

Sale 224: Thursday, June 28, 2001 - 1:00 p.m.

Fine Modern Literature

1. Abbey, Edward. *Vox: Clamantis in Deserto - Some Notes from a Secret Journal*. Quarter cloth & boards, paper spine label, slipcase. No. 98 of 250 copies. First Edition. Santa Fe: Rydal Press, 1989.

Published the year the author died, at age 61. Fine. (200/300).

2. Aptheker, Bettina. *The Morning Breaks: The Trial of Angela Davis*. Wrappers. First Edition. New York: International Publishers, [1975].

Inscribed and signed by the author, the subject Angela Davis, and also by Maya Angelou. Some rubbing and wear to the wrappers, very good. (200/300).

3. Barrett, William E. *The Left Hand of God*. Cloth, jacket. First Edition. Garden City: Doubleday, 1951.

Presentation copy from the author to his mother-in-law, inscribed on the front free endpaper, "*For - the mother of my favorite heroine, with gratitude and love, Bill, January 6, 1951.*" Also signed by Barrett in full on the title page. Slight flaking to the gilt lettering on the volume spine, faint darkening to endpapers, else near fine in fine jacket, with a nice inscription. (200/300).

4. Barth, John. *The Floating Opera*. Cloth, jacket. First Edition. New York: Appleton-Century-Crofts, 1956.

Author's first book. Jacket spine a bit darkened and soiled, rubbing at ends and corners; volume rubbed slightly at corners and spine ends, bookplate of the Literary Department of MCA Artists Ltd., Beverly Hills, California, on the front free endpaper, else near fine in very good jacket. (300/500).

FIRST EDITION OF 1984

5. Orwell, George. *Nineteen Eighty-Four*. Green cloth, green jacket. First Edition. London: Secker & Warburg, 1949.

Orwell's classic novel of a grim future beset by thought control and perpetual warfare. There were both green and red jackets issued with the first edition. Jacket with slight tears/chips to spine ends and corners, -1/2x-1/4" piece missing from joint at spine foot; volume covers with faint staining to fore edges, still a very good or better, tight copy in very good jacket. (600/900).

6. Beckett, Samuel. *Proust*. Half cloth & boards. No. 135 of 250 copies. New York: Grove Press, [1957].

Signed by Beckett on the limitation-page. First published in London in 1931. Some sunning to the board margins, very good, internally fine. (400/600).

7. Bellow, Saul. *Nobel Lecture*. 10x6-1/2, cloth. No. 291 of 350 copies printed at the Oliphant Press. First Edition. [New York]: Targ Editions, [1979].

Signed by Bellow in the colophon. Fine. (200/300).

8. (Berrigan, Ted) *Nice to See You: Homage to Ted Berrigan*. Ed. by Anne Waldeman. Illus. from photographs, drawings, etc. 10x7, cloth & boards, jacket. First Edition. Minneapolis: Coffee House Press, 1991.

Signed by Waldeman on the title-page and by 12 poet-contributors within, at their points of contribution. These include Ron Padgett, Clark Coolidge, Tom Clark, Dick Gallup, Allen Ginsberg, Ed Sanders, etc. A moving tribute to one of the leading figures in the New York Lower East Side poetry community, who died in 1983. Review copy with flyer laid in. Near fine to fine. (250/350).

9. Bloch, Robert. *Pleasant Dreams*. Black cloth, spine lettered in gilt, jacket. 2000 copies printed. First Edition. Sauk City: Arkham House, 1960.

Jacket spine slightly darkened, a little rubbing to extremities; volume with spine ends a bit crimped, 1 corner slightly bumped, else near fine in like jacket. (200/300).

10. Bolio, Antonio Bediz. *The Land of the Pheasant and the Deer: Folksong of the Maya*. Trans. by Enid Eder Perkins. Illus. in color lithography by Diego Rivera. Pictorial boards designed by Rivera. First Edition in English. Mexico City: Editorial "Cultura," 1935.

Enchanting collaboration between Bolio and Rivera. Some soiling to the covers, boards rubbed at edges and joints; else very good or a bit better. (200/300).

11. Bowles, Paul. *The Delicate Prey and Other Stories*. Cloth, jacket. First Edition. [New York]: Random House, [1950].

All but one of the 17 stories is set in Arab North Africa, the Far East, or Latin America, and expose the violence of the clash of Westerners with the alien world of the East. Jacket with rubbing to the folds and joints, chips at spine ends and corners; spot of adhesion damage to the front pastedown, else near fine in very good jacket. (200/300).

LOVELY COPY OF BOWLES' FIRST NOVEL

12. Bowles, Paul. *The Sheltering Sky*. Light blue cloth, spine lettered in gilt on dark blue background, jacket. First Edition. London: John Lehmann, [1949].

Bowles' first novel. An American edition was also issued in 1949, by New Directions in New York. Jacket with some wear to spine ends and corners, small chip to lower edge of front panel; slight sunning to volume spine and edges, spine leaning a bit; very good or better in like jacket (1000/1500).

13. Bradbury, Ray. *The Illustrated Man*. Cloth, jacket. First Edition. Garden City: Doubleday, 1951.

Signed by Bradbury on the front free endpaper. Jacket sunned a bit, small chips at the spine ends, corners rubbed; volume with slight darkening at the top of the covers, darkened spot to front hinge, else near fine in very good or better jacket. (300/500).

14. Braine, John. *Room at the Top*. Half cloth & boards, jacket. First American Edition. Boston: Houghton Mifflin, 1957.

Braine's scarce first novel. Slight offset to endpapers; fine in fine jacket. (200/300).

15. Bukowski, Charles. Series of three typed letters signed by Bukowski, and one typed poem signed, all to Ann Menebroker of Wilton, California. With three envelopes. Los Angeles: 1971-1975.

Interesting group of letters from Bukowski, giving advice and encouragement to a woman who is apparently beset with various emotional and relationship challenges. In a letter dated June 18, 1974, he tells Ann to "*Hold yourself*

together, the glue may arrive to keep you and Wayne going. Of course I'd like to see you but I can promise you nothing -- neither sex or love or maybe not even understanding. But I would like to see you. We could have some drinks and lounge about.... I have no strong attachments. There is one lady who says 'Bukowski, I don't see why you don't love me. I'm a beautiful woman.' 'Sorry,' I tell her, 'I've got the lever turned to OFF.' I don't know if I ever want to get back into a strong affair again. I am too emotional, I am too sentimental; when the games begin--the hard games men and women play against each other, I am lost...." A short letter dated April 4, 1975, includes a sketch by Bukowski, apparently a self-portrait, he is standing next to a bottle of what looks to be moonshine. Near fine to fine condition. (400/600).

JAMES LEE BURKE'S FIRST BOOK

16. Burke, James Lee. *Half of Paradise*. Cloth, jacket. First Edition. Boston: Houghton Mifflin, 1965.

Burke's scarce first book. Jacket with a few spots of adhesion damage on front panel, light dampstain to top of rear panel and flap, a little rubbing to extremities; volume with light dampstain to top corner of rear cover, even fainter stains to lower portions of both covers (barely perceptible), else very good or better in like jacket. (500/800).

17. Burke, James Lee. *To the Bright and Shining Sun*. Illus. by Joe Servello. Half gilt-lettered black leatherette & white cloth, slipcase. No. 34 of 400 copies. First Hardcover Edition. [Huntington Beach: James Cahill, 1992].

Signed on the limitation page by Burke. As new. (200/300).

18. Burke, James Lee. *Two for Texas*. Illus. by Joe Servello. Cloth, gilt-lettered spine, slipcase. 1 of 400 copies. First Hardcover Edition. [Huntington Beach: James Cahill, 1992].

Signed by Burke and Servello on the limitation page. This copy not numbered. As new. (200/300).

19. Burke, James Lee. *Winter Light*. Frontis. by Phil Parks. Maroon leatherette, gilt-lettered spine. No. 103 of 326 copies. First Edition. Huntington Beach: James Cahill, 1992.

Signed by Burke and Parks in the colophon. As new. (200/300).

PRESENTATION COPY FROM E.R.B. TO HIS SON-IN-LAW

20. Burroughs, Edgar Rice. *The Outlaw of Torn*. Gilt-lettered red cloth, jacket. First Edition. Chicago: McClurg, 1927.

Heins X11 - Presentation copy inscribed and signed by Burroughs to his son-in-law on the front free endpaper, "*To Jim Pierce, Here's luck! Edgar Rice Burroughs, Tarzana, March 30, 1927.*" An historical novel of a lost Prince of England fighting in the Barons' War of the 13th century. Extremity wear to the jacket, old tape repairs on the verso which have caused some damage themselves, spine foot chipped; volume with very faint stain to top corners of the covers, lower corner of front cover slightly bumped, spine ends a little crimped, some offset to the endpapers; else near fine in very good, bright jacket. (3000/5000).

SON OF TARZAN IN JACKET

21. Burroughs, Edgar Rice. *The Son of Tarzan*. Illus. by J. Allen St. John, incl. frontis. Gilt-lettered green cloth, jacket. First Edition. Chicago: A.C. McClurg, 1917.

Heins T5.1 - Jack metamorphoses into Korak the Killer after moving into the African jungle. This is one of the "earliest printings," with imprint of W.F. HALL PRINTING COMPANY, CHIGACO at the foot of the copyright page, and without the leaf bearing the dedication to Hulbert Burroughs. Jacket with light foxing, rubbing at the folds and extremities, small chips at spine ends and corners, a few very short tears, light stain at top edge of front panel with a few spots of adhesion damage, one small tape repair on verso; vertical crease to volume spine, rubbing at ends and corners, leaning a little; neat repair to front hinge at endpapers, ink inscription to front free endpaper dated Sep. 20th, 1917, else very good or better in very good jacket. (6000/9000).

WILLIAM S. BURROUGHS MUMMIES WITH 5 ETCHINGS

22. Burroughs, William S. *Mummies*. Illus. with 5 etched plates by Carl Apfelschnitt, hand-made orange tissue guards. 14-1/4x11, original black cloth, printed paper spine label, dec. paper cover label; bound by Christian Zwang. 1 of 70 copies. First Edition. Düsseldorf & New York: Gunnar A. Kaldewey, 1982.

A wonderfully made book with lovely typography by Kaldewey, as his editions are apt to be. A few slight scratches to the covers, else fine, highly scarce and a remarkable collaboration. (1800/2500).

23. Burroughs, William S. *The Place of Dead Roads*. White linen cloth, slipcase. No. 229 of 300 copies. First Edition. New York: Holt, Rinehart & Winston, [1984].

Signed by Burroughs on the limitation-page. Fine in near fine slipcase. (200/300).

24. Cain, James M. Typed letter, signed "Jim" by Cain, to H.N. Swanson ("Dear Swanie"), thanking the literary agent for a tie. On sheet of Cain's letterhead. Hyattsville, MD: Dec. 31, 1950.

The noted mystery writer, author of *The Postman Always Rings Twice*, thanks Swanson "for the handsome tie, which is not only what I wanted, but also what I needed, my character being what it is...." Two tiny pin holes at top, a little creasing, near fine. (200/300).

25. Cain, James M. *Sinful Woman*. Pictorial wrappers. (Light rubbing to wrappers.) New York: Avon Editions, [1947]. * *The Butterfly*. Cloth, jacket. (Jacket with slight rubbing to spine ends and corners, - 1/2" tear at spine head.) New York: Knopf, 1947. * *Galatea*. Cloth, jacket. (Light wear to jacket spine ends; covers faded at bit at spine and edges.) New York: Knopf, 1953. Together, 3 vols. First Editions. New York: various dates.

Near fine to fine condition. (200/300).

26. Capa, Robert. *Death in the Making*. Photographs by Robert Capa and Gerda Taro. Captions by Robert Capa, Translated by Jay Allen. Preface by Jay Allen. Arranged by André Kertesz. With halftones from photographs throughout. 11x8-1/4, cloth, jacket. First Edition. New York: Covici, Friede, [1938].

Moving photographic history of the Spanish Civil War, showing the people, the ruins, the suffering which drew Hemingway and other writers to observe the conflict. Capa's first book. Rubbing and soiling to the jacket, a few tears and chips, darkening around spine; volume with darkening to endpaper gutters, else near fine, the jacket about very good. (400/600).

27. Capote, Truman & Harold Arlen. *House of Flowers: A Musical*. With 3 plates from photographs of the January 20, 1968, performance of the play. Half cloth & boards, jacket. First Edition. New York: Random House, [1968].

