

CATALOGUE EIGHT

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WINTER 2017–2018

CATALOGUE NUMBER

EIGHT **Locus Solus**

Rare Books WINTER

2017–2018

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Locus Solus Rare Books

4853 Hartwick St

Los Angeles, CA 90041

Telephone 917-541-1848

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PART ONE (1–16)

Art & Illustrated Books and Archives

1. Appia, Adolphe. **Die Musik und die Inszenierung**, Mit 18 Lichtdrucktafeln nach Originalskizzen des Verfassers. München: Verlaganstalt F. Bruckmann, 1899. First edition. Large 8vo, 278pp + plates; later three-quarter morocco and marbled boards, preserving original front wrapper (restored); t.e.g. Slight wrinkle to a few preliminary leaves.

The major theoretical work by Appia, the great Swiss innovator of stage design and lighting, translated from the French but first published in German. Appia is best known for his work with the operas of Richard Wagner. He was a visionary designer who embraced the emergence of electric lighting to produce influential stagings famous for their contrast between light and shadow. This is a significant association copy, inscribed and signed by Appia on the half title page for the French theatrical director Albert Carré. Includes a splendid series of colotype plates depicting Appia's atmospheric stage sets. \$2500

2. (Cinema) **Metro-Goldwyn Presents** [cover title]: The merger and the new season. [Culver City, California: Metro-Goldwyn Mayer, 1924]. First edition. 4to, 68pp unpaginated; pictorial endpapers; original paper-covered boards with printed label on front cover. Tips rubbed; hinges starting, some inconsequential marks and faint discoloration to boards, which have been expertly rebacked. An excellent copy of a delicate volume.

Annual "Exhibitors Book" promoting the coming year's releases to theatre owners. This edition followed immediately on the merger of Louis B. Mayer's production company with Metro-Goldwyn forming MGM, an event that is here addressed in a full-page montage of news clippings. Most of the book consists of lavishly illustrated spreads advertising fifty new productions – including the original adaptation of Ben Hur, Buster Keaton's "The Navigator" along with features by King Vidor, Eric von Stroheim, Frank Borzage and many others. The illustrations, using high-end color printing and multicolored papers, represent the classic art-deco style of Hollywood glamor. The last page is a fold-out poster depicting studio stars including such luminaries of the silent era as Buster

Keaton, Norma Shearer, Laurette Taylor, Jackie Coogan, Lon Chaney, Jean Hersholt, Zasu Pitts, and many more. One of the rarer exhibitor's books, with only three copies located in OCLC – oddly enough none in California – and just one that we've been able to find at auction in the past twenty years of records. \$2500



ITEM 2

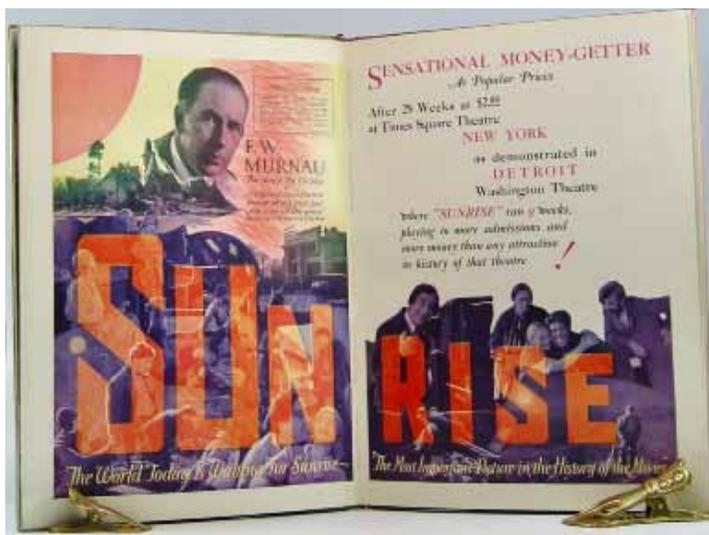
3. (Cinema) **Fox: A Standard of Business in the Realm of Entertainment** [cover label title]. New York & Hollywood: Fox Film Corporation, (1926). First edition. 4to, 58 unpaginated leaves, with printed endpapers; original cloth-backed boards. Some small creases and short tears to a small number of pages; tips heavily bumped, and general shelf wear to edges of binding, some external marks, still a very nice, sound copy.

Annual "Exhibitors Book" produced by the Fox studio to promote their productions to theatre owners, filled with color illustrations from posters and ad campaigns for movies currently in release or in production, along with an excellent series of portraits of their contract stars by artist Luiz Usabal y Hernandez, as well as photographic portraits of their directors, including such icons as John Ford, Raoul Walsh, and F.W. Murnau. Among the films represented are the original version of "What Price Glory", directed by Walsh – Ford would remake it many years later to

great acclaim – and “7th Heaven”, which was nominated for several Academy Awards, including Best Picture, and won three: Janet Gaynor for Best Actress, Frank Borzage for Best Director, and Benjamin Glazer for Best Adapted Screenplay. Several other films from this roster are lost, or were never completed; the majority of Fox films from this era were destroyed in a fire. A splendid example of the highly colorful promotions used for black-and-white films of the silent era. Ten copies located in OCLC. \$2500

4. (Cinema). **Fox 1902-1928: Your Golden Opportunities on the Silver Anniversary - Twentyfifth Annual Announcement** [cover title]. [Hollywood: Fox Film Corporation, 1928]. First edition. 4to, 30 unpaginated leaves, with printed endpapers; original boards, with silver and gold printed onlay on front panel. Shelf rubbed; slight wear to crown.

One of the most desirable of the annual “Exhibitors Books”, the studio spared no expense in the production of this twenty-fifth anniversary volume, featuring spectacular color printing on every page, with gorgeous art deco artwork from promotional campaigns for their films in release or in production, as well as their newsreel service and their contract stars, writers, and directors. Among the prominent features were F.W. Murnau’s “Sunrise”, a work of historic artistry and Fox’s first film using synchronized sound, albeit not throughout, as well as the studio’s first



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fully integrated "talkie", "Mother Knows Best". Many Fox films from this era were destroyed in a fire and are either lost, or survive only in partial form or inferior reproductions. Among the artists represented in these pages are Luiz Usabal y Hernandez, Hap Hadley, PJ Monahan, Vyvyan Donner, Marion Levy Jochimsen, CE Millard, and Douglas Hilliker. A visually delightful volume and one of the rarest of the studio exhibitor books. No copy is located in OCLC; one copy sold at Heritage Auctions in 2007. \$5000

5. (Cinema). **RKO Radio Pictures: 1940-1941** [cover title]. (Hollywood: RKO Radio Pictures, 1940). First edition. 4to, 27 unpaginated leaves; comb-bound in faux-alligator boards. Extremities slightly rubbed; plastic comb intact; an excellent copy.

Illustrated annual "Exhibitor's Book", filled with promotional display ads for forthcoming RKO releases. Most significantly, this book contains the first advertisement for Orson Welles's "Citizen Kane", still under its working title "John Citizen U.S.A." Also advertised are the adaptations of "Kitty Foyle" and "Sister Carrie", each featuring a fold-out image on cardstock of its eponymous book. With portraits of studio stars including Charles Laughton, Carole Lombard, Cary Grant. Charles Boyer, Ronald Colman, Ginger Rogers, and many more. \$1250

6. Cocteau, Jean; Ramo, Mac; George, Waldemar. **Maria Lani**. Paris: Éditions de Quatre Chemins, (1929). First edition. 4to; original wrappers. Touch of wear to spine ends, fine in original glassine.

One of 525 numbered copies on vélin de Rives, the regular issue. This copy inscribed by, and with a loosely inserted autograph letter from, Maria Lani. A remarkable collection of portraits of the actress, who briefly captured the imagination of the Paris art world. This book was the result of a conceit in which she commissioned portraits from 51 artists, planning to make one of them the basis of a film in which the painting would come to life. The film project was never realized, but many of the original paintings found their way into prominent collections and museums. The artists include: Bonnard, Braque, Chagall, de Chirico, Cocteau (who also provided an introductory text), Delaunay, Derain, Fujita, Léger, Man Ray, Matisse, Ozenfant, Picabia, Rouault, Soutine, Van Dongen, Zadkine, and many others. In the letter (1949), Lani reports that she had received a few copies of the book "all that survived of the great luxury edition after the German invasion. . ." \$1250

7. Jay, Ricky. **The Magic Magic Book: An Inquiry into the Venerable History & Operation of the Oldest Trick Conjuring Volumes, Designated "Blow Books."** . . . Adorned with Original Renderings from the Ateliers of These Esteemed Delineators of Artistic Impression: Vija Celmins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taffe, William Wegman. Embellished with Ancient Iconography from the Collection of the Author of this Curious Compendium: Ricky Jay. (New York): Library Fellows of the Whitney Museum of American Art, 1994. First edition. Two volumes, square 8vos; wrappers. Fine in folding clamshell case.

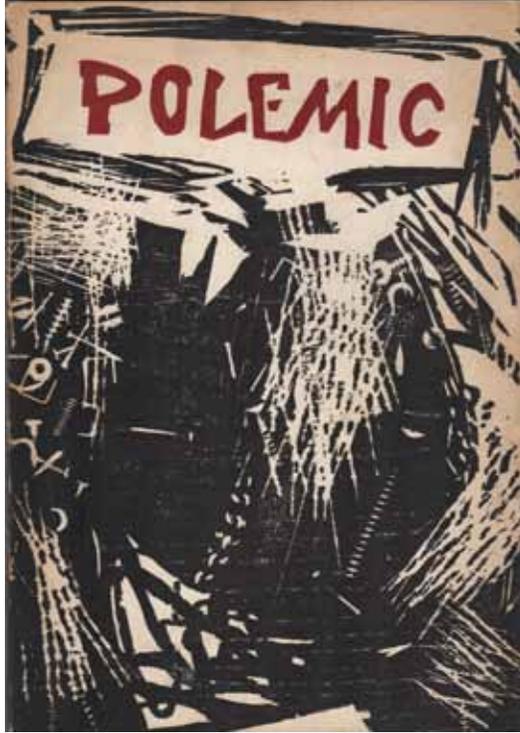
One of 300 numbered copies, signed at the colophon by each of the contributors. SOLD

8. Legrand, Louis. **Le Livre d'Heures de Louis Legrand.** Paris: Gustave Pellet, 1898. First edition. 8vo, [204]pp, original wrappers bound in full crushed burgundy morocco by A & R Maylander, with olive border-inlays and doublures, five raised bands and gilt stamping on spine, a.e.g., moire flyleaves, and matching marbled slipcase. Fine.

One of 160 numbered copies, the entire edition, this copy with frontispiece and thirteen original etched plates in two states, black and embellished with watercolor. An original pencil drawing by Legrand is bound in at the front. Gordon Ray notes that in this book, Legrand "combined realism and fantasy in a forceful, incoherent book that remains the most complete revelation of his art and personality." (*The Art of the French Illustrated Book*, II/447). \$7500

9. Lichtenstein, Roy. Original untitled woodcut illustration for the cover of **Polemic: A Journal of Contemporary Ideas**, Volume IV, Number 1. (Cleveland): Polemic Society of Western Reserve University, 1959. 8vo, 134pp; plain wrappers with woodcut cover printed on heavy stock and loosely folded over the bound journal, printed in black with title text in red. Print slightly darkened at spine, as usual, tiny spot on rear panel, otherwise fine and fresh.

Scarce, early, pre-pop artwork by Lichtenstein, one of two covers he executed for this periodical. Corlett III.2 \$650



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10. Mayer, Hansjörg (editor). **Futura 1-26**. Stuttgart: Edition Hansjörg Mayer, 1965-1968. First editions. 26 numbers, each being a large single sheet, folded to approximately 9-1/4 X 6-1/4 in, printed mainly by letterpress on both sides. As new.

A complete set of the innovative journal produced by Mayer, the venerable proponent of concrete poetry, fluxus art, and experimental typography. The run was set at 26 to correspond to the letters of the alphabet, and each number is believed to have been limited to 1200 copies. 300 were later issued together as complete sets, contained in two card slipcases containing thirteen issues. Each issue of *Futura*, printed in the sans-serif typeface for which it was named, was devoted to a single artist or poet and within the physical constraints of the publication format they were essentially free to do whatever they liked. The contributors were a roster of major figures from overlapping worlds of visual poetry, fluxus, and avant-garde verse including Robert Filliou, Andre Thomkins, Herman de Vries, Wolf Vostell, Dick Higgins, Bob Cobbing, Jonathan Williams, Emmett Williams, Diter Rot, Edward Lucie Smith, Ian Hamilton Finlay, and Louis Zukofsky, among many others. This is a flawless set, unblemished, with no wear, no tears, no darkening or soil, and scarce thus. \$2500

11. Rivera, Diego, et al. Archive of correspondence, 1931-33 Concerning Rivera's artwork executed for the Translation of **Popol Vuh** by John M. Weatherwax. 96 pages, with additional documentation of the later history of some of the pictures. Some discoloration and staining, some edge tears, general fine and fragile.

A fascinating extended correspondence involving many people, all of whom were participants in the projected publication of the *Popol Vuh*, popularly known as the Mayan Bible – the ancient creation story of the indigenous Mexican people. The correspondence documents the tortured history of this project, which was never completed. Present are four telegrams sent by Rivera from Mexico asking for more time to complete the pictures, and arranging logistics for their transfer and payment. From start to finish the project was star-crossed. The correspondence shows Weatherwax and his American collaborators in urgent need of money and caught in a bind, as they saw the *Popul Vuh* project as a financial lifeline, while not having the ready cash to pay Rivera for his work. For his part, Rivera misses deadline after deadline and his champions in the US find themselves having to defend him, and engaged in

searching discussions among themselves over how best to manage or negotiate with the famously prickly artist. Meanwhile, the publisher, JB Lippincott of Philadelphia loses patience and pulls the plug, leaving the collaborators scrambling to figure out how to get Rivera to complete the work in the absence of a contract. In all, this small archive offers an intimate and detailed look at the thorny process of artistic collaboration, and provides important historical detail on one of Rivera's lesser-known projects. It was indeed many years from the foundering of this project in 1933 before the *Popol Vuh* pictures were ever exhibited. Correspondents include, in addition to Rivera and Weatherwax, the latter's brother-in-law, composer Gerald Strang; New York agent Ruth D. Champenois; Ella Wolfe, one of the founders of the American Communist party; Random House editor Bennett Cerf; Mexican vice-consul Joel Quinones, and others. Late documents here trace the five pictures that Weatherwax did end up receiving from Rivera: a 1960 appraisal of their value, with a follow-up letter to the appraiser, and two letters (1962 and 1975) to New York auction houses concerning their possible sale. \$4500

12. Rothenberg, Jerome & Tyson, Ian. **The Case For Memory**. New York: Granary Books, 2001. First edition. Small 4to, unpag; poems printed on white Velin Arche and silkscreen prints printed on black Arche Noir, in Velin Arche wrappers; separate extra suite of the silkscreen prints in matching chemise. Fine in original glassine wrapper.

Book limited to 80 numbered copies, signed by both the poet and the artist; extra suite of prints limited to 50 sets of the four images, printed on Arche Noir and each signed on the verso by Tyson. The front inside wrapper of the book bears an affectionate inscription signed by Rothenberg to fellow poet Quincy Troupe. Rothenberg occupied the office next to Troupe during the latter's tenure as professor at the University of California at San Diego. Troupe was forced to resign when, after being named poet laureate of California, a background check revealed that his resume included a bachelor's degree that he had in fact never received. Rothenberg presented this book to Troupe just after his resignation and shortly before his departure from California. \$1250

13. Sacks, Oliver; Morell, Abelardo; Muehling, Ted. **The Island of Rota**. Text Oliver Sacks, Cliché-verres Abelardo Morell, Design Ted Muehling. New York: Library Council of the Museum of Modern Art, 2010. First edition. 4to, unpag.; additional print in paper

chemise, glassine-encased leaf loosely inserted; embossed boards; two-piece drop-spine box.

One of 135 numbered copies signed at the colophon by Sacks, Morell, and Muehling; 75 were reserved for council members and thirty for the artists. There was also a deluxe issue of 25 copies in a custom wooden box designed by Muehling. The designer was involved in all aspects of the book, producing exquisite laser-perforated endpapers, a beautifully subtle foldout paper-cast of leaves, consulting in the typography as well as the selection and arrangement of Morell's spectacular cliché-verre images – a process akin to monoprints, in which the artist has made plant-based images on glass plates that are then used as negatives for photographic prints. The text is a chapter excerpted from Sacks's book *The Island of the Colorblind*. \$3000

14. Simic, Charles & Connor, Linda. **On the Music of the Spheres**. Photographs by Linda Connor. Poems by Charles Simic. (New York): Library Fellows of the Whitney Museum of American Art, (1996). First edition. Folio; unpag. cardstock, with fifteen tipped-on photographs; blue cloth with leather labels. Fine in original slipcase.

One of 100 specially bound copies, signed by the poet and photographer (out of the total edition of 250) with an additional platinum palladium print, signed by Connor, loosely inserted. Original prospectus also present. \$1500

15. Spoerri, Daniel. **An Anecdoted Topography of Chance** (Re-Anecdoted Version), Done with the help of his very dear friend Robert Filliou and Translated from the French, and further anecdoted at random by their very dear friend Emmett Williams With One Hundred Reflective Illustrations by Topor. New York: Something Else Press, 1966. First American edition. 8vo, 214pp; printed wrappers. Fine.

A Fluxus classic, expanding upon the original pamphlet published in French four years earlier. A lovely, unblemished copy, signed by Spoerri on the half title page in pencil. \$250

16. Wright, Frank Lloyd. **Schumacher's Taliesin Line of Decorative Fabrics and Wallpapers**. Designed by Frank Lloyd Wright. New York: F. Schumacher Co., (1955). First edition. Folio; bolt bound

in tan cloth-covered boards, printed in orange and black. Tips bumped; dampstain affecting lower corners and touching some of the wallpaper sheets, but leaving the fabric samples unscathed; covers showing some marks.

