



1.

Tune In, Neon, Drop Out

THE DAY-GLO DESIGNER'S GUIDE

1969

Scarce first edition of this supremely psychedelic guide to the Day-Glo Corporation's line of fluorescent inks.

\$1500.

"One thing we've discovered [. . .] is that few designers are neutral about Day-Glo."

Published in order to demonstrate how these neon "Day-Glo" colors had and could be utilized in posters, ads, shopping bags, album covers, and other publications and products, THE DAY-GLO DESIGNER'S GUIDE has become a cult object of 1960s design. Though offered for sale ("ten dollars"), the guide was produced primarily as a promotional item, and includes a history of the company, tips for designers, a pop-up flower garden, a 12-page selection from Bert Stern's legendary series of serigraphs of Marilyn Monroe (originally published in Ralph Ginzburg's AVANT GARDE), a build-yourself Day-Glo box, and several color charts. Increasingly uncommon, it is especially scarce in such excellent condition. A quintessential document of countercultural graphic design.

First printing. Cleveland: Day-Glo Color Corp. . 13" x 11". Original white plastic comb-bound wrappers with clear plastic overlay. 68 pages. Complete with all pop-ups and inserts. Top two rungs of plastic comb perished, some additional minor loss at bottom. Touches of edgewear, some faint creasing. Overall, bright and sound. Near fine. (#51535.)

2.

Early Novel Set In Paraguay

HISTOIRE DE NICOLAS I. ROY DU PARAGUAI, ET EMPEREUR DES MAMELUS

1756

Early (possibly first) edition of this New World fictional revolution narrative, based on an anti-Jesuit myth and a "rascally book" (Robert Southey).

\$3500.

This "veritable novel of adventure" (Borba de Moraes) is based upon the legend of Nicolas Rubiumi, a Jesuit who became the first King of Paraguay after leading an Indigenous revolt against Spanish and Portuguese colonizers. The rumor, not unlike the Kingdom of Prester John, similarly had large scale political implications: it was started by Sebastião José de Carvalho e Melo to undermine Jesuits in Paraguay, from whence they were ultimately expelled in 1767.



This novel — the life of Nicolas I presented as a true account from a ship pilot — pulls from contemporary events in and around Paraguay, Argentina, and Brazil. The year of its publication the Guaraní War ended, in which native Guaraní tribes at several Jesuit missions fought against the Spanish and Portuguese (an event also mentioned in CANDIDE). In reality, the Guaraní were defeated and the Spanish and Portuguese forces took over the Jesuit missions. However, in this story, the Guaraní win. The book went quickly into multiple editions, with translations into Spanish, Italian, German, and Dutch.

In his HISTORY OF BRAZIL, Southey suggests that while the original myth was politically motivated, this adventure novel version of it was written purely to capitalize on a popular contemporary New World legend. It is also known for being the first appearance in a novel of the infamous Bandeirantes, Portuguese colonizers who settled aggressively across Brazil and murdered or enslaved great numbers of the Indigenous peoples.

Two editions were issued in 1756, an 88-page octavo (as here) and a 117-page 12mo, with no priority definitively established. However, Richard C. Ramer makes a compelling argument in his 2019 catalogue for the priority of this edition, citing evidence that the compositor of the 117-page edition was more likely “following a printed copy rather than setting from manuscript” (51-2). In any case, the 88-page octavo edition here is documented in fewer institutions, with no copies of the 88-page recorded at auction since 1952.

A rich document for scholars of the early political novel, fictional kingdoms, and the myth-building around New World colonization.

Saint Paul [São Paolo; but Germany?]: n.p . Octavo, 7" x 4.5". Early marbled wrappers with manuscript title labels to spine. 88 pages. Engraved bookplate to front pastedown. Spine partially perished, with soil and edgewear to wrappers. Spot of worming affecting front wrapper and first few leaves. Very good. (#51544.)

Read more: Borba de Moraes, Bibliographia Brasiliiana, 1.404-5; Sabin 32020; Southey, History of Brazil (1822 ed.), 474-5; Ramer, “Special List 336: The Jesuit Order.”

3.

The Earliest Recorded Dust Jacket

NEUES TASCHENBUCH VON NÜRNBERG

1819, 1822

First editions, first and second parts, of the Nuremberg guide with the earliest known dust jacket — the 1819 volume one of only two recorded examples, the 1822 one of only five.

\$9500.



Dust jackets went through a long evolution before they became the mainstays of modern publications and the prize of collectors. At least as early as the 18th century, in the era before publishers issued jackets, book owners created their own handmade versions. In the late 18th century, examples survive of printed wrappings produced by publishers to protect books while stored and in transit. The flap-style jacket that would come to dominate the design became increasingly popular in the 19th century, rising in demand as publisher's cloth bindings became more beautiful and elaborate — these jackets kept the bindings fresh until sale. Because these wrappers and jackets were meant only to add an extra layer of protection before reaching the final buyer, they were typically discarded by the purchaser. Few examples survive from the earliest years of their use by publishers.

Bibliographic interest in dust jackets was somewhat scattered before the groundbreaking work of G. Thomas Tanselle in the 1970s. Dealer John Carter had first noted the earliest recorded dust jacket as the 1832 *KEEPSAKE*; Tanselle documented the 1829 *FRIENDSHIP'S OFFERING* in 1971. Upon the discovery of the *NEUES TASCHENBUCH VON NÜNBURG* jackets, the timeline for the earliest known dust jackets moved forward a decade and out of Great Britain.

According to Mark R. Godburn's *NINETEENTH-CENTURY DUST JACKETS*, only two copies are known of the 1819 jacket, the earliest recorded example; this is one. Five copies are known of the next earliest, the 1822 jacket here, three of which are held at institutions (Harvard, Oxford, the Lilly). An exceptionally rare survival and rare marketplace opportunity to acquire a potent landmark in book history.

Nürnberg: Riegel und Wiessner . Two 16mo volumes, 6.75" x 4" each. Original printed paper wrappers (1819: pink; 1822: tan). In original paper slipcases with printed paper labels, manuscript titles and added labels with shelfmarks to one side. In original thick paper dust jackets with flaps (1819: purple; 1822: light blue). 1819: all edges gilt; 1822: all edges stained green; remnants of silk ribbon markers attached to rear wrapper versos. Engraved title pages; illustrated with 9 engraved plates, 2 engraved tailpieces, and a folding map (1819); with folding frontispiece, 7 engraved plates, and folding map with hand coloring (1822). LXVIII, 206, [2]; [8], XX, 300 pages. 1819 jacket with some spotting and sunning to edges, light rubbing; 1822 jacket with minute toning. Slipcases toned to label side, with light wear. Books clean and crisp. Overall near fine. (#51504.)

Read more: Godburn, Nineteenth-Century Dust-Jackets; Tanselle, Book-Jackets: Their History, Forms, and Use.

4.

Early Publisher's Printed Cloth

TIME'S TELESCOPE

1830

Late Georgian almanac in a terrific early publisher's muslin binding with printed text and a wood-engraved centerpiece.



\$1200.

Cloth is a relatively recent addition to the art of bookbinding in Western book history. London publisher William Pickering and his binder Archibald Leighton are credited with developing the publisher's cloth binding in 1820 or '21, using a "fine-weave cotton fabric which was... smooth, shiny and easier to attach to a pasteboard," but the style did not truly catch on until the 1840s (Nash, 284). Book Historian Paul W. Nash further notes that, from around 1824, publishers such as Pickering began offering books bound in "extra cloth boards," sometimes meaning full printed cloth as here (247).

This production uses the printed cloth to reproduce a more elaborate and eye-catching version of the title page with the additional large wood engraving. A fantastic survival.

London: Sherwood, Gilbert, and Piper . Full title: Time's Telescope, for 1830; or, A Complete Guide to the Almanack: containing an explanation of Saints' Days and holidays; with illustrations of British history and antiquities, existing and obsolete rites and customs, sketches of contemporary chronology, and contemporary biography. Astronomical occurrences in every month; comprising remarks on the phenomena of the celestial bodies: and the naturalist's diary; explaining the various appearances in the animal and vegetable kingdoms. With numerous Engravings in Wood, published annually. 12mo, 7.5" x 4.5". Original full muslin printed to spine and front board. Uncut. Illustrated with engraved frontispiece and in-text wood-engravings throughout. Title page printed in red and black. Publisher's catalogue at rear. [4], 432, [10] pages. Contemporary ink owner inscription to frontispiece verso. Marginal foxing to muslin and some light foxing to text, spine a bit toned. Very good. (#51467.)

Read more: Paul W. Nash, "Two hundred years of publisher's cloth," Journal of the Printing Historical Society, 3rd series, no. 1.

5.

Surviving The Censors

THE ATOMIC BOMB

[1945-1946]

Monumental unrecorded publication commemorating the historic dropping of the atomic bombs on Hiroshima and Nagasaki, issued by the Army Air Forces in the midst of Occupational censorship, and likely intended only for those from the 29th Air Force involved in the mission.

\$15,000.

"This book is dedicated to the officers and men of the Army Air Forces who have lost their lives in this great conflict, and to all the men who helped bring the conflict to a Victorious Close."



Both the text and photo history of the atomic bomb sites in the months after the destruction of Hiroshima and Nagasaki is one of censorship. Shortly after the surrender of Japan, comprehensive censorship policies were implemented by Occupational authorities: "On September 18th, 1945, just over a month after Japan surrendered, the U.S. government imposed a strict code of censorship [...] The edict read, in part: 'nothing shall be printed which might, directly or by inference, disturb public tranquility'" (Levy 30-32). In October 1945, a more specific ban on photographing the atomic bomb sites was announced (Jenkins 114). The effects of these policies was unsurprising: "we have relatively few images of what Hiroshima [and Nagasaki] looked like in the immediate weeks after the first atomic bomb had been dropped" (Levy 34). Or, as Mark Seldon has written in "After the Bomb: Hiroshima, Nagasaki, and the Photographic Record": "The United States suppressed the most powerful images of the impact of the bomb [...] Throughout the occupation years it denied the world [...] access to photographic images of Hiroshima and Nagasaki."

These dual policies — combining to produce a “total blackout” according to Walter Cronkite — served to “keep the United States and the rest of the world ignorant of the horrors of nuclear war” (foreword to Weller, ix). In such a context, this apparently unrecorded publication is especially significant — as it contains photographic documentation of Hiroshima and Nagasaki after the attacks (both aerial surveillance and ground), as well as details that were almost certainly classified at the time, including mission numbers, descriptions of specific targets and methods, total destroyed areas, and other noteworthy “statistical summaries.” The account of the attack on Hiroshima, for example, notes bluntly a “destruction of unprecedented magnitude” — a frankness rare in a contemporary military publication outside of internal and other classified reports. The book can be dated to no later than November, 1946 when the 9th Photo Tech Squadron (who compiled and designed the book) was disbanded, and no earlier than September 1945 (the latest date noted with in the publication). This date can likely be further refined because of the included photos of Nagasaki, which were almost certainly taken by the United States Strategic Bombing Survey team who were on the ground in both cities during October and November of 1945. Coupled with the censorship timeline outlined above, this strongly suggests a publication date of no later than the end of 1945, and more likely the second half of October or first half of November 1945.

The exact purpose of the book remains unclear. It was printed by the 947 Engineer Aviation Topo Company (which primarily produced battlefield and other intelligence maps during the war) from photos by the 3rd Photo Reconnaissance Squadron, who were responsible for both photographing the bombings themselves (from accompanying planes), as well as the damage survey photographs taken days later — both included here. The book’s large format, as well as the inclusion of primarily technical aerial surveillance photography, and the hand-stenciled name on the cover of this (and presumably each) copy, suggest a commemorative or memorial purpose for a very small, knowledgeable audience — likely members of the 20th Air Force with direct ties to the mission.

Such an audience amid the larger environment of censorship strongly suggests a very small edition size. And indeed the book is rare: OCLC does not record it, and we find no trace of it in the trade, at auction, or in scholarship. In addition, its fragile comb binding and awkward size almost



certainly further contributed to its rarity — assuming it was ever intended to be preserved at all (and not simply privately distributed for later collection or destruction).

A rare document from one of the defining events of the 20th century. Important and worthy of further study.

n.p.: Army Air Force 9th Photo Tech Squadron and the 947 Engineer Aviation Topo Company. 18" x 21". Original plastic comb-bound color pictorial wrappers. Photo offset printed throughout, primarily in black-and-white. [17] pages printed recto only on as many leaves, plus covers. Recipient's name (Sgt. Benjamin B. Mott) hand-stenciled to front cover. Some damping to a number of leaves. Toning to wrappers. Plastic comb a bit mishapen. Very good. (#51538.)

Read more: Barnett and Mariani (Eds.), Hiroshima: Ground Zero 1945; Weller, First Into Nagasaki; Braw, The Atomic Bomb Suppressed: American Censorship in Occupied Japan.

6.

Second Novel In Achebe's 'African Trilogy'

NO LONGER AT EASE

By Chinua Achebe

(1960)

Scarce first edition of Achebe's second novel, set in contemporary Nigeria and following the grandson of Okonkwo, hero of THINGS FALL APART.

\$1500.

NO LONGER AT EASE derives its title from Eliot's "Journey of the Magi" ("But no longer at ease here, in the old dispensation"), as the preceding THINGS FALL APART alludes to Yeats; in it, Achebe arranges for his protagonist a quiet, understated catastrophe of colonial pressures and corruption. Following the novel's publication and positive reception, Achebe was awarded a Rockefeller Fellowship, the first of many major awards and honors to follow.

