

1.

Crowquill-Like Satirical Trade Cards

Alphabet Cards

[circa 1880]

Complete set of Gilded Age alphabet trade cards advertising Blake's Great Piano Palace in Boston in a style reminiscent of Alfred Crowquill.

\$800.

This collection of cards depicts various examples of the Struwwelpeter ("Shaggy Peter") theme: naughty children misbehaving. Many of the figures are comic caricatures (including a few racist depictions), with a satirical, silly tone. Each card has a shiny gilt background with large letter in red in the upper left corner. A scarce set.

Boston: n.p. 4.5" x 3" each. 26 individual chromolithographed cards printed rectos only. Stamped "Blake's Giant Piano Palace, 612 Washington St., Boston" in upper corners. Fine. (#33639.)

2.

Primary Source Of The Art And Economics Of Japonisme

Japonisme Alphabet Embroidery Sample Book

[circa late 1870s]

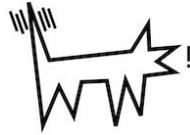
Sales sample book of a variety of finely embroidered alphabets, likely intended for use on silk handkerchiefs – a stunning example of Japonisme in format and aesthetic.

\$7500.

"[W]hile the painters and collectors may have asserted dominion over Japanese art as it entered Europe, it was, in fact, the decorative artisans who initially made something new of it." — Nancy Hass

"The French obsession with Japanese culture and art, which resulted in one of the most fecund creative periods Europe has ever known, was a dense brew of appropriation, commerce and respect," notes writer Nancy Hass. From this obsession, known by the term Japonisme, sprung Expressionism, Art Nouveau, and Art Deco. France experienced a fervor for Japonisme in the 1870s as trade with Japan dramatically increased following the Meiji Restoration in 1868. The aesthetic trend permeated everything from art to clothing to homewear, as evidenced in this stunning sample book.

This sample book illustrates both the design sensibilities and trade logistics that changed the trajectory of Western art. Its specifics remain frustratingly enigmatic (and worthy of further



research), but its format and the stray pencil notes it contains paint a picture of lively aesthetic and economic exchange. Bound in the typical Japanese stab-sewn fukurotoji style and using paper with visible kozo fibers, it is likely that this sample book was made in Japan, rather than simply taking inspiration from Japanese books; this is reinforced by the note to the front flyleaf, calling the samples “Matsuroku pattern.” Meanwhile, in the rear, there is a list of the various samples and their prices in yen. The samples themselves are a beautiful blend of Japanese and European sensibilities, with letters formed of ornamental bamboo, cranes, or monkeys alongside letters constructed of western hats and umbrellas and more classic letterforms.

A striking ephemeral item of trade, beautifully capturing confluence of the artistic styles that shaped the 20th century in the form of a consumer art.

[France and Japan]: n.p. 6.25" x 9". Original silk-covered stiff wrappers, stab-sewn fukurotoji style. 290 embroidery samples on silk, mounted to windows in each leaf. [80] leaves. Pencil inscription to front wrapper "MARIE [illegible] / Marie Rose Devaux / 40 rue des matyrs[sic] / Paris." Pencil inscription to front flyleaf "M. Patte[?] / or Matsuroku." Occasional pencil abbreviations throughout. Pencil notes to inner rear wrapper noting sizes, prices, and patterns. Wrapper silk a bit worn in some areas, with light loss to edges; some soil. Occasional faint foxing to leaves. Thread colors vibrant. Very good plus. (#46661.)

Read more: Nancy Hass, “How Japonisme Forever Changed the Course of Western Design,” *New York Times* 11 February 2021.

3.

[Chalk Board Book](#)

SLATE PENCIL DRAWINGS FOR THE SELF INSTRUCTION OF CHILDREN

[circa 1850]

Victorian activity book designed to mimic a child’s slate board, but for “self instruction.”

\$350.

With 12 full-page images, each with many different objects depicted in thin white lines on an all black background.

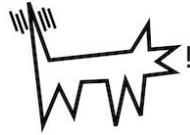
London: R. Canton 7 Dowgate Hill. 6.25" x 4.25". Original embossed pictorial wrappers. Illustrated in white-line style on matte black background. [28] pages, printed one side only. Wrapper with moderate wear, rubbing and soil. Interior well preserved. Very good. (#26741.)

4.

[One Of The Most Frequently Cited Sources On The Viking Age](#)

SCRIPTORES RERUM GERMANICUM SEPTENTRIONALIU

Type Punch Matrix



By Adam of Bremen

1706, 1679, 1694, 1676

First collected edition, featuring Adam of Bremen's chronicle of peoples from the Old North and the earliest known mention of the Vikings' discovery of North America, one of three key works in the history of Hamburg within a larger sammelband of six works total.

\$3000.

"Adam's HISTORY comprises arguably the single most important foreign narrative for Scandinavian history before 1100." – Somerville & McDonald

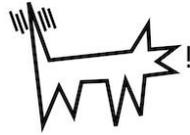
Around 1075CE, cleric Adam of Bremen composed a history of the church at Hamburg, which claimed stewardship over all Christian churches in Scandinavia. It provides an extensive account of the lives of people from the Old North in the Viking Age: because he was thinking about the potential conversion of the Vikings, his writing focuses especially on their cultural and religious customs. It has an important description of the temple at Uppsala, which was dedicated to the Norse gods and especially to Thor, and is particularly famous for containing the earliest recorded mention of Vinland — that is, the Viking discovery of North America. This work was first titled "Gesta Hammaburgensis ecclesiae pontificum"; in 1706 this edition of Adam of Bremen was edited under the new title *SCRIPTORES RERUM GERMANICUM SEPTENTRIONALIU* and collected with two more antiquarian works on Hamburg by J.A. Fabricius, including Peter Lambeck's illustrated *Origines Hamburgensis*, which is a history of Hamburg from 808 to 1292. This particular copy has three additional titles bound in of German antiquarian interest, including the scarce first general bibliography of Germany. Text in Latin.

Hamburg: Christiani Liebezeit et al. Full titles: Scriptores Rerum Germanicum Septentrionalium; WITH: Origines Hamburgenses; WITH: Inscriptiones Antiquissimae & Celeberrimae Urbis Patriae Hamburgensis; WITH: Bibliotheca Germanica; WITH: Vindiciae Nominis Germanici; WITH: Tabulae, quibus Doctores et Scriptores Ecclesiastici. Folio of six works bound together. 12.25" x 7.75". Full contemporary vellum, manuscript titles in ink on spine. All edges stained red. Half title listing first three titles. Three title pages printed in red and black, two engraved frontispieces, engraved device to BIBLIOTHECA title page, woodcut devices to VINDICIAE and TABULAE title pages, woodcut headpieces and tailpieces throughout. Seven engraved plates and folding map of Hamburg in ORIGINES. Top of title page and following page in BIBLIOTHECA remargined, with tape repair to title page. Contemporary vellum binding moderately soiled. Very good. (#1082.)

Read more: Somerville & McDonald, The Vikings and Their Age; Ingstad & Ingstad, The Viking Discovery of America.

5.

[With Strong Johnsonian Provenance](#)



CATALOGUS LIBRORUM QUI IN BIBLIOPOLIO DANIELIS ELSEVIRII VENALES EXTANT

Published by Elzevir

1674

First edition of this catalogue of titles available from the shop of the important Dutch bookseller Daniel Elzevir — with provenance that links it from Samuel Johnson's inner circle to the Johnsonians of the 20th century.

\$9800.

This was owned by Alexander Boswell, the son of James Boswell, and eventually made its way to the library of the influential Samuel Johnson collector R. B. Adam. This catalogue, with nearly 20,000 titles, has been an important resource for book historians because of its inclusion of the locations of various publishers that generally did not state this information in their books — it would have been an important bibliographic reference for a book collector like Alexander Boswell.

Alexander was the son of Samuel Johnson's friend and biographer James Boswell, and, for a time, he maintained and expanded his father's extensive library. However, Alexander's financial situation led him to auction the vast majority of the library over ten days in 1825. This book was not included in that sale, nor does it appear in the 1893 Auchinleck Library auction; it is unclear how it eventually left the library, but by 1921, it was in the possession of English lawyer, judge, and Johnsonian F. D. MacKinnon. MacKinnon gifted it that year to fellow Johnsonian R. B. Adam, whose book collecting story is similar to that of Alexander Boswell: Adam's uncle, also R. B., established a major collection of works associated with Johnson that the younger R. B. expanded upon. Adam presented this little volume to an acquaintance in 1936, with the result that it was not among the books sold to Donald and Mary Hyde in 1948.

A terrific copy in a contemporary parchment binding, with provenance illuminating networks of collectors over three centuries.

Amstelodami [Amsterdam]: Elseviriana. 12mo, 5.25" x 3". Contemporary stiff parchment laced-case binding over marbled boards, with black manuscript spine lettering. Woodcut printer's ornament to title page with various woodcut initials, head-, and tailpieces throughout. 176, 86, [2], 60, 200, [4], 120, 24, 104 pages; rear flyleaf lacking. Bookplate of R. B. Adam with portrait of Samuel Johnson to front pastedown, with early ownership marks above and below, including intertwined capital DD. Ownership inscription of Alexander Boswell to front flyleaf, dated 1816 in Edinburgh. Ownership inscription of R. B. Adam to front flyleaf, "from F. D. MacKinnon / At lunch at / Simpson's in / the Strand / 8 June 1921." Ownership inscription of Donald Gilchrist below, "from R. B. Adam / Nov. 1. 1936 / commemorate the Day." Binding mildly toned with a bit of edgewear and a couple tiny spots of soil; some bowing. Turn-ins of boards lifting a touch, revealing marbling below. Leaves with scattered tiny spots of soil. Tight. Near fine. (#47002.)

Read more: Alphonse Willems, *Les Elzevier*, item 15.



6.

Beautiful Copy Of National Book Award Winner

THE MAN WITH THE GOLDEN ARM

By Nelson Algren

1949

First printing of this tale of a WWII veteran struggling with a morphine addiction – winner of the 1950 National Book Award for Fiction.

\$350.

“The captain never drank. Yet, toward nightfall in that smoke-colored season between Indian summer and December’s first true snow, he would sometimes feel half drunken.”

The 1955 film adaptation, starring Frank Sinatra and depicting drug use, pushed the limits of the Motion Picture Production Code, which refused to grant it a Code seal. Nevertheless, it was nominated for three Academy Awards, including a Best Actor nod for Sinatra, his only in that category.

First edition. Garden City, N. Y.: Doubleday & Company, Inc. 8.5" x 5.5". Original light brown cloth boards. Original unclipped (\$3.00) color pictorial dust jacket, designed by Karov. Green topstain, fore-edge machine deckle. 344 pages. Jacket with mild chipping to spine ends, a bit of wear to spine; pinprick hole to front joint, tiny closed tear to spine. Binding with a hint of bumping to spine ends. Bright. Fine in very good plus dust jacket. (#46406.)

7.

“[H]er books launch you on a visual journey” – Mark Dimunation

EAST FROM HERE

By Susan Allix

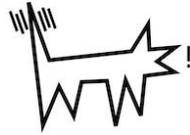
(1998)

Limited edition artist’s book that reflects on the colors, textures, and history of two ancient cities, incorporating a variety of illustration methods and materials.

\$8500.

“It is all stitched together by memories of ancient culture.”

Susan Allix reflects on her creative philosophy, “I am concerned with visual things so I see books as full of colour and form in a pictorial sense as well as through the images created in my mind by the words, and through the sculptural qualities a book possesses” (artist statement). This richly-illustrated textural travelogue, with only two pages of text, is a beautiful example of Allix’s artistry and skill at telling stories through visuals. Only nine copies of EAST FROM HERE were produced, one of her smallest limitations.



London: n.p. Full title: *East from Here: Interpretations of Two Cities, Thessaloniki and Istanbul*. 13.25" x 10.5". Original black goatskin-backed white linen boards. Original stiff paper dust jacket with color, embossed, suede, and metal clip elements, with cut-outs revealing the boards. Endpapers of hand-made blue paper. Illustrated with etchings, aquatints, collograph, drypoint, and other methods in color, gilt, and black and white. [50] leaves, [1] half-sheet, some with cut-outs. Signed by Allix to colophon and numbered 7 of 9 copies. In original blue cloth slipcase with paper labels to spine and front joint, lined with soft material and suede. Metal clips a touch tarnished, with a tiny area of rubbing to jacket. Bright and clean. Fine. (#45815.)

8.

Psychedelic Happening-In-A-Box

LSD LUDICROUS SYSTEMS DEVELOPMENT: A Psychedelic Happening Construction Kit From the American Publishing Corporation

1966

Original and complete set of this cult '60s "game" kit: a psychedelic puzzle with no rules and no solution.

\$1000.

"crazy as a lune. I actually own one of these kits. Food was flying everywhere I left without my hat."

--@RichardPrince4, Twitter

A happening disguised as a board game: twenty game pieces printed with bright swirling illustrations and cut with interlocking grooves, housed in a box illustrated with a representative three-dimensional construction a player might build. Issued in 1966, when both LSD and party games were in the height of fashion (Tim Leary was arguably at the height of his fame at this time) and the casual mind-expanding drug user was in great need of aimless but absorbing activity kits to purchase. Cards included were not identical set to set, with several patterns, themes, and motifs (some figurative, some entirely abstract) printed and inserted into games in various configurations; the present example is particularly psychedelic. Quickly discontinued (LSD was officially outlawed in the US in late 1968); now rare. OCLC does not locate.

First edition. Waltham, MA: American Publishing Corporation. 11.5" x 6.25". Original black and white cardboard box, with illustrated label mounted to lid as issued. Contains 21 6" x 4" playing pieces, each printed with colorful designs on rectos (versos with various black-and-white line drawings). Scuffing and soil to box; creases to a couple cards, one with tape repair. Otherwise playing pieces show only minor wear. Very good overall. (#44670.)

9.



Citizen Documentation Of The Woodstock Nation

Original Vernacular Photo Collection of the Woodstock Festival

[July-August 1969]

Wonderful and sizeable collection of over 100 photographs documenting a small group's road trip to Woodstock and weekend there.

\$7500.

From road to campsite to town to wilderness, a well-ordered document of one group's Woodstock Festival experiences. While including several shots of stage construction and obligatory views of the immense festival crowds, as well as shots of vendors and close-ups of concert-goers, this collection is compelling for its personal focus. In a small number of pre-Woodstock photos dated July '69, a musical ensemble performs with trumpet, flute, keyboards, and guitar; in August, at the festival itself, the same ensemble plays on a small stage away from the main action (though not the official second stage). There are trips to the falls to frolic nude in the splendor of Nature; tents put up; drugs smoked; several attempts, finally successful, to light a fire; the Earthlight Theater's Aquarian Expo; a geodesic dome is erected; the town of Woodstock itself. And most importantly, loving photographs of every dog they brought along or met on the way, one local goat, and one counterculture kitten. The images also capture many of the festival's most iconic images and moments: the Merry Prankster Bus, Jimi Hendrix performing (from close vantage and several points-of-view), the imposing scaffolding of the sound and light towers, etc. A remarkable collection, taken by an active participant, capturing both the epic scope and smaller daily realities of this generation-defining event.

First edition. 115 3.5" x 5" vintage photographs, of which 10 are in black and white and 105 in color. Moderate edgewear. Remnants of mounting materials and heavy scuffing to some color photographs, all restricted to versos only. Very good plus. (#40743.)

10.

[A Decidedly Modern Fable](#)

A SENTENCE OF THIRTEEN PARTS (WITH TWELVE ALTERNATE VERBS) ENDINGS IN FABLE

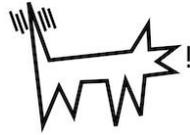
By John Baldessari

1977

First edition of arguably Baldessari's most desirable artist's book, and one of the best of the 1970s.

\$3000.

Single black-and-white images appropriated from television are paired with single words superimposed in yellow that (as the title explains) form a sentence of thirteen parts, with



twelve alternate verbs. Enigmatic and challenging: "the form [...] successfully liberates it from its origins as a wall piece, and reinterprets its contents through a historical book structure" (Phillpot).

Hamburg: Anatol AV und Filmproduktion. 4" x 5.25" (folded), 46" x 60" (unfolded). Series of four nested accordion-fold that extend into a cruciform, all housed in black printed folded portfolio. Mild rubbing to portfolio. Some moderate wear overall and imperfectly folded, as common. Else sound and clean. Very good. (#43609.)

Read more: Phillpot, "Some Contemporary Artists and Their Books," Artists Books: A Critical Anthology and Sourcebook, page 118.

11.

The Modern Classic

THE FIRE NEXT TIME

By James Baldwin

1963

First printing of this powerful work that addresses the stark social inequalities driven by racism, including "the essay that catapulted [Baldwin] to national prominence" (Finkelman, 121) – in remarkably sharp condition.

\$600.

"You know, and I know, that the country is celebrating one hundred years of freedom one hundred years too soon. We cannot be free until they are free."

THE FIRE NEXT TIME is "a prime example" (Finkelman, 21) of Baldwin's skillful prose that he enhanced with personal experiences and reflections. His talent for throwing light on the origins and effects of racism helped to bolster the Civil Rights movement; THE FIRE NEXT TIME in particular "helped shape public perceptions and opinion about the moral good" of the movement (Forde, 575). It is unusual to find a copy of this important work in such clean condition.

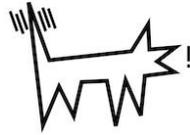
First edition. New York: The Dial Press. 8" x 5.5". Original cream cloth boards. Original unclipped (\$3.50) typographical dust jacket, designed by Paul Bacon. Red topstain. Black endpapers. 122 pages. Jacket with a touch of edgewear, small chip to top of spine; spine lettering gently faded to pink. A couple tiny spots of foxing to boards. Tight. Fine in near fine dust jacket. (#46493.)

Read more: Paul Finkelman, Encyclopedia of African American History; K. R. Forde, "The Fire Next Time in the Civil Sphere," Journalism: Theory, Practice & Criticism 15(5).

12.

Scarce Signed Copy of the Civil Rights-Era Murder Mystery

Type Punch Matrix



IN THE HEAT OF THE NIGHT

By John Ball

(1965)

Inscribed first printing of the first mystery introducing Virgil Tibbs, a Black police detective who helps solve a murder case in a racist community in South Carolina.

\$2500.

“In a bigoted little Southern town a Negro police officer practically in charge of a case, questioning the townspeople – it seemed an impossible situation! Chief Gillespie didn’t like it, not one bit.”

This book and the landmark film adaptation directly engaged with the civil rights movement, then in full swing. According to director Norman Jewison, he put “the focus on the relationship between Virgil Tibbs, the black detective from Philadelphia played by Sidney Poitier, and Bill Gillespie, the redneck sheriff played by Rod Steiger. Poitier refused to film below the Mason-Dixon line, in southern Pennsylvania, since he and Harry Belafonte had recently been harassed by the Ku Klux Klan in Mississippi.” The film was a turning point in American cinema, not only famous for a moment in which Poitier slaps a white man, but for its engagement with Black America: “Young black people in northern cities responded to the film in a much more visceral way than the whites did. This was the first time a black actor was wearing the fancy suit and being looked up to” (Jewison). A remarkable example of civil rights-era values influencing pop culture, quite scarce inscribed.

First edition. New York: Harper & Row. 8" x 5.5". Original quarter black cloth, grey paper boards with silver-stamped publisher's device on front board, silver-lettered spine. In original unclipped (\$3.50) purple dust jacket designed by Luiz Woods. Grey typographic endpapers, fore-edge machine deckle. [8], 184 pages. Housed in custom quarter purple goatskin clamshell box with on-laid cloth design of a scene from the book to front board. Inscribed by Ball: "For John Carter / Sincerely / John Ball" in blue ink on title page. Ink owner inscription on verso of front endpaper. Text block cracked at title page gutter, holding firm. Touch of toning to board edges and text block. Jacket with only light rubbing to edges. Very good plus in near fine jacket. (#45653.)

Read more: Jewison, "How we made In the Heat of the Night," in The Guardian, 22 November 2016.

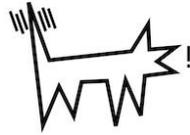
13.

“If I’m lying, I’m flying.”

BANKS' DICTIONARY OF THE BLACK GHETTO LANGUAGE

By Carl J. Banks

1975



Rare self-published African American slang dictionary by a former Navy officer and Los Angeles native, with his own introduction.

\$600.

"There needs to be courses in all schools entitled BLACK TALK."

With 521 entries (numbered and loosely grouped by subject; not alphabetized). Includes a variety of regionalisms, some words and phrases long since appropriated into general American usage ("spaced out," "turned on," "reefer," "main squeeze," "gimme five"), and some African American expressions specific to the 1970 and earlier. Published at the intersection of Black Pride and Blaxploitation, an important document in the study of African-American Vernacular English (AAVE). As Banks' introduction notes, "Words and language are the essence of our being." Scarce; OCLC locates some dozen scattered holdings.

First edition. Los Angeles: n.p. 8.25" x 6.25". Original yellow printed wraps, with cover design by Bernard Stanley Hoyes. [40] leaves printed recto only. Some sunning to covers. Else clean and sound. Very good. (#46362.)

14.

Photographs Of The Stars

A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY By Edward Emerson Barnard, edited by Mary R. Calvert and Edwin B. Frost

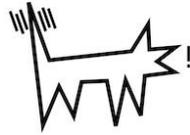
1927

Stunning landmark achievement in astro-photography, completed and issued after Barnard's death in a limited edition of just 700 copies.

\$6500.

"The photographs in this Atlas remain a valuable data source for studies of the Milky Way, its star clouds, the numerous open clusters, and especially for the dark regions of the Barnard dark clouds, first made manifest in these photographs. The dark clouds proved to be singularly important in the discovery of dark matter between the stars, rather than voids in the heavens. Barnard was the first astronomer to provide this decisive evidence for their existence from these photographs." – Allan Sandage

The 51 mounted photographs were taken with the Bruce telescope, built to Barnard's specifications with a wide-field photographic lens; Barnard insisted on a mode of reproduction that offered uniform quality and "took upon himself the heavy duty of personally inspecting every print of the 35,700 needed" in the issue of the full edition. The accompanying second volume of charts and tables was completed by Calvert, astronomical computer and assistant to Barnard (her uncle) at the University of Chicago's Yerkes Observatory, after Barnard's death in 1924; the descriptive text and introduction were compiled and completed by Frost and Calvert from his many notes.



Scientifically groundbreaking and visually spectacular.

First edition. (Chicago): Carnegie Institution of Washington. 2 volumes, 10.75" x 9.75" and 10.75" x 10.5". Original brown cloth, gilt-lettered spine. Part I: Photographs and Descriptions. Part II: Charts and Tables. Illustrated with a halftone plate of the Bruce telescope and 51 original photographs. Light wear to boards, with a few stray scuff marks. Neat pencil inscription to front endpapers of both volumes, noting 1931 purchaser and provenance. Near fine. (#39312.)

Read more: Sandage, Edward Emerson Barnard and his Atlas of the Milky Way.

15.

[Lettered Copy With Original Drawing](#)

WONDERFUL WIZARD OF OZ

By L. Frank Baum, illustrated by Robert Sabuda

2000

Signed first limited lettered edition of this fantastic Oz pop-up, featuring a spinning tornado and floating hot air balloon — with original drawing of the Wicked Witch.

\$1200.

“There are pop-up books, and then there are Robert Sabuda’s pop-up books.” – Erin Andersen

This is a stunning example of Sabuda’s paper engineering skill, incorporating multiple complex pop-up elements in single illustrations. One of the rare and wonderful lettered copies retained for private distribution by Sabuda.

First edition thus. New York: Little Simon, Simon & Schuster. 10" x 8". Original emerald green cloth boards with pop-up envelope to front board. Illustrated in color with numerous pop-up elements. Seven two-page openings. Inner flap of pop-up envelope signed by Sabuda and lettered X, with original drawing of the Wicked Witch. In original emerald green cloth slipcase. In original cardboard mailer. Sharp and bright. Fine. (#30924.)

Read more: Erin Andersen, “Author Robert Sabuda Amazes Audiences with Intricate Books,” Lincoln Journal Star 9 September 2005.

16.

[Learn and Play](#)

THE UNCLE'S PRESENT: A NEW BATTLEDOR

With illustrations after Thomas Bewick

[circa 1810]



First edition of this alphabet-toy, used in literacy instruction yet sturdy enough to act as a bat for a shuttlecock which, in fact, was one of its intended uses.

\$1200.

“The battledoor was an offshoot of the hornbook [...] In school it was used for teaching children the alphabet, whilst out of school it served as the battledore in the game of shuttlecock and battledoor.” – A. S. W. Rosenbach

An under-appreciated and entertaining waypoint in the history of children’s books is the battledore, a mix between the heft of a board book and the aims of a hornbook. Battledores were printed on stiff cardboard for the dual purpose of learning and hitting school yard projectiles in the game of battledore and shuttlecock. Battledore (sometimes battledoor, as in this item) and shuttlecock is an ancient game with variations around the world, and is an ancestor of badminton. (The battledore of the proper game is an actual racket.)

THE UNCLE’S PRESENT is a particularly unusual version of the battledore genre: rather than simply being a folded piece of stiff card, it also has a single interior leaf, meaning that the illustrations can be larger. This extra space is used to great effect here, and the publisher has decorated the alphabet with corresponding woodcuts and text from a Newcastle or York regional version of Bewick’s CRIES. Despite the additional materials used, it is evident that this was a production done on a budget, owing to the crooked printing that runs off the edges of the wrappers. A lovely example.

Philadelphia: Jacob Johnson. 6.5" x 4". Original stiff yellow pictorial wrappers. Illustrated with black-and-white woodcuts. [1] leaf. Wrapper with light edgewear and a bit of toning; a touch of loss to outer paper of spine. Interior with a few small spots of foxing. Sound and remarkably solid. Very good plus. (#13093.)

Read more: A. S. W. Rosenbach, Early American Children’s Books, item 428; d’Alté A. Welch, A Bibliography of American Children’s Books Printed Prior to 1812, item 1363.

17.

[Great Game Classic](#)

SHERLOCK HOLMES: FACT OR FICTION?

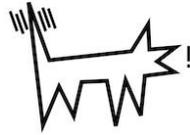
By Thomas S. Blakeney

(1932)

Uncommon first printing of Blakeney’s biography of Sherlock Holmes, a Shaw 100 title.

\$350.

“There are elements of Holmes’s character which suggest comparison with the Duke of Wellington.”



