

SANCTUARY BOOKS – NEW YORK BOOK FAIR 2017

MODERN LITERATURE

a selection from stock focusing on association copies and small print runs

Please stop by Booth B3 where we will be exhibiting many of these books, as well as a wide selection of material in other fields, including a fine group of incunabula, many curious and unique manuscript books, and a just acquired private collection of travel books.

Usual terms apply. Books offered are subject to prior sale. Reciprocal discounts to the trade. Images available upon request

1. Albee, Edward; (Carson McCullers). *The Ballad of the Sad Cafe: Carson McCullers' Novella Adapted to the Stage.* Boston: Houghton Mifflin, 1963. First Edition. Inscribed by Albee in 1978. A nice copy in lightly worn dust jacket. **250**

2. Allen, Woody. *Without Feathers.* New York: 1975. Inscribed by Allen on the half-title page, "To Douglas Fairbanks, Jr. -- Best -- Woody Allen." An interesting association copy, linking two giants of the film industry. Cloth-backed paper over boards; a bit sunned along edges of boards, with a faint stain at tail of spine. Dust jacket sunned along edges of front panel; dampstained on the verso. With note laid-in from Woody Allen's assistant to Douglas Fairbanks, Jr., discussing his schedule. **800**

3. Arlen, Michael. *The London Venture.* William Heinemann, London, 1920. First Edition. 8vo. Black boards, stamped in white with pictorial vignette. Illustrations by Michel Sevier. First edition, first issue (copies dated 1919 are actually the later issue). An exceptionally nice copy of the author's fragile first book with original DJ present (tear to front flap). Inscribed to the publisher Nelson Doubleday to "Dear Nelson. I look back on this book, my fusi-born with the same fatuous pride and idiotic self-satisfaction with which I look on my son. And I inscribe this to you with deep affection" Doubleday purchased a controlling stake in the English publishing house, Heinemann, a year later. Housed in a handsome half morocco boxed slipcase. **475**

4. Beckett, Samuel. *Mercier and Camier.* Paris: Les Editions de Minuit, 1970. First Edition. Wraps, printed in blue and black; 12mo; pp. 212. A interesting association copy, inscribed by the author: "For Rick / with love / from Sam / Sept. 88." Rick Cluchey's ownership signature on FFEP. Rick Cluchey is a playwright, actor, and director, who co-founded the San Quentin Drama Workshop (notably Beckett's American theatre company of choice) in the mid-1950s, while serving a life sentence at San Quentin State Prison for robbery and kidnapping. After his sentence was commuted, he toured Europe with his play "The Cage." There, in the 1970s, he began his seven-year collaboration with Samuel Beckett, serving as the playwright's assistant director on a production of "Waiting for Godot" in Berlin. Cluchey eventually persuaded Beckett to direct him in "Krapp's Last Tape" and "Endgame" – stagings he later remounted around the world. The two men collaborated with each other until Beckett's death in 1989. Cluchey's life and work at San Quentin inspired John Hancock's 1997 prison drama *Weeds*, starring Nick Nolte. Cluchey himself wrote and acted in a play, "Rick and Sam," which chronicles his relationship with Beckett. Near fine in custom grey cloth box, with gilt-stamped lettering in red leather spine label. **1,500**

5. Bowles, Paul. *Next to Nothing, Collected Poems 1926-1977.* Santa Barbara: Black Sparrow Press, 1981. Cloth-backed paper over boards, paper spine label; 8vo; pp. 73, [4]. Inscribed by Bowles to Kenward Elmslie, in a lovely hand, facing the title-p., "Lyceum Theatre / May 1, 1985 / Dear Ken, My best is with you tonight on the opening of 'As Is.' And thank you for making me a part of this very exciting evening. Love, Paul." Corners gently bumped, otherwise fine. Kenward Elmslie was a writer, publisher, and performer associated with the New York School of poetry. **350**

6. Cheever, John. *Oh What a Paradise It Seems.* New York: Alfred A. Knopf, New York, 1982. First Edition. Inscribed by the author to Lauren Bacall, "To Betty Bacall, with love, John." (Lauren Bacall was born in the Bronx as Betty Joan Perske, and only close friends and loved ones used her real name.) The gossip on Cheever and Bacall is -- well, gossip, so one can't confirm. Cheever supposedly took countless lovers of both sexes, and then bragged about them to his family and friends. Though Cheever claims that Lauren Bacall was "madly in love with him," it's also on the grapevine that she was turned off by his "debutante accent." Small spot of soiling on upper board, otherwise book is fine, in lightly rubbed dust jacket. Lauren Bacall (born in the Bronx as Betty Joan Perske, 1924-2014) was an American actress known for her distinctive voice and sultry looks. Howard Hawks (director, producer, screenwriter) changed her first name to Lauren, and Perske adopted "Bacall," a variant of her mother's maiden name (of Romanian Jewish descent), as her screen surname. A wonderful association copy. **1,500**

7. Christie, Agatha. *Black Coffee.* Small archive featuring early typescripts of Agatha Christie's "Black Coffee," the author's first piece for the stage, which launched her successful second career as a playwright. The first typescript is dated 1932, stamped by the Royal Typing Bureau, with a handwritten note on the first page, "All communications to / L. E. Berman / 32 Shaftesbury Avenue / W.1" (the author's agent). Stitched wraps with typed label on front cover (280x215mm); pp. 39, in typed in red and black on the recto only. Covers wrinkled, and chipped along the edges; text block a little wrinkled along the edges, but perfectly legible. The second is a mimeographed typescript, date suggested on the spine, but chipped away. Metal-clasped textblock in wraps, mimeographed label on front cover (204x255mm); pp. [1] (list of characters), 37, 45, 38 (each act separately paginated), with a few faintly penciled notations. Front cover detached; covers chipped and torn along the edges; first and last few leaves foxed. Sold with a printed French edition adapted by Blanchart, Duchatto, and Renaux, "Cafe Noir," Les Éditions Théâtrales Quand Même No. 15, Janvier 1938. Staple-bound wraps, pp. 28. Covers torn; crease at top corner, throughout text block. Also included is the acting edition published by Alfred Ashley and Son, London 1939 (reprint). Wraps; 8vo; pp. 75, with L. E. Berman's name and address handwritten on the front cover. Spine tips and corners rubbed. A Poirot mystery, which was later adapted to a novel and a film. **2,500**

