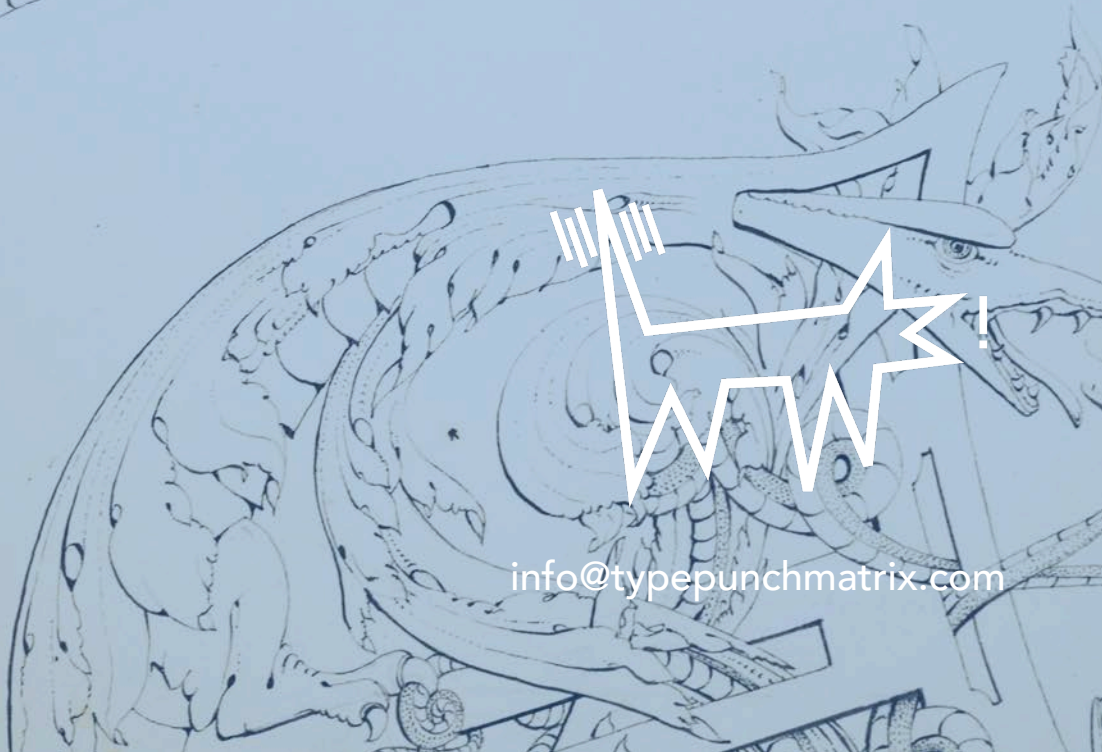
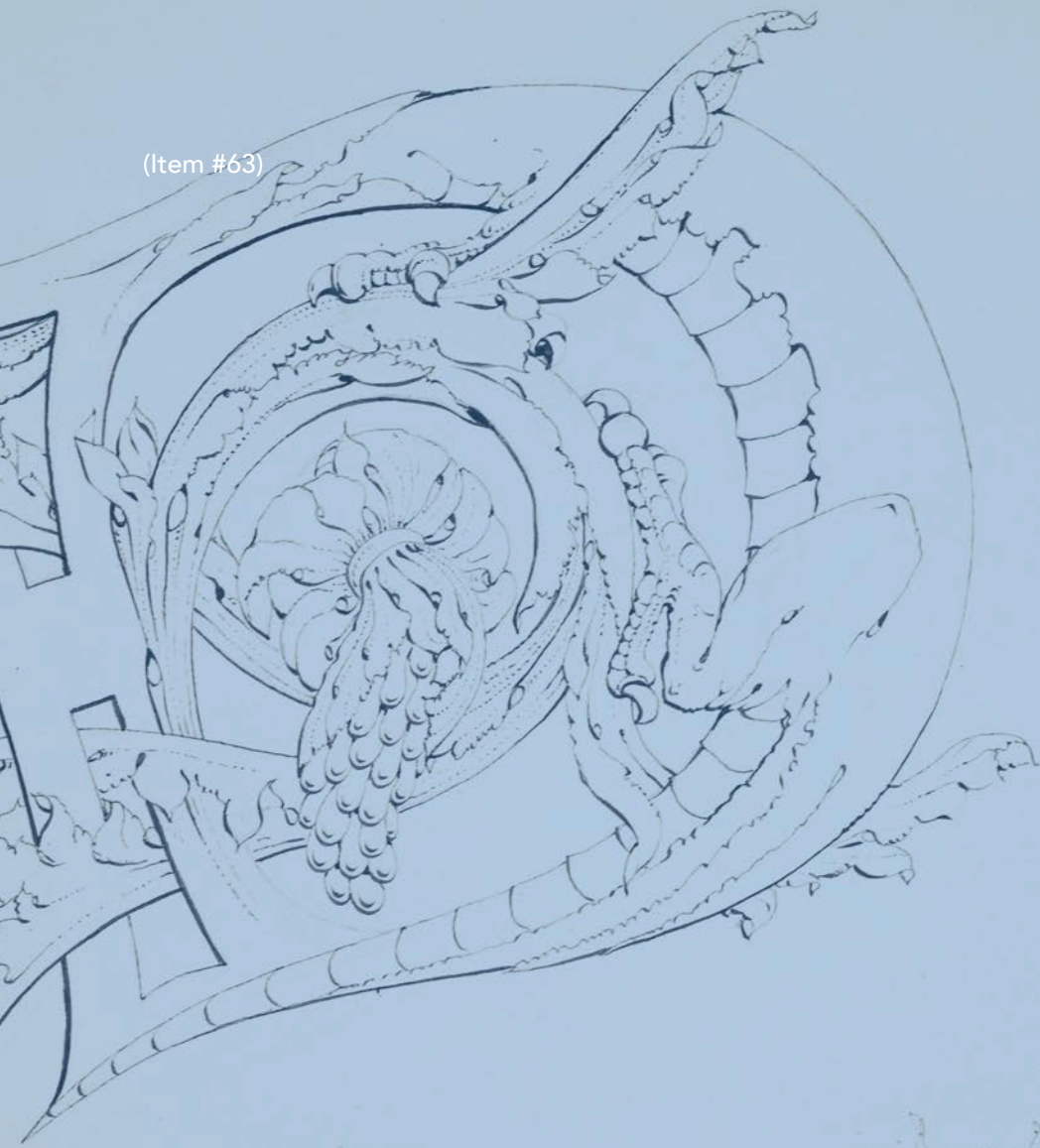


**TYPE  
PUNCH  
MATRIX**

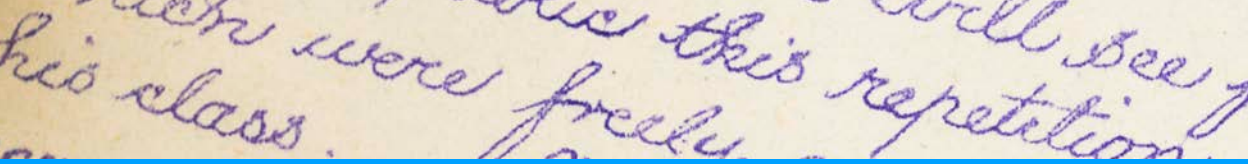


(Item #39)

(Item #63)



[info@typepunchmatrix.com](mailto:info@typepunchmatrix.com)



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

---

Cataloguing by Allie Alvis, Brian Cassidy, Embry Clark, Rebecca Romney,  
and Zoë Selengut.

Photography by: Rebecca Romney.

Design: Brian Cassidy.

Printed by J. Audley LLC, October, 2023.

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.

no opportunity for the  
... that would

## Terms

Additional images of available items are viewable on our website ([www.typepunchmatrix.com](http://www.typepunchmatrix.com)). All items are original (meaning not facsimiles or reproductions) and are guaranteed as described. First editions (meaning first edition, first printing) are explicitly stated. Measurements are height x width in inches rounded to the nearest quarter inch. Prices in US dollars. All material subject to prior sale. Purchases are returnable for any reason within 30 days, with notification and prompt shipment. Payment by check, money order, or wire; Visa, Amex, MasterCard, Discover, and PayPal also accepted. Domestic ground shipping is free for all orders; surface international shipping free for most orders over \$500. Sales tax added to applicable purchases. Reciprocal courtesies to the trade. Type Punch Matrix is an ABAA- and ILAB-member firm and upholds their Codes of Ethics.



(Item #53)



1.

## A Rare Poem In Her Own Hand

---

THE SNOWFLAKE STAR

By Sylvia Plath

[circa 1945]

Original autograph manuscript of one of Plath's earliest poems, in a version preceding the 1946 revision published in her junior high school literary magazine and collected nowhere else.

\$45,000.

"The Snowflake Star" was one of a small group of early poems in which Plath first began experimenting with a cluster of images that would in many ways come to define her later work. In "A Winter Sunset," written around the same time (and published in the same issue of her junior high literary magazine THE PHILLIPIAN as "Snowflake Star"), the moon hangs above "the bare, black skeletons of trees." And in "To Miss Cox," from later in 1946, "The winter skies are leaden / The flying snowflakes sting." Plath biographer Heather Clark identifies the beginnings of Plath's "mature poetic voice" in these poems, a voice also heard in "The Snowflake Star." Its opening lines ("On a dark and cloudy day / I wandered in the woods away") point, in all their simplicity, directly ahead to 1956, when Plath would write "I stalk like a rook, / brooding as the winter night comes on [...] Who'd walk in this bleak place?" ("Winter Landscape, With Rooks"); to 1960: "Winter dawn is the color of metal / The trees stiffen into place like burnt nerves" ("Waking in Winter"); to 1962: "The woods are a well" ("Stars over the Dordogne").

"The Snowflake Star" revolves around subjects and images that would become enduring in her work: snow, winter, stars, trees. The list of poems in which these ideas are central is long and includes many of her best-known works: "Crossing the Water," "Words" ("fixed stars / Govern a life"), "Winter Trees," "Snow Blitz," "Wintering," "The Snowman on the Moor," "The Munich Mannequins" ("The snow has no voice"), "Winter Words," "To A Jilted Lover" ("a mosaic of stars / diagrams the falling years"), "Elm" — to name only a selection. Metrically precise and lettered in a dauntingly perfect hand, this three-stanza version of "Snowflake Star" was composed before the poet turned 14. Plath's juvenile diaries record that on January 10th, 1945, assigned to write a poem or story about a star, she wrote two: "King of the Ice," and "another even better 'The Snowflake Star.'" The poem was completed by February 21 of that year, but would not appear in THE PHILLIPIAN until the following year (the only time it was published in any version), in February of 1946. Notably, scholar Edward Butscher's assessment of Plath's juvenilia quotes words and phrases not present in this sparer, starker draft: the "temporary return to strained gaiety and a continued pursuit of the conventional" characteristic of her other winter poems from the same period have not yet been written into the close of this version. Avoiding the "happy thought" which "lingers on" in the final stanza of the published version, this draft ends simply with the word "star," the poem's only unrhymed line, the snowflake just caught, still frozen, in the mittened hand — an ending more in keeping with Plath's later work, where danger always lurks just below the surface of beauty.



The Snowflake St.

by Sylvia

On a dark and cloudy day

I wandered in the woods away

To think my thoughts alone.

The snow began to softly

"I know a little more how much a simple thing like a snowfall can mean to a person."— Plath in **THE UNABRIDGED JOURNALS OF SYLVIA PLATH**

Material of any kind entirely in Plath's hand is rare on the market. While typescripts of her poems appear from time to time (many submission copies to periodicals and publishers), almost all original handwritten drafts remained with Plath's papers (which now reside variously at Smith College, the Lilly Library at the University of Indiana, and Emory University). This manuscript, which originates with Plath's mother's estate, represents one of just a tiny handful of occasions when a handwritten poem of Plath's has come to market, and the first we've traced in almost 15 years.

A rare opportunity not only to own an original work in Plath's own hand, but one that prefigures many of her most important images and themes.

[Wellesley, Massachusetts]: n.p. 10.5" x 8". Single ruled leaf. Handwritten in pencil in three stanzas, with title and "by Sylvia" above. Minor edgewear, very slight creasing. Housed in a custom gilt-stamped black cloth clamshell case with black leather spine. Fine.

Read more: Karen V. Kukil (editor), *The Unabridged Journals of Sylvia Plath*; Tabor, *Sylvia Plath: An Analytical Bibliography*; Butscher, *Sylvia Plath: Method and Madness*; Clark, *Red Comet: The Short Life and Blazing Art of Sylvia Plath*.

original master was typed by Robert Creeley & printed off  
by Marthe Rexroth at S.F. State when she was secretary.  
Allen Ginsberg

2.

HOWL  
for  
Carl Solomon  
by  
Allen Ginsberg

copy page

American press who put forth intelligence  
a half the number of years (1951-1956)  
W. SAK, SPOKESMAN PARTY, THE HOUSE  
OF THE MAMMA, ROSE OF DYKING, WALK  
GERARD—creating a spontaneous bit  
ture. Several phrases and the title

tor of WARD LUNCH, an endless novel

BY THIRD, an autobiography 1959.

Eight James Manager of War 1953

"Copied the books from the original  
master the copy mistakes from their books"

I cranked the ditto master at SF State first  
time around - and I went to the reading.  
At that time - a difficult one personally -  
Allen was a good and true friend, & special  
to Bob Creeley and to me.  
Marthe Rexroth

Allen first read  
"Howl" in San Francisco,  
and too. I was 22.

Jim Meyer

Gary Snyder

Philip Whalen

## One Of Four Signed By Ginsberg Remaining In Private Hands

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

Third impression of the true first edition of Allen Ginsberg's epochal poem "Howl," the Serendipity issue, specially signed or inscribed by Ginsberg, Lawrence Ferlinghetti, Marthe Rexroth, Michael McClure, David Meltzer, Gary Snyder, Philip Lamantia, and Philip Whalen.

\$28,000.

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

## "I saw the best minds of my generation destroyed by madness..."

The second printing was executed by Andreas Brown in 1969 as part of an aborted project to issue a "facsimile" in compensation for Gotham Book Mart's work on Ginsberg's archive. These copies did not surface until 1986, however, and were marked with the Gotham Book Mart stamp. Six are known (most or all originating with those Brown sent to Ginsberg, with the balance apparently destroyed), with likely just three surviving in private hands (and none known to be signed).

Finally, there is this, the third printing, undertaken for unknown reasons at the Gotham Book Mart after the 1969 Gotham edition but before the return of the ditto masters to Ginsberg in 1986. It was not issued until 1996, however, after Peter Howard of Serendipity Books purchased five complete, one near-complete, and one fragment of what he thought were unstamped 1969 copies. Unknown to Howard, however, was that these were from an entirely separate impression (primarily distinguishable from the other printings as being on "Ditto Duo Run" watermarked paper).

Howard acquired these copies the previous year from the estate of longtime Gotham Rare Book Room manager Matthew Monahan. Howard then created a new issue by having these copies signed or inscribed by those involved either in its printing (such as Marthe Rexroth), or those who participated in the Six Gallery reading (like Michael McClure and Philip Lamantia). Over the course of the next six to twelve months, Howard traveled around the country, gathering signatures and inscriptions, while compensating participants with trades from stock, donations to favorite charities, or outright cash payments. Ginsberg himself agreed to participate only if he received one of these multiply signed copies.

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

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

A landmark of gay rights, free speech, protest, censorship, and the counterculture: rare, electric.

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

# Undocumented Printing Of "The Most Controversial Speech He Ever Gave" (Tavis Smiley)

---

The Riverside Church Speech  
["Beyond Vietnam: A Time to Break the Silence."]  
By Martin Luther King Jr.  
(1967)

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

\$5000.

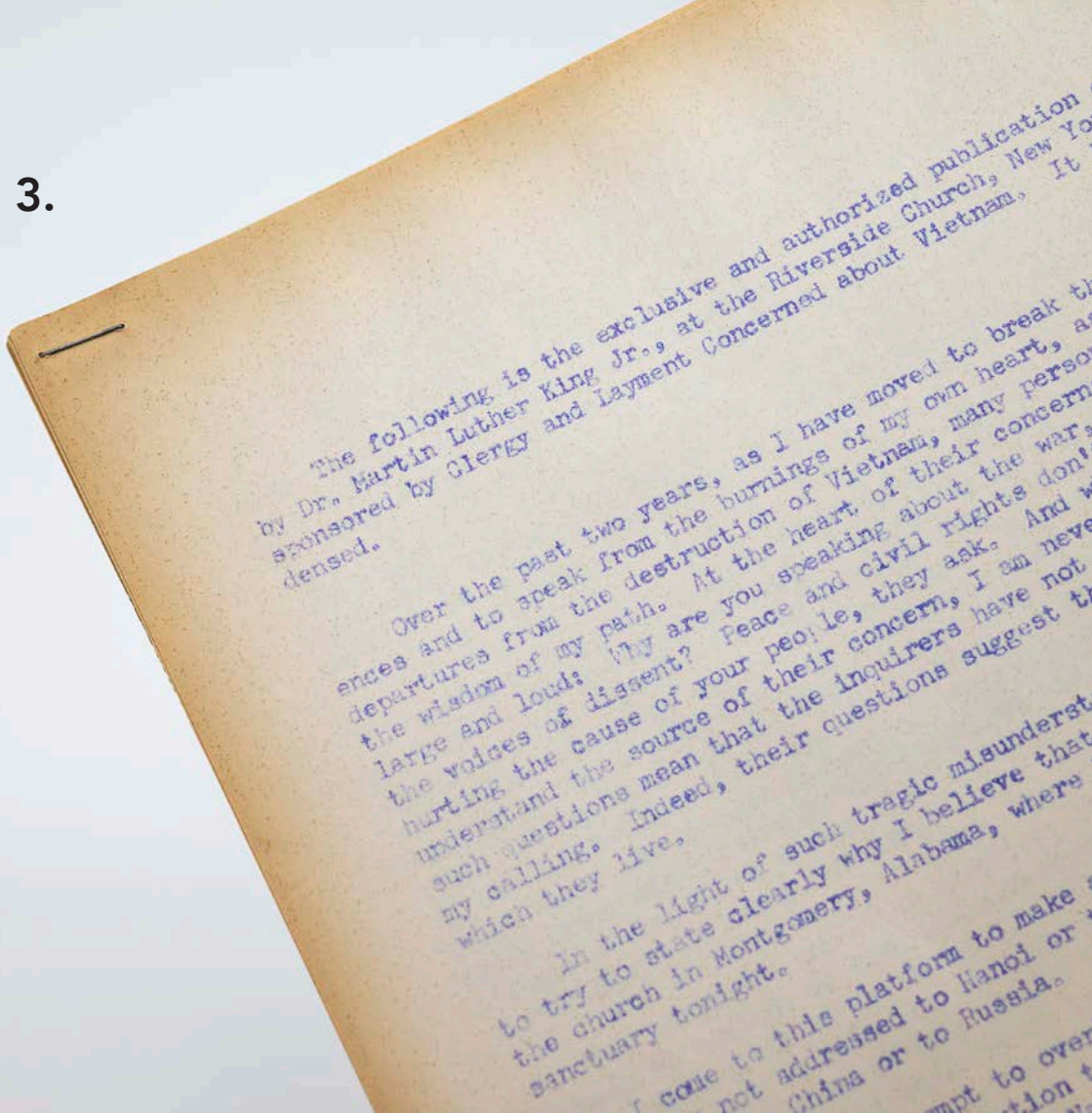
*"If we will make the right choice, we will be able to transform the jangling discords of our world into a beautiful symphony of brotherhood."*

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

This edition is unknown and unrecorded. It is not mentioned in the major King bibliographies. OCLC does not record the edition, and we trace nothing at auction or in the trade. The introductory paragraph ("The following is the exclusive and authorized publication of the address [...] sponsored by Clergy and Laymen Concerned About Vietnam") suggests it was likely printed either by that group or King's camp. Such a printing could have been issued for members not in attendance, for press distribution at or immediately following the event, or simply to secure copyright. (The text also ends with a copyright notice by King, dated 1967.)

This version differs in a number of significant ways from final published versions that appeared later. Some of these differences are accounted for by this printing's "slightly condensed" version. Others, however, clearly predate King's later revisions and finalizations which, along with the lack of title on this edition, all clearly mark the text as an early version, contemporaneous or nearly so with the event itself — and almost certainly preceding the earliest (also very rare) reprints undertaken by a number of California groups (where Clergy and Laymen Concerned About Vietnam were based, and all under the title "Beyond Vietnam") in the subsequent months. Indeed, the ditto'd presentation strongly suggests a smaller, more immediate circulation.

3.



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

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

*First edition. n.p.: n.p. Top stapled self-wrappers. Spirit duplicated throughout. 8 pages, printed rectos only. Edges toned. Else clean, sound, and sharp. Near fine.*

*Read more: [The Story Of King's 'Beyond Vietnam' Speech, npr.org](https://www.npr.org)*

## One Of The Earliest “Muhammad Ali” Signatures

---

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

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

\$12,000.

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

Ali’s swift and crushing defeat of Sonny Liston in the first round of their second title fight in May of 1965 remains not only one of the most iconic moments of Ali’s storied career and of boxing history — but also in all of sports. An almost 2-1 underdog, Ali’s knockout after less than two minutes was famously captured in photographer Neil Leifer’s legendary image of Ali towering over the fallen Liston. It remains one of the greatest sports photographs ever taken.

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

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

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



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

First edition. Lewiston, Maine: Inter-Continental Inc.. 11" x 8.5". Original black-and-white pictorial wrappers with red and blue elements, saddle-stapled. Illustrated in black-and-white. [8] leaves. Signed by Ali in blue ink to verso of first leaf, over his image. Additionally signed by Joe Louis, James Braddock, and Jersey Joe Walcott to blank verso of third leaf, below the holograph caption (likely original owner's): "The Schine Inn / May 20 1965." Wrapper with a bit of toning, tiny area of discoloration to lower staple; careful narrow glue repair to upper spine, very close inspection only. Leaves with a touch of toning. Else clean and sound. Very good.

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

## 5.

### **Proto-Picture Book Of Greek & Roman Mythology**

---

METAMORPHOSES

By Ovid, engravings by Pieter van der Borcht  
(1591)

First edition thus, an early adaptation of the Roman classic for the use of children by the Plantin Press, featuring 181 magnificent engraved plates to tell the stories primarily through images.

\$8000.

As one of the best known and circulated sources for Greek and Roman mythology, Ovid's METAMORPHOSES is among the most influential works of the Western world. For some myths, it is the sole surviving source. For centuries it was a foundational part of a student's formal education in Europe; in early modern Britain, familiarity with the myths described in it was expected even of those who knew no Latin at all. METAMORPHOSES inspired Shakespeare and Phillis Wheatley, Dante and Sylvia Plath, and continues to be reimagined by artists and writers to the present day.

Created specially for children, this edition of METAMORPHOSES was designed with the hand-colored images as the central feature, spellbinding younger audiences with depictions of Icarus's fall, Perseus slaying Medusa, the Labors of Hercules, Theseus navigating the labyrinth with the help of Ariadne (right), and many more. The engravings are faced with a few short lines in simple Latin summarizing the story depicted.

A striking ancestor of the modern picture book, with roots in classical education.

*Full title: Metamorphoses, argumentis breuioribus ex Luctatio Grammatico collectis expositae: una cum viuis singularum Transformationum iconibus in aes incisus. Antwerp: Ex Officina Plantiniana Apud viduam, & Ioannem Moretum [Plantin Press, widow [Joanna Rivière] and Jan Moretus]. 4.25" x 6". Early 20th century full brown calf, raised bands, gilt-stamped spine, boards double-ruled in gilt. Marbled endpapers, all edges gilt. Illustrated with 181 full-page engravings by Pieter van der Borcht, including engraved title, portrait of Ovid, and printer's device at rear. All engravings with contemporary hand coloring save three, a few with highlights in gilt. Index at rear. 362, [20] pages; collated complete. Early ink owner inscription to second leaf. Leaves carefully inlaid; a few signature marks filled in by pencil. Moderate rubbing to joints and spine ends, leaves a bit soiled. Firm and bright. Very good.*

Read more: Bowen and Imhof, *Christopher Plantin and Engraved Book Illustrations in Sixteenth-Century Europe*, 235.







6.

## Satirizing Modern Art

THE CUBIES' ABC  
By Mary Mills Lyall, illustrated by Earl Harvey Lyall  
(1913)

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

\$9500.

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

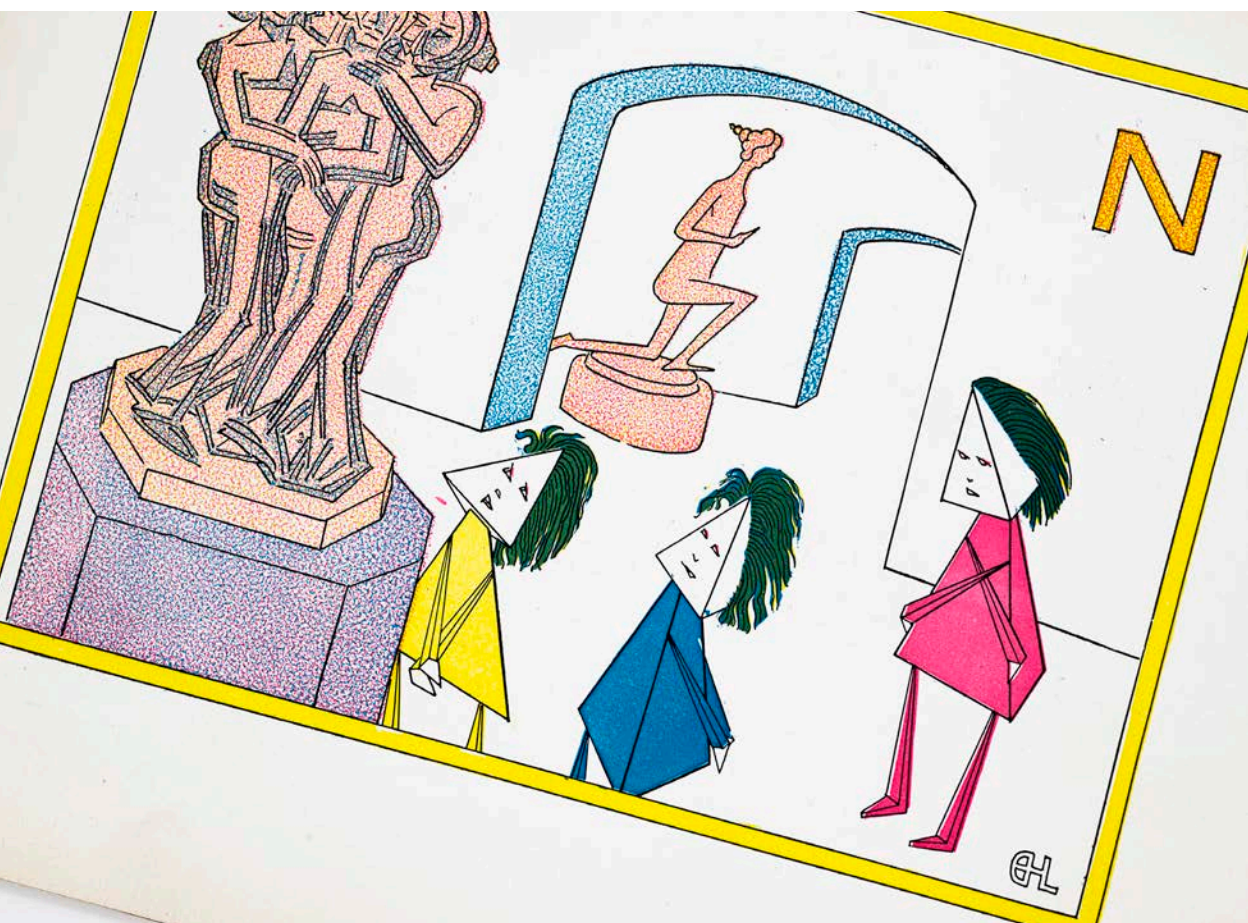
"D is for Duchamp, the Deep-Dyed Deciever, Who drawing accordions, labels them stairs. With a lady that must have been done in a fever, – His model won't see her, we trust, it would grieve her!"

