

Sale 221: Thursday, May 10, 2001 - 1:00 p.m.

Fine Modern Literature

WITH EDWARD GOREY DJ

1. Amis, Kingsley. *Lucky Jim*. Rust-red cloth stamped in white, jacket. First American Edition. Garden City: Doubleday, 1954

The dust jacket is designed by Edward Gorey. Light soiling to the jacket; volume spine ends a little crimped, else fine in near fine jacket. (500/800)

2. Anderson, Sherwood. *Alice & the Lost Novel*. Dec. boards. No. 99 of 394 copies printed by Robert MacLehose & Co. First Edition. London: Elkin Mathews & Marrot, 1929

Signed by Anderson on the limitation page. Spine slightly faded, corners rubbed a touch, else near fine. (200/300)

3. Ashbery, John, et al. *Apparitions: Poems by John Ashbery, Galway Kinnell, W.S. Merwin, L.M. Rosenberg, Dave Smith*. Cloth-backed boards with gilt fleurs-de-lys pattern, spine lettered in gilt. No. 154 of 300 copies designed and printed by the Castle Press. First Edition. Northridge: Lord John Press, 1981

Each of the poems is signed by its poet. Fine. (200/300)

4. Barrie, J.M. *The Admirable Crichton*. Blue cloth, paper cover & spine labels. London: Hodder & Stoughton, [1918]

Presentation copy inscribed and signed by Barrie to one of the cast members in the original performance of the play, "*Miss Millie L. Emden, whose 'Wench' in 'The Admirable Crichton' has always been much admired by her friend, the grateful author, J.M. Barrie, May 1920.*" In addition, signed by all 25 members of the original cast on the half-title and facing page, and by one on the title-page. A little shelf wear, spine label slightly chipped, else very good, a unique, significant and desirable copy. (300/500)

5. Bates, H[erbert] E[rnest]. *Catherine Foster*. Green cloth, spine lettered in gilt. First Edition. London: Jonathan Cape, [1929]

Presentation copy with 13-line signed inscription by Bates on the half-title, quoting a passage from the book, dated November '29. With the leather book label of John Stuart Grove. Minor soiling and darkening to jacket; hinge cracked at front endpapers, else very good or better in like jacket.

(250/350)

6. Bemelmans, Ludwig. *Now I Lay Me Down to Sleep*. Illus. with 4 color plates by the author; pictorial endpapers. Cloth, large color pictorial cover label by the author, leather spine label, slipcase. No. 204 of 400 copies. First Illustrated Edition. New York: Viking Press, 1945

Signed by Bemelmans on the limitation-page. Slipcase with a bit of extremity wear, splitting along a seam; vol. spine a little darkened, else near fine in very good slipcase. (200/300)

7. Berry, Wendell. *November Twenty Six Nineteen Hundred Sixty Three*. Illus. with tipped-in plates from drawings by Ben Shahn. 7x9, white cloth, slipcase. Limited Edition. New York: George Braziller, [1964]

Signed by Berry & Shahn in the colophon. Fine in sunned slipcase. (200/300)

8. Bly, Robert. *Silence in the Snowy Fields & other poems*. Quarter parchment & blue cloth, spine lettered in gilt, jacket. London: Jonathan Cape, [1967]

Inscribed by Bly on the front free endpaper, "*For Tony Jackson, the visiting American poet, Robert Bly, June, 1968,*" with a drawing of an odd-looking animal on the side of which is the legend "Yankee Go Home." There was a smaller version of this book published earlier in the United States by Wesleyan University Press. Near fine. (200/300)

RAY BRADBURY CORRESPONDENCE

9. Bradbury, Ray. Group of correspondence between Ray Bradbury and Jeffrey Hansen, a writer who had written an article about Bradbury (a typescript of which is included.) Includes: Two typed letters, signed by Bradbury, to Hansen; one typed note signed by Bradbury to Hansen, on illustrated stationery, mounted on board by Bradbury; one photocopy of Bradbury's *Zen and the Art of Writing*, inscribed and signed by Bradbury to Hansen; typescript of Bradbury's *Narration for the United States Pavilion at the New York World's Fair* (19 leaves, on rectos only, brad-bound in wrappers) which is inscribed and signed by Bradbury to Hansen on the front wrapper; two labels inscribed and signed by Bradbury, with a note stating Hansen could place them in books; plus a few other items. Various places: various dates

All in very good to fine condition. (500/800)

10. Bradbury, Ray. *The Martian Chronicles*. Intro. by Martin Gardner. Illus. from lithographs and intaglio illustrations by Joseph Mugnaini. 10-1/2x7-1/4, silkscreened black buckram, slipcase. No. 1896 of 2000 copies. Avon, CT: Limited Editions Club, 1974

Signed by Bradbury and Mugnaini in colophon. Fine. (200/300)

11. Bradbury, Ray. *S is for Space*. Cloth, jacket. First Edition. New York: Doubleday, 1966

Signed by Bradbury on the front free endpaper, dated 6/11/88. Jacket lightly rubbed at spine ends and corners, small nick at head, price clipped; volume spine head sunned a touch, very faint discoloration to endpapers, else fine in near fine jacket. (300/500)

12. Bradbury, Ray. *Something Wicked This Way Comes*. Cloth, jacket. First Edition. New York: Simon & Schuster, 1962

Signed twice by Bradbury on the front free endpaper, with the most recent signature dated June 11, 1988. Minor rubbing and soiling to the jacket, price clipped; volume spine head bumped, near fine in very good jacket. (300/500)

13. Bradbury, Ray. *When Elephants Last in the Dooryard Bloomed: Celebrations for almost any day in the year.* 1973. * *Where Robot Mice and Robot Men Run Round in Robot Towns: New Poems, Both Light and Dark.* 1977. Together, 2 vols. Cloth &/or boards, jackets. First Editions. New York: Knopf, 1973 & 1977

Each inscribed and signed by Bradbury. Some shelf wear, second volume leaning, else both very good of better. (200/300)

14. Burke, James Lee. *The Lost Get-Back Boogie.* Cloth, jacket. First Edition. Baton Rouge: Louisiana State University Press, 1986

Signed by Burke on the title-page. Mystery set in Montana. Jacket with the slightest rubbing to the spine ends and corners; fine in fine jacket. (400/600)

15. Caldwell, Erskine. *Tobacco Road.* Gilt-lettered cloth, jacket. First Edition. New York: Scribner's, 1932

Jacket with -1/2x-3/4" triangular chip to top of rear panel, smaller chip near spine head, slight chips at spine foot and corners, 1" tear up front fold; offset to front endpapers, else near fine in very good or better jacket, in custom-made folding cloth felt-lined box. (600/900)

16. Capote, Truman. *A Christmas Memory.* Gilt-lettered green cloth, pictorial slipcase. No. 462 of 600 copies. First Edition. New York: Random House, [1956]

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

SCARCEST OF CAPOTE'S TRADE EDITIONS

17. 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. Fine in fine, price-clipped jacket. (400/700)

18. Capote, Truman. *In Cold Blood*. Gilt-lettered blood-red cloth, jacket. First Trade Edition. New York: Random House, [1965]

Signed by Capote on the front free endpaper. Some faint soiling to jacket; leaning a bit, else near fine in near fine, unclipped jacket. (200/300)

19. Cather, Willa. *Shadows on the Rock*. 9x5-3/4, marbled cloth, morocco spine label. No. 462 of 619 copies. First Edition. New York: Knopf, 1931

Crane A17a.i. (Limited Issue) - Signed by Cather on the limitation page. Slight fading to spine, spine and corners a little bumped; else very good, internally fine. (300/500)

20. Chandler, Raymond. *Killer in the Rain*. Intro. by Philip Durham. Cloth, jacket. First American Edition. Boston: Houghton Mifflin, 1964

Brucoli A14.2 - Jacket with a few minor rub marks, thumbnail-sized tear in front joint; else near fine in near fine jacket. (500/800)

CHANDLER'S LITTLE SISTER

21. Chandler, Raymond. *The Little Sister*. Cloth, jacket. First American Edition. Boston: Houghton Mifflin, 1949

Brucoli A8.2.a - Jacket rubbed at folds and joints, spine ends and corners chipped; spine leaning a bit, else near fine in very good jacket. (700/1000)

22. Chandler, Raymond. *Red Wind: A Collection of Short Stories*. Cloth, jacket. First Tower Books Edition. Cleveland: World, [1946]

First hardcover publication of these short stories. Jacket with 1/8" diameter hole at top of front panel, a -1/2" long scrape as well, a little wear at spine foot; usual browning to the contents, but less than often the case, bookplate, else near fine in very good or better jacket. (200/300)

23. Chandler, Raymond. *Spanish Blood: A Collection of Short Stories*. Cloth, jacket. First Tower Books Edition. Cleveland: World, [1946]

First hardcover publication of these five novellas. Jacket chipped with -1/4" high pieces missing at top of front panel and spine head, a little rubbing to spine foot and corners; usual browning to the contents, else very good or better in very good jacket. (200/300)

24. Charrière, Henri. *Papillon*. Intro. by Jean-Pierre Castelneau. Trans. by June P. Wilson & Walter B. Michaels. Half cloth & boards, jacket. First American Edition. New York: William Morrow, 1970

Inscribed by Charrière in French on the half-title, signed by him as Papillon, 17-10-70. Sensational tale of captivity and escape from Devil's Island, basis for the movies starring Steve McQueen and Dustin Hoffman. Some light sunning and minor wear to jacket; volume with very faint stain at spine foot, else near fine in near fine jacket. (250/350)

25. Cheever, John. *Bullet Park*. Cloth, jacket. First Edition. New York: Knopf, 1969

Signed by Cheever on the front free endpaper. Fine in fine jacket. (200/300)

26. Crumley, James. *The Last Good Kiss*. Half cloth & boards, jacket. First Edition. New York: Random House, [1978]

Signed by Crumley on the title page. Jacket spine and rear panel lightly soiled; fine in near fine jacket. (200/300)

27. Crumley, James. *One to Count Cadence*. Cloth, jacket. First Edition. New York: Random House, [1969]

Signed by Crumley on the title-page. Crumley's scarce first book. Jacket with a little rubbing at the spine ends and corners, a few lightly rubbed patches to the spine; covers a bit faded at top edges, spine foot crimped, yellow highlighting to a dozen or so passages within, with a few marginal comments in yellow; very good in nearly fine jacket. (250/350)

28. Deighton, Len. *An Expensive Place to Die*. Boards, jacket. First British Edition. London: Jonathan Cape, [1967]

Complete with the scarce "transit docket" laid in loose. Preceded by the American edition, but this British edition is preferable - the other did not contain the docket. Near fine in near fine jacket. (200/300)

29. Deighton, Len. *Funeral in Berlin*. Half cloth & boards, jacket. First American Edition. New York: Putnam, [1965]

Inscribed and signed by Deighton on the front flyleaf, also signed by actor Michael Caine, who played the lead in the movie. Jacket with several tears to spine which are repaired with tape on the verso, some rubbing and creasing, an unrepaired tear; volume spine a bit rubbed, else near fine in good jacket. (200/300)

30. Deighton, Len. *The Ipcress File*. Cloth, jacket. First American Edition. New York: Simon & Schuster, 1963

Deighton's first book. Some rubbing and soiling to the jacket, minor edge creasing and a few short tears; corners and spine ends slightly rubbed and bumped, else very good in very good jacket. (200/300)

31. Dennis, Patrick. *The Joyous Season*. Cloth, jacket. First Edition. New York: Harcourt,

Brace & World, [1965]

Mild sunning and a bit of soiling to the jacket, a few short tears; ink name to front free endpaper, else near fine in very good jacket. (200/300)

32. Dick, Philip K. *Flow My Tears, the Policeman Said*. Cloth, jacket. First Edition. Garden City: Doubleday, 1974

True first, so stated, with date on the title-page, and code O50 on p.231. Jacket with some minor scuffing to spine, ends, and corners, a little rubbing elsewhere, small stain at lower corner of rear panel; volume leaning a touch with slight rubbing at corners, else near fine in near fine jacket. (400/600)

