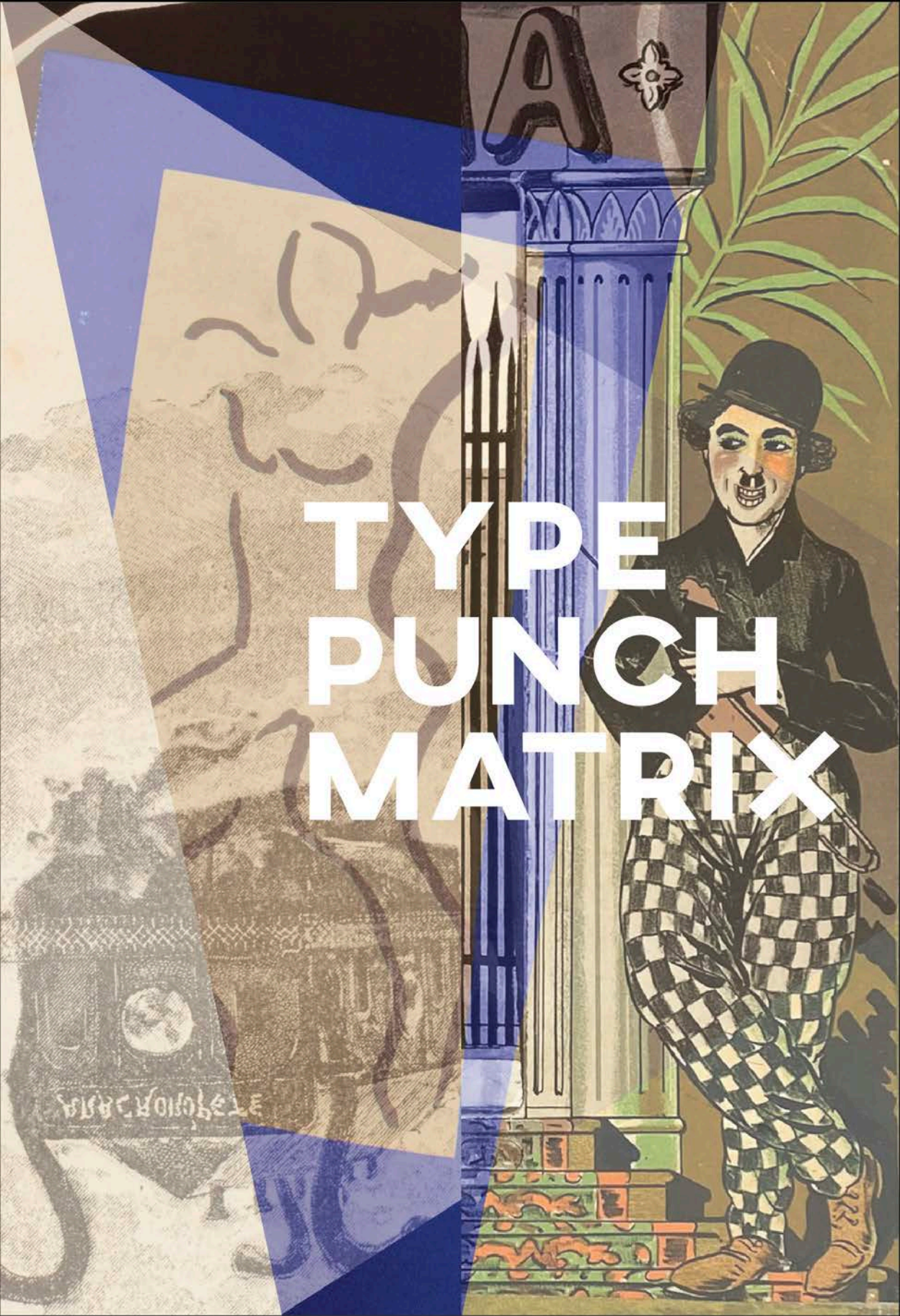


TYPE PUNCH MATRIX



on the street



(Item #71)

(Item #18)



info@typepunchmatrix.com

(Item #35)

Type Punch Matrix
is a rare book firm
founded by
Rebecca Romney
and **Brian Cassidy.**

Cataloguing by Allie Alvis, Brian Cassidy, Rebecca Romney, and Zoë Selengut.
Photography by Donnamaria R. Jones/Circa Life Images and Rebecca Romney.
Additional editorial guidance provided by Sarah Robbins.
Design: Brian Cassidy. Printed by Covington Group, January 2022.

We strive to be inclusive and accurate in all of our cataloguing.
If you encounter descriptions you feel misrepresent or omit important perspectives,
or use language that could be improved, please email us.



Terms

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110th St.

131

What's de number?

Don Redman's Band

Crooner - Harlan Lattimore

LAFAYETTE THEATRE

Bill "Bojangles" Robinson
The Worlds Greatest
Taptancer

Friday nite is
midnight show
Most Negro
begin and end

his gold gun.

Ahm th' Reefer man.
*Marahwana Cigarettes
2 for \$25

In this section of Harlem
there are clubs opening
and closing at all times -
There too many to put them
all on this map ....

133

TILLIES

LOG CABIN.

Pods a
Ask for
An int

Specializes in fried
chicken - and its
really good! ★

Doing the
BUMP - a dance.

Snakehips "Earl Tucker"
originator of that weird dance - the Snakehips.

SAVOY BALLROOM

H-O-DE-HI-DE-HO

You've never heard
a piano really
played until you
hear Garland Wilson.

doing the
Lindy Hop.

COTTON CLUB
CAB CALLOWAYS BAND

One of the
fastest stepping
evues in N.Y.

142

RADIUM CLUB

Big breakfast dance
every Sunday morning
4 or 5 a.m.

avenue

Harlem

The Harlem Renaissance At Night

A NIGHT-CLUB MAP OF HARLEM

By E. Simms Campbell

18 January 1933

First printing of the original iconic map of Prohibition-era Harlem.

\$25,000.

"Nothing happens before 2 a.m. ask for Clarence."

Cab Calloway called Campbell "the first Negro cartoonist to make it big" (quoted in Harvey); they shared many nights together in Harlem: "[W]e would go out at night to the Harlem after-hours joints like the Rhythm Club and just drink and talk and laugh and raise hell until the sun came up." Campbell's map captures the energy of the nights he himself was living, while recording scenes that have become representative of the era to later generations: the roller-skating and Charleston-dancing waiters, the parties that don't begin until after 2am, the cross-dressing performers at Gladys' Clam House. Calloway remarked in his memoir that "it gave a better idea of what Harlem was like in those days than I can give you with all these words. I always loved that map" (quoted in Harvey).

Published just after the passage of the 21st amendment ending prohibition, Campbell's immortal map of Harlem nightlife outlines a neighborhood and a city-within-a-city grown to greatness in the pocket of prohibition. Over a long decade when crime (organized and disorganized alike) carried on a thriving and just barely clandestine liquor trade, a staggering number of great performing artists made Harlem the most desirable destination for the city's sophisticates. "The Paris of New York," built by the heroes of an immortal moment, called out one by one in Campbell's visual guide.

Some names and places still ring with fame — Cab Calloway, the largest figure on the map, yelling HO DI HI DI HO out into the night air; dancer Bill "Bojangles" Robinson; the Lafayette Theatre, site of Duke Ellington's New York debut and later host to Orson Welles's legendary all African American production of Macbeth; The Savoy Ballroom; and of course the Cotton Club. Others though, no less deserving of remembrance, merit a brief tour:

— Jimmy Mordecai and Dickie Wells, pictured arm-in-arm outside the Theatrical Grill where they were master of ceremonies and manager respectively. Formerly two-thirds of the dance trio known as the Hot-Foot Boys, Wells was not only Harlem's "most notorious male gigolo and playboy" (Harlem World Magazine) — his company greatly in demand by the likes of Joan Crawford and Lana Turner — but he was also the popularizer of chicken and waffles in supper clubs across Harlem. Upon hearing of his untimely death in 1949, Ava Gardner wept for days, Tallulah Bankhead fell in a swoon, and Billie Holiday was too greatly grieved to sing at his funeral.

— The Radium Club ("big breakfast dance every Sunday morning at 4 or 5 a.m."), featured in Oscar Michaux's 1932 film THE GIRL FROM CHICAGO, leading the otherwise authoritative COMPANION TO THE HARLEM RENAISSANCE to speak of "such (fictional) Harlem night

spots as the Radium Club." But the Radium Club was quite real, name-checked in dancer Howard "Stretch" Johnson's memoirs: "Most of these clubs commenced their activities at two or three in the morning when the white-owned clubs were through with the Black entertainers [...] Among these clubs were Jeff Blount's Lenox Club, Happy Rhone's Radium Club."

— Harry Hansberry's Clam House, called "Gladys' Clam House" here, after its headliner Gladys Bentley: famous for her piano playing, her sharp dressing in men's white tie and tails, her backing troupe of cross-dressing male "female impersonators," and her signature obscene song performances. Campbell notes with tactful neutrality that Bentley "wears a tuxedo and high hat and tickles the ivories."

Historian Chad Heap points to Campbell's map for specifically highlighting "Harlem speakeasies that attracted a queer clientele or provided queer entertainment." Bruce Nugent, who was there, recalled the era as "a time when 'male' and 'female' impersonation was at a peak as nightclub entertainment" and "gender was becoming more and more conjectural." In connection with this aspect of the nightclub scene, George Chauncey writes in his classic *GAY NEW YORK*: "In a segregated city, [Harlem] was the only place where black gay men could congregate in commercial establishments, and they were centrally involved in many of the currents of Harlem culture."

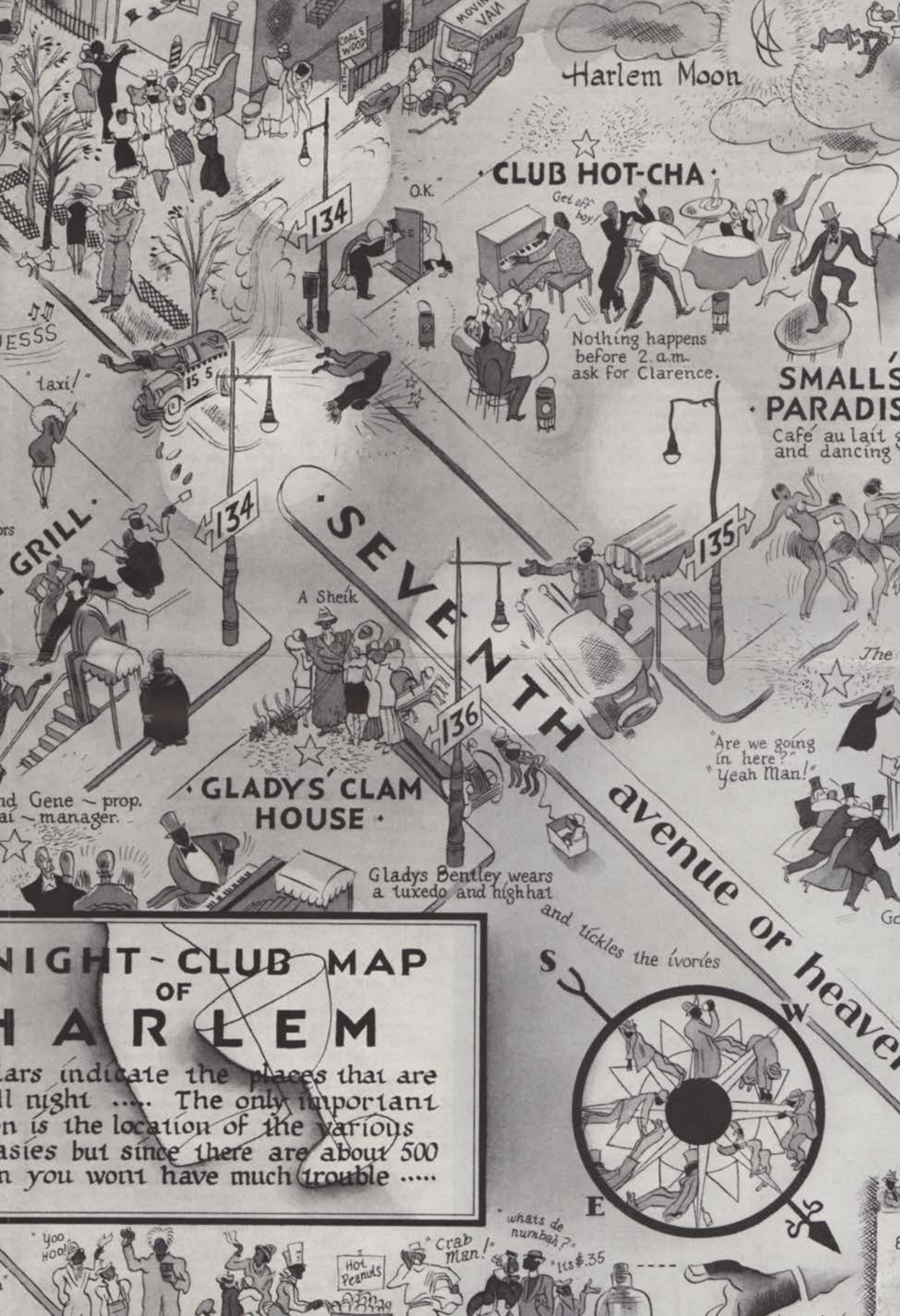
Meanwhile, white-owned clubs "played on their customers' desire to feel they were transgressing the conventional boundaries of race while resolutely confirming them" (Chauncey), and Campbell scrupulously records the balance of power with small and particular visual details: at the segregated Cotton Club and Connie's Inn, Black staff are drawn ushering in wealthy and exclusively white patrons. A different mood prevails, however, across the map over at Small's Paradise, where Black owner Ed Smalls ran the longest running club in Harlem for an integrated clientele.

Campbell's text is strewn with little jokes and references, many of them no mystery to contemporaries but obscure some 90 years later. On the streets and in the police station, everyone asks "What's th' number," meaning the daily lotteries. Likewise, Campbell's own credit in the lower left corner of the map utilizes the slogan "light wines and beer," a reference to a then-popular anti-prohibition campaign song ("Hurrah! Hurrah! for 1933 / We'll vote away prohibition / And bring prosperity [...] Listen to the joyful tidings, Coming with Light Wine and Beer").

Campbell's map remains as vibrant and moving as when it was originally published as the centerfold for the debut issue of *MANHATTAN: A Weekly for Wakeful New Yorkers*. That periodical lasted only six issues, and examples of any are rare. This most famous issue has come to auction just five times in the last thirty years; comparing OCLC records (where we locate five holdings across several records) with auction descriptions suggest most of these ended up in institutions. A true rarity and a defining image from a singular artist: "His mark on the history of American cartooning is indelible" (Robert C. Harvey).

[New York]: Dell Publishing Company. Folio, 16" x 12" (folded); 16" x 24" (unfolded). Full issue of MANHATTAN: A Weekly for Wakeful New Yorkers, no. 1 vol. 1; map featured as centerfold spread [pages 8-9]. 16 pages. Faint fold creasing, with some light marginal wear and a few short tape repairs. Very good plus.

Read more: Robert C. Harvey, Insider Histories of Cartooning: Rediscovering Forgotten Famous Comics and Their Creators; Nugent, Gay Rebel of the Harlem Renaissance; Johnson, A Dancer in the Revolution; Chauncey, Gay New York; Heap, Slumming: Sexual and Racial Encounters in American Nightlife 1885-1940.



Harlem Moon

☆ CLUB HOT-CHA ☆

Get off
boy!

Nothing happens
before 2 a.m.
ask for Clarence.

SMALL'S
PARADIS
Café au lait
and dancing

SEVENTH
avenue or heaven

GLADYS' CLAM
HOUSE

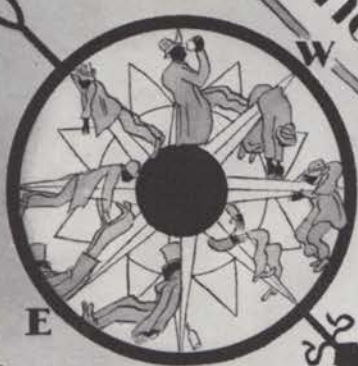
Gladys Bentley wears
a tuxedo and highhat

Are we going
in here?
"Yeah Man!"

NIGHT-CLUB MAP OF H A R L E M

Stars indicate the places that are
all night .... The only important
is the location of the various
asies but since there are about 500
n you won't have much trouble ....

and tickles the ivories



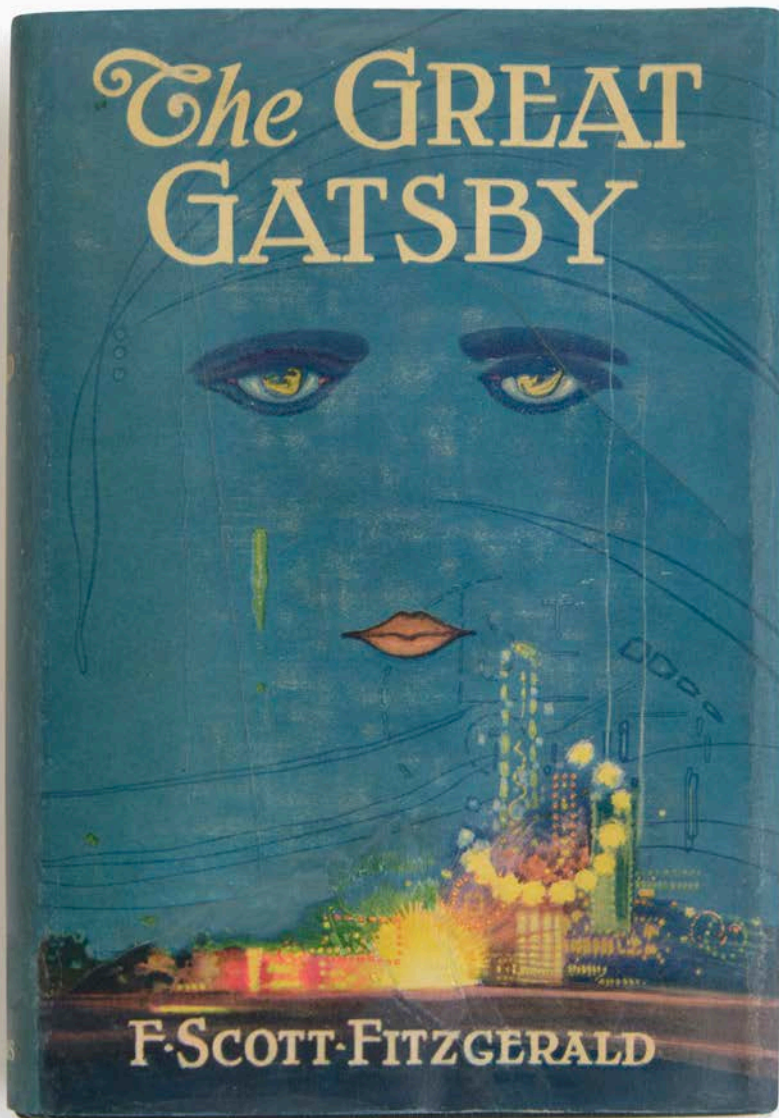
what's de
numba?
"It's \$35

Hot
Peanuts

Crab
Man!

"Yoo
Hoo!"

The GREAT GATSBY



F. SCOTT FITZGERALD

2.

The Icon of Modern Rare Book Collecting

THE GREAT GATSBY
By F. Scott Fitzgerald
1925

First edition, first printing of the famed novel exploring the poisons laced into the American dream – in the legendary original dust jacket, restored second issue (with “Jay” on rear panel).

\$85,000.

“[T]he most eloquent dust jacket in American literary history”
– Matthew J. Bruccoli

THE GREAT GATSBY has long captivated readers with its tragic lyricism; as a core text of English curricula, it is also one of the most read novels in US literature. In the realm of book collecting, THE GREAT GATSBY is the most famous of all modern first editions: like the Mona Lisa, it is now famous for being famous. Its reputation here lies in the celebrated dust jacket art by Francis Cugat. Fitzgerald was so taken with Cugat’s painting that, when the publication of GATSBY was delayed another season, he begged his editor to ensure it would be saved for him: “For Christs sake don’t give anyone that jacket you’re saving for me. I’ve written it into the book” (quoted in Scribner). In this sense, the jacket art can be viewed as a “form of ‘collaboration’ between author and jacket artist” (ibid.). Such an elegant example of the combination of text and design appeared — perhaps not coincidentally — in the very decade in which dust jackets would begin to be viewed as a critical trait of a modern book. The acclaim it drew was arguably a turning point in the later acceptance of dust jackets among collectors. Today, most rare books from about 1925 or later that were issued with jackets are not considered “complete” without them. Notoriously elusive and highly sought, this jacket is a symbol of the triumph of the book as an art object.

New York: Charles Scribner’s Sons. 7.5” x 5.25”. Original green cloth stamped in blind on front board, gilt-lettered spine. In original unclipped (\$2.00) color pictorial dust jacket with glowing eyes design over a field of blue, after art by Francis Cugat. Fore-edge machine deckle. Scribner’s seal on copyright page. With “sick in tired” on page 205, and all other textual points for first printing according to Broccoli. [6], 218 pages. Housed in custom quarter blue goatskin clamshell box. Jacket expertly restored: shows beautifully. Near fine in restored jacket.

Read more: Charles Scribner III, “Celestial Eyes: From Metamorphosis to Masterpiece,” in Princeton University Library Chronicle, Vol. LIII, 1991-1992; Matthew Bruccoli, F. Scott Fitzgerald: A Descriptive Bibliography, A 11.1.a.



Art Deco Masquerade Dinner

3.

12 Art Deco Place Cards
Created by "Nat," on cards printed by Albert Hautecoeur
[circa 1920]

Set of gorgeous and fashionable early 20th-century place cards, each hand-made, hand-colored, and dressed in real fabric and glitter.

\$1500.

A beautiful collection of paper doll-like figures executed in a high Art Deco style, with exaggerated eyes and bright red lips. They are dressed in a variety of historical outfits, from the French Revolution to the early Jazz age; three of the figures are somewhat orientalist. The publisher of the material carrying the basic outlines upon which the artist has built, E. Hautecoeur, is listed in contemporary guides to Paris as a photographer and publisher. It is clear that Hautecoeur carried a variety of paper stock as something of a general stationer. Hautecoeur's proximity to the opera house may also have influenced the aesthetics of the cards: many of the figures look like they might have just stepped off the stage of a ballet. A stunning assemblage, evocative of the era.

Paris: Ed. Hautecoeur. 5" x 4" (cards); 4.5" x 9.25" (box). Original red cardboard box with original tissue, containing 12 placecards of 10 designs, each unique. All cards signed "Nat," in ink. Two labels to box lid, the first labeled "Pour vos Dinners" and describing contents, the second giving the address of E. Hautecoeur. Some light edgewear to box, lid mildly bowed. "Les menus" as listed on one of the labels are absent. Fabric occasionally lightly wrinkled, several beads detached from one card, but present in box. Overall, exceptionally bright. Near fine.

4.

Julia Child's Revolutionary Classic

MASTERING THE ART OF FRENCH COOKING

By Simone Beck, Louisette
Bertholle, and Julia Child
1961

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

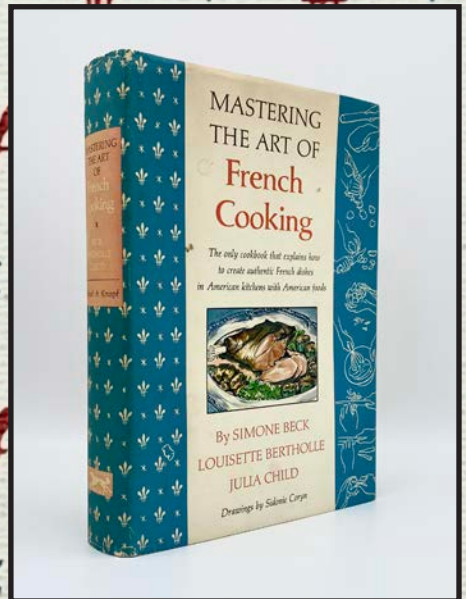
\$3500.

"Keep your knives sharp."

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

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

Read more: Julia Child, My Life in France.





To Charlotte and Mac
with love Joan

The Films of Joan Crawford

by Lawrence J. Quirk



5.

Mid-Century Library Of The Man Who Knew Everyone

'21' Club Collection
Collected by Maxwell "Mac" Kriendler and family
[1939-1972]

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

\$12,500.

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 everyone from Malcolm Forbes to Joan Crawford, J. Edgar Hoover to William Randolph Hearst Jr., Salvador Dali to Katherine Hepburn (the first woman to demand admittance in trousers), nearly every eminent New York politician, writer, socialite, mover and shaker of the late '40s and '50s frequented Kriendler's famed restaurant. Indeed, the '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; music critic Deems Taylor's inscription in *MUSIC TO MY EARS* (included here) points to page 43, where he notes, "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 a knowing reference to "the Kriendler brothers who have owned '21' ever since it was the best speak-easy in New York" into *DIAMONDS ARE FOREVER*. Even the spy who demands the best of everything, from tailoring to martinis, dines at '21'.

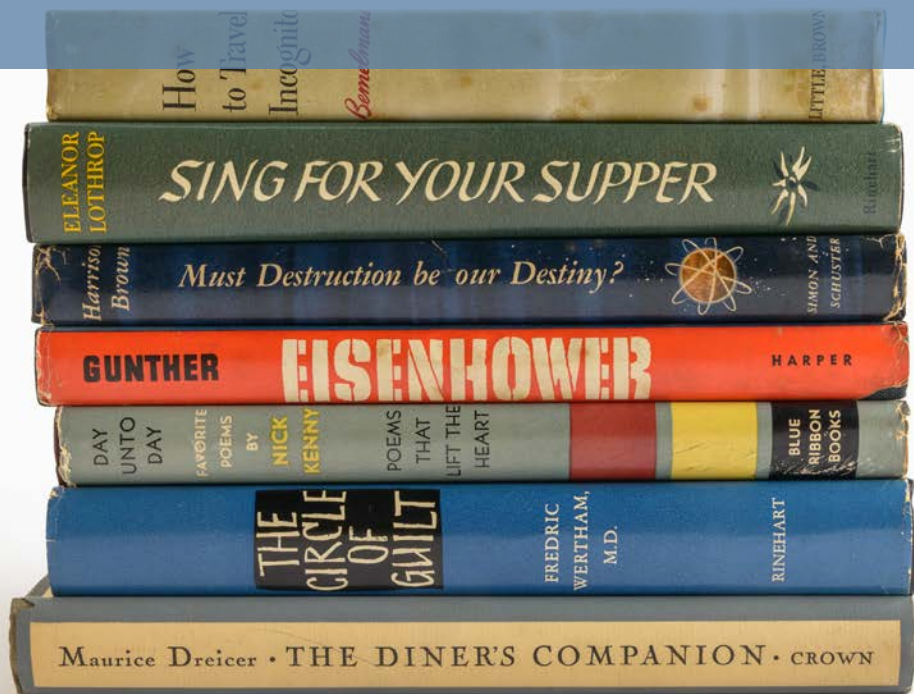
Maxwell "Mac" Kriendler (1907-1973), host and restaurateur, was president of the '21' Club, founded by his brother John Carl Kriendler. The books in this collection, all warmly inscribed to Mac or to other Kriendlers, formed part of the collection available to club members, many of them signed at '21' 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: *MADLINE* 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.



"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



RICHARD RODGERS
OSCAR HAMMERSTEIN II

OKLAHOMA!

VOCAL SCORE

Jan 21, 1949
For Wlajon Wlac,
from
Richard Rodgers.

[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.

Read more: Marilyn Kaytor, "21": The Life and Times of New York's Favorite Club; Kriendler, H. Peter, "21": Every Day Was New Year's Eve."



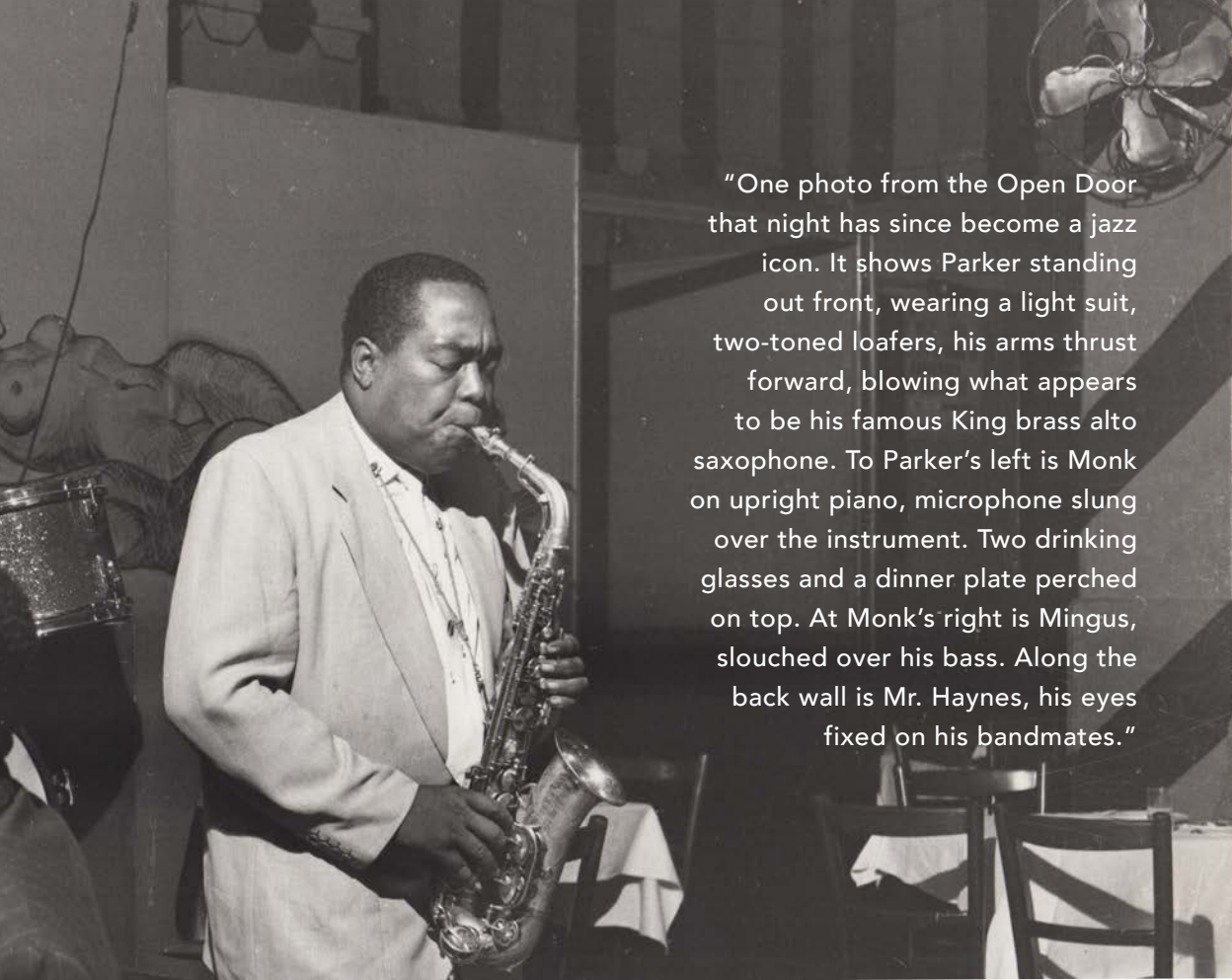
"[T]he greatest photo in jazz."

