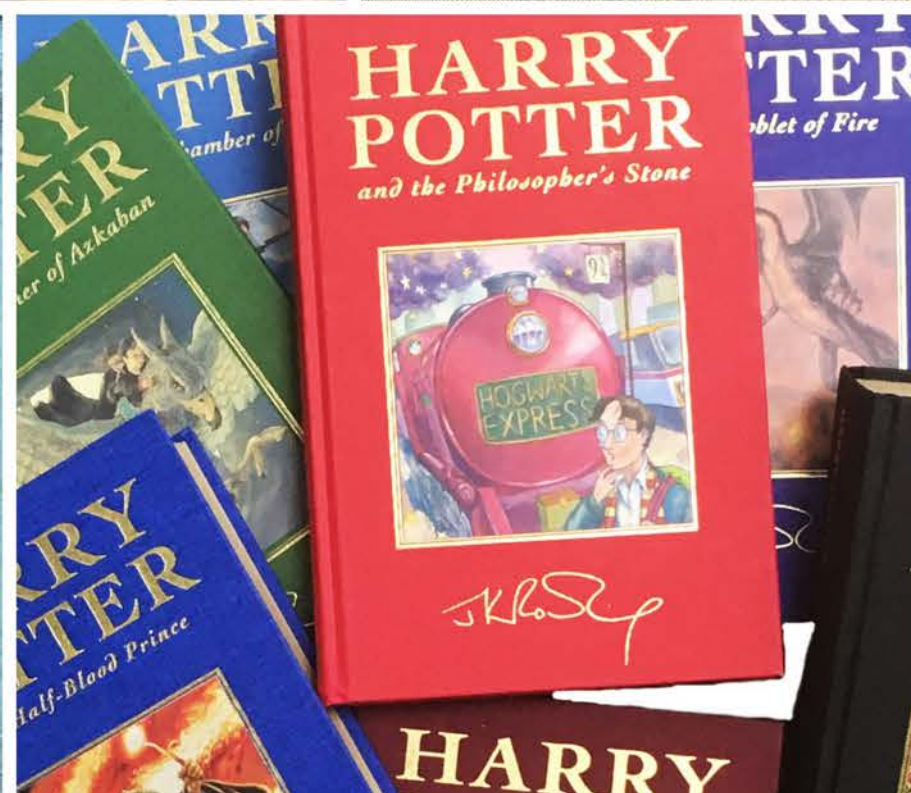
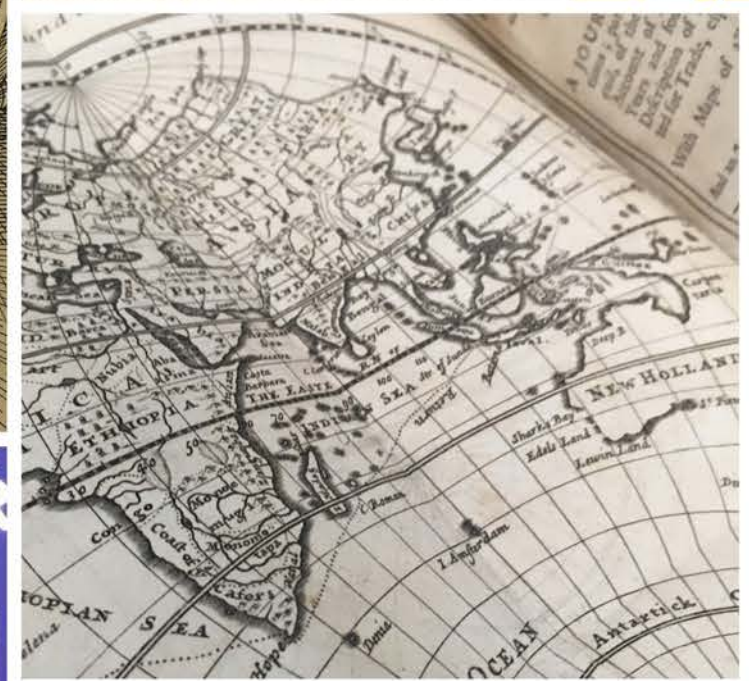
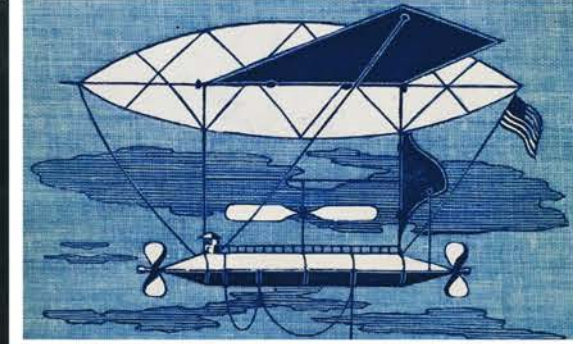
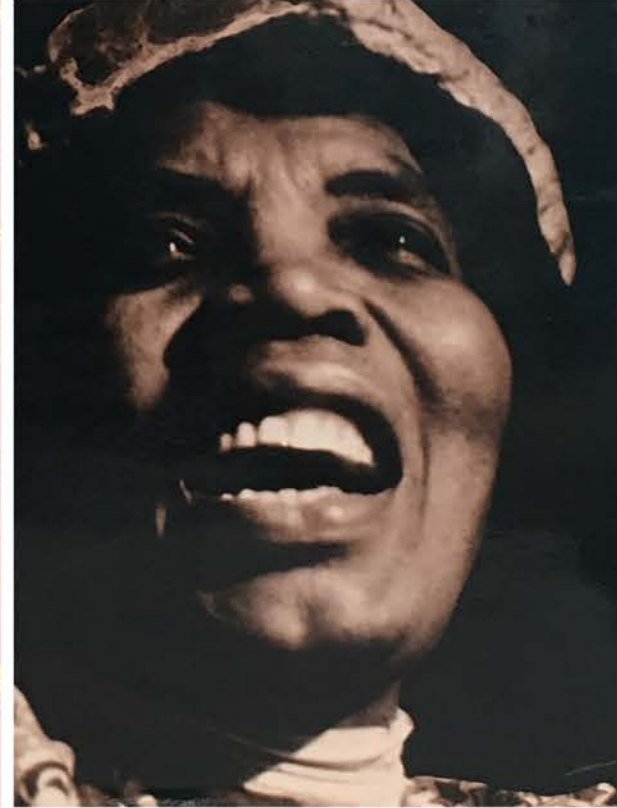


Catalogue #1

Type
Punch
Matrix



Victorian Fact and Fiction

1.

The First Sherlock Holmes Story

A STUDY IN SCARLET

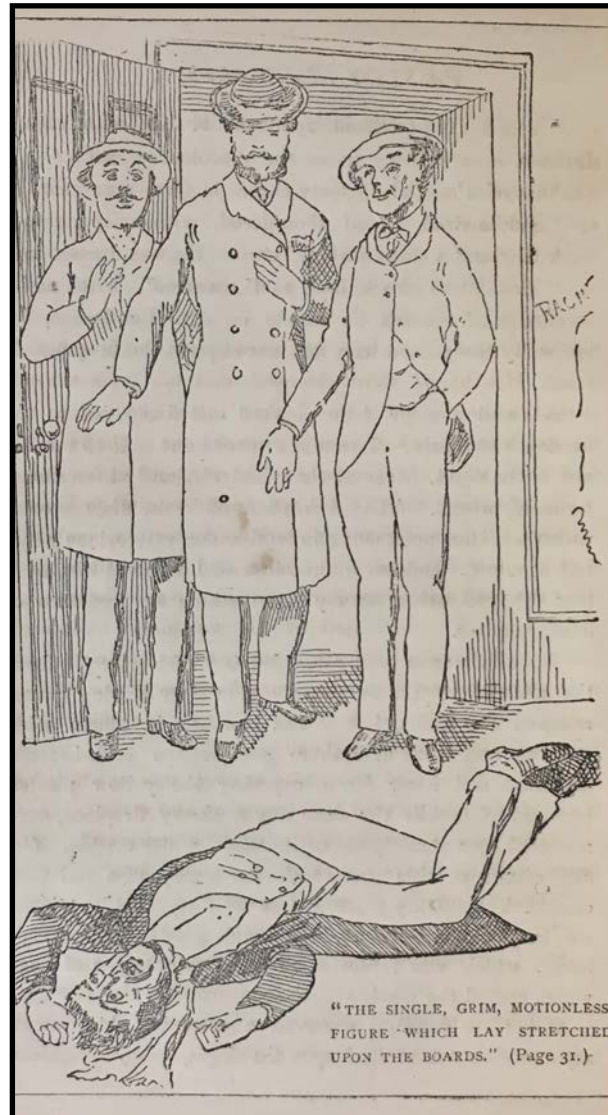
By Arthur Conan Doyle
1888

First edition in book form of the novel that introduced Sherlock Holmes to the world.

This novel features the famous first meeting of Holmes and his chronicler John Watson, when Holmes remarks after only a greeting and a handshake, "You have been in Afghanistan, I perceive." Doyle first began writing stories to pass the time while waiting on appointments for his budding optometrist business. Drawing inspiration from Joseph Bell, one of his professors at the University of Edinburgh's medical school, Doyle created a difficult genius whose deductive reasoning skills could solve crimes that remained mysterious to the officers of the Scotland Yard.

First published in the ephemeral 1887 Beeton's Christmas Annual, this extravagant story of Mormon polygamy, terror, and chase is now nearly unobtainable in its first form.

This edition is noteworthy also for the illustrations, executed by the author's father. Charles Doyle was a well-known artist who had been committed to an asylum for mental health problems a few years earlier.



2.

Practical Policing In The Era Of Sherlock Holmes

POLICE MANUAL

Prepared by a Committee of
Chief Constables of Scotland
1894

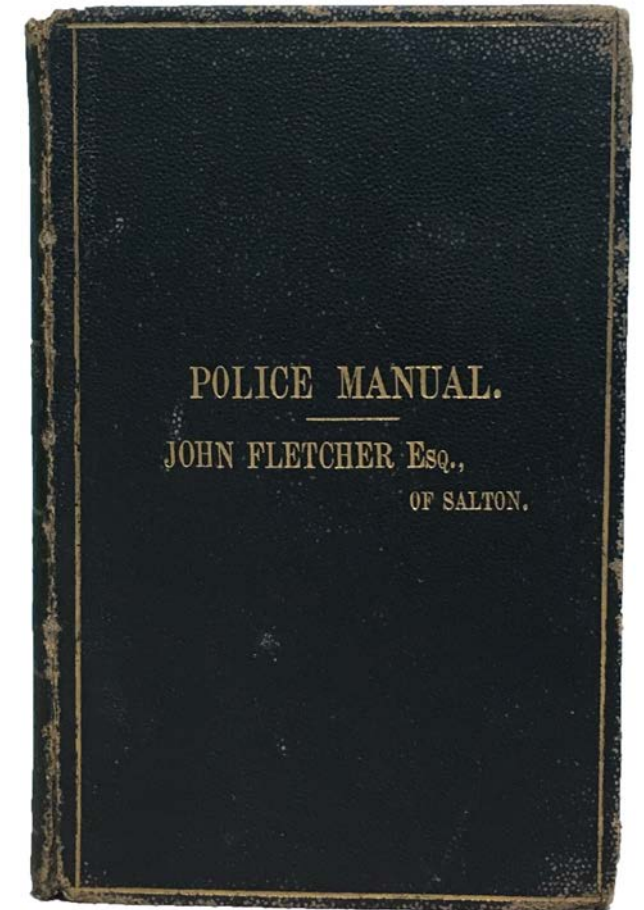
Second edition of this guide to the duties, rights, and legal boundaries of police.

The real-life handbook for constables during the era of the romanticization of detective work in Scotland-born author Arthur Conan Doyle's stories, where "it's always 1895" (Starrett).

Standing police forces are a relatively modern concept: the earliest Acts of Parliament for organizing local "watches" appeared in England only in the mid-18th century.

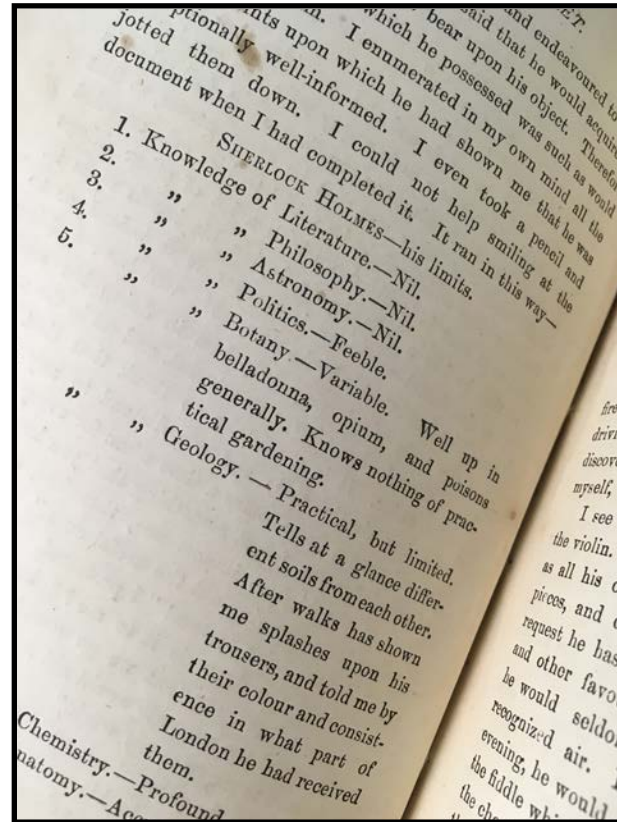
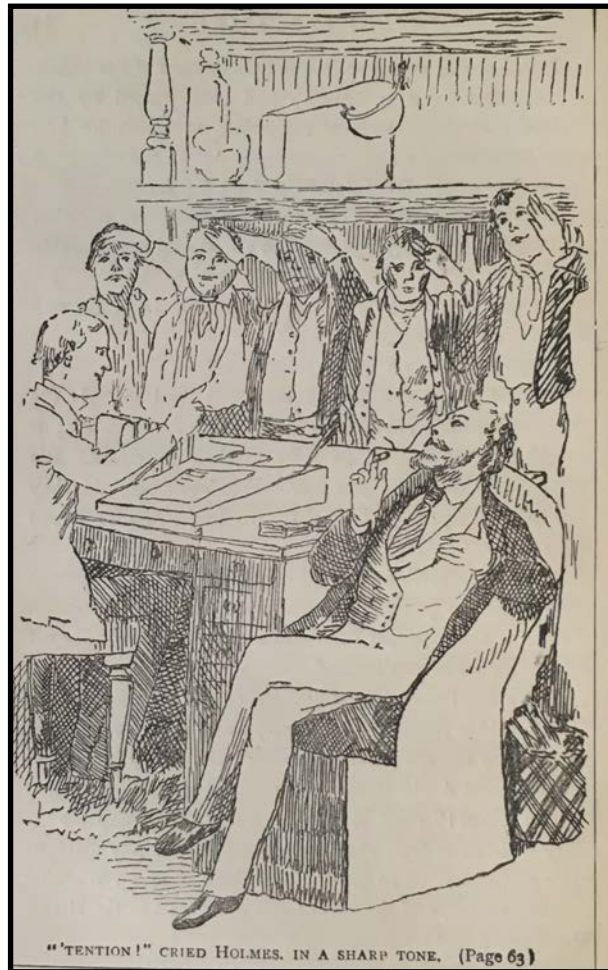
Beginning in 1833, an Act of Parliament allowed individual towns in Scotland to legally organize police forces; in 1857, another Act (referenced here) made police forces mandatory across Scotland.

This book provides a clear, straightforward primer on policing, including what is within a constable's power and what is not. It includes a useful table of Acts of Parliament that concern policing, as well as an index of offenses listed with their accompanying penalties and code sections.



Arthur Conan Doyle. **A STUDY IN SCARLET.**

The illustrations depict a Sherlock Holmes very different from the one we know today, capturing the world's only consulting private detective before his immense popularity on paper, stage, and screen turned him into the deerstalker-wearing, calabash-pipe smoking icon.



First impression. London: Ward, Lock & Co. 7" x 4.5". Full red pebbled contemporary binder's cloth, spine gilt-stamped and ruled, all edges speckled red. Bound without wrappers or ads. 6 full-page black-and-white illustrations by Charles Doyle. [6], 169, [1] pages. Housed in a custom red morocco slipcase and red cloth chemise. Hinges expertly repaired; faint spot repair to tiny section of title page fore edge, some light spotting to endpapers: a beautifully preserved copy. Near fine.

Read more: Richard Lancelyn Green and John Michael Gibson, *A Bibliography of A. Conan Doyle.*

Committee of Chief Constables of Scotland. **POLICE MANUAL.**

While Sherlock Holmes mostly looks down upon the police, especially country police, this manual suggests a good deal more rigor and organization than Holmes would likely credit. We are unable to trace any copies of the first edition.

