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New York International Antiquarian Book Fair 2024

1. Adams, Ansel. *Making a Photograph: An Introduction to Photography*. Illustrated by the Author. London/New York: The Studio Limited/The Studio Publications, 1935. First Edition. 8vo, 96pp with 32 tipped in photographic plates; cloth-backed pictorial boards. Corner of one page bent; a small heavy erasure on the front endpaper; occasional toning; boards shelf-rubbed; spine stamping dulled; very good, without jacket.

Adams's first widely available book, published as number 8 in the publisher's "How to Do It" series. Adams won renown for his technical skills and shared his technique with a broad audience, here with detailed diagrams, instructions, and splendid high-quality glossy photographic prints. This copy has been inscribed and signed by Adams on the front endpaper, dated April 1935. (206743) \$1,500.00

2. Agee, James & Evans, Walker. *Let Us Now Praise Famous Men: Three Tenant Families*. Boston: Houghton Mifflin, 1941. 8vo, 471pp with 31pp of photographic plates. Edges marked; a handful of margins in the text portion show finger soil and some small spots (of blood?); exlibris stamp on front pastedown; spine stamping bright; covers moderately rubbed; edge worn dust jacket with price intact, spine faded and rear cover soiled, front jacket flap detached but complete.

A major work and a landmark in the history of photography. Evans's searing series of photographs, made under the auspices of the Farm Security Administration, USDA, confronts the reader immediately upon opening the book with image after image that helped define our picture of the Great Depression. This copy is from the library of the important American photographer and photo-theorist Allan Sekula, with his ownership stamp on the front pastedown. (206745) \$2,500.00

3. Ammons, A.R. *Ommateum: with Doxology*. Philadelphia: Dorrance & Company, (1955). First Edition. Small 8vo, 49pp; light red cloth. Dampness has affected the lower portion of the book and caused the jacket to adhere to the cloth binding, leaving a paper residue on the cloth. Otherwise a very good copy in an intact jacket -- and quite scarce thus -- slightly soiled and with the evident dampstaining and just one short closed tear.

The poet's notoriously uncommon first book, of which only 300 or so were printed and only 100 actually bound. After poor sales, some 200 copies are thought to have been destroyed. This copy has been inscribed by Ammons on the front flyleaf to a future Pulitzer Prize-winning poet: "For James Wright, in admiration, A.R. Ammons Nov. '60." Wright has made discreet marginal notations and comments on the poems on 30 pages. These range from check marks and X's indicating approval or disapproval, to brief criticisms and comments. A significant association copy of a rare book. (206925) \$3,500.00

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4. Anti-Nazi Propaganda. *Collection of leaflets and stickers*: Produced as "Black Propaganda" during the last year of the Second World War. N.P. : 1944-1945. 26 pieces, comprising seven leaflets and nineteen gummed stickers, various shapes and sizes. A pair of short marginal tears and some minor wrinkling to leaflets; stickers remarkably well preserved.

*An excellent sampling of the kind of deceptive propaganda produced by American agents in Europe in the effort to bring the war to an end. Under the leadership of William J. ("Wild Bill") Donovan, the Office of Strategic Services (OSS) was created to engage in a range of deceptive propaganda and intelligence practices, especially through the dissemination of rumors, false news stories, and information warfare aimed at undermining enemy cohesion. This group of leaflets and stickers were generated by the OSS's Morale Operations unit, a small outfit that worked near the front lines as the allied forces gained a solid foothold in Europe after the fall of Mussolini in Italy. The leaflets and stickers were meant to appear as if they were products of internal German resistance. One of the first such efforts was the series "Wie Lange Noch?" ("How Much Longer?"), comprising sixteen leaflets each with a captioned cartoon asking how much longer German civilians would have to suffer under wartime conditions. Present in this group are six "Wie Lange Noch?" leaflets. Much if not all of the artwork for the series was executed by agent Saul Steinberg, soon to become well-known as a cartoonist for the New Yorker magazine. Steinberg also produced artwork for the sticker campaign, which involved short, pointed messages rendered in stark, high-contrast, almost expressionist style and cheaply printed onto pre-gummed papers in order to be quickly and safely slapped onto walls, lampposts, and kiosks by OSS agents. These were meant to sow discontent and erode civilian confidence in their leaders, portraying Hitler and the party bosses as corrupt and the real enemies, indicating that the war was lost, and asking "Willst du als letzter fallen?" (Do you want to be the last to die?). For further reading: Clayton D. Laurie, *The Propaganda Warriors: America's Crusade Against Nazi Germany*. Lawrence: University Press of Kansas, 1996. (206501) \$5,500.00*

5. Avedon, Richard. *Charles Chaplin*: Two Vintage Gelatin Silver Prints. (1952). 2 prints, 10 x 6 in. and 9-3/4 x 7 in. respectively, evidently trimmed from larger prints. Ink notation on verso of one print and paper-tape remnants on both versos; pencil markings at extreme margins defining where window mattes were placed, with some slight yellowing at edges where the prints were in contact with matting boards.

An excellent pair of portraits shot by Avedon in 1952 at the time when Chaplin was departing from the United States permanently amid Cold War hysteria. The pair depict the beloved star smiling and frowning, in an apparent reference to the classic masks of comedy and tragedy; in both, Chaplin holds his hands to his temples, with index fingers extended as horns. (206955) \$2,500.00

6. Becher, Bernd und Hilla. *Anonyme Skulpturen*: Eine Typologie technischer Bauten. Düsseldorf: Art+Press Verlag, (1970). First Edition. 4to, unpag.; blue cloth stamped in white on spine and front board. Neat ownership signature to title page in blue ink; fine in a very slightly rubbed dust jacket with no tears and just a bit of minor wrinkling to the rear panel and some faint smudges to spine.

The Becher's first monograph, a powerful series of black and white images of industrial structures: "... power-stations, high-tension pylons, radio-telescopes, oil-pumps, drilling-towers, refineries, milling-works, factory-halls and washeries ..." all constructions whose sculptural forms are the result of their technical function. Text in German, English, and French. This copy belonged to the noted photographer Wilmar Koenig, whose distinctive signature is on the title page. One of the most influential photo books of its generation, an exceptionally nice copy with a distinguished provenance. (206768) \$2,750.00

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7. Bishop, Elizabeth & Rorem, Ned. *Visits to St. Elizabeths*: (Bedlam). For Medium Voice and Piano. Music by Ned Rorem. Text by Elizabeth Bishop [cover title]. N.P. (New York): Boosey and Hawkes, (1964). 4to, 12pp, loose in printed self-wrappers with a cover drawing by Jean Cocteau; beneath the epigraph on the inside front wrapper there is a correction printed on an adhesive label. Front wrapper edges chipped; a rectangular shadow from the adhesive label is visible on the front wrapper; rubberstamped "Complimentary Copy" on the front; very good, moderately toned, delicate.

Bishop wrote the poem "Visits to St. Elizabeths" in 1956 while she was serving as poetry consultant at the Library of Congress, during which time she visited Ezra Pound, then incarcerated at St. Elizabeth's psychiatric hospital in Washington, D.C. It was first published in the Partisan Review, subsequently set to music for this publication by Rorem, and later included in Bishop's Complete Poems (1979). This copy has been inscribed and signed by Bishop at the top of the first page of the score: "For Chester Page from Elizabeth Bishop --February, 1979, Affectionate regards..." In addition, Bishop has added a further correction to the epigraphic text in pencil. (206325) \$2,500.00

8. 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 taped to front; additional slip from New York Time 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. (204815) \$7,500.00*

9. Blixen, Karen. *Den Afrikanske Farm*. København: Gyldendalske Boghandel, 1937. First Danish edition. 8vo, [384]pp; recased with original front wrapper preserved. Front wrapper slightly chipped; spine paper laid down; rear wrapper missing; still an attractive, sturdy copy of a fragile book.

Blixen wrote her evocative memoir of life in Kenya in English and again almost immediately in her native Danish, with the Danish edition of just 4000 copies following the London publication quickly. This is a rare presentation copy, inscribed and signed "Karen Blixen" on the half title page. The recipient, Henny Brodersen (1868-1960), was a well-known figure in Skagen and was close to Peder Severin Krøyer, one of the principal painters of the Skagen group. Although the inscription is undated, it is likely from the time of publication. Blixen stayed in Skagen for a time in 1936 while completing the writing of this book. (206817) \$7,500.00

10. Blixen, Karen. *Out of Africa*. London: Putnam, (1937). First Edition. 8vo, 416pp; dark red cloth stamped in gilt on spine. A trifle shelf-rubbed; neat 1937 ownership signature; pastedowns offset a bit from binder's glue, as usual; first issue dust jacket is price-clipped, with light general dusting and just a bit of rubbing to the extremities and some small coffee drips on the rear panel and with remnants bookshop sticker on both flaps.