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

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

\$12,500.

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



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

6.

Parent had received a tip that Parker might be sitting in with Monk's trio, and his photos from that night (the only known of this event) capture the only time these four giants would play together. This photo would soon appear in LIFE, but over the decades has since gone on to legendary status, perfectly capturing the improvisational, intimate, and collaborative nature of jazz. It was most recently the subject of a 2019 NEW YORK TIMES article by Peter Facini entitled "Is This the Greatest Photo in Jazz History?"

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

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

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

7.

First Book Of The Harlem Renaissance Actress, Singer, and Author

---

SELECTED GEMS OF POETRY, COMEDY AND DRAMA

By Mercedes Gilbert
(1931)

Signed first edition, inscribed by Gilbert to a theatre critic and referencing her current role in the first Broadway play with an all-Black cast, the Pulitzer Prize-winning GREEN PASTURES.

\$3000.

"Mercedes Gilbert's current obscurity belies her achievements during the years in which she flourished as an actress and entrepreneur of the New Negro era."

– Cheryl Black

Gilbert was born in Florida and trained as a nurse, but — in a progression rather unusual — she found success as a singer, songwriter, and actress when she failed to find work in medicine. In the 1920s, Gilbert wrote the lyrics for a number of popular songs (like "Decatur Street Blues"), and appeared in silent films (including BODY AND SOUL, where Paul Robeson made his film debut) before landing major roles on Broadway. She firmly established her reputation in the role of Moses's wife Zipporah for the entire five-year run of GREEN PASTURES, in which she was still appearing at the time of this book's publication and inscription. She later played the female lead in Langston Hughes's Broadway play THE MULATTO (after Rose McClendon), and established her One Woman Theatre solo performance in Harlem. Gilbert was a well-known and respected icon of early 20th-century Black theatre that was energized by the Harlem Renaissance, but she also published a number of her original creative works. Before this publication, individual broadsides of her song lyrics had appeared; SELECTED GEMS was the first book-length collection of her short works: poems, sketches, and her play ENVIRONMENT. Scarce on the market, especially so inscribed.

Boston: The Christopher Publishing House. 8" x 5.25" Original foliage-patterned pink textured cloth lettered in gilt. 89, [1] pages. Inscribed by Gilbert on front free endpaper: "To Mr HE Cherrington of the Columbus Dispatch with best wishes of Mercedes Gilbert 'Zipporah' in The Green Pastures' - 1932 -." Spine lightly sunned, with a bit of soiling to cloth, faint offsetting to endpapers. Interior clean. Very good plus.

Read more: Cheryl Black, Actress-Entrepreneurs of the Harlem Renaissance, in The Palgrave Handbook of the History of Women on Stage, 440-442; "Mercedes Gilbert, Stage Actress, Radio Actress," New York Times Obituary, 6 March 1952.

SELECTED GEMS
OF
POETRY, COMEDY AND DRAMA
—
MERCEDES GILBERT



To Mr H E Charrington
of The Glendens Disputa
with best wishes of
Mercedes Gilbert
"Zipporah" in The Green Pastures
- 1932

8.

"Does an actor feel? Should he feel?"

BREAKING INTO THE MOVIES
By John Emerson and Anita Loos
(1921)

First printing, in the scarce original dust jacket, of this guide for ambitious amateurs by the author of GENTLEMEN PREFER BLONDES and the most successful screenwriter of her era.

\$750.

"There are a million ways to break into the movies. No one can imitate the career of another. Don't read other people's biographies; go out and make one for yourself."

Loos's second book, co-written with director John Emerson, her collaborator and sometime disastrous husband; the pair had previously published HOW TO WRITE PHOTOPLAYS. In later life, Loos would look back on her partnership with Emerson with clear eyes in her fairly devastating memoirs, describing the disillusionment of going after a "man of brains" only to discover that she was "smarter than he was." BREAKING INTO THE MOVIES is a witty, forceful, and de-mystifying guide for the amateur hoping to enter the 1920s film world in any capacity, behind or in front of the camera. It includes the authors' full scenario for RED HOT ROMANCE (1922), "played as a romantic melodrama, but [...] intended as a satire upon this very type of story," along with a wealth of practical insider information and occasional forays into entertaining anecdote, both accurate and less so. Loos, for example, tells the inspiring tale of how "At the age of fourteen she sent her first scenario to Griffith; for a miracle, it was accepted [...] Soon after this she paid a personal visit to the Griffith studios and became the youngest scenario editor in the world." Though indeed young — and in 1912, the first woman to be made a Hollywood staff scriptwriter — she was closer to 24 than 14 at the time of this sale to Griffith; she would later revise her age in the story downward still further, to 12, for effect: Loos was a great editor of the little details, a brilliant storyteller, and always a master of effect.

First edition. New York: The James A. McCann Company. 7.25" x 5". Original glossy scarlet cloth lettered in black. In original unclipped (\$1.50) dust jacket. Illustrated with seven black and white photographs, including frontispiece. [10], 115, [1] pages. Small bookseller label mounted to front paste-down. Minor bumping to boards. Several small closed tears and chips to dust jacket corners and spine ends; 1" chip to lower edge of front panel; mild soil and creasing. Near fine in a very good jacket.

Read more: Loos, A Cast Of Thousands.



1920s Television

9.

OMBRO-CINÉMA
[circa 1921]

Beautiful intact moveable toy bringing the concept of silent films into the home, with two “films” and a music box, and designed with a depiction of Charlie Chaplin.

\$3500.

In the 19th century, the French company Saussine was known for producing portable OMBRE CHINOISES (Chinese Shadows) puppet shows, turning what once was a theater experience into an event the whole family could enjoy at home. The OMBRE CHINOISES relied on classical theater imagery, complete with a stage and curtain, to render themselves familiar to their 19th-century audience — but the OMBRO-CINÉMA took their owners to the movies, complete with illustrations of Charlie Chaplin’s Tramp and Charles Prince’s Rigadin. Long before personal television sets were available, this toy brought silent movies into the home, complete with the still functional music box accompaniment.

Through the technique of barrier-grid animation (also called Scanimation), the characters on the tissue rolls appear to animate. Each figure is printed as an interlaced two-frame animation, which appears to alternate when its movement is viewed through the transparent “screen” with vertical black lines. Includes Film No. 1 “Scènes des Rues,” a series of comedic street scenes, and Film No. 3 “La Fête de mon Pays,” featuring circus performers and a parade. A complex and fascinating item, exciting to find still intact and operational.

Paris: Saussine. 11.75" x 17" (cinema); 13" x 17.75" (box). Original color pictorial “cinema” over wooden frame with transparent celluloid panel. Music box built-in to rear. Two original animation tissue rolls with black-and-white illustrations. Original color pictorial box with gilt embellishments. Instructions and patent info pasted to verso of box lid. Light scuffing to box, with two small closed tears to edge of tray. Very light wear to cinema illustration with one small closed tear; 5" crack in celluloid, but panel is complete. One roll with several expert repairs. Remarkably bright and intact. Very good.

10.

Miniature Lumière

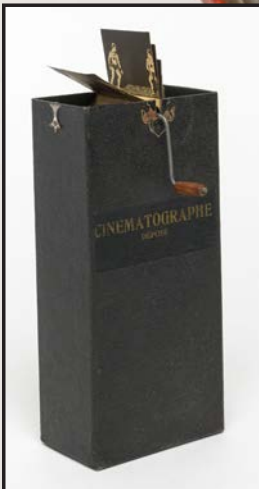
LE CINÉMATOGRAPHE-JOUET [circa 1902]

Early at-home "cinema," a historical example of the latest technology translating into toy success — with four "movies."

\$5000.

"Des mieux réussis de l'année [...] Ce petit cinématographe est un jouet ingénieux, amusant et vraiment curieux."

– La Nature





LE CINÉMATOGRAPHE-JOUET, which the French periodical *LA NATURE* called “des mieux réussis de l’année” (“the most successful toy of the year”), is an example of the appeal of the combination of technology and play: in this case, a cinema-in-a-box. In the late 19th and early 20th centuries, these moving pictures enjoyed significant success, with one Cinématographe installation in Philadelphia being called “a genuine sensation such as has never been made by a similar appliance” (*PHILADELPHIA TIMES*, 19).

As noted in its instructions, LE CINÉMATOGRAPHE-JOUET won a gold medal at the Concours Lépine, the prestigious French invention competition. Though it invokes the name of the Cinématographe — an 1895 invention by the Lumière brothers — in form and function, this toy is actually a small Mutoscope. Using a simple but ingenious method of a removable stone counterweight, the viewer places a “reel” into the theater box, and flips through it with the included wood and metal crank. In this way, viewers can watch a ballerina leap and twirl, a boxing match, talented acrobats, and even a fist-fight between two pastry chefs.

Due to its many moving parts, LE CINÉMATOGRAPHE-JOUET is quite scarce. One copy can be found in the Princeton Graphic Arts collection, but OCLC locates no copies. A delightful piece.

[France]: [M. Mathieu]. 9" x 1.5" (animation strip); 6.5" x 3" x 1.75" (Cinématographe “theater”); 10.5" x 5.5" x 2" (box). Original black cartonnage “theater” box with metal fittings and title label. Illustrated in black and white. Four sets of [48] leaves hinged onto loops of black paper to form reels. Original wood and metal crank. Original stone counterweight ball. In original red card box with four compartments, instructions to inner top lid. Remains of small label, possibly from Paris department store *Au Bon Marché*, to one side. Box with some edgewear and light soil, one corner of lid tender; some wear to inner compartments. “Theater” box with a bit of rust to metal fittings. Reels uniformly mildly toned. Sound and functional. Very good plus.

Read more: “Cinématographe simplifié,” *La Nature*, No. 1542 (13 Décembre 1902), page 7; “In the Way of Amusements,” *Philadelphia Times*, 2 August 1896.

11.

Segregation In The North

Pair of Color Printed 1950s
Segregation-Era Movie Posters
[circa 1952]

Two original posters for movie theaters in Milford, Delaware, both drawing attention to segregated seating areas — produced by the indomitable Globe Poster Corp.

\$1750.

Jim Crow segregation laws were not only a feature of the southern US American cultural landscape: they were also in place in facilities and institutions across the country. Orlando Camp reflected on his time in Milford, Delaware, that “[i]t was a town where both races coexisted, but coexisted with the unwritten rules of segregation. While there was no history of open confrontation between the races, it was clear that certain lines could not be crossed” (134). Historian Ed Kee observes that, though 1950s Milford “had a more diverse economic base than could be found elsewhere in southern Delaware [...] Jim Crow laws had a very strong presence” in the city; he cites the Schine Theatre as an example of these laws (134).

This pair of posters, one for the New Milford Schine Theatre, and one for the Shore Milford theater, are illustrations of the practice of segregation in a northern US city. After their bold advertisements for upcoming films, such as Frank Sinatra’s “Meet Danny Wilson” and Dewey “Pigmeat” Markham’s “Burlesque in Harlem,” both carry a line at the bottom of their brightly-colored fields that praise the theaters’ “comfortable” balcony sections for Black patrons.

The Globe Poster Corp., which printed both posters, has long been a fixture of Black culture on the East Coast. John Lewis of the graffiti and street art website BEYOND THE STREETS notes that Globe’s durable poster stock was selected to “withstand wind, rain, sleet and snow,” and their “eye-popping legibility” effectively grabbed the attention of passers-by. He continues that, through Globe’s work, one can “trace the development of African-American music”; their design vernacular would have been familiar to Black theater-goers of the 1950s.

Baltimore: Globe Poster Corp. 26.5" x 17". Two posters on original heavy card stock. One with black lettering on orange ground, the other with black lettering on rainbow ground. Mild edgewear, a couple small scuffs to margins. Extensive offsetting to versos, likely acquired as part of the reproduction process. A bright pair. Near fine overall.

Read more: Orlando Camp and Ed Kee, "Lost Opportunity: The Failure to Integrate Milford's Public Schools in 1954," Choosing Equality: Essays and Narratives on the Desegregation Experience; John Lewis, "Day-Glo & Go-Go: Globe Poster Corp.," Beyond the Streets.

OVETIME, U.S.
BEAUTIFUL NEW
MILFORD

AY ONLY
CONT. SAT. 2:00 to 11:00 P.M.
STANDING BARGAIN FAMILY H
DRISCOLL & MARTHA
— IN —
WHEN I GROW
ALSO!
IE AUTRY & ELAINE
ILLS OF U

DAY MIDNITE
AT 12:05 ONE SHOWING
OUTSTIPS ANYTHING YOU
URLESQUE IN
Pigmeat & Markham - Cab C

SUN. MON. TUES.
MATINEE DAILY
DEAN MARTIN &
— IN —
SAILOR

WED. THUR.
MATINEE
BENEFIT KENT COUNTY CHAPTER
MARCH OF DIMES - COURT OF
GARY COOPER • VA
"IT'S A E"

The Shore's Most Comfortable Balcony
GLOBE POSTER CORP., BALTIMORE

SHORE
★ **MILFORD**

SUN. MON. TUES. FEB. 24-25-
SUN. SHOWS 2:00-8:00-9:25 - MAT. DAILY 2:

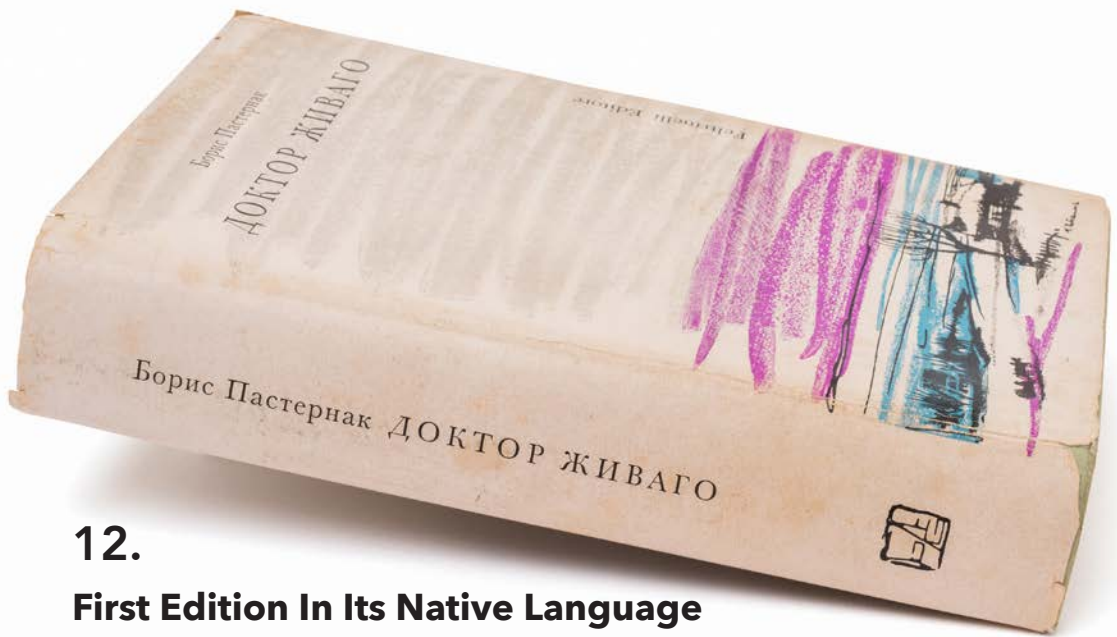
FRANK SINATRA
— IN —
MEET DANNY WILSON
— WITH —
SHELLEY WINTERS - ALEX NICOLAI

WED. THUR. FRI. FEB. 27-28-29
CLAUDETTE COLBERT - MACDONALD CAMERON
— IN —

LET'S MAKE IT LEGAL
ZACHARY SCOTT
2nd HIT

"M" with DAVID WAYNE
COMFORTABLE BALCONY FOR COLORED

GLOBE POSTER CORP., BALTIMORE



12.

First Edition In Its Native Language

Доктор Живаго [DOCTOR ZHIVAGO]
By Boris Pasternak
(1957) [but 1958]

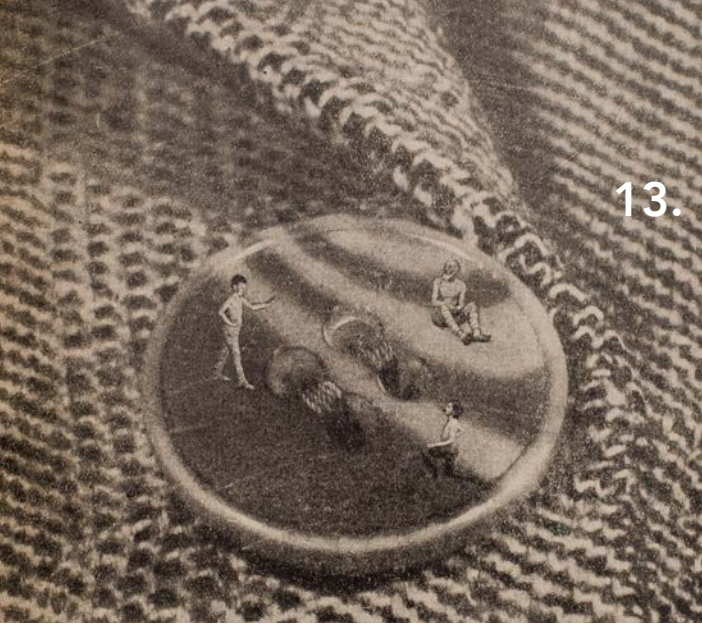
First edition in Russian of Pasternak's epic, its international success helping to cement his Nobel Prize win of the same year.

\$3500.

The true first edition of DOCTOR ZHIVAGO was published not in Boris Pasternak's native Russian, but in Italian. Pasternak's original manuscript was famously smuggled out of Russia into the hands of Milanese publisher Giangiacomo Feltrinelli after it was rejected from the NOVY MIR literary journal for its perceived anti-Soviet sentiment. Hoping to use the 1958 Brussels Exposition as an opportunity to undermine the Soviets, the CIA paid Dutch publisher Mouton to quickly print "over a thousand" essentially pirated copies. American agents then used the Vatican City pavilion at the Exposition to surreptitiously circulate the CIA-sponsored edition. Fearing official retribution, many of the Russians who received copies "ripp[ed] off the cover, divid[ed] the pages, and stuff[ed] them in their pockets to make them easier to hide" (Finn and Couvée). For this reason — as well as the fact that the copies that made it back to Russia "were passed from hand to hand as avidly as a copy of FANNY HILL in a college dormitory" — the Mouton edition rarely appears on the market (Finn and Couvée). Mouton, however, was published in Italian from an uncorrected manuscript, much to Pasternak's chagrin; "it abounds with errata," he complained in a letter to Feltrinelli (Finn and Couvée). The present "Feltrinelli Edition," however, met his high standards and introduced Pasternak's classic novel in his native tongue. A literary flashpoint with a publication history nearly as intricate as its plot.

Milano [Milan]: Giangiacomo Feltrinelli Editore. 8.5" x 5.5". Original green boards with black lettering. Original color pictorial dust jacket (with blank flaps) designed by Ampelio Tettamanti. 568 pages. Pencil annotations throughout. Jacket with some edgewear, a few small chips; light toning to spine. Binding spine ends mildly bumped, with a slight lean; a few tiny spots of soil to margins. Shows well. In custom red cloth clamshell box. Near fine in very good plus dust jacket.

Read more: Peter Finn and Petra Couvée, *The Zhivago Affair*.



13.

A Surrealist Soviet "Honey I Shrank The Kids"

NEOBYKNOVENNYE
PRIKLIUCHENIYA
KARIKA I VALI

[The Extraordinary Adventures
of Karik and Valya]

By Ia Larri, with photographic
illustrations by S. Petrovich
1937

Rare first edition of this subversive fantasy children's book, featuring surrealist photo-montages of children interacting with insects after turning ant size.

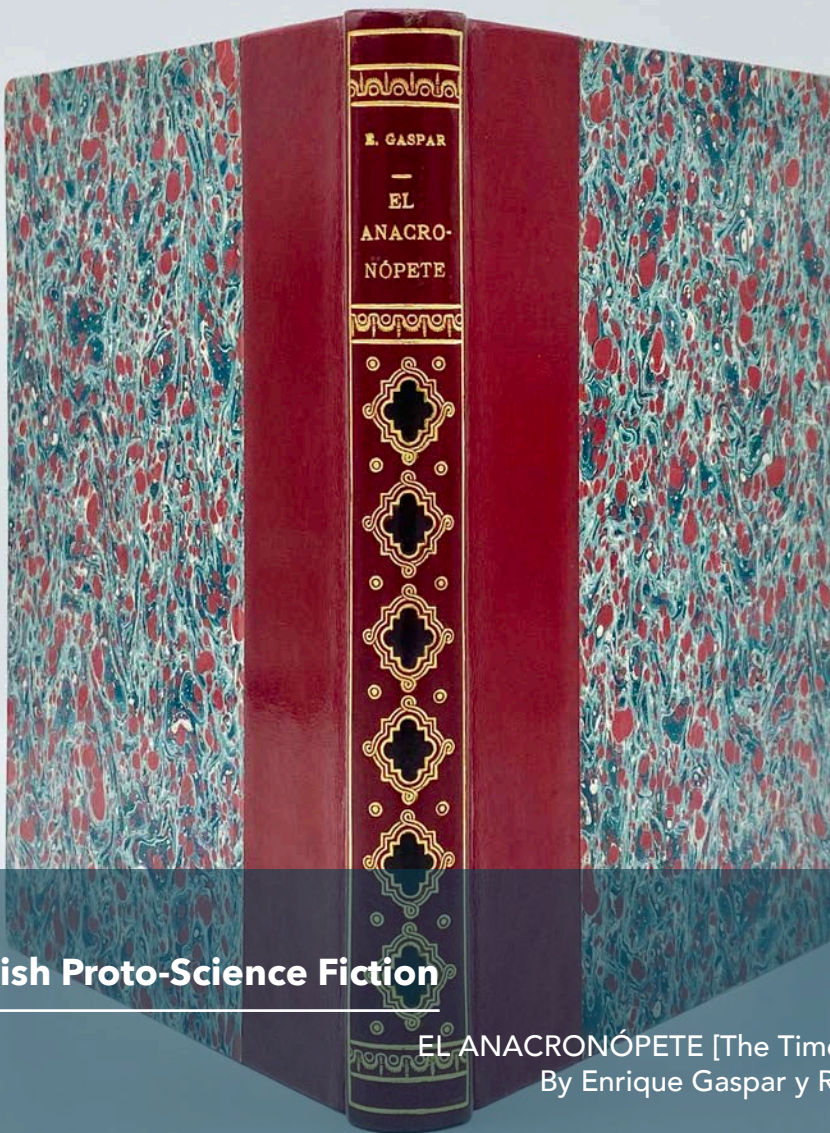
\$4500.

"[M]agic, fantasy, animism and anthropomorphism [...] were officially pronounced as idealism and hence rejected by the Soviet ideological doctrine." – Elena Goodwin

At the beginning of the Soviet era, fairy tales and fantasy books were renounced in favor of more ideologically suitable and didactic works, which the government enforced by forming a state publishing policy and creating its own publishing arm. In the early years of state control, critics argued that fantasy and fairy tale books "harmed children's fragile minds [and] taught superstitions and mysticism" (Goodwin 51). By the 1930s, they began to appear in new Soviet clothing through the leadership of writers like Samuil Marshak and Maxim Gorky, but championing these new works was a difficult and dangerous task. The publisher of this book, the Moscow branch of Detizdat, was the state publishing house for children's literature; Marshak headed the Leningrad branch until a colleague reported an "abnormal state of affairs" there in the year this book was published, calling Marshak and others traitors, and "blaming several female writers for being 'our hidden enemies'" (quoted in Goodwin, 118). The Stalinist purge led to the arrest and execution of some employees, as well as the dismantling of the branch: Marshak himself moved to the Moscow branch the year after this book was published. In the midst of such a high risk environment, the surrealist fantasy photos of this book take on an entirely new meaning: a determined celebration of childlike wonder at the fantastic, even in the face of real danger. OCLC locates only one institutional holding, at the University of Minnesota. Rare, striking, important.

Moscow: Izdatel'stvo detskoi literatury [Detizdat]. 8.25" x 6.75". Original blue pictorial cloth stamped in brown, silver, and dark blue, blue-lettered spine. Illustrated with numerous black-and-white surrealist photomontages, most full page. Text in Russian. 251, [2] pages. Ink owner names on front pastedown. Hinges repaired. Spine toned, with moderate soiling and bumping to cloth. A bit of light spotting to text. Very good.

Read more: Goodwin, *Translating England Into Russian: The Politics of Children's Literature in the Soviet Union and Modern Russia*.



14.

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.

\$7500.

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. A major early work of science fiction in Spanish, it would not be printed again in full until 2000; we find no copies of the first in any US institutional holdings.

"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



Barcelona: Biblioteca Arte y Letras. 7.5" x 4.75". Modern quarter brilliant red goatskin, marbled paper boards. Spine elaborately ornamented in gilt with maroon goatskin onlays and gilt-lettering. Marbled endpapers, top edge gilt. Half title. 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 novellas by Gaspar: *VIAJE Á CHINA* and *METEMPSÍCOSIS*. 393, [1] pages. Some scattered foxing. Near fine.

Read more: Santiáñez-Tió, "Nuevos mapas del universo: Modernidad y ciencia ficción en la literatura española del siglo XIX (1804-1905)," in *Revista Hispánica Moderna* 47 (2); Bell and Molina-Gavilán, introduction to their 2012 translation, *The Time Ship*.

15.

A Utopia For Women

AS IT MAY BE
By Bessie Story Rogers
1905

Scarce first edition of this tale of a woman who dies in 1905 and finds herself in a future utopia.

\$1500.

After her death in 1905, protagonist Mary Tillman wakes up alone, feeling "queer and unnatural." She soon learns that she has traveled 1000 years in the future, filled with incredible social and technological advances. With poverty, disease, and even death no longer a danger, the people of 2905 are vegetarians and have developed marvelous electric flying machines and weather-predicting devices. They are also quite curious to hear of the hardships of people from Tillman's time: "'Do you mean to tell me,' interrupted Mr. Linden, 'that in your day people were very sick and suffered – then spent fortunes in trying to get well?'"

Within the larger wave of utopian fiction that enjoyed popularity in the late 19th and early 20th centuries, Rogers here joins the ranks of other women writers (e.g. Mary Griffith, Annie Denton Cridge, Mary E. Bradley Lane, Elizabeth Burgoyne Corbett, and of course Charlotte Perkins Gilman) who formed utopias that directly addressed the lives of women. *AS IT MAY BE* highlights the perceptions, experiences, and reactions of its woman protagonist throughout her tour of the future. Tillman is fascinated by self-propelled baby carriages, paper plates (no need for dishwashing!), and the in-home elevators of 2905: "many women were actually tired out in my day, by going up and down stairs."

Rogers (1874-1963?) apparently lived her whole life in Massachusetts. The 1920 census lists her occupation as "Music teacher," noting further: "girl's lessons at home." She paid to have *AS IT MAY BE* published herself and the book is therefore understandably scarce, with only three institutional holdings according to OCLC. A fascinating look at the idealized technological world for an early-20th century middle-class woman.

Full title: As It May Be: A Story of the Future. Boston: Richard G. Badger. 7.75" x 5.25". Original pictorial blue cloth with green and orange designs, gilt lettering to spine. Blue topstain, edges machine-deckle. Title page with orange accents. 84 pages. Small ink gift note to front flyleaf. Corners and spine ends with light bumping, a few small spots of rubbing to boards. A bit of toning to front hinge. Sharp and clean. Very good plus.

Read more: Everett F. Bleiler, Science Fiction: The Early Years, 635; Sargent, Utopian Literature in English.

16.



Journey To Mars For Polish Children

PLANETOIDA 2100

By Józefa Maria Burdecka,

with cover design by Hanna Przezdziecka Kędzierska
[1932]

Rare Polish science fiction story by a little-known woman author of the 1930s.

\$750.

"Jeszcze jest nadzieja. Moze pan zobaczy tych, których pan kocha — odezwal się profesor." ["There is still hope. Perhaps you will see the ones you love" — said the Professor.]

A Polish space adventure for young readers, set on a rocket to Mars in the far-off year of 1955, published as no. 64 in the series *Zajmujące Czytanki* ("Interesting Reading"). Records reveal little regarding the author's biography or other works; only her nationality and gender may be inferred. Introductory histories of Polish SF tend to skip quickly through the 1930s in their haste to reach the towering figure of Stanislaw Lem, but even scholarly and non-Anglophone sources have little or nothing to say about Burdecka. With a striking three-color Art Deco cover illustration by artist Hanna Przezdziecka Kędzierska (1911-2004), well known for her magazine cover work. Rare, with only one institutional holding noted via OCLC (at the National Library of Poland).

First edition. Warsaw: Wydawnictwo M. Arcta [Publishing House of Michał Arct]. 7" x 4.5". Original saddle-stapled illustrated wraps. Cover illustration by Kędzierska. 31, [1] pages. Neat pen notation to title page; light pencil to rear cover. Minor edgewear; small tear to spine. Near fine.

Read more: *The Science Fiction Encyclopedia*, "Poland."



17.

Tattooed Binding

THE ILLUSTRATED MAN

By Ray Bradbury, with binding by A. von Hemmersbach
1951

First edition of Bradbury's short story collection in a unique fine art binding created through adapted tattooing methods by book artist A. von Hemmersbach of Iron Lotus.

\$6500.

