the narrator [Jake Barnes] must be me. Do you think that I had my prick shot off or that if you and I had ever had a fight I would not have knocked the shit out of you? We boxed often enough so you know that. And I'll tell you a secret: you do cry an awful lot for a man.’

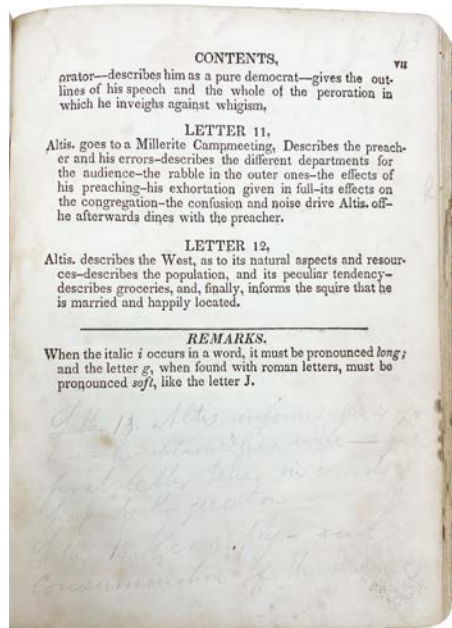
“So now we get back to Oak Park where you feel it is your duty as a scholar... to dig into my family while I am still alive, to question my poor bloody ass of a kid brother who I never knew until after my father had shot himself, and the rest of it. Nobody in Oak Park likes me I should suppose. The people that were my good friends are dead or gone. I gave Oak Park a miss and never used it as a target. You wouldn't like to bomb your home town would you? Even if it ceased to be your home town the day you could leave it? When you go into my family, etc., it is to me an invasion of privacy and I gave you the cease and desist... if I had written about Oak Park you would have a point in studying it. But I did not write about it... In newspaper work [referring to his cub reporter days on the *Kansas City Star*] you have to learn to forget every day what happened the day before. Everything was wonderful to me in Kansas City (that sounds like a line from a song) but I was working on a newspaper and so I cannot remember as I should. You might note for your book that newspaper work is valuable up until the point that it forcibly begins to destroy your memory. A writer must leave it before that point. But he will always have scars from it. Just as any experience of war is invaluable to a writer. But it is destructive if he has too much... Write me what you think and lay off the words that provoke with guys like ourselves. Maybe I should not include myself in people like us. But I have certain ethical standards about prose in spite of my marriages, my blunders, etc., as you list them. Maybe when you are 52 going on 53 you will have some blunders too. There are usually some reasons for the marriages and I hope to Christ I never give them. The writing published in books is what I stand on and I would like people to leave my private life the hell alone...”

Provenance: Jonathan Goodwin collection (sale, Sotheby Parke Bernet, 29 March 1977, part of lot 157); The Maurice F Neville Collection of Modern Literature, Pt. II, Sotheby's New York, 16 November 2004, lot 344. [BA]. *Item 409403*.

285. [HEMINGWAY, Ernest] – KIKI (i.e. Alice Prin). *Kiki's Memoirs*. Paris: Edward W. Titus At the Sign Of The Black Manikin Press, 1930. Translated from the French by Samuel Putnam. Introduction by Ernest Hemingway. Small 4to. Illustrated with reproductions of paintings by Kiki and portraits of her by Man Ray, Foujita, et al. Original printed wrappers, pictorial label on front cover; printed wrap-around band (cut at fore-edge to allow for opening of book). Fine.

SOLD

First edition, one of 1000 copies. Kiki was a famous artist's model and the "Queen" of Montparnasse. Hemingway's introduction was his first for any book. *Item 409562*.



THE AUTHOR'S CORRECTED COPY

286. [HOSHOUR, Samuel K.] *Letters to Esq. Pedant, in the East, by Lorenzo Altisonant, an Emigrant to the West. Published for the Benefit of Youth; By a Lover of the Studios.* Cambridge City, Wayne County [Indiana]: D. K. Winder, Printer, 1844. 12mo. [2], [8], 10-64 pages. Original red roan-backed brown boards. Worn, but internally very good.

\$1,250

First edition of this pioneer Indiana educator's first book, which consists of a series of letters, ostensibly pertaining to local events, written in the most convoluted and complex language imaginable (a bizarre phonetic English).

This undoubtedly was Hoshour's own copy as it is riddled with textual corrections and marginal notes (in ink and pencil), has an added chapter summary in the table of contents (in light pencil), and contains an ink note on the rear free endpaper: "Printing 2,000 copies would come to about \$100. Binding extra." Most likely these corrections were made in anticipation of a later edition. The work was popular enough to go through several printings: Cincinnati 1850 and 1856; Indianapolis 1870. Byrd & Peckham 1125; Streeter sale 1421; Banta 155-6. [BA]. *Item 409408*.

287. HOUGHTON, Claude. Typescript of “Ten Fantastic Tales.” [London], n.d. 154 pages, 4to, carbon copy, with 9 revisions totaling 14 words by the author, approximately 30 punctuation corrections and minor deletions by him, and with 4 titles supplied in his holograph in the list of author’s works; in original blue wrappers (faded), tan cloth spine, typed label.

SOLD

The British Library Catalogue lists seven of the ten stories herein. The other three are not listed but may be *Three Fantastic Tales*, which was first published in 1934 (and listed in Bleiler, *The Checklist of Science-Fiction and Supernatural Fiction*, p. 103). [BA]. *Item 409409*.

288. HOWE, Julia Ward. Autograph letter signed (in full) to “Dear Mr. Sargent”; Boston, 4 April 1889. 3 pages, 8vo, a bifolium. Six small edge tears repaired with scotch tape with stains, which are also on the verso. \$250

Howe recommends a “Mrs. Morgan, wife of Col. Morgan, of Washington, D. C. She has given several recitations here, which have been highly thought of by competent judges, Col. [Thomas Wentworth] Higginson among the number...” [BA]. *Item 409404*.

289. HOWELLS, William Dean. Autograph note signed (“W. D. Howells”) to “Master Winthrop Wetherbee”; Belmont, 8 November 1879. One page, 8vo. \$250

Howells sends his autograph: “... I hope your friends will not be too much puzzled to know why such a name should be wanted.” Winthrop Wetherbee (1863-1949), American autograph collector and poet, attended Harvard where he was editor of *The Harvard Advocate*; he was later Secretary of the Papyrus Club in Boston. [BA]. *Item 409410*.

290. HUGHES, Thomas (1822-1896), author of *Tom Brown’s School Days*. Autograph note signed (“Thos. Hughes”) to his brother George; London, 14 June 1860. One page, 8vo. Small tear in signature repaired on verso, traces of mounting on verso. \$150

Supplying his autograph: “Here is my autograph such as it is worth. Your friend must be a picker of straws to care for it.” [BA]. *Item 409411*.

291. HUGHES, Thomas. Autograph letter signed (“Thos. Hughes”) to Winthrop Wetherbee; “80 Park Street W.”, 17 December 1877. One page, ruled 8vo. Fine. \$200

Hughes responds to a request for his autograph: “... It must I suppose be always a great pleasure to an author to hear that his books have made him friends abroad... especially when such news comes from your country in which I have so many folk I claim fond of already...” Winthrop Wetherbee (1863-1949), American autograph collector and poet, attended Harvard where he was editor of *The Harvard Advocate*; he was later Secretary of the Papyrus Club in Boston. [BA]. *Item 409412*.

292. HUGHES, Thomas. Autograph letter signed ("Thos. Hughes") to Charles H. Gleason, apparently a young boy; London, July 1878. 2 pages, 8vo, a bifolium with the center fold reinforced with two strips of paper tape on front and back, else very good; written on embossed stationery of the Athenaeum Club, Pall Mall.

\$250

Hughes responds to Gleason, sending his autograph: "... Autograph collecting is a natural and commendable pursuit in early life—I followed it to some extent... You will have a curious & valuable experience as you go on of the change we all make in our heroes, & when you begin to weed your book may very likely smile (in memory of this warning) as you remove my mark from it's [sic] pages..." [BA]. *Item 409413.*

293. HUGHES, Thomas. Autograph letter signed ("Thos. Hughes") to Ben W. Austin; "Uffington House, Chester, 12. 5. 1893". One full page, 8vo, on letterhead of "County Courts Circuit No. 9," tipped at edge to slightly larger sheet, a minor fold tear touching a letter.

\$250

A humorous response to an autograph collector: "So wishing you all success in your effort to collect the autographs of all 'noted people' in every corner of the hospitable globe—the 'noted people' in the rest of it not having as yet I take it learned to sign their names—I am yours very truly Thos Hughes." [BA]. *Item 409414.*

294. HUNEKER, James Gibbons. *Old Foggy. His Musical Opinions and Grotesques. With an Introduction and Edited by ... Huneker.* Philadelphia: Theodore Presser, [1913]. Small 8vo. Original pictorial boards; pictorial dust jacket. Boards a trifle faded, small bump at front bottom edge; jacket a little soiled and frayed.

\$150

First edition, first binding with figured endpapers. Presentation copy, inscribed by Huneker on the dedication page: "This book of musical jollies is for the Weils – Otilie and Otto – with the regards of their old friend James Huneker, May 1914, New York." Otto Weil was involved as a director and manager in the music scene in New York, for several years being with the business staff of the Metropolitan Opera Company. "Old Foggy" – the music critic Huneker himself – writes on Bach, Mozart, Wagner, Liszt, et al. Unusual in the dust jacket. Merle Johnson, p. 274. [BA]. *Item 409415.*

295. JACKSON, Charles. *The Lost Weekend.* New York: Farrar & Rinehart, [1944]. 8vo. Original red cloth; in the dust jacket. Four small holes in front of jacket, a larger one partially affecting the "CH" in author's name, a bit frayed at ends of spine.

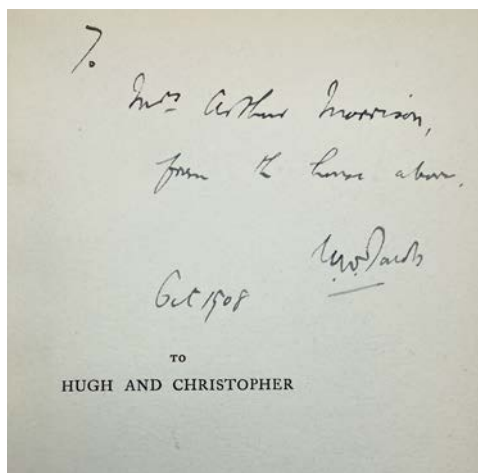
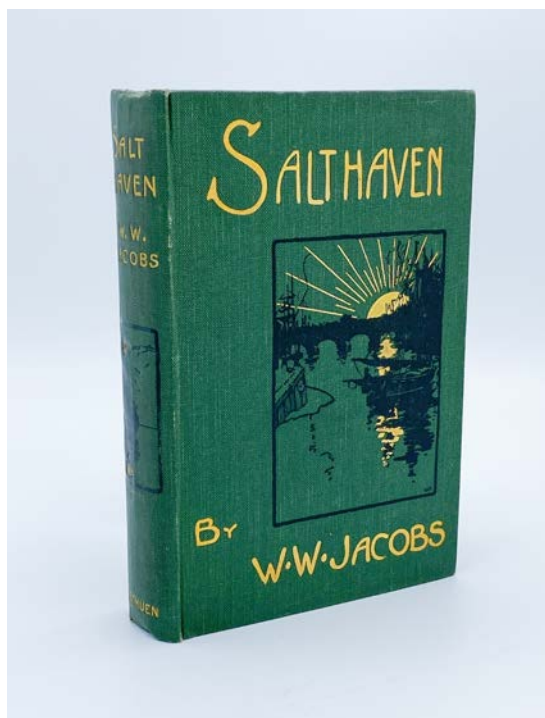
\$225

First edition of the best and most influential novel about alcoholism. The basis for the Oscar winning movie starring Ray Milland. [BA]. A poorly manufactured wartime novel, it is often in rough condition. The film won Oscars for Best Picture, Director (Billy Wilder), Actor (Ray Milland) and Screenplay (Wilder and Charles Brackett). *Item 409416.*

296. JACOB, Max. *Le Cornet à dés.* Paris: nrf, 1948. Small folio. Original pictorial tan wrappers, lettered in black, untrimmed, glassine dust wrapper and publisher's yellow board slipcase. A fine copy.

\$300

Copy no. 212 of 380 copies. Illustrated with 113 woodcuts by Jean Hugo. [BA]. *Item 409417.*



297. JACOBS, W. W. *Salthaven*. London: Methuen, [1908]. 8vo. With twelve illustrations by Will Owen. Original pictorial greenish-blue cloth, decorated in black and gilt. Fine.

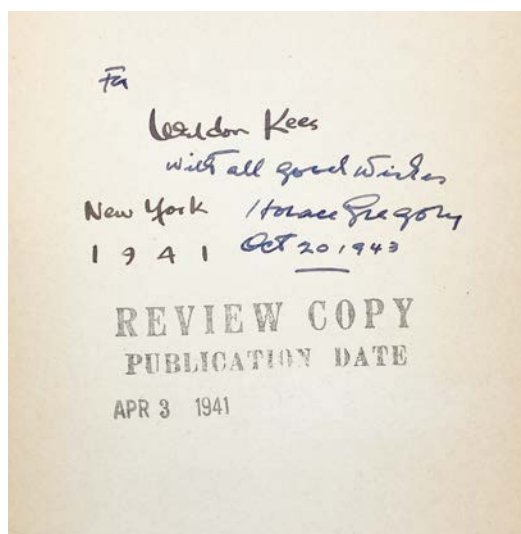
\$650

First edition. Presentation copy, inscribed by the author on the dedication page to Arthur Morrison: "To Mr. Arthur Morrison from the lesser author. W. W. Jacobs, Oct. 1908." Morrison was a neighbor of Jacobs. Morrison, a Japanese print collector, is best remembered for his sequence of novels featuring detective Martin Hewitt. [BA]. *Item 409418*.

298. JOYCE, James. *Pomes Penyeach*. Paris: Shakespeare and Company, 1927. 12mo. Original pale green boards. Partially faded, as usual, marginal chips at rear free endpaper.

\$500

First trade edition of Joyce's second collection of poetry; errata slip tipped in at rear. Contains thirteen poems. Actually a very good copy. Slocum & Cahoon A24. *Item 409649*.



299. [KEES, Weldon, his copy] – Horace GREGORY. *Poems 1930-1940*. New York: Harcourt, Brace, [1941]. 8vo. Original greyish-green cloth, lettered in green. Spine darkened, sides a little faded, light rubbing at ends of spine.

SOLD

First edition, stamped on front free endpaper: "Review Copy / Publication Date / April 3 1941." Weldon Kees' copy with his ownership inscription (name and New York / 1941) also on front free endpaper. Presentation copy, inscribed by Gregory also on the front free endpaper, incorporating Kees' signature: "For [Weldon Kees] with all good wishes, Horace Gregory, Oct. 20, 1943." That year marked the publication of Kees' first book, *The Last Man*. An unusual combination of inscriptions, with Kees' being particularly scarce. Tate, *Sixty American Poets*, p. 41. [BA]. *Item 409420*.

300. KEESE, William L. *William E. Burton. Actor, Author, and Manager. A Sketch of His Career with Recollections of his Performances*. New York and London: G. P. Putnam's Sons, 1885. 8vo. Frontispiece and plates. Original green cloth, publisher's gilt device on front cover, gilt-lettered on spine, top edges gilt; in a quarter red morocco slipcase. Slight wear at extremities, small hole at gutter of front free endpaper; but a very good to fine copy.

\$350

First edition. With a 28-page chapter on Burton's immense library, celebrated in its day for its remarkable collection of Elizabethan and Jacobean drama. After Burton's death in 1860, the library with the catalogue entitled *Bibliotheca Dramatica* was sold at a Joseph Sabin auction. William Loring Andrews in his *Gossip about Book Collecting* termed it "the first great auction sale of books that occurred in New York City.

The British-born Burton (1804-1860) relocated to the United States in 1834. Living in Philadelphia, he established the *Gentleman's Magazine*, of which Edgar Allan Poe was editor for a time. For the September 1837 issue Burton wrote an early example of the detective story, *The Secret Cell*, detailing a London policeman's efforts to trace an abducted girl and arrest her kidnappers. *Item 409564*.

301. KENNEDY, William. *Ironweed*. New York: The Viking Press, 1983. 8vo. Original grey and black boards; pictorial dust jacket. A fine copy.

\$450

First edition. First state of the jacket with the original \$14.75 price on front flap. Signed by Kennedy on the title-page in red ink. The third novel in Kennedy's Albany cycle, and winner of the Pulitzer Prize. [BA]. *Item 409421*.

302. KENNEDY, William. A group of three typed letters signed, one typed note signed, and one typed postcard signed (all signed “Bill” in ink) to friend and fellow novelist David Markson; Averill Park, New York (near Albany), 1989-91. 4 pages, 4to, on Kennedy’s letterhead, single-spaced, totaling several hundred words. SOLD

Warm, personal communications, discussing common friends (“I wrote [Howard] Simons a letter to commiserate, but I don’t think it reached him, before he died”), offering support (“Sure, I’ll back you for a Guggenheim”) and, of course, sharing news of his writing (“I’m just getting my feet wet in a draft of a novel I’ve been working at for two years”). [BA]. Markson’s early works in crime fiction and an anti-Western evolved into experimental novels of the highest order, from *Wittgenstein’s Mistress* (1988) to his final four epigrammatic works starting with *Reader’s Block* (1996). Like Kennedy, he was originally from Albany. *Item 409422.*

303. KENT, Rockwell. *N by E*. New York: Random House, 1930. 4to. Illustrated by Kent. Original pale blue cloth, decorated in silver, top edges stained silver; publisher’s board slipcase. Spine just a trifle faded, slipcase spine, including the printed label, darkened. \$250

First edition, limited issue, no. 865 of 900 copies signed by Kent. [BA]. *Item 409423.*

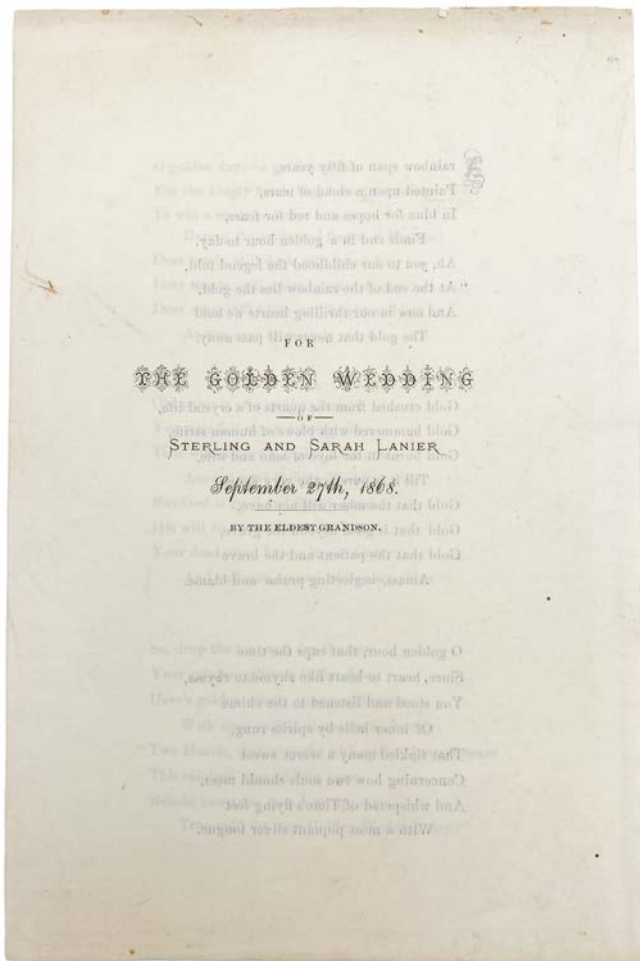
304. KOCK, Charles-Paul de. Autograph letter signed (“Ch. Paul de Kock”) to his brother; Paris, 13 June 1835. 2 ½ pages, 8vo. A few small edge tears repaired with tape, else fine. In French, with English translation. \$150

A fine letter on the death of his brother’s wife and mentioning a lawsuit he has lost which deprives him of one of his novels. [BA]. *Item 409424.*

305. LACKINGTON, James. *Memoirs of the first Forty-five years in the Life of James Lackington, the present Bookseller in Chiswell Street, Moorfields, London. Written by Himself. In a Series of Letters to a Friend.* London: Printed and sold by the Author, [1791]. 8vo. Engraved frontispiece portrait. Original marbled boards, untrimmed; brown cloth slipcase, brown morocco trimmed at front. Professionally rebacked, wear at corners and along edges. \$550

First edition. Lackington owned the Temple of the Muses in Finsburg Square, London’s largest bookstore. The popularity of this book was partly due to its material on John Wesley and the Methodists. A very good copy in original condition (except for the spine) and very uncommon thus. CBEL II 280. [BA]. *Item 409426.*



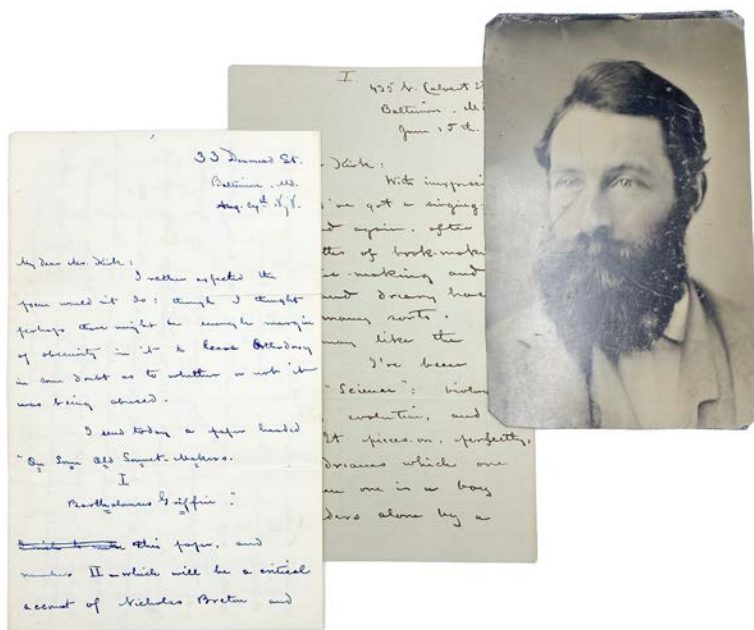


POSSIBLY UNIQUE

306. [LANIER, Sidney]. [Cover title:] *For the Golden Wedding of Sterling and Sarah Lanier September 27th, 1868. By the Eldest Grandson.* N.p., [1868]. Single cut sheet folded to make four pages. 8vo, text on pp. [2-3].
SOLD

First edition of Lanier's second separate publication (following the 1867 *Tiger-Lilies*) and his first separately printed poem (48 lines in 6 stanzas). It was collected in *Poems*, 1884. With a manuscript correction of a misplaced indefinite article "a" in the fifth stanza. Some slight wrinkling, a few tiny edge pricks, but in fine condition.

This is quite possibly the only known copy. BAL 11242 states: "Not seen. Entry on the basis of a photographic copy in JH [Johns Hopkins]." Aubry Starke in his 1933 biography of Lanier notes (p. 485): "The only copy I have seen is that belonging to Mr. Sidney Lanier Eason of Charleston, S. C., great grandson of Sterling and Sarah... Lanier." This copy was in a group of Lanier family material purchased at auction some years ago, put together by the poet's widow Mary Day Lanier and his eldest son Charles Day Lanier. [BA].
Item 409427.



307. LANIER, Sidney. Two exceptional letters signed ("Sidney Lanier") to John Foster Kirk, editor of *Lippincott's Magazine*; Baltimore, 24 August 1878 and 15 June 1880. A total of 12 pages, 8vo, in ink, both letters with a few minor horizontal fold separations, but in very good condition. With an apparently unrecorded photographic portrait of Lanier.

\$8,500

ALS of 24 August 1878: 7 pages, blue ink on white paper, with numerous revisions. The letter is a lengthy proposal to Kirk for writing an introduction for the use of colleges and universities to a book of worthy English sonnet writers through Shakespeare. This would include many minor Elizabethans and would introduce Bartholomew Griffin, "a poet to our public of whom probably not a hundred persons in the United States have ever heard... though beyond question worthy of any man's acquaintance." This project plus a paper on "Old Sonnet-Makers" for the magazine were turned down by Lippincott's.

ALS of 15 June 1880: 5 pages, dark brown ink on gray-tan paper, with revisions. Lanier begins: "With inexpressible delight I've got a signing-pen [for the writing of poetry] in my hand. [He encloses his poem "Individuality."] After eight months of book making [his *The Science of English Verse*, published that May 13] and lecture making and teaching and dreary hackwork of many sorts." For most of the letter Lanier gives his views against the theory of evolution. He then returns to his own poetry: "... I find, in looking over my poem ["Individuality"], that it has made itself into a passionate re-affirmation of the artist's autonomy; threatened alike from the direction of the scientific fanatic and the pantheistic devotee. I ought to add that the title refers to a collection of poems connected with the Marches of Glynn County, Georgia, which I have partly in memorandums and expect to issue in book-form when a few more are done. [Lanier died September 1881 before this project could be realized.] My 'Marshes of Glynn' [his most celebrated poem], which was so successful when published without my name a few months ago in 'The [sic] Masque of Poets' [actually in 1878], will be the No. 1 of the series."

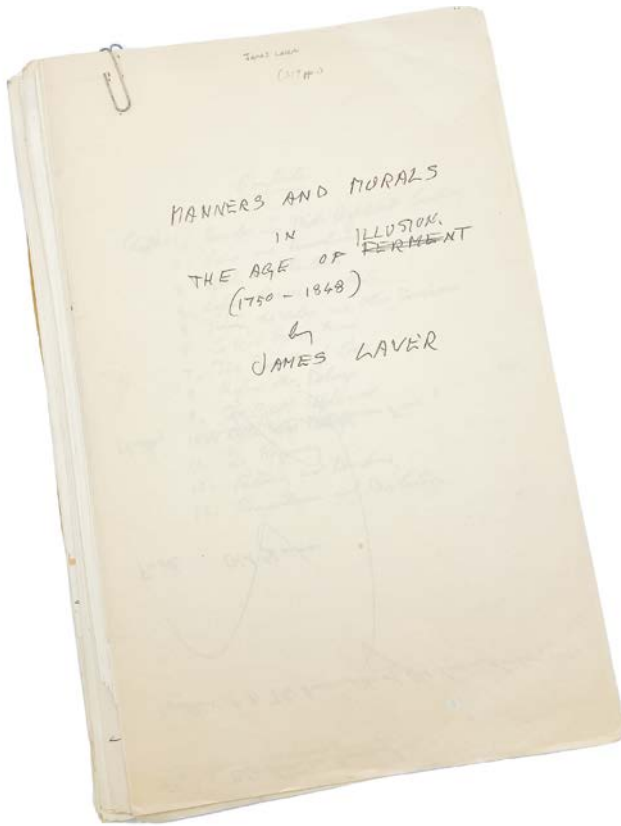
With: Original large tintype bust portrait of Lanier. 6 ¾ x 4 inches, taken ca 1876-81. Condition: some minor loss of emulsion to edges, slight surface scuffing.

Letters and photographs of Lanier are very rare. [BA]. *Item 409428.*

308. LARDNER, Ring. *Some Champions. Sketches and Fiction.* New York: Charles Scribner's Sons, 1976. 8vo. Original brown boards, gilt-lettered on spine; printed dust jacket. A few small tears to jacket, which is also a bit curled at the edges; a few spots on covers.

\$75

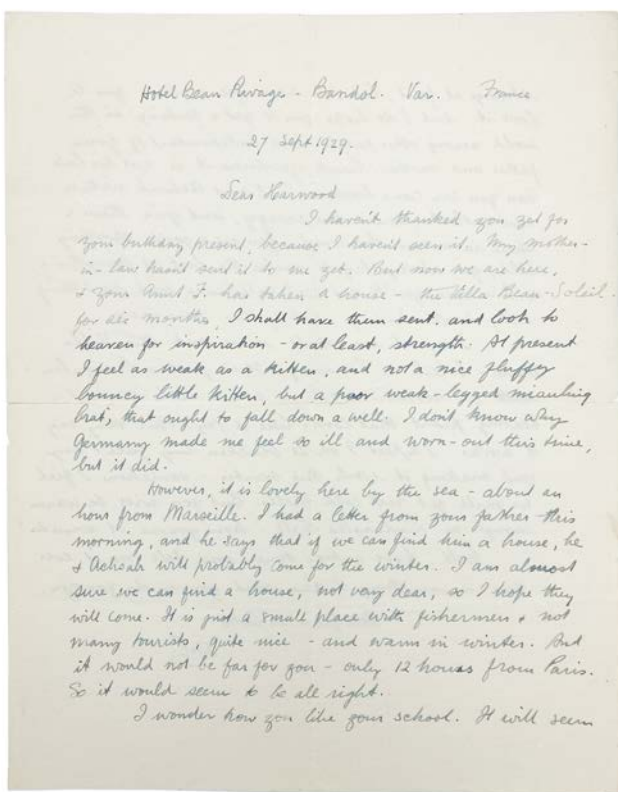
First edition, with a check signed by Lardner tipped to the front free endpaper, 1 March 1933 made out to "Collector of Internal Revenue"! *Item 409568.*



309. LAVER, James. Autograph manuscript signed for his book *The Age of Illusion: Manners and Morals (1750-1848)* [published London: Weidenfeld and Nicolson and New York: McKay, 1972]. Approximately 320 pages, folio. All pages heavily corrected/revised in Laver's hand (some 25 pages are in typescript). Some pages a little frayed, otherwise in very good condition.

\$1,000

Laver (1899-1975) was an English author, critic, art historian, and museum curator. He is perhaps best remembered as an important and pioneering fashion historian, described as "the man in England who made the study of costume respectable." [BA]. *Item 409429.*



310. LAWRENCE, D[avid] H[erbert]. A series of five autograph letters signed to Harwood Picard Brewster; variously addressed from Karnten, Austria; Florence, Italy; Baden Baden, Germany and Bandol, France, dated 15 May, 1927; 12 August 1927; [n.d. but ?December 1927]; 15 August 1929; 27 September 1929. A total of 14 pages (8 are 8vo, 6 are 4to), approximately 1525 words of text, in ink. Old folds, two clean small fold tears in the last letter, but in very good condition.

\$8,500

A charming series, beautifully written, full of news and affectionate in tone. Harwood Picard (b.1912) was the daughter of American artists Earl Henry Brewster (1878-1957) and his wife Achsah. The Brewsters met the Lawrences on Capri in 1921 and became good friends. Harwood was encouraged to call the Lawrences "Uncle David" and "Aunt Frieda". The letters span the final three years of Lawrence's life. There are a number of comments about his ill-health "At present I feel as weak as a kitten, and not a nice fluffy bouncy little kitten, but a poor weak-legged mauling brat, that ought to fall down a well", or "Well my dear, so now you're going to be a doctor, so hurry up and cure my asthma", but in general the letters are more up-beat: offering advice (on moving schools to Dartington Hall in Devon, England) "I do hope you get a footing in the world among other people, and independent of your father and mother. Thank goodness it is not too late. Then you can come back to Earl and Achsah with a new outlook, and new energy, and give them a share in a new Harwood"; describing the Lawrence's life "We are sitting tight for Christmas and making a Christmas tree for the Contadini. As their name is legion, with a few babies over, it's a job, and my spirit is rather faint. I'm afraid I get less altruistic (nice word) as I get older. Still, the tress isn't stolen yet from the pineta, and the toys are still to buy from the Quarant' Otto - a famous bazaar place here."

Harwood typed the manuscript of Lawrence's *Apocalypse* during the Christmas holidays on the French Riviera in 1929. It proved to be his last book (posthumously published in 1931). The Brewsters were at Lawrence's burial in Vence, France, in 1930. Reference: Earl and Achsah Brewster, *D. H. Lawrence, Reminiscences and Correspondence* (London, 1934). [BA]. Item 409430.



311. LAWRENCE, Sir Thomas. Two autograph letters signed ("Th. Lawrence") to William Roscoe in Liverpool; Russell Square and Cumberland Lodge, Windsor Great Park, 21 September 1824 and 21 October 1824. A total of 7 pages, 4to, each a bifolium, and with its wax seal. The first letter has a seal hole affecting parts, but not the sense of three words, and a fold tear touching a few letters; on the fourth page Lawrence has written around the address panel on the sides. The second letter has a separate address leaf, and is in fine condition.