Original salesman's sample book from the collaboration between Wright and the Schumacher company. While Wright was on the whole resistant to the commercial exploitation of his designs, and generally disdainful of interior decorators ("inferior desecrators"), Elizabeth Gordon, the editor of a special Wright issue of "House Beautiful" magazine (November 1955), and Rene Carillo, Schumacher's merchandising executive, were able to persuade him to go ahead with this project despite his reluctance. The Schumacher company had done similar collaborations with other designers, including Donald Deskey, Raymond Loewy, and Paul Poiret. Some of the designs here were produced by Schumacher's staff, under inspiration from Wright and with his approval; others were executed by Wright's own Taliesin West staff under his direct supervision. The sample book contains 13 large fabric swatches (seven woven and six printed), along with 125 small samples, and 26 sizeable wallpaper sheets, and 30 photographs of Wright buildings and interiors. The last page is a sheet of perforated order cards. \$3200



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PART TWO (17–139)

First Editions, Rare Books, Scripts, & Manuscripts

17. Algren, Nelson. **Chicago: City on the Make**. Oakland, California: Angel Island Publications, (1961). Third edition. 8vo, 148pp; wrappers. Slightly rubbed, very good to fine.

Paperback edition of Algren's classic essay on his hometown, illustrated with photographs by Stephen Deutsch. This copy has a sweet inscription on the inside front wrapper: "For Gwen Brooks, from Nelson," accompanied by a small drawing of a seated cat. An excellent association between two leading literary Chicagoans. \$250

18. Anderson, Maxwell. **Barefoot in Athens**. New York: The Playwrights Co., (1951). 4to, 100 mimeograph pages, brad-bound in printed wrappers of the Hart Stenographic Bureau. Some chipping and a tear to wrappers, else near fine.

Anderson's two-act play about the trial of Socrates did not last long on Broadway, opening on Halloween night 1951 and running for only 29 performances. In 1966, it was adapted for the small screen in a Hallmark Hall of Fame television production starring Peter Ustinov, who won an Emmy Award for the role. \$250

19. Ayckbourn, Alan. **Woman in Mind**. (December Bee). New York: Emanuel Azenberg, n.d. (1987). 4to, 136pp; bound with brass screw-fasteners in printed yellow leatherette covers by Studio Duplicating Service. Fine.

Original mimeograph rehearsal script, apparently used in developing a U.S. production of Ayckbourn's 1987 drama. The title page identifies the prolific Emanuel Azenberg as producer, although he did not in the end produce the play. It eventually received its New York premiere at the Manhattan Theatre Club in February, 1988 and starred Stockard Channing in the lead role, for which she received a Drama Desk award as Outstanding Actress. \$250

20. Bellow, Saul. **The Upper Depths**. New York: Roger Stevens, n.d. (1964). Two vols; 4to, 145pp & 160pp, bolt bound in printed leatherette wrappers of the Hart Stenographic Bureau. Few chips and nicks, excellent copies.

Two distinct and textually variant versions of Bellow's only full-length play, upon which he labored relentlessly, drafting and re-drafting to the annoyance of his collaborators. The play centers on the character of a retired Jewish comedian reflecting on his life. Intriguingly, one of the present scripts, numbered "1" in the top corner of the title leaf, has Milton Berle's name and two telephone numbers penciled to the same leaf. The final version of the play was published as *The Last Analysis*. \$1250

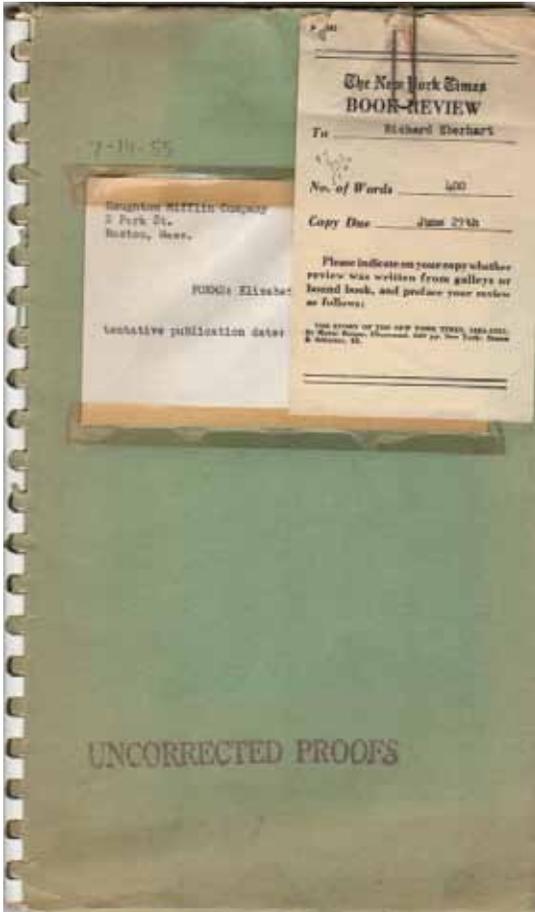
21. Bellow, Saul. **A Wen: A Play in Two Scenes**. New York: Saul Bellow, 1965. 4to, 19 mimeograph pages, bolt-bound in printed leatherette wrappers of the Hart Stenographic Bureau. Few dents; obscure ink notation to title leaf.

Rehearsal script from only one of Bellow series of three one-act plays. The front wrapper has the title "3 One Act Plays" and a preliminary title leaf includes the two other titles after "A Wen": "Orange Souffle" and "Out From Under", though this last has been inked out. The three plays ran together with the collective title "Under the Weather" for only 8 previews and 12 performances at the Cort Theatre in 1966, and featured the actress Shelley Winters. \$500

22. Bevan, Donald & Trzcinski, Edmund. **Stalag 17: A Comedy Melodrama**. New York: Jose Ferrer, n.d. (1951). 4to, 103 mimeograph pages, brad bound in printed paper wrappers. Two long tears to front wrapper mended with tape long ago; portion missing from base of spine (beneath one of the tape mends); typical wear to edges of slightly oversized wraps.

Rehearsal script from the original Broadway production, later adapted for the screen by Billy Wilder. The Broadway show, produced and directed by Jose Ferrer, was a success, running for 472 performances at the 48th Street Theatre. This script belonged to cast member John Ericson, who made his Broadway debut in the play in the role of Sefton, and it bears some light marginal annotations as he used it in rehearsals. The role of Sefton would be taken up by William Holden in the film. Bevan and Trzcinski based their story on their own experiences as prisoners of war in Austria. \$500

23. Bishop, Elizabeth. [**Poems: North and South / A Cold Spring**]. Boston: Houghton, Mifflin, 1955. Narrow 4to; unpag. pages printed on rectos only; comb-bound green wrappers with review slip



ITEM 23

taped to front; additional slip from New York Times Book Review attached with a paper clip. A crack to plastic comb-binding; front wrapper pulled free, some edge wear and a few marks; housed in custom cloth clamshell case.

Advance, uncorrected proof of Bishop's second collection of poems, comprised of the entire text of her first book, *North and South*, which had appeared in 1947, along with 18 new poems collectively titled "A Cold Spring". The text of this proof shows numerous variations from the published book: small word changes were made to three poems; a credit, later removed, for the poem "Letter to N.Y." appears here at the end of the poem; a note ("*Suggested by a poem of Pablo Neruda") to the poem

"Invitation to Miss Marianne [sic] Moore" is present here and was subsequently removed; the dedication of the entire "Cold Spring" section to Dr. Anny Baumann is absent; further, the order of the last four poems was shuffled; and finally the titles of every poem were reset completely in a different type - during which alteration, apparently, the typo was introduced to the title of the poem "Gentleman of Shalott". The New York Times slip affixed to the front has the typed name of poet Richard Eberhart, who used this proof in preparing his review of the book for the July 17 issue of the Book Review. Eberhart has made marginal notes throughout, especially in the "Cold Spring" section. At one point he notes, with some seeming exasperation, "One wishes she could really let herself go and say what she feels about life." Eberhart's review did not include such a statement, and was filled with praise for the poems. His exasperation did show through with his complaint that at her rate of production it would be another decade or more until another collection of poems would appear. Bishop received the Pulitzer Prize for this collection. \$7500

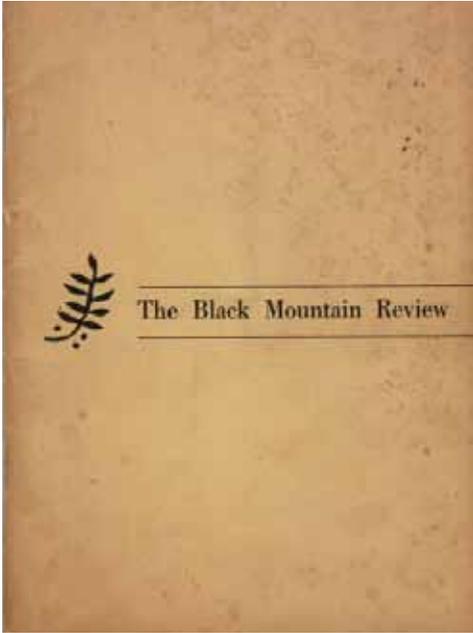
24. Bishop, Elizabeth. **The Diary of "Helena Morley"**. Translated from the Portugese by Elizabeth Bishop. New York: Farrar Straus and Cudahy, (1957). Second Printing. 8vo, 281pp; cloth-backed boards. Trifle shelf-rubbed, otherwise close to fine in a rubbed, second state dust jacket.

A significant association copy, inscribed on the half-title page: "For Dr. Anny Baumann - affectionately (a little late & a little termite-groused -) Elizabeth Bishop". Anny Baumann was a general practitioner on staff at Lenox Hill Hospital, and Bishop's personal physician for many years. Bishop had been introduced to her by Louise Crane in the 1930s, and she would become one of the poet's closest confidantes, with whom she shared her most intimate concerns, anxieties, fears, and yearnings. Bishop inscriptions are notably rare and particularly so with significant personal associations. This book is one seldom found with an inscription. \$2850

25. Bishop, Elizabeth. **Geography III**. New York: Farrar Straus and Giroux, (1976). First edition. 8vo, 50pp; cloth. Fine in dust jacket.

An important presentation copy, inscribed by Bishop on the title page, and making use of the globe in the illustration: "For Dr. Anny Baumann, the best doctor and my favorite doctor in the [world], Elizabeth Bishop, December 28, 1976." A general practitioner who counted many

prominent poets and artists among her patients, Anny Baumann had been Bishop's personal physician for nearly thirty years. In addition to taking care of her physical health, Baumann was also one of Bishop's most trusted interlocutors. Bishop dedicated the "Cold Spring" section of her second book to Baumann, and over many years turned to her for emotional support. Bishop inscriptions are notably uncommon and this is one with profound personal relevance. \$3750



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26. (Black Mountain College). **Black Mountain College Review**, Vol. 1, No. 1. (Black Mountain, NC), June 1951. 8vo, unpag. pamphlet in printed wrappers, stapled. Spattering to front wrapper; pencil notation to rear, lightly tanned, very good.

The first issue of the BMC literary magazine, and the only issue in its first incarnation; it would be revived three years later under the editorship of Robert Creeley. This number includes contributions from faculty members and students including M.C. Richards, Natasha Goldowski, Joel Oppenheimer, Fielding Dawson, and Russell Edson among others. This copy belonged to Edson, who has made a small correction in ink to the text of his contribution, as well as some small revisions to Pat Edson's poems, and the pencil notations on the rear wrapper. \$1250

27. Bogan, Louise. **Dark Summer**. New York: Charles Scribner's Sons, 1929. First edition. 8vo, 72pp; cloth-backed boards, printed labels. Front endpaper detached, but present, covers a trifle rubbed, a bit of wear to edges of spine label, very good.

An important association copy of the poet's second book, inscribed by Bogan on the half title page: "For John Hall Wheelock, from Louise Bogan . . . I clung to the bars of the dream, and / they were said. / And pain's decisive hand had / given me rest / From the night giving off flames. / And the dark renewing. October 2, 1929." The quotation in her inscription is from the poem "Tears in Sleep," which appears in this volume. Wheelock, in addition to being a prolific fellow poet, was also Bogan's editor at Scribner's. \$750

28. Bolt, Robert. **A Man for All Seasons: (A Play in Two Acts)**. New York: Robert Whitehead, n.d. (1963?). 4to, 147 mimeograph pages, bolt bound in printed leatherette wrappers. Offsetting to title leaf and last leaf from wrappers; heavy chipping to wrapper edges.

Rehearsal script from the smash hit play, subsequently adapted into the Academy Award-winning film. A loosely inserted typescript page, with a handwritten cast list, suggests that this script must date from late in the play's run of 637 performances, as the entire cast is different from opening night. The number "#202" is in red pencil on the title leaf. \$250

29. Borowski, Tadeusz. **Imiona Nurtu** [The Names of the Current]. Munich: Oficyna Warszawska, 1945. First edition. 8vo, 36pp; original boards. Bookplate on front pastedown; tiny label removed from rear pastedown, leaving slight glue residue; edges rubbed; an excellent copy of a fragile volume.

One of 3000 numbered copies, the entire edition. Poems written by Borowski during his incarceration at Dachau and



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published shortly after his liberation. This was his second book, preceded by an anonymous mimeograph collection of poems. Despite the large size of the edition, it is quite uncommon. \$750

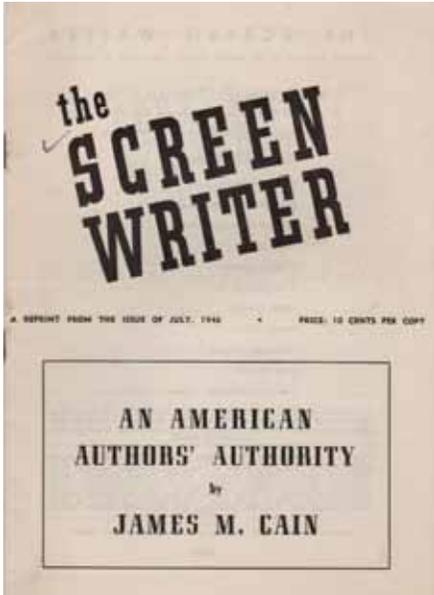
30. (Bukowski, Charles et al). **The Outsider** Number One-4/5. New Orleans: Loujon Press, 1961-1969. All published. 5 vols. in 4; 8vos, 101, 112, 138, [198]pp; original wrappers. Few minor nicks; last issue with a bit of sun-darkening toward edges and without uncommon dust jacket.

The complete run of this unique and important magazine, best known for publishing the early work of Charles Bukowski. Each issue was hand set and printed by letterpress and reflected publishers Jon and Louise "Gypsy Lou" Webb's distinctive sense of quirkiness in design, using multiple stocks and colors of paper, as well as a variety of fonts and type-sizes. In addition to Bukowski, "The Outsider" also published a who's who of Beats and key figures of early '60s literature and poetry, including: Russell Edson, Gregory Corso, Gary Snyder, Allen Ginsberg, Lawrence Ferlinghetti, Robert Creeley, William S. Burroughs, Diane Di Prima, Michael McClure, Jack Kerouac, and many others. The final issue incorporates "Homage to Kenneth Patchen" featuring tributes from numerous poets and acolytes. \$1250

31. Byron, George Gordon, Lord. **Hours of Idleness: A Series of Poems, Original and Translated.** Newark: S. and J. Ridge, 1807. First edition. Crown 8vo, 187pp; bound without half-title; later morocco binding by Hatchard's, t.e.g. Modern gift inscription on first blank; tasteful bookplate; front hinge tender and with visible abrasion to the exterior of front and rear hinges. Housed in custom cloth clamshell box with leather spine.

This was Byron's first regularly published book, preceded by some juvenalia. The present copy is from the first issue, with the repetition of "where" (p. 5:2-3) misprints "thnnder" (114:4) and "thc" (181:1) page 171 numbered correctly, and with the "1806" watermark on the cancel leaf 22-23, inserted to include the correct reading of the line "Those tissues of falsehood which folly has wove." \$2500

32. Cain, James M. **An American Authors' Authority.** Hollywood: The Screen Writers' Guild, Inc., 1946. First edition. 8vo, 18pp



ITEM
32

pamphlet in printed self-wrappers, stapled. Rear page lightly toned from apparently being kept next to another acidic item; small ink check-mark to front, otherwise fine.

An offprint from the July 1946 issue of "The Screen Writer," this is Cain's presentation of his proposal for an organization to aid screenwriters in negotiating with producers and studios. The "Cain Plan", as it became known, was attacked as "communist" – though Cain himself was never blacklisted, nor suspected of communist ties. Still, the plan won admirers

on the left and critics on the right and was ultimately abandoned. Only five copies of the offprint are located by OCLC. \$450

33. Calvino, Italo. **La Glaciazione**, Original carbon typescript, undated (1975). 3 folio leaves of bond typing paper, approx. 1200 words; some small typed and holograph corrections by Calvino; titled in Calvino's hand in ink. Folded horizontally for mailing.

Original corrected typescript of Calvino's 1975 short story. \$4500

34. Calvino, Italo. Untitled, 36-page original typescript of an extended essay on Italian politics. (1976). 36 leaves of bond paper, signed by Calvino. Fine.