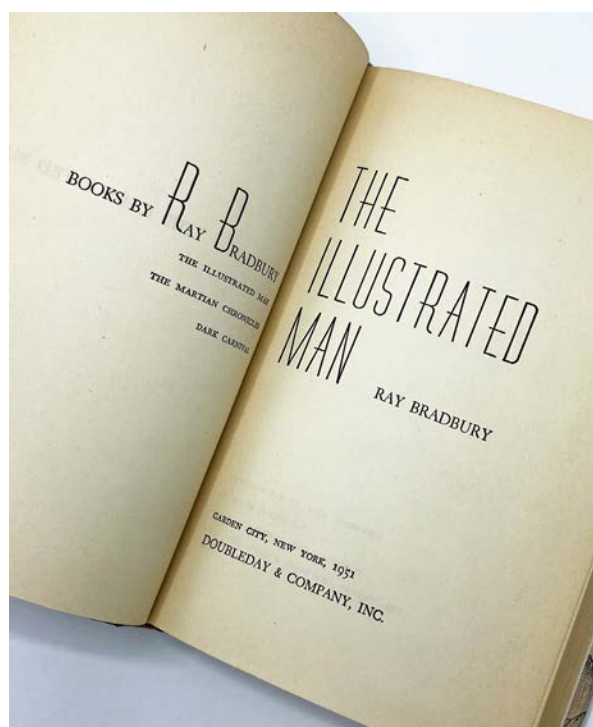
"Each Illustration is a story. If you watch them, in a few minutes they tell you a tale [...] It's all here, just waiting for you to look."

A dazzling mix of form and content: Bradbury's science-fiction collection — famously using the framing device of tattoos on a man's body — bound in an original tattooed binding by Hemmersbach. The technique is one he pioneered and which "embeds ink designs into fine quality book binding leather, a process considered the first of its kind in the realm of artistic fine bindings" (artist's website).

The stories in this collection bring a postwar pessimism to the characteristic wonder of earlier short form US science fiction, stirred together with Bradbury's lyrical and menacing imagery. Hemmersbach's original design for this binding plays on the central conceit of the collection: the Illustrated Man himself, tattooed by a time-traveling "little old witch" with mutable scenes that predict the future.

The tattoos on Hemmersbach's Illustrated Man remain abstract for the viewer to imagine potential futures as the lounging figure contemplates the wrap-around view of a foreign planet's craggy landscape with two moons and a striking rocket launch in the style of postwar science fiction pulp art. The design, mixing the meditative with the awe-inducing, the surreal with the all-too-human, captures the atmosphere of Bradbury's work in the particularly fitting medium of tattoo art.

Garden City, New York: Doubleday & Company, Inc. 8" x 5.25". Modern full pictorial calf, bound by Felton Bookbinding, and tattooed in black and blue with an image of the Illustrated Man on a science-fiction inspired landscape by A. von Hemmersbach. New blue marbled endpapers. With artist-supplied glassine. 252 pages. Leaves lightly and uniformly toned, else clean; design crisp and clear. Fine.



In Original Woodblock Printed Covers

UCHIKAESU NARUTO NO KISHINAMI [打回鳴戸岸波濤;
Naruto of Kishinami Strikes Back]
Edited by Wakita Suekichi, preface by Kawahara Fūrai;
illustrated by Utagawa Kunimatsu and Inano Toshitsune
Meiji 17 [1884]

Samurai-themed historical novel in the cheaply printed, heavily illustrated popular genre of Kusazōshi, the Japanese companion to the Victorian dime novel, with the striking original color woodblock covers.

\$1500.

A saga of vengeance set in the early Edo period among the Hachisuka clan, a retelling of dramatic historical events involving samurai. The bright woodblock color-printed covers and the frequent double-page woodblock spreads are among the flashy traits that place this book in the genre of Kusazōshi [草双紙], popular illustrated works produced during the Edo (1600-1868) and early Meiji (1868-1912) periods. Artists Inano and Utagawa both worked primarily as illustrators for newspapers: this crossover from newspaper to cheap fiction was very common in the early Meiji period, when woodblock illustration and moveable type printing mixed with the hunger for news and popular entertainment. The particularly lovely cover design plays on the “wave” in the name from the title. OCLC lists no institutional holdings in the US.

Tokyo: 法木徳兵衛 [Noriki Tokubē]. 2 vols, 7" x 4.5" each. Original color printed woodblock covers, bound fukuro toji style. Title labels with nunomezuri printing. Illustrated with color woodblock frontispieces in each volume; vol. 1 with three additional full-page color images and nunomezuri printed preface; 13 double-page black-and-white spreads (6 in vol. 1; 7 in vol. 2). [2], 46; 42 leaves. Small ink owner stamp on front cover of vol. 1; different small ink owner stamp on first and last leaves of each volume; ink owner inscription to lower covers. Some toning and spotting to text. Wrappers bright with only trace marks of handling. Very good plus.

Read more: Kawanishi-Young, *News and Narrative in the Early Meiji Period*.



19.

“One of the most notorious criminal swordsmen of the later Edo Period” (Stephen Turnbull)

KUNISADA CHŪJI NO GIMEI NO TAKASHIMA
 [國定忠治義名の高嶋, Kunisada Chuji of Takashima]
 Edited by Kawakami Sohen, illustrated by Baidō Kunimasa
 Meiji 13 [1880]

Popular tale of the anti-authoritarian outlaw, in a heavily illustrated format of the genre that anticipates modern manga — with all five volumes in individual parts, each including the original color woodblock-printed covers and wrappers.

\$3000.

Beloved as a Robin Hood-like figure, Kunisada Chuji was a career criminal who is said to have saved a village from famine; the historical adventures of flawed rebels in the context of the strict honor system of the samurai have appealed to creators of mass media in Japan from these Kusazōshi (popular illustrated) works to 20th-century Japanese cinema and into 21st-century anime. The text itself weaves around the illustrated figures that dominate most spreads, with furigana glosses for the kanji (as typical in this genre). A rare title: we find only one US institutional holding (at Berkeley). This complete set is particularly remarkable in retaining the original wrappers of each volume, each enclosing its own unit of three parts.

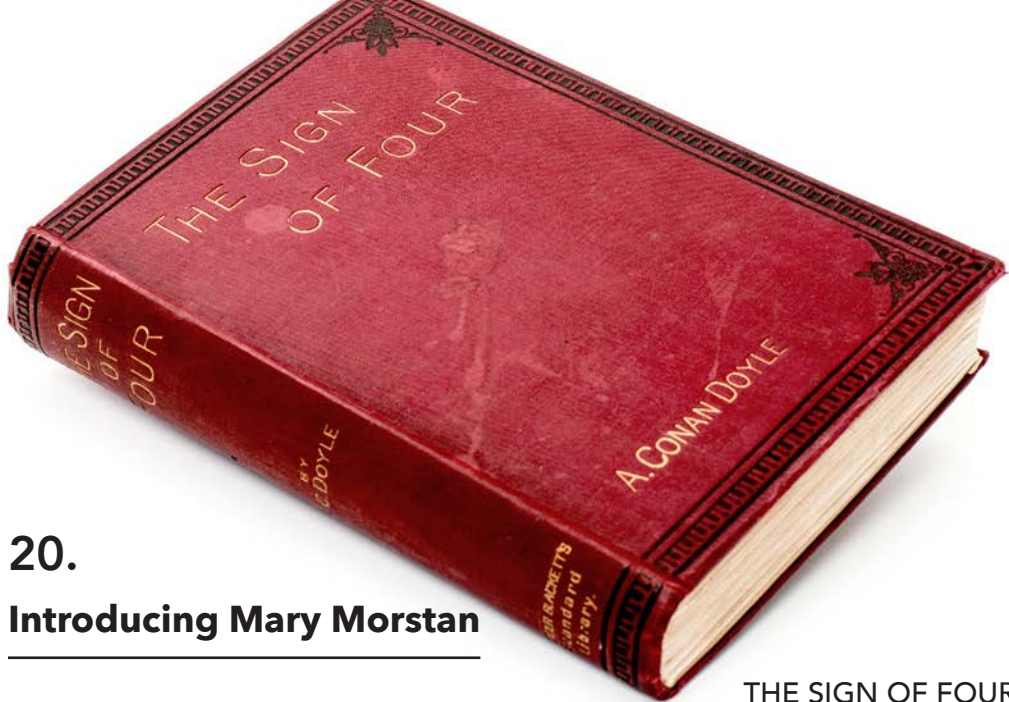
Tokyo: Kinshōdō. 5 volumes in three parts each, 7" x 4.5". 15 parts total, all in original color printed woodblock covers, bound fukuro toji style. Each set of three housed in original color woodblock wrappers. Each part illustrated with color frontispiece; the first part of each volume with four color-illustrated pages before text; heavily illustrated throughout in black and white. Each part 9 leaves. Ink owner inscription and seal on rear of each wrapper. Some scattered wormholing, touches of creasing to covers, light soiling and a few small chips to wrappers. Very good plus.

Read more: Turnbull, The Samurai Swordsman, 114; Roberts, Dictionary of Japanese Artists, 97.

(Item #18)







20.

Introducing Mary Morstan

THE SIGN OF FOUR
By Arthur Conan Doyle
1890

First edition in book form, first issue, of the second ever Sherlock Holmes story, in which Watson meets his future wife.

\$17,500.

Before the famous short stories of Holmes and Watson, Doyle published this second novel in which he begins to imagine a richer, more complex Holmes than in *A STUDY IN SCARLET*: "You know my methods. Apply them." The history of its conception has become legend in itself. In 1889, LIPPINCOTT'S editor Joseph M. Stoddart invited Doyle to dine with him in London along with Oscar Wilde at the Langham Hotel (which would later become a setting in three different Holmes stories). Wilde and Doyle, so very different on the surface, proved an excellent dinner party; Doyle later recalled it as "a golden evening." Stoddart was hoping to entice the authors to write for the Philadelphia-based magazine; after the dinner, Doyle wrote to Stoddart that he had decided "to give Sherlock Holmes of *A STUDY IN SCARLET* something else to unravel." *THE SIGN OF FOUR* appeared in LIPPINCOTT'S in February of 1890; Wilde would go on to publish *THE PICTURE OF DORIAN GRAY* in the July 1890 issue. Doyle retained the book rights to his work and quickly arranged for its publication in book form in London; this copy is the first issue, in the Spencer Blackett binding and the dropped letter on page 56.

London: Spencer Blackett. Octavo. 7.25" x 5". Original full red cloth, gilt-lettered front board and spine with ornamental border and cornerpieces stamped in black across binding. "Spencer Blackett's / Standard / Library" in gilt at foot of spine. Black coated endpapers. Top edge rough cut. Frontispiece by Charles Kerr. Incomplete numeral on contents page ("13" instead of "138"); dropped letter "w shed" (for "wished") on page 56. Publisher's catalogue dated October 1890 at rear. 283, [1], 32 pages. Housed in custom black cloth clamshell box with bookplate of collector Michael Sharpe. Bookseller blind embossing on front endpaper. Spotting and some discoloration to boards, else quite a nice copy: text clean, hinges sound, very little edgewear. Near fine.

Read more: Green & Gibson, *Bibliography of Arthur Conan Doyle*, A7a; Stashower, *Teller of Tales: The Life of Arthur Conan Doyle*.

Victorian True Crime: Before Sherlock Holmes

21.

CURIOSITIES OF CRIME IN EDINBURGH [with]
THE SLIDING SCALE OF LIFE; Or, Thirty Years' Observations
of Falling Men and Women in Edinburgh
By James M'Levy [James McLevy]
1861

First editions of two volumes of the Edinburgh detective's tales of Victorian crime and punishment.

\$3000.

Collected tales of crime by Edinburgh's legendary first police detective, famous for his high rate of captures and convictions over an illustrious 30-year career before turning his hand to these memoir-adventures. Vigorous, brisk, allegedly true, full of colorful dialogue and moralizing asides, McLevy's literary work was extraordinarily popular, and the author's personal celebrity persists to the present day, continuing to inspire heroizing adaptations of his life and work (most recently, the long-running BBC radio series "McLevy").

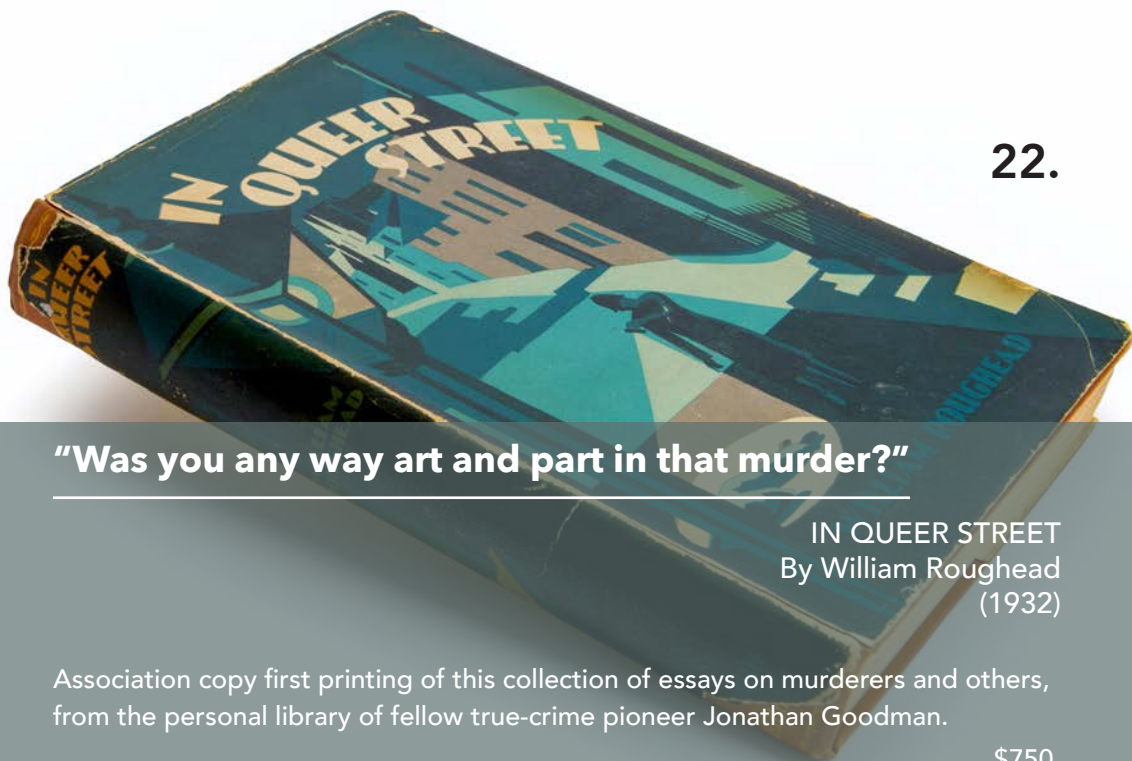
The direct inspiration for contemporary imitators like William Crawford Honeyman, who took McLevy as model for his fictional Detective McGovan in the 1870s, McLevy is also cited as a likely influence on Arthur Conan Doyle, born in Edinburgh shortly before the publication of these volumes. As author-protagonist, McLevy shares with Sherlock Holmes a certain relentlessness and confidence, though the essential differences between the two point to the powerful tensions still animating the detective novel. As an agent of the law, with all the authority of the police force behind him, McLevy is both groundbreaking pioneer and conservative force: the first to hold his office in Edinburgh, inventing his profession as he goes, while simultaneously acting as the eye and the arm of the Establishment. Against this righteous folk hero, the figure of Holmes would later appear as an ambiguous counterpoint: a private genius free to choose his own clients and his own loyalties.

This Edinburgh imprint went through at least four editions in 1861. All are scarce, but the first especially so. A beautiful and rare set of these collections: influential, authoritative, and still compelling.

Edinburgh: William Kay; William P. Nimmo. 2 volumes, 6.25" x 4" each. Two volumes, bound in 19th c. half calf over pebbled red cloth. Gilt-lettered spines. Pale green endpapers. 312; 304 pages. Moderate scuffing and wear to boards, some rubbing to spines. Light to moderate foxing to leaves of both volumes, primarily to endpapers. Light pencil lining to a few pages of SLIDING SCALE, with brief pencil notes to rear endpaper. Very good plus.



22.



"Was you any way art and part in that murder?"

IN QUEER STREET
By William Roughhead
(1932)

Association copy first printing of this collection of essays on murderers and others, from the personal library of fellow true-crime pioneer Jonathan Goodman.

\$750.

"Homicide by strangling has never been a popular practice in Scotland."

Criminal biographies both historical and contemporary from the erudite amateur criminologist and venerable murder-raconteur, published the year after the onetime owner of this copy and fellow murder-enthusiast Jonathan Goodman was born. Goodman, once called the "greatest living master of true-crime literature" by Jacques Barzun, followed Roughhead in narrating notorious criminal cases and enlivening trial transcripts with extravagant and stylish prose. In the 1970s, he became editor of the Celebrated Trials series, successor to the Notable Scottish Trials series once under Roughhead's own direction.

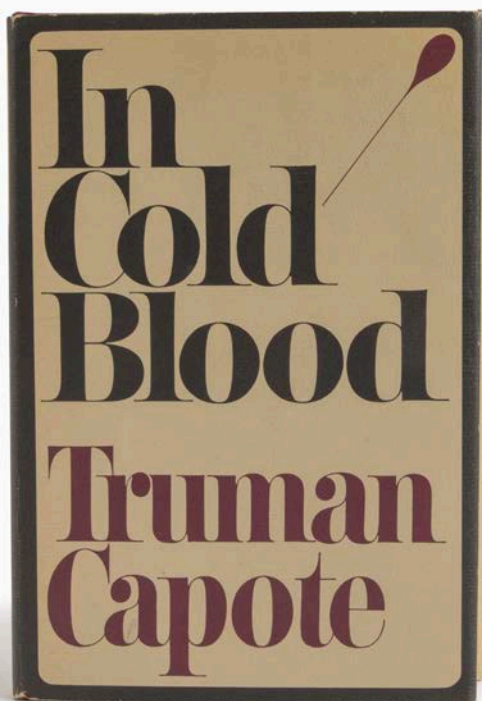
Roughhead's engaging preface includes a modest apology for failing to find a more original name for these collected narratives; his first such book was published in 1901, and so prolific was his output over the next half-century that in future years publishers would fall back on such titles as MAINLY MURDER, MURDER AND MORE MURDER, THE ENJOYMENT OF MURDER, THE ART OF MURDER, THE MURDERER'S COMPANION, and NOTHING BUT MURDER. One must admire a man who knew so well what he liked and liked it so very well. Still, Roughhead was a man of dimensions: no more than four (five, at the very most) of the seven crimes recounted in IN QUEER STREET involve homicide.

A significant association copy linking two giants of the disreputable and deprecated but undeniably compelling genre, in the scarce and striking dust jacket.

First edition. Edinburgh: W. Green & Son, Limited. 8.75" x 6". Original gilt-lettered brown cloth. In original green pictorial dust jacket. Illustrated with eight black and white plates, including frontispiece. 259, [1] pages. Embossed stamp of the library of Jonathan Goodman to front free endpaper. Light edgewear and bumping to boards. Jacket scuffed and chipped with some loss to spine ends; 2-inch square clipped from front jacket flap; moderate soil and toning to rear panel. Very good plus in very good minus jacket.

Read more: Albert Borowitz, *Blood and Ink: An International Guide to Fact-Based Crime Literature*.

23.



**From The Library Of
Dorothy B. Hughes**

IN COLD BLOOD
By Truman Capote
(1965)

First printing of the pivotal true-crime book — signed by Capote, and with the ownership signature of Dorothy B. Hughes, author of the inverted noir masterpiece, *IN A LONELY PLACE* (1947).

\$3500.

"It seemed to me that journalism, reportage, could be forced to yield a serious new art form: the 'nonfiction novel,' as I thought of it [...] on the whole, journalism is the most underestimated, the least explored of literary mediums." – Capote interviewed by George Plimpton, 1966

Capote wrote *IN COLD BLOOD* in search of a form that married non-fiction with elements of literary fiction. He researched it in Kansas with childhood friend Harper Lee, whose way with people opened doors in the tense atmosphere. ("She is a gifted woman, courageous, and with a warmth that instantly kindles most people, however suspicious or dour," Capote told Plimpton in 1966.) Writing *IN COLD BLOOD*, Capote attempted to understand the minds of killers — a trait that Sarah Weinman ascribes to Hughes in the novel *IN A LONELY PLACE* nearly twenty years before: "She was describing the psyche and actions of a serial killer years before the term existed." A jaw-droppingly great association copy, linking the two writers in the 20th century who most transformed how we write about murder.

First edition. New York: Random House. 8.25" x 5.5". Original dark red cloth, gilt-lettered front board, silver- and gilt-lettered spine. In original unclipped (\$5.95) typographic dust jacket designed by S. Neil Fujita. Dark red endpapers, black topstain, fore-edge machine deckle. [10], 343, [1] pages. Ink ownership signature "Dorothy B. Hughes" in blue ink on front flyleaf. Signed by Capote in black ink on half title. A few unobtrusive spots to cloth; jacket toned, as usually found, with only light rubbing to spine extremities. Near fine in near-fine jacket.

Read more: George Plimpton, "The Story Behind a Nonfiction Novel," in the New York Times, 16 January 1966; Weinman, "On the World's Finest Female Noir Writer, Dorothy B. Hughes," in the Los Angeles Review of Books, 12 August 2012.

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

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

TRIALS OF Several Witches,

The Witch Hunt's "Official Version" (Bernard Rosenthal)

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

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

\$60,000.

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

Before the Salem Witch Trials, Cotton Mather had already established himself as a leading voice in the investigation of witchcraft within the New England Puritan community; contemporaries like Robert Calef argued that Mather's 1689 book *MEMORABLE PROVIDENCES* "conduced much to the kindling of those Flames" of the Trials (*MORE WONDERS OF THE INVISIBLE WORLD*, 152). Indeed, Mather's description of the Trials reads as a defense of his own religious views, and of the larger Puritan society. He frames their community struggles into an epic narrative of Good vs. Evil, in which the Puritans are uniquely suited to triumph. It is this high-stakes combination of the righteously justified with the unjustifiable that makes Mather's account so perversely compelling: "like a criminal who protests his innocence, the more he scribbled, the more he disclosed" (Miller 201). In the process of attempting to reconcile the moral, religious, and scientific contradictions of the event, Mather created a powerful story of colonial New England exceptionalism – a narrative that would become part of the developing culture of the modern United States.

The story of the Salem Witch Trials has remained evocative over centuries in part thanks to its capacity for symbolic interpretation, from the McCarthy-era retelling *THE CRUCIBLE* to feminist arguments that "Vulnerable women pay the price for circumstances that are often beyond their control" (*THE WASHINGTON POST*, "What the Salem witches can teach us about how we treat women today," 2018). Mather's work, the most widely published and discussed contemporary account of the Trials, is exceptionally scarce on the market in its earliest imprints: the last copy at auction of the Boston first edition, published approximately two months before this edition, appeared in 1987; this edition has been seen only three times at auction in over 20 years. It is the only 17th-century edition that published the full account for English readers, and it provides a touchstone, then and now, for the complex and contradictory spirit of the United States.

25.

Demons and Witches Meet Lions And Armadillos

PHYSICA CURIOSA, SIVE
MIRABILIA NATURÆ ET ARTS
By Gaspar Schott
1667

Second edition, expanded with additional plates, of this encyclopedic natural history, published when observational science began to eclipse superstition.

\$9000.



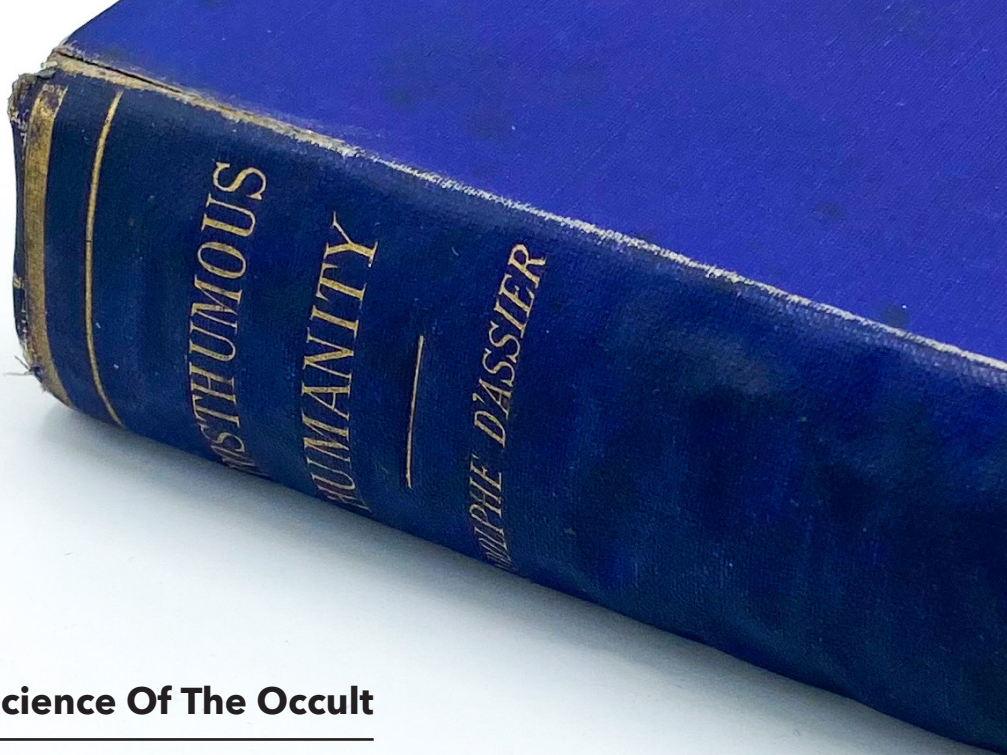
PHYSICA CURIOSA blends the outright mythical with observation-based natural phenomena. Angels, demons, witches, and monsters appear alongside more conventional animals such as lions and armadillos, sometimes in the same plate. While Schott did not always confirm the veracity of some of the more fantastic creatures in his work, he opted to include them in the context of Europe's limited knowledge about the rest of the world.

Though the categories of demonstrably true and potentially supernatural seem to be at odds with each other, historian Paula Findlen notes that the classification of humans and animals "became an organizing principle that described the process of diversification in nature" – a way to explain what, to a 17th-century scientist, was otherwise inexplicable. Indeed, Schott's work on birth defects as a scientific topic makes the PHYSICA CURIOSA a foundational text in the field of Teratology: he drew distinctions between the more unusual, "perhaps manifestly false" components of his work and those "proved true by frequent experiment" (Costatino).

Gaspar Schott was a keen encyclopedist; a disciple of Athanasius Kircher, his PHYSICA CURIOSA references the works of fellow natural history compilers Gesner, Aldrovandi, Paré, and others. The first edition rarely appears on the market; the second, with additional text and plates, is not often found with all seven folding plates.

Herbipoli [Würzburg]: Johannis Andreæ Endteri & Wolfgangi. Quarto, 8.25" x 6.25". 17th-century speckled sheep binding (distinct follicles visible under speckling) with gilt tooling and red goatskin title plate to spine. Edges with gilt dentelles, textblock edges speckled blue. Engraved frontispiece by Jacob von Sandrart and coat of arms, with 61 engraved plates (seven fold-out). [54], 1389, [23] pages, collated and complete. Early shelfmark to verso of front flyleaf. Light scuffing to boards, with mild shelfwear and corner bumping. Some toning and spotting to leaves, repairs to upper margins of a couple leaves around page 1196. Shows nicely. Very good plus.

Read more: Grace Costatino, "Monsters, the Scientific Revolution, and Physica Curiosa," Biodiversity Heritage Library Blog; Grace Findlen, "Jokes of Nature and Jokes of Knowledge," Renaissance Quarterly vol. 43 no. 2.



26.

The Science Of The Occult

POSTHUMOUS HUMANITY: A Study of Phantoms
By Adolphe D'Assier
1887

Rare first edition in English of this investigation of life after death, seeking to explain scientifically phantoms, lycanthropes, and vampires by reference to "magnetic fluid" and the mesmeric ether.

\$1250.

Energetic and detailed treatise on the "post-mortuary personality," a creature mainly distinguishable from the common Ghost by the author's vigorous application of scientific terminology and scientific aesthetics. Writing with the noble aim of "rescu[ing] the people of our epoch from the enervating hallucinations of spiritism," D'Assier — a self-described Positivist and follower of Comte — disavows supernaturalism and superstition even as he finds accounts of incubi, werewolfism, vampirism, and astral projection entirely convincing, incorporating them neatly into his mesmeric ether theory.

With an appendix detailing the results of a survey distributed throughout India via the many outposts of the Theosophical Society, in order to discover regional variation in answers to such question as: "Have you knowledge of the dead making themselves visible to the living?" and "Have you knowledge of living persons being persecuted, attacked, or injured by the Double, or phantom, of a living practitioner of sorcery or Black Magic? Give particulars." This appendix was prepared by translator and Theosophist Olcott, to whom it seemed "that it would add value to the present work to collage for it the opinions of the Indian people respecting the shadow-world," and thus appears only in the English edition.

First UK edition. London: George Redway. 7.5" x 5". Translated from the French and annotated by Henry S. Olcott, President of the Theosophical Society. Original royal blue cloth, gilt-stamped spine. Brown endpapers. 360 pages, followed by 60-page publisher's catalogue. Pencil to front endpaper verso. Faint dampstain to upper edge. Spine faintly sunned; cloth slightly wrinkled. Mild edgewear. Very good plus.

THE
SHAMBLES OF SCIENCE

BY
LIZZY LIND AF HAGEBY
AND
LEISA K. SCHARTAU

LONDON
ERNEST BELL
6, YORK STREET, COVENT GARDEN

1903

One Shilling. Net

The Rare Suppressed Edition

THE SHAMBLES OF SCIENCE
By Lizzy Lind af Hageby and Leisa K. Schartau
1903

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

\$5000.

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

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

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

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

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

28.

The Pivotal Textbook In Chemistry Education

GENERAL CHEMISTRY

By Linus Pauling

1941

The elusive “preliminary edition” of Pauling’s foundational college textbook, printed at Caltech for small distribution to his own students years before the book’s official issue by a general publisher.

\$7500.

Pauling’s long career at Caltech began as a student, where he completed his PhD in 1925. After a few years in Europe on a Guggenheim Fellowship, Pauling took up an assistant professor post at Caltech. The path of his research interests (especially in the nature of the chemical bond and quantum chemistry) with his practical teaching experience led Pauling to produce textbooks combining the two, his pedagogical approach and scientific theories both tested by his students. This “preliminary edition” of his most influential textbook was circulated for his own classes six years in advance of the book’s formal publication in 1947 by W.H. Freeman.