London: Heinemann. 7.25" x 5". Original oxblood cloth. In original unclipped (13s 6d) pictorial dust jacket by Peter Edwards. 170 pages. Ink owner name to front free endpaper. Light foxing to endpapers and edges of text block, spine lean. Minor soil and chipping to jacket at extremities, with touch of fading to spine. Very good plus in very good plus jacket. (#47620.)

7.

The Next Generation Wilberforce

LETTERS ON THE SLAVE-TRADE, SLAVERY, AND EMANCIPATION

By G.W. Alexander

1842



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

\$6500.

After the victories of the triumphant generation of British abolitionists such as William Wilberforce, Thomas Clarkson, and Ottobah Cugoana, whose efforts led to the outlawing of the slave trade in 1807 and legal eradication of slavery in the British Empire in 1833, anti-slavery advocates in Britain did not remain complacent. In 1839 a new generation of abolitionists founded the British and Foreign Anti-Slavery Society (BFASS), through which the wealthy merchant and Quaker George William Alexander “emerged [...] as a leader in the British Abolitionist movement” (Rodriguez, 16). In his role as Treasurer he donated vast amounts of his own money to the Society, which sought not only the end of slavery internationally but stricter enforcement of abolitionist laws already in place. Alexander made frequent abolitionist lectures; Frederick Douglass recorded hearing him speak in *MY BONDAGE AND MY FREEDOM*, adding that Alexander “has spent more than an American fortune in promoting the anti-slavery cause in different sections of the world” (378). Douglass also noted approvingly in an 1846 letter to William Lloyd Garrison that Alexander, one of the wealthiest donors to other reform causes such as the temperance movement, refused to donate to any temperance meetings where enslavers participated (Douglass, 130).

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

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

An exceptional copy with a meaningful association.

London: Charles Gilpin . Full title: Letters on the slave-trade, slavery, and emancipation; with a reply to objections made to the liberation of the slaves in the Spanish colonies; addressed to friends on the continent of Europe, during a visit to Spain and Portugal. 16mo, 6.25" x 4". Full contemporary maroon goatskin, spine stamped in gilt, raised bands, gilt rules to boards. All edges



gilt, yellow coated endpapers, blue silk ribbon marker. xvi, 176 pages. Inscribed by Alexander, "Lord Ashburton / from the Author" on front free endpaper. Spine gently sunned, light rubbing to extremities. Bright. Near fine. (#50092.)

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

8.

Complete Set Of The Sixties' Most Important Gay Erotic Novels

[Loon Songs Trilogy]
By Richard Amory
(1966, 1967, 1968)

First editions of all three volumes in Amory's Loon Songs trilogy, the classic gay pastoral romance once described as a cross between Andre Gide and Louis L'Amour.

\$600.

"SONG OF THE LOON was a first: a paperback original soft-core porn novel [...] that didn't merely have literary aspirations; it had actual literary merit." — Michael Bronski

Though SONG OF THE LOON enjoys a secure status as the first gay Western, its Pacific Northwest setting is in large part a disguise worn by its heroes' true home: the Arcadia of the "highly erotic and extremely artificial sixteenth-century Spanish pastorals" the author judged to be "a perfect vehicle for a gay novel." Amory first encountered Gil Polo's DIANA ENAMORADA and Montemayor's LA DIANA during his graduate studies in Spanish literature, and explicitly pointed them out as his models in a prefatory note disclaiming any attempt at realism in his depiction of Native Americans: "He has taken certain very European characters from the novels of Jorge de Montemayor and Gaspar Gil Polo, painted them a gay aesthetic red, and transplanted them to the American wilderness." This pre-emptive defense against willful critical "misunderstanding [of] the nature of the pastoral genre" was as successful as such authorial pre-emptions ever are, which is to say, not very: most criticism has treated the Loon Songs books as publishing phenomena, as positive indicators of progress toward gay liberation, but not as literature. A welcome reassessment by Beth Bouloukos places Amory's work in its proper context, in dialogue with not one but three genre traditions: gay pulp fiction, the Renaissance pastoral, and American utopianism, with all the deliberate anachronism, idealization, and improbability proper to that long and particular literary history. This combination proved a patent one, as each book in the series went through multiple printings and the series was formative for an entire generation of gay men. Rare as a set.

First printing. San Diego: Greenleaf Classics . Song of the loon. Song of Aaron. Listen, the Loon Sings. Three volumes, 7" x 4". Original color pictorial wrappers all. 191, [1] pages, 191, [1] pages, and 255, [1] pages. Light edge scuffing and page toning to all volumes. Light corner creasing to volume 3. Very good plus. (#50958.)



Read more: David Bergman, "The Cultural Work of Sixties Gay Pulp Fiction" in Smith, *The Queer Sixties*; Bouloukos, "Shepherds Redressed" in Gunn & Harker, *1960s Gay Pulp Fiction*; Bronski, *Introduction, Song of the Loon*, 2005 edition.

9.

"I was quiet but I was not blind."

MANSFIELD PARK

By Jane Austen

1832

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

\$20,000.

Morally upright Fanny gets pulled into a neighbor's scheming via an adaptation of Elizabeth Inchbald's well-known play, *LOVERS' VOWS*. Among Austen's works, *MANSFIELD PARK* especially demonstrates how careful contrasts of characters and plot twists can bring out subtle ironies. Edward Said famously argued that this novel demonstrates a casual acceptance of slavery through dwelling on the leisure of English people made possible through wealth from the slave trade — however, many critics have disputed this interpretation, clarifying not only that Austen read famous abolitionist authors but also that the heroine clearly disapproves of the plantation-owning character. As is evident, *MANSFIELD PARK* has proven fertile ground for exploring wider political and moral issues that are less obvious in her other novels.

First published in 1814 in three volumes, this is the first edition to appear in the United States, published in two volumes by Carey & Lea in an edition of only 750 copies.

Philadelphia: Carey & Lea . Two 12mo volumes, 7.75" x 4.5" each. Original boards, expertly rebacked with original spine laid down. Publisher's catalogue bound at front of volume I. 4, 200; 204 pages. In custom clamshell box. Partially effaced ink owner inscription on front pastedowns, one dated 1833. Wear and rubbing to original boards, original spine labels toned and partially perished; moderate foxing to text. Very good. (#51498.)

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

10.

Predicts Baseball Will Become "The National Game"

THE PLAY GROUND; OR, OUTDOOR GAMES FOR BOYS

(1866)



First edition of this book of games for American boys in the 19th century, with an early description of baseball.

\$1800.

“This game, which is Rounders, or Town Ball, reduced to a system, and governed by scientific rules, is a graceful and invigorating pastime, and bids fair to become to this country what cricket is to England – the national game.”

This comprehensive rulebook serves as an instruction manual for such classic childhood games as Baste the Bear, Hook 'em Sniffey, Duck on the Rock, and Teetotum. Most notably, it includes a thorough ten-page discussion of “Base-Ball,” illustrated with woodcuts and diagrams. With instructions for measuring off and preparing the ground; styles of batting and grips; outfielder positions and duties; description of all equipment; and the Rules and Regulations adopted by the National Association of Base-Ball Players in New York, December 9, 1863. This book was published shortly after the first work devoted exclusively to baseball, but before the formation of national leagues and the subsequent first history of the sport. Numerous variants of this edition have been documented, with no priority established: this copy contains 5pp. of ads at the front and 18pp of ads at rear. THE PLAY GROUND captures the point of baseball's transition from popular amusement, with numerous regional variants, to the universal, codified and standardized national pastime.

New York: Dick & Fitzgerald . Full title: The play ground, or, Out-door games for boys: a book of healthy recreations for youth: containing upwards of a hundred amusements, including games of activity and speed; games with toys, marbles, tops, hoops, kites, balls; and full instructions in archery, cricket, croquet, and base ball. 7" x 4.5" Blue quarter cloth with original pictorial boards. 124 woodcut illustrations. [6], 4, [11]-120, [20] pages (complete). Ownership signature in pen to front free endpaper, with 1918 date stamp. Some scuffing to extremities. Scattered faint foxing and touches of soil. Very good. (#1246.)

11.

A Major Debut

NORTH & SOUTH
By Elizabeth Bishop
1946

Signed first edition of Bishop's first book, along with the original ticket from Bishop's reading where the book was signed.

\$8000.

“More delicate than the historians' are the mapmakers' colors.” (“The Map”)

Bishop's famed debut, containing several of her best-known and most beloved poems, such as “The Fish,” “The Man-Moth,” and “The Map.” Scarce signed, rare with original ticket.



First printing. Boston: Houghton Mifflin . 9" x 6". Publisher's original full blue cloth with gilt titles. In original price-clipped color typographic jacket designed by Samuel Hanks Bryant. [viii], 54, [2] pages. Inscribed by Bishop on the title page: "Elizabeth Bishop - many year later -." Loosely laid in is the original event ticket to Bishop's May 21st, 1968 reading at The Academy of American Poets, with its original envelope. Jacket lightly edgeworn, with some rubbing and minor chipping. Sunning to top edge of front panel, with attendant sunning to top edge of cloth Book has touches of shelfwear, mild toning to rear endpaper. Overall clean and sound. Very good plus in a very good jacket. (#51519.)

Read more: MacMahon, Elizabeth Bishop: A Bibliography, A1.

12.

The Book That Launched Ten Million Careers

WHAT COLOR IS YOUR PARACHUTE? By Richard Nelson Bolles

1971

True first edition, self-published by Bolles, of one of the most successful business and self-help books ever.

\$2750.

"In spite of the fact that nearly every adult American [has] been, or will be, involved in a job-hunt at some point in their lives, they are condemned to go about the job-hunt as though they were the first person in this country to have to do it."

An Episcopal minister who originally developed the techniques and advice in this book to help his congregates after their parish was closed in the late 1960s, Bolle expanded those ideas into this copy-shop edition, which he marketed and sold himself. His efforts were successful enough for a second revised edition that followed later that same year before the book was picked up by Ten Speed Press. Since then, PARACHUTE has not been out-of-print and has spawned a series of related titles. With more than ten million copies sold, and chosen by TIME magazine as one of the best non-fiction books of all time, WHAT COLOR IS YOUR PARACHUTE? remains not only one of the most popular business and self-help books of all time, but one of the most influential as well. Indeed many of Bolles' core strategies underpin the success of professional social media sites like LinkedIn and it was named by the Library of Congress as one of the 25 books that have most shaped readers' lives. OCLC does not find this first edition (and located only 3 of the revised). A rare example of the birth of this classic.

First printing. (San Francisco): (Parachute) . Full title: What Color Is Your Parachute? A practical how-to-do-it manual and directory of resources written for clergy considering self-supporting ministry, and others seeking secular employment and/or a second career. 11" x 8.5". Original comb-bound salmon-pink printed wrappers. Photo offset throughout. 116, xlvi pages. Date stamp



"Mar 19 1971" and two small penned notations to front cover. Label-maker titled attached to comb spine with clear tape (as issued?). A few underlinings to the text. Else bright, clean, sound, and sharp overall, with comb entirely intact. Near fine. (#51557.)

13.

Mother Hen

GAY BAR

By Helen P. Branson, with an introduction by Blanche M. Baker

1957

Signed limited first edition of this landmark memoir of gay bar owner Helen P. Branson — in exceptional condition.

\$2000.

"I own a homosexual bar [. . .] My appearance does not make you think of me as a bar owner. My demeanor could remind you of your sixth grade teacher or the librarian in the Maple Street branch library."

Branson's establishment "Helen's" was long a Los Angeles institution, and GAY BAR provides a valuable picture of gay life in the 1950s. The first book from Pan-Graphic Press, publisher of the landmark gay journal the MATTACHINE REVIEW, it was recently reissued by The University of Wisconsin Press, and remains an important source. While the first edition was a reported 3000 copies (some smaller portion of which were these specially signed and numbered copies) it has long been uncommon, scarce in jacket and signed, and rare in this condition. We've handled a number of copies of this over the years, and this is by far the best example we've seen. Young notes this as a title of "of primary importance."

First printing. San Francisco: Pan-Graphic Press. 8.25" x 5.25". Publisher's full blue cloth. In original unclipped (\$3.00) color pictorial jacket. [6], 89, [1] pages. Inscribed by Branson on specially bound-in leaf: "Regards / Helen Branson / Hollywood 1957." Number 518 of an unstated limitation from the "Author's Limited Premier Edition." Faint toning to jacket. Else bright, sharp, clean, and sound. Fine in a fine jacket. (#51532.)

Read more: Young, The Male Homosexual in Literature, 295.*

14.

"We're An Adaptable Species"

DAWN

By Octavia Butler

(1987)

Inscribed first edition of the first book of Lilith's Brood, also known as the Xenogenesis trilogy.



\$1800.

“Yes,” he said, “intelligence does enable you to deny facts you dislike. But your denial doesn’t matter.”

Butler credited DAWN’s post-catastrophe setting to the man then doing his best to make nuclear war a reality, explaining in one interview: “I got my idea for the Xenogenesis books (DAWN, ADULTHOOD RITES and IMAGO) from Ronald Reagan because he was advocating this kind of thing.” The novel’s hero, Lilith Iyapo, awakens to find herself held captive by the alien Oankali, a species with a poor opinion of human nature and an alarming action plan for fixing it. Uncommon inscribed and in such stunning condition (with the infamous white-washed cover).

