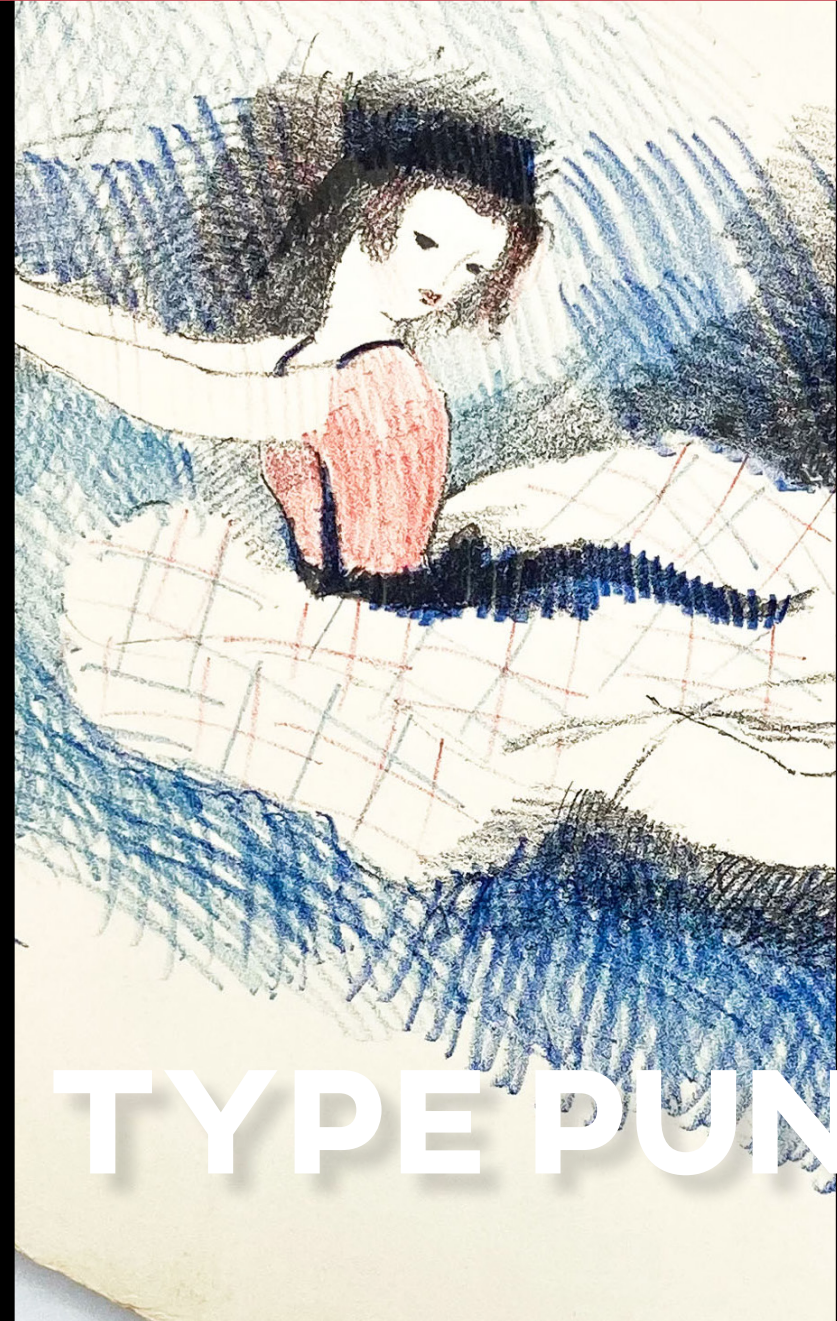
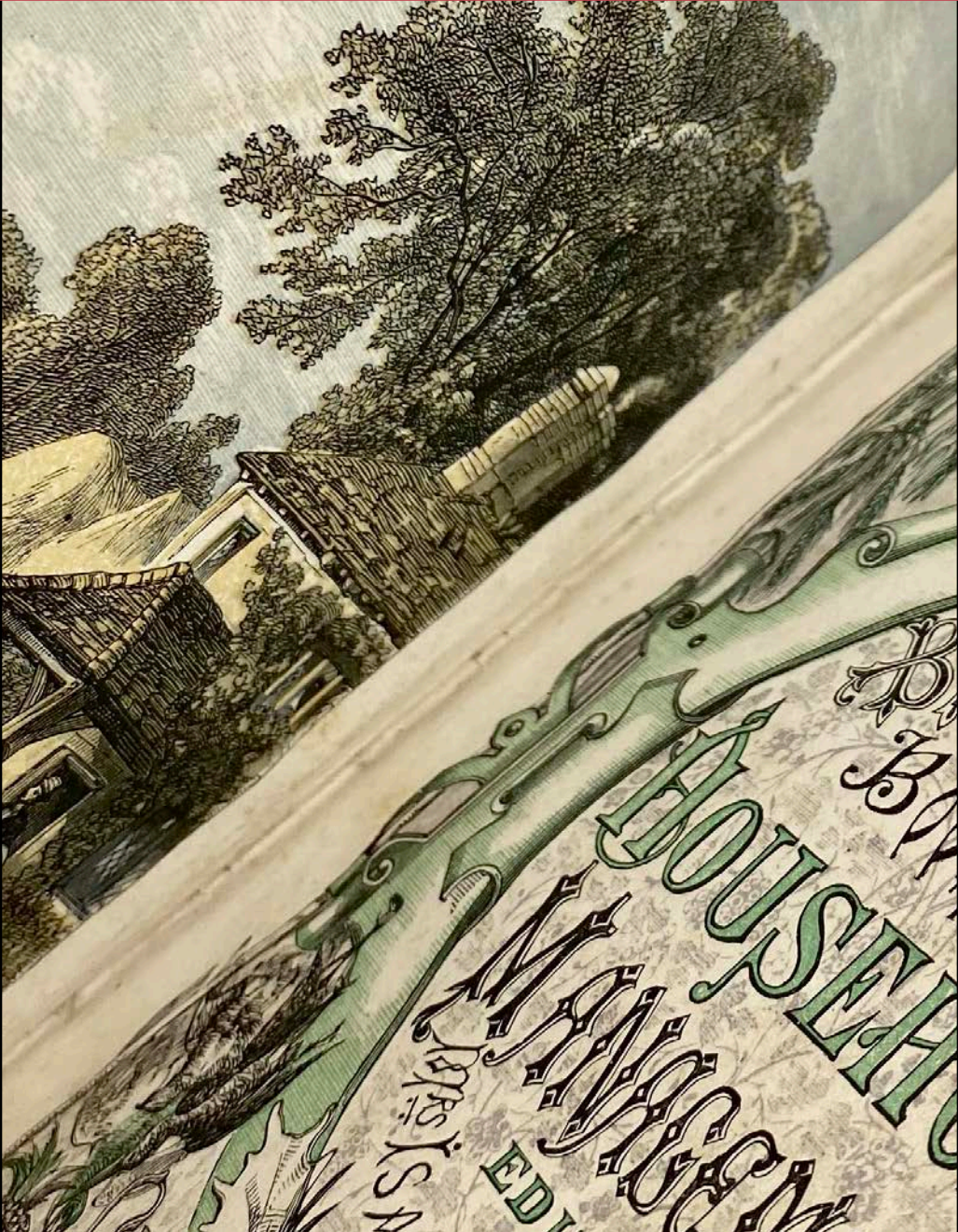


Holiday Catalogue



TYPE PUNCH MATRIX



(Item #26)

Holiday Gift Guide

Inquiries:
info@typepunchmatrix.com

Or click any image to view
or order on our website.

(cover: items 38, 21, 1)



The Spirit Of Christmas In A Single Volume

A CHRISTMAS CAROL

By Charles Dickens,
illustrated by John Leech
1844 [but 1843].

First edition — in the rarest variant, with green half title — of the gothic Victorian novella that has come to define the celebration of Christmas.

\$35,000.

“how he wept over it, and laughed and wept again [...] how he walked thinking of it fifteen and twenty miles about the black streets of London, and many a night after all sober folks had gone to bed. And when it was done [...] he let himself loose like a madman.” — John Forster, THE LIFE OF CHARLES DICKENS, 1872

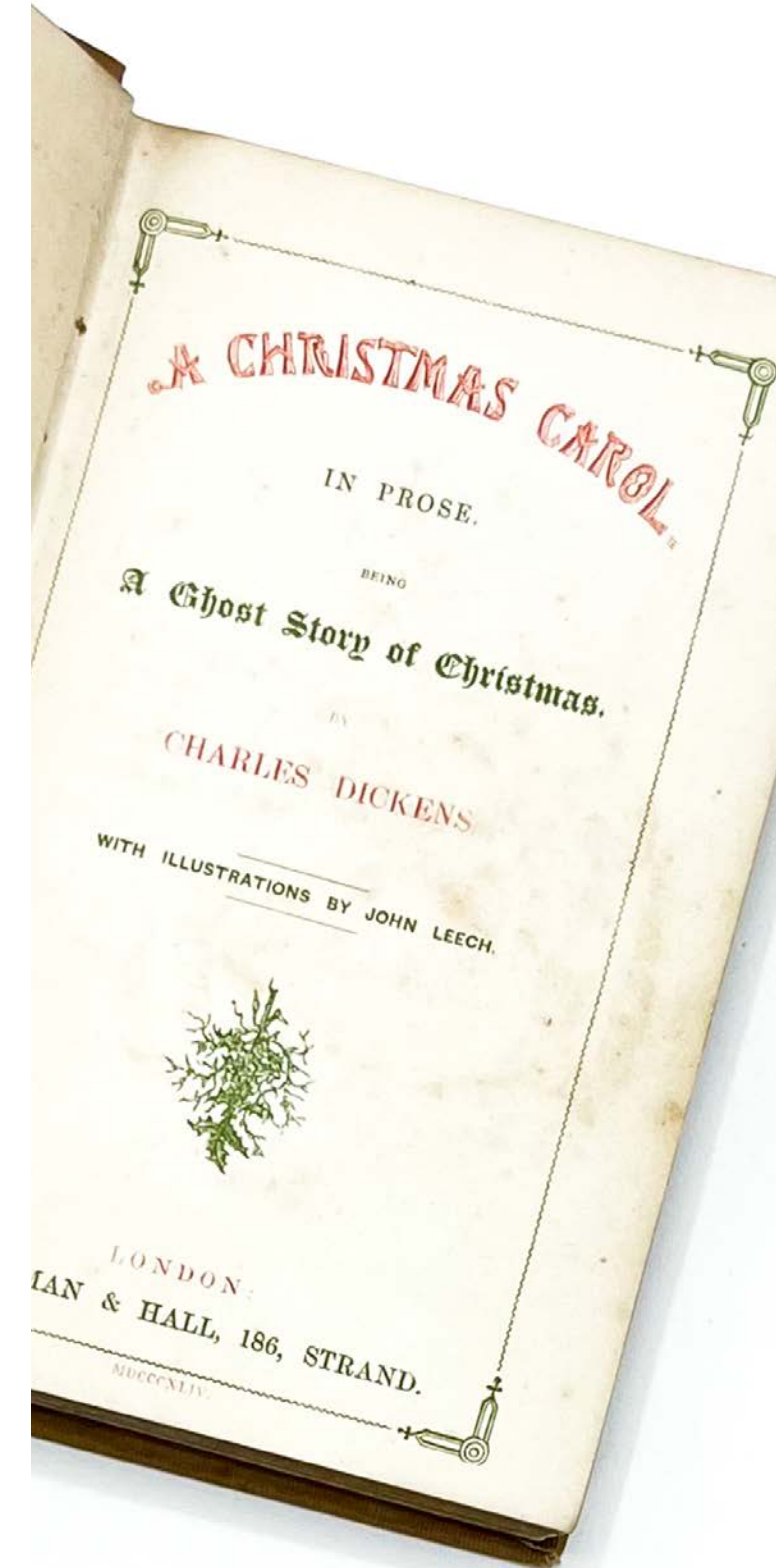
Written in only six weeks at a low point in Dickens's career — and printed at his own expense when his publishers didn't want to take on the risk themselves — A CHRISTMAS CAROL revived Dickens's fortunes. The characters of Scrooge and Marley, Bob Cratchit and Tiny Tim, are immediately recognizable even to those who've never read a word of Dickens: “‘God bless us every one!’ said Tiny Tim, the last of all.” Les Standiford calls it “the very apotheosis of [Dickens's] themes” (5) in his book THE MAN WHO INVENTED CHRISTMAS, which argues that Dickens's Christmas tale shaped traditions of the holiday for decades to come. Indeed, the singular success of the book would help establish a robust market for Christmas gift books that thrives to this day.

1.

Following all points of the first edition according to Calhoun & Heaney, this copy additionally matches Walter E. Smith's fourth state (formerly called “trial issue”), with red and green title page, title page date of 1844, and yellow endpapers — the rarest of the four variants (Pt. 2; 25-6). Smith notes the inaccuracy of the term “trial issue,” as copies with the green and red title page were available on the open market. The binding is also that of the first impression, first issue, as described by William B. Todd. A beautiful, bright copy, entirely unrepaired and in the highly sought fourth state.

London: Chapman & Hall. Full title: A Christmas Carol In Prose. Being a Ghost Story of Christmas. Small octavo, 6.25" x 4". Original full brown cloth with leaf border stamped in blind to boards and central wreath design with title stamped in gilt on front board, spine stamped in gilt. Yellow endpapers, all edges gilt. Half title printed in green, title page printed in red and green, copyright page printed in green. Illustrated by Leech with hand-colored frontispiece, three full-page hand-colored plates, and four black-and-white tailpiece vignettes. “Stave I” on page [1]. Publisher's ads at rear. [8], 166, [2] pages. Slight lean. Light soil to boards, with shallow wear to extremities. A bit of faint foxing to text, slightly moreso on plates as usual. Hinges strong, gilt bright. Housed in custom red cloth clamshell box. Near fine.

Read more: Calhoun & Heaney, Dickens' Christmas Carol after a Hundred Years: A Study in Bibliographical Evidence; Smith, Charles Dickens in Cloth; Todd, “Dickens's Christmas Carol,” in The Book Collector (1961); Forster, The Life of Charles Dickens, 326; Standiford, The Man Who Invented Christmas.



The Rise Of The English Novel

2.

ROBINSON CRUSOE

By Daniel Defoe
1719.

Rare early set of the realist novel that transformed English literature, comprised of the second edition of the work and the first edition of its sequel.

\$15,000.

Based in part on the celebrated narrative of castaway Alexander Selkirk, Defoe's novel is an adventure set in the New World that describes Crusoe developing self-reliant virtues in order to survive. Crusoe has become a modern mythic figure in the West: he is a hero of economic individualism on a modern Odyssey, born during the rise of English capitalism. Both entertaining and morally uplifting, the book represented an ideal formula in the early years of realist fiction; ROBINSON CRUSOE soon became an international bestseller, with more translations than any work except the Bible, and established a path for future novelists in the growing market for realist literature that matured in 18th-century England. It is often described as one of the earliest novels in English.

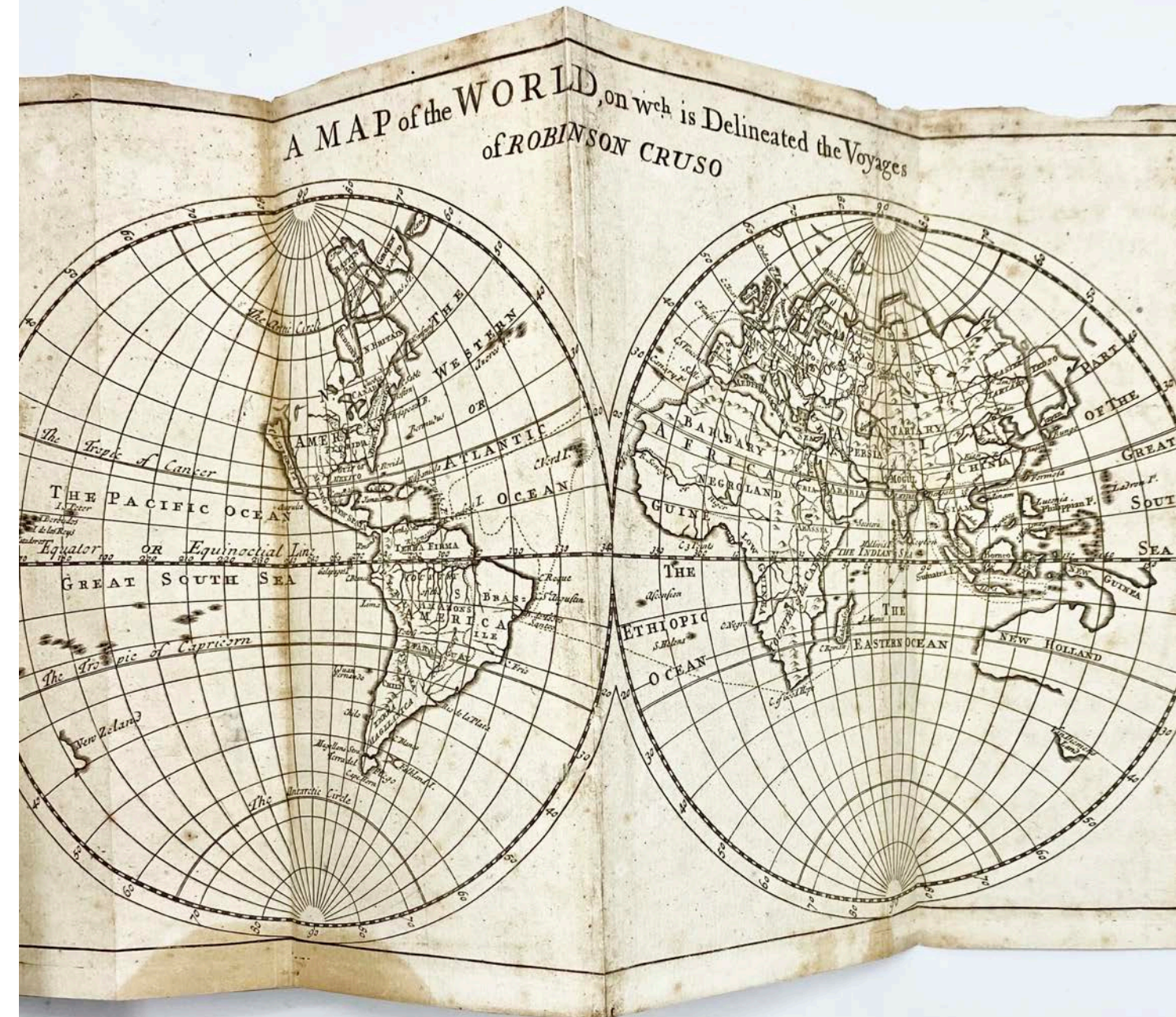
First published in April of 1719, CRUSOE proved so popular that Defoe quickly published a sequel, THE FARTHER ADVENTURES OF ROBINSON CRUSOE, in August of 1719 (here in the first edition, with the May 1719 second edition of the first part). In 1720, he added a series of essays, SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE, which is not typically printed with the main narrative of parts I and II today. This set has two copies of the famous frontispiece portrait of Robinson Crusoe, so iconic that, no matter the edition, "we always look for it and are disappointed when we do not find it" (A Edward Newton).

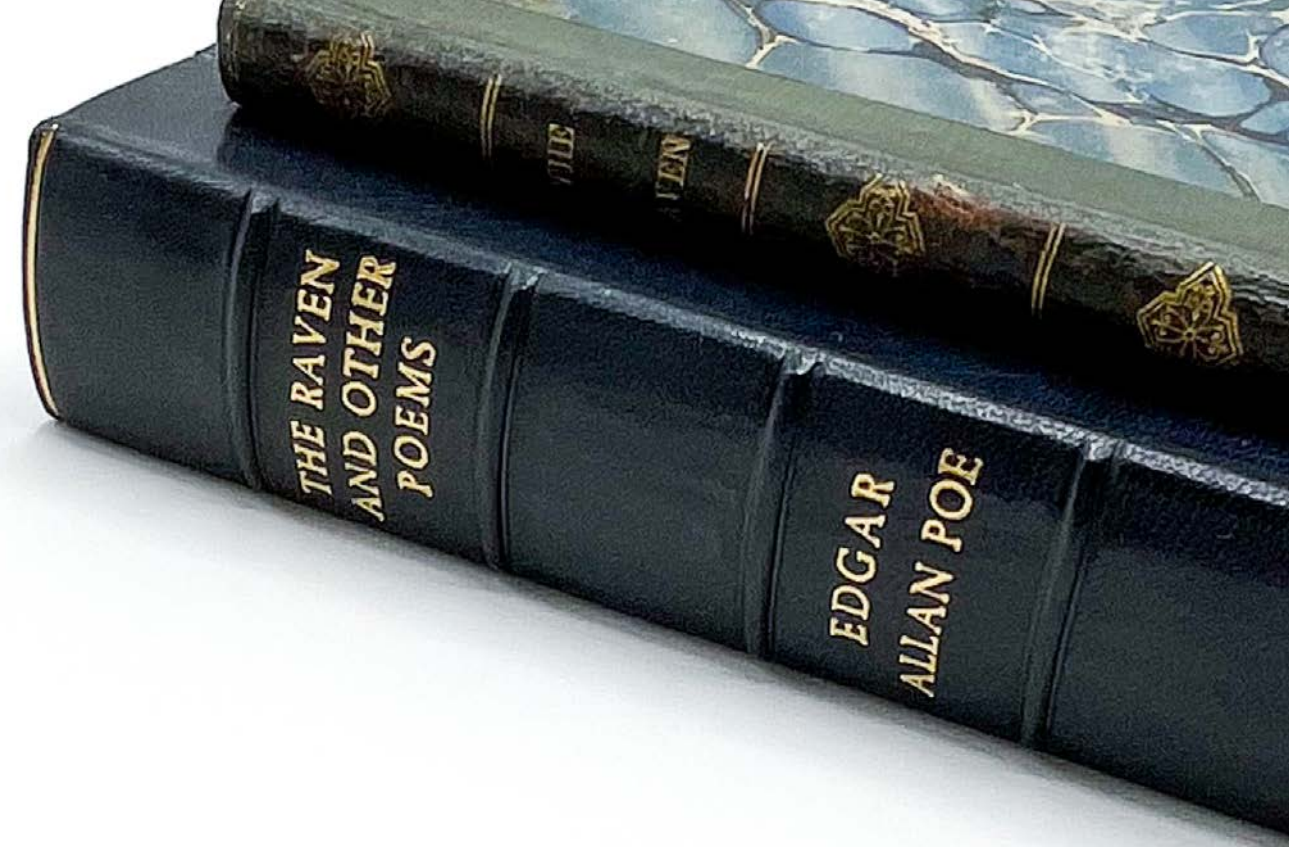
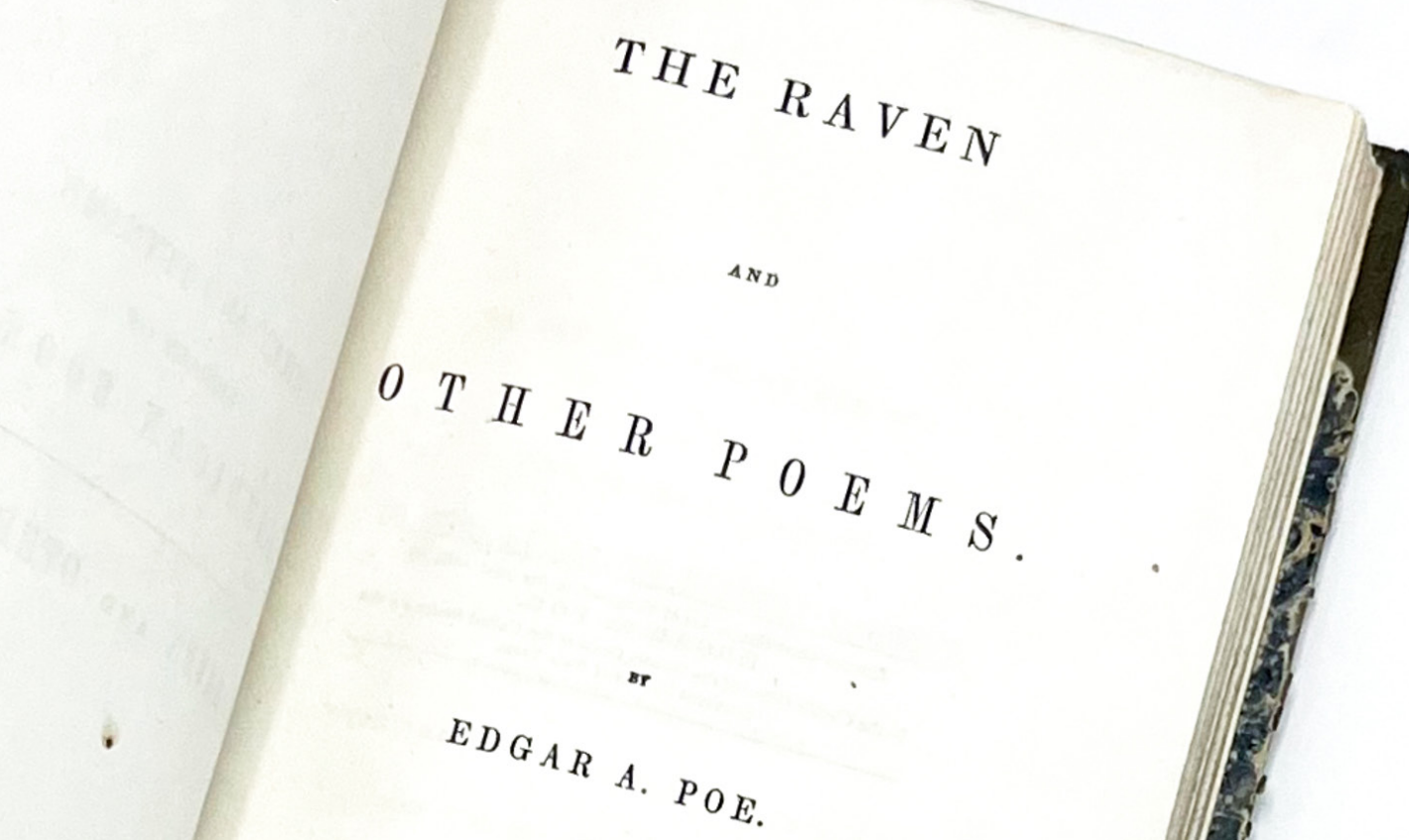
Rare in any early edition, magnificently bound in the style of the period.