First edition. London: John Murray. 6.5" x 4.5". Original blue cloth with gilt-lettered spine. In original price-clipped pictorial dust jacket. Publisher's brochure for "John Murray's New 7/6 net Novels for 1932" laid in. 133, [1] pages. Though no provenance markings, this copy from the library of the noted actor and Sherlockian Curtis Armstrong. Pages toned, minor wear to boards. Light scuffing and soil to jacket, with two reinforced sections to verso at spine and front fold. Near fine in very good jacket. (#46858.)

18.

The First Woodcut Novel Published By A Woman

Z MÉHO DĚTSTVÍ [From My Childhood]

By Helena Bochořáková-Dittrichová

(1929)

Signed first trade edition of a landmark graphic novel, in extraordinary condition.

\$12,000.

"Bochořáková-Dittrichová quietly strengthened the case for topics such as domestic life to be seen as legitimate art subjects rather than as easily dismissed female fodder." — Rebecca Gross

A wordless graphic memoir of Bochořáková-Dittrichová's provincial girlhood in the Moravian region of what is now the Czech Republic, *Z MÉHO DĚTSTVÍ* ("From My Childhood") is widely recognized as the first wordless novel published by a woman. A series of 95 woodcut vignettes ("a novel of impressions" according to David Beronä) printed rectos only that carefully balance the quotidian realities of daily life with the wonder of childhood, *DĚTSTVÍ* shows the influence of Frans Masereel — the Flemish originator of the form whose work Bochořáková-Dittrichová encountered in Paris — but "is a refreshing divergence from [his] squalor" (Beronä). A rare book, at least in part due to its fragile production, this example is remarkably preserved — especially complete in the original dustjacket. We locate just nine locations in the US (and just three elsewhere), with many major institutions lacking. A beautiful example of this predecessor to Marjane Satrapi, Phoebe Gloeckner, and Alison Bechdel.

Praha [Prague]: Orbis. 6" x 4.5". Publisher's cream-colored boards with black printed device matching the original graphic jacket. With an introduction by Czech literary critic and historian Arne Novák. Preceded by a limited edition of 50 hand-numbered copies on Ullersdorf paper and ten signed and numbered copies on Japan paper. 14, [194] pages. Signed by Bochorakova-Dittrichova in pencil to title page. Minor wear to jacket, small chip to top of spine. Mild toning overall. Else remarkably clean and bright. Near fine in a near fine jacket. (#47082.)

Read more: Beronä, Wordless Books: The Original Graphic Novels; Gross, "Bringing an Artist to Light."



19.

Mailed Himself To Freedom

**"The 'Running' of Slaves: The Extraordinary Escape of Henry Box Brown and of Wm. & Ellen Crafts" [in] THE NEW YORK WEEKLY EVENING POST
[Henry "Box" Brown]**

1849

Rare newspaper account from one of Henry "Box" Brown's first public appearances, the Boston lecture where he received the nickname "Box," just two weeks after he mailed himself to freedom.

\$500.

"... transported three hundred miles through a slave-holding country and by public thoroughfares, in a box, by measurement, exactly three feet one inch long, two feet wide, and two feet six inches deep."

This complete June 7th, 1849 issue of the NEW YORK WEEKLY EVENING POST contains a dispatch from the Anti-Slavery Society of Boston the previous month's meeting, summarizing the extraordinary escape from bondage of Henry "Box" Brown. It includes a lengthy account of the meeting, which also featured three other people famous for escaping to freedom: Frederick Douglass, William Craft, and Ellen Craft. Brown's method of gaining his freedom, safely reaching the home of a Philadelphia abolitionist by mail, "created such a sensation." While popular depictions of Brown's odyssey were often tinged with humor (as here), his was a dangerous undertaking. He recounted for the Boston audience how his box — which was both nailed and strapped closed, with no air holes and only a small amount of water and biscuits to sustain him — was stood on its (his) head, thrown from a train, and rolled down a hill.

Though this issue was printed in early June, 1849, the article's description of Brown's escape just "two weeks since" places the date of the meeting described in May, 1849. At this very event, he received the nickname ("Box") for which he would be popularly known. Brown would go on to have a long public life, befriending Douglass, penning two autobiographies, and frequently lecturing on slavery, abolition, and his own remarkable story — most prominently in Britain, where he fled after the passage of the Fugitive Slave Act. A rare and ephemeral contemporary account of one of the most unusual escapes from enslavement, and one that would go on to be one of the best known of the era.

New York: William C. Bryant & Co. 25.75" x 37" unfolded. 13" x 19" folded twice (so that full mast of paper shows). Single sheet printed recto and verso. [4] pages. Moderate wear and creasing overall, with some splitting at the folds – though still sound. Contemporary inked ownership signature above mast. About very good overall. (#1239.)

20.

Type Punch Matrix



Interzone's Debut

THE NAKED LUNCH
By William S. Burroughs
(1959)

First edition, first issue of Burroughs' drug-fueled Beat masterpiece — in exceptional condition.

\$2500.

“The study of thinking machines teaches us more about the brain than we can learn by introspective methods. Western man is externalizing himself in the form of gadgets.”

A landmark novel that led to several important court decisions on indecency and censorship. Certainly Burroughs' best-known work (it was successfully adapted by David Cronenberg into a fine film of the same name), it is also arguably Burroughs' best, most enduring, and precious as well. Indeed, for better or worse, Burroughs's “Interzone” increasingly resembles our current world. Published by Maurice Girodias's infamous Olympia Press, a beautiful example of a highspot of 20th century American literature.

First edition. Paris: Olympia Press. 7" x 4.25". Original green printed wraps. In original unclipped (1500 francs) color pictorial dustjacket designed by the author. The Traveler's Companion Series No. 76. 232 pages. Jacket spine mildly toned, with a couple of tiny chips to head. Book has old penned price to front endpaper and trace shelfwear to extremities. Else both jacket and book remarkably bright, clean, and sharp overall. Housed in a quarter black leather over black cloth custom clamshell. Near fine in a near fine jacket. (#45963.)

Read more: Joe Maynard and Barry Miles, William S. Burroughs: A Bibliography 1953-1973, A2.a; Brian Schottlaender, ANYTHING BUT ROUTINE: A Selectively Annotated Bibliography of William S. Burroughs, A2.A; Patrick Kearney, The Paris Olympia Press, 5.76.1.

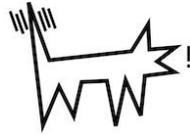
21.

Signed By David Byrne

HERE LIES LOVE
By David Byrne and Fatboy Slim
(2010)

Signed first printing of this conceptual rock album / book chronicling the rise and fall of the wife of the notorious Philippines dictator – with songs by Cyndi Lauper, Florence Welch, Sia, Tori Amos, and others.

\$350.



“The story I am interested in is about asking what drives a powerful person – what makes them tick? How do they make and then remake themselves?”

HERE LIES LOVE is David Byrne and Fatboy Slim’s efforts to marry history and “clubby dance music”; in his introduction, Byrne wonders, “Could one, as if by osmosis, absorb an emotional story, a narrative even, in the course of a night out dancing?” (3). The 22 bouncy, disco-flavored tracks that make up the story of Imelda Marcos and the woman who raised her are accompanied by explanatory passages about the events taking place in each song. A scarce and fascinating work with a star-studded roster of featured artists.

First edition. New York: Nonesuch. Full title: Here Lies Love: A Song Cycle about Imelda Marcos & Estrella Cumpas. 7.5" x 5.25". Original red cloth boards with color pictorial onlay. Original printed paper band wrapped around rear board. Illustrated in color and black and white. 116 pages. With 2 CDs and 1 DVD in original plastic envelopes to front and rear as issued. Signed by Byrne to title page. Bright and firm. Fine. (#46078.)

22.

Music As Eye Candy

NOTATIONS **By John Cage** (1969)

First edition of this foundational investigation into the modern score as visual (and not just musical) art, from Dick Higgins’s noted press.

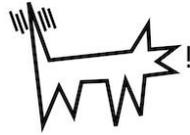
\$850.

“[One] of our most striking books.” — Dick Higgins

Assembled with Alison Knowles, Cage’s remarkable anthology reproduces 255 composer and artist scores from Cage’s own collection. Includes work from Yoko Ono, Satie, Stravinsky, The Beatles, Leonard Bernstein, etc. One of the most difficult books from Something Else to locate in collectible condition. Something Else Press bibliographer Peter Frank calls for 3000 copies in cloth, but a book much scarcer than such a print run would suggest.

First printing. (New York): (Something Else Press). 8.75" x 8.75". Original white cloth. In original white printed jacket. Mild soil to boards with some toning to edges. Jacket mildly rubbed, as common. Touches of edgewear. Bright and sound overall. Very good plus in very good plus jacket. (#46359.)

Read more: Peter Frank, Something Else Press: An Annotated Bibliography, 32; Steve Clay and Ken Friedman (Editors), Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins, 169.



23.

Polka Dot Publisher's Cloth

LITERARY REMINISCENCES AND MEMOIRS

By Cyrus Redding

1860

First edition of this reflection on the life and work of Scottish poet Thomas Campbell, by his co-editor on THE METROPOLITAN MAGAZINE – in striking polka dot cloth binding.

\$500.

The polka was as much of a dance craze in the mid-19th century as swing was in the mid-20th. The polka, too, wound up making a fashion impact, although it was less about clothes for dancing and more about the polka trend happening at the same time as a revolution in cloth manufacturing technology. With the mechanization brought about during the industrial revolution, cloth makers could produce product more efficiently and in more regular patters. Generally, the first attestation of machine-made dotted fabric with the epithet “polka” is cited as 1857; however, we find mention of a fabric of “polka spots” in the April 1853 edition of the UNITED STATES ECONOMIST, a commercial journal that noted the movement of dry goods among other things. Mechanization also enabled cloth to be stronger, which is why books began to be covered in cloth at the same time as the polka was igniting country dances. This spotty pair of volumes speaks to a fascinating cultural moment, and a pattern that remains ubiquitous today.

London: Charles J. Skeet. Two octavo volumes, 7.75" x 4.75". Original black-and-white polka dot publisher's cloth binding with gilt spine lettering. Yellow endpapers. Vol. I with black-and-white lithographic frontispiece. x, 342; vi, 364 pages, collated complete. Vol. I with armorial bookplate of Samuel Allen, vol. II with gilt and blue name label of Samuel Allen. Bindings with light bumping, a bit of toning to spines; vol. I with short closed tear to upper joint. Hinges cracking but firm, both volumes with a bit of a lean. A touch of dampstaining to gutter of frontispiece, leaves with scattered faint foxing. Gilt dots bright. Very good plus. (#46711.)

Read more: United States Economist, April 1853.

24.

The First African American Elected Official

Signed Judgment as Justice of the Peace

Signed by Wentworth Cheswell

1812

Printed Writ of Judgment with manuscript additions, signed by Cheswell in his capacity as Justice of the Peace for Rockingham County, New Hampshire.

Type Punch Matrix



\$1000.

In a long career full of noteworthy accomplishments, Cheswell is perhaps most celebrated as one of two African-American men to sign New Hampshire's revolutionary Association Test document in April 1776, pledging to take up arms against the British at the risk of the signatories' lives and fortunes. As town messenger for the Committee of Safety, he, like Paul Revere, made a midnight ride from Boston to warn his townsfolk of the British invasion. He also enlisted for a short time in Col. John Langdon's Company to fight with the Continental Army. Cheswell, the author of an early archaeological report and an avid local historian, was also co-founder of the first library in Newmarket, and directed in his will that his personal library be kept together as a collection and lent to members of the public.

The grandson of an enslaved man who became the first recorded Black property owner in New Hampshire, Cheswell held numerous offices in local government before becoming Justice of the Peace; his 1768 election as constable is now generally held to be the first election of an African American to public office. This writ describes the damages and fines owed to one Josiah Giles of Portsmouth by William Hooke in the matter of Giles v. Hook. A wonderful survival issued by the African-American founding father Wentworth Cheswell.

Rockingham [New Hampshire]: n.p. Also known as Wentworth Cheswill. 7.5" x 8". Single sheet, printed recto with manuscript additions in ink, signed "Wentworth Cheswill" in lower corner; docketed in ink with other notations in various hands on verso. Two horizontal letter-fold creases. Sealing-wax remnant to upper corner. Archival tissue repairs to verso; wear and some chipping to edges, not affecting text or signature. Very good. (#1275.)

25.

[Julia Child's Revolutionary Classic](#)

MASTERING THE ART OF FRENCH COOKING
By Simone Beck, Louisette Bertholle, and Julia Child

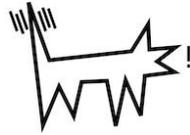
1961

An unusually attractive and unblemished first printing of a book which served as many cooks' lifelong working companion.

\$3500.

"Keep your knives sharp."

Famously directed to "the servantless American cook," the three authors' masterwork tailored the purity of French tradition to the specific circumstances of the mid-century US woman. Their ideal reader is carefully imagined: middle-class, married, responsible alone for all household duties, the scope of her culinary world rigorously bounded by quotidian demands to prioritize "budgets, waistlines, children's schedules." But such a cook might also, if only "on occasion," relegate those considerations to second place, and look first to her own pleasure, fine artistry, and satisfaction.



First edition. New York: Alfred A. Knopf. 10" x 7". Original red and cream cloth. In original unclipped (\$10.00) teal dust jacket. Red topstain. Teal endpapers. Typography, binding, and jacket design by Warren Chappell; illustrations by Sidonie Coryn. xv, [1], 684, xxii, [2] pages. Minor toning to boards. Jacket spine sunned; slight scuffing to spine extremities; faintest small stains to front panel. Topstain faded; small stains to rear endpaper. Near fine in near fine jacket. (#1194.)

Read more: Julia Child, My Life in France.

26.

Signed Copy Of Chomsky's Landmark Work

SYNTACTIC STRUCTURES

By Noam Chomsky

1957

Signed first edition of Chomsky's first book, a landmark of linguistics and cognitive science, containing the first appearance of his famous sentence "Colorless green ideas sleep furiously."

\$6000.

Chomsky's SYNTACTIC STRUCTURES is no less than a "Copernican revolution" (Voegelin, 229) in the field of linguistics and cognitive science. In it, he puts forth his theory of transformational generative grammar, disproving B. F. Skinner's "beads on a string" theory of sentence construction, and in the process giving us one of the most iconic sentences in the English language: "Colorless green ideas sleep furiously." The work of Zellig Harris, Chomsky's teacher and mentor, formed the foundation of many of the points Chomsky makes in SYNTACTIC STRUCTURES, which he has further clarified and refined over the course of his long career. This copy, signed by Chomsky, represents in physical form a seismic shift in our understanding of language.

First edition. 'S-Gravenhage: Mouton & Co. 9" x 5.75". Original grey-blue wrappers. 116 pages, including bibliography. Signed by Chomsky to title page. In custom black clamshell box with black goatskin spine. Wrapper with mild toning to edges, a bit of rubbing to spine. Binding a little tender, but sound. Very good. (#46967.)

Read more: C. F. Voegelin, "Syntactic Structures. Noam Chomsky," International Journal of American Linguistics, Volume 24, Number 3 July, 1958.

27.

The Puppet In Color

PINOCCHIO'S ADVENTURES IN WONDERLAND

Type Punch Matrix



By Carlo Collodi, translated by Mary Alice Murray, illustrated in color by Rene Quentin
(1899)

Early Boston piracy of Collodi's fairy tale, published without attribution to the author or the translator of the first US edition – but also the first known version published in the US with color plates.

\$1200.

“[K]navery was afoot! Jordan Marsh fraudulently copyrighted the material as its own...”
– Wunderlich and Morrissey

Publisher Jordan Marsh claimed the title of this publication was simply meant to capitalize on the success of ALICE'S ADVENTURES IN WONDERLAND – and certainly such a marketing ploy was not uncommon, then or now. However, Wunderlich and Morrissey posit the title was “actually fabricated to conceal the fraud: the book had been stolen, and this new name implied an entirely different work.” Indeed, a quick glance leads the casual observer to believe it's a sequel to the original, while in fact the text is identical to the STORY OF A PUPPET, the Fisher Unwin/Cassell first edition in English of the PINOCCHIO (with some minor modifications in format and some changed illustrations). This piracy was first published in 1898; the present 1899 edition was the first to contain color plates.

Boston: Jordan Marsh. 7.25" x 4.75". Original green pictorial cloth stamped in black and white with anthropomorphized insect design, lettered in gilt. Introduction by Hezekiah Butterworth. Illustrated by Quentin with 4 full-page color plates; Enrico Mazzanti's black-and-white in-text illustrations also reprinted without attribution. 212 pages. Small bookplate on front pastedown. Spine faded. Very good plus. (#8226.)

Read more: Wunderlich and Morrissey, Pinocchio Goes Postmodern: Perils of a Puppet in the United States, 31-2.

28.

[“\[P\]ositively asserts Native Americans.” \(Dawnland Voices\)](#)

INDIAN MELODIES

By Thomas Commuck, harmonized by Thomas Hastings
1845

First edition of what is widely considered the first printed book of music by a Native American, and one of the earliest books published by a Native American about Native American culture.

\$5000.

“INDIAN MELODIES provided an assertion of intellect and culture by a Native American in a time of great prejudice.” – Dawnland Voices



Commuck was a member of the Narragansett tribe who joined the Brothertown community in Wisconsin. This collection of Christian hymns was written in homage to Indigenous nations, celebrating Native American culture, history, and famous leaders: over 100 tribes are mentioned, from the Pawnee and the Cherokee to the Mandans. DAWNLAND VOICES magazine describes the importance of Commuck's publication, despite its historical lack of recognition: "Collections of English-American music as well as Native American music have been written and published by white men and women from before Commuck's time to today, but INDIAN MELODIES has been a continual oversight. Commuck's collection, authored by a Native American regarding Native Americans, asserted himself in a world dominated by English psalmody. In the midst of oppression and after years of colonization and Christianization, Commuck's book displays how the oral tradition of songs and hymns asserts Native Americans as academic, creative and religious equals." Scarce on the market, with only one copy appearing at auction in the past 30 years.

New York: G. Lane & C.B. Tippett. 5.75" x 9". Original half sheep, printed paper boards. vii, 8-114, [2] pages. Contemporary presentation inscription on front fly leaf. Significant wear to spine and corners, front joint starting but firm, boards browned and somewhat stained. Text block lightly toned, with faint foxing. Very good. (#39483.)

Read more: "Indian Melodies (1845) by Thomas Commuck," Indigenous New England Digital Collections, Dawnland Voices Magazine.

29.

[Leather Gothic By Fran Lebowitz](#)

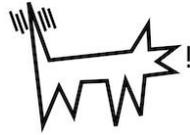
HOUSE OF LEATHER
By Fran Lebowitz writing as Jim Conway
(1971)

First (and almost certainly only) printing of Fran Lebowitz's first published book, a sleaze novel to which she admitted to authorship in 2010 – a sort of JANE EYRE through porn-tinted glasses.

\$1250.

"He turned and walked down the street as if summoned by a power stronger than himself... he returned to the House of Leather."

Fran Lebowitz, the "famous writer who famously doesn't write" (Freeman), avoided sleaze infamy by publishing under other names in her early career. "I published [HOUSE OF LEATHER] under the name of the headmaster who threw me out of prep school, Robert Paine Cook" (The Private Library), she recalls in a 2010 interview; that name was evidently changed to a house pseudonym by the publisher, an unfortunate obfuscation of an early example of Lebowitz's biting sardonicism. But the contents of THE HOUSE OF LEATHER —



which she recounts she wrote for \$500 based on “stapled pages [from the publisher] that told you how to write [...] and what had to be in each book” (The Private Library) — retain a certain (unnecessary) literary and cosmopolitan quality for which she later became known.

A dark gay BDSM romp through a house in which residents corrupt and are corrupted, THE HOUSE OF LEATHER would not be out of place among gothics such as REBECCA, THE FALL OF THE HOUSE OF USHER, or JANE EYRE. The House is the first “character” we meet and the shadow that none of the other players can escape from. It’s a very classical framing for a story packed with (albiet well-written) kinky smut, in which Lebowitz manages to convey a sex slave’s longing for freedom and ultimate surrender while plumbing the depths of synonyms for various bodily fluids.

Lebowitz has not been widely identified with HOUSE OF LEATHER outside of her remarks in 2010 – likely due to her muddling of the publisher’s name (conflating Midway for Midwood), and the pre-publication alteration of her pseudonym. OCLC records just six scattered copies. A very nice copy of a notably scarce and little-known work.

First edition. New York: Cameo Editions. 7” x 4.25”. Original color pictorial wrapper. Midwood Books M-195-98. 184, [8] pages. (#45926.)

Read more: Hadley Freeman, “Fran Lebowitz: ‘If people disagree with me, so what?’,” The Guardian 28 August 2021; “Fran Lebowitz on Reading,” The Private Library / The Well Dressed Bibliophile.

30.

The Idea Of The Raven

RAVEN
By Nancy Culmone
(2007)

Lush manuscript artist’s book from the noted calligrapher exploring the mythology, etymology, and poetry of the raven – each page a beautiful swirling of structure and abstraction.

\$3500.

“Tell me what you see vanishing and I will tell you who you are.”

“While skiing across new snow on the high plains near Mosquero, New Mexico, I notice a raven gliding on my right, her wings glinting in the sun,” Nancy Culmone recalls in the colophon of RAVEN. From that encounter sprang this work, showcasing Culmone’s artistry and engrossing talent. The text seems to move in and out of colors that adorn each page, like a raven darting between branches.



First edition. n. p.: n. p. 12.5" x 9.5". Original hand-painted stiff wrappers. 32 pages on Arches Text, with one fold-out. Every page penned with a variety of nibs, quills, and inks, all hand-painted with matte acrylic mixed with wheat paste and illustrated in shades of white, blue, black, and gold. With printed-out email exchange between the artist and a former owner discussing the artist's work process loosely laid in. In original blue cloth clamshell, with hand-painted paper onlay and hand-painted lining. Sharp and bright. Fine. (#45830.)

31.

[With Sandpaper Wrappers Meant To Damage The Books Shelved Next To It](#)

MÉMOIRES

By Guy-Ernest Debord and Asger Jorn

(1959)

Rare first edition of the confrontational and abrasive collaboration between two founding members of the Situationist International.

\$5000.

"In the combinations of its found, scavenged, or stolen materials, Mémoires affirms that everything needed to say whatever one might want to say is already present, accessible to anyone; the book defines a project, and tells a story." (Greil Marcus)

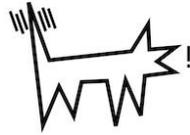
A fragmentary collage of snippets and hints and half-lines, photographs and comic strip panels, vigorously detourned and spirited out of their old context into a new one of Debord's own designing. Jorn's colored ink splotches overlay the borrowed elements, drawing connecting lines between some words and images, nearly obliterating others. The violent cutting-out and cutting-up of the textual appropriator mirrors the famous sandpaper cover of the first edition – the printer's own idea – designed to leave its mark on every other book it touches, and on the fingertips of every reader. "The book speaks secret languages made out of the words and pictures everyone already knows," wrote Greil Marcus; "turning a page is like waking from a dream or falling into one." An uncommonly well-kept example of perhaps the quintessential Situationist publication.

First edition. (Copenhagen): L'Internationale Situationiste. 11" x 8.25". White card wrappers housed in original Viks Grade 2 sandpaper jacket. Printed by Permild & Rosengreen. Offset lithographs. [64] pages. Spine ends lightly worn. Near fine. (#40360.)

Read more: Marcus, "Guy Debord's Mémoires: A Situationist Primer," in Sussman, On the passage of a few people through a rather brief moment in time: The Situationist International 1957-1977.

32.

[From One Dance Critic to Another](#)



DANCERS, BUILDINGS AND PEOPLE IN THE STREETS

By Edwin Denby

(1965)

First printing of this collection of Denby's dance criticism, warm inscribed to fellow critic Clive Barnes and his wife.

\$500.

"There is a bit of insanity in dancing that does everybody a great deal of good."

— Edwin Denby

Not only were Barnes and Denby two of the most prominent dance critics at the time — indeed Barnes described Denby as "our finest dance critic" — but Barnes reviewed this very book for the New York Times, describing *DANCERS, BUILDINGS AND PEOPLE IN THE STREETS* as: "Witty, irrelevant, and sharp, yet gentle [...] a dance book in a hundred." A remarkable association.

New York: Horizon Press. 8.25" x 6.25". Original quarter black cloth over blue boards. In original unclipped (\$5.95) dust jacket. 288 pages. With an introduction by Frank O'Hara. Inscribed by Denby on half title: "For Clive and Trish / the Greatest [] / (dance [near?] and dance far [?]) / ANYWHERE / from Edwin / who loves them each / and both." Very good in very good jacket. (#45802.)

Read more: Clive Barker, "End Papers," New York Times December 7th, 1965.

33.

[A Full Boat](#)

FLOATING BEAR

Edited by Diane di Prima and Leroi Jones

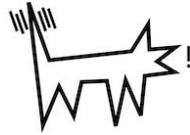
1961-1969

Rare complete run of this foundational publication of the Mimeo Revolution and one of the most influential little magazines of the 1960s.

\$12,500.

"Sometimes it's a Boat, and sometimes it's more of an Accident."

Distributed primarily by mailing list, *FLOATING BEAR* (a name inspired by Winnie the Pooh) served as an important venue for the poets of the Beat and New York schools, as well as other experimental and avant garde writers of the decade. Ginsberg, Olson, Burroughs, O'Hara, Dorn, Creeley, Duncan, Wieners, Ashbery, and many others all appeared in its mimeographed pages. Indeed, *BEAR*'s speed and vitality — conceived by di Prima and Jones as a more



immediate response to YUGEN, which Jones also co-edited — was in no small part enabled by their ability to crank out issues cheaply and on demand.

A complete but mixed set, as common, this run includes issues addressed to John Weiners, W.S. Merwin, Gerard Malanga, Fairfield Porter, and others. It also includes the rare issue #24, which was infamously printed by Warhol scenester Soren Angenoux as a favor to di Prima, who sublet him her apartment. However, according to di Prima, Angenoux used most of the money she had left for the printing “probably [...] for dope” and he managed to mail out only about 200 poorly printed copies. Due to this, “[t]o this day, Floating Bear #24 is an elusive and sought-after item” (di Prima). Along with the first two issues, produced in similar numbers, a notoriously and increasingly difficult run to assemble. Only the second truly complete set we’ve encountered in the last fifteen years, a landmark of the mimeo form, and as important to the movement as Ed Sander’s FUCK YOU or Ted Berrigan’s “C.”

First edition. New York and San Francisco: The Floating Bear. 37 issues, 11” x 8.5”. Top-stapled printed self-wrappers. Mimeographed throughout, with offset pictorial covers by artists such as Ray Johnson, Michael Bowen, Jess, George Hermas, Wallace Berman, and others from issue 28 on. Some issued folded, stamped, and addressed for mailing, as usual. Some toning, mild soil here and there. Else a remarkably clean and sound group, with the early issues especially sharp. Housed in a custom clamshell box, with red leather spine label. Very good to near fine overall. (#45811.)