An excellent copy of Blixen's best-known work, written in English and first published in this London edition. (206815) \$5,500.00

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11. [Borowski, Tadeusz] Autor cyklu "Gdziekolwiek Ziemia". *Arkusz Poetycki*: Nr. 2 [Poetry Sheet Number 2, by the author of the cycle *Wherever the Earth*]. (Warsaw): Droga, n.d. (1944). First edition. Small 8vo, unpag. pamphlet in printed wrappers. Wrappers with light wear, neat internal tape repair to spine; abrasion to title page; some general rumpling and a few tiny nicks. Intact and presentable, if delicate.

*Borowski's rare second book, consisting of six poems, produced on a mimeograph machine and bound in pictorial wrappers into which the pages are now loosely inserted. The twenty-one year old Borowski had previously published poems in the left wing journal "Droga" which also issued his first book, "Gdziekolwiek Ziemia" (1943), also anonymously. By the time Droga was able to get this second publication printed, Borowski was already imprisoned at Auschwitz. He continued to write poems while surviving as a slave laborer. After the war he would turn from poetry to prose, and his postwar writings about his experiences ("This Way for the Gas, Ladies and Gentlemen") in the camps are among the most profound and durable contributions to Holocaust literature. Tormented by both his memories and his impossible position as a creative intellectual in Stalinist Poland (he is depicted in Czeslaw Milosz's *The Captive Mind* as Beta, the Disappointed Lover), Borowski died by suicide in 1951. A fragile, ephemeral publication of exceptional rarity.* (205448) \$3,500.00

12. Bradbury, Ray. *Original painting*. (Los Angeles): 1949. Tempera on cardstock paper, approx. 10 X 14 in. Wear to edges; some flaking of the surface.

*Nighttime cityscape depicting images of Los Angeles, with the central image of a streetcar filled with passengers and all around lighted signs (Bond Pants, Follies, Tivoli Theatre, Beer, Parking, Wine, Ice) a lamppost, a telephone booth, and a leafy tree. Signed "R. Bradbury - July, 1949" at the bottom. In a 2009 interview with the LA Times, Bradbury recalled his early exposure to art and stated that "painting has been part of my life since I was a child . . . My artwork doesn't inspire my writing, it's my writing that inspires my artwork." The streetcar figures in some of Bradbury's stories, including "The Trolley" in the collection *Dandelion Wine*. Given the date, however, it is conceivable that this image may have been inspired by a 1947 story Bradbury published in the *New Yorker*, in which a Mexican immigrant is forced to leave his adopted home of Los Angeles: "On many nights he had walked the silent streets and seen the bright clothes in the windows and bought some of them, and he had seen the jewels and bought some of them for his few lady friends. And he had gone to picture shows five nights a week for a while. Then, also, he had ridden the streetcars—all night some nights—smelling the electricity, his dark eyes moving over the advertisements, feeling the wheels rumble under him, watching the little sleeping houses and big hotels slip by." (Provenance: the estate of LA musician, composer, and longtime UCLA faculty member Theodore Norman, who was given the painting by Bradbury) (205718) \$15,000.00*

13. Bradbury, Ray. *Original Painting*. (Los Angeles: circa 1949). Tempera on paper, mounted with glue onto cardboard, approx. 12 X 9 in. Small, partial fingernail puncture at upper left corner, a touch of flaking, edges roughly cut.

*Figure of a masked Harlequin, standing in front of a doorway and strumming a small triangular guitar-like instrument under a full moon. On the reverse, on the back of the cardboard, Bradbury has written his name (R. Bradbury) and his Clarkson road address. In a 2009 interview with the LA Times, Bradbury recalled that "painting has been part of my life since I was a child . . . My artwork doesn't inspire my writing, it's my writing that inspires my artwork." While we have not tied this particular image to a Bradbury text, the carnival figure evokes a milieu that appeared in Bradbury's fiction repeatedly, including his first book, *Dark Carnival*, and *Something Wicked This Way Comes*. (Provenance: the estate of LA musician, composer, and longtime UCLA faculty member Theodore Norman, who was given the painting by Bradbury) (205717) \$12,500.00*

14. Bukowski, Charles. *The Captain is Out to Lunch and the Sailors Have Taken Over the Ship*: Illustrated by Robert Crumb. Santa Rosa: Black Sparrow Press, 1998. First Edition. 8vo, 144pp; cloth-backed pictorial boards. Fine in original clear plastic jacket.

One of 400 numbered copies handbound in boards, signed by Bukowski, and with an original signed color serigraph portrait of Bukowski by R. Crumb bound in at the front. (206251) \$1,500.00

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15. Bukowski, Charles. *Ham on Rye: A Novel*. Santa Barbara: Black Sparrow Press, 1982. First Edition. 8vo, 283pp; cloth-backed pictorial boards. Fine in original clear plastic jacket.

One of 750 hardcover trade copies (there were also 350 numbered and signed hardcover copies), this one has been signed by Bukowski on the title page. (206249) \$1,500.00

16. Bukowski, Charles. *Play the Piano Drunk Like a Percussion Instrument Until the Fingers Begin to Bleed a Bit*. Santa Barbara: Black Sparrow Press, 1979. First Edition. 8vo, 125pp; cloth-backed pictorial boards. Fine in original clear plastic jacket.

An additional copy to the limited issue of 100 numbered, hand-bound hardcover copies signed by Bukowski and with an original signed silkscreen print by him, this one is not numbered, but is marked "Printer's Copy/RH" and is otherwise identical. Quite uncommon. (206250) \$1,500.00

17. (Bukowski, Charles). *Copkiller: #1*. New Orleans: January 1968. 8vo, unpag. mimeographed chapbook in printed wrappers, stapled. A few page corners creased; toning and a light stain to spine; inoffensive crease to lower front corner; short tear on rear; a decent copy.

First and only issue of the little magazine edited by Robert Head and Darlene Fife. Includes the first publication of Bukowski's poem "The Status Q. for Me and Yew," among his scarcer periodical appearances. "One of 450 copies printed Christmas Eve 1967." (colophon) (206954) \$200.00

18. [Chatterton, Thomas]. *Poems, Supposed to have been Written at Bristol, By Thomas Rowley, and Others, in the Fifteenth Century . . . to which are added a Preface, an Introductory Account of the Several Pieces, and a Glossary*. London: T. Payne, 1777. First Edition. 8vo, xxvii, [1], 307pp; engraved plate inserted facing p. 288; nineteenth century three-quarter crushed morocco gilt, t.e.g; custom slipcase. Old mend to an edge tear to the margin of G4; bookplate (Thomas Pryce); early ownership signature on title page; scattered spots; a nice, clean copy.

Second state, with the "Advertisement" leaf in front cancelled. Chatterton committed suicide before his eighteenth birthday, having published but one of these poems, ostensibly by the fifteenth century poet of his own invention. This edition, edited by the Chaucer scholar Thomas Tyrwhitt, asserted the poems' authenticity, but upon reconsideration -- and disputes from leading contemporary poets -- his second edition in 1778 acknowledged Chatterton's authorship. A handsome copy of a work that left a deep impression on the English Romantic poets. Hayward 188 (205837) \$750.00

19. Chesterfield, Philip Dormer Stanhope (earl of). *Autograph Letter Signed: to "Madam" (i.e. Mrs. Ann Kirkby)*. London: Jan. 30, 1766. Single leaf of laid paper, approx. 7-1/2 x 9 in.; folded. Partial tear to one fold (no loss); offsetting from long contact with protective chemise; in custom cloth chemise.

A charming letter informing the recipient of the failed delivery of an annual present: ". . .the carrier to whom you intrusted it, took good care, that I should not have the benefit of it, for though upon the notification in your letter, I sent to inquire of every Nottingham wagon and stage coach in London, no body would own being charged with it, liking it too well, as I suppose, themselves to part with it. . ." (206495) \$1,250.00

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20. (Civil Rights, Mississippi 1962) Kennedy, John F. *Typed letter signed, as president, "John Kennedy"*, December 6, 1962, on White House letterhead, with original mailing envelope and other related documents. Washington DC: 1962. Single leaf, folded once; loosely inserted together with other items in spiral bound album. Fine.