London: Printed for W. Taylor at the Ship in Pater-Noster-Row. Full title: *The life and strange surprizing adventures of Robinson Crusoe, or York, Mariner: Who lived eight and twenty Year all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, where-in all the Men perished but himself. With an ACCOUNT of how he was at last as strangely deliver'd by Pyrates. WITH: The farther adventures of Robinson Crusoe; Being the Second and Last Part of his life, And of the Strange Surprizing Accounts of his Travels Round three Parts of the Globe.* Two octavo volumes, 7.25" x 4.25". Full speckled period-style calf, raised bands, elaborately gilt-stamped spine, red and black goatskin spine labels. Red speckled edges. Volume I with engraved frontispiece by Clark & Pine (mounted on stub) and 2 pages of publisher's catalogue (of 4): [4], 364, [2] pages; volume II with additional frontispiece (same as volume I, not called for, trimmed and mounted in gutter), long ad on verso of A4, 1 page of publisher's catalogue (of 11), and engraved folding map bound at rear (mounted on stub): [8], 373, [1] pages. Envelope with 1908 purchase details of previous owner and complimentary documentation laid in. Near fine.

Read more: Hutchins, *Robinson Crusoe and its printing 1719-1731*; Watt, *The Rise of the Novel*.

"Defoe [...] expressed the diverse elements of individualism more completely than any previous writer, and his work offers a unique demonstration of the connection between individualism in its many forms and the rise of the novel." – Ian Watt





3.

A Centerpiece Of American Gothic

THE RAVEN AND OTHER POEMS

By Edgar Allan Poe
1845.

First edition in book form of Edgar Allan Poe's "The Raven," the single most famous American poem of the nineteenth century.

\$15,000.

*"The Raven' became known everywhere, and everyone was saying 'Nevermore.'"
— contemporary poet Elizabeth Oakes Smith*

Partly inspired by the early lyrics of Elizabeth Barrett (later Browning), to whom he dedicated this volume of poems, Poe composed "The Raven" in trochaic octometer, with a deranged lyricism all his own. The elements are familiar even to those who don't read poetry: the "midnight dreary," the silk-curtained chamber, the raven perched upon the bust of Athena, the relentless refrain that drives the narrator mad.

Even before publication, Poe knew he had a sensation on his hands. When a friend described an early reading of the poem as "fine, uncommonly fine," Poe responded: "Is that all you can say for this poem? I tell you it's the greatest poem ever written." Poe's fame only increased with the appearance of contemporary parodies like "The Owl" and "The Polecat." First published earlier that year in the NEW YORK EVENING MIRROR (under Poe's own name) and THE AMERICAN REVIEW (under a pseudonym), the publication of "The Raven" paved the way for Wiley and Putnam's publication of Poe's TALES, the collection that introduced his pioneering detective fiction to a wider audience that same year. A lovely copy in contemporary binding of a landmark in American literature.

New York: Wiley and Putnam. 7.25" x 4.75". Contemporary quarter green goatskin, sympathetically rebaked with original spine laid down, blue marbled boards. Brown endpapers. Half title. Publisher's ads at rear. [8], 91, [1], [4] pages. Early pencil owner name on front pastedown. Rubbing to board edges; offsetting to gutters of endpapers from old hinge repair; fore-edge of last few leaves faintly dampstained. Otherwise text quite clean with very little foxing or soil. In custom quarter blue goatskin clamshell box. Very good.

Read more: Blanck, *Bibliography of American Literature (BAL)*, 16147; Collins, *The Fever Called Living*; Thomas and Jackson, *The Poe Log: A Documentary Life of Edgar Allan Poe, 1809-1849*, 497.

4.

With Characters Partly Modeled On Her Sisters

SHIRLEY

By Charlotte Brontë as Currer Bell
1849.

First edition of Charlotte Brontë's second novel, published two years after the sensation created by her pseudonymously published *JANE EYRE*.

\$3000.

Set amid the Luddite uprisings of Yorkshire textile workers in 1811 and 1812, *SHIRLEY* features two heroines, Shirley and Caroline, partially modeled on Charlotte's own sisters Emily and Anne. Charlotte told Elizabeth Gaskell that Shirley Keeldar was the woman Emily Brontë would have become, had she been born into a wealthy family. Tragedy repeatedly struck the Brontë family while Charlotte was working on *Shirley*: her siblings Branwell, Emily, and Anne all died during its composition. An important early feminist novel.

London: Smith, Elder and Co. Three octavo volumes, 7.75" x 5" each. Original brown cloth with blind ornamental borders, gilt-stamped spines sympathetically rebaked with original spines laid down. Renewed endpapers, original flyleaves preserved. No half titles as issued; publisher's catalogue at rear of vol. I, 3 pages of reviews for *JANE EYRE* at rear of vol. III. Page 304 in vol. II correctly numbered. iv, 303, [1], 16; iv, 308; iv, 320 pages. Ink owner name dated 1850 on fly leaf of vol. I; same name in pencil on fly leaves of vols. II and III; binder ticket on rear pastedown of vol. II Some edgewear to boards; text block with primarily marginal soiling here and there and a few archivally repaired closed tears. Very good.

Read more: Sadleir, *XIX Century Fiction*, 348.

"Are you a young lady?"
"I am a thousand times better:
I am an honest woman, and as
such I will be treated."

SHIRLEY.

A Tale.

BY

CURRER BELL,
AUTHOR OF "JANE EYRE."

IN THREE VOLUMES.

VOL. I.

LONDON:

SMITH, ELDER AND CO., 65, CORNHILL.

1849.



5. By A Translator Who Influenced Tolkien

THE STORY OF BURNT NJAL
Translated by George Webbe Dasent
1861.

First edition in English of the Njals Saga, one of the most popular tales of medieval Iceland.
\$750.

Composed in the thirteenth century, the NJÁLS SAGA contains stories of honor and blood feuds from over half a century, a tragic narrative underlying the Icelandic Commonwealth, the state founded by Norwegian settlers during the Viking Age. While the historical details have been disputed, the saga itself has remained a symbol of the times and spirit of the era. Translator George Webbe Dasent was a folklorist whose work influenced J.R.R. Tolkien: "Tolkien identified Dasent's fairy tale SORIA MORIA CASTLE as the source of the name Moria" (Gilliver et al.). Dasent translated a number of great works from the Old North, including the PROSE EDDA and EAST OF THE SUN, WEST OF THE MOON. An exceptionally bright copy in pictorial gilt cloth.

Edinburgh: Edmonston and Douglas. Two octavo volumes, 8" x 5.75". Original dark green cloth with elaborate gilt pictorial design of Viking weapons and proverbs stamped to front boards, spine lettered and ruled in gilt. Grey endpapers, partially unopened. Two-hundred page historical introduction in first volume; three folding maps and six plates (one double page); index at rear of second volume. cciv, 256; xiv, 507, [1] pages. Engraved bookplates on front pastedowns. Foxing to some plates, light bumping to cloth, with a nick to front joint of volume two. Near fine.

Read more: Gilliver, Marshall, & Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary*.



6. Fore-Edge Painting Of Loch Leven

QUEEN MARY
By Alfred Tennyson
1875.

First edition of Tennyson's never-staged play, with a hidden fore-edge painting.
\$1250.

Poetic works are a perennial favorite for fore-edge painters; fore-edge painting historian Carl J. Weber notes that almost half of all the paintings he examined for his history of the art adorned books by English poets (182). Tennyson's use of visual imagery and his often-sentimental tone predisposed his works to the fore-edge painter's brush. This copy of QUEEN MARY, following the ultimately tragic efforts of Mary Tudor as she strove to bring Catholicism back to England, features a fore-edge scene of the then-abandoned Castle Stalker (of later MONTY PYTHON fame) on Loch Leven. While not an exact copy, the fore-edge painting bears a striking resemblance to a plate of Castle Stalker as drawn by Thomas H. Shepherd, published in the 1829 work MODERN ATHENS. Its rather naive style and the fact that the painter oriented it "backwards" – visible when the edge is fanned from the end of the book, rather than the beginning – suggests that it is the work of a talented amateur. A delightful object.

London: Henry S. King & Co. 6.5" x 4.25". Contemporary green goatskin binding with gilt tooling to boards, four raised bands. All edges gilt. Fore-edge painting of Loch Leven. Original blue silk bookmark ribbon. 278 pages. Binding with a touch of rubbing to corners and spine ends, a bit of sunning to spine. Sharp. Near fine.

Read more: Carl J. Weber, *Fore-Edge Painting*.

7.

The One With The Apocryphal Story Of The Professional Shark Murderer

FOLLOWING THE EQUATOR

By Mark Twain
1897.

First edition of Twain's final travel book, following his lecture tour through Hawaii, Australia and the South Pacific, India, and South Africa.

\$750.

"I wrote my last travel-book in hell; but I let on, the best I could, that it was an excursion through heaven." – Letter from Twain to William Dean Howells

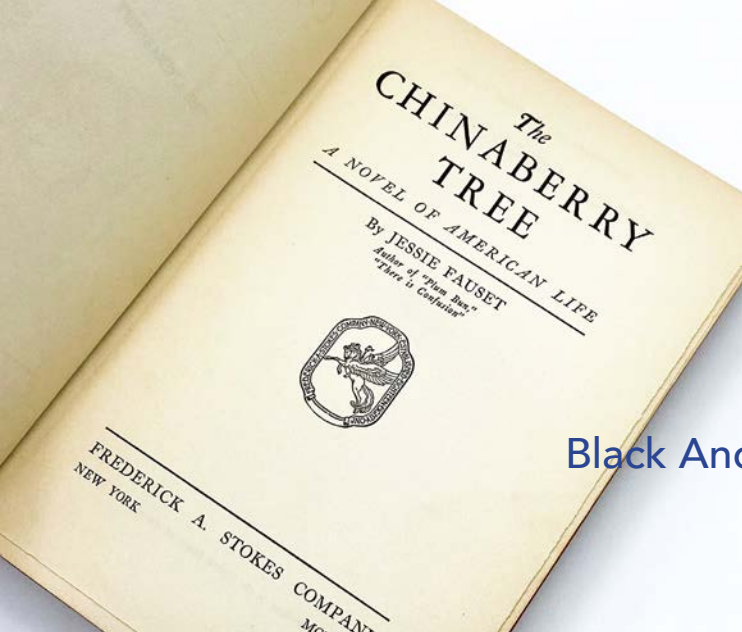
Best known for his children's books today, in his own lifetime Twain achieved fame first through his travel writing. FOLLOWING THE EQUATOR makes an interesting companion to the earlier travel writings, beginning with INNOCENTS ABROAD (1869), his most popular book at the time. Here Twain offers characteristically witty and cutting Gilded Age opinions with the confidence of an established humor writer and veteran voyager. While already famous by this time, Twain booked the tour of worldwide lectures and planned this book because he was in fact deeply in debt. The success of EQUATOR did indeed put him back in the black. A heavy book, over 700 pages on thick paper, it is usually found in rough condition.

Hartford, Connecticut: The American Publishing Company. Octavo. 8.75" x 6". Original blue cloth stamped with light blue and gilt, pictorial paste-on, gilt-stamped spine. Illustrated throughout, with many full-page plates. With single Hartford imprint and signature mark "11" on page 161 (ref. BAL). 712 pages. Light rubbing to front panel image and a bit of shelfwear. Front hinge cracked but firm. Interior quite clean. Overall a bright, lovely copy.

Read more: *The Routledge Encyclopedia of Mark Twain*; McBride, *Mark Twain: A Bibliography*; Blanck, *Bibliography of American Literature* (BAL), 3451.



*Be good + you will be lonesome.
Mark Twain*



Black And Bourgeois

8.

THE CHINABERRY TREE

By Jessie Fauset
1931.

“He is a dark American who wears his joy and rue very much as does the white American. He may wear it with some differences, but it is the same joy and the same rue.”

Rare first edition of this novel by a pillar of the Harlem Renaissance, following a middle-class Black family as they grapple with relationships, miscegenation, and how their community perceives them.

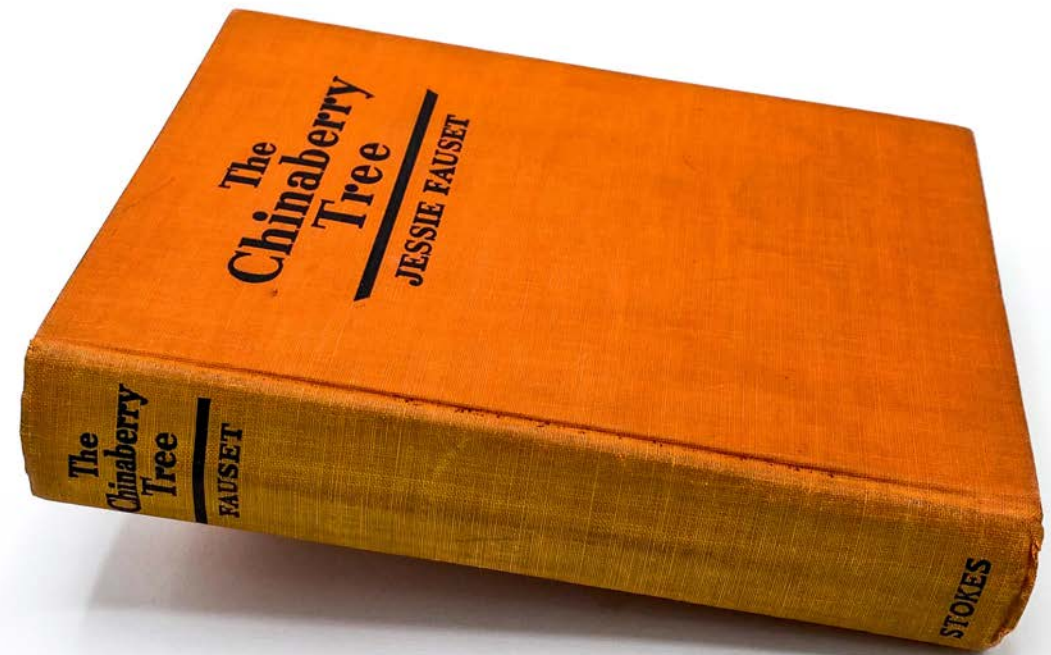
\$1500.

Jessie Fauset strove to write stories of Black Americans beyond the sensationalism and suffering, instead grounding them in underrepresented experiences. As the literary editor of the NAACP's magazine THE CRISIS under W. E. B. Du Bois, Fauset noted that “it is urgent that ambitious Negro youth be able to read of the achievements of their race” (Johnson). Accordingly, the characters of THE CHINABERRY TREE are Black professional men and women, people who experience prejudice but still lead bourgeois lives. Historian Ann Ducille identifies Fauset as being among the “first Black women artists to depict successful, independent, single Black professional and working-class women.” This choice of subject matter was particularly impactful, as Fauset was writing at a time when some creators sought to present Blackness as more of a spectacle.

This copy was once part of the Forbes & Wallace Circulating Library, a library located within a department store; its numerous checkout stamps over a short period of time are a testament to Fauset's popularity. All of her novels are rare on the market.

New York: Frederick A. Stokes Company. 7.5" x 5.25". Original orange cloth binding with black lettering. Fore-edge machine deckle. 342 pages. Summary from dust jacket tipped onto front pastedown. Forbes & Wallace Circulating Library checkout form tipped onto rear pastedown. A few tiny spots of soil to binding, mild edgewear; light sunning to spine. Leaves uniformly mildly toned. Sound and bright. Very good plus. (#40817)

Read more: Ann Ducille, “Blues Notes on Black Sexuality,” *Journal of the History of Sexuality* vol. 3 no. 3; Abby Arthur Johnson, “Literary Midwife: Jessie Redmon Fauset and the Harlem Renaissance,” *Phylon* vol. 39 no. 2.



9.

The Book That Gave Bogart His Most Sensitive Role

THE AFRICAN QUEEN

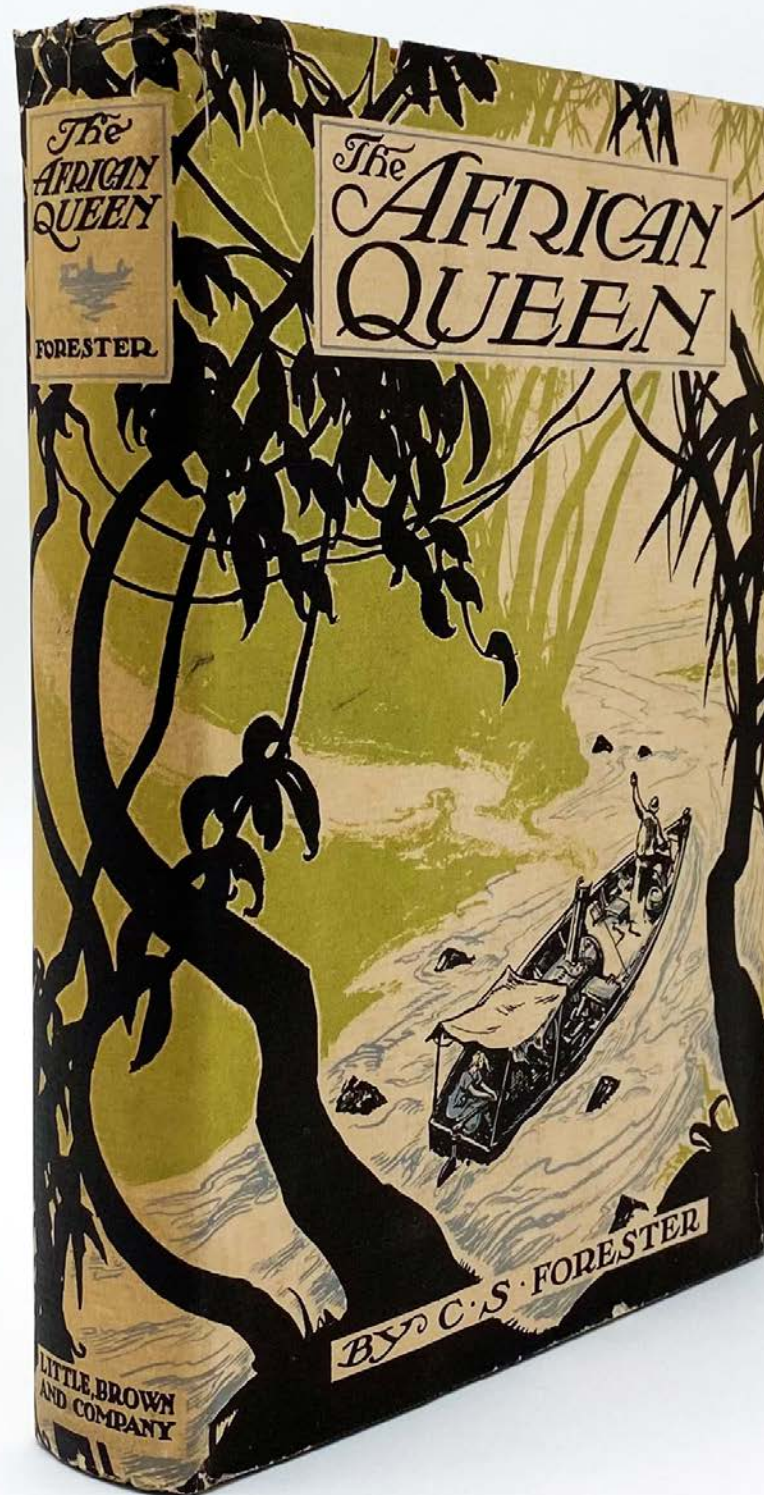
By C.S. Forester

1935.

First US edition of this classic WWI adventure story (with a dash of romance), following a skipper and missionary's housekeeper as they plot to destroy a German gunboat — adapted into a Hollywood film starring Humphrey Bogart and Katherine Hepburn.

\$4500.

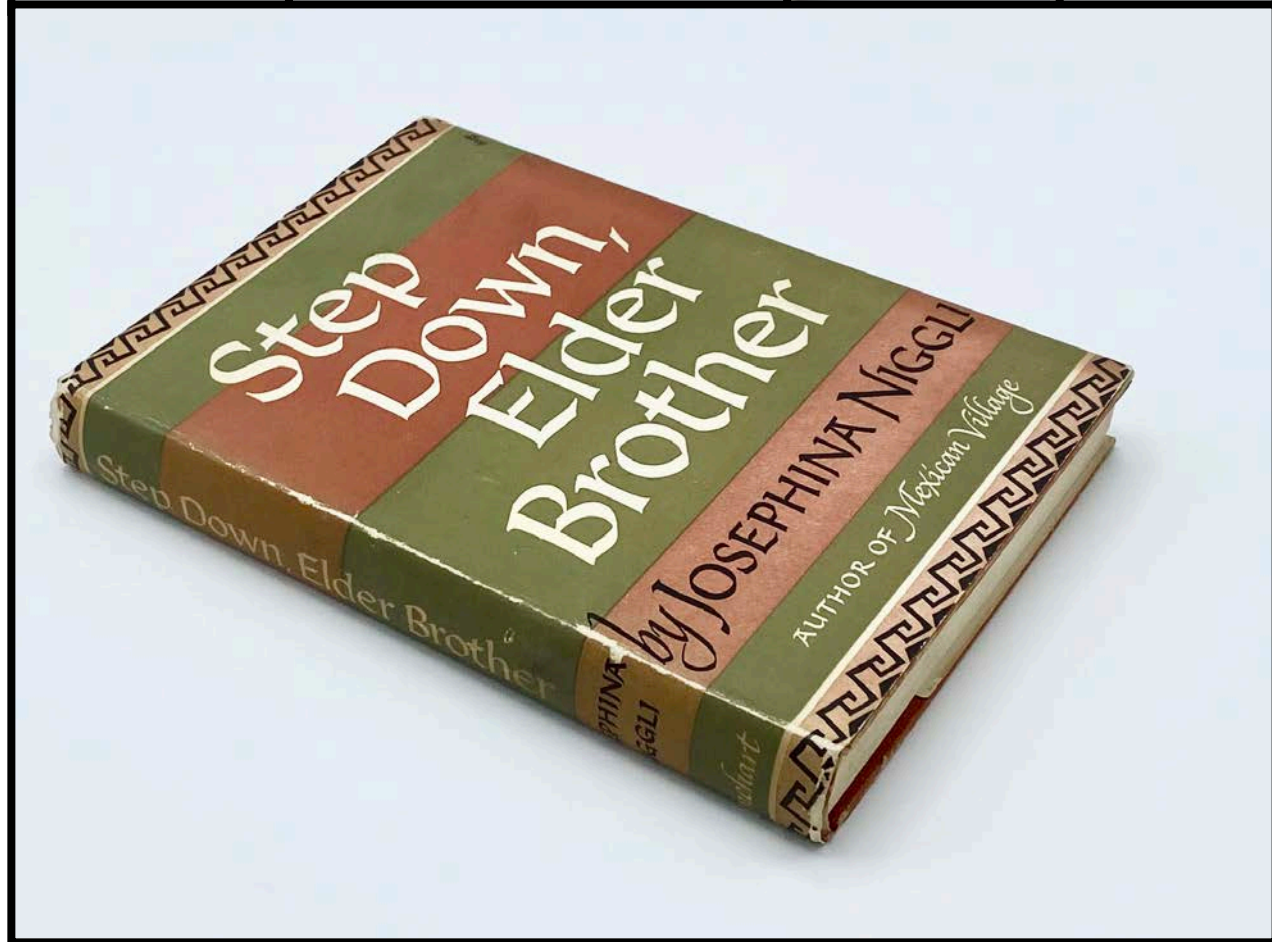
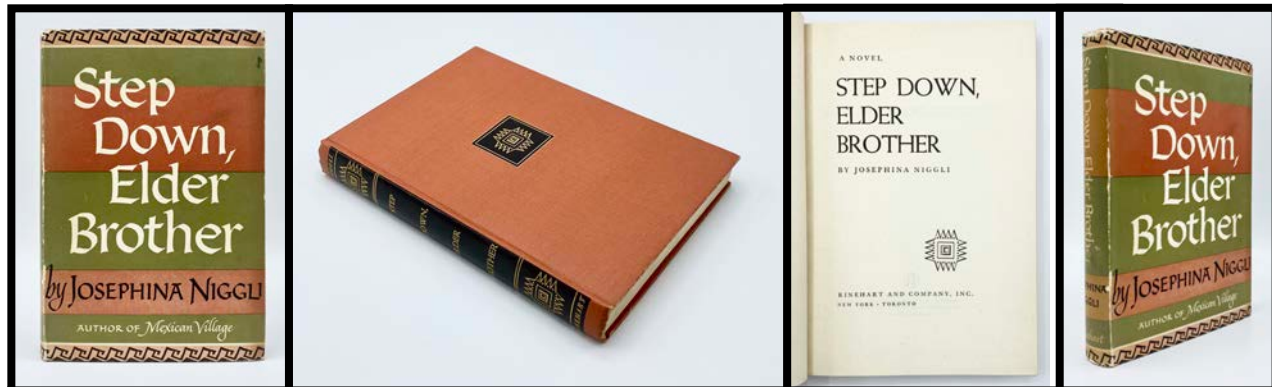
Far from the tall ships of his celebrated Horatio Hornblower series, C. S. Forester opted for a 20th-century riverboat adventure in THE AFRICAN QUEEN. The NEW YORK DAILY NEWS called the novel "one of the best stories in many a day," noting that, despite the odds stacked against the struggling protagonist Rose, "never for a moment does the reader question her hopes of victory" (76). It was a role played to perfection by Katharine Hepburn in the 1951 film adaptation, and earned her an Academy Award nomination. THE AFRICAN QUEEN appears on numerous American Film Institute best-of lists, and Hepburn and Humphrey Bogart together top their list of greatest US screen legends.