Perhaps the scarcest of Capote's trade edition, the first publication of a play he wrote with Arlen in 1954, which was revived in 1968. The jacket on the present copy with the price not clipped, very uncommon thus. Fine in fine jacket. (600/900).

RARE TRUE FIRST OF BASKETBALL DIARIES, INSCRIBED

28. Carroll, Jim. *The Basketball Diaries, Age 12-15*. Photo-pictorial wrappers lettered in silver on front. First Edition. Bolinas, CA: Timbouctou, [1978].

Inscribed and signed by Carroll on the title-page. Rare first edition of the author's classic memoir of coming of age in the New York drug culture of the 1960's. Just a little rubbing to the edges and joints of the wrappers; near fine copy. (400/700).

29. Carver, Raymond. *At Night the Salmon Move*. Illus. by Marcia/maris. Cloth-backed pictorial boards. No. 46 of 100 copies. First Edition. Santa Barbara: Capra Press, 1976.

Signed by Carver in the colophon. Sunning to spine, else near fine. (500/800).

30. Carver, Raymond. *Where I'm Calling From*. White linen lettered in gilt on red background, slipcase. No. 23 of 250 copies. First Edition. New York: Atlantic Monthly Press, [1988].

Signed by Carver on the limitation-page. There was also a signed edition of unspecified limitation published by the Franklin Library, apparently simultaneously with the present edition. (200/300).

31. Cather, Willa. *Shadows on the Rock*. Green cloth, paper cover & spine labels, jacket. First Edition, trade issue. New York: Knopf, 1931.

Crane A17a.i. - Jacket darkening at spine and folds, a few short tears to top edges; volume spine faded, slight fading around cover edges, leaning; else very good, jacket a little better than that. (200/300).

CHANDLER'S EMPLOYMENT WITH PARAMOUNT TERMINATED

32. Chandler, Raymond. Typed document, signed by Chandler, in which his employment agreement with Paramount Pictures Inc. is terminated. A carbon, but the signature is original. On plain sheet of typing paper. Hollywood, CA: February 14, 1944.

Chandler signs the document in acceptance that "*your employment agreement with the undersigned corporation dated November 16, 1943, will terminate on February 26, 1944, at the end of said day.*" "Contract" written in blue pencil at top right corner, a few tiny pinholes in upper left corner, else fine. (1000/1500).

33. Clancy, Tom. *The Hunt for Red October*. Jacket. First Edition. Annapolis: Naval Institute Press, [1984].

With inscription on front free endpaper dated October, 1984. One inch tear to jacket near spine foot, a few tiny tears at spine head with a bit of wear; rubbing to volume spine ends and corners, else near fine in like jacket. (600/900).

34. Conrad, Joseph. *Youth: A Narrative*. Green dec. cloth, gilt-lettered spine. First Edition. Edinburgh & London: Blackwood & Sons, 1902.

Recased with new endpapers, spine a little sunned with short repair at head; very good. (400/600).

35. Crais, Robert. *Sunset Express*. Gilt-lettered blue boards simulating morocco, slipcase. No. 89 of 200 copies. First Hardcover Edition. Huntington Beach: James Cahill, 1996.

Signed by Crais on the limitation page. Fine. (200/300).

36. Crumley, James. *The Muddy Fork: A Work in Progress*. Cloth-backed boards. No. 72 of 200 copies. First Edition. Northridge, CA: Lord John Press, 1984.

Signed by Crumley on half-title. Tiny spot to front board, else fine. (200/300).

RARE ENGLISH FIRST OF OUT OF AFRICA, BEFORE THE AMERICAN

37. Dinesen, Isak, pseud.] Blixen, Karen. *Out of Africa*. Red cloth, spine lettered in gilt, jacket. First Edition. London: Putnam, [1937].

Rare true first edition of these famous tales of Africa. The English edition is so uncommon, the 1938 American edition from Random House is often listed as the first. The author's name is given as Isak Dinesen, her pseudonym, in the American edition, but her true name is on the title-page of this English edition. Jacket spine sunned a bit, slight rubbing to spine ends and corners; volume spine ends rubbed a touch, with faint foxing to page edges, offset to endpapers, else near fine in very good or better jacket. (1500/2000).

SIGNED BY A. CONAN DOYLE

38. Doyle, Arthur Conan. *The Lost World*. [10], 309 pp. Illus. with 16 plates from drawings by an unidentified artist. Light brown cloth lettered in gilt. First American Edition. New York: Hodder & Stoughton, [1912].

Inscribed and signed "*Yours truly, A. Conan Doyle*" by the author on the title-page. This first American edition has the imprint on George H. Doran on the title-page in addition to that of Hodder & Stoughton, but with Hodder & Stoughton imprint only on the spine, and H & S monogram on the title-page. Some rubbing to the spine and corners, ends a little frayed; foxing to title-page and frontis. and occasionally within, small ink blot to front endpaper, else very good. (1000/1500).

39. Dreiser, Theodore. *Moods, Cadenced and Declaimed*. Half cloth & batik boards, leather spine label, slipcase. No. 481 of 550 copies. First Edition. New York: Boni & Liveright, 1926.

Signed by Dreiser on limitation page. Edge wear to the slipcase, splitting at top seam; else fine in good slipcase. (200/300).

40. Du Maurier, Daphne. *Rebecca*. Red cloth, silver wrap-around label. First American Edition. New York: Doubleday, Doran, 1938.

Apparently a special, limited edition of the first American edition, signed by Du Maurier on leaf inserted at front. Jacket with a touch of wear at spine ends and corners; volume with rubbing at the joints of wrap-around label, a bit of darkening to endpapers, else near fine in like jacket. (400/700).

41. Dunbar, Paul Laurence. *Howdy Honey Howdy*. Illus. after photographs by Leigh Richmond Miner; decorations by Will Jenkins. Pictorial cloth with photogravure cover label, t.e.g. First Edition Thus. New York: Dodd, Mead, 1905.

BAL 4955 - Verse from the rural black South. Some rubbing to cover label, wear to spine ends; a few hinges cracked within, very good or a bit better. (200/300).

ORIGINAL ILLUSTRATION ART

42. (Illustration Art) Clarke, Matt. Original pen-&-ink with watercolor illustration for the story *The Case of the Missing Glove*, as published in the March 7, 1948 issue of *American Weekly*. 16x19, on two pieces of illustration board joined together, matted, some publication information on the reverse. No place: [1948].

A man in trenchcoat leaves a ramshackle house, and realizes one of his gloves is missing; two cats rummage through garbage cans. On the back is the typed notation that the missing glove "finally put the finger on him." Fine condition. (500/800).

43. (Illustration Art - Paperback Cover) Ginsberg, Max. Illustration for the front wrapper of the Dell paperback publication of *Service of All the Dead* by Colin Dexter. Signed by Ginsberg at lower right. 28x28, oil on stretched canvas. No place: c.1982.

Haunting cemetery scene, with a full moon rising over a church on a hill. Accompanied by a copy of the book on the front wrapper of which the painting is reproduced. Excellent condition. (600/900).

STRIKING WATERCOLORS BY JAMES REYNOLDS

44. (Illustration Art) Two watercolors on paper by James Reynolds, *Connought*, of a man and a women bundled against the cold, standing on the broad steppe (15x19-1/2"); and *Gilgit*, showing a man in fur vest with a metal helmet, standing before what might be snow-covered peaks (16x16"). No place: 1936.

Striking pair of watercolors by the noted artist, born in 1896, who is probably most famous for his paintings of the American West. The two undoubtedly were used to illustrate the same book, as yet unidentified, and both depict persons with Mongolian features, in a socialist primitive style with touches of art deco, reminiscent of Soviet art of the period. The signature and title on the second are under the mat. Both in fine condition. (1500/2500).

45. Dylan, Bob. *Tarantula*. 54 pp., mimeographed typescript. 11x8-1/2, front wrapper only, as issued, with drawing of a tarantula. Pirated Edition preceding the published edition. Hibbing, MN: Wimp Press, late 1960's.

Pirated edition preceding the 1971 edition published by Macmillan. Statement at the bottom of the title-page reads "Author's royalties from the sale of this book are being donated to the Caladan Free School. Publisher's profits will contribute to the furtherance of Woodstock Nation." Near fine to fine. (200/300).

46. Ellison, Harlan. *Alone Against Tomorrow: Stories of Alienation in Speculative Fiction*. Signed by Ellison on the title-page. Cloth, jacket. New York: Macmillan, [1971]. * *Partners in Wonder*. Review copy with biographical material and photo laid in. Cloth, jacket. New York: Walker, 1971. * *Approaching Oblivion: Road Signs on the Treadmill Toward Tomorrow*. Signed by Ellison on the title-page. Cloth, jacket. New York: Walker, 1974. * *Sleepless Nights in the Procrustean Bed*. Signed by Ellison on the title-page. San Bernardino: Borgo Press, 1984. * *The Essential Ellison: A 35-Year Retrospective*. Ed. by Terry Dowling with Richard Delap & Gil Lamont. Signed by Ellison and Lamont on the title-page. Wrappers. (A little creasing and shelf wear.) Advance Reading Copy. Omaha: NEMO Press, 1987. * *Angry Candy*. Signed by Ellison on limitation-leaf (unstated limitation). Bound in genuine leather, with gilt decorations, a.e.g. Norwalk, CT: Easton Press, [1988]. * *Mefisto in Onyx*. Cloth, jacket. 2nd Ptg. [Shingletown, CA]: Mark V. Zeising, 1994. Together, 7 vols. All but the last are First Editions. Various places: various dates.

All in very good or better condition. (400/700).

47. Ellison, Harlan. *Dangerous Visions*. Illus. by Leon & Diane Dillon. (Some creasing and wear to jacket, fading to endpaper gutters, as usual.) New York: Doubleday, 1967. * *Love Ain't Nothing but Sex Misspelled*. (Jacket rubbed with some extremity wear.) New York: Trident Press, [1968]. * *Deathbird Stories*. Correct 1st ptg. with "1" in number code on p.[336]. New York: Harper & Row, [1975]. * *Strange Wine*. Signed by Ellison on the title-page. New York: Harper & Row, [1978]. * *Shatterday*. Signed by Ellison on the title-page. Boston: Houghton Mifflin, 1980. Together, 5 vols. Cloth &/or boards, jackets. First Editions. Various places: various dates.

Very good or better condition. (300/500).

48. Ellroy, James. *Blood on the Moon*. Red cloth, spine lettered in gilt, jacket. First Edition. New York: Mysterious Press, [1984].

With signed inscription by the author covering the whole of the front free endpaper, "*Dear Reader, The L.A. basin is awash in a tide of bloody passion, and YOU are caught up in a vortex of unspeakable VIOLENCE! DIG IT! James Ellroy.*" Ellroy's third book. Fine in fine jacket. (200/300).

FIVE FAULKNERS

49. Faulkner, William. *Big Woods*. Illus. by Edward Shenton. Gilt-lettered green cloth, jacket. First Edition. New York: Random House, [1955].

Collection of the hunting stories of William Faulkner, increasingly scarce. Jacket with darkening to rear panel, a little rubbing to extremities, price clipped; else near fine to fine in nearly fine jacket. (200/300).

50. Faulkner, William. *Go Down, Moses and Other Stories*. Black cloth lettered in gilt, jacket. First Trade Edition. New York: Random House, [1942].

A little edge wear and a few tiny tears to the jacket, price clipped; volume spine gilt dull, light fingermarks to the covers, small tape residue marks to the free endpaper; else near fine in like jacket. (1000/1500).

SIGNED/LIMITED PYLON

51. Faulkner, William. *Pylon*. Folding frontis. manuscript facsimile. 3/4 blue cloth & silver boards. No. 32 of 300 copies. First Edition. New York: Harrison Smith. & Robert Haas, 1935.

Signed by Faulkner on the limitation page. The spine has been expertly restored and relettered, replication the original. Mild fingering to the boards, slight offset to the endpapers, fore-edge creases to folding frontis., else a near fine, restored copy. (1200/1800).

52. Faulkner, William. *Requiem for a Nun*. Black & green cloth, jacket. First Trade Edition. New York: Random House, [1951].

A little extremity rubbing to the jacket, short tears at spine head and top of rear panel, tape repair on verso, price clipped; volume spine slightly cocked, inscription on front free endpaper dated 1951, bookplate, else near fine in near fine jacket. (200/300).

53. Faulkner, William. *The Wild Palms*. Half cloth & wood veneer boards, spine stamped in gilt, t.e.g. No. 168 of 250 copies printed on rag paper. First Edition. New York: Random House, [1939].