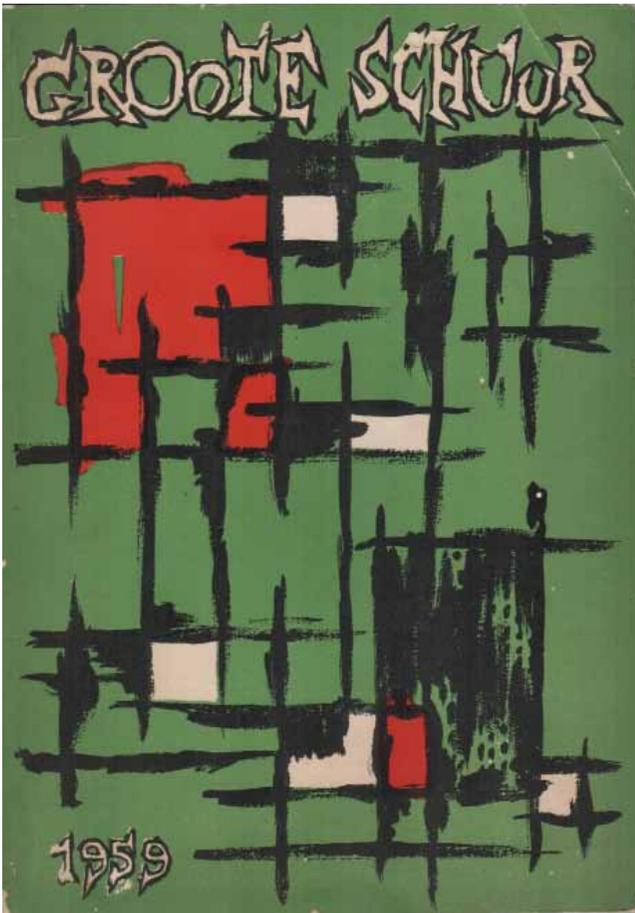
Calvino undertook this essay as a contribution to the New York Review of Books, where it was to appear in a translation by William Weaver. The translation was begun but never completed, and the essay remains unpublished. This draft has been heavily revised by Calvino with holograph emendations, insertions, corrections, and deletions on every page. Revered for his imaginary fictions and respected as a literary critic, Calvino began his career as a political essayist, publishing articles left-wing newspapers in Turin. \$7500

35. Clifton, Lucille. **Next: New Poems**. Brockport, NY: BOA Editions, Ltd, 1987. First edition. 8vo, 85pp; white cloth. Trifle marked, else fine in a slightly used dust jacket, one tiny chip to rear.

A significant association copy, inscribed by Clifton on the title page:

"To Gwendolyn Brooks, who honors us all with her words and her life,
Lucille Clifton, 12/87." \$750

36. (Coetzee, J.M. et al). **Groote Schuur: Literary Annual / Letterkundige Jaarblad . . .** Cape Town: Students' Representative Council, University of Cape Town, 1959. First edition. 8vo, 72pp; pictorial wrappers. Small abrasion/tear affecting first two leaves



ITEM
36

(ads only); wrappers a bit rubbed and with a crease to upper front corner, some toning and abrasion to rear and two small holes to spine. Despite stated flaws, a very presentable copy of this delicate publication.

This student publication features two of the earliest printed works by Nobel laureate J.M. Coetzee, then just eighteen years old: the three-page poem "Truth Lies Sunken" and a four-page excerpt from a verse-drama "The Last Spring," both appearing under the name John Coetzee. This issue also includes some of the earliest work in print by Breyten Breytenbach, being prose and poetry in Afrikaans, as well as a linocut. Breytenbach would be forced into exile one year later because of his opposition to and activism against apartheid. Other contributors include C.J. (Jonty) Driver, Adam Small, Joan Trehair, and Merle Freund. A remarkable and uncommon publication heralding a new generation of South African talent that would leave a lasting mark. \$450

37. Connelly, Marc. **"The Good Earth"** by Pearl S. Buck. Culver City, CA: Metro-Goldwyn-Mayer Corporation, 1935. 4to, 119 mimeograph pages, brad bound in pale blue wrappers, stamped "Complete" and with the MGM Script Dept label on front. Edges ruffled, staining, especially to front wrapper, few edge nicks; apart from soil to first three or four pages, internally clean.

Very early version of the screen adaptation of Buck's Pulitzer Prize-winning novel – it would also propel her to the Nobel Prize for Literature. Connelly (whose name is misspelled as "Connolly" on the front wrapper) was among the early writers to attempt the adaptation from the stage version. There were some twenty writers ultimately involved before the film, directed by Sidney Franklin (with an uncredited assist from Victor Fleming) and starring Paul Muni and Luise Rainer, opened in 1937. The film was nominated for Academy Awards in most major categories, including Best Picture and Director, and won two: one for Luise Rainer as Best Actress (it was the second of Rainer's back-to-back Oscars, a feat unmatched for many years and which led ironically to the abrupt end of her film career – she would live on in Europe until 2014, when she died at age 104) and one for cinematographer Karl Freund. This is an early, and rather rough, shooting script. On a few pages there are pencil annotations in a mixture of German and English. We have not been able to compare handwriting to determine whether it might be that of Rainer or Freund. \$500

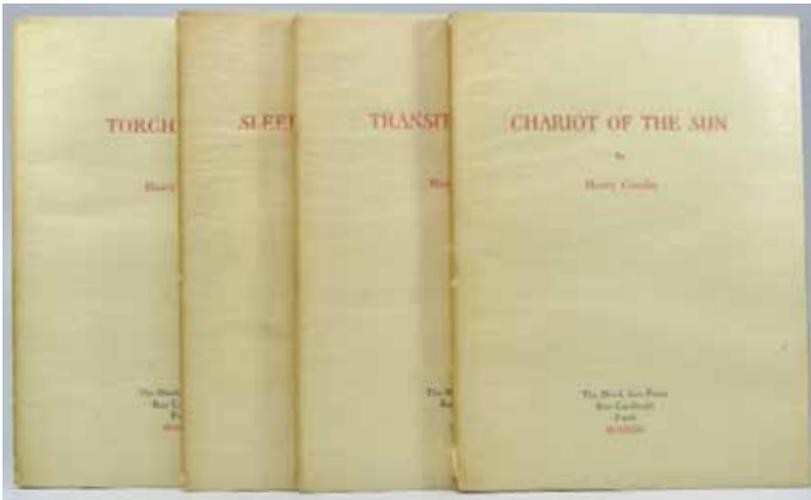
38. Corman, Cid. **No Less.** (New Rochelle, NY): The Elizabeth Press, (1968). First edition. 16mo, [17]pp; original Japanese paper wrappers with printed label. New in custom cloth slipcase.

One of 500 copies in the edition, this is the dedication copy, inscribed by Corman on the dedication page to the book's publisher and dedicatee, James Weil. Accompanied by an original holograph manuscript of the book, written out by Corman in ink in a Japanese sketchbook bound in colorful handmade paper wrapper, inscribed at the end "single copy, prepared by the author for Jim Weil." \$1500

39. Creeley, Robert. **The Immoral Proposition** [Cover title] Poems: Robert Creeley, Drawings: René Laubiès. Highlands, North Carolina: Jonathan Williams, 1953. First edition. Oblong 8vo, unpag.; string-tied pages printed on tan laid paper. Fine in original publisher's mailer, slightly worn, with protective cardboard inserts.

One of 200 copies printed of Creeley's third book, designed and published as Jargon 8 by Jonathan Williams and printed in Karlsruhe, Germany. One of the least common of Creeley's books, seldom found in such excellent condition. \$1850

40. Crosby, Harry. **Collected Poems:** Chariot of the Sun, Introduction by D.H. Lawrence; Transit of Venus, With a Preface by T.S. Eliot; Sleeping Together, With a Memory of the Poet by Stuart Gil-



ITEM 40

bert; Torchbearer, With Notes by Ezra Pound. Paris: Black Sun Press, 1931. First edition thus. Uniform 8vos, various pagination; original wrappers with "Crosby" at the bottom of the spines. Wrappers just slightly chipped at spinal extremities, else fine in original glassine wrappers and red cloth-covered slipcase, worn at joints.

Each volume is numbered with 75; in addition to "sheets for 500 copies on uncut Navarre," the colophon calls for two limited issues, 20 copies on Japan Vellum, and fifty on Holland, although Gallup reports (in the Ezra Pound bibliography, entry B25) that the Japan vellum copies were never printed and that no copy on Holland has ever been seen. It would seem that the 500 copies on Navarre constitute the only edition. The last two volumes include photographic portraits of Crosby. \$2500

41. Dawson, Fielding. **Krazy Kat and One More**. San Francisco: N.p. 1955. First edition. 8vo, unpag. pamphlet in wrappers, stapled. Fine in a very slightly toned stiff dust jacket, illustrated with a drawing by the author.

One of 150 copies printed at the Print Workshop, the entire edition. Fine early prose by the Black Mountain College alumnus, a perpetually underrated and undervalued writer. \$200

42. [Dead Language Press]. Corso, Gregory & Marsman, Henk. **A Pulp Magazine for the Dead Generation** [cover title]. Paris: The Dead Language, 1959. First edition. Square 8vo; three long, narrow leaves of Arches laid paper, printed by letterpress and folded loosely into square tissue-paper wrappers, here in variant wrappers of aquamarine stenciled in red. A couple of inconsequential internal marks; spine of delicate wrapper sunstruck, otherwise an excellent copy of this exceedingly fragile item.

Poems by Gregory Corso from his 1955 first book *Vestal Lady* and by Henk Marsman, along with editorial comments from Dead Language founder Piero Heliczer. Complete with the tipped-in photograph of "OM" [i.e. Olivia "Melusine" de Haulleville]. \$1500

43. [Dead Language Press] Heliczer, Piero. **you coul [sic] hear the snow dripping and falling into the deers mouth** [cover title]. Paris: The Dead Language Press, (1959). First edition. Square 8vo; unpag.

pamphlet in stiff wrappers, stapled. Few extraneous internal marks; a hint of toning to spine, a very nice, crisp copy.

Heliczer's first book, self-published under his Dead Language imprint, with an "avant-propos" by Robert Graves. Includes the tipped-in photograph of the poet by Harold Chapman in the rear. \$750

44. [Dead Language Press] Hollo, Anselm. **Lover Man**. (New York): The Dead Language, n.d. (1962). First edition. Twelve accordion-fold pages with cover by Rene Magritte, taped at joints as issued. One corner torn, trifle nicked and dented.

Inscribed by Hollo in 1965 for poet Christopher Middleton, and with a one-page autograph letter signed laid in. About this book, Hollo explains ". . . "Loverman" – produced 3 years ago (1962) on Piero Heliczer's treadle press in NY. . . I don't think Rene Magritte was ever informed, of the cover –! . . . not all of it stands up to my own taste anymore – 3,4,6,9,&12 perhaps best.." \$250

45. Diaz, Junot. **Drown**. New York: Riverhead Books, (1996). First edition. 8vo, 208pp; wrappers. Few dents and marks, fine.

Advance reader's edition of the Pulitzer Prize-winning author's first book, issued for distribution to reviewers and friends. A presentation copy, inscribed warmly by Diaz to a fellow writer. \$550

46. Eisler, Hanns. **Composing for the Films**. New York: Oxford University Press, 1947. First edition. 8vo, 165pp; cloth. Slight lean; lightly shelf-rubbed; faint offsetting to flyleaves from the dust jacket flaps, dust with a couple of minor nicks, spine faded a shade.

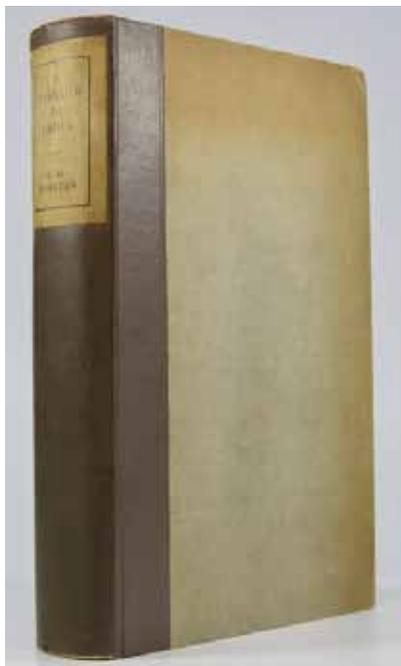
True first edition, preceding the German-language publication by two years. The book was done in more or less silent collaboration with Theodor W. Adorno. Includes eight pages of music as an appendix, with Eisler's "Fourteen Ways to Describe Rain," written in honor of Arnold Schoenberg's seventy-fifth birthday. \$250

47. Eisler, Hanns. **Komposition für den Film**. Berlin: Verlag Bruno Henschel und Sohn, 1949. First German edition. 8vo, 150pp + tipped-in folding musical score; cloth-backed illustrated boards. A trifle rubbed, without jacket.

Eisler's collection of critical essays on film music – written in silent collaboration with Theodor Adorno in 1942 – was first published in an English translation in 1947, while the composer was in exile in Hollywood. This edition includes a new preface by Eisler. A presentation copy, inscribed by Eisler on the front flyleaf: "Drückfehler selbst entdeckt; ich bin sehr froh, da dieses Büchlein wenigstens einige Leser findet - für Herrn Erwin Leiser, 13/XI 1954, Berlin, Hanns Eisler." The typographical errors noted in Eisler's inscription are itemized above it in pencil, one in ink. The recipient was himself a film director and screenwriter, best known for his documentary study of nazism. \$425

48. Forster, E.M. **A Passage to India**. London: Edward Arnold & Co. 1924. First edition. Large 8vo, 325pp; t.e.g.; original cloth-backed boards with printed spine label; publisher's four-page catalogue of new titles dated Spring 1924 loosely inserted. Tips bumped; light toning to outer edges of boards, as well to spine label; a very nice copy in a custom clamshell box.

One of 200 numbered copies (number 95) signed by Forster beneath the limitation statement on the verso of the half-title page. \$2750



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49. Fugard, Athol. **The Blood Knot**. New York: Sidney Bernstein, n.d. (1964). 4to, 135 mimeograph pages, bolt-bound in printed leatherette wrappers of Hart Stenographic Bureau. Few faint marks to rear wrapper, exceptionally fine, crisp copy.

Original rehearsal script from the South African playwright's debut in the US, produced by Sidney Bernstein and Lucille Lortel off-Broadway at the Cricket Theatre. The play, a two-act, two-character work featuring James Earl Jones and J.D. Cannon, opened on March 1, 1964 and ran for 239 performances, quickly establishing Fugard as a major voice of anti-apartheid drama. This script appears to have been an extra copy that did not get used during production, leaving it in unusually fine condition. It has been marked "uncut" in pencil on the title page in an unknown hand, presumably a reference to the text. The first production of *The Blood Knot* in Johannesburg (1961) featured Fugard himself alongside his long-time collaborator Zakes Mokae. It was the first play performed in South Africa with an interracial cast. \$350

50. Gadda, Carlo Emilio. **Verso la Certosa**, con un Disegno di Leonetta Cecchi Peraccini. Milano: Riccardo Ricciardi, (1961). First edition. 8vo, 164pp; wrappers. Small closed tear at top of front wrapper, few marks.

An excellent presentation copy, inscribed and signed by Gadda on the half title page to the German writer and publisher Hans Magnus Enzensberger, dated 1963, when Enzensberger was instrumental in bringing out a German translation of Gadda's *La Cognizione del Dolore*, providing afterword. Gadda inscriptions are quite uncommon and this one has a meaningful association. \$850

51. Garcia Lorca, Federico. **Mariana Pineda, Romance Popular en Tres Estampas**. Estrenado en el teatro Fontalba, de Madrid, en octubre de 1927. Ilustraciones del Autor. Bocetos de las Decoraciones, de Barbero. Madrid: La Farsa, 1928. First edition. 12mo, [70]pp; original pictorial wrappers. Spine partly loosened from wrappers, but entirely intact, very good, with just a couple of wrinkles, a very delicate book, housed in custom quarter-morocco clamshell box.

Scarce first edition of Garcia Lorca's first play, including four illustrations by the author himself. When brought to the stage in 1927, the play featured set designs by Salvador Dali. \$1250



ITEM 51

52. Gardner, Herb. **Thieves: A Play**. New York: Wolsk-Azenberg, n.d. (1974). 4to, 125 mimeograph pages, bolt-bound in printed leatherette wrappers of the Studio Duplicating Service. Ink number to first leaf; otherwise clean copy with just slight, ordinary wear to the edges of the oversized wraps.

Rehearsal script from the Broadway production, which was directed by Charles Grodin and featured performances by Richard Mulligan, Marlo Thomas, Irwin Corey, William Hickey, and Dick van Patten. Grodin, who said the play was "the most gratifying experience I've had in the theater", would take over Mulligan's role for the film adaptation in 1977. \$250

53. Gilbert, Jack. **The Great Fires: Poems 1982-1992**. New York: Alfred A. Knopf, 1994. First edition. 8vo, 90pp; cloth-backed boards. Fine in dust jacket.

A significant presentation copy, inscribed and signed by Gilbert on the title page for the Los Angeles poet Wanda Coleman and her husband the artist and poet Austin Straus. \$350

54. Gill, Brendan. **The Day the Money Stopped**. Garden City: Doubleday, 1957. First edition. 8vo, 193pp; cloth. Very good, in a used dust jacket, rubbed at extremities and with a couple of small closed tears.

The author's second novel, this is a pre-publication presentation copy, inscribed by Gill to a fellow *New Yorker* stalwart: "Merry Christmas to Therese & Joe Mitchell, Brendan, Dec. 18th 1956." \$250

55. Gill, Brendan. **Ways of Loving**. New York: Harcourt, Brace, Jovanovich, (1974). First edition. 8vo, 305pp; cloth. Fine in a very faintly toned dust jacket.

Inscribed by Gill on the front flyleaf: "For Therese and Joe, with love (If you read "Last Things" you'll find some thinly disguised glimpses of North Carolina), Brendan, May 20 /74." The recipients were longtime *New Yorker* writer – and transplanted North Carolinian – Joseph Mitchell and his wife. \$200

56. Ginsberg, Allen. Autograph Letter Signed "Allen," dated Sept. 12, 1968, to Robert LaVigne. Single sheet of white bond paper, handwritten on one side in blue ink, folded twice for mailing, with original envelope addressed by Ginsberg. Very good.