8. Christie, Agatha. *Someone At The Window.* Original typescript, circa 1934, of an unpublished play, "Someone At The Window," adapted from the short story "The Dead Harlequin." Stitched wraps with text typed on the front cover (including title and author name, the name and address of Christie's agent, L. E. Berman, and marked "4th copy" though we find no other copies or editions -- as far as we can tell, unique); 220x295mm; approx. pp. 100, typed on the recto only, with underlining in red. Covers chipped and torn along the edges; contents are fine. "The Dead Harlequin" was first published in the March 1929 issue of Grand Magazine. About a year later, it was published in the UK by William Collins & Sons, and in the US by Dodd, Mead and Company, as part of the short story collection, "The Mysterious Mr. Quin." The short story features the familiar characters Mr. Satterthwaite and Mr. Quin, as they unravel a mysterious death at Charnley House, finding it reflected in a painting exhibited at the Harchester Galleries more than a decade after the occurrence. The unpublished play offered here (which has a scene set at the Mayfair Galleries in June 1934), changes the setting and the characters, and twists and expands and contracts the earlier short story into a remarkably different performance. **7,500**

- 9. Doblin, Alfred.** *Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf.* Freiburg: Walter-Verlag, 1961. Pale blue cloth over flexible boards, white lettering stamped in black banner on spine; dust jacket; pp. [528]. First printing in East Germany. Inscribed by the author's son on the front free-endpaper: "To / Herbert Philip / in gratitude / this book by my father / Peter Doblin / April 15, 1963." A gently worn copy in dust jacket. **200**
- 10. Doctorow, E. L.** *The March.* New York: Random House, 2005. First Edition. Fine in dust jacket. Inscribed by the author to Lauren Bacall, "To Betty Bacall, my favorite actor & dear friend / with love, Edgar Doctorow / Oct 6, 2005." The young Lauren Bacall, worked as an usher at the St. James Theatre, and as a fashion model. She made her acting debut on Broadway in 1942, at age 17, as a walk-on in "Johnny 2x4." By then, she lived with her mother on Bank Street, Greenwich Village, and in 1942 she was crowned Miss Greenwich Village. Though Diana Vreeland is often credited with "discovering" Bacall, putting her on the cover of "Vogue" in 1943, much of the iconography surrounding Bacall she cultivated herself with the help of Nancy Hawks, Howard Hawks's wife, who advised Bacall on clothing, elegance, manners, and taste. Even Bacall's trademark voice required arduous training -- at Hawks's suggestion, Bacall worked with a voice coach to make her voice lower and deeper. Her screen debut as the leading lady in the Humphrey Bogart film "To Have and Have Not" (1944) made her an instant star. She married Bogart in 1945, and continued in the film noir genre alongside him in "The Big Sleep" (1946), "Dark Passage" (1947), and "Key Largo" (1948). She starred in the romantic comedies "How to Marry a Millionaire" (1953) with Marilyn Monroe, and "Designing Woman" (1957) with Gregory Peck. She co-starred with John Wayne in his final film, "The Shootist" (1976). Bacall worked on Broadway in musicals, earning Tony Awards for "Applause" (1970) and "Woman of the Year" (1981). **850**
- 11. Dujardin, Edouard.** *Le chevalier du passe. Tragedie modern, 2e partie de la legende d'Antonia.* Paris: Leon Vanier, 1892. 8vo (190x122mm); pp. 73, [3]. A handsome binding, preserving the original printed wraps; green cloth, gilt-stamped lettering in tan leather spine label. Inscribed by the author on the half-title page, "a mon bon ami George Moore, Edouard Dujardin." With the bookplate of Caroli Whibley on front paste-down; and a program (1944) by the Favil Press for French Independence Day National Gallery Concerts laid-in. Boards lightly rubbed; spine tips very gently bumped. Original wraps tanned and a little dust-smudged; text block a little foxed. VG+ to near fine. Edouard Dujardin (1861-1949) was a French writer, one of the early users of the stream of consciousness literary technique. Dujardin was a good friend and frequent correspondent with George Augustus Moore (1852-1933), an Irish novelist, short-story writer, poet, art critic, memoirist and dramatist. James Joyce acknowledged both men as important influences on his own work. **1500**
- 12. Durrell, Lawrence.** *The Alexandria Quartet: Justine, Balthazar, Mountolive, Clea.* London: Faber & Faber, 1962. First Edition, Limited Edition. First Omnibus Edition. Orange cloth, with clear plastic dust jacket; in slipcase. Number 428 from a limited edition of 500 copies, signed by Durrell on the limitation page. Spine tips and corners lightly rubbed, else fine, in scuffed slipcase. From the library of Otis Skinner Blodget, with his bookplate on front paste-down. **1,200**
- 13. Eliot, T. S.** *Dante.* London: Faber & Faber, 1929. Copy #28 of only 125 copies signed by T. S. Eliot. Additionally signed and dated (on 23. v. 34) by Eliot in pencil on the title page. An ink note at the top of the limitation page notes, "The Alcestis Library 1934." This must have been when Eliot inscribed the copy a second time; there are traces of other writers who in 1934 signed books for the library. An extremely nice copy in original pale blue cloth, spine toned as usual; contents very fresh; a pair of small, attractive bookplates fixed to inside of front board. **1200**
- 14. Eliot, T. S.** *A Song for Simeon.* London: Faber & Gwyer, 1928. First Edition. Gray boards, lettered in gilt. Color frontispiece by E. McKnight Kauffer. Limited issue of 500 numbered copies printed on handmade paper, specially bound, and signed by Eliot, this being no. 445. Covered with a cellophane tissue wrapper (very scarce if it's original to the book) that is a bit chipped and stained, but which has preserved the fragile beige boards nicely. Previous owner's bookplate. Ariel Poem number 16. Gallup A11b. **600**

15. Faulkner, William. *Miss Zilphia Gant*. The Book Club of Texas, 1932. Limited Edition. Copy #202 of a total of 300 copies. Near fine, lacking the rare tissue wrapper. This copy has been inscribed by Faulkner on its title page: "William Faulkner. Los Angeles, Cal. 23 April, 1936." A rare signed copy, with a print run of only 300. The story was written in 1928 and, in terms of subject matter, is similar to "Dry September" and "A Rose for Emily." **6,000**

16. Faulkner, William. *These Thirteen*. London: Chatto and Windus, 1933. Original blue cloth, gilt-stamped lettering on spine. Inscribed by Faulkner on the title page, to Else, Faulkner's liaison when he visited Stockholm to collect the Nobel Prize. Book is fine, the scarce dustwrapper is present, though price-clipped and lightly scuffed along the edges. Faulkner met Else Jonsson (1912-1996) when he visited Stockholm in December 1950 to receive the Nobel Prize. Else was the widow of journalist Thorsten Jonsson (1910-1950), reporter for "Dagens Nyheter" in New York from 1943 to 1946, who had interviewed Faulkner in 1946 and introduced his works to Swedish readers. At the banquet in 1950 where Faulkner and Else met, publisher Tor Bonnier referred to Else as widow of the man responsible for Faulkner being awarded the prize. They had an affair that lasted until the end of 1953. **12,500**

