



A MOSTLY MODERN AFFAIR

one hundred pleasures (or so), for now

SERENDIPITY

BOOKS

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C

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I
MANUSCRIPTS,
ARCHIVES, AND
UNCOMMON BOOKS IN
ALL FIELDS

Theophilus Siegfried Bauer————— **/1/**

MUSEUM SINICUM. [ca 1730]. Manuscript, folio, imperial Russia, two volumes and index in one binding. On Dutch “J. Honig Zoonen” paper [the paper on which was written the American Declaration of Independence]. Manuscript of the first book on the Chinese language to be published in the West. I: (12) + 73 + (3) + 84; II: (2) + 130 + 104 (including 51 holograph plates of Chinese characters); (101) pp. A full description has been prepared. Hitherto unrecorded.
\$45,000.00

Charles Bonnet————— **/2/**
(1720-1793)

OEUVRES D’HISTOIRE NATURELLE ET DE PHILOSOPHIE. Neuchatel: Samuel Fauche,
1779-1783. 18 volumes, complete. 8vo. In original wrappers. \$2750.00 postpaid

Jocelyn Brooke /3/

THE WILD ORCHIDS OF BRITAIN [1948-1950]. Texas has a proof copy dated 1948. The book was published in 1950 by Bodley Head. Here are the 40 original watercolours of living plants by Gavin, Muirhead and Stephen Bone, in the captioned format sent to the printers. Stephen Bone has initialled his art. \$3500.00



Georges Louis Leclerc Buffon

/4/



(4B)

A) **RECUEIL / Des Principaux Quadrupeds.** Private manuscript album. By F.X.H.V., after Buffon. 55 very fine ink drawings, 1799. A unique assembly of the animals, finely drawn. \$1500.00

B) **QUADRUPEDS.** Par Philibert Bonnet-Danval. 6 volumes. 319 large and finely drawn pencil images after Buffon and Daubenton, with an original allegorical frontispiece and an original tailpiece. "Commencée...en 1781." \$15,000.00 postpaid



(4A)

C) **HISTOIRE NATURELLE Générale et Particulière par Leclerc de Buffon.....Redigée par C. S. Sonnini.** Par: Dufart, an vii-1808. 127 volumes complete. No subsequent edition has improved upon this one. 19th C 3/4 calf. Sir George Murray's set, each volume signed by him. \$8500.00 postpaid

Frances Hodgson Burnett

/5/

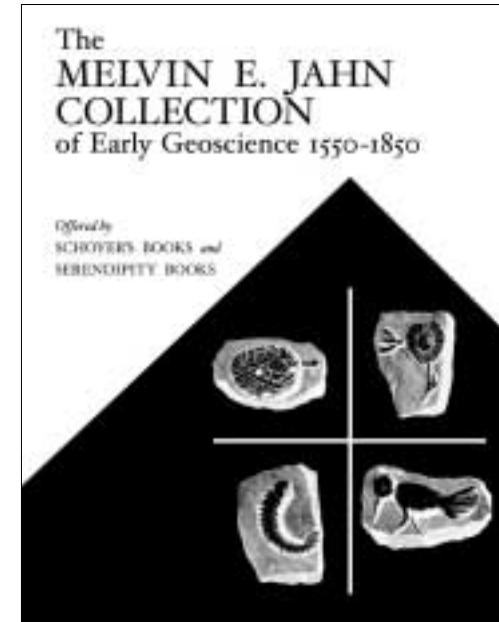
T. **TEMBAROM.** Manuscript of the longest and most highly regarded of her novels for adults, signed. Published in 1913. \$18,500.00

Geoscience

161

*The Melvin E. Jahn Collection of Early Geoscience
1550-1850.*

With a special concentration on Paleontology, Conchology, Mineralogy, and Private Museums of Natural History. 208 titles in 242 volumes. A complete descriptive catalogue, with two introductory essays by Ian Jackson, has been prepared. Offered in equal partnership with Schoyer's Books of Berkeley (ABAA). \$594,000.00 postpaid



George Gissing

171

- A) **DEMOS / A Story of English Socialism.** 1886. Original cloth, 3 vols. First edition, 1/750 sets. \$2000.00
- B) **A LIFE'S MORNING.** 1888. Original cloth, 3 vols. First edition, 1/500 sets. \$2000.00
- C) **NEW GRUB STREET / A Novel.** London, 1891. Original cloth, 3 vols. First edition. \$3250.00

MSS GUEST BOOKS

- (I) Abse 17 line poem
Amory (R.) short statement
Banard (Mary) 3 line transl of Sappho
Barker 12 line poem
Baro 22 line poem
Bayer (Ron) 12 line poem
Berry poem, 16 lines
Blackburn (Paul) - 2 poems, 6 + 8 lines
Blaisdell 8 line poem
Blaser several ink drawings of moths, some text
Brakhage quotation
Brinnin 4 line poem
Brooke (Jocelyn) 9 line poem
Broughton (J.) 4 line poem with ink
drawing by Suzanne B.
Brown (Peter) 4 line poem
Bunting 4 line poem
Burroughs inscription
Carroll (Paul) 15 line poem
Creeley 12 line poem
Creeley (Bobbie) small collage
Crews (Judson) 18 line poem
Davenport (Guy) 4 lines runic calligraphy
Davis (Wm.) 7 line poem
de Laude 5 line poem "Picasso"
Deemer 15 line poem
Derleth 7 line poem
Dickey (James) short statement about
drinking beer, listening to wind
Dickinson (Patric) 29 line poem
Duncan 14 line poem with drawing
Eshleman 9 line poem
Everson 3 line poem
Falk word puzzle
Ferlinghetti 8 line poem
Finlay 14 line poem
Finstein (Max) 8 line poem
Ford (Gena) 17 line poem
Foster (Enid) ink drawing
Fredericks (Claude) - tipped in material
Furnival inscription
Gardner (Isabella) 7 line poem
Grigson 32 line poem
Hadley (Drummond) 9 line poem
Hall (Donald) 12 line poem
Hamburger (M.) 11 line poem
Hanson 16 line poem
Harrison (Lou) "A Whistling tune..."
[musician-poet, just died]
Henri (Adrian) 2 short poems, 3+4 lines
Hollander 4 line poem 1963
Hollo 5 line poem
Ignatow 5 line poem
Irby (Ken) 22 line poem
JESS - tipped in page/collage [major artist]
Johansen (John) drawing
Johansen (Mary Ellen) 13 line poem
Jones (Barbara) - detail, drawing (arch)
Kitaj inscription
Koller 17 line poem
Laughlin (James) 6 line poem
Levertov 9 line poem
Logue 4 line poem
Lowell 12 line poem / mss
Loy (Mina) short inscription
MacDiarmid poem
McClure inscription
Metcalf 17 line poem
Middleton (Christopher) 24 line poem
Moore - tipped in leaf
Morgan 4 line poem
Nash (Bob) 2 small drawings
Nuttall drawing
Olson (Charles) 5 line poem + comments
Oppenheimer 1965 Football predictions
Phillips (Adam) drawing
Pickard (Tom)
Pomeratz - a recipe
Pomeroy (?) (Ralph?) 8 line poem
Pound (Omar) 17 line poem
Pound initialled
Rago 11 line poem
Raymond H 7 line poem
Read (H.) 14 line poem
Rechy 23 word statement
Rexroth 8 line poem
Reynolds (Tim) 9 line poem
Rot (Dieter) [?] pen/ink drawing
Rukeyser 6 line poem
Rutsala 24 line poem
Scannell 16 line poem
Scott (Winfield T.) - brief insc
Shattuck (Roger)
Shayer (Michael) 15 line poem
Smith (Stevie) 4 line poem "Come?"
Snyder 4 Chinese Characters (or Japanese?)

\$17,500.00 (pair)



MSS GUEST BOOKS

- (I) (cont.)
Solt (Mary Ellen) - concrete poem
Sommers musical staves
Stryk (L.) 3 line haiku
Tarn 24 line poem
Thomas (R.S.) 18 line poem
Turnbull 11 line poem
Urdang 4 line poem
Van Ames tipped in card
Van Duyn 2 lines of verse
Vas Dias 6 line poem
Wain (John) sonnet
Walsh (Chad) 14 line poem
Walter (Eugene) - ink drawing + 4 line poem
Weibel concrete poem
Whalen 6 line poem
Williams (Jonathan) 12 line holograph poem
Wilson (Keith) 16 line poem
Woolf (Doug) short inscription
Young (Andrew) 4 line poem
Zev 6 line poem + drawing
Welch small drawing with caption "KIM
MWONG GUK ONLY PAINTED
WHEN COMPLETELY DRUNK 30
Jan 1965"
Kitaj pen drawing "Randolph Bourne in
Irving Place with apologies to
Kubin".

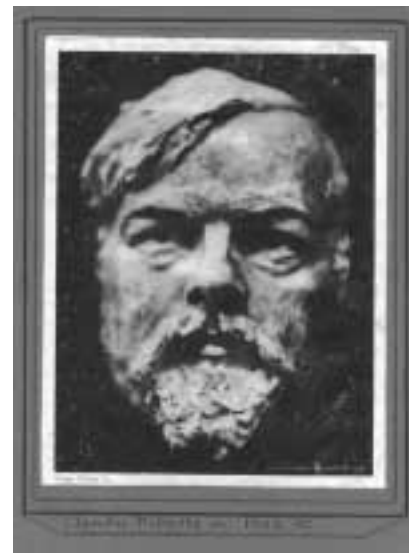
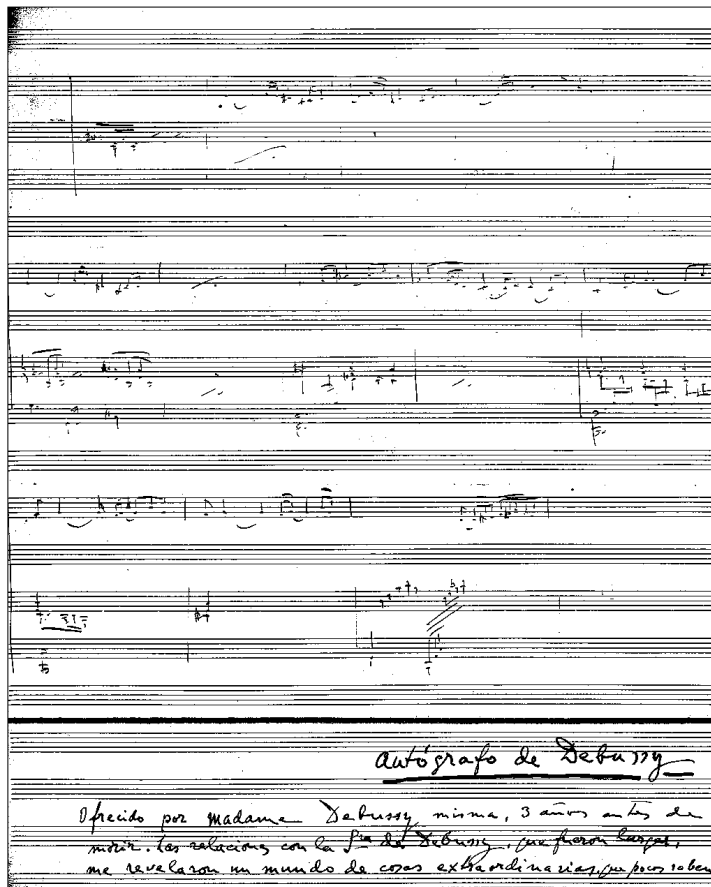
**PLUS at least 21 others, not clearly
identified.**

- (II) Baskin etching
Bill quote
Broughton inscription
Clark (Tom) brief inscription
Cut out repro drawing
De Kooning orig composition = hair glued to page with legend
Drawing of maze
Drawing tipped in
Drawing with title RADI OS (a RJ title)
Duncan (Robert) statement & small drawing
Ford (Charles H.) - photo by Cohen of Ford inserted
Gabier collage
Gitin inscription
GM 9 line poem
Gunn, brief statement
Haberma 4 line poem
HOLY COW drawing
Hoyem inscription
Hubbard - tipped in holograph music leaf
Malanga 7 line poem
Mary Francis = MFK Fisher [?] 1988 statement
McIntosh (David Leaf) 13 line poem
Mercer (Mabel) inscription
Meyer 13 line poem/text
Oldenburg, repro of drawing tipped in
Quote from Darwin
Ruddle crayon dr tipped in
Rumaker 7 line poem
Syms - tipped in Xerox of ad for performance
Watercolor

PLUS at least 14 others, not clearly identified.

Musical Autographs

- A) **Albeniz (Isaac)** - photograph, inscribed (1892 or 1904 at Pourville?). \$1100.00
- B) **Bauer (Harold)** - inscribed photograph of the pianist, Paris, 1914; he is 41 years old. \$200.00
- C) **Boller (Carlo)** - inscribed photograph, signed, of the French composer, postcard format. \$175.00
- D) **Brailowsky (Alexander)** - inscribed photograph of the pianist, Bogota, 1941. \$225.00
- E) **Debussy (Claude)** - full page ms by the composer. With Laure Albin-Guillot's "micrographic" photograph of Debussy 1931; photographs of Ravel (3); other inserts of interest. \$6000.00



Debussy (Claude)

- F) **D'Indy (Vincent)** - composer, noted teacher at the Schola Cantorum in Paris. Photograph inscribed to an important pupil and colleague, Joaquin J. Nin. \$225.00
- G) **Diaz (Rosalia Herrera) = "Chalia"** - photograph inscribed to Rosa Culmell by Cuba's most important soprano. First singer of Latin origin to record, first to record a habanera. \$500.00
- H) **Elman (Mischa)** - inscribed photograph of the violinist 1943. \$400.00
- I) **Gabrilowitsh (Ossip)** - inscribed photograph, 1906. Later conductor of the Detroit symphony and subsequently Mark Twain's son-in-law, here a very Russian young man in furs. \$350.00
- J) **Landowska (Wanda)** - pianist. Photograph, inscribed to the man with whom she most quarrelled over the propriety of using modern instruments to play historic folk songs, Joachin Nin. \$500.00
- K) **Manen (Joan)** - Spanish composer. Inscribed photograph (of a painting?), Berlin 1919. \$225.00
- L) **Mengelberg (Willem)** - inscribed photograph of a painting of the conductor, 1914. \$175.00
- M) **Moszkowski (Moritz)** - Polish composer and violinist, of Jewish heritage. Inscribed photograph mounted with a second photograph. \$350.00
- N) **Sérieyx (Auguste)** - photograph inscribed in 1936, signed by the photographer, with the teacher's unique pedagogical device "Cycle des Quintes." \$500.00
- O) **Sessions (Roger)** - photograph of the American composer inscribed, in 1951. \$225.00

Georges Simenon /10/

LE NEGRE (THE NEGRO). Manuscript, corrected typescript and work schedule sheets. 1957.
Published in England in 1957. \$20,000.00

Wells Fargo /11/

Interagency Documents, Columbia, CA file, 1855-1876. Wm Daigener, station agent. 272 pieces, by
rough count. Partially printed and holograph pp. A descriptive catalogue has been prepared.
\$15,000.00

John Wilmot Rochester **/12/**

(2nd Earl of Rochester) (1647-1680)

– attributed to, in some form

ROCHESTER'S SODOM. Paris: Verlag von H. Welter, 1904. NCBEL II, 465. Sewn, unbound.

\$1250.00

Mark Aurel Stein **/13/**

Preliminary Report on a Journey of Archaeological and Topographical Exploration in Chinese

Turkestan. London, 1901.

\$3500.00

Tibet /14/

- A) **PRAYER FOR THE WELFARE OF ALL SENTIENT BEINGS [in Tibetan]**. 46 leaves. Entirely embroidered on Chinese silk, the first 24 leaves with images of saints, deities, famous monks and lamas, each named. Ca 1875. Drakor Monastery [sold on its behalf], Llokar district. Provenance: Jampa T. Surkhang, nephew of the 13th Dalai Lama. Quite extraordinary and unlike any Tibetan art work known to any of our acquaintance. \$25,000.00 postpaid
- B) **Tucci (Giuseppe) TIBETAN PAINTED SCROLLS**. Three volumes. Rome: Libreria dello Stato, 1949. Original cloth, first edition, fine. The Buddhist American poet Gary Snyder's set, signed by him. \$5000.00 postpaid



II

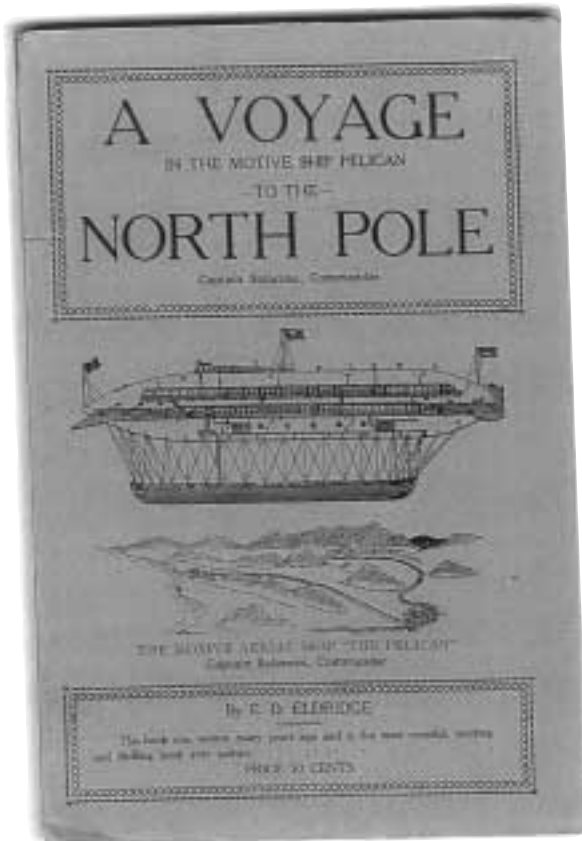
AUTHOR AND SUBJECT COLLECTIONS

*we sell such from time to time, cataloguing at night,
stealing time, wrongly, from family, in some
imagined sense of duty, glory, martyrdom*

American Lost-Race Fiction

The Stuart Teitler Collection

/15/



Works published in the USA or which had American editions. The mandate of the collection was to collect books in the field that were available to American readers. 1329 titles in the finest possible condition, rooted out over 50 years. Comprising:

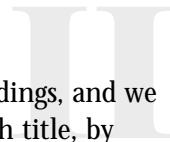
- Tales of Lost Races and Lost Worlds
- Archaeological Fantasies
- Subterranean and Inner-World Civilizations
- Terrestrial Utopias and Dystopias
- Prehistoric and Atlantis Fiction.

Mr. Teitler is widely known as the proprietor of Kaleidoscope Books. In scouting Wright I-II-III fiction for the Huntington, for Duke, for Ohio State University, for the American Antiquarian Society for almost 50 years, he was able to find for himself the fiction about which modern science fiction and fantasy dealers collectors have no clue. Or, put more nicely, in which they have no interest.

A descriptive catalogue by William Matthews has been prepared with an introductory essay by M.E. Korn.

As old hands say, "**full of killing rarities**" – Matthews;
books "**not on the fuckin' web**" – Martin Stone.

\$235,000.00 postpaid



From about 1885 through 1912 at least, Appleton in New York City published in a very tight scheme a format series offering English and Colonial fiction (almost exclusively). There is a single volume of verse. The volumes were numbered 1-318. In addition appeared volumes numbered 5.5; 30.5; 110.5; 194.5 and 278.5; these fractionary creations seem quite occasional and arbitrary. Advertisements for books at any time currently extant routinely appear in the rear of almost all later volumes. Ads for this series appear in most of the books, so that a checklist by title is easily prepared.

Franklin Gilliam, then the owner of the Brick Row Bookshop, introduced me to his interest in this publisher's line, and I found him a few volumes to add to his existing holdings, until he decided to sell his business name and some inventory to my bookkeeper, John Crichton, in order to decamp to Virginia. I was astonished at this turn of events, as I had two other employees whom I thought infinitely more likely than John to strike it out on their own. They had worked for me 10 and 12 plus years, respectively, while John was only at Serendipity a few years. But I was (then and now) very happy for John.