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

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

New York and London: G. P. Putnam's Sons. 9" x 7.7". Original brown cloth boards with color pictorial onlay. Illustrated in color. 62 pages. Binding with mild rubbing. Leaves with scattered faint finger soil, one gathering a touch proud. Else bright and sound. Near fine.

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





For Joella-  
man Ray



Robt. A. Ray

## Inscribed To One Of The Book's Subjects

7.

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

# man Ray

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

\$25,000.

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

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

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

*Man Ray Photographs 1920-1934 Paris: With a portrait by Picasso – Texts by André Breton Paul Eluard Rose Sélavy Tristan Tzara – Preface by Man Ray. Hartford, CT: James Thrall Soby. 12.25" x 9". Text in English and French. Original color photographic wrappers with plastic comb binding. Frontispiece portrait of Man Ray by Picasso. 104 heliogravures. Inscribed by Ray to Joella Bayer on the inside of the front cover: "For Joella / Man Ray." Additionally signed below by her husband Herbert Bayer, with his thumbprint. Touches of shelfwear, rubbing. Else bright and sound with comb binding entirely intact. Near fine.*

Read more: Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*.



8.

## Portrait Of A Victorian Woman Of Letters

---

Collection of Volumes from the Personal Library  
of Mary Mapes Dodge  
[1837-1932]

Over 80 volumes from the personal library of author and influential editor Mary Mapes Dodge, with many of the volumes inscribed to Dodge by the authors.

\$25,000.

*"Take the tightening gold and silver band from your wife's brain and bid her think for herself. It may be a risk, especially for those who have married dolls instead of women."* — Mary Elizabeth Dodge

The impressive literary career of Mary Elizabeth Mapes Dodge didn't begin in earnest until after the disappearance and death of her husband in 1858. To support herself and her two young sons, she went to work for her father, the agricultural chemist and inventor James J. Mapes, at his periodicals. Her contributions (published under a variety of pseudonyms) to *WORKING FARMER* and *UNITED STATES JOURNAL* ranged from poetry, to serials, to advice on the liberation of women, and introduced Dodge to the behind-the-scenes mechanisms of running a magazine. Dodge soon realized that working for her father (who was perpetually broke in spite of his professional successes) would never offer sufficient income, so she quickly branched out to writing for other magazines and publishers. From warm-hearted juvenilia like *THE IRVINGTON STORIES* (her first book) to editorial screeds like "The Shoddy Aristocracy of America" (published in London's *CORNHILL MAGAZINE*), the list of Dodge's publishing credits grew exponentially throughout the 1860s and '70s.

Her authorial legacy rests firmly on 1865's HANS BRINKER, OR THE SILVER SKATES. So popular was her tale of "child-life in Holland [which she] intended for the young-hearted of all ages" that over 300,000 copies sold in its first year — only Dickens's OUR MUTUAL FRIEND sold as robustly that year. More than 100 editions in multiple languages were printed in Dodge's lifetime.

Her most lasting influence, however, is found in her editorial work. From 1868-1873, she worked as an associate editor for HEARTH AND HOME (briefly "sharing" duties with Harriet Beecher Stowe). Again, Dodge's contributions to HEARTH AND HOME were both legion and largely hidden behind pseudonyms. ("Uncle Tim," who produced "puzzles, odd paragraphs, and jolly rhymes" was one of the most popular.) At the end of 1872, Roswell Smith (co-founder of SCRIBNER'S MONTHLY) approached Dodge about creating a children's magazine, and in 1873, ST. NICHOLAS MAGAZINE (so named by Dodge herself) was established. Over the course of the next 30 years, until her death in 1905, Dodge would be a driving force not only at ST. NICHOLAS but in the whole of juvenile publishing. She routinely secured offerings from writers and artists with enormous popular caché: Mark Twain, Louisa May Alcott, George MacDonald, Frances Hodgson Burnett, Joel Chandler Harris, Helen Hunt Jackson, Kate Douglas Wiggin, Thomas Moran, Frederic Remington, and more. Indeed, her influence extended well into the next generation. Among the youthful submitters to St. Nicholas League (the magazine's monthly contests department) were future heavyweights Rudyard Kipling, F. Scott Fitzgerald, William Faulkner, E.B. White, Edna St. Vincent Millay, and Bennett Cerf (eventual co-founder of Random House).

Offered here are 86 volumes from Dodge's personal library. Highlights include many volumes with presentation inscriptions from numerous Dodge contemporaries: Noah Brooks; Alice Cary; Mary Booth ("You have won a signal triumph in making what is confessedly the brightest and best of American juvenile magazines"); Charles Warner Dudley ("your Literature is better than most other people's lives, and your Life is better than most people's Literature"); Lucretia Hale; Laurence Hutton (whose A BOY I KNEW was "given to the world by St. Nicholas and Mrs. Dodge"); Robert Johnson Underwood; Carolyn Wells (whose collection of verse was "not so good as [Dodge's] own"); John Greenleaf Whittier; Kate Douglas Wiggin; and Donald Mitchell ("With memories of our pleasant fellowship when I was Captain and she Lieutenant - and with no less pleasant - of the new fellowship (a juster arrangement) when she is Captain and I only Corporal of the guard"). There are also books gifted to Dodge by friends and family; books Dodge gifted to her son and daughter-in-law; as well as books that Dodge gifted to herself ("Mary Mapes Dodge, With many good wishes, from herself Xmas '90"); and an autograph letter in Dodge's hand that responds to an inquiry regarding her use of pseudonyms. Also included is a reading copy of Catharine Morris Wright's Dodge biography LADY OF THE SILVER SKATES.

Taken as a whole, the collection offers an intimate window into the private reading life and professional and social circles of one of the most highly regarded editors of the Victorian era, a woman whose exacting vision and editorial acumen helped to shape a full third of the 19th century publishing landscape.

*[Various]: [Various]. 86 books and one autograph letter signed by Dodge. Original, primarily pictorial cloth, bindings (except two in special presentation bindings, LAND OF PLUCK and CHILDREN'S BOOK OF RECITATIONS). 76 first editions; 48 inscribed by the authors to Dodge; six inscribed by others to Dodge; five signed by author without inscription; ten volumes with owner markings by Dodge. Books overall in very good condition, with minor cosmetic issues: some frayed spine ends, a few cracked hinges, light to moderate rubbing to boards, other faint signs of use. A full inventory is available. Overall very good.*

Read more: Catharine Wright Morris, *Lady of the Silver Skates*.

## The Canonical Tarzan

---

9.

Complete Collection of Tarzan Novels  
By Edgar Rice Burroughs  
1914-1965

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

\$125,000.

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

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

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

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





Altogether, these books form an exceptionally comprehensive monument to the Tarzan phenomenon.

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

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





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

---

10.

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

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

\$50,000.

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

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

*Mixed first and second issue. Francoforti [Frankfurt]: Theodori De Bry [Theodor De Bry]. 14" x 9.5". Modern polished brown goat boards tooled in blind and gilt, light brown goatskin spine label. Red-stained edges. Endpapers renewed. Illustrated with engraved title page and 25 (of 28) engraved plates (two folding), and double-page map. 34, [64], [22] pages, most printed one side only; lacking leaves d6 (Adam & Eve plate), D6 (blank), E2 (Picts plate I), E6 (Picts plate II), and F6 (colophon). Leaves variously expertly repaired to margins, with occasional faint soil or dampstaining. Binding only a bit of faint scuffing, else solid and clean. Very good plus.*

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



THE RELATION  
OF  
LITERATURE  
TO  
LIFE



C. D.  
WARNER



HARPER'S



KRILOF'S  
FABLES

POEMS  
ROBERT  
UNDERWOOD  
JOHNSON



THIRD  
EDITION  
INCLUDING  
SAINT-  
GAUDENS  
AN ODE

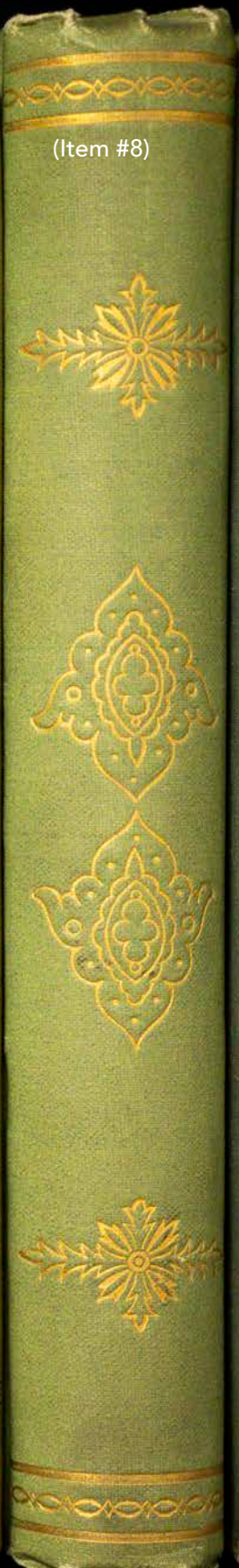
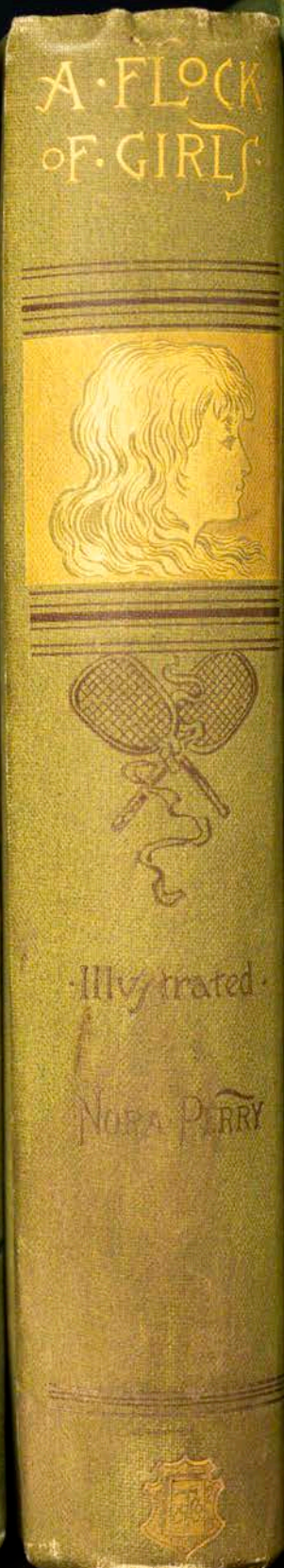
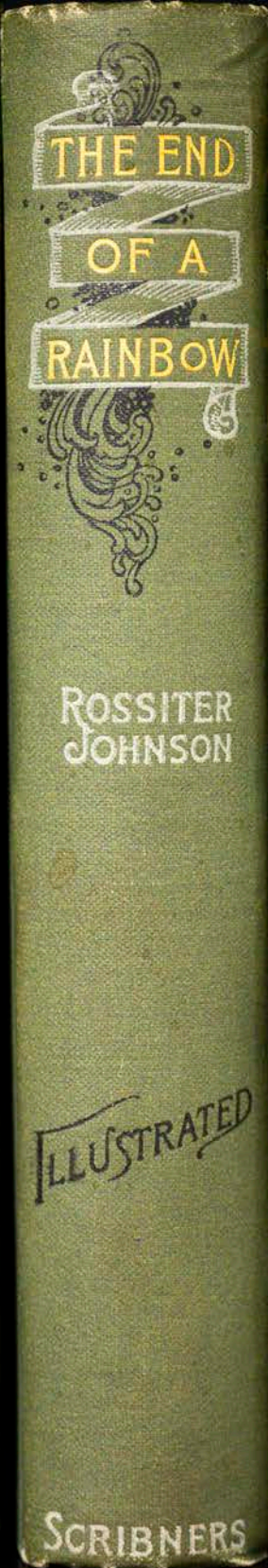
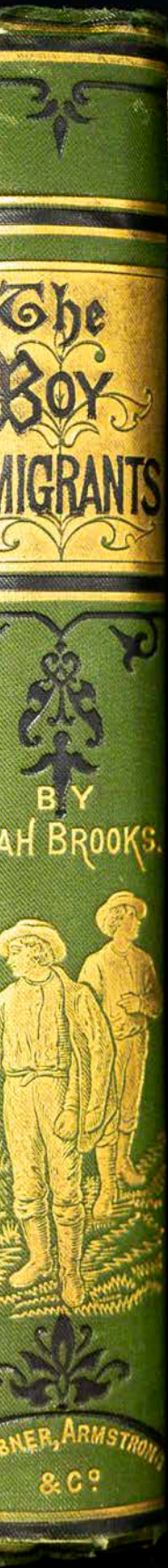
THE  
CENTURY  
CO.

"FOR THE  
COUNTRY"

RICHARD  
WATSON  
GILDER

THE  
CENTURY  
CO.





(Item #8)

THE END  
OF A  
RAINBOW

ROSSITER  
JOHNSON

ILLUSTRATED

SCRIBNERS

MY UNCLE  
LORKIMOV  
LUSKA

A FLOCK  
OF GIRLS

Illustrated

NORA PERRY



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

---

11.

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

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

\$5000.

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

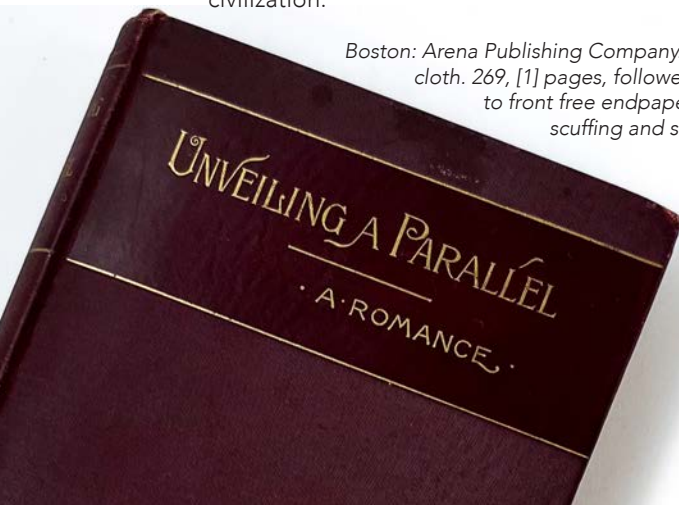
UNVEILING A PARALLEL stands apart from its English contemporary, Elizabeth Corbett's NEW AMAZONIA, and still more from its American predecessor MIZORA and its most famous follower, Gilman's HERLAND, in its ability to imagine female freedom without separatism. On Mars men even take on the duty of patiently explaining feminism to their bewildered Earthling visitor. The novel's politics are uncompromising and its mood strikingly confident: Jones and Merchant mount a vigorous defense of women's rights not only to vote, conduct business, and dress rationally, but to satisfy their free human appetites for alcohol, stimulants, public life, and social congress. Equal pay for equal work, yes; but Martian women also enjoy equal access to bathhouses, wine cellars, gymnasiums, and brothels. Clinging desperately to a thread of consolation, the narrator is relieved to hear that at least they do not smoke. No, his gentleman friend affirms, they do not, but only because they do not wish to: instead, they "vaporize."

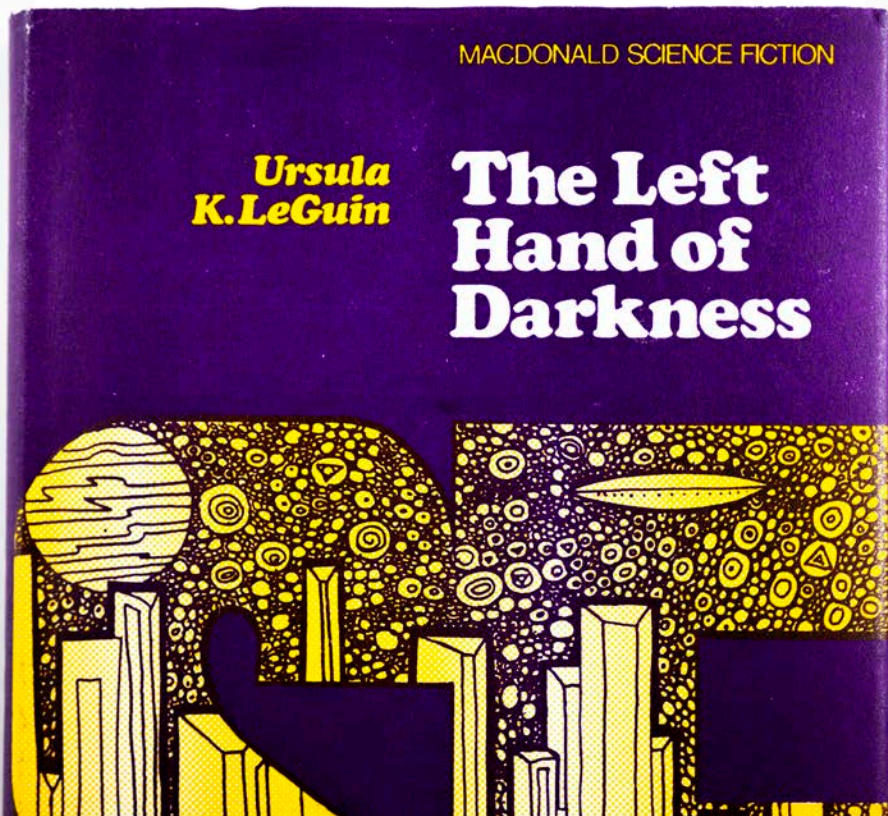
The two distinguished authors of this sharp novel were Alice Ilgenfritz Jones, previously the pseudonymous author of HIGH-WATER-MARK, credited as Iowa's first novel; and Ella Robinson Merchant. Merchant's husband died in 1894, whereupon she inherited his controlling interest in the Cedar Rapids Republican newspaper, was elected president of his printing company, and took possession of his – now her own – private office, where she exercised her "rare talent for business affairs."

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

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

*Read more: Veronica Hollinger, "Utopia, Science, Postmodernism, and Feminism: A Trilogy of Significant Works," Science-Fiction Studies; Carol Kilmarton, "Introduction" to Unveiling a Parallel: A Romance (1991).*





**"The King was pregnant."**

---

**12.**

THE LEFT HAND OF DARKNESS

By Ursula K. Le Guin

(1969)

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

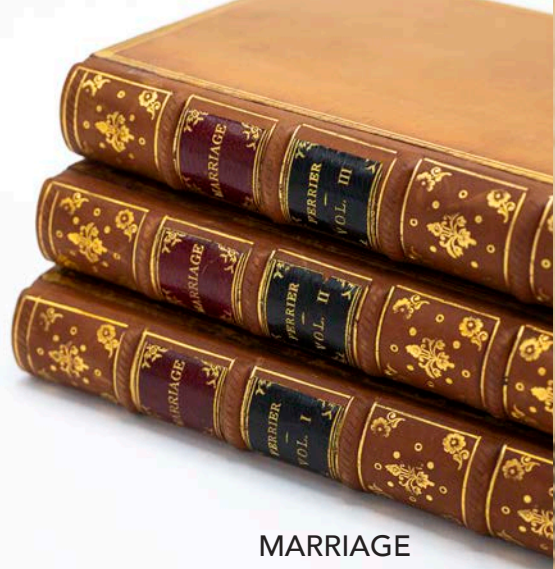
\$7500.

In this novel, inhabitants of the alien planet "Winter" are androgynous, becoming temporarily male or female at periods of fertility. The protagonist is a male visitor from another world, thrown into political machinations that take him on a journey of survival across the ice with a single companion: a native whom he instinctively distrusts. While reckoning with different ways to envision gender, they develop a deep human bond that becomes central to their survival. Winner of both the Hugo and Nebula awards, this UK edition was issued the same year as the US first. One of the great science fiction novels that feels more significant with each passing year. Signed copies are quite scarce.

*(London): Macdonald. 7.75" x 5". Original textured purple paper boards, gilt-stamped spine. In original unclipped (£1.50 / 30s) color pictorial dust jacket. 286 pages. Only a touch of bumping to spine ends. No fading, no marks: crisp and clean. About fine in about fine jacket.*

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

13.



## By The "Scottish Jane Austen"

---

MARRIAGE  
[By Susan Ferrier]  
1818

First edition of this Regency comedy of manners, an important landmark in the history of the Scottish novel and in popular romance.

\$5000.

This wildly popular romance appeared just as the Scottish novel was ascending with pride to the level of acclaim previously reserved primarily for English novels. Walter Scott called Ferrier his "sister shadow," remarking that she was "the most worthy to gather in the large harvest of Scottish fiction" (quoted in McDermid). Throughout the nineteenth century critics praised her books, alongside Scott's and (later) Austen's, as the best of their generation.

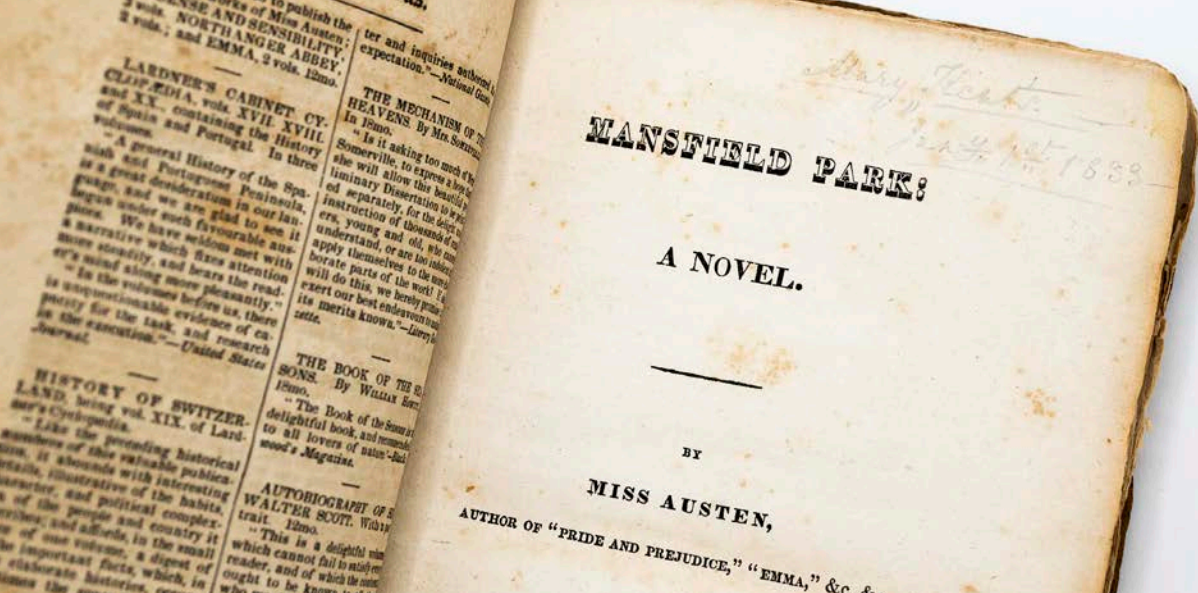
MARRIAGE is an intergenerational drama on the question of marriage for love or marriage by family arrangement. The novel captures Scottish high society during the Regency with all the wit modern readers now expect in historical regency romances. Often called "the Scottish Jane Austen," Ferrier is typically compared with Austen in her satirical eye. But as Val McDermid notes, Ferrier's "world includes the servants and much more domestic detail than Austen, and this makes for a richer portrayal of the period." Ferrier also includes examples of characters speaking in Scots language. These distinguishing characteristics of her work moved beyond the strengths of Austen and anticipated the work of Dickens, depicting working-class lives as well as those of the aristocracy. "It is her subaltern Scots voices and characters that are richer, more robust, and often outrageously funny" (Norquay 59).

One of only 1500 copies printed, which sold out within six months: according to Robert Lee Wolff, it is the rarest of her books.

*Edinburgh: William Blackwood, Prince's Street: and John Murray, Albemarle-Street, London. Three volumes, 7.5" x 4.5" each. Contemporary full tan calf sympathetically rebacked, raised bands, red and black goatskin spine labels, spines elaborately stamped in gilt. Blue coated endpapers, gilt dentelles. Lacking half title in volume I (present in II and III). [4], 319, [1]; [4], 314; [4], 343, [1] pages. Modern bookplate to front pastedowns. Some bits of marginal dampstaining and foxing. Firm and bright. Near fine.*

*Read more: Garside and O'Brien (editors), The Oxford History of the Novel in English volume 2: English and British Fiction 1750-1820; McDermid, introduction to the 2017 edition of Marriage; Norquay (editor), The Edinburgh Companion to Scottish Women's Writing; Wolff, Nineteenth-Century Fiction: A Bibliographical Catalogue, 2236.*





## "I was quiet but I was not blind."

14.

MANSFIELD PARK

By Jane Austen

1832

First US edition of Austen's third published novel, centering on the comedic neighborhood drama caused by the amateur production of a play, with the specter of the slave trade hovering beneath the plot.

