1.

Teaching The Civil War During Reconstruction

Civil War Fact Card Game
[between 1865 and 1879]

Rare set of 75 game cards containing Civil War facts and figures, published while the conflict was still fresh in American minds — an effort to teach about and sanitize the event, with all references to slavery omitted.

$2500.

This fascinating set of game cards reveals one Northern strategy for teaching the story of the traumatic national event that was the Civil War. Though the content of the cards is clearly aligned with the Union cause (Union forces are “terribly slaughtered” at Bull Run and gained “a splendid victory” at Fort Donelson; the Confederacy is awarded no such adjectives) — it stops short of entirely demonizing the South, or even addressing the cause of the conflict in the first place. As historian Amanda Brickell Bellows notes, “White northerners and southerners reunited not by resolving their past differences but by cultivating a selective historical memory that ignored slavery as the root of the Civil War” (131). The existence of slavery is implied only in one event in the “No. 7” set of cards, recording Lincoln’s issuing of the “Proclamation [sic] of Emancipation.”

This game, organized into 15 sets of five cards, records the dates and basic summaries of various Civil War battles and events, five to a card, each card with a different order. They include the bombardment of Fort Sumter, the Battle of Antietam, and Lincoln’s assassination, as well as figures like Lincoln’s numerical calls for volunteers and a statistic on the value of gold in 1864. The object of the game appears to be to select the single card in the set of five with the events in the correct chronological order. The cards lack any instructions, publication information, or date; our only identifying clue is the type ornament surrounding the numerals on each card, identified by Elana Wolowitz Schwartzman in an 1860 Boston Type Foundry specimen catalogue. By 1880, the ornament was no longer advertised by the foundry.

We find only one other copy of this enigmatic game sold at auction in 2006, an incomplete set with one card lacking. A rare example, evidence of the next generation grappling with history in close proximity to the event, and of stories purposefully excluded.

n.p.: n.p. 75 cards; 4.75″ x 2.75″ each. 15 sets of five cards (75 cards total), each bearing five Civil War facts in different orders with ornamental numbers. Cards generally uniformly toned, with scattered soil, mild wear; one card in set 12 with larger area of soil. Some cards with offsetting to versos. Very good plus overall. (#48410.)
Read more: Amanda Brickell Bellows, “Let Us Have Peace: Commercial Representations of Reunion and Reconciliation after the US Civil War” in Buying & Selling Civil War Memory in Gilded Age America.

2.

“chastity, dissipation, intrepidity, learning, abstinence, credulity”

ECCENTRIC BIOGRAPHY; OR, MEMOIRS OF REMARKABLE FEMALE CHARACTERS, ANCIENT AND MODERN
1803

First edition of this popular encyclopedia of extraordinary women, filled with Georgian-era commentary on famous figures like Mary Wollstonecraft, Aphra Behn, Mary Queen of Scots, and more.

$5000.

This fascinating pocket reference work surveys the lives and accomplishments of the women best known to Georgian England. With a focus on recognizable names rather than a particular geography or period, women of Ancient Greece and Rome are included alongside women still alive at the time of the book’s publication, providing a kind of a women’s hall of fame in the Georgian worldview. Among the many notable figures are Joan of Arc (depicted in the frontispiece), Mary Astell (author of the 1696 A SERIOUS PROPOSAL advocating for an all-women university), Alice (an enslaved woman who reportedly lived to age 116), Elizabeth Montagu ("Queen" of the Bluestockings), Aspasia (a Greek philosopher in the time of Socrates and Plato), and Madame de Pompadour.

Of particular note are the inclusion of certain famed/infamous feminine-presenting people, such as the Public Universal Friend and the Chevalier d’Eon. The Friend is listed under the name of the revolutionary preacher’s birth, Jemima Wilkinson. In 1776, Wilkinson contracted a dangerously high fever, experiencing the “death” of Jemima and the birth of a new spirit named the “Publick Universal Friend.” The Friend adopted masculine dress typical of contemporary ministers and journeyed through New England as a prophet. Followers referred to The Friend by both masculine and feminine pronouns; the Friend, however, was averse to any gendered pronouns, “being neither man nor woman.” The long entry on the Friend here is exceptionally negative and uses “she” pronouns throughout. By contrast, the entry for the Chevalier d’Eon, the French diplomat and spy who lived at times presenting as both a man and a woman, is gushingly positive. It is ornamented with an engraving of d’Eon in masculine dress; d’Eon is always referred to here with “she” pronouns.

Some of the included biographies were originally published in the very similarly named ECCENTRIC BIOGRAPHY; OR, SKETCHES OF REMARKABLE CHARACTERS, ANCIENT AND MODERN (1801) — however, the present collection is better thought as a sequel to the 1801 work, as it has been considerably expanded: the former contained just over 20 entries for women, while
the present contains nearly 100. An exceptionally interesting work, explicitly drawing the lines between virtuous women and “eccentric” women at the dawn of the new century.

London: Printed by J. Cundee, Ivy-Lane; Sold by T. Hurst, 32, Paternoster Row [et al.]. Full title: Eccentric biography; or, memoirs of remarkable female characters, ancient and modern. Including actresses adventurers authoresses fortune-tellers gipsies dwarfs swindlers vagrants And others who have distinguished themselves by their chastity, dissipation, intrepidity, learning, abstinence, credulity, &c. &c. alphabetically arranged. Forming a pleasing mirror of reflection to the female mind. 32mo, 5.5” x 3.25”. Contemporaneous full mottled calf, sympathetically rebacked, gilt-stamped rules to spine and boards. Marbled endpapers. Illustrated with 8 full-page engravings (Joan of Arc, the actress George Anne Bellamy, the spy Chevalier d’Éon, Mary Wollstonecraft, Elizabeth Chudleigh, Elizabeth Montague, Mary Robinson, and Jane Shore). [10], 349, [1] pages. Tiny bit of flaking to mottled boards, corners gently bumped. Light spotting to frontispiece, else clean and bright. Near fine. (#47221.)

Read more: Wisbey, Pioneer Prophetess: Jemima Wilkinson, the Publick Universal Friend; Booth, Collective Biographies of Women: An Annotated Bibliography, c030.

3.

The “first publication of [its] kind” (Preface to the second edition)

THE EXTERMINATION OF POLISH JEWRY
[1945]

True first edition of this indelible record of the Holocaust, photographically printed in the immediate aftermath of the liberation of the camps and the end of the war by Jewish survivors.

ON HOLD: PLEASE INQUIRE.

“The resultant book is roughly produced — shocking, but incredibly moving; in the confusion at the end of the war, not knowing what the future held, the surviving Jews clearly worked hard to gather evidence and somehow reproduce it, thus ensuring that a record and an indictment was available for future generations.” — Parr & Badger

The bibliography of this “historical landmark” (Finder) is a little unresolved. There were at least three, frequently misidentified, editions. The circumstances of this, the first, have been best outlined by Martin Parr and Gerry Badger: “[C]ompiled in Lodz at the end of the war, [THE EXTERMINATION OF POLISH JEWRY] shows what happened in all its appalling detail. The publishers collected photographs from wherever they could, from captured Germans, from both clandestine and official cameras in camps and ghettos, from whoever and wherever they could find them. And without the means to print them on a press, they rephotographed them and bound them together as copy prints on photographic paper.”
This edition is often attributed to either the Central Jewish Historical Committee or the American Joint Distribution Committee, though neither are credited anywhere in the book — a confusion that likely arises almost entirely from these organizations publishing the two subsequent editions. These later editions, published in 1946 (though dated 1945) were issued under the slightly different title of EXTERMINATION OF POLISH JEWS, printed lithographically in a larger format, and in much larger editions — in the case of the Historical Committee edition, more than 5000 (Finder 394). It is unclear if either of these organizations was involved with this edition (though we find no evidence of this other than their credits in the later editions), which was clearly assembled and published much more hastily and with materials at hand. It is therefore understandably significantly rarer than either of the better known subsequent editions. We are aware of none at auction and OCLC locates about 20 copies, with many overseas and most major US institutions lacking.

An important act of bearing witness even under shadow of war.

First edition. [Lodz]: n.p. 8” x 12.75”. Original full black cloth with titles (in English, Yiddish, and Hebrew) stamped in gold. [8], 98, [4] pages, photographically printed tp thick photo paper rectos only. Lacking front and rear endpapers, as well as three leaves (pages 9, 10, and 81). A bit shaken, but sound overall. Very good minus. (#48151.)


4.

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 the 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.)


5.

**Whale Bone Binding**

**Seaweed Herbarium Bound in Whale Bone**

1914

Beautiful collection of pressed seaweed specimens collected on Catalina Island, California, bound in a book made of whale bone.

$2500.

In consultation with cetacean biologist Dr. Kerri J. Smith, we have determined that the boards of this binding are lateral cuts of whale vertebrae, potentially from a gray whale (despite a later inscription glumly noting that the boards were not bone, but “probably coral.”) Catalina Island has long been known as a whale hotspot, with whale watching tours still a popular tourist activity. When this book was produced, however, whales themselves were an important
commodity. Whale oil was still a key raw material for products including soap, lamp oil, and — in the approaching First World War — glycerine to make the cordite for artillery rounds. Gray whales are now protected by the IUCN, though it is estimated that before whaling began in California, their population was three to five times larger than it is today. The seaweed specimens contained in the book also capture an ecosystem that has enormously changed over the last century: Catalina Island’s once diverse kelp forests are now being outmaneuvered by an invasive seaweed species that arrived via contaminated shipping containers.

We can find only one other example of a similar book, housed at the Yale Peabody Museum. Though bound in whale bone boards with a similar ribbon structure, it contains a different specimen list and different mounted specimens. These books may have been sold as blank souvenirs, leaving it up to the buyer to collect and mount specimens in whatever fashion and order they pleased. A striking object that speaks to the long-term impact of mankind on the environment.

[Catalina Island, CA]: n.p. 4.25” x 5.75”. Original boards made of porous whale bone with cloth spine, saddle-sewn with green ribbon. 17 specimens of algae and seaweeds mounted to paper. [6] leaves, specimens to one side only. Pencil gift inscription to front pastedown, “C. W. from L. [?].” Pencil inscription in a different hand, “Ferns found around Catalina Island / Catharine Wolfe / outside whale bone / Aug. 1914.” Later pen inscription “probably coral.” Printed list of seaweed species tipped onto rear pastedown, with pencil inscription to verso: “If lost / Miss / Catharine / Browne / Newark / Ohio / 17 Philmony / Ave.” Bone with a touch of toning. Hinges cracked but sound. Leaves with a touch of soil, one sample largely perished. Firm. Very good plus. (#48254.)

6.

Evidence

Vernacular Photograph Album of Post-Liberation Buchenwald
[circa May 1945]

Original annotated photograph album of the Buchenwald concentration camp compiled by an anonymous American G.I. soon after liberation.

$6000.

General Dwight D. Eisenhower’s deep horror upon visiting the recently liberated concentration camps in April 1945 prompted his command to Allied forces to “let the world see.” Soon thereafter the camps were documented in extensive detail by “scores of photographers, professional, semi-professional, and amateur as well as soldiers bearing cameras” (Barbie Zelizer). Many in the US and in the UK had long remained skeptical of the atrocities’ extent until photos such as these were published or brought home. They were the first visual evidence of the Holocaust to be seen by the Anglo-American world, and rapidly became the undeniable evidence of what was until then only reported in speculative accounts. Indeed, such camp liberation photographs were groundbreaking in the history of photography insofar as they were
themselves evidence, presenting an overwhelming crime that was irreducible to any verbal explanation.

This album — whose contact prints suggest development in a combat lab rather than a Stateside commercial processor — presents an uncommonly unified and almost narrative soldier’s-eye-view of the aftermath. Violence permeates the album, though largely through environmental implications than corporeal evidence. After three snaps of the entrance of the camp, the photographer features the gallows, from which the typed caption tell us “six prisoners were hung at one time.” Another photograph is captioned: “SEWER used to dispose of dead bodies. This was used only when too many were dying, and they couldn’t take care of them with the Furnaces.” The photographer also notes the bloodstained front step of the “DEATH HOUSE” in photo 16. Other subjects documented include the observation tower, camp posters, the operating room, the barracks, sleeping quarters, the ablution room, as well as the unidentified smiling face of a former inmate that ends the album.

Based on the helmet markings of other soldiers present in the photos, the compiler was likely a member of the 8th Armored Division, which liberated the Halberstadt-Zwieberge subcamp of Buchenwald in April 1945. These photos, however, were likely taken some weeks later, after most prisoners had departed and some cleanup had commenced. Nevertheless, while we’ve previously sold collections of press and official Army Signal Corp photographs, this is the first vernacular collection by a single soldier documenting the camps that we’ve handled. A harrowing and primary record of the Holocaust from an uncommon point of view.

n.p.: n.p. 4” x 3” (photographs); 3.5” x 4.5” (leaves). Black cloth commercial album with gilt lettering (“Snap Shots”) to front. 19 black-and-white contact print photographs, corner mounted recto only (final two re-mounted with clear archival corners), all with captions typewritten in and around the photo borders. [38] leaves in total. Photos a touch curled; gutter starting a bit to a couple openings, but firm. Overall, clean and sound. Near fine. (#48431.)


7.

One Of The Earliest “Muhammad Ali” Signatures

Official Souvenir Program for Muhammad Ali vs. Sonny Liston May 25th, 1965

1965

Rare program for Muhammad Ali’s legendary rematch against Sonny Liston, signed as “Muhammad Ali” shortly before the bout, only a year after he took the name — and additionally signed by three other heavyweight champs present at Ali’s training camp: Joe Louis, Jim Braddock, and Jersey Joe Walcott.

$12,000.
“The punch jarred him. It was a good punch, but I didn’t think I hit him so hard he couldn’t have gotten up [...] [P]eople said maybe the first fight was fixed. So the second time, I wanted to whup him bad. I didn’t want him making excuses or quitting. I wanted him to get up, so I could show everyone how great I was.” — Muhammad Ali (quoted in Hauser)

Ali’s swift and crushing defeat of Sonny Liston in the first round of their second title fight in May of 1965 remains one of the most iconic moments of Ali’s storied career and of boxing history — but also in all of sports. An almost 2-1 underdog, Ali’s knockout after less than two minutes was famously captured by photographer Neil Leifer’s legendary image of Ali towering over the fallen Liston. It remains one of the greatest sports photographs ever taken.

The fight’s status today, however, is belied in many ways by the humble circumstances of its original context. Postponed due to Ali’s hernia surgery, it was then rescheduled in the small industrial Maine town of Lewiston — partially because it was the one of the few arenas procurable on short notice, but also because major venues were reluctant to be associated with Ali, who was increasingly seen as a draft dodger. The fight was sparsely attended: by most accounts only about 2500 of the roughly 4500 seats in the Lewiston high school hockey rink were filled that night. Thus surviving examples of this program are scarce.

Prior to the bout, Ali had holed up at the Schine Inn in Chicopee, MA to train, talk to the media, and receive well-wishers. On May 20, 1965, five days before the fight, he hosted three fellow champions: the “Brown Bomber” Joe Louis, Jim Braddock, and Jersey Joe Walcott (who would also be the referee for the match), where all four of these signatures were gathered (the original owner noting as much above the signatures of Louis, Braddock, and Walcott).

The program also reflects the confusion, controversy, and outright resistance surrounding Ali’s recent name change. (At the start of the fight itself, the boxer was booed by the Lewiston crown when the ring announcer introduced him as “Muhammad Ali.”) Ali is referred to throughout the program as both Cassius Clay and Muhammad Ali (and sometimes both at once). Ali had taken the name only the previous years after an address by Elijah Muhammad conferred him with the honorific (meaning “most high one worthy of praise”).

This signature, therefore, represents one of the verifiably earliest “Muhammad Ali” autographs — and on the program (and at the training camp) for one of his most famous matches. A rare document, linking Ali not only to the great Black boxers who immediately preceded him, but capturing him at the vay cusp of his popular transformation from heavyweight champion to civil rights leader, anti-war activist, and ultimately legendary humanitarian. A totemic object from the career of one of the 20th century’s most famous, important, and influential figures.

area of discoloration to lower staple; careful narrow glue repair to upper spine, very close inspection only. Leaves with a touch of toning. Else clean and sound. Very good. (#48531.)

Read more: Thomas Hauser, Muhammad Ali: His Life and Times.

8.

The First English Translation Of “The Emperor’s New Clothes”

DANISH FAIRY LEGENDS AND TALES
By Hans Christian Andersen
1846

First edition of one of the earliest collections of Andersen’s fairy tales translated into English.

$2000.

“The earliest collections in Danish are of the utmost rarity; and the English translations in 1846 and 1847 are almost as rare.” – Percy Horace Muir

About a decade after Andersen’s first children’s stories in Danish, the English-speaking world was finally introduced to them via five different collections published in 1846: WONDERFUL STORIES FOR CHILDREN (February), A DANISH STORY-BOOK (February), this collection (May), THE NIGHTINGALE (June), and THE SHOES OF FORTUNE (December). Included here are the first appearances in English of “The Emperor’s New Clothes,” “The Nightingale,” “The Wild Swans,” and more, translated by Caroline Peachey, whose work proved the most popular of the three Andersen translators from 1846. Historian Jack Zipes suggests the translations of Andersen’s stories were a turning point for the English fairy tale; they “guaranteed the legitimacy of the literary fairy tale for middle-class audiences. From this point on, the fairy tale flowered in many different forms and colors and expanded its social discourse.” An important collection in the history of the fairy tale in English.


Read more: Muir, English Children’s Books, 1600-1900, 52; Zipes, Victorian Fairy Tales, xviii.

9.

Deluxe Edition In Vellum

FAIRY TALES
By Hans Christian Andersen, illustrated by Kay Nielsen
Signed limited edition, one of only 500 numbered copies signed by one of the greatest Golden-Age illustrators, Kay Nielsen.

$5500.

Nielsen illustrates the work of fellow Dane, Andersen, in this gorgeous deluxe gift book with a style mixing “some of the decorative design of Art Nouveau with the bold shapes of Art Deco” (Menges). Includes “The Snow Queen,” “The Nightingale,” and more. A stunning production.


Read more: Menges, 101 Great Illustrators from the Golden Age, 1890-1925, 136.

10.

**Prelude To The Ulysses Trials**

**THE LITTLE REVIEW, Vol. IV, No. 6**

Edited by Margaret C. Anderson, with Ezra Pound, Wyndham Lewis, Arthur Symons, and William Carlos Williams

October, 1917

Controversial and incidentally gorgeous issue of the celebrated Modernist journal, the first of its issues to be suppressed by the postal service for alleged obscenity.

$3000.

“It was a good life except when the United States Post Office decided to suppress and burn the magazine. After our heart-breaking labors it was an affront to learn that the four thousand copies had been placed on a (what kind of funeral pyre do they place them on?) and burned to a crisp, all because Wyndham Lewis had written about a man and a girl falling in love.” (Anderson)

Founded in 1914, THE LITTLE REVIEW swiftly gained attention for its experimental approach to art, literature, and politics alike. As Anderson would explain in the following issue, many subscribers failed to receive their copies of this number due to seizure by the Post Office on grounds of obscenity — specifically, the purported obscenity of Lewis’s short story “Cantleman’s Spring-Mate,” which shrouds its copulatory interludes in so many adjectives and allusions that only the sharpest-eyed censor would find grounds for suppression. But censors do have sharp eyes, and THE LITTLE REVIEW was soon to be defamed as “a decadent art magazine that delights in publishing the filth of contemporary writers,” upon its revolutionary publication of excerpts from ULYSSES in the years ahead.
This issue also contains Arthur Waley’s translations of Po-Chu I, Ezra Pound’s Imaginary Letters, Maxwell Bodenheim’s criticism, and Margaret Anderson’s own “Exasperations.” One of the rarest issues of the run in exceptional condition: the covers are particularly fragile, prone both to chipping and perhaps especially fading. A singular example.


11.

**Gilded Age Cocktail Book**

**COCKTAILS: How to Make Them**  
(1898)

Scarce and exquisite first edition of this miniature nineteenth-century cocktail recipe book of perennial classics, forgotten masterpieces, and lost horrors of the drink-mixing arts, bound in San Francisco by two women artists.

$2500.

“A bottled cocktail might be likened unto a depot sandwich — neither are fit for use except in case of necessity.”

The purpose of this brief and lovely book is “to give the rules for the mixing of simple and well-known cocktails,” which it does in a fashion guaranteed to enrage James Bond and all his followers: a cocktail should always be “stirred with a spoon, and sufficient ice should be used so that when the drink is served the melting of the ice will cause the drink to be at least one-third water.” As for the drinks themselves, many are still classics (the martini, the champagne cocktail, the Manhattan, the Rob Roy), while others are easily recognizable under unfamiliar names or altered proportions attributable to the era’s now-unfashionable fondness for glasses of vermouth over ice and liberal handfuls of sugar cubes.

Frank D. Livermore & Richard D. Knight of Providence, Rhode Island, were specialty printers who issued several other miniature books on food and drink (The Tiny Book of Sandwiches, etc.), while the binders of this copy, Lillian O’Hara and Grace G. Livermore of San Francisco, were successful artists whose primary field was interior design and whose first studio was destroyed in the 1906 earthquake. The relationship between Livermore & Livermore, if any, could not be determined. Rare: OCLC locates just three holdings. An evocative early US mixology text, in a unique contemporary binding.

*Providence, RI: Livermore & Knight Co. 3” x 4”. Brown suede with decorative Arts & Crafts rooster image over cardstock boards, with binder’s stamp on back cover. 39, [1] pages. Small matching*
Bartending In The Prohibition-Era Philippines

MIXED DRINKS AND HOW TO MAKE THEM
By A Connoisseur [Anonymous]
(1924)

Rare cocktail booklet published in Manila and including a number of local specialties, issued when the Philippines was an insular possession of the US and subject to its liquor laws — but, via Volstead Act uncertainties, theoretically exempt from their regular enforcement.

$900.

“The U. S. Constitution, in that section of it known as the 18th Amendment, […] includes the Philippines. The Volstead Act, which defines intoxicating liquors and under which alone can violators of the Amendment be persecuted and sent to jail, does not apply to the Philippines.” (Time magazine, 1924)

A drinks manual and guide through interwar Manila in one, MIXED DRINKS is a particularly unusual example of a Prohibition-era cocktail book, with both contents and context unique to its place of publication. Advertised businesses include Manila’s Santa Ana Cabaret, “The largest Cabaret in the World”; the Shamrock Hotel, formerly of the Compañía Marítima Building in Cebu City, now the Maritima Ruins; the Olympic Stadium, home to “the best [boxing] talent in the Philippines” with fights every Saturday; imported cigarettes sold by ex-cop-turned-theater-owner Frank Goulette; and Tom’s Dixie Kitchen, a Manila fixture serving Southern American-style food, too famous to give its address: “You know where it is in the heart of the city.”

Isuan, the booklet’s back cover advertiser and the brand specified in numerous recipes, was itself a Philippines-based company famous for bottling their mineral water at the springs of Los Baños, Laguna. The drinks themselves include several Manila specialties and Philippines-specific names and variants: Manila Hotel Punch, composed by the anonymous author “for one of the most prominent establishments in Manila”; the “Knock You For a Goal” Cocktail, with green Chartreuse, curacao, and anis del mono; a rum-and-nutmeg drink “called Baguio Skin by Manila people”; the Monte Flip, named for A.W. “Monte” LaMountain of Manila’s Manhattan Cafe; and Hoop Punch, “one of the most popular summer drinks known in the Philippine Islands.” No institutional holdings recorded via WorldCat.

(Manila): (Sugar News Press), 8.5” x 5.5”. Original pale blue saddle-stapled wrappers. 40 pages. Moderate edgewear and creasing to wrappers; light soil to rear cover. Very good. (#48430.) Read more: “National Affairs: A Nice Point,” Time Magazine, 1924.
THE SECOND TRAIL
By Sir Robert Baden-Powell, Marjorie Bowne, Boyd Cable, Owen Rutter, and others [1928]

First edition of this collection of stories themed around the values of the Girl Guides/Girl Scouts, in the rare original dust jacket.

$1000.

“I dunno much about Girl Guides,’ he said, ‘but if they teach girls to face up as pluckily as you’re doing in a nasty hole, I touch my cap to ‘em.”

From stories of shipwreck survival to silly rhymes about an underwater dinner party, THE SECOND TRAIL annual was full of entertainment for 1920s Girl Guides (known stateside as Girl Scouts). Sir Robert Baden-Powell, founder of the Boy Scouts and Girl Guides, penned and illustrated one of the 16 stories in this collection, inspired by his time in Africa as an officer in the British Army (with its attendant colonial stereotyping). This copy of THE SECOND TRAIL, already difficult to find in the original dust jacket, is especially well preserved and lovely.

Oxford: Basil Blackwell. 9.25” x 6.25”. Original blue pictorial cloth binding. Original unpriced color pictorial dust jacket. Color portrait of the Duchess of York tipped onto grey paper facing Foreword; illustrated in black and white throughout. 282 pages. Jacket with some foxing to spine and extremities, light edgewear; offsetting from binding to verso. Binding with a bit of bumping to corners and spine ends, fore-edge with light foxing. Clean and bright. Very good plus in very good dust jacket. (#45018.)

Peter Pan In Prague

PETR PAN V KENSINGTONSKEM PARKU / PETR PAN A WENDY DIL DRUHU / PETER PAN A WENDY DIL TRETI

Rare and beautifully designed Czech editions of Barrie's two Peter Pan novels published as a three-volume set, produced through the collaboration of three women intellectuals of the interwar era.