ACT.	YEAR.	OFFENCES AND PENALTIES UNDER BURGH POLICE ACT, 1892	Penalties, &c. not exceeding
		CRIMES AND OFFENCES.	
7 Vict., c. 32	1893	Orders of commissioners, refusal of inspection	£10
7 Vict., c. 25	1893	Advertisements, destroying or defacing,	40/
7 Vict., c. 15	1880	Advertisements, carrying on carriages or horseback,	40/
7 Vict., c. 12	1893	Annoyance or obstruction of residents,	40/
7 Vict., c. 60	1891	Aggravation of any offence or contravention,	40/
		(Imprisonment for 30 days in addition to the penalty for the offence itself is competent in respect of aggravation.)	
		Animal, causing obstruction by,	40/
		Animal, cruelty to,	40/
		Animal, dangerous, or suffering to be at large,	£5
		Animal, exposing for sale, &c.,	40/
		Animal, keeping, so as to be a nuisance, &c.,	40/
		(Imprisonment with or without hard labour not exceeding one month is competent for this offence.)	
		Animal, persons found in places as above,	5/
		Animal, leading, driving, &c., on footway,	40/
		Animal, permitting driving or charge of, to persons under 14 years,	40/
		Animal, setting on to attack,	40/
		Annoyance wilful, &c., or turning loose in street,	40/
		Area, insufficient fencing or lighting of,	40/
		Area, back, accumulating offensive matter in,	40/
		Area, &c., throwing refuse on,	40/
		Articles, conveying in cart, &c., without securing properly,	40/
		Articles, falling to secure, when raising from buildings,	40/
		Articles, found,	38/

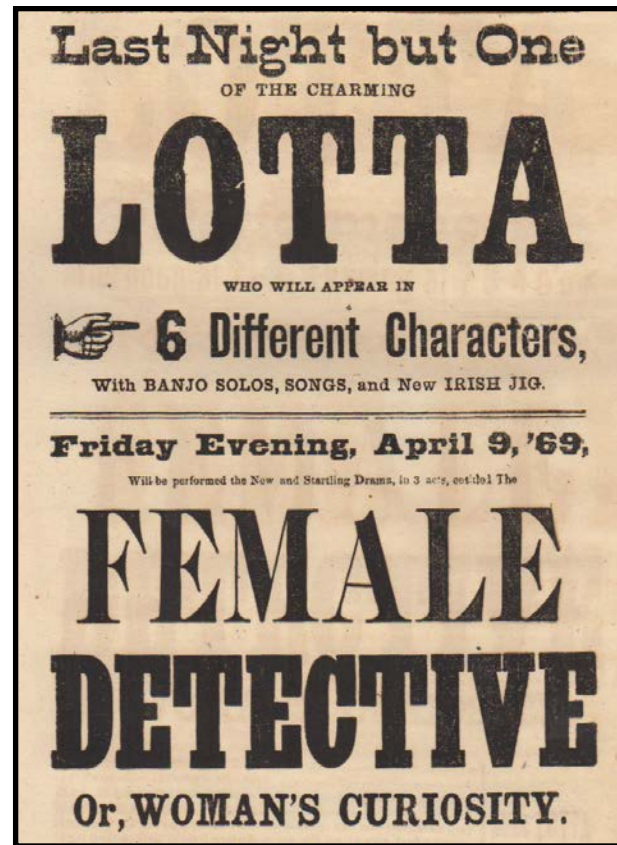
Glasgow: McCorquodale & Co. Limited, 96 Maxwell Street. Octavo. 6.5" x 4". Contemporary full black sheep, gilt-lettered front board of previous owner "John Fletcher Esq., of Salton," gilt-ruled boards and spine. Brown coated endpapers, marbled edges. 20-page memorandum preceding title page dated 1894; title page dated 1893. [4], 16, 168, [2] pages. Moderate edgewear, front joint tender: internally clean. Very good+.

"A Constable must apply his energy, tact, and skill to trace out the offender."

Sleuths

3.

“There’s some mystery here ... and I’m determined to fish it up.”



Theatre broadside announcement for THE FEMALE DETECTIVE 1869

Ephemeral program for Boston Theatre shows starring American “Golden Girl” Lotta Crabtree.

Written in 1863 by English playwright C.H. Hazlewood as THE MOTHER’S DYING CHILD, the better named FEMALE DETECTIVE features a daughter-turned-sleuth who helps her father using multiple disguises to get information. This performance was part of a national tour: headlining in the 1860s, by the 1870s Crabtree would become the nation’s highest paid actress.

*Boston: F.A. Searle, Job Printer. 19.75" x 8.25".
Single broadside sheet printed on recto only. Some
edgewear and trimming; margins intact. Very good.*

*Read more: Sussex, Women Writers and Detectives
in Nineteenth-Century Crime Fiction; Flanders, The
Invention of Murder.*

“Reviewed in Australia as ‘one of the most trashy specimens of the sensation school ever placed upon the stage’ [...] it was performed in decades in America, because it was associated with the most popular entertainer there, the actress Lotta.” – Lucy Sussex

4.

“I think this might be too dangerous an assignment.”

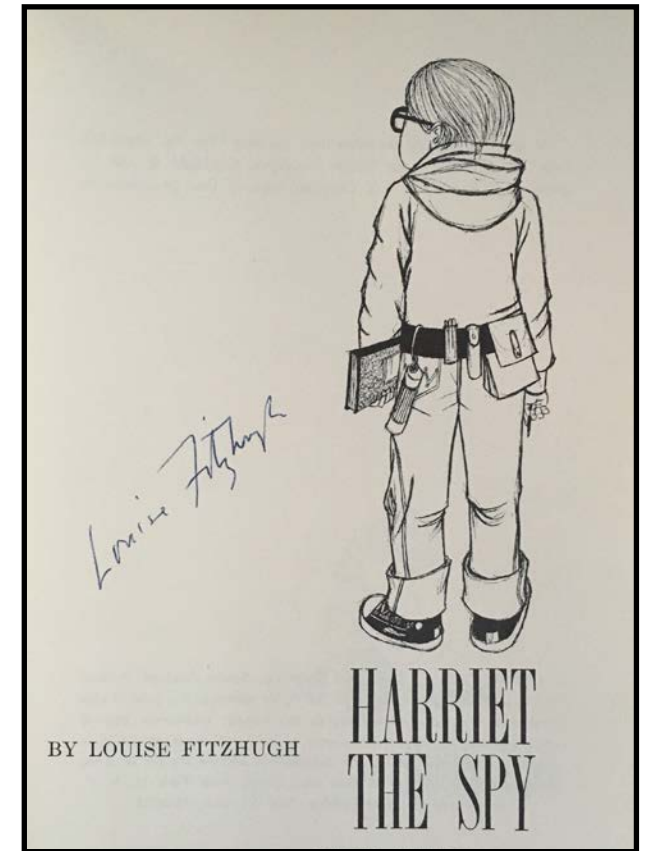
HARRIET THE SPY By Louise Fitzhugh (1964)

First printing of this pivotal children’s book about the impulsive and intelligent Harriet, exceptionally scarce signed.

Tomboy and spy-in-training Harriet attempts to understand the social complexities of girlhood with minute observations in her journal that capture the feeling of growing up in New York in the 1960s. The disconnect between her inherent brilliance and developing social intelligence leads to a series of believably bad decisions. Harriet’s flawed character represented a turning point in 1960s children’s fiction: the book’s controversial heroine kept it from being chosen as an ALA Children’s Notable Book, but only a few years later it was honored in a retrospective 1960-1964 ALA Notable Books List. A tremendous work of American realism.

*New York: Harper & Row. 8" x 5". Original color-
printed pictorial paper boards, original clipped color
pictorial dust jacket with "1064" code and no mention
of The Long Secret. Black-and-white illustrations by
the author throughout. [4], 298, [2] page. Signed by
Louise Fitzhugh on the title page. Light edgewear
to jacket, shallow chip at head of spine, spine lightly
sunned, spot of soiling on back panel. Near fine in
very good jacket.*

Read more: Elleman, "Current Trends in Literature for



“I will be the best spy there is and I will know everything. Everything.”

Children.”

Spies: Fact and Fiction

5.

Inscribed To The Man Who Uncovered MKUltra

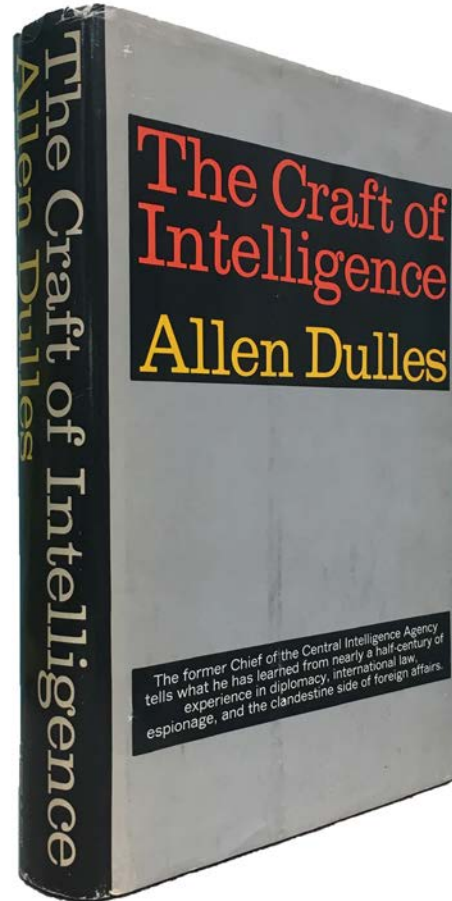
THE CRAFT OF INTELLIGENCE

By Allen Dulles
(1963)

Early printing, extraordinary association copy, of this historical survey of intelligence gathering by the longest ever serving director of the CIA, inscribed to the inspector who discovered the illegal mind control experiments started by Dulles.

John Vance, to whom this copy is inscribed, was a staff member at the inspector general's office, tasked in 1963 with surveying the CIA's technical services division. There he discovered the unethical and illegal methods employed in MKUltra, colloquially known as the CIA's mind control program.

It is believed MKUltra was started by Dulles in the year he became CIA director, 1953, and ceased in 1964, after Vance's discovery. While many of the details of MKUltra are unclear — CIA director Richard Helms ordered all records destroyed in 1973 — we know that the project was meant to develop chemical materials (most notably LSD) for use in interrogation. The testing occurred in at least 80 institutions (including universities, prisons, and hospitals), and in some cases tested subjects without their knowledge or consent.



6.

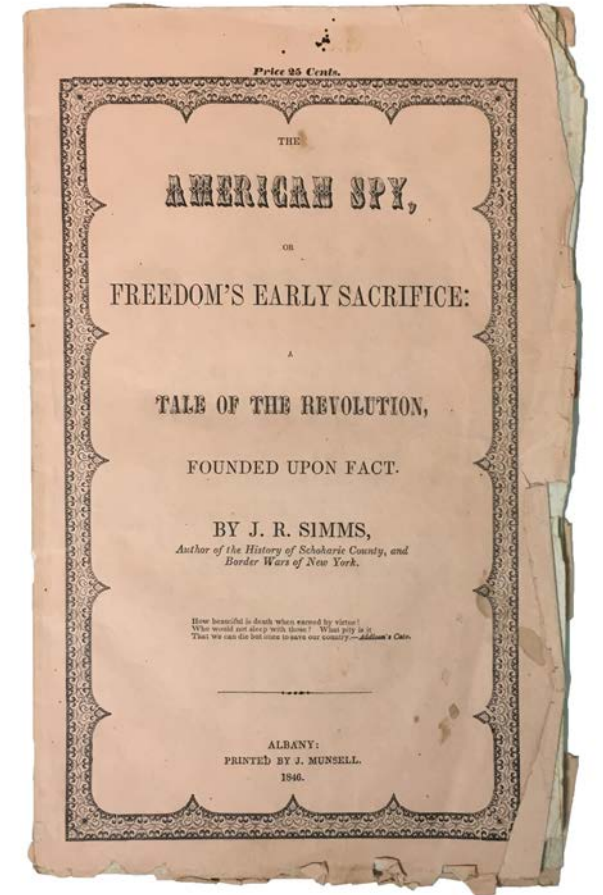
Myth-Making Espionage In Ante-Bellum America

THE AMERICAN SPY

By J.R. Simms
1846

First edition of this early short story for young readers about the first American spy, Nathan Hale, who is said to have declared "I only regret that I have but one life to lose for my country" before his execution by the British in 1776.

After his defeat at the Battle of Long Island, George Washington's retreat was a significant blow to the morale of the Continental Army. Hale, just twenty-one years old, volunteered to gather intelligence on the position and resources of the British army around New York. He was caught and hanged, on this contemporary accounts agree. However, as the legend of this early patriotic darling grew in succeeding generations, Hale's story took on a cultural significance that encouraged re-tellings full of reverent mythologizing; this publication is an early example. Scarce in the original wrappers.

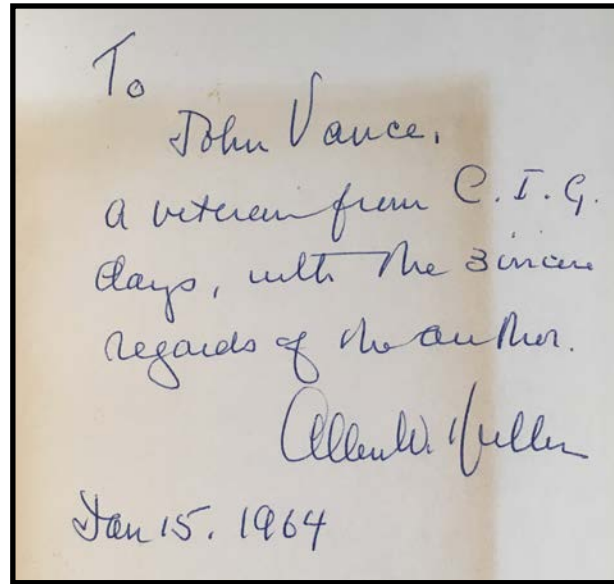


Allen Dulles. **THE CRAFT OF INTELLIGENCE.**

The findings of Vance's inspection led to a full inspector general's report that put pressure on Dulles to end the project, which occurred the following year -- and the year of the inscription on this copy: "To John Vance, A veteran from C.I.G. days, with sincere regards of the author. Allen W. Dulles Jan 15, 1964."

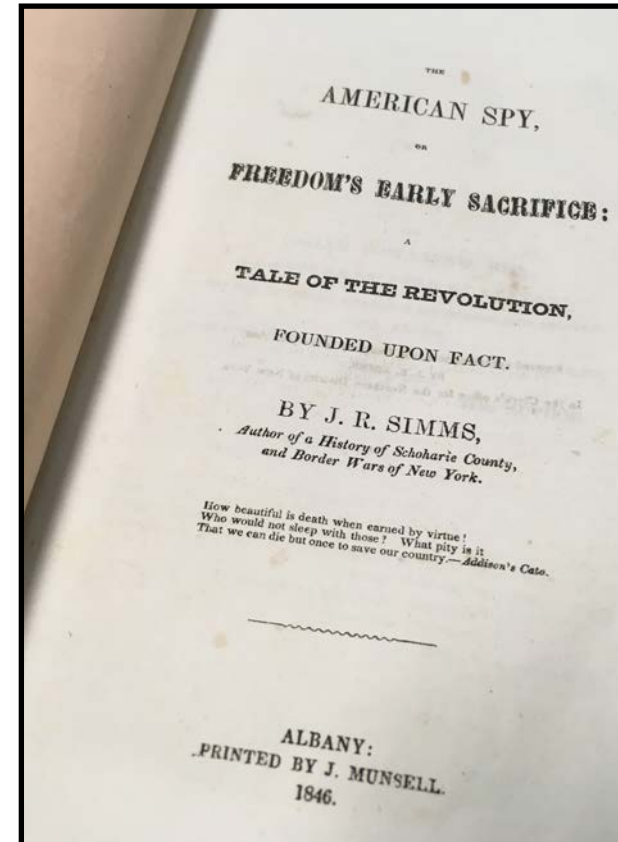
The story of MKUltra was not publicly known until 1975, after President Ford commissioned a congressional committee to investigate the CIA.

A compelling association copy of this classic book of spycraft: from the man behind much of the CIA policy during the Cold War to the fellow agent who helped keep him in check.



New York: Harper & Row. 8.5" x 5.5". Original half black cloth, grey cloth boards, gilt-stamped publisher device on front board, gilt-lettered spine. Original unclipped grey typographic dust jacket with red, orange, and white lettering within black blocks, photographic portrait of Dulles on rear panel. Fore edge machine deckle. Illustrated with 8 pages of photographic plates. Index at rear. x, 277, [1] pages. Inscribed in blue ink by Dulles on front free endpaper. Some foxing and a bit of dampstaining to interior of dust jacket, only very light edgewear to jacket mostly around spine ends, offsetting shadow on endpapers. Very good.

J.R. Simms. **THE AMERICAN SPY.**



"A desire to interest young readers in the early history of this country [...] has prompted the writing of th[is] tale."

Full title: *The American spy, or freedom's early sacrifice: a tale of the Revolution, founded upon fact.* Albany: Printed by J. Munsell. 6" x 10". Original peach printed wrappers. 63, [1] pages. Wear to edges of wrappers, a few spots to front wrapper. Very good.

Read more: Howes, U.S.iana, S466.

Views of the Revolution

7.

A Southern Woman's Experience Of The Revolutionary War

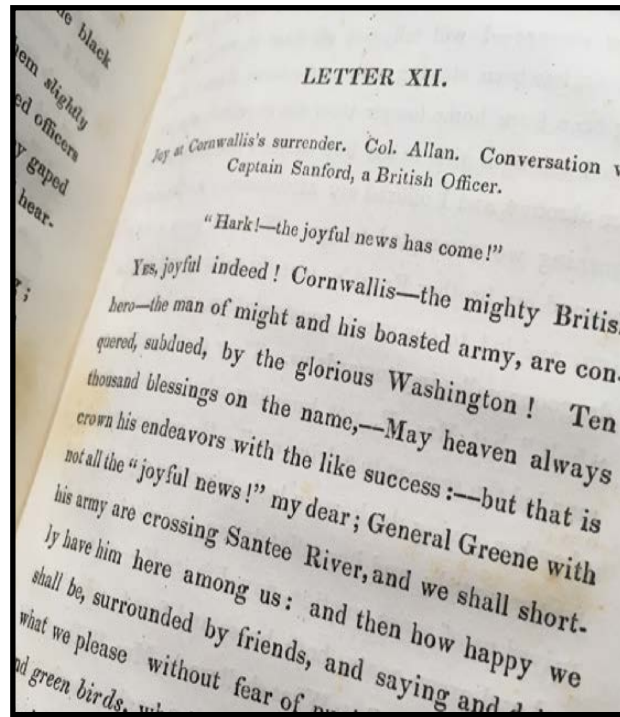
LETTERS

By Eliza Wilkinson
1839

First edition of this collection of letters by a patriotic woman of the Revolutionary War, describing the occupation of Charleston by the British.

