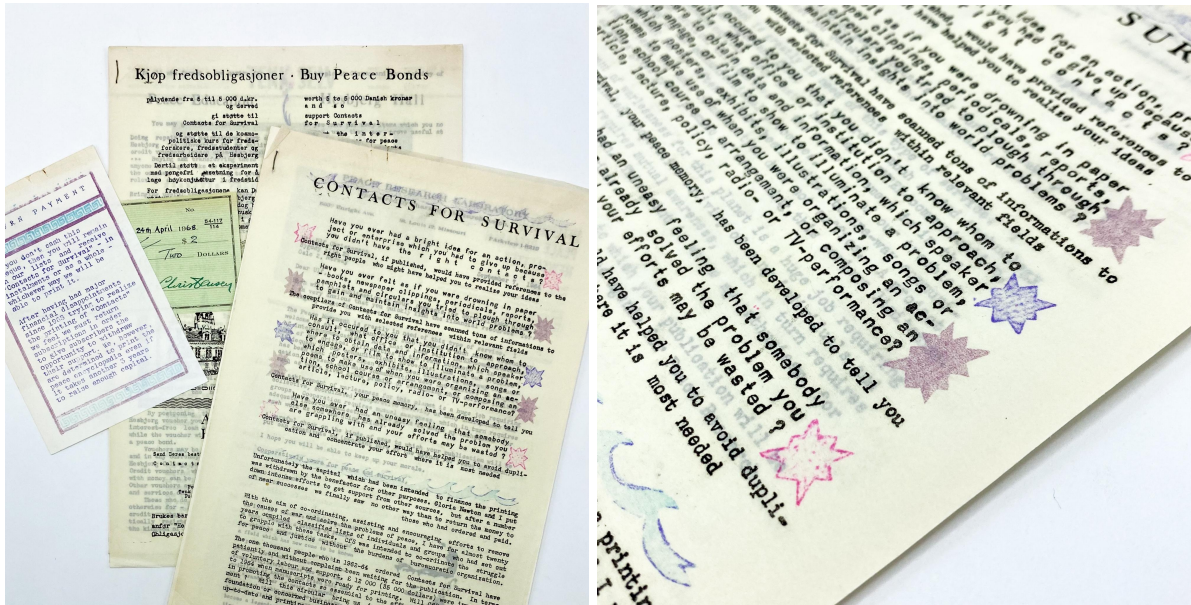


1.

Not Surviving

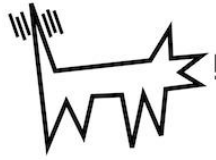


Small Archive of Material for "Contacts for Survival"
By Ulf Christenssen and Gloria Newton
(1968)

Small archive representing what is perhaps the only remaining trace of a fascinating, prescient, but ultimately unrealized utopian project of the counterculture.

\$800.

Beginning in the early 1960s and continuing for almost ten years, partners Christenssen and Newton gathered information and raised money for "Contacts for Survival," a planned telephone-book sized decentralized directory to supporters of and participants in peace and other protest movements. As Christenssen later described the project (in practically the only lingering reference to CFS we could find anywhere): "CONTACTS FOR SURVIVAL was planned in 1962 as a classified biographical directory with the particular aim of connecting the live wires who could best help to solve world problems. In spite of publicity contained in thousands of circulars and numerous newspaper articles, and approaches to a great many publishers and foundations, it proved impossible to finance this directory. It seemed as if Contacts for Survival was one of those ideas whose time had not yet come." He continued, while "[o]ther directories [...] all direct people to the inevitable organization man" (ibid), CFS in contrast was aimed at connecting like-minded



individuals for self-directed collective action. This peer-to-peer approach was both idealistic and forward-thinking, not unlike in many ways our own current social media. But also like our current social media, the realities of such an endeavor clashed with the project's dreams, facts reflected in this small collection from 1968 mailed to an early supporter. In it, Newton and Christensenn return the contribution (\$2.00) of an original subscriber (Julien Beck of The Living Theatre), explaining "If you don't cash this cheque, then you will remain on our lists and receive 'Contacts for Survival' - in installments or as a whole - whichever way we will be able to print it." Beck did not cash his check (it is present), but unfortunately this was probably one of the last and likely most extensive gasps of CFS. The promotional and solicitation materials total some 14pp. of pleas, explanations, descriptions, plans, etc of/for CFS (including selling "Peace Bonds"). Taken together a rare, ephemeral, and rather poignant document from a quintessentially 1960s project.

(Oslo, Norway): Contacts for Survival. 11.75" x 8" overall. Collection of various documents: 14pp. of duplicated promotional materials in two top-corner-stapled groupings (three and six leaves respectively), plus one small duplicated document accompanied by original check. Minor creasing here and there. Else clean and sharp. Generally fine. (#40733.)

Read more: INTERNATIONAL ASSOCIATIONS/ ASSOCIATIONS INTERNATIONALES, 12.

2.

Firefly Hunting, Shadow Puppets, Soap Bubbles





JAPANESE PAINTINGS: CHILDREN'S SPORTS

Edited by Nagao Kagesuke

Meiji 21; 1888

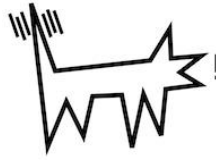
Trilingual publication (Japanese, English, French) of elaborately produced color woodblock prints on the theme of traditional Japanese children's games.

\$2500.

Gorgeous multi-color woodblock prints capture traditional games based on famous paintings created hundreds of years earlier. The laid-in English description includes (in part): "Hane-tsuki: 'Battledore and Shuttlecock,' a game played principally during the first ten days of the New Year"; "Koma Asobi: 'Playing with Tops,' and Tamaya: 'Blowing Soap-bubbles'; "Sugoroku, a sort of backgammon"; "Hotaru-gari: 'Hunting Fireflies'; and more, including descriptions of holidays like Obon and making "snowmen" of Daruma, the iconographic image of the monk who brought Zen to Japan.

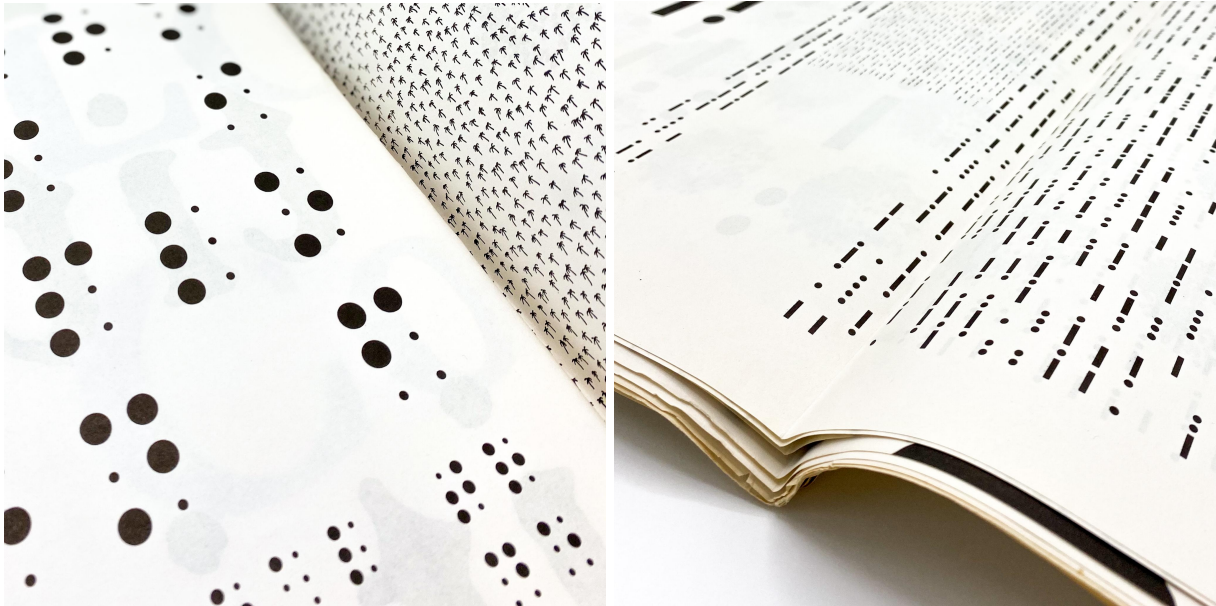
The skill of late-era ukiyo-e and nihonga artist Kobayashi Eitaku is evident in this collection, which showcases traditional subjects and aesthetics – very much in response to the Western styles enjoying a growing vogue in the Meiji era. Publisher Nagao explains in the preface that he wanted to create a work of virtuosity within the form, both for love of the art and as a patriotic homage to Japan's homegrown arts in the face of Western ones: to this end, he issued the publication with Japanese, French, and English text. Truly a beautiful production, just as the publisher hoped it would be.

Tokyo: Hakubunsha. Title front board: 子供遊び画帖 [Kodomo Asobi Gajō - Picture Book of Children's Play]. Rear titles: Japanese Paintings. Children's Sports. Dessins Japonais. Jeux D'Enfants. 9" x 11.5". Original rough cloth boards bound orihon (accordion) style. One full-page color printed illustration, followed by preface in three languages and 12 full-page color woodblock prints mounted on handmade paper with gold flecks. Text in Japanese. Single folded sheet laid in containing 2 pages of printed descriptions of the games depicted in each print. A bit of soiling to printed label, else remarkably bright and clean. Near fine. (#39100.)



3.