Read more: Diane di Prima, Recollections of My Life as a Woman, 303; Steven Clay and Rodney Phillips, A Secret Location on the Lower East Side, 74-75; Eliot Anderson and May Kinzie, The Little Magazine in America, 699-700.

34.

The Birth Of The Teenage Spade And Marlowe

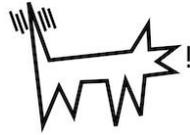
THE HOUSE ON THE CLIFF
By Franklin W. Dixon [Leslie McFarlane]
(1927)

First edition, first state of the second book from the legendary Hardy Boys series, in exceptional condition.

\$15,000.

“Who can forget holding a new Hardy Boys or Nancy Drew mystery and studying the cover, then opening it up, feeling the paper, and being drawn into the attention-grabbing swirl of words [...]?” — Kismaric & Heiferman

Conceived by Edward Statemeyer in 1926 and soon packaged and sold to Grossett and Dunlap, the first three titles in the Hardy Boys series were all published simultaneously the following year. Their success was almost instantaneous. Part of their popularity and



endurance can be directly attributed to the original writer behind the house pseudonym “Franklin W. Dixon,” ghostwriter Leslie McFarlane, who later wrote: “It was still hack work, no doubt, but did the new series have to be all that hack? There was, after all, the chance to contribute a little style. It seemed to me that the Hardy Boys deserved something better than the slapdash treatment [...] I opted for Quality.” That quality helped propel the series, which ultimately accounted for half of all the Syndicate’s sales (Johnson 142). *HOUSE ON THE CLIFF* is further listed on PUBLISHERS WEEKLY’s list of all-time best-selling children’s books. Brothers Frank and Joe Hardy would become cultural touchstones not only through the numerous installments in the series (almost 200 in total), but numerous reissues, rewrites, movies, specials, television shows (your intrepid Gen-X cataloguer is especially fond of its 1970s incarnation starring Shaun Cassidy), video games, and other spinoffs — so much so that Hardy Boys are now as synonymous with mystery and detection as their more adult counterparts Sherlock Holmes, Sam Spade, and Philip Marlowe.

Both jacket and book are the proper first edition and state (“Bpt” etc.), conforming fully to Carpentieri and Mular. Scarce thus and truly rare in this condition. We find only a small handful of other copies at auction in the last 30 years, with none as nice as this. The best example we’ve encountered of a landmark that has spanned generations.

First printing. New York: Grosset & Dunlap Publishers. 7.5" x 4.75". Original red publisher's cloth. In original unclipped (stamped price of .50) color pictorial dust jacket, featuring cover art by W. S. Rogers. 212, [8 - ads] pages. Front jacket panel and spine mildly faded. Neat contemporary (1928) gift inscription to front endpaper. Near fine in a very good plus jacket. (#46694.)

Read more: Carole Kismaric & Marvin Heiferman, The Mysterious Case of Nancy Drew & The Hardy Boys; Leslie McFarlane, The Ghost of the Hardy Boys; Tony Carpentieri and Paul Mular, Hardy and Hardy Investigations (Seventh Edition), volume 1, page 97.

35.

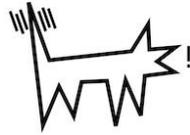
[At The Beginning Of A Remarkable Career](#)

AS NO STORM
By Johanna Drucker
1975

Uncommon signed copy of one of the earliest artist’s books from Johanna Drucker, only her second editioned (and first obtainable) work.

\$2000.

“All together in the mist and lost all done and none gone home to port not ever from that cowering party by the lackless motley group no crew.”



Drucker produced this nautical book with Betsy Davids, from whom she learned to print, and lists this as “one of the best produced” of her works. The dense and rhyming tale is based on a New Year’s party (gone awry) she attended with her parents in 1974-1975. According to Davids, the book had trouble finding an audience in the dominant “democratic multiple” environment of the 1970s. Priced at twenty dollars and considered by many “overproduced,” Davids describes how *STORM* was rejected by several dealers and shows, but that the LAICA “show ‘Artwords and Bookworks’ proved more hospitable” (DRUCKWORKS 14). Preceded by only a few unique books and her debut work issued in just 13 copies, all of Drucker’s limited editions are now scarce in the marketplace.

First edition. [Oakland]: Rebis Press. Full title: As No Storm, or, the Any Port Party. 8" x 9". Original canvas wrappers sewn with rope laced through brass grommets. With supplied plastic folder. Black-and-white pictorial title page with full-page black-and-white illustrations throughout. One of 300 unnumbered copies, from a total edition of 326. [32] pages, partially French-folded. Signed by Drucker in black ink on title page. Some soiling and faint spotting to canvas wrappers, interior a touch toned but clean. Very good plus. (#44594.)

Read more: Johanna Drucker, “Project Statement,” ArtistsBooksOnline.org; JOHANNA DRUCKER: Druckworks, 1982-2012, 40 Years of Books and Projects.

36.

Art Brut Association

LE MIRIVIS DES NATURGIES

Art by Jean Dubuffet, text by Jean Martel

[1963]

Scarce signed first trade edition of this important artist’s book from the founder of Art Brut, inscribed in year of publication to collaborator, Compagnie de l’Art Brut secretary, and co-editor of the Cahiers de l’Art Brut, Jacqueline Voulet.

\$1100.

“Jean Dubuffet was the most important and outspoken French artist of the postwar era. A man of uncompromising ideas, his art is linked to the concept he himself originated, art brut, which denotes a spontaneous, unconscious, and anti-artistic quality.” — Robert Flynn Johnson

Collaborative artist’s book from the influential founder of Art Brut featuring Dubuffet’s crude but dynamic images illustrating Martel’s pataphysical verse. Born in 1941, Jacqueline Voulet was a journalist and writer who in the early ‘60s worked closely with Dubuffet at Art Brut. By the 1970s she became more involved in avant garde theatre was in a long-term collaboration with French writer Remo Forlani, producing several books and one movie together. An



extensive collection of almost 200 letters from Dubuffet to Voulet recently come to auction (Aguttes, 2022) testifies to the importance of their relationship. A close and warm association.

n. p.: Collège de 'Pataphysique. 7.75" x 6.25". Original stiff pictorial black-and-white wrappers. [46] pages. One of 1200 unnumbered copies, after a deluxe edition of 159. Inscribed by Dubuffet on the first page: "amical souvenir de / Jean Dubuffet / a Jacqueline Voulet / Juin 63." Touches of rubbing, toning. Faint crease to spine. Else bright, clean, and sharp overall. Near fine. (#46704.)

Read more: Robert Flynn Johnson, Artists Books in the Modern Era 1870-2000, page 233.

37.

Great Copy Of Scarce Signed Ellison

GOING TO THE TERRITORY

By Ralph Ellison

(1986)

Signed first printing of this collection of essays that spans two decades of Ralph Ellison's output, encompassing subjects that defined his career – in particularly nice condition.

\$1000.

"Once again I must wonder at the sheer unexpectedness of life in these United States."

"I dream constantly of Oklahoma City," mused Ralph Ellison to the NEW YORKER in 1976; his childhood in Oklahoma, the titular TERRITORY of this collection of essays, deeply influenced his life and what he chose to write about. In many of his pieces, Ellison uses the concept of the Territory as a stand-in for concepts of freedom, whether it was the literal escape from bondage of fugitive slaves or the ability to nurture imagination.

First printings of GOING TO THE TERRITORY are scarce signed, even more so in such sharp condition.

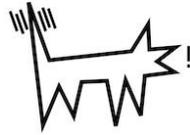
First edition. New York: Random House. 8.25" x 5.5". Original quarter navy cloth, peach paper boards. Original unclipped (\$19.95) typographic dust jacket designed by Richard Adelson. Fore-edge machine deckle. 340 pages. Signed by Ellison to title page. Jacket with a hint of sunning to spine. Binding lower corners a touch bumped. Else sharp. Near fine in near fine dust jacket. (#46253.)

Read more: Jervis Anderson, "Ralph Ellison Goes Home," The New Yorker 15 November 1976.

38.

The Single Biggest Influence On Our Modern Image Of Pirates

BUCANIERS OF AMERICA



By Alexander Exquemelin, with continuation by Basil Ringrose

1684; 1685

First edition in English of Exquemelin's illustrated history of famous pirates, the central primary source on the subject during its most famous era, with the continuation by Ringrose.

\$16,000.

"It has provided the basis for all serious histories of the buccaneers and, in spite of some inaccuracies, remains the standard work on the subject" – David Cordingly

Once the surgeon to Captain Henry Morgan, Exquemelin offers first-hand accounts of buccaneering in the West Indies in the late-seventeenth century; his is one of the few works of documentary evidence for their exploits. It formed the mythology around many of the now-infamous pirates – Morgan himself successfully sued the author for defamation. Ringrose's work brings the history of pirates up to date with the travels of Captain Cook and other voyagers to the South Sea. The magnificent engravings depict battle scenes, maps of the Caribbean, and portraits of major leaders like Morgan. First published in Dutch in 1678, it is rare complete in both volumes with all maps and plates.

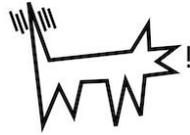
*London: William Crooke. Full title: Bucaniers of America: Or, a true account of the Most remarkable Assaults Committed of the late years upon the Coasts of The West Indies, By the Bucaniers of Jamaica and Tortuga, Both English and French [...] Written originally in Dutch, by John Esquemeling. Two quarto volumes. 9" x 6.75". Nineteenth-century full calf rebounded with original brown morocco spine labels laid down, Cambridge-style boards ruled and corner-stamped in gilt, raised bands, spine ornamented in gilt, gilt dentelles. Navy blue coated endpapers, all edges gilt. 6 full-page and 2 double-page engravings of pirates and scenes of piracy, 2 folding maps and 1 double-page map, and 14 full-page engraved maps/plans. Prefaces at front and tables (indices) at rear of both volumes, 1 page of ads at end of part II, 7 pages of bookseller ads at rear of volume II. Collates according to Sabin 23479. Bookplates from the Fox Pointe collection on front pastedowns. Marginal paper repairs to a few leaves of volume I (including title page and Henry Morgan plate), small paper repair to large folding map in volume II. Very good. (#1205.)
Read more: Sabin, Bibliotheca Americana, 23479.*

39.

"This is Olivia. She is good at lots of things."

OLIVIA
By Ian Falconer
(2000)

Signed first edition, first printing of this Caldecott Honor book by the author, illustrator, theatre designer, and veteran cover artist for THE NEW YORKER.



\$400.

The inaugural book in the series about “one of the most acclaimed new characters in children’s literature” (Michael Glitz). Recalling the reception of this first entry, Falconer reminisced that “I was thrilled Maurice [Sendak] left me a message saying he loved the book. So did Hilary Knight. I was so intimidated by them at the moment — it was when the books first came out. And I was too shy about celebrities to call them back” (quoted in THE ADVOCATE). Due to the success of the OLIVIA books, Falconer — whose professional focus had long been on theatre design — actually had to turn down the job of designing the sets for the musical WICKED.

New York: Atheneum. 11.25” x 8.75”. Original matte pictorial boards. In original unclipped (\$16.00) color pictorial dust jacket with no medal sticker. Illustrated in color. [32] pages. Signed by Falconer in black ink on title page. Touch of edgewear and soil to jacket, else clean and beautiful. Fine in near fine jacket. (#45893.)

Read more: Glitz, “He’s a pig success,” in The Advocate, 14 October 2003.

40.

The Meaning Of Human Existence

FROM DEATH-CAMP TO EXISTENTIALISM: A Psychiatrist’s Path to a New Therapy
By Viktor E. Frankl
(1959)

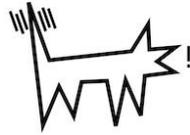
Rare first English-language edition of Frankl’s classic presentation of logotherapy, now best known by its later title, MAN’S SEARCH FOR MEANING.

\$2500.

“Everything can be taken from a man but one thing: the last of the human freedoms—to choose one’s attitude in any given set of circumstances, to choose one’s own way.”

Originally published in German in 1946, FROM DEATH-CAMP TO EXISTENTIALISM appeared in English translation only at the end of the 1950s. Frankl’s book, one of the most influential texts of the 20th century and one of the most widely read personal narratives of the Holocaust, argues for the primacy of meaning as the animating drive in human psychology, identifying the search for meaning as the only adequate response to suffering, death, and existential frustration. Indeed, in the book is best known in English by its title in later editions: MAN’S SEARCH FOR MEANING. This first English edition is scarce, especially in collectible condition. A handsome first edition of the book the Library of Congress called one of “the ten most influential books in the United States.”

Boston: Beacon Press. 8” x 5.25”. Original red cloth. In original unclipped (\$3.00) dust jacket. 111, [1] pages. Translated by Ilse Lasch. Preface by Gordon W. Allport. Touches of edgewear to



boards. Creasing and several small closed tears to jacket edges; spine sunned. Overall, bright and clean. Fine in very good plus jacket. (#47203.)

41.

On The Eve Of Gettysburg

Civil War Muster Rolls for Alonzo Cushing's Battery, Company A of the 4th US Artillery

1863

Original pair of muster rolls from 1863, documenting the pay of the Union company just before their fateful role in turning back Pickett's Charge, "the high-water mark of the Confederacy," with incomplete payments offering poignant evidence of their losses during the battle.

\$7500.

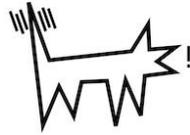
"Cushing ran down the last of his guns to the battle-line. / The rest had been smashed to scrap by Lee's artillery fire. / He held his guts in his hand as the charge came up to the wall, / And his gun spoke out for him once before he fell to the ground." – JOHN BROWN'S BODY, Stephen Vincent Benet

At Gettysburg, Battery A was "in the apex of Pickett's Charge" on July 3rd, and suffered greatly for it. First Sergeant Frederick Fuger described "desperate hand-to-hand fighting around the guns," and recalled that "the battery sustained sixty percent casualties" (McConnell and Person). Fuger served under 22-year-old First Lieutenant Alonzo Cushing, whose valiant actions secured the outfit's position in the face of the charge. Wounded by shrapnel to the point of disembowelment, Cushing maintained command while Fuger held him aloft, until Cushing was killed by gunfire. Cushing's second-in-command briefly took over the battery, until he was also killed, leaving Fuger to complete the engagement.

Fuger was awarded a Medal of Honor — then still a fairly new award, only established in 1862 — for his role in commanding the company after the death of the officers. Cushing was posthumously awarded the Medal of Honor in 2014.

Though these two rolls were for the period May-June 1863, the men were not paid until August 4, as indicated by notes to the front of both rolls. The logistical effects of the tragic events of the company's stand on July 3rd are on full display here: the signatures of Cushing and his second-in-command are noticeably absent from the "payment received" column, as are the signatures of a number of enlisted men. A remarkable testament to the human cost of war.

Outside Uniontown, MD: n.p. 21" x 31". Two large folded printed form sheets filled in by hand in ink. Various signatures, including that of Frederick Fuger. Sheets with some cracking to crosses of folds, one long closed tear along fold; mild toning. Overall intact. Very good. (#46514.)



Read more: Donald McConnell and Gustav Person, ““I will give them one more shot!” Battery A, 4th U.S. Artillery,” National Museum of the US Army.

42.

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.

“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.”

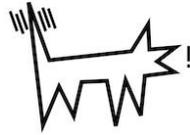
In *THE AMBITIOUS WOMAN IN BUSINESS*, Ann Rosenblatt (writing as Eleanor Gilbert) touches on numerous topics that still affect women in the workplace, including the wage gap, the difficulties of asking for a raise, and the perception that a working woman cannot also be a wife and mother. This title directs 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.

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. (#45875.)

43.

“The poet always stands naked before the world.”



HOWL AND OTHER POEMS

By Allen Ginsberg

(1956)

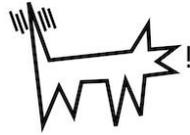
Rare signed first edition of HOWL, inscribed in the year of publication, likely at one of Ginsberg's most infamous readings.

\$25,000.

The most likely opportunities for Ginsberg to sign copies of HOWL in 1956 were few and far between. First, the book was published late in the year. While Ferlinghetti sent Ginsberg “a few advance copies” in August of that year (Morgan, *I GREET YOU*, 5), and a small number of copies inscribed in September are known (the Sept. 17th issue of *PUBLISHER'S WEEKLY* lists the official publication date as Sept. 1st), HOWL seems to have only really begun to be distributed in October. Again, according to *PUBLISHERS WEEKLY*, “[t]he first edition passed through U.S. Customs in October, 1956” (April 29th 1957). In addition, both Gary Snyder and Louis Ginsberg report receiving copies they had ordered at the start of that month, likely from the earliest copies received at City Lights. Morgan's bibliography, however, sets the date of publication as Nov. 5th, which coincides with the book's first notice, again in *PUBLISHER'S WEEKLY* (“[b]itterly impassioned”), but which further suggests HOWL's distribution wasn't really happening until well into October.

And it was during October that the poet gave his only two public readings before the end of the year. The first was Oct. 21st, when both he and Gregory Corso read at the Poetry Center at San Francisco State (Corso's first public reading). But curiously Ginsberg did not read from HOWL that evening despite a large and expectant crowd— more than 500 people — and “[i]mmediately following the reading,” both poets “were anxious to get on the road” (Morgan, *CELEBRATE*, 224). The pair were hitchhiking south on their way to Mexico (where they would spend the month of November), but had an important stop in Los Angeles, where they had a reading scheduled for October 30th.

Sponsored by the literary magazine, *COASTLINES*, this small reading (held in a boarding house) would become one of Ginsberg's most famous, second only to the Six Gallery in terms of notoriety. The best account of the event is from Lawrence Lipton's 1959 memoir *THE HOLY BARBARIANS*. According to Lipton, Ginsberg was “reading from the book [HOWL], which had just come out,” but was repeatedly interrupted by a drunk in the audience who jeered and heckled Ginsberg throughout. Ginsberg finished his portion of the event, but the matter came to a head when Corso got up to read. The drunk renewed his jeers and interruptions, eventually challenging Corso to a fight. At this point, Ginsberg stood up and countered that if the heckler wanted to do something truly brave, he would take off all his clothes. “The poet always stands naked before the world,” Ginsberg explained and proceeded to disrobe until he was standing stark naked before the drunk, now stunned into silence. From there the drunk backed down and even reportedly asked Ginsberg after the reading where he could get a copy of HOWL for himself.



No matter where it was signed, however, copies signed in the year of publication are quite rare. We trace only a handful inscribed in 1956, with most of those being associations of one form or another. A significant copy from early in the life of this landmark poem that along with Kerouac's *ON THE ROAD* and Burroughs's *NAKED LUNCH* form the cornerstone of the Beat movement. It remains Ginsberg's most enduring work.

First edition. San Francisco: The City Lights Pocket Bookshop. Original stiff black stapled wrappers with pasted white printed wraparound label, as issued. One of a thousand copies. Signed and dated by Ginsberg on the title page: "Allen Ginsberg / Oct 1956." Spine toned, as common. Mild soil, rubbing, edgewear. In a custom, full black goat-skin, clamshell box. Very good plus. (#40731.)

Read more: Bill Morgan, I Celebrate Myself; Lawrence Lipton, The Holy Barbarians, pages 195-199.

44.

Inscribed By The Publisher: "I gave Ted Gorey carte blanche"

THE FATAL LOZENGE

By Edward Gorey

(1960)

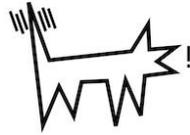
First issue of Gorey's bracing alphabet book, with a lengthy inscription by the publisher to comedian Phyllis Diller asserting he "designed this format for all his books to get him into a larger market. It worked!"

\$750.

"The Quarry, fleeing from the outing,
Sinks panting in the reeds and mud;
And hearkens to the distant shouting
That tells him they are out for blood."

Beautiful Gorey verse book covering the full alphabet from Apparition to Zouave with Cads, Fetishists, Governesses, and Orphans in between. Illustrated with Gorey's characteristic flair and attention to sunken eye sockets, plush fur coats, and wasted, withered cheeks under bristling mustaches. *THE FATAL LOZENGE* evokes the conceit of the upcoming *GASHLYCRUMB TINIES* (first published three years later), but here primarily with endangered adults.

First edition. New York: Ivan Obolensky, Inc. 6" x 5". Original lapis-blue pictorial wrappers, including Gorey-like fur-clad figure on rear wrapper. Illustrated by Gorey in black and white throughout. Price (\$1.25) printed on lower right corner. Inscribed by Ivan Obolensky on half title: "18 September, 1991 To Phyllis Diller with all affections from this older publisher! Your taste is remarkable and obviously similar to mine. I gave Ted Gorey carte blanche and designed this format for all his books to get him into a larger market. It worked! This one and



THE CURIOUS SOFA are my favorites. I'm honored to be asked to autograph this. Yrs. ever, Ivan Obolensky." Obolensky has also written "Prince" in front of his name as publisher on the title page. Light rubbing to edges, some creasing to joints, faint impression from former paper clip attaching Obolensky's card (additionally inscribed to Diller) to front wrapper and first couple leaves; card now laid in. Very good. (#44613.)

Read more: Toledano, *Goreyography*, A6a.

45.

Reader Response To Sex Education

DE LITERATORUM ET EORUM QUI MAGISTRATIBUS By Guglielmo Gratarolo

1561

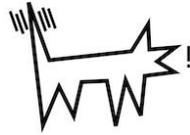
First Paris edition of this pocket-sized medical book, offering advice on exercise, bathing, sleep, a healthy diet, and sex, with several rather telling sections underlined by an early owner.

\$3000.

Guglielmo Gratarolo was noted for the publication of several "little self-help books" (Siraisi, 19) for non-specialists: *DE LITERATORUM ET EORUM QUI MAGISTRATIBUS* was meant for the use of learned people, but not necessarily for his fellow physicians. This compact work is often cited as an early example of the acknowledgment of the change in western sleeping habits since the classical period; Gratarolo "pointedly distinguished slumber of eight hours' duration [...] from prolonged sleep in 'ancient time,' as Hippocrates had advised" (Ekirch, 349). This copy, at one time owned by the bibliophilic Bigot family of Rouen, shows a number of signs of having been read and referenced. An owner underlined sections on improving eyesight, what kinds of fruits one should not make wine out of, the nature of sleep, and the benefits of smelling roses and aloe. But the most copiously underlined section has to do with sexual advice. The owner seemed particularly interested in the positive effects of regular sex ("a man may thereby after a sorte séeme to be lighter then he was before, and to fetch his breath the better and with more facilitie"), the importance of sperm in maintaining a balance of the humours, and the idea that this balance is best kept by "using" the sperm at a "fit and convenient time" (i.e., whenever the mood strikes you). (Original text in Latin; translations here from the 1574 first English edition.)

OCLC does not record any holdings of this 1561 edition, the first printed in Paris. A very personal example of the "flourishing" (Siraisi, 13) self-help book genre in this period.

Parisiis [Paris]: Fredericum Morellum [Federicus Morellus]. Full title: De literatorum et eorum qui magistratibus funguntur conservanda praeservandaque valetudine, illorum praecipue qui in aetate consiitentiae, uel non longè ab ea sunt, Compendium, cum ex probatoribus autoribus, tum ex ratione ac fidei experientia concinnatum. 4.5" x 3". Contemporary



semi-limp parchment binding. 101, [7] pages including index, collated complete. Armorial bookplate of the Bigot family of Rouen to front pastedown. Ownership inscription dated 1766 to front pastedown. Inscription above bookplate, "Prius est esse, quam esse tale." Inscription below bookplate, "Entre plusieurs autres petits ouvrages de / Gratarolus dans ce goût-cy, il y en a un / sur la physionomie de chaque nation / et un autre des meteoires et des saisons." Later transcription of inscriptions tipped onto front flyleaf. Largely removed ownership inscription to title page. A couple sections with early ink underlining. Binding lightly soiled with mild cockling to rear. Early glue stain to front pastedown and flyleaf, leaves with scattered soil, largely contained to margins; final leaf with light edgewear, rear flyleaf stuck to rear pastedown at one corner. A solid copy. Very good. (#45824.)

Read more: A. Roger Ekirch, "Sleep We Have Lost: Pre-Industrial Slumber in the British Isles," *The American Historical Review*, vol. 106 no. 2; Nancy G. Siraisi, "Medicine and the Renaissance World of Learning," *Bulletin of the History of Medicine*, vol. 78 no. 1.

46.

An Excellent Copy Signed By Heaney

POEMS 1965-1975
By Seamus Heaney
(1980)

Signed first printing of this collection of poetry from the most productive part of Heaney's career – in unusually sharp condition.

\$750.

Seamus Heaney is one of the 20th century's best-known and most respected poets. This collection includes some of his most loved poems, including "Digging" and "Death of a Naturalist," and was published shortly before he assumed his post as a visiting professor at Harvard. This is a particularly nice copy, made even more special by the signature.

First edition. New York: Farrar, Straus and Giroux. 8.25" x 5.25". Original green boards with gilt stamping. Original unclipped (\$12.95) dust jacket. x, 228 pages. Signed by Heaney to front flyleaf, dated May 1984. Jacket with a touch of faint soil. Sharp. Fine in fine dust jacket. (#46686.)

47.

"[O]ne of my favorite novels — still after 28 years."

CATCH-22
By Joseph Heller
1961



Beautifully inscribed first edition of this dark satire on the patriotic narrative of American triumph in World War II, with a brief accompanying letter from Heller.

\$15,000.

“He had decided to live forever or die in the attempt.”

A supreme example of black comedy in 20th-century war fiction, CATCH-22 emphasizes the existential disillusionment of soldiers witnessing their companion's deaths: graveyard humor taken to the same extremes as warfare. CATCH-22 has gone on to become a modern classic, familiar even to those who haven't read it through its influence on our linguistic culture: “Many consider the novel to be the definitive statement of the modern antiwar position. The phrase 'Catch-22', symbolizing the absurdity of all institutional logic, has become a permanent part of our language" (NYPL). A wonderful example in exceptional condition, exhibiting little of the usual fading to the red of the jacket, with a warm and revealing inscription. Rare thus.