"The king's People are coming. It must be them, for they're all in red."

Eliza Hutchinson was a young widow at the time of the war, fiercely patriotic and opinionated. These letters cover a two-year period from the 1779 arrival of the British to Charleston to the 1781 surrender of Cornwallis, including an account of the redcoats sacking her family's plantation. "Her writings are historically significant not only because of the day-to-day descriptions they provide but also because they show how subjects loyal to the British crown could turn into American patriots" (South Carolina Encyclopedia). The letters were collected and edited by Caroline Gilman, a major woman writer of the 1830s who was also the editor of a popular Charleston journal for young readers, THE ROSE-BUD. An important primary source reflecting the experience of noncombatants of the fateful era.



Full title: Letters of Eliza Wilkinson, during the invasion and possession of Charlestown, S.C. by the British in the Revolutionary War. Arranged from the original manuscripts, by Caroline Gilman. New York: Samuel Colman. 12mo. 7.25" x 4.5". Original full brown cloth, paper printed title label on front board. Brown endpapers. viii, 10-108 pages. Just a bit of edgewear and soiling to binding; front hinge a little cracked, moderate foxing throughout. Very good.

Read more: Perry & Weeks-Baxter, History of Southern Women's Literature.

8.

A European Vision Of An Early Moment In The Revolutionary War

REPRESENTATION DU FEU TERRIBLE A NOUVELLE YORCK

Engraved by F.X. Habermann
[circa 1778]

Evocative European peep show engraving of the Great Fire of New York.

On September 20th-21st, within days of the British taking control of the area, a fire broke out in the southwestern part of Manhattan, ripping through the city and destroying as much as 25 percent of the buildings. Many blamed the Patriots (and even Washington himself) for the fire, seeing it as an attempt to limit the resources of the British within territory the Rebels had ceded only days earlier. In response, the British temporarily jailed and interrogated upwards of 200 citizens, seeking the cause of the fire.

As evidenced by the reversed title, this engraving was produced for a popular entertainment of the era: the peep show, a box in which one viewed a print enhanced through a lens. The image reflects a number of telling biases: the British beating civilians while the fire rages (other accounts suggest they actively assisted in putting out the fire), and enslaved African Americans looting the burning buildings.

An evocative nearly contemporary recreation, as imagined by those receiving reports from afar.

"If the wind had shifted to the west as it had the appearance a couple of times, the whole city might have been destroyed."
– diary entry of Pastor Shewkirk, eyewitness



Augsburg: l'Academie Imperiale d'Empire des Arts. Single engraved print laid down on board with contemporary hand coloring. Title in reverse across top of image; five lines of text below image in French and German. Edges of print trimmed (no loss), lightly soiled and browned. Very good.

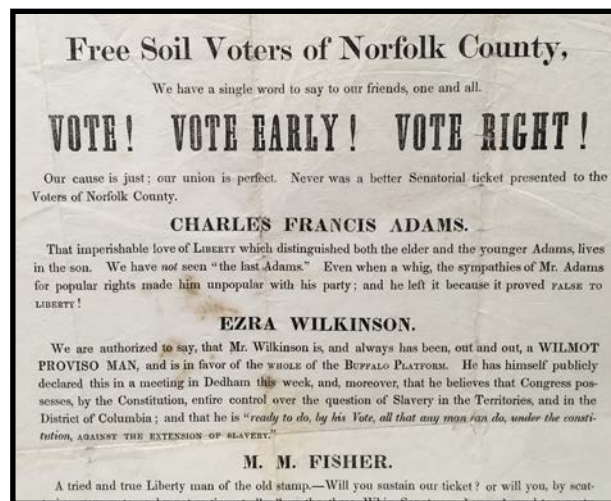
Read more: Johnston, The Campaign of 1776 Around New York and Brooklyn.



Vote Right

9.

Grassroots Movements Against Slavery



[Norfolk County, Massachusetts]. 11.75" x 10". Single sheet printed on recto only. Evidence of prior folds, a few spots, light edgewear with a bit of loss on lower left side, not affecting text: margins wide and intact. Very good.

"THE CAUSE demands the waiving of personal preferences [...] The loss of one Representative in Norfolk County may defeat us, and give the State again to the Whigs and ANOTHER VICTORY TO THE SLAVE POWER."

Free Soil Party voting broadside [1849]

Apparently unrecorded political broadside addressed to the "Free Soil Voters of Norfolk County," attempting to unify voters behind candidates opposed to the extension of slavery into new territories.

In the years leading up to the Civil War, the imperialist policies of the United States swallowed more and more land, igniting controversy between the North and the South about the potential growth of slavery. The Free Soil Party formed in 1848 expressly to prevent the expansion of slavery into new territories.

This broadside recommends voting for Charles Francis Adams, son of John Quincy Adams; Ezra Wilkinson, "ready to do, by his Vote, all that any man can do, under the constitution, AGAINST THE EXTENSION OF SLAVERY"; and M.M. Fisher, "A tried and true Liberty man of the old stamp."

We have been unable to trace a record of this particular broadside in any institutional holdings, either through bibliographies, OCLC, or individual site searches.

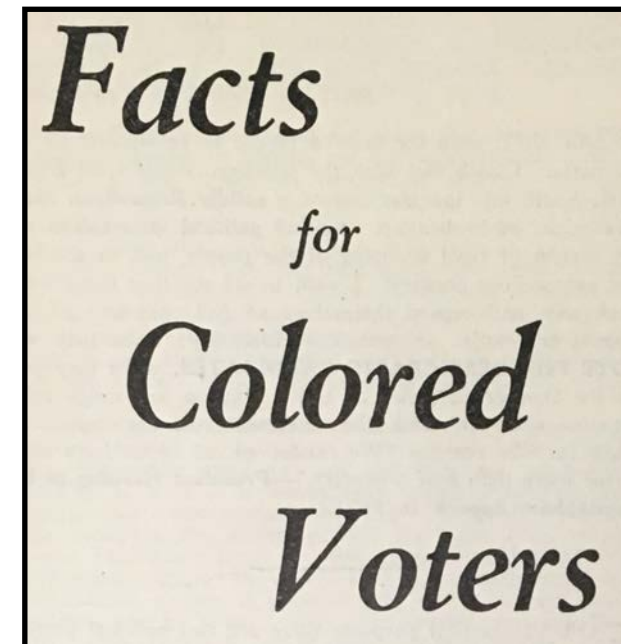
10.

Black Voters Organizing Against The Klan

FACTS FOR COLORED VOTERS With excerpts from James Weldon Johnson and Alice Dunbar-Nelson 1924

Ephemeral political pamphlet produced by the Colored Voters' Bureau of the Democratic National Committee during the 1924 presidential election, which turned principally on the question of denouncing the KKK.

Historically, the Republicans were the party of abolition. However, Republican president Warren G. Harding's refusal to acknowledge the problem of the Ku Klux Klan alienated Black voters in the 1920s. This pamphlet argues that Black voters should turn Democrat – a surprising example of Black Democratic support prior to the Republican "Southern Strategy" that occasioned the massive party shift in the late 1950s and '60s. The Democratic party's nominee, John W. Davis, had explicitly denounced the Klan; he would go on lose to Coolidge largely because his denunciation splintered the Democratic vote. The pamphlet prints a variety of essays and excerpts, including James Weldon Johnson's "The Gentlemen's Agreement and the Negro Vote" and Alice Dunbar-Nelson's "A Call to Colored Women." Relevant and important.



New York: M.B. Brown Printing & Binding Co. 9" x 4". Original side-stapled printed wrappers. 20 pages (including wrappers). Fine.

"Deplorable as it is, it is nevertheless neither surprising nor accidental that every patriotic American has given utterance to his views on the subject of the Ku Klux Klan — every patriotic American except the Republican President of the United States."

Robinson Crusoe: Fact and Fiction

11.

“The Pirate Hunter of the Caribbean”

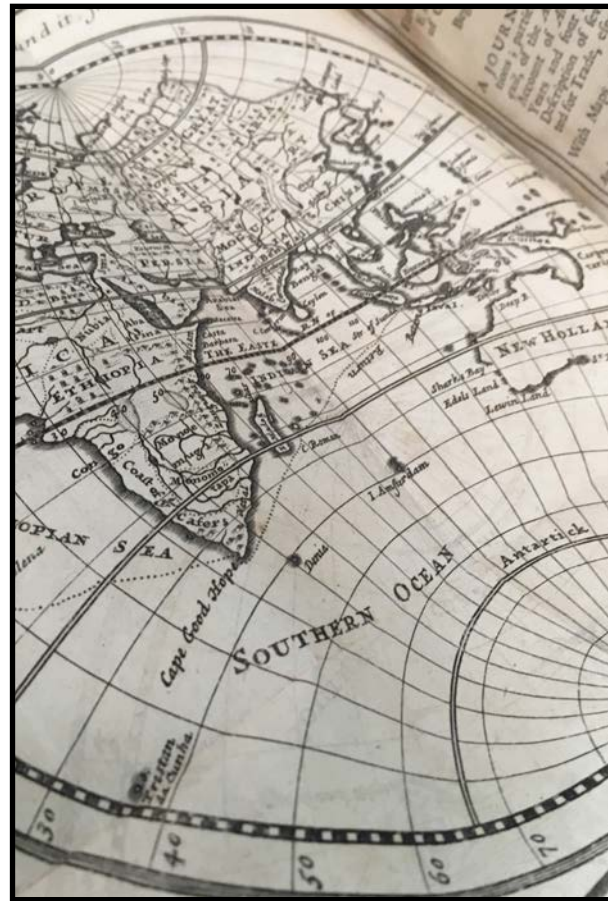
A CRUISING VOYAGE ROUND THE WORLD

By Captain Woodes Rogers
1718

Second edition, corrected and expanded, of this classic firsthand account of English buccaneering.

“A tale of treasure ships and treasure ports, of maroonings and hangings, and the genesis of Daniel Defoe’s most famous book.” – David Cordingly

Along with William Dampier, Captain Woodes Rogers led a privateering expedition to harry and capture Spanish ships and colonial possessions while England was at war with Spain. In the process they circumnavigated the globe and returned to England as national heroes. It is believed that Defoe’s ROBINSON CRUSOE was inspired by this work, which first described the celebrated rescue of castaway Alexander Selkirk (on whom Crusoe was most likely based). A major narrative in pirate literature, with the scarce folding map of the world by Herman Moll.



12.

In A Terrific Early American Binding

ROBINSON CRUSOE

By Daniel Defoe
1795

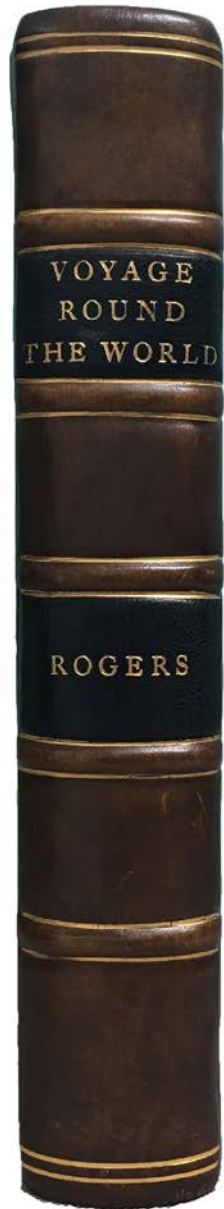
Scarce early American adaptation for children printed by Isaiah Thomas, with charming woodcut illustrations.

THE ADVENTURES OF ROBINSON CRUSOE, first published in 1719 as the tale of an Englishman learning how to survive in the wilderness, was a wildly popular text in early America. This copy is remarkable for its contemporary homespun American binding, fitting and lovely for a 1790s edition published by Isaiah Thomas. The founder of the American Antiquarian Society, Thomas also played a notable role in the Revolution: his paper THE MASSACHUSETTS SPY reported the first eyewitness account of the Battles of Lexington and Concord.

A beautiful 18th-century American artifact.



Captain Woodes Rogers. **VOYAGE ROUND THE WORLD.**



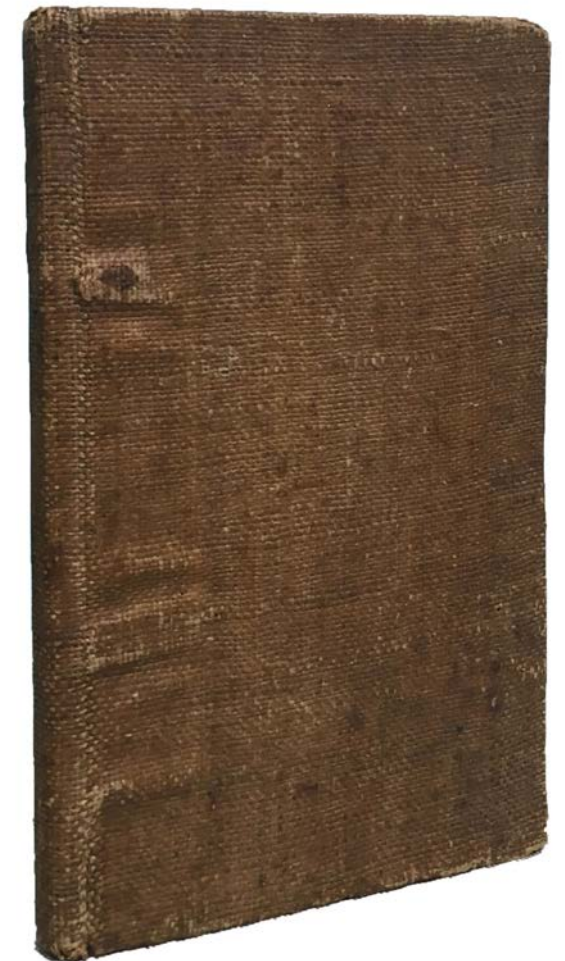
First published in 1712. Full title: A cruising voyage round the world: first to the South-Sea, thence to the East-Indies, and homewards by the Cape of Good Hope... with maps of all the coast, from the best Spanish manuscript draughts. London: Printed for Andrew Bell at the Cross-Keys and Bible in Cornhil, and Bernard Lintot at the Cross-Keys between the Temple-Gates, Fleetstreet. Octavo. 7.75" x 4.75". Contemporary full Cambridge-style paneled calf rebacked and recorned, raised bands, black morocco spine labels, gilt-lettered and ruled spine. Frontispiece folding map of the world by Herman Moll and four folding plates of coastal surveys. Appendix and index at rear. xx, 428, 57, [7] pages. Ink lines at bottom of title page and dedication, not affecting text; some archival tape repairs at folds of world map; light browning to text. Very good.

Read more: David Cordingly, Pirate Hunter of the Caribbean: The Adventurous Life of Captain Woodes Rogers; Sabin 72754.

Daniel DeFoe. **ROBINSON CRUSOE.**

Full title: The most surprising adventures, and wonderful life of Robinson Crusoe, Of York, mariner [...] Worcester, Massachusetts: [Isaiah Thomas]. 12mo. 5.75" x 3.5". Contemporary (or nearly) glazed brown canvas. Illustrated with woodcut frontispiece and 13 woodcut vignettes in text. 144 pages. Late 19th-century ink presentation inscription on front free endpaper. Text gently toned: binding remarkably well preserved. Very good+.

Read more: Welch, A Bibliography of American Children's Books Printed Prior to 1821, 275.34; Brigham, Bibliography of American Editions of Robinson Crusoe to 1810, 33.



The Afterlife of Frankenstein

13.

“An uncouth story, in the taste of the German novelists...”

Contemporary review of FRANKENSTEIN

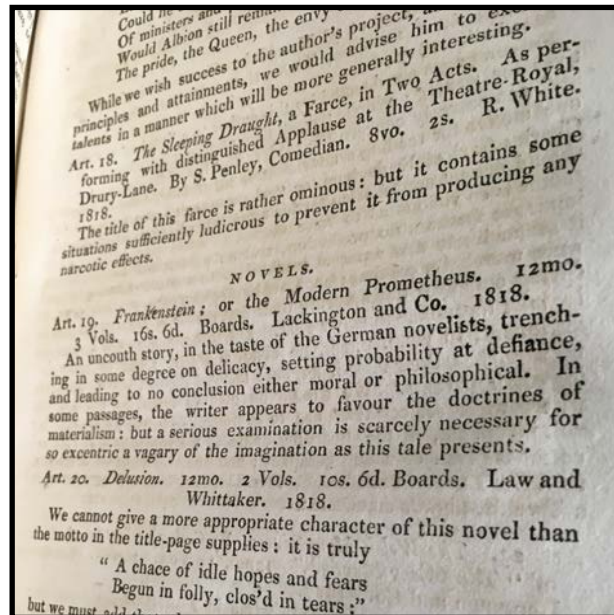
[Mary Shelley]
1818

A copy of THE MONTHLY REVIEW, volume 85, containing an anonymous review that argues the newly published FRANKENSTEIN is unworthy of meaningful notice.