17. Fitzgerald, F. Scott. *All the Sad Young Men*. New York: Charles Scribner's Sons, 1926. First Edition. Fine in original pictorial dust jacket. Jacket is a bright example, with a few discreet repairs to verso along the spine. Written during a time of disillusionment in Fitzgerald's life (troubles with money and Zelda), and published on the heels of "The Great Gatsby," the author's third collection of short stories might have been overlooked or overshadowed. Rather, it was well received, most particularly for "Absolution," which had been written as a false start to Gatsby. **5,000**

18. Ford, Ford Madox. *No More Parades*. New York: Albert & Charles Boni, 1925. Second printing. 8vo. Original cloth in edgeworn red dust jacket with a number of short tears, nicks, and small chips along edges. Inscribed in May 1926: "For Mr. and Mrs. Brickell with good wishes from Ford Madox Ford." Herschel Brickell was a critic who wrote for The New York Herald Tribune Books. **650**

19. Ford, Ford Madox. *Great Trade Route*. New York: Oxford University Press, 1937. First Edition. 8vo. Frontispiece. First Issue blue cloth stamped in gilt. The fragile pictorial dust jacket is present, with extremities frayed, tape repairs to verso, but still attractive beneath the mylar. A presentation copy inscribed and signed by Ford to Times editor Kenneth Simpson: "Mr. Kenneth Simpson, in pleasant remembrance, Ford Madox Ford, New York, 1937," on half-title page. A series of essays dedicated to France. **850**

20. Galsworthy, John. *Over the River*. London: William Heinemann, 1933. First Edition. 8vo; t.e.g., green cloth, upper board blocked in gilt, vellum back lettered in gilt, beveled boards, green silk marker. Copy #1 of 375 of this limited edition. Some intermittent foxing, but still a nice copy. Although nothing here explicitly indicates as much, this book from the library of Galsworthy's friend, the publisher, Nelson Doubleday. Five years earlier, Galsworthy had dedicated his novel "Swan Song" to Doubleday. Doubleday purchased a controlling stake in the English publishing house, Heinemann, in 1921. Like most Galsworthy limited editions, not uncommon, but copy #1 holds appeal. **100**

21. Ginsberg, Allen. *Howl, and Other Poems*. Williams, William Carlos (intro.). San Francisco: City Lights, 1956. First Edition. The Pocket Poet Series, Number 4. Staple-bound wraps; small 8vo; pp. 44. Spine and cover lightly toned; else fine. The scarce first edition of Ginsberg's first book; subsequent printings remove Ginsberg's dedication to Lucien Carr. A presentation copy, inscribed "For Helen in memory of the mad female neighbor over Minettas. Allen." Helen Elliott met Allen Ginsberg while they were undergraduates at Columbia University in the late 1940s, and remained friends during the decades that followed, with Elliott introducing Ginsberg to her literary circles in New York, providing him with a place to stay, and occasionally writing him checks. While Elliott was friends with other Beat writers, such as Jack Kerouac, she and Ginsberg were closest. "Minettas" in his inscription refers, of course, to the Minetta Tavern, the great Beat haunt located at 113 MacDougal Street, where

Ginsberg reportedly sipped alcohol for the first time in the 1940s. Ginsberg's *Howl* was one of the key works of the Beat Generation and its debut at the famed Six Gallery in 1955 marked the coming out of a new dissent in American poetry and culture. The Beats' critique and departure from the stifling conformity of the 1950s represented the start of the cultural revolution of the 1960s and provided the initial glimpses of the radicalism that would become prominent during the decade of the sixties. The Beats were profoundly influenced by the realities of the 1950s -- they lived in the shadow of the nuclear bomb and were haunted by the possibility of death at the hands of nuclear machinery and by the state of the world. The major themes identified in "Howl" -- madness, nakedness, and secrecy -- were omnipresent features of the United States in the 1950s and the Beats took it upon themselves to recognize and challenge these themes through art. The Beats hoped that they could foster a generalized awakening of the populace and Ginsberg specifically sought to "jolt America awake" with the content and form of "Howl," and in many ways, "Howl" would both echo cultural changes already under way and usher in new ones as the 1950s moved into the 1960s. **20,000**

22. Giovanni, Nikki. *Creation [Recreation, Re: Creation]*. Detroit: Broadside Press, 1970. First Edition. Original pictorial wrappers, some light rubbing and fading to covers. Inscribed by the author to the renowned singer and civil rights activist, Lena Horne, "with love, Nikki & Tony." **250**

23. Gordimer, Nadine. New York: Simon & Schuster, 1958. First Edition. Inscribed by the author on the FFEP: "Leila, with love, Nadine." Leila is Leila Hadley, American travel writer and longtime mistress of S.J. Perelman. Gently worn copy in a lightly rubbed and soiled DJ. An excellent copy, presents nicely in mylar and custom red clamshell box. **275**

24. Hemingway, Ernest. *The Torrents of Spring*. New York: Charles Scribner's Sons, 1926. First Edition. Original black cloth. Rare presentation copy, inscribed by Hemingway on the FFEP, "To Cliff and Dudley, with much affection, Ernest." Clifford R. Bragdon has signed his full name beneath the inscription, and added "Paris, 1927." Dudley Bragdon was the nephew of Hadley Richardson, Hemingway's first wife, and Clifford was Dudley's brother. Spine tips and corners gently bumped; some light feathering to ink of author inscription. By late 1925, Hemingway's reputation had been established primarily within literary circles. He had attributed the lack of general public recognition and the poor sales of *In Our Time* to a restrictive contract with his publisher Boni and Liveright. This short novel is a parody of the style of some of the writers of the day, in particular Sherwood Anderson and his recently published novel *Dark Laughter* (1925). Anderson was Boni and Liveright's most revered and best-selling author who dominated the literary scene at the time. And although Anderson was a friend and an early supporter of Hemingway (he wrote a fine endorsement on the dust jacket of *In Our Time*), he used *Torrents* to take aim at Anderson's "rather silly book" and test Liveright's loyalty. Hemingway had just completed the first draft of *The Sun Also Rises*, and was unwilling to chance his next book to the same unpromising reception from his publisher. *The Torrents of Spring* was begun in mid-November and completed by Thanksgiving. It was rejected by Boni and Liveright in equally as little time. "I have known all along," Hemingway wrote Fitzgerald, that the firm "could not and would not be able to publish it as it makes a bum out of their present ace and best seller Anderson" (Selected Letters, p. 183). With the contract broken, Hemingway flirted with Harcourt and Knopf before eventually signing with Scribner's. Fitzgerald was very involved on both sides of the negotiation with Scribner's, and actively encouraged the prospect with his editor there, the great Maxwell Perkins. *The Torrents of Spring*, the book that Fitzgerald would call "the best comic book ever written by an American," was published by Scribner's on May 28, 1926; *The Sun Also Rises* followed five months later. **15,000**

