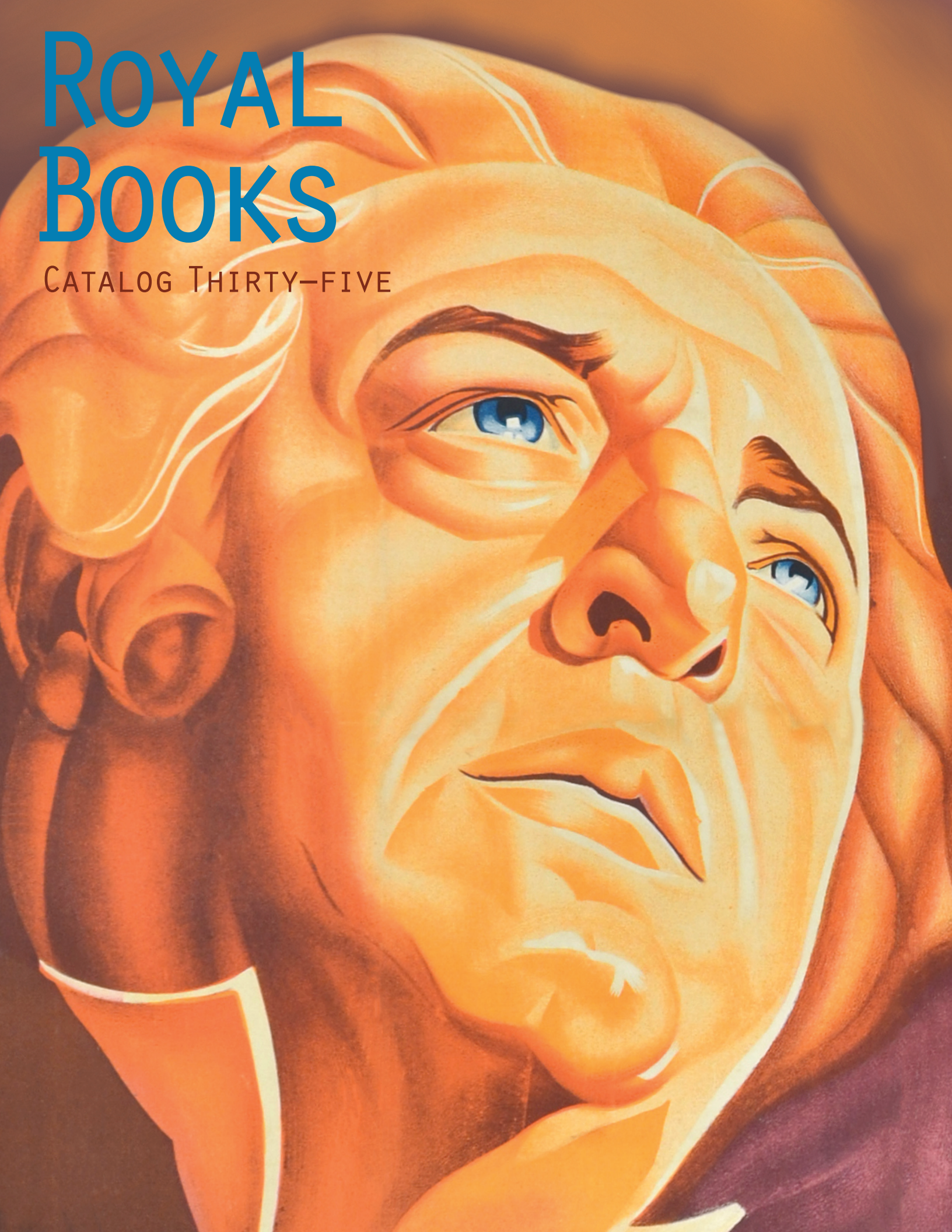
Royal Books

Catalog Thirty-five



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1. [Wright, Richard]

Photograph of Richard Wright, inscribed in Paris in 1948

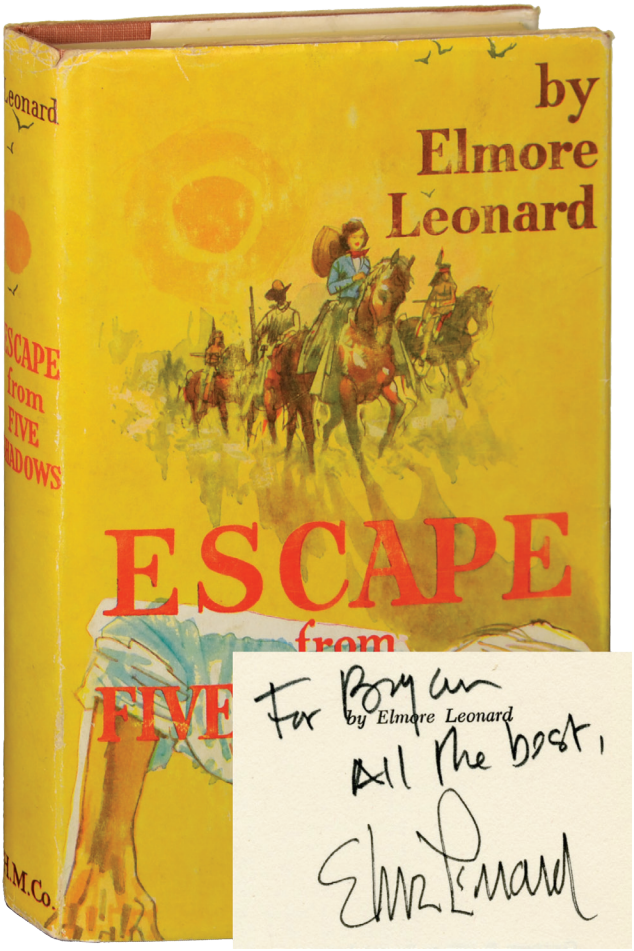
Framed vintage photograph of novelist, essayist, and poet Richard Wright in his earliest days as an expatriate. **Inscribed by Wright to Norwegian journalist Johannes Skancke Martens: "To / S. Martens / Sincerely yours / Richard Wright / Paris / Oct. 16, 1948."** Martens interviewed Wright on several occassions, most notably after the author's performance in the Argentinian film version of *Native Son* in 1951.

While his first two novels, *Native Son* and *Black Boy* were enjoying success in the United States, Wright was not particularly happy there. He moved to Paris in 1946 and became an expatriate, a move that would define him both as a person and a writer for the remainder of his life. In the two years between that move and the inscription here, he befriended Sartre and Camus, as well as fellow African-American writers Chester Himes and James Baldwin. He became a French citizen in 1947 and at the time of this inscription was traveling extensively throughout Europe, Asia, and Africa.

10 x 13.5 inches, in a black wooden frame. Unexamined out of frame else about Near Fine with some creasing at one corner.

$3750





2. Leonard, Elmore

Escape from Five Shadows

Boston: Houghton, Mifflin, 1956. First Edition. **Inscribed by Leonard on the title page.** Easily Near Fine in an about Near Fine example of the scarce dust jacket. Jacket is exceptional for this title, the best we have seen, with no fading whatsoever, just a touch of fray at the crown and a small sticker shadow on the front flap.

Leonard's third book and third Western. Essentially a modern crime novel set in a desert prison in the 1800s, wherein a wrongly jailed man plans a breakout and a detailed plan of revenge against those who put him away. But first he must break out, which turns out to be somewhat problematic.

$6500

Featured Items



The Designer's Copy

3. Monk, Thelonious

Lewine, Harris (designer)

Original plate of faux postage stamps printed to advertise The Unique Thelonious Monk for Riverside Records

New York: Riverside Records, 1956. Plate of stamps created to promote the release of Thelonious Monk's second album for what would be a legendary tenure with Riverside Records, *The Unique Thelonious Monk*. The album design for the initial release (Riverside 12–209, 1956) was decidedly bland, and the label decided to reissue the album a few months later in 1957 with a revised design. The new cover idea was conceived by Riverside's Harris Lewine and Paul Bacon using a photograph taken by Lawrence Shustak, designed and hand-lettered by Ken Braren, and executed in a "lined" philatelic version by Weber Processing in Philadelphia. The stamp design cleverly utilized "3," "3," and "1/3" as its "value," with the Riverside logo in between. Upon seeing the finished product, Lewine had the idea of producing plates of actual stamps to promote the record, complete with adhesive backing and standard stamp perforation.

Lewine notes that the promotional effort became more than a little problematic when letters began turning up in mailboxes with the promotional stamps being used as actual postage (complete with cancels from the post office). Riverside was contacted by the FBI and advised to cease and desist or face legal action, at which point nearly all the stamps were destroyed.

Monk's first album for Riverside was a well-received collection of standards composed by Duke Ellington. This second effort was a collection of standards by a variety of composers, but made an important shift by utilizing a new rhythm section consisting of Art Blakey and Oscar Pettiford, who would go on to become key players in Monk's various efforts with Riverside and beyond.

The item offered here is the plate of stamps kept by Lewine, in his original custom frame, outside of which the stamps are unexamined. Stamps present as Near Fine, frame Near Fine with original paper backing.

$6750

4. [Carroll, Lewis] Dodgson, Charles

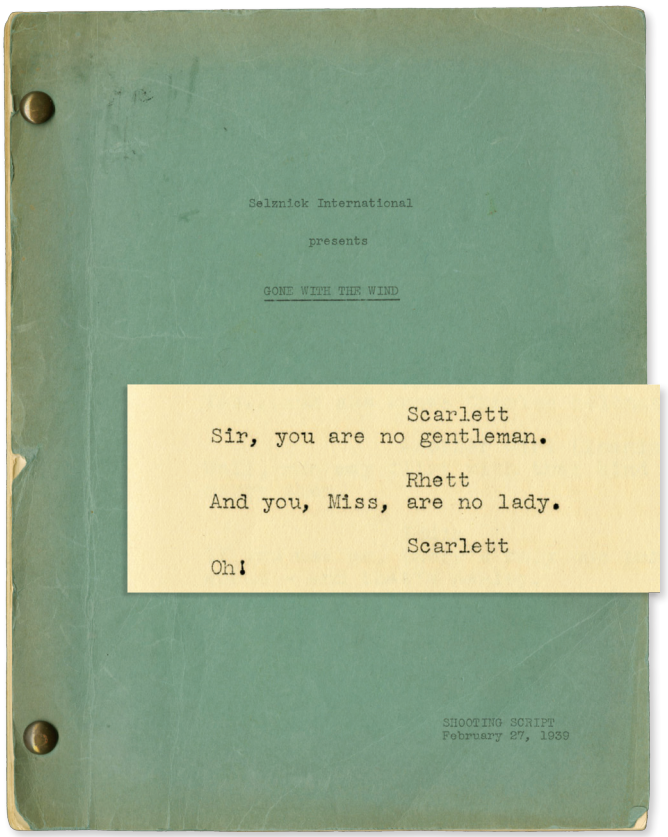
High Caste [Photograph of Xie Kitchin]

1873. Vintage albumen print, approximately 4 x 6 Inches, by Charles Dodgson, with his holograph notation and title at the bottom in his usual violet ink, archivally framed. Fine condition, unexamined out of frame.

The daughter of one of Dodgson's colleagues at Christ Church, Alexandra "Xie" (pronounced "Ecksy") Kitchin was one of the author's favorite photographic subjects, photographed by him some 50 times between the ages of 4 and 16, often (as seen here) in tableau form. This photo was taken on April 19, 1873 during a session at his Oxford studio with Xie and her brother George Herbert (Nickel, 166), and to our knowledge is one of two extant copies, the other currently held in a private collection. A rare photograph by the enigmatic Dodgson, who, in addition to his lasting contributions to children's literature, was an important and successful early photographer.

$45,000





Actress Ann Rutherford's copy

5. Fleming, Victor (director)
Margaret Mitchell (novel)
Sidney Howard (screenwriter)
Clark Gabel, Vivian Leigh (starring)

Gone With the Wind

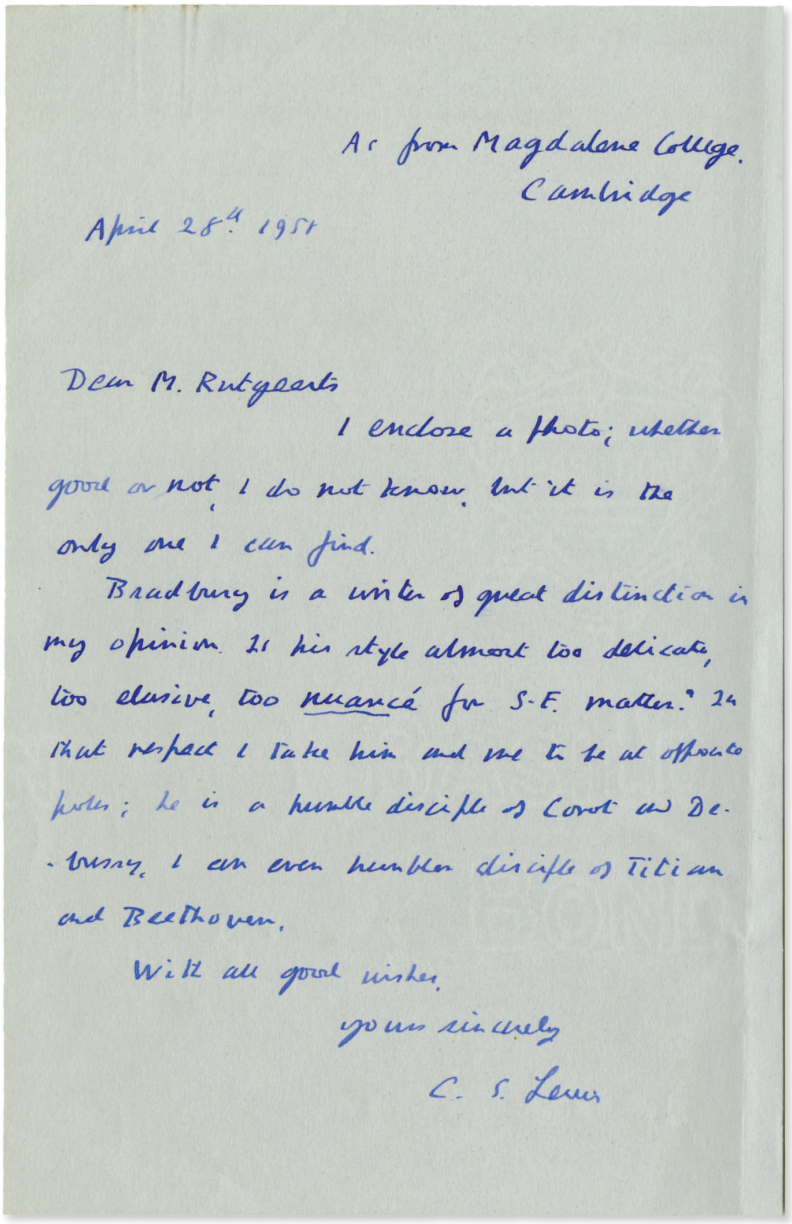
New York: Selznick International, 1939. Partial Shooting script (as issued) for the 1939 film. This is a draft of the shooting script belonging to Ann Rutherford, who portrayed Scarlett O'Hara's sister Carreen O'Hara in the film. As with many Selznick shooting scripts, this one was issued in an incomplete form in order for shooting to continue and for the actors to work out their parts. The text includes Scarlett O'Hara's first meeting with Rhett Butler, along with several changes in dialogue and a few scenes that did not wind up in the final cut of the film. The script is dated February 27, 1939, the point at which Victor Fleming took over filming from the departing George Cukor.

Accompanying the script is Ms. Rutherford's script for *The Courtship of Andy Hardy,* along with a letter of provenance providing a history of Ms. Rutherford's family's ownership.

One of the greatest and most well-remembered films of the twentieth century, and an enduring symbol of Hollywood's "golden era," Winner of 10 Academy Awards (a record that stood for 20 years), including Best Picture, Best Director, and Best Screenplay.

Pale green studio wrappers, noted as SHOOTING SCRIPT on the front wrapper, dated February 27, 1939. Distribution page present, with receipt removed. 43 leaves, mimeograph. Pages Fine, wrapper Near Fine, bound with two gold brads.

$12,500



A: from Magdalene College.
Cambridge

April 28th 1951

Dear M. Rutgeerts

I enclose a photo; whether good or not I do not know, but it is the only one I can find.

Bradbury is a writer of great distinction in my opinion. Is his style almost too delicate, too elusive, too nuancé for S-F matter? In that respect I take him and me to be at opposite poles; he is a humble disciple of Corot and Debussy, I am even humbler disciple of Titian and Beethoven.

With all good wishes.

yours sincerely

C. S. Lewis

6. [Bradbury, Ray] Lewis, C.S.

Autograph letter signed by C.S. Lewis from 1951, discussing the author's reaction to young author Ray Bradbury

1951. A significant autograph Letter Signed from C.S. Lewis to a fan named Mr. Rutyearts, discussing his reaction to the then-new science fiction author Ray Bradbury.

The letter is dated April 28, 1951, Magdalene College in Cambridge, and reads: "Dear M. Rutyearts / I enclose a photo; whether good or not I do not know, but it is the only one I can find. / Bradbury is a writer of great distinction in my opinion. Is his style almost too delicate, too elusive, too "nuancé" for S.F. matter? In that respect I take him and me to be at opposite poles; he is a humbled disciple of Corot and Debussy, I an even humbler disciple of Titian and Beethoven. / With all good wishes / Yours sincerely / C.S. Lewis."

1 page, 4.5 x 7 inches, Near Fine condition, lacking the original mailing envelope, with just a touch of creasing.

$12,500

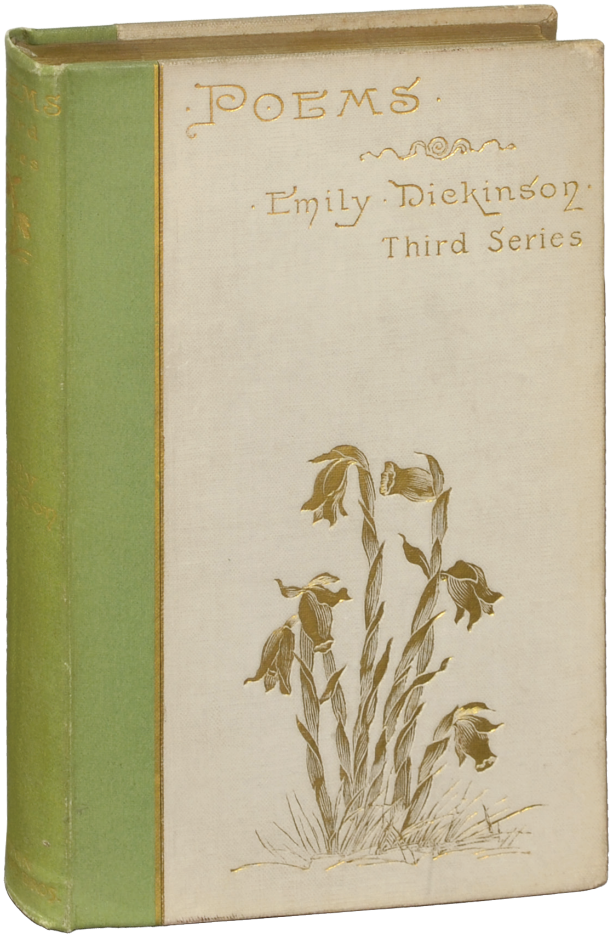
7. Dickinson, Emily

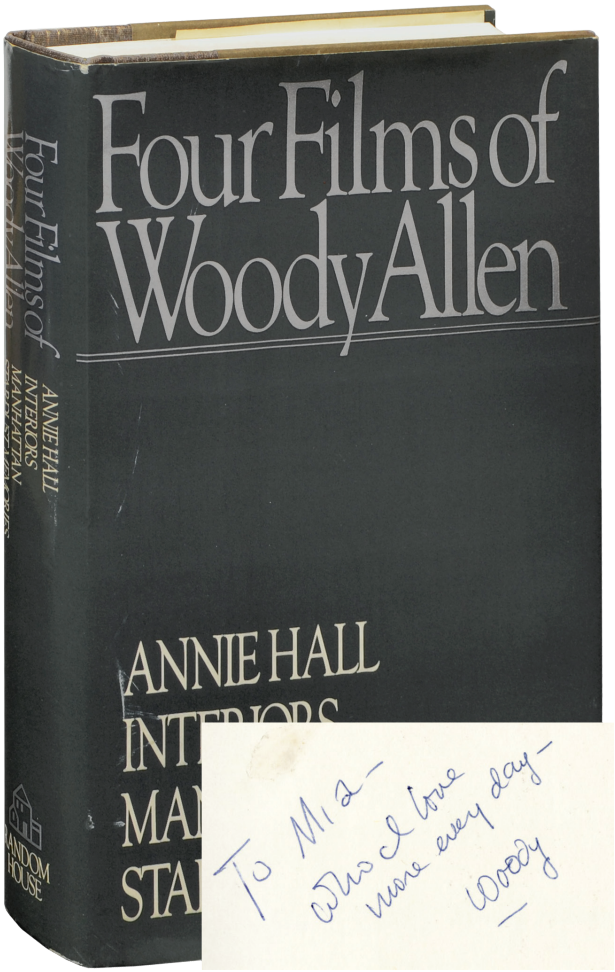
Poems: Third Series

Boston: Roberts Brothers, 1896. First Edition. Publisher's quarter-bound green cloth, gray boards, gilt titles and design, silk ribbon marker. First issue binding, with "Roberts Bros." on the spine.

Easily Near Fine, with no significant wear to note. Contemporary owner name on the front flyleaf, with a Dickinson poem in the same neat hand on the second blank. Owner made a discreet parenthetical notation (an open and closed parenthesis at the beginning and end) on each favorite poem, affecting 21 of the 150 poems present. Edited by Mabel Loomis Todd. A lovely copy, uncommon thus. BAL 4661.

$4000





Inscribed to Mia Farrow

8. [Farrow, Mia] Allen, Woody

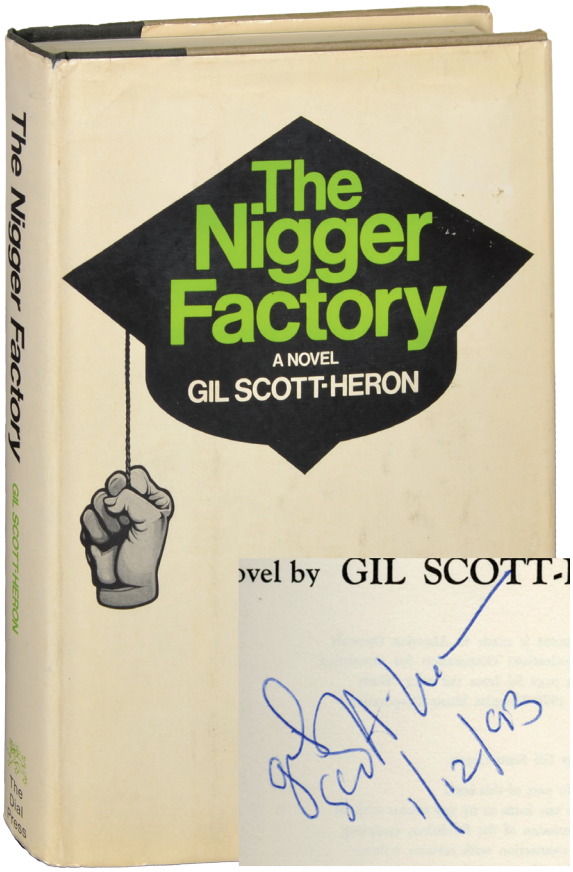
Four Films of Woody Allen

New York: Random House, 1982. First Edition. **Inscribed by Woody Allen to Mia Farrow on the front flyleaf: "To Mia / Who I love more every day / Woody."** As great a Woody Allen association in a book as we have ever seen offered, between the director and one his most famous and notorious muses.

Striking beyond the association is that this book collects the four films made just prior to *A Midsummer Night's Sex Comedy* (1982), where Allen met and fell in love with Farrow, who would become his lover and star in his next dozen films—many of which were among his best work—including *Broadway Danny Rose, The Purple Rose of Cairo, Hannah and Her Sisters, Another Woman, Crimes and Misdemeanors,* and *Husbands and Wives.* From the estate of Mia Farrow.

Very Good with some fading to the boards, in a supplied, Near Fine dust jacket.

$7500



9. Scott-Heron, Gil

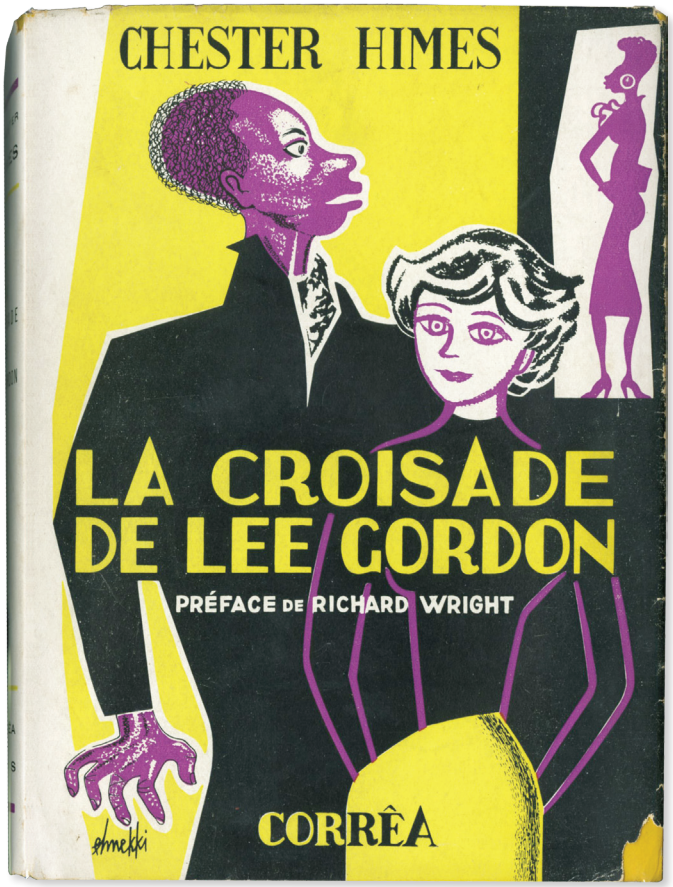
The Nigger Factory

New York: Dial Press, 1972. First Edition. **Signed and dated in 1993 by the author on the title page.** Gil Scott-Heron's third published book and second novel, following the lives of several characters at the fictitious Sutton University in Virginia, an all-black school modeled after the likes of Howard and Fisk Universities. The story involves the rise of a militant group within the college, and amounts to a sharp critique of the African-American university concept. A novel that reflects this key singer-songwriter's poetry and songwriting, with the trademark socio-political bent that constituted virtually his entire identity as an artist.

Scott-Heron's work as a composer and performer always blurred the lines between rhythm and blues, jazz, politics, and poetry. Raised in Jackson Tennessee and a New York City resident from the age of 13, he formed an early partnership with musician Brian Jackson, and the two would go on to become what Scott-Heron himself called "interpreters of the Black experience." His politically-charged music was one of the earliest influences on Hip-Hop, and he lived long enough to record and perform in the midst of that music's early heyday of the mid-1990s.

This particular book was likely signed just prior to the release of Scott-Heron's acclaimed 1994 comeback album, *Spirits,* after which he vanished again for another 16 years (3 of which were spent in prison on cocaine possession charges), then released one brilliant final album, *I'm New Here* in 2010, just before his death in 2011.

$1500



10. Himes, Chester
Richard Wright (introduction)

La Croisade de Lee Gordon [Lonely Crusade]

Paris: Cornerea, 1952. First French Edition, and the first edition to appear with an introduction by Himes' expatriate compatriot Richard Wright. Wrappered issue. Near Fine in a Very Good plus dust jacket, with only a few small chips to note. The striking jacket design comically depicts the interracial tension of the novel's protagonist in a way that would likely never have been allowed by Himes' American publisher, Knopf, who first issued the book in 1947.

The second of two novels written by Himes during his tenure as a screenwriter in Los Angeles (the other was *If He Hollers Let Him Go*), both dealing with the influx of the black population into that city as a result of the growing defense industry.

$1500



11. [Regional History]

Large hand fan from the Negro Ocean Playground [American Beach], circa 1935

Jacksonville, FL: Negro Ocean Playground, ca. 1935. Photo-illustrated hand fan from the Negro Ocean Playground, the first major African American beach in the United States. Wooden handle attached to muffin-shaped, photo-illustrated fan on card stock. Very Good condition, with some general fading and toning at the edges, but no loss or significant wear.

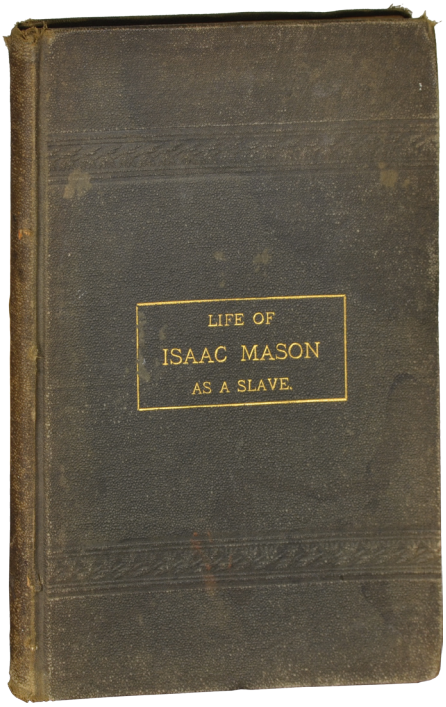
American Beach (or The Negro Ocean Playground) was a historic beach community located north of Jacksonville, Florida, on Amelia Island in Nassau County. During the time of segregation, African Americans were not allowed to swim at the beaches in Jacksonville, so several black-only areas were created. American Beach was the first, the largest, and the most popular.

American Beach was founded in 1935 by Florida's first black millionaire, Abraham Lincoln Lewis, founder of the Afro-American Life Insurance Company. The initial plan was for his employees to have a place to buy homes and vacation spots for their families. The spot grew in popularity throughout the 1930s, 40s, and 50s, and summers at American Beach were known for being jammed with families, churches and children.

The beach included hotels, restaurants and nightclubs as well as homes and other businesses. American Beach played host to numerous celebrities during this period, including folklorist Zora Neale Hurston, singer Billie Daniels, Cab Calloway, Ray Charles, Billy Eckstine, Hank Aaron, Joe Louis, and actor Ossie Davis.

American Beach was hit hard by Hurricane Dora, and many homes and buildings were destroyed. The passage of the Civil Rights Act that same year desegregated the beaches of Florida, and American Beach became a less and less popular vacation destination as more African-American Jacksonville citizens turned to locations nearer their homes. A.L. Lewis' great-granddaughter MaVynee Betsch, known to locals as the Beach Lady, returned to American Beach in 1977 to fight for its preservation. For years she planted trees along Lewis street, offered historical tours of the beach, and fought to raise public awareness of the beach and its struggle until her death September 2005. As of January 2002, American Beach is listed as a historic site by the National Register of Historic Places.

$650



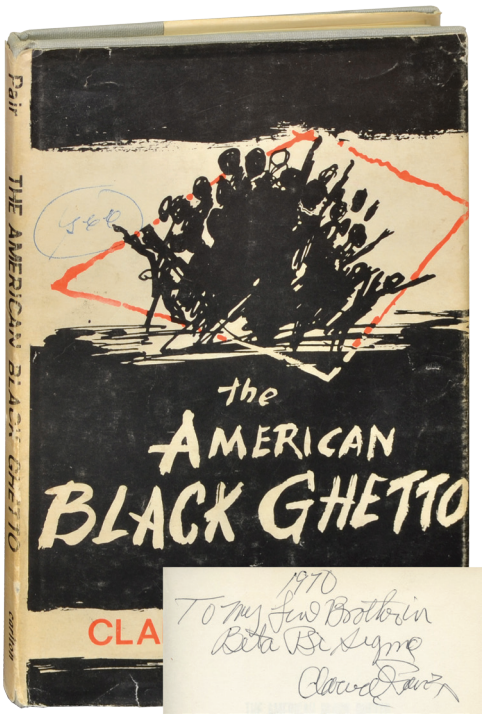
12. Mason, Isaac

Life of Isaac Mason as a Slave

Worcester, MA: Self-published, 1893. First Edition. Publisher's black cloth, titles and rule in gilt on the front board, with no spine titles. Good to Very Good condition. Spine ends and corners lightly frayed, front and rear hinges cracked, brief tears to the cloth along some of the folds, and moderate shelfwear. Overall, a reasonably bright, clean copy.

A late nineteenth-century account of a Massachusetts-based slave's life, and his life after being freed, traveling to Haiti, Canada, and Philadelphia. Brignano 168.

$325



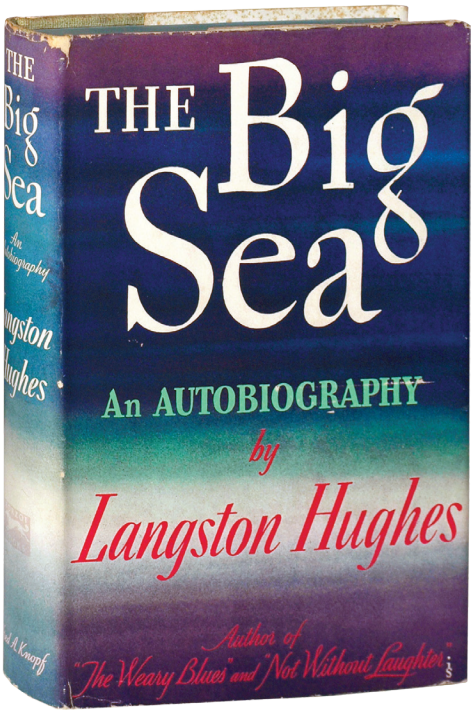
13. Pair, Clarence Q.

The American Black Ghetto

New York: Carlton Press, 1969. First Edition. **Inscribed by the author on the title page: "1970 / To my fine brother in Beta Psi Sigma / Clarence Q Pair."** Beta Psi Sigma is the Westchester County (Bronx) chapter of Phi Beta Sigma, a predominently African-American fraternity founded at Howard University, from which Pair graduated in 1922.

Near Fine in a Very Good dust jacket. Jacket is lightly toned, with a few small closed tears and ink notation to the front panel. A historical exploration of the concept of minority neighborhoods, particularly relating to the black experience in America. Scarce in any condition, and the only signed copy we have ever seen.

$350



14. Hughes, Langston

The Big Sea

New York: Knopf, 1940. First Edition. Near Fine in a just about Near Fine dust jacket, with a bit of wear (but no loss) at the spine corners, mainly the crown. Otherwise, a colorful, bright example.

The first volume of Hughes' autobiography, completed sixteen years later with *I Wonder as I Wander*. A much nicer copy than is usually found.

$950

15. Newfield, Sam (director) Herbert Jeffries (starring)

Harlem on the Prairie

Los Angeles: Associated Features / Toddy Films, circa early 1940s. Two one sheet posters for the 1937 all-African-American Western, *Harlem on the Prairie*. These posters are for the re-releases of the films in the early 1940s by Toddy, and show two very different marketing approaches to the title, one romantic and the other as slapstick humor.