When FRANKENSTEIN was first published anonymously, it received little fanfare and mixed reviews. The negative reviews often attacked its unseemly premise and apparent moral ambiguity. This review, from the April 1818 issue of the THE MONTHLY REVIEW, remarks on the book's philosophical novelty, but ultimately finds it too outlandish to be taken seriously.

A terrific copy, uncut in boards, offering a glimpse of the contemporary reactions to the revolutionary novel by the then-anonymous author.

“A serious examination is scarcely necessary for so excentric [sic] a vagary of the imagination as this tale presents.”



Published in: THE MONTHLY REVIEW: OR LITERARY JOURNAL, ENLARGED: from January to April, inclusive [...] Volume LXXXV. London: Sold by J. Porter, Successor to the late T. Becket, in Pall Mall. Octavo. 8.75" x 5.25". Contemporary (or nearly so) paper boards. All edges uncut, largely unopened. Index at rear. viii, 544, [8] pages. University of St. Andrews device and "85" stamped on spine, "1818" written in later ink on spine. Near fine.

14.

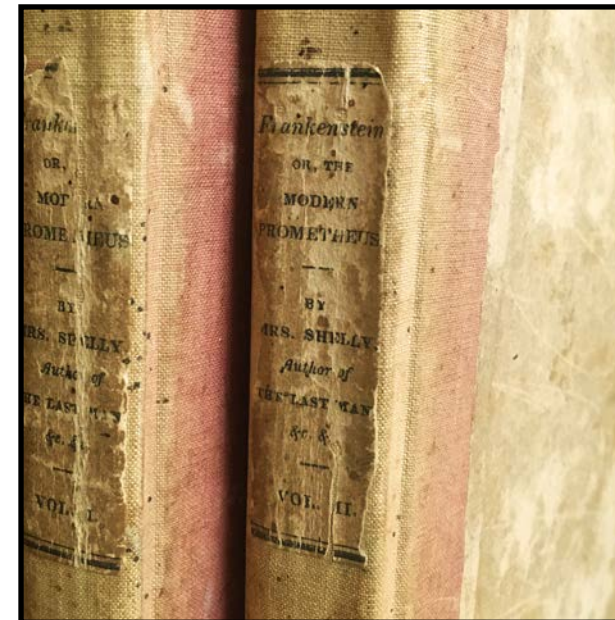
The Monster's First Visit To America

FRANKENSTEIN

By Mary Shelley
1833

First American edition, in the original boards, of the book many consider the beginning of modern science fiction, a vengeful tale of a scientist's artificial human creation gone wrong.

First published anonymously and to little notice in 1818, it wasn't until the 1830s that Frankenstein seized the popular imagination. This first American edition includes a preface by the author that echoes, but is quite different from, the 1831 London edition in which the famous story of Frankenstein's genesis is first published. Inspired by reading "German stories of ghosts," Mary Godwin (not yet Shelley) and her companions Lord Byron and John Polidori made a game of composing monster stories to pass the unseasonably cold 1816 summer at Lake Geneva. This American preface puts more emphasis on the scientific ideas undergirding the story, a trait which speaks directly to the book's status as a landmark in science fiction. A wonderful copy of this cultural touchstone from the first time it was produced upon American shores.



Philadelphia: Carey, Lea, & Blanchard. Each volume 7.75" x 4.5". 2 volumes. Duodecimo. Publisher's original boards, with half cloth spines and printed paper spine labels, uncut. With both half titles; 4 pages of ads at the beginning of volume I and 19 pages of ads at the end of volume II. 4, x, 11-201 [1]; 197, [3], [19], [1] pages. Contemporary pencil ownership signature dated 1833 on front fly leaf of both volumes, early ink doodle on front fly leaf of volume I, faint early ownership stamp on front fly leaf of volume II, pencil note in shorthand on rear fly leaf of volume II. Housed in a custom half green morocco clamshell box. Expected wear to boards and paper labels, with some lettering affected, light to moderate foxing in text and a few signatures embrowned: remarkable in original boards. Very good+.

Science Fiction: Pessimism & Optimism

15.

Inscribed To His Mother-In-Law

THE FOOD OF THE GODS

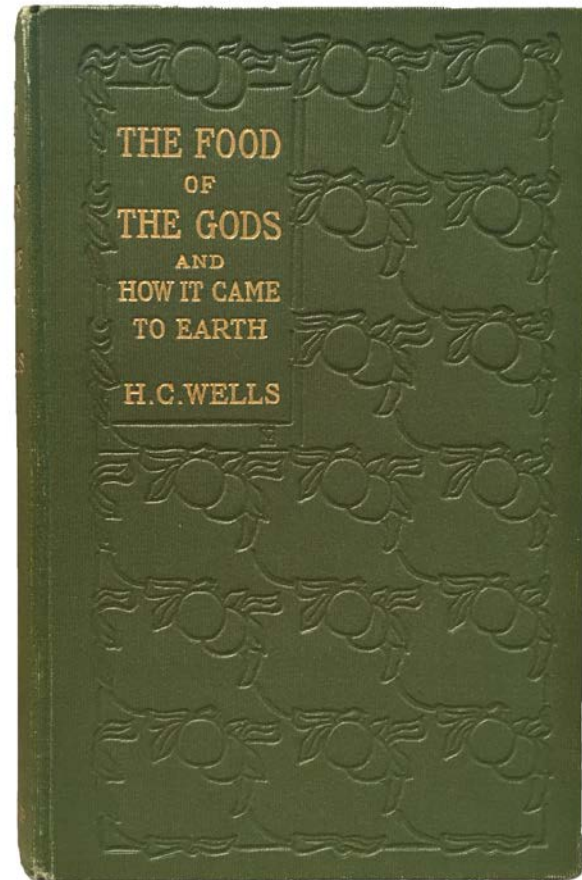
By H.G. Wells
1904

First edition, inscribed to his mother-in-law "Pinnie," who lived with Wells during the period he published his greatest works, including THE TIME MACHINE and WAR OF THE WORLDS.

This work is the satirical tale of an unregulated growth hormone drug that affects large groups of flora, fauna, and humankind. Like THE ISLAND OF DOCTOR MOREAU, it brings compelling moments of horror into a science fiction premise, a theme with roots in FRANKENSTEIN. On exhibit is Wells's key strength: fearlessness in tackling the potential unintended consequences of new technologies.

This copy is inscribed to the mother of Catherine "Jane" Robbins, Wells's second wife. Because Wells had begun living with her daughter while he was still legally married to his first wife, Mrs. Robbins at first did not approve of the relationship. Recently widowed and under financial strain, Mrs. Robbins nevertheless moved in with the couple, sometimes eating alone in her room to show her dislike of Wells.

This development occurred during the most formative years of Wells's writing career, when he wrote and published his great scientific



16.

With Illustrations of Martian Flora And A Martian Glossary

JOURNEYS TO THE PLANET MARS

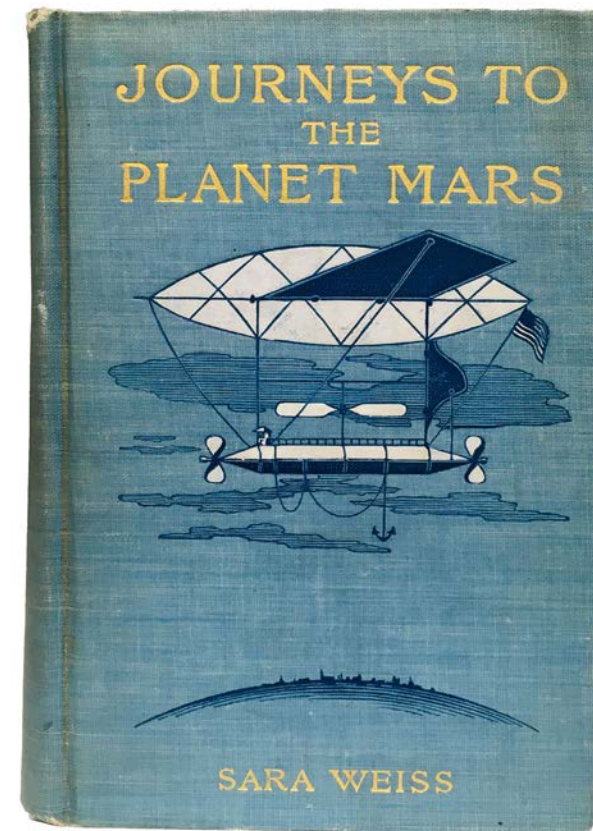
By Sara Weiss
(1903)

Inscribed first edition of this fantastical account of a utopian civilization that once inhabited Mars.

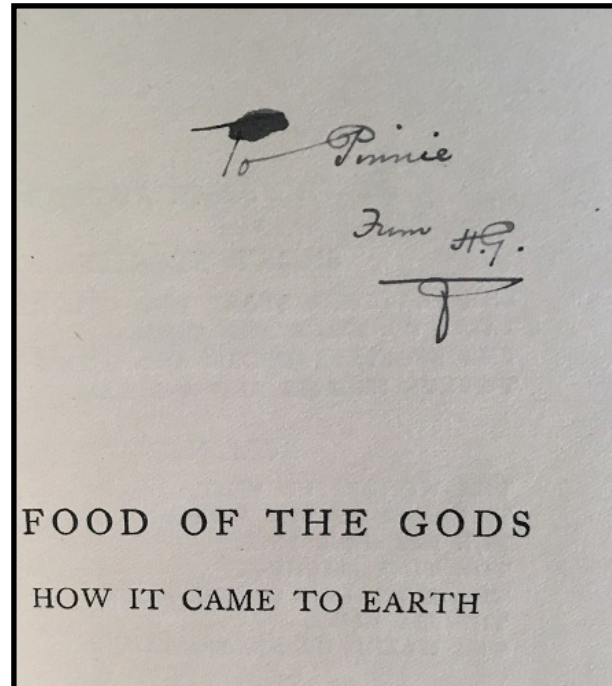
Weiss was a Spiritualist who practiced remote viewing to take journeys through time and space with the help of guides ranging from deceased family to scientists Louis Agassiz, Alexander von Humboldt, and even Giordano Bruno. The mix of religious and technological themes in fin de siècle journeys to other planets like this one were an attempt to reconcile science (especially evolution) with Christianity, as well as provide "comforting reassurance in the face of Wells's more malevolent images of highly evolved Martians in THE WAR OF THE WORLDS" (Crossley).

Weiss learns of the fauna, arts, sciences, religion, and language of Mars (called Ento by its people). The book is illustrated with plates of Martian flora, and contains an Ento glossary. Science fiction elements appear in technologies not yet realized on Earth, such as airship travel (gloriously depicted on the cover).

An often overlooked work containing the seeds of space opera, and scarce inscribed.



H.G. Wells. **THE FOOD OF THE GODS.**



First binding. Full title: *The food of the gods and how it came to earth*. London: Macmillan and Co. Octavo. 7.5" x 4.75". Original full green cloth, front board gilt-lettered and blind-stamped in fruit pattern, gilt-lettered spine. Top edge gilt. 2 pages of ads, then 16-page publisher's catalogue at rear dated 20.7.04. viii, 317, [1], [2], 16 pages. Inscribed on half title. Small smudge to inscription. Just a hint of rubbing to extremities: fresh and bright, sound hinges. Very nearly fine.

Read more: Sherborne, H.G. Wells: *Another Kind of Life*; Currey, *Science Fiction and Fantasy Authors*.

romances: *THE TIME MACHINE*, *THE ISLAND OF DOCTOR MOREAU*, *THE INVISIBLE MAN*, and *WAR OF THE WORLDS*. The success of these novels allowed him to provide for Mrs. Robbins comfortably.

Catherine played a critical role in his early success, "taking over some of his business affairs and acting as a sub-editor who offered constructive criticisms of his drafts and deleted the unintended verbal repetitions to which he was prone" (Sherborne). Because she too wrote short stories, some scholars have wondered "whether Wells's prolific output, particularly of short stories, might be accounted for by an element of collaboration"; indeed, an 1895 humorous sketch by Wells in a copy of *THE TIME MACHINE* depicts her in the act of writing, captioned "Got to write his old stories for 'm now." In jest or otherwise, Catherine was the single most influential person in Wells's life during this period of his career.

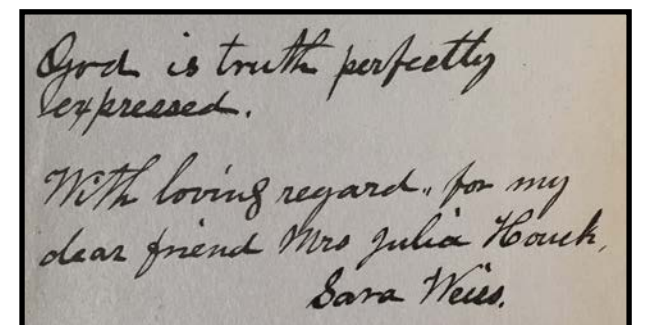
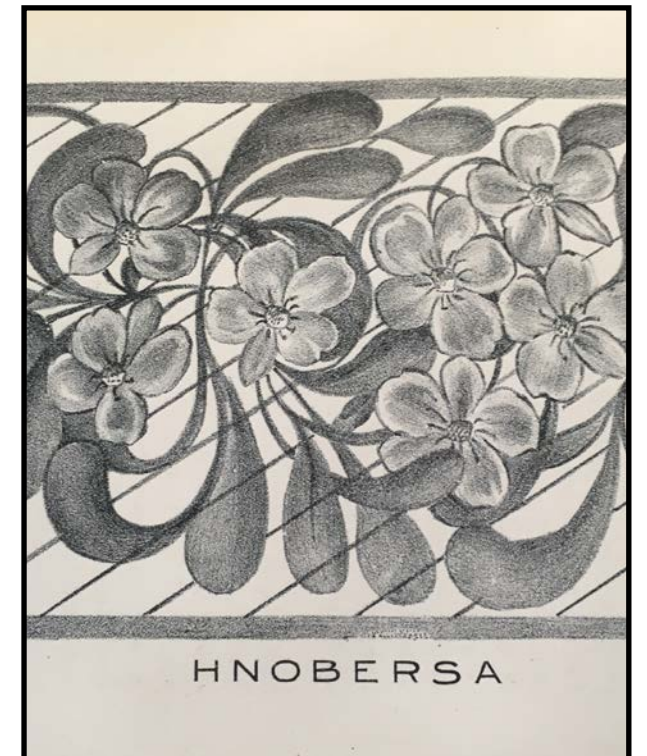
A fantastic association copy in beautiful condition.

*"All of Wells's success in the coming decades was achieved with [his wife] Catherine's support."
– Michael Sherborne*

Sara Weiss. **JOURNEYS TO THE PLANET MARS.**

Full title: *Journeys to the planet Mars or our mission to Ento*. New York: The Bradford Press. 7.25" x 4.75". Original full pictorial blue cloth, front board gilt-lettered with white- and navy-stamped depiction of an airship, gilt-lettered spine. Illustrated with 13 full-page plates of Martian flora by Weiss. Martian glossary at rear. [2], vi, 548 pages. Inscribed by the author in black ink on front pastedown. Spine toned, with light bits of edgewear around spine ends and corners, spot on top edge, front hinge a little cracked but firm: pictorial design on front board bright. Very good.

Read more: Crossley, *Imagining Mars: A Literary History*; Csicsery-Ronay, *The Seven Beauties of Science Fiction*.



Wizards

17.

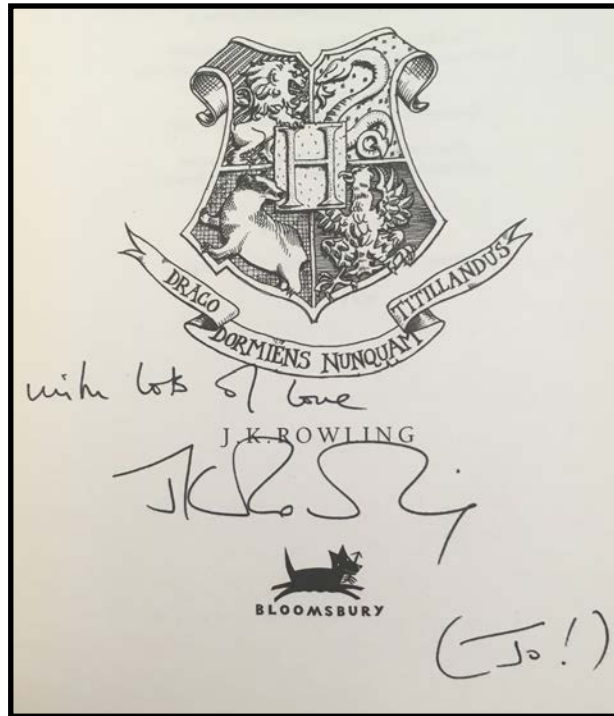
Inscribed By "Jo"

Harry Potter: Complete Set of Deluxe Editions

By J.K. Rowling
1999-2007

First printings of the deluxe editions in the epochal fantasy series, all inscribed to the same family, with three additionally signed "Jo."

The Harry Potter series, about a boy who goes to a wizard school, has been the biggest literary phenomenon of our lifetime. These deluxe editions, slightly larger in format and produced with higher quality materials, were one way Bloomsbury responded to reader demand. Unfortunately, the Harry Potter market has been so hot in recent years that her signature is now notorious for its proliferation of forgeries, with even Rowling commenting on the problem (Deadline, "Rowling reveals many books 'signed' by her are fakes"). In such a market, a set like this – inscribed to a single family, friends of the author who called her "Jo," is exceptional, and especially desirable.