Paterson A19a - Signed by Faulkner on limitation page. Issued without dust jacket. Spine very slightly faded, top edges of the boards a little dusty; near fine to fine. (3000/5000.)

54. Ferber, Edna. *Giant*. Black cloth, spine lettered in silver, jacket. First Edition. Garden City: Doubleday, Doran, 1952.

Classic novel of Texas, its "staggering bigness - and pathetic littleness." Jacket with some minor rubbing at the corners, spine ends and joints; tape stains to endpapers, inscription on front free endpaper dated Dec. 10, 1952, bookplate, else very good or better in like jacket. (200/300).

FITZGERALD IN JACKET

55. Fitzgerald, F. Scott. *All the Sad Young Men*. Dark green wove-like cloth, gilt-lettered spine, jacket. First Edition, First printing. New York: Scribner's, 1926.

Brucoli A13.I.a - First, or early printing of the dust jacket, with the lips of the figure on the front panel unbattered, though there is a slight indent on the lower right of her mouth; the lips became more battered as the printing of the jacket proceeded. The volume is the first printing as well, with publisher's seal on copyright page and unbroken type on p.248. Jacket with small chip at upper left fold line of front panel, and tiny chips at the spine foot; lower right corner of front cover slightly bumped, faint offset to free endpapers, else near fine in like jacket, rarely seen so nice. (3000/5000).

56. Fitzgerald, F. Scott. *All the Sad Young Men*. Dark green cloth, spine lettered in gilt. First Edition, First Printing. New York: Scribner's, 1926.

Brucoli A13.I.a - First printing with Scribner seal on copyright page and unbroken type on pp. 36, 248, and the folio 90. Slight rubbing to spine ends and corners, leaning a trifle; near fine. (200/300).

57. Fitzgerald, F. Scott. *The Beautiful and Damned*. Dark green cloth, spine lettered in gilt. First Edition, First Printing, American Issue. New York: Scribner's, 1922.

Brucoli A8.I.a - First printing without advertisements at rear. There was also a Canadian issue "probably" using sheets "of Scribner's first printing with a partially reset gathering [1]⁶ of preliminaries." Slight rubbing to spine ends and lower corners, small bump to top corner of front cover; new front endpapers, else very good. (200/300).

FIRST ISSUE OF GATSBY

58. Fitzgerald, F. Scott. *The Great Gatsby*. Dark green cloth. First Edition, First Issue. New York: Scribner's, 1925.

Brucoli A11.I.a - First issue with "sick in tired" on p. 205, lines 9-10, plus the other 5 textual variations noted by Brucoli. Light staining to the front cover, neat repairs at its lower edge, spine ends a little frayed, corners slightly rubbed; else very good. (800/1200).

59. Fitzgerald, F. Scott. *Tender is the Night: A Romance*. Decorations by Edward Shenton. Dark green cloth, spine lettered in gilt. First Edition, First Printing. New York: Scribner's, 1934.

Brucoli A15.I.a - First printing with "A" on the copyright-page. Slight staining to the top edges of the covers, tiny stain to lower edge of front cover; ink signature on front free endpaper dated April 1934, else near fine, bright. (400/600).

60. Fitzgerald, F. Scott. *The Vegetable, or From President to Postman*. Green cloth, gilt-lettered spine. First Edition. New York: Scribner's, 1923.

Brucoli A10.I.a - First printing with "Published April 1923" and Scribner's seal to copyright page; there seem to have been no reprints until a 1971 pirated facsimile. A few light, small dampstains to the top portion of front cover, spine foot rubbed a bit; near fine. (200/300).

61. Forester, C.S. Typed letter, signed "CSF" by Forester, to John. On Forester's letterhead. Berkeley, CA: July 9, 1962.

The author of the Hornblower series and *The African Queen* writes to a fellow writer about various "business" matters. Referring to "St. Nazaire," he says "I am prepared to write a more detailed script, but I don't want to get farther into it than that... I have an idea that if Matson goes to work in New York, Lewis Gilbert may change his mind about using by material, and may make approaches to you. We'll see. In any case I shall authorize Matson to hawk it round. Somehow I'm oddly indifferent regarding its fate..." He curiously adds at the end, "I don't mind at all if Elizabeth Jane Howard has a typescript of mine for the Cheltenham Festival, but I don't want anything in my own handwriting to come on the market." At the top left of the letter are two tiny pinholes, and Forester's name in the letterhead is circled in ink. Fine. (400/600).

AFRICAN QUEEN IN JACKET

62. Forester, C.S. *The African Queen*. Light brown cloth embossed with jungle leaf pattern, jacket. First Edition. Boston: Little, Brown, 1935.

One of Forester's most memorable novels, permanently embedded in our cultural consciousness by the movie starring Humphrey Bogart and Katherine Hepburn. Mild chipping to jacket spine ends and corners, folds rubbed with a few short splits, some minor evidence of adhesion damage on the verso, price clipped; volume with rubbing

to spine ends and corners, smudged spot to rear cover; still nearly fine, in like jacket, very uncommon in such nice condition. (1500/2500).

WITH E.M. FORSTER LETTER

63. Forster, E.M. *The Eternal Moment and other Stories*. Red cloth lettered in gilt, jacket. First Edition. London: Sidgwick & Jackson, 1928.

With typed letter, signed, from Forster to a Mr. Warman, accepting an invitation to be an introductory speaker, "...I suppose that I shall have to say a few words in welcome to Mr. Priestly, and I hope that he is prepared to give us a good long speech. I think you have done very wisely to lay down no regulations about dress. Many writers - and particularly young writers - are badly off, and I think it is important that they should be able to meet with a minimum of expense and informality. I shall probably turn up in morning dress myself, for the reason that I shall be coming up for a day from the country...." Jacket spine somewhat darkened; volume with slight extremity rubbing, light offset to the endpapers, near fine in near fine jacket. (600/900).

64. Gaines, Ernest J. *The Autobiography of Miss Jane Pittman*. Boards, jacket. First Edition. New York: Dial Press, 1971.

Gaines' fourth novel, telling the life of a slave who lived to be over 100 years old. Some rubbing to the jacket, a bit of wear to spine ends and corners, price clipped; volume spine head faintly bumped, a touch of extremity rubbing, near fine in very good jacket. (200/300).

65. Gaines, Ernest J. *Bloodline*. Red boards, jacket. First Edition. New York: Dial Press, 1968.

Five long short stories about the rural southland. Some soiling and rubbing to the jacket, -1/4" tear at spine head, price clipped; short tear at volume spine head, very good or better in very good jacket. (200/300).

66. Ginsberg, Allen. *White Shroud: Poems 1980-1985*. Cloth, jacket. New York: Harper, [1986]. * *Iron Horse*. Wrappers. [San Francisco]: City Lights, [1974]. * *The Visions of the Great Rememberer*. With Letters by Neal Cassady & Drawings by Basil King. Wrappers (a little rubbed). [Amherst, MA]: Mulch Press, [1974]. * Waldeman, Ann, ed. *Out of This World: An Anthology 1966-1991*. Foreword by Ginsberg.

Wrappers. Advance Uncorrected Proof. New York: Crown, [1991]. Together, 4 vols. First Editions. Various places: various dates.

All signed and/or inscribed by Ginsberg, the first with a wonderfully elaborate drawing covering the title and facing page. Very good to fine condition. (300/500).

67. (Ginsberg, Allen) *Best Minds: A Tribute to Allen Ginsberg*. Ed. by Bill Morgan & Bob Rosenthal. Illus. from photographs, drawings, etc. 10x7, black cloth stamped in gilt. No. 167 of a limited edition. First Edition. New York: Lospecchio Press, 1986.

Signed by Ginsberg, Morgan and Rosenthal on the limitation/copyright page; signed and/or inscribed within by 12 contributors, including Kathy Acker, Andy Clausen, Robert Creely, Michael McClure, Ron Padgett, Gary Snyder, Tom Veitch, Ann Waldeman, etc. Fine condition. (250/350).

68. Goldman, William. *The Temple of Gold*. New York: Knopf, 1957. * *Your Turn to Curtsy, My Turn to Bow*. (Jacket rubbed at folds and extremities, creasing to edges, flaps foxed; foxing to endpapers, inscription on front free endpaper.) Garden City: Doubleday, 1958. * *Soldier in the Rain*. (Jacket with rubbing to folds and extremities; volume spine head sunned.) New York: Atheneum, 1960. Together, 3 vols. Cloth &/or boards, jackets. First Editions. Various places: various dates.

Goldman's first three books. Very good to near fine condition. (400/600).

SMALL COLLECTION OF EDWARD GOREY

69. Gorey, Edward. *Categor Y Fifty Drawings*. Illus. from 50 drawings by Edward Gorey, printed in color. 5-1/2x5-1/2, blue wrappers, printed paper cover label. First Trade Edition. [New York]: Gotham Book Mart, [1973].

Toledano A50c - Lightly fingered wrappers, spine slightly sunned, else very good to near fine. (200/300).

70. [Gorey, Edward] Weary, Ogdred. *The Curious Sofa*. Illus. by Gorey. 5-3/4x5, pictorial wrappers. First Edition. New York: Ivan Obolensky, [1961].

Toledano A7a - First edition with \$1.50 on the front wrapper. "Ogdred Weary" is an anagram for Edward Gorey. The statement on the title page verso that this is No. 83 of 212 copies for subscribers only is a spoof; however, the statement following it that a plain brown paper wrapper for public concealment can be easily made at home is quite true. Wrappers lightly rubbed at corners and spine ends; near fine. (200/300).

71. Gorey, Edward. *The Doubtful Guest*. Illus. by Gorey. 6x8-1/2, pictorial boards, jacket. First Edition. Garden City: Doubleday, 1957.

Toledano A3a - Gorey's third book. Moderate soiling to jacket, spine a little sunned, 1" tear to top of rear panel; volume spine foot slightly darkened, else fine in very good jacket. (200/300).

72. Gorey, Edward. *Dracula: A Toy Theatre*. Illus. by Gorey, incl. cut-outs. 15x10-1/4, pictorial spiral-bound stiff wrappers. First (and only) Edition. New York: Scribner's, [1979].

Toledano A73 - The only printing of this book, which prints the illustrations of "the sets and costumes of the Broadway production of the play designed by Edward Gorey." Some wear to the corners; very good or better. (200/300).

73. Gorey, Edward. *The Fatal Lozenge: An Alphabet*. Toledano A6b. First Issue, with price of \$1.25 on front wrapper. New York: Ivan Obolensky, [1960]. * *The Hapless Child*. Toledano A8a. New York: Ivan Obolensky, [1961]. * *The Willowdale Handcar, or the Return of the Black Doll*. Toledano A10a. Indianapolis: Bobbs-Merrill, [1962]. * Wilson, Edmund. *The Rats of Rutland Grange*. Toledano B59c. [New York]: Gotham Book Mart, [1974]. Together, 4 vols. Illus. by Gorey. Wrappers. First or First Trade Editions. Various places: various dates.

Some with a little edge rubbing; near fine to fine. (250/350).

74. Gorey, Edward. *The Object Lesson*. Illus. throughout by Gorey. 5-3/4x8-3/4, boards, jacket. First Edition. Garden City: Doubleday, 1958.

Toledano A4 - Gorey's fourth book. Lightly soiled jacket, else near fine. (300/500).

75. Gorey, Edward. *The Utter Zoo*. Toledano A26a. New York: Meredith Press, [1967]. * *The Loathsome Couple*. (Jacket a little soiled with spine slightly sunned). Toledano A59a. New York: Dodd, Mead, 1977. Together, 2 vols. Illus. by Edward Gorey. Each 6-1/2x6-3/4, pictorial boards, jackets. First Editions. Various places: various dates.

Fine or nearly so. (200/300).

76. (Gorey, Edward) Lamport, Felicia. *Scrap Irony*. Illus. by Edward Gorey, incl. jacket. Pale yellow cloth stamped in honey-brown, pictorial jacket. First Edition. Boston: Houghton Mifflin, 1961.

Toledano B14a - Signed by Gorey on the title-page in ink over his printed name. Slight rubbing and sunning to jacket, -1/2" tear at top edge of front panel; else fine in near fine jacket. (200/300).

77. (Gorey, Edward) Moss, Howard. *Instant Lives*. Illus. by Edward Gorey. Black cloth with gilt decoration on front cover, spine lettered in gilt. No. 177 of 350 copies. First Edition. New York: Saturday Review Press/. E.P. Dutton, [1974].

