



brian cassidy, bookseller

101 Items: Highlights from The 42nd California International Antiquarian Book Fair, Feb. 2009



1. [Art and Architecture]. [PAVIA, Philip G. - Editor]. *IT IS: A Magazine for Abstract Art - Nos. 1 (Spring 1958), 2 (Autumn 1958), 3 (Winter-Spring 1958), 4 (Autumn 1959), 5 (Spring 1960), & 6 (Autumn 1965) [Complete Set - All Issued].*
New York: Second Half Publishing Company, 1958-1965.

- ◆ First edition. 4to. Original wraps.
- ◆ A near fine set overall. Occasional rubbing to covers, touches shelf-wear at edges here and there. Else bright, clean, and sound throughout. Rare thus. A notoriously fragile production prone to loose pages as well as tender and split bindings due to frequent use of folding plates and mixed paper stock. An exceptional set.

A complete run of this rather scarce and influential magazine devoted to the abstract expressionist movement, one of the few with such a focus. Pavia's forum provided an outlet not just for the painting itself but for the criticism which supported the movement, as well as the writings of the artists involved and the work of poets who ran in these artists' circles. The list of contributors reads as a who's who of the late 1950 NYC art and poetry scene: de Kooning, John Cage, Rauchenberg, Ginsberg, Frank O'Hara, Philip Guston, Ad Reinhardt, Oldenburg, Kline, Motherwell, etc.

-1150-

TOTALLY NO WAVE

2. [Art, etc.]. [JESS, Barbara and Glenn Branca - Editors]. *JUST ANOTHER ASSHOLE #6.* (NYC): (JAA), (1983).

- ◆ First edition. 12mo. Pictorial wraps.
- ◆ Near fine with minor rubbing, edge-wear. Else bright and tight.

The quintessential issue of this seminal No Wave publication. Contributions from Kathy Acker, Eric Bogosian, Jenny Holzer, Richard Prince, Barbara Kruger, Kiki Smith, etc.

-200-

3. [Art, etc.]. ARNHEIM, Rudolf. *ART AND VISUAL PERCEPTION: A Psychology of the Creative Eye.*
Berkeley, University of California Press: 1954.

- ◆ First edition. 4to. Near fine in very good minus jacket. Jacket with fading, rubbing and edge-wear. Jacket unclipped. Book has minor shelf-wear at extremities.
- ◆ Inscribed by the editor of the University of California Press, August Frugé to UC Press author Henry

Schaefer Simmern: "For our most patient author, Henry / Schaefer Simmern / University of California Press / August Frugé."

- ◆ Additionally INSCRIBED BY ARNHEIM with an original poem: "With patience has the author to contend, / Impatience suits the artist and the friend. / You egged me on with fist and frown: / 'Sit on your so-and-so and write it down!' / And so, impatiently, you gave to me / Some of the things you are and see. / July 1954 / Berkeley / Rudolph Arnheim."

First edition of this groundbreaking classic in which Arnheim – through Gestalt theory – argues that perception and thought should be conceived of as nearly synonymous. Inscribed to the man largely responsible for its publication; according to Darla Darning Kelly in *Uncovering the History of Children's Drawing and Art*, Arnheim "struggled for years to have his [...] *Art and Visual Perception* published, but his work met only with rejection. Through the intercession of Henry Schaefer Simmern, who introduced Arnheim to August Frugé, editor at the University of California Press, [the book] was finally published in 1954" (116, quoting Berta 548). Since its publication, *Art and Visual Perception* has never been out-of-print and has been translated into over a dozen languages; it was revised in 1974 and reissued in a 50th anniversary edition in 2004. A remarkable association among the three men most closely involved with its production. The book carries no formal dedication; in many ways, however, what should be considered the dedication copy of this seminal book, one of the 20th century's most important works of art theory.

-750-

4. [Art, etc.]. BARNEY, Matthew. *THE CREMASTER CYCLE.* (Oslo): (Astrup Fearley Museum of Modern Art), (2003).

- ◆ First edition. Large 8vo. Pictorial wraps with French flaps. 75pp.
- ◆ Near fine. Trace edge-wear.
- ◆ Limited edition, one of 1000 unnumbered copies.
- ◆ SIGNED by Barney to half-title.

Full-color catalog published on the occasion of the Norwegian premier of Barney's film sequence which remains his best-known and most important work, which established him as one of the daring and most provocative artists working today. Text in English and Norwegian. A rather scarce signature.

-600-

5. [Art, etc.]. BARNEY, Matthew. *DRAWING RESTRAINT VOL. II.* (Tokyo): Uplink, 2005.

- ◆ First edition. 8vo. Flexible plastic wraps. 161pp. With full-color illustrations.
- ◆ Fine.
- ◆ SIGNED by Barney to title page.

Exhibition catalog for Barney's traveling show of 2005-06.

-500-

6. [Art, etc.]. CHATTERJEE, Ramamanda Babu. *CHATTERJEE'S PICTURE ALBUMS - Vols. 1-17.*
Calcutta: Modern Review, 1912.

- ◆ First edition. Folios.
- ◆ About very good overall in original wraps. Chipping and toning at edges. Some splitting to wraps at spine, but all issues entirely sound. Minor rusting at binding eyelets (all original ties present), some faint dampening here and there. Overall, a presentable collection of this fragile production.

First 17 issues (of 18 published) of Chatterjee's Picture Albums, an influential art-plate magazine that helped popularize the Bengal School throughout India. Beginning in 1912, Ramamanda Babu Chatterjee's journal was an important keystone in the development of early 20th C. Indian art; it reproduced in full color art which originally appeared in *The Modern Review* and *Prabasi*. Individual issues are scarce, runs rare.

-600-

7. [Art, etc.] DAVILER, A. C. *Dictionnaire d'Architecture, ou Explications de tous les Termes, dont on se sert dans l'Architecture, les Mathematiques, la Geometrie [...] etc.* (Paris): Chez Pierre Gosse & Jean Neaulme, 1730.

- ◆ Later edition. 4to. Full leather. [x], 2-259, [ii]. With frontis by Chauveau. Second volume only, containing the complete dictionary of architectural terms from Daviler's landmark *Cours d'Architecture*.
- ◆ About good. Prelim loose. Spine label laid in. Scuffing overall, hinges and joints worn.

"From the point of view of the practical architect [...] was the best work of its kind yet issued and soon superseded Francois Blondel's *Cours d'Architecture*, and was unrivaled until [...] the publication of J.F. Blondel's work of the same title in 1771" (Fowler).

shop @ 471 wave st. monterey ca / mail: po box 8636 monterey ca 93943
(831) 656-9264 / 233-4780 (c/sms)
books@briancassidy.net / http://www.briancassidy.net

PROVENANCE: From the library of John Montagu, 2nd Duke of Montagu, fellow of the Royal Society and member of the Knights of the Garter, whose crest is stamped to both boards. With the bookplate of Montagu's estate, Ditton Park, affixed to the front pastedown.

-500-

8. [Art, etc.]. WRIGHT, Frank Lloyd. EARLY WORK.

New York: Horizon Press, 1968.

- ◆ First American edition. Folio. Blue cloth in original slipcase. xvi, 140pp.
- ◆ Case has minor edge-wear, rubbing. Entirely sound example of this uncommon and rather fragile case. Book lightly faded at spine, faint rubbing to cloth. Else clean and bright throughout. Near fine in very good slipcase.

First US, first English language, first revised / corrected, and first hardcover edition overall of this book originally published in Germany as *Ausgeführte Bauten* (1911). "A book of interior and exterior photographs and plans of Wright's buildings executed before his 1909 departure from Chicago" [Sweeney 96].

-275-

9. [AUDEN, W(ynstan) H(ugh)]. *Wystan Hugh Auden / 1907-1973 / Memorial Service / October 3, 1973 / 8.00 P.M.*

(New York): Cathedral Church of St. John the Divine, 1973.

- ◆ First edition. 8vo. Single leaf folded to make four pages.
- ◆ Near fine: mild toning top edge, touches edge-wear.

Program for Auden's memorial service. Notes readings by Robert Penn Warren, Galway Kinnell, Muriel Ruykeyser, Richard Wilbur, William Meredith, Richard Howard, and Ursula Niebuhr.

-85-

10. BERRIGAN, Ted. THE SONNETS.

New York: Lorenz & Ellen Gude, 1964.

- ◆ First edition. Stapled 4to. mimeo. Cover by Joe Brainard.
- ◆ Very good plus to near fine with a bit of the usual toning, mild edge-wear. Else a very sound and clean copy of this scarce edition.

Edited by Ron Padgett (who also typed the stencils), this remains the definitive statement of the Second Generation of the New York School as well as Berrigan's most influential, popular, and lasting work, a measure of which can be seen in the fact that it is the only major American collection of the last fifty years to go through four separate editions, each at different publishers. Poet Charles Bernstein has described *The Sonnets* as "Part collage, part process writing, part sprung lyric [...] one of the freshest and most buoyantly inspired works of contemporary poetry. Reinventing verse for its time, *The Sonnets* are redolent with possibilities for our own." From an edition of "300 plus an unspecified number of unnumbered copies" (Fischer p. 24), this is from the unnumbered

series, estimated (by Berrigan himself; again see Fischer) to be about 100.

-950-

11. [BERRIGAN, Ted, Joe Brainard, Gerald Malanga, Dick Gallup, Ron Padgett, Peter Orlovsky]. [THREE BLACK AND WHITE PHOTOGRAPHS FROM 1964 WAGNER COLLEGE "NEW DECADENTS" READING]. *[New York]: [Lorenz Gude?], [1964].*

- ◆ First edition. Three original silver gelatin prints, each about 3" x 5".
- ◆ Very good. Each a bit awkwardly trimmed and neatly removed from previous album.

In *JOE: A Memoir of Joe Brainard*, Ron Padgett writes: "Also in February was a poetry reading that Joe, Ted, Dick, Lorenzo Thomas, Peter Orlovsky, Gerald Malanga, and I [...] gave at Wagner College on Staten Island. [...] The night of the reading a blizzard swept over the metropolitan area, and by the time we [...] reached the campus [...] [we found] that only two seats were occupied in an auditorium built for five hundred [...] the readers barely outnumbered the audience. The funny thing is that we had a great time [...] Lorenz [Gude] took photographs" (66-67). These photographs - two shots of all the readers sitting on stage behind a table, and one of Berrigan and Padgett relaxing backstage - were almost certainly taken by Gude, publisher of Berrigan's *C Magazine* as well as his original *Sonnets*.

-400-

12. [BERRIGAN, Ted]. CLARK, Tom and Ron Padgett. BUN *[Two copies, both inscribed by the authors to Ted Berrigan]. New York: Angel Hair Books, (1968).*

- ◆ First edition. Folio. Original pictorial wraps. Both copies near fine with minor rubbing, edge-wear. One copy has a couple of mildly bumped corners. Else clean, bright sound.
- ◆ Cover art by Jim Dine. Limited edition, one (okay, two) of 500 copies.
- ◆ Both humorously inscribed and SIGNED by authors to fellow poet Ted Berrigan.