From the 1920s to the 1940s, there was a small but vigorous Black film industry, with its own distribution, that catered to Black-only theaters across the United States. The film's main attraction was its star, Herb Jeffries, who made his screen debut with this film. Jeffries went on to make several other Westerns for this niche market, including *Two-Gun Man from Harlem* and *The Bronze Buckaroo*, and *Harlem Rides the Range*. Also an early effort for one of the most prolific of the B-picture directors, Sam Newfield, who began his career only a year before with two-reel comedies, and would go on to direct and produce a stunning 273 features for television and the screen.

Both posters Near Fine, 27 x 41 inches, folded.

$850







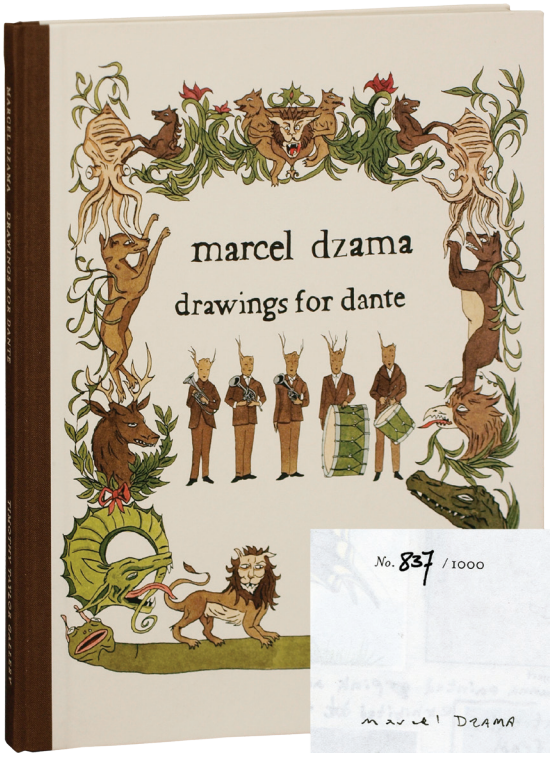
16. [King, Martin Luther, Jr.]

Martin L. King Jr. Rally and March to Free the Wilmington 10, April 1, 1978

Raleigh, NC: 1978. Original poster for the 1978 protest rally. The Wilmington Ten were a group of civil rights activists who spent nearly a decade in jail after being convicted of arson and conspiracy in 1971. The case came to international attention as suspicions rose that the group's only real crime was that of holding dissenting political beliefs. Amnesty International took up their defense in 1976, culminating in the famous march promoted by this bill. After four years of constant pressure and persistent legal action, the convictions were finally overturned in 1980 when it was proven that the group's constitutional rights had been violated.

16 x 24 inches, Very Good on thin, fragile stock with some small chips at the corners and light soil.

$450



17. Dzama, Marcel

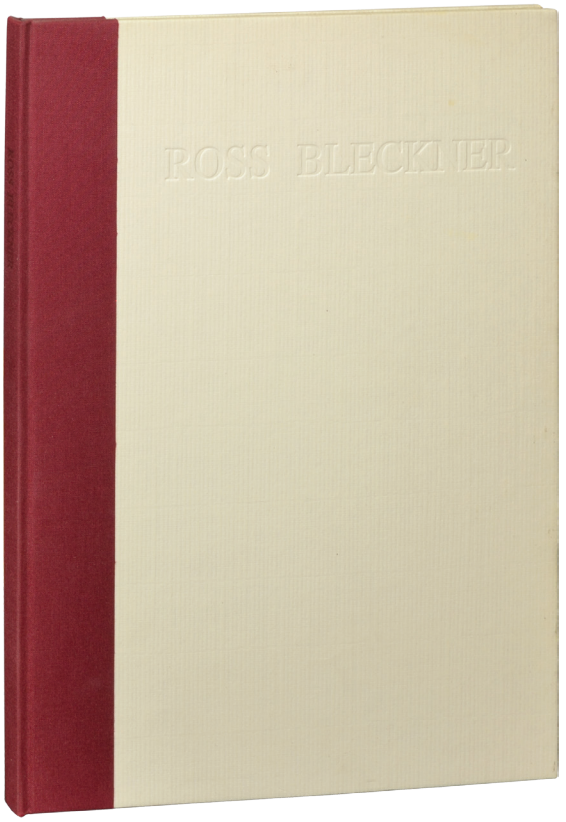
Drawings for Dante

London: Timothy Taylor Gallery, 2002. First Edition. **One of 1000 numbered copies (this being No. 837) signed by Marcel Dzama at the rear colophon page.**

A collection of ink drawings in color by Dzama, published on the occasion of his exhibition at the Timothy Taylor Gallery in London between October 31 and December 31, 2002.

Near Fine with no dust jacket as issued, with a couple of bumped outer corners and some minute soil to the boards.

$475

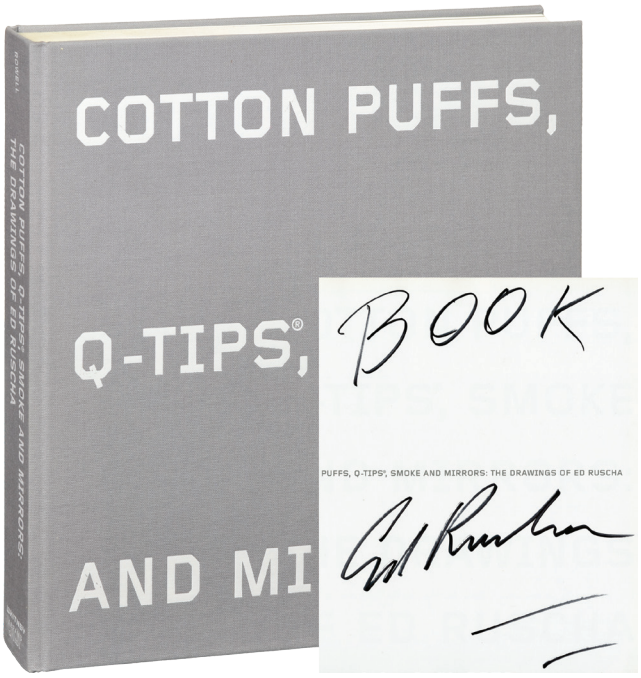


18. Bleckner, Ross

Flowers

First Edition. **One of 250 numbered copies (this being No. 108).** Fine without dust jacket as issued. Vintage bookstore label to the rear pastedown. Upper front tip lightly bumped, some very minor soiling to the boards. Scarce.

$950



19. [Ruscha, Ed]
Margit Rowell, Cornelia Butler and Adam D. Weinberg (contributors)

Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha

New York: The Whitney Museum of American Art / Harry N Abrams, 2004. First Edition. **Signed by Ed Ruscha on the half title page, with an additional "drawing" of the word BOOK above his signature.** A touch of rubbing to some of the letters on the front board and spine, else Fine without dust jacket as issued.

$450

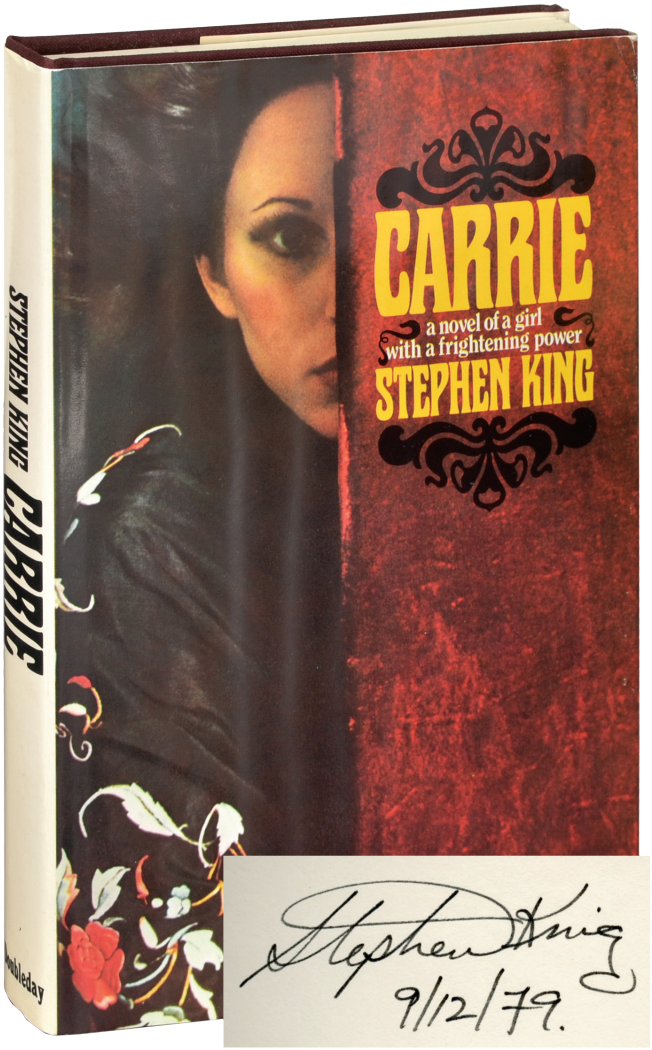
20. King, Stephen

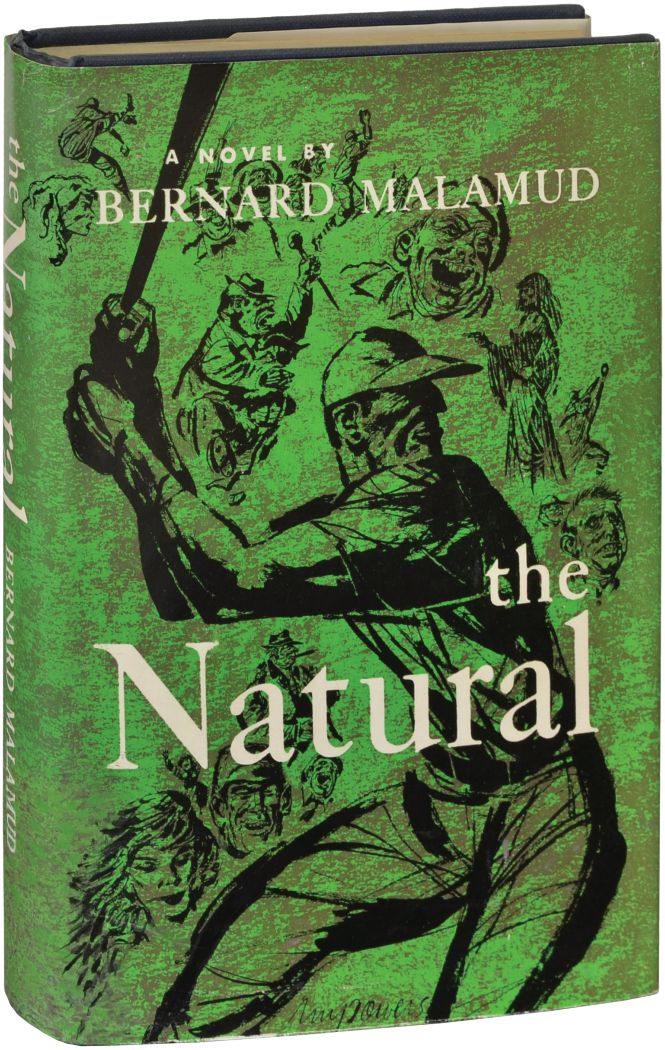
Carrie

Garden City: Doubleday, 1974. First Edition. **Signed by King on the title page and dated 9/12/79.** Fine and unread in a Fine dust jacket, with a pinhead-size rub at one corner. A lovely copy of the author's first book, with all issue points present: P6 at the gutter on the last page of the text, original publisher's price of $5.95 on the front flap, and "First Edition" stated on the copyright page.

Basis for the harrowing 1976 film directed by Brian De Palma, starring Sissy Spacek, John Travolta and Piper Laurie.

$3250





21. Malamud, Bernard

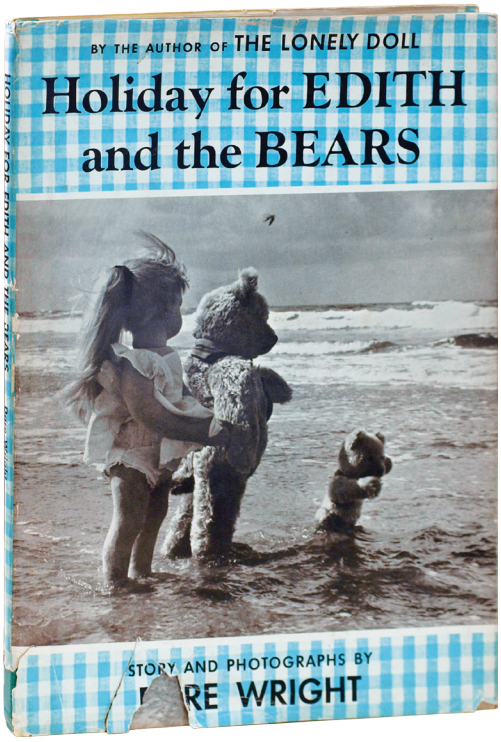
The Natural

New York: Harcourt, Brace, 1952. First Edition. Blue cloth binding, one of three variant binding colors (the others being red and green) with no priority established. Near Fine in a bright Near Fine dust jacket. Jacket has some restoration at the heel, and presents beautifully, with none of the usual fading.

An iconic Ameircan novel, basis for the a somewhat different iconic 1984 film directed by Barry Levinson and starring Robert Redford, Robert Duvall, Glenn Close and Kim Basinger.

$3250

Chlidern's Literature



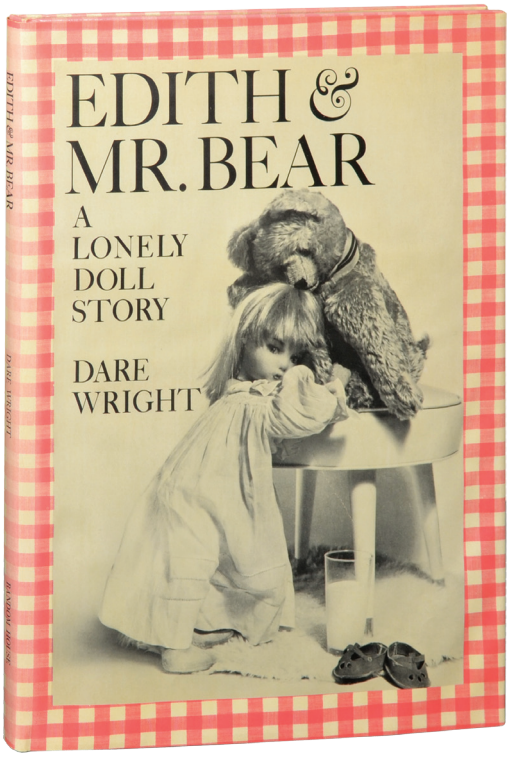
22. Wright, Dare (story and photographs)

Holiday for Edith and the Bears

Garden City: Doubleday, 1958. First Edition. Near Fine in a Very Good plus, price-clipped example of the scarce dust jacket. Jacket has a chip at the bottom edge of the front panel with brief associated diagonal creasing affecting a portion of the author's name; otherwise a lovely copy of the second book in Ms. Wright's "Lonely Doll" series.

Edith, Mr. Bear and Little Bear have an eventful day at the beach that includes adventure, laughter, tears, and maybe a lesson for everyone.

$400



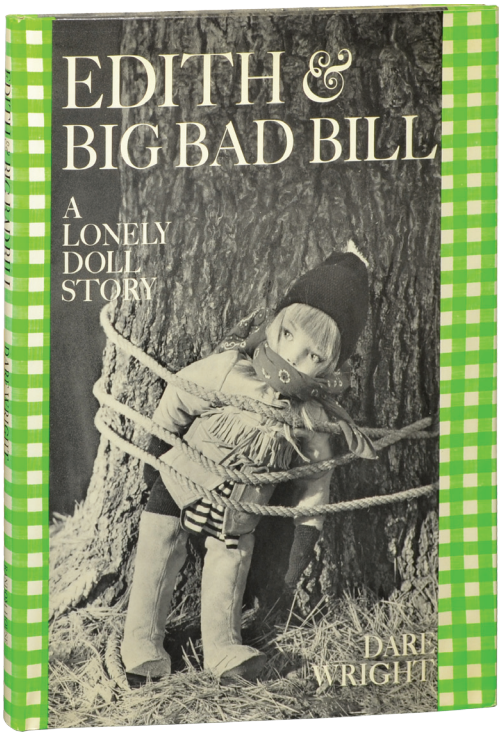
23. Wright, Dare

Edith and Mr. Bear

New York: Random House, 1964. Folio. First Edition. About Near Fine in an about Fine dust jacket. Bookplate at the front pastedown, with a hint of toning to the endpapers, slight spine lean. Jacket spine slightly faded, with a shallow scratch to the front panel.

Mr. Bear comes home with gifts for Edith, and one for himself, a gift that fascinates Edith a bit too much.

$375



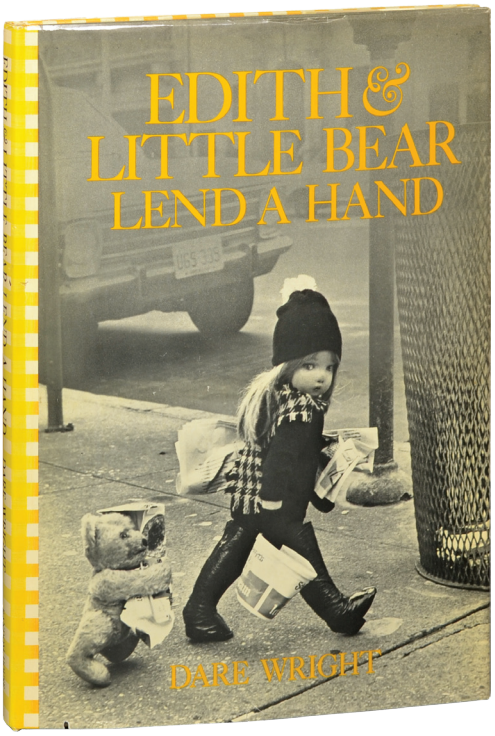
24. Wright, Dare

Edith and Big Bad Bill

New York: Random House, 1968. Folio. First Edition. Near Fine in a Fine dust jacket. Bookplate at the front pastedown, with a hint of toning to the endpapers.

Edith and Little Bear go into the woods, despite warnings from Mr. Bear's cousins. There they meet Big Bad Bill, who may not be what he seems.

$325



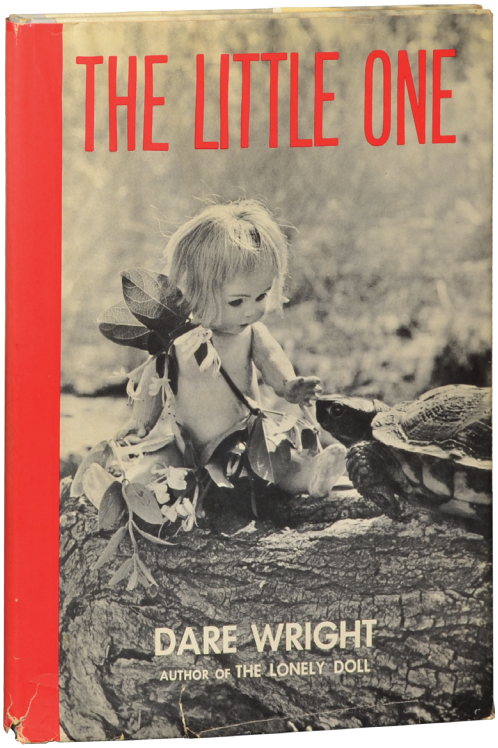
25. Wright, Dare

Edith and Little Bear Lend a Hand

New York: Random House, 1972. Folio. First Edition. About Fine in a Near Fine dust jacket. Jacket spine faintly faded, with two tiny closed tears and minor corresponding creasing at the front panel edges, a very small chip at the bottom edge of the front panel, and a couple of nicks to the spine panel.

Mr. Bear announces that New York City has become too dirty and that the crew has to leave town, causing Little Bear and Edith to launch into protest action (and any other means necessary) to get the island cleaned up.

$400

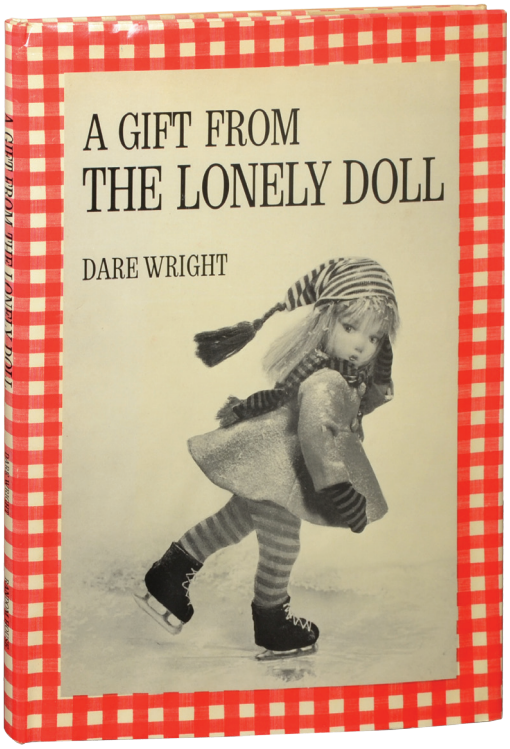


26. Wright, Dare

The Little One

Garden City: Doubleday, 1959. Folio. First Edition. Very Good plus in a Very Good plus dust jacket. Brief shelfwear, bookplate on the front flyleaf, and some offsetting to the endpapers. Jacket front panel slightly wavy, spine slightly faded, and minor wear at the extremities. A very presentable copy.

$325



27. Wright, Dare

A Gift from the Lonely Doll

New York: Random House, 1966. Folio. First Edition. About Near Fine in an about Fine dust jacket. A hint of toning to the endpapers, slight spine lean. Jacket with a shallow scratch and crease to the rear panel, and a tiny bruise to the front flap.

Edith knits a wonderful muff for Mr. Bear, but something goes awry.

$400



28. Bailey, Arthur Scott
Harry L. Smith (illustrations)

A Collection of Arthur Scott Bailey's Sleepy-Time Tales, Tuck-Me-In Tales, and Slumber-Town Tales

New York: Grosset and Dunlap, 1915–1922. Small octavo. Fourteen volumes in the series of Bailey's endearing and educating children's stories, all in original dust jackets. Each title begins with *The Tale of…* and follows with the name of a character in the book. From the *Sleepy-Time* series are Nimble Deer, Peter Mink, Fatty Coon, Major Monkey, Frisky Squirrel, Billy Woodchuck, Paddy Muskrat, Tommy Fox, Timothy Turtle, and Ferdinand Frog; from the *Tuck-Me-In* series are Rusty Wren, Jasper Jay, and Old Mr. Crow; and one title, *The Tale of Old Dog Spot,* is from the *Slumber-Town* series.

Most are presumed later editions, with the exception of three titles. The later editions were issued on thinner, taller page stock, with different front board illustrations, and illustrated endpapers. *The Tale of Old Mr. Crow* and *The Tale of Rusty Wren* are first editions, with white endpapers, illustrated front board designs after the front jacket panel, and shorter, thicker page stock. *The Tale of Old Dog Spot* is similar and thus presumed to be a first edition.

Bailey wrote more than forty children's stories, most within the three series represented here, and a few titles in the late 1920s called *The Cuffy Bear Books*. His stories were focused on weaving natural history into playful tales centered in the animal, bird and insect worlds. In addition to his work with Bailey, illustrator Harry L. Smith worked on numerous titles authored by various writers under the Stratemeyer Syndicate pseudonym Laura Lee Hope.

All volumes are Very Good or better in Very Good or better dust jackets. Contemporary gift inscriptions in 9 of the volumes; each volume moderately foxed at the extremities, each with slight spine leans and light shelfwear. Most jackets are moderately toned, with brief chipping and tiny closed tears at the extremities (a few titles show evidence of silverfish, and one title has a larger tear to the rear panel), and occasional faint dampstaining. Still, an attractive set.

$750

One of 525 signed copies

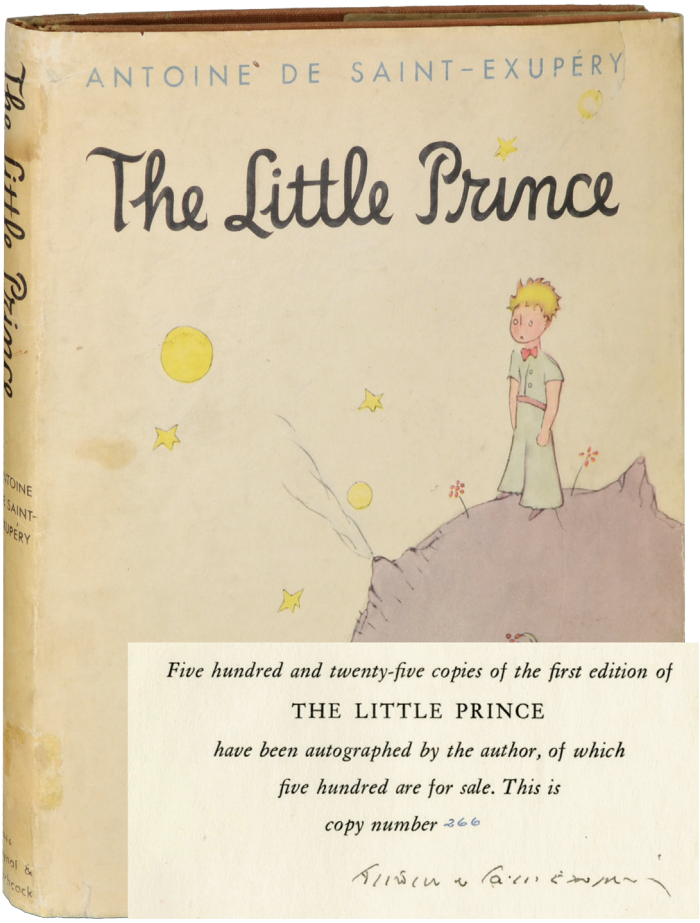
29. De Saint-Exupery, Antoine

The Little Prince

New York: Reynal and Hitchcock, 1943. First Edition.
One of 525 numbered copies (this being No. 266) signed by the author.

Very Good in publisher's rust orange cloth, with light wear at the spine ends and a couple of corners, and a small library stamp from a charter school on the title page. Dust jacket is price-clipped, and has been professionally restored, with evidence of removal on the verso of each of the flaps. Presents quite well.

$12,500



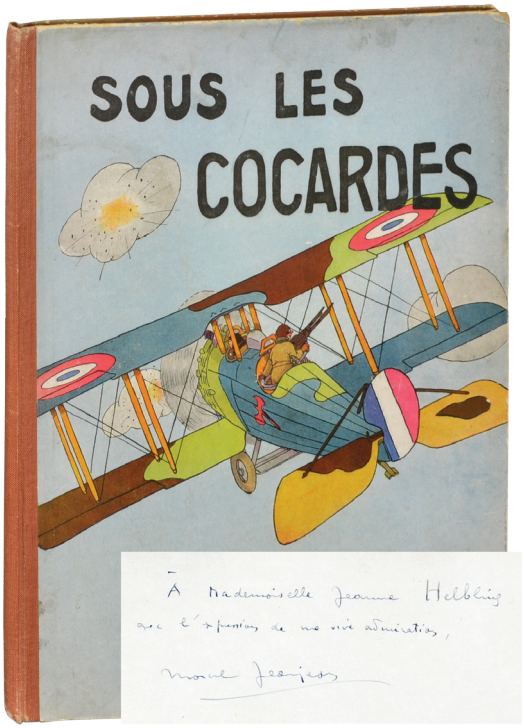
30. Jeanjean, Marcel

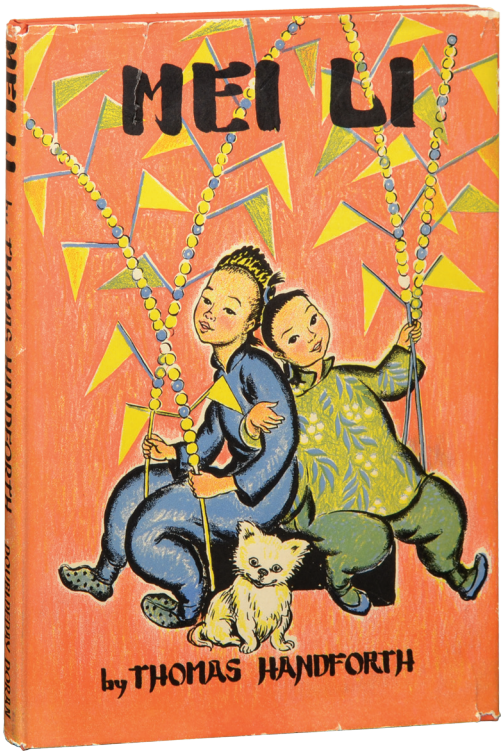
Sous les Cocardes

Paris: Hachette, 1919. First Edition. **Inscribed by the author on the verso of the first blank.** Very Good in illustrated boards. Hinges cracked, binding loose, with mild soil to the boards and rubbing at the extremities.

A humorous cartoon book, based on World War I aviation adventures and stories, told from JeanJean's unique perspective. Text in French.

$650



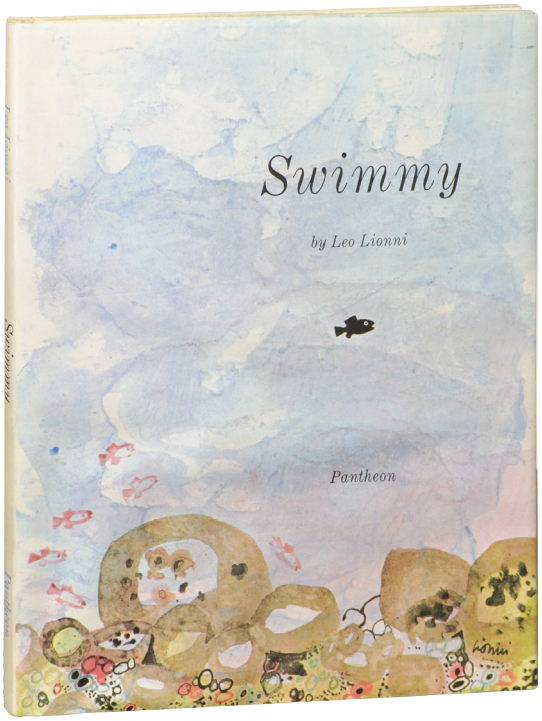


31. Handforth, Thomas

Mei Li

New York: Doubleday, Doran / Junior Books, 1938. First Edition. Small thin folio. Illustrated endpapers. Very Good plus or better in a Very Good plus dust jacket. Spine ends lightly bumped, and a touch of foxing at the page fore-edges, else Near Fine. Jacket is well preserved and quite fresh, with a few short closed tears, two with cello tape repairs to the verso, brief chipping at the spine ends and corners, and a small chip at the bottom edge of the rear panel. Recipient of the Caldecott Medal in 1939, the second ever awarded.

$650



32. Lionni, Leo

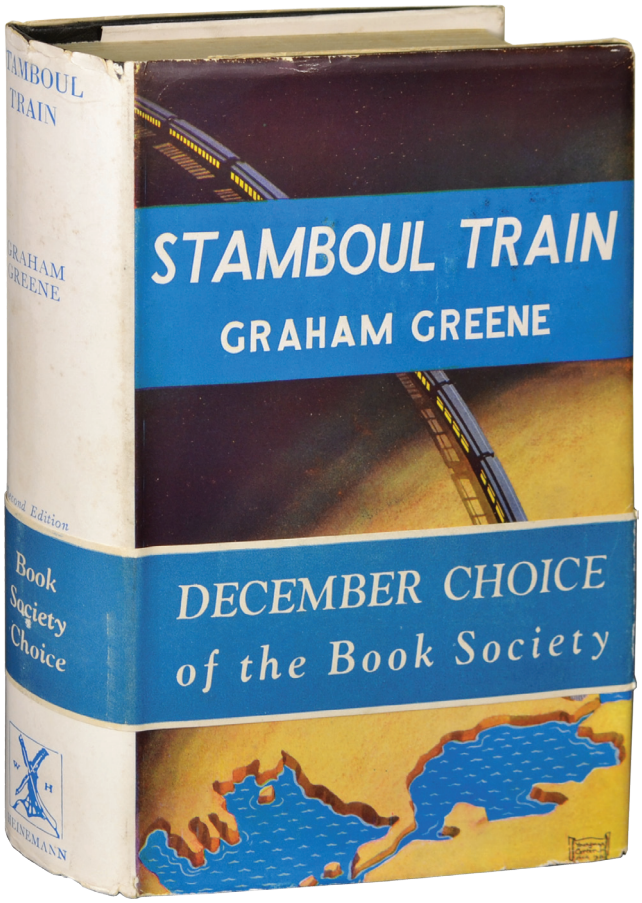
Swimmy

New York: Pantheon Books, 1963. First Edition. First issue dust jacket, with $3.50 price and correct codes at the bottom of the front flap (03/06, 3/63), and no statement of later titles.

A simple story about a tiny fish in a big ocean, who finds clever ways to avoid being part of the food chain. Winner of the Caldecott Honor in 1964.

Child's bookplate on the front flyleaf, else Fine in a Fine, slightly wavy dust jacket. A beautiful copy, with none of the usual toning to the jacket or the spine.

$475



33. Greene, Graham

Stamboul Train

London: William Heinemann, 1932. First Edition. Second issue of the text (the first issue was suppressed and is rare to the point of being unobtainable) in what must be a nearly unique example of the jacket, with a Book Society wraparound band and "Second Edition" hand stamped below the author's name on the jacket spine, just above the band.

An interesting study in Heinemann's publication history for this title. The jacket clearly belongs with the book, and is most definitely not a second impression example. It is our educated guess that Heinemann stamped a few copies of the first issue wrapper in order to show J.B. Priestley and other members of the the Book Society that their requested textual changes had been made. There is no recorded jacket variant like this one, nor have we ever encountered another.

Basis for the 1934 film, *Orient Express,* the first film to be adapted from a Graham Greene novel.

Very Good plus in a Very Good plus dust jacket. Slight lean, light wear at the spine ends and corners, quite bright and colorful overall.

$4500

34. [Janson, Hank] Atkinson, Michel

Original cover artwork for Hank Janson's *Fast Buck*

Circa 1963. Original gouache painting for the cover illustration of *Fast Buck,* a Hank Janson title published by Compact Books in 1963. Compact Books was an imprint of Roberts and Vinter, Ltd., an English publishing house that specialized in detective and science fiction novels. During the 1960s Atkinson produced a number of original paintings for several romance and young adult paperback originals, including Romantic Confessions Picture Library, True Life Library, and Princess Pocket Library. His artwork is featured on several Hank Janson titles, including *She Sleeps to Conquer, I for Intrigue,* and a number of titles for Digit Books, another prominent UK paperback publishing house.