Signed by Gorey and Moss on the front free endpaper, which also serves as the limitation-page, being numbered 177/350. A bit of fading to spine and top 1/2" of front cover, else near fine. (200/300).

78. Greene, Graham. *The Return of A.J. Raffles*. Caramel boards, gilt-lettered spine, jacket. No. 203 of 250 copies. First Edition. London: The Bodley Head, [1975].

Signed by Greene on the limitation page. Fine. (300/500).

BRIGHT STAMBOUL TRAIN IN JACKET

79. Greene, Graham. *Stamboul Train*. Black cloth, spine lettered in gilt, jacket. First Edition. London: William Heinemann, [1932].

Jacket with chips at spine ends and corners, 2 tears (1/2" and 1-1/2"), some light soiling; volume lower corners slightly bumped, light foxing to fore edges, else near fine in very good, bright jacket. (3000/5000).

ZANE GREY'S FIRST BOOK INSCRIBED TO HIS COUSIN

80. Grey, P. Zane. *Betty Zane*. [2], xii, [2], 15-291 pp. With 6 plates from drawings by Grey; historiated initials designed by Grey. Original grey cloth decorated in brown & yellow, edges untrimmed. First Edition. New York: Charles Francis Press, [1903].

Inscribed and signed by Grey to his cousin on the front free endpaper, "*To Clair from Cousin Zane*," dated Rackawaxen, Pa., July 28, 1913. Grey's first book, before he dropped the "P" in front of his name. A nice, bright copy the only flaw to which is a dampstain to the lower 1-1/2" of the front endpapers, the evidence of which is barely visible on the covers; set in custom-made half morocco folding box. (4000/6000).

81. Hammett, Dashiell. *The Maltese Falcon*. Illus. with plates from photographs of San Francisco, most taken in 1928, several tipped in. 10x8, gray cloth backed with black morocco, morocco cover onlays in a falcon design, with silver outlines, spine lettered in silver, slipcase with silver-lettered morocco spine strip. 1 of 400 copies printed at the Arion Press under the direction of Andrew Hoyem, on Byron-Weston Linen Record paper. San Francisco: Arion Press, 1983.

Superb edition of Hammett's classic mystery, the elegant design and fine printing made vibrant by the inclusion of the striking photographs of San Francisco in 1928, showing the actual locations of the action, gleaned from various historical archives. The eleventh publication of the Arion Press. Slipcase with a few stains; volume fine save for the circular blindstamp of a former owner to the lower corner of the title-page. (500/800).

82. Harrison, Jim. *Farmer*. Cloth-backed boards, jacket. First Edition. New York: Viking, [1976].

Harrison's third novel. This is the second issue, with the distance from the spine cloth to the cover edge measuring just under 5"; due to binding problems, the first printing of the book was recalled and "a completely new first printing" was issued. Small round spot to top corner of front free endpaper, apparently from removed price sticker, else fine in fine jacket. (200/300).

CATCH-22 SIGNED BY HELLER

83. Heller, Joseph. *Catch-22*. Blue cloth, spine lettered in white, jacket. First Edition. New York: Simon & Schuster, 1961.

Signed by Heller on the title-page. Heller's first, best, and most famous book. Jacket with light rubbing to front panel and spine ends, -1/4" closed tear to top edge of front panel; volume spine lettering with miniscule rub mark to the "A" in "CATCH," else fine in fine jacket. (3000/4000).

FINE AUTOGRAPHED LETTER FROM HEMINGWAY TO SCREENWRITER PETER VIERTEL

84. Hemingway, Ernest. Autographed letter, signed "Papa" by Hemingway, to Pete [Viertel], author, screenwriter and "script doctor." Two full pages, on both sides of a plain sheet of paper, written in blue ink. Ketchum, Idaho: 31/12/58.

Exceptional Hemingway letter written to the noted Hollywood screenwriter Peter Viertel, referring to his life in the wilds of Idaho, projects he is working on, past and possible future collaborations with Viertel, etc. Peter Viertel, whose novel *White Hunter, Black Heart* chronicled his experiences with John Huston in Africa while filming *The African Queen*, wrote the screenplays for *The Sun Also Rises* (1957) and *The Old Man and the Sea* (1958). He is also credited with introducing surfing to Europe, and has long been married to Deborah Kerr. The letter begins with comments on the weather, and hunting in Idaho, "...we had a long beautiful fall and very good shooting...fine snipe, plenty pheasants and consensual ducks... Have been working good and shooting well all fall - weigh 204 - and averaged that since last winter. Everything else OK. Hope your book goes good and keeps on and you hold to what you say and do not fuck it up writing picture shit, could use something good by you to read... We will be here a couple more months or maybe only six weeks. Things very bad in Cuba so may have to go there sooner. Want to finish this book [*A Moveable Feast*] before I go back... We missed you this year. Hope I'll see you sometime before you write another picture from some book of mine. Maybe when they do *For Whom the Bell Tolls* over again sometime I can get another cap out of that one. Still have this cap and will try to make it last another ten years but that is a long time to wait to see you... Love from Mary too. Papa." This letter was not published in Hemingway's *Collected Letters* edited by Carlos Baker. Fine condition. (6000/9000).

85. Hemingway, Ernest. *Across the River and Into the Trees*. Black cloth lettered in gilt, jacket. First Edition. New York: Scribner's, 1950.

Hanneman A23.A - First issue jacket, with yellow lettering on the spine. Jacket spine with 1/8" circular scuff mark, another slight rub mark; else fine in fine jacket. (250/350).

86. Hemingway, Ernest. *Death in the Afternoon*. Illus. with photo plates; color frontis. by Juan Gris. Black cloth lettered in gilt, color pictorial jacket from painting by Roberto Domingo. First Edition. New York: Scribner's, 1932.

Hanneman A10.A - Jacket with minor wear at spine ends and corners; volume spine sunned a bit, dark and irregular offset to endpapers and flyleaves, else very good or better in near fine jacket. (2500/3500).

87. Hemingway, Ernest. *Dix Indiens: Nouvelles*. Trans. by Marcel Duhamel. Decorated boards. No. 1029 of 1040 copies (and 1 of 50 "hors commerce," i.e. not for sale). First Edition in French. [Paris]: Gallimard, [1946].

Hanneman D76 - A little shelf wear, slight marginal darkening to the contents, else near fine. (200/300).

FIRST ISSUE OF FAREWELL TO ARMS IN JACKET

88. Hemingway, Ernest. *A Farewell to Arms*. Black cloth, gilt paper cover & spine labels, jacket. First Edition, First Issue. New York: Scribner's, 1929.

Hanneman A8.a - First issue without the disclaimer notice on p. [x]. Laid in is a postcard featuring the American Hospital in Paris, written from a Joe Pernell to a Miss Howell, describing his aborted appendix operation, dated Paris, Oct. 18, 1929. Just a touch of rubbing to the jacket spine and edges, fox marks to rear flap; volume spine a little faded, darkening and some foxing to the endpapers, light foxing to top page edges, else very good to near fine in fine, bright jacket. (3000/5000).

89. Hemingway, Ernest. *For Whom the Bell Tolls*. Linen cloth, spine lettering in black on red background, jacket. First Edition. New York: Scribner's, 1940.

Hanneman A18.A - First issue dust jacket without photographer's name below portrait of Hemingway on verso. Jacket with expertly repaired 1" tear to lower edge of front panel, slight rubbing to spine ends, corners and folds; faint darkening to endpaper gutters, else fine in fine jacket. (1500/2000).

90. Hemingway, Ernest. *God Rest You Merry Gentlemen*. Red cloth lettered in gilt on front cover & spine spine, original glassine. No. 286 of 300 copies. First Edition. New York: House of Books, 1933.

Hanneman A11.A - Slight fading to spine and cover margins, a few short tears and chips to glassing, else near fine, in custom-made folding box. (2000/3000).

91. Hemingway, Ernest. *In Our Time*. Black cloth with geometric design stamped in gilt, lettered in gilt. First Edition, Third Printing. New York: Boni & Liveright, 1925 [but 1928].

Hanneman A3.A - Hemingway's first book published in the United States. Very faint mottled spotting to the front cover, slight rubbing to spine ends; near fine. (300/500).

FIRST PRINTING OF MEN WITHOUT WOMEN IN RARE JACKET

92. Hemingway, Ernest. *Men Without Women*. Black cloth, gilt paper cover & spine labels, jacket. First Edition, First Printing. New York: Scribner's, 1927.

Hanneman A7.A - First Printing, on 80 pound stock, the book weighing 15.5 ounces. The jacket is in the first issue, without reviews printed in the orange bands on the front panel. Jacket with light soiling and a little edge creasing; volume spine and top margins of covers sunned a bit, some offset to the endpapers, large bookplate, else very good in near fine jacket. (6000/9000).

93. Hemingway, Ernest. *A Moveable Feast*. Illus. from photographs. Half cloth & boards, jacket. First Edition. New York: Scribner's, [1964].

Hanneman A31.a - A touch of rubbing to jacket spine ends, small former owner's rubberstamp on front free endpaper, else fine in fine jacket. (250/350).

94. Hemingway, Ernest. *A Moveable Feast*. Boards, jacket. First English Edition. London: Jonathan Cape, [1964].

Hanneman A46.a - A few small, dark stains to jacket, a little chipping and creases at spine head with verso tape repair; else fine in near fine jacket. (200/300).

95. Hemingway, Ernest. *The Old Man and the Sea*. First appearance, in "Life" magazine, pp. 34-54. With full-page color photograph of Hemingway, plus drawings. 14x10-1/2, pictorial wrappers with portrait of Hemingway. Chicago: Sept. 1, 1952.

The complete work by Hemingway, preceding by a week its publication in book form. A few minor creases to the wrappers, near fine. (200/300).

96. Hemingway, Ernest. *The Old Man and the Sea*. Blue cloth, spine lettered in silver, jacket. First Edition. New York: Scribner's, 1952.

Hanneman A24.A - First issue jacket, with the photograph of Hemingway on the rear panel printed in blue ink. This was later changed to olive green, and mention of Hemingway winning the Nobel Prize was added. The present jacket does not have the "two lines of small production symbols" on the rear flap mentioned by Hanneman, but other copies of the first issue jacket examined by this cataloguer were also without those symbols. The jacket has a slight rub mark at the foot of the spine; light foxing to the covers, spine faded a touch; front flyleaves darkened from previously laid-in item, light offset to the endpapers, small label of an antique dealer on the front pastdown, else very good in fine jacket. (2500/3500).

97. Hemingway, Ernest. *The Sun Also Rises*. Black cloth, gilt paper cover & spine labels. New York: Scribner's, 1927.

One of four 1927 printings, following the two in 1926. The misprint "stopped" for "stopped" on p. 181, line 26, has been corrected. Minor rubbing to the cover edges, labels a little discolored; light offset to the endpapers, else very good. (350/450).

98. Hemingway, Ernest. *To Have and Have Not*. Black cloth lettered in gilt, jacket. First Edition. New York: Scribner's, 1937.

Hanneman A14.A - Hemingway's first long work of fiction since *A Farewell to Arms*, published eight years earlier. Rubbing and edge wear to the jacket, small chips at the corners and spine ends; a few faint spots to the covers, darkening to endpaper gutters, erasures to the front free endpaper, else near fine in very good jacket. (2500/3500).

99. Hemingway, Ernest. *The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race*. Smooth dark green cloth lettered in red. First Edition. New York: Scribner's, 1926.

Hanneman A4.A - Very slight crimping to spine ends and corners; some offset to the free endpapers, else fine, with the book label of Michael Sadleir. (2000/3000).

IN SUPERB JACKET

100. Hemingway, Ernest. *Winner Take Nothing*. Black cloth, gilt paper cover & spine labels, jacket. First Edition. New York: Scribner's, 1933.

Hanneman A12.A - Jacket with faint, miniscule rub marks to spine foot and lower corners; volume spine and top cover margins a little faded, minor rubbing to front cover; light offset to endpapers, else near fine in fine jacket - quite likely the finest copy of this jacket one will ever see. (3000/5000).

HEMINGWAY REPORTS FROM SPAIN

101. Hemingway, Ernest. 14 first appearances of articles by Ernest Hemingway, in *Ken* magazine. 14 issues, unbroken run from Vol. I, No. 1 to Vol. II, No. 6 (April 7, 1938-Sept. 22, 1938), plus Vol. III, No. 1 (Jan. 12, 1939). Profusely illustrated from photographs, political cartoons, etc. 13-1/2x10-1/2, color pictorial wrappers. Chicago: Ken, Inc., 1938-1939.