\$18,000.

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. Edward Said famously argued that this novel demonstrates a casual acceptance of slavery through dwelling on the leisure of English people made possible through wealth from the slave trade — however, many critics have disputed this interpretation, clarifying not only that Austen read famous abolitionist authors but also that the heroine clearly disapproves of the plantation-owning character. As is evident, *MANSFIELD PARK* has proven fertile ground for exploring wider political and moral issues that are less obvious in her other novels. First published in 1814 in three volumes, this is the first edition to appear in the United States, published in two volumes by Carey & Lea in an edition of only 750 copies. It was released on 26 December, 1832; this copy features the ownership inscription of a young woman dated January 1st, 1833 — the first week of publication.

Philadelphia: Carey & Lea. Two 12mo volumes, 7.75" x 4.5" each. Original boards, rebacked with tan cloth retaining some remnants of original cloth, text block resewn. Publisher's catalogue bound at front of volume I. 4, 200; 204 pages. In custom clamshell box. Pencil owner inscription "Mary Kent's / Jany 1st 1833" to vol. I and same owner name penciled to title of vol. II; small profile sketch in pencil of a woman at the end of vol. II, captioned "Fanny" in the same hand as owner name. Wear and rubbing to original boards; moderate foxing and some marginal staining. Very good.

Read more: Gilson, *A Bibliography of Jane Austen*; Kaser, *The Cost Book of Carey & Lea*, p.123.

# "The Shakespeare of Romance Writers" (Nathan Drake)

---

THE MYSTERIES OF UDOLPHO

By Ann Radcliffe

1794

First edition of the Ur-Gothic, the literary sensation credited by many for inaugurating one of the first major trends of the English novel — the literary heart of Austen's *NORTHANGER ABBEY*, which is both a satire of and homage to it.

\$10,000.

THE MYSTERIES OF UDOLPHO is a gothic thriller that follows the heroine Emily's tortuous path to womanhood, from a picturesque journey through the south of France, to scandalous parties along Venetian canals, to her extended imprisonment at ominous Castle Udolpho. Radcliffe sold the manuscript for £500 — more than double the previous record paid to an English woman. When the publisher Cadell heard the amount, he was so sure it was an exaggeration that he wagered ten pounds against it. (He not only lost that bet, but then went on to pay even more himself for the rights to her next novel a few years later.)

The book was an immediate hit: readers reported staying up all night to finish UDOLPHO. Literary journals printed odes inspired by reading it. One contemporary reviewer called it "the most interesting novel in the English language." Others wrote that Radcliffe was an "enchantress," a "genius," and "unrivalled." (Byron was so taken with Radcliffe's description of Venice that he plagiarized it in *CHILDE HAROLD'S PILGRIMAGE*.) Critics associated her with Homer, Virgil, Milton, and Shakespeare. Radcliffe did not invent the gothic novel — but she was the one who legitimized it.

Today most readers know UDOLPHO from Jane Austen's novel *NORTHANGER ABBEY*, often called a satire of gothic novels. While it does contain many elements of satire, Austen's famous ambivalence stays true here: the book is also an extended celebration of the joys of reading, with UDOLPHO as its primary example. "While I have UDOLPHO to read," her heroine says, "I feel as if nobody could make me miserable." The hero, Henry Tilney, adds that "when I had once begun it, I could not lay down again; I remember finishing it in two days — my hair standing on end the whole time."

This copy was first purchased by Sarah Price Clarke, likely the heiress of Sutton Scarsdale Hall, Derbyshire, now a Grade I Georgian ruined stately home (and the perfect setting for a gothic novel). UDOLPHO was issued on 8 May 1794; Clarke's ownership inscription is dated 23 June 1794.

An exceptional set in unrestored contemporary calf, with terrific provenance.

*London: Printed for G.G. and J. Robinson. Four volumes, 6.75" x 4". Full contemporary speckled calf, gilt-ornamented spines, green and black goatskin spine labels. With all half titles. [4], 428; [4], 478; [4], 463, [1]; [4], 428 pages. Ink owner name of Sarah Price Clarke on front pastedown of each volume, dated 23 June 1794 in vol. 1 (and partially effaced in vol. 3). A few gatherings partially sprung and/or standing proud, with edges correspondingly softened. Light rubbing to bindings. Faint scattered foxing. Firm. Near fine.*

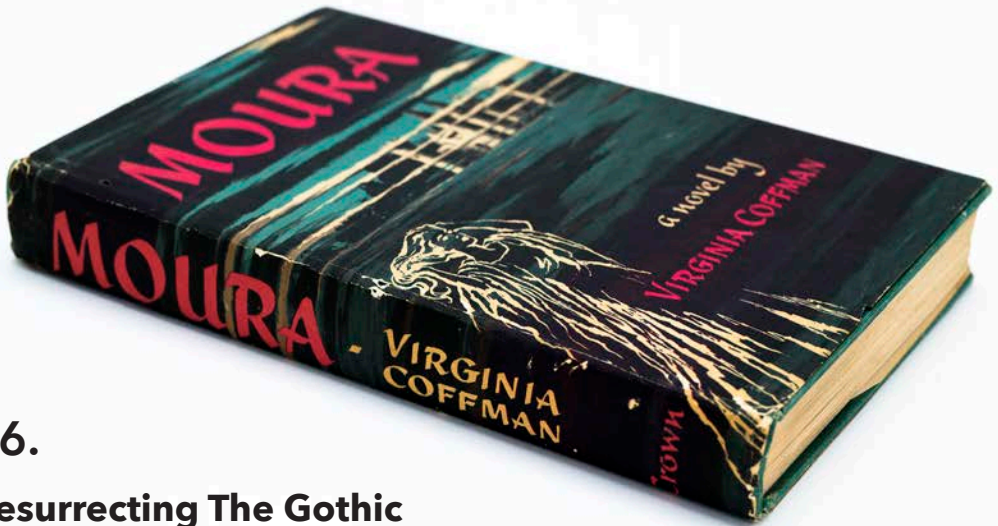
*Read more: Norton, Mistress of Udolpho; English Short Title Catalogue (ESTC), T62063; Drake, Literary Hours: or Sketches, Critical, Narrative and Poetical, 249.*

# 15.

"I am delighted with the book! I should like to spend my whole life in reading it, I assure you; if it had not been to meet you, I would not have come away from it for all the world."

— Catherine Morland,  
NORTHANGER ABBEY





16.

## Resurrecting The Gothic

---

MOURA  
By Virginia Coffman  
(1959)

First edition of one the main books credited with launching the gothic romance craze of the 1960s and early '70s.

\$750.

“Here is a superbly maintained suspense story in the REBECCA tradition.”  
— front flap

The postwar development of the gothic romance was inspired by two major literary grandmothers: JANE EYRE and REBECCA. But other characteristics of this new wave go back even further, to the rise of the gothic novel in the 18th century, and particularly in the novels of Ann Radcliffe. From the earliest generation of its widespread popularity, the gothic novel has been associated with women writers, and with a focus on the psychological terrors of women becoming physical in the form of an ancient castle, a mystery, or an attempted murder. When MOURA was marketed in 1959, it featured a ghostly looking woman before a mist-soaked landscape with a castle in the background.

Before MOURA's success, the term “gothic” had fallen largely out of favor. Coffman's agent had advised her, “Don't call it a gothic. No one today ever heard of the word” (quoted in Falk 243). But after its popularity alongside MISTRESS OF MELLYN and THUNDER HEIGHTS, the gothic romance trend was born. As Lori Paige argues, “Holt, Coffman, and Whitney set the stage for almost every mass market gothic that came later” (28).

A formative work, quite scarce in the first edition and dust jacket.

*New York: Crown Publishers. 8.25" x 5.5". Original green cloth, spine lettered in black. In original unclipped (\$3.95) color pictorial dust jacket designed by Alice Kirkpatrick. 251, [1] pages. Jacket uniformly toned, with a few small nicks and tiny punctures around joints. Book clean and bright. Fine in very good jacket.*

*Read more: Norton, Mistress of Udolpho: The Life of Ann Radcliffe; Paige, The Gothic Romance Wave: A Critical History of Mass Market Novels, 1960-1993; Falk, How to Write a Romance and Get it Published.*

17.

## The Devil In The House

---

THE BEDEVILED  
By Thomas Cullinan  
(1978)

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

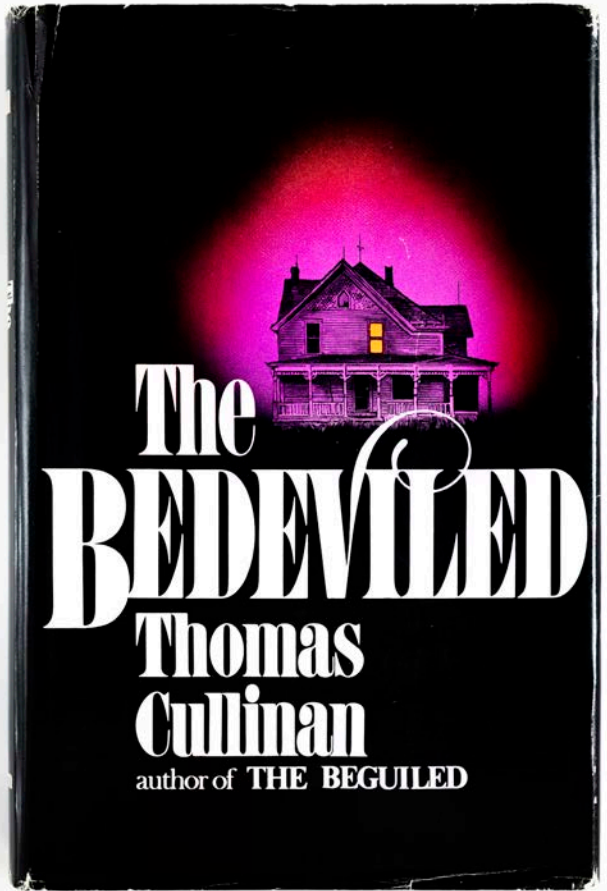
\$1500.

"[A] blood-freezing tale."  
— The New York Times

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

New York: G.P. Putnam's Sons. 8.5" x 5.5". Original black cloth with metallic red-lettered spine. In original unclipped (\$10.00) dust jacket by Lydia Rosier. 285, [1] pages. Corners lightly bumped. Previous owner's emboss to front free endpaper. Minor edgewear to jacket. Overall, bright and sound. Near fine in near fine jacket.

Read more: Tina Jordan, "50 States, 50 Scares," *The New York Times*; Leslie Fiedler, *Love and Death in the American Novel*.



18.

## The Landmark Of Detective Fiction

---

TALES  
By Edgar Allan Poe  
1845

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

\$28,000.

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

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

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

*First edition. New York: Wiley and Putnam. 7" x 4.75". Modern half brown goatskin with contemporary marbled boards, sympathetically rebaked to style, spine ruled and lettered in bright gilt. With half-title ("Wiley and Putnam's Library of American Books / Poe's Tales"); bound without advertisements. Imprint of T.B. Smith and H. Ludwig on copyright page. [6], 228 pages. Housed in custom quarter green goatskin slipcase and green cloth chemise. Ownership signatures of Charles L. Swasey to front free endpaper, dated 1849, with shelfmark in same hand; and to title page. Some edgewear and rubbing to boards. Mild foxing to endpapers and some margins. Very good plus.*

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

## THE MURDERS IN THE RUE MORGUE.

What song the Syrens sang, or what name Achilles assumed when he hid himself among women, although puzzling questions, are not beyond all conjecture.

Sir Thomas Browne.

THE mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which *disentangles*. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of *acumen* which appears to the ordinary apprehension præternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if *par excellence*, analysis. Yet to calculate is not in itself to analyse. A chess-player, for example, the one without effort at the other. It follows that the game is in its effects upon mental character, is greatly misundervalued. I am not now writing a treatise, but simply prefacing what peculiar narrative by observations very much at ran-

19.

**"A Honey of Its Kind" (NEW YORK WORLD-TELEGRAM)**

FAREWELL, MY LOVELY  
By Raymond Chandler  
1940

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

\$7000.

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

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

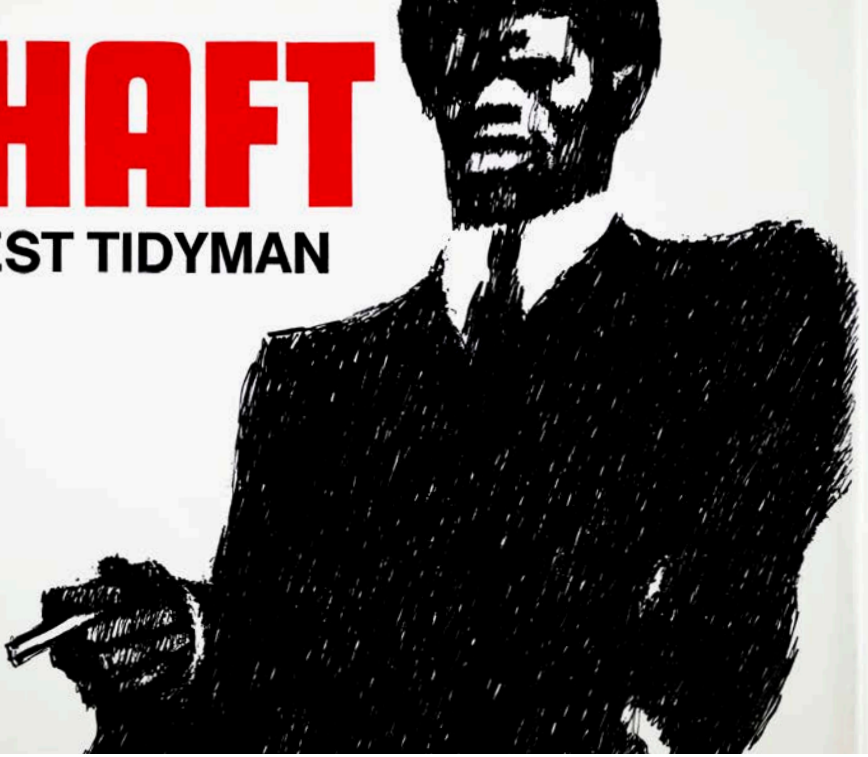
New York: Alfred A. Knopf. 7.5" x 4.5". Original full orange cloth, boards and spine stamped in blue. Original unclipped light red dust jacket designed by Hans J. Barschel. [8], 275, [3] pages. Jacket spine lightly sunned, closed tear at foot of front flap: overall fresh. Fine in near-fine jacket.

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



# SHAFT

ERNEST TIDYMAN



## From One Bad Mother To Another

---

20.

SHAFT  
By Ernest Tidyman  
(1970)

Rare association copy of this first edition of Tidyman's famous novel — with long, affectionate inscription from Tidyman to DETROIT NEWS columnist Bill Noble.

\$4000.

SHAFT was the first in what became a seven-book series, inspiring the 1971 film starring Richard Roundtree and co-written by Tidyman, its two sequels, and two later follow-ups starring Samuel L. Jackson. Despite the lurid jacket promise of a "bone-crunching, gut-heaving, sex-socking yarn," Tidyman created John Shaft to be a Black hero animated by "intelligence, courage," and "black rage," in opposition to the broad stereotypes of the day, and for his work in SHAFT, Tidyman became one of relatively few white figures honored with an NAACP Image Award. In a later essay, his son wrote: "He just thought that it was time for a black hero [...] a superhero of sorts." Inscribed to journalist Bill Noble, who a month after this inscription would publish his profile of Tidyman entitled "Ex-Detroier Tidyman Tells Why and How He Created the Black Super-Sleuth... Shaft" in the Sunday magazine of the DETROIT NEWS. A nice association and a rare signature.

*(New York): The Macmillan Company. 8.25" x 5.5". Original red cloth. In original unclipped (\$4.95) dust jacket designed by Mozelle Thompson. 188 pages. Inscribed by Tidyman on front free endpaper: "August, 1973 / For Bill Noble, who stood true and brave with me against the attack of the Dry Martinis, though they struck wave after undulating wave. A straight-up gentleman — with a twist of peel. Ernest Tidyman." Small patches of adhesive residue to front paste-down. Minor wear to jacket. Near fine in fine jacket.*

Read more: "Talkin' bout Ernest Tidyman - Can You Dig It?", [ThrillingDetective.com](http://ThrillingDetective.com).



## The Boys Are "Quite All Right"

21.

TEENAGE STYLES AND TRENDS 1967-71: A Retrospect  
By Burton Y. Berry  
(1972)

Rare and remarkable document of late-sixties counterculture street style by a sexagenarian career diplomat, antiquarian, and earnest admirer of young men's revolutionary new haircuts.

\$2500.

**"Boy or girl? Hair, sweater and jeans could belong to either [...] [T]he clothes become the wearer, whatever the sex, and that is the point of the photograph."**

In an era defined by the generation gap, Berry's own age ("twice thirty, plus" in 1965) barred him from participation in the new subcultures and movements that fascinated him, but it liberated him from the mutual mistrust that seethed between the young and the middle-aged. Berry was old enough to be delighted rather than threatened by youthful self-expression, and was particularly captivated by "modish teenage boys," who "in hair and clothing, show most effectively the physical aspects of the revolution." By the time he attended a life-changing Beatles concert, Berry had served as consul to Istanbul, Athens, Bucharest, and Budapest, and a term as U.S. Ambassador to Iraq, free in retirement to pursue his photographic study of youth style in New York, London, Venice, Zurich, Istanbul and Beirut. Berry had a particular appreciation for the skin-tight fits, see-through fabrics, and bare midribs then freely worn by boys as well as girls, and a great general admiration for gender boundary-crossing in all directions. "The book is a recalling of the aged photographer's own lost youth, a frank appreciation of beauty, and a valuable photo-document of 1960s street culture" (Parr & Badger).

*First edition. (Zurich): (Burton Y. Berry). 11.5' x 8". Original glossy black and white boards. Illustrated with 63 black and white photographs. Privately printed in an edition of 300 copies by C.J. Bucher Ltd., Lucerne. Bumping to lower right corner, light general edgewear. Minor traces of soil to rear endpapers. Else bright and sound. Very good plus.*

*Read more: Parr & Badger, The Photobook: A History, Vol. III,*

## "Rumble Fish will be to The Outsiders what Apocalypse Now was to The Godfather" (Coppola)

RUMBLE FISH  
By S.E. Hinton  
(1975)

Scarce inscribed first edition of Hinton's third young adult novel, the basis for a moody, avant-garde Francis Ford Coppola film adaptation described by its director as "Camus for kids."

\$1200.

**"You never think of parents having any kind of past before you were there."**

"When I was shooting *The Outsiders* in Tulsa," Francis Ford Coppola later remembered, "I said to Susie Hinton, 'Have you written anything else I can film?' She told me about RUMBLE FISH, and I read it and loved it." Hinton's terse, mythic novel of brotherly love and death in junior high inspired the director to great heights of style and emotion, translating the "fever dreams of adolescence" into a highly personal commercial failure that critic David Thomson called his best film. Hinton herself spoke of the technical challenge of writing from a "not observant, not intelligent" viewpoint and her pleasure in the accomplishment: "As a writer, I'm most proud of RUMBLE FISH." A classic, inscribed in the year of publication.

*New York: Delacorte Press. 8" x 5.25". Original blue cloth with gilt-lettered spine. In original unclipped (\$6.95) pictorial dust jacket. Orange endpapers. 122 pages. Inscribed by Hinton on front free endpaper: "To Cheryl / Best Wishes / S.E. Hinton / Oct. 25, / 1975." Minor wear to boards, small stain to bottom edge of text block and lower margins of pages 28-38; text not affected. Price sticker residue to front free endpaper. Light wear and toning to jacket. Very good plus in near fine jacket.*

Read more: Hinton, *Some of Tim's Stories*; Thomson & Gray, "Idols of the King: *The Outsiders* and *Rumble Fish*," in *Francis Ford Coppola: Interviews*.



## One Of The Rarest Sendak First Editions

---

23.

### THE GIANT STORY

By Beatrice Schenk de Regniers,  
illustrated by Maurice Sendak  
(1953)

First edition of this scarce early Sendak picture book, the tale of a little boy who decides to become a giant.

\$1250.

Sendak biographer Selma G. Lanes observes the artist's admiration for Caldecott-winning artist Nicolas Mordvinoff; she notes that in *THE GIANT STORY* Sendak "consciously tried to draw as boldly as Mordvinoff" (48). Indeed, his illustrations here are an excellent example of the mid-century taste for solid-color shapes and linework in picture books. Many of Sendak's earliest works are difficult to find, *THE GIANT STORY* particularly so. An important point in the development of his artistic style, demonstrating his formative inspirations.

New York: Harper & Brothers. 11" x 7.75". Original blue cloth boards with red lettering. Original unclipped (\$2.00) blue and black pictorial dust jacket. Illustrated in yellow, blue, and black. [32] pages. Jacket with mild toning to edges, 3" repaired closed tear near front joint; infill to upper edge, several archival repairs to verso. Binding with mild edgewear, a bit of bumping to spine ends; scattered light spotting to board edges. Interior clean and bright. Very good plus in very good dust jacket.

Read more: Selma G. Lanes, *The Art of Maurice Sendak*; Joyce Y. Hanrahan, *Works of Maurice Sendak*, item A9.

24.

## Signed by Both Quentin Blake and Roald Dahl

---

THE BFG

By Roald Dahl, illustrated by Quentin Blake  
(1982)

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

\$6500.

Dahl's beloved story of a giant both Big and Friendly, who steals young Sophie out the window of her orphanage and whisks her away to the land of Giants to invent idioms at her and show off his dream collection. Aply illustrated by Quentin Blake, Dahl's frequent collaborator, whose frenetic gestural drawings quiver with life and indelibly define the characters. After CHARLIE AND THE CHOCOLATE FACTORY, one of Dahl's best and most beloved titles. This signed limited edition, which has no UK equivalent, is increasingly scarce on the market.

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



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

**THE CRICKET IN TIMES SQUARE**

By George Seldon,  
illustrated by Garth Williams  
(1960)

First edition of this classic Newbery Honor book — in exceptional condition.

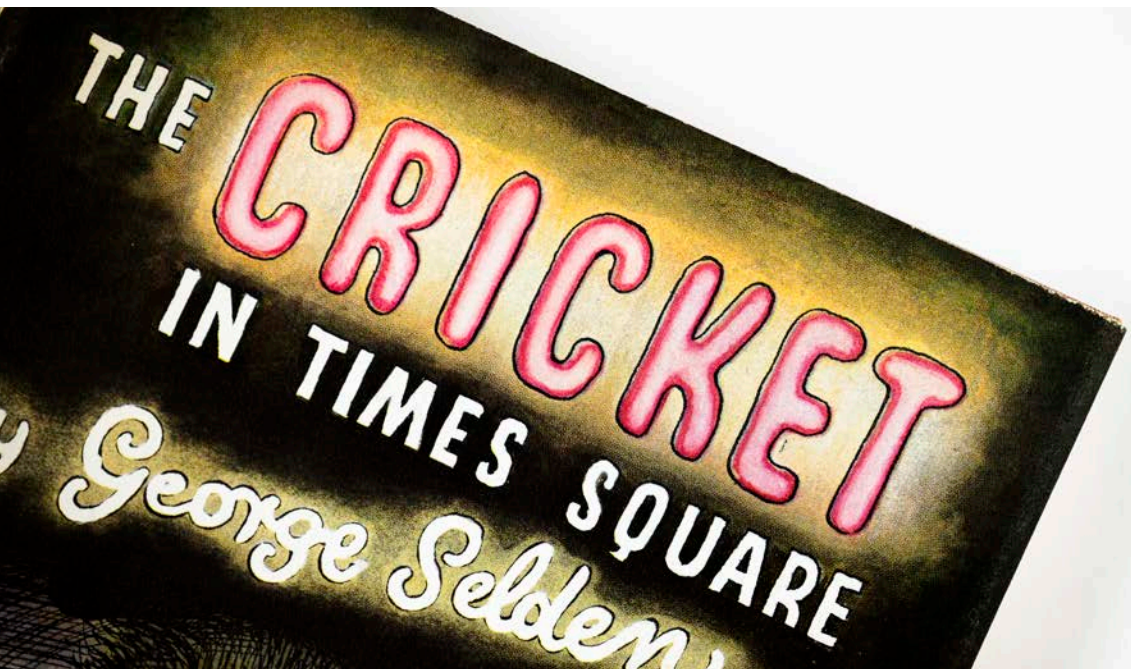
\$1500.

“Well, one night I was coming home on the subway, and I did hear a cricket chirp in Times Square. The story formed in my mind within minutes (an author is very thankful for minutes like those).” — George Seldon

Published in 1960, *THE CRICKET IN TIMES SQUARE* has often been described as an “urban counterpoint” (Potts, 327) to *CHARLOTTE’S WEB* (which Williams also famously illustrated). The story of a musical cricket who saves a struggling Times Square family newsstand with his performances, it won the 1961 Newbery Honor and was later adapted in 1973 by Chuck Jones for an animated short. Along with *WRINKLE IN TIME*, *CHARLIE AND THE CHOCOLATE FACTORY*, and *FROM THE MIXED UP FILES OF MRS. BASIL E. FRANKWEILER*, *CRICKET* ranks among the best and most beloved children’s novels of the 1960s and Seldon would go on to write six sequels. A beautiful copy of an enduring “modern classic” (ibid).

*First printing. New York: Farrar, Straus and Cudahy. 9" x 6". Original publisher's taupe cloth. In original unclipped (\$3.50) color pictorial jacket. 152 pages. Faint toning to spine, as common. Touches of edgewear to jacket. Else clean, sharp, and sound overall. Fine in a near fine jacket.*

*Read more: David J. Whitin, "Children and Children's Authors," in Language Arts, December 1984; Lesley S. Potts, "George Seldon," Dictionary of Literary Biography Volume 52: American Writers for Children Since 1960.*





26.

**You Know, Surrealism. For Kids.**

---

LITTLE FUR FAMILY  
By Margaret Wise Brown,  
illustrated by Garth Williams  
1946

First edition of this experimental little book bound in actual rabbit fur.

\$1250.