"It was at this very moment that Rose looked out across the verandah of the bungalow and saw Opportunity peering cautiously at her from the edge of the clearing."

Boston: Little, Brown, and Company. 8.25" x 5.5". Original tan cloth blindstamped with foliage pattern, other elements stamped in green. In original unclipped (\$2.00) color pictorial dust jacket. [4], 275, [1] pages. Ownership stamp on front and rear fly leaves; small address sticker of same owner on front and rear pastedowns. Bit of shelfwear to boards. Jacket gently toned, with just a couple faint areas of rubbing. Very good plus in near-fine jacket.

Read more: Arthur Watson, "Two on a Launch," The New York Daily News 10 February 1935.



10.

“[R]evealed Mexican life and culture from an insider’s point of view, in English” (Elizabeth Coonrod Martínez)

STEP DOWN, ELDER BROTHER
By Josephina [Josefina] Niggli
(1947).

First printing of the acclaimed novel by a major early 20th century Mexican-American writer, the story of “the turning tide of the new generation, the revolt of the children of tradition” (contemporary review by William C. Parker).

\$100.

“When I was a young kid, starting out as a writer, I had a shining goal. I was going to present Mexico and the Mexicans as they had never before been presented. Well, I did. I made the big time. I even made MGM and Book of the Month. You see, I reached my goal and passed it.”
– Josephina Niggli

Niggli was of European-American descent born in Monterrey, Mexico, where STEP DOWN is set. Sent to live in Texas during the Mexican Revolution, as an adult Niggli aimed to teach Americans about Mexican culture, as well as addressing themes of dual heritage and outsider identity in her art. Before the rise of the modern Chicano movement, Niggli was one of the most successful and best known Mexican-American writers in English: STEP DOWN was a Book of the Month Club selection. “Her passion and life’s work was to reveal Mexico, to create understanding of its culture through her stories. Niggli felt that Mexican history and its people were greatly misunderstood and even dismissed by Americans. Therefore, she decided to create her stories and plays in English, to inform and educate the US public” (Martínez). Her reputation faded after her death, but has since been revived by Chicano scholars like Raymund Paredes, Gloria Anzaldúa, and Tey Diana Rebolledo. An important work in the Mexican-American literary tradition.

First edition. New York: Rinehart and Company, Inc. 8.25” x 5.5”. Original orange cloth stamped with central black and gilt ornament on front board and spine. In original unclipped (\$3.00) orange and green patterned dust jacket designed by Charles Skaggs. x, 374 pages. Trace shelfwear to bottom edge of boards; jacket with shallow wear around spine ends and corners, slightly toned spine. Fine in very good plus jacket.

Read more: Martínez, Josefina Niggli, *Mexican American Writer*; Kabalen de Bichara, “Josephina Niggli as a Regional Voice” in *Recovering The U.S Hispanic Literary Heritage*, Volume VI.

Tales From Capote's Childhood



11.

A CHRISTMAS MEMORY and ONE CHRISTMAS

By Truman Capote
1956 [1966]; 1983.

Signed limited edition set of Truman Capote's two semi-autobiographical Christmas stories, nostalgic tales of rural family holidays spent in the company of his older cousin.

\$2000.

"Imagine a morning in late November. A coming of winter morning more than twenty years ago."

This pair of Christmas stories spans Truman Capote's long writing career. The first, A CHRISTMAS MEMORY, was initially published in MADEMOISELLE in 1956, two years before Capote's breakout BREAKFAST AT TIFFANY'S; the second, ONE CHRISTMAS, appeared in the LADIES' HOME JOURNAL in 1982, two years before he died. Both Christmas reflections were later published as limited signed gift editions, offered here as a set. Together, they offer a glimpse into Capote's childhood, as he reminisces about the cozy holidays of yesteryear.

New York: Random House. Two volumes. 9.5" x 6". Original green cloth and original black cloth, each with gilt spine lettering; gilt Capote signature facsimile to cover of A CHRISTMAS MEMORY. A CHRISTMAS MEMORY with red topstain, yellow marbled endpapers. 48; 44 pages. Signed by Capote to limitations pages; A CHRISTMAS MEMORY numbered 345 of 600, ONE CHRISTMAS numbered 439 of 500. In original red paper slipcases with pictorial onlays; A CHRISTMAS MEMORY with gilt spine label. ONE CHRISTMAS with numbered label loosely laid in. A CHRISTMAS MEMORY slipcase with a touch of toning to edges. A notably sharp pair. Fine overall in original slipcases.



12.

Macondo Rises (And Falls)

ONE HUNDRED YEARS OF SOLITUDE

By Gabriel García Márquez, translated by Gregory Rabassa
1970

First edition, review copy, of the first US (and first English language) edition of this landmark of magical realism that made Gabriel García Márquez's career and set the stage for his future works, in the second-issue dust jacket.

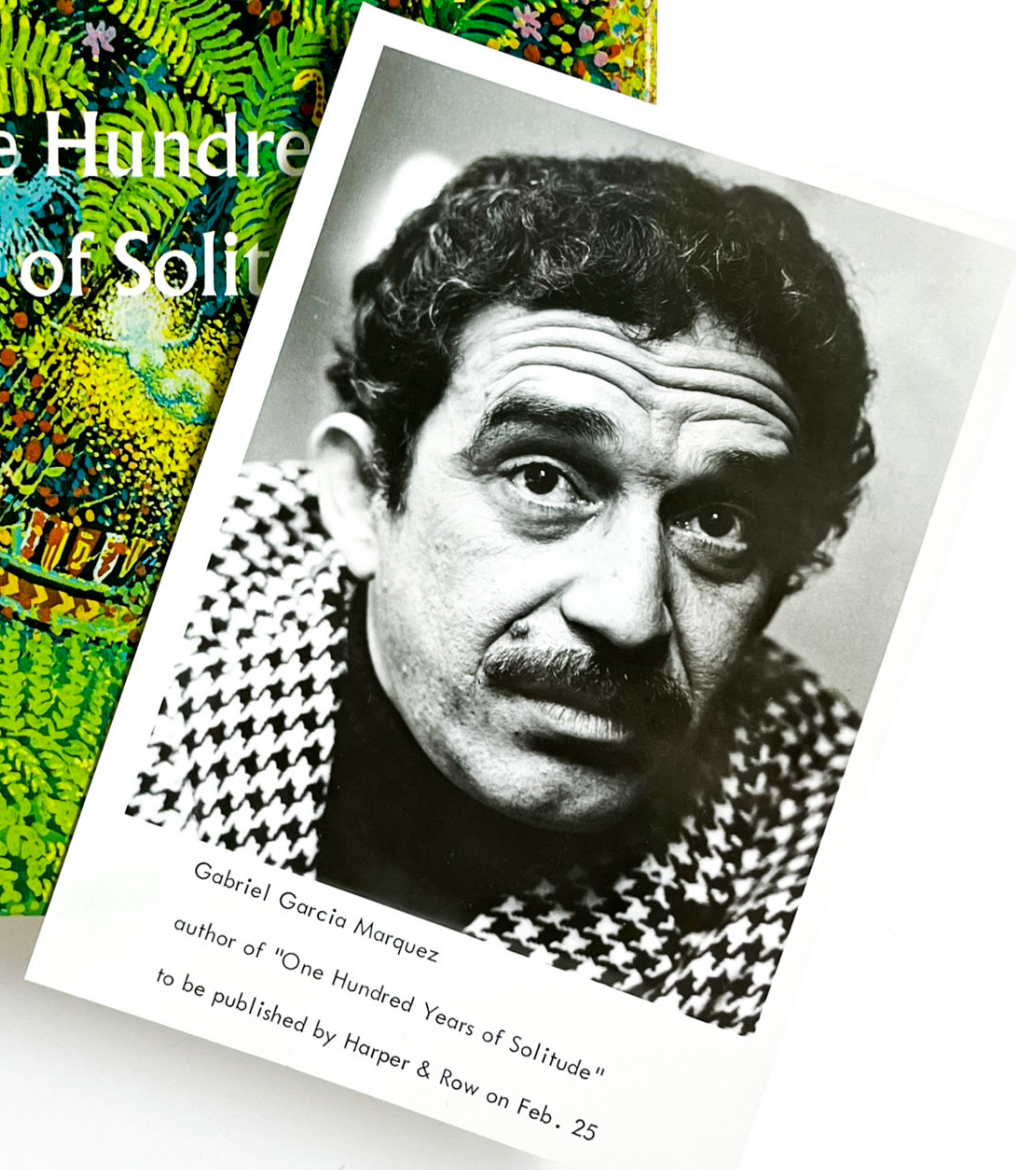
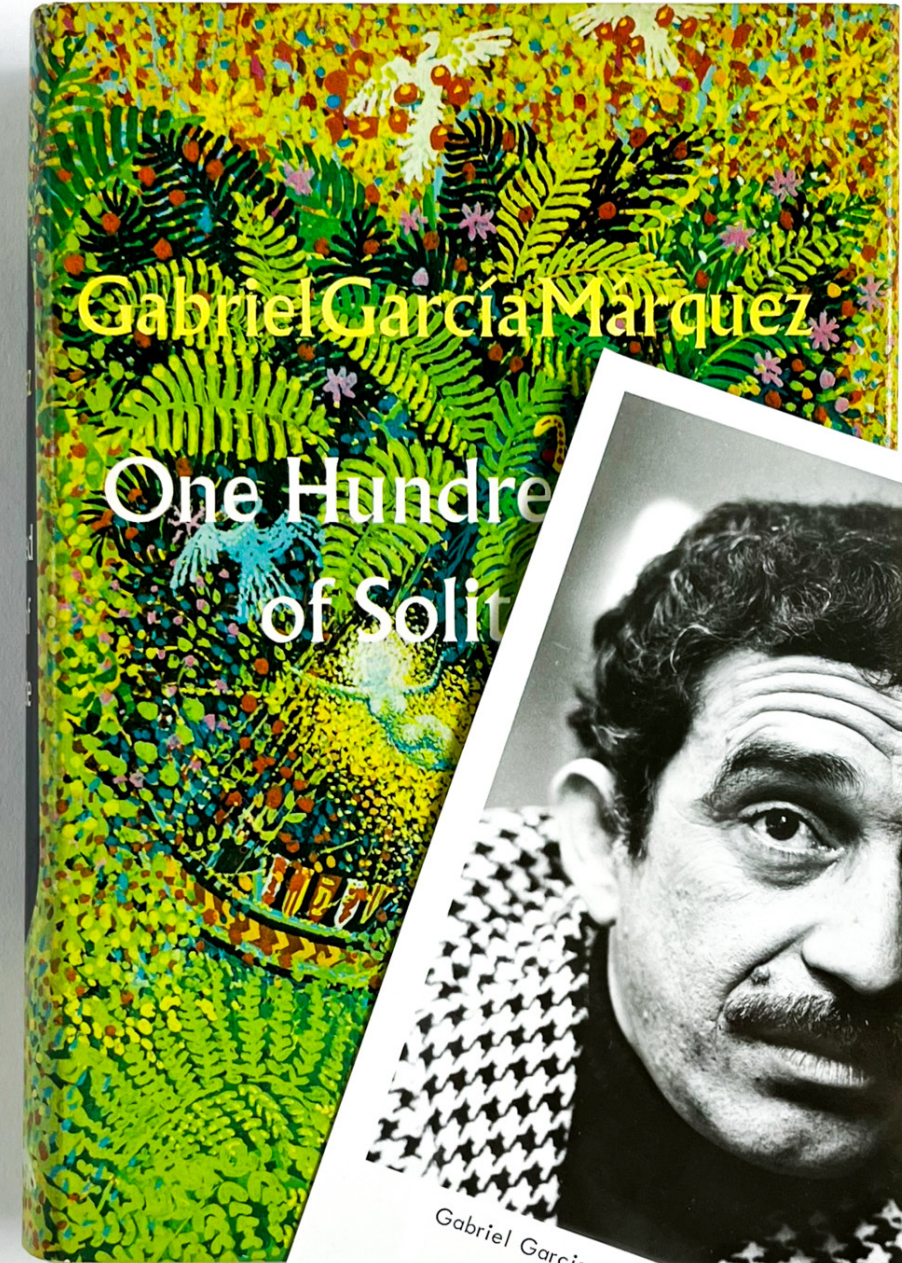
\$1500.

"Races condemned to one hundred years of solitude did not have a second opportunity on earth."

A tale that expertly weaves historical events into a fictional and sometimes strange setting, ONE HUNDRED YEARS OF SOLITUDE has been called "the first piece of literature since the Book of Genesis that should be required reading for the entire human race" (NEW YORK TIMES BOOK REVIEW). Originally published in 1967 as CIEN AÑOS DE SOLEDAD, it remains one of the defining books of Latin American magical realism and the work upon which much of Márquez's 1982 Nobel Prize rests.

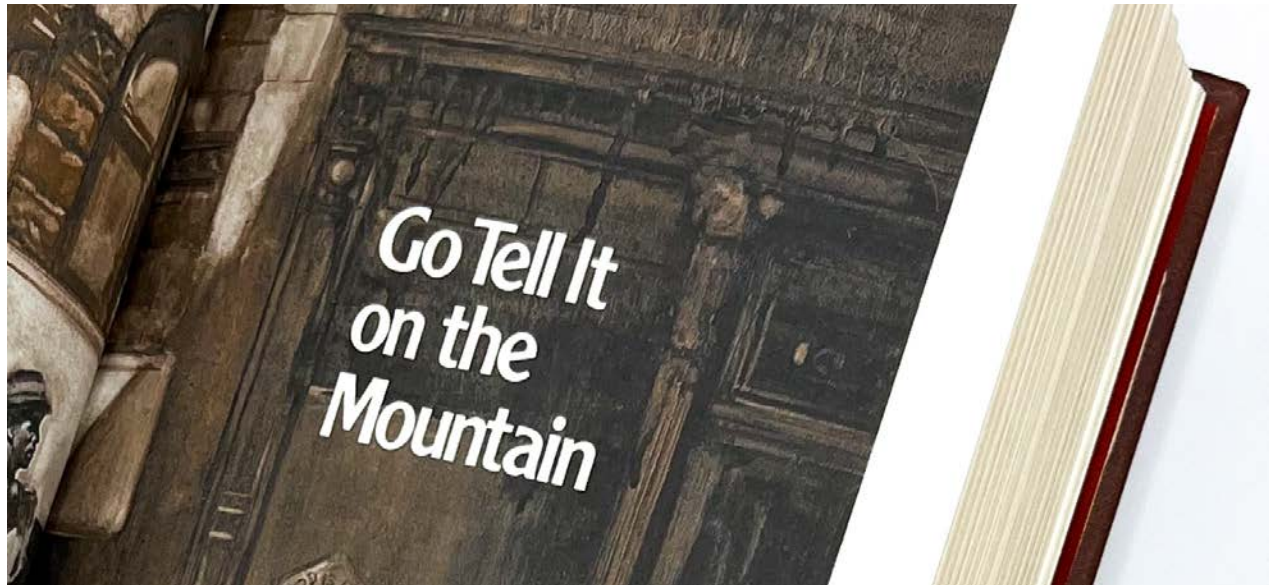
First printing. New York and Evanston: Harper & Row. 8.5" x 5.5". Original green cloth with gilt spine lettering. Original price-clipped color pictorial dust jacket, designed by Guy Flemming, with period at end of first paragraph on front flap. Fore-edge machine deckle. Green endpapers. 422 pages. Promotional photograph of Márquez loosely laid in and noting title is "to be published by Harper & Row on Feb. 25." Faint foxing to edges. Minor sunning to spine. Else a remarkably sharp and bright copy. Near fine in a near fine jacket.

Read more: William Kennedy, *New York Times Book Review*; Ahearn, *Collected Books*.



Gabriel Garcia Marquez
author of "One Hundred Years of Solitude"
to be published by Harper & Row on Feb. 25

“I became a writer by tearing that book up for ten years”



13.

GO TELL IT ON THE MOUNTAIN

By James Baldwin
1979.

Signed limited Franklin Library edition of Baldwin’s first novel, his semi-autobiographical “extended rite of exorcism” (Harris).

\$950.

In writing this book, Baldwin did more than draw from his own experiences growing up with a religiously domineering father in 1930s Harlem: he wrote and re-wrote the work for ten years as a way to come to terms with the painful relationship with his father. In the novel as in Baldwin’s own life, the hero’s path to acceptance lies not in obedience and acceptance but in the intellectual liberation achieved through books and education. One of TIME’s “Best English-Language Novels from 1923 to 2005,” this limited edition includes a special foreword by Baldwin. An American classic.

Franklin Center, Pennsylvania: The Franklin Library. 8” x 5”. Original full gilt-stamped leather, raised bands. All edges gilt, red silk ribbon marker, watered silk endpapers. Illustrated by Silverman with full-page brown-toned plates. [18], 232 pages. Fine. (#47371)

Read more: Harris et al., *New Essays on Go Tell It on the Mountain*.

14.

Foundational Black Feminist Novel

SULA

By Toni Morrison
1974.

First printing of this story of friendship, duality, and perceptions of power and belonging – Toni Morrison’s second novel.

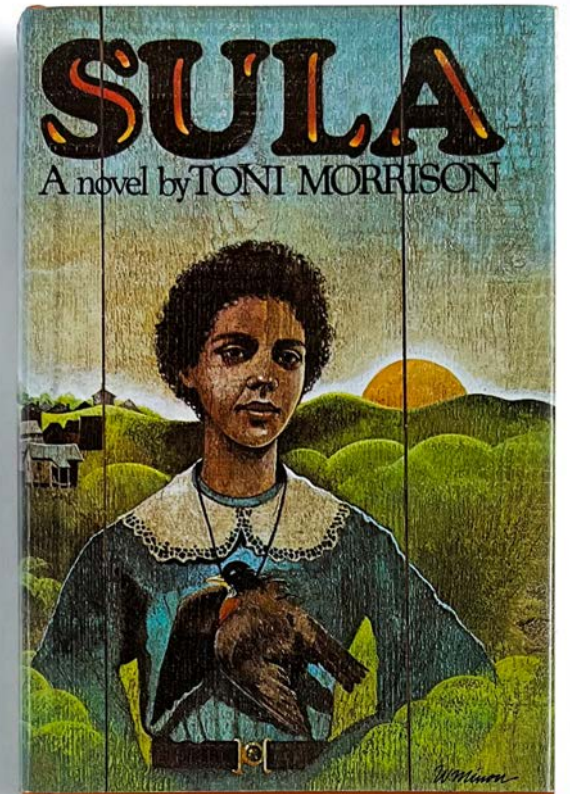
\$750.

The relationship between Sula – a girl who eschews any and all expectations of gender and morality – and her friend Nel forms the center of this novel, and the catalyst for a community’s self-destruction. “[I]t is the fact that Sula has not been tamed or broken by the exigencies of heterosexual family life which most galls” the residents of the Bottom when Sula leaves the community for 10 years, to return with a college education but without a husband (Smith, 24). In her field-defining “Toward a Black Feminist Criticism,” Barbara Smith calls SULA a prime example of the “actual dimensions” to be found by applying feminist and lesbian lenses to the story (23).

First edition. New York: Alfred A. Knopf. 8.25” x 5.5”. Original orange cloth boards with gilt lettering. Original price-clipped color pictorial dust jacket, designed by Wendell Minor. Green topstain, fore-edge machine-deckle. 174 pages. Jacket with a bit of edgewear, tiny closed tear to head of spine; a hint of sunning to spine. Binding with a touch of edgewear. Clean and bright. Near fine in very good plus dust jacket.

Read more: Barbara Smith, “Toward a Black Feminist Criticism,” *The Radical Teacher* no. 7.

“I don’t want to make somebody else. I want to make myself.”



15.

A Leader Of The Black Arts
Movement

THE WOMEN AND THE MEN

By Nikki Giovanni,
illustrated by James Barkley
1975.

Inscribed first edition of this collection by
"one of America's foremost poets" (POETRY
FOUNDATION).

\$100.

*"it no longer shatters the intellect / that those who
make war / call themselves diplomats / we are
no longer surprised / that the unfaithful pray the
loudest"*

Nikki Giovanni is one of the leading voices of the
Black Arts Movement, and has won numerous
awards for her poetry and other writing.

New York: William Morrow and Company, Inc. 8.25" x
5.5". Original black cloth-backed yellow boards, gilt
spine lettering. Original unclipped (\$5.95) pictorial dust
jacket, illustrated by James Barkley with typography by
George Romero. Olive green endpapers. Three black-
and-white illustrations. [32] leaves. Inscribed by Giovanni
to title page. Jacket with a touch of edgewear, light
spotting. Bookblock edges with scattered foxing. Sharp
overall. Very good plus in like dust jacket.

Read more: Poetry Foundation, "Nikki Giovanni."



16.

The Book That Launched A Thousand Phoebe Cates Crushes

FAST TIMES AT RIDGEMONT HIGH

By Cameron Crowe
(1981).

An exceptionally beautiful first printing of this classic portrait of elder (sorry) Gen-Xers.

\$1250.

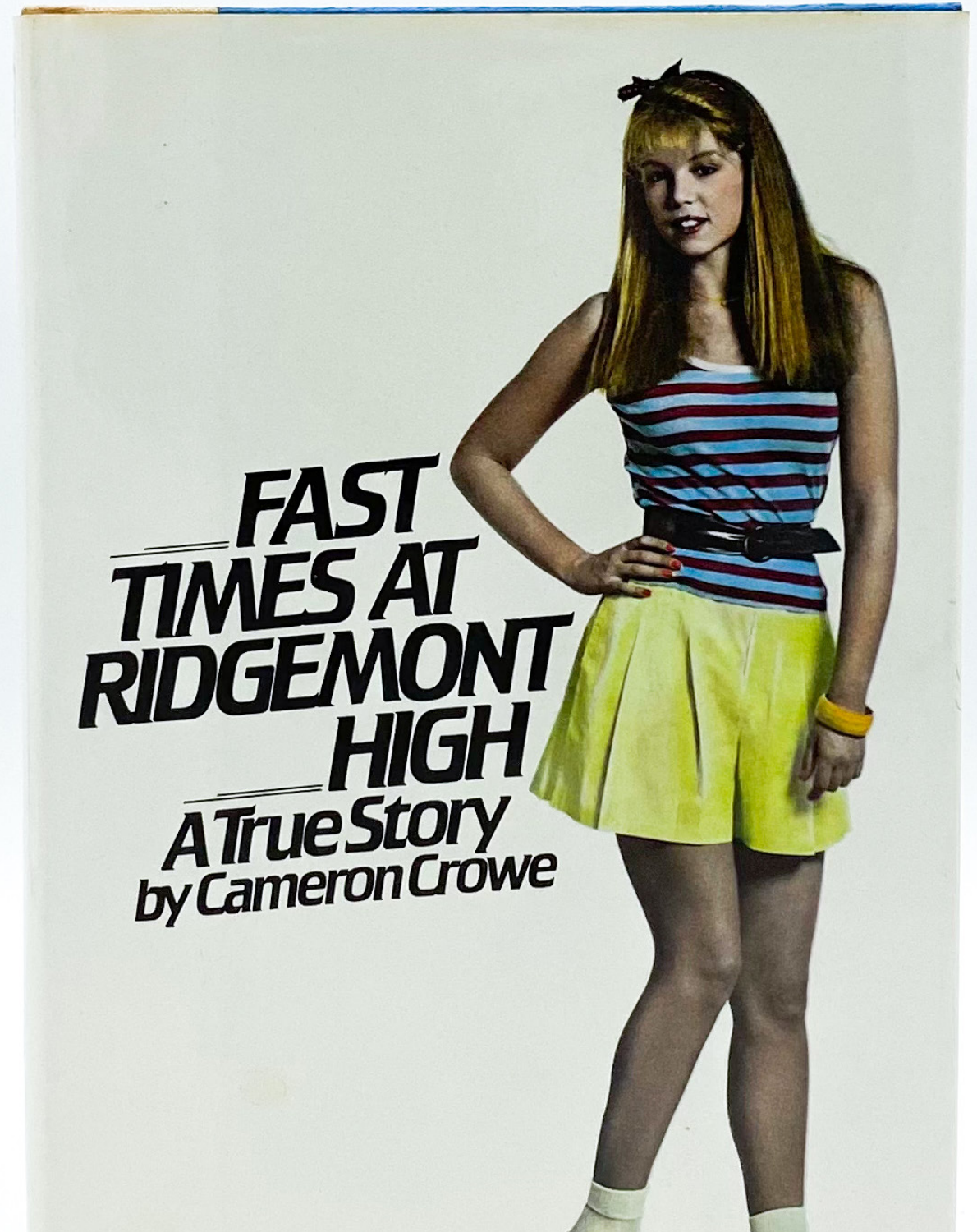
"Jeff Spicoli, a Ridgemont legend since third grade, lounged against the doorframe. His long dirty-blond hair was parted exactly in the middle. He spoke thickly, like molasses pouring from ajar. Most every school morning, Spicoli awoke before dawn, smoked three bowls of marijuana from a small steel bong, put on his wet suit and surfed before school."

