

JOHNNYCAKE BOOKS
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dedication copy

Arnason, H. Harvard. **HISTORY OF MODERN ART**. NY: Prentice-Hall/ Harry Abrams, 1968. First edition. *Inscribed by Arnason to his wife Elinor, to whom he dedicated his book, "With all my love"* upper corner ffe, The first three chapters are replete with Arnason's line edits and marginalia, as if he were editing the book for an abridged version. His efforts stop abruptly at the end of chapter three; the book, still in print, is in its seventh edition, and remains the standard textbook on modern art. \$750

unpublished American ambassador's study

(Arab Stereotypes). Parker, Amb. Richard B. **THE ARABIC VILLAGE STEREOTYPE**. photocopy, nd (1969). Plain covers, stapled spine, single-sided, (3, including map), 2-53, (20, annexes variously paginated). Signed "RB Parker" under title on first page of text.

A detailed study begun by Ambassador Ricard Parker (1923-2011) in 1954 and concluded in 1969, with annexed material presumably added later. Parker studies the epithets - often obscene or slanderous - that dozens of Lebanese villages or regions have for one another. He collected the epithets through travel and service throughout the Middle East, as State Department Middle East expert and Ambassador to Algeria, Lebanon and Morocco. Parker's study also examines epithets of and about Palestinians; provides English colloquial translations of the epithets by region; and, assesses not only the pejorative topics but also the incidence levels of negativity of epithets among the various regions. The analysis is rather specific; besides epithets about female promiscuity, for example, the study traces the presumption that homosexuality was prevalent in one Lebanese region to the popularity of a particular sexual joke there.

Parker authored a number of books on Middle East politics and culture. This is clearly an unpublished work; a search of OCLC reveals no copies. As an original piece of research conducted personally by Ambassador Parker in the 1950s and 60s, the study presents data about Arabic dialects that may no longer exist, given the political and cultural upheaval experienced by this region since Amb. Parker undertook his research.

Rear cover and margins of rear leaves lightly water-stained; text unaffected. \$5,000

Audubon, John James

THE QUADRUPEDS OF NORTH AMERICA.

NY: V.G. Audubon, 1849-1851-1854. First octavo edition. 155 plates by W. E. Hitchcock and R. Trembly after J.J. and J. W. Audubon. Some spotting here and there, and in Volumes 2 the outer edge/ bottom corner of the leaves running through page 110 are lightly stained affecting neither text nor images. Original, green, full leather binding, gilt-ruled, with the original owner name "Chas. Theo Russell" pressed in gilt to front covers all three volumes. Hinges have been recently reinforced and leather reconditioned. PROVENANCE: Heirs to Charles Theodore Russell (1815 - 1896), Massachusetts politician who served in both the Massachusetts House and Senate and as Mayor of Cambridge. He graduated from Harvard College in 1837, the same class as Henry David Thoreau and Richard Henry Dana. \$8,000

Baum, L. Frank. Parrish, Maxfield (illustrations)

MOTHER GOOSE IN PROSE. Chicago: Way and Williams, 1897. Uncommon true first edition, the more common edition printed by George M. Hill in 1901. Baum's first children's book, and the first to introduce a character called Dorothy who presages the central character in the Oz books. Also, Parrish's first illustrated book. Cream cloth modestly soiled. The (presumed) original owner, whose name with 1899 date is on the ffe, has noted in blank ink on the cover above Baum's name "Pictures by - Maxfield Parrish". Internally crisp and clean. \$3,000

one of the four portraits signed by Bernstein

(Bernstein, Leonard). Irv Docktor (illustrator)

FOUR ORIGINAL IRV DOCKTOR ILLUSTRATED STUDIES OF LEONARD BERNSTEIN CONDUCTING BEETHOVEN, ONE SIGNED BY BERNSTEIN

No Binding. Four studies of Leonard Bernstein conducting Beethoven by prolific commercial artist Irv Docktor, each signed by the artist and one signed by Bernstein, too. 1) Sketch in black ink on scrap paper. Measures approx. 12x8" 2) Small gouache or pastel and black ink, approx 7x5". 3) Gouache and black ink, approx 12x8", matted. 4) The best, approx 12x8.5", gouache and black ink, blue background, where the sweep of Docktor's sharp, closely drawn lines erupts in Bernstein's signature heavy head of hair in rapture, arm extended with baton and face in transported ecstasy. Signed in the lower left in blue felt tip by Bernstein. Irv Docktor (1918 - 2008) was an American illustrator and educator best known for his work as a book and magazine illustrator in the 1950s and 1960s. His versatile work appeared in hundreds of books, best known for hardcover dustjackets like Patricia Highsmith's "Strangers on a Train" and five first editions of Robert Heinlein science fiction novels including "The Moon is a Harsh Mistress". He also illustrated cover designs for Playbill, like his original art for the program for Robert Anderson's landmark drama "Tea and Sympathy". Docktor and his family lived in Fort Lee, NJ, where in 1957, he found a home in the woods, with an inspiring view of the Hudson River and NY skyline that he often sketched. His family frequently attended New York City museums and theatre, the Metropolitan Opera, the New York Philharmonic, the American Ballet Theatre, and the New York City Ballet. During performances, Docktor sketched what he was seeing in the Playbill. Among his favorite orchestral

conductors and composers was Bernstein, the subject of the four studies offered here. .
(Provenance: Docktor's heirs). \$1,750

(BOOK ARTS) (Colt Press) Kees, Weldon **THE LAST MAN with COLT PRESS 1943 PROMOTIONAL BROADSIDE**. San Francisco: The Colt Press, 1943. 1st Edition.. Poet Kees first book of poetry. Number 3 of the Poetry Booklets of The Colt Press. Owner label on front pastedown. Paper label slightly tanned and with tiny loss at its corners. Internals fine. Laid-in, folded in four is Colt Press promotional broadside "1943 Christmas gifts for lover of" which then, in a single word, lists the topics or categories of 16 titles in double columns, including **THE LAST MAN**, as the last entry with two other poetry titles. Measures 15 x 12.25", printed in red and black.
\$300

(BOOK ARTS) Feldman, Franklin. **WHEN I GROW UP: A BOOKPERSON'S DREAM** NY: Indian Mountain Press, 1999. Only 26 copies, this #11, signed on the colophon. A charming alphabet book, dealing with all aspects of book collecting and book-making. Housed in purple cloth slipcase, orange cloth with stamped titles in yellow and blue, endpapers of lavender polka dots on purple field, 26 miniature etchings on copper, 2" square each, colored by pochoir with accompanying text for each entry created by the artist, the text printed in letterpress. Etchings printed by K. Caraccio, text printed by Sun Hill Press, printed on Rives Heavyweight Buff paper, bound by Hope Bindery & Box. Copies in the special collections of UT at El Paso and NYPL. Other limited editions by Franklin have been acquired by the Houghton Library (Harvard), Sterling Librray (Yale), Brown University among others \$1,250

(BOOK ARTS) (Minnesota Center for Book Arts). John H. Bennett, Thomas Cassidy and Scott Helmes. **VISPOEOLOGEE: AN ANTHOLOGY OF VISUAL LITERATURE**, Minnesota Center for Book Arts, 2007. The press' winter book for 2007, this a Chapbook Edition copy, numbered 3 of 225, Signed by the editors on the page opposite the colophon. Fine copy. \$350

(BOOK ARTS).

Ockerse, Thomas. **THE A-Z BOOK**.

NY: Colorcraft-Brusell, Publishing, nd (1969)

A spiral-bound black and white alphabet book, measuring 11" square, with letters formed by combining various cut-outs and pages, so that one leaf reveals a different letter recto and verso, but ingeniously using the same geometric cut-out. A fine, unused copy housed in the publisher's box, which is moderately worn along edges.