33. Didion, Joan. *Run, River*. Cloth, jacket. First Edition. New York: Ivan Obolensky, [1963]

Some rubbing to the jacket, price clipped; just a touch of rubbing to the spine ends and corners, small soilmark to the page fore-edges, else near fine in very good jacket. (200/300)

34. Douglas, Norman. *The Angel of Manfredonia*. Decorations by Howard Simon. Half cloth & boards, spine lettered in gilt, slipcase. No. 93 of 225 copies. San Francisco: Windsor Press, 1929

Signed by Douglas on the back of the title-page, as issued. Slight sunning to the slipcase and the volume spine; near fine. (200/300)

35. Duncan, Raymond. Small archive of material relating to Duncan, some printed by him, gathered to aid in the publication of *Raymond Duncan: Printer, Expatriate, Eccentric Artist*, by Adela Spindler Roatcap, published by the Book Club of California, 1991. In addition to the aforementioned book, the archive includes: *Echoes de Mon Atelier*, by Duncan, printed by him on a handpress in his Paris Studio, 1919. Wrappers, stitched. (Patch of white residue to lower right corner of front wrapper). * *Le Pré Blanc*, by Marc de la Roche, printed by Duncan in 1940. Wrappers. * Three tickets to "Theatre Raymond Duncan" in Paris. No dates. * Handwritten copy of an memorial article on Duncan published in the San Francisco Sunday Examiner and Chronicle, 1966. Various

places: various dates

Interesting little group of material relating to the very creative brother of dancer Isadora Duncan. The printed items described above are reproduced in the 1991 book on Duncan. Very good to fine condition. (200/300))

36. Ellroy, James. *The Black Dahlia*. Half cloth & boards, jacket. First Edition. New York: Mysterious Press, [1987]

Inscribed and signed by Ellroy on the half-title, "*To Bill Taylor - Death Cage, Blood Rage, Slash Gash, Cold Cash, James Ellroy.*" Near fine in near fine jacket. (200/300)

37. Ellroy, James. *L.A. Confidential*. Half cloth & boards, jacket. First Edition. New York: Mysterious Press, [1987]

Inscribed "*Wombat Mickeys!!*" and signed by Ellroy on the half-title. Near fine to fine in like jacket. (200/300)

SIGNED/LIMITED FAULKNERS

38. Faulkner, William. *A Fable*. Decorated dark blue buckram, beveled edges, slipcase. No. 242 of 1000 copies. First Edition. New York: Random House, [1954]

Signed by Faulkner on limitation page. The book was the winner of the Pulitzer Prize for 1955 as well as the National Book Award, the first book to win both awards. Some soiling and rubbing to the slipcase; the volume is fine. (800/1200)

39. Faulkner, William. *The Mansion*. Black cloth lettered in gilt, beveled edges. No. 330 of 500 copies. First Edition. New York: Random House, [1959]

Signed by Faulkner on the limitation-page. Slight fingering to the cloth, spine foot very faintly bumped; near fine to fine. (1000/1500)

40. Faulkner, William. *The Mansion*. Cloth, jacket. First Edition. New York: Random House, [1959]

Light rubbing to the jacket, wear and small tears to lower edges, slight chipping to spine ends; else near fine in very good jacket. (200/300)

41. Faulkner, William. *Requiem for a Nun*. 3/4 cloth & marbled boards, gilt-lettered spine. No. 23 of 750 copies. First Edition. New York: Random House, [1951]

Signed by Faulkner on the limitation page. Cloth slightly crimped at spine head; fine. (800/1200)

42. Finney, Patricia. *A Shadow of Gulls*. Green cloth, spine lettered in gilt, jacket. First American Edition. New York: Putnam, 1977

The author's first book, written before she was twenty, an historical novel of Celtic Ireland. Fine in fine jacket. (200/300)

43. Forester, C.S. *The Sky and the Forest*. Cloth, jacket. First Edition. London: Michael Joseph, [1948]

Rubbing to the jacket, corners and spine ends chipped or with short tears; volume leaning a bit, offset to endpapers, very good or better in very good jacket. (200/300)

44. Fowler, Gene. *Illusion in Java*. Cloth, jacket. First Edition. New York: Random House, [1939]

Inscribed and signed by Fowler on the front free endpaper, "*To Nat 'Gimlet Eye' Deverick, with regards, Gene Fowler, Oct. 1939.*" Jacket spine and margins darkened, spine ends a little chipped, a few short tears, repair on verso; leaning a little, darkening to endpapers, very good or better in very good jacket. (200/300)

45. Fowles, John. *The Ebony Tower*. Cloth, jacket. 1 of 200 copies. First American Edition. Boston: Little, Brown, [1974]

Signed by Fowles on inserted leaf, as issued; there were 200 of these special copies prepared, with no stated limitation. Jacket with a few short edge tears; else near fine in like jacket. (200/300)

SIGNED DICK FRANCISES

46. Francis, Dick. *Blood Sport*. Cloth & boards, jacket. First American Edition. New York: Harper, [1967]

Signed by Francis on the half-title. Jacket with light soiling, vertical crease to spine; volume leaning, rubbing to corners; "10 cents per day" inked on front free endpaper, else very good in very good jacket. (200/300)

47. Francis, Dick. *Bonecrack*. Cloth & boards, jacket. First American Edition. New York: Harper, [1971]

Signed by Francis on the half-title. Jacket with two horizontal blue streaks, resulting from the use of a previous, ill-conceived jacket protector (luckily, on the front panel these goes primarily through the black and are not terribly obtrusive); volume spine ends crimped a touch, else fine in very good jacket. (200/300)

48. Francis, Dick. *Flying Finish*. Cloth, jacket. First American Edition. New York: Harper & Row, [1966]

Signed by Francis on the title-page. Just a hint of soiling and sunning to jacket; volume slightly cocked, near fine in near fine jacket. (250/350)

49. Francis, Dick. *Odds Against*. Cloth & boards, jacket. First American Edition. New

York: Harper & Row, [1967]

Signed by Francis on the title-page. His third book. Jacket with slight wear at spine ends and corners, small nick to top of rear panel; volume with a touch of extremity rubbing, small indent in rear cover; near fine in near fine jacket. (250/400)

50. Francis, Dick. *Rat Race*. Cloth & boards, jacket. First American Edition. New York: Harper, [1971]

Signed by Francis on the title-page. Jacket with light soiling and a few rubmarks; volume leaning, light rubbing to the cover, else very good in near fine jacket. (200/300)

51. Francis, Dick. *Smokescreen*. Cloth & boards, jacket. First American Edition. New York: Harper, [1972]

Signed by Francis on the half-title. Jacket front flap with a few creases; volume with shelf wear, leaning, else very good in near fine jacket. (200/300)

52. Gide, André. *If It Die...: An Autobiography*. Trans. by Dorothy Bussy. 9-1/2x6-1/4, gilt-lettered black moiré silk-covered boards, t.e.g., slipcase Roman Numeral LXXXI of C [i.e. 100] copies printed on special paper. First American Edition. New York: Random House, [1935]

Signed by Gide on the limitation page. Slipcase with a little fading and wear; volume fine. (200/300)

53. Grafton Sue. *"F" is for Fugitive*. [1989]. * *"I" is for Innocent*. [1992]. Together, 2 vols. Cloth & boards, jackets. First Editions. New York: Henry Holt, [1989 & 1992]

Both inscribed by the author on the title-pages, the first "*For Blossom, Yours in Crime, Sue, 4-29-89,*" with the second simply signed "*Sue Grafton, April 15, 1992.*" Both in fine condition. (200/300)

54. Greene, Graham. *The Quiet American*. Cloth, jacket. London: The Reprint Society,

[1957]

Inscribed and signed by Greene on the front free endpaper, "*For M. Dink (?), from Graham Greene.*" Jacket with some rubbing at spine ends and corners; volume covers lightly stained, very good in better jacket. (200/300)

MANUSCRIPTS BY ZANE GREY

55. Grey, Zane. Autograph Letter, signed by Grey, to his wife Dolly. On first 3 pages of a four-page folded letter sheet, 6-3/4x5-1/4. Cottage Point, Lackawaxen, PA: c.1905

A long, affectionate letter discussing their relationship, his difficulties in writing, a new dog, her gift to him of a copy of *Les Miserables*, etc., "...Mrs. Isler's philosophy is the best in the world for a woman, best for her happiness, best to keep a man, best of all to keep his love. I am unable to write you a nice letter today. I have already written much - 10 pages of MSS and two letters and I'm written out. Besides I have rheumatism in my neck and can barely move. I will write more tomorrow or next day..." Grey then draws a line, and continues later, writing another page and a half. Fine condition. (500/800)

56. Grey, Zane. *Fights With Fierce Fish...Giant Tuna*. 20 pp. on rectos only of 20 leaves, typed manuscript, with over 40 ink ms. corrections by Grey. Unbound, 11x8-1/2. No place: c.1918

A dramatic episode in Grey's many fights with fish of all sorts. Unsigned, but with the many corrections in Grey's hand, some being additions or changes of words, others simple deletions or space marks. From the estate of Zane Grey, with Zane Grey blindstamp at top of first sheet. Paperclip mark at top of the first sheet, else very good or better. (1200/1500)

57. Grey, Zane. *Hayman Island, Australia*. Original pencil manuscript by Grey. 5 pp., on rectos of 5 leaves. 12-1/2x8. No place: c.1925

Article relating some of his experiences on Hayman Island, with emphasis on the woods there, since "*I hold that firewood is just as much an angler's need as anything else....*" With large manila envelope addressed to Romer Zane Grey Productions, Box 66, Altadena, Calif., with printed return address of The Film Daily Newspaper in New York; on the back of the envelope is written "ZG Original Mss, Hayman Island, Australia." The first sheet is a little darkened with a paperclip mark at top, else very good. (1200/1500)

COMPLETE HANDWRITTEN MS., 1913

58. Grey, Zane. *The Last of the Duanes*. Original pencil manuscript, signed, of the novel by Grey. 215 leaves, written on rectos only, lined paper. 12-1/2x8, set loose on custom-made cloth slipcase & folding chemise. No place: c.1913

Original manuscript of the novel first published serially in "All-Star Cavalier Weekly" beginning May 9, 1914; it was published in book form the following year with the title *The Lone Star Ranger*. The original working title was *The Land of the Draw*, which is written at the top of the first page, with the later title written in as well. There are occasional cross-outs and corrections, but generally Grey wrote it through quite cleanly. Some darkening of the paper, very good or better. Complete handwritten manuscripts by Grey are quite rare. (12,000/15,000)

TYPED MANUSCRIPT WITH NUMEROUS CORRECTIONS

59. Grey, Zane. *The Water Hole*. Original typed manuscript, signed and titled by Grey in ink at the top of the first leaf, with numerous holograph ink corrections and changes to the text. 319 leaves, typed on rectos only. 11x8-1/2, set loose in contemporary two-part box with label on which is written the title. No place: c.1927

Complete Zane Grey typed manuscript with numerous corrections in his hand - complete manuscripts of longer works by the archetypal Western writer are rare. *The Water Hole* appeared in serial form in *Collier's Magazine* in 1927, and was made into a movie the following year. In 1954 the novel was published in book form, with the title changed to *Lost Pueblo*. The numerous ink correction to the typescript average about ten per page, and while most are altering proper names, there are also insertions, deletions, and changes of other words, and in a few instances whole sentences are added. The 1928 silent film, directed by R. Richard Jones, starred Jack Holt as the hero, Philip Randolph - also Nancy Carroll, John Boles and C. Montague Shaw. The typescript is accompanied by an 8x10" photograph of Loren Grey squatting by a riverside holding a fish, with the inked notation on the reverse. "*Loren Grey son of Zane Grey. This is last manuscript written by Zane Grey. Give to me by Mrs. Zane Grey and son Romer Zane Grey.*" There is also the rubberstamped credit "Photographed by Romer Grey." The photograph has a few creases; the first sheet of the typescript is darkened with edges creased and dog-eared, early leaves with punch-holes in top margins, some mostly marginal darkening to leaves within, else very good. (4000/6000)

60. Grey, Zane. Four vintage photographs of swordfish freshly caught and hung vertically for display. 6-1/2x4-1/2 or smaller. [New Zealand: c.1930]

One of the photographs shows Grey and Capt. Laurie Mitchell. Three have the Zane Grey estate blindstamp. Near fine. (400/600)

61. Grey, Zane. *The Last of the Plainsmen*. Frontis. & plates from photographs by the author. Gilt-lettered light green cloth dec. in aqua & pale green on front cover. First Edition. New York: Outing Publishing Co, 1908

Inscribed and signed by Charles J. "Buffalo" Jones, the subject of this semi-fictional work, on the front free endpaper, and underneath the inscription, signed by Zane Grey. The inscription reads "With Compliments of 'The Last of the Plainsmen,' C.J. Jones." Some rubbing and soiling to the covers, recased with repairs to endpaper hinges; else very good. (400/600)

62. Grey, Zane. Lot of four books by Grey: *The Fugitive Trail*. (Lower corner of jacket front panel rubbed and creased.) [1957]. * *The Arizona Clan*. [1958]. * *Horse Heaven Hill*. [1959]. * *Boulder Dam*. [1963]. Together, 4 vols. Cloth &/or boards, jackets. First Editions. New York: Harper, various dates

Near fine to fine condition. (200/300)

63. (Grey, Zane) *Zane Grey: The Man and His Books*. Folio, single sheet folded to form 6 pages. Illus. with a photograph of Grey, book covers, etc. Folded size 13-3/4x9-1/4. New York: Grosset & Dunlap, 1917

Publicity piece produced to promote Grosset and Dunlap publications of Grey's books, and the film release of *Riders of the Purple Sage*. Creased horizontally, near fine. (300/500)

64. Hardy, Thomas. *An Indiscretion in the Life of an Heiress*. Original vellum, gilt-lettered spine, a.e.g., original box. No. 81 of 100 copies. First Edition in book form.