Crowe gathered material for his novel while a 22-year-old reporter for Rolling Stone, attending high school classes undercover to record the unfiltered speech and social lives of his classmates; he also wrote the screenplay for Amy Heckerling's 1982 adaptation. Both book and film endure as unfiltered and sharply realistic portraits of the "double life" of American teenagers. The film is now arguably better known than the book, but only John Hughes captured the zeitgeist 1980s adolescents (and adolescence) more accurately and poignantly.

Increasingly scarce in any format: FAST TIMES was published simultaneously in hardcover and paperback in 1981, and again in a 1982 movie-tie-in edition, but has not been reissued since. Crowe has said of this situation: "It's the one thing that I still have the rights to, and I like that there's one thing that's not readily available. I like knowing that if you really want it, you can find it, but nobody's pushing it in your face. I have been approached about republishing, but I haven't done it. I like it too much as a kind of bootleg."

New York: Simon & Schuster. 8.5" x 5.5". Original quarter beige cloth with blue boards. In original unclipped (\$14.95) dust jacket with photograph by Sigrid Estrada, colored by Bob Felsenstein. 253, [1] pages. Barest toning to edges of jacket. Else bright, sharp, and clean overall. An exceptional copy. Fine in a fine dust jacket.

Read more: Kim Masters, Finding "Fast Times At Ridgemont High," The Hollywood Reporter.



17.

Her Acclaimed Collection

WOMAN HOLLERING CREEK

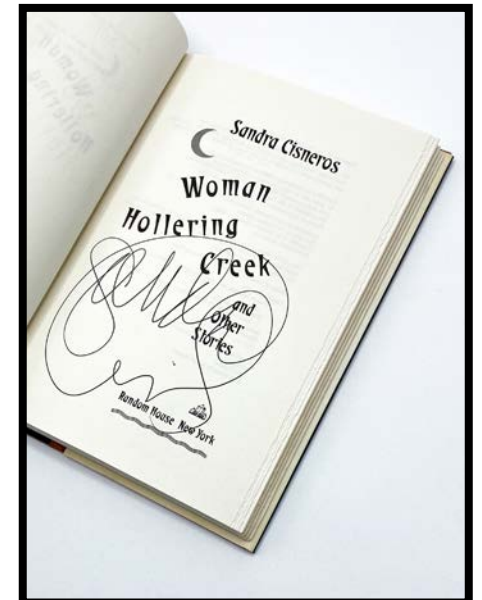
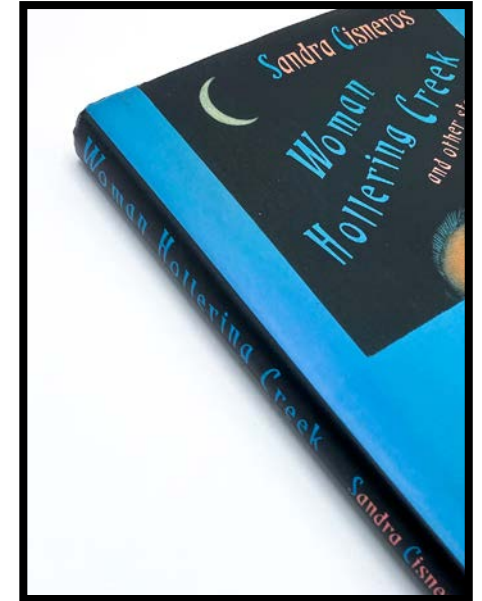
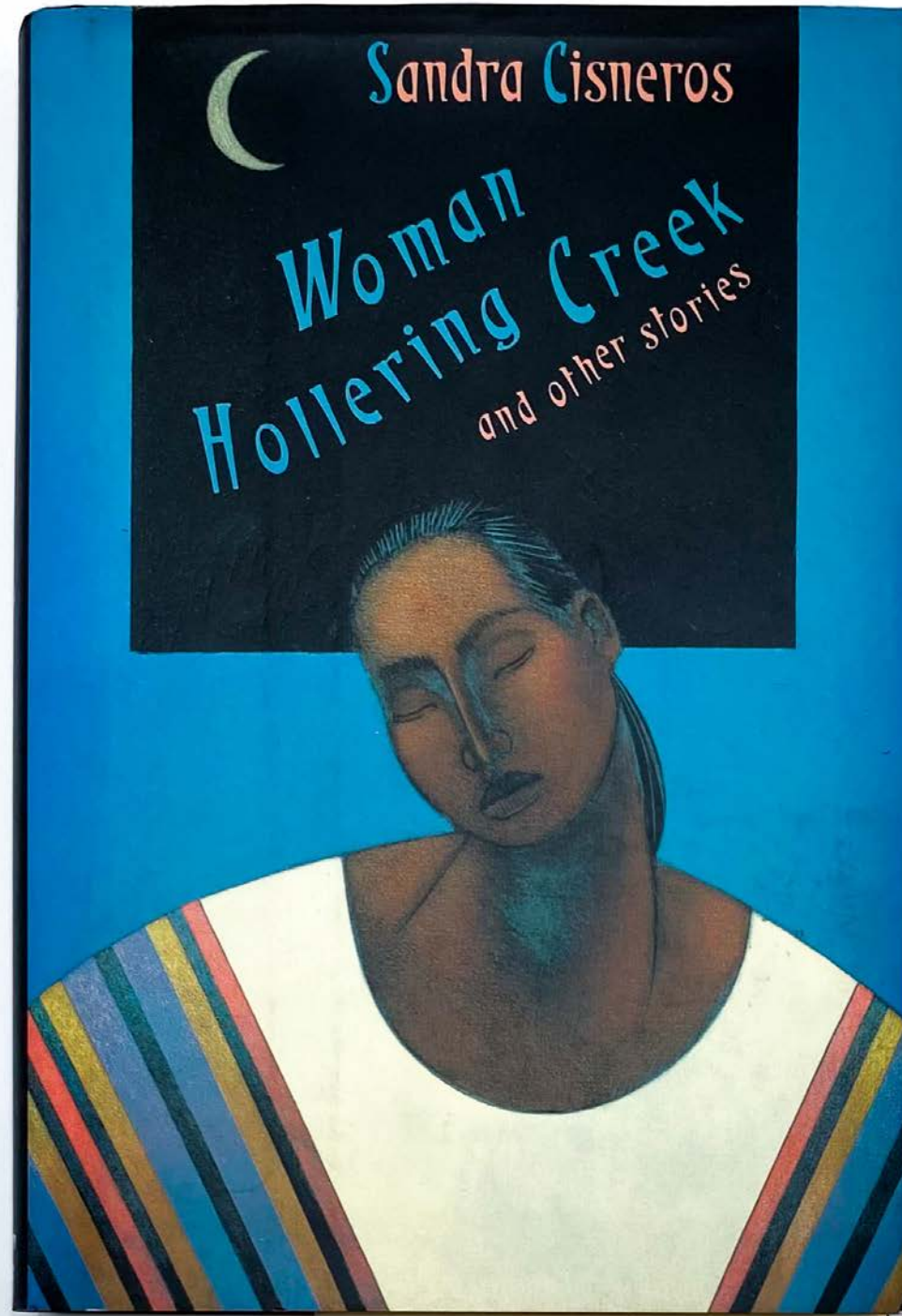
By Sandra Cisneros
(1991).

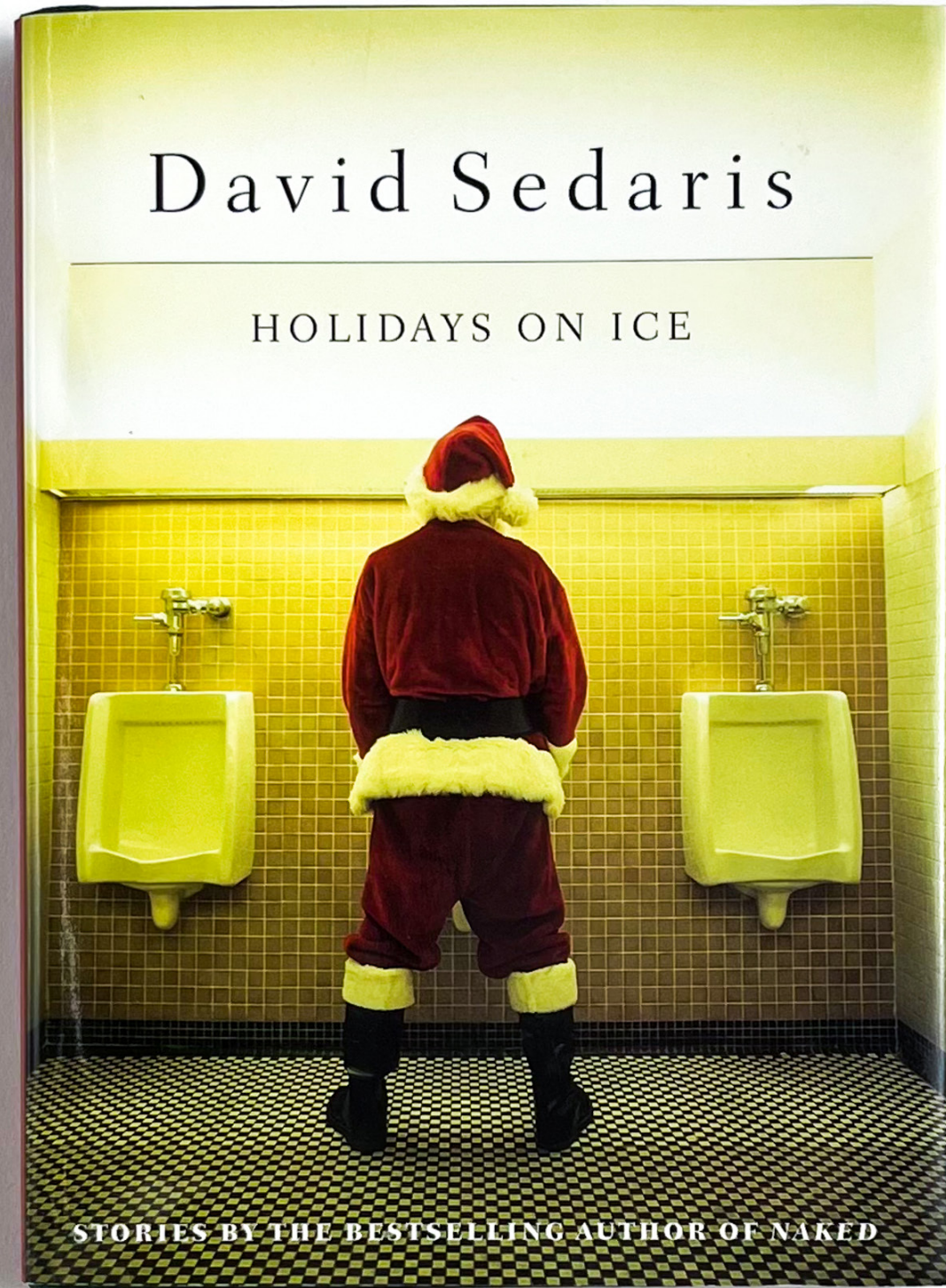
Signed first edition (stated) of Cisneros's best known collection of short stories.

\$75.

Cisneros is an acclaimed and influential writer in the Chicano tradition, first breaking into the literary world with her famous novel *THE HOUSE OF MANGO STREET* (1983). Her reputation also rests on this multiple award-winning collection, featuring vignettes (much like the structure of *MANGO STREET*) that explore the lives of Mexican American women. The author bio at the rear describes Cisneros as "The daughter of a Mexican father and a Mexican-American mother, and sister to six brothers, she is nobody's mother and nobody's wife."

New York: Random House. 8.25" x 5.75". Original quarter black cloth, tan paper boards, spine lettered in copper with copper-stamped image to front board. In original unclipped (\$18.00) color pictorial dust jacket designed by Susan Shapiro with painting by Nivia Gonzalez. Fore-edge machine deckle. [12], 165, [5] pages. Signed by Cisneros in black ink across title page. Book with light rubbing to boards; jacket with a hint of toning to flaps. Else clean and tight. Near fine in near fine jacket.





18.

"Standing in a two-hour line makes people worry that they're not living in a democratic nation. People stand in line for two hours and they go over the edge."

A Modern Holiday Classic

HOLIDAYS ON ICE

By David Sedaris
(1997).

First printing and state of this collection of Sedaris's best Xmas stories, including "Santaland Diaries" — the piece that made him famous.

\$100.

As the original cover was found offensive by some and changed in later issues, it is increasingly uncommon in its true first edition. A nice example.

First edition. Boston, New York: Little, Brown, and Company. 7" x 4.75". Original green boards. In original unclipped (\$14.95) color pictorial dust jacket designed by Michael Ian Kay featuring Santa at a urinal. 124 pages. Trace shelfwear. Bright and clean overall. Near fine in near fine jacket.

19.

N.C. Wyeth
August 1922

Brandywine Take On A Classic Of US Mythmaking

RIP VAN WINKLE

By Washington Irving,
illustrated by N.C. Wyeth
(1921).

Scarce signed copy of the first Wyeth edition,
signed by Wyeth and dated 1922: one of
Wyeth's most beautiful books, and in the rare
original dust jacket.

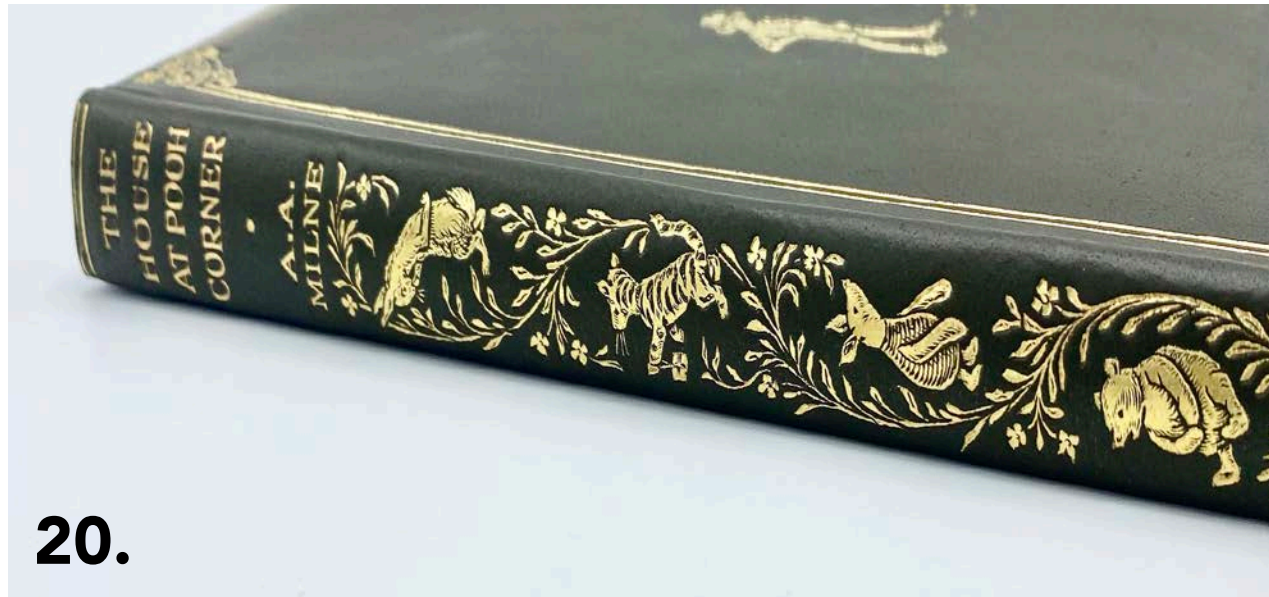
\$3500.

Washington Irving was the first US literary figure to
achieve sustained international fame, composing
works of both history and legend during the
infancy of the United States whose popularity
would shape the young nation's image. "Rip Van
Winkle" is premier among the Irving works that
biographer Andrew Burstein called "some of
the greatest legends about American history in
American history" (Burstein 4). An iconic story that
set the stage for a particularly American kind of
literature, it is paired here with the work of another
formative artist of American taste, N.C. Wyeth. This
edition is scarce in the dust jacket, and even more
so with the jacket and signed.



*First issue. Philadelphia: McKay. 9.75" x 7.25". Original
brown cloth with pictorial paste-on. In original dust
jacket (blank flaps and blank rear panel). Top edge gilt.
Pictorial endpapers. Illustrated by Wyeth with 8 color
plates and line illustrations in-text. Signed by Wyeth to
half title, dated August 1922; ink gift inscription dated
September 1922 to first blank. Jacket with large chips
to spine ends and a few smaller chips repaired with tape
to verso, toning and some faint spotting. Book with
bumping to extremities. Interior crisp and clean. Near
fine in good jacket.*





Deluxe Issue Of The Introduction Of Tigger

THE HOUSE AT POOH CORNER

By A.A. Milne, illustrated by E.H. Shepard
(1928).

Rare first printing, the deluxe issue in full gilt-stamped goatskin and original box, of the second book of short stories about Christopher Robin's forest friends.

\$2400.

In this collection, we learn that the "house" of the title is Eeyore's, which is (re)built by Piglet and Pooh; that Tigger does not like honey; and that while young Christopher Robin must go off to boarding school, the enchanted place of Pooh and his friends will always be waiting for him. The last of the four books in the Pooh series. This is a gorgeous copy with no significant flaws.

First edition. London: Methuen. Crown octavo. 7.25" x 4.75". Original full olive green goatskin ruled and ornamented in gilt, elaborately gilt-stamped spine. In original box with publisher's printed paper label. Pictorial endpapers, all edges gilt, green silk ribbon marker. Illustrated by E.H. Shepard in black and white. xii, 178, [2] pages. Box with a couple spots of rubbing at joints, but with hardly any of the toning usually seen. Faint bump to top corner of boards and text block, else fine: strong hinges, clean and richly colored boards, bright gilt, fresh text.



The Black Sun Press ALICE

ALICE IN WONDERLAND

By Lewis Carroll,
illustrated by Marie Laurencin
1930.

Limited edition of this highly sought version of ALICE with full-page plates by the French avant-garde artist, one of 350 copies for the US.

\$3500.

Paris: Black Sun Press. 9.5" x 11.5". Original white wrappers. In original slipcase and chemise. Illustrated by Laurencin with 6 magnificent tissue-guarded color plates with facsimile signatures. Printed on Rives paper. 114 pages. Wrappers moderately foxed, with some light marginal foxing to text. Case scuffed and repaired; chemise repaired and joints, with part of tan paper overlay worn away on spine. Very good.



22.

"Sharp believed that children would read even better if they identified with the characters in the illustrations and read words that sounded familiar..."
— Kismaric and Heiferman

Introducing Dick and Jane

ELSON BASIC READERS PRE-PRIMER [with] PRIMER

By William H. Elson, William S. Gray, and Lura E. Runkel, with concept by Zerna Sharp (1930).

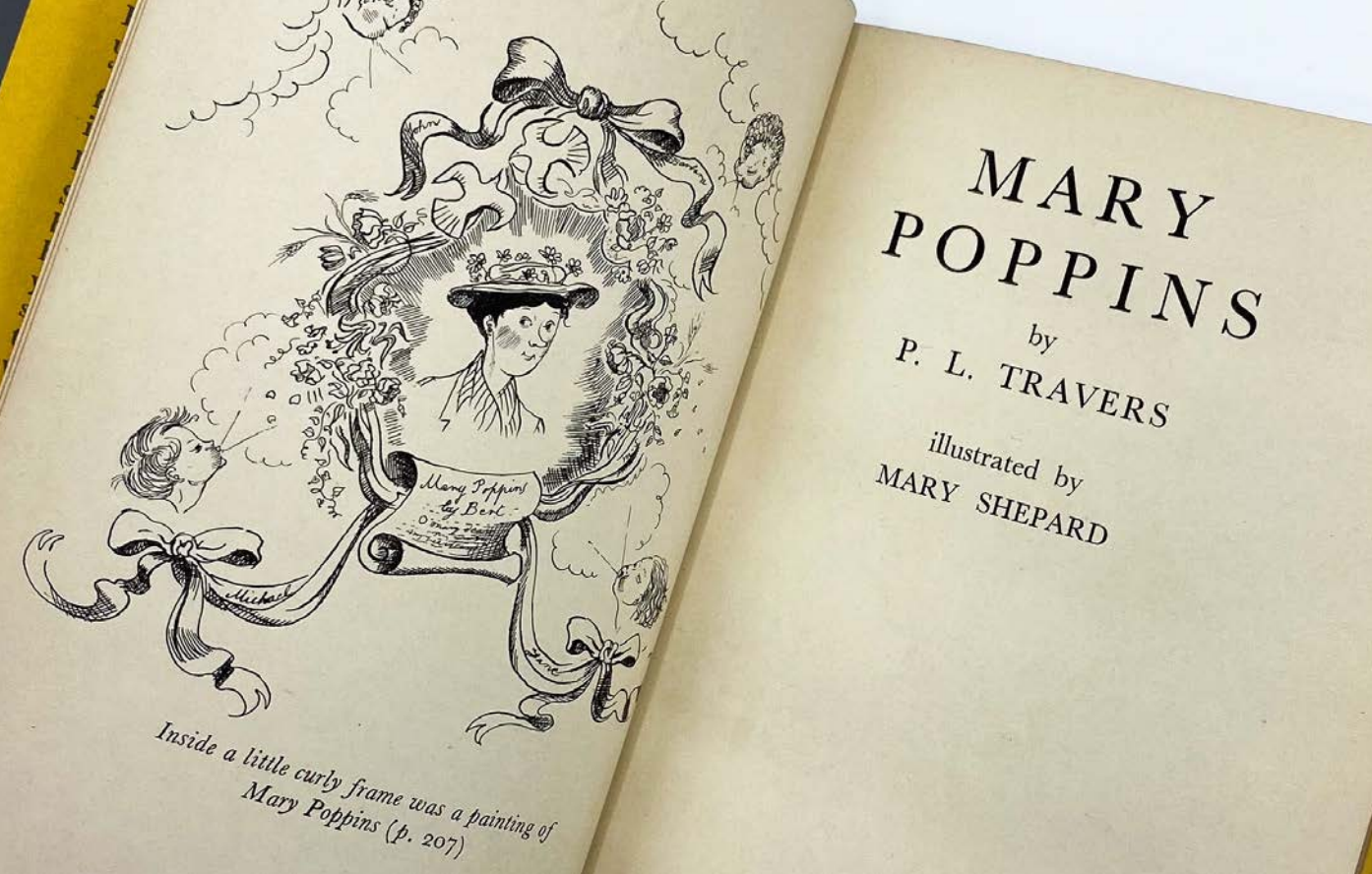
Set of the landmark 1930 editions of the classic readers – the two first editions to include the characters of Dick and Jane.

\$3500.