First printing. New York: Simon and Schuster. 8.25" x 5.25". Original full blue cloth, spine lettered in white. In original unclipped (\$5.95) blue and red pictorial dust jacket designed by Paul Bacon, with author photo by Seymour Linden on rear panel. Red topstain, fore-edge machine deckle. 443, [1] pages. Inscribed by Heller on the front endpaper: "To Patrick, Christopher, / Celia, / + / Greg Ross. / It is a pleasure / indeed to inscribe / this first edition / of one of my / favorite novels -- still [underlined] / after 28 years. / Joseph Heller / Feb, 1990 / E. Hampton, N.Y." Brief ALS from Heller on his letterhead and with original mailing envelope also included to same recipients, agreeing to sign book. Touch of fading to spine of jacket, trace wear here and there — close inspection only. Book has bookplate to front pastedown. Some very faint wear to cloth. Else remarkably bright, clean, and sharp. Letter fine. Both book and letter housed in blue custom archival clamshell case, with display window for letter built-in to lid. Near fine in near fine jacket. (#46717.)

Read more: Elizabeth Diefendorf (Editor), The New York Public Library's Books of the Century, 116; Matthew J. Bruccoli, Joseph Heller: A Descriptive Bibliography, A 1.1.a.

48.

[An Artist's Book Ouroboros](#)

**ANFANG ENDE [Beginning End]
By Wolfgang Heuwinkel
(2010)**

Brilliant artist's book from John Gerard's Paperstudio in which artist Wolfgang Heuwinkel utilizes chromatography to color handmade paper, the sheets then cleverly cut to form the letters that spell "Anfang" (Beginning) and 'Ende' (End) — all appropriately bound dos-à-dos.

\$3000.

“Keiner der Künstler für die die Bezeichnung paper arterfunden wurde, hat sich so auf den Rohstoff des Papiers eingelassen, wie Wolfgang Heuwinkel. So verdient diese Arbeit



besondere Aufmerksamkeit." ("None of the artists for whom the term 'paper art' was invented have been as involved with the raw material of paper as Wolfgang Heuwinkel. His work deserves special attention.") — Wolfgang Becker

According to the publisher, the selection of colors was based on the artist's intuition: "'A' begins with yellow for sunrise/beginning of day; 'N' brown for earth; 'F' green for nature; 'A' red for the colors of the garden; 'N' blue for the sky; and 'G' yellow for sunset/end of day. [...] 'E' violet, complementary color to yellow, the opposite to beginning; 'N' brown for the past or transitoriness; 'D' yellow for the shimmer of hope; 'E' blue for the vastness of space." A deceptively simple and elegantly executed idea, embodying in multiple forms the infinite, the alpha and omega.

[Rheinbach, Germany]: (Paperstudio John Gerard). 12.75" x 10.75". Original grey linen dos-à-dos binding (by Norbert Hoffman). Housed in original matching grey linen-covered clamshell box, with gilt decoration to front and blue titles on spine. [20] pages. One of 25 copies (though each essentially unique), this #7. Initialed, dated, and numbered by the artist. Fine. (#45768.)

Read more: Wolfgang Becker, *Pulp: Wasser, Zellulose, Holz*.

49.

"has lost none of its power to disturb" (Paula Hawkins)

STRANGERS ON A TRAIN

By Patricia Highsmith

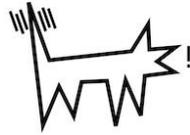
(1950)

First edition of Highsmith's debut novel, a slow-burn thriller in which one murder becomes a prelude to a larger psychological drama in which anyone can become a killer.

\$1750.

A chance meeting on a train between strangers sets into motion a series of events that slowly unravel the sanity of both in this acclaimed mystery. Rather than pursuing a puzzle to be solved, Highsmith instead teases out the lurking darkness in her hero/anti-hero by exquisitely small degrees. Also the inspiration for Hitchcock's classic film (but with a different ending), STRANGERS ON A TRAIN is one of the most memorable midcentury US American entries in crime fiction, and quite difficult to find in a nice example of the original dust jacket.

New York: Harper & Brothers. 8" x 5.75". Original light blue cloth stamped in navy. In original price-clipped color pictorial dust jacket designed by Irv Dockett. Fore-edge machine deckle. [8], 299, [1] pages. Jacket with shallow chipping to spine ends, wear to edges with a number of short closed tears, sunned spine. Book also with sunned spine, light bumping to extremities, faint foxing to edges. Very good in very good jacket. (#45625.)



Read more: Hawkins, introduction to the 2021 the Norton reprint of STRANGERS ON A TRAIN.

50.

Marking Time

11.09 [Cover Title]; A BOOK OF DAYS: November 2009 [Title Page]
By Thomas Ingmire
2009

Unique month-long artist's daybook of "letterism studies" from the noted calligrapher and book maker.

\$2500.

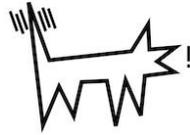
Thomas Ingmire (b. 1942) studied and worked in the architecture field before discovering calligraphy in the early 1970s. He apprenticed with English master engrosser and illuminator Donald Jackson before becoming the first foreign member elected Fellow of the Society of Scribes and Illuminators (SSI) of London in 1977. Ingmire's early work explored calligraphy as a fine arts medium. More recently, however, his practice has concentrated on artist's books — including works by Pablo Neruda, Federico García Lorca, Jack Hirschman, and Li-Young Lee. Ingmire's books are held at the New York Public Library, The Morgan Library, The National Gallery of Art, The Newberry Library, The Victoria and Albert Museum, The Sackner Archive of Concrete and Visual Poetry, and numerous other collections throughout the world. In this work, one of a series of unique monthly sketchbook-journals, Ingmire allows an unfiltered look at his daily practice. Typically utilizing one dated page per day, the artist offers engrossed drafts of varying degrees of completion: from the very rough and dashed off to the nearly finished. A color coded index at the back of the book keyed to the artist's mood allows the reader not only to trace time but to follow the artist's changing inspirations and reactions to these calligraphed studies. An intimate and engaging volume from this noted artist of the book.

[San Francisco]: n.p. [Thomas Ingmire]. 7.5" x 7.75". Original grey wraps with blue Japanese paper spine and hand-painted titles. [40] pages of handmade paper, executed both recto and verso. Plus four blank terminal leaves, the final leaf used to attach wrapper. Signed and dated by the artist to first page. Bright, clean, and sharp overall. Fine. (#46315.)

51.

Establishing The Iconography Of Pirates

**A GENERAL HISTORY OF THE LIVES AND ADVENTURES OF THE MOST FAMOUS
HIGHWAYMEN, MURDERERS, STREET-ROBBERS, &C.
By Captain Charles Johnson
1734**



First edition in this format, sumptuously illustrated, of Johnson's celebrated biographical encyclopedia of infamous criminals.

\$18,500.

"Much plundered by writers and film directors" – David Cordingly

One of the most important sources for the Golden Age of Piracy, this work is responsible for describing many of the iconic images we associate with pirates, including the peg leg, the buried treasure, and the Jolly Roger. First published in 1724, Johnson's book borrows heavily from Smith's *LIVES OF NOTED HIGHWAYMEN, ROBBERS, THIEVES AND PICKPOCKETS* (1714), but adds significant material specifically on pirates. The work includes biographical sketches of Henry Morgan, Blackbeard, and Captain Avery. Cordingly says "Johnson took most of his information from the transcripts of pirate trials and from the reports in contemporary newspapers [...] The vivid detail of places and conversations suggests that he also interviewed seamen and former pirates." The name "Captain Johnson" is a pseudonym; his identity is unknown and still debated, with some scholars believing the author is Daniel Defoe. A beautiful copy of a defining work in pirate literature.

London: J. Janeway. Full title: A General History of the Lives and Adventures Of the Most Famous Highwaymen, Murderers, Street-Robbers, &c. To which is added, A Genuine Account of the Voyages and Plunders of the most Notorious Pyrates. Folio. 14.25" x 8.75".

Nineteenth-century full red goatskin, gilt device stamped on each board with motto "Ride Thro / Be Trew" and thistles incorporated in design, boards triple-ruled in gilt, raised bands, spine lettered and elaborately ornamented in gilt, heavily gilt-stamped dentelles, watered silk endpapers stamped with thistles and rampant lions, all edges gilt. Title page printed in red and black. Index at rear. Engraved frontispiece and 25 full-page engravings. [2], 484, [2] pages. Housed in custom slipcase. With the gilt-stamped device of Robert Tyndall Hamilton Bruce (1847-1899), an Edinburgh-based businessman and art collector. Light scuff to front board, not affecting gilt; expert marginal paper repairs to a number of leaves. Near fine. (#1302.)

Read more: Cordingly, Under the Black Flag: The Romance and the Reality of Life Among the Pirates.

52.

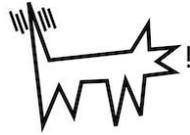
Signed By Daniel Johnston

DANIEL JOHNSTON

By Daniel Johnston with contributions by Jad Fair, Philippe Vergne, and Harvey Pekar
(2009)

Signed first printing of this vibrant collection of works by the outsider artist and songwriter, with reflections on his art by artists and friends.

\$800.



"I asked Daniel who his main influences were on his art, and he told me they are Jack Kirby — creator of Captain America, the Hulk, and other famous superheroes — and NEW YORKER cartoonist James Thurber. I can see that." — Jad Fair

Daniel Johnston's art is naive in execution but multifaceted in content, giving the audience a glimpse into his sometimes troubled but utterly original mind, whose influence was widely felt both across music and art. The volume also includes an interview with the Johnston. Published a few years after Jeff Feuerzeig's acclaimed documentary THE DEVIL AND DANIEL JOHNSTON, a gorgeous object, scarce when signed by Johnston.

First edition. New York: Rizzoli. 10.5" x 8.5". Original color pictorial boards. Original unclipped (no price) two-sided color pictorial dust jacket that folds out into a poster. Illustrated in color. Unpaginated. Signed by Johnston to verso of front flyleaf. Jacket with mild wear to top edge. Sharp and bright overall. Fine in near fine dust jacket. (#46674.)

53.

"No novel about any black woman could ever be the same after this" (Toni Morrison)

CORREGIDORA

By Gayl Jones

(1975)

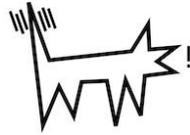
First printing of this landmark work engaging with the generational trauma of slavery, edited by Toni Morrison and lavishly praised by James Baldwin and Angela Davis.

\$2500.

"Corregidora is the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women" – James Baldwin

CORREGIDORA is "a collective narrative of [...] four generations of female descendant of chattel slavery" (Christina Sharpe), following a matrilineal line to the life of a contemporary Black woman. Jones's work – searing, powerful, and unflinchingly examining the experiences of enslaved Black women years before BELOVED – was championed by Morrison, and greeted with wide acclaim upon publication and beyond (Angela Davis recommends it in WOMEN, RACE, AND CLASS). One of the technical wonders of the text is how it incorporates Black traditions of oral storytelling to form a variegated text in another medium: as she told Michael Harper, "The best of my writing comes from having heard rather than having read."

First edition. New York: Random House. 8.25" x 5.5". Original quarter brown cloth, tan paper boards, metallic red- and green-lettered spine. In original unclipped (\$6.95) color pictorial dust jacket designed by Wendell Minor. [6], 185, [1] pages. Jacket with consistent faint toning, a few barely visible marks and smudges. Book with sliver of sunning at board edges. Near fine in near fine jacket. (#47198.)



Read more: Sharpe, *Monstrous Intimacies: Making Post-Slavery Subjects*, 28-30; Baker, "The Best American Novelist Whose Name You May Not Know," in *The Atlantic*, September 2020 issue.

54.

Inscribed To Doris Grunbach

PASSION: NEW POEMS, 1977-1980

By June Jordan

(1980)

Inscribed publisher's review copy of this collection of powerful poems on topics including racism, pollution, police brutality, and her experiences as a woman.

\$350.

"deify / the thing within / all of it."

June Jordan is hailed as "[o]ne of the most widely-published and highly-acclaimed Jamaican American writers of her generation" (POETRY FOUNDATION). This multifaceted poetry collection displays her talent for framing broad cultural issues in ways that personally resonate.

Doris Grunbach is the noted critic and writer, perhaps most important for her groundbreaking and positive portrayals of gay and lesbian characters in her early novels. She also ran for many years Wayward Books with her longtime partner Sybil Pike in D.C. and elsewhere. A warm association between these two important LGBTQ+ writers.

First edition. Boston: Beacon Press. 8" x 5.25". Original red goatskin binding. Original unclipped (\$10.95) pictorial dust jacket. xxvi, 100 pages. Inscribed by Jordan to front flyleaf, dated 1983. Publisher's review slip, dated Nov 17 1980, loosely laid in. Jacket with mild edgewear. Binding with a bit of bumping to spine ends. Sharp and bright. Near fine in near fine dust jacket. (#46039.)

Read more: Poetry Foundation, "June Jordan".

55.

WWI Aviation Romance

THE HIGHFLYERS

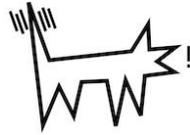
By Clarence Buddington Kelland

1919

First edition of this patriotic WWI romance between a young aviator and a girl with divided loyalties.

\$75.

Type Punch Matrix



"Out of this war, America will come into her own; realize the great thing she was created to do...' 'And we shall see it. We shall see it together.'"

The heroine proves her pro-war and patriotic bona fides by choosing her country (and love) over her father, a treasonous German agent: most of the Germans, she says, are "arrogant beasts...I've read their books." Set in a financially flourishing Detroit and published during the first World War, urging heroic self-sacrifice for young men and women alike and condemning any and all anti-war sentiments as motivated by venality, cowardice, or disloyalty.

New York: A.L. Burt Co.. 7.5" x 5". Original red cloth binding with yellow lettering and embellishment. Original unclipped red and blue pictorial dust jacket. Full-page black-and-white frontispiece. 362 pages. Two women owners' names to front flyleaf. Jacket with scuffing and edgewear, a few tiny closed tears. Binding spine ends mildly bumped, a bit of toning to fore-edge. Sharp overall. Near fine in very good dust jacket. (#44243.)

56.

[A Beautiful Copy](#)

DOCTOR SAX
By Jack Kerouac
(1959)

First printing of this "experimental, florid, and wild" (LOUISVILLE COURIER-JOURNAL, 61) tale of dreams and childhood fantasies – in excellent condition.

\$2500.

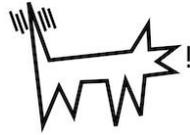
Written while living with William S. Burroughs in Mexico City, DOCTOR SAX is a prime example of Kerouac's "spontaneous prose" – a style of writing he compared to jazz music. Its setting and theme are unique among Kerouac's works, reflecting his own childhood through a "dark funhouse" mirror rather than the wild adult "years of Beats and bodhisattvas" (Lehman) he is best known for. This copy is in notably sharp condition, exhibiting very little of the dust jacket rubbing normally seen on first printings.

First edition. New York: Grove Press, Inc. 8" x 5.25". Original grey cloth boards. Original unclipped (\$3.50) dust jacket. 246 pages. Small bookseller label to rear pastedown. Jacket with light wear to spine ends, one tiny closed tear; a touch of sunning to spine. Tight and clean. Fine in near fine dust jacket. (#46012.)

Read more: Charles A. Hoyt, "The Beatnik Evolution of Jack Kerouac," Louisville Courier-Journal 31 May 1959; Erik D. Lehman, "Dr. Sax by Jack Kerouac," Empty Mirror Books.

57.

[Trans-National Second-Wave Feminism Under Construction](#)



THE MYTH OF THE VAGINAL ORGASM / DER MYTHOS VOM VAGINALEN ORGASMUS

By Anne Koedt

[1970-1974]

Three states of the first separate edition of Koedt's revolutionary essay, together with the hand-annotated typescript draft German translation utilized for the first published German edition.

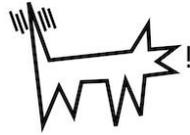
\$2500.

"Anne presented 'The Myth of the Vaginal Orgasm' to us and we all went, whoa!" — Judith Weston

The influence of Koedt's "The Myth of Vaginal Orgasm" was immediate and far-reaching, not only in American circles but European as well: "In the early 1970s, a slim pink book designated as the first issue in a series titled Frauen(raub)druck (Women's (Bootleg) Print) became a best-seller in the burgeoning women's movement in German-speaking countries." By publishing Koedt in translation, "the new women's movement in West Germany established a strong link with radical feminists from the US" (Gehmacher). That book paired Koedt's vigorous attack on Freudian fantasy with a reprinting of Mathilde Vaerting's w1921 "Frauenstaat und Männerstaat," connecting European thought with American, first wave with second wave, under the same covers. This edition followed the first version of Koedt's paper, which appeared in 1968 (in highly abbreviated form) in the feminist journal NOTES FROM THE FIRST YEAR, and was revised and expanded for the subsequent NOTES FROM THE SECOND YEAR.

Its separate publication as a pamphlet soon followed in 1970, represented here in three (likely all) distinct states (no established priority) of the first separate edition, as well as the first printing of the influential Braunsche edition, along with the (unidentified) German translator's typed draft of "Der Mythos Vom Vaginalen Orgasmus" used for that edition— with extensive handwritten edits, revisions, and commentary.

The NEFT edition describes Koedt as "active in the October 17th movement (a radical split from National Organization of Women)"; by 1970, Koedt had already left the October 17th movement to co-found New York Radical Feminists with Shulamith Firestone, but would leave that organization too before long as well, telling Susan Faludi that she was "done with groups after that." A recent oral history of New York Radical Women (predecessor to New York Radical Feminists) illuminated both the liberatory power of early consciousness-raising and the ideological and tactical differences that divided many groups of the time: Judith Weston recalled that, despite the revelatory impact of Koedt's essay, "some people thought that [...] it was not a good organizing tool," because of its non-economic focus and because "it would certainly alienate men." Or, as a later generation of women would put it: "It's true, but [s]he shouldn't say it." Koedt was herself the first to point out the psychological threat to men posed by her arguments, and in her bracingly plain language, no trace of an apology for that threat may be found.



A revealing and bibliographically interesting collection documenting the publication history of this “feminist classic” that “challenge[d] the very foundation of heterosexuality” (Jane Gerhard).

First printings. Boston / Karlsruhe: New England Free Press / G. Braunsche Hofbuchdruckerei und Verlag. Three items. I. Frauendruck: original pictorial purple wrappers. 168, [1-15], [i-xiv] pages. Moderate wear, corner creasing; spine sunned with vertical creasing. II. The Myth of the Vaginal Orgasm: three states of the first separate edition, no priority established. Three [8]-page pamphlets printed on folded pink, yellow, and green paper, respectively. Minor soil and sun, with yellow copy showing heavier wear and detached covers. III. (Der Mythos vom vaginalen Orgasmus): 11 pages, typescript on rectos only, with lengthy pen corrections and marginal notes. Edgewear and occasional faint soil. Very good plus. (#46310.)

Read more: Johanna Gehmacher, “The Production of Historical Feminisms, Part Two: Transnational Strategies and the Feminist ‘We’”; Vivian Gornick, “The Next Great Moment in History is Theirs;” Joy Press, “The Life and Death of a Radical Sisterhood”; Jane Gerhard, “Revisiting ‘The Myth of the Vaginal Orgasm.’”

58.

“To Mom & Dad”

I LOVE DICK
By Chris Kraus
(1997)

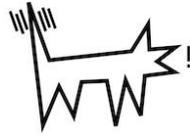
Association copy of this modern cult classic of sexuality, gender, and obsession — basis for the recent and well-received Amazon series directed by Joey Soloway and starring Kathryn Hahn and Kevin Bacon — inscribed by Kraus to her mother and father.

\$1250.

“Chris Kraus’s I LOVE DICK is a great book to give as a gift to somebody you are hoping to sleep with.” — Eli S. Evans

Though ostensibly a novel (“This is a work of fiction,” Kraus begins), I LOVE DICK is more an experimental memoir (in epistolary form) reconstructed from Kraus’s own letters that document (and enact) her obsession with Dick Hebdige, the noted structuralist critic. In the twenty-five years since its publication, DICK has rightly earned its status as a cult classic that presciently examines themes of gender, identity, aging, and longing. While the book has been reprinted and republished many times since, the true first edition remains rather elusive, especially with so close an association. A fearless — Kraus was married to Semiotext(e) publisher Sylvère Lotringer at the time — and influential debut.

First edition. (New York): Semiotext(e) Native Agents. 7” x 4.5”. Original printed yellow-green wrappers designed by Mark Stritzel. [10], 175, [3] pages. Inscribed by Kraus: “To Mom / & Dad /



Love, / Chris." Spine sunned. Mild wear to wraps. Else clean and sound. Very good plus. (#46417.)

Read more: Eli S. Evans, "Don't Say No," *n+1* no. 8 (Fall 2009).

59.

One Of The Earliest Published Voices Of Dissent Against Indigenous Genocide

RELATION DES VOYAGES ET DES DÉCOUVERTES

By Bartolomé de Las Casas

1698

Beautiful late 17th-century edition of a central primary source in the conquest of the Americas, bound somewhat incongruously with an early edition of French buccaneer Montaubon's 1695 voyage to the Caribbean.

\$3000.

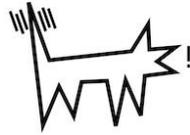
"Justice has its birth, its roots in the presentation of the truth." – Las Casas

Las Casas first sailed to the West Indies when he was only eighteen, participating in the brutal Spanish occupation of Cuba. Upon his conversion, he dedicated his life to fighting the devastation caused by himself and his countrymen. This publication contains a French translation of four tracts from his most famous work, *A SHORT ACCOUNT OF THE DESTRUCTION OF THE INDIES*, which was first published in nine tracts in 1552. The book documented Spanish depredations in the New World in an attempt to persuade the Spanish government to change its policies. Today, Las Casas is regularly cited in modern legislation attempting to rename Columbus Day.

Las Casas is bound with Etienne de Montauban's account of his 1695 voyage attacking English and Spanish colonies in the Caribbean. The first edition, published only the year before, is extremely scarce, with only one copy at auction in the past 40 years; in 1699 the account would be incorporated into Exquemelin's *HISTORY OF THE BUCCANEERS OF AMERICA*.

Amsterdam: Chez J. Louis de Lorme Librairie sur le Rockin, à l'enseigne de la Liberté. Relation des voyages et des découvertes que les Espagnols on fait dans les Indes Occidentales [...] Avec la relation curieuse des Voyages du Sieur de Montauban, Capitaine des Filbustiers, en Guinée l'an 1695. 12mo. 5.75" x 3.5". Early full speckled calf, elaborately gilt stamped spine, tan and black spine labels. All edges stained red. Engraved frontispiece of the sacking of an indigenous village. Separate title page for Montaubon (pagination continuous), 2-page publisher's catalogue at rear. [10], 402, [2] pages. Inked label at head of spine, monogram stamp on title page. Front joint worn and cracking but holding, minor expert paper repair at margin of title page: interior otherwise crisp. Very good. (#1079.)

Read more: Sabin, *Bibliotheca Americana*, 11274.



60.

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.

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

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.

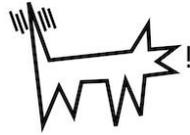
First printings. London: Victor Gollancz Ltd. 3 volumes, each 7.75" x 4.75". Original textured paper boards, gilt-stamped spines, original unclipped dust jackets (£1.25, £1.25, £1.60) designed by David Smee. 191, [1]; 159, [1]; 206, [2] pages. WIZARD and TOMBS signed by Le Guin in green ink to title 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. (#46940.)

61.

An Unjunked Junkie

**JUNKIE: Confessions of an Unredeemed Drug Addict
By William Lee [pseudonym William S. Burroughs]**

(1953)



Uncommonly well-kept first printing of Burroughs's first book, a paperback original Ace Double printed tête-beche with Maurice Helbrant's NARCOTIC AGENT.

\$1800.

"You become a narcotics addict because you do not have strong motivations in the other direction. Junk wins by default. I tried it as a matter of curiosity. I drifted along taking shots when I could score. I ended up hooked."

JUNKIE was Burroughs's first novel, written under pseudonym (using his mother's maiden name), but heavily based on his own experience. Though he'd written (but not published) several books before this, it took the intervention of Allen Ginsberg as editor and quasi-agent to see JUNKIE into print, where it became a cornerstone of both Beat and drug literature. Just about the nicest copy of this fragile production we've seen.

First edition. New York: Ace. 6.5" x 4.25". Original pictorial wrappers. Ace D-15, priced at 35c. 150 and 170 pages. Bright and sharp overall with just a small bump to the edge of the spine, and a faint corner crease and tiny indentation to front cover of JUNKIE and a smaller faint crease to lower cover of AGENT. Housed in a custom black quarter-leather slipcase. Overall, handsome. Near fine. (#45932.)

Read more: Joe Maynard and Barry Miles, William S. Burroughs: A Bibliography 1953-1973, AI; Brian Schottlaender, ANYTHING BUT ROUTINE: A Selectively Annotated Bibliography of William S. Burroughs, AI.A.

62.

John & Yoko

SOMETIME IN NEW YORK CITY
By John Lennon, Yoko Ono, and Bob Gruen
(1995)

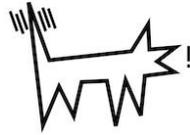
Limited edition of this lavish tribute to John Lennon and Yoko Ono's life in New York, as photographed by their friend and collaborator Bob Gruen — signed by both Ono and Gruen.

\$1000.

"One day at a time is all we do."

Bob Gruen's photos of 1970s rock n' roll royalty are some of the most recognizable in the genre. This lavish photobook commemorates (including numerous previously unpublished images) his long friendship with John Lennon and Yoko Ono, capturing public appearances and intimate moments with the same warmth. A beautiful object, steeped in music history.

First edition. Guildford: Genesis Publications Limited. 12.5" x 9.75". Original pictorial aluminum boards with black goatskin spine and metal studs. Edges silver. Illustrated in



color and black and white. 238 pages. Signed by Ono and Gruen to limitation page, numbered 1720 of 2500 copies signed by both. In original black paper slipcase with color pictorial onlay. All housed in a color pictorial box with metal title label to lid, secured by metal studs. Box lid with tiny bump to one corner. Slipcase has small crease to one corner. Front board with a hint of rubbing. Sharp. Near fine overall. (#46573.)

63.

Fairies In Honor Of The First Daughter

OVER THE LAWN TO THE WHITE HOUSE
By Mrs. M.D. Lincoln, illustrated by Emma Maynicke

1893

Fairy poem issued in honor of little Ruth Cleveland's move into the White House after her father's inauguration.

\$750.

"...the Queen of the day, / Who came to the White House to have a long play."

Born after Cleveland's first presidency but before his second (nonconsecutive) term, "Baby Ruth" was "the darling of the nation" (Quinn-Musgrove & Kanter). This publication captures the delight that the public took in the little girl, only two years old when she moved into the White House. According to the tale told in verse, all of the children who have ever lived at the White House return as flowers to escort the child of a new president as he or she moves in. The various verses mention all of the previous presidents and their children. The author was one of the founding members of the Women's National Press Association.