25. Hemingway, Ernest. *Death in the Afternoon*. New York: Charles Scribner's Sons, 1948. Later printing. Very good in a worn dust jacket. Inscribed and signed by Hemingway in Cuba: "For Nita with regards and affection (Ernest Hemingway) Mr. Papa. 22/7/49." Nita was Junaita Jensen, Hemingway's secretary in Cuba. When she married Walter Houk in 1952, Hemingway gave the bride away, acted as witness, and hosted the reception at Finca. A nice association copy of this great work. **5,000**

26. Hemingway, Ernest. *For Whom the Bell Tolls*. New York: Charles Scribner's Sons, 1955. Later printing. Inscribed by Hemingway to his very close friend and fishing buddy, Charles Thompson, and his wife, Lorine: "For Lorine and Charles with love from Ernest. Sept. 20, 1957." Near fine copy in sun-tanned dust jacket, chipped at the head. A choice association copy of one of Hemingway's most enduring works. The decade or so that Hemingway lived in Key West were among his most productive years as a writer. He wrote in the mornings, fished in the afternoons, and often spent his evenings drinking with friends. One of those friends, many say his best friend, was Charles Thompson, the owner of a marine hardware store and a couple of other businesses. Charles went on an African safari with Ernest, and the character "Old Karl" in *The Green Hills of Africa* is based on him. There is also a lot of Charles Thompson in the character Harry Morgan in *To Have and Have Not*. **5,000**

27. Hesse, Hermann. *Steppenwolf*. Zurich: Fretz & Wasmuth, 1930 (but later). Original cloth; fine in near fine dust jacket. Signed by Hesse on the verso of the half-title, and inscribed with the last two lines of the book: "Pablo wartete auf mich. Mozart wartete auf mich." Inscribed copies of *Steppenwolf* are rare. **2,000**

28. Hughes, Langston. *The Weary Blues*. New York: Alfred Knopf, 1945. With an introduction by Carl Van Vechten. Hughes's most famous book, with the iconic original jacket design by Miguel Covarrubias. A later printing (10th - 1945), but nicely inscribed by Hughes to Alain Bosquet, dated New York April 28, 1950. A fine copy in lightly chipped dustwrapper. **1,000**

29. Hughes, Langston. *Fields of Wonder*. New York Alfred A. Knopf, 1947. First Edition. Inscribed: "For Elmer and Vivian - on the day of our meeting in Geor-gy - Sincerely, Langston. Atlanta University April 7, 1947." Lightly worn copy in DJ. **650**

30. Hughes, Langston. *Montage of a Dream Deferred*. New York: Henry Holt and Company, 1951. First Edition. Original black cloth, lettering stamped in red on spine; dust jacket by Walter Miles. Inscribed in the author's elegant hand: "Inscribed especially for Arthur Logan, this panorama of our Harlem, Sincerely, Langston Hughes / New York / March 29, 1951." Book is fine. Jacket is lightly soiled, wrinkled and chipped along the edges, and split along front joint; despite these flaws, presents nicely in mylar. Poems in Hughes's signature jazz style, addressing Civil Rights and other social concerns in Harlem. The recipient of this warm inscription is almost certainly Arthur C. Logan, a surgeon at Harlem Hospital and the personal physician of Duke Ellington and Billy Strayhorn (who honored him with the tune, U. M. M. G. -- Upper Manhattan Medical Group). He corresponded with Jackie Robinson and Martin Luther King, Jr., amongst others. **1,800**

31. Hughes, Langston. *Simple Takes a Wife*. New York: Simon & Schuster, New York, 1953. First Edition. Inscribed by Hughes in the year of publication: "For My Next Door Neighbor, Staples, who heard this book being written." April 1953. A lovely, tender inscription. Original pictorial boards, a bit fragile, as usual, with cheap paper browned as always. **1,500**

32. Hughes, Langston. *Langston Hughes' Jerico-Jim Crow [Jericho Jim Crow]*. New York: Folkways Records, 1964. Two LPs in photo-illustrated box, with laid-in showcard, liner notes, and typed bio of Hughes (3 pages, original document). A Stella Holt production, authored by Langston Hughes. An extraordinary association, warmly inscribed by Hughes to the singer Paul Robeson, and his wife Essie, inside the top of the record box: "Happy New Year to Paul and Essie -- and best wishes ever -- Sincerely, Langston / Harlem, U.S.A., January, 1965." Music arranged by Hugh Porter. Associate producer, Frances Drucker. Cast: Joseph Attles, Micki Grant, Rosalie King, William Cain, Gilbert Price, Dorothy Drake, and The Hugh Porter Gospel Singers. Jerico-Jim Crow originated with the Greenwich Mews Theatre and played in the Sanctuary of The Village Presbyterian Church and Brotherhood Synagogue. Focuses on themes from the civil rights movement and features music significant to the same period. Performers include former cast members of the original Broadway production of Porgy and Bess as well as gospel singers who made a living touring and performing around the US. Box a bit

tattered along the edges, but inscription is unscathed. Records are fine, in their original sleeves, nary a scratch to be seen. An extraordinary association copy. **1,700**

33. Isherwood, Christopher. *The Berlin Stories*. New York: New Directions, 1945. First American Edition. Briefly inscribed and signed by the author in 1946, under an ownership signature dated the same year. Edges a bit rubbed, but still a nice copy, in a lightly worn jacket, of Isherwood's best-known work. *The Berlin Stories* is comprised of a pair of novellas, *The Last of Mr. Norris and Goodbye to Berlin*. The work inspired *Cabaret*, a celebrated Broadway musical and Oscar-winning film. **500**

34. Isherwood, Christopher. *Prater Violet*. New York: Random House, 1945. First Edition. Isherwood's novel is a fictional portrayal of his work on the 1934 film, *Little Friend*. Isherwood wrote the screenplay and Berthold Viertel directed. This copy is warmly inscribed in the year of publication, first by Viertel, and then by Isherwood, to the influential theatrical attorney, Arnold Weissberger. Isherwood adds Weissberger's partner, Milton Goldman, in his dedication. Together, Weissberger and Goldman were an influential pair, representing artists and theatrical personalities such as Otto Preminger, Martha Graham, Igor Stravinsky, Helen Hayes, Ruth Gordon, Laurence Olivier, David O. Selznick, Orson Welles, Placido Domingo, Truman Capote, and George Balanchine. An exceptional association copy, lightly worn in DJ. **450**