\$1,250

William Roscoe (1753-1831) was a prominent Liverpool banker who formed a notable collection of books and prints, and drawings mostly focused on the Italian artists and printers. He was also a writer, best known now for the children's classic *The Butterfly's Ball*. Lawrence was the most successful portrait painter of the Regency period and

became president of the Royal Academy in 1820. He formed a fine collection of Renaissance Italian drawings, including many by Michelangelo and Raphael.

21 September 1824: Lawrence writes of some prints they had been discussing, and continues: "... I commenced and continued the [purchase?] of my collection of Drawings with the simple enthusiasm (passion, rather) of the Artist, but I already perceive myself infected with the [weakness?] and pride of the Collector, when it seems to afford enjoyment to [Minds?] of enlightened Taste, and [receives?] their admiration. I need not say that you have liberally fed this vanity; but in doing so you justify me for the effort.

"These Drawings would not have been in Eng[land] or coming, would have been scattered in different collections, and liable to many chances of injury that will now hardly await them..."

21 October 1824: "... The Picture shall be forwarded immediately on my return, which probably will be in a few days ... It appears to me not to be by Michelangelo, and to be [more?] like Leonardo da Vinci, tho the figures are a little inferior to either; but it is evidently done to put down a thought-to record a powerful Feeling; and [circumstance?] not Form was the object. It is [impossible?] to be by Leonardo! ... When I get to Town I shall ask the great Doctor respecting it..."

With: Autograph letter signed from Lawrence to John Taylor (the publisher of Keats, et al?), [London], n.d. 8vo, two pages, a bifolium inlaid in a quarto sheet at second leaf (its verso with "To John Taylor Esq."), with two seal holes. An elaborately polite invitation to dinner. And with an engraving of a portrait of Lawrence by Charles Landseer, 5 ¾ x 4 ¼ inches, inlaid in a quarter sheet; a lithograph portrait of Lawrence, oval, 10 ½ x 8 ½ inches, inlaid in quarto sheet. [BA]. *Item* 409431.



312. LEAR, Edward. Landscape drawing entitled “Blea Tarn, Westmd [Westmoreland]”, signed “Edward Lear, del.”. Pencil on white drawing paper, 7 x 10 ¼ inches, Westmoreland, England, most probably September 1836. Some light spotting.

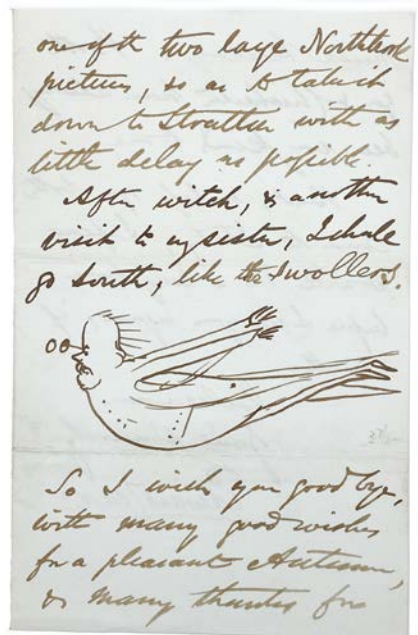
\$3,000

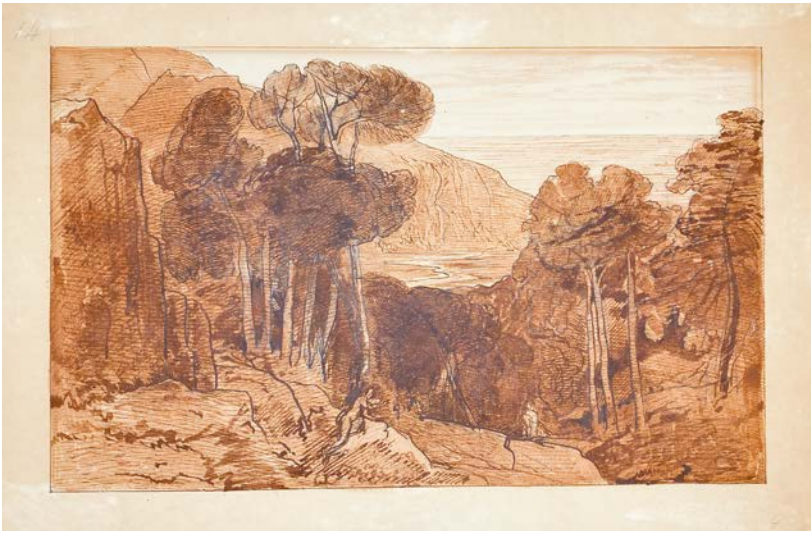
A fine, delicate preliminary sketch of a mountain lake scene in the Lake District. In the foreground are three grazing cows; in the middle distance beside the lake is a tree-shaded homestead; in the far distance are tree-covered slopes leading to mountain tiers. This would seem to be among Lear’s earliest non-ornithological drawings—from birds he turned to landscape, probably circa 1835-1836. On the verso in an unidentified hand is written: “[V.?] g.A. from Mr. Lear.” [BA, acquired from House of El Dieff, ca 1966, cat 66a, item 454]. *Item 409432.*

313. LEAR, Edward. Illustrated autograph letter signed (“Edward Lear”) to his close friend Lady Frances Waldegrave; n.p. [London?], 31 July 1877. 3 pages, 8vo, brown ink, with a self-caricature of Lear as a “swoller” in the text.

\$5,000

“I shall trouble you with this gnoat because the changes are that I shall not see you again before I go out of England... for myself, I have to remain with my nose at the Grindstone to finish one of two large Northbrook pictures... After witch, & another visit to my sister, I shall go South, like the swollers. [Here Lear pictures himself as a “swoller”, 1 ½ x 4 inches.] So I wish you goodbye, with many good wishes, for a pleasant Autumn, and many thanks for much kindness. Both you and Chichester [her husband] have always been very kind to me. But unless you both come to Italy, I fear it will be a long time before I see you again, if at all.” Printed (not completely) in *Later Letters of ... Lear... to ... Lady Waldegrave and Others*, ed. Lady Strachey, NY, 1911, p. 184. [BA]. *Item 409433.*





314. [LEAR, Edward]. Original drawing to illustrate Alfred, Lord Tennyson's poem "Oenone." Sepia wash, pen-and-ink, with some China white, on paper, unsigned, penciled number "14" upper left (and "4" lower right), ca 1885. Image 9 x 14 ½ inches; sheet 11 ¾ x 18 inches. Pin pricks along outer border of image. Remnants of mounting on verso, a few edge tears reinforced.

\$2,500

The landscape is of the Forest of Bavella, Corsica (which Lear visited in 1868) and relates to the line "My tall dark pines that plumed the craggy ledge." Harvard holds 199 drawings made by Lear for Tennyson's poems, similarly in sepia, many signed and with Lear's captions (unlike here); they were given by William B. Osgood Field in 1947. *Item 409434.*

315. LOGUE, Christopher. *Songs from the Lily-White Boys.* [Northwood, Middlesex]: The Scorpion Press, 1960. 8vo. 32 pages. Original pictorial wrappers, stapled.

\$150

First edition, no. 35 of 50 numbered copies signed by Logue. "Songs written in collaboration with Lindsay Anderson, Charles Fox, and Oscar Lewenstein for Harry Cookson's play *The Lily-White Boys*." [BA]. *Item 409435.*

316. LONDON, Jack. *An Old Lie Finally Nailed.* [Minneapolis]: Department of the Navy, 1916. Small 8vo. Single folded sheet to make four pages.

\$350

First edition. In 1913 a pamphlet was issued under London's name entitled *The Good Soldier*, urging young men to escape military service. This present leaflet prints the text of a letter from London to the Minneapolis Navy Recruitment Station dated August 5, 1916, denying authorship of the earlier work. Rubber stamp of the Minneapolis Navy Recruitment Station on first page and the word "Important" written in ink at top. A fine copy of a scarce item. BAL 11967; Woodbridge 1058. [BA]. *Item 409436.*

317. LONDON, Jack. [Caption title:] *Foreword*. [Boston: The Massachusetts Society for the Prevention of Cruelty to Animals and The American Humane Education Society, 1918]. 8vo. Four page leaflet. Foxed, particularly the last page, else very good.

\$750

First edition, first printing, of his foreword to *Michael, Brother of Jerry* (1917). London in the novel exposed the cruel conditions for trained dogs and circus animals, particularly in regard to their cages. So effective was his indignation that hundreds of Jack London Clubs sprang up after the publication of the book, dedicated to ending the trade in performing animals. BAL 12005.

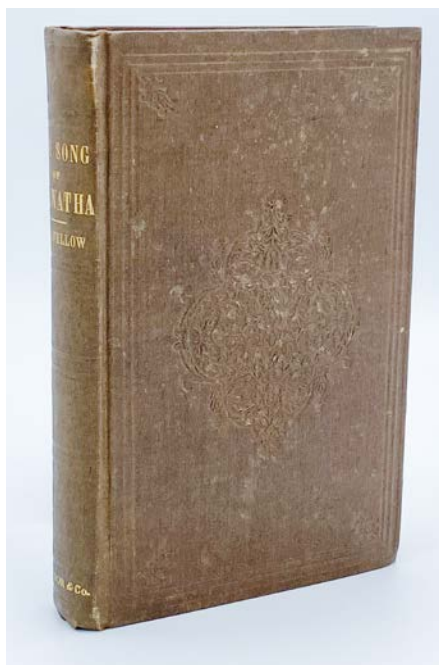
With: 2 copies of the second printing; 5 copies of later printings; and a folder or ephemera (a large folded poster, leaflets, news clippings, etc.). [BA]. *Item 409437*.

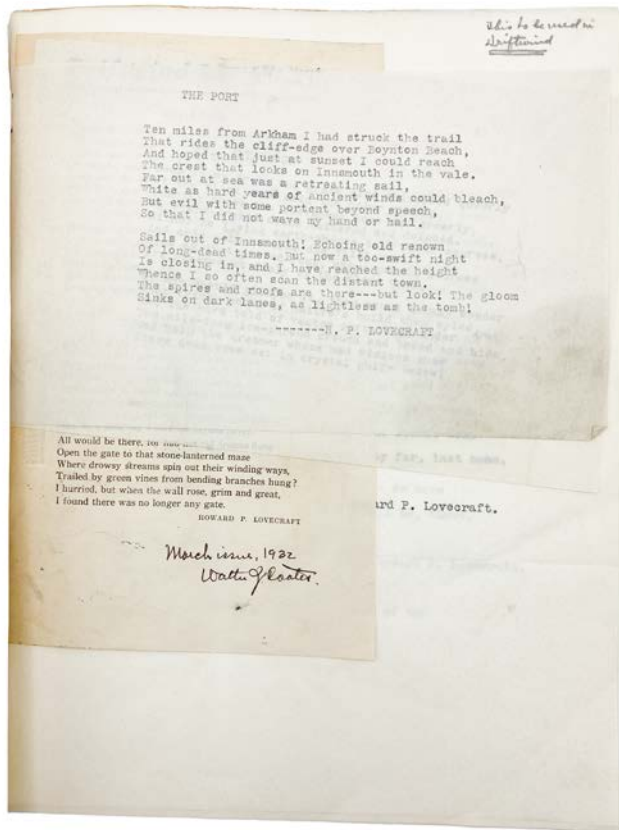


318. LONGFELLOW, Henry Wadsworth. *The Song of Hiawatha*. Boston: Ticknor and Fields, 1855. 8vo. Original chocolate brown cloth, decorated in blind, spine gilt-lettered; in a blue quarter morocco slipcase. Very faint spotting to sides.

\$1,000

First American edition, first printing, with the letter "n" missing in the word "one" on p. 278 line 4 up; 12-page publisher's catalogue at end (dated November 1855). Ink gift inscription dated in November 1855 on front free endpaper. The American edition was published several months after its publication in London. A fine copy. BAL 12112; Grolier/American 66. [BA]. *Item 409438*.





319. LOVECRAFT, H[oward] P[hillips]. Small group of 7 typed poems, signed in type ("H. P. Lovecraft" or "Howard P. Lovecraft", the second without such signature) stapled in pink wrappers with manuscript title in black ink "Poems / Lovecraft / See also poem 'Revelation' in correspondence sheets," signed Walter J. Coates, publisher of *Driftwind*, in which many Lovecraft works were printed, ca 1930s. 11 x 8 ½ inches, some sheets smaller, comprising a first leaf of Driftwind Press letterhead with three newsprint printings of Lovecraft poems mounted ("The Well," "Night-Gaunts," and "The Dweller," followed by the typescripts: 1) "The Port," typescript (ribbon), "Ten miles from Arkham I had struck the trail..." 2) "XV. ANTARKTOS," typescript (ribbon). 3) *Driftwind*, p. 34, printed sheet containing two poems, "The Canal" and "The Gardens of Yin," inscribed and signed at bottom "March issue, 1932 / Walter J. Coates." 4) "Evening Star," typescript (ribbon), with pencil note at top "This is to be used in 'Driftwind' [followed by blank]. 5) "Mirage," typed manuscript (ribbon). 6) "Continuity," typescript (ribbon). 7) "Hesperia," typescript (ribbon), with stapled note in an editor's hand questioning a word choice and with a note in another hand confirming the difference is present in its publication *Weird Tales*. A few chips and soilmarks, but fine.

SOLD

Begun in 1926, *Driftwind* sought to publish contemporary poetry and prose from Vermont and other states, as well as to reprint Vermont literature from earlier periods. Coates edited and published *Driftwind* for fifteen years, also operating the Driftwind Press during this period. The press specialized in Vermont literature and small edition vanity books of poetry. *Item 409689*.

320. LOVER, Samuel (1797-1868), Irish novelist, song-writer, and painter. Autograph letter signed (in full) to a Mr. Lowne, an autograph collector; Garrick Club, London, 19 April 1850. 1½ pages, 8vo, inlaid at integral blank leaf. Usual folds, else fine.

\$150

Lover writes: "You applied to me last December for my autograph. I was out of town, and immediately after Christmas I was extremely ill—all this will explain why your note had lain so long unanswered, then— Subsequently, I went to Ireland. — on my return, I see on looking over some old papers and working up some areas of correspondence, your note.— Pray do not hold me guilty of any intentional rudeness, and accept in my defence an old saying 'Better late than never.'" [BA]. *Item 409439.*

321. LOWELL, James Russell. Autograph letter signed ("J. R. Lowell") to "Unknown Collector!"; Cambridge, 9 March 1860. 2 full pages, 8vo. Traces of mounting on verso of integral leaf, else fine.

\$350

An amusing response to an autograph collector requesting an autograph manuscript poem (and who apparently sent an inkstand along with his request): "... You shouldn't have sent me the inkstand—for I don't like being deadheaded, & moreover I learn from an advertisement that my autograph is only worth seventy-five cents—was, that is, two years ago, perhaps by this time not more than a quarter dollar..." [BA]. Lowell's antipathy towards autograph hunters was well known. He provides a litany of reasons why he hates fulfilling these requests, ironically while fulfilling the request. *Item 409440.*

322. LOWENFELS, Walter. *Sonnets of Love and Liberty.*

New York: The Blue Heron Press, 1955. 8vo. Original brown cloth, gilt-lettered on spine; printed dust jacket with an illustration by Rockwell Kent. The jacket a bit soiled and discolored, but a very good copy.

\$250

First edition, first printing. A fine association copy, inscribed by the poet to Nancy Cunard on the front free endpaper:

"Dear Nancy—It has been so pleasant, being here with you, and being together again, after such a long while. My love, Walter Lowenfels Philadelphia, 1955."

Laid-in: a typed statement, presumably by Cunard, one page, 8vo, headed "England, April 18, 1955," praising the poetry. In a Biographical note at the end of the book, Cunard is quoted once and referred to once. With Cunard's ink ownership inscription dated March 31, 1955, and her note referring to her mentions in the Biographical Note on front endpaper.

Sonnets of Love and Liberty was Lowenfels's first book of poetry in 18 years. He was living in Philadelphia at the time, his 1954 convictions under the Smith Act having been overturned. He and Nancy Cunard were longtime friends; her Hours Press issued his *Apollinaire: an Elegy* in 1930. [BA]. *Item 409441.*



323. LOWENFELS, Walter. A fine literary file of 37 letters and notes to Miriam Benkovitz, professor of English at Skidmore College in Saratoga Springs, New York; nearly all written in Peekskill, NY, 1965-1969. The file consists of 20 typed letters signed, one typed letter (unsigned), one autograph letter signed, 13 typed notes signed, one typed note (unsigned), and one autograph note signed. The letters total 26 pages, 8vo (a few 4to), nearly all single-spaced; the notes are various sizes and range from a few lines signed on a slip to more than a full page, 12mo. In addition, there is a letter from Lowenfels' wife Lilliam about Yale's acquisition of the poet's archive, some enclosures with photocopies of his poems, and a few ephemeral items.

\$2,250

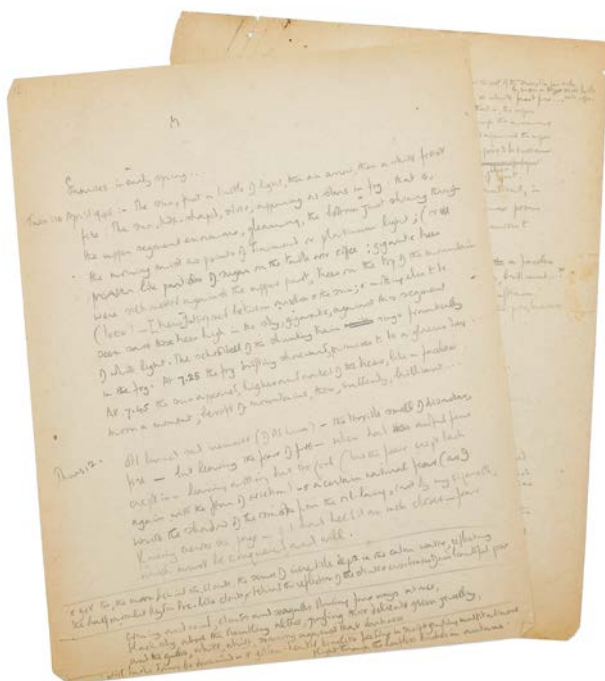
Miriam Benkovitz, educated at Vanderbilt and Yale, was professor of English at Skidmore from 1846 to 1976. Her publications include both a bibliography (1963) and a biography of Ronald Firbank, and other works on 20th century English writers.

In his letters and notes, Lowefels discusses his works-in-progress and writes about Nancy Cunard and Richard Aldington (a two-page letter is about him), and refers to other writers. [BA]. *Item 409442.*

324. LOWNDES, Mrs. Marie Belloc. *Jenny Newstead*. London: Heinemann, [1932]. 8vo. Original blue cloth. Spine dull, extremities slightly rubbed.

SOLD

First edition. Presentation copy, inscribed by the author on the front free endpaper: "Dearest [name illegible], with the writer's love." Bookplate of noted detective fiction collectors Florence & Edward Kaye. Hubin, p. 263. *Item 409570.*



325. LOWRY, Malcolm. Autograph manuscript diary, dated intermittently 10 April to 2 September 1945. 18 pages, 4to, in pencil on pulp paper, some slight chipping or fraying to several edges, in binder and board case; actually in very good condition.

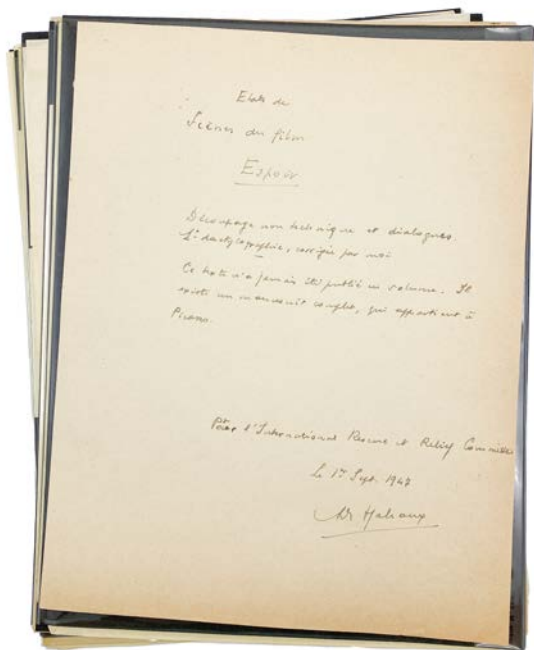
SOLD

"WED. IITH, WORKED ON '[UNDER THE] VOLCANO' IN MORNING". A remarkable document of some 5000 words in which Lowry mentions working on his masterpiece *Under the Volcano*, writes of his emotional and mental states, his life with his wife Margerie in their cabin in the woods at Dollarton, his dreams and poetic vision (a page towards the end of the diary consists of a working draft of a poem), his drinking, his reading (Thomas Hardy and John Gould Fletcher), his dependence on his wife, work around their cabin, V-E Day, the fire that destroyed their previous cabin, etc. Quotations from various entries: "Margie in town & myself lost as usual without her." "My contact with reality is sometimes not strong." "An enormous hang-over... shattering and black." "Woke in vile mood. M. ditto." "M. in pain. We have awful scenes at home. It is my fault. I am making her pay for my dwindling self-esteem." "Worked on [Under the] Volcano in morning... myself too easily entranced in the midst of inaction." "My life is unimaginable chaos without Margie. I sleep in filth." "May 20. Have been getting up earlier each day... nearly finished [Under the] Volcano." The final entry: "Sept. 2. Lying in bed, I hear, over the water a train drives in a last weary nail. Diary not written up for long over a month, & a disastrous month it has been." Malcolm Lowry manuscript material is extremely rare on the market. [BA]. *Item* 409443.

326. MACLEISH, Archibald. A dictated typed letter signed (single-spaced) and a typed letter signed (double-spaced), both signed "A. MacLeish," to William J. Griffin of the George Peabody College for Teachers in Nashville; Cambridge, Mass. and Conway, Mass., 8 January 1952 and 1 August n.y. Together 2 pages, 4to, on MacLeish's letterheads.

\$150

The dictated Jan. 8 letter concerns a three-meeting course on the teaching of poetry that MacLeish would be giving at the College. The TLS is a thank-you letter for his enjoyable experience at the College: "It was a great pleasure to be there and I appreciate your part in it more than I can easily tell you." [BA]. *Item* 409445.



327. MALRAUX, Andre. “[États? Éclats?] De Scènes du film *Espoir*...” [Further Malraux statements translated into English:] “Nontechnical cut [rough cut?] and dialogues. 1st typescript corrected by myself. This text was never published in a volume. There is a complete manuscript which belongs to Picasso. For the International Rescue and Relief Committee. September 1, 1947. An[dré] Malraux”. Autograph and typed manuscript signed of drafts of scenes of the screenplay of the film *Espoir* (of Malraux’s novel dealing with the Spanish Civil War, *L’Espoir*, published in 1937). Consists of title/presentation page, plus approximately 20 text pages, also 4to, with extensive revisions and manuscript insertions in Malraux’s hand. Some edge nicks, etc., but in very good condition.

\$4,500

Espoir: Sierra de Teruel (English title: *Days of Hope* or *Man’s Hope*) is a 1938-39 Spanish-French war film, directed by Boris Peskine and Malraux. The 87-minute black-and-white film—the screenplay written by Malraux and two others—was not commercially released until 1945. The film depicts Spanish Republican forces fighting against the better-equipped Francoist armies in the desolate Sistema Ibérico mountains of the Province of Teruel in 1937. [BA]. *Item* 409446.

328. MANN, Thomas. *Sleep Sweet Sleep*. N.p., after 1934. Calligraphic manuscript. Folio, 14 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches. Two bifolia, the first with title on front and colophon on back, the central bifolium with the text on three pages. \$250

The book was privately printed at the press of William E. Rudge for Christmas 1934. This calligraphic manuscript, in an unknown hand, states that it is the second of “Three copies handmade.” *Item* 409571.

329. MARKHAM, Edwin. *The Man with the Hoe and Other Poems*. New York: Doubleday & McClure, 1899. 8vo. Frontispiece. Original green cloth, gilt-lettered. Hinges cracked, extremities rubbed.

\$125

First combined edition, first issue. Presentation copy, inscribed by Markham: “My dear Norbert Hyatt: If all men were like you, poets would live in palaces and kings would do them reverence. All good fortunes attend you in your service of the immortal Muse! Your friend always – Edwin Markham. New York City, Feb. 1916.” Above this Markham has written: “This is a first edition. – E. M.” In addition, the poet has made five ink corrections or revisions (ranging from a single word to a line of verse) on four pages. Merle Johnson, p. 347. [BA]. *Item* 409447.

Henry Woodhouse,
you were one of the judges
when this poem was under
examination. It is good
to know that you will
have this book in your
hand. God attend
you, good friend, all
the way
Edwin Markham
1935

330

To Ray Cecil Carter,
in memory of a
happy meeting in April
in the capitol —
What capitol? —
The only one of high
significance — Albany!
Victory attend him
to the end of days.
Edwin Markham
(Love and I)
April 8, 1932

331

330. MARKHAM, Edwin. *Our Israfel. In Memory of Edgar Allan Poe.* New York: Eugene R. Trott Co., 1925. 16mo. Original blue wrappers, printed paper label on front cover, stitched as issued.

\$150

First edition. Presentation copy, inscribed by Markham: "Henry Woodhouse, you were one of the judges when this poem was under examination. It is good to know that you will have this book in your hand. God attend you, good friend, all the way. Edwin Markham. 1935." Typed errata slip pasted at top of first page of text; frontispiece of Poe's cottage at Fordham. "Our Israfel" won the Poe Poetry Contest organized by *The Poetry Review* in 1924. A very good to fine copy of a scarce Markham pamphlet. Merle Johnson, p. 347. [BA]. *Item 409448.*

331. MARKHAM, Edwin. *New Poems. Eighty Songs at Eighty.* Garden City: Doubleday, Doran, 1932. 8vo. Original green pigskin-backed batik boards, top edges gilt; publisher's slipcase. A few slight marks on spine, but a fine copy.

\$150

First edition, one of 100 numbered copies in this special binding signed by the poet (this is no. 89). Presentation copy, inscribed (full-page) by Markham: "To Ray Cecil Carter, in memory of a happy meeting in April in the capitol — what capitol — the only one of high significance — Albany! Victory attend him to the end of days. Edwin Markham. 'Love and I.' April 8, 1932." Merle Johnson, p. 437 (not noting this limited, signed issue). *Item 409449.*

332. MAURY, Matthew Fontaine (1806-1873), oceanographer, hydrographer, during the Civil War a Commander in the Confederate Navy. Autograph letters signed ("M. F. Maury") to "My dear Sir"; Washington, "Observatory," 21 December 1857. One page, 8vo. A light, even offset stain running down the left side of the letter. Regarding a meeting. (A difficult handwriting!). [BA]. *Item 409450.*

\$250

June 10, 1966

Miss Dorothea Oppenheimer
52 Wall Street Room 3205
N.Y., N.Y. 10005

Dear Miss Oppenheimer:

Your letter has given me great pleasure.

I think you are right about the problems of the book though I don't see a particular remedy to them other than a bit by bit refinement of the troublesome areas. I'm thinking especially of the early chapters. It seems to me that they will have to stand on the general interest of the writing, moment by moment, until the book moves out of its inertia. Anyway, I have been working on the revisions continually and by the end of the month expect to have cured the salient stuff—at which time I wish you would try to interest someone in the book. I will continue to whittle away at it until it is taken.

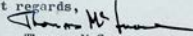
The truth is that sometime in late summer an advance of some kind would be very welcome.

What do you think of the title? What do you think of A Season Of Penitence?

Please send me the ms. so that I won't go paranoid when I mail you the other.

I enjoyed our conversation in NYC and am most happy that you have liked reading my book.

Best regards,


Thomas McGuane

333. McGUANE, Thomas. An excellent correspondence with his first literary agent, Dorothea Oppenheimer, covering the period during the writing of his first two books (mostly as a Stanford Writing Fellow): *The Sporting Club* and *The Bushwacked Piano*. Comprising: 29 typed letters signed, 5 typed postcards signed, and 2 autograph postcards signed, all from McGuane to Oppenheimer, and one typed letter signed (carbon copy, with holograph note) from McGuane to William B. Decker (senior editor at Dial Press); written from Palo Alto (and elsewhere in California) and Grosse Ile, Michigan, 10 June 1966 to 4 December 1967. A total of 30 letters and 7 cards, 41 pages (the letters all 4to, and all but one single-spaced). In fine condition.

\$10,000

With: Carbon copies of 33 letters from Dorothea Oppenheimer to McGuane (her side of the correspondence); carbon copies of 7 letters from Oppenheimer to various editors and publishers; and 6 typed letters signed, 4 carbon copies, and 2 photocopies of letters from editors and publishers to Oppenheimer (mostly) or McGuane.

McGuane's letters and cards are primarily on the writing, the revising, and the efforts to get *The Bushwacked Piano* published. (Although the first written, it was his second novel published, in 1971.) Three of the letters deal at length with *The Sporting Club* (published 1969) and four others refer to it. Other writers McGuane mentions or discusses are: Wallace Stegner (director of the Stanford Writing program), William Hjortsberg, E. L. Doctorow, Jim Harrison, John Hawkes, Denise Levertov, Thomas Pynchon, and Larry McMurtry. In one of the letters he comments on the Stanford Writing program itself. Letters and manuscripts by McGuane are scarce in the market. [BA]. *Item 409444*.

334. [MEDICINE] – Lazare-André BOCQUILLOT (1649-1728). Autograph letter signed ("Bocquillot") to Philippe Hecquet (1661-1737), a famous doctor in Paris; n.p., 21 September [16]93. 3¼ pages plus address panel, a bifolium. A corner torn from seal with loss of a few letters, else fine. In French.

\$600

A densely written letter about human deformity. Answering a letter by Hecquet questioning whether it is theologically sound to baptize deformed babies (what he calls "monsters"). Bocquillot answers that in some cases the deformity is caused by bestiality (and implies that in that case the child is not properly human). He believes, however, that when the deformity happens naturally (what he calls the "mother's fantasy" or some other accident of nature) it must be seen as part of God's plan – the "monster" partakes of human nature, and so it should be baptized. He goes on to cite St. Augustine's concurrence in this matter in his *Enchiridion*.

Summarizing his argument: "Quoi qu'ils ne paraissent point dignes de ce sacrement a cause de leur figure bizarre, on les y doit croire dignes par leur nature" [Though they don't seem worthy of this sacrament [baptism] on account of their bizarre appearance, we must believe them to be worthy of it on account of their [human] nature.] *Item 409376*.

335. [MEDICINE] – Philippe RICORD (1799-1899). Autograph letter signed ("P. Ricord") to an unnamed recipient; n.p., 9 July 1849. 4 pages, 8vo, a bifolium. A tiny edge tear repaired with tape, but in fine condition. In French.

SOLD

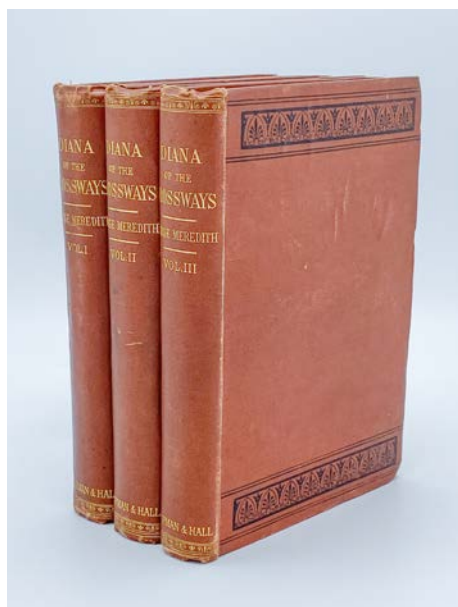
The American-born doctor—considered the greatest authority on venereal diseases after John Hunter—writes sardonically of the surgeon Jean Civiale, and mentions Magendie, the physiologist; Orfila, the chemist; and Jolly, the German physicist. Seemingly a series of inside jokes and jabs at associates, while listing names that were apparently at a recent gathering. Mentions that Serres was unable to attend but promises to bring Dumas [Alexandre, presumably] next time, or someone equivalent. ["Serres à été retenu la dernière fois..."].

It was Ricord who definitively established the error of Hunter's belief that gonorrhea and syphilis were identical. Ricord's caustic wit caused him to be called by Dr. Oliver Wendell Holmes "the Voltaire of pelvic literature." [BA]. *Item 409480*.