Washington D.C.: M.D. Lincoln and E. Maynicke. 6.5" x 10". Original color pictorial wrappers, side-stitched with large brown string. Illustrated by Maynicke with 4 full-page black-and-white images. [20] pages. Wrappers with a few repairs, some cover soil. Very good. (#28690.)

Read more: Quinn-Musgrove & Kanter, America's Royalty: All the Presidents' Children, 131.

64.

The Rare Suppressed Edition

THE SHAMBLES OF SCIENCE
By Lizzy Lind af Hageby and Leisa K. Schartau

1903

Riots-inspiring anti-vivisection exposé by two leading Swedish-British feminists, medical students, and early animal rights activists, withdrawn by its publisher after sparking a lawsuit.

\$5000.



"I have no objection to vivisection, provided that the vivisectors experiment on themselves." –
Lind af Hageby

Rare copy of the shocking anti-vivisectionist work, a revised diary of the authors' firsthand observations originally published as EYE-WITNESSES. This edition includes the later-suppressed chapter "Fun," whose allegations of grotesque experimental cruelty led Stephen Coleridge of the British National Anti-Vivisection Society to directly accuse physiologist William Bayliss of violating the 1876 Cruelty to Animals Act. Bayliss responded with a lawsuit, and once victorious, achieved the suppression of THE SHAMBLES OF SCIENCE and the surrender of all the publisher's remaining copies to his lawyers. When the text was once more made available, the offending story — allegedly false in some particulars — had been excised. The furor surrounding the so-called 'Brown Dog Affair' extended beyond legal proceedings to riots and vandalism committed by pro-vivisectionist medical students against an opposing coalition of women suffragists, trade unionists, and other segments of the British public generally opposed to extreme cruelty with or without questionable scientific justification.

The association between early 20th-century feminism and animal cruelty reform was a strong one, arising out of the ferment of late-Victorian reformist movements and accelerated by a medical profession that historically had not hesitated to alternately infantilize and animalize women patients. The frequent association of disparate progressive causes in the interest of coalition building was another factor, as was the absolutist ethical philosophy ably expressed by Lind af Hageby and Schartau. The question of whether suffering by the powerless should trouble the powerful, and the question of how much suffering may be deemed acceptable collateral damage in the noble pursuit of knowledge, were of consuming interest to both overlapping groups of activists; and indeed they still are.

A text of great historical importance to law, science, feminism, and social reform, SHAMBLES has no records at auction and appears in only four institutional holdings (via OCLC) in the United States.

First edition thus. London: Ernest Bell. Full title: The shambles of science: extracts from the diary of two students of physiology. 8" x 5.25". Original pale peach printed wrappers. xvi, 206, [2] pages. Wrappers rather soiled, spine sunned and slightly cocked. Moderate edge scuffing, with small tears to spine ends. Very good. (#44646.)

65.

[From The First Woman To Become A Hollywood Staff Scriptwriter](#)

HOW TO WRITE PHOTOPLAYS
By Anita Loos and John Emerson
1920

First printing of the legendary Anita Loos's first book, a detailed insider's guide to writing for the screen and a classic of film history.



\$300.

“People do not want very tragic stories which depress them for the next twenty-four hours.”

Loos's first book, a scenarist's manual co-written with collaborator and sometime husband John Emerson, whose name “precedes Loos's on the title page, though Loos probably wrote most of it” (Hefner). In later life, Loos would look back on her partnership with Emerson with clear eyes, describing the disillusionment of going after a “man of brains” only to discover that she was “smarter than he was.” HOW TO WRITE PHOTOPLAYS draws on Loos's great success as a scenarist and intertitles writer, offering practical and demystifying tips for breaking into the movies: writing for the pictures, Loos says, “is as practical a profession as plumbing,” more lucrative than writing for print, and requires “more technical mastery than natural genius.” Easy for a natural genius to say.

Loos, the first woman to become a Hollywood staff scriptwriter after selling a scenario to D.W. Griffith in 1912, was an innovative and celebrated writer for film well before ascending to even greater fame as the author of GENTLEMEN PREFER BLONDES (1925); as a novelist, she stood out from her contemporaries in her sure mastery of the film idiom and its influence on modern vernacular speech, as well as for her deep understanding of the interplay of text and image. Despite the characteristic wit and flair of her title writing, in PHOTOPLAYS she advises restraint for the would-be scenarist: prologues, she says, are out of date, and lengthy ending subtitles are to be avoided “unless you have some idea which simply cannot be expressed in pictures.” The manual includes the complete Emerson-Loos scenario for THE LOVE EXPERT, a 1920 silent romantic comedy starring Constance Talmadge in which the Loosian guidelines are shown in practice. Her tips on writing around censorship and avoiding too much coincidence remain useful, and after a full century her harshest rule has lost no relevance at all: “Your story, first of all, must have a point.”

First edition. New York: The James McCann Company. 7.25" x 5". Original red cloth with black lettering to front board and spine. In original printed dust jacket. 154 pages. Black and white photographic illustrations and frontispiece. Small bookseller label to rear paste-down, light pencil notations to endpapers. Leaves lightly toned. Jacket with moderate toning and soil, with several small chips to edges. Very good plus in very good jacket. (#46153.)

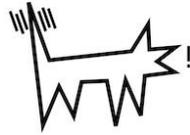
Read more: Loos, A Cast Of Thousands; Brooks Hefner, “Any Chance to Be Unrefined”: Anita Loos, the Vernacular Modernist Diary, and Cinematic Narrative.

66.

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.

\$2500.

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. (#43993.)

67.

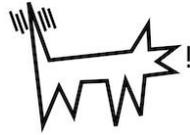
**Nineteenth Century Louis Vuitton Trade Card
From Louis Vuitton**

[ca. 1893]

A rare and early trade card from Louis Vuitton, the pale aqua checkerboard background of which alludes to Vuitton's iconic Damier pattern — which was developed just five years earlier to help combat (even then) numerous imitations and knock-offs.

\$1500.

The card gives the addresses of the company's iconic Paris store at 1, rue Scribe, which had opened in 1871; it also lists the firm's second London store at 454, the Strand. Although the card was printed in Paris, it is in English (it advertises "Trunks and Bags") and has an extremely early London telephone number (simply "Charing +"). Therefore likely produced exclusively for the London store. The address of the Vuitton workshops in Asnières-sur-Seine, now the home of the Louis Vuitton private museum, is printed across the bottom of the card. The emblem at the center shows the French flag, the Union Jack, and the Stars and Stripes, which dates the card to around 1893, the year George Vuitton visited the United States for the first time and Vuitton luggage was displayed at the World's Fair in Chicago. A decidedly ephemeral trade card from one of the most famous and enduring brands in history,



documenting an early example of the signature visual identity that remains the cornerstone of the company's look to this day.

Paris: Imp. Hauducoeur [Printer]. 3.25" x 4.5". Lithograph printed in light blue and black on thin card. Verso blank. Very light stain at left edge, otherwise in fine condition. Near fine. (#43994.)

68.

Nursing In WWII

WAR TIME NURSE

Edited by J. M. Mackintosh, with introduction by Sir John Fraser, chapters by Ruth H. Pecker, Margaret C. Marshall, and others

1940

First printing of this practical nursing handbook, which encourages student nurses to treat the battlegrounds of WWII as an opportunity for training — in remarkably sharp condition.

\$250.

“Every young woman who is worth her salt wants to spend some time on study.”

An all-in-one manual for those entering the profession of nursing, focused on the increased demand for nurses during war and attendant increase in opportunities for practical experience. Chapters include: “Nursing in plastic surgery and maxillo-facial injuries,” “Injuries and wounds of the chest,” “Nursing of burned patients,” “The Nursing of mental illness,” and more. Published during a time of material shortages and rationing, it is remarkable that this copy of WAR TIME NURSE survives in such nice condition, especially in jacket.

First edition. London: Oliver and Boyd. 6.75" x 4". Original blue cloth boards with red lettering. Original unclipped (5') yellow and red dust jacket. Several illustrations in black and white. viii, 246 pages, including index. Owner's name to front flyleaf, dated Sept. 1941. Jacket with mild rubbing, light sunning to spine; a bit of foxing to rear fold. Binding corners and spine ends a touch bumped, scattered faint foxing to textblock. Interior clean. Fine in very good plus dust jacket. (#46464.)

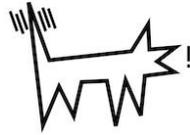
69.

Classic Guided Tour Of Investment Strategies

A RANDOM WALK DOWN WALL STREET

By Burton G. Malkiel

(1973)



Uncommon first printing of the Princeton economist's introduction to the stock market and what to do with it.

\$400.

"Yes, history does tend to repeat itself in the stock market, but in an infinitely surprising variety of ways that confound any attempts to profit from a knowledge of past price patterns."

Malkiel's *RANDOM WALK* popularized the idea that individuals building their own portfolios can't outperform the stock market as a whole. In doing so, the book paved the way for the enormous growth of index funds over the last fifty years. The book has been wildly popular and influential, going through more than ten editions. A nice example of a finance classic.

New York: W.W. Norton & Company. 8.25" x 5.5". Original green cloth. In original unclipped (\$7.95) dust jacket, designed by Jay J. Smith. 28, [1] pages. Moderate edgewear and bumping. Jacket laminate creased as usual, a production error common to this title. Bright and clean overall. Near fine in very good plus jacket. (#47202.)

70.

A Poignantly Mallarméan Document

Original Mourning Card from Mallarme's Funeral

[September, 1898]

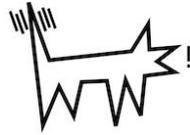
Stark and haunting card of mourning from the September 10th, 1898 funeral of Stephane Mallarmé.

\$2000.

Mallarmé had died two days earlier after a gruesome coughing fit in front of his doctor and horrified family. A similar episode days before had so shaken the poet that he wrote the infamous letter found after his death instructing his family (some of the same family listed on this card) to destroy his archive ("Brûlez, par conséquent: il n'y a pas là d'héritage littéraire, mes pauvres enfants").

His funeral was an intimate affair: "On a brilliantly hot Sunday afternoon, guests began to arrive. [They] made their way down into the small garden path where his coffin has been placed [...] in the shade of the chestnut tree which Genevieve [his daughter] had planted when she was a young girl. Famous writers and artists rubbed shoulders with local peasants [...] Once all the guests had assembled, the funeral cortege made its way first to the little church in the neighboring village [...] Then, after a simple ceremony, Mallarmé was buried next to his son Anatole in a little cemetery close by [...] Henri Roujon made an emotional speech [...] Paul Valéry [...] was too upset to speak" (Millan).

Given the small scale of the service, we cannot imagine many of these cards were printed, with even fewer surviving. Indeed, our research suggests it is unrecorded. Rare, important,



and in many ways revealing: Mallarmé's name is conspicuously (and appropriately) absent from the card, which lists, on five lines, only the family members he left behind (including his wife Marie, daughter Genevieve, and cousin and longtime family confidant Melanie Laurent). In this regard, it echoes his own influential poetics of elision, obscurity, and ambiguity — the very poetics that gave birth to Modernism.

[Paris]: n.p. 4" x 5". Single card, letterpress printed on recto, with black borders on both recto and verso, the latter otherwise blank. Mild wear at edges. Near fine. (#1295.)

Read more: Millan, A Throw of the Dice: The Life of Stéphane Mallarmé.

71.

Inscribed To A Muse

BLACK BOOK
By Robert Mapplethorpe

1986

First printing of arguably Mapplethorpe's most defining and controversial book — inscribed by Mapplethorpe to the most photographed model in the collection, Ken Moody.

\$6500.

"I knew that there was chemistry between us. I knew that from the first day. I could always tell when I have chemistry with a photographer, and with Robert I knew immediately that he was going to produce incredible photographs." — Ken Moody

Based on his 1986 solo exhibition "Black Males," Mapplethorpe's BLACK BOOK, a collection of 96 stylized erotic nudes of Black men, was almost immediately divisive — equally praised for its technical beauty (which included platinum prints richly executed on watercolor paper) and criticized as exploitive, objectifying, and othering. As such, this inscription and association is especially significant. Because Moody — a fitness instructor at the gay-owned gym where Mapplethorpe was a member — was not a passive or uncritical subject. Familiar and uncomfortable with many of the photographer's earlier black male nudes (perhaps especially Mapplethorpe's notorious "Man in Polyester Suit"), Moody was careful to set the terms (including no full-frontal nudity) of what became essentially a years-long collaboration. The results were that Moody was not only the most photographed subject in this collection (indeed the book culminates in his images), but reportedly the most photographed model in Mapplethorpe's entire oeuvre. A major association of an important work.

First edition. New York: St. Martin's Press. 11.25" x 11". Original full black cloth. In original unclipped (\$40.00) photographic dust jacket. 96 pages. With an introduction by Ntozake Shange. Inscribed by Mapplethorpe on front free endpaper: "For Ken — / one of my favorite models — / Thank you, Robert Mapplethorpe / '87." Some mild shelfwear to bottom edge of cloth. Single small closed tear to lower front panel of jacket; faint rubbing overall. Else clean and bright. Near fine in a near fine jacket. (#45793.)



Read more: Patricia Morrisroe, *Mapplethorpe*, 290; Ted Stansfield, “Being Mapplethorpe’s Muse,” *Another Man*.

72.

The Infamous Witch Hunt’s “Official Version” (Bernard Rosenthal)

**THE WONDERS OF THE INVISIBLE WORLD : Being an Account of the Tryals of Several
Witches Lately Excuted [sic] in New-England
By Cotton Mather
1693**

The scarce first London edition of the most famous contemporary account of the Salem Witch Trials.

\$60,000.

“That there is a Devil, is a thing Doubted by none but such as are under the Influences of the Devil.”

Before the Salem Witch Trials, Cotton Mather had already established himself as a leading voice in the investigation of witchcraft within the New England Puritan community; contemporaries like Robert Calef argued that Mather’s 1689 book *MEMORABLE PROVIDENCES* “conduced much to the kindling of those Flames” of the Trials (*MORE WONDERS OF THE INVISIBLE WORLD*, 152). Indeed, Mather’s description of the Trials reads as a defense of his own religious views, and of the larger Puritan society. He frames their community struggles into an epic narrative of Good vs. Evil, in which the Puritans are uniquely suited to triumph. It is this high-stakes combination of the righteously justified with the unjustifiable that makes Mather’s account so perversely compelling: “like a criminal who protests his innocence, the more he scribbled, the more he disclosed” (Miller 201). In the process of attempting to reconcile the moral, religious, and scientific contradictions of the event, Mather created a powerful story of colonial New England exceptionalism — a narrative that would become part of the developing culture of the modern United States. The story of the Salem Witch Trials has remained evocative over centuries in part thanks to its capacity for symbolic interpretation, from the McCarthy-era retelling *THE CRUCIBLE* to feminist arguments that “Vulnerable women pay the price for circumstances that are often beyond their control” (*THE WASHINGTON POST*, “What the Salem witches can teach us about how we treat women today,” 2018). Mather’s work, the most widely published and discussed contemporary account of the Trials, is exceptionally scarce on the market in its earliest imprints: the last copy at auction of the Boston first edition, published approximately two months before this edition, appeared in 1987; this edition has been seen only three times at auction in over 20 years. It is the only 17th-century edition that published the full account for English readers, and it provides a touchstone, then and now, for the complex and contradictory spirit of the United States.



London: John Dunton. Full title: *The Wonders of the Invisible World: Being an account of the tryals of several witches, lately excuted [sic] in New-England: and of several remarkable curiosities therein occurring.* Quarto, 8" x 5.5". 20th century full red goatskin elegantly stamped in blind with gilt-stamped cornerpieces, raised bands, gilt-lettered spine. Marbled endpapers, gilt dentelles. Bound without half title. 2 pages of publisher's ads at rear. [2], [1]-16, [1]-16, 33-80, 41-56, 89-98, [2] pages (text continuous). Modern bookplate on front pastedown. Careful paper repairs to gutter of title page, affecting "New" of title; text block trimmed close, with a number of running titles shaved. Paper somewhat browned and brittle at edges. Binding bright with only minor rubbing. Very good. (#44642.)

Read more: Wing, *Short-title catalogue of books*, M1175; Holmes, *Cotton Mather: A Bibliography of His Works*; Rosenthal, *Salem Story*; Miller, *The New England Mind: from colony to province*; Connie Hassett-Walker, "What the Salem witches can teach us about how we treat women today," *The Washington Post*, 10 June 2018.

73.

"Don't write or do anything — I've been turned in."

Two Autograph Signed Letters

By Harvey Milk

(1954)

A pair of historically important letters from the pioneering politician, detailing his life as a gay man while serving in the Navy.

\$5500.

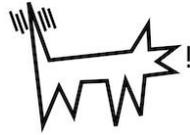
"If things work out as I want I may be a happily married man by the end of this year. 'Gay marriage,' that is."

Two extraordinary letters from Harvey Milk to his Navy buddy Patrick Mormon. Milk came from a Navy family and was commissioned in 1951 during the Korean War. He served as a diving officer aboard the submarine rescue ship *Kittiwake* until 1955, when he was discharged under what were long seen as mysterious circumstances.

The first letter is undated (and the postmark is illegible), but notes "221 days to go" which would suggest ca. 1954. It finds Milk already imagining life after the Navy:

"I'm just starting 10 days leave (in 5 min.) and I'm on my way to Dallas Texas to see someone. If things work out as I want I may be a happily married man by the end of this year. 'Gay marriage,' that is. I think I wrote you about him – well we wrote each other and before long he wanted me to come to Texas – here I come. Will let you know how things work out."

The second (very short) letter, however, alerts Mormon that Milk had been "turned in." Although Milk was honorably discharged, it was long rumored that in fact he was pushed out of the service when his sexual orientation was discovered — a fact supported by these letters:



"I've been turned in by Johnny Teynel and Marty 'Kid' [illegible] and a third party." Milk notably leaves his full name and return address off both this letter and envelope.

Following his service, Milk did live for seven years in Dallas with his domestic partner Joe Campbell. After they broke up, Milk moved to San Francisco and opened his famed camera shop. In 1977 he ran and won a seat on the San Francisco board of supervisors — the first openly gay politician to be elected to office in California (and one of the first anywhere) — but was assassinated after less than a year in office by his former opponent, Dan White. He was wearing his Navy diver's belt buckle when he died. In 2016 Secretary of the Navy Ray Mabus announced a ship would be named in honor of Milk.

A moving pair of letters from one of the most important figures in the struggle for gay rights.

(NY, NY and Norfolk, VA): n.p. 9.25" x 6.25". Two holograph letters penned on plain onion skin, both with original envelopes. One approx. 240 words; second approx. 20. Each folded for mailing. Else clean and sharp. Fine. (#39915.)

74.

[Composer Douglas Leedy's Copies](#)

ELECTRONIC MUSIC REVIEW

Edited by Robert A. Moog and Reynold Weidenaar

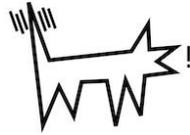
1967-1968

Complete seven-issue run of this essential journal dedicated to electronic music and founded by synthesizer pioneer Robert Moog, from the library of composer Douglas Leedy.

\$2000.

"ELECTRONIC MUSIC REVIEW has been established to provide a source of information and a means of discourse on all aspects of electronic music." — Issue One

Growing out of Robert Moog's legendary 1965 Electronic Music Seminar, which brought together many of the most important figures in the field for the first time, ELECTRONIC MUSIC REVIEW had a brief life (just seven issues in two years), but was essential in helping to establish the nascent genre. Founded by Moog and composer and video artist Reynold Weidenaar, EMR provided a forum to exchange ideas, learn the latest techniques and technology, and perhaps most importantly establish connections among electronic musicians and composers. As Weidenaar later recalled: "I told Bob I would like [...] to start a magazine on electronic music. He offered office space and technical advice. Coming from a family of publishers, I felt I could handle the editorial and production work (or get answers from qualified people when I couldn't). We set up the Independent Electronic Music Center as a non-profit entity and 2 years later Electronic Music Review appeared." Contributors included some of the leading avant-garde artists, educators, writers, and engineers of the period including Luciano Berio, Frederic Rzewski, Tod Dockstader, Henri Pousseur, Alvin



Lucier, Jon Appleton, Wendy Carlos, Karlheinz Stockhausen, Roger Reynolds, Gordon Mumma, Hugh Davies, Ray Dolby, and Moog himself, as well as other leading figures of the time.

Notably, these were composer Douglas Leedy's copies, who has signed his name to the front or inside cover of all issues. Leedy was heavily involved with the West Coast avant-garde music scene (performing, for example, with John Cage on occasion) and taught music at Reed College and UCLA, where he founded their electronic music studio. He was one of the first musicians to be specifically commissioned to compose on the Moog Synthesizer, and his albums *ELECTRONIC ZODIAC* (1969) and *ENTROPICAL PARADISE* (1971) were arguably the first recordings of explicitly ambient music. *ENTROPICAL* also featured synthesizer patches that, once set, would play without further intervention by the performer — a facet that anticipated similar work by artists like Brian Eno.

While the field of electronic music began in the worlds of science and experimental composition, and the technical focus of EMR reflect this, it has gone to be an indispensable part of just about every musical genre that has followed: from disco to hip-hop, house to synthpop, ambient to EDM. A vivid portrait of a burgeoning community and an invaluable document of the early years of the field. Given its rather small and insular initial audience, a challenging set now to assemble, and this with exceptional provenance.

First editions. Trumansburg, NY: Independent Electronic Music Center. Original color pictorial wraps. Seven issues in six volumes. The combined Issue Nos. 2/3 (The International Electronic Music Catalog) is in French and English. Some rubbing and bumps, dog ears to top right corners of a couple issues; occasional creasing and soil. Leedy has signed his name in pen to the front cover or inside cover of all issues. Overall bright and sound. Very good. (#40592.) Read more: "Insights from the Bob Moog Foundation Archives: Historical 1965 R.A. Moog Co. Electronic Music Workshop," moogfoundation.org.

75.

Foundational Black Feminist Novel

SULA

By Toni Morrison

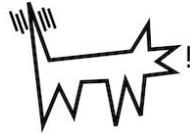
1974

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

\$750.

"I don't want to make somebody else. I want to make myself."

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. (#45879.)

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

76.

“I loved Cookie.” (John Waters)

**FAN MAIL, FRANK LETTERS, AND CRANK CALLS
By Cookie Mueller**

1988

Scarce title by actress, writer, and general legend Cookie Mueller.

\$500.

“YOU DON’T UNDERSTAND, FRED! THIS IS MY LIFE! GOD HELP ME, WHAT AM I GOING TO WEAR?”

One of two Hanuman titles whose shipment from the Madras printer to New York was imperiled by obscenity charges, in this case due to a photo of a Priapus statue looking very like himself. Unimpeachably classical, but as Mueller herself notes in one Letter, “a little antiquity goes a long way.” Hanuman Books No. 15, edited and published by Raymond Foye and Francesco Clemente.

First printing. Madras & New York: Hanuman Books. 4” x 2.75”. Original red wrappers. In original dust jacket. 79, [1] pages. Color illustrations. Minor edgewear. Light scuffing to jacket, with faint soil to rear panel. Very good plus in very good plus jacket. (#46271.)

Read more: Mallory Curley, *A Cookie Mueller Encyclopedia*; Chloe Griffin, *Edgewise: A Picture of Cookie Mueller*.

77.

Earthrise Over The Moon

Original Apollo 10 Photograph of Earthrise Over Mare Smythii

Type Punch Matrix



From the National Aeronautics and Space Administration / NASA

(May 1969)

Original vintage Kodak photograph taken from the Apollo 10 Lunar Module, “Snoopy,” looking west — evocative of the iconic photo taken just months before by Apollo 8.

\$4500.

“To see our home planet from this point of view was absolutely awesome. It was nearly breathtaking. I was reminded of Socrates’s saying in 399 B.C., before flight above the ground was theorized: ‘A man must rise above the Earth to the top of the atmosphere and beyond, and only thus will he fully understand the world in which he lives.’” — Apollo 10 astronaut Thomas Stafford

Original NASA print of this iconic photograph, noted in the agency’s Apollo 10 Digital Picture Library as “Earthrise from lunar orbit. Possibly the first after Lunar Orbit Insertion (LOI).” The attached original mimeographed press release notes that the Lunar Module “at the time the picture was taken was located above the lunar farside highlands at approximately 105 degrees east longitude.”

Apollo 10 was the fourth human spaceflight mission of the Apollo project, the second to orbit the Moon, and the final one before the successful Moon landing two months later. NASA’s own jubilant press release, published June 17, 1969, reported: “There were a few chilling moments when the Lunar Module (LM), code-named Snoopy, gyrated wildly as the descent stage was cast off about 12 nautical miles above the surface of the moon, but, nevertheless, it was a nearly flawless flight. The LM descended to within 8.4 nautical miles of the moon for a close-up inspection of the preferred landing site for Apollo 11 in the Sea of Tranquility.” The Apollo 10 mission was remarkable for making the first live color TV transmissions from space, as part of what NASA proudly termed a “TV Spectacular,” and the mission photography was overall of excellent quality: “Considerable farside photography was obtained, including some areas at the eastern limb where only poor imagery had existed” (Lunar and Planetary Institute).

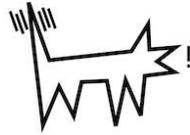
(Houston, TX): (NASA). 8” x 10”. NASA AS10-27-3890. Original Kodak Paper print with blue NASA photo number printed on recto and Kodak watermark to verso. Mimeographed NASA press release taped to verso. Near fine. (#44917.)

Read more: Robert Jacobs, Apollo: Through the Eyes of the Astronauts, page 52; Lunar and Planetary Institute, “Apollo 10 Mission Photography”; NASA, “Mission Report: Apollo 10.”

78.

[In The Original Dust Jacket](#)

CHRISTMAS DREAMS
By Edith Nesbit and others



[circa 1890]

Rare book of Christmas poems lavishly illustrated with chromolithography and retaining the pre-1900 original dust jacket featuring Santa Claus.

\$1200.

“And where are you going,” the children said, “In your cap of fur, and your coat of red?”

The snowy landscapes combined with the warm tones of the color printing evoke the coziness of the Christmas season. The overall affect is deeply nostalgic, bringing to mind evenings by a fire with a cup of tea or hot chocolate. “Father Christmas” is featured with much of the iconography we associate with Santa today – white fur-lined red hat and cloak, thick white beard – but he walks on foot, with a large sack slung over his back, rather than traveling by sleigh. A revealing cultural artifact of the visual history of Christmas traditions.

London: W. Hagelberg. 6.5" x 4.75". Original side-stitched color pictorial wrappers. In original brown printed dust jacket echoing illustration on wrapper. Illustrated with beautiful chromolithographs on every page. [20] pages. Book lovely, with only some mild offsetting. Jacket with minimal chipping to corners and a few tiny tape repairs to verso. Fine in very good plus jacket. (#22394.)