The Elson readers were already an established series before Zerna Sharp conceived of the characters of Dick and Jane. In 1927, Elson revised its THE ELSON PUPIL'S HAND CHART (1921) and renamed it THE ELSON BASIC READERS PRE-PRIMER; similarly, the longer reader was a revision of the 1920 and 1927 ELSON READERS, PRIMER; which were themselves revisions of the 1914 ELSON-RUNKEL PRIMER. But none of these feature Dick and Jane. The iconic children's first appearance in this series is here in these 1930 editions. The PRE-PRIMER was the first to introduce Sharp's ideas and concepts, beginning with an introduction to Dick: "See Dick. See Dick run." In the PRIMER, Dick and Jane are found in four stories: "The Old, Old Doll"; "The Surprise Party"; "A Home in the Tree"; and "Red Hen and the Valentine." The popularity of the series steadily rose, perfectly timed with the post-war baby boom of the '40s and early '50s: by the mid-1950s, 80% of American first graders were being taught with the Dick and Jane curriculum (Kismaric and Heiferman). In dominating the reading education of an entire generation, Dick and Jane have become cultural icons and central figures in popular Americana.

Chicago: Scott, Foresman and Company. 2 vols., 7.25" x 5" and 7.25" x 5.25". Primer: Original black pictorial cloth stamped in green and orange. Yellow and green pictorial endpapers. Illustrated by Miriam Story Hurford in color throughout. 144 pages. Rear board with perforated stamp reading "For Examination," else no ownership marks, only light signs of use. Pre-Primer: Original green pictorial wrappers with orange and black highlights and original black cloth-reinforced spine. Illustrated in color by Miriam Story Hurford on every page except final word list. 40 pages. 7.25" x 5.25" folded sheet with 3-page publisher's ad laid in. Ink owner name in orange field of front wrapper. Trace edgewear, interior unusually clean. Overall near fine.

Read more: Kismaric and Heiferman, *Growing Up with Dick and Jane*.



23.

The Magical Nanny's First Appearance

MARY POPPINS

By P. L. Travers, illustrated by Mary Shepard
(1934).

First edition of this beloved tale of a very unusual nanny, adapted into an equally beloved Disney musical starring Julie Andrews and Dick Van Dyke.

\$5000.

"The wind, with a wild cry, slipped under the umbrella, pressing it upwards as though trying to force it out of Mary Poppins's hand. But she held on tightly, and that, apparently, was what the wind wanted her to do, for presently it lifted the umbrella higher into the air and Mary Poppins from the ground."

MARY POPPINS was Travers's first work aimed at a younger audience: she had published extensively before creating the equally stern and magical nanny who would become a cultural icon. Travers famously objected to the Disney treatment her story received, particularly the animated elements and songs; "[s]he hated everything," composer Richard Sherman recalled (VARIETY). "Travers saw herself as a mythographer" notes Kathryn Hughes in THE GUARDIAN, "she didn't create specifically for children... [she] was more interested in excavating the archetypes that underpinned" popular stories. As with many children's books that have remained popular, MARY POPPINS (and especially its titular character) has an unusual capacity to bear ever morphing and flexible readings that help it feel fresh to each succeeding generation. It is quite scarce in the original dust jacket.

London: Gerald Howe Ltd. 7.5" x 4.75". Original yellow cloth binding with black lettering and central portrait of Poppins. Original blue and yellow unclipped (5s net) dust jacket. Blue topstain. Black-and-white pictorial endpapers of the Banks family and other characters. Illustrated in black and white. 206 pages. Dust jacket with light edgewear, a few very small chips to spine ends and rear flap; spine slightly toned. Binding with dampstain to spine and and a bit faintly to boards, not affecting any leaves. Interior clean. Sound. Very good in very good jacket.

Read more: Melinda Newman, "'Poppins' Author a Pill No Spoonful of Sugar Could Sweeten," Variety; Kathryn Hughes, "What Saving Mr Banks tells us about the original Mary Poppins," The Guardian.



24.

Signed By Singer And Sendak

ZLATEH THE GOAT

By Isaac Bashevis Singer, illustrated by Maurice Sendak (1966)

Specially bound signed limited first edition of Singer's stories for children, with Sendak's exceptional illustrations.

\$750.

"Once, on a Hanukkah night, the snow fell all evening. It covered all of Chelm like a silver tablecloth."

(New York): Harper & Row. 8.75" x 6". Original cream cloth with pictorial paste-on. In original brown marbled slipcase. Illustrated with frontispiece and 16 tipped-in illustrations. Translated from the Yiddish by Singer and Elizabeth Shub. 90 pages. Limited edition of 500 copies printed on Andora paper, specially bound and numbered, signed by the author and the artist. This copy no. 141. Signed at colophon by Singer and Sendak. Light soil and wear to spine. Light scuffing and sun to slipcase. Near fine in very good plus slipcase.

Read more: Joyce Hanrahan, Works of Maurice Sendak 1947-1994.

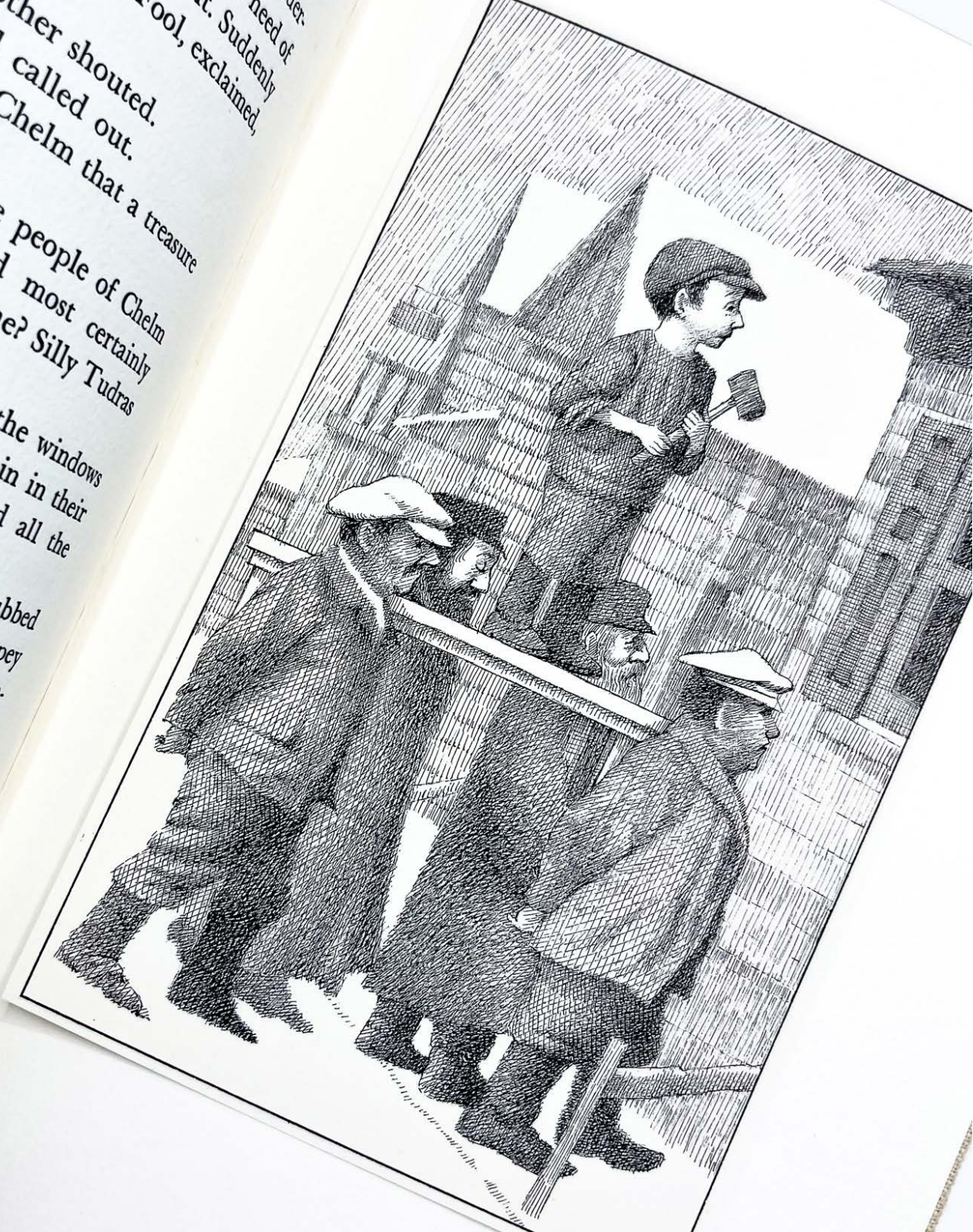
...other shouted.
...third called out.
...ool, exclaimed,
...need of
...Elders of Chelm that a treasure

worry. The people of Chelm
they would most certainly
is to be done? Silly Tudras
ock on all the windows
must remain in their
pearls, and all the

fed. They rubbed
But then Dopey
messenger him-

ht, and again
fort to solve

e car-



25.

A Boy Wizard With A Scar

The Earthsea Trilogy [A WIZARD OF EARTHSEA; THE TOMBS OF ATUAN; THE FARTHEST SHORE]

By Ursula K. Le Guin
1971-1973.

Set of the first UK editions of the first three books in the acclaimed Earthsea series, about a boy who attends a wizard school decades before Harry Potter — the first two books signed by Le Guin.

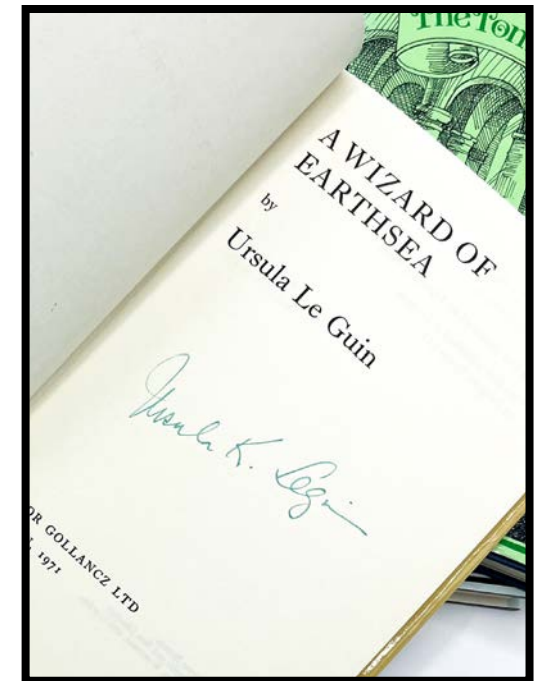
\$4000.

The first three books in the Earthsea series, *A WIZARD OF EARTHSEA*, *THE TOMBS OF ATUAN*, and *THE FARTHEST SHORE*, are a fantastical bildungsroman, following the education and growing power of the wizard Ged. Le Guin would pick the series up again much later with *TEHANU* (1990).

The Earthsea books have become one of the most influential series in post-Tolkien fantasy despite, or perhaps because of, their consciously non-Western worldbuilding: Earthsea is an archipelago inhabited by characters who are not white, with no relation to a vaguely disguised Europe. Le Guin's profound study of Taoism is also a major feature of the trilogy. Above all, the beauty and depth of these books has established their lasting legacy in fantasy. A lovely, unusually fresh set, scarce signed.



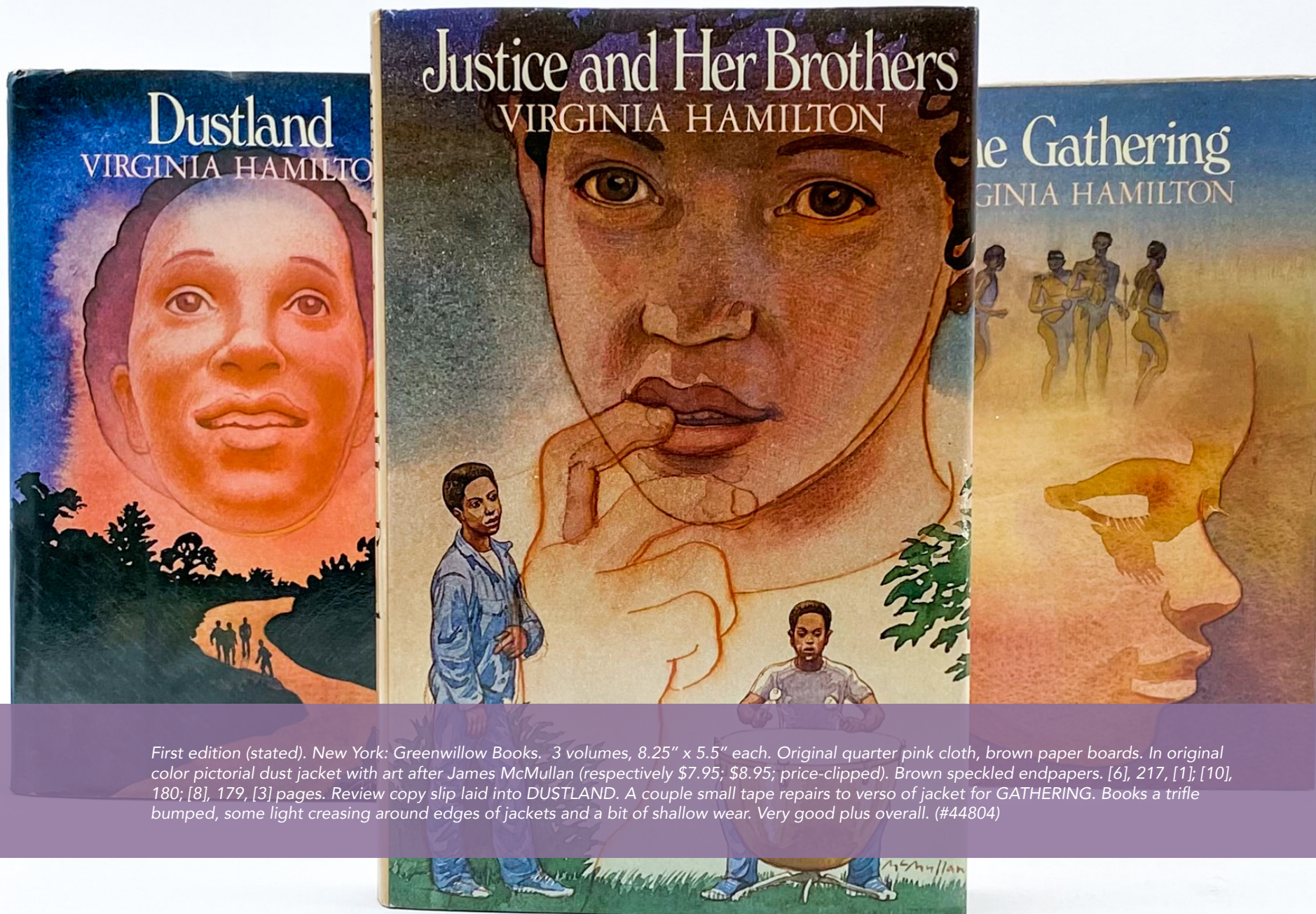
"I don't think Harry Potter would have existed without Earthsea existing."
– Neil Gaiman, in the documentary *WORLDS OF URSULA K. LE GUIN*



First printings. London: Victor Gollancz Ltd. 3 volumes, each 7.75" x 4.75". Original textured paper boards, gilt-stamped spines, original unclipped dust jackets (£1.25, £1.25, £1.60) designed by David Smee. 191, [1]; 159, [1]; 206, [2] pages. *WIZARD* and *TOMBS* signed by Le Guin in green ink to title pages, with additional (non-authorial) contemporary ink gift inscriptions to same recipient on front fly leaves; touch of sunning to jacket spines of first two volumes. Overall fine.

"She was Justice, the Watcher. Given power because it was needed."

26.



African American YA
Science Fiction

**The Complete Justice Cycle Trilogy:
JUSTICE AND HER BROTHERS;
DUSTLAND; THE GATHERING**
By Virginia Hamilton
(1978).

First printings of the groundbreaking YA science fiction trilogy about a group of Black children in Ohio who learn that they have psychic powers.

\$300.

This trilogy follows the adventures and fate of a small group of children who learn that they are the beginning of a new species of human with psychic powers, a classic trope in mid-century science fiction (such as Zenna Henderson's "The People"), but here played out amid a Black community in the midwest. In the *NEW YORK TIMES* review of the first book, Jean Fritz stated, "Reading Virginia Hamilton is like being shot out a cannon into the Milky Way." This series was published only a few years after Hamilton became the first Black author to win the Newbery Medal with *M.C. HIGGINS, THE GREAT*. A terrific set, more often found ex-library.

First edition (stated). New York: Greenwillow Books. 3 volumes, 8.25" x 5.5" each. Original quarter pink cloth, brown paper boards. In original color pictorial dust jacket with art after James McMullan (respectively \$7.95; \$8.95; price-clipped). Brown speckled endpapers. [6], 217, [1]; [10], 180; [8], 179, [3] pages. Review copy slip laid into DUSTLAND. A couple small tape repairs to verso of jacket for GATHERING. Books a trifle bumped, some light creasing around edges of jackets and a bit of shallow wear. Very good plus overall. (#44804)

27. "Yours faithfully, A. Conan Doyle."

Autograph Letter Signed

By Arthur Conan Doyle

12 June 1894.

Four-line handwritten letter of appreciation on Doyle's South Norwood stationary to "Sir Frederic," possibly the famed war correspondent and artist Sir Frederic Villiers.

\$1200.

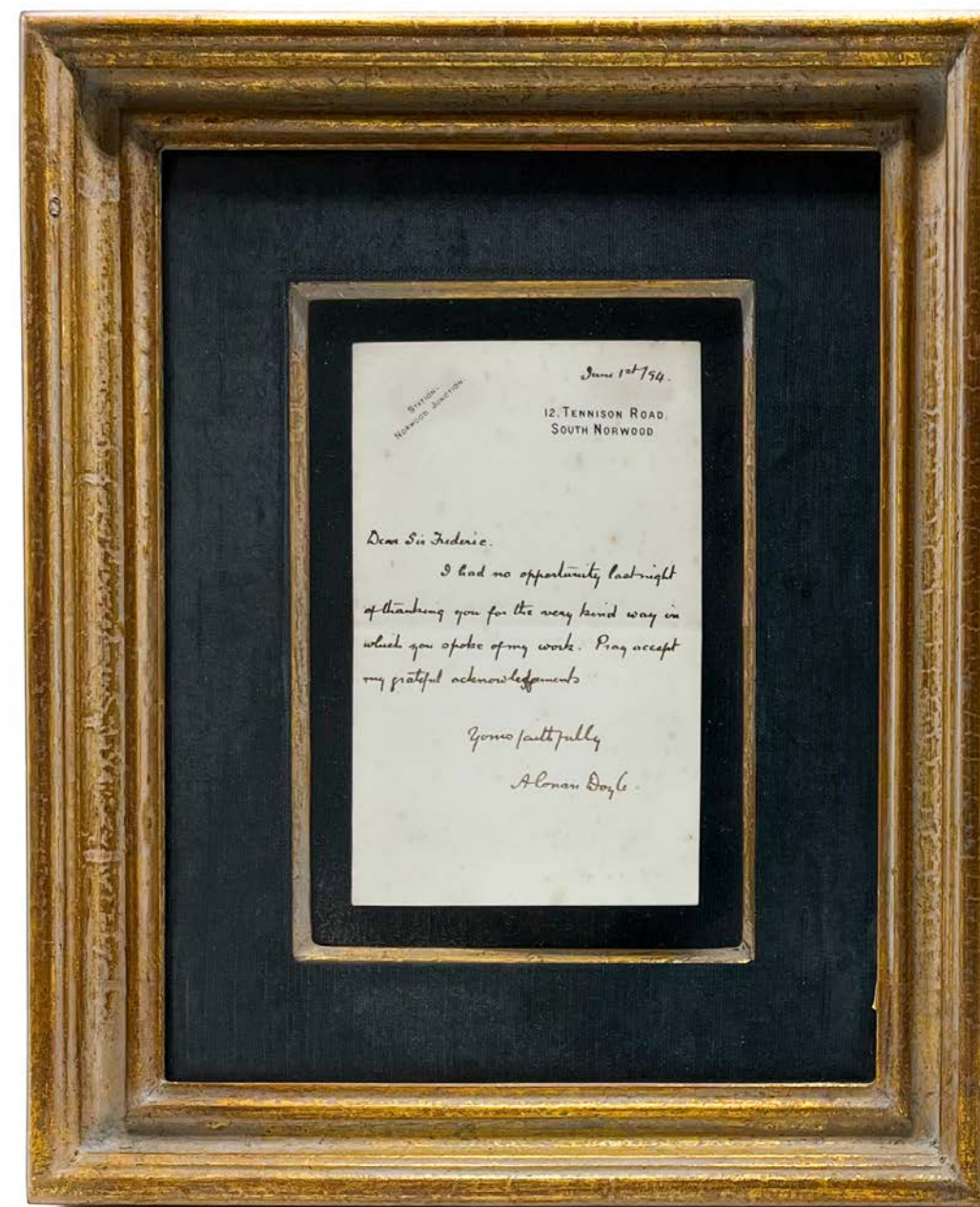
Doyle lived at Tennison Road in London from 1891 to 1894, meaning his stay there coincided with the composition and initial publication of most of the short stories that comprise THE ADVENTURES and THE MEMOIRS OF SHERLOCK HOLMES — what Daniel Stashower calls his "prolific days in South Norwood" (145). In fact, Doyle's move to this house was inspired by the success of the Holmes stories: he chose 12 Tennison Road in the suburb of South Norwood as the place where he would begin his life as a full-time writer. With enough money coming in from his writing, Doyle had retired from medicine; "With no more practice to concern him, he no longer needed to live in the noisy heart of central London" (Stashower 127).

The "Sir Frederic" to whom this letter is addressed may be Sir Frederic Villiers, a new acquaintance of Doyle's in this period who was a prominent war correspondent and artist. In his 1907 memoir PEACEFUL PERSONALITIES AND WARRIORS BOLD, Villiers devotes a number of pages to Doyle: "Of English authors I have met, who are now living, I think Sir Arthur Conan Doyle is the most conspicuous. I was once lecturing on my war experiences at Norwood, and Sir Arthur kindly took the chair. He made a charming, complimentary speech when I had finished, and he had such an excellent, full-toned voice and fine presence that I suggested that he should lecture. The idea had evidently never before struck him; but I pointed out how interested the public was sure to be to hear anything from him on the platform, and the suggestion seemed to take ground" (111).

A beautifully preserved letter, entirely in Doyle's hand and signed by him "A Conan Doyle."

South Norwood: n.p. 7" x 4.5" (letter); 14.25" x 12" (frame). Single sheet of letterhead (top left: "Station: Norwood Junction." top right: "12, Tennison Road, South Norwood."), in beveled gilt wooden frame with thick black cloth mat. Autograph date in top right corner, "June 12th / 94." Contents, entirely in Doyle's hand, read in full: "Dear Sir Frederic, I had no opportunity last night of thanking you for the very kind way in which you spoke of my work. Pray accept my grateful acknowledgments. Yours faithfully A Conan Doyle." Faint foxing to leaf. Not examined outside frame. Very good plus. (#47121)

Read more: Stashower, *Teller of Tales: The Life of Arthur Conan Doyle*.



28.

Before Burroughs

A TRIP TO MARS

By Frank Henry Atkins writing as Fenton Ash, illustrated by W. H. C. Groome
1909.

First edition of this early popular science fiction story, an adventure following two young boys as they travel to Mars and face warring kings and giant eagles – in spectacular pictorial cloth.

\$750.