A nice letter of approximately 150 words to the Beat artist, and old friend of the poet. In the fall of 1968, Ginsberg returned to the east following the debacle of the Democratic National Convention in Chicago, where he had been tear-gassed during a protest action. Ginsberg retreated to the farm he'd recently bought in Cherry Valley, New York to work in relative peace and quiet. LaVigne was staying in Ginsberg's apartment on the lower east side of New York City, so the envelope for this letter is addressed to him by Ginsberg "c/o Allen Ginsberg." The poet writes to ask the painter to retrieve a tape recorder that Diane DiPrima had borrowed and left with a NY repair shop. He needs it, he explains, to record the Blake songs he's working on – a project he undertook in the Fall of 1968 together with Jazz musicians Don Cherry, Elvin Jones and others. Ginsberg mentions having recently written the preface for a book by Timothy Leary and also reports "Peter's ok." It was at the home of LaVigne that Ginsberg met and fell in love with Peter Orlovsky, who was his longtime companion. In 1974, LaVigne would execute artwork for the Grabhorn/Hoyem edition of Ginsberg's *Howl*. A practical, yet evocative, letter from a particularly meaningful period in Ginsberg's life.

\$750

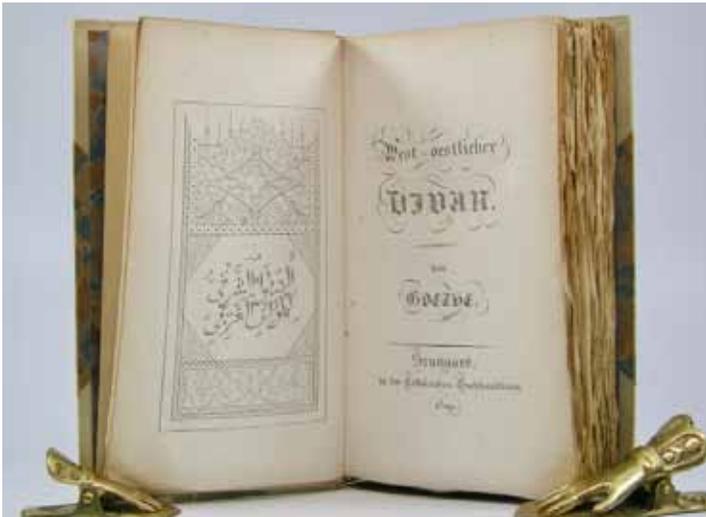
57. Glatigny, Albert. **Les Vignes Folles: Poesies**, avec une frontispiece de Charles Voillemot, Gravé à l'eau-forte par Bracquemond. Paris: Librairie Nouvelle, 1860. First edition. 8vo, frontispiece, 175pp; half-morocco and marbled boards. Very slight shelf rubbing; fine.

The poet's first book, published at the age of 20, in a handsome 19th-century binding. A presentation copy, inscribed in pencil on the half-title: "à Monsieur de Morny, respectueux hommage Albert Glatigny." In addition, the poet has made marginal corrections to the text in pencil on five pages. The recipient, Charles de Morny (1811-1865) was a politician, natural son of Queen Hortense de Beauharnais (of Holland), grandson of Talleyrand, and half-brother of Napoleon III. Glatigny himself bears the distinction of having later introduced fellow-poet Paul Verlaine to the use of absinthe.

\$750

58. Goethe, [Johann Wolfgang]. **West-Oestlicher Divan.** Stuttgart: in der Cotta'schen Buchhandlung, 1819. First edition, second printing. 8vo, 556pp; handsome later three-quarter vellum and marbled boards. Few light spots of foxing to first and last leaves, top edge a bit dusty, still a very nice, largely untrimmed copy.

The first printing of Goethe's great cycle of Sufi-inspired verses is exceedingly scarce. The second printing, as here, is distinguished by corrected text on pages 7 and 9, doubled pagination of pages 399-400 and missed pagination on pages 495-496. A very appealing copy, including its famous engraved frontispiece evoking Persian calligraphy. \$1750



ITEM 58

59. Goethe, [Johann Wolfgang von]. **Werke: Vollständige Ausgabe letzter Hand.** Stuttgart und Tübingen: in der J.G. Cotta'schen Buchhandlung, 1827-1833. First edition. 55 volumes in 46, uniform 12mos in the so-called "Taschenausgabe"; contemporary marbled paper over vellum, with spine labels. Occasional rubbing, fine copies.

Important edition of Goethe's works, including the final revision of *Faust I* and the first publication of *Faust II*. The first 40 volumes were overseen by Goethe and constitute the last revisions he made to his oeuvre; the last 15 volumes are edited from manuscripts in his literary estate. A further five volumes were added in 1842. \$5500

60. Hamburger, Philip. **Curious World: A New Yorker at Large**. San Francisco: North Point Press, 1987. First edition. 8vo, 237pp; cloth. Fine in dust jacket.

Eccentric, wide-ranging essays that originally appeared in *The New Yorker*, to which Hamburger was a longtime contributor. This is a fine presentation copy, inscribed by Hamburger to another longtime *New Yorker* contributor, and his closest friend and mentor at the magazine: "For Joe Mitchell - the incomparable, with deep affection, Phil." \$175

61. Hanley, William. **Slow Dance on the Killing Ground: A Play in Three Acts**. N.P. (New York): N.P. n.d. (1964). 4to, 131 mimeograph pages, bolt-bound in printed leatherette wrappers of the Studio Duplicating Service. Bolt-holes torn on front wrapper; wear to edges and spine; some cryptic numerical annotations to title page.

Rehearsal script from Hanley's Broadway debut at the Plymouth Theatre, produced by Hume Cronyn and directed by Joseph Anthony. The play, which dealt with issues of race, guilt, and abortion, was critically acclaimed but proved a commercial failure. Though it has been revived a number of times, Hanley found his greater success in writing for television. \$175

62. Henley, William Ernest. **Hawthorn and Lavender. With Other Verses**. London: David Nutt, 1901. First edition. 8vo, 112pp; original stiff parchment wrappers, stamped in gilt. Spine and upper portions of wrappers sunned, a bit of wear to top edges, else fine.

One of ten numbered copies on Japan Vellum in the severely limited issue. With a nice autograph letter signed by Henley tipped to the front flyleaf concerning Edgar Allan Poe. \$1250

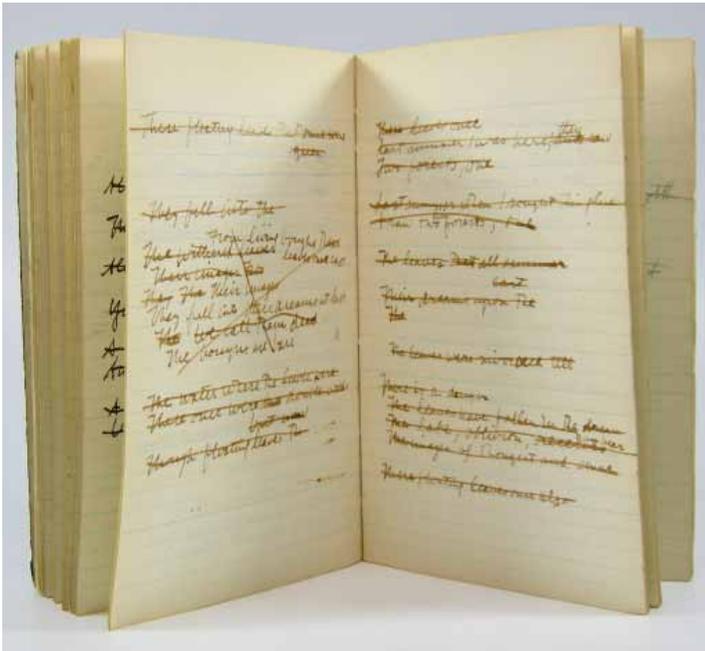
63. Herlihy, James Leo & Noble, William. **Blue Denim**. N.P. (New York): Barbara Wolfertman & James Hammerstein, n.d. (1958). 4to, 113 mimeograph pages, bolt-bound in printed leatherette wrappers of the Studio Duplicating Service. Edges chipped slightly, ink notation to verso of last page, else fine.

Rehearsal script from the original production of the controversial play by the author of *Midnight Cowboy*. *Blue Denim* opened on February 27, 1958 at the Playhouse Theatre, directed by Joshua Logan. It was a criti-

cal success and ran for 166 performances, and was adapted into a film the following year. Dealing with issues of teen-pregnancy and abortion, the play was more frank in its language than the film. \$175

64. Hillyer, Robert. Manuscript Notebook. (London, 1920). 8vo composition book, 292 pp; clothbound. Shaken, covers rubbed.

Working notebook, virtually filled with poems and drafts of poems in pencil and ink, most texts being quite heavily re-worked. A handwritten title page reads: "Robert Hillyer, London, 7 September/20, Queen Elizabeth's Birthday. A year ago today was conceived "Alchemy", though the writing of it was not then begun." The reference is to Hillyer's book *Alchemy*, published in 1920. On a loosely inserted index card here, Hillyer has identified the contents of this notebook: "Hills Give Promise, about half, Several Unpublished poems, prelim sketches for *Carmus*, Sketches for the *Egypt*. Hymn to the Sun, Translations from the Danish, Sept 1920-Summer 1921." A major working manuscript for one of the poet's more significant early books. Hillyer received the Pulitzer Prize in 1934 for his *Collected Poems*. \$3500



ITEM 64



ITEM 65

65. Holiday, Billie. **Strange Fruit: Piano Interlude by Sonny White.** New York: Commodore Classics in Swing, (1939). First pressing. 10-inch 78 RPM shellac disc with printed maroon labels, housed in plain paper sleeve. Record is clean and unblemished.

Original first pressing of Holiday's most famous recording; the paper sleeve has been boldly inscribed and signed by Holiday for a noted Jazz photographer and record collector, rare thus. "Strange Fruit" was written by the leftist activist Abel Meeropol – identified on the label pseudonymously as Lewis Allan – and stirred immediate controversy and passion when Holiday first began singing it at New York's Cafe Society in 1939. A powerful, mournful plea against lynching, it was miles and years ahead of the protest songs of the Civil Rights era. Holiday's label, Columbia Records, would not record it for fear of alienating southern record-buyers, and so the singer turned to Milt Gabler, proprietor of the respected left-wing record store and small recording label, Commodore.

The recording was laid down on April 20, 1939, just a few months after she had introduced it into her repertoire. It quickly became a huge seller (both on its own merits, as well as the popularity of the record's B-side, "Fine and Mellow"), selling, according to one of the musicians on the date, 10,000 copies in its first week. With its brutally stirring lyrics, and its haunting, dirge-like orchestration, introduced by Sonny White's elegiac piano solo, "Strange Fruit" had a profound impact on emotional and social levels, with an influence that reverberated through subsequent decades. Holiday would die in 1959 at the age of 44, and her signature, while not exactly rare, is uncommon and highly sought after. Most examples are found on publicity photos, and occasionally on documents and letters. Such a bold signature on this, her most important record, is especially appealing. \$10000

66. Hopkins, Gerard Manley. **Poems . . . now first published.** Edited with notes by Robert Bridges, Poet Laureate. London: Humphrey Milford, 1918. First edition. 8vo, 124pp; original pale blue boards with linen spine, printed label.

An exceptionally fine copy, unrubbed and bright, with no bookplates and only the slightest of offsetting to the endsheets, in the very rare dust jacket, somewhat darkened and scratched on the spine, and with a handful of small chips and just a bit of professional, archival strengthening to the hinges. A rare book in fine condition, infrequently encountered in the jacket. \$15000

67. Huxley, Aldous. **The Defeat of Youth, and Other Poems.** (Oxford: B.H. Blackwell, 1918). First edition. 8vo, [49]pp; decorative green wrappers. Endsheets darkened, edges rubbed, else about fine, uncut. Huxley's second book. \$350

68. Inge, William. **Where's Daddy, A Two-Act Comedy.** N.P. (New York): N.p. (Michael Wager), n.d. (1965). 2 vols., 4tos, 130 & 119 mimeograph pages, one bound in a three-hole plain dark gray folder, the other bound via two brass screw bolts in printed leatherette wrappers of the Anne Meyerson Typing and Mimeographing Service. Fine.

Two substantially variant drafts of the original rehearsal script from Inge's 1965 play, which was produced on Broadway by Michael Wager, Directed by Harold Clurman and featured Beau Bridges and Barbara Dana. The

play was hardly one of Inge's more successful efforts, closing after barely two weeks and 21 performances. On the title page of both scripts, in an unidentified hand, the title has been crossed out and changed to "Family Things etc."
\$500

69. Isherwood, Christopher. **All the Conspirators: A Novel.** London: Jonathan Cape, (1928). First edition. 8vo, 255pp; ocher cloth stamped in blue on spine. Spine lettering partly rubbed; slight lean, very good, in a rare original pictorial dust jacket that has undergone some extensive expert restoration.

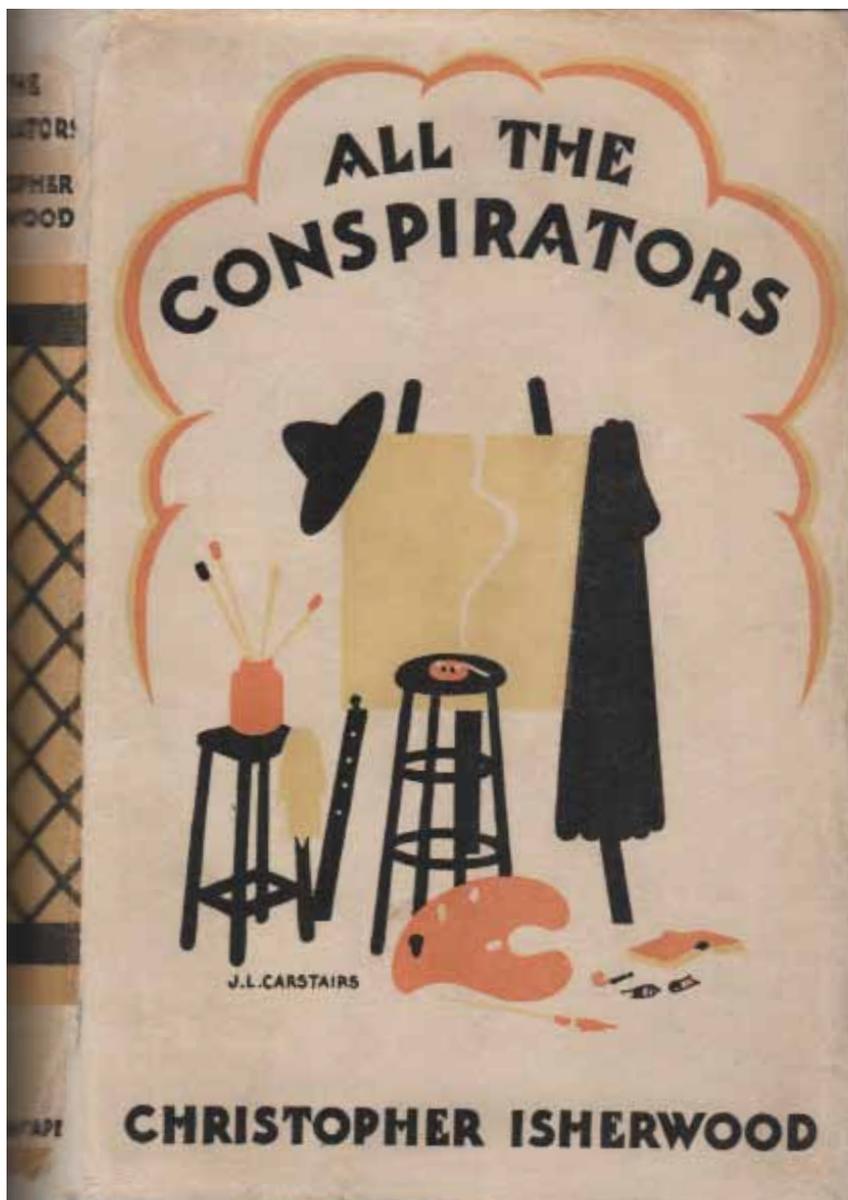
Isherwood's first novel, which was a failure upon publication and quickly vanished. According to publisher's records revealed to a London bookseller, the first printing consisted of 1330 copies, of which only 600 were bound in May of 1928. Of that number, only 278 copies had sold by mid-1930, at which point the unbound copies were destroyed. The remaining bound copies may have met a similar fate, though that is not recorded. The fragile dust jacket, designed by J.J. Carstairs, is seldom encountered. An attractive copy of Isherwood's rarest book. \$3500

70. Isherwood, Christopher. **The Memorial: Portrait of Family.** London: Hogarth Press, 1932. First edition. 8vo, 294pp; pink linen stamped in blue. Affixed to the front flyleaf is a small card with "With the Author's Compliments" typed; affixed to a rear blank leaf is a small clipping naming Isherwood, on the basis of this book, ". . . another young novelist of promise"; very slight lean, else near fine in a slightly used dust jacket, discolored a bit on spine.