79.

[Advice For The Roman Pickup Artist](#)

OVID'S ART OF LOVE

By Ovid, Geoffrey Chaucer, and Charles Hopkins, translated by John Dryden and William Congreve

1709 and 1712

Early English translations of Ovid's advice on love and beauty with commentary from the translators, as well as reflections on the same topics by Geoffrey Chaucer and Charles Hopkins.

\$1200.

This volume contains Ovid's love advice poem ARS AMATORIA and its “sequel” REMEDIA AMORIS, as well as MEDICAMINA FACIEI FEMINAE, which offers specific beauty treatments for the face. It has long been a theory that the licentious content of ARS AMATORIA contributed to Ovid's expulsion from Rome in 8 AD (including advice for, among other things, women to sleep with multiple partners: “Tho' constant Use, ev'n Flint and Steel impairs, / What you employ no Diminution fears.”) — though it is likely this reasoning is colored by modern moral sentiment.



The ESTC notes that this edition, dated 1712, is a re-issue of the 1709 edition with an updated title page; indeed, the title page for THE HISTORY OF LOVE retains its original 1709 date. This is a lovely copy of an ancient classic.

London: J. Tonson, sold by W. Taylor. Full title: Ovid's Art of Love. In Three Books. Translated by Mr. Dryden, Mr. Congreve, &c. Together with the Remedy of Love. To Which Are Added, The Court of Love. A Tale from Chaucer. And the History of Love. 7.5" x 4.75". Contemporary polished calf panel binding with five raised bands. Edges red. Engraved frontispiece with six engraved plates, engraved headpiece and tailpiece. [8], 482 pages, collated complete. Engraved armorial bookplate to front pastedown. Initials AP to verso of rear flyleaf. Binding with light bumping to corners and spine ends, a few tiny scuffs; upper front hinge beginning to crack, but firm. Leaves with scattered faint soiling to margins, occasional scattered foxing. Solid. Very good plus. (#46768.)

Read more: *English Short Title Catalogue T99253.*

80.

Devotional Street Art

DIE MAUERBILDER DES PAPISTO BOY IN DAKUR By Papisto Boy (aka Mamadou Pape Samb), with text by Hubert Fichte

1980

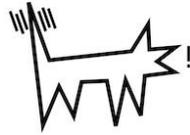
First edition of this portfolio documenting the work of Senegalese graffiti and mural artist Papisto Boy, aka Pape Samb.

\$500.

“Two-meter-tall portraits of Bamba and other Mouride luminaries appear beside revolutionaries like Martin Luther King, Kwame Nkrumah, and Nelson Mandela. Politicians range from Jimmy Carter to Che Guevara, and medical pioneers, philosophers, and the pope all find places. Heroes of popular culture are prominent, and Bob Marley and Jimi Hendrix are given pride of place as hallowed ‘messengers.’” — Allen F. and Mary N. Roberts

Mamadou Pape Samb (1951-2014) came from rural Senegal to the capital of Dakar as a ten-year-old orphan. He became a follower of Sheikh Amadu Bamba (1853-1927), the Sufi saint of the Mouride Way and soon thereafter under the tag "Papisto Boy" began painting the walls of nearby factories as an act of devotion. His graffiti and murals were in constant flux; not only was it often erased or painted over by factory owners, it was regularly revised and revisited by Samb himself. The materials of his creations were often scavenged from trash and other found materials, making his work additionally ephemeral — and documentation such as offered here especially important.

Published by Hans-Jürgen Heinrichs's Qumran Verlag, which though it only existed for a handful of years in the early 1980s published a number of similarly interesting and important



books from the likes of poets Michel Leiris and Victor Segalen, writer Hubert Fichte, and artist Joseph Beuys. And while this title appeared in 1980, Samb's profile has risen dramatically since the turn of the century. His murals appeared in the 2008 Yousdou N'Dour's documentary *I BRING WHAT I LOVE*, and his work has been examined and detailed in a number of recent monographs. But this scarce portfolio (OCLC locates just 9 holdings, none in the US) remains one of the most significant records of his work.

Frankfurt Am Main und Paris: Qumran Verlag. 6.5" x 8.75" (box). Original black pictorial cardboard box. Containing 8-page (including covers) stapled pamphlet and 13 cards photographically illustrated on beige cardstock. Clean, sharp. and bright overall. Fine. (#47021.)

Read more: Allen F. and Mary Nooter Roberts, A Saint in the City: Sufi Arts of Urban Senegal.

81.

Lady Sings

**Original Photograph of Billie Holiday performing at Carnegie Hall, New York City,
September 26th, 1953
Photographed by Bob Parent
(1953), [print ca. 1970s]**

Stunning image of Billie Holiday at the height of her fame, taken by one of the most important photographers in the history of jazz.

\$9000.

"[A] photographer with a knack for showing up at the right time and place." — Peter Facini

Robert Parent (1923-1987) was one of the pioneers of jazz photography. He combined a keen eye and appreciation for his subjects with a technical know-how that allowed him to capture images that eluded lesser practitioners. Determined not to disrupt performances, he developed a technique that became known as "available light photography" which allowed him to work in the dark environments of clubs and theaters. Using his Pressman Speed Graphic camera, Parent was able to quietly snap pictures without disturbing the performers, a technique on vivid display in this iconic image capturing Billie Holiday dramatically spotlighted onstage accompanied by pianist Bud Powell and drummer Art Tatum. This concert, mounted at Carnegie Hall (one of Holiday's favorite venues, where she played more than 20 times during her career), also featured performances by Charlie Parker, Dizzy Gillespie, and Stan Kenton and his Orchestra.

During his life, Parent's images appeared regularly in *DOWNBEAT* and *METRANOME*, as well as more mainstream books and publications. He also provided images for numerous album covers (designing many himself) for labels like Mingus's *Debut*. Most recently he was the subject of a 2019 *NEW YORK TIMES* article by Peter Facini entitled "Is This the Greatest Photo



in Jazz History?" His photos are among the most influential of postwar jazz, capturing it at the height of its cultural and artistic importance. A striking image by a true innovator in the field.

(New York): (Bob Parent). 11" x 14". Original double-weight black-and-white gelatin silver photograph. Later strike, likely ca. 1970s. Photographer's studio stamp to verso, with reproduction rights stamp below and presumed inventory number penciled above. A few faint scratches to lower third of image. Else sharp and clean. Near fine. (#44648.)

Read more: Peter Facini, "Is This the Greatest Photo in Jazz History?", THE NEW YORK TIMES, March 8th, 2019.

82.

["\[T\]he greatest photo in jazz."](#)

**Original Photograph of Charlie Parker, Thelonious Monk, Charles Mingus, and Roy Haynes at the Open Door
Photographed by Bob Parent
(1953) [print ca. 1970s]**

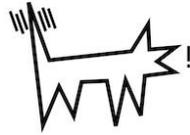
A rare image — considered by many “the greatest photo in jazz history” (THE NEW YORK TIMES) — of Charlie Parker, Thelonius Monk, Charles Mingus, and Roy Haynes performing at NYC’s Open Door on September 13, 1953.

\$12,500.

“One photo from the Open Door that night has since become a jazz icon. It shows Parker standing out front, wearing a light suit, two-toned loafers, his arms thrust forward, blowing what appears to be his famous King brass alto saxophone. To Parker’s left is Monk on upright piano, microphone slung over the instrument. Two drinking glasses and a dinner plate perched on top. At Monk’s right is Mingus, slouched over his bass. Along the back wall is Mr. Haynes, his eyes fixed on his bandmates [...]. It has since been called by many ‘the greatest photo in jazz.’”

Robert Parent (1923-1987) was one of the pioneers of jazz photography. He combined a keen eye and appreciation for his subjects with a technical know-how that allowed him to capture images that eluded lesser practitioners. Determined not to disrupt performances, he developed a technique that became known as "available light photography," which allowed him to work in the dark environments of clubs and theaters. Using his Pressman Speed Graphic camera, Parent was able to quietly snap pictures without disturbing the performers, a technique on display in this iconic image.

Parent had received a tip that Parker might be sitting in with Monk’s trio, and his photos from that night (the only known of this event) capture the only time these four giants would play together. This photo would soon appear in LIFE, but over the decades has since gone on to legendary status, perfectly capturing the improvisational, intimate, and collaborative nature



of jazz. It was most recently the subject of a 2019 NEW YORK TIMES article by Peter Facini entitled “Is This the Greatest Photo in Jazz History?”

During his life, Parent's images appeared regularly in DOWNBEAT and METRONOME as well as more mainstream books and publications. He also provided images for numerous album covers (designing many himself) for labels like Mingus's Debut. His photos are among the most influential of postwar jazz, capturing it at the height of its cultural and artistic importance. A rare and defining photograph.

(New York): (Bob Parent). 11" x 14". Original double-weight black-and-white gelatin silver photograph. Later strike, likely ca. 1970s. Photographer's studio stamp to verso, with reproduction rights stamp below and presumed inventory number penciled above. Some light edgewear and several faint creases, especially along top. Bit of toning to verso. Very good plus. (#44645.)

Read more: Peter Facini, “Is This the Greatest Photo in Jazz History?”, THE NEW YORK TIMES, March 8th, 2019.

83.

Are Your Cards Safe...From Sherlock Holmes?

THE GAME SHERLOCK HOLMES
Published by Parker Brothers
(1904)

Highly chaotic turn-of-the-century card game, involving Doyle's great detective and a lot of shouting.

\$450.

“If you call “SHERLOCK HOLMES” when you mean SCOTLAND YARD, or “SCOTLAND YARD” when you mean SHERLOCK HOLMES, pay two cards to the POOL.”

Less an organized card game than a reign of adrenaline-fueled terror, this Sherlockian-branded novelty is “simple and very exciting,” which is to say, “ALL PLAYERS PLAY AT ONCE” and speed is of the essence. The instructional booklet's illustration shows a mustachioed villain with some resemblance to Theodore Roosevelt performing a sweep of his opponents' cards, indicating that he has just bellowed “SHERLOCK HOLMES!”—as one does, in THE GAME SHERLOCK HOLMES. At this point “the excitement becomes animated, for as he calls [SHERLOCK HOLMES], HE QUICKLY REACHES FOR THE ‘PLAYING PILES’ OF HIS OPPONENTS, WHICH HE MAY TAKE, provided his hand reaches a playing pile before it is protected by its owner's hand. THIS IS CALLED A ‘SWEEP’.” The tone of the booklet may be taken to indicate the competitive frenzy induced by gameplay. Rare and probably dangerous.



Revised edition. (Salem and New York): (Parker Brothers, Inc). 5.5" x 4" x 1" (Box). Original red case, containing 54 original playing cards and [4]-page folded booklet. Though no provenance markings, this copy from the library of the noted actor and Sherlockian Curtis Armstrong. Moderate rubbing and scuffing to box. Booklet creased, with a few very small tears at folds. Cards show moderate wear and light soil, with some corner creasing. Very good. (#46363.)

84.

Archaeological Mystery By A Woman Egyptologist

THE CURSE OF THE PHARAOHS
By Elizabeth Peters (pseud. Barbara Mertz)
(1981)

Inscribed first printing of the second Amelia Peabody mystery, set in Egypt during the 1890s and famously written by a trained Egyptologist.

\$750.

Once again a mysterious death brings Amelia Peabody back to Egypt in this follow up to the classic CROCODILE ON THE SANDBANK (1975). Egyptologist Barbara Mertz, writing as Elizabeth Peters, used her training to craft the world and work of Peabody, a no-nonsense woman of hard-earned experience — and major antecedent to other beloved female sleuths like Sue Grafton's Kinsey Millhone (who debuted in A IS FOR ALIBI a year later) and J.D. Robb's Eve Dallas. A beautiful copy, quite difficult to find signed.

First edition. New York: Dodd, Mead & Company. 8.25" x 5.5". Original cloth-backed grey boards. Original unclipped (\$10.95) color pictorial dust jacket designed by Charles Geer. Blue endpapers. 358 pages. Inscribed by Peters to title page. Pencil owner name to front flyleaf. Jacket with mild bumping to corners and spine ends, a hint of sunning to spine. Binding with a touch of toning to edges. Sharp. Near fine in near fine dust jacket. (#46494.)

85.

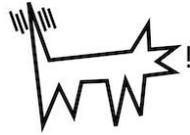
"Pillsbury's name was [...] one to conjure with" (Filler)

ACTS OF THE ANTI-SLAVERY APOSTLES
By Parker Pillsbury
1883

Inscribed first edition of this personal history of the abolitionist movement in New England.

\$400.

"[A] tough oak stick of a man not to be silenced or insulted or intimidated by a mob, because he is more mob than they; he mobs the mob." – Emerson on Pillsbury, 1846



Pillsbury was an abolitionist who worked closely with William Lloyd Garrison and Wendell Phillips. He developed a reputation as a contentious player in the cause due to his refusal to compromise within the ranks of the movement and his tendency to speak out aggressively in public meetings. Considered a radical, he was committed to multiple forms of social justice, supporting “women’s rights even at the expense of his abolitionist friendships” (Robertson). This copy contains extensive notes from a late 19th-century owner about the recipient of Pillsbury’s inscription, the Salem lawyer and politician William Dummer Northend (who advised the new owner of the book to “live long and drink the Rum of your country”); as well as reminiscences of other Salem-based abolitionists and their meetings. An important account from the grassroots level of the antislavery movement and social justice activism in the 19th century.

Concord, New Hampshire: (Clague, Wegman, Schlicht, & Co., Printers). Octavo. 7.5" x 4.5". Original plum cloth ornamented in blind, gilt-lettered spine. Green floral printed endpapers. viii, 9-503 pages. Inscribed by Pillsbury, "To / Hon. Wm. D. Northend / with fraternal regards of / Parker Pillsbury / Jan. 1st, 1886," in ink on fly leaf. Nearly three full pages penciled notes on verso of front free endpaper and two blank pages at rear. Spine sunned; light bumping and edgewear to cloth. Text clean and hinges sound. Very good plus. (#1245.)

Read more: Filler, "Parker Pillsbury: An Anti-Slavery Apostle," New England Quarterly; Robertson, Parker Pillsbury: Radical Abolitionist, Male Feminist.

86.

Written In Her Final Months

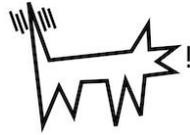
ARIEL
By Sylvia Plath
(1965)

First printing of Sylvia Plath’s second book of poetry, published two years after her death – a dark and personal collection.

\$1000.

ARIEL contains crystalizations of Plath’s struggles with mental illness, depression, and abuse, largely penned during a sharp uptick in productivity after separating from her husband. Her vivid use of imagery heightens the confessional nature of the poems, sometimes twisting into the surreal and horrific. “ARIEL is not easy poetry to criticize. It is not much like any other poetry. It is her,” notes the February 1965 issue of the POETRY BOOK SOCIETY BULLETIN; the Society named it their Spring Choice of that year. This is a particularly clean copy, with a copy of the relevant BULLETIN loosely laid in.

First edition. London: Faber and Faber. 8.5" x 5.25". Original red cloth boards. Original unclipped (12s 6d) yellow, blue, and red typographic dust jacket. 86 pages. Owner’s name, D.



S. Arckers, to front flyleaf. Poetry Book Society Bulletin from February 1965 loosely laid in. Jacket with four.75" closed tears, small chips near head and tail of spine, a bit of foxing to edges; spine a bit sunned. Binding with a touch of bumping to corners and spine ends, a hint of edgewear; faint foxing to endpapers. Interior clean and bright. Near fine in very good plus dust jacket. (#46983.)

87.

From The Library Of A Famed Regency Collector

OEUVRES DE JEAN RACINE

By Jean Racine

1813

Beautifully bound set of the works of the French playwright Racine, from the library of Frances Mary Richardson Currer, among the most celebrated collectors of her era.

\$3000.

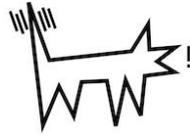
This set was once owned by Yorkshire coal heiress Frances Mary Richardson Currer (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Currer's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "I may fairly and honestly say, that with the exception of Althorpe, Chatsworth, and Stowe, I know of NO such collection of books, situated in the country that can pretend to break a lance with it [...] The 'Collections' are nearly perfect." In 1820, and again in 1833, Currer issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library" (DNB), and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. (This set is documented in the 1833 catalogue.) Also known for her commitment to charitable causes, Currer is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Currer. A choice set once held by one of the great English book collectors of the Regency and early Victorian periods, when the field of book collecting as practiced in the UK and US today began to cohere.

Paris: A. Belin. 5 octavo volumes, 8.25" x 5" each. Contemporary full blue calf, raised bands, elaborately gilt-stamped spines, red goatskin spine labels, triple-ruled gilt boards. All edges marbled, marbled endpapers. Text in French. clxxii, 297, [1]; 488; 486; 392; 310 pages. Engraved bookplate of Currer on front pastedown of each volume; ink gift inscription dated 1966 on fly leaf of each volume. Bindings with a bit of dryness and trace wear around joints; vol. I with ink stain at top joint of front board; some gatherings foxed, and a few areas of marginal staining or spotting. Joints firm. Gilt bright. Very good. (#46621.)

88.

Owned By Important Black Scholar

Type Punch Matrix



ON BEING NEGRO IN AMERICA

By J. Saunders Redding

(1951)

Signed first printing of this part-memoir, part-essay by the first Black faculty member in an Ivy League university – this copy owned by historian Otelia Cromwell, the first Black graduate of Smith College.

\$300.

This copy of ON BEING NEGRO IN AMERICA represents the intersection of two generations of Black literary scholars. Otelia Cromwell was the first Black graduate of Smith College and the first Black woman PhD graduate of Yale, and edited the groundbreaking 1931 work READINGS FROM NEGRO AUTHORS FOR SCHOOLS AND COLLEGES. J. Saunders Redding was the first Black faculty member at an Ivy League university in 1949, and his writing was “widely read” (THE BROWN DAILY HERALD) during the burgeoning civil rights movement. One of Redding’s “most distinguished works” (THE BROWN DAILY HERALD) that captures the continuity of history.

First edition. Indianapolis and New York: The Bobbs-Merrill Company Inc. 8" x 5.5". Original red cloth boards. Original unclipped (\$3.00) black, red, and white pictorial dust jacket. Fore-edge machine deckle. 156 pages. Signed by Redding to front flyleaf, "Sincerely yours." Owner name to front flyleaf, Otelia Cromwell. Jacket spine a bit sunned, mild chipping to corners and spine ends; a couple tiny closed tears, one .5" x 1.5" chip to lower front corner. Binding with a touch of bumping to spine ends. Area of toning to half-title page. Clean. Near fine in very good dust jacket. (#46698.)

Read more: Catalogue of the Blockson Afro-American Collection, item 3674; Livia Gimenes, "The Ivy League's first Black faculty member," The Brown Daily Herald, 18 February 2021.

89.

[American Documents Of Liberty Printed To Spread Word Through France](#)

RECUEIL DES LOIX CONSTITUTIVES DES ETATS UNIS DE L'AMERIQUE

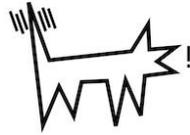
Compiled by Claude Ambroise Régnier

1778

First edition of the first French collection of founding documents from the infant United States, including the Declaration of Independence and the constitutions of the newly formed states.

\$3200.

“There is a hundred times more enthusiasm for this revolution in a single café in Paris than in all the united colonies.” – November 1777 letter by French officer Duportail



From the earliest days of armed conflict, France had been surreptitiously providing supplies to American revolutionaries against their mutual nemesis, England. In the year of this book's publication, the United States and France formally established a Treaty of Alliance for French aid in the war. It was in the context of France's somewhat conflicted support of a revolutionary new government that this collection was published. The work begins with a dedicatory epistle to Benjamin Franklin; Régnier additionally sent an inscribed copy of the book to Franklin which is listed in the catalogue of his library. Franklin's notes in his copy demonstrate he used it to inform the 1783 printing under his direction of the Duc de la Rochefoucauld's collection of American constitutions. The work notably bears the false imprint of Philadelphia, providing additional political cover in a government still under a monarchy that may have supported an enemy of an enemy, but did not necessarily embrace all its ideals. A gorgeous copy in original wrappers, rare in untouched state.

A Philadelphie, et se vend à Paris, rue Dauphine: Chez Cellot & Jombert, fils jeune, Libraires, la second porte cochere à droite, au fond de la Cour. 12mo. 7" x 4.25". Original gray paper wrappers, title and imprint ink manuscript on spine. Entirely uncut. [12], 370 pages. Old library spine label. Housed in custom blue cloth clamshell box. A few sections of spine perished, leaving first and last gatherings held primarily by binding threads: interior clean. Very good. (#1080.)

Read more: Wolf and Hayes, The Library of Benjamin Franklin; Howes, USiana, R111, "aa."

90.

[British India Detective Handbook Published The Same Year As Sherlock Holmes's Debut](#)

EVERY MAN HIS OWN DETECTIVE!

By R. Reid

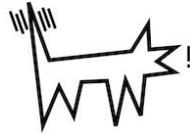
1887

Rare Victorian guide to the principles of detection, as practiced in British-administrated India by an investigator of the Calcutta Police Detective Department.

\$2500.

"Detectives are 'sold' like men of all other professions, and sometimes very cheaply too."

A four-part guide to the tricks of the colonial detective trade by the onetime Superintendent of the Calcutta Detective Department – published the same year as *A STUDY IN SCARLET*, Arthur Conan Doyle's first Holmes story, appeared in the *BEETON'S CHRISTMAS ANNUAL*. From the questionable beginnings of "Physiognomy," Reid proceeds through "Observation," "The Art of Great Crimes," and "Detective Stories, Amusing and Instructive," in each section advancing his principles of deduction via illustrative anecdotes from his own storied career. One notable crime examined in detail is the murder in 1868 of a young Anglo-Indian woman,



Rose Brown, famous not only for its shocking nature but also for the investigation's early use of forensic photography and the widespread circulation of postmortem photographs to identify the victim. Reid, then a mere Police Inspector, made his name and reputation by solving the case, and dedicates a chapter to the so-called Amherst Street Mystery. His appraisal of the two major suspects turns not on speculative psychology, but on the simple and damning comparison of one man's alibi with the incompatible physical evidence. A rare and evocative book (OCLC locates just two holdings of this work) aimed at a public that was eager for stories, real and invented, of shrewd investigators ready to match their resourceful brains against violent crime.

First edition. Calcutta: W. Newman & Co.. 7" x 4.25". Original brown cloth with bright gilt lettering to front board. 253, [1] pages. Bookplate on front pastedown. Foxing and traces of soil to endpapers. A single instance of marginalia to page 33. Some scuffing and wear to boards, light bumping to corners. Very good plus. (#40975.)

Read more: Sumanta Banerjee, The Wicked City: Crime and Punishment in Colonial Calcutta.

91.

Handbook On Sex And Sexuality By High School Students

RHYTHM AND BLUES

By Baxter Richardson and others

1977

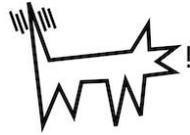
First printing of this frank, informative, and often humorous book on the nature of sex, written by a group of high school students in Madison, Wisconsin.

\$750.

"It is clear to me that for all the talk about the sexual revolution, the subject of sex is still clouded with fear, guilt and ignorance."

"This handbook was written by and for high school people," RHYTHM AND BLUES begins, introduced by Baxter Richardson; it goes on, "sexuality is something that can/should be understood by all people, preferably at the earliest possible age." What follows is an even-handed assessment of contraception, horniness, masturbation, sexuality, and a host of other topics, including diagrams and humorous cartoons, told from personal experience and research. It also contains a list of locations of health resources to the rear.

We can find very little information about RHYTHM AND BLUES; OCLC locates it, but lists no holdings. The introduction describes how the project sprang from "a human sexuality class at City School, an alternative Madison high school," but we can find no additional details about the school. The author credits for the text are limited to first names, though we find a Baxter Richardson who received a Ph.D. in education from the University of Wisconsin; this aligns



with his apparently senior role in the production of this handbook. A rare and fascinating example of community-based sex education.

First edition. [Madison, WI]: n.p. 8.5" x 5.25". Original wrappers. Illustrated in black and white. iv, 133 pages. Wrapper with mild edgewear and a touch of soil, a bit of toning to spine; front joint just starting, but sound. Interior clean and bright. Very good plus. (#46677.)

92.

["\[T\]he first book-length work to expressly address gender" \(de Waal and Shook\)](#)

ELEMENTS OF THE PHILOSOPHY OF THE MIND

By Elizabeth Ricord

(1840)

First printing of this groundbreaking treatise on female psychology by a pioneer in women's education.

\$3500.

"Let woman be true to her rational nature and her moral feeling, then will her associations of thought be correct...[she will] assert her own right to stand independent of fashion, or rather by the cultivation of her well balanced mind, be herself its lawgiver."

Ricord's comprehensive textbook on "Mental or Intellectual Philosophy," adapted from a series of lectures presented to the author's seminary pupils and designed expressly for the instruction of women students, was the first US textbook to present all facets of the subject with a female readership in mind, and was "the first book-length work to expressly address gender" (de Waal and Shook, 815).

Elizabeth Stryker Ricord founded the Geneva Female Seminary in 1829, establishing a system of higher education for women both broader and deeper than most sex-segregated institutions offered or allowed: Latin, Greek, chemistry, astronomy, and geometry were taught, as well as philosophy. In her introduction, Ricord speaks directly to the strictures commonly imposed on women's mental lives: "It is a lamentable fact, that in the education of our sex, the showy, even in intellectual acquirements, is more sought after, than the solid. We are not so much taught to look in upon ourselves, as out upon others; into the immaterial world, as upon the material world." Nearly two centuries before "empowerment" grew to be a feminist rallying cry and popular slogan, Ricord's great purpose was to lead her pupils "to an acquaintance with the powers of your own mind, and be the step in that most important part of your education, Self-Knowledge."

First edition. Geneva, NY: John N. Bogert. Full title: Elements of the Philosophy of the Mind: Applied to the Development [sic] of Thought and Feeling. 7.5" x 4.75". Original blind-stamped brown cloth with gilt-lettered spine. Errata slip inserted following page 408. vii, 408 pages. Woman's ink owner inscription, dated 1842, on front free endpaper. Light to



moderate foxing throughout. Light bumping to corners; minor scuffing to extremities. Very good plus. (#40133.)

Read more: de Waal, Cornelis and John R. Shook, "Ricord, Elizabeth Stryker," The Bloomsbury Encyclopedia of Philosophers in America.

93.