**“The book, like the leopard- and zebra-skin sofas that Brown bought to decorate her New York apartments, was mischievous, erotic, and a little sinister.” — Anna Holmes**

Brown published LITTLE FUR FAMILY at a time when her editor at Harper, the magnificent Ursula Nordstrom, was looking for innovative ideas and novelty formats for children's books in response to the quickly expanding market of the post-WWII Baby Boom. This book began as a handmade production by Brown herself, a quaint production containing a miniature book tucked into real rabbit fur: a small, warm and fuzzy item for a child's bedside table. As a 2022 NEW YORKER Anna Holmes profile of Brown explained: “[Her] most aesthetically provocative book was also one of her most adorable: in 1946, she published ‘Little Fur Family,’ in collaboration with Garth Williams, who later illustrated E. B. White’s ‘Charlotte’s Web.’ For the first edition [...] Brown insisted that the book’s cover be wrapped entirely in the fur of New Zealand rabbits. The result prompted one child to try to feed his dinner to his copy of the book and another to offer her copy to a pet kitten as a companion.” This rather gruesome requirement was soon dropped, however, and later issues are bound in an imitation fur. But Brown’s biographer Leonard Marcus has suggested the rabbit fur was inspired by the work of the Surrealist artist Méret Oppenheim, whose 1936 “Object (or Luncheon in Fur),” famously covered a teacup, saucer, and spoon with gazelle fur. This copy retains the original box, also illustrated by Williams, with a peek-a-book hole cut into the top so that the soft fur could be touched while still protected in the box. The fur tends to wear away from handling; this is a well-preserved copy.

*First printing. [New York]: Harper & Brothers. 3.25" x 2" (text block); 5.25" x 3.75" (box). Original rabbit-fur-covered boards, in original pictorial box with circular cut-out. Illustrated in color by Garth Williams. Ink owner name to front paste-down. Some toning and a few corner creases to pages. Box lightly scuffed and toned; minor tears to edges of cut-out. Very good plus in very good box.*

*Read more: Anna Holmes, “The Radical Woman Behind ‘Goodnight Moon,’” The New Yorker.*

27.



## The Abstract Artist Illustrates A Kid's Book

A GOOD MAN AND HIS GOOD WIFE  
By Ruth Krauss, illustrated by Ad Reinhardt  
1944

First printing of Krauss's first book, illustrated by abstract expressionist Ad Reinhardt.

\$2500.

This is a marvelous nonsense story about a man whose wife constantly changes things around so he never knows where anything is. Cleverly illustrated by Ad Reinhardt in deceptively simple two colors on every page such that the child's eye is immediately drawn to the essence of the picture. This was also Reinhardt's first book, and his last children's book. Reinhardt went on to become a leading abstract painter. Re-issued in 1963 with illustrations by Marc Simont, this first edition is scarce.

New York: Harper & Brothers. 8.5" x 6". Original beige cloth with red-stamped vignette and spine lettered in red. In original unclipped (\$1.50) dust jacket. Illustrated by Reinhardt in blue and pink throughout. [32] pages. Bookshop ticket of San Francisco based Metaphysical Library and Bookshop on front pastedown. Jacket with some careful restoration. Book beautiful, with just a touch of soil. Fine in very good jacket.

Read more: Bader, *American Picturebooks*, 417-419.



28.

To Thomas Hoving  
with very best wishes  
Francis Bacon.  
Interviews with Francis Bacon.

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

— Thomas Hoving, 1993 Fresh Air interview

## Inscribed To The Met Director

---

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

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

\$3500.

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

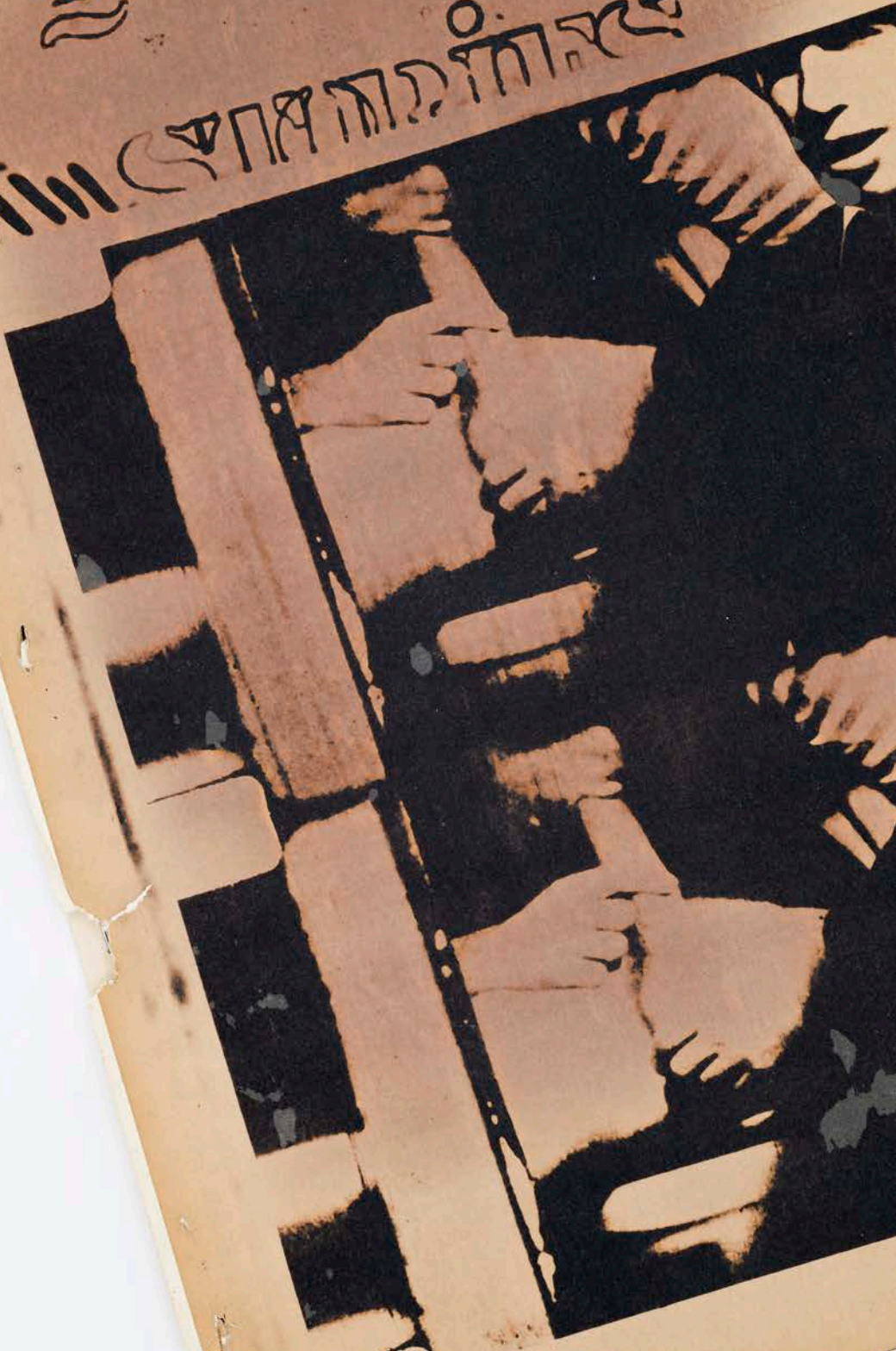
*First printing. London: Thames and Hudson. 11" x 8". Original stiff color pictorial wrappers. 128 pages, with 94 illustrations in black-and-white. Inscribed by Bacon on the half-title: "To Thomas Hoving / With Very best wishes / Francis Bacon." Toning to rear cover, touches of shelfwear overall. Some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

ॐ

।

ॐ

ॐ श्रीगणेशाय नमः



## One Of The Rarest New York School Works

---

2/2 [Two] STORIES FOR + ANDY WARHOL  
By Ron Padgett, edited by Ted Berrigan  
1965

Rare complete copy of Ron Padgett's ode to pop art appropriation, published by Ted Berrigan's C Press, and featuring a thermofax cover by Andy Warhol.

\$8500.

**"Padgett had a particular fascination for creating in his writing a parallel to the repetition characteristics of Warhol's work." — Reva Wolf**

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

*First edition. New York: C Press. 14" x 8.5". Original side-stapled legal-size thermofax wrappers. Contents mimeographed. 10 pages, plus title page. Cover loose from staples, a few small chips to edges. One textblock staple loose. Else clean and sound. Very good.*

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





## Kusama's First Mirror Room

---

30.

FLOOR SHOW  
By Yayoi Kusama  
(1965)

Rare and dizzying original poster of Kusama's iconic polka-dotted phallic soft sculptures advertising the opening of the 1965 installation at the Castellane Gallery of her first ever mirror room — hand-addressed by Kusama in 1965 to the Museum of Modern Art.

\$10,000.

Kusama's exhibition, titled in full "Infinity Mirror Room —Phalli's Field (Floor Show)," was documented in a series of photographs of the artist reclining on her own "phallus meadow" in a red leotard — the most famous and striking images of her work from that era. In her autobiography, Kusama describes the installation that marked the beginning of arguably her best-known and most popular series of works: "The walls of the room were mirrors, and sprouting from the floor were thousands of white canvas phallic forms covered with red polka dots. The mirrors reflected them infinitely, summoning up a sublime, miraculous field of phalluses. People could walk barefoot through the phallus meadow, becoming one with the work and experiencing their own figures and movement as part of the sculpture. Wandering into this infinite wonderland, where a grandiose aggregation of human sexual symbols had been transformed into a humorous, polka-dotted field, viewers found themselves spellbound by the imagination as it exorcised sexual sickness in the naked light of day." THE NEW YORK TIMES described Kusama's mid-'60s work as the "awful vision of a self-perpetuating infinity," but they meant they liked it.

The verso of the poster is addressed by Kusama to MoMA, which now holds numerous works by the artist in their permanent collection and mounted her site-specific installation "Narcissus Garden" at PS1 in 2018. An important association of this scarce document for an early and landmark show from this major artist — distinctly rare addressed by Kusama.

*First edition. (New York): (Castellane Gallery). 21.5" x 16.76" (unfolded). Original poster. Single sheet with original folds (eighths). Hand-addressed by the artist to the Museum of Modern Art on verso, with 1965 Grand Central Station postmark. Transparent tape fragments to verso. Minor edgewear, faint toning. Else remarkably clean and sharp. Near fine.*

*Read more: Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*; *The New York Times*, "She Pursues Boredom at the Castellane," 1964.*



## Accumulation, Obsession, Self-Obliteration, New York

---

31.

MANHATTAN SUICIDE ADDICT

By Yayoi Kusama, foreword by Herbert Read,  
afterword by Shuzo Takiguchi  
(1978)

Rare first edition of Kusama's first novel, never translated into English, illustrated with the artist's own work.

\$7500.

"[Ryu] Murakami called me a 'genius' and said, 'the harrowing psychological tension of Yayoi Kusama's novels, the descriptions of life on the border between the everyday world and an extremely strange one, gives them a boundless reality. In this respect she has no peers.'" — Kusama, INFINITY NET

MANHATTAN SUICIDE ADDICT was written in three weeks "in a burst of manic energy," following the death of Kusama's longtime close friend Joseph Cornell and her subsequent return to Tokyo and entrance into Seiwa Hospital for the Mentally Ill. Remarkably, the debut novel of Japan's greatest living artist was translated into French only in 2005, and to date no complete English version has been attempted. The text is a semi-autobiographical psychedelic vision of the artist's early years in New York City, illustrated with black and white reproductions of her dense, layered paintings and collages, full of quintessentially Kusama botanical, serpentine, lacelike, and polka-dot patterns reminiscent of her best-known and most popular work. The artist would revisit this period of her life in her much later autobiography INFINITY NET: "New York was in every way a fierce and violent place. I found it all extremely stressful and was soon mired in neurosis.[...] My hands are empty now, but I shall fill them with everything my heart desires, right here in New York." OCLC located just a single holding, in Germany. Rare, especially in this condition and with the original obi.

*First printing. (Tokyo): (Kowsakusha/Workshop + Forum International). 8.5" x 7". Original orange and silver wrappers. In original orange dust jacket and printed obi. Black and white illustrations by Kusama, photography by Hikaru Sasaki. In Japanese with English headings. Polka-dot endpapers. Original publisher's brochure laid in. Light edgewear. Tiny chipping to jacket at spine, minor foxing to verso. Small closed tear to obi with tape repair to verso. Else bright and sound. Fine in near fine jacket.*

Read more: Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*; Andrew Solomon, "Dot Dot Dot: The Lifework of Yayoi Kusama," *Artforum*.

(Item #31)







32.

## **Intact Shadow Puppet Book**

---

**KRONPRINZCHEN VON KINDERLAND: ein Schattenspiel [The Crown Prince From Kinderland: A Shadow Play]**  
By August Wilhelm Zachariä  
1821

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

\$6000.

Shadow puppet theaters (also called Ombres Chinoises, due to their origin in China) enjoyed a popularity boom in Europe beginning in the late 18th century. Initially an adult entertainment, by the late 19th century shadow puppet theaters had migrated home as children's toys. Numerous examples can be found from the 1880s and '90s, but far fewer remain of those published in the first quarter of the century. KRONPRINZCHEN VON KINDERLAND is one such survival.

The vibrant orange original wrapper of this title was apparently meant to be temporary, as indicated by a set of instructions to the bookbinder on the verso of the title page: they advise the binder not to include the plates, but have them mounted on card to be more sturdy when cut out, and to mount the stage sets to wood. The text includes an introduction and a script for children to act out, a comedic story of a hapless prince (which occasionally draws on stereotypes for humor). The script is followed by rather complex assembly instructions for the puppets themselves, most with multiple points of articulation. This level of engineering is perhaps unsurprising given Zachariä's interest in the development of human-powered flying machines.

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

*Leipzig: Carl Cnobloch. Octavo. 7.5" x 4.25". Original orange wrappers. Illustrated with all nine folding plates in black and white: seven plates featuring a total of 16 uncut puppet figures, and two plates featuring large stage sets. Uncut and largely unopened. xvi, 96 pages, collated complete.. Wrappers with light edgewear; hinges expertly repaired. Leaves with mild toning and scattered faint foxing. Some plates with light offsetting. Sound and complete. Very good plus.*



## Teaching The Civil War During Reconstruction

Civil War Fact Card Game  
[between 1865 and 1879]

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

\$2500.



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

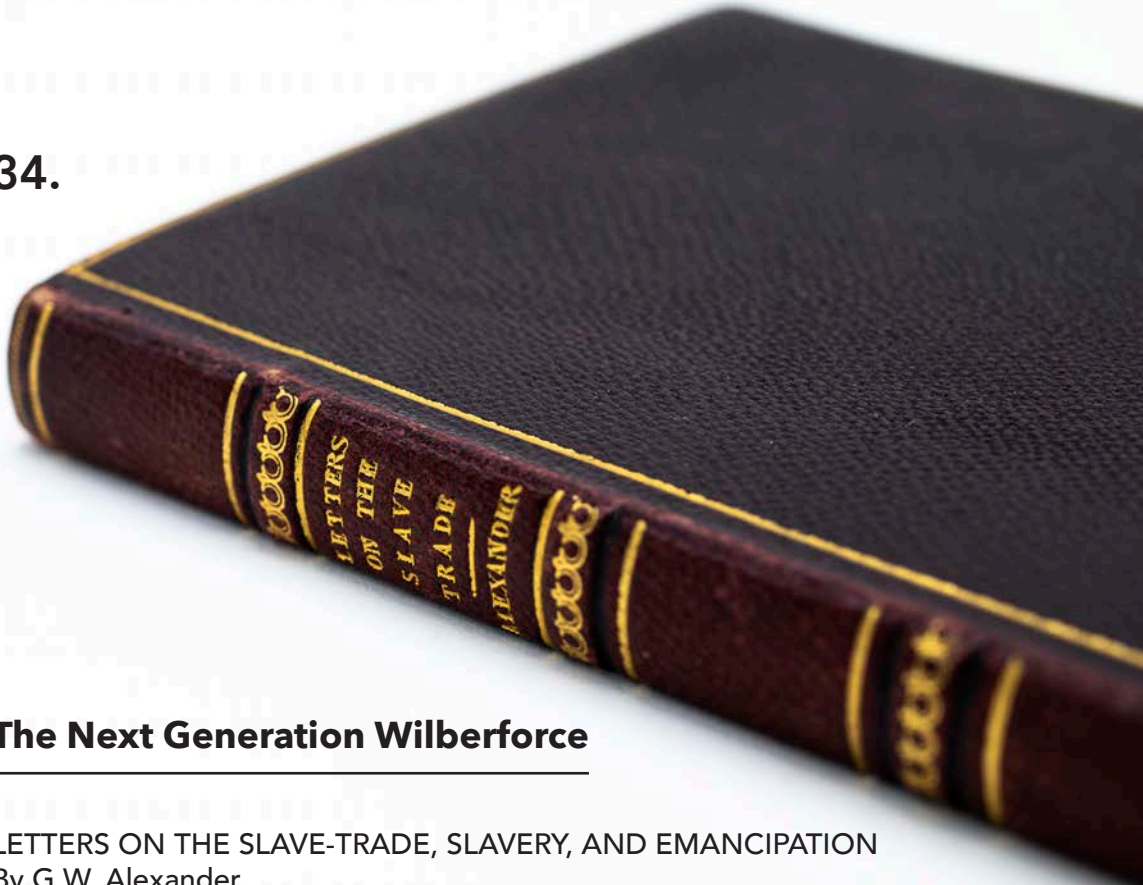
This game, organized into 15 sets of five cards, records the dates and basic summaries of various Civil War battles and events, five to a card, each card with a different order. They include the bombardment of Fort Sumter, the Battle of Antietam, and Lincoln’s assassination, as well as figures like Lincoln’s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

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

*n.p.: n.p. 75 cards; 4.75" x 2.75" each. 15 sets of five cards, each bearing five Civil War facts in different orders with ornamental numbers. Cards generally uniformly toned, with scattered soil, mild wear; one card in set 12 with larger area of soil. Some cards with offsetting to versos. Very good plus overall.*

Read more: Amanda Brickell Bellows, “Let Us Have Peace: Commercial Representations of Reunion and Reconciliation after the US Civil War” in *Buying & Selling Civil War Memory in Gilded Age America*.

34.



## The Next Generation Wilberforce

LETTERS ON THE SLAVE-TRADE, SLAVERY, AND EMANCIPATION  
By G.W. Alexander  
1842

First edition of these essays presenting arguments for the international abolition of the slavery by the Treasurer of the British and Foreign Anti-Slavery Society, specially bound for presentation and inscribed by the author.

\$6500.

After the victories of the triumphant generation of British abolitionists such as William Wilberforce, Thomas Clarkson, and Ottobah Cugoano, whose efforts led to the outlawing of the slave trade in 1807 and legal eradication of slavery in the British Empire in 1833, anti-slavery advocates in Britain did not remain complacent. In 1839 a new generation of abolitionists founded the British and Foreign Anti-Slavery Society (BFASS), through which the wealthy merchant and Quaker George William Alexander “emerged [...] as a leader in the British Abolitionist movement” (Rodriguez, 16). In his role as Treasurer he donated vast amounts of his own money to the Society, which sought not only the end of slavery internationally but stricter enforcement of abolitionist laws already in place.

Alexander made frequent abolitionist lectures; Frederick Douglass recorded hearing him speak in *MY BONDAGE AND MY FREEDOM*, adding that Alexander “has spent more than an American fortune in promoting the anti-slavery cause in different sections of the world” (378). Douglass also noted approvingly in an 1846 letter to William Lloyd Garrison that Alexander, one of the wealthiest donors to other reform causes such as the temperance movement, refused to donate to any temperance meetings where enslavers participated (Douglass, 130).

Lord Ashburton  
from the Author

Reflecting the transnational aims of the BFASS, Alexander traveled for the cause to the West Indies, France, Spain, Sweden, the Netherlands, and more. In addition to connecting with anti-slavery movements in various countries, Alexander was following the footsteps of Clarkson: many of his journeys were fact-finding missions in order to produce the hard data that backed arguments such as those presented in this volume. The pieces here were first composed to support the efforts of anti-slavery advocates in France and Spain. Slavery was abolished in French colonies a few years later in 1848; in Spanish-occupied Cuba it was not abolished until 1886.

This copy was specially bound and presented by the author to Alexander Baring, 1st Baron Ashburton. The association is a complex one with notable implications. Ashburton was once an enslaver; upon the legal eradication of slavery in the British Empire, he and his partners were compensated nearly ten thousand pounds for the manumission of hundreds of people they had enslaved. Just over a decade later — in the year this book was published — Lord Ashburton was the diplomat who negotiated the Webster-Ashburton Treaty with the US that included an agreement enforcing more strictly the laws ending the trans-Atlantic slave trade. Ashburton was not himself a member of Alexander's BFASS, yet this was one of the Society's primary goals, and his negotiations formalized slavery-suppression activities transnationally.

An exceptional copy with a meaningful association.

*Full title: Letters on the slave-trade, slavery, and emancipation; with a reply to objections made to the liberation of the slaves in the Spanish colonies; addressed to friends on the continent of Europe, during a visit to Spain and Portugal. London: Charles Gilpin. 16mo, 6.25" x 4". Full contemporary maroon goatskin, spine stamped in gilt, raised bands, gilt rules to boards. All edges gilt, yellow coated endpapers, blue silk ribbon marker. xvi, 176 pages. Inscribed by Alexander, "Lord Ashburton / from the Author" on front free endpaper. Spine gently sunned, light rubbing to extremities. Bright. Near fine.*

Read more: Rodriguez, "Alexander, George William (1802-1890)," in *The Encyclopedia of Emancipation and Abolition in the Trans-Atlantic World*; *The Frederick Douglass Papers: 1842-1852*; Douglass, *My Bondage and My Freedom*.

35.

## With Contemporary Reader Notes On An Actual Railroad

FROM DIXIE TO CANADA:  
Romances and Realities of the Underground Railroad  
By H.U. Johnson  
1894

First edition of this collection of stories gathered about the Underground Railroad, considered one of the most useful 19th-century compendiums on the subject, with interesting and appropriate provenance.

\$3000.

"The promptings of a desire to leave to posterity some realistic record of this, one of the most wonderful and thrilling features of our national history [...] must be the excuse for these pages."

Johnson was a white Methodist clergyman and Civil War veteran who considered the workings of the Underground Railroad an historic phenomenon, "no parallel to which is afforded in the annals of time." Noting that stories of anti-slavery efforts were beginning to fall into "the pages of history," he decided to undertake "a systematic research into the matter, the result of which was the accumulation of a large fund of incident and information." Johnson chose to narrate the carefully gathered facts as a series of vignettes with added dialogue, mythologizing the information in story form. They were first published in HOME MAGAZINE between 1883 and 1889, and finally published here revised in book form. (While the title page lists this as "Volume I," we find no record of subsequent volumes.)

Johnson's work is among the lesser known narratives on the subject today, but was often referenced around the turn of the century as an important resource. Wilbur H. Siebert, author of the first comprehensive history of the Underground Railroad in 1898, cited this work as one of the collections that he found most valuable, especially regarding "the routes of northeastern Ohio and the adjacent portions of Pennsylvania and New York" (4). This copy was owned by N[ewton] Chalker, a fellow Civil War veteran and Ohioan. Chalker has added a note at the end of the text, describing the circumstances of his reading: "Finished reading on train S&NRR in Ky Sunday night Dec 16 1894." Not only is the inscription dated in the year of publication, but his earlier ownership inscription (dated Dec 13) indicates he finished the book in three days.

Cover title: *From Dixie to Canada. A history of the underground railroad.* Orwell, Ohio / Buffalo: H.U. Johnson / Charles Wells Moulton. 6.75" x 4.75". Original green pictorial cloth stamped in black. Illustrated with photographic frontispiece of the author and six full-page black-and-white plates. viii, 9-194 pages. Ink owner name, "N Chalker / Akron O / Dec 13 94" on front fly leaf; further four-line inscription by Chalker on last text page. Light rubbing and moderate soil to boards. A few early leaves with spots of fingersoil, else clean. Hinges strong. Very good.

Read more: Siebert, *The Underground Railroad from Slavery to Freedom*.

... people free, an' s  
... that country to see  
... 'killed hisself' or 'runned away'  
... my stoppin' place, an' may the good  
... save Massa Shipman forever, am the  
White Rabbit."

There was another hearty hand-shakin  
cheerings of the little throng who had been  
listeners to the conversation, mutual pledge  
on the "other shore," and the old ex-conduc  
"station 1001, U. g. r. r.," and his sable pa  
parted company under far pleasanter circumst  
than they did in the long ago on the door-ste  
Anno Mundi in the village home of Giddings  
Wade.

Finished reading on  
train on Sat night in  
Ky Sunday night  
Dec 16/89/4 W. Walker

# **“[E]xploded like a bombshell” (Printing and the Mind of Man)**

---

UNCLE TOM'S CABIN  
By Harriet Beecher Stowe  
1852

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

\$25,000.

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

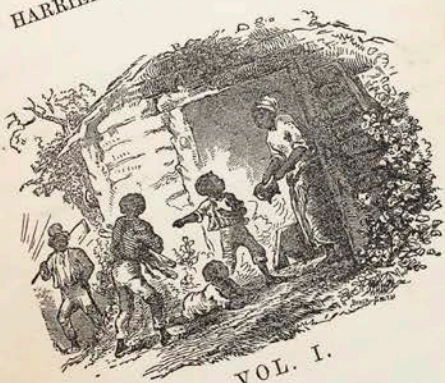
Well educated in a large, abolitionist family, Stowe was already involved in anti-slavery activities by her early 20s, including participation in the Underground Railroad. With the passage of the Fugitive Slave Act in 1850, the “number of kidnappings and forcible re-enslavements of black people was growing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

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

First serialized in 1851 in THE NATIONAL ERA, UNCLE TOM'S CABIN was published in book form in March 1852. The first edition of 5000 copies immediately sold out, as did a second printing. The publisher remarked that “three power presses are working twenty-four hours per day, in printing it, and more than one hundred book-binders are incessantly plying their trade to bind them, and still it has been impossible, as yet, to supply the demand” (THE NATIONAL ERA, 15 April 1852). It appeared in a number of different binding variants (wrappers at \$1.00, regular cloth at \$1.50, and extra gilt at \$2.00). The typical cloth binding features substantially less gilt than this rarer deluxe version. A lovely copy of the most desirable state of this social reform classic.

36.

UNCLE TOM'S CABIN;  
OR,  
LIFE AMONG THE LOWLY.  
BY  
HARRIET BEECHER STOWE.



VOL. I.  
BOSTON:  
JOHN P. JEWETT & COMPANY.  
CLEVELAND, OHIO:  
JEWETT, PROCTOR & WORTHINGTON.  
1852.