First printing (stated). (New York): Warner Books . 9” x 6”. Original quarter blue cloth with teal boards and gilt-lettered spine. In original unclipped (\$15.95) pictorial dust jacket by Enric. 264 pages. Inscribed by Butler on title page in purple ink: “For Fred / Good reading! / Octavia Butler.” Only minor edgewear to boards and jacket. Fine in fine jacket. (#51032.)

Read more: Green, “There Goes the Neighborhood” in Donawerth & Kolmerten (eds), Utopian and Science Fiction by Women: Worlds of Difference; Sanders, “Interview with Octavia Butler,”

15.

From “The First Inventive International Printmaker” (Metropolitan Museum of Art)

IL SOLIMANO

By Prospero Bonarelli della Rovere, engravings by Jacques Callot

1620

First edition of this landmark neoclassical tragedy — the first documented performance using moveable scenes — with exquisite double-page etchings of the stage by an influential innovator of the form.

\$4800.

“Jacques Callot, the first inventive international printmaker, culled something from everywhere and imparted something to all subsequent etching and engraving.” — A. Hyatt Major, Met Museum’s publication of Prints & People: A Social History of Printed Pictures

First performed in Florence in 1619, IL SOLIMANO was a turning point in modern European theater. Bonarelli not only rejected the chorus format of the long-established ancient Greek model, but made use of extravagant set design to tell his political-historical drama.

Bonarelli based the tragedy loosely on Suleiman the Magnificent, the famed Turkish sultan of the 16th century under whose rule the Ottoman Empire experienced a Golden Age of the arts. The story of a tyrant who puts to death his eldest son, IL SOLIMANO culminates in the awe-inspiring



destruction of the city by fire. Otto Benesch calls the moveable scenes created for the performance “the first in the history of theatre” (17) and notes that, despite the ostensibly Turkish setting, these sets depict early modern Florence. A mixture of neoclassicism and orientalism, *IL SOLIMANO* captured the imagination of Europe, going through multiple editions over the century and inspiring further plays and operas.

This first edition remains highly sought for its Callot plates that not only depict the innovative set, but show many of the subtleties of style and technique that Callot pioneered under the patronage of the Medicis. His well-known mastery of stoppings out, for example, is evident in the final plate of the city in flames, where tendrils of smoke and individual bursts of fire cross the scene in a variety of depth, light, and shade.

An important work in both the history of theater and of the graphic arts.

Second state. Firenze [Florence]: Pietro Cecconcelli. Quarto, 8.75" x 6.45". Later half parchment with marbled boards, gilt-ruled spine, red goatskin spine label. Complete with six plates by Callot (engraved title page and 5 double-page etchings). Engraved title with Callot's name in bottom left. [10], 162, [2] pages. Repairs in gutters of a number of leaves, including reinforcements or new stubs to engraved spreads. Light scattered foxing, spot of browning to title page gutter. Engravings crisp. Very good. (#50700.)

Read more: Mayor, Prints & people : a social history of printed pictures (Met Museum), 455-60; Gamba, B. Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX, 1810; Catalogo ragionato dei libri d'arte e d'antichità posseduti dal conte Cicognara, 1086; Brunet, Manuel du libraire (5th ed), I:1089; Benesch, Artistic and Intellectual Trends from Rubens to Daumier, 17; Yermolenko (ed.), Roxolana in European Literature...

16.

Association Copy: “One of Dodgson’s earliest friends in the theatre” (Green)

SYLVIE AND BRUNO

By Lewis Carroll

1889

Inscribed first edition, with a purple-ink inscription by Carroll in the year of publication to the wife of the playwright who tried to take ALICE to the theater.

\$3250.

This copy is inscribed to “Mrs. Dubourg”: the Dubourgs appear a number of times in the journals and letters of Lewis Carroll. Augustus William Dubourg was an author and playwright who attempted to get ALICE produced on the stage. Carroll also formed a friendship with their daughter Evelyn, who was either 10 or 12 when they first met. He frequently met with the family when in town, and continued to make special visits with them over the course of many years. SYLVIE AND BRUNO is a tale of Fairyland, which grew from the episodic stories of two characters that Carroll would often tell to children. In it Carroll sought to create an entirely original approach



to the fairy story – just as he had with ALICE, which now had so many imitations that Carroll hoped once more to prove his ingenuity; a few of the scenes were apparently inspired by dreams. A nice copy with an interesting association.

London: Macmillan . Octavo. 7.5" x 5.25". Original full gilt-stamped red cloth. All edges gilt. Illustrated by Harry Furniss. Publisher's ads at rear. xiv, 400, [4] pages. Inscribed by Carroll in purple ink on half title: "Mrs. Dubourg, / With sincere regards / from the Author [flourish] / Dec. 12, 1889." Hinges repaired, some small holes to cloth at front joint, fore-edge, and rear top corner, a few patches of foxing to text. Red cloth bright, gilt strong. Very good. (#37639.)

Read more: Green (ed.), Selected Letters of Lewis Carroll; Williams, Madan, Green, Crutch, The Lewis Carroll Handbook, 217.

17.

Foundational Text In Financial Econometrics

THE RANDOM CHARACTER OF STOCK MARKET PRICES

Edited by Paul H. Cootner

(1964)

First edition of this classic text developing the "random walk" theory of securities prices.

\$1250.

"To several of the authors represented in this volume the 'patterns' described by some market analysis are mere superstitions."

Contents include papers by Louis Bachelier, M.G. Kendall, M.F.M. Osborne, Holbrook Working, Alfred Cowles, Arnold B. Moore, Sidney S. Alexander, Arnold B. Larson, William Steiger, Eugene F. Fama, Benoit Mandelbrot, Richard J. Kruizenga, Case M. Sprenkle, A. James Boness, and Herbert F. Ayres. The first edition is uncommon, and quite scarce in jacket.

First printing. Cambridge, MA: The M.I.T. Press . 9.25" x 6.25". Original beige-grey boards. In original unclipped (\$15.00) black and white dust jacket. 510 pages. Faint scuffing and a few tiny tears to jacket edges; toning to jacket edges and verso. Fine in near fine jacket. (#50621.)

18.

A Quintessential Drug Pulp

"JUNKIE!" The Life and Loves of a Drug Addict

By Jonathan Craig, pseudonym of Frank E. Smith

(1952)

Scarce first edition of this early drug paperback, a noirish murder mystery featuring a jazz trumpet player and his string of hook-ups and run-ins with musicians, junkies, and prostitutes.



\$850.

"Wally Haynes was the hottest trumpet player alive--until somebody choked the wind out of him."

One of the rarer and more iconic incarnations of the rash of drug paperbacks in the post-war era, a classic that has been reprinted several times. OCLC locates just one copy, at NYPL, which apparently lists the title incorrectly as 1963. From the read cover: "...this revealing novel of raw sex and brutal passions... will shock you in its authenticity and will hold you enthralled in its stark, terrifyingly real dramatic suspense.

First printing. New York: Falcon Books . 7" x 5.25". Original illustrated stapled wrappers. 129 pages. Covers noticeably rubbed and creased. Slight lean, some soiling here and there. Pages toned, as common. Overall, sound and clean. Very good. (#49781.)

Read more: Stephen Gertz, Dope Menace, page 116.

19.

Dante In Silk For High Society English Women

LA DIVINA COMMEDIA DI DANTE ALIGHIERI

By Dante Alighieri, edited by Romualdo Zotti, with an essay by Johann Bernhard Merian

1808, 1809

Beautifully bound first edition of Zotti's annotated DIVINE COMEDY, primarily designed for British women learning Italian and dedicated by the editor to three aristocratic women patrons.

\$3000.

In 1808 Dante's DIVINE COMEDY was published for the first time in London in the original Italian; this work was one of two editions from that year, with no priority established (see Toynbee, 68). Zotti's was the first London-printed DIVINE COMEDY with contextual commentary, and it was dedicated to three Englishwomen with an advanced knowledge of Italian: Augusta Fane, the Countess of Lonsdale; Frances Finch, third Countess of Dartmouth; and Mrs. Pilkington (Maria Elizabeth Gibbs). Their names also appear in the fourth volume's Nomi de' Signori Associati that is headed with the name of Queen Charlotte, and includes Signor Polidori, Margaret Mercer Elphinstone, John Kemble, the Misses Walpole, and Charlotte Leveson Gower, Duchess of Beaufort. Zotti was the author of a popular Italian grammar and a former teacher of Italian to English girls; among the 119 women who made up the vast majority of the list, many are unmarried and likely include some number of Zotti's pupils.

The preface suggests that the three dedicatees typified Zotti's intended readership: not scholars, but the well-educated, curious, and cosmopolitan British reading public, primarily female, in need of linguistic help and desiring some historical and cultural context. The readers he anticipates are no experts, but neither will they be unfamiliar with Dante. It was essentially a schoolteacher's



Dante: basic in some respects, inaccurate in others, but profoundly useful to that stratum of English society educated enough to read it, and it contributed significantly to the growing English familiarity with Dante in Romantic circles and among women in particular.

The fourth volume of Zotti's Dante from 1809 also contains the first English publication of Dante's lyric poems, as well as several lyric poems attributed to him but "which are certainly not by Dante" (Toynbee). A stunning set in a lavish Georgian binding with moiré silk endpapers and gilt dentelles — quite appropriate for an aristocratic woman's library.

London: R. Zotti . Four 12mo volumes. Contemporary full deep green goatskin. Green moiré silk endpapers, all edges gilt, gilt dentelles, green silk ribbon markers. Illustrated with frontispiece portrait of Dante in vol. I. xlii, 418; 419, [1]; [4], 482; viii, 448; iv, 8 pages. Light wear and bumping to all volumes, with occasional scuffing to edges. Vol. II with rear fly leaf lacking and rear fly leaf of vol. I partially detached; light spotting to moiré endpapers. Very good plus. (#50011.)

Read more: Havelly, Dante's British Public: Readers and Texts, from the Fourteenth Century to the Present; Toynbee, Dante in English Literature from Chaucer to Cary.

20.

The Rise Of The English Novel

ROBINSON CRUSOE

By Daniel Defoe

1719

Rare early set of the realist novel that transformed English literature, with the first volume a second edition and the second volume a first edition.

\$12,500.

"Defoe [...] expressed the diverse elements of individualism more completely than any previous writer, and his work offers a unique demonstration of the connection between individualism in its many forms and the rise of the novel." – Ian Watt

Based in part on the celebrated narrative of castaway Alexander Selkirk, Defoe's novel is an adventure set in the New World that describes Crusoe developing self-reliant virtues in order to survive. Crusoe has become a modern mythic figure in the West: he is a hero of economic individualism on a modern Odyssey, born during the rise of English capitalism. Both entertaining and morally uplifting, the book represented an ideal formula in the early years of realist fiction; ROBINSON CRUSOE soon became an international bestseller, with more translations than any work except the Bible, and established a path for future novelists in the growing market for realist literature that matured in 18th-century England. It is often described as one of the earliest novels in English.

First published in April of 1719, CRUSOE proved so popular that Defoe quickly published a sequel, THE FARTHER ADVENTURES OF ROBINSON CRUSOE, in August of 1719 (here in the first edition,



with the May 1719 second edition of the first part). In 1720, he added a series of essays, *SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE*, which is not typically printed with the main narrative of parts I and II today. This set has two copies of the famous frontispiece portrait of Robinson Crusoe, so iconic that, no matter the edition, “we always look for it and are disappointed when we do not find it” (A Edward Newton).

Rare in any early edition, magnificently bound in the style of the period.

London: Printed for W. Taylor at the Ship in Pater-Noster-Row . Full title: The life and strange surprizing adventures of Robinson Crusoe, or York, Mariner: Who lived eight and twenty Year all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonogue; Having been cast on Shore by Shipwreck, where-in all the Men perished but himself. With an ACCOUNT of how he was at last as strangely deliver'd by Pyrates. WITH: The farther adventures of Robinson Crusoe; Being the Second and Last Part of his life, And of the Strange Surprizing Accounts of his Travels Round three Parts of the Globe. Two octavo volumes, 7.25" x 4.25". Full speckled period-style calf, raised bands, elaborately gilt-stamped spine, red and black goatskin spine labels. Red speckled edges. Volume I with engraved frontispiece by Clark & Pine (mounted on stub) and 2 pages of publisher's catalogue (of 4): [4], 364, [2] pages; volume II with additional frontispiece (same as volume I, not called for, trimmed and mounted in gutter), long ad on verso of A4, 1 page of publisher's catalogue (of 11), and engraved folding map bound at rear (mounted on stub): [8], 373, [1] pages. Envelope with 1908 purchase details of previous owner and complimentary documentation laid in. Near fine. (#39374.)

Read more: Hutchins, Robinson Crusoe and its printing 1719-1731; Watt, The Rise of the Novel.

21.

Signed Association Copy

WHITE NOISE
By Don DeLillo
(1985)

First edition, association copy, of DeLillo's breakout novel, a postmodern meditation on mortality and winner of the National Book Award — inscribed to fellow National Book Award winner Edmund Morris and his wife Sylvia.

\$1500.

“The greater the scientific advance, the more primitive the fear.”

One of DeLillo's best and best-known novels, featuring professor of Hitler Studies Jack Gladney, it was recently adapted by Noah Baumbach into a film starring Adam Driver, Greta Gerwig, and Don Cheadle. Morris won the National Book Award (and Pulitzer) in 1980 for this 1979 biography *THE RISE OF TEDDY ROOSEVELT*, and both men have investigated bio-fiction. DeLillo in *LIBRA* and



Morris in DUTCH. An increasingly uncommon book, especially signed, and rare with any kind of association.