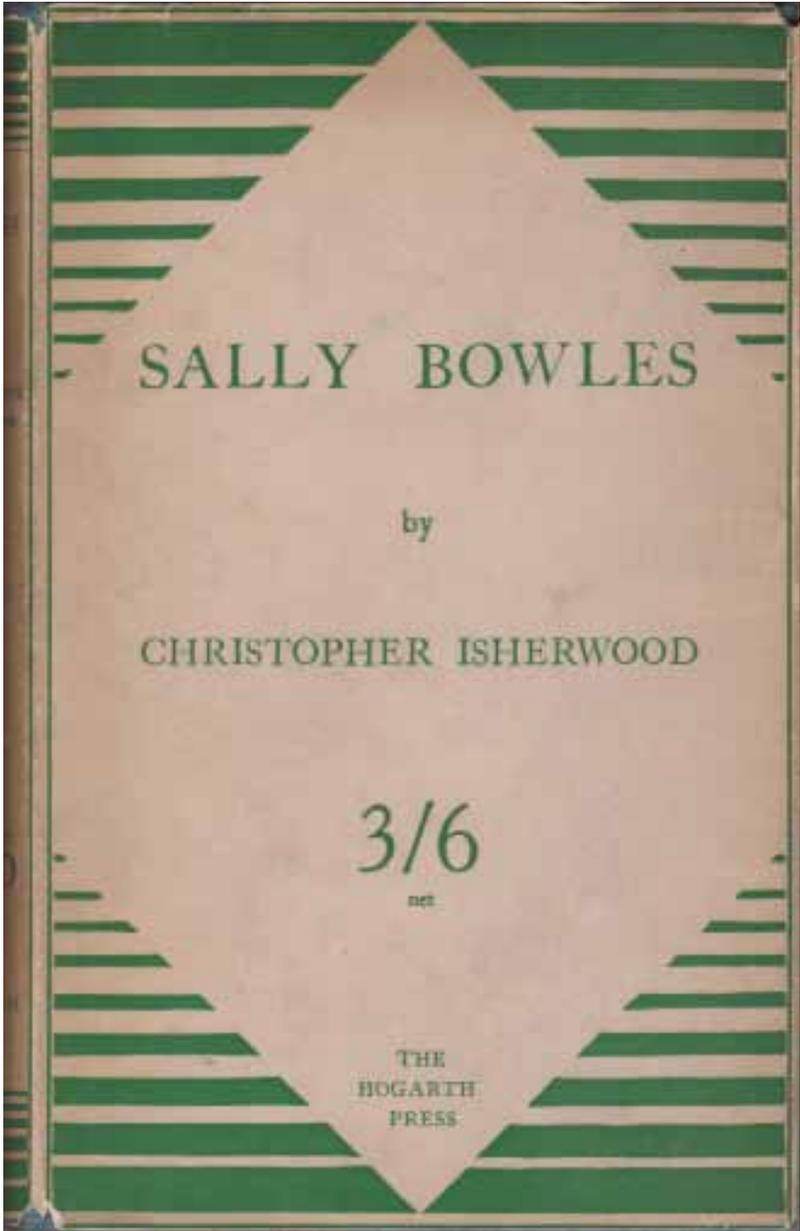
Above the card pasted to the front flyleaf is an inscription reading "With love from Christopher." Though not named, the recipient was the author's mother. Laid in is a two page letter from the late London bookseller Anthony Rota to a previous owner, detailing the provenance. One of 1222 copies, the entire edition. Woolmer 294. \$1750

71. Isherwood, Christopher. **Sally Bowles.** London: Hogarth Press, 1937. First edition. 12mo, 150pp; blue cloth stamped in black. Trifle shelf rubbed, a fine copy in a beautiful example of the original dust jacket, with just shade of sun to the spine and slight wear at spine-ends and tips.

One of 2040 copies, most uncommon in jacket. Woolmer 411. \$2500



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72. Isherwood, Christopher. **Lions and Shadows: An Education in the Twenties**. London: Hogarth Press, 1938. First edition. 8vo, 312pp; blue cloth stamped in black. Offsetting to endpapers; fine in a very lightly used dust jacket, spine sunned just a shade and a scratch on the rear panel.

First issue; one of 3580 copies, an unknown number of which were issued later as part of Hogarth Crown Library series. Woolmer 431. \$750

73. Isherwood, Christopher. "H.G. Wells" Original signed typescript of a review. N.P., (1950). 11 leaves of Millers Falls Ezerase Cotton typing paper, 8-1/2 X 11 in. Very slight discoloration at the upper right corner, fine.

Ribbon typescript, signed at the end by Isherwood, of his review of the book *H.G. Wells: Prophet of Our Day* by Antonia Vallentin (John Day, 1950). The review was first published in the magazine *Tomorrow* and subsequently reprinted in the collection *Exhumations* (1966). \$750

74. Isherwood, Christopher. **A Single Man**. (London): The Land Press, (1980). First edition thus. Small 4to, 133pp; cloth. Fine in original slipcase.

One of 400 numbered copies signed by Isherwood, printed by Sebastian Carter at the Rampant Lions Press with a binding designed by James Brockman. 25 copies were reserved for a special issue in a leather binding by Brockman. \$1750

75. Jeffers, Robinson. **Medea: Freely Adapted From The "Medea" of Euripides**. N.P. (New York): N.p., 1946. 4to, 90pp mimeograph and carbon typescript, bound through three punch-holes in a plain tan folder with typed label. Fine.

Original rehearsal script from the first production, starring Judith Anderson, for whom Jeffers wrote the play. This script belonged to the production designer Ben Edwards, whose name, address, and telephone number are written on the first leaf. In addition, Edwards has made annotations throughout marking stage movements and design elements, as well as altering the dialogue in places. It would appear that the production of the play followed its initial publication. The text of this script follows the Random House edition closely, until the final lines – the last two pages here are supplied in typescript – where the dialogue is rearranged signifi-

cantly, coinciding with the later publication of the "acting edition." The holograph revisions to the dialogue, apparently made for rehearsal, were not subsequently incorporated into any published version. \$1250

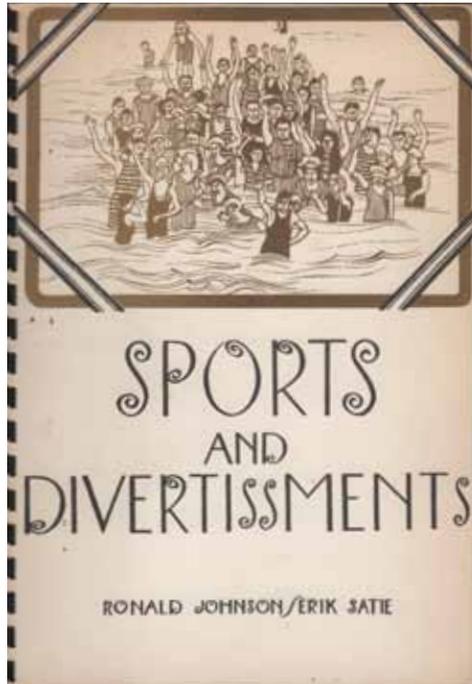
76. Johnson, James Weldon. **Saint Peter Relates an Incident: Selected Poems**. New York: The Viking Press, 1935. First printing. 8vo, 105pp; black cloth. Fine in a price clipped dust jacket. \$550

77. Johnson, Ronald. **A Line of Poetry, A Row of Trees**. Highlands: The Nantahala Foundation, Jonathan Williams, 1964. First edition. 8vo, unpag., wrappers; inserted errata slip. Wrappers a bit used at extremities; spine roughly bumped, one short tear at crown, in original plastic over-wrapper, torn.

One of 500 copies in the regular edition of the poet's first book, printed at the Auerhahn Press and issued as Jargon 42. This copy has been inscribed by Johnson for poet Christopher Middleton, dated Dec. 20th 1964. \$350

78. Johnson, Ronald / Satie, Erik. **Sports and Divertissements**. (Edinburgh): Wild Hawthorn Press, 1965. First edition. 8vo, unpag., comb-bound in illustrated wrappers. A hint of toning toward upper edge, just about fine.

A presentation copy, warmly inscribed by Johnson on the inside front wrapper for fellow poet Christopher Middleton and his wife. Poems based on Satie's notes in French to piano pieces of the same title. \$250



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79. Johnson, Ronald. **Assorted Jungles: Rousseau**. San Francisco: Dave Haslewood, 1966. First edition. Oblong 12mo, unpag. chapbook, saddle-stitched, wrappers. Fine.

One of an unspecified, small number of copies done by letterpress as a holiday greeting, in distinctive black and white wrappers with blue and green felt onlay. Inscribed on the first leaf "R.J. Christmas '66" SOLD

80. Joyce, James. **Ulysses**. Paris: Shakespeare and Company, 1925. Seventh printing. Small 4to, 736pp, including errata at rear; t.e.g.; three-quarter morocco. Extremities of binding scuffed; nice, discreet bookplate on front pastedown; slight damage to upper edges of two leaves.

The first edition of Joyce's great novel was famously published by Sylvia Beach's Shakespeare and Company in 1922 and is a high-spot among all modern first editions. All of the Paris printings of the book have become relatively uncommon. This copy, which does not include the original blue wrappers, is a presentable example. Slocum & Cahoon A17 \$850

81. Joyce, James. **Anna Livia Plurabelle: Fragment of Work in Progress**. London: Faber & Faber, (1930). First English edition. 16mo, 32pp; brown cloth stamped in gilt. A touch of mottling to cloth, partially uncut; fine in original tissue wrapper, torn and with some missing portions.

Clothbound issue of the trade edition, preceded by Crosby Gaige's signed-limited edition in 1928. Issued as Number 15 in the Criterion Miscellany series, with a one-page ad for the series loosely inserted.
\$250

82. Joyce, James. **Two Tales of Shem and Shaun: Fragments from Work in Progress**. London: Faber & Faber, (1932). First English edition. Small 8vo, 45pp; pale green boards. Characteristic marking to boards; minor thumb-dent affecting first few leaves, bright copy in a slightly rubbed dust jacket with a bit of wear toward the crown.

First generally available edition of this selection including "Mookse and the Gripes" and "The Ondt and the Gracehoper," original published in a limited Paris edition by Black Sun Press. Slocum & Cahoon A37
\$450

83. Kleinzahler, August. **Two Poems** [cover title]. Montreal: The Word, 1978. First edition. 8vo, single bifolium of thick "Salt & Pepper" paper made by Twinrocker, Brookston, Indiana, printed on all sides. Hint of toning from a letter; slight thumb-dent, fine in original printed envelope, used and a bit marked.

One of 140 numbered, signed copies of the poet's second book, printing the poems "Sundown at Fletcher's Field" and "Along These Rows." Laid in is a nice typed letter signed by Kleinzahler to Christopher Middleton, one of the poet's literary heroes, in which he describes his forthcoming book (*A Calendar of Airs*) and asks Middleton for a blurb. Middleton did indeed provide a blurb for the cover of that book when it was published by Coach House Press in 1978. Here, Kleinzahler has also inscribed the envelope: "One year later, but more poems - August." Far less common than *The Sausage Master of Minsk*, which appeared the year before. \$500

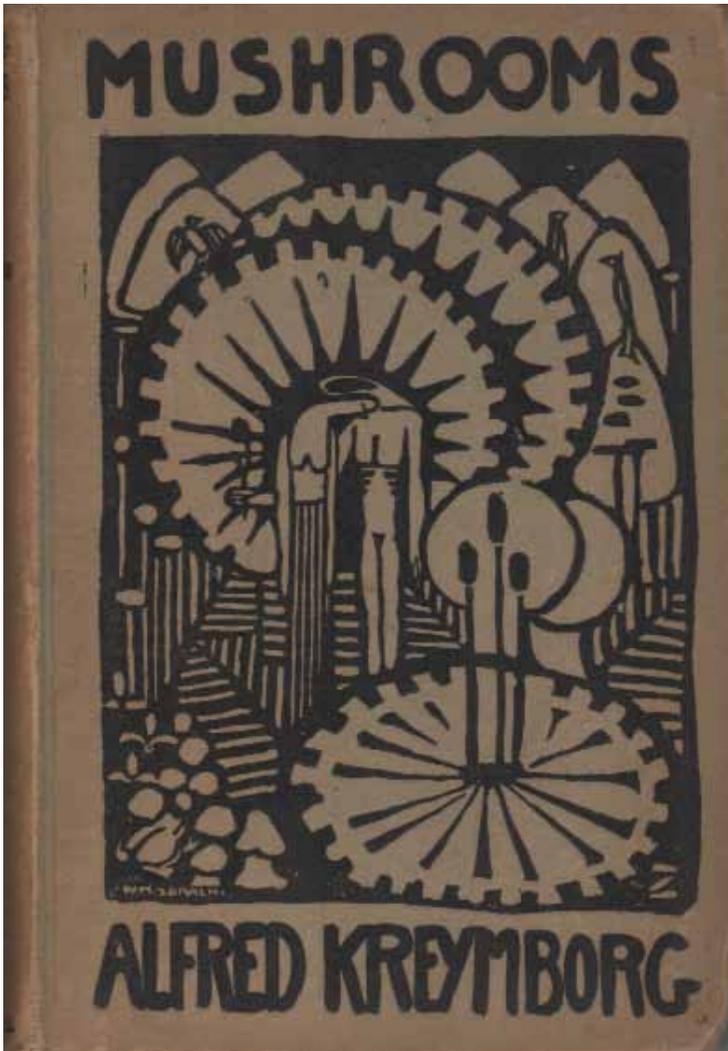
84. Kopit, Arthur. **Sing to Me Through Open Windows**. N.P. (Cambridge): N.p. n.d. (1960?). 4to, 39pp carbon typescript, brad-bound in plain blue wrappers. Label of agent Audrey Wood/MCA on title leaf; wrappers chipped.

Early one-act play produced only as a student work at Harvard University and later published in the collection *Chamber Music and Other One Act Plays*. \$350

85. Kopit, Arthur. **The Day the Whores Came Out to Play Tennis: A Play in One Act**. N.P. (New York): N.p. n.d. (1964). 4to, 63 mimeograph pages, in printed leatherette wrappers of Anne Myerson Typing & Mimeographing. Bolts missing; first and last leaves offset from acidic wraps; heavily chipped.

A raucous farce set in a country club, the play was published in the collection *Chamber Music and other One Act Plays*. Its only production seems to have been in 1964 at Harvard University. \$175

86. Kreymborg, Alfred. **Mushrooms: A Book of Free Forms**. New York: John Marshall Co., Ltd, 1916. First edition. 8vo, 142pp; pictorial boards. Very slight lean; boards rubbed at edges and with a bit of heavy abrasion to lower corners; bookplate on front pastedown.



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Key book of experimental poems by the poet and editor of "Others" with a bold cover illustration by William Zorach. This is a notable association copy, inscribed on the front flyleaf: "To Alfred A. Knopf, From Alfred Kreymborg, 7/18/19"; with Knopf's bookplate. One of the great literary publishers of the twentieth century, Knopf published, among other important poetry, Kreymborg's "Others" anthologies. \$750

87. Laurents, Arthur; Bernstein, Leonard; Sondheim, Stephen; Robbins, Jerome. **"West Side Story" A Musical**. Book by: Arthur Laurents. Music by: Leonard Bernstein. Lyrics by: Stephen Sondheim and Leonard Bernstein. Direction and Choreography by: Jerome Robbins. New York: N.p., n.d (1957). 4to, 80 mimeograph pages, punched for binding, complete in the original printed green leatherette wrappers of the Anne Meyerson Typing & Mimeographing service. Some discoloration to a number of pages; slight wear to first and last leaves, with a tear affecting the title leaf; wear to wrapper edges; a couple of small ink notations on title leaf; deaccession stamps from the NYPL on first and last leaves.

Original rehearsal script from the groundbreaking first production of one of the best-loved American musicals. Stephen Sondheim has briefly inscribed and signed the title page. Also on the title page in an unidentified hand is the show's working title "Gangway" in ink. The fact that the title page and wrapper have the final title would date this draft of the script from the later period of pre-production – it was called "Gangway" until fairly late in the rehearsal process. Nevertheless, a comparison of this script (which includes only the book, and not the songs) with the published text, reveals several significant variants and discrepancies. \$7500

88. Laurents, Arthur. **A Clearing in the Woods: A Play**. New York: The Playwrights Company, n.d. (1957). 4to, 105 mimeograph pages, bolt-bound in printed leatherette wrappers of the Hart Stenographic Bureau. Number "13" painted onto front and rear wrappers; few corners turned down.

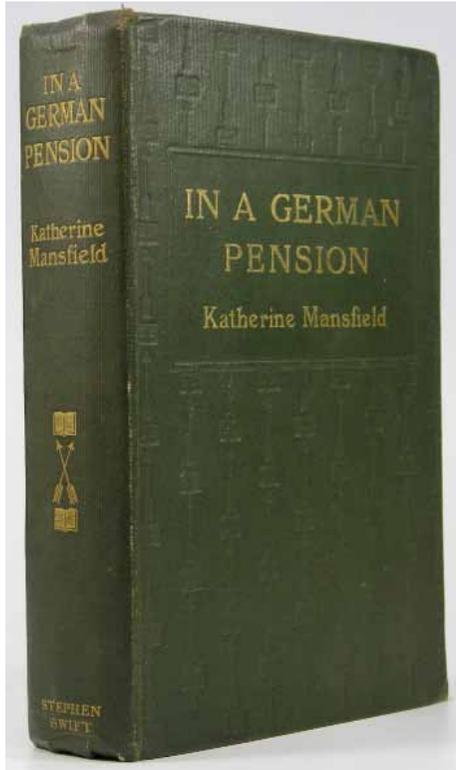
Working script from the rare Laurents flop. The play ran for just one month at the Belasco Theatre. This script belonged to cast member Sybil White in the role of Hazelmae; it bears some annotations and a laid-in carbon typescript leaf with a schedule of scenes for cast members. \$175

89. Mann, Thomas. **Tristan**. Radierungen von Edwin Scharff. München: Drei Masken Verlag, 1922. First edition thus. Small 4to, [70]pp; original full cream morocco gilt, black leather spine label and five raised bands; t.e.g. Some rubbing to extremities, a bit of spotting to covers, very good indeed.

One of 70 roman-numeraled copies in the deluxe issue (of the total edition of 250), signed by both Mann and Scharff, and with the etchings initialed by Scharff in pencil. The fifth publication in the Obelisk-Drucke series. \$4500

90. Mansfield, Katherine. **In A German Pension**. London: Stephen Swift & Co., Ltd. n.d. (1911). First edition. 8vo, 251pp + publisher's ads; original green cloth stamped in gilt and blind. Tips a trifle rubbed; gilt stamping a bit dulled, faint scratch to rear panel, still an unusually bright and well-preserved copy in a custom made cloth drop-spine box.

