

THE EXCEPTIONAL LITERATURE COLLECTION OF THEODORE B. BAUM

ONLINE 2-17 SEPTEMBER 2021



PART TWO: THE TWENTIETH CENTURY

CHRISTIE'S

NEW YORK
1943

PHILADELPHIA
1965

LONDON
1933

NEW YORK
1944

SEVEN PILLARS
OF
WISDOM

T. E. LAWRENCE

1926

SONS & LOVERS

D.H. LAWRENCE

CALL
FOR THE
DEAD

JOHN
LE CARRE

LONDON
1961

A MURDER
OF
QUALITY

JOHN
LE CARRE

LONDON
1962

THE SPY WHO
CAME IN FROM
THE COLD

JOHN
LE CARRE

LONDON
1963

HIKE
AND
AEROPLANE

TOM GRAHAM
[SINCLAIR LEWIS]

STOKES
1912

THE EXCEPTIONAL LITERATURE
COLLECTION OF THEODORE B. BAUM

PART TWO:
THE TWENTIETH CENTURY

SPECIALISTS AND SERVICES FOR THIS AUCTION



Christina Geiger
Head of Department
+1 212 636 2667
cgeiger@christies.com



Peter Klarnet
Senior Specialist
+1 212 636 2668
pklarnet@christies.com



Rhiannon Knol
Associate Specialist
+1 212 636 2664
rknol@christies.com



Heather Weintraub
Specialist
+1 212 636 2673
hweintraub@christies.com



Mark Wiltshire
Specialist
+44 207 752 3188
mwiltshire@christies.com

HEAD OF SALE

Heather Weintraub
hweintraub@christies.com
+1 212 636 2673

SALE COORDINATOR

Andrés Gonzalez
andresgonzalez@christies.com
Tel: +1 212 636 2665
Fax: +1 212 636 4928

HEAD OF SALE MANAGEMENT

Ferdousi Islam
fislam@christies.com
Tel: +1 212 636 2121

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

CATALOGUES ON LINE

Lotfinder®
www.christies.com

POST-SALE SERVICES

Luis Barroso
Tel: +1 212 636 2650
Post-Sale Coordinator

Payment, Shipping and Collection

Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

INTERNATIONAL PRINTED BOOKS & MANUSCRIPTS AND SCIENTIFIC INSTRUMENTS DEPARTMENTS

INTERNATIONAL HEAD OF GROUP

Margaret Ford
Tel: +44 207 389 2150

REGIONAL MANAGING DIRECTOR

Danielle Mosse
Tel: +1 212 636 2110

INTERNATIONAL MANAGING DIRECTOR

Karl Hermanns
Tel: +44 207 389 2425

INTERNATIONAL CONSULTANT

Felix de Marez Oyens
Tel: +33 1 40 76 85 58

BOOKS AND MANUSCRIPTS

LONDON

Margaret Ford
Thomas Venning
Eugenio Donadoni
Julian Wilson
Sophie Hopkins
Mark Wiltshire

Consultants

Rupert Neelands (Printed Books)
Jane Flower (Archives)
Catherine Reynolds
(Illuminated Manuscripts)
Moshe Brown (Hebraica)

NEW YORK

Christina Geiger
Peter Klarnet
Heather Weintraub
Rhiannon Knol

Consultant

Chris Coover (Manuscripts)

PARIS

Adrien Legendre
Vincent Belloy
Alice Chevrier

SCIENTIFIC INSTRUMENTS

James Hyslop

Email: First initial followed by last name@christies.com
(eg. Christina Geiger = cgeiger@christies.com)

INTERNATIONAL PRINTED BOOKS & MANUSCRIPTS AUCTIONS

AUCTION CALENDAR 2021

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

1-15 OCTOBER

FINE PRINTED BOOKS AND
MANUSCRIPTS INCLUDING
AMERICANA
ONLINE

APRIL 2022

FINE PRINTED BOOKS AND
MANUSCRIPTS INCLUDING
AMERICANA
ONLINE

12 OCTOBER

SCIENCE AND NATURAL
HISTORY
KING STREET

DECEMBER

VALUABLE BOOKS AND
MANUSCRIPTS
KING STREET

13 OCTOBER

THE EXCEPTIONAL SALE
NEW YORK

JANUARY 2022

AMERICANA
NEW YORK

MAY 2022

THE PRIVATE COLLECTION OF
WILLIAM S. REESE
NEW YORK

23 NOVEMBER

LIVRES RARES ET MANUSCRITS
PARIS

THE EXCEPTIONAL LITERATURE COLLECTION OF THEODORE B. BAUM

PART TWO

ONLINE AUCTION

2-17 SEPTEMBER 2021

AUCTION

10:00am (EST) Thursday 2 September - 10:00am (EST)
Friday 17 September

Bid online at christies.com

This sale will start to close at 10:00am (EST) on Friday 17 September

VIEWING

Viewings are by appointment from 9-13 September.

To make an appointment or for more information please contact the department Sale Coordinator, Andrés Gonzalez,
andresgonzalez@christies.com

Front cover: Lots 286, 405, 263,
385,307

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

9/10/18

BIDDING ON BEHALF OF THE SELLER

Our Conditions of Sale-Buying at Christie's contain the terms of our contract with you. By registering to bid in this auction and/or by bidding on any lot(s) in this auction, you agree to be bound by those terms. You can find our Conditions of Sale-Buying at Christie's on our website located at www.christies.com/conditionsofsale

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **20858**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

09/08/2021

Stately, plump Buck Mulligan came from the stairhead, with a lather on which a mirror and a razor lay crossed. A massive, ungingered, was sustained gently behind him by the mild, the bowl aloft and intoned :

— *Introibo ad altare Dei.*

Halted, he peered down the dark winding stair. — Come up, Kinch. Come up, you fearful

Solemnly he came forward and mounted about and blessed gravely thrice the tower, the awaking mountains. Then, catching sight of Stephen Dedalus, displeased and sleepy, in the head of the staircase and looking coldly at the shaking gurgling in its length, and at the light untensured

Buck Mulligan peeped an instant into the bowl smartly.

— Back to barracks, he said sternly. He added in a preacher's tone :

— For this, O dearly beloved, is the blood and ouns. Slow music, please. little trouble about those white corpses.

He peered sideways up and gazed awhile in rapt attention, his even gold points. Chrysostomos. Two chap, he

head, bearing a bowl of
yellow dressinggown,
old morning air. He held

rs and called up coarsely :
esuit.

the round gunrest. He faced
surrounding country and the
Stephen Dedalus, he bent towards
ng in his throat and shaking his
leaned his arms on the top of the
gling face that blessed him, equi
hair, grained and hued like pale o
der the mirror and then covered

he genuine Christine : body and
Shut your eyes, gents. One m
uscles. Silence, all.
ve a long low whistle of call
white teeth glistening here an
o strong shrill whistles ansv
cried briskly. That will do n

TABLE OF CONTENTS

PART TWO

8 TWENTIETH-CENTURY LITERATURE
LOTS 174-416

SEE **PART ONE** FOR CONTENT PERTAINING
TO THE WHOLE COLLECTION:

7 INTRODUCTION

11 "FIRST IMPRESSIONS"
BY JORDAN ALEXANDER STEIN

162 AUTHOR INDEX FOR PARTS ONE AND TWO
WITH LIST OF AUTHORS' FIRST BOOKS

164 INDEX OF SELECTED COLLECTORS FOR
PARTS ONE AND TWO

MRS. DALLOWAY

MRS. DALLOWAY said she would buy herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges. Clarissa Dalloway, what a morning! And the men were coming. And the children on a beach.

What a lark! What a plunge! Always seemed to her when, with the hinges, which she could burst open the French window, Bourton into the open air, calm, stiller than this of the early morning; like the kiss of a wave; chill and as she did, standing there, something awful

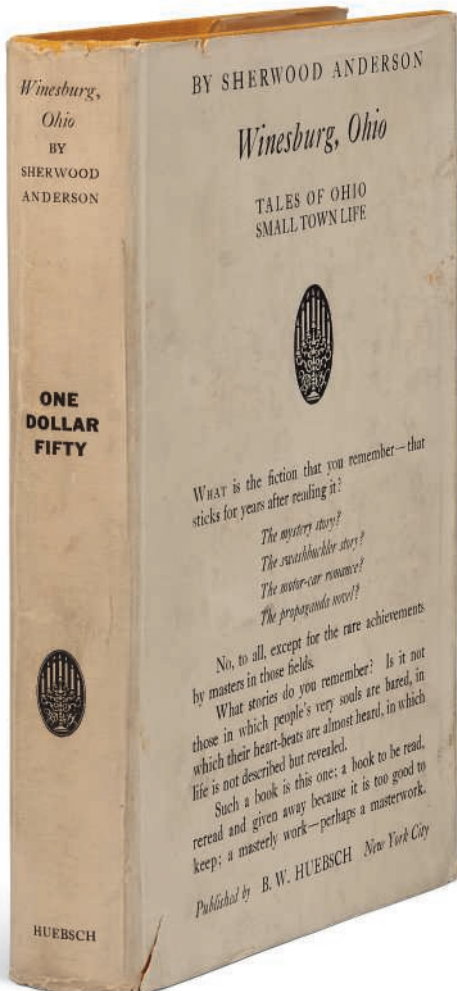
the flowers

for her. The
ages; Rumpel-
then, thought
ing—fresh as if

ge! For so it had
with a little squeak
d hear now, she had
dows and plunged at
r. How fresh, how
course, the air was in
the flap of a wave; th
nd sharp and yet (for
then was) solemn, feel
here at the open wind
was about to happen;
t the trees with the
ks rising,

TWENTIETH-CENTURY LITERATURE

Lots 174-416



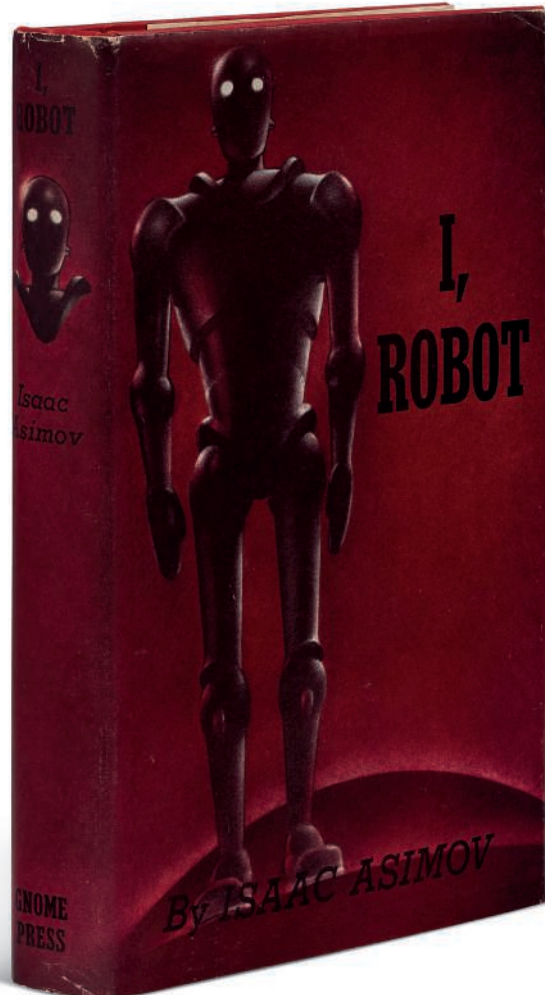
174

ANDERSON, Sherwood (1876-1941). *Winesburg, Ohio*. New York: B.W. Huebsch, 1919.

First edition, first issue, in dust jacket of the book that established Anderson's reputation. A classic of American naturalism. This is the first issue with line 5 of page 86 reading "lay" and broken type in the word "the" in line 3 of page 251. Sheehy & Lohf 9.

Octavo. Original yellow cloth with paper spine label, top edge yellow, printed dust jacket (a little soiling overall, spine panel toned and with some rubbing at ends, a few short closed tears); custom box. *Provenance:* Jean Hersholt (bookplate in box) – Christie's East, 14 June 1995, lot 244.

\$7,000-10,000



175

ASIMOV, Isaac (1920-1992). *I, Robot*. New York: Gnome Press, 1950.

First edition, a very fine copy in dust jacket of this groundbreaking 1950 collection of science fiction short stories. Asimov was a professor of biochemistry at Boston University and the author or editor of more than 500 books. Currey, p.17.

Octavo. Original cloth; pictorial dust jacket (very slight rubbing to spine panel ends and at front flap fold); custom box.

\$2,000-4,000



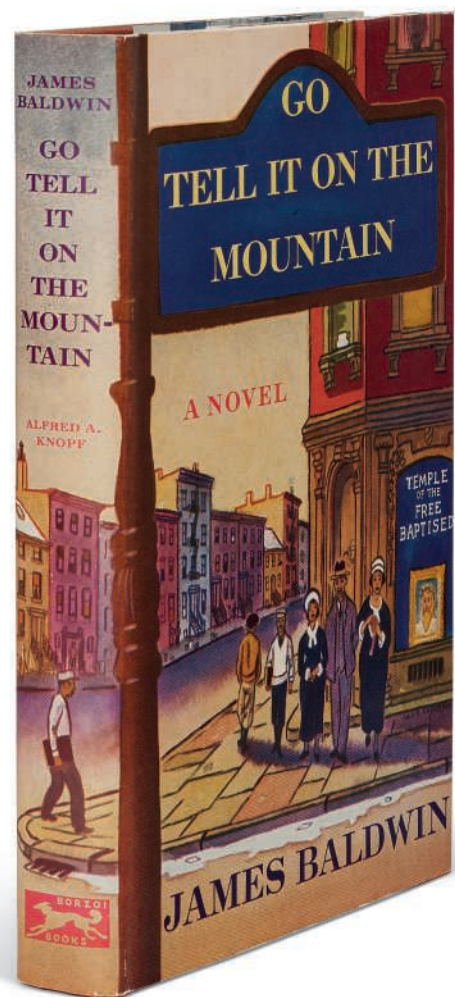
176

ASIMOV, Isaac (1920-1992). *Foundation*. New York: Gnome Press, [1951]. [With:] *Foundation and Empire*. New York: Gnome Press, [1952] [And:] *Second Foundation*. New York: Gnome Press, [1953].

First editions of the Foundation Trilogy, all signed or inscribed by the author. The jacket of *Foundation and Empire* here is the second printing. Asimov's iconic sci-fi saga modeled on Gibbon's *Decline and Fall of the Roman Empire*. Currey p. 17 and 19.

Three volumes, octavo. Original navy blue, red, and light blue [Currey state B] cloth on each volume (lightly worn); dust jackets (*Foundation* jacket chipped with water-staining, *Foundation and Empire* jacket chipped affecting some printed text and with some short tears, *Second Foundation* jacket is a little chipped and toned especially at top edge); custom box.

\$4,000-6,000



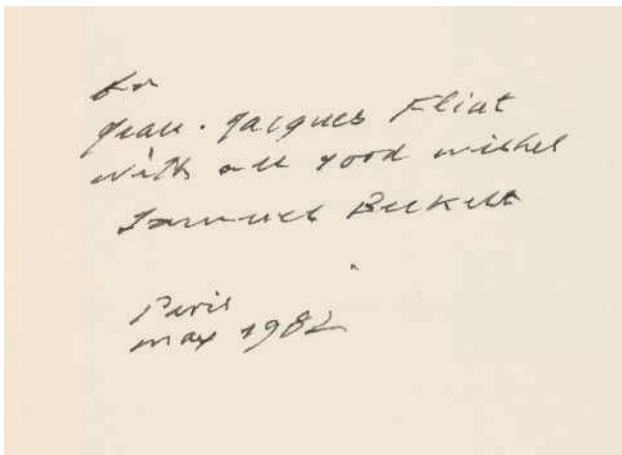
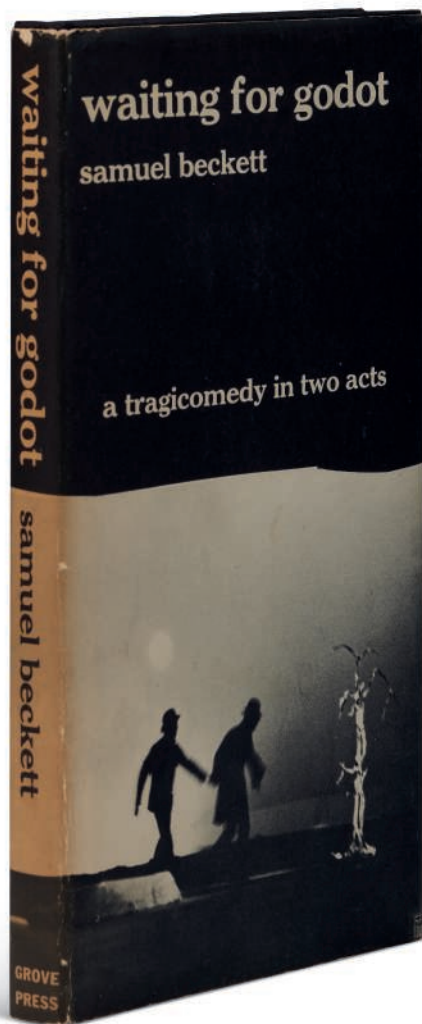
177

BALDWIN, James (1924-1987). *Go Tell It On the Mountain*. New York: Alfred A. Knopf, 1953.

First edition of the author's first book, his semi-autobiographical bildungsroman. A fine, bright copy.

Octavo. Original cloth; pictorial dust jacket; custom box.

\$1,500-2,000



178

BECKETT, Samuel (1906-1989). *Waiting for Godot*. New York: Grove Press, 1954.

First English-language edition of Beckett's masterpiece, inscribed: "for / Jean-Jacque Fliat / with all good wishes / Samuel Beckett / Paris / May 1982." *Waiting for Godot* would not only define the Theater of the Absurd but it would also play a large role in Beckett being awarded the Nobel Prize in 1969.

Octavo. Original cloth; pictorial jacket (very slight edgwear, a little toning to spine panel). *Provenance:* Jean-Jacque Fliat (inscription) – Leslie Barrette (bookplate).

\$10,000-15,000

179

BLIXEN, Karen (1885-1962). *Out of Africa*. London: Putnam, 1937.

First edition, published one year before the American edition issued under Blixen's pseudonym, Isak Dinesen. Chronicling Blixen's life on a coffee plantation in Kenya, the book was made into a 1985 movie starring Meryl Streep and Robert Redford. The movie won seven Academy Awards, including Best Picture.

Octavo. Original cloth; pictorial dust jacket (lightly toned, some minor wear at edges, faint abrasion to spine panel); custom box.

\$2,000-3,000



179

180

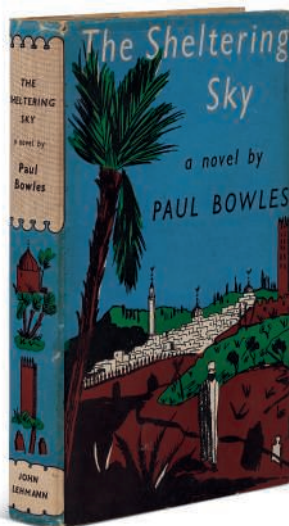
BOWLES, Paul (1910-1999). *The Sheltering Sky*. London: John Lehmann, 1949.

First edition of the author's first novel—an existential masterpiece.

It was described in a contemporary review by Tennessee Williams as “an allegory of the spiritual adventure of the fully conscious person into modern experience.”

Octavo. (A little foxing to edges.) Original cloth; pictorial dust jacket (light wear to spine panel ends); custom box.

\$2,000-3,000



180

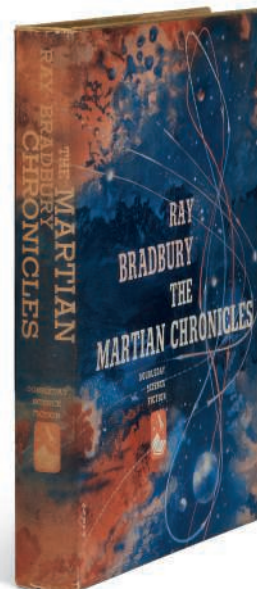
181

BRADBURY, Ray (1920-2012). *The Martian Chronicles*. Garden City: Doubleday, 1950.

First edition, first state in green binding. *The Martian Chronicles* is a compilation of previously published stories edited together to form a novel. It appeared as *The Silver Locusts* for the English edition the following year, with slightly different contents. Currey, p.56.

Octavo. Original green cloth (light fading to spine); dust jacket (price-clipped; minor toning to spine panel); custom box.

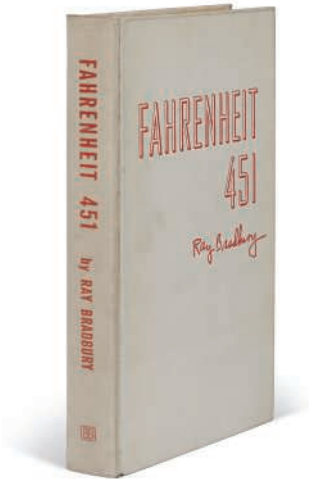
\$600-900



181

182

BRADBURY, Ray (1920-2012). *Fahrenheit 451*. New York: Ballantine Books, 1953.



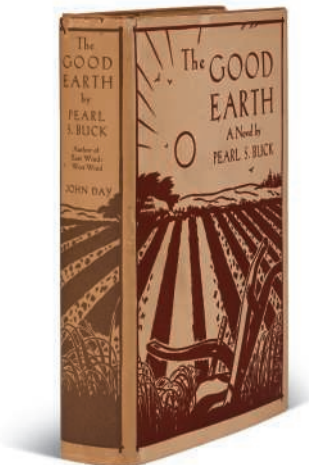
First edition, limited issue, number 49 of 200 copies signed by Bradbury and specially bound in Johns Manville Quinterra. *Fahrenheit 451* was first published as a paperback by Ballantine Books in October 1953. Later the same year the publisher issued 200 copies signed by the author and bound in boards covered in Quinterra Electrical Insulation, a chrysotile asbestos manufactured by Johns Manville and used for its fire-retardant properties. Currey pp.55-56.

Octavo. Original white Johns Manville Quinterra asbestos over boards (minor soiling); custom box.

\$4,000-6,000

183

BUCK, Pearl S. (1892-1973). *The Good Earth*. New York: The John Day Company, 1931.



(part lot)

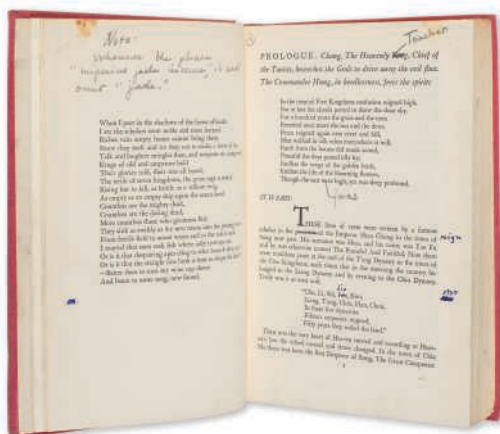
Presentation copy of the first edition of Buck's classic, with an additional lengthy letter reflecting on her work. Inscribed and signed on the half-title: "For Florence G. Tyler / Pearl S. Buck (gratefully inscribed)." Laid in is a three-page autograph letter signed to Tyler whose letter was chosen "out of a heap that came in the last mail, because it is such a delightful and generous one and it means very much to me." Buck expands on her motivation for writing *The Good Earth*: "putting China into people's minds as the great, persistent, horrible, marvelous, and most beautiful in [the] world, the most human. If our people cannot see this China that is at once the greatest menace and the greatest promise of the future, how can they ever get the vision of her and the exhilarating charm which should result in productive interest?" and also what the money from the book means to Buck's missionary work and to her young family. An important copy of Pearl S. Buck's classic tale, which won the Pulitzer Prize in 1932 and contributed to her winning the Nobel Prize in 1938, also in a handsome jacket.

Octavo. Original cloth stamped in gold, pictorial endpapers (fading to top green paper edge); pictorial dust jacket (mild toning to spine panel and folds, light edge-wear including a tiny chip to head of spine panel); publisher's board slipcase (later issue? light wear). Letter laid in to book and with original holograph envelope (letter erroneously dated 1981, but probably 22 April 1931). Custom calf-backed slipcase. [With:] Fine first edition copies of the two subsequent volumes in the *House of Earth* trilogy: *Sons* (1932) and *A House Divided* (1935).

\$4,000-6,000

184

BUCK, Pearl S., translator (1892-1973) – Shi Nai'an (c.1296-1372, attributed). *All Men Are Brothers*. [Shui Hu Chuan.] New York: John Day, 1933.



(part lot)

The author's own annotated copy of the first edition, in English, signed by her in English and with her Chinese ownership stamp. Buck's translation of one of the Four Great Classical Novels of Chinese literature, more often referred to in English as *Water Margin*. Copiously annotated, chiefly with corrections to spelling of characters' names but also to phrasing and word choice. There is also a single page of her notes on the preparation of the abridged edition (yellowed).

Two volumes, octavo. (Some fingersoiling, other marks of use, few pale foxmarks.) Original cloth, together in original slipcase with paper label (spines and label faded and rubbed). [With:] Four further titles by Pearl S. Buck, including *One Bright Day* and *The Young Revolutionist* in dust jackets. Condition varies.

\$2,500-3,500

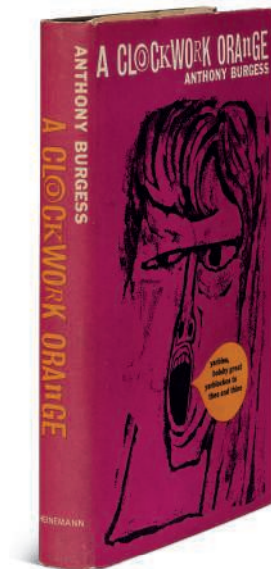
185

BURGESS, Anthony (1917-1993). *A Clockwork Orange*. London: Heinemann, 1962.

First edition, first issue, with the price "16s Net" on front flap of dust jacket. Burgess's dystopian novel was judged by the Modern Library as one of the 100 best English novels of the 20th century, and was adapted as a now-classic film by Stanley Kubrick. Its radical exploration of language, violence, and government coercion has earned it a place on banned book lists for over 50 years.

Octavo. (Blue star stamped to front endpaper.) Original black cloth, pictorial dust jacket (minor rubbing to spine panel ends); custom box.

\$1,200-1,800



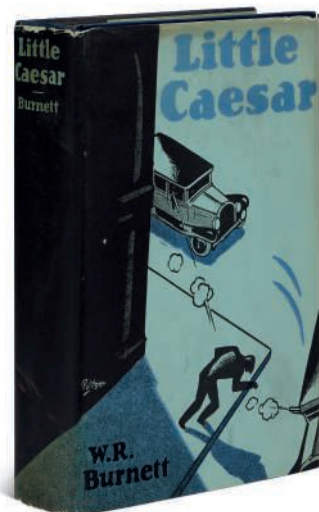
186

BURNETT, W.R. (1899-1982). *Little Caesar*. New York: Dial, 1929.

First edition of the author's first book, in an attractive example of the dust jacket. The Literary Guild, a contemporary book club, issued their own edition shortly after the first, and that issue is often mistakenly thought to be the first edition. *Little Caesar* was the basis for the film the following year that gave Edward G. Robinson his breakout role and popularized the genre of gangster films.

Octavo. Original cloth, pictorial dust jacket (light blue portions of panels a little darkened, some light edgewear).

\$1,000-2,000



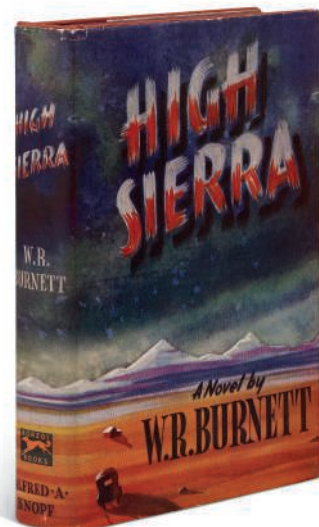
187

BURNETT, W.R. (1899-1982). *High Sierra*. New York: Knopf, 1940.

Fine first edition, without the usual fading to the spine. Burnett's novel was the basis of the acclaimed 1941 film directed by John Huston and starring Humphrey Bogart.

Octavo. Original cloth, pictorial dust jacket (slightest wear to extremities); custom box

\$800-1,200





188

BURROUGHS, Edgar Rice (1875-1950). *Tarzan of the Apes*. Chicago: A.C. McClurg & Co., 1914.

First edition, in the first binding, with "A.C. McClurg" set in one line in spine imprint, no acorn device, and the first printing (or state), with "W.F. Hall Printing Co. / Chicago" in gothic type on copyright page. The first of the Tarzan novels, the story first appeared in the pulp magazine *The All-Story*, vol. XXIV, no. 2 (October 1912). Currey, p. 93.

Octavo. Original red cloth (spine a little dull with small scratch), pictorial dust jacket (spine panel toned with some chipping at ends, folds starting, crease to lower corner of front panel). *Provenance*: C.S. Johann (Maryland, blindstamp).

\$30,000-50,000

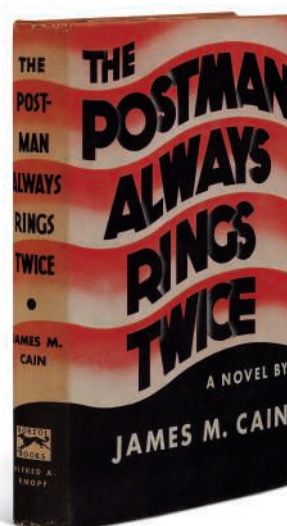
189

CAIN, James (1892-1977). *The Postman Always Rings Twice*. New York: Alfred A. Knopf, 1934.

First edition of Cain's crime novel about drifter Frank Chambers, the beautiful Cora Papadakis, and their attempts to off Cora's older husband Nick. One of Modern Library's 100 Best Novels, and the basis for the 1946 film noir starring Lana Turner. Haycraft-Queen Cornerstone.

Octavo. (A little offsetting to endpapers.) Original cloth (spine a touch faded); pictorial dust jacket (spine panel lightly toned); custom box.

\$2,000-3,000



189

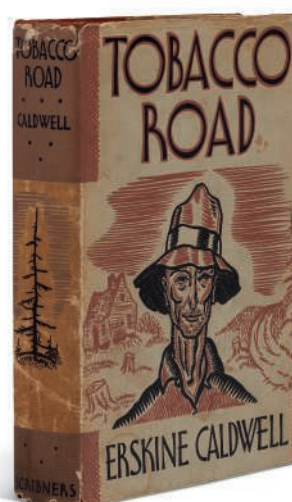
190

CALDWELL, Erskine (1903-1987). *Tobacco Road*. New York: Scribner's, 1932.

First edition of Caldwell's Great Depression-era novel of Georgia sharecroppers outside of Augusta. It was ranked as one of Modern Library's 100 best English-language novels of the 20th century.

Octavo. Original cloth; pictorial dust jacket (a little soiling, spine panel toned and with chipping at ends, small tape reinforcements to verso); custom box.

\$1,500-2,500



190

191

CALDWELL, Erskine (1903-1987). *God's Little Acre*. New York: The Viking Press, 1933.

First edition of Caldwell's controversial best-seller about a Georgia farming family. A fine copy.

Octavo. Original cloth; pictorial dust jacket (a touch of finger soiling, a hint of edgewear); custom box.

\$800-1,200



191

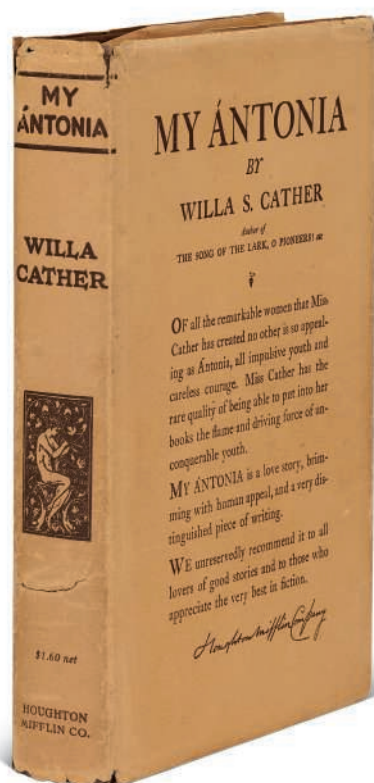
192

CAMUS, Albert (1913-1960). *The Plague*. London: Hamish Hamilton, [1948]. * *The Fall*. London: Hamish Hamilton, [1957]. * *The Fall*. New York: Alfred Knopf, 1957.

First edition in English of Camus's *The Plague*, with first English and first American editions of *The Fall*.

Together, three volumes, octavo. Overall very good to near fine condition (mild shelfwear and sunning, bookplate to second title).

\$300-500



194



195

193

CATHER, Willa (1873-1947). *April Twilights*. Boston: Richard G. Badger / The Gorham Press, 1903.

A fine copy of the first edition of the author's first book. Apart from the revised edition that she published in 1923, this is Cather's only collection of verse. This copy was part of bibliographer and collector Arthur Swann's fine collection of 19th- and 20th-century literary high spots which sold at Parke Bernet in 1960.

Octavo. Original boards (a little toned, a couple tiny chips to spine label). *Provenance:* Arthur Swann (bookplate; his sale, Parke Bernet, 22 March 1960, lot 47) – Sotheby's New York 25 October 1977, lot 308 – McKernon (bookplate).

\$1,000-1,500

194

CATHER, Willa (1873-1947). *My Ántonia*. Boston: Houghton Mifflin, 1918.

In the rare dust jacket: first edition, first state, with illustrations on coated paper.

The author's first widely acknowledged masterpiece. ABPC records only two copies of the first edition in dust jacket at auction, with one copy being the second state and the other described as defective. Willa Sibert Cather was born in 1873 near Winchester, Virginia, before moving with her family to Nebraska at the age of nine. The transition to the untamed Nebraska prairie would have a profound influence on her life and writing, as would her time with her grandmothers, who taught her Latin and the English classics at home. The family later settled in the town of Red Cloud, which would become the model for Black Hawk in *My Ántonia*. Crane A9.

Octavo. Original cloth; printed dust jacket (spine panel intact but with short closed tear across lower portion and some general wear at ends and flap folds).

\$10,000-15,000

195

CATHER, Willa (1873-1947). *Death Comes for the Archbishop*. New York: Alfred A. Knopf, 1927.

First edition on Japan vellum, one of 50 signed copies. This is copy 45. *Death Comes for the Archbishop* proved a popular title upon publication, selling well over 80,000 copies in its first two years. Modern Library named it one of their 100 Best Novels of the Twentieth Century.

Octavo. Original boards (spine lightly darkened); original slipcase (lightly soiled, starting to split at one edge, price pencilled to panel).

\$4,000-6,000



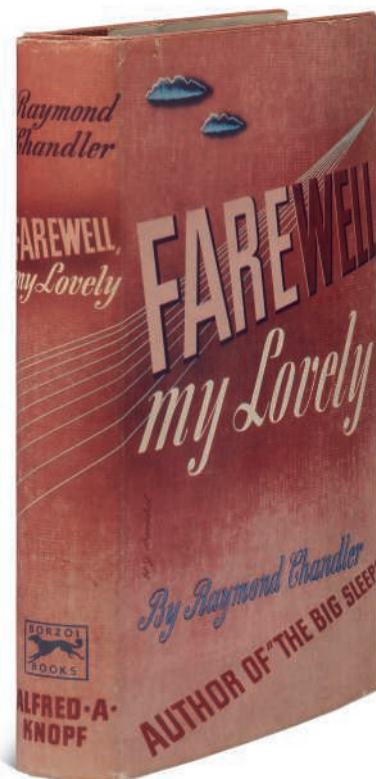
196

CHANDLER, Raymond (1888-1959). *The Big Sleep*. New York: Knopf, 1939.

First edition of Chandler's first book. Basis for the 1946 film starring Lauren Bacall and Humphrey Bogart, with a screenplay co-authored by William Faulkner. Its title comes from detective Philip Marlowe's musing at the end: "What did it matter where you lay once you are dead? In a dirty dump or in a marble tower on top a high hill? You were dead, your were sleeping the big sleep..." Brucoli A.1.1.a; Haycraft-Queen Cornerstone.

Octavo. Original cloth (minute wear to cloth, a little darkening at head of spine); pictorial dust jacket (restoration at edges and folds, chipping to spine panel ends repaired just touching lettering); custom box.

\$7,000-10,000



197

CHANDLER, Raymond (1888-1959). *Farewell, my Lovely*. New York: Alfred A. Knopf, 1940.

A remarkably fine copy of the first edition of Chandler's second novel, and another Haycraft-Queen cornerstone. The blurb on the rear panel of the jacket says it best: "Shocks and thrills aplenty lie ahead in this fast, close-knit, and utterly hard-boiled story of murder, extortion, and assorted rackets and depravities on the criminal fringes of Los Angeles." Brucoli A2.1a.

Octavo. Original cloth; pictorial dust jacket (head of spine panel a little rubbed, short closed tear with a little creasing at flap fold on rear panel); custom box.

\$6,000-9,000



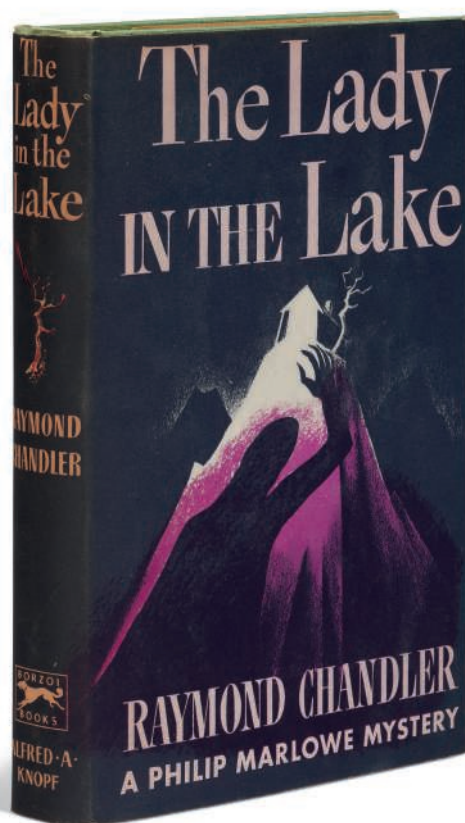
198

CHANDLER, Raymond (1888-1959). *The High Window*. New York: Alfred A. Knopf, 1942.

First edition, first printing of the author's third book, in which the search for a rare gold coin takes Philip Marlowe into the California underworld and the tangled affairs of a dead coin collector. Brucoli A.3.1c.

Octavo. Original cloth; pictorial dust jacket (spine panel a little toned with a touch of rubbing to ends, price clipped); custom box.

\$3,000-5,000



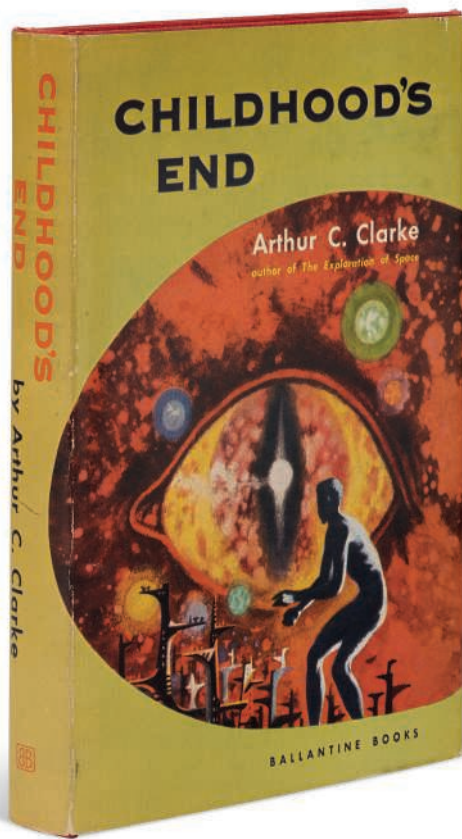
199

CHANDLER, Raymond (1888-1959). *The Lady in the Lake*. New York: Alfred A. Knopf, 1943.

Fine copy of the first edition, in dust jacket. The novel, set in a fictional version of the resort town of Big Bear, California, is the fourth in the Philip Marlowe series and a quintessential example of Chandler's witty, tough-minded style. Brucoli A4.1.a.

Octavo. Original cloth; pictorial dust jacket (slight toning to top edge of jacket); custom box.

\$6,000-9,000



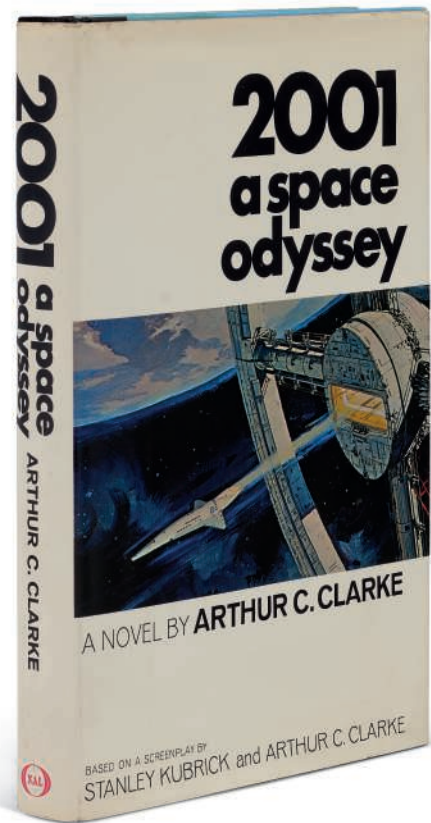
200

CLARKE, Arthur C. (1917-2008). *Childhood's End*. New York: Ballantine Books, 1953.

First edition, signed by the author. Clarke's celebrated three-part novel explores the consequences of the arrival of benign "Overlords" in spaceships above every major city of the earth. Currey p. 113.

Octavo. Original cloth; pictorial dust jacket (small restoration to rear panel, light wear at folds). *Provenance:* Bruce Howard (authorial inscription).

\$3,000-5,000



201

CLARKE, Arthur C. (1917-2008). *2001: A Space Odyssey*. New York: New American Library, 1968.

First edition, a presentation copy, inscribed: "To Gareth C. Pawlowski, with all good wishes Arthur C. Clarke." A fine, bright copy. Currey p. 151.

Octavo. Original cloth-backed boards; pictorial dust jacket (light rubbing to spine panel ends); custom box. *Provenance:* Gareth C. Pawlowski (authorial inscription).

\$1,500-2,500

202

CUMMINGS, E. E. (1894-1962). *W*. New York: Horace Liveright, 1931.

First edition, signed, one of 95 copies (this is copy 49). Cummings's third major collection of poetry, *W* shows the poet's growing ease of experimentation with typography and design. It contains some of his best known poems, such as "I sing of Olaf glad and big," "in a middle of a room," and "somewhere I have never traveled."

Quarto. Original cloth-backed boards (very minor soiling), glassine jacket; publisher's slipcase (slipcase slightly worn, else fine); custom box.