Art History Lesson As Moral Education

**THE PICTURE EXHIBITION; CONTAINING THE ORIGINAL DRAWINGS OF EIGHTEEN
DISCIPLES**

By Richard Johnson writing as Peter Paul Rubens

1788

First US edition of this beautiful chapbook that uses woodcuts as the basis of its moral lessons – an educational emblem book.

\$2500.

"Look at the picture, and see poor me sprawling on the ice."

Chapbooks are a format particularly concerned with cost; it is not surprising that many of them featured illustrations that had little to nothing to do with the text, and were rarely remarked upon. THE PICTURE EXHIBITION, however, turns this conceit on its head: the woodcuts are integral to the text, and the very basis of the book hinges on their presence. The author here has created something of an emblem book in the guise of a children's chapbook, expounding upon the content of the illustrations to make his points. The images aren't just to catch the flighty eye of a young reader – they are a functional way of reiterating the points of the text so the morals are more effectively retained.

The first edition of THE PICTURE EXHIBITION was published in London in 1774; it went through several more English editions before landing in the press of prominent early American printer Isaiah Thomas, who produced and sold this first US edition. d'Alté Welch identifies the author of this little book as prolific writer Richard Johnson – not, apparently, Mr. Peter Paul Rubens, the "Professor of the Polite Arts" with a conveniently artistic name credited on the title page. Welch also describes the first US edition as "part of a publisher's remainder" (238); the notably sharp condition of this copy backs up his statement. THE PICTURE EXHIBITION is not widely held, with ESTC noting a cluster on the east coast, but no copies west of Chicago. A scarce and compelling item in US art education.

Worcester: Isaiah Thomas. 4" x 2.5". Modern marbled boards with paper title label. Illustrated with black-and-white woodcuts. Publisher ads at rear. viii, 112, [14] pages. Housed in custom blue cloth clamshell with paper spine label. Binding with a touch of bumping to corners and spine ends. Interior bright and clean. Fine. (#46107.)



Read more: d'Alté A. Welch, *A Bibliography of American Children's Books Printed Prior to 1812*, item 685; Charles Evans, *American Bibliography*, item 21392; A. S. W. Rosenbach, *Early American Children's Books*, item 134.

94.

Roger Moore's Suave Sherlock Holmes

SHERLOCK HOLMES IN NEW YORK

By Alvin Sapisley

January 15, 1976

Original revised final draft of the teleplay for the made-for-TV Holmes pastiche starring Roger Moore and Patrick Macnee.

\$400.

"In the 1970s, [...] the image of Holmes was all over the place, which was perhaps a reflection of the decade's charming flakiness." (Groves)

This lighthearted 1976 Sherlock Holmes adventure, made for television and released on DVD only in 2014, featured a spectacularly impressive cast: not only Moore and Macnee as Holmes and Watson, but John Huston as Moriarty and Charlotte Rampling as Irene Adler. The film was generally well received and its camp virtues appreciated, though a number of critics held that Moore was simply too handsome for the leading role. This draft copy of Sapisley's teleplay is marked "FINAL" and notes two character name updates along with a number of revisions.

n.p. (Twentieth Century-Fox Television). Full title: Sherlock Holmes in New York: being an account of the penultimate struggle of wits and wills between Mister Sherlock Holmes and Professor James Moriarty in New York City during three days at the end of March and the beginning of April in the year 1901, as reconstructed from unfinished notes of Dr. John H. Watson by Alvin Sapisley, produced by John Cutts. 11" x 8.5". Original brad-bound blue studio wrappers. 107 mimeographed leaves printed rectos only, plus a number of multi-colored revision pages inserted throughout. Though no provenance markings, this copy from the library of the noted actor and Sherlockian Curtis Armstrong. Moderate edgewear, small spot to title page. Near fine. (#47053.)

Read more: Peter Haining, *The Television Sherlock Holmes*; Derham Groves, *Sherlock in the Seventies*.

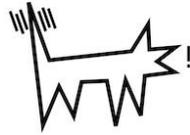
95.

An Early Samuel Saur Imprint

DAS KLEINE DAVIDISCHE PSALTERSPIEL DER KINDER ZIONS [with:] DIE KLEINE HARFE

Printed in Chestnut Hill and Baltimore by Samuel Saur

1797, 1792



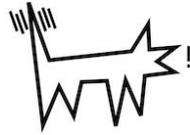
18th-century collection of two important hymnals printed by Samuel Saur in German: the rare 1792 first edition of DIE KLEINE HARFE, with the 1797 second edition of DAS KLEINE DAVIDISCHE PSALTERSPIEL (lacking two leaves) – including four leaves of manuscript material by an early owner.

\$1500.

American-German printer Samuel Saur founded his first printshop in Chestnut Hill in 1790. Among his earliest imprints, Saur “continued the tradition of his grandfather and father by printing hymnals for the Brethren and other sectarians, with the sixth edition of Das Kleine Davidische Psalterspiel (1791) and the small but influential first edition of Die Kleine Harfe (1792), which contained original hymns of the Brethren” (Durnbaugh 66). (The Brethren Church was a Protestant denomination with Anabaptist roots that settled in Germantown, Pennsylvania around 1723; like Quakers and Mennonites, they are pacifists, and forbade members from becoming slaveholders.) After a brief move to Philadelphia, Saur finally settled in Baltimore in 1795. The first issue of DIE KLEINE HARFE, contained here, was printed in Chestnut Hill in 1792. Upon printing a second edition of DAS KLEINE DAVIDISCHE PSALTERSPIEL in Baltimore in 1797, he issued the two together – though the collection is more typically found with the 1797 second edition of DIE KLEINE HARFE, not the scarce 1792 first. This copy also has four full-page manuscript notes dated 1810, including a number of fabulous large German initials. An outstanding survival in contemporary sheep binding, with early owner inscriptions.

Baltimore; Chestnut Hill: Samuel Saur. Full titles: Das Kleine Davidishche Psalterspiel Der Kinder Zions, Von Alten und Neuen auserlesenen Geistes Gesangen, Allen wahren Heilsbegierigen Sauglingen der Weisheit, Insonderheit aber Denen Gemeinden des Herrn, zum Dienst und Gebrauch mit Fleiss zusammen getragen in gegenwartig-beliebiger Form und Ordnung. Nebst einem dreyfachen, darzu nutzlichen und der Materien halben nothigen Register. WITH: Die Kleine Harfe, Gestimmet von unterschiedlichen Lieblichen Liedern oder Lob-Gesangen, Welche gehoret werden Von den Enden der Orden, zu Ohren dem Gerechten. 12mo and 16mo; 6.5" x 3.75". Full contemporary sheep ruled in blind, raised bands, metal clasps on sheep strips. [6], 1-556, 561-572, [20] pages; 55, [1] pages. DAS KLEINE DAVIDISCHE lacking leaves Z6 and Z7. Four leaves (two at front, two at rear) filled with manuscript notes in German, including large decorative initials. Light to moderate wear to contemporary binding. Some dampstaining around margins, uniform browning to text. Very good. (#31163.)

Read more: Durnbaugh, Samuel Saur (1767-1820): German-American printer and typefounder; Evans 31815.



96.

Fine Press Schwitters

A FLOWER LIKE A RAVEN
Poems by Kurt Schwitters, translated by Jerome Rothenberg, designed and with
drawings by Barbara Fahrner

1996

One of fifty copies, signed by both the translator and artist, of this livre d'artiste edition of six Schwitters poems.

\$2000.

"The book is an homage to Schwitters. How to do his work justice if not in an earnest play?" —
Barbara Fahrner

From Steven Clay's noted press, an exuberant fine-press interpretation of the great German avant garde poet. Influenced by Schwitters own typographic constructivism, includes version of his poems "Die Wiese," "Wunde Rosen bluten," "Die Rabenblute," "Es ist Herbst," "Leise," and "Banalitäten aus dem Chinesischem." A handsome production from an important press.

New York City: Granary Books. 12.5" x 12". Original beige linen-covered boards, with mounted paper spine label ("Schwitters"). [32] pages. #19/50 copies (10 hors commerce and forty for sale, plus one artist's proof), signed by both Rotheberg and Fahrner. From the colophon: "designed by Barbara Fahrner and printed by Dieter Sdun in Dreieich, Germany on a Korrex-machine using the typefaces Bodoni, Legende, Koch-Antiqua, Futura, Glass-Antiqua and Candida. The paper is Arches. The drawings were made by the artist using pen, ink, watercolour, linocut and cliché-print. The bindings were made by Jill Jevne." Slightest lean. Else sharp, clean, sound, and bright. Fine. (#45766.)

Read more: Steven Clay, When Will The Book Be Done?, 150-151 (Granary 42).

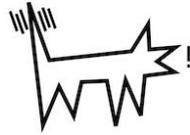
97.

"Without Standard Oil, 'Dr. Seuss' might never have become associated with children's books"
(Charles D. Cohen)

Original Silver Box With Engravings From Seuss's Essolube Campaign
By Dr. Seuss
[circa 1933]

Astounding unrecorded Seuss item, featuring the characters the artist created for Standard Oil on a personalized silver box, with a gift inscription dated to the years of Seuss's work on the Essolube campaign.

\$7500.



“A new Seuss menagerie appeared on signboards along America’s highways, creatures that sat astride the hoods of automobiles, smirking rascals whose devilish destruction could be fended off with Essolube.” – Judith and Neil Morgan

Before he was a legend of children’s literature, Theodor “Ted” Geisel (AKA Dr. Seuss) worked as an ad man for Standard Oil. He came up with a diverse cast of fanciful creatures that menace the auto-owner, including such beasts as the Karbo-nockus and Moto-munchus, all of which could be scared off by proper application of ESSOLUBE. These creatures appeared in a variety of stand-alone ads for the motor oil brand.

This box depicts all five of the “Moto-Monsters [that] are many Seuss collectors’ first love” (Cohen, 118): Zero-doccus, Karbo-nockus, Moto-munchus, Oilio-Gobelus, and Moto-raspus. Given the date of the box’s inscription and the use of in-house proprietary characters, this unusual item was likely specially commissioned by someone high up in Standard Oil. (Seuss executed a number of commissions for private individuals in the 1930s, such as the murals and interior design elements for Harkness Edwards, as described in Cohen.) Not in Younger, Lindemann, or Cohen, nor the UCSD Dr. Seuss Collection finding aid. A rare Seuss item from the earliest years of his career, roughly contemporary to the FOILED BY ESSOLUBE puzzle that has traditionally been called “the first significant three-dimensional piece of Seussiana” (Cohen 118).

n.p.: n.p. 4.5” x 5.75” x.5”. Silver box with hinge on one side, connecting lid and base. Lid engraved with five Seuss-designed vignettes. Interior base divided into two sections. Interior lid inscribed, “Loos / from / [The?] [L?] less one / May 29th 1933.” Very good. (#46829.)

Read more: Morgan, Dr. Seuss & Mr. Geisel, 74; Cohen, The Seuss, The Whole Seuss, and Nothing But the Seuss: A Visual Biography of Theodor Seuss Geisel, 99-103, 108.

98.

“[T]he keeper of the image of Ben & Jerry’s” — Ben Cohen

Original Ben & Jerry’s Hot Fudge Wall Sign

By Lyn Severance

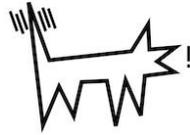
[1981]

Original interior wall sign from the first franchised Ben & Jerry’s shop — opened in Shelburne, Vermont in 1981 — hand-made by founding designer Lyn Severance.

\$2400.

“Each batch is stirred by hand & simmered for hours in order to produce this incomparable chocolate-lover’s delight!”

Ben Cohen and Jerry Greenfield didn’t set out to build an ice cream empire; in fact, their first idea was to start a bagel business, but they were put off by the price of the machinery



required. But in the beginning, it was not just Ben and Jerry: it was Ben and Jerry and Lyn Severance, daughter of a long line of Vermont dairy farmers and the sole designer for the brand during its first five years. Though she left the company in 1983, she was instrumental in defining, designing, and creating by hand the logos and signs that established the visual identity of the quirky company — a unmistakable brand identity that continues to this day. Severance returned as creative director from 1987-1997, wrote a children's book about the company (THE REAL SCOOP, provided), and continues today as Principal Designer with Harvey/Severance which maintains its relationship with Ben & Jerry's. This vibrant and whimsical sign for hot fudge sauce offers one of the earliest iteration of Severance's Chunk Style font, which still adorns every Ben & Jerry's shop and tub of ice cream. A rare and ephemeral work from the founding years of an iconic brand.

First edition. Shelburne, VT: n. p. 16.75" x 15.5". Original manuscript ink lettering and watercolor on Crescent illustration board. A touch of dampstaining to lower edge, affecting a bit of the lower edge of a chocolate drop. Else clean and bright. Very good plus. (#46513.)

99.

*"Now I know the subject for my next documentary."
(Ken Burns, 1984, after reading KILLER ANGELS)*

THE KILLER ANGELS
By Michael Shaara
(1974)

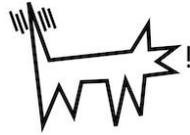
First printing, review copy with publisher's slip laid in, of the surprise Pulitzer Prize-winning historical novel recreating the Battle of Gettysburg.

\$2750.

"[O]n Christmas Day, 1984, I finished reading a book that literally changed my life – a wonderful, historical novel called The Killer Angels by Michael Shaara." – Ken Burns

Drawing heavily from journal entries and letters to write convincingly from the perspective of major players in the famous Civil War battle, KILLER ANGELS achieved that rare, delicate balance of dramatic storytelling and factual reporting. It brought two of its most sympathetic characters, James Longstreet and Joshua Lawrence Chamberlain, into renewed popular awareness, but is also known for its compelling depiction of the everyday lives of soldiers. The book has had an immense influence on modern pop culture, particularly through the other creators it inspired: from Ken Burns in his famous documentary series on the Civil War to Joss Whedon in his science-fiction western television series FIREFLY.

New York: David McKay Company, Inc. 8" x 5.25". Original blue paper boards patterned to look like quarter cloth, gilt-stamped spine. In original unclipped (\$8.95) black dust jacket designed by Paul Bacon. Illustrated in black-and-white with various maps of the battle and terrain. [4], xx, 374 pages. Publisher's review slip, listing date of publication as September 6,



1974, laid in. Some foxing to top edge of text block. Jacket with a couple tiny spots of wear, one closed tear at rear fold, and a very small bit of laminate bubbling at top of joints. Near fine in near-fine jacket. (#39959.)

Read more: Burns, "Why I Decided to Make *THE CIVIL WAR*," via PBS Learning Media; Macnaughtan, *The Whedonverse Catalog: A Complete Guide to Works in All Media*, 186.

100.

[The Universe In A Box](#)

**ON THE GRACEFUL MOVEMENT OF BODIES THROUGH THE COSMOS OR THE NATURAL
ARTIFICE OF GEOMETRY**
By Douglas Shafer
(1997)

Unique manuscript artist's book from the noted Portland Oregon musician and artist, reflecting on the cosmic nature of change – with calligraphic quotes from philosophers and scientists who pondered the heavens.

\$3500.

Douglas Shafer weaves elements of the sacred and the scientific to create a beautiful artist's book. He brings to bear millennia of humanity's contemplation of the heavenly bodies, blending astronomy with calligraphy and the speculation of ancient philosophy. Shafer chose his delicately-penned quotes carefully: Empedocles, Heraclitus, Philolaus, and even Niels Bohr are included. A rich meditation, worthy of the treasure chest-like box in which it is stored — a world within a world.

[Portland, Oregon]: n.p. 7.5" x 5.5" (book); 11" x 14" x 2.25" (box). Quarter blue goatskin spine over original hand-painted boards with vignette of planetary movement. 12 hand-painted illustrations accented with gold leaf executed on [20] leaves of black handmade paper, with gilt speckling. In original hand-painted box with vignette of planetary movement, accented with gold leaf. Sharp and bright. Fine. (#45831.)

101.

["\[A\] visual call for social action" \(Katharine Capshaw\)](#)

I WISH I HAD AN AFRO
By John Shearer
(1970)

Inscribed first printing of this photo-illustrated picture book from the "Black is beautiful" movement, but in this case through the perspective of an 11-year-old boy.

\$1250.



“They sure do dig bein’ black. I wish I could be like them. I wish I had an Afro.”

Shearer was already a highly acclaimed photographer when this book was published, his work exhibited at the Eastman Kodak and IBM galleries, as well as in a show at the Met. This book, part documentary, part literary biography, captures the life of a Black child growing up in Westchester, including sections from the perspectives of various family members, like his mother: “Yeah, I live in Westchester, but I’m not one of those Westchester housewives you hear so much about.” The cumulative effect is a book that “react[s] against white tendencies to envision the black community through journalistic stasis” (Capshaw).

First edition (stated). New York: Cowles Book Company. 10.25 x 8.25". Original light blue cloth, spine lettered in black. In original unclipped (\$3.95) photographic dust jacket. Photographic endpapers. Illustrated by Shearer with black-and-white photos throughout. [48] pages. Inscribed by Shearer on title page: “___ / May this book bring you / pleasure / John Shearer.” Faint foxing to text. Jacket with shallow edgewear and a few short closed tears. Very good in very good jacket. (#39717.)

Read more: Capshaw, Civil Rights Childhood: Picturing Liberation in African American Photobooks; Rollock, Black Authors & Illustrators of Children’s Books.

102.

Midcentury Celebration Of Women’s Book History

ANTIQUÉ MODERN & SWASH: A Brief History of Women in Printing By Florence B. Shera, Sylvia Rosen Kaplan, Ceil Smith Thayer, et al.

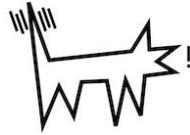
1955

First edition of this commemorative history of the Club of Printing Women of New York and its pioneering predecessors.

\$250.

“Women literally had their hands in printing throughout its history.” (Kaplan)

A slim volume published in honor of the 25th anniversary of New York’s Club of Printing Women, paying tribute to the 18th- and 19th-century women printers of New York born “too early to be invited” into the CPW, as well as the Club’s past and present membership. Laid in are two letters from graphic designer and former Club president Ceil Smith Thayer to John W. Curran, DePaul law professor and contributor to *The Amateur Book Collector*, regarding his mention of early printer Ann Catherine Green and requesting permission to reproduce an illustration. A second letter offers him thanks along with a complimentary copy of the completed book, “no typographic gem but historic”. Also enclosed are a series of excerpts from Douglas Petrie’s *THE BOOK*, regarding early American women printers, for Curran’s edification, and a photograph of Thayer with fellow Club members lunching at the Terrace Room of the *New Yorker*, clipped from a Club newsletter. This copy subsequently came into the possession of famed bibliophile Abel E. Berland, who studied law at DePaul under Curran.



Berland, eulogized by R. Eden Martin as “Chicago’s greatest book collector,” was a member of the Caxton Club, which excluded women from membership until 1976. His immense collection was dispersed in a record-breaking auction sale by Christie’s in 2001. A notable association copy.

First printing. New York: The Club of Printing Women of New York. 8.5” x 5.5”. Original quarter black cloth with blue-grey paper-covered boards, front board stamped with the Club’s device. Silver metallic endpapers. Illustrated with black and white photographs. Edition of 1000 copies. 60, [4] pages. From the library of collector Abel E. Berland, with his bookplate affixed to front paste-down. Assorted Club-related contemporary correspondence and ephemera laid in, including: two typed letters from Ceil Smith Thayer to John W. Curran, in original envelopes. Light wear to boards, with sunning across front board. Very faint foxing to edges of text block. Interior clean. Very good plus. (#46155.)

Read more: Christie’s, Library of Abel E. Berland.

103.

Atypical Girls

Eight Photographs of The Slits Performing at The Ritz November 2nd, 1980

The Slits

[1980]

Group of original vintage color photographs of The Slits performing at The Ritz in New York City in 1980.

\$500.

“A feminist explosion on stage.” — Don Letts

A dynamic selection of photographs, taken from close vantage to the stage, focusing mainly on singer Ari Up and guitarist Viv Albertine, but also capturing bassist Tessa Pollitt in a couple of images. The Slits were hugely influential, not only on later female punk groups like Sleater Kinney and Bikini Kill, but also in expanding the musical palette of punk — helping to introduce reggae, Afro-pop, and other styles from around the world. Their debut album CUT remains a touchstone of avant-punk. They released only one more album before their breakup in 1982 and they toured the US only infrequently.

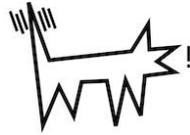
[New York]: n.p. 3.5” x 5.25” all. Eight original matte finish color snapshot photographs on Kodak branded paper. Mild toning. Some soiling to edges, not effecting images. Else clean, sharp, uncreased. Very good plus. (#46343.)

104.

Scarce Signed Solzhenitsyn

PRISONERS

By Alexander Solzhenitsyn, translated by Helen Rapp and Nancy Thomas



(1983)

Inscribed first edition in English of this play about Stalin's Counter-Intelligence SMERSH and its political prisoners, originally conceived while the author was serving a sentence of hard labor in the Gulag.

\$1500.

First published in Paris under the title PLENNIKI, PRISONERS was composed entirely in the author's head during his imprisonment and only recorded many years later. Signed copies are scarce, and this is a remarkably fine copy.

London: The Bodley Head. 7.75" x 5". Original red paper boards, gilt-stamped spine. In original unclipped (£5.95 net) typographic dust jacket by Michael Harvey. 148 pages. Inscribed by Solzhenitsyn, "To Ms. W. Farker" in ink on title page. Just a bit of fading to spine title. Fine in fine jacket. (#46948.)

105.

[Signed By Sontag, Annotated By John Morris](#)

ON PHOTOGRAPHY

By Susan Sontag

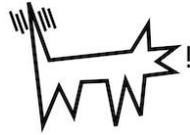
(1977)

Signed first printing of Sontag's classic work, a remarkable association copy extensively annotated by photojournalist John Godfrey Morris.

\$2500.

"She dispels the B.S.!" (Morris)

This copy bears the marks of close reading and vigorous critical engagement by John Morris, the photo editor responsible for publishing some of the most enduring and influential images of war ever published in US media: for LIFE magazine, Robert Capa's photographs of the Allied D-Day landing at Omaha Beach, and for THE NEW YORK TIMES, Eddie Adams and Nick Ut Cong Huynh's unsparing documents of the Vietnam War. As a reader of Sontag, Morris's professional and ethical concerns guide his annotating pencil as he questions, objects, doubts, and admires her. When Sontag writes in "Photographic Evangelists" that post-'40s photographers "generally claim to be finding, recording [...] – anything but making works of art," he comments that "she seems unaware of journalism," and on another page, thinks "she forgets the press"; to her remark in "Melancholy Objects" that "eventually we look at all photographs surrealistically," he appends an enormous "NO!" Elsewhere his commentary is fired with enthusiasm: to Sontag's observations on the inadequacy of the critical language generally used to evaluate photographs, he says "Hear hear"; and, delighted by her reproof to formalist criticism, exclaims: "She dispels the B.S.!"



Though Morris's underlining and marginal reactions travel through the whole work, the tracks of his closest attention can be seen whenever Sontag considers the nature, the power, and the utility of political and journalistic photography: photography of atrocities, of war, of suffering; photography designed to communicate, to alarm, to shock the conscience. Here, the lines and phrases marked out for underlining speak most plainly of what animates and troubles Morris, a lifelong Quaker and pacifist: "Photographs furnish evidence"; "[T]he camera record justifies"; "Photographing is essentially an act of non-intervention"; photography, says Sontag, cannot be an act of passive observation, it is "a way of at least tacitly, often explicitly, encouraging whatever is going on to keep happening. In the margins, Morris wonders: "Fair?" A moving dialogue between one of the foundational works of photo criticism and one of that form's most important editors.

First edition. New York: Farrar, Straus and Giroux. 8.25" x 5.5". Original grey cloth with silver-lettered spine. In original unclipped (\$7.95) dust jacket, designed by Jacqueline Schuman. 207, [1] pages. Signed and dated by Sontag in blue pen on front free endpaper ("Susan Sontag 2/26/78 D.C."). Pencil underlining and marginalia throughout by Morris, with occasional later pencil notations in a different hand. Mild spine lean. Jacket with shallow edgewear, several small chips and tears. Very good in very good jacket. (#46490.)

106.

Toss the Coin

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

By Tom Stoppard

(1967)

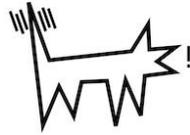
First printing of the classic existential absurdist play, a grimly humorous exploration of two minor characters from Shakespeare's HAMLET.

\$2500.

"What was it all about? And when did it begin? Did we fall or were we pushed? Or was it too late before it began?"

Though the ending of the play is no surprise to Shakespeare fans (or, indeed, anyone who manages to read the title page), ROSENCRANTZ AND GUILDENSTERN ARE DEAD takes its audience on a rather unusual route to get there. Questioning the nature of probability, reality, and existence, Tom Stoppard puts his protagonists through the darkly comic ringer as they come to terms with their impending deaths.

Originally performed at Edinburgh's Fringe Festival, ROSENCRANTZ AND GUILDENSTERN ARE DEAD has been staged on the West End and Broadway, earning eight Tony nominations and four wins. This scarce hardcover first edition in dust jacket is a particularly attractive copy.



First edition. London: Faber and Faber. 8" x 4.75". Original blue cloth binding with gilt spine lettering. Original unclipped (18s) dust jacket. 96 pages. Jacket with a bit of chipping to corners and spine ends, tiny spot of toning to rear corner; a hint of sunning to spine. Binding with a touch of sunning to spine and upper front board; very slight lean. Interior clean and bright. Near fine in very good plus plus dust jacket. (#45656.)

107.

"Poesy, The Gift of Odin"

FIVE PIECES OF RUNIC POETRY

Edited by Thomas Percy

1763

First edition of the earliest collection of verse from the Eddic and skaldic traditions translated into English.

\$1000.

"If an Islandic [sic] poet had occasion to mention a rainbow, he called it, The bridge of the gods; if gold, The tears of Freya..."

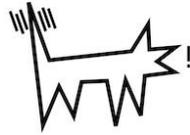
This book set out to prove that Norse mythology and culture were more than their reputation in England as barbarian raiders. Editor Thomas Percy talks of the Vikings' "amazing fondness for poetry... cherish[ing] it with all possible care" (preface). It contains five samples of Norse poetry, including the first English translations of the HAKONARMAL from the HEIMSKRINGLA and THE DEATH-SONG OF RAGNAR (which contained a famously misinterpreted line leading readers to believe Vikings drank from the skulls of their defeated enemies). Percy would go on to published a collection of old English ballads, RELIQUES OF ANCIENT ENGLISH POETRY, that became a major influence on Romantics like Scott, Coleridge, and Wordsworth. An excellent copy of the book that began to shift the popular English perception of the Old North.