London: privately printed, 1934

Hardy's first novel *The Poor Man and the Lady* was unpublished and this title is the reworking of it. With Max Gate bookplate "From the Library of Thomas Hardy" tipped-in at title-page. Posthumously published. Vol. fine & fresh in worn original box. (400/600)

65. Hardy, Thomas. *Winter Words: In Various Moods and Metres*. Green cloth, gilt monogram on front cover, spine lettered in gilt, jacket. First Edition. London: Macmillan, 1928

Posthumously published with Hardy's bittersweet preface, knowing that he is dying. With Max Gate woodcut Christmas card laid in, dated 1926, showing Hardy at "Max Gate," with "Wessex" written in his own hand under his terrier. Jacket has a few slight stains, rubbing at spine ends and corners; faint rubbing to volume spine ends, offset to the endpapers, else near fine in very good jacket. (300/500)

66. Hardy, Thomas. [*Selected Works*]. 10 vols.: *The Dynasts* (3 vols.), *Jude the Obscure*, *A Changed Man and Other Tales*, *Wessex Poems*, *The Well-Beloved*, *Time's Laughing Stocks*, & *A Group of Noble Dames*. 3 illustrated with frontispieces. (8vos) uniformly bound in half crimson morocco & marbled boards, spines tooled in gilt, raised bands, marbled endpapers, t.e.g. Mixed Edition. London: various publishers, 1896-1913

Good custom bound set (though a made-up one) of Hardy's works, mostly published by Macmillan and Company. Various sizes and editions, but also including Vol. VIII of the Wessex Edition. Some loss to spine ends, spines darkened & wear along joints & extremities (4 vols. with boards detached but present); one vol. dampstained internally, but a nice set, worthy of repair. (400/700)

67. Harris, Mark. *The Southpaw, by Henry W. Wiggen. Punctuation freely inserted and spelling greatly improved by Mark Harris*. Green cloth lettered in gilt, jacket. First Edition. Indianapolis: Bobbs-Merrill, [1953]

Signed by Harris on front free endpaper, dated Oct. 17, 1980, Athens, Ga. This is the first book in the author's celebrated trilogy of baseball novels, the other two being *Bang the Drum Slowly* (1956) and *A Ticket for a Seamstitch* (1957). He produced a fourth novel in the series twenty years later, *It Looked Like Forever*, featuring the same character, Henry Wiggen. Light soiling and some darkening of the jacket, tiny tear to rear joint; volume spine faded somewhat, wear at the ends and corners, a few light spots to the cloth; trace from removed sticker at top of front free endpaper, bookplate, else very good in very good jacket. (200/300)

68. Hearn, Lafcadio. *Kott_: Being Japanese Curios, With Sundry Cobwebs*. Illus. from drawings by Genjro Yeto & with photo plates, incl. frontis. Gilt-dec. & lettered olive green cloth, t.e.g. First Edition, First State. New York: Macmillan, 1902

BAL 7938 - First state with ornamental background on title page printed upside down. Spine slightly darkened, ends and corners rubbed, foot a little bumped; trace from removed bookplate on front free endpaper, near fine. (300/500)

69. (Hearn, Lafcadio) Barel, Leona Queyrouze. *The Idyl: My Personal Reminiscences of Lafcadio Hearn*. With 17 tipped-in facsimile plates reproducing 5 manuscript letters from Hearn to Barel. 10-1/4x7-1/4, brown linen over boards, folding box with paper label. No. 60 of 250 copies. First Edition. Tokyo: Hokuseido Press, 1933

Box with some scuffing and discoloration; volume fine, a handsome production, quite scarce. (400/600)

GREEN HILLS IN JACKET

70. Hemingway, Ernest. *Green Hills of Africa*. Decorations by Edward Shenton. Green cloth, jacket. First Edition. New York: Scribner's, 1935

Hanneman A13.A - Jacket with some creasing and wear to the edges, a few small chips; volume spine and cover margins faded as usual, otherwise very good in very good jacket. (1000/1500)

71. Hemingway, Ernest, ed. *Men at War: The Best War Stories of All Time*. Intro. by Hemingway. Based on a plan by William Kozlenko. Cloth, jacket. First Edition. New York: Crown, [1942]

Hanneman A19.A - Some rubbing and edge wear to the jacket, spine ends lightly chipped, price clipped; volume with faint stain at spine foot and adjacent lower edge of front cover; still near fine in very good jacket. (200/300)

72. Hudson, W[illiam] H[enry]. *Green Mansions: A Romance of the Tropical Forest*. Green cloth, spine lettered in gilt. First Edition. London: Duckworth, 1904

Some light soiling, staining and rubbing to covers; foxing to the endpapers, front hinge repaired, else very good. (200/300)

73. Hunter, Evan. *The Blackboard Jungle*. Cloth & boards, jacket. First Edition. New York: Simon & Schuster, 1954

Inscribed and signed by Hunter on the title-page, boldly in felt pen. Jacket with some rubbing and edge wear; volume spine ends a little crimped, else near fine in very good or better jacket. (200/300)

74. Hunter, Evan. *A Matter of Conviction*. Cloth & boards, jacket. First Edition. New York: Simon & Schuster, 1959

Signed by Hunter on the title-page. Jacket rubbed at spine and folds, short edge tears, a small extremity chips, scuffing to lower right of rear panel; fading at volume spine ends and tops of the boards, light stain at foot; normal darkening to the contents, else very good in good to very good jacket, quite scarce, especially signed. (250/400)

75. Hunter, Evan. *Strangers When We Met*. Cloth & boards, jacket. First Edition. New York: Simon & Schuster, [1958]

Signed by Hunter on the title-page. Jacket spine head chipped, rubbing and smaller chips to foot and corners, 5" tear to rear panel repaired with clear tape on recto, some edge creasing; volume with a little fading at top and bottom cover edges, some discoloration to endpapers, else near fine in very good jacket. (200/300)

THE BLUE MAX INSCRIBED BY THE AUTHOR

76. Hunter, Jack D. *The Blue Max*. Half cloth & boards, jacket. First Edition. New York:

E.P. Dutton, 1964

Inscribed by Hunter on the page facing the title, "*To Jeffrey D. Hansen - Who brings a special level of understanding to all this. With gratitude and respect from your friend, Jack D. Hunter.*" A novel of the German Air Force in World War I, made into the movie starring George Peppard and Ursula Andress. Light soiling to the jacket, rubbing to spine head, tape repair at its verso, price clipped; volume leaning a bit, light foxing to endpapers and page edges else very good in very good jacket. (1500/2000)

77. Hunter, Jack D. *The Expendable Spy*. Cloth, jacket. First Edition. New York: Dutton, 1965

Presentation copy inscribed and signed by Hunter on the title-page, "*To Jeffrey D. Hansen - The ideal reader. Best of all things to you - one day at a time. Jack D. Hunter.*" Hunter's second book, following on *The Blue Max*. Jacket rubbed at spine ends and slightly at corners, else fine in near fine jacket. (200/300)

78. Jablonski, Edward. *Harold Arlen: Happy With the Blues*. Cloth, jacket. First Edition. Garden City: Doubleday, 1961

Signed by Harold Arlen on the half title, also inscribed by Jablonski on the same page, signed Ed. First biography of the groundbreaking jazz musician, composer of "Stormy Weather" and others. A little wear to the jacket, price clipped; near fine in near fine jacket. (200/300)

79. Jones, James. *From Here to Eternity*. Black cloth, spine lettered in gilt, jacket. No. 276 [of 1500 copies] of the Presentation Edition. First Edition. New York: Scribner's, 1951

Signed by Jones on the limitation-page. Jones' first and most famous book, a novel of love and military brutality in the month's before the Japanese attack on Pearl Harbor, the basis for the movie starring Burt Lancaster, Montgomery Clift and Frank Sinatra. Jacket with a few short tears, darkening along spine and folds, stain to lower edge of rear panel; volume a little soiled, some flaking to the spine lettering, else very good in very good jacket. (400/600)

ORIGINAL ALUMINUM PRINTING PLATES FOR BOOK OF DREAMS

80. Kerouac, Jack. The original aluminum offset lithographic plates for printing *Book of Dreams*. Seven plates are 25-1/2x36", for printing 16 pages, on one side, and 1 plate, 26-3/4x31" for printing 8 pages, for a total of 184 pages. San Francisco: 1961

Original offset lithographic aluminum printing plates, for the first printing of 5000 copies, published by City Lights, San Francisco, 1961. The book was printed by Troubador Press in San Francisco, and the plates, acquired directly from the printer, have been in a private collection ever since. The plates are in uniformly fine condition except for an occasional bend with punched holes on edges for attachment to the printing press. The plates are right reading and would be well suited for display purposes. *Book of Dreams* has been one of Kerouac's most popular titles and is still in print today. (1000/1500)

KESEY'S CUCKOO'S NEST

81. Kesey, Ken. *One Flew Over the Cuckoo's Nest*. Green cloth, spine lettered in yellow, jacket. First Edition. New York: Viking, [1962]

First published novel of Ken Kesey, the legendary "Merry Prankster." This is the true first edition, with "that fool Red Cross woman" on p.9. The jacket contains the five-word Kerouac "blurb" on the front flap; it is unclipped, with the \$4.95 price present. A little wear to jacket edges, some chipping at ends, short tears to front fold at top and bottom, very slight fading to spine; ink name on front free endpaper, else fine in very good jacket. (5000/8000)

THE ORIGINAL BACHMAN BOOKS BY STEPHEN KING

82. [King, Stephen]. Bachman, Richard. *Rage*. (Some rubbing and light creasing to the wrappers, leaning a bit, spine creased vertically, ink marks to top and bottom page edges, bookseller's rubberstamp on the synopsis page preceding title, about very good.) [1977]. * *The Long Walk*. (Fine) [1979]. * *Roadwork*. (Vertical crease to spine, slight corner wear, very good.) [1981]. * *The Running Man*. (Slight rubbing to cover edges, ink mark to top page edges; fine.) [1982]. Together, 4 vols. Pictorial wrappers. First Editions. [New York]: New American Library, various dates

True first editions of the four books written pseudonymously by Stephen King as Richard Bachman, including the very rare *Rage*. Very good to fine condition, as noted. (10,000/15,000)