Concrete Poetry Meets Conceptual Art



ACRCIT
By Guy de Cointet
(1971)

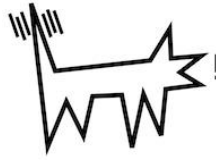
Scarce and cryptic self-published newspaper ("a labyrinth without a center") by the French-born, California-based conceptual and performance artist.

\$1250.

"Since it is an enigma, ACRCIT does not ask to be resolved, interpreted, or demystified."

An anagrammatic, enigmatic, mirror-written "assemblage of cryptograms reflecting [de Cointet's] passion for invented languages, rebuses, mathematical games and coded and symbolic systems of representation," exploring ways and systems of writing for a communicative purpose that falls between meaning and image. "One can well ask, 'What is the use of all this?'," de Cointet once wrote. "And I reply as Leibniz did: to perfect the art of inventing." A limited edition distributed by the artist via free newspaper racks in Los Angeles, OCLC locates just four holdings.

First edition. (Los Angeles): [The Artist]. 11" x 17" (folded). Original newsprint self-wrappers, folded horizontally. 14 silkscreen printed leaves, including wrappers. Edition of 700 copies. Light edge toning, minor foxing and edgewear. Very good plus. (#40705.)



Read more: Frédéric Paul, Guy de Cointet; Desclaux and Lemaitre, guydecointet.org/en/livre/279.

4.

Cakes In The Age Of Mechanical Reproduction



BABYCAKES WITH WEIGHTS

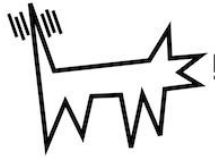
By Edward Ruscha

1970

First edition of Ruscha's eleventh book, featuring one bespoke baby (his own) and many mass-produced commercial cakes.

\$3500.

BABYCAKES was originally issued by Goodman's imprint as part of the boxed portfolio set Artists and Photographs, with a catalogue and works by 18 other contemporary artists (Sol LeWitt, Bruce Nauman, Robert Rauschenberg, Andy Warhol, and others). Despite the cover's uncharacteristic soft pastels and textures, the book's photographs are in black and white, as austere as frosted cakes ever are. The pictured baby, at a stated 15



lbs 8 oz, weighs double the largest cake shown, or approximately 70 Hostess cinnamon rolls. Photographs by Elizabeth Claman, Sid Felson, Jerry McMillan, Danna Ruscha, and Ed Ruscha.

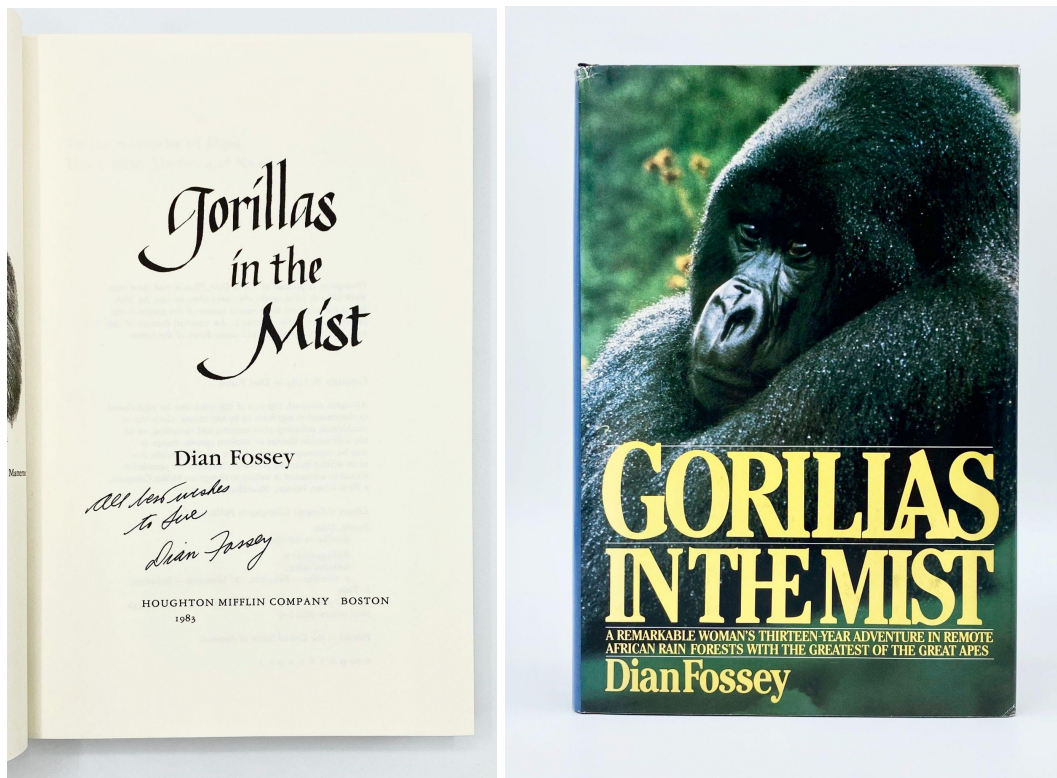
First printing. [New York]: [Multiples, Inc.]. 7.25" x 6". Original robin's-egg blue wrappers with pink satin ribbon tie and green flocked lettering. Black and white photographic illustrations. [52] pages. Ribbon frayed at one end, very slight wear to corners. Else bright and sharp. Fine. (#49914.)

Read more: Engberg & Phillpot, *Catalogue Raisonné*, B11.

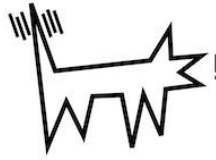
NB: We recently acquired a large group of Ruscha first editions, many signed, [available here](#).

5.

Thirteen Years with the 'Greatest of Great Apes'



GORILLAS IN THE MIST
By Dian Fossey
1983



Inscribed first printing of Fossey's landmark scientific memoir.

\$3500.

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

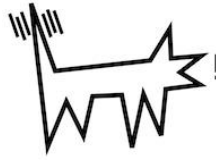
The primatologist's famous account of her research and conservation work with the mountain gorillas of Rwanda, published just two years before her murder. Fossey, initially trained as a biologist, ultimately earned a degree in occupational therapy and made ingenious use of her prior work with (human)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

First edition. Boston: Houghton Mifflin Company. 9" x 6". Black quarter cloth with tan pictorial boards (gorilla stamped in black). In original unclipped (\$19.95) dust jacket. Pictorial endpapers. Frontispiece illustration by Jay H. Matternes. Black and white photographs. xvii, [6], 326 pages. Inscription to title page: "All best wishes to Sue / Dian Fossey". Slightest bumping to corners. Light wear, minor creasing to jacket at head of spine. Fine in near fine jacket. (#39604.)

6.

Still The Perfect Little Gift Book For Young Children





PAT THE BUNNY
By Dorothy Kunhardt

1940

First edition, first issue, of one of the rarest and best-selling children's books of all time, a fine copy.

\$8000.

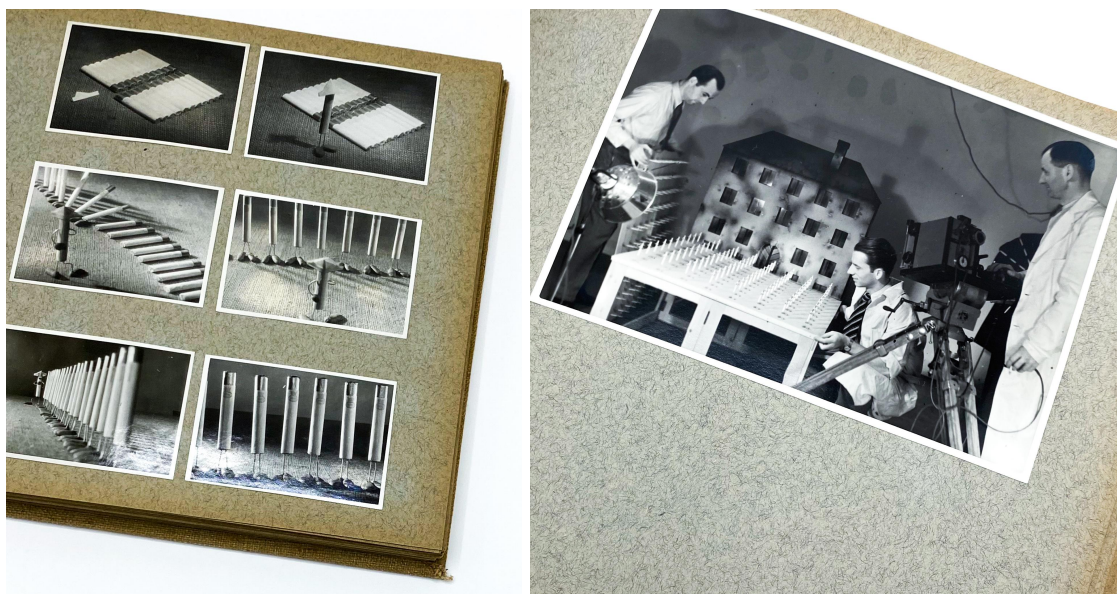
An interactive story encourages children to “pat the bunny,” “feel Daddy's scratchy face,” “play peek-a-boo,” and more, with seven activities in all. Later issues replace the frequently faulty ball with a button box, and the mirror with scratch-and-sniff flowers. An exceptionally scarce book, especially in such excellent condition and in the original box.

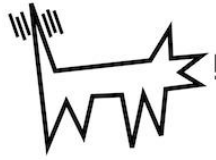
New York: Simon & Schuster. 5.25" x 4" Original pink pictorial paper boards decorated with blue flower framing pattern, spine and front board lettered in black, large white bunny on front board. In original pink pictorial paper box of similar design. Illustrated with interactive materials, such as white bunny “fur,” face-covering cloth, and a squeaky ball (inoperative as typically found). [16] pages, plus printed endpapers. Expert repair to joints of box, some tanning and edgewear to box only. Book pristine, with no toning to speak of. Fine. (#39279.)