Gouache on board, unframed, 10.75 x 15.5 inches, with a mylar fold-over (supplied by either Atkinson or the publisher) attached at the rear. Bruising at the edges, just barely affecting the painting at the top left corner and at the lower edge. Some chipping and a single diagonal crease to the mylar. Atkinson's signature, as "Michel," is clearly visible along the bottom left edge.



The artwork features a reclining blonde in a turquoise bathing suit, striking a carefree pose in contrast to the vignette of aircraft wreckage just below her.

Included for reference is a Very Good copy of *Fast Buck* (1963, Compact Books), with a spine lean and some creasing, light rubbing overall.

$650

Willeford in his earliest days

35. Willeford, Charles (author) Oscar Baron (publisher)

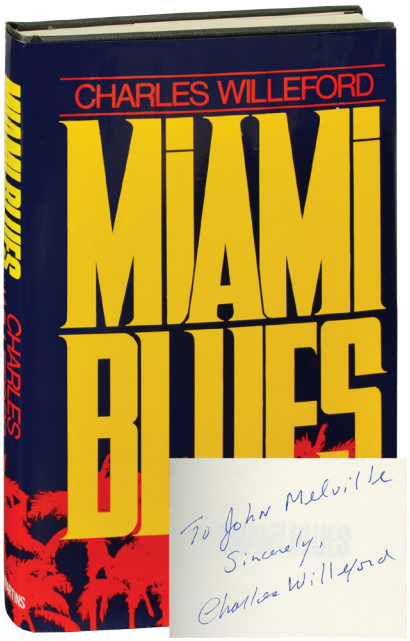
Photograph of Charles Willeford and Oscar Baron, circa early 1940s



Circa 1941–1942. Polaroid photograph of legendary crime fiction author Charles Willeford and his first publisher Oscar Baron. The image shows Willeford and Baron in casual clothing, standing in front of a small lake surrounded by palm trees. Baron was an early champion of Willeford's work and his first publisher. Baron's Alicat Press, printed five of Willeford's poems in *The Outcast Poets* (1947) and a chapbook of poems entitled *Proletarian Laughter* (1948).

3.5 x 5 inches. Near Fine. From the estate of the author.

$1500



36. Willeford, Charles

Miami Blues

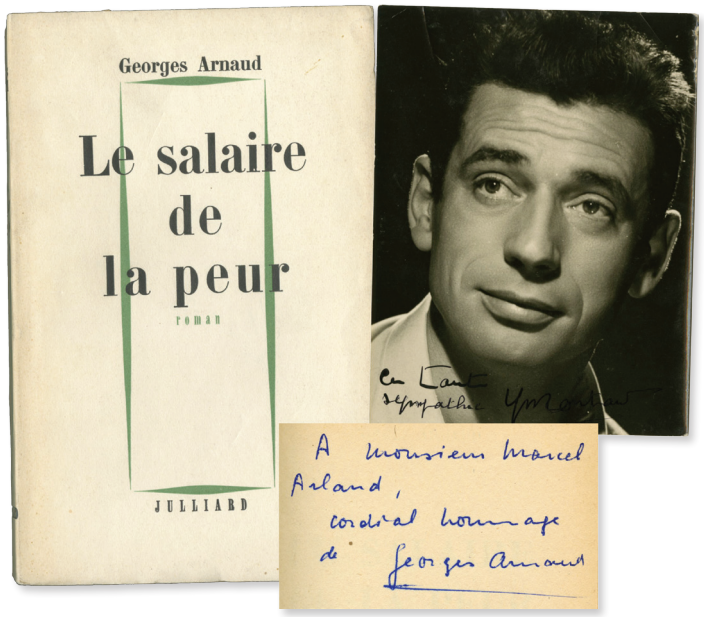
New York: St. Martin's Press, 1984. First Edition. **Inscribed by Willeford on the front flyleaf: "To John Melville / Sincerely / Charles Willeford."** Fine and unread in an about Fine dust jacket. A touch of pinpoint rubbing at the corners of the jacket, else as nice a copy as one could imagine, an uncommon title to find signed. The first Hoke Mosley mystery, basis for the superb 1990 film starring Fred Ward, Alec Baldwin and Jennifer Jason Leigh, and arguably the best of the author's many fine novels.

$1650

Inscribed to his champion

37. Arnaud, Georges

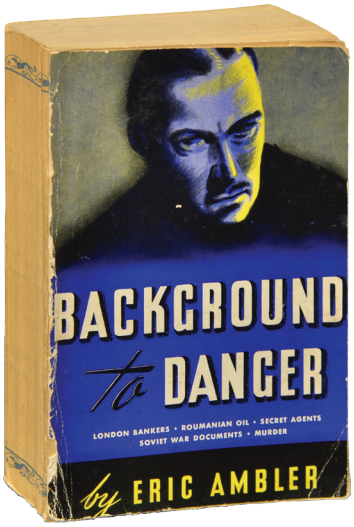
Le salaire la peur [The Wages of Fear]



Paris: Julliard, 1950. First French Edition, preceding the British and American editions by two years. **Review copy, with the letters "S.P." (Service de Presse) printed on the lower right corner of the rear panel. Inscribed by Arnaud to author and literary critic Marcel Arland on the half-title page: "A Monsieur Marcel Arland, cordial homage de Georges Arnaud." Together with this copy is an original black and white photograph of Yves Montand, inscribed by him in the lower left corner: "en tout sympathie - Yves Montand."** Near Fine.

The association of Arnaud and Arland is tied to Arnaud's mysterious criminal case. In October 1941, Arnaud allegedly came home to find his father, aunt, and one of the help gruesomely murdered. During Arnaud's 19-month incarceration, Arland fiercely advocated for the author's release, writing a number of articles in his defense for the major French newspapers. With Arland's support, Maurice Garçon (who had successfully defended Jean Genet at his obscenity trial for *Our Lady of the Flowers*) ultimately seured Arnaud's release.

$3250



Publisher's Advance Reading Copy in wrappers

38. Ambler, Eric

Background to Danger

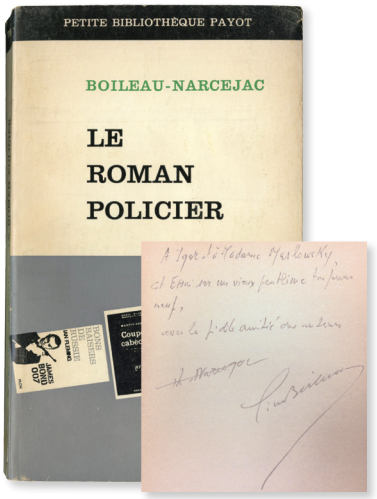
New York: Alfred A. Knopf, 1937. Advance Reading Copy, preceding the First American Edition. Very Good in publisher's standard card wrappers, stating "SPECIAL ADVANCE COPY: For private and confidential use only." Tipped on to the front wrapper, as issued, is the full-color illustration from the first edition jacket. Basis for the 1943 film directed by Raoul Walsh, written for the screen by W.R. Burnett, and starring George Raft, Sidney Greenstreet, Peter Lorre, and Turhan Bey. Very Good, lightly worn at the extremities, slight lean and roll with corresponding faint vertical creases to the spine. The only advance copy we have ever encountered of this key Ambler title.

$1650

Review copy, signed by both authors

39. Boileau, Pierre and Thomas Narcejac

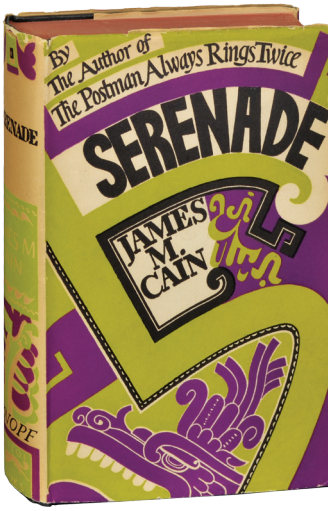
Le Roman Policier



Paris: Payot, 1964. First French Edition, and only edition to our knowledge. Inscribed on the front free endpaper by both authors to translator and French crime fiction scholar Igor B. Maslowsky and his wife. Very Good+ in photo-illustrated wrappers, with the slightest lean and faint creasing in a couple of spots.

The great crime fiction team of Boileau and Narcejac—the novelists who penned the sources for *Diabolique* and *Vertigo*—switch to bibliophilic nonfiction here to provide something of a French response to Haycraft and Queen's *Murder for Pleasure*. The book carefully lays out a history of the detective novel from its origins to the early 1960s, covering a wide variety of topics, and with an important inclusion: the advent of the French "Roman Policier." An index at the rear breaks down the key authors, divided into "precursors," British authors, American authors, French authors, suspense, "modern," espionage, and humor. An attractive copy of a title which has no English language counterpart.

$1650



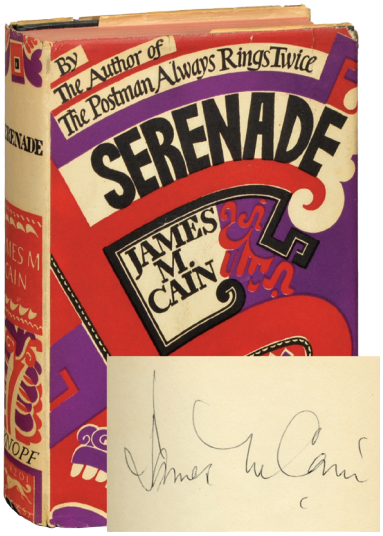
40. Cain, James M.

Serenade

New York: Alfred A. Knopf, 1937. First Edition. Fine in a exceptionally bright, Near Fine example of the purple-and-green variant of the jacket. Slightest toning to the spine panel, just a touch of wear at the crown, else an exceptional copy.

One of Cain's least-appreciated novels, a hard-boiled story about a dethroned opera singer who meets the love of his life while wasting away in rural Mexico, then attempts a return to fame. Basis for the 1956 film directed by Anthony Mann and starring Mario Lanza and Joan Fontaine.

$2850



41. Cain, James M.

Serenade

New York: Alfred A. Knopf, 1937. First Edition. **Boldly signed by the author on the title page.** Near Fine in a Very Good plus, price-clipped dust jacket. Jacket is the red variant, quite bright, with a bit of color fading on the spine panel, small chips and a few closed tears at the extremities, and some small tape shadows from old reinforcements are present on the verso. An attractive copy overall, and quite uncommon to find signed.

$2500

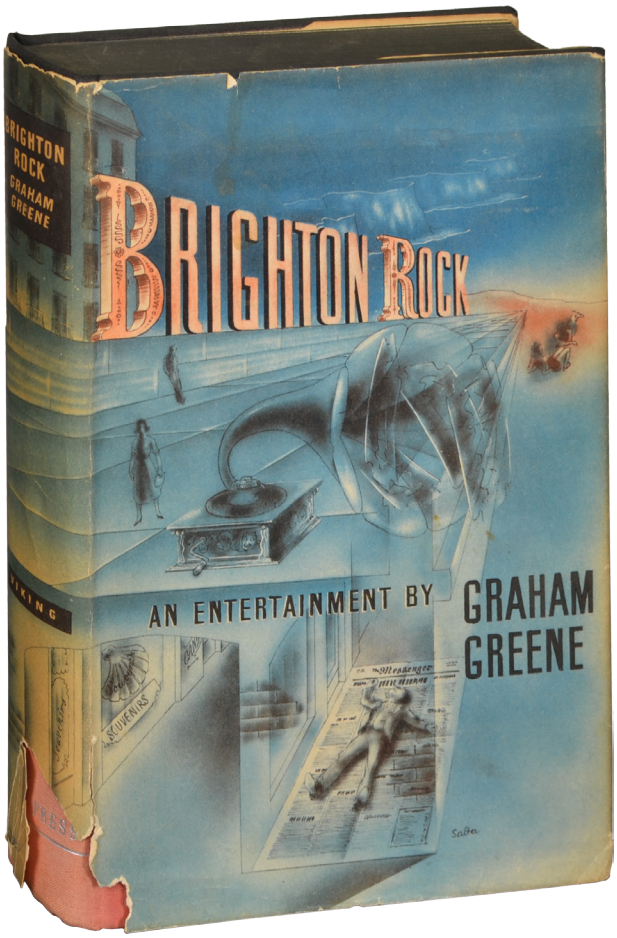
42. Greene, Graham

Brighton Rock

New York: The Viking Press, 1938. First American Edition, preceding the UK edition by one month. About Fine in a Very Good example of the scarce dust jacket. Book is as Fine as they come, with only a pinkie-size discoloration at the heel to note. Jacket is bright, with some light toning to the spine and rear panel, minute wear at the corners, and a thumb-size chip at the heel with an associated crease.

Probably the greatest of the author's "entertainments," basis for the highly underrated 1947 British film noir written for the screen by Greene and Terence Rattigan, and starring Richard Attenborough and Nigel Stock.

$2750





The dedication copy

43. MacDonald, John D.

The Deep Blue Good-by

Philadelphia: J.B. Lippincott, 1975. First Edition in hardcover in the US, published as a paperback original by Fawcett in 1964. **Inscribed by MacDonald to the dedicatee, editor Knox Burger, on the dedication page. The printed dedication reads, "For Knox Burger / McGee's first editor," below which MacDonald has written in red ink, "And only editor? / John D."** Also laid in is a publisher's proof of the dedication page, clearly a little additional gift from the author to his friend and colleague.

Lastly, laid in is a typed letter signed from Royce H. Allen, writer for *Mystery Scene,* to Burger, dated October 29, 1991, regarding an interview conducted with Burger for the magazine.

Top page edges slightly dusty, else Near Fine in a bright, about Near Fine dust jacket. Some fading to the top edges of the boards; jacket is lightly worn at the extremities. A very colorful example. Travis McGee.

$3500



Sammy Davis, Jr.'s presentation copy

44. Odets, Clifford (playwright) Sammy Davis, Jr. (starring)

Golden Boy

New York: Elkins Production International Corporation, 1963. Sammy Davis Jr.'s presentation copy of his working script for the 1964 Broadway musical.

Clifford Odets originally wrote the play under the auspices of the Group Theatre in 1937, which led to a film version in 1939 starring William Holden. In 1962 Broadway producer planned a musical version of the play built specifically around Sammy Davis, Jr., and lured Odets out of semi-retirement to write the dialogue, changing the prize-fighter character at the center of the story from an Italian American to an African American. Odets died in the midst of pre-production, and William Gibson was hired to complete the script, with music by Lee Adams and Charles Strouse. The new version endured many drafts, but finally emerged as a much more aggressive version of Odets' more noble vision, wherein Davis' character has an explicit affair with his manager's wife. This sort of content, along with an urban jazz score and several mentions of Malcolm X, took audiences of the mid-1960s aback, but the play still held its ground and ran for 588 performances after opening at the Majestic Theatre on October 20, 1964. Nominated for 4 Tony Awards, including Best Musical and Best Actor (Davis). Bound in red studio wrappers, which are in turn bound in a black leather presentation spring binder with gilt titles and design, with Davis' name at the bottom right corner of the front board. Title page present, with credits for Sammy Davis, Jr., Odets, Strouse, and Adams. 130 leaves, mimeograph, dated February 1963. Pages, wrapper, and presentation spring binding all Near Fine.

$1650

Actress Ruth Ford's copy

45. Spark, Muriel (novel) Jay Presson Allen (playwright)

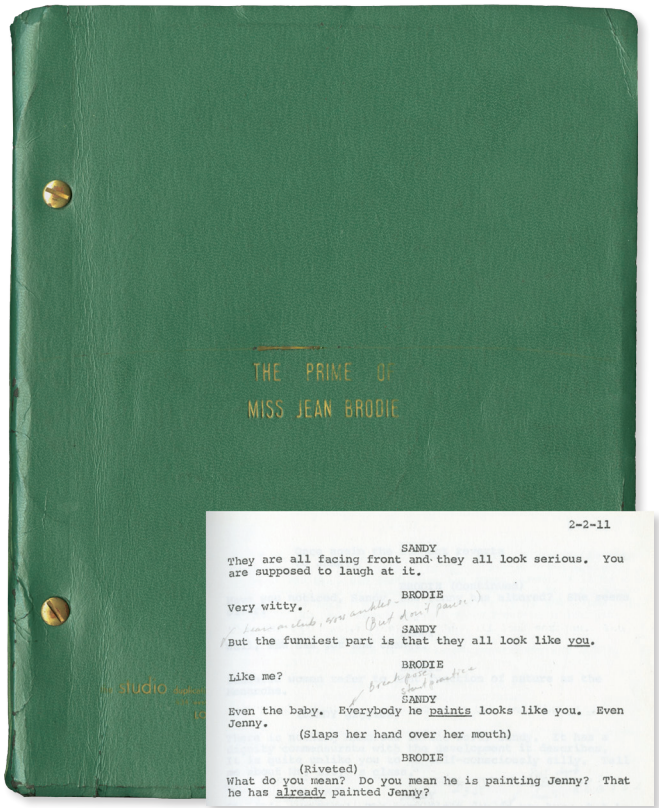
The Prime of Miss Jean Brodie

New York: 1968. Original script for the 1968 Broadway play based on the 1962 novel by Muriel Spark, written by Jay Presson Allen (here under the name Jay Allen), and produced one year after the film version in 1962 (also written by Allen).

From the collection of actress Ruth Ford, who considered the play but ultimately did not perform in it. Several holograph pencil corrections to dialogue throughout in an unknown hand. Winner of the Tony Award for Best Actress (Zoe Caldwell).

Dark green Studio Duplication Service leatherette wrappers, title in gilt on the front wrapper. Title page present, with credits for novelist Spark and playwright Allen, noted in holograph black ink as copy No. 5. 104 leaves, mechanically reproduced. Pages Near Fine, wrapper Very Good plus with lightly yapped edges, bound with two gold brads.

$650



46. Wood, Edward D., Jr. (director)
Bela Lugosi, Lyle Talbot, Daniel Davis (starring)
Glen or Glenda

Los Angeles: Screen Classics, 1953. Original one sheet poster for the 1953 film. Director Ed Wood, Jr.'s auspicious feature film debut took on a subject no less controversial than tranvestites, one of the few new subjects still available by that time. Originally titled *I Changed My Sex,* and generally considered one of the worst films of all time, the film has still maintained a solid cult following over the decades due to Wood's decidedly distinctive style and z-budget production values. Ephemera from the film of any kind is rare.

The aim of the film's producer, George Weiss, was to capitalize on the story Christina Jorgensen, who in 1952 became the first man widely known to undergo sex reassignment surgery. The film's first half guides the viewer down a crooked path that includes multiple narration techniques, BDSM pornography, and a buffalo stampede in order to convey a story about a man named Glen who wishes to become a transvestite, struggling to gain acceptance from his girlfriend. The second half, added largely at the demand of the distributor to include sex change in the content, is about a pseudohermaphrodite named Alan who fights his way through World War II in women's underwear, finally returning from the conflict to have the surgery he/she has always desired.

Near Fine, 27 x 40 inches, folded.

$5500





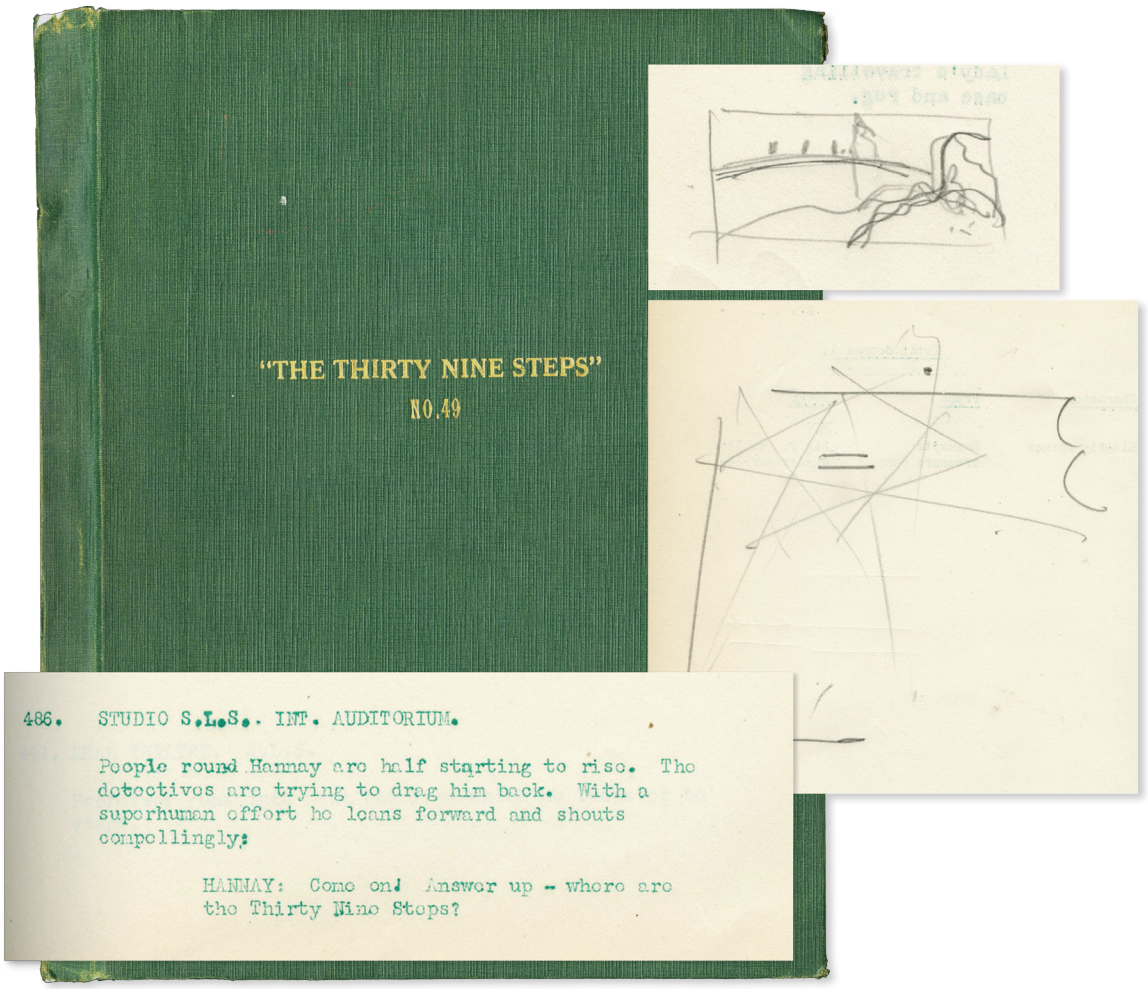
47. Wood, Edward D., Jr. (director)
Bela Lugosi, Lyle Talbot, Daniel Davis (starring)
Glen or Glenda

Los Angeles: Screen Classics, 1953. Set of 14 vintage still photographs from the 1953 film.

The photos cover most key elements from the film, including narrator Lugosi in his armchair, Glenda in her new angora sweater, the doctor in front a female physiology chart, the surgery, and the luckless woman involved with Glen.

All photos vintage silver gelatin prints, Very Good plus to Near Fine, 8 x 10 inches.

$4500



48. HITCHCOCK, ALFRED (DIRECTOR)
JOHN BUCHAN (NOVEL)
CHARLES BENNETT, IAN HAY (SCREENWRITERS)
ROBERT DONAT, MADELEINE CARROLL (STARRING)
THE THIRTY NINE STEPS

London: Gaumont British Picture Corporation, circa 1934–1935. An early working draft script from the classic 1935 espionage film, ultimately released as *The 39 Steps*. A deluxe working copy, in its original green cloth binding labeled "No. 49" in gilt below the title on the front board. Typical for Gaumont, and certainly for Hitchcock, the script is minutely detailed, 169 pages divided into 501 scenes, and 69 pages of detailed "Dope Sheets" that describe every prop and production planning event. Present also are two scenario sketches in holograph pencil, on the verso of pp. 19 and 29 of the "dope sheet" section. We believe these drawings to be in Hitchcock's hand, as they compare favorably to other other known examples.

The success of *The Man Who Knew Too Much* in 1934 took Alfred Hitchcock to a new level of fame, and *The 39 Steps*, based on John Buchan's bestselling novel, sealed his reputation as the master of the thriller. Arguably the genesis for all espionage films and thrillers to follow, a breathless ride across Europe, wherein an innocent man tries to discover—while dodging bullets—what exactly the 39 steps are, and why everyone, including the police, are after him. From the collection of Greg Smith, who produced the superb but little-seen 1978 British film version of the story, with Robert Powell in the role of "Hannay." Scripts for Hitchcock films are rare, as the director generally gathered them up and got rid of them to avoid advance knowledge of their content. We have handled several Hitchcock production scripts in the past 15 years, but none from the British period, and certainly none of this vintage.

Green cloth, bound for use on the film. Title page with no date and, as is typical for Hitchcock films, no screenwriting credits. Roneograph, green ink. Very Good plus, binding stabilized with a few small repairs.

Criterion 56. BFI 100, No. 4.

$35,000

49. BERNARD, RAYMOND (DIRECTOR)
VICTOR HUGO (NOVEL)
CHARLES VANEL (STARRING)
LES MISERABLES



Paris: Pathé Consortium Cinéma [Pathé-Natan], circa 1951 [1934]. Large French two-sheet, illustrated by D. Olere for the 1951 re-release of the 1934 film directed by Raymond Bernard, starring Harry Baur (as Jean Valjean) and Charles Vanel (as Javert), with cinematography by Jules Kruger.

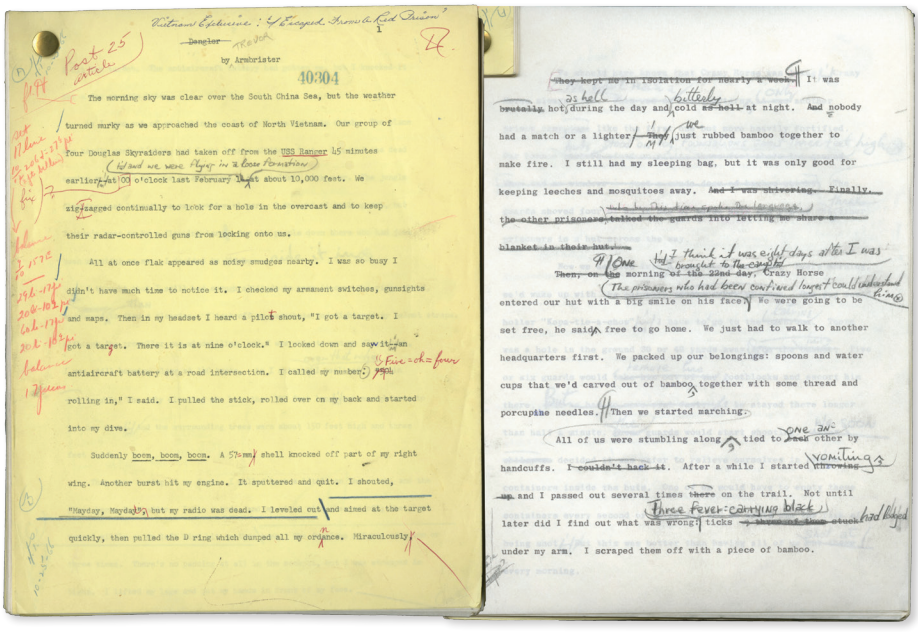
In our estimation, the grandest poster for the grandest film rendition of Victor Hugo's enduring classic. Originally released at a length of nearly 5 hours as 3 separate films, over a period of 3 weeks, between February 3, 1935 and February 23, 1935. The length of the film allowed Bernard to adapt the novel in depth, bringing to the French screen a strategy for screening successfully established by Fritz Lang in Germany with *Dr. Mabuse der spieler* (1922) and *Metropolis* (1927).

The credit on the poster is for Pathé Consortium Cinéma, the distributor that according to IMDB handled the re-release of the film in 1951, as it did with many Pathé-Natan titles subsequent to that studio's collapse in 1942. The 1934 release of the film was advertised with 3 different posters in the two-sheet format, this re-release presumably with only one (and presumably for a single screening that required a sack lunch).

47 x 63 inches, linen-backed. Very Good to Near Fine overall, colors extremely bright.

Criterion Eclipse 4.

$1500



50. [HERZOG, WERNER] DENGLER, DIETER AND TREVOR ARMBRISTER
DENGLER [VIETNAM EXCLUSIVE: I ESCAPED FROM A RED PRISON]

1966. Heavily corrected original typescript for a story by Dieter Dengler and ghost-writer Trevor Armbrister, "Dengler" (here with the hand-corrected title, "Vietnam Exclusive: I Escaped from a Red Prison"). The story first appeared in the December 3, 1966 issue of *The Saturday Evening Post*, and was adapted many years later by noted German director Werner Herzog for his 1997 documentary film, *Little Dieter Needs to Fly*, then remade by him in 2006 as a dramatic version titled *Rescue Dawn*, starring Christian Bale as Dengler.

Source material for Herzog's films, which are often highly improvised affairs, is rare. This manuscript is the earliest corrected form of the story that would be adapted into two of his finest efforts.

64 leaves on white stock with yellow revision pages inserted throughout, with profuse substantive holograph corrections in pencil, red pencil, black ink and red ink throughout. Title page integral with the first page of text, rubber-stamped No. 40304.

$7500

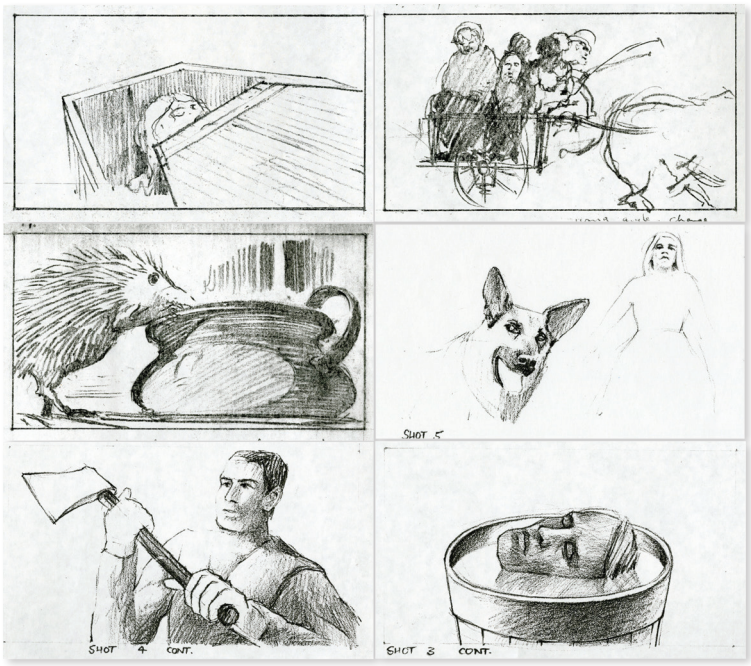
51. Jordan, Neil (director, screenwriter) Angela Lansbury, David Warner (starring) Anton Furst (production designer) Roger Morton (still photographer)

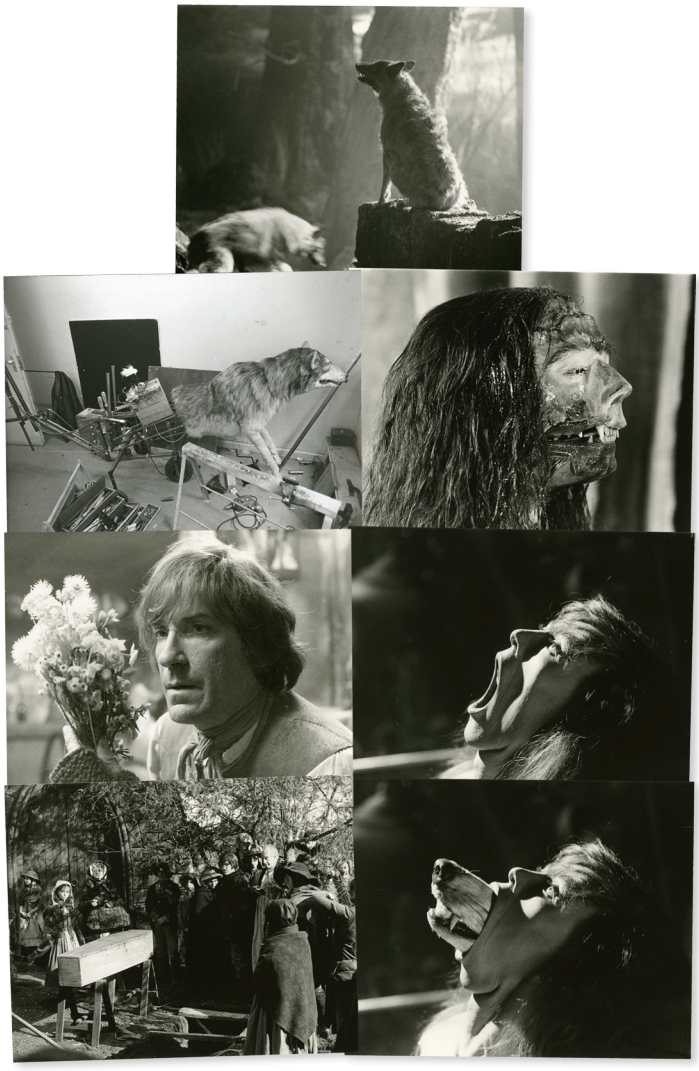
The Company of Wolves

London: ITC / Cannon Film Distributors, 1984. Set of 30 storyboard drawings on A3 sheets the 1984 film. Neil Jordan's second feature as a director, a werewolf tale steeped heavily in metaphor, abstractly blending in elements of "Little Red Riding Hood" along the way.

Near Fine condition. 11.75 x 16.5 inches, 4 panels per A3 sheet, most with drawings but a few empty.

$550





52. Jordan, Neil (director, screenwriter) Angela Lansbury, David Warner (starring) Anton Furst (production designer) Roger Morton (still photographer)

The Company of Wolves

London: ITC / Cannon Film Distributors, 1984. Set of 30 original vintage still photographs from the set of the 1984 film, including several candid shots of the cast, crew, and the special effects used in the film.

All photos in Fine condition, 8 x 10 inches, each numbered in ink or with photographer's stamp at the verso.

$475

53. THURBER, JAMES

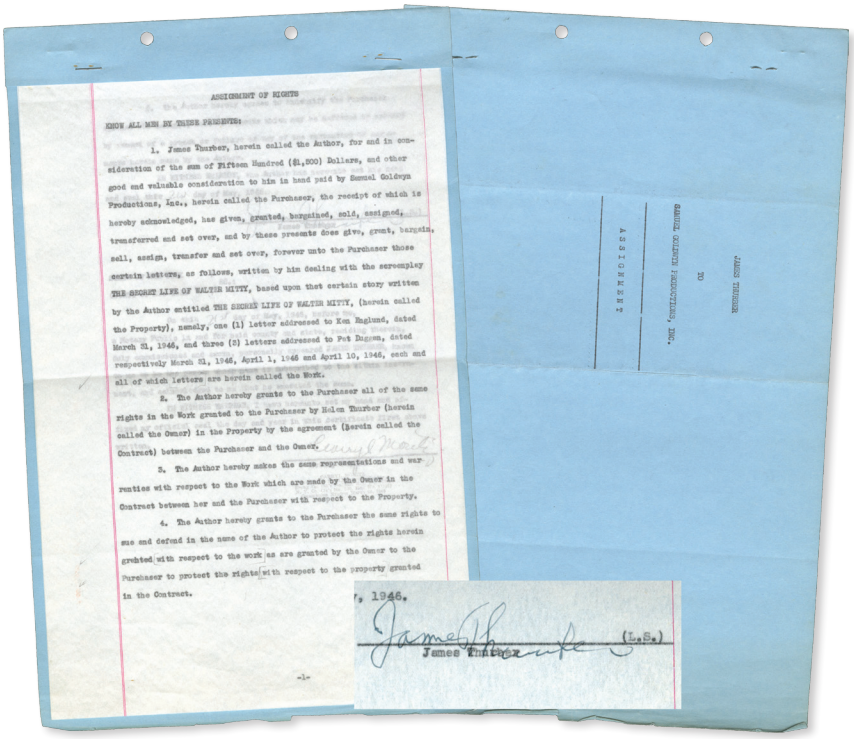
SIGNED CONTRACT SELLING FILM RIGHTS FOR THE SECRET LIFE OF WALTER MITTY TO SAMUEL GOLDWYN PRODUCTIONS

1946. Contract signed by James Thurber, dated May 21, 1946, releasing the film rights to his short story, "The Secret Life of Walter Mitty," for a sum of $1500.