Thomas Ockerse is a graphic designer, who has focused on "word and image equations", who has taught at Indiana University (1967-71) and RISD (1971 - 2008). \$500

only 15 copies

(BOOK ARTS). Parker, Robert Andrew (1927-2023). **AN ALPHABET AVRO-BISON TO ZOMBIE**. (West Cornwall, CT): Robert Andrew Parker, 2004 Portfolio of 26 etchings, with two additional etchings on title and colophon pages, lacking the title plate. (Labeled Alphabet II", curiously, as

Parker's "Amazons to Zapata: An Alphabet" was issued in 2009.) Limited to 15 copies, this copy numbered 15 and signed by Parker on the colophon. Housed in a commercially produced black clamshell box with Parker's handmade label. Plates prepared and printed by Anthony Kirk; hand coloring with watercolor by artist. Portfolio likely assembled by Parker himself in his studio, which might account for why the title page is lacking, Scarce. Not in Tom Whitridge's "incomplete" bibliography of Parker's works. \$1,750

(BOOK ARTS). Parker, Robert Andrew. **THE SAVOY: 12 ETCHINGS**. (West Cornwall, CT): Robert Andrew Parker, nd. Portfolio of 11 of 12 etchings housed loosely in a commercially produced black clamshell box with Parker's handmade label. Subjects include fictionalized patrons and real musicians at the Savoy Ballroom in Harlem in 1938, including Edgar Sampson, Teddy Hill and his orchestra and Pete Brown. Portfolio likely assembled by Parker himself in his studio, which might account for why one etching is lacking \$1,250

presentation copy from by Calder to author and art historian Arnason

Calder, Alexander. Arnason, H. Harvard (introduction by). Mulos, Ugo (photographs and design by).

CALDER. NY: Viking Press, 1971

Inscribed, with Icelandic spelling of Arnason's name, in blue ink on the flyleaf by artist Calder to H. Harvard Arnason, who wrote the critical text, and Arnason's wife Elinor: "to Elinor and Hahvvarhd Arnaasonn Goda Knjda. Sandi Calder Hotel Stanhope Hope for lunch" H. Harvard Arnason (1909 - 1986) was Canadian-born of Icelandic immigrant parents. As an art-historian, educator and museum administrator, he served as executive at the Guggenheim Museum in NYC in the 1960s and authored many books; his "History of Modern Art" (1968) remains the authoritative textbook on the topic. Near fine in dustjacket. \$2,500

presentation copy from Calder to book's author Arnason.

Calder, Alexander. Arnason, H. Harvard (text). Mulos, Ugo (photographs and design by).

CALDER. NY: Van Nostrand, 1966.

Inscribed by Calder on the title page to H. Harvard Arnason, with an exclamation coming from Calder's mouth in a photograph of him opposite page: "Hello Harvey! Glad you survived. Sandy Calder". Arnason, in turn, inscribed the book on the upper right corner flyleaf "to Robert Goldwater and Louise Bourgeois with affection and respect extending over many years Harvard Arnason 6/21/67" Arnason (1909 - 1986) was an art-historian, educator and museum administrator, who served as executive at the Guggenheim Museum in NYC in the 1960s and authored many books; his "History of Modern Art" (1968) remains the authoritative textbook on the topic. Robert Goldwater (1907 - 1973) was an art historian, African arts scholar and the first director of the Museum of Primitive Art, New York, from 1957 to 1973. Louise Bourgeois (1911 - 2010), French artist and sculptor, was his wife.. \$2,500

Capote, Truman. (Wolkowsky, David)

MRS WILLOW'S DINNER PARTY photocopy of an early handwritten draft of part of "La Cote Baque" with photocopy of typed manuscript

Photocopies. white legal size paper, of yellow legal pad paper, paginated 2 - 21, handwritten, double-spaced. Photocopy of typed version, on regular-size paper, paginated 1 -9 of same manuscript. The story is an early draft of Capote's published retelling by the character of Ann Hoskins about the actual Woodward murder case that runs pages 155- 166 in the LaCote Basque chapter in "Answered Prayers The Unfinished Novel (NY: Random House, 1987) that first appeared in Esquire, November 1975. The murder also figures prominently in Netflix's "The Feud; Capote vs the Swans".

PROVENANCE: Photocopy made by me, Dan Dwyer, when the original was lent to me in Key West FL in 1995 by David Wolkowsky, Key West real estate investor, and friend of Truman Capote and Tennessee Williams. I visited his private island, Ballast Key, about 8 miles southwest of Key West, and later his penthouse in the old department store building his family owned on Duval Street. The walls of the suite were covered with original paintings, mostly young men in tropical settings, by Tennessee Williams. David reached into his desk drawer and pulled out a file which had sheets of yellow legal pad and some typed sheets. I started to read, recognized the basic story, and immediately asked "where did you get this" to which David replied, "Truman gave it to me". Wolkowsky, who was largely responsible for making Key West the tourist resort it is now, allowed Capote to stay in his trailer on the lot of the Pier House hotel he developed. According to David, sometime in the mid-late 1960's Capote arrived at his house, distressed and drunk in the middle of the night, claiming he had just had another fight with John (O'Shea) and that he needed to get out of town, and he couldn't pay David any rent, but David should take this - and handed him what David had just presented to me. (David had had the handwritten manuscript typed.) David lent me the draft; I made this copy. Months later in following up with David, he said he could not find the draft. Years later, around 2012 when I last saw David at his apartment in Manhattan, he had insisted someone had stolen the original. David died in 2018. \$12,500

four books by director Peter Bogdanovitch inscribed by him to actor Edward Herrmann

(CINEMA). Bogdanovich, Peter. (Herrman, Edward).

WHO THE DEVIL MADE IT: CONVERSATIONS WITH LEGENDARY FILM DIRECTORS. NY: Ballantine Books, 1998. Second printing. Softcover.

MOVIE OF THE WEEK. NY: Ballantine Books, 1999. First edition. Softcover.

THE KILLING OF THE UNICORN: DOROTHY STRATEN 1960-1980. NY: William Morrow, 1984. First edition. Near fine in dustjacket.

PICTURE SHOW: PETER BOGDANOVICH ON THE MOVIES. London: George Allen & Unwin, 1975. First UK edition. Near fine in dustjacket.

In 2000, director Peter Bogdanovich (1939 -2022) cast actor Edward Herrmann (1943-2014) in the role of William Randolph Hearst in the movie "Cat's Meow" based on a play of the same title which was inspired by the mysterious death of film mogul Thomas H. Ince that occurred on Hearst's yacht during a weekend cruise celebrating Ince's birthday in November 1924. Each inscription, dated either

November or December 2000, expresses gratitude and admiration for Herrmann's performance: "why we haven't worked together before must continue to be rectified. (Is that a sentence)? Love & thanks Peter"

The four, \$1,250

important modern art association inscribed by Cocteau

Cocteau, Jean. (Vauxcelles, Louis). **DESSINS.**

Paris: Librairie Stock, 1924. Second edition. *Inscribed by Cocteau and dated 1923 by him to influential art critic Louis Vauxcelles* on the cover. Title page dated 1924. Presentable copy with a repaired spine that had suffered some loss and was laid back down with covers reattached. Some tape residue from inexpert previous tape repair upper and lower corners of covers where they meet spine. With original glassine that has browned, with spine perished. Louis Vauxcelles (1870 - 1943) is credited with coining the terms Fauvism (1905) and Cubism (1908). Jean Cocteau (1889 -1963) was a French poet, playwright, novelist, designer, film director, visual artist and critic. He was one of the foremost artists of the surrealist, avant-garde, and Dadaist movements and an influential figure in early 20th century art. This copy represents an important association between two French art figures, one the most influential critic of his generation and the other - apart from Picasso, to whom Cocteau dedicated this work - one of the most influential artists of the 20thC.

\$1,000

Crane, Walter (illustrations). Spenser, Edmund. Wise, Thomas J. (edited by).