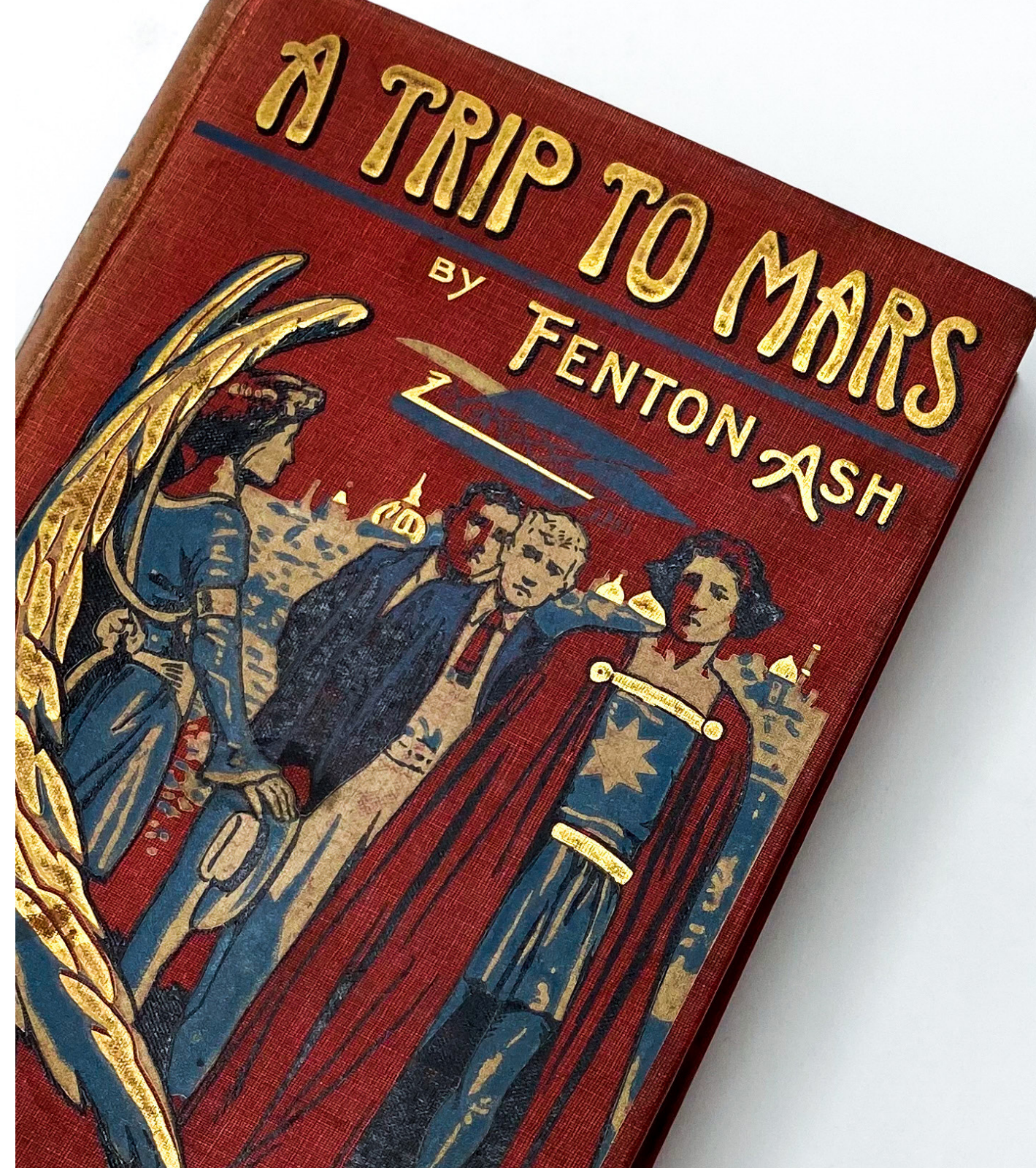
"And there, at a little distance from the shore, the cause of all this disturbance was plainly to be seen – an immense, egg-shaped mass many hundreds of feet in length, floating as lightly and buoyantly upon the still-heaving water as if it had been an immense football."

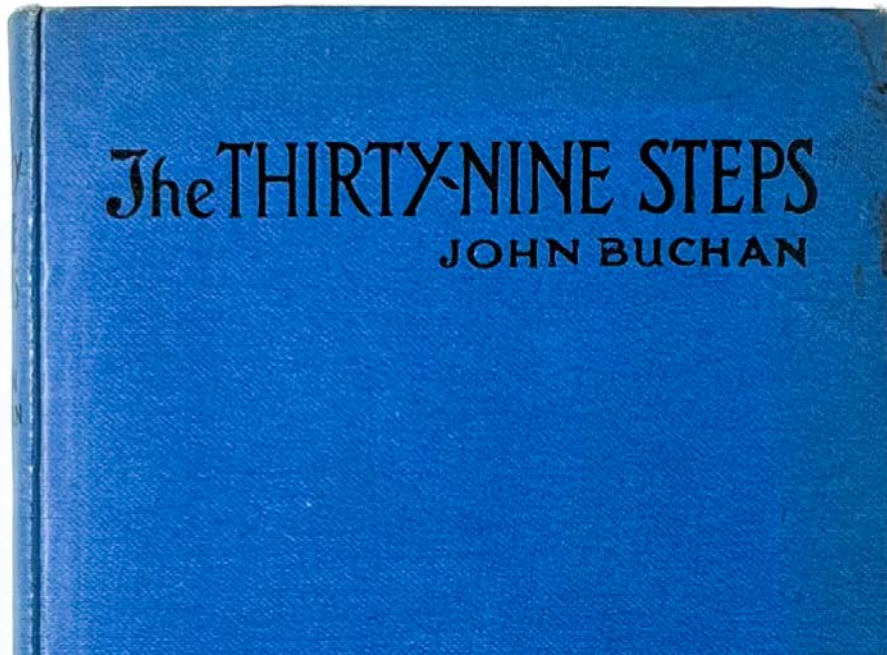
A TRIP TO MARS "may in a few years, when airship travelers have had a little more experience, cease to be a wonder adventure" noted THE NEW YORK TIMES. The sense that the events of the story were nearly within reach was a feature of the narrative: though the setting is futuristic, Fenton Ash drew on the established African and Asian adventure story framework popular in British Victorian fiction to weave his Martian tapestry.

Predating Edgar Rice Burroughs's 1917 A PRINCESS OF MARS, A TRIP TO MARS touches on similar themes of Martian political upheaval that can only be solved by outsiders from Earth. This copy, with its pictorial cloth binding recalling the sensational illustrations of boys' magazines of the time, is a particularly compelling example of turn-of-the-century book design.

London, Edinburgh: W. & R. Chambers, Limited. 7.5" x 5". Original red pictorial cloth binding stamped in gilt, white, blue, and black designs. Brown endpapers. Full-page color frontispiece with five full-page color plates. 318 pages. Prize bookplate of Maggie Ritchie from the Leith School Board, dated "1912-'13," to front pastedown. Binding with bumping to corners and spine ends, a bit of soiling to rear board; spine lightly sunned. Some foxing to edges of textblock and to margins. Gilt bright, with contrast between colors in the design strong. Very good plus.

Read more: Everett F. Bleiler, *Science Fiction: The Early Years*, page 23; "Books of Wonder," *New York Times*, 18 December 1909.





“It struck me that Albania was the sort of place that might keep a man from yawning.”

29.

THE THIRTY-NINE STEPS

By John Buchan
1915.

First edition in book form of this “man on the run” spy novel, in which Richard Hannay escapes to Scotland just ahead of accusations he has murdered a secret agent.

\$3000.

“I am an ordinary sort of fellow, not braver than other people, but I hate to see a good man downed, and that long knife would not be the end of Scudder if I could play the game in his place.”

First published as a serial in Blackwood’s Magazine the same year, this thriller landed in the middle of World War I, resonating with its generation’s sense of reluctant heroism, mixed with the adventure of a well-told yarn. A foundational work in the modern spy genre.

First printing. Edinburgh: William Blackwood and Sons. 7.25” x 4.75”. Original blue cloth lettered in black. One leaf of ads at rear. 253, [1], [2] pages. Some foxing and light browning to first and last few leaves and to text block edges, only light soiling to edge of boards. Near fine.

30.

“He would review all the details he had learned by heart, all the movements and expressions he had memorized. Nothing which he had discovered... must be neglected.”

Used In Training Undercover Agents

ASSIGNMENT IN BRITTANY

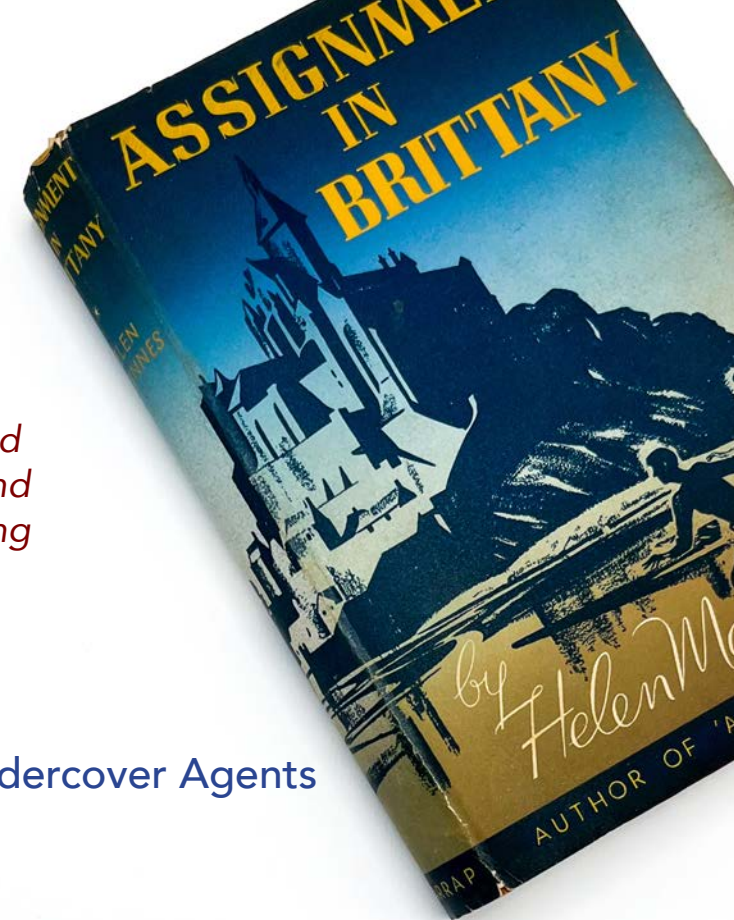
By Helen MacInnes
(1942).

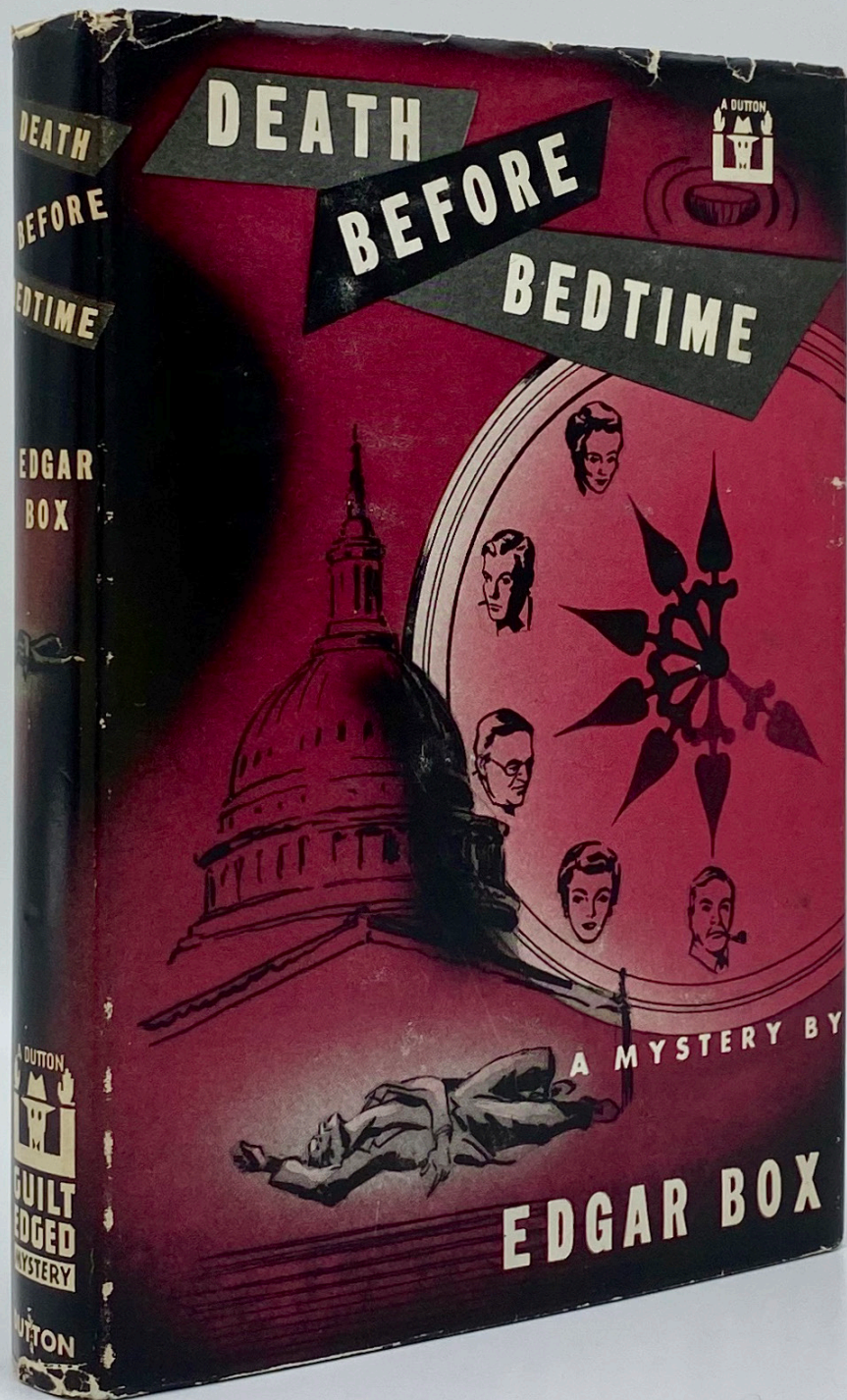
True UK first edition, first printing of this World War II-era spy novel, written by a master of the espionage thriller.

\$750.

Married to an MI6 agent, MacInnes was a Scottish-American librarian-turned-novelist “with the Buchan touch” (Belfast Telegraph). This book, her second, follows a British undercover agent who has been dropped by plane into Nazi-occupied Brittany by night. Having taken on the identity of a French farmer, he must gather information to pass on the resistance in Mont Saint-Michel. Published in the middle of the war, this work was handed out by Allied officials as part of their training course for agents headed into undercover work in occupied France. It is common in contemporary but later printings, and quite scarce in the first printing.

First edition. London: George G. Harrap. Octavo. 7.25” x 5”. Original full brown cloth, spine lettered in white. In original unclipped (9’) pictorial dust jacket. Yellow topstain. 322 pages. Spine lean. Jacket with a few closed tears to folds, some shallow edgewear, gentle toning. Book with a touch of sunning to spine ends, a few spots and scattered foxing. Very good plus in very good plus jacket. (#47199)





31.

"[A]n upscale version of Spillane" (Kaplan)

DEATH BEFORE BEDTIME

By Edgar Box,
pseudonym of Gore Vidal
1953.

First printing of the second Edgar Box mystery, an excellent yarn that Vidal composed ambivalently to pay the bills that his literary novels were not.

\$300.

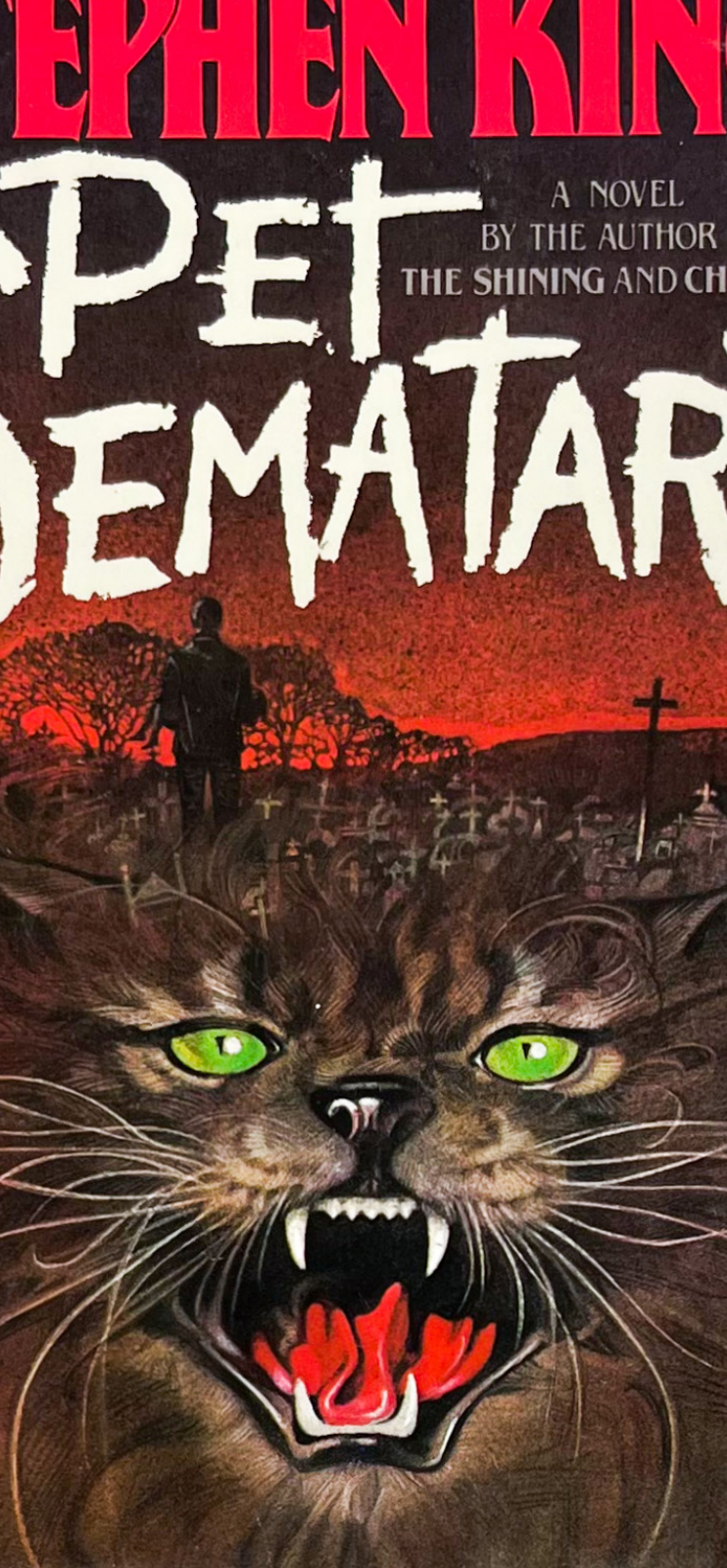
"I had read Agatha Christie, S.S. Van Dine, John Dickson Carr, and Edgar Wallace. The genre made sense in that all you had to do was establish a particular world, create some disequilibrium, and take it from there."

— Gore Vidal

While Vidal wrote his first mystery strictly for money, he found that he enjoyed the experience, and set out to write a second Box novel. Nevertheless, Vidal maintained strict boundaries around the work he did to make ends meet as a writer; in refusing to allow his publisher to print the Edgar Box mysteries with his own name, he said: "I want to keep the separation distinct, as much as possible, between my hack writing, no matter how charming, and the serious novels, no matter how dull" (quoted in Kaplan). Despite his own resistance to their literary value, the witty, sophisticated, and well-paced Edgar Box mysteries remain excellent additions to the genre.

First edition. New York: E.P. Dutton & Co., Inc. 7.25" x 5". Original blue cloth stamped in magenta. In original unclipped (\$2.50) black and magenta pictorial dust jacket. Fore-edge machine deckle. 223, [1] pages. Book with faint toning around edges, very slight lean. Jacket with minor rubbing and edgewear. Very good plus in like jacket.

Read more: Parini, *Empire of Self: A Life of Gore Vidal*, 110; Kaplan, *Gore Vidal: A Biography*.



32.

"Sometimes, Dead Is Better"

PET SEMATARY
By Stephen King
1983.

First printing of King's World Fantasy Award nominee, a novel notoriously upsetting even to its own author.

\$150.

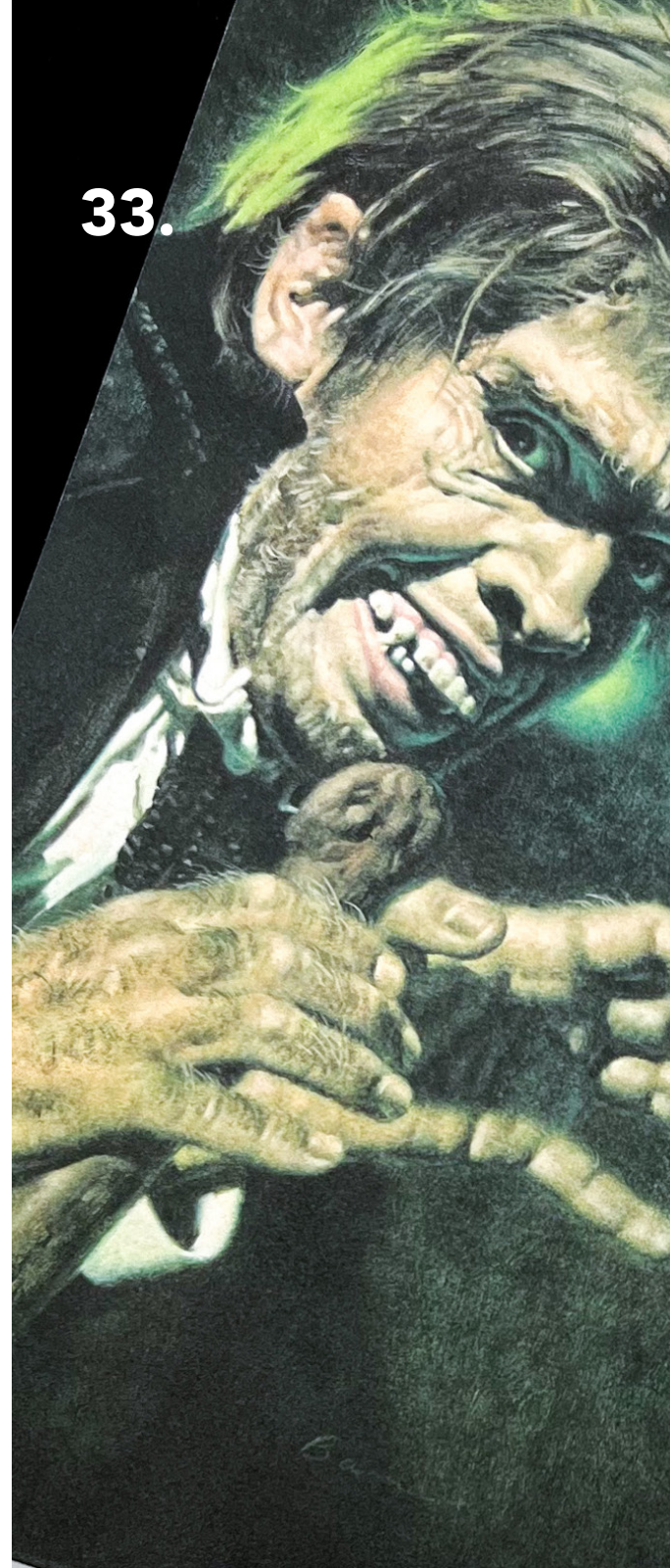
"You know, the novel that I would have killed to adapt, and I know there's two versions of it, and I still think maybe in a deranged universe I get to do it again one day, is Pet Sematary."
— Guillermo del Toro

One of King's defining books, a modern retelling of W. W. Jacobs's classic 1902 horror short story "The Monkey's Paw." PET SEMATARY was twice adapted for the screen, neither the equal of the book, which remains one of King's best.

Garden City, NY: Doubleday & Company. 9" x 6".
Original gilt-stamped black cloth. In original unclipped (\$15.95) dust jacket by Linda Fennimore. 373, [1] pages.
Touches of reading wear to book. Mild edgewear and a couple of short closed tears. Overall, bright and clean.
Near fine in very good plus jacket. (#47312)

Read more: Aiden King, "Guillermo del Toro Wants to Adapt 'Pet Sematary' Someday With Unflinching VFX," Collider.com.

33.



The Penny SF Horror Classic In
A Beautiful Limited Edition

**THE STRANGE CASE OF DR. JEKYLL
AND MR. HYDE**

By Robert Louis Stevenson,
with illustrations by Barry Moser,
introduction by Patrick McGrath,
and endpapers by Aeron Alfrey
2011.

First Centipede Press edition, one of 200
numbered copies signed by Moser, McGrath,
and Alfrey.

\$500.

Following in the tradition of Mary Shelley's FRANKENSTEIN, this now classic novella explores the philosophical consequences of scientific pursuit unrestrained by conscience. Moser's full-page wood engravings beautifully reflect the work's own adept balance of cheap thriller and conte philosophique – an equation that continues to influence creators and spawn adaptations, as demonstrated in the appendix of reproduced movie posters at the end of this production.

[Lakewood, CO]: Centipede Press. 11.75" x 7.5".
Original quarter black velvet, with pictorial soft-touch
paper boards. Endpapers with marbled design by Aeron
Alfrey, green silk ribbon marker. In original green and
black cloth slipcase. Illustrated by Moser with fifteen
wood engravings; front cover by James Bama; rear
cover by Basil Gogos; section of full-colour movie poster
reproductions at rear. 257, [22] pages. Signed by Moser,
McGrath, and Alfrey at limitation page. Fine.



The Birth of an Iconic Brand

Nineteenth Century Louis Vuitton Trade Card

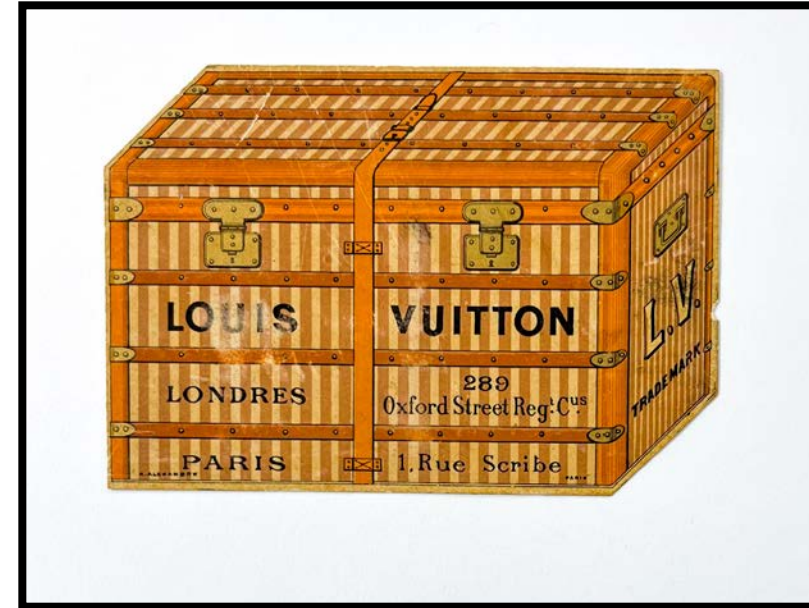
From Louis Vuitton
[ca. 1885].