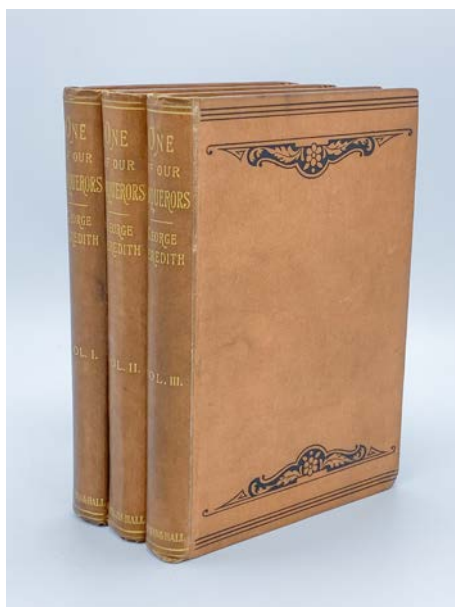
336. MENCKEN, Henry Louis. *Sterling*. San Francisco: Printed by Henry Nash for His Friends, 1926. Folio (18 x 13½ inches), folded sheet, fore- and bottom-edges untrimmed. Edges a bit age-toned, fore-edge of second leaf a trifle worn, but a very good copy.

\$150

First edition of this tribute to George Sterling by Mencken, one of 300 copies printed; with a pictorial border by William Wilke. The second leaf (recto) contains Nash's account of this publication, plus a sonnet by Sterling. Adler & Wilhelm, p. 14 (erroneously giving the year of publication as 1927. [BA]. *Item 409451*.



337



338

337. MEREDITH, George. *Diana of the Crossways. A Novel.* London: Chapman and Hall, 1885. Three volumes, 8vo. Original brown cloth, blocked in black, spines gilt-lettered; in a brown half-morocco slipcase. Slight bubbling to the covers of vol. 1 and front cover of vol. 3, a bit rubbed.

\$1,250

First English edition, preceded by a New York piracy of the unfinished novel as it appeared in the *Fortnightly Review* from September to December 1884. Meredith's novel deals with the financial and emotional problems of a talented woman novelist estranged from the husband of a disastrous early marriage. It is loosely based on the life of novelist Caroline Norton (1808-1877) and the ill-treatment she received for years at the hands of her estranged husband. A nice enough copy of a book rather difficult to find in decent condition. Collie XII; Sadleir 1691; not in Wolff. [BA]. *Item 409452.*

338. MEREDITH, George. *One of Our Conquerors.* London: Chapman & Hall, 1891. Three volumes, 8vo. Original smooth light coffee-colored cloth, blocked in black and blind, spines gilt-lettered, untrimmed; in a brown half-morocco slipcase (spine dried). Covers a little dust-soiled, extremities a bit rubbed, a good to very good copy.

\$1,200

First edition, in a rare variant binding (the book is ubiquitous in royal blue cloth). See Sadleir 1700b for the only known copy at that time (1951) in this binding (a presentation copy). Sadleir quotes a John Carter *TLS* article of 27 January 1940 regarding this and other rare binding variants: "It looks in fact very much as if certain publishers used binder's trial copies – not for travelling, as often, nor for the copyright libraries, as occasionally, but sometimes also for their author's complimentary half-dozen." Single copies of *One of Our Conquerors* were also known to Carter and Sadleir in variant bindings of biscuit-colored, cherry-red, and powder-blue cloth. Collie XIII; Sadleir 1700c; Carter p. 141. [BA]. *Item 409453.*

339. MOORE, Merrill. Four typed letters signed, one autograph letter signed, and two typed letters unsigned, to Charles A. (Cap) Pearce, his editor at Harcourt, Brace & Co, March to July 1939. Totaling about 1,200 words, accompanied by a typed page of notes by Pearce with holographic emendations by Moore concerning Moore's new book.

\$150

Mostly concerning Pearce's plans to leave Harcourt for another position in publishing. Moore and Pearce had worked closely together in the Thirties as editor and writer while Harcourt was publishing three of Moore's first books of poetry. The correspondence reflects this closeness as the pair harmoniously discuss editorial and promotional details regarding Moore's new book, *M: One Thousand Autobiographical Sonnets*. But Moore responds emotionally to news that Pearce is leaving Harcourt. He writes: "I cannot think of Harcourt, Brace & Company without you in it. I don't know how I would go about working on my next book. You have the intuitive understanding that is very rare, particularly in an editorial sense. I have often noticed that there are some people I could talk to for an hour and they do not understand what I am talking about, a few words to you and you get the whole thing..." In another letter, Moore openly acknowledges his debt to Pearce: "... I want to tell you that I feel that you have done more than any other person in helping me put together and get through the difficult process of labor my three mild-mannered books gave me. I feel a deep sense of gratitude to you for this... and I hope I will have the opportunities in the future to express it again." [BA]. *Item 409454*.

340. MORAND, Paul. *Closed All Night*. London: Guy Chapman, 1924. 4to. Original dark blue cloth, gilt-lettered, gilt vignettes on front cover, unopened; in the dust jacket.

\$150

First edition in English. "Translated by G. P. C., C. B. P., and H. M. from the French *Fermé la Nuit*." Limited to 275 copies (250 for sale) signed by Morand (this is no. 21). A collection of short stories set in different quarters of post-war Europe. A fine copy. [BA]. *Item 409455*.

341. MORRIS, Wright. One autograph letter signed and one typed letter signed (both "Wright") to Russ Hills of *Esquire*; n.p., and Mexico, 7 and 22 February n.y. [early 1950s]. Together 2 pages, 8vo, the TLS full-page and single-spaced.

\$200

In the typed letter, Morris complains about the magazine censoring his language in a soon-to-be-published story: "What friggin' sort of nonsense is this? Copulating comics, triple-breasted Playmates, but no friggin' immortal litrachur, eh?..." [BA]. *Item 409456*.

342. MOSLEY, Walter. *Devil in a Blue Dress*. Advance reader's copy. New York: Norton, [1990]. 8vo. Original pictorial wrappers. Slight crease along spine.

\$150

"Advance Reader's Copy Not for Resale" of the first edition. The first Easy Rawlins crime novel, and Mosley's first book. Very good copy. [BA]. *Item 409457*.

LYSANDRA CORMION, A NEW EUROPEAN
BUTTERFLY

By V. NABOKOV

This peculiar insect is best described in terms of relation to *Lysandra coridon* Poda and *Polymmatrus melesger* Esp. Roughly speaking, it is more like the former above, and more like the latter below. Its expanse is that of a slightly under-sized *coridon*.

The upper side is a clear silky blue, comparable to the bluest varieties of *coridon* (and recalling yet another species, *Polymmatrus eras* O.). Next to it *melesger* looks purplish and *coridon* silvery gray. The dark fuscous border of the primaries is broader than in *melesger*; less sharply defined than in *coridon*. The fringes belong to the double (*melesger*) type, with the inner line a pale fuscous on the fore wing, but unlike *melesger*'s they are slightly checkered. The secondaries while rounder than in *coridon*, and with a whiter abdominal fold, do not suggest *melesger*'s ample contour; they have their subcostal vein curved in the *coridon* manner, i.e., more arched than it is in *melesger*, and display a submarginal row of conspicuous black dots (that are generally wedge-shaped in *coridon* and absent in *melesger*).

On the under side, as in *melesger*, the primaries lack the two basal spots found in *coridon*, but the first one of the submedian row seems advanced basally—a *coridon* feature. There is a *Lysandra*-like difference in tone between the wings; but the light tint of the primaries is of the *melesger* (whitish) shade, and this tint is merely deepened to a dunnish gray on the secondaries without any admixture of buff so frequently seen in *coridon*. All the ocelli are neatly accentuated, with their white rings especially distinct on the darker hind wing. This has a clear median streak (indiscernible in most males of *melesger* owing to the general bleached effect of the under side); the submarginal chevrons show no trace of orange, but are rather more strongly outlined than in *melesger*, and the base of the wing is dusted with metallic blue.

344

- 343. MYRTLE, Lewis [pseud. of George Hill CANNING].** *Cap Sheaf*. Redfield: PUBLISHER, 1853. 8vo. Original green cloth, blind rule borders, gilt-lettered and -decorated on spine. Spine slightly faded, foxing. \$100

First edition of the Connecticut author's scarce first book, with publisher's advertisements at end. Wright II, 1206. *Item* 409575.

- 344. NABOKOV, Vladimir.** *Lysandra Cormion, a New European Butterfly*. New York, 1941. 8vo. 4-page leaflet. Very light rust marks on blank fourth page. \$1,500

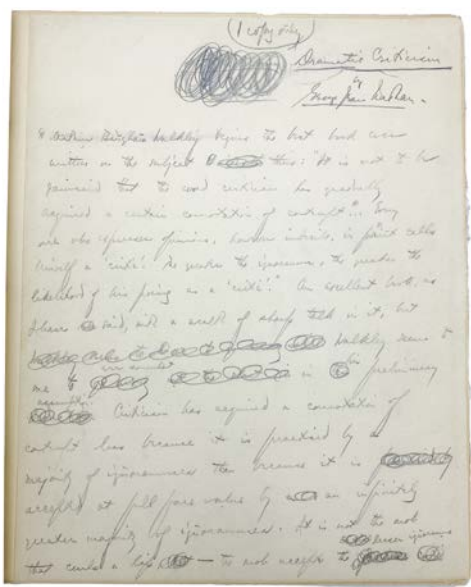
First edition, an offprint from the *Journal of the New York Entomological Society*, Vol. XLIX, September 1941, pages 265-267. Julian AA4.1 ("None examined ... at least 25 copies."). Fine. [BA]. *Item* 409458.

- 345. NATHAN, George Jean.** Autograph manuscript signed of his essay "Dramatic Criticism". N.p., n.d. 35 pages, 4to (10 x 8 inches), a working draft written in pencil with very extensive revisions by the author (virtually all of the crossed out words and passages are still readable); the pages mounted on heavy gauze for binding, gray wrappers lettered in black and gold on front cover the covers slightly soiled and worn). \$1,750

A fine manuscript by American's first really significant modern theatre critic and an early champion of Eugene O'Neill. "Throughout the 1920s and 1930s Nathan was the most influential commentator on contemporary American drama, attracting hostility from controlling interests in the commercial theatre for his

authoritatively iconoclastic denigrations of many productions. Among the playwrights he fostered were O'Neill, William Saroyan, Arthur Miller, and Sean O'Casey" (*The Oxford Companion to Twentieth-Century Literature in English*).

Nathan's main point in this essay dealing with theatre criticism in America is that "of all the forms of criticism, dramatic criticism is essentially and perhaps correctly, the most personal" (p. 8) and that "the actor and the dramatic critic best serve their roles when they filter them through their own personalities" (p. 11). In the course of the essay Nathan comments on various drama critics, including Max Beerbohm, and mentions various playwrights, including Shaw, Schnitzler, Wedekind, Hauptmann, Sacha Guitry, Edmond Rostand, and O'Neill. Regarding America's foremost dramatist, Nathan writes, in a section dealing with Puritanical criticism (p. 23): "I predicted to Eugene O'Neill, the moment I laid down the manuscript of his pathological play *Diff'rent* (1920), the exact manner in which, two months later, the axes fell upon him."



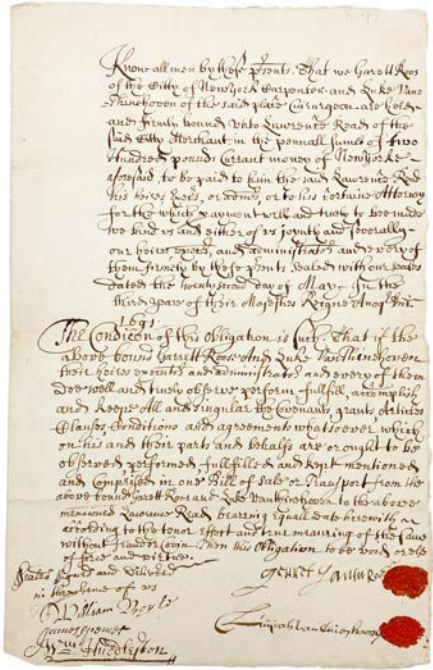
After graduating college (Cornell) in 1904, Nathan began his career as a drama critic in New York. In 1908 he became associated with *The Smart Set*, where he was co-editor with H. L. Mencken from 1914-23. In 1924 he founded *The American Mercury* with Mencken, serving as an editor until 1930 and "establishing himself as one of the literary arbiters of the period" (*The Oxford Companion to American Literature*).

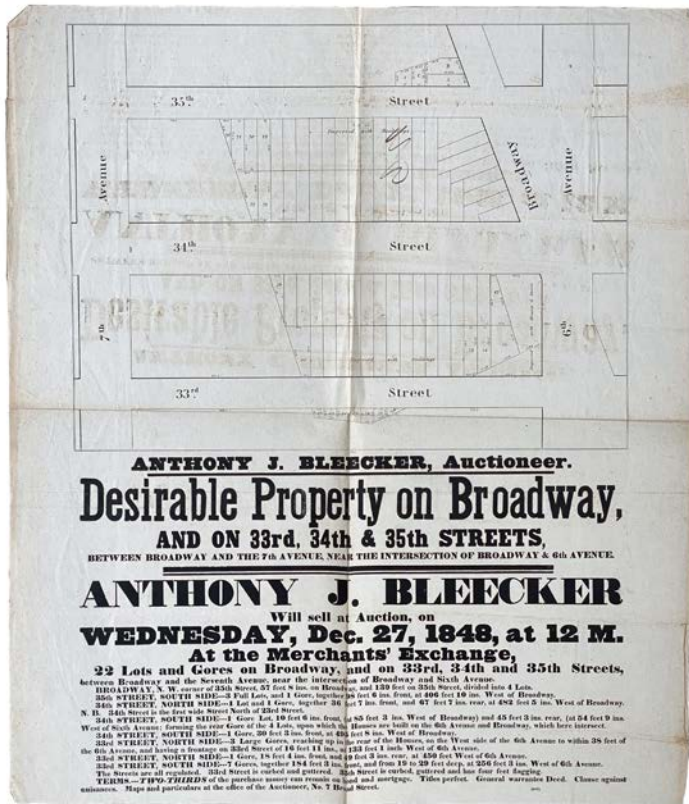
This essay was undoubtedly written for a periodical appearance - possibly for *The Smart Set*; it was collected in Nathan's *The Critic and the Drama* (NY: Knopf, 1922), forming Chapter Five in that book. [BA]. Item 409459.

346. [NEW YORK]. A Bond of Performance between Garrett Poor (a carpenter) and Luke von Thinehoon (a "cuirurgoon" [sic]) and Lawrence Read (a merchant) to whom they agree to pay two hundred pounds. [New York], 22 May 1691. One page, folio, with integral blank leaf (with docket). Signed by Roos and Thinehovon (followed by red wax stamps) and signed by three witnesses. Horizontal folds, but in very good condition.

\$250

"The Condition of this obligation is... that if the above bound... doo well and truely observe, perform, fullfill, accomplish, and keep all and singular the Covenants, grants... which... are or ought to be observed, performed... and kept mentioned and Comprised in one Bill of sale, or Transport from the above bound... (and if performed without fraud)... Then this obligation (is) to be void..." [BA]. So, pretty straight-forward! Item 409461.



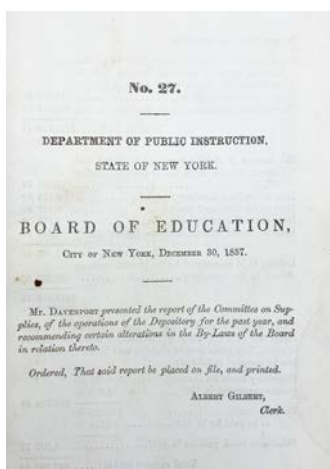


347. [NEW YORK – AUCTION BROADSIDE]. Anthony J. BLEECKER, Auctioneer. *Desirable Property on Broadway, and on 33rd, 34th & 35th Streets, Between Broadway and the 7th Avenue, Near the Intersection of Broadway & 6th Avenue. Anthony J. Bleecker Will sell at Auction, on Wednesday, Dec. 27, 1848, at 12 M. at the Merchant's Exchange, 22 Lots and Gores.* [New York, 1848]. Large folio broadside (27 ½ x 23 ½ inches), two long folds (one vertical, one horizontal). Some mild staining, a few small edge tears, but in very good to fine condition.

\$2,500

The top half of this broadside advertisement is a map of the area, showing the properties to be auctioned. The bottom half gives the information about the lots and gores, and the over-all description and auction particulars.

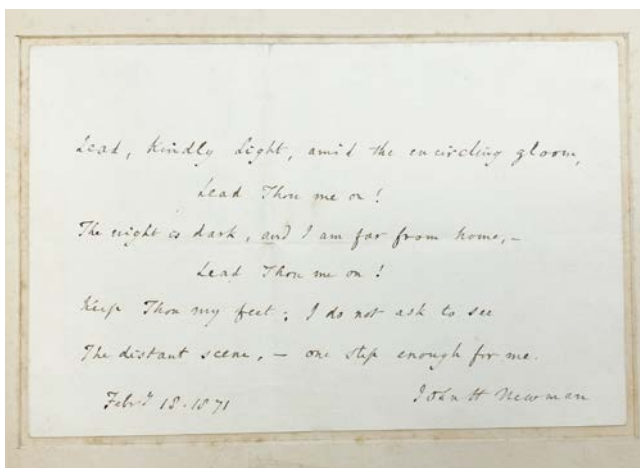
Today's Macy's occupies the north side of 34th Street between 6th and 7th Avenues and the convergence of Broadway and 6th Ave. is Herald Square. [BA]. "Anthony J. Bleecker (1799–1884) was the city's leading real estate agent and auctioneer. His grandfather Anthony Lisenard Bleecker, after whom Bleecker and Lisenard Streets were named, started the family business, which was continued by his son James and grandson Anthony J.—three generations which made the Bleckers the oldest real estate brokerage in the city" (Museum of the City of New York exhibition, *The Greatest Grid: The Master Plan of Manhattan 1811-Now*, December 2011 to July 2012, in which a later, 1852, Bleecker advertising broadside was included). Broadside advertisements such as this are very rare. *Item 409462.*



348. [NEW YORK CITY]. A group of Board of Education pamphlets and statements regarding New York City schools, 1859-1866. 8vo. Contemporary black half morocco, with leather label of the compiler of the volume, Henry C. Boyd: "STATEMENTS / HENRY C. BOYD / March 14th 1859 to June 27th 1866." Scuffed at joints and edges, but very sound and internally fine.

\$250

Several pages have annotations in pencil or ink by Boyd. Bound in are three leaves filled on both sides by him with numbers (regarding attendance, expenses, etc.; and there is evidence of other manuscript interleavings having been removed). [BA]. *Item 409463.*



349. NEWMAN, John Henry (Cardinal). Autograph quotation signed ("John H. Newman") of the first stanza of "Lead, Kindly Light", 18 February 1871. One page, oblong 8vo, in ink, tipped onto another leaf and bound in red morocco, gilt-lettered on spine, Newman's crest in gilt on front cover, edges gilt, by Sangorski & Sutcliffe; in a soft-lined red cloth folding case, spine gilt-lettered (case with some light wear).

SOLD

The opening six-line stanza that Newman has written out of the three stanzas of "Lead, Kindly Light" reads: "Lead, Kindly Light, amid the circling gloom, / Lead Thou me on! / The night is dark, and I am far from home, - / Lead Thou me on! / Keep Though my feet, - I do not ask to see / The distant scene, - one step enough for me." (*continued*)

Newman originally wrote this poem—which became the unofficial anthem of the evangelical Oxford Movement within the Church of England—almost 40 years before while on a Mediterranean journey and in a state of spiritual unease (and also recovering from a fever). Newman always regarded this journey as a crucial turning point in his life, one that led eventually to his conversion to Roman Catholicism in 1846. In fine condition. Bookplate of Herschel V. Jones. [BA]. *Item 409460*.

350. NORMAN, Charles. *Selected Poems*. New York: Macmillan, 1962. 8vo. Original maroon cloth; printed dust jacket. Jacket price-clipped and a trifle toned, but a fine copy.

\$50

First edition, first printing. Presentation copy, inscribed on the front free endpaper: “For Fred Dannay with great respect (and affectionately) Charles Norman.” Frederic Dannay and Manfred Bennington Lee famously wrote under their *nom de plume* Ellery Queen. The poet Charles Norman also wrote biographies of E. E. Cummings (to whom this book is dedicated), Ezra Pound, and other literary figures. *Item 409576*.

351. NORRIS, Frank. Autograph letter signed (“Frank Norris”) to Grant Richards, his English publisher; New York, ca November 1901. 2 pages, 4to, on two sheets of Doubleday, Page & Company letterhead (where Norris was an editor). In fine condition.

\$7,500

A reply to Richards’ letter of November 4, mostly discussing the sale of *The Octopus* to Tauschnitz, for which Norris got £30 which was split with Richards who had published the London edition that September. Norris writes that *The Pit*, sequel to *The Octopus*, “is coming on, and I believe—firmly—will be much stronger”; and writes of receiving the *Octopus* contract and of receiving British reviews. “Watch out for a man named Friedman who has writ ‘By Bread Alone’ . Did you get Dreiser’s ‘Sister Carrie’?” Norris was responsible for the publication of *Sister Carrie* in 1900 by Doubleday, Page; the publishing firm, however, did not distribute the book and it was suppressed.

Norris died in October 1902 at the age of 32. His letters are very rare. *Collected Letters*, ed. J. S. Chrisler, no. 103. [BA]. *Item 409465*.

352. [NOVELTY BOOK] – Sir Harry LAUDER. *Wee Drappies*. New York: McBride, [1932]. 12mo. Original plaid cloth; in the colorful dust jacket.

\$350

With a miniature Scotch bottle fitted into a hollowed out part of the margins of the first 150 pages, as issued. Lauder (1870-1950) was a hugely popular Scottish singer and comedian. [BA]. *Item 409464*.

353. NOYES, Alfred. *Tales of the Mermaid Tavern*. Edinburgh and London: William Blackwood & Sons, 1913. 8vo. Original green cloth, gilt-lettered, top edges gilt, others untrimmed. Spine darkened, light soiling, but a very good copy.

\$100

Inscribed with four lines of verse from the poem “A Coiner of Angels” (on p. 38 in the book): “From ‘The Little Red Ring’ / What will you say when the world is dying, / What, when the last wild midnight falls / Dark, too dark for the bat to be flying / Round the ruins of old St. Paul’s? / Alfred Noyes / Oct. 23rd ‘48.” *Item 409577*.



DOUBLEDAY, PAGE & COMPANY
PUBLISHERS
25 UNION SQUARE, NEW YORK
LARGE EDITION, "THE OCTOPUS," NEW YORK, "DOUBLEDAY"



My dear Mr. Richards:

I must say the preoccupation of a busy man for writing makes now to answer yours of Nov. 4th.

You all right about the *Tenacity of Octopus*. Can you not have a copy sent to me? If the Boston Post wants to do the thing into Roman and pay the friends for it, let him have it; much good may it do him, as to an equal division of the plunder between us, that is satisfactory too.

In sending me Chicago will you not send the kind that can be cashed here. Your last cheque for fifteen pounds as half payment for the sale of *Tenacity*, which I had to send back to England for collection, couldn't even sell it here. Will you make it a point to speak to your cashier about this as it does make the divide our lotter as this will for me.

DOUBLEDAY, PAGE & COMPANY
PUBLISHERS
25 UNION SQUARE, NEW YORK
LARGE EDITION, "THE OCTOPUS," NEW YORK, "DOUBLEDAY"



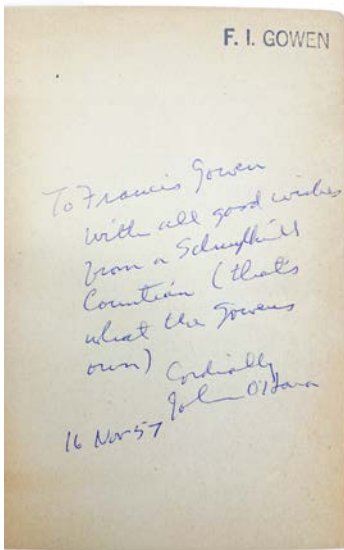
Octopus contact came today and is acting. I hope the sales are justifying expectations.

It is coming on, and I believe firmly. It is much stronger than the first book *Tenacity*.

As for the Reviewers etc. I receive from occasionally. They seem to be good on this. Watch out for a named Friedman who has said "Good about" Did you get Dreiser's *Canoe*?

You did me have a copy of the *Calculus* the *Octopus* if it is in any way out from the English one.

My truly for
J. H. D. D.



354. O'HARA, John. *Sermons and Soda-Water*. New York: Random House, 1960. 3 volumes, 8vo. Original cloth; in publisher's box. Box a trifle soiled.

\$750

Inscribed by the author on the front free endpaper: "To Olive Gowen with best wishes, John O'Hara, 28 Jan. '63."

With: *Here's to O'Hara*. New York: Duell, Sloan & Pearce, 1946. 8vo. Original cloth; dust jacket. Cloth with wear at heel of spine, slight natural darkening to front endpaper; jacket spine faded. Inscribed by the author on the front free endpaper: "To Francis Gowen with all good wishes from a Schuylkill Countian (that's what the Gowens own). Cordially, John O'Hara, 16 Nov 57." With Gowen's name rubber stamped on front free endpaper.

First editions. Presentation copies. Francis Gowen and his wife Olive were socially prominent Philadelphians. *Here's to O'Hara* collects three novels (including *Butterfield 8* and *Pal Joey* and 20 short stories). [BA]. Item 409466.

HYPNOTIC

355. OTTOLENGUI, Rodrigues. *A Modern Wizard*. New York: Putnam's, 1894. 12mo. Original pale green cloth, decorated in green, lettered in red. Three fore-corners rather worn, spine darkened and its ends frayed, rear cover slightly soiled.

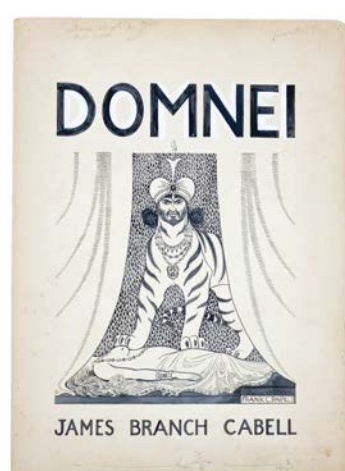
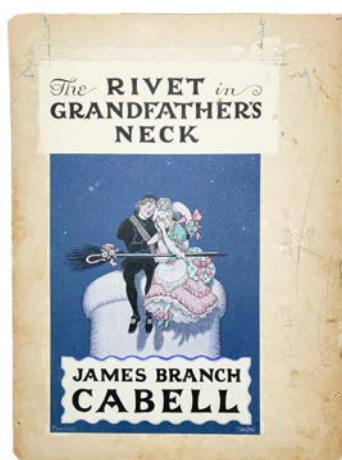
\$250

First edition of this detective novel. Presentation copy, inscribed by the author on the front free endpaper: "To Mr. Stephen L. Coles. With the sincerest regards of The Author. R. Ottolengui. Apr. 28th 94." The detective is Jack Barnes, an amateur sleuth working for a New York law firm, whose desire is to be a professional. His adversary is an evil hypnotist. Ottolengui (1861-1937) was a writer of detective fiction, a dentist, and a noted entomologist. He wrote several detective mystery books in the 1890s; his book of short stories, *Final Proof*, 1898, also featuring Jack Barnes, is *Queen's Quorum* 24. A good copy only, but rare inscribed. Hubin, p. 316; Wright III, 4055. [BA]. Item 409467.

356. OZICK, Cynthia. *Levitation. Five Fictions*. Uncorrected proof. New York: Knopf, 1981. Small, narrow 8vo. Original printed blue wrappers. Fine.

\$100

First issue uncorrected proof for the first edition. These first issue proofs contain the story "The Laughter of Akiva," which was dropped and replaced by another story, "Puttermesser and Xanthippe," in the second issue proofs (which are shorter in size and bound in yellow wrappers). "Jan /81 / 9.95" written in ink at upper corner of front cover. [BA]. Item 409468.



357. **PAPE, Frank C.** Three original drawings for books by James Branch Cabell.

\$3,500

1) Original colored drawing for the dust jacket of the London 1924 edition (first English edition) of *The Rivet in Grandfather's Neck*. 12 x 7 inches. Signed. Mounted on heavy card stock. With penciled editorial rulings, etc. on the card. This book was first published in New York.

2) Original pen & ink and wash drawing for the frontispiece of the London: John Lane, 1927 edition (first English edition) of *Domnei*. Approx. 12 x 8 inches. Signed. On heavy card stock. With penciled editorial directions to the engraver.

This illustration depicts a knight kneeling before a lady and kissing the hem of her dress; in the background is a gallows with birds of prey hovering over it. *Domnei* was first issued in New York in 1913 as *The Soul of Milicent*, which appeared in New York in 1920 as a revised edition as *Domnei*.

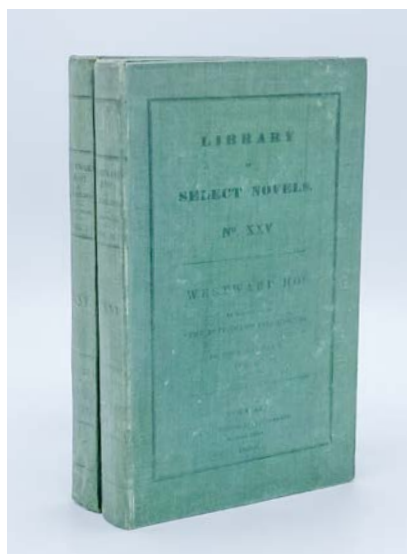
3) Original pen & ink and wash drawing for the dust jacket of the London: John Lane, 1927 edition (first English edition) of *Domnei*. Overall size is 15 x 11 inches. Signed. On heavy card stock. With penciled editorial directions.

This illustration is of a tiger with the head of a bearded man in a turban, standing on a prostrate, semi-nude lady. [BA]. *Item 409469*.

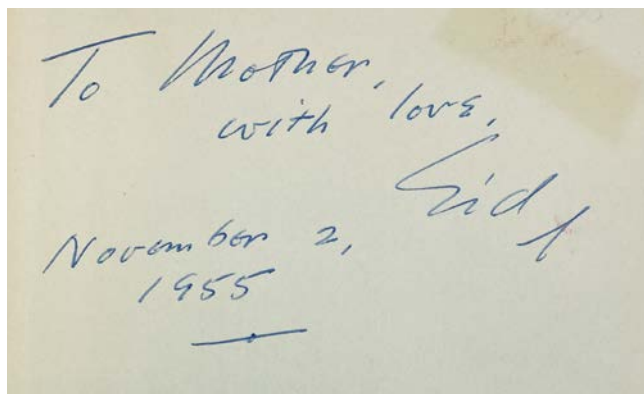
358. **PATMORE, Coventry.** Autograph letter signed ("C. Patmore"), to "Dear Sir"; Hastings, 18 April 1888. One page, 8vo, integral blank leaf, on gray paper.

\$125

"I am much obliged to the loan of Swedenborg's(?) volume, which is the one I wanted. Also for the pamphlet. I will return them shortly." [BA]. Patmore (1823-1896), English poet and literary critic, is best known for his book-length narrative poem *The Angel in the House*. Early in his career he was associated with the Pre-Raphaelite Brotherhood, but is today regarded as one of the least-known but most highly-regarded Victorian poets. *Item 409470*.



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359. [PAULDING, James Kirke]. *Westward Ho! A Tale*. New York: J. & J. Harper, 1832. Two volumes, 12mo. Original blue-green printed linen, black rules and lettering; in a green cloth slipcase. Very slight wear at fore-corners, rear free endpaper removed in vol. 1.

SOLD

First edition. BAL 15715: binding A, first printing of vol. 1; state A of the binding of vol. 2. A crisp, unusually fine copy of Paulding's most famous work of fiction and the first novel set in Kentucky—the story of the Dangerfield family of Virginia who leave their fine plantation for the unknown worlds of the western frontier.

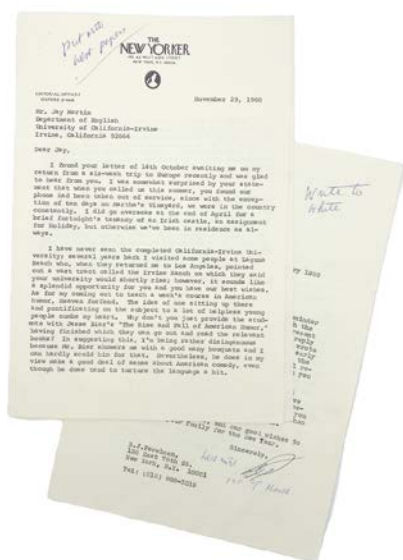
Westward Ho! is one of the earliest examples of an American printed cloth binding, an experiment by J. & J. Harper (later Harper Brothers) to use the binding for advertising purposes.