SPENSER'S FAERIE QUEENE A POEM IN SIX BOOKS WITH FRAGMENT MUTABILITIE.

London; George Allen, Ruskin House, 1897. First edition, 6 uniform volumes, gte, sides uncut, all parts bound in decorative binding of cream cloth with pictorial inset stamped in gold and titles in red to each volume. Lacking the publisher's slipcase. Spines are a wee tanned. Internals about as nice as we would expect to find, with all covers extant and bound-in. \$3,500

original cloth bindings

Dickens, Charles. Cruikshank, George (illustrations by)

OLIVER TWIST

London: Richard Bentley, 1838. First edition of Dickens' second novel in publishers blind-stamped brown cloth with gilt to spine. Second issue Vol I, with the title-page authorship credit to Charles Dickens (instead of "Boz") and with the "church" version of the final plate (instead of the "fireside"). Presumed first issue of Vol II with "Boz" (not Dickens) identified as author on the title page. First issue of volume III with "pilaster" instead of "pier" or "pedestal" on page 164. Spines slightly cocked, and the front hinge revealed in volumes I and III. Some loss at the spine ends. One plate in Vol I sprung. All collate as required. An unsophisticated trio showing its natural age.

\$2,500

with dedicatee's (Dickens' daughter) inscription

(Dickens, Charles). Hogarth, Georgina and Mary "Mamie" Dickens. (Perugini, Katherine).

THE LETTERS OF CHARLES DICKENS EDITED BY HIS SISTER-IN-LAW AND HIS ELDEST DAUGHTER IN TWO VOLUMES

London: Chapman and Hall, 1880. Second Edition - Fifth Thousand. 8vo, olive, crushed full-leather, gilt device and gilt single-ruled front cover, raised bands and gilt on spine, decorated dentelles, aeg. Volume I: 1833 - 1856; Volume II, 1857-1870. Dickens's eldest daughter, Mary Dickens, known as Mamie, and Dickens's sister-in-law Georgina Hogarth, who dedicated the work to Dickens' youngest surviving daughter (and apparently Dickens's favorite), artist Katherine Perugini, known as Kate. On the dedication page, *Kate has inscribed the book: "To Mrs. Eaton With kind love, from Kate Perugini 6th Aug. 1880"*. Spines are a wee browned, hinges showing some wear, internals quite nice. A solid copy, uncommonly found with Dicken's younger daughter's signature. Spines a wee browned, hinges showing some wear, internals quite nice. A solid copy, uncommonly found with Dicken's younger daughter's signature. \$975

inscribed by CIA Director Dulles to Deputy Director for Plans

Dulles, Allen. **THE CRAFT OF INTELLIGENCE**. NY: Harper & Row, 1963.

First edition. Inscribed by Dulles on the ffe: "To Barbara and Dez, as a reminder of good times together - in work and at play - with the sincere regards of the author, Allen W. Dulles, October 9, 1963."

A remarkable association between two top practitioners of post WWII foreign intelligence - Allen Dulles (1893-1969), longest serving head of the Central Intelligence Agency, and Desmond ("Dez") Fitzgerald (1910-1967), Deputy Director for Plans. (Barbara is Fitzgerald's second wife, Barabra Green Lawrence.) As CIA Director during the Cold War, Dulles oversaw the 1953 Iranian coup d'état, the 1954 Guatemalan coup d'état, the Lockheed U-2 aircraft program, the Project MKUltra mind control program and the doomed 1962 Bay of Pigs Invasion, for which he was fired by President Kennedy. (Dulles's brother, Joseph Dulles, was Secretary of State for much of the same time Allen was at CIA.) Fitzgerald, an Army officer in WWII served in the China-India-Burma theater. He joined the CIA in 1950; his last post was head of operations for the Caribbean, South America and Cuba after Dulles left. Hewas the father of journalist Frances Fitzgerald; her study of Vietnam, "Fire in the Lake" was awarded the Pulitzer Prize. \$3,500

signed by an Isadorable and other Duncan-trained dancers

Duncan, Isadora. Cheney, Sheldon (edited by)

THE ART OF THE DANCE. NY: Theatre Arts, Inc, 1928. First edition, a distressed copy apparently handed-down by a series of students of Isadora and her disciples. Cloth over spine perished, front cover detached and pages water-stained around edges throughout. With the bookplate of Anna Duncan with her holograph. Anna was one of Isadora's six adopted daughters and first generation of students called Isadorables. Anna started her own studio in New York. Among her students was Ethel Goodman. Under Duncan's bookplate is an inscription to Ethel from Anita, who is Anita Zahn (1903-1994), whose primary dance teacher was Elizabeth Duncan, Isadora's sister; "To Ethel this bible of our life work. With love Anita Xmas 1928" Ethel apparently

later passed the book onto another owner, unidentified: "With love from Edith and Tina(? Jim?)" (indecipherable). As is, \$625

Eliot, T. S. (translation). St. J. Perse. **ANABASIS**. London: Faber & Faber, 1930. First edition, #98/350 copies, *signed by Eliot*. Some minor loss to cloth over spine which has been split along one edge, and reconnected. Condition noted, \$250

Eliot, T. S. **THE COCKTAIL PARTY**. NY: Harcourt Brace, 1950. First American edition, with rare first issue point of uncanceled page 35-36. Advance copy with advance copy label from publisher with the release date of March 10 1950 and \$3.00 price affixed to ffe. Black cloth, spine titles stamped in gold. Gallup A55b; "The publishers state that 'about ten copies' (at most)" escaped cancellation at pages 35-36; this copy is one of those, and scarce thus. Some offsetting to front and rear endpapers with outline of dustjacket flaps, which are lightly discolored. Faint discoloration to head of spine dustjacket with some shallow wear. Cloth over boards and internal leaves quite nice. \$6,000

with rare facsimile of Frost's holographic poem

Frost, Robert. **IN THE CLEARING**. NY: Holt, Rinehart and Winston, 1962. First edition. Ownership copy of artist Earl Hubbard (1924-2003) and his wife Barbara with their names, dated March 1962, Lakeville (CT) in Hubbard's hand in the upper right corner of the ffe. Affixed to the ffe is "The Prophets Really Prophecy as Mystics The Commentators Merely Statistics", Robert Frost's personal version, of his 1962 Christmas card. Affixed to the rear pastedown is a facsimile of Frost's holograph of a his poem which begins "In winter in the woods alone/Against the trees I go..." Frost had an offset reproduction of this printed at Amherst in January 1962, originally in an edition of 25 copies, to distribute to undergraduates and friends, on the occasion of a movie made at Amherst College. Later, many more copies were printed. We could locate only two institutions - Amherst College and Dartmouth College - with copies of the facsimile; Dartmouth has 1962 correspondence between Frost and Earl and Barbara Hubbard, this copy's owners, in its collection. The book has Hubbard's underlining scattered throughout in fine-point black ink, and on page 26 and page 38 he has neatly penned dictionary definitions of "avatar" and "pantheism", respectively, that are used by Frost on those pages. The bottom right corner of the dustjacket panel is stained, which has traversed to the cloth underneath, otherwise the book is unaffected. The dustjacket is moderately worn at edges and dustjacket folds. \$2,500

publisher's presentation copy to Frost

(Frost, Robert). Saroyan, William. **A SPECIAL ANNOUNCEMENT**. NY: House of Books, 1940. First edition, limited to 250 copies. In addition, 26 copies lettered A -Z were published for private distribution. Colophon states Number 7 the House of Books' Crown Octavo Series, printed at The Golden Eagle Press of Mount Vernon, NY. Yellow cloth over boards, black lettering, lacking glassine. Limitation signed by Saroyan, this copy lettered "x", and then, in an unidentified hand in the same ink below Saroyan's signature the notation: "*For presentation to Robert Frost on the day*"

that he honored House of Books with his visit." The House of Books, founded by Louis and Margie Cohn in 1930 on 56th Street in Manhattan, was a purveyor of rare literary first editions; Wolfe and Hemingway were among their favored authors and friends. We might conjecture that the handwriting noting Frost's visit is Margie's, as she was the one at the House of Books who tended more to administrative matters. Curiously, taped onto the ffe is the part of the mailing envelope with mailing label of The Book Shop, 270 Boylston Street, Boston, Mass with typed address of Mr. Robert Frost, 35 Brewster St. Cambridge Mass, which is date-stamped Dec 15, 194x, the last digit being unidentifiable. There may well not be any association between the House of Books notation and the Bookshop mailing label. The inclusion of the mailing label is puzzling; what we do know with certainty is that the book was sourced by us as described here, and by all evidence Frost's personal copy. \$1,500

inscribed to Marlene Dietrich, applauding her WWII activities

Gardner, Erle Stanley. (Dietrich, Marlene). Lofgren, Charles (dustjacket art).