First printing. (New York): Elisabeth Sifton Books / Viking . 9" x 5.75". Original publisher's quarter white cloth over gray boards. In original prince-clipped jacket. [10], 326 pages. Inscribed by Delillo on half title: "To Edmund and Sylvia / Best ever / Don Delillo." Mild toning to jacket. Some offsetting to rear endpaper. Sunning to top edge. Else clean and sound. Very good in very good plus jacket. (#50457.)

22.

Dickens's Most Popular Historical Novel

A TALE OF TWO CITIES

By Charles Dickens, illustrated by H. K. Browne

1859

First edition in book form of this classic story of love and the weight of family history set during the French Revolution, one of Dickens's best-known works.

\$8000.

"It was the best of times, it was the worst of times..."

First issued in serial format like most of Dickens's novels, A TALE OF TWO CITIES features a setting that "had been [Dickens's] historical favorite for many years." He reportedly "entered the mental and mechanical work" of writing the story "with great spirit" (Eckel, 86). Dickens began TALE shortly after starring in the Wilkie Collins play THE FROZEN DEEP, which features the familiar theme of a love triangle in which one member sacrifices himself for the good of the remaining two. TALE has been adapted for stage, screen, and radio numerous times, with the villainous Marquis St. Evremonde being played by Basil Rathbone and Christopher Lee. This is an attractive copy of the beloved novel, with all of Smith's first issue points present.

*London: Chapman and Hall . Octavo, 8.5" x 5". Full 19th-century green polished calf boards with gilt thistle cornerpieces dentelles, brown spine label. Skillfully rebacked, with original spine laid down, renewed endpapers. All edges. gilt. Illustrated with engraved frontispiece, pictorial title page and 14 full-page plates (16 total). Page 213 misnumbered 113 and all other textual points for the first edition listed by Smith. Bound without list of plates and publisher's catalogue. viii, 254 pages. Binding with light edgewear, corners a touch bumped. Tiny dampstain to upper gutter of frontispiece and pictorial title page. Leaves with scattered foxing, mild offsetting from plates to facing pages; the first 30 pages standing a bit proud. Tight. Very good plus. (#47392.)
Read more: John C. Eckel, *The First editions of the Writings of Charles Dickens*; Smith, *Charles Dickens in the Original Cloth*, 1.13 (pp. 96-98).*

23.

"[A] landmark in both gay literature and gay history" (Matthew D. Johnson)



THE YOUNG AND EVIL
By Charles Ford and Parker Tyler
(1933)

Scarce first edition of this groundbreaking and widely-suppressed gay modernist roman à clef.

\$3000.

“THE YOUNG AND EVIL creates this generation as THIS SIDE OF PARADISE by Fitzgerald created his generation.” — Gertrude Stein

Often touted as the first “out” novel (“as close [. . .] as any [. . .] in early gay fiction” [Levin 37]), THE YOUNG AND EVIL is an experimental and episodic collaboration depicting gay Jazz Age Greenwich Village bohemia. Praised by Gertrude Stein, Djuna Barnes, Gore Vidal, and others, the book is now considered most important for “the candid and thoroughly unapologetic manner in which gay characters (nearly every principal character in the story) are presented. There are few precedents in modern literature for this straightforward, if campy, approach. No attempt is made to account for the etiology of the characters' sexual inclinations, as is so often the case in other contemporary works. No effort is made to improve their faults, sanitize their behavior, or plead for the audience's sympathy” (Johnson). This frank approach made finding a publisher difficult — eventually landing with Obelisk, home of Henry Miller and Radclyffe Hall — and led to frequent censorship and suppression. Hundreds of copies were destroyed in the UK; in the US, customs authorities turned shipments away. In addition, the book sold poorly: “By February 1934, six months after publication, THE YOUNG AND EVIL had sold seventy-nine copies of the trade edition [. . .] the next six months saw sales drop to fifty-three” (Cooper). This, coupled with the book's fragile construction, have made copies, especially ones in collectible condition as here, quite scarce. A pioneering work of LGBTQ+ literature.

First printing. Paris: Obelisk Press. 7.5" x 5.5". Original publisher's butcher paper wrappers lettered in red. 216 pages. Spine creased with some staining. Wrappers mildly soiled. Touches of wear at extremities. Leaves largely unopened. Overall sound. Very good. (#51533.)

Read more: Levin, The Gay Novel in America; Johnson, “Charles Henri Ford and Parker Tyler,” GLBTQ Encyclopedia; Cooper, “Spotlight on Charles Henri Ford and Parker Tyler [. . .],” denniscooperblog.com.

24.

[Sun Ra's Origin Story](#)

GOD WILL THE NEGRO
By Theodore P. Ford
1939



Inscribed first edition of this rare work of revisionist Black history that prefigures many of the themes explored by the Black Arts movement and that had a great impact on Afrofuturist Sun Ra.

\$6000.

“Due to the lack of accurate historical knowledge concerning the black people, the American white people still accept and treat the Negro as [. . .] a folk without a history, a people without national backgrounds.”

A work of anthropological reclamation, *GOD WILLS THE NEGRO* shows the strong influence of Ethiopianism, a branch of history concerned with establishing “evidence for the black origins of ancient civilization” (Schmeisser, 269). The writers and artists of the Harlem Renaissance drew on Ethiopianism as an inspiration and as an authentication of their work, and also used it as a source of “counter-myths against white racist documents” that proclaimed racial superiority (ibid). Similarly, a young Sun Ra, who was gifted a copy of this book in the 1940s, drew enormous inspiration from the text. Ford’s accounts of the culture and dress of the ancient Egyptians in particular “obsessed” (Blevins, 90) the young musician, then still going by the name Herman Poole Blount. Just a few years later in 1952 Blount would formally change his name to Le Sony’s Ra. The book’s influence persisted through his career: Ra was to include *GODS WILL* on the reading list for his 1971 UC Berkeley lecture series, “The Black Man in the Cosmos.” We trace just one copy at auction. And while OCLC notes some three dozen holdings, many are circulating copies, and with numerous major institutions lacking. A rare and formative book of modern Afrofuturism.

Chicago: The Geographical Institute Press . Full title: God Wills the Negro: an anthropological and geographical restoration of the lost history of the American Negro people, being in part a theological interpretation of Egyptian and Ethiopian backgrounds. Compiled from ancient and modern sources, with a special chapter of eight Negro Spirituals 8.5" x 5.75". Publisher's original full blue cloth with gilt titles and pictorial device. No jacket. 160 pages. Signed and inscribed by Ford on the front free endpaper: "To my great little helper, Irene Watkins White." Ownership signature at base of early prelim of Dr. Loretta M. Butler, former professor of Education at Xavier University, New Orleans. Bit of fraying to head of spine. Shelfwear to extremities. Faint toning, soil here and there. Clean, and sound overall. Very good. (#51558.)

Read more: Iris Schmeisser, Ethiopianism, Egyptomania, and the Harlem Renaissance; Szwed, Space Is the Place: The Lives and Times of Sun Ra; Bivins, Spirits Rejoice! Jazz and American Religion; Blockson Collection, item 82.

25.

[In The Rare Jacket](#)

A PASSAGE TO INDIA

By E.M. Forster

1924



First edition, in the rare original dust jacket, of this acclaimed book set in British colonial India during the rise of the Indian independence movement — often numbered among the greatest novels of the 20th century.

\$10,000.

“A Strangely Timeless Achievement” — THE GUARDIAN

A PASSAGE TO INDIA was the product of Forster’s longstanding interest in India, intensified by his close friendship with Syed Ross Masood, vice chancellor of Aligarh Muslim University in Uttar Pradesh, and grounded in his own travels through India in 1912 and his 1921 position as private secretary to the Maharajah of Dewas (both later described in THE HILL OF DEVI).

The most successful of Forster’s novels, it inspired a 1960 Forster-approved play by Santha Rama Rau as well as the 1984 film by David Lean, and was awarded both the James Tait Black Memorial Prize and the Prix Femina Vie Heureuse.

A major work on many a collector’s list, it is especially sought in the original dust jacket.

First printing. London: Edward Arnold & Co. 7.5” x 5”. Original red cloth, spine and front board lettered in black. In original (7/6 net) typographic dust jacket. Publisher’s ads at rear. 325, [3] pages. Jacket with a few chips to spine ends and corners, fairly toned especially at spine, a few short closed tears and one longer closed tear to front fold. Book a trifle dusty with spine somewhat darkened, leaves toned. Hinges firm. Very good plus in very good minus jacket. (#50785.)

Read more: Kirkpatrick, A Bibliography of E.M. Forster, A10; Bloom, E.M. Forster’s A Passage to India; McCrum, “100 Best Novels: No 48 - A Passage to India by EM Forster,” in The Guardian, 18 Aug 2014.

26.

“In traditional Yoruba life [...] nothing at all is done without poetry.”

YORUBA POETRY

Collected and translated by Bakare Gbadamosi and Ulli Beier; illustrated by Susanne Wenger
(1959)

Special publication of the legendary BLACK ORPHEUS, collecting traditional Yoruba poems in English translation alongside silkscreens by Wenger, whose linocuts defined the aesthetic of BLACK ORPHEUS.

\$5000.

“The reason why comparatively few translations of traditional poetry exist is that many Africans argue that their poetry cannot be rendered in any European language.”



Tradition and modernism meld together in this landmark work surveying classic Yoruba poetry in the form and format of BLACK ORPHEUS, the first African literary periodical in English. Before the foundation of BLACK ORPHEUS in 1957, Beier, a German-Jewish lecturer at Ibadan University, had in fact been the co-editor of ODU, an academic journal on Yoruba and West African culture established in 1954. Gbadamosi was a Yoruba poet and short story writer whose first book of poems, ORIKI, would be published by the BLACK ORPHEUS-associated Mbari Club in 1961. In the preface to this volume Beier presents an overview of Yoruba poetry for English speakers, including its challenge for translation and diverges from stylistic conventions of English verse: "Yoruba poems abound in metaphors, similes, onomatopoeia, repetition, and alliteration (but not rhyme [or meter])." The poems within are organized by type: Oriki, "a poetic phrase that is used to describe or praise a god or a person"; Odu, the 16 principle sections of the ritual poetry of Ifa; Ijala, "the poetry of Yoruba hunters"; Iwi, "a kind of humorous commentary on Yoruba life and human attributes and weaknesses"; marriage and funeral songs; poetry for children; and proverbs.

Interspersed throughout the sections are silkscreens by Wenger, an Austrian artist who had by that time been living in a Yoruba village for eight years. The silkscreens are depictions of Yoruba myths in the dynamic, high-contrast style that Wenger made iconic in the BLACK ORPHEUS series. Much rarer than most issues of BLACK ORPHEUS and as singularly impactful as any; a major publication in the history of anglophone African literature.

(Ibadan): (General Publications Section, Ministry of Education) . 10.5" x 8". Original blue pictorial wrappers with silkscreen by Wenger. Illustrated with seven tipped-in silkscreen prints (eight total including front wrapper) and ten vignettes by Wenger. Printed on light blue paper stock. 68 pages. Frequent ink marginalia and underlining to introduction. Some creasing to wrappers, light bumping to corners of text block; short closed tear to corner of one silkscreen, not affecting image. Very good. (#51463.)

27.

For The Midwestern German Speaking Immigrant Community

OAKLAND'S ERZÄHLUNGEN FÜR DIE JUGEND

By William Gramm

1877

First edition of this anthology of stories for German-speaking children in the US, published in St. Louis.

\$500.

St. Louis and the surrounding areas had a relatively high German-speaking population in the mid-to-late 19th century, earning the name "Missouri Rhineland." OCLC locates only two copies. Illustrated with beautiful and vibrant mounted chromolithographs; quite the production for the period.



St. Louis: Aug. Wiebusch und Sohn . 10.25" x 7.25". Original cloth-backed boards with color pictorial paste-on. Full page color pictorial frontispiece with purple tissue guard and four full-page color plates with purple tissue guards. Black-and-white illustrations throughout. 88 pages. Bookseller's ticket to front pastedown, "J. Heinrichs, New York." Boards slightly scuffed and mildly soiled, with some light edgewear. Occasional tiny soil to margins of leaves. Sound and bright. Very good. (#17535.)

28.

The Math Behind The Physics

GEOMETRY OF EINSTEIN'S UNIFIED FIELD THEORY

By Václav Hlavatý

(1957)

First edition of this scarce and important work on the geometrical consequences of Einstein's postulates, by the mathematician who famously solved Einstein's Unified Field Theory equations in 1953.

\$2000.

"The main purpose of this book is to provide a detailed geometrical background for physical applications of the theory."

Groningen: P. Noordhoff Ltd . 8.75" x 5.75". Original red cloth with gilt-lettered spine. Black topstain. In original unclipped (no price) brown dust jacket. 341, [1] pages. Small ownership label mounted to front paste-down. Faint foxing to endpapers. Light wear and chipping to jacket at extremities. Near fine in near fine jacket. (#47565.)

29.

One Of The Most Important Sources On The Early Medieval Period

THE SAXON CHRONICLE

Translated by James Ingram

1823

First edition in modern English of the complete ANGLO-SAXON CHRONICLE, a key historical document of the Early Medieval era composed during the reign of Alfred the Great.

\$5000.