The film version, released in 1947, was ultimately directed by Norman Z. McLeod, written for the screen by Ken Englund and Everett Freeman, and starred Danny Kaye, Virginia Mayo, Ann Rutherford, and Boris Karloff.

2 leaves, 13 x 8 inches, carbon typescript on onionskin stock, in a light blue folding contract wrapper that reads "JAMES THURBER / TO / SAMUEL GOLDWYN PRODUCTIONS, INC. / ASSIGNMENT," and the name of the attending law firm printed at the bottom. Very Good condition with only minor wear to note.

$1250



ASSIGNMENT OF RIGHTS

KNOW ALL MEN BY THESE PRESENTS:

1. James Thurber, herein called the Author, for and in consideration of the sum of Fifteen Hundred ($1,500) Dollars, and other good and valuable consideration to him in hand paid by Samuel Goldwyn Productions, Inc., herein called the Purchaser, the receipt of which is hereby acknowledged, has given, granted, bargained, sold, assigned, transferred and set over, and by these presents does give, grant, bargain, sell, assign, transfer and set over, forever unto the Purchaser those certain letters, as follows, written by him dealing with the screenplay THE SECRET LIFE OF WALTER MITTY, based upon that certain story written by the Author entitled THE SECRET LIFE OF WALTER MITTY, (herein called the Property), namely, one (1) letter addressed to Ken Englund, dated March 21, 1946, and three (3) letters addressed to Pat Dagem, dated respectively March 21, 1946, April 1, 1946 and April 10, 1946, each and all of which letters are herein called the Work.

2. The Author hereby grants to the Purchaser all of the same rights in the Work granted to the Purchaser by Helen Thurber (herein called the Owner) in the Property by the agreement (herein called the Contract) between the Purchaser and the Owner.

3. The Author hereby makes the same representations and warranties with respect to the Work which are made by the Owner in the Contract between her and the Purchaser with respect to the Property.

4. The Author hereby grants to the Purchaser the same rights to sue and defend in the name of the Author to protect the rights herein granted with respect to the work as are granted by the Owner to the Purchaser to protect the rights with respect to the property granted in the Contract.

, 1946.

James Thurber (L.S.)

-1-

JAMES THURBER
TO
SAMUEL GOLDWYN PRODUCTIONS, INC.
ASSIGNMENT



LA PETITE ILLUSTRATION

Revue hebdomadaire

UNE ANTICIPATION DE LA CITE FUTURE A L'ECRA

MÉTROPOLIS

ABONNEMENT ANNUEL

MÉTROPOLIS

54. LANG, FRITZ (DIRECTOR, SCREENWRITER) THEA VON HARBOU (SCREENWRITER)

METROPOLIS IN LA PETITE ILLUSTRATION

Paris: Imp. de l'Illustration, 1928. About Fine in photo-illustrated wrappers, with 20 sepia-toned stills from Fritz Lang's 1927 masterpiece. *La Petite Illustration* was a weekly magazine that published extended reviews of new films in Paris along with novels and poetry. This special 12-page issue (dated March 3, 1928) is dedicated entirely to Lang's *Metropolis*. The French premiere of the film was on October 14th, 1927, screened at L'Imperial for three months. In March of 1928, the film had a one-week revival at the same theater. This issue of *La Petite Illustration* was printed in conjunction with that event, with extraordinary still images throughout. A glimpse into the first French reaction to the most expensive and ambitious film of the Silent era, one that has come to define visually nothing less than Europe in the 1920s in terms of Expressionism, Art Deco, Modernism, utopian/dystopian philosophy, and socialism.

10 pages, self-wrappers, saddle-stitched, 8 x 11.75 inches.

$1250

55. De Haas, Arline

The author's manuscript archive, including several treatments, working notes, and a production script for The Jazz Singer

An archive of manuscript material and work-related ephemera belonging to Arline de Haas, noted author of the photoplay edition for the first talking film, *The Jazz Singer* (1927), including her original treatment, film script, and manuscript drafts for the novelization of the film that was a fundamental and multi-level shift in the world's conception of cinema and dramatic storytelling. The author's archive contains over 100 pieces, three-quarters of which are manuscript material.

The conception of the *The Jazz Singer* began in 1917 when playwright Samson Raphaelson saw popular stage performer Al Jolson, a Russian-born Jew, perform in blackface as part of a performance of *Robinson Crusoe* in Illinois. Raphaelson was taken with Jolson's voice, which he described as having an intensity he had seen before only among synagogue cantors, and wrote a story about that juxtaposition, based on Jolson's life and called "The Day of Atonement." He developed the story into a play, the rights to which were purchased by Warner Brothers with the idea of having George Jessel in the lead role. When Jessel's involvement became problematic, Jolson was offered the part.

The life-meets-art aspect of the film's pre-production was soon joined by an equally radical new concept—the advent of the talking picture. The first two films by Warner Brothers using Vitaphone were released in late 1926, but both only contained sound for musical numbers. With *The Jazz Singer,* Warner Brothers planned to deploy a new kind of presentation, a complex means of introducing synchronized human speech to film audiences that involved 15 reels and 15 sound discs, along with expert manipulation by the projectionist throughout the screening. *The Jazz Singer* would be the film to introduce the new medium.

Photoplay editions were already a big business in 1927, and most major silent film releases were accompanied by a novelization that included photos from the film. These books sold extremely well, as a large percentage of the American population had no access to movie houses. Thus the photoplays acted both as an extension of and advertisement for new films.

As part of the complex and ambitious release campaign for *The Jazz Singer,* Warner Brothers hired Arline de Haas, an established columnist and photoplay writer, to do the novelization for the film such that the two would be released simultaneously. The ambition of the release had not only to do with its controversial subject matter and it's new sound format, but also with its conveyance of a new concept to moviegoers: the musical. The film was not only a success, but literally a 3-level paradigm shift in the way the public would experience entertainment.

A good portion of this archive relates to Ms. De Haas' work on *The Jazz Singer,* including the production script she worked from, her original notes for synopses and catch phrases, her original treatment manuscript, and 2 mimeograph drafts with holograph corrections throughout.

The remainder of the author's archive includes some 45 manuscripts (consisting of corrected typescripts, hand written manuscripts, and corrected mimeographs), her magazine and newspaper publications, magazine proofs for her serials, and photographs relating to the films she serialized and novelized, as well as her nonfiction subjects.
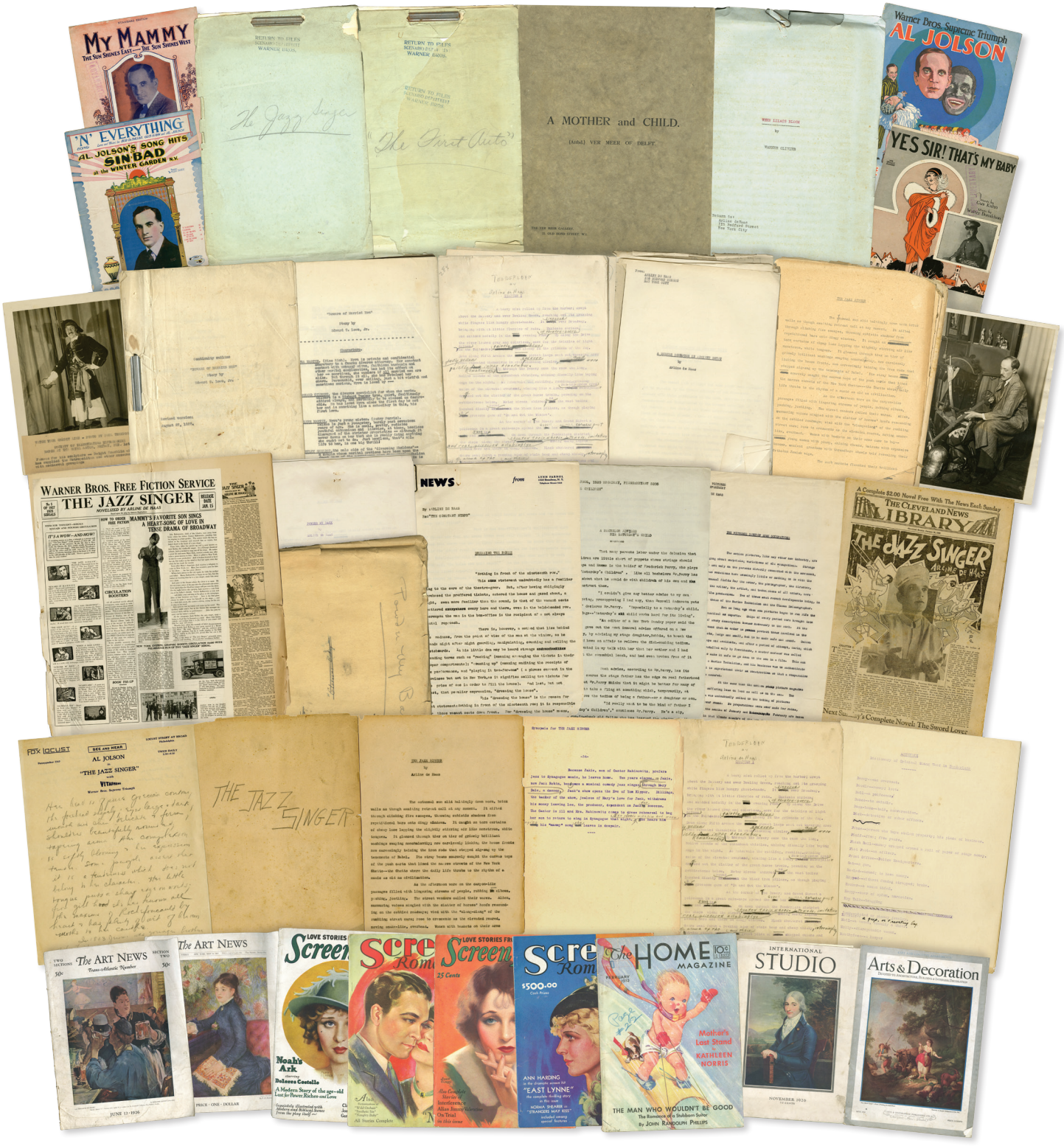
The manuscript material in the archive relates to the following films: *The Jazz Singer* (1927), *The First Auto* (Roy del Ruth, 1927), *Tenderloin* (Michael Curtiz, 1928), and *Glorious Betsy* (1928), *Noah's Ark* (Michael Curtiz, 1928), *Powder on My Back* (Roy del Ruth, 1928), *Beware of Bachelors* (Roy del Ruth, 1928), *Beware of Married Men* (Archie Mayo, 1928), *My Man* (Archie Mayo, 1928), and *On with the Show* (1929).

The last category of manuscript material relates to the author's fiction and (mostly) nonfiction writing and associated notes, photographs, and letters, consisiting of everything from profiles on artists (sculptor Benjamin T. Kurtz and theatrical impresario Arthur Wing Pinero) to high-minded Hollywood insider articles (actress Loretta Higgins, actor Sydney Greenstreet, costume design, essays on the nature of cinema and theatre, theatre reviews).

Full provenance and details regarding the archive are available on request.

$45,000

Film


MY MAMMY
THE SUN SHINES EAST — THE SUN SHINES WEST
'N' EVERYTHING
AL. JOLSON'S SONG HITS
SIN-BAD
at the WINTER GARDEN N.Y.
The Jazz Singer
"The First Auto"
A MOTHER and CHILD.
Warner Bros. Supreme Triumph
AL JOLSON
YES SIR! THAT'S MY BABY
WARNER BROS. FREE FICTION SERVICE
THE JAZZ SINGER
NOVELIZED BY ARLINE DE HAAS
MAMMY'S FAVORITE SON SINGS A HEART-SONG OF LOVE IN THESE DRAMA OF BROADWAY
NEWS
THE CLEVELAND NEWS
LIBRARY
THE JAZZ SINGER
ARLINE DE HAAS
FOX LOCUST
SEE AND HEAR
AL JOLSON
in
"THE JAZZ SINGER"
with
VITAPHONE
THE JAZZ SINGER
The Art News
Trans-Atlantic Number
JUNE 12-1926
Screen Romances
LOVE STORIES
Noah's Ark
Dolores Costello
Screen Romances
LOVE STORIES
25 Cents
Screen Romances
$500.00
ANN HARDING
in
"EAST LYNNE"
HOME MAGAZINE
FEBRUARY 1923
Mother's Last Stand
KATHLEEN NORRIS
THE MAN WHO WOULDN'T BE GOOD
By JOHN RANDOLPH PHILLIPS
INTERNATIONAL STUDIO
NOVEMBER 1920
Arts & Decoration

56. [Chandler, Raymond]

A collection of material documenting the entirety of Raymond Chandler's contribution to cinema 1942–1951

A collection of one sheet posters, half sheet poster, insert posters, lobby cards, and still photographs, 31 pieces in all, documenting the entirety of Raymond Chandler's brief but sensational 11-film contribution to cinema between 1942 and 1951, every film released during his lifetime.

Represented are all the crime and film noir adaptations of the Philip Marlowe novels during this period (*The Falcon Takes Over, Time to Kill, Murder, My Sweet, The Big Sleep, Lady in the Lake,* and *The Brasher Doubloon*), as well as Chandler's classic adaptation of James M. Cain's *Double Indemnity,* his only original screenplay (*The Blue Dahlia*) and the three dramas for which he worked as a screenwriter adapting a novel (*The Unseen, Wait Until Tomorrow,* and *Strangers on a Train*).

In chronological order, the collection includes:

Time to Kill (1942) - 1 lobby card. The first film adaptation of Chandler's second novel, *Farewell, My Lovely.*

The Falcon Takes Over (1942) - Insert poster. The first film adaptation of Chandler's third novel, *The High Window.*

Murder, My Sweet (1944) - Insert poster. The second—and definitive—adaptation of *Farewell, My Lovely,* and the first to identify the protagonist under Chandler's intended name, Philip Marlowe.

Double Indemnity (1944) - Complete set of 8 lobby cards. Chandler's first work as a screenwriter, a classic adpatation of James M. Cain's novella of the same name, and a cornerstone of American film noir.

And Now Tomorrow (1944) - Half sheet. Chandler's second adaptation as a screenwriter and only straight drama, based on the novel by Rachel Field.

The Unseen (1945) - One sheet. Chandler' third adaptation as a screenwriter, based on the Ethel Lina White thriller, *Midnight House* (published in the US as *Her Heart in Her Throat*).

The Big Sleep (1946) - One sheet. The first adaptation of Chandler's first novel (the book that introduced Marlowe to the world), directed by Howard Hawks and starring Humphrey Bogart and Lauren Bacall, with a screenplay by William Faulkner and Leigh Brackett. A cornerstone of American film noir.

The Blue Dahlia (1946) - 5 lobby cards. Chandler's only original screenplay, considered by many to be his "missing crime novel," a non-Marlowe noir about a soldier who comes home from the war to find his life radically rearranged.

Lady in the Lake (1947) - Half sheet (Style A), 8 x 10 inch still photograph, and a complete lobby card set. The first adaptation of Chandler's fourth novel, an unusual and ambitious film noir directed by and starring Robert Montgomery, wherein the entire film is seen literally from Philip Marlowe's perspective. Included with the lobby cards are key images showing how we only see Marlowe (played by Montgomery) in reflections and mirrors.

The Brasher Doubloon (1947) - Insert poster. The second—and definitive—adaptation of Chandler's third novel, *The High Window.* Perhaps the most unusual and atmospheric of the classic noir adaptations of Chandler, directed by John Brahm.

Strangers on a Train (1951) - Lobby card. Chandler's classic adaptation of Patricia Highsmith's first novel (published the same year), directed by Alfred Hitchcock. An important intersection of three very different masters of the thriller genre, and yet another cornerstone film noir. The image on this key lobby card shows characters Guy Haines and Bruno Anthony, with Bruno holding the gold lighter that will ultimately prove to be his undoing.

All items in Very Good to Near Fine condition. One sheet posters for *The Unseen* and *The Big Sleep* have undergone a small amount of professional restoration and are linen-backed.

$25,000


Menace More Deadly Than "The Uninvited"!
"THE UNSEEN"
JOEL McCREA
GAIL RUSSELL
HERBERT MARSHALL
A WARNER HIT!!!
HUMPHREY BOGART AND LAUREN BACALL
The picture they were born for.
"THE BIG SLEEP"
MARTHA VICKERS · DOROTHY MALONE
HOWARD HAWKS PRODUCTION
THE FALCON TAKES OVER
GEORGE SANDERS
LYNN BARI
JAMES GLEASON
ALLEN JENKINS
HELEN GILBERT
MEET THE NEW DICK POWELL!
TWO-FISTED HARDBOILED TERRIFIC!
Dick POWELL
Claire TREVOR
Anne SHIRLEY
"SOME WOMEN CAN'T STAND CATS... With Me It's Men!"
THE BRASHER DOUBLOON
GEORGE MONTGOMERY · NANCY GUI
M-G-M presents a Revolutionary motion picture: The most amazing since Talkies began!
YOU and ROBERT MONTGOMERY
Lady in the Lake
AUDREY TOTTER · LLOYD NOLAN
TOM TULLY · LEON AMES
FRED MacMURRAY BARBARA STANWYCK EDWARD G. ROBINSON
DOUBLE INDEMNITY
ALAN LADD VERONICA LAKE WILLIAM BENDIX
THE BLUE DAHLIA
MURDER, MY SWEET
OTTO KRUGER
MILES MANDER
MIKE MAZURKI
DOUGLAS WALTON
DON DOUGLAS
ALFRED HITCHCOCK'S "Strangers on a Train"
FARLEY GRANGER · RUTH ROMAN · ROBERT WALKER
ALAN LADD · LORETTA YOUNG
In a Drama from the Best-Seller by RACHEL FIELD
LADD'S BACK!
"AND NOW TOMORROW"
A Paramount Picture
SUSAN HAYWARD · BARRY SULLIVAN · BEULAH BONDI · CECIL KELLAWAY · Directed by IRVING PICHEL

57. [Drugs and Cinema]

Collection of original cinema ephemera representing a cross-section of the history of drug use in cinema from the Silent era through to the late 1980s

Collection of posters and lobby cards illustrating the history of drug use as portrayed in cinema, beginning with the Silent era, moving through to the drug scare era of the 1930s–1950s, the experimentation era of the early 1960s, the explosion of drug culture-related films just prior to and following the Summer of Love in 1967, and the films of the late 1970s and 1980s, where drug culture was so accepted as to be a realistic context for any kind of story. Featured are 73 items representing 21 films made throughout this period by Poverty Row studios, Hollywood studios, and the the independent studios that emerged after the collapse of the Hollywood system in the early 1960s. Key to the collection are a rare hand-tinted lobby card from a lost silent film, a rare Mexican poster for a highly regarded Argentinian neo-realist film, and a striking Japanese one sheet from the seminal 1967 Roger Corman film, *The Trip*. Included in the collection are the following:

A rare and striking lobby card from *Human Wreckage* (1923), an independently produced silent film made by Dorothy Davenport, wife of Silent era superstar Wallace Reid, who died of a morphine overdose. Also, a still photo depicting opium use, from the 1923 silent film, *Java Head*.

One sheet posters, heralds, and lobby cards from several films of the 1930s and 1940s that amount to anti-drug exploitation, including *The Pace That Kills* (1935, cocaine), *Marihuana* (1936, bleak exploitation classic making a case for a hard connection between marijuana and prostitution), *Devil's Harvest* (1942, marijuana), and *She Shoulda Said No* (1949, government-issue propaganda showing the evils of marijuana use).

A rare Mexican poster from an Argentinian film, *The Marihuana Story* (1950, León Klimovsky) wherein a respected surgeon is plunged into a nightmarish world after his wife, a marijuana addict, dies in a nightclub. Investigating the seedy world his wife called home, he is subjected to every form of violence and non-voluntary drug administration imaginable, resulting in what may be one of the first "flashbacks" depicted onscreen. An entry at the 1951 Cannes Film Festival, today apparently lost.

The 1960s focused on less paranoid and more "socially aware" drug-related stories. Included from this era are 4 items: one sheet poster from an unusual film about a government investigation into amphetamine use in long-haul trucking, *Death in Small Doses* (1957); one sheet and a set of still photos for *Monkey on My Back* (1957), a biopic about Barney Ross, a World War II hero and champion boxer whose life came unraveled due to morphine addiction; a window card and lobby card set for *Stakeout on Dope Street* (1958), a stark, noirish crime film about three teenagers who come upon a briefcase containing heroin and decide to sell it themselves; and a one sheet poster for *Hallucination Generation* (1966), in which an elderely George Montgomery plays a sleazy merchant on the Spanish isles who takes it upon himself to corrupt an innocent young boy with hallucinogenic drugs.

A set of lobby cards from a highly unusual and prescient comedy, *Movie Star American Style; or, LSD, I Hate You* (1966) which, along with the aforementioned *Hallucination Generation*, anticipated the LSD craze by about a year, including a tinted "trip" sequence "in hilarious LSD color."

One sheet poster from Roger Corman's seminal *Summer of Love* drug film, *The Trip* (1967), and a set of posters and lobby cards from *Way Out* (1967), a documentary-esque, unsentimental account of two men who drift into heroin addiction together, cast with non-actors who were former heroin users.

One sheet poster and insert poster for *The Hooked Generation* (1968), a Hollywood response to the "insider" films about drug use that began coming out in 1967, with drug users shown as harshly drawn caricatures; and half sheet poster from *Mary Jane* (1968), a thoughtful independent film starring Fabian about a school considering the possibility of allowing marijuana use.

One sheet posters for three films from the late 1960s and 1970s that are not so much films about drug use as they are stories told through the established lens of hippie culture, and told from that culture's perspective rather than the perspective of those who feared it: *Wild in the Streets* (1968), a truly psychedelic fantasy wherein teenagers take over the US Congress, elect a rock star, and throw everyone over 30 years of age into concentration camps; *Sign of Aquarius* (1970), a story set in Cleveland during the winter of 1969, depicting a hippie commune just doing what hippies do—releasing an underground newspaper, arguing politics among themselves, using drugs, and having love-ins; and *Zachariah* (1971), a cult classic by two members of the Firesign Theatre that retells Hesse's *Siddhartha* as a psychedelic Western in a mode that emulates *El Topo* and predicts the bigger-budget (and somewhat less important) big-budget films that would follow, *Tommy* and *Hair*.

Lastly, a one-sheet poster from a chilling release from Troma, *Story of a Junkie* (1987), showing the drug culture film come full cycle, where drugs are no longer frightening, explosive, or cool, but simply a way of life. A graphic and unsparing portrait of junkie life during the rough-and-tumble days of mid-1980s Manhattan.

$20,000


they lived for the night...and tripped till dawn!
SIGN OF AQUARIUS
FIFTEEN HOT BLOODED HOT TEMPERED YOUNG DROP-OUTS LIVING TOGETHER IN ONE ROOM!
It's the story of a desperate man. It's the story of a desperate society.
STORY OF A JUNKIE
THIS STORY OF KIDS AND DRUGS IS JUST TOO TRUE TO BE GOOD!
SEE IT TODAY... AS IF THERE WERE NO TOMORROW!
WAY OUT
A head of his time
ZACHARIAH
The First Electric Western
MARIHUANA
WEED WITH ROOTS IN HELL
NOT RECOMMENDED FOR CHILDREN
WEIRD ORGIES WILD PARTIES
A FILM THAT DARES TO TELL THE TRUTH!
LILA LEEDS
THE GIRL WHO KNOWS
"She SHOULDA SAID NO!"
Their bag— supplying the HOOKED Generation
death in small doses
PETER GRAVES MALA POWERS
SHOCK by SHOCK it jabs like a hopped-up needle!
MONKEY ON MY BACK
The Story of Barney Ross
A VICIOUS RACKET WITH IT'S ARMS AROUND YOUR CHILDREN!
SIN DEGRADATION VICE INSANITY DEBAUCHERY
THE TRUTH ABOUT.... MARIJUANA
THE SMOKE OF HELL!
DEVIL'S
MARIHUANA
EL TABACO NEGRO del DIABLO
PEDRO LOPEZ LAGAR
ESPANTOSO! CRUDO! CRUEL! TRAGICO! EXPLOSIVO!
QUE PLACER SACAN! QUE DOLOR EXPRIMENTAN! QUE MUERTE RECIBEN LOS ADICTOS!
TONIGHT YOU ARE INVITED TO A 'PILL PARTY'
You will experience every jolt... every jar of a Psychedelic Circus...The Beatniks...Sicknicks... and Acid-Heads...and you will witness their ecstasies, their agonies and their bizarre sensualities...You will be hurled into their debauched dreams and frenzied fantasies!
FOR THE ADULT MINDED...
HALLUCINATION GENERATION
a Love Story of Dream THE TRIP
白昼の幻想
Just When The Sounds Make You Feel Crazy...And The Lights Shine Right Through Your Head...And Everything Starts To Fly...
GOGOPOM
GERALDINE CHAPLIN · JAMES MASON · BOBBY DARIN
Their bag— supplying the HOOKED Generation
A Bombshell! WHAT HAPPENS WHEN KIDS GET THEIR HANDS ON DOPE!
"STAKEOUT ON DOPE STREET"
KEEP THIS WOLF FROM YOUR DOOR
WARNING! ADULTS ONLY
DOPE
DESTROYER OF SOULS
THE PACE THAT KILLS
POSITIVELY FOR ADULTS ONLY
RIALTO
Five kids smoked this
Two are in the hospital, One in jail-- and the others have blown their minds!
...the shocking facts behind the marijuana controversy!
"MARY JANE"
PATHECOLOR
TODAY'S HEADLINES...TOMORROW'S DESPAIR...!
"THE WEED WITH ROOTS IN HELL"
MARIHUANA
THE MOST DARING PICTURE EVER MADE!
Movie Star American Style
WAY OUT
death in small doses
PETER GRAVES · MALA POWERS
Hooked Generation
STAKEOUT ON DOPE STREET

58.[Sex and Cinema]

Collection of original cinema ephemera representing a cross-section of the history of sex in cinema from the Silent era through to the late 1970s

Collection of posters and lobby cards amounting to a tour of the history of sex in cinema, beginning with the Silent era, moving through to the Hayes Code era, the exploitation era that raged from the 1930s to the 1960s, and finally the emergence of the pornography industry in the 1970s. Featured are 52 items representing 32 films made throughout this period by Poverty Row studios, Hollywood studios, and the the independent studios of the grindhouse era that ruled in the early 1970s. Key to the collection are a hand-tinted lobby card from a lost silent film, two softcore porn films from the early 1970s written by Ed Wood, Jr., two posters from the earliest films of porn megastar John Holmes, and a rare first issue one sheet for the most politically significant porn film of the twentieth century, *Deep Throat*. Highlights of the collection, in chronological order include:

When a Woman Sins (1918). Hand-tinted half sheet from the silent film, now lost, starring one of the earliest sex symbols in American cinema, Theda Barr.

Three pieces from the earliest Poverty Row exploitation films of the 1930s, *Victim of Passion* (1937), *Wages of Sin* (1938), and *Highway Hell* (1937), exploiting illegal abortion, prostitution, and highway brothels, all in small-town or rural settings.

Three pieces from Hayes Code-era American films that advertised lurid content but instead delivered message melodramas with racy content: a pressbook for the Hollywood film, *Juke Girl* (1942, Ann Sheridan) and two Poverty Row examples, *Street Corner* (1948) and *Unsatisfied* (Spain, 1961), taking on teen pregnancy and juvenile deliquency respectively.

A rare poster for a "Follies" compilation film, *Follies Revue,* one of dozens of such films that were distributed to cinemas in the 1940s and 1950s depicting burlesque-style female entertainment, now virtually all lost.

Two one sheet posters from exploitation films presented as "documentary": a zero-budget film about sexual rites all over the world consisting mainly of stock footage, *The Mating Urge* (1959) and a fictitious film about a "real vice squad," *Morals Squad* (1960).

One of earliest films concerning a notion that is today practically a sub-genre, the "sex maniac," titled *The Lonely Sex* (1959). A film that precedes both Hitchcock's *Psycho* and Michael Powell's *Peeping Tom,* about a man who is deranged as a result of having had his first sexual encounter with a prostitute.

A collection of nine lobby cards from four of Radley Metzger's earliest efforts, all prior to his debut as a director, in which he would add his own arthouse-influenced footage to European softcore films, then release them in the US under new titles: *The Fourth Sex* (1961, France, an early film about lesbianism), *Days of Sin and Nights of Nymphomania* (Denmark, 1963), *The Erotic Touch of Hot Skin* (France, 1964), and *I, A Woman* (Denmark, 1965). The last of these, *I, A Woman,* was one of the first films to combine feminism and sexual freedom, popularized a decade later in *Emmanuelle* (France, 1974). Also included is a one sheet poster from Metzger's second important film as a director, *The Dirty Girls* (1965).

One sheet posters from two "nudie" films of the 1960s, *Tonight for Sure* (1962, an early directorial effort for Francis Ford Coppola) and *Lullaby of Bareland* (1964).

A collection of five one sheet posters from adventurous erotic films directed or produced by Stephen Apostolof (as A.C. Stephens), two of which were written by his frequent collaborator Ed Wood, Jr.: *Motel Confidential* (1967), *College Girls* (1968), *Drop-Out Wife* (1971, written by Wood), *Wrong Way* (1972), and *The Cocktail Hostesses* (1973, written by Wood).

Three posters relating to the work of porn giant John Holmes, who came to pretty much define the male style in pornography during the grindhouse years: *New York City Woman* (1977, one sheet), *Johnny Gunn / Tropic of Passion* (1973, two films released throughout the US on a double bill), and *Exhausted* (1981, a noted documentary on Holmes' life and career).

Three one sheet posters for obscure erotic films of the 1970s, now lost: *The Dirtiest Girl I Ever Met* (1972, AIP), *Sexual Sensory Perception* (1975, sexploitation involving time travel and science fiction themes, starring porn mogul Johnny Legend), and *Disco Sexpot* (1979, sexploitation film cashing in on the disco craze at its peak).

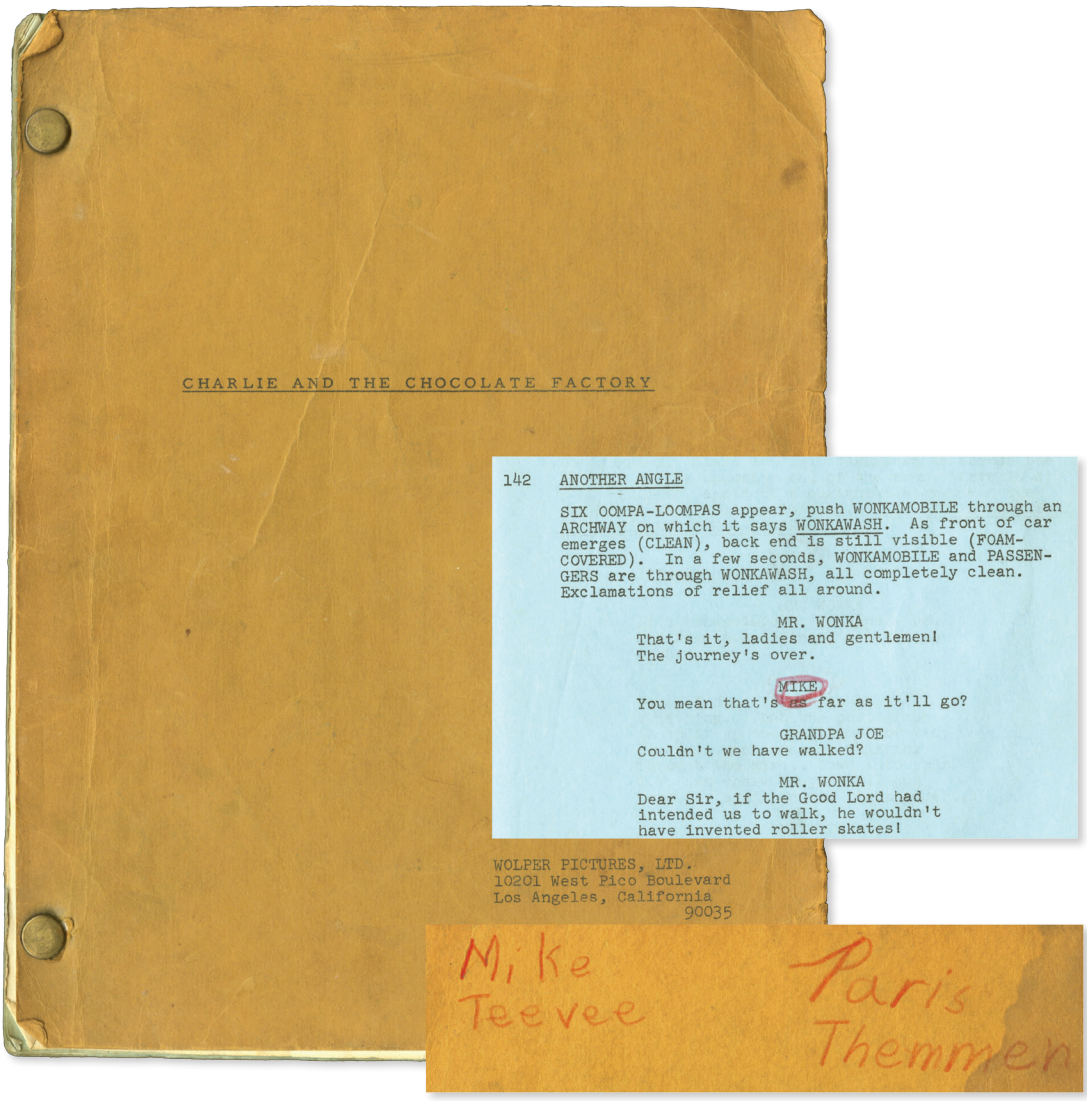
One sheet poster for the breakthrough film by European director Barbet Schroder, *Maitresse* (1975), exploring in depth the world of a dominatrix through the eyes of a common thief who breaks into her home, then comes to work as a her assistant.