THE CASE OF THE DUBIOUS BRIDEGROOM

NY: William Morrow, 1948. First edition, blue covers, titles stamped in red, with Dubious Bridegroom last title on Perry Mason titles listed in rear. Inscribed on the ffe by Gardner to the legendary Marlene Dietrich with his tribute to her volunteer efforts in WWII: *"To Marlene Dietrich who has given so generously of her talent to help keep us a great nation. Yours Erle Stanley Gardner March 1949"*. Indeed, the German-born Dietrich (1901-1992), after becoming an international sensation with *The Blue Angel* and then emigrating to Hollywood where she made hugely successful films in the 1930s, dedicated notable efforts to humanitarian causes during World War II: entertaining on tour Allied troops, housing German and French exiles, providing financial support and advocating for American citizenship for those fleeing Europe. For boosting morale on the front lines during the war, she received honors from the United States, France, Belgium and Israel, and posthumously was made an honorary citizen of Berlin in 2002. Condition is quite nice: the book appears unread, the top edge is a tad dusty, else almost near fine. The unclipped dustjacket (\$2.50) has moderately worn corners and edges, most noticeably at the spine head, the white background of the rear panel and flaps is toned. \$2,500

Hall, James Norman (Nordhoff, Charles). **A small James Norman Hall/"Mutiny on the Bounty: collection consisting of 8 items: a copy of "Mutiny on the Bounty" signed by both Hall and Nordhoff in January 1933, three typed poems by Hall, two photographs of Hall taken in Tahiti in the 1930's, and two copies of Hall's posthumous book "Her Daddy's Best Ice Cream", the original 1952 edition and the 2003 reprint signed by Nancy Ella Hall.** \$3,500

- 1) A copy of "Mutiny on the Bounty, first edition, second state with decorated end papers in good condition, lacking the dustjacket, with a tipped in inscription "with cordial regards to the skippers friends John and Helen Bunker", signed by both Hall and Nordhoff and dated January 27, 1933. This may be John W. M. Bunker who was a biology professor at MIT consistent with the book was sourced in Gloucester, MA.
- 2) A typescript of a poem with ink corrections entitled: "Paeon of Gratitude to Nancy Ella Hall", who, upon being asked what kind of ice cream she liked best, replied: "My daddy is my best ice cream". Every year Hall wrote a poem for his daughter's birthday. These poems were published posthumously in 1952 and

reprinted in 2003 in a book entitled *Her Daddy's Best Ice cream*. The Paeon was written in August 1936 and provides the title for the collection of poems.

3) A typed erratum to the Paeon by James Norman Hall, First Duck Lake Edition correcting taste to state in the ninth verse with a note "This is an example of what has frequently happened (sic) to the classics when they get into the hands of careless scriveners."

4) A 2003 copy of "Her Daddy's Best Ice Cream" signed by Nancy Ella Hall containing the above poem.

5) A 1952 copy of "Her Daddy's Best Ice Cream" (book that you ordered on March 30)

6) A typed poem with ink corrections entitled: *Off Again, On Again A Ballad* commemorating the Disappearance From and Reappearance on a Certain List of Books of H. M. S. Bounty. The list may be the best seller list and there may have been a resurgence of interest in the book after the 1935 movie.

There is a copy of the poem in the Edward Weeks papers at the Harry Ransom Center in Texas. Weeks was the book's editor at Atlantic Little Brown.

7, 8) Two photos taken in Tahiti in the 1930's. One of the photos is of James Norman Hall and Harrison Smith, founder of the Tahiti Botanical Garden with a copy of the NYT, a coconut and a bottle of beer/liquor. The other photo is of Smith, Hall and Hall's daughter Nancy. The Hall family had a now defunct website www.jamesnormanhallhome.pf that is archived at:

<https://web.archive.org/web/20070411202436/http://www.jamesnormanhallhome.pf/indexen.html>

On page 4 is a photo of Smith and Hall with a photo, probably taken from the same roll of film. In the introduction is photo of Nancy at a slightly older age. \$2,750

Hansberry, Lorraine. Lyon, Danny et al (photography). **THE MOVEMENT: DOCUMENTARY OF A STRUGGLE FOR EQUALITY**. NY: Simon and Schuster, 1964.

First paperback edition, Short, narrow stain fore-edge of title page. Text by the African-American playwright of the watershed drama "Raisin in the Sun". \$200

inscribed by Hockney

Hockney, David (etchings by). Stevens, Wallace (poem by)

THE BLUE GUITAR. THE MAN WITH THE BLUE GUITAR

London: Petersburg Press, 1977. 1st Edition. Hardcover. Catalog documenting the publication of *The Blue Guitar*, a group of etchings by Hockney, accompanied by a poem by Wallace Stevens,, *The Man with the Blue Guitar*. Square 8vo, paper label front cover, in dustjacket that has some modest wear at tips and a few short closed tears at edges. Inscribed by Hockney on the title page: the inscriber's name in fine black tip pen in the graphic lettering Hockney uses in the book, and his name in bold script in red felt marker. \$750

Howard, John

THE WORKS OF JOHN HOWARD, ESQ. VOL 1 THE HISTORY OF PRISONS VOL II CONTAINING THE HISTORY OF LAZARETTOS

London: Printed for J. Johnson, C. Dilly, and T. Cadell, 1791. 4th Edition. Two volumes, large 4to, uniformly printed and bound. Volume 1 (stated fourth edition, dated 1792): *The State of the Prisons in England and Wales, with Preliminary Observations , and an Account of Some Foreign Prisons and Hospitals*. 540pp with 492 (text), 23 (index), (directions to binder), 28 (Historical remarks and anecdotes on the castle of the Bastille translated from the French and published in

1774). Volume 2 (stated second edition, dated 1791): An Account of the Principal Lazarettos in Europe; with various papers relating to the Plague; together with Further Observations on some Foreign Prisons and Hospitals; and additional remarks on the present state of those in Great Britain and Ireland. 22 plates total. 259pp (plates in text #1,2,9,12, 14,15,16,17, 18, 19,20, 21),3 (index), 32 (appendix), rear plates 3,4,5,6,7,8,10,11,13,22, tables originally published 1772, republished 1784. Directions to binder after Contents in Volume 2; all plates bound as called for. John Howard (1726 -1790) was a philanthropist and early English prison reformer, who published the first edition of "The State of the Prisons" in 1777, having visited several hundred prisons across England, Scotland, Wales and wider Europe. His fourth and final tour of English prisons began in March 1787 after which he published The State of the Prisons in England, and An Account of the Principal Lazarettos of Europe, the last version of his life work, offered here. Presumed original calf binding preserved, with new leather spines with gilt in period style, Intermittent, moderate foxing throughout both volumes; all plates in original folds. All considered, in thoroughly presentable condition. With an early 19thC baronial bookplate and an early 20thC American one, too \$4,500

(Iceland). Henderson, Ebenezer. **ICELAND: OR THE JOURNAL OF A RESIDENCE IN THAT ISLAND, DURING THE YEARS 1814 AND 1815...**