"[T]he Saxon Chronicle contains the original and authentic testimony of contemporary writers to the most important transactions of our forefathers, both by sea and land, from their first arrival in this country to the year 1154." – preface



First compiled in Old English in the 9th century, the CHRONICLE is primarily a collection of annals that provide, in many cases, the only surviving documentation for events of the Early Medieval period. It is a substantial source for Alfred's fight against Viking aggressions, including the first recorded mention of a Viking raid: the infamous attack on the island monastery at Lindisfarne. Indeed, the hundreds of years of annals in this work provide many details about Viking culture, such as their unique ring-oaths; the deeds of their famous heroes; and the exploits of Cnut, who temporarily united Denmark, England and Norway into one North Sea Empire. While partial editions in modern English were printed before this (Ingram notes "the honour of having printed the first literal version of the Saxon Annals was reserved for a learned Lady," meaning Anna Gurney's translation of 1819), this edition is the first to contain a complete modern English translation of the CHRONICLE, from a collation of the 9 surviving manuscripts, printed side-by-side with the Old English text. Many of Ingram's historical footnotes are also valuable, while others show a clear nationalistic purpose. In addition to the folding map of Britain, it contains three full-page plates of coins and a facsimile engraving of a leaf from one of the surviving manuscripts. A major source for the Early Medieval period.

London: Printed for Longman, Hurst, Reese, Orme, and Brown . 10.5" x 8". Nineteenth-century half marbled calf, marbled paper boards, raised bands, red goatskin spine labels, spine elaborately stamped in gilt. Marbled endpapers, red speckled edges. Engraved folding frontispiece map of Saxon Britain and five full-page engravings (complete). Text printed in double columns of Anglo-Saxon and modern English side by side. Half title present, Anglo-Saxon grammar following preface, chronology and indices at rear. [4], xxxii, 463, [1] pages. Two modern bookplates to front pastedown; some light scattered underlining and marginal notes in pencil (a couple words only in ink). Light rubbing to extremities of binding. Plates a bit foxed but much less than typically found. Firm. Very good plus. (#51321.)

30.

The Birth of Moneyball

1978 BASEBALL ABSTRACT **Written and compiled by Bill James**

1978

Rare first edition of the book that changed baseball — Bill James's second BASEBALL ANNUAL, one of just 250 copies.

\$7000.

"I would like to produce here the most complex, detailed, and comprehensive picture of the game of baseball available anywhere."

In 1977 when James published the first installment in his long-running series of Abstracts, he would have seemed an unlikely candidate to change the very game he was writing about. A worker at a pork and beans factory, James photo-copied a small edition of (the cover proclaimed) "STATISTICAL INFORMATION THAT YOU JUST CAN'T FIND ANYWHERE ELSE." He offered them for



sale via the classified ads of THE SPORTING NEWS, and sold only about 75 copies. Of this seemingly inauspicious beginning, Michael Lewis would later write: “[H]ad he left off writing in 1977, James would have been dismissed as just another crank [. . .] It didn’t occur to him to be disappointed by the sale of seventy-five copies; he was encouraged [. . .] In 1978, James came out with a second book [. . .] Word had spread this time: 250 people bought a copy [. . .] James’s pen was now an unstoppable force.”

And though it took more than a decade, the force of James’s writing and his sheer statistical might slowly gathered a group of adherents both inside and out of professional baseball. Outside pro ball, James’s approach helped launch the fantasy sports era with the popularity of Rotisserie Baseball, a game almost impossible to imagine without James. More importantly, within baseball a small number of coaches, scouts, managers, and executives began experimenting with James’s almost pure reliance on statistics (and not baseball’s more traditionally semi-superstitious ways). This embrace of his strategy culminated most famously in the Oakland A’s GM Billy Beane’s remarkable run utilizing James “sabermetric” methods — leading the team to the postseason for four consecutive years (2000 through 2003) on one of baseball’s lowest total salaries — a story made famous by Michael Lewis’s bestselling book MONEYBALL (and its subsequent film adaptation starring Brad Pitt, Jonah Hill, and Philip Seymour Hoffman).

James’s approach would go on to have a huge impact even beyond the world of sports, with “moneyball” eventually entering the broader lexicon for any deeply statistical and evidenced-based approach that also runs counter to prevailing wisdom. As the new century progressed, a wide range of fields and figures — from those betting against the housing market (topic of another Michael Lewis book), to the political polling of figures like Nate Silver, and the GTO strategies of professional poker, as well as a seemingly infinite number of Silicon Valley startups looking to “moneyball [fill in the blank]” — would evidence James’s telltale fingerprints. He and BASEBALL ABSTRACT have gone on to influence economists, physicists, mathematicians, and other bestselling books like FREAKONOMICS, which appeared just two years after MONEYBALL.

As the ABSTRACT became more popular in subsequent years, James did reprints of this and the 1977 edition (both with the word “REPRINT” prominently displayed on the covers). However, original printings of the first two installments remain truly rare. Indeed, the rarity of these early abstracts can be measured by the fact that not only does OCLC not show any holdings for either the 1977 or 1978 editions (including the reprints), but none for the 1979 or 1980 editions as well. It is not until the 1981 installment (the last James published himself before its acquisition by Ballantine), that we find a record in OCLC — a single copy at The Strong National Museum of Play.

Just about the earliest attainable installment of the book that not only changed baseball, but sports as a whole, as well as finance, statistics, politics, and a host of other fields.

First printing. (Lawrence, KS): (Bill James). Full title: 1978 Baseball Abstract: The 2nd Annual Edition of Baseball’s Most Informative and Imaginative Review. 11” x 8.5”. Original stab-stapled printed green wrappers. Xerographically reproduced throughout. 115 pages on as many leaves printed recto only, plus covers. Toning to edges. Some light soil, edgewear. Overall, clean and sound. Very good plus. (#51555.)



31.

Solidarity Across The Diaspora

Invitation to the Opening of the 1962 Mbari Club Exhibition

By Jacob Lawrence

1962

Rare exhibition invitation to this important Lawrence exhibition at Nigeria's prestigious Mbari Club, reproducing two works from Lawrence's famed Migration Series.

\$2500.

"The exhibition will be opened by Dr. K.O. Dike, Principal of University College Ibadan. The artist will be present in person."

Lawrence traveled to Nigeria for the closing of this exhibition at AMSAC and its subsequent opening shortly after at the Mbari Club. The Club was founded in 1961 in Ibadan by a group of African artists and writers — including Demas Nwoko, Uche Okeke, John Pepper Clark, Wole Soyinka, Christopher Okigbo, Chinua Achebe and Ezekiel Mphahlele — with the help of German-Jewish expat Ulli Beier, who had earlier founded the catalytic lit mag BLACK ORPHEUS. The Mbari Club became a major cultural center showcasing and connecting the works of artists from Nigeria and, indeed, across the African diaspora. Its activities cross-pollinated among disciplines, from hosting major exhibitions of visual artists, including Yusuf Grillo and Bruce Onabrakpeya; to publishing early works of African writers like Bakare Gbadosi and Alex La Guma; to premiering plays by Wole Soyinka and J.P. Clark; to hosting performers like Fela Kuti, whose debut was here. (Fela Kuti's 1972 club, Afrika Shrine, was partly modeled on the Mbari Club.) The Club was the physical heart of the Nigerian Modernism scene that exploded in the wake of Nigeria's 1960 independence, so for this exhibition Lawrence chose selections from both his Migration and War series "because he felt that the series would resonate with the populace and introduce them to a relatively recent moment in American American history [. . .] Lawrence's themes of joy, sorrow, oppression, and triumph were [. . .] particularly salient to Nigerians, who had just celebrated their independence from Great Britain" (Gant 25). This was further reflected in the choice of works included on the invitation: the first, depicting Black farm-workers; and the second of a church scene, "showed Nigerian viewers that challenges arise in Black populations worldwide. The nationalistic contexts may be unique, but religious and social experiences had similarities" (26). A rare and ephemeral document linking this important African American artist — and some of his most famous and influential works — to the burgeoning artistic and literary communities of post-colonial Africa.

Ibadan: Mbari Club . 6" x 8" (open sheet). Single sheet folded once, creating [4] pages printed recto and verso in black and white; two full-page black-and-white illustrations of Lawrence paintings in the exhibition, plus a six-paragraph biography of Lawrence penned by Ulli Beier on the final page. Offset printed. Light soil and toning. Very good plus. (#51460.)



Read more: Kimberli Gant, "Jacob Lawrence: A Journey To Nigeria," in *Black Orpheus: Jacob Lawrence and the Mbari Club*.

32.

Delayed, But Not Denied

A WAY OF SEEING

By Helen Levitt, with an essay by James Agee

(1965)

Rare advance review copy first edition of one of the best-known and most iconic photobooks of the 20th century, sent by Viking in unbound sheets to longtime New York Times Book Review editor Francis Brown.

\$2000.

"In every other art which draws directly on the actual world, the actual is transformed by the artist's creative intelligence, into a new and different kind of reality: aesthetic reality. In the kind of photography we are talking about here, the actual is not at all transformed; it is reflected and recorded, without the limits of the camera, with all possible accuracy." — James Agee

Originally slated to be published by Reynolds and Hitchcock in the late 1940s, the project was shelved after the death of one of the firm's principals and wasn't revived until almost two decades later (and after even Agee's death) for this edition — which has gone on to be a classic of the genre. "Levitt's photographs are beautiful — major, underrated works" (Parr and Badger). A rare issue of this enduring work.

First printing. New York: Viking Press. 8.75" x 7.5". Publisher's unbound folded and gathered sheets. In original unclipped (\$6.50) black-and-white photographic jacket. 78 pages. Loosely laid in is a typed letter on publisher's letterhead from Judith Chernus (Viking Press publicity department) to New York Times editor Francis Brown conveying this copy: "[b]ecause the dock strike has again delayed the arrival of the finished copies." Jacket spine a little sunned. Shallow crease through book a fore-edge from awkward storage. Publisher's publication date written on front panel and front flap, as issued. Else clean and sound. Very good plus is like jacket. (#50679.)

Read more: Martin Parr and Gerry Badger, *The Photobook: A History, Vol. I*, 252-3; Andrew Roth, *The Book of 101 Books*, 178-179.

33.

A Monument Of Postmodernism

WITTGENSTEIN'S MISTRESS

By David Markson

(1988)



Rare inscribed first printing of David Markson's experimental masterpiece, told in statements from the point of view of a woman who believes she is the only person left on earth.

\$1750.

"[P]retty much the high point of experimental fiction in this country." — David Foster Wallace.

A book that ranges through the high points of Western civilization and philosophy, the stylistic influence of Markson's postmodernist classic can be seen in a number of recent critically acclaimed novels, such as Lucy Ellman's *DUCKS, NEWBURYPORT*. The true first is increasingly uncommon, and it is decidedly scarce signed — especially in the year of publication. Only the second signed copy we've handled.

First edition. Elmwood Park, IL: The Dalkey Archive Press. 8.5" x 5.5". Original black cloth boards. Original unclipped (\$20.00) pictorial dust jacket. Red endpapers. 240 pages. Inscribed by Markson on the front free endpaper: "NYC '88 / To Ed and Paula - / With all deep affection / from the benighted author / Ever, / Dave." Some unobtrusive toning to jacket. Faint foxing to edge of textblock. Else sharp and sound. Near fine in near fine jacket. (#50319.)

Read more: David Foster Wallace, "Overlooked," salon.com, April 12th, 1999.

34.

New Music's Joan Of Arc

THE WORLD OF CHARLOTTE MOORMAN: Archive Catalogue
By Charlotte Moorman, edited by Barbara Moore, designed by Jim McWilliams
2000

Archive of original programs, photographs, posters, and documents from the career of the avant-garde cellist and performance artist, one of just 100 copies assembled and compiled by Moore in conjunction with an exhibition held at the Bound & Unbound gallery in 2000.

\$12,500.

"Charlotte was AN ARTIST. That's all I can say." — Yoko Ono

The founder of the Annual New York Avant Garde Festival of New York, the Juilliard-trained Moorman was a frequent collaborator with Nam June Paik, John Cage, Joseph Beuys, Carolee Shneeman, and Yoko Ono, her onetime roommate and great admirer. Moorman's own musical performances - variously topless (in Paik's *Opera Sextronique*, for which she was arrested), suspended from helium balloons (in Jim McWilliams's *Sky Kiss*), underwater, in an electric bikini, and fully nude playing an ice cello - showed spectacular physical fortitude and endurance as well as creativity, musicality, and an absolute commitment to the experimental. Among the highlights of this remarkable catalogue are: an original flyer for a 1967 performance of *Opera Sextronique* ("Why is sex a predominant theme in art and literature prohibited ONLY in music?"); a program for the New York premiere of La Monte Young's *Trio for Strings*, featuring Moorman on cello; and



original posters and programs for the 15 Avant Garde Festivals she created, bringing together Sun Ra, Ligeti, and Stockhausen; Stan Brakhage and Allan Kaprow; John Giorno, Ray Johnson, and John Lennon.

This collection was originally edited, compiled, and produced by Barbara Moore, who assembled the sets from duplicates from Moorman's archive. Arranged chronologically, the contents largely follow each of the annual Avant Garde Festivals Moorman organized and at which she performed. An archive and tribute of both depth and richness. OCLC locates some 15 scattered US holdings. It is rare in the market.

New York: Bound & Unbound . 10.5" x 15.5" x 5" (box). 22 manila envelopes in original hinged cardboard box with decorative printed labels designed by McWilliams. Edition of 100 unnumbered copies plus 5 publisher's proofs hors commerce; this copy not numbered. Contents include a total of 169 items, ordered chronologically, with individual envelope contents fully catalogued in Envelope I: Table of Contents. Minimal edgewear to box. Fine. (#50729.)