The birth of an iconic brand: a trade card listing Louis Vuitton's earliest stores, capturing the evolving image of the company.

\$3500.

Founded in 1854, Louis Vuitton was an trailblazer from the start, designing his trianon canvas trunks to be not only lightweight and waterproof, but stackable. These innovations, however, led - almost from the very inception of the company - to a host of imitations and knock-offs. So by 1876, Vuitton created the striped design seen on this card in order to help distinguish his brand, the beginning of a process that culminated in 1888 with the development of the Damier pattern that remains the cornerstone of the company's look to this day. The card dates to approximately 1885, listing the addresses of Louis Vuitton's iconic Paris store at 1, Rue Scribe, which opened in 1871 in the fashionable district around the Place de l'Opéra; also listed is the London store at 289 Oxford Street - the company's first overseas - which was opened in 1885, but closed after only a few years in favor of new premises in the Strand. A rare and early example of a trade card from one of the most famous and enduring brands in history, capturing the transition to its signature and defining visual identity.

Paris: A. Alexandre [Printer]. 3.5" x 5". Color lithograph printed on thin card in the shape of a traveling trunk. Verso printed in black on white, repeating the address information in English for Louis Vuitton's Paris and London stores which are given in French on front. Recto with a bit of surface rubbing and some very faint crease lines; verso with scattered adhesions and very minor surface loss (likely from removal from album), unobtrusive. Very good.



34.



35.

"J'adore le cinema,
j'adore les images."

**LES FALBALAS DE
JEAN-PAUL GAULTIER**

By Jean-Paul Gaultier and Tonie Marshall
(2004).

Gorgeous and intricate original Gaultier press
kit for the Tonie Marshall film.

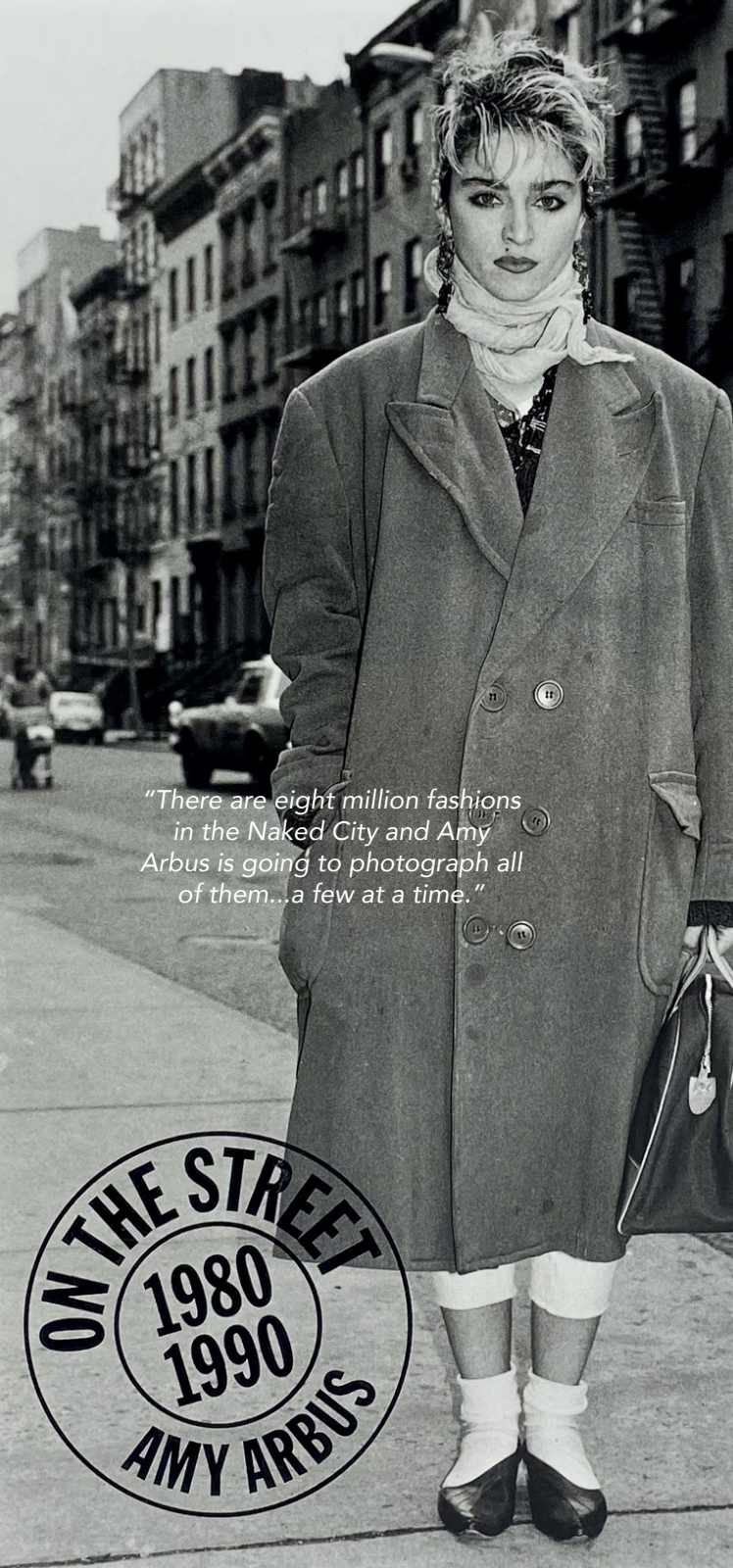
\$750.

Dossier de presse for the 2004 documentary
film on the designer's life and work, beautifully
produced and assembled as a collectible art
object. The title alludes to Jacques Becker's
Falbalas (1945), a tragic romance set against
the backdrop of an atelier; a profound aesthetic
influence and career inspiration for the young
Gaultier. Tonie Marshall, best known for directing
Vénus beauté (Institut), was also the daughter
of Micheline Presle, star of Falbalas. Includes
interviews with Gaultier and Tonie Marshall, as well
as short reflections by Arnaud Ngatcha, Geneviève
Giard, and Christine Lentz. Quintessential
Gaultier: ornate and lovely. And despite limitation,
uncommon.

*First edition. (Issy-les-Moulineux): [France 5]. 9" x 9". 8"
x 8" perfect-bound booklet, original cardstock wrappers
with cut-out front cover over lace fabric inlay. Color
illustrations and page decorations. Nine black and
white mounted photographs. 26 pages. With original
color lithograph, numbered 382/1000 in pencil below
facsimile signature (often mis-described as 'signed').
One small, faint smudge to first page. In original cream
presentation box, interior lined with padded black
velvet. Faint soil to box exterior. Fine in near fine box.*

"Moi, part nature,
je suis pudique et
reservé..."





"There are eight million fashions in the Naked City and Amy Arbus is going to photograph all of them...a few at a time."

36.

"Halsen, Gucci and Fiorucci were watching the kids on the street for inspiration."

ON THE STREET 1980-1990

By Amy Arbus and A.M. Homes (2006).

First printing of this retrospective compilation of Arbus's early work photographing the vibrant street fashion of '80s New York. \$300.

Selections from Arbus' decade of photography for the Village Voice's style column, with an introductory essay, "Naked City," by A.M. Homes. The unmistakable faces of '80s New York jump out — Ann Magnuson, Joey Arias, Anna Sui, scores of men who aren't Elvis Costello but might as well be — but Arbus's street fashion photography reaches greatness through her eye for style and personality, not celebrity. Names of her subjects are given in the list of plates, when the names are big enough, but most are identified by the look they took out into the world that day: here is Madonna, stained overcoat over pajamas, and over here lean the Clash all in a row; but there go Eyeliner, Pointy Hat, Metal-Plated Shoes, and the immortal Fuck Pants, dressing themselves and posing right into eternity.

First edition. New York and San Francisco: Welcome Books. 14" x 10.5". Original grey quarter cloth with thick grey boards. Black and white photograph mounted to front cover. Gray endpapers. 104 pages. 101 black and white photographic plates. Trace edgewear. Near fine.

"My own story, beyond the clichés."

ECCENTRICO

by Giorgio Armani (2013).

Uncommon exhibition catalogue featuring retrospective works from the legendary designer from 1985 through 2012. \$250.

"Thus, Giorgio Armani the purist, Giorgio Armani the meticulous designer, who in show rehearsals takes away from a dress and then takes away some more until reaching a purity of form, Giorgio Armani the minimalist, reveals through this exhibition of dresses and accessories from 1985 to present a fantastical aesthetic, an extravagant vision that appears to transform the very essence of things." — Introduction

A lush production gathering color sketches and photographs of dress, show, jewelry, and other fashion designs, as well as images from the pop-up exhibition itself — which was mounted by Armani throughout 2013 and traveled (briefly) to Milan, Tokyo, Hong Kong, New York, and Rome. A surprisingly elusive volume, likely because each staging of the show typically lasted only a few days. A beautiful tribute.

First edition. (Milan): (Giorgio Armani). 10.5" x 9.5". String-bound color cloth pictorial wraps with white titles against a dark telescopic view of the night sky. [132] pages on various stocks. Trace wear at tips. Else bright, clean, and sharp. Near fine or better.

37.



Synonymous With The Best Of Home Cooking



38. BEETON'S BOOK OF HOUSEHOLD MANAGEMENT By Isabella Beeton 1861.

First edition, first issue of the most famous book in English domestic arts and home cooking of the Victorian era, rare in full contemporary binding without any restoration.

\$4200.

"I must frankly own, that if I had known, beforehand, that this book would have cost me the labour which it has, I should never have been courageous enough to commence it."

Selling an astounding two million copies by 1868, Mrs. Beeton's book grew to such a Victorian household staple that her name became the shorthand for authoritative opinions on home cooking. One of the keys to its success was the presentation of recipes in a standardized form, listing ingredients followed by instructions – a structure we expect today, but which was only rarely used before Beeton. Clocking in at over 1000 pages, copies of this thick, heavily used household manual often show severe structural strain to the spine, and are rarely found in a contemporary binding without repair, as here. An exceptional copy.

London: S.O. Beeton. Octavo. 7" x 4.25". Contemporary full calf, boards ruled in gilt and blind, raised bands, gilt-lettered and -ruled spine. Marbled endpapers, all edges marbled. Illustrated with color frontispiece and engraved color title page (address "18 Bouverie St."), plus 12 full-page color plates. 4 pages of ads inserted after page 864. xl, 1112 pages. Some wear to binding, largely unobtrusive. Text clean, with just a bit of foxing to plates. Near fine.

Read more: *Bitting, Gastronomic Bibliography*, 32; *Cagle, A Matter of Taste: A Bibliographical Catalogue of International Books on Food and Drink in the Lilly Library*, Indiana University, 561.



39.

Gay Pride In The Kitchen

THE GAY COOKBOOK

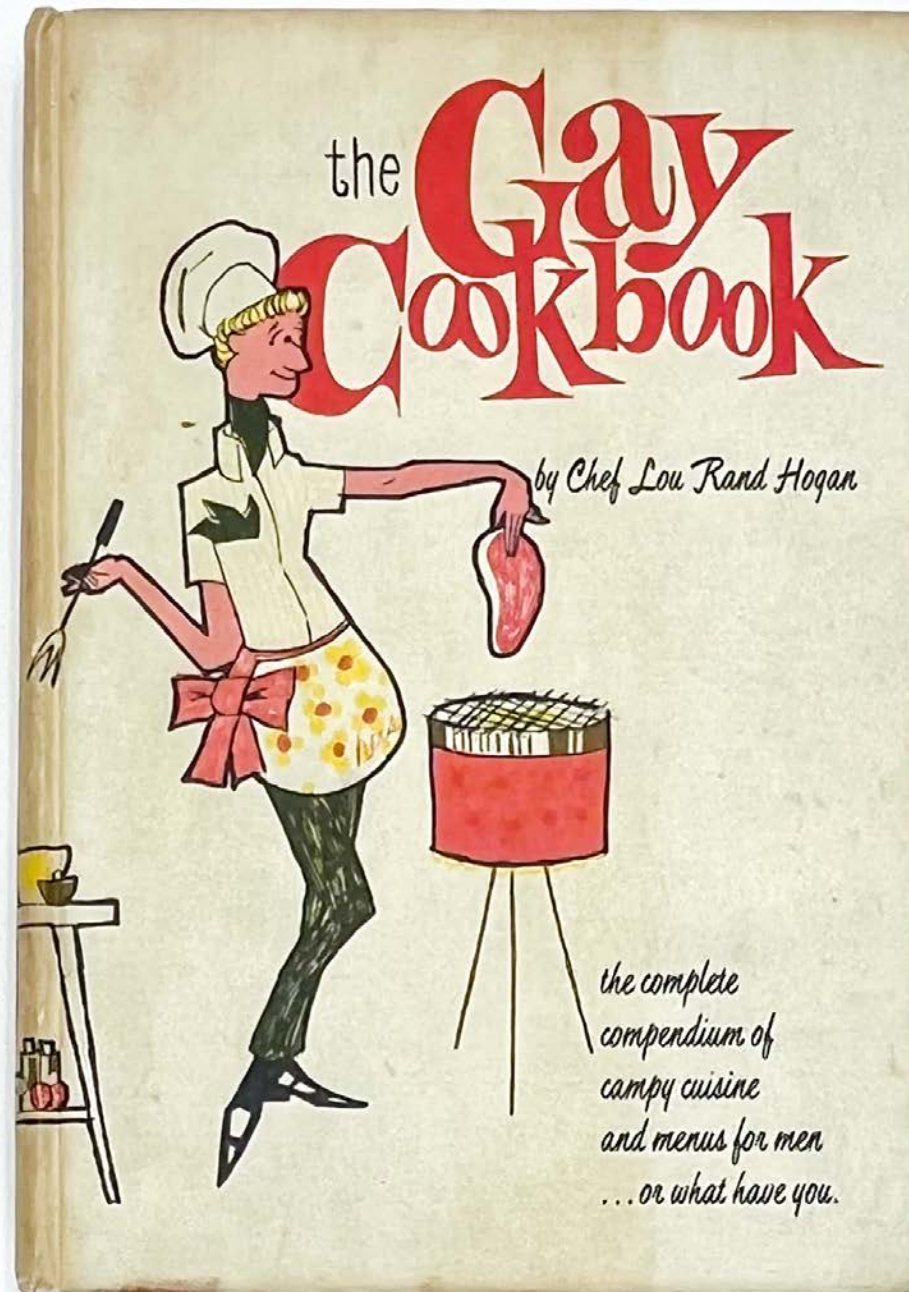
By Chef Lou Rand Hogan
(1965).

First edition of this groundbreaking cookbook, written four years before Stonewall, for and about gay men.

\$500.

"The complete compendium of campy cuisine and menus for men...or what have you."

Before turning to writing, Rand (born Louis Randall) made the most of his "blond and lissome" youth in '20s San Francisco: performing as a chorus girl under the drag name "Sonia Pavlijev," delivering bootleg gin under Prohibition, getting arrested for doing the "low Kooch" in see-through silver gauze trousers, and finally taking to the sea, where he learned to cook on passenger-freight liners and cruise ships. As Lou Rand, he would publish the pulp novel THE GAY DETECTIVE, as groundbreaking in its own genre as his COOKBOOK.



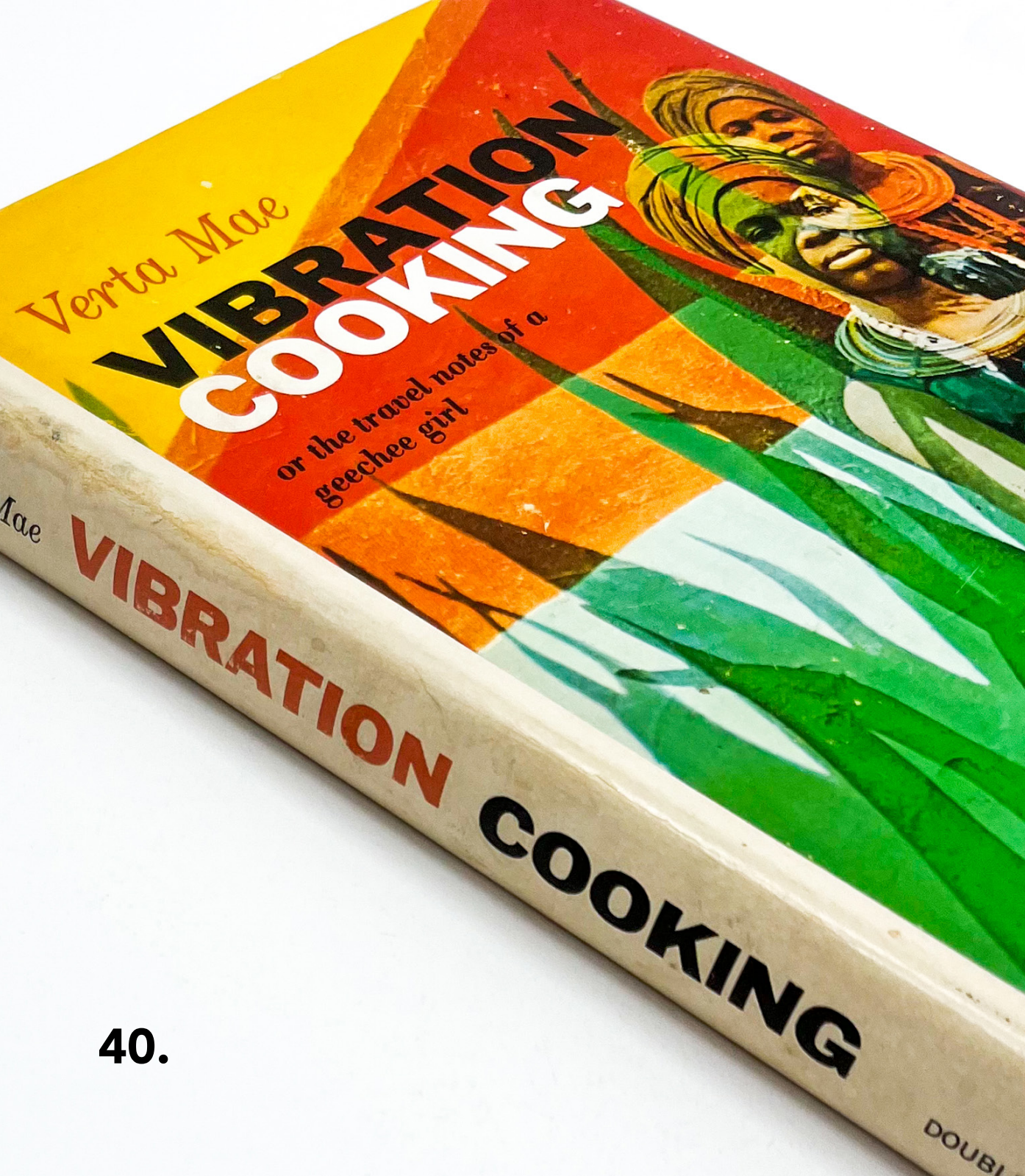
Reveling in innuendo for innuendo's sake, THE GAY COOKBOOK's camp sensibility and vocabulary would soon seem dated and outmoded in the activist '70s, which had no time for puns about the "Swish Alps," and the "literally hundreds of lovely sausages" in the world. But Rand, who wrote openly and fearlessly in the years before Stonewall, was himself nostalgic for the bygone "Golden Age of Queens," when the (heavily romanticized) risk and thrill of dodging the vice squad and learning the secret codes of a pre-war sexual underground could all seem like a great adventure. "It's all no longer genteel," he lamented in a later memoir; "the old mystique is no more."

His COOKBOOK is thus both a nostalgic throwback to the glamorous, gracious days of pre-war entertaining and a forward-thinking challenge to then-current stereotypes of guilty isolation: an assertion of social connection and community, and a snapshot view of a culture with a rich past as well as a liberated future.

A landmark work.

Los Angeles: Sherbourne Press. 7" x 10". Original pictorial boards. (viii), 280 pages. Spine sunned, boards and endpapers lightly toned, some mild soiling. Overall, clean and sound. Very good plus.

Read more: Stephen Vider, "'Oh hell, May, why don't you people have a cookbook?': Camp Humor and Gay Domesticity," in *American Quarterly*; "Toto le Grand", *The Golden Age of Queens*, *Bay Area Reporter*, 1974.



40.

"Everybody eats!"

VIBRATION COOKING

By Verta Mae

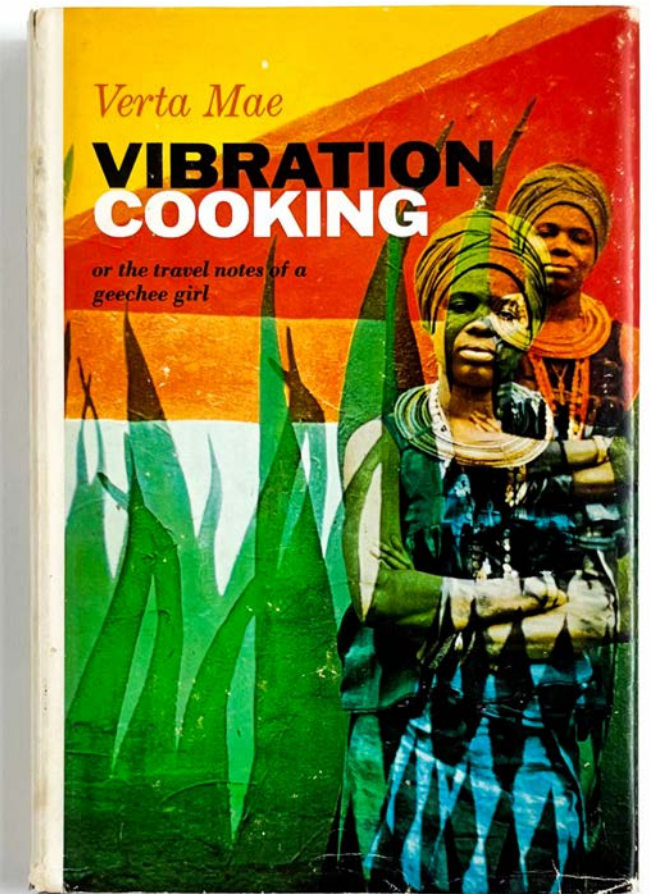
1970.

First edition of this classic of culinary Americana: part-narrative, part-cookbook memoir of the experiences of a Gullah Geechee woman, prescient in style and content.

\$750.

"I am a black woman. I am tired of people calling me out of my name. Okra must be sick of that mess too. So from now on we call it like it is. Okra will be referred to in this book as gombo. Corn will be called maize and Negroes will be referred to as black people."

The LA TIMES notes that VIBRATION COOKING "illuminates one Black woman's experience like no work of literature before or since." The flow between recipe and prose would not be out of place on a cooking blog of today; Mae's reflections on the origins of her ingredients and commentary on US culture give context to her traditional and global dishes. "There is no reference to black people's contribution to the culinary arts. White folks act like they invented food," she observes in the first chapter, but "food is food. Everybody eats!" Mae herself has a wide and varied career — from journalism and broadcasting to acting and activism — and was a prominent force in the Black Arts Movement. Now recognized a landmark cookbook, VIBRATION COOKING has been reprinted numerous times. However, the first edition is increasingly scarce.



Garden City, New York: Doubleday & Company, Inc. Full title: *Vibration Cooking, or, the Travel Notes of a Geechee Girl*. 8.25" x 5.5". Original black cloth binding with silver lettering to spine. Original color pictorial dust jacket, unclipped (\$4.95), designed by Sydney Butchkes. Red endpapers. 190 pages, including index. Jacket spine mildly sunned, with a slightly creased tear on the rear panel, touches of edgewear. Book trace shelfwear. Else clean and sound. Near fine in very good plus jacket.

Read more: Bill Addison, "Vibration Cooking is Still Prescient at 50," LA Times.

41.



"This is not the cooking of professional chefs. There is no such thing as Italian haute cuisine because there are no high or low roads in Italian cooking."

The Second Half Of "the essential Italian cookbook for an entire generation" — Jeffrey Steingarten, VOGUE

MORE CLASSIC ITALIAN COOKING

By Marcella Hazan
1978.

Inscribed first printing of this follow-up to Hazan's legendary culinary debut.

\$350.