Ink signature of John C. Hewitt dated 1832 on each title-page; ink monogram of ["HPS?"] on inside rear cover of each vol.; bookplate of Frank Maier, noted collector of American literature (whose sale was in 1909) on the pastedown of each vol.; later bookplate of the Carolands Library on each front free endpaper. Thompson, *The Kentucky Novel*, p. 91; Wright 2024; Scribner, *American Historical Novels* 54 ("One of the best descriptions of frontier Kentucky in literature"). [BA]. *Item* 409471.

360. PERELMAN, S[idney] J[oseph]. *Perelman's Home Companion*. New York: Simon and Schuster, 1955. 8vo. Original cloth-backed boards; dust jacket. Jacket worn at head of spine, less so at the heel.

\$1,200

First edition, first printing of this collection. Presentation copy to his mother, inscribed by Perelman in blue ink on the front free endpaper: "To Mother, with love, Sid, November 2, 1955." In very good condition. [BA]. *Item* 409472.



361



362

361. PERELMAN, S[idney] J[oseph]. Three typed letters signed (“Sid”) to Jay Martin, who was working on his biography of Nathanael West; New York and n.p., 29 November 1968, 6 January 1969, and 5 July 1974. The first two (total of 3 pages, large 8vo, single-spaced) are on *The New Yorker* stationery and the third (one page, large 8vo, double-spaced) is on airmail paper. A total of approximately 800 words. With two original *New Yorker* mailing envelopes.

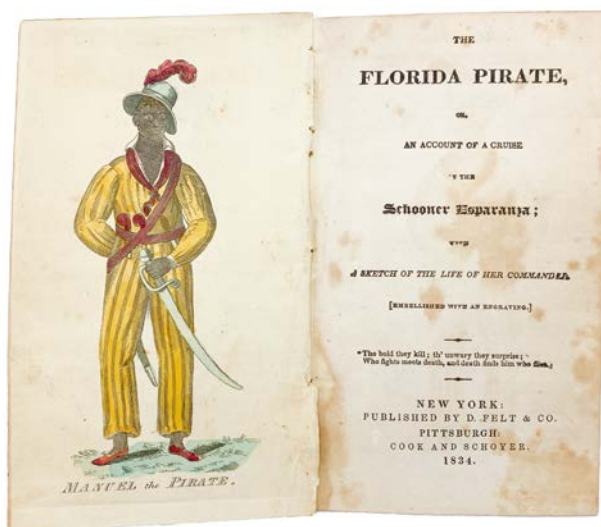
\$1,000

The letters discuss the West archive over which Perelman, as West’s brother-in-law, apparently had stewardship. In the first he strongly urges that galley proofs of the biography (published in 1970) be sent to him because he “might be able to catch what may be interpreted eventually as a few glaring errors.” Perelman asks about the whereabouts of the West papers Martin has been using. He would like to have the archive back so it could be offered for sale to the University of Texas. He continues with this request for the return of the papers in the second letter. In the final letter Perelman declines to allow publication of some unpublished West manuscripts: “The remnants are so scanty and tentative that I feel sure one would be accused of scraping the bottom of the barrel; I myself have no desire to see ‘Even Stephen’ published, nor can I see how the publication of those early short stories or a screenplay of West’s would add one cubit to his stature.” [BA]. *Item 409473*.

362. PETER PIPER. *Peter Piper’s Practical Principles of Plain and Perfect Pronunciation. To which is added a Collection of Moral and Entertaining Conundrums.* London: J. Harris and Son, 1819. 8vo. 35 pages. Hand-colored frontispiece, 24 hand-colored head pieces. (Some browning and spotting.) Original wrappers (scuffed and spotted, old creases, some loss).

\$900

An early edition of the first written source of the well-known verse “Peter Piper pick’d a Peck of Peppers,” containing alliterative rhymes for each letter of the alphabet accompanied by hand-colored engravings. The Estelle Doheny copy, with bookplate (lightly offset). *Item 409584*.



364

363. PIERPONT, John. *Ode ... AIR: "Ye mariners of England"*. N.p.: s.n., n.d. Broadside, 9 ¾ x 8 inches. Pale foxing, old folds.

\$150

A song sheet printing of Pierpont's celebrated temperance song. Published in his *Airs of Palestine*, it was often sung and reprinted, as on the celebration of Independence Day, 1839, when it was sung at Faneuil Hall in Boston and reprinted in local newspapers. Pierpont was a well-regarded poet, scholar and clergyman, and was the grandfather of John Pierpont Morgan (d. 1913). Found in LOC, American Song Sheets Library of Congress Rare Books and Special Collections (providing no attribution of place, publisher, nor date).

Item 409706.

364. [PIRATES]. *The Florida Pirate, or an Account of a Cruise in the Schooner Esparanza; with a Sketch of the Life of Her Commander*. New York: D. Felt & Co.; Pittsburgh: Cook and Schoyer, 1834. Small 8vo. 24 pages. Colored engraved frontispiece of "Manuel the Pirate." Disbound.

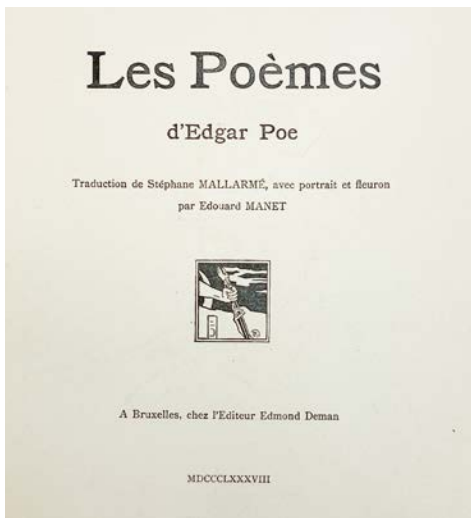
SOLD

See Howes 210 for two 1823 editions (the second with two plates): "This pirate ... Manuel, was hanged in Charleston." Streeter 1208 for an 1823 edition; this 1834 edition not in Sabin nor S & S. Rare.

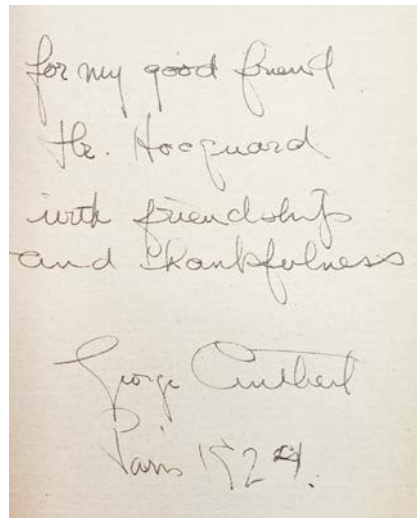
The Black Captain Manuel was born on a South Carolina plantation where he was enslaved (most of the pamphlet through p. 13 is essentially a slave narrative). He becomes captain of a pirate schooner with a crew of Blacks. After seizing a brig with a white crew and passengers off Cuba, Captain Manuel and his crew were captured and he was hanged at Charleston. The story is told by a white surgeon on the *Esperanza*. *The Florida Pirate* is obviously fiction but was missed by Wright. [BA]. Item 409474.

365. [PIRATES] – John ESQUEMELING. *The Buccaneers of America ... Now faithfully rendered into English. With Facsimiles of all the Original Engravings, etc.* London: Swan Sonnenschein & Co., 1893. 8vo. Frontispiece and plates. Original midnight blue cloth, spine gilt-lettered and decorated, all edges gilt. Spine faded, corners a trifle worn. Item 409475.

\$250



366



367

366. POE, Edgar Allan; Stéphane MALLARMÉ (translator). *Les Poèmes*. Bruxelles: Edmond Deman, 1888. Folio. Portrait and decoration by Edouard Manet. Half brown morocco, patterned boards, top edges gilt, other untrimmed. A bit worn at ends of spine and fore-corners.

\$1,250

First edition of Mallarmé's translation and with the Manet portrait of Poe. No. 750 of 800 copies on papier de Collande, of an edition of 850. Tane Collection 266. [BA]. *Item 409476*.

367. POUND, Ezra. *Antheil and the Treatise on Harmony*. Paris: Three Mountains, 1924. Small 8vo. Original printed red wrappers, untrimmed, tissue overlay; in a brown cloth slipcase. Slight crease along spine, but a fine copy.

\$1,200

First edition, one of 400 ordinary copies, of an edition of 440. Inscribed in the year of publication by the American composer (and subject of Pound's book) George Antheil in ink on front flyleaf to [Tr. Hocquard?] "with friendship and thankfulness... Paris 1924." Gallup A25-a. [BA]. *Item 409477*.

368. QUEEN, Ellery (pseudonym for Frederic Dannay, 1905-82, and Manfred Lee, 1905-71). The mini-archive for the book by Dannay, *In the Queens' Parlor, and Other Leaves from the Editor's Notebook* (first published in New York by Simon & Schuster, 1957).

\$4,500

1. Early portions of the manuscript, comprising tear sheets from *Ellery Queen's Mystery Magazine* with holograph revisions by Dannay, some holograph notes and 5 pages of holograph drafts by Dannay, and approximately 25 pages of typed drafts. Various sizes.

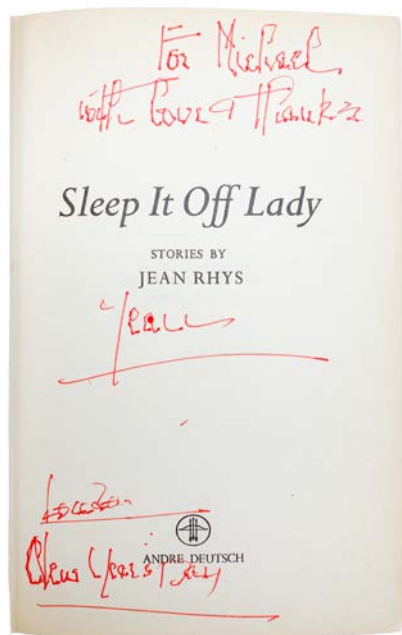
2. Typescript of the first draft of the book (here entitled "Leaves from the Editor's Notebook," approximately 200 pages, 4to, ribbon copy on yellow copy paper, with extensive revisions by Dannay, plus 5 pages in his holograph. *(continued)*



3. Typescript of a later draft (final?), 193 pages, 4to, carbon copy, a few minor corrections/revisions. With another carbon copy of the same.

4. A copy of the first English edition of the book (London: Gollancz, 1957), fine in dust jacket.

A fun and informative shoptalk book (it's hard to think of very many fictional detectives and their authors not discussed). The Queen archive, including the files of the magazine, is at Columbia University. [BA].
Item 409478.



369. RHYs, Jean. *Sleep it Off Lady*. [London]: Deutsch, [1976]. 8vo. Original pale green boards; pictorial dust jacket. Fading at top and bottom edges of the boards, which are a trifle bowed.

SOLD

First edition of this collection of short stories. Presentation copy, inscribed by Rhys (in a late, unsteady hand) in red ink over the title-page to Michael Henshaw, later (1979) her accountant and executor of her estate: "For Michael / with love and thanks / Jean / London / New Years Day." Item 409479.

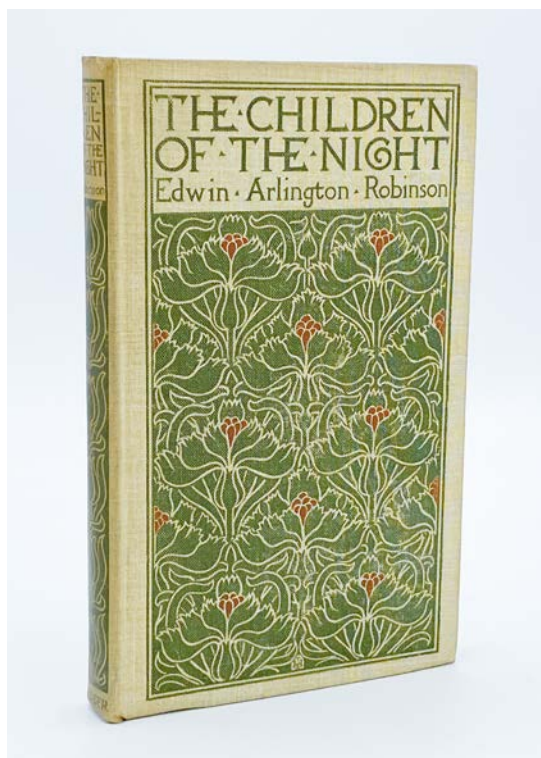
370. ROBINSON, Edwin Arlington. *Avon's Harvest*. New York: Macmillan, 1921. 8vo. Original red cloth-backed boards, printed paper label; printed dust jacket. Slightest wear, endleaves discolored, a very good to fine copy. First edition. *Item 409587*.

\$85

371. ROBINSON, Edwin Arlington. *The Children of the Night. A Book of Poems*. Boston: Badger, 1897. 12mo. Original tan cloth, lettered in green, decorated in red and green to an art nouveau design by Theodore Brown Hapgood, untrimmed; in a red quarter morocco slipcase. Spine just a shade faded.

SOLD

First edition, one of 500 copies on Batchworth laid paper, of the poet's first regularly published book. Contains the first appearance in print of "Richard Cory." A fine copy. Hogan, p. 4. [BA]. *Item 409481*.



372. ROHMER, Sax. Autograph letter signed (in full) to "My Dear Gentry"; n.p., 18 November [1926?]. One page, 12mo, on his letterhead with small engraved vignette.

\$200

Regarding illustrations: "I consider these designs Too Terrible for words. They utterly miss the spirit of the story. Could you get another done from my rough pencil sketch I enclose [not present] & let me see?..." [BA]. *Item 409482*.

373. ROLLAND, Romain. An autograph letter signed and a typed letter signed (both in full) to Robert C. Grey, in New York, the Executive Secretary of the Bruckner Society of America; Villeneuve du Léman and Lucerne, Switzerland, 6 January and 30 June 1932. 2 ½ pages, 8vo and 4to, with the envelopes. In French.

\$150

6 Jan.: Rolland accepts honorary membership in the Bruckner Society and says: "I admire profoundly the composer of those monumental symphonies, who of all the great musicians of the nineteenth century was in his art (if not his character) nearest akin to Beethoven." – 30 June: Rolland asks Grey to excuse him from writing for the Bruckner Society since he is resting in Switzerland because of bad health. [BA]. *Item 409483*.

374. [ROSSETTI, Dante Gabriel]. *Catalogue of the Remaining Works of the Painter and Poet Dante Gabriel Rossetti, Deceased; Comprising a Few Specimens in Oil and Water Colour; and Numerous Works in Crayons, Coloured Chalks, Pen and Ink, Indian Ink, Pencil, &c ... Will be Sold by Auction by Messrs. Christie, Manson & Woods.* London, 1883. 8vo. 19 pages, [3] advertisements. Self-wrappers, stitched as issued. Threads loose, else fine.

\$250

Offering 211 lots of Rossetti art works: "One of the most important of all Pre-Raphaelite sale catalogues" (Frederman 19.3). [BA]. *Item 409484.*

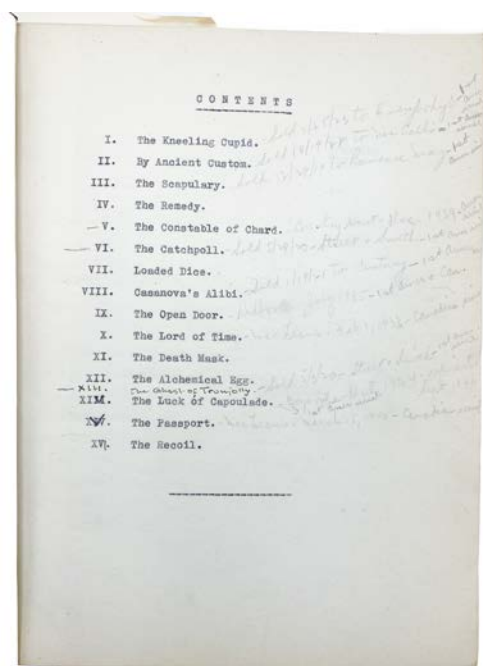
375. RUKEYSER, Muriel. Two typed letters signed (in full), containing the texts of seven short poems in the body of the letters, to William Cole; New York, 13 and 14 May 1968. 2 pages, 4to. Usual fold creases, else fine.

\$150

In the first letter, Rukeyser writes: "Once you asked me to send you some short poems, saying you did not know I had written any. – Here are four:" In the second: "And three more (all of yesterday's and today's have been published)." The seven poems total 41 lines; titles include "M-Day's Child," "In Our Time," "Fragile," and "The Power of Suicide." [BA]. *Item 409485.*

376. RUSKIN, John. Autograph letter signed ("J. Ruskin") to Frederick Furnivall; n.p., n.d. One page, small 8vo (creased from folding). Framed with a color portrait, overall 23 x 18 inches. Ruskin writes to arrange a meeting. [BA]. *Item 409486.*

\$350



377. SABATINI, Rafael. Typescript of "Turbulent Tales". 2 volumes, 4to, 393 pages, carbon copy, bound in black wrappers with typed labels.

SOLD

This collection of 16 stories was published in 1946. On the contents page a title of a story is added in ink (presumably by Sabatini) and nearly every title has a penciled note as to where it was first published, etc. in a different hand. In the typescript itself there are 42 revisions, totaling some 57 words, plus deletions on 29 pages (figures approximate) – again all presumably by Sabatini – together with 10 typos corrected on 8 pages. These corrections/revisions are made in ink and red pencil. [BA]. Sabatini's stories are tales of bravery, heroism, intrigue and adventure. *Item 409487.*

378. [SAG HARBOR IMPRINT] – John Quincy ADAMS. *A Letter from the Hon. John Quincy Adams... Addressed to the Hon. Harrison Otis... On the Present state of our National Affairs. With Remarks on Mr. Pickering's Letter to the Governor of Massachusetts.* Sag Harbor: Alden Spooner, 1808. 8vo. 36 pages. Modern blue leather, sheet edges untrimmed. A bit foxed, but generally in good condition.

SOLD

A response to American co-minister in Great Britain William Pickering's pamphlet on the Embargo and the controversy between England and the United States. It was printed throughout New England and New York in 1808. One of Walt Whitman's earliest jobs was working in the shop of printer Alden Spooner. Doggett 26; Shaw & Shoemaker 14268. *Item 409709.*

379. [SAG HARBOR IMPRINT] – Samuel BUELL. *A Faithful Narrative of the Remarkable Revival of Religion; in the Congregation of Easthampton, on Long Island, in the year of our Lord, 1764; with Some Reflections.* Sag Harbor: Alden Spooner, 1808. 12mo. 144 pages. Engraved frontispiece portrait of Buell by A. Reed. Contemporary sheep-backed marbled boards. Provenance: Mary Everdon (signature and date March 30th 1829 on title); American Antiquarian Society (blindstamp on title, discarded stamp on rear endpaper).

SOLD

First complete edition (previously published New York: Samuel Brown, 1766 in abbreviated form); to which is added an account of the revival of religion in Bridgehampton and East Hampton in 1800. Doggett 27; Sabin 8983; Shaw & Shoemaker 14606. *Item 409710.*



380. [SAG HARBOR IMPRINT] – Solomon PARKER. *Parker's American Sure Guide, or Ready Reckoner, Measurer, and Calendar. Containing Tables... With a variety of useful matter, adapted to the use of all persons who buy, sell, or transact business... being a complete Family Companion.* Sag Harbor, NY: Printed by Alden Spooner, for the Author, 1808. 12mo. Original mottled sheep. Covers somewhat bowed, some pale browning and moderate edgewear.

SOLD

First edition. With a mathematical section, tables, calendar, tables showing how a dollar is calculated in different states, the Constitution, and a chronology of the history of the United States. With a list of subscribers at the end. *American Imprints* 154849; Doggett 29; Karpinski, p. 173; Rink 162. *Item 409707.*

381. [SAG HARBOR IMPRINT] – Aaron WOOLWORTH. *A Sermon Delivered October 23, 1816, at the Ordination of the Rev. Henry Fuller, as Pastor of the United Congregations of Smithtown and Freshponds.* Sag Harbor: Samuel A. Seabury, 1817. 8vo. 18 pages. Self-wrappers, stitched. Slight dampstain at middle of spine on front wrapper, overall very good.

SOLD

An early Long Island imprint on the occasion of the appointment of Henry Fuller as pastor to Smithtown and Freshponds. The printer, Seabury, had been apprenticed to Alden Spooner, whose father was the first printer in Vermont and whose uncle was the noted New London printer, Timothy Green. Seabury later moved to Stonington, CT where he published the Stonington Chronicle. Doggett, pp. 20-21. *Item 409708.*



Image deliberately blurred.

“I HOPE TO HELL I SEE YOU ONE OF THESE MONTHS”

382. SALINGER, J[erome] D[avid]. A group of four typed letters signed (“Jerry”) to the actress Geraldine Brooks (1925-1977); Windsor, Vermont, 20 September 1962, 20 May 1964, 7 June 1974, and 30 May 1976. A total of 6 pages, 4to, half are single-spaced, at least 2600 words, with three envelopes. Fine, chatty letters to a good friend, in very good to fine condition.

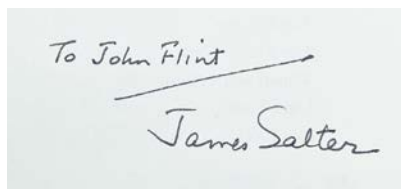
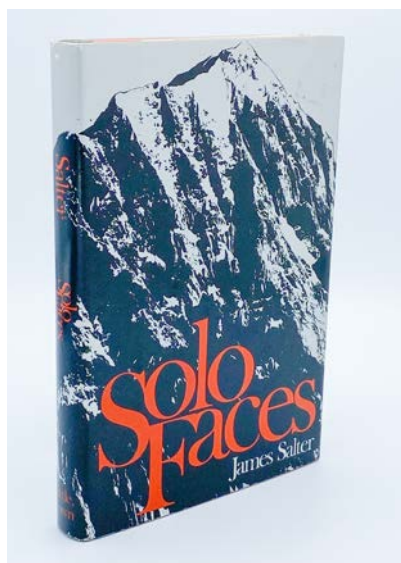
\$30,000

20 September 1962: “... I guessed you were in Hollywood... because I’ve seen you in TV plays coming out of there... I had a letter a couple of years ago... from Hedy Lamarr. It was business, and I disappointed her in the end... she thought she had to let me know or to remind me that there are as many nice and reasonable people in Hollywood as anywhere else... I’m very glad if my stories meant something to you... I hope to hell I see you one of these months, Gerry...”

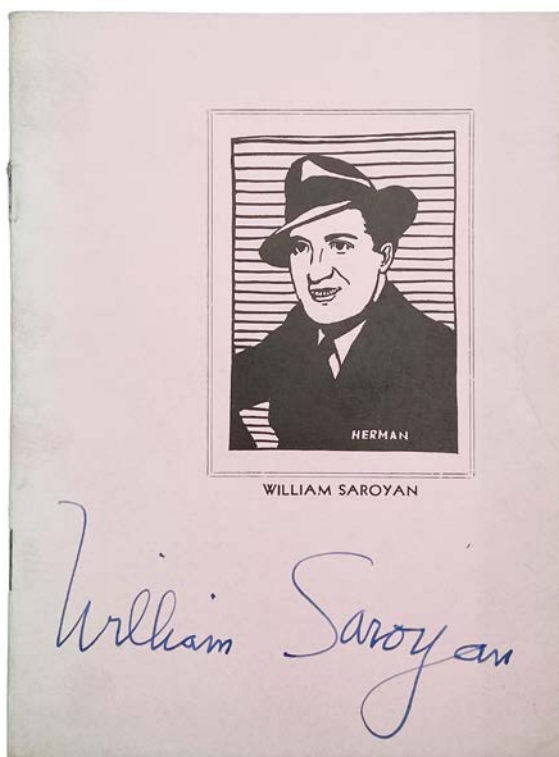
20 May 1964: Salinger devotes about half of the first page (of two single-spaced) to an amusing account of a “really nutty, unblanaced” so-called Hollywood producer showing up to talk about a movie sale. He then praises her TV acting career and warns her about her upcoming marriage to Budd Schulberg (she became his third wife that July): “... Thus speaks a born book lover, of course, a real cavalier, boulevardier. I suspect, ominously, that most writers conk out on their ladies, so be on guard, dear Gerry. Something about the writer’s mind that doesn’t respond with any genuine gallantry to intense personal involvement.” He adds a postscript: “I may one day love to sell one small property to TV, on account of a promise I once made and can’t really break, but all my other fiction people will stay on the printed page where they belong.”

7 June 1974: “... It’s nice, I think, that you have something on your mind you’d like to talk about. A tiny bit problematic, though, that you’d like to try it out in conversation first, since (a) I hardly ever go anywhere, and (b) I’m increasingly devoted to the written word... Surely, everything important should be written about first and talked about second, never the reverse... You’re a round and comely letter-writer, and I’m a good and careful reader, and I think you ought to try me out...”

30 May 1976: Salinger begins by gently scolding Brooks for not writing about the important matter she wanted to discuss with him in person. “... Please do shoot me a few lines and clear up this thing, won’t you. Sooner or later into every middleaged writer’s psyche a little paranoia softly creeps...” Salinger goes on to write about a mutual friend who passed away; critiques a TV sitcom on which Brooks appeared; and discourages her from visiting him at his home in Windsor, Vermont (the Schulbergs would be in nearby Hanover, New Hampshire): “... It would be a treat to see you when or if you’re up this way, but bore and bastard that I am, my life up here is under the same tiresome restrictive conditions that they were last year and the year before, meaning that I still don’t or won’t do anything perfectly convivial and nice when I’m up here in the country working... if you’re in some kind of trouble that you think I might be able to reduce or help with, I wish you’d say, Gerry. I’m not so complete an oaf that I wouldn’t make a move if I thought it would help. Please say...” The important matter must have been medical: Geraldine Brooks died of a heart attack, while battling cancer, in June 1977. [BA]. *Item 409488*.



383



384

383. SALTER, James. *Solo Faces*. Boston: Little, Brown, [1979]. 8vo. Original cloth-backed orange boards; pictorial dust jacket. Fine copy.

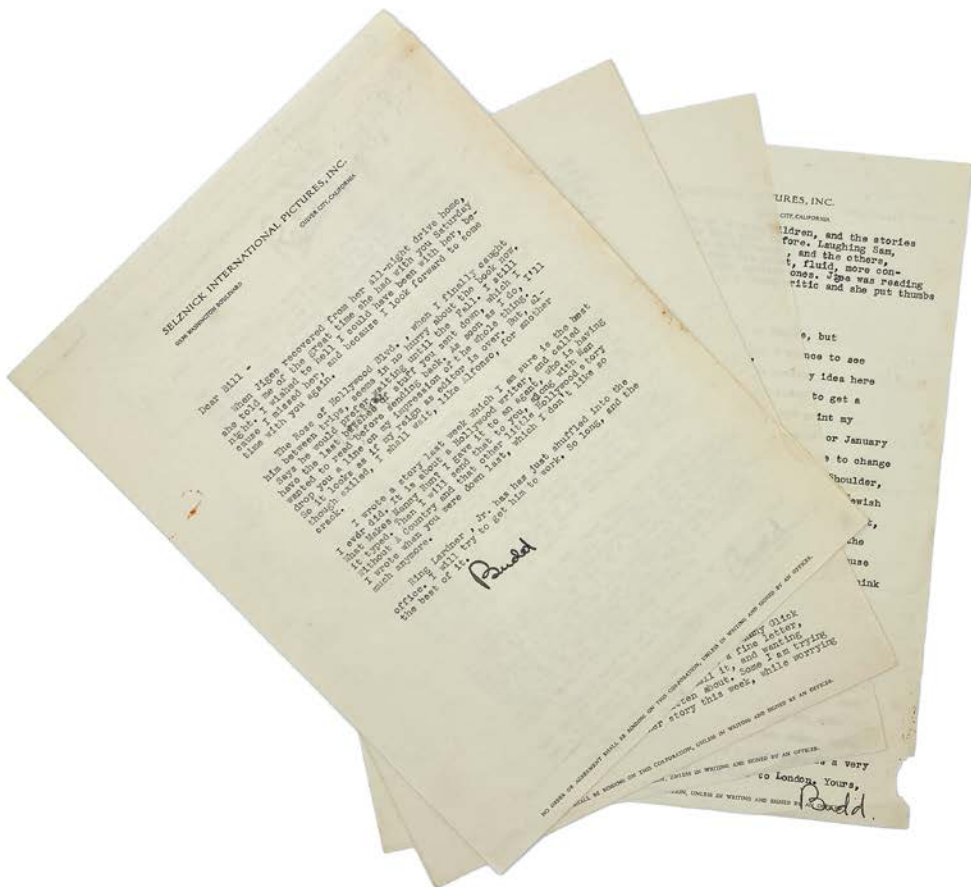
\$450

First edition. Inscribed by the author on the half-title: "To John Flint / James Salter." [BA]. *Item 409489*.

384. SAROYAN, William. *Those Who Write Them and Those Who Collect Them*. Chicago: The Black Archer Press, 1936. 12mo. Original pink wrappers with portrait of Saroyan in pink and black on front. Spine area faded, else fine.

\$450

First edition, one of 50 copies issued, boldly signed in blue ink by Saroyan on front cover. One of his rarest items: an essay on book collectors. [BA]. Introductory note by William Targ. Variant issue in pink wrappers (Kherdian 4). *Item 409490*.



385. SCHULBERG, Budd. A group of five exceptional and revealing typed letters signed ("Budd") to William Saroyan; written from Culver City on Selznick International Pictures Inc. letterheads, Summer 1937. Together 5 ½ pages, 4to, approximately 2050 words (four of the letters single-spaced, one double-spaced). In very good condition.

\$4,500

The letters constitute a virtual running account of Schulberg's occupation with *What Makes Sammy Run*: "I wrote a story last week which I am sure is the best I ever did. It is about a Hollywood writer, and called 'What Makes Manny Run'... I was bowled over when I heard I had sold my story to Liberty [magazine] for five weeks' salary ... the Manny story (which incidentally is now Sammy, because Liberty was afraid Manny Cohen of Paramount would think it was him)..."

In the course of the correspondence, the 23-year-old Schulberg also praises Saroyan's *Little Children*, describes a house he stayed in ("... it looked so big and naked, and somehow forgive me, I thought of a dame lying naked in a house, all alone, and waiting and waiting..."), and comments on Groucho Marx, Ring Lardner, and David Selznick. [BA]. *Item 409491*.

386. SCRIBE, Eugène. *Piquillo Alliaga ou Les Mores sous Philippe III*. Bruxelles: Meline, Cans et Compagnie, 1846. 7 volumes, small 8vo. Contemporary English half calf and marbled boards, red roan lettering-pieces, spine gilt in compartments, sprinkled red edges, by Hollings of Covent Garden (with ticket). Some slight spotting and cover wear, but an attractive set.

\$500

First edition. One of approximately 350 different literary and theatrical works produced by Scribe (1791-1861). He also wrote the librettos for some major operas of Bellini, Donizetti, Rossini, Verdi and other composers. *Piquillo Alliaga* is an historical novel set in the late 13th century. [BA]. *Item 409492*.

387. SEAMAN, Owen. *With Double Pipe*. Oxford: B. H. Blackwell; Cambridge: Elijah Johnson; London: Simpkin, Marshall, 1888. Square 8vo. Original blue cloth, lettered in gilt, blind and gilt-ruled, untrimmed. A couple of wrinkles on front cover, trifling wear at ends of spine. A nice copy.

\$100

First edition of the second book of poetry by the poet, satirist, and editor of *Punch*. Laid in is an ANS, one page, 12mo, Tower House Putney, June 28, 1900, to the American collector Paul Lemperly, saying: "... I know nothing of the initials O. A. S..." With the Lemperly bookplate. See NCBEL IV, 340. [BA]. *Item 409493*.

388. SENDAK, Maurice. *Pictures by Maurice Sendak*. New York: Harper & Row, 1971. 20 prints of various sizes, loose as issued, plus introductory folder in large folding box, 16 x 24 inches, box with floral decoration and printed label; in original shipping cardboard box. Sealed and never opened in publisher's box.

\$1,000

First edition, limited to 500 numbered copies: 19 reproductions from original artwork plus a reproduction of a previously unpublished pencil drawing of Jennie, the terrier who modelled for the heroine of *Higglety Pigglety Pop*, this plate signed by the artist. Hanrahan A78. [BA]. *Item 409494*.

389. SHAW, George Bernard. Autograph postcard signed (initials) to Cyril Bristow, Jr., in Santa Barbara; Ayot St. Lawrence, Welwyn, Herts, 17 July 1933. One page, small 8vo, in ink on his personal postcard with his printed address.