$2000.
“But he wrote in English, for English children, and if you find anything too strange in it, remember that it all happened in a foreign country, in England.” — Mala, translator’s preface

These first Czech translations of Barrie’s works (first edition of PETER AND WENDY; second edition of PETER PAN IN KENSINGTON GARDENS) are the collaborative product of three women active in the interwar artistic and intellectual circles of Prague and Vienna, boasting stunning covers and illustrations by Anny Engelmann (Suska), editing by journalist Milena Jesenská, and translation by Jirka Mala.

The Czech-born Suska was the sister of architect and Wittgenstein associate Paul Engelmann; she is known to have lived in Vienna, Munich, and Berlin, and to have illustrated some 35 children’s books. In 1942, she was arrested and transported to Terezin and then to Maly Trostenets, where she is believed to have died. Outside this sparse outline, much of her biography is unknown: Suska is “a fascinating and elusive figure, in a framework of brilliant and complex cultural and professional relationships, characteristic of Central European culture between the two wars” (Strik & Rouf).

One of these relationships was with Milena Jesenská, the editor for whom she illustrated PETR PAN. Jesenská, widely known as a correspondent and translator of Franz Kafka, was a heroic member of the Czech resistance; she died while interned at Ravensbrück and was later recognized by Yad Vashem as Righteous Among the Nations. A graduate of the prestigious Minerva School for Girls, Jesenská enlivened her blazing youth by stealing drugs from her dentist father and dropping out of both medical school and music conservatory. In the mid-1920s she was a prolific journalist, translator, and editor of, among other things, the Akciova tiskarna Children’s Library. For the translation of PETR PAN, she selected Jirka Mala, a Prague acquaintance “terrified” by the Marxist debates of the Jesenská household who found common ground there through music: “Jirka played the fiddle, while Alice [Rühle] and Milena took turns in accompanying her at the piano” (Buber-Neumann). Newspaper records indicate that Mala emigrated to the U.S. in 1939. Of the three, she alone survived the war.


15. The Transformative Classic
Scarce first edition of the pioneering Chicago School economist's best-known work, on the importance of investing in one's workforce — a gorgeous copy.

$7500.

“[H]uman capital is going to be an important part of the thinking about development, income distribution, labor turnover, and many other problems for a long time to come.”

Recipient of the John Bates Clark Medal, the National Medal of Science, the Presidential Medal of Freedom, and the 1992 Nobel Prize in Economic Sciences, Becker was called by Milton Friedman the “greatest social scientist” of the later 20th century. Famous for applying economic reasoning to subjects hitherto excluded from consideration by the dismal science, Becker reached many optimistic conclusions regarding the economic inutility of prejudice and discrimination. HUMAN CAPITAL convincingly argues that maximal economic value, requires first investing resources in one's workforce. Worker productivity, Becker concludes, is thus related to environment, health, and education. Rarely seen in this condition.


Read more: Catherine Rampell, “Gary Becker, an Economist Who Changed Economics.”

16.

From The Book With Madeline's First Appearance

Original art from THE GOLDEN BASKET
By Ludwig Bemelmans
[No later than 1936]

Original watercolor used in the Newbery Honor book, published in 1936 by Viking, with the first appearance of the famous Madeline.

$8000.

This watercolor appears on page 81 of the book, following the adventures of two little girls and their father who move into the Golden Basket Hotel in Bruges, Belgium. During an outing with the hotel owner and his son, the group's boat capsizes. Managing to crawl into a museum, the
two little girls settle into a coach while the owner's son sits in a display sleigh. This watercolor depicts two ladies visiting the military exhibit in the museum where the sleigh is located. Shocked at the mysterious noises coming from the sleigh, they become convinced that a corpse is hidden within. The colors are rich and the image quite detailed. Bemelmans' original art from books is not easily found. This piece comes from the collection of a woman well known in the '40s and '50s as a graphic designer, art director and illustrator who was a personal friend of Bemelmans.

n.p.: n.p. 8” x 11”. Watercolor on artist board. Matted. Fine. (#37659.)

17.

“[A]n Artaudian view of Mexico” — Michael Duncan and Kristine McKenna

SEMINA 5
Edited by Wallace Berman
[1959]

Complete fifth “Mexico” issue of Berman's legendary artist's magazine.

$7500.

“SEMINA was to conventional magazines what spiking the reservoirs would be to tap water.” — Aarons & Roth

Privately distributed and "handset on a beat 5 x 8 Excelsior hand-press" by Berman, SEMINA combines the early DIY-ethos of the Mimeo Revolution with the aesthetics of the burgeoning mail art movement. From the beginning, the magazine was an innovation, "not a choice of poems and art works to exercise the editor's discrimination and aesthetic judgment, but the fashioning of a context," as Robert Duncan described it. In other words, an artwork in and of itself: "Taking a dose of inspiration from Dadaist and Surrealist periodicals [...] SEMINA was heterogeneous in content and physical materials. The magazine manifested in equal measure Berman's passion for the crafted object and his love of poetry, but issues also encompassed photography, collage, and drawings [...] hand-printed on a variety of papers [...] [m]ost issues were looseleaf and unsequenced, the order left for the reader to determine" (Aarons & Roth, 340).

Contributors to this issue include: Antonin Artaud, Wallace Berman (as “Pantale Xantos,” a photo of Lamantia shooting up), John Chance, Sor Juana Ines De La Cruz, Kirby Doyle, John Hoffman, Larry Jordan, Robert Kaufman, Philip Lamantia, Christopher Maclaine, Michael McClure, Anne McKeever, William Margolia, David Meltzer, John Reed, John Wieners, and Ruth Weiss.

Given their rather fugitive nature and with editions rarely exceeding 300 copies, all of the issues of SEMINA are scarce.

First edition. [Larkspur, CA]: Wallace Berman. Original printed folder featuring a photo by Charles Brittin of a phallic sculpture. Containing in an interior pocket 18 inserts letterpress
poems, half-tone photographs, reproduced drawings etc. on various colored papers by more than a dozen contributors. One of 350 unnumbered copies printed by Berman. Light wear to folder, minor toning to paper. Overall bright and sharp. Near fine. (#47878.)

Read more: Michael Duncan and Kristine McKenna, Semina Culture, 42 and 59-61; Aarons & Roth, In Numbers, 339-44; Kugelberg, Semina, 85-106; Clay & Phillips, From A Secret Location, 78-79; Allen, Artists' Magazines, 295.

18. Owned By A Sea Captain

THE SAILOR’S MANUAL OF DEVOTION
By William Berrian
(1844)

First edition of this Christian devotional book specially composed with seafarers in mind, in original publisher’s binding with envelope closure – a scarce work, with an interesting and poignant provenance.

"*To be used when chased by pirates."

THE SAILOR’S MANUAL OF DEVOTION is part of a genre of religious texts “greatly adjusted for life at sea” (Kennedy), and is indicative of a broader push in the 19th century to provide sailors with wholesome reading material. Non-denominational service books were distributed to ships' officers by Christian charitable societies for free, along with a range of instructive and/or moralistic titles to form an on-board library. THE SAILOR’S MANUAL OF DEVOTION is somewhat unique among its peer publications in that it was published specifically for military sailors, and concerns “private and occasional prayers and to offices for emergency situations” (Hatchett, 32). This is not necessarily a book to be read at a religious gathering or shared with fellow sailors, but to be used as a personal form of devotion.

This scarce title is most often found rebound. The present copy, with its contemporary locking envelope closure, speaks to the practicalities that needed to be considered when creating a devotional book for working sailors. Aside from the closure enabling the book to maintain a slim profile in a pocket, it may have also kept the pages in place if the book (or its owner) happened to get wet, making them less likely to fall out.

The book was owned by Captain Enoch Stanwood (1821-1859), who came from a seafaring family that settled in Yarmouth, Nova Scotia (the second largest port city in Canada and a major shipbuilding center) after the American Revolution. His father, Enoch Sr., married a captain's daughter and went on to command a British privateer during the War of 1812, where he became the first Canadian captain to be killed in the war (Ellis 151). Several of his children, including his namesake, followed him to the sea. As did Enoch Jr.’s own son, Charles (born 1852), who was himself lost at sea in 1871.
An evocative object in both form and function. Rare: OCLC located about a dozen scattered holdings.

*New York: The Executive Committee of the Army and Navy Convention. Duodecimo. 6" x 3.75".*
Publisher's brown cloth boards with pointed fore-edge flap and metal clasp mechanism to front board. Illustrated with woodcut frontispiece and six woodcut plates, two of which are hand-tinted. 120, [2] pages, collated complete. Pencil ownership inscription to front flyleaf “Capt. Enoch / Stanwood his book / Yarmouth.” Ink ownership inscription to third blank “Enoch Stanwood’s / Book / [?] in Yarmouth / March 2 1850.” Later ownership inscription to rear pastedown “Ralph H. Redding / Yarmouth / N. S.” Binding with a few tiny spots of wear to edges, flap expertly repaired with original cloth laid down. Leaves with scattered faint foxing, primarily to first and final leaves. Else clean and sound. Very good plus. (#48208.)


19.

“When We Were Graduate Students Together”: Borroff & Bloom

**THE ANXIETY OF INFLUENCE**
By Harold Bloom
1973

Unique first edition, an association copy inscribed to Bloom’s contemporary Marie Borroff — the first woman appointed to teach in the Yale English department, with her original notes on the book and gracious letter of praise for his scholarship.

$2500.

“However different we may be in our ways of thinking and talking about literature, I think you and I have always known that we are as one in our conviction that man doth not live by bread alone [...]” — Marie Borroff

Full of edicts and aphorisms, announcements and pronouncements, ANXIETY first appeared as a revelation, and subsequent adjustments to its author’s scholarly reputation have done little to alter its stature as a classic. In an age of faded and passionless provocateurs and public intellectuals, a book so stuffed and saturated with a single personality still commands attention. As he said in a late interview: “I am nothing if not personal, that’s why a lot of people don’t like what I do. […] Literary criticism is either part of literature or shouldn’t exist. I teach, think, read and write personally. What else could I be? What are we all here for?” In her enclosed letter of response to the text, Borroff wrote, “I am amazed by the authority with which you have
constructed such an edifice." Bloom is, finally, that underrated thing: a thinker with whom it is possible to have an argument.

New York: Oxford University Press. 8” x 5.5”. Original blue cloth, gilt-lettered spine. In original unclipped ($5.95) dust jacket. 157, [1] pages. Inscribed by Bloom on front free endpaper: “For Marie Borroff / Always with my Love / Harold Bloom.” Carbon copy of typescript letter from Borroff to Bloom laid in, dated February 24, 1973. Also laid in are five slips of paper with penciled notes on the book’s contents, in Borroff’s hand. Fine in very good plus jacket. (#47496)


20.

The First Woodcut Novel Published By A Woman

Z MÉHO DĚSTSTVÍ [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 DĚSTSTVÍ (“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 Beroná) printed rectos only that carefully balance the quotidian realities of daily life with the wonder of childhood, DĚSTSTVÍ 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” (Beroná). 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: Beroná, Wordless Books: The Original Graphic Novels; Gross, “Bringing an Artist to Light.”

21.

The Canonical Tarzan

Collection of Tarzan Novels
By Edgar Rice Burroughs
1914-1965

Complete first edition run of all 24 novels in the Tarzan series, including TARZAN OF THE APES in the rare original dust jacket and five inscribed books — along with Burroughs’s rare 1917 AUTO-BIOGRAPHY and two further Tarzan titles.

$125,000.

“I have been astonished to discover how often a leading biochemist or archaeologist or space technician or astronaut when asked: what happened to you when you were ten years old? replied: ‘Tarzan.’” — Ray Bradbury

Tarzan is one of the most recognizable pop cultural icons of the 20th century. Beginning with the novels, but quickly translating to film and beyond, Tarzan soon had his own merchandise, piracies, and international adaptations (including Bollywood films and Japanese manga). Tarzan's relationship with the movies — beginning in 1918, during the early years of popular film — was especially rich. One producer of Tarzan films, Sol Lesser, described Tarzan’s global market saturation with only slight hyperbole that “there is always a Tarzan picture playing within a radius of 50 miles of any given spot in the world — in Arab villages, African bush theatres and in pampas settlements down the Argentine way” (quoted in Abate & Wannamaker, 3). But Tarzan enjoyed many revivals in print as well; in 1963 “one out of every thirty paperbacks sold was a Tarzan novel” (Torgovnick, 42). For over 100 years, Tarzan has remained a vivid figure in popular imagination.

Tarzan’s world is not all boyhood innocence: it also “embodies a powerful emblem of past white Western imperialism and, correspondingly, of the present colonialization of the world by American culture” (Abate & Wannamaker, 5). But alongside this, Tarzan has remained internationally beloved as a potent mix of the Rousseauian “noble savage” and the Swiftian “stranger in a strange land,” — a mythic figure like Romulus and Remus (one of Burroughs’s inspirations) or Robinson Crusoe (also an early literary phenomenon). Above all, the books were fun: as Ray Bradbury recollected, “we may have liked Verne and Wells and Kipling, but we loved, we adored, we went quite mad with Mr. Burroughs” (intro to Porges, xviii).

This complete collection of the Tarzan novels features one of the rarest and most sought after books in Modern Firsts collecting: a first edition of TARZAN OF THE APES in the original dust
jacket. Of the five books inscribed by Burroughs, two are among the earliest in the series: BEASTS OF TARZAN (#3) and SON OF TARZAN (#4). In addition to the novels of the main series, this collection includes the scarce early piece of Burroughsiana, a short memoir commissioned by the Republic Motor Truck Company on one of Burroughs’s transcontinental journeys; only a few copies were bound in the deluxe suede binding, apparently for the personal use of the author. The final two included books are TARZAN AND THE TARZAN TWINS, which collects two Tarzan novellas for younger children; and THE OFFICIAL GUIDE OF THE TARZAN CLANS OF AMERICA, published by Burroughs as a manual for organizing and running a Tarzan fan club. Altogether, these books form an exceptionally comprehensive monument to the Tarzan phenomenon.

Various: Various. 27 volumes, most 7.25” x 5”. Original cloth bindings. All in original dust jackets except RETURN, BEASTS, and SON; EARTH’S CORE in a later Crosset & Dunlap jacket. TARZAN OF THE APES in rarest state, per Currey: title page cancel, W.F. Hall imprint in Gothic lettering, binding without acorn. Additional first editions outside the Tarzan novels: AN AUTO-BIOGRAPHY (1917); TARZAN AND THE TARZAN TWINS (1963); and OFFICIAL GUIDE OF THE TARZAN CLANS OF AMERICA (1939). Jackets of TARZAN OF THE APES, JEWELS, TERRIBLE, GOLDEN LION, and ANT MEN restored; a few others with tape repairs or chipping to edges. Condition ranges from fine copies (TRIUMPHANT, FORBIDDEN CITY) to very good minus (JUNGLE TALES, LORD); overall very good. Five inscribed books: BEASTS, SON, GOLDEN LION, INVINCIBLE, and LEOPARD MEN.

AUTO-BIOGRAPHY and FOREIGN LEGION in custom clamshell boxes. A full inventory is available upon request. Very good. (#48570.)

Read more: Heins, A Golden Anniversary Bibliography of Edgar Rice Burroughs; Zeuschner, ; Abate & Wannamaker (eds), Global Perspectives on Tarzan: From King of the Jungle to International Icon; Torgovnik, Gone Primitive: Savage Intellects, Modern Lives; Porges, Edgar Rice Burroughs: The Man Who Created Tarzan.

22.

A Recipe For Making A Mess

MUD BOOK
By John Cage and Lois Long
(1983)

One of fifty-four proof copies of this charming artist’s book, produced by Cage in collaboration with Lois Lang and signed by both.

“For a birthday cake, dandelions make nice candles.”

A semi-satirical "recipe" (including both detailed instructions and measurements) for mud pies, MUD BOOK was originally produced as a unique collaboration between the two artists. This striking facsimile — which utilized as many as a dozen screens to recreate the effects of the original — maintains all of its muddy beauty. Later trade editions by both Abrams (1988) and Princeton Architectural Press (2017) testify to the work’s enduring appeal, but this true first
First edition. New York / London: Callaway Editions / David Grob Editions. Full Title: Mud Book: How To Make Pies and Cakes. 5” x 5”. Original silkscreened wrappers. In original plain glassine jacket. Hand-pulled silkscreens in an accordion-style binding with protective glassine sheets interleaved throughout, and publisher’s folded colophon (containing the introduction by John Russell) laid in. All housed in original beige cloth wrap-around slipcase with faux-bone clasps, as issued. Printed in Japan by Hiroshi Kawanishi, Takeshi Shimada and Kenjiro Nonaka of Simca Print Artists. One of 54 numbered artists’ proofs (this #17), from a total edition of 554 (including 500 copies in commerce), signed by both Cage and Long on the title page. Minor wear to glassine jacket. Offsetting to interleaved glassine sheets, as usual; some additional toning and chipping to first and last. Some mild sunning, soil to cloth of slipcase. Else bright and sharp overall. Near fine. (#47842.)
Read more: Maffei and Carboni, Sound Pages: John Cage’s Publications, 68-69.

23.

Green Energy Gone Awry

TOVÁRNA NA ABSOLUTNO [The Absolute at Large]
By Karel Čapek, illustrated by Josef Čapek
1922

First edition of this biting science-fiction satire by a major Czech modernist, in which a nuclear fission experiment to create clean energy has an unexpected byproduct.

“There have been some serious cases of enlightenment.”

$1500.

Čapek’s plot is set in motion by an invention: a new carburetor uses nuclear fission to create clean, cheap energy, but also releases a byproduct of “Absolute,” a “God particle” that produces an intense spiritual experience: “It must be some kind of poisoning.” Mixing the philosophy of Leibniz and Spinoza with commentary on modern technology and capitalism, Čapek explores the unexpected pairing of limitless energy and unrestrained inspiration with black humor. The climax of the book reflects the cynicism produced by World War I, as an absurd Great War breaks out between competing religious groups: “you should not listen to those people when they proudly say that they lived through was the greatest war of all time. We all know, of course, that in a few decades’ time we will manage to create a war which is even greater.”

The novel is illustrated by Karel Čapek’s brother Josef, an important modernist illustrator and book designer. The two brothers were central members of the Czech avant-garde between the wars: their intellectual circle promoted the modern renaissance of written Czech, publishing works like TOVÁRNA NA ABSOLUTNO in the vernacular rather than German. Josef Capek would die in a concentration camp in 1945, victim of an “even greater” war. An important European science-fiction novel between the wars.
24.

“A Honey of Its Kind” (NEW YORK WORLD-TELEGRAM)

FAREWELL, MY LOVELY
By Raymond Chandler
1940

First printing of the second novel by the master of the hard-boiled, a worthy follow-up to THE BIG SLEEP (1939).

$7000.

“When I turned the manuscript in they howled like hell about the title [...] which is not at all a mystery title, but they gave in.” – Chandler, June 27, 1940 letter to George Harmon Coxe

Detective Philip Marlowe investigates the murder of a Black nightclub owner in this gritty tale of stoic despair set in Los Angeles. Published one year after THE BIG SLEEP, it has many of the same strengths and weaknesses; Chandler remains a surgeon in shaping the tiny details of his prose to build a larger atmosphere of surreal dread. A remarkably fresh copy of a major work of mid-century American fiction.


Read more: Gardiner and Walker, editors, Raymond Chandler Speaking.

25.

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.)


26.

Early Lesbian Romance With HEA

EDGE OF TWILIGHT
By Paula Christian
(1959)

First printing, paperback original, of this lesbian pulp novel with an unambiguously happy ending.

"...a refreshingly realistic treatment of women who are 'different.'" (rear wrapper)

$500.

In the 1950s, pulp paperbacks became the primary vehicle in the American publishing market for lesbian fiction, ironically using the seedy reputation of the "sleeze" lines as cover for exploring genuine love stories between women. The branding of EDGE OF TWILIGHT conveys that tension, with copy on the front wrapper that suggests an expose – "women who dare to live in that outcast world of 'twilight' love" – and copy on the rear wrapper that suggests the opposite – "a memorable and moving story about a difficult and much abused subject." The euphemism for lesbianism, "twilight," was especially popular during the pulp years for this ambivalence, connoting both an evocative romance and ominous outsider status, just beyond the boundary of the light of day.

Many date the first modern lesbian romance novel to Radclyffe Hall's WELL OF LONELINESS (1928), an important and influential work that nevertheless does not have a happy ending. Patricia Highsmith's 1952 novel under the pseudonym Claire Morgan, THE PRICE OF SALE is often
considered as an early lesbian novel to feature a “happy ending,” yet a central plot point involves one of the heroines losing custody of her child because of her sexual orientation. Another foundational lesbian series, Ann Bannon’s Beebo Brinker Chronicles (1957-62), does feature at least one book with the heroines together at the end (JOURNEY TO A WOMAN, 1960), but published after EDGE OF TWILIGHT. In this wider literary context, the last lines of EDGE OF TWILIGHT feel joyfully rebellious: “Kiss me!’ Val commanded. Toni suddenly became coy. ‘Say it first.’ […] She whispered, ‘Because I love you…I adore you...Oh, God, I want you so much.’ THE END.”

Greenwich, Conn.: Crest Book / Fawcett. 7” x 4.25”. Original glossy color photographic wrappers, s267, priced at 35c. All edges stained red. Publisher’s ads at rear. 158, [2] pages. Some faint rubbing to wrappers. Very good plus. (#40504.)

27.

From Science Fiction To Science Education

INTERPLANETARY FLIGHT: An Introduction to Astronautics
By Arthur C. Clarke
(1950)

First printing of the science fiction giant’s first nonfiction book, an overview of the logistics of space exploration for a general audience — in beautiful condition.

SOLD.

“The dream of interplanetary travel is as old as the dream of flight.”

As the Assistant Secretary of the British Interplanetary Society, one of the founding bodies of the International Astronautical Federation, Arthur C. Clarke was particularly concerned with making the topic of space flight and exploration accessible to non-specialists. Already a successful writer of SF short stories and a novel, AGAINST THE FALL OF NIGHT, Clarke’s communication of extraterrestrial topics to general audiences was well-attested, but INTERPLANETARY FLIGHT really demonstrates his grounding in hard science. This is a particularly nice copy.

First edition. London: Temple Press Limited. 7.25” x 4.75”. Original unclipped (8s. 6d.) red and yellow typographic dust jacket. Illustrated in black and white. viii, 164 pages, including index. Touch of sunning at top edge of folds; yellow somewhat fugitive to front and spine. Sharp and clean. Fine in near fine dust jacket. (#48533.)

28.

The Beginning Of The Romance Juggernaut

ARROWS FROM THE DARK
By Sophie Cole
First edition of the first book published by Mills & Boon, an inexpensive contemporary romance that set the standard for the firm’s success.

ON HOLD: PLEASE INQUIRE.

“an original story’ with ‘the history of a group such as Jane Austen has made immortal” — contemporary review in the MORNING POST (quoted in McAleer, 17)

Founded in 1909, Mills & Boons began with the intention of being a generalist publisher, offering romance novels alongside the likes of Jack London’s latest books. But it soon became clear that romantic fiction was driving much of their early momentum. Early in its development, Mills & Boon made a name for itself in “discovering” new writers — through a conscious policy of investing in women writers. In 1913, Charles Boon noted that the “great majority of circulating libraries' readers” — a market upon which they relied heavily — “are women […] and there can be no doubt that, as time goes on, the number of women’s names on our roll of honoured novelists will be very considerable” (quoted in McAleer 29). According to John Boon, the company’s philosophy of refusing to condescend to their women readers while championing women writers was central to its success in achieving market dominance in British romantic fiction, to the point where “Mills & Boon” became synonymous with “romance novel” in British parlance.

Cole was one of Mills & Boon's most reliable early authors, working with them for over thirty years to great financial success. According to Jay Dixon, Cole published 60 novels with Mills & Boon — and not just romances: three titles were London guide books (Dixon, 16). Cole was frequently listed as among their most popular authors, next to such names as Denise Robins, Louise Gerard, and Elizabeth Carfrae. Published on 25 March, 1909, ARROWS FROM THE DARK was a six-shilling romance “published in a form and at a price that was within the reach of a wide readership,” as Joseph McAleer describes Mills & Boon’s early strategy (17): an encapsulation of what would lead to the firm’s success. A landmark in 20th-century publishing, rare on the marketplace, especially in this condition.


29.

The Best Known Book By An American Literary Founder
The Last of the Mohicans
By James Fenimore Cooper
1826

First printing, first issue of this classic of US literature, a major influence on the development of the Western, American Romanticism, and North American-set historical fiction.

$22,500.

One of the earliest writers born in the United States to achieve success on an international scale, Cooper has had a formative influence on the path of American literature that is difficult to overstate. Cooper was perhaps the most significant popularizer of "key forms of American fiction — the Western, the sea tale, the Revolutionary romance" (Franklin, xi). His works sought to build a uniquely American tradition, and his books' sales went a long way towards doing so. In defining the path for future writers, Cooper laid the groundwork for American masterpieces like Hawthorne's SCARLET LETTER and Melville's MOBY-DICK. Even those who disliked his work, like Mark Twain, owe him a debt (which Twain well knew): as Wayne Franklin puts it, "without Cooper, there could have been no Mark Twain" (xxii).

Last of the Mohicans is a historical novel set during the French and Indian War in 1757, and based in part on Cooper's understanding of the Mohican tribe, part of the Eastern Algonquian family that were forcibly relocated west in the decade after this book's publication. It was Cooper's most successful book to date, and carried his reputation abroad: "in Europe the book produced quite a startling effect," recalled his daughter, the author Susan Fenimore Cooper. In mythologizing the beginning of the United States, LAST OF THE MOHICANS set the terms for how US citizens would tell stories about themselves. (The title itself refers to a myth still incorrectly believed by many descendants of European colonists today, that all the Indigenous nations were disappearing.) The book vividly describes the American wilderness, tying its story to geographic grandeur in an approach (shared by Washington Irving) that applied principles of romanticism to the novel. This focus on nature and narrative was also a critical forerunner to transcendentalist writers like Thoreau. It must also be said that when MOHICANS was translated into the 1992 film it led to, as one of our cataloguers insists, "the greatest film score ever composed" (by Trevor Jones and Randy Edelman).