Full title: *Uncle Tom's Cabin; Or, Life Among the Lowly*. Boston / Cleveland, Ohio: John P. Jewett & Company / Jewett, Proctor & Worthington. Two 12mo volumes, 7.5" x 4.5" each. Original blue pictorial cloth elaborately stamped in gilt to spine and boards (BAL binding C, no priority). All edges gilt, cream endpapers. Illustrated with six full-page plates (three in each volume). x, 13-312; IV, 5-322 pages (complete; see BAL 19343). Housed in custom cloth chemise and slipcase. Pencil owner name "O. Dickinson" dated May 1852 to front endpapers. Later portrait of Stowe tipped onto front pastedown of volume I. Minor expert restoration to head and tail of spines, which are a touch sunned; light rubbing to boards. Careful hinge repairs, infrequent soil and foxing, primarily to margins, far less than usual. Sturdy and appealing. Very good plus.

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



## **“No novel about any black woman could ever be the same after this” – Toni Morrison**

---

37.

CORREGIDORA  
By Gayl Jones  
(1975)

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

\$3500.

“Corregidora is the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women”

— James Baldwin

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

*New York: Random House. 8.25" x 5.5". Original quarter brown cloth, tan paper boards, metallic red- and green-lettered spine. In original unclipped (\$6.95) color pictorial dust jacket designed by Wendell Minor. [6], 185, [1] pages. Text-block edges noticeably foxed, with some fainter foxing to endpapers. Jacket lightly toned as usual, with some minor soil. Overall, sound and sharp. Very good plus in a near fine jacket.*

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

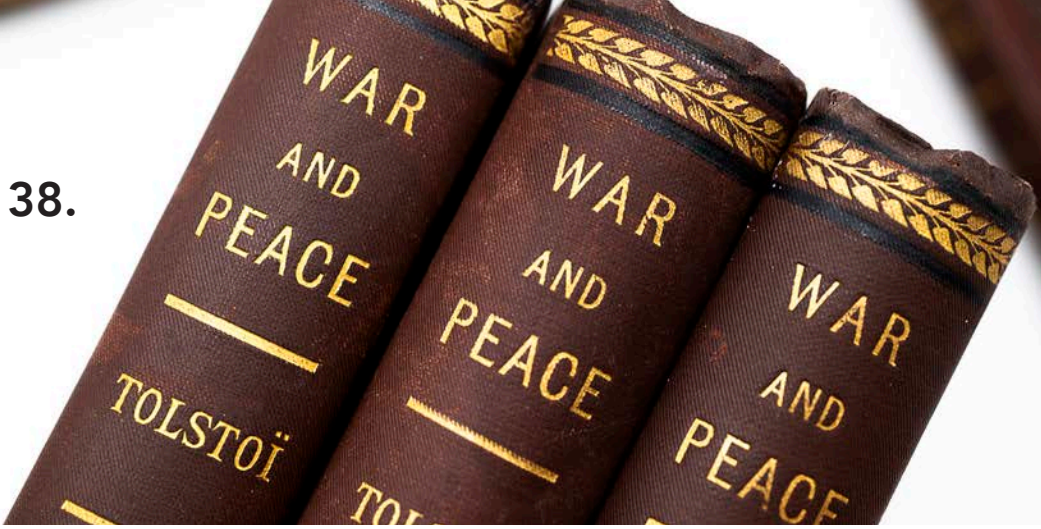


The image shows the front cover of the book 'Corregidora' by Gayl Jones. The title 'Corregidora' is written in a large, elegant, dark brown serif font. Above it, 'GAYL JONES' is printed in a smaller, all-caps serif font, and 'A Novel' is to the right. Below the title is a photograph of a brick archway with the number '31' on the left and a sign that says 'RESTAURANT BEER' on the right.

# GAYL JONES • A Novel Corregidora



38.



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

---

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

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

\$20,000.

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

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

*First US edition. War and peace: a historical novel by Count Léon Tolstoï translated into French by a Russian lady and from the French by Clara Bell. New York: William S. Gottsberger. Six volumes, 6" x 4.5" each. Original brown cloth with decorative stamping in black and bright gilt. Dark brown endpapers. All title pages dated 1886, Gottsberger imprint on versos. 322, [14] publisher's advertisements; 357, [1], [2] ads; 321, [1]; 270, [10] ads; 290, [10] ads; 391, [1] pages. Housed in custom clamshell box. Early ink ownership signature to front free endpaper of one volume. Minor wear and slight bumping to extremities; one volume only with tiny dampstain at gutter and touch up to front joint. Overall clean and tight. Near fine.*

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

## Abstracting Tolstoy

---

ANNA KARENINA

By Count Lyof N. Tolstoy [Leo Tolstoy]

1887

First UK edition of Tolstoy's masterpiece, in a spectacular artist's binding by the late Derek Hood.

\$9500.

**"I read the book thoroughly and then forget about it. What I can't forget is then used as the catalyst for the design." — Derek Hood**

The geometric shapes of Hood's 2017 binding represent the flashes of Moscow and St. Petersburg visible from a moving train, while the receding dotted rings suggest bright lights seen through a mist. The design shares several elements with Hood's interpretation of Cendrars & Delaunay's *LA PROSE DU TRANSSIBÉRIEN*, which likewise evokes a sense of movement inspired by a Russian train journey, but is bright and light where his *ANNA KARENINA* is dark-bordered and inescapable. The edition selected for transformation was the anonymously translated version published 140 years earlier as no. XX of Vizetelly's *One-Volume Novels*, a series responsible for first introducing British readers to Tolstoy, Flaubert, and Zola. Publishing the last of those three brought obscenity prosecution, imprisonment, and bankruptcy to Henry Vizetelly.

Trained in bookbinding at Napier University in Edinburgh and St. Andrews University, Hood was also an accomplished drummer, touring and recording with bands like All About Eve and The Auteurs throughout the 1990s before returning to his studio. His work was frequently commissioned by the organizers of the Booker Prize for special presentation copies, and his books have been exhibited in the Victoria and Albert Museum and the Grolier Club.

A unique metamorphic binding, paired with a major edition of this classic novel.

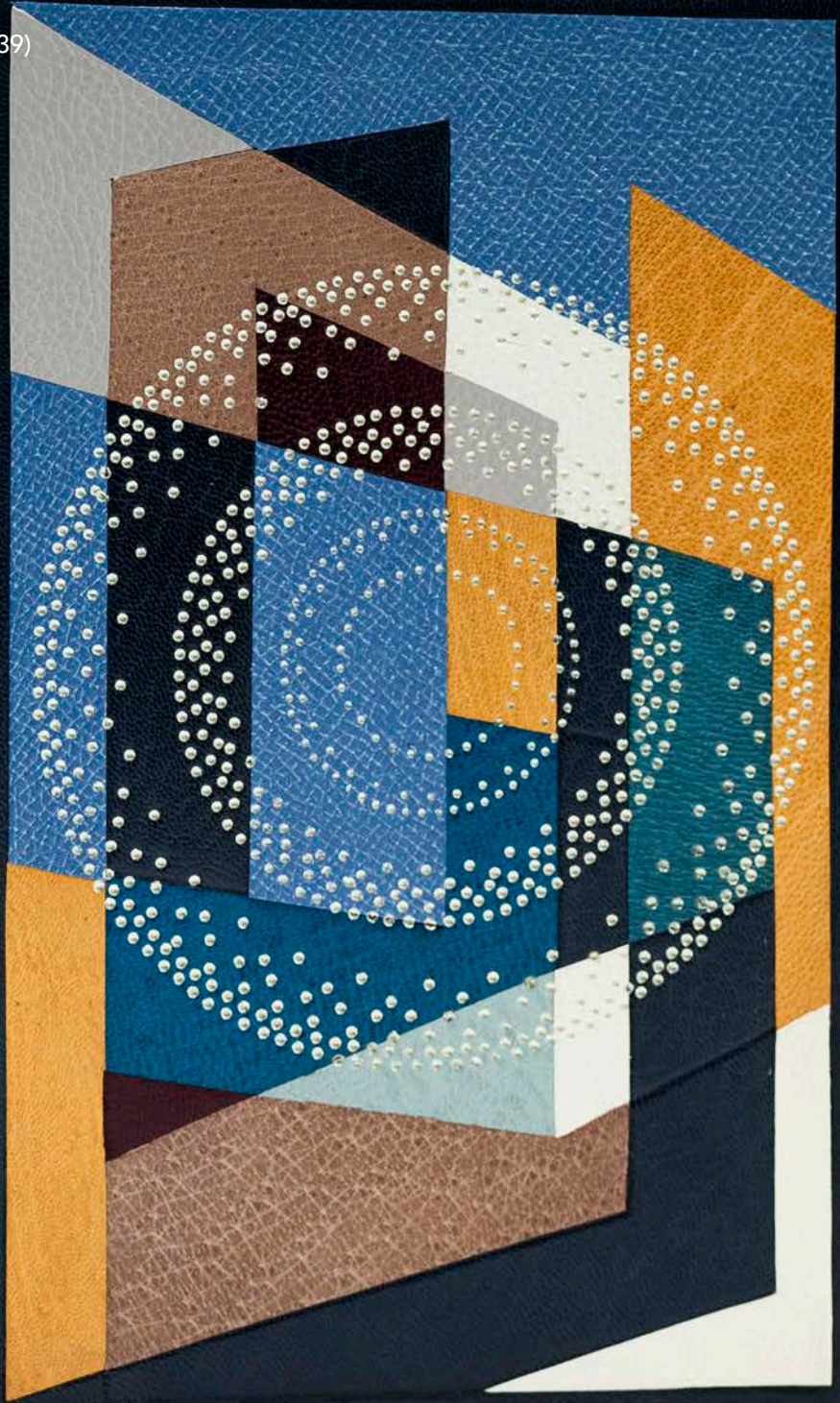
*London: Vizetelly & Co. 7.25" x 4.75". Dark blue goatskin with colored leather inlays, decorated with white gold dots in concentric circles. Deep blue-gray endpapers stamped in white gold. All edges gilt. In grey felt-lined black cloth chemise with peacock blue leather spine label and matching slipcase. 769, [3] pages, followed by 32-page publisher's catalogue. Minor wear to slipcase. Fine.*

*Read more: Blume, "The Reader-Brand: Tolstoy in England at the Turn of the Century," Doyle, "Derek Hood Obituary," The Guardian; Minnesota Center for Book Arts, "Drop Dead Gorgeous: Fine Bindings of La Prose du Transsibérien Re-creation."*



(Item #39)

ANNA KARENINA



40.



## The Manual For Stoics

ΤΟ ΤΟΥ ΕΠΙΚΤΗΤΟΥ ΕΝΧΕΙΡΙΔΙΟΝ [Enchiridion]  
By Epictetus, edited by John Upton  
1751

Miniature Foulis press edition of this classic of Stoicism, a pocket book of Ancient Greek philosophy issued during the Scottish Enlightenment.

\$1750.

**“All Things whatsoever may be divided into two Sorts: those that are and those that are not within our own Power.”**

The Ancient Greek philosopher Epictetus was one of the most important advocates of Stoicism, influencing leaders from Marcus Aurelius to Mahatma Gandhi. Born into slavery and crippled at an early age, Epictetus gained his freedom and established a school of philosophy; it was his student Arrian who collected his sayings and edited them into the handbook of morals called the ENCHIRIDION.

This version of the text, first issued in parts from 1739 to 1741, was considered the first major advance since the Wolf edition of 1560, as Upton had access to “a number of MSS” that helped in the interpretation of various readings (Oldfather, xxxii). The Foulis brothers, who published this edition, were themselves important figures in the Scottish Enlightenment: “the Foulis brothers’ achievement was to translate into print culture the values of the classical, aesthetic, moralistic, Hutchesonian Enlightenment in Glasgow” (Hook and Sher). This version prints the work in the original Greek in tiny format — the leaves measure only three inches in height — for the Enlightenment reader to carry as reference and reminder.

A stunningly bound copy in a contemporary French binding with silk endpapers, a somewhat lavish flourish given the nature of the text.

*Glasgow: Robertus et Andreas Foulis. 32mo, 3" x 1.75". Contemporary full French red goatskin, spine elaborately stamped in gilt with black goatskin spine label, boards tripled-ruled in gilt with gilt cornerpieces. Blue silk endpapers and ribbon marker, all edges gilt. Title page in Greek and Latin; text in Greek. Ex editione Joannis Upton accurate expressum. 95, [1] pages. Near fine.*

*Read more: English Short Title Catalogue (ESTC), T138728; Oldfather, Introduction to Epictetus Discourses, Books 1-2, Loeb Classical Library; Hook and Sher, The Glasgow Enlightenment.*



## The Way Of The Warrior

41.

A BOOK OF FIVE RINGS

By Miyamoto Musashi, translated by Victor Harris  
(1974)

First US edition of this classic work of Japanese philosophy, capturing the essence of samurai culture in the early Edo period.

\$1000.

Far more than a simple book of Kendo strategy, BOOK OF FIVE RINGS applies the principles of combat to every aspect of life. The ideal samurai it describes has not only mastered the way of the sword, but also the art of tea, writing, painting, and other virtues, combining elements of Zen, Shinto, and Confucianism into a singular whole.

The harmonious combination of warrior and artist established in the BOOK OF FIVE RINGS has played a formative role in Japanese culture. "Where a Westerner might say 'The pen is mightier than the sword'," notes translator Victor Harris, "the Japanese would say 'Bunbu Itchi', or 'Pen and sword in accord'." This philosophy has long been embraced as the ideal of the Japanese leader, practiced by politicians and CEOs alike.

The book was not published in English until this translation, first issued in the UK by Allison & Busby the same year. The translator Harris himself practiced Kendo and later became Keeper of the Department of Japanese Antiquities at the British Museum in London. According to THE NEW YORK TIMES, "At the start, sales of [this translation] were small — mostly to aficionados of the martial arts. They mounted as novels about Japan and its samurai — SHOGUN and THE NINJA — reached the best-seller lists. They reached magnificent numbers in 1981, after a New York advertising executive named George Lois noticed a copy of the book in a businessman's office during a visit to Japan and wrote about it in a column in ADWEEK. 'The Japanese entrepreneur is not nurtured at an Asian equivalent of the Harvard Business School,' he declared. 'Instead, he studies, lives and works according to an almost mythic tome [...] the classic A BOOK OF FIVE RINGS.'" Sales of Harris's translation exploded, and the book firmly established itself into the American popular consciousness.

Woodstock, New York: The Overlook Press. 8.25" x 7". Original black boards. Original unclipped (\$7.95) color pictorial dust jacket. Illustrated in black and white. viii, 96 pages. A few small touches of rubbing to jacket. Clean and bright. Fine in fine jacket.

Read more: "New and Noteworthy: Paperbacks," The New York Times, 14 March 1982.

42.

## Survival Under Occupation

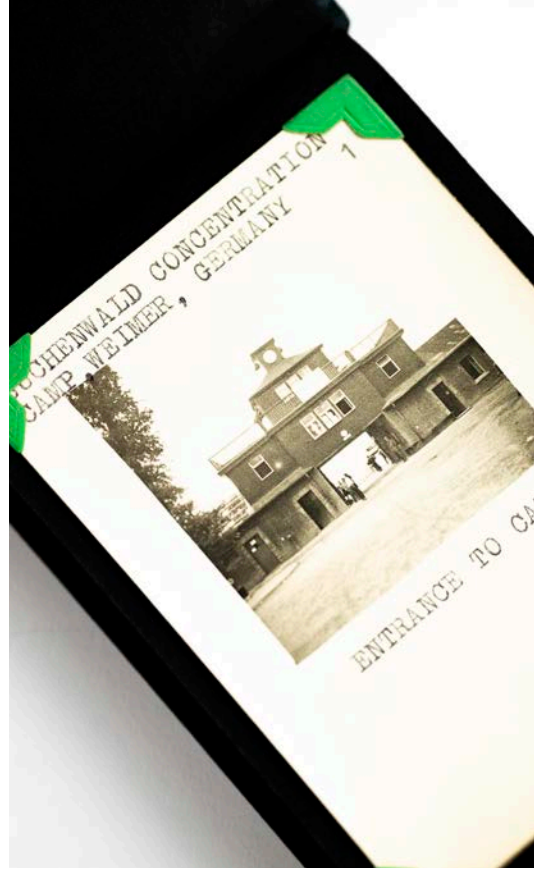
CE QU'IL FAUT SAVOIR...  
EN TERRITOIRE OCCUPÉ  
[circa 1940]

Original pamphlet of instructions to a temporarily defeated French populace in correct submission protocol to the invading Nazi regime.

\$500.

A practical guide to normalizing the intolerable, this informational pamphlet on staying out of trouble in the occupied territories of France begins with a mission statement — “In occupied territory, German military authority is all-powerful” — and proceeds to enumerate the consequences of opposition. The first section discusses the subject of highest importance, “CE QUI EST DEFENDU.” What is “FORBIDDEN” is not only espionage, resistance communications, and giving aid and comfort to Allied prisoners or combatants, but also listening to foreign radio broadcasts, violating the imposed curfew, and ceasing work production. Moreover, readers of the pamphlet are reminded that they must not write or speak to the OCCUPATION AUTHORITY: all complaints, questions, demands were to go exclusively to the collaborating French government, whose task it was to repress the freedom and dignity of its own citizenry.

First edition. Paris: H. Thomas. 6" x 4.25". Original tan stapled wrappers. 46, [2] pages. Wrappers lightly scuffed, with minor chipping to corner and creasing to rear cover. 1" tear to upper spine. Formerly belonging to the Library of Congress, with small LOC stamps to front cover. Surplus duplicate stamp to front cover verso, with Division of Documents stamp dated 1942. Very good.





## Evidence

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

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

\$6000.

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

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

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

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

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

favorite of my  
after novels -- still  
44. 28 years.  
Joseph Heller  
Feb

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

CATCH-22  
By Joseph Heller  
1961

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

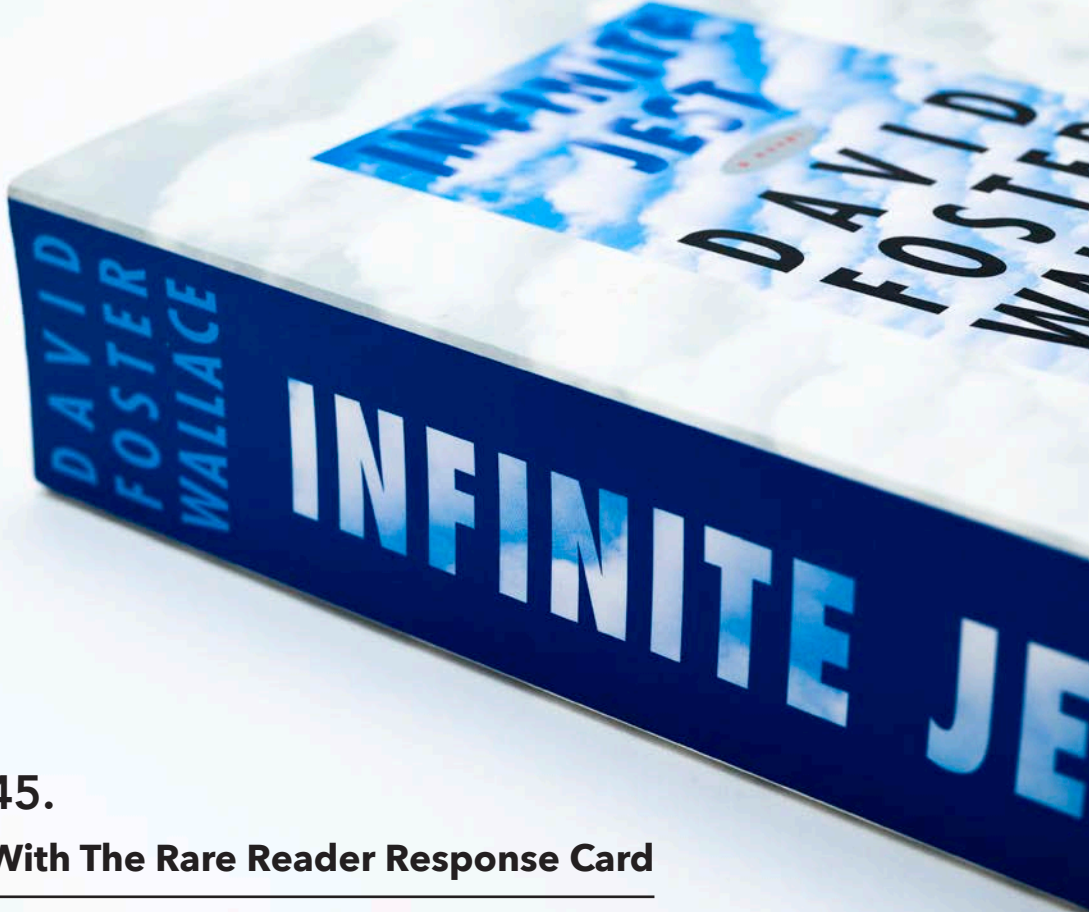
\$15,000.

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

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

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





45.

**With The Rare Reader Response Card**

---

INFINITE JEST  
By David Foster Wallace  
(1996)

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

\$3000.

"That sometimes human beings have to just sit in one place and, like, hurt. That you will become way less concerned with what other people think of you when you realize how seldom they do. That there is such a thing as raw, unalloyed, agendaless kindness. That it is possible to fall asleep during an anxiety attack. That concentrating on anything is very hard work."

Advance promotional issue (in an unstated edition, reportedly 1000 copies) of one of the most beloved and acclaimed cult novels of the last thirty years. Equal parts Delillo and Pynchon, a modern classic — especially scarce with the publisher's response card.

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



## **“[A]n Artaudian view of Mexico” – Michael Duncan and Kristine McKenna**

SEMINA 5  
Edited by Wallace Berman  
[1959]

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

\$7500.

**“SEMINA was to conventional magazines what spiking the reservoirs would be to tap water.”**

**— Aarons & Roth**

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

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

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

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

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

46.



SEMINA 350 copies Wallace Berman  
cover photo: Charles Brittin

to King  
2/25/52

**"I Greet You at the Beginning of A Great Career"  
– R.W. Emerson**

**47.**

LEAVES OF GRASS  
By Walt Whitman  
1856

Landmark second edition of the epic American poetry collection, the first to include among the most famous blurbs in literature — Emerson's complimentary quote stamped, without permission, on the book's spine.

\$18,500.

"Walt Whitman heralded the multitude within us, projecting love and encouragement to future generations of young poets." — Patti Smith

When LEAVES OF GRASS was first published in 1855, few recognized the effect it would have on American literature — but Emerson, the era's most respected literary critic, was among those who did. Upon receiving a complimentary copy from Whitman, Emerson responded with a letter of thanks and perceptive praise: "I find it the most extraordinary piece of wit and wisdom that America has yet contributed." A section at the rear of this edition entitled "Leaves-Droppings" prints Emerson's complimentary letter in its entirety, but Whitman also printed one part of the letter — "I greet you at the beginning of a great career" — on the spine, becoming one of the first modern blurbs. Unfortunately, he did not seek Emerson's permission to make the correspondence public, and Emerson was displeased to learn of it.

This second edition is expanded from the first with twenty poems added, including "Song of the Open Road." Because it is not only larger, but also because Whitman rearranged and revised poems, many scholars argue that "it is, in effect, a new work" (Aspiz). Published only a year after the first of only 795 copies, this is also the first pocket edition; the original edition was printed in an odd large format because Whitman had to use the materials on hand at his friends' print shop. Both were self published by Whitman, who brought an energy and creativity to book promotion rarely seen in this era: "despite his seeming self-confidence (colossal egoism, some have said) and his unlimited faith in a democratic society in which all are equal, Whitman engaged in a lifelong manipulation of the public and posterity through an unrelenting publicity campaign. [...] He left nothing to chance" (Miller, xiii). The use of Emerson's quote as a blurb was a prophetically skillful use of borrowed authority for marketing, unauthorized though it was. As Harold Aspiz notes, "Despite its artistic merit, [this edition] was Whitman's greatest publishing failure [...] sales were even poorer than those for the first [...] copies are now quite rare." A lovely copy of this transformational book.

*Brooklyn: (Walt Whitman). 12mo, 6" x 3.75". Original green cloth stamped in blind, front board and spine lettered in gilt. Illustrated with engraved frontispiece portrait of Whitman. Single page of ads at rear. iv, 5-384, [2] pages. Early 20th century engraved bookplate to front pastedown. Light rubbing to spine ends and corners, spine rather toned with gilt dulled. Some scattered foxing. Hinges strong. Firm. Very good.*

Read more: Blanck, *Bibliography of American Literature (BAL)*, 21396; Myerson, *Walt Whitman: A Descriptive Bibliography*, A2.2; E.H. Miller, *Walt Whitman's "Song of Myself"*; Aspiz, "Leaves of Grass, 1856 Edition," via [whitmanarchive.org](http://whitmanarchive.org).

# The Origins of The Patti Smith Group

48.

de l'ame pour l'ame  
(of the soul for the soul)  
Performed by Patti Smith  
[1973]

Scarce original program from one of Smith's earliest gigs, predating her first album by almost two years.

\$950.

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

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

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



de l'ame pour l'ame  
(of the soul for the soul)

An evening honoring the first trip  
Arthur Rimbaud 20 Octobre 1854

"The Poet makes himself a seer by a long derangement of the senses. All forms of madness. He searches himself. He exhausts and keeps only their quintessences..."