The rare first issue poster for *Deep Throat,* probably the most influential pornographic film ever made. A low-budget, barely advertised film, that, in the words of Roger Ebert's review in 1973, ". . . became 'pornographic chic' in New York before it was busted. Mike Nichols told Truman Capote he shouldn't miss it, and then the word just sort of got around: this [was] the first stag film to see with a date." In addition to the influence it would have on the style of the films that would follow, *Deep Throat* actually laid the groundwork for the massive porn industry that exists today, prompting lawsuits, supreme court rulings, and published responses from Alan Dershewitz and William Buckley.

All items in Very Good+ to Near Fine condition.

$16,500


Wages of Sin
PUBLIC NOTICE
CONDITIONS OF ADMISSION
DIRTIEST GIRL I EVER MET
JAMES M. DOANE
STREET CORNER
THE MOST VITAL PICTURE OF ALL TIME
LIFTS THE IRON CURTAIN OF FEAR AND IGNORANCE
CURTIS HAYES
ROOMS RENTED BY THE HOUR . . . DAY . . . NIGHT
ADULTS ONLY
MOTEL CONFIDENTIAL
AN EXPOSE OF THE HOT SHEET INDUSTRY
GERARD DEPARDIEU
BULLE OGIER
MAITRESSE
It's the LONG JOHN WADD FILM FESTIVAL
JOHNNY SUNN
TROPIC OF PASSION
RATED VERY, VERY ⊙ IN GIANT SCREEN COLOR
UNASHAMED LOVE RITES
exposed for the first time!
SHOCKING!
AUTHENTIC!
The MATING
A FILM TO DANCE WITH — LAUGH WITH AND SING WITH!
DISCO SEXPOT
IN COLOR
R RESTRICTED
HAS IT ALL!
Featuring DAVE BARRY GERRY ROBINSON
THE LANDMARK FILM THAT SHATTERS THE SEXUAL TIME BARRIER
Sexual Sensory Perception
"SEX OF THE FUTURE"
The Wild, Wild West has never been wilder
Beautiful babes... bashful cowboys!...
"TONIGHT FOR SURE!"
WANTED ADULTS ONLY
FOLLIES REVUE
IT'S A SENSATIONAL DIFFERENT BIG MUSICAL SHOW
MORE GLAMOROUS GORGEOUS GIRLS
THAN YOU CA SHAKE A STICK
WHO IS..... The NEW YORK CIT WOMAN...?
IS IT? ...Georgina Spelvin? ...C.J. Laing?
Johnny Holmes
OR DIE TRYING!!
With Crystal Sync
HIGHWAY HELL
A MILE-A-MINUTE ROMANCE...!
VICTIMS of PASSION
A MOST SENSATIONAL STORY WITH A BACKGROUND DERIVED FROM GRIM REALITY!
BIG
3 UNIT SHOW
The LULLABY of BARELAND
3 BEDTIME STORIES
WEEKEND with VIRGINIA BELL
BEATLETTES GO NUDIST
An All Star Cast
BIGGEST Names in the Business
VIRGINIA BELL
ANNE HOWE
"The SUPER'S DREAM"
VIOLENCE LIQUOR SEX...
"UNSATISFIED"
ANN SHERIDAN
RONALD REAGAN
Juke Girl
WAGES of SIN
THE FILM THAT GOES TOO FAR!!!
From the tops of their heads to the tips of their toes... They Were Made for LOVE!!!
"The Dirty Girls"
the cocktail Hostesse
EXHAUSTED
JOHN C. HOLMES
THE REAL STORY
IT'S A RAID!!
BLASTS OPEN THE SINS OF A CITY!
MORAL SQUAD
COLLEGE girls
Lured! Abused! Abandoned!
They DID IT ALL... but the "WRONG WAY"
DROP-OUT WIFE
WOMEN'S LIB OR WOMEN'S FIB?
ADULTS ONLY
AN ERUPTION OF PHYSICAL SATISFACTION!
The Erotic Touch of HOT SKIN
From Sweden... A totally new concept in artistic motion pictures for adults!
I... a woman
ERIC PERSSON
Linda Lovelace....
DEEP THROAT
COPYRIGHT ©
WILLIAM FOX PRESENTS
THEDA BARA in WHEN A WOMAN SINS
A THEDA BARA SUPER PRODUCTION
J. Gordon Edwards
Fox Film CORPORATION



Child actor Paris Themmen's working copy

59. Dahl, Roald (novel, screenwriter)
Gene Wilder (starring)
Mel Stuart (director)
Charlie and the Chocolate Factory

Los Angeles: Paramount Pictures, 1970. Third Draft script (and shooting script) for the 1971 film, *Willy Wonka and the Chocolate Factory,* here under its working title, *Charlie and the Chocolate Factory*. Child actor Paris Themmen's working copy, his name in holograph crayon (both his name and his character, Mike Teevee) on the rear wrapper. Themmen's lines are circled throughout as well, with a few minor corrections. Mike Tevee was one of the 5 children who were golden ticket winners in the classic film. He was named for his devotion to television Westerns, and wore a cowboy suit. A tremendous working copy from one of the finest children's movies ever made. Full provenance available.

Brown studio wrappers, with a credit for Wolper Pictures in Los Angeles at the bottom right corner of the front wrapper. Title page present, with credits for novelist-screenwriter Dahl, dated 7/10/70 and noted as THIRD DRAFT SCREENPLAY. 119 leaves, mechanically reproduced, with blue revision pages throughout, dated variously between 8/4/70 and 8/10/70. Pages and wrapper Very Good with modest general wear, certainly well used but supple and in good shape, bound with two gold brads.

$12,500

60. PECKINPAH, SAM (DIRECTOR, SCREENWRITER) WALON GREEN, ROY N. SICKNER (SCREENWRITERS) WILLIAM HOLDEN, ERNEST BORGNINE, ROBERT RYAN, EDMUND O'BRIEN, WARREN OATES (STARRING)

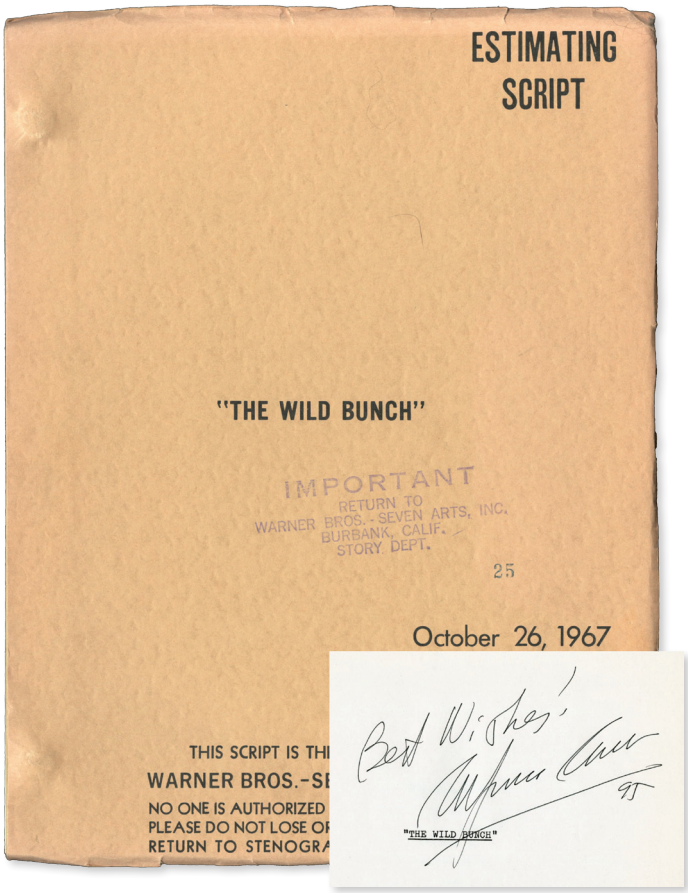
THE WILD BUNCH

Los Angeles: Warner Brothers / Seven Arts, 1967. Estimating Script for the 1969 film. A Western of nearly inestimable importance, made at the peak of Peckinpah's career, and which along with *Straw Dogs,* remains the testament to his vision. **An early draft of the script, printed nearly two years before the film's release, signed by actor Alfonso Cuaron, who had a small but memorable part ("Please…cut the fuse.")**

Tan studio wrappers, noted as ESTIMATING SCRIPT on the front wrapper, rubber-stamped copy No. 25, dated October 26, 1967, with credits for Warner Brothers / Seven Arts, and with a Story Department stamp for same. Distribution page present, with receipt perforated and intact. Title page present, with credits for Green, Peckinpah, and Sickner. 117 leaves, mimeograph, all yellow stock excepting a single pink leaf stating that the script is for advance information only. Pages and wrapper Near Fine, internally bound with two gold brads.

National Film Registry.

$3750



INSCRIBED BY DORE SCHARY TO MYRNA LOY

61. WEST, NATHANAEL (AUTHOR) DORE SCHARY (SCREENWRITER) JOHN ALTON (CINEMATOGRAPHER) MONTGOMERY CLIOFT, ROBERT RYAN, MYRNA LOY (STARRING)

LONELYHEARTS

Los Angeles: United Artists, 1958. Presentation script for the 1958 film noir, based on the 1933 novel by Nathanael West and the play by Howard Teichmann. Copy belonging to lead actress Myrna Loy, bound in red leather, with her name in gilt at the bottom right corner of the front board. **INSCRIBED to Ms. Loy by screenwriter and noted producer Dore Schary on the first blank: "For Myrna / With love / Dore / Oct 1958."**

Full red leather, with raised bands and titles, rule, and design in gilt. Red marbled endpapers, with a paper label crediting the binding to California Bookbinding in Hollywood on the front pastedown. Title page present, with credits for screenwriter Schary, novelist West, playrwright Teichmann, and director Vincent Donehue. 79 leaves with 4 inserted photos, mimeograph. Pages and binding Near Fine. 79.

$4750



62. [War and Cinema]

Collection of original scripts from twentieth century films made about World War II (1939–1999)

A collection of scripts from British and American films made about World War II in the twentieth century, beginning with those made during the war (1939–1945), those made in the wake of the war (1946–1960), and those made between 1960–1999. Altogether, 118 scripts representing 88 films.

The first 30 films represented in the collection were shot while World War II was still being fought. While the tone of these films is most definitely pro-Allies, some of them had odd perspectives, such as the decidedly prescient *The Strange Death of Adolf Hitler,* released two years before Hitler died, about a man who plans to kill the Führer and steal his identity. Other films from this period range from the patriotic (*To the Shores of Tripoli*) to actioners (*Bataan*) to romances (*Till We Meet Again*) to family movies steeped in the World War II headlines (*Courage of Lassie*).

The period following the war saw more diversity and sophistication in the films made about World War II, as the western world tried to come to grips with what the war meant and how it affected soldiers and those who remained on the homefront.This period saw a continuation of the popular action films but also included dark noir-infused dramas (*Singapore, To Hell and Back*), comedies (*Don't Give Up the Ship, The Guy Who Sank the Navy*),psychological films about a defeated Germany (*Sealed Verdict*) and the lingering effects of war on returning soldiers (*The Man in the Gray Flannel Suit*).

As with other film genres, the films made after 1960 saw an increased license used in the interpretation of the war as it began to become a part of national memory, history, and the approaching cultural shift of the late 1960s and early 1970s. More examination was given to perspectives that had been previously ignored, such as outcast soldiers (*Soldier in the Rain*), Japanese point of view during the war (*Tora! Tora! Tora!*), the war's heroes (*MacArthur*), historic battles (*Battle of the Bulge, Midway*), prison camps (*Castle Keep*), and espionage (*A Man Called Intrepid*).

Scripts are mostly early drafts, final drafts, and revised final drafts, with a small number being release dialogues scripts, continuities, and censorship and dialogue scripts. Scripts for 5 television films and 2 unproduced films are present, and multiple (but not duplicate) drafts are present for 19 of the films. Condition ranges from Very Good to Near Fine (most toward Near Fine), all original wrappers present.

$18,500

Films represented include:

Armored Command (1961), Away All Boats (1956, 3 drafts), Bataan [Bataan Patrol] (1943, 3 drafts), The Battle at Bloody Beach (1961), Battle of the Bulge (1965), Betrayed [The True and the Brave] (1954), Between Heaven and Hell [The Day the Century Ended] (1956), Beyond Glory (1948), Brass Target (1978), Captain Newman, M.D. (1963), The Captive Heart (1946), Castle Keep (1969), China (1943), Corvette K-225 (1943), Courage of Lassie [Hold High the Torch] (1946), The Desert Fox (1951), Destination Gobi [Sixty Saddles for Gobi] (1953), Dirty Dozen III: Deadly Mission (1987), The Dirty Dozen (early draft, unproduced), Disputed Passage (1939, 3 drafts), Don't Give Up the Ship! (1959), Eagle Squadron (1942, 2 drafts), Enola Gay (1980), The Eternal Sea [The Admiral Hoskins Story] (1955), Farewell to the King (1989), For the Boys (1991), Francis (1950), The Great Escape (1988, television movie, in 2 parts), The Great Impersonation (1942), Gung Ho (1943, 2 drafts), The Guy Who Came Back [The Guy Who Sank the Navy] (1951), Halls of Montezuma (1950), Hanna's War [A Great Wind Cometh] (1988), The Hitler Gang (1944), Home is the Sailor (unproduced, 2 drafts), The Horizontal Lieutenant (1962), The Hour Before Dawn (1944), I Love a Soldier (1944), Ike: Part One (1979), In Enemy Country (1968), Judgement: The Court-Martial of the Tiger of Malaya - General Yamashita (1975, 2 drafts), Ladies Courageous (1944), The Last Escape (1970), MacArthur (1977, 2 drafts), Man at Large (1941), Man Called Intrepid, A (1979), The Man in Grey (1943), The Man in the Gray Flannel Suit (1956), Manila Calling (1942), Marine Raiders (1944), Marshall: Man of War, Man of Peace (unproduced), Midway (1976, 2 drafts, Morituri (1965), Practically Yours (1944, 3 drafts), Rainbow Island (1944, 2 drafts), Sealed Verdict (1948, 4 drafts), Seven Women from Hell [Escape from Hell] (1961), Shadow in the Sky [Come Again Another Day] (1952), Shining Through (1992, 3 drafts), The Silent Enemy (1958), Singapore (1947, 2 drafts), Ski Patrol (1940), Soldier in the Rain (1963), Son of Lassie (1945, 2 drafts), The Strange Death of Adolf Hitler (1943, 2 drafts), Surrender—Hell! (1959), Tampico (1944), Target Unknown [Prisoner of War] (1951, 3 drafts), This Man's Navy [Airship Squadron 4] (1945), Thunder Birds (1942), Till We Meet Again (1944), To Hell and Back (1955), To the Shores of Tripoli (1942, 2 drafts), Tobruk (1967), Tobruk [Hot Eye of Hell, Destination Tobruk] (1967), Tora, Tora, Tora! (1970, 2 drafts), Underground (1970), Up Front (1951), Up Periscope (1959), Von Ryan's Express (1965, 5 drafts), Wake Me When the War's Over [Wake Me When the War is Over] (1969), War and Remembrance (Part III) (1988), Winged Victory (1944), and A Yank on the Burma Road [China Caravan] (1942)


671
FINAL
THE MAN IN THE GRAY FLANNEL SUIT
OCTOBER 8, 1955
Property of
Twentieth Century-Fox Film Corporation
Return to Stenographic Department
153
THE MAN IN THE GRAY FLANNEL SUIT
OCTOBER 8, 1955
FINAL SCREENPLAY
8568
T O B R U K
Prod. #01972
December 22, 1965
PROPERTY OF
UNIVERSAL
CITY STUDIOS
UNIVERSAL CITY, CALIFORNIA
85
REVISED FINAL SHOOTING SCRIPT
TORA, TORA, TORA!
MAY 29, 1968
Property of
Twentieth Century-Fox Film Corporation
15
SHOOTING FINAL
4121.8
VON RYAN'S EXPRESS
AUGUST 11, 1964
Property of
Twentieth Century-Fox Film Corporation
VON RYAN'S EXPRESS
AUGUST 11, 1964



Complete in 88 parts

63. Dickens, Charles

Master Humphrey's Clock

London: Chapman and Hall, 1840–1841. First Edition, in the original weekly parts. With preliminaries (frontispiece, title page, and preface) for the three-volume edition present in Part Nos. 26, 52, and 88.

Master Humphrey's Clock was planned to be a collection of stories and sketches told by Master Humphrey and his circle of friends, as Dickens outlined in his Preface: "When the author commenced this Work, he proposed to himself three objects. First. To establish a periodical, which should enable him to present, under one general head, and not as separate and distinct publications, certain fictions which he had it in contemplation to write. Secondly, to produce these Tales in weekly numbers; hoping that to shorten the intervals of communication between himself and his readers, would be to knit more closely the present relations they had held, for Forty Months. Thirdly. In the execution of this weekly task, to have as much regard as its exigencies would permit, to each story as a whole, and to the possibility of its publication at some distant day, apart from the machinery in which it had its origin. The characters of Master Humphrey and his three friends, and the little fancy of the clock, were the result of these considerations. When he sought to interest his readers in those who talked, and read, and listened, he revived Mr. Pickwick and his humble friends; not with any intention of reopening an exhausted and abandoned mine, but to connect them in the thoughts of those favourites they had been, with the tranquil enjoyments of master Humphrey."

The original scheme was not successful, and Dickens altered the format to make the *Master Humphrey's Clock* material a framework for his novels, *The Old Curiosity Shop* (numbers 6–45) and *Barnaby Rudge* (numbers 46–88), both published separately in 1841. The remaining material was first collected for *The Charles Dickens Edition* of his collected works, published by Chapman and Hall between 1868–1871. Eckel, pp. 67–68; Hatton & Cleaver, p. 163.

88 weekly parts, octavo. Three frontispieces, and numerous wood-engravings in the text by George Cattermole and Hablot K. Browne ["Phiz"]. Original pictorial printed self-wrappers, all in exceptional condition with very little wear. In a custom dark green quarter-leather solander box.

$9500

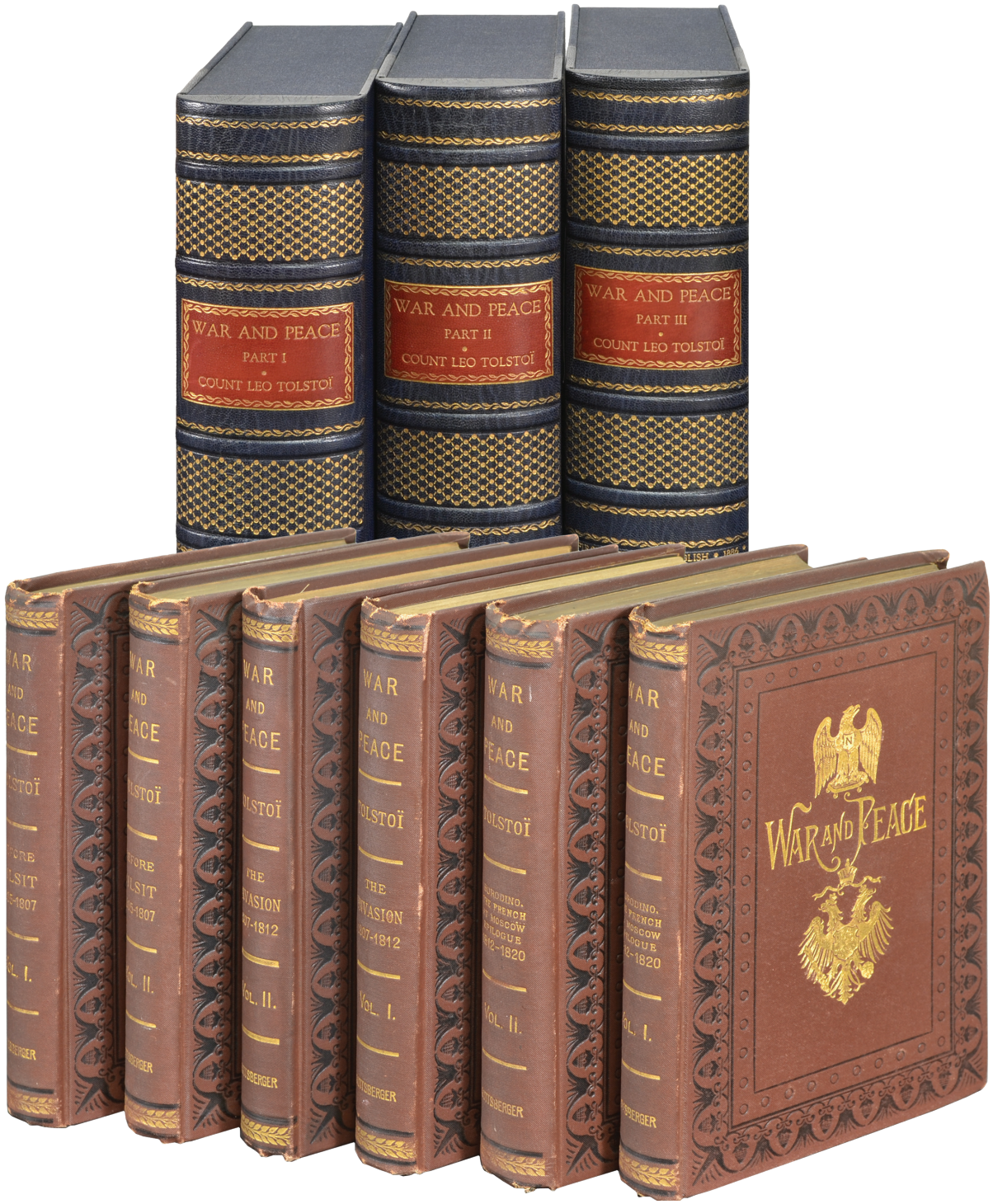


64. Dickens, Charles

The Five Christmas Books: A Christmas Carol, The Chimes, The Cricket on the Hearth, The Battle of Life, and The Haunted Man

London: Chapman and Hall / Bradbury and Evans, 1843, 1845, 1846, 1848. First UK Edition (and correct first). 12mo., five volumes. All volumes are first edition, with all first issue points present, excepting *The Battle of Life,* which is second issue. *Christmas Carol* in first issue brown cloth with green endpapers. Remaining volumes in red cloth with off-white endpapers. All volumes with gilt titles and designs on the front board and spine, interwoven floral patterns in blind, all page edges gilt. All volumes Very Good plus or better. Brief shelfwear at the extremities, toning to the spines, a few with slight spine leans, and a few faintly mottled. Professional repair at the hinges to *The Chimes, The Battle of Life,* and *The Haunted Man,* a faint contemporary owner name to the front endpaper of *The Chimes,* one internal split professionally repaired and a small bookplate with brief evidence of label removal at the front pastedown of *The Battle of Life.* Overall an attractive set, housed in a custom clamshell box. Eckel, pp. 116–134.

$9750



65. Tolstoy, Leo

War and Peace

New York: William S. Gottsberger, 1886. First American Edition. Three volumes in six, complete. First issue, with 1886 on the title page and the Gottsberger publisher's imprint on the copyright page of each volume. Translated from the French by Clara Bell. Publisher's brown cloth with decorative stamping in black and gilt. Near Fine with only the most minute rubbing at the spine ends, housed in three custom slipcases. A beautiful, unrestored set of one of the greatest Russian novels ever published.

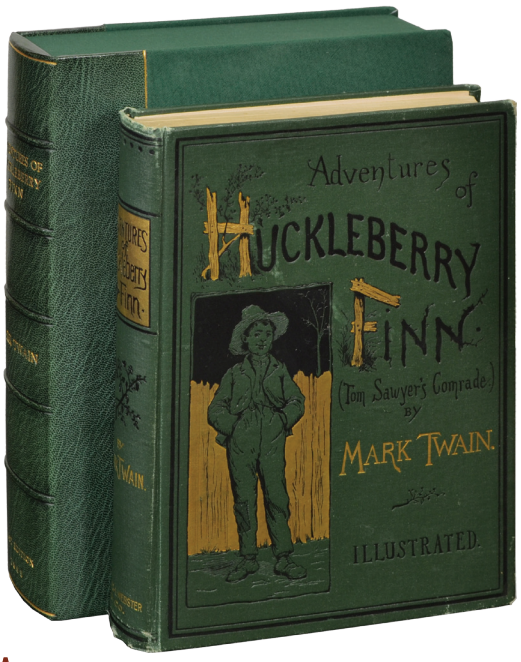
$17,500

66. Twain, Mark

Adventures of Huckleberry Finn

New York: Charles L. Webster, 1885. Octavo. First American Edition. First issue excepting one point: the frontispiece lacks the cloth under Twain's bust. Publisher's dark green cloth, with board and spine titles and design in gilt and black, with virtually no rubbing to the gilt. About Near Fine condition, with a discreet repair to the rear hinge, a touch of rubbing at the extremities, and a very faint offsetting to the front pastedown. A very attractive copy of Twain's greatest novel, housed in a custom quarter-leather clamshell box. Ahearn APG 035f.

$13,500





67. A'Beckett, G. A.
John Leech (illustrated by)

The Comic History of England, and The Comic History of Rome

London: Bradbury, Agnew, and Company, c. 1860. Quarto. Three volumes, two comprised of *The Comic History of England*. Later UK Edition, originally published in 1847, 1848, and 1851–1852, in *Punch* magazine in London. Each volume bound in red quarter leather with red cloth boards, six spine compartments with five raised bands, white endpapers, pages rough cut. No date of publication, but circa 1860. Light rubbing and a touch of soil at the extremities, and a small sticker shadow on the front fly (vol. 2), else Near Fine. Wonderfully illustrated throughout with tipped-in caricatures and full page illustrations. An attractive set. Shipping billed at cost.

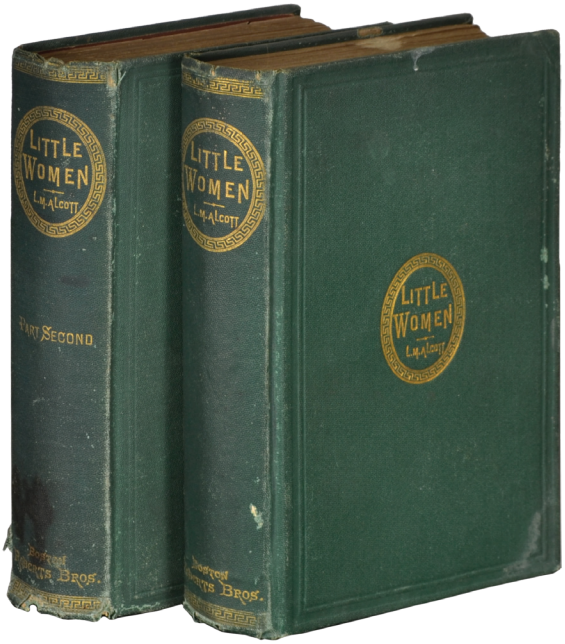
$300

68. Alcott, Louisa May

Little Women or, Meg, Jo, Beth and Amy

Boston: Roberts Brothers, 1869. 12mo. Two volumes. Volume one is an early issue with no statement of "Part One" on the spine, and a statement regarding the second part present on page 341. Volume two is second state, with four entries on page 364, and the note on page iv: "Little Women, Part First, is published in a volume uniform with this." Publisher's green cloth, with gilt titles and designs, double blind rule on the boards, brown endpapers, tissue guards intact at the title pages, and dated 1869 on the title pages. Both volumes Very Good, with light rubbing and fraying at the extremities, moderate spine leans, slight toning at the spines, brief scattered mottling, with contemporary owner names to a few preliminary pages (dated 1869). Both volumes with hinges professionally repaired. BAL 158, 159.

$675





69. HILTON, JAMES

THE STORY OF DR. WASSELL

1942–1944. Archive of research material for James Hilton's novel, *The Story of Dr. Wassell,* along with a ribbon copy typescript, carbon typescript, and mimeograph typescript (with infrequent holograph corrections) of the novel itself.

A substantial archive of material relevant to Hilton's research on the subject that would culminate in his novel, published in the US in 1943, in the UK in 1944, and resulting in the 1944 film directed by Cecil B. DeMille and starring Gary Cooper and Ronald Colman.

The archive includes a clean carbon typescript, 133 leaves, dated "7/31/42," of a near final form of the text (accompanied by several leaves relating to name changes, one with substantive holograph annotations by Hilton). The remainder of the material includes typed, carbon, and mimeographed transcripts of interviews Hilton (and others) conducted with those who knew Wassell, or soldiers who met him in the Pacific, newswire transcripts of articles about Wassell, and related topics.

Finally, and significantly, the archive contains a typed transcript, as well as mimeographed transcript, of a series of interviews with Wassell undertaken by Hilton and Cecil B. DeMille at the the DeMille ranch, June 16–19, 1942.

$12,500

70. CATHER, WILLA

THE NOVELS AND STORIES OF WILLA CATHER: AUTOGRAPH EDITION

Boston: Houghton Mifflin Company, 1937, 1938, 1941. First Limited Edition. **One of 950 copies (of which this is no. 61) signed by the author at the front of volume one, all volumes consistently numbered.** Elegantly bound in contemporary black half-calf, pink cloth boards, titles, designs and rule gilt, top page edges gilt, combed marbled endpapers, and maroon ribbon markers. All volumes, with the exception of volume one, have leaves uncut at the fore-edge.

Contains *O Pioneers!, The Song of the Lark, Alexander's Bridge* and *April Twilights, My Antonia, One of Ours, Youth and the Bright Medusa, A Lost Lady, The Professor's House, Death Comes for the Archbishop, Shadows on the Rock, Lucy Gayheart* and *My Mortal Enemy, Obscure Destinies* and *Literary Encounters,* and *Sapphira and the Slave Girl.* A beautiful set. Shipping billed at cost.

$12,500

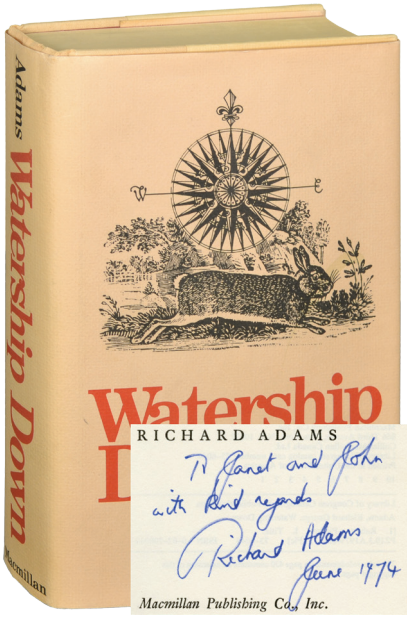


NINE HUNDRED AND SEVENTY COPIES OF THIS EDITION HAVE BEEN PRINTED FROM TYPE AT THE RIVERSIDE PRESS, CAMBRIDGE, MASSACHUSETTS, OF WHICH NINE HUNDRED AND FIFTY SIGNED AND NUMBERED COPIES ARE FOR SALE.

THIS COPY IS NUMBER 61

Willa Cather

INSCRIBED IN THE YEAR OF PUBLICATION

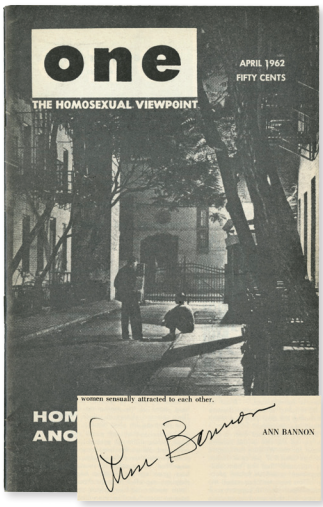


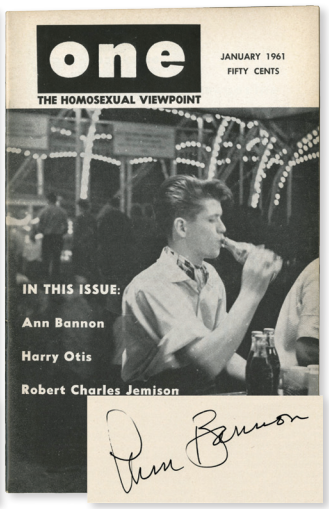
71. ADAMS, RICHARD

WATERSHIP DOWN

New York: Macmillan, 1974. First American Edition. **Inscribed by the author in the year of publication on the title page: "To Janet and John / With kind regards / Richard Adams / June 1974."** Book spine solidly bumped, else Near Fine in a Near Fine, price-clipped dust jacket that is especially fresh. The earliest inscription we have ever seen on this title, a modern classic and something of a naturalistic cousin to *Animal Farm*.

$1250





72. BANNON, ANN

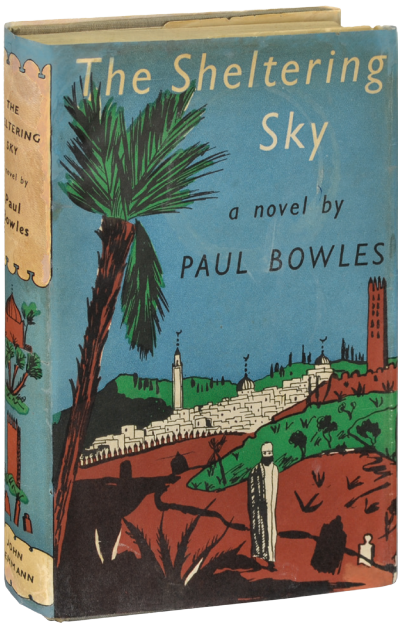
TWO APPEARANCES IN THE UNDERGROUND JOURNAL, ONE: THE HOMOSEXUAL VIEWPOINT, BOTH SIGNED: "THE NICE KID" (FROM WOMEN IN THE SHADOWS) AND "BEEBO AND PAULA"

Los Angeles: One, 1961, 1962. Two appearances of stories by Bannon, both the only versions in an unexpurgated form, appearing in the January 1961 and April 1962 issues of *One: The Homosexual Viewpoint*, an underground Gay journal published between 1953 and 1972. **Both issues are signed by Bannon at the inclusion of her respective stories.** Both issues in Near Fine condition, 8.5 x 5.5 inches, saddle stitched.

In her introduction to "The Nice Kid," Bannon writes, "This is a scene which explores the end of a gay love affair. It was originally written for my Gold Medal Book, WOMEN IN THE SHADOWS, and unfortunately had to be deleted; partly for reasons of space limitation, partly because the primary theme of the novel is Lesbianism." The April 1962 issue's story is titled, "Beebo and Paula," featuring Bannon's ongoing lesbian protagonist Beebo, who according to Bannon's introduction is featured here as a youngster newly arrived in Greenwich Village.

One: The Homosexual Viewpoint (later retitled *One: The Homosexual Magazine*) was an outgrowth of an organization of the same name, and was the first openly gay or lesbian national publication in the United States. In 1954 US postal officials seized and refused to mail an issue, calling its contents obscene and lascivious, prompting a long legal battle. In 1958 the justices of the US Supreme Court unanimously reversed the decisions of lower courts and established the right of gay publications to be distributed through the mail.