Philadelphia: H.C. Carey & I. Lea. The last of the Mohicans; a narrative of 1767. By the author of "The Pioneers." Two 12mo volumes, 7" x 4" each. Contemporary full brown sheep, sympathetically rebacked with original gilt-stamped spines and black morocco spine labels laid down. Speckled edges. xii, 282; [4], 289, [1] pages. Minor wear to boards. Light scattered foxing to text, with moderate edgewear to preliminary leaves, small expert paper repairs to margins of a few leaves, including title of vol II. Evidence of dampstain to gutters at front and rear. Offsetting from (no longer present) bookplates to title pages. Hinges cracked, but cords holding firm. Binding sturdy, text cleaner than typical. Very good plus. (#44803.)

Read more: Spiller and Blackburn, A Descriptive Bibliography of the Writing of James Fenimore Cooper, 7. Susan Fenimore Cooper, Introductions to Novels by James Fenimore Cooper; Wayne Franklin, James Fenimore Cooper: The Early Years.
30.

“A Nineteenth-Century Vision of the Year 2000”

EN L’AN 2000
By Jean Marc Côté
[1899]

Lovely 78-card set of the famously evocative “Year 2000” illustrated cards, prepared for the 1900 Paris Exposition.

$10,000.

Commissioned by toy manufacturer Armand Gervais et Cie, commercial artist Côté drew substantial inspiration from Jules Verne and his illustrators to develop a series of charming imagined scenes from the far future of 2000, when the human race would tire of a gravity-bound lifestyle and take in large numbers to the new frontiers of the air and sea: winged firefighters; party airships; a whalebus bearing its passengers along the whaleroad. An equally dominant theme is the improvement and automation of natural processes for maximum techno-futuristic Efficiency: a woman at her dressing table applies her maquillage with robot-arm controllers; an automaton orchestra plays itself; a miniature ‘intensive incubator’ expels fresh eggs and live chicks from alternate chutes; a schoolmaster pours textbooks into an enormous grinder whose processed contents whizz along electrical wires into his pupils’ headphone-receivers.

Fifty cards from an incomplete set acquired by Christopher Hyde at Editions Renaud in 1978 were reproduced and published as FUTUREDAYS in 1986, with an introduction and commentary by Isaac Asimov, who took special note of the cards’ up-to-date incorporation of contemporary scientific discoveries: “[T]he illustrator portrays a future in which a living room can be heated by a tiny speck of radium upheld in the center of a fireplace...This surely must be the first representation of the peaceful use of nuclear energy.”

Though Asimov referred to the FUTUREDAYS set of 50 as the “only complete set of these cards in existence,” the total number of designs originally produced is not known with certainty, and a small number of fuller sets have since been found, including this one. This set, at 78 cards, is among those known containing the largest number documented. A spectacular fin-de-siecle futurist vision.

Lyon: Armand Gervais et Cie. 26.5cm x 32cm (two sheets of twelve cards); 20cm x 32cm (six sheets of nine cards). 78 chromolithograph illustrations, each 4” x 2.5”, printed on eight sheets, rectos only. One sheet with a tiny chip to one corner (not affecting image). A touch of age toning to cards, as typical. Near fine. (#48409.)


CHILD SONGS FROM HAWAII (MELE NO NA KAMALII)
By Ermine Cross, music by Elsa Cross, illustrated by Jessie Shaw Fisher (1922)

First printing of this collection of songs written by a kindergarten teacher in Hawai‘i, composed while Hawai‘i was still an annexed US territory, with illustrations and lyrics demonstrating the diversity of the students.

$150.

“Rain and sun-shine both to-geth-er, this is real Ha-wai-ian weath-er.”

The charming color plates of this work show indigenous Hawaiian, Japanese, Chinese, Korean, and white children playing together and separately, while some of the lyrics incorporate Japanese traditions and indigenous Hawaiian objects and clothing. Still, the majority of the songs reflect the white, Christian background of the authors, with classic nursery rhymes and Christmas songs alongside original compositions about local flowers. It also features a telling reference to industries of Hawai‘i exploited by American colonizers in the lyric, “How do rice and sugarcane grow? By shining sun and gentle rain and workers down below.” Children’s books about Hawai‘i from this period are uncommon; this is quite a nice copy.


32. The Devil In The House

THE BEDEVILED
By Thomas Cullinan (1978)

Rare first edition of Cullinan’s great American horror novel of familial corruption, self-delusion, and the sins of an undead national history.

$1500.


Like Cullinan’s other two great classics, THE BEGUILED and THE BESIEGED, THE BEDEVILED is concerned with Catholicism, the American Civil War, and the voices of women; unlike them, it is an unambiguous horror novel set in the modern day. Cullinan uses all the familiar building blocks of genre and era — Satanic masses, justified suspicion of a paternalistic medical establishment, seductive historical hauntings, a peculiarly ’70s conception of mental breakdown and psychosis
— to construct something ultimately more sinister than Blatty's EXORCIST and deeper than Levin's ROSEMARY'S BABY; in THE BEDEVILED, a crisis of faith is only the first and most elementary horror, with feminism an implicit and necessary question but no answer to great evil. Constantly rediscovered (Valancourt issued it as part of its "Classics" series in 2019 and Centipede reprinted it as a limited edition the following year) but never sufficiently esteemed, THE BEDEVILED is best appraised by Leslie Fiedler, writing (in 1960) without the benefit of having read it: "It is the gothic form that has been most fruitful in the hands of [America's] best writers: the gothic symbolically understood, its machinery and décor translated into metaphors for a terror psychological, social, and metaphysical."


33.

Signed by Both Quentin Blake and Roald Dahl

THE BFG
By Roald Dahl, and illustrated by Quentin Blake
(1982)

Deluxe limited first US edition of this Dahl classic, signed by both the author and illustrator. $6500.

"Every morning I is going out and snitching new dreams to put in my bottles."

Dahl's beloved story of a giant both Big and Friendly, who steals young Sophie out the window of her orphanage and whisks her away to the land of Giants to invent idioms at her and show off his dream collection. Ably illustrated by Quentin Blake, Dahl's frequent collaborator, whose frenetic gestural drawings quiver with life and indelibly define the characters. After CHARLIE AND THE CHOCOLATE FACTORY, one of Dahl's best and most beloved titles. This signed limited edition is increasingly scarce on the market.

First edition. New York: Farrar, Straus, Giroux. 9" x 5.75" Original red publisher's cloth with gilt titles. In original blue-grey slipcase. x, 222 pages. Limited edition, one of 300 numbered copies, this #208, signed by both Dahl and Blake to the limitation page. Clean, sharp, and bright throughout. Fine in a fine slipcase. (#47428.)

34.

The Book That Gave Tim Burton Hope
JAMES AND THE GIANT PEACH
By Roald Dahl, illustrated by Nancy Ekholm Burkert
(1961)


$12,500.

"Dahl allies himself with the child reader against the world of adults." – Knowles & Malmkjaer

When Dahl published his first book for children with Disney, GREMLINS (1943), he believed it was a happy one-off and focused instead on developing his career as a writer for adults. Nearly two decades later, Dahl published JAMES AND THE GIANT PEACH as his second children's book, finally moving into the field where his writing would develop into a powerful legacy. The darkness of Dahl's worlds for children have often been objected to by adults – this book regularly features on lists of banned or challenged books in American libraries – but for many children, it is the spark of fantasy within bleak settings that appeals to the imagination without becoming saccharine: Tim Burton famously told Dahl's widow he wanted to turn JAMES AND THE GIANT PEACH into a film because "it's the only book that ever gave me any hope when I was a child" (D IS FOR DAHL). A lovely copy, especially desirable signed by Dahl.

New York: Alfred A. Knopf. 10” x 6.75”. Original full blind-stamped red cloth, gilt-lettered spine. In original unclipped ($3.95) pictorial dust jacket. Green endpapers, yellow topstain. Illustrated by Burkert throughout in full color, red and black, and black and white. Wolff credited as binder in 5-line colophon. [8], 119, [1] pages. Signed by Dahl in blue ink on front endpaper. Light edgewear and toning to jacket with only shallow chipping at spine ends. Fine in very good plus to near fine jacket. (#39364.)

Read more: Knowles & Malmkjaer, Language and Control in Children's Literature; D Is for Dahl.

35.

"[O]ne of the most significant cartographical milestones in colonial North American history" (Philip D. Burden)

ADMIRANDA NARRATIO FIDA TAMEN, DE COMMODIS ET INCOLARUM RITIBUS VIRGINIÆ
By Thomas Hariot, illustrated by John White, engravings by Theodor De Bry
1590

First edition of this historic account of Virginia and its environs, including the landmark map of Virginia and all the famed engravings of Native American life in the 1580s.

$50,000.
The first of De Bry's series of great and small voyages, this book is particularly important for its content on the lives of the Native American populations of Virginia and North Carolina in the late 16th century as recorded by a key member of an early expedition. Thomas Hariot, an English polymath fluent in Carolina Algonquin, penned the text on a voyage to Roanoke Island in 1585-6, including direct observations of the Indigenous populations' living arrangements, farming, fishing, and traditional practices. The text is accompanied by illustrations originally made by John White, a member of the same expedition and later famous for his discovery that the colony of Roanoke had vanished — the very colony described in detail here by Hariot.

Copies of De Bry’s voyages are known for causing “the greatest confusion of bibliographers” and “the despair of collectors” (Church, vol 1, 317) owing to their typically mixed and/or incomplete states. The first and second issues of part one of the voyages were issued in the same year, and are largely uniform with only minor differences in the position of the text. As with the vast majority of known copies, the present copy contains plates from both issues, with six plates from the first issue and six from the second (where there are issue points to distinguish them; the remaining 19 plates are identical between issues), as well as a mix of the first two text issues and the map in its second state (as usual) as identified by Burden. Though lacking some leaves, this copy retains its complete set of the Native American plates, arguably the most important and informative part of the entire De Bry series, and the stellar map of Virginia. A foundational book for collectors of Americana.

Mixed first and second issue. Francoforti [Frankfurt]: Theodori De Bry [Theodor De Bry]. 14” x 9.5”. Modern polished brown goat boards tooled in blind and gilt, light brown goatskin spine label. Red-stained edges. Endpapers renewed. Illustrated with engraved title page and 25 (of 28) engraved plates (two folding), and double-page map. 34, [64], [22] pages, most printed one side only; lacking leaves D6 (Adam & Eve plate), D6 (blank), E2 (Picts plate I), E6 (Picts plate III), and F6 (colophon). Leaves variously expertly repaired to margins, with occasional faint soil or dampstaining. Binding only a bit of faint scuffing, else solid and clean. Very good plus. (#47703.)

Read more: George Watson Cole, A catalogue of books relating to the discovery and early history of North and South America forming a part of the library of E.D. Church, items 140 and 141; Philip D. Burden, The Mapping of North America, item 76; Sabin, A Dictionary of Books Relating to America, item 8783; Bibliotheca Americana: Catalogue of the John Carter Brown Library, item 396.

36.

Early Woman Printer In Mexico

PALESTRA DE VARIOS SERMONES DE MYSTERIOS DE CHRISTI
By M. Fray Gonzalo Del Valle
1676

First edition of this rare title from the press of Paula Benavides, an early and active woman printer in Mexico.

$6500.
Paula Benavides was one of the busiest women printers of 17th-century Mexico. Her work followed in a well-established tradition: Mexico City's earliest press, that of Juan Cromberger, "almost immediately" passed to Cromberger's wife when he died less than a year after founding it (Donahue-Wallace). After the death of her printer and bookseller husband in 1640, Benavides was left with "six children and a printing press" (Cabrera, 108), and negotiated a lucrative deal to publish primers from one of the press's existing customers. She maintained the business for the next 43 years, producing over 298 titles in that time at a comparatively staggering rate of around 7 titles per year. (Her main competitor, meanwhile, published 103 titles over 62 years in business.) As was not uncommon, Benavides employed her children and their spouses at her press, passing the business onto them when she died in 1684; the press would remain in the family for three generations, frequently with a woman at the helm.

PALESTRA DE VARIOS SERMONES, a collection of Catholic essays, is a beautiful example of the high quality of Benavides's output. It features large woodcut tailpieces in addition to ornate arrangements of type to create ornamental designs. Among her output, it is a particularly rare title, with no holdings found via OCLC or COPAC, and only one in the National Library of Mexico. A gorgeous work, and evocative evidence of the influence of women in the print industry in colonial-era Latin America.

*Mexico: la Viuda de Bernardo Calderon. 12mo. 7.75" x 5.5". Contemporary limp parchment with later manuscript title to spine, fragments of ties to fore-edge. Illustrated with woodcut tailpieces and typographic ornaments. Text in Spanish. [11], 198, [5] folia, collated complete, including errata leaf. Early ink inscription and number to front flyleaf. Tiny early owner name to rear flyleaf, "Jesus Ataxéa José." Binding with some wear and soil; neat early repair to lower spine. Leaves with some worming to margins, occasionally affecting tiny areas of text. A bit of cracking to gutter at ff. 90/91. Sound. Very good. (#48306.)*


37.

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 Stremeyer in 1926 and soon packaged and sold to Grosset & 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 Carpenter 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. In custom red cloth clamshell with matching red velvet interior inlays. Near fine in a very good plus jacket. (#46694.)


38.

“How many times must the cannonballs fly...”

“Blowing in the Wind” in BROADSIDE #6 — Late May 1962
By Bob Dylan
The first published appearance anywhere of Bob Dylan’s iconic song, “Blowin’ in the Wind,” printed in the mimeographed folk zine published by Sis Cunningham.

$2500.

“...before they're forever banned?”

In a career of absolutely classic, defining songs, Dylan’s “Blowin’ in the Wind” is among his most indelible. It became an anthem of both the civil rights movement and the burgeoning counterculture — and it was also the song that essentially made Dylan famous. Though it wasn’t an immediate hit for him, the folk trio Peter, Paul, and Mary quickly charted with their versions. In fact, other versions (by the Chad Mitchell Trio, Bobby Darin and others), were for a time better known than Dylan's own — but it was his that would be the most enduring.

This print appearance precedes all of that: it predates not only the song’s release on THE FREEWHEELIN' BOB DYLAN the following year, but even the song’s recording (in July of 1962). Issued on a mimeograph run out of Cunningham’s NYC apartment, printings for these early issues were small, and distribution spotty; copies are increasingly rare, and we find none recorded at auction. This copy further bears the stamp of Izzy Young's Folklore Center, an early supporter. A critical yet ephemeral document related to the launch of an unparalleled career, one whose influence and importance has remained undiminished across seven decades. Rare and important.


39.

The Power Of The Purse

THE SOUTHERN URBAN NEGRO AS A CONSUMER
By Paul K. Edwards
1932

Rare first edition of this groundbreaking study of the Black southern consumer, incorporating statistics and interviews to demonstrate the importance of the Black shopper.

$2500.

“[A] call for full inclusion in consumer culture” — Ted Ownby

THE SOUTHERN URBAN NEGRO AS A CONSUMER — “the first truly systematic stud[y] of African American consumers” (Weems 22) — presents various facts and figures about urban Black purchasing patterns, and also addresses the broader social contexts of those patterns. While authored by the University of Fisk economics professor, himself a white man, Edwards “received both encouragement and methodological insights from Charles S. Johnson, the famed black
sociologist” (Weems 22). As historian Robert E. Weems would further observe: “A generation before the Civil Rights Movement [...] black consumers, when pushed too far, used their spending power to elicit respect” (23). Edwards describes this power in action in an anecdote about a large department store that posted a “For White Patrons Only” sign on a newly-installed drinking fountain. As Edwards explains: “it lost so many Negro patrons that the sign was quietly removed” (98). Edwards also includes a number of case studies about racist depictions of Black people in advertisements for brands like Aunt Jemima, Cream of Wheat, and others.

While the book is widely held institutionally, we presume the vast majority of these are circulating copies. It is uncommon in the market, especially in this condition, and we find no examples at auction. A scarce and pioneering work that according to scholar Ted Ownby represented nothing less than “a call for full inclusion in consumer culture.”

First printing. New York: Prentice-Hall, Inc. 9” x 6”. Original green cloth boards with gilt spine lettering. No dust jacket. Illustrated in black and white. xxiv, 324 pages, including index. Binding with a bit of bumping to spine ends, faint soil; spine with light sunning. Textblock with scattered foxing. Interior clean. Very good plus. (#47467.)

Read more: Ted Ownby, American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998; Robert E. Weems Jr., Desegregating the Dollar.

40. An Un-Oblique Year

A YEAR WITH SWOLLEN APPENDICES
By Brian Eno
(1996)

First edition of this unconventional diary, with a bookplate signed by Eno from his friend Stewart Brand’s Global Business Network Book Club.

$750.

“I’ve never kept a big diary past about 6 January (so I know a lot about the early Januaries of my life), but at the end of 1994 I made a resolution to keep one for 1995.”

Diary for 1995 of Eno, who decided to keep a record of the year at the end of the previous, together with the ‘swollen appendices' of the title: a collection of essays, stories, interviews, correspondence, and other documents included in the last quarter of the book (and printed on different colored stock to emphasize the point). The diary covers a productive time for Eno, in which among other events he worked with both U2 and David Bowie. This copy was distributed to members of the Global Business Network an organization founded by WHOLE EARTH CATALOG editor Stewart Brand, and signed by Eno on their bookplate. Brand and Eno were friends and their correspondence about the Bosnian conflict is included throughout this book.
YEARMAY remains one of the most extended artistic and biographical documents from the hugely influential artist, writer, musician, and producer. It was reissued in a 25th anniversary edition. The true first, however, remains uncommon, and it is decidedly scarce signed.


41. Owned And Annotated By A CORE Founder

THE WRETCHED OF THE EARTH
By Frantz Fanon, translated by Constance Farrington, preface by Jean-Paul Sartre
(1963)

Scarce first US edition of this foundational anti-colonial text by a Black psychiatrist — this copy once owned by George Houser, a co-founder of the Congress of Racial Equality.

$1500.

“[C]olonialism is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence.”

THE WRETCHED OF THE EARTH is an indispensable text of Black activism, written by “the most influential anticolonial thinker of his time” (Jansen and Osterhammel, 165). Frantz Fanon dictated the text to his wife Josie after his expulsion from Algeria, when he refused to continue to provide medical aid to French colonial soldiers. Bringing together psychology and philosophy, Fanon presents an overview of the cultural and physical damage that are at the heart of colonialism, and advocates for violent resistance: “The colonized man finds his freedom in and through violence” (67). He identifies non-violent resistance as a product of colonialism itself, “an attempt to settle the colonial problem around a green baize table” (49). The founders of the Black Power Movement and the Black Panther Party directly quoted THE WRETCHED OF THE EARTH in official publications and manifestoes, and more recently, an anti-colonial climate activism group selected its name based on the work.

This first US edition of THE WRETCHED OF THE EARTH is a particularly evocative example of the book’s influence. This copy was owned by George Houser, a civil rights activist and one of the co-founders of the Congress of Racial Equality (CORE). Houser was a key organizer of the 1947 Journey of Reconciliation, the first of what would later be called Freedom Rides. He was also instrumental in advocating for African colonial liberation as the founder and leader of the American Committee on Africa, and was banned from South Africa for speaking out against Apartheid. Among Houser’s pencil underlining in this copy are passages reflecting on the state of African politics, including noting the differences between a bourgeois dictatorship and a “tribal dictatorship” (147). A beautiful copy with exceptional activist provenance.
New York: Grove Press, Inc. 8” x 5.25”. Original brown cloth boards. Original unclipped ($5.00) black, white, and yellow typographical dust jacket, designed by Roy Kuhlman. 256 pages. Owner names “Jean & George Houser” to top of page 7, scattered pencil underlining. Jacket with mild foxing to verso, only a bit of edgewear; one short closed tear to rear joint. Textblock edges with a touch of foxing. Endpapers with faint toning. Bright and firm. Near fine in near fine jacket. (#48580.)

Read more: Catalogue of the Blockson Afro-American Collection, item 1912; Jan C. Jansen and Jürgen Osterhamme, Decolonization: A Short History.

42.

A Contemporary Sorority Student’s Copy

ALL THE SAD YOUNG MEN
By F. Scott Fitzgerald
1926

First edition, a beautiful copy with college humor-laced provenance from the year of publication.

$8500.


Fitzgerald’s third collection of short stories, this book followed directly in the wake of GATSBY’s success. The stories themselves, including “Absolution” and “The Rich Boy,” were composed both before and after GATSBY, taking on similar themes, and building a larger conversation with the beloved novel. Copies rarely survive in as beautiful shape as this one, but the additional provenance feels particularly apt: it was gifted to sorority member Charlotte Cooper at Syracuse University’s Alpha Phi House. The giver has not only inscribed the book, but added a joke about venereal disease into the jacket design: “ALL THE SAD YOUNG MEN [printed] / because of Croupy Coop [manuscript].”

A tremendously fitting Jazz-Age provenance with an otherwise pristine copy.

First printing. New York: Charles Scribner’s Sons. 7.5” x 5”. Original full green cloth, lettered in blind on front board and in gilt on spine. Original unclipped brown pictorial dust jacket with flapper on front panel by Cleonike Damianakes Wilkins. Fore edge machine deckle. Scribner’s seal on copyright page. [8], 267, [1] pages. Inked joke “because of Croupy Coop” on front panel of jacket, referring to gift recipient to whom the book is inscribed on the front pastedown: “Charlotte F. Cooper / Alpha Phi House / From / Lee Story / March 1926.” Syracuse University Book Store ticket on gutter of front pastedown. Aside from inscriptions, beautiful. Fine. (#1091.)

43. “The Bond’s eye view of America” (William Plomer, reader at Jonathan Cape)

LIVE AND LET DIE
By Ian Fleming
(1954)

First impression, first issue of the 2nd James Bond novel, a lovely copy in the rare first-state dust jacket.

“I think there are plenty of bullets left in Bond’s gun.” – Ian Fleming to his publisher, 1954

LIVE AND LET DIE was the second Bond book but the first to be banned (by the Republic of Ireland), which naturally led to higher sales. Its polarized reception would become characteristic of the series, with those decrying the latest installment facing those who admitted helplessness in the face of the fast-paced intrigue and violence that Fleming so skillfully composed. As an early Bond novel, its first issue print run was significantly smaller than later books in the series: fewer than 5300 copies, with only a portion of those including the first-state dust jacket as here. Increasingly difficult to find in this condition.

First edition. London: Jonathan Cape. 7.25” x 4.75”. Original black cloth, gilt-stamped central coin vignette on front board, gilt-lettered spine. In original unclipped (10s. 6d. net) magenta dust jacket with yellow letterforms, no artist’s credit on front flap. 240 pages. Barest trace of marginal toning and bits of faint foxing, else beautiful, with no bumps to extremities. Jacket with a couple shallow nicks, touch of rubbing to corners and spine ends, uniform light toning to rear panel: really stunning overall. About fine in near-fine jacket. (#39941.)

Read more: Gilbert, Ian Fleming: The Bibliography, A2a 1.1; Lycett, Ian Fleming.

44. The Meaning Of Human Existence

FROM DEATH-CAMP TO EXISTENTIALISM: A Psychiatrist's Path to a New Therapy [Man's Search for Meaning]
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.

“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.)

**45.**

**Chastity Belt Court Case**

**PLAIDOYER DE MONSIEUR FREYDIER, AVOCAT À NISMES, CONTRE L’INTRODUCTION DES CADENATS, OU CEINTURES DE CHASTETÉ**

Works by Honoré-Gabriel Riqueti, Eugène Éléonore de Béthisy, Freydier, Esprit-Paul de Lafont-Pouloti, and Joseph Lanjuinais

1750; 1793; 1760; 1791; 1781

Sammelband of five French titles in one volume, including a contemporary court argument against an abusive man who employed a chastity belt to control a woman — evidently, a true account of a device frequently thought apocryphal.

$4500.

As scholar Albrecht Classen has shown (in his landmark THE CHASTITY BELT: A Myth-Making Process, 2007), the myth of the chastity belt remains stubbornly intractable. As he convincingly argues, the medieval (or sometimes Renaissance) device as it is generally conceived was rarely actually used. Instead, misinterpretation, misunderstanding, misreading, and even outright deception and forgery have conspired to create an image of the chastity belt built more on symbolism and anxiety than scholarship and evidence. However, even Classen does not seem to question the essential veracity of this harrowing tale told in PLAIDOYER DE MONSIEUR FREYDIER (Montpellier, Augustin-François Rochard: 1750).

Marie Lajon — a young woman kidnapped, abused, and raped by Pierre Berlhe under false pretenses of an eventual marriage proposal — employed lawyer Monsieur Freydier to make her case in court. In his PLAIDOYER, Freydier relates how Berlhe frequently dressed Lajon as a young male servant to bring her with him when he traveled for business, but that when Lajon became pregnant, his plans changed. Berlhe devised a monstrous solution to control her body even while they were apart: he forced her to wear a haphazard chastity belt of brass mesh, locked with a key
and several wax seals to prevent tampering. It was this device that prompted Lajon to seek help, resulting in a court order served to Berlhe: he was to turn over the key and the seal to a clerk, and two midwives would assist in the belt’s removal, recording their findings to be included in charges against him. Berlhe refused.