JFK'S TURNING POINT ON CIVIL RIGHTS Kennedy writes to express his personal thanks to a federal Border Patrol officer pressed into service at the University of Mississippi to provide protection when James Meredith was registered as the first African American student there. Meredith's enrollment at Ole Miss was vehemently opposed by Mississippi governor Ross Barnett and his cohort of segregationists as well as violent white racists among the student body. When Meredith was escorted onto the Oxford, Miss. campus by national guard troops, tensions grew rapidly and, when the national guard units withdrew, quickly escalated into a full-scale riot resulting in two deaths and numerous serious injuries. Scrambling to address the unfolding situation from the White House, the president and his brother, Attorney General Robert F. Kennedy, worked the phones constantly and ultimately had to send regular army units to Ole Miss to protect Meredith. In this letter, the president addressed Maurice Cruickshank, a Border Patrol Inspector from Buffalo, New York, who was sent to Mississippi along with several members of his unit, saying in part: "Your actions that difficult night were in the highest traditions of the dedicated men and women who serve in law enforcement. The courage and dedication which you demonstrated while in great personal danger prevented a serious and tragic incident from becoming a disaster for our country. Had you failed, our country would have suffered irreparable damage. . ." Ever mindful of history and symbolism, Kennedy knew that the coincidence of his presidency with the hundredth anniversary of the emancipation proclamation held special significance, especially in the face of the intensifying pressure being applied to him by the growing civil rights movement. At the time of Meredith's enrollment at Ole Miss, Kennedy was walking a fine line between the accommodating Martin Luther King, Jr. and his fellow civil rights activists while striving to maintain his political support among southern Democrats. The Mississippi riot and Kennedy's forceful response to it marked a turning point in the young president's approach to civil rights, as his hesitancy gave way to a fuller embrace of the movement. In June of the following year he would call for major new omnibus civil rights legislation. Although the civil rights bill was not passed prior to Kennedy's assassination, it became a key piece of his legacy implemented by his successor Lyndon B. Johnson. Officer Cruickshank preserved the letter in an album of memorabilia, along with another letter from AG Robert F. Kennedy (signed with autopen) from two weeks later, similarly thanking him for his role in the disturbance, a 1965 Christmas card from LBJ's AG Nicholas Katzenbach, a number of related newspaper clippings and later correspondence from Justice Department officials, as well as a matchbook cover from the Ole Miss Motel in Oxford, where presumably he had been billeted. One interesting detail: the RFK letter was sent in a franked envelope from the Department of Justice, while the envelope for the JFK letter bears an adhesive postage stamp honoring the Mercury Space Program. The stamp, newly issued in 1962, was developed in secrecy and issued simultaneously with the event it commemorated, namely John Glenn's historic flight into orbit and safe return in February of that year. Letters signed by Kennedy during his brief presidency are of course highly prized; JFK letters concerning civil rights matters are truly rare. This is an excellent letter with genuinely historic content marking a signal event in the Kennedy presidency. (205426) \$10,000.00

21. Creeley, Robert (editor). *The Black Mountain Review*: Vol. 1, No. 1. Black Mountain, North Carolina: Black Mountain College, Spring 1954. 8vo, 64pp; printed wrappers. Light toning to spine and edges; near fine.

Robert Creeley edited the *Black Mountain Review* from Mallorca, where it was printed. This inaugural number includes contributions by poets Charles Olson, Paul Blackburn, Irving Layton, Larry Eigner, William Bronk and artwork by René Laubiès. The distinctive geometric cover design used on the first few issues was by Katué Kitasono (uncredited) (206953) \$1,250.00

22. Day, Dorothy. *The Eleventh Virgin*. New York: Albert & Charles Boni, 1924. First edition. 8vo, [313]pp; blue cloth stamped in gilt on the spine. Hinges starting but sound, some smudges; covers shelf rubbed and with some bubbling to the cloth on the front; slight lean.

Autobiographical novel, written ten years before Day's conversion to Catholicism, while she was immersed in the bohemian life of Greenwich Village, and based on her ill-fated love affair that ended with an abortion. Day would disown the book in later years, and she is believed to have attempted to reclaim copies of it in order to burn them. It remains very scarce. (205239) \$2,500.00

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23. [Dead Language Press]. *A Pulp Magazine for the Dead Generation* [cover title]. Paris: The Dead Language Press, 1959. First Edition. Square 8vo, three long, narrow leaves of Arches Ingres laid paper, printed by letterpress, folded and loosely inserted into printed textured blue wrappers. With rare folding prospectus listing eleven titles produced by the press. Fine.

Contents include poems by Gregory Corso from his 1955 first book, Vestal Lady, and by Henk Marsman (a.k.a. J. Berlef), along with editorial comments from Dead Language founder and creative mastermind Piero Heliczer. Complete with the tipped-in photograph of "OM" [i.e. Olivia "Melusine" de Haulleville]. (206112) \$1,500.00

24. Di Prima, Diane & Jones, Leroi (eds.). *The Floating Bear: A Newsletter*. New York: The Floating Bear, 1961-1968. 29 separate numbers of this mimeographed publication, varying pagination; each item 8-1/2 X 11 in., stapled, as issued, and folded for mailing. General soil and occasional staining; good copies, intact and without tears.

A substantial run of one of the most consequential and elusive periodicals of the later Beat era. Floating Bear was founded by Di Prima and Jones (later Amiri Baraka), who edited it together through 1963; Di Prima carried on after Jones's departure. This set includes issue number 1-23 complete, 25, 26, 29, 30, 32, and 35. Floating Bear was not sold, but was sent to a small group of subscribers. This set belonged to original subscriber, the poet Russell Edson, to whom 25 of the numbers are addressed, either by label or by hand. The roster of contributors to Floating Bear includes most of the major figures of the downtown poetry scene: Robert Creeley, Allen Ginsberg, William S. Burroughs, Michael McClure, Frank O'Hara, Charles Olson, Joel Oppenheimer, Philip Whalen, Bill Berkson, Denise Levertov, John Ashbery, A.B. Spellman, and many more. Issue #9 was the subject of a famous obscenity case generated by William Burroughs's "Roosevelt After Inauguration" and Jones's "System of Dante's Hell." Issue #16 includes Gilbert Sorrentino's review of Sonny Rollins's first gig returning from his two year hiatus on the Williamsburg Bridge. Fragile, ephemeral, and not produced with any intention of long-term survival, issues of Floating Bear are uncommon, and extended runs are exceptionally scarce. (206052) \$5,000.00

25. Dickens, Charles. *The Life and Adventures of Nicholas Nickleby*: Containing a Faithful Account of the Fortunes, Misfortunes, Uprisings, Downfallings, and Complete Career of the Nickleby Family. Edited by "Boz." With Illustrations by "Phiz." London: Chapman & Hall, 1838-1839. First Edition. 20 parts in 19, 8vos; 39 engraved plated plates by Hablot K. Browne ("Phiz"); engraved portrait of Dickens in final part; original pale blue wrappers. Darkening to margins of plates in earlier parts; some wear to a few spines; original ownership signatures on some front wrappers, still exceptionally bright, fresh copies housed in a handsome custom drop-spine cloth box.

Dickens's third novel, following quickly after The Pickwick Papers and Oliver Twist and his second collaboration with Browne. With the first issue points ("visiter" for "sister" in Part IV., p. 123; "latter" for "letter" in Part V, p. 160). Includes most all of the ads called for by Hatton & Cleaver, lacking only one of the two "Mechi's Catalogues" called for, but with the infrequently seen "Amesbury's Supports" insert in Part III and all five colored seals on the ad for "Hill's Wafers" in Part XIX-XX. (Hatton & Cleaver pp. 129-159) (206480) \$3,750.00

26. Dinesen, Isak [Karen Blixen]. *Anecdotes of Destiny*. New York: Random House, (1958). First American edition. 8vo, 244 (2)pp; white linen. Fine in a crisp, price-clipped dust jacket with a tiny nick to the top of the spine.

The last lifetime work of fiction by the great Danish writer, a collection of five stories, including "Babette's Feast." This is a rare signed copy, with "Isak Dinesen, New York 11.3. 1959" on the half title page. Laid in is a brief typed letter from her secretary Clara Svendsen to Chester Page, instructing him to bring the book to be signed. (206818) \$3,500.00

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27. Dinesen, Isak [Karen Blixen]. *Out of Africa*. New York: Random House, (1938). First American edition. 8vo, 389pp; terracotta cloth with glazed black cloth spine. Top edge slightly dusted; fine in a moderately rubbed, unclipped pictorial dust jacket with some shallow chipping at the top of the spine and tips.