London: Bloomsbury. 7 volumes, each in original cloth of various colors with mounted illustration, gilt-lettered front boards and spines, original silk ribbon markers. Without dust jackets as issued. Every volume inscribed to the same recipients. *Philosopher's Stone*, *Half-Blood Prince*, and *Order of the Phoenix* signed both "JK Rowling" and "Jo." Housed in custom red cloth slipcase. Nearly flawless: fine.

Read more: Scholastic, "J.K. Rowling's Magical Impact."

18.

A Boy Wizard With A Scar

The Earthsea Trilogy

By Ursula K. Le Guin
1971-73

Set of the first English editions of the first three books in the acclaimed Earthsea series, about a boy who attends a wizard school — decades before Harry Potter.

The first three books in the Earthsea series, *A WIZARD OF EARTHSEA*, *THE TOMBS OF ATUAN*, and *THE FARTHEST SHORE*, are a fantastical bildungsroman, following the education and growing power of the wizard Ged. Le Guin would pick the series up again much later with *TEHANU* (1990).

The Earthsea books have become one of the most influential series in post-Tolkien fantasy despite, or perhaps because of, their consciously non-Western world-building: Earthsea is an archipelago inhabited by characters who are not white, with no relation to a vaguely disguised Europe. Le Guin's profound study of Taoism is also a major feature of the trilogy. Above all, the beauty and depth of these books has established their lasting legacy in fantasy.

A lovely, fresh set of the same editions that J.K. Rowling would have seen.



"I don't think Harry Potter would have existed without Earthsea."
– Neil Gaiman, in the documentary *WORLDS OF URSULA K. LE GUIN*

J.K. Rowling. **Harry Potter Series.**

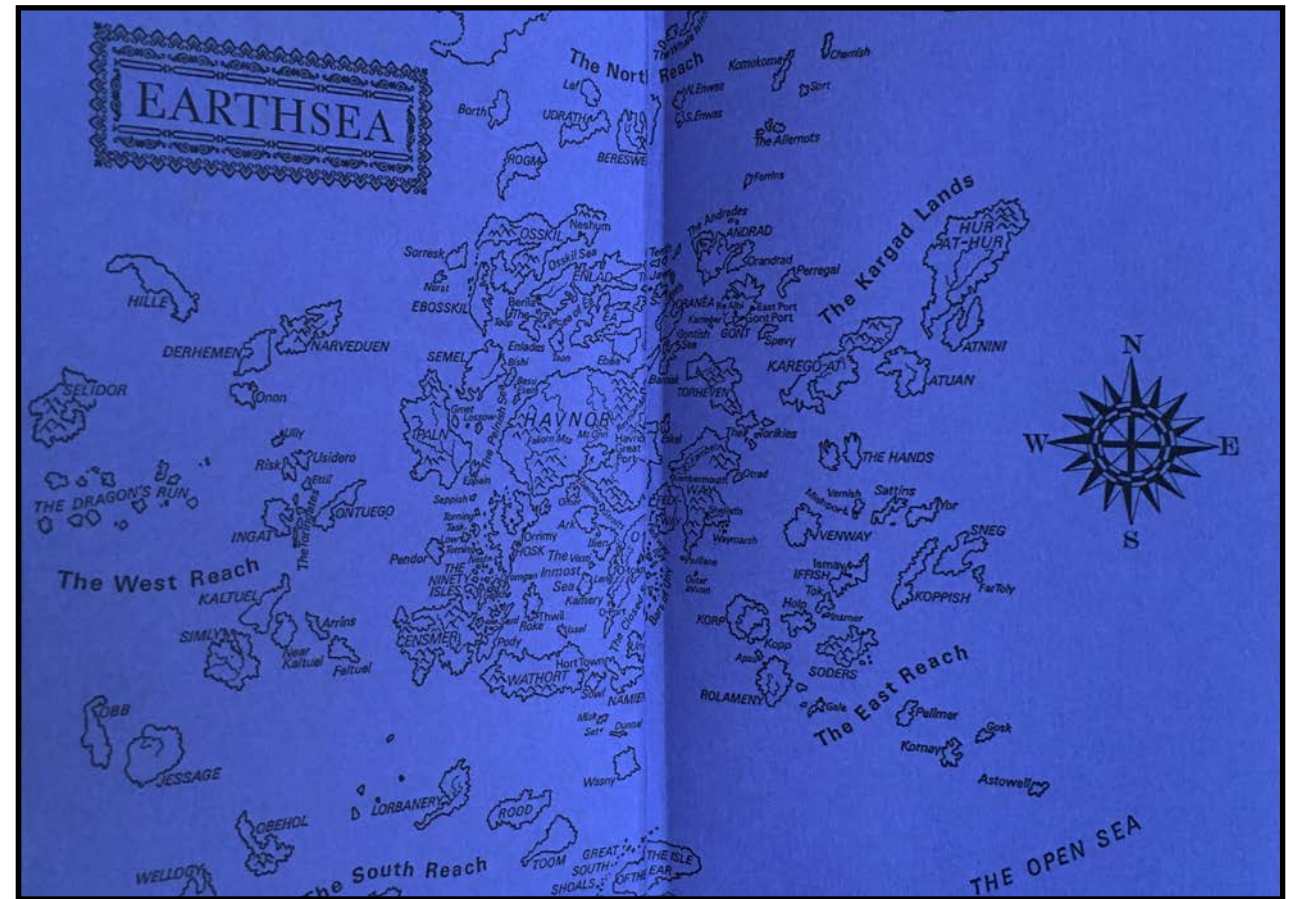
Ursula K. Le Guin. **Earthsea Trilogy.**



First printings. Full titles: A WIZARD OF EARTHSEA; THE TOMBS OF ATUAN; THE FARTHEST SHORE. London: Victor Gollancz Ltd.

3 volumes, each 7.75" x 4.75". Original textured paper boards, gilt-stamped spines, original dust jackets (only TOMBS clipped) designed by David

Smee. 191, [1]; 159, [1]; 206, [2] pages. Ink ownership inscription dated January 1972 on front free endpaper of WIZARD. Some minor nicks to laminate of jackets, a bit of fading to spines of WIZARD and TOMBS, typical light foxing to text block edges and TOMBS endpapers. All volumes very good+ to near fine.



"The Harry Potter phenomenon suggests that all it takes to get a child interested in reading is finding the right book."
– Scholastic

Viking-Inspired Ornament

19.

Fantastic Beasts

Manuscript Abecebestiary

By Sir Charles Eduard
1842

An extraordinary early Victorian manuscript, exhibiting a clear High Gothic Revival influence, but stranger and more original.

Expertly engrossed, this stunning abecedery features a variety of fantastic beasts (dragons, gryphons, sea creatures, birds, wyverns, snakes, salamanders, and the like) contorted and interlaced to form large calligraphic letters — usually two to a page, but with several full-page examples. This untitled work by an otherwise unknown artist was created for Sir Thomas Dick Lauder (1784-1848) — author, antiquary, and friend of Sir Walter Scott. More than tribute, however, this volume feels born of this same primitive Celtic impulse that yielded The Book of Kells, but with its Insular illuminations somehow filtered through M.C Escher by way of Game of Thrones. Quite simply one of the most spectacular vernacular books we've seen or handled. A tour de force.



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 repair. Easily very good or better.

20.

Changing The Popular Perception Of The Vikings

THE VIKING AGE

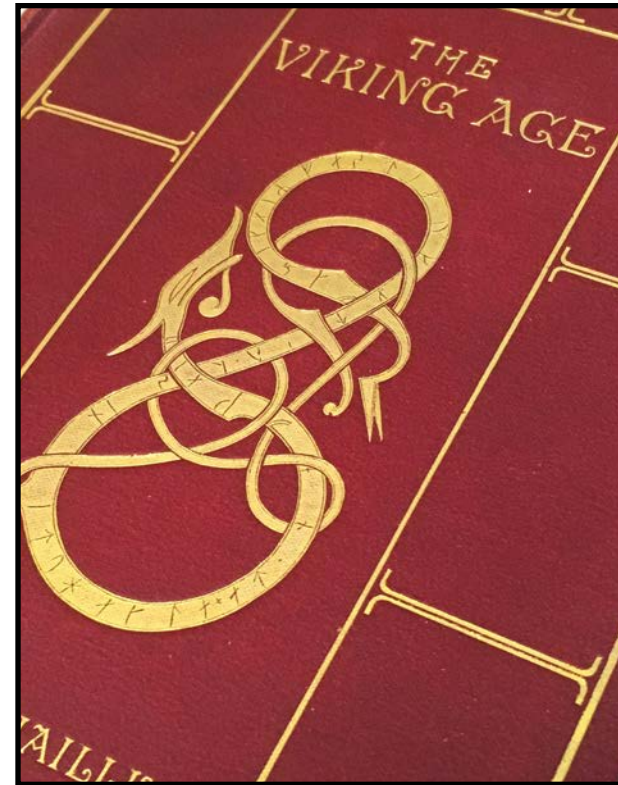
By Paul Du Chaillu
1889

First edition of this documentary history of the Vikings' artistic and cultural influence on England.

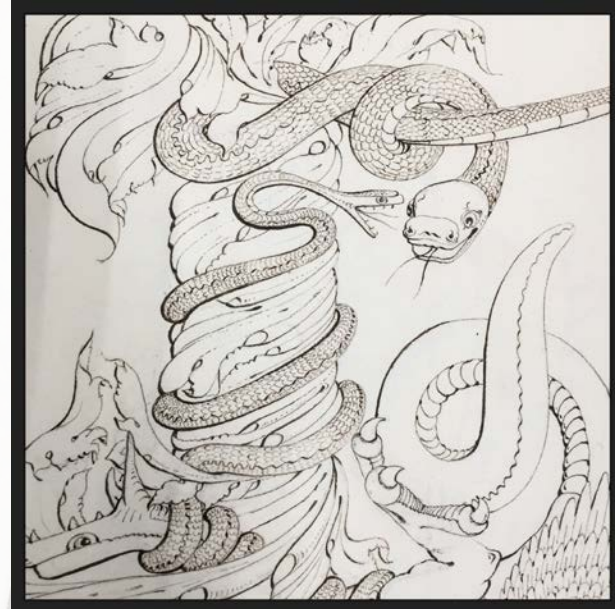
For hundreds of years, the reputation of the Vikings in England sat in an uneasy tension between an image of barbarism (partially inspired by a mistranslation of a famous Norse poem about drinking from the skulls of their enemies) and the beauty of the sagas and artifacts they left behind. Drawing heavily on documentary and archaeological evidence, Du Chaillu makes the claim that Nordic civilization was a significant influence upon the culture of the English-speaking peoples.

Du Chaillu's praise of the British Empire's imperialism, which he believed came directly from the Viking spirit, has come under both contemporary and modern criticism. Nevertheless, his comprehensive examination of the known Viking sites, artifacts, and songs has become foundational for the modern field of Nordic studies in England.

An English pop culture turning point, thanks to archaeology and literary criticism.



English issue. London: John Murray. Two octavo volumes. 8.75" x 5.5". Original full maroon cloth, gilt-pannelled front boards with central gilt Nordic ornament, gilt-stamped spines, light blue floral printed endpapers, top and fore-edges uncut. Wood-engraved frontispieces and wood engravings throughout. Appendices and one page of ads at rear of volume II. xx, 591, [3]; and viii, 562, [4] pages. Some bumping to boards and corners, endpapers and spines gently toned: gilt bright. Very good.



Bindings of the Period

21.

Carrying Rome For Reading In Scotland



The Major Works

By Virgil
1732

Gorgeous Edinburgh pocket Latin edition of the AENEID, ECOLOGUES, and GEORGICS, in an eighteenth-century Scottish binding.

Virgil, the great epic poet of Rome, flourished in the midst of Augustus's reign, when the Roman Republic had just become the Roman Empire. In need of appropriate founding mythology, the author put to verse the story of Aeneas as he fled the fall of Troy, loved and left Dido of Carthage, descended into the Underworld, and finally came to Italy. Virgil was required reading for intellectuals of 18th-century Scotland, just as he is for Latin students today. He was a regular source of inspiration and imitation for major Scottish artists and philosophers of the era: David Hume "devoured" him, while Robert Burns disliked the AENEID but adored the GEORGICS, which "filled my head with a thousand fancies of emulation" (letter to Mrs. Dunlop, May 1788). A pocket edition such as this captures the everyday influence of the poet 1700 years and 1500 miles away. Between ESTC and OCLC, only one holding recorded in an American library (Princeton). An uncommon edition in a beautifully preserved local binding.

22.

In A Stunning Contemporary Alum-Tawed Pigskin Binding



Philosophical Writings

By Cicero
1581

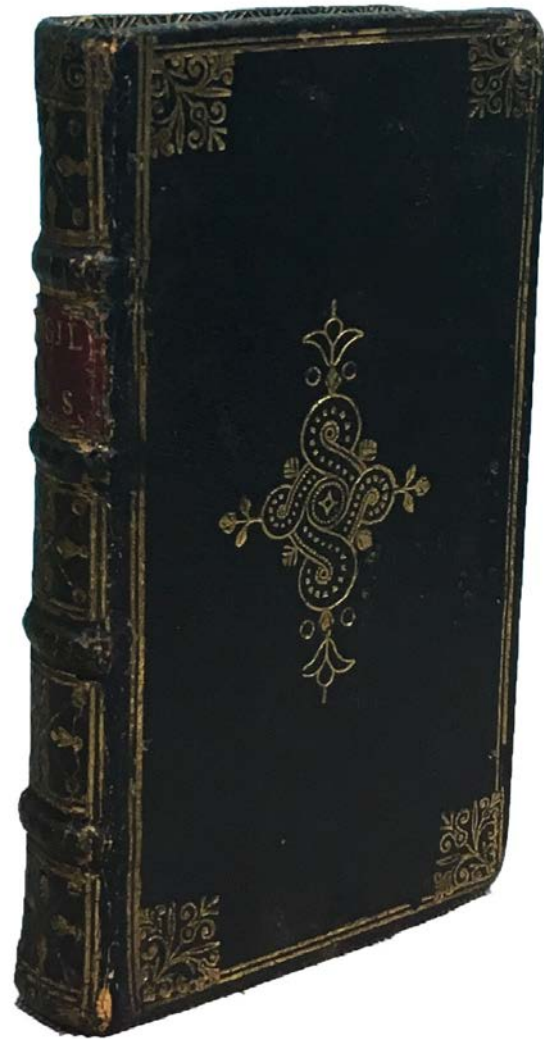
Sixteenth-century collection printed in Strasbourg of the major philosophical works by Cicero in Latin, exploring Stoicism, Epicureanism, and Platonism, in a beautifully preserved elaborate contemporary binding.

With the sudden death in childbirth of his beloved daughter, Tullia, Cicero retired from public life in mourning and looked to philosophy. During this period (46-44BCE), he composed these major Roman discourses on Greek philosophy. ACADEMICA is often called an encyclopedia of philosophy, providing overviews of major Greek modes of thought and especially Platonism. The TUSCULAN DISPUTATIONS features essays on grief and pain, heavily influenced by Stoicism and Platonism (and is our main source for the Sword of Damocles story). DE FINIBUS examines Epicureanism, Stoicism, and Aristotelianism. Today, lines from DE FINIBUS are known by

Virgil. **The Major Works.**

*“When I read the GEORGICS,
and then survey my own
powers, 'tis like the idea of a
Shetland pony, drawn up by the
side of a thorough-bred hunter,
to start for the plate.”*

– Robert Burns



Edinburgh: Apud Robertum Freebarnium, Typographum Regium. 24mo. 4" x 2". Full name: Publius Vergilius Maro. Contemporary full navy blue goatskin, gilt double rules, gilt corner ornaments, and central gilt pieces stamped on boards, spine compartments gilt-ornamented, red goatskin spine label, gilt-lettered, raised bands. Red brocade paper endpapers. [2], 349, [1] pages. Text in Latin. Ink ownership signature dated 1799 on verso of front free endpaper, same owner's signature on title page with additional annotation in Latin noting Virgil's dates of birth, death, and the inscription on his tomb. Corners of rear board a little worn, with pasteboard showing through in top corner: overall fresh, in a striking binding. Near fine.

Read more: Allan Cunningham, *The Works of Robert Burns: With His Life*, Volume 3.

Cicero. **The Philosophical Writings.**



Full title: M.T. Ciceronis philosophicorum librorum pars prima. id est, Academicarum [...] De finibus bonorum & malarum [...] Tusculanarum quaestionum. Argentorati [Strasbourg]: Jacobi Dupuys, & Jofiae Rihely. Octavo. 6.75" x 4.25". Contemporary alum-tawed pigskin, boards elaborately blind-stamped in multiple rows with floral motifs and miniature portraits, initials "E" and "H" blind-stamped on front board, three metal anchors for clasps at fore-edge (clasps and fourth anchor missing), raised bands, red stained text block edges. Woodcut vignette on title page, floriated initials and some woodcut tailpieces. Commentary by French classicist Denis Lambin and Index at rear. Collation: A-2H8 2I4 2K-2S8. Early ink ownership inscription on title page, a few instances of early underlining. Minimal soiling to binding, boards a bit bowed. Near fine.

programmers and designers in the form of Lorem ipsum, the standard placeholder text that uses a version of DE FINIBUS's first chapter. The collection ends with a commentary by the influential classical critic Denis Lambin. Issued as part of a run of Cicero's works, but complete in itself.