\$2,500

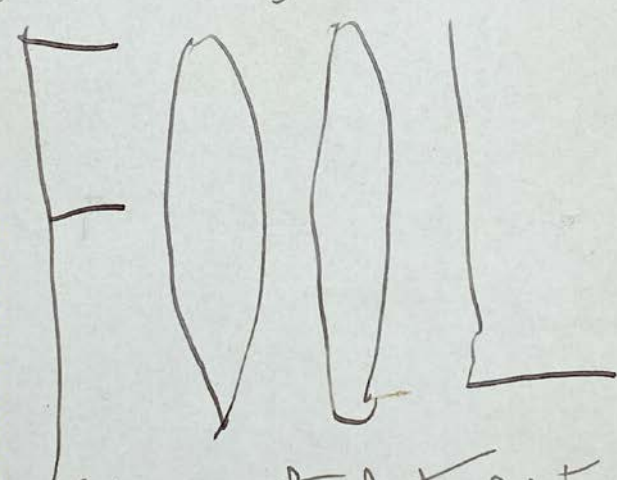
Apparently Bristow has written to Shaw seeking his advice about a career as an artist. Shaw responds: "You had better take your drawing seriously and make it your profession. Until you have done so and made yourself a master of it nobody will take the smallest interest in it or in you; and your assumption to the contrary will only make you appear a young

FOOL

of this size or thereabouts ["FOOL" actually takes up a third of the page!]. Get to work and don't be an idiot." [BA]. *Item 409495*.

AYOT ST LAWRENCE, WELWYN, HERTS. 17th July 1909
STATION: WHEATHAMPSTEAD, L. & N. R. 2 1/4 MILES.
TELEGRAMS: BERNARD SHAW, CODICOTE.
4, WHITEHALL COURT, LONDON, S.W.1.

You had better take your drawing seriously and make it your profession. Until you have done so and made yourself a master of it nobody will take the smallest interest in it or in you; and your assumption to the contrary will only make you appear a young



of this size or thereabouts. Get to work and don't be an idiot.

[Signature]

390. SHAW, Irwin. Typed letter signed ("Irwin") to William Saroyan ("Dear Bill") in Dayton, Ohio; New York, 6 March [1943]. 3 pages, 4to, double-spaced on pale yellow paper. Usual fold creases, but fine.

\$450

For more than half this letter Shaw critiques the movie *The Human Comedy* based on Saroyan's play of the same title: "The big news is that I took my entire family... to see *The Human Comedy* and there wasn't a dry eye among the Shaws. It's a lovely picture... I loved it. I say through it always on the verge of tears, because somehow it's a picture that immediately sets your deepest emotions stirring..." Both were in the Army in film units and in the rest of the letter Shaw discusses this and his writing: "My play [*Sons and Soldiers*?] now looks close to rehearsal. MGM has made a rich offer and if the Dramatists' Guild ok's it on Monday, I am rich and the play is in rehearsal. Don't let Todd rewrite the play [referring to one by Saroyan], although I advise your re-writing several portions of it..." [BA]. *Item 409496*.

391. SIMENON, Georges. Four deluxe editions of Simenon detective novels. All 8vo, original unbound gatherings laid in publisher's slipcases, as issued, published [Paris]: Presses de la Cité.

SOLD

Comprising: *La Porte*. [1962]. First edition, limited to 100 de luxe copies (this is no. 96). – *La Prison. Roman*. [1968]. First edition, limited to 77 numbered copies (this is no. 65). – *Le Main. Roman*. [1968]. First edition, limited to 77 numbered copies (this is no. 15). – *Maigret a Vichy*. [1968]. First edition, limited to 77 numbered copies (this is no. 19). All in fine condition. *Item 409688*.

392. SIMS, George (compiler). *A Darkened Being. An Anthology*. [Hurst, Reading, Berkshire]: Privately Printed [by the Tragara Press], 1991. 8vo. Original black cloth. Fine.

\$250

First edition. One of 200 copies on Abbey Mills laid paper printed by Alan Anderson at the Tragara Press in Edinburgh. This copy from the library of George Sims, with his bookplate. Sims has also written out on the front and back endleaves and half-title excerpts from poems by Charlotte Mew, Robert Bridges, Logan Pearsall Smith, Olive Heseltine, Keats, Shakespeare, and Matthew Arnold. *Item 409593*.

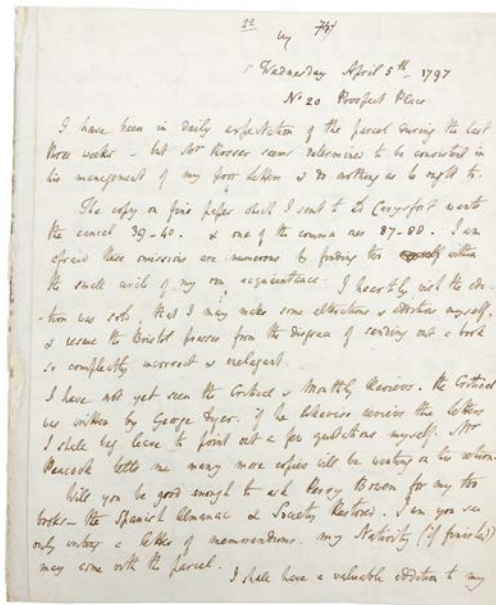
393. SITWELL, Edith. *The Canticle of the Rose. Poems 1920-1947*. London: Macmillan, 1949. 8vo. Original blue cloth, spine gilt-lettered; dust jacket; in a red cloth folding case. Sides bowed.

\$350

First edition. Presentation copy, inscribed on the front free endpaper to the bibliophile and writer "... John Hayward with love from Edith Sitwell." Other than the bowing, a fine copy. Bookplate of H. Bradley Martin in his slipcase. Fifoot EA43. [BA]. *Item 409497*.

394. SKETCHLEY, Arthur. Five "Mrs. Brown" novels. Comprising: *Mrs. Brown Up the Nile*. [1869]. – *Mrs. Brown on "Dizzy"*. [1874]. – *Mrs. Brown at the Skating Rink*. [1875]. – *Mrs. Brown at Cleopatra's Needle*. [1878]. – *Mrs. Brown and King Cetewayo*. [1882]. All published London: George Routledge and Sons. Original "yellow back" pictorial boards. Sadleir 3631. General wear and soiling, but overall well preserved. *Item 409715*.

\$350



395. SOUTHEY, Robert. A great literary content autograph letter signed (“Robert Southey”) to his publisher Joseph Cottle in Bristol; [London?], 5 April 1797. 2 ½ pages, small 4to. Seal hole and small tear in blank area of second leaf, mounting strip on verso.

\$2,000

Southey complains that the printer “Mr. Rosser seems determined to be consistent in his management of my poor Letters [i.e. *Letters Written During a Short Residence in Spain and Portugal*, 1797] & do nothing as he ought to ... I am afraid these omissions [errors in the proofs] by finding two within the small circle of my acquaintance. I heartily wish the edition was sold, that I may make some alterations & additions myself, & reserve the Bristol presses from the disgrace of sending out a book so completely incorrect & inelegant... I am you see only writing a letter of memorandums. My *Nativity* (if finished may come with the parcel... I am running a race with the Printers again, translating a work from the French (Necker on the Revolution) [published later that year]... My books etc. must... claim your hospitality. Our lodgings do not suit us—& there is upon necessity for my residing in London till the close of the Autumn... News came Achmed Ardebelli & Coleridge second edition? [Ardebelli was a Persian exile whose poems, published by Cottle in 1798, inspired works by Southey, Coleridge, and Wordsworth.] ... My time is now wholly engrossed by the *Race* – for I run at the rate of 16 pages a day – as hard going as 16 miles an hour for a hack horse ... Schiller’s *Cabal & Love* is about to be rescued from the disgrace of its present English dress. A new translation by the author of the *Monk* [Matthew Gregory Lewis] is in the press. [BA]. *Item* 409498.

396. SPENDER, Stephen. *Nine Experiments*. Cincinnati: Elliston Poetry Foundation / University of Cincinnati, [1964]. 8vo. Facsimile edition. Original green buckram. Spine slightly faded, a few small marks on covers, very good to fine.

\$75

Number 25 of 500 copies. “I think I must have printed NINE EXPERIMENTS before the Auden POEMS, which I also did in 1928. I gave up printing the latter halfway through, owing to the collapse of the small hand press...” (Foreword). *Item* 409588.

397. STANLEY, Edward, 14th Earl of Derby (1799-1869), British statesman. Autograph letter signed ("Stanley") to the editor of *The Globe*; London, 23 June 1841. 1 ½ pages, 4to, integral leaf inlaid.

\$150

Stanley is responding to an article in *The Globe* regarding his views on the "Irish Question." He was Colonial secretary at the time (and later Prime Minister) and was instrumental in obtaining reforms for Ireland. This letter was published in *The Globe*. [BA]. *Item 409499*.

398. STEDMAN, Edmund Clarence, editor. *An American Anthology 1787-1900. Selections Illustrating the Editor's Critical Review of American Poetry in the Nineteenth Century*. Boston: Houghton Mifflin, 1900. Two volumes, large 8vo. Frontispieces and engraved titles. Original boards, printed paper labels, untrimmed; in a red quarter morocco slipcase.

\$150

First edition, limited large-paper issue, no. 35 of the *Author's Autography Copy* edition signed by Stedman. Bookplates of Frederick W. Skiff, Joseph Hodges Choate, and Jean Hersholt. With gift inscription Dec. 19, 1954 from Sally and Lew Feldman to Hilda and Frederic Dannay. *Item 409594*.

399. STEIN, Gertrude. [Cover title:] *Two (hitherto unpublished) Poems*. [New York: The Gotham Book Mart, 1948]. 8vo. 2 leaves, on pink and green paper. Original blue wrappers, printed in black and red, stitched.

\$250

First edition, no. 33 of 205 copies of the private issue for Fania Marinoff and Carl Van Vechten. Printed at the Banyan Press in Pawlet, Vermont. Very fine copy (without the plain cream-colored envelope). Wilson A46b. [BA]. *Item 409500*.

400. STEVENS, Wallace. *The Necessary Angel. Essays on Reality and the Imagination*. New York: Knopf, 1951. 8vo. Original light blue cloth; dust jacket. Spine cloth a trifle faded, jacket slightly darkened on rear cover.

\$200

First edition. One of 3,000 copies. Stevens' first book of prose, containing his selection of essays and speeches on the art of poetry, and on the relationship between the imagination and reality. A very good copy. Edelstein A17.a.1. *Item 409501*.

401. STOCKTON, Frank. *Stories of New Jersey*. New York, Cincinnati, Chicago: American Book Company, 1896. 8vo. Illustrated. Original brown cloth, lettered and decorated in gilt. A few minor marks on front cover, natural toning to flyleaves.

\$150

First edition of these historical tales for use in schools. A very good copy of one of Stockton's more uncommon books. BAL 18922. [BA]. *Item 409502*.

402. STONEHILL, Charles. *Siralli and Other Tales*. London: Selwyn & Blount, 1926. 8vo. Original green cloth, lettered in black. A few stains to spine and covers, light wear at extremities.

\$75

First edition. Presentation copy, inscribed on the front free endpaper by the author to the “dean of American booksellers”: “For Dave Kirschenbaum from his friend, Charles Stonehill. 1st edition, but second issue binding.” Enhanced by a playful note to Bart from a bookseller-friend, presenting the book to him. *Item 409595*.

403. STONEHILL, Charles. *Sonnets & Lyrics*. London: Selwyn & Blount Ltd, 1926. 8vo. Original mottled paper printed wrappers; in a cloth folding case. Fine.

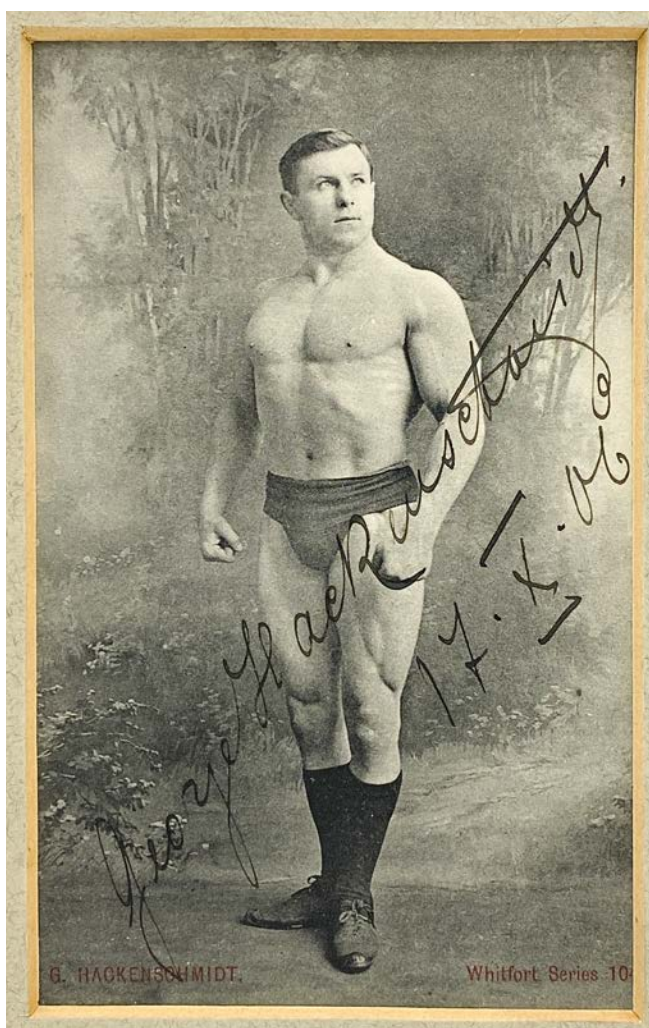
\$85

One of 11 copies on Japan vellum. Presentation copy, inscribed by the poet on the half-title: “XI copies have been printed on Japan Vellum. This is Number II, and is for [English author, dramatist and translator] Alfred Sutro, With kindest regards of Charles Stonehill.” *Item 409596*.

404. [STRONGMAN]. Photograph post-card boldly signed and dated (“17.X.06”) by George Hackenschmidt. Signed across the image of him striking a pose clad only in an athletic supporter, long socks, and shoes. 5 ½ x 3 ½ inches, matted.

SOLD

Hackenschmidt (1877-1968) was born in Estonia and lived most of his life in London, where he gained the nickname of “The Russian Lion.” He was a strongman and professional wrestler who is recognized as professional wrestling’s first heavyweight champion. [BA]. He is believed to be the creator of the professional wrestling version of the bear hug as well as the person who popularized the hack squat, a deadlift with arms behind the body. He was known for his impressive strength, fitness and flexibility and, later in life, wrote many books on physical culture, training and philosophy. *Item 409503*.



405. STYRON, William. *This Quiet Dust*. New York: Random House, 1967. 8vo. 16 pages. Original blue wrappers printed in black, stapled as issued. A trifle faded.

\$150

First edition, issued as a promotional item for *The Confessions of Nat Turner* (published Oct. 9., 1967); no copies for sale. [BA]. *Item 409504*.

406. SUE, Eugene. Autograph letter signed (in full), to a young poet; [Paris, 7 January 1869]. 2 pages, 8vo, integral address leaf. Trifle wrinkled, but in very good condition. In French.

\$150

A letter of encouragement to a young poet who had sent Sue some of his verses. (With transcript and English translation.) [BA]. *Item 409505*.

407. SWINBURNE, Algernon Charles. *Ode on the Proclamation of the French Republic. September 4th, 1870*. London: F. S. Ellis, 1870. 8vo. Original printed tan wrappers, unopened. Covers a little dusty, some slight wear at heel of spine and a rear edge.

\$100

First edition. Tinker 2017; Wise, Swinburne, 52. [BA]. *Item 409506*.

408. SYMONS, Arthur. *Studies in the Seven Arts*. London: Constable, 1906. 8vo. Original blue cloth, spine gilt-lettered, top edges gilt, untrimmed. Covers with slight rubbing and marking.

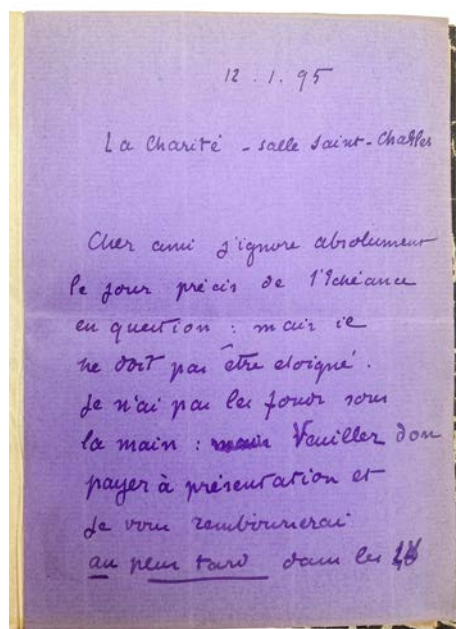
\$350

First edition. Presentation copy, inscribed by the author on the front free endpaper: "To Edward Hutton from Arthur Symons, November 1906." Essays by Symons on Rodin, Moreau, Whistler, Richard Strauss, Eleonora Duse, et al. Bookplate of Estelle Doheny (slight offset on inscription opposite). A very good copy. [BA]. *Item 409507*.

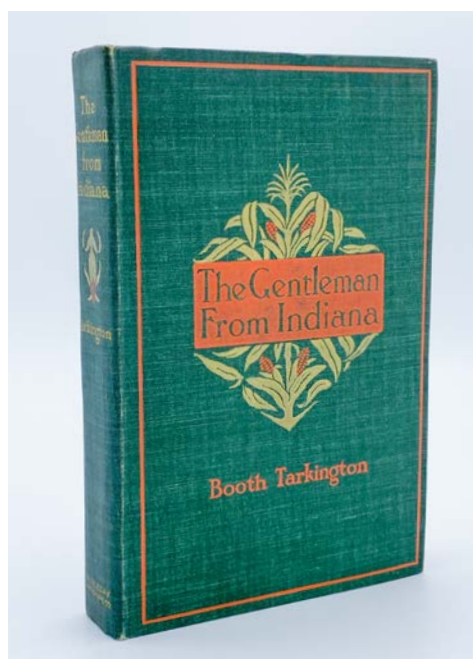
409. TAILHADE, Laurent. *Au Pays du Mufle*. Paris: Léon Vanier, 1891. Preface by Armand Silvestre. 12mo. Contemporary black and white decorated boards, red roan spine label, original tan printed wrappers bound in, untrimmed. Some wear and soiling.

\$1,250

First edition of this volume of invective verse. A marked up copy, presumably for the second edition of 1894, and with two ALSs by Tailhade tipped in: **1)** 1/12/95 "Cher ami j'ignore absolument le jour précis de l'échec en question..." **2)** "Excusez moi d'insister comme je fais, mon cher editeur et ami. Il m'est indispensable d'obtenir de vous, au plus tôt, dix exemplaires du 'Mufle'... On verso of the title is the printed designation of this copy to Mme le Comtesse de Beausacq (the printed dedication to André Cogné faces this): the edition was designated on the colophon of other copies as being of 400 copies on Holland and 25 on Japon



409



411

impérial. This copy is on Japan. Marie Joséphine de Suin, Comtesse de Beusacq by marriage (1829-1899) was a woman of letters known by the name of Ville de Comtesse de Beusacq and the pen name of Countess Diane. Tailhade (1854-1919), a member of Verlaine and Mallarmé's circle, was a French satirical poet, anarchist polemicist, essayist, and translator, active in Paris in the 1890s and early 1900s and was known to use at least seven pseudonyms. [BA]. *Item 409597.*

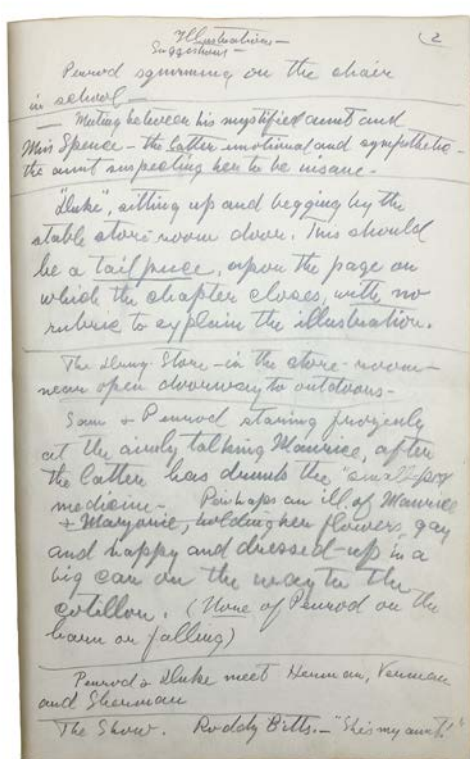
410. TALLEYRAND, Charles-Maurice (1754-1838), celebrated diplomat. Autograph note signed ("Talleyrand"); n.p., n.d. One page, 8vo. Slightly wrinkled. In French. Sending regrets in response to an invitation. *Item 409508.*

SOLD

411. TARKINGTON, Booth. *The Gentleman from Indiana*. New York: Doubleday & McClure, 1899. 8vo. Original green cloth, lettered in green, red, and yellow, decorated in red and yellow, top edge stained green, untrimmed; in a red half-morocco slipcase (a bit worn). Spine just a shade dull, two clippings about Tarkington pasted to inside front cover.

\$150

First edition of the author's first book; first issue of the text; second issue of the binding (with the ear of corn on the spine pointing down). Pencil ownership signature dated October 1899 (month of publication) on front free endpaper. A very good to fine copy. Russo & Sullivan, pp. 5-6. [BA]. *Item 409509.*



412. TARKINGTON, Booth. Autograph manuscript signed (three times: "NB Tarkington," "N.B.T.") regarding the illustration of *Penrod*; n.p., ca 1913. 15 pages, folio (13 x 8 inches), written in pencil on rectos only, in at least three numbered sections, being a combination of rough notes and more formal correspondence to Russell Doubleday; with four large pencil drawings and one plan by Tarkington. Bound in limp brown sheep. Binding worn, some leaves lightly creased. Provenance: from the collection of Frank Nelson Doubleday. \$7,500

Tarkington offers meticulous advice about how the characters in *Penrod* are to be depicted—particularly the title boy: "Penrod should not look tall, athletic, graceful; neither should he seem quite so short and awkward; nor must he seem either modish nor too extremely." The first page bears a drawing of what the author means: "A very vague suggestion. I mean something like this."

Tarkington offers suggestions on the depiction of other characters as well. He also discusses the binding of the book which he argues should, like the illustrations, support his notion that "The value of *Penrod* is partly in its avoidance of the old tiresome boy business that's been done to death and it isn't a book for boys though they'll read it, incidentally. And the illustrations must be aimed, as the text is, at adults." *Penrod* was published by Doubleday, Page in March 1914 with illustrations by Gordon Grant.

"Penrod Schofield, aged twelve, lives in the tradition and spirit of Tom Sawyer and Huck Finn, though in a somewhat less romantic setting" (The Morgan Library, *Children's Literature*, 1954, no. 247). NYPL, *From Witches to Wonder-Land: American Children's Books*, 1985, no. 70; Peter Parley to *Penrod*, pp. 132-133. [BA]. Item 409510.

13

Peewee severe with Margaret
and Robert Williams - Happy
with Maryvive, the accordion,
Mitely-Mitch and Luke -

Buying water-melon at the Slog-Sheer



"Suddenly decides it was time
to go home" (Amos hanging limp - not
on home)

Maryvive (holding parasol) cuts Peewee's
Head turned up - (Beckin has
been looking down and sniffs parasol)

~~Barber shop -~~

~~Tan fight - Tan thick -~~

413. THACKERAY, William Makepeace. *The History of Pendennis. The Fortunes and Misfortunes, His Friends and His Greatest Enemy.* London: Bradbury and Evans, 1849-50. 2 volumes, large 8vo. Illustrations on steel and wood by the author. Original gray-blue cloth, blocked in blind, spines gilt-lettered, unopened. ¼-inch tear at top of front joint on vol. 1 and rear joint of vol. 2.

\$900

First edition in book form. A fine, bright and unopened copy. Van Duzer 166. [BA]. *Item 409511.*

414. THACKERAY, William Makepeace; Miss M. T. WIGGLESORTH. *The Orphan of Pimlico. A Moral Tale of Belgravian Life.* London: Smith Elder, 1876. Folio. Illustrated by the author. Original green quarter morocco, smooth spine gilt-lettered, grey printed boards, top edges gilt. Text block partly cracked, rear joint split, other lighter wear at extremities. First edition. *Item 409695.*

\$150



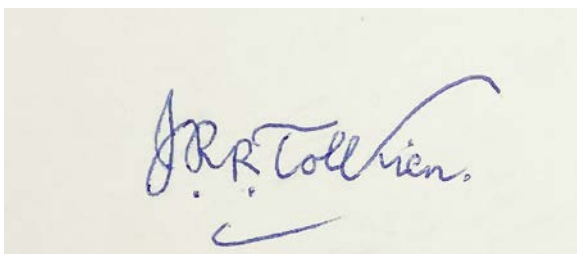
415. THACKERAY, William Makepeace. Original drawing ["A Barouche and Pair"]. Pen and sepia ink, unsigned, 4 ¼ x 7 ¼ inches. Mat-burn from former matting, tape remnants on verso, but unfaded and in fine condition.

\$500

A fine, loose sketch by the artist-author. Chapter 34 of *Vanity Fair* describes a similar scene: "As after the drive to Waterloo, Mr. Osborne's carriage was nearing the gates of the city at sunset, they met another open barouche, in which were a couple of ladies and a gentleman, and by the side of which an officer was riding...." Provenance: Manning Gallery (accompanying typed note). *Item 409598.*

416. THOMPSON, Hunter S. *The Curse of Lono*. Toronto, New York, London, Sydney: Bantam, [1983]. 4to. Illustrations by Ralph Steadman. Original pictorial wrappers designed by Steadman. A very good copy. \$100

First edition: "Brain-curdling escapades by the King of Gonzo" in Hawaii. [BA]. *Item 409512*.



417. [TOLKIEN, J.R.R., his copy] – Paul B. TAYLOR and W. H. AUDEN, translators. *The Elder Edda: A Selection*. N.p., [1968]. Mimeograph typescript, 4to, xxxi, 146 pages, in manila folder signed by J. R. R. Tolkien on the inner front cover, and with Tolkien's booklabel on the front; in a cloth folding case.

SOLD

Taylor and Auden dedicated their translation to Tolkien, and clipped to the title leaf is a typed letter from the offices of Random House editor Jason Epstein, 8vo, one page, 3 April 1968, reading "Mr. W. H. Auden has asked me to forward to you the enclosed manuscript of THE ELDER EDDA: A SELECTION from which he and Paul Taylor translated, and which will be published in the fall." *Item 409601*.

418. TOMLINSON, H. M. *The Sea and the Jungle*. London: Duckworth, [1912]. 8vo. Frontispiece. Large 8vo. Original dark green cloth, spine gilt-lettered, front cover with gilt vignette, top edges gilt; in a dark green cloth folding box.

\$250

First edition of Tomlinson's first book, signed by him on the front free endpaper. The book recounts the voyage of a tramp steamer from Swansea across the Atlantic 2000 miles to Brazil, up the Amazon, and then back home in 1909-10. A very good to fine copy. Bookplate of Estelle Doheny (with usual offset). Laid-in is Jake Zeitlin's typed description offering this copy for sale for \$250 in the 1930s. *Item 409513*.

419. TOURGÉE, A[lbion] W[inegar] (1838-1905). Autograph letter signed ("A. W. Tourgee") to "My Dear Little Friend"; n.p., n.d. One page, 12mo. Trace of mounting on verso.

\$250

Tourgée was a carpet-bagger judge and a best-selling author of sensational political novels, including *A Fool's Errand*. Here (in about 155 words) he writes a playful response to a girl's request for an autograph: "My publisher handed me your request for an autograph which I send only wishing it were a nicer one for your sake. I would send a kiss too only I can't find out what the postage on the article is..." [BA]. Tourgée was an early civil rights activist; he founded the National Citizens' Rights Association, and founded Bennett College as a normal school for freedmen in North Carolina. *Item 409514*.



420. [VICTORIAN ARTISTS]. A file of correspondence by five artists: Sir Lawrence Alma-Tadema; Sir George Causen; Edward John Gregory; John William North; and William Stott (of Oldham); to the London picture dealer Charles Deschamps (about seven letters are to his assistant W. P. H. Groome or others), 1872-1888. Consisting of 188 autograph letters signed, and one autograph postcard signed (336 pages, 12mo and 8vo), plus 25 related items. As below:

\$8,000

Sir Lawrence Alma-Tadema (1836-1912). 38 autograph letters signed, 52 pages, nearly all 12mo, about half in French, most signed “L Alma-Tadema” (a few signed just with initials), one letter with small ink sketch of Deschamps, another letter with a fore-edge a bit chipped; docketed by Deschamps and a few with his penciled notes on versos. Written from London, Naples, and Menton, 1872-1888. With six related items: three letters to Alma-Tadema from others regarding his paintings; two letters (1883 & 1910) from his wife and daughter (also painters) to Deschamps; and a pictorial invitation to an Alma-Tadema exhibition.

Alma-Tadema writes about: sales of his paintings (with some prices) – payments for paintings – paintings mentioned are “Sappho,” “The Audition,” “La Cleopatra” – arranging meetings – portraits – arranging for paintings to go to exhibitions (at Knoedler, Birmingham, Grosvenor Gallery) – mentions four paintings leaving for America and their prospective buyers – social news – travels (one letter is from Naples, two are from Menton).

Sir George Clausen (1852-1944). 81 autograph letters signed, 158 pages, 8vo, one letter with two small drawings in the text, 18 of the letters with condition problems because of the ink and the inferior dark stationery used (fading, some margins chipped, all perhaps a dozen words lost); nearly all docketed by Deschamps on versos. Written from Cookham Dene in Berks, St. Albans, and possibly Paris, 1881-1887. With eight signed receipts from Deschamps for sales of pictures and one printed Deschamps announcement.

Clausen writes about: pricing pictures – exhibitions – discusses individual pictures he is working on and selling (detailed) – much on the Grosvenor Gallery – Royal Academy exhibition (getting “The Gleaners” and other paintings ready for) – thinking of moving from St. Albans to Cookham Dene – what he finds wrong with one of his pictures – which pictures should be sent to the Grosvenor or to the Royal Academy – going to Paris to paint for the winter Glow international exhibition – also Liverpool and Manchester exhibitions – framing – which pictures they are sending to each other – mentions Alma-Tadema – mentions other art dealers.

Edward John Gregory (1850-1909). 30 autograph letters signed, 50 pages, 12mo-8vo, a few letters a bit stained. Virtually all written from Maida Vale (one letter from Florence), 1881-1888. With two signed receipts from Deschamps. Gregory writes about: financial matters – collectors – exhibitions – sales of his pictures – prices for pictures – pictures and watercolors he is working on (a few detailed) – framing – travels in Italy (a six-page letter giving his opinion of Florence) – mentions Caldecott.

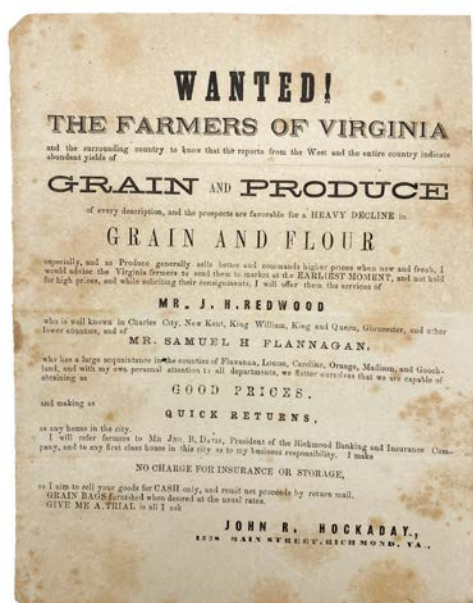
John William North (1842-1924). 25 autograph letters signed and one autograph postcard signed, 46 pages, 8vo, including one letter to Mr. Williams of Christie’s, one of the letters browned. Written from London and Taunton, 1881-1888. With six signed receipts from Deschamps for pictures sold and an autograph note signed from the dealer making an offer on a painting (with a reply from North on it).

North writes about: the Grosvenor Gallery and its exhibitions – going to the New Gallery – selling a Gainsborough which Deschamps had on consignment – sales of pictures and prices he wants – other dealers – making arrangements – Deschamps getting involved with the Grosvenor Gallery – mentions the writer Richard Jefferies.

William Stott, of Oldham (1857-1900). 14 autograph letters signed, 31 pages, 8vo; almost all docketed by Deschamps, a few with penciled notes by him. Written from London, Cumberland, and Paris, 1884-1887. With a receipt from Deschamps for payment for a painting.