A remarkable pair. Clark and Padgett have inscribed both copies to their close friend and fellow New York School poet Ted Berrigan. In one copy, Clark signs twice below two old NYC addresses of Berrigan, which he then crosses out. Padgett meanwhile draws a picture of a jar of deli mustard and a hamburger (with an arrow from the title BUN), changes his own printed name to read "Don Hall" (the poet), adds a faux Allen Ginsberg signature (not bad, either), a quote in French and a few other assorted minor and clever changes. In the second copy, Clark has inscribed the copy to Ted and includes a penciled portrait of Berrigan on a later page with a word balloon drawn around several lines of text attributed to Berrigan. Padgett then adds "Furtive homage to Ted" to the title page, as well as "Translated by Michael Hamberger" among a few other visual and linguistic puns. A remarkably warm and close association, one which perfectly captures the humor, playfulness, and joie de vive of the New York School.

-975-

13. [BERRIGAN, Ted]. GALLUP, Dick ("with" Ted Berrigan). BINGO. *New York: Mother Press, 1966.*

- ◆ First edition. 8vo. Near fine with some minor rubbing and toning to wraps.
- ◆ INSCRIBED by publisher Peter Schjedahl to author Dick Gallup, almost certainly the author's copy.
- ◆ Subsequently and humorously further inscribed by Ted Berrigan, who has crossed out the previous inscription and added his own name, addressing it this time to founder of the New Museum Marcia Tucker. An unusual (but typically New York School) copy.

Gallup and Berrigan were both friends from their youthful days in Tulsa, OK. With a cover by Joe Brainard. A fascinating association.

-400-

14. [BERRIGAN, Ted]. CREELEY, Robert. [ALS / LETTER SIGNED TO ALICE NOTLEY AND TED BERRIGAN]. *Bolinas: 1971.*

- ◆ Autograph note signed on Creeley's note-sized letterhead (Bolinas, CA address), about 100 words. With original mailing envelope (to Berrigan's Chicago home). Fine.

Short letter of congratulations on the occasion of the birth of Notley and Berrigan's son Anselm (now a noted poet and teacher himself) along with some brief news from Creeley (a reading, his mother's health). A nice association.

-300-

15. BERRIGAN, Ted. RED WAGON. *Chicago: The Yellow Press, 1976.*

- ◆ First edition. 8vo. Some moderate toning and rubbing to wraps. Else fine.
- ◆ Inscribed and signed by author Berrigan to close friend Marion Farrier: "For Marion / who vamped / me shamelessly in / Essex & then backed off / Love, / Edmund J. Berrigan Jr."

Farrier and Berrigan met and became friends in 1973 when Berrigan moved to England in order to teach at the University of Essex (where he replaced Robert Lowell). A warm and typically playful inscription from Berrigan, particularly noteworthy for the use of his full name, something we've never seen before.

-250-

16. BROWN, Robert [Bob], Carlton. MY MARJONARY. *Boston: John W. Luce & Co., 1916.*

- ◆ First edition. 8vo. Red cloth.
- ◆ Very good or better with some light rubbing and a handful of faint patches of soil to cloth, mild shelf-wear at extremities. Else sound.
- ◆ INSCRIBED by Brown to Kay Boyle: "For Kay / the cast-iron container / of bouillabaisse / Bob / [illegible] / 1931."

Brown was a novelist, essayist, journalist and

noted food critic, but is perhaps best remembered for his early avant-garde poetry exemplified in this volume, as well as for being the visionary inventor of the "reading machine," for which he published book on spools of tape by WC Williams, Pound, Stein and others. A unique voice and a cult writer of growing significance. A scarce volume, rare signed. A charming association – Boyle was one of Brown's closest correspondents.

-500-

17. BURROUGHS, William S (Alias "Willie Lee"). *ROOSEVELT AFTER INAUGURATION.* New York: Fuck You Press, 1964.

- ◆ First edition thus. 12mo. mimeo wraps.
- ◆ Very good plus with tiny name to top corner front wrap and very mild edge-wear. Else very bright, clean and sound.
- ◆ [Miles and Maynard A9].

Uncommon Burroughs item from Ed Sanders' legendary mimeo press. Restores censored material from the first edition published by City Lights; covers by Allen Ginsberg. One of approx. 1 of 500 copies.

-250-

DEAR ALLEN...LOVE BILL

18. BURROUGHS, William S. [TLS to Allen Ginsberg with Enveloped Addressed in Burroughs' Hand, and Typescript of his Essay ON THE E-METER.] London: np, 1969.

- ◆ One 4to. page typed letter signed "Bill" and dated March 3rd, 1969 from Burroughs' London address. With one small hand correction and two lines crossed out. Approximately 185 words. A bit faded. Near fine.
- ◆ 4pp. 4to. typescript with Burroughs' holograph page numbering to upper right-hand corner of each leaf, one line blacked-out, and a handful of type-written corrections. Fine.
- ◆ With envelope addressed by Burroughs to Ginsberg "c/o The Committee on Poetry" at Ginsberg's Woodstock farm. Rubbing and edge-wear, a bit roughly torn open. Very good.

The original letter and typescript published in the Burroughs issue of Allen DeLoach's *Intrepid* [Miles C260 "Letter to Allen Ginsberg" and C263 "On the E Meter"], the first serious and comprehensive examination of Burroughs' post *Naked Lunch* work. Originally mailed to Ginsberg, the poet presumably later passed these to DeLoach (the items originate with the DeLoach estate) for inclusion in *Intrepid* #14/15 (provided).

Burroughs manuscript and typescript examples have long been uncommon in the marketplace. And with Burroughs' archives now at the New York Public Library (and Ohio), increasingly scarce. In addition, as Ginsberg's archives were deposited en masse to Stanford, this is perhaps the only letter between these two Beat giants not currently behind institutional walls, and one of only a handful of association items between the "holy trinity" of Beats (Kerouac-Ginsberg-

Burroughs) ever to come to market. A truly rare opportunity to acquire a document from one of greatest literary friendships and movements of the 20th Century.

-15000-

19. [California & Western Americana]: [Bandits]: [JONES, John]. [Original Portrait Photograph]. np: np, [ca. 1880's].

- ◆ Carte-de-visite on plain mount (4" x 2 1/4").
- ◆ Minor soil, spotting. Very good.

An original photographic "mug-shot" of this well-known California/Nevada stage robber. On the back of the photo a contemporary hand has written, "J. Jones, Killed."

-250-

20. [California, etc.]. *A MEMORIAL AND BIOGRAPHICAL HISTORY OF NORTHERN CALIFORNIA: Containing a History of this Important Section of the Pacific Coast from the Earliest Period of its Occupancy to the Present Time, together with Glimpses of its Prospective Future [etc.].* Chicago: Lewis Publishing Co., 1891.

- ◆ First edition. 4to. Full blind-stamped brown morocco with gilt-stamped spine and front cover ("Pen Pictures from the Garden of the World"), gilt dentelles, AEG. Floral-pattern endpapers.
- ◆ Near fine with just touches of minor rubbing to edges of leather. Else a bright, sound, handsome example. 834pp. with 36 plates (w/tissues, all present).
- ◆ [Rocq 15952]. [Howell 50-1499A].

First of four (often misidentified) editions issued in the same year, each with differing paginations and contents. Represents the first published histories for several of the included counties. A rare title, esp. in this condition. We find no sales records for this edition since Howell.

-800-

NO HOAX!

21. [California, etc.]. MUSICK, L.W. *THE HERMIT OF SISKIYOU, or THE TWICE-OLD MAN.* Crescent City, CA: Office of Crescent City, 1896.

- ◆ First edition. 12mo. Original light blue stamped cloth with gilt title.
- ◆ Very good or better, with a few small stains to front cover.

This 19th-century Del Norte county imprint is a long doggerel poem, but with one very interesting feature; it contains *the first mention in book form of the Big Foot / Sasquatch legend* of the North Coast of California: "You have seen and heard the story, too, / Of how, upon Mount Siskiyou / Was seen an ape, or spook, or tramp / In region near the happy camp some years gone by— / That was of stature taller than / The ordinary height of man / Who fed on berries, roots and grouse, / And from whose eye / There gleamed the fierceness of the beast..." (p. 37). In addition, the appendix (p. 79) reprints a

newspaper account of the Bigfoot sighting, possibly the sole remaining place this account survives (I find no holdings). Only a 1884 Canadian newspaper account of a sighting precedes. Rare.

-1000-

22. [California, etc.]. EDWARDS, Clarence E. *CALIFORNIA ANNUAL January 1907.* San Francisco: California Promotion Committee, 1907.

- ◆ First edition. 8vo. Stapled wraps. Frontis: topographical map of the state.
- ◆ Staples rusted. Minor edge-wear. A few small spots soil. A couple of pages roughly trimmed. Very good.

Scarce piece of Californiana penned (for the state promotional committee) by the author of the classic "Bohemian San Francisco" (Elder, 1914). Designed to inform potential residents about the Golden State. Includes sections on history, climate, agriculture, forestry, mining, commerce, city and suburban life, outdoor life, weather, etc. OCLC finds only six copies, with but three in-state.

-95-

23. [California, etc.]: [San Francisco]: [St. Francis Hotel]. [COLLECTION OF BUSINESS DOCUMENTS RELATING TO THE ST. FRANCIS]. San Francisco, [np]: (1944-1960).

- ◆ 4to. manila file folder. Approx. 60pp., brad-fastened at top. Generally very good with occasional soil and edgewear.
- ◆ A decade's correspondence between noted hotelier financier Benjamin Harrison Swig and one of his investors in the St. Francis, Harold Goldman of the Goldman's department store chain.

A fascinating record, covering the period from 1944 when Swig purchased the legendary hotel until 1960 when he sold it. Included are several detailed accounting and P&L statements, updates from Swig on changes he's made (renovations, staff, rents, etc.), explanations of dividends, press clippings, etc. Most on various period hotel letterheads and signed by Mr. Swig. Also included is a program from a dinner honoring Mr. Swig from 1963. Designed and built at the turn of the 20th century by Charles T. Crocker who envisioned it as the cornerstone of a plan to make San Francisco "the Paris of the West," The St. Francis Hotel almost immediately established itself as a city landmark. In the intervening years, the hotel has hosted countless dignitaries and luminaries, including Emperor Hirohito, Queen Elizabeth II, Mother Teresa, King Juan Carlos, and all the U.S. presidents since Taft. A rare look behind-the-scenes of a San Francisco landmark.

-250-

24. [California, etc.]. [MORA, Jo]. [Menu to Pop Ernst's Abalone Seafood Restaurant]. (Monterey): [np], [nd] (c. 1930).

- ◆ Near fine with center fold, as usual. Else bright and clean. Pamphlet. Near Fine.
- ◆ [Grandeau & Shorts p.33]

For years, Pop Ernest's was a Monterey landmark. With Abalone populations in the area booming due to the near extinction of the sea otter, Pop invented a pounded abalone dish that established the abalone in American cuisine, helped create demand for the previously ignored fish, and led to the abalone canneries of the area. When he opened his own restaurant, he hired famed Carmel artist Jo Mora to design this colorful menu. A scarce piece of Monterey history.

-100-

SIGNED BY JO MORA

25. [California, etc.]. MORA, Jo.
[CALIFORNIA CARTE].

Jo Mora Publications, Monterey, CA, 1945.