Important assemblage of Hemingway first appearances, nearly all being articles concerning the Spanish Civil War written while he was in Spain chronicling the conflict between Franco and his fascists, supported by the Hitler regime, and the republican Loyalists, aided the Soviet Russia and liberal elements in the U.S. *Ken* itself was a fascinating and influential, albeit short-lived, periodical devoted primarily to exposing the relentless march of totalitarianism as personified by Hitler's Germany, Mussolini's Italy, and Tito's Japan, as well as Franco's forces in Spain. Some wear and creasing to the wrappers, 1 issue with internal dampstains, another with a few torn pages, generally very good. (700/1000).

102. Hemingway, Ernest. *The Fifth Column and the First Forty-Nine Stories*. (Some rubbing and darkening to the covers; darkening to endpapers, ink name on front free endpaper.) 1938. * *The Hemingway Reader*. Selected by Charles Poore. "Editorial Copy," with slip laid in noting price of \$5.00, publication date August 31, 1953. (Jacket with chip at spine head, creased at top front panel, spine darkened.) 1953. * *Islands in the Stream*. (Jacket price clipped; a few fox marks to page fore-edges.) [1970]. * *The Nick Adams Stories*. [1972]. * *The Dangerous Summer*. Intro. by James A. Michener. [1985]. * *The Garden of Eden*. (Glue residue to endpapers, leaning a bit.) 1986. Together, 6 vols. Cloth or boards, all but the first with jackets. First Editions. New York: Scribner's, various dates.

First very good, the others near fine to fine, a nice group, the last four being posthumous publications. (250/350).

103. Hemingway, Ernest. *To Have and Have Not*. 2 copies, same publisher, but different thickness due to different paper. Cloth, jackets. (Rubbing to the jackets.) New York: Grosset & Dunlap, [1937, but later]. * *For Whom the Bell Tolls*. 2 copies, same publisher, but different bindings. Synthetic boards, jackets. Philadelphia: Blakiston, [1940, but later]. * *Treasury for the Free World*. Ed. by Hemingway. Cloth, jacket. 1st Ed. New York: Arco, [1946]. * *The Old Man and the Sea*. Special Student's Edition. Half cloth & boards, jacket. [1952]. * *The Hemingway Reader*. Selected by Charles Poore. Half cloth & boards, jacket. New York: Scribner's, 1953. * *For Whom the Bell Tolls*. Cloth, jacket, slipcase. Facsimile of first edition. [Shelton, CT: First Edition Library. 1968]. * *The Fifth Column and Four Stories of the Spanish Civil War*. 1st Ed. New York: Scribner's [1969]. * *The First Forty-Nine Stories*. Illus. by Bernard Fuchs. Gilt-dec.

leather, a.e.g. Limited Edition. Franklin Center, PA: Franklin Library, 1977. Plus 6 other, all in wrappers. Together, 16 vols. Various places: various dates.

All in very good or better condition. (250/350).

104. Hemingway, Ernest. *Wem die Stunde Schlägt*. Wrappers. Berlin: S. Fischer, 1951. * *Le Vieil Homme et la Mer*. Wrappers. [Paris]: Gallimard, [1952]. * *Ernest Hemingway's Den gamle Mand og Havet*. Booklet advertising the Warner Bros. movie version of "The Old Man and the Sea," starring Spencer Tracy. Wrappers. [Denmark: no date]. * *Vanhus ja meri*. Cloth, jacket. Helsinki: Kustannusosakeyhtiö Tammi, [1962]. * *Por Quien Doblan Las Campanas*. Wrappers, jacket. Mexico: Editorial Diana, [1964]. Together, 5 vols. Various places: various dates.

Foreign language editions of Hemingway. Very good or better. (200/300).

105. (Hemingway, Ernest) Sanford, Marcelline Hemingway. *At the Hemingways: The Years of Innocence*. Cloth, jacket. 1st Ed. Boston: Little, Brown, [1962]. * Hemingway, Leicester. *My Brother, Ernest Hemingway*. Wrappers. [New York]: Crest, [1963]. * Arnold, Lloyd R. *High on the Wild with Hemingway*. Inscribed & signed by the author. Cloth, jacket. 1st Trade Ed. * Hemingway, Mary Welsh. *How It Was*. Cloth, jacket. (Some foxing to the covers.) (Small mar to front cover.) 1st Ed. New York: Knopf, 1976. * Griffin, Peter. *Less Than a Treason: Hemingway in Paris*. Wrappers. Advance Reading Copy of the First Edition. New York: Oxford Univ. Press, 1985. * Plus 7 works about Hemingway's writings, 4 in wrappers, the others cloth with jackets. Various places: various dates.

Hemingway the man and Hemingway the writer. Very good to fine condition. (200/300).

106. Hillerman, Tony. *Canyon de Chelly*. With 8 full-page illustrations by Ernest Franklin. Quarter leatherette & marbled boards lettered in gilt, slipcase. No. 91 of 174 hardbound copies. First Edition. [Aliso Viejo, CA]: James Cahill, 1998.

Signed by Hillerman on the title-page. Fine. (200/300).

107. Hillerman, Tony. *Dance Hall of the Dead*. Half cloth & boards, jacket. First Edition. New York: Harper & Row, [1973].

Detective Joe Leaphorn moderates tension between Zuñi and Navajo Indians. Jacket with some minor rubbing and soiling to rear panel, some unnecessary creasing along the folds; volume spine head lightly bumped, former owner's rubberstamp to the top page edges, very good to near fine in like jacket. (200/300).

108. Hughes, Langston. *Shakespeare in Harlem*. Orange & black cloth. Second Printing. New York: Knopf, 1945.

Boldly inscribed and signed by Hughes to Harold Summers on the front pastedown; above the inscription, in a small hand, is an Oakland, California, address. Several of the poems with yellow highlighter around them, and holograph notes. Very good. (200/300).

109. Hughes, Langston. *The Ways of White Folks*. Cloth, jacket. Third Printing. New York: Knopf, 1944.

Inscribed and signed by Hughes to James Summers on the front pastedown. Jacket rubbed with edge creasing, spine ends and corners chipped; volume spine ends crimped a bit, ink address on front free endpaper, else near fine in very good jacket. (200/300).

110. Irving, John. *The Cider House Rules*. Half cloth & boards, tissue dust wrapper. First Edition, publisher's presentation copy. New York: William Morrow, [1985].

Signed by Irving on front free endpaper. One of a small number of signed presentation copies from the publisher, issued with the tissue dust wrapper and not the regular jacket. Darkening to dust wrapper spine; vol. spine slightly faded; else near fine in very good dust wrapper. (200/300).

111. Isherwood, Christopher. *Christopher and His Kind, 1929-1939*. Cloth, jacket. First Edition. New York: Farrar, Straus, Giroux, [1976].

Presentation copy inscribed by Isherwood on the front free endpaper, "*For Bea & Phil Gersh, with best wishes, Christopher Isherwood.*" The Gershes were close friends of Isherwood and his longtime companion Don Bachardy. Bachardy drew the portrait of Isherwood which is on the rear panel of the jacket, and the book is dedicated to him. A fine copy in find dust jacket, with significant association. (300/500).

112. Jeffers, Robinson. *Dear Judas and Other Poems*. Parchment-backed black boards. No. 64 of 375 copies. First Edition. New York: Random House, 1929.

Signed by Jeffers on the limitation page. Some mottled discoloration to the spine, foot bumped, board showing and paper covering torn at lower right of front cover; else very good. (200/300).

113. Jones, Leroi [Amiri Baraka]. Collection of books and pamphlets by Jones, many of them signed or inscribed by him as Baraka. 9 are hardcovers with dust jackets, 10 are in wrappers. They include: *Preface to a Twenty Volume Suicide Note...* Inscribed by Baraka to the poet Doug Blazek. Wrappers (with some staining and soiling). First Edition. New York: Totem Press/Corinth Books, [1961]. * *The Dead Lecturer*. Inscribed by Baraka to the poet Doug Blazek. Cloth, jacket. First Edition. New York: Grove Press, [1964]. * *The Dutchman and the Slave*. Cloth, jacket. First Edition. New York: William Morris, 1964. * *Yugen 5*. Edited by Leroi Jones. Inscribed by him to poet Doug Blazek. Wrappers (some darkening and soiling). New York: 1959. * *A System of Dante's Hell*. Signed as Baraka. Cloth, jacket. First Edition. New York: Grove Press, [1965]. * *Raise Race Rays Raze: Essays Since 1965*. Inscribed by Baraka to the poet Doug Blazek. Cloth, jacket. First Edition. New York: Random House, [1975]. * Plus 13 others. Together, 19 items. Various places: various dates.

Significant selection of works by the ground-breaking African American poet, playwright, essayist and novelist. Very good or better condition. (400/700).

114. Joyce, James. *Two Tales of Shem and Shaun: Fragments from Work in Progress*. Boards, jacket. First English Edition. London: Faber & Faber, [1932].

Jacket spine chipped, missing a few pieces, splitting along joints, some edge chipping and wear, price clipped; mild sunning to spine and cover margins, light offset to the endpapers, address label affixed to front free endpaper, else very good in good to very good jacket. (200/300).

KEROUAC'S FIRST BOOK

115. Kerouac, Jack. *The Town and the City*. Cloth, jacket. First Edition. New York: Harcourt, Brace, [1950].

Kerouac's first book. There is a small paper remnant on the front free endpaper gutter margin, apparently where a review slip was formerly tipped in, as there is a pencil notation that it is a review copy. Jacket with some rubbing and edge wear, a few small chips and tears, creases; else very good in like jacket. (300/500).

116. Kijewski, Karen. *Wild Kat*. Gilt-lettered cloth-backed marbled boards. No. 13 of 150 copies. First Hardcover Edition. Huntington Beach: James Cahill, 1994.

Signed by Kijewski on the limitation page. As new. (200/300).

117. King, Laurie R. *The Beekeeper's Apprentice, or On the Segregation of the Queen*. Black boards, spine lettered in gilt, jacket. First Edition. New York: St. Martin's Press, [1994].

King's second novel, and the first in the Mary Russell/Sherlock Holmes series. The retired Sherlock Holmes, now a beekeeper, in 1914 takes a modern young woman as an apprentice. Fine in fine jacket. (250/350).

118. Kingston, Maxine Hong. *The Woman Warrior: Memories of a Girlhood among Ghosts*. Half cloth & boards, jacket. First Edition. New York: Knopf, 1978.

Presentation copy inscribed by the author on the half-title, "*Aloha to Sandy, Hope you're felling good again, Maxine Hong Kingston.*" This was Kingston's first book. Jacket with a little extremity rubbing, a few minor dampstains to rear panel; boards with a few flecks of mildew spotting, a corner lightly bumped, faint stain to rear board, else very good or better in like jacket. (200/300).

119. Kinsella, W.P. *Shoeless Joe*. Half cloth & boards, jacket. First Edition. Boston: Houghton, Mifflin, 1982.

Fine in fine jacket. (300/500).

120. Lawrence, D.H. *Birds, Beasts and Flowers*. Quarter cloth & boards, paper spine label, jacket. First English Edition. London: Martin Secker, [1923].

Roberts A27b - The American edition preceded the English by about a month. Jacket with large chips to spine head, smaller ones to foot, corners and edges and along rear joint, some staining of the spine; volume spine ends rubbed, boards dusty at top, a corner bumped; else very good, the jacket not quite so. (250/350).

121. Lawrence, T. E. *Seven Pillars of Wisdom: A Triumph*. Illus. with plates after photographs & drawings plus facsimiles & maps. 10x7-1/2, gilt-lettered quarter leather & bevelled red cloth. No. 708 of 750 copies. First American Trade Edition. Garden City: Doubleday, 1935.

The spine on this copy has been totally replaced with niger morocco, nearly replicating the pigskin of the original. Near fine to fine. (600/900).

122. Le Guin, Ursula K. *Gwylan's Harp*. Cloth, gilt-lettered leather cover and spine labels. No. 6 of 50 specially bound, deluxe copies. * Wrapper-bound regular issue of above. No. 24 of 300 copies. Together, 2 vols. Designed by Vance Gerry, printed by Patrick Reagh. Northridge: Lord John Press, 1981.

Each signed by Le Guin in the colophon. Both in fine condition. (200/300).