35. James, Henry. *Letters of Henry James to Walter Berry*. Paris: Black Sun Press, 1928. First Edition. One of 100 copies numbered on Hollande Van Gelder Paper, this being number 32. Original cream wrappers printed in red and black, bound in a $\frac{3}{4}$ leather binding. Spine is missing, so boards are detached, but contents are in excellent condition. Bound into this copy is a substantial and exceptionally interesting six page typed letter, signed "Henry James" and then initialed "H.J." after a lengthy postscript. The letter is written to Herbert Gilchrist, dated Nov. 13, 1912. James complains of being down "with a horrible and interminable attack of 'Shingles' and the end is not yet." A certain bulk of the letter concerns George du Maurier. Speaking on behalf of Du Maurier, James says he is "absolutely pledged to his family, who have been badgered and bullied and almost (practically) blackmailed by would-be biographers and bookmakers." **3,600**

36. Joyce, James. *The Day of the Rabblement*. Dublin: Gerrard Bros, 1901. First Edition. Original staple-bound pink printed wraps; pp. 8. In original mailing envelope from Michael Papantonio First Editions and Rare Books (509 Madison Ave., New York, c. 1939), addressed to R. H. Pitney. One of only 85 copies printed. This is the first edition of Joyce's second published work, and his first appearance in a book (His first published work was a review of Ibsen's "When We Dead Awaken," published in the Fortnightly Review the previous year). Joyce's essay, written when he was a nineteen-year-old student at University College, Dublin, is an attack on the Irish Literary Theater and its founders -- Yeats, Moore, and Martyn. He accuses them of abandoning the high ideals of the Theater's founding, and catering to popular tastes, becoming "the property of the rabblement of the most belated race in Europe." Issued in "Two Essays," along with "A Forgotten Aspect of the University Question," by F. J. C. Skeffington, Joyce's school friend, advocating for equal university rights for women. Both essays were first rejected ("refused insertion by the Censor") by St. Stephen's the newspaper of the University College, Dublin, at which point Joyce and Skeffington gather the 2 pounds, 5 shillings necessary to have the essays printed at a local stationery shop. The provenance is also interesting. Michael Papantonio (1907-1978) enjoyed a long history in the rare book trade, beginning at the Brick Row Bookshop at the age of seventeen. Twelve years later he opened his own shop, specializing in seventeenth- and eighteenth-century English literature and Americana. WWII interrupted his career. After his discharge from the Army Medical Corps, Papantonio formed a partnership with John S. Van Eisen Kohn, launching the Seven Gables Bookshop. Papantonio's expertise in English literature complemented Kohn's knowledge of American literature. Together they built an antiquarian book business recognized for the quality of its stock and the integrity of its operations. Among the private collectors who bought from Seven Gables were Robert Taylor, William E. Stockhausen, Clifton Waller Barrett, H. Bradley Martin, Gordon Ray, Mary Massey, Folger Library, Pierpont Morgan Library, Yale, Harvard, Columbia, and Princeton. Papantonio was also an

expert in early American bindings, and curated a travelling exhibition of them -- the catalogue for it is still a respected reference on the subject. Papantonio was a founding member of the ABAA. **12,500**

37. Joyce, James. *Dedalus: Portrait de l'Artiste Jeune par Lui-Même*. Paris: Editions de la Sirene, 1924. Deuxieme edition printed on the cover. Original wraps; glassine dust jacket; 8vo; pp. 274, [3]. Signed by the author on the FFEP, "James Joyce / Paris / 24 avril 1924." Spine tips and corners lightly rubbed; else fine. Trade issue (35 copies on handmade paper were also issued, 10 of which were not for sale). Republished by Gallimard in 1943. An excellent early copy of the novel's first translation into French, and rare signed. Slocum and Cahoon D15. In custom chemise and slipcase. **4,500**

38. Kosinski, Jerzy. *Blind Date*. Boston: Houghton Mifflin, 1977. Original cloth in price-clipped DJ. Inscribed by the author in the year of publication, with an added doodle, "For Al, 'the painted bird,' cordially, Jerzy Kosinski. Nov 25, 1977." **100**

39. Levertov, Denise. *The Cold Spring and Other Poems*. New Directions, 1968. Limited Edition. Paper-covered boards, paper spine label; printed dust jacket; 8vo. Number 60 from a limited edition of only 100 copies, printed in red and black, in Emerson types, on Shogun paper. Signed by Levertov on the limitation page. Two tiny specks of soiling on blank page at rear, otherwise book is fine. Two small closed tears on rear panel of dust jacket, barely visible under mylar. An excellent copy of this handsome publication. **300**

40. Lewis, Sinclair. *The Trail of the Hawk*. New York: Harper & Brothers, 1915. First Edition. With a frontispiece by Norman Rockwell (one of his first illustrations to appear in a book). Inscribed by Sinclair Lewis: "To H.V. Korner / with a world of / gratitude for the / way in which he / made 'Our Mr. / Wrenn' his / Mr Wrenn! Sinclair Lewis / August 31, 1915." Original blue cloth, spine lettering a little rubbed, but still a very nice copy. Lacks the rare DJ. **1,500**

41. London, Jack. *The Game*. London: William Heinemann, 1905. First UK Edition. Original pictorial blue cloth, gilt-stamped lettering on upper board and spine; 8vo; pp. 182, plus frontispiece and 5 plates, and with numerous illustrations in text. Ownership signature of Bessie "Becky" London (Jack's second daughter from his first marriage, born 1902) on verso of FFEP. Spine tips and corners lightly bumped and a little frayed; a few small scuff marks on boards; front hinge tender. **200**

42. London, Jack. *The Call of the Wild*. London: Readers Library, n.d. (c. 1935). No. 440 in the series. Red cloth; full-color illustrated dust jacket; 12mo; pp. 253. Ownership signature of Bessie "Becky" London (Jack's second daughter from his first marriage, born 1902) on the FFEP. Just a little light scuffing at spine tips, otherwise book is fine. Brightly colored jacket is lightly chipped and wrinkled at spine tips and corners, but still nice. A scarce edition. **125**

43. Mailer, Norman. *Harlot's Ghost*. New York: Random House, 1991. First Edition. Inscribed by the author to actress Lauren Bacall on the half-title page, "To Lauren / at long last, love / Norman / Oct '94." A fine copy in dust jacket. **750**