Read more: Bader, American Picturebooks, 238-9.

7.

Early Record Of Animation History And Production





Original Photo Album from Animation Productions

By George Pal

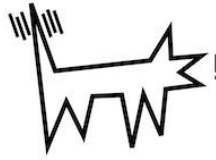
[circa 1932]

Personal photo album of several commercial animation projects undertaken by the Academy Award-winning animator, producer, and director before emigrating to the United States.

\$6000.

Pal emigrated from his native Hungary in 1939 and went on to a successful and innovative Hollywood career. He is perhaps best remembered as the producer of several science fiction and fantasy films in the 1950s, including *WHEN WORLDS COLLIDE* (1951) and *THE WAR OF THE WORLDS* (1953). He himself directed *TOM THUMB* (1958), *THE TIME MACHINE* (1960) and *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* (1962). But before his emigration, he had a varied and successful career in Europe, where he developed the "Puppetoon" method. "Puppetoons" are a form of replacement animation in which a series of different hand-carved wooden puppets (or puppet parts) are substituted in each frame, rather than manipulating a single puppet, as in most stop-motion animation. It was for this technique he won an honorary Oscar in 1943 and these intricate, time consuming techniques are on prominent display here. The majority of the photographs appear to be production images and action stills from *MIDNIGHT* (1932), an early Pal advertising effort featuring dancing cigarettes, widely recognized as the first Puppetoon animation. A photograph titled "Heiraten und nicht verzweifeln" ("Spouses do not despair") precedes 16 photos of a different (though likely equally as early) household cleaning product film. A rich and handsome album, documenting at least several commercial animation projects undertaken by Pal before his emigration to the US, and likely produced for showcasing Pal's early advertising shorts to perspective clients.

[Hungary]: n.p. 9.75" x 11.5". Original screw-bound linen boards. Pal's bookplate to front free end-paper and his ownership stamp to inside front and back covers. Containing 68 original black-and-white photos adhesive-mounted rectos only to 39 leaves, plus some related ephemera. Apparently complete. Binding lacking one screw, otherwise neat and clean. Fine. (#41593.)



8.

“A Nineteenth-Century Vision of the Year 2000”

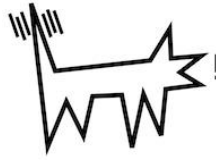


EN L'AN 2000
By Jean Marc Côté
[1899]

Lovely 78-card set of the famously evocative “Year 2000” illustrated cards, prepared for the 1900 Paris Exposition, featuring scenes with atomic energy, electric trains, and a device very like Zoom.

\$10,000.

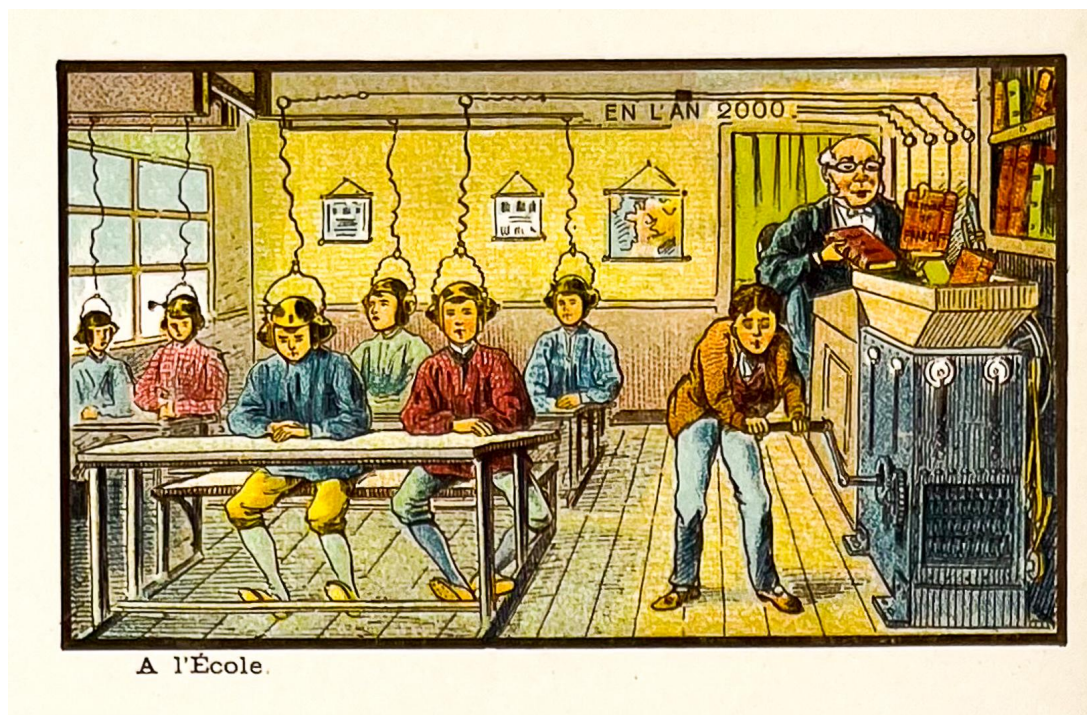
Commissioned by toy manufacturer Armand Gervais et Cie, commercial artist Côté drew substantial inspiration from Jules Verne and his illustrators to develop a series of charming imagined scenes from the far future of 2000, when the human race would tire of a gravity-bound lifestyle and take in large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

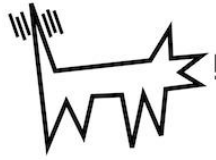


schoolmaster pours textbooks into an enormous grinder whose processed contents whizz along electrical wires into his pupils' headphone-receivers.



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





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

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

Read more: Isaac Asimov, Futuredays: A Nineteenth-Century Vision of the Year 2000.

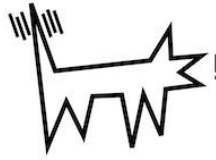
9.

The Mythic Power Of Revenge



THE COUNT OF MONTE CRISTO By Alexandre Dumas

1846



Handsome copy of the first complete English-language edition in book form — and still the mostly widely read English translation — of the classic tale of vengeance delayed, but never denied.

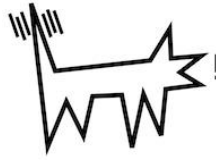
\$13,500.

“MONTE CRISTO lies and deceives like all myths,
which are true with their own visceral truth.” — Umberto Eco

This anonymous translation of Dumas’s adventure, first published in installments, overshadowed its several contemporary competitors to become the standard English version of the text. Once the most popular book in Europe (Saintsbury), *THE COUNT OF MONTE CRISTO* has kept its astonishing hold on the public imagination by being, as Umberto Eco maintained, not art, but a myth: repetitious, redundant, wordy even by the standards of 19th-century serials, and with it “one of the most exciting novels ever written.” The *COUNT*’s mythic qualities have inspired a steady stream of dramatic adaptations and an endless number of innovative retellings, wildly diverse in setting but always faithful to the core theme of long-awaited, elaborately plotted, much-deserved, and unsparingly delivered — *REVENGE*.

London: Chapman and Hall. The Count of Monte Cristo by Alexandre Dumas. With twenty illustrations, drawn on wood by M. Valentin, and executed by the most eminent English engravers, under the superintendence of Mr. Charles Heath. In two volumes. Two octavo volumes, 9" x 5.5" each. Early half tan calf, marbled paper boards, red and green goatskin spine labels, raised bands, spine elaborately stamped in gilt. Marbled endpapers. Illustrated with twenty plates by M. Valentin: frontispiece + 10 plates in vol. I; frontispiece + 8 plates in vol. II (ref. Wolff). iv, 464; iv, 464 pages. Light foxing to plates; minor intermittent spotting to leaves. Boards with some edgewear, small puncture to head of spines near rear joints. Firm and sturdy. Near fine. (#47359.)

Read more: Wolff, Nineteenth-Century Fiction, 1945; Umberto Eco, “The Cult of the Imperfect,” The Paris Review; George Saintsbury, Essays on French Novelists.



10.

Seduced By Scotch, Betrayed By Brandy, Ruined By Rum



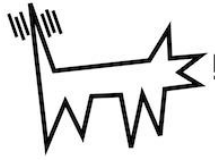
SEX IN SIN
By Zelota M. Garner
1884

First edition of this rare feminist novel by an abolitionist and temperance crusader.

\$1200.

“‘Whiskey could make a brute of an angel, could it be induced to drink it,’ replied Dorcas.”

Zelota Garner, Ohio superintendent of the Women’s Christian Temperance Union, brought to her battle with the Rum Power all the zeal with which in earlier decades she abhorred human slavery (per her preface). An unabashed work of “message” fiction, *SEX IN SIN* does more than attack the fermented fruits of drunkenness and rail against the physical and moral degradation wrought by the Demon Rum — though it does do that. As the title promises, the novel also spotlights the cruel double standards that forgave men’s drinking when not outright condoning it, allowing them to repent of their sins and return to positions of respect, while a woman’s ruin and outcast status, facilitated by drink, persisted unto lasting disgrace or death. Garner’s melodrama leavens its tragedy with optimism and a sure faith in social progress: “Woman is coming out purified by the



ages of unjust ostracism to which she has been subjected," she writes, "and then the great law of compensation will balance accounts in her favor." OCLC records just three holdings of *SEX IN SIN*, which appears to be Garner's only novel.