Pauling’s chemistry textbooks sought “nothing less than reforming the whole science of chemistry from the point of view of quantum chemistry. This agenda had also far-reaching implications in what concerned the status of chemistry within the hierarchy of the sciences” (Gavroglou and Simões, 119). They turned away from the traditional approach based in 19th-century theory and embraced the advances in our understanding of the atom in the early 20th, prioritizing the structures of atoms and molecules in conceptualizing chemistry: “it is Pauling’s approach that has dominated introductory chemical textbooks until the present time” (Bensaude-Vincent, 410). Pauling’s work on chemical bonds would lead to a Nobel Prize in 1954, and his molecular models set the stage for the work of Rosalind Franklin, James Watson, and Francis Crick in identifying the double helix structure of DNA.

An enduring work, it has subsequently gone through dozens of editions in numerous languages and remains in print, but this true first edition is rare. OCLC located just three institutional holdings.

First edition. Pasadena: California Institute of Technology. 9.5" x 6.5". Original printed wrappers, side-stapled and tape-bound as issued. [4], viii, 275, [1] pages. Offset duplicated throughout. Ink owner name "Thomas R. Fahy / Ricketts House" (graduate of Caltech in 1951 with B.S. in Science) and later bookplate stamp of Willis V. Rader on verso of front wrapper. Wrappers pulled away from staples but otherwise joints remain strong; various signs of moderate use, with light soiling and creasing around edges. Interior clean. Very good.

Read more: Gavroglou and Simões, Neither Physics Nor Chemistry: A History of Quantum Chemistry; Bensaude-Vincent, Communicating Chemistry: Textbooks and Their Audiences, 1789-1939.

GENERAL CHEMISTRY

BY

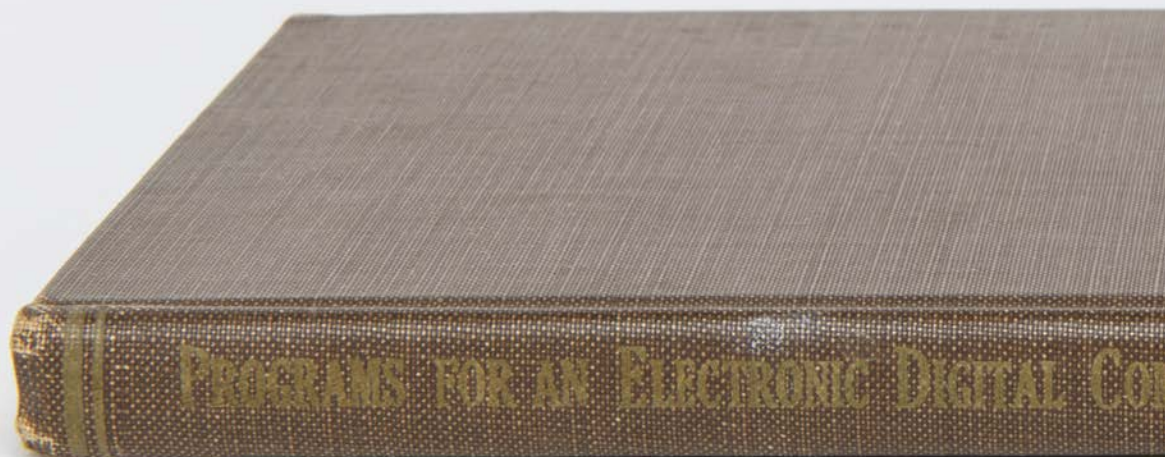
LINUS PAULING

*Professor of Chemistry
California Institute of Technology*

Preliminary edition, copyright applied
for 1941 by Linus Pauling

PASADENA
CALIFORNIA INSTITUTE OF TECHNOLOGY
1941

29.



"He was very courteous — and at the time I felt resentful, because I thought he'd been courteous to me instead of arguing with me because I was a woman. I resented this, and I had resented it for years [...] I'd had enough wine, I went and tackled the great man and told him this.

And he said, 'Oh, no, no, no! I wouldn't have been like that. I didn't argue with you because I knew you were right!'"

– M.L. Woods, interviewed by Janet Abbate

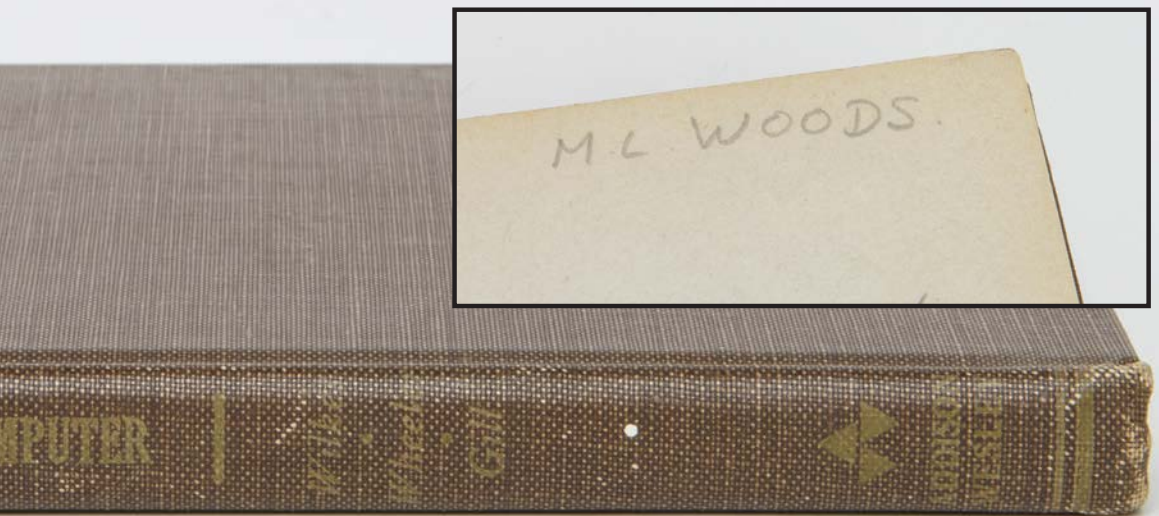
Programmer and "Grandmother of the Web" Mary Lee Woods Berners-Lee's Own Copy Of The First Computer Programming Book

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THE PREPARATION OF PROGRAMS
FOR AN ELECTRONIC DIGITAL COMPUTER
By Maurice V. Wilkes, David J. Wheeler, and Stanley Gill
1951

Important association copy of this early work on subroutines in computer programming, owned and annotated by Mary Lee Woods, noted computer scientist (and mother of World Wide Web inventor Tim Berners-Lee).

\$4500.



This book contains programming instructions for the EDSAC (Electronic Delay Storage Automatic Calculator), an early British computer built by author Wilkes and colleagues at the University of Cambridge. Mary Lee Woods (later Berners-Lee), to whom this copy belonged, was a member of the working group responsible for developing the Ferranti Mark 1, aka the Manchester Electronic Computer: the first commercially available digital computer, completed and delivered a year ahead of the U.S.-developed UNIVAC I. In 1951, the year of this text's publication, Woods returned from a disappointing Australian astrophysics fellowship and was swiftly recruited by Ferranti's team in Manchester, though she had never programmed before (a "significant proportion of the programmer recruits were female mathematics graduates from universities in the south-east of England," writes Simon Lavington). Known as the first book on computer programming, and proportionately influential, *THE PREPARATION OF PROGRAMS* was likely a major part of Woods's initial training; her neat annotations record her own additions, substitutions, and adjustments to the sample subroutines provided. In 1952, Woods led an effort to secure an official policy guaranteeing pay equality for female programmers and — remarkably — succeeded, though women programmers continued to struggle for equal time on the much-in-demand machine. In an interview years later, she recalled: "You'd be in a very deep sleep, and to be woken up — although you were dying to get on to the computer—to be woken up in the middle of the night was not very good, when your turn came! However, it was worth it." A remarkable association copy, capturing an early moment in the history of programming.

First edition. Cambridge, MA: Addison-Wesley Press, Inc. Full title: The preparation of programs for an electronic digital computer. With special reference to the EDSAC and the use of a library of subroutines. 9" x 6". Original brown cloth with gilt spine lettering. Illustrated with two black and white plates. 167, [3] pages. Pencil to front free endpaper with owner's signature of "M.L. Woods" in block capitals; pencil note to rear endpaper; occasional neat and unobtrusive pencil annotations throughout. Seller's label from Scientific Computing Service Limited of London neatly mounted to title page. Spine sunned; lettering faded. Moderate bumping and edgewear. Very good plus.

Read more: Lavington, *Early Computing in Britain: Ferranti Ltd. and Government Funding, 1948-1958*; Abbate, *Oral History: Mary Lee Berners-Lee*, ethw.org.



Gorillas in the Mist

Dian Fossey

*All best wishes
to Sue*

Dian Fossey

30.

Thirteen Years with the 'Greatest of Great Apes'

GORILLAS IN THE MIST

By Dian Fossey

1983

Inscribed first printing of Fossey's landmark scientific memoir.

\$3500.

"One of my first rules to visitors was 'Never touch the gorillas.' This rule was occasionally broken once I learned how much gorillas love to be tickled."

The primatologist's famous account of her research and conservation work with the mountain gorillas of Rwanda, published just two years before her murder. Fossey, initially trained as a biologist, ultimately earned a degree in occupational therapy and made ingenious use of her prior work with (human) clients to gain a measure of trust from suspicious gorilla bands. Her opposition to poaching and destructive wildlife tourism was a major factor in saving mountain gorillas from extinction. A remarkable copy of a remarkable book.

First edition. Boston: Houghton Mifflin Company. 9" x 6". Black quarter cloth with tan pictorial boards (gorilla stamped in black). In original unclipped (\$19.95) dust jacket. Pictorial endpapers. Frontispiece illustration by Jay H. Matternes. Black and white photographs. xvii, [6], 326 pages. Inscription to title page: "All best wishes to Sue / Dian Fossey." Slightest bumping to corners. Light wear, minor creasing to jacket at head of spine. Fine in near fine jacket.

For all my friends at The National Geographic Society. The contribution of the Society - magazine, films, TV - has been HUGE. This book would never have been without your help over the years. A million times THANK YOU

JANE GOODALL

50 YEARS AT GOMBE

A TRIBUTE TO FIVE DECADES OF WILDLIFE
RESEARCH, EDUCATION, AND CONSERVATION

Jane Goodall

with the JANE GOODALL INSTITUTE

31.

Inscribed To The National Geographic Society

JANE GOODALL: 50 Years At Gombe

By Jane Goodall

2010

Jane Goodall

A superb association copy of this retrospective tribute to the legendary anthropologist, conservationist, and scientist, inscribed to a formative organization in her career, the National Geographic Society.

\$1000.

For almost her entire career, Jane Goodall has been associated with the National Geographic Society, which funded her earliest groundbreaking research on chimpanzees, sponsored her as an explorer in residence, and most recently mounted a monumental retrospective exhibition of her life ("Becoming Jane"). In conjunction with the publication of this book and an October 2010 profile in NATIONAL GEOGRAPHIC magazine, Goodall's non-profit institute presented their Global Leadership Award to National Geographic, and this book was presumably inscribed at the October 11th, 2010 event to celebrate that award. While books signed by Goodall are far from uncommon, they are quite scarce with any kind of association, let alone one as strong, warm, and important as this.

First edition. New York: Stewart, Tabori, & Chang. Full title: Jane Goodall: 50 Years At Gombe, A Tribute to Five Decades of Wildlife Research, Education, and Conservation. 20" x 8.25". Original black printed boards. In original unclipped (\$29.95) photographic dust jacket. 144 pages. Inscribed by Goodall on the title page. Book has touches of shelfwear. Jacket lightly worn. Bright and clean overall. Near fine in a very good plus jacket.

"Even if my eyes are blind, my mind is not cloudy."

ZWEITES LESEBUCH FÜR BLINDE

By Friedrich Entlicher

1876

Scarce first edition of this Austrian reader for blind children, published in an uncommon perforation-raised Latin alphabet two years before Braille became the international standard alphabet system in Europe.

\$3500.

"Often people say and call me: poor, blind boy! But [at school] I find everything I need, including good friends, and I am protected from things that may harm me."

Austria has been called the "cradle of education for the blind," owing to its early establishment of a school for blind people in Vienna in 1804 (Monroe). Friedrich Entlicher, director of the Landes-Blindenschule in Ober-Döbling, a state school for the blind just outside Vienna, strengthened this reputation with his publications about the treatment and the education of blind people throughout Europe.

Though Braille is now the dominant alphabet, "the system was not given an immediate welcome," note Carter and Morison in *PRINTING AND THE MIND OF MAN*; indeed, Braille was one of several competing writing and printing systems for blind people in this period. *ZWEITES LESEBUCH* was published two years before Braille was selected as the European standard, and is printed instead in a perforated version of the Latin alphabet, which would shortly be supplanted for a more standardized, rigid, and durable embossment.

This lesson book is an easy reader for young students, and contains short stories such as "The Good Farmer" and "The Fox and the Hunter," as well as riddles, sayings, and proverbs. The story of "The Blind Boy" is particularly moving: told in first-person, a young boy at a school for the blind wonders why people pity him when he is able to do so many things with the help of education and his other senses.

OCLC locates no holdings, but we do find one copy at the National Library of Austria. A rare and evocative survival.

Wien [Vienna]: K. K. Schulbücher-Verlage. 12" x 8.5". Original half-cloth binding with marbled boards. Paper spine label. 118 pages on tabs. Text in German, printed in perforated Latin characters composed of dots. Paper label to front board reading "2337." Binding with some rubbing and edgewear, a few tiny spots of loss to spine label and marbling; rear upper corner cracked. Leaves uniformly lightly toned, occasional soiling; front endpaper lacking. Letters sharp. Very good plus.

Read more: Monroe, *A Cyclopedia of Education*, vol. 1, 396; Carter and Morison, *Printing and the Mind of Man*, 176.

ND KNECHT DEN
T. AUCH NIMMT
SWEILEN VON HAUSE
CH AUFS FELD. HINAU
CH DIE LEINE. DA RUH
UNPLENKE DIE PFERD
EN SIE. DOCH WENN NIC
HT AUFS SATTEL PFER
S HERZ MIR. DA SIT
HT UND REBT. DA SIT
EITER GEWALTIG HOCH
T ICH MICH AN. DE
TE NICH NOCH. SO GE
E FORT MIT BEDAC
FERDEN WIRD. ENDI
NACHT; SIE WERDEN
EGGE GESPANNT. D
AUCH PFLOQEN
DAS LAND. DA WIRD
V GANZ UNGEKEHRT.
NANCH. HUNGRIGER V
ICH NÄHRT; DENN DOHLEN

WORLD BRAILLE MAGAZINE

Volume 1, No. 1, 1971

Published by the
World Braille Association

1000 North 1st Street
St. Paul, Minnesota 55101

Pages 1-10

101-110

111-120

WORLD BRAILLE MAGAZINE

Editor: David Braille

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33.

The First Braille Periodical Aimed At A Black Audience

NEGRO BRAILLE MAGAZINE VOLUME XV NUMBER 2

Planned by Mrs. E. R. (Lyda Constance) Merrick

with contributions by John Washington

1966

Scarce first edition of the September 1966 issue featuring excerpts from JET, EBONY, and other magazines transliterated into Braille.

\$2500.

The NEGRO BRAILLE MAGAZINE is a groundbreaking periodical about which very little has yet been published in modern scholarship. The first magazine for Black blind people, "the only one of its kind in the world," it is an important intersection of the history of disability and race (Pittsburgh Courier).

The founders of the MAGAZINE came from vastly different backgrounds: Lyda Constance Merrick was daughter of the physician founder of the North Carolina Mutual Life Insurance Company — one of the largest Black-owned business in the United States in the early 1900s — while Washington was a blind orphan abandoned at Merrick's father's hospital. After Merrick briefly cared for Washington as a child, they remained in touch, and Washington encouraged her to "do something about the isolation of the blind people he had come to know" (Pittsburgh Courier).

Although "some 300" Braille periodicals were available to blind audiences by the 1950s, they centered white people, and contained "entirely too little of the accomplishments of Negroes like Dr. Ralph Bunche and Jackie Robinson" (Ray in the News and Observer). Inspired by her father's wish — "If only my people had something to read!" — Merrick founded the MAGAZINE in 1952 "to give the Negro blind a bridge between themselves and the sighted world" (Willie and Lane). The magazine was later renamed the MERRICK/WASHINGTON MAGAZINE in honor of the founders.

Due to its relatively small circulation (peaking at around 600 subscribers worldwide in the 1970s), copies of the NEGRO BRAILLE MAGAZINE rarely appear on the market, and are not widely held by institutions. OCLC locates only two holdings, neither of which are complete. A rare survival.

Full title: Negro Braille Magazine: Excerpts from Jet, Ebony, and Other Sources. Durham: Negro Braille Magazine. 13" x 11". Original Braille-printed wrappers, saddle-stapled. [36] leaves, printed in Braille on heavy brown paper. Wrapper with some wear and toning to edges, a bit of corner creasing. Leaves with faint staining to some margins, mild edgewear; outer corners slightly bent. A sound copy of an ephemeral production. Very good plus.

Read more: Josh Shaffer, "At 94, blind and deaf, John C. Washington is a true inspiration," The News and Observer, April 2015; "Mrs. Merrick Must Give Up Braille Magazine for Blind," The Pittsburgh Courier, 15 February 1969; Charles A. Ray, "Braille Magazine for Negro Race," The News and Observer, 17 January 1954; Charles V. Willie and Jolene A. Land, "The Role of Fathers in the Lives of Black Women of Achievement," Phylon vol. 49 no. 3/4, 210.



A Foundational Practitioner In Deaf Education

DISSERTATIO DE LOQUELA

By Johann Conrad Amman

1700

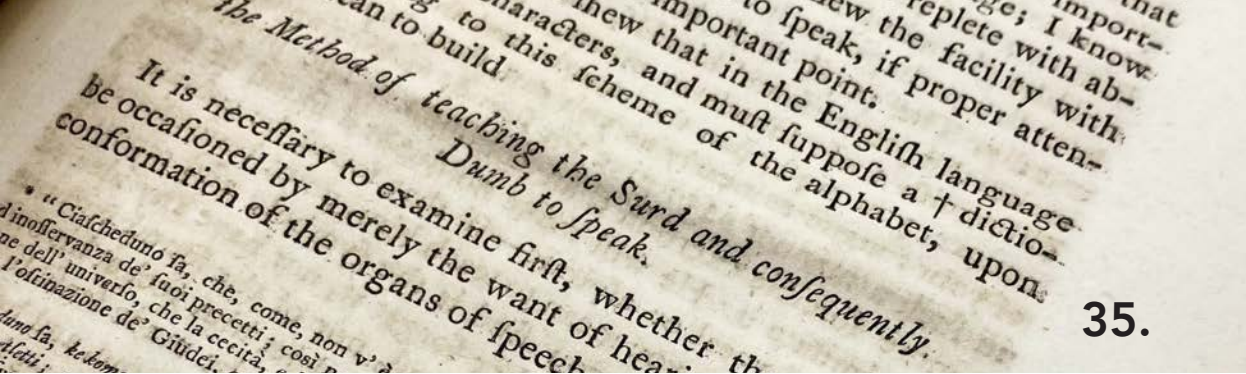
First edition of this landmark work in the history of education for deaf people, recording methods based on the author's own teaching experiences.

\$2500.

Johann Amman is considered "the founder of the German tradition of oralism," an early and significant method of deaf education through which students learned oral language through lip reading and mimicking mouth shapes (Lane). The present work is much expanded from Amman's earlier title *SURDUS LOQUENS*, and focuses on the education of deaf children "between eight and fifteen years of age" (Arnold). Amman based many of his methods on his practical experience teaching Esther Kolard – the deaf daughter of a wealthy businessman – how to read and speak. Samuel Heinicke, founder of the first German deaf institution, used *DISSERTATIO DE LOQUELA* as the "foundation" for his educational theory (Lane). A major publication in disability education, with significant influence on later schools and developments: scarce in this condition.

Amstelædami [Amsterdam]: Joannem Wolters. Full title: *Dissertio de loquela Qua non solum Vox humana, & loquendi artificium ex originibus suis eruuntur: Sed & traduntur media, quibus ii, qui ab incunabulis surdi & muti fuerunt, loquelam adipisci, quique difficulter loquuntur, vitia sua emendare possint.* Octavo, 6.25" x 4". Full contemporary mottled calf, elaborately gilt-stamped spine, red goatskin spine label. Marbled edges and marbled endpapers. Title page printed in black and red, with engraved device of a candle. One fold-out chart of sounds. [24], 120 pages, collated complete. Only light wear to binding; interior fresh and crisp. Near fine.

Read more: Thomas Arnold, *On the Education of the Deaf*; Harlan Lane, *When the Mind Hears: A History of the Deaf*.



Before Gallaudet: "the first publication of its kind in America" (Marian H. Graham Bell)

CADMUS: Or, A Treatise on the Elements of Written Language [...]
With an essay on the mode of teaching the surd or deaf,
and consequently dumb, to speak
By William Thornton, M.D.
[1793]

Presentation copy extract from the Proceedings of the American Philosophical Society Vol. III, featuring the first US publication on the education of deaf people.

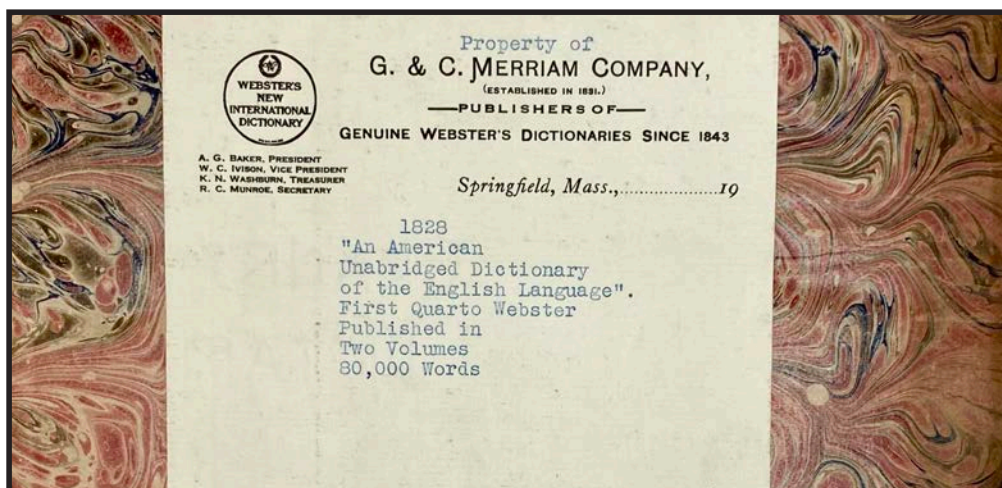
\$2000.

"Many of the dumb learn to communicate by their fingers, forming an alphabet [...] and by different signs, passing through the whole scale of sounds – and composing words by visible motions."

A prize dissertation proposing spelling reform into 30 letters to represent English, the enduring legacy of this article is in the related essay at the rear on teaching deaf people to speak. This essay suggests different strategies depending on the age of the learner: just as in acquiring foreign languages, children have more practical facility than adults. But for older students, learning in conjunction with reading is important – though greatly complicated by the lack of standardized spelling (a problem that inspired the main portion of this pamphlet, and also tackled by Webster in this era). The essay also briefly mentions sign language. A friend of Thornton's, Thomas Gallaudet, would later found early educational programs for deaf students. A landmark in American engagement with disability education.

[Philadelphia]: [American Philosophical Society]. Full title: *Cadmus; or, a treatise on the elements of written language, illustrating, by a philosophical division of speech, the power of each character, thereby mutually fixing the orthography and orthoepy. With an essay on the mode of teaching the surd or deaf, and consequently dumb, to speak. Quarto. 9" x 6.75". Modern wrappers, disbound from larger volume. Illustrated with one table. 261-320 pages. Inscribed by Thornton on slip tipped onto the recto of first leaf (article begins on verso of leaf). Evidence of seal removal on first leaf. Leaves gently and uniformly toned, some areas of foxing. Very good.*

Read more: Marian H. Graham Bell, "Dr. William Thornton and His Essay on "Teaching the Deaf, or Surd, and Consequently Dumb, to Speak," 1793: Sketch of the Life of William Thornton," in *Records of the Columbia Historical Society, Washington, D.C. Vol. 20 (1917)*; Graye, Thomas Jefferson's Washington Architect: William B. Thornton.



From The Offices Of The Merriam Company

AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE
By Noah Webster
1828

Terrific association copy of the first edition of Webster's epochal reference book, from the library of G. & C. Merriam Company, which eventually merged and published the first Merriam-Webster dictionary in 1847.

\$30,000.

"...for several years, my Lexicon – was my only companion"
– Emily Dickinson to Thomas Wentworth Higginson, 1862

Webster's dictionary enthusiastically embraced "Americanisms," codifying English usage different from that of British speakers. Only 2500 copies were printed, with approximately 70,000 words — 15,000 more than any previous English-language lexicon, according to Edward Lethem. The reach and influence of this reference can only begin to be understood when one considers that writers like Emily Dickinson regularly relied upon Webster in their own work. An excellent copy, rarely found in contemporary calf boards.

New York: S. Converse. Two volumes, 10.75" x 9" each. Contemporary full reverse calf sympathetically rebaked to style, gilt-ruled boards, raised bands, red and black goatskin spine labels. Marbled endpapers. Frontispiece portrait of Webster. With the scarce "Additions and Corrections" leaf at the end of volume II. Housed in custom cloth slipcase. Merriam Company letterhead, typed "Property of," along with details of the edition, tipped onto front endpaper in each volume. Interior generally clean, final leaf of vol. I with small marginal loss in gutter (not affecting text); some wear and rubbing to contemporary boards. Very good plus to near fine.

Read more: Howes, *USiana*, W9; Lethem, *United Statesiana*, 9; Van Wagenen Ward & Johnson (editors), *Letters of Emily Dickinson*, 404.

36.

WEBSTER'S
DICTIONARY

A - IVY

S
RY

Y G.

MEMOIR
OF
JAMES JACKSON,

THE ATTENTIVE
AND OBEDIENT SCHOLAR,

WHO DIED IN BOSTON, OCTOBER 31, 1833, AGED SIX
YEARS AND ELEVEN MONTHS.

BY HIS TEACHER,
MISS SUSAN PAUL.

BOSTON:
PUBLISHED BY JAMES LORING,
132 Washington Street.

.....
1835.

An Intersection Of Firsts

MEMOIR OF JAMES JACKSON

By Miss Susan Paul
1835

First edition of "the earliest known work of African American biography, the first published prose narrative by an African American woman, and the first work to document the life of a freeborn child of color" (Lois Brown).

\$30,000.

"The moral and intellectual powers of colored children are inferior to the powers of others, only as their advantages are inferior."

Susan Paul (1809-1841) was the daughter of prominent Boston abolitionist Thomas Paul and was herself "one of the first black women to become well known in the anti-slavery movement" (Jessie Carney Smith). Though this modest evangelical biography of her student belies its importance, it is now widely recognized as a landmark of African American literature: the earliest known published work of African American biography, predating Josephine Brown's *BIOGRAPHY OF AN AMERICAN BONDMAN* by more than two decades and Harriet Jacobs's *INCIDENTS OF THE LIFE OF A SLAVE GIRL* by almost thirty years.

Though a Harvard University Press reprint (provided) brought the book to wider awareness, its significance was for many years unrealized in the academic community. This was in no small part due to its rarity. It is, for example, not noted in Blockson. And OCLC (as of September 2021) locates just six copies (Columbia, Oberlin, Lib. Co. of Phil., Rochester, General Seminary, AAS). Further, we've traced only one other copy either at auction or in the trade in the last thirty years (Swann, 2014), and are aware of only one preceding that: the 1987 acquisition of the Library Company of Philadelphia's copy, whose 1990 annual report further noted that *JAMES JACKSON* "appears to be the first juvenile work for young black readers," a hypothesis we have been unable to refute. Rare, important, remarkable.

First edition. Boston: James Loring. Full title: Memoir of James Jackson: The Attentive and Obedient Scholar, who Died in Boston, October 31, 1833, Aged Six Years and Eleven Months. Duodecimo. 6" x 3.5". Contemporary quarter calf over marbled boards, with original printed spine label. [4], VIII, [9]-88, [4]. Collated and complete. Rubbing to boards and extremities. Some mild spotting, foxing. Marginal tear to leaf 87/88 along fore-edge, not effecting text. Sound and bright overall. Accompanied by a copy of the Harvard University Press reprint. Very good plus.

Read more: Lois Brown, "Death-Defying Testimony: Women's Private Lives and the Politics of Public Documents"; Jessie Carney Smith, *Black Firsts*.

The Complete Nonesuch Dickens
By Charles Dickens, designed by Francis Meynell,
edited by Arthur Waugh and Hugh Walpole
1937-1938

Uncommonly complete and exquisitely preserved set of the landmark Nonesuch Press publication, one of the most fully realized and beautifully executed Dickens collections ever produced — this with the original packing material and documents and in rare, likely original dust jackets.

\$25,000.

"[P]ortable and handy enough even for those who like to read their Dickens in bed; imposing enough for those to whom a shelf of fine books is the most pleasant of pictures": such were Francis Meynell's goals when he designed the Nonesuch Dickens. Meynell had a hand in all the aesthetic decisions that make this set an achievement, from the choice of paper (which "delights the paper fancier") to the typeface ("of conscious 'beauty' it is happily free") to the cloth chosen for the bindings ("a brave array of reds and yellows and blues and browns"). The Nonesuch Dickens includes classic titles such as *OLIVER TWIST*, *NICHOLAS NICKELBY*, *A TALE OF TWO CITIES*, and *BLEAK HOUSE*, as well as three volumes of Dickens's letters and two volumes of his collected papers. This set also includes the "even more difficult to lay hands on" *NONESUCH DICKENSIA*, which features an essay on the illustrators of Dickens by Arthur Waugh, and a prospectus for the series (Montagu, 132). The edition was "limited, not artificially but of necessity" by the 877 remaining original Dickens woodblocks and plates that were included with the publication; the present set includes the woodblock numbered 346, for "The Old Man and the Robbers" illustration from *THE OLD CURIOSITY SHOP*. A remarkable aspect of this set is its uniform paper dust jackets. These are very likely the original packing materials for the books: the same paper is used as padding for the wood block box inside the original Nonesuch shipping carton. We have never seen a copy that retains so many ephemeral assets.