Read more: Rothfuss, Topless Cellist: The Improbable Life of Charlotte Moorman; Corrin & Granof, A Feast of Astonishments: Charlotte Moorman and the Avant-Garde; Landres, Opera for Automaton: Charlotte Moorman's Early Collaborations with Nam June Paik.

35.

A Galactic Love Story

CHROME
By George Nader
(1978)

Signed first edition of the first science fiction novel marketed to a gay male audience by a major publishing house.

\$650.

"Robot's hearts cannot break, they say, nor can Kings cry."

CHROME narrates the far-future romantic awakening of Chrome, space cadet, server of sandwiches, and personal massage therapist to the imperious and magnificent Abd H'Lokk-Mond H'Zum (Vortex for short), from their first meeting at an elite desert spa to their several joyful reunions. URANIAN WORLDS, the classic reference guide to LGBTQ science fiction, acknowledges that "the entire novel sparkles with homoerotic tension rare in science fiction" but judges Nader's political awareness "limited" (Garber & Paleo). The latter is true, but beside the point: CHROME joins the campy verve of '50s space opera to the increasing sexual freedom of '70s science fiction, in a setting deliberately removed from contemporary struggles and pressures, with a passionate love story. This was Nader's only published novel, written after his retirement from a long acting career in film and television which included a close friendship with Rock Hudson and a starring role in 1953's ROBOT MONSTER. Scarce.



First printing. New York: G.P. Putnam's Sons . 8.5" x 5.5". Original black cloth with gilt-lettered spine. In original price-clipped pictorial dust jacket by Ron Woletsky. 369, [1] pages. Signed by Nader on front free endpaper. Light edgewear and scuffing to jacket, bookstore's "Autographed" sticker on front jacket panel. Minor foxing to fore-edge. Near fine in very good plus jacket. (#50947.)

Read more: Garber & Paleo, Uranian Worlds, 639.

36.

A Classic Of Retrofuturism

THE HIGH FRONTIER: Human Colonies in Space

By Gerard K. O'Neill

1977

Rare inscribed first edition of the particle physicist's exposition of his famous solution to the housing shortage and the climate crisis: energy-saving space colonies, conveniently parked between Earth and the Moon.

\$1250.

"By the 1990s ten thousand people of various nationalities may be living and working in space in communities equidistant from the earth and the moon."

O'Neill's proposal for human space colonies involved a series of cylinders suspended between the earth and moon at a point called LaGrange Point 5. Presented as a way to combat environmental degradation, his iconic designs (reproduced here) have gone on to have a much larger influence on many filmmakers and writers. As writer David Pescovitz wrote of HIGH FRONTIER, it "captures the wonder and sense of possibility that permeated our culture after the first moon landing and into the 1970s." The first printing of this, his landmark book, is uncommon, and it is rare signed — especially in the year of publication.

First printing. New York: William Morrow and Company, Inc . 8" x 5.5". Original quarter blue cloth with black boards. Tiffany blue endpapers. In original unclipped (\$8.95) dust jacket by Rick Giudice. Illustrated with black and white plates. 288 pages. Inscribed by the author on the half title: "With very best wishes to Eugenia Fernandez, and hopes that Brazil may join in the thrust toward the high frontier. — Gerard K. O'Neill 3/1/77." Minor wear and toning to jacket. Small closed tear to lower edge rear spine fold with tape repair to verso. Some sunning to edges of book, a few pages slightly dog-eared. Else clean and sound. Very good in very good jacket. (#50294.)

Read more: David Pescovitz, "One Man's Incredible Plan for Humanity to Migrate Into Space," Boing Boing.

37.



One Of The Rarest Modern Children's Titles

ELISABETH THE COW GHOST **By William Pène du Bois**

1936

First edition of Pène du Bois's notoriously scarce first book, about the ghost of a cow who is a little too sweet to scare people.

\$3500.

"I am the ghost of the fiercest cow that ever existed. I shall haunt you and scare you day and night."

Earliest version of this tale of the afterlife of the gentlest cow, sold to the publisher when du Bois was only 19 and a student at the Carnegie School of Technical Architecture; seizing the opportunity of this early success, he left school and never went back. In 1964, du Bois rewrote the text of this first edition and re-drew the illustrations for a new publication of the engagingly tragic tale; the exceedingly hard-to-find original shows starker scenes in black and white, with a haunting, floating Elisabeth the Cow the only subject in color: a fetching buttercup yellow. The Cow's trouble, familiar to many frustrated young children, lies in her inability to terrify a grown man; this is due to her gentle nature and frankly adorable physique, the former of which cannot be camouflaged by any fearful disguise. Almost impossible to find, this is an outstanding copy of a "neat, tight little book" filled with "pure storytelling" (Bader).

New York: Thomas Nelson . 6" x 6". Original yellow cloth stamped in blue. In original unclipped (\$.75) black and yellow pictorial dust jacket. Illustrated by Pène du Bois with yellow title page and 21 full-page images, a number with the cow ghost highlighted in yellow. 48 pages. Jacket slightly worn, with a couple closed tears and chipping to head of spine. Fine in very good jacket. (#10312.)

Read more: Bader, American Picturebooks, pp. 175-6, 182.

38.

Written In Her Final Months

ARIEL **By Sylvia Plath** (1965)

Uncorrected proof of Sylvia Plath's iconic second book of poetry, published two years after her death — a dark and personal collection.

\$6000.

"Daddy, daddy, you bastard, I'm through."



ARIEL — largely penned during a sharp uptick in productivity after her separation from Ted Hughes — crystallizes Plath's struggles with mental illness, depression, and abuse. Her vivid use of imagery heightens the confessional nature of the poems, sometimes twisting into the surreal and horrific. "ARIEL is not easy poetry to criticize. It is not much like any other poetry. It is her," noted the POETRY BOOK SOCIETY, who named it their Spring Choice of that year. A very uncommon format of one of the defining volumes of 20th century verse.

First edition. London: Faber and Faber . 8.5" x 5.25". Original publisher's beige printed wrappers. 86 pages. Minor toning to extremities. Faint soil here and there. Some production creasing to spine. Else clean and sound. Near fine. (#50989.)

39.

Lock of Sylvia Plath's Hair

1937

Carefully preserved lock from 4 3/4-year old Sylvia Plath, housed in an envelope annotated and dated (July 1937) by her mother Aurelia, from whom the lock was obtained.

\$5000.

According to Plath biographer Heather Clark, it was during this summer that Plath learned to swim. This lock was acquired by the previous owner directly from Sylvia's mother Aurelia, who was a personal friend. Plath's mother received little money from Plath's increasingly lucrative estate which was controlled by her husband, the poet Ted Hughes, thus forcing her mother to sell many Plath's personal items to supplement her income. A lock of Plath's hair from 1935 recently came up at auction (Sotheby's, 2022) with provenance from Frieda Hughes; it made £6930 (approx. \$8800).

n.p. 4" x 5.25" (envelope). Lock stored in single blue envelope labeled in ink by Aurelia Plath: "Sylvia's Hair — July 1937 / (at the age of 4 3/4)." Some toning to envelope. Lock untouched. Near fine. (#51494.)

Read more: Clark, Red Comet: The Short Life and Blazing Art of Sylvia Plath.

40.

The Visual Art Of The Visual Poet

Original Signed Painted Portrait of an Unidentified Young Woman

By Sylvia Plath

[1948 or 1949]

An original, bold portrait painted by a 16-year-old Sylvia Plath.

\$135,000.



Plath made visual art throughout her life in a wide variety of mediums: from collage and oils to watercolor and pastels. Before she settled firmly on poetry in college, she seriously considered majoring in art. This early piece, painted while she was in high school (and, given the inscription on the verso, likely submitted to an art contest or competition), is executed in colorful gouache in a decidedly modern, almost cubist style, and features an unnamed young woman resting her chin in her hand.

The approach to this piece speaks to her early experimentation with the kind of art that would inspire her writing as an adult. Plath would later write to her mother, "I feel I'm developing a kind of primitive style of my own which I am very fond of" (August 28th, 1956). In 1958, she wrote that her "deepest source of inspiration" was "the art of primitives like Henri Rousseau, Gauguin and Paul Klee and De Chirico [...] Once I start writing, it comes and comes" (quoted in Clark, 518). As this letter suggests, Plath did not merely dabble in art: it was in many ways central to her creative practice. According to Dorothy Moss, curator of the 2017 Smithsonian National Portrait Gallery exhibition of Plath's art, "ONE LIFE: SYLVIA PLATH, "I think that once you know that she drew and painted and sketched constantly as a child, and realize that she went to college to major in art, you'll start seeing how vivid her descriptions are, and how beautifully she put visual images into words." That exhibition prominently featured Plath's painting "Triple-Face Portrait" (1950), which shares a decidedly similar outlook and sensibility with this piece.

Provenance: Purchased by a previous owner directly from Sylvia's mother Aurelia, who was a personal friend of the buyer. Plath's mother received little money from Plath's increasingly lucrative estate which was controlled by her husband, the poet Ted Hughes, thus forcing her mother to sell many Plath's personal items to supplement her meager income.

A moving and vibrant original work from one of the defining authors of the 20th century, capturing her youthful exuberance of creative energy that would be transformed from visual media into the written word.

(Wellesley, Mass): n.p. 17.75" x 12.75" (image). Original gouache painting on stiff arts' paper. Housed in a metal frame (easily removable). Signed by Plath on verso: "Sylvia Plath / (Age 16) / 26 Elmwood Rd / Wellesley, Mass." With Plath estate seal on both front (lower left corner) and back. Light edgewear, a few creases at the corners and some waviness to the paper from painting and only noticeable on the verso. Near fine. (#51496.)

Read more: Clark, *Red Comet: The Short Life and Blazing Art of Sylvia Plath*.

41.

Plath As College Student: Reading, Homework, Gossip

READING LIST ENGLISH 221

By Sylvia Plath

[1952]



Mimeographed reading list from Sylvia Plath's Fall 1952 sophomore English 221 class at Smith College, with her handwritten notes — including library call numbers for the titles on the list and comments on an upcoming blind date.

\$12,500.

"Here's a superb story from a Smith girl I have vaguely heard of — such a big place — hear she's writing a novel next year!"

The syllabus lists Plath's assignments, including "The Mid-Victorian Novel" and "The Novel in the Modern World" as well as sections on Charlotte Brontë, George Eliot, Joseph Conrad, and Virginia Woolf, among others. Next to many of these titles Plath has written the call letters for the books at the Smith College Library. In addition, Plath's good friend Enid Epstein has written her summer address and telephone number with the instruction "Please please call & good luck." Above that Plath has written what is likely a line of an unfinished poem ("The slow and sickening circles of the clock"). Below that she has written a fragment of a tongue-in-cheek faux acceptance letter: "Why, for heaven's sake! Here's a superb story from a Smith girl I have vaguely heard of — such a big place — hear she's writing a novel next year!" (Although Plath did not begin drafting THE BELL JAR until several years later, she had long nursed ambitions to write a novel, and THE BELL JAR famously corresponds to this period in her life.)

Of particular note are comments Plath wrote discussing an upcoming date: "prospects of blind date talked over with Myron — I'm going to meet the guy next weekend — real nice pre-med." (Given Epstein's notes on the same page, it is likely the two young women were writing notes to each other during class using this sheet.) Myron refers to Myron Lotz of Yale, with whom she had a relationship and stayed in touch throughout her life. Myron is believed to be the inspiration for Plath's villanelle "Mad Girl's Love Song." Though the poem was never republished during Plath's lifetime after its original appearance in MADEMOISELLE, after her death it was included in the afterward to a posthumous edition of THE BELL JAR.

A rare and intimate window into a formative period in Plath's creative life, with revealing biographical overlap.

[Northampton, MA]: [Smith College]. 11" x 8.5". Single leaf printed recto only. With Plath's annotations to both sides. Signed: "Sylvia Plath / Haven House on upper right-hand corner. Creasing, tiny chips, and some toning. Folded several times. Small stain to lower cover. Provenance: acquired by a previous owner directly from Sylvia's mother Aurelia, who was a personal friend of the buyer. Very good. (#51493.)

42.

The Beginning Of Her Professional Career

Signed Contract for "And Summer Will Not Come Again"

By Sylvia Plath

1950



Original signed contract for Plath's appearance in SEVENTEEN for her short story "And Summer Will Not Come Again."

\$10,000.

"Future writer . . . Those rejection slips from Seventeen" — Plath, caption below her high school yearbook photo

Plath had amassed almost fifty rejections from SEVENTEEN before finally garnering this acceptance in March of 1950 for her short story "And Summer Will Not Come Again." Often described as Plath's first professional publication (as this contract notes, she was paid \$15), "Summer" details her relationship with a high school boyfriend, John Hodges. Published in August of that year, just before she began her freshman year at Smith, the story would mark the first of eight appearances in the magazine over the next several years.

The contract is actually signed twice by Plath, once as herself (noting her age: "17"), and once as "Aurelia R. Schober" (her mother's maiden name) on the "Witness" line — presumably for convenience and expediency. Plath has additionally noted the date ("March 17, 1950"). Provenance: Purchased by a previous owner directly from Sylvia's mother Aurelia, who was a personal friend of the buyer. Plath's mother received little money from Plath's increasingly lucrative estate which was controlled by her husband, the poet Ted Hughes, thus forcing her mother to sell many Plath's personal items to supplement her meager income.