The cost to me, however, was not simply the loss of John, a great employee, for Franklin wanted me to buy his Town and Country collection, to facilitate his removal. That was 1983. I have built upon Franklin's framework for 21 years now.

- A) Red cloth (a format discontinued early on): 8 volumes
- B) Wrappers, orange/salmon hued: 94 volumes
- C) Cloth, colored, monochromatic: 132 volumes
- D) Deluxe ³/₄ leather, marbled boards, ironically, the binding most subject to wear: 43 volumes
- E) Rebound: 51 volumes
- F) Historical Fiction Series (repackaging): 4 volumes

Further, Appleton created other series into which they dumped under-performing T & C library titles, and reprinted certain titles in differing formats and bindings. Though we have always bought the first copy encountered of any given number, and therefore some are worn or rebound, the fact is that prevailing condition is unusually good. Many many titles are, simply, in fine condition. This is an imprint collection of which I have never seen a scholarly written word.

Of the 323 titles (there are 5 splitters = 5.5; 30.5; 110.5; 194.5 and 278.5), we lack only #'s 6, 8, 13, 19, 33, 38, 41, 42, 46, 47, 48, 51, 54, 55, 56, 63, 66, 73, 76, 77, 79, 80, 82, 87, 89, 95, 101, 102, 109, 112, 115, 117, 120, 121, 127, 128, 130, 132, 134, 135, 139, 142, 144, 148, 150, 151, 153, 156, 157, 213, 218, 229, 230, 237, 242, 271, 272, 278, 280, 283, 286, 292, 293, 294, 295, 296, 299, 300, 301, 303, 304, 306, 307, 308, 309, 310, 312, 314, 316, 317 = 80 titles. That is, we seem to have 242 of the 323 titles known to us (75%).

Many titles appear in all three bindings, and we maintain a scorecard for each title, by number, and each binding; that is to say, checklists have been prepared. A unique American format endeavor, the books quite obscure, and most scarce or uncommon. Most are the first American printings of the titles represented. In all, some 425 volumes, including duplicates and variants. American publishing history in one of its most interesting periods, a discreet and limited number of years, the material important, the books scarce.

A first class collection, with room for improvement. \$17,500.00

Ted Hughes

/17/

(Edward James Hughes, born Mytholmroyd,
17 August 1930; died 1998)

The Collection of Sir Joseph Gold

(organized with reference to TED HUGHES / A BIBLIOGRAPHY / Second Edition / 1946-1995
by Keith Sagar and Stephen Tabor. London: Mansell, 1998 (= "S&T")

Offered for sale by Waiting for Godot Books
in partnership with
Serendipity Books, Anacapa Books and Jeffrey Marks

Joseph Gold (b. 1912) served the International Monetary Fund for 53 years, joining the staff in 1946, barely three months after the Fund was established. He had earned degrees at Harvard and the University of London.

He was Director of the Legal Department and also General Counsel of the Fund from 1960 until his retirement in 1979, after which time he continued to serve, as Senior Consultant. He was the chief architect of the IMF's Articles of Agreement, and of the Second Amendment which revised the Articles after termination of the par value system. Author of at least 9 separate monographs and numerous articles, he was knighted for his life's work on the international monetary system in 1980, an honor not permitted Fund officials, but the rule was waived in Gold's case. His legal papers were given to the Underwood Law Library, Dedman School of Law, SMU. A festschrift in honor of Sir Joseph Gold was edited by Werner F. Ebke and Joseph J. Norton in 1990. Sir Joseph died in the year 2000, shortly after parting with the bulk of his library.

Young booksellers, however, such as myself, in the 1960s, knew him only as a catalogue customer. Joe would order this and that, usually poetry, British or American avant-garde. Little things. He asked me to throw ephemera (flyers, occasional lesser literary correspondence, announcements, small press publishers' catalogues and the like) in a box, and send him the box once or twice a year with invoice. At such a distance (3000 miles) Joe seemed an agreeable, unexceptional buyer. Thirty years later I and my friends Jennifer Larson, Francine Ness, Jeff Marks, Gary Oleson, and Gary Kane visited Joe's modest home in Bethesda, MD on the occasion of the purchase of his collection. We bought it all, save the Becketts, which Joe wished to retain until he died, and which are now given to the University of Delaware Library (Timothy Murray, Curator of Special Collections). All 35,000+ books, broadsides, pamphlets and ephemeral items. Every one fine, none with the ownership signature of another save perhaps TWO STORIES (the first Hogarth Press book), in printed linen wrappers, signed by Leonard Woolf, his own copy.

It was then I realized Joe Gold had been buying books for more than 60 years just in the manner he bought from me, newly published books and nice copies of poetry and fiction he did not have. After such a span of attentive commitment, he had perhaps 4000 author collections. The degree of his profound interest might be measured by a moment's assessment of his Dylan Thomas, a first love. Thomas published 100 poems in his lifetime, and posthumously, another 100. This is a meager handful of books, a half shelf. Yet Gold had 30 boxes of Thomas, including more than 100 programs of productions of UNDER MILK WOOD, each program solicited separately by Gold himself. Each man has his own manner; Gold was diminutive and soft spoken; thin little treasures he stored in clam shell style old nylon stocking cartons. There were quite a number of such, nylon and rayon, and they held more than one slim poetic effort each. It became difficult for us to decide which collection to maintain and which to split, for indeed, under press of need, we had to sell something in order to recover costs. The largest and most convincing author collection from the library of Sir Joseph Gold we present to you now. – pbh.

The A items in the bibliography run through A113, most with English and American issues, printings in hardback or cloth, signed issues specially printed or bound. We lack fewer than 20; we have everything subsequently printed, including the Gehenna Press ORESTEIA, the last book written by Hughes, the last book printed and illustrated by Leonard Baskin, signed by each, as each was dying, published at a breath-taking price, but over-subscribed and not available in the common market.

With many of the 176 B items in S&T, usually in both American and British versions; and a large number of periodical appearances. With a book containing both Hughes and Plath poems inscribed by Hughes to his second wife Assia (also a suicide), reinscribed by Hughes thereafter; at least 27 doggerel poems, epigrams, and quips found in margins and presentation copies of Hughes books; foreign editions, letters, broadsides, and ephemera. Sir Joseph Gold was the senior attorney for the International Monetary Fund; for pleasure he built and read the finest private collection of modern poetry in English in the United States, of which we are aware. Of his some 4000 [at least!] author collections, this is one of a very few we have been privileged to keep intact.

The best Ted Hughes gathering of printed material yet for sale in North America, extraordinary condition throughout, with many variants, editions, presentations, manuscripts and letters. A descriptive catalogue has been prepared.

\$135,000.00 postpaid

CONTENTS

MANUSCRIPTS. 8 pages; 14 items; 28 different poems.

SECTION A: Books, Pamphlets, Broadsides. 21 pages; 217 items.

SECTION B: Contributions to Books. 11 pages; 116 items.

SECTION C: Contributions to Periodicals. 8 pages; 140 items or lots + a scrapbook.

SECTION D: Translations. 1 page; 10 items.

SECTION E: Interviews. 1 page; 4 items.

SECTION R: Recordings. 1 page; 7 items.

SECTION H: Miscellaneous. 1 page; 3 items.

SECTION I: Musical Settings. 1 page; 7 items.

SECTION J: Books About Ted Hughes. 2 pages; 19 items first catalogued here.

SECTION: Early Reviews and Mention of Hughes in Periodicals. 1 page; 25 entries.

SECTION: Reprinted Material. 2 pages; 19 items.

SECTION: Books Owned and Annotated by Ted Hughes. 1 page; 2 books.

SECTION: Other Original Material. 1 page; 5 lots.

SECTION: Ephemera, part 1: flyers. 2 pages; 28 valued pieces.

SECTION: Ephemera, part 2: flyers and brochures. 1 pages; 1 lot.

SECTION: Other Material. 2 pages; 50 entries.

631 valued items / lots, including many MANUSCRIPTS by Ted Hughes in the form of doggerel poems, epigrams, quips and inscriptions in book and magazine margins

The Brian Kirby Collection of Kenneth Millar (aka "Ross" Macdonald and "John Ross Macdonald") and his wife Margaret Ellis Sturm Millar [married 1938].

Kenneth Millar [1915-1983]. Novelist

A) Manuscripts: THE INSTANT ENEMY. 4 notebooks, 130 pp and preliminary treatment, TS, ribbon copy, printed version, 147 leaves, annotated, corrections, emendations, cancellations and self-criticism in ink and pencil, throughout. Drafts, a cinema version of his own novel. 1975-1977. Never filmed; unpublished.

B) Books (all are first editions, very fine in dust jackets, with the few exceptions noted)

THE DARK TUNNEL. 1944. Exceptionally fine in dw, signed

TROUBLE FOLLOWS ME. 1946. Fine, dw faintly worn

BLUE CITY. 1947. Very fine in dw, inscribed to Anthony Boucher

THE THREE ROADS. 1948. Very fine in unfaded dw, inscribed, respects to Brian Kirby, and signed

THE MOVING TARGET. 1949. Fine in faintly worn dw

THE DROWNING POOL. 1950. Fine, faintly worn dw. Dedication copy, doubly inscribed to Tony Boucher.

THE WAY SOME PEOPLE DIE. 1951. The finest brightest copy in the world, in perfect unfaded dw

THE IVORY GRIN. 1952. Very fine in dust jacket
MEET ME AT THE MORGUE. 1953. Very fine in dw, signed on the title page

FIND A VICTIM. 1954. Fine in dw (spine slightly faded). Inscribed to Phyllis and Anthony Boucher.

THE NAME IS ARCHER. 1955. Wrs, very fine. Signed by Macdonald on the title

THE BARBAROUS COAST. 1956. Very fine in dw

THE DOOMSTERS. 1958. Fine in dw (tiny tear, no loss)

THE GALTON CASE. 1959. Fine in unfaded, but price-clipped dw. Inscribed to Brian Kirby

THE FERGUSON AFFAIR. 1960. Fine in dw
THE WYCHERLY WOMAN. 1962.

Exceptionally fine in dw

THE ZEBRA-STRIPED HEARSE. 1962. Fine in dw. Inscribed to Christ Borsten, 1972, my "favorite" book

THE CHILL. 1964. Very fine in dw

THE FAR SIDE OF THE DOLLAR. 1965. Fine in dw. Signed on the front endpaper

BLACK MONEY. 1966. Fine in dw. Inscribed to Brian Kirby and signed on the title page

ARCHER IN HOLLYWOOD. 1967. New foreword by author. First omnibus collection. Very fine in dw

THE INSTANT ENEMY. 1968. Fine in dw
(tiny tear, no loss). Review slip. Inscribed
to Brian Kirby.

THE GOODBYE LOOK. 1969. Fine in dw.
Signed by the author on the front free
endpaper

ARCHER AT LARGE. New foreword by the
author. Very fine in dw

THE UNDERGROUND MAN. 1971. Fine in
dw. Inscribed with regards and signed with
both names

SLEEPING BEAUTY. 1973. Very fine in dw.
Inscribed to his peer the novelist Reynolds
Price and signed

ON CRIME WRITING. 1973. Boards, not
issued in dw. Slight wear. #17/250 signed

GREAT STORIES OF SUSPENSE. Edited by
Macdonald, with introduction. Proof,
very fine.

THE BLUE HAMMER. 1976. Very fine in dw.
Signed on the front free endpaper

ROSS MACDONALD'S LEW ARCHER,
Private Investigator. 1977. Wrs. Bruccoli
A28

LEW ARCHER: Private Investigator. 1977.
Plastic printed dw, boxed, very fine.
A) #40/250 signed
B) Trade edition

ARCHER IN JEOPARDY. With (new) foreword
by the author. Very fine in dw. Signed by
Macdonald.

A COLLECTION OF REVIEWS. 1979.

A) 1/50 signed

B) #68/350 signed, inscribed to Brian
Kirby with thanks for his interest.

SELF-PORTRAIT. Foreword by Eudora Welty. 1981.

A) Copy "M" / 26 signed by both, with
original photo.

B) 1/250 signed by Macdonald and Welty,
inscribed by the editor as well, to Kirby

THE FAR SIDE OF THE DOLLAR. 1982.

Manuscript edition, with a leaf. Aborted,
only a few cc are extant. This is
Macdonald's rarest book

EARLY MILLAR. 1982.

A) 1/15 copies signed by both principals,
hardbound

B) 1/150 copies in wrappers

INWARD JOURNEY. 1984. Advance copy in
wrappers, fine.

THE FAULKNER INVESTIGATION. With
Eudora Welty. 1985. Wrs. 1/500. Fine.

Also: The first English editions of THE
DROWNING POOL, THE CHILL and
THE WAY SOME PEOPLE DIE in dw,
and the first UK paperback of THE
DROWNING POOL; paperback
printings of THE NAME IS ARCHER
and HARPER

Also: Sipper's KENNETH MILLAR 1915-1983
and his THREE SANTA BARBARA
AUTHORS AND A BOOKSELLER; and
the *South Dakota Review* 24:1 (1986) – the
"Ross MacDonald" issue.

Margaret Millar [1915-1994]. Novelist

(all are first editions, fine in dust jackets, with the few exceptions noted)

THE INVISIBLE WORM 1941
THE WEAK-EYED BAT 1942.
Inscribed and signed by Millar.
THE DEVIL LOVES ME 1942. Dw has
a chip.
WALL OF EYES. 1943
FIRE WILL FREEZE. 1944
THE IRON GATES. [UK Title: Taste of
Fears] 1945. First and second
printings.
THE IRON GATES. Original screenplay
by Millar, adapting her own novel.
Never filmed or published.
EXPERIMENT IN SPRINGTIME. 1947.
[non-fiction]. Nice in vg dw.
IT'S ALL IN THE FAMILY. 1948
THE CANNIBAL HEART. 1949.
Inscribed and signed by Millar.
DO EVIL IN RETURN. 1950. Inscribed
and signed by Millar.
ROSE'S LAST SUMMER.
[Also published as: The Lively
Corpse]. 1952
VANISH IN AN INSTANT. 1952
WIVES AND LOVERS. 1954. Owner's
name on ffep.
A BEAST IN VIEW. [Edgar Award] 1955
AN AIR THAT KILLS [UK Title: The
Soft Talkers] 1957

THE LISTENING WALLS. London 1959
THE LISTENING WALLS. NY, 1959
A STRANGER IN MY GRAVE. 1960
HOW LIKE AN ANGEL. 1962
THE FIEND. 1964. Signed by Millar
THE FIEND. London 1964
THE BIRDS AND THE BEASTS WERE
THERE. 1967 [non-fiction].
BEYOND THIS POINT ARE
MONSTERS. 1970. Master set, 1st
pass proofs, edited with corrections
BEYOND THIS POINT ARE
MONSTERS. 1970. Page proofs
gathered into signatures, unsewn,
untrimmed
BEYOND THIS POINT ARE
MONSTERS. 1970. Inscribed and
signed by Millar
ASK FOR ME TOMORROW. 1976.
Signed by Millar
THE MURDER OF MIRANDA. 1979.
Signed by Millar
MERMAID. 1982
BANSHEE. 1983
BANSHEE. London, 1983. Review slip.
SPIDER WEBS. 1986

Brian Kirby is a fastidious and proud collector. And more. As a teenager he drummed for Stevie Wonder, on two records produced, and lost some hearing. He fathered four boys, the second of whom, Scott Kirby, was production assistant on PARIS, TEXAS (1984) and WINGS OF DESIRE (1987); second or assistant director of CHASING BUTTERFLIES, TEARS OF STONE, LIFE IS ALL YOU GET, COLD IS THE BREATH OF EVENING, NOWHERE IN AFRICA [Academy Award, Best Foreign Film] and GOOD BYE, LENIN, among others. Scott's mother nursed the AIDS Quilt in San Francisco for many years. Meanwhile, Brian sold his run of *Weird Tales* and Faulkner proofs, drove east from Detroit, south to Texas, and west to Venice, CA, where I found him [shattered] a few days after he had arrived, because he had D.H. Lawrence's BAY one of nine on green paper. He celebrated almost every rock and roll band, edited and published a few hundred books for Parliament News [Brandon House and Essex House], including works by Philip Jose Farmer, Charles Bukowski's NOTES OF A DIRTY OLD MAN (freeing Bukowski from the post office job), and many novels commissioned from young western poets (Meltzer 12 or more), after he had finished publishing all the speculative and erotic fiction from Europe hitherto disallowed into the Puritan United States. He was subsequently the editor of the *L.A. Free Press* and every issue of *The Staff*. A chapter is devoted to Brian in Michael Perkins' THE SECRET RECORD. Brian was a founding member of the John D. Macdonald Society, reads screenplays and helped an employee of mine, Amanda, with *her* screenplay. His youngest boy, John Brian, has just graduated from the University of California, a bright light in computer sciences. Brian is my best friend.

Millar & Millar: \$90,000.00 postpaid



A collection of the principal works of Thomas Merton. Some 168 A or primary items, including variant and subsequent printings; 37 B items (contributions to books); 23 periodical appearances; 41 books about Merton, in whole or partly; 10 other items, including Merton's two page letter to a convicted murderer, 1953. Four of the books are signed or inscribed by Merton. In the finest possible condition. Jointly owned and offered by Waiting For Godot Books (Francine Ness and Gary Oleson), 137 West Street, Hadley, MA 01035. The collection is in Hadley. Merton is the most influential of all American Catholic essayists and poets in our time. He remained silent, a Trappist monk, for the better part of his life. He died prematurely, by accident, at the age of 53 in Bangkok, in 1968. The collection totals 287 items and we are not aware that we any important text.

\$35,000.00

Anais Nin /20a/

*her brother Joaquin Nin-Culmell, and one of her
husbands Ian Hugo [Hugo Guiler]*

The collection of Anais's brother Joaquin Nin-Culmell, rich in photographs, legal material, letters to and from Hugo and Nin-Culmell; Hugo manuscripts, including one about Anais, and ephemera. Nin-Culmell gave to USF the many letters from Anais Nin to her mother, but he retained two cubic feet of interesting research and exhibition material. Two cubic feet. I'm working on it.

Los Maestros /20b/

*Joaquin J. Nin and Joaquin Nin-Culmell
father and son – pianists, conductors and conductors*

We are currently sorting the archive of Joaquin Nin-Culmell, the Spanish-American pianist and composer, son of the singer Rosa Culmell and the Cuban pianist and composer Joaquin Nin, brother to Anais Nin and Thorvald Nin, private student of de Falla. Nin-Culmell returned to Cuba to retrieve what he could of his father's papers, in 1949. These he kept. Some of his own papers were carried off some time ago, but he lived to the age of 95, continued to compose, completed an opera, *Le Celestina*. We represent this archive for the estate. It contains many letters among the Nins, particularly Nin-Culmell's letters to his mother over 40 years, and letters from other composers to Nin-Culmell: de Falla, Copland, Sessions, etc, as well as many photographs, printed books, programs, concert ephemera. Ten cubic feet. I'm working on it.

OLYMPIA, ATLANTIC, COLLECTION MERLIN,

/21/

OPHELIA, OPHIR, OTHELLO and ODYSSEY
PRESSES, including the Traveller's Companion Series.



Publications of Maurice Gerodias. Paris, London and New York: 1953-1971. 221 volumes. Condition is very good to fine, with only a couple of exceptions, all but two in the original bindings. References are to Patrick J. Kearney, THE PARIS OLYMPIA PRESS (London, 1987). Comprising:

THE OLYMPIA PRESS & COLLECTION
MERLIN: 4; 5; 6, 8; 9, 10; 12; 14; 15.1;
17; 19; 19.1; 24 [+ the hardbound
LOLITA, unrecorded]; 25; 27; 28; 30.