Stott writes about: prices he wants for paintings and business dealings over his pictures (in detail) – names paintings he is working on – arranges appointments – mentions a Whistler painting at a Paris salon.

Item 409515.



421. [VIRGINIA – COMMERCIAL BROADSIDE] – John R. HOCKADAY. “Wanted! *The Farmers of Virginia and the surrounding country to know that the reports from the West and the entire country indicate abundant yields of GRAIN and PRODUCE of every description....* [Richmond, VA: Hockaday], ca late 1860s-early 1870s. 9 ½ x 7 ½ inches. Some modest foxing.

\$250

Hockaday goes on to report that “prospects are favorable for a HEAVY DECLINE in grain and flour especially, and as Produce generally sells better and commands higher prices when new and fresh, I would advise the Virginia farmers to send them to market at the EARLIEST MOMENT...” Hockaday offers the services of a J. H. Redwood and Samuel H. Flannagan to help the farmers obtain good prices and quick returns. “GIVE ME A TRIAL” is all I ask.” After serving in the Civil War, Hockaday opened a produce commission in Richmond. He left there in 1872 and moved to Roanoke where he started a real estate business. *Item 409705.*

422. WALCOTT, Capt. Thomas. *A True Copy of a Paper Written by Capt. Thomas Walcott in Newgate, after his Condemnation, and delivered to his Son, immediately before his Execution.* London: Printed for Timothy Goodwin, 1683. Folio broadsheet, 11 ½ x 7 ½ inches. Very slight fraying at extreme left edge, but in fine condition.

\$300

First, and only, edition. Walcott, a Captain of the Guards, was tried for complicity in a plot to kill Charles II and his brother “at a Play-house.” Scarce. Wing W285. [BA]. *Item 409516.*

423. WARREN, Maude Radford. *The House of Youth.* Indianapolis: Bobbs-Merrill, 1923. 8vo. Original green cloth, lettered in silver; in the pictorial dust jacket. Jacket with slight natural discoloration to rear panel and slight wear and ends of spine, but a very good, bright copy.

\$75

First edition. “She is neither infant prodigy... not mid-Victorian moralist... She is novelist—seeing the new generation steadily and with sympathy” (jacket). *Item 409603.*

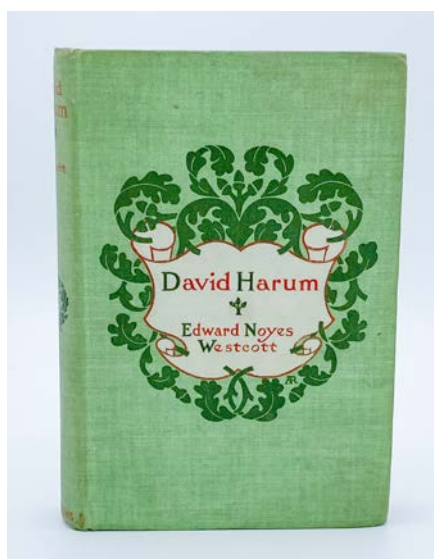
424. WEBB, Mary. *The Spring of Joy. A Little Book of Healing.* London: Dent, 1917. 8vo. Title-page printed in pale red and green. Original green cloth, lettered in black; in a red cloth slipcase.

SOLD

First edition of this novel of English country life. Bookplate of H. Bradley Martin in the slipcase. [BA]. *Item 409517.*



425



426

425. WELTY, Eudora. *A Sweet Devouring*. New York: Albondocani Press, 1969. Small 8vo. Original marbled wrappers, printed paper label; in a green cloth slipcase. Very fine.

SOLD

First edition, no. 127 of 150 numbered copies signed by Welty, of an edition of 176 signed copies. Welty's essay on her youthful obsession with reading – the “sweet devouring” of the title. [BA]. *Item 409518*.

426. WESTCOTT, Edward Noyes. *David Harum. A Story of American Life*. New York: Appleton, 1898. 8vo. Original green cloth, lettered and decorated in green, red and white. A trifle soiled, very slight rubbing at top of spine. A very nice copy.

\$450

First edition, in the rare cloth trial binding – the usual binding color is yellow. This is Westcott's only novel, published shortly after his death. He was a Syracuse banker whose fortunes and health both failed, but he managed to finish the book on his deathbed and it became an instant bestseller, selling 40,000 copies its first year. It is now recognized as a highspot of American regional fiction. “The strength of *David Harum* lies not so much in the story as in the original characters ... The shrewd, up-state, New York country banker is one of those rarities in American literature – as typical as Uncle Remus or Huck Finn” (Fullerton, pp. 291-2). Bookplate of Estelle Doheny and her penciled signature (light offset from bookplate on opposite free endpaper). BAL 21313; Wright 5876. [BA]. *Item 409520*.

427. WESTCOTT, Edward Noyes. *David Harum. A Story of American Life*. New York: Appleton, 1898. 8vo. Original green cloth, lettered and decorated in green, red and white. Spine faded, some rubbing at extremities.

\$350

Another copy. Bookplate of H. Bradley Martin. BAL 21313; Wright 5876. [BA]. *Item 409651*.

428. WESTCOTT, Edward Noyes. *The Christmas Story from David Harum. Illustrated from Mr. Charles Frohman's Proclamation of David Harum.* New York: Appleton, 1900. 8vo. Illustrated. Original stamped maroon-brown leather wrap-around wallet binding with fastening tab. Minor wear at ends of spine and some edges, two small spots on front cover. In very good condition.

\$350

First edition thus. Printed at head of title-page: "Wm. H. Crane Edition" (he played Harum in the production). A separately-published chapter from the 1898 bestselling local color novel about an upstate New York country banker and horse trader, with the binding in the format of a country banker's billfold. The Preface is by Ripley Hitchcock, senior editor at Appleton who was instrumental in getting the novel published. He and his wife Martha did the dramatization of *David Harum*, which has a very successful theatrical run and was made into two movies (one in 1934 starring Will Rogers). BAL 21314, state A ("probably issued in a leather wallet, but not seen"). [BA]. *Item 409521.*

429. WESTCOTT, Edward Noyes. Small collection of papers relating mainly to the dramatization of *David Harum*.

\$750

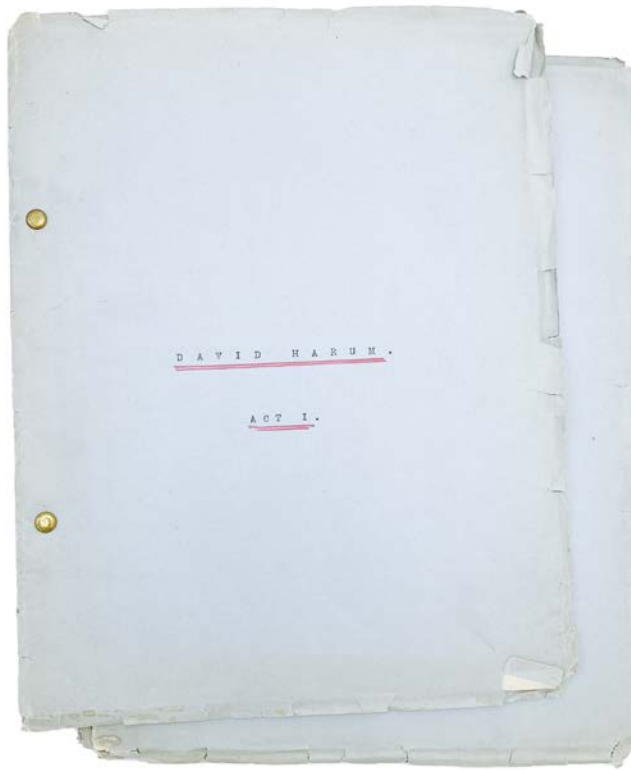
The group comprises:

1) An uncorrected carbon typescript of "David Harum. A Comedy in Four Acts from David Harum A Story of American Life by Edward Noyes Westcott," approximately 100pp. [including cast list, descriptions of "Characters in the Play," and stage directions], 4to, n.p., n.d. [but with the copyright notice dated "1899 by Ripley Hitchcock"], bound in four separate sections (by Acts) in plain gray wrappers (defective) with brass fasteners. With three leaves of holograph inserts (in an unidentified hand) laid-in at the beginning of Act. III.

2) An uncorrected carbon typescript of "David Harum. A Comedy in Three Acts Dramatized from 'David Harum' A Story of American Life by Edward Noyes Westcott...", approximately 139pp. [including cast of characters and stage directions], 4to, n.p., n.d., bound in three separate sections (by Acts) in (tattered) gray wrappers imprinted with the seal of "Rosenfield Stenography and Typewriting, 49 West 28th Street ... New York City," and held together with brass fasteners. The first act has the holograph note on the cover "Dramatized by Martha H. Hitchcock and Ripley Hitchcock" in an unknown hand, which has been corrected by another pen to read "Written by Martha H. Hitchcock and Riley Hitchcock dramatized by Charles Froham[?]." Each front wrapper is inscribed at the top: "Property of Mrs Ripley Hitchcock N.Y. City."

3) A lightly annotated [in pencil in an unknown hand] carbon typescript of "David Harum A Comedy in Three Acts Dramatized from David Harum A Story of American Life by Edward Noyes Westcott...", approximately 139pp. [including cast of characters and stage directions], plus a one-page carbon typescript "insert" in the third act, 4to, n.p., n.d. [but with a holograph note on the verso of the title-page: "Copyright 1899 by Ripley Hitchcock"], bound in three separate sections (by Acts) in (tattered) gray wrappers imprinted with the seal of "Nash Stenography [and] Typewriting, and held together with brass fasteners. Inscribed in an unidentified hand on the title-page of Act I: "Ripley and M. W. Hitchcock."

4) A lightly annotated [in pencil in an unidentified hand] carbon typescript of "David Harum Act II [only]", approximately 27pp. [including stage directions], 4to, n.p., n.d., bound in (tattered) gray wrappers imprinted with the seal of "Rosenfield Stenography and Typewriting, 49 West 28th Street New York City," and held together by a brass fastener. Accompanied by two large mailing envelopes addressed to Ripley Hitchcock, Jr., postmarked 1938 and 1946, the former inscribed in an unidentified hand: "David Harum' play -- Some of these have 4 chapters & some 3 chapters but the entire story is in both." The later envelope bears the return address of Mrs. J.H. Hammond and is annotated: 'David Harum' play -- 2 sets of play here."



5) An original black and white theater program for Radio City Music Hall "Showplace of the Nation", 16pp, Volume 11, No. 29, for the "Week Beginning Thursday, March 1, 1934" containing the week's program schedule, number 6 of which is "'David Harum' From the Novel by Edward Noyes Westcott Directed by James Cruze for Fox Films," starring Will Rogers as David Harum. Stapled as issued; near-fine.

6) A Mohawk Drama Festival [Schenectady, New York] program for July 12 through 16, 1938, 19pp. featuring a production of "David Harum" with Charles Coburn in the role of David.

7) A photographic portrait [extracted from a book or periodical?] of Edward Noyes Westcott, inscribed in an unidentified hand on the verso: "Author of 'David Harum' This book was declined by 6 publishers & came to Ripley Hitchcock's desk -- he pronounced it a 'classic' & he changed the book -- taking out 5 chapters -- putting the last part first & the first last & having the love theme strengthened -- it became one of the great American books. He & Martha (his first wife) wrote the play ----."

8) A few insignificant related bits and pieces.

Edward Noyes Westcott (1846-1898), American novelist and banker, born in Syracuse, N.Y. *David Harum* (published posthumously in 1898), about a rascally but philosophical banker/horsetrader of Homer, N.Y. (called "Homeville" in the novel) was immensely popular, and remains the work for which Westcott is remembered. The book's million-plus sales prompted Ripley and Martha Hitchcock's 1900 stage version, which ran for three seasons in New York City and another three decades on the road, inspiring two film versions, in 1915 and 1936, the latter with Will Rogers. See the section of "References and Ana" in Westcott's entry of the BAL which cites a 1900 dramatization "by R. and M. W. Hitchcock" of "David Harum" and states: "Not published; a typescript is located at H[arvard]. The play opened at the Garrick Theater, New York, on Oct. 1.1900." *Item 409522*.

430. WHEATLEY, Dennis. *Murder off Miami [Dennis Wheatley Presents a New Era in Crime Fiction. A Murder Mystery planned by J. G. Links]*. London: Hutchinson for the Crime-Book Society, 1936. 4to. Original ribbon-tied wrappers. Wrappers a bit soiled, a very good copy.

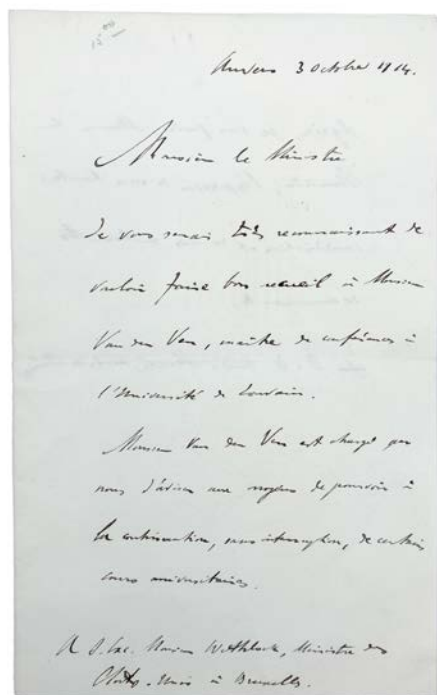
\$50

First edition of the first in the original crime dossier series devised by Wheatley and J. G. Links. These were novel, and immensely popular, crime stories, reproducing cablegrams, documents, photographs, police reports, criminal records, and actual clues. Hubin, p. 433. *Item 409605*.

431. WHISTLER, James McNeill. "Notes" – "Harmonies" – "Nocturnes." *Second Series*. [London], May 1886. Square 8vo. 7 pages. Original printed brown wrappers, stitched and untrimmed as issued. Lower fore-corner of title-page chipped, text a little loose in wrappers.

\$150

First edition of this uncommon exhibition catalogue, undoubtedly prepared by Whistler. The first series (1884) of *Notes*, etc. is listed in Merle Johnson, p. 522. [BA]. *Item 409523*.



432. [WHITLOCK, Brand, U. S. Ambassador to Belgium, 1913-1922] – Cardinal D. J. MERCIER, Archbishop of Malines in Belgium. A group of four autograph letters signed, one autograph letter (unsigned), and two typed letters signed from Cardinal Mercier to Ambassador Whitlock; written from Antwerp and elsewhere in Belgium, 3 October 1914-29 April 1920. Together 7 letters, 13 pages, 8vo and 4to, in French on Cardinal Mercier's printed stationery, most with typed English translations; in a red half-morocco slipcase, gilt-lettered. From the Estelle Doheny collection.

\$450

Contents:

- 1) ALS, 1 ½ pages, 8vo, Antwerp, 3 October 1914. Regarding a Mr. Van der Ven, at University.
- 2) ALS, 2 pages, oblong 8vo, on letterhead, 27 May 1916. A social invitation.
- 3) TLS, 1 page, 4to, Malines, 27 November 1916. Asking Whitlock to intervene with the Germans to save two men condemned to death by "le Tribunal militaire de Bruxelles."

4) ALS, 1 page, 8vo, 26 December 1916. About obtaining the text of a recent speech by George Lloyd.

5) AL, 2 pages, 8vo, 16 June 1917. Mainly regarding the Cardinal's upcoming trip to America.

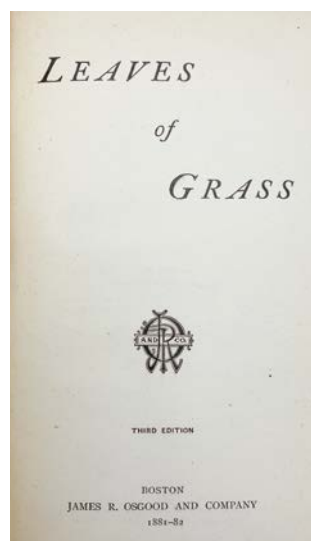
6) ALS, 4 pages, 8vo, 2 January 1918. Regarding aid received and future aid hoped for by Belgium during the war.

7) TLS, 1 page, 4to, 29 April 1920. A social invitation. [BA]. *Item 409524*.

433. WHITMAN, Walt. *Leaves of Grass*. "Third edition." Boston: Osgood, 1881-82. 8vo. Original ochre cloth. Ends of spine and fore-corners worn, sides a little soiled, rear hinge cracked.

\$550

Seventh edition of *Leaves of Grass*, probably third printing (BAL's printing C) with "Third Edition" added to the title-page erroneously. This edition, known as the "suppressed issue," was withdrawn from publication by order of the Boston District Attorney and for some time was prohibited from going through the mails. To this edition Whitman added twenty new poems; yet the Seventh is of greater importance in the hierarchy of *Leaves of Grass* editions, for in it Whitman reached what was to remain the final text of his poetry. BAL 21418; Wells & Goldsmith, p. 24. Rare! [BA]. *Item* 409525.



434. WILBERFORCE, William (1759-1833), anti-slavery leader. Autograph letter signed ("W. Wilberforce") to J. Chevalier; "Sandgate, Folkestone," 5 October 18[19?]. 3 pages, 8vo, integral second leaf inlaid. **SOLD**

A letter of appreciation on being informed that he has been elected President of the Mayfair Bible Association. [BA]. *Item* 409526.

435. WILDE, Oscar. *A House of Pomegranates*. London: James R. Osgood McIlvaine, 1891. Small 4to. Original gilt green cloth-backed cream cloth, elaborately decorated in green and red. Cloth darkened at edges, marks on covers, decorated front free endpaper loose, wear at ends of spine and corners.

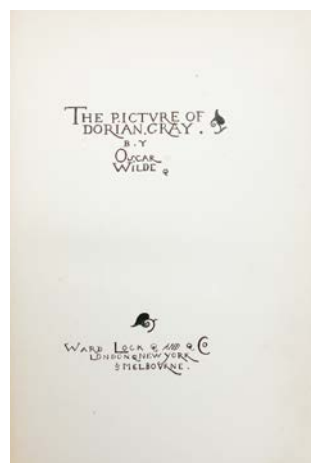
\$500

First edition. Design and decorations by Charles Ricketts and Charles Shannon. One of 1000 copies. Mason 347. *Item* 409607.

436. WILDE, Oscar. *The Picture of Dorian Gray*. London, New York, and Melbourne: Ward Lock and Co., [1891]. 8vo. Publisher's vellum-backed beveled boards, gilt-lettered and decorated on front cover after a design by Charles Ricketts, untrimmed as issued. Lower third of spine lacking [causing lack of text], light wear at extremities.

SOLD

First edition, with half-title, title-page, the word "The Preface" and "Oscar Wilde" (p. vii) in fancy capitals designed by Ricketts, undated title-page, no publisher's ads, and with misprint on p. 208 (dropped first letter in "and", eight lines from the bottom). Mason 328. *Item* 409606.





437. WILLIAMS, Tennessee. Inscribed photograph of Williams, seated smoking a cigarette and looking down at a newspaper. 13 ½ x 10 inches, the photographer unattributed, inscribed: "To Anna – All my love! (and my little finger) / Tennessee" in blue ink that apparently ran out at the end, since he completes the inscription in pencil. With wear and creases, but the central image in very good condition.

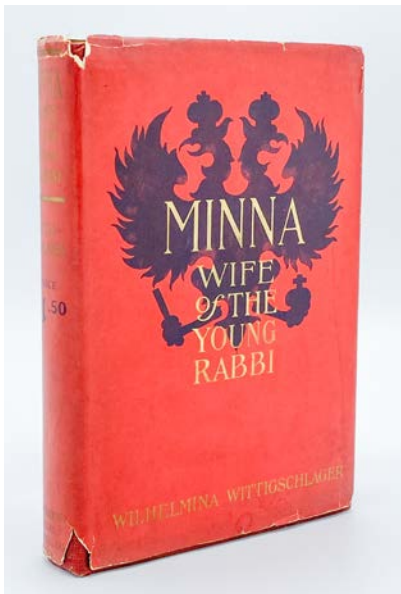
SOLD

With: Another photograph of Williams, at a typewriter, 12 x 9 ¼ inches. *Item 409608.*

438. [WISE, Thomas J.] – Algernon Charles SWINBURNE. *An Appeal to England against the Execution of the Condemned Fenians.* "Manchester": "Reprinted from the 'Morning Star'", 1867. 8vo. Original gray wrappers, lettered in black, stitched. Slight toning to rear cover.

SOLD

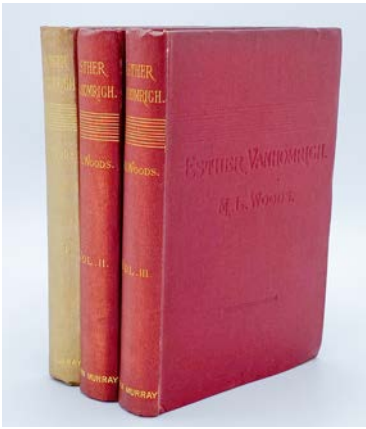
First edition, but a Wise forgery, probably printed in 1890. A very good copy. Carter & Pollard, p. 292; Todd 294f. [BA]. *Item 409527.*



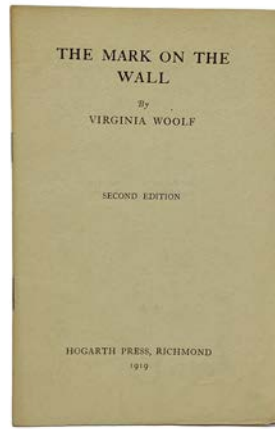
439. WITTIGSCHLAGER, Wilhelmina. *Minna. Wife of the Young Rabbi.* New York: Consolidated Retail Booksellers, 1905. 8vo. Frontispiece and illustrations by W. Herbert Dunton. Original decorated red cloth, blocked in black and lettered in gilt; pictorial dust jacket. Light fading to gilt lettering, but cloth very good plus; the jacket with some wear at extremities and a bit dull.

\$500

First edition of the author's first book, and scarce in the dust jacket. An uncommonly found work of Jewish fiction. *Item 409609.*



441



442

440. WOLFE, Thomas. *To Rupert Brooke*. N.p.: Privately Printed by Lecram Press for Richard Jean Picard for Noel, 1948. 8vo. Original printed wrappers, stapled as issued. Slight toning to edges, and slight wear at corners, but a fine copy.

\$300

First edition, number 33 of 100 copies of this Christmas keepsake, the first publication in book form of Wolfe's 1918 tribute to Rupert Brooke. *Item 409656*.

441. WOODS, Margaret L[ouisa]. *Esther Vanhomrigh*. London: John Murray, 1891. 3 volumes, 8vo. Original diaper-grained red cloth lettered in gilt and blind. Spine and adjacent half-inch front cover of vol. 1 faded to tan, front inner hinge of vol. 2 neatly tightened.

\$900

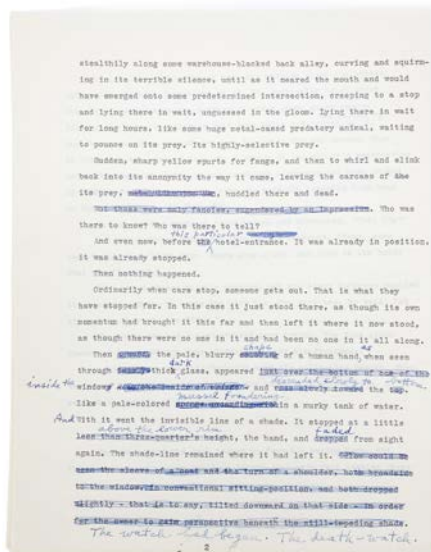
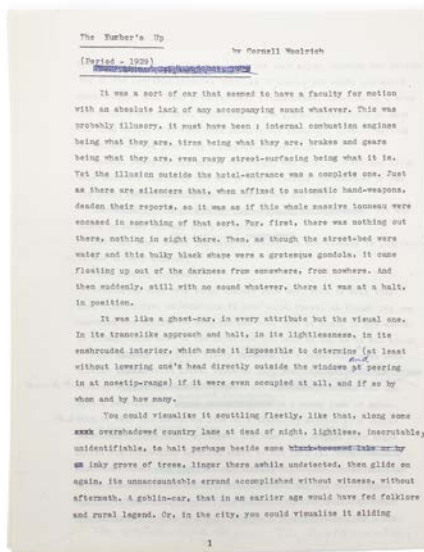
First edition of this historical novel about Jonathan Swift and the two Esthers in his life: Esther Vanhomrigh (the "Vanessa" of his "Cadenus and Vanessa," who conceived a hopeless passion for the author), and Esther Johnson (Swift's "Stella"). Addison and Steele and Pope also appear in the novel.

Presentation copy, inscribed by Woods on the half-title in vol. 1: "Wm. Slader with kind regards from Margaret Woods / September 1931." Teerink 1454 (omitted from Teerink-Scouten); Sadleir 3368; Wolff 7307. Aside from the vol. 1 fading, a very good copy. [BA]. *Item 409528*.

442. WOOLF, Virginia. [Cover title:] *The Mark on the Wall*. Richmond: Hogarth Press, 1919. 8vo. Original light tan printed wrappers, printed in black, stapled as issued. Slight darkening to upper edge area of rear cover.

\$1,750

First separate edition, one of 1000 copies, erroneously designated "Second Edition" on the front cover. It originally appeared with Leonard Woolf's "Three Jews" in *Two Stories* (1917), the first Hogarth Press publication. Ownership inscription of John D. Gordan (d. 1968, former Chief of the Berg Collection at NYPL who arranged for the purchase of Woolf's papers) in ink on inside front cover. A fine copy (and not often encountered thus). Kirkpatrick A2b; Woodmer 8. [BA]. *Item 409529*.



“THIS WAS THE TIME FOR DEATH, NOT THE TIME FOR MERCY”

443. WOOLRICH, Cornell. Typescript of the story “The Number’s Up”. 20 pages, 4to, the ribbon copy, double-spaced, with revisions (some extensive) in ink by Woolrich. There are about 65 words in his hand on 8 pages (2 and 14 have the majority) and about 30 crossouts/deletions on 7 pages (2 having about half). In very good condition.

\$10,000

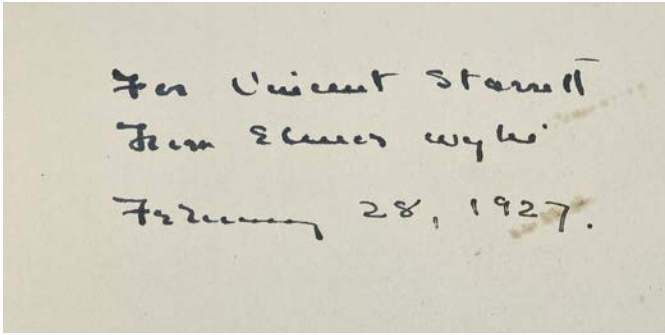
“The Number’s Up,” a horrific story of a young couple taken for a ride by gangsters, was first published in *Beyond the Night* (Avon Books, 1959). It was reprinted in *Nightwebs* in 1971 (also by Avon). Woolrich material of this nature is very rare on the market (with no typescript or manuscript material appearing at auction in the past century according to records). [BA].

“After that there was silence for a while, only the sound of the shovel biting into the earth, and the hissing splatter of the loose dirt as it sailed off it.

“They stood him up, his back to the well.

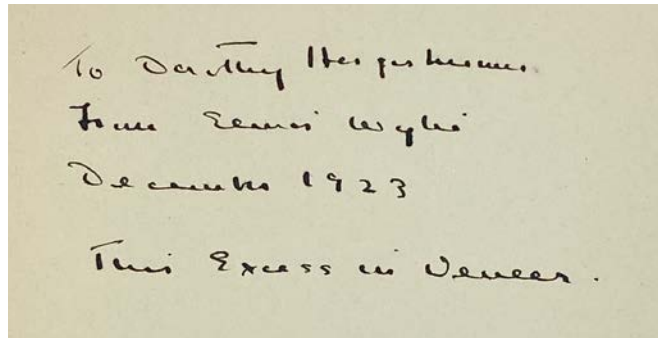
“In the dark, desperate sky, just above the scalloped line some treetops made, three stars formed a pleading little constellation. No one looked at them, no one cared. This was the time for death, not the time for mercy.”

In 2005, the book *Tonight, Somewhere in New York* was published as a follow up to 2004’s *Night and Fear*, a commemoration of the centenary of Woolrich’s birth. Editor, and Woolrich’s biographer, Francis M. Nevins selected short stories and fragmentary pieces from Woolrich’s writings from his last 20 years, largely spent in hotel rooms and caring for his mother, including “The Number is Up.” “... Nevins tells us, Woolrich had published 11 novels and more than 200 stories of pure suspense that earned him his reputation as the Hitchcock of the written word.” Their continued reuse by Hitchcock (whose film “Rear Window” was based on a Woolrich short story) and others meant that his financial needs were being met and he could slow his creative output” (Dick Lochte, “Doing Woolrich little justice,” *Los Angeles Times*, 17 December 2005). “‘The Number Is Up,’ which Nevins suspects may have been an unused chapter intended for *Hotel Room*, focuses on a young couple facing torture and death. It’s a particularly ugly shocker with a gimmick that Nevins points out was used in Steven Spielberg’s futuristic film noir *Minority Report*, based on a story by Woolrich contemporary Philip K. Dick.” *Item 409530*.



For Vincent Starrett
From Eleanor Wylie
February 28, 1927.

444



To Dorothy Hergesheimer
From Eleanor Wylie
December 1923
This Excess in Veneer.

445

444. WYLIE, Elinor. *Black Armour. A Book of Poems.* New York: Doran, [1923]. 8vo. Original pictorial black cloth, lettered and decorated in silver; in the metallic finish dust jacket; in a black half morocco slipcase. The lettering partially rubbed from spine, jacket with some large chips at top edge reinforced on verse at an early date, plus other jacket wear.

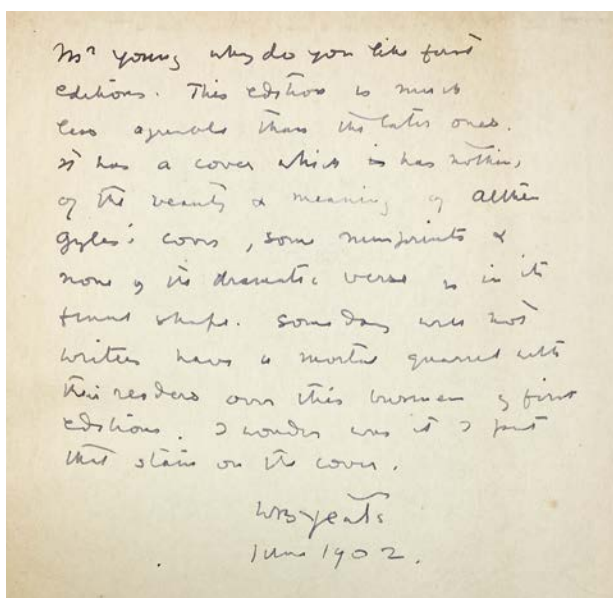
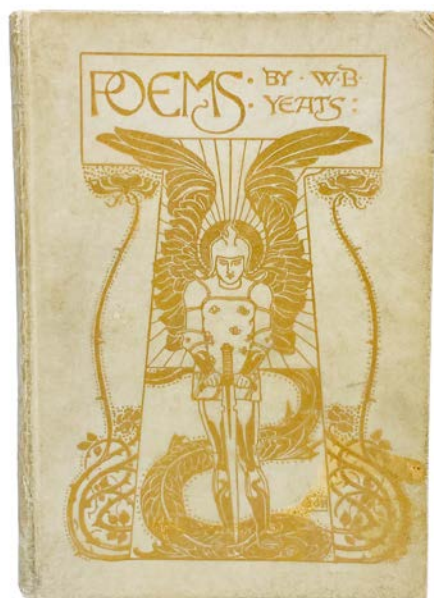
\$450

First edition. Presentation copy, inscribed by the poet on the front free endpaper: "For Vincent Starrett [American 'bookman' and miscellaneous writer]. From Elinor Wylie February 28, 1927." Also signed by Starrett on the half-title. BAL 23491. [BA]. *Item 409531.*

445. WYLIE, Elinor. *Jennifer Lorn: A Sedate Extravaganza.* New York: Doran, 1923. 8vo. Original tan cloth and marbled boards. Spine dull and with a crease, a fore-corner a bit jammed.

\$450

First edition, second printing as usual with tipped-in corrected title-page (only one located at Yale is known of the first printing). Presentation copy, inscribed by Wylie on front flyleaf to the wife of the author Joseph Hergesheimer: "To Dorothy Hergesheimer / From Eleanor Wylie / December 1923 / This Excess in Veneer." Wylie presentation copies are uncommon. BAL 23495. [BA]. *Item 409532.*



“WHY DO YOU LIKE FIRST EDITIONS”

446. YEATS, William Butler. *Poems*. London: T. Fisher Unwin, 1895. 8vo. Pictorial title by H. G. Fell. Original cream paper-parchment boards, elaborate pictorial gilt stamping and gilt-lettering after a design by Fell, untrimmed. Slight darkening to the sides, a pale stain on lower front cover, spine toned and with three nicks, that along the rear joint somewhat larger.