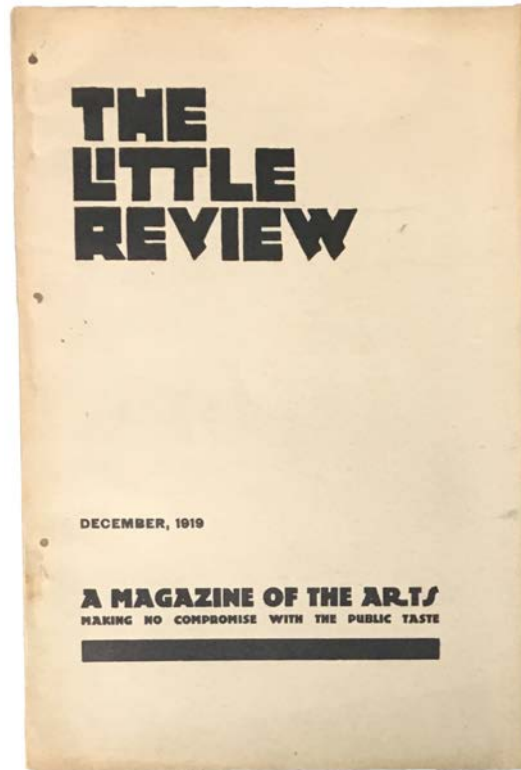
An austere elegant survival, fitting for the eloquence of Cicero.



The Making of Ulysses

23.

“We were the first to publish this masterpiece and the first to be arrested for it”



New York: Margaret C. Anderson. 8.75" x 5.75". Original printed wrappers, side stapled. Four full-page plates, including a photographic portrait of Djuna Barnes. 80 pages. Expected toning. Near fine.

Read more: de Grazia, *Girls Lean Back Everywhere*.

THE LITTLE REVIEW, Vol. VI, No. 8

Margaret Anderson
& Jane Heap, eds.
December, 1919

Controversial issue of the celebrated Modernist journal, containing part of chapter XII of James Joyce's ULYSSES, the serialization of which led to the editors' conviction for publishing obscenity.

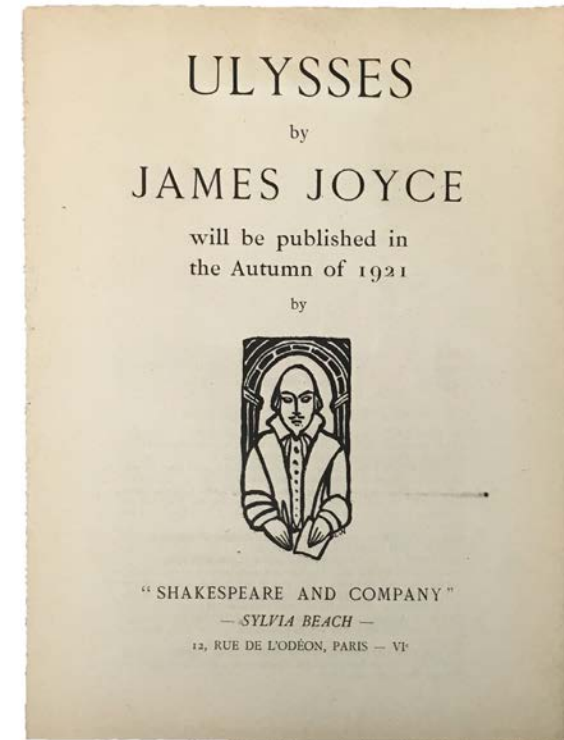
The LITTLE REVIEW boasted a reputation for its experimental approach to art, literature, and politics alike. In 1918, they started publishing ULYSSES. They kept publishing it part by part from 1919 to 1920, even while postal workers began to seize individual issues for obscenity.

Anderson and Heap were brought to trial in the fall of 1920, and lost the suit. ULYSSES was abandoned, only about half of it published. This disaster led to the iconic publication of the book by Sylvia Beach at Shakespeare & Company in 1922.

When Anderson and Heap began publishing the journal again after the trial, they removed its motto (found here): "Making No Compromise with the Public Taste."

24.

“Please send me ULYSSES by JAMES JOYCE”



Prospectus for ULYSSES

Printed by Sylvia Beach;
by James Joyce
[1921]

Advance call for subscription purchases of Sylvia Beach's project to print the first edition of Ulysses after publishers in the United States had been convicted of obscenity for serializing it.

The LITTLE REVIEW obscenity trial demoralized Joyce, who feared no publisher would now touch the work without pre-emptive censorship. His friend Sylvia Beach at Shakespeare & Company offered to take on the project, advertised before publication here. While the announcement says ULYSSES will be published in "Autumn of 1921," it was not released until February of 1922.

Variant with 12, Rue de L'Odéon address Full title: ULYSSES by James Joyce will be published in the autumn of 1921 by "Shakespeare and Company" — Sylvia Beach — Paris: Shakespeare and Company. 8.75" x 6.5". Single sheet folded in half. [4] pages: printed publisher's device on front cover; "Advance Press Notices" and a tipped-in portrait of Joyce; details of publication; order form on rear cover. Small spot on front cover, gently toned edges: else fine.

"ULYSSES suppressed four times during the serial publication in 'The Little Review' will be published by 'SHAKESPEARE AND COMPANY' complete as written."

ORDER FORM

Please send me **ULYSSES** by **JAMES JOYCE**

NUMBER
OF COPIES*

_____	Edition on Dutch hand made paper with signature of the Author	350 fr.
_____	Edition on vergé d'Arches.	250 fr.
_____	Edition on hand made paper	150 fr.

I will pay on receipt of notice announcing that the volume has appeared.

Name _____

Signature :

Address _____

* Please cancel editions not required.

Flappers: Fact and Fiction

25.

A Contemporary Sorority Student's Copy



ALL THE SAD YOUNG MEN

By F. Scott Fitzgerald
1926

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

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

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

26.

Popularizing The Image Of The Flapper

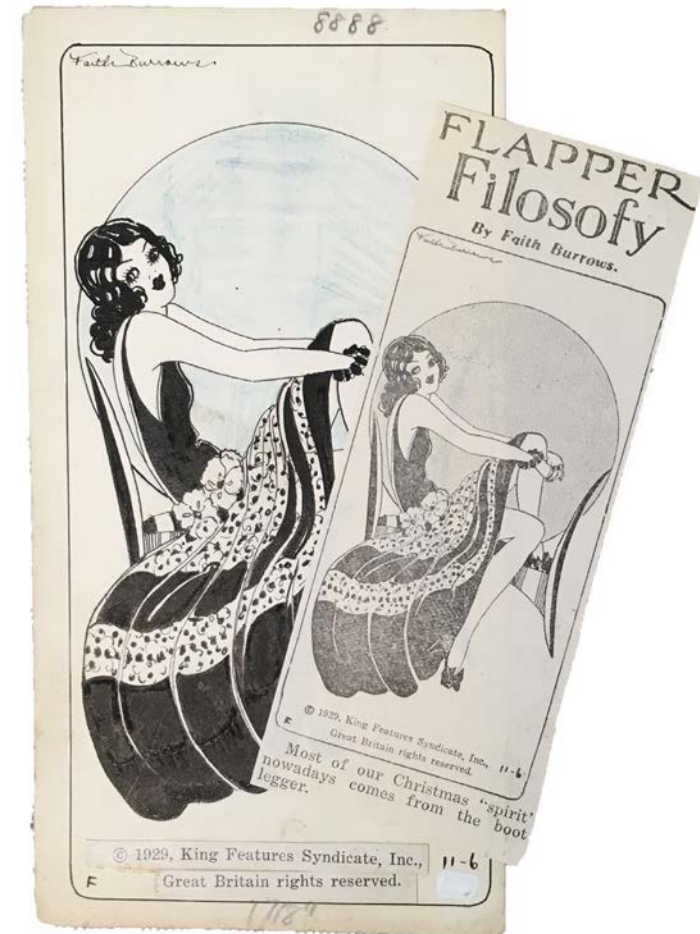
Eleven Original Drawings for the Syndicated Comic FLAPPER FILOSOFY

By Faith Burrows
1929-1931

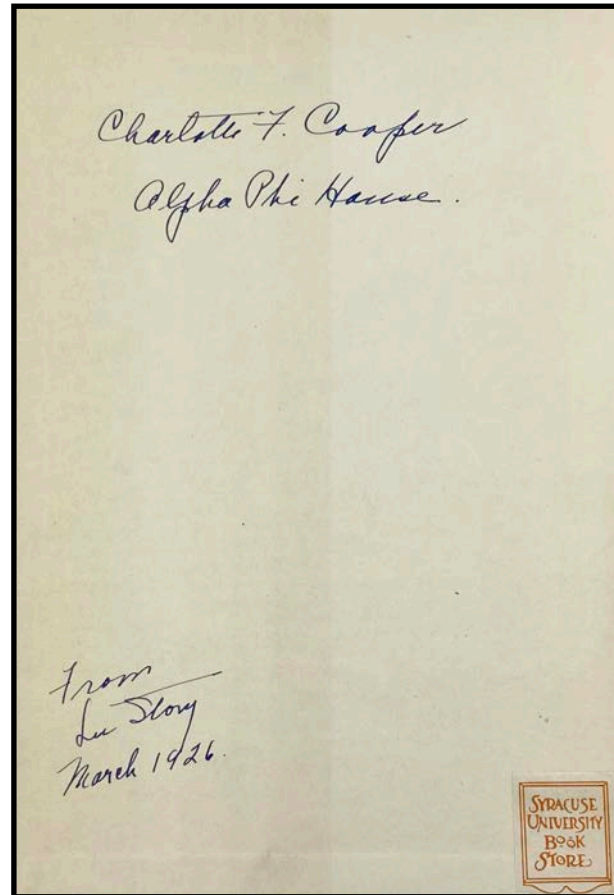
Collection of signed art from Faith Burrows' FLAPPER FILOSOFY, a popular single-panel comic that contributed to the mythology of the flapper at the end of the Jazz Age.

The 1920s were the golden age of flappers: women who were viewed as witty, independent, promiscuous, and teasingly gender-bending. Burrows' strip helped establish the flapper look in the popular imagination, a movement that marked the beginning of what we now think of as youth culture. Distributed by King Features Syndicate and the O'Dell Newspaper Service, each of the single-panel comics features a fashionable flapper with a humorous caption. Subjects include Prohibition, the stock market crash, smoking, Hollywood, and other timely themes. Burrows was one of the earliest successful female comic strip artists in a business almost completely dominated by men. She later went on to pen another syndicated strip, "Ritzzy Rosalie," for the King Syndicate.

A strip with clear proto-feminist themes from a pioneering woman of the field.



F. Scott Fitzgerald. **ALL THE SAD YOUNG MEN.**



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

Read more: Brucoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald.*

"An extension of **THE GREAT GATSBY**, enlarging the examination of the effects of wealth on character."
– Matthew Brucoli, on "The Rich Boy," the first story in the collection.

Faith Burrows. **FLAPPER FILOSOFY.**



Great Britain: Faith Burrows / King Features Syndicate. 6.5" x 3.5" each. Eleven original pen-and-ink drawings on Bristol boards: Syndicate file copies, all camera-ready with usual mark-up, notations, corrections, etc. All but one accompanied by matching proof clipping. Each signed by Burrows. Very good.



Trailblazers

27.

“Para Ella No Tiene Ningún Secreto El Toreo”

**Collection of career-spanning
broadsides about Juanita Cruz**
1932-1945

Sixteen illustrated handbills and programs for bullfights headlining the groundbreaking woman matador Juanita Cruz.

Cruz debuted as a matadora in late 1932 by special petition: women in Spain were otherwise prohibited from participation. Only sixteen when the first of these handbills appeared, Cruz was required to wear skirts even while dodging bulls. Soon the Spanish Civil War drove her out of Europe, but she pursued a successful career in Latin and South America throughout the 1940s. Spain would not open bullfighting officially to women until forced to do so in 1974 through a Spanish Supreme Court suit brought by the matadora Angela Hernández.

A triumphant collection, from one of Cruz’s first outings in Córdoba in 1932 to one of her last in Ecuador in 1945.



28.

“The American Girl, First
Across The Atlantic By Air,
Tells Her Story”

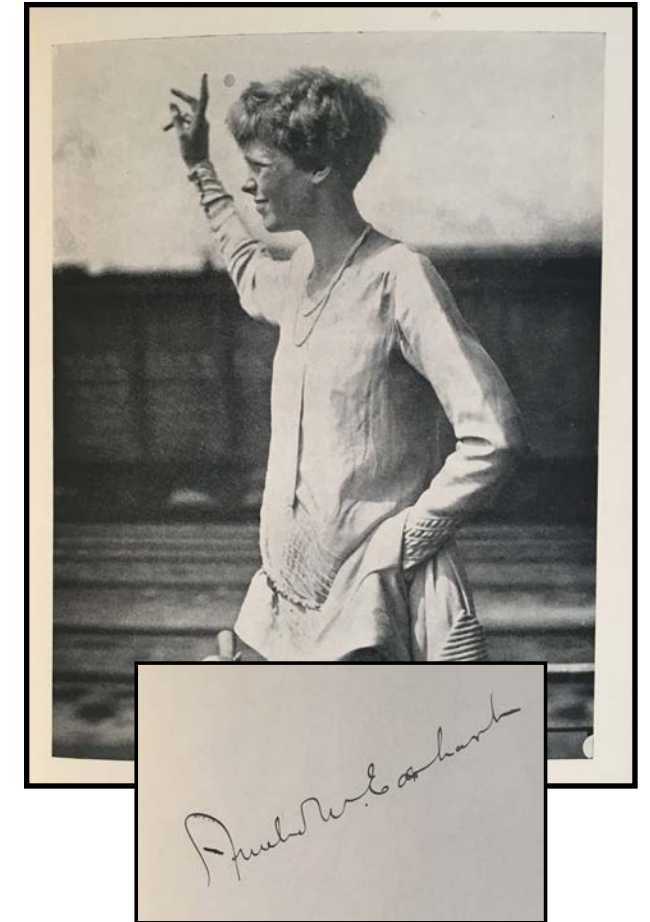
20 HRS. 40 MIN.
By Amelia Earhart
1928

Signed first edition of Earhart’s biography, published the same year she became an international celebrity.

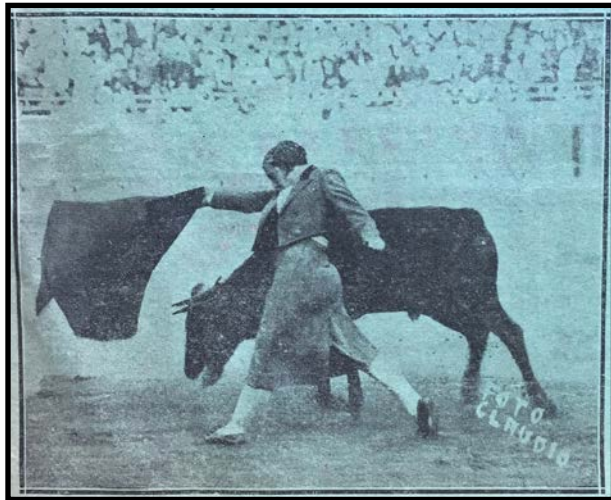
In the wake of Charles Lindbergh’s transatlantic flight in 1927, many aviators were eager to claim similar honors. In 1928, Earhart was invited to participate in a group flight in the FRIENDSHIP and instantaneously earned fame as the first woman to achieve the crossing. (It was not until 1932 that Earhart became the first woman to pilot a plane alone in a transatlantic flight.) This book recounts the story of the first flight, with many direct quotes from Earhart’s log book, as well as plenty of characteristically blunt commentary on the obstacles she faced due to her gender.

This copy includes a laid-in Christmas card that describes the previous owner’s meeting with Earhart, whom she describes as “tall, angular, boyish, witty, friendly, and luminous — not the slightest bumptiousness about her.”

An historic book by the iconic Jazz-Age heroine.



Juanita Cruz. **Collection of broadsides.**



Spain, Peru, Ecuador, Mexico, and Venezuela: Various publishers. Various sizes, smallest 9.25" x 6.25"; largest 20" x 13". Two programs and 14 handbills printed on variously colored paper, including blue, green, orange, and purple. Illustrated with half-tone portraits of Cruz and others. Some edgewear or creases to a few handbills, expected toning throughout. Overall near fine.

Read more: Olsen, *Chronology of Women's History*.