A rare document marking one of the earliest milestones in the career of one of our most important poets.

[New York]: Triangle Publications [Seventeen Magazine]. 11" x 8.5". Form Triangle Publications contract with typed carbon elements printed recto only. Signed and dated ("March 17, 1950") by Plath, her mother, and Plath again (as "Witness," using her mother's maiden name). Folded in thirds for mailing. Some creasing, edgewear. Mild toning and staining here and there. Residue from removal from scrapbook to verso. Overall sound. Very good. (#51487.)

Read more: Clark, Red Comet: The Short Life and Blazing Art of Sylvia Plath.

43.

A Rare Poem In Her Own Hand

Unpublished Autograph Poem: THE SNOWFLAKE STAR

By Sylvia Plath

[circa 1945]

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



\$45,000.

“I know a little more how much a simple thing like a snowfall can mean to a person.”
— THE UNABRIDGED JOURNALS OF SYLVIA PLATH

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

“The Snowflake Star” revolves around subjects and images that would become enduring in her work: snow, winter, stars, trees. The list of poems in which these ideas are central is long and includes many of her best-known works: “Crossing the Water,” “Words” (“fixed stars / Govern a life”), “Winter Trees,” “Snow Blitz,” “Wintering,” “The Snowman on the Moor,” “The Munich Mannequins” (“The snow has no voice”), “Winter Words,” “To A Jilted Lover” (“a mosaic of stars / diagrams the falling years”), “Elm” — to name only a selection.

Metrically precise and lettered in a dauntingly perfect hand, this three-stanza version of “Snowflake Star” was composed before the poet turned 14. Plath’s juvenile diaries record that on January 10th, 1945, assigned to write a poem or story about a star, she wrote two: “King of the Ice,” and “another even better ‘The Snowflake Star.’” The poem was completed by February 21 of that year, but would not appear in THE PHILLIPIAN until the following year (the only time it was published in any version), in February of 1946. Notably, scholar Edward Butscher’s assessment of Plath’s juvenilia quotes words and phrases not present in this sparer, starker draft: the “temporary return to strained gaiety and a continued pursuit of the conventional” characteristic of her other winter poems from the same period have not yet been written into the close of this version. Avoiding the “happy thought” which “lingers on” in the final stanza of the published version, this draft ends simply with the word “star,” the poem’s only unrhymed line, the snowflake just caught, still frozen, in the mittened hand — an ending more in keeping with Plath’s later work, where danger always lurks just below the surface of beauty.

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



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

[Wellesley, Massachusetts]: n.p. . 10.5" x 8". Single ruled leaf. Handwritten in pencil in three stanzas, with title and "by Sylvia" above. Minor edgewear, very slight creasing. Housed in a custom gilt-stamped black cloth clamshell case with black leather spine. Fine. (#49847.)

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

44.

Plath's Debut

A WINTER SHIP
By Sylvia Plath
1950

First issue of Plath's rare first separate publication, a poem that would appear again later that same year in THE COLOSSUS.

\$5000.

"The sea pulses under a skin of oil."

One of approximately 60 copies, this important debut — a poetic portrait of the Boston waterfront — was published by Alan Anderson's Tragara Press. It exists in two issues: a later one in marbled wrappers (most of which were retained by the Plath family and are now somewhat more common), and this earlier one originally printed as a Christmas greeting for Plath to send to friends and family.

First edition. Edinburgh: The Tragara Press . 8.5" x 5". Original letterpress self-wrappers. Single leaf of deckle-edged paper folded once to make [4] pages including cover. Trace toning, very faint shallow crease. Else clean and sharp overall. Fine. (#51551.)

Read more: Tabor, Sylvia Plath: An Analytical Bibliography, Al.

45.

The Stirrings Of Ariel

TRAGEDY IS NOT ENOUGH
By Karl Jaspers
1953



Sylvia Plath's annotated copy, read in her first year of study for the Tragedy Paper at Cambridge, with marginal notes connecting the text to her own 1953 breakdown immortalized in THE BELL JAR and a prophetic description of Ariel as a poet.

\$35,000.

"[W]hat the hell is tragedy? I am." — Plath, Journals

In 1955, barely two years removed from her catastrophic breakdown, 23-year-old Sylvia Plath rolled into Newnham College, Cambridge on a Fullbright scholarship, eager to hurl herself at two thousand years of literature in a course of study she deliberately designed around her areas of least proficiency, seemingly tailor-made to aggravate any intellectual anxieties she brought with her and generate some new ones besides. "I would never have put a first-term student onto the Tragedy paper like that," her contemporary Jean Gooder later observed; "It was a crazy way to begin." In this book, Plath has left marginalia and ink trails of evidence for her progress through this formative first year at Cambridge.

Plath's copy of Jaspers's TRAGEDY is filled with ink underlining, stars, and occasional notes. Above all, Plath seizes on every mention of "failure." Underlining Jaspers's suggestion that "even the experience of failure may be crucial," Plath writes in the margins "cf. August 1953" — the date of her first failed suicide attempt. Plath had famously spent June of 1953 in New York as a guest editor for MADEMOISELLE, returning home from a month of frantic alienation to learn of her rejection from Frank O'Connor's creative writing class at Harvard Summer School. Plath descended into panicky despair, what she recorded as "Fear of failing" (Journals). But the experience of failure — as Jaspers continues here and Plath's own pen follows — may bring with it "possibilities of restructuring [one's] own personality and the further pattern of [one's] life." Plath's intense pursuit of this possibility was evident to her tutor Dorothea Krook: "I have seemed to recognize in her whole academic effort at Cambridge a great, perhaps even a titanic, struggle for 'normalcy' against the forces of disintegration within her." By 1958, married and degreed and still striving, "all itch and eager fury," she knew what she always had: "I am made crudely, for success."

Another significant section marked by Plath is Jaspers's discussion of Shakespeare, specifically the role of his characters Prospero and Ariel — this read and underlined by Plath ten years before her ARIEL. Prospero and Ariel represent, according to Jaspers, "the noble task" of the poet: "holding the mirror up to the world, of bearing witness to reality."

Jaspers's conclusion argues that, to live a great and noble life is "to endure ambiguity in the movement of truth and to make light shine through it; to stand fast in uncertainty." "To endure ambiguity": Plath crowns this with a star, underlines it, and writes it over again.

First UK edition. London: Victor Gollancz Ltd. 8" x 5". Translated by Harald A.T. Reiche, Harry T. Moore, and Karl W. Deutsch. Original blue cloth with gilt-lettered spine. In original unclipped (8/6) dust jacket. 123, [1] pages. Ownership inscription by Plath penned to front free endpaper: "Sylvia Plath / Cambridge / 1955." Pen underlining and occasional marginalia by Plath throughout. Several pages dog-eared (as was her practice). Plath's bookplate, designed by Rockwell Kent and with her typed name, laid in. Minor soil to jacket, light scuffing and a few small tears to edges. Near fine in very good plus jacket. (#50402.)



Read more: Ranger, "Sylvia Plath's Greek Tragedy"; "Sylvia Plath and the Tragedy Paper," Cambridge Authors, english.com.ac.uk; Clark, Red Comet; Steinberg & Kukil, *The Letters of Sylvia Plath*.

46.

The "Victoria Lucas" First

THE BELL JAR

By "Victoria Lucas" [pseudonym of Sylvia Plath]

(1963)

Rare true first edition of Plath's only novel, a modern classic, published in London under the pseudonym "Victoria Lucas" and unpublished in the US until after her death.

\$26,000.

"Her work is brutal, like the smash of a fist" — Elizabeth Hardwick

Plath's self-described 'potboiler' was damned with dismissive praise in its own day as a sort of girl's CATCHER IN THE RYE. (Though, as Heather Clark notes, if Esther Greenwood has a male antecedent, it is not Holden Caulfield but Joyce's Stephen Dedalus.) Harrowing personal and famously autobiographical, THE BELL JAR is also overtly political: an "indictment of the fifties in America," an adolescent girls' book "written by a woman who has been to hell and back and wants to revenge herself on her tormentors. It is a girls' book filled with poison, vomit, blood, and volts of electricity" (Malcolm). A lovely copy, almost always found in inferior condition.

London: Heinemann . 8" x 5.5". Original black paper boards, gilt-lettered spine. In original unclipped (18s) color pictorial dust jacket designed by Thomas Simmonds. [4], 258 pages. Jacket with light rubbing to extremities, spine a touch toned. Book with small mark to bottom edge, a couple of tiny spots to front free endpaper, else clean and firm. Near fine in near fine jacket. (#51495.)

Read more: Janet Malcolm, *The Silent Woman*; Clark, Red Comet; Elizabeth Hardwick, "On Sylvia Plath".

47.

"Property Of Sylvia Plath"

THE WHITE ISLE

By Caroline Dale Snedeker, illustrated by Fritz Kredel

1940



Sylvia Plath's childhood copy of this YA novel — signed twice by Plath, with an original drawing by her and her bookplate laid in — the almost-too-apt story of a young Roman girl exiled to the soggy shores of Britain and burdened with a literal-minded mother named Aurelia.

\$20,000.

"It seemed to the mother that her daughter [...] had the beauty of one who sees a stern deed to be done and has the strength to do it." — Caroline Dale Snedeker

On February 21, 1944, a middle-school-aged Plath visited Wellesley's Hathaway House Bookshop and purchased a copy of Caroline Dale Snedeker's *THE WHITE ISLE*. Snedeker was the author of several popular historical novels set in the ancient world, writing a few years before Rosemary Sutcliffe and possessing a similar appeal; Plath read this novel a month after writing a school paper on "Roman People Places and Things" (Rollyson). The heroine Lavinia, like Plath, is barely 13 and the daughter of an "Aurelia" — the same name as Plath's mother, which Plath has carefully underlined three times in the book. Plath apparently enjoyed the book beyond these parallels; according to biographer Clark, she "read several books by Caroline Snedeker" (77) that summer. Her affinity for the book is further suggested by her two ownership inscriptions over two years (including one skillfully penned within the sketch of a tree very similar to the one that stood before the bookshop where she bought the book), as well as the time and effort she took to carefully paste parts of the jacket into the book itself.

Further, this novel appears to have had a continued influence beyond Plath's adolescent years. Lavinia, like Plath, leaves her home for cold, dark Britannia, destined to marry a native Briton in a land full of snow and frost and wood spirits, "far away — on the very edge of the world," where "in one dark and terrible night the sea would rise and claim Lyonesse for its own. Down, down it would sink to be seen no more. It would become the Lost Land there on the ocean floor" (Snedeker). A place about which Plath would later title a poem ("Lyonesse"), writing: "No use whistling for Lyonesse! / Sea-cold, sea-cold it certainly is."

A moving, evocative, and apparently influential memento from the life and career of one of the 20th century's greatest and most enduring poets.

New York: Doubleday, Doran & Co., Inc. Original silver-stamped blue cloth. Lacking dust jacket. Blue topstain. Pictorial endpapers. Black and white illustrations by Fritz Kredel. 271, [1] pages. Bookplate of Sylvia Plath laid in. "Property of Sylvia Plath / 1945" in pen on front free endpaper, with small pen drawing of a tree surrounding. Small bookseller label from Hathaway House Book Shop mounted to half title. Signed "Sylvia Plath - 1944" in pen to page [iii], with cut-out of front dust jacket flap pasted below. Cut-out dust jacket illustration of a sailing ship mounted on title page verso and facing page. Plath's underlining to two pages (2 and 41). Light edgewear and bumping. Very good plus. (#51497.)

Read more: Rollyson, Sylvia Plath Day By Day; Clark, Red Comet: The Short and Blazing Life of Sylvia Plath.



48.

Accordion Babies

CUDDLY KIDDIES
[By Chloe Preston]
[circa 1915]

Scarce double-sided 8-section panorama with 16 fabulous cover plates of delightful wide-eyed children, which reads back-to-back as a displayable picture book.

\$1200.

London: Raphael Tuck & Sons, Ltd. 10" x 8". Original color pictorial boards bound concertina-style. Light rubbing to edges, with whitish cover soil primarily to rear board. Very good. (#9714.)

49.

"Vindicating The Madwoman" (Rhys)

WIDE SARGASSO SEA
By Jean Rhys, introduction by Francis Wyndham
(1966)

First edition of Rhys's great postcolonial reimagining of JANE EYRE, the story of ill-fated Antoinette Cosway, Jamaican-born first wife of the fearful and hateful Edward Fairfax Rochester.

\$850.

"There are always two deaths, the real one and the one people know about."

Between the publication of Rhys's first four brilliant novels and her public reappearance with WIDE SARGASSO SEA, her last, there was a hiatus of more than 20 years, during which Rhys continued living her "turbulent and boring" private life in Cornwall. Interrupted by a well-received BBC radio adaptation of GOOD MORNING, MIDNIGHT, encouraged by the admiring support of editor Diana Athill, and sustained by a bottle of whisky a day, Rhys began to write again, finally completing WIDE SARGASSO SEA after several years of "blood sweat toil and tears" (Athill). The novel was awarded the WH Smith Literary Award in 1967 and brought its author great fame and adulation, of which she said, "It has come too late."

First printing. (London): Andre Deutsch. 7.5" x 5". Original red cloth with gilt-lettered spine. In original pictorial dust jacket by Eric Thomas. 189, [1] pages. Light edgewear and minor soil to jacket. Fine in near fine jacket. (#50644.)