MOCKINGBIRD INSCRIBED BY HARPER LEE TO HER LANDLADY

123. Lee, Harper. *To Kill a Mockingbird*. Half cloth & boards, jacket. First Edition. Philadelphia: Lippincott, [1960].

Inscribed and signed by Lee on a plain label affixed to the front free endpaper, "*To Gertrude Fligel, with my love and best wishes always, Harper Lee.*" Ms. Fligel was Lee's landlady in New York, and this copy came through Fligel's estate. This was Lee's first book. The jacket has a portrait of Lee on the rear panel, from a photograph by Truman Capote, and Capote has supplied a blurb for the front flap. Jacket with edge wear and creasing, chips at corners, a few short tears; volume leaning a bit, small bumps to top corner and lower edge of front board, a few minor stains to the page fore-edges, else near fine in very good jacket, with important association. In custom-made full morocco folding box. (10,000/15,000).

124. Lewis, Sinclair. *Elmer Gantry*. Blue cloth lettered in yellow, jacket. First Edition, Second Binding. New York: Harcourt, Brace, [1927].

Inscribed and signed by Lewis in red marking pencil on the half-title, "*3-8-27 - 'Par' Yours, Sinclair Lewis.*" Above the inscription is mounted a portrait of Lewis clipped from a newspaper; this has offset to the facing leaf. Second binding, with the "G" in "Gantry" in the spine lettering actually a "G" (in the first binding, it resembled a "C"). Just a little rubbing to the spine ends and corners; bookplate on front pastedown, light offset to front free endpaper, hinge cracking before title with old cloth tape repair, else very good. (400/600).

125. London, Charmian. *The Book of Jack London*. 2 vols. Illus. with photo plates. Green cloth, spines lettered in gilt, jackets. First American Edition. New York: Century, 1921.

Woodbridge 1180 - Woodbridge notes that "these two volumes contain over 250 letters, telegrams and inscriptions by Jack London to various correspondents, some complete and some excerpted. The majority are first printings...." Jackets with a little edge and extremity wear, a few small chips and tears; a few minor spots to the the cloth, Vol. I with tape stains to the back of the frontispiece, still near fine in like jackets, not often found better. (200/300).

A.L.S. FROM JACK LONDON TO CHARMIAN

126. London, Jack. Autographed letter, signed, to Charmian, mentioning visits with Mrs. Spreckles, "Grizzly Bierce", George Sterling, Witter Bynner, Laura & Carlton Grant, & Harry Leon Wilson, signed "Mate-man" by London. 6x8, on rectos of four sheets of plain paper, with rubberstamped date on first page. Glen Ellen: Aug. 17, 1912.

Interesting content concerning Jack's doings and people he was seeing at the time the letter was written. Fine condition. (2500/3500).

127. London, Jack. *Adventure*. viii, [2], 405, [3] + [6] ad pp. Dark blue cloth lettered in white with cover pictorial design in light blue & yellow. First American Edition. New York: Macmillan, 1911.

BAL 11928; Sisson & Martens, p. 55 - Fraying to spine ends, rubbing to corners, spine a bit darkened, some flaking to the lettering; hinge starting before title-page, about very good. (200/300).

128. London, Jack. *The Little Lady of the Big House*. [6], 392, [2] + [4] ad pp. Color frontis. Blue cloth illus. in black, cream & orange, lettered in cream & gilt. First Edition. New York: Macmillan, 1916.

BAL 11966; Sisson & Martens, p. 87 - Some rubbing to the covers, wear to spine ends and corners; hinge tender before title, else very good. (200/300).

129. London, Jack. *Lost Face*. vii, [1], 240 + [4] ad pp. Frontis. & 5 plates. Dark blue cloth lettered in white, dec. in green, red & white. First Edition. New York: Macmillan, 1910.

BAL 11915; Sisson & Martens, p. 43 - Rubbing to the corners and spine ends, bump to top corner of front cover; light foxing to prelimss., else very good or better. (200/300).

130. London, Jack. *Martin Eden*. [6], 411, [1] + [10] ad pp. Frontis. by the Kinnys. Dark blue cloth dec. in pale green, lettered in gilt. First Edition. New York: Macmillan, 1909.

BAL 11912; Sisson & Martens, p. 41 - Rubbing to spine ends and corners, bump to lower edge of front cover; some marginal staining to the title-page, offset to it from the frontispiece, crease to half-title and front endpaper, overall very good. (200/300).

131. Malamud, Bernard. *A New Life*. Cloth, jacket. First Edition. New York: Farrar, Straus & Cudahy, [1961].

Signed by Malamud on the title-page. Some soiling and darkening to the jacket; owner's presentation inscription to the front free endpaper, hinge tender before title, very good or better in very good jacket. (200/300).

132. McCarthy, Cormac. *All the Pretty Horses*. Half cloth and boards, jacket. First Edition. New York: Knopf, 1992.

Winner of the National Book Award. Fine in fine jacket. (200/300).

133. McClure, Michael. *Love Lion Book*. Cloth-backed boards, spine lettered in gilt. No. 7 of 40 specially bound copies. San Francisco: Four Seasons Foundation, 1966.

Signed by McClure in the colophon. Fine, without dust wrapper, as issued. (300/400).

134. McClure, Michael. *Solstice Blossom*. Original watercolor frontispiece by Wesley Tanner. 11x8-3/4, pictorial wrappers. No. 8 of 30 copies for sale, printed by Wesley Tanner. No place: Arif Press, 1973.

Signed by McClure and Tanner in the colophon. There was also an issue of 100 copies printed for friends of the author and the press, which were not for sale and did not have the original watercolor by Tanner. A few tiny rub marks to the wrappers; minor crease to top margin of the frontispiece, else very good to near fine. (200/300).

135. McCourt, Frank. *Angela's Ashes: A Memoir*. Half cloth & boards, jacket. First Edition. [New York]: Scribner, 1996.

Pulitzer Prize-winning novel. Jacket spine ends a little crimped; volume with slight fading at lower edge of front cover; near fine to fine in like jacket. (200/300).

136. McMurty, Larry. *Moving On*. Signed by McMurtry on the title-page. (Crease to spines of jacket and volume, some other shelf wear.) [1970]. * *All My Friends are Going to be Strangers*. Inscribed and signed by McMurtry on the front free endpaper. (A few very faint stains to top portion of front cover.) [1972]. * *The Desert Rose*. Signed by McMurtry on the front free endpaper. (A few very small rub marks to front board.) [1983]. Together, 3 vols. Cloth &/or boards, jackets. First Editions. New York: Simon & Schuster, various dates.

Nice trio of signed McMurtrys. First very good, others near fine. (250/350).

137. McMurtry, Larry. *Terms of Endearment*. Cloth & boards, jacket. First Edition. New York: Simon & Schuster, [1975].

Light shelf wear, usual browning to the text, very good or better in like jacket. (200/300).

138. McPhee, John. *Annals of the Former World: Book I, Basin and Range*. * *...Book II, In Suspect Terrain*. Together, 2 vols. issued as a set. Cloth, slipcase. Each No. 112 of 450 copies. New York: Farrar, Straus, Giroux, [1983].

Each signed by McPhee on the limitation-page. Top page edges slightly rippled from dampness, a small stain to top corner of page edges of Book II; else very good or better. (200/300).

139. Michener, James A. *The Bridges at Toko-ri*. Two-tone blue cloth with horizontal gilt band on front cover, spine lettered in gilt and silver, jacket. First Edition, First State. [New York]: Random House, [1953].

Novel about jet pilots in Korea, in which was posed the famous query, "Where did we get such men?" First state, with blue endpapers. Rubberstamp of Gustav A. Schorn on the front free endpaper. A little rubbing to jacket extremities; spine head faded a touch; near fine to fine in like jacket. (200/300).

140. Michener, James A. *Recessional*. Cloth lettered in gilt, slipcase. No. 71 of 500 copies. First Edition. New York: Random House, [1994].

Signed by Michener on the limitation-page. Fine condition. (200/300).

141. Michener, James. *Return to Paradise*. Cloth with "Presentation Edition" stamped at lower front cover, plain acetate dust wrapper. No. 985 of an unstated limited edition for presentation to the booksellers of America. First Edition. New York: Random House, [1951].

Special presentation edition, not issued with the regular dust jacket. Acetate with a few short tears, spine slightly cocked, near fine. (200/300).

142. Michener, James. *Ventures in Editing*. Gilt-lettered red cloth, slipcase. "Proof Copy" of 26 deluxe copies. First Edition. Huntington Beach: James Cahill, 1995.

Signed by Michener on the limitation page, with his personal rubberstamp. Fine. (250/350).

143. Miller, Arthur. *Death of a Salesman: Certain Private Conversations in Two Acts and a Requiem*. Illus. with 5 etchings by Leonard Baskin; tissue guards. 10-1/2x8, full burgundy niger, gilt-lettered spine, slipcase; bound by Gray Parrot. No. 1463 of 1500 copies designed by Ben Shiff and Printed by the Wild Carrot Letterpress. New York: Limited Editions Club, [1984].

Signed in the colophon by Miller and Baskin. The leather is slightly discolored at the top portions of the covers, apparently a natural aspect, else near fine to fine. (400/600).

144. Mitchell, Joseph. *Old Mr. Flood*. Cloth, jacket. First Edition. New York: Duell, Sloan & Pearce, [1948].

Signed by Mitchell on the front free endpaper. Jacket with chips at corners and spine ends, some soiling to rear panel; faint foxing to the endpapers, else fine in near fine jacket. (400/600).

145. Momaday, N. Scott. *The Way to Rainy Mountain*. Illus. by Al Momaday. Cloth, jacket. First Edition. [Albuquerque]: Univ. of New Mexico Press, [1969].

The second regularly-published book by the author of *House Made of Dawn*, which was the first book written by a Native American author to win the Pulitzer Prize for fiction. The present work is an account of the Kiowa tribe's

history and migration to the land it presently occupies. The illustrator, Al Momaday, is the author's father, and a well-known and distinguished contemporary Kiowa painter. Near fine in near fine jacket. (200/300).

146. Mundy, Talbot. *The Hundred Days and the Woman Ayisha*. Cloth, jacket. First Edition. New York: Century, [c.1932].

Jacket spine ends chipped and frayed, darkened/soiled patch to top of front panel, short tear to top edge of front panel, price clipped; volume spine ends a bit crimped, else near fine in very good jacket. (200/300).

147. Mundy, Talbot. *Jimgrim and Allah's Peace*. Jacket. First Edition. New York: D. Appleton-Century, 1936.

In the very scarce variant publisher's binding of brown cloth with spine panel stained in black and gold lettering. Jacket spine a little sunned, 3 or 4 tiny holes in it (from cat claw?), a little edge wear with -1/4" tear to rear panel, price clipped; spine leaning a bit, ink name to front free endpaper, else near fine in very good jacket. (200/300).

TIM O'BRIEN'S FIRST NOVEL, INSCRIBED

148. O'Brien, Tim. *If I Die in a Combat Zone Box Me Up & Ship Me Home*. Cloth, jacket. First Edition. [New York]: Delacorte Press, [1973].

Inscribed and signed by O'Brien on the title-page "*To Ken, best, Tim O'Brien.*" O'Brien's scarce first novel. Spine very slightly cocked, else fine in fine jacket. (1000/1500).

ADVANCE COPY FOR REVIEW

149. O'Hara, John. *Appointment in Samarra*. Plain wrappers with attached color pictorial jacket. First Edition, advance copy for review. New York: Harcourt, Brace, [1934].

Advance review copy in wrappers of the author's first novel. Rubberstamp on front free endpaper filled out in ink to indicate publication on Aug. 16, with price probably \$2.50. Some wear to edges and joints, front fold partially split, spine creased and leaning a bit, else very good, in custom-made folding cloth box. (1000/1500).

150. Parker, Dorothy. Autographed letter, signed by Parker, to literary agent H.N. Swanson. 10-1/4x6-1/2, on Parker's letterhead. Los Angeles: Sunday Morning, [c.1940].

Short letter from the American humorist and short story writer, instructing Swanson on the disposition of a manuscript she had left with him, "*My husband has the flu and is unable to stop by for the manuscript. Would you mind mailing it to him here, and he will see that Mr. Paynter receives it....*" Just to show she doesn't expect something for nothing, Parker adds "*I enclose stamps.*" Two tiny pinholes in upper left corner, else fine. (500/800).

INSCRIBED TO HENRY MILLER, WITH 3 VARIANT JACKETS

151. Patchen, Kenneth. *The Dark Kingdom*. Green cloth, spine lettered in silver, with three variants of the dust jacket. Second Printing. [New York: Padell, 1948].