83. King, Stephen. *The Shining*. Cloth, jacket. First Edition. New York: Doubleday, 1977

Collings A19 - "A study of hauntings and madness, *The Shining* was influenced by Shirley Jackson's *The Haunting of Hill House*." Some light rubbing to the jacket, -1/4" closed tear to top of front panel; volume lower corners lightly bumped, old ink price (\$1.00) to the front free endpaper, else near fine in near fine jacket. (200/300)

84. Kipling, Rudyard. *Limits and Renewals*. Frontis. port. 8-1/2x5-1/4, 3/4 gilt-ruled brown levant morocco & cloth, spines lettered & tooled in gilt with elephant and thistle designs, raised bands, marbled endpapers, t.e.g. No. 75 of 204 copies printed on Japan paper. New York: Scribner's, 1932

Signed by Kipling on the limitation-page. Fine condition, handsomely bound. (500/800)

85. Knowles, John. *A Separate Peace*. Cloth, jacket. First American Edition. New York: Macmillan, 1960

Classic, poignant tale of friendship and coming of age at a New England prep school. Second issue jacket, with reviews on the back. Some staining and wear to the jacket, front flap with corners clipped but \$3.50 price still present at top, short tear at spine head; fading to the cover margins, stain to lower right corner of front cover, ink name to front pastedown, else very good in very good jacket. (200/300)

COLLECTION OF D.H LAWRENCE

86. Lawrence, D.H. *Amores: Poems*. Blue cloth, spine lettered in gilt. First Edition, First Issue. London: Duckworth, [1916]

First issue, with 16 pages of advertisement at rear. With the bookplate of Crosby and Hilda Gaige. Just slight rubbing to corners, spine ends crimped a bit; offset to endpapers, else near fine, in custom half morocco slipcase with chemise (slipcase spine sunned). (250/350)

ONE OF ONLY 30 COPIES

87. Lawrence, D.H. *Bay: A Book of Poems*. With 10 colored illustrations by Anne Estelle Rice. Quarter vellum and patterned boards. No. 1 of 30 copies on Japanese vellum paper, printed by hand by Cyril W. Beaumont. First Edition. [Westminster: Beaumont Press, 1919]

Robertson A12c - Signed by Lawrence and Rice on the front flyleaf, as issued. Fine condition. (1000/1500)

88. 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. Some soiling to the jacket, small stain to fore-edge, chips to spine ends and corners, rear panel with creasing and short tears to top edge; light soiling to the boards, spine ends a little crimped, else near fine in very good jacket. (300/500)

89. Lawrence, D.H. *Birds, Beasts and Flowers*. Illus. with wood engravings by Blair Hughes-Stanton. 13-1/4x8-1/2, half vellum & dec. boards, spine gilt-lettered, t.e.g. No. 380 of 500 copies. London: Cresset Press, 1930

Roberts A27c - Some minor rubbing and wear to the covers; slight marginal darkening to the paper, else very good or better. (250/350)

90. Lawrence, D.H. *The Collected Poems of D.H. Lawrence*. 2 vols. Brown buckram lettered in gilt. First Collected Edition, Trade Issue. London: Martin Secker, 1928. * American edition of preceding. Brown cloth, spines lettered in gilt. New York: Jonathan Cape & Harrison Smith, 1929. Together, 2 works in 4 vols. London & New York: 1928 & 1929

Near fine to fine condition. (200/300)

91. Lawrence, D.H. *Fire and Other Poems*. Foreword by Robinson Jeffers & a Note on the Poems by Frieda Lawrence. Title-page vignette by Valenti Angelo. Floral cloth backed with red cloth, leather spine label. 1 of 300 copies printed by the Grabhorn Press. First Edition. San Francisco: Book Club of California, 1940

Roberts A80 - This is a variant, possibly later binding. Fine. (200/300)

92. Lawrence, D.H. *Last Poems*. Ed. by Richard Aldington and Giuseppe Orioli; intro. by Aldington. 9-3/4x6-1/2, boards with vignette of phoenix on front cover, paper spine label. No. 77 of 750 copies. First Edition. Florence: G. Orioli, 1932

Roberts A62 - Minor fading to spine, chips at ends with some splits at the joints, corners a little bumped; else very good, internally fine. (200/300)

93. Lawrence, D.H. *Look! We Have Come Through!* 8-1/2x6-3/4, red cloth, paper spine label. First Edition. London: Chatto & Windus, 1917

Roberts A10a - Some cover soiling, spine faded, hinge cracked before half-title, else very good. (200/300)

94. Lawrence, D.H. *Love Among the Haystacks & Other Pieces*. With a Reminiscence by David Garnett. Buckram-backed yellow cloth, leather spine label. 1 of 1600 copies printed on handmade paper at the Curwen Press. First Edition. London: Nonesuch Press, 1930

Roberts A56a - Spine label with small chip, two faint stains to spine; mild discoloration to the pastedowns, ink name to front free endpaper dated 1930, else near fine. (200/300)

95. Lawrence, D.H. *Love Poems and Others*. Blue cloth lettered in gilt, t.e.g. First Edition. London: Duckworth, 1913

Roberts A3 - Lawrence's third book, and his first book of poetry. This is Roberts' variant two, with the "i" in "is" in line 16, page xlv, missing. With the bookplate of A.A. Piggot. A hint of sunning to

the spine and rear cover, a little rubbing to the rear cover with a small soilmark, else near fine.
(250/350)

96. Lawrence, D.H. *The Man Who Died*. Commentary by John Fowles. Illus. with a suite of woodcuts by Leonard Baskin. 14x10, blindstamped white cloth, slipcase with spine label. No. 79 of 130 copies printed on mould-formed Somerset paper by Aaron Johnson at the Press. [Covelo]: Yolla Bolly Press, [1992]

Signed in the colophon by Leonard Baskin and John Fowles. First published in Paris in 1929 under the title *The Escaped Cock*, and subsequently in London in 1931 under the present title. Fine.
(400/700)

97. Lawrence, D.H. *Nettles*. Red cloth lettered in gilt. * Another issue of preceding, in red wrappers lettered in black. (In slipcase). Together, 2 vols. First Editions. London: Faber & Faber, [1930]

Issued as Criterion Miscellany No. 11. Both the scarce cloth-bound issue and the slightly more common wrapper-bound issue are in fine condition, though the latter has a slight dent to the top edge of the front wrapper. (200/300)

98. Lawrence, D.H. *New Poems*. Original wrappers. Limited to 500 copies. First Edition. London: Martin Secker, 1918

Roberts A11 - Just a little edge creasing to the wrappers; neat pencil checks to the table of contents, faint darkening to title-page, else near fine, in custom half morocco slipcase with chemise (slipcase spine slightly sunned). (200/300)

SIGNED BY LAWRENCE

99. Lawrence, D.H. *Pansies: Poems*. Quarter parchment & patterned boards, spine lettered in gilt, jacket. No. 235 of 250 copies. First Edition. London: Martin Secker, [1929]

Roberts A47a - Signed by Lawrence on the limitation-page. Light soiling the jacket, some rubbing and darkening to the spine, several small chips and tears to the edges; volume spine foot a trifle bumped, else near fine in very good jacket. (400/600)

100. Lawrence, D.H. *Pansies: Poems*. Quarter cloth & patterned boards, spine lettered in gilt, jacket. First Trade Edition. London: Martin Secker, [1929]

Roberts A47b - Some soiling the jacket, rubbing and darkening to the spine, several small chips and tears; volume lower corners bumped, else very good or better in very good jacket. (200/300)

101. Lawrence, D.H. *Pansies: Poems*. Wood engraving on title-page. Dec. red cloth, jacket. First American Edition. New York: Alfred A. Knopf, 1929

Jacket a bit chipped at spine ends and corners, spine a trifle sunned; volume lower corners lightly bumped, else near fine in very good or better jacket. (200/300)

102. Lawrence, D.H. *Rawdon's Roof*. Dec. boards, jacket. No. 3 of 530 copies. First Edition. London: Elkin Mathews & Marrot, 1928

Robertson A40 - Signed by Lawrence on limitation page. Slight sunning to the jacket, chip to top of rear panel near the spine head; fore-margin of boards slightly darkened, corners and spine ends bumped a touch, near fine in very good jacket. (300/500)

103. Lawrence, D.H. *Reflections on the Death of a Porcupine and Other Essays*. Half cloth & marbled boards. No. 408 of 475 copies for sale in England, from a total run of 925 copies. First Edition. Philadelphia: Centaur Press, 1925

The Second book of the Centaur Press. Some rubbing to the boards, corners showing, spine leaning; mild discoloration to endpapers, front hinge cracking, bookplate, otherwise very good. (200/300)

104. Lawrence, D.H. *The Ship of Death and Other Poems*. Illus. with wood engravings by Blair Hughes-Stanton. Half cloth & boards, morocco spine label, jacket. First Edition.

London: Martin Secker, [1933]

Jacket darkened especially spine which also is tape-stained, ends chipped, a few small edge chips; light horizontal streak to covers, corners a little bumped, front hinge cracked at endpapers, else very good in like jacket. (200/300)

105. Lawrence, D.H. *Tortoises*. Pictorial boards, paper spine label. First Edition. New York: Thomas Seltzer, 1921

Roberts A19 - Light rubbing to the boards, wear to ends and corners, small chip to label; else very good, internally fine. (200/300)

106. Lawrence, D.H. *Tortoises*. Intro. by Jefferson Hunter. Illus. with wood engravings by Alan James Robinson. 11x8, vellum-backed boards, spine lettered in gilt. No. 62 of 200 copies designed by Alan James Robinson and Winifred Bixler, printed by H. Patrick McGrath at the Typothetæ on T. Edmonds Creme laid paper. [Williamsburg, MA]: Cheloniidæ Press, 1983

Fine condition, a lovely and tasteful production. (200/300)

107. Lawrence, D.H. *The Triumph of the Machine*. Illus. by Althea Willoughby. Green boards. No. 225 of 400 copies of the large-paper edition, printed on hand-made paper. First Edition. London: Faber & Faber, 1930

Roberts A58a - Just a touch of rubbing to corners and spine ends, else fine. (200/300)

108. Leonard, Elmore. *The Moonshine War*. Cloth, jacket. First Edition. Garden City: Doubleday, 1969

Signed by Leonard on the title-page. Jacket with some extremity rubbing and light soiling; volume leaning a bit, "10 cents per day" inked at bottom of front free endpaper, else near fine in near fine jacket. (250/400)

109. Lewis, Sinclair. *Main Street*. Cloth. First Edition, later assue. New York: Harcourt, Brace, 1920

Later issue with imperfect folio on p.54; descender of "y" in "many," line 42, page 387 broken. Ink name to front pastedown dated Nov. 17, 1920. Spine a little darkened, rubbing to ends and corners; hinge cracking at p.6, free endpapers a little darkened, else very good. (200/300)

EARLY AUTOGRAPH LETTER FROM JACK LONDON

110. London, Jack. Autograph Letter, signed in full by London. 9 lines, on recto of a single sheet of wax-like paper, 6-1/2x10-1/2. Oakland: Jan. 27 [c.1904-5]

London writes to a photographer who has taken pictures of him, undoubtedly for use on publicity item or in an article, "*Dear Mr. Davy, By Golly! I like all three. I like them better than any other...I ever had taken. I'd like immensely to have one of each. Sincerely yours, Jack London.*" The letter bears London's 1216 Telegraph Ave, Oakland, Cal. rubberstamp at the upper right. London moved into his six-room flat there on July 29, 1903, following his separation from Bessie, and lived there on and off for the two years until his marriage to Charmian. This letter is not published in the *Collected Letters of London*. The letter is creased, top right corner missing (affecting no text), there are three small burn holes, undoubtedly from a cigarette, about very good. (1500/2000)

111. London, Jack. *Love of Life and Other Stories*. v, [1], 265, [1] + [4] ad pp. Blue cloth dec. & lettered in gilt, yellow rule border. First Edition. New York: Macmillan, 1907

BAL 11904; Sisson & Martens, p. 35 - Rubbing to spine ends and corners, slight smudge to lower front cover; near fine. (200/300)

112. Markham, Edwin. *The Man with the Hoe and Other Poems*. Frontis. Gilt-lettered green cloth. First Edition, First State. New York: Doubleday & McClure, 1899