Battle Creek, MI: Gage, De Vos & Company. 7.25" x 5". Original blue cloth stamped in black and gilt. All edges tinted red. Decorative floral endpapers. 385, [1] pages. Moderate edgewear and bumping; spine lightly sunned. Pages toned. Very good plus. (#47552.)

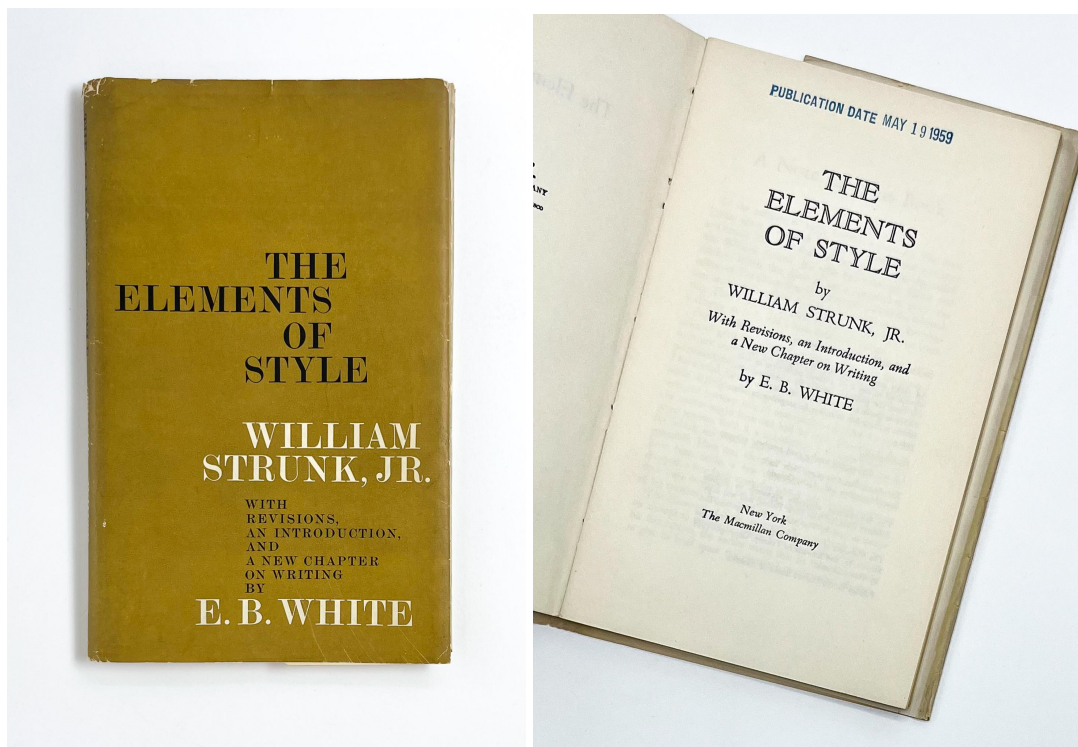
11.

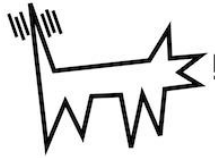
The Style Bible

THE ELEMENTS OF STYLE
By William Strunk and E.B. White
1959

Pre-publication proof copy, with trial dust jacket, of the first edition of Strunk & White, as revised by E.B. White from Strunk's original "little book."

\$1500.





"[F]orty-three-page summation of the case for cleanliness, accuracy, and brevity in the use of English." — E. B. White

Small in size yet imperious in its dictates, loved by some and feared by more, THE ELEMENTS OF STYLE is the Napoleon of writers' guides. "Do not affect a breezy manner," it orders; "avoid fancy words," it continues, in the first of many brazen personal attacks on this cataloguer. It is a classic for good reason. Elaboration would require needless words: "It is seldom advisable to tell all."

Originally self-published by Strunk in 1919 for use in his Cornell classes (where White was originally exposed to the text as a student), a later edition eventually was reintroduced to White in 1957. White would praise the book later that same year for the NEW YORKER (a column that would go on to form the basis for his introduction here). Shortly thereafter, Macmillan approached White about an expanded and revised edition — the first to include White's revisions and inclusions, and the version that has since gone on to innumerable, well-known editions and printings. Indeed, TIME named ELEMENTS OF STYLE in 2011 one of the 100 most influential books written in English since 1923. That success was far from a foregone conclusion, however, and the first printing remains uncommon — even moreso in an advance proof copy, which is not mentioned by White bibliographer Katherine Romans Hall. Rare.

First printing. New York: The Macmillan Company. 8" x 4.75". Original publisher's folded and gathered sheets, stitched at spine, in glued-on unprinted card covers — as issued. In original dust jacket designed by The Strimbans. 71, [1] pages. Publisher's publication date stamp to title page. Light soil to wrappers and rear jacket panel. Front jacket flap corners clipped. Near fine in very good plus jacket. (#47459.)

Read more: Hall, E. B. White: A Bibliographic Catalogue of Printed Materials, A22.

12.

One Fantasy To Rule Them All

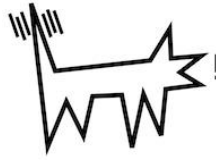
THE LORD OF THE RINGS

By J.R.R. Tolkien

1967

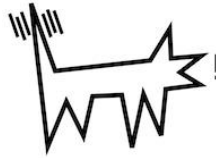
Stunningly well-preserved slipcased set of the first printings (all) of the second US edition of the LORD OF THE RINGS trilogy, comprising THE FELLOWSHIP OF THE RING, THE TWO TOWERS, and THE RETURN OF THE KING.

\$4500.



“Nobody believes me when I say that my long book is an attempt to create a world in which a form of language agreeable to my personal aesthetic might seem real. But it is true.” – Tolkien, “A Secret Vice”

Tolkien’s Middle Earth grew not only from his experiences in World War I and studies as a professor of English Language and Literature at Oxford, but from his childhood hobby of constructed languages (conlangs). Tolkien argued in his essay “A Secret Vice” that “for perfect construction of an art-language it is found necessary to construct at least in outline a mythology” along with it. In other words, “your language construction will breed a mythology.” Middle Earth sprang into being in part so that Tolkien could draw on a mature culture, history, and mythology for his beloved conlangs. As a result, we have



Bilbo, Frodo, and Sam; Gandalf the Grey, and Aragorn who is Strider; the One Ring, the covetous Gollum, and a harrowing journey to Mount Doom.

Houghton published the first US editions of the trilogy from 1954-1956. This second US edition follows closely the second UK from Allen & Unwin of the previous year, which was heavily revised and corrected by the author. These books, marketed as the “Revised Edition” and including a new foreword by Tolkien, were issued by Houghton both as individual volumes as well as in a slipcased set (as here); sets containing all matching first printings are scarce — and rare in such beautiful, superior condition. A collector’s copy. We do not expect to see its like again.

First printings (stated) all; first edition thus. Boston / Cambridge: Houghton Mifflin Company / The Riverside Press. 3 volumes, measuring 8.78” x 5.5”. Original publisher’s full black gilt-stamped cloth all. In original unclipped (\$6.00) color pictorial dust jackets all. Housed in original publisher’s black pebbled slipcase with color title label, as issued. Jackets and label designed by Robert Quackenbush. 424, 452, and 440 pages respectively, with all folding maps (by Tolkien’s son Christopher) present. Maps are unfolded, intact, and in fine condition. Barest fading to jacket spines. Two tiny nicks to top edge of rear panel of FELLOWSHIP. Some minor shelfwear to box. Else, an exceptionally bright, clean, tight, and sound set. Fine in fine jackets, all housed in a near fine slipcase. (#47582.)

Read more: Hammond, J. R. R. Tolkien : A Descriptive Bibliography, A5f.i, ii, and iii; Tolkien, “A Secret Vice” in The Monsters and the Critics.

13.

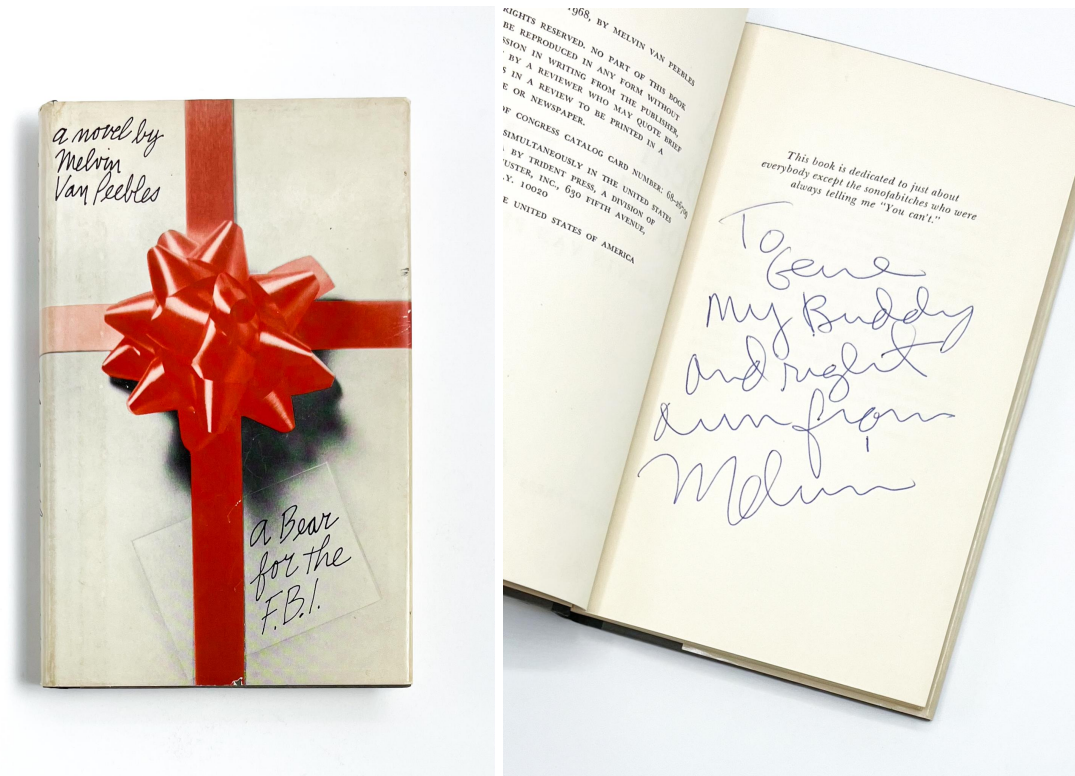
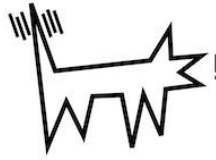
His First Novel

A BEAR FOR THE F.B.I.
By Melvin Van Peebles
(1968)

Inscribed first edition in English of this “elegiac reminiscence” (NEW YORK TIMES) of a midwestern Black childhood — inscribed to “To / Gene / My Buddy / and right / arm,”; likely his producer, Gene Wolsk.