- ◆ First thus, first (thin-paper) issue. Color pictographic map. 25" x 19".
- ◆ Some chipping at edges and what appear to be tack holes at corners. Toning overall with some fading to brightness of colors. Three folds from storage. Very good example of a fragile production.
- ◆ INSCRIBED AND SIGNED by Mora to lower portion of the carte.
- ◆ [Grandeau-Shorts 11]. [Gilmore M17].

The second California carte Mora produced, this for the Del Monte Canning Co. The earlier thin-paper issue (later in the print run a heavier stock was used due to the flimsiness and poorer colors of this production). Mora incorporated numerous additional details for this carte that didn't exist at the time of his 1927 version. Though it seems logical to assume Mora must have occasionally had cause to sign his cartes, numerous consultations with colleagues and collectors far better versed in Mora have failed to produce anyone with knowledge of a previous example.

-900-

26. [California, etc.]. STORM, Barry.

THUNDER GODS GOLD: THE AMAZING STORY OF AMERICA'S MOST FAMED LOST GOLD MINES, TRADITIONAL EPITOME OF WESTERN TREASURE TRAILS; WITH TREASURE HUNTER'S GUIDE, ELECTRONIC PROSPECTING, GOLD AND WAR MINERALS GEOLOGY, AND ORE-FINDER CHARTS.
Quincy, IL: Storm-Mollet Publishing, (1953).

- ◆ First edition thus. 8vo. Cloth. NF in VG jacket. Book has trace shelf-wear to extremities, cloth faint rubbing. DJ has mild chipping at edges, rubbing overall. Two tiny patches damping at spine. Else bright and sound example of the scarce DJ. A handsome copy.
- ◆ SIGNED by Storm to title page.
- ◆ [Johnson DARK PAGE 243].

First printing (first edition thus) of the "Revised, Enlarged Edition" of this book that was adapted into the 1949 film *Lust For Gold*. History of the famed and mysterious Lost Dutchman mine. Scarce in DJ, rare signed.

-300-

27. CAMPBELL, Joseph. *THE HERO WITH A THOUSAND FACES.*
(New York): Pantheon, (1949).

- ◆ First edition. 8vo. Quarter black cloth over green.
- ◆ Very good in an about very good jacket. Jacket chipped at edges with several closed tears with tape repairs to underside. Dime-sized chip missing to middle of DJ spine, awkwardly repaired. Scuff to spine as well. Unclipped (\$4.00). Book lightly rubbed at extremities. Else clean and sound throughout.

First edition of this seminal work of comparative mythology. Hugely influential, most famously on George Lucas and his Star Wars movies. Quite scarce; the first copy I've seen.

-600-

28. [Christianity and Religion]: [British and Foreign Bible Society]. *Testament Newydd ein Hargbwydd a'n Hiachawdwr Jesu Grist. Argraffiad Ystrydeb Caer Grawnt Argraffedig gan Ioan Smith Ystrydebiaethydd i r Brifathrofa oddi wrth ystrydebiaeth Andrew Wilson Lundain tros Gymdeithas Biblau Saesoneg ac Ieithoedd eraill Mai 6 1806.*
(London): (British and Foreign Bible Society), 1806.

- ◆ First edition thus. Small 8vo. Original full leather with blind-stamp of British and Foreign Bible Society to top board. 332pp. Double-columned.
- ◆ Chipping and fading at spine. Rubbing overall, board edges scuffed. Top joints tender and beginning to split, but intact. Contemporary penned ownership inscription to ffep. About very good.
- ◆ [Ballinger 45]. [Barlowe & Moule 9611].

The New Testament in Welsh. One of the earliest publications of the British and Foreign Bible Society, the first Welsh and foreign language issue from same, and the first stereotype edition overall.

Founded in 1804 and continuing to this day (as simply The Bible Society), the B. & F.B.S. was founded to "multiply and cheapen copies of the Scriptures in the United Kingdom" (Darlow and Moule 818). As the first Welsh issue, a particularly important publication as it was a Welsh girl (Mary Jones) whose valiant attempts to buy a Bible of her own inspired Thomas Charles to found the society. In addition, the society remains the one of the primary supporters of the Welsh language, having recently produced the first new edition of the Welsh Bible in almost twenty years. A significant book in the history of Bible publication in the UK.

-500-

29. [Christianity, etc.]: [Mormonism]. ETZENHOUSER, Rudolph. *ENGRAVINGS OF PREHISTORIC SPECIMENS FROM MICHIGAN U.S.A.*
Detroit: John Borman and Son, 1910.

- ◆ First edition. 4to. Original printed stiff grey stapled wraps; label (of a relic detail) tipped to front cover, as issued.
- ◆ Toning to edges, minor wear overall. Staples rusting, a few pages dog-eared. Else sound, clean. Very good.

Controversial catalog of the Soper-Savage collection of so-called Michigan artifacts (relics), once hailed as one of the most important archaeological discoveries of all time. Originally considered by some as supporting the Mormon church's connection to a previously-unknown Near Eastern culture/race in ancient America (thereby lending credence to the the Book of Mormon), it soon drew skepticism from the scholarly community (Francis Kelsey, most prominently). The first relic was "discovered" by James Scott in 1890; he soon teamed up with former Michigan Secretary of State Daniel Soper and Rev. James Savage to sell the objects. Savage became one of the most avid collectors, as did the Church of Latter Day Saints, who ultimately acquired or held most of the collection. "Engravings of Prehistoric Specimens" was published to coincide with Etzenhouser's (a bishop in the LDS church) lecture tour in support of the relics' authenticity and contains images of the relics not reprinted elsewhere. A counterpart and extension in many ways of Etzenhouser's earlier title, "The Book Unsealed: An Exposition of Prophecy and American Antiquities" (1892), one of the first books to seriously examine the archeological evidence for The Book of Mormon, it remains an important source. Finally convinced of the forgeries (Scotford's stepdaughter once signed an affidavit confessing she observed her stepfather making the relics), the LDS church in 2003 donated the collection to the Michigan Historical Museum. Nonetheless, the artifacts remain a source of controversy, with some continuing to argue for their authenticity. Scarce item from this significant chapter in the long history of forgery and the Mormon Church. OCLC notes just 15 holdings (with only one in Utah); no auction or bookseller records found.

-300-

30. Coomaraswamy, Ananda K. *TIME AND ETERNITY*

Ascona, Switzerland: Artibus Asiae, 1947.

- ◆ First edition. Small 8vo. Rust-colored cloth. 140pp.
- ◆ Near fine in very good DJ. Jacket has light rubbing and edge-wear, a couple of tiny spots of unobtrusive soil. Else bright and sound. Book has elegant inscription to ffep. Else fine: clean, tight and sharp. An exceptionally well-preserved copy.

First edition of this classic of comparative religion from the noted scholar of Ceylonese and Indian culture. Weaving Hindu, Buddhist, Greek, Christian and Islamic influences, it has gone through numerous edition since this printing. Uncommon in its first edition, scarce in jacket, and rare in this condition.

-125-

31. [Christianity, etc.]. FARRAR, Frederick W. *LIFE OF CHRIST.*

New York: Dutton, 1874.

- ◆ First US edition. 8vo. 2 vols. Half leather over marbled boards.
- ◆ Fine. An exceptional copy.

First American edition of what Evans (Life of Jesus Research 1667) called "Perhaps the best of the Victorian lives of Jesus." Wildly popular in its day, it quickly went through many editions

worldwide. It proved especially popular in the US, however. Dutton's first bestseller, it helped establish this august publisher.

Farrar was dean of Canterbury, and "[w]hile at Marlborough [...] sought to [...] enable readers to realize Christ's 'life more clearly, and to enter more thoroughly into the details and sequence of the gospel narratives.' In 1870 he visited Palestine with Walter Leaf, his pupil at Harrow, and his task was completed after much hard work in 1874. The success was surprising. Twelve editions were exhausted in a year, and thirty editions of all sorts and sizes in the author's lifetime. It has had a huge sale in America and has been translated into all the European languages [...] [H]is 'Life of Christ' combined honest and robust faith with wide and accurate scholarship. The value of the excursions has been recognized by scholars" (D.N.B.).

-400-

32. [Christianity, etc.]. VON MOSHEIM, John Lawrence; James Murdock (Translator).

Murdock's Translation of Mosheim's Ecclesiastical History from the Birth of Our Saviour to the Eighteenth Century BOUND WITH: Institutes of Ecclesiastical History, Ancient and Modern.
Boston: *Scriptural Tract Repository*, 1892.

- ◆ First edition thus. Large 8vo. Half-bound leather over pebbled boards. [xxx], [470], [485], [506], [ads].
- ◆ Good or better overall. Lightly ex-seminary-library w/only minor stamping here & there. Heavy rubbing/scuffing to extremities. Top hinge/joint a little tender. Else sound.
- ◆ **R[owland] V[ictory] Bingham's copy** with his signature and date to prelim; notes, marginalia and underlining to the first hundred or so pages.

A new edition with a biographical sketch of the translator by H.L. Hastings. Bingham was co-founder of the Sudan Interior Mission, which continues to this day as the Society for International Ministries, one of the largest and most influential Protestant missionary organizations in the world - esp. in Africa.

-350-

33. [Comics]. LEE, Stan. SECRETS BEHIND THE COMICS.

New York: Famous Enterprises Inc., 1947.

- ◆ First edition. 8vo. Wraps.
- ◆ Minor toning and rubbing at edges of covers. Else clean and sound throughout. Very good or better.

With illustrations by Ken Bald and lettered by M. Acquaviva, comics legend Lee's explanation of the form: from concept and script, to artists and publication. Part how-to, part aesthetic defense, an early and important treatise. Scarce in its first edition (it was reissued in a nearly as uncommon limited edition in 1994).

-350-

34. [CRUMB, R.]. BLAZEK, Douglas. ALL GODS MUST LEARN TO KILL.

Demarest, N.J.: Analecta Press, 1968.

- ◆ First edition. Large 8vo. Green

pictorial wraps.

- ◆ Mild toning along edges. Some minor and unobtrusive spotting rear cover. Very good plus.
- ◆ INSCRIBED in year of publication by BlazeK to Allen DeLoach: "For Allen - / The jagged days / cut into our arteries / but nothing changes / (but everything! what contradiction!) / even after tetons [?] / of revolution! / BlazeK / 6.31.68."

Crumb contributes the cover image, as well as three cartoons to this verse collection. Additionally: a frontis by Jeff Nuttall and three collages from d.a. levy. Bukowski contributes a nice blurb to the rear cover: "You are [...] a bottle of bear at night with a good cigar and the feet up on the coffee table." Inscribed to fellow poet and publisher Allen DeLoach, who produced the influential mimeo *INTREPID* which printed many of the same writers as BlazeK's mags *OLE* and *OPEN SKULL*. A nice association between two important figures in the Mimeo Revolution.

-300-

35. [CRUMB, R.]. CRUMB, Dana. Illustrations by R. Crumb. STILL EATIN' IT: A New Dana Crumb Cookbook.

Berkeley and Hong Kong: SLG Books, 1996.