In constructing his arguments for the jury, Freydier noted that Berlhe had spent a great deal of time in Avignon, a “nearly Italian city” (“Vile presqu’Italienne,” xxviii); Freydier posited that Berlhe got the idea from his chastity belt from the Italians who, he claimed, invented the device (and used it widely). In a fairly lengthy diatribe against the jealous nature of the Italians and Spanish, Freydier used Berlhe’s chastity belt as an appeal to the court’s French pride while also presenting evidence of his crimes.

Unfortunately, the result of the trial is not known, though Freydier requested the judge “strike [Berlhe’s] heart with a thunderbolt of severe judgment” (“pour vous déterminer à frapper le cœur de l’insensible de la foudre d’un jugement sévère,” xxxvii). Nevertheless, the case was widely cited in discussions of the history of chastity belts as proof of the practice and it appears therefore that the PLAIDOYER is a rare true account of the device actually in use.

Montpellier; Paris; Amsterdam; Paris; London: Augustin-François Rochard; Desenne; n. p.; Jussienne; John Adamson. Other titles included in volume: Pensées diverses de Mirabeau, tirées de ses lettres originales; Critique d’un livre contre les spectacles intitule J. J. Rousseau; Mémoire sure les courses de chevaux et de chars en France; Supplément a L’espion Anglois. Octavo, five titles in one volume. 7” x 4.25”. Contemporary mottled calf spine with waste parchment boards, waste dated 12 April 1604. Edges sprinkled red. Illustrated with one fold-out engraving, lacking engraving of chastity belt as usual. xvi, 70; 94; xxxviii; xii, 32; 222 pages; three titles lacking final blanks. Boards slightly bowed, a bit of worming to top of spine. A couple leaves with tiny chips to margins; title page of final title with mild dampstaining. Tight. Very good plus. (#48363.)

46.

Before And After Pickett’s Charge

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.

47.

The Rare Issue With Signed Wood Engraving

MILLIONS OF CATS
By Wanda Gág
1928

Signed limited first edition, with the original additional wood engraving signed by Gág.

$7500.

A high spot of children's literature and one of the best books for children of all time, MILLIONS OF CATS is beautifully illustrated, with equally charming hand-lettered text. Bader describes it as "form and character fused... [where] words and pictures reinforce one another." A Newbery Honor book. Rare in the limited edition, especially with the wood engraving and the case.

48.

**Spanish Proto-Science Fiction**

**EL ANACRONÓPETE [The Time Ship]**
**By Enrique Gaspar y Rimbau**
1887

First edition of the first modern Western novel featuring a time machine, published eight years before THE TIME MACHINE by H.G. Wells.

$9500.

“Gaspar’s work is more than a simple divertissement à la Jules Verne. It has a specific Spanish tone and its underlying themes, steeped in wit and irony, imply social, political, literary, and even religious and philosophical criticism.” – Bell and Molina-Gavilán

Gaspar coined “anacronópete” from the Greek for “ana” (along), “chronos” (time), and “petomai” (to fly). In this book, a corrupt gentleman of science tries to use a time machine to take his niece back to an era in which he can force her to marry him. But that’s only part of the wild adventure, where the main characters, “along with a dozen French prostitutes and a squadron of Spanish hussars,” use the machine “in search of more permissive times, [and] the key to eternal life” (Bell and Molina-Gavilán). Along the way, the travelers witness a number of key events in history, including an eruption of Vesuvius and the parting of the Red Sea. While the work as a whole shows the influence of Verne, the fabulous wood engravings by Soler especially point to the book’s debt to the French science fiction and adventure novelist. Quite scarce: we are aware of only one US institutional holding (Texas A&M). A major early work of science fiction in Spanish that was not printed again in full until the year 2000.

**Barcelona: Biblioteca Arte y Letras. 7.5" x 4.75". Original lavish pictorial cloth with depiction of a time machine within a circular field of gold. Blue geometric-patterned edges, grey pictorial endpapers. Title page lettered in red and black. Illustrated by F. Gómez Soler with wood-engraved vignettes, headpieces, and tailpieces, and a full-page wood engraving of the time machine. Bound as issued with two other novelas by Gaspar: VIAJE Á CHINA and METEMPSÍCOSIS. Table of contents at rear. 393, [1], [2] pages. Ink owner name to front free endpaper. Some scattered foxing to cloth and text, extremities a bit bumped. Short closed tear to front free endpaper. Hinges strong. Pictorial cloth bright. Very good plus. (#48334.)**

49.

Bright Young (Drunk) Things

MURDER BETWEEN DRINKS
By Angelica Gibbs
1932

First edition of this gleefully gin-soaked Golden Age mystery, a rare title in the rarer original dust jacket.

$3000.

“The trellises that covered the walls held up an equal amount of crêpe paper rose-bushes and alcoholic young men.”

Angelica Gibbs was a native Baltimorean, Vassar alumna, and frequent NEW YORKER; this was her first, and apparently only, novel. Less a murder mystery with thematic drinks than a drinking comedy with intermittent murder, MURDER is absolutely committed to its bit: cynical and lighthearted, written with dash and assurance and a heroine who gets so many good lines the publisher seemed to feel compelled to apologize for it on the jacket flap: Gibbs “is very young, and in rebellion against the stock characters of detective story fiction, has worked out her ingenious plot with characters whom she knows—and other people know.”

MURDER BETWEEN DRINKS is not a moralistic book in outlook, although one may conclude that the brittle, high-spirited, and generally excessive drinking culture of the early ’30s made things a little too easy for the chloral hydrate poisoners of this world: the victim “had cocktails before dinner at his place, and a couple of highballs afterward [...] and then a drink in the car on the way here [...] and one or two cocktails in the bar here. That was all.”

Gibbs is now best remembered for “The Test,” a much-anthologized short story with anti-racist themes. However, this novel is worthy of reprinting and deserved a film adaptation, ideally starring a cool Myrna Loy and an irascible and contrary Katherine Hepburn. The unstoppable forward movement of Time makes this unlikely, which is most unfortunate. An unaccountably neglected jewel.

First printing. New York: William Morrow & Company. 7.5” x 5”. Original purple pictorial cloth stamped in chartreuse with image of a martini glass. In original unclipped ($2.00) pictorial dust jacket. Fore-edge machine deckle. [6], 266 pages. Minor wear to boards, offsetting to endpapers. Jacket with some edgewear and minor chipping, several small closed tears. Spine gently sunned. Near fine in very good plus jacket. (#48628.)

50.

SEIZED!
Signed second printing — the issue confiscated by authorities for obscenity — of Ginsberg’s landmark poem.

$5000.

“I saw the best minds of my generation destroyed by madness…”

As the title of the 2006 book in honor of fiftieth anniversary described “Howl,” it was without exaggeration “the poem that changed America.” When HOWL was published in the fall of 1956 by Lawrence Ferlinghetti’s City Lights Books, no one was prepared for the effect it would have on both literature and the culture at large. The book sold through its initial 1000-copy print run in just a few months, and a second printing (with "Second Edition" stated on rear of wraps) was ordered from Villier’s in London. Though Ferlinghetti made efforts to temper the work prior to publication (replacing the more offensive words with ellipses), when the books arrived in San Francisco from the UK, more than 500 copies of this printing were seized by US Customs authorities for obscenity, an event which brought the poem — and its author — immediately to national attention, and led to one of the most important censorship trials of the 20th century. Due to its seizure, actually more uncommon than the first printing — and especially so signed. A significant copy from early in the history of this landmark poem that along with Kerouac’s ON THE ROAD and Burroughs’s NAKED LUNCH form the cornerstones of the Beat movement. It remains Ginsberg’s most enduring work.

San Francisco: The City Lights Pocket Bookshop. 6.25” x 5”. Original stiff black stapled wrappers (75 cents) with hand-pasted wrap-around band label (present only in this printing and the first). Lucien Carr’s name first removed from the dedication page in this printing. 44 pages. Introduction by William Carlos Williams. Number four in the Pocket Poets Series. Touch of sunning to spine. Else clean and sharp overall. Near fine. (#46364.)


51.

One Of Four Signed By Ginsberg Remaining In Private Hands

Howl: For Carl Solomon
By Allen Ginsberg
[1956 / 1995-6]

Third impression of the true first edition of Allen Ginsberg’s epochal poem “Howl,” the Serendipity issue, specially signed or inscribed by Ginsberg, Lawrence Ferlinghetti, Marthe Rexroth, Michael McClure, David Meltzer, Gary Snyder, Philip Lamantia, and Philip Whalen.
"I saw the best minds of my generation destroyed by madness..."

A generation-defining poem, HOWL is the most important of the postwar period, and one that pioneered not only a more confessional mode of American verse, but influenced innumerable youth movements: from beatniks to hippies, Situationists to punks. There are three printings from the original masters of the true first edition, originally duplicated in May of 1956 in a tiny edition of approximately 25 copies at Ginsberg’s behest by Robert Creeley (who typed the masters) and Marthe Rexroth (who ran the ditto machine). 11 known copies of that first impression survive, with only two remaining in private hands (only one of which is signed by the poet, and the only one likely to return to the market).

The second was executed by Andreas Brown in 1969 as part of an aborted project to issue a “facsimile” in compensation for Gotham Book Mart’s work on Ginsberg’s archive. These copies did not surface until 1986, however, and were marked with the Gotham Book Mart stamp. Six are known (most or all originating with those Brown sent to Ginsberg, with the balance apparently destroyed), with likely just three surviving in private hands (and known to be signed). Finally, there is this, the third printing, undertaken for unknown reasons at the Gotham Book Mart after the 1969 Gotham edition but before the return of the ditto masters to Ginsberg in 1986, and not issued until 1996 after Peter Howard of Serendipity Books purchased five complete, one near-complete, and one fragment of what he thought were unstamped 1969 copies. Unknown to Howard, however, was that these were from an entirely separate impression (primarily distinguishable from the other printings as being on “Ditto Duo Run” watermarked paper). Howard acquired these copies the previous year from the estate of longtime Gotham Rare Book Room manager Matthew Monahan. Howard then created a new issue by having these copies signed or inscribed by those involved either in its printing (such as Marthe Rexroth), or those who participated in the Six Gallery reading (like Michael McClure and Philip Lamantia). Over the course of the next six to twelve months, Howard traveled around the country, gathering signatures and inscriptions, while compensating participants with trades from stock, donations to favorite charities, or outright cash payments. Ginsberg himself agreed to participate only if he received one of the multiply signed copies.

These Serendipity examples vary slightly from copy to copy. This one is inscribed by Ginsberg ("The original mimeo [sic] was typed by Robert Creeley & printed off by Martha [sic] Rexroth as S.F. State where she was [a] secretary"), Marthe Rexroth ("I cranked the ditto [...] and went to the reading"), Michael McClure (at length, in part: “This first long poem of Allen’s was read at the Six Gallery in San Francisco in October 1955. I was 22...”), and David Meltzer. It is additionally signed by Lawrence Ferlinghetti, Gary Snyder, Philip Lamantia, and Philip Whalen. Marthe Rexroth’s inscription is especially touching. It goes on: “At that time — a difficult one personally — Allen was a good and true friend, especially to Bob Creeley and to me." Rexroth is referring to her rocky marriage to Kenneth Rexroth. At the time, she and Creeley were having an affair, and Rexroth would later refer to the poet as “the love of my life.”

Of the five complete copies of this issue, three are currently housed in special collections, leaving just two (including this one — plus one other nearly complete example lacking the final leaf,
which Howard provided in facsimile) in private hands. One of only a handful of opportunities remaining, therefore, to own any printing of the true first edition (of which just four are signed by the poet himself). A landmark of gay rights, free speech, protest, censorship, and the counterculture: rare, electric.

[San Francisco / Berkeley]: [Serendipity Books]. 11.5” x 8”. 17 unstapled spirit duplicated leaves, as issued. Inscribed on the title page by Ginsberg and Marthe Rexroth, on the verso by Michael McClure, and signed by Lawrence Ferlinghetti, David Meltzer (with a brief inscription), Gary Snyder, Philip Lamantia, and Philip Whalen on the dedication leaf. Faintly toned, touches of wear here and there, shallow crease to one corner of the first leaf, and tiny corner ship to final. Else bright and clean overall. Near fine or better. (#48731.)

52.

Inscribed Association Copy

SIX DEGREES OF SEPARATION  
By John Guare  
(1990)

Warmly inscribed first edition of this play inspired by a con artist who ingratiated himself with New York’s elites.

$850.

“I read somewhere that everybody on this planet is separated by only six other people. Six degrees of separation between us and everyone else on this planet. The President of the United States, a gondolier in Venice, just fill in the names. I find it extremely comforting that we're so close.”

Nominated for the Pulitzer Prize for Drama and the Tony Award for Best Play, SIX DEGREES OF SEPARATION is one of John Guare’s best-known plays. In this comedy of manners, John Guare uses the backdrop of a young, charming con artist (based on the real-life story of huckster David Hampton) to expose the lives of New York’s upper crust. The play was later successfully adapted into a film starring Donald Sutherland, Stockard Channing, and a young Will Smith in his first major film role.

This copy is inscribed (twice) to Schuyler and Elizabeth (Steinway) Chapin. Schuyler was on the board of the Lincoln Center Theater, where SIX DEGREES premiered in 1990. Schuyler also served as General Manager of the Metropolitan Opera, Commissioner of Cultural Affairs under Mayor Rudy Giuliani, and dean of the Columbia University School of the Arts. Betty Chapin was a member of the New York State Council on the Arts, a senior trustee of the Harlem School of the Arts, chairwoman of the Alliance of Resident Theaters-New York, and co-chairwoman of the Committee for the Library of the Performing Arts at Lincoln Center.
A warm association between Guare and these two important NY arts and theater figures, who not only supported the playwright, but were undoubtedly among this play's ideal audience.

First printing. New York: Random House. 8” x 5”. Original yellow cloth-backed red boards with gilt spine lettering. Original unclipped ($19.95) color pictorial dust jacket, designed and illustrated by James McMullan. 122 pages. “Dearest Betty & Schuyler / who were there on the front / trenches = what pleasure to sign / this to you = Adele adds to my love.” Dust jacket signed by Guare and inscribed “For Schuyler & Betty.” Jacket with a bit of edgewear, tiny closed hole to front joint; light sunning to spine. A sharp and bright copy. Fine in near fine dust jacket. (#40843.)

53.

America’s “Harvest Of Blood”

A CENTURY OF DISHONOR: A Sketch of the United States Government's Dealings With Some of the Indian Tribes

By H.H. [Helen Hunt Jackson], preface by H.B. Whipple, introduction by Julius H. Seelye

1881

Uncommon inscribed first edition of activist reformer Helen Hunt Jackson’s account of the US government’s long and shameful history of dishonesty, cruelty, and violence toward Native Americans.

$2500.

“A CENTURY OF DISHONOR and RAMONA are the only things I have done of which I am glad now. The rest is of no moment. They will live and they will bear fruit.” — Jackson to Thomas Wentworth Higginson, 1885

Helen Hunt Jackson was born in Amherst, MA, like her friend and schoolmate Emily Dickinson. Though Jackson’s own poetic efforts would be praised and anthologized by Ralph Waldo Emerson, her lasting renown came from her novel RAMONA and from A CENTURY OF DISHONOR, a furious policy critique and political history. Both works issued from the author’s passionate interest in moving her nation to cease and redress its legal and moral crimes against the indigenous nations it variously displaced, murdered, kidnapped, imprisoned, and betrayed. The origins of that interest are generally traced to Jackson’s attendance at an 1879 lecture by Ponca chief Standing Bear, plaintiff in the landmark case which led Judge Elmer Dundy to rule that “an Indian is a person.” Jackson quotes Standing Bear at length in her chapter on the Poncas: “This land is ours. It belongs to us. You have no right to take it from us.”

Jackson’s ambition was not only to expose national crimes, but to stop them; her later-life activism extended to personally petitioning two presidents — James Garfield, whose wife Lucretia was a distant cousin of Emily Dickinson and Jackson’s own acquaintance — and Grover Cleveland, begging him “from [her] deathbed” to read her book. She also sent a copy of CENTURY
OF DISHONOR to each and every member of Congress with the note, “Look upon your hands: they are stained with the blood of your relations.”


Read more: Jackson, The Indian Reform Letters of Helen Hunt Jackson, 1879-1885; Kate Phillips, Helen Hunt Jackson: A Literary Life.

54.

A Rare Stunning Copy

METROPOLIS
By Thea von Harbou
[1927]

First edition in English, elusive first printing, of the book form of “the first [science fiction] epic of cinema” (Clute and Nicholls).

$6500.

“Metropolis, the city of the future.”

The iconic movie has influenced the visual shape of film since its debut in 1927, including modern masterpieces like BLADE RUNNER and STAR WARS. Thea von Harbou, already a popular writer, wrote this book as part of the production of the film: she and her (then) husband, director Fritz Lang, wrote the screenplay together. A pioneering movie in both science fiction and German film, the story of future dystopia is most remarkable for its visual virtuosity; the production nearly bankrupted the studio with its expensive Expressionistic and Cubistic set designs. The modern aesthetic is echoed in the superb jacket design by the English avant-garde artist Aubrey Hammond, who is also known for his 1920s London Underground posters. A stunning copy, the dust jacket rarely ever seen in such bright, fresh condition.

London: The Readers Library Publishing Company Ltd. 6.25" x 4.25". Original red cloth stamped on front board and spine with elaborate floral border, original multi-color pictorial dust jacket designed by Aubrey Hammond. Spine with a touch of toning, expert paper repair to interior of jacket front panel (visible close inspection only), text block browned as always. About fine. (#1157)

Read more: Clute and Nicholls, Encyclopedia of Science Fiction.

55.

Association Copy From One “Cognoscente Of Punk” To Another
Scarce first US anthology of punk/new wave sheet music, presented with a handwritten letter from compiler Harris to Greg Shaw of Bomp! records.

$600.

"some very un-hippie-like, raw-nerve-ending type music"

This "debut folio for the new music in the United States" (per the publisher's press release) includes piano notation, chords, and lyrics to The Jam's "The Modern World," Blondie's "X Offender" and "Rip Her to Shreds," The Stooges's "Search And Destroy," DEVO's "Jocko Homo," The Damned's "New Rose," The Dead Boys's "Little Girl," the Velvet Underground's "White Light, White Heat," The Stranglers's "Something Better Change," Mink DeVille's "Cadillac Walk," The Saints's "(I'm) Stranded," The New York Dolls's "Personality Crisis," The Ramones's "Do You Wanna Dance?," and The Zeros's "Wimp." The choice of songs was influenced to some degree by the publisher's ability to secure rights and permissions, as Harris mentions in her note to Shaw, "but they tried...." The introductory text includes a satisfactory number of swipes at "degenerate folkies," "neurotic slush," and "very smarmy performers," further enlivened by quotes from Sid Vicious, Iggy Pop, Wyndham Lewis, and the First Futurist Manifesto. Despite being published by Almo ("print arm 'affiliate' of A&M Records"), the book is now oddly uncommon; OCLC locates just eight scattered holdings. With illustrations from Gary Panter, a terrific selection of songs to play and sing at all the best parties.


56.

"One of the most iconic dresses in cinema history" — THE HOLLYWOOD REPORTER

Original Signed and Annotated Gown Costume Sketch for the Film SABRINA

By Edith Head

[1953]

Original color study by the legendary Hollywood costume designer for Audrey Hepburn's famous evening gown worn during the dinner party scene in Billy Wilder's 1954 classic, SABRINA.
“Oh Sabrina, Sabrina, where have you been all my life?” / “Right over the garage.”

SABRINA remains one of the most beloved Hollywood studio films ever produced. Starring Humphrey Bogart, William Holden, and Hepburn, and directed by Billy Wilder from a screenplay by Ernest Lehman, it was selected in 2002 for the National Film Registry at the Library of Congress. The story of the “chauffeur’s daughter” who, upon returning from her Parisian studies, falls into a love triangle with the two sons of the family her father works for, SABRINA was nominated for six Academy Awards (including director, actress, and screenplay), but won only one: for Edith Head’s indelible costume design. No costume in the film was arguably more responsible for the win than this one. As writer Laurie Brookins would later explain, the dress signals “Sabrina’s transformation from chauffeur’s daughter to chic sophisticate freshly returned from two years in Paris.” It is integral to the story, as effective as any piece of acting, writing, or directing.

The question, however, of who deserves the credit for the design of Hepburn’s famous dress has long been a debate in fashion circles. While Head is solely credited in the film, many have argued (including Givenchy himself) that Hubert de Givenchy should have shared credit for at least the two best-known dresses in the film: Sabrina’s “little black dress” (which set off a huge fad and became known as the “Sabrina dress”) and this design — the gown Hepburn wore when Sabrina attends the garden party of the Larrabee family. What is generally accepted is that, with director Billy Wilder’s blessing, Hepburn went to Paris to scout designers who could help bring to life the “before and after” of her character Sabrina Fairchild’s transformation upon returning from her Parisian culinary studies. After that, accounts diverge. Givenchy claimed Hepburn and Head were provided with designs from which to work. Head countered that the designs were hers, and merely took as their starting point sketches that Hepburn made during her trip to Paris. While this version of the dress is clearly identifiable as Sabrina’s gown, with its billowing embroidered organdy skirt, it differs in a number of respects: sleeved, with a plunging backline, and darker than the final version that appeared in the film. But the sketch bolsters the claims for Head, as it demonstrates the final design was a process involving multiple drafts, not simply a copy from previous sketches.

A unique document of perhaps the most famous dress from the most famous costume designer in Hollywood history: singular and totemic.

[Hollywood]: [The Artist]. 16.5” x 14”. Original pencil, ink, and gouache costume study. Signed by Edith Head at the lower right. Additionally annotated in black pencil: “A. Hepburn / 2nd version / 2nd pick for two” to upper left corner. And in red pencil at lower left: “Double.” Fine. (#48135.)


57.
Crepe Paper Production

Translated by Lafcadio Hearn
[circa 1915]

Beautifully intact set, scarce complete with original case and rice paper sleeves, with vivid color illustrations on fresh, crinkling crepe paper.

$2500.

Philadelphia [and] (Tokyo): Macrae Smith Company [and] (T. Hasegawa). 5 volumes measuring 7.5” x 5.25” each. Original pictorial crepe paper wrappers with silk ties bound fukuro-toji style, each retaining their original paper sleeves. Housed in publisher’s folding cloth case with pictorial lining and original ivory clasps. Illustrated in color throughout. Pages range [16] - [22], including printed versos of wrappers. The spine of the case is toned, the remainder gently faded; two joints neatly reinforced. Books bright, with all ties and sleeves intact. Fine in very good original slipcase. (#35728.)

Read more: Blanck, Bibliography of American Literature (BAL), vol. 4, 75: 7930, 7932, 7937, 7939, 7975.

58.

"[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.)


59.

Inscribed To His "Closest Friend"

By John Irving
(1968-1978)

Collection of first editions of John Irving's first four books, association copies all warmly inscribed to his close friend, classmate, and fellow writer Don Hendrie Jr., “[t]he oldest and best of all the old, best friends.”

$18,000.

“But in the world according to Garp, we are all terminal cases.”

Irving’s friendship with Hendrie Jr. was deep and lasting, beginning in high school at Philips Exeter Academy. A few years later, the two aspiring writers found themselves again classmates at the University of Iowa Writers’ Workshop, where both studied under Kurt Vonnegut and where Irving would work on the first book in this collection: SETTING FREE THE BEARS, which was originally written and submitted as his MFA thesis. Of this time, Irving would write: “The coincidence of my being at Iowa with Don Hendrie is an even more unlikely irony than my being there with David Plimpton because, when Hendrie and I were students at Exeter, we both sought the affections of the same young woman [Susan Niebling, to whom each of these books is also inscribed]; she married Hendrie, who in Iowa became my closest friend. Our children would grow up together [...] When he taught at Mount Holyoke College, I followed him there.” Irving was an usher at Hendrie’s marriage in 1966; “It was Hendrie I sold my motorcycle to, when I became a father”; and finally, it was Hendrie’s death that made the Oscar Wilde centenary hard for Irving to
bear, because "there was no one else I wanted to argue about Oscar Wilde with." Hendrie was, Irving later recalled, his "closest friend."

Don Hendrie Jr. himself was "the quintessential example of the ‘writer’s writer’—the consummate craftsman toward whom the publishing establishment was increasingly indifferent" (Conover). During his life, Hendrie Jr. was the author of five books and the recipient (in 1978) of an NEA fellowship. His friendship with Irving was marked by mutual literary admiration and affection. During Hendrie's lifetime, Irving was a tireless and enthusiastic promoter of his "original prose" and "fine stunts"; after his untimely death, Irving wrote simply: "I miss him."

Irving is an increasingly reluctant signer, and real associations from him are rare in the market, let alone ones as warm and close as these, which include both his first novel (BEARS) and arguably his most popular, beloved, and enduring (GARP). In addition, THE WATER-METHOD MAN preserves not only Irving's inscription, but Hendrie's own notes on the novel loosely laid in: quotations, impressions ("FACTS: she is honest / he isn’t"), as well as a reference to "IOWA EVENING RITUALS" — a unique and valuable insight into both writers. And their affection is evident in the inscriptions. "I never hope to be far from yr radishes," Irving writes to the couple in BEARS. Or in THE 158-POUND MARRIAGE: "For Hendrie & Susan, The oldest and best of all the old, best friends.

Together, a rare and important collection of books documenting one of the closest associations imaginable between this acclaimed National Book Award-winning author and one of his dearest friends.