\$1000.

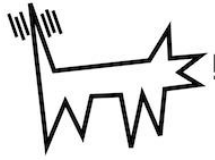
“This book is dedicated to just about everybody except the sonofabitches who were always telling me “You can’t.”



"As a businessman, Melvin is in class with Jean Paul Getty and the Rockefeller family," Gene Wolsk said of Van Peebles in 1972 (NEW YORK TIMES). Their close relationship resulted in the multiple Tony Award-nominated AIN'T SUPPOSED TO DIE A NATURAL DEATH, a musical written and scored by Van Peebles and produced by Wolsk. An attractive copy illuminating an important period in Van Peebles's career.

New York: Trident Press. 8.25" x 5". Original cloth-backed boards with silver spine lettering. Original unclipped (\$4.50) black, white, and red pictorial dust jacket, designed by Lawrence Ratzkin. Black topstain. 158 pages. Inscribed by Van Peebles to dedication page, "To / Gene / My Buddy / and right / arm from / Melvin." Jacket with mild edgewear, a bit of rubbing. Tight and clean. Fine in very good plus dust jacket. (#47877.)

Read more: Mel Gussow, "The Baadasssss Success of Melvin Van Peebles," New York Times 20 August 1972.



14.

Promoting THE COLOR PURPLE

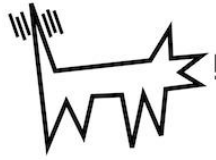


A READING BY ALICE WALKER
Sponsored by Red and Black Books and the University of Washington's Women's
Studies Department

1983

Striking original poster for a 1983 reading by Alice Walker at the University of Washington's HUB Auditorium, which took place during the height of her COLOR PURPLE success.

\$200.



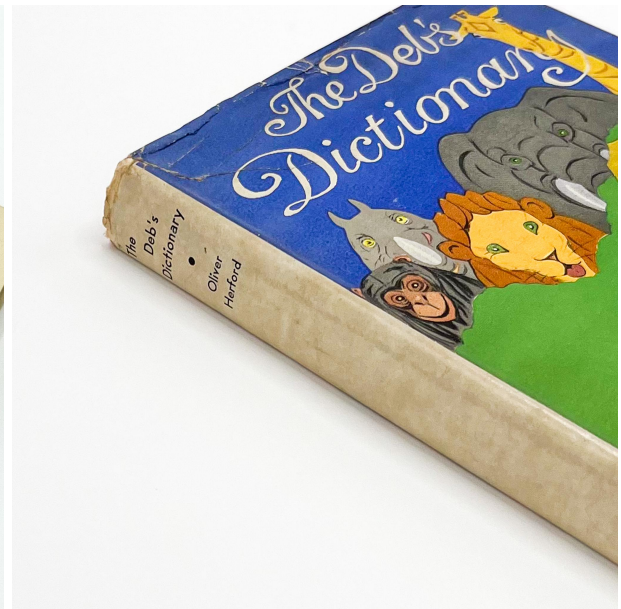
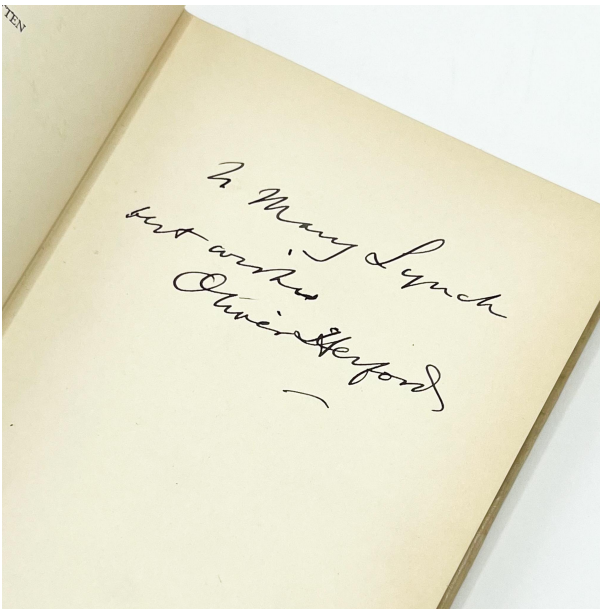
"[The Color Purple] speaks to our blindness about the wonder of this place. This earth we live in. People walk by amazing things [every] day and don't notice it." — Alice Walker

THE COLOR PURPLE was published in 1982 to immediate acclaim, winning the Pulitzer Prize for Fiction the following year (the first awarded to a Black woman). Sponsored by Red and Black Books and the UW Women's Studies Program, this Walker reading took place on October 1, 1983, just a few months after her award. Red and Black Books, the sponsoring bookstore, was a leftist bookshop founded in the early 1970s.

First printing. Seattle: Red and Black Books / UW Women's Studies. 10.25" x 15." Original color pictorial poster. Offset printed by the Storefront Press; design by Kate Thompson. Fine. (#47517.)

15.

Understanding The Flapper: Cold-Storage Vamps And Sub-Deb Scamps

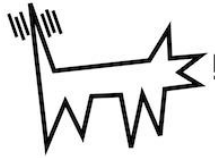


THE DEB'S DICTIONARY By Oliver Herford

1931

Inscribed first edition of Herford's post-flapperian satirical dictionary of interwar youth culture: "BOY-FRIEND: If Properly Trained, The Best of All Household Pets."

\$500.



Published in the declining years of Prohibition and just after the close of the Roaring Twenties, Herford's *DEB'S DICTIONARY* is a septuagenarian's view of the young women who would soon dance his generation into the grave and then play jazz music upon it. Modeled on Ambrose Bierce lines and not as grouchy as it might have been, the *DICTIONARY* covers popular slang, modern romantic customs ("KISS: Modern substitute for the old-fashioned handshake"), and the new woman's new-ish habits of driving, dancing, and drinking ("COCKTAIL: Prohibition's most notable contribution to the Sophistication of America's boys and girls.") A fabulous vehicle for the author's own witty and provocative drawings, and an attractive copy in the scarce dust jacket.

Philadelphia and London: J.B. Lippincott Company. 7.5" x 5". Original green and orange pictorial cloth. In original pictorial dust jacket. 87 black and white illustrations. Inscribed by Herford on front free endpaper: "To Mary Lunch / Best wishes / Oliver Herford." Offsetting to endpapers. Front hinge with some cracking but firm. Light edgewear to boards. Jacket lightly scuffed, with several small closed tears and creases to edges; tape repairs to verso. Minor soil to jacket spine and rear panel. Very good plus in very good plus jacket. (#48634.)

16.

[Famously Banned](#)

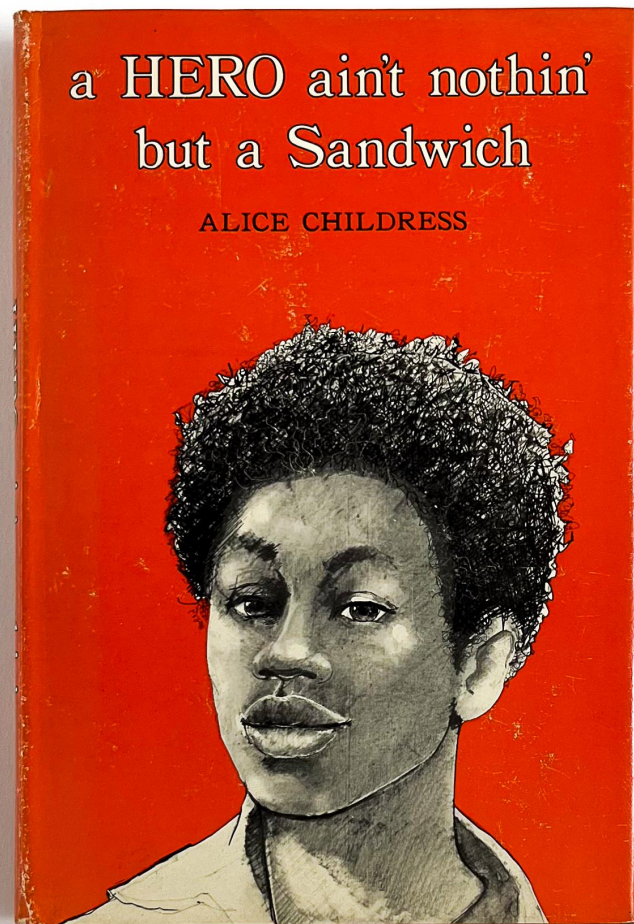
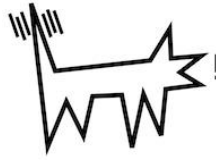
A HERO AIN'T NOTHIN' BUT A SANDWICH
By Alice Childress

(1973)

Rare first printing of this early Coretta Scott King Award-winner, the story of a young Black heroin addict's struggles.