A rare signed copy of this edition, inscribed on the dedication page: "Chester Page from Isak Dinesen." Though undated, the inscription was obtained during Blixen's only visit to the United States in 1959. Signed copies of Out of Africa are highly uncommon; it has been more than twenty years since a signed copy of this edition has appeared at auction. (206816) \$10,000.00

28. Dinesen, Isak [Karen Blixen]. *[Rungstedlund]*: Vintage photograph. (Circa 1959). 3-1/4 x 5-1/4 in. [9.4 x 13.5 cm] black and white print. Small remnants of glue on verso corners where it was once mounted.

Image of Rungstedlund, Blixen's house and now home to a museum about her. Inscribed and signed on the verso in her hand: "With love and best Xmas greetings. From Isak Dinesen. Tania." (206958) \$2,500.00

29. Dinesen, Isak [Karen Blixen]. *Seven Gothic Tales*: With an Introduction by Dorothy Canfield. New York: Harrison Smith and Robert Haas, 1934. First Edition. 8vo, 420pp; publisher's red half cloth and white boards. Slight, faint spotting to boards; fine in a price-clipped dust jacket with a bit of light chipping and rubbing.

The correct first edition of the author's first book, which she wrote in English and then rewrote in Danish. (206822) \$750.00

30. Donne, John. *Poems, &c. with Elegies on the Author's Death*. To which is added Divers Copies under his own hand, Never before Printed. [London]: Printed by T.N. for Henry Herringman. . ., 1669. Fifth edition of Donne's poems. Small 8vo, (v) 414pp [sic], with blanks in front and rear. A small hole from abrasion on X1 (pp. 307-308) with loss of a couple of letters; some light foxing and a few marks and creases, in a discreetly tasteful modern binding of full brown morocco by Elise Ingle.

Conforms with Keynes's 84 (Wing D1871), with all erratic paginations. The last and most complete edition of Donne's poems to appear in the seventeenth century. Most of Donne's poetry was only published posthumously. Charles Lamb owned a copy of this edition, now held by Yale University, extensively annotated by Coleridge who wrote: "to read Donne you must measure Time, and discover the Time of each word by the sense of Passion." (quoted in Robert S. Pirie's 1972 Grolier Club catalogue, John Donne 1572-1631) (206379) \$5,000.00

31. Duncan, Robert ; Jess [Collins]. *Names of People*. Los Angeles: Black Sparrow Press, 1968. First Edition. 4to, 37 [5]; full beige calf with gilt emblem on front. Fine in original clear plastic wrapper.

The edition comprised 250 numbered copies and 26 lettered copies, each signed by the poet and the artist at the colophon. This is a unique publisher's copy, prepared for Black Sparrow publisher John Martin and specially bound. On the verso of the colophon leaf is a full-page handwritten poem by Duncan, initialed "RD"; facing this, bound in at the rear, is an original collage and ink drawing signed by Jess. Both the poem and artwork were produced together in homage to the Martins and referring specifically to them and to this book, using the principal image of a black sparrow. (206264) \$3,500.00

32. Eliot, T.S. *Collected Poems 1909-1935*. New York: Harcourt, Brace, (1936). First American edition. 8vo, 220pp; blue cloth. Fine in a clean, unclipped dust jacket with only a touch of rubbing to extremities.

The first issue, with the dust jacket being gray (later copies were brown); one of 4700 copies in the edition. Loosely inserted in this copy is a 1937 postcard invitation to a lecture about Eliot by Charles David Abbott at the University of Buffalo's Lockwood Library. A book that is unaccountably scarce in original condition. Gallup A32b. (206149) \$795.00

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33. Ellington, Duke. *Portrait Photograph, signed*. Chicago: n.d. (1930s). 8 X 10 inch black and white gelatin silver print on textured matte-surface paper, with photographer's studio insignia in lower left corner. A bit of a wrinkle at the upper right corner, otherwise just about fine.

An excellent publicity portrait of Ellington in his prime, inscribed and signed: "To the most charming Carine, loads o luck, Duke." The "Maurice" studio in Chicago was Ellington's preferred provider of publicity photos and they produced many over the years. This one shows a young and confident-looking Ellington looking directly at the camera. (206233) \$1,650.00

34. Hardy, Thomas. *The Return of the Native: . . . in Three Volumes . . .* London: Smith, Elder, & Co., 1878. First Edition. Three vols, 8vos; 303, 297, 320; advertisement in rear of second volume; brown cloth stamped in black and gilt. Frontispiece map in vol. 1 detached and loosely inserted; rear inner hinge of vol. 1 cracked; covers rubbed, especially at spinal extremities, and with faint marks to their front panel where it appears that labels may once have been affixed; some light, internal spotting; a presentable set.

One of 1000 copies, this one in Sadleir's "B" binding (no priority), with double blind frame on rear boards and slightly larger spine imprint. A nice set of one of Hardy's most enduring novels. (206477) \$3,000.00

35. Hartley, Marsden. *Twenty-Five Poems*. Paris: Contact Editions, 1923. First edition. 8vo, 60pp; original printed gray wrappers. Fine, uncut, unblemished in the original glassine protective wrapper.

One of an unspecified number of copies in the edition, thought to be no more than 300, signed by Hartley on the title page. The book was printed by Maurice Darantiere for Robert McAlmon's Contact Editions. A lovely copy of the painter and poet's first book of verse. (205491) \$1,250.00

36. (Hemingway, Ernest, et al). *The Little Review: Quarterly Journal of Arts and Letters . . .* Vol. IX, No. 3. New York/London: Spring 1923. Large 8vo, 56pp; original illustrated wrappers. Ownership signature to title page; marginal tear to final leaf of ads in rear; wrappers only slightly soiled and with a small horizontal tear to spine; a very nice copy.

The "Exiles' Number" of the great little magazine, edited by Margaret Anderson, Jane Heap, and Ezra Pound, featuring the first publication of Hemingway's "In Our Time," the title story of his first substantial book, as well as his poem "They All Made Peace, What is Peace?" which Ezra Pound later included in his Active Anthology. Also includes written contributions by Gertrude Stein, E.E. Cummings, Mina Loy, George Antheil, H.D., and Robert McAlmon, along with illustrations by Fernand Léger, Joan Miro, and Dorothy Shakespear. The covers, front and rear, were designed by Léger. (206319) \$795.00

37. Hilton, James. *American Talks: [binding title]*. N.P.: N.p., (1935). 4to, 16 half-size pages, 7pp and 7pp, original corrected typescripts, mounted on stiff paper and specially bound in full crushed morocco gilt. Binding bowed slightly and with a crack to the front hinge; green dye faded at spine.

Original corrected typescripts of a series of radio talks that Hilton broadcast while making his way across the United States following his arrival in 1935. They are divided into three distinct talks: New York, Chicago, and Hollywood. Hilton presented the scripts to his friend and hostess in California, the pioneering filmmaker Frances Marion, who had them bound for her library, with her name in gilt on the front board. A preliminary leaf bears the inscription: "These are original typewritten drafts of three radio-talks delivered from N.B.C. studios during my first visit to America -- as follows -- From New York on November 22nd 1935, From Chicago on December 6th 1935, From Hollywood on December 20th 1935 -- They belong to my dear friend Frances, with love from James Hilton, February 1936." On the heels of his great success with Goodbye Mr. Chips, Hilton left his native England to pursue greater fortunes in Hollywood. There, Frances Marion was one of his most important friends. The two quickly began working together, producing the screenplay for "Camille" (1936) and "Without Armor" (1937), adapted from Hilton's novel. These bound typescripts, extensively corrected by Hilton in ink, mark the hopeful enthusiasm of his first experiences in America. (206421) \$2,750.00

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38. 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. (204060) \$1,750.00

39. Kennedy, John F. *File of 91 Press Photos: Documenting the Assassination of President Kennedy and Its Aftermath*. 1963. Includes 77 separate images and 14 duplicates, all are black and white gelatin silver prints, 8 X 10 and 7 X 9 in. 64 with photo agency stamps on versos and 28 with mimeo press-snipes. A few inconsequential wrinkles and bent corners; fine.

This sequence of images comprises photos made available to the press in the wake of the JFK assassination. Includes some iconic images: Lyndon Johnson being sworn in on Air Force One, Jack Ruby shooting Lee Harvey Oswald, and numerous photos of the slain president's funeral. All photos are either captioned or accompanied by a mimeograph press snipe. The agency stamps derive from Wide World Photos, which provided photos to national magazines. (206499) \$1,250.00

40. Kerouac, Jack. *On the Road*. New York: The Viking Press, 1957. First edition. 8vo, 310pp; original cloth. Fine in a bright, crisp, first issue dust jacket that has undergone a minimum of professional touch-up restoration; red on the spine slightly lightened, as usual.