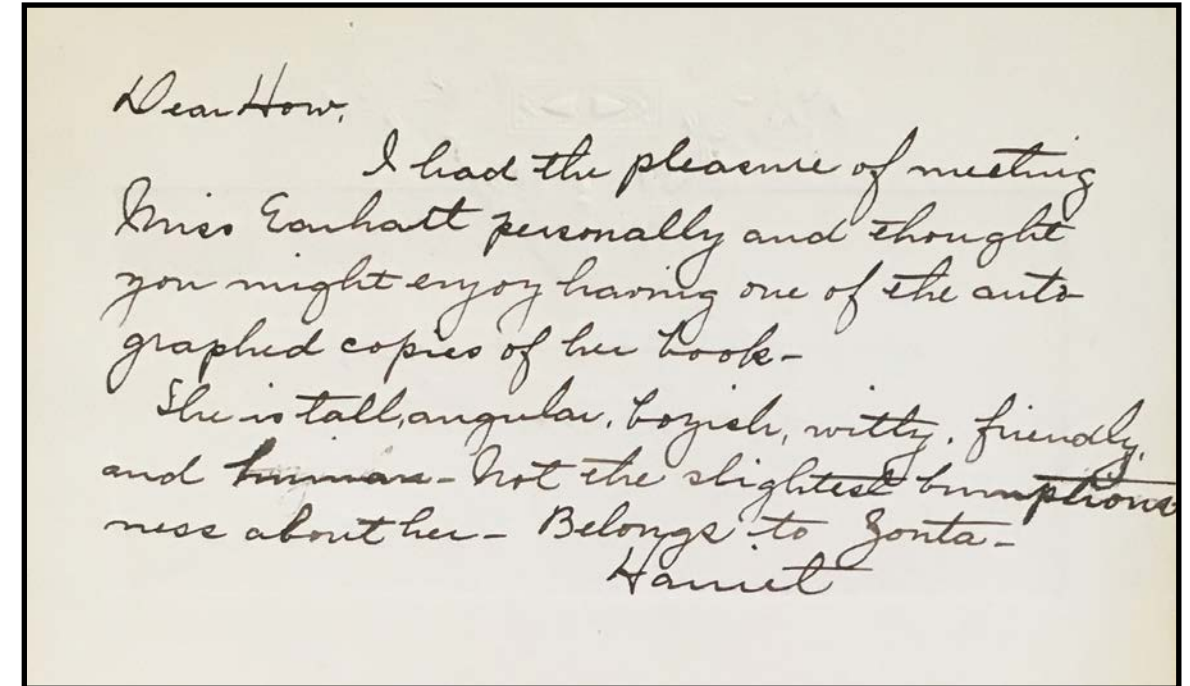
"If I were a man, I would run. Most men matadors do. But if I run, someone in the audience will yell that I am running because I am a woman and I am scared—so I will not run."

Amelia Earhart. **20 HRS. 40 MIN.**

"There should be no line between men and women, so far as piloting is concerned [...] Bring on the instruments."

Full title: 20 hrs. 40 min. Our flight in the friendship. The American girl, first across the Atlantic by air, tells her story. New York: G.P. Putnam's Sons. 8" x 5". Original full maroon cloth, gilt-lettered front board and spine, photographic endpapers of Earhart's journal. Orange topstain. Early pictorial dust jacket in blue and orange from the Grosset and Dunlap reprint. Frontispiece and 61 full-page (example above) photographic plates (one double page). 314 pages. Signed by Earhart on recto of frontispiece. Christmas card describing book's provenance laid in. Jacket preventatively backed with brown tape at folds on verso, portions of loss around spine extremities and edges, spine faded; book pristine, with gilt bright. Fine book in very good- jacket.

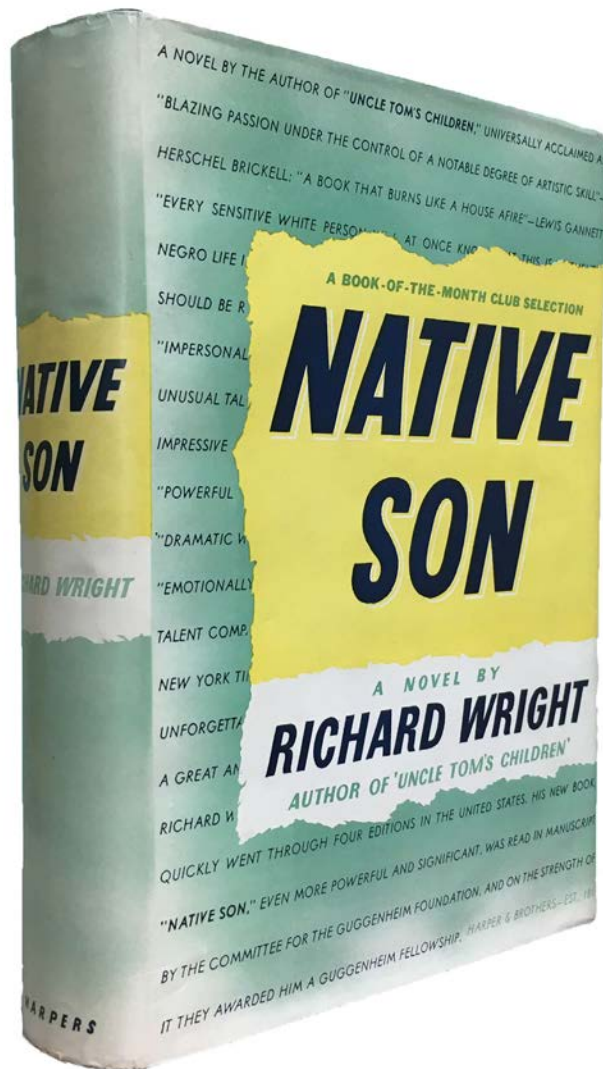
Read more: Rich, *Amelia Earhart: A Biography*.



Richard Wright

29.

A Stunning Copy



NATIVE SON
By Richard Wright
1940

First printing of “the single most influential shaping force in modern Black literary history” (Henry Louis Gates, Jr.).

NATIVE SON is the story of Bigger Thomas, a black man whose fear-driven rebellion against the unrelenting system of racism in America inevitably leads to tragedy. The book “exploded like a bomb in the post-Depression and pre-World War II America, bringing the entire US racial history of violence and crime to the forefront and also determining the course of African American literature for decades” (Fraile-Marcos).

New York: Harper & Brothers. 8" x 5.25". Original full blue cloth, original unclipped green and yellow dust jacket. 359 pages. Expected toning and offsetting to endpapers, else clean and sharp. Jacket with only trace edgewear and sunning, and one tiny closed tear to lower edge rear panel: much nicer than generally seen. Near fine in fine jacket.

Read more: Ana María Fraile-Marcos, editor, Richard Wright's Native Son.

“The day NATIVE SON appeared, American culture was changed forever.” – Irving Howe

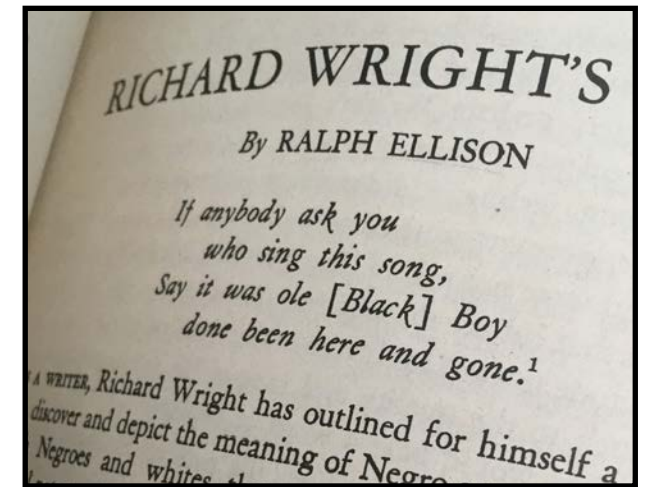
30.

Ralph Ellison's First Separate Publication

RICHARD WRIGHT'S BLUES
By Ralph Ellison
[circa 1945]

Rare pamphlet of early landmark criticism by Ellison, preceding INVISIBLE MAN by more than six years, and printed by his benefactor, the future dedicatee of his only novel.

Appearing in August of 1945 in the ANTIOCH REVIEW, “Richard Wright's Blues” argued that as much as any literary influence, Wright was at least equally influenced by the African American musical vernacular, an influence that would likewise exert a strong force on Ellison's own INVISIBLE MAN seven years later. The essay was intended by Ellison as a statement, a way of stepping from the shadow of his friend and mentor. It had its desired effect: ANTIOCH quickly exhausted their supply of the issue. So Ellison's benefactor — the social, political and civil rights activist, Ida Guggenheimer — paid to have additional copies printed, which themselves quickly sold out: “Ralph's essay on BLACK BOY in ANTIOCH REVIEW was creating a stir. The journal had sold out its reprints (Ida Guggenheimer had additional copies printed)” (Rampersad). Not an offprint, but an entirely new setting of type, this pamphlet represents not just this essay's first separate appearance, but Ellison's as well — essentially his first book.



“The blues is an autobiographical chronicle of personal catastrophe expressed lyrically.”

The essay would help establish Ellison's reputation in the years before INVISIBLE MAN, and Guggenheimer would continue to be a pivotal supporter for Ellison. That landmark novel, the only published during his life, bears his dedication to her, reading simply: “To Ida.”

First separate edition. (New York): (Mrs. J.C. Guggenheimer). 8.25" x 5.25". Printed stapled self-wrappers. [16] pages. Very faint toning overall. Else bright and sharp. Fine.

Read more: Rampersad, Ralph Ellison: A Biography.

Poetry Between Generations

31.

“To make a poet black, and bid him sing!”

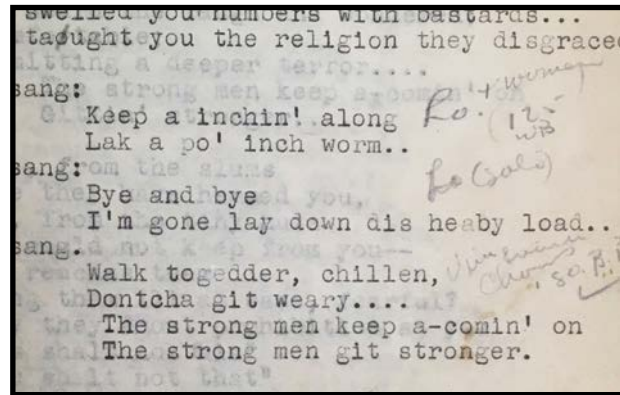
Typescript notebook of poems collected by Gordon Heath, transcribing works by Sterling A. Brown and Countee Cullen (1941)

Unique 1940s commonplace book composed entirely of works by two Harlem Renaissance poets.

“Countee Cullen — THE Negro poet and brilliant playwright...” — Heath’s memoir

This typescript contains ten poems — eight by Cullen, book-ended with two by Brown — including many of their best known. In order of appearance: “Strong Men”; “Heritage”; “To John Keats, a Poet, at Springtime”; “Uncle Jim”; “Tableau”; “Yet I Do Marvel”; “Youth Sings A Song of Rosebud”; “From the Dark Tower”; “Timid Lover”; and “Southern Road” (the only untitled poem in the typescript).

Gordon Heath was an African-American actor, director, and musician. In 1941, he was still a struggling actor: his big break would occur four years after this typescript, when he starred in DEEP ARE THE ROOTS on Broadway and was lauded as “the next Paul Robeson.” He settled in Paris, where he and his partner Lee Payant ran a nightclub on the Left Bank, while he continued to act and direct. In the 1960s Heath



produced an educational television series on Black poetry, BLACK AND UNKNOWN BARDS, hosted by Rosey Pool. His memoir, DEEP ARE THE ROOTS, is an evocative window into the life of a mid-century African-American artist.

An unexpected survival, offering a connection between one generation of African-American artists and another.

n.p.: n.p. 8.5" x 5.25". Original side-stapled grey wrappers, titled in ink "Sterling A. Brown and Countee Cullen." Carbon-printed on rectos only of onionskin paper. [28] pages. Heath's signature on verso of front wrapper, his signature and date on verso of last page. Pencil annotations in Heath's hand. Edgewear with some loss to wrappers, primarily at fore-edge, a little bit of spotting and toning. Very good.

Read more: Heath, *Deep are the Roots*; Smethurst, *The Black Arts Movement*.

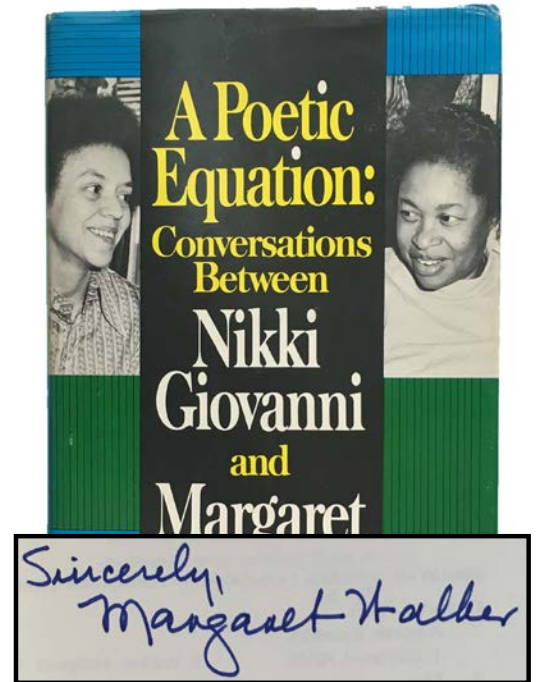
32.

“May I say something about Nikki Giovanni?”

A POETIC EQUATION: CONVERSATIONS BETWEEN NIKKI GIOVANNI AND MARGARET WALKER 1974

First printing of this “meeting of minds” between two major poets of the twentieth century, inscribed by Walker.

Walker made her mark early as the first Black woman to win the prestigious Yale Series of Younger Poets Award in 1942. Conversations were central to Walker’s influences: she grew up reading Countee Cullen, was encouraged as a youth to write poetry by Langston Hughes, and helped Richard Wright research the trial of Richard Nixon for his book NATIVE SON. For her part, Nikki Giovanni took up Walker’s mantle for the succeeding generation. By the time of this book, the younger Giovanni was already a leading voice in the Black Arts Movement. These conversations allow readers to watch the two play off each other – often disagreeing – and offering their opinions on art, politics, and their fellow writers. A book of mythmaking through dialogue between two icons during the Black Arts Movement.



Walker: “In five years you’ve come a long way.”
Giovanni: “Thank God, huh?”
(both laugh)
Walker: “It’s phenomenal.”

Washington D.C.: Howard University Press. 9" x 5.75". Original green cloth, lettered in blind on front board, lettered in yellow on spine. Original unclipped dust jacket designed by Roy E. LaGrone with photos by Jill Kremetz. Illustrated with photographs in margins. xviii, 135, [1] pages. Inscribed by Walker on title page. Minute edgewear to jacket: else fine.

Beat Living

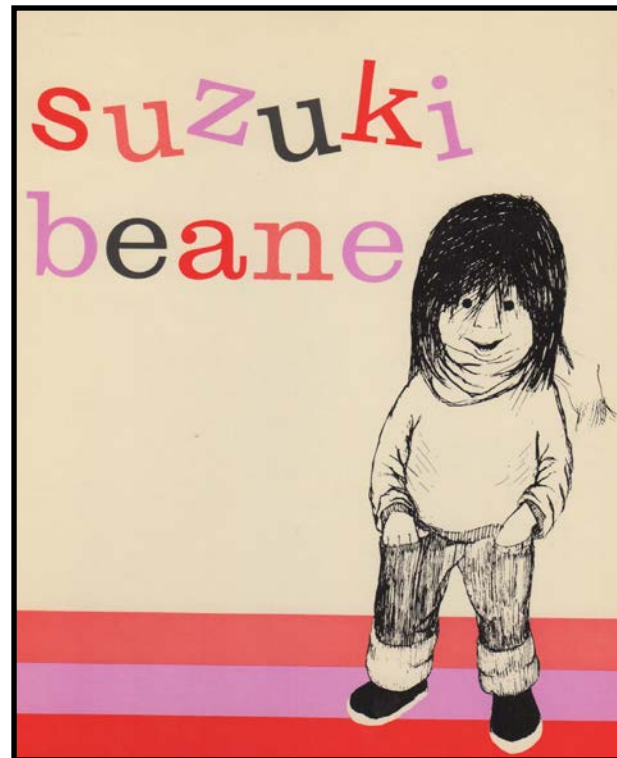
33.

The Eloise of Bleeker Street

SUZUKI BEANE

Written by Sandra Scoppettone
Drawings by Louise Fitzhugh
1961

First edition of this cult tale of the little beatnik Suzuki Beane.



"i dig life the most—i mean like it really swings."

While often described as a satire of ELOISE, SUZUKI BEANE is actually something much more subversive: a book that in its deep affection for its subject renders the story's original penthouse-living inspiration the parody. Both Scoppettone ("who lives in Greenwich Village and knows Suzuki well because, in part, she was Suzuki" - rear flap) and Fitzhugh were themselves bohemians and their portrait of the precocious Bleeker Street "pad" dwelling Suzuki and her "square" friend Henry defies easy labels, arguing — much like Fitzhugh's Harriet three years later — that the emotional lives of children are far richer and more real than even the adults closest to them know.

Though long out-of-print, the book was popular upon release, going through at least several printings in hardcover as well as a mass-market paperback issue less than a year later. It remains beloved (if under-appreciated).

A handsome example of this renegade classic, worthy of a wider rediscovery.

Garden City, New York: Doubleday & Company Inc. Original pictorial boards in matching dust jacket. 10" x 7". 96pp. Jacket has one-inch tear and some attendant creasing to top of front panel. Rubbing overall, especially at folds; a few small stains. Small scuff to spine; chip to rear panel. Unclipped (\$2.50). Small stain at fore-edge of front free endpaper. Near fine in a very good jacket.

34.

The Spiritual Sequel To ON THE ROAD

THE DHARMA BUMS

By Jack Kerouac
1958

First edition of Kerouac's classic Beat novel, with iconic Bill English jacket design echoing his work for ON THE ROAD.

Written over ten marathon sessions in 1957 (also in scroll format, like ON THE ROAD), DHARMA BUMS follows Kerouac's and Gary Snyder's literary stand-ins, as they sample the Beat scene and ponder Buddhism. One of Kerouac's most popular works.

New York: Viking Press. 8" x 5.25". Original black cloth, original unclipped (\$3.95) dust jacket designed by Bill English. 244 pages. Topstain faded, jacket mildly rubbed (as usual), touches of edgewear: else a bright and clean example of a jacket typically seen in much worse shape. Altogether handsome and well above-average. Near fine in like jacket.

"The closer you get to real matter, rock air fire and wood, boy, the more spiritual the world is."



Modes

35.