First printing of Mansfield's first book, with verso of title page blank and catalogue of publisher's advertisements in rear. There were three small printings, thought to be around 500 copies each. The book has always been scarce. The publisher, Charles Granville, who operated under the name Stephen Swift, fled England ahead of legal authorities in 1912, facing charges of embezzlement and bigamy. He left his publishing outfit in bankruptcy and after his capture all of its assets were



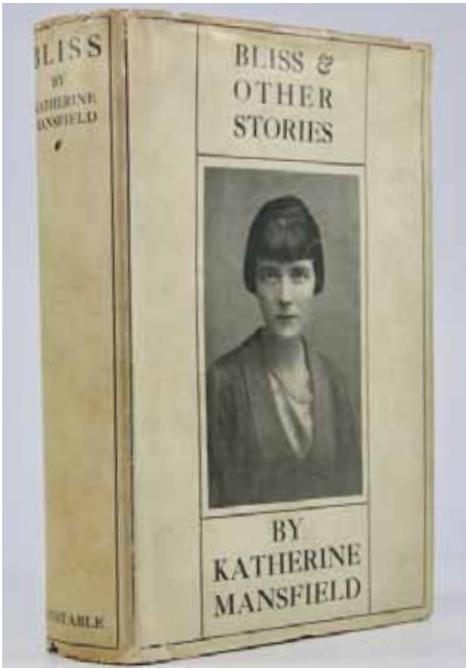
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liquidated. An old bookseller's pencil notation – as well as gilt stamping on the spine of the custom box – indicate that this copy belonged to the English writer W.L. George, although no other physical trace of this provenance is present. Kirkpatrick A1a. \$3500

91. Mansfield, Katherine. **Prelude**. Richmond [London]: Hogarth Press, (1918). First edition. 8vo, 68pp; original cobalt blue wrappers. Some wear and chipping to the edges of the fragile oversized wrappers; three old tape-mends on the underside; a crease affecting the last two leaves, but otherwise internally clean and unmarked.

One of 300 copies in the edition, this being one of the majority with no line block on the front wrapper. Intended to be the second book of Leonard and Virginia Woolf's new Hogarth imprint, the book proved a bigger job than anticipated and C.N. Sidney Woolf's little book of poems was actually completed ahead of it. An extremely delicate publication. Woolmer 2. \$1250

92. Mansfield, Katherine. **Bliss and Other Stories**. London: Constable, (1920). First edition. 8vo, [280]pp; original red cloth, stamped in



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black. Neat contemporary gift inscription, dated Dec. 1920, on front flyleaf; top edge is a bit dusty, otherwise just about fine in the rare original dust jacket, with a photographic portrait of the author on the front panel; some very small chips and a touch of edge wear, some old tape reinforcement on the underside.

An attractive copy of Mansfield's second commercially published book, seldom found in dust jacket, from the first issue, with p. 13 misnumbered as 3. \$2500

93. Mansfield, Katherine. **The Garden Party and Other Stories**. London: Constable, 1922. First edition. 8vo, 276pp; light blue textured cloth tooled in orange. Neat bookplate; some offsetting

to endsheets from the jacket flaps, as usual, otherwise a sparkling copy in a nearly pristine dust jacket with just a shade of fading to the spine.

First issue, with the misprint at the bottom of p. 103. About as nice a copy as one could hope to find of this book. \$1750

94. Mansfield, Katherine. **To Stanislaw Wyspianski**. London: [Bertram Rota], 1938. First edition. 8vo, unpag. chapbook in printed wrappers, sewn. Just slightly bumped and with the barest hint of toning toward the edges.

One of 100 numbered copies, the entire edition, of this early poem published here posthumously for the first time. Mansfield wrote it as a tribute to the great Polish art nouveau artist and playwright following his death in 1907 and before the publication of her own first book, *In A German Pension*. \$250

95. Merrill, James Ingram. **Jim's Book: A Collection of Poems and Short Stories**. New York: Privately Printed, 1942. First edition. 8vo, 72pp; original cloth-backed boards, stamped in gilt on front cover. Spine slightly faded; tips and extremities showing some wear, with an especially heavy abrasion to upper rear corner; library label affixed to upper corner of front cover, and with two small bookplates on front pastedown, discreet perforated stamps on title page; rubberstamps on copyright page and small blindstamp on page 68. Housed in a handsome custom clamshell box.

The poet's first book, which his father had printed as a surprise for the then sixteen-year old poet. This copy was deposited at the Library of Congress to secure copyright, later deaccessioned as a "surplus duplicate"; the various labels and stamps record this provenance. Loosely inserted is a small card sent by Merrill to a noted rare book dealer in which he explains that his father had it done as a surprise: ". . . I wish I could be sure how many copies - 500? 300? I have never tried to suppress it - it gives me no pleasure, on the other hand, & I'd just as soon it went unread - stuff written when I was 15-16, you understand. . . ." Further, Merrill has written a personal inscription on the title page for a collector who acquired the book later, in the 1980s. While the number of copies is not known, it has remained one of more notable rarities in modern poetry. Hagstrom & Bixby A1. \$3500

96. Merrill, James. **Short Stories**. Pawlet, Vermont: Banyan Press, 1954. First edition. 8vo, 10pp; original marbled wrappers, saddle-stitched. Extremities slightly rubbed, fine in custom drop-spine box.

One of 210 numbered copies in the edition, of which 60 were for sale and 150 for friends of the poet and the printer, Claude Fredericks. This copy has been inscribed by Merrill at the colophon: "For Rosie, with love from Jim." The recipient was, in all likelihood, Rosamund Sprague, one of Merrill's closest friends. \$2000

97. Merrill, James. **The Country of a Thousand Years of Peace**. New York: Alfred A. Knopf, 1959. First edition. 8vo, 77pp; pink cloth. Top edge slightly dusty, else fine in a lightly soiled dust jacket with a few small rubs and just a touch of wear to the crown and without the customary fading to the violet of the spine.

A nice association copy, inscribed by Merrill on the front flyleaf at the time of publication to well known painter: "For Grace Hartigan with love & love from Jimmy, Jan 14/15 1959." \$1250

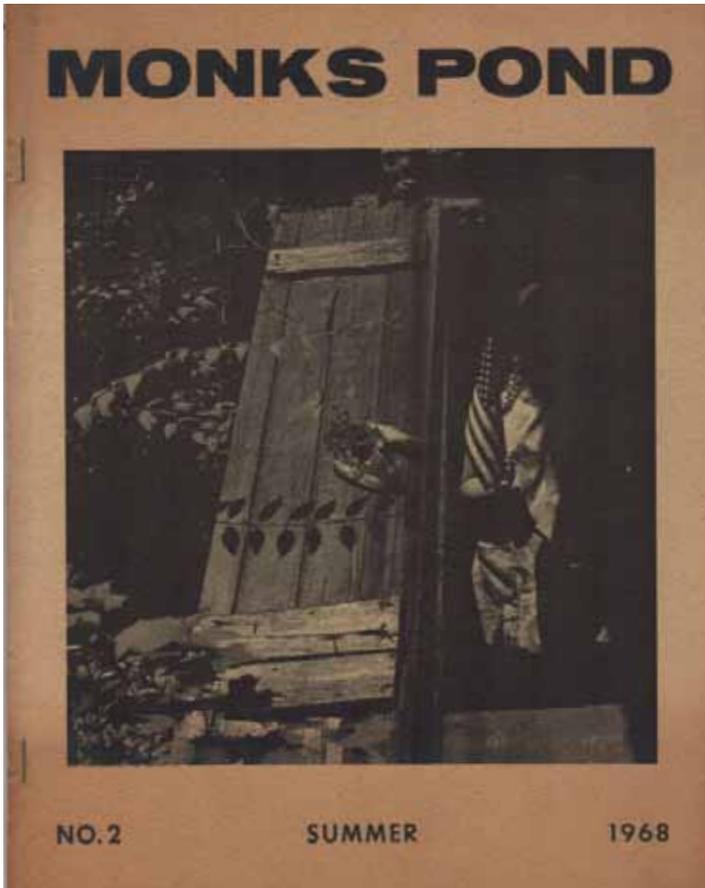
98. Merrill, James. **Nights and Days**. New York: Atheneum, 1966. First edition. 8vo, 56pp; blue cloth. Fine in dust jacket.

An attractive copy of this collection, for which Merrill received the National Book Award, inscribed and signed briefly by Merrill on the title page. \$750

99. Merton, Thomas. **The Tower of Babel/Woodcuts** by Gerhard Marcks. [New York: New Directions, 1957]. First edition. Folio, [31]pp; vellum-backed boards. Fine in publisher's cardstock slip-case with printed label on front panel; as nice a copy as one might hope to find.

One of 250 numbered copies, printed on a handpress by Richard von Sichowsky. Hamburg, on handmade Zanders paper, with four woodcut illustrations and graphic woodcut title page, signed by both Merton and Marcks. An elegant, understated production and one of the most appealing limited editions from New Directions. \$1250

100. Merton, Thomas (ed.). **Monk's Pond No. 2**. Trappist, KY, Summer 1968. 4to,[38]pp mimeograph in stiff wrappers, stapled. Sun-darkening toward edges, especially on rear wrapper; corners bumped, else about fine.



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Second issue (of four) of Merton's magazine, produced by him at the Abbey of Gethsemani in small numbers and distributed privately. This issue features contributions from Louis Zukofsky, Jack Kerouac, Wendell Berry, Hayden Carruth and others, as well as photographs by Ralph Eugene Meatyard. Laid in is an excellent typed letter signed "Tom Merton" to contributor Russell Edson, praising his work, thanking him for his submissions, and proposing a collective title for the four pieces he's including. Merton died in Bangkok just a few months after this publication. \$2500

101. Miller, May. **Poems**. [Thetford, Vermont: Cricket Press, 1962]. First edition. 8vo, unpag., chapbook, saddle-stitched; wrappers. Near fine in original glassine, torn and tattered.

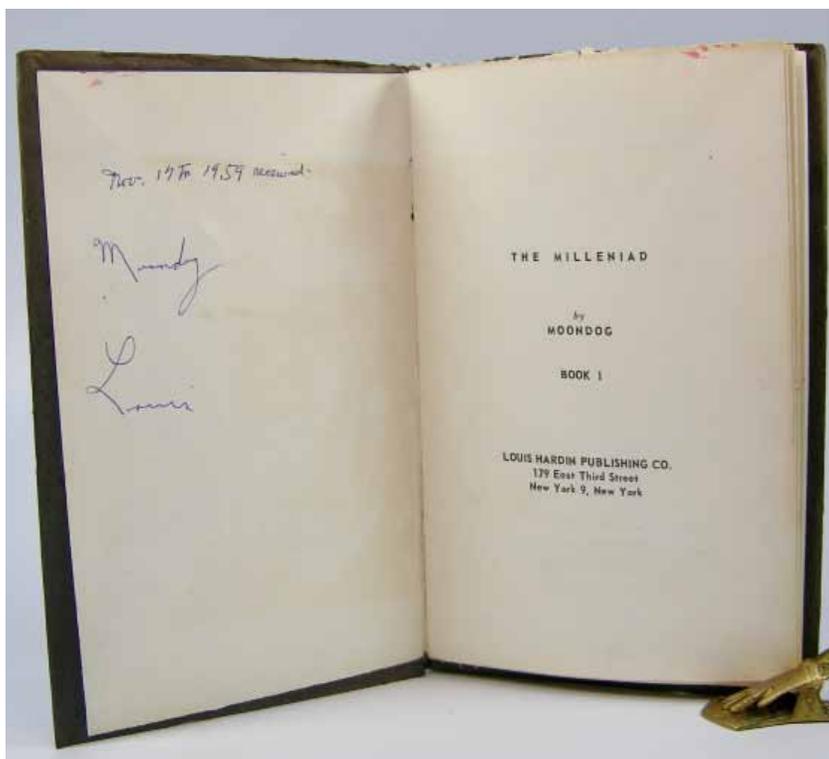
One of only fifty numbered copies, the entire edition. A prolific and successful playwright of the Harlem Renaissance, May Miller grew up among the "talented tenth" on the campus of Howard University, where her father was a respected professor of sociology, and where regular houseguests included W.E.B. DuBois and Booker T. Washington. She graduated from Howard in 1920, already an accomplished poet. In her later career, she gave up the theater and devoted herself to poetry. This book, exceptionally scarce, is a significant association copy, inscribed by Miller on the copyright page: "For my dear friend and a great poet, Gwendolyn Brooks, October '62, May Miller." \$1250

102. Milosz, Czeslaw. **Zniewolony Umysl** [The Captive Mind]. Paryz: Instytut Literacki, 1953. First edition. 8vo, 236pp; wrappers. Slight toning toward edges and spine, else fine, uncut, in original printed wrappers.

The first edition of Milosz's classic study of intellectual life under totalitarianism. The book marked with a bright line Milosz's break with the Stalinist Polish regime, which he had served as a cultural attache before going into exile at this time. It stands as one of the greatest works of cultural criticism of the twentieth century. Milosz was awarded the Nobel Prize for Literature in 1980. \$500

103. Moondog [Louis Hardin]. **The Milleniad: Book I**. New York: Louis Hardin Publishing Company, (1959). First edition. 8vo, unpag.; original plain black paper over boards. A few pages roughly opened; some marks to endsheets from binding; professionally rebaked and strengthened; upper edge of binding faded.

Rare first edition of the eccentric and visionary composer's first book, a self-published sequence of 1000 verse couplets. This appears to have been Moondog's own copy, being signed with both "Louis" and "Moondog" on the front pastedown, beneath the inscription "Nov 14th 1959 received". Although blind from an accident in his teenage years in Kansas, Moondog retained the ability to sign and to write limited texts from muscle-memory. For years spanning the eras of beboppers, beats, hippies, and punks, Moondog was one of the indelible street-characters of New York City, setting up amid the corporate towers of Sixth Avenue and 53rd Street where he would recite poetry, sell and play original music on handmade instruments while draped in a medieval-style cloak, his long-bearded head crowned with a horned leather helmet, a long



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spear in his hand: the Viking of Sixth Avenue (as a documentary film about him was named). Beyond a street personality, though, Moondog was also a serious and highly respected musician and composer. He was admired by artists ranging from Benny Goodman, Charlie Parker, and Arturo Toscanini to Steve Reich, Frank Zappa, and Elvis Costello. His music was used in films such as "The Big Lebowski," and he even appeared in the '60s cult classic film "Chappaqua" by Conrad Rooks, in a cast that also included Allen Ginsberg, William S. Burroughs, Ravi Shankar, Ornette Coleman, and Ed Sanders, among others. He was an important influence on Reich and Philip Glass and other composers of the minimalist and systems music traditions. Along with several albums of serious music, he also released a recording of children's songs, sung by Julie Andrews and Martyn Green. Moondog's only other book, apart from sheet music, would appear to be the 1967 *Moondog Yearbook I*. Anything bearing his signature is extremely scarce. \$3500

104. Morante, Elsa. **Lo Scialle Andaluso**. Roma: Botteghe Oscure, 1953. First edition. 8vo, [47]pp; original printed wrappers. A touch of wear and a few marks to wrappers; stapled signature pulled loose from binding, else near fine.

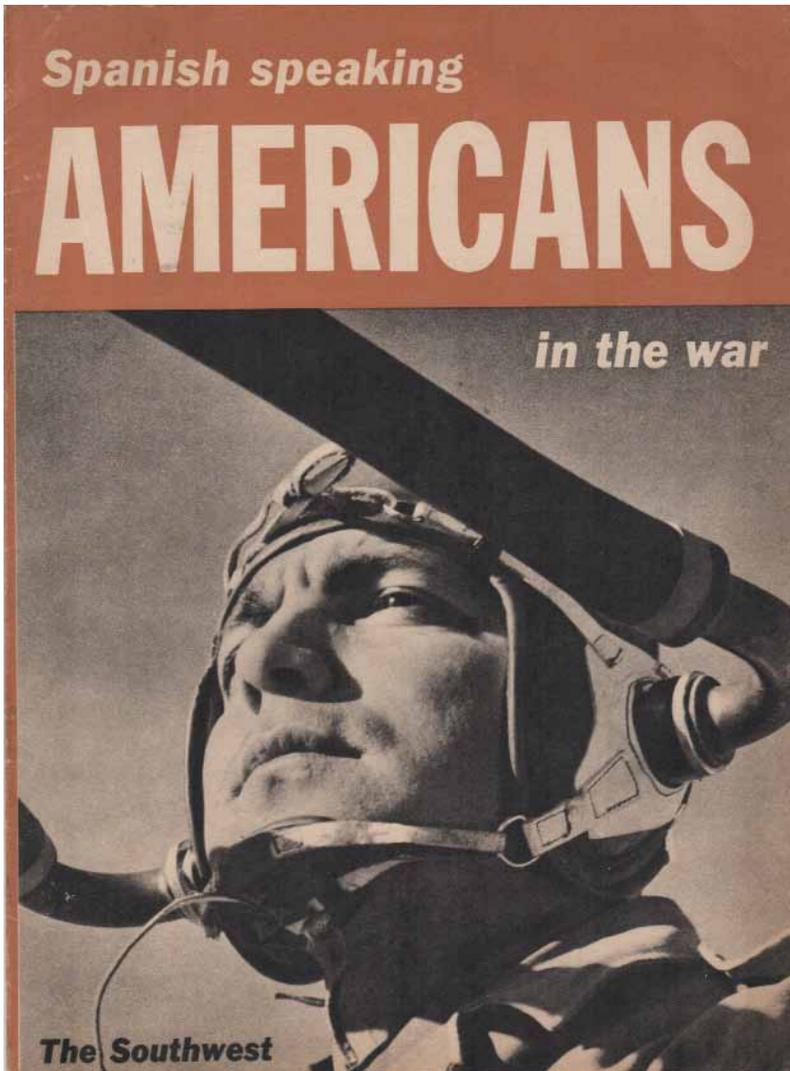
Scarce offprint of this story from the great literary magazine published by the Princess Marguerite Caetani. This copy has been warmly inscribed by Morante to William Weaver, the well-known American writer and translator. \$850

105. O'Hara, Frank. **The Collected Poems**. Edited by Donald Allen, With an Introduction by John Ashbery. New York: Alfred A. Knopf, 1971. Large 8vo, 586pp; unbound. Corners a trifle bent, very good.