Bloomsbury: Nonesuch Press. 10.25" x 6.25" (24 volumes); 10" x 6.25" (pamphlet); 4" x 4.75" (woodblock); 10" x 6.5" (clamshell); 7.5" x 15.25" (cardboard box). 24 volumes in original buckram bindings in a variety of colors, with black goatskin spine labels and gilt lettering. One pamphlet in original pink wrappers, side-stitched. 22 volumes with likely original blue paper dust jackets, one volume in original glassine. Top edges gilt, other edges machine deckle. Illustrated in black-and-white throughout. 130; 6; 748; 548; 364; 872; 852; 482; 766; 874; 594; 880; 798; 844; 418; 866; 836; 928; 826; 898; 854; 892; 817; 858; 874 pages. GREAT EXPECTATIONS with postmarked envelope addressed to "Mr. & Mrs. L. H. George" loosely laid in. Woodblock and matted print housed in original purple buckram box, also wrapped in blue paper. Letter of authenticity and letter on "Australian Book Co." letterhead, addressed to Leonard George, laid in. Woodblock box contained in original Nonesuch Press cardboard shipping carton, addressed to "Australian Book Co." and "Leonard H. George," noting that this is set no. 152 with plate no. 346. Carton with edgewear and a few small spots of soil. Dust jackets with sunning to spines, light edgewear; a few with scuffs and additional sunning to fronts and backs. One book lacking jacket. Glassine with some chipping to edges, a few shallow creases. Occasional foxing to fore-edges and leaves. Bindings remarkably sharp and bright. Fine overall.

Read more: Ashley Montagu, "The Nonesuch Press," *Princeton University Library Chronicle*, vol. 44 no. 2.





Angel De Cora's First Published Works

39.

Short Stories In Two Issues Of HARPER'S NEW MONTHLY MAGAZINE:
"The Sick Child" And "Gray Wolf's Daughter"
By Angel De Cora [Hinook-Mahiwi-Kalinaka]
February and November, 1899

Two short stories by the Winnebago writer, artist, and Indian advocate, published with her own illustrations.

\$500.

Two 1899 issues of Harper's Monthly Magazine, each with a self-illustrated vignette of Native American life by De Cora. The author, herself the granddaughter of a hereditary Winnebago chief, was stolen from her family as a child for three years of "schooling" in Virginia, causing a permanent rupture in her life. De Cora subsequently entered the Burnham Classical School for Girls in Northampton, MA, and from there went on to study art at Smith College and illustration at Drexel, where she was one of a select few favored pupils of Howard Pyle, who believed she had "not only talent, but genius"; still later, she studied for two years at the Museum of Fine Arts in Boston. Much of her original early artwork is lost, though reproductions survive in magazine illustrations such as these. Pyle's persistent encouragement and his own contacts at Harper's enabled her to publish these two pieces. Though amenable to her mentor's influence in some professional choices, De Cora was critical of Pyle's occasionally inaccurate depictions of Native figures, and took greater care with her own. Romanticized images of Indigenous people were highly popular with illustrators of the time, but men and boys overwhelmingly were depicted, most often in scenes of peril and violence. De Cora's depictions differed, not in formal style but in her great emphasis on female subjects, who were markedly absent from much conventional adventure imagery. De Cora was applauded by many in her own day but increasingly criticized by later generations for the artistic and political compromises without which she could not have ascended to fame, as well as for idealizing a traditional past she was forcibly detached from. She was herself ambivalent about the aesthetic and cultural value of her "European" technical training. "At her best," Linda Waggoner writes, Angel De Cora "expressed a deep commitment to the preservation of Native art."

New York and London: Harper & Brothers. 2 volumes, 10" x 7" each. Original pictorial wrappers. Issues 585 ("The Sick Child," pages 446-448) and 594 ("Grey Wolf's Daughter," pages 860-862). Wrappers lightly chipped, with a few small tears and some loss to spine ends. Light soil to covers only, with pencil to cover of No. 594; interior pages fine. Leaves of No. 594 unopened. Very good plus.

Read more: Linda Waggoner, *Fire Light: The Life of Angel De Cora, Winnebago Artist*.



Collected Stories From The Squamish People

LEGENDS OF VANCOUVER

By E. Pauline Johnson, also known as Tekahionwake

1911

Very scarce copy of the true first edition of these Pacific Northwest legends, recorded and retold by the poet, New Woman, and foundational figure in Canadian literature.

\$2500.

The child of an English immigrant and a hereditary chief of the Kanien'kehá:ka (the easternmost tribe of the Five Nations), Johnson played on and with the contemporary romanticization of her heritage, performing stage recitations in theatrically adapted versions of Native dress and returning in traditional Victorian English dress for a second act. While she would later be criticized for exploiting an image palatable to white Canada, Johnson claimed her identity in uncompromising terms. As Ernest Thompson Seton's oft-quoted introduction to her *THE SHAGANAPPI* reports: "'Never let anyone call me a white woman,' she said. 'There are those who think they pay me a compliment in saying that I am just like a white woman. My aim, my joy, my pride is to sing the glories of my own people.'"

Publication of *LEGENDS OF VANCOUVER* was organized by Joe Capilano, friend of the author and her source for many of these stories, in order to raise funds for Johnson's medical treatment; she died of breast cancer in 1913. Mourned by the citizens of Vancouver in what was then the city's largest public funeral, her last days would become the subject of a chamber opera commissioned by the City Opera of Vancouver a full century later, with libretto by Margaret Atwood, one in a long line of Canadian literary women she continues to influence.

Vancouver, British Columbia: (Privately printed). 9" x 5". Original brown wrappers with illustration and lettering in slight relief. Text block staple-bound. Brown textured endpapers. Preface by Bernard McEvoy. x, [2], 89, [3] pages. Moderate wear and light chipping to wrappers and fore-edge. Minor staple rust. Very good plus.

Read more: Strong-Boag & Gerson, *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)*.

41.



Adam Smith And Thomas Malthus, Fictionalized

ILLUSTRATIONS OF POLITICAL ECONOMY

By Harriet Martineau

1832-1833

20-volume collection of Martineau's landmark series of tales popularizing concepts in the growing field of economics for a working-class audience, laying the groundwork for the social reform novels of Dickens and Eliot.

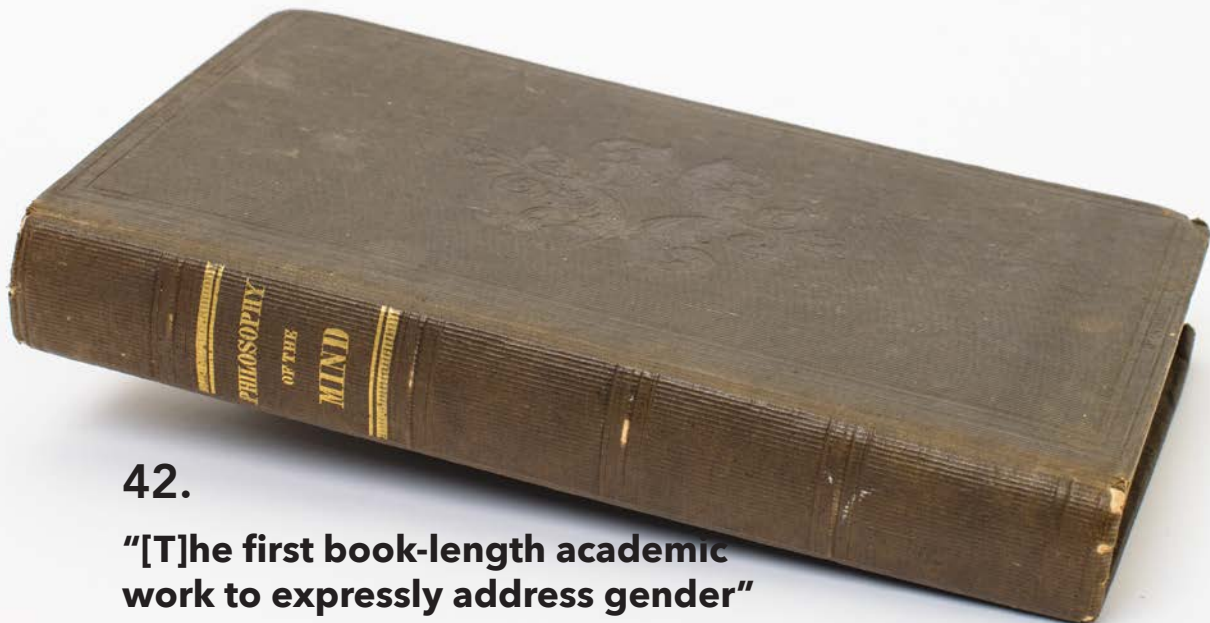
\$5000.

"ILLUSTRATIONS OF POLITICAL ECONOMY [made] available for the first time in history an investigation of the social, political, and economic forces controlling the lives of the masses in a popular form." – Deborah Anna Logan

From a working-class background herself, Harriet Martineau began publishing as a freelance writer after her father's textile manufacturing business failed. The first volume in *ILLUSTRATIONS OF POLITICAL ECONOMY*, published the same year as Parliament's First Reform Bill, dramatized concepts of Adam Smith; after its immediate and unexpected success, Martineau continued with the series to narrate ideas from David Ricardo, Thomas Malthus, Jeremy Bentham, and more. By bringing concepts of political economic theory into the sphere of popular readership, Martineau gave reformers a powerful tool to address the social costs of industrialization. Her series balances empathy and logic in addressing how "quality of life was compromised by, rather than enhanced by, the cultural progress and social evolution industrialism promised" (Logan 9). The series made Martineau a celebrity in London, each new issue looked for by an admiring readership that ranged from Samuel Taylor Coleridge to Prime Minister Robert Peel, from Princess Victoria to Florence Nightingale. Martineau's *ILLUSTRATIONS* fictionalized the economic problems within a popular and accessible framework, marking a turning point in English literature that built upon the socially conscious novels of Maria Edgeworth, William Godwin, and Elizabeth Inchbald and set the stage for the great era of social novels by Charles Dickens, Charlotte Brontë, George Eliot, Elizabeth Gaskell, and, in the US, Harriet Beecher Stowe. 25 numbers were published in all; today, they are rarely seen in sets of more than two or three numbers at a time. At 20 volumes, this is the largest single set we have seen on the market.

London: Charles Fox. 20 volumes, 5.25" x 3.5" each. Vols. I-III second editions; Vols. IV-XX first editions; collated complete. Contemporary half green sheep, marbled paper boards, gilt-stamped spines. Blue speckled edges. 124-172 pages per volume. Contemporary ink ownership inscriptions on the front board of some volumes. Some wear and rubbing to boards, light scattered foxing. Very good.

Read more: Deborah Anna Logan, Introduction to Illustrations of Political Economy: Selected Tales (Broadview Press, 2004).



42.

"[T]he first book-length academic work to expressly address gender"

ELEMENTS OF THE PHILOSOPHY OF THE MIND

By Elizabeth Ricord
(1840)

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

\$3500.

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

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

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

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

Persuasive Essays By An Intersectional Progressive Reformer

HIT
By Mary E. Walker
(1871)

First edition of this collection of feminist essays by the great abolitionist, suffragist, dress-reformer, battlefield surgeon, and onetime prisoner of war.

\$7500.

Arrested for wearing trousers, imprisoned by Confederate forces, the first and (still) only woman ever awarded the Medal of Honor, only to be struck from the rolls and denied her pension: Dr. Mary E. Walker's biography, like her writing, was marked by an absolute denial of cowardice and a sense of personal obligation to name injustice wherever she saw it.

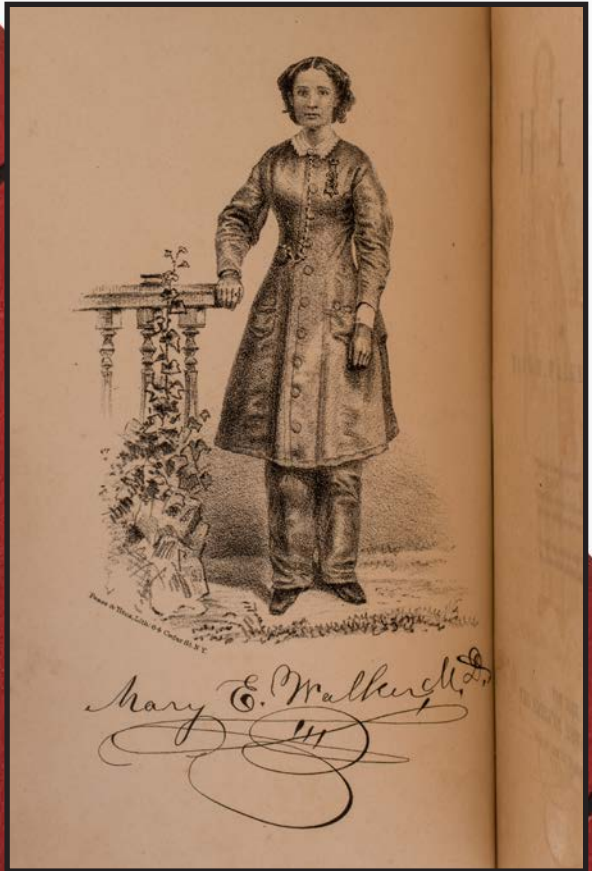
Walker attended one of few medical schools willing to train women, Syracuse Medical College. She was also able to observe from an early age the operation of political principle in action, as her parents, committed abolitionists, opened their home in Oswego, New York as a stop on the Underground Railroad. Generally inclined to place ethics over diplomacy, Walker was unafraid to fight on multiple fronts at once: Walker refused to wear corsets or skirts that hampered her movements, despite the abuse she received from the public, press, and police. Surviving photographs attest to the author's success as a snappy dresser, from her early experiments with short dresses over trousers to her later years in full masculine formalwear, but her firmest arguments for dress reform — which occupy a significant chapter of HIT — were based on practicality, humanity, and comfort, with aesthetic improvements a happy byproduct of physical freedom. Often identified as a cross-dresser and insulted (later, praised) for it, she refused to cede ownership of her garments to men, conceptually or otherwise: "I don't wear men's clothes," she famously said; "I wear my own clothes."

Among the other subjects discussed in HIT are: Love and Marriage, Temperance, Women's Franchise, Divorce, Labor, and Religion. Often praised for her strength as a polemicist more than for her subtlety as a rhetorician, Walker is in fact much more than a sloganeer. Using her medical authority to bear witness to the prevalence of sexual abuse, she argues that barring women from political life relies on a parallel dismissal of women's personhood and denies that either abuse may be abolished while the other continues. Many of her arguments bolster or rely on the premises of intersecting rights movements; notably, her discussion of marriage based on equality and mutual esteem references Damon and Pythias as the highest example of joined souls, a model for the ideal relation of heterosexual couples: "True marriage of an exalted type must have had just such a joining as these men had, and then the word Divorce can never be found in the lexicon of their hearts."

New York: The American News Company. Original red cloth, stamped in black, with black and gilt spine decoration. Olive-grey coated endpapers. 177, [1] pages, followed by publisher's advertisements. Frontispiece lithograph with intact tissue guard. Intermittent worming to joints; binding otherwise sturdy. Moderate additional edgewear and rubbing to boards. Interior bright, with very faint foxing and touches of soil to endpapers and dedication page only. Very good.

Read more: Sharon M. Harris, *Dr. Mary Walker: An American Radical, 1832-1919*.

43.



"Twenty years ago, scarcely a man could be found who could hear the words 'women's rights' without immediately becoming angry."

44.

FrameUp
the opening defense
statement made by
Angela Y. Davis
march 29, 1972

The "Anatomy Of A Frame-Up"

FRAMEUP
By Angela Y. Davis
[1972]

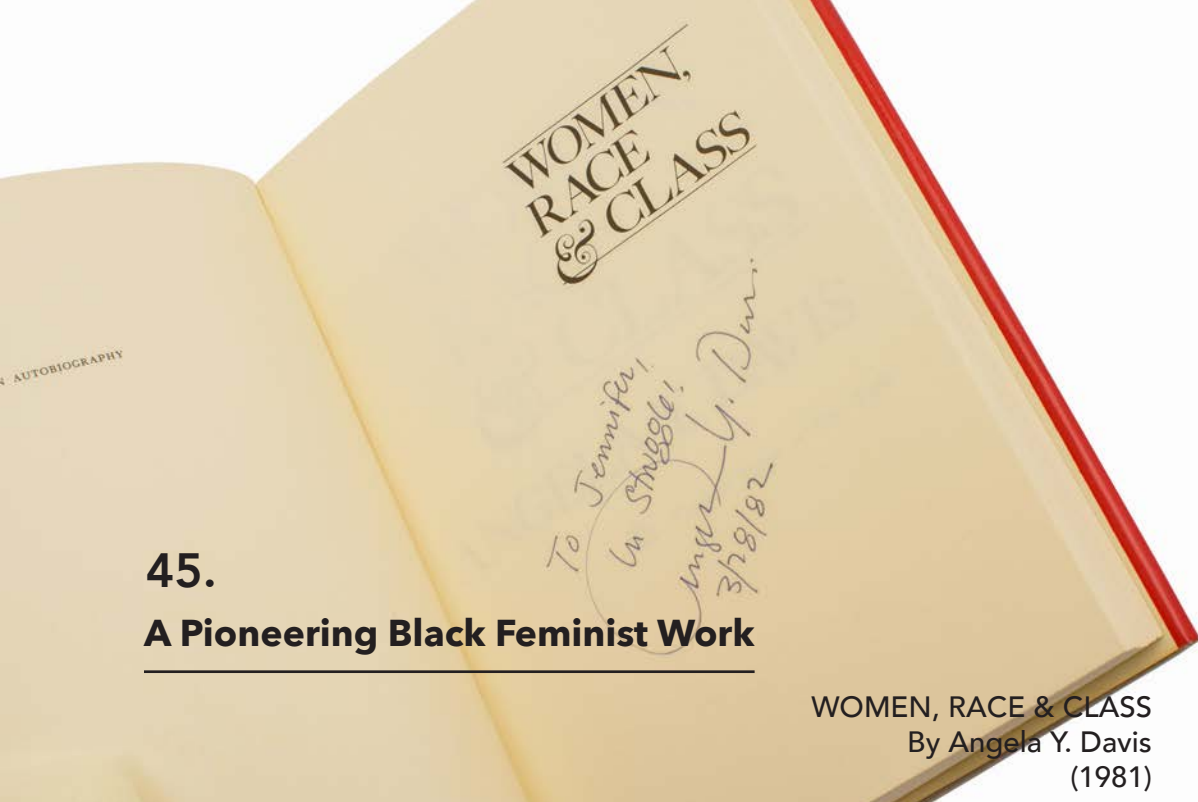
Full text of Angela Davis's opening defense against charges of murder, kidnapping, and conspiracy, published after her acquittal on all counts.

\$300.

"In all of my activities my goal has been to aid in the creation of a movement encompassing millions of people, indeed the majority of the people in the United States today, a movement which will ultimately usher in a more humane, socialist society."

In 1970, Davis had just been fired twice — the second time, successfully — from her postdoctoral teaching position in UCLA's philosophy department: first, for her Communist Party membership; subsequently for "inflammatory language"; both times at the urgent behest of then-governor Ronald Reagan. A few months later, Davis would be on the FBI's Ten Most Wanted list, charged in the death of a federal judge and extradited from New York back to California to stand trial. Though represented by an outstanding team of lawyers, Davis delivered this vigorous and successful defense herself, refuting the politically motivated charges point by point and dismantling prosecutor Albert Harris's attempts to malign her identity as a Black feminist intellectual to sway the jurors. The jury roundly rejected Harris's portrait of a impulsive woman driven by "pure passion," unanimously convinced by the real Angela Davis's presentation of her genuine political commitments and the facts of the case.

First edition. (San Francisco): (National United Committee to Free Angela Davis). Full title: FrameUp: the opening defense statement made by Angela Y. Davis March 29, 1972. 8.5" x 5.5". Original stapled red and yellow wrappers. [2], iv, 15, [1] pages. Illustrated with three black and white photographs by Stephen Shames and Howard Harrison. Minor edgewear, faint hint of soil to wrappers. Near fine.



45.

A Pioneering Black Feminist Work

WOMEN, RACE & CLASS
By Angela Y. Davis
(1981)

Inscribed first edition, first printing of this landmark work in intersectional theory and activism, a historical evaluation of the overlapping impacts of gender, labor, and race.

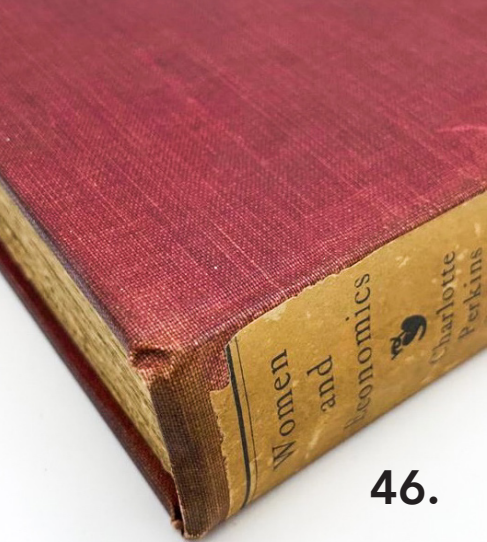
\$1000.

"Women, Race, & Class was one of the first single-authored books to articulate, theorize, and analyze the simultaneous, multiple, and interlocking relations systems of power and oppression along race, gender, and class lines"
— Bernice McNair Barnett

In addition to examining the modern women's liberation movements of the 1960s and '70s, Davis reaches back to the 19th century with essays on economic, political, and activist issues centered on the experiences of Black women, including a Marxist feminist analysis of the labor of enslaved Black women and an analysis of the problems engendered by the upper-class white women leaders of the suffrage movement who rejected an intersectional approach to their aims. One of the most influential works of modern scholarship that contributed significantly to integrated studies of race, class, and gender in the academy, WOMEN RACE & CLASS also had a far-reaching impact on the larger US public, bringing many academically rooted, historically based theories into mainstream discourse.

New York: Random House. 8.25" x 5.5". Original quarter red cloth, grey paper boards, gilt-lettered spine and front board. In original unclipped (\$13.50) red typographic dust jacket designed by Robert Silverman. [12], 271, [3] pages. Inscribed by Davis on half title: "To Jennifer, In Struggle! Angela Y. Davis 3/28/82." Sliver of sunning to board edges, light bumping to extremities. Jacket with some light bumping and a couple minor spots of edgewear, overall unusually well preserved. Near fine in near-fine jacket.

Read more: Barnett, Angela Davis and Women, Race, & Class: A Pioneer in Integrative RGC Studies, 19.



"Not woman, but the condition of woman, has always been a doorway of evil."

WOMEN AND ECONOMICS
By Charlotte Perkins Stetson
[Charlotte Perkins Gilman]
1898

46.

Startlingly rare first printing of Gilman's most important nonfiction work.

\$3500.

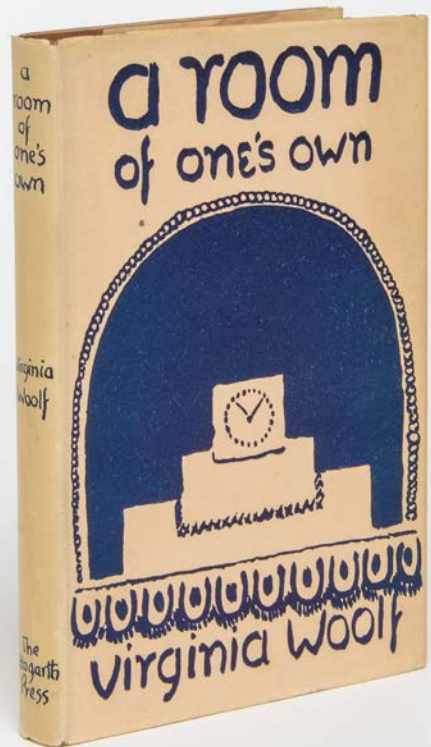
A major feminist treatise on women's enforced economic dependence, published two years after Gilman served as California's delegate to the International Socialist and Labor Congress in London, cementing her stature as an influential social thinker and public intellectual. The perennial popularity of Gilman's eerie *THE YELLOW WALLPAPER* (1892) and utopian *HERLAND* (1915) has often effaced the importance of her political and polemical feminist writings, not least because much of her revolutionary socialism has won the argument and ceased to shock as it once did. An exception is Gilman's eloquent argument for community kitchens and universally available early childcare, a demand backed by reasoning that has remained solid for the past twelve decades without ever becoming the law in the country of the author's birth. Her argument for models of living outside the heteronormative nuclear family structure remains current as well: "Married people will always prefer a home together, and can have it; but groups of women or groups of men can also have a home together if they like." And more than half a century before *THE FEMININE MYSTIQUE*, she identified the core of the housewife's alienation: "Men meet one another freely in their work, while women work alone." As for the subject of female household labor, so prized and promoted by traditionalists, Gilman asks the (now) classic question: if women's domestic work is really worth so much to families, what will you pay them for it?

Gilman — who divorced her first husband, artist Charles Walter Stetson, in 1884, and would take the name Gilman upon her second marriage, in 1900 — became a renowned speaker on the lecture circuit in and after the 1890s. Her subjects touched not only on the "Woman Question" but also on a full range of economic, ethical, and educational topics, on which she continued to publish; the shortcomings of her ideology would be noted and critiqued by later feminists, though her importance remains. The deserved renown of *THE YELLOW WALLPAPER* has preserved Gilman's fame to the present day while obscuring both the significance and the sheer volume of her full published output, demonstrating the unfortunate effectiveness of Joanna Russ's famous dictum in *HOW TO SUPPRESS WOMEN'S WRITING*: "She wrote it, but she only wrote one of it." *WOMEN AND ECONOMICS* shows otherwise. Rare: OCLC locates just one institutional holding.

First edition. Boston: Small, Maynard & Co. 7.5" x 4.75". Original red publisher's cloth. Printed paper label mounted to spine. vii, [1], 340 pages. Spine sunned; dampstaining to lower corner of front board. Minor foxing to endpapers and scattered throughout. Very good.

Read more: Joanna Russ, How to Suppress Women's Writing.

"[S]he would come if we worked for her [...] so to work, even in poverty and obscurity, is worth while."



47.

A Landmark Of Feminist Thought

A ROOM OF ONE'S OWN
By Virginia Woolf
1929

First edition of one of the most influential literary essays of the twentieth century.

\$7500.

In 1928, Woolf delivered two lectures about women and fiction at the Cambridge women's colleges Newnham and Girton, lectures which she expanded into *A ROOM OF ONE'S OWN* the following year. In surveying the careers of novelists like Jane Austen and George Eliot, Woolf considers the conditions necessary to create art, and outlines the limitations of the literal and metaphorical spaces in which women writers have had to work. Playing with the idea of Shakespeare's sister, whose talents could not have found similar expression in her time, Woolf predicts that a woman writer the equal of Shakespeare will emerge under the right conditions. This is an exceptional copy: clean, fresh, and bright.

First printing. London: Published by Leonard and Virginia Woolf at the Hogarth Press. 7" x 4.5". Original orange cloth, spine lettered in gilt. In original light pink pictorial dust jacket designed by Vanessa Bell. 172 pages. Offsetting to gutter at front hinge. Jacket spine just a touch sunned, with one small spot to front panel, and trace edgewear. Near fine in near-fine jacket.

Read more: Woolmer, A checklist of the Hogarth Press, 215b.

LÄSEBÖCKER FÖR SVERIGES BARNDOMSSKOLOR UTGIVNA
AV ALFR. DALIN OCH FRIDTJUV BERG

Till Elin Arnell

I. *från*

din tillgifna Rusi

Selma

NILS HOLGERSSONS UNDERBARA RESA

First Woman To Win The Nobel Prize in Literature

NILS HOLGERSSONS UNDERBARA RESA GENOM SVERIGE

[Nils Holgersson's Wonderful Journey Across Sweden]

By Selma Lagerlöf

(1906); (1907)

Inscribed first edition of the best known book by the first woman and first Swede to win the Nobel Prize for Literature.

\$10,000.

Selma Lagerlöf was a vocal suffragette, a scholar who defied her father's efforts to stifle her education, and a writer who bucked the fashionable realism of her early 20th-century literary peers. In her lifetime, Lagerlöf accepted her public image as a "naïve, kind spinster who told simple stories from her homeland"; she stipulated her love letters with other women not be published for 50 years after her death. She was selected for the 1909 Nobel Prize "in appreciation of the lofty idealism, vivid imagination and spiritual perception that characterize her writings," all of which are on display in this book (NobelPrize.org). This title is Lagerlöf's most famous work, so beloved that its main character and author once adorned Swedish currency. Conceived simply as a textbook for children about the geography of Sweden, Lagerlöf went beyond the traditional boundaries of the genre to weave in elements of folklore and travelogue. Geography textbooks are not generally noted for their rich fantasy plots, but NILS HOLGERSSONS is delightful: naughty, cruel boy Nils is enchanted by a gnome to be tiny and learns the error of his ways as he is whisked away on the back of a goose on a cross-country migratory journey. This copy, warmly inscribed by Lagerlöf, is a beautiful example of the dynamic woman's prize-winning oeuvre.