- ◆ First edition. 4to. Pictorial wraps.
- ◆ Near fine or better with just trace rubbing, shelf-wear.
- ◆ **INSCRIBED by both Dana and R. Crumb to S. Clay Wilson's long-time partner, Lorraine:** "Hey! / Lorraine, / I am absolutely / delighted to know / you! You are a magfuckinisitant / woman. / Love ya! / Dana Crumb / [and in R. Crumb's unmistakable hand] & HER FORMER / HUSBAND, R. CRUMB."

Follow-up to Dana Crumb's 1976 cult cookbook *EAT IT*, also illustrated by her (then) husband, R. Crumb. With a wonderful inscription. Crumb and Wilson were original contributors to ZAP COMIX and Wilson's influence on Crumb was enormous, giving Crumb a sense of permission to push the boundaries of his own art. Crumb himself has acknowledged the debt to Wilson: "He was the first guy whose work I saw that blew out every stop. There are no inhibition at all about violence, any type of weirdness he seemed to like to push. That was the first time I'd ever seen anything like that. It was completely revolutionary, as far as I was concerned" (Holm, R. CRUMB: Conversations 169). Or, as he put more succinctly in his introduction to Wilson's 2006 career retrospective, *THE ART OF S. CLAY WILSON*: "Wilson was the strongest, most original artist of my generation that I had yet met." Indeed, Crumb and Wilson are long-time friends and have collaborated on many occasions. Crumb remains a reluctant signer and inscribed trade editions are scarce, particularly so with so close and important an association.

-750-

36. CRUMB, R. [ORIGINAL PENCIL DRAWING BY...]
np, np: 2007.

- ◆ Image size: 5" x 8". Fine.
- ◆ Signed and dated (2007) by R. Crumb.

Amusing and well-executed pencil sketch of an SUV (or possibly a mini-van?).

-1250-

37. [Decorated Publishers' Bindings]. BLYTHE, Samuel G. THE PRICE OF PLACE.
New York: George H. Doran Co., (1913).

- ◆ First edition. 8vo. Blue pictorial cloth. US Capitol Building under gilt title. Signed binding: Frank Hazenplug.
- ◆ Very good. Minor wear at edges. Else a bright, sound example.
- ◆ Warmly inscribed and signed by author to Secretary of the DNC and Washington journalist Thomas J. Pence: "To Thomas J. Pence, / Who is, I am proud / to say, one of my real [underlined], friends, with my sincere regard / Samuel G. Blythe / Washington, Jan 14, 1914."

An interesting association. Both Blythe and Pence were close to President Wilson and were among those at the convention who helped to get him nominated. Particularly appropriate for this particular book, set among Washington politicians and insiders.

-250-

38. [Decorated Publishers' Bindings]. HUNT, Enid Leigh. HAZELHURST.
London: Sampson Low, Marston & Company, Ltd., 1908.

- ◆ First edition. 8vo. Pictorial blue-cloth decorative binding depicting in sea-green and gray-blue with black and off-white accents a well-dressed young man with walking stick and hat in hand apparently courting a comely young lady who has climbed a tree (apologies for the run-on); elegant titles above. Binding unsigned, poster style with floral Art Nouveau element to spine.
- ◆ Minor rubbing, a touch shaken, very slight lean. Front hinge just starting, but intact. Top board just a bit bowed, close inspection only. Very good overall. A bright, clean example.
- ◆ Interesting gift inscription to fpep: "To / Dear Maude Elizabeth. Christmas - 1923 / from Aunt Mary L. / Who had the pleasure of / meeting the author of this book / in England in Aug -/23." Loosely laid in is an original photograph of the author (in dress, sun hat, and parasol), annotated on the back (in same hand as inscription): "Mrs. Derek Thornton (Enid Leigh Hunt)."

First edition in a particularly handsome period decorative binding. Later editions issued in red cloth mirrored this design, but reproduced it rather crudely in simple black. Hunt was the granddaughter of the noted poet and essayist, and she published in *The Dial* and elsewhere. OCLC notes but two holdings for this title, only one of which (in New Zealand) is this edition. Not noted in Minsky, nor *The University of Alabama's PBO database*. Rare; with inscription and author photo, unique.

-150-

39. [Decorated Publishers' Bindings]. DAVIDGE, Frances. *THE MISFIT CROWN*. New York: Appleton, 1904.

- ◆ First edition. 8vo. Orange decorative cloth stamped in white.
- ◆ Near fine with slight lean, minor wear at tips and touch of sunning to spine.

A scarce book in a lovely Fleur-de-lis-themed binding which is signed "COX," a still-unidentified artist who appears in the Book Broker catalogue under "Unidentified Monograms."

-100-

40. [Decorated Publishers' Bindings]. Thayer, Emma Homan. *Wild Flowers of the Pacific Coast*. New York: Cassell & Company, Ltd., (1887).

- ◆ First edition. Folio. Original pictorial cloth over beveled boards. AEG. 64pp.
- ◆ Minor rubbing at edges, with corners moderately bumped. Else uncommonly bright. A beautiful example.

With a striking pictorial cloth cover stamped in gold, white, green, and maroon depicting the sun setting over the Pacific with flowers in the foreground. Includes 24 full-color chromolithographic floral plates with tissue (all present). A lovely and charming book, not often found in this condition.

-400-

STEAMPUNK!

41. ELLIS, Edward S. *THE HUGE HUNTER; or, THE STEAM MAN OF THE PRAIRIES: Beadle's Half Dime Library - No. 1156, Vol. XLIX*. New York: M.J. Ivers & Co., 1904.

- ◆ Small 4to. Original illustrated (with striking image of steam "robot" pulling a wagon) staple-bound wraps. 14pp. plus 2pp. ads.
- ◆ Light shelf/edge wear; several small, closed tears at spine; pencil name top front wrap. Else sound, bright, and unmarred. Very good.
- ◆ [Johannsen 1156 p. 303].

A landmark: one of the earliest U.S science fiction novels, the first sci-fi dime novel, the earliest example of the Edisonade and "young inventor" genre, and the first fictional "robot" (and image of same) ever depicted. Though reprinted six times after the 1868 first edition, a genuinely rare title -- highly ephemeral and fragile. OCLC notes only a dozen institutional holdings across all editions (and none of this final printing). No bookseller or auction records for at least thirty years; Beadle and Adams bibliographer Johannsen notes no historical sales for this title either.

-950-

42. [Film]. HITCHCOCK, Alfred and Francoise Truffaut. *HITCHCOCK / TRUFFAUT*. New York: Simon and Schuster, 1967.

- ◆ First US edition. 4to. Grey cloth.

- ◆ Very good plus to near fine in a like jacket. Some small spots of light abrading to ffepp. Tiny bumps to bottom corners, trace foxing top edge. Jacket lightly rubbed, a few short closed tears & tiny chips at edges. Laminate just beginning to raise at a couple of corners, as common. A well above-average example.
- ◆ Laid in is a small folded card: "WITH THE COMPLIMENTS / OF / ALFRED HITCHCOCK."

One of the greatest film books of all time. Truffaut's interviews remain Hitchcock's fullest elucidation of his work and technique. With compliments card, unusual.

-300-

43. [Film]. LEIGH, Janet. *THERE REALLY WAS A HOLLYWOOD: An Autobiography*. New York: Doubleday, 1984.

- ◆ First edition. 8vo. Near fine in a like jacket. Minor shelfwear to extremities. Else clean, bright and sound throughout.
- ◆ Warmly inscribed and SIGNED by author Leigh: "To Thyra June, / With fond memories. / Jeanette Helen Morrison / AKA Janet Leigh."
- ◆ ADDITIONALLY: Laid in is a brief ANS from Leigh to same inscribee dated Oct. 22nd 1945 (two years before her movie debut): a thank-you note for attending Leigh's second wedding (to Stanley Reames) and for their gift. Fine, about 50 words.
- ◆ Also loosely laid in: a number of newspaper clippings related to Leigh.

Inscribed to a long-time friend of Leigh's using both her given and stage names. Quite unusual thus. A unique and touching assemblage from the Oscar-nominated star of *Psycho*, *Touch of Evil*, *Harper*, *Little Women*, *The Manchurian Candidate* and numerous other classic Hollywood films.

-300-

WTF?

44. [Film]: [Marx Brothers?]. *THE WHEEZE: The Finest Paper West of Point Firmin*. n.p. [*Hollywood?*]: n.p. [*Marx Brothers?*], n.d. [ca. 1937?].

- ◆ First edition (?). 4to. Stapled wraps.
- ◆ Issues very good. Minor edgewear. A couple of small, clean splits in cover at spine of first issue.

Three issues (all published?) of this highly unusual (and dare I say rather mysterious?) spoof of Hollywood trade journals and gossip rags. A hilariously brilliant send-up of Tinsel Town culture and mores as reflected in faux articles ("L.A. Girl Accuses L.A. Man of Chasing L.A. Cat Over L.A. Fence"), satirical ads ("Learn to Play a Phonograph"), and other similar take-offs. Almost certainly produced by the Marx Brothers (whose humor is evident throughout), the threesome appear on the cover of the final issue and are the only historically verifiable names mentioned in both issues (several times).

An early fore-runner to *National Lampoon*, *Mad*, and *The Onion* and an apparently undocumented entry in the Marx Bros. canon. OCLC yields no copies. No auction or bookseller records found. Not mentioned in any Marx Brothers references. Previously unseen by knowledgeable colleagues consulted. Truly rare (perhaps an elaborate joke? set prop? drunken *divertissement*?), so much so I'm tempted to take the second issue's cover-claim at face value: "This newspaper has nearly forty subscribers."

-850-

45. GRANT, Ulysses S. *PERSONAL MEMOIRS OF U. S. GRANT*. New York: Charles L. Webster, 1885.

- ◆ First edition. 2 vols. 584; 647, [1] pp. Steel-engraved frontis in each volume (with tissue-guards). Illustrated: several battle maps and wood engravings throughout; folded facsimile letter Vol. I; folding facsimile document Vol. II. Full contemporary calf, gilt red and black morocco spine labels to each volume, marbled endpapers, all edges marbled.
- ◆ About very good overall. Patches of sunning to leather, some scuffing and spotting, rubbing to edges and corners (some bumped). Joints a little tender with top corner front board just beginning to start. Marbled edges fading. Internally sound and clean. Overall, still handsome, complete, and in the most uncommon of the three first edition bindings.

An enduring classic, arguably the finest first-hand account of the Civil War, an indispensable resource, and one of best-selling volumes of this 19th Century.

-800-

46. HANFF, Helene. 84, *CHARING CROSS ROAD*. New York: Grossman, 1970.

- ◆ First US edition. 8vo. Red cloth.
- ◆ Very good in like jacket. DJ lightly toned, with moderate rubbing, edgewear. Clipped. Book has slight lean, PO name to ffepp.

One of the quintessential books on books. Basis for the movie of the same name starring Anthony Hopkins, Anne Bancroft, and Judi Dench. A beloved classic.

-100-

47. [Homosexuality]. BRANSON, Helen P. (With an Introduction by Blanche M. Baker). *GAY BAR*. San Francisco: Pan-Graphic Press, 1957.

- ◆ First edition. 8vo. Blue cloth. 89pp.
- ◆ Fine in VG DJ. DJ w/a couple faint spots soil, minor chipping at edges. Two tiny chips rear panel. Unclipped. Book fine: bright, clean and sound.