THE ATLANTIC LIBRARY: 31 (2nd printing);
32; 37; 38; 40 [Atlantic series nos 1 (2nd
printing); 2; 6; 7; 8; 10]

THE OPHELIA PRESS: 41; 42; 43; 45; 46.1;
47; 47.1; 48; 50; 51; 52; 53; 54; 55; 56; 57;
58; 59; 59.1; 60.1; 61.1; 62

OPHIR BOOKS: 64; 67.1; 68; 69; 70

OTHELLO BOOKS: 71; 72; 73; 74; 75 [i. e.
OTHELLO complete]

THE TRAVELLER'S COMPANION SERIES:
76; 78; 79.1; 80; 82; 83; 84; 85; 85.1; 86;
87; 88; 88.1; 89; 90; 91; 92.1; 92.3; 93; 94;
95; 96; 97; 98; 99; 100; 103; 105; 106; 108;
109.1; 110.1; 111; 112; 113; 114; 113.1
(1962 printing); 115; 115.1; 116; 117; 118;
119; 119.1; 119.2; 121; 122.3; 122.4; 123;
124.3; 125.1 (3 volumes); 126; 127; 128.1;
129.1 ["not seen"]; 130; 131; 131.1; 132;
133; 134; 135 (in dw); 136.1; 136.3; 137;
139; 141.1 (4th printing); 143.1; 144;
145.1; 146; 148 (in dw); 149; 150.1; 151
(= NAKED LUNCH, Sorrentino's copy in
dw); 151.2 (NAKED LUNCH signed);
152 (in dw); 153 (Sorrentino's copy);

153.1; 154; 155; 156; 158 (in dw); 159;
160; 160.2; 161; 162; 164; 165; 168.

Paris Traveller's Companions are numbered
in their own series 1-94 (with occasional
variant subsequent issues based upon
devaluation in the French franc, etc). Of
these 94 titles, we lack representation for
only #s 2, 6, 26, 27, 29, 45, 72, 88, 91, 92.

THE TRAVELLER'S COMPANION SERIES:
MISCELLANEOUS: 170 (1955 printing);
171 (in dw and other copy rebound); 173;
174a (1959).

THE ODYSSEY LIBRARY: 182, 185, 186, 187

So, roughly, 137 of the 187 titles in Kearney,
with the addition of many variants. Together
with London and New York imprints:

TC (1967): 201; 206; 208; 209; 211; 212 [there
was no 300 series]

TC (1968): 2218; 2222

TC (1968): 434; 440; 451; 461; 466; 469; 485;
489 (1970)

Together with:

THE STRIPTEASER. Paris (1953) Wrs.

THE TEASER PURE AND SIMPLE. Paris
(1953) Wrs. These two titles are
photographic essays to the texts of The
Atlantic Library series.

(cont.)

Foster (Sheila) SOHO STORY. London (1971)
Wrs.
Roth (Jerrold) LADY DICK. London (1971) Wrs.
Foster (Sheila) MAYFAIR MISTRESS. London
(1971) Wrs.
Piombo (Akbar del) COSIMO'S WIFE. London
(1971) Wrs.
Carroll (Jack) THE SHY PHOTOGRAPHER.
NY, 1964. Cloth, dw.
OLYMPIA PRESS READER. NY, 1965. Cloth, dw
OLYMPIA PRESS READER. NY, 1967. Wrs.
Austin (Alex) ELEANORE. NY (1968) Cloth,
dw.
Piombo (Akbar del) THE TRAVELLER'S
COMPANION. Corvina (July 1967).
Kerner (Keith) DAS GESTIEFELTE
KÄTZCHEN. Frankfurt: Olympia Press,
1970. A translation of the Ophir Press
PUSSY IN BOOTS by Bobby Florian, 1969.
Major (Clarence) ALL NIGHT VISITORS. NY:
OPS 16 (1970).
Flinders (Karl) THE LOVE MACHINERY. NY:
OPS 24 (1971).
Piombo (Akbar del) DOUBLE-BELLIED
COMPANION. NY: OPS 44 (1971).
Tenin (Vlas) MOSCOW NIGHTS. NY (1971)
Cloth, dw.
Krist (Gary) LIFE / The Man Who Kidnapped
Barbara Mackle. London, 1972. Cloth, dw.

A first class collection, with room for
improvement. All the obviously desirable titles
are present: GINGER MAN; LOLITA; NAKED
LUNCH in dust jacket. In addition, the almost
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Harold Pinter

/22/

(The Sir Joseph Gold Collection)



The condition is exceptional throughout, very fine in dust jackets, or in original wrappers.

All books are first English editions, first printings, unless otherwise noted.

First performance of each play indicated, to a point.

Descriptions informed by:

PINTER / A BIBLIOGRAPHY

Compiled by Rudiger Imhof. London and Los Angeles: TQ Publications Ltd., 1976. Second Full Revised Edition.

[NB! At best, this is only a modest checklist of primary and secondary materials.] Included in the collection.

Offered by Serendipity Books Inc. in partnership with Waiting for Godot Books (Hadley, MA); Jeffrey Marks (Rochester, NY) and Anacapa Books (Berkeley, CA).

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PRIMARY WORKS BY PINTER (chronological order by publication date)

THE BIRTHDAY PARTY (19th May, 1958)

THE BIRTHDAY PARTY. A Play. (1959)

Wrappers. There was no hardback printing of the first impression (Encore). (450.00)

THE BIRTHDAY PARTY. A Play. (1961).

Wrappers. French's Acting Edition. (175.00)

THE BIRTHDAY PARTY and THE ROOM. Two

plays. (1961) Wrappers. First American edition. There was no hardback. (90.00)

THE BIRTHDAY PARTY and THE ROOM.

Two plays. [1961?] American book club edition. (25.00)

THE BIRTHDAY PARTY. A Play. (1965)

Wrappers. First Faber revised edition. (65.00)

THE BIRTHDAY PARTY. A Play. (1968).

Wrappers. Third printing of the revised second edition. (20.00)

THE BIRTHDAY PARTY. A Play. (1983) Wrs.

Commentary & Chronology by Patricia Hearn. Notes by Glenda Leeming. Second printing of Methuen Student Edition. (20.00)

THE BIRTHDAY PARTY. Edited with introduction by Margaret Rose. (1993) Wrs. "Educational Text" edition. No cloth. (30.00)

THE CARETAKER (First London performance on 27th April 1960)

THE CARETAKER. A Play. [1959]. Wrappers, very good. There was no hardback printing of the first impression (Encore) . (325.00)

THE CARETAKER. A Play. (1960). Wrappers. First Faber printing. (125.00)

THE CARETAKER. A Play. (1961). Third printing of the cloth edition, no dust jacket. (25.00)

THE CARETAKER. A Play. (1963) Wrappers. Dramatists Play Service American Acting Edition, illustrated. (90.00)

THE CARETAKER and THE DUMB WAITER. (1965) Wrappers. Ninth American printing, revised. (35.00)

THE CARETAKER. Edited with introduction by Margaret Rose (1993) Wrappers. First Educational edition. (25.00)

SKETCHES FROM ONE TO ANOTHER. By John Mortimer, N.F. Simpson and Harold Pinter. London: Samuel French (1960). Orange wrappers. Short plays. Pinter's two works are THE BLACK AND WHITE and TROUBLE IN THE WORKS. Imhof records the first book appearance of these revue sketches as appearing in a collection from Methuen, A SLIGHT ACHE AND OTHER PLAYS, 1961. Our book would appear to precede. (300.00)

PRIMARY WORKS BY PINTER (cont.)

***THE ROOM & THE DUMB WAITER*
(double bill: 21st January 1960)**

THE ROOM. A Play in One Act. London (1960) First edition; French's Acting Edition, priced 3s. (150.00)

THE DUMB WAITER. (1960). Wrappers. French's Acting Edition. (90.00)

THE ROOM and THE DUMB WAITER [Two Plays]. (1966). First paperback edition. (25.00)

THE BIRTHDAY PARTY AND OTHER PLAYS [e.g. THE ROOM & THE DUMB WAITER]. (1960). (300.00)

THE BIRTHDAY PARTY & THE ROOM. [Two Plays]. (1961) First American edition. Slight nick in jacket. (125.00)

THE BIRTHDAY PARTY & THE ROOM. [Two Plays]. (1968) Wrs. 12th printing, first revised edition. (45.00)

THE CARETAKER & THE DUMB WAITER. [Two Plays]. (1961) First American edition. (125.00)

A SLIGHT ACHE (29th July 1959)

A SLIGHT ACHE. (1961). Wrappers. French's Acting Edition. (75.00)

A SLIGHT ACHE AND OTHER PLAYS. (1966). Wrappers. Five revue sketches added. (45.00)

A SLIGHT ACHE AND OTHER PLAYS. (1968). This edition is corrected. (45.00)

A NIGHT OUT (First broadcast, BBC, 1st March 1960)

A NIGHT OUT. A Play (1961) Wrappers. French's Acting Edition. The first edition. (150.00)

THREE PLAYS (A Slight Ache, The Collection, The Dwarfs). (1962) Wrappers. First American edition. There was no hardback. (45.00)

THE COLLECTION (First TV performance on 11th May 1961) / THE LOVER (First TV performance on 28th March 1963)

THE COLLECTION. A Play. (1963) Wrappers. French's Acting Edition. (75.00)

THE COLLECTION and THE LOVER [and THE EXAMINATION]. [Three Plays]. (1963). (95.00)

THE COLLECTION and THE LOVER [and THE EXAMINATION]. (Three Plays). (1964). Second edition. (45.00)

THE COLLECTION and THE LOVER [and THE EXAMINATION]. (Three Plays). (1966). Wrappers. First paperback thus. (25.00)

THE LOVER (First performance at Arts Theatre, London, September 18, 1963, produced by Pinter)

THE LOVER / A Short Play). London: Samuel French (1964). Original wrappers. First edition, an acting edition. (150.00)

THE LOVER. A Play (1965) Wrappers. Dramatists Play Service. Acting Edition, illustrated. First separate American edition. (90.00)

THE LOVER / TEA PARTY / THE BASEMENT. Two Plays and a Filmscript. (1967) Wrappers. First American edition. (55.00)

THE HOMECOMING (First stage performance on 3rd June 1965, Aldwych Theatre, London)

THE HOMECOMING [A Play]. (1965). Very slight foxing. (225.00)

THE HOMECOMING [A Play in Two Acts]. London: Samuel French (1965) Wrs. First French Acting Edition. (125.00)

THE HOMECOMING [A Play]. (1966). Second printing, first paperback, of the second English edition. (35.00)

THE HOMECOMING [A Play]. (1966). First American edition, brilliant copy in dust jacket. (175.00)

THE HOMECOMING [A Play]. (1966). First American edition, issue in wrappers. (45.00)

THE HOMECOMING [A Play]. (after 1966). American Book Club edition in dust jacket (clipped). (25.00)

TEA PARTY (prose). Zagreb: Josip Vanista [1965] Wrappers, #212 of 280. In Serbo-Croatian. First edition. (400.00)

TEA PARTY (prose). Zagreb: Josip Vanista [1965] Wrappers, PRIVATE EDITION, in English. First edition in English, surely simultaneous with the Serbo-Croatian issue. The colophon differs from the Serb issue. This text evolved into a play, THE TEA PARTY, first published in 1967. (350.00)

THE DWARFS (first performed on December 2, 1960 – BBC Third Programme – directed by Pinter)

THE DWARFS and Eight Revue Sketches. NY: Dramatists Play Service Inc (1965) Red wrappers. American edition. (75.00)

TEA PARTY (First TV performance on BBC, 25th March 1965)

TEA PARTY AND OTHER PLAYS. (1967). (75.00)

TEA PARTY. (1969). Dramatists Play Service American Acting Edition. (55.00)

A NIGHT OUT / NIGHT SCHOOL / REVUE SKETCHES. Early Plays. [1968] First American edition. (75.00)

A NIGHT OUT / NIGHT SCHOOL / REVUE SKETCHES. Early Plays. [1968] First American edition. Wrappers. (75.00)

ACCIDENT / A Screenplay. London: Joseph Losey, Wednesday, May 4th, 1966 . 4to, mechanically reproduced, printed on rectos only, (i) 100 leaves; clip fastener. Very good, a bit of cover creasing. Some 17 lines, chiefly those involving Ted and Clarissa, are changed in holograph, some with altered text. (225.00)

THE BASEMENT (First TV performance on BBC, 20th February 1967)

THE BASEMENT. A Play. (1969) Dramatists Play Service American Acting Edition. (75.00)

THE TEA PARTY AND OTHER PLAYS [viz. THE BASEMENT and NIGHT SCHOOL]. (1970) Wrappers. (45.00)

THE LOVER / TEA PARTY / THE BASEMENT. [3 Plays]. [1967] Wrappers. First American edition. (45.00)

A NIGHT OUT / NIGHT SCHOOL / REVUE SKETCHES. Early Plays. [1968]. First American edition. (60.00)

POEMS. (before 6th July 1968). Galley and page proofs, one of only three sets, with cover letter from publisher Clodd; in all 8 pages,

typed letters from Clodd (Enitharmon Press), a major supplier to Gold; a gentle and gracious man, and himself the most dedicated and greatest collector of the literature of his own time in England. With Xeroxed interview with Clodd, 2pp, supplemented, 4pp, signed by Clodd, about publishing POEMS. With Xerox of poems, 14 pp, perhaps the setting copy. (750.00)

POEMS. 1968. Two proof copies so stamped, sheets in signatures, one loose in wrappers, with TLS from pub. (300.00)

POEMS. 1968. Half-leather, not issued in jacket. Errata slip. #2 of 200 specially bound, signed. (175.00)

POEMS. 1968. Wrappers, one of about 1220 (of 1670) (45.00)

POEMS. 1968. Wrappers + blue dw (foxed) = second state, one of about 450 thus, with note from publisher. (45.00)

POEMS (1971). Second edition, revised, 9 new poems (6 previously unpublished. #2 of 100 specially bound, signed. (200.00)

POEMS (1971). Second edition, revised, 9 new poems (6 previously unpublished). One of 40 on Glastonbury Antique. (175.00)

POEMS (1971). Second edition, revised. Wrappers, first issue, one of about 250, J added, p. 22. Inscribed by publisher Clodd. (65.00)

PRIMARY WORKS BY PINTER (cont.)

POEMS (1971). Second edition, revised. Wrappers, second issue, with errata slip. With 3 publisher's flyers. (55.00)

MAC [story]. 1968. #120 of 2000 = 1/1000 for the British Isles. Gray and green cloth, not issued in jacket. (55.00)

MAC [story]. 1968. #1425 of 2000 = 1/1000 for USA. Gray and green cloth, not issued in jacket. (55.00)

LANDSCAPE (First broadcast performance, BBC, 25th April 1968; first stage performance on 2nd July 1969)

LANDSCAPE (radio play). 1968. #150 of 2000 = 1/1000 for the British Isles. Gray and rose cloth, issued without jacket. (55.00)

LANDSCAPE (radio play). 1968. #1084 of 2000 = 1/1000 for USA. Gray and rose cloth, not issued in jacket. (55.00)

NIGHT (first stage performance on 9th April 1969) / SILENCE (first stage performance on 2nd July 1969 with LANDSCAPE)

LANDSCAPE and SILENCE. [Two plays]. London: Methuen, before 26 June 1969. Uncorrected proof. (350.00)

LANDSCAPE and SILENCE. [Two plays]. New York: French (1969). Wrappers, priced \$1.50. (85.00)

LANDSCAPE and SILENCE [and NIGHT]. [Three Plays]. (1969). Jacket not smudged. (85.00)

LANDSCAPE and SILENCE [and NIGHT]. [Three Plays]. (1970). Wrappers. First paperback edition.

LANDSCAPE and SILENCE [and NIGHT]. [Three Plays]. (1970). First American edition, hardback issue. (75.00)

LANDSCAPE and SILENCE [and NIGHT]. [Three Plays]. (1970). First American edition, issue in wrappers. (30.00)

FIVE SCREENPLAYS. London: Methuen, before November, 1970 [the predicted publication date]. Original pink wrappers, printed in black, (xii) pp; 367 leaves. Uncorrected proof of the first edition, on proofing paper, date announcement and estimated publication price ("approximately 60s") printed on the upper cover. The texts appear on rectos only. Perfect bound, two leaves slightly shaken, but a very nice copy. Very scarce. In fact the book did not appear until March 1971, and the trade edition was published at 75s, not 60.

FIVE SCREENPLAYS. (March 1971). #21 of 150 signed, specially bound. Not issued in jacket. With two Karnac prospectuses, one

for this title and for OLD TIMES and the other for FIVE SCREENPLAYS and for THE HOMECOMING illustrated by Harold Cohen. (200.00)

FIVE SCREENPLAYS. London: Methuen & Co Ltd (1971) Green cloth, 367 pp, dw priced 3 pounds, 75; second price of 75s, indicating two issue bindings, we presume. The Servant; The Pumpkin Eater; The Quiller Memorandum; Accident; The Go-Between. (110.00)

FIVE SCREENPLAYS. (1973). Wrappers. First American edition. The Servant, The Pumpkin Eater, The Quiller Memorandum, Accident and The Go-Between. There was no cloth edition. (35.00)

OLD TIMES (First stage performance on 1st July 1971)

OLD TIMES [A Play]. (June 1971). #70 of 150 signed, specially bound. Not issued in printed jacket. (200.00)

OLD TIMES [A Play]. (1971). (85.00)

OLD TIMES [A Play]. (1971). First American edition, hardbound issue. (75.00)

OLD TIMES [A Play]. (1971). First American edition, issue in wrappers. (45.00)

OLD TIMES [A Play]. (1973). Wrappers. First Evergreen edition, from Grove. (25.00)



- MONOLOGUE [A play]. (1973) #7 of 100 signed, full calf, slipcase. Corner faintly stubbed. (300.00)
- MONOLOGUE [A play]. (1973) First trade edition in cloth. (60.00)
- NO MAN'S LAND. (A Play). (1975). Red and black cloth, not issued in printed jacket. #87 of 150 specially bound, signed. With The New Review 2:13 (April 1975) which prints the play. (150.00)
- NO MAN'S LAND (A Play). (1975). (85.00)
- NO MAN'S LAND (A Play). (1975). First paperback edition. The text is revised. (45.00)
- NO MAN'S LAND (A Play). (1975). First American edition, issue in cloth. (65.00)
- NO MAN'S LAND (A Play). (1975). First American edition, issue in wrappers. (45.00)
- THE LAST TYCOON. Release dialogue script of the screenplay by Harold Pinter. Based on the unfinished novel of the same name by F. Scott Fitzgerald. Hollywood: Paramount Studios (September 10, 1976) 4to, 146 leaves, stapled at the left margin. Text on rectos only. Pale green stock. Title penned on edges. Fine. The film featured Jack Nicholson, Robert De Niro, Robert Mitchum, Tony Curtis, Jeanne Moreau, Donald Pleasance, Ray Milland and Dana Andrews. (275.00)
- THE PROUST SCREENPLAY (with Losey and Bray). (Dec. 17, 1977). With review slip. First edition, preceding USA. With prospectus which prints a poem in advance of publication and Rota cover letter, 31 March, 1968. (125.00)
- THE PROUST SCREENPLAY (with Losey and Bray). (1978). First English edition, type setting different from USA. (55.00)
- POEMS AND PROSE 1949-1977. (1978) First edition, fine in dw (55.00)
- POEMS AND PROSE 1949-1977. (1978). First American edition, issue in cloth, review slip + publicity photo. (60.00)
- POEMS AND PROSE 1949-1977. (1978). First American edition, issue in wrappers. (35.00)
- COLLECTED POEMS AND PROSE (1986) Wrs. Methuen's expanded edition of the 1978 original. There was no cloth. (35.00)
- COLLECTED POEMS AND PROSE. London: Faber (1991) Wrappers. Further expanded from both 1978 & 1986 editions.
- COMPLETE WORKS: ONE. (1977) Wrappers. New introduction by Pinter. First American edition. (25.00)
- COMPLETE WORKS: TWO. (1977). Wrappers. New introduction by Pinter. First American edition. (25.00)
- COMPLETE WORKS: THREE. (1978) Wrappers. With "Mac" and "Tea Party" included. First American edition. (25.00)
- COMPLETE WORKS: FOUR. (1981) Wrappers. New introduction by Pinter. First American edition. (25.00)
- I KNOW THE PLACE. Poems. Drawings by Michael Kenney. Warwick: Greville Press (after 1977) Black cloth, not issued in dust jacket. #198 of 500 copies, signed. (175.00)
- BETRAYAL (A Play). (1978). (85.00)
- BETRAYAL. A Play. (1979) First American edition, hardback issue. (55.00)
- BETRAYAL. A Play. (1979) First American edition, issue in wrappers. (25.00)
- BETRAYAL. A Play. (1980) Wrappers. The text is revised. (35.00)
- THE HOTHOUSE (A Play). (1980) (75.00)
- THE HOTHOUSE (A Play). (1980) Wrappers. First American edition. (25.00)
- FAMILY VOICES. A Play for Radio. 7 Paintings by Guy Vaesen. (1981). Ringbound, stiff boards. (75.00)

PRIMARY WORKS BY PINTER (cont.)