Presentation copy to Henry Miller, inscribed and signed by Patchen on the front free endpaper, "*For Henry Miller, admiringly respectfully affectionately, Kenneth Patchen, June 30, 1948.*" Though identified as the Second Printing on the back of the title-page, this is actually the first real trade edition; previously it was issued by Wayne Harris and Jan Givens while they were graduate students at Columbia. In addition to the fine presentation inscription, the present copy has three variants of the dust jacket: one is printed in yellow and black as described by Morgain in the bibliography; the other two, obviously rejected versions, are printed in red and black with variant designs. A number of years ago a copy was catalogued which was inscribed to Kenneth Rexroth, having two different jackets, but the third variant is unrecorded. The outer jacket, which is the regular yellow one, is a little browned, the other two are crisp and in fine condition, and the book is nearly fine. (800/1200).

152. Patchen, Kenneth. *Of the Lion the Teeth*. Wrappers. Norfolk, CT: New Directions, [1942]. * *An Astonished Eye Looks Out of the Air*. Wrappers. (A little edge wear.) 1 of 1950 copies. Waldeport, OR: Untide Press, [1945]. * *They Keep Riding Down All the Time*. Wrappers. New York: Padell, [1946]. * *Pictures of Life and Death*. Wrappers (rubbed at spine and edges). [New York: Padell, 1946]. * *Patchen: Man of Anger & Light by Henry Miller. A Letter to God by Kenneth Patchen*. Wrappers (rubbed at spine and edges). [New York: Padell, 1946]. * *Hurrah for Anything: Poems & Drawings*. Thin boards (with a little rubbing & soiling. Highland: Jonathan Williams, 1957. * Plus and Original Holiday Greeting Card from the Patchen's, with hand-stencilled lettering as well as a color reproduction of a painting. 8x11-1/2,

protected between plexiglass. (Some wear at the old folds.) 1948. Together, 7 items. Various places: various dates.

The books are all first editions. Generally very good condition. (200/300).

INSCRIBED TO AUTHOR'S MOTHER

153. Perelman, S.J. *The Road to Miltown, or Under the Spreading Atrophy*. Half cloth & boards, jacket. First Edition. New York, Simon & Schuster, 1957.

Presentation copy inscribed by the author to his mother on the front free endpaper, "*To Mother, with all my love, Sid J, 21 January 1957.*" The jacket is designed by Ben Shahn. Volume corners and spine ends slightly bumped/rubbed; else near fine in fine jacket. (1200/1500).

154. (Poetry) *The Poetry Quartos*. 12 booklets containing poems by Genevieve Taggard, Robert Frost, Vachel Lindsay, Edwin Arlington Robinson, Louis Untermeyer, Alfred Kreymborg, H.D., Elinor Wylie, Theodore Dreiser, William Rose Benét, Conrad Aiken, Witter Bynner. Various colored wrappers, printed paper portfolio, slipcase. 1 of 475 copies printed, designed & made by Paul Johnston in Slivermine, Connecticut. First Edition. New York: Random House, 1929.

Slipcase lacking top and bottom panels, paper folder a little worn, the booklets in fine condition. (200/300).

155. Powers, Tim. *The Skies Discrowned*. Color frontis. by Tim Parks Boards simulating morocco, jacket. No. 107 of 300 copies. First Hardcover Edition. [Huntington Beach]: James Cahill, [1993].

Signed on the limitation page by Tim Powers, Phil Parks and James P. Blaylock. Fine. (200/300).

156. Price, Reynolds. *A Long and Happy Life*. Signed by Price on the title-page. (Bookplate on front free endpaper.) 1962. * *The Names and Faces of Heroes*. 1963. * *A Generous Man*. 1966. Together, 3 vols. Cloth, jackets. First Editions. New York: Atheneum, various dates.

Some rubbing and wear to the jackets, generally very good or a bit better. (500/800).

157. Rand, Ayn. *Anthem*. Cloth, jacket. Caldwell, ID: Caxton Printers, 1969.

Signed by Rand on the half-title page, dated July 4, 1776. This is the seventh printing of the first American hardcover edition of the work. Light rubbing and edge wear to the jacket, price clipped; else near fine. (1000/1500).

158. Rand, Ayn. *Atlas Shrugged*. Cloth, jacket. First Edition. New York: Random House, [1957].

Jacket with tiny hole in spine, a little rubbing to spine ends and corners; volume shaken a trifle, near fine to fine in nearly fine, bright jacket, rarely seen any better. (1000/1500).

159. Rand, Ayn. *The Fountainhead*. Gilt-lettered red cloth. First Edition. Indianapolis: Bobbs-Merrill, [1943].

With "First Edition" printed on copyright page. Slight sunning to spine, a few tiny flakes to lettering of spine imprint; faint foxing to endpapers, inscription on front free endpaper dated Dec. 1943, otherwise near fine. (600/900).

160. Rand, Ayn. *The Virtue of Selfishness: A New Concept of Egoism*. Cloth, jacket. [New York]: New American Library, [1964].

Signed by Rand on the half-title page, dated July 4, 1776. Volume spine ends with slight fading, faint foxing to page fore-edges; else near fine. (800/1200).

IN JACKET WITH MS. CORRECTIONS BY RAND

161. Rand, Ayn. *We, the Living*. Cloth, jacket. First Edition. New York: Macmillan, 1936.

Ayn Rand's first book, a novel of the Russian Revolution. The dust jacket on this copy has pencil corrections and emendations by Ayn Rand to the blurb on the front and rear flaps, apparently in preparation for a revised printing

of it. A few words are crossed out, others substituted, and the paragraph giving a biographical sketch of Rand is marked for deletion. The jacket is worn, front flap detached, rear panel lacking and supplied in facsimile with rear flap attached to the facsimile, a few holes in the spine are made less noticeable by the backing of the facsimile; covers soiled and worn, leaning, just in good condition, but Rand's scarce first book with significant association. (2000/3000).

162. Rice, Anne. *Interview with the Vampire*. Half cloth & boards, gold foil dust jacket. First Edition. New York: Knopf, 1976.

The bright foil jacket with -1/4" closed tear at top of front, small soil spot to one of the letters on the front panel, a few slight indents; front cover with slight fading at lower edge, else near fine in near fine jacket. (300/500).

163. Robbins, Tom. *Another Roadside Attraction*. Cloth, jacket. First Edition. Garden City: Doubleday, 1971.

Author's first novel. Review copy, with slip tipped to front free endpaper. Jacket with a little rubbing and creasing to extremities; volume spine ends slightly crimped, else fine in near fine jacket. (600/900).

164. Robbins, Tom. *Still Life with Woodpecker*. Cloth, jacket. First Edition. New York: Bantam, [1980].

Jacket with a touch of rubbing to spine ends, small crease to front flap; else fine in fine jacket. (200/300).

165. Salinger, J.D. *The Complete Uncollected Short Stories of J.D. Salinger*. 2 vols. Wrappers. First Printings. [No place: 1974].

Pirated edition with no imprint; quite uncommon with both volumes in the first printing. Volume I in cream saddle-stitched wrappers printed in purple (the 2nd printing was perfect bound); Volume II with white wrappers printed in purple, perfect-bound. Vol. I with a few light fox and soil marks to the wrappers, 3/4" tear at top right corner of front wrapper, ink name on the inside of the front wrapper, else about very good; Vol. II near fine with faint soiling to rear wrapper. (500/800).

RARE FIRST STATE

166. Salinger, J.D. *Raise High the Roof Beam, Carpenters and Seymour An Introduction*. Cloth, jacket. First Edition, First Printing, First State. Boston: Little, Brown, [1959].

Rare first state of the first printing, without the dedication-page inserted. There were very few of the first state released - the number is generally given as 20, but it is thought a few more crept out; Salinger discovered the omission and insisted that the publisher insert the dedication leaf into the 100,000 copies already printed. Thus, the second state has a tipped-in dedication leaf, and the second printing has the dedication leaf integral. Just a little rubbing to the jacket; volume spine faded, light foxing to the endpapers, ink name to front free endpaper, else very good in near fine jacket. (1000/1500).

167. Shute, Nevil. *On the Beach*. Red cloth, spine lettered in gilt, jacket. First Edition. London: Heinemann, [1957].

Scarce first edition of the memorable post-apocalypse novel, basis for the Stanley Kramer film starring Gregory Peck, Ava Gardner, Anthony Perkins and Fred Astaire. Jacket rubbed at folds, chipped a bit at corners and spine ends, 3/4" chip to top right corner of rear panel; volume with rubbing at corners and spine ends, rubberstamped date Aug. 1957 to lower edge of front pastedown, else very good or better in very good jacket. (300/500).

168. Sinclair, Upton. *Between Two Worlds*. Inscribed "To the Lessers, with love, Upton Sinclair" on the front free endpaper. Red cloth lettered in silver. (Mild fading to spine; endpapers darkened a touch.) New York: Published by the Author, [1941]. **It Happened to Didymus*. Inscribed "To our dear old friend, Sol Lesser, with love, Upton Sinclair." Cloth, jacket. (Rubbing to jacket spine ends and corners). New York: Sagamore Press, [1958]. Together, 2 vols. First Editions. New York: [1941 & 1958].

Significant association copies inscribed by Sinclair to an important movie producer who worked with Sinclair on the movie project "Que Viva Mexico," along with Tesse and Eisenstein. Near fine. (400/600).

169. Smith, Clark Ashton. *The Abominations of Yondo*. Black cloth, spine lettered in gilt, jacket. 2000 copies printed. First Edition. Sauk City: Arkham House, 1960.

Jacket rubbed at folds and extremities, wear to spine head; a little fingering to the cloth, else near fine in very good jacket. (200/300).

170. Stegner, Wallace. *Angle of Repose*. Boards, jacket. First British Edition. London: Heinemann, [1971].

Scarce British edition of the book deemed by many the most important novel ever written on the American West during the period of settlement. Jacket with some edge wear, a few short tears and creases; adhesion damage to the front free endpaper, else very good in like jacket. (200/300).

SELECTION OF STEINBECK

171. Steinbeck, John. *Burning Bright: A Play in Story Form*. Beige cloth printed in red, jacket. First Edition. New York: Viking, 1950.

Goldstone-Payne A29.a - Jacket with just a touch of rubbing to spine ends, top corners of both front and rear flap clipped, old bookstore label affixed to lower corner of rear flap; spine slightly cocked, else near fine in like jacket, bright. (300/500).

172. Steinbeck, John. *Cannery Row*. Blue wrappers. First Edition (Advance copy?). New York: Viking, 1945.

Goldstone-Payne A22.a - Though listed by Goldstone-Payne as simply an issue in wrappers, this seems more likely to be an advance copy, apparently for review purposes. A bit of sunning to spine area, repaired tear along lower front joint area, and this part of inside cover is sticking to front free endpaper, split to rear joint, else very good, quite scarce. (500/800).

173. Steinbeck, John. *Cannery Row*. Buff cloth printed in blue, jacket. First Edition, Cloth Issue, First State. New York: Viking, 1945.

Goldstone-Payne A22.b - First state in buff cloth; there was not enough of the buff cloth to complete the run, so canary-yellow cloth was selected to bind the remainder. Jacket rubbed at folds and joints, nicks to spine ends and corners, 2" tear to rear fold into the flap, 1/4" tear to top edge of front panel; slight rubbing to volume spine ends and corners, tiny darkened spot to spine foot; else near fine in very good or better jacket. (400/600).

174. Steinbeck, John. *East of Eden*. Green cloth, front cover printed in dark green, spine printed in black on brown background, jacket. First Edition, Trade Issue. New York: Viking, 1952.

Goldstone-Payne A32.b - First issue jacket with photo of Steinbeck on rear panel. Jacket spine a little sunned, a few small stains, ends and corners lightly rubbed, top 1/4" of rear panel darkened; volume spine head with 1/8" tear and a little rubbing; else near fine in very good or better jacket. (300/500).

GRAPES SIGNED BY STEINBECK

175. Steinbeck, John. *The Grapes of Wrath*. Beige pictorial cloth, jacket. First Edition. New York: Viking, [1939].

Goldstone-Payne A12.a - Signed by Steinbeck on plain card affixed to half-title. Perhaps the most influential, and best remembered, book to come out of the Great Depression. As an instrument of social criticism, the impact of *The Grapes of Wrath* is comparable to that of *Uncle Tom's Cabin* in the previous century. With contemporary sticker of the J.W. Robinson Co., Los Angeles, affixed to inside flap of jacket, with detachable price of \$2.75 (the price of issue) still present. Some rubbing to the jacket rear joint, spine head and flap folds, tiny nicks at corners, 1/8" tear at spine foot; near fine to fine in nearly fine jacket. (3000/5000).