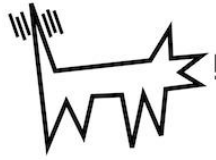
\$650.

"Now I am thirteen, but when I was a chile, it was hard to be a chile because my block is a tough block and my school is a tough school."



A HERO AIN'T NOTHIN' BUT A SANDWICH was one of the books cited in the Supreme Court case *Island Trees School District v. Pico* after it was removed from library shelves by the local Board of Education — a case particularly relevant in the current climate. Told from the points of view of 13-year-old Benjie and those around him, HERO emphasizes the impact that addiction can have on a whole community. Alice Childress's sensitive portrayal of struggling people who are still wry and frequently cracking jokes earned the book the Coretta Scott King Award, and it received a film adaptation in 1977. Rare.

New York: Coward, McCann & Geoghegan, Inc. 8" x 5". Original orange cloth boards. Original unclipped (\$5.95) orange and black pictorial dust jacket illustrated by David Brown and designed by Cathy Altholz. 126 pages. Jacket with light wear, a bit of sunning to spine. Binding with mild bumping to spine ends. Tight. Near fine in very good plus dust jacket. (#48826.)



17.

With Original Pen-And-Ink Drawing By Rackham

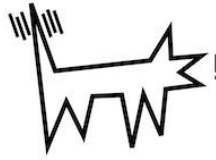


PEER GYNT
By Henrick Ibsen, illustrated by Arthur Rackham
(1936)

Signed limited edition, one of only 460 copies signed by Rackham, of this popular play based on a Norwegian fairy tale — accompanied by the original drawing that appears on page 78 of the text.

\$8500.

Rackham had a special talent for creating fantastical creatures like fairies and goblins, making PEER GYNT an excellent choice for his interpretations. Laid into this copy is a gorgeous original pen-and-ink drawing featuring a bevy of weird and wonderful goblins in motion. The drawing is actually larger than the printed version, measuring 5.5" x 5". Already a scarce Rackham deluxe edition, it is especially desirable with the drawing.



London: Harrap. 10.75" x 8". Original full gilt-stamped vellum. Top edge gilt, other edges uncut. Pictorial endpapers. Illustrated by Rackham with 12 color plates, plus numerous fanciful black-and-white images. 256, [2] pages. Original drawing with faint pencil annotations laid in. Signed by Rackham on the limitation page. Natural faint spotting to vellum, with absolutely no bowing: beautifully preserved. Fine. (#13939.)

18.

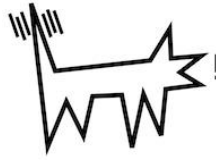
Fairyland Society



Original art scene of fairies: "Gossip"

By William Timlin

1942



Fabulous signed original watercolor by William Timlin, best known for his fairy-populated science-fiction fantasy, *THE SHIP THAT SAILED TO MARS*.

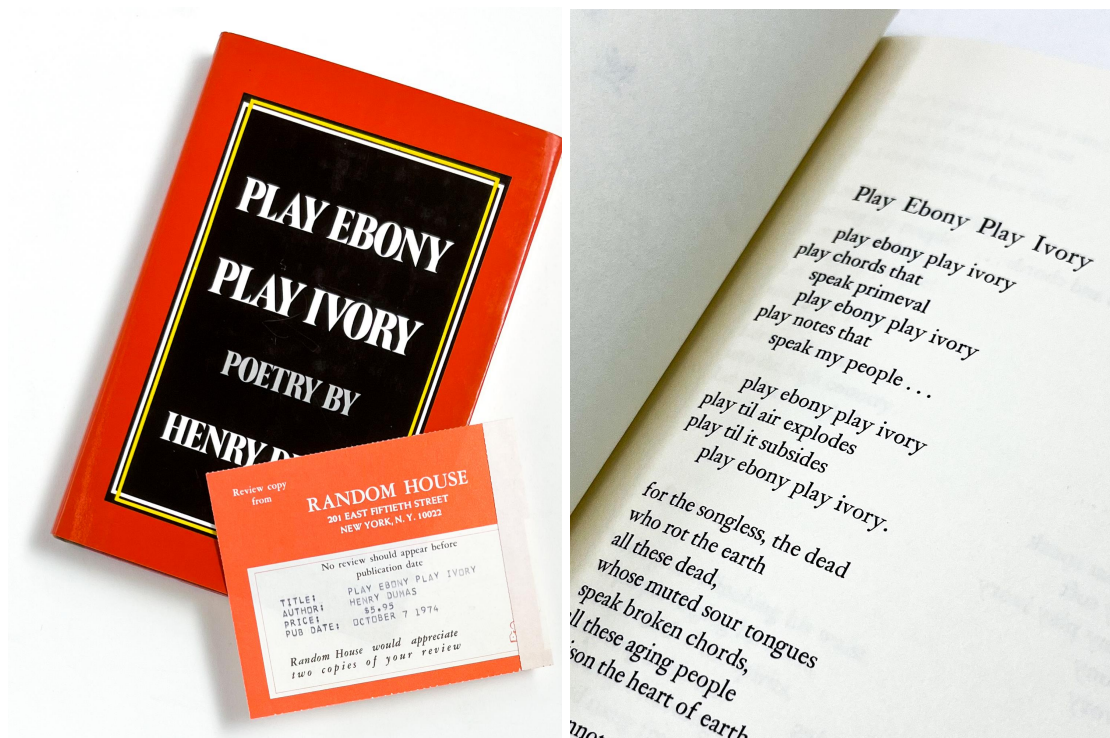
\$8750.

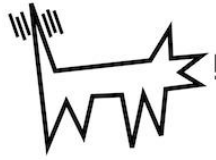
Although Timlin was born in England, he was raised in South Africa. Along with his success in painting, Timlin was also a practicing architect. *THE SHIP THAT SAILED TO MARS* was Timlin's masterpiece, of which this artwork is reminiscent. He executed a later series of pictures intended for a book to be called *THE BUILDING OF A FAIRY CITY*, but which was never published. Accomplished with rich colors in Timlin's Rackhamesque style, the fanciful picture shows a huge tree trunk used as a house. Standing at the door of the tree house is a young woman who is talking to a gnome-like man who is leaning on a fence. Peeking out of a window in the tree house is an elf-like man. Done with much detail and quite wonderful. Timlin's original work is quite rare.

n.p.: n.p. 7" x 5.5" (matted); 15" x 13" (framed). Single watercolor, archivally matted and framed (not examined outside frame). Signed by Timlin, as well as dated and captioned in his hand, "Gossip." Fine. (#28600.)

19.

Review Copy





PLAY EBONY PLAY IVORY

By Henry Dumas

(1974)

First printing of this powerful collection of poetry, posthumously published after Dumas was murdered by a police officer in 1968.

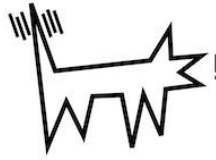
\$1250.

"Henry Dumas's work screams out that everything is not fine. He implores us to recognize and understand that his people are hurting and need others to care and offer help." – Hollis Wormsby Jr.

At age 32, Henry Dumas was a professor at Southern Illinois University and a rising star in the Black Arts Movement. Dumas's life was cut short at the hands of a white police officer in a New York City subway station; the officer claimed Dumas had a knife, but there were no witnesses and the records of the encounter were lost. But Dumas's work lived on: "I was impressed with his boldness of language and his boldness of breadth," recalled Maya Angelou. "[H]e had written some of the most beautiful, moving and profound poetry and fiction that I have ever in my life read," noted Toni Morrison (Beenish Ahmed). Morrison used her position at Random House to champion Dumas's work after his death, which directly led to the publication of *PLAY EBONY PLAY IVORY*. This is a remarkably sharp example, with original publisher's review slip.

First edition. New York: Random House. 8.5" x 5.5". Original cloth-backed red boards. Original unclipped (\$5.95) dust jacket. Fore-edge machine deckle. xxiv, 136 pages. Publisher's review slip loosely laid in. Jacket with a hint of sunning to spine. Tight. Fine in fine dust jacket. (#40803.)

Read more: Hollis Wormsby Jr., "Henry Dumas: Anger, Humor, Love, and Dispossession," Black American Literature Forum, vol. 22 no. 2; Beenish Ahmed, "Henry Dumas Wrote About Black People Killed By Cops. Then He Was Killed By A Cop," NPR Code Switch 1 October 2015.



20.

"Poems From The Erotic Left"



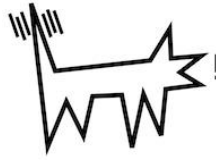
POEMAS DE LA IZQUIERDA EROTICA
By Ana María Rodas, illustrated by Ramirez Amaya
(1973)

Inscribed first printing of the great Guatemalan intellectual's first book of poetry.

\$400.