## PROGRAM

Speak Low.....  
Search for Rimbaud  
rape  
dog dream  
The ballad of Hagen Waker  
debbie denise  
mon vieux lucien  
picasso laughing  
rimbaud dead  
sonnet  
cry me river  
little song

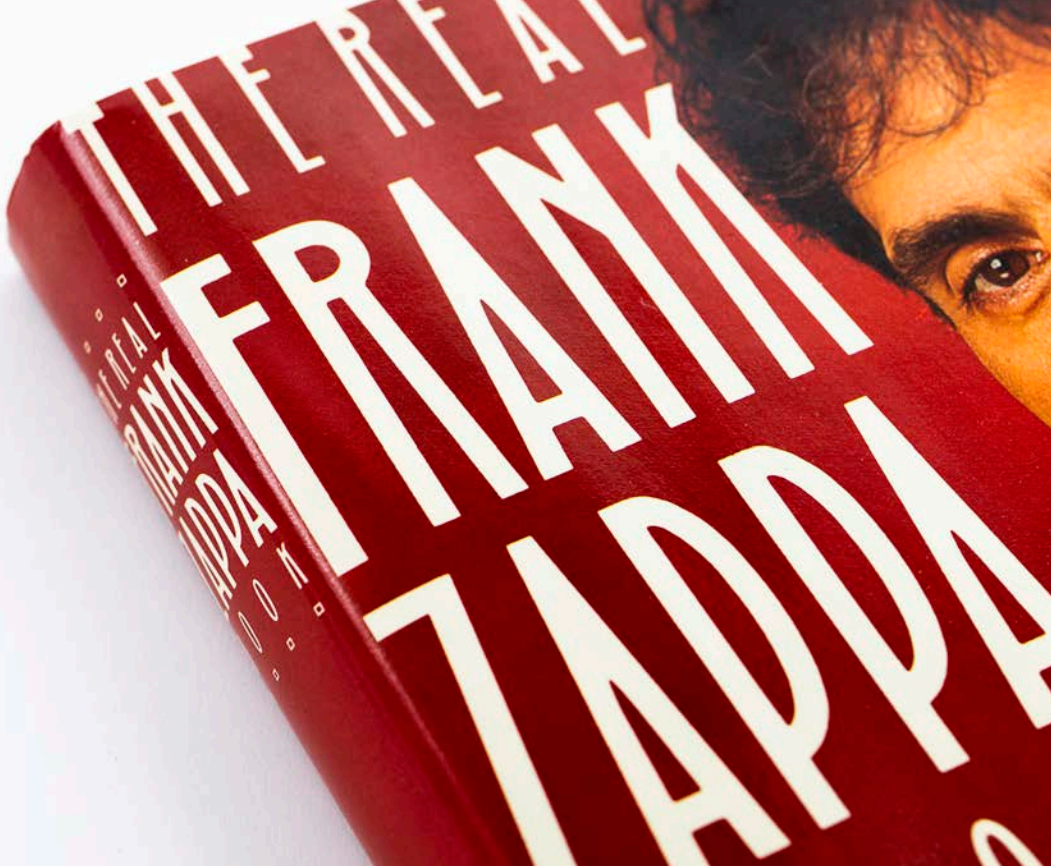
## INTERMISSION

bad blood  
lono lord  
what makes ruda ivory  
babies insurance  
just an accident  
judith revisited  
picture hanging blues  
annie had a baby.....  
ballad of a bad boy  
star fever  
dream of rimbaud  
devotions for arthur rimbaud

piano .....bill  
guitar.....lenn

(order subject to c

Special appreciation to The W  
Robert Mapplethorpe, Dennis F  
Sam Wagstaff and Gotham Book



**"I think it is good that books still exist,  
but they make me sleepy."**

**49.**

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

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

\$1500.

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

Arch and opinionated memoir from the legendary guitarist, songwriter, performer, and bandleader, told in his singular and indelible voice. Published shortly before his death, it is decidedly scarce signed.

*New York: Poseidon Press. 9" x 6". Original quarter red cloth over black boards. In original unclipped (\$19.95) photographic dust jacket. 352 pages. Signed by Zappa on the front endpaper. Review copy with promo photo of Zappa and publisher press release loosely laid in. Very slight lean to book. Some uneven toning to pages due to different stocks. Else clean, sharp, and bright. Near fine in a fine jacket.*





50.

### Limited Edition With Exclusive Prince Video Footage



21 NIGHTS  
By Prince and Randee St. Nicholas  
2008

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

\$7500.

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

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

Signed. Rare. Purple.

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

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



## The Deluxe Definitive Edition

51.

DON QUIXOTE

By Miguel de Cervantes Saavedra

1780

The magnificent QUIXOTE of Joaquin Ibarra, greatest Spanish printer of the 18th century, commissioned and supervised by the Real Academia de la Lengua, a beautifully bound copy complete in four volumes.

\$18,000.

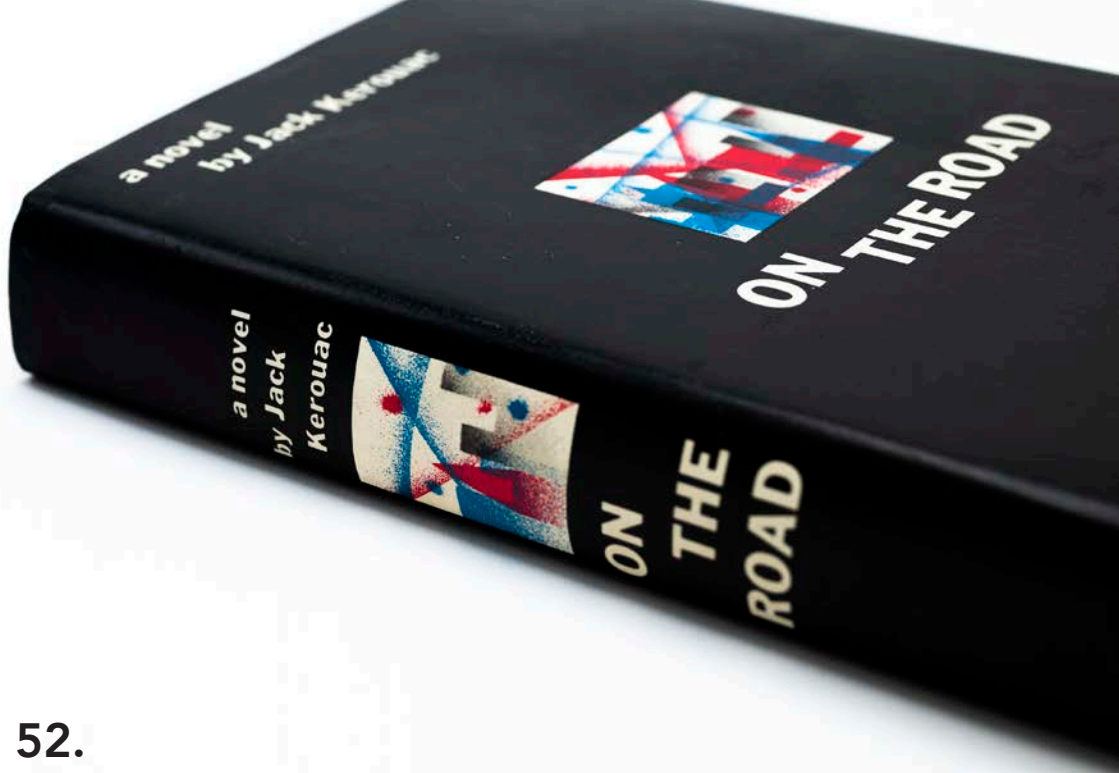
The 1780 edition of DON QUIXOTE was commissioned by the Royal Academy of Madrid as a grand national project, uniting Spain's greatest printer with the best engravers, artists, and scholars to produce a deluxe definitive edition worthy of the founder of Spain's modern literature.

The Ibarra QUIXOTE fulfilled its promises of neoclassical grandeur: supervised by Cervantes biographer Vicente de los Rios and Academy secretary Francisco Antonio de Angulo; printed on paper from the Catalonia mills of Joseph Florens in type designed by calligrapher Francisco Javier de Santiago y Palomares, cut and cast by Jerónimo Antonio Gil for the Biblioteca Real, and loaned to the Academia for this edition; illustrated with a historical map of La Mancha and engravings after Gil, José del Castillo, Antonio Carnicero, Bernardo Barranco, Jose Brunete, and Gregorio Ferro. "[E]verything prophesied of this edition, or said about it on its completion, is true" (Updike).

A famous landmark, a typographical masterpiece, and one of the very finest books produced by a printer "justly ranked alongside Baskerville, Didot, and Bodoni as one of the outstanding printers of the eighteenth century" (Whitehead).

*Full title: El ingenioso hidalgo Don Quixote de La Mancha compuesto por Miguel de Cervantes Saavedra. Nueva edicion corregida por la Real Academia Española. Madrid: Joaquin Ibarra. Four volumes, 10.75" x 8" each. 19th-century full oxblood leather with gilt-tooled borders and spine. All edges marbled. Engraved portrait of Cervantes, engraved frontispiece in each volume, folding map in volume I, and 31 full-page engravings: complete (see Ruis 53). Bookplate of Eva Van Cortlandt Hawkes, by H. Dangon, mounted to front paste-down, with ink owner inscription to front endpaper verso ("Eva V.C. Hawkes / 1915 / bought at H.B. Hollins sale."). Some foxing and soil to text, a bit heavier to plates; a few closed tears carefully repaired. Light wear and faint spotting to boards; mild sunning to spines. Near fine.*

Read more: Whitehead, "Joaquin Ibarra, 1725-1785"; Daniel B. Updike, *Printing Types, Their History, Forms, and Use*; Leopoldo Ruis y Llostellas, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra*; Richard Ford, *A Handbook for Travellers in Spain*.



52.

## Blue Jeans, Hitchhiking, And Jazz

---

ON THE ROAD  
By Jack Kerouac  
1957

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

\$10,000.

*"Nothing behind me, everything ahead of me, as is ever so on the road."*

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

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

Read more: *Ann Charters, A Bibliography of the Works of Jack Kerouac, A2.*



## The Opening of Japan In Immediate Retrospect 53.

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

Eye-catching accordion book chronicling major events in Japanese history from 1844 to 1882, focused on events of international import or sensational news.

\$2500.

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

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

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

## **“Mademoiselle Chrysanthème, vous qui avez deux patries...” (Paul Valéry)**

---

**54.**

LES HUIT RENOMMÉES

By Kikou Yamata, illustrated by Tsuguharu Foujita  
(1927)

Inscribed first edition of this exquisite collaboration between two great French-Japanese artists, a tour through famous sites in Japan.

\$1000.

**“Ah! écrivez aux Japonais de ne pas oublier le Japon!”**

Born in Lyon, the daughter of a Japanese diplomat and a French woman, Yamata was a contemporary of Colette, the first French translator of Lady Murasaki, and a sensation in the French literary salons of the early twentieth century. A travelogue of sorts, LES HUIT RENOMMÉES is a harmonious and well-balanced collaboration with the great Franco-Japanese artist Foujita, received with delight by contemporary French critics. From the *Revue de France*: “Pouvons-nous trouver un meilleur guide que Foujita pour nous conduire au Japon? Les dessins qu’il a composés pour orner les Huit Renommées de Kikou Yamata sont vivants, nerveux et spirituels” [Can we find a better guide than Foujita to take us to Japan? The drawings that he created to embellish LES HUIT RENOMMÉES by Kikou Yamata are vibrant, agitated, and spiritual]. With the advent of the Second World War’s hostilities and an accompanying chill in French enthusiasm for an exoticized un-France, this fervent wish to be “taken to Japan” faded and Yamata’s popularity declined; but before her death in 1975 she again achieved great postwar success with *LA DAME DE BEAUTÉ*, a finalist for the *Prix Femina*, and was named a Chevalier of the Legion of Honor.

(Paris): (André Delpeuch). 7.5" x 5.5". Original printed wrappers. Uncut edges. Illustrated with 47 drawings by Foujita. Text in French. 252, [4] pages. Inscribed by Yamata in French and signed in French and Japanese: “Pour le cher Vizir, avec la toujours fidèle amitié du chrysanthème...Kikou.” Spine creasing and minor chipping to corners; wrappers and interior toned. Very good plus.

Read more: Denis Meyer, *Monde flottant: La médiation culturelle du Japon de Kikou Yamata*.



55.

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

## The 19th Century Feynman Lectures

NOTES OF LECTURES ON MOLECULAR DYNAMICS AND  
THE WAVE THEORY OF LIGHT ["The Baltimore Lectures"]

By William Thomson [Lord Kelvin]

1884

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

\$12,000.

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

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

NOTES OF LECTURES

087

Molecular Dynamics.

and

The WAVE THEORY OF LIGHT.

Delivered at the Johns Hopkins University Baltimore.

BY

(Lord Kelvin)

SIR WILLIELM THOMSON,

Professor in the University of Glasgow.

STENOGRAPHICALLY REPORTED BY

A. S. HATHAWAY,

Lately Fellow in Mathematics of the Johns Hopkins University.

October 1884.

Copy-Right by the JOHNS HOPKINS UNIVERSITY

BALTIMORE, MD.

...made with the concurrence of the ordinary...  
...down what he paid by short-hand...  
...Thomson returned to Glasgow as soon as the...  
...concluded and has since sent from time to time...  
...notes which have been added to those which were...  
...taken when he spoke. It is to be regretted that under...  
...these circumstances he has had no opportunity to revise the...  
...reports. In fact he will see for the first time simultaneously...  
...with the public this repetition of thoughts and opinions...  
...which were freely expressed in familiar conference with...  
...his class. The "papyrographi" process which for the sake of...  
...economy has been employed in the reproduction of the...  
...lectures does not readily admit of corrections, and some...  
...obvious slips, such as Cauchy for Cauchy, have been allowed...  
...to pass without emendation; but the stenographer has given...  
...particular attention to mathematical formulas, and I...  
...believe that the work now submitted to the...  
...accepted, on the whole, as an accurate...  
...lecturer paid

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

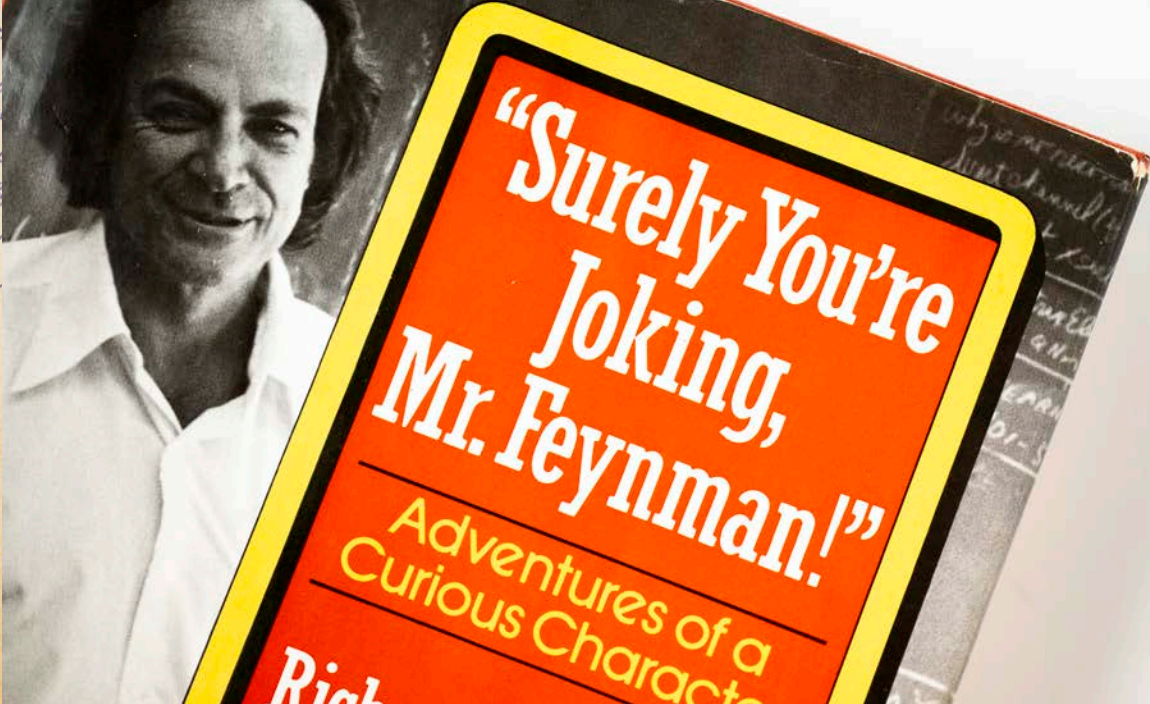
Any surviving examples of papyrographs are extraordinarily rare, and though OCLC suggests this title is fairly well-held, those holdings are scattered, with many copies apparently still residing in circulating collections and with quite a number overseas. We've not traced another copy at auction in more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

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

(Baltimore): [Papyrograph Printing Co.]. 10.25" x 7.5". Quarter brown cloth over contemporary marbled boards. [4], 330, [6] pages. From the collection of longtime University of California physics professor and 1962 Guggenheim Fellow Sheldon Jack Brown, with his ownership signature and date ("October 15, 1943") to front free endpaper. Spine skillfully rebacked. Some rubbing, wear to board edges. Minor toning to extremities. Else bright, clean, and sound throughout. Very good plus.

Read more: David B. Wilson, "Kelvin's Baltimore Lectures and Modern Theoretical Physics: Historical and Philosophical Perspectives by Robert Kargon, Peter Achinstein and Kelvin," *The British Journal for the History of Science*, Vol. 22, No. 1 (Mar., 1989), pp. 109-110; Silvanus Thompson, *The Life of William Thomson, Baron Kelvin of Largs*.





## **"This Feynman Guy Thinks He's Smart"**

**56.**

**"SURELY YOU'RE JOKING, MR. FEYNMAN":  
Adventures of a Curious Character  
By Richard P. Feynman, as told to Ralph Leighton  
(1985)**

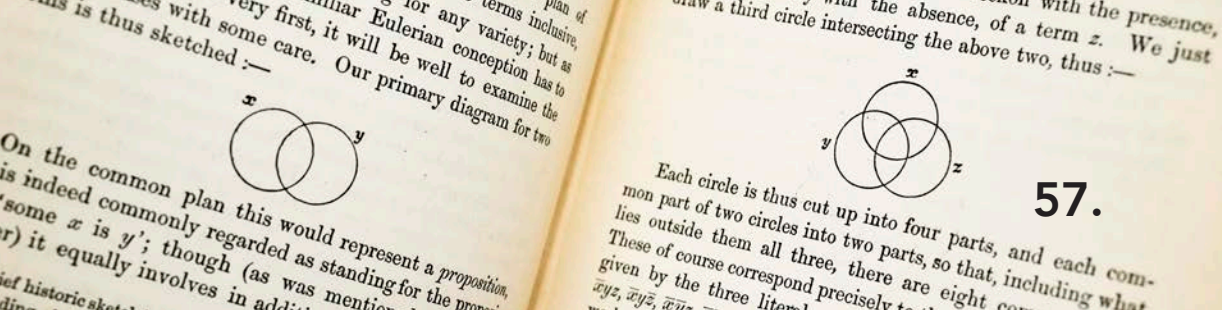
First printing of Feynman's first volume of highly entertaining memoirs, an unusually bright copy.

**\$950.**

Richard Feynman won the 1965 Nobel Prize for his work in quantum electrodynamics, but he earned the public's enduring affection and attention for his ability to get in and out of trouble, persuade lay people of the fundamental thrills of physics, spin an anecdote, and, defying all odds, be a serious scientist with charisma and humanity. (As W. Daniel Hillis later remembered, "the charming side of Richard helped people forgive him for his uncharming characteristics.") The brief first marriage that left him a widower has been dramatized more than once, with the aid of Matthew Broderick and Oscar Isaac, though the story's greatest effect comes through Feynman's own telling, without sentimentality and with great love. A nice copy of one of the great popular science books of the last fifty years, with none of the typical fading to the jacket often seen.

*First edition (stated). (New York): (W.W. Norton & Company). 8.25" x 5". Edited by Edward Hutchings. Original half red cloth with red boards. Gilt-lettered spine. In original unclipped (\$16.95) dust jacket designed by Mike McIver. 350 pages. Mild spine lean. Previous owner's name to front free endpaper. Pen mark (not remainder) to top edge of text block. Some edgewear to the jacket with a couple of small tape repairs and faint foxing to verso. Overall, sound and bright. Very good in very good jacket.*

Read more: Hillis, "Richard Feynman and the Connection Machine," *Physics Today*.



## Birth Of The Venn Diagram

SYMBOLIC LOGIC  
By John Venn  
1881

First edition of Venn's treatise on symbolic logic, discussing for the first time in book form his famous innovations in diagrammatic representation.

\$4000.

"Venn's own contribution, which fully justifies our attaching his name to the general diagram, was, first, to see that the diagram could and should be generalized to any number of sets (whatever its use); secondly, that it mapped Boolean algebra; and thirdly, that by writing SYMBOLIC LOGIC he drew these advances to the notice of a wide public." — A.W.F. Edwards

Venn was a Cambridge-trained mathematician (placed as Sixth Wrangler), logician, historian, onetime Anglican curate, women's suffrage supporter, inventor, cousin of Leslie Stephen, acquaintance of Lewis Carroll, amateur mountaineer, and gardener of prize-winning roses. He first introduced Venn diagrams in an 1880 paper, then followed up with a more extended treatment in SYMBOLIC LOGIC, leading to the diagram's popularization. SYMBOLIC LOGIC was a landmark, the outcome of "a two-decade-long attempt to make sense of algebraic logic" that introduced "a new theory of existential import, a new proposal for a reasoning machine and the famous diagrammatic representations that would come to bear Venn's name" (Verburgt).

Since their creation, Venn diagrams have been used to visualize logical concepts for some of the most famous relationships in history, such as Churchill's Venn diagram of the British Empire, United Europe, and the English Speaking World, with the United Kingdom in the center (Edwards). With the memefication of the internet, Venn diagrams have enjoyed a booming popularity among amateur logicians to represent a wide array of compare-and-contrast statements ranging from the absurd to the profound (eg. Nerd, Geek, Dork).

A supremely influential book of logic, scarce on the marketplace; we find only four copies at auction.

London: Macmillan and Co. 7.25" x 5". Original plum cloth with gilt-lettered spine. Navy coated endpapers. Publisher's ads at rear. xxxx, 446, [2] pages. Leaves unopened following page 81. Spine gently toned, light wear to extremities, minor spot to top edge. Near fine.

Read more: Verburgt, *John Venn: A Life in Logic*; Edwards, *Cogwheels of the Mind: The Story of Venn Diagrams*.

# Signed Copy Of Chomsky's Landmark Work

58.

SYNTACTIC STRUCTURES

By Noam Chomsky

1957

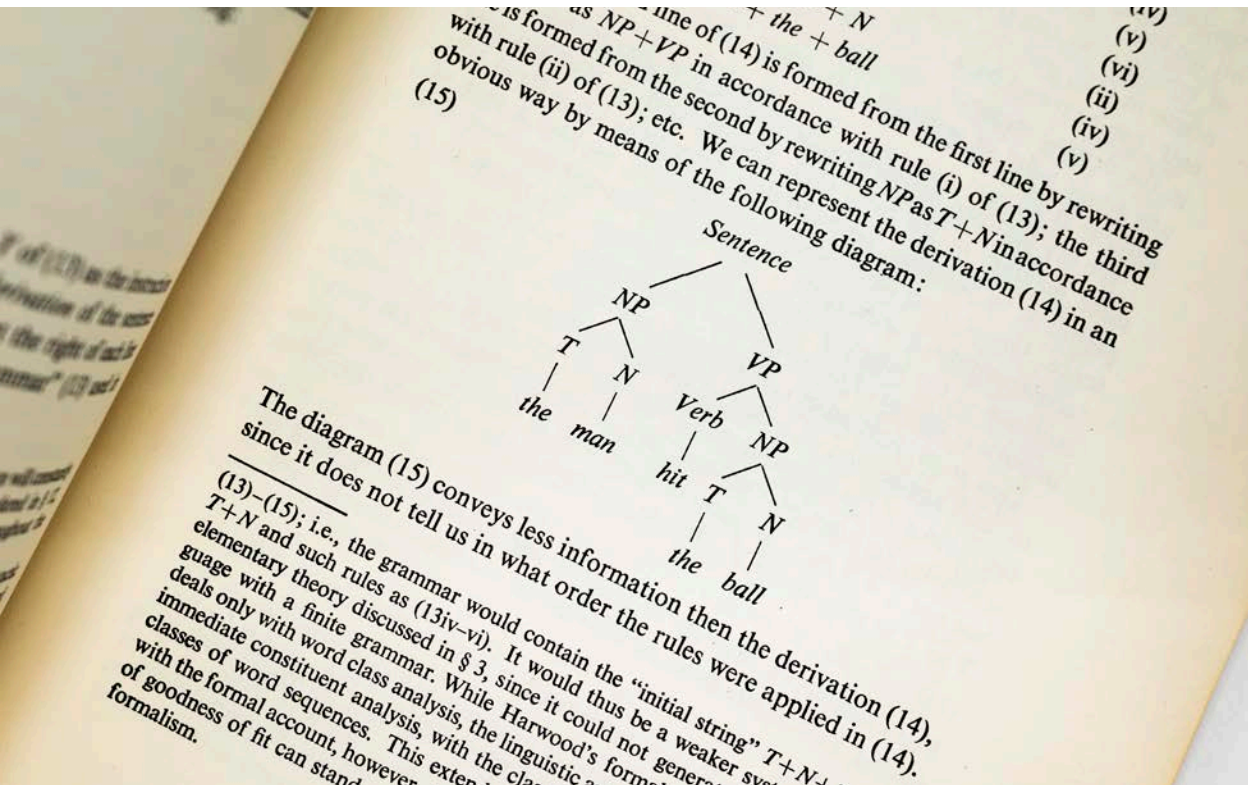
Signed first edition of Chomsky's first book, a landmark of linguistics and cognitive science, containing the first appearance of his famous sentence "Colorless green ideas sleep furiously."

\$6000.

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

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

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



59.

The Southern Urban Negro  
As a Consumer

by  
Paul K. Edwards  
Professor of Economics, Fisk University

**The Power Of The Purse**

---

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

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

\$2500.

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

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

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

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

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

# HUMAN CAPITAL



## The Transformative Classic

60.

HUMAN CAPITAL  
By Gary S. Becker  
1964

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

\$7500.

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

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

*Human Capital: a theoretical and empirical analysis, with special reference to education. New York: National Bureau of Economic Research / Columbia University Press. 8.75" x 6". Original gilt-stamped blue cloth. In original unclipped (\$5.00) dust jacket. National Bureau of Economic Research Number 80, General Series. 187, [1] pages. Stamped commemorative envelope laid in, with Becker's name signed in pen on recto and written in pencil on verso. Shallow wear and tiny chipping to jacket spine ends. Only light edgewear. Fine in near fine jacket.*

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

## Final Work By The Famous Anti-Catholic Forger

POPE JOAN: Or, an Account Collected Out  
of the Romish Authors Proved to Be of the  
Clergy and Members of That Church, Before  
Luther Left Her Doctrine  
By Robert Ware  
1689

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

\$3000.