- THE SCREENPLAY OF THE FRENCH LIEUTENANT'S WOMAN. Based on the novel by John Fowles. Foreword by Fowles. (1981) (75.00)
- THE FRENCH LIEUTENANT'S WOMAN. A Screenplay. Foreword by John Fowles. (1981) First American edition, cloth in slipcase, specially bound, not issued in dust jacket. #104 of 370 copies signed by Fowles and Pinter. (275.00)
- THE FRENCH LIEUTENANT'S WOMAN. A Screenplay. Foreword by John Fowles. (1981) First American edition. Review slip and publicity sheet. (65.00)
- THE FRENCH LIEUTENANT'S WOMAN AND OTHER SCREENPLAYS. (1982) Wrappers. First trade paperback. (35.00)
- OTHER PLACES. Three Plays. [1982]. Galleys of the first edition (Methuen, 1982) with proof or sample of dust jacket, as sent to Grove Press, with blue line proofs of the Grove first American edition. Cover note from Pantheon with holograph note by Sir Joseph Gold on IMF stationery. (350.00)
- OTHER PLACES. Three Plays. (1982). First edition, issue in cloth. (75.00)
- OTHER PLACES. Three Plays. (1982). First edition, issue in wrappers. (30.00)
- OTHER PLACES. Three Plays. (1983). First American edition, issue in cloth. (55.00)
- OTHER PLACES. Three Plays. (1983). First American edition, issue in wrappers. (25.00)
- ONE FOR THE ROAD. [A Play]. Production photos by Ivan Kyncl and an interview on the play and its politics. (1985). Revised, reset, first with photos. Signed by Pinter. Issue hardback in dust jacket. (125.00)
- ONE FOR THE ROAD. [A Play]. Production photos by Ivan Kyncl and an interview on the play and its politics. (1985). Revised, reset, first with photos. Issue in wrappers, simultaneous with hardback. (45.00)
- MOUNTAIN LANGUAGE. (A Play). (1988). (75.00)
- MOUNTAIN LANGUAGE. (A Play). (1989). First American edition, hardback issue. (65.00)
- MOUNTAIN LANGUAGE. (A Play). (1989). First American edition, issue in wrappers. (25.00)
- THE HEAT OF THE DAY. A Play. Adapted from the novel by Elizabeth Bowen. (1989) First issue in cloth, with no paste over ISBN number on copyright page. (90.00)
- THE HEAT OF THE DAY. A Play. Adapted from the novel by Elizabeth Bowen. (1989) Second issue in cloth, with ISBN number pasted in on copyright page. (55.00)
- THE HEAT OF THE DAY. A Play. Adapted from the novel by Elizabeth Bowen. (1989). Issue in wrappers. (25.00)
- THE COMFORT OF STRANGERS AND OTHER SCREENPLAYS (Reunion, Turtle Diary, Victory). (1990) (55.00)
- THE DWARFS. A Novel. (1990) #38 of 150 specially bound, signed, tissue jacket. Pinter's only novel. (175.00)
- THE DWARFS. A Novel. (1990) Pinter's only novel. First trade edition. (55.00)
- THE DWARFS. A Novel. (1990). First American edition. Pinter's only novel. (45.00)
- PARTY TIME (A Play). (1991) (45.00)
- TEN EARLY POEMS. (1992) Wrappers. #10 of 50 signed, of 500 in all. (150.00)
- TEN EARLY POEMS. (1992) Wrappers, one of 450 (of 500 in all). (65.00)
- THE TRIAL. Adapted from the novel by Franz Kafka. (1993). Wrappers. (25.00)
- CONVERSATIONS WITH PINTER Interview by Mel Gussow. NY: Limelight (1994) (45.00)

SCREENPLAYS and PLAYSSCRIPTS (and other film material, organized chronologically)

THE BIRTHDAY PARTY. NY: Stoddard & Wright (nd). Russell Reproduction Studio printing. Black wrappers with title window, three rivets, 139 leaves. An actor's copy, Roy London signature and address; part notations passim. London would appear to be playing the part of McCann, which is annotated with changes throughout. An early American production. (325.00)

THE SERVANT [film based on Robin Maugham's novel]. London: Associated British=Pathe / Springbok Production. Joseph Losey directed. 1963. The screenplay was by Harold Pinter, who took the role of Society Man on screen. INFORMATION FOLDER. 4to, wrappers, (ii) 20 leaves, mimeo, rectos only. (85.00)

TEA PARTY. BBC TV, Channel One. February 1965. Camera script, mimeo on yellow paper, legal size, 90 leaves, printed on rectos only, with blue sheets of revised text, tearing at pin. Very good. Script by Pinter of his play, filmed for TV. (275.00)

THE HOMECOMING. American Film Theatre. [ca 1965]. A full publicity services packet with poster catalogue, blurbs, stills, production information. In green wrappers, 4to. Such packets complete, for any film, are uncommon. (125.00)

ACCIDENT. A Screenplay by Harold Pinter. . London: Grade Organisation / JOSEPH LOSEY, May 4, 1966. 4to, blue wrappers, window to title. (i) 100 leavers, rectos only. (325.00)

ACCIDENT. Dialogue and Continuity Release Script. London: Royal Avenue Chelsea Productions (1967) Legal size, printed yellow wrappers, three pins, 12 reels, paged by segment. Screenplay by Harold Pinter, based on the novel by Nicholas Mosley. Pinter appeared in the film as "Bell". (175.00)

THE QUILLER MEMORANDUM. Rank Productions, November 24, 1966. Export script, domestic version. Legal size, orange printed wrappers, clipped at top, unpagged, frayed. Screenplay by Harold Pinter. (225.00)

NO END. Three Plays by Harold Pinter. Screen Treatments by Harold Joyce. Legal size, mechanically reproduced. BBC TV production, 1970, card & envelope of Bernard Stone. (75.00)

LANDSCAPE. Playscript. 8 1/2 x 11 script offset from typewriter, black wrappers, window for title. Royal Shakespeare Company, 1969, one of a few copies made up for use of the cast and producer. Cover letter from Covent Garden Bookshop Ltd, 26th January, 1971. (185.00)

OLD TIMES. Publicity book = souvenir program for the American production directed by Peter Hall., 4to, red wrappers [1971] with an article by Pinter and an interview. Illustrated, unpagged. Enclosed a Xerox of Pinter's statement at Rome regarding the Italian production of OLD TIMES, Xeroxed from his own copy (according to holograph note present), Peter Hall directed the first stage performance, 1st July, 1971 in London. With short TLS from Hall, 1966, about a revival of THE HOMECOMING. (75.00)

THE LAST TYCOON. Screenplay by Harold Pinter based on F. Scott Fitzgerald's last novel. Paramount, August 11, 1975, with later revised pagged. Released in 1976. The last film directed by Elia Kazan. Legal size, printed yellow wrappers, two pins, 117 leaves, rectos only; Robert De Niro, Tony Curtis, Robert Mitchum, Jeanne Moreau and Jack Nicholson starred. With the Release Dialogue script as well. Two volumes. (1250.00)

Including 32 books about Harold Pinter; 15 translations into foreign languages; 10 contributions to books; 10 contributions to periodicals; 85 programs, playbills and flyers; and 18 miscellaneous pieces.

H. G. Wells

/23/

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- A) THE PLOUGHMAN AND OTHER POEMS. Illustrations by L. Roy Davies. Sydney, N.S.W.: Beacon Press, 1935. Original straw-colored cloth, (72)pp. The poems are printed on the rectos only; a small black and white drawing by Davies accompanies many of the poems, usually as a header. First and only edition of Patrick White's first book, a very nice copy in dust jacket, which is brittle, lightly soiled on the blank rear panel; split at the spine, but with small loss only at the crown and base of the spine from chipping. This is copy 47 of 300 printed, mid world-Depression, and the book is very scarce in any condition. Lawson 1. 1750.00
- B) HAPPY VALLEY. London: George G. Harrap (1939) Original brick colored cloth lettered in black. First English edition of White's first prose book. Edges just a bit foxed. The front jacket flap has a section removed, following the first paragraph and preceding the asterisked note. Rare in dust jacket. Despite the flaws noted, an outstanding copy in dust jacket, much sought, rarely found. Lawson 2. 2000.00
- C) HAPPY VALLEY. New York: Viking, 1940. Original black cloth, pink printed paper labels, the spine label faded. First American edition, very good, lacking dust jacket. Previous owner's inscription in corner of pastedown. The first book by White to appear in America. Lawson 3. 225.00
- D) EDEN-VILLE (HAPPY VALLEY). Traduit de l'anglais par Marie Viton. Paris: Gallimard (October 1951). Printed white wrappers, (357)pp. Fine, unopened. Cinquieme edition. The first French translation. 25.00
- E) THE LIVING AND THE DEAD. New York: Viking Press, 1941. Original red/rose cloth, gold spine label. The correct first edition, preceding publication in England. A beautiful copy in the scarce dust jacket, which was designed by E. McKnight Kauffer. The jacket is bruised at the very top of the spine, with tiny chips, a bit of crinkling, some flecks of white showing. Signed bookplate of Donald S. Sampson, under the front jacket flap. Very very scarce in this condition. Lawson 6 (not seen!!!). 1250.00
- F) THE LIVING AND THE DEAD. First English edition. In dust jacket. Lawson 8. NB! We need this.
- G) THE LIVING AND THE DEAD. London: Eyre & Spottiswoode, 1962. Original dark blue paper boards, (335)pp. Second English edition of White's second novel, and the only one of his books to date to have been set in London. The dust jack design and illustration is by Sidney Nolan. First published in 1941. An exceptionally fine copy in dust jacket. 145.00

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Bibliographical citations to Alan Lawson's bibliography of Patrick White (OUP – 1974)

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The books are in Berkeley.

- H) THE AUNT'S STORY. London: Routledge & Kegan Paul (1948). Crown 8vo, unprinted beige wrappers, with the partially printed & partially typed label of the printers, Wm Clowes and Sons, Suffolk, indicating pagination; size; type face; date ("12.3.48") and stage of production: "Revise". (vi) 346pp. This is a proof copy, considerably shorter and thinner than the finished product. In the proof, praise for White from Graham Greene, Elizabeth Bowen and others, together with a brief summary of the plot appears on the first printed leaf. All of this matter is removed from the published book proper and placed on the rear panel of the dust jacket. A very rare proof of White's second novel. 1500.00
- I) THE AUNT'S STORY. London: Routledge & Kegan Paul Limited (1948) Original black cloth lettered in gold. First English edition. A beautiful copy in dust jacket, which reproduces Roy de Maistre's "The Garden". The jacket has a long closed tear in the unprinted white margin on the rear panel and a tiny chip at the base of the spine. Rare in dust jacket. Lawson 12 (not seen!). 1250.00
- J) THE AUNT'S STORY. NY: Viking, 1948. Original tan paper boards. First American edition. There is a mild erasure on the front free endpaper; the dust jacket, designed by Bill English, has a tear on the rear panel about 1 1/2", with negligible loss, a small chip at the bottom edge of the rear panel near the spine, no loss of text, and faint wear at edges. A nice copy of an uncommon book in jacket. Lawson 13. 225.00
- K) THE TREE OF MAN. NY: Viking, 1955. Original textured blue cloth, tan cloth spine. First American edition, preceding English publication by a year. A very beautiful copy in unfaded green dust jacket, which is designed by George Salter. The price on the jacket is very carefully obscured, but not clipped. This title was awarded the Australian Literary Society Gold Medal. With a second copy, equally fine, with a perfect dust jacket, Wright Morris's copy, (though not so indicated). Lawson 19. 400.00
- L) THE TREE OF MAN. London: Eyre & Spottiswoode, 1956. Original black cloth. First English edition. A nice copy in fine, unfaded (but price-clipped) dust jacket, designed by Don Finley. Signature of the first owner, E. Thomson, on e-p, with the price paid 1-25 (pounds?). White took the title from work by A. E. Housman. Scarce in a nice jacket. Lawson 21. 300.00
- M) THE TREE OF MAN. London: Eyre & Spottiswoode, 1956. Original black cloth. First English edition. Fine bright copy in nice unfaded and unclipped dust jacket, priced 18s, one small mend on the reverse (no loss). The jacket is a bit bruised at the base of the spine. 325.00
- N) VOSS. NY: Viking, 1957. Original two-toned blue cloth. First American edition, preceding the British issue, a beautiful copy in fine, unfaded dust jacket. Lawson 32 (not seen!!!). 400.00
- O) VOSS. London: Eyre & Spottiswoode, 1957. Original black cloth. First English edition, a brilliant copy in unfaded dust jacket, with the Book Society Choice wraparound band perfectly intact. Owner's name and date in ink on rear pastedown, mostly under the flap. This title received the Miles Franklin Award. Lawson 34. 400.00
- P) VOSS. London: Eyre & Spottiswoode and The Book Society (1957). Original black cloth. First edition, the Book Society issue, nice in slightly worn dust jacket, priced 16s. Lawson does not identify this issue, which appears to use first edition sheets, binding and jacket, but a variant title page. 75.00
- Q) TIERRA IGNOTA [= VOSS]. Translated into Spanish by Rafael Nadal Guasp. Barcelona: Caralt (1962) Original red cloth, gilt, 377pp. First edition in Spanish of VOSS. Careful numerical annotation on rear endpaper, else fine in dust jacket. Lawson 39. 45.00
- R) VOSS. London: Cape (1980). Original blue paper boards, fine in dust jacket, priced six pounds, fifty pence. Reissue, 23 years after the first printing, with adverts on the dust jacket quoting reviews of six other White titles published by Cape, through A FRINGE OF LEAVES (1976). 45.00

- S) RIDERS IN THE CHARIOT. NY: Viking, 1961. Original black cloth. First American edition, a stunning copy in unfaded dust jacket, designed by George Salter. The American edition precedes the British. Lawson 44. 225.00
- T) RIDERS IN THE CHARIOT. A Novel. London: Eyre & Spottiswoode (1961). Printed gray wrappers, 552pp. Slight cover wear. Uncorrected proof, the cover bearing the legend "PROOF ONLY", of the first English edition. Hand lettered on the spine. Very good. The paper and trim size of the proof differ markedly for the corresponding aspects of the finished book. The proof is shorter and considerably thicker than the first edition. A rare proof. 750.00
- U) RIDERS IN THE CHARIOT. London: Eyre & Spottiswoode (1961). Original brown cloth. First English edition, a beautiful copy in the unfaded dust jacket, which reproduces a painting by Sidney Nolan. The jacket flaps are huge, untrimmed, bearing the cross margin guides in colors, rear flap completely blank. Slight crease in front flap. This title received the Miles Franklin Award. Lawson 45. 400.00
- V) THE BURNT ONES. [Short Stories]. London: Eyre and Spottiswoode (before September 10, 1964). Original printed white wrappers, 314pp. Mild foxing; modest stain on spine; a bit of browning, but all in all very good. Ink date notice on cover: "Oct 1st / 25 s", with author & title lettered by hand on the blank spine. A rare proof of the first English edition, with the ownership signature of editor/reviewer Fred Urquhart / Fairwarp / Sussex" on the half-title. Lawson 54. 600.00
- W) THE BURNT ONES. [Short Stories]. [London:] Eyre & Spottiswoode (1964). Original brown paper boards. First English edition, a beautiful copy in dust jacket, which reproduces four paintings by Sidney Nolan. Lawson 55. 350.00
- X) THE BURNT ONES. [Short Stories]. NY: Viking (1964). Original black paper boards, cloth spine. First American edition, a beautiful copy in unfaded dust jacket. The jacket prints an encomium from Ted Hughes that appeared in his review in The Listener, calling White in his prose the "most exciting poet Australia has yet produced". Lawson 55. 400.00
- Y) FOUR PLAYS. London: Eyre & Spottiswoode (before September 1965). Original printed off white wrappers. Advance copy of the First English edition, announcing approximate price of 35s. The 8 half-tone illustrations in the published first edition do not appear in this proof. Unusually fine. With the Sidney program for White's play "A Cheery Soul" – 1979 - enclosed. Lawson 58. 600.00
- Z) FOUR PLAYS. London: Eyre & Spottiswoode (September 1965). Original pressed black paper boards, 356pp. First edition, first printing, an exceptionally fine copy in dust jacket, priced 35s. Lawson 58. [raw]. 275.00
- AA) THE SOLID MANDALA. London: Eyre & Spottiswoode (before April 1966). Original printed blue wrappers. Advance copy, so imprinted, for review purposes, specially bound, (317)pp. A proof copy of the first English edition, bulking rather less tall & less wide than the published version, advertised as forthcoming for about 25s. Fine condition. Lawson 62. 450.00
- BB) THE SOLID MANDALA. London: Eyre & Spottiswoode (1966). Original red cloth. First English edition, a fine copy in fine, unfaded dust jacket. Lawson 62. 325.00
- CC) THE SOLID MANDALA. NY: Viking (1966). Original blue-green paper boards, cloth back. First American edition, a beautiful copy in unfaded dust jacket. Review copy with slip loosely inserted, compliments of Eugene Gervasi, a Viking editor or rep. Lawson 63. 325.00
- DD) THE VIVISECTOR. NY: Viking (1970). Original brown-gray paper boards, cloth back. First American edition, a fine copy in dust jacket. The jacket has a small tear (no loss) in the upper edge of the rear panel. The American edition precedes the British. Lawson 70. 115.00

- EE) THE VIVISECTOR. London: Cape (1970). Original printed green wrappers with the Cape logos repeated in white, printed label. Massive square format, 642pp, top edges unstained. A beautiful copy in the special dust jacket imprinted on the rear flap = “proof only / provisional publication date: October 8, 1970.” Proof of the first English edition in exceptional condition. The proof is fully 1 ½ times thicker than the published version. Rare in any form. Lawson 71. 750.00
- FF) THE VIVISECTOR. London: Cape (1970). Original imitation cloth = pressed orange paper boards, top edges stained. First English edition, very fine in unfaded dust jacket. Lawson 71. 300.00
- GG) LE VIVISECTEUR. Traduit par Geoges Magnane. Paris: Gallimard (1979). Two volumes. Original white wrappers, a fine set. First French trade edition, distributed for review, with the “SP” perforation in each volume. Not in Lawson. 125.00
- HH) THE EYE OF THE STORM. London: Cape (1973). Original black cloth. First English edition, preceding American publication, presumably. The dust jacket does not mention the Nobel Prize awarded White in 1973. Signed by White on the title page. A beautiful copy in unfaded dust jacket. 400.00
- II) THE EYE OF THE STORM. NY: Viking (1973). Black paper boards, cloth back. First American edition. A beautiful copy in dust jacket. The jacket indicates White has won the Nobel Prize for 1973. 125.00
- JJ) REIMPRESSON DE LES PRIX NOBEL EN 1973 / BIOGRAPHY / PATRICK WHITE [cover title]. Stockholm: Kungl. Boktryckeriet P.A. Norstedt & Soner, 1974. Printed blue wrappers, (6)pp. First separate edition of White’s autobiographical statement on the occasion of the award to him of The Nobel Prize for Literature, consisting of a frontispiece portrait, and the relevant pages from the omnibus gathering for the year. Large old stain affects the upper third throughout. This separate edition, in its own covers, is extremely scarce. Moreover, this copy is inscribed by White inside the front cover “*Nina & Geoffrey from Patrick / 1975*” 550.00
- KK) THE COCKATOOS. Shorter Novels and Stories. London: Cape (1974). Original green wrappers, printed with the Cape logos in white, and imprinted “Uncorrected Proof” – priced two pounds fifty pence. Light creasing; staple holes, but a very nice copy of the proof of the first English edition. 400.00
- LL) THE COCKATOOS. Shorter Novels and Stories. London: Cape (1974). Green cloth lettered in gold. First English edition, a beautiful copy in dust jacket. The English edition precedes the American by a year. 200.00
- MM) THE COCKATOOS. Stories [dust jacket reads: “New Stories”]. NY: Viking (1975). Original black cloth. First American edition, fine in price clipped, faintly worn dust jacket. 75.00
- NN) A FRINGE OF LEAVES. London: Cape (1976). Original pink paper wrappers, printed with the Cape logos repeated, 405pp. Uncorrected proof before publication of the first English edition, the date of publication printed on the cover: 5th March 1976. Fine. 275.00
- OO) A FRINGE OF LEAVES. London: Cape (1976). Original pink paper wrappers, printed with the Cape logos repeated, 405pp. Uncorrected proof before publication of the first English edition, the date of publication printed on the cover: 5th March 1976. This particular copy served as an advance American review copy. Tipped in is Viking’s promo sheet announcing publication date as January 1977 at the American price of \$10.00. Fine. 275.00
- PP) A FRINGE OF LEAVES. London: Cape (1976). Imitation cloth = blue-green paper boards. Beautiful copy in dust jacket. First English edition. 75.00
- QQ) A FRINGE OF LEAVES. NY: Viking (1977). Blue paper boards, cloth back. First American edition, unusually fine in dust jacket. 65.00