"Have you seen the movie Alien? Do you remember that scene when an alien comes out of a guy's chest? That's how it was. One day, poetry simply came out of me." (Rodas, interviewed in Asymptote)

A scarce copy of Rodas's trailblazing first poetry collection, written in the first phase of the long and turbulent Guatemalan Civil War and emerging from the author's early feminist consciousness, like — in the poet's own explicit comparison — ALIEN's chestbursting xenomorph erupting from its startled host: "They came out in a burst—all but one, the first one. I put them aside. I read them days later and realized they weren't bad. They were quite good, actually... At the time I called those poems Después de todo



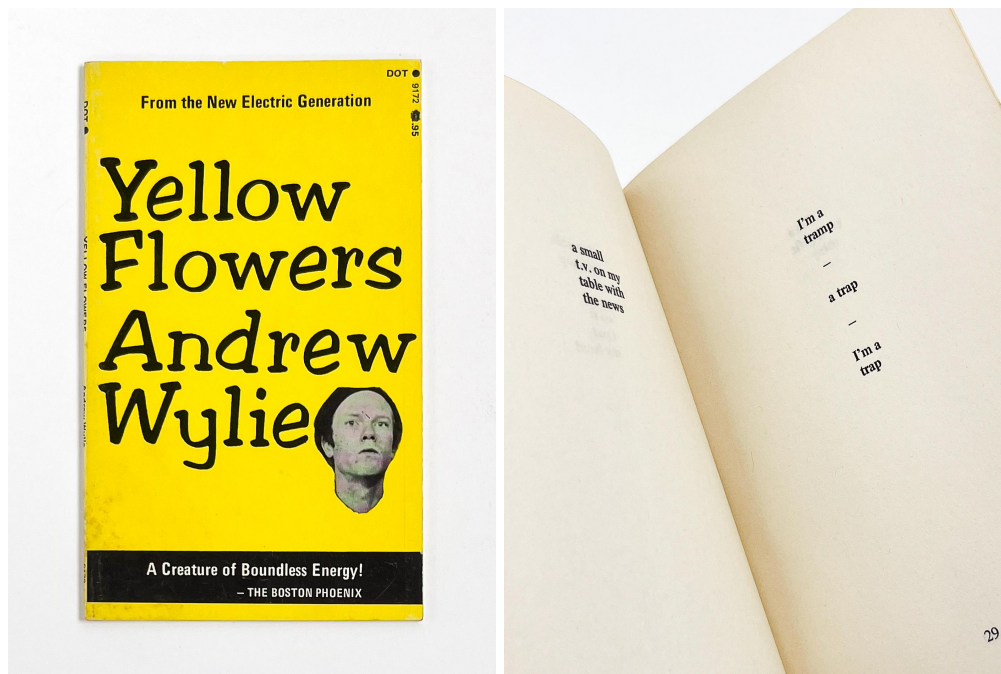
yo también puedo ser feminista — I can be a feminist, after all. Then I took those poems, plus one more I had written, to Don Ricardo Juárez Aragón's printing house, on 18th Street. And that's how Poemas de la izquierda erótica came to be." Rodas, witness to the persecution and death of many colleagues and friends, never went into exile from Guatemala, working as a journalist through years of political repression and amassing a host of literary awards and honors, culminating in her receipt of the Guatemala National Prize in Literature in 2000 and her service as Minister of Culture in 2015-16.

First edition. [Guatemala City]: Testimonio del absurdo diario. 7.5" x 7.5". Original red pictorial wrappers. Cover and interior drawings by Ramirez Amaya. Red tissue guard facing page 13. Errata leaf bound in. 92, [2] pages. Inscribed by Rodas on title page. Moderate foxing to cover flaps and versos. Small stain to lower edge of last leaf. Very good plus. (#44962.)

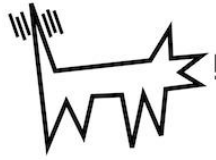
Read more: José García Escobar, "Guatemala has always produced great writers": An Interview with Guatemalan Poet Ana María Rodas, Asymptote magazine.

21.

"From The New Electronic Generation"



YELLOW FLOWERS
By Andrew Wylie
(1972)



First (and only) printing of this infamous chapbook by the literary agent also known as The Jackal, published in his mid-twenties by Richard Hell's Dot Press.

\$450.

Full of brief and sexually explicit (non-?) poems like the following: "I fuck / your / ass // you suck / my cock." Though it was rumored that Wylie attempted to buy up all remaining copies (according to lit agent Ira Silverberg), Wylie has denied the charge. And though the book is widely held institutionally, its scarcity in the marketplace suggests there may be some truth to the rumor. Though not noted, this copy from the collection of poet and publisher Kenward Elmslie. A fascinating in-joke of publishing history with excellent provenance.

First edition. (New York): Dot Books. 7" x 4.25". Original yellow perfect-bound pictorial wrappers. 35, [1] pages. Internally clean, crisp. Overall sharp. Fine (#49731.)

22.

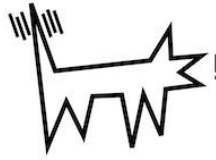
Tuskegee Airman Captain's Copy



THE OFFICERS' GUIDE (1941)

WWII-era edition of the officer's reference manual belonging to Captain Herbert Roy Orr, commanding officer of the first African American signal aircraft warning company.

\$2500.



Orr, a Washington DC native, joined the ROTC while studying electrical engineering at Howard University, where he earned a bachelor's degree in 1931 and a master of science in 1935; he subsequently taught electronics at Florida Agricultural and Mechanical College. Upon the United States's entry into World War II, he was assigned to the 366th Infantry Regiment at Fort Devens, Massachusetts. His copy of the OFFICERS' GUIDE is labeled with this unit name and address. The 366th was notable in the US Army for being an all Black unit: having both Black officers as well as troops. Prior to the war, the Army and Navy had only a small handful of Black officers, making Orr one of the first to earn his commission.

In 1942, Orr was assigned to the 689th Signal Aircraft Warning Company, newly activated at Tuskegee Army Air Field, Alabama. The 689th was the first African American Signal Corps unit and the only highly specialized technical support unit commanded solely by African American officers. The included letter to Orr dates from the frustrating period when the 689th was "forced to wait" at Tuskegee, "growing stagnant and restless like many other African American units that were trained and ready" (Norman). The unit was deployed to the South Pacific to carry out operations in the Sulu Archipelago and Guadalcanal, where Captain Orr died in 1944. Florida A&M, where both Orr and his wife Ruth Bates Orr were instructors, named Orr Drive in his memory. A moving relic from a pioneering military officer.

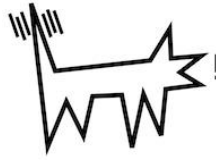
Fourth edition, second printing. Harrisburg, PA: The Military Service Publishing Company. 9.5" x 6". Original gilt-lettered black cloth. Illustrated in black and white, some fold-out plates. 391, [1] pages. Boards lightly scuffed and rubbed. Light soil to fore-edge and top edge. Ownership stamp and signature to front pastedown: "Capt. H.R. Orr / 366th Infantry / Fort Devens, Mass." Orr's name additionally written in pen along bottom edge of text block. Letter laid in from Frank Burton of the Army and Navy Publishing Company, dated April 23, 1943, addressed to Orr at the Tuskegee Army Flying School. Very good plus. (#49869.)

Read more: Lopez Matthews, Howard University in the World Wars; Anastasia Norman, "War brought racial integration to Army," The Army Communicator;

23.

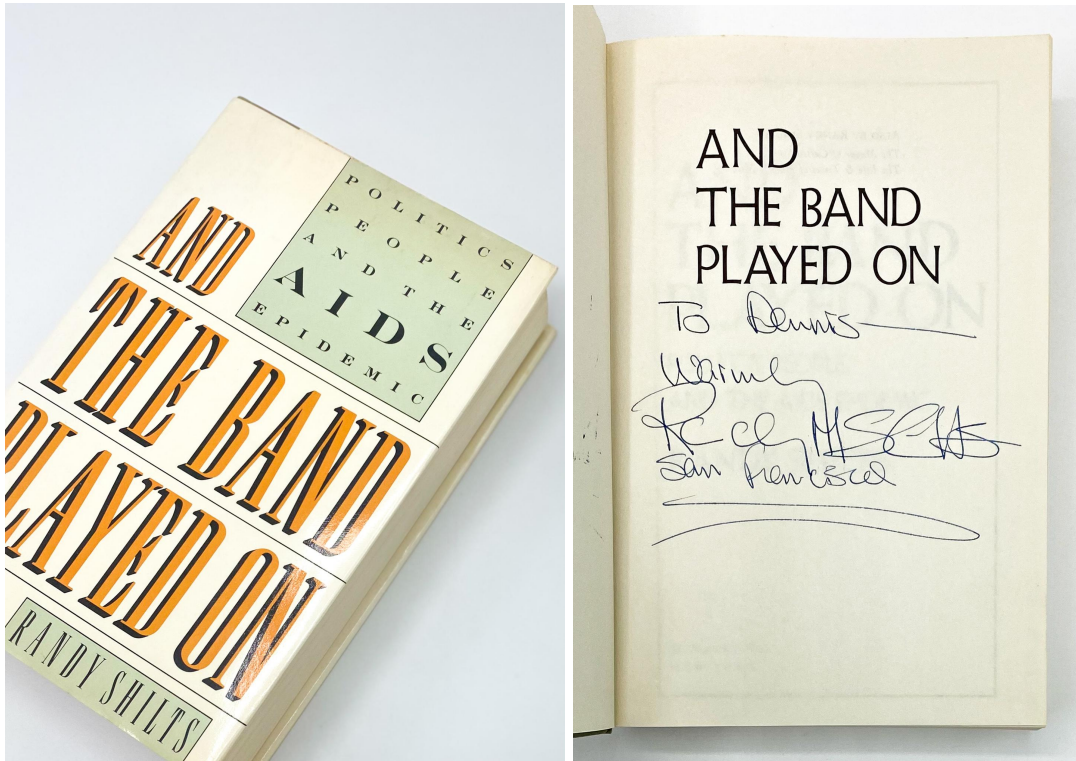
*"The bitter truth was that AIDS did not just happen to America—
it was allowed to happen"*

AND THE BAND PLAYED ON: Politics, People and the AIDS Epidemic
By Randy Shilts
(1987)



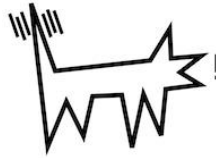
Inscribed first printing of the essential work of investigative journalism on the AIDS epidemic.