A sparkling copy of Kerouac's essential novel, his second book and a key work in modern American fiction. It would be inaccurate to characterize the first edition of On the Road as rare. It was, however, a popular success and copies were read to death. Copies in first rate collector's condition have become uncommon. The jacket has the original price of \$3.95 and the colored bands at the top and bottom of the rear panel. The repair done to this copy was limited to the removal of small paint drip, filling in a shallow scratch, and reinforcing the edges in a couple of spots. There were no chips or tears and no reconstruction was needed. (205484) \$5,500.00

41. [King, Martin Luther Jr.]. *Obsequies: Martin Luther King Jr.* [cover title]. Atlanta: Hanley Bell Street Funeral Home, Marcellus Thornton Funeral Home, 1968. First Edition. 8vo, unpag. 12pp pamphlet in printed self-wrappers, stapled. A slight bit of the foxing that often affects this item, close to fine.

An excellent copy of this original program from the funeral of the slain civil rights leader, a two-part ceremony held at Ebenezer Baptist Church and at Morehouse College. The program was reprinted, but this copy is from the first printing, on thicker coated paper and with no copyright notice. (206766) \$1,250.00

42. Koch, Kenneth; Blaine, Nell. *Nell Blaine Prints, Kenneth Koch Poems*. New York: Editions of the Tibor de Nagy Gallery, 1953. First Edition. 4to, 20pp; four original color block prints tipped in with an additional five prints and five initials integrally printed with text; original stiff wrappers, printed in three colors, stapled. Some light spotting toward the upper edge of the front wrapper; rear wrapper with a few smudges and insignificant marks; edges just a trifle rubbed; a presentable copy.

One of 300 numbered (292) copies, the entire edition of Koch's first book, an early entry in the Tibor de Nagy Gallery's venerable series of collaborative works featuring poets and painters, and a landmark of New York School, with Blaine's colorfully expressive linocuts. This copy briefly inscribed: "To Andy- Kenneth 1970." (206330) \$1,250.00

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43. 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. A scarce and important script from an iconic work in American theater. (203200) \$5,000.00

44. 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. Full Leather.

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). (202470) \$7,500.00

45. Mathers, E. Powys. *Sung to Shahryar: Poems from The Book of the Thousand Nights and One Night*. (London): The Casanova Society, 1925. First Edition. 8vo, 108pp; decorative, mottled pink boards. Bookplate; small chip to lower corner of the front flyleaf; a touch of shelf wear; with original dust jacket, a bit soiled.

A poignant association copy, with the bookplate of Bryher on the front pastedown and inscribed on the front flyleaf: "To Bryher from Chiron." Chiron was H.D. and Bryher's playful name for Havelock Ellis. (206478) \$750.00

46. Melville, Herman. *Israel Potter: His Fifty Years of Exile*. New York: G. P. Putnam & Co., 1855. First edition. 8vo, 276pp; brown cloth. Slight lean; tips bumped; cloth a bit rubbed and with a touch of wear to spine ends.

Mixed state, with ornamented letters in the spine title and Chapter Fourteen correctly identified. (205425) \$750.00

47. Miller, Arthur. *Death of a Salesman: Certain private conversations in two acts and a requiem*. New York: The Viking Press, 1949. First edition. 8vo, 139pp; orange cloth. Mild dampstain affecting lower edge, especially on rear, slight shelf wear, still an unusually nice copy in an unfaded dust jacket with a pair of small closed tears to the front, light rubbing to the extremities, and evidence of the aforementioned dampstain to the lower rear panel. A much nicer copy than it sounds.

The first printing, with the printer identified and "March 1949" on the copyright page; dust jacket with price of \$2.50 on the front flap and photo of Miller on the rear flap. While not a rare book -- there are at any given moment several dozen copies available, it is a difficult book to find in top condition. This does not quite fit that particular bill, but despite its stated flaws, it is a handsome copy and a good value. (204217) \$1,750.00

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48. Milosz, Czeslaw . *Poemat o czasie zastygłym*: [A Poem on Frozen Time]. Wilno: Wydawca Kolo Polonistow Sluchaczy Uniwersytetu Stefana Batorego, 1933. First Edition. 8vo, 23pp; original printed tan wrappers. A slight split at the top of the front hinge; ex-library stamp on title page; very close to fine, fresh, with no wear.

Milosz's first book, published in an edition of just 300 copies while he was a student at the University of Vilnius. "Milosz did not expect much publicity when his first small volume of poems, A Poem on Frozen Time, was dispatched from the printers in the spring of 1933. . . There was no expectation that any income might be derived from sales, but the book did gain attention. Significantly, it received awards from the Union of Polish writers in Wilno and the Ministry of Religious Faith and Education, and a substantial sum of money. Manfred Kridl, who was one of the judges, declared that 'Milosz is one of the genuine, fresh and clearly defined talents that make up the new generation.'" (Andrzej Franaszek, Milosz: A Biography, p. 105). The slender book was inexpensively produced, with an appealing, subtly modernist typographic design. There are small hand corrections to typos on two pages. An auspicious start to a long and illustrious career, through war, resistance, and exile, that would bring Milosz the Nobel Prize for Literature in 1980. All of his early books, appearing in Poland on the eve of the Second World War, are rare. Of this, his debut collection, OCLC shows just four copies in libraries, two in Poland and two in North America. This copy bears the stamp of a Vilnius library, from which it was deaccessioned as a duplicate. Volynska-Bogert & Zalewski p. 4 (206374) \$7,500.00

49. Milosz, Czeslaw (editor). *Piesn Niepodlegla: Poezja Polska Czasu Wojny* [Invincible Song: Polish Poetry of Wartime]. Warsaw: Oficyna Polska, (1942). First edition. Small 8vo, 127pp; original pictorial wrappers. Small printing defect where the corner of a page was folded as it went through the press, affecting only the page number at the lower margin; covers lightly marked and age toned, very good indeed.

Milosz's landmark anthology of war poetry, published in the very middle of the Nazi occupation in a stated edition of 1600 copies. The editor is named as "J. Robak". According to Milosz's bibliographers, that pseudonym was previously believed to refer to a collective editorship comprised of Milosz, Jerzy Andrzejewski and Jerzy Zagorski but it was later confirmed to refer to Milosz alone. The book was a bold, ambitious production in the face of danger and deprivation in Warsaw. "It was later regarded as one of the greatest achievements of wartime typography and had a colorful cover which depicted a lyre, a scroll, a symbolic dried up branch and a sword, although Milosz had not been keen on this imagery. . . . Invincible Song was not merely a collection of poems about the war, but an anthology realised with a conscious intention. Milosz estimated that the book ranked among the best of underground publications, and at the same time that was the least 'useful', because poems had been selected on the basis of their artistic merit, and not for their rhetorical quality." (Andrzej Franaszek, Milosz: A Biography, pp 203-204). For their own safety, no authors were named in the book. Milosz included five of his own poems (one being a translation from a French poem) along with works by a range of prominent and lesser-known Polish poets including Julian Tuwim, Antoni Slonimski, Wladislaw Broniewski, Anna Swierszczynska, Jerzy Zagorski, and Krzysztof Kamil Baczynski. This copy may have belonged to one of the contributors, Anna Swierszczynska, and has a small slip apparently inscribed and signed by her in 1942 stating her permission to perform her play "Orpheus". As with all of Milosz's works during and prior to World War II, this is exceedingly scarce. Despite a relatively generous stated press-run, this book is remarkably scarce. In over thirty years of seeking Milosz first editions this is the first copy we have encountered. OCLC locates only two: one in a Warsaw library and one that was Milosz's own copy, with his papers at Yale University. Milosz received the Nobel Prize for Literature in 1980. Volynska-Bogert & Zalewski p. 6 (205447) \$5,000.00

50. Mishima, Yukio. *Five Modern Noh Plays*: Translated from the Japanese by Donald Keene. New York: Alfred A. Knopf, 1957. First Edition. 8vo, 198 [4]pp; cloth-backed boards. Very slight lean; minimal spots to top edge; endsheets toned, otherwise just about fine in a lightly rubbed dust jacket with an abrasion to the top of the front flap where a label may have once been affixed.