\$700-900

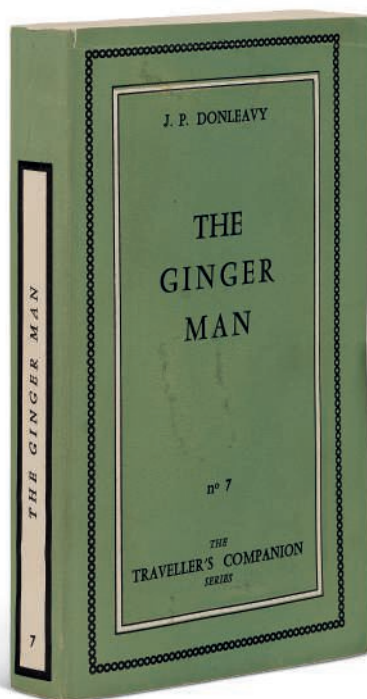
203

DONLEAVY, J.P. (1926-2017). *The Ginger Man*. Paris: Olympia Press, 1955.

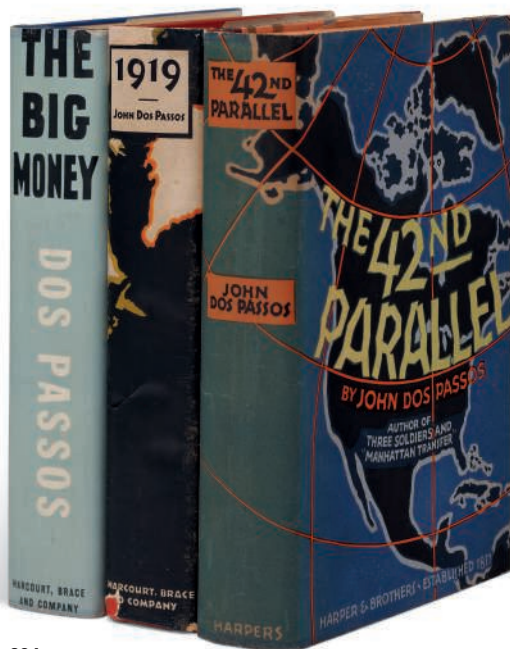
Signed first edition of the author's first book, published in wrappers in Paris. *The Ginger Man*, Donleavy's best-known work and one of Modern Library's top 100 novels, was initially banned in both Ireland and the U.S. for reason of obscenity. Signed on the half-title.

Thick 12mo. Original printed wrappers (sticker on the back, "Olympia Press / 9 francs," presumably covering outdated price, some small stains to front cover, tiny spots of wear, erasure to front free endpaper); custom box.

\$800-1,200



203



204

204

DOS PASSOS, John (1896-1970). *The 42nd Parallel*. New York: Harper and Brothers, 1930 [With:] *1919*. New York: Harcourt, Brace, and Company, 1932 [And:] *The Big Money*. New York: Harcourt, Brace and Company, 1936.

First editions of Dos Passos's experimental U.S.A. trilogy.

Three volumes, octavo. Original maroon cloth-backed decorated boards, red cloth, and blue cloth; all with dust jackets (some wear to jackets, small tears and chips at folds and corners); all in custom box.

\$2,000-3,000

205

DREISER, Theodore (1871-1945). *Sister Carrie*. New York: Doubleday, Page and Co., 1900.

A bright copy of the first edition, the Frank Hogan copy. The author's first book, the story of young Caroline Meeber who leaves behind Columbia City, Wisconsin, to start a new life in Chicago. Only 1008 copies were printed, and of those almost half were remaindered. McDonald 1.

Octavo. (P. 126 mistrimmed with associated tear and crease.) Original cloth (hinges reinforced); custom box. *Provenance:* Frank J. Hogan (bookplate; Sotheby's New York, 17 December 1992, lot 289). \$3,000-5,000



205

206

DREISER, Theodore (1871-1945). *The Financier*. New York: Boni & Liveright, 1912.

First edition in dust jacket of Dreiser's classic chronicle of American ambition. *The Financier* was the first volume in his trilogy of big city American business and politics which follows the rise and fall (and rise again) of Frank Algernon Cowperwood. Rare in dust jacket: ABPC records only four copies. McDonald 4.

Octavo. Original cloth (spine just a touch toned); printed dust jacket (restoration to spine panel ends, adjacent areas of panels, and flap folds); custom box. *Provenance:* "John K. M" (partially removed label to rear end paper). \$2,000-3,000



206

207

DREISER, Theodore (1871-1945). *The Genius*. New York: John Lane Company, 1915.

A signed copy of the first edition, first issue of Dreiser's semi-autobiographical novel about the creative process. Signed and dated, "Theodore Dreiser, N.Y. Jan. 1938." Tipped to verso of epigraph page is a typed letter signed by Dreiser to Gotham Book Mart: "I have a copy of *The Genius* for which I paid fifteen dollars last spring, but since I do not know where to get another, and this is a first edition, I would not take that for it. I am sorry I cannot help you. One of these days I hope to drive off the Comstocks and return the book to market. Theodore Dreiser." On the front pastedown is a tipped-in note from Dreiser's secretary on his personal letterhead, arranging to autograph a book. ABPC records one copy of *The Genius* in the dust jacket, selling in 1983. McDonald 7.

Octavo. Original cloth (spine a little rubbed, hinges repaired); printed dust jacket (restoration to spine panel, panels, and folds with "The" on spine panel reproduced in facsimile); custom box. [Together with:] **Autograph letter signed, "Theodore Dreiser,"** to Gotham Book Mart, Los Angeles, 11 January 1920. One page, octavo. *Provenance:* Gotham Book Mart, Inc. (bookseller ticket).

\$2,000-3,000

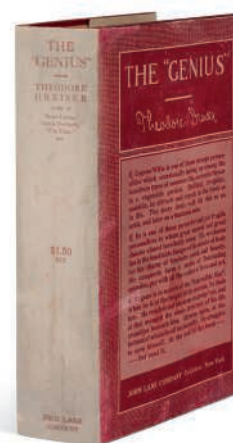
208

DREISER, Theodore (1871-1945). *An American Tragedy*. New York: Boni and Liveright, 1925.

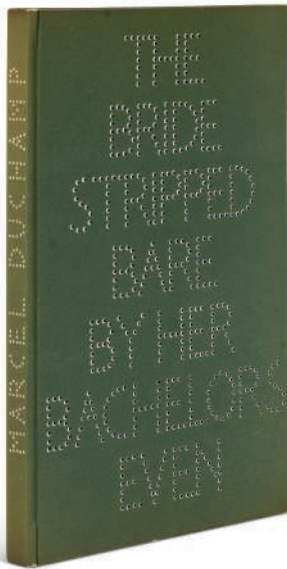
First edition, first issue, of Dreiser's controversial masterpiece, with Boni & Liveright imprint on spine. Dreiser's novel, based on the 1906 murder of Grace Brown by her boyfriend Chester Gillette, was declared "obscene, indecent and manifestly tending to corrupt the morals of youth" by the highest court in Massachusetts. He would not publish another book for 20 years. McDonald 18A.

Two volumes, octavo. Original black cloth (spine of vol. 1 a bit rubbed); printed dust jacket (spine panels toned, some chipping at edges, rear flap of vol. 1 and front flap of vol. 2 nearly detached); custom box.

\$800-1,200



207



209

DUCHAMP, Marcel (1887-1968) – Richard HAMILTON (1922-2011).
The Bride Stripped Bare by her Bachelors, Even: a Typographic Version.
 [London:] Percy Lund [1960].

First edition in a fine unprinted acetate dust jacket, signed by Duchamp, Hamilton and the artist R. B. Kitaj on the flyleaf. This typographic version recreates Duchamp's famous 1934 publication of documents recording the development of his artwork "The Large Glass."

Octavo. Original printed boards; acetate dust jacket (a little worn at extremities); custom box.

\$1,000-1,500



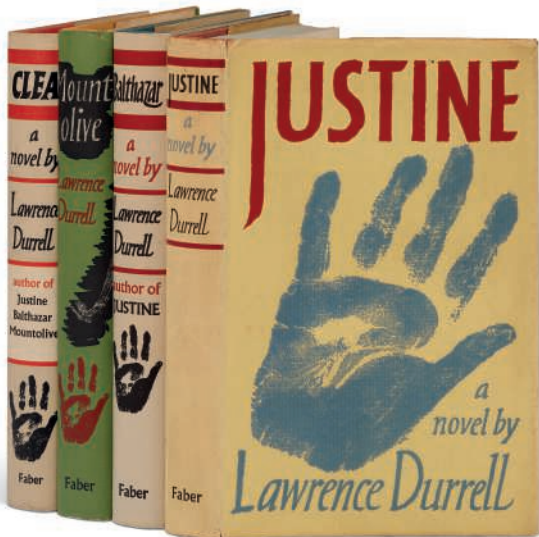
210

DU MAURIER, Daphne (1907-1989). *Rebecca*. London: Victor Gollancz, 1938.

First edition of Du Maurier's most important work, a Cinderella story gone awry. This is a crisp, clean copy in a lovely example of the dust jacket. Lawrence Olivier and Joan Fontaine starred as the ill-fated De Winters in Hitchcock's psychological thriller of 1940. A Haycraft-Queen Cornerstone.

Octavo. Original cloth; printed dust jacket (sunning to spine panel, minute wear at extremities); custom box.

\$2,000-3,000



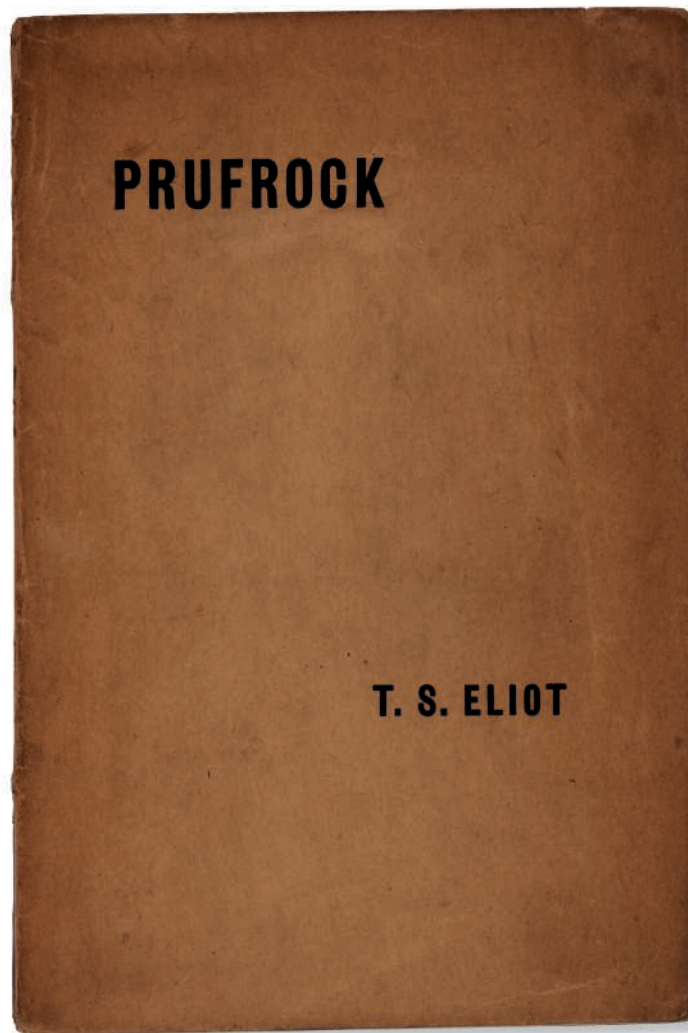
211

DURRELL, Lawrence (1912-90). [*The Alexandria Quartet*.] *Justine*.
Balthazar. Mountolive. Clea. London: Faber & Faber, 1957-1960.

First editions of the four novels which together comprise "The Alexandria Quartet." "The concept in the *Quartet* that perceived truth is relative, dependent on the situation and condition of the observer, was derived by Durrell from Einstein's theory of relativity" (ODNB).

Four volumes, octavo. Original rust, blue, gold, and red cloth; all with pictorial dust jackets (jacket of *Justine* price clipped and with repaired tear to top edge, other jackets a little toned at top edge); together in custom box. *Provenance*: British Book Centre (labels on dust jacket inner flap of vols 2-4) – The Holliday Bookshop (label on vol. 4).

\$2,000-4,000



**“Do I dare
Disturb the universe?”**

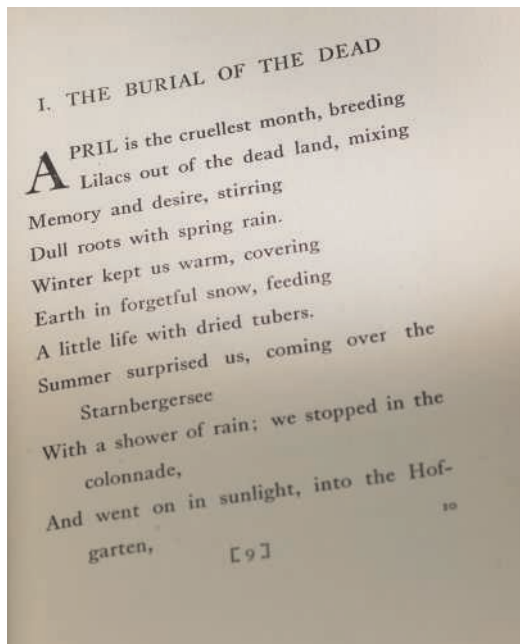
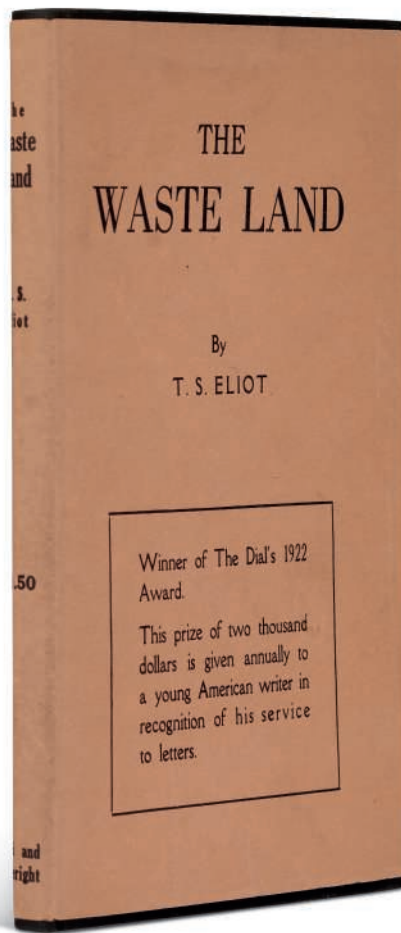
212

ELIOT, T.S. (1888-1965). *Prufrock and Other Observations*. London: The Egoist Ltd., 1917.

First edition of Eliot’s first book, a masterpiece of modernist verse. *Prufrock* reached publication principally through the efforts of Ezra Pound. After the manuscript had been rejected by several London publishers, Pound approached Harriet Shaw Weaver and offered to raise the money for printing himself. “The Love Song of J. Alfred Prufrock,” the longest and finest poem in the collection, remains a landmark in modernist poetry, famous for the embarrassed fallibility of its speaker, his social and sexual frustrations, and the richness of its literary allusions. Here was “something quite new in English verse and far beyond the capacity of Laforgue who is given credit for influencing him” (Connolly). Connolly, *The Modern Movement* 30; Gallup A1.

Octavo. (A little toned at ends.) Original tan printed wrappers (hinges neatly repaired); custom box.

\$8,000-12,000



213

ELIOT, T.S. (1888-1965). *The Waste Land*. New York: Boni and Liveright, 1922.

A magnificent copy of the first edition, retaining both the plain glassine wrapper and printed dust jacket, number 83 of 1,000 copies, first issue with the "a" in "mountain" on page 41 and with the number on the colophon measuring 5mm tall. "Eliot's *Waste Land* is I think the justification of the modern experiment since 1900" (Pound). 1922 was undoubtedly the *annus mirabilis* of the Modernist period, seeing the publication of E.E. Cummings's *The Enormous Room*, Virginia Woolf's *Jacob's Room*, Gertrude Stein's *Geography and Plays*, W.B. Yeats's *Later Poems* and the two undisputed masterpieces of the era, Joyce's *Ulysses* and Eliot's *The Waste Land*. Cyril Connolly gives arguably the best summation of the work: "Of *The Waste Land* I will say nothing but that we should read it every April. It is the breviary of post-war disillusion." Connolly, *The Modern Movement* 43; Gallup A6a.

Octavo. Original cloth (a little offsetting to front endpaper); printed dust jacket (very slightly off center); publisher's glassine (minor wear at extremities); custom box.

\$30,000-50,000



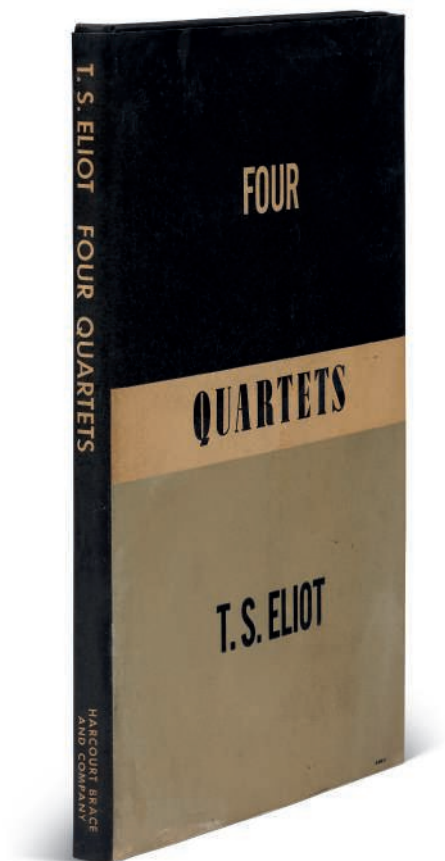
214

ELIOT, T.S (1888-1965). *Poems 1909-1925*. London: Faber and Gwyer, 1925 [i.e. 1926].

Limited edition, one of 85 copies signed by Eliot, this one marked "out of series." A superb copy, unopened. This signed edition was issued two months after the first edition. It gathers selections from *Prufrock* (1917), *Poems* (1920), as well as printing *The Waste Land* with the dedication to Ezra Pound for the first time. Gallup A8b.

Octavo. Partially unopened. Original cloth (minor toning to spine and endpapers); custom box.

\$3,000-5,000



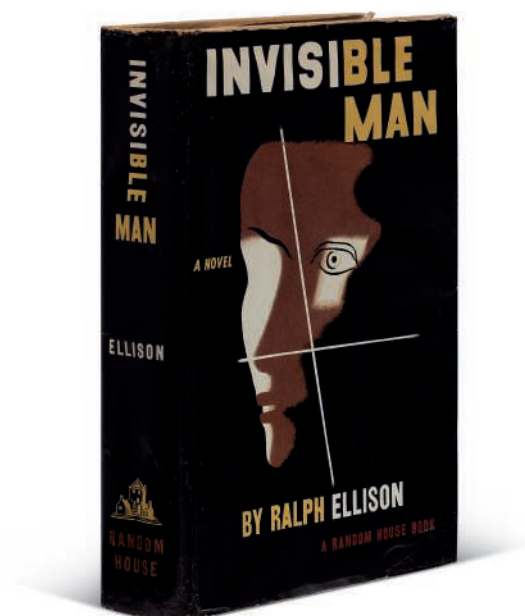
215

ELIOT, T. S. (1888-1965). *Four Quartets*. New York: Harcourt, Brace and Company, 1943.

First edition, first impression with "first American edition" on the verso of the title-page. Although the first impression consisted of 4165 copies, 3377 were destroyed because the margins were incorrectly set as a result of unskilled war-time labor. The remaining 788 copies were used to preserve copyright and for review purposes. Connolly ranks *Four Quartets* among the great works of the modern era, calling it the "high point of [Eliot's] technique". Connolly, *The Modern Movement* 92; Gallup A43a.

Octavo. Original cloth; printed dust jacket (some restoration to spine panel ends and extremities of panels); custom box.

\$1,200-1,800



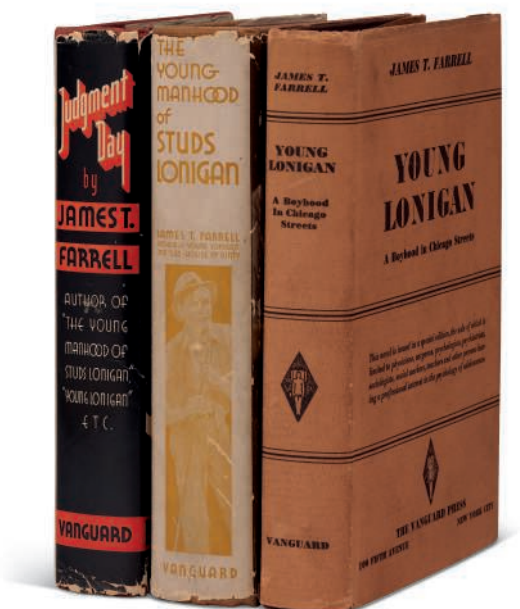
216

ELLISON, Ralph (1913-1994). *Invisible Man*. New York: Random House, 1952.

A lovely copy of the first edition of the author's first novel. Ellison won the 1953 National Book Award for *Invisible Man*; he was the first Black writer to do so.

Octavo. Original cloth (light wear and tanning to tips); pictorial dust jacket (minor edge-wear, small nick at rear flap fold, a little rippling); custom box. *Provenance*: ownership inscription to front endpaper.

\$700-1,000



217

FARRELL, James T. (1904-1979). *Young Lonigan: A Boyhood in Chicago Streets*. New York: Vanguard Press, 1932 [WITH:] *The Young Manhood of Studs Lonigan*. New York: Vanguard Press, 1934 [AND:] *Judgement Day*. New York: Vanguard Press, 1935.

First editions of the *Studs Lonigan* trilogy, each inscribed by the author.

Three volumes, octavo. Without errata slip in *The Young Manhood*. Original cloth; printed dust jackets (some chips and tears to jackets, spine panel of *Young Manhood* sunned); together in custom box. *Provenance*: "J.J. Petera" (presentation inscription from the author).

\$2,000-3,000



218

FAULKNER, William (1897-1962). *Soldier's Pay*. New York: Boni and Liveright, 1926.

First edition of the author's first novel, published with the help of Sherwood Anderson. In the scarce dust jacket. Horace Liveright agreed to pay \$200 for the manuscript, originally titled "Mayday." The World War I story met with some favorable reviews as an experimental novel by an unknown writer, but, like *Mosquitoes*, was not a commercial success. Petersen A2.1.

Octavo. Original cloth (few spots); pictorial dust jacket (mild sunning to spine panel; folds and corners reinforced on verso, repaired closed tear to upper panel, small chips at spine panel ends and at top right corner of upper panel are restored); custom box.

\$18,000-25,000



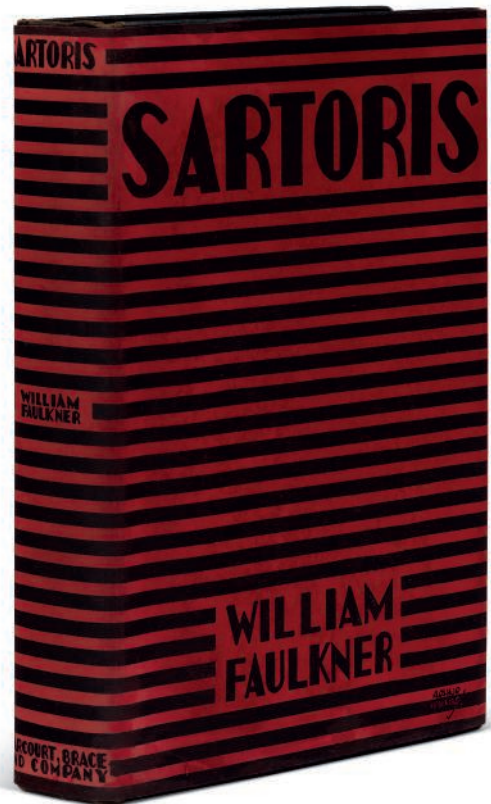
219

FAULKNER, William (1897-1962). *Mosquitoes*. New York: Boni & Liveright, 1927.

First edition of Faulkner's second novel, published in an edition of 3047 copies. Of the novel, Lillian Hellman would famously write in the *New York Herald Tribune* that it was: "full of the kind of swift and lusty writing that comes from a healthy, fresh pen." Petersen A4.1a.

Octavo. Original cloth (slight bump to top edge of rear cover); pictorial dust jacket (neat repairs to verso at spine panel ends and folds); custom box.

\$5,000-8,000



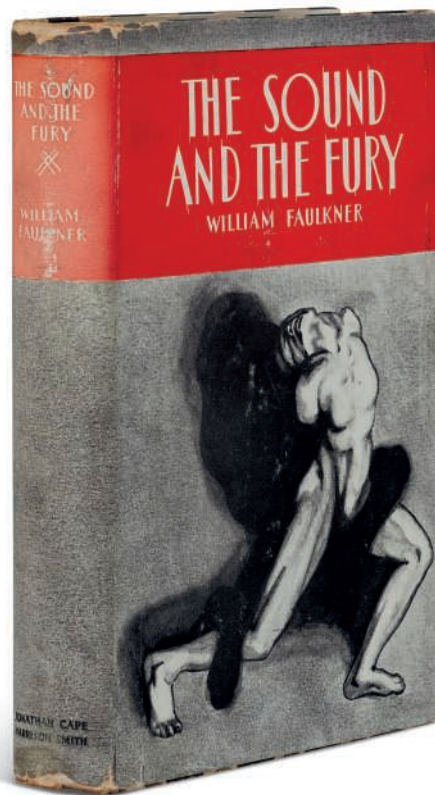
220

FAULKNER, William (1897-1962). *Sartoris*. New York: Harcourt, Brace and Company, 1929.

First edition of the only Faulkner title to be published by Harcourt, Brace. The story of the wealthy Sartoris family of Jefferson, Mississippi, it was the first novel to take place in Faulkner's Yoknapatawpha County and it introduced many characters he would revisit in later novels. Petersen A5.1.

Octavo. Original cloth (a touch of very minor scuffing); printed dust jacket (small chips to spine panel ends and folds restored); custom box.

\$3,000-5,000



“Because Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life.”

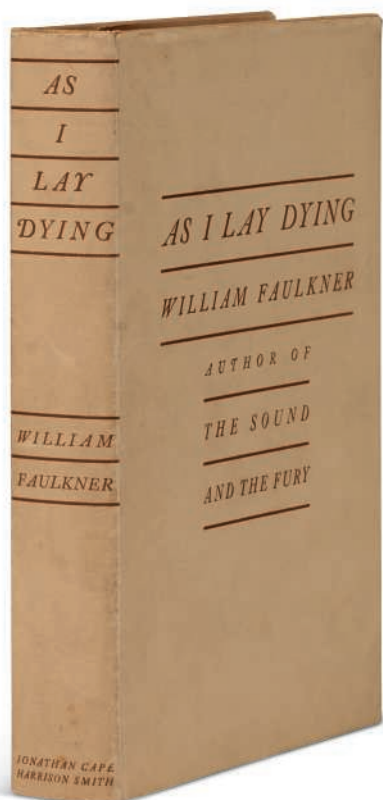
221

FAULKNER, William (1897-1962). *The Sound and the Fury*. New York: Jonathan Cape and Harrison Smith, 1929.

First edition, in the first state dust jacket. Faulkner's great masterpiece began as a short story "about a girl and her brothers," but gradually grew into "this radically different work, this immense leap in technique that would contribute to one critic's calling him 'the greatest innovator in the history of American fiction'" (Blotner 212). Petersen A6.2a.

Octavo. Original cloth (trifle soiling at spine ends); pictorial dust jacket (spine panel with minor chipping at ends and sunning); custom box.

\$12,000-18,000



222

FAULKNER, William (1897-1962). *As I Lay Dying*. New York: Cape and Smith, 1930.

A beautiful copy of the first edition, first issue, in first state dust jacket. Set in Faulkner's fictional Yoknapatawpha County, it is perhaps the most accessible of his masterpieces. Petersen A7.1a.

Octavo. Original cloth; printed dust jacket (light wear at folds, faint crease to rear panel); custom box.

\$5,000-8,000



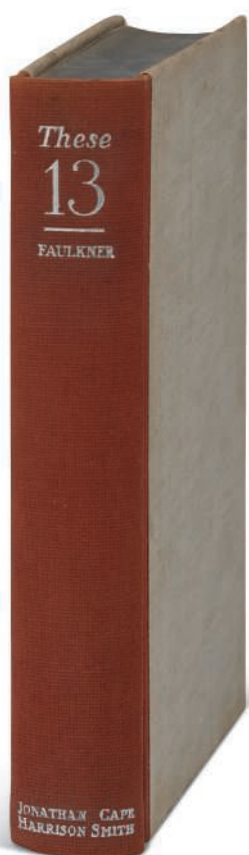
223

FAULKNER, William (1897-1962). *Sanctuary*. New York: Jonathan Cape, 1931.

First edition, first printing, of Faulkner's fifth novel. Set in the Memphis underworld (Memphis was at this time the murder capital of the United States), *Sanctuary* was largely based on a story that Faulkner had heard from a woman in a New Orleans nightclub about her abduction by an impotent gangster. Faulkner himself disparaged the novel but it brought him popularity and the rights were even sold to the movies. Petersen A8.2.

Octavo. Original grey cloth spine and magenta boards, with matching patterned endpapers; printed dust jacket (light wear at the extremities, minor neat repairs at flaps); custom box.

\$2,000-3,000



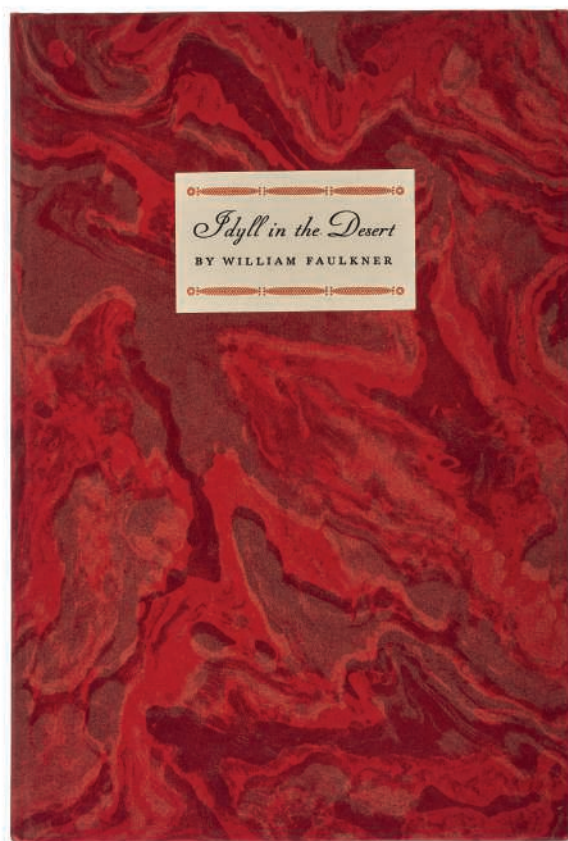
224

FAULKNER, William (1897-1962). *These Thirteen*. New York, 1931.

First edition, one of 299 signed copies, in original glassine jacket. Faulkner's 1931 collection of short stories was dedicated to his daughter Alabama and wife Estelle. It contains "A Rose for Emily," which was his first short story to appear in a national magazine (*The Forum*) and remains one of the most anthologized. This is copy number 74. Petersen A9.1.

Octavo. Original cloth; publisher's glassine (some chipping to edges and to head of spine panel); custom box.

\$1,500-2,000



225

FAULKNER, William (1897-1962). *Idyll in the Desert*. New York: Random House, 1931.

First edition, number 90 of 400 signed copies. With mimeographed order form from the Phoenix Book Shop on 49th Street in Manhattan loosely inserted. Petersen A10.1.

Octavo. Original marbled boards; glassine dust jacket, unprinted acetate (glassine a little toned, a couple minute chips); custom box.

\$800-1,200

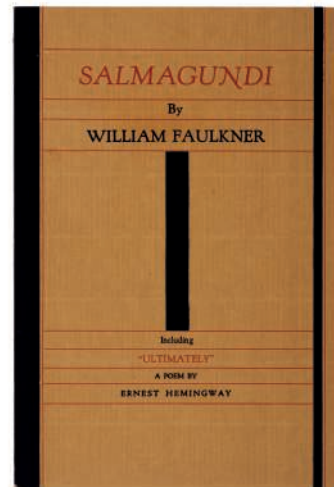
226

FAULKNER, William (1897-1962). *Salmagundi*. Milwaukee: Casanova Press, 1932.

First edition, limited to 525 copies. A collection of Faulkner's youthful poems and three articles, including his first published work, "L'Après-midi d'un Faune" (1919), and "On Criticism" (1925). With Hemingway's June 1922 four-line poem "Ultimately" on the rear cover. This is copy 276. Petersen A11.1b.

Octavo. Original stiff wrappers (minor bump to foot of spine); publisher's slipcase (rubbed at extremities); custom box.

\$500-800



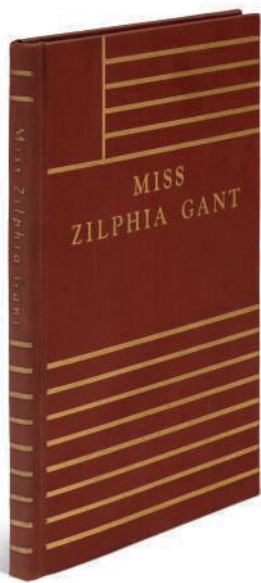
227

FAULKNER, William (1897-1962). *Miss Zilphia Gant*. Dallas: Book Club of Texas, 1932.

First edition, limited to 300 numbered copies. Written in December of 1928, this is one of Faulkner's earliest Yoknapatawpha stories. Upon reading "Miss Zilphia Gant," Scribner's editor Alfred Dashiell told Faulkner it was "by far the most coherent thing of yours I have seen," but nonetheless rejected it. H.L. Mencken also rejected it before it was bought by the *Southwest Review*, but consequently deemed too long to run. It was then bought by the Book Club of Texas, which published the present limited edition. Faulkner never chose to include the story in any of his story collections, and it was not regularly published until Blotner's *Uncollected Stories of William Faulkner* in 1979. This is copy number 73. Petersen A12.1.

Octavo. With the prospectus and order form loosely inserted. Original cloth; original glassine jacket (a few small chips, including one to spine panel); custom box.

\$1,500-2,000



228

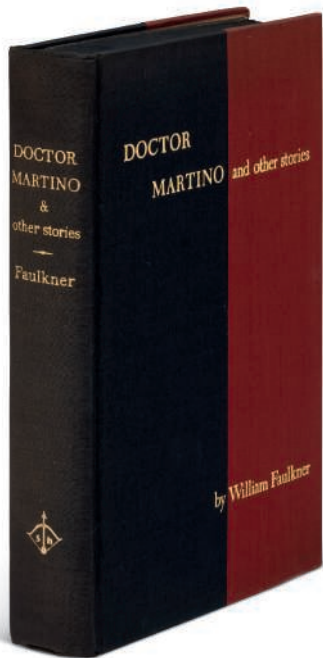
FAULKNER, William (1897-1962). *Light in August*. New York: Harrison Smith & Robert Haas, 1932.

First edition of one of Faulkner's greatest novels. *Light in August* has taken its place as not only one of Faulkner's masterpieces but one of the great novels of the 20th century. Indeed, the "fine galloping language" that "begins to swim smooth and swift and peaceful" that he ascribes to a main character's beloved volume of Tennyson's poetry also describes his own writing. In the first binding. Petersen A13.1.a.

Octavo. Original cloth stamped in blue and orange; pictorial dust jacket (supplied unprinted acetate jacket adhered to verso of dust jacket flaps and slightly shrunken, tape repair to verso of jacket); custom box. *Provenance:* Newbegins San Francisco (bookseller ticket).

\$1,000-1,500





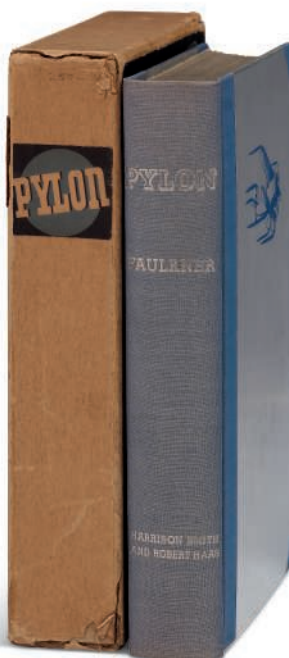
229

FAULKNER, William (1897-1962). *Doctor Martino and Other Stories*. New York: Harrison Smith and Robert Haas, 1934.

First edition, limited issue, one of 360 signed copies. This is copy 97. The most popular stories in Faulkner's second short story collection include "The Hound" and "Wash." Petersen A16.1a.

Octavo. (Leaves unopened). Original cloth (spine and upper margin of covers very slightly sunned); custom box.

\$800-1,200



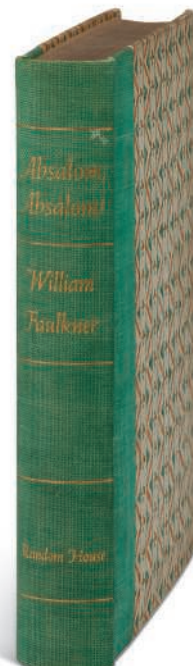
230

FAULKNER, William (1897-1962). *Pylon*. New York: Harrison Smith and Robert Haas, Inc., 1935.

First edition, limited issue, one of 310 signed copies. In the original publisher's slipcase. This is copy 229. The film version, *The Tarnished Angels* (1957), was reportedly one of Faulkner's favorite film adaptations of his work. Petersen A17.1b.

Octavo. Original cloth and silver boards (spine lightly sunned); publisher's slipcase (some wear at extremities but still sturdy, labels intact); custom box.

\$1,000-1,500



231

FAULKNER, William (1897-1962). *Absalom, Absalom!* New York: Random House, 1936.

First edition, one of 300 copies signed by Faulkner. *Absalom, Absalom!* details the rise and fall of Thomas Sutpen, who leaves Western Virginia for Mississippi with the aim of finding wealth and becoming a powerful patriarch. The story is told entirely in flashbacks and its groundbreaking technique, along with that of *The Sound and the Fury*, contributed to Faulkner's being awarded the Nobel Prize for Literature in 1949. This is copy 73. Petersen A18.2a.

Octavo. Original half cloth over patterned boards (a couple small spots on spine not affecting title, a touch of dust-soiling to boards); glassine (large chip to spine panel head, some wear); custom box.

\$2,000-3,000

232

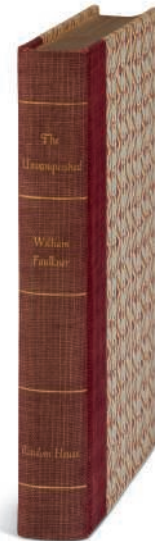
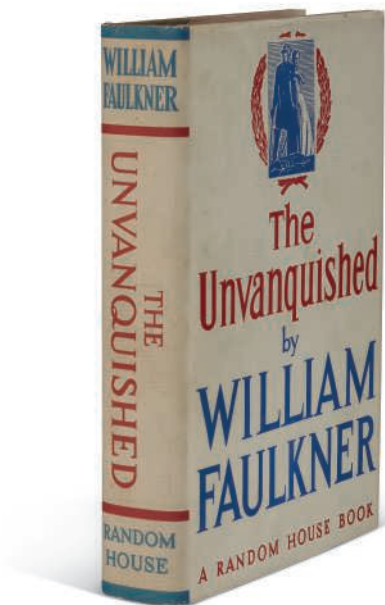
FAULKNER, William (1897-1962). *The Unvanquished*. New York: Random House, 1938.

First edition, preceding the regular trade edition, limited to 250 copies.

This is copy number 196. Petersen A19.1.

Octavo. Quarter cloth over patterned boards (minor fading to spine); custom box.

\$1,000-1,500



233

FAULKNER, William (1897-1962). *The Unvanquished*. New York: Random House, (1938).

A fine first edition of Faulkner's collection of interrelated stories of the Sartoris family during the Civil War. Petersen A19.2.

Octavo. Original cloth (minor bump to text block); printed dust jacket (minor finger soiling, slightest fading to spine panel); custom box.

\$1,000-1,500

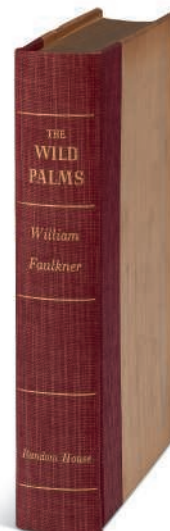
234

FAULKNER, William (1897-1962). *Wild Palms*. New York: Random House, 1939.

First edition, limited issue, one of 250 signed copies. This is copy 185. Faulkner's title for the novel was *If I Forget Thee, Jerusalem*, but his publishers preferred *Wild Palms*. Subsequent editions have reverted to Faulkner's original title. Petersen A20.2a.

Octavo. Original wood grain patterned paper boards (tiny nick to upper edge of rear board); unprinted acetate dust jacket; custom box. *Provenance:* Kroch's Chicago (bookseller's ticket).

\$1,000-1,500



235

FAULKNER, William (1919-1962). *The Hamlet*. * *The Town*. * *The Mansion*. New York: Random House, 1940, [1957] and [1959].

Fine limited first edition set of the Snopes Trilogy, all signed by Faulkner. *The Hamlet* is no. 144 of 250 copies. *The Town* is no. 50 of 450 copies. *The Mansion* is no. 290 of 500 copies. Peterson A22.1a; A47.1a; A52.2a.

Together, three volumes. Octavo. First volume in original half cloth over boards, top edge gilt (very mild rubbing/toning to board edges). Other volumes in original cloth; *The Mansion* with original acetate jacket. Housed together in a gray morocco-backed clamshell box (sunned).

\$3,000-5,000



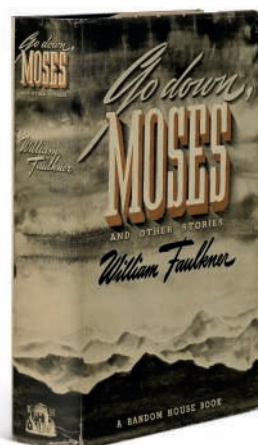
236

FAULKNER, William (1897-1962). *Go Down, Moses*. New York: Random House, 1942.

First edition, first printing, first binding, trade issue. A lovely copy of Faulkner's 1942 collection of interconnected stories published as a novel, including the comic masterpiece "Was" and the the first book appearance of his classic "The Bear." Petersen A23.2b.

Octavo. Original black cloth; pictorial dust jacket (light wear to spine panel ends and corners, price-clipped); custom box.

\$800-1,200



237

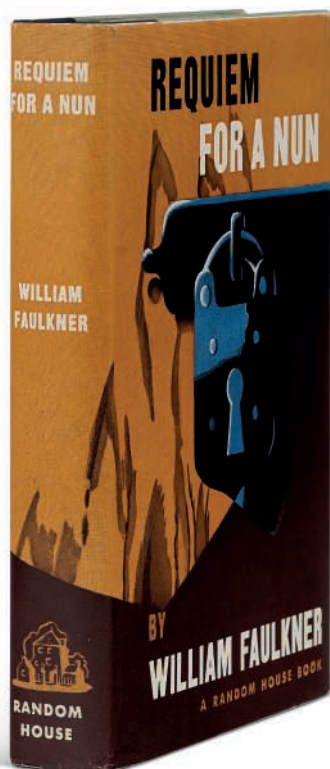
FAULKNER, William (1897-1962). *Intruder in the Dust*. New York: Random House, 1948.