Memoir of gay bar owner Branson, whose bar Helen's was long a San Francisco institution. A scarce title, esp. in such condition, it provides a valuable picture of gay life in the 1950's and remains an important source. The first book

issued from Pan-Graphic Press, publisher of the landmark gay journal the *Mattachine Review*. From a first printing of 1600 copies; many of which we suspect remained unsold and were destroyed; OCLC notes but 15 holdings.

-300-

48. [Homosexuality]. SCULLY, Robert. SCARLET PANSY.

(New York): Nesor Publishing Co., (1937).

- ◆ Second edition. 8vo. Red cloth. 368pp.
- ◆ Bit of dusting to page edges, else a clean, tight copy in the original dust-wraper, price-clipped, lightly rubbed and edge-worn. VG or better.
- ◆ [Young 3477].

Very nice copy of this scarce 1930s gay novel, originally published by the small New York publisher William Faro a few years earlier. Faro actually published this edition as well, but legal difficulties forced him to couch his involvement. Both editions are quite scarce, especially so in dust-jacket. From the DJ: "The first honest and really complete story of 'one of those men.' What THE WELL OF LONELINESS did for the man-woman, this most unusual tale does for the woman-man - only that the latter is a so much more wayward and more fascinating creature."

-500-

49. [Illustrators]. [WEBB, Margaret Ely]. CONVERSE, Florence. THE HOUSE OF PRAYER.

London and New York: J. M. Dent & Sons LTD. and E.P. Dutton & Co., (1935).

- ◆ Everyman's Library 923. Small 8vo. Red cloth.
- ◆ Near fine in a very good or better jacket with minor chipping at edges, light rubbing.
- ◆ SIGNED and inscribed by Margaret Ely Webb to Mary Chapman Ahrnke whose Webb-designed bookplate is tipped to front pastedown.

Webb was a noted children's book illustrator and book plate designer, with the title here offered being her most well-known. Her signature is quite scarce. Ahrnke was a noted bookplate collector in her own right; a nice association.

-300-

50. [Illustrators]. Dr. Seuss. YERTLE THE TURTLE AND OTHER STORIES.

New York: Random House, 1958.

- ◆ First edition. 8vo. Pictorial Boards.
- ◆ Jacket has light rubbing to edges, two tiny chips to bottom of spine. Unclipped with original price intact. Touches of shelf-wear to extremities of book itself. Else bright, sharp, and sound overall. Uncommonly well-kept example. Near fine in like jacket.

First edition as per Younger and Hirsch 82.

-350-

51. [Illustrators]. POLITI, Leo. BUNKER HILL LOS ANGELES: ...REMINISCENCE OF BYGONE DAYS.

(Palm Desert, CA): Desert-Southwest, (1964).

- ◆ First edition. 4to. Near fine in very good jacket. Dust jacket has mild rubbing, edge-wear, a couple of tiny patches soil. Unclipped with original price intact. Book has just trace shelf-wear to extremities.
- ◆ SIGNED by author Politi to free page before title with ORIGINAL POLITI FULL-COLOR WATERCOLOR PAINTING of a bird on a leaved vine, dated 1993.

Lovely picture book remembrance of the neighborhood where the Caldecott-winner was a longtime resident.

-300-

52. JOHNSON, Denis. TREE OF SMOKE. New York: Farrar, Straus and Giroux, 2007.

- ◆ First edition. 8vo. Near fine in like jacket. Minor shelf-wear at extremities. A touch shaken. Else clean, bright and sound throughout. Jacket unclipped.
- ◆ Inscribed, dated and SIGNED in green ink by author Johnson to title page: "Denis Johnson / March 17, 2008 / ST PAT'S." Also laid in is a brief signed note (also dated 3/17/08, also in green ink) from Johnson, in full: "Jim - Signed in green for St Patty's Day - Cheers - DJ." 8 1/2" x 11" folded in half, else fine.

Johnson's acclaimed Vietnam novel and winner of the National Book Award. Recipient of note is author's former father-in-law. An unusual pair and a nice association.

-300-

53. [KENT, Rockwell]. MELVILLE, Herman. MOBY DICK.

New York: Random House, 1930.

- ◆ First edition thus. 8vo. Pictorial cloth in black and silver.
- ◆ Cloth rubbed with a few scuffs here and there. A bit of chipping at top of spine not effecting any text; spine toned as well. Bumping at corners, wear to edges. Some faint damping to edges with patches of soil here and there. A little scruffy but else sound. About VG. Lacking DJ.
- ◆ Neatly and warmly inscribed and SIGNED by Kent in pencil to ffp: "To / Horton Trautman / from his friend / Rockwell Kent."

First trade edition of what many consider Kent's masterpiece. Though there were many signed limited editions of Kent's works issued, inscribed trade editions are substantially more scarce.

-750-

54. KOSINSKI, Jerzy. THE ART OF THE SELF: Essays a propos STEPS. New York: Scientium-Factum, 1968.

- ◆ First edition. Narrow 8vo. Original printed wraps.
- ◆ Near fine with mild toning at edges.
- ◆ Inscribed and SIGNED by author Kosinski to noted Native American author Duane Niatum: "For Duane

Niatum / in appreciation / Jerzy Kosinski / March 1975."

One of Kosinski's more fascinating books, one we've never seen unsigned, but which exists in numerous "states." Kosinski "revised" many elements of this book over the next ten years: having stamps made to amend list of titles published and the acknowledgements, a sticker to correct his publisher's address, xeroxing a current biography and taping it over the printed bio. page, making holographic changes, etc. In effect, this book reflects in its bibliographic variety the very "art of the self" Kosinski embodied in his life: a constant work in progress, and given the controversies surrounding him, one sprinkled liberally with a dose of fiction. The current copy reflects an unusual amount of "revisings" by Kosinski: revision stamps (with additional hand corrections), publisher sticker, and crossing out of biography (in same pen as inscription) with xeroxed version taped over.

-175-

55. LEVINE, Philip. UNSELECTED POEMS. Santa Cruz: Greenhouse Review Press, 1997.

- ◆ First edition, limited to 2000 copies. 8vo.
- ◆ Touches of wear at the edges. Else, bright, tight and clean throughout. Near fine.
- ◆ Presentation copy to author, poet, novelist and cartoonist Charles Johnson: "For Charles Johnson, with hope for our words, Philip Levine."

Johnson's 1990 novel *Middle Passage* won the National Book Award for fiction that year. Levine won the same prize in poetry for 1993's *What Work Is*.

-250-

56. [Literary Magazines]. MONROE, Harriet (KILMER, Joyce - Contributor). "Trees" in POETRY: A Magazine of Verse - Vol. II No. 5, August 1913. Chicago: Harriet Monroe, 1913.

- ◆ First edition. Small 8vo. Original wraps. Fine.

First appearance of one of the best-known, most beloved, and most widely anthologized poems of the 20th century, Joyce Kilmer's "Trees," with its instantly recognizable opening lines: "I think that I shall never see / A poem lovely as a tree." An uncommon issue, esp. in this condition.

-100-

57. [Literary Magazines]. ANDERSON, Margaret (Editor). [May Ray, Marcel Duchamp, Gertrude Stein, etc. - Contributors]. THE LITTLE REVIEW: Stella Number; Vol IX No. 3. Paris: The Little Review, 1922.

- ◆ First edition. Large 8vo. Wraps.
- ◆ Minor wear to yap edges. Small stain to bottom corner of front wrap. Small tear to spine. Very good or better example of a fragile issue.

As Stella biographer Irma Jaffe has convincingly argued, it was likely in this issue that Hart Crane first saw in reproduction Stella's painting

"Brooklyn Bridge" which would later serve in part as inspiration for his epic poem "The Bridge" (see "Joseph Stella and Hart Crane: The Brooklyn Bridge" American Art Journal, Autumn, 1969). One of the most difficult numbers of this landmark journal of the avant-garde to find, especially in collectible condition.

-750-

58. [Literary Magazines]. BRAINARD, Joe. C COMICS #1.

New York: Lorenz Gude, 1964.

- ◆ First edition. Folio. Side-stapled mimeo.
- ◆ Very good with some foxing to covers, edges. Internally bright & clean. Staples rusting, but entirely sound. Overall, a well-above-average example of a fragile production.

Scarce first issue (of only two) of Brainard's comic-strip collaborations with New York School poets: John Ashbery, Bill Berkson, Ted Berrigan, Dick Gallup, Barbara Guest, Kenneth Koch, Jimmy Schuyler, Frank O'Hara, Kenward Elmslie, Peter Schjeldahl, Ron Padgett, etc.

-750-

59. [Literary Magazines]. MAYER, Bernadette and Lewis Warsh (Editors). UNITED ARTISTS ONE. Lenox, MA: United Artists, 1977.

- ◆ First edition. 4to. Side-stapled mimeo wraps.
- ◆ Trace toning to edges. Touches of external wear. Near fine.
- ◆ SIGNED by Mayer in her unsteady hand to title/contents page.

Uncommon first issue of the late-period mimeo. Contributors include Clark Coolidge, Paul Metcalf, and the editors.

-100-

60. [Literary Magazines]. SANDERS, Ed (Editor). FUCK YOU: A Magazine of the Arts, Number 5 Vol. 6.

New York: Fuck You Press, 1964.

- ◆ First edition. 4to. side-stapled mimeo wraps.
- ◆ Very good or better with mild edge-wear. Else clean and sound example of a fragile production.
- ◆ [Clay and Phillips pp. 166-68].

Contributors include Ginsberg, O'Hara, Orlovsky, Di Prima, and others.

-350-

61. MAYER, Bernadette. [SOURCE, MANUSCRIPT AND DRAFT MATERIALS FOR MAYER'S BOOK "ERUDITIO EX MEMORIA"].

[New York]: n.p., [ca. 1964-1977].

- ◆ 85 leaves of material, approx. 150pp. overall. Various sizes and formats all housed in a legal-sized manila envelope marked "Random Notebook" in Mayer's hand.
- ◆ Generally very good or better.

In his review of Bernadette Mayer's *Eruditio Ex Memoria* (Angel Hair, 1978), Douglas Messerli described the work thusly: "Memory, history,

personal history, autobiography, metaphysical autobiography, *Eruditio Ex Memoria* is all of these" (L=A=N=G=U=A=G=E, #7, March 1979). Or as Nada Gordon later wrote of Mayer's mid-career mimeo: "Mayer's compositional method for this book is to rescue the reams of documentation she acquired throughout her academic life, and to reformulate them as art." Offered here are those very "reams of documentation" Mayer utilized in creating her ninth book.

Included are about 150 pages (on 85 leaves) of years of class and academic notes from Mayer's college and high school careers: various drawings and diagrams (including the original art and collage that become the cover of *Eruditio*), papers (including a typed report on Boolean Algebra), notes, hand-outs and other primary and holographic material, all of which Mayer eventually stitched together (in one form or another) through cut-up and collage techniques into what would become *Eruditio Ex Memoria*. Not a draft in the traditional sense, but rather the inspiration for the book and source material from which the text was assembled.

A rare look into the experimental compositional methods of this important second generation New York School poet and one that serves to clarify what is often read as one of Mayer's most difficult works.