Inscribed and signed by Markham on a card mounted on the front free endpaper, "*Come, let us live the poetry we sing! Edwin Markham, West New Brighton, N.Y. Oct. 1916.*" On the front pastedown is bookplate stating this is from the library of Edwin Markham. First state, with "fruitless" for "milkless" on p.35, line 5. Just a little rubbing to extremities, else fine, in half morocco slipcase. (200/300)

113. Mauldin, Bill. *Back Home*. Illus. by the author. 8-1/4x5-1/2, rebound in 3/4 gilt-ruled morocco & cloth, spine gilt, marbled endpapers, t.e.g. First Edition. New York: William Sloane, [1947]

Signed by Mauldin on the front flyleaf. The battlefield cartoonist and pundit gives his take on the problems confronting GI's as they return to the States. Blindstamp of Colin C. Dawkins to the same flyleaf as the signature, and there is also a crease and erasure to the page, all well away from the signature. Near fine. (200/300)

114. McMurtry, Larry. *All My Friends are Going to be Strangers*. Cloth, jacket. First Edition. New York: Simon & Schuster, [1972]

Slight fading to lower edges of covers, else fine in fine jacket. (200/300)

LAST PICTURE SHOW SIGNED BY McMURTRY

115. McMurtry, Larry. *The Last Picture Show*. Cloth, jacket. First Edition. New York: Dial Press, 1966

Signed by McMurtry on the front free endpaper. Faint soiling to jacket; volume spine slightly cocked, else near fine in near fine jacket. (1000/1500)

116. McMurtry, Larry. *Leaving Cheyenne*. Cloth, jacket. First Edition. New York: Harper & Row, [1963]

McMurtry's second book. Jacket with rubbing to spine ends and corners, small spot of residue to front flap from removed sticker; spine leaning a touch, else near fine in near fine jacket. (600/900)

117. McMurtry, Larry. *Terms of Endearment*. Half cloth & boards, jacket. First Edition.

New York: Simon & Schuster, [1975]

Slight wear to jacket spine foot; volume leaning a touch, else near fine in fine jacket. (300/500)

118. Miller, Henry. *The Smile at the Foot of the Ladder*. Biography of Henry Miller by Edwin Corle. Illus. from artworks in the collection of Merle Armitage. Cloth-backed dec. boards designed by Merle Armitage, jacket. First Edition. New York: Duell, Sloan & Pearce, [1948]

Jacket a little sunned, chip to spine head, tiny nicks to top corners; volume leaning slightly with some rubbing to lower edges, else near fine in like jacket. (200/300)

GONE WITH THE WIND IN FIRST ISSUE JACKET

119. Mitchell, Margaret. *Gone With the Wind*. Cloth, jacket. First Edition, First Issue. New York: Macmillan, 1936

With "Published May 1936" on copyright page. In first issue jacket with rear panel headed "Macmillan Spring Novels" listing GWTW as the second title in the second column. Laid in is a program for the showing of the movie version of the book as Cathay Circle Theatre on San Vicente Boulevard, with all the players listed in order of appearance, from Fred Crane as Brent Tarleton at Tara, to Lillian Kemble Cooper as Bonnie's Nurse, with of course Clark Gable as Rhett Butler, Vivien Leigh as Scarlett O'Hara, Leslie Howard as Ashley Wilkes, and Olivia de Havilland as Melanie Hampton. The program has darkened, and offset to the front endpapers; a few slight spots of offset to pp. 506-7 from a laid in newsclipping which has since been removed. The jacket with small chips at the spine head, several short edge tears, rubbing along the folds, corners nicked, top corner of front flap clipped but with \$3 price at bottom corner; top edges of the covers a little darkened, pp. 421-432 are loose as conjugates, with no stitching holes, indicating they were never bound in (the top edges of these pages are a little darkened, as they stuck up slightly from the text block), else near fine in very good or better condition, increasingly difficult to obtain in condition as nice as this. (3000/5000)

FINE COPY INSCRIBED BY MORLEY

120. Morley, Christopher. *Parnassus on Wheels*. Cloth-backed dec. boards, spine lettered

in gilt, jacket; later cloth folding case. First Edition. Garden City: Doubleday, Page, 1917

Presentation copy inscribed by Morley on the front free endpaper, "*This is Elizabeth Wells's copy and signed for her by Roger Mifflin and Christopher Morley, Minneapolis - April 22, 1931.*" Roger Mifflin was the fictitious hero of the book. Above the inscription is a stylized "E" in different ink; the blinkstamp of Leonard H. Wells is at the top of the leaf. This is the first issue jacket, with "vibrating," instead of "beating" on the front panel. Jacket with a little rubbing at the spine ends, corners and folds, -1/2" tear at top of rear joint; else fine in fine jacket, scarce thus, with a nice, clear inscription. (1000/1500)

121. Mundy, Talbot. *Queen Cleopatra. A Novel.* Frontispiece portrait of Mundy. Half cloth & boards, paper spine label. No. 53 of 265 copies. First Edition. Indianapolis: Bobbs-Merrill, [1929]

Signed by Mundy on the limitation-page. Spine leaning a bit, label lightly rubbed and darkened, light rubbing to cover edges; else very good. (200/300)

122. Niven, Larry & Jerry Pournelle. *Lucifer's Hammer.* Half cloth & boards, jacket. First Edition. [Chicago]: Playboy Press, [1977]

Signed by Niven and Pournelle on the title-page. Jacket edges with creasing, small chips & closed tears; spine leaning a bit, faint foxing to page fore-edges, top edges dusty; else very good in very good jacket. (200/300)

123. O'Neill, Eugene. *Lazarus Laughed.* Quarter parchment & batik boards, paper spine label. No. 702 of 775 copies. First Edition. New York: Boni & Liveright, 1927

Signed by O'Neill on the limitation-page. Sunning to the spine and cover margins, rubbing to spine & corners; a little darkening along the endpaper hinges, else very good. (200/300)

124. Patchen, Kenneth. *First Will & Testament.* Gilt-lettered cloth, jacket. 1 of 800 copies. First Edition. Norfolk, CT: New Directions, 1939

Darkening and some soiling to the jacket, large chip at spine head, smaller one at spine foot; volume

spine ends faded, darkening to endpaper hinges, else very good in very good jacket. (200/300)

PYNCHON'S FIRST BOOK IN FIRST ISSUE JACKET

125. Pynchon, Thomas. *V. Cloth*, jacket. First Edition. Philadelphia: J.B. Lippincott, [1963]

Pynchon's first book. The jacket is the first issue, with no review on rear panel. Light rubbing to jacket spine ends and edges; volume spine ends a little crimped, else near fine in like jacket. (1500/2000)

126. Robbins, Harold. *Never Love a Stranger*. Cloth, jacket. First Edition. New York: Knopf, 1948

Jacket rubbed at spine ends, corners and front fold, a few tiny nicks at top edge of front panel, light dampstain to rear panel; volume spine foot faded, private rubberstamps of Frank Herrera to pastedowns, and of Gustav A. Schorn to front free endpaper, otherwise near fine in like jacket. (200/300)

IN RARE FIRST JACKET

127. Roberts, Kenneth. *Arundel: Being the Recollections of Steven Nason of Arundel, in the Province of Maine, Attached to the Secret Expedition Led by Colonel Benedict Arnold Against Quebec....* Cloth, color pictorial jacket designed by Stafford Good. First Edition. Garden City: Doubleday, Doran, 1930

Presentation copy "*Inscribed for H. Randolph Lever with all good wishes, Kenneth Roberts, Kennebunk Beach, Maine, May 21, 1936*" on the title-page. This is the author's first novel, in rare first issue jacket - the jacket was "pulled" immediately after publication and replaced by an N.C. Wyeth jacket at Roberts' insistence. Small chips to jacket spine ends and corners, a few short tears; corners of front cover bumped, hinge cracked before title-page, else very good in very good jacket, in custom-made folding cloth felt-lined box. (500/800)

128. Roberts, Kenneth. *Northwest Passage*. 2 vols. (the second volume being the appendix volume). Cloth, t.e.g., jackets. (soiling to the jackets, spines darkened, tape-repairs, prices clipped; darkening to untrimmed page edges and the endpaper hinges, else near fine in very good jackets.) No. 860 of 1050 copies. 1937. * *Oliver Wiswell*. 2 vols. Frontis. from painting by Grant Wood. Cloth, t.e.g., slipcase. (Slipcase a little soiled, starting to split along a seam; volumes fine. No. 623 of 1050 copies. 1940. Together, 2 works in 4 vols. First Editions. Garden City: Doubleday, 1937 & 1940

Each signed by Roberts on the limitation-page. (200/300)

WITH EXTRA SUITE OF WYETH PLATES

129. Roberts, Kenneth. *Trending into Maine*. Illus. with 14 color plates by N.C. Wyeth; extra suite of plates loose in envelope, as issued. Quarter buckram & cloth, leather spine label, pictorial endpapers by Wyeth, slipcase. No. 643 of 1075 copies of the Arundel Edition. First Edition. Boston: Little, Brown, 1938

Signed by Roberts and Wyeth on limitation page. Soiling to slipcase, spine sunned, splitting to some of the seams; covers with fading at the top edges and fore-margins, else near fine in very good slipcase. (700/1000)

130. Roth, Philip. *Portnoy's Complaint*. Gilt-lettered linen, jacket, slipcase. No. 358 of 600 copies. First Edition. New York: Random House, [1969]

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

LETTERS FROM JAMES SALTER

131. Salter, James. Archive of two typed letters signed, one autographed letter signed, one autographed postcard, and one card on which Salter has written his address in Aspen, Colorado; also, five typed letters signed, between one and three pages each, to Salter from Jeffrey D. Hansen. Also included is an envelope addressed by Salter to Hansen, mailed in France. Various places: 1986-1990

Hansen initiated this correspondence with a long letter regarding his early love for aviation, and his admiration for Salter's *The Hunters* (about jet fighter pilots in Korea). Salter responds in kind, writing that "*The first thing I remember about flying, the first thing that moved me and became an emblem of something heroic, was seeing one of the early B-17's at Andrews Field in Washington DC. It was about 1938... Ten Years later I was flying one... I guess the best plane I ever flew was the F-86. As the pilots liked to say, you didn't get in it, you just strapped it on. It was wonderful to fly, the equal of anything in its time, and it had no real defects. Also it looked great....*" The later letters regard books of mutual interest and other matters. All in near fine to fine condition. (400/700)

RARE SIGNED COPY OF "REPUDIATED" BOOK

132. Salter, James. *The Arms of Flesh*. Half cloth & boards, jacket. First Edition. New York: Harper & Brothers, [1961]

Signed by Salter on the half-title. Salter's scarce second book, a novel set against the background of a German airfield occupied by an American fighter squadron. Salter "repudiated" the book, and signed copies are almost unheard of. Just a little rubbing to the jacket, a bit of wear to spine ends; volume with a touch of rubbing to spine ends and corners, else near fine in very good or better jacket. (1500/2000)

INSCRIBED WITH SKETCH OF MIG-15

133. Salter, James. *The Hunters*. Half cloth & boards, jacket. First Edition. New York: Harper & Brothers, [1956]

Presentation inscribed and signed by Salter on the half-title, "*For Jeffrey Hunter,*" then a sketch of a MIG-15 jet fighter, then "*As best I can remember... James Salter.*" With a note laid in "*With best regards, J.S.*" on a small notesheet of the Hotel Ratanada International, Residency Road, Jodhpur. Salter's first book, the story of a professional fighter pilot fighting MIGs in Korea; Salter himself served as a jet fighter pilot in Korea. Signed copies of the book are very rare, and this copy has the addition of an actual sketch by the author. Light rubbing to the jacket, a bit of wear to spine ends,

slight trace to spine from removed label, 1" tear to lower front panel; slight offset to endpapers, spine ends a little crimped, else near fine in very good jacket. (2000/2500)

134. Salter, James. *The Hunters*. Cloth, jacket. First British Edition. London: Heinemann, [1957]

Signed by Salter on the title-page. Rubbing and wear to the spine ends, top of front panel creased with several short tears; crease to volume spine, foot bumped, leaning a bit, light foxing to fore-edges; else very good in very good jacket. (300/500)