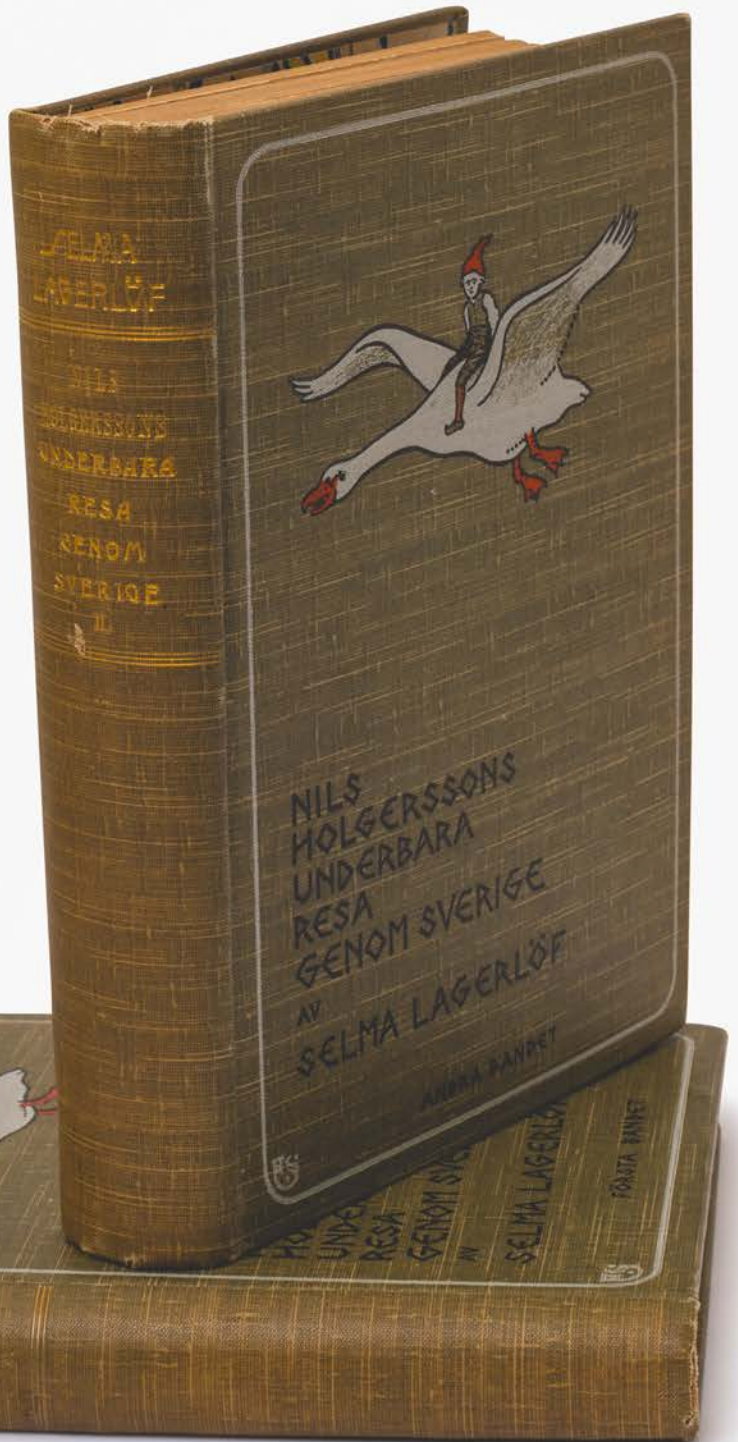
Stockholm: Albert Bonniers Förlag. Two volumes, 7.75" x 5.25" each. Original green pictorial cloth bindings with gilt lettering to spine. Blue and yellow marbled endpapers. Black-and-white photographic illustrations. 238, [2]; 486, [2] pages. Housed in custom green clamshell box with pictorial spine label. Volume 1 with inscription by Lagerlöf to half-title: "Till Elin Arnell / från / din tillgifna Rusi / Selma" (translation: "To Elin Arnell / from / your affectionate Rusi / Selma"). Volume 2 with owner's name "Daniel Nordfass" to verso of front flyleaf; owner's name "Elin Arnell" to half-title page. Volume 2 some underlining in pencil. Bindings with minor fraying to spine ends and touch of wear to corners; volume 1 with a slight lean. Sharp. Near fine.

Read more: Daniel Popp and E. C. Barksdale, "Selma Lagerlöf: The Tale-Teller's Fugues," *Scandinavian Studies* vol. 53 no. 4, page 410; Jenny Watson, "Selma Lagerlöf: Surface and Depth," *The Public Domain Review*; "Selma Lagerlöf Facts," *NobelPrize.org*.

48.

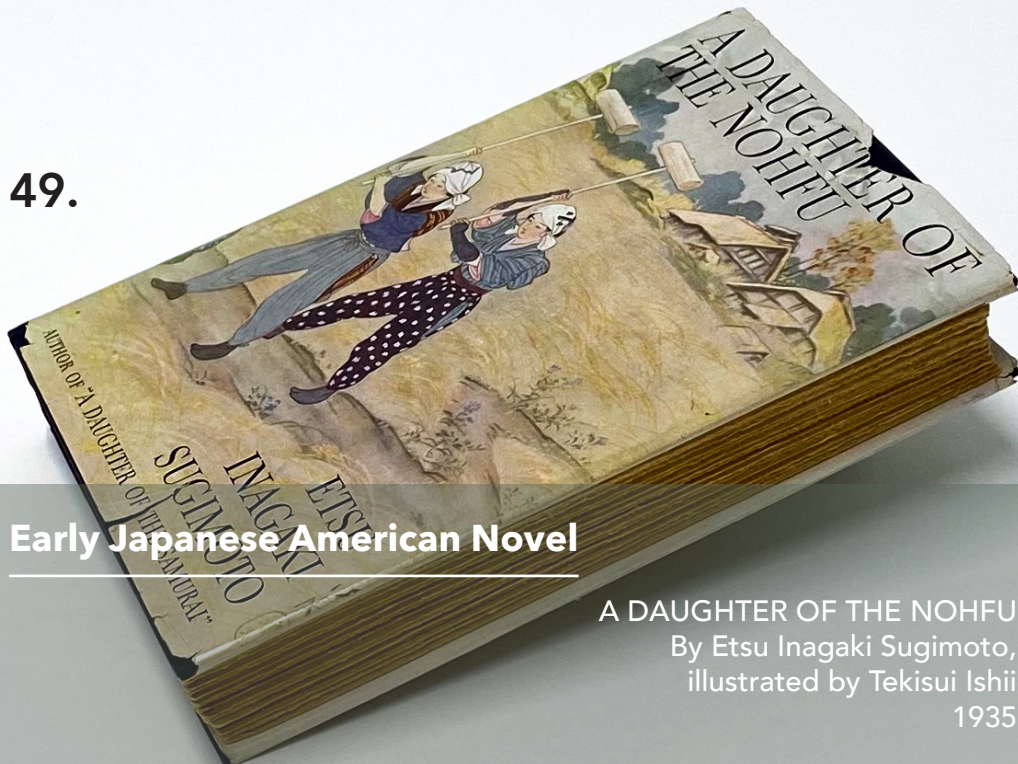
"The joy that she takes in her art links her to the great tale-tellers of history – who thoroughly enjoy their work, and whose pleasure is highly infectuous and satisfying to those readers fortunate enough to encounter those tales."

– Daniel Popp and
E. C. Barksdale



49.

Early Japanese American Novel



A DAUGHTER OF THE NOHFU
By Etsu Inagaki Sugimoto,
illustrated by Tekisui Ishii
1935

First edition of this novel by the famous Japanese American author about a teenage girl growing up in rural Japan amidst the upheavals of the Meiji era.

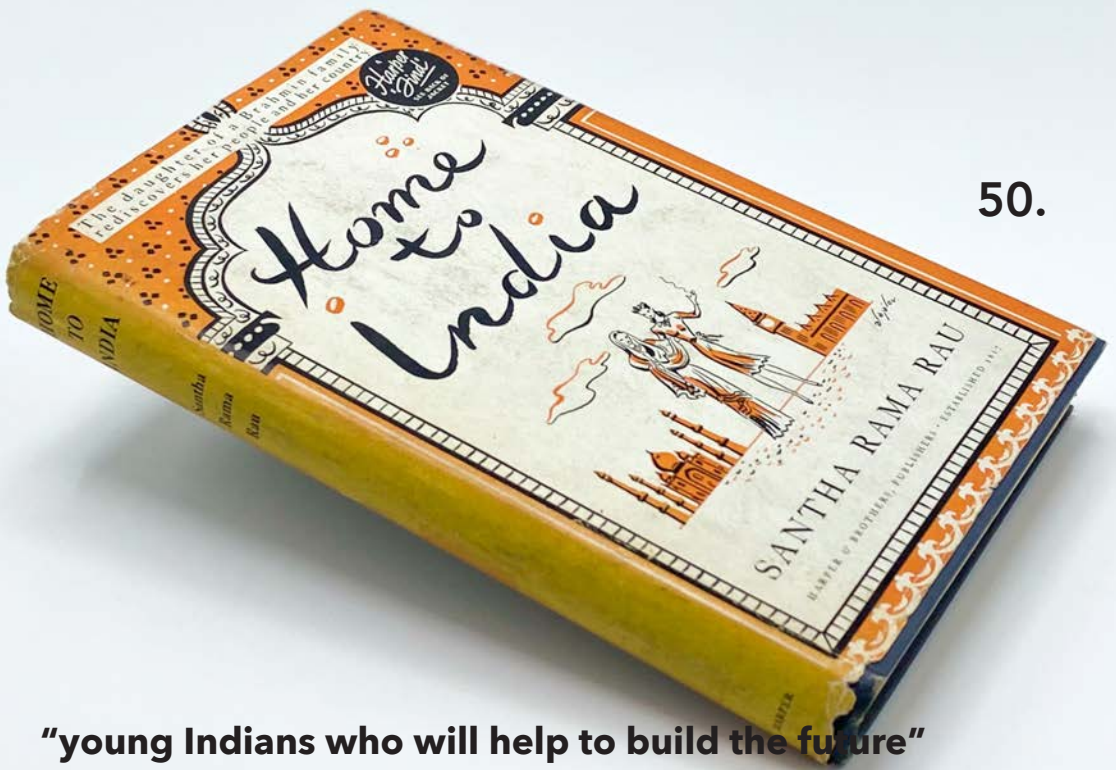
\$1500.

"To the young women of the rural districts, who, withstanding the glittering lure of modernism, choose to endure the heat of the golden sun and the weight of the silver snow, close to nature's heart."

Sugimoto rose to fame with the publication of her 1925 memoir, *A DAUGHTER OF THE SAMURAI*, which detailed the story of her immigration to the United States from her birthplace in Japan via an arranged marriage; by the publication of this book, her memoir had sold over 80,000 copies. Born in the immediate wake of the Meiji Restoration, Sugimoto here dramatizes a formative aspect of her early life: the intergenerational conflicts that arose when the feudal system of the samurai (which included Sugimoto's father) was being supplanted by Western influences in commerce and technology. Reviewed favorably at publication by Alfred Kazin in *THE NEW YORK TIMES*, especially for its lyrical descriptions of the natural world while living in a small village, *A DAUGHTER OF THE NOHFU* is also one of the earliest novels published by a Japanese American woman writer. Sugimoto's story is poised at a rare crossroads of 1930s US publishing, narrating the effects of Western influences on Japan to a popular US American public, but through the voice of a Japanese woman who lived it. A notable landmark in US literature.

First printing. Garden City, New York: Doubleday, Doran & Company, Inc. 8" x 5.5". Original blue cloth stamped elaborately in lower front corner with landscape in gilt. In original unclipped (\$2.50) color pictorial jacket with art after Tekisui Ishii. Color pictorial endpapers designed by Ishii. Fore-edge machine deckle. [12], 340 pages. Book with a bit of dustiness to boards, and touch of bumping to spine foot. Jacket with shallow chipping to spine ends, some edgewear, with another small chip to top edge of front and back panels. Near fine in very good jacket.

50.



"young Indians who will help to build the future"

HOME TO INDIA
By Santha Rama Rau
(1945)

Signed first edition, first printing of "the first memoir written by a South Asian American" (Wenying Xu), chronicling the author's return at 16 to Bombay after an absence of ten years.

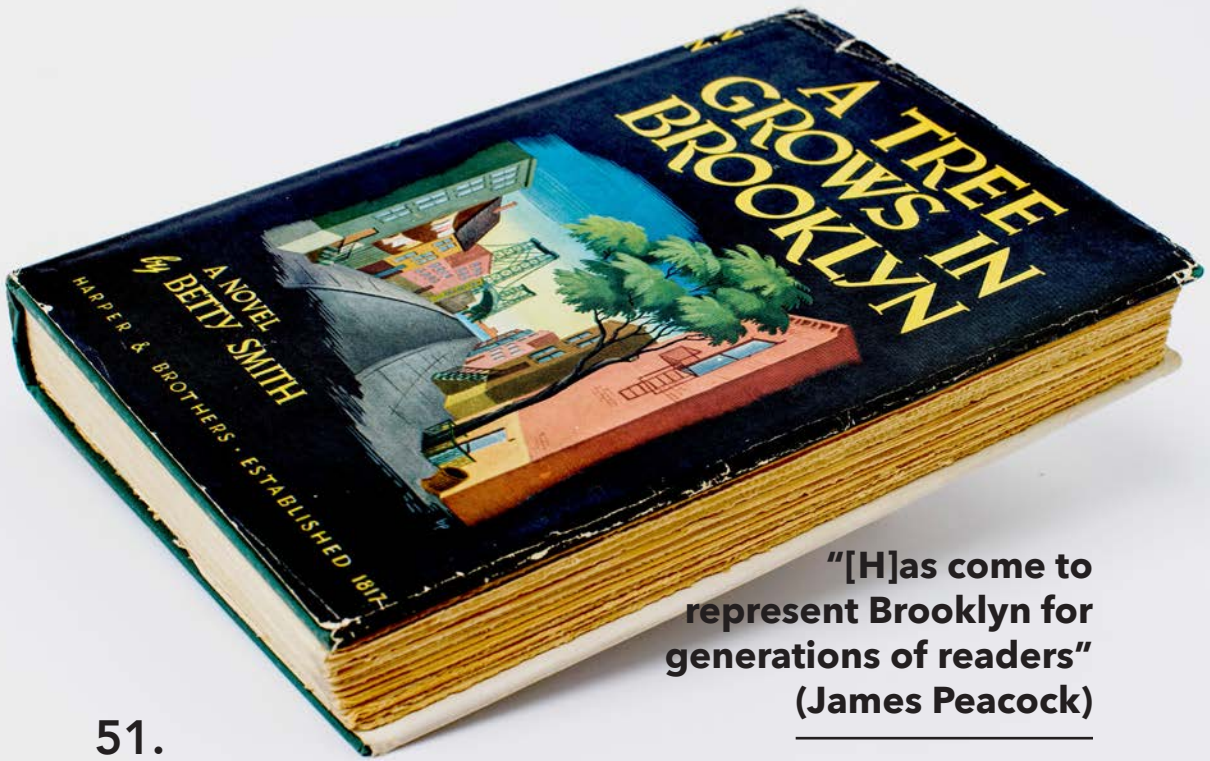
\$500.

"Apparently I too had been influenced by the sensational inaccuracies that have been put out about India in books."

Rau was only 22 when this, her first book, was published. Born in India to a well-connected Brahmin family with a father for a diplomat, she spent her earliest school years in London. This book chronicles her return to India after that period, focusing on the intergenerational conflict between the teen and her conservative grandmother. It was published the year after Rau graduated from Wellesley, where she was the first Indian student accepted. She would go on to an illustrious writing career, including the novel *THIS IS INDIA* (1953) and an adaptation of Forster's *PASSAGE TO INDIA* staged on Broadway. Rare in such a nice jacket, printed during wartime paper restrictions.

New York and London: Harper & Brothers Publishers. 7.5" x 4.5". Original blue cloth stamped in black, gilt-lettered spine. In original unclipped (\$2.50) orange pictorial dust jacket illustrated by Constantin Alajalov. Fore-edge machine deckle. "D-U" on copyright page, indicating April 1945 printing. [10], 236, [2] pages. Signed by Rau in ink on front free endpaper. Jacket spine sunned, with a bit of soiling to panels, just a touch of edgewear. Book a trifle bumped. About fine in very good plus jacket.

Read more: Wenying Xu, *Historical Dictionary of Asian American Literature and Theater*.



51.

**"[H]as come to represent Brooklyn for generations of readers"
(James Peacock)**

A TREE GROWS IN BROOKLYN
By Betty Smith
(1943)

First printing of the classic coming-of-age story — a great copy, much nicer than typically seen.

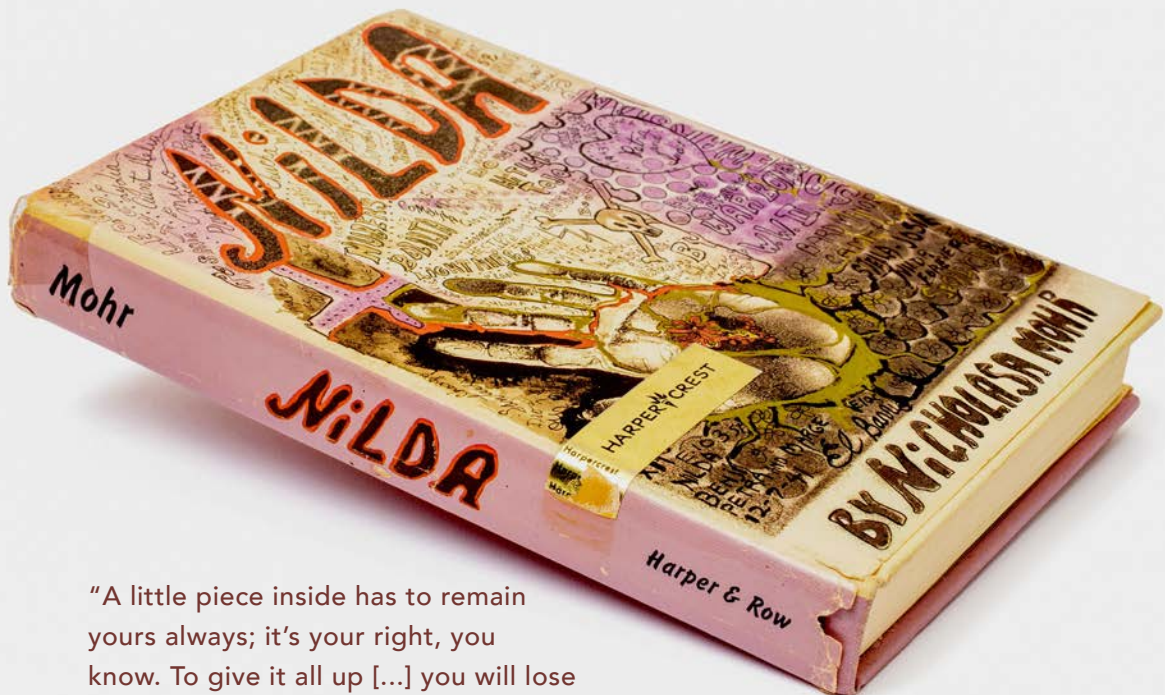
\$4500.

"No other novel set in or about Brooklyn has been so inextricably linked to the borough." – Martha Nadell

Little Francie, growing up in a poverty-stricken white immigrant neighborhood amid alcoholism and family conflict, captured the determination that many in the 1940s could relate to — and she was especially popular with the armed forces in the middle of World War II, as one soldier's words convey: "I guess that's one of the freedoms we're fighting for in this bitter war, the freedom that will assure the Francies of the world the same opportunities and privileges (or BETTER!) that millions of us have capitalized in our great country" (quoted in Fumagalli et al.). The book dominated the popular image of Brooklyn in the 20th century and remains iconic, even appearing in Jay-Z lyrics.

First edition. New York: Harper & Brothers. 8.25" x 5.5". Original green cloth, printed paper spine label. In original unclipped (\$2.75) black pictorial dust jacket. Fore-edge machine deckle. [4], 443, [1] pages. Book with slight spine lean, trace wear, else fine. Jacket with light wear and a few shallow closed tears with small tape repairs on verso. Near fine in very good plus jacket.

Read more: Peacock, Brooklyn Fictions; Nadell, "Writing Brooklyn," in Cambridge Companion to the Literature of New York; Fumagalli et al., Surveying the American Tropics: A Literary Geography from New York to Rio.



"A little piece inside has to remain yours always; it's your right, you know. To give it all up [...] you will lose what is real inside you."

52.

"I've given up my right to any more miracles."

NILDA
By Nicholasa Mohr
(1973)

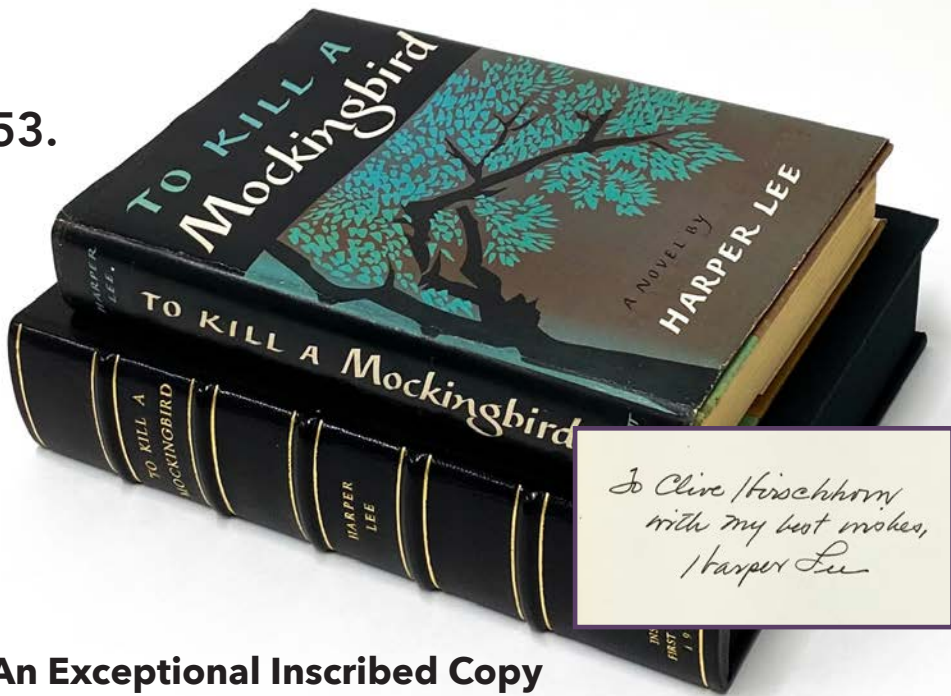
Scarce first edition, first printing of Mohr's debut novel, the story of a young Nuyorican girl coming of age in the 1940s.

\$500.

With the author's own striking jacket design and intricate, detailed illustrations, NILDA showcased Mohr's skill as a graphic artist even as it marked the beginning of her move away from the visual arts and towards literature as her primary field for creative expression. Drawing on historical and autobiographical sources, Mohr vividly depicts the changing Barrio of the 1940s, the ever-present threat of racism and police violence, and her protagonist's struggle to create herself and hold on to what she loves. The winner of the 1974 Jane Addams Children's Book Award and a contender for 2019's One Book, One New York citywide summer reading program, NILDA remains a vital classic, difficult to track down in the first edition, which primarily went to libraries.

First edition (stated). New York: Harper & Row. 8.25" x 5.5". Original lavender pictorial cloth. In original price-clipped pictorial dust jacket. Jacket design and illustrations by Mohr. Green endpapers. [8], 292 pages. Light bumping to boards at extremities. Jacket with light chipping to edges and flap folds, one barely visible tape repair to head of spine; two small chips to rear panel. Gold HarperCrest label to front panel. Very good plus in very good jacket.

53.



An Exceptional Inscribed Copy

TO KILL A MOCKINGBIRD
By Harper Lee
(1960)

Inscribed first printing of one of the most influential books by a white author addressing racism against African Americans, in the rare first-issue dust jacket, with Lee's portrait by Truman Capote on the rear panel.

\$45,000.

"You never really understand a person until you consider things from his point of view [...] until you climb into his skin and walk around in it."

The story of tomboy Scout and her father Atticus Finch, a white lawyer who defends a Black man against a racist rape charge, takes place in a small Alabama town during the Depression. While importantly criticized as a white savior narrative, the book has been one of the most widely assigned books in US schools; it has been called "our American novel" by Oprah Winfrey, was quoted by Barack Obama in his farewell address, and has inspired countless real-life civil rights lawyers — among them Charles Morgan Jr. of the ACLU, Morris Dees of the SPLC, and Shami Chakrabarti of Liberty. This copy is inscribed to Clive Hirschhorn, noted theater critic, author, and book collector; inscribed examples are quite scarce. A beautiful copy of this Pulitzer-Prize winner.

First edition. Philadelphia: J.B. Lippincott Company. 8" x 5.25". Original quarter green cloth, brown paper boards. In original price-clipped pictorial dust jacket designed by Shirley Smith, photographic portrait of Lee credited to Truman Capote on rear panel. 296 pages. Housed in custom quarter black goatskin clamshell box. Inscribed by Lee on front fly leaf: "To Clive Hirschhorn / with my best wishes, / Harper Lee"; small pencil notation by Hirschhorn on corner of front pastedown. Jacket with tiny repair to spine head, front panel of jacket slightly toned, otherwise only very light edgewear. Fine in very good plus jacket.

54.

Seeing The Water

Unique collaged artist's book likely created by a white teacher of Black children, in which the artist grapples with the limits of her own whiteness during the civil rights era.



WHITE WHYS
By Carol Brown
[ca. 1969]

in full
realization
of my
white
mind
I try to
understand
their
blackness

\$2500.

This handmade book by a white teacher ruminates about her relationship to and responsibility for her Black students through art, scrapbooking, and quotations of Black authors. Apparently created by one Carol Brown (her original color frontispiece photo of a small group of Black children is credited on the colophon), this in many ways is an attempt to "see the water" of whiteness: "He said it just in passing that we whites can consider the racial problem once, twice, and then put it down for a while but for blacks it is their life [...] they can't put it down and ignore it." And while there is some overly simplistic and utopian thinking ("people are people"), the book's punning title seems to recognize and acknowledge the collective implication and responsibility of white people to wrestle not just with personal but systemic racism. A remarkably frank engagement with race at the height of the Sixties.

n.p.: n.p. 10" x 7". Original boards with contemporary newspaper covering and collage titles, stab-sewn. Hand-illustrated in color, black-and-white, and collage throughout. [16] double leaves of hand-made paper, illustrated one side only; folded at fore-edge. Boards with some edgewear, front board mildly sunned; newspaper covering cracked at fore-edge of front board, sound at spine. Loss at lower portion of final leaf. Sound, with vibrant colors. Very good plus.

55.

Inscribed "To the Teacher of My Youth"

EMANCIPATION AND THE FREED IN AMERICAN SCULPTURE

By Freeman Henry Morris Murray

1916

Scarce association first edition — published by the author's own press — of the key work by the "pioneering American art scholar – the first African American to hold this distinction" (Richard J. Powell).

\$1500.

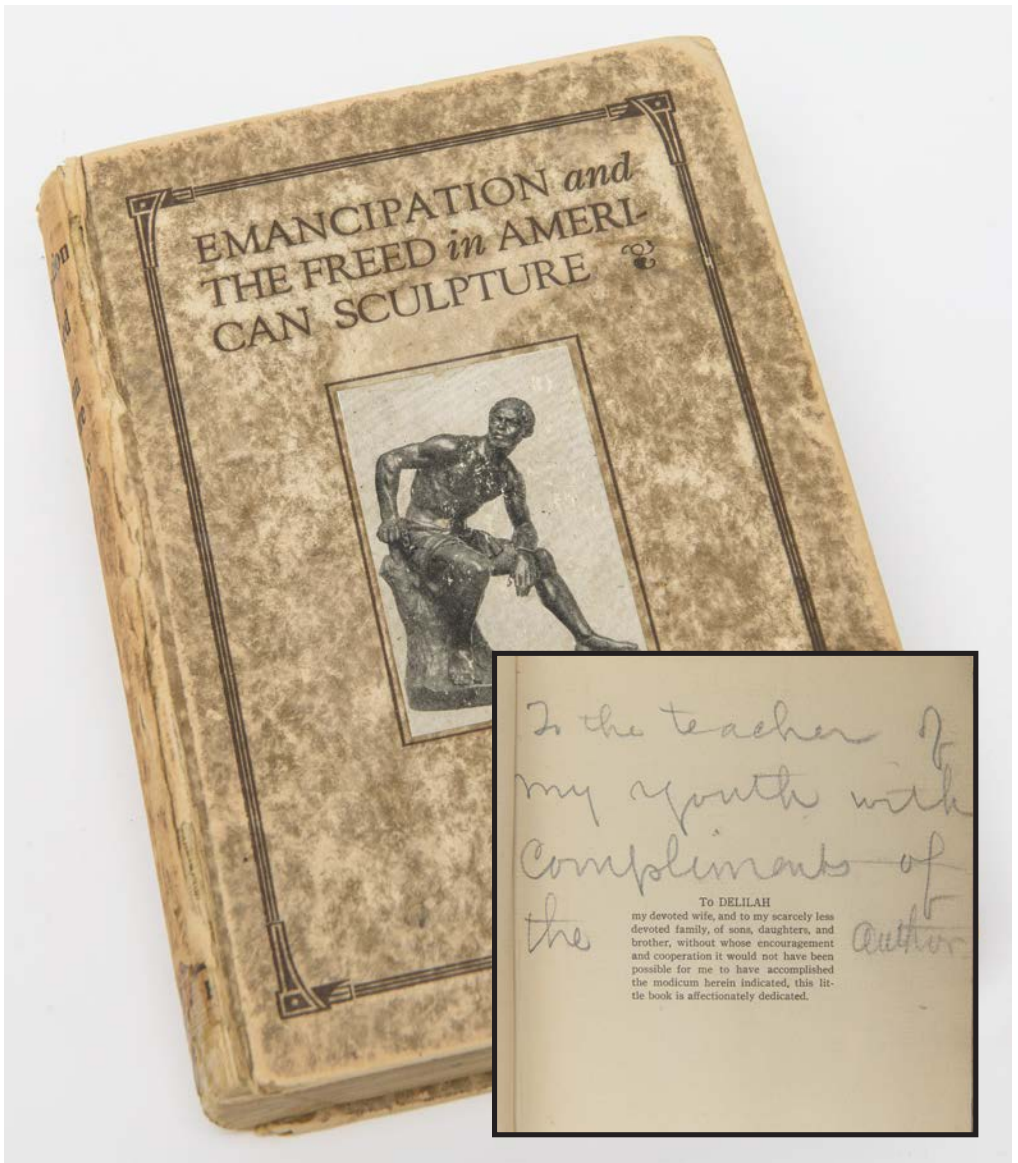
"When we look at a work of art, especially when 'we' look at one in which Black Folk appear — or do not appear when they should — we should ask: What does it mean? What does it suggest?"

Murray is best known today as an art historian — due to this book — and as an activist: he was a founding member of the Niagara Movement, the forerunner of the NAACP. Initially trained as a teacher, Murray learned the newspaper trade, working as a journalist and founding numerous newspapers, including editing the Niagara Movement's journal alongside W.E.B. Du Bois. This self-published work of criticism draws on his triple experience as teacher, publisher, and activist.

EMANCIPATION grew out of a series of lantern-slide lectures that Murray gave in 1913 about the depiction of Black people in public monuments. EMANCIPATION argues that monuments in particular require special scrutiny as works of art that are meant for constant public view. Frequently referred to today as ahead of its time, the book described "both the racial perceptions and social interpretations of this subset of American visual culture" (Powell, 646). In his own influential study, THE ART OF EXCLUSION: Representing Blacks in the Nineteenth Century, Albert Boime spends the entire final chapter on Murray's work, calling it "one of the most remarkable and idiosyncratic texts of art criticism in the modern epoch" (153).