-2000-

62. MILLAY, Edna St. Vincent. COLLECTED SONNETS.

New York: Harper & Bros., 1941.

- ◆ First collected edition. 8vo. Full limp red leather in slipcase, as issued. 161pp.
- ◆ Very good plus in like slipcase. Minor rubbing at edges overall. A few faint scratches to delicate leather. Bump to one corner case.

First collected edition of the poems that established Millay's reputation and for which she remains most famous. Scarce in the deluxe binding.

-150-

63. [MILLER, Henry]. LA TOUR DE FEU (Henry Miller ou Les Mauvaises Frequentations) - Numero 47, Automne 1955. (Bordeaux, France): np, 1955.

- ◆ First edition. 8vo. Wraps.
- ◆ Some mild toning and soiling to wrappers. Else clean and sound. All plates present. Very good.
- ◆ **INSCRIBED by Miller and dated on first page to poet and critic Karl Shapiro:** "For / Karl Shapiro / Henry Miller / 5/31/59".

A remarkable association. Shapiro penned the laudatory essay on Miller, "The Greatest Living Author," in 1959 in the French literary journal *Two Cities*. Shapiro's essay - coming as it did from an established critic and Pulitzer-Prize-winning poet - served for many to legitimize Miller's provocative prose. Later Shapiro's essay became the introduction to Grove Press' *Tropic of Cancer* (1961). When the Grove Press edition led - as expected - to numerous obscenity trials,

Shapiro also wrote briefs in support of Miller. These legal ordeals culminated in the landmark *Grove Press vs. California Supreme Court Decision* of 1973 which established the so-called "Miller Test" of obscenity. An significant association from the most important obscenity rulings of the 20th Century.

-500-

64. [MILLER, Henry] Knight, Arthur. [FRAMED, ORIGINAL BLACK-AND-WHITE PHOTOGRAPH OF HENRY MILLER].

n.p.: n.p., n.d. [ca. 1953].

- ◆ In an elegant black frame with gold center trim and light grey matte.
- ◆ Image size: 12" x 16 1/4". Frame size: 17" x 20 3/4". Fine.

A sharp and handsome black & white image by poet and anthologist Arthur Knight (unsigned) of Henry Miller at Big Sur's Partington Ridge, circa mid-fifties. Miller sits in a wicker patio chair with right leg bent up onto a nearby concrete bench; his right hand rests on same knee and holds a cigarette. Miller looks straight into the lens, which is positioned close below him. Ocean in the background, foliage overhead. Knight was a noted photographer of literary figures; his images grace dozens of dust-jackets. With his wife Kit Knight he published several books and became part of the beat and counterculture scenes.

-750-

65. MILLER, Henry. ORDER AND CHAOS CHEZ HANS REICHEL.

Tucson, AZ: Loujon Press, 1966.

- ◆ First edition. Square 8vo in slipcase.
- ◆ Book and jacket very near fine with trace wear at edges. In near fine slipcase a bit worn at the corners. Else bright and handsome.
- ◆ Limited Cork Edition, one of 1399 copies with an original B&W photograph of Miller by Ina Paulandrie tipped to the front pastedown.

Strikingly fine and award-winning production. Printed and hand-bound by the Schuberth Bookbindry of San Francisco for the Loujon Press. With an introduction by Lawrence Durrell.

-200-

66. [Occult and Paranormal]. HOME. D[aniel] D[un]glas (With an Introduction by Judge Edmonds). INCIDENTS IN MY LIFE.

New York: Carleton, 1863.

- ◆ First thus. 8vo. Original cloth boards.
- ◆ Worn at edges, spine cloth re-glued to book. Fading, some patches of soil. Starting here and there. Good only, but complete and sound. 315pp. plus ads

First US edition from the premier Victorian medium and spiritualist. Edmonds' introduction was prepared especially for this edition. Though attributed to Home, this book, and his *Lights and Shadows of Spiritualism*, is now believed to have been written by his lawyer W. M. Wilkinson.

-500-

67. [Occult and Paranormal]. RANDOLPH, P[ascal] B[everly]. *THE WONDERFUL STORY OF RAVALETTE. ALSO, TOM CLARK AND HIS WIFE. AND THE CURIOUS THINGS THAT BEFELL THEM; BEING THE ROSICRUCIAN'S STORY.*

Toledo, OH, K. Corson Randolph: 1876.

- ◆ First thus. Original cloth. Small 8vo.
- ◆ A fair to good copy only. Fading to spine, some fraying to edges and mild soiling to cloth. A signature or two loose, damp-staining to a handful of pages. Lacking flap and half title, top corner title page missing. Occasional penciled marginalia throughout.
- ◆ [Deveney 19].

One of the earliest novels by an African American, whose proto-automatism prefigures much of what was to come with Surrealism. An important entry in this prominent 19th century occultist's oeuvre, Randolph is credited with introducing sex magic (which he termed "affectional alchemy") to the U.S., and his writings heavily influenced both Helena Petrovna Blavatsky and Aleister Crowley. Published by his widow after Randolph's death in 1875, this later edition differs slightly from earlier versions in the introduction's toned-down criticisms of spiritualism. Despite faults, a solid copy of a scarce work.

-200-

68. [O'HARA, Frank]. Goldberg, Michael. *NEW PAINTINGS ["Why I Am Not A Painter"].* New York: Martha Jackson Gallery, 1966.

- ◆ First edition. 4to. Printed wraps. Fine.

Exhibition catalog from Goldberg's show at the Martha Jackson Gallery (March 8th - April 2nd 1966) reproducing in its entirety Frank O'Hara's classic poem "Why I Am Not A Painter" on the cover. An appropriate choice for Goldberg as he is mentioned by name in the poem, one of O'Hara's best and best-known. Not in Smith and one of O'Hara's last publications during his lifetime. Scarce.

-300-

69. [POE, Edgar Allan]. 'Dream-Land' & Other Pieces in Graham's Magazine. Vols. 25-26. Philadelphia, January - December 1844.

- ◆ First edition. 4to. Contemporary half black morocco with borders, bands and titles gilt.
- ◆ Some light foxing. Some rubbing overall with minor fraying at a couple edges. All plates present. Very good or better.

First printing of Poe's famous poem "Dream-Land," containing the well-known lines, "Out of space, out of time" as well as a review of Horne's *Orion* by Poe. Also includes Nathaniel Hawthorne's "Earth's Holocaust" as well as articles by James Fenimore Cooper, and contributions by Longfellow, Bryant, Lowell, etc.

-400-

70. POUND, Ezra. *The Cantos of Ezra Pound.* (New York): New Directions, (1970).

- ◆ First edition thus. 8vo. Beige cloth.
- ◆ Very fine in like jacket. An exceptional copy: bright, sharp and tight. The nicest copy we've seen and the nicest copy we're likely to ever see.
- ◆ [Gallup A31f].

Third US edition overall, first complete US edition (through Canto 117), first thus. Pound's magnum-opus and THE modernist epic. In now-iconic orange jacket with black titles, the first printing of the edition for which The Cantos are perhaps best known in this country. One of 3000 copies.

-200-

71. PYNCHON, Thomas. *THE CRYING OF LOT 49.* Philadelphia / NY: Lippincott, (1966).

- ◆ First edition. 8vo. 1/4 cloth. 183pp.
- ◆ Near fine in like jacket. An exceptionally fresh copy - bright and sharp overall. Touch of trace rubbing to rear panel jacket, tiny bit of wear to top of spine. Unclipped. Small ink stamp to bottom of text block. Not a remainder mark, but rather how (I'm told) the previous owner kept track of which books he'd read. Very unobtrusive and otherwise very fine.

Lovely first edition of Pynchon's second novel. Pringle 100 title.

-750-

72. PYNCHON, Thomas. *GRAVITY'S RAINBOW.* New York: Viking Press, 1974.

- ◆ First edition. 8vo.
- ◆ Near fine in fine jacket. Like the above, an exceptional copy with one small ink stamp to bottom of text block and one date stamp (recording date the book was completed by previous owner). Very unobtrusive. A touch shaken, but just barely. Top-stain perfect.

First edition of this National Book Award-winner and Burgess 99 title. One of 4000 copies.

-1250-

73. [Rock and Roll]. MARCUS, Greil with Jan Hodenfield, Andrew Kopkind, Robert Kingsbury. *WOODSTOCK: A Special Report by the Editors of Rolling Stone.* San Francisco: Straight Arrow Publishers, 1969.

- ◆ First edition. 4to. Pictorial wraps.
- ◆ Very good plus to near fine. Minor rubbing, edge-wear. Faint toning to pages. Else sound and clean throughout.

First printing (stated) of this commemorative book about the landmark cultural event, with text by the legendary rock writer. Photos by Baron Wolman with Joseph Sia and Mark Vargas. Cover image by Jim Marshall. 64pp. Increasingly uncommon, esp. in its first edition.

-75-

74. [Rock and Roll]. MELTZER, Richard. *THE AESTHETICS OF ROCK.*

New York: something else press, 1970.

- ◆ First edition. 8vo. Green cloth.
- ◆ Near fine or better in like jacket. DJ has tiniest touches of edge-wear, close inspection only. Book w/trace fading to cloth along top edge. Else a bright, clean, sharp and tight example.
- ◆ SIGNED by author Meltzer to half-title.

One of the earliest works of rock-music criticism and analysis, named one of "The Best Rock 'n' Roll Books Ever" by the New Musical Express, and a modern classic. From Dick Higgins' legendary press.

-375-

75. [Rock and Roll]. WAREHAM, Dean. *BLACK POSTCARDS: A Rock & Roll Romance.* New York: Penguin Press, 2008.

- ◆ First edition. 8vo. Very fine in fine jacket.
- ◆ SIGNED by Wareham to title page.

Memoir from the founder of Galaxie 500 and Luna. 324pp. with photos. Wareham did only a small handful of signings for this book.

-100-

76. SAROYAN, Aram. *COFFEE COFFEE.* New York: 0 to 9, 1967.

- ◆ First edition. 4to. Wraps. Side-stapled mimeograph.
- ◆ Near fine with just touches of edgewear, rubbing. Minor toning internally, as common. Else a clean and sound example.

Saroyan's masterpiece of minimalism and one of the seminal works of the Mimeo Revolution. Increasingly rare.

-450-

77. [Science and Technology]. BUSH, Vannevar. *AS WE MAY THINK [in "ATLANTIC MONTHLY" (July 1945: Volume 176, Number 1), Bound Volume July-December 1945].* Boston: Fortune Magazine, (1945).

- ◆ First edition. 4to. Red cloth.
- ◆ Very good with some fading to the cloth and spine, some minor edgewear and the front hinge just beginning to be tender (but just barely). Complete six month run bound as one (though wrappers not bound in), with embossed call numbers to bottom of spine (matching the title), else no other library markings. A clean and sound example.

First appearance of the prescient and landmark article by Bush which - in describing a computer system Bush termed "Memex" that mimicked human memory - closely parallels what we today know as the Internet. Though long-forgotten, "As We May Think" is now rightly seen as a visionary addition to the literature of science and computers. Increasingly scarce.