First printings (all). New York: E. P. Dutton. 9.5" x 6.25". BEARS: Original quarter red cloth with blind-stamped red boards and gilt-lettered spine. Red topstain. In original unclipped ($5.95) pictorial dust jacket by Robert Dale. 335, [1] pages. Inscribed by Irving on front free endpaper: "For Hendrie & Susan [Niebling Hendrie] -- I never hope to be far from yr radishes, or your affection - Love, John Irving 12/25/68." Light edgewear and bumping to boards; minor soil to edges of text block. Moderate creasing and edgewear to jacket, with light chipping to extremities. WATER-METHOD MAN: Original half navy cloth with decorative yellow boards. Metallic blue-lettered spine. In original unclipped ($6.95) dust jacket by Hal Seigal. Inscribed by Irving on front free endpaper: "For Hendrie and Susan, with great feeling for the good intentions of most mishaps, and my great love for you. John." Single folded 8.5" x 5.5" sheet laid in, handwritten in pen by Hendrie on recto only. Light bumping and edgewear to boards. Faint foxing to top edge of text block. Minor scuffing/creasing and light soil to jacket. MARRIAGE: Original quarter green cloth with green boards, stamped in metallic green and copper. In original unclipped ($5.95) dust jacket designed by Honi Werner. 245, [1] pages. Inscribed by Irving on front free endpaper "For Hendrie & Susan, The oldest and best of all the old, best friends. Love, John Irving." Boards lightly bumped, slight spine lean. Minor spotting/foxing to edges of text block, minor soil to endpapers and a few interior pages. Light chipping and some creasing to jacket, minor soil to rear jacket panel. GARP: Original quarter navy cloth with ochre boards. In original unclipped ($10.95) dust jacket by Leo Manso. 437, [1] pages. Signature of previous owner Don Hendrie to front free endpaper. Inscribed by Irving on half-title page: "For Hendrie & Susan,
with much love and the fondest memories / John.” Moderate wear/bumping and light soil to boards. Moderate creasing to jacket with light chipping to extremities and a few additional small closed tears. Worn but sound. Overall, very good in very good jackets. (#48733.)

Read more: Irving, The Imaginary Girlfriend; Roger Conover, Foreword, Beautiful Daughter: A Hendrie Reader.

60.  
Brandywine Take On A Classic Of US Mythmaking

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

Gorgeous copy of the first Wyeth edition — one of the Brandywine artist’s most beautiful books, with the rare original dust jacket exceptionally intact.

$1200.

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

First issue. Philadelphia: McKay. 9.75” x 7.25”. Original brown cloth with pictorial paste-on. In original dust jacket (blank flaps and blank rear panel). Top edge gilt. Pictorial endpapers. Illustrated by Wyeth with 8 color plates and line illustrations in-text. [10], 86 pages. Jacket with a few shallow areas of edgewear, one spot of rubbing to rear flap. Book beautiful, with only light bumping to extremities. Fine in near fine jacket. (#46455.)

61.  
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 Captian Ameica, 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 Feuerzeugi’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.)

62.

Vaping, Banking, Bare-Knuckle Boxing Feminists, On Mars

UNVEILING A PARALLEL: A Romance
By “Two Women of the West” [Alice Ilgenfritz Jones and Ella Robinson Merchant]
1893

Rare first edition of this feminist adventure novel amid a utopian society on Mars.

$5000.

“[W]e humor them, patronize them, tyrannize over them. And they defer to, and exalt us, and usually acknowledge our superiority.”

UNVEILING A PARALLEL stands apart from its English contemporary, Elizabeth Corbett’s NEW AMAZONIA, and still more from its American predecessor MIZORA and its most famous follower, Gilman’s HERLAND, in its ability to imagine female freedom without separatism. On Mars, far from wishing to oppress their sisters, men even take on the traditionally (Earth)-female duty of patiently explaining feminism to their bewildered visitor. The novel’s politics are uncompromising and its mood strikingly confident: Jones and Merchant are less concerned with showing Earth patriarchy to be viciously repressive (though they do, and it is) than with making its emissary look and feel extremely foolish, and they mount a vigorous defense of women’s rights not only to vote, conduct business, and dress rationally, but to satisfy their free human appetites for alcohol, stimulants, public life, and social congress. Equal pay for equal work, yes; but Martian women also enjoy equal access to bathhouses, wine cellars, gymnasiums, and brothels. Clinging desperately to a thread of consolation, the narrator is relieved to hear that at least they do not smoke. No, his gentleman friend affirms, they do not, but only because they do not wish to: instead, they “vaporize.”
The two distinguished authors of this sharp novel were Alice Ilgenfritz Jones, previously the pseudonymous author of HIGH-WATER-MARK, credited as Iowa’s first novel; and Ella Robinson Merchant, later remembered in this strikingly picturesque image: “No one who ever witnessed it can forget the pleasing sight of the fearless young high school girl with her striking beauty driving through the streets of the city the fiery black horse of her father, Dr. William Robinson.” Both enjoyed some measure of fearful respect in their Cedar Rapids community, where their authorship was no secret; in a local notice announcing the upcoming publication of UNVEILING A PARALLEL, Jones was noted for her novels and gift for “conversation,” while Merchant was “known as an exceedingly clever woman.” The clever woman’s husband died in 1894, whereupon she inherited his controlling interest in the Cedar Rapids Republican newspaper, was elected president of his printing company, and (per admiring contemporary news reports) took possession of his – now her own – private office, where she exercised her “rare talent for business affairs.”

A rare and delightful defense of women’s full entitlement to the vices as well as the virtues of civilization.

Boston: Arena Publishing Company. 7.5” x 5”. Original gilt-stamped oxblood cloth. 269, [1] pages, followed by publisher’s advertisements. Ink number to front free endpaper. Mild edgewear to boards, with light scuffing and small indentation to spine. Very good plus. (#48359.)


63.

“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.

$3500.

“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.”


64.

Blue Jeans, Hitchhiking, And Jazz

ON THE ROAD
By Jack Kerouac
1957

First printing, a review copy, of Kerouac's landmark novel, and a defining work of the Beat Generation — in exceptional condition.

“Nothing behind me, everything ahead of me, as is ever so on the road.”

$10,000.

Kerouac's novel of Sal Paradise and Dean Moriarty (literary stand-ins for the author and Neal Cassady) traveling across the United States, was famously written in a drug-fueled mania on a long scroll of paper and when published in 1957 became a surprise bestseller. It quickly went through multiple printings and make Kerouac not only a celebrity (famously appearing on the Steve Allen Show), but an unwilling spokesman for a movement. His style — both literary and personal — came to influence postwar youth culture, from rock-and-roll to Marlon Brando. One of the nicest copies of this classic we've handled, and the first review copy. A stunning example.

First edition. New York: Viking. 8” x 5.25". Original black cloth titled in white. In original unclipped ($3.95) color pictorial jacket designed by Bill English. 310 pages. Original typed Viking review slip loosely laid in, noting publication date of “September 5, 1957.” Front hinge almost imperceptibly strengthened. Some minor professional touch-up to the color of the jacket. Else remarkably bright, sharp, crisp, and clean. Presents fine. Near fine in restored jacket. (#47591.)


65.

With Kesey's Characteristically Huge Scrawl Signature

ONE FLEW OVER THE CUCKOO'S NEST
Inscribed first printing of the influential literary achievement by a towering figure of the counterculture.

$12,500.

‘All of us in here are rabbits of varying ages and degrees, hippity-hopping through our Walt Disney world....We need a good strong wolf like the nurse to teach us our place.”

The basis for one of the defining films of 1970s cinema, Kesey's novel was first published more than a decade earlier, at the dawn of the ‘60s, and is all the more shocking for that original context. The novel is set in a men's psychiatric hospital among inmates who, afflicted variously by mental illness, minority status, criminal convictions, and aggressive nonconformity, are all subject to the indignities and cruelties of nurses and doctors alike. Kesey's sadistic Nurse Ratched lives on as a quasi-folk myth, like the real Lizzie Borden and the fictional Annie Wilkes; her name is perhaps better known even than Kesey's own.

An enduring attack on the establishment’s power to punish and enforce.

First edition. New York: The Viking Press. 8” x 5.5” Original green cloth, spine lettered in yellow. Original unclipped color dust jacket designed by Paul Bacon, photographic portrait of Kesey by Hank Kranzler on rear panel. Beige topstain. [8], 311, [1] pages. Kesey’s inscription scrawled in black ink across front paste-down (“For Darrel / Kesey 1993”); previous owner’s signature penned to front endpaper. Jacket spine only just sunned; a touch of rubbing at spine folds, faint scratching (close inspection only) on front panel. Mild patches of offsetting and small stamp “Fe 21 ’62” to verso of jacket. Small water spot to cloth. Presents beautifully. Very good in very good plus jacket. (#1153.)

66.

Undocumented Printing Of “The Most Controversial Speech He Ever Gave” (Tavis Smiley)

The Riverside Church Speech ["Beyond Vietnam: A Time to Break the Silence."]

By Martin Luther King Jr.

[ca. 1967]

Unrecorded and likely first printing of one of King's most important speeches: his anti-war address at The Riverside Church, delivered exactly one year to the day before his assassination.

$5000.

“If we will make the right choice, we will be able to transform the jangling discords of our world into a beautiful symphony of brotherhood.”

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King’s Riverside Church Speech (later titled “Beyond Vietnam: A Time to Break the Silence,” but here untitled) was the civil rights leader’s first sustained and major public statement regarding the Vietnam War. Before a crowd of more than 3000, King called for not only an end to the war, but explicitly linked the anti-war movement to the larger movements for civil rights and economic justice: “Perhaps the more tragic recognition of reality took place when it became clear to me that the war was doing far more than devastating the hopes of the poor at home. It was sending their sons and their brothers and their husbands to fight and to die in extraordinarily high proportions relative to the rest of the population. We were taking the black young men who had been crippled by our society and sending them eight thousand miles away to guarantee liberties in Southeast Asia which they had not found in southwest Georgia and East Harlem.”

It is unclear who printed this or why, but the introductory commentary (“The following is the exclusive and authorized publication of the address [...] sponsored by Clergy and Laymen Concerned About Vietnam”) suggests it was likely either that group or King’s camp, perhaps for members not in attendance or press distribution at or immediately following the event. No matter the case, this edition is unknown and unrecorded. It is not mentioned in the major King bibliographies. OCLC does not record the edition, and we trace nothing at auction or in the trade. This version differs in a number of significant ways from final published versions that appeared later. Some of these differences are accounted for by this printing’s “slightly condensed” version. Others, however, clearly predate King’s later revisions and finalizations which, along with the lack of title on this edition, all clearly mark the text as an early version, contemporaneous or nearly so with the event itself — and almost certainly preceding the earliest (also very rare) reprints undertaken by a number of California groups (where Clergy and Laymen Concerned About Vietnam were based, and all under the title “Beyond Vietnam”) in the subsequent months. Indeed, the ditto’d presentation strongly suggests a smaller, more immediate circulation.

The speech was widely criticized at the time. In the following days, more than 150 newspapers around the country condemned King, and in the aftermath of the address President Johnson dis-invited King from the White House, a rift in their relationship from which they never recovered. Among Black leaders the reception was also decidedly mixed, with many believing King’s focus on the war distracted from more pressing concerns. As journalist Tavis Smiley, who produced a documentary on the speech, explained: “it was the most controversial speech he ever gave. It was the speech he labored over the most [and] got Martin King in more trouble than anything he had ever seen or done.”

Nevertheless, its reputation has only grown in the ensuing years. James Bevel considered it King’s greatest speech, and King’s intersectional understanding has been increasingly recognized as prescient. A rare and revealing document from one of King’s most enduring public addresses.


Read more: The Story Of King's 'Beyond Vietnam' Speech, npr.org
67.

The Enduring Call To Nonviolent Direct Action

WHY WE CAN’T WAIT
By Martin Luther King, Jr.
(1964)

Rare publisher’s long galleys of Martin Luther King, Jr.’s reflections on 1963’s anti-segregation Birmingham campaign, marking the first book appearance of his landmark “Letter from a Birmingham Jail.”

$7500.

“Three hundred years of humiliation, abuse and deprivation cannot be expected to find voice in a whisper [...] there is more to come.”

WHY WE CAN’T WAIT expands on King’s call in “Letter from Birmingham Jail” for nonviolent direct action, and derives its title from the original title of that essay as it appeared in THE FINANCIAL POST (“Why the Negro Won’t Wait”). In describing the momentous activities of 1963, King addresses the root causes of why Black Americans were protesting the lack of cultural progress, including the slow implementation of the desegregation rules set out by Brown V. Board of Education.

Appearing in the wake of the enormous attention garnered by King’s “Letter,” WHY WE CAN’T WAIT introduced a much broader audience to his ideas, and provided important context for the ongoing work of the civil rights movement. The book continues to be an important source and inspiration: it has been cited by the founders of the Occupy Wall Street movement; and was the centerpiece of UVA’s 2022 Community MLK Celebration, where speakers applied its message of direct action to the Black Lives Matter movement and the COVID-19 pandemic.

This long galley represents what would have likely the earliest circulated version of the text, and is extremely scarce: few would have been printed, most or all of those for internal publisher use only. A rare and significant piece of civil rights publishing history, it remains in many ways King’s most important and influential book published during his lifetime.


Read more: Catalogue of the Blockson Afro-American Collection, item 4377; Sherman E. Pyatt, Martin Luther King Jr.: An Annotated Bibliography, 072.

68.

An American LORD OF THE RINGS
First printing, in beautiful condition, of arguably King's greatest work, the story of a band of survivors during a deadly pandemic.

$3000.

"The place where you made your stand never mattered. Only that you were there...and still on your feet."

King began writing his epic STAND in early 1975: "For a long time — ten years, at least — I had wanted to write a fantasy epic like THE LORD OF THE RINGS, only with an American setting. I just couldn't figure out how to do it." A 60 MINUTES segment on chemical warfare, however, finally provided the inspiration: "Only instead of a hobbit, my hero was a Texan named Stu Redman, and instead of a Dark Lord, my villain was a ruthless drifter and supernatural madman named Randall Flagg. The land of Mordor ('where the shadows lie,' according to Tolkien) was played by Las Vegas." The book has remained an enduring favorite; its dark vision of other people being the real monsters has gone on to influence other dystopian and apocalyptic tales from THE WALKING DEAD to STATION ELEVEN. THE STAND was nominated for the World Fantasy Award for Best Novel in 1979, and ROLLING STONE, TIME, the BBC, and Modern Library have all included the book on various best-of lists. An exceptionally well-kept example, truly a collector's copy of this modern classic that feels increasingly and uncomfortably prescient.


69.

Including Author Photo From MAN IN THE HIGH CASTLE

Archive of Original Photo Negatives of Authors and Screenwriters from the 1950s Photographed by Arthur Knight [circa 1950s]

Collection of over 100 negatives from a well-connected Beat photographer who provided author photos for over 200 dust jackets, including images of Aldous Huxley, Henry Miller, Ray Bradbury, Kenneth Patchen, Lawrence Ferlinghetti, Philip K. Dick, and Louis L'Amour.

$8500.
Knight was a writer, editor, and photographer who became involved in the Beat and counterculture scene as a young man. He eventually published, along with his wife Kit, many books about the Beat poets and the times. He became interested in photography as a teenager and had admirable success (as these negatives can attest). His personal relationships with many of the subjects opened the doors to other writers and resulted in his photos appearing on more than 200 dust jackets and magazines, many of which are included in this collection.

More than three dozen authors are represented in this collection, almost all in multiple images. Perhaps most notable among the images is that of Philip K. Dick, whose photo was used on the first edition jacket of his sci-fi classic, THE MAN IN THE HIGH CASTLE; it is accompanied by an unused image from the same shoot.

Included with this collection is a document with personal anecdotes and remembrances from Knight as to the circumstances surrounding the photos. For example, Knight remembers shooting Philip K. Dick in his shabby apartment, noting how quiet and particularly unassuming he was: "It was almost as if he wasn't there (or I wasn't) when I shot this." He also recalls that writer Kenneth Rexroth asked for Knight’s girlfriend's phone number right after Knight broke up with her, and that he waited to photograph Huxley while he ate dinner ("almost tearing at a steak"). Henry Miller later told Knight that this photo gave Huxley a "character he never had."

A series of images demonstrating Knight’s love both of the medium and his subjects, as well as an uncommonly intimate look at many of the authors represented. A complete inventory of images and authors is available. Purchase transfers and carries full usage rights.

n.p.: n.p. 119 negatives, accompanied by a proof sheet of all but two of the images; two 8” x 10” copies of one of the Huxley photos and five 8” x 10” copies of one of the Patchen photo, each with Knight’s stamp on rear and later date. Fine. (#41215.)

70.

Pre-War Furniture Archive Of A German Design Behemoth

Four Trade Catalogues of Original Photographs from German Manufacturer WK-Wohnen
(1937-38)

A striking and beautiful late-1930s design archive featuring almost 400 photographs of modernist furniture — including early work from Knoll.

$9000.

“Man evolved with time, and along with him, his couch.” — A. Kurian

WK-Wohnen, an outgrowth of the Deutsche Werkstätten of Karl Schmidt, was founded in 1912 as a model association of German furniture manufacturers with a shared vision and marketing strategy embracing modernity and the machine age. The nearly 400 photographs in these four
massive albums document the success of that vision: a design aesthetic at the peak of refinement, the legacy of the early twentieth-century avant-garde evolved into mass-produced bourgeois splendor for a German and European middle class on the verge of World War II.

Three of the four albums feature uncredited but fully staged and furnished room vignettes: Speisezimmer (dining rooms), Herrenzimmer (gentlemen’s studies), and Schlafzimmer (bedrooms). The fourth, Klein Möbel Sitz. u. Polstermöbel (small furniture, seating, and upholstered furniture) shows individual furniture models from designers such as Albrecht & Mamm[e]l, Bock & Feil, Kimpe[1]l, Bertram Schrot, Gärrt[e]r & Ni[1]tz[1]er, Schäfer & Kirsch, and, most notably, Wilhelm Knoll and Walter Knoll.

Walter Knoll, the figure at the center of the Knoll design dynasty and one of the shapers of 20th century modernity, was the son of Wilhelm Knoll, leather purveyor to the House of Württemberg and manufacturer of Germany’s first leather-upholstered club chairs. But by 1925, Walter Knoll had left the original family business to found his own company, becoming an enthusiastic proponent of the Bauhaus style and participating in Mies van der Rohe’s landmark 1927 Die Wohnung exhibition; by the time of these photographs, his firm was well-established and flourishing alongside the one he had departed. In the same year of 1937, Walter Knoll & Co. relocated from Stuttgart to Herrenberg, while Walter’s son Hans in turn left his own father’s company and emigrated to America, where with Florence Knoll Bassett he would exert an immense influence on American design that persists today. The Walter Knoll company likewise still operates, self-defined as “The Furniture Brand of Modernity,” standing on a century and a half of well-earned design prestige and honoring the “urbane gentleman” whose name they carry on, and whose early work and influences are extensively documented in these albums.

A spectacular collection of pre-war European design, full of disconcertingly familiar shapes in a lost world, poised midway between the revelatory Bauhaus and the dominance of the mid-century modern world to come.

(Deutsche WK Möbel). Speisezimmer. Herrenzimmer. Schlafzimmer. Klein Möbel Sitz. u. Polstermöbel. Albums: 7.5” x 11”. Four matching original cloth (red, brown, beige, and light blue) oblong albums with gilt-stamped titles: Speisezimmer (containing 102 gelatin silver photos, each approx. 6.5” x 10”), Herrenzimmer (89 photos, each approx. 6.5” x 10”), Schlafzimmer (89 photos, each approx. 6.5” x 10”), and Klein Möbel Sitz. u. Polstermöbel (104 photos, plus 2 pages of photographically reproduced drawings, most approx. 4” x 5”). Photographs mounted to tabs or paper leaves and bound with metal fasteners. Two price lists (plus one duplicate) laid in, dated 1937 and 1938, horizontally folded and stapled. [19] and 12 leaves, printed and numbered on rectos only. Some mild soil, edgewear, rubbing. Some photos apparently perished. Occasionally musty. Else overall clean and sound. Very good plus. (#46509.)

One hundred personally inscribed volumes from the members' library of Manhattan's legendary '21' Club.

$25,000.

“I would like to be buried in ‘21’s’ cellar, with the Kriendlers standing by in dark suits, each holding a burning candle in one hand and in the other my large unpaid bills.” – Ludwig Bemelmans

From its beginnings as a Prohibition-era speakeasy, the ‘21’ Club rose to extraordinary prominence, central to the cultural and social life of the well-to-do and in-the-know New Yorker. Known to Malcolm Forbes, Joan Crawford, J. Edgar Hoover, William Randolph Hearst, Jr.; to Salvador Dali and to Katherine Hepburn, the first woman to demand admittance in trousers; to Carl Sandburg and Ludwig Bemelmans; to nearly every eminent New York politician, writer, socialite, mover and shaker of the late ‘40s and ‘50s; Kriendler’s ‘21’ Club became a landmark in film (the lobby was a backdrop for a famous scene in ALL ABOUT EVE), literature and nonfiction, as well as in reality: classical music critic Deems Taylor’s inscription in MUSIC TO MY EARS points to page 43, where he notes that a title, like “Beethoven’s Fourth,” “doesn’t even have to be a name. Hail a New York Taxicab and say ‘Twenty-one’ to the driver, and with no further questions he’ll take you to a famous restaurant that has no name other than its street number.” The ‘21’ Club was a familiar feature of sophisticated Manhattan scene-setting for authors like Ian Fleming, who dropped knowing references to “the Kriendler brothers who have owned ‘21’ ever since it was the best speak-easy in New York”, a sophisticated spy is in the inner circle of inner circles, and the jaded sophisticate who demands the best of everything, from tailoring to martinis, dines at ‘21’.

Maxwell “Mac” Kriendler (1907-1973), host and restauranteur, was president of the ‘21’ Club, founded by his brother John Carl Kriendler. The books in this collection, all warmly inscribed to Mac or to other Kriendlers, formed part of the collection available to club members, many of them signed at ‘21’ itself. The ‘21’ Club’s library initially grew out of the literary enthusiasms of Bob Kreindler, the founders’ younger brother, who, upon his promotion to the club’s exclusive upper floor, pursued a taste for autograph collecting: “Now I was excited as hell, because I could meet John Steinbeck and Ernest Hemingway and all the writers.” From the 1930s onward, the club carried bestsellers by its own customers behind the lobby tobacco counter (Kaytor). As the club prospered, its library, like its menu and wine cellar, expanded into a peerless representation of mid-century luxury and power: the last, now-vanished era of mainstream culture’s absolute dominance, before the rise of the Baby Boom generation, the concomitant ascendancy of Youth, and the triumph of cool over glamour that inevitably attended the fragmentation of the 20th-century US monoculture.
Highlights of the collection include: MADELINE creator Ludwig Bemelmans's book HOW TO TRAVEL INCognito, the inscription accompanied by the author's drawing of an upraised arm holding a martini glass; the vocal score for Rodgers & Hammerstein's OKLAHOMA!, inscribed “for Major Mac” by Richard Rodgers in 1944; and the respectful regards of Dr. Fredric “Seduction of the Innocent” Wertham inscribed in THE CIRCLE OF GUILT, another of the anti-comics-crusader’s efforts to solve the puzzle of the Juvenile Delinquent.

An extraordinary time capsule of mid-century New York City glamour in library form.

[Various]. 100 volumes. Books generally first editions in very good or better condition; dust jackets generally very good. A detailed list of titles is available upon request. In addition to the Kreindler collection, three books on the history of the ‘21’ Club are also provided. Very good plus overall. (#40960.)

Read more: Marilyn Kaytor, “‘21’: The Life and Times of New York’s Favorite Club; Kreindler, H. Peter, “‘21’: Every Day Was New Year’s Eve”.

72.

Memoir By One Who Hit Back

SILVIA DUBOIS, A BIOGRAFY OF THE SLAV WHO WHIPT HER MISTRES AND GAND HER FREDOM
By C. W. Larison
1883

First edition of Silvia Dubois's story of her life, from her days of enslavement, to gaining her freedom after striking her enslaver, to her life as a freedwoman — recorded via an interview with an educator who also used a phonetic alphabet to advocate for spelling reform.

$7500.

“I nŏkt hĕr do-un, ānd blāmd nēr kŏld hĕr.”

Silvia Dubois was born into slavery before the Revolutionary War and had fought her way out of it before the beginning of the Civil War. After facing years of violence and abuse from Mrs. Dubois, one of her enslavers, she resolved to fight back once she got strong enough — and she did. In this memoir she recalled how, after Mrs. Dubois hit her as she cleaned the barroom during a party, she "squared for a fight" and "struck her a hell of a blow with my fist" (transliterated, 63), knocking the woman through a door into a crowd of partygoers. Mr. Dubois, who was aware of Silvia's frequent abuse at the hands of his wife, freed her after the incident, and she moved to New Jersey, where she quickly earned a reputation for her fighting skill.

Silvia related her eventful life story to Cornelius Wilson Larison when she was allegedly 116 years old. Larison was a doctor, writer, and a “world-class eccentric” (THE NEW YORK TIMES) passionate
about spelling reform. SILVIA DUBOIS opens with a brief introduction to her story and a guide to Larison's diacritic-filled orthography. Larison notes that Silvia's story “áb-ounds în profânîty” (4), and he faithfully renders them into his reformed spelling system; he does not, however, impose any sort of dialect on her words, and records her narrative “ěxâctly ěs ěhe relatêd the fããts tõ me” (4).

A rare work on the marketplace (we locate only one copy at auction in the last fifty years), offering a glimpse into the life and dynamic exploits of a woman who fought for her freedom.


73.

Classic Gilded Age Cincinnati Mix(ic)ology

THE MIXICOLOGIST, OR HOW TO MIX ALL KINDS OF FANCY DRINKS
By C.F. Lawlor
(1895)

Early edition of this very scarce classic cocktail manual, by the onetime chief bartender of Cincinnati’s Grand Hotel and the Burnet House.