Advance proof consisting of unbound –and partially uncut – signatures, housed within sample endpapers, with publisher's proof label taped to the front giving the tentative publication date as "Oct. 27th (?)" Scarce, pre-publication state. \$1250

106. [Olson, Charles & Shahn, Ben]. **Spanish Speaking Americans in the War: The Southwest** [Cover Title]. Washington, D.C.: Office of the Coordinator of Inter-American Affairs, (1943). First edition. 4to; 24pp pamphlet (including covers) in printed wrappers, stapled. Slight dent to upper corner of front wrapper; fine.

This anonymous collaboration between Olson and Shahn was done under the auspices of Nelson Rockefeller's wartime Office of Inter-American Affairs, with bilingual English and Spanish text throughout, illustrated with photographs from LIFE magazine. It preceded Olson's first regularly published book (*Call Me Ishmael*) by four years and is among the rarest items in his bibliography. Although OCLC locates over thirty copies in libraries, only a handful have ever found their way to the rare books market. While Shahn was already developing a reputation as an artist, it was only many years after the appearance of this publication that Olson became known as a major poet. Given that it was issued as a piece of wartime propaganda, with neither man's name appearing in it, and with the production values of an ordinary magazine, it was clearly not made to last and it is likely that most copies not already in libraries were discarded shortly after publication. \$4000



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107. Osborn, Paul. **Point of No Return**. N.P. (New York): (Leland Hayward), n.d. (1951). 4to, 105 mimeograph pages, brad-bound in plain blue wrappers with the label of the Anne Myerson Manuscript Typing & Mimeographing Service. Edges chipped; pages slightly used, a bit of wear to label.

Rehearsal script from the first production of Osborn's play, based on the novel by John P. Marquand and starring Henry Fonda. It opened at the Alvin Theatre on December 13, 1951 and ran for 356 performances.

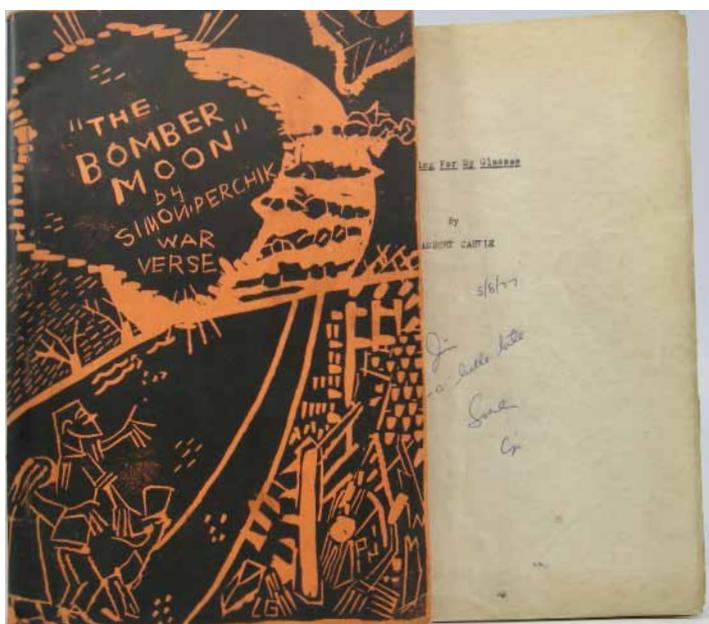
\$250

108. Paz, Octavio. **Sunstone / Piedra de Sol**. Translated by Eliot Weinberger. (New York): New Directions, (1991). First separate edition. 8vo, 59pp; full natural white linen stamped in black and maroon. Fine in publisher's matching linen slipcase.

Bilingual text, with Paz's poems appearing on facing pages with Weinberger's translations. Illustrated with images of the Mayan calendar. From the specially bound limited edition signed by both Paz and Weinberger, of which 250 numbered copies were for sale. This is one of a small over-run of unnumbered copies.

\$750

109. Perchik, Simon. **The Bomber Moon: War Verse**. New York: N.p., 1950. First edition. 8vo, 49 mimeograph pages, in illustrated linocut wrappers, stapled. Together with three additional typescript "books" varying paginations, stapled. Trifling wear at base of spine; essentially fine.



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Poet's scarce, self-published first book, inscribed at a later date by Perchik to his later publisher and benefactor James L. Weil. Perchik also presented Weil with three unique, stapled, typescript "books" of poems, being original working typescripts, each also inscribed, many including significant corrections and revisions, and all using the pseudonym "Lambert Castle." Items housed together in a handsome drop-spine half-morocco box. \$950

110. Perelman, S.J. **Chicken Inspector No. 23**. New York: Simon & Schuster, (1966). First edition. 8vo, 255pp; cloth-backed boards. Fine in a slightly used dust jacket with a paper clip impression to the front panel.

Major presentation copy, inscribed on the front flyleaf: "For Joe and Therese, with a friendly pinch of the claws, Sid. S.J. Perelman, 17 August 1966." The recipients were fellow *New Yorker* stalwart Joseph Mitchell and his wife. \$1250

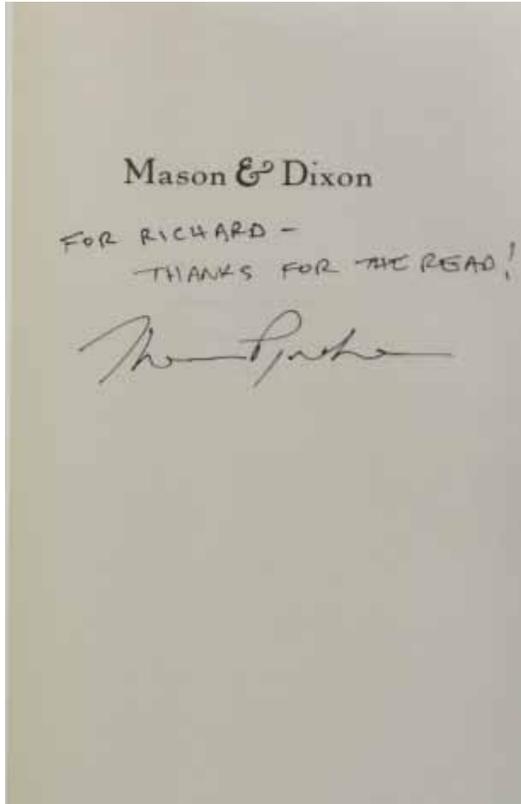
111. Perelman, S.J. **Vinegar Puss**. New York: Simon & Schuster, (1975). First edition. 8vo, 224pp; light purple cloth. Fine in very slightly used dust jacket.

An excellent presentation copy, inscribed by Perelman on the title page: "For Joe and Therese with love, Sid, S.J. Perelman." The recipients were fellow *New Yorker* writer Joseph Mitchell and his wife. \$950

112. Pound, Ezra. **Quia Pauper Amavi**. London: The Egoist Ltd, n.d. (1919). First edition. Small 4to, 51pp; original cloth-backed olive green boards with printed spine label. Label rubbed; bookplate, two tiny bookseller labels, trifle shelf-wear, else clean and fresh.

One of 500 copies in the regular issue, with the usual correction in Pound's hand to page 34 changing "Wherefore" to "Wherefrom." In this copy, Pound began to write "Wherefore" again in the margin, getting as far as the penultimate letter before realizing his error, crossing it out, and writing in the correct word. This copy was withdrawn from the library of University of Texas, with stamped bookplate on the front pastedown. Gallup A17a. \$500

113. Pynchon, Thomas. **Mason & Dixon**. New York: Henry Holt and Company, (1997). First edition. Thick 8vo, 773pp; cloth-backed boards. A copy with numerous signs of having been read: corners



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of a few pages turned down, a bit of concavity to the spine, a few spots on fore-edge and light shelf-rubbing to lower board-edges and tips, otherwise near fine in dust jacket and printed plastic overlay, which were likely removed during reading and then replaced.

With a signed inscription on the half-title page: "For Richard - Thanks for the read! Thomas Pynchon." The recipient, a journalist and long-time admirer of the novelist, was present when Pynchon recorded his guest appearance on "The Simpsons," - Simpsons creator Matt Groening was an old friend - at which time he signed this book. Pynchon inscriptions have seldom been offered for sale. While more have surfaced in the past ten years than in the forty before then, his remains one of the very rarest of modern literary autographs. Most other Pynchon inscriptions recently on the market appear to have been done specifically for charitable purposes.

\$28500

114. Rilke, Rainer Maria. **Autograph letter signed** ["Rainer Maria Rilke"] to an unnamed editor at the Insel Verlag. Paris, 1909. Two pages on a single bifolium with the poet's printed address. Tiny pinhole at fold, some additional creases, close to fine.

A brief letter in which Rilke provides his publisher with the correct wording of some lines of poetry in *Das Stunden-Buch* [The Book of Hours], the second of his publications under the Insel imprint that had first appeared in 1905. At the time of this letter, the press was preparing the third edition. Rilke writes, in part: "... in bezug auf Ihre zweite liebenswürdige Anfrage, beeile ich mich zu erwidern, dass es Seite 34 heissen soll: 'Denn was sind Kirchen und sind Klöster, in ihrem Steigen und Erstehn...' die andern stelle auf Seite 38 haben Sie richtig verbessert: 'von lauter Ähnlichen umschart' . . ." The unnamed recipient was likely someone other than, and in the employment of, Anton Kippenberg, the editor who brought Rilke to Insel and worked closely with him over a period of many years. In the published correspondence, Rilke unfailingly addresses Kippenberg as "Herr Doktor" and signs himself "R.M. Rilke". Here the salutation is "sehr geehrter Herr" and the signature is the poet's full name. He is directly addressing a copy editor on a practical matter of ensuring the proper setting of type for his poetry. *Das Stunden-Buch* was the first of Rilke's books to present a cycle of poems unified by a single thematic concept, and thus represented both a culmination of his early verse and a precursor to the great later cycles of "Sonnets to Orpheus" and "The Duino Elegies." \$3750

115. Rolland, Romain. **Le Jeu de l'Amour et de la Mort**. Original Corrected Typescript. Villeneuve (Vaud) Suisse, 1924. 4to, 63 leaves of bond paper, with handwritten title leaf on cardstock; bound in plain black cloth. Front cover of binding pulled loose; internally excellent.

Complete typescript of this 1924 drama with holograph corrections by Rolland scattered throughout in ink, including word changes, deletions and additions, as well as a full stage-diagram and a pair of musical staves with lyrics. This play was a late addition to the cycle of dramas of the French Revolution that Rolland had begun three decades earlier. A committed pacifist, humanist, and a revered literary figure in his time, Romain Rolland received the Nobel Prize for literature in 1915. He was greatly admired by Sigmund Freud, who credited Rolland with the notion of an "oceanic" feeling, which sparked Freud's famous extended essay on

Civilization and its Discontents. An English language version of this play was produced on Broadway in 1929, but closed after a brief run and is remembered today only by trivia enthusiasts as having been the Broadway debut of actor Henry Fonda. A rare manuscript by a Nobel laureate, signed twice, once on each side of the handwritten title leaf. \$4500

116. Ross, Lillian. **Reporting**. New York: Simon & Schuster, 1964. First edition. 8vo, 442pp; cloth. Dampstain affecting front corner, free endpaper, and first leaf, otherwise fine in a slightly soiled dust jacket, sunned a shade at spine, and with evidence of the aforementioned dampness to the front.

An excellent association copy, inscribed by Ross to fellow *New Yorker* writer Joseph Mitchell: "Love to Joe from Lillian, Feb. 6, 1964." \$175

117. Ross, Lillian. **Moments with Chaplin**. New York: Dodd, Mead and Company, (1980). First edition. 8vo, 62pp; cloth, illus. Fine in a slightly rubbed dust jacket.

A presentation copy, inscribed "All good things to Joe and Therese. Love, Lillian, May, 1980" The recipients were fellow *New Yorker* writer Joseph Mitchell and his wife. \$250

118. Schulberg, Budd & Breit, Harvey. **The Disenchanted**. New York: William Darrid, (1958). 4to, 129 mimeograph pages, bolt-bound in printed leatherette wrappers of the Hart Stenographic Bureau. Slightly used.

Rehearsal script from the Broadway production of this three-act play, based on Schulberg's novel, a fictionalized account of his collaboration with F. Scott Fitzgerald in Hollywood. The play, starring Jason Robards, George Grizzard, and Rosemary Harris opened at the Coronet Theatre on December 3, 1958 and ran for 189 performances, picking up several Tony nominations, including one for best play. Robards won the award for best actor in a play, the only time he won the prize despite a record eight nominations. \$250

119. (Schulz, Bruno). **Wiadomosci Literackie Tygodnik** [Literary News Weekly]. Rok X, Nr. 52, Niedziela 3 grudnia [Vol. X, No. 52, Sunday 3 December]. Warszawa: 1933. Folio; 12pp newspaper, approx. 18 X 15 in. Folded horizontally; archival tape repair/

reinforcement to folds; else quite fresh and bright, without discoloration or any more than minor tears.

The leading literary newspaper in Poland in the interwar period, produced on higher quality paper than run of the mill newsprint, still quite delicate. This issue includes the first published story by Bruno Schulz, whose "Ptaki" (Birds) appears on page 3. It was part of his first book, *Sklepy Cynamonowe* [Cinnamon Shops], which was being printed as even as this story came out and was published in 1934. Schulz's literary life was brief, but resonant. He made his literary debut here at the age of forty one and published only two collections of stories and a translation of Franz Kafka's *Der Prozess* [The Trial] before being killed by Gestapo bullets in 1942. His few lifetime publications are extremely scarce and this well-preserved periodical is a rare survival. \$2750

120. Schulz, Bruno. **Sanatorium pod Klepsydra** [Sanatorium Under the Sign of the Hourglass]. Warszawa: Towarzystwo Wydawnicze "Roj", 1937. First edition. 8vo, [263]pp; original wrappers bound in modern cloth, with the front panel of the original illustrated dust jacket included. Professional restoration to the dust jacket piece, wrappers and half title; rubber stamps inside at front and review identify this as a review copy; library stamps on half-title and title pages from a local radio station.

First edition of Schulz's second book, a collection of stories featuring 33 of his own illustrations. Stamp-numbered, edition said to have been 1000 copies. A Jew who wrote in Polish, Schulz was an art teacher in his home town of Drohobycz. During the nazi occupation, he received protection from a Gestapo officer who admired his artwork and wanted a mural for his house. When Schulz had finished the painting, he was shot to death by another Gestapo officer in the street. He left behind an unfinished novel, now lost. Schulz's two books stand among the great works of modern European literature and the first editions are exceptionally rare. \$7500

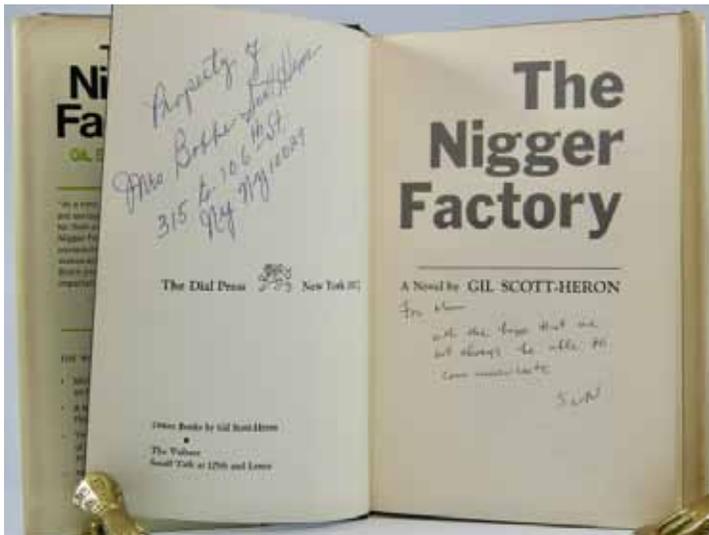
121. [Scott, Sir Walter]. **Woodstock; or, The Cavalier. A Tale of the Year Sixteen Hundred and Fifty-One.** By the Author of "Waverly, Tales of the Crusaders," &c. . . . In Three Volumes. Edinburgh: Archibald Constable and Co., 1826. First edition. Three vols., 8vos, 315, 332, and 370pp; original paper-covered boards with printed paper spine labels. 1867 ownership signature in first volume; scat-

tered foxing; wear to spines and hinges, sound, untrimmed, unrestored copies.

Complete with all half titles and with four pages of publisher's ads dated April 1826 bound in at the front of the first volume. \$500

122. Scott-Heron, Gil. **The Nigger Factory: A Novel**. New York: The Dial Press, 1972. First edition. 8vo, 242pp; cloth-backed boards. Very slight lean; shelf-rubbed; very good in dust jacket with a small chip to front, some marks.