- RR) BIG TOYS (a play). Sydney: Currency Press (1978). Original wrappers, fine, not issued hardbound. First edition. This copy is inscribed by the author "*Lunching with your brother-in-law best wishes / Patrick.*" 350.00
- SS) THE NIGHT THE PROWLER. Short Story and Screenplay. Blackburn, Australia: The Dominion Press for Penguin Australia and Cape (1978). Original wrappers, 158pp, illustrated. First edition, issued in conjunction with the "major motion picture" adaptation. Fine. Also known hardbound. 45.00
- TT) THE TWYBORN AFFAIR. London: Cape (1979). Original printed orange wrappers, 432pp. Uncorrected proof of the first English edition. Fine. 300.00
- UU) THE TWYBORN AFFAIR. London: Cape (1979). Original blue leatherette, spine imprint reading up in gilt is "CAPE". Sheets sewn to a headband; the purple dust jacket bears no price and is the size of the conventional first printing jacket though a shade lighter in color [?]. The top edges are unstained. The inner hinges are reinforced, as made. Tiny nick in one edge of the jacket. The bulk is slightly shorter [3 cm] than the conventionally bound first English printing. Possibly a pre-publication issue for presentation. We have not seen its like or another copy. First English edition, preceding American publication by a year. 200.00
- VV) THE TWYBORN AFFAIR. London: Cape (1979). Brown cloth, top edges stained; gilt lettering on spine reading horizontally, with the publisher's imprint at base, the familiar flowering urn bracketed by J & C. First English edition, preceding American publication by a year. Very fine in dust jacket, priced five pounds, ninety-five pence. Marcia Davenport's copy with her ownership signature, a pleasing association. 125.00
- WW) THE TWYBORN AFFAIR. NY: Viking (before April 1980). Original printed blue wrappers. Unrevised, unpublished proofs of the first American edition. The book is announced at \$10.95. It was published in fact at \$14.95. 200.00
- XX) THE TWYBORN AFFAIR. NY: Viking (1980). Pale yellow/tan paper boards, cloth spine. First American edition, fine in unfaded yellow dust jacket. 75.00
- YY) FLAWS IN THE GLASS. A Self-Portrait. London: Cape (1981). Original printed blue-green wrappers. Uncorrected proof of the first English edition, with the specs printed on the front cover: page size, extent, provisional price & publication date. 260pp, illustrated. Upper cover and edges a bit rubbed.
- ZZ) FLAWS IN THE GLASS. A Self-Portrait. London: Cape (1981). Original emerald-green printed wrappers, 260pp. Uncorrected proof of the first English edition, preceding American publication by a year – announced at seven pounds ninety-five pence for October 15, 1981. This proof carries the illustrations. 275.00
- AAA) FLAWS IN THE GLASS. A Self-Portrait. London: Cape (1981). Original blue paper boards in imitation of cloth. First English edition, a fine copy in faintly worn dust jacket, priced seven pounds, ninety-five pence. 75.00
- BBB) FLAWS IN THE GLASS. A Self-Portrait. NY: Viking (before Winter 1982). Original printed mustard wrappers, 260pp. Unrevised, unpublished proofs of the first American edition. Exceptionally fine copy. The proof does not have the illustrations which appear in the published version, and is considerably thinner in bulk than that edition. 225.00
- CCC) FLAWS IN THE GLASS. A Self-Portrait. NY: Viking (1982). Original gray-black paper boards, cloth back, 260pp. First American edition, a beautiful copy in dust jacket. 90.00
- DDD) NETHERWOOD. Sydney: Current Theatre Series published by Currency Press (1983). Original wrappers, upper cover printed in black, 52pp. First edition, fine. A play first performed by Lighthouse, the State Theatre Company of South Australia, at the Playhouse, Adelaide, 11 June 1983. 75.00

- EEE) THREE UNEASY PIECES. Fairfield, Australia: Pascoe (1987). Original white wrappers printed in red. First edition, first printing, preceding British publication by a year. Printed in Australia. Not issued in cloth in 1987. Fine. 125.00
- FFF) THREE UNEASY PIECES. Fairfield, Australia: Pascoe (1988). Original red cloth. First edition, second printing, but apparently the first hardbound edition. A pencil note indicates this issue (?) or title (??) is one of 1000 for the tri-centenary. Fine in dust jacket. 75.00
- GGG) THREE UNEASY PIECES. London: Cape (1988). Original printed orange-rust wrappers, 59pp. Very fine, laid into a proof of the forthcoming jacket. The printed covers announce page size, extent and provisional price and date. Uncorrected proof of the first English edition, considerably smaller in every respect from the finished product. The jacket proof, considerably larger than the proof, is a proof of the final dust jacket. It bears a printed proof legend along the inner edge of the rear flap. 175.00
- HHH) THREE UNEASY PIECES. London: Cape (1988). Black cloth. First English edition, very fine in dust jacket. The jacket was issued with a peculiar varnish. Printed in Great Britain. 55.00
- III) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic] by Patrick White. London: Cape (1986). Original printed orange-rust wrappers, 192pp. The upper cover announces page size, extent, provisional price and date. Uncorrected proof, with matters in the text not yet fully resolved and subject to change at publication. Nice copy. 150.00
- JJJ) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic!] by Patrick White. London: Cape (1986). Original green cloth, new in dust jacket. First English edition. The jacket has no printed price. A novel in which the author appears as a supporting character. 75.00
- KKK) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic!] by Patrick White. London: Cape (1986). Original black cloth, fine in dust jacket. First English edition. Fine in dust jacket, which bears the printed price of eight pounds, ninety-five pence. 75.00
- LLL) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic!] by Patrick White. NY: Viking (before 10/86). Printed tan wrappers, 192pp. Unrevised, unpublished proofs of the first American edition. Very fine. 125.00
- MMM) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic!] by Patrick White. NY: Viking (1986). Original blue paper boards, cloth back. First American edition, very fine in dust jacket, a review copy with slip and blurb sheet loosely inserted. 65.00
- NNN) MEMOIRS OF MANY IN ONE. By Alex Xenophon Demirjian Gray. Edited [sic] by Patrick White. Toronto: Irwin Publishing (1986). Blue paper boards, blue cloth spine, 192pp. First Canadian edition, unpriced Irwin dust jacket, rear panel with British reviews, a fine copy. Both binding and dust jacket design mimic the American Viking version. 45.00
- OOO) PATRICK WHITE SPEAKS. [Collected Speeches and Interviews]. Edited by Paul Brennan & Christine Flynn. Sydney: Primavera Press (1989). Original brown cloth, 208pp. First edition, fine in dust jacket. The jacket flaps have no printing and the jacket is unpriced. Illustrated from photographs. 60.00
- PPP) LETTERS. Edited by David Marr. University of Chicago Press (1996). Original black cloth, 677pp. First American edition, first printing. Very fine in dust jacket. 65.00
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III

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John Buchan

 /27/

[COLLECTED NOVELS WITH POEMS Scots and English; JULIUS CAESAR and SIR WALTER RALEIGH], Thirty volumes. London: Thomas Nelson and Sons [ca 1931-1951]. Small 8vo, original red cloth. In handy-volume format, various years, various printings, but a complete uniform set, all but one volume in dust jacket. So far as we know, this is the only attempt at publishing a more or less complete set of Buchan. Rarely offered; OCLC records only one library holding. \$750.00



Edward Fitzgerald

 /28/

THE VARIORUM AND DEFINITIVE EDITION OF THE POETICAL AND PROSE WRITINGS OF EDWARD FITZGERALD / Including a Complete Bibliography and Interesting Personal and Literary Notes / The Whole Collected and Arranged by George Bentham / and with an introduction by Edmund Gosse. New York: Doubleday, Page and Company, 1902. Large 8vo, original light gray paper boards, spine labels, all edges untrimmed. The very best edition of Fitzgerald's complete works, in the rarest issue, #23 of 25 sets on Japan Vellum. The boards are soiled and rubbed, some corners bumped. There were larger issues of 100 sets and 250 sets; 375 sets in all. This set on Japanese Vellum is very rare, worthy of custom leather binding among those whose taste is directed by others. \$2000.00

Bohumil Hrabal

(1914-1917) *Czech storyteller*

/29/

SEBRANÉ SPISY [Collected Works]. Nineteen volumes. Prazká: Imaginace, 1991-1997. 8vo, original cloth, dust jackets. First editions, fine. The definitive edition of this fine Czech novelist, much of whose work has yet to be translated into English, or other languages. At the time of the publication of the final volume here, Hrabal had only six books translated into English, notably **CLOSELY WATCHED TRAINS**. Alison Howard has begun to help Americans, with her translation of "A Christmas Story." The final volume of the set, here, 512pp, concludes with an excellent bibliographical checklist. As the first volume enjoyed an optimistic printing of 5000 copies but the final volume only 2000 copies, the presumption that complete sets will become ever more available in the market place is perhaps dimwitted. \$2000.00

John Ruskin

/30/

THE WORKS, edited by Cook and Wedderburn. Thirty-nine volumes. London, 1903-1912. The Library Edition, one of 2062 sets. NCBEL: "the only complete edition." Very good. \$3500.00 postpaid



THE COLLECTED WORKS OF BERNARD SHAW. Thirty volumes. New York: Wise, 1930-1932. Large 8vo, blue paper boards, linen spines, spine labels, t.e.g. The esteemed and definitive “Ayot St. Lawrence Edition” limited to 1790 sets. Fine condition. Three volumes were published subsequently, two in 1934 and one in 1938. These supplementary volumes, as often, are NOT present. Shaw’s first novel, IMMATURITY, is printed here for the first time. This set bears a holograph addition not common to normal sets, for inset in volume I is a Richard Wagner postcard addressed to Archibald Henderson from Shaw, Bayreuth [?], July 1908. Below the Wagner image on the face, Shaw writes “***Courage! Think of how long HE waited. Besides I want to get this biography off my mind. I am going to hurry up. A year or two more; and THEN we shall go gaily to the printer.***”

\$1500.00

SCRIPTORES LATINI IN USUM DELPHINI cum notis variorum variis lectionibus conspectu codicum et editionum et indicibus locupletissimus. Cura et impensis A. J. Valpy, A.M. London: Valpy, 1819-1830. Large 8vo, recent 1/2 orange morocco by Courtland Benson of Victoria. Small rubberstamp of the Soc Jesus Galviae. 183 uniform volumes. Only the Catullus in two volumes is lacking, which was available with a French imprint when last we searched.

Provenance: Hugh McDonald, graduate of Stanford and Harvard; WWII paratrooper [17 jumps behind enemy lines in France]; volunteer to Haganah in anti-British operations after WWII [he blew up singlehandedly a troop transport ship in Haifa harbor, the "The Empire Lifeguard" on July 23, 1947 as he disapproved of the the Allies quota system controlling emigration of Jews to Palestine, and their return of Jews to Europe]. Macdonald broke his back in skirmish, chose not to take the bar exam, ran Tito's paper to Western markets ["the Communists would certainly not default on interest payments at that time"]; oversaw the deconstruction of an Oakland, CA insulin plant and its removal and reconstruction in Turkey; evolved into an American corporate analyst and business man, retiring to Victoria, BC, Canada, in 1988. Friend to William Hoffer, Bookseller, who referred him to me shortly before his own death. McDonald died at the age of 81 in 2001, not before selling his collection of 106 Aldine volumes to the W.A. C. Bennett Library at Simon Fraser University in Burnaby, B.C. for a goodly sum. Hugh was a tough bastard, and got \$100,000 from me up front, instead of the \$50,000 we initially agreed upon, against his large library. I am yet striving for the first \$30,000 of profit. A fine obituary by Tom Hawthorn is posted at <http://www.tomhawthorn.com/obits/warriors/files/mcdonald.htm>

*"...a genuine collection of classic authors, edited systematically, to a uniform plan, whereas the usual editions of the time (the variorum editions) made no such attempt...Valpy...made no attempt to take over the Delphin [17th century] originals in their entirety, although he did add supplementary material. For example, in the case of Boethius, although the copy text is not that used in the 17th C., the index, the **interpretatio** (Latin paraphrase) and the annotations of the original are retained, with additional notes. Valpy crowned his philological endeavors with a critical apparatus and a list of editions and manuscripts, which is the weak point of the original collection. Valpy put the original Delphin notes in the margin, giving them priority over the variorum notes which he printed at the end of the volume. The Latin translation for the use of the Dauphin appears at the foot of each page, emphasizing the significance of the original series, in which this **interpretatio** was an innovation (although the translation or paraphrase does not always conform to the text). The Valpy edition, finally, draws attention to the conceptual weakness of the Delphin series, for [Valpy] felt obliged to add at the end of each volume the literary criticism of the text that is found in the German Bipontine editions." - Ian Jackson's "rough and abridged translation of the relevant passage" from a new work on the Delphin Classics.*

\$15,000.00

IV

AFRICAN-AMERICAN AND CARIBBEAN LITERATURE

*long a specialty; we favor the obscure, not least because
David A. Sachs, with whom I have worked for 35 years,
finds most, and almost all the miraculous survivors*

Owen Dodson /33/

POWERFUL LONG LADDER. New York, 1946. Dedicated to his two sisters, Edith and Lillian. Both dedication copies of his first book. \$3500.00

Maxwell Nicy Hayson /34/

SAMUEL COLERIDGE-TAYLOR: AN ODE OF WELCOME. Washington, DC: Privately printed (1903). Oblong 8vo, printed wrappers, tied. An extremely rare poem by a black American poet, in honor of a black British composer. The covers are dusty, with a blank corner chipped from the front, and a tear in the back. Attractively printed, with decorated initials. Not listed in the N.U.C. Porter records a single copy, at Howard. \$785.00

Nella Larsen—————/37/

PASSING. New York: Alfred A. Knopf (1929). Original black cloth, no dust jacket, 216pp. First edition, first printing, of at least three. Exceptionally fine. The second of two novels by the second female novelist of the Harlem Renaissance. \$850.00

Oscar Micheaux—————/38/

THE FORGED NOTE. A Romance of the Darker Races. Illustrated by C. W. Heller. Lincoln, Nebraska: Western Book Supply Company, 1915. Original maroon cloth, gilt, illustrated endpapers, 521pp. Owner's name inked out on front free endpaper. Front inner hinge weak, but a very good copy. First edition, first printing of Micheaux's second book, second novel. \$1500.00

FISHBELLY. Roman traduit de l'américain par Helene Bokanowski. Avec une interview et un portrait de l'auteur. Paris: Julliard (1960). Wrs, in cellophane cover, 459pp. Translated into French by Jacqueline Bernard. Review copy with "S.P." printed on the rear cover. First trade edition, after the edition originale of 30, in very nice condition, for an oversized, flimsy paperback. This copy is inscribed "**A Françoise Sagan cordial hommage Richard Wright**" and below, signed by the translator. First appearance in book form of the interview and the portrait, and an intriguing association copy. Sagan did not jump right in, for the book is largely unopened. With the fragile yellow flyer advertising this book, separately printed, folding, splitting. So, first edition, in fact, in part, of a notable book by an American Black expatriate. \$2000.00

V

RUSSIAN LITERATURE IN RUSSIAN

*Selections from the Alex Flegon collection
recently acquired, 1330+ lots or volumes
(cataloguing in process)*

A few samples...

Anton Chekhov

 /40/
(1860-1904)

OSTROV SAKHALIN. [The Island of Sakhalin: from travel notes.] Moscow: Russkaya Mysl, 1895.
Original gray wrappers, printed in red and black, 520pp. Top of spine a bit chipped, not affecting the lettering below. Base of spine with slight chipping. Yap edges. The covers are lightly soiled. Kilgour #233 [rebound!]. First edition, a very nice copy in original condition. \$2500.00



IAv'. [Reality.] A collection of poetry of Galina Vladygina, Sergey Yesenin, Ryurik Ivnev, Vasily Kamensky, A. Mariyengof, A. Olenin, B. Pasternak, S. Reksin, S. Spassky, I. Startsev, Vadim Shershenevich. [Moscow] : Izd-vo "IAv", 1919. Large 8vo, highly designed, colorful futurist wrappers with workers, designer's name indicated, 72pp. Not all the contributors are indicated on the cover. The covers are loose but not deformed; the fragile spine has perished. The paper is stiff oatmeal, and in remarkably fine condition. A primary Imaginist document. Facsimiles of each author's signature at the conclusion of a section.

Galina Vladygina; Andrey Bely (1880-1934); Sergei Esenin (1895-1925) – married the dancer Isadora Duncan. Death by suicide, an alcoholic; close friend of Mariengof; Ryurik Ivnev (1891-1981); Vasily Kamensky; Anatoly Mariengof (1897-1962, poet); Aleksandr Olenin; Boris Pasternak; Sergei Reksin; Sergei Spassky; Ivan Startsev; Vadim Shershenevich (1893 - 1942) – with Mariengof, one of the two leading Imaginist poets; Peter Oreschin. There is a copy offered on line from Germany in loose sheets with "much meadow changes" for less. OCLC: UC-B; Stanford; NYPL; Amherst; EQO; UWK.

"On 28 May 1919, the residents of Moscow woke to find that the walls of the Strastnoi convent had been daubed with what at first glance might have appeared to be crude blasphemous slogans. More attentive reading, however, revealed that this was poetry: **'I sing and appeal: Lord, give birth to a calf! 'Look at the fat thighs/Of this obscene wall./Here the nuns at night/Remove Christ's trousers.'** **'Citizens, change / The underclothes of your souls!'** These words came courtesy of the Order of Imaginists, a group of avant-garde poets; they had been published together with their manifesto in February of the same year - only to meet a storm of criticism. Lenin is alleged to have read the assembled texts, by Sergei Esenin, Anatoly Mariengof, Vadim Shershenevich and Ryurik Ivnev, and to have referred to Mariengof - who wrote the lines about the underclothes - as a 'sick boy'." See also: Shatalov, A. "Life Before Article 154: A Long-Hidden Diary of Ryurik Ivnev About the Rich Sensual Life of Russia's Intelligentsia Before Stalin's Homosexual Purge." *Index on Censorship*, 24:1 (Jan. Feb. 1995), 72-73? With excerpts from Ivnev's diary, 1930-1931, 74-85.

\$450.00

Mikhail Alekseevich Kuzmin

Russian poet, novelist, playwright, composer and critic
(1872-1936)

/42/

A) *АЛЕКСАНДРИЙСКІЯ ПЕСНИ* [Alexandrian Songs]. St Petersburg: Prometei [1921] Original light tan wrappers printed in black, (78)pp. The last two leaves bear ads. Covers lightly soiled and aged, small mend to spine. Owner's initials in monogram on title dated 1931 and his signature in the gutter, page 11: "Ivanov."