135. Salter, James. *Light Years*. Half cloth & boards, jacket. (Several indentations to the jacket; volume with tape stains to the boards, glue residue to rear endpapers.) First Edition. New York: Random House, [1975]. * *Light Years*. Boards, jacket. (Light shelf wear & rubbing to extremities.) First British Edition. London: The Bodley Head, [1975]. Together, 2 vols. New York & London: [1975]

Each signed by Salter. Very good or better. (200/300)

136. Salter, James. *A Sport and a Pastime*. Cloth, jacket. First Edition. Garden City: Doubleday, 1967

Signed by Salter on the title-page. Salter's third novel, a tale of seduction and sex in bourgeoisie France. Jacket with a few tears repaired with tape on verso, some creasing and edge/extremity wear; volume lightly rubbed at corners and spine ends, leaning a bit; else very good in very good jacket. (200/300)

137. Saroyan, William. *Saroyan's Fables*. Illus. by Warren Chappell. Green cloth, slipcase. No. 450 of 1000 copies. First Edition. [New York]: Harcourt, Brace, 1941

Signed by Saroyan in colophon. Slipcase soiled and stained with wear; volume fine. (70/100)

TYPESCRIPT OF SAROYAN PLAY WITH HIS MS. REVISIONS

138. Saroyan, William. *The Time of Your Life*. Typed Manuscript draft of Saroyan's play revised for television, with numerous hand-written ink annotations by Saroyan. 90 leaves, typed on rectos only; typed cover letter to Mr. Martin Manulis of CBS Television, New York, signed by Saroyan, dated October 4, 1954. 11x8-1/2. Malibu, CA: 1954

Revised draft for television, unpublished, of Saroyan's award-winning play, with countless manuscript corrections, additions and annotation by him. These include new dialogue, stage directions, deletions, alterations of names, and one sub-plot removed entirely. *The Time of Your Life* was the first American play to win both the Drama Critics Circle Award and the Pulitzer Prize. Saroyan turned down the latter award on the grounds that the patronage of art by the wealthy was harmful to the artist's independence. The play, set in a working-class dive in San Francisco, was made into a feature film in 1949 starring James Cagney and William Bendix. Light wear normal for such items, very good or better condition. (3000/5000)

139. Shaw, George Barnard. *Back to Methuselah [A Metabiological Pentateuch]*. Illus. with wood engravings by John Farleigh. 11x7-1/4, cloth, leather cover & spine labels, slipcase. No. 427 of 1500 copies printed by the Marchbanks Press. New York: Limited Editions Club, 1939

Signed by Farleigh in the colophon. Fading to slipcase, splitting; volume fine. (200/300)

140. Singer, Isaac Bashevis. *Lost in America*. Illus. by Raphael Soyer, some color; original signed printed by Soyer laid in, as issued. Cloth, spine lettered in gilt, slipcase. No. 9 of 500 copies. First Edition. Garden City: Doubleday, 1981

Signed by Singer on the limitation-page, with an inscription added in his hand. The color print, signed in pencil by Soyer and numbers 9/500, is of a circus scene. Some fading to the slipcase and the volume spine, else near fine. (200/300)

141. Singer, Isaac Bashevis. *The Manor*. (Some soiling to jacket, price clipped.) [1967].
* *A Friend of Kafka and Other Stories*. [1970]. * *Enemies: A Love Story*. [1972].
* *Shosha*. [1978]. * *A Young Man in Search of Love*. Illus. by Raphael Soyer. 1978.
* *Nobel Lecture*. Wrappers. [1979]. Together, 6 vols. All but the last are hardcover in

jackets. First Editions. Various places: various dates

Each signed and inscribed by Singer. Very good to fine condition. (200/300)

COLLECTION OF EDITH SITWELL

142. Sitwell, Edith. *Clowns' Houses*. Dec. red wrappers, paper cover & spine labels. 1 of 750 copies. First Edition. [Oxford: Blackwell, 1918]

Sitwell's second book, issued as the fifth volume in the Initiate Series of Poetry by Proved Hands. Rubbing to spine, some edge wear to wrappers; darkening to endpapers, else very good, internally fine. (200/300)

143. Sitwell, Edith. *The Collected Poems of Edith Sitwell*. Gravure frontispiece portrait from a painting by Pavel Tchelitchew. Yellow buckram, spine lettered in gilt, jacket. No. 56 of 320 copies printed on handmade paper by the Chapel River Press. London: Gerald Duckworth, 1930

Signed by Sitwell on the limitation-page. Some soiling and rubbing to jacket, spine darkened, head chipped; volume in fine condition. (200/300)

144. Sitwell, Edith. *Elegy on Dead Fashion*. Illus. by Thomas Lowinsky. Yellow cloth lettered in black, jacket. No. 50 of 225 copies printed by the Westminster Press. First Edition. London: Duckworth, 1926

Signed by Sitwell on the limitation-page. Jacket sunned with a few chips; slight darkening to volume covers, still fine, contents unopened, in very good jacket. (200/300)

145. Sitwell, Edith. *Five Poems*. 10-3/4x7-3/4, blue buckram lettered in gilt, jacket. No. 19 of 275 copies printed on Van Gelder handmade paper. First Edition. London:

Duckworth, 1928]

Signed by Sitwell on the limitation-page. Some darkening and wear to jacket; volume fine.
(200/300)

146. Sitwell, Edith. *The Pleasures of Poetry: A Critical Anthology*. Cloth, spine lettered in gilt. First Complete Edition. London: Duckworth, 1934

Presentation copy inscribed and signed by Sitwell on the front free endpaper, "*For Sir Evan Charteris, with all best wishes, L-, Edith Sitwell.*" Some rubbing to the covers, else very good.
(200/300)

147. Sitwell, Edith. *The Wooden Pegasus*. (Fading to the top of the boards, spine & edges rubbed.) Oxford: Basil Blackwell, 1920. * *Bucolic Comedies*. London: Duckworth, [1923]. * *Troy Park*. (Spine a little faded.) London: Duckworth, [1925]. * *Rustic Elegies*. Frontis. from photo by Cecil Beaton. Jacket (with spine a little rubbed with some light spots). London: Duckworth, 1927. * *Popular Songs*. Illus. by Edward Bawden. No. 133 of 500 copies of the large paper edition on English hand-made paper. Red boards (Spine worn and split, adjacent portions of covers sunned, some soiling; formerly in the University of Colorado Library, with bookplate and rubberstamp on front pastedown, removal from rear pastedown). London: Faber & Gwyer, 1928. * *Gold Coast Customs*. Frontispiece portrait by Pavel Tchelitchev. Jacket (with spine slightly rubbed.) London: Duckworth, [1929]. * *Five Variation on a Theme*. Inscribed and signed by Sitwell on the front free endpaper. Jacket. London: Duckworth, 1933. * *Poems New and Old*. Jacket. (Dj price clipped, spine rubbed with stain near foot; ink name to front endpaper, creases to lower portion of title-page.) Together, 8 vols. First or First Trade Editions. Various places: various dates

Very good to fine condition. (300/500)

148. Smiley, Jane. *Barn Blind*. Half cloth & boards, jacket. First Edition. New York: Harper & Row, [1980]

Signed by Smiley on the title-page. The scarce first book of this Pulitzer Prize-winning novelist. Slight shelf wear to jacket, faint indentations; very faint foxing to page edges, ink name to page

facing title, else near fine in near fine jacket. (400/600)

149. Spillane, Mickey. *Tomorrow I Die*. Ed. by Max Allan Collins. Cloth, jacket, slipcase. No. 160 of 250 copies. First Edition. New York: Mysterious Press, [1983]

Signed by Spillane on the limitation-page. Fine in fine jacket and slipcase. (200/300)

ADVANCE ISSUE OF CANNERY ROW

150. Steinbeck, John. *Cannery Row*. Blue wrappers. First Edition, Advance Issue. New York: Viking, 1945

Goldstone-Payne A22.a - Though listed by Goldstone-Payne as simply an issue in wrappers, this is actually an advance copy, intended for review purposes. A bit of sunning to spine, slight creases to lower corner of front wrapper with faint bump to foot, else near fine, seldom found better, quite scarce. In cloth slipcase and chemise. (1000/1500)

151. 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 issue 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 with slight rubbing to the edges and extremities; volume leaning a bit, spine ends slightly crimped; pastedowns darkened along the gutter, else very good or better, in near fine jacket. (600/900)

SIGNED/LIMITED EDEN

152. Steinbeck, John. *East of Eden*. Gilt-lettered dark green cloth. 1 of 1500 copies. First

Edition. New York: Viking, 1952

Goldstone-Payne A32.a - Signed by Steinbeck on limitation page. Rubbing to spine lettering and extremities, darkening along front endpaper gutter, a very good copy, though without the slipcase. (1500/2500)

153. Steinbeck, John. *The Long Valley*. Terra cotta cloth with coarse beige linen spine, jacket. First Edition. New York: Viking, 1938

Goldstone-Payne A11.a - Jacket with slight rubbing to ends and corners; a few slight darkened spots to the outer joints; slight darkening to endpaper gutters, still a fine, bright copy in like jacket, in custom-made folding cloth felt-lined box. (800/1200)

154. Steinbeck, John. *Positano*. Color pictorial wrappers. First English Language Edition, First Issue. Salerno: Ente Provinciale per il Turismo, [1954]

Goldstone-Payne A34b - The bibliography makes no mention of the English language edition of this book with the 1954 date on p.[2] (facing the title), only an issue with a 1959 date; the first Italian Language edition was 1955, having been translated from an article in *Harper's Bazaar* that appeared in 1953. The Bradford Morrow catalogue of the Harry Valentine collection of John Steinbeck notes that "short of examining the printer's records, or publisher's files, it is impossible to determine the status of these variants." There was no copy with the 1954 date in that collection, only one with the 1959 date. Faint streak to front wrapper, else fine. (400/700)

155. Steinbeck, John. *The Winter of Our Discontent*. Dark green buckram with facsimile signature stamped in gilt on front cover, spine lettered in gilt on partial black background, jacket, printed acetate wrapper. 1 of 500 copies. First Edition. New York: Viking, 1961

Goldstone-Payne A38.a - This limited first edition was "specially printed and bound for friends of the author and the publishers." The acetate wrapper has "Limited Edition" printed on the front panel. A little rubbing to the acetate, small chips at spine head; a touch of rubbing to jacket spine ends and corners; volume leaning a bit; else near fine in near fine jacket and acetate wrapper. (600/900)

INSCRIBED BY STEINBECK

156. 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 - Presentation copy inscribed by Steinbeck on the front free endpaper, "*For Phyllis Gilbmen, from John Steinbeck.*" Jacket with just a touch of rubbing to the spine, else near fine in like jacket, in custom-made folding cloth felt-lined box. (2000/3000)

157. Styron, William. *Sophie's Choice*. Cloth, jacket. First Trade Edition. New York: Random House, [1979]

Minor creasing to the jacket, volume with faded spot at spine foot, leaning a trifle, very good or better in like jacket. (200/300)

158. Tarkington, Booth. *The Two Vanrevels*. Illus. by Henry Hutt. Green cloth dec. in white, lettered in gilt, t.e.g. First Edition. New York: McClure, Phillips, 1902

Presentation copy "*Gladly inscribed for Mr. Page Nelson, Booth Tarkington, Sept. 10, 1920*" on the front free endpaper. On the same page is a 2-cent postage stamp and two postal cancellations dated Kennebunkport, Maine, Sept. 8, 1928. A little shelf wear; near fine. (200/300)

159. Theroux, Paul. *Fong and the Indians*. Cloth, jacket. First Edition. Boston: Houghton Mifflin, 1968

Signed by Theroux on the title page. Jacket with short tear to top of front panel, light stain to corner, price clipped; spine leaning a touch, near fine in very good jacket. (300/500)

160. Van Vogt, A.E. *The Mind Cage*. Cloth, jacket. First Edition. New York: Simon &

Schuster, 1957

Inscribed and signed by Van Vogt and his wife on the front free endpaper. Small chip to jacket spine head, a little rubbing to the extremities; usual slight browning to pages, else near fine in very good jacket. (200/300)