$1250

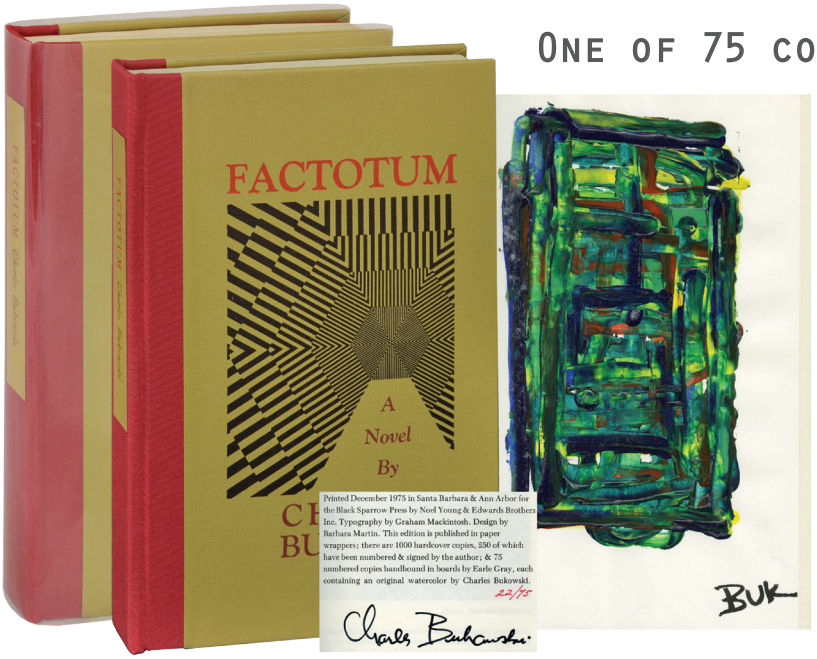


73. BOWLES, PAUL

THE SHELTERING SKY

London: John Lehmann, 1949. First UK Edition. First issue jacket. Very Good in a Very Good, price-clipped dust jacket with restoration at the extremities and some soiling. The author's first and best known book, in which a disaffected American couple meets the harsh reality of the Moroccan desert, with less than happy results. Filmed by Bernardo Bertolucci with Debra Winger, John Malkovich, and the author in a small role. A presentable copy.

$2750



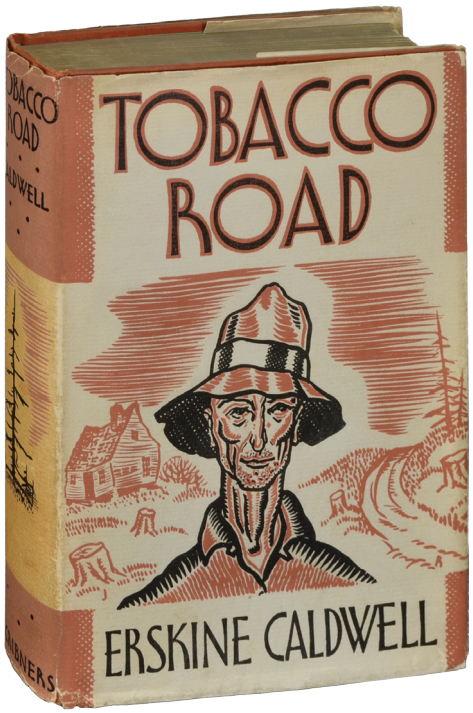
One of 75 copies signed and with original artwork

74. Bukowski, Charles

Factotum

Santa Barbara: Black Press, 1975. First Edition. **One of 75 numbered copies (this being No. 22) signed by Bukowski, with a an original watercolor painting by him tipped in at the front.** Fine in a Fine example of the publisher's acetate jacket with trivial rubbing. Basis for the 2005 film starring Matt Dillon. One of the author's most important titles, in its most desirable state.

$7500

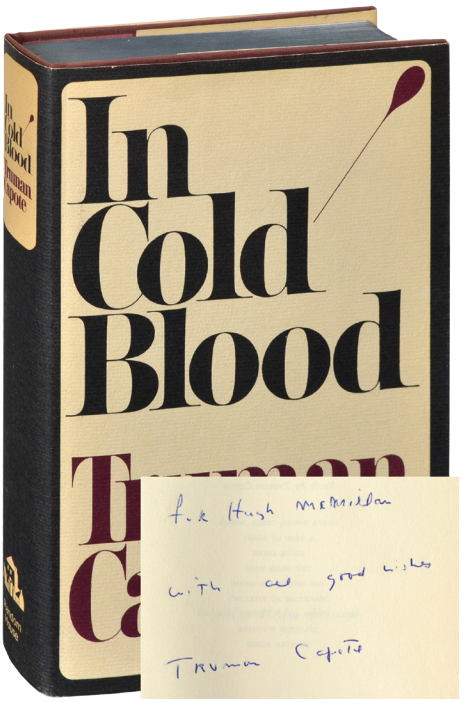


75. Caldwell, Erskine

Tobacco Road

New York: Charles Scribner's Sons, 1932. First Edition. About Fine in a very bright, Near Fine dust jacket. Jacket shows a touch of nicking at a few corners and a bit of the nearly inevitable toning to the spine panel. Basis for the 1941 film directed by John Ford, written for the screen by Nunnally Johnson, and starring Gene Tierney and Dana Andrews in the first of the several onscreen pairings. An exceptionally nice copy of a difficult title to find in collector's condition.

$4500



76. Capote, Truman

In Cold Blood: A True Account of a Multiple Murder and Its Consequences

New York: Random House, 1965. First Edition. **Inscribed by Capote on the first blank to a noted book collector: "For Hugh MacMillan / With all good wishes / Truman Capote."** Fine and unread in a Fine dust jacket. Basis for the icy 1967 documentary-style film directed by Richard Brooks and starring Robert Blake and Scott Wilson, and the principal subject of the 2005 film *Capote*, starring Philip Seymour Hoffman. As nice a copy as we have seen.

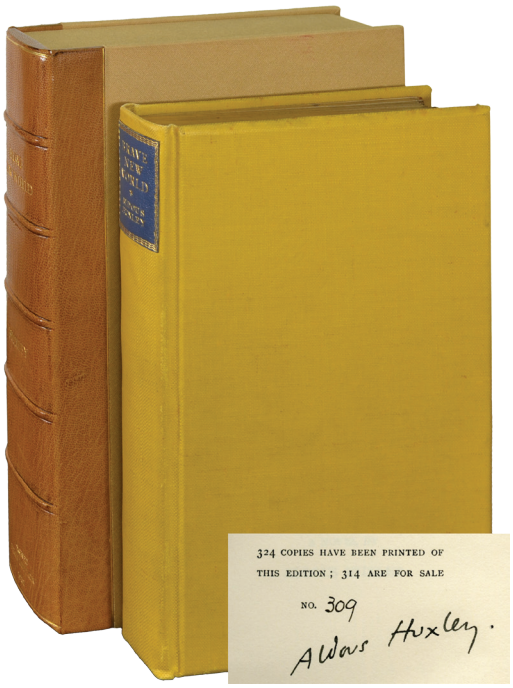
$3500

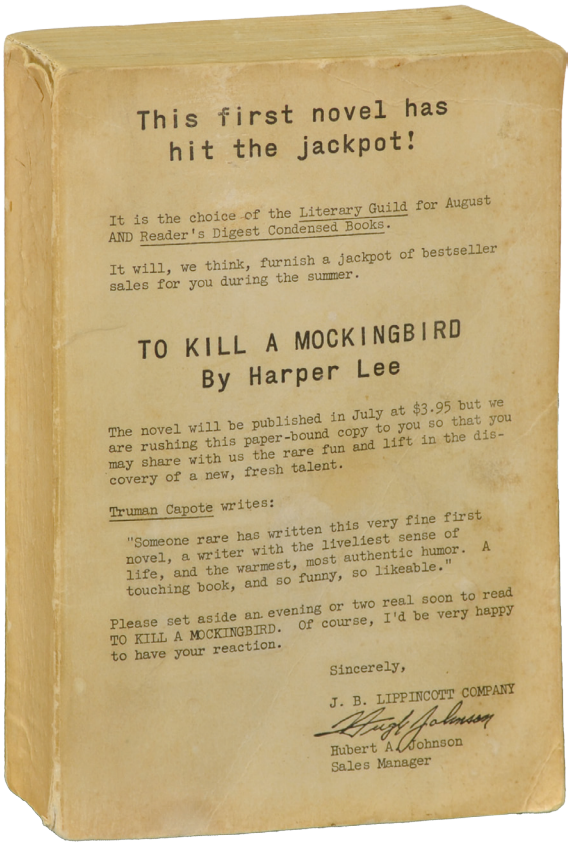
77. HUXLEY, ALDOUS

BRAVE NEW WORLD

London: Chatto and Windus, 1932. First Edition. **One of 324 copies (this being No. 309) signed by Aldous Huxley.** Publisher's bright yellow cloth, page edges gilt. Fine condition. A beautiful copy of the author's masterpiece, a bleak and despairing vision of future society. In a custom quarter-leather clamshell box.

$6500




This first novel has hit the jackpot!

It is the choice of the Literary Guild for August AND Reader's Digest Condensed Books.

It will, we think, furnish a jackpot of bestseller sales for you during the summer.

TO KILL A MOCKINGBIRD
By Harper Lee

The novel will be published in July at $3.95 but we are rushing this paper-bound copy to you so that you may share with us the rare fun and lift in the discovery of a new, fresh talent.

Truman Capote writes:

"Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable."

Please set aside an evening or two real soon to read TO KILL A MOCKINGBIRD. Of course, I'd be very happy to have your reaction.

Sincerely,

J. B. LIPPINCOTT COMPANY

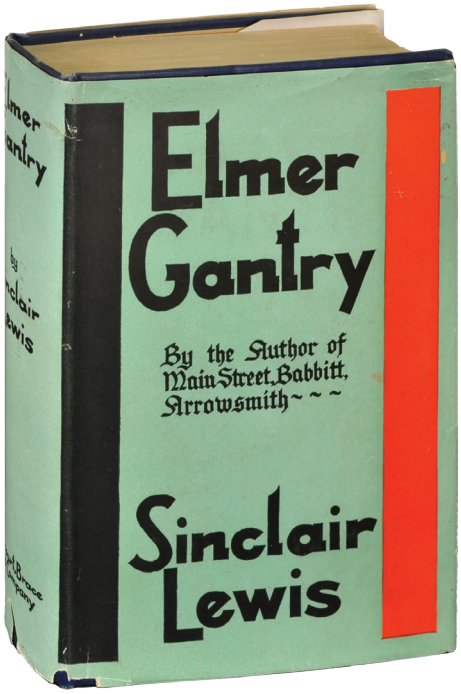
Hubert A. Johnson
Sales Manager

78. LEE, HARPER

TO KILL A MOCKINGBIRD

New York: J.B. Lippincott, 1960. Advance reading copy, preceding the First Edition. Very Good in publisher's printed tan wrappers. Slight lean and roll, some wear at the corners and shelfwear to the front and rear panel. The earliest printed version of the author's first and only book, a cornerstone of American literature. Basis for the classic 1962 film, written for the screen by Horton Foote and starring Gregory Peck.

$12,500

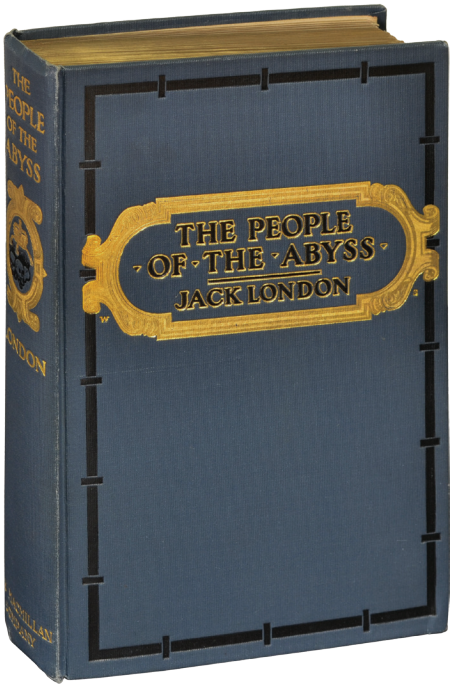


79. LEWIS, SINCLAIR

ELMER GANTRY

New York: Harcourt, Brace, 1927. First edition, first issue with "Gantry" spelled "Cantry" on the spine of the book. Near Fine in a bright, strong Very Good plus, unrestored dust jacket with a few tiny chips at the extremities. An attractive copy of a notable novel about a corrupt Southern evangelist, memorably filmed in 1960 with Burt Lancaster and Shirley Jones, who both won Oscars, as did the screenplay by Richard Brooks.

$3500



80. London, Jack

People of the Abyss

New York: Macmillan, 1903. First Edition. Fine lacking the rare dust jacket. A stunning copy, with the gilt design and titling on the front board and spine essentially as new. Gilt top page edges. Contemporary owner name on the front flyleaf. Considered by many to be London's great non-fiction work, wherein he posed as a sailor and lived among the denizens of London's lower east side at the turn of the century. BAL 11877.

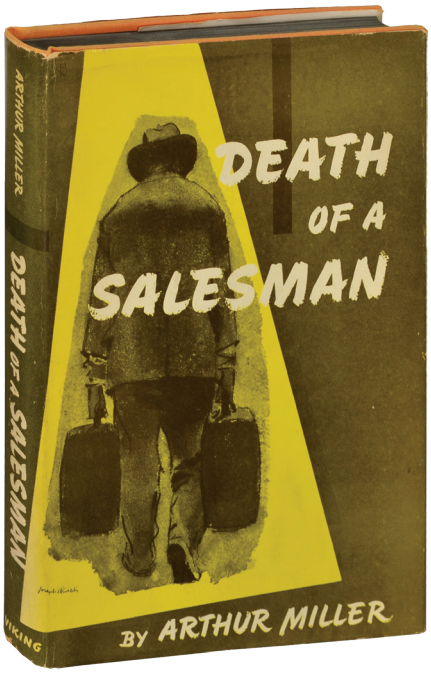
$1750

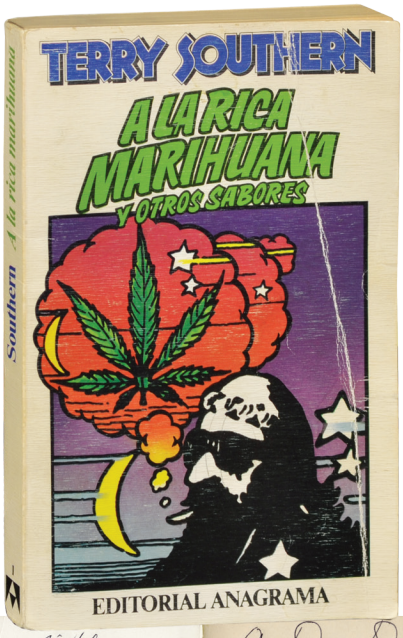
81. Miller, Arthur

Death of a Salesman

New York: The Viking Press, 1949. First Edition. Near Fine in a Near Fine dust jacket with a touch of rubbing at the crown. A very nice copy of this Pulitzer Prize-winning play, one of the classics of American drama and basis for a number of film and television versions with, among others, Fredric March, Lee J. Cobb, Rod Steiger, Dustin Hoffman and Brian Dennehy playing the role of failed salesman Willy Loman.

$2750

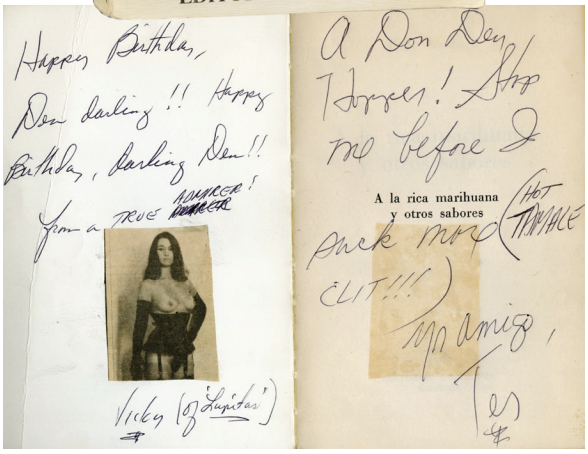




82. [Hopper, Dennis] Southern, Terry

A la rica marihuana y otros sabores [Red Dirt Marijuana and Other Tastes]

Barcelona: Editorial Anagrama, 1977. First printing of this edition. **Beautifully inscribed by Terry Southern to his friend and soulmate Dennis Hopper in a way that speaks for itself, first as a mock birthday wish from a Spanish prostitute across the inside front wrapper, then more personally on the first leaf.**



On the inside front wrapper: "Happy Birthday Den darling!!! Happy Birthday darling Den!! / From a TRUE ADMIRER [tipped-in photograph of a Spanish dominatrix in full gear] / Vicky (of 'Lupitas')." On the first leaf: "A Don Den Hopper! Stop me before I suck more (HOT TAMALE CLIT!!!) / Yr amigo / Ter." A wonderful association between the two men who wrote, along with Peter Fonda, the script for *Easy Rider* in 1969, launching all three of their careers into orbit.

Very Good or better in illustrated trade wrappers as issued, with a vertical crease to the front wrapper and some light soil to the rear panel; offsetting from the dominatrix clipping onto the first leaf. Text in Spanish.

$2000

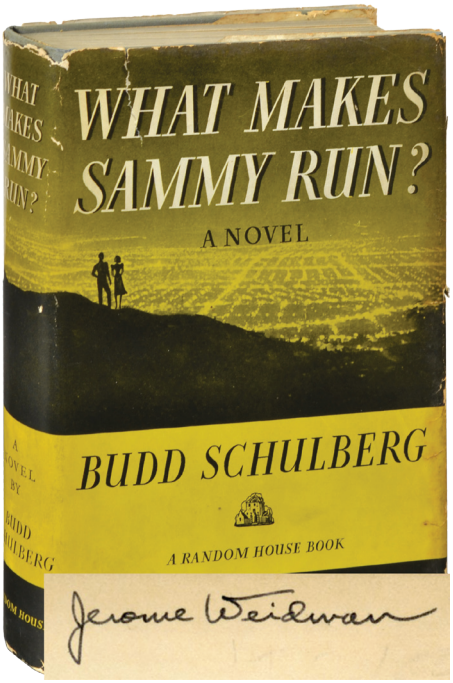
JEROME WIDEMAN'S COPY

83. SCHULBERG, BUDD

WHAT MAKES SAMMY RUN?

New York: Random House, 1941. First Edition. **Copy belonging to noted author and Pulitzer Prize-winning playwright Jerome Weidman, with his holograph ownership name at the top of the front flyleaf.** Weidman is best remembered for his 1937 novel, *I Can Get It For You Wholesale* (and the subsequent Broadway musical), his well-crafted stories about city life that appeared in the New Yorker during the Harold Ross era, and his work with George Abbott on the musical *Fiorello,* which gained him a Pulitzer Prize for Drama. Good only, well worn, slightly shaken and a bit cocked, spine and extremities badly faded. In a supplied first issue dust jacket that takes the book well, with the publisher's price of $2.50. Jacket is lightly worn at the extremities, but is colorful and bright. Schulberg's first published work, one of the great Hollywood novels.

$2250



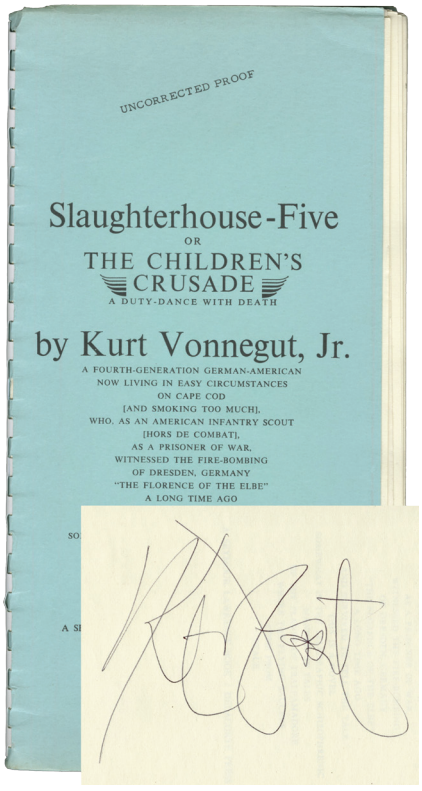
SIGNED BY VONNEGUT

84. VONNEGUT, KURT

SLAUGHTERHOUSE-FIVE

New York: Delacorte, 1969. Uncorrected Proof, preceding the First Edition. **Signed by Vonnegut on the half-title page.** One of only 39 copies produced for review. Very Good plus in tall green wrappers, white comb binding, with a shadow on the front wrapper from what likely was a publicist's label. One of the most uncommon Vonnegut pieces, and the earliest edition of what is arguably his most important book. We have handled it only once before, and never signed. Pieratt and Klinkowitz AH1.

$12,500

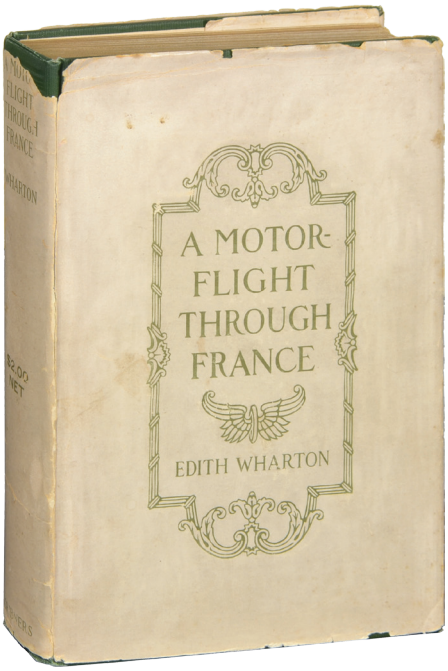


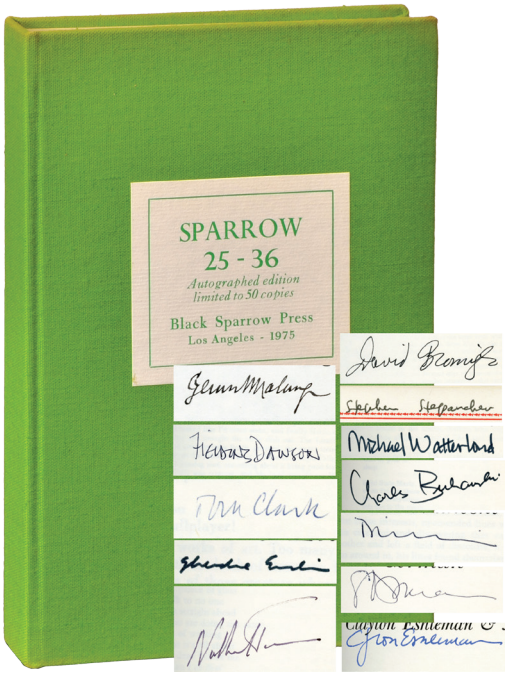
85. WHARTON, EDITH

A MOTOR-FLIGHT THROUGH FRANCE

New York: Charles Scribner's Sons, 1908. Octavo. First Edition. With matching dates on the title page and copyright page, "Published October 1908" stated on the copyright page. Illustrations throughout. A few spots to the front flyleaf, else Fine in a Very Good dust jacket. Jacket is in good shape for this title, with a chip at the crown affecting the "R-" in "MOTOR-" and a few other tiny chips at the extremities and light even soil. Jacket not noted in the Garrison bibliography.

$4500



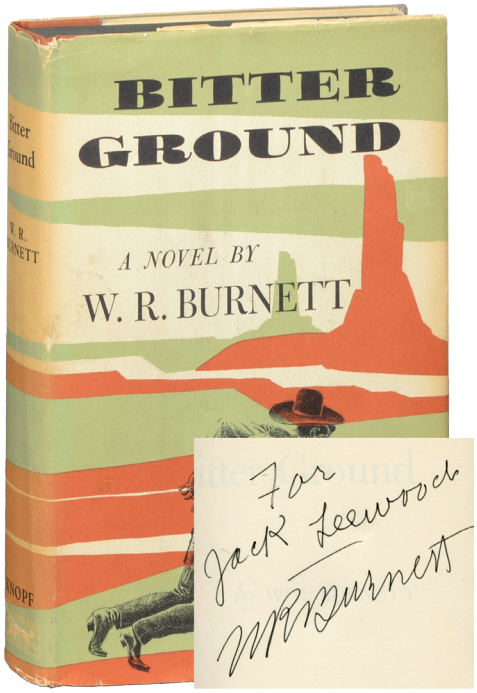


86. [BLACK SPARROW PRESS] CHARLES BUKOWSKI, CID CORMAN, GERARD MALANGA [CONTRIBUTORS]

SPARROW 25–36

Los Angeles: Black Sparrow Press, 1975. First Edition. **One of 50 copies signed by every contributor at their inclusion.** Fine and unread in a Fine acetate dust jacket as issued. Contributions by Charles Bukowski, Cid Corman, Gerard Malanga, Clayton Eshleman, Nathaniel Tarn, Diane Wakoski, Michael Watterlond, Theodore Enslin, Tom Clark, Fielding Dawson, David Bromige, Stephen Stepanchev.

$450



87. BURNETT, W. R.

BITTER GROUND

New York: Alfred A. Knopf, 1958. First Edition. **Signed by the author on the half-title page: "For Jack Leewood / W. R. Burnett."** Jack Leewood was a producer (*The Alligator People,* 1959) and an associate producer (*Lost Continent,* 1951) for over twenty films, including westerns, where he and Burnett (who was a prolific screenwriter) met. About Near Fine and unread in a Very Good plus dust jacket. Spine ends lightly bumped, and one tiny bruise at the top edge of the front board. Jacket spine lightly toned, brief shelfwear at the extremities. A very presentable copy, uncommon signed, and an interesting association. Jacket design by Russell Waterhouse, drawing by Jose Cisneros.

$650



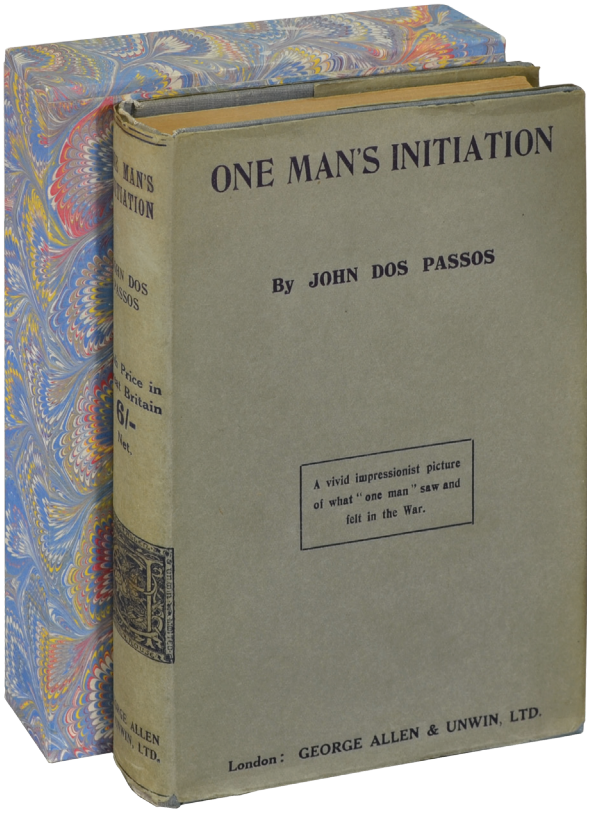
88. CAMUS, ALBERT

THE PLAGUE

London: Hamish Hamilton, 1948. First UK Edition and first edition in English. Near Fine in a bright, Near Fine dust jacket. Some of the usual light offsetting to the book spine, jacket spine is lightly toned.

A very fresh copy of Camus' classic novel of dignity and camaraderie in the face of a devastating epidemic, basis for the 1992 film *La Peste* with William Hurt, Sandrine Bonnaire, Robert Duvall, Victoria Tennant, and Raul Julia. Most uncommon in superior condition. Connolly 100.

$1250

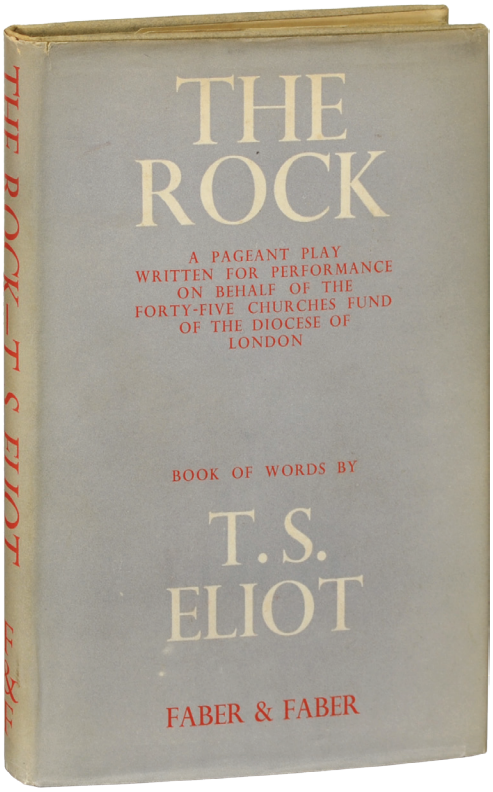


89. Dos Passos, John

One Man's Initiation

London: Allen and Unwin, (1920). First edition. First issue with type broken on page 35, line 32. Some offsetting to the second blank, some fading to the book spine, still easily Near Fine in an about Fine dust jacket with light rubbing at the spine ends. A very nice copy of the author's first book, preceding the American edition, documenting his impressions of the First World War.

$1250

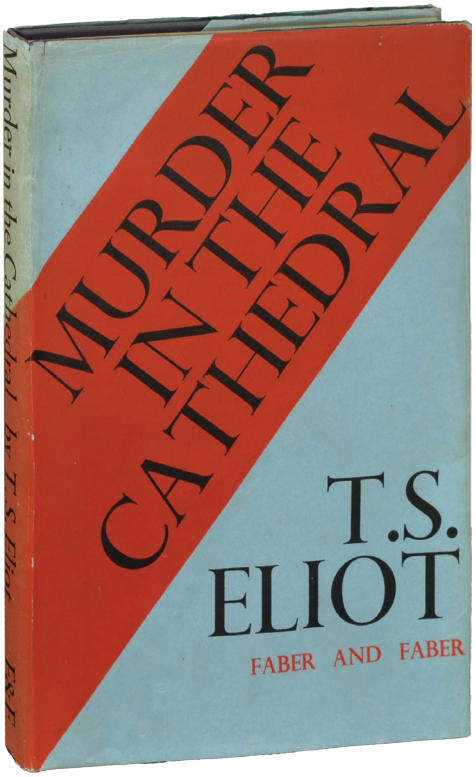


90. Eliot, T.S.

The Rock

London: Faber, 1934. First Edition. A touch of foxing to the page fore-edges, board edges very slightly toned, else Near Fine in a Near Fine dust jacket. Gallup A26a.

$500



91. Eliot, T.S.

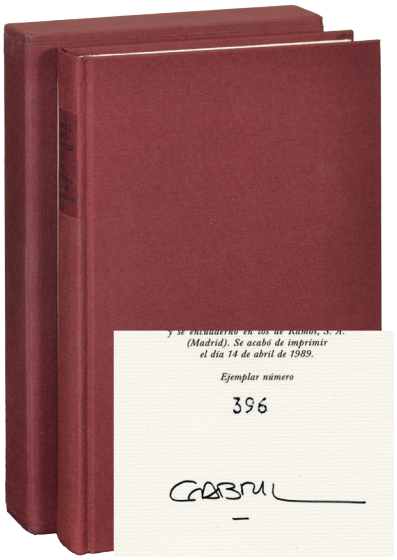
Murder in the Cathedral

London: Faber, 1935. First UK Edition. A touch of offsetting to the front flyleaf, else Fine and unread in a Fine dust jacket. A pristine copy of this key Eliot drama, written about Thomas A. Becket, the Archbishop of Canterbury from 1162 until he was assassinated in 1170 as a result of his conflicts with King Henry II of England over the rights and privileges of the Church. Gallup A29.b.

$800

Literature

A run of first editions by Gabriel Garcia Marquez, many signed



92. Garcia Marquez, Gabriel

El General en su Laberinto

Madrid: Ediciones del Equilibrista, 1989. First Edition. **One of 1000 copies of the Turner Edition (this being No. 396) issued for distribution in Spain and signed by Garcia Marquez.** Fine and unread, with uncut page edges, in a Fine maroon slipcase. Text in Spanish.

$1450



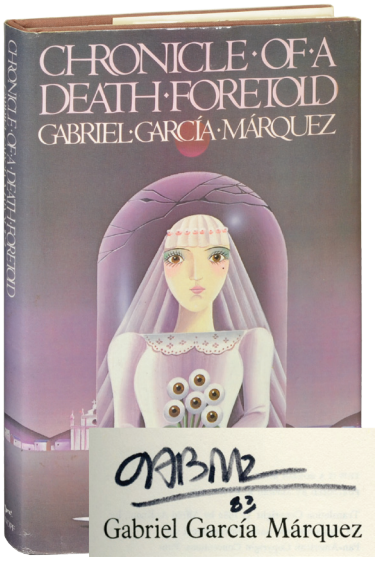
93. Garcia Marquez, Gabriel

Los Cuentos de mi Abuelo El Coronel

Cali, Colombia: Edicion Smurfit Carton de Colombia, 1988. First Colombian Edition (and correct first). Very Good without dust jacket as issued. Moderate bowing to boards, with bumping to the spine ends and corners, mild rubbing, and light damage to a couple of the popups.

A pop-up book never offered for sale and distributed principally to school children, with this being an unusually nice example that exhibits none of the usual wear. A creative and literary take on the popup book concept, combining cutouts and popups with a fairly advanced text. Text in Spanish. Never translated into English.

$975

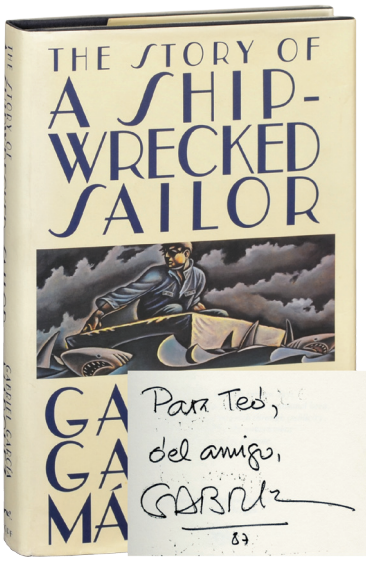


94. Garcia Marquez, Gabriel

Chronicle of a Death Foretold

New York: Alfred A. Knopf, 1983. First American Edition. **Signed and dated in the year of publication by the author on the title page.** About Fine in a Near Fine dust jacket. Crown lightly bumped, affecting both book and jacket, with light rubbing to the jacket extremities, else Fine. A bright, lovely copy.

$425



95. Garcia Marquez, Gabriel

The Story of a Shipwrecked Sailor

New York: Alfred A. Knopf, 1986. First American Edition. **Inscribed by the author on the title page: "Par Ted, / del amigo, / Gabriel '87."** Fine in a just about Fine dust jacket. Jacket lightly bumped at the spine ends, with a hint of fading to the spine panel, else Fine. Uncommon signed.