Cover title, old style orthography, differs slightly: *АЛЕКСАНДРИЙСКІЕ ПЕСНИ*. First edition, a very good copy. OCLC locates cc at Stanford, UCB, Yale, OSU; UC-Irvine; UCONN; Amherst, Brown and Oxford, some very likely a reprint rather than the original, as here. The ownership surely is to be attributed to Viacheslav Ivanovich Ivanov [1866-1949] [or possibly a close relation] who published in Petersburg in 1919 the play *Prometei; tragediia*.

"In *Works and Days* (1912, No. 1) Mixail Kuzmin published a review of Viacheslav Ivanov's *Cor ardens*. This review, in the words of Ivanov, was subjected to an "amputation" by the journal: the last paragraph was lopped off, without the consent of the author. In this paragraph Kuzmin had proclaimed that 'the technique of verse ... has now only two masters: Valerij Briusov and Viacheslav Ivanov'. Viacheslav Ivanov, Kuzmin, Blok, Andrej Belyj and Emilij Metner all were, for their own different reasons, offended and displeased in this episode. Irritation and mutual grievances were mirrored in the correspondence and partially spilled out onto the pages of *Apollon* (Kuzmin's *Letter to the Editors*). The polemic surrounding Kuzmin's review revealed a crisis in the *Works and Days* camp and stimulated the split between Kuzmin on the one side, and Ivanov and the Symbolists on the other. Kuzmin had already broken earlier with Gumilev and the Acmeists and, therefore, he was compelled to look for contact with "independent" publishing organizations. This demanded considerable changes in his poetics; these changes were perceptible earlier but only now were they finally established." – http://www.rvb.ru/philologica/01eng/01eng_bogomolov.htm. Dalhousie has a major Kuzmin collection, apparently, but simple electronic access to library holdings is not granted to inquiring antiquarian booksellers.

"Kuzmin was a defiant homosexual. In 1906 he published a book of poems *АЛЕКСАНДРИЙСКІЕ ПЕСНИ* (*Alexandrian Songs*) where he wrote about the intoxicating lips of Pierrot whom he associated with the young man he loved. Therefore Kuzmin's poetry provoked much critical controversy. However it also attracted readers with its charming erotic sensibility and ambiguous blend of sadness and bittersweet immorality." – Olga Soboleva, *HARLEQUINADE AND SYMBOLIST ART*. First separate edition. \$750.00



B) *АЛЕКСАНДРІЙСКІЯ ПБСНИ* [**Alexandrian Songs**]. St Petersburg: Prometei [1921] Original light tan wrappers printed in black, (78)pp. The last two leaves bear ads. Covers lightly soiled and aged, nick in edge of title. Lacks half-title. First edition. \$450.00

C) *ЛЕСОК*: **liricheskaia poema dlia muzyki s ob'iasnitelnoi prozoi v trekh chastiakh.** [Small Forest; a lyrical poem to music with the explanations in three parts.] Graphics by Bozheryanov. Petrograd : Neopalimaia kupina, 1922. Frontispiece silhouette of the author in black by Bozheryanov. Large 8vo, original green wrappers printed in gold. (35)pp. The edges are rubbed & the spine frayed. Copy #21 of 500 cc printed. First edition, first printing. The book is dedicated to Yuri Yurkun, an early lover of Kuzmin. Inscribed: “**To much esteemed Pyotr Alexandrovich Voronin in the memory of our cooperation. The Publisheress. 7/9/22**” [inscribed by the poet, surely, a queenly sort; his protagonist in WINGS was a younger, effeminate boy]. An internal image here in LESOK has two men flying on a sausage, raining objects upon the armies below; the immediate text illuminated is that “it seems like both of the passengers have in common a giant phallus.” In the Goethe section, Faust and Mephistopheles are coupled. Kuzmin sold his diaries to the secret police, costing many their lives, for which he reaped the scorn of Anna Akhmatova, which Kuzmin earned doubly or triply, having written negative reviews of both Anna and her husband Gumilev. Kuzmin is due further scholarly exploration, in addition to the biography recently published.

Mikhail Kuzmin is the first major figure in gay literature in Russia. He was a symbolist poet, prose writer, and playwright. Openly gay, he wrote the first celebrations of gay themes in Russian literature, and the first Russian coming-out novel, WINGS (1907). \$1100.00

VI

ART / FINE PRINTING / BOOK ARTS / ILLUSTRATION

*The San Francisco Bay Area is an endlessly
welcoming home for the artists of the book*

E.E. Cummings ~~_____~~ **/45/**

Original oil of his wife, Marion Morehouse. Nude. Size of Frame: 73" wide x 44" high. There are many of Cummings' paintings on the market, few so spectacular, none more personal. Represented by Serendipity on behalf of colleagues. \$11,000.00



VI

Marie C. & Carl Dern 146/

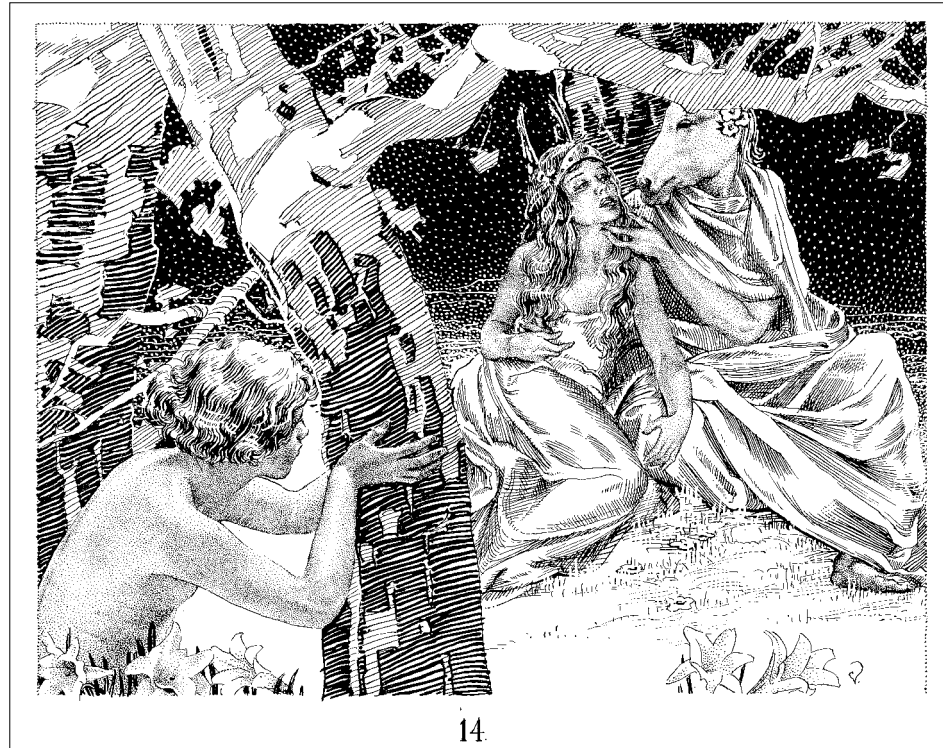
LIVRES DES ARTISTES. Fairfax, CA: Jungle Garden Press, 1994. Copy number 2 of 3 copies.
Book-making in the West continues. \$1100.00

Virgil Finlay /47/
(1914-1971)

Science fiction and fantasy artist. 15 original black ink drawings (of 25) for A MIDSUMMER
NIGHT'S DREAM. 1936.

\$8000.00

VI



Jess /48/

(Burgess Collins, d. Jan 2, 2004)
(r.i.p.)



(48A)

A) **ON CORBETT'S DISMISSAL.** Original oil painting, 32" x 40", 1951. Corbett was a friend and teacher of Jess. He was dismissed from the SF Art school by the new head of the school who had replaced McCagie. The painting is titled by Jess and is his emotional response to the dismissal of Corbett. Abstract expressionist, Jess's first, framed by him. \$45,000.00 postpaid

B) **ARISING AT DAWN.** Original oil painting, 19.5" wide x 24" high, signed by Jess 1955. Numbered on verso #14; again numbered # 82. The text on the verso is from HD's "The Shrine" in SEA GARDEN: "**You are not forgot/ O Plunder of Lilies/ Honey is not more sweet/ than the salt stretch of your beach.**" Framed by the artist. \$45,000.00



(48B)



(48C)

C) Collage = "paste-up." **MAGIC MOUNTAIN**. 17 5/8" x 13 1/2". 1955. Very few of Jess's paste-ups pre-date this one. Once exhibited, to our knowledge, in 1996. \$15,000.00

D) Collages = "paste-ups." Two collages, for the front and rear covers of **Caterpillar 8/9**. Edited by Clayton Eshleman. October 1969. 13.5 x 17.5 cm. As the collages fit the size of the magazine, it is likely they were made for the magazine, rather than adapted. Very fine condition. \$12,500.00



(48D)



Mathews & Clemente

Harry Mathews and Francesco Clemente

/49/

SINGULAR PLEASURES. Grenfell Press (1988). First edition. Unpaginated. Fine in full morocco and publisher's slipcase. Printed on Gampi and Kozo paper milled in Kawahigashi, Japan. Fully-illustrated with lithographs by Clemente, printed by Joe Petruzzelli and Maurice Sanchez. Type cast and printed by Michael Bixler, bound by Claudia Cohen. One of 26 lettered copies SIGNED by Mathews and Clemente, with an original SIGNED Clemente watercolor bound-in. \$6500.00

Joseph Mugnaini

/50/



“The Illustrated Man” [my title; he is a signboard man sentenced to the city streets, wearing]. Original oil on board, size of frame: 46” x 37.” Mugnaini is widely known as an illustrator of Ray Bradbury’s work, with whom he enjoyed a “lifelong creative relationship.” Notably Mugnaini was the artist for THE OCTOBER COUNTRY, A MEDICINE FOR MELANCHOLY and the British editions of THE DAY IT RAINED FOREVER and SOMETHING WICKED THIS WAY COMES. But he has always been a painter as well; his work is preserved at the Los Angeles Museum of Art, etc. Here we offer, from the collection of Brian Kirby, Mugnaini’s own “Illustrated Man.” \$11,000.00 postpaid

VII

MODERN FICTION / PROSE

I started here, Margie Cohn looking under my bed in 1962.

*I've dragged modern literature along, forward,
brightening up a bit as I began to learn something other,
by watching Norman Kane*

SOMEBODY IN BOOTS. London: Constable (1935). Fine in dust jacket. First English edition, second binding, but first dust jacket, which Brucoli is confused about because the jacket he reproduces (the correct one) is price-clipped. Ours is not clipped. \$2500.00

- A) **WINDY McPHERSON'S SON.** NY: John Lane, 1916. Original brick cloth, corn motif in gold and black, gilt lettering. First edition of Anderson's first book, as that term is conventionally understood. Nice copy. \$375.00
- B) **SHERWOOD ANDERSON'S NOTEBOOK.** NY: Boni & Liveright, 1926. Large 8vo, marbled boards, green cloth spine, spine label. First edition, one of 225 specially bound, printed, numbered and signed. Corners faintly bruised, no slipcase. \$200.00
- C) **BEYOND DESIRE.** NY: Liveright (1932. Black cloth, beveled edges. First edition, limited issue, specially printed and bound, #122 of 165 signed and numbered copies Rideout novel. Owner's name blindstamped in title. Nice copy, no slipcase. This used to be the tough one. \$375.00
- D) **DEATH IN THE WOODS.** NY: Liveright, 1933. Cloth, fine in slightly worn dust jacket. First edition. \$4000.00
- E) **SAN FRANCISCO AT CHRISTMAS.** San Mateo: at the Quercus Press, 1941. Large 4to, wood-engraved title page vignette and initial printed in blue; original blue cloth-backed blue paper boards. Bottom edge of the covers quite bumped, else a nice copy. First edition. Rare. The text is one page. This copy is inscribed on the verso of the title: "***For Eleanor Anderson. I asked Sherwood to write a little article for the 1939 Christmas issue of the San Francisco Chronicle, I wanted to print it for you, in his memory, as I valued his friendship so highly. His constant kindness and his understanding, makes his loss harder to bear. Ted Lilienthal.***"
- And with an ink inscription on the front pastedown: "***For the Zamorano Club Library with gratitude for a marvelous weekend...with high hopes that none of you will ever be 'Strangers in San Francisco,' Ted Lilienthal.***" OCLC locates only the Notre Dame and USF copies. \$1750.00

Charles Bukowski—————/53/

NOTES OF A DIRTY OLD MAN [two copies, one bound atop the other]. North Hollywood: Essex House (1969). Original wrappers, folio in this instance, fore-edges untrimmed. First edition, a book edited by Brian Kirby. A unique set. The book was manufactured two cc at a time, one atop the other; the guillotine then split the object into two copies and then the guillotine trimmed neatly the fore-edges of each. This copy is still the twin. \$5000.00

Willa Cather—————/54/

DEATH COMES FOR THE ARCHBISHOP. NY: Knopf, 1927. Large 8vo, marbled boards, green cloth spine, spine label. First edition, #120 of 175 on rag paper signed, the large paper copy. Faint rubbing, inevitably, because of the presence of the original, tight-fitting, flimsy green card slipcase (leather box label). Rare in a good box, with an unfaded book spine, as here. \$4000.00

Norman Douglas /155/

VII

- A) **REPORT ON THE PUMICE STONE INDUSTRY OF THE LIPARI ISLANDS.** London: HMSO / printed by Harrison and Sons, August, 1895. Self-wrappers, sewn, 6pp. Issued as Foreign Office, Miscellaneous Series #378: Reports on Subjects of General and Commercial Interest. First edition, fine, signed by Douglas. Rare. \$2000.00
- B) **NERINDA (1901).** Florence: G. Orioli, 1929. Original orange paper boards, 137pp. First edition, limited to 475 cc. Covers somewhat used, good and sound. This is the Dedication Copy, inscribed, in place of a number, "**for Darling Nancy from Uncle Norman and Aunty Pino / Florence 5th April 1929**" in Douglas's hand. The printed dedication reads "**To Nancy Cunard**" and this copy was found among the portion of Cunard's library recently dispersed in Paris. \$4500.00

Henry Green /156/

- A) **LIVING.** London: J.M. Dent, 1929. Red cloth with gilt-stamped lettering to spine in original dust jacket, 8vo, 269pp. First edition. INSCRIBED in 1931 to C.J.Greenwood (publisher at Boriswood) "**in memory or a very memorable evening with James Hanley.**" Volume is very good with light bumps and slight whitening to red cloth at edges; dust jacket is in lovely condition with the lightest wear and tiny tears to tips, and a little dust-soiling visible to rear, along with a small smattering of foxing. \$9500.00
- B) **PARTY GOING.** London: Hogarth Press, 1939. Original cloth, fine in dust jacket. The jacket has a tear at crown, inner mend, no loss. First edition, first printing. \$1500.00

Ernest Hemingway—————*1571*

CONCLUDING THE GIFT, Part II. The Story of Two Plane Crashes in Africa. Advance Press
Sheets. 8 leaves, 4to, stapled. Every bit as much a first edition by Hemingway as VOYAGE TO
VICTORY. The sheet stiffening card sheet is present within. Unrecorded; almost unknown.
Not in OCLC. \$9000.00

James Joyce—————*1581*

ULYSSES. Illustrated with etchings by Robert Motherwell. SF: Arion Press, 1988. One of 175.
\$13,000.00 [there are cheaper copies on line at abebooks.com]

- A) **ON THE ROAD.** New York: Viking, 1957. Black cloth. Fine copy. The dust jacket has a small chip, very slight edge wear, no monkeying around on it. One very slight bump to one corner and one faint spot on bottom edges when a pale splash rose from hell. First edition, first printing. \$4000.00
- B) **THE SUBTERRANEANS.** New York: Grove Press, Inc. (1958). Original light gray textured paper boards, cinnamon cloth spine, lettered in gold, 111pp. First edition, the extremely scarce hard back deluxe issue, "This is a SPECIALLY BOUND, LIMITED EDITION of '100' Numbered copies, of which this is copy number '95.'" A fine copy. Among the rarest of all publications by Kerouac in his lifetime. The gray boards are susceptible to soiling and the corners to bumping. The unprinted, clear plastic jacket originally issued is still present; it has some chips. Such jackets are often replaced with comparable clear plastic by booksellers. Though there is no internal evidence or bookplate, this copy is from the collection of Brian Kirby, long an editor at Essex House / Brandon House, and responsible for hundreds of publications of speculative and erotic fiction, reprints and translations from Europe, and new American fiction such as the 12 novels by David Meltzer, three novels by Philip Jose Farmer etc. Kirby has advanced the cause of freedom of the press more than many. A chapter in Michael Perkins' THE SECRET RECORD is devoted to him. Charters A3c. \$5000.00
- C) **DOCTOR SAX / Faust Part Three.** New York: Grove Press, Inc. (1959). Original gray boards, cinnamon cloth spine lettered in gold, 245pp. First edition. This is a specially bound and signed edition of 26 lettered copies, of which this Copy "G" / [signed] "**Jack Kerouac**". A fine copy. The hardback, limited Kerouacs from Grove are among the most desirable of his published works, because of their scarcity. The titles bound in gray boards, as here, are susceptible to soiling, and of course, use from reading. This copy has clean boards, and unbroken corners. The original clear, unprinted jacket is still present. It has a couple of nicks, but has not been replaced with duplicate plastic, as often occurs with books so issued. Though there is no inherent evidence, this copy comes from the collection of Brian Kirby, who as an editor at Essex House / Brandon House published hundreds of modern works of speculative and erotic fiction, many for the first time, others being reprints of European publications or translations of same. Few have equaled his dedication to the freedom of the Press, liberated by the TROPIC OF CANCER trial decision in the 1960s. Charters A5ac. There were also 4 signed copies, hors commerce. \$8000.00
- D) **MEXICO CITY BLUES (242 Choruses).** New York: Grove (1959). Original gray cloth, very nice copy in dust jacket. The jacket has traces of glue from a "protector" which a good conservator could alleviate. We are not bothering. \$1500.00

T.E. Lawrence

 /60/

SEVEN PILLARS OF WISDOM. A Triumph. Privately printed for subscribers, published by the author, 1926. Quarto. Original full blue-green morocco by Best, gilt, all edges gilt. Very slightly rubbed. A fine copy. First edition (i.e. second English and first complete edition). Initialed at p. xix "Complete copy i.xii.26 T.E.S." \$85,000.00

C. S. Lewis—————/61/

VII

THE PILGRIM'S REGRESS. An Allegorical Apology for Christian Reason and Romanticism.

London: Dent (1933) Original brick-brown cloth, a nice copy in reinforced (within) dust jacket.
Map endpapers, jacket design by Thomas Derrick. The jacket is slightly tanned, very slightly worn
(no loss). The emailers want a scan of such books as this, but we use words; have for 41 years.
They want perfection, will never find it. \$1500.00

Sinclair Lewis—————/62/

TLS to Joan London, 1p, 1937, "***Yes, your father did buy a number of short-story plots from me, and
used some of them.***" \$2000.00

[my respects to Waring Jones]

- A) **CERTIFICATE OF MARRIAGE to Bessie Maddern, April 7, 1900.** The principals each have signed where relevant, as have the two witnesses. The formal beginnings of a calamitous relationship; believing in eugenics at the time, the two planned to have perfect children. But Jack met Charmian on this very day. \$12,500.00
- B) **JACK LONDON'S WILL.** July 19, 1905, Glen Ellen, CA. Holograph, 8 1/2 pp. He gives Charmian Kittredge his chestnut-sorrel saddle horse "Ben;" his riding horse "Fleet," Fleet's colt "Dixie;" his light buggy, pole & harness; all incidental horse gear; to his Korean houseboy, \$100 and wages held in trust; all remaining property to four persons, under certain stipulations: Joan; Bess; his mother Flora, & his wife Elizabeth Maddern London. \$35,000.00

NB! These Jack London items are owned 1/3 by Waring Jones's Trust and 2/3 by the partnership of three ABAA dealers, including two Presidents Emeriti and another Board server: Marks, Rulon-Miller, and Howard. I did most of the cataloguing of the Waring Jones Trust collection of London; it has been two years, two months, and I'm not finished yet. 100+ pages written, many to go. Wonderful items!