Edinburgh: Printed for Oliphant, Waugh and Innes, 1818. First edition, Two volumes, uniformly rebound in quarter leather, marbled boards, marbled edges, All plates extant. Incidental foxing, mostly to Volume 1. \$500

inscribed by Nobel Prize winner

(Iceland). Laxness, Halldor Kiljan, **HID LJOSA MAN**. Reykjavik: Helgafell, 1943. First edition, rebound in plain tan cloth, black spine title. Inscribed by Iceland author Laxness (1902 - 1998), Nobel Prize for Literature (1955), to art historian H. Harvard Arnason (1909 - 1986), whose parents were Icelanders, \$750

(LGBQ+). Genet, Jean. Cocteau, Jean (illustrations)

QUERELLE DE BREST

Paris: Paul Morihien, 1947. 1st Edition Limited.. THE gay 20th century classic, this #151 of 460 copies. Glassine cover missing, remnants on verso rear cover, some separation of front cover from spine fold and minor loss at paper over spine foot. Genet's words have power certainly, but the power of Cocteau's pencil line - wow! \$3,250

(LGBTQ+). Larner, Jeremy. (Warren, Patricia Nell). (Newman, Paul)

THE FRONT RUNNER (Screenplay)

Los Angeles: 1975. Screenplay, second draft dated August 1, 1975, based on the novel of the same title by Patricia Nell Warren published by William Morrow in 1974. Written by Larner, winner of the Academy Award for Best Original Screenplay for The Candidate and commissioned by actor Paul Newman, who was the first of many over the last 40 years who owned the screen rights. A controversial novel in its days - the story is of an All-American coach who falls in love with a young track star in his training - it was the first gay-themed novel to make The New York Times'

bestseller list, and since then has become emblematic of the romantic headiness of the 70s gay liberation that gave way to the crushing realities of the AIDS epidemic a decade later. After Newman's option expired, the novel rights changed hands multiple times (they have now reverted to the literary estate of Warren) and at some point a film version was in pre-production but eluded financing, making the story one of Hollywood's most celebrated unproduced screenplays. Indeed, until *Brokeback Mountain*, the story always held the promise of being the first major-studio production to bring a gay love story to mainstream cinema. (Newman's interest in the story also fueled much speculation that if Newman were to take the leading role he would be the first major Hollywood star to play a homosexual character.) This is probably Hollywood's best example of an unproduced screenplay that was ahead of its time; certainly, the best example of that of the gay genre. This copy is the only screen treatment of the novel we are aware of and the only copy of it that we know of that has been brought to the open market. The screenplay is rarer still in that Lerner had only two movies produced of his screenwriting: *Drive, He Said*, on which he collaborated with Jack Nicholson (who directed) based on Lerner's own 1971 novel; and, in 1972, *The Candidate*, which was based on his personal experience with the Eugene McCarthy presidential campaign of 1968. Since screenwriting, Lerner has turned to speechwriting and poetry, and by some reports is currently finishing a novel based on his Hollywood experience and his memoirs. In United Artists wrapper scuffed and worn about edges, typed title label sticker over spine mostly perished, three brads, internals near fine. \$12,500

MacDonald, Aeneas. (George Malcolm Thomas). **WHISKY.**

NY: Duffield and Green, 1934. Scarce first American edition of Scotsman George Malcolm Thomas' defensive treatise on the righteousness of whisky. Printed in Scotland by Robert Maclehose & Co., Ltd The University of Glasgow. 8vo, (8), 9-135, mauve cloth, single blind-ruled, gilt spine titles. Unclipped dustjacket with a shallow strip missing front panel top edge and two thumb-sized pieces missing rear panel. Small smudge front panel. Internals near fine. No names, inscriptions, etc. \$450

Katherine Hepburn's copy

McClintic, Elizabeth C. (Hepburn, Katherine) **VIALA**

Philadelphia: Dorrance, 1945. Presentation copy inscribed by the author to Katherine Hepburn. Novel of a young woman from Indiana who leaves behind the young man she's supposed to marry and at university in Chicago takes up with a professor much older than she who "also wishes to accept her strange ideas about marriage" (according to the dustjacket blurb). Ostensibly, romance fiction, but there's little - if anything - romantic in the tale. Curiously the author's treatment of feminism is rather vague, at times unpronounced, but integral to the story: her implied notions of sexuality (there's none in the book) enigmatic, which makes the presentation to Hepburn, given her own sexuality, intriguing. Book near fine, dustjacket is stained at spine and rear panel and missing some pieces along edges and corners. We could find no biographical information about author McClintic nor any indication she wrote anything else. OCLC lists only five institutions with the title. \$250

Mead, Margaret

MALE AND FEMALE: A STUDY OF THE SEXES IN A CHANGING WORLD

NY: William Morrow, 1949. First edition. *Inscribed by Mead* on the title and dated October 5, 1949, the year of publication. An apparently unread book with some rubbing to spine in an unclipped dustjacket that has a large chip missing the top and bottom of spine. \$375

Mondrian, Piet (art of). Holtzman, Henry (essay). (Ives and Sillman)

PIET MONDRIAN A PORTFOLIO OF TEN PAINTINGS

New Haven: Ives-Sillman, 1967. Limited Edition. Piet Mondrian (1872 - 1944) LIMITED EDITION, this number 1 of 150 copies, with an introduction and an essay by Henry Holtzman (1912-1987). 10 color silkscreens. 432mm square. Original paper folders housed in beige linen portfolio; original black slipcase. Prints fine, cloth near fine, slipcase shows modest wear at open corners, partially split along one edge. PROVENANCE: Heirs to the attorney who represented Ives and Sillman. This copy has remained in that family's possession since it was printed. Ives-Sillman, Inc. was one of few publishers to produce silkscreen prints and photographs in monographic portfolios. Over two decades, 1958 until Ives's death in 1978, Norman Ives and Sewell Sillman were collaborators with some of the most important artists of their time. In the late 1950s, Norman Ives and Sewell Sillman established a partnership, Ives-Sillman, Inc. In 1962 Ives-Sillman published a portfolio of ten Josef Albers's silkscreen prints titled *Homage to the Square*. Because of its success, a second portfolio, *Homage to the Square: Soft Edge-Hard Edge*, followed. By 1966 they published *Ten Variants*, a third portfolio based on Albers's earlier paintings. Another of Albers's collections, *Six Variants*, was issued three years later. (SOURCE: Norman S. Ives Foundation). Sewell Sillman (1924 - 1992) was a student of Albers at Black Mountain College who followed him to Yale for graduate studies, around which both spent most of their careers. Mondrian (1872 - 1944) was a Dutch painter and art theoretician who is regarded as one of the greatest artists of the 20th century. He is known for being one of the pioneers of 20th-century abstract art, as he changed his artistic direction from figurative painting to an increasingly abstract style, until he reached a point where his artistic vocabulary was reduced to simple geometric elements. Source: Wikipedia. \$15,000

PAINE, THOMAS. A COLLECTION OF FIVE THOMAS PAINE PAMPHLETS - INCLUDING COMMON SENSE AND RIGHTS OF MAN - ALONG WITH OTHER PAMPHLETS, MOST PRINTED IN PHILADELPHIA.