A presentation copy contemporary with publication, inscribed on the front endpaper: "To Charlotte Russell with the warmest friendship for one of the best Japanese dancers, Yukio Mishima [inscription repeated in Japanese] Nov 29, '57." The recipient was a friend of the poet Elizabeth Bishop and part of her circle in Key West, Florida. Additionally signed by the translator on the title page. (206471) \$3,500.00

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51. Moore, Marianne. *Eight Poems*: with drawings by Robert Andrew Parker hand-colored by the artist. New York: Museum of Modern Art, (1962). First Edition. Small 4to, unpag.; cloth-backed boards and slipcase with printed label. Fine.

One of 195 numbered copies (no. 172), on Brentwood vellum all-rag paper, the entire edition, signed by both Moore and Parker, with the poems printed in facsimile of her handwriting and each drawing colored with watercolor. A presentation copy, warmly inscribed and signed by Marianne Moore on the title page, dated May 30, 1963. In most copies there is an addendum slip on white paper reproducing the final two stanzas of "The Fish," which were omitted in printing. In this copy the slip is absent but Moore herself has written in the final two stanzas of the poem and may have then removed the slip as superfluous. A copy of the prospectus and order form for the book is loosely inserted at the front. Abbott A20 (206961) \$3,500.00

52. Moore, Marianne. *Marriage*: Manikin Number Three. New York: Monroe Wheeler, n.d. (1923). First Edition. 12mo, [20]pp unpag.; printed wrappers, stapled. Ink name on inside front wrapper; light wear and fading to wrappers.

This copy has been signed and dated by Moore on the title page in 1959. With the separately printed bifolium insert with Glenway Wescott's review of "Miss Moore's Observations." An uncommon and delicate book seldom found with Moore's signature. Housed in a custom chemise. "Monroe Wheeler estimates that about 200 copies were printed, mostly for presentation." Abbott A2 (206964) \$1,500.00

53. Moore, Marianne. *The Pangolin: and Other Verse*. (London): The Brendin Publishing Company, 1936. First Edition. 8vo, 24pp; original patterned boards. A virtually pristine copy, showing none of the darkening that often affects this book; housed in a custom folding chemise.

One of 120 copies printed at the Curwen Press, the entire edition, with illustrations by George Plank. This is a presentation copy, inscribed to her friend and devoted collector: "Chester Page's The Pangolin and Other Verse, - a fanatical bibliophile's fanatical book - Marianne Moore, May, 1956." In addition, she has emended the text on two pages in ink. Abbott A5 (206837) \$3,500.00

54. Moore, Marianne. *Poems*. London: The Egoist Press, 1921. First Edition. 12mo, 8vo, 23 (1)pp in decorative wrappers with printed label, saddle-stitched. Wrappers expertly mended where the spine had become split, with the sewn pages loosely inserted, otherwise a fresh, bright, unsoiled and lovely copy in custom cloth case.

Moore's first book, published without her knowledge by Harriet Shaw Weaver with financing from Bryher. Moore was not involved in the selection, which was made by Bryher, H.D., and Robert McAlmon. Inscribed on the first leaf: "For Mr. Chester Page: with good wishes for the new year, your music, and every year, - my signature; and I wish I were giving you more than a signature, Mr. Page, Marianne Moore, January 1, 1956." In addition, Moore has extensively annotated this copy, with revisions to the copyright credits and table of contents, as well the texts of several poems. Moore's holograph corrections appear on twelve pages in all and range from corrections of punctuation to changed titles and words and entirely rewritten lines. Although admiring of the printing Moore did not feel that she was ready to publish a book. She wrote to McAlmon: "I have just received a copy of my Poems from Miss Weaver and am more taken aback than I have ever been in my life. The poems ought not to have come out; I know that. As the act of my friends, it is a testimony of affection; if it were the act of an enemy, I should realize that it was an attempt to show how little I had accomplished." (Selected Letters, p. 168). An exceptional copy of a book rarely found with Moore's signature. Abbott A1. (206965) \$7,500.00

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55. Nemirovsky, Irène. *L'Affaire Courilof*. Roman. Paris: Bernard Grasset, (1933). First Edition. 8vo, 276pp; original printed wrappers. Unopened; faint hint of toning toward edges; fine in original glassine.

One of 300 roman-numeraled "exemplaires de press" out of 1400 printed on Alfa Navarre. There were another 72 copies divided among smaller limitations on different fine papers. This copy bears an undated signed inscription on the half-title: "A Monsieur Gabriel Marcel en bien sincère hommage, Irène Nemirovsky." Born in Ukraine into a Jewish family, the author fled at age fifteen with her parents during the Russian Revolution of 1917, eventually settling in Paris. She enjoyed modest success as a French writer, especially with her first novel David Golder (1929), but along with her family she was denied French citizenship. Because of her Jewish heritage -- and despite her conversion to Catholicism -- she fell into disfavor under the Vichy regime. She was deported, ultimately arriving in Auschwitz, where she died in 1942. Although she fell into long neglect, Nemirovsky's reputation was restored with the posthumous publication of her critically acclaimed novel Suite Française (2004), an international bestseller. The intended recipient of the inscription -- though it is unclear whether inscribed press copies were actually distributed -- was a prominent philosopher. (206331) \$750.00

56. New York City Subway. *Group of Twenty-Four Photographs*: Survey Prints made for the Construction of the Express Track on the Second Avenue Elevated Line. New York: 1914. Nineteen original gelatin silver prints, approx * X 10 in. with five study prints taken from other sources. Studio stamps and identifying annotations on versos, some edge chipping and slight wear to a few prints, one torn into two and re-attached with tape, and one corner missing.

An excellent series of prints showing much of the elevated line from 57th to 96th Street. The photos were made by the New York Photo Company (photographer: Jurgensen) as a part of a construction survey in preparation for the addition of a third track to provide express service to the line. The pictures offer a nice glimpse of street life in what was still a developing part of the city. The last five images were not shot from street scenes, but from historical sources pertaining to other locations. The Second Avenue El was demolished in 1942 and no subway service was available the that area of the east side until well into the 21st century. (206397) \$1,250.00

57. Ono, Yoko. *Grapefruit*. Tokyo: Wunternaum Press, 1964. First Edition. Square 12mo, unpag.; original wrappers, titled on the front; with additional ephemera on five legal-sized leaves. Wear to spine and edges, front wrapper and first few leaves pulled loose; some soil and marking; ephemera folded, with a few short tears and marks, and some small holograph corrections.

One of a stated 500 copies -- and likely fewer -- in the first edition of Ono's first book, a compendium of concept pieces in the form of instructions. The book is a significant landmark of Ono's important early concept pieces, in advance of the Conceptual Art movement of the 1970s, and marking her involvement with the Fluxus group of avant-garde artists and composers. Most of the works documented in Grapefruit date from the early 1960s; some go as far back as to the early 1950s. The contents are divided into five groups: Music, Painting, Event, Poetry, and Object. This copy has been inscribed and signed by Ono on a preliminary leaf in 1966, signed in full. It is accompanied by two rare pieces of ephemera: "To the Wesleyan People. . ." Ono's printed manifesto dated January 23, 1966 on four legal-size pages; and "Ono's Sales List," single legal-size page with printed list of available works, copyrighted 1965 and including a wide range of concept works such as "Soundtape of Snow Falling at Dawn," "Touch Poems," "Machines" (e.g. "Crying Machine- machine drops tears and cries for you when coin is deposited" and "Sky Machine- machine produces nothing when coin is deposited"); "Events," "Music Scores," and "Books (including Grapefruit). Ono has stated that the list was produced in an edition of just 200 copies for supporters of her work. All of the items were obtained by the recipient of the inscription at the Event called "The Stone," created by Ono and her then-husband Anthony Cox at New York's Judson Church, during which visitors were invited to experience existence inside of loosely woven black cotton bags. "To the Wesleyan People. . ." is the clearest statement that Ono produced to explain her artistic philosophy. It was included in the later trade edition of Grapefruit. Also present is a contemporary review of the Judson Church evening from the New York Herald Tribune. (206318) \$18,500.00

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58. Pettibon, Raymond. *The Books: 1978-1998*: Edited by Roberto Ohrt. New York: D.A.P. Distributed Art Publishers, (2000). First American edition. Thick 8vo, unpag.; printed wrappers. Small mark on bottom edge; fine.