Glen Ellen,
Sonoma County,
California,
July 19, 1905.

I, Jack Gordon, declare this
to be my last will and
testament. I hereby revoke any
and all previous wills made
by me.

To Charman Wittredge I
give and bequath my chestnut-
sorel saddle horse known by
the name of "Ban"; my
riding horse named "Fleet";
the colt of said "Fleet", named
"Seipie". Also to said Charman
Wittredge I give and bequath
my light buggy with pole
and double harness; also my
saddles, bridles, and all
incidental horse-gear now

VII

Henry Miller 164/

Correspondence with his fourth wife Eve McClure. The bulk of the letters are between Henry and Eve, but Lepska (his former wife and mother of his two children) makes a single appearance to congratulate him on his newfound love. Henry to Eve: 26 letters (90pp, 2887 lines). Eve to Henry: 33 letters (107pp, 3483 lines). Others: 11 letters (2 HM) (20pp, 463 lines). Letters have been restored to proper envelopes; dates have been deduced (where absent) from contents of letters. Each side of the correspondence is bundled chronologically and numbered in pencil. A detailed itemization of this archive is available. Nov 1951-1955, but chiefly March-April 1952 (the passionate months). \$19,500.00

Henry Miller 165/

TROPIC OF CANCER. NY: Grove Press (1961) Original marbled boards, brown cloth spine. First edition, limited issue, thus, with Karl Shapiro's Introduction, specially bound, #92 of 100 copies signed by Miller. This copy was sent to the novelist Lester Goran, at the time book editor for the *San Francisco Examiner*. The court decision that authorized publication of this book broke open all the dams. Thereafter, erotic, speculative and even pornographic literature could be published in the United States, one of the last bastions of prudery in the English-speaking world. Greenleaf, Essex House, Brandon House, Grove and editors like Brian Kirby now had license to introduce literature previously unavailable to Americans. A most important book, and a decent copy, with provenance. \$4500.00

Sylvia Plath—————**/66/**

VII

- A) **THE BELL JAR**. By Victoria Lucas (pseudonym). London: Heinemann (1963) Original cloth, a trifle dusty at the top edges, but very fine in dust jacket. First edition.
- B) **THE BELL JAR**. By Victoria Lucas (pseudonym). London: Heinemann (1964) Original pressed green paper boards. The “Contemporary Fiction” edition, acknowledging the immediate importance of this novel, but preserving Plath’s identity. The pair: \$3500.00

William Plomer—————**/67/**

TURBOTT WOLFE. London: The Hogarth Press, 1925. Original brick-brown cloth, an exceptionally fine copy in dust jacket. First edition of Plomer’s first book. One of Connolly’s 100. \$2000.00

Virginia Woolf—————/68/

MRS. DALLOWAY. New York: Harcourt, Brace and Company (1925). Original orange cloth, spine label. Fine copy in the pictorial dust jacket designed by Vanessa Bell, very slightly worn. Bookplate. First American edition. Kirkpatrick did not see a copy in dust jacket. \$4000.00

Louis Zukofsky—————/69/
— translator (*anonymously*)

ALBERT EINSTEIN. By Anton Reiser. Foreword by Einstein. London: Butterworth (1931). Original green cloth, lettered in black, 223pp. First English edition of Zukofsky's first book, insofar as a translation may be so regarded. Fine in faintly worn dust jacket, a fine photograph of Einstein by Riess adorning the front panel of the jacket. The American edition preceded by a few days, differently designed. Rare in this condition. \$1000.00

VIII

MODERN AMERICAN, BRITISH AND CANADIAN POETRY

We stock about 125,000 volumes of poetry and, in partnership with Jeff Maser, have available on CD-ROM about 13,000 volumes fully catalogued. We are happy to send the CD to interested parties.

I have assumed responsibility for the inventory of William Hoffer. He had the best stock of Canadian poetry in the world. He was my friend. Receipts are shared equally with Bill's widow in Russia.

Leonie Adams _____ **/70/**

THOSE NOT ELECT. New York: Robert M. McBride & Company, 1925. First edition. One of ten copies on Ingres paper. Paper over boards, lettered in red on the spine. Sunned at the extremities. Frayed at the spine and corners. Signed on the first leaf. 50pp. The author's first book. Offered by the grace of Richard and Martha Mohr. Dick, bless his memory, he was independent of others in the manner and integrity with which he acted as a bookseller, as International Bookfinders. Dick thought up the notion of collecting first *and second* books. This first book was entrusted to me.

\$1500.00

Margaret Atwood _____ **/71/**

THE CIRCLE GAME. Bloomfield Hills: np, 1964. Folio designed, printed and illustrated with eight lithographs, all on hand-made paper, by Charles Pachter. Printed at the Cranbrook Academy of Art. Limited to fifteen copies signed by him. This is copy number 9, inscribed on the cover title: "***To Beck with love always as a small thank you for helping me 'break through.'***" [Beck Breland (Mrs. Herman) was Pachter's art teacher very early in his career.] This copy signed by Atwood as well. Copy number 15 was included in the National Library exhibition "MADE IN CANADA --- Artists in Books." Rare.

\$5500.00

John Berryman */172/*

VIII

POETRY SEASON 1967. [in fact, a poem, untitled, beginning "I have moved to Dublin..."] Dublin: Dolmen Press, June 18, 1967. Single-folded folio sheet, yellowish-white (Centroid 92) wove paper, 6 ³/₈ x 9" (the dimensions when folded). Stefanik's dimensions make no sense. First edition, fine. Stefanik A14. An unknown number of copies were distributed for Berryman's poetry reading in the Second Programme of the 1967 Poetry Season at the Lantern Theatre on June 19, 1967. The four-pager was never for sale. The poem, written for this occasion, was later collected as "Dream Song 312" in TOY; The DS, and Sel P. No copy appears in OCLC entered in Stefanik's manner. It is surely Berryman's rarest separate ["A"] publication, though we must presume its presence in the archives of Dolmen Press and Berryman himself. We have not yet searched the databases of libraries known to collect Berryman in depth. We do know we have never had this pamphlet before. \$1500.00

John Berryman */173/*

TWO POEMS. Privately printed, 1970. First edition. Wrappers, stapled. Staples a bit rusty, else fine. Stefanik A21. Inscribed by the author to Mark Van Doren, "**Maybe I better change the book to 'Love and Shame.' I'm glad you liked IV though & hope you may like some or one of these new 3 - Love John.**" Berryman refers here to three poems, because he included a photocopy of "A prayer after all," which would later appear in DELUSIONS, ETC. At the end of the poem is a note on the composition "1:25 a.m. 27/8 Dec 1970" and there is an accent on "worshipped" in line 7 which does not appear in the book. With return address label in Berryman's hand. Van Doren was one of Berryman's mentors and was the editor of the first two books (annuals of Columbia Poetry) in which Berryman's writing appeared. A fine association! \$2250.00

William Everson

= Brother Antoninus

/74/

NOVUM PSALTERIUM PII XII. An Unfinished Folio. Edition of Brother Antoninus, O.P. Oakland: William Everson at the College of St. Albert the Great, 1951-1954. Preliminary pages printed by Saul and Lillian Marks at the Plantin Press in Los Angeles, 1955. Bound by R.R. Donnelley & Sons Co. of Chicago. Folio. Full bound in blue morocco leather boards measuring ca 10 ¼ by 15 ½ inches in cloth-bound slipcase measuring 10 ½ by 16 inches. On tooled spine, five raised bands creating six panels. Double gold rule over and under each band. In second panel, "NOVUM PSALTER- / IUM / PII XII" in stamped gold. On cover, large decorative cross (4 ½ by 3 ¼ inches) set over "NOVUM PSALTERIUM / PII XII" in stamped gold. Inside covers: double gold rule around margins; top front cover verso bears ex libris stamp of Estelle Doheny (see below) in matching gold stamp and blue morocco leather; bottom front cover verso, between double rule, bears gold stamp "The Lakeside Press / Chicago." Printed on untrimmed Tovil laid paper in Goudy Newstyle type. On p. [iv], in black type: "COPY NUMBER / [2] / PRESENTED BY / COUNTESS ESTELLE DOHENY / TO / [BROTHER ANTONINUS, O.P.]" Both "2" and "Brother Antoninus, O.P." are written in calligraphic hand. On title page (p. [vii]), in large umber type, "NOVUM /

PSALTERIUM / PII XII" over in black type "An Unfinished Folio / Edition of Brother Antoninus, O.P. / Los Angeles / MCMLV". Foreword by Robert O. Schad (July 19, 1954) on pp. ix-x. "A Note on the Psalter of Pope Pius XII" by Brother Antoninus on pp. xi-xxix (May 18, 1954). Following "Imprimatur" (p. xxiii), Latin colophon (p. xxv), dedication to Pope Pius XII (p. xxvii), leaf marking "Liber Primus" in umber (p. xxix), is the text of the Psalms (pp. 1-76). Only the first 53 Psalms were printed by Everson. Colophon on recto of page following. Enclosed are: (1) Printer's proof sheet for p. xxiii / xxix by Saul and Lillian Marks, inscribed by Everson to John Knight; (2) Letter from Mary Fabilli (illustrator who often worked with Everson), dated January 4, 2001, to Peter B. Howard, containing photocopy of a letter and envelope from Everson to Fabilli; (3) Postcard from Mary Fabilli to Peter B. Howard. History of the work: Brother Antoninus projected a six year program to complete the hand-printed PSALTER ("..it is the typographical opportunity of the age: for the first time in nearly two milleniums, the Psalter has appeared in a new official text."). But because of costs, his own religious development, and affairs at his priory, Antoninus was forced to give up after printing 72 pp., less a signature. He originally contracted with a Los Angeles book dealer to sell the work, and to this end, sent exactly 48 complete sets of sheets there. Thereafter, Antoninus lost all control over the fate of his masterpiece; he was, in his own words, "shafted." Mrs. Estelle Doheny, the wealthy and eccentric

benefactress of the arts, of Catholic faith, purchased the whole edition (contrary to Antoninus' hopes), had it bound with the preliminaries printed by the Marks couple, and proceeded to distribute it to institutions. Moreover, the introductory essay by Antoninus was edited against his wishes. Finally, the few individual sheets he had sent to Los Angeles (in case the originals were damaged in binding) were assembled in folios of 12 sheets each, bound in red cloth, and later sold. Antoninus fails to recall having agreed to, or profited by, this bit of commerce. Inasmuch as Mrs. Doheny specified that institutions only should receive the Psalter, and all have been distributed, only a few have ever reached the marketplace. Our census records that 19 numbered copies were given away before Mrs. Doheny died: the Pope received #1; Antoninus #2; the next four went to California Catholic Church superiors of Antoninus; of the next 13, 11 went directly to institutions, one has subsequently been placed in a university library, and one, to the best of our knowledge, is in private hands. We have located all 29 of the copies unnumbered, distributed after Mrs. Doheny's death. Only 9 of these went to individuals, of which two (at least) have been placed at SMU and Washington University in St. Louis. Our copy originated with Mark Lansburgh, who has penciled a comment on a leaf which has a slight imperfection in the registration of one word. After Everson's death, the copy in hand was auctioned in San Francisco with a portion of his library. \$25,000.00

William Everson *1751*
= *Brother Antoninus*

VIII

AN AGE INSURGENT: Poems by Brother Antoninus, O. P. San Francisco: Blackfriars of the West, 1959. Stapled in printed black wrappers, ca 4 ³/₄ by 6 ³/₄ inches. [20]pp. This collection of poems was originally planned as an edition of 500, but fewer than 100 copies were issued. There were many errors in the text. This is his rarest book of poems. Moreover, the present copy was the personal copy of Everson, and it bears both his signature (as Brother Antoninus) and his corrections to the text in red and blue ink. Cover is split and detached from text, creasing and wear to front and back; the book had been folded in half vertically. In cream envelope from St. Albert's College, where Everson did much of his printing work. Bartlett and Campo A15.

\$3500.00

Allen Ginsberg

1761

This first long poem of Allen's was read at the Six Gallery in San Francisco in October 1955. I was 22 years old and gave my first poetry reading alone that night. I read a poem titled FOR THE DEATH OF 100 WHALES and other poems of nature and consciousness. Our co-readers that night were Whalen, Snyder and Lawrence. Kenneth Rexroth was M.C. I met Jack Kerouac that night.

The group of us - minus Lawrence - read again in Berkeley, March 1956, on a rainy evening. It was a fine evening for poetry and I remember my pleasure in Allen's comic "America." I read mostly from a new huge notebook of experimental poems of consciousness.

Robert M. Coates

A) **SIESTA IN XBALBA AND RETURN TO THE STATES.** Near Icy Cape, Alaska At the Sign of the Midnight Sun: Published By The Author, July 1956. Sidestapled self-wrappers, mimeographed, 8vo, 22pp. First edition, one of about 50 copies. \$7500.00

B) **HOWL AND OTHER POEMS.** Second mimeographed edition (Morgan A1.2... "most copies are believed to have been destroyed"). First state without Gotham Book Mart stamp, and unstapled, inscribed by Ginsberg with particulars, and also signed and/or inscribed by Marthe Rexroth who cranked the first mimeo, Ferlinghetti, and all of the important poets who were at the first reading of HOWL: McClure, Meltzer, Snyder, Whalen, and Philip Lamantia. \$9000.00

The original wrapper title sheet was typed by Allen Ginsberg in "manuscript" style. The title "SIESTA IN XBALBA AND RETURN TO THE STATES" is written in a different hand. The text is as follows:

SIESTA IN XBALBA
and
RETURN TO THE STATES

by
ALLEN GINSBERG

Dedicated to
Karen Childs

As
Published By The Author
July 1956
Near
ICY CAPE, ALASKA
At the Sign of the Midnight Sun

I read the above poem at 12:00 AM
for the above and found it
to be...

Allen Ginsberg

I read the above poem at 12:00 AM
for the above and found it
to be...

Ferlinghetti

Philip Whalen

SIESTA IN XBALBA
and
RETURN TO THE STATES

by
ALLEN GINSBERG

Dedicated to
Karen Childs

As
Published By The Author
July 1956
Near
ICY CAPE, ALASKA
At the Sign of the Midnight Sun

James Joyce *1771*

GAS FROM A BURNER. Trieste, 1912. Broadside. First edition.

\$85,000.00

VIII

Marianne Moore *1781*

A) **SILENCE.** Cambridge: Hand-Press in Harvard Yard by LHS (Laurence Scott) as a souvenir for the author, June, 1965. 14-line poem, maroon wrappers, sewn, label, colophon in ink: "Proof."

\$2000.00

B) **SILENCE.** Cambridge: Hand-Press in Harvard Yard by LHS (Laurence Scott) as a souvenir for the author, June, 1965. 14-line poem, maroon wrappers, sewn, label, colophon in ink: The published edition was limited to 25, of which this is copy #3.

\$2250.00

Edith Sitwell ————— ***179***

- A) **THE MOTHER AND OTHER POEMS.** Oxford: Printed for the Author by B.H. Blackwell, 1915. Original brown wrappers. Minor foxing, but a fine copy. First edition of Edith's first book. \$2500.00
- B) **FACADE.** Kensington: Favil Press, 1922. Original patterned russet paper boards, spine faintly worn, a very nice copy. First edition, #126 of 150 signed by Edith Sitwell. Privately printed by Philip Sainsbury and Charles Birnstingl in February, 1922. Zina Drummond was the compositor; Cosby Oakes and Kathleen Nutting were "Pressmen". An unknown number of copies of original typescript circulated at the time of first performance of FACADE [at which V. Woolf reacted adversely]. Then came this first printed and published edition of 150 (Fifott EA6b). FACADE was conceived as a performance piece, a collaboration between Sitwell and the composer William Walton. The first public performance reaped hostility. Virginia Woolf wrote in her diary "I don't really understand..." \$2000.00

Gary Snyder /80/

VIII

- A) **RIPRAP**. Ashland: Origin Press, 1959. Blue textured wrappers, sewn in the Japanese manner, white printed cover label, unpagged. First edition, first printing, of the poet's first book. Fine. From the library of bibliographer Marshall Clements, with his signature. \$1500.00
- B) **RIPRAP**. Ashland: Origin Press, 1959. Blue textured wrappers, sewn in the Japanese manner, white printed cover label, unpagged. First edition, first printing, of the poet's first book. Fine. From the library of fellow poet Gilbert Sorrentino, signed by Gilbert. \$1500.00
- C) **RIPRAP**. Ashland: Origin Press, 1959. Blue textured wrappers, sewn in the Japanese manner, white printed cover label, unpagged. First edition, first printing, of the poet's first book. Very fine. \$1500.00
- D) **RIPRAP**. Ashland: Origin Press, 1959. Blue textured wrappers, sewn in the Japanese manner, white printed cover label, unpagged. First edition, first printing, of the poet's first book. Fine. This copy is inscribed by Snyder "*for Will Petersen / what old brushy hill next / Gary.*" An early presentation. Paperclip mark. \$2000.00

Oscar Wilde /81/

THE BALLAD OF READING GAOL. London: Smithers, 1898. Half-vellum. First edition, #18 of 30 on Japanese Vellum, George Ive's copy – he was Wilde's gay friend – with manuscript poem "In Memoriam Oscar Wilde 1900" written in. Fine. \$25,000.00

William Carlos Williams—————/82/

SOUR GRAPES / A Book of Poems. Boston: The Four Seas Company, 1921. Original green paper boards, spine label. Small breaks in the fore-edges of the first two leaves, but a superb copy, nonetheless. First edition. \$900.00

Franz Wright—————/83/

8 POEMS. No Place: Hollow Wind Press 3 (1981). Original black and white wrappers. First edition of the poet's first book, #30 of 50 numbered copies, signed. Very fine. \$750.00

IX

PHOTOGRAPHY

Bill Pieper and I read and gathered Wright Morris books together for many years. Of course we always looked for a vintage print of a photograph, or just a photograph. And I knew Wright reasonably well, as well. We never found one. He denied having any.

Now I have appraised his estate and must liquidate his library.

- A) FARMHOUSE IN WINTER, Near Lincoln. #84. His second most famous photograph, after WESTERN KANSAS, GANO GRAIN ELEVATOR. 1940. First printed in book form in THE INHABITANTS. Included in GOD'S COUNTRY AND MY PEOPLE. 8 x 10" printed and signed by Morris. \$6000.00
- B) FARMHOUSE IN WINTER, Near Lincoln. Sheldon #84. His second most famous photograph, after WESTERN KANSAS, GANO GRAIN ELEVATOR. 1940. In the touring exhibition. First printed in book form in THE INHABITANTS. Included in GOD'S COUNTRY AND MY PEOPLE. 11 x 14" printed by Jim Alinder under the supervision of Wright Morris for the purposes of exhibition at the Sheldon Gallery. \$5750.00
- C) TWO MAILBOXES. Western Nebraska, 1947. Sheldon #136. 8 x 10", printed and signed by Morris. \$2750.00

- D) BARBER CHAIR. Eddie Cahow's Barbershop, Chapman, Neb. 1947. Sheldon # 149 [cropped].
Uncropped version. First printed in book form in THE HOME PLACE. Included in GODS
COUNTRY AND MY PEOPLE. 8 x 10" printed and signed by Morris. \$4500.00
- E) FRONT ROOM REFLECTED IN MIRROR. The Home Place, near Norfolk, Nebraska. 1947.
#157. In the touring exhibition. Included in GODS COUNTRY AND MY PEOPLE. Morris
unique print, negative missing according to Sheldon catalogue. This means at the very least, no
more prints will ever be made. I think it likely more than one print was made before Morris lost
the negative. But I do not know. It may well be this is the only copy of this print. 8 x 10" printed
and signed by Morris. \$5000.00
- F) NEAR MILFORD, CHURCH. Nebraska, 1947. I know this to be the very print exhibited at
Sheldon and at the Corcoran. In the touring exhibition. #142. First printed in book form in THE
HOME PLACE. Included in GODS COUNTRY AND MY PEOPLE. 11 x 14", printed by Jim
Alinder under the supervision of Wright Morris. \$5500.00
- G) BARBER CHAIR. Eddie Cahow's Barbershop, Chapman, Neb. 1947. Sheldon # 149. Cropped on
both sides in Sheldon Cat. My print is NOT CROPPED. In the touring exhibition (cropped
version). The curved line at the top is NOT a hair in the print, but part of the cracking wall in
the background. First printed in book form in THE HOME PLACE. Included in GODS
COUNTRY AND MY PEOPLE. 11 x 14", printed by Jim Alinder under the supervision of
Wright Morris. \$5500.00
- H) BEDROOM INTERIOR WITH WASHSTAND. Southern Indiana, 1950. Third from the last
taken of all the b&w photos ever exhibited by Morris. In the touring exhibition. I know this
very print to be the one exhibited at Sheldon/Corcoran, #198. 11 x 14" printed by Jim Alinder
under the supervision of Wright Morris. \$2000.00

TWO CZECH PHOTOGRAPHERS

Alison biked from Prague to Dozice to Linz to Vienna back to Prague in 1989, 6 months after the curtain widened.