Published in 1972, Marcella Hazan's THE CLASSIC ITALIAN COOK BOOK and this, its sequel, almost single-handedly popularized authentic Italian cooking for non-Italian Americans. Equal parts beloved and revered, Hazan's status was perhaps best captured in a much-reproduced cartoon by David Sipress showing a small shrine above a kitchen stove, the caption reading: "It's not a saint, exactly. It's Marcella Hazan." In 1992, this book and its predecessor were gathered into ESSENTIALS OF ITALIAN COOKING, a book which has since never been out of print and which noted food writer Jeffrey Steingarten accurately predicted "will be the essential Italian cookbook for an entire generation." Hazan's early books are decidedly uncommon signed. A beautiful copy of a classic cookbook.

First edition (stated). New York: Alfred A. Knopf. 9" x 6.5". Original pictorial culinary-themed paper-covered boards. In original unclipped (\$15.00) dust jacket. 496 pages. Inscribed by Hazan on front free endpaper: "To [??] Katz / best wishes! / Marcella Hazan." Book has touches of shelfwear at extremities. Jacket spine faintly sunned. Some mild toning to tops of flaps. Near fine in like jacket.

42.

A "Textbook of Revolution" (Caroline Robbins)

DISCOURSES CONCERNING GOVERNMENT

By Algernon Sidney
MDCXCVIII [1698].

First edition of this major influence on the US Founders, "probably the best elementary book of the principles of government [...] which has ever been published in any language," according to Thomas Jefferson (1804 letter to Mason Locke Weems).

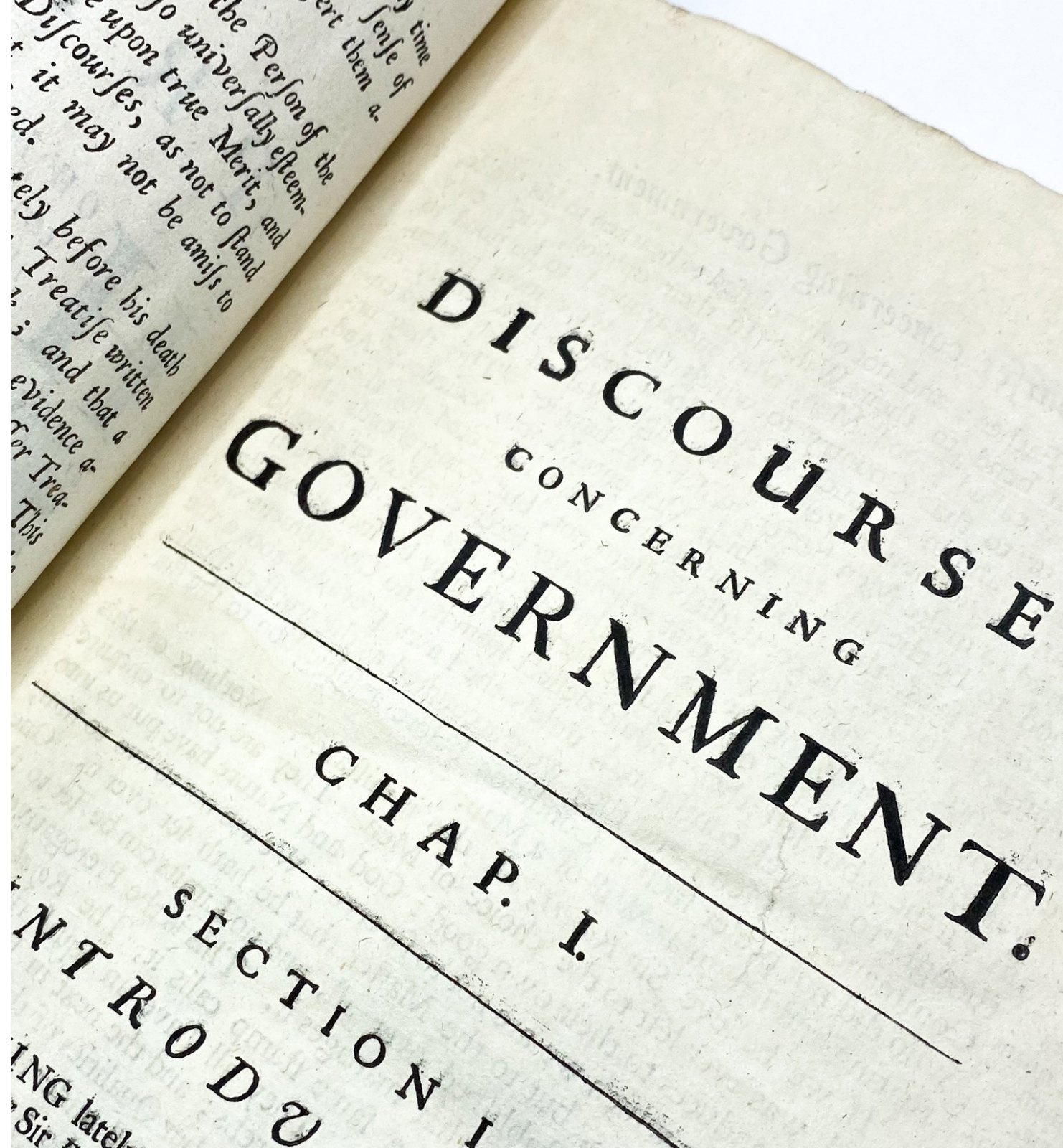
\$7500.

"It is much to be desired in such a government as ours that it should be put into the hands of our youth as soon as their minds are sufficiently matured for that branch of study."
— Thomas Jefferson (1804 letter to Mason Locke Weems)

DISCOURSES CONCERNING GOVERNMENT, by 17th-century English politician Algernon Sidney, is a foundational text in the history of the United States, second perhaps only to the writing of John Locke. The work cost Sidney his life: quotes from the manuscript of DISCOURSES were used against him when he was tried for treason in 1683, accused of fomenting an armed revolution against the monarchy. He was executed a month after the trial. Less than a century later, DISCOURSES was used as a core text for just the purpose the courts were afraid of: it was a key source for the political and philosophical basis of the US American Revolution, and founding fathers including Franklin, Jefferson, and Adams all had copies in various editions. When a Congressional committee on which James Madison was serving met to choose books "to be imported for the use of Congress," Sidney's DISCOURSES was included. A formative work in US history.

London: Printed, and are to be sold by the Booksellers of London and Westminster. Folio. 12.5" x 8". Contemporary speckled sheepskin boards with central blind-stamped panel, gilt dentelles. Edges speckled. [2], 462, [6] pages, collated (complete). Early armorial bookplate of the Helyar family of Coker Court, Somerset to front pastedown. Recent bookplate of Fox Pointe Collection to front pastedown. Contemporary ink scribble to title page. Skillfully rebacked with five raised bands, original title plate laid down. Hinges reinforced, renewed endpapers. Boards with some edgewear, a few tiny knocks expertly repaired. Leaves with a few tiny spots of soil to margins. A clean, solid copy. Very good.

Read more: Robbins: *Algernon Sidney's Discourses Concerning Government: Textbook of Revolution*; "Report on Books for Congress, [23 January] 1783," via *Founders Online*, National Archives; Cunningham, *In Pursuit of Reason: The Life of Thomas Jefferson*, 30 (for 1804 letter).





43.

The Earliest Definitive Biography

THE LIFE OF GEORGE WASHINGTON

By John Marshall
1804, 1805, 1807.

First edition of this classic biography of the first president of the United States, including the scarce atlas volume.

\$7000.

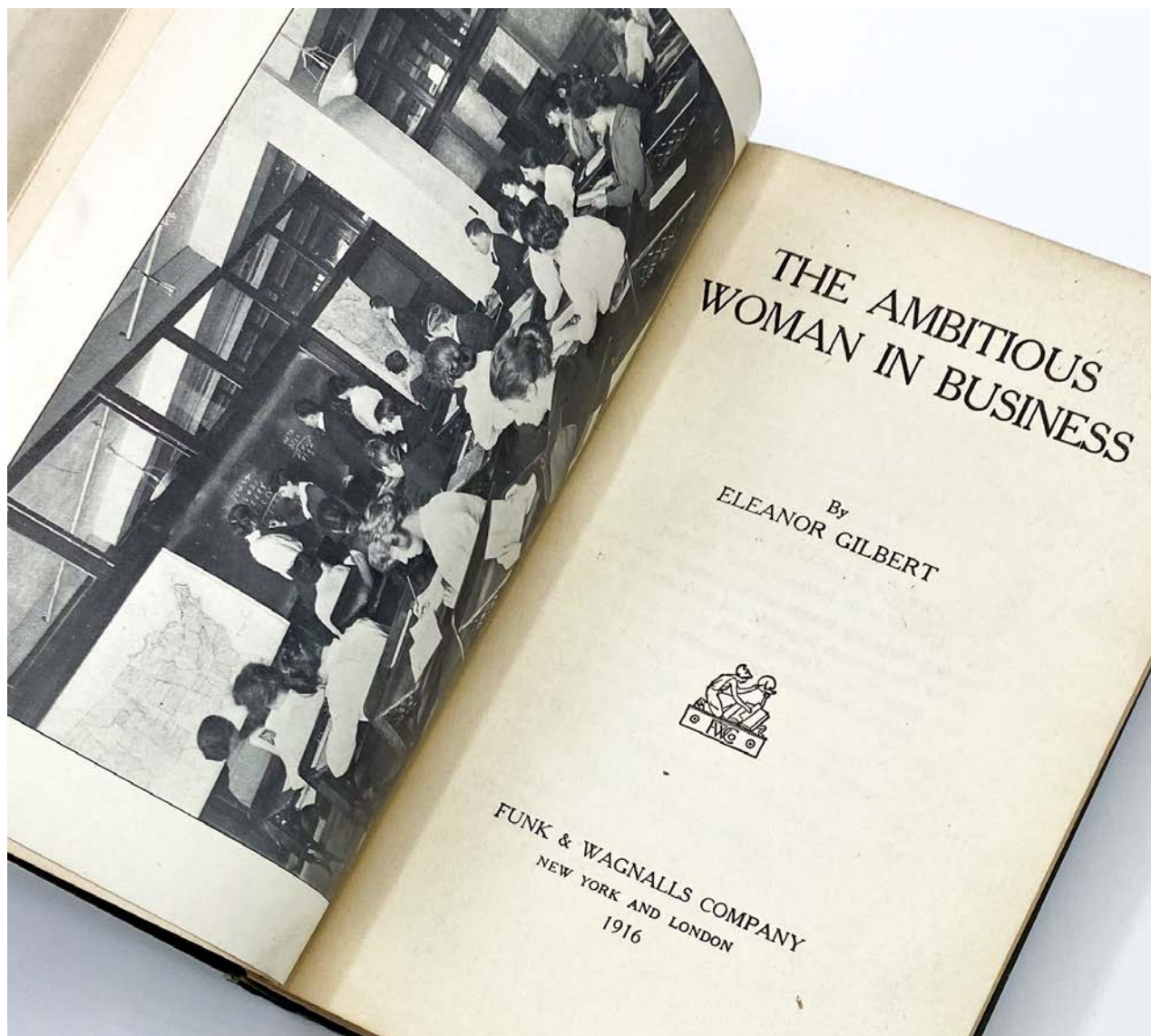
"As if the chosen instrument of Heaven, selected for the purpose of effecting the great designs of Providence [...] it was the peculiar lot of this distinguished man, at every epoch when the destinies of his country seemed dependent on the measures adopted, to be called by the united voice of his fellow citizens to the high stations on which the success of those measures principally depended."

John Marshall started work on this epic biography — the first to be written about any US president — soon after he was appointed to the United States Supreme Court, and partly at the urging of his colleague Bushrod Washington, George's nephew. Bushrod gave Marshall access to George Washington's papers and correspondence, lending the work an authority that allows it "still to pass current for solid coin," in historian William A. Foran's words (52). Indeed, it remains a key work in the construction of the US identity based on one of the nation's greatest heroes.

Copies of this work are often seen lacking the atlas volume, which also contains a list of the supporters of this publication organized by state. An elegant set.

Philadelphia: C. P. Wayne. 8.75" x 5.25" (vols 1-5); 11" x 8.5" (atlas). Six volumes total. Modern quarter calf, marbled boards, red goatskin spine labels; sixth volume with original paper label retained. Marbled edges. Volume 1 with engraved frontispiece; atlas volume with ten engraved maps. xxii, [2], 43; viii, 560, 72; viii, 580, 28; viii, 626, [2], 16; viii, 780, 36; 22 pages, collated complete. Stamp of the Mercantile Library Association to title page of atlas. Bindings with occasional touches of edgewear. Frontispiece and plates with some offsetting, leaves generally browned with scattered foxing; a few leaves with tiny closed tears to margins, one or two pencil marks. P. 533/4 of vol. 3 torn on a diagonal, effecting some text (though entirely readable), with archival repair across leaf and large chip to lower corner (not effecting text). Page 21/22 of atlas volume with lower corner supplied in facsimile, affecting a small portion of text. Clean and tight. Very good plus.

Read more: William A. Foran, "John Marshall as a Historian," *The American Historical Review* 43(1); Wright Howes, *U.S.iana*, item M317; Sabin, *Bibliotheca Americana*, item 44788; Shaw and Shoemaker, *American Bibliography*, item 6710; William Reese, *The Revolutionary Hundred*, item 92.



New York and London: Funk and Wagnalls Company. 7.25" x 4.75". Original green cloth binding with gilt lettering. Black topstain. Black-and-white photographic frontispiece with two black-and-white plates and three folding tables. 394 pages, including index. Owner name "Margaret A. Price" and two addresses to front flyleaf. Binding with a hint of edgewear, corners and spine ends a bit bumped; a couple tiny spots of soil to boards. Front hinge starting, but sound. Near fine.

44.

"Why should not marriage, motherhood and home be included in the life program of the business woman as it is in the plans of the business man? She need not sacrifice anything that will enrich life."

Owned By A Businesswoman

THE AMBITIOUS WOMAN IN BUSINESS
By Ann Rosenblatt writing as Eleanor Gilbert
1916.

First edition of this practical guide for women interested in entering the professional world, advising on how best to market one's skills and addressing the wage gap — in particularly nice condition.

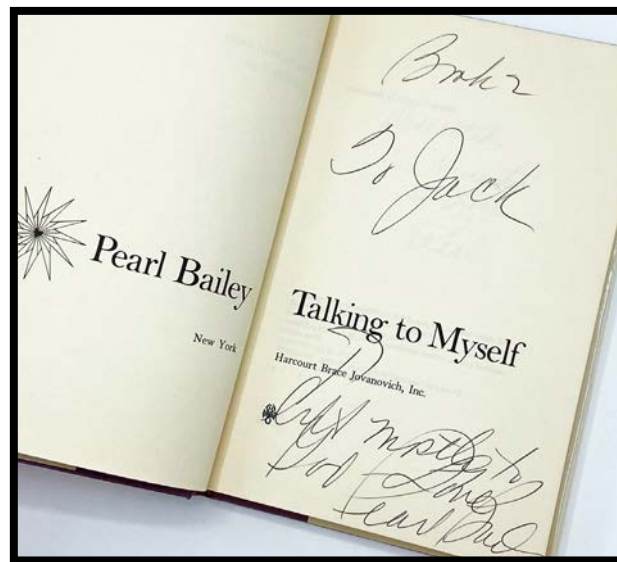
\$500.

In *THE AMBITIOUS WOMAN IN BUSINESS*, Ann Rosenblatt (writing as Eleanor Gilbert) touches on numerous topics that still affect women in the workplace, including the wage gap, the difficulties of asking for a raise, and the perception that a working woman cannot also be a wife and mother. This title directs women to resources and advice about entering the field or navigating it at a higher level (see the "Women as Business Executives" chapter), from personal anecdotes to an extensive bibliography of books about business. Rosenblatt also wrote a regular advice column under her Gilbert pseudonym, "For Women Who Earn," which appeared in the *PITTSBURGH DAILY POST*, the *SAN FRANCISCO EXAMINER*, and *THE TENNESSEAN*, among other papers.

This copy of *THE AMBITIOUS WOMAN IN BUSINESS* contains the ownership inscription of Margaret A. Price, and is dated July 20, 1917. As early as 1900, we find Price working as a bookkeeper in Pittsburgh; by 1920, she is working as an office clerk, and by 1930 she is a stenographer. This copy, which was owned by someone in Rosenblatt's target audience, is in unusually attractive condition; many copies of this title tend to be ex-library.



45.



TALKING TO MYSELF

By Pearl Bailey
(1971).

Signed first edition of Bailey's follow-up to her successful autobiography THE RAW PEARL, with personal anecdotes and thoughts on life in the US.

\$80.

New York: Harcourt Brace Jovanovich. 8.25" x 5.5".
Publisher's cloth in original price-clipped dust jacket.
Grey endpapers, blue topstain. xiv, 233 pages. Signed by Bailey at title page. Jacket with some soil and wear at spine extremities. Interior pages lightly toned but clean. Very good in a very good jacket.

46.

Signed By Both Author And Artist

DUKE ELLINGTON

By Andrea Davis Pinkney, illustrated by
Brian Pinkney
(1998).

Signed first printing of this picture book biography of the King of Ragtime, the recipient of the Coretta Scott King Award and a Newbery Honor.

\$80.

Brian Pinkney, son of esteemed children's illustrator Jerry Pinkney, has successfully followed in his father's large footsteps. Noted for his scratchboard illustrations – an art form that he notes is "like drawing, etching, and sculpting all at the same time" – his art has earned a Coretta Scott King Illustrator Award, two Caldecott Honors, and three Coretta Scott King honors. Pinkney's technique and use of color adds dynamism to all his books.

New York: Hyperion Books for Children. 11" x 8.5".
Original cloth-backed boards. Original unclipped (\$15.95) color pictorial dust jacket, first state with no award sticker. Illustrated in color. Unpaginated. Signed by Brian and Andrea Davis Pinkney to title page, with original drawing of swirling music. Jacket with hint of edgewear. Fine in near fine dust jacket.



47.

Limited Edition With Exclusive Prince Video Footage

21 NIGHTS

By Prince and Randee St. Nicholas
2008.

Extravagant deluxe first edition, with forty minutes of exclusive footage on the included iPod, one of the rare copies signed by Prince.
\$7500.

Prince's 21 legendary nights at London's O2 arena, coinciding with the release of the Planet Earth album and also featuring the greatest hits of Prince's extensive back catalogue, were the longest concert run ever sustained at the former Millennium Dome (a record Michael Jackson would try, and fail, to beat). From a decade-and-a-half's distance, the contemporary English press can be seen trying with all their collective might to maintain a suitably untouched distance from the artist and the ecstatic worship he inspired: begrudging him his well-earned superlatives because they were "cliché" (Alexis Petridis); declaring his sex appeal an "abiding mystery" (Mick Brown); admitting his "genius," qualified as "just too rich" (Michael Deacon), and in all ways building a wall of protective adjectives against love. Ten years on, the wall had crumbled, and one who had been there looked back on "the single greatest musical experience I've ever witnessed" (Peter Guy), when "for 21 Nights in London [Prince] once again proved to the world he was the greatest there ever was."



This almost unbearably luxurious edition of the concert photobook by longtime Prince photographer St. Nicholas includes a two-meter fold-out gatefold photograph of Prince onstage with his band and back-up dancers, as well as an iPod Touch in purple carrying case, pre-loaded with exclusive video and audio recordings from his 2007 concert residency at the O2 arena, London. Already lavish, not all copies of this production are signed; this is one of the much rarer signed copies.

Signed. Rare. Purple.

[UK]: Opus. 13.5" x 18.5". Original purple leather with gold mounted Prince symbol. Text by Prince, photographs by St. Nicholas. Original, unused ipod with headphones, charger, and purple leather case. All items housed as issued in original gilt-stamped purple cloth box. Limited edition of 950. Touch of rubbing to box; light wear to joints of book. Interior clean and bright. Near fine.

Read more: Bernadette McNulty, "Prince at the O2: The 21 Nights That Dazzled London"; Guy, "Prince 21 Nights at the O2 in London - 10 Years On From the Greatest Show on Planet Earth."



"If anyone lived forever,
I thought it would be him."
— Randee St. Nicholas,
Rolling Stone, 2019





48.

The First Gutenberg Facsimile Published In The US

BIBLIA SACRA [Facsimile of the Gutenberg Bible]

After Johannes Gutenberg
(1961).

First edition of this monumental facsimile of the first major book printed with moveable type in the West, also called the "Cooper Square Facsimile," in a limited run of 1000 copies.

\$5000.

"I really consider the Cooper Square printing to be a national treasure." — Tim Yancey

Gutenberg's printing press was one of the most radical turning points in European recorded history. It created a leap in communication and accessibility that transformed Europe, playing a critical role in the Reformation, the Scientific Revolution, and countless other movements that have shaped the modern world.

Gutenberg Bibles are the Holy Grail of handpress books in the West, and their rarity on the market has led to efforts to sell incomplete copies piecemeal (as Scribner did in the 1950s), as well as to produce high-quality facsimiles. Working from the copy held by the Koniglichen Bibliothek, Berlin – "considered by authorities to be the most beautifully illuminated of the 47 copies known to exist" – the copy held by the Standischen Landesbibliothek in Fulda, and the first Gutenberg facsimile published by Insel Verlag in 1914 (colophon), Pageant Books published this, the second ever facsimile of the landmark book, the first in the United States. Its issue was to coincide with the estimated 500th anniversary of the Gutenberg Bible's first printing, a US tribute that master bookbinder Tim Yancey notes employed "the best of American craftsmen and technology."

The hand-bound pages of this facsimile are made of 100% rag paper; the text has "been printed by lithography and the illuminated pages by sheet-fed gravure" (colophon). An appropriate tribute to the revolutionary publication.

Paterson, New Jersey and New York City: Pageant Books, Inc. Two volumes, 18" x 11.75" each. Original red cloth, gilt lettering to spine. Edges speckled red. Red marbled endpapers. Illustrated in color and gilt photogravure. Slight scuffing to boards of volume 1, tiny soiling to rear of volume 2; corners of both volumes with mild bumping. A bright, sharp set. Near fine.

Read more: Nate Pedersen, "Lost Gutenbergs: An Interview with Tim Yancey," *Fine Books & Collections*.

49.

סדר
הקציעה

ודע
כיצד
מבין
הדוסת
לדפס
מבין
ללריום

A Rare And Stunning Edition

THE BEZALEL HAGGADAH

By Maty Grünberg, with typography by
Eliahu Koren
1984.

Signed limited first edition thus of this large-format deluxe version of the holy text, beautifully illustrated with woodblock prints – one of only 150 copies produced.

\$6000.

*"The Haggadah itself is a fabric,
a mosaic of texts."*

This strikingly illustrated HAGGADAH draws inspiration from the long history of the text itself and modern Jewish art. Printed on an 1860 Albion press with woodblocks designed by multimedia artist Maty Grünberg and text based on the work of typographer Eliahu Koren, it also recalls the importance of print technology in "the tremendous proliferation of Haggadot over the past 900 years." A powerful mix of tradition and 20th-century artistry.

New York: Friends of the Bezalel Academy of Arts and Design. 20.5" x 15" (leaves); 21.5" x 16" (box). Original loose paper wrapper. 49 woodcuts in color, 26 in black and white, with gilt elements throughout. [75] leaves, printed one side only, each with tissue guard. Signed by Grünberg to publication leaf and numbered 58 of 150. In original black imitation leather clamshell box with gilt lettering and embellishment. Gilt stamped initials "WB" and "MW" to inner spine of box. Box with mild toning. Leaves with occasional offsetting onto paper guards. Printing sharp. Fine.



Celebrating Black Church Traditions

GENESIS

Illustrated by Jacob Lawrence
(1989).

Signed first limited edition thus, the epic production of the Biblical Book of Genesis with striking screenprint illustrations by Jacob Lawrence.

\$8500.

"[O]ne of the great modern painters of the twentieth century" — Paul Finkelman

The Smithsonian American Art Museum calls Jacob Lawrence "[t]he most widely acclaimed African American artist of [the 20th] century." His dynamic style blends color and movement to create compositions with impact, and his narrative paintings and murals of moments from Black American history appear in collections worldwide. Lawrence's illustrations for this massive edition of the Book of Genesis are unusual for the genre: instead of depicting traditional scenes of creation and the Garden of Eden, he focuses on how a Black minister makes these stories real to his congregation. Lawrence based his expressive, colorful screenprints on his "youthful memories of passionate sermons" he attended at the Abyssinian Baptist Church in Harlem (The Walters Art Museum). A beautiful production.



First edition. New York: Limited Editions Club. Full title: The First Book of Moses, Called Genesis, the King James Version. 21.75" x 16". Original blue cloth binding with gilt lettering. In original black cloth clamshell box, with goatskin title label to front. Eight full-page color screenprints with tissue guards. [92] leaves. Signed by Lawrence to colophon, and hand-numbered 119 (of 400). Limited Editions Club newsletter number 558 from May 1990 loosely laid in. Clamshell with several small areas of toning. Binding with scattered tiny areas of soiling. Interior tight and clean. Near fine.

Read more: Paul Finkelman, Encyclopedia of African American History; "Jacob Lawrence," Smithsonian American Art Museum; "Jacob Lawrence's Genesis Series," The Walters Art Museum.

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For information on holiday shipping deadlines, please see:

<https://www.typepunchmatrix.com/holiday-shipping.php>

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