161. Vidal, Gore. *Williwaw: A Novel*. Cloth, jacket. First Edition. New York: E. P. Dutton, 1949

Vidal's first book. Some rubbing to jacket folds & extremities, a few slight rubmarks to the panels, dark stains to top and bottom edges of rear panel & both flaps, price clipped; light rubbing to vol. spine ends & corners, some offset to endpapers, else very good. (200/300)

162. Vonnegut, Kurt, Jr. *Breakfast of Champions*. Cloth, jacket. First Edition. [New York: Delacorte Press, 1973]

Inscribed and signed by Vonnegut on the front flyleaf, in a rather large hand. Jacket spine a little soiled, price clipped; spine leaning somewhat, very good or better in like jacket. (300/500)

163. Warren, Robert Penn. *Selected Poems, 1923-1943*. Cloth, jacket. First Edition. New York: Harcourt, Brace, [1944]

Small edge chips and creases to the jacket, rear panel darkened; mild darkening to the covers, ink name to front free endpaper dated 1944, else very good in very good jacket. (200/300)

164. Wodehouse, P.G. *Spring Fever*. Orange cloth lettered in black, jacket. First Edition. London: Herbert Jenkins, [1948]

Slight rubbing to jacket spine; faint foxing to top page edges along with a slight stain, else fine in fine jacket. (200/300)

165. Wolfe, Tom. *The Right Stuff*. Cloth, jacket. First Edition. New York: Farrar, Straus, Giroux, [1979]

Inscribed and signed "*For Michael, Tom Wolfe*" in bold red felt pen on the half-title. Jacket with 1x1" triangular piece missing from top of rear panel, some shelf wear; leaning a bit, very good in very good jacket. (200/300)

166. Yeats, William Butler. *Four Plays for Dancers*. With 7 illustrations. Cloth-backed decorated boards, paper spine label, jacket. First Edition. London: Macmillan, 1921

Jacket with extremity wear and short tears, a few water spots; volume with corners showing, slight darkening to cover margins; offset to endpapers, else very good in very good jacket. (250/350)

IMPORTANT COLLECTION OF STEFAN ZWEIG

167. Zweig, Stefan. *Der begrabende Leuchter*. 128, [1] pp. Illus. by Bertholde Wolfe. 8-1/2x5-1/2, original full red morocco with gilt menorah stamped on the front cover, spine lettered in gilt, t.e.g. 1 of 30 leatherbound copies signed by the author, from a run of 450 copies. First Edition. Wien: Herbert Reichner Verlag, [1937]

Signed by Zweig on the limitation-page. Although this copy is not numbered it is one of the 30 leatherbound copies as noted in the limitation statement. Inscribed and signed by the executors of Zweig's estate to the present owner on the front free endpaper. Spine a little rubbed, wear at head; near fine. (300/500)

168. Zweig, Stefan. *The Buried Candelabrum*. Trans. by Eden & Cedar Paul. Woodcuts by Margarete Hammerschlag. 9-3/4x7-1/4, red cloth dec. & lettered in gilt. No. 332 of 1000 copies. First Edition in English. London: Cassell, [1937]

Light shelf wear to the covers, spine faded a bit; front hinge cracking at endpapers, else very good. (200/300)

169. Zweig, Stefan. *Dank an die Bücher*. [4] pp. Unbound, 4 small stitchholes in spine portion; slight soiling. [Liepzig: Staatlichen Akademie, 1930]. * *Triumph und Tragik des Erasmus von Rotterdam*. Red cloth, leather spine label. (Some fading & wear to the cloth, contents a little rippled from dampness.) No. 280 of 600 copies. Wien: Herbert Reichner, 1934. * *Sinn und Schönheit der Autographen*. Wrappers, the presence of which is scarce. Wien: Herbert Reichner, 1935. * *Ungeduld des Herzens: Roman*. Cloth, jacket. (Soiling & wear to jacket, spine darkened, head well chipped.) Stockholm: Bermann-Fischer, 1939. * *Worte am Sarge Sigmund Freuds*. Privately bound in cloth-backed boards. London: Im Krematorium, 1939. * "A Letter from an Unknown Woman" freely adapted for radio from the short story by Stefan Zweig, by Marius Goring. [2], 23 leaves, carbon typescript on rectos only. With T.L.s. from Goring to T. MacCallum Walker, saying he was glad Walker enjoyed the broadcast on BBC radio, and presenting this copy of the script; dated 16 February, 1953. 13x6, bound in gilt-lettered red cloth. [No place: 1953]. Together, 6 vols. Various places: various dates

Very good or better condition. (250/350)

PRIVATELY PRINTED, 1 OF 100

170. Zweig, Stefan. *Erinnerungen an Emile Verhaeren*. 91 pp. 8-3/4x6-1/4, original wrappers bound in modern gilt-lettered red cloth. No. 90 of 100 copies. First Edition. [Wien: Privately printed, 1917]

Signed by Zweig on the limitation page, with presentation inscription to Fredrich Baron Oppeln-Bronikowski. Very rare first edition of this tribute by Zweig to his friend Emile Verhaeren following the latter's death in 1916. Due to wartime censorship, he was not able to publish this edition publicly, and had the 100 copies printed clandestinely for friends. Ten years later, he republished the work in an edition of 440 copies. Light soiling to the wrappers; near fine. (500/800)

171. Zweig, Stefan. *Die frühen Kränze*. [4], 84, [1] pp. 7-1/4x4-3/4, original blue wrappers of handmade paper, decorated in gilt. First Edition. Leipzig: Insel-Verlag, 1906

Inscribed by Zweig on the front flyleaf, "Frau Hedda Sauer, in herzlichster Wertschätzung, Stefan Zweig, Wien, November 1906." Wrappers worn at spine and edges, apparently some neat repairs to

the spine; else very good or better. (300/500)

172. Zweig, Stefan. *George Friedrich Händels Auferstehung: Eine historische Miniatur*. 59, [1] pp. Illus. with drawings by Viktor Hammer. 8x4-1/2, vellum-backed boards, spine lettered in gilt, t.e.g. No. 258 of 350 copies. First Edition. Wien: Herbert Reichner Verlag, 1937

A little fading to the boards, corners lightly rubbed, near fine. (200/300)

RARE TEXT OF ADDRESS ON SAVING JEWISH CHILDREN

173. Zweig, Stefan. *Help the Jewish Children in Germany*. 8 pp. 7-3/4x5, cloth-backed printed boards. First Edition. [London: 1933]

Extremely rare text of a address by Zweig, privately bound in boards with printed title "*Address by Mr. Stefan Zweig, at the House of Mrs. Anthony de Rothschild, on Thursday, November 30th, 1933, to the Committee for the Luncheon at the Savoy Hotel, Dec. 20th, 1933, in Aid of German Jewish Women and Children.*" An early response to the troubles in Germany stemming from the rise of Adolf Hitler and Nazism. Rubbing and soiling to the boards, else very good. (300/500)

174. Zweig, Stefan. *House of a Thousand Destinies*. 16, [2] pp. With 1 full-page illustration by Mendoza and 2 by A.D. Treble. 8-1/2x5-1/2, black wrappers, paper cover label. First Edition. [London: Jews' Temporary Shelter, 1939]

Zweig's contribution comprises pp. 3-7 of this rare little work, appealing for contributions to the Jews' Temporary Shelter, and describing the shelter. Laid in is a letter addressed to a Mr. Sassoon, asking for contributions. Wrappers neatly detached; rust stains from the three staples used in binding, else very good. (200/300)

175. Zweig, Stefan. *The Invisible Collection*. Illus. by Joseph Malay. 8x5-3/4, cloth-backed patterned boards, paper spine label. (Fading to the boards at the margins; very

good, internally fine & unopened.) First Edition in English. [New York: Pynson Printers, 1926]. * *Die Unsichtbare Sammlung: eine Episode aus der deutschen Inflation*. 10-3/4x7-1/2, boards. (Split along front joint with some damage, wear at spine ends; very good, contents fine.) No. 147 of 250 copies. First Book Edition in German. Berlin: [Bibliophilen-Abend], 1927. Together, 2 vols. New York & Berlin: 1926 & 1927

Zweig's *Unsichtbare Sammlung* (Invisible Collection) first appeared in the Berlin *Vossische Zeitung*, May 31, 1925, one of his most remembered short stories, a blind man's print collection sold during the troubled days following World War I, and blank leaves substituted so he could still get the enjoyment of handling them. (200/300)

176. Zweig, Stefan. *Kaleidoscope: Thirteen Stories and Novelettes*. Trans. by Eden and Cedar Paul. Cloth. First Edition. New York: Viking, 1924

Inscribed by Zweig on the front free endpaper, "*Seiner Excellenz Frh. Von Frankenstein, mit ergebener Empfehlung, Stefan Zweig, 1934.*" Covers somewhat worn, leaning, circular stain on front cover; about very good. (200/300)

INSCRIBED TO E.M. LILIEN'S FUTURE WIFE

177. Zweig, Stefan. *Die Liebe der Erika Ewald: Novellen*. [6], 179, [4] pp. Decorations by Hugo Steiner-Prag. 7-1/4x5, original decorated cloth designed by Steiner-Prag. First Edition. Berlin: Egon Fleischel, 1904

Inscribed by Zweig on the front free endpaper, "*Fraulein Helene Magnus, mit dem Wunsche baldiger Bekanntschaft. Stefan Zweig. In Lilien's Stube [i.e. room or studio], 31 August 1906.*" Helene Magnus later became Ephraim Mose Lilien's wife. E.M. Lilien, born in Austrian Galicia in 1874, studied art in Poland, and became master etcher and illustrator, and an ardent Zionist. He helped Martin Buber organize and exhibition of Jewish artists, and made several trips to Palestine. Some foxing and light wear to the covers, very good or better condition, a scarce little book with a splendid association inscription. (400/600)

178. Zweig, Stefan. *The Old-Book Peddler and Other Tales for Bibliophiles*. vii, [1], 107, [1] pp. Trans. by Theodore W. Koch. 6x4, dec. boards, paper cover & spine labels. 1 of

200 copies printed by the Lakeside Press. Chicago: The Caxton Club, 1937

Signed by Zweig on the front free endpaper. Slight shelf wear, spine a little darkened, else near fine. (300/500)

179. Zweig, Stefan. *Rahel rechnet mit Gott: Legende*. With 2 full-page wood engravings by Walter Preisser, 1 woodcut initial. 7-1/2x5-1/4, boards, paper cover label. 1 of 370 copies. First Edition. [Berlin: Soncino-Gesellschaft, 1930]

Light soiling to cover label, a little wear to spine ends and corners; else very good or better, scarce. (200/300)

180. Zweig, Stefan. *Sainte-Beuve*. 29 pp. tipped-in frontis. port. 8-1/4x4-1/4, privately bound in cloth-backed boards which were made up from the original paper wrappers, paper cover label. No. 139 of 200 copies. First Edition. Frankfurt am Main: Franfurter Verlag-Anstalt, [1923]

Signed by Zweig in the colophon. Printed as a Festgabe of the Frankfurter Bibliophilen-Gesellschaft. A few scratches to the boards, very good, internally fine. (200/300)

181. Zweig, Stefan. *Triumph und Tragik des Erasmus von Rotterdam*. 227, [6] pp. 10x6-1/4, quarter red morocco & boards, spine lettered in gilt, t.e.g. No. 27 of 100 copies. First Edition. Wien [Vienna]: Herbert Reichner, 1934

Signed by Zweig in the colophon. Biography of the 15th-16th century Dutch humanist Desiderius Erasmus. Some soiling and rubbing to the boards, very good or better, internally fine. (250/350)

182. Zweig, Stefan, ed. *Gedichte von Paul Verlaine: Eine Anthologie der besten Übertragungen*. 122, [6] pp. 7x4-3/4, original dec. wrappers, bound in modern red cloth, spine lettered in gilt. First Edition. Berlin: Schuster & Loeffler, 1902