I drove the sag wagon and discovered Sudek.

Alison returned twice to learn the Czech language so she could converse with other people in their own language before she died.

I could find no more Sudek, but discovered Saudek (the better, early, painful ones). Saudek's coloring astonishes.

Josef Sudek **/185/**

(1896-1976)

one-armed dean of Czech photography

View of Lazansky Palác (the National Theatre) in Prague at a distance, from across the Vltava (Moldau) River, a large tree branch drooping in the foreground. Black and white, silver halide paper. 9 x 11". Original mount. Signed by Sudek. Early. 1940s [?]. Framed. Very fine condition.

\$2000.00

IX

Jan Saudek **/186/**

(1936-)

I favor images made during the Communist era, after 1972 but before 1989, when Saudek used the decaying 'cellar wall' as a background, in the cellar room, as a metaphor in his artistic work. His father survived the Theresienstadt concentration camp, but six of his brothers died there. The theme of lost childhood haunts many of Saudek's photographs, as when a pregnant lady, nude, nurses a doll, not a baby. Almost all of Saudek's photographs are posed. A Czech guest of chez Howard, daughter of Karel Slama, the famous biologist, knew all Saudek's models. Prague's artistic community was small, and integrated, in the unhappiest of times.

- A) Stereo view, male mounting female, nude, with reversal, in the room below street level, with board floor, "decaying cellar wall," window painted in (twice). "Print: 1984 – finished June 4, 1886." [Saudek dates prints 100 years before they are done]. Handcolored, signed, the masking tape from his mount intact. 11 1/2 x 9 1/2". Framed. Very fine condition. \$1750.00
- B) Lady in blue presenting her butt, skirt uplifted, to the artist, who has removed his glasses and bends with whistling mouth, in proper amazement. In the basement room, "decaying cellar wall." "Im Hafen No. 1" (1987). Handcolored, signed, the masking tape from his mount intact. 12 x 8". Framed. Very fine condition. \$1750.00

X

DETECTIVE AND SCIENCE FICTION

My friend Brian Kirby bought them to read them; then he allowed me to sell some. With the five inscribed Hammetts in dust jacket he bought in my presence at Cliff McCarty's for \$200.00, he put a son through college.

I had said they were too expensive.

Ray Bradbury

1871

- A) **IMAGINATION! / The Fanmag of the Future with a Future.** Organ of the L.A. Chapter, Science Fiction League. Volumes I:1-12; II:1 (13 issues, complete). Los Angeles: October 1937-October 1938. Forrest Ackerman is credited as editor by OCLC, but he began only as associate editor. Bradbury first appears in #4 (January 1938) with "Hollerbochen's Dilemma." He does the covers of #6 & #9, appears in #s 7, 9, 11. Bok does the cover of #8. Isaac Asimov, a kid from Brooklyn, has a subscription letter printed in the final number, but he is too late. This letter would appear to be his first appearance in print. Certainly no book preceded. Provenance: Roy Squires. The beginnings for Bradbury, Hannes Bok, Asimov, and modern science fiction. Superb condition. Rare. Only the UC-Riverside set is known to OCLC. \$9000.00
- B) **FUTURIA FANTASIA Volume 1:1-4 (all published).** Los Angeles: Summer 1939-Winter 1940. Edited and published by Bradbury, who also contributes. Four issues, complete, each with Hannes Bok cover. Issue 3 loose at the staples, but a very fine set. Located by OCLC at TX & Riverside only, and so much more scarce than the asbestos edition of FAHRENHEIT 451, which is common, in fact, that Bradbury collectors often do not know this "zine" exists. \$6000.00
- C) **MELISSA TOAD, WITCH.** A Novella. Original corrected typescript. Los Angeles, 1970-1978. Stiff orange binder, clip, 124pp, original corrected typescript; carbon typescript; mechanically reproduced corrected typescript, on fine white paper, yellow paper, onion skin paper, conventional Bond paper, corrected in orange and blue inks, pencil, with occasional inserted paste-over type-written rewrites. At least three nearly complete versions are present, to 30 pages each, one in carbon TS, with out-takes and single page re-writes or alternatives, etc. A fascinating immediate view of the composition of a story with which Bradbury struggled over at least 8 years. Impeccable provenance, from the private collection of Brian Kirby: "**my best (and final) Ray Bradbury manuscript.**" \$7500.00
- D) **HOW NOT TO BURN A BOOK; or 1984 WILL NOT ARRIVE.** Louisville, KY: Contre Coup Press, 2002. Boards, set by hand, one of 27 copies only. First edition. A 1975 lecture at UCSB, first printed in the library periodical Soundings and here printed as a book for the first time, slightly edited by Bradbury. \$650.00

*An Important Collection of Special Editions and
Inscribed Copies.*



- A) POEMS, LETTERS, AND MEMORIES OF PHILIP SIDNEY NAIRN. Arranged by E.R. Eddison. London: Printed for Private Circulation, 1916. First edition. With letters from Best to Eddison. ALS from Eddison to Best.
- B) STYRBIORN THE STRONG. Illustrated by Keith Henderson. London: Jonathan Cape, (1926). First edition. Black cloth designed and lettered in gold. Copy #8 of twelve signed, inscribed from Eddison to the illustrator Keith Henderson.
- C) STYRBIORN THE STRONG. Illustrated by Keith Henderson. London: Jonathan Cape, (1926). First trade edition, in dw, inscribed from Eddison to John Arlott.
- D) EGIL'S SAGA. 1930. First edition. Copy #4 of fourteen copies, on special paper inscribed from Eddison to Keith Henderson.
- E) EGIL'S SAGA. 1930. First edition, regular issue. Inscribed by Eddison to Walter de la Mare.
- F) MISTRESS OF MISTRESSES. (1935). First edition. Copy #8 of twelve copies on hand-made paper inscribed from Eddison to Edward Crowe.
- G) MISTRESS OF MISTRESSES. (1935). First edition, regular issue. In dust jacket, inscribed from Eddison to the illustrator Keith Henderson, dated 21/1/35, and with an 8-line poem in Eddison's hand.
- H) A FISH DINNER IN MEMISON. With an Introduction by James Stephens. New York: Dutton, 1941. First edition. Copy #577 of 998 numbered copies. This is Eddison's own copy, signed on the front fly: "**W.G. & E.R. Eddison. 30th April, 1941.**"
- I) A FISH DINNER IN MEMISON. With an Introduction by James Stephens. New York: Dutton, 1941. First edition. Copy #669 of 998 numbered copies. Inscribed from Eddison to Keith Henderson, dated 1st May, 1941. And with a short holograph verse in Eddison's hand: '**I climbed this night-peece, & it was my best.**'
- J) Henderson (Keith) 7 leaves of designs, what appear to be trial proofs. In all, 39 designs, most appear to be head or tail pieces. 9 of the designs were used in Mistress of Mistresses, some in several locations.

The Collection: \$16,500.00
[fuller descriptions at :<http://serendipitybooks.com/eddison3.htm>]

Arthur Upfield 1891

- A) **A BUSH TRAGEDY / HEADLESS BODY FOUND / MURDER A POSSIBILITY.** Manuscript. Written in 1919 (?). Never published. 37 leaves from an octavo size notebook, similar in size and style to a policeman's notebook. This is the earliest surviving written material from Arthur Upfield. It is an account of a murder committed in 1918 near Mansfield in the Australian country and supposedly reported in the Melbourne newspaper *The Argus*.
\$4000.00
- B) **IMPERFECT CRIME / THE MURDERER'S HOME / THE MIRACLE / THE HEAD OF THE REVOLUTION / MISS OO-LA-LA.** Original typescripts for five short stories. Probably unpublished and all written in the period 1930 to 1941.
\$4000.00
- C) **WINDS OF EVIL.** Original manuscript. Lacks the first 45 pages and also pages 86 to 149. 215 leaves handwritten by the author and heavily corrected and amended. Circa 1935. First published by Angus and Robertson in 1937, then in London by Hamilton in 1939 and in New York by Doubleday in 1944. This is the fifth novel with the series character Bony.
\$5000.00
- D) **THE TALE OF A POMMY, AN AUTOBIOGRAPHY.** Original typescript. Includes some newspaper cuttings which have been pasted down and altered by the author to form part of the work. There are some deletions, corrections and additions in the author's hand. Circa 1935. 369 A4 size loose numbered pages. The book remains unpublished as a whole. The Mitchell Library in Sydney has an earlier handwritten version of this work entitled "Beyond the Mirage." This is a typed reworking of that document.
\$6500.00
- E) **THE BONE IS POINTED.** Author's carbon copy of the original typescript manuscript. 313 leaves in a fine state, unbound. This copy was kept by the author as part of his records and finally disposed of by his estate in 2001. This novel was published in 1938, the sixth Bony book.
\$2000.00
- F) **BURNING WATER.** The original manuscript. This novel was published in Australia and Great Britain as **BUSHRANGER OF THE SKIES** (1940) and in USA as **NO FOOTPRINTS IN THE BUSH** (1944). 248 leaves on lined foolscap. With two-page typed synopsis; a sketch map in the author's hand and an eight-page typed physical and character description of major persons in the novel. The manuscript has numerous corrections and deletions. The eighth book with the part-Aboriginal detective Bony as the series character.
\$10,000.00
- G) **BLOOD ON THE WALLS OF CHINA.** Original Typescript. The novel which was published as **DEATH OF A SWAGMAN**, first in the US by Doubleday in 1945, then in London by Aldor in 1946 and in Australia by Angus & Robertson in 1947. 307 leaves on A4 size paper. Numerous corrections in ink by the author and another hand, presumably the editor's. With a typewritten letter from J. Keith Ewers, the Australian author and critic, offering comments and suggestions on the novel.
\$6000.00
- H) **MR. JELLY'S BUSINESS.** Newspaper cuttings pasted onto 82 leaves and crudely bound in plain brown paper wrappers. The title is in the author's hand on the front wrapper along with a note from the author "Published in serial form in *The Herald Melbourne / The Daily News Perth / The Daily Mail Brisbane*." Upfield's file copy with a little typing and one clipping replaced by a photocopy.
\$350.00

XI

SCREENPLAYS

*We specialize in the authors of screenplays,
contributed to the building of the screenplay
collections of Carter Burden and Richard Manney
and selected institutions.*

*We maintain an inventory, thanks to Brian Kirby,
of course, mostly catalogued.*

John Barrymore = star ————— **/90/**
John Twist = screenplay.

THE GREAT MAN VOTES. Red pebbled leather, lettered in gilt, 138 mimeographed leaves, slightly frayed at the spine and edges; bookplate of John Barrymore laid in. Cover reads "**THE GREAT MAN VOTES / Presented to GARRETT BYRNES.**" Signed by John Barrymore, Virginia Weidler, Peter Holden, Pandro S. Berman, Cliff Reid, Donald MacBride, Garson Kanin, and John Twist.

\$1000.00

Emily Bronte = novel ————— **/91/**
Ben Hecht, Charles MacArthur = script;
John Huston = uncredited.

WUTHERING HEIGHTS (1939). [Screenplay]. 140 leaves. Dated November 28, 1938. Well-handled; overall soiling and creasing to covers. Directed by William Wyler, with Merle Oberon, Laurence Olivier, David Niven.

\$3500.00

Raymond Chandler ————— **/192/**

AND NOW TOMORROW. With Frank Partos. Release dialogue script for the film, based on the novel by Rachel Field. 1944. For Paramount, 87 leaves, Irving Pichel directed and Alan Ladd and Loretta Young starred. \$2000.00

XI

Thomas Hardy = novel ————— **/193/**
Allan Scott = screenplay.

TESS OF THE D'URBERVILLES. Complete Script, Parts I, II and III. Hollywood: Vanguard Films Inc., from David O. Selznick, 1946. Worn at corners. Vanguard copy, the number rubber-stamped, dated July 12, 1946. "Incomplete" has been altered by hand to "Complete". David O. Selznick's TESS was never made. Selznick invested \$115,000, but the project was abandoned. See David Thompson's SHOWMAN / The Life of David O. Selznick (NY: Knopf, 1992, pp 466-7; 534). \$1500.00

AND NOW GOODBYE. [First Draft Screenplay] 8.5" x 11", stenciled blue wrappers, two pins, 126 carbon typescript sheets, printed on rectos only. Chipped wrappers especially in one corner. Worn. Dated April 29, 1940. An unproduced screenplay by the novelist and screenwriter of **LOST HORIZON**, **FOREIGN CORRESPONDENT**, **MRS. MINIVER**, **CAMILLE**, **SO WELL REMEMBERED**, and others. With three typed signed letters from Hilton to producer Lester Cowan on the letterheads of Warner Bros. Pictures, Columbia Pictures, RKO Radio Pictures, and dated October 24, 1939, May 14, 1940, and May 22, 1940 respectively. The letters regard Hilton's negotiations with Laurence Olivier for the script, getting a script to Hitchcock via Mrs. Hitchcock, and the effect of the war on the progress of business. There is also included a typed signed letter to Cowan from Phil Berg-Bert Allenberg Inc. Agency, signed Phil, dated January 31, 1940 regarding a speech by Hilton. A printed copy of the speech is included: **MR. CHIPS LOOKS AT THE WORLD**. A lecture by James Hilton. Given before The Modern Forum of Los Angeles, December, 1939. Stapled in printed red wrappers, 15 pages. Slight wear. Rare. \$3000.00

- A) **NOTORIOUS**. Screenplay by Ben Hecht. Temporary Screenplay. 1945. Script No. 2575 at Vanguard Films, Inc. From the David O. Selznick archive. \$1500.00
- B) **REBECCA**. [Cutting Continuity Screenplay]. Based on Du Maurier's novel. 48 mimeographed leaves. 1957. Not an original script, but most likely from a re-release of the film. \$1000.00
- C) **SPELLBOUND**. Screenplay by Ben Hecht. Combined 16mm Continuity Screenplay. 1961. Not an original script, but most likely from a re-release of the film. From Francis Beeding's novel, THE HOUSE OF DR. EDWARDES. \$1550.00
- D) **THE PARADINE CASE**. Screenplay by David O. Selznick from the novel by Robert Hichens. Adaptation by Alma Reville (Hitchcock's wife). 28 items ranging from Margaret Hawkins 1933 outline through Waller's screenplay, Estabrook's adaptation, Viertel & James' screenplay, through Hitchcock & Reveille's version, to the final shooting script. Extraordinary package over time, continuing on to 1961. \$6000.00
- E) **DECEIT**. Master dialogue and screen continuity, ribbon copy with inked numerical notations, in Hitch's illustrated black binder (a hand drawn silhouette of him on the cover in white), obtained from his secretary. Alfred Hitchcock's final film. \$2500.00

Stan Laurel & Oliver Hardy—————*196/*

LAUREL AND HARDY: 40 scripts. The S Series #1-21 (lacking #13, 15, 16, 20) = silent films, all, + the L Series #1-23 (lacking #6) + “Babes in Toyland.” The copies of L.A. French, Production Manager, and of other members of the company, and in particular, H.M. Walker, the title writer on many. The scenarios here range from “The Second Hundred Years” (1927), the “first official” L&H short [though “The Rent Collector” was made in 1921] to “Thicker than Water” (1935), their final short. Present are more than half of the approximately 75 short films L & H made between 1927 and 1935. They collaborated in 135 films, but not all were shorts. \$45,000.00

Horace McCoy—————*197/*

- A) **TRUMPETS OF COMPANY K.** Unpublished and unproduced screenplay, based upon Willian Chamberlain’s book of the same title, by the author of **THEY SHOOT HORSES, DON’T THEY?** Printed wrappers, 127 leaves. Slightly frayed and faded. Book plate. Undated. \$1500.00
- B) **THE PISTOLERO.** Unproduced screenplay, 132 mimeographed leaves, undated. Titled here as “THE PISTOLERO,” but the title **THE WONDERFUL COUNTRY** is penciled on the cover, though it is not the script for Mitchum’s film of that title. Listed on the cover in ink are the stars of the film, Robert Mitchum, Susan Hayward, and Anthony Quinn. \$2000.00

Preston Sturges 198/

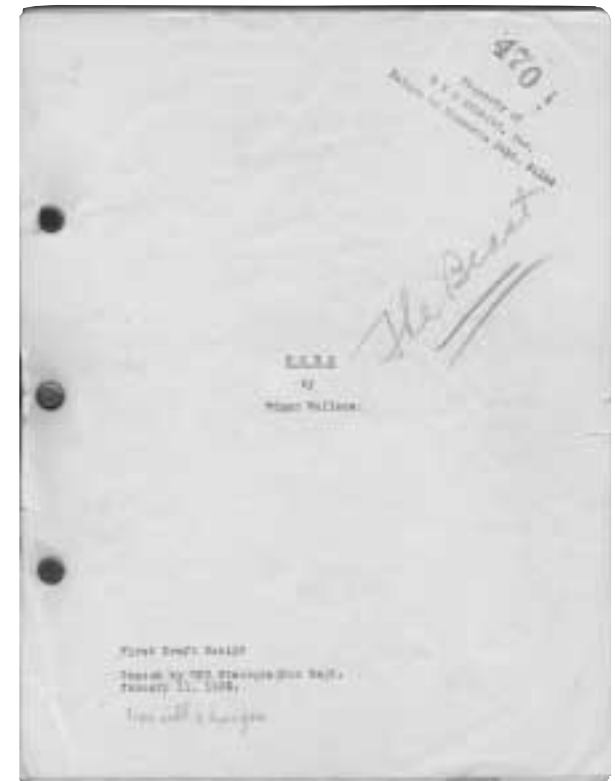
THE GREAT McGINTY; DOWN WENT McGINTY; BIOGRAPHY OF A BUM. 107 leaves.

SIGNED by Sturges. Stamped 672, Master File. Paramount Pictures Inc. Various dates: copyright 1933, "copied" April 28, 1939. Completed 11:45 P.M. August 14, 1933. Refinished September 1, 1933. Foreword by Sturges dated July 19, 1933. This film won for Sturges his only Academy Award (Best Screenplay); it was the first film he directed. \$4500.00

XI

Edgar Wallace 199/

KONG / "The Beast". First draft script, "fixed with changes", RKO, January 11, 1932. Original carbon typescript, 110 leaves. Photocopies of this text are known; Peter Jackson, whose next film will be his version of KING KONG, has a photocopy of this text, though his photocopy has different section breaks. But no copy of the original is known to us, other than the one in hand, and we have looked. Ours is the RKO file copy. The true complete script for KING KONG, never acknowledged by adapters. An extended analysis has been prepared, to indicate the nature and value of Wallace's real and everlasting contributions to this film. "King Kong" is the greatest and hairiest fictional film character of all time. \$65,000.00



Mae West ————— **/100/**

I'M NO ANGEL. 129 leaves, last two slightly torn at the edge. Studio copy with blue ink stamp of Paramount Studio. Dated June 28, 1933 and released that year, directed by Wesley Ruggles, with Cary Grant as the leading man. A note on the final page says that a new last scene is to be written with a happy ending. Containing the famous quote by West, "Beulah, peel me a grape." West's third film and second produced screenplay. \$1250.00