-500-

78. [Science and Technology]. HORSTMANN, Henry C., and Victor H. Tousley. *MOTION PICTURE OPERATION: Stage Electrics And Illusions. - A Practical Hand-Book and Guide for Theater Electricians, Motion Picture Operators and Managers of Theaters and Productions.* Chicago: J. Drake & Co., (1914).

- ◆ First edition. 12mo. 11x17cm. 393pp. [6pp]. Original black leather over flexible boards. Front and spine gilt-stamped. All edges tinted red. Marbled endpapers.
- ◆ Leather mildly rubbed here and there. Two small unobtrusive patches of paper residue to rear board. Name and city penned to prelim. Else bright, sound and square. Very good+ to NF.

A fascinating and important document of early film technology and history. Chapters include: The Arc Lamp, The Motion-Picture Machine, Principles of Vision, Refraction, Optical Illusions, Portable Stage Equipment, and Useful Facts and Formulas. Though not an especially uncommon text (it was reprinted several times - 1917, 1923), it is particularly so in this binding (the cloth is more frequently encountered), in such exceptional condition, and in its true first edition; OCLC notes but 13 holdings.

-400-

79. [Science and Technology]. SPENCER, Herbert. *THE PRINCIPLES OF BIOLOGY.* New York: D. Appleton and Co., 1871.

- ◆ 8vos. 2 vols. in original green pebbled boards. 492pp., 569pp. plus ads.
- ◆ Very good+ w/minor rubbing overall. Else sound and clean throughout.

Early American edition of this landmark work which coined the phrase "survival of the fittest."

-100-

SECOND FOLIO BARD

80. SHAKESPEARE, William. *THE LIFE OF TYMON OF ATHENS [Extracted from 'Mr. William Shakespeares Comedies, Histories and Tragedies. Published according to the true Originall Copies. The second Impression'].* [London]: [Thomas Cotes for Robert Allot, et al], [1632].

- ◆ Second edition. Folio. Modern marbled boards. 11 leaves (jj6-ll4) paged 107-128 (128 being Actors Names). 12 7/8" x 8 5/8". Printed in roman and italic in two box-ruled columns, woodcut headpiece and tailpieces.
- ◆ Binding fine. Contents very good. Paper-clip rust stain to top inner corner of first and last leaf. Small scuff to leaf kk effecting one word of text. Minor toning, occasional spotting, foxing. Else a bright, clean example.
- ◆ [Jaggard 496]. [Pollard 143-145].

The complete play extracted from the 1632 second folio edition. Second edition overall (after the First Folio of 1623, used as the setting copy for this edition) of Shakespeare's Timon of Athens, appearing seventeen years after the Bard's death. It and the first folio would remain

the only editions of Timon for almost the next fifty years, until the first separate edition of 1678. One of Shakespeare's most difficult works – sometimes grouped by scholars with the tragedies, sometimes with the problem plays – its themes and explorations of the title character revisit and parallel other works, perhaps most notably King Lear (written at nearly the same time). A play often critically out-of-favor, Lucy Bailey's acclaimed London production at the Globe this summer has again renewed interest.

-3750-

INSPIRATION FOR DOUBLE INDEMNITY

81. SNYDER, Ruth (Jack Lait - Forward). *Ruth Snyder's Own True Story. Written By Herself in the Death Cell. Published Complete for the First Time Anywhere.* New York: King Features Syndicate, (1927)

- ◆ First edition. 4to. Original pictorial wrappers. 47pp.
- ◆ Covers a bit rough, with old clear tape reinforcement to spine; perforations to front cover, these also backed with clear tape; text lightly tanned, still light & unmarked; about very good overall.

Extremely scarce first-hand account of life on Death Row, by the first woman ever to be put to death by electrocution. Ruth Brown Snyder and her lover Judd Gray were convicted of the murder of Snyder's husband in 1927; after nearly a year of appeals, they were executed at Sing-Sing prison on January 12, 1928. Snyder wrote this memoir during her long residency on death row, using a typewriter given her by celebrity journalist Jack Lait (Lait, the only reporter ever to be granted a personal interview with Snyder, also supplies the introduction to the present volume). The case became a national sensation as well as a cause celebre for death-penalty opponents, with Snyder being portrayed in the popular media as a victim of her passionate obsession with Judd. Lait, who would parlay his interviews with Snyder into a hugely successful career in celebrity journalism, did much to inflame public sympathy.

The Snyder & Judd case inspired a number of fictional works, most notably (and literally) James M. Cain's great noir novel *Double Indemnity*, which was later adapted for film by Billy Wilder. In many ways, however, Snyder's story served as archetype for the 20th Century's conception of the hard-boiled femme fatale, and the influence of her story can be seen in many subsequent works, from *The Postman Always Rings Twice* and *Body Heat* to *Chicago*.

Her death was also responsible for one of the iconic photographs of the last century. The final moments of her execution were caught on film with the aid of a miniature camera strapped to the ankle of Tom Howard, a Chicago Tribune reporter. The photo was carried on the front pages of newspapers across the United States and remains the only known image of a person being electrocuted. Howard's camera is now part of the collections of the Smithsonian's National Museum of American History.

Despite its tabloid appearance, the present work is a substantial first-person narrative, filled with pathos, self-awareness, and flashes of grim

humor. Never republished; OCLC catalogues the title but gives no locations; not in LOC; not found in any auction or dealer catalogue for 25 years. A truly rare, ephemeral item. The uber-text of one of pop-culture's most enduring and influential meta-narratives.

-3000-

82. [Steinbeck, John]: [Ricketts, Edward F.]. *PACIFIC BIOLOGICAL LABORATORIES: Comprising the Complete "Mounted Museum Specimens" Section, and the first part of the "Preserved Zoological Specimens" Section.* Berkeley & Pacific Grove, CA: University Apparatus Co. & Pacific Biological Laboratories, (1929).

- ◆ Third edition overall (see below). 4to. 10 3/4" x 7 3/4". Original stapled wrappers, front cover printed in light blue and brown. 27pp.
- ◆ Fine.

Catalog for Ricketts' Pacific Biological Laboratories (who/which served as the model for Doc and his lab in Steinbeck's *Cannery Row*). With a foreword attributed to A.T. Flanders, but almost certainly penned by Ricketts and identical to the unsigned forward included in the earlier edition (below). Illustrated with drawings and photographs of marine specimens and supplies. At auction only twice in the last thirty years, with only a small handful of OCLC holdings. Scarce.

-950-

83. [Steinbeck, John]: [Ricketts, Edward F.]. *PACIFIC BIOLOGICAL LABORATORIES: Comprising the Complete "Mounted Museum Specimens" Section, and the first part of the "Preserved Zoological Specimens" Section.* Pacific Grove, CA: Pacific Biological Laboratories, 1929-1930.

- ◆ Second edition overall. 4to. 10 3/4" x 7 3/4". Original stapled wrappers, front cover printed in light blue and brown. 27pp.
- ◆ Near fine with light crease to cover and some faint, minor spots of soil.

This is a revision of the rare 1925 PBL catalog and apparently precedes Ricketts' partnership with Berkeley (see item 50 above). In addition to the title page differences noted, the introduction is here unsigned. Otherwise the two copies here offered appear identical. This copy matches only one other I've examined - at the Monterey Public Library (and that from the papers of Ed Ricketts himself). All others found (at auction and in various private collections and public institutions) are identical to the first above. An apparently unrecorded edition, almost certainly preceding what has come to be accepted as the second edition (now third – again, see above).

-1250-

84. STEINBECK, John. *How Edith McGillcuddy Met R.L.S. A Story by John Steinbeck.* Cleveland: The Rowfant Club, 1943.

- ◆ First edition. 4to. [1]-[5], 6-18, [19]-[24]. Printed in red, blue and black. Facsimile letter tipped-in. Decorative red paper boards on a light gray background, black cloth spine with

- printed paper spine label.
- ◆ Rubbing to paper spine label. Red paper title label (printed and decorated in gold) on front cover slightly askew. Touches of rubbing along edges. A near fine copy.
- ◆ One of 152 copies printed by The Grabhorn Press for members of the Rowfant Club. This, an out-of-series and unnumbered copy. Unusual thus.
- ◆ [Goldstone and Payne A20a]. [Grabhorn 389].

Though not noted, this copy originated from the collection of author and historian Carl I. Wheat. A story that first appeared in the August 1941 issue of Harper's Magazine. One of the scarcest of the Steinbeck "A" items.

-750-

85. STEINBECK, John. THE RED PONY.
New York: Covici-Friede, 1937.

- ◆ First edition. 8vo, [2] blank, 81 pages, [1] limitation page, [2] blank. Cloth.
- ◆ Spine lettering faint, else a near fine copy in original publisher's slipcase with light edgewear and dampstaining, (else also near fine).
- ◆ Handsome bookplate of Albert Crone, Covici-Friede associate, tipped to ffep.
- ◆ SIGNED 'John Steinbeck' at colophon.

Copy 'J,' unrecorded and not in Goldstone and Payne A9a. While this copy uses the same limitation statement, it is likely one of a much more limited edition (26 or 52 copies?) and is printed on handmade Marais paper, while the colophon calls for La Garde paper.

-7500-

86. [STEINBECK, John]. *[Original Film Poster for Director Irving Prechel's Production of THE MOON IS DOWN].*
[Hollywood]: Twentieth Century-Fox, 1943.

- ◆ Full-color lithograph poster, measuring 27" x 41".
- ◆ Creases from folding, as usual. Rubbing and some minor separation at folds. Several pin holes at edges from display. Colors bright, bold, and unfaded. Very good.

Steinbeck's name prominently displayed in this vibrant poster for the film starring Cedric Hardwicke, Henry Travers, Lee J. Cobb, Doris Bowdon, and Margaret Mycherly and produced by Nunnally Johnson (all noted). Printed by the Tooker Litho. Co. of New York. See Goldstone & Payne E11.

-300-

87. STEINBECK, John. THE RED PONY.
New York, Viking: 1945.

- ◆ Large 8vo. Cloth. First illustrated edition.
- ◆ A near fine example with trace rubbing and the attractive bookplate of Joyce and Jules Buck to pictorial ffep. In a worn slipcase, split at edges. Housed in a handsome green cloth clamshell case.
- ◆ Warmly and somewhat cryptically

INSCRIBED on title page beneath the image of the Red Pony by Steinbeck to the wife of film executive and Steinbeck collaborator/friend Jules Buck: "For Joyce with love / John Steinbeck / Horses aren't much for smartness - but they're nice. Maybe that's why - JS." Additionally signed by Steinbeck to the page preceding half-title.

- ◆ [Goldstone & Payne A9c].

Jules Buck was perhaps best known as the cameraman for John Huston's WWII documentary "The Battle of San Pietro," still widely considered one of the finest examples of battlefield film-making. After the war he settled in Hollywood where he helped produce the classic film-noir *The Killers* (1946) and the influential detective story *The Naked City* (1948). After founding the brief-lived Horizon Pictures, Buck moved to 20th Century-Fox where in 1949 Darryl Zanuck asked him to assist Steinbeck in finalizing a draft of his long-awaited "Zapata" screenplay. Buck and Steinbeck "liked each other immediately" (Benson, JOHN STEINBECK, WRITER 651-52) and worked for a month on the script, with Buck first serving as Steinbeck's sounding-board and then typing "at John's battered old IBM typewriter" (652) while Steinbeck dictated. When they finished, Steinbeck was so pleased and appreciative of the results he suggested "It should be put down by John Steinbeck AND Jules Buck" (653), a suggestion Buck rejected. The Bucks and Steinbecks subsequently became lifelong friends with Jules and John considering a further collaboration and the two couples often visiting each other. A wonderful association and an uncommonly effusive inscription for Steinbeck, one especially apropos for this particular book.