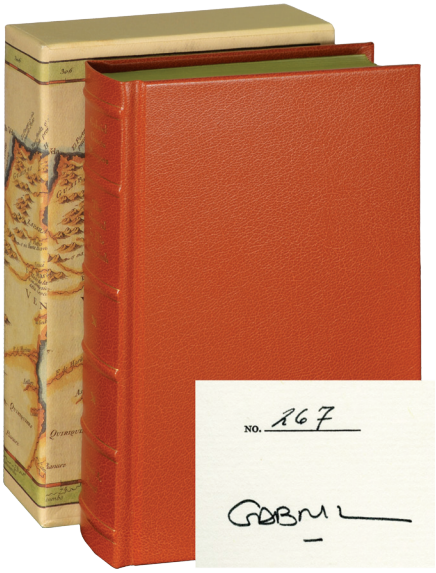
$950

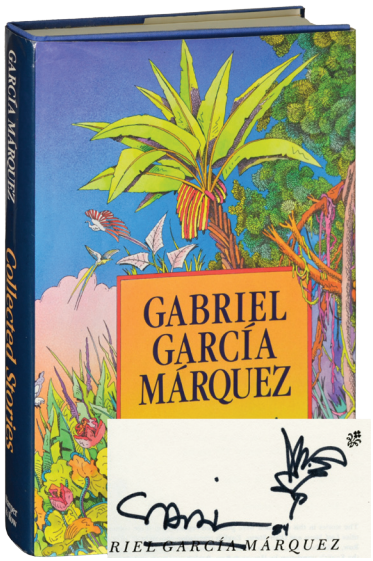
96. Garcia Marquez, Gabriel

The General in His Labyrinth

New York: Alfred A. Knopf, 1990. Limited Edition. **One of 350 copies (this being No. 267) signed by the author.** Bound in full leather with raised bands and a gray ribbon marker. Fine and unread in a Fine slipcase.

$875



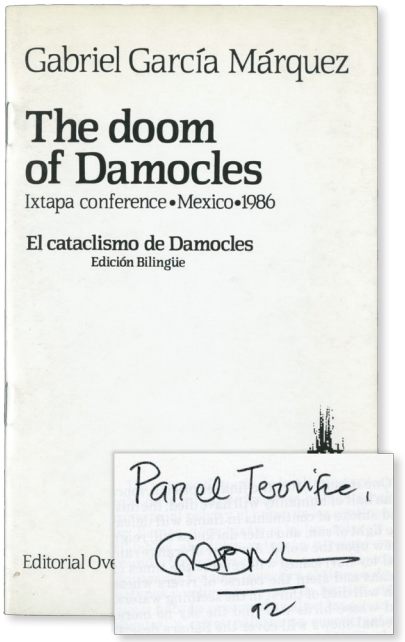


97. Garcia Marquez, Gabriel

Collected Stories

New York: Harper and Row, 1984. First Edition. **Signed and dated in the year of publication by the author on the title page, with an accompanying sketch of a bird.** Fine and unread in a Near Fine dust jacket. Jacket has light rubbing at the spine ends and corners. An attractive copy of this collection of 26 short stories.

$1750

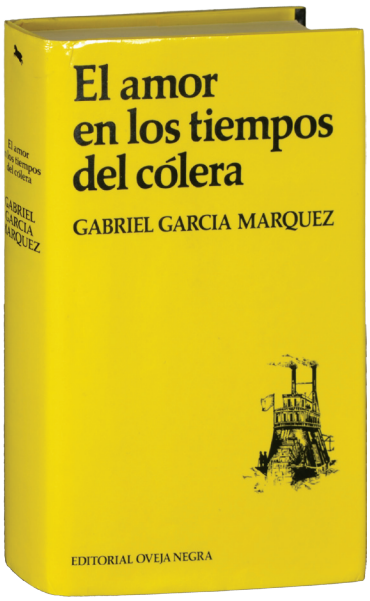


98. Garcia Marquez, Gabriel

The Doom of Damocles (El cataclismo de Damocles) - Ixtapa Conference - Mexico - 1986

Bogota, Colombia: Editorial Oveja Negra, 1986. First Edition, one of 3000 copies printed. **Inscribed by Garcia Marquez on the page following the copyright: "Panel terrific / Gabriel '92."** About Fine in white stapled wrappers. Text in both Spanish and English.

$450



99. Garcia Marquez, Gabriel

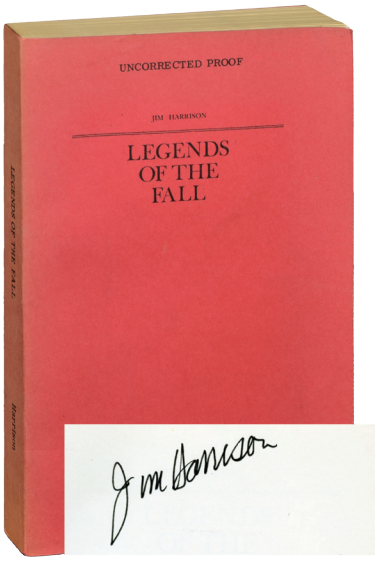
El amor en los tiempos del colera

Bogota, Colombia: Editorial Oveja Negra, 1985. First Colombian Edition (and correct first). Lightly bumped at the spine ends and corners, affecting both book and jacket, else just about Fine in a Fine yellow dust jacket. An exceptionally bright, clean copy of this easily soiled edition. Text in Spanish.

$350

Literature

A nice run of titles by Jim Harrison, many signed



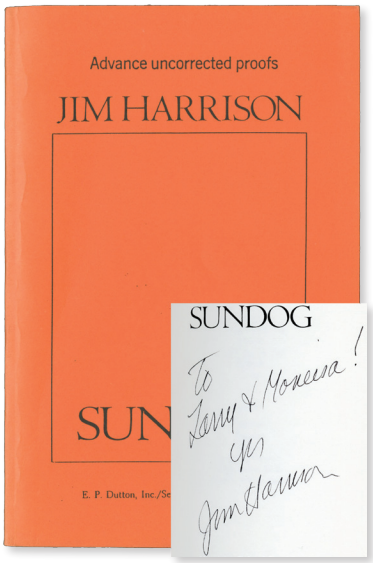
100. Harrison, Jim

Legends of the Fall

New York: Delacorte Press, 1979. Uncorrected Proof, preceding the First Edition. **Signed by the author on the first leaf.** Near Fine in plain red wrappers, with slightest fading to the spine panel. A very scarce and desirable piece for the Harrison collector.

The earliest state of the author's breakthrough title, a novella and collection of stories. The title novella is basis for the 1994 film *Legends of the Fall*, starring Brad Pitt, Anthony Hopkins and Aidan Quinn, and one of the short stories is the basis for the 1990 film *Revenge*, starring Kevin Costner and Anthony Quinn.

$1250

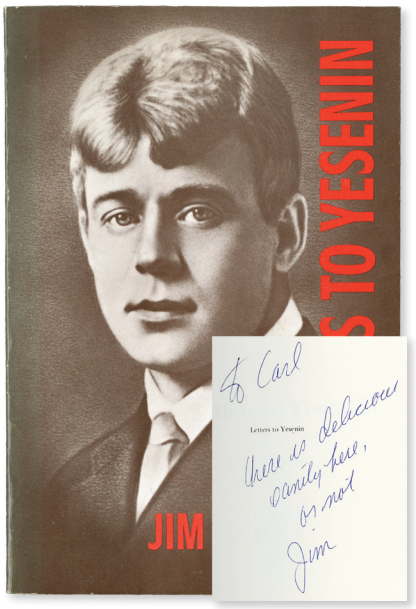


101. Harrison, Jim

Sundog

New York: E.P. Dutton, 1984. Uncorrected proof, preceding the first edition. **Inscribed by the author on the half title page: "To —! / yrs / Jim Harrison."** About Fine in orange wraps with publisher's materials laid in. A hint of a reading crease at the spine and front joint. A lovely copy of a very uncommon proof.

$325



Inscribed to poet Carl Rakoski

102. Harrison, Jim

Letters to Yesenin

Los Angeles: Sumac Press, 1973. First Edition. **One of 1000 copies, this being inscribed by the author to poet Carl Rakoski, and with Rakoski's owner name, on the half title page: "To Carl / There is delicious sanity here, / or not. / Jim."** Rakoski was a noted Objectivist poet and protege of Ezra Pound. Just a hint of rubbing at the extremities, else Fine and unread in illustrated wrappers.

$325



103. Harrison, Jim

The Raw and the Cooked

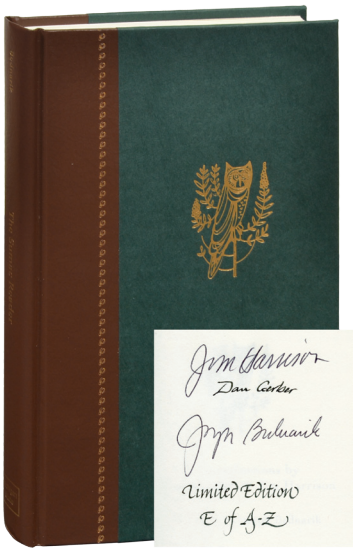
New York: Dim Gray Bar, 1992. Limited Edition. **One of 100 copies (this being No. 3) signed by the author.** Fine and unread without dust jacket as issued. Three essays on wildman Harrison's foodie adventures, all of which were first featured in *Esquire*.

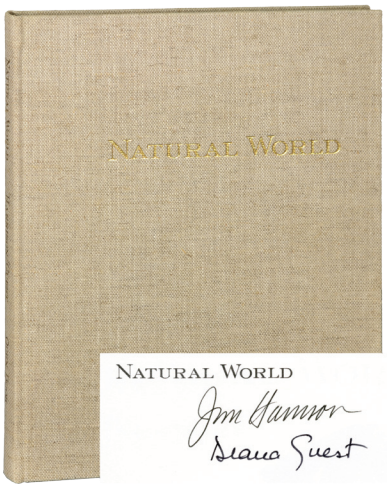
$375

104. HARRISON, JIM
DAN GERBER, JOSEPH BEDNARIK (EDITOR)
THE SUMAC READER

East Lansing, MI: Michigan State University Press, 1997. First Edition. **One of 26 lettered copies (this being letter E) signed by Harrison, Gerber, and Bednarik.** Fine and unread in brown quarter-leather and gilt decorations, without dust jacket as issued. A lovely collection of poetry, including works by Harrison, Charles Simic, Ezra Pound, Gary Snyder, and many others.

$325

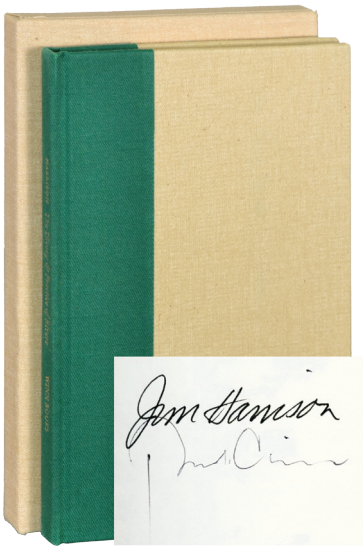




105. HARRISON, JIM
DIANA GUEST
NATURAL WORLD: A BESTIARY

New York: Open Book, 1982. Limited Edition. **One of 350 copies, of which only 100 were for sale (and this being No. 56), signed by both Harrison and Guest on the half-title page.** Fine and unread without dust jacket as issued. A charming edition of poetry accompanied by black and white images of Guest's sculptural work.

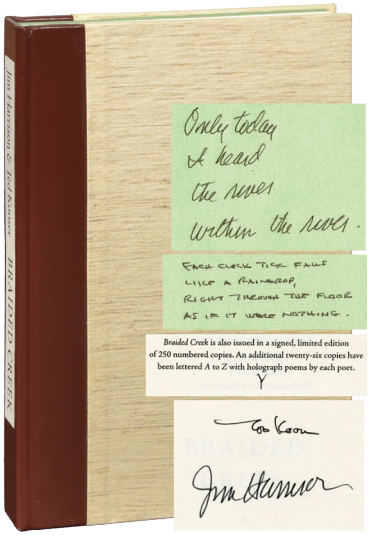
$975



106. HARRISON, JIM
RUSSELL CHATHAM (ILLUSTRATIONS)
THE THEORY AND PRACTICE OF RIVERS

Seattle: Winn Books, 1986. First Edition. **Signed by both Harrison and Chatham on the half title page.** Fine in green quarter-cloth and a Fine slipcase.

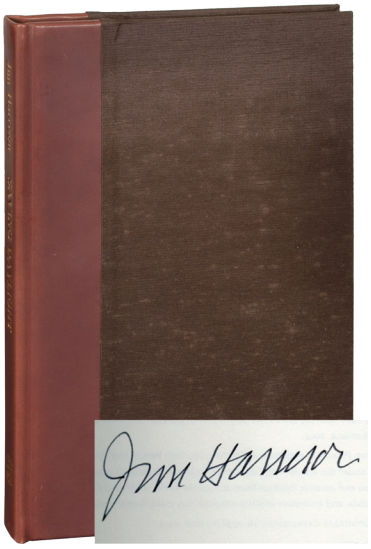
$300



107. HARRISON, JIM
TED KOOSER
BRAIDED CREEK: A CONVERSATION IN POETRY

Port Townsend, WA: Copper Canyon Press, 2003. First Edition. **One of 26 lettered copies (this being letter Y) signed by Harrison and Kooser on the half title page, and with a verse of holograph poetry written by each author on the blank pages at the verso.** Fine in brown quarter leather, with paper label to the spine. Illustrations by Ted Kooser.

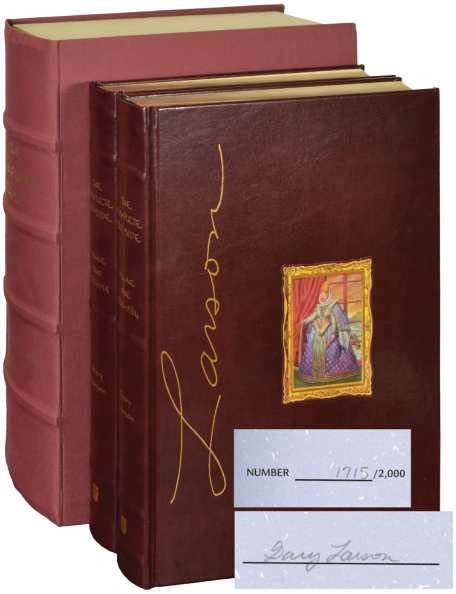
$750



108. HARRISON, JIM
SAVING DAYLIGHT

Port Townsend, WA: Copper Canyon Press, 2006. First Edition. **One of 26 lettered copies (this being letter S) signed by Harrison on the title page.** Bound in maroon brown quarter leather with brown cloth covered boards. Fine. Illustrations by Ted Kooser.

$350

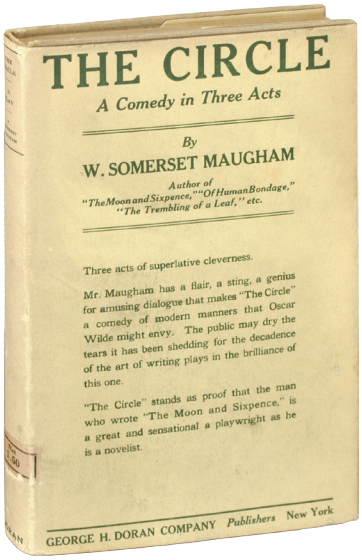


109. LARSON, GARY

THE COMPLETE FAR SIDE

Kansas City: Andrews McMeel Publishing / Wyland Galleries, 2003. First Limited Edition. Folio, in two volumes. **One of 2000 copies (this being no. 1715) signed and numbered in pencil by Larson on the limitation page at the front of volume one.** Lacking the corresponding limited edition print. Publisher's burgundy leather, gilt titles and page edges, full-color inset on the front board of each volume, illustrated endpapers, housed in a two-sided T-Saifu Japanese cloth tray box, with full-color insets surrounded by gilt frames on the front and rear panels. Just a couple of faint shallow scratches to the rear board of volume one, else both volumes Fine. Contains every syndicated cartoon from 1980 to 1994, printed on glossy paper, with full page illustrations at the beginning of every year. An attractive copy, uncommon in any condition. Shipping billed at cost.

$675

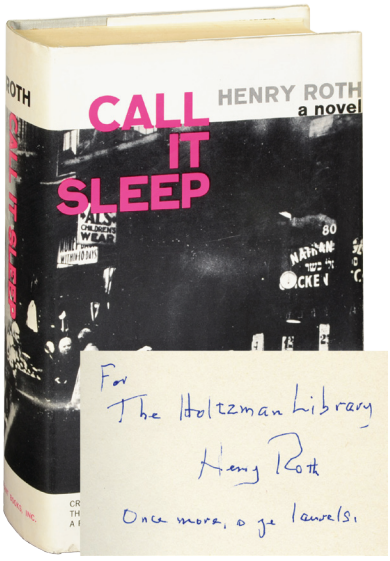


110. MAUGHAM, W. SOMERSET

THE CIRCLE: A COMEDY IN THREE ACTS

New York: George H. Doran, 1921. First American Edition. Fine in a Fine jacket that is very lightly dusted. Jacket is a variant from the one described in the Rothschild collection, with green lettering rather than brown. Basis for two films, the first in 1925 directed by Frank Borzage and the second in 1930 with the title *Strictly Unconventional*. A superb copy, the best we have encountered.

$1500



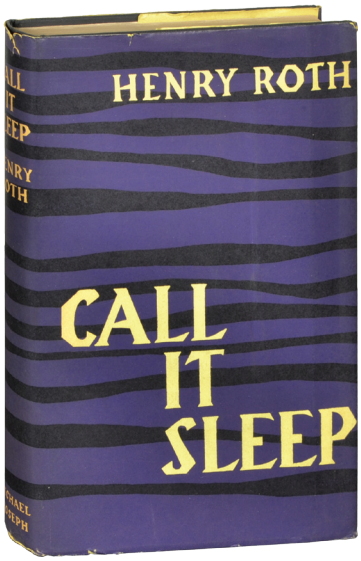
111. ROTH, HENRY

CALL IT SLEEP

Paterson, NJ: Pageant Books Inc., 1960. First printing of this edition. **Inscribed by the Roth on the front flyleaf: "For The Holtzman Library / Henry Roth / Once more, o ye laurels."** Toby Holtzman was a noted bibliophile and scholar, specializing in works by Jewish authors. Near Fine in a Near Fine dust jacket. This edition with a critical introduction by Maxwell Gelsmar, a historical essay by Harold U. Ribalow, and an appreciation by Meyer Levin.

Spine ends lightly bumped, faint splashes at the top page edges. A touch of toning to the jacket and a couple of very faint, tiny creases at the extremities.

$625



112. ROTH, HENRY

CALL IT SLEEP

London: Michael Joseph, 1963. First UK Edition. Near Fine and unread in a Very Good plus or better dust jacket. Spine ends lightly bumped, brief toning to the bottom page edges. Jacket spine slightly toned, with brief chipping at the spine ends and corners, and faint wrinkling to the front panel. A fresh example of an understated masterpiece. Cool jacket design by Nan Quelle.

$325

INSCRIBED IN 1930

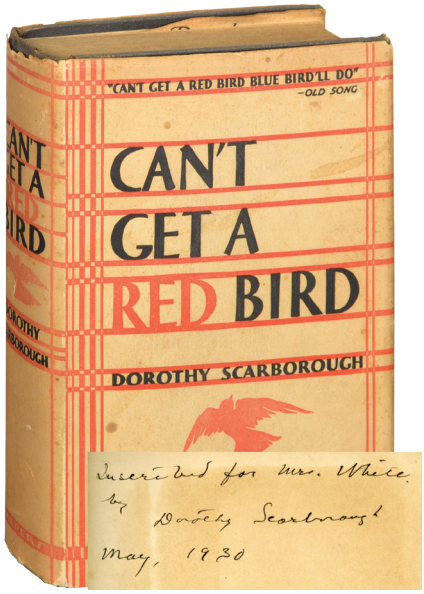
113. SCARBOROUGH, DOROTHY

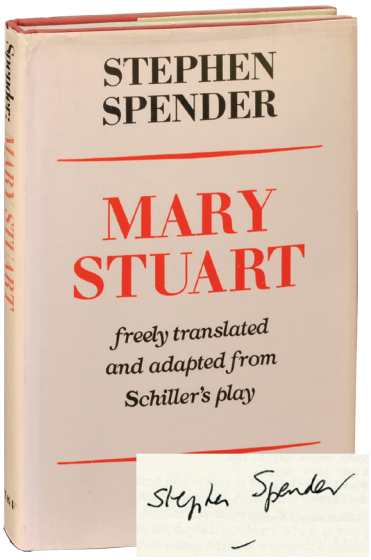
CAN'T GET A RED BIRD

New York: Harper and Brothers, 1929. First Edition. **Inscribed by the author on the front flyleaf: "Inscribed for Mrs. White / by / Dorothy Scarborough / May 1930."** Very Good in a Very Good plus, price-clipped example of the rare dust jacket. Jacket is lightly toned at the spine, with some light chipping along the top edge, no text affected.

An important proletarian novel set in the world of cotton-growers in Texas, the locale for most of the author's fiction. Scarborough was also a noted folklorist, known especially for her field work in the world of folk music from the southern highlands of North Carolina and in Texas. Her other novels include *The Wind,* a feminist classic that was the basis for the famous 1928 silent film. The only jacketed copy with have ever seen. Hanna 3134.

$1250





114. SPENDER, STEPHEN

MARY STUART: FREELY TRANSLATED AND ADAPTED FROM SCHILLER'S PLAY

New Haven, CT: Ticknor and Fields, 1980. First American Edition. **Signed by Stephen Spender on the title page.** Fine and unread in a Near Fine dust jacket. Jacket has some light wear at one corner of the crown and a shallow crease at the top rear panel. With a new preface by Spender.

$350

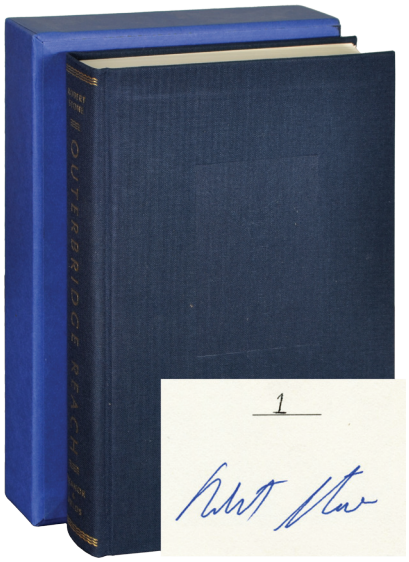
COPY NO. 1

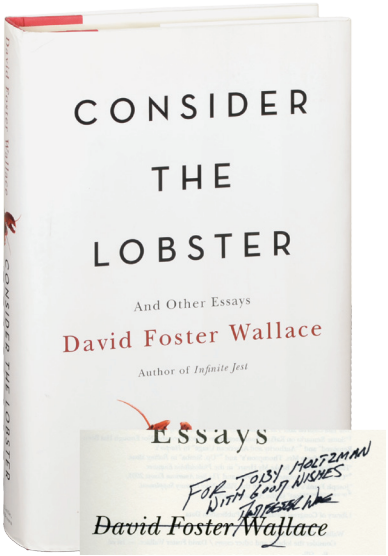
115. STONE, ROBERT

OUTERBRIDGE REACH

New York: Ticknor and Fields, 1992. Limited Edition. **One of 300 copies (this being No. 1) signed and numbered by the author.** Fine in a Fine slipcase.

$325



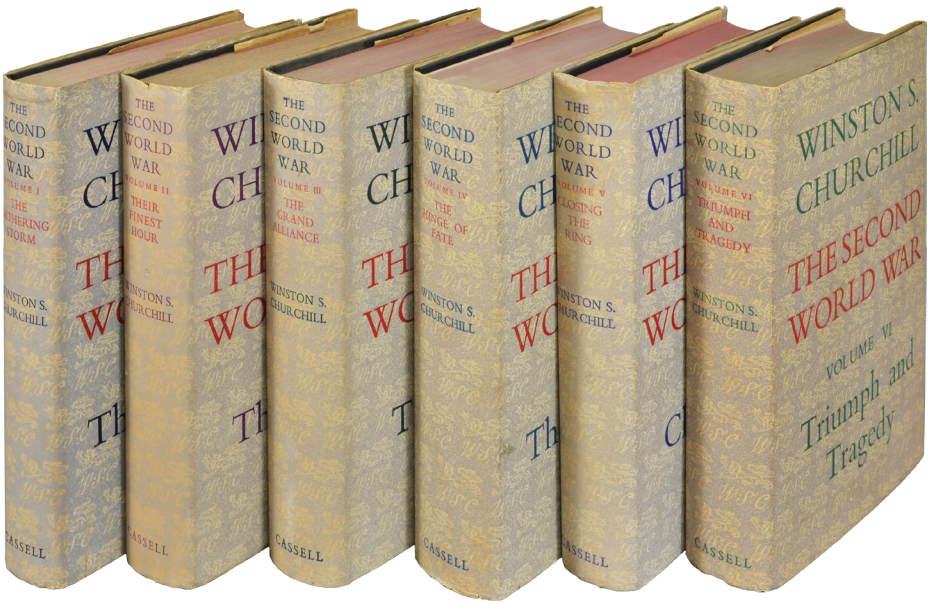


116. WALLACE, DAVID FOSTER

CONSIDER THE LOBSTER

New York: Little, Brown and Company, 2005. First Edition. **Inscribed by the author on the title page to noted bibliophile and scholar, Toby Holtzman: "For Toby Holtzman / With good wishes / David Foster Wallace."** Spine ends of both jacket and book lightly bumped, else Near Fine in a Near Fine dust jacket. The much-missed author's second collection of essays, full of his typically humorous, hyper-intelligent, and generous explorations of American culture.

$900



Inscribed by Churchill to his valet

117. Churchill, Winston S.

The Second World War

London: Cassell, 1948–1954. First editions. Six volumes. **Inscribed by Churchill in Volume II to his valet: "To Frederick Raven from Winston S. Churchill 1949."** Foxing to the fore-edges and endpapers of the first two volumes, else Fine in uniform Near Fine, very lightly spine-toned dust jackets. A desirable set, and while sets can be found with a volume inscribed by Churchill, it is most uncommon to find any sort of association.

$9500



118. [Fine Bindings] Michaux, F. Andre Thomas Nuttall J. Jay Smith (notes)

Michaux and Nuttall's North American Sylva

Philadelphia: Robert P. Smith, 1852. Short quarto, six volumes. Contemporary green morocco, elaborate gilt tooling to spines and boards: borders of interwoven fillets, arabesques, and central illustration of a Jalap bindweed, six spine compartments, yellow endpapers, all page edges gilt. Near Fine. Spines slightly darkened, moderate foxing throughout (prominent at the plates), a few faint bruises at the front endpapers of a few volumes, and scattered discoloration of the page edge gilt. The first three volumes are authored by Michaux, with the full title, *The North American Sylva; or A Description of the Forest Trees of the United States, Canada, and Nova Scotia, Considered Particularly with Respect to Their Use in the Arts, and Their Introduction into Commerce, to Which is Added, a Description of the Most Useful of the European Forest Trees*. The last three volumes were authored by Nuttall, as *The North American Sylva; or A Description of the Forest Trees of the United States, Canada and Nova Scotia, Not Described in the Work of F. Andrew Michaux, and Containing All the Forest Trees Discovered in the Rocky Mountains, the Territory of Oregon, Down to the Shores of the Pacific, and into the Confines of California, as Wells as in Various Parts of the United States*. Michaux's original three volumes were a result of ten years of research, illustrated with 156 colored copperplate engravings by the Route brothers, Pierre Joseph and Henri Joseph, and Pancrace Bessa, and was generally considered the authoritatize text in the field upon its publication. Nuttall added 127 plates for his three volumes, making the two works united one of the most complete works on the subject, unparalleled in its production, descriptions, and illustrations. Sabin 48695. Nissen 1361.

$15,000

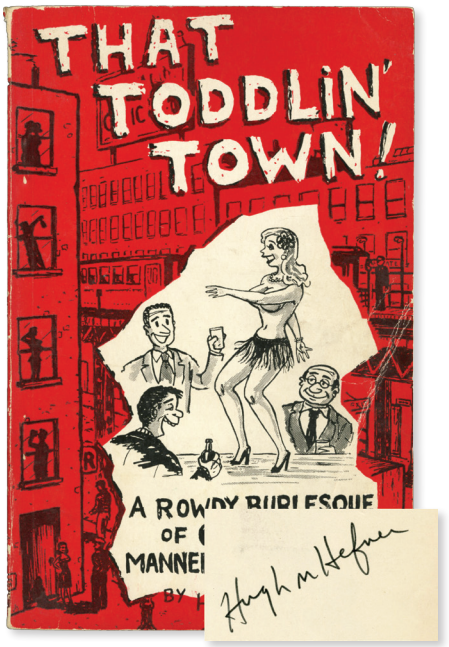
Hef's first book

119. Hefner, Hugh

That Toddlin' Town!: A Rowdy Burlesque of Chicago Manners and Morals

Chicago: Chi Publishers, 1951. First Edition, a trade softcover original. **Signed by Hugh Hefner on the first leaf.** Hefner's first book, the seed of what would be a future beyond his wildest imaginings, a self-published volume of bawdy single-panel cartoons based in and on the various neighborhoods of Chicago. Quite uncommon, and extremely scarce to find signed by Hef. Very Good in side-stitched wrappers, with light wear at the corners, small split at the crown, and some corner creasing at the bottom right corner of the front panel.

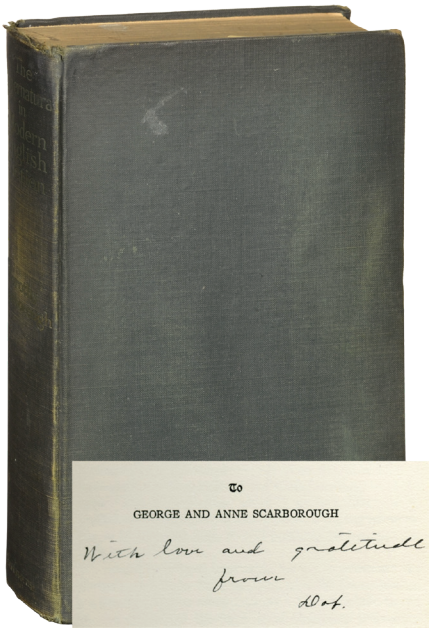
$2000



The dedication copy, inscribed to her parents

120. Scarborough, Dorothy

The Supernatural in Modern English Fiction



New York: G. P. Putnam's Sons, 1917. First Edition. **The dedication copy, inscribed by the author to her parents (the dedicatees) on the dedication page: "[To George and Anne Scarborough] / With love and gratitude from / Dot."**

About Very Good lacking the scarce dust jacket, with some fray at the spine ends, rubbing to the cloth in a few spots, some stains to the page edges. Still, a generally clean copy.

The novelist, poetess, and scholar's second book, and her first book of nonfiction, a key early reference title on supernatural fiction that is still in print today. Scarborough went on to write a mystery (*Can't Get a Red Bird*), a book on folk songs in the North Carolina hills (*Song Catcher in the Southern Mountains*) and a book on early African-American folk music (*On the Trail of Negro Folk Songs*). Though generally thought of today as a Texas author, Scarborough studied at University of Chicago and Oxford University, and was a young professor at Columbia University when this title was published. She taught creative writing at Columbia, and her students included Eric Walrond and Carson McCullers, who took her first college writing class from Scarborough.

Scarborough's most critically acclaimed novel, *The Wind,* was filmed in 1928 by Victor Seastrom and starred Lillian Gish.

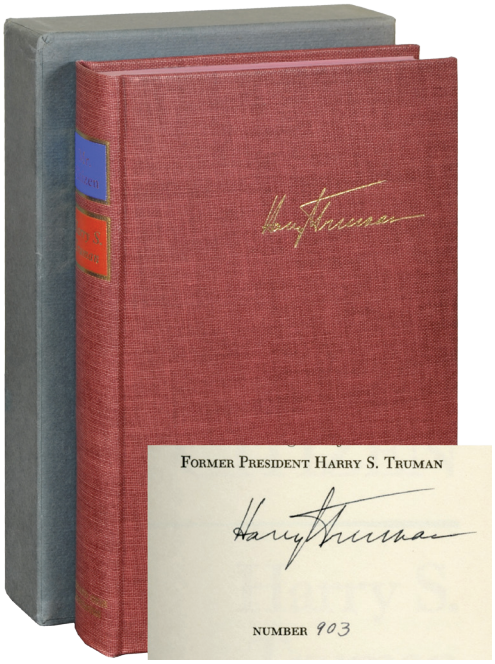
$1500

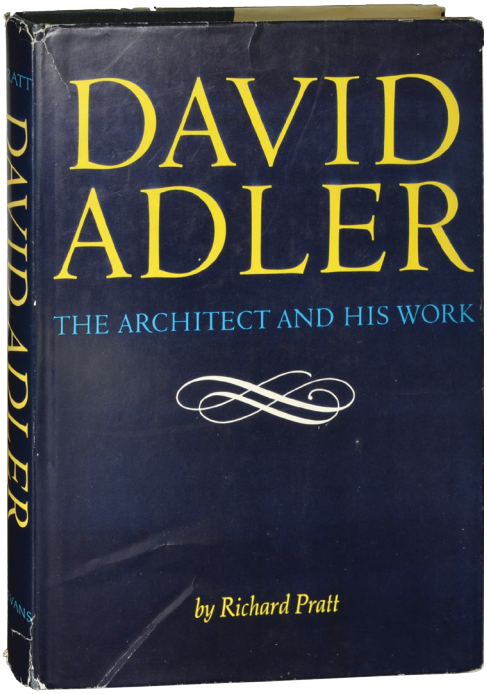
121. Truman, Harry S.

Mr. Citizen

New York: Bernard Geis, 1960. First Edition. **One of 1000 copies (this being No. 903) signed by the author and former president.** Fine in an about Near Fine slipcase. Slipcase has light rubbing at the corners and the image on the front panel, with a hint of toning at the extremities.

$1250



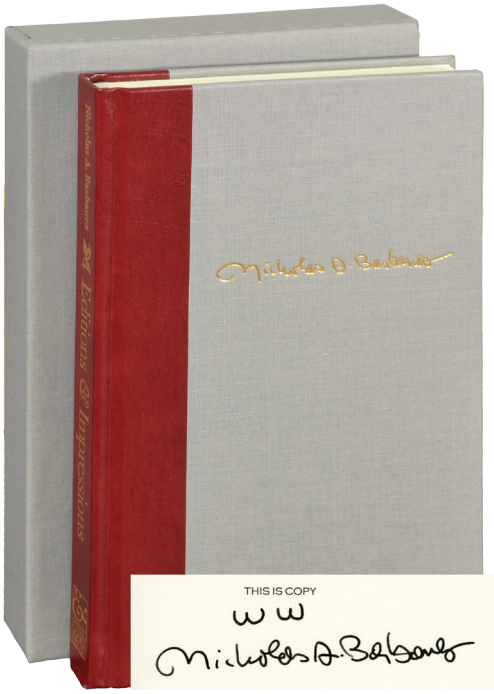


122. [Adler, David] Pratt, Richard

David Adler: The Architect and His Work

New York: M. Evans, 1970. First Edition. Near Fine in a Very Good, price clipped dust jacket. Owner name on the front flyleaf, with light toning to the endpaper edges. Jacket has two inch-long closed tears at the front spine fold and light creasing to the bottom of the front panel, with light rubbing and a few tiny closed tears at the extremities, and light chipping at the spine ends and corners. A very presntable copy, illustrated throughout with black and white photographs of many of Adler's "great houses."