London: Printed for R. and J. Dodsley, in Pall-mall. Full title: Five pieces of runic poetry translated from the Icelandic language. Octavo. 7" x 4.5". Modern three-quarter brown calf over marbled boards, double-ruled gilt spine, red morocco spine label. Engraving of runes on title page. Introductory notes before each poem, transcriptions of Icelandic originals at rear. [16], 100 pages. Partially erased pencil ownership signature on title page. Binder's ticket before rear endpaper. Pages gently embrowned, a few signatures heavier, some leaves foxed. Very good. (#1019.)

107.

International Love Triangle

倭洋妾横濱美談 [Yamato Rasha Yokohama Bidan: The Wonderful Tale in Yokohama of the Foreigner's Japanese Mistress]



By Takeda Kōrai, with illustrations by Yōshū Chikanobu

Meiji 14 [1881]

Meiji-era sensationalist popular novel about the conflicts between an Englishman's Japanese wife and his Japanese mistress, printed in a heavily illustrated format of the genre that anticipates modern manga.

\$2500.

Kusazōshi was an illustrated mass media format popular in the late Edo period, somewhat akin to Victorian dime novels in its target audience, production quality, and sensational content. What particularly distinguishes the genre is the large illustration in the center of each page, with the text flowing around it — a structural ancestor to manga. This set further builds on this idea with a triptych created when the three color woodblock covers are placed side by side. The triptych format was a specialty of the ukiyo-e artist, Yōshū Chikanobu. Sensationalist literature was a thriving industry before the Meiji period, but this production brings it into the modern, post-isolationist era, with the drama driven by a foreigner living in Japan. It provides an illuminating window into contemporary reactions to Western exposure, especially as relates to women (the term for a foreigner's mistress used here is derogatory). While much scholarly interest has been paid to how Western ideas helped spur new literary trends in the Meiji period, this book is an example of the opposite: incorporating a “modern” Western figure into a long-established Japanese literary format. OCLC locates just one institutional holding in the United States (BYU).

*Tokyo: 錦寿堂 [Kinjudō]. 3 parts, measuring 7" x 4.5" each. Original stab sewn color printed woodblock covers, bound fukurotoji style. Each part illustrated with color frontispiece (including notably Western elements like silverwear and a wall clock); part I with additional two-page color spread and full-page color image after preface. Heavily illustrated throughout in black and white. Each part 9 leaves. Shallow wear around edges, some spots of soil to initial color images and covers. Very good plus. (#45806.)
Read more: Roberts, A Dictionary of Japanese Artists.*

108.

[Tattoos As Evidence](#)

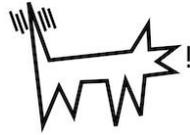
**MEDICO-LEGAL OBSERVATIONS ON TATTOO-MARKS AS EVIDENCE OF PERSONAL
IDENTITY**

By Alfred S[waine] Taylor

[1874]

Author's own offprint of his article on forensic identification via tattoos — with annotations in his hand.

\$2500.



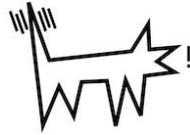
“On all these points there was a strong balance of evidence to show that the defendant could not be Roger Tichborne; and if any doubt remained, the medical evidence in reference to tattoo-marks and scars was sufficient to remove it.”

Taylor’s article is an important early English account of the forensic utility of tattoos as evidence of identity, and includes a detailed discussion on the possibility and efficacy of tattoo removal. The author, a toxicologist and ‘medical jurist’ who testified as expert witness in several Victorian murder trials, was a prolific and popular medical writer for the general public as well as his professional peers.

In the notorious Tichborne Case of 1871, an Australian claimant later determined to be Arthur Orton put himself forward as the missing Roger Tichborne, heir to the Tichborne baronetcy and presumed lost at sea. Despite the willingness of Tichborne’s mother to accept the Claimant as her son and to fund him accordingly, her death left him unable to continue the lifestyle to which he had made such efforts to become accustomed, and his ill-advised civil action to establish his assumed identity ended in his disgrace, arrest for perjury, and eventual imprisonment.

The drama of the case rested initially on the competing claims of psychology, class, and memory, and gave rise to competing factions with vehement belief in either side. Unanswerable objective evidence finally arose, however, when an old friend of the real Tichborne testified to his possession of certain tattoos – tattoos which the Claimant had already denied having. Taylor remarks, with some exasperation, that it was difficult “to understand why this part of the evidence was not fully gone into at an early stage of the first trial.” The Tichborne Case’s notoriety and hold on the public imagination was greatly facilitated by the apparent impossibility of knowing the truth for certain; the tattoo evidence, if produced early on, might have crushed the romance and the mystery out of the affair. Upon the revelation of Tichborne’s tattoos, the Claimant’s attorney pivoted to the theory that the alleged tattoos had only been superficial chalk or pencil drawings, “made by Roger to surprise or annoy those to whom he showed them!” Taylor finds this “puerile, and inconsistent with all the evidence given in the case.” As to the possibilities of Tichborne’s real tattoos having faded naturally or witnesses confusing a superficial chalk drawing with “the depth, intensity or appearance of tattooing,” Taylor provides a detailed technical discussion of the visual qualities of tattoos and the removal methods then available, ending with a vehement reiteration of his position: that an adequately educated person, having examined the evidence, ought to be well-equipped “to reject the false and detect the true.” A fascinating historical document on the history of tattoo technology and practices and their importance to medicine and law, by a major influential figure in the history of forensic science.

First edition. [London]: [Guy’s Hospital Reports]. Medico-legal observations on tattoo-marks as evidence of personal identity. Remarks on the Tichborne case. 8.5” x 5.5”. Contemporary plain tan wrappers. 25, [1] pages. Brief notes in pen to front cover and occasional pen and



pencil marginalia throughout, all by Taylor. Mild toning; small stain to lower edge, not affecting text. 2" closed tear at top of spine. Very good plus. (#46318.)

Read more: Helen Barrell, Fatal Evidence: Professor Alfred Swaine Taylor & the Dawn of Forensic Science; Douglas Woodruff, The Tichborne Claimant.

109.

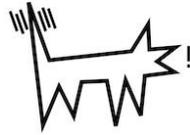
The Opening of Japan In Immediate Retrospect

Ehon Kinsei Nihon Nankeen [絵本近世日本年契: Illustrated Chronological Table Book of Early Modern Japan]
Edited by Tsuchiya Ikunosuke, illustrated by Ichiōsai Kunimatsu (aka Utagawa Kunimatsu)
明治16 (1883)

First edition of this eye-catching accordion book chronicling major events in Japanese history from 1844 to 1882, particularly focused on events of international import or sensational news. **\$2500.**

This short visual history depicts one of the most transformative world events of the 19th century: Japan's complex and gradual decision to open its borders to foreign ships and trade. Since late 1630s, Japan's sakoku (isolationist) policy had meant that the only foreign nations who could engage in authorized trade with Japan were China and the Netherlands. In 1842, Japan had begun to loosen its restrictions on foreign ship landings which previously had been turned away as a matter of course: now the government allowed the emergency supplying of ships in distress before sending them on their way. With the slight relaxing of the law, King Willem II of the Netherlands wrote a letter to the Shogun advising further opening of the country. This story, "an important moment in the history of Japan's engagement with the outside world" (Fuyuko), opens the work. The Shogun refused, but this diplomatic event laid the groundwork for what was to follow, chronicled further here. The illustrated narrative describes interactions with Russia, the United States, Korea, England, and more: the Perry Expedition that opened US contact with Japan; the Tōzenji incident, an attack on British diplomats traveling across the country; Prince Alfred's trip to Japan (the first European prince to travel there); and the 1882 visit of Prince Albert and Prince George (later King George V). A wonderful contemporary summary of events in Japan's complex move away from isolationism before the expansionist wars of the 1890s and early 20th century.

東京 [Tokyo]: 清水嘉兵衛 [Shimizu Kahei]. 6.75" x 3.75" (closed). Original yellow covers, bound orihon (accordion) style, printed paper title label. Retaining original color woodblock sleeve. Illustrated by Kunimatsu with 26 vignettes and two double-page scenes. [60] sections, printed recto only. Colophon with ink inscription and evidence of sticker removal. Some light soil and toning. Very good plus. (#45787.)



Read more: Matsukata Fuyuko (trans. Adam Clulow), "King Willem II's 1844 Letter to the Shogun," in *Monumenta Nipponica* Vol. 66, No. 1 (2011).

110.

"Whimsy Over Practicality"

Original cobweb painting
From the studio of Franz Unterberger
[late 19th century]

Rare and delicate nineteenth-century watercolor miniature painted on a cobweb, depicting two young people in Tyrolean peasant costume.

\$1500.

Gossamer paintings first originated in monastic settings for devotional purposes; those produced for a later secular market enjoyed periods of considerable popularity in the 18th century and again in the 19th. The portfolio housing this specimen indicates it was one produced for the tourist trade under the supervision of Austrian painter Franz Unterberger by anonymous commissioned artisans employed by his Innsbruck workshop.

The fragility of the medium contributed to the rarity of cobweb paintings; this example has several breaks and tears, although the beautifully painted figures and landscape they stand in are largely intact. According to Northwestern University, which houses two from Unterberger's studio, there are less than 100 known cobweb paintings extant.

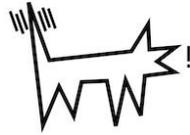
[Innsbruck, Austria]: [Franz Unterberger]. Portfolio title: Gemälde auf Spinnengewebe. 3" x 2.5" within mat; paper case: 6" x 4.5". Original watercolor painting on cobweb. Housed in original quarter tan cloth portfolio with printed paper boards. Printed paper title label affixed to front paste-down. Moderate wear and scuffing to folder; remnants of brown ribbon to back cover. Several breaks and tears to painting, with some loss to edges. Small chip to edge of mat. Pencil writing to lower edge of mat. Very good. (#22442.)

Read more: Hock, "Cobweb Art a Triumph of Whimsy over Practicality," *Northwestern University News*, 22 July 2008; Young, "The Lost Art of Painting on Cobweb Canvases," *Atlas Obscura*, 6 December 2016.

111.

The First Book To Analyze Technology's Role In The Disaster

AN UNSINKABLE TITANIC
By J. Bernard Walker
1912



Inscribed first edition of this investigation of the technical failures aboard the TITANIC, published only months after the sinking by the then-editor-in-chief of SCIENTIFIC AMERICAN.

\$1500.

The sinking of the TITANIC claimed the lives of over 1500 people and led to calls for the ship's crew, the White Star line — and even the shipbuilders in Belfast — to be held accountable, regardless of their involvement. In *AN UNSINKABLE TITANIC*, engineer J. Bernard Walker looked at the disaster more objectively, presenting “a rational and technical argument at a time when most discussions centered on whether to blame the TITANIC's crew, the lack of lifeboats, or Captain Lord's supposed indifference” (Anderson, 54). Walker compares the architecture and damage of the TITANIC to the GREAT EASTERN, which experienced a similar emergency in 1862, but continued to float.

AN UNSINKABLE TITANIC is only the third book to be published about the ship's sinking, preceded by a journalistic view of the event and a firsthand account from a survivor. It is the first book to examine the failings of the TITANIC's architecture and maritime standards. Copies signed by Walker are scarce, and this copy shows beautifully.

New York: Dodd, Mead and Company. Full title: An Unsinkable Titanic: Every Ship Its Own Lifeboat 7.5" x 5". Original pictorial cloth binding of the TITANIC sinking. Black-and-white pictorial frontispiece with 35 black-and-white plates. xii, 186 pages. Inscribed by J. Bernard Walker to front flyleaf, "R. C. Wilson, / with the compliments / of the author. / July, 1912." Binding with mild edgewear. Leaves with scattered soil to margins, some roughly opened. Sound. Very good plus. (#46013.)

Read more: Howard M. Chapin, Bibliotheca Titanicana, item 31; D. Brian Anderson, The Titanic in Print and On Screen, item 174.

112.

Early Use Of Photography In Science

REMARKS ON SOME FOSSIL IMPRESSIONS IN THE SANDSTONE ROCKS OF CONNECTICUT RIVER

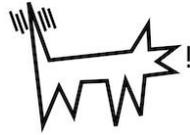
By John C. Warren, with photograph by George M. Silsbee

1854

First edition of the first American scientific book illustrated with a photograph, an exploration of fossilized dinosaur tracks (what Warren calls “footsteps of an unknown animal”) inscribed to fellow surgeon and Benjamin Franklin's great-grandson, Franklin Bache.

\$7500.

“The photographic art displays the most minute objects without alteration or omission.”



Scientists struggled valiantly against the imperfect illustration methods of woodcut, engraving, etching, and lithography for centuries. But the 19th century brought a new technology for representing subjects with more accuracy than ever before: photography. REMARKS ON SOME FOSSIL IMPRESSIONS IN THE SANDSTONE ROCKS OF CONNECTICUT RIVER is only the second book produced in the United States to include a photographic illustration, and the first US scientific publication to do so.

In the medical field, John C. Warren is best known as the Harvard surgeon who performed the first publicly demonstrated procedure on an ether-anesthetized patient in 1845. It was clear then that Warren understood the importance of photography: after the event, he organized a reenactment of the procedure to be immortalized in daguerreotype by Boston photographers Southworth and Hawes. Warren's interest in photography intersected with his interest in natural history in the form of REMARKS ON SOME FOSSIL IMPRESSIONS IN THE SANDSTONE ROCKS OF CONNECTICUT RIVER, which features a salt-printed photograph of a rock slab of fossilized animal tracks.

This monograph discusses other fossils, but the most notable section of the book details the slab. Bird and turtle tracks are among the footprints found preserved in the rock, but they are accompanied by prints that were far more puzzling. Warren theorized that these "footsteps of an unknown animal" may be those of "probably a reptile or a mammal," but he concluded that "perhaps it is safer to believe... that it was an animal of a construction now not existing." Indeed, the footprints were later proven to belong to dinosaurs of the Early Jurassic. Warren inscribed this copy of REMARKS ON SOME FOSSIL IMPRESSIONS to fellow surgeon Franklin Bache, the great-grandson of Benjamin Franklin. Other inscribed copies are held by the Smithsonian Libraries and the Berkshire Athenaeum, but rarely appear on the market. A significant copy of an important work — not only the first American scientific book with an original photograph, but just the second overall.

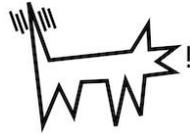
Boston: Ticknor and Fields. 9.25" x 5.5". Original blue cloth binding with gilt lettering to front board. Yellow endpapers. Folded photographic salt-printed frontispiece of fossil footprints. Two in-text black-and-white illustrations. 54 pages. Inscribed by Warren to Franklin Bache, M. D., to front flyleaf. Binding with mild edgewear, spine ends bumped; a couple tiny spots of soil to boards. Leaves with occasional pinpoint foxing. Clean and bright. Very good plus. (#40804.)

Read more: Lucien Goldschmidt and Weston J. Naef, The Truthful Lens, item 181; Catalogue of the Books, Manuscripts, Maps and Drawings in the British Museum (Natural History), page 2267.

113.

"Some Pig"

CHARLOTTE'S WEB
By E.B. White



(1952)

First printing of this modern children's classic, an exploration of innocence and change, death and courage, a beautiful copy.

\$2500.

"As a piece of work it is just about perfect, and just about magical in the way it is done." – Eudora Welty

One spider's efforts to save a pig from slaughter charmed audiences immediately upon publication, showing that "that human beings must always be on the watch for the coming of wonders." The book was published by Harper under the editorship of Ursula Nordstrom, who was the primary force in fashioning modern children's literature away from morality and education towards imagination and affection. One of the nicest copies we've seen in some time.

First edition (stated). New York: Harper and Brothers. 8" x 5" Original full tan cloth, front board and spine stamped in blue with illustrated title. Original price-clipped pictorial dust jacket. Blue web-patterned endpapers. Illustrated with black-and-white line drawings by Garth Williams throughout. [8], 184 pages. Book with just trace wear at extremities and a couple of tiny spots of faint soil to cloth. Jacket has some mild toning at folds. Else remarkably bright, clean, and sharp overall. Near fine in a near fine jacket. (#45933.)

Read more: Welty review "Along Came a Spider," New York Times, October 19, 1952.

114.

["This Fellow Isn't Insane. We Are Only Doing Philosophy."](#)

ON CERTAINTY / UBER GEWISSHEIT

By Ludwig Wittgenstein, translated and edited by G.E.M. Anscombe et al.

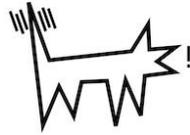
1969

First printing of this first English edition of Elizabeth Anscombe's translation (with Denis Paul) of arguably Wittgenstein's most influential text.

\$750.

"I have a right to say 'I can't be making a mistake about this' even if I am in error."

Written in the last 18 months of his life, these 676 notes and passages distinguish knowledge from certainty, in kind rather than in degree, and consider the possible grounds for saying that one has or has not been to the moon; that one has or has not got a brain in one's head; that one's name is or is not Ludwig Wittgenstein. Might one not be making a mistake? Anscombe, Wittgenstein's chosen translator and one of his literary executors, was first his student and later his successor as Chair of Philosophy at Cambridge; on his influence in their



early encounters, she wrote: "It was only in Wittgenstein's classes in 1944 that I saw the nerve [of phenomenalism] being extracted, the central thought[...]being effectively attacked." A handsome example of this scarce edition of this foundational work.

First edition. Oxford: Basil Blackwell. 8.75" x 5.5". Original black cloth with gilt-lettered spine. In original unclipped (30s. net) dust jacket. German and English on facing pages. Edited by G.E.M. Anscombe and G.H. von Wright. Translated by Denis Paul and G.E. M. Anscombe. Contemporary (1970) handwritten receipt from Dillon's University Bookshop, London, laid in. Boards slightly bumped at corners; minor soil to top of page block. Near fine in near fine jacket. (#46306.)

Read more: Cora Diamond, Reading Wittgenstein with Anscombe.

115.

An Excruciation Of Schoolboys

THE HEAD OF KAY'S
By P.G. Wodehouse
1905

Scarce first printing of this Wodehouse school story, in bright and attractive pictorial cloth.

\$2500.

"There is nothing more pleasant than to be accused to your face of something which you can deny on the spot with an easy conscience."

A high-spirited example of Wodehouse's early mastery of the schoolboy-serial form, THE HEAD OF KAY'S was first issued in installments in The Captain between 1904 and 1905, and was subsequently revised for book publication with a grand show of ill temper by the author: "When this story was appearing serially in the Captain, some anonymous idiot wrote to the Editor pointing out certain errors in the camp chapters. I am obliged." Like his other diverting excursions in the form, KAY'S offers a comically exaggerated overdose of all the requisite genre elements - Games! Sportsmanship! Bad sportsmanship! Friendship! Rivalry! More games! - while being an accomplished example of the thing it almost-not-quite satirizes, grounded in the 24-year-old Wodehouse's vivid memory of his own just-past schooldays. Written at the turn of his career from successful to extremely successful, KAY'S earned him the princely sum of £60 from The Captain. As he noted later, "In 1904 anyone in the London writing world who had been to America was regarded with awe....My income rose like a rocketing pheasant." But, as he also noted later, "I should think it extremely improbable that anyone ever wrote anything simply for money. What makes a writer write is that he likes writing."

First edition. London: Adam & Charles Black. 7.5" x 5". Original gilt-lettered red pictorial cloth. With eight full-page illustrations (including frontispiece) by T.M.R. Whitwell. No publisher's



ads (ref. Jasen). 280 pages. Contemporary gift inscription to front free endpaper "In memory of 'Mustapha' in 'Ali Baba' at the Theatre Royal Exeter Nov 22nd - 24th 1909." Light rubbing to spine ends; sliver of sunning to upper edge of rear board. Minor scattered foxing. Very good plus. (#46682.)

Read more: *Jasen, A Bibliography and and Reader's Guide to the First Editions of P.G. Wodehouse, 6*; *Robert McCrum, Wodehouse: A Life*.

116.

Association Copy From "The Mother of American Jewish fiction"

OTHER THINGS BEING EQUAL

By Emma Wolf

1892

First edition of this interfaith contemporary romance — the "first American novel written by a Jew on a Jewish theme for an American audience" (D. G. Myers) — inscribed by the author to her brother.

\$5000.

"Two ideas held him in a desperate struggle, — his child's happiness; the prejudice of a lifetime."

Wolf was a Jewish woman and wheelchair user born in California; her father, an immigrant from France, helped settle the Bay area in the 1840s. In the Gilded Age, most Jewish representation focused on the Eastern European immigrants living on the East Coast, especially New York City: Wolf's novels of high society in the West add welcome complexity to the literary landscape and counteract monolithic interpretations of US Jewish culture. This was Wolf's first novel, and its importance was immediately recognized, as evidenced in a letter Israel Zangill sent to the author, telling her: "Certainly you are the best product of American Judaism since Emma Lazarus."

An interfaith romance between a Jewish woman and Christian man set in 1880s San Francisco, *OTHER THINGS BEING EQUAL* was a popular and influential novel that navigates the potential obstacles of an intermarriage with a poise and delicacy. When her mother becomes ill, the heroine comes into contact with the local doctor, a young and charming Christian man. The two fall in love and agree to get married, neither concerned about their differing religions nor expecting the other to convert. But the heroine's father objects to the marriage on the grounds that the gulf is too wide. Unable to proceed with a marriage her father cannot accept, the heroine breaks off the engagement. After attempting and failing to match her with a Jewish cousin, the heroine's father can no longer ignore the connection between the couple and gives them his blessing. What is especially remarkable about this romance is that it remains prominently interfaith, focusing on their common beliefs (e.g. in



God, human goodness) while creating space for each to cherish their individual beliefs. A landmark in American fiction and the history of romance literature.

Chicago: A.C. McClurg and Company. 6.75" x 4". Original brown cloth with black-stamped floral frame on front board, gilt-lettered spine. Publisher's ads at rear. 275, [1], [4] pages. Inscribed by Wolf: "With 'the author's' love to her dear, every day dearer brother." Spine lean, wear along front joint and spine ends, bumping to corners: interior clean. Very good. (#40989.)

Read more: Mandel, A World Of Difference; Cantalupo, "The Letters of Israel Zangwill to Emma Wolf: Transatlantic Mentoring in the 1890s," in Resources for American Literary Study.

117.

[A Photobook For Amy Winehouse](#)

JASPER
By Blake Wood
(2008) [2006]

Two original albums of photographs of young punks, personally assembled by photographer Blake Wood for his friend Amy Winehouse.

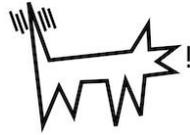
\$2500.

"[T]here was an immediate connection there, which felt magnetic." — Blake Wood

Wood gave this pair of portfolios to Winehouse, with whom he shared an intimate friendship: "She told me, 'We're gonna be laughing on our rocking chairs together someday,'" he recalled in his photobook collection of their time together (Wood, 30). JASPER is dated 2008 — the year Wood spent in London living closely with Winehouse, even sleeping in the same bed "on many nights" (Wood, 25) — though according to Wood's website, the photos were actually taken in 2006. The two had met the year before at Kelly Osborne's house and "[t]here was familiarity between us -- right off the bat," Wood said in an interview in 2018.

These images are a selection of portraits and candid of the eponymous Jasper, a homeless teen, and his fellow punks in New York City: attending concerts, roughhousing, doing drugs, hanging out, and other antics. But also present are more tender images of Jasper looking vulnerable and childish despite his attempts at presenting a tough exterior (cw: including various Nazi tattoos and salutes).

A selection of these images Wood maintains on his website suggest he later retitled this project CITY OF NIGHT, but they otherwise appear largely unpublished. A collection of his photographs of Winehouse was published by Taschen in 2018.



A complex document showing the influence of Larry Clark, with exceptional provenance from one of Winehouse's most important relationships.

n. p.: n. p. [Blake Wood]. 12" x 8.5". Original metal spiral portfolios with leather covers. Metal stud closures with fore-edge strap. Containing 39 color and 24 black-and-white direct thermal transfer photo prints in plastic sleeve leaves. With Amy Winehouse auction catalogue from Julien's Auctions, in original cloth slipcase. Portfolios with a touch of rubbing. Bright, sharp, and clean overall. Fine. (#45797.)

Read more: *Blake Wood, Amy Winehouse*; Steven J. Horowitz, "Amy Winehouse's Photographer Reflects on Portraits for Book of Unreleased Pics," *Billboard*.

118.

One Of His Rarest "A" Items

8 POEMS
By Franz Wright
(1981)

Early limited edition chapbook from the Pulitzer-winning poet, inscribed (and annotated) to friend and fellow poet Stuart Dischell.

\$2500.

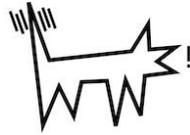
Published by Daniel Simko's almost non-existent Hollow Wind Press, Wright's brief collection of poems is probably the rarest of his publications — issued in an edition of just 50 copies. Dischell, to whom this copy is inscribed, is the winner of the National Poetry Series, a Pushcart Prize, as well as fellowships from the NEA and Guggenheim. Wright has additionally altered the title page of the book, adding "The Collected Darkness of" above his name. OCLC finds just three locations — especially rare with the original hand-typed errata. A warm association of an important entry in the poet's oeuvre.

First edition. n.p.: (Hollow Wind Press). 8.75" x 7". Original black-and-white pictorial wraps. [16] pages. Cover offset; internally xerographically reproduced. Limited edition, one of fifty copies signed and numbered by the poet, this #29. Additionally inscribed in year of publication by Wright on the title page: "To Stuart / Franz / Cambridge December 1981." With original hand-typed errata loosely laid in. Very good plus. (#45807.)

119.

With Original Manuscript Of Title Poem

ENTRY IN AN UNKNOWN HAND
By Franz Wright
1989



Uncommon hardcover issue of the first edition of this verse collection from the Pulitzer-winning poet, inscribed to friend and fellow poet Stuart Dischell — with an additional holograph poem laid in.

\$1500.

Dischell, to whom this copy is inscribed, is the winner of the National Poetry Series, a Pushcart Prize, as well as fellowships from the NEA and Guggenheim. The manuscript title poem laid into this copy, though it is without notable changes, predates the first publication of this poem in the Summer 1987 issue of the *PARIS REVIEW*. A wonderful association in a scarce format (presumably it was issued primarily for the institutional market), with a scarce manuscript.

Pittsburgh: Carnegie Mellon University Press. 8.5" x 5.5". Original black publisher's cloth. With original color pictorial title card. 64 pages. Inscribed by Wright on the title page: "For Stuart / Love, / Franz." Loosely laid in is a 2-page holograph copy of the title poem, also inscribed to Dischell and dated January 1987. Mild running to cloth. Bit of edgewear to card. Else bright, sharp, and clean overall. Near fine. (#45808.)