Found in perfect, full calf binding, this collection has been newly rebound in late-18thC American style, full-leather. The text block has been restitched, with all components in the order as it was found, with endsheets retained. Leaves are moderately foxed throughout. PROVENANCE: From the library of the 4th great grandson of Josiah Meigs (1757 - 1822), New Haven printer and lawyer and later the first president of the University of Georgia, from whom the family believes the collection was passed generation to generation. Other members of the Meigs family include Montgomery Cunningham Meigs (1816 - 1892), who served as Quartermaster General of the U.S. Army during and after the Civil War, and Charles D. Meigs, MD (1792 - 1869), leading authority on obstetrics and gynecology. \$125,000

Paine, Thomas. **Common Sense; Addressed to the Inhabitants of America, on the Following Interesting Subjects. I. Of the Origin and Design of Government in general, with concise Remarks on the English Constitution. II. Of Monarchy and Hereditary Succession. III. Thoughts on the Present State of American Affairs. IV. Of the Present Ability of America, with some Miscellaneous Reflections. A New Edition, with Several Additions in the Body of the Work. To which is Added an Appendix; together with an Address to the People called Quakers. N.B. The New Addition here given Increases the Work Upwards of one Third.**

Philadelphia: Printed. And Sold by W. and T. Bradford. (1776). (6) - 50.

Gimbel CS-11. ESTC W32287. Evans 14959

Third edition of Paine's anti-monarchical pamphlet, printed the month after the first London edition of January 1776 by Robert Bell, and the first edition of the expanded text. Paine and Bell disagreed over the printer's refusal both to share the profits from *Common Sense* and to wait to publish a second edition until Paine could make additions to the text. Paine took his original text, now accompanied by a substantial appendix—which incorporated his response to the Quaker pacifist tract, *The Ancient Testimony and Principles of the People called Quakers*, renewed, with respect to the King and Government; and *Touching the Commotions now Prevailing in these and other Parts of America* (Philadelphia, 1776)—to the Bradfords. The Bradfords contracted with two other Philadelphia printers, Benjamin Towne and the partnership of Styner & Cist to each print 1,500 copies of this first "new" edition of *Common Sense*. There apparently is no priority given between the Styner & Cist and Towne issues; this copy is the first issue of the Towne printing, Gimbel CS-11, printed at the same time by Styner and Cist, Gimbel CS -10.

(and)

Rights of Man. Being an Answer to Mr. Burke's Attach on the French Revolution. By Thomas Paine , Secretary for Foreign Affairs To Congress in the American War and Author of the Work Entitled Common Sense

Philadelphia: Re-Printed by Samuel Harrison Smith, 1791. 105 [1]

ESTC W36410. Evans 23664

First American edition, wrappers missing, with both issue points present: stating "Second Edition" on the title page and containing the "Jefferson extract". Contemporary ownership signature upper right corner title page of George Bensell, perhaps related to George Frederick Bensell (1837-1879), American artist and illustrator, best known for his paintings and role in forming the Philadelphia Sketch Club.

(and)

Rights of Man. Part the Second. Combining Principle and Practice. By Thomas Paine, Secretary for Foreign Affairs to Congress in the American War, and Author of the Work Entitled Common Sense; and the First Part of the Rights of Man.

Printed by Messrs. Rice and Company, 1792. xi, [2], 14-120p

ESTC W36436. Evans 24653

(and)

Dissertations on Government, the Affairs of the Bank, and Paper-Money By The Author of Common Sense

Philadelphia: Printed by Charles Cist, at the Corner of Fourth a Arch-streets. And sold by Messrs. Hall & Sellers, Robert Aitken and William Pritchard in Market-street, 1786

[4], 53, [1]p. ESTC W8587. Evans 19880

(and)

Letter addressed to the Abbe Raynal on the affairs of North-America. In which the mistakes in the Abbe's account of the revolution of America are corrected and cleared up. By Thomas Paine, M.A. of the University of Pennsylvania, and author of the pamphlet and other publications, entitled, "Common sense."

Philadelphia: Printed by Melchoir Steiner ...and sold by Robert Aitkin, 1782

[4], 70, [3], 72-77, [1] p.

Evans, 17651. Hildeburn, C.R. Pennsylvania, 4226. Adams, 82-66a. Sabin, 58222

(and)

Priestly, Joseph. **Letters to the Right Honourable Edmund Burke, occasioned by his Reflections on the Revolution in France, &c. By Joseph Priestley**, L.L.D. Dublin: Printed for J. Sheppard, et al 1791.

[2], 123, [1] p. Upper right corner of title page and preface page missing a strip .75" x 3"

ESTC, T38567

(and)

Markoe, Peter. **The Times, a Poem**

Philadelphia: Printed for the author by Prichard and Hall, 1788

iv, [1], 6-35, [1] p. ESTC, W29550

(and)

Francis, Benjamin. **The Conflagration: A Poem on the Last Day in Four Parts**

Philadelphia: R. Aitken & Son, 1787

2], 37, [1] p. ESTC W37519. Evans, 20368

(and)

Carey, Mathew. **A Short Account of the Malignant Fever Lately Prevalent in Philadelphia: with a Statement of the Proceedings That Took Place on the Subject in Different Parts of the United States**

Philadelphia: Printed by the Author, November 30, 1793. Third edition, improved.

viii, [1], 10-112, [8], 16 (1)

ESTC W29403. Evans 25257. Austin, R.B.410. Sabin 10884. Sabin 10885

first Shakespeare published in the United States

(Shakespeare, William). **HAMLET: PRINCE OF DENMARK: A TRAGEDY IN FIVE ACTS BY WILLIAM SHAKESPEARE AS PERFORMED AT THE THEATRE IN BOSTON**. Boston: Printed for David West and John West, nd (1794). An abridged text, 64 page pamphlet bound with six other plays uniformly printed by same printer and all "as performed at the theatre in Boston". 8vo, old, presumably original, calf, red leather label spine. Covers worn, binding firm. Leaves toned, stained and moderately foxed throughout, Short tear upper edge title page of Hamlet. Title page for the first play, "Gustavus Vasa" is missing. PROVENANCE: Withdrawn from Rochester Public Library, With 1893 label front pastedown indicating this was from the library's original "social library" founded 1792; pocket card dated 1893 in rear.

Following an act in 1750 by the General Court of Massachusetts banning theatrical performances, the first staged play did not occur until 1792 with "Romeo and Juliet" and "Hamlet", which were presented as "moral lectures" in a venue called the "New Exhibition Room". Legal proceedings were initiated by Puritans and arrests followed but a theater again opened in 1794 where Shakespeare performances resumed. (J. Sherzer, "American Editions of Shakespeare" Publications of the MLA, Vol 22, 1907, pages 633-696). Hamlet opened on April 18, 1794, and an abridged text, likely the work of the play - like those bound in this volume - was sold at the door as a libretto, the pages stitched together and without covers. (see Westfall, "American Shakespeare Criticism, 1968, p 82) \$12,500

inscribed by Sondheim

Sondheim, Stephen (lyrics). Styne, Jule (music). Laurents, Arthur (book).

GYPSY

NY: Random House, 1959. 1st Edition. Inscribed on the fly by the plays' lyricist Stephen Sondheim "For Jane and Bob/ Best wishes from/ Stephen Sondheim/ 12/21/82 " Jane and Bob Emerson managed the Drama Book Shop in Manhattan for many years, the go-to bookshop for Broadway stage professionals and aficionados. . Price-clipped dustjacket rear panel is moderately soiled and the spine moderately faded, with minor loss at tips. Uncommon with Sondheim's signature. Sondheim devotees know that Sondheim, who had previously written the lyrics for "West Side Story", wanted to do both music and lyrics for this "musical fable" based on the memoirs of stripper Gypsy Rose Lee, but Ethel Merman for whom the title role was written, didn't want a composer who hadn't composed for a Broadway musical before. Hence Jules Styne composed. What did she know? \$750

signed by Sondheim

Sondheim, Stephen (music and lyrics). Furth, George (book by). Prince, Hal (directed by)

MERRILY WE ROLL ALONG (PLAYBILL)