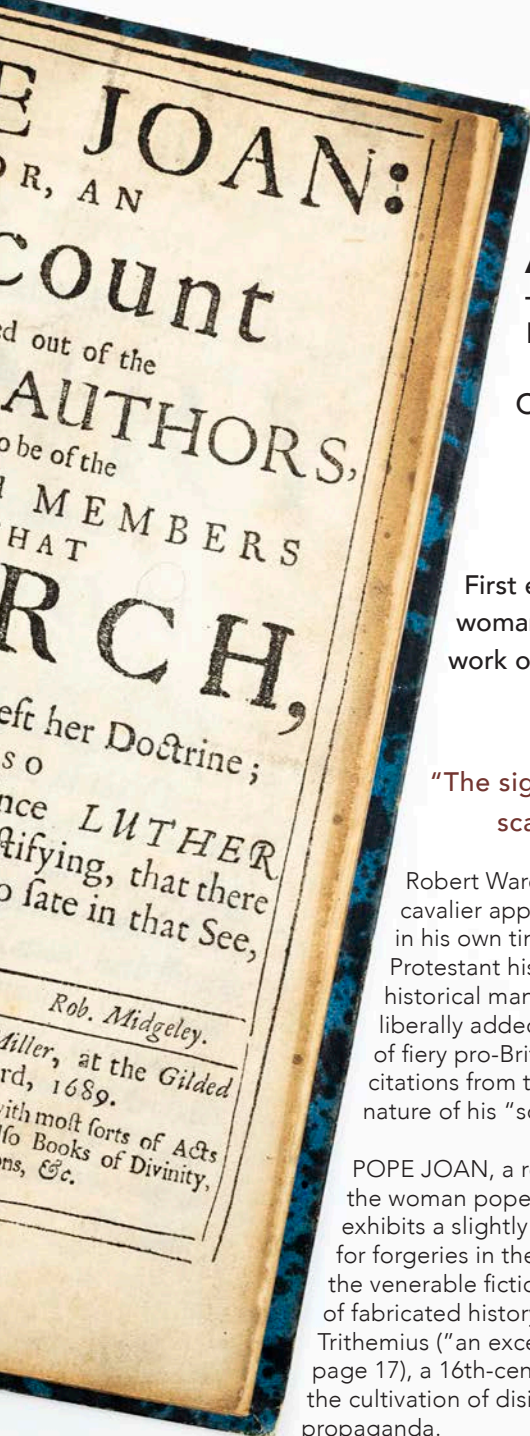
**"The significance of Robert Ware's malign legacy can scarcely be understated." — Mark Empey**

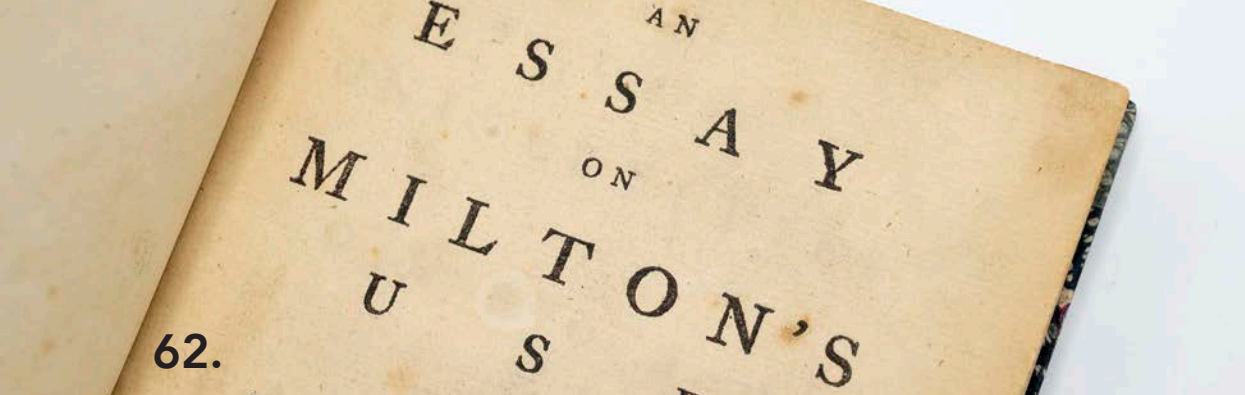
Robert Ware is remembered today for his "unashamedly cavalier approach towards interpreting history" (Empey, 37), but in his own time, he was seen as a respected (if quite extreme) Protestant historian. Ware inherited a trove of religious and historical manuscripts from his father James — to which he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

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

London: William Miller. Quarto. 7" x 5". 19th-century quarter navy goatskin, blue marbled boards, gilt spine lettering. Marbled endpapers, renewed flyleaves. [2], 24 pages, collated complete. Boards with light edgewear, some rubbing to rear. Small ownership stamp to verso of front flyleaf and verso of title page. A couple running titles slightly cropped. Hint of toning to leaves. Clean. Very good plus.

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





## **"The Most Silly And Knavish Book I Ever Saw" (Warburton)**

---

AN ESSAY ON MILTON'S USE AND IMITATION  
OF THE MODERNS, IN HIS PARADISE LOST  
By William Lauder, with remarks by Samuel Johnson  
1750

First edition, first issue of this notoriously bungled literary hoax, in which Lauder alleges that portions of PARADISE LOST had been plagiarized from earlier works by Hugo Grotius et al. — but only after Lauder put them there himself.

\$900.

If the lasting fame of Lauder's fraud must be painful to all anti-Miltonites compelled to admit that Milton was not, after all, a plagiarist, it is yet a pleasure to all who enjoy contemplating a notable self-inflicted wound to Johnson's reputation, which arose as follows: William Lauder was the "one-legged Scottish Latin scholar who sought with bizarre logic to serve the Jacobite cause by accusing Milton, apologist for regicide, of having plagiarized PARADISE LOST from a variety of neo-Latin poems, and who used falsified evidence to improve his case" (Marcuse). He obtained prospectus, preface, and postscript to his ESSAY from Samuel Johnson, who was Samuel Johnson: an iconoclast of his own kind, whose weapon of choice was also literary criticism.

A number of scholars discovered the forged and misrepresented Miltonic "plagiarism" as soon as the book was published, whereupon Johnson dictated a groveling letter of apology for Lauder to sign his own name to. Johnson himself was untouched by suspicion of participation in the fraud, claiming simple gullibility: "In the business of Lauder," he said, "I was deceived, partly by thinking the man too frantic to be fraudulent." Not, after all, "the most unfortunate occurrence of his life": only extremely embarrassing.

The first issue doesn't have the new preface, added after the work had come into question. A fascinating Georgian interlude of a politically motivated literary forgery-cum-provocation.

*London: Printed for J. Payne and J. Bouquet. Octavo, 7" x 4.75". Later quarter brown calf with marbled paper boards. Postscript at rear. [xxiv], 164, [4] pages. A few faint pencil markings to margins of preface. Light foxing to endpapers, fainter foxing scattered throughout. Near fine.*

*Read more: Marcuse, "The Pre-Publication History of William Lauder's Essay on Milton's Use and Imitation of the Moderns in his Paradise Lost"; Rees, Johnson's Milton; Warburton, Letters; English Short-Title Catalogue (ESTC), T222357.*

## Unpublished Art By Notorious Stuart Claimant

---

Sobieski-Stuart Manuscript Abecebestiary  
By Sir Charles Eduard [Charles Edward Stuart],  
aka Charles Manning Allen  
1842

Stunning original manuscript abecedary, a serpentine and thistle-laden gift to credulous antiquary Sir Thomas Dick Lauder in the year of the artist's co-publication of the famous disputed VESTIARIUM SCOTICUM.

\$14,000.

*"The Allans are singular men, of much accomplishment but little probity—that is, in antiquarian matters." —Journal of Sir Walter Scott, June 1829*

The author of this virtuosic tribute, here styling himself Charles Eduard, born Charles Edward Manning Allen and widely known as Charles Edward Stuart, was one half of the notorious Sobieski Stuarts: brothers, poets, and Welsh-born claimants to the Stuart line. They were two gallant false pretenders who may or may not have been true believers in their own representations, who maintained their impostures to the very end and who had great instincts for making aristocratic friends and posing for romantic photographs. Their most famous publication — 1842's VESTIARIUM SCOTICUM, followed in 1845 by THE COSTUME OF THE CLANS — purported to be a copy of a copy of a lost 16th-century manuscript. It was denounced in some quarters as a forgery almost immediately, but made a powerful impact. Described by one modern historian as "shot through with pure fantasy and bare-faced forgery" (Trevor-Roper, 36), it nevertheless had immense influence on the history of Scottish tartans. The designs in the VESTIARIUM were taken up with enthusiasm, and many are in use today by the clans to whom they were attributed — among them, the Lauder tartan.

Sir Thomas Dick Lauder befriended the Sobieski Stuart brothers in the 1820s and soon set about to promote their claims and manuscripts. On the authenticity of the VESTIARIUM he consulted Sir Walter Scott, who allowed that the work was "cleverly done," but mistrusted the source: "These Hay Allans are men of warm imaginations," he recorded in his journal, and sent Lauder a long warning letter, both learned and tactful, "on the subject of these Allans and their manuscript." Despite this warning, Lauder chose to be persuaded, and when at long last the VESTIARIUM was published, this original abecedary was presented to Lauder by Charles Stuart, presumably in gratitude for his long backing and friendship. Lauder had a warm imagination of his own: the author of several historical romances, he was also the subject of an ungenerous footnote in the COMPLETE BARONETAGE, which records that having "utterly failed" to prove descent from certain other Lauders, he put up a monument regardless, stating that descent "as he wished it to be." In this the abecedary's owner appears to embrace the quip of one from a later century: It's not a lie, if you believe it. With our thanks to Bill Zachs for his initial identification of the artist.





Scotland: n.p. Folio. 16" x 12". Contemporary red morocco with large gilt Scottish coat-of-arms to both covers, with numerous additional ornate devices and fleurs-de-lys. Marbled endpapers. All edges gilt. Calligraphic and engrossed manuscript to fourteen leaves, rectos only, each signed at the foot. Plus preliminary dedication leaf. Housed in a custom archival clamshell box. Board slightly bowed. One leaf with short marginal tear (with very slight loss). Small scuff lower edge of top board. Mild wear. Minor expert repairs. Very good plus.

Read more: Scott, *The Journal of Sir Walter Scott*; Cokayne, *Complete Baronetage*; Craig Robert Buchanan, *Will Ye No Come Back Again: Rediscovering the Sobieski Stuart Brothers*; Trevor-Roper, "The Invention of Tradition: The Highland Tradition of Scotland," in *The Invention of Tradition*.

## Peter Pan In Prague

64.

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

By J.M. Barrie, edited by Milena Jesenská,  
translated by Jirka Mala,  
illustrated by Suska [Anny Engelmann]  
1926, 1927



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

\$2000.

These first Czech translations of Barrie's works (first edition of PETER AND WENDY; second edition of PETER PAN IN KENSINGTON GARDENS) are the collaborative product of three women active in the interwar artistic and intellectual circles of Prague and Vienna, boasting stunning covers and illustrations by Anny Engelmann (Suska), editing by journalist Milena Jesenská, and translation by Jirka Mala. The Czech-born Suska was the sister of architect and Wittgenstein associate Paul Engelmann; she is known to have lived in Vienna, Munich, and Berlin, and to have illustrated some 35 children's books. In 1942, she was arrested and transported to Terezin and then to Maly Trostenets, where she is believed to have died. Outside this sparse outline, much of her biography is unknown: Suska is "a fascinating and elusive figure, in a framework of brilliant and complex cultural and professional relationships, characteristic of Central European culture between the two wars" (Strik & Rouf).

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

*Praha: Prazska akciova tiskarna. Three volumes, 6.5" x 4.75" each. Text in Czech. Petr Pan v Kensingtonskem Parku: Original blue cloth with orange boards. Pictorial paste-on by Suska. Six color plates and additional black-and-white illustrations by Suska. 103, [3] pages. Petr Pan a Wendy Dil druhu [part II]: original pictorial wrappers. Seven color plates and additional black-and-white illustrations by Suska. 116, [2] pages. Petr Pan a Wendy Dil treti [part III]: original pictorial wrappers. Ten color plates and additional black-and-white illustrations. 135, [1] pages. Mild to moderate edgewear, with creasing and several chips to wrappers pf second volume. Very good plus.*

*Read more: Margarete Buber-Neumann, Milena; Marisa Fadoni Strik & Gabriella Rouf, "Tom Freud e Suska: Il destino di due illustratrici"; Iggers, Women of Prague.*



65.

## Seidmann-Freud's Last Book

BUCH DER ERFÜLLTEN WÜNSCHE [The Book of Fulfilled Wishes]  
By Tom Seidmann-Freud  
(1929)

Scarce first edition of this avant-garde German picture book, incorporating new concepts in child psychology that the author learned in part from her uncle, Sigmund Freud.

\$3500.

Illustrated by Seidmann-Freud with delicate and unusual color lithographs on every page, plus a beautiful double-page color spread. Seidmann-Freud's illustrations bring to children's books concepts from Modern art — especially Constructivism, with a touch of the surreal; they deserve more recognition today, which is partially inhibited by her books' scarcity: they "disappeared from bookstores in about 1937 owing to the author's non-Aryan descent" (Hürlimann). A beautiful copy, scarce in any condition, and especially thus.

*Potsdam: Muller & Kiepenheuer. 10" x 8.75". Original tan quarter cloth, color pictorial paper boards. Illustrated by Seidmann-Freud in color offset lithography throughout. Text in German. [24] pages. Ink presentation inscription, 1936, Maine, on front pastedown. Marginal toning and edgewear to boards, else clean and tight. Near fine.*

*Read more: Hürlimann, Three Centuries of Children's Books in Europe, 216.*

(Item #66)

No. 138  
34





66.

## The Art And Economics Of Japonisme

Japonisme Alphabet Embroidery Sample Book  
[circa late 1870s]

Sample book of finely embroidered alphabets, likely intended for the sale of silk handkerchiefs – a stunning example of Japonisme in format and aesthetic.

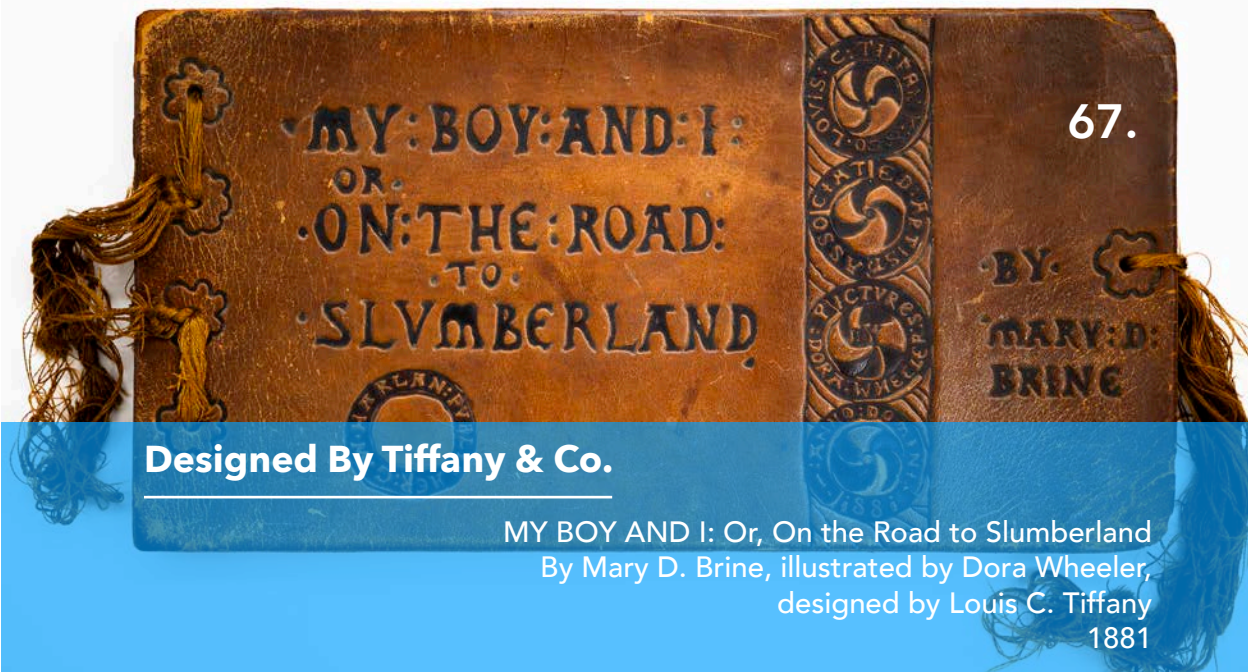
\$7500.

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

This sample book illustrates both the design sensibilities and trade logistics that changed the trajectory of Western art. Its specifics remain frustratingly enigmatic (and worthy of further research), but its format and the stray pencil notes it contains paint a picture of lively aesthetic and economic exchange. Bound in the typical Japanese stab-sewn fukurotoji style and using paper with visible kozo fibers, it is likely that this sample book was made in Japan, rather than simply taking inspiration from Japanese books; this is reinforced by the note to the front flyleaf, calling the samples "Matsuroku pattern." Meanwhile, in the rear, there is a list of the various samples and their prices in yen. The samples themselves are a beautiful blend of Japanese and European sensibilities, with letters formed of ornamental bamboo, cranes, or monkeys alongside letters constructed of western hats and umbrellas and more classic letterforms. A striking ephemeral item of trade, beautifully capturing the confluence of the artistic styles that shaped the 20th century in the form of a consumer art.

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

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



## Designed By Tiffany & Co.

MY BOY AND I: Or, On the Road to Slumberland  
By Mary D. Brine, illustrated by Dora Wheeler,  
designed by Louis C. Tiffany  
1881

Rare first edition of this Arts & Crafts children's book from the short-lived Louis C. Tiffany & Co., Associated Artists, an early experiment from the firm best known for its insuperable interior design of Gilded Age mansions.

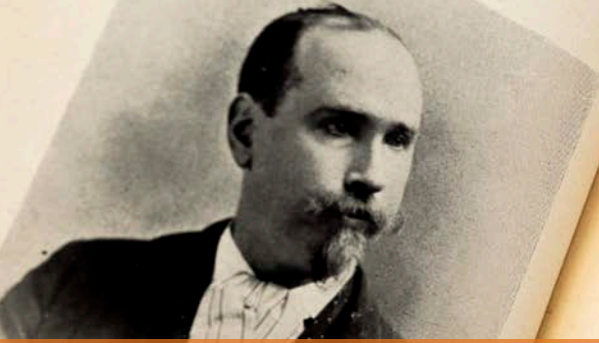
\$1800.

Louis C. Tiffany of stained glass fame became a professional decorator only a few years before this book's production. Louis C. Tiffany & Co., Associated Artists, was founded in 1881 along with Candace Wheeler, Lockwood de Forest, and Samuel Colman. They offered a wide range of high-end design services, especially those of creating furniture and interior designs for the American elite. The same year of the company's founding and this book's publication, they were hired to ornament the entrance hall of Mark Twain's home.

Advertised in contemporary periodicals as "the most unique, and thoroughly artistic book ever published in this country," MY BOY AND I was produced as a limited luxury object for the holiday market. In addition to being an experiment by Louis C. Tiffany & Co., this was the first book-length project of illustrator Dora Wheeler, daughter of American decorative arts pioneer Candace Wheeler, then in partnership with Tiffany. The artists behind Louis C. Tiffany & Co., Associated Artists, were soon to separate in 1883, after only two years of collaboration: "Tiffany initiated each of his early partnerships — Tiffany & Wheeler, Tiffany & de Forest, and Louis C. Tiffany & Co., Associated Artists — with the expectation that he would be in charge, and he dissolved them when this was no longer the case" (Mayer & Lane). A remarkable product of a major Gilded Age design collaboration.

*[New York]: G.W. Harlan / Louis C. Tiffany & Co., Associated Artists. 11" x 6". Original blind-stamped limp calf, bound with copper silk ties. Illustrated by Dora Wheeler. 59 leaves, printed rectos only. Some wear and rubbing to edges, fraying to rare original silk ties. Minor chipping to endpapers, offsetting to title page. Very good.*

*Read more: Montezuma [Montague Marks], My Note Book, The Art Amateur, Vol. 6, No. 1; Mayer & Lane, Dissociating the "Associated Artists": The Early Business Ventures of Louis C. Tiffany, Candace T. Wheeler, and Lockwood de Forest.*



# THE MIXICOLOGIST

OR  
HOW TO MIX ALL KINDS  
OF FANCY DRINKS

CONTAINING CLEAR AND RELIABLE DIRECTIONS FOR MIXING  
ALL THE DIFFERENT BEVERAGES USED IN THE UNITED  
STATES, EMBRACING JULEPS, COBBLERS, COCK-  
TAILS, PUNCHES, DURKEES, "TRILBYS,"  
ETC., ETC. IN ENDLESS VARIETY, WITH  
SOME RECIPES ON COOKING, AND OTHER GENERAL  
INFORMATION.

AN UP-TO-DATE RECIPE BOOK  
By C. F. Lawlor

## Classic Gilded Age Cincinnati Mix(ic)ology 68.

THE MIXICOLOGIST, OR HOW TO MIX ALL KINDS OF FANCY DRINKS

By C.F. Lawlor

(1895)

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

\$5000.

An authoritative guide for the aspiring barman, THE MIXICOLOGIST extends beyond recipes alone to cover all aspects of the trade: essential stock for a first-class bar, the history of brewing and distilling, and the proper attitude, principles, and deportment for a young person just entering the profession. This early edition precedes the later Revised Edition, but includes two press notices from the Cincinnati Papers praising Lawlor as the "prince of mixicologists" (he was also the inventor and sole holder of the title, the simple "mixologist" being insufficient to his talents). The text through page 116 is identical to that of the first edition; beyond that point are a new and fascinating array of advertisements for Cincinnati's finest reliable dry goods, cigars, hatters, lithographers, corned beef dealers, dye houses, dairies, dentists, frogs, oysters, and young parrots ("warranted to learn to talk"), as well as any number of brewers and liquor merchants.

C.F. Lawlor was the bartender at Cincinnati's Burnet House, and formerly the chief bartender at the Grand Hotel. An endorsement from The Enquirer (Cincinnati) in 1895 states, "As a prince of mixicologists C.F. Lawlor, of the Burnet House, has a national reputation; it only remained for him to write a book to gain immortality. Lawlor's commentaries on aspects of the bar trade ("The Model Bartender," "Preparation for Customer," and "Don'ts for Young Bartenders") alternate with the ads, and include two essays not present in the first: "The Wine Cellar" and "Cups and their Customs," which ends with the admonishment "When you drink—think."

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

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

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



COCKTAILS: How to Make Them  
(1898)

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

\$2500.

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

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

Frank D. Livermore & Richard D. Knight of Providence, Rhode Island, were specialty printers who issued several other miniature books on food and drink (The Tiny Book of Sandwiches, etc.), while the binders of this copy, Lillian O'Hara and Grace G. Livermore of San Francisco, were successful artists whose primary field was interior design and whose first studio was destroyed in the 1906 earthquake. The relationship between Livermore & Livermore, if any, could not be determined.

Rare: OCLC locates just three holdings. An evocative early US mixology text, in a unique contemporary binding.

*Providence, RI: Livermore & Knight Co. 3" x 4". Brown suede with decorative Arts & Crafts rooster image over cardstock boards, with binder's stamp on back cover. 39, [1] pages. Small matching binder's label to rear pastedown (O'Hara & Livermore Studio Applied Art, San Francisco). Darkened spots to back cover and moderate general edgewear. Very good plus.*



COCKTAILS

.. HOW TO MAKE THEM ..

"Inasmuch as you



## Black Pride-Themed Collection By "One Who Was Ready And Able To Lead"

BETTIOLA HELOISE FORTSON

Original Poems and Essays  
of 70.  
Bettiola Heloise Fortson

MENTAL PEARLS  
By Bettiola H. Fortson  
1915

First edition of this rare collection by a young African American poet, ardent Suffragist, and associate of Ida B. Wells-Barnett, promoting "true facts of the Negro race" and praising the accomplishments of fellow Black women such as Madam C.J. Walker.

\$5000.

Bettiola Fortson was a bright star of activist Chicago: a vice president of the Alpha Suffrage Club, co-founder and president of the University Society of Chicago, and an organizer for the City Federation of Colored Women's Clubs. She won the admiration and publishing support of two eminent but temperamentally opposite men: John W. Robinson, founding pastor of St. Mark Methodist Episcopal Church; and Julius Taylor, fiery atheist and "preacher-baiter," editor of *THE BROAD AX* and "a maverick who totally defies categorization" (Spear). Like Taylor, Fortson wrote impassioned protests against lynching and celebrating resistance, as in "Brothers," dedicated to "the Jones brothers of Mississippi who lost their lives defending the Negro Women's Virtue in that State, Oct., 1913." Fortson's poems also pay exuberant tribute to women she knew and admired: Madam C.J. Walker, for making the business world recognize "Black women as they should be"; and Ida B. Wells-Barnett, for refusing "to be 'Jim Crowed'" in the Illinois delegation of the national Suffragette Parade: "To-day the grand old march is o'er / There are many white women sore [...] Still in their minds there is a thought / And deep in their hearts a lesson taught."

The two essays included in *MENTAL PEARLS* celebrate great Black military, political, and cultural figures whose achievements "the white man has failed to print in his many text-books," with a particular focus on Fortson's own immediate predecessors and contemporaries: Paul Lawrence Dunbar, composers Coleridge Taylor and J. Rosamund Johnson; singer and newspaperwoman Azalia Hackley; John Archer, elected the first Black mayor of Battersea, England in 1913; boxer Jack Johnson; aviator Charles Chappelle; sculptors Edmonia Lewis, Meta Fuller, and Bertina Lee; and once again, Wells-Barnett, who attended and spoke at Fortson's funeral following her untimely death in 1917 at age 26.

A rare publication by a promising poet, deeply committed to political progress and connected to major Black women activists of her day.

*Full title: Mental pearls: original poems and essays of Bettiola Heloise Fortson. [Chicago]: (Julius F. Taylor). 7" x 4.75". Original gilt-lettered red cloth. Illustrated with frontispiece photographic portrait of the author. 62 pages. Ink owner name dated 1916 to front paste-down. Some soil to boards, light wear to spine ends. Strong hinges. Gilt bright. Very good plus.*

Read more: "Death of Bettiola Heloise Fortson, Poetess," *The Broad Ax*, 1917; Spear, *Black Chicago: The Making of a Negro Ghetto, 1890-1920*.

# "Justice, Truth And Right Condemn Oppressor's Might"

---

71.

THE POET AND OTHER POEMS

By Raymond Garfield Dandridge, introduction by Winston V. Morrow  
1920

Rare inscribed first edition of the second poetry collection by the Black artist and author called by contemporaries the "Paul Laurence Dunbar of Cincinnati," presented to another Cincinnati poet.

\$2500.