Fine first edition of Faulkner's exploration of the South's racial problems through the lens of a murder mystery. It tells the story of Lucas Beauchamp, an aging Black man wrongfully accused of a white man's murder. Originally conceived as a short story, the work grew into a novel and was made into a motion picture which previewed the following year. A Haycraft-Queen Cornerstone; Peterson A26.2.

Octavo. Original cloth; pictorial dust jacket by E. McKnight Kauffer (price-clipped, mild toning to rear panel); custom box.

\$800-1,200





238

238

FAULKNER, William (1897-1962). *Requiem for a Nun*. New York: Random House, 1950.

A fine copy of the first edition. A sequel to *Sanctuary*, Faulkner's 1950 novel continues the story of Temple Drake and Gowan Stevens. The dust jacket artist is incorrectly identified as "M. McKnight Kauffer." Petersen A32.1b.1.

Octavo. Original cloth; pictorial dust jacket by E. McKnight Kauffer (minute wear to lower edge); custom box.

\$500-800

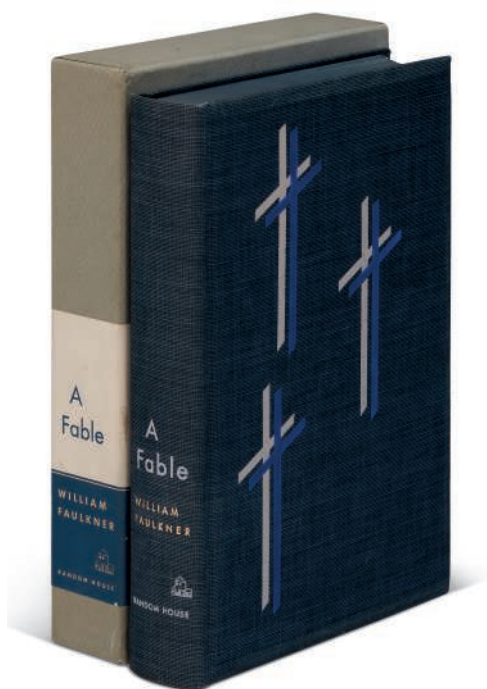
239

FAULKNER, William (1897-1962). *A Fable*. New York: Random House, 1954.

First edition, signed and limited issue, number 747 of 1000 copies. Faulkner's Pulitzer Prize and National Book Award-winning novel that he would call "the best work of my life and maybe of my time" (Blotner 576). Petersen A37.2a.

Octavo. Original cloth; publisher's glassine and slipcase (a little chipping to glassine at edges, small tear to front panel; slipcase a little soiled, slight bump to one corner).

\$1,000-1,500



239

240

FAULKNER, William (1897-1962). *The Reivers*. New York: Random House, 1962.

First edition of Faulkner's final novel. It was awarded the 1963 Pulitzer Prize, his second, making him one of only a handful of authors to win twice. Petersen A54.2b.

Octavo. Original red cloth; pictorial dust jacket (minor fading to spine panel, a little rubbing to extremities).

\$800-1,200

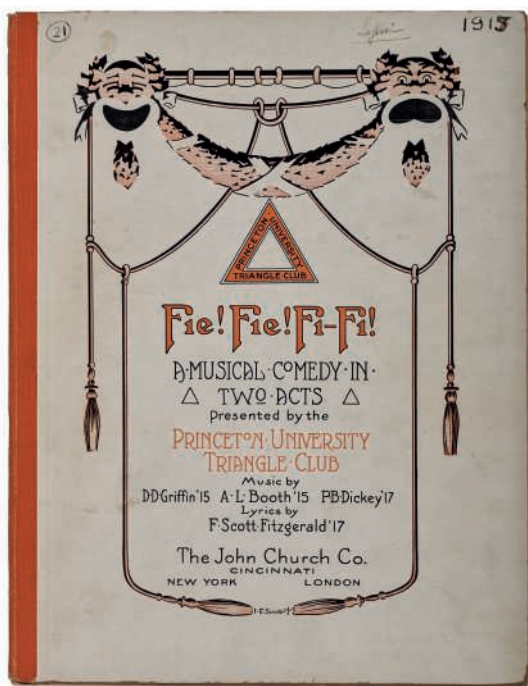
241

FERBER, Edna (1887-1968). *Show Boat*. New York: Doubleday, Page & Company, 1926.

First edition, limited issue—copy no. 29 of 201 signed by Ferber.

Octavo. Original vellum-backed boards, top edge gilt; publisher's board slipcase with paper label (a little cracked at some seams, some sunning).

\$500-1,000



242

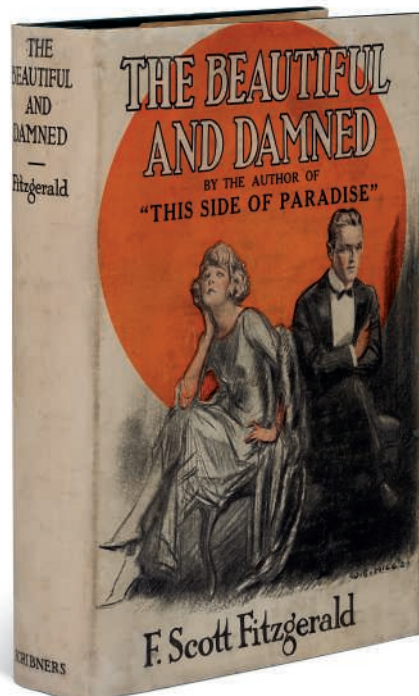
242

FITZGERALD, F. Scott (1896-1940). *Fie! Fie! Fi-Fi!* A Musical Comedy in Two Acts. New York: The John Church Co, 1914.

First edition of Fitzgerald's book and lyrics for the Princeton Triangle Club musical, written while he was a freshman. Copyright notice hand-corrected. Brucoli A2.

Quarto. (A couple annotations internally.) Original wrappers (bump to upper corner); custom box. *Provenance*: deleted inscription to inside rear cover - "Laflin" (ownership inscription to cover).

\$1,000-2,000



243

243

FITZGERALD, F. Scott (1896-1940). *The Beautiful and Damned*. New York: Charles Scribner's Sons, 1922.

First edition, first printing, of Fitzgerald's second novel, which brilliantly satirizes a doomed and glamorous marriage (not unlike his own) against the boozy backdrop of the Jazz Age. Brucoli A8.l.a.

Octavo. Original cloth; pictorial dust jacket (restoration at spine panel and spine panel folds, with part of Scribners imprint and beginning of spine title - "The B" - appearing partially in facsimile).

\$5,000-8,000



244

FITZGERALD, F. Scott (1896-1940). *Tales of the Jazz Age*. New York: Charles Scribner's Sons, 1922.

First edition, first printing of Fitzgerald's 1922 collection of stories including "The Diamond as Big as the Ritz." Brucoli A9.l.a

Octavo. Original cloth; dust jacket (spine panel a little toned, some small chips at extremities with repairs to verso at spine panel ends and flaps); custom box.

\$6,000-9,000

245

FITZGERALD, F. Scott (1896-1940). *The Great Gatsby*. New York: Charles Scribner's Sons, 1925.

First edition, first printing, in a first state dust jacket, with a lowercase "j" in "Jay Gatsby" on the rear panel hand-corrected in ink. Contemporary bookseller's ticket of Newbegins, San Francisco at rear.

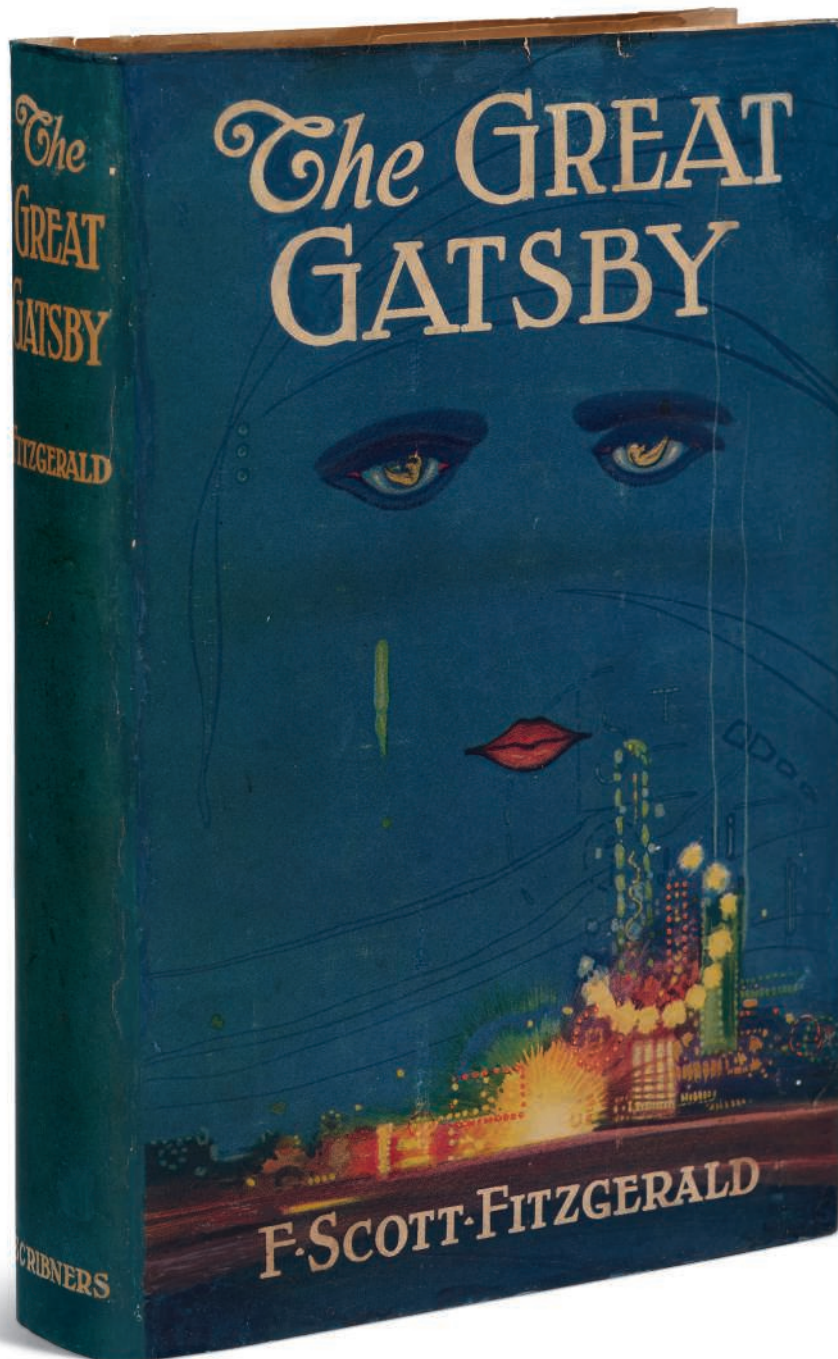
"The Great Gatsby, as both [Maxwell] Perkins and [Ring] Lardner perceived, is Fitzgerald's most perfectly realized work of art. The novel reveals a new and confident mastery of his material, a fascinating if sensational plot, a Keatsian ability to evoke a romantic atmosphere, a set of memorable and deeply interesting characters, a witty and incisive social satire, a surprisingly effective use of allusions, an ambitious theme and a silken style that seems as fresh today as it did seventy years ago" (Meyers, p. 122).

Set on the North Shore of Long Island and Manhattan, and inspired by the extravagant social scene Fitzgerald observed during his eighteen-month residence in Great Neck over 1922-24, *The Great Gatsby* tells the tragic story of the American Dream gone awry as seen through the eyes of Nick Carraway. The novel went through several failed starts prior to 1924, but it was not until Scott and Zelda had escaped the New York social scene to the Riviera in May 1924, that he seriously set himself to work on what would become his masterpiece. Although the finished work was admired by virtually all the eminent literary figures of his day, sales did not meet his expectations and only barely paid off his advance from Scribner's.

"In 1925—the year Dreiser published *An American Tragedy*, Dos Passos *Manhattan Transfer* and Hemingway *In Our Time*—Fitzgerald made an impressive leap from his deeply flawed early novels to his first masterpiece" (Meyers, p. 122). Brucoli A11.1.a; Connolly, *The Modern Movement* 48.

Octavo. (Couple of light spots to half-title.) Original publisher's green cloth, spine lettered in gilt, very bright (small bump to lower corner); pictorial dust jacket by F. Cugat (folds and spine panel reinforced with tissue on verso repairing some small losses, chips to spine panel ends and top corners of upper panel restored in expert facsimile affecting the two T's in title and six letters on spine panel, light edge wear re-touched); custom blue morocco slipcase.

\$30,000-50,000



"There was something gorgeous about him,
some heightened sensitivity to the promises
of life ... an extraordinary gift for hope."



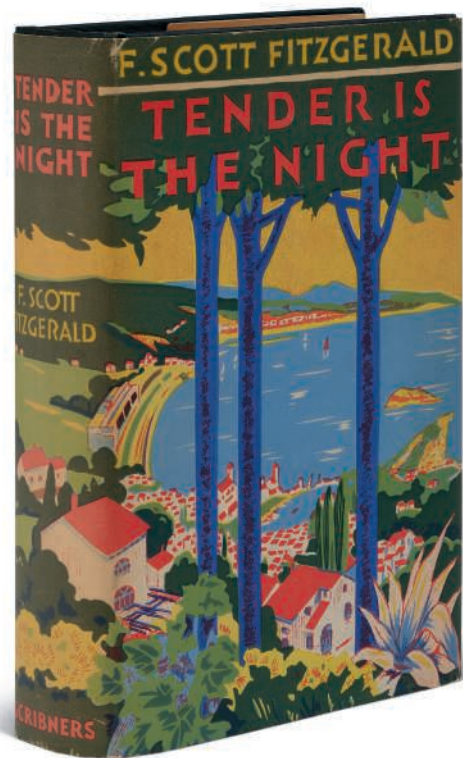
246

FITZGERALD, F. Scott (1896-1940). *All the Sad Young Men*. New York: Charles Scribner's Sons, 1926.

First edition, first printing, in fine dust jacket, with woman's lips unbattered. Fitzgerald's third collection of stories, published on the heels of *The Great Gatsby*. Brucoli A12.1.a.

Octavo. Original cloth (front hinge a little loose); pictorial dust jacket; custom box.

\$2,000-3,000



247

FITZGERALD, F. Scott (1896-1940). *Tender is the Night*. New York: Scribner's, 1934.

A superb first edition copy, in the first issue dust jacket.

Fitzgerald had nearly faded into obscurity when *Tender is the Night*, his last completed novel, was published. It is the portrait of expatriates Richard and Nicole Diver on the French Riviera. Bright and fresh in a dust jacket that usually has fading to its spine. Brucoli A14.1.a.

Octavo. Original cloth; pictorial dust-jacket (the most minute rubbing to spine panel ends and extremities, short closed tear to lower margin of rear panel); custom box.

\$15,000-20,000



248



249

248

FITZGERALD, F. Scott (1896-1940). *Taps at Reveille*. New York: Charles Scribner's Sons, 1935.

First edition, first state, of this 1935 collection including "The Freshest Boy" and "Babylon Revisited." Brucoli A17.1a.

Octavo. Original cloth; pictorial dust-jacket (a little chipping at extremities, with reinforcements on verso at spine panel ends and flaps); custom box.

\$1,800-2,500

249

FORESTER, C. S. (1899-1966). *The African Queen*. Boston: Little, Brown, and Company, 1935.

The first American edition, in an lovely example of the dust jacket. The American and English editions of Forester's novel have different endings: in the English, the Royal Navy sinks the Konigin Luise, and Rose and Allnut survive and marry, while in the American edition, they fail to sink the ship and Allnut disappears beneath the waves.

Octavo. Original cloth (a little minor scuffing); pictorial dust jacket (hint of edgewear, a couple tiny closed tears); custom box.

\$1,000-2,000

250

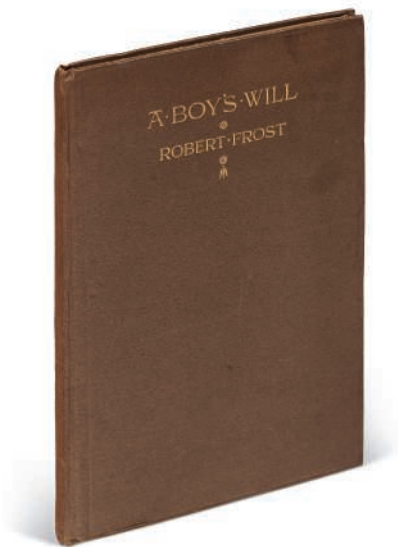
FORSTER, E.M. (1879-1970). *A Passage to India*. London: Edward Arnold & Co., 1924.

First edition, limited issue; one of 200 copies (this is #138) signed by the author.

His masterpiece, set against the backdrop of Indian independence movement, taking its title from Walt Whitman's 1870 poem of the same name. "Forster's great novel bridges the Edwardian-Georgian era. The Mahomedan Aziz, the Hindu Dr Godbole, the emancipated Englishman Fielding and the sibylline Mrs Moore are his most complete creations against a crisis that is emotionally experienced and also worked out ethically and philosophically" (Connolly). Connolly 45.

Octavo. Some pages unopened, with extra spine label tipped in at rear. Original cloth (boards and spine label a little toned); publisher's slipcase (slight wear); custom box. *Provenance*: George Whitney Martin (ownership inscription).

\$1,000-2,000



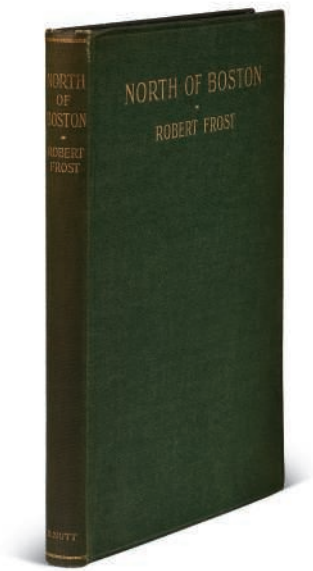
251

FROST, Robert (1874-1963). *A Boy's Will*. London: David Nutt, 1913.

Lovely copy of Frost's first published book of poems; first edition, first issue, in binding A. Of roughly 1000 copies of the first edition, approximately 350 were issued by Nutt in bindings A and B, before the company went into bankruptcy after the First World War. Crane A2.1.

Octavo. (Light internal foxing.) Original bronze pebbled cloth (a little minor scuffing); custom box.

\$5,000-8,000



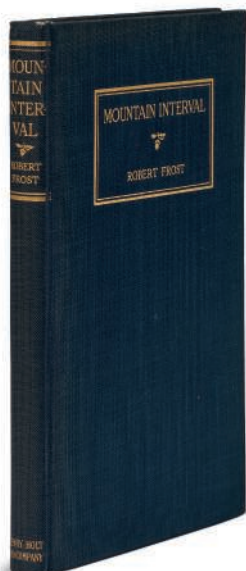
252

FROST, Robert (1874-1963). *North of Boston*. London: David Nutt, 1914.

The Swann-Martin copy of the first edition, first issue of Frost's second published book. Two of Frost's most beloved poems, "Mending Wall" and "After Apple Picking," appear in this collection. Critic Edward Garnett reviewed the book in the *Atlantic* in August 1915: "It seemed to me that this poet was destined to take a permanent place in American literature." Crane A3.

Octavo. Original olive-green cloth (minute touch of rubbing at extremities). *Provenance*: Arthur Swann (bookplate) – H. Bradley Martin (bookplate, Sotheby's New York, 30 Jan 1990, lot 2047).

\$1,200-1,800



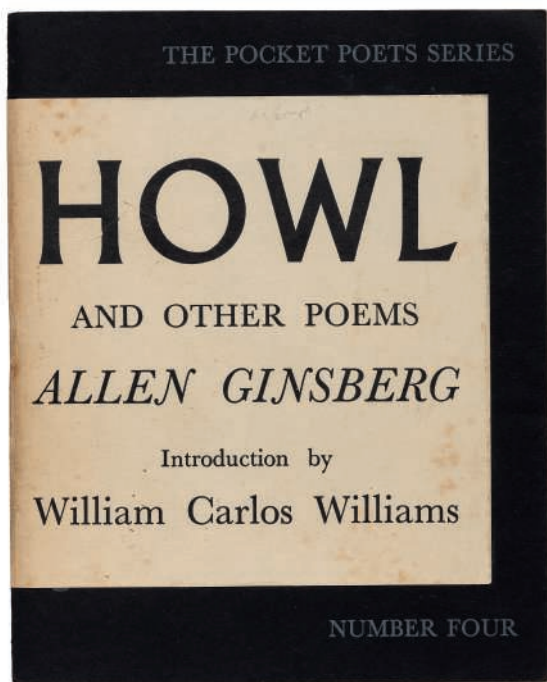
253

FROST, Robert (1874-1963). *Mountain Interval*. New York: Henry Holt & Company, 1916.

First edition, first state with repeating lines. Inscribed by Frost: "With greatest admiration for the clear beauty of your 'Grammar and Thinking' Robert Frost, discipulus." No recipient is named. On page 88, where the printer duplicated the line, Frost has crossed out the repetition and pencilled in the missing line at the bottom of the page. Crane A4.

Octavo. Original cloth (hint of rubbing at extremities); custom box.

\$3,000-5,000



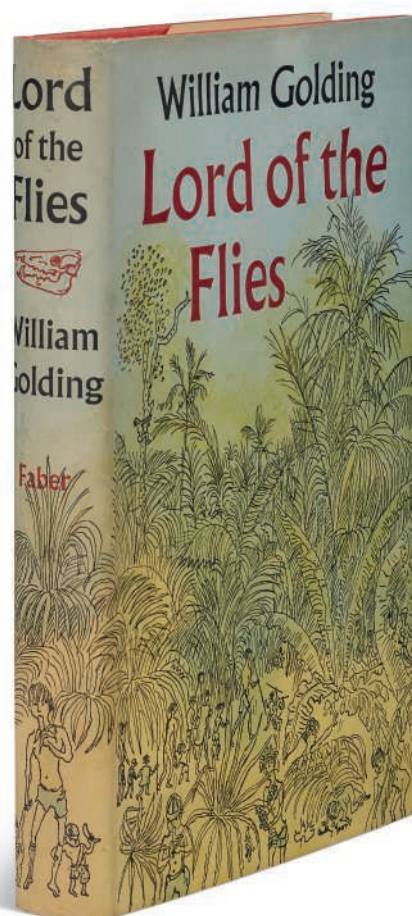
254

GINSBERG, Allen (1926-1997). *Howl*. San Francisco: City Lights, 1956.

Association copy of the first trade edition. This copy is from the library of sculptor Manuel Neri and his wife Meim, co-owners of Six Gallery in San Francisco, the venue for Ginsberg's first, full reading of *Howl*. Manuel Neri and Peter Vorakis had heard portions of it in the basement of the Bekins Company warehouse in Oakland and invited Ginsberg to read (perform?) in the now famous "6 Poets at 6 Gallery" event on 7 October 1955.

12mo. Stapled wrappers (light soiling and faint scratch to white area, a little minor edgewear); custom box. *Provenance:* Marilyn ("Meim") & Manuel Neri (ownership inscriptions to copyright page and verso of dedication).

\$800-1,200



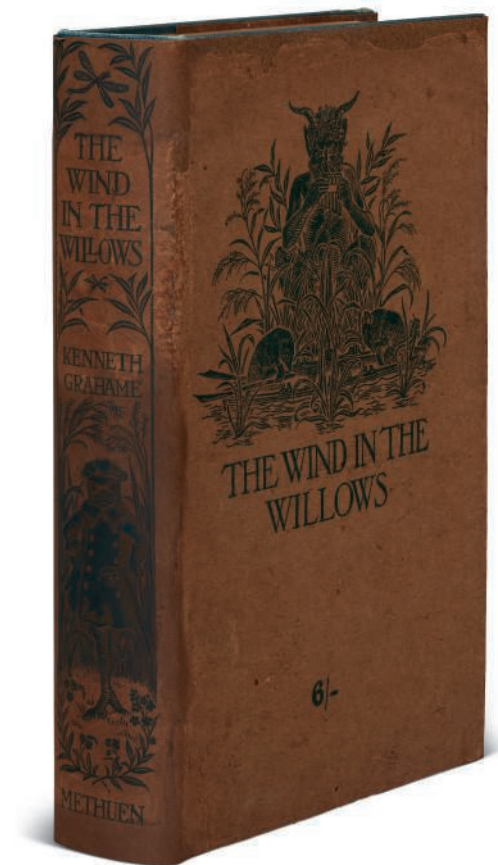
255

GOLDING, William (1911-1993). *Lord of the Flies*. London: Faber and Faber, 1954.

First edition of the author's first book and a modern classic. A fine copy. An ever-present on lists of the greatest English novels and in school curricula, Golding's tale of the disastrous self-governance of schoolboys on a desert island ranks alongside the adventure tales of Defoe and Stevenson. Gekoski & Grogan A2(a).

Octavo. Original red cloth; pictorial dust jacket; custom box.

\$2,000-3,000



“Believe me, my young friend, there is nothing—absolutely nothing—half so much worth doing as simply messing about in boats.”

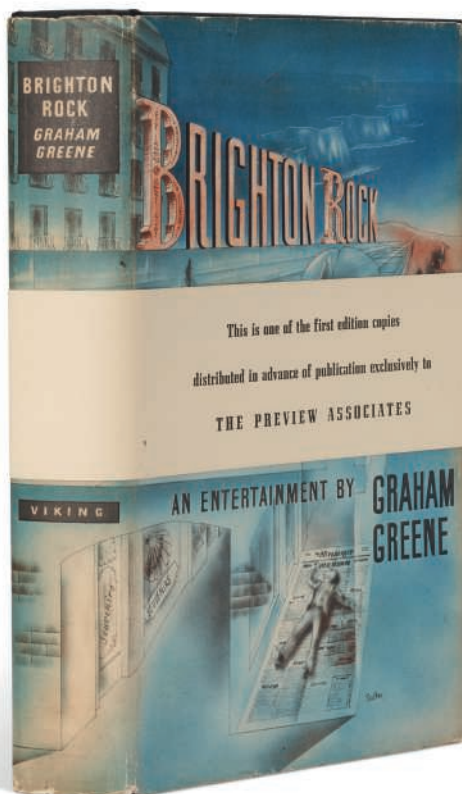
256

GRAHAME, Kenneth (1859-1932). *The Wind in the Willows*. London: Methuen, 1908.

One of the icons of classic children's literature: a fine first English edition of Grahame's masterpiece, in the rare first state dust jacket. The present jacket bears the price of six shillings on the upper panel. The price was increased to 7 and 6 on the second state jacket. "What had emerged [from Grahame's bedtime stories to his son Alistair] was no lighthearted story about a countryside community of animals but a long and ramifying fable ... the London publisher had been dubious about accepting so unclassifiable a book, putting it on his adult rather than his juvenile list, and many reviewers were also baffled as to its likely readership" (Grolier *Children's*). *The Wind in the Willows* status as a beloved children's classic is now undoubted. Grolier *Children's* 61.

Octavo. Frontispiece by Graham Robertson (some spotting at ends, light offsetting to title-page). Publisher's pictorial blue-green cloth stamped in gilt, top edge gilt, other edges uncut (endpapers foxed, cloth very bright with just a hint of rubbing at extremities); dust jacket repeating the cover and spine designs in blue-green ink on a brown ground (repairs along flap folds, top edge and spine panel, about 3/5 of the spine panel in expert facsimile); custom green morocco clamshell case. Single sheet of publisher's advertisements laid in (spotted). *Provenance*: I.D. Margary (bookplate, most likely Ivan Margary, the British authority on Roman roads, 1896-1976).

\$25,000-35,000



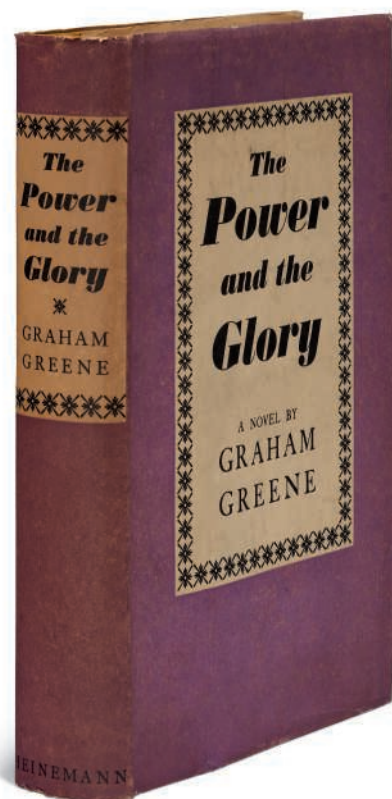
257

GREENE, Graham (1904-1991). *Brighton Rock*. New York: The Viking Press, 1938.

A fine copy of the first edition, preserving the original dust jacket and the scarce wrap-around band. The American edition was published in June, one month before the London edition by Heinemann. "*Brighton Rock* is his most successful attempt to create a work that is as fast-paced as a thriller and as complex as a more leisurely character study. It deals with the racecourse gangs who created havoc in Brighton during the 1930s and is an exciting story of murder and duplicity in the underworld" (ODNB). The wrap-around band notes, "This is one of the first edition copies distributed in advance of publication exclusively to The Preview Associates."

Octavo. Original cloth; pictorial dust jacket and wrap-around band (a little very minor soiling and rubbing at extremities, a couple short closed tears); custom box.

\$2,000-3,000



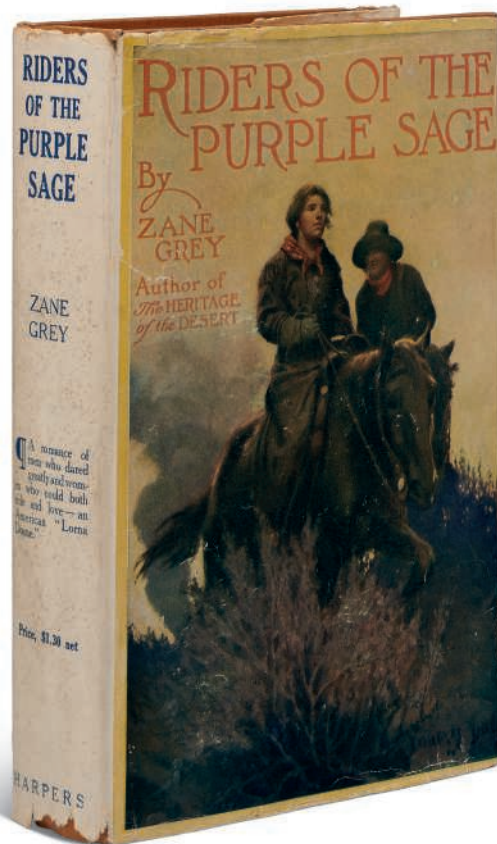
258

GREENE, Graham (1904-1991). *The Power and the Glory*. London, 1940.

A fine copy of the first edition of what is arguably Greene's greatest novel (the other contender, *Brighton Rock*, he labelled an "entertainment"). In *The Power and the Glory*, "Greene's masterly facility at concocting thriller plots and his rather blithely morbid sensibility had come together, at a high level of intelligence and passion, with the strict terms of an inner religious debate that had not yet wearied him" (Updike). Connolly *The Modern Movement* 88.

Octavo. Original cloth; printed dust jacket (a little tanning to white area of spine panel, a trifle rubbing to spine panel ends); custom box.

\$8,000-12,000



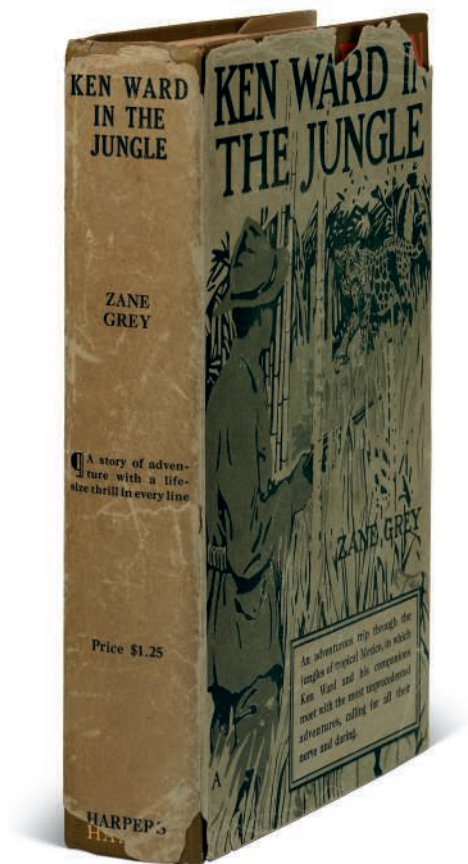
259

GREY, Zane (1872-1939). *Riders of the Purple Sage*. New York & London: Harper & Brothers, 1912.

First edition of the author's best-selling Western set in Cottonwoods, Utah. Grey, an author and dentist, is perhaps best known for shaping the Western genre in American literature. *Riders of the Purple Sage* is the story of Jane Withersteen, a Mormon woman who runs a large cattle ranch she inherited, and Jim Lassister, the gunman who falls for her.

Octavo. (Few fox marks to title.) Original pictorial cloth; pictorial dust jacket (a little chipping to spine panel ends and folds, reinforced with tape to verso; a few small abrasions to rear panel; light spotting to spine panel); custom box.

\$6,000-9,000



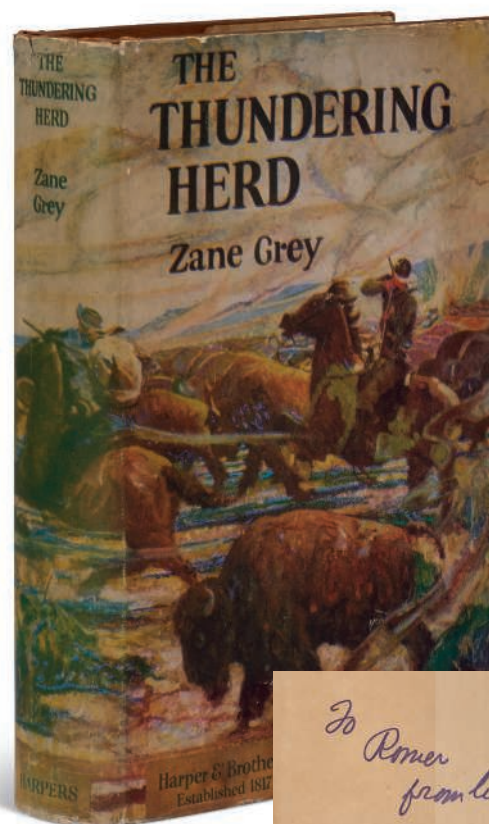
260

GREY, Zane (1872-1939). *Ken Ward in the Jungle*. New York: Harper & Brothers Publishers, 1912.

First edition of Ken Ward's adventures outside of Arizona in Tamaulipas, Mexico. Zane Grey's writing was prolific—he often completed three novels a year—but his publisher would issue only one at a time. As a result, twenty-five of his novels were published posthumously.

Octavo. Pictorial cloth (a little scuffing, some foxing to page edges); pictorial dust jacket (chipping to spine panel ends and panels, with two chips to front panel affecting title); custom box. *Provenance*: John Wagon (ownership inscription dated 20 May 1918).

\$1,000-1,500



To Romer
from his Dad
Zane Grey.

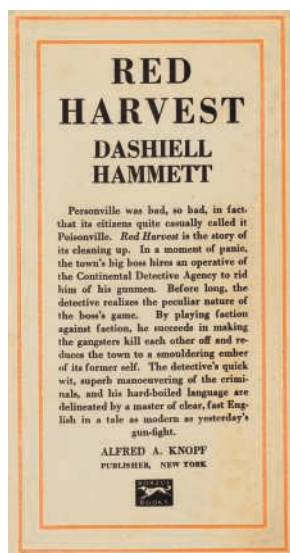
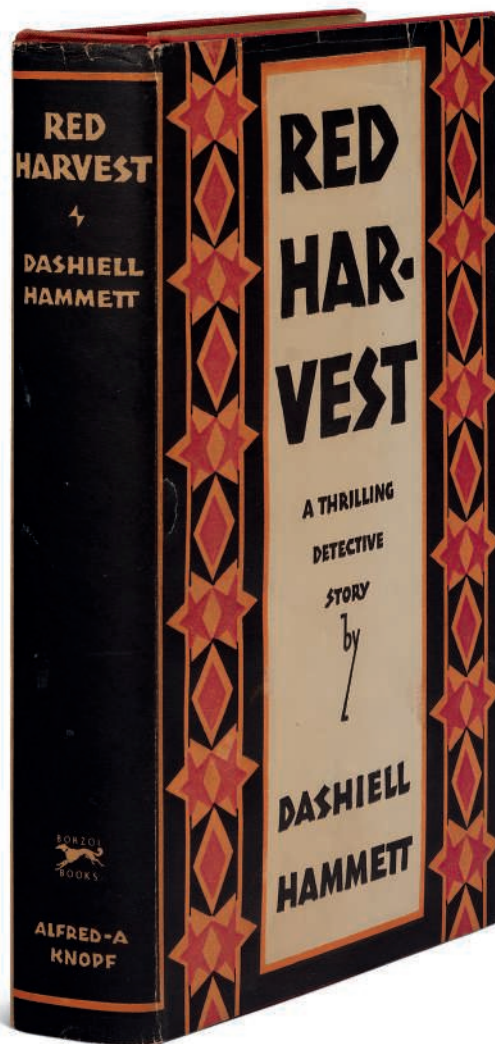
261

GREY, Zane (1872-1939). *Thundering Herd*. New York: Harper & Brothers, 1925.

First edition, first printing, with a presentation inscription from the author to his son: "To Romer / from his Dad / Zane Grey."

Octavo. 3 black-and-white illustrated plates. Original decorated publisher's cloth (minor wear); pictorial dust jacket (some chips and tears at folds and edges of jacket, restoration to lower edge of rear panel, some soiling). *Provenance*: Romer Zane Grey (1909-1976, the author's son; presentation inscription on front flyleaf).

\$1,500-2,000



(detail)

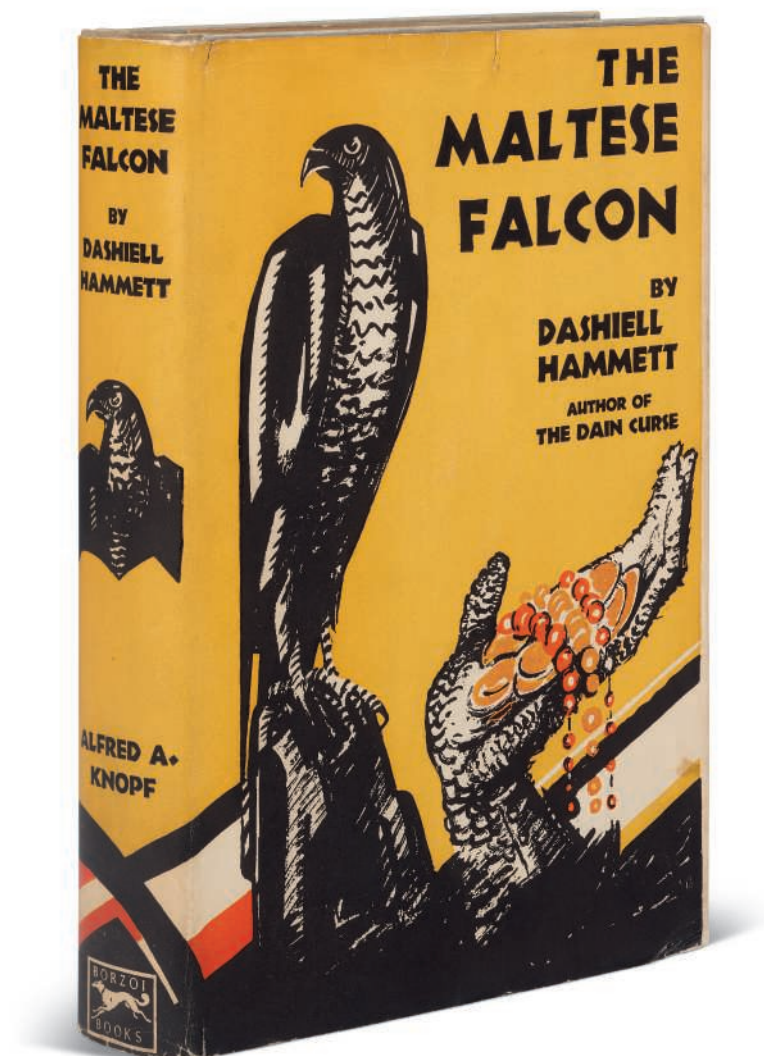
262

HAMMETT, Dashiell (1894-1961). *Red Harvest*. New York: Alfred A. Knopf, 1929.

Fine first edition of Hammett's first book, in true first state dust jacket. Narrated by the Continental Op, Hammett's first novel begins with the mysterious murder of a newspaper publisher in "Poisonville", a mining town in the American West. *Red Harvest*, first published in February 1929, was quickly followed by *The Dain Curse* that July, and *The Maltese Falcon* in February the following year. *Red Harvest* saw its second printing in March 1930, just after *The Maltese Falcon* appeared. This copy is in the very rare true first state dust jacket, with the publisher's plot synopsis on the lower cover as opposed to reviews. This state is so rare it was not seen by Hammett's bibliographer, Richard Layman, who incorrectly described the second printing jacket as the first. See Layman A1.1.a.

Octavo. Publisher's deep red cloth stamped in black and yellow, green top edge (small rub to front cover); dust jacket (few spots visible in blank areas, a couple of short, closed tears along top edge); custom quarter morocco clamshell box.

\$30,000-50,000



263

263

HAMMETT, Dashiell (1894-1961). *The Maltese Falcon*. New York: Knopf, 1930.

First edition of one of the most influential detective novels ever written, in a superlative copy of the iconic dust jacket. First serialized in *Black Mask* beginning in September 1929, *The Maltese Falcon* introduced the world to Sam Spade, the archetypal hardboiled detective. In his investigation into the murder of his partner Archer, Spade became the personification of the American private eye. John Huston's *Maltese Falcon* (1941) is the most famous film adaptation, starring Humphrey Bogart as Sam Spade, Mary Astor and Peter Lorre. Layman A3.1a.

Octavo. Original pictorial cloth, top edge stained blue; pictorial dust jacket (mild toning, light edgewear including small loss at bottom corner of lower flap fold, price-clipped); custom box.