The Modern Woman In Transition

HOW TO DRESS FOR SUCCESS

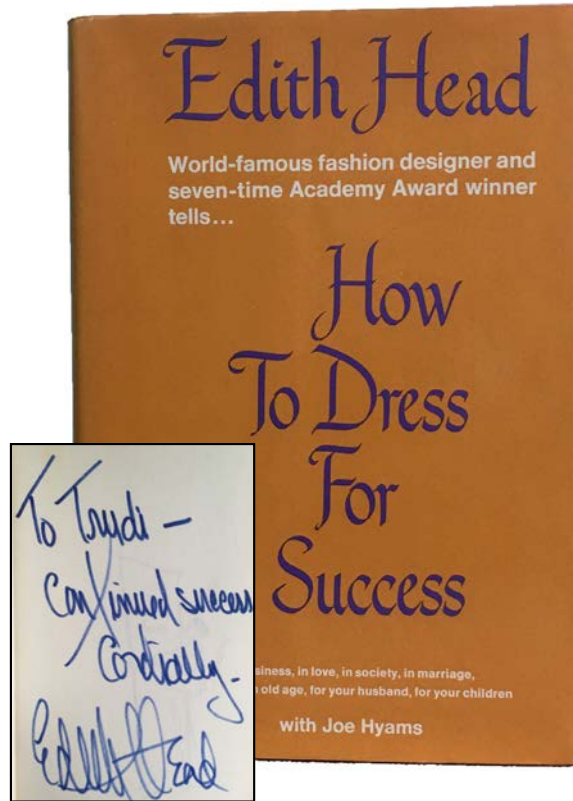
By Edith Head, with Joe Hyams
(1967)

Inscribed first printing of this fashion primer for women of the 1960s, written and illustrated by the "world-famous fashion designer and seven-time Academy Award winner."

"You should look your best – but your business best rather than your beau-catching best."

With chapters from "How to Dress for Success in Business" to "How to Dress to Get a Man... and Keep Him," Head takes readers on a tour of the pressures placed upon women and their appearance in the 1960s. Unlike similar manuals of earlier eras, which often dedicate only a single chapter to professional women, this book constantly addresses workplace situations. The advice moves far beyond the wardrobe and is sprinkled with anecdotes from Head's glamorous life as fashionista to the stars, including Sophia Loren, Elizabeth Taylor, and Marlene Dietrich.

A beautiful copy, with many entertaining illustrations.



New York: Random House. 7.75" x 5". Original half maroon cloth, red paper boards, gilt- and red-lettered spine. Original unclipped orange typographic dust jacket, photographic portrait of Head by John Engstead on rear cover. Red topstain. Illustrated throughout by Head, most full-page or as section headings. xii, 212 pages. Inscribed across entire front free endpaper in blue ink: "To Trudi – continued success – Cordially – Edith Head." Just a hint of sunning to spine and spot on topstain. Fine.

36.

The Mall In Book Form

ESPRIT'S GRAPHIC WORK: 1984-1986

By Tamotsu Yagi, Roberto Carra,
and Oliviero Toscani
(1987)

Scarce company-produced catalogue of the pioneering brand's mid-eighties graphic work.

Along with Benetton, Esprit helped define the bold primary color design of 1980s popular fashion. This book gathers a vibrant and amazingly comprehensive collection of Esprit's advertising campaigns, catalogues, packaging, fashions, and graphic design. With an introduction by Douglas Tompkins, the book also includes testimonials from Ettore Sottsass, April Greiman, Norman Foster, Shiro Kuramata, FHK Henrion, and others. Designed by Esprit art director Tamotsu Yagi, Roberto Carra, and photographer Oliviero Toscani. Esprit's designs remain iconic and influential, taking an optimistic and presciently diverse approach.

San Francisco: Esprit De Corp. 14.25" x 9.75". Plain French-fold printed wraps in original color plastic sleeve. Illustrated in color throughout. Text in English, Italian, and Japanese. Unpaginated; 300+ pages. Some rubbing and mild bumping, else bright and sound. Very good overall.



Edith Head. **HOW TO DRESS FOR SUCCESS.**



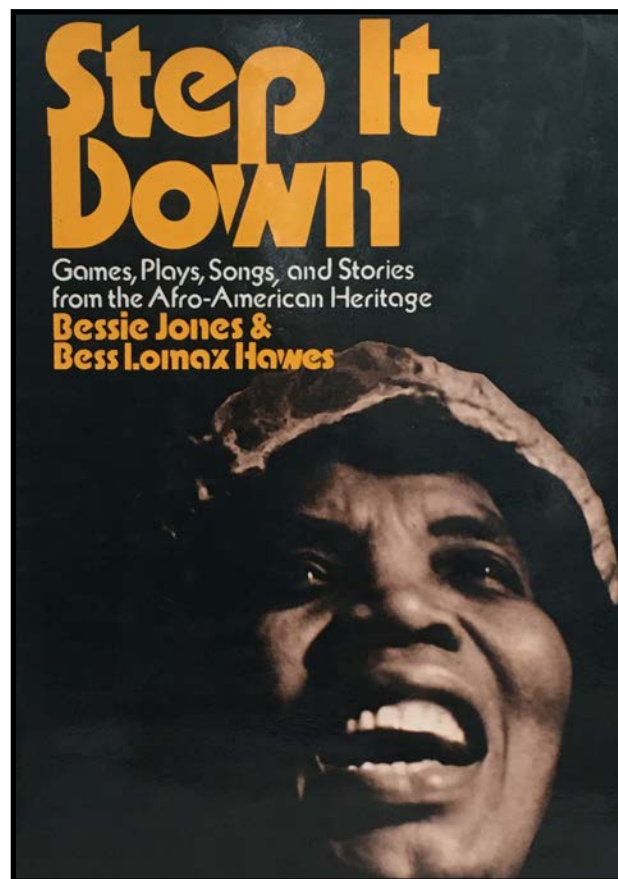
Tamotsu Yagi et al. **ESPRIT'S GRAPHIC WORK.**



Growing Up

37.

“The Mother Courage of American Black Traditions”
– Alan Lomax on Bessie Jones



STEP IT DOWN

By Bessie Jones and Bess Lomax Hawes
(1972)

Inscribed first edition of this collection of “games, plays, songs, and stories from the Afro-American heritage,” as remembered by Georgia Sea Island singer Bessie Jones.

“This book is really about one of the ways of growing up in the United States.”

Introduced to Bessie Jones through Alan Lomax, Hawes interviewed the famous gospel and folk singer about her upbringing in a small Black farming community in Georgia. This book contains her recollections of the entertainments they found as children, primarily passed down in oral traditions. The entries emphasize full-body participation: one section focuses on performances involving claps, and another jumps and skips. A beautiful inscribed copy, recording the sounds, rhythms, and body movements of an American childhood.

New York: Harper & Row. 9.25” x 5.75”. Original full yellow cloth, brown-lettered spine. Original unclipped photographic dust jacket designed by Amy Isbey Duevell from photographs by Bill Grimes. Orange endpapers. xxii, 233, [1] pages. Inscribed in blue ink by Jones on title page. Minor tape repair to verso of jacket rear panel: else fine. Book fine.

38.

“I see China / I see France / I see a hole – in your pants”

HANGIN’ OUT: City Kids, City Games

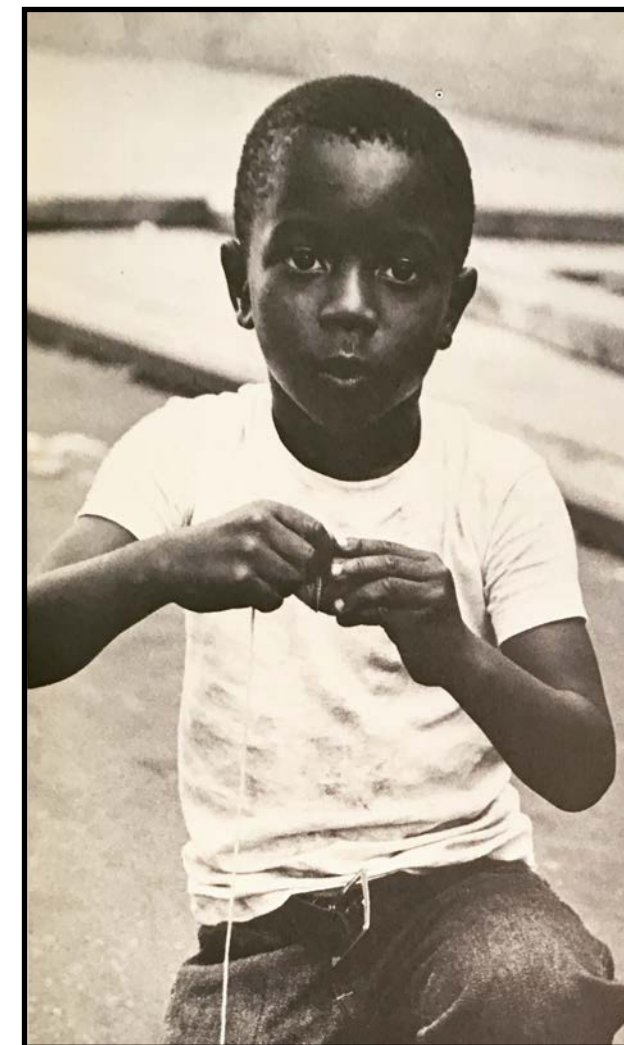
By James Wagenvoord
(1974)

First edition of this stunning photographic essay on the social life of city kids.

“Kids are out there on the stoops and in the street with dreams, energy, and toughness. In watching them and learning from them, it might be possible to remember what it was we grown-ups started out to be and do.”

Sections include “Skillzies,” “[Jump] Ropes,” “Hopscotch,” “Stoopball,” and “Street Hockey,” gorgeously illustrated throughout with dynamic shots of children playing in the streets, with accompanying 1970s street fashion and graffiti. A touching and under-appreciated photobook.

Philadelphia: J.B. Lippincott Company. 11” x 8.25”. Original full yellow cloth, brown-lettered spine. Original unclipped photographic dust jacket designed by Anita Wagenvoord. Black-and-white photographs on nearly every page, many full-page and a handful two-page spreads. 128 pages. Light rubbing to jacket, with one two-inch closed tear on rear panel. Fine in near-fine jacket.



cement steps and building faces in the days when baseball was truly the national game and stars' names like Honus Wagner, Napy Lajoie, and the Babe rolled off the tongues of kids throughout the nation's cities. Over the years stoopball and stickball have hung on. Stoopball is usually picked up first. It's easier for a little kid to throw a ball than to smack one with a broomstick bat. Symmetry, tension, and flow are as present in this condensed form on the streets and sidewalks as in any temperature-controlled, all-

obstacle-filled street. Instead of a pitcher, a hitter, and a bat, the stoopball hitter flings the ball into play. He throws hard into the crease where the sidewalk and the cement step meet or, more often these days, where a concrete wall joins the sidewalk. Then, depending on what particular block the game's played on, it goes this way: If the ball rebounds fair and is caught on the fly or on the rebound from the backdrop building, it's an out. If it's foul, it's out automatically.



Bildungsroman in Comics

39.

Diners, Prank Calls, And A Bus Leading Nowhere

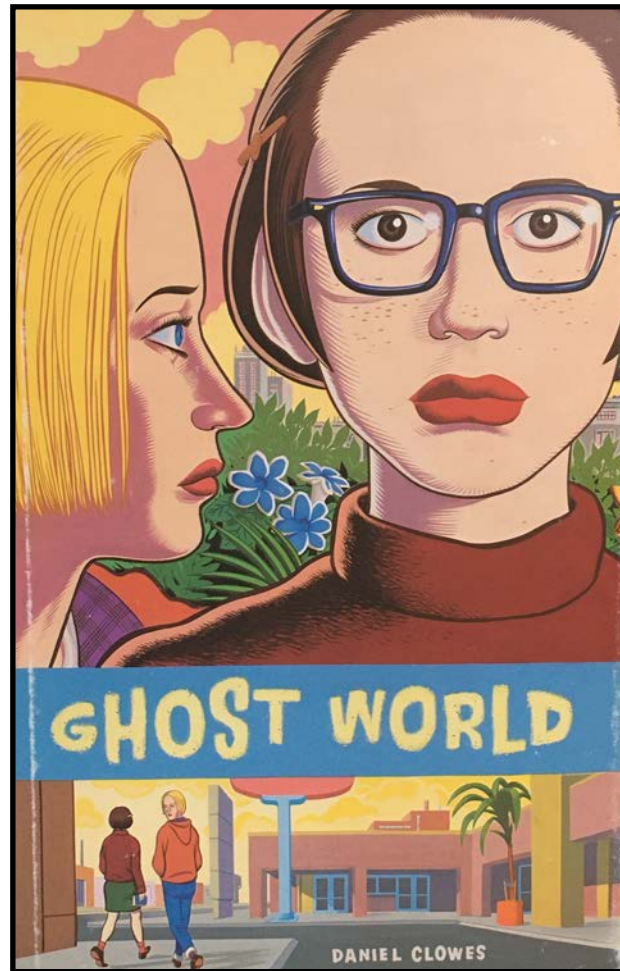
GHOST WORLD

By Daniel Clowes
(1997)

Deluxe signed limited first edition of this cult classic, a moving portrait of late adolescence.

Enid ("a restless outcast") and Rebecca ("her uneasy counterpart") drift lugubriously through the summer after high school graduation, pushing social and sexual boundaries, and brushing against darker realities in the process. In navigating the real world, the two cynics grapple with the powers and vulnerabilities that come with sexual maturity and adulthood. The graphic novel captures the roiling mindset of two women in the midst of a momentous transition. Successfully adapted for the screen in 2001's acclaimed Terry Zwigoff film of the same name starring a young Scarlett Johansson and Thora Birch.

(Seattle): Fantagraphics Books. 10.5" x 6.25". Original full blue cloth, front board and spine lettered in yellow. Original unclipped color pictorial dust jacket. Blue illustrated endpapers. Illustrated throughout, with a light green wash. 80 pages. Color illustrated bookplate numbered and signed by Clowes tipped onto front free endpaper, as issued. Just a little light rubbing to jacket. Fine in fine jacket.



"I feel like I want to become a totally different person..."

40.

"One can forgive but one should never forget."

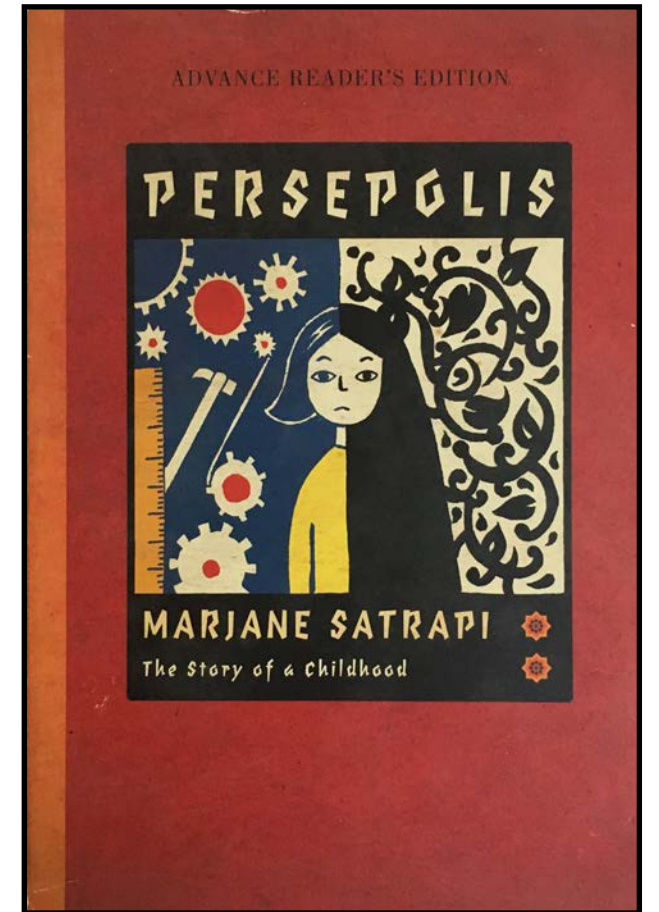
PERSEPOLIS

By Marjane Satrapi
2003

First American edition, advance reader's copy, of this widely acclaimed graphic novel of Satrapi's Iranian girlhood during the Revolution.

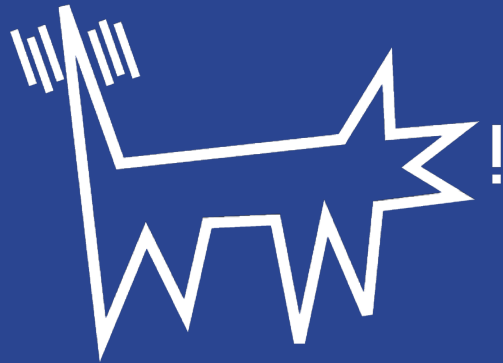
Satrapi's autobiographical visual novel traces the aftermath of the Islamic Revolution from the perspective of a young girl in a middle-class, left-leaning family. Young Satrapi manages moments of both joy and ferocity as she navigates an increasingly changed world. Satrapi completed her studies in Europe and eventually settled in France. In telling the story of her own liberal family, her book pushes back against the monolithic image of Iran in the West.

Full title: *Persepolis: the story of a childhood*. New York: Pantheon. 8.75" x 6". Original printed wrappers. Illustrated throughout in black-and-white panels. [160] pages. Some shelfwear and a short closed tear at tail of spine: overall clean and sound. Very good+.



"In spite of everything, kids were trying to look hip, even under risk of arrest."

Print. Culture.



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