NY: Playbill, 1981. Playbill for the original 1981 Broadway production of Merrily We Roll Along, which was distinguished when it was first produced as one of Sondheim's least successful musicals, opening on November 16, 1981 and closing after just 16 performances and 44 previews. It was also the last musical that Sondheim and producer/ director Hal Prince worked on together after collaborating on a phenomenal string of critically acclaimed musicals in the late 1960s and early 1970s (Company, A Little Night Music, Follies). Plainly signed by Sondheim on the front cover. The hugely successful production currently on Broadway, directed by Maria Friedman (which began at the Menier Chocolate Factory in London in 2013), has changed critical reaction, bringing Merrily more stature in the Sondheim canon than before. Sondheim's signature without inscriptions is rare. Given the short run of the original production, one of the more collectible Playbills, and uncommon signed by the master. Stapled spine, 130 pages, gently toned, short tear bottom rear cover closed with archival tape. \$2,500

:

inscribed by Sondheim to Hal Prince

Sondheim, Stephen (music and lyrics) . Wheeler, Hugh (book by) Prince, Hal (director)

A LITTLE NIGHT MUSIC (bound music score)

NY: Privately published, 1974. Bound musical score as performed on the opening night of February 25, 1973 at the Schubert Theatre. (Bound musical scores are privately published, a project usually undertaken by the music preparation supervisor, and then presented to producers and creative principals as a memento or official record of the music as presented opening night.) This copy is inscribed to legendary producer and director Hal Prince, who both produced and directed "A Little Night Music", by Mathilde Pincus and Al Miller, whose company was responsible for music supervision: "April 12, 1974 To Hal Prince Another one to add to your collection of 'greats!' Our greatest esteem, respect , admiration - and love. Sincerely, Mathilde (and Al)." It is also *inscribed by composer and lyricist Stephen Sondheim: "With lots of Luv - Steve" which Sondheim has written*

wittily with Swedish grammatical notations, this musical being based on Ingmar Bergman's "Smiles of a Summer Night". Typically, there are about 12-18 bound musical scores per production, never commercially sold, only for private presentation. This copy is especially rare in that, along with "Sweeney Todd" and "Folles", "Night Music" represents a highpoint in Prince's and Sondheim's collaboration, besides being one of the highpoints in Sondheim's own canon. Squarish folio, green cloth, gilt titles front and spine. \$12,500

inscribed by Stowe

Stowe, Harriet Beecher. **UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY.** Boston: Houghton, Mifflin, 1894 (1878). A later printing of "A New Edition, with Illustrations and a Bibliography of the Work by George Bullen". 8vo, publishers plain green cloth, black-endpapers, with evidence of past reinforcement of hinges, front and rear. Hartford bookstore ticket rear pastedown. Inscribed: "*Harriet Beecher Stowe/ written for/ Miss Cleaveland/ June 30, 1895*" **PROVENANCE:** Heirs of the Cleaveland family, whose genealogy goes back to colonial Connecticut. Penciled in the inscription before "Miss Cleaveland" are the letters "EW" which identifies the inscribtee as Elizabeth Whittlesey Cleaveland, one of Elisha Whittlesey Cleaveland's daughters, and great, great granddaughter of Moses Cleaveland (1754 – 1806), Connecticut lawyer, politician, soldier, and surveyor who founded the city of Cleveland, Ohio, while surveying the Connecticut Western Reserve in 1796. During the American Revolution, he served as the brigadier general of the Connecticut militia.

Both Stowe and the inscribtee were born in Connecticut, where they both died, Stowe's inscription here is in a shaky hand, and dated a year and a day before her death on July 1, 1896 at the age of 85.
\$4,500

two memoirs by actor Alec Guinness inscribed by him to actor Edward Herrmann.

(THEATER) Guinness, Alec. (Herrmann, Edward)

MY NAME ESCAPES ME: THE DIARY OF A RETIRING ACTOR. London: Hamish Hamilton, 1996., First edition. Fine copy in dustjacket

A POSITIVELY FINAL APPEARANCE: A JOURNAL, 1996 -1998. London; Hamish Hamilton, 1999. First edition, Fine copy in dustjacket.

Both inscribed "affectionately",

In November 1989, Alec Guinness (1914 -2000) and Edward Herrmann (1943-2014) performed the two-hander, "A Walk in the Woods", by Lee Blessing in the West End, about the relationship that develops between Russian and American arms negotiators. The British Guinness played the Soviet diplomat; the American Herrmann played the American. The pair held each other in high esteem as actors, and a close friendship developed from the play.

The pair, \$1,250

inscribed by both Jim and Helen - no US edition.

Thurber, James, **A THURBER GARLAND**

London: Hamish Hamilton, 1955. 1st Edition. In the preface, Thurber describes his garland as a "weedy bouquet" - 28 cartoons, published in London with no American edition. The nicest copy

we have seen, almost as new, issued without dustjacket and housed, as issued, in a brown cardboard mailing box with illustrated address label pasted on top lid. Inscribed on the label by Helen Thurber "to Dodie and Merrill from the Thurbers". Inscribed by Thurber himself on the verso of the ffe with the thick black wax pencil he preferred to draw with, "The Prentices Jim Thurber". Dodie and Merrill Prentice were personal friends of the Thurbers and residents of Cornwall Connecticut, where the Thurbers had a country house. The only defect to the package is a small water ring to the label on the box. THE collectible copy. \$1,000

signed early in Sagan's career

Sagan, Françoise

BONJOUR TRISTESSE

NY: Dutton, 1955. 1st US Edition. Hardcover. Stated fourth printing - on copyright page and front flap of dustjacket - of the first American edition. Inscribed in English by the French Sagan on the ffe: "To Jane Putnam/ thanks for the party,/ and your welcome/ with very best wishes/ Françoise Sagan". Signed copies of Sagan's book, particularly her first book, are uncommon. The inscriber we believe to be a NY socialite to whom Sagan thanks for a party, perhaps on her publicity tour for this book, which was quite a sensation - Sagan's first novel at the age of 19 - with four printings in its first two months of publication, February-March 1955. Red cloth covers bit soiled as is the dustjacket which has some edgewear and is missing a pencil-eraser-tip sized piece head of spine. \$450

inscribed by both Alice and Gertrude

Stein, Gertrude. (Alice B. Toklas)

THE AUTOBIOGRAPHY OF ALICE B. TOKLAS

NY: Harcourt Brace, 1933. First edition, inscribed by Gertrude Stein and signed, too, by Alice B. Toklas. Copies signed by the pair are highly uncommon. Stein has inscribed the book on the free front endpaper to Dr. (indecipherable), then below her signature is Toklas's in shaky hand. Lacking the dustjacket (though a facsimile can be supplied). In publisher's bluish gray cloth, stamped in silver with a shallow loss at the crown of spine with two short tears, and a small abrasion to the cloth on the top edge near the middle of the front cover. Paper over the front hinge has evidence of repair, and the free front endpaper is split along the hinge for its bottom half. There is a bookplate, without a name, in the Art-Deco style on the front pastedown. \$2,500

with custom hand-embroidered linen wrapper with "Tusitala" and RLS monogram

(Stevenson, Robert Louis). **ROBERT LOUIS STEVENSON**

London: Hodder & Stoughton, 1902.

First edition, 8vo, (2), 40 (2), illustrated with photographs, most of which focus on the end of his life in Samoa. Red decorated covers fitted with tan linen wrapper decorated with hand-embroidered surround of olive, gold and baby-blue thread and the name "Tusitala" and RLS monogram. Stevenson was born in Edinburgh, but traveled widely and in 1888 he and his family began a three-year tour of the South Pacific, eventually settling in Samoa. In 1890 Stevenson purchased 314 acres and began to build a home there; by 1891 his mansion Villa Vailima was

completed, named after the nearby village. Stevenson was popular with the local community, who gave him the nickname Tusitala or "Teller of Tales". Stevenson died in 1894. \$325

paperbacks bound in Vietnam late 1960s

Tolkien, J. R. R.