The second novel by the singer-songwriter and key forefather of the hip-hop phenomenon, here in an extraordinary presentation copy, inscribed on the title page: "For Mom: with the hope that we will always be able to communicate, Sun"; on the facing page is the ownership inscription of his mother, Bobbie Scott-Heron, with her New York address. Gil Scott-Heron and his mother were very close. He was her only child, and his father, a professional soccer player, was out of the picture living in the U.K. following their divorce when Gil was eighteen months old. Young Gil was sent to live with his maternal grandmother in Jackson, Tennessee. After her death, when he was twelve, his mother moved in with him and a year later she brought him with her to live in New York. Bobbie Scott-Heron impelled her son to pursue his education and his literary ambition proved a source of some friction in their relationship, when he dropped out of Lincoln University to complete his first novel,



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The Vulture. By the time of this publication, he had already recorded his first three albums and was on his way to wide recognition as a generational voice of protest and resistance. He did not return to Lincoln, nor did he write any further fiction, although he did earn an MA in creative writing from Johns Hopkins University. Autograph material of Gil Scott-Heron has long been exceptionally uncommon, and anything with a significant association is rare. \$9500

123. Scott-Heron, Gil. **The Vulture & Now and Then . . . The Poems of Gil Scott-Heron**. Edinburgh: Payback Press, 1996, 2000. First UK editions. 8vos, 237 & 118pp; wrappers. Front cover missing from earlier volume, some spotting, else near fine.

An important pair of inscribed association copies of Scott-Heron's later publications. The first volume, the novel *The Vulture*, which was originally published in 1970, is inscribed on the exposed half-title: "For Miss Gwendolyn Brooks - with much respect and appreciation for both talent and 'spirit,'" Gil Scott-Heron, 4/97." On the dedication page, Brooks has in turn written down a seven-line poem about Scott-Heron, signed and dated June 1997, that was used as jacket-copy for the subsequent publication of his poems. We suspect that the missing front cover was where Brooks wrote out the text to send to the publisher. The second volume here, *Now and Then*, bears a lengthy and effusive inscription from Scott-Heron to Brooks, in which he states "...You are still my idol. My ambition is to write one poem that someone believes approaches one of yours..." signed and dated in 2000. Further, laid in to this copy is two-page handwritten letter from Scott-Heron, in which he expands upon her importance to him, his background in her city of Chicago, and his mixed feelings about what he himself has accomplished and the mess that he's made of his life. It is a deeply moving letter and taken together, the books and letter comprise an evocative record of a meaningful association. Housed in custom clamshell box. \$6250

124. Seifert, Jaroslav. **Samá Laská. Verse**. Praha: [Nakladatelství Vecernic], 1923. First edition. 8vo, [62]pp; wrappers. Mark to rear wrapper and last few leaves; lightly rubbed, very good indeed.

The poet's second book, during his avant-garde period when he was a co-founder (along with Karel Teige and Vitezslav Nezval) of the radical Devestil movement. This copy has been signed by Seifert on the half title page. Seifert was awarded the Nobel Prize for Literature in 1984. \$750

125. Seifert, Jaroslav. **Na Vlnach TSF** [On the Waves of the Telegraph]. Praha-Bubenec: Nakladatelství v. Petra, 1925. First edition. 8vo, 68pp; original printed wrappers. Lightly toned, wrappers a trifle rubbed and with a few marks.

A nice copy of this early book of verse by the Nobel Prize-winning poet, designed in characteristically lively fashion by Karel Teige. This copy has been signed and dated (1965) by Seifert on the title page. Seifert and Teige collaborated on a number of books during this period, while both were members of the leading Czech avant-garde group Devestil. Teige's typographic design shows both the strong influence of the Dada movement of the 1910s as well as an anticipation of concrete poetry of the 1960s. This was Seifert's fourth book, and marked his departure from a proletarian voice into a more lyrical one. In 1984 he became the first Czech writer to receive the Nobel Prize for literature. \$1250

126. Shelley, Percy Bysshe. **Epipsychidion**. [Montagnola: Officina Bodoni, 1923]. First edition thus. 4to, 38pp; full white vellum. Discreet bookplate tipped in after front flyleaf; covers a trifle marked; just about fine in publisher's slipcase, a bit worn at extremities.

One of 222 copies, the entire edition. A nice example of the early work of the press, this copy belonged to John Ryder, a leading collector of Officina Bodoni books in England, and a director at the Bodley Head. Infrequently encountered in the original slipcase. \$1750

127. Sherwood, Robert E. **The Seventh Floor: A Play in Two Acts**. New York: Robert E. Sherwood, 1951. 4to, 109 mimeograph pages, brad-bound in printed wrappers of the Hart Stenographic Bureau. Slight wear to wrapper edges; top rear of spine partly bent; discreet ink mark to title page.

Marked "14C", this is one of an unknown number of copies of this script, done up by Sherwood as he toiled through different versions of the play, which was never produced and never published. Originally titled "Girls With Dogs," it was a failed attempt on the playwright's part to address "the modern hypocrisy of men who purported to be moral examples to the public but who practiced immoral behavior in private" (Harriet Hyman Alonso, *Robert E. Sherwood: The Playwright in Peace and War*). None of Sherwood's friends and associates could be convinced that the play was any good, and though he attempted revisions,

it never got any traction. Sherwood won four Pulitzer Prizes between 1936 and 1948, three for drama and one for his biography of Franklin D. Roosevelt, as well as an Academy Award for his screenplay for *The Best Years of Our Lives*. \$1250

128. Siodmak, Curt. **Donovan's Brain**. New York: Alfred A. Knopf, 1943. First edition. 8vo, 234pp; cloth. Light shelf wear along bottom of boards, otherwise about fine in a lightly used but bright graphic dust jacket, slightly worn at spinal ends and with some areas of discoloration on the underside from where a previous protective plastic cover was affixed.

A science-fiction cult classic by the German emigre, and younger brother of the director Robert Siodmak, *Donovan's Brain* was adapted for the screen three times. Its principal device of a disembodied brain kept alive and functioning has served in numerous other narrative contexts. \$650

129. (Swan, Jon & Grosbard, Ulu). Weiss, Peter. **The Investigation**. New York: Alan King/Walter A. Hyman/Eugene V. Wolsk/Emanuel Azenberg, n.d. (1966). 4to, 122 mimeograph pages; in printed leatherette wrappers of the Studio Duplicating Service. Bolts from original punch-hole binding missing, some pages loose in wrappers, which are rather heavily chipped and edge-worn.

Working script from the original production of the English language version of Weiss's classic play based on testimony at the Auschwitz trials. It was directed by Ulu Grosbard at the Ambassador Theatre, where it ran for a total of 103 performances and 8 previews. This script belonged to cast member Ward Costello and bears his signature and address on the title page, as well as some marginalia and a few notes on the last leaf. \$175

130. Thomas, John. **My Bird: A Holograph Copy for Wanda Coleman**, October 17, 1969. [Venice, California: N.p. 1969]. Two pages of ruled yellow legal-sized paper, stapled into hand-lettered card wrappers. Rumped at edges, small stain at base of front wrapper; extremities showing toning.

Calligraphic manuscript of the LA Beat poet's poem originally written in 1960. This fair copy was done especially for fellow poet Wanda Coleman, who would become known as the Poet Laureate of Los Angeles. A large man, well over six feet tall and weighing over 300 pounds, Thomas

was a popular and gregarious presence in the Venice poetry scene of the 1960s and 70s. This is a unique and attractive manuscript, beautifully executed, and with a superb association linking two key figures of the literary life of Los Angeles. \$350

131. Tolkin, Mel & Kallen, Lucille. **Maybe Tuesday: A Comedy in Three Acts**. New York: Ethel Linder Reiner, (1958). 4to, 150pp carbon typescript, punch-bound in a plain black paper binder with typed label. A bit of wear and few short tears to binder edges; library stamp on first leaf.

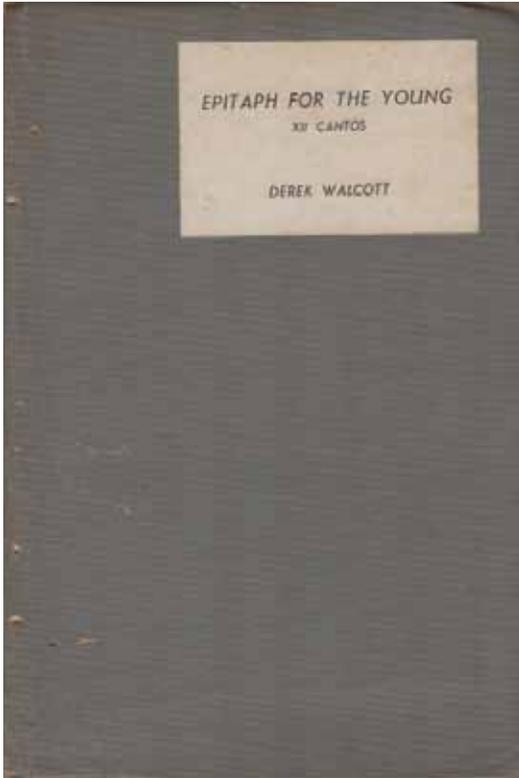
Rehearsal script from the original, and only, production of this play by the great writing team. Tolkin and Kallen were longtime collaborators, most famously in the legendary writers' room of Sid Caesar's "Your Show of Shows", where they worked alongside Mel Brooks, Neil Simon, Carl Reiner, and Larry Gelbart. Kallen was the only woman in the group. When that show ended in 1957, she turned down the offer to work on Caesar's next show, instead joining the Imogene Coca Hour, a program that lasted only a year. She and Tolkin then joined forces again for this attempt at a Broadway comedy, but it was a disappointing flop, closing after only five performances at the Playhouse Theatre. \$750

132. Van Wyck, William. **On the Terrasse**. With two illustrations by Margery Nahl. Paris: Edward W. Titus at the Sign of the Black Manikin, 1930. First edition. 4to, 28pp; original marbled boards with labels. Slight bubbling to pastedowns; faint spots to flyleaves; edges a trifle rubbed, very good.

One of 100 numbered copies, the entire edition, printed by Maurice Darantiere and signed by the poet. The illustrations, both depicting Paris street scenes, are original intaglio prints. An unusual expatriate American item. \$350

133. Walcott, Derek. **Epitaph for the Young: XII Cantos**. Barbados: Advocate Co. 1949. First edition. 8vo, 38pp; original cloth with printed label on front board. Few old wormholes; some light spotting and finger-smudges; tips bumped; a bit of neat underlining and marginal notations in pencil on five pages.

Walcott's rare second book, one of two that his mother had printed when the poet was a teenager. The earlier volume, *25 Poems*, preceded



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it by a few months, while this collection comprised a longer span of work, begun by Walcott in 1946. Both books are exceedingly scarce. "Walcott was eventually to describe *Epitaph* as the ur-text of *Another Life*. . . It is indeed the first version of his 'Portrait of the Artist as a Young Man' and draws explicitly on Joyce's Portrait. But it also displays the presence of other literary progenitors: . . . there's Joyce, and *The Waste Land*, and Pound. . ." (Edward Baugh, *Derek Walcott*, p. 30). 11 copies located in OCLC Worldcat, of which only six are in the U.S. \$4500

134. Walser, Robert. **Fritz Kochers Aufsätze** . . . Elf Zeichnungen von Karl Walser. Leipzig: Insel Verlag, (1904). First edition. Crown 8vo, 128pp, t.e.g.; original flexible pebble-grain leather tooled in gilt. Handsome Jugendstil bookplate on front pastedown; spine slightly lightened, extremities rubbed, still a very nice copy of this delicate book, with all tissue guards present with illustrations.

One of an unspecified number of copies in the *Vorzugsausgabe* of Walser's first book, bound in leather. With the self-designed bookplate of artist and theatrical set designer Paul Huldshinsky. Forty years later as a Hollywood refugee from Hitler's Germany, Huldshinsky would win an academy award for his part in the art direction of George Cukor's classic film "Gaslight." \$950

135. (Welty, Eudora). Fields, Joseph & Chodorov, Jerome. **The Ponder Heart**. Adapted from the book "The Ponder Heart" by Eudora Welty. May 9, 1955. N.P., N.p., 1955. 4to, 122 page carbon typescript, bound with two brass fasteners in printed leatherette wrappers of Anne Myerson Typing & Mimeographing service. Wrapper edges chipped, else fine.

Original rehearsal script from the first production of the play, which brought its star Una Merkel a Tony Award in 1956. The play opened at the Music Box Theatre on February 16, 1956, nine months later than the date on this typescript. A comparison of this text with the published version reveals that much revision was done in the interim. There are substantial variations between the two texts throughout the play. \$1250

136. Wiesel, Elie. **Zalmen, or the Madness of God**. Adapted for the stage by Marion Wiesel. Based on the translation from the French by Nathan Edelman. New York: Moe Septee, Inc., (1976). 4to, 117pp mimeograph script, bound via two punch-holes with brass screw-bolts in printed leatherette wrappers of the Studio Duplicating Service. Wrappers pulled free of bolts; light general wear and some soil, good.

An original rehearsal script from the Broadway production in 1976, produced by Moe Septee at the Lyceum Theatre, and starring Joseph Wiseman. This copy was used in the production and bears extensive annotations throughout, sometimes altering the text of the dialogue. We have been unable to identify the hand, but it is not that of the author. The play opened on March 17, 1976 and closed after only a couple of weeks and 22 performances. \$350

137. (Williams, Tennessee). **Summer and Smoke: Final White Script**, James Poe, November 15, 1960. (Hollywood): Wallis-Paramount-Hazen, (1960). 4to, 137pp typescript, with additional inserted pages.

Few pencil marks, as from a member of production crew; names written on title leaf; generally used, but fresh, brad-bound through three punch-holes, in plain black buckram spring binder.

Original shooting script from the Paramount film adaptation of Williams's 1948 play. This is an intermediate state, with newer sections inserted on blue paper. There were subsequent revisions to the script and while we have been unable to compare with other versions, it is safe to say that there are discrepancies. Three names have been inked onto the title leaf, including that of the film's star Laurence Harvey, though it does not appear to be Harvey's hand. The other two names are of casting directors Eddie Morse and Bill Greenwald (crossed out), both longtime behind-the-scenes figures in numerous films, and neither of whom is credited with involvement in this particular production. "Summer and Smoke" was released in 1961, directed by Peter Glenville from the script by James Poe and Meade Roberts – both of whom worked with Williams on other adaptations as well, such as "Cat on a Hot Tin Roof" and "The Rose Tattoo." The film received four Oscar nominations, including two in acting categories for Geraldine Page and Una Merkel. \$650

138. Wouk, Herman. **The Caine Mutiny Court Martial**. Los Angeles: Paul Gregory, January 21, 1954. 4to, 103 mimeograph pages, bound with brass fasteners in a plain black binder with the label of Norman Miller mimeographing service. Near fine.

Original rehearsal script from the Broadway production, produced by Paul Gregory, directed by Charles Laughton and starring Henry Fonda. The play was brought to New York at the end of a tour crossing the country from Los Angeles; it opened on February 20, 1954 at the Plymouth Theatre. \$450

139. Yevtushenko, Yevgeny. **The Collected Poems, 1952-1990**. Edited by Albert C Todd with the author and James Ragan. New York: Henry Holt and Company, (1991). First edition. 8vo, 659pp; cloth-backed boards. Very good in a lightly used dust jacket.

An excellent presentation copy, inscribed by Yevtushenko to fellow poet Quincy Troupe and his wife: ". . . the wonderful couple with irresistible healthy craziness, sparkling in your eyes. Keep crazy, but only together, bless you, your Siberian brother, Yevgeny Yevtushenko." On the front pastedown, Yevtushenko has added his address in Russia. \$175

Addendum

Milosz, Czeslaw (Jan Syruc, pseudonym). **[Wiersze]**. Lwow: Biblioteka rękopisów wydawnictwa "Brzask", 1939 (i.e 1940). First edition. Approx. 8¼ X 11½ in., 28 mimeographed pages, hand-sewn in plain black textured wrappers. A few short tears and small corner-chips to wrappers; some pages with finger dents; excellent.

Milosz's impossibly rare third collection of poems, printed by hand on a mimeograph machine. Signed by Milosz at a later date on the title leaf. Undertaken at the outset of the second year of Nazi occupation during the Second World War, following Milosz's harrowing escape from his home city of Wilno to the relative safety of occupied Warsaw. For this clandestine volume he adopted not only a pseudonym for himself – derived from the name of his maternal grandfather – but also contrived a fictional Lwow publisher. The collection was in fact printed in the Warsaw apartment of Milosz's great love and future wife, Janina Czekalska, with help from friends Jerzy Andrzejewski and Antoni Bohdziewicz. Operating in secret, under dangerous circumstances, and facing shortages of materials, they produced only 46 copies. Andrzejewski would later recall: "Antoni Bohdziewicz came to our aid. He had a copying machine and paper . . . Milosz used an ordinary cobbler's needle to punch holes in the paper, while I cut the black sheets and Janka sewed the copies together with ornamental chenille . . . From a safety point of view, the room was a death-trap. On the table, the couch, the desk, and the floor, everywhere lay white, treacherous pages. Milosz struggled with the cheap needle, and Janka stabbed her fingers, while I, using a razor blade, did not always manage to get the sheets to the required size. And that is perhaps why we experienced during those days some of the most joyous and brightest days of the whole occupation. We were creating a small and modest thing, with our own hands, and against the nightmare of reality." (quoted in Andrzej Franaszek, *Milosz: A Life*, p. 202) Regarded as the first edition of underground poetry published in occupied Poland, this is an item of near legendary rarity, very few copies of which can have survived. In over thirty years of actively seeking Milosz first editions, we have never before seen a copy nor heard of another offered for sale. Milosz's bibliographers note "One copy extant in Muzeum Literaturne im. Adam Mickiewicza in Warsaw". It counts among the rarest books of modern poetry, far more so, say, than the mimeograph edition of Allen Ginsberg's *Howl*. A towering figure in world literature, Milosz received the Nobel Prize in 1980. Volynska-Bogart & Zalewski p.6. \$35000

JAN SYRUC

Jan Syruc

Biblioteka rękopisów
wydawnictwa "Brzask"

Lwów

1939

Designed by Jerry Kelly and set in his Kelly Sans type.