$5000.

“Is it better for a man to drink whiskey or to stick to beer? Now, that is a very proper question for thousands of people, and it is very important that it should be answered correctly.”

An authoritative guide for the aspiring barman, THE MIXICOLOGIST extends beyond recipes alone to cover all aspects of the trade: essential stock for a first-class bar, the history of brewing and distilling, and the proper attitude, principles, and deportment for a young person just entering the profession. This early edition precedes the later Revised Edition, but includes two press notices from the Cincinnati Papers praising Lawlor as the “prince of mixicologists” (he was also the inventor and sole holder of the title, the simple “mixologist” being insufficient to his talents.) The text through page 116 is identical to that of the first edition; beyond that point are a new and fascinating array of advertisements for Cincinnati’s finest reliable dry goods, cigars, hatters, lithographers, corned beef dealers, dye houses, dairies, dentists, frogs, oysters, and young parrots (“warranted to learn to talk”), as well as any number of brewers and liquor merchants.
C.F. Lawlor was the bartender at Cincinnati’s Burnet House, and formerly the chief bartender at the Grand Hotel. An endorsement from The Enquirer (Cincinnati) in 1895 states, “As a prince of mixicologists C.F. Lawlor, of the Burnet House, has a national reputation; it only remained for him to write a book to gain immortality. Lawlor’s commentaries on aspects of the bar trade (“The Model Bartender,” “Preparation for Customer,” and “Don’ts for Young Bartenders”) alternate with the ads, and include two essays not present in the first edition: “The Wine Cellar” and “Cups and their Customs,” which ends with the admonishment “When you drink–think.”

Rare. OCLC locates only five copies of this issue, and just thirteen copies of all editions. Further, we trace just a single copy at auction in the last fifty years. An unusually attractive copy of this essential historical reference for all mixers and historians of fancy drinks.

(Cincinnati): (Lawlor & Co. The mixicologist or how to mix all kinds of fancy drinks containing clear and reliable directions for mixing all the different beverages used in the United States, embracing jueps, cobblers, cocktails, punches, durkees, “tribys,” etc. etc., in endless variety, with some recipes on cooking, and other general information: an up-to-date recipe book. 7.5” x 5”. Original gilt-lettered brown cloth. 169 pages followed by [5] pages of advertisements. Light rubbing, sun, and edgewear to boards, with two small chips to cloth along spine. Very good plus. (#48412.)

Read more: A.W. Noling, A Bibliography of Books and Booklets on Beverages, Their History and Manufacture, 249.

74.

“The King was pregnant.”

THE LEFT HAND OF DARKNESS
By Ursula K. Le Guin
(1969)

Signed first UK edition of the famous radical science fiction novel on gender and isolation by one of the most influential writers in the genre — an exceptionally beautiful copy.

$7500.

In this novel, inhabitants of the alien planet “Winter” are androgynous, becoming temporarily male or female at periods of fertility. The protagonist is a male visitor from another world, thrown into political machinations that take him on a journey of survival across the ice with a single companion: a native whom he instinctively distrusts. While reckoning with different ways to envision gender, they develop a deep human bond that becomes central to their survival. Winner of both the Hugo and Nebula awards, this UK edition was issued the same year as the US first. One of the great science fiction novels that feels more significant with each passing year. Signed copies are quite scarce.
(London): Macdonald. 7.75" x 5". Original textured purple paper boards, gilt-stamped spine. In original unclipped (£1.50 / 30s) color pictorial dust jacket. 286 pages. Only a touch of bumping to spine ends. No fading, no marks: crisp and clean. About fine in about fine jacket. (#46939.)

Read more: Erlich, Coyote's Song: The Teaching Stories of Ursula K. Le Guin.

75.

**Kids Like Science Fiction Too**

**A WRINKLE IN TIME**

By Madeleine L'Engle

(1962)

First printing of the book that helped make science fiction stories for children mainstream, a beautiful copy.

$9750.

"[H]as amply proven L'Engle's belief that 'children are excited by new ideas' and has been credited with bringing science fiction into the mainstream of children's literature." – Anita Silvey

A journey to a fantastical land full of epic battles and philosophical musing, A WRINKLE IN TIME reads in many ways like an updated, science-based spin on the Narnia series. While Heinlein and others published science fiction for young adults before this, L'Engle popularized it among elementary-age titles. Initially, L'Engle had a difficult time getting it published: 'After trying 'forty-odd' publishers (L'Engle later said 'twenty-six rejections'), L'Engle's agent returned the manuscript to her. Then at Christmas, L'Engle threw a tea party for her mother. One of the guests happened to know John Farrar of Farrar, Straus & Giroux, and insisted that L'Engle should meet with him. Although the publisher did not at the time publish a line of children's books, Farrar met L'Engle, liked the novel and ultimately published it" (Random House). Winner of the Newbery Award and the Lewis Carroll Shelf Award. A lovely copy, very hard to find in collectible condition.

First edition. New York: Ariel Books / Farrar, Strauss and Cudahy. 8.25" x 5.5". Original quarter blue cloth, white speckled paper boards. In original unclipped ($3.25) blue pictorial dust jacket designed by Ellen Raskin. [10], 211, [2] pages. Very slight fading to edge of cloth as typical. Jacket in really nice condition with price intact, only very faint fading where seal was removed, a light bit of soil on the rear panel and a touch of wear to spine ends. Fine in near-fine jacket. (#35285.)


76.

**The First Extended Study Of Shakespeare's Sources**

**SHAKESPEAR ILLUSTRATED**

By “the Author of the FEMALE QUIXOTE” [Charlotte Lennox]
First edition of all three volumes in Lennox's landmark work of Shakepearean criticism, the first book-length work on his sources and the first detailed textual criticism of the Bard by a woman, from the library of Frances Mary Richardson Currer.

$8500.

“When Shakespeare is demolished your wings will be full summed and I will fly you at Milton; for you are a Bird of Prey” — Samuel Johnson to Charlotte Lennox, 1753

Charlotte Lennox was born into a well-to-do Scottish family that fell upon hard times. Well educated and distinguished early for her poetic precocity — but left to fend for herself financially, she turned to a career in writing. After publishing two novels (THE LIFE OF HARRIOT STUART, based heavily on her own experiences in the American colonies and voyage back to Britain; and THE FEMALE QUIXOTE, for which she is best known today), Lennox took up criticism and translation work in hopes of finding a more stable source of income. Like her peer and friend, Samuel Johnson, Lennox struggled to survive solely by her writing at a time when such a career was only beginning to become possible in England. Indeed Johnson, who threw an all-night party in honor of the publication of Lennox's first novel, was instrumental (along with Samuel Richardson) in persuading Millar to publish THE FEMALE QUIXOTE, and gleefully supported Lennox's entry into criticism, a genre traditionally considered the province of men. (Elizabeth Montagu’s famed ESSAY ON THE WRITINGS AND GENIUS OF SHAKESPEAR did not appear until 1769.)

Before SHAKESPEAR ILLUSTRATED, commentary on the sources used by Shakepeare for his plays was limited primarily to the identification of titles he may have employed, alongside minimal descriptions as to how the larger narratives differed. Lennox, however, took an unprecedentedly comprehensive approach. She not only located, translated, and published the relevant sources, but added critical commentary. According to her biographer Susan Carlile, “Lennox was a pioneer of this method of collecting, printing, and making observations of Shakespeare’s sources and his specific uses of each” (112). SHAKESPEAR ILLUSTRATED was first published in two volumes, but its immediate success led her publisher to request a third volume.

Despite the initial success of the project, SHAKESPEAR ILLUSTRATED was in fact a serious blow to Lennox's career. Published during the meteoric rise of Shakespeare’s reputation through a patriotic campaign led by David Garrick and others, this work of criticism was too critical for those who were working to turn Shakespeare into England's national poet. In comparing Shakespeare directly with his sources, Lennox gave him credit where she felt he improved the material, but she also did not fail to note where she felt he had fallen short of it. (Of MUCH ADO ABOUT NOTHING and its probable source ORLANDO FURIOSO Lennox said he “borrowed just enough to shew his Poverty of Invention, and added enough to prove his want of Judgment” [3.261].) Of special note, Lennox repeatedly pointed out that Shakespeare's treatment of women characters often flattened them in comparison to his source material. Garrick admitted privately to her that his public attacks on her "were perhaps stronger Proofs of my Zeal for Shakespeare, than of my Judgment" (quoted in Schürer, 17) — but the objections of the literati to the work
arrested her career as a critic; she turned instead to pure translation. Her next work, a translation of THE MEMOIRS OF MAXIMILIAN DE BETHUNE, DUKE OF SULLY, became "an instant classic" (Carlile, 149), leaving one to wonder what she could have done in the field of criticism if Bardolatry had not arrested her career.

This set comes from the library of Frances Mary Richardson Currer (1785-1861), who was among the most celebrated book collectors of her era, a generation after Lennox. Her peers praised Currer’s scholarship and taste, as well as the rigorous organization and “choice condition” of her books; Dibdin memorably called her a “book-genius.” Quite a scarce work institutionally and on the marketplace in all three volumes, let alone in contemporary bindings and with such tremendous provenance.

London: Printed for A. Millar. Full title: Shakespear illustrated: or the novels and histories, on which the plays of Shakespear are founded, collected and translated from the original authors. With critical remarks. Three 12mo volumes, 6.75” x 4” each. Contemporary full speckled calf, gilt-stamped spine, raised bands, red goatskin spine labels. Speckled edges, some leaves unopened. Publisher’s ads at rear of volume II. xii, [2], 292; [4], 274, [2]; [4], 308 pages. Engraved bookplate of Currer on front pastedown of each volume; volume I with small contemporary ink notation on front free endpaper. Some flaking and sympathetic repairs to spines, small areas of wear and tiny bit of cracking to joints (still firm). Some marginal toning and soil to leaves. Light spot of dampstaining to lower margin of volume II. Well preserved and lovely. Very good plus. (#48441.)

Read more: Carlile, Charlotte Lennox: An Independent Mind; Schürer (editor), Charlotte Lennox: Correspondence and Miscellaneous Documents.

77.

The Quintessential Little Golden Book

THE POKY LITTLE PUPPY

By Janette Sebring Lowrey, illustrated by Gustaf Tenggren

1942

Rare first edition in original jacket of the all-time bestselling hardcover children’s book, one of the first 12 Little Golden Books.

$2500.

“Five little puppies dug a hole under the fence and went for a walk in the wide, wide world.”

A combination of color, durability, and affordability drove the publication of the first series of 12 Little Golden Books in 1942. But their success was at first uncertain: Steve Santi describes how librarians felt that the series was not “the quality literature that a child should be reading.” Parents, however, felt differently; at 25¢, the Little Golden Books were the cheapest and most
attractive children's books available at the time, and 1.5 million copies were printed in five months to meet the demand.

“Prior to World War II, large format classic storybooks for children were prohibitively expensive and available only to a privileged few,” the Smithsonian American History Museum notes; books like THE POKY LITTLE PUPPY “revolutionized” the way American families used books by putting the act of reading, literally and figuratively, in the hands of children. Little readers could now take the initiative in using their books, without worry of bringing financial hardship upon their parents.

While the content of POKY does not allude to the global conflict that surely occupied the minds of parents in 1942, the jacket does: the rear flap contains an advertisement for war saving stamps and bonds, declaring that “all five little puppies buy War Stamps every week. So should you.” Thanks to the voracious consumption of these books, they rarely retain their original dust jackets. This copy is a terrific survival in the jacket.

New York: Simon and Schuster, Inc. 8” x 6.75”. Original cloth-backed color pictorial boards. Original color pictorial dust jacket, unclipped (25¢). Illustrated in color and black and white. [42] pages. Light edgewear to jacket, with 1” closed tear and small chip to lower spine. Light edgewear to boards; some erased pencil marks to last page. Colors vibrant. Very good plus in like dust jacket. (#40808.)


78.

Moon Guide

LUNAR BAEDECKER [Baedeker]
By Mina Loy
(1923)

Rare first edition of Mina Loy’s first book, a collection of poetry published by Robert McAlmon’s Contact Press, with the bookstore stamp of Sylvia Beach’s Shakespeare and Company — in exceptional condition.

$8500.

“[I]s there anyone in America except you, Bill [Williams] and Mina Loy who can write anything of interest in verse?” — Ezra Pound, in a 1921 letter to Marianne Moore

One of just two books printed during her lifetime, Loy’s slim LUNAR BAEDECKER was printed in an edition of approximately 300. However, after copies were seized by New York City customs authorities for obscenity, it quickly went out of print and remains one of the more elusive titles from McAlmon’s legendary press (which also famously published Hemingway’s first book, as well
as early work from Pound, Williams, Stein, and many others). The book is also almost impossibly fragile and presumably many other copies have perished as well simply through attrition. The last copy at auction appeared in 1977 and we’ve traced only a handful of others in trade over a similar period — almost all in significantly worse condition.

Perennially “rediscovered,” Loy’s work not only as a poet, but as an artist, writer, and designer has increasingly been getting its due, and a comprehensive exhibition of her work (Mina Loy: Strangeness is Inevitable) is currently on view at the Bowdoin College Museum of Art, with an accompanying monograph from Princeton University Press.

A beautiful example of a modernist masterpiece, with august provenance. A rare survival.

First printing. [Paris]: (Contact Publishing Co.). 7.25” x 4.5”. Original printed wrappers with titles in red. Printed by Maurice Darantiere in Dijon. [6], 48 pages. Minor edgewear with a couple of tiny chips to wrappers. Touch toned. Else clean and sound. Provenance: Cinderella sticker of Sylvia Beach’s Shakespeare and Company tipped to inside rear wrapper. From the collection of Roger Conover, Loy’s literary executor and editor of THE LOST LUNAR BAEDEKER (FSG, 1996), among other works about and by Loy. Near fine. (#48620.)


79.

Satirizing Modern Art

THE CUBIES’ ABC

By Mary Mills Lyall, illustrated by Earl Harvey Lyall

[1913]

Rare first edition of this children’s book parody of the landmark 1913 Armory Show, which drew both fanfare and hostility — in beautiful condition.

$9500.

“D is for Duchamp, the Deep-Dyed Deciever, Who drawing accordions, labels them stairs. With a lady that must have been done in a fever, – His model won’t see her, we trust, it would grieve her!”

The March 1913 Armory Show fundamentally altered the direction of American art. As the New York Historical Society said when celebrating the 100th anniversary of the event: “[I]t changed the way Americans thought about modern art. It has been called the most important exhibition ever held in the United States.” Organized by the Association of American Painters and Sculptors, the show introduced American audiences to Cubist, Surrealist, and Fauvist art, and helped establish artists like Picasso and Matisse as household names. But this change was not a uniformly welcome one: “Is their work a conspicuous milestone in the progress of art? Or is it junk?” pondered THE NEW YORK TIMES review of the show. “[M]any of [Matisse’s] paintings are simply
the exaltation to the walls of a gallery of the drawings of a nasty boy,” artist and critic Kenyon Cox remarked in the same review.

Mary Mills and Earl Harvey Lyall were quick to respond with THE CUBIES’ ABC. It was published the same year as the watershed exhibition, while critics continued to debate the assemblage of Modern Art featured therein. Earl, an architect and government architectural advisor, was well-placed to execute the pastiches of the Armory Show’s most significant works. Dotted throughout this abecedary are clever nods to Matisse’s “Blue Nude,” Wilhelm Lehmbruck’s “The Kneeling One,” Picasso’s “Woman with Mustard Pot,” and more. The angular bodies of the Cubies themselves recall isolated shapes within Duchamp’s iconic “Nude Descending a Staircase,” the piece that became most identified with many viewers’ fury at the show.

While OCLC locates some two dozen holdings (though presumably many of these are circulating copies), CUBIES is scarce on the market; we trace only four copies at auction in the last fifty years and perhaps as many again in the trade. A particularly nice copy of an uncommon document satirizing one of the defining artistic events of the 20th century.


*Read more: Kenyon Cox, “Cubists of All Sorts” and “Cubists and Futurists are Making Insanity Pay,” The New York Times 16 March 1913.*

80.

The Making Of Modernism

**Collection of Contact Press**

*Edited and published by Robert McAlmon*

1922-1929

Complete collection of editor and publisher Robert McAlmon’s legendary modernist press, Contact — including an exceptional example of Hemingway’s THREE STORIES AND TEN POEMS, Stein’s MAKING OF THE AMERICANS in original wrappers, William Carlos Williams’s copy of ASHE OF RINGS, McAlmon’s NORTH AMERICA inscribed to press author John Herrmann, and poet J.V. Cunningham’s copy of Mina Loy’s LUNAR BAEDECKER, among numerous other rarities.

* $115,000.

“A pioneer” — Sylvia Beach

McAlmon’s small 1920s press was one of the original loci of the burgeoning Modernist movement. Though most famous for publishing Hemingway’s first book (here present in a beautifully preserved, unopened example), McAlmon also brought out numerous other classic expatriate texts: Stein’s epic monument THE MAKING OF THE AMERICANS (in the rare original
wrappers), Williams’ SPRING AND ALL, Gertrude Beasley’s cult feminist memoir MY FIRST THIRTY YEARS, Bryher’s pioneering autobiographical lesbian novel TWO LIVES, and H.D.’s PALIMPSEST (inscribed by the poet).

The collection includes every book McAlmon was personally responsible for at Contact. The group is lacking only Nathanael West’s first book (which though it carried the Contact imprint, McAlmon was not involved in) and the handful of titles McAlmon distributed for William Bird’s Three Mountains Press — although a copy of Pound’s ANTHEIL with Contact’s label pasted over Bird’s imprint testifying to that relationship, is present. Among other revealing inclusions are McAlmon’s NORTH AMERICA inscribed to John Herrmann (whose WHAT HAPPENS IS was published by Contact), William Carlos Williams’s copy of Mary Butts’s ASHE OF RINGS, and J.V. Cunningham’s copy of Loy’s LUNAR BAEDECKER (Cunningham would go on to pen an influential reappraisal of Loy), among others.

An extraordinarily difficult set to re-create: most Contact titles were printed in editions of only 300 copies, and many of those perished. In later years, McAlmon would lament the many titles lost on docks or seized (often for obscenity) by customs officials. In addition, these publications are notoriously fragile, leading to the demise of innumerable other copies. Indeed, many of these titles are well-known rarities (TWO LIVES, LUNAR BAEDECKER, an unsophisticated MAKING OF THE AMERICANS).

A collection that took decades to assemble, a rare opportunity to acquire the complete output of one of the greatest and most influential independent publishing endeavors of the 20th century.

First edition, all. Paris: Contact. 24 volumes in all, most original printed wrappers, several rebound (with one or two possibly deluxe bindings). Generally very good condition. A complete inventory is available on request. A prorated price can be provided for collectors or institutions holding a small number of duplicate titles. Please note that one title (CONTACT ANTHOLOGY) is currently on loan to the Bowdoin College exhibition on Mina Loy and will be provided at the end of the show’s run in Chicago in 2024. Very good to near fine overall. (#48717.)

Read more: Sylvia Beach, Shakespeare and Company, 130-132; Robert Knoll, Robert McAlmon: Expatriate Publisher and Writer.

81.

Inscribed To One Of The Book’s Subjects

MAN RAY PHOTOGRAPHS 1920-1934 PARIS
By Man Ray
(1934)

First edition, second issue of Man Ray’s extraordinary first monograph — association copy inscribed to friend and muse Joella Bayer, whose portrait appears in the book.

$25,000.
“Seized in moments of visual detachment during periods of emotional contact, these images are oxidized residues, fixed by light and chemical elements, of living organisms.” — Man Ray

Man Ray’s photobook of “sensuous, often dreamlike” photographs and rayographs, inscribed to Joella Bayer, daughter of poet and artist Mina Loy and wife of designer and photographer Herbert Bayer (whose signature and thumbprint are also present). Joella Bayer knew Ray most of his life, having been introduced to the artist by her mother in Paris in the 1920s and then growing closer through her first husband, the gallerist Julien Levy, who frequently exhibited Ray. Ray portrayed or photographed Joella Bayer a number of times during his life, most famously in this book, where her solarized portrait appears as plate 47.

Arranged in five thematic sections, PHOTOGRAPHS includes laudatory essays and poems from Ray’s surrealist contemporaries André Breton, Paul Éluard, Rrose Sélavy [Marcel Duchamp], and Tristan Tzara marking the divisions. Stated “Second Edition” (as almost all copies are); in fact it is the second issue of the first edition, mislabeled in an attempt “to generate demand where none existed by suggesting the edition had sold out. After replacing the title pages of these copies with one stating second edition, [the publisher] returned them for sale” (Roth 80).

Uncommon in this condition, scarce signed, and rare with so strong an association, a remarkable copy of this fragile and important book.


82.

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.

83.

Pre-Stonewall Cruising Advice

THE BEGINNER'S GUIDE TO CRUISING [With] ADVANCED GUIDE TO CRUISING
By George Marshall
1964, 1965

First editions of two exceptionally well-preserved booklets of witty, thorough, and highly contextual advice for the mid-'60s cruiser at home and abroad — published by "the first publisher to market his materials exclusively to gay men" (Clark).

SOLD.

"This is a good place to mention a General Rule for Cruisers: be polite, be gallant, but stay the hell away from chivalry."

Cruising in 1964, as understood by the author of these guides to the art, comprised a whole panoply of skills and practices not limited to merely finding an interested party and signaling
one's own interest: from personal presentation, dress sense, partner evaluation and initial flirtation; to restaurant choices, wine selection, and general savoir-faire; to becoming a good conversationalist through reading the right kind of books; to decorating a garconnière with taste and without vulgarity; to the tactic of making an acquaintance by posing as a vacuum-cleaner salesman and getting invited in; to spinning a satisfactory single encounter into a longer-lasting affair or full-blown liaison; to the well-dressed man's proper sequence of undressing (tie first, then cufflinks), to detaching a clingy boyfriend with a proto-ghosting breakup technique (“fade away unobtrusively”). The 1965 follow-up for advanced-level cruisers is considerably more explicit, recapping the cultured ironies of the BEGINNER’S GUIDE in the first chapter and proceeding from there to a rather cynical rundown of seduction styles designed to forestall contemporary anxieties regarding “the cruiser becoming cruised.” From there, Marshall proceeds to physical instructions in Part Two: How to make Love: “The human body is a marvelous piece of machinery. With it we can do so many wonderful things so well, including the subject at hand.”

Guild Press was founded H. Lynn Womack. Womack was a pioneering gay publisher, one of the earliest (if not the earliest) to market his books explicitly and exclusively to gay men, and certainly the first to publish such a wide variety of titles. Fiction, porn, how-to's, photography, non-fiction: Womach's titles strove to reflect the totality of gay life and as such “served as important steps in the emergence of a new attitude about gay life in the mid-twentieth century” (Clark 81). While OCLC notes more than a dozen holdings of each title, they are scattered and market examples are decidedly uncommon, especially as a set. A scarce time capsule of American gay male social history from a landmark press.


84.

Signed And In Original Dust Jacket

WINNIE THE POOH
By A.A. Milne, illustrated by E.H. Shepard
(1926)

Signed limited large paper copy, one of only 350 numbered copies signed by Milne and Shepard, of the first book of Pooh prose stories.

$15,000.

“Here is nonsense in the best tradition […] with the high seriousness about it that children and other wise people love.” – contemporary review in the NEW YORK HERALD TRIBUNE
In Milne's first book of children's verse, WHEN WE WERE VERY YOUNG (1924), the silly old bear appears in only a couple poems and does not yet have a name. After that book's smashing success, Milne was encouraged by his wife to write down some of the bedtime stories he made up for his son about his favorite toys. Here we get many of the best loved stories from the Hundred Acre Wood: Piglet meets a Heffalump, Eeyore has a birthday, and Pooh runs out of honey. This is a beautiful copy of the deluxe signed edition.


Read more: Thwaite, Goodbye Christopher Robin: A.A. Milne and the Making of Winnie-The-Pooh.

85.

“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.


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

86.

Books Before Reading
First edition of this stimulating set of books made from a variety of tactile materials, for the child who can’t yet read but is showing bookish inclination — complete with all 12 of the model books, instruction book, and color promotional flyer.

“What is a book? An object made of a lot of pages held together by a binding.”

Bruno Munari, who Picasso is said to have called “the new Leonardo,” left an indelible mark on the field of design. In particular, Munari’s books “set a precedent in the field of children’s literature,” and among them, I PRELIBRI is one of his “greatest innovations” (Campagnaro, 370). This set of books embodies his philosophy of education and play, creating endless opportunities to learn through tactile engagement without forcing children to conform to linear thought. The 12 books contained in I PRELIBRI are each bound in a different structure, and are made of different (and sometimes unusual) materials. They are perfect-bound, spiral-bound, string-bound, and heat-fixed; they are paper, wood, sponge, plastic, and fur. None of them contain text, aside from the cover titles, which are identical on both sides – no beginning, no end.

The only substantial text adorns the folder: printed in side-by-side Italian, English, French, and German, it sets out a manifesto of sorts for children’s books, taking the form of a dialogue between an adult and a child. A compelling mix of the pedagogical and bibliographic, PRELIBRI is very rarely found complete and intact.

First printing. Milano [Milan]: Danese. Translation: Prebooks. 14.25” x 10” (folder); 4” x 4” (books). Original color pictorial folder containing two plastic trays with 12 slots. 12 miniature wordless books numbered 1-12 made of various materials (including felt, plastic, and sponge) and bound in various styles (including comb, spiral, and string). With color pictorial promotional flier and booklet reproducing the text and images on the binder loosely laid in. Binder with light edgewear and scattered foxing. Plastic trays with a couple small cracks and chips, particularly to slot edges; front of one slot creased on one side. Books clean and bright. Very good plus overall. (#48714.)