The recipient of this copy, Sarah G. Jones, was a teacher at a number of Black primary schools in Ohio (with thanks to Martin Hartzold for this research). Murray attended school in Cincinnati before training to become a teacher himself; a penciled annotation in the back of this copy lists four other "Cincinnati boys." Another penciled note in the same hand records the fate of a young couple separated in 1863 when the "Ohio 'boys'" left to join the army (reader: they married after the war). Murray's own father served and died in the Civil War within the 12th Ohio Infantry.

An interesting association copy of an important book, connecting two generations of Black Ohio teachers through a critical work of public art education, one that remains especially relevant in today's discussions of the meaning and role of public monuments.



Washington D.C.: Published by the author. 7.25" x 5". Original cream paper boards stamped in dark brown with central photographic paste-on. Marbled endpapers in papier tourniquet style; lacking second fly leaf. xxxii, 240 pages. Illustrated with 48 black-and-white photographic plates of monuments discussed. Inscribed in pencil on dedication page: "To the teacher of my youth with compliments of the author"; pencil owner name of S.G. Jones, dated 1919, at title page gutter; "Sarah G. Jones" in faint ink at gutter of preface. Pencil marginal notes, underlining, and bracketing throughout — presumably by Jones. Some wear to edges of plates 46/47, not affecting images. Significant wear and rubbing to boards, with bottom inch of spine lacking, showing scrap paper underneath. Good overall..

Read more: Book Review, *The Journal of Negro History*, Volume 4, Number 2 (April 1919); Powell, "Reviewed Work: *Emancipation and the Freed in American Sculpture*," *The Art Bulletin* Vol. 95, No. 4 (December 2013); Boime, *The Art of Exclusion: Representing Blacks in the Nineteenth Century*.

A Postcard That Saved Modern Art

Original Interzone Correspondence Card from Vichy France
From Peggy Guggenheim
[1941]

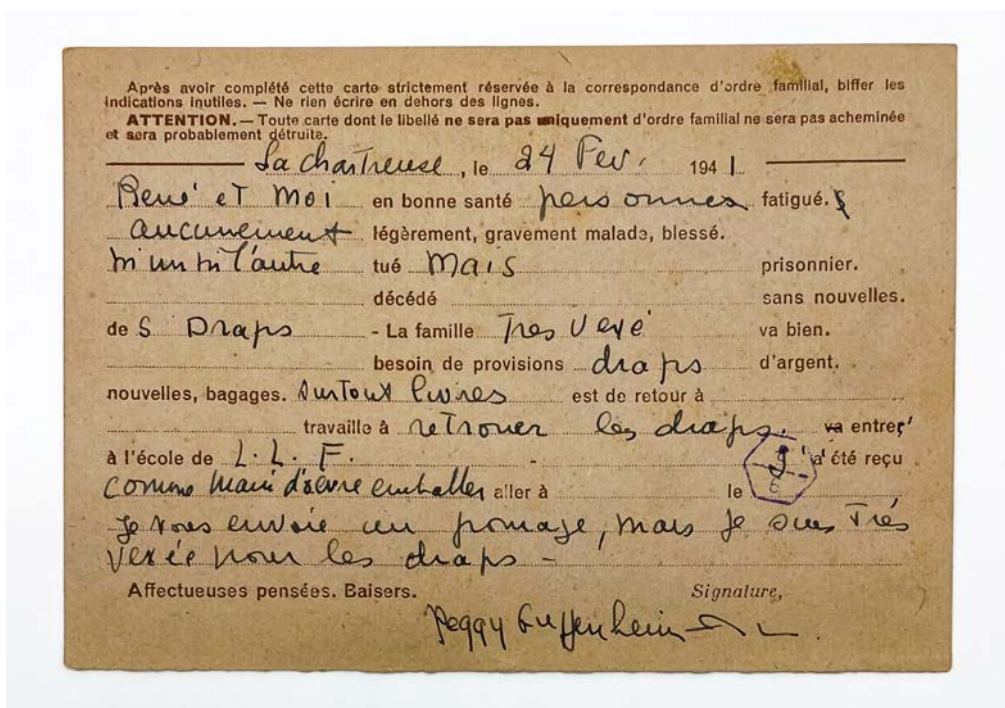
A spectacular relic of a legendary episode in 20th-century art collecting and preservation: an original carte postale sent to occupied Paris by a vexed Guggenheim, demanding draperies with which to wrap and disguise her priceless modern art collection.

\$2500.

"The day Hitler walked into Norway I walked into Leger's studio and bought a wonderful 1919 painting from him. He never got over the fact that I should be buying paintings on such a day [...] My motto was 'buy a picture a day' and I lived up to it." — Guggenheim, *OUT OF THIS CENTURY*

Peggy Guggenheim saves "art of this century" from Hitler; "I got rather bored," she explains: this handwritten postcard was sent by Guggenheim from her temporary abode in Grenoble to M. [Maurice] Lefebvre's art supply shop in Paris, requesting the textiles used to smuggle her priceless collection of 20th-century art out of France to the United States, where it would be exhibited in 1942. Lefebvre was the brother of "René," of the postcard's "René et moi," described therein as neither wounded nor killed but in dire need of draperies, books, and more draperies. In return, she offers, "I will send you a cheese" ("Je vous envoie un fromage") — but the draperies were essential: No drapes, no cheese.

The famous episode from which this card survives was told by Guggenheim in her own memoirs: after she had spent a decade-plus of collecting art and fine living in Europe, the Nazis had invaded, at a most inconvenient time for her. The Louvre refused to share any of its secret storage space, judging the pictures "too modern and not worth saving." In any case, "being Jewish, I could not go back to Paris, but I wanted to exhibit the pictures somewhere." In a stroke of luck, the director of the Musée de Grenoble, Pierre-André Farcy, offered to shelter them: "He gave me perfect freedom in the museum, where I unpacked my paintings and had them photographed." Knowing that permission to exhibit in France would never be granted by the Vichy authorities, Guggenheim declared her intentions of moving self and art collection out of the country, despite Farcy's protests: "I hadn't the slightest intention of leaving them with him and I also had no idea how I could send them to America, but I knew that I would never go without them." Just then, as if "fallen from heaven, René Lefebvre arrived in Grenoble."



R. Lefebvre, a partner in the Paris firm of art handlers to which the postcard is addressed, offered not only personal diversions but also practical solutions: "I told him my troubles, and to my great surprise he said nothing could be easier than to ship my collection from Grenoble to America as household objects, provided I could send some personal belongings too [...] M. Farcy had to give us his authority to remove the paintings, and then René and I set to work and together we packed them up in five cases with my linens and blankets. This, of course, was a great favor René conferred on me, but by this time we were having an affair, so he was very happy to render me any service." Guggenheim writes, as was her custom, with the sort of studied carelessness that might incline a reader to suspect her indifferent to the risks she ran, though she was well aware of the danger to the art and to her own person as well as to her loved ones; at the time she recalls buying three of his paintings, Max Ernst (later incorporated into her husband collection) was imprisoned in a concentration camp.

In 1942 the Art of This Century gallery opened in New York, sharing a name with the collection catalogue that Guggenheim first began working on in France in 1940, when her collection was still hidden and in jeopardy; augmented by more recent American purchases, that first exhibition centered on the period 1910 to 1939 and included paintings and sculpture by Picasso, Mondrian, Ernst, Chagall, Dali, Man Ray, Klee, Kandinsky, Brancusi, Giacometti, Jean Arp, Picabia, Gris, Braque, and Léger — among others.

[Grenoble]: n.p. 4" x 5.75". Original printed postcard, blanks filled in by Guggenheim in pen with her signature. Addressed from the Hotel Moderne in Grenoble to Monsieur M. Lefebvre, 19 rue Vavin, Paris. Moderate toning; a few touches of soil and light edgewear. Very good plus.

Read more: Guggenheim, *Out of This Century*; Davidson & Rylands, *Peggy Guggenheim & Frederick Kiesler: The Story of Art of This Century*; Rotwein, *Art, Sex, and Jewishness: Peggy Guggenheim as a Modern Art Object*.

Four WWII-Era Photo Albums of a Japanese-American
Woman from Los Angeles
Mary Mitsueda
[1939-1950]

Remarkable set of photo albums documenting the social circle of a young Japanese American woman, from her high school graduation in 1940 through internment during World War II and her 1945 marriage and family life.

\$8500.

Collection of four albums belonging to a young Japanese American woman, a member of the graduating class of 1940 at George Washington High School in Los Angeles, identified as Mary Shizuko Mitsuyeda on her personal visiting cards and high school records and elsewhere as Mary Mitsueda. The albums begin with the years around Mitsueda's high school graduation (1939-1941), with numerous posed portraits of an exuberant Mitsueda and her friends, family, and classmates.

Shortly thereafter, however, our research indicates that Mitsueda was forcibly interned — first at the Santa Anita temporary detention camp, whose official inmate-produced newspaper singled her out for mention under the headline "Mary Mitsueda Leads G Gals" ("Mary Mitsueda was installed as president of the Gamma Gals Wednesday evening [...] The club, the largest Gamma club, is made up of girls who work in the Green mess"). She was subsequently held at the Rohwer center, as were several other young Japanese American men and women pictured in the albums — and where camp newspaper archives indicate that Mitsueda worked as an assistant teacher of secondary school students just a few years younger than herself, at Rohwer's makeshift high school. Only a handful of photographs are preserved from the internment years (and those only of family members posing in front of various internment barracks, right). So while happiness and anticipation pervade the early Los Angeles scenes, what is absent during the the war years lacunae must be deduced from archival records.

After 1941, the album chronology thus skips conspicuously forward a few years to Mitsueda's wedding trip to Chicago with "Bill" [William Hitoshi Muranishi]; a contemporary wedding announcement in the *Pacific Citizen* confirms that the two were married there in 1945. Another set of photos records a skiing trip in Snoqualmie, WA, and other snapshots from the Pacific Northwest include innumerable snowball fights and a group portrait of the "Men of SYNKOA." Formerly the Japanese Students Club of the University of Washington, the club's name was changed to SYNKOA in 1946 to honor members who died while serving in the U.S. armed forces during World War II; one letter for the first initial of each fallen soldier.

The final two albums abound with men in uniform (some or all of whom were training or posted at Ford Ord in Monterey); candid shots of young children and multi-generational family photos from relatives and dear friends; a number of extraordinarily stylish women in sensationally tailored late-'40s suits and fur collars; and any number of well-loved mid-century family dogs. Together, over more than 650 images, these four albums paint a vivid and poignant portrait of a Japanese-American woman and her family building a life in the difficult years surrounding WWII.

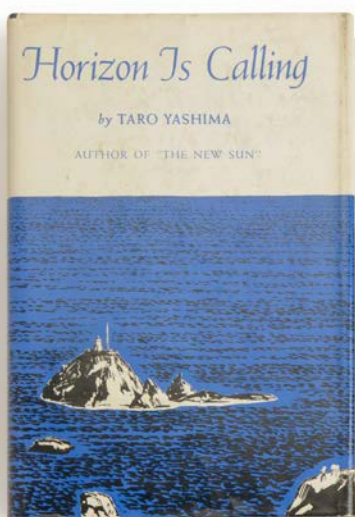
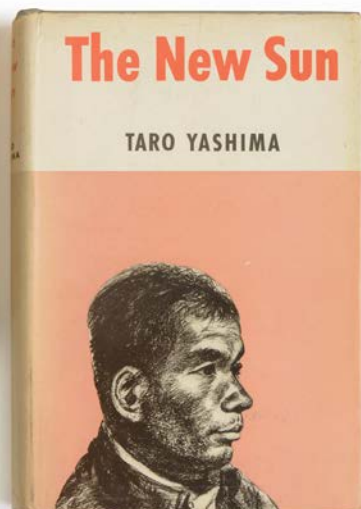


[United States]: n.p. Four oblong photo albums of various sizes. 1. Green string-bound album, 6.5" x 9.25". Front cover present but detached. 125 black and white photographs, most approximately 2" x 3", mounted to black paper leaves rectos and versos. One photo in plastic sleeve laid in. 2. Black string-tied album with black paper leaves, 8" x 11": 20 calling cards from members of owner's high school graduating class and 70 photographs, most 3" x 4". Small Fort Ord / U.S. Army stickers throughout. Photographic subjects identified by first or full name on album leaves; many also inscribed (to "Mary") and dated 1939-1941. 3. Blue string-tied album with black paper leaves, 10' x 13": 22 printed calling cards and 207 photographs mounted, including two hand-tinted photos and one photographic greeting card. 4. Red and gilt album, 10.5" x 13.25", boards scuffed and peeling along edges. 254 photographs mounted to black paper leaves. All albums show varying degrees of edgewear to boards; the majority of photos are in fine condition with a few scuffed exceptions. Several pages show scuff marks or mounting materials where additional photos were presumably removed. Very good plus overall.

58.

An Early Entry In The Graphic Novel Genre

THE NEW SUN
and HORIZON IS
CALLING
By Taro Yashima
(1943), (1947)



First editions of both parts of this proto-graphic novel memoir, the reflections of an antifascist Japanese artist in the years leading up to World War II.

\$750.

Evoking the high-contrast minimalism of Frans Masereel's wordless graphic novels and anticipating the raw emotions of Art Spiegelman's MAUS, THE NEW SUN and HORIZON IS CALLING present a powerful story of resistance. Taro Yashima — the pen name of Jun Iwamatsu — was an antifascist artist and activist in Japan in the 1930s, when speaking out against the government could result in a jail sentence. Indeed, the majority of THE NEW SUN is Yashima's reflection on his and his wife Mitsu's time as political prisoners, including the mental and physical tortures they endured. HORIZON IS CALLING features his continued hope for the future after his release from prison, even as Japan became increasingly militaristic. He and Mitsu eventually fled to the US, where the pair were hired by the government to create anti-war propaganda for a Japanese audience.

THE NEW SUN was also meant to function as anti-war literature, but for US readers. While many US books of the 1940s "presented the Japanese as an undifferentiated mass that mindlessly obeyed the dictates of their so-called god-emperor," Yashima offered a different perspective (Shibusawa, 264). THE NEW SUN, published as WWII raged on, was "meant to speed the war's end and to challenge American caricatures" of a homogenous Japanese people (Shibusawa, 258). An important record of resistance in the still-developing format of the graphic novel — uncommon individually, and scarce as a set.

New York: Henry Holt and Company. 8" x 5.25". Original grey cloth bindings. THE NEW SUN in original unclipped (\$2.75) pictorial dust jacket, HORIZON IS CALLING in original price-clipped pictorial dust jacket. Illustrated throughout in black and white. 310; 276 pages. Dust jackets with some edgewear, spine of THE NEW SUN with some sunning. Bindings with mildly bumped spine ends; HORIZON IS CALLING with thin black lines to top and bottom of boards, most likely from former mylar sleeve. Clean and bright overall. Very good plus overall.

Read more: Naoko Shibusawa, "The Artist Belongs to the People: The Odyssey of Taro Yashima," *Journal of Asian American Studies*, vol. 8 no. 3.



59.

World War II Era Calendar Of The Jewish Year 5703

AGENDA EBRAICA PER L'ANNO 5703 / 1942-1943 (XX-XXI)
From the Tempio Israelitico di Torino [Synagogue of Turin]
June 1942

Calendar of the Jewish year 5703 (1942-43), issued by the Synagogue of Turin for the period in which that synagogue would be destroyed by Allied bombardment.

\$750.

“So rooted were Jews in Italian society, thanks to previous decades of well-being and patriotism, they could not believe Italy had chosen the path of intolerance [...] Italian Jews’ reluctance to leave Italy reflected the conviction that the crusade against them would quickly pass.” — Shira Klein

Constructed in 1884 after lengthy disputations with architect Alessandro Antonelli until his replacement by Enrico Petiti, the Synagogue of Turin was partially destroyed by bombardment amidst the Allied attack on Italy in November, 1942; rebuilding and restoration was not completed until the latter half of the 1940s, after the war's end. This ephemeral AGENDA, printed at the direction of the Turin synagogue and including its hours, would have been issued several months before the bombing. Judging from marks of internal use, its owner continued to use the agenda through 1943 — the year Mussolini was first deposed, then reinstated by invading German forces. Prior to this, Italy had been a place of relative physical safety for Jews (though most rights had been stripped by the fascists in 1938). But beginning in that year, as Nazi forces occupied the country, German officials began deportations; nearly one-in-five Italian Jews ultimately perished in the Holocaust. An evocative and moving survival.

First edition. Turin: Tipografia del Commercio. 4.5" x 3.5". Original printed wrappers. 48 pages. Light foxing to covers recto and verso; pencil to rear cover and to final "Note" page. Interior pages lightly toned; a few calendar notes in pen throughout from previous owner. Very good plus.

Read more: Shira Klein, Italy's Jews: From Emancipation To Fascism; Krinsky, Synagogues of Europe: Architecture, History, Meaning.



"Let the world see."

60.

Collection of Original U.S. Army Signal Corps
Concentration Camp and Nazi Atrocity Photographs
(March-June 1945)

A rare and important collection of U.S. Army Signal Corps images of Nazi concentration camps and other atrocities, taken between March and June 1945 during and after the camps' liberation by US and British forces.

\$8000.

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). The official Signal Corps images were an extremely important part in this effort; widely published in British and US newspapers, they were among the first visual evidence of the Holocaust's atrocities seen by the Anglo-American world, and rapidly became the (all but) undeniable evidence of what until then had only been reported in speculative accounts. Indeed, many in the US and UK had long remained skeptical of the atrocities' extent until the publication of these and similar images.

The images were also pivotal in the history of photography and photojournalism. Though increasingly central to journalism by 1945, photographs had been widely considered as mere accompaniments to textual reporting. The camp liberation photographs, however, were



groundbreaking insofar as they were themselves evidence, presenting an overwhelming crime that was irreducible to any verbal explanation.

The collection includes images from Belsen (3), Buchenwald (7, including the Leipzig forced labor camp), Ebensee (5), Nordhausen (2), and elsewhere, as well as several images of non-camp Nazi crimes. While the most famous Signal Corps photo — an image from Buchenwald best known for Elie Wiesel's later self-identification in it — is not present here, the image taken immediately after (noted by negative number), with Wiesel undoubtedly just out of frame, is present.

Though widely distributed, the Signal Corps photographs are surprisingly rare today. Only a handful of institutions in the United States have significant collections of official camp liberation photos, the primary example being the Holocaust Memorial Museum in D.C. The National Archives also hold a large quantity of Signal Corps prints. Other large collections of other press photos include Yale, the Library of Congress, and the University of South Florida. The images are incredibly difficult to view, which may have unwittingly contributed to the surprising scarcity of examples today. Nevertheless, they remain central to our understanding of the horrors to this day, as several indelibly and immediately recognizable images in this collection attest.

[Various]: (U.S. Army Signal Corps). Twenty-six (26) original 8" x 10" black-and-white gelatin silver press photographs from the U.S. Army Signal Corps. All with contemporary Signal Corps credit/censor release stamp and ditto'd or mimeographed squibs printed or mounted to versos. Occasional codes penciled to versos as well. Mild handling wear. Infrequent faint soiling to versos. Moderate fading to some of the squib texts, though all remain legible. A full inventory of the photos, noting date, location, negative number, and full transcription of the descriptive text is available.. Very good to near fine overall.

Read more: Zelizer, "Holocaust Photography, Then And Now," in *Picturing the Past: Media, History, and Photography*.



61.

"Real, Gay Happiness": Post-War Gay Community In The Upper Midwest

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A Gay WWII Veteran's Album and Letters
[1939-1947]

Uncommonly frank treasury of original letters and snapshots from a circle of gay American ex-servicemen in the late 1940s.

\$4500.

A former serviceman's archive of personal correspondence and memorabilia, full of intimate confidences, affectionate reminiscences, and cheerful reports on the gay scenes in Michigan, Wisconsin, and points south, primarily from the gay friends with whom he served during WWII. Census records indicate the album owner was born in 1918, and would have been on the cusp of 30 towards the end of the decade chronicled here; his friends, similar in age, were dispersed across the country back to their hometowns following the war's end, left to assemble new careers or travel the country in search of adventure. From Mobile, Alabama, a friend confirms that "This, my home town, is an awful place to live"; others ask for details on the gay scene in La Crosse, Wisconsin, while another "Never knew Detroit was as gay as I've found it" and later confesses "I love Chicago but enjoyed it more when I was a blonde." From San Francisco comes news of unmixed delight: "[T]he place is mad—and I love it." Palm Springs is a close second, with reports of a party whose hosts "love gay people and there were about twenty 'Boys' and 'girls' there. A typical Hollywood gathering"; from the Cincinnati YMCA, the same friend writes "[B]low the cute ones kisses from me (& keep the best for yourself)." The men write frankly of their own nostalgia for the services (and their continuing love of Navy men) but are lively with hope and full of ideas for post-war careers ("I intend to go to business school under the G.I. Bill [...] and become private secretary to some[one] good looking [...] If that doesn't work out, well, there's always the Army"). Heartbroken but philosophical, one close friend writes: "Once again I am free and hope to remain that way in spite of the fact that I would love to settle down with a true love." And: "Dear Bitch, I mean Butch — Do you still love me? Or are you just as fickle as ever?"

While fewer than 5000 men out of more than 18 million who served were rejected or discharged for their orientation and "many gay soldiers were astonished at how common their orientation was" (Kaiser), this is nevertheless an uncommonly honest and open collection of firsthand accounts of postwar gay life, full of teasing, mutual support, and love from throughout a pre-Stonewall America — a rare record thus.

[La Crosse, WI]: n.p. Collection includes: String-tied Army-issue album (12" x 9.75") with printed title "SIGNS AND SCRAPS: My Life in the ARMY," containing 25 photographs (most mounted, some detached and laid in) and seven leaves of newspaper clippings, original drawings, and other mounted ephemera. With: 18 additional snapshots, many with identifying notes on versos; one birthday card; five typescript and five handwritten letters, all with original mailing envelopes, from one to five pages in length; two high school programs from 1939/1940; three larger (8" x 10") photographs, one with handwritten inscription. Album substantially worn with leaves mostly detached, with several formerly mounted photographs now loose as noted. Letters and snapshots in very good plus or better condition overall. Very good plus.

Read more: Charles Kaiser, *The Gay Metropolis: 1940-1997*, 32.

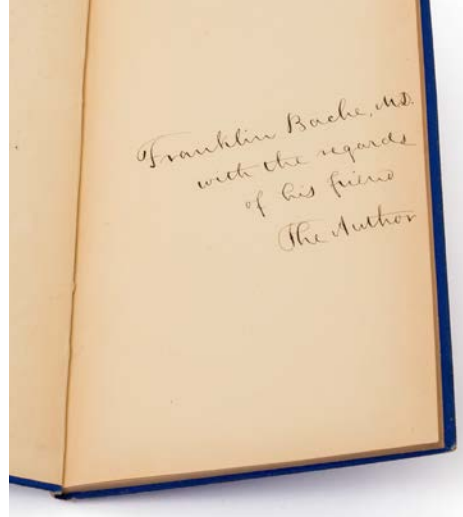
Boston: Ticknor and Fields. 9.25" x 5.5". Original blue cloth binding with gilt lettering to front board. Yellow endpapers. Folded photographic salt-printed frontispiece of fossil footprints. Two in-text black-and-white illustrations. 54 pages. Inscribed by Warren to Franklin Bache, M. D., to front flyleaf.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

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

Early Photography In Science

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

By John C. Warren,
with photograph by George M. Silsbee
1854



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

\$7500.

**"The photographic art displays the most minute objects
without alteration or omission."**

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

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

This monograph discusses other fossils, but the most notable section of the book details the slab. Bird and turtle tracks are among the footprints found preserved in the rock, but they are accompanied by prints that were far more puzzling. Warren theorized that these "footsteps of an unknown animal" may be those of "probably a reptile or a mammal," but he concluded that "perhaps it is safer to believe [...] that it was an animal of a construction now not existing." Indeed, the footprints were later proven to belong to dinosaurs of the Early Jurassic.

Warren inscribed this copy of REMARKS ON SOME FOSSIL IMPRESSIONS to fellow surgeon Franklin Bache, the great-grandson of Benjamin Franklin. Other inscribed copies are held by the Smithsonian Libraries and the Berkshire Athenaeum, but rarely appear on the market. A significant association copy of an important work.

63.

Photography Slips The Surly Bonds

Collection of 19th-Century Aerial Photographs and Issue of
THE CENTURY ILLUSTRATED MONTHLY MAGAZINE

By John G. Doughty
[1885]; 1886

Collection of 12 early aerial photographs, taken from an untethered balloon and later published with the photographer's narrative in 1886.

\$6500.

"I had looked forward with indescribable fears to the time when I should feel myself torn from the earth and lifted rapidly into the sky; but now that the time was come, how unlike was the reality to my anticipations!"

Photographer John G. Doughty and balloonist Alfred E. Moore's 1885 flight marked only the second time in US history that photographs had been taken from an untethered balloon (the first untethered balloon photographs, taken over Boston in 1860, suffered from gas exposure to the negatives, and achieved mixed results) and so represent some of the earliest aerial photographs ever taken. Following in the footsteps of Thomas Baldwin's 1786 *AIROPAIDIA*, the first book to contain illustrations of the ground from a balloonist's view, Doughty's images of Winsted, Connecticut manage to convey both a sense of artistry and the naive excitement of a child with a camera on their first trip on an airplane.

Doughty and Moore's balloon ascents are brought to life in Doughty's narrative, published in *THE CENTURY ILLUSTRATED MONTHLY MAGAZINE* (provided), where he rather comically recounts his utter terror at the idea of flight: "If a balloon was mentioned in my presence, my heart would give a fearful throb [...] if I glanced up at a cloud floating high overhead, the thought would instantly come 'Perhaps I may go higher than that cloud!' and I would grow sick and faint." Doughty's photographs, including four from this set of 12, illustrate the article, as well as engravings based on his original images. An important moment in the history of photography.

n.p.; New York: n.p.; The Century Co. 10.25" x 13" (mats); 4.25" x 7.5" (photographs); 9.5" x 6.5" (periodical). 12 black-and-white albumen photographs, including two mirrored duplicates, expertly hinged onto white mats. THE CENTURY ILLUSTRATED MONTHLY MAGAZINE with brown pictorial wrappers, illustrated in black-and-white, [208] pages. Wrapper with some edgewear, a bit of loss to spine ends; occasional soiling to leaf margins. Photographs with light edgewear, some with loss to corners; some with toning to edges. Clean and bright overall. Very good overall.





64.

Doll House Dada

Original Collaged Paper Doll House Book
[circa 1890s]

Stunning and elaborate Victorian art piece in the form of a sequential tour of a house, with incredible spreads of rooms at once eerie, amusing, and dazzling.

\$8000.

Executed in an appropriated blank business ledger, this remarkable book — collaged from various Victorian-era magazines — was ostensibly created as a house for paper dolls. Slits and folds in the paper create spaces for figures (most presumably perished; a few intact) to sit at desks, tables, and baths. The book moves in a kind of narrative form, from the front of the house, through the foyer and interiors until we emerge more than 35 rooms later again outside. Many of the spreads incorporate real period wallpaper. Never for the walls, however, but rather to cleverly imply rugged floors while still evoking the era, a decision that lends these rooms an off-balance, almost surreal air that prefigures many Dadaist assemblages.

But the over-the-top extravagance of the interiors and disorienting perspectives suggest a level of artistic intention beyond mere childish play. Indeed, while the artist superficially utilizes the elements and visual vocabulary of typical Victorian scrapbooks, the overall effect is both stranger and more exciting — simultaneously evoking the collages of Henry Darger and the stop-motion animation of Terry Gilliam.

And like in Gilliam's work, there is real humor. One room, a gentleman's office or library, is dominated by two rather overly stern men, but the artist has given this traditionally masculine space a bright pink rug and curtain. (Meanwhile, the next room depicts a sewing room of drab greys, bolts of cloth strewn about, uninhabited but for three ghostly dresses floating in front of the mirror above the mantel — the contrast between men's and women's spaces and work readily apparent.) In another spread, two children play outdoors, with two large swans peaceably lingering nearby; an absurdly large cage looms in the background — seeming to imply in an almost Duchampian manner what's about to happen next.

A keen work of vernacular bookmaking and a striking work of folk art by a genuinely unheralded outsider artist, worthy of both repeated viewings and deeper study.

[Delaware?]: n.p. 15" x 11.25". Contemporary marbled boards rebaked and recorned with modern brown goatskin. Endpapers renewed; leaves with contemporary hinge structure intact. Two pages of watercolor paintings of interiors with 37 two-page spreads of magazine clipping and wallpaper collage interiors with watercolor accents, some with moveable paper dolls and flaps. 246 pages; lacking 5 leaves. Blank leaves with various contemporary pencil annotations and stamps, including the names of various rooms, girls' names, math problems, and various scribbles throughout. Leaves with various edgewear, creasing; some tape repairs, not affecting art; occasional minor degradation of collage glue. Sound overall. Very good.

65.

The First Published Image Of Fanny Price

MANSFIELD PARK
By Jane Austen
1833

First illustrated edition, and first single-volume edition, of Austen's third published novel, centering on the comedic neighborhood drama caused by the amateur production of a play, with the inferred specter of the slave trade hovering beneath the plot.

\$1600.



**"Bentley's Austen editions 'led the field' for nearly as long as Victoria's reign."
– Devony Looser**

Morally upright Fanny gets pulled into a neighbor's scheming via an adaptation of Elizabeth Inchbald's well-known play, *LOVERS' VOWS*. Among Austen's works, *MANSFIELD PARK* especially demonstrates how careful contrasts of characters and plot twists can bring out subtle ironies.

In 1832, publisher Richard Bentley acquired the rights to all of Austen's novels and set about a project that would define the Victorian reception of her work. First published in 1814 in three volumes, this first Bentley printing of *MANSFIELD PARK* was the third edition overall, and issued as part of Bentley's Standard Novels — "one of the longest lasting and most influential series in the Victorian period" (Troy J. Bassett). The series republished books that had been first printed in the standard triple-decker (i.e. three volume) format into a new, single-volume format. Bentley's editions were also the first of Austen's novels to be illustrated in Britain, thus exerting an immense influence on the visual iconography of the classic romances. This is a lovely copy in a contemporary half calf binding.

London: Richard Bentley. Octavo. 6.25" x 4". Half contemporary calf and marbled boards, sympathetically rebaked with original spine laid down. Marbled endpapers and marbled edges. Engraved frontispiece and engraved vignette title page by Pickering, followed by printed Bentley's Standard Novels title page and Mansfield Park title page. [4], 424 pages. Penciled name on front fly leaf. Some rubbing to boards, with light edgewear, spine label slightly chipped. Engraved frontis and title page foxed, with a couple small marginal stains not affecting images. Very good.