TWO MORE SIGNED STEINBECKS

176. Steinbeck, John. *In Dubious Battle*. Yellow cloth with rules in red, spine lettered in black, jacket. First Edition, regular issue. New York: Covici Friede, [1936].

Goldstone-Payne A5.b - Signed by Steinbeck on the front free endpaper. Jacket missing top 2" and bottom 2-1/4" of spine strip, split along remaining joints with tape repairs, glue residue on the inside of the jacket at corners and along top from earlier repairs, more recent tape repairs at corners and folds, spine (the portion remaining, anyway) darkened, front panel less so; volume with several horizontal offset streaks to the covers from the repairs to the jacket, a few tape stains to the endpapers, else very good in fair to good jacket. (1000/1500).

177. Steinbeck, John. *The Moon is Down*. Blue cloth, front cover stamped in blind, spine stamped in silver, jacket. First Edition, First State. New York: Viking, 1942.

Goldstone-Payne A16.b - Signed by Steinbeck on the title-page. First state, without printer's name on copyright page and with large period between "talk" & "this" on p. 112, line 11. Jacket also in the rough-textured 1st state. Jacket with a little extremity rubbing, spine darkened a bit, price clipped; leaning somewhat, darkening to the endpapers, else very good in nearly fine jacket. (2000/3000).

178. Steinbeck, John. *The Moon is Down*. Blue cloth, front cover stamped in blind, spine stamped in silver, jacket. First Edition, First State. New York: Viking, 1942.

Goldstone-Payne A16.b - First state, without printer's name on copyright page and with large period between "talk" & "this" on p. 112, line 11. The jacket also in the rough-textured 1st state. Jacket price clipped; slight sunning to cover edges and spine head, leaning, else very good in nearly fine jacket. (300/500).

179. Steinbeck, John. *Of Mice and Men*. Beige cloth stamped in terra cotta and black, jacket. First Edition, First Issue. New York: Covici Friede, [1937].

Goldstone-Payne A7.a - First issue with the words "and only moved because the heavy hands were pendula" on p.9; also, the bullet between the two 8's in the page number 88. A bit of darkening to jacket spine, soiling to rear panel, - 1/4" tear at top of front fold, lower corner of front flap clipped but price present at top corner; volume spine ends darkened, a bit rubbed, else near fine in very or better good jacket. (600/900).

180. Steinbeck, John. *The Pearl*. Illus. with drawings by José Clemente Orozco. Brown cloth pictorially stamped on brown on front cover, spine lettered in gilt on black background, jacket. First Edition. New York: Viking, 1947.

Goldstone-Payne A25.a - Second state of the jacket with photograph of Steinbeck looking to his right. Jacket with some chipping and wear to the spine ends and corners, scuff to rear joint, 1" tear up front fold; volume spine slightly cocked, else near fine in very good jacket. (300/500).

181. Steinbeck, John. *Travels With Charley in Search of America*. Coarse bleached cloth, front cover stamped in red with picture of a dog, spine printed vertically from top to bottom in red and black, jacket. First Edition. New York: Viking, [1962].

Goldstone-Payne A39.a - Some darkening and soiling to the jacket, chipped a bit at spine ends and corners, rubbing to joints and folds, 2 horizontal creases to spine; cover edges a little dusty, slight bump to top edge of front cover; else very good in very good jacket. (200/300).

182. Steinbeck, John. *The Wayward Bus*. Reddish-orange cloth lettered in gilt, illustration of a bus blindstamped at the bottom of the front cover, jacket. First Edition, Third Binding. New York: Viking, 1947.

Goldstone-Payne A23 - In the two earlier binding states, the bus on the front cover was lighter than the rest of the cloth, and darker than the rest. Jacket spine ends, corners and folds rubbed a bit, a few tiny tears; slight darkening to endpaper gutters, else near fine in very good, unclipped jacket. (200/300).

183. Steinbeck, John. *The Winter of Our Discontent*. Bright blue cloth, front cover stamped in blind, spine lettered in silver on partial black background, jacket. First Trade Edition. New York: Viking, 1961.

Goldstone-Payne A38.b - Jacket darkened at spine, folds and top margins, a few small rub marks to rear panel; slight darkening to volume spine, leaning a bit, very good or better in like jacket. (200/300).

184. Sterling, George, Genevieve Taggard & James Rorty, eds. *Continent's End: An Anthology of Contemporary California Poets*. 9-1/2x6-1/2, quarter vellum & boards. 1 of 600 copies printed by John Henry Nash. San Francisco: Book Club of California, 1925.

Important compilation including verse by Sterling, Robinson Jeffers, Edwin Markham, Clark Ashton Smith, Mary Austin, Stephen Vincent Benet, Stanton A. Coblentz, Ina Coolbrith, Maynard Dixon, Sara Bard Field, and many others. A little shelf wear, near fine, tight. (200/300).

185. Sun Ra. *The Immeasurable Equation*. Illustrated from photographs, the text being italic and normal typecript, printed on variously colored papers. First Edition. [Philadelphia: El Saturn Records, 1985].

Signed by Sun Ra on the first page. Poetry from the avant-garde jazz musician who dwells on the fringes of the universe. Fine. (200/300).

186. Trumbo, Dalton. Typed Document, signed by Trumbo as well as H.N. Swanson and Richard Landau. The letter is a carbon, stamped "Copy" in red, but the signatures are original. On the letterhead of H.N. Swanson. West Hollywood, CA: March 8th, 1940.

Document regarding film rights to a story by the novelist and screenwriter who was black-listed in the 1950's for supposed Communist sympathies. The document, in the form of a letter to Richard Landau, confirms an agreement that H.N. Swanson, Inc., "*shall have the right to represent all stories heretofore written by Dalton Trumbo in accordance with the terms of our agency contract with him... Notwithstanding the foregoing, however, we agree that you shall be entitled to 5% commission upon the sale either by you or by us of the motion picture rights to 'The General Came to Stay'....*" Fine condition. (200/300).

187. Updike, John. *Baby's First Step*. Gilt-dec. & lettered green cloth, slipcase. No. 62 of 100 copies. First Edition. Huntington Beach: James Cahill, [1993].

Signed by Updike in the colophon. Fine. (200/300).

188. Vidal, Gore. *A Search for the King*. Cloth, jacket. New York: Dutton, 1950.

Jacket spine a little sunned, light soiling to rear panel; volume with minor soiling to top page edges, else near fine in like jacket. (200/300).

189. Vidal, Gore. *Williwaw: A Novel*. Black cloth lettered in blue, jacket. First Edition. New York: E. P. Dutton, 1949.

Signed by Vidal on front free endpaper; this was his first book. Jacket with a little rubbing to the edges and joints; volume spine ends and corners rubbed just a touch, old bookseller's small label to lower margin of front free endpaper, else near fine to fine in near fine jacket. (400/600).

190. Vonnegut, Kurt, Jr. *Slaughterhouse-Five, or the Children's Crusade: A Duty-Dance with Death*. Blue cloth lettered in gilt, jacket. First Edition. [New York]: Delacorte, [1969].

Probably Vonnegut's most important book. Some darkening to jacket, primarily the spine; volume spine leaning slightly, head crimped; ink name to front flyleaf, else near fine in near fine, unchipped jacket. (300/500).

HOLLYWOOD'S LUNATIC FRINGE

191. West, Nathanael. *The Day of the Locust*. Red cloth, paper spine label, jacket. First Edition. New York: Random House, [1939].

West's stirring novel about Hollywood's lunatic fringe. Some rubbing and edge wear to the jacket, spine head chipped, foot and corners less so, 2x1" paper replacement to margin of front panel and flap; fading to the front joint, mar (burn mark?) to fore-edge of front cover and first several leaves, some darkening/offset to the endpapers, else very good in like jacket. (1000/1500).

192. Wharton, Edith. *Ethan Frome*. Red cloth letted in gilt, t.e.g. First Edition, First Issue. New York: Scribner's 1911.

First issue, with the top edges gilt, and "wearily" on p.135, line 21, in perfect type. Spine faded a touch with a bit of rubbing to ends and corners, leaning slightly, very good or better. (250/350).

193. Wharton, Edith. *The Writing of Fiction*. Half cloth & boards, paper spine label, jacket. First Edition. New York: Scribner's, 1925.

Laid in is a postcard order form for Wharton's *Hudson River Bracketed*. Bookplate of John and Margaret Stanton. Jacket spine darkened, rubbed, top 1" lacking, a few edge tears and chips; volume spine head faded a bit, else near fine in very good jacket. (200/300).

194. Williams, Tennessee. *Cat on a Hot Tin Roof*. Cloth, jacket. First Edition. [New York]: New Directions, [1955].

Jacket with small chips and tears at spine ends and corners; volume spine ends a little rubbed, slight darkening to endpapers, else near fine in like jacket. (200/300).

195. Williams, Tennessee. *Hard Candy: A Book of Stories*. 9-1/2x6, half cloth & dec. boards, slipcase with paper cover label. Limited First Edition. [New York]: New Directions, [1954].

Slipcase with some sunning and extremity rubbing; volume with small smudge to rear cover, else near fine in very good slipcase. (200/300).

196. Williams, Tennessee. *The Roman Spring of Mrs. Stone*. Parchment-backed dec. boards, gilt-lettered spine, slipcase. 1 of 500 copies. First Edition. [New York]: New Directions, [1950].

Signed by Williams in the colophon. Some sunning to the slipcase, dampstain to lower corner of one side; volume spine darkening with a few small stains, else very good in like slipcase. (200/300).

197. Williams, William Carlos. *A Voyage to Pagany*. Cloth, jacket. First Edition. New York: Macaulay, 1928.

Williams' first novel, quite scarce in jacket. Some rubbing and extremity chipping to the jacket; volume spine slightly cocked, ends crimped, mild marginal darkening to contents, else near fine in very good jacket. (300/500).

198. Wilson, Edmund. *The Boys in the Back Room: Notes on California Novelists*. 9-1/2x6, cloth, paper spine & cover labels. No. 42 of 100 copies. San Francisco: Colt Press, 1941.

Signed by Wilson in the colophon. Light foxing to the covers, near fine. (500/800).

WODEHOUSE'S FIRST BOOK

199. Wodehouse, P.G. *Love Among the Chickens: A Story of the Haps and Mishaps on an English Chicken Farm*. Illus. by Armand Both. Pictorial cloth. First American Edition. New York: Circle Publishing, 1909.

McIlvaine A7b - Wodehouse's first book. Pp.57-58 and the plate which precedes the leaf with 3" of top corner torn off, affecting a few lines of text but not the image of the illustration, two ink names to the front pastedown, one of which is torn off; other than that, a very nice, tight copy. (300/500).

200. Wodehouse, P.G. *The Luck of the Bodkins*. Cloth, jacket. First American Edition. Boston: Little, Brown, 1936.

Jacket worn at edges and folds, a few tears, chips and creases, spine ends frayed with some paper loss; just a little shelf wear to the volume, minor offset to the endpapers, ownership signature to front free endpaper dated Christmas 1935, else near fine in good to very good jacket. (200/300).

201. Wodehouse, P.G. *The Mating Season*. Red boards lettered in silver, jacket. First American Edition. New York: Didier, [1949].

Jeeves is back. Jacket chipped at spine head and top of front and rear panels, a few smaller chips to extremities, 1-1/2x1/2" piece missing from rear panel blurb, a few tears the longest about 3"; a little rubbing to volume extremities, ink inscription to front free endpaper dated Xmas 1949, else very good or better in good, price-clipped jacket. (200/300).

202. Wodehouse, P.G. *Uncle Dynamite*. Red boards lettered in silver, jacket. First American Edition. New York: Didier, [1948].

The bright pictorial jacket, depicting a wild party scene, has a 1/2x1" chip to top left corner of front panel, smaller chips to top and bottom of rear panel and spine head; a little rubbing to volume extremities, ink inscription to front free endpaper dated Xmas 1948, else very good in very good jacket. (200/300).

SIGNED BY WOOLF, 1/500

203. Woolf, Virginia. *Beau Brummell*. Designed with decorations by W.A. Dwiggins. 12-1/2x9-1/4, cloth-backed boards, small pictorial cover label, spine lettered in gilt, slipcase. No. 469 of 500 copies, printed and bound at the Printing House of W.A. Dwiggins. New York: Rimington & Hooper, 1930.

Signed by Woolf on the blank leaf facing the title. A lovely production in fine condition, very scarce thus. (3000/4000).