87.

“The Bible for Civil Rights lawyers” — Thurgood Marshall

STATES’ LAWS ON RACE AND COLOR
Compiled and edited by Pauli Murray
1950
Rare first edition of this landmark compilation of laws relating to segregation and discrimination, compiled by the great Black feminist lawyer and used by the NAACP in its successful suit, BROWN V. BOARD OF EDUCATION.

"Perhaps in no other field is the law more unsettled."

STATES’ LAWS ON RACE AND COLOR was a major text used by Thurgood Marshall to shape the NAACP’s arguments in BROWN V. BOARD OF EDUCATION. This was just one accomplishment of Pauli Murray’s trailblazing career: Murray was the only woman-presenting person at Howard Law, and ruffled feathers by speaking out against the program’s sexism. Barred from attending Harvard Law due to Murray’s assigned gender at birth, Murray attended UC Berkeley, returning to the east coast to practice law upon graduation. In 1948, Murray was commissioned by the women’s division of the Methodist Church to put together an explanation of American segregation laws. The resulting book was the monumental STATES’ LAWS ON RACE AND COLOR, a thoroughly researched work that brought together law and sociological evidence to advocate for reform. Marshall “kept stacks of it around the NAACP offices,” and used it as a central resource in BROWN V. BOARD OF EDUCATION (Schulz, THE NEW YORKER).

This copy was owned by Jewish antifascist Clarence Kailin, one of a small band of American volunteers who fought in the Spanish Civil War as the Abraham Lincoln Brigade. Upon his return home, Kailin was active in Black labor movements and Civil Rights activism. Recalling his assistance of strikers in 1949, Kailin remarked, “At that time you didn't see black and white people mixing like that, so the cops were there all the time, trying to intimidate us” (Dinur); this harassment also came at the hands of the FBI, whose files on Kailin noted no crimes, but that Black people frequently came and went from his house.

STATES’ LAWS is rare on the market, and not in Blockson. A central work of the civil rights movement.

Cincinnati, Ohio: Woman’s Division of Christian Service. 9” x 6”. Original green cloth boards with gilt spine lettering. Lacking rare original dust jacket. Illustrated with three black-and-white folding charts. x, 746 pages, including index. Owner stamp of Clarence Kailin to front flyleaf. Binding with light bumping to corners and spine ends. Firm and clean. Very good plus. (#48598.)


88.

"From Subway Surfaces To Canvas"

POST-GRAFFITI
Scarce exhibition catalogue for a groundbreaking group show by Basquiat, Haring, Ortiz, Lady Pink (Sandra Fabara), Lee Quinones, Kenny Scharf, and eleven other graffiti artists, held at the Sidney Janis Gallery in December, 1983.

$750.

“[T]he Post-Graffiti artist [...] relates to the robot movement of the dance as well as to electric boogie and brake-dancing.” (Neumann)

This early gallery showing of graffiti art was advertised by Janis as a transitional moment in the evolution of an ephemeral and ungoverned art form to a fully recognized, “valid” movement, sanctioned by the art establishment and welcomed into its curated traditions. Contemporary reception was mixed: Artforum disapproved, claiming that the “domesticated confines” of the gallery space removed both bite and context from an artistic language better suited to the subways; Artforum did not find it necessary to mention that the corrupting hand of the bourgeois collector carries with it not only the deadening anesthetic effect of “legitimization,” but also money, which even the wittiest and boldest of outsider artists may find some use for.

The full list of artists represented in POST-GRAFFITI: A-One (Anthony Clark), Jean-Michel Basquiat, Bear (Kwame Monroe), Marc Brasz, Crane, Crash (John Matos), Daze (Chris Ellis), Futura 2000 (Leonard McGurr), Keith Haring, Angel Ortiz, The Arbitrator Koor (Charles Hargrove), Lady Pink (Sandra Fabara), Don Leicht, NOC 167 (Melvin Samuels, Jr.), Lee Quinones, Ramm-Ell-Zee (Stephen Piccirello), Kenny Scharf, and Toxic (Torrick Ablack).

A scarce document from one of the first graffiti shows at an established gallery: “The title of this exhibition [...] is not to suggest that these new artists no longer work in graffii [...] but more to attribute in their transition from subway surfaces to canvas, an extension in scope and concept of their spontaneous imagery” (Sidney Janis, from his foreword).


89.

One Of The Rarest New York School Works

2/2 [Two] STORIES FOR + ANDY WARHOL
By Ron Padgett, edited by Ted Berrigan
Rare complete copy of Ron Padgett's ode to pop art appropriation, published by Ted Berrigan's C Press, and featuring a thermofax cover by Andy Warhol.

**ON HOLD: PLEASE INQUIRE.**

“Padgett had a particular fascination for creating in his writing a parallel to the repetition characteristics of Warhol’s work.” — Reva Wolf

The embodiment of Padgett's “New Plagiarism,” which he had announced as a (semi-mock) movement only the previous year, STORIES utilized a found text, repeating it on every page in a Warholian manner: “[STORIES] consists of ten sheets of the exact same text — a page from an early twentieth-century novel [...] Padgett selected the page so that it can be read as a loop; that is, the first sentence can read as if it follows from the last one” (Wolf 98). This text is paired with a thermofaxed cover which repeats two illicit stills (alluding to both this repetition as well as the title) of Factory Superstar Ondine appropriated from one of Warhol's films. While it echoes the thermofaxed Warhol cover for Sander's FUCK YOU from the same year, STORIES is far rarer. We've handled a number of examples of the FUCK YOU (as well as the “C” with a silkscreened Warhol cover), but this is the first complete copy of STORIES we've personally encountered. In addition, we trace only one other in the trade and none at auction. OCLC locates 13 scattered holdings, with many major institutions lacking. An important link between the New York School and Pop Art, a little-seen work which prefigures much of what we now know as conceptual writing.


*Read more: Reva Wolf, Andy Warhol, Poetry, and Gossip in the 1960s.*

90.

**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 Kinf, Kwama Nkrumah, and Nelson Mandela. Politicians range from Jimmy Carter to Che Guevara, and medical pioneers, philopsophers, 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 Amadou 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.*

91.

**An Essential Account Of Those Who Sought Freedom**

**SKETCHES IN THE HISTORY OF THE UNDERGROUND RAILROAD**

*By Eber M. Pettit, introduction by W. McKinstry*

1879

First edition of this record of the Underground Railroad as experienced by one of its conductors, this copy inscribed by the publisher.

$4000.

"[T]he U. G. R. R., about which so much has been said and so little was known, was no myth."

The people who used the Underground Railroad followed the north star, smuggled themselves on ships, created elaborate disguises, and even shipped themselves in boxes to take their freedom. Underground Railroad conductor Eber M. Pettit, who chronicles some of these stories here, “kept a station and eating house at one of the crossings of the Cattaraugus River” (xvi)
outside of Buffalo, New York, and actively transported people between stations and crossings. In SKETCHES, Pettit relates the circumstances of numerous freedom seekers whom he assisted, often including a note about their lives after settling in Canada or other safe locations. He also reflects on the nature of the “slave hunters” at their heels: the Fugitive Slave Law made the occupation a “profitable business” (116), with enslavers willing to pay them extravagantly to kidnap self-emancipated people in Northern states.

Pettit’s account demonstrates the vastness of the network of antislavery activists across the nation. Of particular importance is his foregrounding of the stories of those fleeing enslavement, providing short biographical sketches of the people with whom he came into contact. The importance of this documentation cannot be overstated within the context of hundreds of years of the systematic displacement, oppression, and erasure of enslaved African Americans and their descendants. Pettit originally recorded his account at the urging of Willard McKinstry, editor of the anti-slavery newspaper CENSOR, where it first appeared; McKinstry later arranged for it to be printed in book form, and inscribed this copy. An excellent example.


Read more: Catalogue of the Blockson Afro-American Collection, item 9966.

92.

A Centerpiece Of American Gothic

THE RAVEN AND OTHER POEMS
By Edgar Allan Poe
1845


$15,000.

“The Raven’ became known everywhere, and everyone was saying ‘Nevermore.’” — contemporary poet Elizabeth Oakes Smith
Partly inspired by the early lyrics of Elizabeth Barrett (later Browning), to whom he dedicated this volume of poems, Poe composed “The Raven” in trochaic octometer, with a deranged lyricism all his own. The elements are familiar even to those who don’t read poetry: the “midnight dreary,” the silk-curtained chamber, the raven perched upon the bust of Athena, the relentless refrain that drives the narrator mad.

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


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

93.

The Landmark Of Detective Fiction

TALES
By Edgar Allan Poe
1845

Rare first printing of this selection of Poe’s tales, including “The Fall of the House of Usher” and “The Murders in the Rue Morgue.”

$28,000.

“What a strange, though enormously talented writer, that Edgar Poe!” — Fyodor Dostoyevsky

Included in these twelve tales are the pieces that are often anointed as the first modern detective stories: “The Murders in the Rue Morgue,” “The Mystery of Marie Roget,” and “The Purloined Letter,” all featuring his famed character C. Auguste Dupin. It is item number 1 in QUEEN’S QUORUM, which spares no fanfare: “the first important book of detective fiction, the first and the
greatest, the cornerstone of cornerstones in any readers' or collectors' guide, the highest of all highspots."

The works were selected out of Poe's various magazine publications for publication as the second number in Wiley & Putnam's Library of American Books. Despite the author's private complaints and general grumbles (Poe lamented the number of "analytic" stories in the collection as unrepresentative of his full capacities), Wiley reader Evert Duyckink's astute choices contributed to the volume's relative success. These include "The Fall of the House of Usher," "The Black Cat," and "The Gold-Bug," along with a few philosophical dialogues and the lesser-known "Lionizing" — "perhaps as a concession to Poe's unfounded sense of himself as a humorist" (Silverman). Immensely influential: one of the most important short story collections published in the United States.


Read more: Blanck, Bibliography of American Literature (BAL), 16146; Ian Walker, Edgar Allan Poe; Silverman, Kenneth, Edgar A. Poe: Mournful and Never-Ending Remembrance; Ellery Queen, Queen's Quorum, 1; Heartman and Canny, A Bibliography of the First Printings of the Writings of Edgar Allan Poe, 90.

94.

Final Work By The Famous Anti-Catholic Forger

POPE JOAN: Or, an Account Collected Out of the Romish Authors Proved to Be of the Clergy and Members of That Church, Before Luther Left Her Doctrine

By Robert Ware

1689

First edition of this tract wielding the story of a woman Pope as anti-Catholic propaganda — the final publication of notable Protestant forger Robert Ware.

$3000.

"The significance of Robert Ware's malign legacy can scarcely be understated." – Mark Empey

Robert Ware is remembered today for his "unashamedly cavalier approach towards interpreting history" (Empey, 37), but in his own time, he was seen as a respected (if quite extreme) Protestant historian. Ware inherited a trove of religious and historical manuscripts from his father James —
to which he liberally added fabricated documents. He then wrote a number of fiery pro-British, anti-Catholic propaganda pieces that blended citations from the real manuscripts and the forgeries. The true nature of his "scholarship" was not uncovered until the 19th century.

POPE JOAN, a rebuttal of a Catholic work that claimed to disprove the woman pope's existence, was Ware's final publication, and exhibits a slightly different "scholarly" technique: there was no need for forgeries in the case of POPE JOAN, as he could fully rely "on the venerable fictions of others" (McCulloch, 327). In an oroborous of fabricated history, Ware even cites the work of Abbot Johannes Trithemius ("an exceeding Learned Man," as Ware describes him on page 17), a 16th-century historical forger. A fascinating example of the cultivation of misinformation in service of political and religious propaganda.


Read more: English Short Title Catalogue R38939; Mark Empey, "Creating a usable past: James and Robert Ware," The Church of Ireland and its Past; Diarmaid MacCulloch, "Foxes, Firebrands, and Forgery," The Historical Journal vol 54 no 2.

95.

Before Harlequin Committed To Romance

**VIRGIN WITH BUTTERFLIES**

*By Tom Powers*(1949)

First Harlequin edition of this sprightly and slightly racy midcentury comic adventure novel, starring a pure-hearted Chicago blonde and her many admirers.

$300.

"We had fun, with officers and two nice girls that was army nurses with uniforms, and they was a lot of fun, and they made me kind of proud that women could be like soldiers and good fellers"

This reprint of Powers's 1945 novel was the 15th title issued in the first year of Harlequin's existence as a publishing house, several years before the beginnings of its focus on romance fiction and decades before its rise to power and market domination as the name synonymous with the genre. **VIRGIN WITH BUTTERFLIES** stars a beautiful and naive young woman who attracts international intrigue and gallant suitors as easily as breathing, but the novel is ultimately half picaresque, half social comedy; HUCKLEBERRY FINN in GENTLEMEN PREFER BLONDES, caught up in the spy webs of foreign princes and Hoover's FBI. All early Harlequins are elusive. A lovely copy of a scarce edition.
96.

Illuminating Travel

VYSOKE TATRY [Hand-Illuminated Travel Album of Souvenir Post Cards and Original Photographs of the Tatry Mountain Region of Czechoslovakia, Poland, and Hungary]
By "R. CH. V. S."
[circa 1923]

Singularly striking work of folk art executed as a travel album that documents an extensive tour through the Vysoke Tatry mountain range in Slovakia, featuring hand-painted illuminated backgrounds and borders.

ON HOLD: PLEASE INQUIRE.

The artist, here unnamed but presumably identified by the monogrammed and dated painting that ends this album, has filled each page and framed each image with elaborately marbled and intricately detailed elements. These expert illuminations, which seem influenced to some extent by Art Nouveau, exhibit a brilliant palette and a decidedly modern sense of design. A whirlwind of effects — from geological patterns that evoke the mountainous terrain of the journey, to pointillist enameling reminiscent of matryoshkas, and abstract geometrics that call to mind the burgeoning avant garde — all carefully arranged to accentuate colors, subjects, and other details in the mounted photos and postcards. Quite simply one of the most impressive and beautiful vernacular books we’ve handled. Virtuosic.

n.p. [Czechoslovakia?]: n.p. 12” x 16.5”. String-tied quarter-leather commercial album with 40 full-color, hand-illuminated (most likely gouache) pages on 20 thick paper leaves, each interleaved with spider-web design tissue. Featuring 123 mounted original postcards and photographs (most approx. 3.5” x 5.5”), each numbered and keyed to a calligraphic index of captions on verso of collaged and painted title page. Touches of wear to pages and tissue, a few bumps to boards. Housed in custom archival linen clamshell box. Fine. (#41342.)

97.

One Of Six Deluxe Copies With An Original Plate

A STUDY OF TWO PEARs; ETUDE DE DEUX POIRES
By Wallace Stevens, translated into French by Bernard Noël,
mezzotints by Judith Rothchild, printed by Mark Lintott
2003
First printing of this limited deluxe edition poetic ode to a pair of pears, illustrated in lovingly executed mezzotints – with original copper plate included in the original box.

$3500.

“The idea of mezzotint has always interested me as the subject of all my work is the light.” – Judith Rothchild

Judith Rothchild’s and Mark Lintott’s Verdigris press, located in the south of France, produces an eclectic selection of artist’s books based around a variety of texts. For Wallace Stevens’s poem of pear pondering, Rothchild and Lintott have created a book that invites visual contemplation of its fruity subjects, with weight added to the text by Rothchild’s deeply set mezzotints. The plate included in this deluxe copy is of one of the larger illustrations, and shows off the delicacy and precision involved in creating a mezzotint. An attractive production, presented in both English and French.

First edition. (Octon): Verdigris. 10.5” x 11.75” (book); 5.75” x 5.5” (copper plate). Original stiff paper wrapper in green, brown, and yellow. Illustrated with nine black-and-white mezzotints of pears, with three blind-embossed shapes of pears. Loose concertina textblock as issued with [20] panels, printed one side only, with tissue guards between each fold. With black-and-white mezzotint New Year’s card, numbered 17/70 and signed by Rothchild and Lintott, loosely laid in. In original green, yellow, and brown clamshell box, with original copper plate mounted to rear. A touch of rubbing to wrapper joints. Sharp and clean. Fine. (#45816.)


98.

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 cost, but no copies west of Chicago. A scarce and compelling item in US art education.


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.

99. Teaching Children About War

LIBERTY THE GIANT KILLER
By Rebecca Salsbury and William H. Allen
(1919)

First edition of this history of WWI for children, told through a series of fairy tales — a scarce title by painter Rebecca Salsbury Strand.

“I am America. In this war I did not fight for money, land, or power, or for any other selfish reason. My sons fought and died to keep the freedom they have always had and […] to bring the world freedom.”

This “exceedingly happy title” (JOURNAL OF EDUCATION, 78) seeks to contextualize WWI — an event so culturally jarring that it gave rise to art movements like Dada — in terms of fairy tales of good and evil. With stories including the struggle of The Kingdom That Knew No Fear (Belgium) against the Giant Killandcrush (Germany), and stick figure illustrations alongside suggestions for games to play to reenact heroic events, LIBERTY THE GIANT KILLER is fascinating in the way it simplifies the nature of the conflict. OCLC locates only six institutional holdings. An evocative example of patriotic propaganda in the immediate aftermath of the First World War.
Weimar Republic Avant-Garde Illustrated Children's Book

DIE FISCHREISE [The Fishing Trip]
By Tom Seidmann-Freud
(1923)


$6000.

Seidmann-Freud was Sigmund's niece, an innovator in writing and illustrating books for children in Germany, the journalist Jakob Seidmann, as part of the avant-garde crowd in 1920s Munich and Berlin. Seidmann-Freud's pochoir images bring to children's books concepts from Constructivism with a touch of the surreal – they deserve more recognition today, which is partially inhibited by her books' scarcity: they "disappeared from bookstores in about 1937 owing to the author's non-Aryan descent" (Hürlimann). A beautiful copy, and very scarce.


Read more: Mahoney, Illustrators of Children's Books 1744-1945, 137; Hürlimann, Three Centuries of Children's Books in Europe, 216.

101.

"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.)


102.

“[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 — an 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.)

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.

The Origins of The Patti Smith Group

de l’ame pour l’ame (of the soul for the soul)
Scarce original program from one of Smith's earliest gigs, predating her first album by almost two years.

$950.

"The Poet makes himself a seer by long, gigantic, and rational derangement of the senses."

This, the first of three performances in honor of the anniversary of Arthur Rimbaud's death (also known as "Rock-N-Rimbaud"), took place on the roof of Le Jardin, a gay disco, in the Hotel Diplomat on November 4th, 1973. Smith sung and recited her own works, as well as songs by Kurt Weil and Hank Ballard. She was backed by Bill Elliot on piano and future Patti Smith Group member Lenny Kaye (both listed in program) on guitar. This would be only the second time Smith and Kaye performed together (the first being when the two opened for a Gerald Malanga reading at the Poetry Project almost two years earlier) and the first time Smith headlined a show with Kaye at her side. The program also thanks both Robert Mapplethorpe (just a few months after his first solo exhibition) and Sam Wagstaff, certainly one of their earliest links in print. A landmark event, one which sowed the seeds of not only of Smith's band and the burgeoning New York punk scene, but inspired by Smith's most important influence.

*First edition. [New York]: n.p. [Gotham Book Mart?]. 14” x 8.5”. Single pale blue leaf, printed recto only. Xerographically reproduced. Line drawing of Rimbaud by Smith to top of sheet above text, which lists of the program of events, and a quote from Rimbaud (in part: "The Poet makes himself a seer by long, gigantic, and rational derangement of the senses..."). Also mentions "special appreciation to The Wartoke Concern, Robert Mapplethorpe, Dennis Florio, Sharon Ensko, Sam Wagstaff and Gotham Book Mart." Two faint shallow creases. Else bright, sharp, clean. Near fine. (#47558.)*

105.

Some Of The Best Nature Writing In Fiction

HEIDI
By Johanna Spyri
1885

First US edition, the first obtainable edition of HEIDI in English.

$6000.

"You must shake off this sadness, and come out of yourself a little. I have hit upon an excellent plan. You are to go up to the Alp, to visit the little Swiss girl and her grandfather."

One of the best-selling works of all time, this story of an orphaned girl growing up in the Swiss Alps with her grandfather has resonated with readers in its depiction of the joys of childhood, the
warmth of relationships with family and friends, and its “ecological sensibility” (Jean-Michel Wissmer). Originally published in German in 1880 and 1881, an extremely rare English edition of Heidi was issued in 1882. A beautiful copy.

*Boston: Cupples, Upham, & Company. Two octavo volumes in one, as issued. 7.25” x 5.25” Original gold cloth stamped in black, tan flower-patterned endpapers. Title pages printed in red and black. Half titles present, 22 pages of ads dated 1884 at rear. Translated by Louise Brooks. 399, [1]; [2], 269, [1], [22] pages. Contemporary gift inscription on second fly leaf, library blindstamp on title page. Evidence of bookplate removal on front free endpaper, ink notation in gutter of part I, page 5, small dampstain on upper corner of first two leaves of part II. Near fine. (#39285.)*

106.

Chess Movements


$2000.

"'Reunion' might be considered as the third part of '4'33'”, just as '0'0'“ was part two."

— David Revill

Originally performed with Marcel and Teeny Duchamp in Toronto a couple of months previous (March 5), this was the second of only three performances of the work which saw Cage play an opponent (his friend, writer and editor John Kobler) on a specially made electronic chess board with the result being an (according to the included, original event flyer): "[...] electronic sight-and-sound work whose form is determined by the moves of a chess game."

As Cage biographer point out, "Reunion" was a significant piece in Cage's oeuvre, in many ways the companion to his groundbreaking "4'33'": "Cage told Daniel Charles that his first silent work 'involved one or several musicians who made no sound. The second one... indicates that an obligation toward others must be fulfilled [...] The third one involves gathering together two or more people who are playing a game in an amplified context [...] another essentially silent - musical work."

Included here are 20 original photo contact sheets of more than 600 individual frames of the performance shot by photographer Alfred Statler (1916-1984), while on assignment for TIME magazine, as well as an original site program for the event (with a brilliant, day-glo ink printed cover of the famed Electric Circus logo designed by Tom Geismar and an essay by Eric Salzman titled "The Electric Ear"), an original broadside flyer for the event, and some miscellaneous
paperwork from TIME's photographic lab. (Also additionally are a number of unrelated contact sheets of other contemporary NYC events, including images of a Beverly Sills performance). A revealing and detailed document of an important Cage performance and composition.

(New York): [Alfred Statler] and (Electric Circus). 20 black and white contact sheets, each approximately 11" x 8 1/2" on single weight "A KODAK" paper. [WITH] Event program measuring approximately 11" x 8 1/2"; [i-iv], [1], 2-6pp. Top thin card wrapper with silk screen title design in green day-glo ink followed by a single blank endpage, 3 printed leaves on decorated "Electric Circus" letterhead, then seven leaves of text (no lower wrapper), all stapled three times at left margin. [WITH] A single 9 1/4" x 5 1/2" event broadside flyer. [WITH] A small assortment of photographer's notes and paper work as well as miscellaneous additional photos filed together with these. Near fine overall. (#45967.)


107.

“Man is not truly one, but truly two.”

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE
By Robert Louis Stevenson
1886

First issue of the Gothic thriller, in the scarce original wrappers.

$6000.

“I was dreaming a fine bogey tale.” – Stevenson to his wife Fanny, when she woke him from the nightmare that inspired JEKYLL AND HYDE

Following in the tradition of Mary Shelley's FRANKENSTEIN, this novella explores the philosophical consequences of scientific pursuit unrestrained by conscience. Originally priced at one shilling, it is bargain horror at its best, a penny dreadful that is “dam dreadful,” as Stevenson wrote in a letter during its composition. The work's popularity is based in part on its masterly balance of cheap thriller and conte philosophique – an equation that continues to influence creators: in an interview with Web of Stories, Stan Lee credited a combination of FRANKENSTEIN and JEKYLL AND HYDE as the inspiration behind the Incredible Hulk.

First edition. London: Longmans, Green, and Co. 7" x 4.5". Original wrappers printed in blue and red. Ads in red and blue on interior of both wrappers, one page of ads at rear. [8], 141, [1], [2] pages. Date hand-corrected from 1885 to 1886 on front wrapper. Likely contemporary ink ownership signature on front wrapper. Housed in custom gilt goatskin clamshell box. Spine largely perished (as common), browning to extremities to wrappers: interior bright. Very good. (#1139.)
The Archetypal Pirate Adventure

TREASURE ISLAND
By Robert Louis Stevenson
1883

First printing of this beloved tale of pirates and treasure maps, the touchstone for the modern concept of the peg-legged pirate with unexpected depth of character.

$8000.

"Yo-ho-ho, and a bottle of rum!"

With numerous film, TV, and theater adaptations that cast everyone from Orson Welles to Tim Curry and the Muppets as Long John Silver and company, the cultural reach of TREASURE ISLAND is extremely broad. Robert Louis Stevenson penned what would become his breakout success while recovering from one of his many illnesses, and it originally appeared serially in YOUNG FOLKS magazine. William Francis Prideaux observes that while TREASURE ISLAND was "a comparative failure" in its serial form, and only found success when it was published as a complete work (27).

Prideaux notes that TREASURE ISLAND was first issued in several different colors of cloth with no priority, however the first print run of 2000 copies was split into groups issued over a few months at the end of 1883. The ads of this copy mark it as one of the last bindings in the first printing.


109.
"exploded like a bombshell" (Printing and the Mind of Man)

UNCLE TOM'S CABIN
By Harriet Beecher Stowe
1852

First edition of arguably the most influential novel in US history, in the scarce publisher’s extra gilt binding.

$25,000.