$475

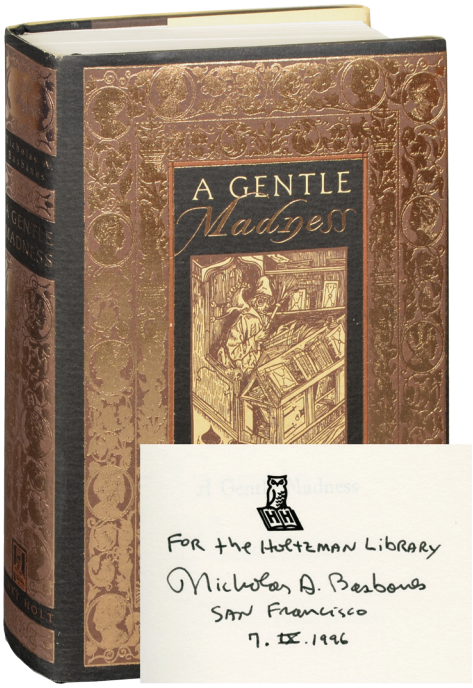


123. Basbanes, Nicholas

Editions and Impressions

Durham, NC: Fine Books Press, 2007. First Limited Edition. **One of 52 copies lettered from a to zz (this being ww), signed and lettered by the author.** Fine and unread in a Fine slipcase. Of this limitation, only forty copies were for sale, and an additional 255 numbered copies were produced, all signed by Basbanes. The author covers book places, people, and culture, in a collection of essays culled from articles published in *Fine Books and Collections* magazine.

$500



124. Basbanes, Nicholas A.

A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books

New York: Henry Holt and Company, 1995. First Edition. **Inscribed by the author on the leaf after the front flyleaf: "For the Holtzman Library / Nicholas A. Basbanes / San Francisco / 7-ix-1996."** Toby Holtzman was a noted bibliophile and scholar, whom Basbanes writes of on pages 307–311. Book and jacket corners lightly bumped, else Near Fine and unread in a Fine dust jacket. A quintessential volume on book collecting, with interesting association.

$325

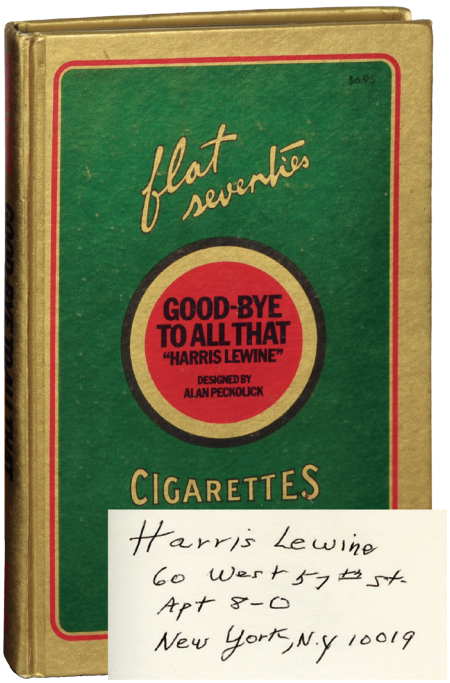
Author's copy

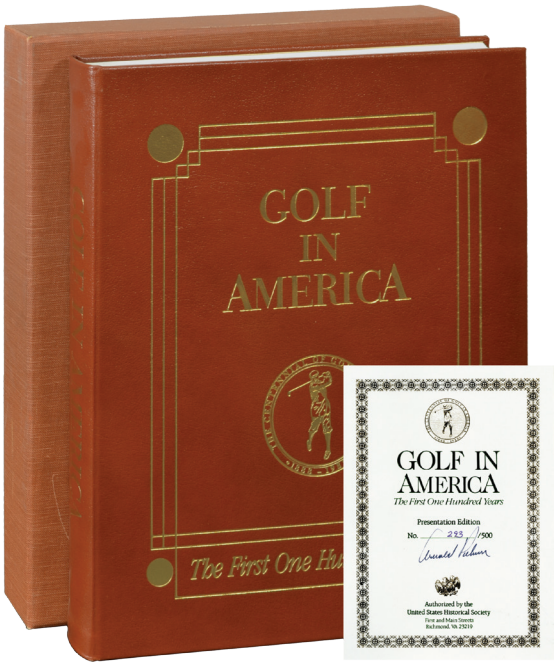
125. Lewine, Harris with Alan Peckolick (designer)

Good-Bye to All That

New York: McGraw-Hill, 1970. First Edition. Harris Lewine's personal copy, with his name and New York City address in black ink on the half-title page. A gloriously designed history of cigarette smoking in the twentieth century, by an artist who created album covers and dust jackets for everyone from Riverside Records to Harcourt Brace. Profusely photo-illustrated in color throughout, replete with many photos of vintage cigarette package designs and advertisements. Fine in pictorial paper covered boards with no dust jacket as issued.

$350





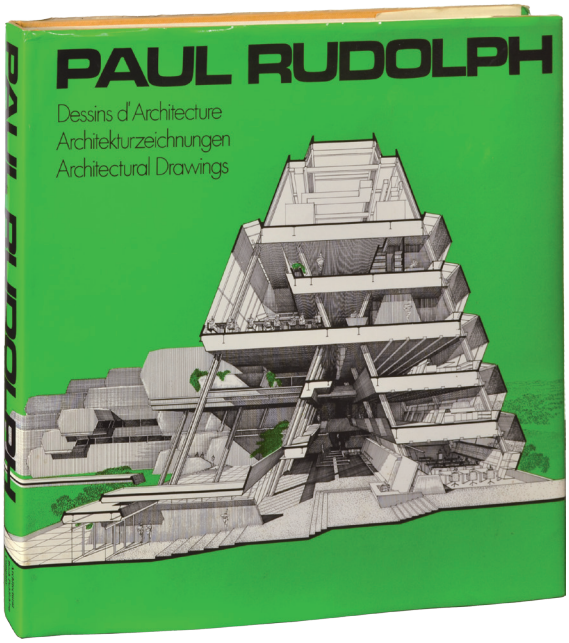
One of 500 copies signed by Arnold Palmer

126. [Palmer, Arnold] Peper, George (editor) Robin McMillan, James Frank (contributors)

Golf in America: The First One Hundred Years

New York: Harry N. Abrams, 1988. First Edition. **Presentation edition, one of 500 numbered copies (this being No. 293) signed on a tipped-in green-and-white plate with gilt decoration by Arnold Palmer.** Leather presentation binding, with matching cloth slipcase with gilt titles and design. Fine condition.

$450

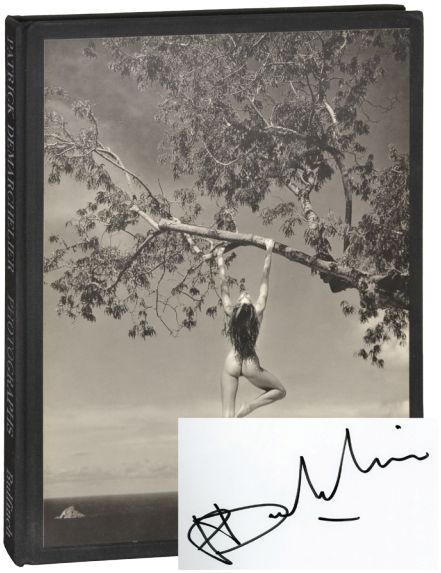


127. Rudolph, Paul

Architectural Drawings

New York: Architectural Book Publishing Company, 1982. Large quarto. First printing of this revised edition. Originally published in the UK and Japan in 1972. Fine and unread in a bright, Near Fine dust jacket.

$450



128. DEMARCHELIER, PATRICK
GLENN O'BRIEN (INTRODUCTION)
PATRICK DEMARCHELIER: PHOTOGRAPHS

New York: Bulfinch / Little, Brown and Company, 1995. First Edition. **Signed by Demarchelier on the first page.** Rear board lightly faded at the top edge, else Fine in black cloth with black and white photograph to the front board and no dust jacket as issued. A stunning book of his black and white photography, including images of celebrities such as Madonna, Cindy Crawford, and Robert De Niro.

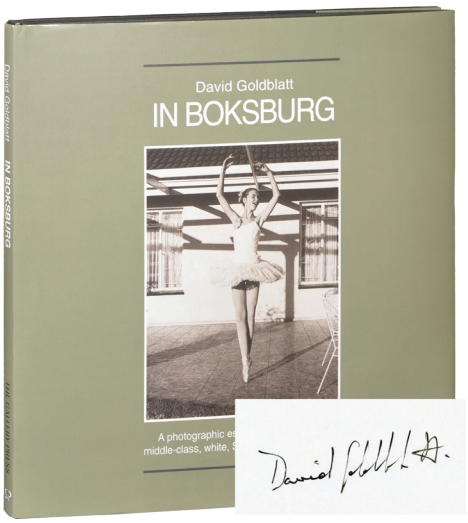
$325



129. VARIOUS
HABANA

Havana: The Diamond News Co., circa 1902. First Edition. Very Good in publisher's green paper wrappers, with a tied yellow string, stab binding, and thick gray card stock leaves. Wrapper front edge lightly nicked, rubbing to title, and a tiny pinhole to the front wrapper. A collection of 26 photographic postcards of Havana, Cuba, in scrapbook form, each tipped in on a separate leaf. Laid in is a photograph of Morro Castle, also about Near Fine condition, similar to the postcard on the first leaf and dated March 9, 1902, which leads us to believe publication of this volume to have been during the first few years of Diamond News, and just after Cuba's independence from Spain. The publisher existed between 1900 and 1906, and produced souvenir items for Cuba during and after the war with Spain.

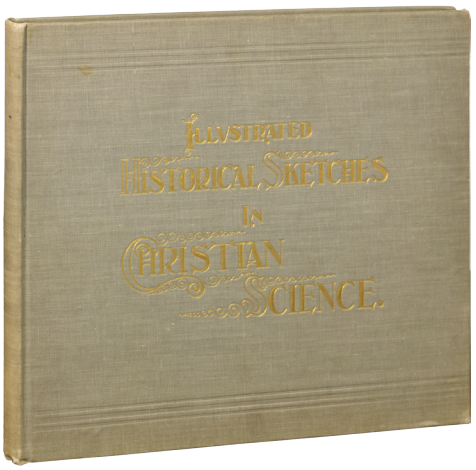
$350



130. GOLDBLATT, DAVID
IN BOKSBURG

Cape Town: The Gallery Press, 1982. First Edition. **Signed by the author on the verso of the half title page.** Near Fine and unread in a Near Fine dust jacket. Minor bump to the top of the spine with a corresponding bump to the jacket crown.

$750



131. DUNBAR, HERBERT L.
ILLUSTRATED HISTORICAL SKETCHES PORTRAYING THE ADVANCEMENT IN CHRISTIAN SCIENCE FROM ITS INCEPTION TO THE PRESENT TIME, INCLUDING SOME OF ITS CHURCH EDIFICES

Boston: Herbert L. Dunbar, 1898. First Edition. A monograph of photographs by Dunbar of Christian Science books, figureheads, churches and other items of interest, mostly in the Boston area but also in other locales. OCLC locates 3 copies. Near Fine in publisher's gray oblong linen-covered boards, titles in gilt.

$550

An impressive run of first editions by Wallace Stevens, many signed

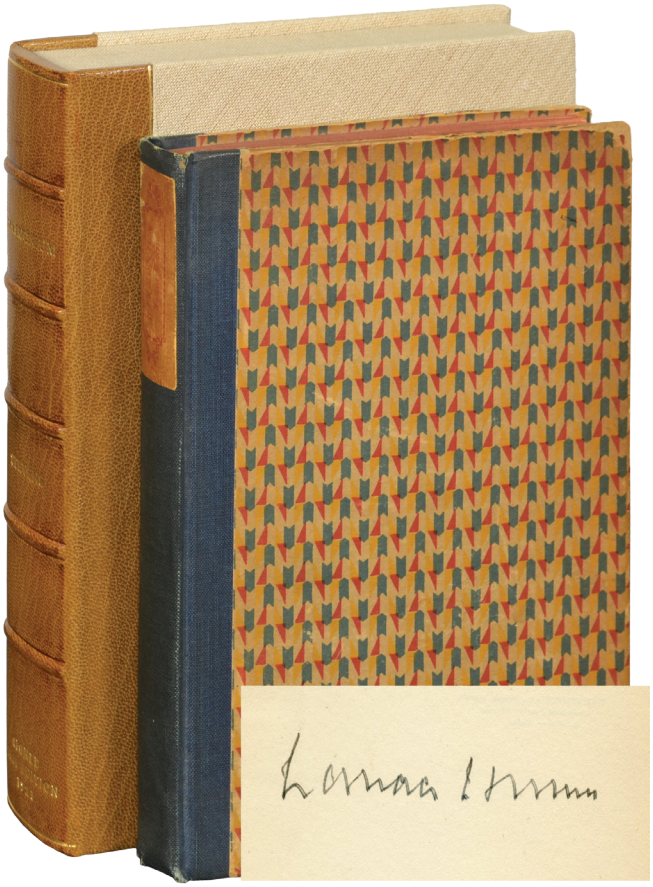
132. Stevens, Wallace

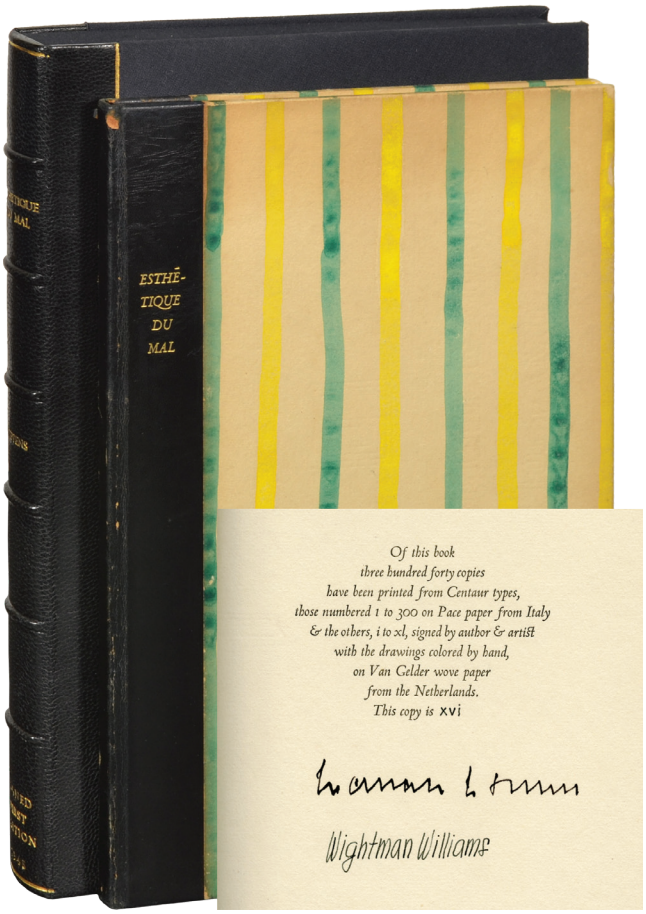
Harmonium

New York: Alfred A. Knopf, 1923. First Edition. First issue binding, in patterned paper-covered boards, with blue, red, yellow, and white checker pattern, dark blue cloth spine with yellow paper title label, white endpapers and red topstain. **Signed by the author on the half-title page.** Very Good plus lacking the scarce dust jacket. Slight lean, even toning to the spine and the title label, slight paper loss at the title label and extremities, and an owner name in black ink on the front flyleaf.

Wallace Stevens' signature ranks among the scarcest of twentieth century American poets, owing to his general reclusiveness and the low limitations on most fine press editions of his work. *Harmonium* was the poet's first collection, published when he was 44 years old, after almost a decade of appearances only in magazines. Some of his most famous poems are included here, such as "The Emperor of Ice-Cream," "The Snow Man," and "Sunday Morning." A bright, clean example of the rare first issue, published in a limitation of 500 copies, and one of the most important poetry titles of the twentieth century. In a custom clamshell box. Edelstein A1.a.

$18,500





133. Stevens, Wallace

Wightman Williams (pen and ink drawings)

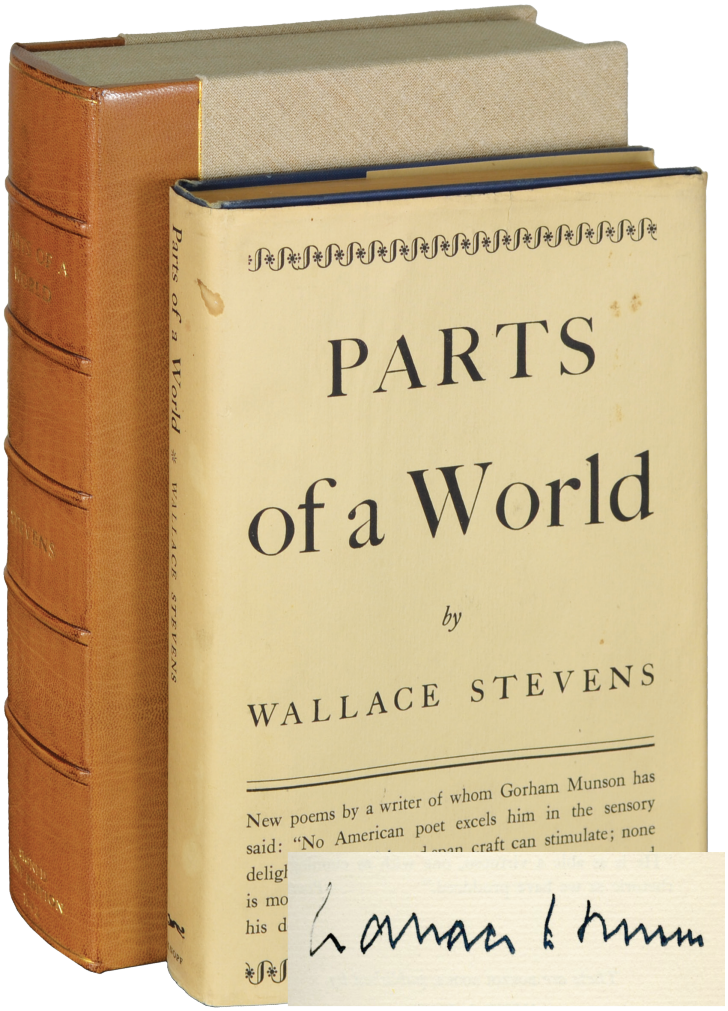
Esthetique du Mal

Cummington, MA: The Cummington Press, 1945. First Edition. **One of 40 copies (of which this is Roman numeral XVI) signed by both the author and illustrator.** White paper-covered boards, hand colored in yellow and green vertical stripes, black morocco spine, titles gilt on the front board, pink endpapers.

Very Good plus lacking the scarce glassine jacket. Brief rubbing at the extremities, with a few tiny bruises at the spine edges, and faint evidence of sticker removal on the front flyleaf. For this publication, 340 copies were printed, the majority unsigned and bound in Natsume straw-paper-covered boards, numbered in Arabic. 40 copies were signed, with hand-colored drawings on each page and hand-painted bindings.

This marks the beginning of Steven's later period, which tended to be longer and filled with analogies and related forms of thought. "Esthetique du Mal" was, in Randall Jarrell's estimation, the greatest of these later poems. A lovely example of the smaller limitation, housed in a custom clamshell box. Edelstein A10.

$18,500

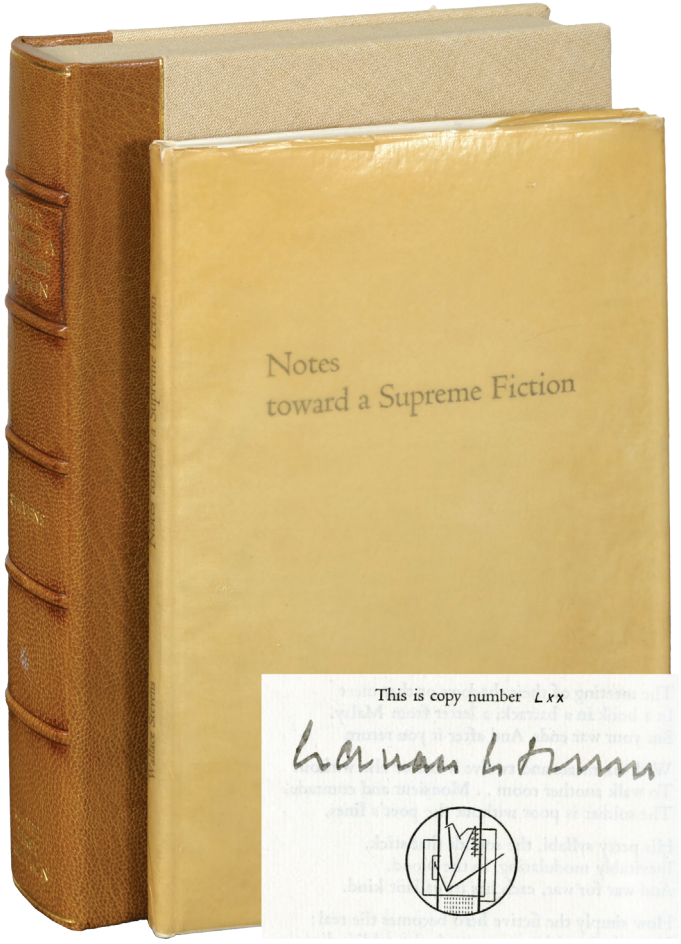


134. Stevens, Wallace

Parts of a World

New York: Alfred A. Knopf, 1942. First Edition. **Signed by the author on the second blank.** About Near Fine and unread in a Very Good plus dust jacket. Book spine slightly faded, faint offsetting at the rear flyleaf, and a touch of rubbing at the extremities. Jacket spine and rear panel slightly toned, with a few faint dampstains at the spine panel, a couple of tiny spots on the front panel, and a few tiny closed tears and chips at the extremities. Overall a strong, very presentable copy, extremely uncommon to find signed. In a custom clamshell box. Edelstein A5.a.1.

$7500



One of 80 copies, signed

135. Stevens, Wallace

Notes toward a Supreme Fiction

Cummington, MA: The Cummington Press, 1942. First Edition. **One of 80 copies (of which this is Roman numeral LXX) signed by the author.** Near Fine in a Near Fine example of the scarce original tissue jacket. Boards just slightly bowed, and a tiny faint smudge on the first blank, else Fine. Tissue jacket is complete, with brief chipping and a tiny closed tear at the crown.

273 copies were printed, copies numbered above No. 80 being unsigned, along with three lettered copies (A, B, C) issued for presentation by the author. A nearly pristine example of scarce limited edition, housed in a custom clamshell box. Edelstein A6.a.

$12,500

One of ten review copies issued

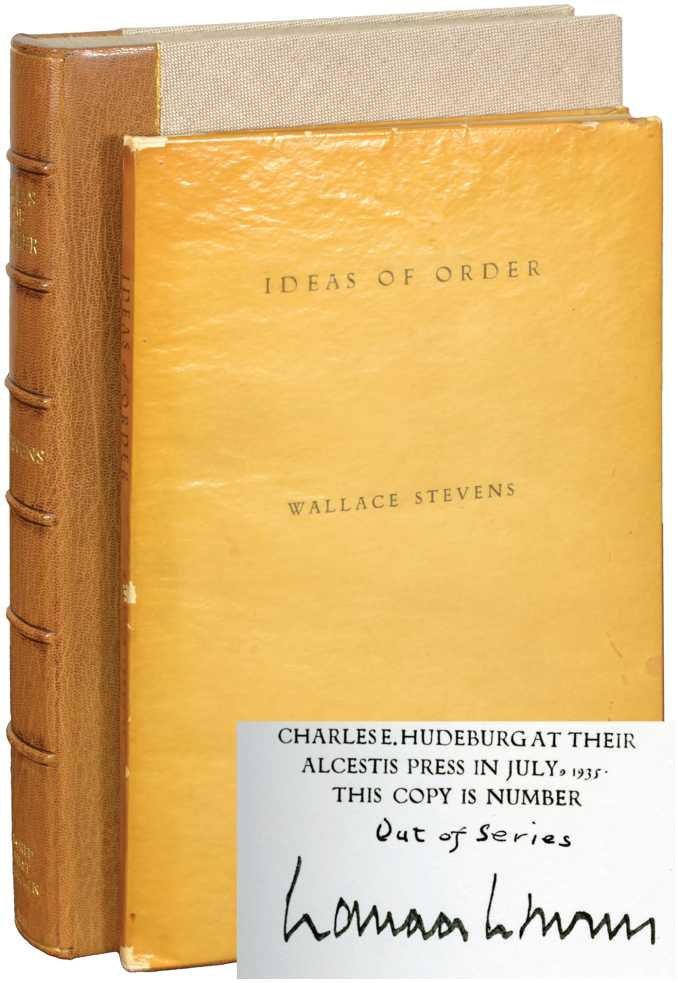
136. Stevens, Wallace

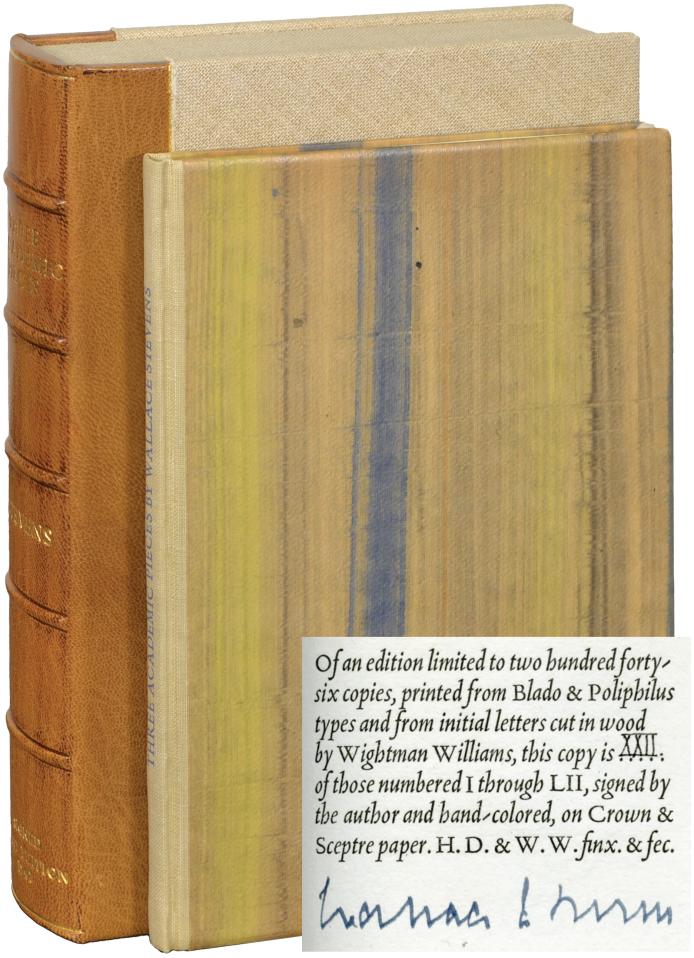
Ideas of Order

York: The Alcestis Press, 1935. First Edition. **One of a total of 165 copies signed by the author.** Out of the limitation, 20 copies were presentation copies with Roman numerals, 135 copies numbered in Arabic, and 10 copies marked "Out of Series" for review purposes. This is an "Out of Series" copy, signed by Stevens.

About Fine in a Very Good plus or better example of the scarce tissue jacket, lacking the original cardboard slipcase. Jacket is lightly toned, with a couple of tiny stains, a few minute chips, and toning to the spine panel. A lovely copy, housed in a custom clamshell box. Edelstein A2.a.

$17,500





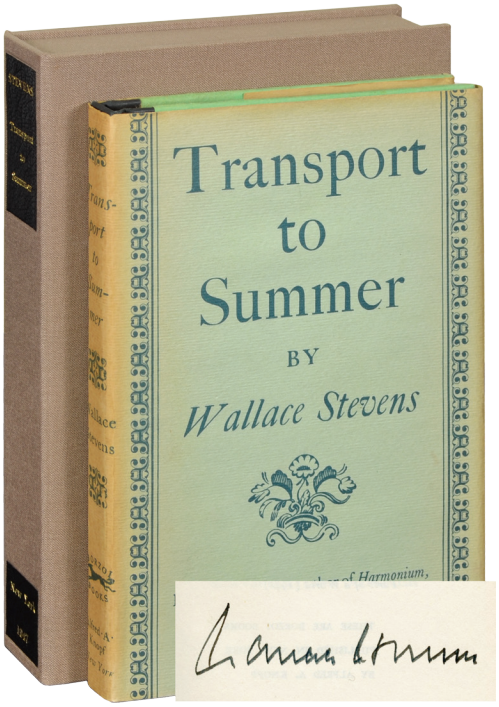
137. Stevens, Wallace

Three Academic Pieces: The Realm of Resemblance, Someone Puts a Pineapple Together, Of Ideal Time and Choice

Cummington, MA: The Cummington Press, 1947. First Limited Edition. **One of 52 copies (of which this is Roman numeral XX) signed by the author.** Fine condition. Hand-colored paper-covered boards, cloth spine with titles in blue, and hand-colored woodcut initials by Wightman Williams.

Originally read at Harvard University in 1947, this volume represents a continuation of Stevens' constant theme of connecting imagination and reality. A lovely example of the smallest limitation of this edition, lacking the scarce dust jacket and slipcase. Housed in a custom clamshell box. Edelstein A12.

$6500

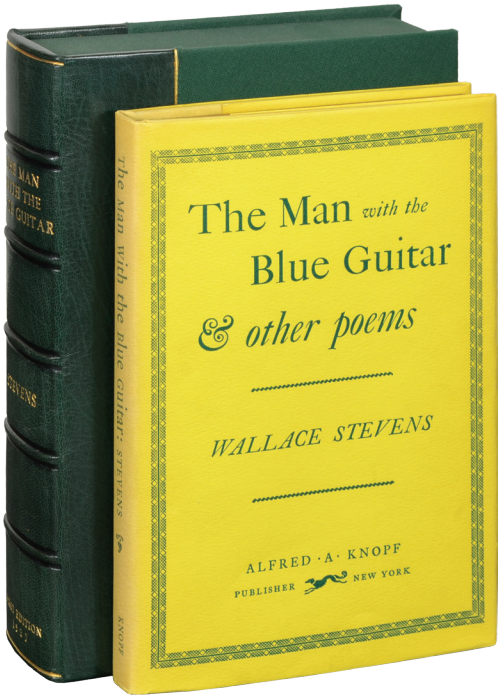


138. Stevens, Wallace

Transport to Summer

New York: Alfred A. Knopf, 1947. First Edition. **Signed by the author on the first blank.** Near Fine and unread in a Near Fine dust jacket. A touch of fading at the extremities, and discoloration at the hinges (as if often found) from binder's glue. Jacket extremities moderately toned, else about Fine. A title not often seen in favorable condition, and quite scarce signed. Housed in a custom clamshell box. Edelstein A11.a.1.

$1750

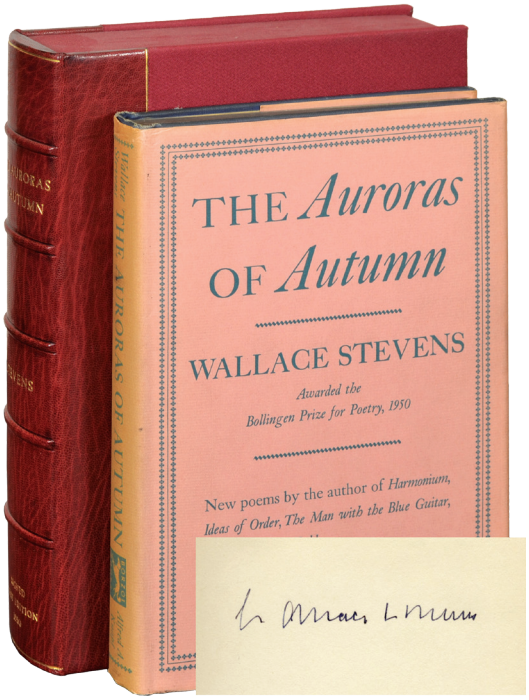


139. Stevens, Wallace

The Man with the Blue Guitar and Other Poems

New York: Alfred A. Knopf, 1937. First Edition. First issue binding, second state dust jacket, with "conjunctioning" corrected to "conjunctions" in the two-paragraph statement on the front flap. About Fine in a Near Fine dust jacket. Jacket spine a touch toned (as is often found). Housed in a custom clamshell box. Edelstein A4.a.

$950



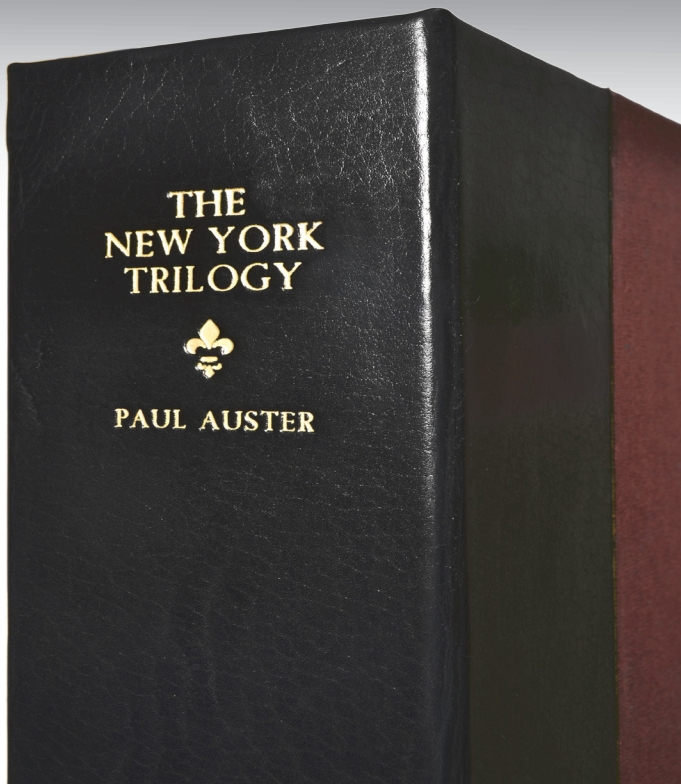
140. Stevens, Wallace

The Auroras of Autumn

New York: Alfred A. Knopf, 1950. First Edition. **Signed by the author on the front flyleaf.** Publisher's blue cloth, gilt spine titles. Very Good plus in a Near Fine dust jacket. Light shelfwear, and a touch of rubbing to the spine titles. Jacket spine and folds moderately toned (as if often seen with this title). One of the author's key titles, published the year he won the Bollingen Prize. A very presentable copy, scarce thus, in a custom clamshell box. Edelstein A14.a.1.

$1875





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