Catalogue raisonné of Pettibon's artist's books over twenty years, reproducing thirty-two of them in their entirety. The books themselves, produced in tiny editions and now mostly exceedingly scarce, helped cement Pettibon's reputation in the LA punk scene of the 1970s. He did many posters and album covers for the group Black Flag, as well as the 1990 album "Goo" by Sonic Youth. This volume inscribed and signed by Pettibon over much of the half title page, and scarce thus. (206126) \$1,250.00

59. (Picasso, Pablo) Thomson, Virgil & Hugnet, Georges. *La Valse Grégorienne*: Quatre poèmes de Georges Hugnet - Les Écrevisses, Grenadine, La Rosée, Le Wagon Immobile [cover title]. [Paris: L'usage de la Parole, 1940]. First Edition. 4to, 6 unpag. leaves loosely inserted in stiff wrappers. Spine split; corners bumped; some general soil, one very small tear at the top, but otherwise without significant wear.

Thomson first set Hugnet's poems to music in 1927. They were his first French songs. Here the songs are printed, for the first time, in lithographic facsimile of Thomson's handwriting on S.A.V. Vélin, scored for voice and piano. The lithographic front wrapper is by Pablo Picasso. As near as we can ascertain, a small number of copies were produced to send as gifts to friends and to subscribers to Hugnet's short-lived periodical, L'usage de la parole. It seems likely that the songs were intended to be included in a fourth number of the magazine (number 3 in April 1940 announced Thomson as a contributor to the next number) but the magazine ceased publication before a fourth number could be completed, when German armed forces marched into France in May. It is unclear how many copies might have been produced and actually sent to subscribers. The small number of institutional holdings suggests that the wartime conditions must have curtailed the effort. There was also a limited edition, said to be only 40 copies, signed by Hugnet and Thomson (but not Picasso) and specially bound. In April of 1940, Thomson wrote to Maurice Grosser: "My Picasso cover for La Valse Grégorienne is quite handsome. It is just the words of the title as I gave them to him and a couple of curly cues added, no picture or anything, which is exactly what I wanted, also the signature large and impressive..." Later, in his autobiography, Thomson confessed that had feared that Picasso's artistic power might overwhelm his own and so he asked him specifically to limit his cover to the text provided. Thomson's musical 'portrait' of Picasso, "Bugles & Birds," was composed in April, 1940 as a gesture of thanks for this work. Very scarce and fragile. Not recorded in Bloch's Catalogue Raisonné. (206211) \$2,500.00

60. Pound, Ezra. *Imaginary Letters*. Paris: The Black Sun Press, 1930. First Edition. 8vo, 56 [4]pp; original printed wrappers. Neat ownership inscription; offsetting affecting the wrappers, creating a "shadow" of the paper covering of the slipcase - mostly on the protective glassine; a fresh and unworn copy in the original slipcase.

One of only 50 copies on Japan vellum and signed by Pound; there were an addition 325 copies in the regular issue. As in all of the Japan vellum copies, Pound has signed on the half title page with a calligraphic flourish. The owner's inscription, by poet and scholar Dean B. Lyman, is at the top of the same page. Loosely inserted is the publisher ticket repeating the number of this particular copy from the limitation sequence (copy 10). An exceptionally well-preserved copy. Gallup A32 (206376) \$3,000.00

61. Pound, Ezra. *Personae*. London: Elkin Mathews, 1909. First Edition. 12mo, 59pp; original drab boards stamped in gilt. Neat ownership inscription on front pastedown; boards showing some inconsequential marking; a very nice copy.

Pound's first regularly published book, preceded by two legendary rarities (A Lume Spento and A Quinzaine for This Yule); 1000 sets of sheets were printed, of which as many as half were later used for a combined edition with Exultations (1913). This copy derives from the library of scholar and poet Dean B. Lyman, whose inscription is neatly inked to the front pastedown. Gallup A3a (206375) \$1,250.00

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62. Reed, John. *Ten Days That Shook the World*. New York: Boni and Liveright, 1922. "Famine Relief Edition". 8vo, 371pp, map endpapers; blue-gray cloth stamped in darker blue. Ownership signature and stamp; light shelf-rubbing; very good without dust jacket.

This edition included for the first time a one-page introduction by Lenin himself, as well as a statement by Louise Bryant announcing the campaign for famine relief, to which profits from the sale of the book were to be put. From the library of economist and educator H.W. Bohlman. A very scarce edition of this classic work. (205238) \$750.00

63. [Refugees] Eskelund, Paula & Schiff. *Squeezing Through! Shanghai Sketches, 1941-1945*. (Shanghai): Hwa Kuo Printing Co., n.d. (ca. 1945). First Edition. Oblong 8vo, unpag.; sewn with red cord in printed card wrappers. Small chips to lower corners; small stain on rear wrapper; wrappers evenly toned, though leaving a ghost-image on the rear from a bookend. Despite these flaws, an excellent copy of a delicate publication.

An incongruously lighthearted examination from a postwar vantage, illustrated with cartoon drawings, of the life of refugees in Shanghai during the war years. Thousands of European refugees, many of them Jews, had sought safety in Shanghai when war broke out at home. Nominally under Japanese control Shanghai remained a free port city under the treaty that ended the war between China and Japan. When Japan entered the world war, however, the refugees were trapped; the Jews were confined a ghetto for the duration of the war. 'Squeezing through' a precarious existence they thus survived the Holocaust. This is a cheaply produced volume, subject to severe wear, offering a rare glimpse into a lesser-known aspect of the conflict. (205859) \$1,500.00

64. Ruscha, Edward. *Colored People*. N.P. (Los Angeles): N.p., 1972. First Edition. Small 8vo, (64) unpag. in printed yellow wrappers. An area of fading and remnants of a sticker to front wrapper; exlibris stamp on inside front wrapper, otherwise fine.

One of 4065 copies in this the only edition. A puzzling work with its aggressively controversial title and containing just 15 photographic illustrations of cactuses and succulents preceding 46 blank pages. This copy is from the library of photographer and photo-theorist Allan Sekula, with his stamped ex-libris. Engberg B16 (206749) \$750.00

65. Ruscha, Edward. *Every Building on the Sunset Strip*. N.P. (Los Angeles): N.p., 1966 (1971). Small 8vo; continuous accordion-fold book running to almost 300 in. when extended to full length; printed wrappers. Exlibris to inside front cover; spine wrinkled, as usual; just about fine in the silver-mylar covered slipcase, with some tiny breaks at joints.

Ruscha's most famous and influential artist's book, comprising captioned photographs of, well, every building on the Sunset Strip, with both sides of the boulevard represented, even numbered building along the upper margin and odd numbered buildings along the lower margin. The first printing included an extra bit of paper at the end owing to a printer's miscalculation. It was eliminated for second printing, which is otherwise indistinguishable. One of 5000 copies in this edition. This copy is from the library of American photographer and photo-theorist Allan Sekula, with his distinctive ownership stamp. Engberg B4 (206753) \$3,500.00

66. Ruscha, Edward. *Nine Swimming Pools: and a Broken Glass*. N.P. (Los Angeles): N.p., 1968. First Edition. Small 8vo, (64) unpag. in printed white wrappers. Few inconsequential spots to first and last leaves; exlibris stamp on inside front wrapper; fine in original glassine jacket with original price label affixed to rear.

One of 2400 copies in the edition, this one from the library of American photographer and photo-theorist Allan Sekula, with his ownership stamp. Engberg B8 (206750) \$1,250.00

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67. Ruscha, Edward. *Some Los Angeles Apartments*. N.P. (Los Angeles): N.p., 1965 (1970). Second Edition. Small 8vo, (48) unpag. in printed wrappers. Exlibris stamp to inside front cover; fine in original glassine jacket, slightly toned.

One of 3000 copies in the second printing of Ruscha's third artist's book, containing 34 captioned photographs of Los Angeles buildings, some of which were also subjects of paintings. This copy is from the library of the American photographer and photo-theorist Allan Sekula, with his ownership stamp. (206752) \$1,000.00

68. Ruscha, Edward. *Twentysix Gasoline Stations*. N.P. (Los Angeles): N.p., 1962 (1969). Small 8vo, (48) unpag. in printed wrappers. Exlibris stamp on inside front wrapper; fine in slightly chipped original glassine jacket.

This copy of Ruscha's first artist's book is from the third edition, one of 3000 copies. This copy is from the library of photographer and photo-theorist, longtime Cal Arts professor Allan Sekula, with his ownership stamp. Engberg B1. (206751) \$1,250.00

69. Saarinen, Eliel. *The Search for Form: Original Typescript*. (ca. 1947). 164pp mixed ribbon and carbon typescript on different stocks of paper, bound in two-tone cloth and stamped in gilt. Scattered small ink corrections throughout; name (Kenneth Hunt) stamped in gilt on front endpaper (the stamping has left its imprint on the following few pages); trimmed for binding with no effect to text; covers shelf-rubbed.