\$1250.



“People died while public health authorities and the political leaders who guided them refused to take the tough measures necessary to curb the epidemic’s spread, opting for political expediency over the public health.”

“There was no excuse, in this country and in this time, for the spread of a deadly new epidemic.” The unsparing prologue to Shilts’s immense journalistic achievement is full of such bitter truths; thirty years on, they shock the reader both for their historical accuracy and for their continuing truth. Even as great medical and social advances have relieved much suffering since the height of the AIDS crisis, the tendency of the powerful to ignore science when it suits them, and to abandon the dying when helping them appears unprofitable, remains in full force. *AND THE BAND PLAYED ON* is a thorough and precise accounting of the early years of the AIDS epidemic and the Reagan administration’s ghastly and murderous mismanagement of a public health catastrophe, chronologically organized and immensely detailed. As a journalist, Shilts was sometimes at odds with the gay community he wrote both to and about, and remains controversial for some of



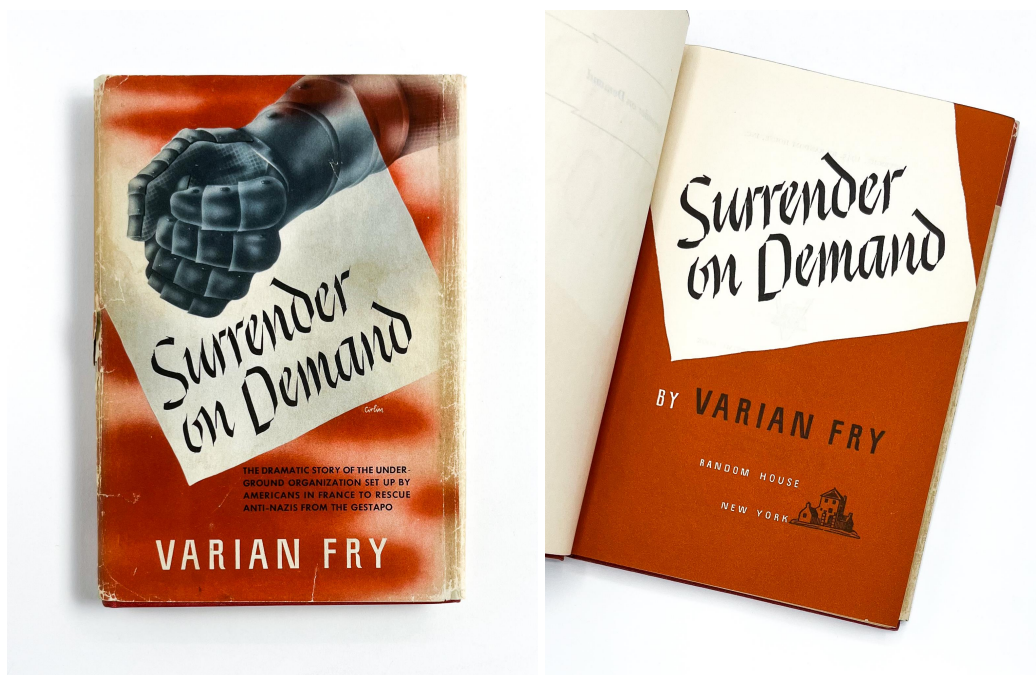
his claims; despite his still-debated stature, his achievements led to the eventual ranking of his AIDS reporting as one of the top 100 works of journalism in the 20th century.

First edition (stated). New York: St. Martin's Press. 9.25" x 6". Original quarter green cloth with cream boards. Gilt-lettered spine. In original unclipped (\$24.95) dust jacket. xxiii, 630 pages. Inscribed by Shilts on half title: "To Dennis—Warmly / Randy Shilts / San Francisco." Minor bumping and faint sunning to edges of boards. Jacket panels lightly toned. Near fine in near fine jacket. (#40099.)

Read more: Andrew Stoner, The Journalist of Castro Street: The Life of Randy Shilts.

24.

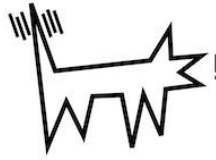
A Non-Fiction Schindler's Ark



SURRENDER ON DEMAND
By Varian Fry
(1945)

First printing of this account of the work of the Emergency Rescue Committee, formed to smuggle Jewish refugees out of Vichy France — by the one of the founders of the group and the first American to be recognized by Israel as Righteous Among the Nations.

\$750.



"I left New York in August, 1940, on a secret mission to France [...] with my pockets full of lists of men and women I was to rescue, and my head full of suggestions on how to do it."

With chapter names such as "Forgery is a Fine Art" and "I Become a British Agent," *SURRENDER ON DEMAND* could be mistaken for a spy thriller. But rather than basking in the glory of his status as a hero to the thousands of people he helped slip through the grasp of the Gestapo, Varian Fry tells his story in a levelheaded, often self-deprecatingly matter-of-fact tone, emphasizing the necessity of his work. Facing threats of arrest and often hampered by the lack of support from the American government ("How many times do we have to tell you," [the American Embassy] asked, "that we can't do anything for you?" [129]), Fry recounts his frequent need to change tactics as borders closed and Nazis blocked escape routes. He was eventually detained and deported for his work, and waited to tell his story until the end of WWII so as not to "betray comrades and friends to imprisonment and possibly to death" (xii). An important record, exceptionally scarce in the original dust jacket.

First edition. New York: Random House. 8.5" x 5.5". Original red cloth boards. Original unclipped (\$3.00) color pictorial dust jacket. Black topstain. Title page in orange and black. xii, 244 pages, including index. Owner name, "Louis E. Frechtling," to front flyleaf. Jacket with some toning and edgewear, chipping to spine; early scrap paper and tape reinforcements to reverse. Binding with a touch of bumping to corners and spine ends. Interior clean and bright. Fine in very good minus dust jacket. (#47599.)

25.

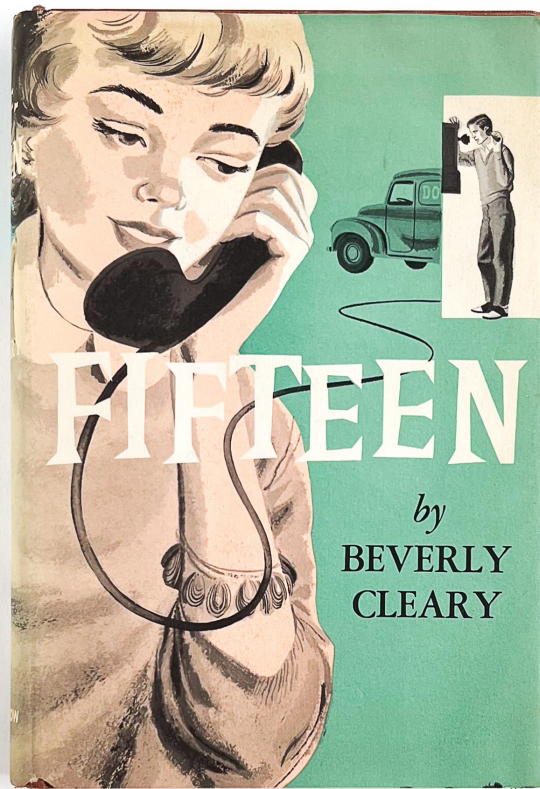
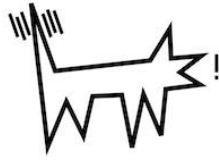
[In The Rare Dust Jacket](#)

FIFTEEN
By Beverly Cleary
1956

Scarce first edition of Cleary's classic young adult novel, a light-hearted but sensitive treatment of teenage problems and teenage love.

\$1000.

"Now she was really grown up, mature, sophisticated,
a young woman with a dinner date."



FIFTEEN was part of the new wave of YA romances that had begun in the 1940s with Maureen Daly's SEVENTEENTH SUMMER (1942) — a turning point in books marketed to teen audiences, when focus shifted from the “educational” historical settings popular in the prewar period to more contemporary settings. These books often took place in American high schools and use the trope of first love to tell coming-of-age stories. In FIFTEEN, a high school sophomore must navigate a crush on “an older man” (who is sixteen) while finding solutions to everyday problems, like a nightmare babysitting job. Cleary soon distinguished herself in the genre through her realistic treatment of the problems of adolescence. The small details of FIFTEEN (not being the “cashmere-sweater type,” being embarrassed by one’s cat in front of guests) remain compelling to young readers some seven decades after its initial publication, as hemlines and soda fountains come and go but parents and cats still refuse to learn good manners.

New York: William Morrow and Company. 8" X 5.25". Original red cloth with black pictorial detail. In original unclipped (\$2.75) pictorial dust jacket. Illustrated in black and white by Joe and Beth Krush. 254, [2] pages. Light soil to boards, offsetting to endpapers. Very slight chipping to jacket, spine lightly sunned. Very good plus in near fine jacket. (#49949.)