SOLD

First edition, deluxe limited issue, number 17 of 25 copies on Japan vellum, numbered and signed by Yeats, of an edition of 775. Yeats's first collected edition. With a lengthy and revealing inscription by the poet on the front free endpaper: “Mr. Young why do you like first editions. This edition is much less agreeable than the later ones. It has a cover which has nothing of the verity of meaning of Althea Gyles's covers, some misprints & none of the dramatic verse is in its final shape. Someday will most writers have a mortal quarrel with their readers over this business of first editions. I wonder why it has that stain on the cover. WB Yeats June 1902.”

The inscription shows Yeats's distaste for first editions as a collecting pursuit, and his preference for his friend Althea Gyles's book cover designs. Yeats became acquainted with Gyles while studying the Hermetic Order of the Golden Dawn, which influenced her design of the cover of his book *The Secret Rose* (1897). She also designed the cover for *Poems* (1899) and *The wind among the reeds* (1899). Both knew Aleister Crowley, and Gyles went so far as to have an affair with him. H. Granville Fell provided designs for many books in a style that more closely followed William Morris than the symbolic work of Gyles. Intriguingly, Yeats inscribed a copy to the collector John Quinn expressing a similar opinion: “The man who made this cover made a beautiful design, which I saw at an exhibition, but after I saw it Dent had spoilt him, with all kinds of oddjobs & when he did this the spirit had gone out of him. I hate this expression-less angel of his....”

Scarce: According to auction records, only five copies of this limitation (one unnumbered and unsigned, presumably retained by the publisher) have sold in the past fifty years. Grolier/Irish, p.7; Wade 15. *Item* 409533.

Thomas Young 1773-1829
Physician Egyptologist

St. Andrews 8 June 1795.

Dear Barlock

I do not know whether you will be left pleased with me for desiring to write to you or more for my writing from a distant place, after a new modification of my pursuits — I am glad that I have at last a leisure hour for addressing you: I am indebted for it to the goodness of one of the professors here, who after receiving a letter which if true, and he did not know that it was false, would have made any literary man of taste eager to seize every moment of my company, and being told that to see himself was one of the chief objects of my coming here, very politely asked me if I could breakfast with him to-morrow, and he would take a walk with me over the ruins, for that in fact he was engaged this evening: He asked me if I had any companions at the time I told him I had plenty, for that when I had both I was never alone, and that I wanted to write several letters — Perhaps he thought me "a queer fellow": I am almost induced to quote to you in my own defence, ^{against your remarks} part of the letter which I have just delivered, but I know you think me vain enough and therefore I will not — I left Edinburgh last Friday: Reid was anxious to hear from you — I hope I shall meet with no more scholars on my journey: for I must not expect much from them — You must know I have an indifferent opinion of the company of the greater part of that class of men so much admired — Poor Gurney has been prevailed on by the inclination of his friends to give up his journey: I

447. YOUNG, Thomas. Autograph letter signed (in full) to John Barlock in Liverpool; St. Andrews, Scotland, 8 June 1795. 3 ½ pages, 4to. Two seal holes with loss of a few words.

\$750

Young was "the Father of physiological optics." He established the wave theory of light and was the first to describe astigmatism; he was also a noted Egyptologist, being one of the first to translate hieroglyphics (see DNB, DSB and Garrison-Morton 1486-88).

This is a charming, chatty letter written to a good friend on a tour of Scotland just prior to Young's 22nd birthday. [BA]. Item 409534.



THE OLD BOOKSELL-
ERS OF NEW YORK
AND OTHER PAPERS

BY
WILLIAM LORING ANDREWS



NEW YORK : ANNO DOMINI ONE THOU-
SAND EIGHT HUNDRED AND NINETY-FIVE

THE BOOK TRADE

DEALER AND AUCTION CATALOGUES,
PRIVATE LIBRARY CATALOGUES,
LETTERS FROM BOOKSELLERS, ETC.

(Nos. 448 - 500)

448. [ALLAN, John, collection] – Joseph SABIN. *A Catalogue of the Books, Autographs, Engravings, and Miscellaneous Articles, Belonging to the Estate of the Late John Allan.* New York: [Joseph Sabin], 1864. Tall 8vo. Special title printed in red and black. 343 pages, with index at end. Engraved frontispiece portrait of Allan by H. B. Hall. One original albumen photograph of Allan's New York brownstone (mount chipped). Contemporary black half morocco, marbled boards, top edges gilt, others untrimmed. Binding worn, front free end-paper loose, dampstain in lower fore-corners of first 80 leaves, some chipping at sheet edges, library ink-stamp on title.

SOLD

Large-paper copy, with the original photograph found in these special copies. Lot 1013 was among Allan's treasures: a magnificent morocco-bound copy of John Eliot's "Indian Bible," one of the few with a dedication from the compiler. It made \$850 in the sale, while an extra-illustrated set of *Knickerbocker's History of New York* made \$1,250! The library was carefully catalogued by Joseph Sabin. See Dickinson, *Dictionary of American Book Collectors*, p. 13. McKay 1025. **Bound at end:** *A Catalogue of the Library and Antiquarian Collection of John Allan, Esq., with the Names of Purchasers and the Price Each Article Sold For.* New York: William Gowans, 1865. 70 pages. *Item 409700.*

449. [ALLAN, John, collection] – Joseph SABIN. *A Catalogue of the Books, Autographs, Engravings, and Miscellaneous Articles, Belonging to the Estate of the Late John Allan.* New York: [Joseph Sabin], 1864. Tall 8vo. 343 pages, with index at end. Contemporary black half morocco, marbled boards. Some rubbing to binding.

SOLD

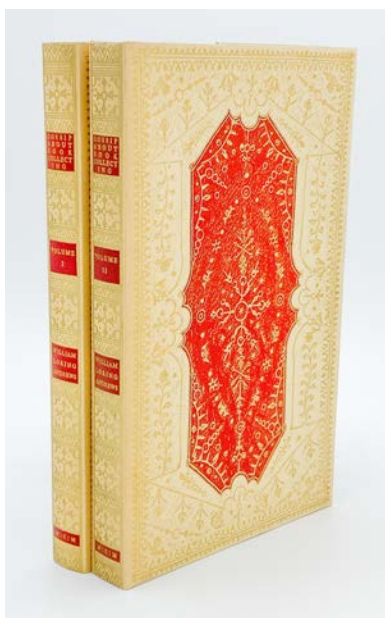
The regular issue of the preceding. McKay 1025. *Item 409701.*

450. ANDREWS, William Loring. *The Old Booksellers of New York, and Other Papers.* New York: [By the Author], 1895. 8vo. Original blue cloth, gilt-lettered, untrimmed. Ends of spine a trifle rubbed.

SOLD

First edition, one of 10 copies printed on hand-made paper and with the plates on india paper, mounted and signed, of an edition of 142 copies. With 4 plates, including 3 full-page copper engravings by E. D. French. Andrews collected illuminated manuscripts, maps, prints, fine bindings, illustrated books and early Aldines and Elzevirs, but he also maintained a life-long interest in all aspects of the history of New York City. He was a founding member of the Book Fellows' Club in 1881, and three years later helped organize the Grolier Club. With several other members of the Grolier Club he founded the Society of Iconophiles, intended to preserve and record the history of the city. A fine copy. From the collection of Myles Standish Slocum of Pasadena with his penciled ownership inscription on inside front cover.

With: a letter and a printed announcement from Dodd, Mead that they have taken over the edition. *Item 409659.*



451. ANDREWS, William Loring. *Gossip About Book-Collecting*. New York: Dodd, Mead, 1900. Two volumes, 8vo. Original decorated wrappers, printed as facsimiles of a 17th-century English binding, top edges gilt; publisher's stiff paper chemises (spines of chemises darkened); card slipcase.

SOLD

One of 32 copies on Imperial Japan paper (of a total edition of 157). 12 illustrations, 6 in color heightened, 3 engravings by Sidney L. Smith, printed at the Gillies Press. A fine copy of a scarce title not often found thus because of its fragility. Seventeenth in Andrews' series of 26 privately printed books issued between 1885 and 1908, and arguably the most beautiful of the series. This copy descended in the family of Edward S. Dodd, the book's publisher and Andrews' close friend and Grolier Club associate. Provenance: "The Library Fund of the Grolier Club Benefit Auction," Christie's, 25 March 1980, lot. 2. [BA]. *Item 409674*.

452. ANDREWS, William Loring. Two autograph letters signed. 1: To Benjamin J. Lossing; New York, 2 April 1874. One page, 8vo, with integral blank leaf. Regarding lending a rare print of Capt. Cunningham for Lossing to engrave. – 2. To [William?] Ewing; New York, 14 [November?] 1896. One page, 8vo. Regarding books with "early American engraving" and mentioning "my friend Mr. Chew." *Item 409673*.

\$100

453. [ARNOLD, William Harris, collection]. *Books and Letters Collected by William Harris Arnold of New York... To be sold At Auction Without Reserve by Bangs & Co.* Jamaica, Queens: The Marion Press, 1901. 8vo. 125 pages. Contemporary red quarter roan, green cloth boards. Bookplate of the William L. Clements Library (withdrawn stamp). Joints rubbed, title torn at top of gutter, generally very good.

\$200

One of 1500 copies. 411 lots, priced in ink by C. Gerhardt (note on p. 125). The auctions were held on May 7 and 8, 1901. Known for his attention to condition, this was the second of two sales Arnold had in 1901, the results of which both confirmed his acumen. He immediately began collection again. See Dickinson, *Dictionary of American Book Collectors*, pp. 18-19. McKay 5285. *Item 409703*.

454. [ART REFERENCE] – Harold LANCOUR, compiler. *American Art Auction Catalogues, 1785-1942. A Union List*. New York: The New York Public Library, 1944. 8vo. 377 pages. Printed in double-columns. Original printed tan wrappers.

\$125

A similar volume to George L. McKay's *American Book Auction Catalogues, 1713-1934*. Fine copy. [BA]. *Item 409288*.

455. [ART REFERENCE] – Marion H. SPIELMANN. *The Wallace Collection in Herford House. Being Notes on the Pictures and other Works of Art, with special reference to the History of their Acquisitions. With numerous illustrations.* London: Cassell, 1900. 8vo. Red half morocco, original printed wrappers bound in. Slight scuffing to the spine.

\$150

First edition, the author's own copy, with: his ownership signature; two variants of his bookplate designed by Harold Nelson with Spielmann's penciled note beneath one; a one-page copy in his hand of a review of the book in *Punch*; a long penciled annotation by him on the printed wrappers. With the 1927 bookplate of his son Percy E. Spielmann (the renowned collector of miniature books, later acquired by Julian I. Edison, now at the Houghton Library, Harvard), also designed by Nelson. [BA]. *Item 409289.*



456. [AUTOGRAPHS] – Charles B. NORTON. *Catalogue of the Largest and Most Valuable Collection of Autographs ever Offered for Sale in the United States, Comprising Letters from Washington, Lafayette, Jefferson, Goethe, Wordsworth, Coleridge, etc. etc. with Prices Affixed.* New York: Barker & Godwin, 1857. 8vo. 16 pages. Original buff printed wrappers. Slight split at ends of spine, a few small stains on front cover.

\$150

An early and rare autograph catalogue. Includes items from the collection of Aaron Burr, relating to the Revolutionary War, principally by officer and others encamped on the Hudson. *Item 409672.*

457. BENJAMIN, William Evarts. [Cover title:] *A Catalogue of Autograph Letters, Original Manuscripts, and Historical Documents. Being Composed of James R. Osgood's Collection, and other valuable and desirable specimens...* New York: Benjamin, March 1886. 8vo. 36 pages. Original light blue pictorial printed wrappers, untrimmed. Ends of spine lightly chipped.

\$75

Being catalogue #44. A dealer's priced catalogue, offering mainly literary autographs. One can only drool at the availability of a good two-page Keats or Shelley letter for \$50, an excellent Poe letter for \$35, a 31-page Hawthorne manuscript of an "Our Old Home" sketch for \$90. Not to mention the 790-pages of all seven of Emerson's *Representative Men* essays for \$500. [BA]. *Item 409669.*

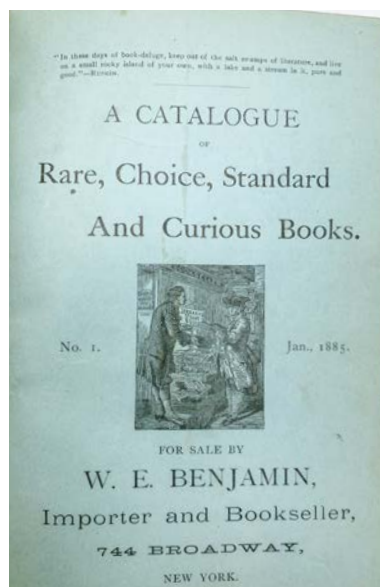
458. BENJAMIN, William Evarts. [Cover title:] *A Catalogue of Autograph Letters, Original Manuscripts, and Historical Documents. Being Composed of James R. Osgood's Collection, and other valuable and desirable specimens....* New York: Benjamin, March 1886. 8vo. 36 pages. Original light blue pictorial printed wrappers, untrimmed. Front wrapper with loss affecting the pictorial illustration upper right, awkwardly tipped in [but now loose] to p. 23 is a 4-page prospectus by Benjamin for a de luxe edition of Longfellow. Another copy of the preceding. [BA]. *Item 409670.*

\$35

459. BENJAMIN, William Evarts. *A List of First Editions of Nineteenth Century Authors Now on Exhibition and for Sale... The Literary Gallery.* New York: Benjamin, June 1893. Tall 8vo. 44 pages. Original printed buff wrappers. Small stain at bottom edge of covers.

\$75

Catalogue #53. Pretty much normal fare, but one would have: *Fanshawe*, “Exceptionally fine” at \$200; Poe’s *Poems*, 1831, original boards at \$250; his own copy of *Eureka* with his marginal notes and corrections for a new edition; Cobden-Sanderson’s last binding, \$375. Melville—a year-and-a-half after his death—makes it only for a copy of *Pierre* at \$1.50 (publication price?). [BA]. *Item 409668.*



460. BENJAMIN, William Evarts. A group of 15 catalogues issued by the New York City bookseller, New York, January 1885 - ca 1900.

Together in 2 volumes, 8vo and 4to. Blue half morocco gilt, top edges gilt, original printed wrappers bound in. Wear at joints and some corners.

\$450

One of Benjamin’s own sets with extensive orders marked (some purchaser’s names given) and a few other notes in six of the quarto catalogues.

Comprises: 6 of the first 12 catalogues (nos. 1, 3, 5, unnumbered, 10 and 12), all 8vo; and 9 of the quarto catalogues (nos. 69, 91, 73, 74, 77, 78, 80, 81 and 84). [BA]. *Item 409671.*

461. BOUTON, J. W. *Bibliomania in the Present Day in France and England; or Some Account of Celebrated Recent Sales... From the French of Philomneste Junior. With a Notice and Portrait of Trautz-Bauzonnet.* New York: J. W. Bouton, 1880. 8vo. Contemporary red half morocco, marbled boards, spine gilt-lettered, top edges gilt. Fore-corners worn, scuffing at ends of spine and some other spots.

\$75

First edition. A noted New York bookseller of his day promotes the collecting of French books and bindings. A collector’s guide to the best books in the French language. Some reference to the importance of building distinguished French-language collections in America. [BA]. *Item 409667.*

462. [CHESS]. *Catalogue of the Chess Collection of the Late George Allen...* Prepared by his Executors F. A. Jackson and G. B. Keen. Philadelphia: s.n., 1878. 8vo. 89 pages. Interleaved with blank sheets. Contemporary brown half morocco, marbled boards, top edges gilt. Scuffed.

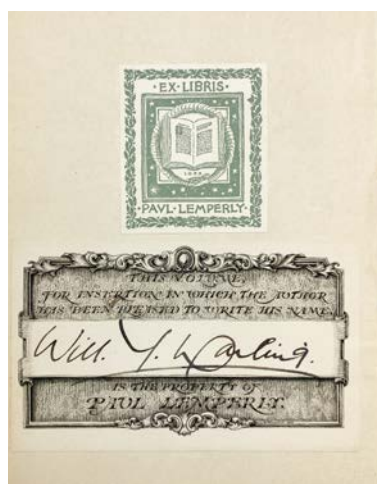
\$225

First edition. Signed and dated by the co-executor and co-compiler Gregory B. Keen on a front flyleaf. With a printed slip tipped in before the title-page offering the collection en bloc for \$3,000. [BA]. *Item 409666.*

463. [DARLING, William Young]. *The Private Papers of a Bankrupt Bookseller.* London and Edinburgh: Oliver and Boyd, 1931. 8vo. 306 pages. Original green cloth, printed label on spine (an extra label tipped in at end). Spine with light wear at ends and a few scuffs, else fine.

\$300

First edition of Sir William Young Darling's anonymous whimsy, a first person, tragic tale of a failed bookseller who, according to the preface, "had been hit on the head in the War." The bookseller, after a courageous struggle to succeed, was found after he gassed himself in an oven. With bookplates of Cleveland collector Paul Lemperly, one signed by the author that reads "This volume, for insertion in which the author has been pleased to write his name [signed "Wm. Y. Darling"] is the property of Paul Lemperly." With a penciled note by Lemperly on p. 89 identifying the edition of one of the poems quoted in the text, and with tipped in news clipping revealing the author to be "W. Y. Darling."



The author was a veteran of the First World War, Scottish Member of Parliament and the director of the Royal Bank of Scotland from 1942 to 1957. This was his first published novel, followed by a further four, also published anonymously, before he began using his own name. The second edition was published the following year; this first edition is scarce. *Item 409694.*

464. [DOHENY COLLECTION] – Anna Cox BRINTON. *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Laurence Doheny of Los Angeles, Being an Essay in Honor of the William Morris Centenary.* [Los Angeles]: Printed by Ward Ritchie for Mrs. Doheny, 1934. 8vo. Original cream boards, vellum spine, lettered in red, untrimmed; in beige board open-face slipcase as issued. Case mostly lightly darkened, the book in fine condition.

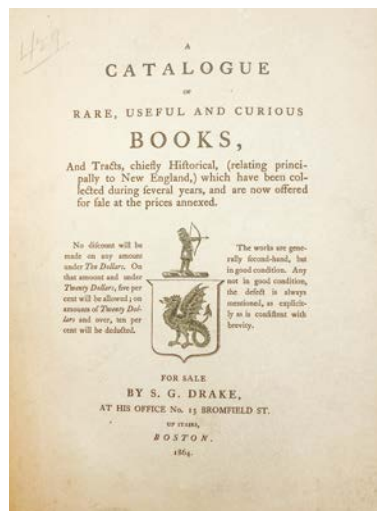
SOLD

Limited edition of 150 numbered copies "for private distribution," signed by Estelle Doheny, Anna Cox Brinton, and Ward Ritchie (this is no. 98). With Mrs. Doheny's compliments slip tipped to front free endpaper. Includes illustrations of Morris' calligraphic manuscript of the *Aeneid*. The *Aeneid* manuscript sold for \$1,320,000 in Christie's sale of The Estelle Doheny Collection, Part VI, lot 2370, New York, 19 May 1989. [BA]. *Item 409355.*

465. DRAKE, Samuel G. *Catalogue of Rare, Useful and Curious Books... For Sale by S. G. Drake.* Boston: Samuel G. Drake, 1864-1875. Complete set of the 17 catalogues of what the bookseller Drake came to designate, with the fifth number (April 1, 1869), as the "Quarto Series." Various sizes in small 4to and 4to, bound in tan buckram, roan spine label. Bookplate of C. F. Libbie, the Boston auction house, on front pastedown. A few margins slightly chipped, a couple of numbers browned, rear cover waterstained "from their cataloguer [i.e. Bart] having dropped it in the slush after purchasing it at Swann Galleries in Dec. 1973]" according to BA's note.

\$900

Many of the issues have useful annotations to the tens of thousands of books, offered by one of the most diligent antiquarian scholars and booksellers of his time. Complete sets are scarce. *Item 409660.*

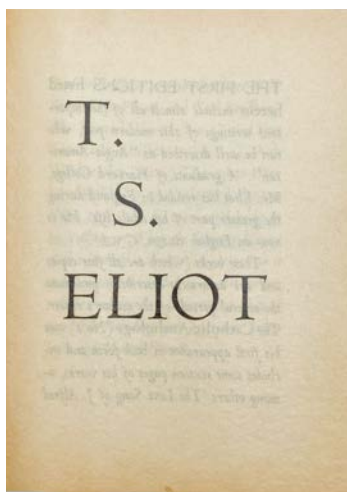


466. DU BOIS, Henri Rene. *Four Private Libraries in New York. A Contribution to the History of Bibliophilism in America.* New York: Duprat, 1892. 8vo. 119 pages. Original stiff printed paper wrappers, untrimmed. Wrappers a trifle dustsoiled, but a fine copy.

\$250

First edition, one of 200 numbered copies (this no. 2) on Japanese paper, of an edition of 1000. Preface by Octave Uzanne. 13 superb illustrations of bindings, some in color; printed at the DeVinne Press. Chapters on the Art of Bookbinding, Historical Book-Covers, The Elzeviers, and other subjects. Tipped in: 4-page prospectus for the book and a clipping of a New York Times review. Bookplate of Edwin B. Holden. [BA].

Item 409665.



467. ELIOT, T[homas] S[tearns]. *Housatonuc Bookshop: T. S. Eliot.* Salisbury, CT: The Cantina Press, [1938]. 12mo (5 ½ x 4 ¼ inches). Printed on tissue, on one side only of leaves. Original plain salmon wrappers; in a quarter morocco folding case. A pale dampstain, but near fine.

\$175

Scarce and fragile bookseller's catalogue of 28 first editions of T. S. Eliot's works, with scant descriptions printed in a bold, graphic style: "When the literary history of this century is written in perspective it is likely that the influence of this writer will be considered as important as that of any other including such figures as James Joyce and Marcel Proust" (introduction). *Item 409690.*

"THIS COUNTRY IS SADLY IN WANT OF BOOKS"

468. FARNHAM, Luther. *A Glance at Private Libraries.* Boston: Crocker and Brewster, 1855. 8vo. 79 pages. Original brown cloth, gilt-lettered, blocked in blind, edges gilt. Front cover slightly stained, covers a trifle bowed.

SOLD

First edition of this early survey of book collectors in New England. "An amusing account of a number of private collections, mostly in the Boston area; Sabin condemns the book as 'full of blunders.' Among the collectors noticed are Crowningshield, Daniel Webster, Brinley, Livermore, W. H. Prescott, Ticknor, Hosmer, and Sparks" (Ximenes). [BA]. *Item 409664.*

469. [FIELD, Thomas W., collection] – Joseph SABIN. *Catalogue of the Library Belonging to Mr. Thomas W. Field. To be sold at Auction... May 24th 1875.* New York: Bangs, Merwin, Co., 1875. 8vo. 376 pages [without the supplement]. 20th-century blue buckram. Some chipping at sheet edges, spine faded.

\$200

2663 lots, priced throughout in ink. “Field’s fortunes declined in the mid-1880s and he was forced to sell his library at auction. Under careful management of master auctioneer Joseph Sabin, the books brought a fair return, although some items, like the handsome set of DeBry’s *Voyages*, yielded only a fraction of their market value. The importance of the Field library can not be overlooked in any analysis of American book auction history. It was the first time a significant collection of Indian materials was offered on the open market” (Dickinson, *Dictionary of American Book Collectors*, p. 116). McKay 1985. *Item 409696*.

“HOW CAN A MAN HAVE ‘A FINE POETICAL TACT’ AND YET ‘WANT TASTE’”

470. GOWANS, William. Letter signed (“Wm. Gowans”) to Fitz-Green Halleck, poet and a Gowans customer; [New York, n.d. (not after 1867)]. 2 ½ pages, small 4to.

\$350

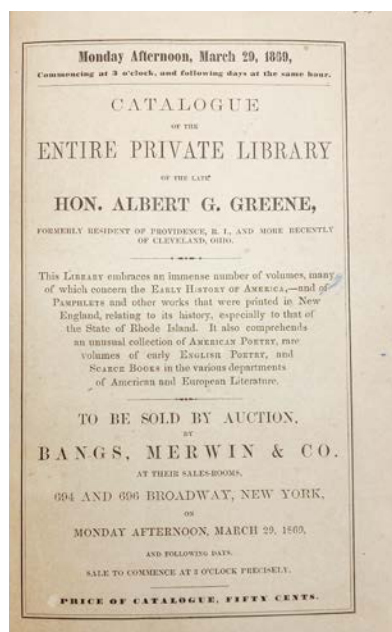
“Every body has some ‘damned good natured friend.’ Let me be your *ficus achates* on this occasion & point out the amusing passage in the National Journal. You will see that you are not so great a man as we have always supposed you were... An Invalid criticizes you, & a ‘young sprig of the law’ knows no such man’... Pray instruct me – how can a man have ‘a fine poetical tact’ and yet ‘want taste’? What is this ‘poetical tact’ but ‘taste’? – However whenever I am asked hereafter whether Halleck is a Poet? I shall answer, ‘I know no such man. He has tact but no taste & his great defect is congruity’... Be virtuous & be happy.”

The body of the letter is presumably in the hand of Edward Nash, his long-time assistant and amanuensis (Gowans had never learned to spell). [BA]. *Item 409663*.

471. [GREENE, Hon. Albert G., collection]. *Catalogue of the Private Library of the Late Hon. Albert G. Greene ... to be Sold by Auction ... [by] Bangs, Merwin & Co... March 29, 1869.* New York: Bangs, Merwin & Co., 1869. 8vo. 521 pages. Contemporary black half roan, pebbled black cloth boards, edges untrimmed. Label presenting the copy to The Philomathic Club by F. S. Crawford, Concord (with the Club’s name gilt-lettered on spine).

\$250

6742 lots. “... buyers were unenthusiastic when the Greene library itself was brought to auction in the spring of 1869. Caleb Fiske Harris, a Providence collector who was just starting to develop his distinguished collection of American poetry, did make a number of significant purchases. Since the Harris library eventually went to Brown University, it can be claimed that Greene influenced the formation of one of the chief collections of early American poetry in the country” (Dickinson, *Dictionary of American Book Collectors*, p. 142-43). McKay 1985. *Item 409702*.



472. GREENE, Lydia Mitchell, American autograph collector. Autograph letter signed (either a draft or a retained copy) to Rev. William Buell Sprague; New Bedford, 18 January 1846. One page, 4to, on pale blue paper.

\$100

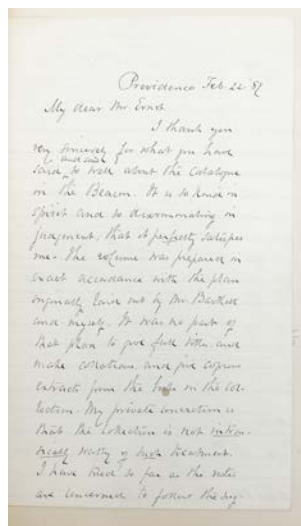
Mostly regarding swapping autograph items: a “scrap of Burns with the letter of Gen. Montgomery” from him in exchange for “the letter of Fitzgerald.” Fine condition. [BA]. *Item 409662.*

473. [HARRIS, C. Fiske, collection] – William T. TIBBITTS, bookseller. *Catalogue of American Poetry, Comprising Duplicates from the Collection of the Late C. Fiske Harris of Providence, R. I. For sale by Wm. T. Tibbitts.* Providence: Tibbitts, 1883. Small 8vo. Original blue printed wrappers. One-third of spine chipped away, some edge chipping to sides.

\$250

Tibbitts’ name, etc. is on a label pasted over “For sale by Tibbitts, Shaw & Co,” on title-page and on front cover. Very scarce.

“The earliest bookseller’s catalogue devoted entirely to American literature. The pioneering collection of Caleb Fiske Harris, the first person to attempt a bibliography of American poetry and plays, was acquired after his death in 1881 by Brown University” (Hill, cat. 42, #148). Almost 1,100 titles, including some very good 18th-century works. [BA]. *Item 409678.*



474. [HARRIS, C. Fiske, collection] – John C. STOCKBRIDGE, compiler. *The Anthony Memorial. A Catalogue of the Harris Collection of American Poetry with Biographical and Bibliographical Notes.* Providence: s.n., 1886. Tall 8vo. Portrait of Henry B. Anthony. Contemporary blue half morocco gilt, top edges gilt, others untrimmed, by B. P. Sanford. Light shelfwear at fore-corners.

\$350

Presumably a large paper copy (measuring 10 $\frac{3}{4}$ x 7 $\frac{1}{8}$ inches). With cut signature of Anthony affixed to verso of title-page.

Laid in: Autograph letter signed from Stockbridge to “My dear Mr. Ernst”; Providence, 22 February 1882. Two pages, 8vo, thanking Ernst for his review of the catalogue and discussing his compiling of it. With two news clippings, one of a Walt Whitman letter, relating to the catalogue. In very good condition. *Item 409679.*

475. [HURST, John F., collection]. *Catalogue of the Library of the late Bishop John Fletcher Hurst.* New York: Anderson Auction Co., 1904-1905. Four parts in one volume, thick 8vo. xii, 518 pages. Contemporary green half morocco, green cloth boards, top edges gilt. Binding rubbed.

SOLD

4281 lots, partly priced in pencil and with many buyers’ names. “The Hurst sales were landmark events for buyers of Americana” (Dickinson, *Dictionary of American Book Collectors*, p. 173). *Item 409699.*

476. [HUTTON, Laurence and Eleanor, Collection] – E. C. STEDMAN. *Laurence and Eleanor Hutton. Their Books of Association. Catalogued, Compiled and Collated by M. E. Wood.* New York: Privately printed, 1905. 8vo. Original half vellum, untrimmed. Spine and covers somewhat darkened, soiled and worn, else good.

\$350

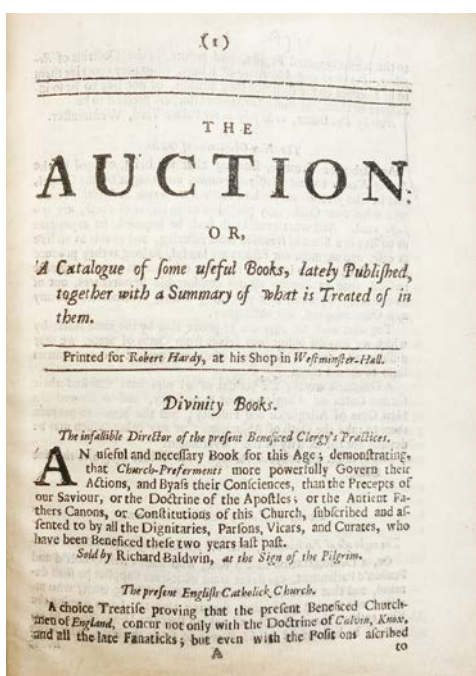
First edition, no. 99 of 152 copies. Presentation copy, and in a sense a dedication copy, inscribed on the front pastedown: "To Edmund Stedman 'Whom we are glad to have known and loved' I think I can not do better than to quote Laurence's words, and I am sure you will be glad to find a place for this book in your library, for his sake - Eleanor Hutton Princeton N.J. April 1905." The printed dedication reads: "This book about our books of association is affectionately inscribed to the many good friends with whom we are associated in books." In the text, among the Huttons' "books of association," are described nine presented by Stedman on pp. 165-169 (several of these listings are marked or lightly corrected in pencil by Stedman). With Laurence Hutton's bookplate, depicting a statue of Thackeray in a library alcove. Hutton had intended to inscribe each copy to an author who had given him a book in his library, but died while the book was in press. Johnson, p. 118. Not in BAL (shockingly). *Item 409563.*

To
Edmund Clarence Stedman
"Whom we are glad to
have known and loved"
I think I can not do better
than to quote Laurence's words,
and I am sure you will be
glad to find a place for
this book in your library,
for his sake -
Eleanor H. Hutton
Princeton N.J.
April 1905.

477. [JOHNSON, Samuel] – A. Edward NEWTON. *Sale Catalogue of Dr. Johnson's Library. With an Essay by A. Edward Newton.* [Philadelphia, PA: Printed for the Author] "Offered for sale in New York: E.B. Hackett / The Brick Row Book Shop and London: Elkin Mathews Ltd.", 1925. 8vo. 11 pages of Newton's essay, 28-page facsimile of the Christie's sale catalogue, 16 February 1785. Original blue boards, printed paper labels on cover and spine. Some light wear to extremities and light soiling to boards, else fine.