\$30,000-50,000

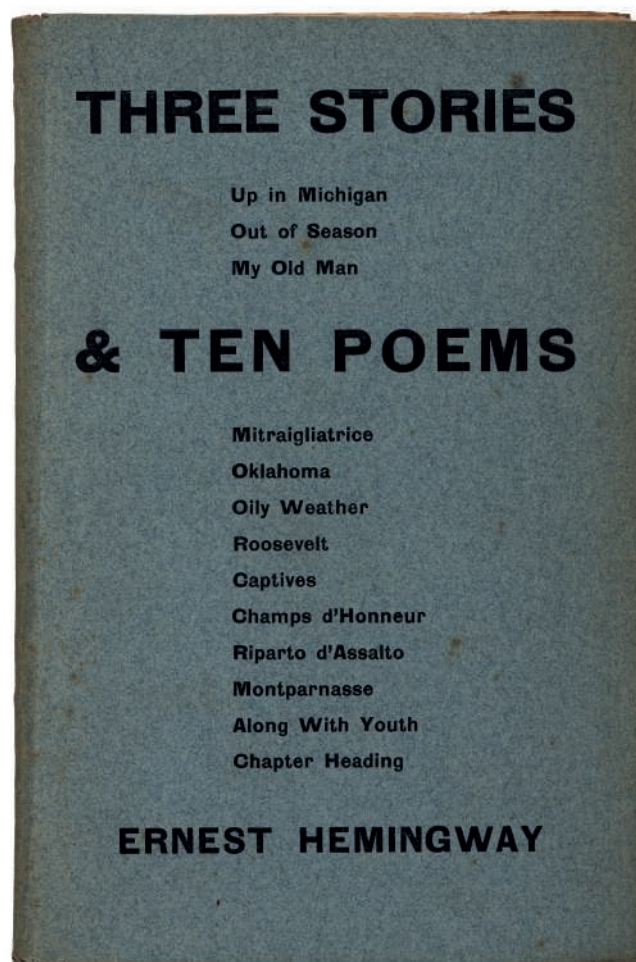
264

HAMMETT, Dashiell (1894-1961). *The Thin Man*. New York: Alfred A. Knopf, 1934.

First edition of Hammett's controversial fifth and final novel. Sinclair Lewis described Hammett as "undoubtedly the best of American detective story writers, and *The Thin Man* is certainly the most breathless of his stories" (Nolan). The story of married detective couple Nick and Nora Charles quickly inspired the series of films starring William Powell and Myrna Loy, with the first one released on 25 May 1934. Hammett was able to live for a decade off earnings from the franchise. Layman A6.1a; see William F. Nolan, *Hammett: A Life at the Edge*, p. 139.

Octavo. Original cloth (mottled fading); green pictorial dust jacket (spine panel sunned, some overall rubbing, edgewear); custom box.

\$1,000-2,000



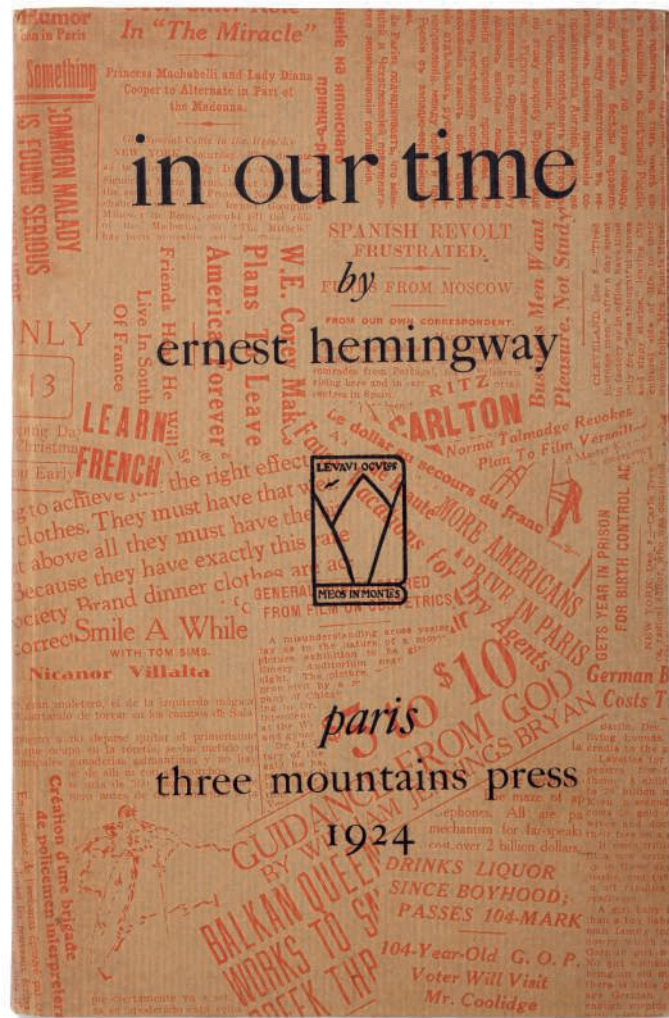
265

HEMINGWAY, Ernest (1899-1961). *Three Stories and Ten Poems*. Paris: Contact Publishing Co., 1923.

First edition, one of 300 copies. Though *Three Stories and Ten Poems* sold miserably, Hemingway's efforts did yield one award-winning short story: "My Old Man," which was included in *The Best Short Stories of 1923*, edited by Edward J. O'Brien. Hemingway had originally showed O'Brien his "soulful" tale of a boy's disillusionment with his crooked jockey-father "as a curiosity, as you might...pick up your booted foot and make some joke about it if it had been amputated after a crash." O'Brien's reaction was quite the opposite; he found the work exceptional enough to include among the best of the year. O'Brien also asked permission to dedicate the upcoming anthology to Hemingway, who agreed, adding: "And to show you how much I appreciate it I will make a very solemn vow to you and God never to think about any readers but you and God when writing stories all the rest of my life" (*Selected Letters*, ed. Carlos Baker, p. 103). Hanneman A1a.

12mo. Original printed gray-blue wrappers (spine slightly darkened, some minor soiling); custom box.

\$18,000-25,000



266

HEMINGWAY, Ernest (1899-1961). *in our time*. Paris: three mountains press, 1924.

First edition, number 22 of 70 copies on Rives handmade paper. *in our time* gathered six vignettes which had previously appeared in the *Little Review*, together with twelve other pieces, giving a total of eighteen on the author's experiences of newspapers, war, and bullfighting. Having heard of Edmund Wilson's interest in his writing, Hemingway smartly sent him a copy of his first book, *Three Stories and Ten Poems*—but he requested that Wilson hold off reviewing it until the publication of *in our time*. After the small "mosaic of modern violence" had appeared, Hemingway explained in a letter to Wilson (25 November 1923), "the two [books] together could make one review." According to Kenneth Lynn, the proposal to the only critic who, in Hemingway's opinion, possessed the wide curiosity, intellect, and reputation that really influential reviewing required, was well-conceived. Eleven months later in *The Dial*, Wilson heralded to the

world of letters Hemingway's arrival as a prose writer of "the first distinction... In the dry compressed little vignettes of *In Our Time*, [he] has almost invented a form of his own ... [The] book has more artistic dignity than any other that has been written by an American about the period of the war" (Kenneth S. Lynn, *Hemingway*, New York, 1987, p. 268).

While 300 copies were printed, just 170 "perfect" copies were published – the remainder having been damaged "by the imposition of the watermark against the frontispiece" (Grissom). Grissom A.2.1.a; Hanneman A2a.

Small folio. Woodcut frontispiece portrait. (Tiny edge-chip to title page, small chip to lower corner of page 25, a couple minor short closed tears to leaves elsewhere, faint stain on limitation leaf.) Original illustrated boards (small abrasion at foot of spine, erased ownership inscription to f.f.e.); custom box.

\$20,000-30,000



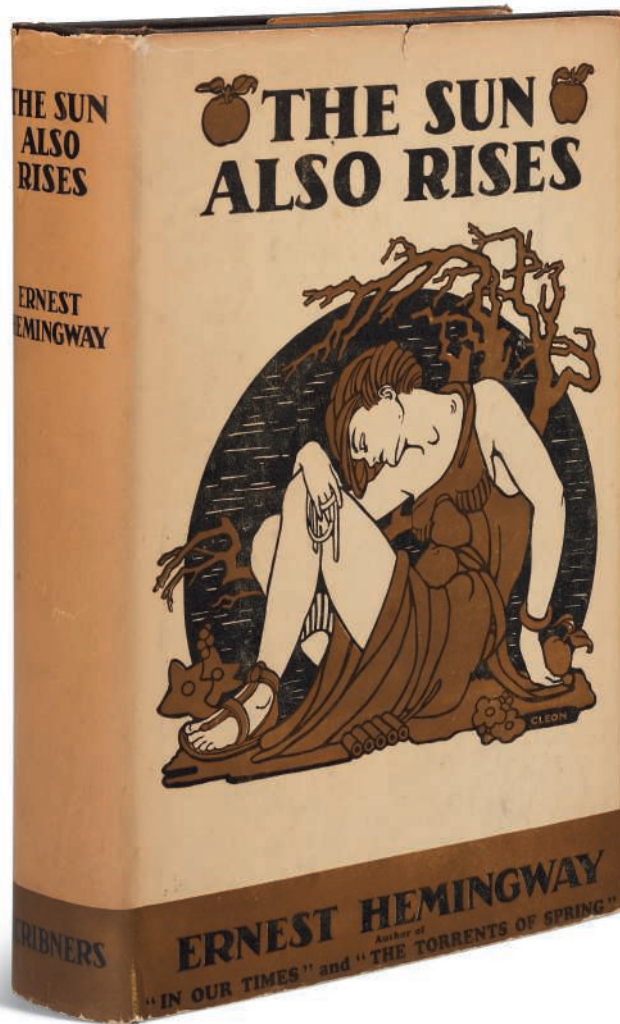
267

HEMINGWAY, Ernest (1899-1961). *Torrents of Spring*. New York: Charles Scribner's Sons, 1926.

A very fine first edition copy of Hemingway's first novel, styled as a parody of best-selling authors of the period and called by Fitzgerald "the best comic book ever written by an American." *The Torrents of Spring* was begun in mid-November, completed by Thanksgiving, and rejected by his publisher 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* was published by Scribner's in an edition of only 1250 copies on May 28, 1926 and *The Sun Also Rises* followed five months later. Hanneman A4a.

Octavo. Original cloth; pictorial dust-jacket (sunning to spine panel, a little wear at head); custom box.

\$4,000-6,000



"Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about."

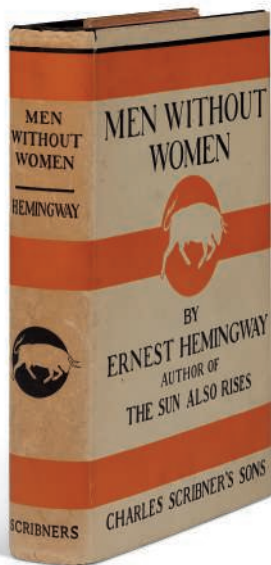
268

HEMINGWAY, Ernest (1899-1961). *The Sun Also Rises*. New York: Charles Scribner's Sons, 1926.

First edition, first issue in near fine, unrestored jacket. The word "stopped" is spelled "stopped" on p. 181 and the front panel of the jacket cites "In Our Times" instead of "In Our Time." Connolly, *The Modern Movement* 50; Hanneman A6a.

Octavo. Original black cloth, printed paper labels, fore-edge untrimmed (discoloration to fore-edge of both cloth covers); pictorial jacket printed in black and gold designed by Cleon (Cleonike Damianakes) and with author portrait by John Blomshield (some toning, chiefly to spine panel, folds and edges, light edge-wear including two closed tears to top edge, less than 1.5 cm); custom box. *Provenance*: Henry Moutor (neat ownership inscription).

\$30,000-50,000

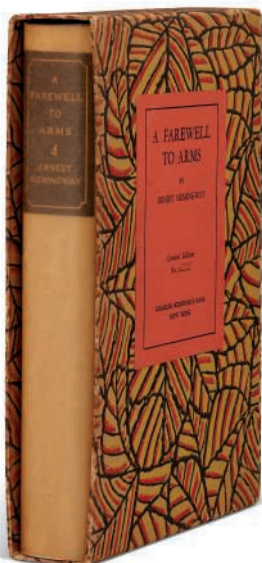


270

HEMINGWAY, Ernest (1899-1961). *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929.

A beautiful, bright first edition copy of Hemingway's novel, in the first issue dust jacket. Set against the backdrop of World War I, *A Farewell to Arms* is the story of English nurse Catharine Barkley and expatriate Frederic Henry. It was Hemingway's first best-seller. Hanneman 8a.

Octavo. Original cloth; pictorial dust jacket; custom box.
\$4,000-6,000

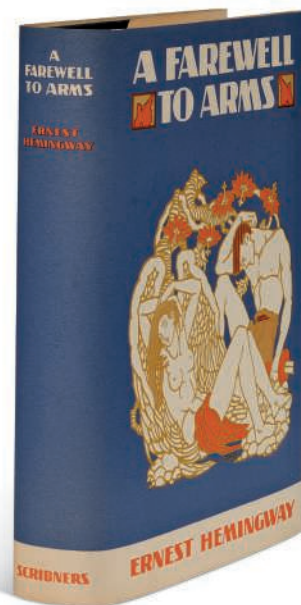


269

HEMINGWAY, Ernest (1899-1961). *Men Without Women*. New York: Charles Scribner's Sons, 1927.

First edition, first printing, in the first issue dust jacket. *Men Without Women* was Hemingway's second book of short stories, and for a collection of stories, it sold extremely well: over 15,000 copies in three months. The collection included some of his best, including "Fifty Grand," "The Killers," "The Undeclared," "Hills Like White Elephants," "Today is Friday," and "Now I Lay Me." Hanneman A7a.

Octavo. Original cloth (some very light scuffing and wear); printed dust jacket (spine panel a little toned with minor wear to ends); custom box.
Provenance: Sally V. Rogers (ownership inscription).
\$5,000-8,000



271

HEMINGWAY, Ernest (1899-1961). *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929.

An unopened copy of the limited edition, one of 510 signed copies, with its original slipcase. This is copy number 377. Hanneman 8b.

Octavo. Original half vellum (minor spotting to spine); pages unopened; glassine (light chipping to extremities); original slipcase; custom box.
\$6,000-9,000

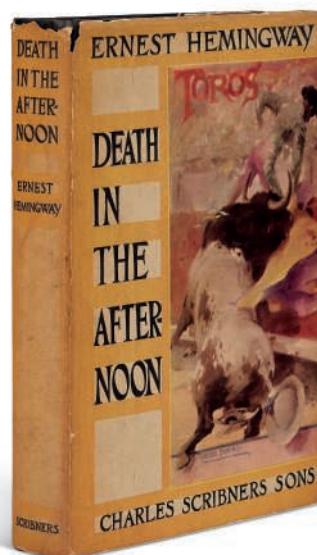
272

HEMINGWAY, Ernest (1899-1961). *Death in the Afternoon*. New York: Charles Scribner's Sons, 1932.

First edition, first printing of Hemingway's exploration of professional bullfighting, a spectacle he saw as closer to ceremony than sport. It was his favorite among his books. Hanneman A10a.

Octavo. Original cloth; pictorial dust jacket (spine panel a touch darkened, a little chipping to extremities, some neat repairs to verso); custom box. *Provenance*: Maxwell Steinhardt (lawyer and bibliophile, 1890-1977; bookplate).

\$1,000-1,500



273

HEMINGWAY, Ernest (1899-1961). *Winner Take Nothing*. New York: Charles Scribner's Sons, 1933.

A very fine copy of the first edition, in the first issue jacket quoting Laurence Stallings's review of "Death in the Afternoon" on rear panel. Hemingway's third collection of short stories, written during his Key West years. Hanneman 12a.

Octavo. Original cloth; pictorial dust jacket (hint of wear at extremities); custom box.

\$800-1,200



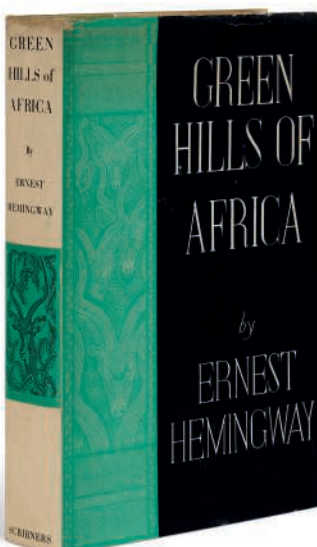
274

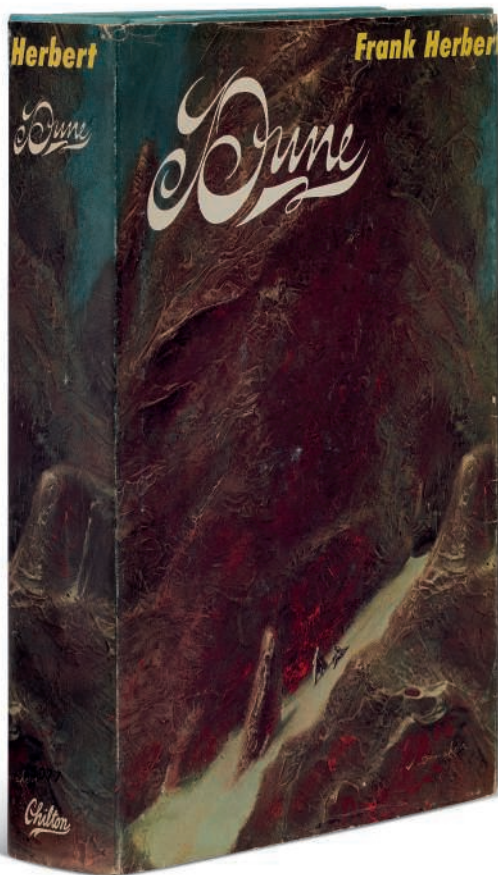
HEMINGWAY, Ernest (1899-1961). *Green Hills of Africa*. New York: Charles Scribner's Son, 1935.

First edition, in a lovely dust jacket. Originally serialized in *Scribner's*, this 1935 work of nonfiction detailed Hemingway's time hunting in East Africa. Hanneman 13A.

Octavo. Original cloth (spine and margins of covers faded); pictorial dust jacket (price-clipped, a little minor edgewear); custom box.

\$1,500-2,000





275

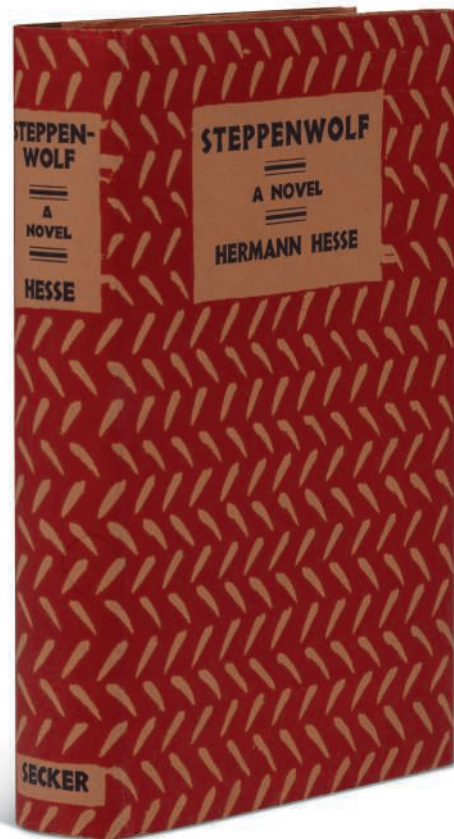
HERBERT, Frank (1920-1986). *Dune*. Philadelphia: Chilton, 1965.

First edition, first printing, of Herbert's epic science-fiction novel.

Originally published as two separate serials in *Analog* magazine, it won the inaugural Nebula Award for Best Novel and would tie with Roger Zelazny's *This Immortal* for the Hugo Award in 1966. Currey p. 239.

Octavo. Original cloth (a little toned at edges); pictorial dust jacket (some light rubbing and edgewear); custom box.

\$2,000-3,000



276

HESSE, Hermann (1877-1962). *Steppenwolf*. Translated by Basil Creighton. London: Martin Secker, 1929.

First English edition of Hesse's popular novel on the personal crisis of an aging intellectual, in dust jacket. Its popularity was reignited by the psychedelic and counterculture movements of the 1960s, who valued its transcendence of the individual.

Octavo. 4 pp. publisher's ads at end, with two 4 pp. ads for Phoebe Fenwick Gaye's *Vivandière!* and Arnold Zweig's *The Case of Sergeant Grischa* laid in. Original black cloth; patterned dust jacket; custom box. *Provenance:* A. H. Spencer (Australian bookseller's tag on front pastedown).

\$2,000-4,000



277

HILTON, James (1900-1954). *Lost Horizon*. London: Macmillan, 1933.

First edition of Hilton's famous fantasy novel which introduced the utopian "Shangri-la", with a signed visiting card laid in. "In this romantic adventure story three men and a woman find themselves transported to a utopian paradise in the Himalayas where peace reigns and time stands still" (ODNB). Bleiler (1978), p. 100; Cawthorn and Moorcock *Fantasy: The 100 Best Books* 45.

Octavo. (Some foxing.) Original green cloth; pictorial dust jacket (a bit of soiling to top edge of jacket, a few small nicks and wrinkles); custom box. *Provenance*: Basil Menhinick (card signed by Hilton laid in).

\$5,000-8,000



278

HILTON, James (1900-1954). *Goodbye Mr Chips!* London: Hodder & Stoughton, 1934.

First edition signed by the author: perhaps his copy. Hilton's novel featuring the beloved headmaster Mr Chipping was famously written in a span of four days following a bike ride to clear his head. It was published in 1933 in the Christmas issue of the *British Weekly* before appearing in the *Atlantic* in the United States the following April and in book form by Little, Brown (also in the U.S.) later that spring.

Octavo. (Some spotting on the fore-edge). Original cloth (repair to rear hinge, slightly cocked, a little scuffed, corners bumped); pictorial dust jacket (some light soiling and smudging, some rubbing to spine panel ends and extremities); custom box.

\$700-1,000



279

[HOLLYWOOD.] Group of first edition novels that were adapted for film or television, New York and London, 1920s-1940s.

Attractive group of titles, including several adapted to films which won Academy Awards®; all in dust jackets. Comprises: GALSWORTHY, John. *The Forsyte Saga*. London: William Heinemann, 1922. First collected edition, trade issue. Laid in is an **autograph note signed** ("John Galsworthy"), 20 August 1929, one page, with holograph envelope. * LOOS, Anita. *Gentlemen Prefer Blondes*. New York: Boni & Liveright, 1925. First issue. (Jacket price-clipped and with some stains and edge chips.) * BAUM, Vicki. *Grand Hotel*. London: Geoffrey Bles, [1930]. First edition in English. * LAWRENCE, T.E. *Seven Pillars of Wisdom*. London: Jonathan Cape, [1935]. First trade edition. **Signed by Peter O'Toole**, who, of course, played Lawrence in the 1962 David Lean film. Quarto. Illustrated. * O'HARA, John. *Butterfield 8*. New York: Harcourt, Brace, [1935]. * LLEWELLYN, Richard. *How Green Was My Valley*. London: Michael Joseph, [1939]. First trade edition. **Signed**. * CAIN, James. *Mildred Pierce*. New York: Alfred A. Knopf, 1941. (Jacket price-clipped.) * LOWTHER, George. *The Adventures of Superman*. New York: Random House, [1942.] First edition in book form. (Wear to jacket at edges and folds.) * WINSOR, Kathleen. *Forever Amber*. New York: Macmillan, 1944. **Signed**.

Together, nine volumes. Octavo except as noted. Original cloth; dust jackets (condition varies, significant defects noted above, overall very good or better in like jackets). Individual custom cloth and morocco clamshell boxes on all volumes except one.

\$2,500-3,500

280

[HOLLYWOOD.] Group of first edition novels that were adapted for film or television, New York and London, 1940s-2000s.

Spies, serial killers, war-torn lovers and more: significant group of books made into films. Comprises: HOBSON, Laura. *Gentleman's Agreement*. New York: Simon and Schuster, 1947. * SCHULMAN, Irving. *The Amboy Dukes*. Garden City: Doubleday, 1947. (Price-clipped.) * SHAW, Irwin. *The Young Lions*. New York: Random House, [1948]. * SHUTE, Nevil. *On the Beach*. London: Heinemann, [1957]. (Gift inscription, jacket price-clipped.) * JONES, James. *From Here to Eternity*. New York: Charles Scribner's Sons, 1951. **Signed**, no. 249 of an undesignated number of "presentation copies." Custom clamshell. * GREENE, Ward. *Lady and the Tramp*. New York: Simon and Schuster, [1953]. (Ownership signature.) * PASTERNAK, Boris. *Doctor Zhivago*. London: Collins and Harvill, 1958. First English edition. * BLOCH, Robert. *Psycho*. New York: Simon and Schuster, 1959. * *The Spy Who Came in from the Cold*. London: Victor Gollancz, 1963. Fine condition. Custom clamshell. * SUSANN, Jacqueline. *Valley of the Dolls*. New York: Bernard Geis, 1966. * ADAMS, Richard. *Watership Down*. London: Rex Collings, 1972. (Price-clipped.) Custom clamshell. * CLARKE, Arthur C. *Rendezvous with Rama*. London: Victor Gollancz, 1973. * CLAVELL, James. *Shogun*. New York: Athenaeum, 1975. * HALEY, Alex. *Roots*. Garden City: Doubleday, 1976. **Limited edition, signed**. * STYRON, William. *Sophie's Choice*. New York: Random House, [1979]. Deluxe trade edition (spine faded). **Signed** by the author on the limitation page. * ONDAATJE, Michael. *The English Patient*. London: Bloomsbury, 1992. * 7 further titles, with **signatures** of Demi Moore and Michael Douglas (as the stars of *Disclosure*) and Stephen Coonts.

Together, 23 volumes. Octavo. Original cloth; dust jackets or slipcases as issued (condition varies, significant defects noted above, overall very good or better in like jackets).

\$3,000-5,000



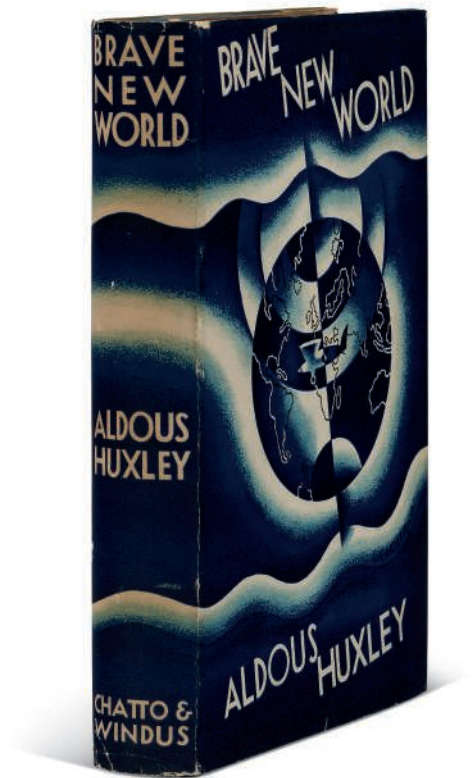


281

HUXLEY, Aldous (1894-1963). *Brave New World. A Novel*. London: Chatto & Windus, 1932.

A fine, bright copy of the first edition, limited issue, number 219 of 324 copies signed by Huxley. "It is a Utopia which is never dull, of which the horror is always credible as one's sympathies grow more involved with the fate of the young primitive ... who challenges the machine." Connolly, *The Modern Movement* 75.

Octavo; original cloth (a touch of minor soiling); custom box.
\$2,000-3,000

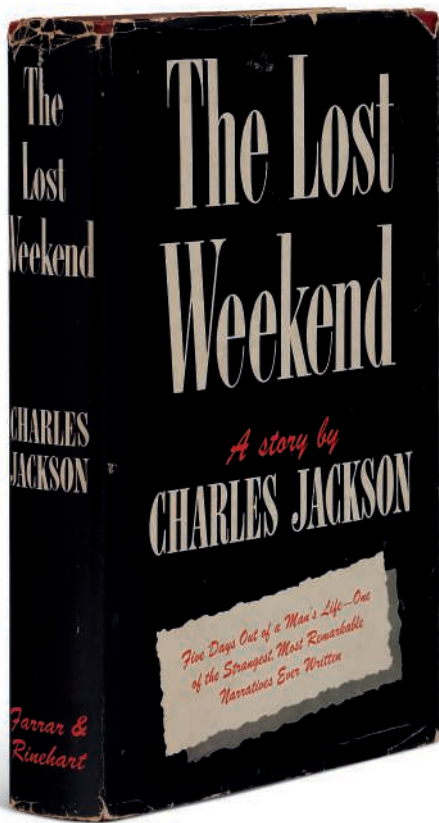


282

HUXLEY, Aldous (1894-1963). *Brave New World*. London: Chatto & Windus, 1932.

First edition in an unrestored dust jacket. "The novel, the first about human cloning, is a dystopia set five centuries in the future, when overpopulation has led to biogenetic engineering. Through computerized genetic selection, social engineers create a population happy with its lot. All the earth's children are born in hatcheries, and Soma, a get-happy pill, irons out most problems. Huxley wrote to George Orwell suggesting that *Nineteen Eighty Four*'s vision of governmental autocracy was less likely than *Brave New World*'s society amusing itself to death" (ODNB).

Octavo. Original cloth; pictorial dust jacket (edges with a little minor rubbing and a couple short closed tears, tiny abrasion on lower spine panel, short closed tear along spine panel fold on rear panel); custom box.
\$1,500-2,500



283

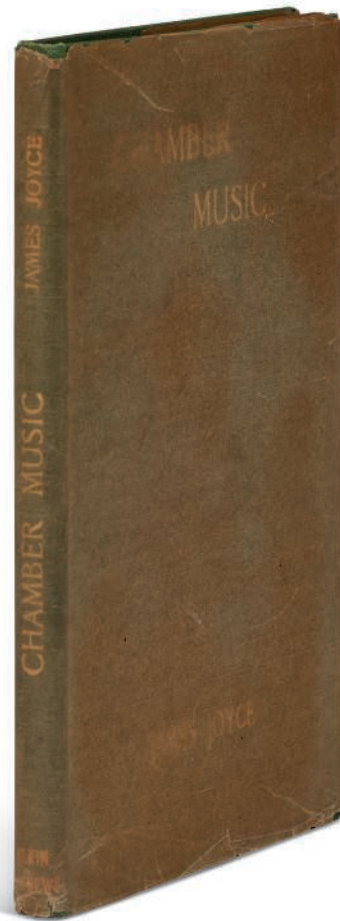
JACKSON, Charles (1903-1968). *The Lost Weekend*. New York: Farrar & Rinehart, 1944.

Inscribed first edition of the author's first book, his famous chronicle of a struggling writer's drinking binge. This copy is inscribed to author Laura Z. Hobson: "October 23rd '46 Dearest Laura - this should have been done two years ago, when I first began to love you. For god's sake don't let me lose track the way I did last year - ever again! Affectionately, your Charlie." Laura Z. Hobson (1900-1986) was born Laura Kean Zemetkin in Queens, New York. She enjoyed a prolific writing career and would become best-known for her 1947 best-selling novel *Gentleman's Agreement*, the story of an undercover journalist researching anti-Semitism. With an autograph note to Hobson loosely inserted.

Octavo. Original cloth (spine a little faded, a few scuffs); pictorial dust jacket (some rubbing and edgewear to spine panel ends and extremities with a few tiny chips along top edge); custom box. [*Housed with:*]

Autograph note signed, "Charlie Jackson," to "Laura," 20 December, no year, no place. One page, small octavo. Jackson extends Christmas greetings, small talk, and asks, "What about the new book? I'll show you mine if you'll show me yours." *Provenance:* Laura Z. Hobson (1900-1986; inscription).

\$2,000-3,000



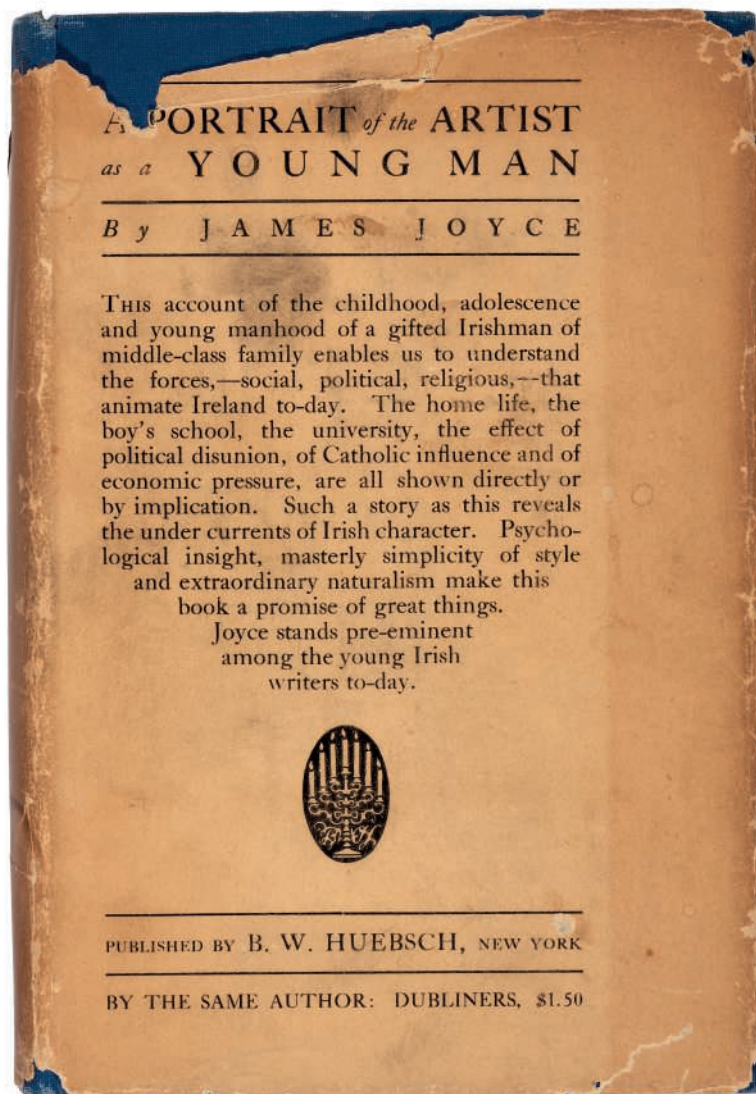
284

JOYCE, James (1882-1941). *Chamber Music*. London: Elkin Mathews, 1907.

A fine copy of the first edition of Joyce's first published book, third binding variant. One of only 509 copies. *Chamber Music*, a collection of 36 poems, was published at the urging of Arthur Symonds, who had been introduced to Joyce by Yeats in December 1902. Slocum & Cahoon A3.

Octavo. Original green gilt-stamped cloth; publisher's glassine wrapper (a little minor creasing and a couple closed tears at edges); custom box.

\$1,200-1,800



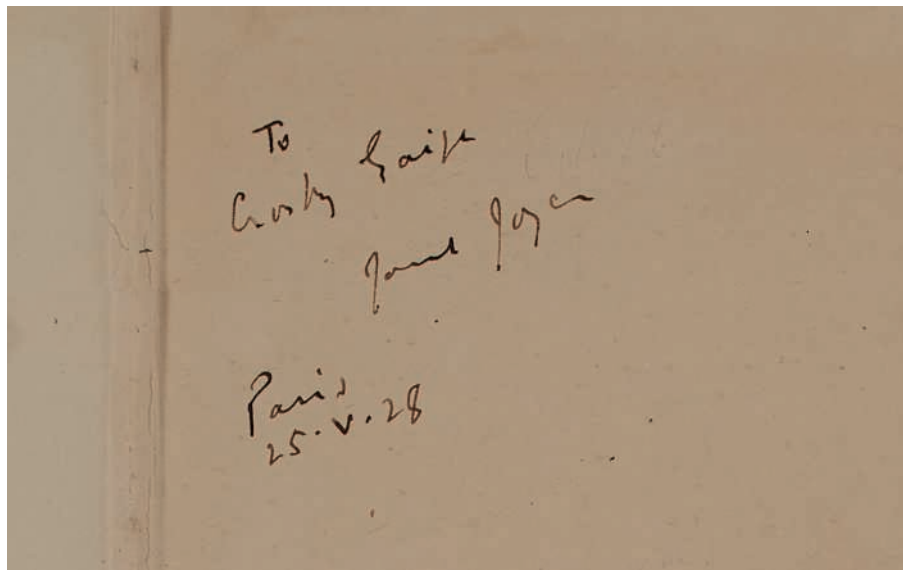
285

JOYCE, James (1882-1941). *A Portrait of the Artist as a Young Man*. New York: B.W. Huebsch, 1916.

First edition in book form of Joyce's earliest sustained experimental work, preserving the very rare dust jacket. *Portrait's* path to publication was rocky to say the least. Originally serialized in Harriet Shaw Weaver's *Egoist*—then edited by Ezra Pound—between 2 February 1914 and 1 September 1915, the novel faced nearly insurmountable troubles in finding an English publisher. Joyce authorized Weaver to proceed in publishing the book under the *Egoist* imprint, but the first printers she approached refused the book unless certain paragraphs were removed or modified. Weaver sent the serial publication to Edmond Byrne Hackett in New York, who then contacted B.W. Huebsch, the independent New York publisher who ultimately became responsible for the first edition. Connolly *The Modern Movement* 26; Slocum & Cahoon A11.

Octavo; original cloth (very minor rubbing to spine ends); printed dust jacket (some chipping and wear to edges; reinforcement on verso to a couple of closed tears and along top edge and flaps, couple of smudges, toning); custom box.

\$18,000-25,000



**"His soul swooned slowly as he heard the snow falling faintly
through the universe and faintly falling, like the descent of their last
end, upon all the living and the dead."**

286

JOYCE, James (1882-1941). *Dubliners*. London: Grant Richards, 1914.

Presentation copy of the first edition, in the very scarce dust jacket. A fine literary association copy, inscribed by Joyce to his publisher Crosby Gaige: "To Crosby Gaige James Joyce Paris 25.V.28." This inscription dates to just five months after Gaige published *Anna Livia Plurabelle*, a section of *Finnegans Wake*, in a signed limited edition of 850 copies. Inscribed copies of *Dubliners* are very rare: ABPC/RBH record just 3 other copies at auction in over 80 years, this being the only example with a dust jacket. This is an excellent example of a rare survival.

On 28 November 1905 Joyce mailed the manuscript of *Dubliners* to Grant Richards, who accepted it for publication in February 1906 and announced it the following month in *The First Catalogue of Books Published by Grant Richards*. In April, however, objections from the printer halted production. Joyce wrote an angry letter to Richards on 5 May: "You tell me in conclusion that I am endangering my future and your reputation. I have shown you earlier in the letter the frivolity of the printer's objections and I do not see how the publication of *Dubliners* as it now stands in manuscript could possibly be considered an outrage on public morality..." (Herbert Gorman, *James Joyce*, pp.149). Although Joyce agreed to a few alterations, Richards soon abandoned his plans for *Dubliners*. Joyce offered the book to others, including Elkin Mathews and George Roberts at Maunsel. Maunsel printed an edition of 1,000 copies by July 1910 but this was destroyed by the printers because of objectionable passages. At the most, only a few sets of page proofs of this edition were retained by Joyce.

Joyce returned to Richards on 23 November 1914, committed to publishing the book as it was written, which by then had grown by two stories, "A Little Cloud" and "The Dead," the masterpiece with which the collection concludes. Joyce guaranteed the sale of 130 copies in Trieste. Richards agreed, signed a contract on 4 March 1914 and published the book on 15 June. 1,250 sets of sheets were printed, of which approximately 746 were bound in this edition. The remaining 504 sets were sold by Huebsch in New York. Slocum & Cahoon A8.

Octavo. Original red cloth, gilt-lettered on front cover and spine (text block cracked at p. 128); printed dust jacket (front spine panel fold, spine panel ends, and flap corners reinforced on verso, skilful repairs at ends of spine panel with top of letter "D" in title supplied in facsimile); dark green morocco clamshell case, spine decorated in gilt. *Provenance*: Crosby Gaige (presentation inscription) – Roger Rechler (his sale, Christie's, New York, 11 October 2002, lot 174).

\$150,000-250,000

DUBLIN-
ERS

DUBLINERS

JAMES
JOYCE

3/6



By
JAMES JOYCE
3/6

GRANT
RICHARDS
LIMITED

**“The supreme question about a work of art is out of how
deep a life does it spring.”**

287

JOYCE, James (1882-1941). *Ulysses*. Paris: Shakespeare and Company, 1922.

First edition, limited issue, one of 100 copies on Dutch handmade paper, this being copy number 60, signed by Joyce on the limitation page. The Bradley Martin copy. This copy with "Extracts from Press Notices of *Ulysses* by James Joyce" [drop title]. Leveridge & Co. [for Shakespeare and Company, after February 1922 and before March 1923], 4 pp., laid in.

Joyce's *Ulysses* was a revolution in literature and its impact resonates to this day. The complexities of its formal structure, its linguistic inventiveness and its imaginative cohesion of historical sources have made *Ulysses* the most diligently studied work of modern literature in English, and it continues to stand as the single most significant English language novel of the last century. Set on a single day in June 1904, the novel chronicles the experiences of Stephen Dedalus, protagonist of Joyce's *A Portrait of the Artist as a Young Man* (1916), and Leopold Bloom and his wife Molly. Facilitated by an unprecedented and unparalleled stream-of-consciousness style, it employs a language that teems with humour, playfulness and experimentation. Cyril Connolly, while criticizing Joyce's "preference for language rather than people," nevertheless could not ignore the novel's immense intellectual weight: "somehow it does achieve greatness like a ruined temple soaring from a jungle – and should be judged perhaps as a poem, a festival of the imagination."

The first printing consisted of 1000 copies, divided into three various limitations. The first 100 copies were printed on fine handmade paper, numbered 1-100, and signed by Joyce (as here). Copies 101-250 were also printed on handmade paper, though of a lesser grade than the first 100, and were not signed by Joyce. The final 750 copies were numbered 251-1,000, printed on the least expensive stock of paper, and like the previous limitation, were not signed by Joyce. *The Modern Movement* 42; Slocum & Cahoon A17.

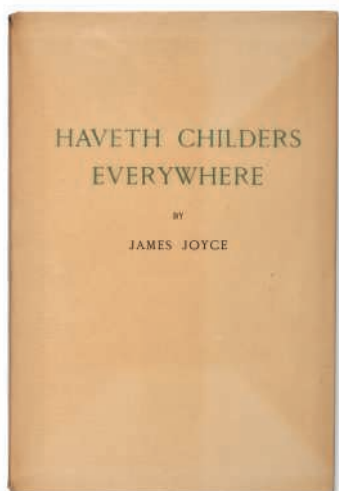
Quarto. (A very few pages toned.) Original "Greek flag" blue printed wrappers, uncut (inscription on front free endpaper crossed out, backstrip restored, some darkening and light wear to covers, creasing to flaps). Green morocco gilt-ruled slipcase (sunned), silk chemise. *Provenance*: Janet Duranty (ownership inscription) – H. Bradley Martin (his sale, Sotheby's New York, 1 May 1990, lot 2966).

\$100,000-150,000

ULYSSES

BY

JAMES JOYCE



288

JOYCE, James (1882-1941). *Haveth Childers Everywhere*. Fragment from *Work in Progress*. Paris and New York: Henry Babou and Jack Kahane and The Fountain Press, 1930.

A beautiful copy of the first edition, deluxe limited issue, one of 100 copies on imperial iridescent Japan vellum signed by Joyce, of an edition on 685. This fragment forms pp.532-554 of *Finnegans Wake*. Copy number 72. Slocum and Cahoon A41.

Quarto. Original wrappers and glassine (hint of toning, touch of minute wear to spine ends); custom box.