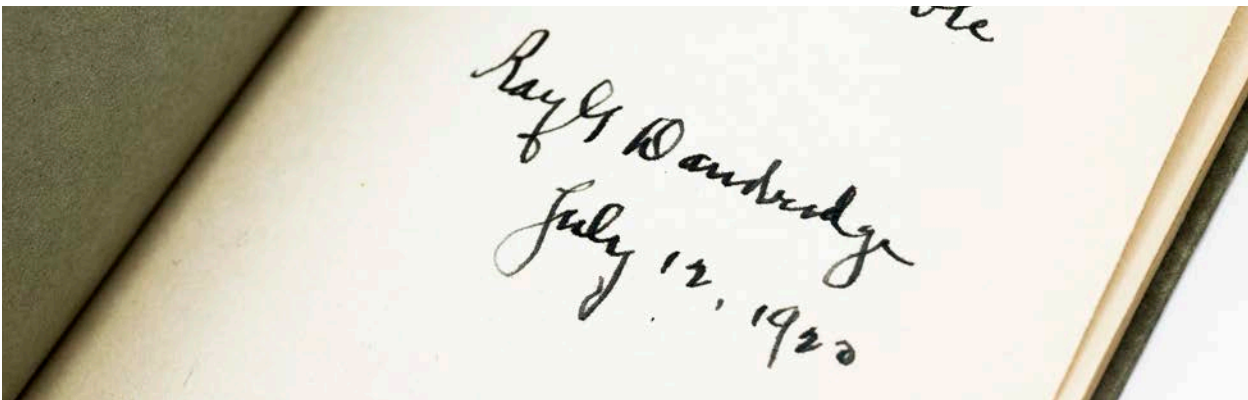
Dandridge, a painter and decorator in his early years, changed his profession to telephone coal sales and his creative talents to poetry after polio left him hemiplegic at the age of 29; by the mid-1920s he was literary editor of THE CINCINNATI JOURNAL. The poems in his three published collections are written alternately in dialect reminiscent of fellow Ohioan Paul Laurence Dunbar, to whom he was frequently compared, and in the literary register of poetic convention.

During and after his lifetime, Dandridge's lesser efforts were frequently anthologized. The poet is still more frequently damned with excruciating faint praise as an inspirational figure, his poetry reduced to "a striking example of what can be done in spite of handicaps" (Wormley, 1937). There was considerably more to his work than "sweetness and light" (Kerlin), however: "Facts," an uncompromising address to returning Black heroes of World War I ("If you are still to be the herder's cattle / Then ill spilt blood fell short of Freedom's aim"); "Supplication," dedicated to the Cincinnati Branch of the NAACP; and the notably direct "My Grievance": "Yes, I have long been underpaid, / Although my brain and brawn has made / You rich [...] Yes, I am lynched. Is it that I / Must without judge or jury die?"

An exceptionally scarce association copy from a fascinating figure of unrecognized range, unjustly dismissed as a poet of sentimental resignation, situated midway between Dunbar and Langston Hughes.

*Cincinnati: [n.p.]. 7.5" x 5". Original grey marbled boards. Grey marbled endpapers. 64 pages. Inscribed by Dandridge on front free endpaper "in grateful appreciation" to contemporary Cincinnati poet Emerson Venable. Light scuffing to boards. A bit of creasing to upper corners of several leaves. Else bright and sound. Very good plus.*

Read more: Diane Clark, "Raymond Garfield Dandridge, Price Hill's African American Poet," *Cincinnati Enquirer*; Wormley, *An Anthology of Negro Poetry*; Kerlin, *Negro Poets and Their Poems*.



## Causes For Revolution By A Peruvian Founding Father

---

72.

MANIFESTACION HISTÓRICA Y POLÍTICA  
DE LA REVOLUCION DE LA AMÉRICA

By José de la Riva Agüero

1818

First edition of this landmark argument for colonial independence by the future first President of Peru, structured similarly to the US Declaration of Independence's famous list of Colonial Grievances.

\$7500.

Born to parents of Spanish aristocracy, Riva Agüero was sent as a teen to receive a military education in Spain, then fought against Napoleon in his twenties. In 1809, he returned to Lima, where he immediately began engaging in revolutionary activities. Riva Agüero participated in multiple conspiracies attempting to gain Peruvian independence in the years immediately before and after this publication, working closely alongside (and sometimes against) other major figures of the era, such as José de San Martín and Simón Bolívar.

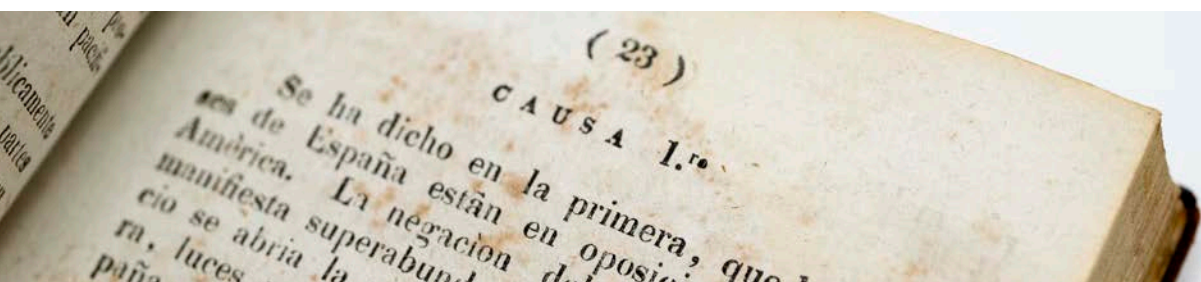
MANIFESTACION was composed in 1816 and is better known as LAS VEINTIOCHO CAUSAS, after the 28 reasons given for South American colonies to be independent of Spain. Published amid wider independence movements across South America, its influence extended beyond Peru, providing a systematic accounting of arguments against colonial rule: the Spanish monopoly restricting free trade, corruption of Spanish officials, legal and social discrimination against colonists, and more. Its philosophical foundations are built upon those of earlier revolutions, including that of the United States: Riva Agüero's 28 Causes are a clear reference to the 27 Grievances in the Declaration of Independence.

Peru's first formal Declaration of Independence occurred in 1821, though the ultimate defeat of royalist forces took many more years. Riva Agüero was installed as the first President through military force in 1823; conflicts with Congress led to his deposition soon after.

Rare in commerce, with only one documented copy at auction, dating from 1964. A foundational document from a critical period of the Latin American Wars of Independence.

*Full title: Manifestacion histórica y política de la revolucion de la América y mas especialmente de la parte que corresponde al Perú y Rio de La Plata. Buenos Aires: Imprenta de los Expositos. 16mo, 6" x 3.75". Contemporary speckled calf, original printed front wrapper bound in. [2], [8], 184 pages. Early ink owner name to front fly leaf. Top joints starting but still firm, chipping to spine ends, revealing headband at head of spine. Interior with some areas of foxing and/or browning, faint evidence of dampstain here and there, a couple instances of worming. Overall, sound. Very good.*

*Read more: Méndez, The Plebeian Republic: The Huanta Rebellion and the Making of the Peruvian State, 1820–1850; Cejador y Frauca, Historia de la lengua y literatura castellana, 7.128-131; Sabin, Bibliotheca Americana, 44271.*





73.

**Owned And Annotated By  
CORE Founder**

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

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

\$1500.

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

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

This first US edition of WRETCHED OF THE EARTH is a particularly evocative example of the book's influence. This copy was owned by George Houser, a civil rights activist and one of the co-founders of the Congress of Racial Equality (CORE). Houser was a key organizer of the 1947 Journey of Reconciliation, the first of what would later be called Freedom Rides. He was also instrumental in advocating for African colonial liberation as the founder and leader of the American Committee on Africa, and was banned from South Africa for speaking out against Apartheid. Among Houser's pencil underlining in this copy are passages reflecting on the state of African politics. A beautiful copy with exceptional provenance.

New York: Grove Press, Inc. 8" x 5.25". Original brown cloth boards. Original unclipped (\$5.00) black, white, and yellow typographical dust jacket, designed by Roy Kuhlman. 256 pages. Owner names "Jean & George Houser" to top of page 7, scattered pencil underlining. Jacket with mild foxing to verso, only a bit of edgewear; one short closed tear to rear joint. Textblock edges with a touch of foxing. Endpapers with faint toning. Bright and firm. Near fine in near fine jacket.

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

27730

# GRANDFATHER CLAUSE

U. S.  
Supreme Court Decision In Full  
ONE OKLAHOMA CASE  
THREE MARYLAND CASES

---

---



## An Informed Citizenry

### NEGRO SUFFRAGE GRANDFATHER CLAUSE [1915]

Rare voting rights pamphlet published by a Black printer in Muskogee, Oklahoma in the immediate wake of the U.S. Supreme Court's 1915 Guinn decision, which struck down exemptions to literacy tests as discriminatory, unconstitutional, and in violation of the 15th Amendment.

\$12,000.

Likely produced as a guide and advocacy tool to be wielded by Black Oklahoma voters facing potential disenfranchisement at the polls, this pamphlet reprints passages from the landmark Guinn decision as well as three other contemporary voting rights cases from Maryland (including MYERS V. ANDERSON). The Guinn case, brought by a group of Black Oklahoma voters turned away from the polls in the 1910 general election, represented the first time the NAACP filed a Supreme Court amicus brief and was a resounding, if short-lived, victory for Black voters in Oklahoma and throughout the South (Carle, 136-7).

The pamphlet was printed by Ed D. Nickens, who was associated with the local Black weekly, THE MUSKOGEE CIMETER (1904-1921). His 1910 census record notes he was born in Ohio around 1861, identified as "Mulatto," and lists his occupation as "printer." Scattered mentions in back issues of the CIMETER describe him as the onetime business manager for the paper, as well as the operator of various affiliated printing enterprises.

Other than an advertisement for the book that appeared on the front page of the September 25, 1915 issue of the CIMETER, NEGRO SUFFRAGE GRANDFATHER CLAUSE appears entirely unrecorded. OCLC does not find the title, and we trace no mention of it in scholarship, the trade, or at auction. A previously unknown Black-published voting guide — printed at the height of Jim Crow and less than six years before the devastating 1921 Race Massacre in nearby Tulsa — a rare and important document in the struggle for voting rights.

*Full title: NEGRO SUFFRAGE GRANDFATHER CLAUSE: U.S. Supreme Court Decision in Full Unanimous Verdict One Oklahoma Case Three Maryland Cases. Muskogee, Okla.: Nickens, the Job Printer. 8.5" x 8.75". Original brown pictorial wrappers. 24 pages. Wrappers detached but present, with some scuffing and a chip to lower margin of front cover. Old dampstain to rear panel and final page. Pencil notation written to title page below publisher's name: "For terms of agents write / H.R. Edwards 220 1/2 N. 2nd St. / Muskogee, Okla." Good overall.*

Read more: Susan D. Carle, *DEFINING THE STRUGGLE: National Organizing for Racial Justice*.

## Original "Mississippi Burning" Protest Sign

---

SUPPORT YOUR LOCAL POLICE  
[1965]

Original lithographed poster showing two sheriffs and sixteen other Klan members charged in connection with the 1964 murder of three civil rights workers in Philadelphia, Mississippi, with an original 1966 press photograph of Black protesters marching against the police murder of Leonard Deadwyler holding the identical sign.

\$2500.

**"We want our freedom now! I don't want to have to go to another memorial. I'm tired of funerals. I'm tired of it!" (Dave Dennis, eulogy for James Chaney)**

Printed in 1965 during the Watts Rebellion, this iconic protest poster shows the slogan of the extremist right-wing John Birch Society emblazoned below the leering, slovenly faces of Neshoba County, Mississippi's own local police: sheriff Lawrence Rainey and his chief deputy Cecil Price, who arrested voter registration workers James Chaney, Mickey Shermer, and Andrew Goodman, and released them to fellow KKK members (also pictured) who abducted and shot all three. Mississippi declined to prosecute for murder. Of the 18 men subsequently indicted by the federal government for civil rights violations, an all-white jury including one ex-Klansman convicted just seven defendants, including Price — who served just four years — but not Rainey, who had already committed one previous known murder of a Black motorist in 1959 without consequence. Following his acquittal, Rainey lost his position in law enforcement, working as a security guard and nursing his imaginary grievances for the next 40 years. "Anyone I mistreated in law enforcement made me do it," were his words in 1989 to PEOPLE magazine, who printed them. The events were given a Hollywood gloss in 1988's MISSISSIPPI BURNING, which glorified the FBI, sidelined Black experiences and invented a conscience for Price's wife, depicting her as a morally conflicted informant; in real life, Conner Price supported her husband and was proud to say so. Vernon Jarrett's response spoke for many: "The film treats some of the most heroic people in black history as mere props in a morality play."

The accompanying press photograph, captioned "UNHAPPY PEOPLE OUTSIDE INQUEST ROOM," shows the poster in active use, in protest of the death of Leonard Deadwyler by, in the words of the Associated Press, "what some Los Angeles Negro people call police brutality." In May of 1966, less than a year after the incidents of police brutality which sparked the Watts uprising, LAPD officer Jerold Bova stopped Deadwyler for speeding while taking his pregnant wife to the hospital, leaned into the car, and shot him dead. Bova claimed the car made him do it, which a coroner's jury was willing to believe over the testimony of Barbara Deadwyler, who was there. She sued the city of Los Angeles for wrongful death, represented by a young Johnnie Cochran, and lost.

A visceral, compelling, and ephemeral artifact of Freedom Summer and the painful years of struggle which followed.





(Los Angeles): (Ad Land Productions, Inc.). 11.75" x 18.5"; 8" x 11". Original black and white lithographed poster. "Proceeds to the civil rights movement" printed on verso. Slight edgewear, pinholes to corners. With: black and white press photograph with printed caption. Edgewear and creasing, with slight adhesive residue and pen markings to verso. Very good plus.

Read more: McWhorter, "Since Mississippi Burned," *People.com*; Toplin, *History by Hollywood: The Use and Abuse of the American Past*; Cagin & Dray, *We Are Not Afraid: The Story of Goodman, Schwerner, and Chaney*.

## 1940s Gay New York "As It Should Be" And As It Was

---

76.

THE DIVIDED PATH  
By Nial Kent [William Leroy Thomas]  
(1949), (1951)

Two inscribed copies of this major postwar landmark in gay fiction, one in the rare dust jacket, the other illustrated throughout with original hand-annotated photographs of the real-life inspirations for the novel's characters.

\$8500.

THE DIVIDED PATH, one of the most successfully marketed novels of pre-Stonewall gay literature, follows the sensitive Michael from his middle-American beginnings into the twilight Bohemia of midcentury New York, torn between affairs with women and his true love, Paul, until — in a tiny but momentous departure from the usual tragic formula — a last-minute car accident leaves the unfortunate Michael only mostly dead. The optimistic ambiguity of this ending, which left both lovers more or less alive, was the subject of a novel advertising gimmick devised by Greenberg Publishing vice-president Brandt Aymar: "How would you end this novel?" For \$400 in cash prizes readers were invited to play God. Should Michael live or die? Marry Elinor or love Paul? The contest yielded several hundred entries, most of which voted emphatically for life and love, and helped propel THE DIVIDED PATH into third and fourth printings. Just as importantly, however, it yielded the names and addresses for Aymar's new gay literature mailing list, the kernel of what would become the Cory Book Service, "an integral part of the burgeoning homophile movement," after government harassment and obscenity lawsuits "effectively intimidated Greenberg out of the market" in the early 1950s (Johnson).

Author Nial Kent has always been a frustratingly elusive figure for one so influential. Publisher records confirm his real name was William Leroy Thomas. Johnson writes that in the summer of 1950, he "was sailing to France to write his second novel," and census records note his 1908 birth in Marion, Indiana and later residence in New York. No other facts are recorded outside of what might be included with his correspondence among the Greenberg Publishing archive at Columbia.

These two copies of THE DIVIDED PATH offer, however, an astonishing treasury of documentary evidence of "Bill" Thomas's creative life and social milieu, all previously unknown: photos of his friends, lovers, and family, all identified as models for particular characters and inserted at key passages by the author himself to point out the parallels between life and art and verify beyond question that "Michael's" wondering discovery of postwar gay urban social life was an authentic and faithful portrait, lived as well as observed. One photo of "Bill" himself happily waving from aboard ship seems to confirm his reported trip to France, while the many photographs inserted in the text show not only the originals of "Paul" (in a series of impressively athletic nude outdoor physique poses), "Michael," "Arthur," "Rex," "Gerald," "Nikki" and "Ricca Thorne," but a wealth of autobiographical and period detail. Paul's home with his "beloved blue spruce;" Nikki's apartment, decorated with "a large Buddha on a pedestal, on either side of which tall candles glowed;" "The Ring" given to Michael; Arthur, "a young man with auburn hair and beautiful hands," reclining on a lawn chair in knickerbockers; and several studio portraits of Paul, labelled simply "The Look," "The Torso," "The Smile."



To  
 James Kling  
 and  
 Robert Jaynor  
 who did so much to make  
 this book possible -  
 "Nial Kent"  
 alias  
 Bill Thomas J

A unique and transformative alteration of a major text in 20th century gay literature, affirming the verisimilitude and essential optimism of the text and definitively placing the author in a close-knit and affectionate gay social network.

New York: Greenberg: Publishers. 1. First edition. Original green cloth. In original unclipped (\$3.00) pictorial dust jacket. 447, [1] pages. Inscribed on front free endpaper: "For James Kling and Robert Jaynor who did so much to make this book possible - 'Nial Kent' / alias Bill Thomas." Moderate chipping to jacket, with creasing and 2" closed tear to front panel. 2. Fourth printing. Original green cloth. 447, [1] pages. 32 original black and white photographs, labeled on versos, mounted and laid in throughout. Inscribed on front free endpaper: "For Jimmy / In sincere friendship and with deep appreciation - Nial Kent." Moderate edgewear to boards, front hinge starting. Very good plus.

Read more: Johnson, Buying Gay: How Physique Entrepreneurs Sparked a Movement; Anthony Slide, Lost Gay Novels.

WOODS  
 BACK  
 with the Honey Head,  
 Coat of red,  
 like the Tin,  
 the Katie-did,  
 the Vest of Kid  
 dark and wan,  
 the Pavia pump,  
 with the Pom,  
 and crowd,  
 the Boat,  
 the Side,



**OCTOBER** hath 31 days

HERE was a time when still rhymed to the wild  
 Rib that had made her, Woman was atune to  
 ry Adder, every Lion, every Tiger, every Wood  
 Water-wight, every Sky-wanderer ;  
 her a whole Superstition, and to  
 ne, she whispered "Lord ! I

77.

## The Book All Ladies Should Carry

LADIES ALMANACK

By Djuna Barnes

1928

Uncommonly beautiful first edition of Barnes's "fearfully punctuated, and privately printed" tour through the Gardens of Venus.

\$3000.

"I have tried all means, Mathematical, Poetical, Statistical and Reasonable, to come to the Core of this Distemper, known as Girls! Girls!"

LADIES ALMANACK is an anti-realist roman-à-clef of a very particular kind: a private joke told in public, a faux-antiquarian object of the utmost modernity; an enigmatic, obscurantist tale of modernist lesbian Paris told to an inner circle by one who knows very well she is being overheard, and delights in frustrating eavesdroppers. Natalie Clifford Barney and Janet Flanner jointly identified a cast of slightly disguised characters including the two of them, Romaine Brooks, Mina Loy, Dolly Wilde, and Radclyffe Hall – whose *THE WELL OF LONELINESS*, as well as Woolf's *ORLANDO*, was published in the same remarkable year.

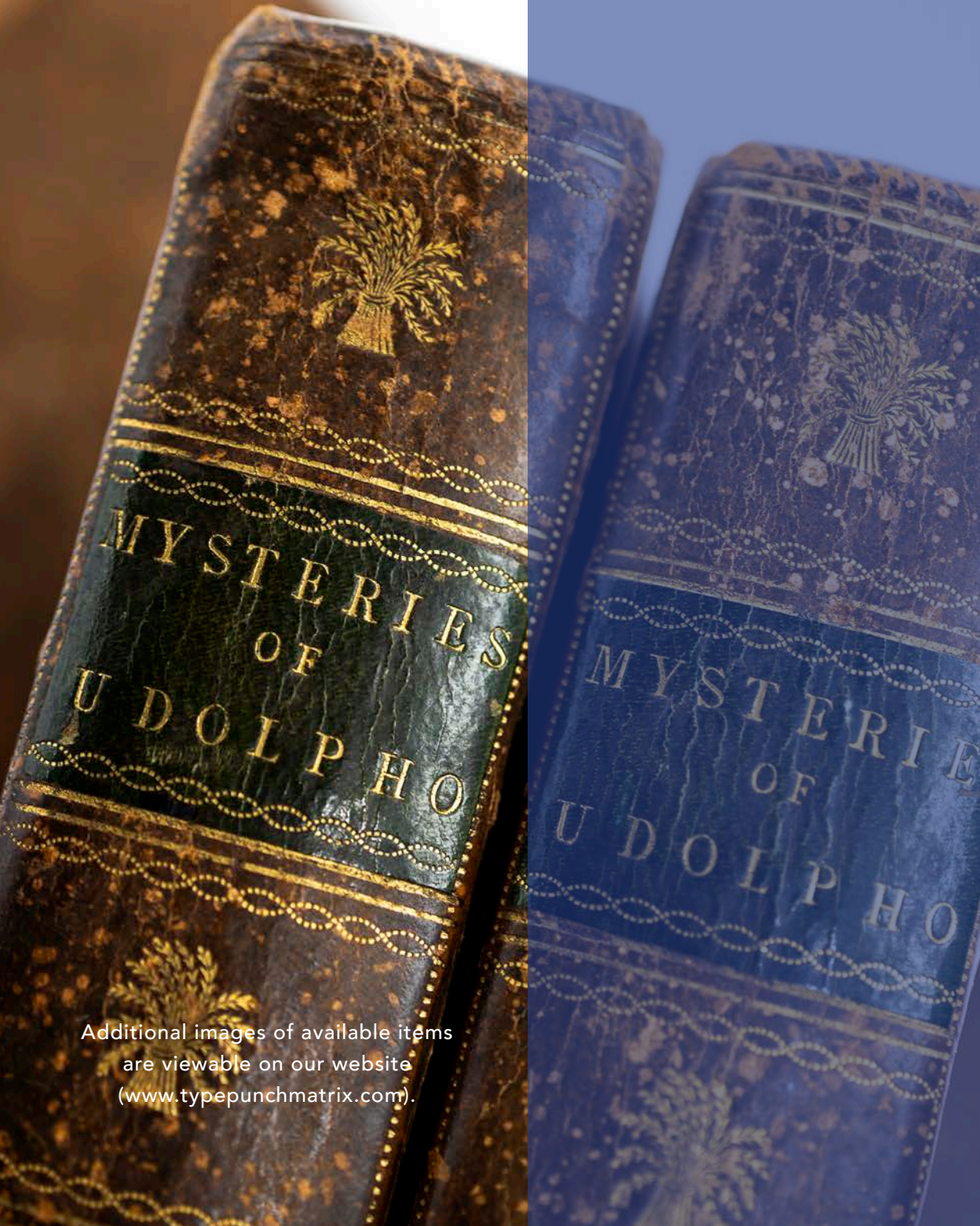
All things considered, to be parodied by Barnes was better than to be left out, and Barney in particular delighted in her identification as Dame Musset while Barnes, in one of her habitual later-life grouches, eventually waved all theorizing away as unconfirmed and impertinent: Never "did I ever give anyone authority to say that the Ladies Almanack was based on Miss Barney – including Miss Barney." This refusal of authority is anything but a denial of accuracy, but the Almanack is something greater than a detective puzzle to be solved with a decoder ring, and the text's simultaneous address to knowing initiates and to baffled voyeurs forms a considerable part of its irreducible malicious appeal, a tension that wants no resolution. In Daniela Caselli's perceptive reading, the imperfect mapping of fantasy onto flesh and blood is part of the point, "not because we modern readers have lost some mythical key to the text, but because in Barnes cliquy Bohemia [...] needs to remain unreadable." The Almanack's very difficulties are its pleasures.

A lovely copy, with half its leaves – appropriately – still unopened and unread. Scarce in the market and rare in this condition.

*Ladies almanack showing their signs and their tides; their moons and their changes; the seasons as it is with them; their eclipses and equinoxes; as well as a full record of diurnal and nocturnal distempers written and illustrated by a lady of fashion. Paris: (Imprimerie Darantiere). 8.75" x 7". Original pictorial wrappers. Illustrated in black and white by Barnes. 84, [4] pages. Edition of 1050 copies, this copy no. 887. Minor foxing to internally. Touches of edgewear. Else remarkably bright, sharp, and clean. Near fine.*

Read more: Daniela Caselli, "The Unreadable Pleasures of Ladies Almanack," *Improper Modernism: Djuna Barnes's Bewildering Corpus*.

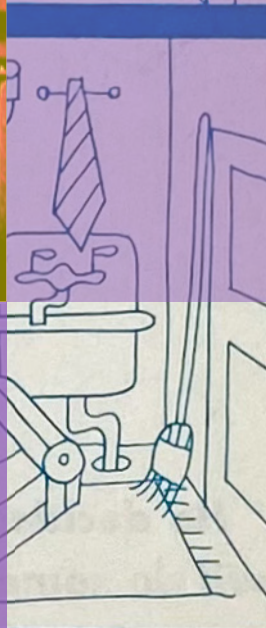
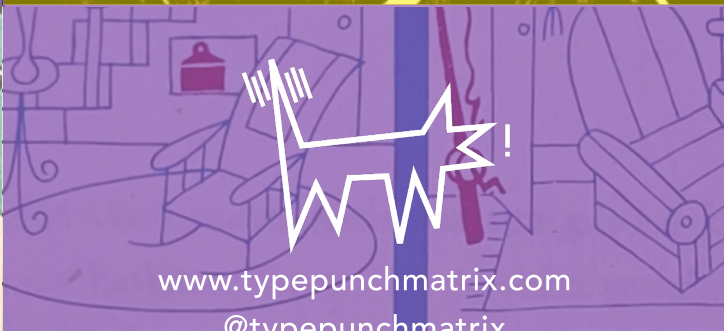
(Item #15)



Additional images of available items  
are viewable on our website  
([www.typepunchmatrix.com](http://www.typepunchmatrix.com)).

(Item #21)





[www.typepunchmatrix.com](http://www.typepunchmatrix.com)

@typepunchmatrix

(301) 589-0789

1111 East West Highway, Third Floor  
Silver Spring, MD 20910