44. Mann, Thomas. *The Magic Mountain*. Alfred Knopf, New York, 1928. First Edition thus. First one volume edition. Printed on Bible Paper (thin paper). Published September 1928. INSCRIBED by Mann to Marquis Childs at Princeton in 1939. Original cloth, a bit worn. One of the great literary masterpieces of the 20th century. **1,200**

45. Masefield, John. *Animula*. London: Privately Printed at the Chiswick Press, 1920. First Edition. Original brown wrappers; minor wear only, and scarce thus. 16 pp. Housed in a green leather backed custom marbled boards folder. With publisher Nelson Doubleday's bookplate fixed to inside of front wrap. Copy 108 of 250 numbered copies. This copy has been signed and inscribed from Masefield to Nelson Doubleday. An excellent association copy of a fragile item. **350**

46. McCullers, Carson. *Clock Without Hands.* Boston: Houghton Mifflin, 1961. First Edition. Inscribed by McCullers on the FFEP to Louis Untermeyer, "Louis, darling / Carson McCullers," and with a typed signed letter (TLS) in its original mailing envelope, mounted to front paste-down. The letter is on McCullers's personal stationery, with her Nyack, New York address, dated 18 September 1961. It reads: "Dear Louis, Thank you for your letter and although I can't promise anything, I would like to see the word list and will let you know if I can do it. Love, ." the author signs off "Carson," in blue ink, and adds, "p.s. I'm almost sure I can do it. / C." Also with relevant newspaper and magazine articles clipped and laid-in, one tipped to rear paste-down. Spine tips rubbed and a bit sunned; corners lightly bumped. Dust jacket a bit chipped and scuffed at spine tips and corners; a few small closed tears along edge of cut-out front panel; price-clipped. Carson McCullers (1917-1967) met Louis Untermeyer (1885-1977) made fast friends when they met at the Bread Load Conference in the early 1940s. **1,500**

47. McMurtry, Larry. *It's Always We Rambled. An Essay on Rodeo.* New York: Frank Hallman, 1974. First Edition. Original printed boards lettered in orange. 25 pp. Limited to 300 numbered copies, signed by the author, this being copy number 16. Fine. **400**

48. McPhee, John. New York: Farrar, Straus, and Giroux, 1965. First Edition. Warmly inscribed by the author on the title-p.: "For Bill Turino -- whose affection for Dartmouth College is so considerable that he once seemed to believe that he lived at 285 Avenue D, and whose great appreciation of the subject of this book is thus particularly valid. With fond regards to you and to Mary -- John McPhee / January 16, 1966." Spine tips and corners gently rubbed; spine and edges of boards just a little bit sunned. Dust jacket sunned along spine, with a few tiny wrinkles at corners and along the edges. An excellent copy of the author's first book. Bill and Mary Turino are notable for their philanthropic work in their hometown of Bronxville. **575**

49. Meredith, George. *The Egoist.* Privately printed, January 1920. From the Novel by George Meredith. Arranged for the stage by George Meredith and Alfred Sutro. Small 4to. Original wraps bound in to $\frac{3}{4}$ leather and marbled paper over boards; spine darkened with age. Privately printed in January 1920. One of only 30 copies on hand-made paper, signed by Clement Shorter. This is a fine presentation copy, inscribed by Shorter to publisher Nelson Doubleday on the front grey wrapper: "To Nelson Doubleday with the Kind Regards of Clement Shorter." Oct. 22, 1920. **500**

50. Miller, Arthur. *All My Sons.* New York: Reynal & Hitchcock, 1947. First Edition. 8vo. Original cloth on edgeworn DJ, priced at \$2.00, with a chip to the base of the spine, eliminating most of "Hitchcock", and a couple of old small tape repairs to verso. Still a reasonable copy of Miller's first published play, a Tony award winner and the basis for the 1948 film starring Burt Lancaster and Edward G. Robinson. A fragile book that is uncommon in the first printing. **1,000**

51. Miller, Arthur. *Salesman in Beijing.* New York: Viking Press, 1984. First Edition. Paper-covered boards, cloth backstrip stamped in black and gilt; in illustrated dust jacket. With photographs by Inge Morath (Miller's wife from 1962 until her death in 2002). Inscribed on the half-title to fellow writer, Louis Auchincloss: "...intimate of the unsaintly Saint Simon whose impassioned percipience he celebrates and shares -- this little chronicle of striving in a poor country. / Arthur Miller / April, 1984." Auchincloss has added, in pencil: "See p. 249. Inge Miller told me that she read aloud to AM from 'The Cat and the King' after they went to bed in the month of rehearsals! Probably to put him to sleep -- LA." Also includes a card from Miller with a b/w photograph of Inge printed on the front, thanking Auchincloss for his kind words upon her death. A fine copy in dust jacket. **450**

52. Miller, Arthur. *Timebends: A Life.* New York: Grove Press, 1987. First Edition. Inscribed by Miller to Louis Auchincloss. With numerous personal additions by Auchincloss: 2 b/w photographs adhered to the paste-downs (both from an evening at the National Arts Club award ceremony in 1992, which Auchincloss hosted), and a full-color 5-by-7-inch snapshot taken in Russia, of Auchincloss, Miller, and the playwright Charles Fuller, neatly affixed to front flyleaf. The front cover

of the paperback edition is adhered to the FFEP. Book is very gently rubbed at spine tips, else fine. Dust jacket a little sunned along spine, else fine, in mylar. **450**

53. Miller, Henry. *The Cosmological Eye*. Norfolk, CT: New Directions, 1939. First Edition. First state with eye inset on front cover. Henry Miller's first U.S. publication. A very good copy, inscribed by Miller to his close friend, Joe O'Regan, and signed Henry Valentine. Additionally, an autograph postcard to O'Regan, on personal stationery (dated eleven years later), is laid in. Both the inscription in the book, and the sentiment expressed in the card reflect Miller's affection for his friend. **750**

54. Miller, Henry. *Tropic of Cancer*. New York: Grove Press, 1961. First Edition thus. Quarter cloth and marbled paper over boards, gilt lettering on spine. Number 92 from a specially bound edition of 100 copies, hors commerce, signed by Miller on the limitation page. Additionally signed by Lester Gorn on the FFEP, with his handwritten note: "As book editor of the San Francisco Examiner, I received this review copy from Grove Press on publication." Spine lightly rubbed and scuffed; corners bumped, with boards exposed. A scarce limited edition of Miller's most famous work. **2,000**