\$3,000-5,000

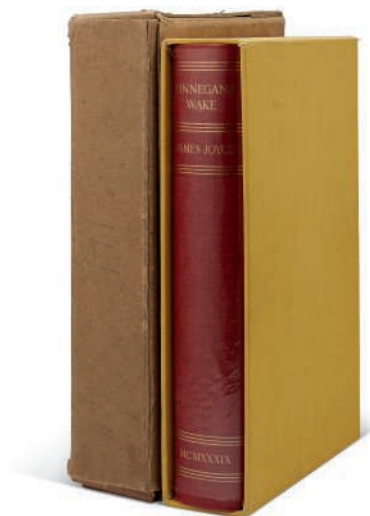
289

JOYCE, James (1882-1941). *Finnegans Wake*. London: Faber & Faber, New York: The Viking Press, 1939.

First edition, limited issue, one of 425 copies signed by Joyce: with publisher's slipcase and box. A fine copy. "In his earlier books Joyce forced modern literature to accept new styles, new subject matter, new kinds of plot and characterization. In his last book he forced it to accept a new area of being and a new language. What is ultimately most impressive is the sureness with which, in the midst of such technical accomplishments, he achieved his special mixture of attachment and detachment, of gaiety and lugubriousness. He was no saturnine artificer contriving devices, but one of life's celebrants, in bad circumstances cracking good jokes, foisting upon ennui and miseries his comic vision" (Ellmann *James Joyce*, p.717). This is copy 171. Connolly *The Modern Movement* 87; Slocum & Cahoon A49.

Large octavo. Original cloth; unprinted acetate dust jacket (one inch closed tear and crease to front panel); publisher's slipcase and cardboard box (labeled and numbered 171 in pencil); all housed together in custom box.

\$8,000-12,000



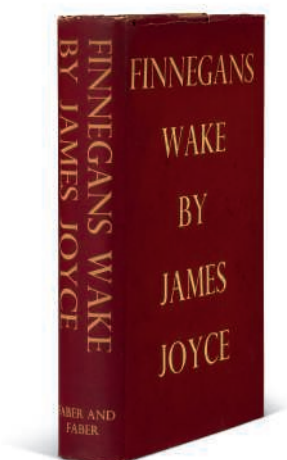
290

JOYCE, James (1882-1941). *Finnegans Wake*. London: Faber and Faber Limited, 1939.

First edition, trade issue. "The most conspicuous innovation of *Finnegans Wake* is its use of 'dream-language'. After *Ulysses* Joyce believed that he had 'come to the end of English', and his last novel is a pervasive layering of multilingual puns in successive drafts which produces a fabric rich in semantic possibilities but almost impenetrable to the general reader" (ODNB). Connolly 87; Slocum and Cahoon A47.

Octavo. Original cloth; printed dust jacket (minor edgewear and a little chipping to top of front panel, small tape repair to verso, spine panel with faint toning); custom box. *Provenance*: Edward Eaton (ownership inscription).

\$1,200-1,800



291

KAFKA, Franz (1883-1924). *Die Verwandlung*. Leipzig: Kurt Wolff Verlag, 1915.

Fine first edition of Kafka's eerie fantasy of psychological transformation and social alienation. Following its first appearance in the journal "Die Weissen Blätter," Kafka was eager to have the novel published in book form by Kurt Wolff. After he learned that Ottomar Starke was illustrating the cover he wrote to the publishing house in a letter dated 25 October 1915: "The insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance." "Der Jüngste Tag" 22/23; Dietz 26; Wilpert/Gühring 4.

Octavo. Publisher's advertisements at end. Illustrated wrappers printed in black and red with cover illustration by Ottomar Starke, printed flaps (a little toning, light edgewear to wrappers and a small erasure.) Custom clamshell box. *Provenance:* Henrik Falktoft (his sale, Christie's East, 17 April 2001, lot 119).

\$10,000-15,000



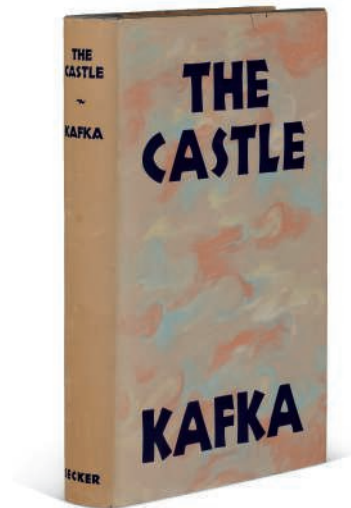
292

KAFKA, Franz (1883-1924). *The Castle*. Translated by Edwin & Willa Muir. London: Martin Secker, 1930.

First English edition. *The Castle* was Kafka's first book to be published in English.

Octavo. Original cloth (few spots to edges); dust jacket (closed tear to upper panel of jacket, spine panel sunned); custom box.

\$800-1,200



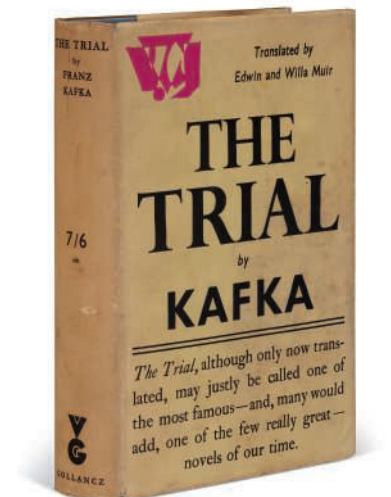
293

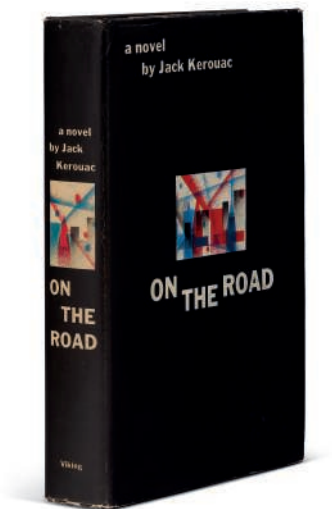
KAFKA, Franz (1883-1924). *The Trial*. Translated by Edwin and Willa Muir. London: Victor Gollancz, 1937.

First edition in English of Kafka's dark comedy about the inhumanity of bureaucracy.

Octavo. Original light blue cloth and dust jacket (jacket reinforced at folds, some soiling); custom box.

\$2,000-4,000





294

KEROUAC, Jack (1922-1969). *On the Road*. New York: Viking Press, 1957.

First edition of Kerouac's landmark Beat novel. Written in a legendary 20-day stint at his typewriter that has become part of Beat lore, Kerouac created a work so unique in its form and radical in its narrative that it was summarily rejected by a string of generally innovative editors and publishers. But Kerouac continued to write—in the six years between the creation of *On the Road* and the book's publication, he completed at least eleven books and a large quantity of poetry and prose. A lovely copy.

Octavo. Original cloth; dust jacket (minor rubbing and edge-wear including a short closed tear at rear fold, faint scratches to front panel); custom box.

\$3,000-5,000



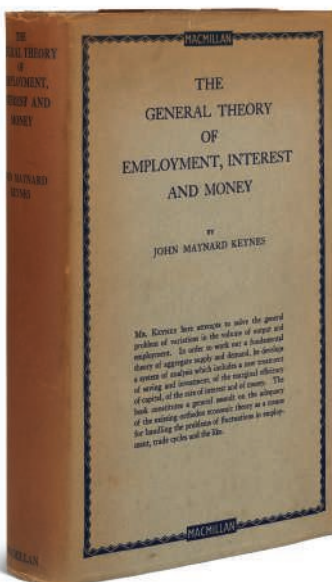
295

KESEY, Ken (1935-2001). *One Flew Over the Cuckoo's Nest*. New York: The Viking Press, 1962.

First edition, first printing, of Kesey's first novel, signed. In the first state dust jacket with Kerouac's five-word blurb. Milos Forman's 1975 film adaptation became the first film in 41 years to sweep the major categories at the Academy Awards: it won Best Picture, Director, Actor, Actress and Screenplay. Most recently the book has loosely inspired the small screen series *Ratched*. A lovely copy without the usual fading to spine. Karolidis et al., *100 Banned Books*, pp. 398-400. Signed "Ken Kesey 1995" on half title.

Octavo. Original cloth; pictorial dust jacket (light wear to spine panel ends and corners, a couple small abrasions to rear panel over author's hairline and forehead); custom box.

\$1,200-1,800



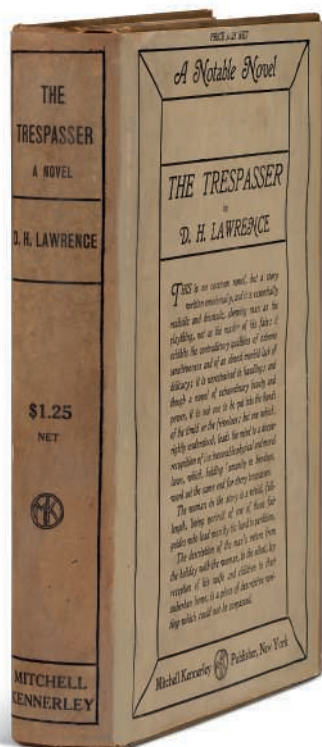
296

KEYNES, John Maynard (1883-1946). *The General Theory of Employment Interest and Money*. London: Macmillan, 1936.

First edition, a near fine copy of the most influential economic work of the 20th century. Keynes argued in this work for government intervention to moderate the extremes of economic activity and to introduce policies in order to produce full employment. *PMM* 423.

Octavo. Original blue cloth; dust jacket (toned at spine panel and edges, a few small chips at top edge); custom box.

\$3,000-5,000



297

LAWRENCE, D.H. (1885-1930). *The Trespasser*. New York: Mitchell Kennerley, 1912.

First American edition of Lawrence's second novel, preserving the rare printed dust jacket. Following *The White Peacock* of the previous year and immediately preceding *Sons and Lovers* (1913), *The Trespassers* is based on the diaries and tragic affair of Lawrence's friend Helen Corke. This edition comprises sheets from the Duckworth English edition and a Kennerley title-page and binding. Roberts A2.

Octavo. Original pale green cloth (cloth faded at spine with a little fraying at caps); printed dust jacket (restored at folds and top edge). *Provenance*: Herbert Boyce Satcher (book label and stamp) – Christie's East, 5 December 1996.

\$2,500-3,500

298

LAWRENCE, D. H. (1885-1930). *Sons and Lovers*. London: Duckworth & Co., 1913.

First edition of Lawrence's autobiographical novel. Roberts A4.

Octavo. Half title and tipped-in title with date, 20-pages of publisher's advertisements at the end. Original cloth; custom box. *Provenance*: R.D. Jackson (bookplate).

\$700-1,000



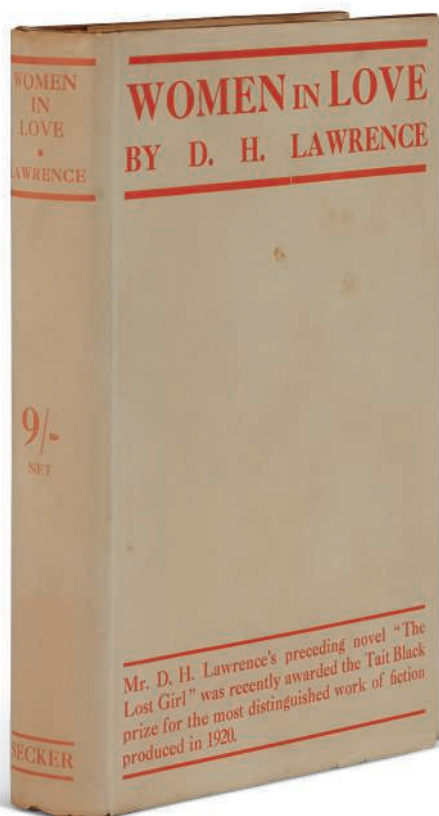
299

LAWRENCE, D.H. (1885-1930). *The Rainbow*. London: Methuen & Co., 1915.

First edition, preserving the rare dust jacket. The first printing consisted of 2500 copies, of which the majority were destroyed as a result of the court action against the book. Upon publication, it received "savage reviews, most of which attacked what was understood as the book's overt sexuality, and it was withdrawn from sale ... Its religious language, emotional and sexual explorations of experience, and sheer length had given its readers problems, but it was Ursula's lesbian encounter with a schoolteacher in the chapter 'Shame' which had finally condemned it in the eyes of the law and of a country now focused on conflict: 'A thing like *The Rainbow* has no right to exist in the wind of war', one review had said". Roberts A7a.

Octavo. 4 pp. publishers' ads dated Autumn 1915 at end. Original blue cloth; pictorial dust jacket with illustration after Frank Wright (restoration along top edge, corners and spine panel ends with restored chips, affecting a portion of seven letters on spine panel ends); custom chemise and morocco slipcase.

\$12,000-18,000



300

LAWRENCE, D.H. (1885-1930). *Women in Love*. London: Martin Secker, 1921.

First trade edition of Lawrence's most experimental novel, preserved in the rare and near fine dust jacket. Radically critical of modern British society, *Women in Love* moves beyond the realism of his earlier works, particularly in the rejected notion of a fixed moral character. Lawrence insisted that "you mustn't look in my novel for the old stable ego of the character", while also referring to this work as the one in which he had "knocked the first loop-hole in the prison where we are all shut up." This is the earliest state of the text, with the "girl with dark, soft, fluffy hair" on p.63. Roberts A15c.

Octavo. 4pp. of advertisements at end (text leaves lightly toned). Original brown cloth; dust jacket (a few small chips at extremities, a few faint spots); custom box.

\$3,000-5,000



301

LAWRENCE, D.H. (1885-1930). *Lady Chatterley's Lover*. Florence: Privately Printed, 1928.

First edition, number 19 of 1000 copies signed by Lawrence, the very fine Rechler copy with the scarce dust jacket. Lawrence commissioned the Tipografia Guintina in Florence to print *Lady Chatterley's Lover* in the spring of 1928 after it was rejected by several English publishers. He planned to sell the one thousand numbered copies for £2 each and sent order forms to friends in America and Europe who acted as agents in distributing copies. By December 1928, Lawrence had nearly sold all one thousand copies despite the fact that the novel was about to be suppressed in London and was stopped from entering the United States.

Octavo. Original brown boards stamped in black, with printed paper spine label, uncopied, with the rare plain cream dust jacket (slight darkening to edges); custom box (side cracked). *Provenance*: Roger Rechler (his sale, Christie's New York, 11 October, 2002, lot 190).

\$10,000-15,000

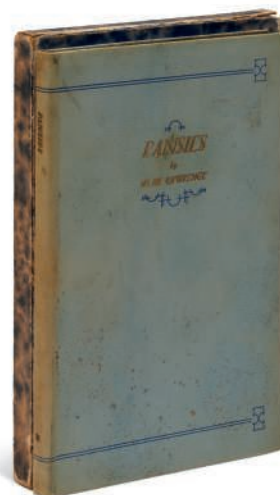
302

LAWRENCE, D. H. (1885-1930). *Pansies*. London: Privately Printed, 1929.

Deluxe issue of the definitive text, no. 13 of 50 copies signed by the author, with original glassine and slipcase. This edition, along with a larger trade issue of the definitive text, "are genuine, and are even preferable to the original first edition, published by Secker, for they have the full introduction as originally written by Lawrence, and contain fourteen poems expurgated from that edition" (Fabes). A private printer was used for this unexpurgated edition to avoid charges of pornography. Fabes p.24; Roberts A47d.

Octavo. Self-portrait frontispiece of the author printed by the Chiswick Press in bistre brown, title designed by W. G. West printed in brown and blue. Original blue-grey leather decorated in blue and gold, top edges gilt, others uncut, original glassine wrapper and slipcase (some foxing and discoloration of boards, a little wear to slipcase); custom box. *Provenance:* John K. Martin (booklabel).

\$1,500-2,000



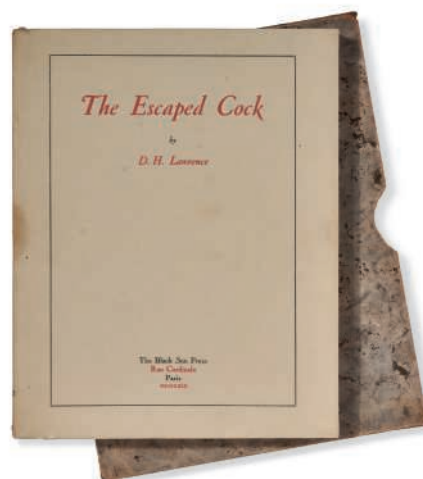
303

LAWRENCE, D.H. (1885-1930). *The Escaped Cock*. Paris: The Black Sun Press, 1929.

First edition, no. 39 of 50 copies on Japanese vellum signed by the author, with original glassine and slipcase. Roberts A50b.

Octavo. Color-printed frontispiece and 4 color-printed head- and tailpieces after Lawrence. Original printed wrappers, glassine dust-wrapper, original slipcase (a few small chips in glassine, slipcase a little worn). *Provenance:* Quentin Keynes (1921-2003, explorer and filmmaker; his sale, Christie's, 7 April 2004, part III, lot 667).

\$1,200-1,800



304

LAWRENCE, D.H. (1885-1930). *The Virgin and the Gipsy*. Florence: Tipografia Giunta for G. Orioli, 1930.

First edition, preceding the English edition by five months, with original dust jacket and mailing box. No. 35 of 810 copies. Roberts A54.

Octavo. Lugnano Series title, half-title. Publisher's original cream boards with paper label on spine, spare label tipped in at end, dust jacket, original cardboard mailbox (jacket faded and creased at flap folds, short tear to box); custom box.

\$400-600

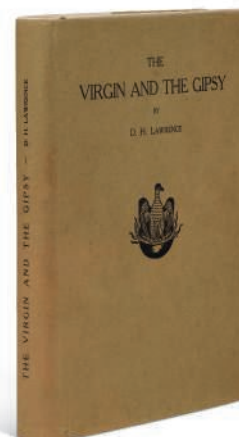
305

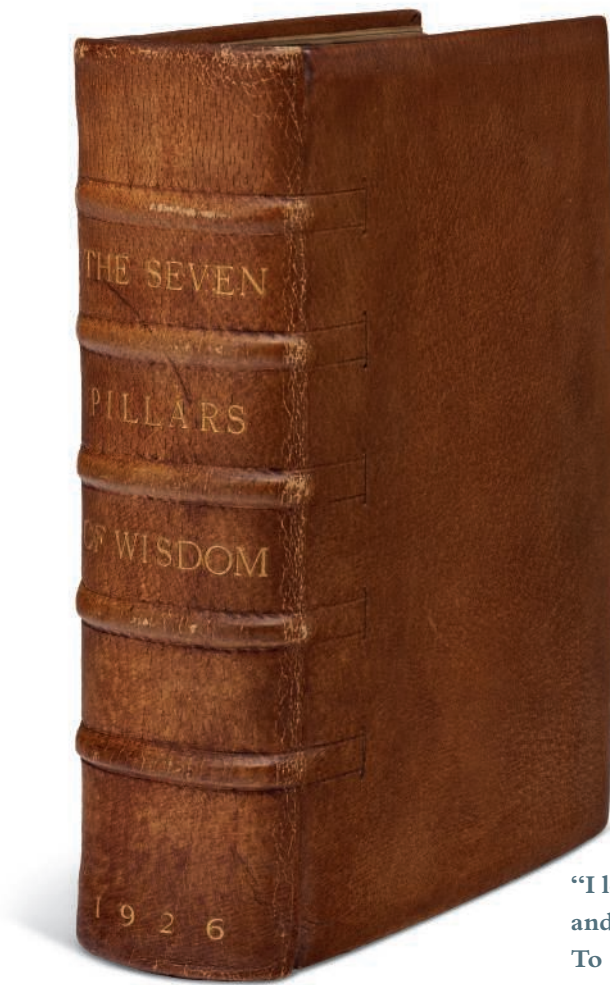
LAWRENCE, Jacob, illustrator (1917-2000). HERSEY, John. *Hiroshima*. With a New Poem by Robert Penn Warren. New York: Limited Editions Club, 1983.

Deluxe edition, signed by the artist, author, and contributing poet on the colophon.

Folio (320 x 243 mm). Illustrated with silkscreen prints by Jacob Lawrence. Original full leather, edges stained back (tiny nick to fore-edge); original cloth slipcase (light rubbing).

\$300-500





“I loved you, so I drew these tides of men into my hands
and wrote my will across the sky in stars
To earn you Freedom, the seven-pillared worthy house,
that your eyes might be shining for me
When we came.”

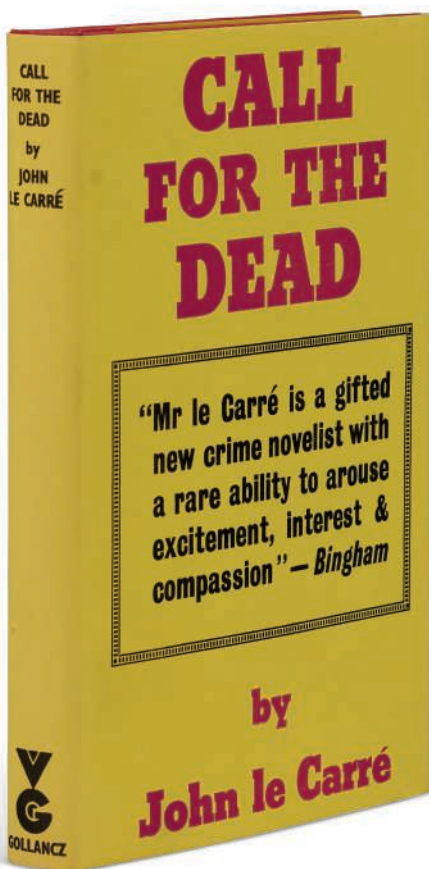
306

LAWRENCE, Thomas Edward (1888-1935). *Seven Pillars of Wisdom, a triumph*. London: [privately printed], 1926.

Privately printed edition, limited to about 170 “complete” subscriber’s copies, inscribed by Lawrence on p. XIX “Complete copy. 1.XII.26 TES.”, with a single additional manuscript correction to the illustration list. Lawrence first began writing his epic account of the Arab Revolt in Paris in early 1919, whilst attending the Paris Peace Conference; this manuscript was lost at Reading station, and two further versions followed. The third was printed in eight copies (which formed the “Oxford” edition), and copies of this edition were submitted to members of the Hejaz Expeditionary force and literary friends to read and criticise (the latter group included G.B. Shaw, E.M. Forster, Thomas Hardy, and Siegfried Sassoon). Following rewriting between 1923 and 1926, the final text evolved; as Lawrence states in *Some Notes on the Writing of the Seven Pillars of Wisdom*, as a result of the criticisms of his readers and critics, he reduced the length of the book from around 330,000 words to “some 280,000,” with the result that the final text was “swifter and more pungent.” The present copy includes the ‘Prickly Pear’ plate, but not the two Paul Nash illustrations called for on pages 92 and 208, or the Blair-Hughes-Stanton wood engraving that in some copies illustrated the dedicatory poem. In this copy, page XV is mis-paginated as VIII. Clements p. 49 (stating that “only about 100 copies were produced at 30 guineas each”).

Quarto (255 x 188 mm). Frontispiece portrait of Feisal, 66 plates, many colored or tinted, 4 double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colored maps, 58 illustrations, one colored, by Roberts, Nash, Kennington, Blair-Hughes-Stanton, Gerturde Hermes and others, initials by Edward Wadsworth. Original tan pigskin by Bumpus, spine gilt-lettered, original endpapers by Kennington, edges gilt, deckled fore-edge (light rubbing to spine and tips, mild toning to pastedowns); custom box. *Provenance*: Christie’s, New York, 10 December 1999, lot 218.

\$40,000-60,000



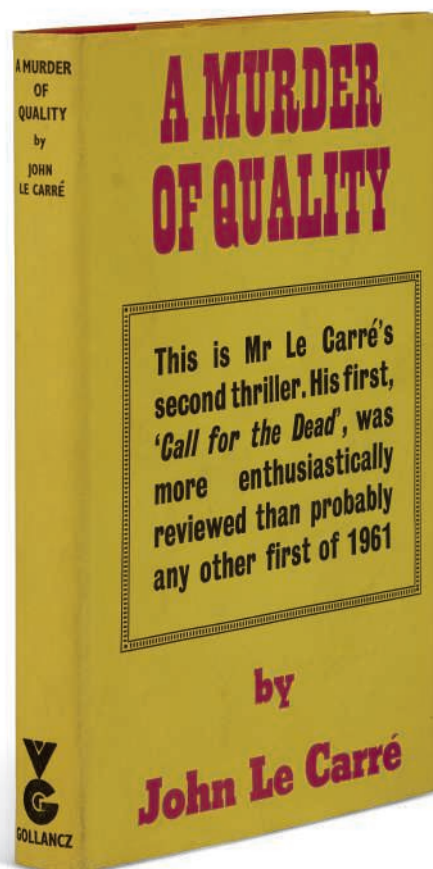
307

LE CARRÉ, John (1931-2020). *Call for the Dead*. London: Victor Gollancz Ltd, 1961.

Superb copy of the first edition of the author's first published work. *Call for the Dead* further introduces us to the shrewd intelligent officer George Smiley, Le Carré's best-known character, who would appear in several later novels. This copy is in superlative condition in a glowing dust jacket announcing the author's debut: "Mr le Carré is a gifted new crime novelist with a rare ability to arouse excitement, interest & compassion."

Octavo. Original red cloth (two tiny spots to fore-edge, miniscule ownership inscription in pencil dated Christmas 1961); dust jacket (some soft creases to front flap). Very fine. Custom red morocco-backed clamshell case.

\$7,000-9,000



308

LE CARRÉ, John (1931-2020). *A Murder of Quality*. London: Victor Gollancz, 1962.

First edition of the author's second published work: the publisher's file copy. An excellent copy. This novel is set in an elite English public school but still features British intelligence officer George Smiley as the main character.

Octavo. Original red cloth; dust jacket (mild soiling chiefly to lower panel, some minute wear to tips); custom box. *Provenance:* Victor Gollancz Ltd. ("File Copy" stamped on lower jacket panel and on front flap crossing to inside cover, two small notations on the front free endpaper and one on the lower panel).

\$3,000-5,000



309

[LEWIS, Sinclair (1885-1951) as:] GRAHAM, Tom. *Hike and the Aeroplane*. New York: Stokes, 1912.

First edition, first issue with August 1912 on copyright page. Sinclair Lewis's first book, one of only 1,000 copies printed. ABPC records only two copies in dust jacket at auction, the most recent selling in 1994.

Octavo. (Short ink mark to bottom of text block.) Pictorial cloth (a little rubbing at spine); pictorial dust jacket (a little chipping and wear at extremities, including small chip to front panel, a few stray pencil marks to foot of spine panel); custom box.

\$20,000-30,000

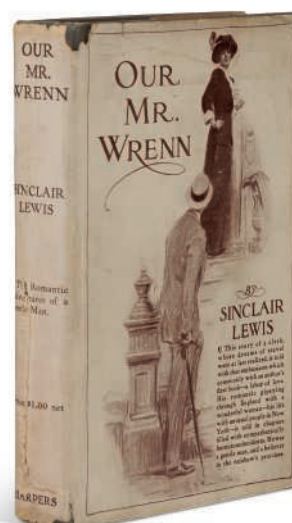
310

LEWIS, Sinclair (1885-1951). *Our Mr. Wrenn*. New York: Harper & Brothers, 1914.

First edition, an advance copy, in dust jacket. The first book published by Lewis under his real name; previous books appeared under the pseudonym "Tom Graham." Stamped "advance copy - not published" on title page.

Octavo. Original gilt-stamped cloth (a little rubbed); printed dust jacket (spine panel torn and repaired, additional repairs at folds and edges); custom box.

\$3,000-5,000



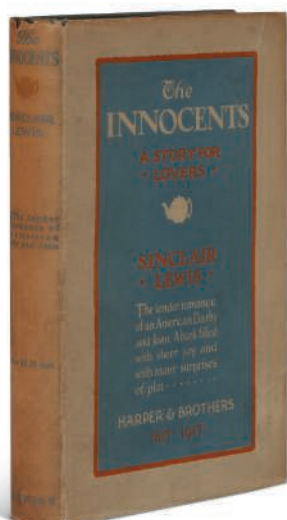
311

LEWIS, Sinclair (1885-1951). *The Innocents*. New York: Harper & Brothers, 1917.

First edition, in the rare dust jacket, inscribed to his close friend Harry Korner, who was one of his companions on the cross-country trip which became the subject of his 1919 book *Free Air*. Considered by biographer Mark Shorer as the scarcest of his books—Lewis himself did not have a copy—and even more so in the rare jacket. ABPC records 4 copies total at auction, with the most recent in 2002; the last copy in dust jacket was 1978. Inscribed by Lewis: "To Harry Korner / Personally delivered in Cleveland / Oct 23, 1918 / as a sure preventive of the flu."

Octavo. Original cloth; printed dust-jacket (spine panel a little toned with a little wear at head, short closed tear to front panel); custom box. *Provenance*: Harry Korner (authorial inscription).

\$7,000-10,000



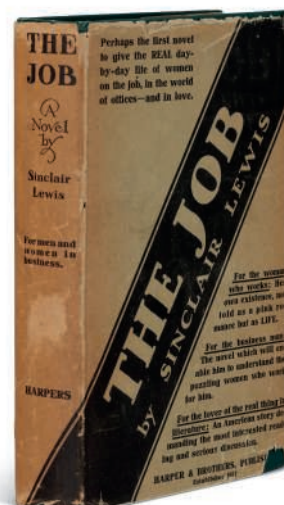
312

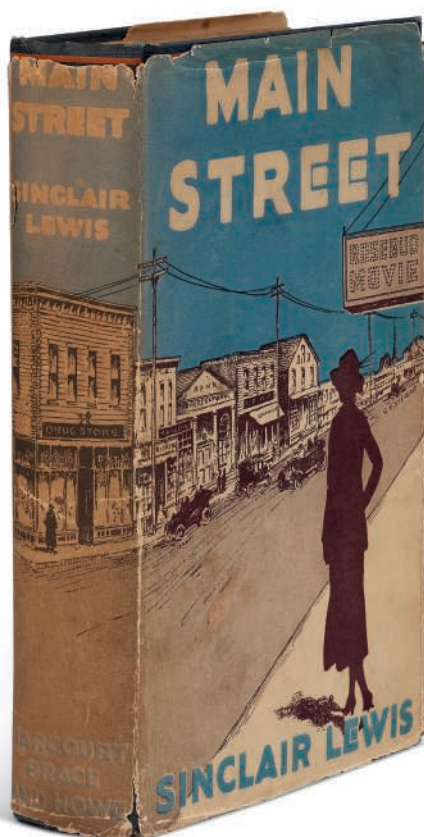
[LEWIS, Sinclair (1885-1951) as:] GRAHAM, Tom. *The Job*. NY: 1917.

First edition, scarce in dust jacket. Lewis's early work about Una Golden, who moves from Pennsylvania to New York to find gainful employment to help support her family – the dust jacket notes "For the woman who works; Her own existence, not told as a pink romance but as LIFE." The portrayal of Golden's struggles to succeed in the male-dominated workforce was considered an early call for equality in the workplace. ABPC records only one copy of this book in the dust jacket (Christie's East, Apr 12, 2000, lot 132, \$900).

Octavo. (Offsetting to endpapers from jacket.) Original cloth; printed dust jacket (a bit toned, small pale area above imprint on spine panel, perhaps from a label of some sort, some chipping at edges); custom box. *Provenance*: Pippen's Bookstore Baltimore (stamp to pastedown).

\$3,000-5,000





"A novel about the real American small town of today. Not horse-trading deacons and pink romance in sunbonnets, but farmlife telephones, Fords, land-deals, the movies, and trips to the metropolis or Los Angeles—and Respectability like a vast wall shutting out gaiety and wonder" (first issue dust jacket blurb).

313

LEWIS, Sinclair (1885-1951). *Main Street*. New York: Harcourt, Brace & Howe, 1920.

First edition in the exceptionally rare first issue jacket. Instead of the advance reviews found on the still uncommon second issue jacket, the first issue bears a blurb about *Main Street* focused on Carol Kennicott. The official publication day was October 23 but the first, glowing reviews had appeared already a few days before. "[Franklin Pierce] Adams had long been calling for the Great American Novel—'G.A.N.'—and *Main Street* was it." In his column on October 19, Lewis's novel received its baptism in public print: "For a prominent position on the all-American team we nominate Sinclair Lewis, author of 'Main Street,' a high achievement. Mr. Lewis's pictures of Gopher Prairie, one taken by Carol Kennicott and one by Bea Sorenson, is a fine piece of imaginative poetry, and his recording of the commonplace conversation is perfection of satirical reporting." And on October 20, the even more influential Heywood Broun, literary editor and sports writer for the New York *Tribune* devoted his column to it, calling *Main Street*, "almost disconcertingly good." See Richard Lingeman, "Sinclair Lewis Arrives," *New England Review*, Winter 2002. With reviews like these, it is no wonder that the dust jacket advertising the book was very quickly replaced to feature them. No examples of the first issue jacket appear in the auction records of RBH or ABPC; it is virtually unknown.

Octavo. Original blue cloth stamped in orange (few spots to endpapers, paper edges and first and last several pages), dust jacket by G.K. Stevens (folds and corners with some chipping, chips touching lettering on spine panel ends and lower panel, spine panel sunned, light toning/spotting); custom chemise and blue morocco gilt slipcase.

\$60,000-90,000

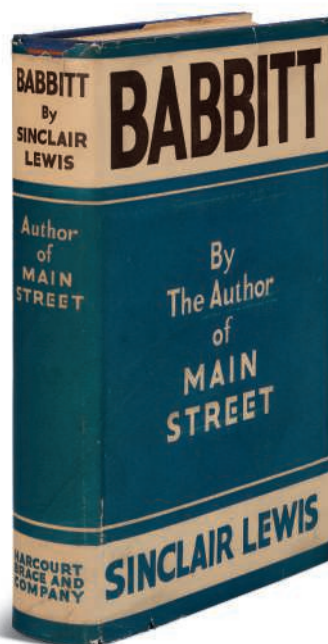
314

LEWIS, Sinclair (1885-1951). *Babbitt*. New York: Harcourt, Brace, 1922.

First edition, first state, a presentation copy. A lovely copy of Lewis's satire of middle class America. Together with *Main Street*, *Babbitt* paved the way for Lewis's 1930 Nobel Prize in Literature, and George Babbitt's surname would enter the lexicon, as synonymous with conformity, materialism, and a lack of imagination. This copy is inscribed "To Efram Zimbalist, with the hope that this book will help him in his work—at least commercially, Sinclair Lewis." With violinist and composer Zimbalist's leather bookplate.

Octavo. (Offsetting from bookplate to verso of front flap.) Original cloth; printed dust jacket (spine panel very faintly creased with a little light chipping at head and a touch of darkening); custom box. *Provenance*: Efram Zimbalist (bookplate, inscription) – Christie's East, 24 November 1998, lot 40.

\$4,000-6,000



315

LEWIS, Sinclair (1885-1951). Five first editions by Sinclair Lewis. New York: 1923-1947.

Five first editions, including a presentation copy, the signed, limited Arrowsmith, and a bright copy of Elmer Gantry in rare first binding state. Comprises: *Arrowsmith*. Harcourt, Brace, [1925]. **Limited edition, signed**, by the author, one of 500 large-paper copies signed. Quarter cloth, top edge gilt (lacking slipcase). * *Elmer Gantry*. New York: Harcourt, Brace, 1927. **Rare first issue**, with the title misprinted as "Elmer Cantry" on the cloth spine. (Text block cracked before title.) * *Dodsworth*. Harcourt, Brace, 1929. * *Cass Timberlane*. Random House, 1945. (Price-clipped.) * *Kingsblood Royal*. Random House, 1947. Octavo. **Presentation copy, inscribed and signed by the author** to his editor at Random House: "To Saxe Commins, the finest person to sweat & swear thru all of this—except for / Sinclair Lewis / with too much gratitude even to be expressed."

Together, five volumes. Octavo. Original cloth and dust jackets except as noted above. (A couple of ownership inscriptions, some toning, especially to 1940s editions); overall excellent condition.

\$1,500-2,500



(part lot)

316

LONDON, Jack (1876-1916). *The Call of the Wild*. New York: The Macmillan Co., 1903.

First edition of London's best-known work: a sharp copy in jacket. London's enduring adventure tale, set during the Klondike Gold Rush, is one of the greatest stories ever to be centered on a realistic animal; in this case the sled dog, Buck. "But especially [Buck] loved to run in the dim twilight of the summer midnights, listening to the subdued and sleepy murmurs of the forest, reading signs and sounds as a man may read a book, and seeking for the mysterious something that called—called, waking or sleeping, at all times, for him to come" (page 172). BAL 11876; *Peter Parley to Penrod*, p. 119; Sisson & Martens, p. 13ff.

Octavo. Illustrated by Philip Goodwin and Charles Livingston Bull, decorated by Charles Hooper; with full color plates, plated printed in blue, color chapter vignettes, etc. Original pictorial cloth, pictorial endpapers, pictorial dust jacket printed in green (spine ends chipped, small chip to top left corner of upper panel, a few light marks and some sunning). Custom morocco-backed slipcase.

\$4,000-6,000

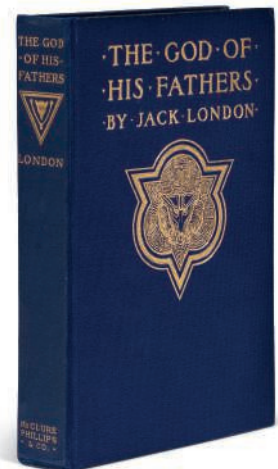
317

LONDON, Jack (1876-1916). *The God of His Father & Other Stories*. New York: McClure, Phillips & Company, 1901. [With:] *The Son of the Wolf*. New York: Houghton Mifflin, 1900. [And:] *The Sea-Wolf*. London: William Heinemann, 1904.

First edition, presentation copy, of London's second book; accompanied by the first edition of his first book, *The Son of Wolf*, and another classic adventure, *The Sea-Wolf*, in first English edition. Jack London's first two books are both collections of short stories of the Klondike. *The God of His Father* is inscribed "Dear Bert: — 'Ay, the God of my fathers.' Jack London." Herbert Heron was the founder of the Forest Theatre in Carmel, California, in 1910. He and London collaborated in writing a play titled *Gold*, based on London's short story "A Day's Lodging." The quote in the inscription refers to the end of the present book's title story, in answer to the question "Hast thou a god?" (p. 33). "Knowing no God," London boasted in 1899, "I have made of man my worship; and surely I have learned how vile he can be. But this only strengthens my regard ... How small he is, and how great he is!" (*Letters*, 30 March 1899, to Cloudesley Johns). In 1900 and 1901, London married his first wife and then ran for mayor of Oakland as the Socialist Labor Party candidate. Sisson & Martens p. 2, 4, and 19ff.

Together, 3 volumes. Octavo. Original pictorial cloth. (*God of His Fathers* with tender hinges but a fine copy; some rubbing with tips just showing on other two volumes). First two titles in custom boxes.

\$1,500-2,500



(part lot)

318

LONDON, Jack (1876-1916). *White Fang*. New York: The Macmillan Co., 1906.

The first edition in rare dust jacket, Falktoft copy. Complementary to *Call of the Wild*, *White Fang* tells the adventures of a wolf-dog hybrid in the frozen North who eventually returns to civilization. The title-page is a cancel and printed on wove paper, identified by Woodbridge and BAL as the second issue, but Merle Johnson stated that no copies with integral title-page have been located. Only three other copies in dust jacket are located in the auction records of ABPC for the past 40 years. Sisson & Martens, p. 29ff.

Octavo. Illustrated with color frontispiece and plates by Charles Livingston Bull. (Two fore-margins chipped where roughly opened.) Publishers' advertisements at end. Original pictorial cloth, dust jacket (reinforcements to verso of spine panel, lower flap, and along edges and folds). *Provenance*: Henrik Falktoft (his sale, Christie's East, 17 April 2001, lot 135).

\$10,000-15,000



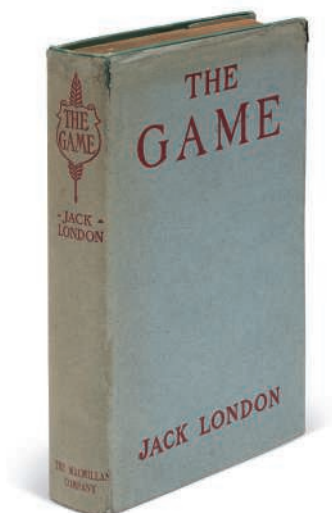
319

LONDON, Jack (1876-1916). *The Game*. New York: Macmillan, 1905. [With]: *The Abysmal Brute*. New York: The Century Co., 1913.

First editions in rare dust jackets. *The Game* is second issue, with magazine stamp on the copyright page (as are all copies surveyed by Sisson & Martens). Publisher's leaflet, advertising the present work and eight others, laid in. *The Game* is London's tale of prizefighting in the early days and one of London's favorites among his own novels. It is a brutal tale, drawing on London's experience as a sports reporter for the *Oakland Herald*. The striking front cover depicts Death cutting the thread of life, forming a "shield-like emblem" (Sisson & Martens). Accompanied by *The Abysmal Brute*, also a hard-knocks boxing tale. First state binding, in yellow and green. Sissons & Martens, p. 24ff and p. 69ff.

Together, 2 volumes. Octavo. Publisher's advertisements at end. *The Game*: Illustrated with color plates and with art nouveau decorations by Henry Hutt and T.C. Lawrence. Original pictorial cloth stamped in colors (light wear to tips), pictorial endpapers depicting allegorical prize fighters, top edge gilt, dust jacket (some sunning, mostly to spine panel and top edge, minor short fold tears and creasing to top edge). *Provenance*: Q. Wilder (contemporary ownership inscription to half title). *Abysmal Brute*: Illustrated with frontispiece after Gordon Grant. Original pictorial cloth stamped in colors (mild tanning and shelfwear to spine); pictorial dust jacket (minor edge-wear including some tiny ships to spine panel ends). Custom morocco-backed clamshell boxes.

\$4,000-6,000



(part lot)

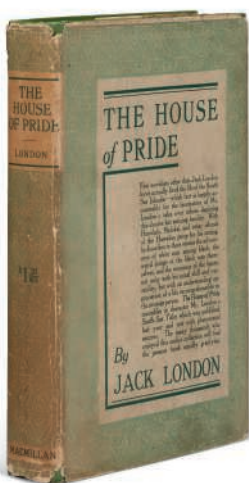
320

LONDON, Jack (1876-1916). *The House of Pride*. New York: Macmillan, 1912.

First edition in the scarce dust jacket. London's six stories of life in Hawaii that explore class and race tensions between the missionaries and Natives at the turn of the last century. Sisson & Martens p. 61 ff.

Octavo. Frontispiece after painting by Mac M. Pease. Publisher's advertisements. (Light toning.) Original pictorial cloth; dust jacket (folds rubbed with light chipping, spine panel and folds darkened, pale dampstain on lower panel). Custom morocco-backed clamshell box.