-7500-

88. [STEINBECK, John]. MORROW, Bradford.

(With a foreword by John R. Payne).
[CATALOGUE EIGHT] JOHN STEINBECK: A Collection of Books & Manuscripts Formed by Harry Valentine of Pacific Grove, California. Santa Barbara, Bradford Morrow Bookseller Ltd.: (1980).

- ◆ First edition. 8vo. Cloth. Fine in fine jacket.
- ◆ Limited edition, one of 250 copies in boards.
- ◆ Inscribed by Harry Valentine to ffep: "To Milly / A true book lover and colleague in the same. / Given in friendship, / Harry Valentine (W.A.F.)"

The hardcover issue of one of the finest catalogs and collections of Steinbeck ever assembled, Morrow's eighth catalog remains an important reference and resource. As Steinbeck bibliographer Payne states in his foreword: "Bradford Morrow's catalogue of Harry Valentine's JOHN STEINBECK COLLECTION is an event of signal importance." Uncommon in hardcover, more so signed.

-200-

89. STEINBECK, John and Ed RICKETS.
SEA OF CORTEZ.
New York: Viking Press, 1941.

- ◆ First edition. 8vo.
- ◆ Near fine in VG jacket. Bit of starting before title page, else fine in mildly edgeworn jacket. A bright, handsome example.
- ◆ INSCRIBED BY RICKETTS on title page: "Monterey / Mch 4 - 1942 / With compliments of one of the authors, the other being some 3,000 miles away at this writing / Ed Ricketts."
- ◆ [Goldstone & Payne A15b].

At the time of this inscription Steinbeck was living in New York where he had recently retreated to escape the turmoil of his divorce. One need not read too much into Ricketts' words to detect a certain sadness. After all, Steinbeck left not only his wife, but his then-closest friend as well. Of this period, biographer Jay Parini has written: "[Steinbeck] spent most of his time in the lab in Monterey with Ed Ricketts" (239). Ricketts for most of the previous two years served not only as collaborator (on this book) but as confidant and supporter throughout Steinbeck's growing distance from his first wife Carol and increasing intimacy with his soon-to-be second wife Gwen. As Steinbeck wrote of this time in *Log from the Sea of Cortez*: "Once when I had suffered an overwhelming emotional upset, I went to the laboratory to stay with him [Ricketts]. I was dull and speechless with shock and pain. [...] Late into the night when he should have been asleep he played music for me [...] knowing that its soothing would get into my dark confusion." A revealing inscription.

Due both to Ricketts' premature death and Steinbeck's considerably higher profile, copies signed by Ricketts are quite scarce. Only three have come to auction in the last thirty years; it is additionally worth noting that Harry Valentine lacked a Ricketts-inscribed copy.

-9500-

90. STEINBECK, John. (Text); Wallace Stegner (Afterward); Harin Wikstrom (Illustrations). FLIGHT.
np (Covelo): The Yolla Bolly Press, (1984).

- ◆ First edition thus. Folio. Pictorial Dutch linen with printed spine label. Edges untrimmed. 64pp. with 6 tipped-in block prints and 5 engraved page decorations.
- ◆ Very fine in a near fine publisher's slipcase. Slipcase has trace rubbing, shelf-wear. Letter "E" noted on spine of case, almost certainly as issued. Else sharp, bright, clean, and tight.
- ◆ One of ten lettered presentation copies signed by the artist and Stegner, this letter "E."

Second in the California Writers of the Land Series. Beautiful designed by the publishers, James and Carolyn Robertson, with Wikstrom's lovely illustrations accompanying Steinbeck's short story. A simply gorgeous production with its scarcest limitation.

-750-

91. [STEINBECK, John]. [STEINBECK'S RED SQUARE PASS TO RUSSIAN REVOLUTION CELEBRATION (1917-1963) FROM HIS 1963 MOSCOW AND EASTERN BLOCK TRIP].
(Moscow): (1963).

- ◆ White card-stock slip boldly printed in blue, red, gold and brown. Steinbeck's name, in Cyrillic entered in black type.
- ◆ 3" x 4.5". Fine.

A remarkable survival. Steinbeck arrived in Moscow Oct. 18th 1963 at the request of Leslie Brady, Cultural Attache to the American Embassy in Moscow, under the auspices of the Cultural Exchange Program. He traveled through Russia and the Eastern Block meeting with writers, often at the request of President Kennedy, of whose assassination Steinbeck learned of while on this trip. A significant memento of a country Steinbeck wrote about previously in *A RUSSIAN JOURNAL*.

-1000-

92. [Travel]: [Queen Mary]. *R. M. S Queen Mary. The Stateliest Ship Afloat.* New York: Pier & Ocean Liner News Co., Inc., 1936.

- ◆ First edition. Oblong 4to. [48]. Stiff blue pictorial wraps.
- ◆ Near fine with minor wear to yap edges.

Scarce promotional item for the Cunard White Star Limited super ocean liner, the "World's Largest Floating Palace." With many striking photogravures: exterior shots and many interior views (various lounges, pool, shopping center, cabins, dining rooms), etc., with numerous examples of the ship's classic Art Deco design.

-375-

93. [Travel]. *DIE WARTBURG: ZUR ERINNERUNG AN DEN BESUCH DER WARTBURG BEI EISENACH.* Eisenach: Wartburg-Stiftung Eisenach, [nd].

- ◆ First edition. 4to. portfolio of 20 mounted black-and-white silver gelatin photographs with accompanying text (in German) house in original linen clamshell.
- ◆ Some occasional and mild warping to the photos. Some toning here and there. Minor rubbing to case. Near fine overall. A quite handsome production.

Souvenir collection of 20 original photos of The Wartburg, the feudal castle where Luther translated the bible into German: interiors (including the Luther Room) and exteriors of the castle, art, sculpture, and architectural details. Photos credited to Fibka. Production designed by Jochen Breternitz Rudolstadt. Includes seven pages of letterpressed text with color illustrations. Text uncredited. No date, but ca. 1965.

-250-

RIP

94. WALLACE, David Foster. *BROOM IN THE SYSTEM.* New York: Viking, 1987.

- ◆ First edition. 8vo.
- ◆ Near fine in fine jacket. Pages lightly toned, as usual. Else a sharp copy.
- ◆ SIGNED and dated by Wallace to title page.

Wallace's acclaimed debut novel, published when

he was just 24 years old. Only 1300 copies in hardcover.

-3000-

95. WALLACE, David Foster. *GIRL WITH THE CURIOUS HAIR.* New York: Norton, 1989.

- ◆ First edition. 8vo.
- ◆ Fine in like jacket.
- ◆ Review copy with promotional materials and author photo laid in
- ◆ SIGNED by Wallace to title page.

Wallace second book and first of short stories.

-750-

96. WALLACE, David Foster. *OBLIVION.* New York: Little Brown, (2004).

- ◆ First edition. 8vo.
- ◆ Fine in like jacket.
- ◆ SIGNED by Wallace to title page.

The author's second short-story collection.

-500-

97. WHITE, T. H. *THE ONCE AND FUTURE KING.*

New York: Putnam, (1958).

- ◆ First American edition. 8vo. Blue cloth.
- ◆ Very good in an about very good DJ. Book has moderate wear to extremities, minor shelf-soil. DJ has chipping, rubbing. Faint damping, staining to spine and small portion rear panel, unobtrusive. Head and tail of jacket spine reinforced to underside. Still, presents well. Unclipped.
- ◆ Review copy with slip laid in.

One of the greatest Arthurian interpretations, and easily the best of modern times. It is oddly quite uncommon in its first US edition.

-350-

98. [WILDE, Oscar]. HARRIS, Frank. *OSCAR WILDE: His Life and Confessions.* New York: Printed and Published by the Author, 1918.

- ◆ First thus. 2 Vols. 8vos. Original green cloth.
- ◆ Near fine. Small bump to one corner. Touches rubbing here and there to cloth. Patch of soil bottom board Vol. 2. Minor spotting to page edges. Else bright and sound with gilt titles unusually bright.
- ◆ INSCRIBED and dated on ffe of Vol. 1 by Harris.

Harris, close friend to Wilde even through his darkest days, produced this biography some twenty years after the writer's death. One of the earliest biographies of Wilde (indeed, by my count, only the second), and the first to portray Wilde in a positive light, it remains an important source – even if Harris tends to exaggerate his own importance in the narrative. With the Shaw introduction, first thus.

-450-

99. [Women's Studies]. COCKS, Dorothy. *THE ETIQUETTE OF BEAUTY.* New York: Doran, 1927.

- ◆ First edition. 8vo. Purple cloth with black titles and image of a peacock. Art Deco endpapers with silhouettes of various women in period costume.
- ◆ Very good. Some sunning at edges. Minor rubbing at edges. Small nick to foot of spine cloth. Else sound and bright throughout. No DJ.

Uncommon first book from this popular fashion writer, columnist, and Beauty Editor for the *Ladies Home Journal*. A taste: "Things happen to beautiful women. Things come to beautiful women. Material things, if you want them. Money and jewels and clothes and motors. Or things more real if you like. Friends, sympathy, contentment. People seek beauty. If you are beautiful, they will seek you, surround you, serve you. Love will come to you, a beautiful home, beautiful children. Fulfillment will come to you, meaning, a purpose in life." Um...Uh...Hmm...

-125-

100. [Women's Studies]. LAIRD, Donald A. *THE PSYCHOLOGY OF SUPERVISING THE WORKING WOMAN.* New York: McGraw-Hill, 1942.

- ◆ First edition. 8vo. Cloth boards. x, 202pp.
- ◆ Brief bumps to board corners, hint of toning to text; near fine. In original pictorial dust-jacket, toned at spine and extremities, with a few brief nicks along upper edge, still VG or better.

Billed as "a sound, practical manual for all who supervise women employees, particularly supervisors faced with the influx of women into war industry." Illustrated throughout with halftone plates after photographs. Quite scarce in DJ and in this condition; a nicely preserved copy.

-300-

101. [Women's Studies]. PARKER, Cornelia Stratton. *WORKING WITH THE WORKING WOMAN.* New York: Harper & Brothers, 1922.

- ◆ First edition. 8vo. Cloth-backed boards. xxi, 246pp.
- ◆ Mild rubbing to bottom board edges, else clean and tight. Near fine, in lightly rubbed and toned dust-jacket with dime-sized chip at base of rear panel (not affecting text).

A fascinating sociological study: The author, a Radcliffe-educated novelist, spent a year answering want ads for menial laborers. "Disguised in dress and manner," she took positions in laundries, candy factories, foundries, and other low-paying industrial occupations. The result is an intimate portrayal of the American working woman of the twenties, occasionally romanticized but keenly observed and sympathetically portrayed. An early precursor to Barbara Ehrenreich's recent bestseller *Nickel and Dimed*. Uncommon, especially in jacket.

-500-