THE LORD OF THE RINGS (and) THE HOBBIT (4 volumes)

A mixed group of original or early paperback editions uniformly custom-bound in blue leather with silver titles on the spine, with the invoice for rebinding in French and English from an unidentified Saigon bookbinder circa late 1960s. HOBBIT is stated fifth Ballantine paperback printing Dec 1965. THE FELLOWSHIP OF THE RING (Part I of THE LORD OF THE RINGS) is the first Ballantine paperback edition Dec 1965; TWO TOWERS (Part II) is the unauthorized Ace paperback edition; and, RETURN OF THE KING (Part III) is the first Ballantine paperback edition Dec 1965. There is an owner name in the prelims of each volume, and the leaves are toned as expected in "pulp" of this nature. The covers are NOT bound-in. The hinges of the covers are variously revealed, and the corners worn a tad. Curiously, the binder erred in numbering the Parts of Lord of the Rings on the spine, assigning III to Hobbit and leaving Fellowship of the Ring unnumbered, instead of III. One-of-a-kind Tolkien set all around. \$500

Twain, Mark. **THE ADVENTURES OF TOM SAWYER.**

Hartford: American Publishing Company, 1876

First edition, second printing type A (BAL 3369). Two critical points: laid not wove paper and collation of the first "xiv" pages. Full calf, repaired in 1977 (bookbinder's invoice laid-in): rebacked with new endpapers. Corners missing some calf over board. Internals quite nice. From the private library of H.H. White with his library ticket rear pastedown and his penciled signature dated 1877 from original endpaper laid-back down onto front pastedown. \$2,000

with distinctive ALS and manuscript pages from Tramp Abroad and Gilded Age

Twain, Mark. **THE WRITINGS OF MARK TWAIN Author's Edition De Luxe**

London: Chatto & Windus, 1899. Limited Edition, 25 volumes. Volumes I - IV are dated 1899; Volumes V - XXIII 1900; and, Volumes XXIV and XXV dated 1907. (Although all leather spine bindings are dated 1900 at the foot.) Limitation states 620 copies, with 600 for sale in Great Britain but actually 250 printed in the United States with statement of The Hartford Press on the verso of title page, this set #121, *signed by Twain as both Twain and Clemens on the limitation page of Volume I*. Bound-in at limitation page of Volume I is a one-page ALS (not recorded by McBride) from Twain to American Publishing Company publisher Elisha Bliss ("Friend Bliss") dated Feb 15 (18)75 (from the secretarial notation on the verso) in which Twain discusses copyright for Lotos Leaves in Gill's name, with reference to what Elderkin might do. ("Lotos Leaves" was an anthology of essays, stories and poems by American and British authors and members of the Lotos Club of New York City, published by William H Gill of Boston in 1875; John Elderkin was another contributor to the anthology. Twain contributed the short story "My Hermit".) After that is bound in a leaf from the original manuscript of "A Tramp Abroad" in purple ink with Twain's edits in black ink. In Volume V bound in at limitation page is 2 page facsimile of a letter dated Vienna, Oct

25 (18)97 in which Twain discusses a photograph of him being "pulled around the globe", which we interpret as a facetious commentary on the accompanying photo - which was doctored - of Twain being pulled in a horse- and bull-drawn cart driven by an old African American gentleman and a younger Black boy. In Volume X, "The Gilded Age", bound-in at the limitation page is a leaf from the original manuscript in black ink of that same title in Twain's hand, followed by another leaf, in purple ink, in the hand of Chas. Dudley Warner, co-author, of the same title. (Each manuscript leaf has before it a hand-lettered identification page in red ink.) The set is uniformly bound in handsome, brown $\frac{3}{4}$ crushed morocco with 6 compartments in gilt and raised bands to spine, gilt top edge, sides uncut and silk ribbon markers. The internals of the set are well-preserved, absent any imperfection, save an almost imperceptible damp stain shallowly traversing the top and bottom margins of the front and rear signatures of Volume I. The Chatto & Windus title page of each volume - with Clemens' monogram surrounded illustrated references to events in Twain's life - is designed by Tiffany, etched by H.W. Bicknell, with frontispieces and full page text illustrations of many volumes by artists including Dan Beard and Thomas Fogarty. The set has no bookplates or ownership markings. \$22,500

(Twain, Mark), Landau, Jacob.

SIGNED ARTIST'S PROOF OF A WOODCUT PRINT OF MARK TWAIN.

Undated (1960). Image measures 9 x 15" then matted., framed under glass. Jacob Landau (1917 - 2001) was an American artist whose works can be found in the permanent collections of the Metropolitan Museum of Art, the Library of Congress, the Museum of Modern Art, and the National Gallery. \$500

Ungerer, Tomi.

SKETCHBOOK, c1964. Small, pocket book sketchbook, 4.5 x 7", spiral bound at top, 26 pages, with 30 pencil or wax pencil (mostly portrait) sketches, some apparently self-portraits, others of musicians, Blacks, priests, some comical, one labeled "Happy New Year". Most, not all, of the sketches are signed Tomi, but the cover of the book is signed Ungerer as is a portrait of a man with spiky hair and dated 1964. Two of the images are in black and orange wax pencil: an abstract array of interconnected blocks and a sketch of mother and child. The cover and the first three sheets are lightly stained, PROVENANCE: Given to this bookseller by an American who was befriended by Ungerer on a trip to Europe in the 1960s. "Tomi" Ungerer (1931 - 2019) was an Alsatian artist and writer, who published over 140 books ranging from children's books to adult works and from the fantastic to the autobiographical. He was known for sharp social satire and witty aphorisms. Ungerer is also famous as a cartoonist and designer of political posters and film posters. He received the international Hans Christian Andersen Medal in 1998 for his "lasting contribution" as a children's illustrator. \$12,500

Verne, Jules. **TWENTY-THOUSAND LEAGUES UNDER THE SEA.** Boston; James R. Osgood, 1873. First US edition, first state with all points of issue observed. Salmon-colored, ribbed cloth decorated in gilt, with the jellyfish vignette on the front cover and "sea" not "seas" on the spine and front cover. Page 303 has "THE END". Gentle fading to spine; shallow loss to cloth at foot of spine, faint ring stain front cover. The book actually appeared in late 1982, though dated 1893.

Salmon cloth is the scarcest of the cloth bindings, with a very limited number of copies printed; we could locate only 3 auction records for it. In 2023, a rebacked and repaired copy sold for \$12,600. A solid, unsophisticated copy. \$15,000

inscribed by West with reference to her estranged son Anthony West

(West, Rebecca). Grigson, Greg (edited by). West, Anthony (contributor).

THE MINT: A MISCELLANY OF LITERATURE, ART AND CRITICISM

London: Routledge and Sons, 1946. First edition. Uncommon anthology, edited by Grigson, as an "international miscellany of humanism" with stories, poems and articles by the likes of WH Auden, Martin Buber and, most relevant in the case of this copy, a 7-page essay by Anthony West entitled "The Precious Myth", in which he ruminates on the nature of myths, beginning with a childhood memory. West is the only son of author Rebecca West, born out of her affair with H. G. Wells. Anthony West famously published "Heritage" in 1955, a fictionalized autobiography, which presents a particularly unflattering picture of his mother Rebecca, who successfully sued to halt publication in the UK. This title carries a telling inscription, most likely executed years before Anthony's revelatory novel (this title being printed in 1946) from Rebecca to a friend named Francis about her son: "*Dear Francis, I can't find St. Augustine - it is out of print - but here is an essay by my child which I think not too bad. R. W.*" The inscription's reference to St. Augustine vis a vis Anthony might be snark; in any event, Rebecca calling her adult son - by 1946 already an accomplished writer himself - a "child" seems condescending; and then, there's Rebecca's characterizing Anthony's writing as "not too bad". Mother and son remained estranged until Rebecca's end; on her deathbed when asked whether he should be sent for, she answered: "perhaps not, if he hates me so much." 8vo, brown linen (a little worn at spine tips), xii, 220 in its original worn dustjacket with some loss at spine ends and around edges, but supplied with a near fine replacement jacketing the worn original. \$1,250