Read more: Gilson, *A Bibliography of Jane Austen*, D3; Bassett, *The Rise and Fall of the Victorian Three-Volume Novel*; Carter and Sadleir, *Victorian Fiction*; Looser, *The Making of Jane Austen*.

66.

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 Zangwill 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.

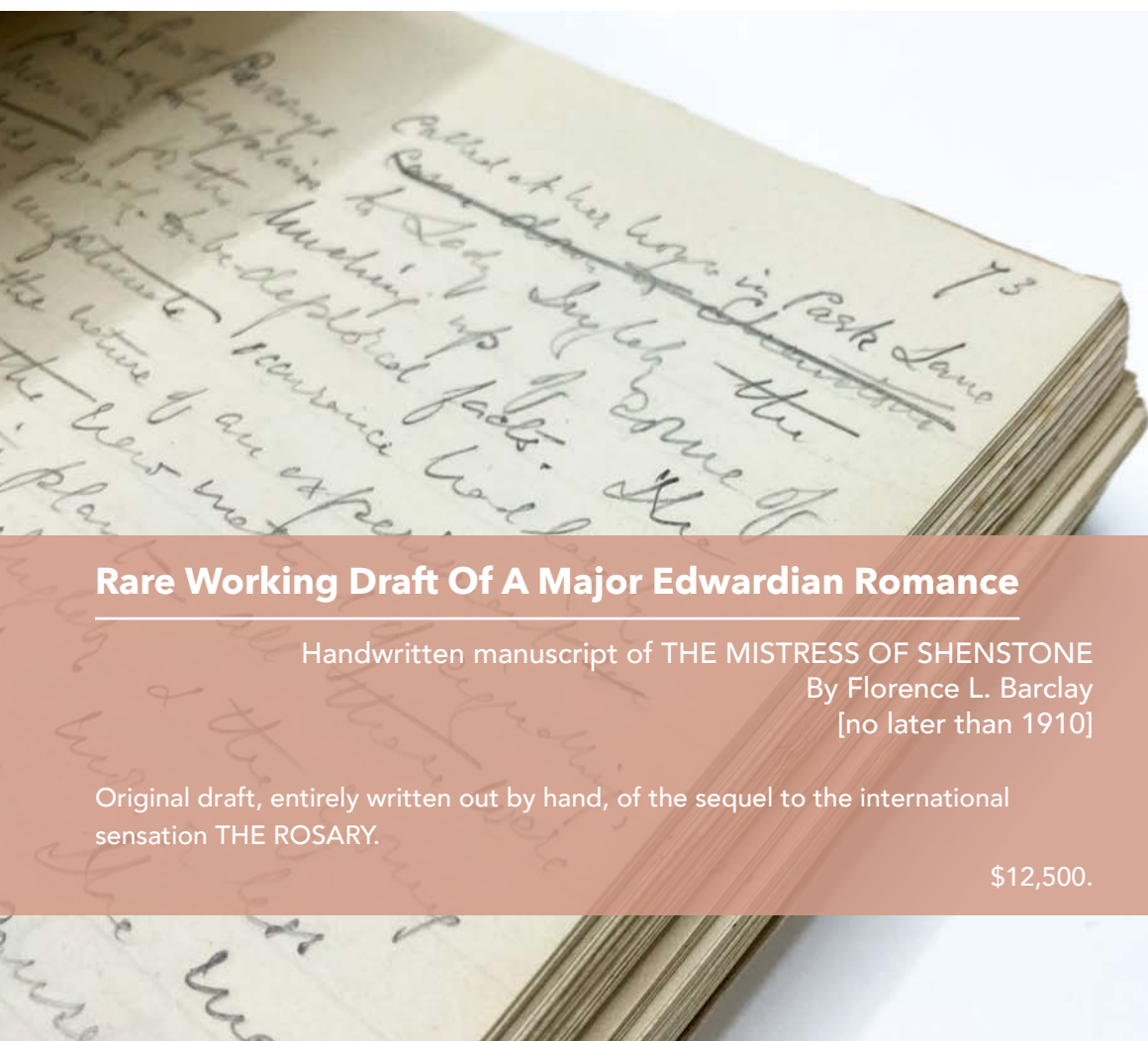
Chicago: A.C. McClurg and Company. 6.75" x 4". Original brown cloth with black-stamped floral frame on front board, gilt-lettered spine. Publisher's ads at rear. 275, [1], [4] pages. Inscribed by Wolf: "With 'the author's' love to her dear, every day dearer brother." Spine lean, wear along front joint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

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

67.



"Mrs. Barclay is certainly entitled to rank with the most popular authors of her generation"
— retrospective from publisher George Putnam



Rare Working Draft Of A Major Edwardian Romance

Handwritten manuscript of **THE MISTRESS OF SHENSTONE**
By Florence L. Barclay
[no later than 1910]

Original draft, entirely written out by hand, of the sequel to the international sensation **THE ROSARY**.

\$12,500.

While Florence Barclay was working on this manuscript, she was in the midst of a life-changing experience: her romance novel *THE ROSARY* had just become one of the biggest blockbuster novels of the Edwardian era. It was not only a runaway bestseller for years on end, but also parodied by *PUNCH*, made into at least five films, and described by the Queen of England herself as her favorite book of the year. According to Rachel Anderson, it was "said to have been read and wept over by every housemaid in the British Isles." *THE MISTRESS OF SHENSTONE* was something of its sequel, featuring characters first introduced in *THE ROSARY*.

THE MISTRESS OF SHENSTONE is an exquisite romance between a widow and the man who accidentally killed her husband: like *THE ROSARY*, it combines a moving arc of emotional development with an alluring charisma between the main characters. When Barclay arrived in the United States for a book tour of *SHENSTONE*, she was greeted as a celebrity much in the way that Charles Dickens had been on his first trip to the country. In addition to photographers and journalists, she was met right off the boat by a crush of fans holding welcome banners. This experience was so unlike what was expected for English authors in the period that her daughter makes special remark upon it in her biography of the author: "To English readers it may seem a surprising outburst, and very different to anything that can be imagined as taking place in England by way of reception accorded to a private individual" (220). In 1921 *SHENSTONE* also became the first of Barclay's books (before *THE ROSARY*) to be turned into a film.

This manuscript offers a window into the writing process of a famous romance author at the height of her power. In addition to the entire base text in Barclay's hand, essentially every page is revised in the same hand, in some cases extensively. Common editorial markings include crossed out words and sentences (some replaced with new text), additions to punctuation, and rearranged phrases. It is illuminating to compare the manuscript itself with the details of Barclay's writing as described in her daughter's book, *LIFE OF FLORENCE L. BARCLAY* (1921). In seeking to champion her mother as an author for "ordinary readers," her daughter asserts that Barclay "had no eye to the literary connoisseur, the seeker after mere artistic effect" (242). Yet many of the revisions made by Barclay in this draft suggest that she cared much more about the art of her work than the biography claims. Altered words often reflect the author's stylistic refinements, seeking a more accurate or elevated word in place of the original (e.g., "empty" changed to "desolate"). Other changes show a focused eye for paring down. For instance, "she poured out the doctor's tea" and "passed it across the folding tea table between them" has been changed simply to "handed it to him." These decisions reflect more than a desire to "supply them [her readers] with that they wanted" (242): they show an author spending hours refining her craft.

A manuscript offering the opportunity to research further into the working process of a major popular romance writer — a topic that has thus far been rarely recorded or studied.

n.p.: n.p. 9" x 6.75". 386 individual lines sheets, thread-bound by hand with pink ribbon, filled out in pencil on rectos only. Text begins with Chapter I, "On the terrace of Shenstone," and ends with the phrase sentence of the final chapter, "Mrs. Jim Airth," in larger script (an effect reproduced in the printed final). Editorial markings throughout. Housed in later waxed canvas wrapper with two printed labels ("The Mistress of Shenstone") and one handwritten annotation, "1st M S of Mistress of Shenstone." Provenance: by descent from author's family. Very good.

Read more: Anderson, *The Purple Heart Throbs*; *Life of Florence Barclay: A Study in Personality* by one of her daughters; Putnam, *Memories of a publisher, 1865-1915*, 409.



"The Only All-Picture Love Story Weekly For Women"

MARILYN Complete Run
From the Amalgamated Press
(1955-1965)

The publisher's own archive of the full run of the popular mid-century British romance weekly.

\$20,000.

"It's Different / It's Irresistible! / It's MARILYN"

Precursor to the aspirational women's magazine, the post-war British romance comic boom owed its exploding success to the newly identified and newly profitable teenage-girl market: among MARILYN's contemporary peers were ROXY, MIRABELLE, and VALENTINE. As David Roach writes, "For every boys' comic there was an equivalent (or two) for girls."

The decade-long run of MARILYN included weekly installments from insufferable advice columnist "Joan Courage," always eager to tell a lovelorn girl to be less bold, more compliant, less forward, more confident, less sexual, more attractive, and less hopeful: in short, to always say Yes to her parents and No to boys. The comics themselves, while not lacking in simple moralism, offer merciful release from the advertised world of bosom exercises and ankle-reducing diets, particularly in earlier issues; love, passion, and violence blaze on deserted islands, cliff tops, and ordinary offices. The lovesick picture-women of MARILYN make all the rash choices forbidden by the magazine's bracingly mundane good-girls-don't editorial text. When not marrying the wrong man or running from the right one, they plot murder, save crotchety in-laws from fiery infernos, perform in the circus, risk poverty and humiliation — and always fall in love. As the '60s roll in, heartthrob pinups evolve (from



Rock Hudson to Richard Chamberlain!) and the editorial voice and the characters portrayed become ever more relentlessly teenage, with real-life social problems edging out the glamorous murder-widows and sinister fortune tellers of the '50s, until the Pop Idol attains total dominion over hearts and minds — with The Beatles not only pictured but (allegedly) answering fan letters in its pages.

First appearing in March 1955, MARILYN was issued by the Amalgamated Press, later Fleetway Publications; the magazine continued to run until September 1965, when it was merged with love-story behemoth VALENTINE. The uncredited artists included such greats as Fernando Fernandez, Jose Gonzales, Luis Garcia, and others affiliated with Josep Toutain's Selecciones Ilustradas agency: "Of all the genres comics had to offer, romance was the one area Britain's artist seemed to show the least aptitude for [...] By the late '50s, Fleetway Publications like Valentine, Mirabelle, Roxy, and Marilyn were almost entirely Spanish-drawn [...] the Spaniards were highly prized for their undoubtedly superior drawing abilities and Fleetway's editors were well aware of what they had" (Cooke & Roach). Under editor Mike Butterworth, "the whole of Fleetway's romance line was a constant treat for the eyes," with "stylish, sophisticated art by the likes of Longaron, Badia Romero, Carlos Freixas, Garcia Pizarro or Carlos Prunes" and others. The discerning eye may find pre-echoes of their later legendary work for VAMPIRELLA, HEAVY METAL et al. in the more extravagant pages of MARILYN.

All issues (almost 550 in all) are preserved in this handsome uniform set bound by the publisher for internal use, a rare survival of an ephemeral publication not usually afforded such protection from physical damage and rough handling.

First editions. (London): (The Amalgamated Press, Ltd. / Fleetway). 22 volumes. 12.25" x 9.5". Original red cloth. Publisher's ownership stamps or paper labels to boards. Leaves of newsprint. Moderate edgewear and soil to cloth. Newsprint interiors somewhat fragile and musty with a very few marginal tears and creases; scattered foxing throughout. Very good plus overall.

Read more: Roach & Cooke, The Warren Companion, Appendix I: The Spanish Invasion; James Chapman, British Comics: A Cultural History.



Modernism Extravagantly Presented

69.

VERVE
Edited by Tériade
1937-1939

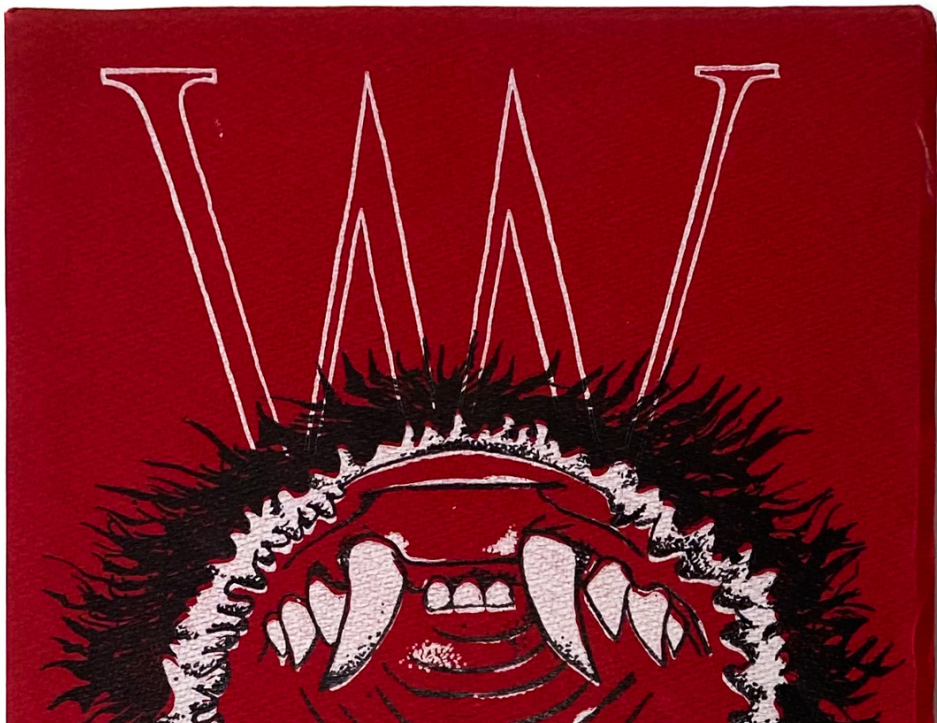
Set of the first four issues of the legendary arts journal, in near-pristine condition, with stunning covers by Matisse, Braque, Bonnard, and Rouault.

\$3500.

"VERVE proposes to present art as intimately mingled with the life of each period and to furnish testimony of the participation by artists in the essential events of their time. It is devoted to artistic creation in all fields and in all forms."

The beginnings of VERVE, the grand and influential art magazine, declared at the outset its luxurious intentions to "utilize the technical methods best suited to each reproduction. It will call upon the best specialists [...] and will not disdain to employ the forgotten process of lithography." The first four issues thus featured spectacular lithographed double-page covers by Matisse, Braque, Bonnard, and Rouault; inside were works by Man Ray, Derain, Miro, Léger, Kandinsky, Chagall, Klee, and (in the first issue) Dora Maar's photograph of Picasso's *Guernica*; as well as a number of extraordinary color-and-gilt reproductions of medieval illuminated manuscripts and paintings from the 19th century and earlier. VERVE also assembled a spectacular series of essays and texts by contemporary writers and critics: Gide, Sartre, Georges Bataille, Hemingway, Malraux, Tagore, Elisabeth de Gramont, Paul Valéry, Paul Claudel, and numerous others. VERVE presents the provocations and delights of modernism with unequaled extravagance, here in uncommonly excellent condition.

Paris: E. Tériade. 14" x 10.5". Four issues: Volume 1, Nos. 1 (December 1937), 2 (March-June 1938), 3 (October-December 1938), 4 (January-March 1939). Color lithographed covers. Heliogravure in colors by Draeger Frères; heliogravure in black and white by Néogravure; lithography by Mourlot Frères. Contemporary Esquire-Coronet distributor's gilt sticker to title page of No. 2. Minor edgewear to all issues; occasional slight corner creasing. Lightest scuffing to spine of No. 3. Near fine.



Surrealism In The US

70.

VVV No. 4, February 1944

Edited by David Hare,
with work by Leonora Carrington et al.
1944

Final issue of the multidisciplinary surrealist journal, including a version of Leonora Carrington's "Down Below," appearing here for the first time in English.

\$1500.

"[T]he first V with its axis on the EGO and the reality principle,
the second VV on the SELF and the pleasure principle"

Edited by Hare and with editorial advisors André Breton, Max Ernst, and Marcel Duchamp, the ambitious VVV published avant-garde works for a US audience — at least as much an audience as might be found for the disrupted and disruptive output of European surrealists in exile. This issue includes literary work and essays, in French and English, by Philip Lamantia, Aimé Césaire, Jean Rollin, Benjamin Péret, and artwork by Julio Diego, Enrico Donati, Marcel Duchamp, Ernst, Yves Tanguy, Dorothea Tanning, and numerous others. Among the notable contents here are a version of Leonora Carrington's "Down Below," "as told to Jeanne Megnen, translated from the French by Victor Llona," along with several reproductions of Carrington's artwork. An exceptionally well preserved copy.

First edition. New York: VVV. 11" x 8.75". Original red pictorial wrappers by Matta. Illustrated throughout, with several plates in color. 86 pages followed by index and advertisements. Small bookseller label to inside rear cover. Some edgewear to wrappers, red bright. Near fine.



The First Street-Style Magazine

71.

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

RAGS

Complete 13-issue run — including the rare trial issue — 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 Instagram and Bill Cunningham, RAGS remains an underground favorite.

First edition. San Francisco: Rosy Cheeks. Original stapled pictorial wrappers. Most issues 60-80 pages. Heavily illustrated throughout. Mild toning overall, some mild soil to a few of issues. Overall, clean and sound. Very good plus.

Read more: Vanessa Friedman, "The Magazine That Invented Street Style," *The New York Times*.

72.

UNZIPPED Unzipped

Original Signed Fashion Sketch
By Isaac Mizrahi
1994

Original color sketch for two designs from Mizrahi's legendary Fall 1994 show for New York Fashion Week — the basis for the classic documentary UNZIPPED.

\$1500.



"Before Instagram and iPhones, UNZIPPED drew back the curtain on the insular world of models, editors, and muses with whom designers surround themselves."

— Christopher Barnard

Fashion designer Isaac Mizrahi's 12 April 1994 runway show for New York Fashion Week was a sensation. It included every major supermodel of the period (Cindy Crawford, Niki Taylor, Kate Moss, Naomi Campbell) and boasted the attendance of celebrities such as Robert De Niro and Richard Gear. The show also featured the use of a scrim that allowed the audience see the models changing between walks, lending the already electrifying collection the air of a theatrical event. The show was the climax of the 1995 documentary UNZIPPED, which made Mizrahi's name as famous as contemporaries such as Calvin Klein and Jean Paul Gaultier. That film is widely viewed — along with ROGER AND ME, PARIS IS BURNING, and HOOP DREAM — as one of the best nonfiction narrative films of the 1990s: "the gold standard of fashion films and one that perfectly captures one of the most vibrant and important moments in time in the New York fashion industry" (Danica La).

This sketch, featuring studies for two designs — one a plaid or tweed mini-suit, the other likely one of the designers famous oversized coats ("beasts" Mizrahi called them) — was at least in part apparently intended for model Manon von Gerkan, as "Manon" is penciled to the lower portion of the image. A quintessential and evocative document from the "now-legendary catwalk spectacular" (La).

n.p.: n.p. 11" x 8.5" (sheet); 13.75" x 11.25" (frame). Original graphite and pastel drawing on plain paper. "44" penned in red to lower portion of page and additionally annotated "Manon" on pencil beside. Signed "Isaac Mizrahi" and dated Fall 1994 in lower right image. Professionally framed. Fine.

Read more: Christopher Barnard, "#TBT Unzipped Turns 20," *Vogue*; Danica La, "20 Years Since Unzipped," *Glamour*.

\$4.25

The Very Hungry Caterpillar

Written and illustrated by
ERIC CARLE

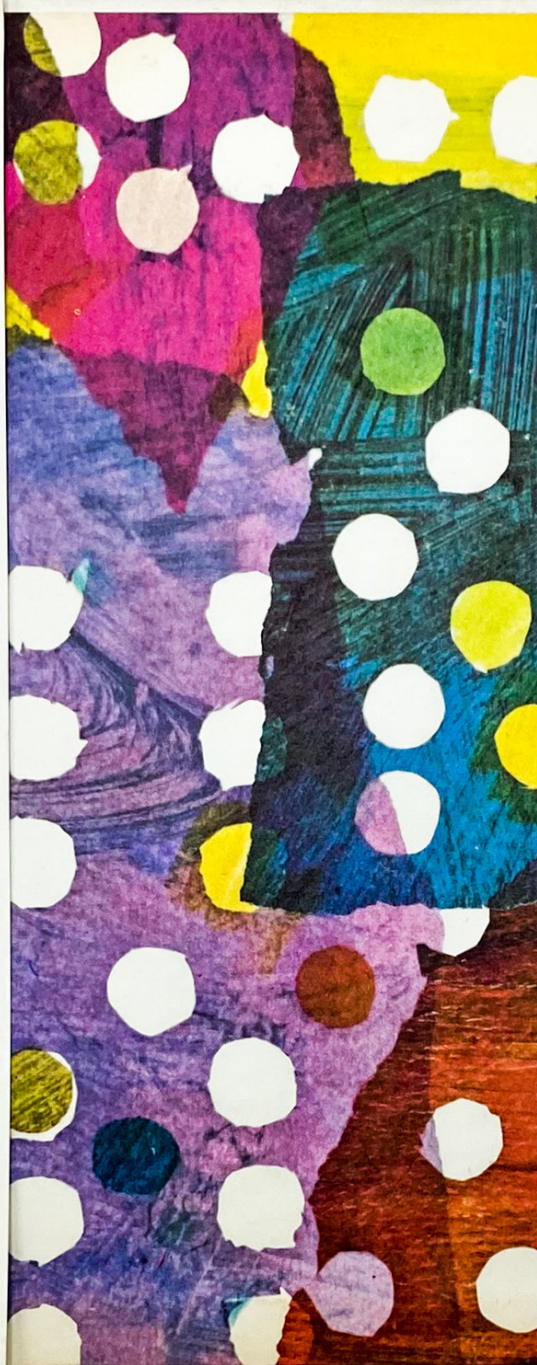
One sunny Sunday, the caterpillar was hatched out of a tiny egg. He was very hungry. On Monday, he ate through one apple; on Tuesday, he ate through two pears; on Wednesday, he ate through three plums—and *still* he was hungry. Strikingly bold, colorful pictures and a simple text in large, clear type tell the story of the hungry little caterpillar's progress through an amazing variety and quantity of foods. Full at last, he made a cocoon around himself and went to sleep, to wake up a few weeks later wonderfully transformed into a butterfly!

Brilliantly innovative designer and artist Eric Carle has dramatized the story of one of Nature's commonest yet loveliest marvels, the metamorphosis of the butterfly, in a picture book to delight as well as instruct the very youngest reader or listener. Cleverly die-cut pages show what the caterpillar ate on successive days, graphically introducing sets of up to ten objects and also the names of the days of the week in rotation, as well as telling the central story of the transformation of the caterpillar. The final, double-page picture of the butterfly is a joyous explosion of color, a vibrant affirmation of the wonder and beauty of Nature.

The World Publishing Company

NEW YORK AND CLEVELAND

\$3.97
WLB



73.



The Copy Of Record

THE VERY HUNGRY CATERPILLAR
By Eric Carle
(1969)

The only known first edition copy of this landmark picture book with an entirely intact dust jacket priced at \$4.25 — i.e. not price clipped.

\$40,000.

“For a long time, I did not understand why it was so popular [...] I think it’s a message of hope. It says: I too can grow up.” – Eric Carle

Carle’s legendary picture book has always been found price clipped in the first edition — including even the author’s own copy (ref. Grolier 100) — until now. This copy likely escaped that fate because it was never offered for sale; for decades it lived in the personal collection of a former employee of the World Publishing Company. While contemporary publication notices in PUBLISHERS WEEKLY clearly state a list price of \$4.25, first issue copies of the book are only seen with the corners of the front flap clipped, either with an additional sticker priced at \$3.95, or without. The jacket on this copy carries the original printed price of \$4.25 and is the only known complete, unaltered copy — further confirming the theory that the entire run was price-clipped in order to lower the list price. In all other particulars, it matches the bibliographic points of other first edition copies. A bright, whimsical, and subtly sophisticated book already scarce in this condition, this copy in the complete jacket is the *plus ultra*: an unbeatable high spot in the history of children’s books.

First printing. New York and Cleveland: The World Publishing Company. 8.25" x 11.25" Original glossy paper pictorial boards. Original unclipped (" \$4.25" top; "\$3.97 / WLB" bottom) pictorial dust jacket. Multi-color illustrated endpapers. Illustrated in color throughout. Full number line; "A3450" at bottom gutter corner of rear board and jacket panel. [24] pages, including four shortened pages of fruits. Housed in custom cloth clamshell box mimicking the jacket design. Book beautiful, with just a touch of bumping and slightest bit of toning to some leaves. Jacket with a few faint areas of soiling, remarkably little edgewear. About fine in near-fine jacket.

Read more: Grolier Club, *One Hundred Books Famous in Children’s Literature*; Publishers Weekly, July 14 1969, Volume 196, Issue 2, p.86; Interview with Carle at THE GUARDIAN, 23 May 2016.

(Item #61)

151 Ferris Avenue
Highland Park
Detroit (3), Michigan

8 April 1946

Dear Don:

Your letter of the third recieved this A. M. Very good hearing from you again, am glad to hear you are getting on O. K.

Am dead tired today---big time last night. Had a small party at the house. My sister, who is going to Canada to be with her husband (he's stationed with the ATC in Alberta) decided to have a few of her friends in. So she invited Wanda (a Polish girl she used to work with), Justine (whom I went to school with), and Lillian. I asked Tony to come over--you can imagine us two in all that female company. Well we had dinner, some drinks, played records and gabbed, gabbed, gabbed. Tony had to leave (damn it)--he's still under doctors care, so did Wanda and Lil. That left the immediate family and Justine in the house at ten thirty. When she was ready to depart I offered to walk her home--she lives only a few blocks away. Well, while on the way we decided to get a beer, so out to Woods Inn. We couldn't get a seat at the bar, why? Well my dear it was jammed with all the north end gay blades, and there was little me with a female! We did have a good time--I intended to enjoy myself at all costs--one has to be butch occassionally. Even had our pictures taken by the strolling photographer, and believe it or not they turned out very well, it flatters me if such is possible. But you should have seen the material that was at the bar--was I drooling!! We left the joint at 2 AM, proceeded to Justines house for another beer and a sandwich--at 3:30 I'm getting home and have to be up at eight to get my unemployment money. So I'm looking like the morning after a rough night in Calcutta--with certain reservations of course!

Never knew Detroit was gay as I've found it. Quite surprising. There are two bars outstanding in the exceptional type of clientel that go to them--the Statler Bar and the StageDoor. What is it about a uniform that gets me? Since my release nearly everything I've had, with 2 exceptions, have been uniforms, predominantly NAVY---I really go for that seafood. The two exceptions: (1) in N. Y. a beautiful three days with a beautiful member of the N.Y. police force. (2) A week ago Thursday are viewable on our website (www.typepunchmatrix.com). In the show (purely accidental I assure you!!) a 19 year old discharge from the Navy--discharged for you know what, seems someone slipped up on him; and believe you me for 19 years he certainly knew his way around--it was a lovely warm night so we went for a ride along the river to talk things over. L'Amour, L'Amour!!

Now Available
from TPM

"A pioneering overview."
- Michael Dirda,
The Washington Post

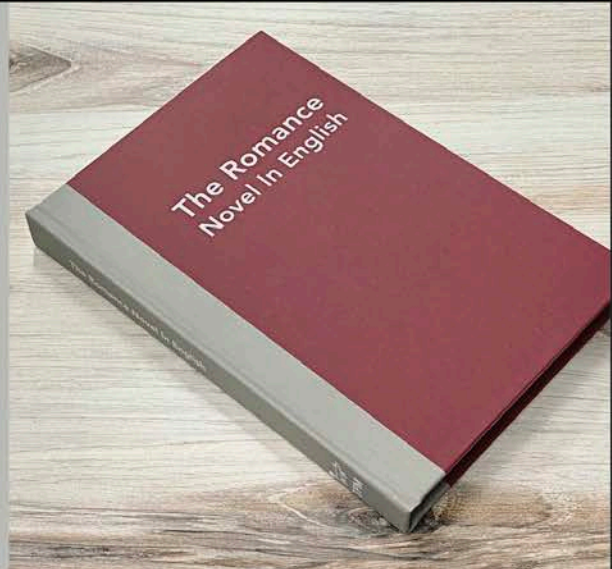
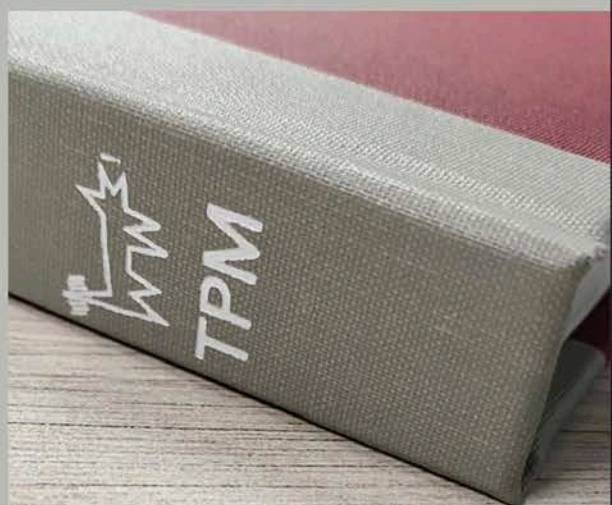
THE ROMANCE NOVEL IN ENGLISH: A Survey in Rare Books, 1769-1999

Written and compiled
by Rebecca Romney

Signed limited edition of this reference that traces the history of the genre across 100 lots, by Type Punch Matrix co-founder Rebecca Romney.

From the sentimental and courtship novel traditions of the 18th century, through the first dedicated line of Latino romances, and including such high spots as a first edition PRIDE AND PREJUDICE, Beverly Jenkins's own copy of INDIGO, and an inscribed association copy of Barbara Cartland's first book, THE ROMANCE NOVEL IN ENGLISH: A Survey in Rare Books 1769-1999 demonstrates the breadth and depth of the field of popular romance history in English. The rare books and manuscripts featured represent the kinds of material examples of the genre that would be of immediate and flexible use to researchers, scholars, teachers, and students. The catalogue provides a model for institutions to assemble their own versions of such a collection (as well as an argument about why they should seriously consider it) and also suggests various strategies for the private collector. A hardcover limited to 220 copies and signed by the author, it is available now at typepunchmatrix.com. A free PDF version is also available.

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