\$5,000-8,000



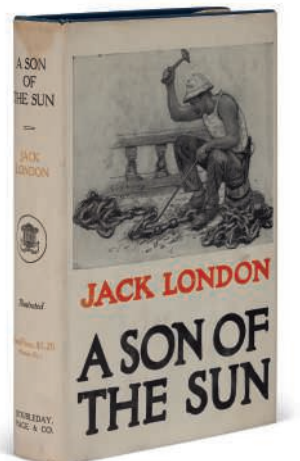
321

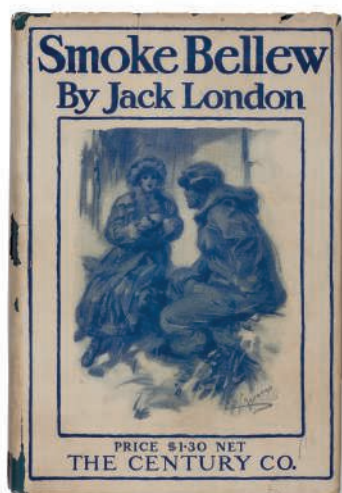
LONDON, Jack (1876-1916). *A Son of the Sun*. Garden City: Doubleday, Page, 1912.

First edition in a near fine jacket. This collection of stories all feature David Grief, the English businessman who came to the South Seas in search of his fortune. Scarce in dust jacket. Sisson & Martens, p. 63 ff.

Octavo. Illustrated by A.O. Fischer and C.W. Ashley with 4 plates. Original pictorial cloth stamped in colors (hint of rubbing to spine ends); pictorial dust jacket with illustration after Ashley (small stain to spine panel, light edge-wear). Custom morocco-backed box.

\$4,000-6,000





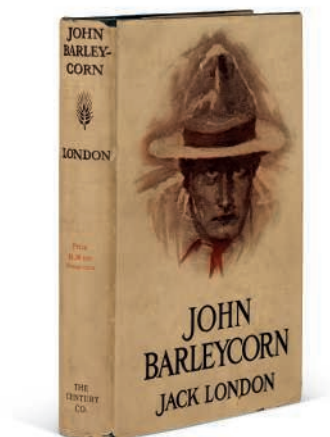
322

LONDON, Jack (1876-1916). *Smoke Bellew*. New York: The Century Co., 1912.

First edition in dust jacket. The main character, Christopher "Smoke" Bellew, is a successful San Francisco writer who catches gold fever and heads for the Klondike. No copies in just jacket appear in the auction records of ABPC since 1995. Sisson & Martens, p. 65ff.

Octavo. Illustrated by P.J. Monahan with eight plates, including frontispiece. Original pictorial cloth by Decorative Designers (touch of rubbing to spine ends and corners, some bubbling to cloth on spine); dust jacket (edges and folds chipped, chip at foot of spine panel affecting imprint, toning). Custom morocco-backed clamshell box.

\$4,000-6,000



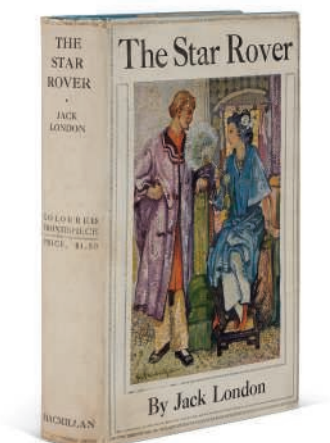
323

LONDON, Jack (1876-1916). *John Barleycorn*. New York: The Century Co., 1913.

Fine first edition in dust jacket. "Essentially autobiographical, Jack London's 1913 novel deals with the demons of alcohol that he fought most of his life. The name is taken from an old British folksong about alcohol. The story follows Jack from his early years as a sailor though his career as a successful writer. He describes the positive moments related to alcohol but also the despair brought by succumbing to its power" (Jack London State Historic Park checklist). First issue, with only one blank leaf at end rather than three. Sisson & Martens, p. 71ff.

Octavo. Illustrated by H.T. Dunn with 8 plates including frontispiece. Original cloth stamped in gilt and dust jacket (light soiling, a few small chips to corners and to lower spine panel fold). Custom chemise with morocco spine label.

\$1,500-2,500



324

LONDON, Jack (1876-1916). *The Star Rover*. New York: Macmillan, 1915.

First edition, scarce in dust jacket, of London's science fiction novel said to have inspired H.P. Lovecraft. *Star Rover* centers on the mystical experience of a San Quentin inmate in the pre-reform days when straitjackets were widely used as a torturous means of discipline. London based his depiction of straitjacket use at the prison on interviews with a former inmate. Sisson and Martens p. 83ff (illustrated on front cover).

Octavo. Color frontispiece after Jay Hambridge (lightly offset to title). Publishers' advertisements at end. Original pictorial cloth lettered in gilt; dust jacket repeating the frontispiece illustration (minor edge-wear and rubbing, a little reinforcement along foot of spine panel and upper flap fold. *Provenance:* Byron Roy Russell (bookplate). Custom chemise and full morocco slipcase.

\$1,500-2,500

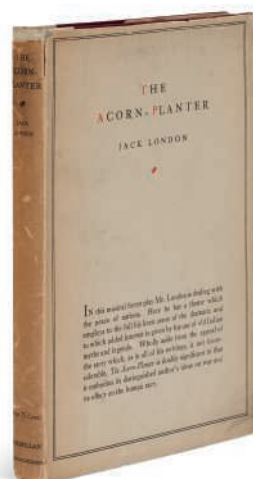
325

LONDON, Jack (1876-1916). *The Acorn-Planter. A California Forest Play*. New York: The Macmillan Co., 1916.

Fine first edition in the rare dust jacket. BAL binding "A" first with imprint and no dots on spine. "In this musical forest play Mr. London is dealing with the peace of nations" (dust jacket); it follows the story of a group of California Natives in their first interactions with white settlers. Only 1350 copies were printed.

Octavo. Original cloth lettered in white and black, top edge gilt, others uncut (mildest tanning to spine); dust jacket (spine panel darkened and chipped at ends, light wear to extremities, panels toned). Custom morocco-backed clamshell case.

\$3,000-5,000



326

LONDON, Jack (1876-1916). *The Turtles of Tasman*. New York: The Macmillan Co., 1916.

First edition in dust jacket of this collection stories. The title story is almost a novella and is followed by seven very different short stories. These include "Finis" and "The End of the Story," both classic Klondike tales of adventure, "The First Poet," a play set in the Neolithic, and "Told in the Drooling Ward," written from the perspective of a low level assistant.

Octavo. Publisher's ads and three blank leaves at end (toned page from bookmark). Original pictorial cloth; pictorial dust jacket repeating the cloth design, by "GH" (touch of rubbing to cloth, jacket tanned, light chipping to extremities and upper flap fold, a couple short closed tears at lower edge). Custom morocco-backed clamshell box. *Provenance*: James Nicolas Young (period Art Nouveau bookplate).

\$2,000-3,000



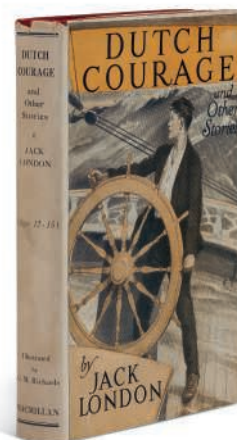
327

LONDON, Jack (1876-1916). *Jerry of the Islands*. * *On the Makalao Mat*. * *Dutch Courage*. New York: The Macmillan Co., 1917-1919-1922.

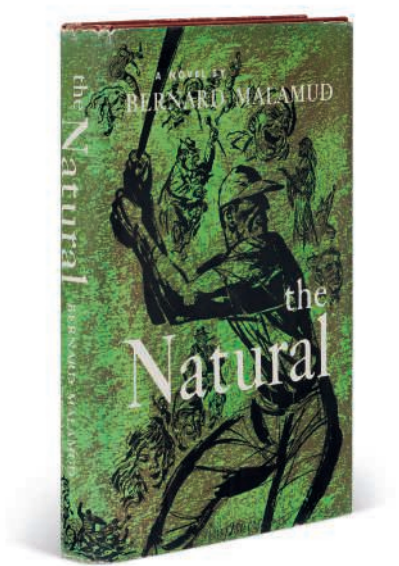
Three first editions in rare jackets, including the first story London wrote for publication: "Typhoon off the Coast of Japan", written when he was 17 years old to win a \$25 prize offered by the San Francisco Call. All three books are posthumously published and stories of adventure. *On the Makalao Mat* contains seven short stories set in Hawaii, including some of the last stories London wrote. By contrast, *Dutch Courage*, compiles London's stories spanning across his life that were not yet published in book form, variously set in the Klondike, Mexico, and Yosemite. *Jerry of the Islands* is told through the eyes of an Irish terrier in the South Pacific. This copy is price-clipped and has a new price, "\$1.50" pasted over on jacket flap and spine panel. Sisson and Martens pp. 93ff, 101ff, and 105ff.

Together, 3 volumes. Octavo. Various illustrated. Publishers' advertisements. Original pictorial cloth; pictorial dust jackets. Overall excellent condition (unobtrusive ownership markings, light shelf wear, jackets price-clipped, some restoration to jacket of *Jerry*, upper flap of *Dutch Courage* trimmed on the diagonal and with a small loss from tear). Each in custom morocco-backed clamshell cases.

\$5,000-8,000



(part lot)



328

328

MALAMUD, Bernard (1914-1986). *The Natural*. New York: Harcourt Brace and Company, 1952.

First edition, inscribed prior to publication: "For Malou and Dow / Cordially / Bern / July, 1952." *The Natural* was Malamud's debut novel, the story of baseball prodigy Roy Hobbs. In a fine dust jacket without the usual fading to the spine.

Octavo. Original red cloth (a little minor spotting at extremities); pictorial dust jacket (a little minor wear at spine panel ends and flap edges, small loss at fold of rear flap); custom box.

\$3,000-5,000

329

MANN, Thomas (1875-1955). *The Magic Mountain*. New York: Alfred A. Knopf, 1927.

First edition in English of the author's masterpiece, limited issue, number 120 of 200 copies printed on special paper and signed by Mann. It tells the story of Hans Castorp, whose three-week visit to his tubercular cousin in a sanatorium in the Swiss Alps turns into a seven-year stay, due to his failing health. Mann began writing *The Magic Mountain* in 1912 as a much shorter narrative in a humorous vein. When his work was interrupted by the First World War, "the intervening events led Mann to a major examination of human nature, European history and politics and to ponder the great questions surrounding life and death" (Felice Aull).

Two volumes, large octavo. Original quarter vellum over patterned boards (minor spotting to front board of volume 1); unprinted acetate dust jackets; publisher's slipcase.

\$1,000-2,000



329

330

MANN, Thomas, et al. Group of eleven first English or American editions important literature in translation. London, New York, etc: 1867-1991.

Includes first editions in English of Death in Venice, Buddenbrooks and The Tin Drum, and other works by German, Russian, French and Czech authors.

Comprises: TURGENEV, Ivan. *Fathers and Sons*. New York: Leypoldt & Holt, 1867. (Julius Gay ownership stamp to title and ffe, scattered spots). * MANN, Thomas. *Buddenbrooks*. New York: Knopf, 1924. Two volumes. * MANN, Thomas. *Death in Venice*. London: Martin Secker, [1928]. With publisher's 4-page prospectus loosely inserted. * DUMAS, Alexandre. *A Life's Ambition*. London: Stanley Paul & Company, 1924. * MALRAUX, Andre. *Man's Fate*. New York: Harrison Smith and Robert Haas, 1934. (Jacket price-clipped.) * SARTRE, Jean-Paul. *The Flies (Les Mouches)* and *In Camera (Huis Close)*. London: Hamish Hamilton, [1946]. * SARTRE, Jean-Paul. *Nausea*. [Norfolk, Conn.] New Directions, [1949]. A review copy, with publisher's slip loosely inserted. * SHOLOKHOV, Mikhail. *Harvest on the Don*. London: Putnam, 1960. (Price-clipped.) * GRASS, Gunter. *The Tin Drum*. New York: Pantheon Books, [1962]. (Price-clipped.) * SOLZHENITSYN, Alexander. *Cancer Ward*. London: The Bodley Head, [1968]. Two volumes. * KUNDERA, Milan. *Immortality*. New York: Grover Weidenfeld, 1991.

Together, 13 volumes. Octavo. Original cloth or boards; dust jackets except the 1867 Turgenev. (Condition varies, overall very good, some stray ownership and other marks, light shelfwear and fading.) First three titles in custom clamshell boxes.

\$1,200-1,800

331

MAUGHAM, William Somerset (1874-1965). *Of Human Bondage*. New York: George G. Doran, 1915.

A fine copy of the first edition, first issue, preceding the more common London edition. One of Maugham's most famous works, in which, he writes: "fact and fiction are inextricably mingled; the emotions are my own but not from my own life but from that of persons with whom I was intimate." Stott A21.

Octavo. Half-title. Publisher's original green cloth (minute rubbing); custom box.

\$800-1,200

332

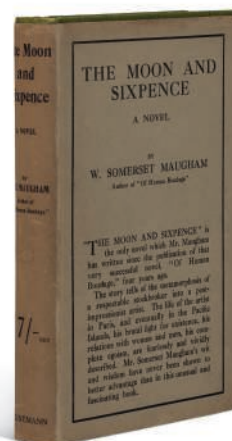
MAUGHAM, W. Somerset (1874-1965). *The Moon and Sixpence*. London: William Heinemann, 1919.

First edition, first issue, of Maugham's famous novel based on the life of the artist Paul Gauguin. Stott A22.

Octavo. 4-page advertisements bound at end (even toning as usual).

Original cloth and dust jacket; custom box.

\$2,000-4,000



332

333

MAUGHAM, W. Somerset (1874-1965). *Ashenden or the British Agent*. London: Heinemann, 1928.

First edition. "Maugham's *Ashenden* lifts the secret service sleuth high above the conventional conception of the spy-catcher" (*Queen's Quorum* 78).

Octavo. Publisher's original gilt lettered blue cloth, pictorial dust jacket (a few small chips to top edges, small closed tear at top of front fold); custom box.

\$4,000-6,000



333

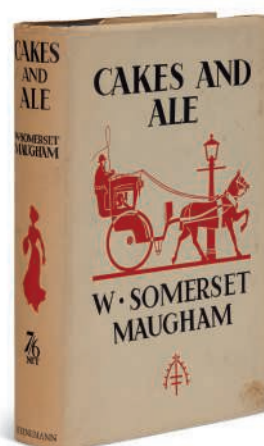
334

MAUGHAM, W. Somerset (1874-1965). *Cakes and Ale*. London: William Heinemann Ltd., 1930.

First edition, inscribed: "For Dwight Clark / by W Somerset Maugham August 21 1938" on half title. The second state, with error on page 147, line 14, corrected.

Octavo. Original cloth (minor bumps to corners); pictorial dust jacket (spine panel lightly toned, minor soiling, touch of edgewear); custom box.

\$2,000-3,000



334

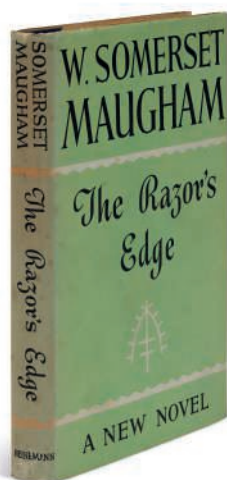
335

MAUGHAM, W. Somerset (1874-1965). *The Razor's Edge*. London: William Heinemann Ltd, 1941.

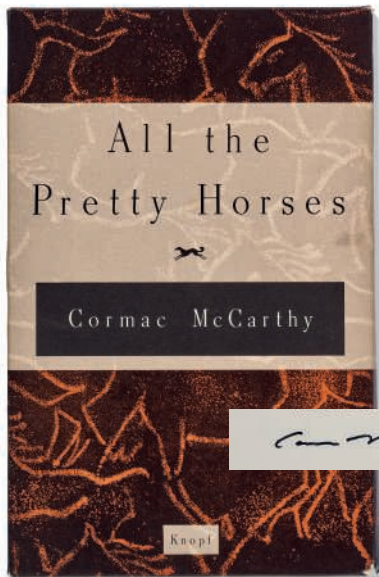
First English edition, inscribed under half title: "By W. Somerset Maugham / written at Paris - Tennessee - S.C. / for Alan with the author's love."

Octavo. Original blue cloth; printed dust jacket (spine a little faded, tear to foot of spine panel through publisher's imprint reinforced with tape to verso, short closed tear to rear panel); custom box.

\$3,000-6,000



335



336

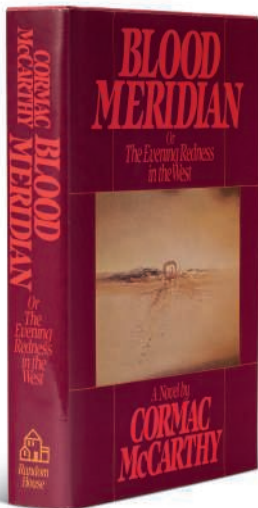
MCCARTHY, Cormac (b.1933). [*Border Trilogy*.] New York: Random House, 1985-1998.

First editions and an advance ready copy, all signed by the author.

Comprises: *The Crossing*. New York: Alfred A. Knopf, 1994. First edition, one of a thousand copies, signed by the author on a tipped in page. * *Cities of the Plain*. New York: Alfred A. Knopf, 1998. First edition, one of a thousand copies signed by the author on a tipped in page. * *All the Pretty Horses*. New York: Alfred A. Knopf, 1992. Advance reading copy, signed by the author.

Together, three volumes. Octavo. First two vols: original cloth-backed boards; dust jackets. *All the Pretty Horses*: pictorial wrappers; publisher's box (lightly rubbed at edges). All together in custom box.

\$2,000-3,000



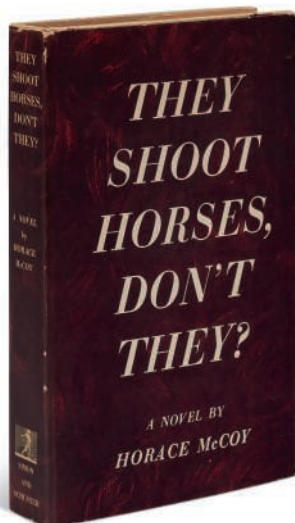
337

MCCARTHY, Cormac (b. 1933). *Blood Meridian or The Evening Redness in the West*. New York: Random House, [1985].

Very fine first edition of "the western to end all westerns," in the opinion of David Foster Wallace.

Octavo. Original red half cloth and boards, spine gilt-lettered (pencil erasures to front free endpaper); dust jacket designed by Richard Adelson with illustration after Salvador Dali and author portrait. Custom clamshell box.

\$1,000-1,500



338

MCCOY, Horace (1897-1955). *They Shoot Horses, Don't They?* New York: Simon and Schuster, 1935.

A fine copy of McCoy's best-known novel. Like Raymond Chandler and Dashiell Hammett, he was a protégé of *Black Mask* editor Joe Shaw, though he resisted being pigeon-holed as "hard-boiled." The grim Depression-era story of dance marathons and murders was made into a film of the same name in 1969 starring Jane Fonda and directed by Sydney Pollack. Publisher's comment card loosely inserted.

Octavo. Original cloth; dust jacket (very minor rubbing to extremities, hint of darkening to spine panel); custom box.

\$1,500-2,500



339

339

McCULLERS, Carson (1917-1967). *The Heart is a Lonely Hunter*. Boston: Houghton Mifflin, 1940.

First edition. A lovely copy of the author's first book, which took its title from "The Lonely Hunter" by the Scottish poet William Sharp, who used the pseudonym "Fiona MacLeod." "Deep in the heart of Summer, sweet is life to me still, But my heart is a lonely hunter that hunts on a lonely hill."

Octavo. Original cloth (front hinge starting); printed dust jacket (minor rubbing and edgewear); custom box.

\$700-1,200

340

MCMURTRY, Larry (1936-2021). Five first editions by Larry McMurtry, including signed copies and one inscribed. New York: 1961-1985.

Including McMurtry's first book, a fine inscribed copy of his scarce second book, and his best-loved novels. Comprises: *Horseman, Pass By*. Harper and Brothers: [1961]. * *Leaving Cheyenne*. Harper and Brothers, [1963]. PRESENTATION COPY, signed and inscribed on the front free endpaper: "For Patrick—The one all Romantics like. / Best / Larry McMurtry." * *The Last Picture Show*. Dial Press, [1966]. Signed (illegibly) on front free endpaper. * *Terms of Endearment*. Simon and Schuster, [1975]. * *Lonesome Dove*. Simon and Schuster, [1985].

Together, five volumes. Octavo. Original cloth; dust jackets (second book with sticker shadow on price, third book price-clipped, shelfwear and a stray mark to last work). Condition varies, overall about fine. First three titles in custom cloth and morocco boxes.

\$2,000-3,000



340

341

MENCKEN, H.L. (1880-1956). *A Little Book in C Major*. New York: John Lane Company, 1916.

First edition, in the rare dust jacket, of Mencken's collection of witty, ascerbic epigrams. ABPC only records four copies of this title, none in the dust jacket.

Octavo. Original cloth; printed dust jacket (spine panel toned; minor separation along flap folds, a little chipping to head of spine panel); custom box.

\$800-1,200

342

MILLAY, Edna St Vincent (1892-1950). *Renascence*. New York: Mitchell Kennerley, 1917.

A beautiful copy of the first edition, first issue, on Glaslan watermarked paper, in the scarce dust jacket.

Octavo. Original cloth; short printed dust-jacket; custom box.

\$800-1,200



343 (detail)



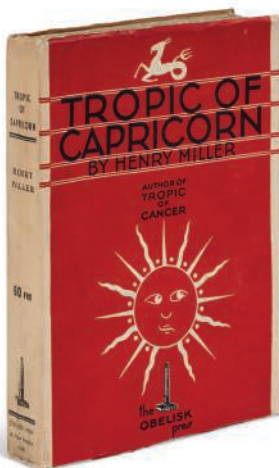
343

MILLER, Henry (1891-1980). *Tropic of Cancer*. Paris: Obelisk Press, 1934.

First edition of Miller's eroto-biographical masterpiece, with original prospectus. First published by the infamous Obelisk Press and with a preface by Anaïs Nin, the novel was banned in the United States until the landmark obscenity trial following the publication of the Grove Press edition in 1961, overruling various state decisions condemning the book. One state Supreme Court Justice described it as "a cesspool, an open sewer, a pit of putrefaction." It went on to be a major influence on the Beat Generation and the swinging 60s. Shifreen and Jackson A9a and A8a (prospectus).

Octavo. Original pictorial wrappers after a design by Maurice J. Kahane, acetate chemise, printer's prospectus laid in (repairs to head and foot of spine); custom chemise and slipcase.

\$10,000-15,000



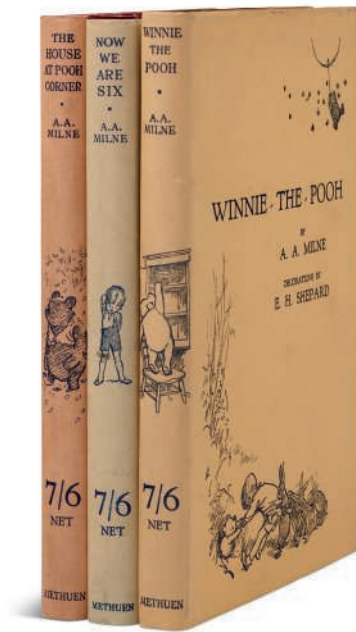
344

MILLER, Henry (1891-1980). *Tropic of Capricorn*. Paris: Obelisk Press, [1939].

First edition of Miller's banned semi-autobiographical novel. Conceived as a prequel to his earlier *Tropic of Cancer*, this novel's sexually explicit passages likewise earned it a ban in the United States until 1961. Copies had to be smuggled into the US and were often seized by customs. Shifreen & Jackson A21b.

Octavo. Yellow errata slip tipped in. Original red and white printed wrappers without printed flaps, unopened; custom chemise and slipcase.

\$1,500-2,500



345

345

MILNE, A.A. (1882-1965). *Winnie-the-Pooh*. 1926. * *Now We Are Six*. 1927. * *The House at Pooh Corner*. 1928. London: Methuen & Co.

Three very fine first edition Winnie-the-Pooh books, in uniformly handsome dust jackets.

Together, 3 volumes. Octavo. Illustrated by E.H. Shepard. Original green, red and salmon cloth respectively, pictorially stamped in gilt, pictorial endpapers (some light toning to gutters, a very few scattered spots to paper edges), top edges gilt; dust jackets printed in dark blue (a touch of very mild sunning to spine panels). Housed together in red morocco backed clamshell case.

\$3,000-5,000

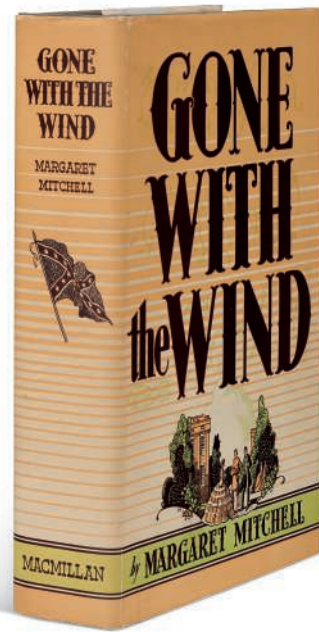
346

MITCHELL, Margaret (1900-1949). *Gone with the Wind*. New York: Macmillan, 1936.

First edition, first printing, in first issue dust jacket of the Civil War-era saga of Scarlett O'Hara and Rhett Butler. It won the National Book Award in 1936 and Pulitzer Prize for fiction in 1937. It was Mitchell's only novel.

Octavo. Original cloth; pictorial dust jacket (minor slight edgewear, short closed tear to front panel); custom box.

\$5,000-8,000



346

347

MODERN LITERATURE. Group of 13 first or first English editions. London and other places: 1901-1983.

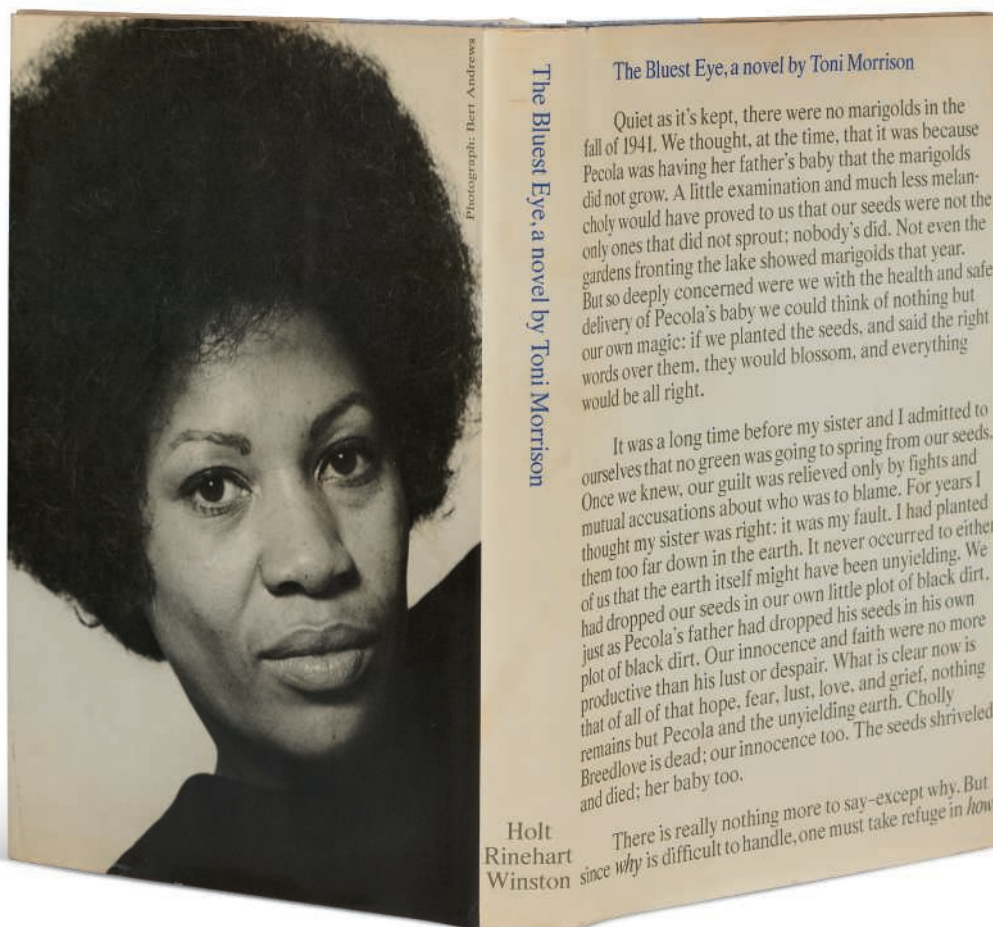
Twentieth-century literature in English including works by Conrad, Sean O'Casey, V.S. Naipaul; several limited editions and signed copies.

Comprises: CONRAD, Joseph. *Typhoon*. William Heinemann, 1903. Original cloth. * BUTLER, Samuel. *The Way of All Flesh*. Grant Richards, 1903. *Provenance*: A.B. Walkley, drama critic at the *Times* (ownership signature). Original cloth. * HUDSON, W. R. *Green Mansions*. Duckworth, 1904. * KIPLING, Rudyard. *Collected Verse*. London: Hodder & Stoughton, 1912. Quarto. Original vellum. **Limited edition**, one of 500 copies on handmade paper. (Vellum bowing, ribbons torn.) * SACKVILLE, Margaret. *Poems*. London: 1923. **Signed, limited edition**, no. 10 of 50 copies. * HARRIS, Frank. *My Life*. Paris and Nice: privately printed, 1922-1927. 3 volumes. Original cloth (spine ends chipped). * O'CASEY, Sean. *Two Plays: Juno and the Paycock, The Shadow of a Gunman*. Macmillan, 1925.

Presentation copy, inscribed and signed by the author: "To Adelaide Barrington, fair daughter of Venus, on the occasion of her twenty-first birthday, 1925, from Sean O'Casey." Original cloth-backed boards, paper spine label. * SITWELL, Edith. *The Collected Poems*. London: Duckworth, 1930. * PATON, Alan. *Cry, the Beloved Country*. Jonathan Cape, 1948. (Jacket price-clipped.) * NAIPAUL, V.S. *A House for Mr Biswas*. London: Andre Deutsch, [1961]. **A fine, review copy**, with the publisher's slip laid in. * FOWLES, John. *The Magus*. Boston: Little, Brown, 1965. * FOWLES, John. *Daniel Martin*. Jonathan Cape, [1977]. **Signed**. * DONLEAVY, J. P. *Leila*. Franklin Library, 1983. **Signed**, limited first edition.

Together, 15 volumes. Octavo and quarto. Original cloth or boards and dust jackets except as noted. (Condition varies, majority in near fine condition.)

\$2,000-3,000



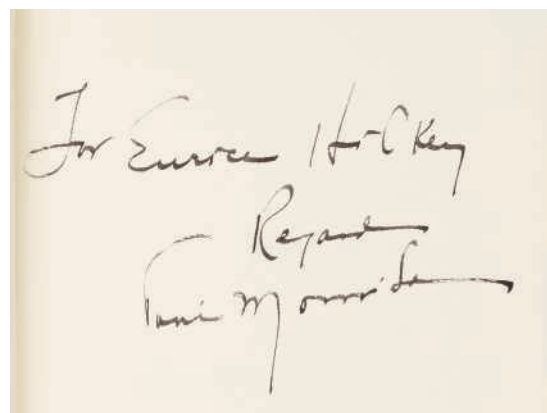
348

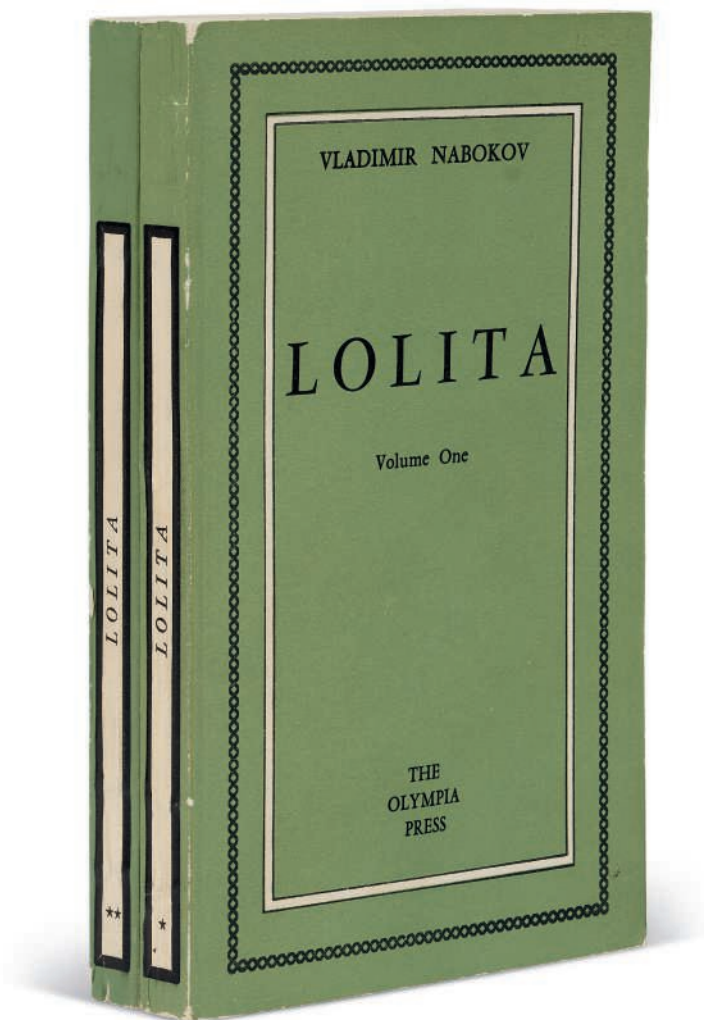
MORRISON, Toni (1931-2019). *The Bluest Eye*. New York: Holt, Rinehart & Winston, 1970.

Presentation copy, first edition of the author's first book, signed and inscribed on the half-title: "for Eunice Hickey / Regards / Toni Morrison." Morrison's sensational debut novel warranted great critical acclaim, but it was not until her third novel that she became a steady best-seller and fine copies of her first book are rare. To quote the jacket flap, "This is a love story—but there isn't much love in it."

Octavo. Original quarter cloth over boards (touch of sunning); dust jacket with author photo (light toning to jacket, slightly more pronounced on front flap); custom quarter morocco box. *Provenance*: Eunice Hickey (inscription).

\$3,000-5,000





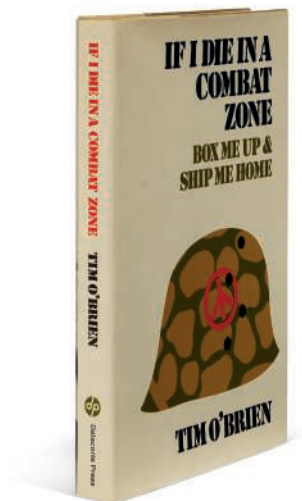
349

NABOKOV, Vladimir Vladimirovich (1899-1977). *Lolita*. Paris: The Olympia Press, 1955.

First edition, first printing. Nabokov's still-controversial masterpiece was rejected by several American and British publishers, before being accepted by Maurice Girodias and his Paris-based Olympia Press. Upon publication, Nabokov defended his "serious work of art" to friends and publishers: "I know *Lolita* is my best book so far." In his 1957 essay reflecting on the novel in the *Anchor Review*, he wrote that the "initial shiver of inspiration was somehow prompted by a newspaper story about an ape in the Jardin des Plantes, who, after months of coaxing by a scientist, produced the first drawing ever charcoaled by an animal: this sketch showed the bars of the poor creature's cage." The British Home Office ordered all copies entering the UK to be seized, and lobbied the French government so that, surprisingly, *Lolita* was also banned in France for nearly two years. *Lolita* was not published in the U.S. and the U.K. until 1959. This is the repriced issue of the first printing. Juliar A28.1.1, issue b.

Two volumes, octavo. Original green printed wrappers, with "Francs : 900" printed on vol 1 and "NEW PRICE" sticker on vol 2 (light wear at spine and panel edges); custom box.

\$6,000-8,000



350

O'BRIEN, Tim (b.1946). *If I Die in a Combat Zone*. New York: Delacorte Press/ Seymour Lawrence, 1973.

First edition of O'Brien's scarce first book, inscribed "To Peter Jordan, Best Wishes, Tim O'Brien, 23 April 1989." A fine copy.

Octavo. Original cloth-backed boards; pictorial dust jacket; custom box.
Provenance: Peter Jordan (inscription).

\$700-1,200



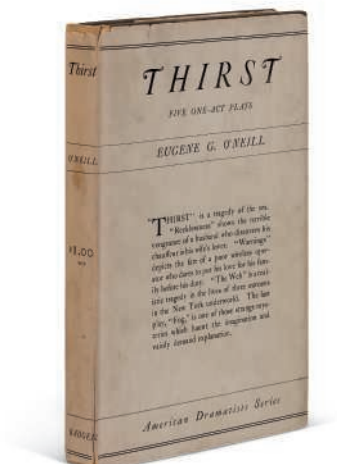
351

O'HARA, John (1905-1970). *Appointment in Samarra*. New York: Harcourt Brace, [1934].

First edition, a fine copy in the first issue dust jacket. O'Hara's famous first book details the three-day disintegration of Julian English in the fictional Gibbstown, Pennsylvania. Publisher's presentation with bookplate of Elmer Adler, founder of the Pynson Printers. Acknowledgements slip tipped in before dedication page. "Recent Fiction" featured on rear panel of dust jacket.

Octavo. Original cloth; pictorial dust jacket (a little rubbing and wear at extremities, a few barely discernible minor nicks); custom box.

\$800-1,200



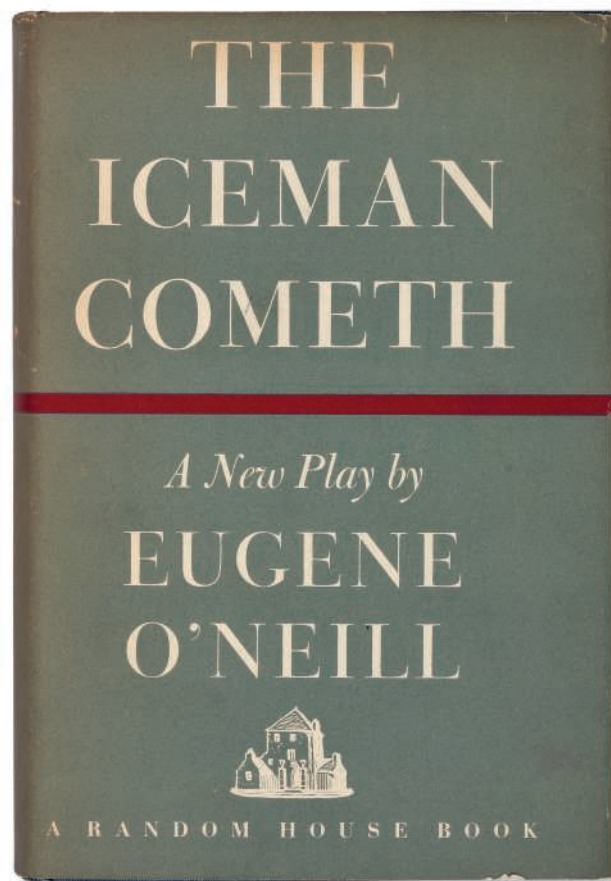
352

O'Neill, Eugene (1888-1953). *Thirst and other Plays*. Boston: The Gorham Press, 1914.

First edition of O'Neill's first book, in the scarce dust jacket.

Octavo. Publisher's boards; printed dust jacket (some soiling, front panel separating along spine panel fold, minor chipping to head of spine); custom box.

\$800-1,200



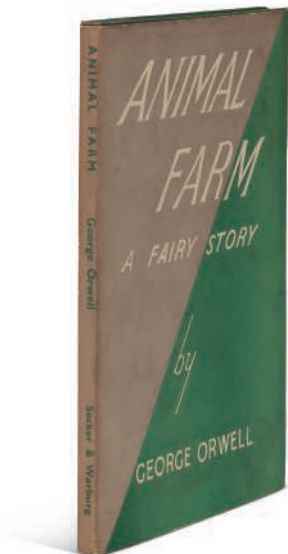
353

O'NEILL, Eugene. (188-1953). *The Iceman Cometh*. New York: Random House, 1946.

First edition, inscribed by the author. O'Neill had received the Nobel Prize for literature in 1936 and he planned, over the next decade, to work on a nine-play series depicting American history through two centuries of one family's struggles. Only two plays of this series survive, but O'Neill also wrote three of his greatest – and most autobiographical – works during this period: *The Iceman Cometh*, the first of these, restored O'Neill to Broadway. The other two are *Long Day's Journey into Night* and *A Moon for the Misbegotten*. The present is inscribed in O'Neill's shaky hand in the year of publication: "To Marvin Roth, with all good wishes / Eugene O'Neill Oct / 46."

Octavo. Original cloth; printed dust jacket (minor toning and a few small nicks to spine panel, a couple short closed tears); custom box.

\$8,000-12,000



354

354

ORWELL, George (1903-1950). *Animal Farm. A Fairy Story*. London: Secker & Warburg, 1945.

A fine copy of the first edition of arguably the most powerful satirical novel of the 20th century. *Animal Farm* sprang from Orwell's personal experience of the Soviet communists during the Spanish Civil War. Although written swiftly between November 1943 and February 1944, *Animal Farm* was not published until 1945. Orwell initially offered the work to Victor Gollancz, to whom he was contracted, but—as Orwell had predicted—Gollancz rejected it on political grounds because it was perceived as too overt a criticism of Britain's Soviet Allies and did not accord with Gollancz's personal pro-Soviet sympathies. Several other publishers rejected the book, including Jonathan Cape and Faber and Faber, before it was accepted by Secker and Warburg. Fenwick A.10a.

Octavo. Original cloth; printed dust jacket (spine and rear panel very lightly toned; spine panel slightly off center); matching custom box by Chelsea bindery.

\$3,000-5,000

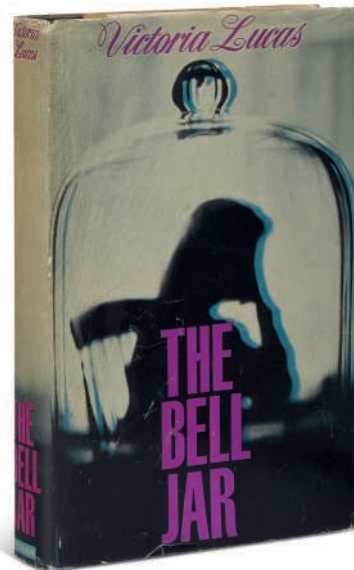
355

[PLATH, Sylvia as:] LUCAS, Victoria (1932-1963). *The Bell Jar*. London: Heinemann, 1963.

First edition of Plath's thinly veiled autobiography published in England pseudonymously a month before her February 1963 death. Plath had returned to London with her two young children during the brutally cold winter of 1962, renting a flat at 23 Fitzroy Road (an address once inhabited by William Butler Yeats). Though that autumn had been a period of intense activity as she produced the poems that would comprise *Ariel*, depression nonetheless overtook her. *The Bell Jar*, her only novel, did not appear under her own name until 1967 and, in accordance with the wishes of her mother and Ted Hughes, was not published in the United States until 1971.

Octavo. Original cloth; pictorial dust-jacket (very minor rubbing to extremities); custom box.