55. Miller, Henry) Snyder, Robert. *This is Henry, Henry Miller from Brooklyn*. Los Angeles: Nash Publishing, 1974. Hardcover. Book Condition: Near Fine. Dust Jacket Condition: Very Good. 1st Edition. First Edition inscribed by Henry Miller to his friend, the model Twinka, wishing her a Merry X'Mas (1974) and Happy New Year (1975). Laid in are 12 slips of pages under the heading "List of Places to be photographed by Bob Snyder" in the hand of Henry Miller. Miller jots down street names and places from his youth. A direct tie-in to this book, to Miller's friend Snyder and their collaboration on the documentary they were working on. **1,250**

56. Mishima, Yukio [Miller, Henry]. *Confessions of a Mask*. New York: New Directions, 1968. First Paperback Edition, First Printing Stated. Henry Miller's copy, with his ownership signature on title-p., and publisher's compliments slip laid-in. **100.**

57. Neruda, Pablo. *Fin de mundo*. Edicion de la Sociedad de Arte Contemporaneo, Santiago de Chile, 1969. First edition (limited issue, 1/35) of one of Neruda's major late works, a sort of companion volume to his 1948 masterpiece, Canto general – these are his only two book-length poems, and the present text engages the experience of human suffering in the Twentieth Century as the previous had treated the tortured history of Latin America from its founding into the present. This copy is extraordinary: it is inscribed by Neruda to Chilean president Salvador Allende, with a long, warm dedication (dated 1970), and with a full-page poem in Neruda's hand a few pages later. In 1969, as Neruda, a former senator, was finishing the present text he was nominated as presidential candidate for the Communist Party. After some active early campaigning, he decided to bow out of the race and lend his support to fellow senator and friend, Salvador Allende, the Socialist Party candidate, and a man of clear and human values whose candidacy was viewed with trepidation by the Chilean ruling class. Allende was, of course, murdered three years later (1973) in a coup led by the commander in chief of the Chilean Army, Augusto Pinochet Ugarte under the auspices of the CIA and the British secret service, refusing the offer of safe transit if he would step down voluntarily and instead delivering an impassioned speech to the people of Chile urging them not to give up hope nor abandon their struggle prior to his death. Neruda would die only a few days later, many have long contended as a result of poisoning by the Pinochet regime, who feared that in exile he would circulate details of their actions in Chile. Although a recent (2013) long-term investigation seems to have quelled that accusation, there are still many who doubt the finding. Called "simply the greatest poet of the Twentieth Century, in any language," by Gabriel Garcia Marquez. A truly remarkable book. **50,000**

58. Neruda, Pablo. *La Copa de Sangre*. A. Tallone, [Alpignano], 1969. Limited Edition. Printed wraps, in glassine dust jacket; 4to, in chemise and slipcase; pp. 94, [3]. A fine copy. Inscribed by the author on the title page: "A Rodrigo con la amistad de Pablo Neruda." Number 411 from a limited edition of 470 copies, "en papel Miliani de Fabriano." Bookplate of Umberto Ortolani on FFEP. A lavish edition, and uncommon -- particularly signed. **2,500**

59. Nin, Anais. *The House of Incest.* Paris: Siana Editions, 1936. First Edition. #62 of only 249 copies. Lower portion of spine split, with darkening to this area and the immediate areas around it on the front and rear panels. First and last leaves show tape shadows and some spotting. Main text block, printed on high quality paper, is nice and clean. The true first edition of Nin's second and most important book, self-published in Paris in 1936. The limitation page indicates that copies were numbered and signed by the author, but, in our experience, Nin seems to have signed only a certain number of these. This copy is inscribed (dated Paris 1936) by Nin: "To Dorothy and Annie who have traversed all these regions with me. With Love, Anais." A lovely and contemporary inscription from the author to help make up for the condition issues. **950**

60. Pound, Ezra. *The Cantos of Ezra Pound.* New York: New Directions, 1948. First Edition, first printing. Black cloth with silver lettering at spine, in "oatmeal" dustwrapper lettered in purple. The first collected edition of the Cantos. Offsetting to front and rear fly leaves caused by the dust jacket. Fragile jacket is defective, split along all folds. This copy is inscribed by Pound (in pencil) and dated December 1948. The inscription reads "in possession of." There is a little blue flag of Hamilton College fixed between the inscription and Pound's signature, and the recipient (presumably) has written his name (Dan Rascher) above the flag. Pound was a 1905 graduate of Hamilton College. Inscribed books by Ezra Pound have become scarce of the market. **1,250**

61. Pound, Ezra. *Personae.* New York: New Directions, [1926 (but 1949)]. First Edition thus. Original cloth red cloth in the scarce first issue dust jacket stamped in maroon lettering and without Rock-Drill on the rear flap. Offsetting to front and rear endpapers caused by the dust jacket. Fragile jacket with some external tape repairs and splitting along rear flap fold. Probably a very early copy off the press, as it is inscribed by Pound (in pencil) and dated 1948. The inscription reads "gradus as parnassum" ("steps to Parnassus"). A little blue flag of Hamilton College is fixed above the inscription, and the recipient (presumably) has written his name (Dan Rascher) above the flag. Pound was a 1905 graduate of Hamilton College. Pound was a 1905 graduate of Hamilton College. Inscribed books by Ezra Pound have become scarce of the market. **1,250**

62. Pynchon, Thomas. *Gravity's Rainbow.* New York: Viking Press, 1973. First Edition, First Issue. Near fine in dust jacket. Very scarce review copy, of a common first edition. Publisher's presentation slip laid-in. **1,250**

63. Rilke, Rainer Maria. *Duineser Elegien.* Leipzig: Insel Verlag, 1923. First Edition. Number 83 from a limited edition of 300 copies. Wiener Werkstatte binding, publisher's full green morocco, decorative gilt-stamped boards, gilt-stamped lettering in red leather spine label, moire endpapers; 4to; pp. 52. Colophon states that this copy was printed for Ernst Engel, the printer of the edition at the Klingspor Press. Spine a little sunned, scuffed at tips; corners gently bumped. A lovely copy of one of the great works of 20th century poetry. Housed in a clamshell box. \$7,500.00

64. Roth, Phillip. *The Breast.* New York: Holt, Rinehart & Winston, 1972. First Edition. Fixed to front endpaper is a printed signed limited edition label signed by Roth, stating this is copy 30 of 60 copies only which he has authorized for distribution by Signed Editions Limited. A fine copy in price-clipped dust jacket. **150**

65. Smith, Patti. *Auguries of Innocence.* New York: Harper Collins, 2005. First Edition. Inscribed by Smith on the title-page. A collection of poems. Fine in dust jacket. **100**