Presentation copy inscribed by Zweig on the half-title, "*Herrn Max Parr mit freundhaftlichen Grüßen gegeben! 19 September 1902. Stefan Zweig.*" Anthology of poetry by Paul Verlaine, an

early editorial contribution by Zweig. Minor soiling and wear to the wrappers, a few neat tape repairs, else very good. (300/500)

183. (Zweig, Stefan, trans.) Russell, Archibald B.G. [sic] *Die Visionäre Kunst Philosophie des William Blake*. Frontis. by Blake. Two T.L.s. from Russell to T. MacCallum Walker laid in, dated 17 June and 11 July, 1952; they present the book to Walker, and one of them refers to the reversal of his initials (they should actually be G.B.) on the title-page. Bound in cloth, with original front and rear wrappers laid on. Leipzig: Juliuw Zeitler, 1906. * Rolland, Romain. *Die Zeit Wird kommen: Drama in drei Akten*. Half morocco & pastepaper boards, spine lettered in gilt, a.e.g. (Spine a little faded, leaning slightly). No. 101 of 1000 copies. Leipzig: E.P. Tal & Co., 1919. * Saures, André. *Cressida*. Gilt-lettered boards, dust wrapper (with 2" tear), cardboard slipcase. 1 of 1000 copies, not numbered. Leipzig: E.P. Tal & Co., 1920. * Edman, Irwin. *Ein Schimmer Licht im Dunkel*. Original wrappers bound in red cloth, spine lettered in gilt. Inscribed on the front flyleaf by Richard Friedenthal, who co-translated with Zweig. Stockholm: Bermann-Fischer, 1940. Together, 4 vols. Various places: various dates

Near fine to fine condition. (200/300)

184. (Zweig, Stefan) *Adolph Loos: Zum 60. Geburtstag am 10 Dezember 1930*. 68 pp. With 2 plates incl. frontis. port. from drawing by Oskar Kokoschka. 8-1/2x5-1/2, vellum-backed boards, spine lettered in gilt. No. 394 of 1000 copies. First Edition. Wien: Richard Lanyi, 1930

Festschrift commemorating the 60th birthday of the great Austrian architect, with a contribution by Stefan Zweig, as well as by Alban Berg, Max Brod, Johannes Itten, Ezra Pound, Maurice Maeterlinck, Arnold Schopenheng, Karl Kraus and others. Boards a little soiled with some darkening, else very good or better, with the bookplate of Muriel Orr-Ewing. (200/300)

185. (Zweig, Stefan) *Bibliographie der Werke von Stefan Zweig. Dem Dichter zum Fünfsigsten Geburtstag Dargebracht vom Insel-Verlag*. 47, [1] pp. 8-1/2x5-1/2, boards, gold paper cover label. No. 271 of 500 copies. First Edition. Leipzig: 1931

Presentation copy inscribed by Zweig on the front free endpaper, "*Seinem Lieben Ludwig Ullmann/ dankbar für seinen guten Grüss/ nur in Erinnerung unserer/ uralten ungetriebten Freundschaft/ Stefan Zweig/ 1931.*" The title of the book has been written on the spine, and there are a few pencil

marks or underlinings within. Some shelf wear, label a little bubbled, else very good, scarce. (200/300)

186. (Zweig, Stefan) Böhm, Hans, comp. *Moissi: Der Mesnch und der Künstler in Worten und Bildern*. 96, [2] pp. With numerous illustrations from photographs, a few from drawings, etc. 9-3/4x6-1/2, privately bound in cloth-backed pictorial boards which were made up from the original paper wrappers, paper spine label. First Edition. Berlin: Eigenbrödler-Verlag, [1927]

Inscribed and signed by the Albanian actor Alexander Moissi on the title-page, "*Ernst Stern, ein lieben Freunde und Weggenossen, Alexander Moissi, Berlin, September 1927.*" The work is comprised of some forty contributions by fellow actors, writers, and others honoring the Albanian actor who gained international fame in the 1920's and '30's; one of the contributors is Stefan Zweig. Many of the contributions are followed by the facsimile signatures of the writers; also noteworthy is the fine selection of photographs. The original wrappers were a little soiled when they were glued to the boards and glazed, and the corners exhibit a little wear; internally fine, scarce, and with a rare inscription by Moissi. (300/500)

ARTISTRY OF E.M. LILIEN

187. (Zweig, Stefan) *E.M. Lilien: Sein Werk. Mit Einer Einleitun von Stefan Zweig*. 347, [6] pp. Illus. throughout from works by Lilien, including drawings, book designs, bookplates, ornaments, etc.; photogravure portrait. 11-1/4x9, original pictorial violet cloth, pictorial endpapers. First Edition. Berlin: Schuster & Loeffler, 1903

Early collection of the artistic works of the Polish-born Jewish artist, noted for his contributions to the Zionist cause; with a long introduction by Lilien's close friend Stefan Zweig. Inscribed on the front flyleaf, "Victor Fleischer, '04" in what is thought to be Zweig's hand. Spine a little darkened, rubbing at ends and corners; a little shaken, hinges cracking at endpapers, else very good or better, quite scarce. (800/1200)

188. (Zweig, Stefan) [Rodenberg, Julius, ed.] *Hugo Steiner-Prag: Zum fünfzigsten Geburtstag*. 130, [1] pp. Tipped-in color frontispiece from a painting by Willi Geiger. 10-3/4x7-1/2, wrappers of handmade paper, lettering in gilt. First Edition. Leipzig: [Offizin

Haag-Drugulin], 1930

Presentation copy inscribed by Steiner-Prag on the front flyleaf, "*Für Arthur Goldschmidt/ zur Erinnerung an schöne/ Jahre Leipzig, November 1931/ Hugo Steiner-Prag.*" Essays on the life and work of the Jewish Czechoslovakian artist and book designer, with a contribution by Stefan Zweig. Wrappers foxed, some extremity rubbing, else very good, quite scarce. (200/300)

189. (Zweig, Stefan) Romain, Jules. *Stefan Zweig: Grand Européen*. Privately bound in red cloth, spine lettered in gilt. No. 204 of 1000 copies. New York: Editions de la Maison Française, 1941. * Mathis, Alfred. *Stefan Zweig as Librettist and Richard Strauss*. 34 leaves, numbered [163]-176 & [226]-245, with the last leaf in facsimile. Inscribed at top of the first page, "To our dear Mimi with love and best wishes this off-print from Music & Letters, London, July 1044, Alfred." The top margin of that first leaf repaired with archival tape. Bound in red cloth, spine lettered in gilt. [London: 1944]. * Friedenthal, Richard. *Stefan Zweig und der Humanitäre Gedanke*. Inscribed and signed by Friedenthal in inside of front wrapper. Cloth-backed boards with original wrappers laid in. [Esslingen, Bechtle]: Privately printed for friends of the author, 1948. Together, 3 vols. Various places: various dates

Very good or better condition. (200/300)

190. (Zweig, Stefan) Schorer, Jean. *Jean Calvin et sa Dictature, d'après des historiens anciens et modernes*. An historical analysis of Zweig's "Castellio Gene Calvin." Inscribed on the title-page, "Hommage de l'auteur." (Some soiling and wear to covers.) 7x4-3/4, privately bound in cloth-backed boards which were made up from the original paper wrappers. Geneva: P.-E. Grivet, 1948. * Schorer. *Calvin cet Inconnu*. 8x5-1/2, privately bound in red cloth, spine lettered in gilt. Libourne: P. Gelix, 1947. * Delarue, Henri & Paul-F. Geisendorf. *Calvin, Stefan Zweig et M. Jean Schorer*. Engraved card of Delarue, inscribed "Avec les compliments de," laid on title-page verso, causing some creasing. 7-1/4x4-3/4, privately bound in red cloth, spine lettered in gilt. Geneva: Georg & Cie., 1949. Together, 3 vols. Various places: various dates

Very good or better condition. (200/300)

191. (Zweig, Stefan) *Technische Zeit/ Dichtungen*. 72, [1] pp. Pictorial endpapers. 9-1/2x8-1/4, red boards lettered in white, slipcase. No. 58 of 150 copies. First Edition.

[Essen: 1929]

Poetic examination of the age of technology; contains Zweig's *Der Flieger*, as well as verse by Walt Whitman, Bert Brecht, Franz Krey, Carl Sandburg and others. With the original, although tattered, acetate wrapper. Slipcase rubbed and soiled; volume fine. (250/350)

ONE OF 55 NOT FOR SALE

192. (Zweig, Stefan) Verhaeren, Emile. *Ausgewählte Gedichte; in Nachdichtung von Stefan Zweig*. 90, [2] pp. Printed in red and green. Decorative title-page; frontis. port. 9-3/4x6-3/4, dec. wrappers. 1 of 375 copies printed on handmade paper. First Edition. Berlin: Schuster & Loeffler, 1904

Of the 375 copies printed, 55 were not for sale; this unnumbered copy is one of those. Sunning to the wrappers, corners a little bumped intruding to contents, spine rubbed, two tape repairs, lacking lower 3/4" of spine strip; else very good, quite scarce. (300/500)

193. (Zweig, Stefan) Verhaeren, Emile. *Helena's Heimkehr: dem unveröffentlichten Manuskript nachgedichtet von Stefan Zweig*. 72, [1] pp. Printed in red and black. 10x6-1/2, half vellum and marbled boards, spine lettered in gilt. 1 of 300 copies printed at the Ernst Ludwig Press. First Edition. [Darmstedt: 1909]

Rubbing to the covers, vellum a little discolored, wear at spine ends; endpapers a little darkened, else very good, internally fine. (300/500)

194. (Zweig, Stefan) *Verlaine: Auswahl Französisch-Deutsch*. Contributions by various poets/authors, including Stephan [sic] Zweig. Half calf and dec. boards. No. 424 of 500 copies. Berlin: Pantheon-Verlag, [1921]. * Stefan, Paul. *Arturo Toscanini*. Foreword by Zweig. Inscirbed at the top of the title-page, "Herrn Schoenrat [?] Dr. Thomasberger, als kleines Zeichen seiner, Dankbarkeit, Paul Stefan," with note in Stefan's hand, "2 auflage" [printing]. Attached pictorial wrappers over boards. (Edge wear & several chips.) Vienna: Herbert Reichner, 1936. * *Catalogue of an Exhibition of Paintings and Drawings by Frans Masereel*. With a Prefatory Note by Stefan Zweig. 12 pp. Printed wrappers. London: Ernst Brown & Phillips, 1936. * Stonehill, C.A., ed. *The Jewish Contribution to*

Civilization. With a Preface by Stefan Zweig. A rare book catalogue of items for sale. Cloth-backed boards employing the original wrappers, glazed. London: C.A. Stonehill, Ltd., [1940]. Together, 4 vols. Various places: various dates

Very good or better condition. (200/300)

195. (Zweig, Stefan) Zweig-Winternitz, F.M. *Louis Pasteur: Bild des Lebens und des Werkes*. Inscribed on the half-title, "Meister und Kamerades des Enthusiasmus, dir Stefan dies Buch einter Ehrfurcht, herzlich zgedacht, Friderike, Paris, Nov. 39." Friderike Zweig-Wingternitz was Stefan Zweig's first wife, and this was his personal copy inscribed by her to him. Attached wrappers over thin boards. (Some edge wear, spine creased, leaning a bit.) Bern: Alfred Scherz, [1939]. * Churchill, Winston S. *Schritt für Schritt, 1936-1939*. German edition of "Step by Step"; Stefan Zweig's copy, with his small rubberstamp on the front free endpaper. Amsterdam: Allert de Lange, 1940. * Zohn, Harry, ed. *Liber Amicorum: Friderike Maria Zwiieg. In Honor of her Seventieth Birthday, December Fourth, Nineteen Hundred and Fifty-two*. Inscribed by Friderike Zwiieg to Mr. McCollum Walker on the front free endpaper, "this undeserved little book, which might be of some help for his study on Stefan Zweig, with gratitude and kind regards, Friderike Zweig, Dec. 1953." Red cloth letterd in gilt. [Stamford, CT: Dahl Publishing, 1952]. Together, 3 vols. Various places: various dates

Very good or better condition. (200/300)