\$3,000-5,000



355

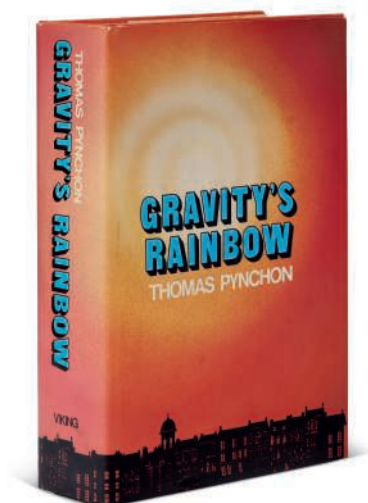
356

PYNCHON, Thomas (b. 1937). *Gravity's Rainbow*. New York: Viking, 1973.

First edition of this influential novel, winner of the National Book Award and the William Dean Howell Medal.

Octavo. Original cloth; pictorial dust jacket (spine panel slightly faded, minor edgewear with a couple minor short closed tears); custom box.

\$700-1,200



356

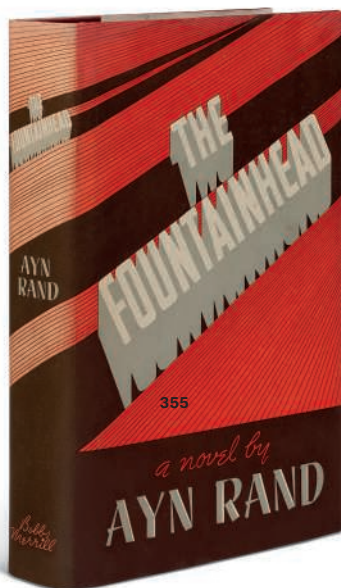
357

RAND, Ayn (1905-1982). *We the Living*. New York: Macmillan, 1936.

First edition of Rand's debut novel set in Soviet Russia. She would later state that it was as close to an auto-biography as she would ever write. A lovely copy.

Octavo. Original cloth; pictorial dust jacket (crease to spine panel, some general rubbing and edgewear with a few small chips or tears, lower corner of front flap clipped); custom box.

\$3,000-5,000



357

358

RAND, Ayn (1905-1982). *The Fountainhead*. Indianapolis: Bobbs Merrill, 1943.

First edition, first printing in first binding and first state dust jacket.
A superb copy. Jacket priced at \$3.00 with Bobbs-Merrill Books on rear panel. Rand's classic novel was rejected by several publishers before being accepted by Bobbs Merrill. It would become her first major literary success.

Octavo. Original red cloth; pictorial dust jacket (a little fading to spine panel, minor soiling to rear panel); custom box.

\$4,000-6,000

358

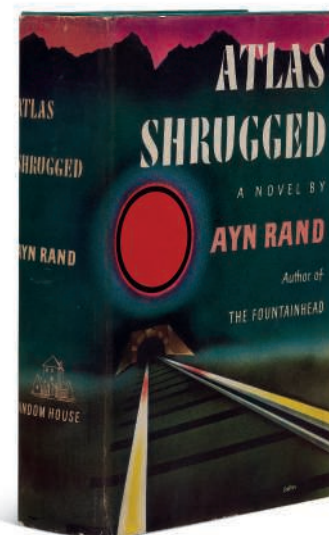
359

RAND, Ayn (1905-1982). *Atlas Shrugged*. New York: Random House, 1957.

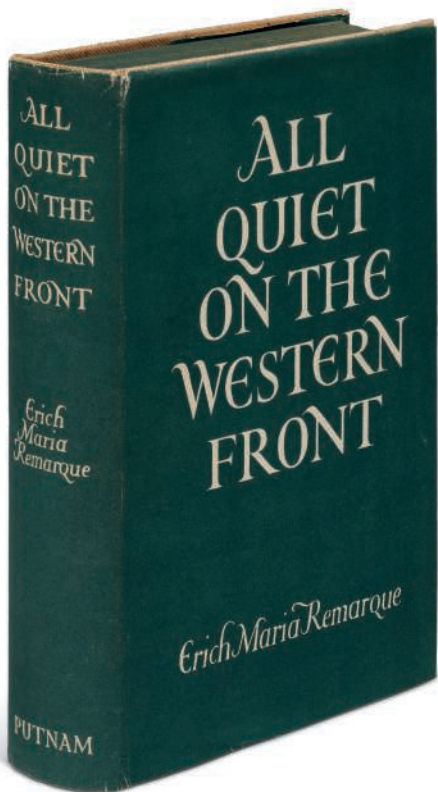
First edition, in first state dust-jacket, with "10/57" at the bottom of the front flap. A bright copy of Rand's fourth and last novel, her magnum opus depicting a dystopian United States and advocating her Objectivist philosophy.

Octavo. Original cloth; pictorial dust jacket (faint dampstain to jacket verso, minor rubbing to spine panel ends, small chip at rear fold); custom box.

\$3,000-5,000



359



360

REMARQUE, Erich Maria (1898-1970). *All Quiet on the Western Front*. Translated from German into English by A.W. Wheen. London: G.P. Putnam's Sons, 1929.

First edition in English of one of the most important war novels of the 20th-century. Originally serialized in the German newspaper *Vossische Zeitung*, the novel describes the enormous physical and mental stresses of the First World War and its aftermath. This book, and its sequel *The Road Back* (1930), were among the books banned and burned in Nazi Germany. This edition of the English translation preceded the U.S. edition.

Octavo. Original cloth; printed dust jacket (slightest edgewear at extremities, a couple very short closed tears at edges); custom box.

\$1,500-2,500



361

ROTH, Henry (1906-1995). *Call It Sleep*. New York: Robert Ballou, 1934.

First edition of the author's first book, a strong candidate for the greatest Jewish-American novel. This is a review copy, with a gelatin silver print portrait photograph of the author laid in, "by Terry", and two typed circulars issued by the publisher to promote the book. The fine condition of this review copy is a symptom of the book's fate. Although critically acclaimed and of great influence in later decades, *Call It Sleep* was not a commercial success and Henry Roth did not publish another book for 60 years. The striking wrap-around dust jacket design is by the muralist Stuyvesant Van Veen (1910-1988) and complements the black top edge. "Ballou Black -Top Books are Good Books" (dust jacket flap).

Octavo. (Closed edge-tear to half-title.) Original cloth (spine faded); pictorial dust jacket by Stuyvesant Van Veen (light wear to extremities); custom full morocco box.

\$8,000-12,000



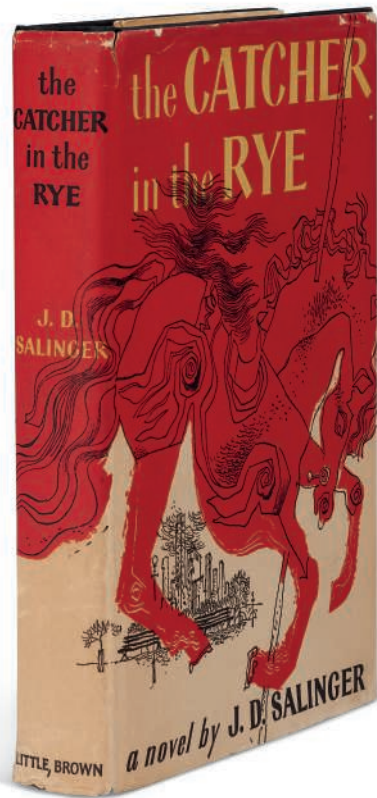
362

RUNYON, Damon (1880-1946). *Guys & Dolls*. New York: Frederick A. Stokes, 1931.

A bright, clean copy of the first edition of Runyon's best-known work, a collection of stories set amid gamblers, bookies, showgirls, and other denizens of Broadway.

Octavo. Original cloth; pictorial dust jacket (neat restorations to spine panel ends and creases); custom box.

\$10,000-15,000



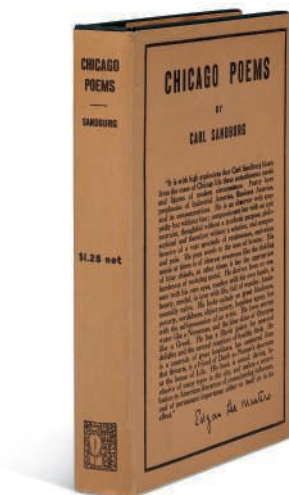
363

SALINGER, J.D. (1919-2010). *Catcher in the Rye*. Boston: Little, Brown, and Co., 1951.

First edition of the author's first book in the first issue dust jacket, with Lotte Jacobi's portrait on the rear panel.

Octavo. Original cloth (a little rubbing); dust jacket (a little wear to extremities, a couple small chips to upper margin, minor toning to spine panel); custom box.

\$4,000-6,000



364

SANDBURG, Carl (1878-1967). *Chicago Poems*. New York: Henry Holt, 1916.

A fine copy of the first edition, first issue, with ads dated 3'16".

Sandburg's first published book, preceded by two privately printed pamphlets. Uncommon in dust jacket; the last copy recorded in ABPC sold in 2002.

Octavo. Original cloth; printed dust jacket; custom box.

\$1,500-2,500

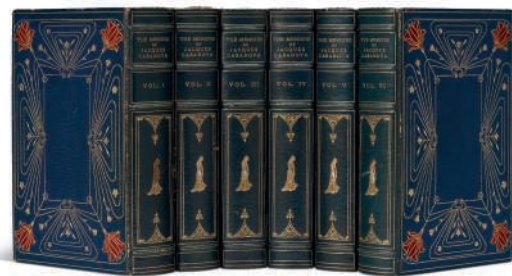
365

SETS AND BINDINGS. Twenty volumes of literature in early 20th century leather bindings, including fine press editions and illustrated works.

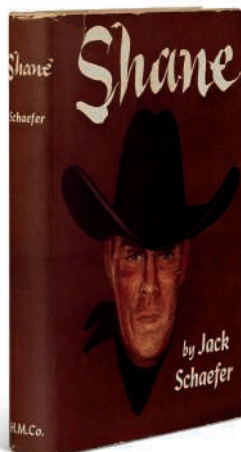
Handsome set of literature, including fine press editions and illustrated works. Comprises: [BARHAM, Richard Harris.] *The Ingoldsby Legends* [-Second and -Third Series]. London: Richard Bentley, 1840-1847. First editions. 3 volumes. Polished calf gilt, morocco spine labels. * MACHEN, Arthur, trans. *The Memoirs of Jacques Casanova*. Privately printed, n.d. [1920s.] 1 of 500 sets. 6 volumes. Contemporary teal morocco extra, opalescent inlay to represent bare flesh on the spine, red morocco floral inlay on both covers, morocco and silk doublures (touches of wear to joints and extremities). * SHAKESPEARE, William. *The Works*. New York: Nonesuch Press: 1929-1933. 7 volumes. Publisher's morocco gilt (spines and edges unevenly darkened, wear to joints). * *The Most Delectable Nights of Straparola*. Paris: Charles Carrington, 1906. 2 volumes. Red half morocco, spines gilt (light wear to tips). Original printed wrappers bound in. * RACKHAM, Arthur, illustrator. IBSEN, Henrik. *Peer Gynt*. London: Harrap, [1936]. Polished teal calf gilt (joints worn). * RACKHAM, Arthur, illustrator. *The Arthur Rackham Fairy Book*. London: Harrap, [1933]. Navy morocco gilt.

Together, 20 volumes. Various sizes. (Condition varies, details above.)

\$1,000-1,500



(part lot)



366

SCHAEFER, Jack (1907-1991). *Shane*. Boston: Houghton Mifflin, 1949.

First edition of the author's first book. A lovely copy. *Shane* was Schaefer's best-known Western novel, the story of a gunman who tried, and failed, to retire.

Octavo. (Light foxing to top edge.) Original cloth; pictorial dust jacket (very light rubbing to spine panel ends and extremities, a couple short closed tears at edges); custom box.

\$1,000-1,500

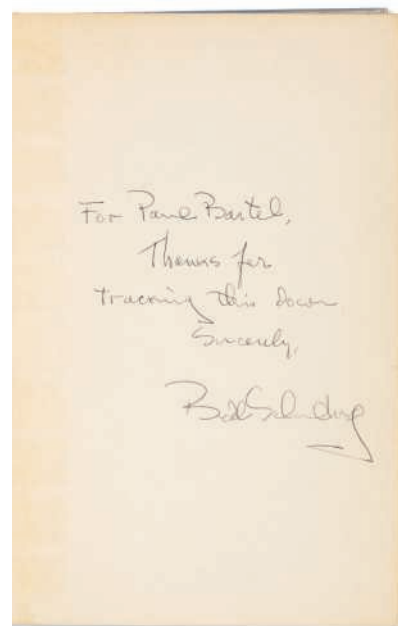
367

SCHULBERG, Budd (1914-2009). *What Makes Sammy Run?* New York: Random House, 1941.

First edition of the author's first book, inscribed to director and actor Paul Bartel. "For Paul Bartel, Thanks for tracking this down. Sincerely, Budd Schulberg." Schulberg would be best known for this, his debut novel, as well as his screenplays – he won an Academy Award for *On the Waterfront* (1954).

Octavo. Original cloth (spine a touch faded); pictorial dust jacket (some restoration to spine panel ends, panel edges, and flap folds, with a few letters in spine title a little touched up); custom box.

\$2,000-3,000



368

SHAW, George Bernard (1856-1950). *The Complete Plays of Bernard Shaw*. London: Constable and Co, 1931.

Plays of the controversial Irish playwright Bernard Shaw in an attractive Cosway-style portrait binding.

Quarto (246 x 167mm). Cosway-style green morocco gilt by Bayntun-Riviere, edges gilt, inset portrait of Shaw on front board, green silk doublures; slipcase.

\$700-900

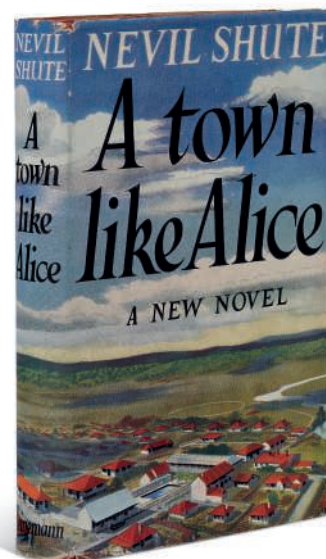
369

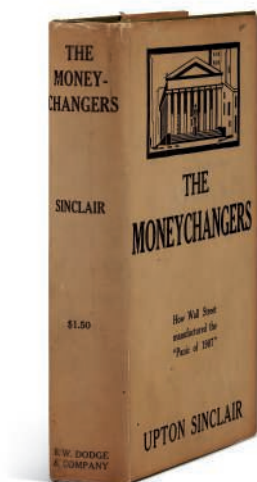
SHUTE, Nevil (1899-1960). *A Town Like Alice*. London: William Heinemann, 1950.

First edition, a presentation copy, of Shute's 1950 novel set in Australia. It is inscribed: "Elisabeth Pring / from / Nevil Schute Norway / June 1950."

Octavo. Original cloth; pictorial dust jacket (minor rubbing and edgewear, short closed tear to rear panel); custom box.

\$800-1,200





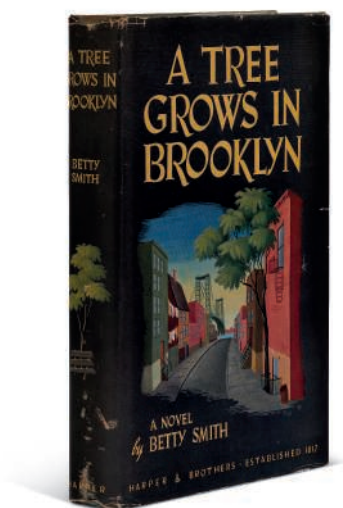
370

SINCLAIR, Upton (1878-1968). *The Moneychangers*. New York: B.W. Dodge & Company, 1908.

First edition of Sinclair's barely fictionalized account of the Financial Panic of 1907.

Octavo. Original cloth; dust jacket (some soiling overall, some minor rubbing and edgewear); custom box.

\$800-1,200



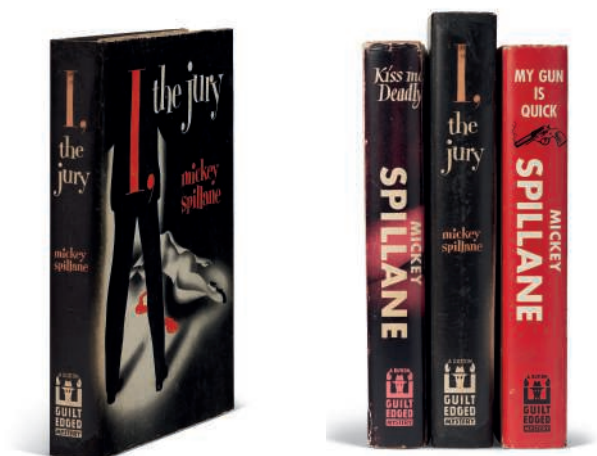
371

SMITH, Betty (1896-1972). *A Tree Grows in Brooklyn*. New York: Harper & Brothers Publishers, 1943.

First edition of Smith's classic coming-of-age novel of young Francie Nolan growing up in Williamsburg, Brooklyn. A lovely copy.

Octavo. Original cloth (a little faded at head of spine); pictorial dust jacket (spine panel bears wear to ends and a few nicks to surface, closed tear at front fold); custom box.

\$1,000-2,000



372

SPILLANE, Mickey (1918-2006). *I, The Jury*. * *My Gun is Quick*. * *Kiss me, Deadly*. New York: E.P. Dutton & Co., 1947, 1950 & 1952.

Three first edition Mike Hammer mysteries, including Spillane's first book. *I, The Jury* was Spillane's first novel and the first appearance of Mike Hammer. Legendarily written in six days, this work is a frenetic, violent romp that proved immensely profitable despite critical disapprobation. Mike Hammer executes bloodbath justice for the murder of his best friend. All three works were adapted into film noir, most notably *Kiss me, Deadly*, produced and directed by Robert Aldrich.

Together, three volumes. Octavo. (First title with bookplate, endleaves toned.) Original cloth; pictorial dust jackets (light shelfwear, last title rubbed at folds and edges). Custom uniform clamshell cases with morocco spine labels.

\$1,200-1,800



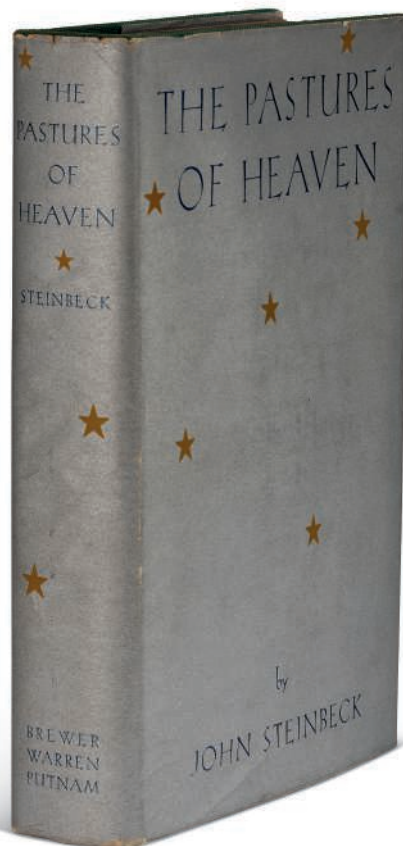
373

STEINBECK, John (1902-1968). *The Cup of Gold*. New York: Robert M. McBride & Company, 1929.

First edition, first issue, of Steinbeck's first novel, written at the age of 29. A work of historical fiction, it follows the career of privateer Henry Morgan (1635?-1688). The swashbuckling tale was influenced by Steinbeck's reverence for Malory's *Le Morte d'Arthur*. Goldstone & Payne A1a.

Octavo. Original bright yellow cloth with top edge stained dark blue; pictorial dust jacket (a little reinforcement to verso, some fading to spine panel, some rubbing and edgewear to head of spine panel and upper edge of front panel); custom box.

\$8,000-12,000



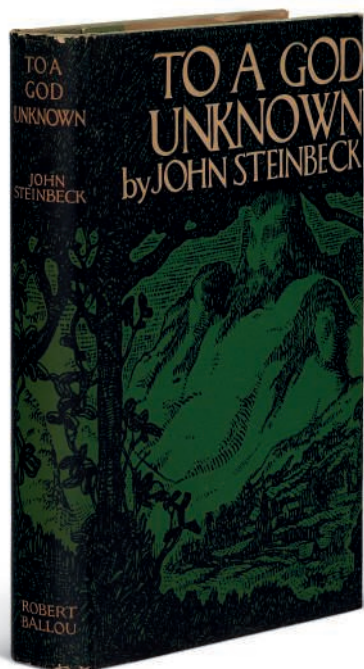
374

STEINBECK, John (1902-1968). *Pastures of Heaven*. New York: Brewer, Warren, and Putnam, 1932.

First edition, first issue, of Steinbeck's second novel. 2500 copies were printed, and while *Pastures* was well-received critically, sales were disappointing. Only 650 copies were sold by Brewer, Warren, and Putnam before the remaining stock went to Robert Ballou. Goldstone & Payne A2.

Octavo. Original gilt-stamped green cloth, top edge stained black, bottom edges rough; pictorial dust jacket (a little light edgewear and soiling); custom box.

\$8,000-12,000



375

STEINBECK, John (1902-1968). *To a God Unknown*. New York: Robert Ballou, 1933.

First edition, first issue: a fine copy. Steinbeck took five years to write his novel of Joseph Wayne as he builds a homestead in California. Goldstone & Payne A3a.

Octavo. Original green cloth (ever so slightly toned at extremities); pictorial dust jacket (very minor wear to spine panel ends, short closed tear to upper panel); custom box.

\$5,000-8,000



376

STEINBECK, John (1902-1968). *Tortilla Flat*. New York: Covici Friede, 1935.

First edition, hardcover issue, of Steinbeck's first commercial success. Approximately 500 copies were also bound in wrappers, but no evidence has been found that the wrappers precede the hardcover issue. Set in the tumbledown section of the town of Monterrey, California, a contemporary review in the *New York Times* praised it as a "humorous and whimsical tale [...] of sun-loving, heavy wine-drinking, anti-social loafers." Goldstone & Payne A4b.

Octavo. Original cloth; pictorial dust jacket (fading to spine panel, minor chipping and wear at head of spine panel and bottom of front panel with reinforcement to verso); custom box.

\$2,000-4,000

377

STEINBECK, John (1902-1968). *Of Mice and Men*. New York: Covici Friede, 1937.

First edition, first issue, of Steinbeck's tragic novella. The story of two friends, California migrant workers George Milton and Lennie Small during the Great Depression, and their dream of owning a farm of their own. *Of Mice and Men* holds a spot in the American Library Association's list of The Most Challenged Books of the 21st Century. This copy without top edge stained blue but with all other textual points called for by Goldstone & Payne. Goldstone & Payne A7a.

Octavo. Original beige cloth; pictorial dust jacket (spine panel a bit browned, short closed tear to top edge); custom box.

\$700-1,200



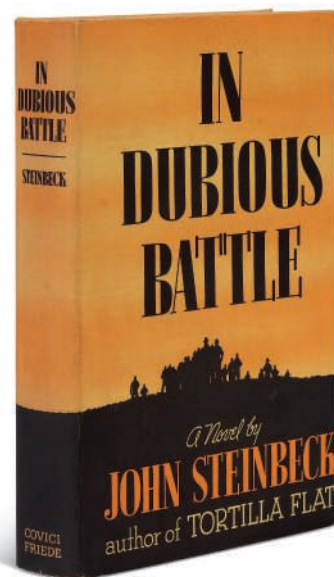
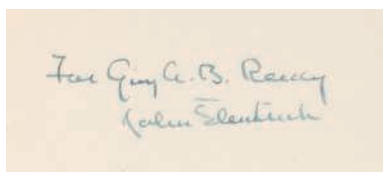
378

STEINBECK, John (1902-1968). *In Dubious Battle*. New York: Covici Friede, 1936.

First edition, inscribed by the author: "For Guy G.B. Reedy / John Steinbeck." A fine copy of this novel of a fruit workers' strike in California and attempts to organize the laborers. This is the regular issue. Steinbeck met Reedy when he moved to New York in the early 1920s and both men worked on the construction of Madison Square Garden. Steinbeck would inscribe first editions of all his books to him. Goldstone & Payne A5b.

Octavo. Original yellow cloth; pictorial dust jacket; custom box.
Provenance: Guy G.B. Reedy (presentation inscription).

\$3,000-5,000



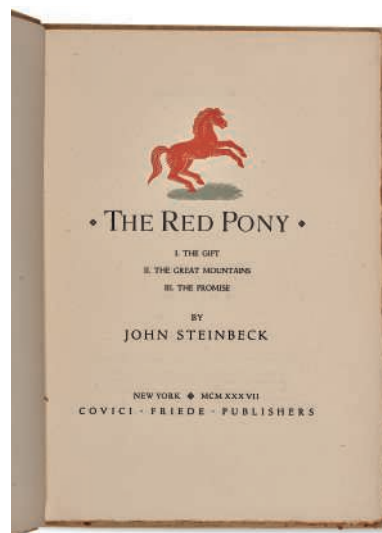
379

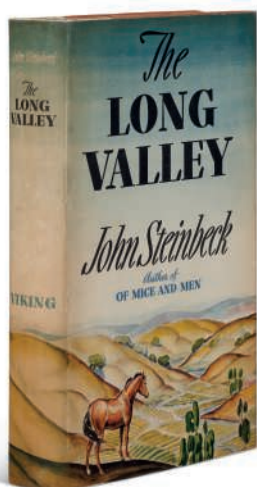
STEINBECK, John (1902-1968). *The Red Pony*. New York: Covici Friede, 1937.

First edition, no. 201 of 699 copies signed by the author, with original glassine and slipcase. This classic horse story was adapted for cinema in 1949, with an original score—now a classic in its own right—by Aaron Copland. Goldstone & Payne A9a.

Quarto. Publisher's original beige cloth printed in gray and red, glassine wrapper, original cardboard slipcase, paper label on spine (glassine wrapper chipped and torn, slipcase slightly worn and chipped, missing portion of top edge). *Provenance:* Selma and Dan Brenner (bookplate).

\$1,500-2,500





380

STEINBECK, John (1902-1968). *The Long Valley*. New York: The Viking Press, 1938.

First edition of this short story collection including "The Red Pony" and eleven other stories set in Steinbeck's birthplace of Salinas, California. Goldstone & Payne A11a.

Octavo. Original cloth; pictorial dust jacket (light soiling to spine panel); custom box.

\$800-1,200



381

STEINBECK, John (1902-1968). *The Grapes of Wrath*. New York: Viking, 1939.

A fine first edition of Steinbeck's National Book Award and Pulitzer Prize-winning Depression-era novel, one of the most influential novels of the 20th century. The story of the Joad family, Oklahoma tenant farmers, forced to leave their home and search for a better life in California, *The Grapes of Wrath* was made into the 1940 film directed by John Ford and starring Henry Fonda as Tom Joad. Goldstone & Payne A12a.

Octavo. Original cloth; pictorial dust jacket; custom box.

\$2,000-4,000



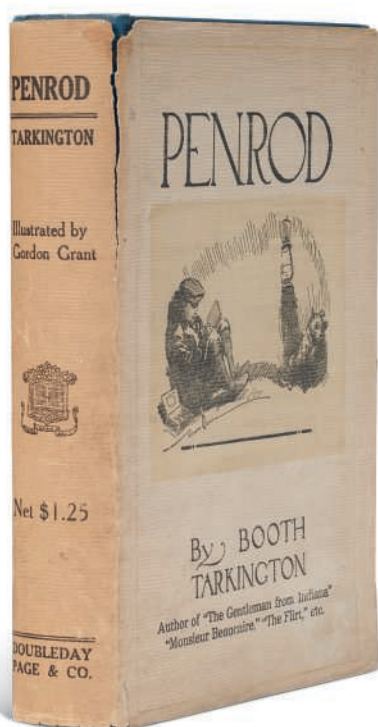
382

STEINBECK, John (1902-1968). Five first editions by John Steinbeck. New York: 1941-1961.

A fine group, including first editions of Sea of Cortez and Cannery Row and a limited edition of Winter of Our Discontent. Comprises: STEINBECK and Edward F. RICKETTS. *Sea of Cortez*. Viking Press: 1941. * STEINBECK. *Cannery Row*. Viking Press: 1945. Second state binding. * *The Wayward Bus*. Viking Press: 1947. * *The Moon is Down*. Viking: 1952. * *The Winter of Our Discontent*. Viking Press: 1961. Limited first edition, one of 500 copies.

Together, five volumes; octavo. Original cloth; dust jackets (mild rubbing to jackets, a toned leaf in *Moon is Down*). Overall condition about fine in near fine jackets. First two and last title in custom cloth boxes with morocco spine labels.

\$1,000-1,500



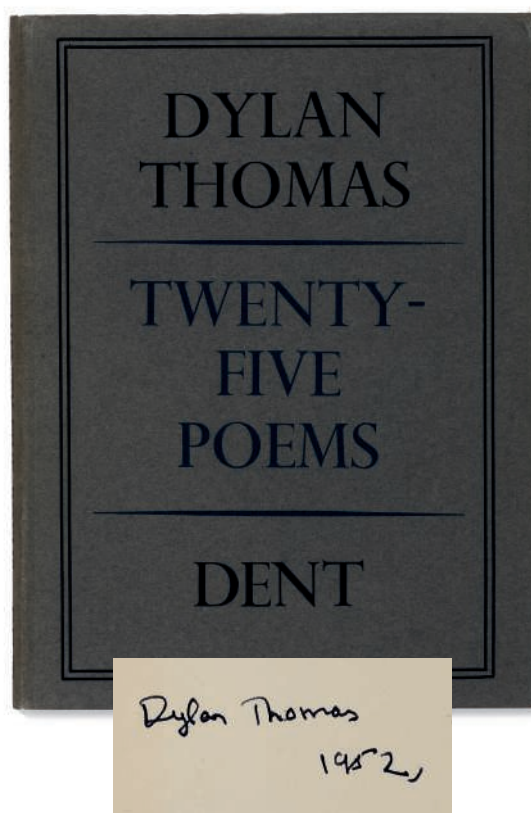
383

TARKINGTON, Booth (1869-1946). *Penrod*. Garden City: Doubleday, Page & Company, 1914.

First edition of these classic tales of boyhood: rare in dust jacket. First state with page viii so numbered and with the 3rd line from the bottom of p.19 reading "sence"; first issue jacket without the reviews on the lower panel. *Peter Parley to Penrod* 132.

Octavo. Illustrated by Gordon Grant with chapter heading vignettes and full page illustrations. Original pictorial blue cloth (minor rubbing to spine ends and corners); dust jacket (spine panel toned, corners clipped shaving imprint on lower flap, some small chips and closed tears to fold ends). Custom clamshell box. *Provenance*: George Cosmatos (his sale, Sotheby's, New York, Jun 17, 2005, lot 308).

\$600-800



384

THOMAS, Dylan (1914-1953). *Twenty-Five Poems*. London: J.M. Dent & Sons, 1936.

First edition, a very fine copy signed by the poet. This second collection of Thomas's poems secured his reputation in literary circles. Many of its poems had been composed before those that were published in the first collection. The poet's signature on the front flyleaf is dated 1952. Connolly, *The Modern Movement* 78b; Rolph B3.

Octavo. Original grey boards with printed dust jacket, top edge stained blue; cloth slipcase. *Provenance*: Jonathan Goodwin (his sale, part II, Sotheby Parke Bernet, 25 October 1977, lot 575) – Jane Engelhard (sold Christie's, New York, 2 December 2005, lot 288).

\$2,500-3,500



"If you care for journeys there and back, out of the comfortable Western world, over the edge of the Wild, and home again, and can take an interest in a humble hero (blessed with a little wisdom and a little courage and considerable good luck), here is the record of such a journey and such a traveler"
(dust jacket blurb).

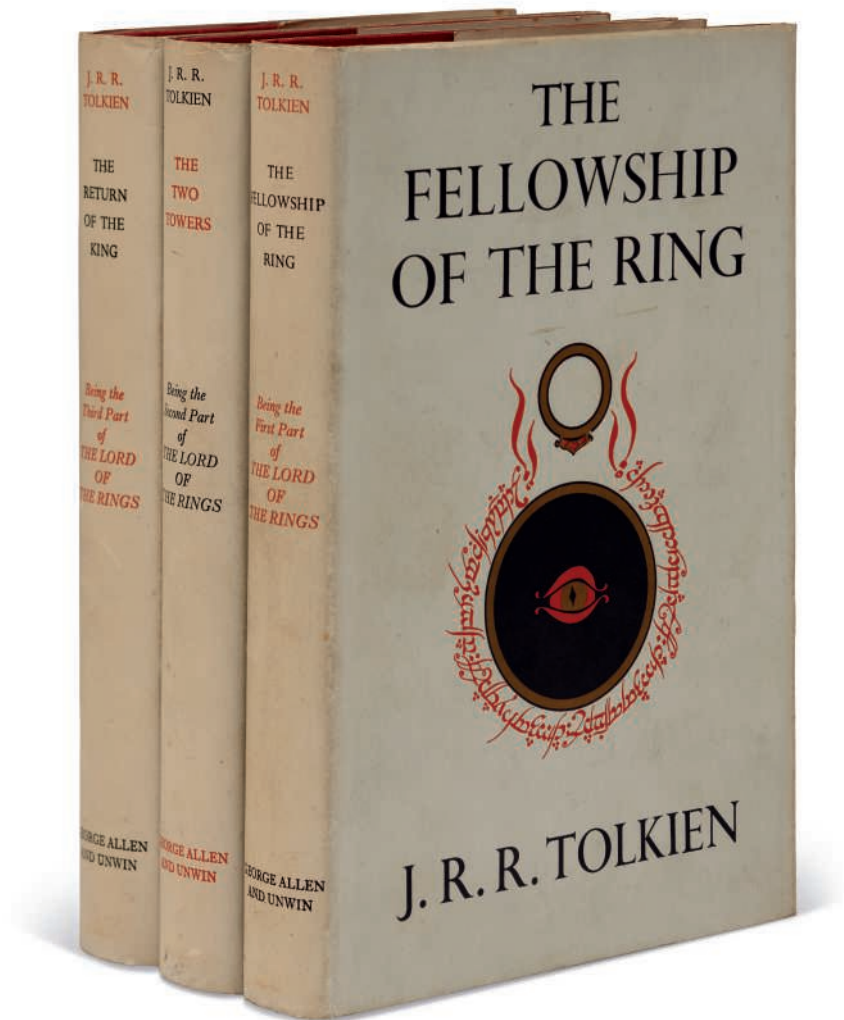
385

TOLKIEN, J.R.R. (1892-1973). *The Hobbit*. London: George Allen & Unwin Ltd., 1937.

First edition, first impression of what was "the world's best-selling single work of fiction" (*J.R.R. Tolkien, Life and Legend*, p.45), until Harry Potter. "In this Tolkien invented an entirely new mythological race of 'hobbits' who, like their representative Bilbo Baggins, are solid, respectable, anachronistically English, and, as appears when Bilbo is sent off by the wizard Gandalf to help recover the lost treasure of the dwarves from the dragon Smaug, capable of unsuspected resource. *The Hobbit* began as an amusement for the Tolkien children, and reached print rather unexpectedly, a typescript of it having been shown to Stanley Unwin by a former pupil of Tolkien's. Once published, however, it was an equally unexpected success" (ODNB). This is the first state of the jacket, with the "e" in Dodgeson lined-through by hand on the lower flap. Currey 476; Hammond A3a.

Octavo. Original pictorial cloth, map endpapers; pictorial dust jacket, both after the drawings of the author (mild sunning to cloth; jacket restored at edges and folds with two small areas of the spine panel in facsimile, front flap with lower corner replaced where price-clipped); custom quarter morocco clamshell box.

\$20,000-40,000



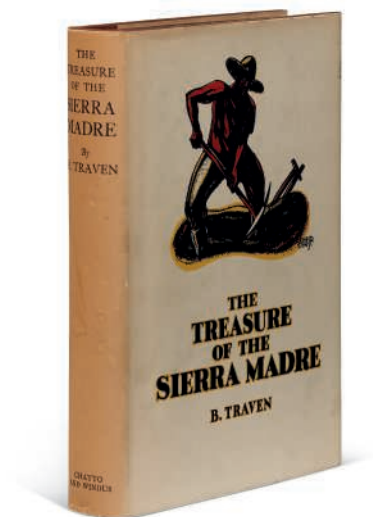
386

TOLKIEN, J.R.R (1892-1973). *The Fellowship of the Ring*. London: Allen & Unwin, 1954. [With:] – *The Two Towers*. London: Allen & Unwin, 1954. [And:] – *The Return of the King*. London: Allen & Unwin, 1955.

First edition of the greatest fantasy trilogy of the modern era. C.S. Lewis wrote of it: “no imaginary world has been projected which is at once as multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author’s merely individual psychology; none so relevant to the actual human situation yet so free from allegory.” Tolkien, a noted scholar of Old English, conceived the idea for his tales set in “Middle Earth” while in the trenches of the First World War; its immense influence has been felt ever since. This copy is the second state of *Return of the King*, with the signature mark “4” present on page 49 and lines of type sagging in the middle. Hammond and Anderson A5.a.i-iii.

Three volumes, octavo. 3 folding maps after Christopher Tolkien, printed in red and black. (Minor foxing to text block and offsetting to endpapers.) Original red cloth (vol. 2 with faint soiling to front cover); pictorial dust jackets printed in red, black, and gold (spine panels a little toned, a touch of soiling along folds). *Provenance*: B.D. Tarr (ownership inscription to vol. 1) – Foyles’s London (bookseller ticket to endpaper).

\$12,000-18,000



387

387

TRAVEN, B. (1882-1969). *The Treasure of the Sierra Madre*. London: Chatto & Windus, 1934.

First edition in English. A fine copy. With publisher's promotional brochure for *The Death Ship* and the present title, printing excerpts from German reviews, loosely inserted. Basis for the John Huston film of the same title.

Octavo. Original cloth; pictorial dust jacket (spine slightly toned with minor spotting, price-clipped); custom box.

\$1,000-2,000

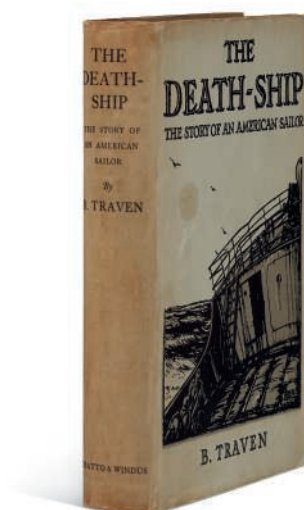
388

TRAVEN, B. (1882-1969). *The Death Ship*. London: Chatto & Windus, 1934.

First edition of Traven's first major success, first published in German as *Das Totenschiff* in 1926.

Octavo. Original cloth; pictorial dust jacket (spine a bit tanned, a little soiling); custom box.

\$700-1,200



388

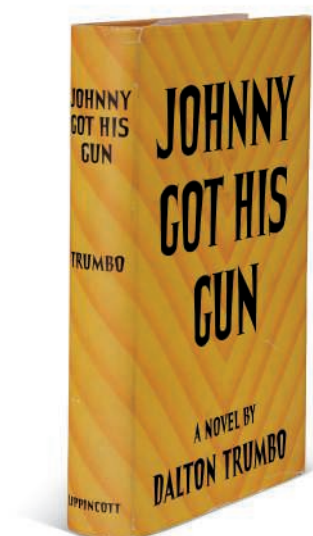
389

TRUMBO, Dalton (1905-1976). *Johnny Got His Gun*. Philadelphia: J.B. Lippincott Company, 1939.

First edition of this classic anti-war novel. Trumbo would write and direct the screenplay for the 1971 film version which won the Grand Jury Prize at the Cannes Film Festival that year. A fine copy.

Octavo. Original cloth; printed dust jacket (very slight rubbing to extremities, hint of minor soiling); custom box.

\$1,000-2,000



389

390

URIS, Leon (1924-2003). Six first editions by Leon Uris. New York, Garden City, Franklin Center: 1958-1999.

Comprises: *Exodus*. Doubleday & Company, 1958. * *Mila 18*. Doubleday, 1961. * *Trinity*. Doubleday, 1976. **Signed** by the author. * *The Haj*. Franklin Library, 1984. Limited edition, **signed**. Leatherette. * *Redemption*. HarperCollins, 1995. **Signed**. * *A God in Ruins*. HarperCollins, 1999.

Together, six volumes. Octavo. Original bindings; dust jackets where issued. Overall fine condition.

\$400-600

391

VONNEGUT, Kurt (1922-2007). Eight first editions by Kurt Vonnegut, including signed copies. New York: 1952-1982.

Including a handsome copy of Vonnegut's first book in about fine dust jacket. Comprises: *Player Piano*. Charles Scribner's Sons, 1952. Dust jacket (some sunning, light rubbing). **The author's first book.** * *Cat's Cradle*. Holt, Rinehart & Winston, 1963. Dust jacket (two closed tears). **signed.** * *Slaughterhouse-Five*. Delacorte Press, [1969]. Dust jacket (mild toning). * Five further volumes, first editions or first trade editions, **two signed**.

Together, eight volumes. Octavo. Original cloth or leatherette bindings; 4 in dust jackets; 2 with slipcases. Condition varies, some toning to spines and slipcases, edge-wear to *Breakfast of Champions* jacket; overall about fine. First three volumes in cloth clamshell boxes.

\$2,000-3,000



392

WALLACE, Edgar (1875-1932) and Merian C. COOPER. *King Kong*. Novelization by Delos W. Lovelace. New York: Grosset & Dunlap, 1932.

First edition of the novelization of one of the greatest Beauty and the Beast tales ever composed. Merian C. Cooper and Edgar Wallace came up with the story about a remote island inhabited by (among other things) a huge silverback gorilla for the 1933 film. The screenplay was written by James A. Creelman and Ruth Rose, and the movie starred Fay Ray as Ann Darrow. *King Kong* would go down in history as one of the great film adventures to be produced in that time period, and is considered a classic today. This novelization from the film was written by Delos W. Lovelace.

Octavo. Original cloth, decorated endpapers with photographic illustrations from the movie (very minor fading at spine extremities); pictorial dust jacket, with publisher's advertisement on verso (very minor wear to extremities, a few minor light scratches, otherwise fine); quarter morocco folding case with onlaid morocco and cloth onlay showing King Kong before the New York skyline). *Provenance*: Donald G. Drapkin (his sale, Christie's, New York, 29 June 2005, lot 396).