“I hope every woman who can write will not be silent”
— Stowe to the editor of THE NATIONAL ERA, 9 March 1851

Well educated in a large, abolitionist family, Stowe was already involved in anti-slavery activities by her early 20s, including participation in the Underground Railroad. With the passage of the Fugitive Slave Act in 1850, the “number of kidnappings and forcible re-enslavements of black people was growing almost daily” (Hedrick, 205), and Stowe chafed at the tepid response of those around her: “You don’t know how my heart burns within me at the blindness and obtuseness of good people on so very a simply point of morality as this [...] I feel as if my heart would burn itself out in grief and shame that such things are” (1 Feb 1851 letter to Henry Ward Beecher, quoted in Hedrick, 204-5). Having already written a few well-received anti-slavery pieces for THE NATIONAL ERA, Stowe was inspired to compose an anti-slavery novel through the urging of her sister, who had told her “if I could use a pen as you can, I would write something that would make this whole nation feel what an accursed thing slavery is” (quoted in Hedrick, 207). The result turned Stowe into “the little woman who wrote the book that made this great war,” as Abraham Lincoln allegedly quipped (alas, apocryphally).

Already deeply versed in the literature of fugitive slave narratives and armed with decades of firsthand experience assisting those who self-emancipated, Stowe composed a narrative that owed much to the actual experiences and accounts of formerly enslaved people. In A KEY TO UNCLE TOM’S CABIN (1853), published after pro-slavery advocates argued that scenes in the novel didn’t happen or were exceptions, Stowe painstakingly documented sources employed in her novel, including THE LIFE OF JOSIAH HENSON, FORMERLY A SLAVE (1849); and THE NARRATIVE OF PHEBE ANN JACOBS (1850).

First serialized in 1851 in THE NATIONAL ERA, UNCLE TOM’S CABIN was published in book form in March 1852. The first edition of 5000 copies immediately sold out, as did a second printing. The publisher remarked that “three power presses are working twenty-four hours per day, in printing it, and more than one hundred book-binders are incessantly plying their trade to bind them, and still it has been impossible, as yet, to supply the demand” (THE NATIONAL ERA, 15 April 1852). It appeared in a number of different binding variants (wrappers at $1.00, regular cloth at $1.50, and extra gilt at $2.00). The typical cloth binding features substantially less gilt than this rarer deluxe version. A lovely copy of the most desirable state of this social reform classic.
First printing. Boston / Cleveland, Ohio: John P. Jewett & Company / Jewett, Proctor & Worthington. Full title: Uncle Tom's Cabin; Or, Life Among the Lowly. Two 12mo volumes, 7.5” x 4.5” each. Original blue pictorial cloth elaborately stamped in gilt to spine and boards (BAL binding C, no priority). All edges gilt, cream endpapers. Illustrated with six full-page plates (three in each volume). x, 13-312; IV, 5-322 pages (complete; see BAL 19343). Housed in custom cloth chemise and slipcase. Pencil owner name “O. Dickinson” dated May 1852 to front endpapers. Later portrait of Stowe tipped onto front pastedown of volume I. Minor expert restoration to head and tail of spines, which are a touch sunned; light rubbing to boards. Careful hinge repairs, infrequent soil and foxing, primarily to margins, far less than usual. Sturdy and appealing. Very good plus. (#47446.)

Read more: Hedrick, Harriet Beecher Stowe: A Life; “Uncle Tom’s Cabin & American Culture” at the University of Virginia; Blanck, Bibliography of American Literature (BAL), 19343; Carter & Muir, Printing and the Mind of Man (1983 ed.), 332.

110.

The Work That Helped Introduce Zen Buddhism To America

AN INTRODUCTION TO ZEN BUDDHISM
By Daisetz Teitaro Suzuki

Showa IX / 1934

First edition of this classic work which almost single-handedly helped introduce Zen Buddhism to America — in the scarce dust jacket and original slipcase.

$2000.

"I dunno about 1959 but 58 is going to be dharma year in America... everybody reading Suzuki on Madison Avenue..." — Jack Kerouac, to Philip Whalen

In his forward to a later edition of this title, Carl Jung famously wrote that the Zen master’s work “[is] among the best contributions to the knowledge of living Buddhism that recent decades has produced.” And no work was more central to the introduction of Zen Buddhism to America. This copy was evidently that of Rev. George W. Hinman, a Christian missionary who worked extensively among Asian communities in California and later in China. A particularly nice example of this hugely influential title, Suzuki’s most important, which is especially difficult to find in jacket and with the original slipcase.

First printing. Kyoto: The Eastern Buddhist Society. 7.5” x 5”. Publisher’s navy blue boards with gilt lettering. Original unclipped (no price) textured dust jacket. viii, 152, [2], 8 pages, including index. Business card of Rev. George W. Hinman, in English and Chinese, loosely laid in. In original card slipcase with title to spine. Slipcase with light edgewear, a couple tiny spots of soil. Jacket with mild toning, a touch of edge chipping, tiny areas of rubbing to spine. Textblock with faint foxing to edges. Embossed Ohio State University Library seal to title page (no other markings).
111.

Inscribed To The Met Director

INTERVIEWS WITH FRANCIS BACON
By David Sylvester and Francis Bacon
(1975)

First edition of this valuable resource on Bacon, inscribed by the artist to the pioneering director of the Metropolitan Museum of Art, Thomas Hoving.

$3500.

"And one of the shows we did was Francis Bacon and he actually came in and arranged the exhibition himself. And that was stunning to watch what an artist does with his own works - totally different from what an exhibitor or a curator would've done, completely different." — Thomas Hoving (in a 1993 Fresh Air interview)

Hoving was director of the Met for only a decade, but his impact was enormous. Widely credited with modernizing the institution, he created the Met's contemporary art department, introduced the gift shop to the museum, and mounted blockbuster exhibitions, such as King Tut as well as a major 1975 Francis Bacon exhibition — at the time his first major museum show in more than a decade and one in which Bacon arranged the exhibition per his own wishes. Hoving would later say of this exhibition: "[It was] stunning to watch what an artist does with his own works - totally different from what an exhibitor or a curator would've done." Hoving was an enormous champion of Bacon's work, once deaccessioning more than a dozen "routine Monets" in order to acquire one major work by the British painter. A major association between these two hugely important art-world figures who each exercised a significant influence on the other.

First printing. London: Thames and Hudson. 11" x 8". Original stiff color pictorial wrappers. 128 pages, with 94 illustrations in black-and-white. Inscribed by Bacon on the half-title: "To Thomas Hoving / With Very best wishes / Francis Bacon." Toning to rear cover, touches of shelfwear overall. Some creasing to top of spine, likely from production. Overall, clean and sound. Very good plus. (#47843.)

112.

Landmark Newbery Medal Winner

ROLL OF THUNDER, HEAR MY CRY
By Mildred D. Taylor, frontispiece and dust jacket illustrated by Jerry Pinkney
(1976)
First printing of the second ever Newbery Medal-winning book by a Black author, the story of the Mississippi-based Logan family during the Depression. $500.

“I cried for T. J. For T. J. and the land.”

Mildred D. Taylor based ROLL OF THUNDER, HEAR MY CRY in part on family stories told by her father, the great-grandson of an enslaved man, with an original plot crafted around them. “[I]f people believe the book to be biographical,” Taylor remarked in her 1977 Newbery Medal acceptance speech, “it is because I have tried to distill the essence of Black life, so familiar to most Black families, to make the Logans and embodiment of that spiritual heritage” (Kingman, 24). Taylor’s Newbery for ROLL OF THUNDER, HEAR MY CRY was the second ever awarded to a Black author. (The third was only just awarded in 2023 to Amina Luqman-Dawson, who noted Taylor specifically as an inspiration.) This is a beautiful copy of the influential work.


113.

The 19th Century Feynman Lectures

NOTES OF LECTURES ON MOLECULAR DYNAMICS AND THE WAVE THEORY OF LIGHT
["The Baltimore Lectures"]
By William Thomson [Lord Kelvin]
1884

First edition of “one of the monuments of Victorian science” (Wilson 109), Lord Kelvin’s “Baltimore Lectures,” delivered at Johns Hopkins, “stenographically reported” by student A.S. Hathaway, and subsequently printed by the rarest of 19th century duplicating processes: the papyrograph. $12,000.

“I never satisfy myself until I can make a mechanical model of a thing [...] if I can make a mechanical model I can understand it. As long as I cannot make a mechanical model all the way through I cannot understand.”

In 1883, Johns Hopkins University invited physicist William Thomson to present a series of lectures. However, Thomson did not prepare his talks in advance and in many ways, Kelvin’s presentations were the Feynman lectures of their day: “[p]art of the extreme interest of the
course arose indeed from his unpreparedness. Admitted to the very laboratory of his thoughts, his hearers became eyewitnesses of his methods, his amazing intuitive grasp, his headlong leaps, his mathematical agility, his perpetual recurrence to physical interpretations, his vivid use of mechanical analogies, and his incessant recourse to models, sometimes actual, sometimes only mentally visualized, by which his meaning could be conveyed” (Thompson, 815).

Luckily, the lectures were recorded in shorthand by A.S. Hathaway, a fellow of the university, and subsequently transcribed for a small edition printed by the then-novel papyrographic process. Invented around 1872 (but not patented until 1874 and trademarked until 1877) by law student Eugenio de Zuccato (who was frustrated by tediousness of copying law documents by hand), the PAPYROGRAPH was the first stencil duplicating method. It involved a sheet of lacquered paper (which prevented ink from penetrating) upon which one wrote with a pen dipped in a caustic solution instead of ink. The solution was corrosive and ate into the varnish “along the lines of writing” according to Zuccato’s patent. The rough stencil was then pressed between damped blotting papers or washed which removed the last of the lacquer where it was touched by the solution, thus creating a primitive stencil. After which, as a contemporary source described it: “[T]he whole is simply subjected to a washing process, in clean water, and then a kind of ink, of a lovely magenta hue, is painted on one of its sides with a camel-hair brush, and it is then laid on a velvet pad saturated with the same ink, in the frame; the printing paper placed upon it, and subjected to a moment’s pressure in an ordinary copying press, when an exact fac-simile is obtained.”

It has been generally accepted (or at least implied or glossed over) that lecture attendee Arthur S. Hathaway not only took the notes (in shorthand, as noted in the title page) for the book, but also printed it. However, research strongly suggests this is not the case. Operating in Baltimore at the time was one “Papyrograph Printing Co.” that produced a number of titles at the time for the educational market than when compared with NOTES OF LECTURES all bear a striking resemblance to this title in the design of their title pages and the careful holograph of their contents. Further, the consistent and eminently readable quality of the results evident in these pages also argue strongly in favor of a very experienced user. The papyrograph was not easy to use: the caustic ink not only irritated the skin, but was quite thin and often difficult to see.

Any surviving examples of papyrograph are extraordinarily rare, and though OCLC suggests this title is fairly well-held, those holdings are scattered, with many copies apparently still residing in circulating collections and with quite a number overseas. We’ve not traced another copy at auction in more than 20 years (and only five copies since 1960). While a revised and expanded version of this was published in 1904, this original edition remained unavailable until MIT Press reissued it in 1984, noting: “The lectures remain important because, through their explicit presentation of the theories and metaphysical assumptions of the Newtonian mechanistic tradition, they illuminate the roots of the revolution in physics that began around 1900.”

One of the foundational scientific texts of the 19th century, printed by one of its rarest duplicating methods — an interesting and important confluence.


114.

“Like Touching An Exposed Live Wire” (Virginia Woolf)

WAR AND PEACE
By Leo Tolstoy, translated by Clara Bell
1886

First edition in English of one of the great novels of the 19th century, an exceptionally fresh and bright set.

$20,000.

“I think that Tolstoy stands among novelists as Shakespeare stands among poets - head and shoulders above the rest of them.” — Vita Sackville-West

A remarkably lovely set of this first English rendering of Tolstoy’s monumental classic, translated by Clara Bell by way of the French. The novel’s quality survived the linguistic journey intact; as an anonymous reviewer wrote, “the worst paraphrasing from Russian to French and from French to English cannot efface the brilliant effects of the original.” Contemporary enthusiasm for the Russian novelists, and for Tolstoy in particular, was stronger and steadier in the US than in England: by the 1870s, “there were probably three times as many American as British translations, and their quality was generally superior as well” (May). Tolstoy had then the power not only to awe the Anglophone world, but to shock it; but those critics who found his novels “as dirty and obscene as the worst parts of Walt Whitman’s Leaves of Grass” (Maurice Thompson) fell into obscurity without wounding their target, whose stature has never diminished. “There remains the greatest of all novelists—for what else can we call the author of War and Peace?” (Woolf).

Housed in custom clamshell box. Early ink ownership signature to front free endpaper of one volume. Minor wear and slight bumping to extremities; one volume only with tiny dampstain at gutter and touch up to front joint. Overall clean and tight. Near fine. (#47302.)

Read more: Egan & Egan, Leo Tolstoy: An Annotated Bibliography of English Language Sources; Rachel May, The Translator in the Text: On Reading Russian Literature in English.

115.

“Sylvie looked among the shucks of corn for the very fattest pumpkin”

Original art from PUMPKIN MOONSHINE
By Tasha Tudor
[no later than 1938]

Rare and highly desirable original watercolor used in Tudor’s first book, with original hand-lettered text from the page preceding the illustration in the book on the verso.

$11,000.

This image accompanies the text, “When they reached the field, Sylvie looked among the shucks of corn for the very fattest pumpkin.” Sylvie is standing in a field, shielding her eyes from the sun, corn shuck and pumpkin on her left, Wiggy the dog on her right. The verso of the watercolor contains Tudor’s hand-lettered text for the page preceding the illustration in the book. The capital letter “T” is in red and decorated with reeds. The text begins: “The cornfield was on top of the hill, quite a ways from the house, so Sylvie took Wiggy for company...” Original art from Tudor's first book is scarce, especially sought after and lovely.

n.p.: n.p. 3.5” x 4.25” (image). Single leaf with original watercolor, archivally matted with window on verso for viewing the hand-lettered text. Two tiny pin holes in margin. Fine. (#37421.)

116.

With The Rare Reader Response Card

INFINITE JEST
By David Foster Wallace
(1996)

Signed advance “Special Galleys” (stated) of Wallace's generation-defining magnum opus about a movie so funny it addicts its watchers.

$3000.

“That sometimes human beings have to just sit in one place and, like, hurt. That you will become way less concerned with what other people think of you when you realize how seldom they do. That there is such a thing as raw, unalloyed, agendaless kindness. That it is possible to fall asleep during an anxiety attack. That concentrating on anything is very hard work.”
Advance promotional issue (in an unstated edition, reportedly 1000 copies) of one of the most beloved and acclaimed cult novels of the last thirty years. Equal parts Delillo and Pynchon, a modern classic — especially scarce with the publisher’s response card.

First edition. Boston: Little, Brown And Company. 9.25” x 6.25”. Original color pictorial wrappers. Signed by Wallace (with a small drawing of a smiley face) to the front endpaper, as issued. 1080 pages. Includes scarce publisher “INFINITE JEST Response Card.” Shallow bump to one corner, some faint staining to lower edge of text-block, small spot of soil/wear to front panel. Else bright, sound, and sharp overall. Near fine. (#48186.)

117.

Gay New York

CLOSE-UP: A Collection of Photographs by L. Arnold Weissberger
By L. Arnold Weissberger
1967

Major association copy of this selection of candid photos of actors, authors, and other significant NY figures — inscribed by him to Truman Capote, who is featured in the book, with Capote’s library stamp.

“Whether it is that I photograph only people that I like or whether I like them because I photograph them, the fact is that I have become paternally fond of ALL my pictures.”

“The fun for me was the simplicity of the operation — seeing what I wanted to photograph and just snapping.” Weissberger and his partner (and fellow agent) Milton Goldman were a fixture of the New York social scene: “Together the two men — equal bons vivants and talented socialites — formed a show biz power couple that presided over the trans-Atlantic theatre scene for three decades” notes Elisa Rolle. His vast network of famous friends were the ideal subjects for his passion for photography, and his ability to capture them candidly expressing themselves made two striking publications of his photos. CLOSE-UP is the first of these, containing snaps of celebrities like Vivien Leigh, Julie Andrews, Laurence Olivier, Igor Stravinsky, Orson Welles, Elizabeth Taylor, P. G. Wodehouse, W. H. Auden, and (somewhat surprisingly) J. Robert Oppenheimer.

This copy is warmly inscribed to one of Weissberger’s many friends, Truman Capote. A young Capote features in a striking portrait mid-way through the work, half-smiling in front of a bold half-black, half-white background. A delightfully personal presentation copy.

dated September 30, 1968. Wrapper with light edgewear, a bit of rubbing; lower corner mildly bumped. One or two pages with a hint of offsetting. Clean. Very good plus. (#44649.)


118.

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.)
119.

The First Street-Style Magazine

RAGS
Edited by Baron Wolman, Mary Peacock, and Daphne Davis
1970-71

Complete 13-issue run of this groundbreaking countercultural fashion magazine, one of the first to document vernacular fashion.

$4000.

“One of the most influential magazines most people have never heard of.” — Vanessa Friedman

Founded by ROLLING STONE veteran Baron Wolman, with editors Mary Peacock and Daphne Davis (of HARPER'S BAZAAR and VOGUE), and artist Barbara Kruger serving as art director for most of the run, RAGS's blend of DIY anti-fashion, politics, art, and music helped define the look and feel of the early 1970s and paved the way for vanguard punk and hip-hop styles. OCLC locates some two dozen holdings, but with many major institutions lacking; complete runs (a rare trial dummy issue preceded) remain uncommon, and especially in collectible condition as here. Like ROLLING STONE, it was printed on newsprint, so issues are rather ephemeral. Though it lasted little more than a year, the magazine's cult influence has endured: from i-D, PURPLE, and THE FACE to Bill Cunningham and the Sartorialist, RAGS remains an underground favorite.


120.

WWII In Color

OVERSEAS WITH COLONEL CHARLES W HASH [Screen Title - Original 8mm Footage]
Filmed by Charles W. Hash
[ca. 1941-1944]

Freshly-discovered 8mm color film footage of World War II service — quite possibly the only entirely amateur WWII color footage by an American soldier extant — shot by Montana-native Charles W. Hash of the 41st Infantry Division.
Hash (b. 26 May 1910, d. 26 Feb 1998) enlisted in the Army in 1930, served in World War II, Korea, and Vietnam, earning multiple decorations, including the Silver Star for actions in the Papuan Campaign. He was commissioned as a captain during WWII, commanding Company H (a rifle division) of the 163rd Infantry Regiment of the Montana National Guard. He later commanded the entire Army Reserve Forces of Northern California, and retired a Colonel in 1965. Despite his clear interest and skill, we find no evidence that Hash was officially involved in film at any point in his long and distinguished military career.

Spread across four, approximately 200-foot reels of film (totaling some 45 minutes), these films cover Hash’s stateside training at Fort Lewis and combat duty with the 41st in Australia (near Rockhampton), Hollandia, New Guinea, Biak, and The Philippines. Highlights include: the immediate aftermath of the Battle of Biak, with soldiers walking around the smoldering ruins of bombed villages; ground advancement and rural airstrip scenes of The Philippines, with views of period planes, nose art, and the like; a beach landing and other troop and operations maneuvers; soldiers climbing among the wreckage of several crashed combat planes; intimate and candid footage of fellow soldiers drinking, eating, cooking, bathing, and shaving; and extended scenes of Pacific-Island natives. The second of the four reels could be mistaken for more pedestrian tourist scenes of Australia, though the remaining three are all of service footage, with majority of that in-theater. Throughout, Hash displays a strong cinematic eye: filming, for example, the advance of ships (presumably toward action in the Philippines) through an unusual vantage point tucked behind a ship’s rope, with the sea and ships in a soft focus. He often seems to be constructing scenes and/or directing others to either humorous or, in the case of a young Filipino woman, alluring effect. And the footage is creatively titled using homemade screens of white pegboard letters laid over a standard G.I. wool blanket to mark dates, locations, and settings. He was clearly an avid hobbyist, with a strong documentarian instinct that belies what must have been his normal day-to-day responsibilities.

Therefore, the footage here offered represents an unfiltered, vernacular look into the daily lives of ordinary combat soldiers. This is especially noteworthy because strict censorship regarding photography was in place during the War. And while many GIs captured snapshots of combat and wartime service, only a handful of similar moving picture footage is known. A motion picture camera would have been much more difficult to conceal than a standard film camera (though Hash’s advanced rank perhaps made this less of an issue) and shooting in color would have been both prohibitively expensive and technically difficult for most soldiers of the era.

Indeed, it wasn't until the 1990s, when dramatic 16mm European Theatre footage shot by Hollywood director-turned-G.I. George Stevens was discovered that color film of the war by Allied forces was even known to exist (this footage was later condensed into a short documentary, GEORGE STEVENS: D-DAY TO BERLIN). Since then, several troves of official color footage have emerged. The National Archives holds thousands of reels of news and officially captured footage of the War, much of it mined for the documentaries THE SECOND WORLD WAR IN COLOUR (1999) and THE WAR (2007). In 2016, the Marine Corp unearthed and subsequently donated a large collection of sanctioned color war films to the University of South Carolina for preservation.
Nevertheless, primary, soldier-level film is almost unheard of. Indeed, at the time Stevens's was thought to be the only soldier-shot, wartime color footage known; only a handful of later discoveries, including a trove of German-shot film, seem to have surfaced since. As Stevens's son said in the wake of the discovery of his father's footage: "World War II was a black-and-white war. That's how we see it. That's how we saw it. And suddenly to see it in colour, it just took on a whole other dimension." Skillfully and intimately captured, Hash's footage vividly documents the ground-level reality of wartime soldiers in the tropics.

Rare, important, and worthy of preservation, prominent institutional placement, and further study.


121.

A Fluxus Landmark

AN ANTHOLOGY [OF CHANCE OPERATIONS]
Edited by La Monte Young and Jackson Mac Low
(1963)

True first edition of this "seminal" (Codex p. 40) Fluxus document, designed by George Maciunas and edited by Young and Mac Low.

$2500.

"[A] premier performance on paper." — Marcia Reed

Originally conceived as a journal (though it lasted only this issue), ANTHOLOGY's influence was nevertheless keen, helping to solidify the circle of artists working in and around Fluxus and inspiring a number of similar artists' publications. Includes work from George Brecht, Claus Bremer, Earle Brown, Joseph Bryd, John Cage, David Degener, Walter De Maria, Henry Flynt, Yoko Ono, Dick Higgins, Toshi Ichiyanagi, Terry Jennings Dennis, Ding Dong, Diter Rot, Nam June Paik, Ray Johnson, and others. Though the first edition is well-represented institutionally, it is scarce in commerce. This is only the second example we've handled; we find only a handful of copies at auction over the last thirty years. A handsome example of this fragile and ornate production, "the Holy Grail for [Fluxus] collectors" (Reed).

First printing. (New York): (La Monte Young and Jackson Mac Low). Full title: An Anthology of chance operations concept art anti-art indeterminacy improvisation meaningless work natural disasters plans of action stories diagrams music poetry essays dance constructions mathematics compositions 7.75" x 9". Original stiff red printed wrappers. Mild wear and rubbing to covers, slight lean to spine, a few creases to front cover corner. La Monte Young composition
122.

Intact Shadow Puppet Book

**KRONPRINZCHEN VON KINDERLAND: ein Schattenspiel**

*The Crown Prince From Kinderland: A Shadow Play*

By August Wilhelm Zachariä

1821

First edition of this 19th century do-it-yourself shadow puppet theater, beautifully intact and unused, with 16 articulated puppet figures and two dramatic stage sets.

$6000.

Shadow puppet theaters (also called Ombres Chinoise, due to their origin in China) enjoyed a popularity boom in Europe beginning in the late 18th century. Initially an adult entertainment, by the late 19th century shadow puppet theaters had migrated home as children’s toys. Numerous examples can be found from the 1880s and ‘90s, but far fewer remain of those published in the first quarter of the century. KRONPRINZCHEN VON KINDERLAND is one such survival. The vibrant orange original wrapper of this title was apparently meant to be temporary, as indicated by a set of instructions to the bookbinder on the verso of the title page: they advise the binder not to include the plates, but have them mounted on card to be more sturdy when cut out, and to mount the stage sets to wood. The text includes an introduction and a script for children to act out, a comedic story of a hapless prince (which occasionally draws on stereotypes for humor). The script is followed by rather complex assembly instructions for the puppets themselves, most with multiple points of articulation. This level of engineering is perhaps unsurprising given Zachariä’s interest in the development of human-powered flying machines.

KRONPRINZCHEN VON KINDERLAND is rare in any condition: OCLC locates only three holdings, with none in the US. In this unassembled state, it offers an interesting perspective on the degree of post-printing labor required to set up a paper theater.

*Leipzig: Carl Cnobloch. Octavo. 7.5" x 4.25". Original orange wrapper. Illustrated with all nine folding plates in black and white: seven plates featuring a total of 16 uncut puppet figures, and two plates featuring large stage sets. Deckle edges. xvi, 96 pages, many unopened at top and fore-edge folds, collated complete. Wrapper with light edgewear; hinges expertly repaired. Leaves with mild toning and scattered faint foxing. Some plates with light offsetting. Sound and complete. Very good plus. (#47673.)*

123.
“I think it is good that books still exist, but they make me sleepy.”

THE REAL FRANK ZAPPA BOOK
By Frank Zappa, with Peter Occhiogrosso
(1989)

Signed first edition of Zappa’s autobiography, published just a year before his prostate-cancer diagnosis — a review copy.

$1500.

“Without music to decorate it, time is just a bunch of boring production deadlines or dates by which bills must be paid.”

Arch and opinionated memoir from the legendary guitarist, songwriter, performer, and bandleader, told in his singular and indelible voice. Decidedly scarce signed.