*A full, single-spaced draft of Saarinen's major late book, an articulation of his aesthetic and artistic principles. The draft shows significant differences with the published text, as the book was developed, expanded, and reworded substantially. A giant of modern architecture and design, the Finnish-born Saarinen wrote this at the end of his career as director of the Cranbrook Academy as a summation of his philosophy. This appears to be an early draft that Saarinen circulated among a small group of friends for feedback for his subsequent revision prior to publication. Laid in is a small card with the names of three recipients of advance manuscripts, including "Kenneth Hunt" whose copy this was. While we have been unable to confirm with certainty the identity of Kenneth Hunt, there is one scenario that seems to fit the circumstances. At the time of the composition of this book, Saarinen was involved (along with his son Eero) in developing a master plan for the campus of Antioch College in Yellow Springs, Ohio. There, a botany professor named Kenneth Hunt oversaw a 1000-acre nature preserve, and so could well have been connected to the plans for such a campus transformation. When *The Search for Form* was published in 1948, it was praised in a New York Times review as the work of "a humble and conscientious intellectual workman at grips with questions which have baffled artists and philosophers for centuries. The calm but thorough common sense of his reasoning is entirely at one with his designs. It is, moreover, quite convincing, even when he is wrestling with such elusive enigmas as truth, beauty, taste, and imagination." A substantial and important manuscript of a major work by one of the masters of twentieth-century architecture and design. (206408)\$8,500.00*

70. Schulz, Bruno. *Sanatorium pod Klepsydra [Sanatorium Under the Sign of the Hourglass]*. Warszawa: Towarzystwo Wydawnicze "Rój", 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 be 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. (204240) \$7,500.00

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71. Scott-Heron, Gil. *The Nigger Factory*. Edinburgh: Payback Press, (1996). First UK edition. 8vo, 237pp; wrappers. Some faint spots, near fine.

Paperback reprint of Gil Scott-Heron's second novel, an academic satire set on the campus of a historically Black college, originally published in 1972. This is a superb presentation copy, inscribed by the author on the half-title page to poet Gwendolyn Brooks: "Miss Brooks-- Forgive the N_____ word, this was written a long time ago (But I'd say it again), Gil Scott-Heron (A Chicago native) 4/97." Gil Scott-Heron was a powerful force as a singer, songwriter, activist, and progenitor of hip-hop, whose influence is still being felt. His autograph material has long been exceptionally scarce, and anything with genuine substance can be counted as truly rare. (206401) \$3,250.00

72. Snyder, Gary. *Regarding Wave*. Iowa City: Windhover Press, The University of Iowa, (1969). First edition. 8vo, [46]pp; burgundy cloth stamped in gilt. Fine.

One of 280 numbered copies (number 85), printed on Shogun paper from Emerson type and signed by Snyder at the colophon in the rear. Additionally, Snyder has inscribed and signed this copy at the front, with a small stick-figure, for fellow poet Thom Gunn. A nice association copy of a most appealing book. (205473) \$1,250.00

73. [Sterne, Laurence]. *A Sentimental Journey: Through France and Italy*, by Mr. Yorick. London: T. Becket and P.A. De Hondt, 1768. First Edition. Two vols., small 8vos; xx + 203, [ii] + 208pp, with both half titles and subscriber's list; edges trimmed and speckled; later three-quarter calf with gilt spines and black and red labels, by Bayntun. A professionally mended tear across one leaf in the second volume; .

A bright, crisp, and handsome set of Sterne's second, and last, novel, published the year prior to his death. Sterne based the book upon his own experiences, albeit filtered through the persona of Mr. Yorick, a character he had created earlier in Tristram Shandy. (205733) \$3,500.00

74. Taut, Bruno. *Die neue Wohnung: De Frau als Schöpferin*. Leipzig: Verlag von Klinkhardt & Biermann, 1924. First Edition. 8vo, 14pp + contents and publisher's ads; cloth-backed patterned boards, printed label on front. Scattered underscoring in light yellow grease pencil; slight lean; minor shelf-wear, very good in the rare dust jacket, rubbed and worn at extremities, but complete and intact.

An architect and prominent theorist, Bruno Taut was a visionary of modern urban life, profoundly influenced by the British Garden Cities movement and especially noted for his emphasis on the use of color in residential architecture. This book is an articulation of Taut's ideal of the modern urban dwelling, conceived as a domain designed by (male) architects as a space for the expression of female creativity. This copy is a particularly poignant association copy, inscribed on the front endpaper by Taut as a birthday present for his mother: "Meiner lieben Mutter zu ihrem Geburtstage! Bruno, 16.7.24." It would appear that Taut's mother read and digested her son's book, as evidenced by the underscoring of several passages. The book proved popular and quickly went into a second edition and numerous subsequent printings. The first printing (3000 copies) is the only one with the block-printed patterned covers; the dust jacket was designed by Taut's protege, the graphic artist Johannes Molzahn. (206500) \$1,500.00

75. Thoreau, Henry D. *The Maine Woods*. Boston: Ticknor and Fields, 1864. First edition. 8vo, 328pp, no ads; plum cloth. Bookplate; two small name labels partly removed, one from front pastedown and one from first blank leaf; hinges rubbed; slight wear to spine-ends; slight fading, still an attractive copy.

From the library of businessman, philanthropist, and New Jersey Democratic political figure George Mason LaMonte. (204806) \$1,350.00

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76. (Turner, J.M. W.) Campbell, Thomas. *The Poetical Works*. London: Edward Moxon, 1837. First Edition. 8vo, frontispiece, [x], 306pp; crushed morocco gilt, with elaborative decorative spine-tooling by L. Brock; a.e.g. Spine sunned a shade; bookplate on front pastedown, alongside a small portrait of Campbell; bookseller's description pasted in first blank.

A most handsome copy, embellished with two signed documents tipped in: a handwritten ticket admitting the bearer to a reading by Campbell (1818) and an autograph letter signed by Campbell to a friend named Williams, inviting him to come see a newly completed portrait by an artist he calls Thomson, possibly Irish painter Thomas Clement Thompson, who executed a portrait of Campbell in 1833, the same year as this letter. This volume features a superb sequence of steel-engraved vignettes by J.M.W. Turner. An appealing copy with no spotting or discoloration to fine vignettes. (206489) \$1,250.00

77. (Turner, J.M. W.) Rogers, Samuel. *Poems*. London: T. Cadell, 1834. First Edition. 8vo, 295, (1)pp; contemporary full morocco stamped in gilt on the spine, with gilt dentelles; a.e.g. Small stain on front; covers moderately rubbed; bookplate on front pastedown.

Handsome copy, with a presentation inscription "From the author" on the verso of the first blank, and with a small autograph note signed "S. Rogers" laid in. With the bookplate of Minneapolis collector Oscar Taylor Blackburn; also laid in is Blackburn's receipt from the purchase of this book at an Anderson Galleries auction in 1916. This edition of Rogers's poems is especially prized for its marvelous series of steel-engraved vignettes by J.M.W. Turner. (206488) \$1,250.00

78. Williams, William Carlos. *The Tempers*. London: Elkin Mathews, 1913. First edition. 16mo, [32]pp; original boards, stamped in gilt. Light abrasions to front panel; spine a bit rubbed, no wear, without the glassine wrapper.

The poet's second book, one of "probably 1000 copies printed" (Wallace A2). This copy signed in full by Williams in blue ink on the first leaf - an early signature with fountain pen. A scarce and delicate book. (205691) \$4,500.00

79. Woolf, Virginia. *Flush: A Biography*. London: Hogarth Press, 1933. First edition. 8vo, 163pp; illus.; light brown cloth. Very light foxing to a few leaves, especially to the rear; covers soiled and spine darkened a shade; lacking dust jacket.

The trade edition. Although not called for, this copy has been signed by Woolf on the front flyleaf. (205261) \$2,000.00

80. Zukofsky, Louis. *55 Poems*. Prairie City, Illinois: The Press of James A. Decker, (1941). First Edition. 8vo, 126 (5)pp; original cloth with printed label on front. Tips bumped; shelf-rubbed, with further rubbing to spine ends and front board and label; inner hinges cracked and a small fingernail snag to two preliminary leaves; still a very good copy.

Zukofsky's first collection of poems and a very scarce book, as with all Decker Press publications (206770) \$500.00