\$3,000-5,000



393

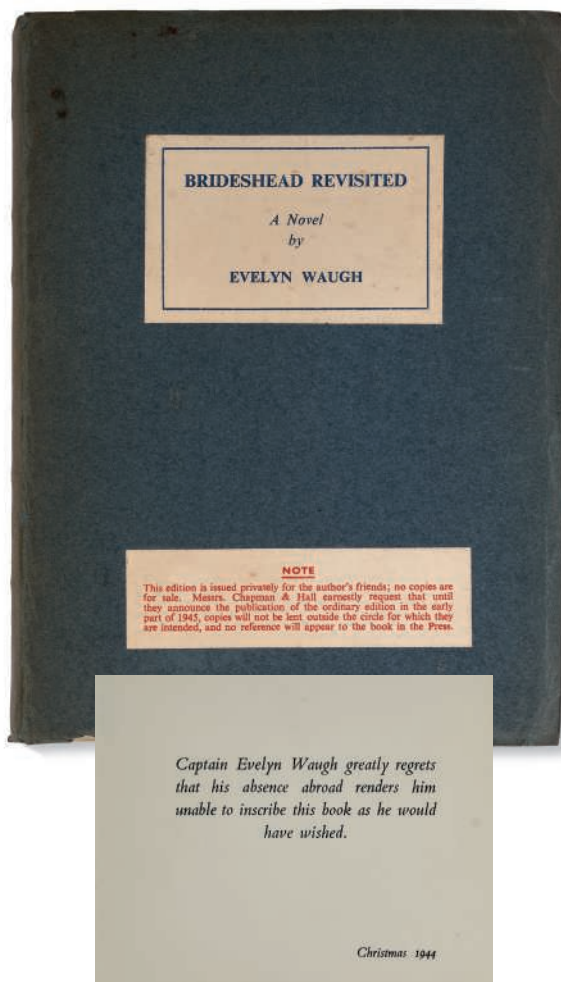
WARREN, Robert Penn (1905-1989). *All The King's Men*. New York: Harcourt, Brace and Company, 1946.

A fine copy of the first edition, first printing, with Sinclair Lewis blurb to rear panel. Warren's Depression-era story of Willie Stark and Jack Burden won the 1947 Pulitzer Prize for fiction.

Octavo. Original cloth; pictorial jacket (short closed tear to rear panel repaired with tape on verso); custom box.

\$3,000-5,000





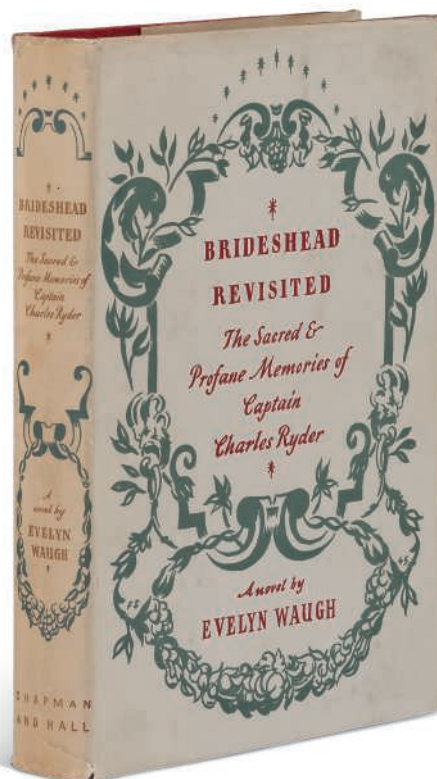
394

WAUGH, Evelyn (1903-1966). *Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder. A Novel*. London: Chapman & Hall Ltd., 1945.

Unopened pre-publication edition, the true first edition of *Brideshead Revisited*, one of only 50 copies printed for the author for distribution to friends. Waugh requested that this special edition be printed in order to solicit changes from his friends: "Six months before publication, fifty copies were specially bound and sent to friends for Christmas. Evelyn, in Dubrovnik [as a member of the Military Mission to Tito] waited eagerly for the first reactions..." (Selina Hastings, *Evelyn Waugh*, London, 1994, p.490). Several changes were made as a result of his friends' comments, including some passages considered too coarse by Fr. Martin D'Arcy. Containing the publisher's slip stating Waugh's regrets that he is unable to inscribe the books as he would have wished.

Octavo. Original stiff blue wrappers, title label and publisher's notice on front cover, unopened, publisher's slip laid in (a few light spots, spine a little toned); custom box.

\$8,000-12,000



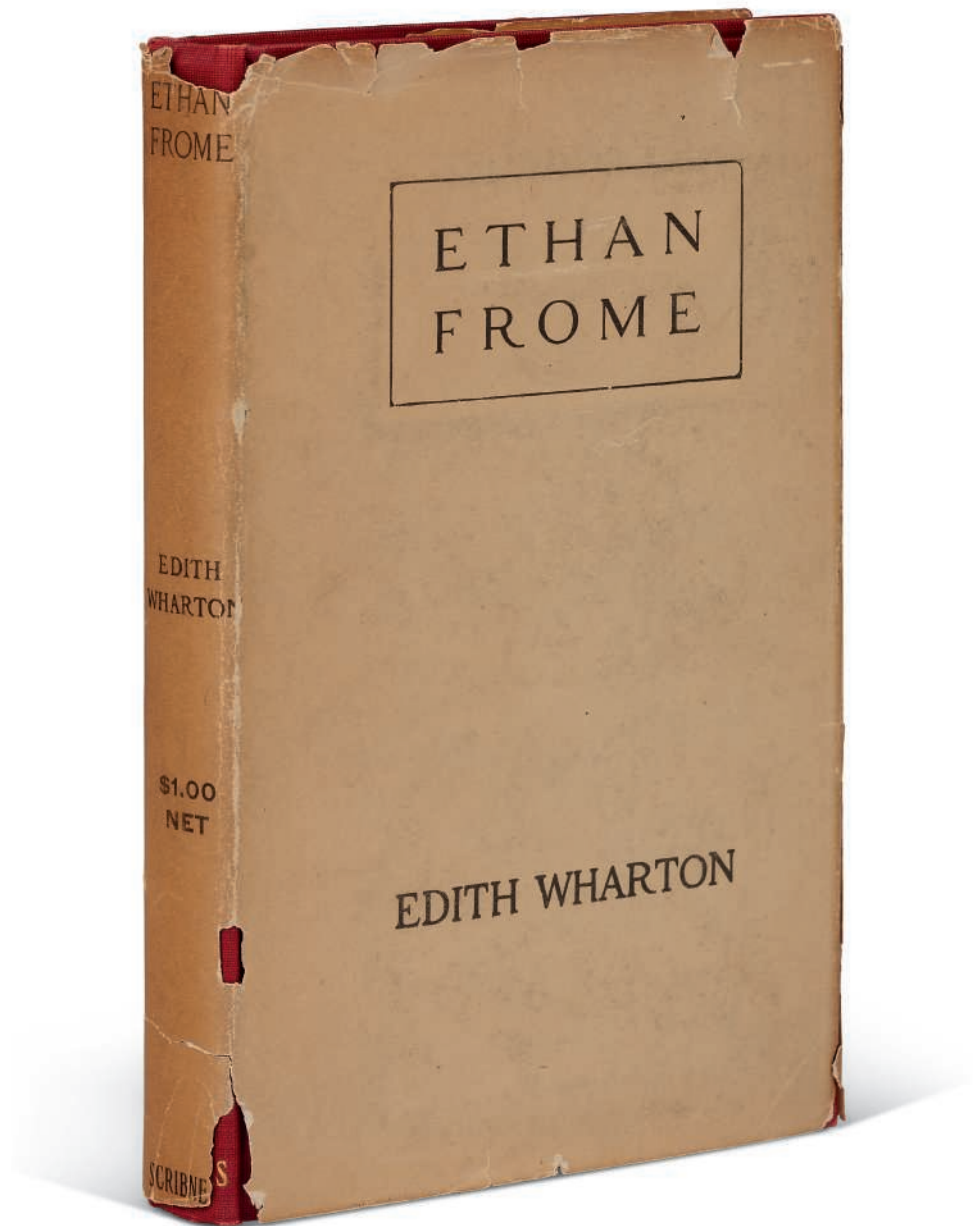
395

WAUGH, Evelyn (1903-1966). *Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder*. London: Chapman & Hall, 1945.

First edition in the dust jacket of the author's most famous work. *Brideshead Revisited* traces the inter-war years of its narrator Charles Ryder, particularly his relationship with the English aristocratic Flyte family.

Octavo. Half title. Original pink cloth, dust jacket (jacket restored at folds, spine sunned). *Provenance*: R. McMullen (pen signature on front pastedown).

\$1,500-2,500



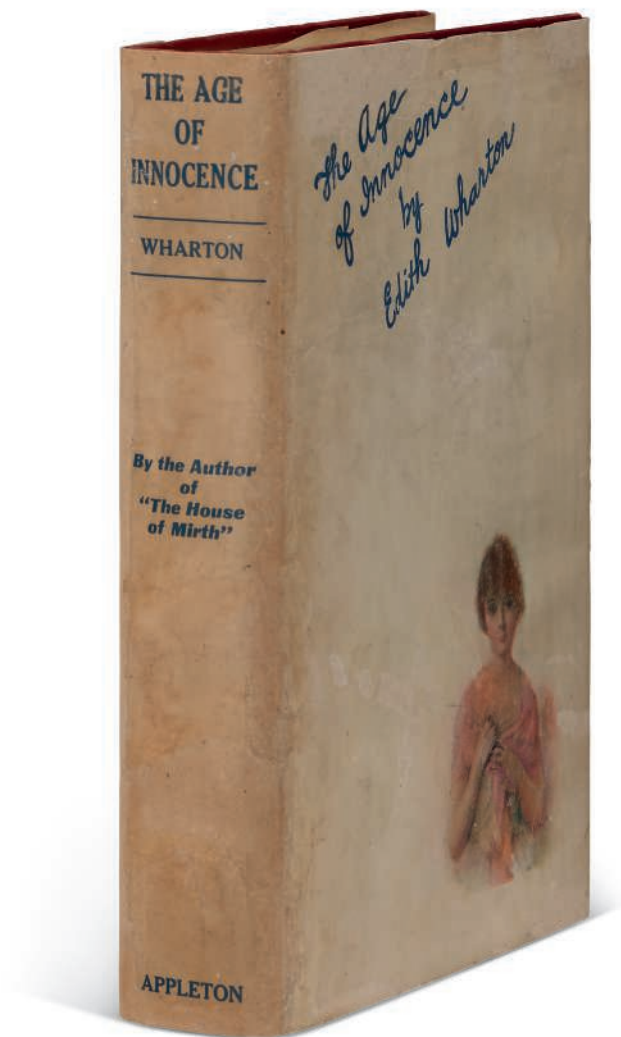
396

WHARTON, Edith (1862-1937). *Ethan Frome*. New York: Charles Scribner's Sons, 1911.

First edition, first issue, of Wharton's tragic novel of secret love in rural New England. With the last line of type on page 135 correct and top edge gilt. Garrison A19.1; Johnson, *Highspots of American Literature*, p. 518.

Octavo. Publisher's red cloth with gilt title and author, top edge gilt, dust jacket (chipped with small losses, toned); custom box.

\$8,000-12,000



397

WHARTON, Edith (1862-1937). *The Age of Innocence*. New York: D. Appleton and Company, 1920.

First edition, first printing, in a first issue dust jacket, without mention of the Columbia (Pulitzer) Prize. Wharton's book about New York high society during the 1870s captured the Nobel prize (as the Fiction award was known for the first three decades of its existence) in 1921. It was the fourth year that the prize was awarded and she was the first woman to receive it.

Octavo. Original cloth (a couple scuffs, spine a little dulled); pictorial dust jacket (restoration, including reinforcement to spine panel and folds, a few closed tears through text, four letters on upper panel with partial facsimile, smaller repaired chips affecting a few letters on other panels); custom box. *Provenance*: Frederick W. Skiff (bookplate).

\$10,000-15,000

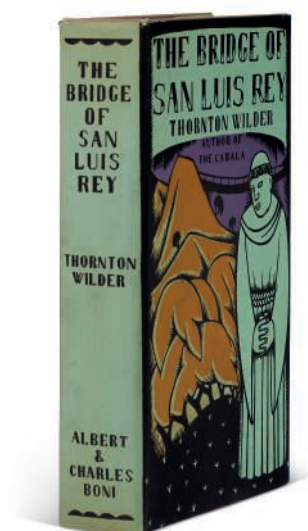
398

WILDER, Thornton (1897-1975). *The Bridge of San Luis Rey*. New York: Albert & Charles Boni, 1927.

A fine, bright copy of the first American edition. Winner of Wilder's first of three Pulitzer Prizes, named by Modern Library as one of the 100 greatest novels of the 20th century and by *Time Magazine* as one of its 100 Best English-language novels from 1923-2005.

Octavo. Original cloth; pictorial dust jacket (very minor rubbing and edgewear, tiny nick to spine panel, stray pencil mark to rear panel); custom box.

\$800-1,200



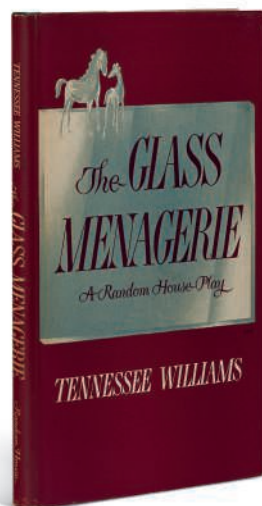
399

WILLIAMS, Tennessee (1911-1983). *The Glass Menagerie*. New York: Random House, 1945.

A very fine first edition copy of the play that pulled Williams from obscurity. *The Glass Menagerie* was the most autobiographical of his plays, with characters drawing on Williams himself, his histrionic mother, and mentally fragile sister. It premiered in Chicago in 1944 and on Broadway the following year. It would win the New York Drama Critics' Circle Award as Best American Play.

Octavo. Original rust cloth; pictorial dust jacket (lightest wear at extremities); custom box.

\$800-1,200



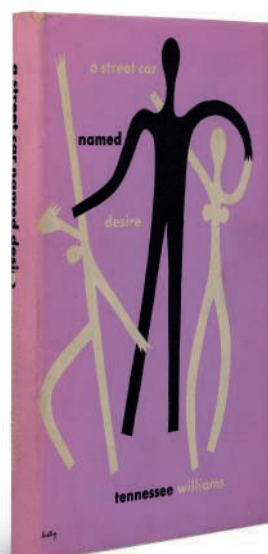
400

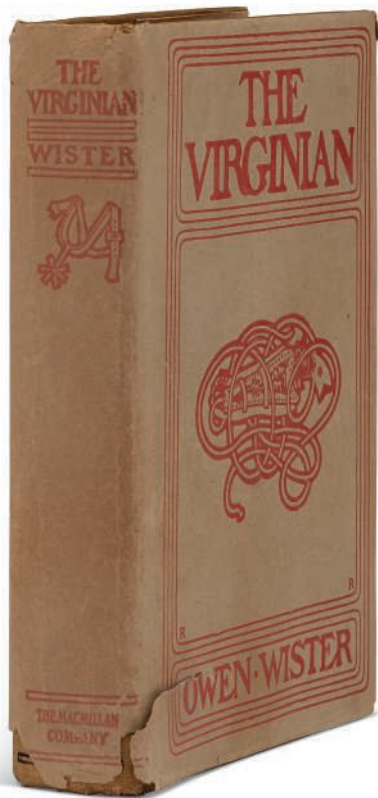
WILLIAMS, Tennessee (1911-1983). *A Streetcar Named Desire*. New York: James Laughlin, 1947.

A fine copy of the first edition of Williams's best-known play, in Alvin Lustig's iconic dust jacket. The story, set in New Orleans, of Blanche DuBois, her sister Stella, and brother-in-law Stanley Kowalski, won the 1948 Pulitzer Prize in drama. It was adapted into the 1951 film directed by Elia Kazan and starring a not-yet-famous Marlon Brando together with Vivien Leigh, who reprised her role from the London theatre production.

Octavo. Original lavender boards; pictorial dust jacket (spine with only the slightest fading, minor abrasion affecting the "re" in "Desire").

\$4,000-6,000





401

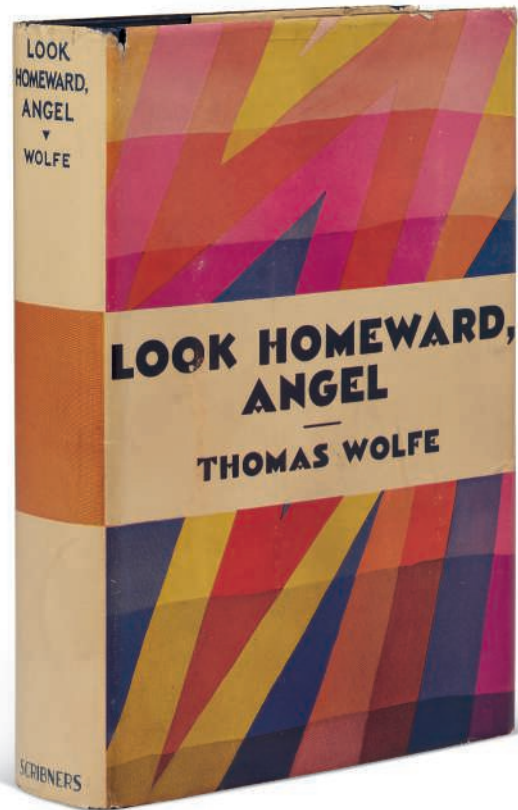
WISTER, Owen (1860-1938). *The Virginian. A Horseman of the Plains*. New York: Macmillan, 1902.

First edition of an iconic cowboy tale, in original dust jacket.

"Although a novel, this book probably created more impressions of what a cowboy was like—even among cowboys—than any other work, fact or fiction. Its popularity is attested to by sales of over two million copies" (Reese). Graff 4725; Merle Johnson, *High Spots* p.81; Reese, *Six Score* 116.

Octavo. Half-title, 6 pp. ads at end. Illustrated plates by Arthur I. Keller. Original tan cloth stamped in red, black and gilt, dust jacket (chipped at spine panel ends and corners, a few closed tears); custom box. *Provenance*: Sarah Watson (inscription on flyleaf dated 1902, Boston).

\$4,000-6,000



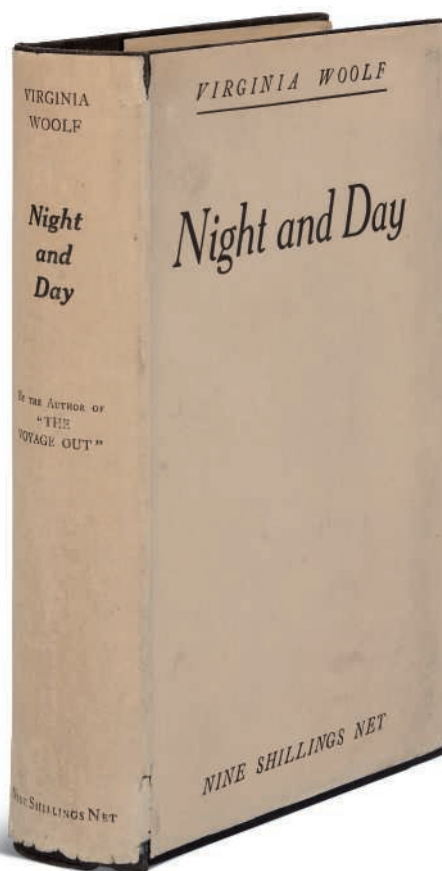
402

WOLFE, Thomas (1900-1938). *Look Homeward, Angel*. New York: Charles Scribner's Sons, 1929.

First edition, first issue, with Wolfe's portrait on the rear panel. A beautiful copy of his first novel, the autobiographical coming-of-age story of Eugene Gant.

Octavo. Original blue cloth; pictorial dust jacket (slight rubbing and edgewear to spine ends and flap folds, a couple tiny nicks); custom box.

\$5,000-8,000



““There are some books that LIVE,” she mused. ‘They are young with us, and they grow old with us.’”

403

WOOLF, Virginia (1882-1941). *Night and Day*. London: Duckworth, 1919.

Fine copy of the first edition of Woolf’s second published novel, in the very rare dust jacket. RBH/ABPC record just one other example in the dust jacket since 1975. *Night and Day* is perhaps the most traditional novel that Woolf ever wrote. “The reason for this was that Virginia Woolf, while writing her first novel, *The Voyage Out* (1915), had become conscious of a dissatisfaction with the traditional form of the novel. Feeling that she was insufficiently experienced as yet to begin experimenting, she set herself the task of mastering the conventions before she went on to surpass them in later novels such as *Mrs Dalloway* (1925), *To the Lighthouse* (1927), *The Waves* (1931), and *Between the Acts* (1941)” (Raitt). This copy with the misprints uncorrected on pp.199, 236, 269, 400 and 483. Kirkpatrick A4a; Raitt, Suzanne. “Introduction”, in *Night and Day*. Oxford: OUP, 1999.

Octavo. Publisher’s dark gray cloth lettered in blue; dust jacket (light toning and light wear at fold ends, unrestored); custom orange chemise and quarter morocco slipcase. *Provenance*: bookseller’s ticket of Gotham Book Mart, New York; Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, his sale Sotheby’s, London, 6 November 2001, lot 85).

\$40,000-60,000



404

WOOLF, Virginia (1882-1941). *Jacob's Room*. Richmond: the Hogarth Press, 1922.

First edition of Woolf's important third published novel, an awakening of a new literary mode.

Following the publication of her first two novels, *The Voyage Out* and *Night and Day*, Woolf cultivated a distinct break from the conventions of the realist novel, writing of her new project that would *become* *Jacob's Room*: "I figure that the approach will be entirely different this time; no scaffolding; scarcely a brick to be seen; all crepuscular, but the heart, passion, humour, everything, as bright as fire in the mist." The story of the novel's central character, Jacob Flanders, is told primarily through the narrative of the women who interact with him at various stages of his life. Kirkpatrick A6a.

Octavo. Original cloth (spine and portions of panels a little toned); pictorial dust jacket designed by Vanessa Bell (mild soiling, light edge-wear); custom box.

\$15,000-25,000



405

WOOLF, Virginia (1882-1941). *Mrs Dalloway*. London: the Hogarth Press, 1925.

First edition of Woolf's modernist masterpiece in the dust jacket designed by Vanessa Bell. Set in London on a single day in June, Woolf's use of the stream of consciousness method allowed the narrative to be told from a range of perspectives, from the eponymous Clarissa Dalloway, wife of a Conservative MP, to the young veteran Septimus Smith, who is suffering with the mental effects of the war. During her composition of the novel's various drafts, Woolf described her confidence and satisfaction with her burgeoning style: "There's no doubt in my mind that I have found out how to begin (at 40) to say something in my own voice." Kirkpatrick A9a.

Octavo. (Internally a hint of brown). Original cloth (endpapers browned); pictorial dust jacket designed by Vanessa Bell (restoration along top and bottom edges and spine panel folds, restoration affecting a few letters at head and foot of spine panel); custom box.

\$15,000-25,000



406

WOOLF, Virginia (1882-1941). *To the Lighthouse*. London: the Hogarth Press, 1927.

First edition in dust jacket. The most autobiographical of Woolf's novels, it centers on a Hebridean holiday house occupied by a large family and their guests. The narrative of *To the Lighthouse* is split into three sections, the first and last focussing on two single days occurring ten years apart. The shorter middle section, "Time Passes" is an extraordinary experiment in storytelling, described by Woolf as: "the most difficult abstract piece of writing – I have to give an empty house, no people's characters, the passage of time, all eyeless and featureless with nothing to cling to" (Diary, 30 April 1926). Woolf regarded this work as "easily the best of my books" – her husband Leonard called it a "masterpiece." Connolly, *The Modern Movement* 54; Kirkpatrick A10a.

Octavo. (Some spotting at ends.) Original cloth (spots to paper edges, endpapers toned); pictorial dust jacket designed by Vanessa Bell (mild soiling and toning, minor edge-wear); custom half morocco box.

\$10,000-20,000



407

WOOLF, Virginia (1882-1941). *To the Lighthouse*. New York: Harcourt, Brace & Company, 1927.

First American edition, published simultaneously with the first (English) edition. Published two years after *Mrs. Dalloway* and three years before *The Waves*, *To the Lighthouse* was one of Woolf's most popular and acclaimed novels, "written at the height of her luminous Impressionist vision" (Connolly). Connolly, *The Modern Movement* 54; Kirkpatrick A10b.

Octavo. (Some foxing internally). Original cloth; pictorial dust jacket (light soiling, light edgewear particularly at panel spine ends, two short closed tears to top edge); custom box.

\$1,000-2,000



408

WOOLF, Virginia (1882-1941). *Orlando: A Biography*. New York: Crosby Gaige, 1928.

First edition, limited issue, number 461 of 800 copies signed by Woolf and for sale. *Orlando* questions traditional conceptions of gender, and is now regarded as a classic text of feminist fiction. Despite mixed reviews, Woolf's novel was a best-seller, eventually selling 8,104 copies in England and 13,301 in the U.S. Kirkpatrick A11.

Large octavo. Publisher's black cloth gilt (area of mild fading to top of front cover, hint of rubbing to head of spine); custom quarter morocco clamshell case.

\$2,000-3,000



409

WOOLF, Virginia (1882-1941). *A Room of One's Own*. London: Hogarth Press, 1929.

A remarkably fresh, fine copy of the first English edition of a foundational work of feminist criticism. Woolf's influential essay examines the structural disadvantages suffered by women throughout history. Famously, she envisages the life of Judith Shakespeare, the imaginary and equally talented sister of William, whose literary brilliance would have been constrained by the society in which she lived. "Probably the most influential piece of non-fictional writing by a woman in this century" (Hermione Lee). Kirkpatrick A12b.

Octavo. Original cloth; pictorial dust jacket designed by Vanessa Bell; custom box.

\$10,000-15,000



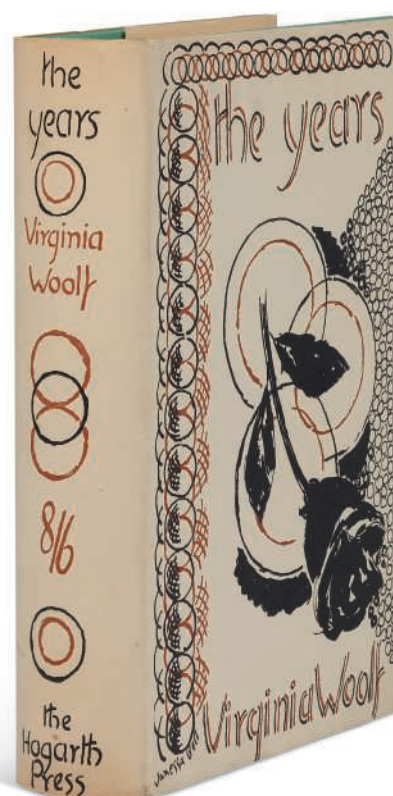
410

WOOLF, Virginia (1882-1941). *The Waves*. London: Hogarth Press, 1931.

Fine first edition of Woolf's most experimental novel. A contemporary review in the *New York Times* describes *The Waves* as "possibly original in fiction—it is told entirely in soliloquies ... The texture of the prose is a warp of sensory impressions woven into woof of poetical abstraction." Woolf herself wrote of the work's deviation from typical novelistic structures: "I am writing to a rhythm and not to a plot". Kirkpatrick A16a.

Octavo. Original cloth; pictorial dust jacket designed by Vanessa Bell (some very mild toning, soft crease along top edge); custom box.

\$3,000-5,000



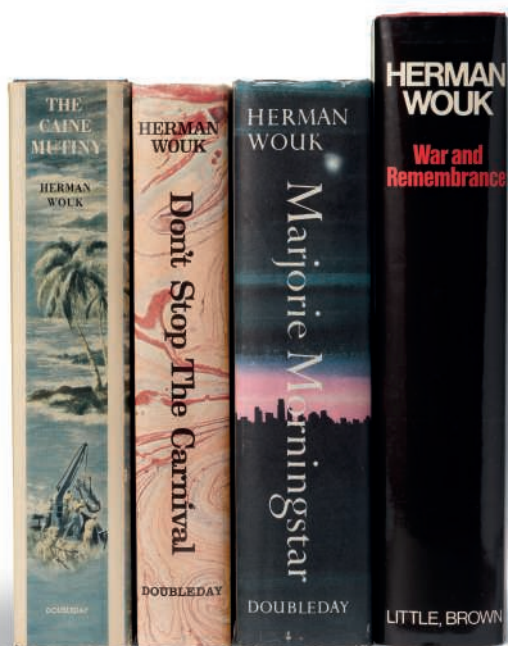
411

WOOLF, Virginia (1882-1941). *The Years*. London: The Hogarth Press, 1937.

First edition of the author's last novel published in her lifetime, a fine copy in a superb dust jacket. In one of the novel's earliest reviews, Peter Monro Jack wrote in the *New York Times*: "this is a long-drawn-out lyricism in the form of a novel ... There is the minimum of substructure. But there is everywhere, on one lovely page after another, a kind of writing which reveals a kind of feeling that is more illuminating than a dozen well-made and documented novels. Mrs. Woolf has made, or unmade, her novel in the form of a poem or a piece of music." Kirkpatrick A22a.

Octavo. Original cloth; pictorial dust jacket designed by Vanessa Bell (minute wear at extremities); custom box.

\$2,000-3,000



412

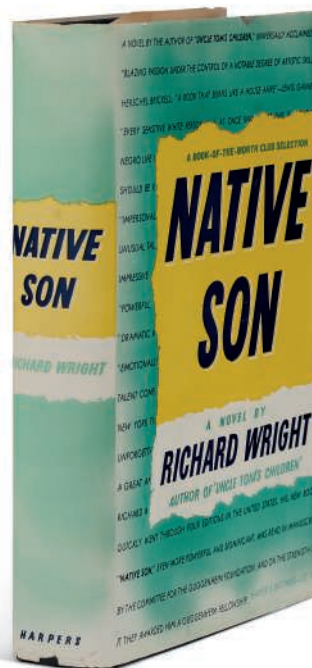
WOUK, Herman (1915-2019). *The Caine Mutiny*. Garden City: Doubleday and Company, 1951.

Fine first edition of this Pulitzer Prize winning "novel of World War II," with three other Wouk first editions.

Octavo. Original cloth stamped in silver, map endpapers; pictorial dust jacket with art by John Hull (slight wear to tips of jacket, mild sunning to spine panel). Custom cloth box. *With: Marjorie Morningstar*. 1955. * *Don't Stop the Carnival*. 1965. Review copy. * *War and Remembrance*. 1978.

Presentation copy, signed and inscribed by the author. Limited edition. Together, 4 volumes.

\$800-1,200



413

WRIGHT, Richard (1908-1960). *Native Son*. New York: Harper & Brothers, 1940.

First edition, in first state binding and dust jacket. "The day *Native Son* appeared, American culture was changed forever. No matter how much qualifying the book might later need, it made impossible a repetition of the old lies ... [and] brought out into the open, as no one ever had before, the hatred, fear, and violence that have crippled and may yet destroy our culture" (Howe, "Black Boys and Native Sons," in *Dissent*, Autumn 1963). Wright's text was expurgated for publication by the Book-of-the-Month Club (removing a scene of movie-theater masturbation), but it was nevertheless one of the most frequently challenged books in public libraries for the full fifty years even before the reconstituted text was finally published. It was also a runaway best-seller, selling a quarter million copies within three weeks. This first state binding and jacket is the most desirable.

Octavo. Original dark-blue cloth stamped in red; yellow and green dust jacket (foot of spine panel with tape repairs to verso and a small nick). *Provenance*: Frederick W. Bristol (ownership inscription).

\$1,500-2,500

414

AMERICAN LITERATURE. Group of eight first editions of American literature. New York: 1938-1948.

American firsts from 1938 to 1948, including a fine copy of *The Naked and the Dead* and special copies of Hemingway and Hersey. Comprises: HEMINGWAY, Ernest. *The Fifth Column and the First Forty-Nine Stories*. New York: Scribner's, 1938. Silver-print photograph of Hemingway laid in. * WOLFE, Thomas. *You Can't Go Home Again*. New York: Harper & Brothers, 1940. * HAMMERSTEIN, Oscar. *Oklahoma!* New York: Random House, 1943. * HERSEY, John. *A Bell for Adano*. New York: Alfred A. Knopf, 1944. * HERSEY, John. *Hiroshima*. New York: Knopf, 1946. **Signed.** Provenance: Phillips Exeter Academy (presentation bookplate from Alfred A. Knopf, Jr., deaccession stamp). * MAILER, Norman. *The Naked and the Dead*. New York: Rinehart, 1948. **Fine copy.** * CALDER, Alexander, illustrated. *Aesop's Fables*. New York: Quadrangle Press, 1948. Trade edition. Quarto. * WILDER, Thornton. *The Ides of March*. New York: Harpers, 1948. (Lacking jacket.)

Together, eight volumes. Octavo and quarto. Original cloth or boards; dust jackets except as noted. (Condition varies, some marks and toning.) Overall very good condition. 8

\$1,000-1,500



415

AMERICAN LITERATURE. Group of seven first editions of American literature. New York and Boston: 1950-1963.

First editions or first editions in book form: Salinger, Updike, Agee, et al. and including a presentation copy of *Bus Stop*. Comprises: HEMINGWAY, Ernest. *Across the River and into the Trees*. New York: Scribner's Sons, 1950. * JACKSON, Shirley. *Life Among the Savages*. New York: Farrar, Straus & Young, [1953]. * INGE, William. *Bus Stop*. New York: Random House, 1955. **Presentation copy, inscribed and signed** by the author, "for Kim, with all my love, really—Bill Inge." The recipient is very likely **Kim Stanley**, who played Cherie in the original production and whose picture appears on the front cover of this book. * AGEE, James. *A Death in the Family*. New York: McDowell, Obolensky, [1957]. * UPDIKE, John. *Rabbit Run*. New York: Knopf, 1960. (Ownership inscription dated 1960.) * SALINGER, J.D. *Franny and Zooey*. Boston: Little, Brown, [1961]. (Jacket price-clipped.) * SALINGER, J.D. *Raise High the Roof Beam, Carpenters*. New York: Little, Brown, [1963]. **Rare first issue**, before the dedication leaf was tipped-in.

Together, seven volumes. Octavo. Original cloth or boards; dust jackets. Condition varies, very good to about fine. 7

\$1,200-1,800



416

AMERICAN LITERATURE: Group of 14 first or first American editions. New York: 1966-2000.

Post-Vietnam American fiction, including limited editions by Philip Roth and I.B. Singer, inscribed Joseph Heller, and a great copy of Joan Didion's second novel. Comprises: ROTH, Philip. *Portnoy's Complaint*. New York: Random House, 1969. **Limited first edition, signed** by the author, no. 307 of 600 copies. Original board slipcase. * DIDION, Joan. *Play It As It Lays*. New York: Farrar, Straus & Giroux, [1970]. * KOSINSKI, Jerzy. *Being There*. New York: Harcourt Brace Jovanovich, 1970. * GARDNER, John. *The Sunlight Dialogues*. New York: Alfred A. Knopf, 1972. * HELLER, Joseph. *Something Happened*. New York: Alfred A. Knopf, 1974. **Presentation copy, signed and inscribed by the author** to his lawyer, Ev Zeigler, dated June 1975. * SINGER, I. B. *The Collected Stories*. New York: Farrar, Straus & Giroux, 1982. **Limited first edition, signed** by the author, no. 374 of 450 copies. Original slipcase. * 8 further volumes.

Together, 14 volumes. Octavo. Original cloth or boards; dust jackets as issued. (Condition varies, some scattered shelfwear.) Overall near fine condition.

\$800-1,200



SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦

Christie’s has a direct financial interest in the **lot**.

See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

11/01/21

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

***Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

***“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

***“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

***“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

***“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

***“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

***“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

***“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

23/02/21

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

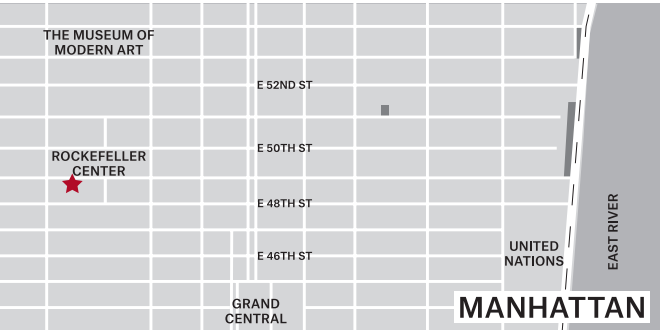
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

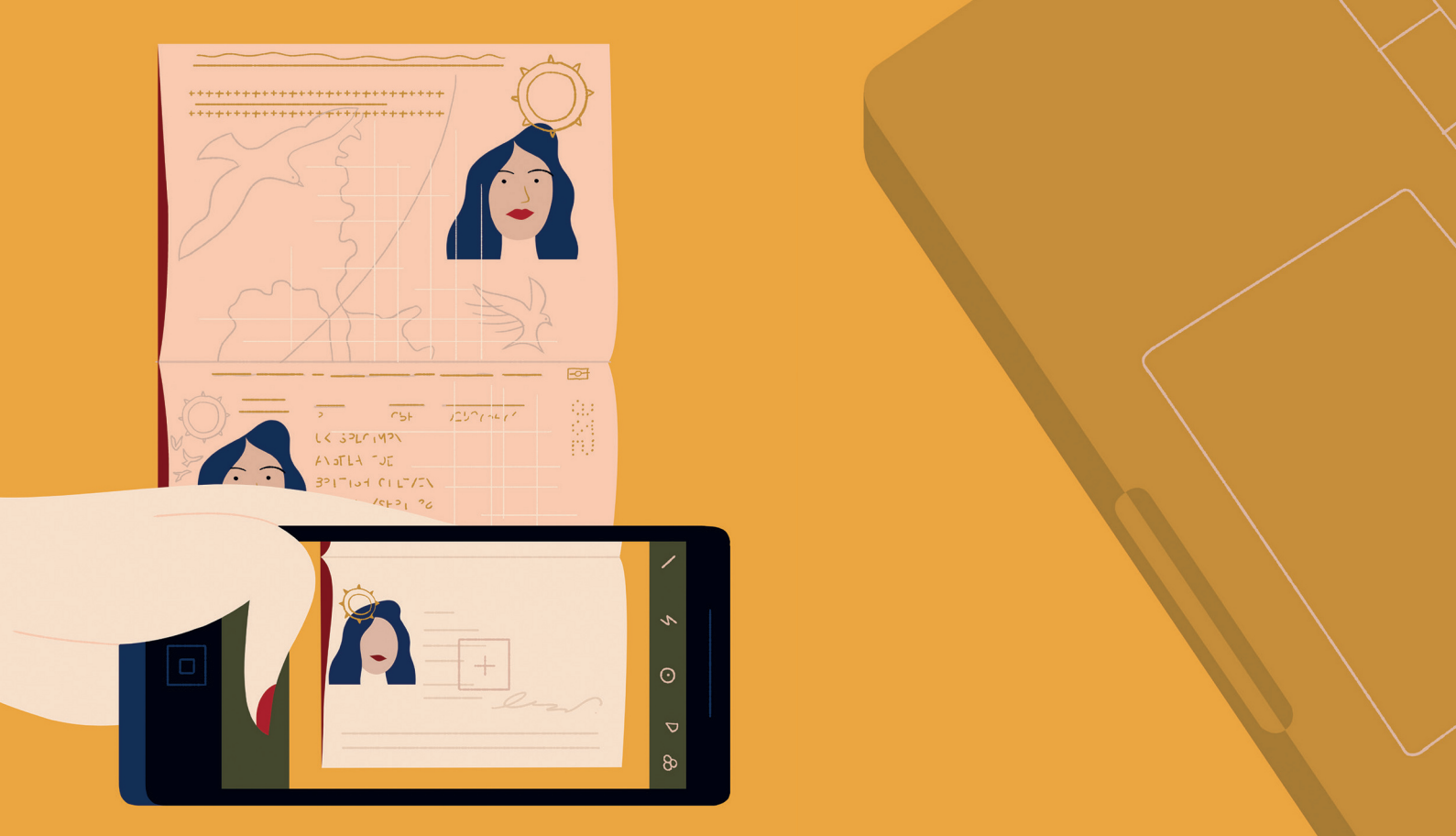
STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Bonnie Brennan, President

CHAIRMAN'S OFFICE

Alexander Rotter, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Danielle Austin, Diane Baldwin, Heather Barnhart,
Michael Bass, G. Max Bernheimer,
Catherine Busch, Max Carter, Ana Maria Celis,
Angelina Chen, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Vanessa Fusco, Sayuri Ganepola,
Virgilio Garza, Lisa Gluck, Benjamin Gore,
Helena Grubestic, Jennifer K. Hall, Bill Hamm,
William Haydock, Allison Heilman, Sima Jalili,
Alex Heminway, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Erin McAndrew, Rick Moeser, Danielle Mosse,
Illysa Ortsman, Joanna Ostrem, Jason Pollack,
Denise Ratinoff, Sonya Roth, Matt Rubinger,
Raj Sargule, Emily Sarokin, Elise de la Selle,
Sam Pedder-Smith, Will Strafford,
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,
Neda Whitney, Jody Wilkie, Zackary Wright,
Jen Zatorski, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,
Christine Layng Aschwald, Victoria Ayers,
Marina Bertoldi, Bernadine Boisson,
Diana Bramham, Eileen Brankovic,
Meghan Bunting, Maryum Busby,
Cristina Carlisle, Keisha Carter, Michelle Cheng,
Kristen de Bruyn, Aubrey Daval, Cathy Delany,
Jacqueline Dennis Subhash, Christine Donahue,
Caitlin Donovan, Abby Farha, Kristen France,
Christina Geiger, Joshua Glazer, Lindsay Griffith,
Emily Grimbail, Margaret Gristina,
Izabela Grocholski, James Hamilton,
Olivia Hamilton, Anne Hargrave, John Hawley,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Caroline Kelly, Bennett Jackson, Nicole Jacoby,
Stephen Jones, Peter Klarinet, Rachel Koffsky,
Abbey Lambek, Alexandra Lenobel,
Andrew Leuck, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Christopher Munro, Takaaki Murakami,
Libia Nahas, Laura Nagle, Marysol Nieves,
Remi Nouailles, Margaret O'Connor,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Vicki Paloympis, Daniel Peros, Carleigh Queenth,
Joseph Quigley, Elizabeth Quirk, Prakash Ramdas,
Daphne Riou, Casey Rogers, William Russell,
Stacey Sayer, Morris Scardigno, Alexa Shitanishi,
Elizabeth Seigel, Hannah Solomon,
Joanna Szymkowiak, Arianna Tosto,
Lillian Vasquez, Jill Waddell, Izzie Wang,
Michal Ward, Ben Whine, Jennifer Wright,
Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Sarine Atamian, Caroline Baker,
Anna Bar, Alexandra Bass, Laura Betrián,
Tristan Bruck, Michelle Carpanzano, Noah Davis,
Laura DeMartis, Emma Diaz, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Paola Saracino Fendi,
Danielle Finn, William Fischer, Sara Fox,
Juarez Francis, Jacqueline Gascoigne,
Douglas Goldberg, Julia Gray, Abbey Green,
Melanie Hollenstein, Amy Indyke, Vicky Kirkitsos,
Paige Kestenman, Sibyl Lafontant, Isabella Lauria,
David Lieu, Kate Mannix, Anita Martignetti,
Camille Massaro-Menz, Laura Mathis,
Christopher Mendoza, Charles McCormick,
Katie Merrill, Leo Montan, Megan Murphy,
Katherine Pardo, Joel Patdu, Alexandra O'Neill,
Amy Peterson, Nell Plumfield, Claibourne Poindexter,
G. Rhett Prentice, Deborah Robertson,
Rebecca Roundtree, Reed Ryan, Nicole Sales,
Emily Salzberg, Jill Sieffert, Jason Simonds,
Victoria Solivan, Laura Sumser, Jennie Tang,
Victoria Tudor, Joslin Van Arsdale,
Daniel Vidal, Kira Vidumsky, Grace Voges,
Izzie Wang, Seth Watsky, Heather Weintraub,
Rachael White Young, Kathryn Widing, Jillian Wood,
Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Nancy Rome,
Brett Sherlock, Allison Whiting,