SOLD

First edition, one of 250 numbered copies signed at the end of his essay by Newton (this is no. 187), printed in Philadelphia by Edward Stern & Co. This facsimile reproduces Ralph Isham's copy of the sale catalogue, with all prices and buyers' names. A previous facsimile was published for the Johnson Club meeting, Oxford, 1892, limited to 150 copies. A fine presentation copy to the collector Frank Brewer Bemis, inscribed on a fly-leaf: "Mr. Frank B. Bemis with the good wishes / A. Edward Newton / June 19. 1925." And with Bemis' bookplate. *Item 409692.*



478. [JOHNSTON, Nathaniel (1627-1705)]. *The Auction: or a Catalogue of some Useful Books, lately published, together with a summary of what is Treated in them.* London: Printed for Robert Hardy, n.d. [1693]. Small 4to. 8 pages, caption title. Modern grey boards.

SOLD

Only edition of this satirical catalogue of imaginary books by the Yorkshire antiquary and physician, and high Tory pamphleteer. Among the spurious books on politics and divinity are such examples as *Five to One are Odds at Foot-Ball*, *Good Witts Jump*, *The New Project of Kidnapping Land-Soldiers*, and *The Magic of Words*. A very good copy. Wing J873. Rare. [BA]. *Item 409419*.

479. KEESE, William L. *John Keese, Wit and Litterateur. A Biographical Memoir.* New York: Appleton, 1884. 8vo. Engraved frontispiece portrait. Original maroon cloth, top edges gilt, partly unopened. Spine a bit faded, sides a little soiled, a small abrasion at bottom edge of rear cover.

\$75

Second edition, corrected and expanded (the first was of the year before). John Keese was William's father and was considered the worthiest book auctioneer of his day (the 1840s and 50s) in New York. He was mainly in partnership with James Cooley. This memoir prints a record of Keese's run of words in an evening sale, taken in shorthand, which captures Keese's wit. See McKay, pp. 10-12. [BA]. *Item 409565*.

480. LEON & BROTHER. *Catalogue of First Editions of American Authors. Poets, Philosophers, Historians, Statesmen, Essayists, Dramatists, Novelists, Travellers, Humorists, &c., &c. &c.* New York: Leon & Brother, 1885. 8vo. Original pictorial wrappers, blue cloth spine. Sides lightly soiled, a marginal nick on a couple of leaves.

\$150

The first catalogue devoted totally to American literary first editions. As it listed all of the known works of the selected authors, it was also the first bibliography of American first editions, published 12 years before P. K. Farley's *American Authors*. [BA]. A run of Poe's works included *Tamerlane*. Leon & Brother was located under the 5th Avenue Hotel, at 23rd Street. *Item* 409676.

481. LEON & BROTHER. *Catalogue of First Editions of American Authors. Poets, Philosophers, Historians, Statesmen, Essayists, Dramatists, Novelists, Travellers, Humorists, &c., &c. &c.* New York: Leon & Brother, 1885. 8vo. Engraved title (as used on the front cover of the original wrappers.) Maroon half morocco gilt, marbled boards, gilt edges. Light rubbing to some extremities, else fine. Another copy of the preceding. *Item* 409677.

\$150

482. [LONGFELLOW] – Beverly CHEW, compiler. *The Longfellow Collectors' Hand-Book: A Bibliography of First Editions.* New York: William Evarts Benjamin, 1885. Small 8vo. Original white parchment spine and lemon glazed boards, unopened. Covers a bit soiled, a couple of margins slightly chipped.

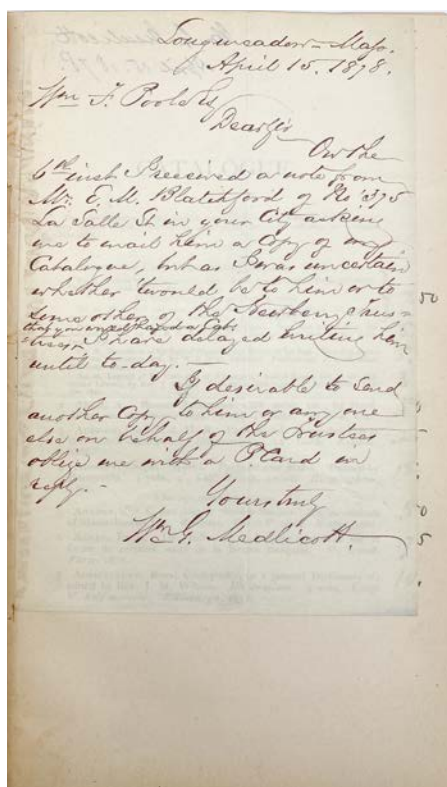
\$225

First edition, limited to 250 copies numbered and signed (with initials) by Benjamin (this is no. 95). The first separate bibliography of an American author, compiled by Beverly Chew, a distinguished New York book collector and very early member of the Grolier Club (he joined it in the year of its founding, 1884). BAL vol 6, p. 367. [BA]. *Item* 409675.

483. MEDLICOTT, William G. *Catalogue of a Collection of Books formed by William G. Medlicott of Longmeadow, Mass. Selected with Reference to Studying or Illustrating Anglo-Saxon Language and Literature, English Ballads and Ballad Literature, Early English and Early French Literature, English Bibles, Catechisms, and Liturgies, Bibliography, and Shakespeariana, with Other Collateral Subjects, Including Many Valuable, Old, Rare, and Curious Books and Manuscripts.* Boston: Press of Rockwell and Churchill, 1878. Tall 8vo. 380 pages. Contemporary red half roan, marbled boards, top edges gilt. Bookplate of the Boston auctioneers C. F. Libbie & Co.

SOLD

Medlicott (1816-1883), a scholar of English literature, offered his library for sale through this catalogue, and a wide-range of scholars and institutions made extensive purchases. The catalogue is arranged alphabetically by author, title or by subject, with nearly two-thirds of the lots under subject headings. It runs to 380 pages, lists 3667 lots, and includes about 4200 titles and 6950 volumes. The family's retained copy detailed purchasers, including Harvard (252 lots), Yale (121), Princeton (233), and Wellesley (203, by its founder Henry F. Durant, including the oldest and costliest item, a large papyrus fragment of The Book of the Dead \$100.00). See Hall, J. R. "William G. Medlicott



(1816-1883): An American book collector and his collection,” *Harvard Library Bulletin* 1 (1), Spring 1990: 13-46: “Medlicott represents a relatively early instance of a private individual bringing to these shores great treasures that subsequently helped to create great research libraries.”

Tipped in:

- 1) ALS from Medlicott to William Frederick Poole. 2 pages, 8vo, 26 March 1878. Interested in disposing of the collection; offering to send catalogue. Poole organized the Chicago public library in January 1874 and was librarian there from 1874 to August 1887. In 1888 he engaged in the organization of the Newberry Library. Poole’s library was sold 9 May 1900 by Libbie (see McKay 5092); their bookplate in this copy suggests that it was retained by them at the time of Poole’s sale.
- 2) ALS from Medlicott to Poole. 3 ½ pages, 8vo, 3 April 1878. Promoting the collection for the newly formed Newberry Library (the Newberry Trustees).
- 3) ALS from Medlicott to Poole. 1 page, 8vo, 15 April 1878.
- 4) ALS from Medlicott to Poole. 1 page, 4to, 22 April 1878.
- 5) ALS from Medlicott to Poole. 1 ½ pages, 4to, 22 June 1878. Hoping to get a decision from the Newberry.
- 6) News clipping about the collection and its need to be sold. *Item* 409683.



484. [MENZIES, William, collection] – Joseph SABIN, compiler. *Catalogue of the Books, Manuscripts and Engravings Belonging to William Menzies of New York -List of Prices....* New York: J. Sabin & Sons, 1876. 8vo. List of prices bound in after title. Original printed wrappers, paper spine with title in manuscript (presumably done by Goelet when the price list was added). Some chipping at edges and general wear, but fine.

\$650

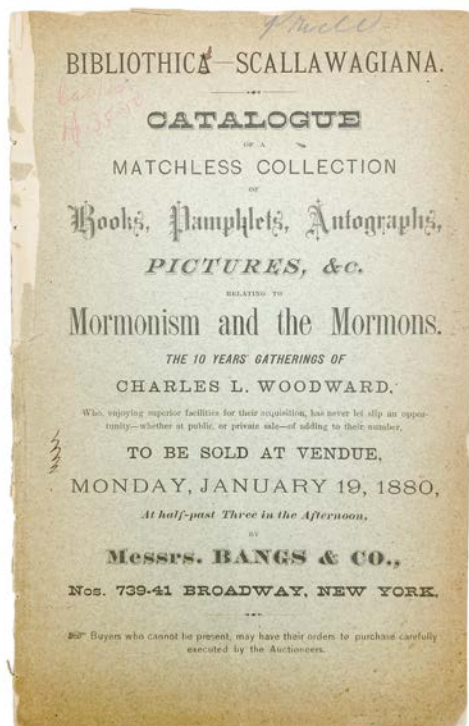
2239 lots, priced in pencil. Ogden Goelet’s copy, with his name and 1875 date on front wrapper. Laid in: ALS by Joseph Sabin to Goelet, 6 May 1877, two pages, 8vo, on Sabin & Sons letter-head, regarding the Rarities (Smith’s Virginia, complete Bradford Club set, etc.); and with a list of lot numbers and figures. Among the lots that Goelet bought at the Menzies sale were Cotton Mather, *The Wonders of the Invisible World*, 1693 (lot 1351), Cadwallader Colden, *The History of the Five Indian Nations*, 1727 (lot 429) and Anne Bradstreet’s *The Tenth Muse Lately Sprung*, 1650 (lot 225). McKay 2150. In the sale catalogue, Sabin states that the physical quality of the Menzies books surpasses that of any other collection handled by him during his entire career. “The

sale underlined for the first time the importance of American printing and American authors... Menzies collecting career is well documented in the carefully produced catalog of his extraordinary library” (Dickinson, *Dictionary of American Book Collectors*, pp. 230-31). “Goelet was not a bibliographer, but he had two great advantages: immense wealth and the counsel of Joseph Sabin. With backing of that kind he was able to form one of the showpiece collections of the nineteenth century” (Dickinson, p. 139). A fine bibliophile association copy. *Item* 409716.

485. [MORMON LITERATURE] – Charles L. WOODWARD. [Cover title:] *Bibliothica [sic] Scallawagiana. Catalogue of a Matchless Collection of Books, Pamphlets, Autographs... Relating to Mormonism and the Mormons. The 10 Years' Gathering of Charles L. Woodward, Who, enjoying superior facilities for their acquisition, has never let slip an opportunity—whether at public, or private sale—of adding to their number. To be sold at Vendue, Monday, January 19, 1880... by Messrs. Bangs & Co. New York: Bangs & Co., 1880.* 8vo. 50 pages. Original printed wrappers; in a cloth folding chemise. Lacks rear wrapper, spine chipped with some associated loss to front wrapper.

\$650

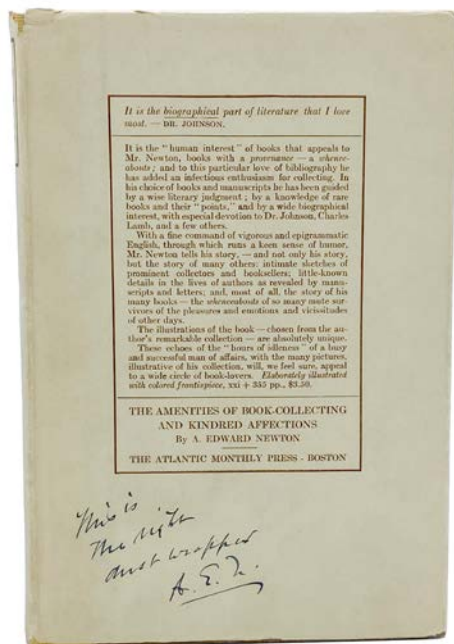
A priced copy. "There is in this catalogue, fifty titles which are rare, and fifty more which are scarce. Be kind enough to help yourselves. *The Book of Commandments* is the biggest thing, and after that the *Scrap-book*. The first edition of *The Book of Mormon* is just scarce enough for everybody to know about and talk about. Rarer books are not so likely to become so famous. As the extent of the collection will cause the catalogue to be frequently referred to, until a bibliography of Mormonism be compiled; considerable care has been executed in the matter of collations" (Preface). The exceedingly scarce 1833 *Book of Commandments*, imperfect as nearly always, made a whopping \$32. Flake 10005; Mackay 2583; Streeter VII:4420. *Item* 409680.



486. NEWTON, A. Edward. *The Amenities of Book-Collecting and Kindred Affections.* Boston: The Atlantic Monthly Press, 1918. 8vo. Original cloth-backed grey boards, printed paper label; cream printed dust jacket; in a green cloth chemise and slipcase. Spine of jacket lightly toned, offset on endpapers, but a fine copy.

SOLD

First edition, inscribed on the front panel of the jacket: "This is the right dust wrapper. A. E. N", i.e. the second issue jacket with printing on the front panel. Presentation copy, inscribed across the full front free endpaper: "This is a first edition, with all its blunders on its head, of a now scarce and much sought after little book. I hope its owner Mrs. Marjorie Wiggan [sic] Prescott will continue to think it worthy of a place in her collection. A. Edward Newton. 16 October 1931." The important collection formed by Marjorie Wiggan Prescott (1893-1980) was sold at Christie's New York in February 1981. *Item* 409684.



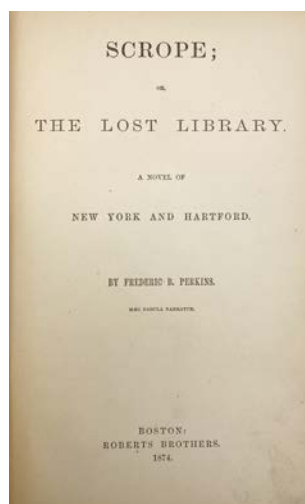
Paul Lemperry,
my good friend,
from
A. Edward.
This 15th day of
May 1934

487. [NEWTON, A. Edward] – William M. ELKINS. *Eddie Newton's Ride or the Diverting History of A. Edward.* New York: Printed for the Friends of A. Edward Newton, Esq [by Aquatone Edward Stern & Co., Inc. Philadelphia], 1934. 8vo. Illustrated by William M. Elkins. Original blue printed wrappers, stitched with blue string; with the original blue envelope that is mounted in a red cloth folding case, gilt-lettered on spine. Fine.

SOLD

First edition, one of 300 copies. Presentation copy to the Cleveland collection Paul Lemperry, inscribed on a flyleaf: "Paul Lemperry, my good friend, from A. Edward. This 15th day of May 1934." And with a TLS by Newton to Lemperry laid-in, 10 April 1934, "I shall take pleasure in sending you a copy of 'Ned Newton's Ride' immediately upon its publication. A few copies

will be given to me. Did you notice the fantastic prices that the Newtonia brought at auction in New York last Thursday?," presumably referring to the William K. Bixby sale at AAA/Anderson, 4-5 April. *Item 409693.*



488. PERKINS, Frederic B. *Scrope; or, The Lost Library. A Novel of New York and Hartford.* Boston: Roberts Brothers, 1874. Tall 8vo. 278 pages, printed in double-columns. Original green cloth, blocked in blind, gilt-lettered. Light wear at extremities, a front flyleaf removed.

\$800

First edition of the first work of detective fiction directly concerned with the world of antiquarian books, booksellers, and book auctions. Gowans' Second-Hand Book Catacombs in New York City figures prominently in the setting. The story of a missing library moves from New York to Hartford and includes characterizations of booksellers and collectors. Wright 1873. [BA]. *Item 409682.*

489. [POLOCK, Moses, collection] – Stanley V. HENCKELS, compiler. *Administrator's Sale By order of Ephraim Lederer... Estate of Moses Pollock, Deceased (The Oldest Bookseller in the United States) Embracing Rare and Scarce Americana... March 9, 1904.* Philadelphia: Davis & Harvey, 1904. Tall 8vo. Original printed wrappers.

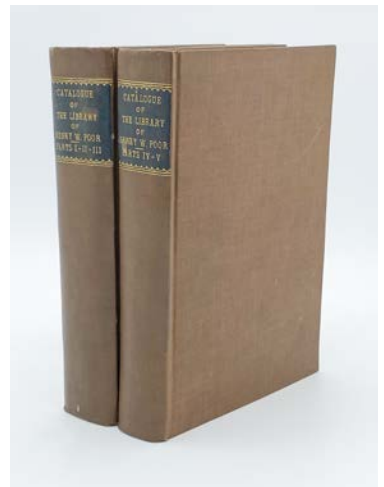
SOLD

1368 lots, priced. Pollock (1817-1903), Jewish-American publisher and bookseller, the first bookseller in the United States to deal exclusively with rare books, and uncle of A. S. W. Rosenbach. Pollock's collection included seven volumes from the library of George Washington (purchased at the sale in 1876), a fine copy of the Aitken Bible, state and county histories, voyages and travel, early American drama and poetry, early American school books, early newspapers, biography, etc. Rosenbach and his brother Philip borrowed enough money from their mother to buy most of Pollock's inventory at the auction, including some important Americana and early children's books. This outstanding and broad acquisition established the base inventory of The Rosenbach Company. Rosenbach would go on to sell a number of George Washington rarities from Pollock's archive to J. P. Morgan. McKay 5772. *Item 409713.*

490. [POOR, Henry W., collection]. *The Library of Henry W. Poor of New York City.* New York: Anderson Auction Company, 1908-09. Five parts in two volumes, 8vo. Brown cloth, leather spine labels, original front printed wrappers bound in.

\$300

Priced in pencil. "Poor... amassed a lavish assortment of fine bindings, illuminated manuscripts, first editions, and press books... Arthur Swann of the Anderson Auction Company prepared a sumptuous sale catalog calculated to pull large bids out of sensitive buyers. The plan worked and the sale was a success. Walter T. Wallace bought some of the English literature, but a new collector, Henry E. Huntington, took away most of the prizes. With the irrepressible bookdealer George D. Smith leading the way, Huntington managed to capture almost one-third of the Poor library. For Poor this was the end, but for Huntington it was just the beginning" (Dickinson, *Dictionary of American Book Collectors*, p. 262).



Bound in at end: *Catalogue of the "V. A. B." Collection in the Library of Henry W. Poor.* New York, 1903. Smaller 8vo. Plates. Original printed wrappers. Front wrapper coming loose. One of 50 copies signed by Poor for private circulation. A catalogue of the bindings from the Valentin Blacque collection. *Item 409697.*

491. [RICE, John A., collection]. *Catalogue of Mr. John A. Rice's Library. To Be Sold by Auction on Monday March 21st 1870 and Five Following Days by Bangs Merwin & Co.* New York: J. Sabin & Sons, 1870. 8vo. xvi, 556 pages, prices realized bound at back as pp. 541-556. Contemporary reddish-brown half morocco, marbled boards, top edges gilt. Some rubbing to binding.

\$250

2687 items, catalogued by Joseph Sabin at the collector's home in Chicago and sold in New York: "Since the Rice collection was well known, such important Americana collectors as William Menzies, Edward Asay, and George Brinley were on hand to vie for rarities. With a return of more than \$42,000, the Rice sale was one of the most profitable held in the United States up to that time" (Dickinson, *Dictionary of American Book Collectors*, p. 268). *Item 409698.*

492. [ROSCOE, William, collection]. *Catalogue of the Very Select and Valuable Library of William Roscoe, Esq. Which will be sold by auction by Mr. Winstanley... Liverpool... the 19th of August, and Thirteen following days... 1816.* [London: J.M'Creery, 1816]. 8vo. 208 pages. Without the portrait, sonnet, and four leaves of "books omitted"; with a leaf at end advertising the auction sales of Roscoe's collection of pictures and prints. Contemporary half calf, marbled boards. Front cover detached, loss at foot of spine, a few small holes at gutter of title-page.

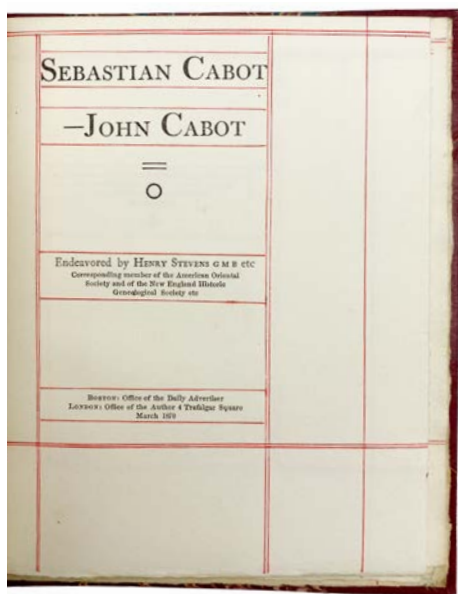
\$350

Catalogue, mostly priced in ink, of the library of the great Liverpool historian (though best known for his children's classic, *The Butterfly's Ball*, 1807), prepared under his own supervision, after the failure of his family bank. The 1813 lot catalogue is rich in early printed books and Italian literature with many incunabula from the earliest Italian presses as well as the 1459 Psalter and 1460 Catholicon. On the front endpaper, in a later 19th-century hand, is a note regarding the sale ("The books were sold for £5150") and the text of Roscoe's "Sonnet" (on parting with his books). De Ricci, pp. 93-94. [BA]. *Item 409292.*

493. SPRAGUE, Rev. William Buell (1795-1876). Autograph letter signed ("WB Sprague") to "My Dear Friend"; Albany, 24 November 1842. One page, 4to.

\$150

"... The signature of Queen Anne to which you refer is not in my possession, nor have I ever seen it. I have none of the Pope's Bulls, nor have I seen any..." Sprague was a clergyman, author, and one of the most important American autograph collectors of his day; graduated Yale in 1815; studied two years at Princeton theological seminary; A.M. from Yale in 1819; LL.D. from Princeton in 1869. Formed an immense collection of autographs, numbering nearly 100,000 items. [BA]. *Item 409661.*



494. STEVENS, Henry, Jr. *Sebastian Cabot - John Cabot = 0. Endeavored by Henry Stevens....* Boston: Office of the Daily Advertiser; London: Office of the Author, March 1870. 12mo (6 x 5 inches). 32 pages. Ruled in red throughout. Contemporary half red roan, marbled boards, gilt, top edges gilt, others untrimmed. Armorial bookplate of Henry Cunliffe and with his(?) penciled marginalia on one leaf. Some light rubbing.

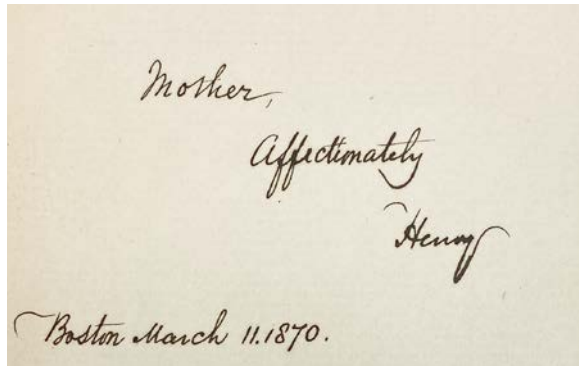
\$500

A beautifully printed book, on Whatman's drawing paper, presumed to have been issued in only 20 copies. As printed, the title can be interpreted as "Sebastian Cabot [minus] John Cabot [equals Zero]". Stevens critiques the 1869 book *The Remarkable Life, Adventures and Discoveries of Sebastian Cabot...* by J. F. Nicholls. Howes S959. *Item 409691.*

"MOTHER, AFFECTIONATELY"

495. STEVENS, Henry, Jr. *Bibliotheca Historica. Or A Catalogue of 5000 volumes of books and manuscripts relating chiefly to the history and literature of North and South America among which is included the larger proportion of the extraordinary library of the late Henry Stevens Senior of Barnet Vt....* Boston: H O Houghton and Company [by the Riverside Press], 1870. 8vo. xv, [1], 234, [1] pages. Contemporary blue cloth, gilt-lettered on spine, original printed wrappers bound in. Some chipping to some sheet edges, lower board corners a bit gnawed, other light soiling to covers.

SOLD

A photograph of a handwritten inscription on a piece of aged, cream-colored paper. The text is written in a cursive script. It reads: "Mother," on the first line, "Affectionately" on the second line, "Henry" on the third line, and "Boston March 11. 1870." on the fourth line.

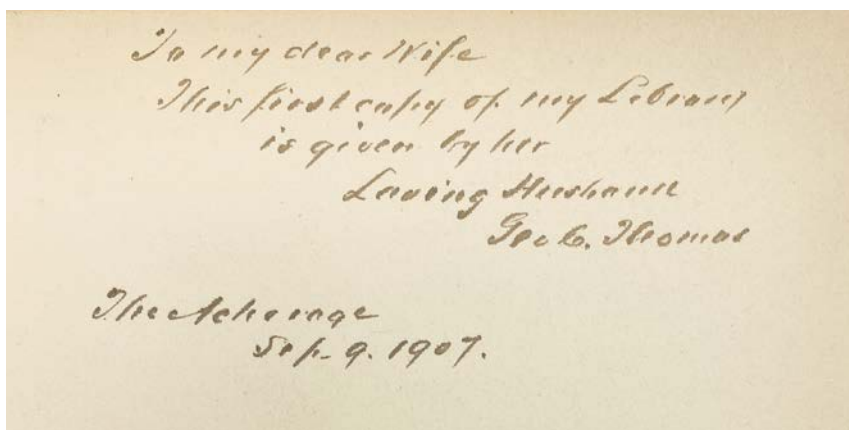
The important auction catalogue detailing Stevens' collection sold by Leonard & Co in Boston, April 12-15 (not 5 to 8 as stated on the title), 1870 in 8 sessions (2545 lots). Presentation copy, inscribed by the compiler to his mother (and the wife of the collector) on a front flyleaf: "Mother, Affectionately / Henry / Boston March 11, 1870" (approximately one month before the sales commenced).

"The Books described in this Catalogue are brought to auction, because the proprietors just now prefer the money to their books. It is presumed that the intelligent and discriminating purchasers will prefer the books to their money. Both parties may be thus equally benefited by the transaction... The Catalogue is intended to be an alphabetical common-sense one, according to the well settled rules of bibliography, but many exceptions have been made to adapt it to the circumstances and the convenience of auction. Many lots are misplaced in consequence of the books coming in too late, and others to avoid as far as possible duplicates being sold the same day" (the compiler in his explanatory note). Following this introduction is a 10 ¼-page biography of Henry Stevens, Sr. and his firm: "Henry Stevens, Senior, was born at Barnet, Vermont, on the 18th day of December, 1791, and died on the old homestead, on the 30th of July, 1867, at the age of seventy-five, leaving his house full of books and historical manuscripts, the delight of his youth, the companions of his manhood, and the solace of his old age." Written after the younger Stevens had relocated to London, its amusements include the lengthy note for lot 860, HARRISSE's *Bibliotheca Americana Vetustissima* (1866), defending it against recent criticism and controversy: "NO LIBRARY IS COMPLETE WITHOUT IT." Brinley 7957 ("One of the richest of Mr. Stevens's catalogues, in notes—bibliographical, historical, and critical—occasionally elaborate, always spicy. See, for specimens, Nos. 860, HARRISSE; 223, BLOUNT; 1336, MONTCALM (nearly four pages, small type); 1403, NEW ENGLAND; 1473, ORTELIUS; 2487, HARIOT (3 pages); and 2519, NICHOLLS's Life of Sebastian Cabot" — see also item 494 in this catalogue). *Item 409686.*

496. STONE, Herbert. *First Editions of American Authors...* Introduction by Eugene Field. Cambridge: Stone & Kimball, 1893. 8vo. Original lavender cloth, paper label on spine, untrimmed. Spine darkened and sides slightly soiled, light rubbing to extremities.

\$350

First edition of the first hardcover Stone & Kimball book and the first work with that imprint on its title-page. Number 47 of 50 large-paper copies signed by the publishers. The first bibliography of American authors. BAL (Field) 5756; Kramer 2a. [BA]. *Item 409681.*



“THIS FIRST COPY”

497. [THOMAS, George Clifford, collection]. *Catalogue of the More Important Books, Autographs and Manuscripts in the Library of George C. Thomas.* Philadelphia: [Privately Printed], 1907. 8vo. 86 pages. Frontispiece showing Thomas's library. Contemporary red hard-grained morocco, gilt-ruled and -lettered, top edges gilt, by Lippincott's, a presentation binding found on some copies. Small stain on rear cover, light wear at extremities, but a near-fine copy.

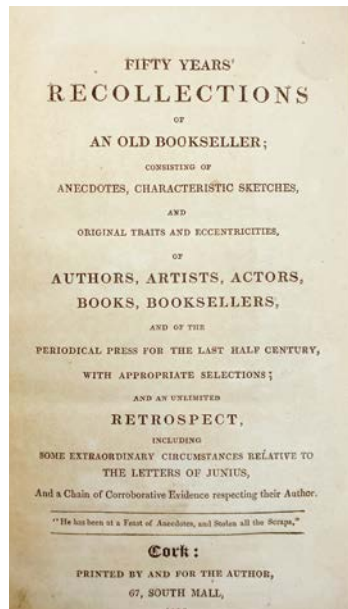
\$250

First edition of the catalogue of the private library of Philadelphia industrialist George C. Thomas (1839-1909). (The compiler's note is signed A. H. R.) Presentation copy, warmly inscribed by the collector to his wife on the front free endpaper: "To my dear wife / This first copy of my Library is given by her Loving Husband Geo. C. Thomas / ... Sept. 9 1907." Thomas' books were sold by Rosenbach after his death. The library – fairly seen as a wealthy man's collection of high spots – included some 2800 volumes, including a large Dickens collection, Cruikshankiana, fine press, Bibles, missals and Books of Hours, Shakespeare (the four folios, including Sidney Lee's no. 4 of the first), and important American manuscripts by Lincoln, Washington, Poe, Cooper, and English and European manuscripts by Bach, Wagner, and other figures. *Item 409685.*

498. [THOMAS, George Clifford, collection]. *Autographs, Rare Books and Fine Bindings. The Collection of the late George C. Thomas....* Philadelphia and Boston: Samuel T. Freeman & Co., 1924. 8vo. 158 pages. Original green printed wrappers. Some foxing, light edgewear to wrappers.

\$100

680 lots, partially priced. The sale was held on 18-19 November 1924 at Freeman's Chestnut Street galleries in Philadelphia. The sale included a fine set of signatures of the Signers, the prayer book Louis XVI carried to the guillotine, John Hancock's copy of the Psalms, first editions of Dickens and Thackeray, and presentation copies. *Item 409714.*



499. [WEST, William]. *Fifty Years' Recollection of an Old Bookseller; Consisting of Anecdotes, Characteristic Sketches, and Original Traits and Eccentricities, of Authors, Artists, Actors, Books, Booksellers, and of the Periodical Press for the Last Half Century....* Cork: Printed by and for the Author, 1835. 8vo. vii, 76 pages. 5 engraved plates. 19th-century red quarter roan, marbled boards (front cover detached, a bit closely trimmed at bottom but without loss). First edition.

\$500

With: A copy of the expanded second edition. London: Printed for the Author, 1837. 8vo. 200 pages, sectional title for Three hundred fifty years retrospection of an old bookseller (Cork, 1835) between page 100 and 101. 10 plates, illustrations in text. Later brown half morocco, marbled boards, top edges gilt, others untrimmed, by Blackwell.

The first edition is quite uncommon. Bigmore & Wyman, *Bibliography of Printing*, p. 77: "It is curious to see a bookseller adopt the absurd plan of noting the contents of the second half of his book by a fresh title. It is an extremely curious and amusing work, and deserves more attention than it has received." Together, 2 volumes. *Item 409519.*

500. [YOUNG, James Carleton, collection]. *Inscribed Books from the Library Collected by James Carleton Young.* New York: Anderson Galleries, 1916-1917. Four parts in four volumes, 8vo. Original printed wrappers. Light wear at edges, generally fine.

\$125

The four-part series of sales of Young's extensive collection of inscribed books began on November 15-16, 1916 and concluded on March 12-13, 1917. Comprising 1078, 1207, 1033, and 813 lots, all volumes priced in red ink. Young (1856-1918), from Minneapolis, had resolved from an early age to collect modern literary masterpieces in all languages, and thus while the collection was strong in Anglo-American authors, there were a great many international authors of importance, all represented by signed and/or inscribed copies. McKay 7749 and 7808. *Item 409712.*

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&c., &c., &c.



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To
BART ALEXBACH,
To Whom I
Should have ^{Dedicated} ~~the Series~~
This first Edition