66. Singer, I. B. *A Crown of Feathers (Stories).* New York: Farrar, Straus, & Giroux, 1974. Third Printing. Inscribed to Henry Miller: "To My Good Friend Henry Miller with admiration and love, Isaac B. Singer. May 26, 1975." Beneath this inscription, Singer has written: "Here is the story you quoted in your letter. I wish you long and creative years. I.B.S." Miller often wrote about how much he loved Singer's work. A nice copy in lightly worn dust jacket. **2,250**

67. [Steinbeck, John]. Flaubert, Gustave. *Salammbô*. New York: John Day Company, 1927. First Edition thus. Warmly inscribed by John Steinbeck on verso of half-title page: "John Steinbeck to his estimable elegant and virtuous friend Toby Street this tome presents." Webster "Toby" Street was a college pal of Steinbeck's, and the two remained close friends for many years, with their letters collected. Steinbeck's novel *To a God Unknown* is indebted to a play abandoned by Street; Steinbeck names a drink after Street in *Sweet Thursday*. Original cloth, a bit worn. **2,500**

68. Steinbeck, John. *The First Watch*. New York: Marguerite and Louis Henry Cohn, 1947. First and only edition, number 31 of 60 numbered copies printed by Ward Ritchie, with the first 10 copies going to Steinbeck with the remainder going to the Cohns (House of Books) for Christmas gift presentation. This ephemeral little item reprints a letter from Steinbeck to Arnold Gingrich, editor of "Esquire," thanking him for a watch. Goldstone & Payne A26a. A fine copy. **3,500**

69. Styron, William. *Sophie's Choice*. New York: Random House, 1979. First Edition. Inscribed by the author on the half-title page: "To my friend and fellow toiler in the vineyard Louis Auchincloss with affection and admiration, Bill Styron, June 1979." Also includes a laid-in postcard handwritten and signed by Styron, mentioning "Sophie's Choice," and, again, the vineyard. A superb association copy. In dust jacket with some light wrinkling along the edges and a creased, tanned spine. **1,500**

70. Williams, Tennessee. *Battle of Angels*. Pharos, [New York], 1945. Wraps. A choice association copy, inscribed on the half-title page: "To Alan Gardner, from J. Laughlin." James Laughlin was a poet and the founder of New Directions Publishing -- and an early publisher of Tennessee Williams's poetry. This is the first issue of *Pharos*, a magazine dedicated to creative writing, with a note on the play by Margaret Webster and an account of its production in Boston. Cover lightly wrinkled and chipped along yapp edges; rear cover a little soiled along top edge. **750**

71. Williams, Tennessee. *You Touched Me! A Romantic Comedy in Three Acts*. London: Samuel French, 1947. First Edition. A nice copy in modestly worn white dustwrapper, lettered in green, with a photographic reproduction from the play, also in green, on the front panel. Suggested by a short story of the same name by D. H. Lawrence. Notable for being Williams' scarcest play, co-written with Windham. This copy is signed by Windham under his name on the title page. A book rarely found signed by either writer. There were reportedly only 506 copies issued in cloth. The play premiered in New York two years prior to publication, with Montgomery Clift playing the role of Hadrian. **1,000**

72. Williams, Tennessee. *One Arm and Other Stories*. New York: New Directions, 1948. First Edition, suppressed first issue. Inscribed (twice) to Paul Bowles, one inscription reading "To Paul and Morocco, with Love, Tennessee." Signature of Paul Bowles in pencil at the front. A wonderful association copy linking two close friends. Publisher's patterned cloth; slipcase (defective). Housed in a clamshell box. **15,000**

73. Williams, Tennessee. *Wednesday Club Verse: An Anthology of Honor Poems from the Annual and Special Poetry Contests of the Wednesday Club of St. Louis*. St. Louis: The Wednesday Club, 1949. Quarter cloth and printed paper over boards. Preliminaries and endleaves foxed, otherwise a nice copy, signed by Tennessee Williams on the front flyleaf. Housed in a simple green cloth open slipcase. The collection includes three early poems by Tennessee Williams, a trilogy titled, "Sonnets for Spring," published under the name Thomas L. Williams. A scarce book; signed copies are rare. **1,000**

74. Williams, Tennessee. New York, New Directions, 1958. First Edition. Maroon cloth; illustrated dust jacket (by Gill); 8vo; pp. 90, plus frontispiece. This copy with the ownership signature and stamp of Williams' friend and literary agent, Audrey Wood; her personal file copy. Both the book and the jacket are in excellent condition. This one-act play served as the basis for the film starring Katharine Hepburn, Elizabeth Taylor, Mercedes McCambridge, and Montgomery Clift. It was later re-made for television with a cast including, Maggie Smith, Rob Lowe, and Natasha Richardson. **325**

75. Williams, Tennessee. *Sweet Bird of Youth*. New York: New Directions, 1959. First Edition. Orange cloth, dust jacket (designed by Dan Shapiro). An excellent copy in bright example of the dust jacket, which is typically very prone to wear. This copy with the ownership signature and stamp of Williams' friend and literary agent, Audrey Wood; her personal file copy. Originally produced on Broadway in 1959 and then made into a feature film in 1962 starred Paul Newman and Geraldine Page. **275**

76. Wilder, Thornton. *The Bridge of San Luis Rey*. New York: Albert & Charles Boni, 1927. First American Edition. Inscribed and dated (March 1929) on the title-page, from Wilder to Ashton L. Carr. Boards faintly rubbed; very light wear at spine tips and corners. Dust jacket gently sunned along spine and edges; some light wear along edges; a very nice copy. In custom chemise and slipcase. The Bradley Martin copy, with his bookplate. **3,500**

77. Wilder, Thornton. *The Cabala*. New York: Albert & Charles Boni, 1926. First Edition. Inscribed by the author on the FFEP, "For Juan Lopez / from his friend / Thornton Wilder / May 22, 1926 / Princeton, N.J. / 'I won't tell you whether this is true, or an allegory, or just nonsense,' p. 219." Book is very near fine, with just a little light rubbing at spine tips and along edges of boards. Dust jacket somewhat sunned along spine; and lightly chipped along the edges (larger chip at tail of spine, not affecting text); presents very nicely in mylar. An excellent copy of the author's first book, with a warm inscription, marking his time at Princeton. **750**

78. Updike, John. *A Month of Sundays*. Alfred A. Knopf, New York. Fine. First Edition. The limited issue, this being copy number 2 of 450 copies numbered and signed by Updike. A fine copy in DJ and publisher's slipcase (light wear). Unusual to find a copy in the top 10 numbers on the market. **150**