Read more: Seymour, I Used to Live Here Once: The Haunted Life of Jean Rhys; Rhys, Jean Rhys Letters, 1931-1966.



50.

Ruscha FOR SALE

REAL ESTATE OPPORTUNITIES

By Edward Ruscha

1970

Signed first edition of Ruscha's last solo photobook to use the minimal 'house style' made famous by TWENTYSIX GASOLINE STATIONS and other early works.

\$3500.

"If there is any facet of my work that I feel was kissed by angels [. . .] I'd say it was my books."
— Ruscha, quoted in Bourdon

The 25 black and white photographs of REAL ESTATE OPPORTUNITIES frequently include "For Sale" signs, recalling Ruscha's early life as an aspiring commercial artist who "learned sign-painting techniques and painted many commercial signs, including For Sale signs" (Phillpot). Properties pictured, captioned with their addresses, include houses, residential lots, and forlorn stretches of barren land whose only neighbors are the telephone poles and roads of southern California. Uncommon signed.

First printing. n.p. [Los Angeles]: Edward Ruscha . 7" x 5.5". Original white printed wrappers. Lacking glassine jacket. Edition of 4,000 unnumbered copies. 25 black and white photographic illustrations. [48] pages. Signed by Ruscha in pencil on front free endpaper. PROVENANCE: From the collection of longtime MIT Press editor Roger Conover, who published several books by and about Ruscha. Minimal edgewear. Fine. (#49893.)

Read more: Engberg & Phillpot, Catalogue Raisonné, B12; Bourdon, "Ruscha as Publisher [Or All Booked Up]."

51.

"(Sorry - No Photo Available)"

BUSINESS CARDS

By Edward Ruscha and Billy Al Bengston

1968

Signed first and only edition of Ruscha and Bengston's collaborative book.

\$4000.

"If there is any facet of my work that I feel was kissed by angels [. . .] I'd say it was my books."
— Ruscha, quoted in Bourdon



BUSINESS CARDS, Ruscha explained in a later interview with Trina Mitchum, “started as a joke but then we decided to go through with it [. . .] We had a dinner at the Bistro in Beverly Hills and after dinner we had a very dramatic business card exchange which Larry Bell photographed with his Polaroid and good judgment. Later the book of photographs came out.”

[Hollywood, CA]: [Heavy Industry Publications] . 8.5" x 5.5". Original faux wood-grain wrappers tied with knotted leather cord, hand-bound by artists. Black and white photograph mounted to front cover. Edition of 1000 copies. Signed by Ruscha and Bengston on front cover. 21 photographic illustrations. Two cards stapled to final leaf as issued; Bengston's card slightly crumpled, also as issued. Embossment of art consultant Aldis Browne to front free endpaper. Light edgewear and rubbing to wrappers. Else bright and sound. Near fine. (#49915.)

Read more: Engberg & Phillipot, Catalogue Raisonné, B7; Bourdon, "Ruscha as Publisher [Or All Booked Up]"; Mitchum, "A Conversation with Ed Ruscha."

52.

Simply The Best

FUCK YOU: A Magazine of the Arts [Thirteen Issues, Complete Run] Edited and published by Ed Sanders (1962-65)

Rare complete 13-issue run of Sanders' infamous little magazine of the mimeo revolution — in extraordinary condition.

\$40,000.

"[M]y vision was to reach out to the 'Best Minds' of my generation with a message of Gandhian pacifism, great sharing, social change, the expansion of personal freedom (including the legalization of marijuana), and the then-stirring messages of sexual liberation." — Ed Sanders

A difficult run to assemble under even the best of circumstances — the first issue was handed out for free on the streets of the Lower East Side, both the "Mad Motherfucker" and final issues were subject to confiscation during the Peace Eye raid that ultimately killed FU, and issue 5.1 remains almost inexplicably elusive — this set was put together by the original purchaser and literally pulled from a cabinet in the Village where they'd been stored undisturbed for decades. As such, the condition of nearly every issue is practically as the day they were printed. In particular, the "Mad Motherfucker" issue, with its fragile thermofax cover by Andy Warhol, is stunningly well-preserved. Not only does the cover remain mounted to all staples, but it lacks any of the typical chipping or creasing. It is sharp and bright, with none of the usual muddling caused by exposure to light. I have never seen its equal, nor do I expect to again.

Arguably *the* quintessential publication of the Mimeo Revolution — radical, obscene, and as its name implies perfectly melding high- and low-brow — FU published many of the defining writers and poets of the era: Ginsberg, Burroughs, Berrigan, Taylor Mead, Corso, Duncan, Whalen, Wieners,



Frank O'Hara, etc. The first complete run we've encountered since we last sold a set in 2016 (the Warhol issue in that run lacking the cover entirely), and the next was ten years before that. Almost certainly the best set of this legendary publication extant.

First edition. (New York): Fuck You Press . 13 volumes; 11" x 8.5" all. Original side-stapled wrappers all. Mimeographed throughout on a variety of colored paper stocks. Issue 12 with original thermofax cover designed by Andy Warhol. Various paginations. Mild wear and soil here and there. Else remarkably bright, sharp, and sound. All issues near fine or better. (#50477.)

Read More: Steven Clay and Rodney Phillips, From a Secret Location on the Lower East Side, 166-8.

53.

Airships Over Belle Époque Paris

EN BALLONS DIRIGEABLES

From Saussine Editeur

[circa 1900]

Rare and spectacular French game of aerostatic navigation from the great Age of Airships.

\$5000.

Wonderful turn-of-the-century game of dirigible adventure and aetheric disaster for six players, lacking only the original instruction sheet. To traverse the 75 numbered stations of the playing board, an airship must bypass or overcome a host of dangers between launch and landing: lightning strikes, explosions, fires, loss of cargo and passengers, sailors in need of air rescue, and the most embarrassing dirigible mishap of all: accidental gas-bag puncture by cathedral spires. The estimated date of manufacture, midway between the balloon marvels of Jules Verne and the Hindenburg disaster, coincides with competition for the Deutsch de la Meurthe aviation prize, a bounty of 100,000 francs offered in 1900 to the first machine capable of flying a round trip from the Parc Saint Cloud to the Eiffel Tower in Paris in under 30 minutes; the prize was won by Alberto Santos-Dumont's Airship Number 6 in 1901, after a series of failures echoed in several of the stations and landmarks of the EN BALLONS gameboard. The following year, aviator Augusto Severo de Albuquerque Maranhão's dirigible exploded over Paris; the tragedy was reconstructed in a lost George Méliès silent film, *The Catastrophe of the Balloon "Le Pax"* (1902). To put it briefly: at the dawn of the twentieth century, the skies of Paris were filled with flaming airships. What a time to be young, alive, and playing board games.

(Paris): (Saussine Editeur) . 17.5" x 13" (box). Original chromolithographed box, containing: original game board, printed on four 16.75" x 12" chromolithographed panels (no longer connected); six painted metal model dirigible playing pieces; two six-sided dice; two cardboard cones, one cardboard dish, and six small cardboard squares numbered 1 through 6 respectively; and one pink fabric pouch containing over 70 opalescent pastel-colored necco wafer-esque round glass tokens. Moderate fraying and wear to edges of box and playing boards. Mild wear to other game pieces. Very good plus. (#47676.)



54.

City Mouse, Country Cricket

THE CRICKET IN TIMES SQUARE
By George Selden, illustrated by Garth Williams
(1960)

Rare inscribed first edition of this classic Newbery Honor book.

\$2500.

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

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

First printing. New York: Ariel Books / Farrar, Straus and Cudahy . 9” x 6”. Original publisher’s taupe cloth. In original unclipped (\$3.50) color pictorial jacket. 152 pages. Inscribed by Seldon on the front free endpaper: “For -- / with best wishes / George Selden.” Jacket toned with edgewear and soil. Bookseller cinderella stamp to bottom of rear flap. Verso of jacket reinforced at spine with tape. Some spots of soil to fore-edge. Overall, sound. Very good in very good minus jacket. (#50459.)

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

55.

“Bobby, Bubi”

COMPANY: A Musical Comedy
Music and lyrics by Stephen Sondheim, book by George Furth, directed by Harold Prince
[circa 1970]

Working script for the original Harold Prince-directed Broadway mounting of Sondheim’s innovative classic of musical theater.



\$7500.

"COMPANY offered a groundbreaking way of looking at its subject, less through a microscope than a kaleidoscope. Sarcasm warming into insight was the hallmark of the style, which borrowed the nonrepresentational techniques of midcentury drama and wed it to a psychological acuity rarely before seen in American musicals. The result was a new method of storytelling." — Jesse Green

COMPANY was the work that almost single-handedly established Sondheim's reputation as a true theatrical innovator. While Sondheim's Broadway career as both composer and lyricist began a decade earlier with more traditional works such as A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, COMPANY marked the beginning of his collaboration with director Harold Prince, a relationship that, according to noted theater critic Howard Kissel, set "Broadway's highest standards" during the decade of their work together.

A series of loosely related vignettes, COMPANY has been remounted and reinterpreted a number of times, most recently in the 2021 Broadway gender-swapped revival. The original Broadway production — starring Dean Jones, Donna McKechnie, Susan Browning, George Coe, Pamela Myers, Barbara Barrie, Charles Kimbrough, Merle Louise, Beth Howland, and Elaine Stritch — remains perhaps the best known due in no small part to D. A. Pennebaker's classic documentary about the recording of the cast album.

An important document from one of the most influential works of postwar American musical theater. Scripts from the original production are rare.

First edition. New York: Harold Prince. 11" x 8.5". Original brad-bound orange titled production wrappers from Studio Duplicating Service. Mimeographed throughout. Numbered 22 on first page. Covers a little worn at yapp edges. Some rubbing. Internally clean, sound. Very good plus. (#50461.)

Read more: Jesse Green, "Review: In a Gender-Flipped Revival, 'Company' Loves Misery," The New York Times.

56.

Signed By Soyinka

BLACK ORPHEUS (August 1964; No. 15)
(1964)

Stunning issue of the first African literary periodical in English — this copy signed by Nobel laureate Soyinka, periodic editor of individual BLACK ORPHEUS issues since 1959 and executive committee member alongside Chinua Achebe, Leopold Senghor, Alex La Guma, et al.

\$2500.

"one of the most important formative influences in modern African literature." — Abiola Irele



This Nigeria-based little magazine forged a global readership for anglophone African writing. BLACK ORPHEUS was founded in 1957 by Ulli Beier, a German-Jewish lecturer at Ibadan University, with a strong editorial board that would include some of the most influential modern African writers, such as Aimé Césaire, Chinua Achebe, and Leopold Senghor. Among the editors of individual issues were Es'kia Mphahlele, Abiola Irele, and Wole Soyinka. This issue of BLACK ORPHEUS was co-edited by Ezekiel (later Es'kia) Mphahlele, the South African writer then living in exile who was one of the founders (alongside Beier and Soyinka) of the Mbari Club, the great cultural center for modern African writing with which BLACK ORPHEUS was also connected.

Beier and his colleagues read widely in traditional Yoruba folklore, as well as in the modern francophone literature of Négritude. BLACK ORPHEUS reflected both influences, and expanded them. Before the magazine's publication, "it was not widely considered that anglophone black Africa had any modern art or literature" (Benson). Its appearance made an immediate impact, and its vibrant screen-printed covers isolated details of traditional African art forms to produce an immediately recognizable, strikingly modern aesthetic; while the series look was initially designed by Suzanne Wenger, this issue's cover was produced by Nigerian artist Jacob Afolabi.

BLACK ORPHEUS was a central vehicle for publishing and supporting new African writers; more than half of its material in the early years was written expressly for publication in its pages. Beier argued that "the function of periodicals in nurturing the new literatures in Africa . . . cannot be overstated. . . . Often they stand at the very beginning of the development of local literature, setting up standards and providing a literary market for buyer and seller — the indigenous reading public and its artist."

The book review section that closed each number of BLACK ORPHEUS provided an opportunity for writers to critique a diasporic literature increasingly engaged with the experience and idea of Blackness. In this issue, Una Maclean opens an extensive review of Soyinka's plays with a summary of his appearance at the 1964 Edinburgh Festival, in which Soyinka "regretted the European tendency to expect, from all African dramatists, either a reiteration of the theme of racial conflict or a sense of political and social commitment." Few signatures would be more desirable on an issue of BLACK ORPHEUS than Soyinka's. A fantastic copy.

(Ibadan): (Mbari Club). 9.75" x 7.25". Original color pictorial wrappers with design by Jacob Afolabi. Illustrated with full-page black and white images and vignettes. 62, [2] pages. Signed by Soyinka to Table of Contents. Light edgewear and rubbing to wrappers, very faint central crease to front wrapper. One page with a few minute smudges of paint, else clean, bright, firm. Very good. (#51464.)

57.

Documents Of An Conceptual Exhibition

ART IN THE MIND
By Athena T. Spear
1970



Very scarce limited first edition catalogue of proposals, drawings, descriptions, and diagrams issued in conjunction with the groundbreaking art exhibition curated by Spear at Oberlin College's Allen Art Museum in 1970.

\$2200.

"A piece that is essentially the same as a piece made by any of the first conceptual artists, dated two years earlier than the original and signed by somebody else." — Eduardo Costa

The catalogue of ART IN THE MIND was the exhibition, and the exhibition was the catalogue: a number of the works described within were executed by Oberlin art students; "moreover," Spear wrote in her introduction, "all pages of an unbound copy of this catalogue will be exhibited on the walls of a well frequented corridor in the Art Building." All readers of the original catalogue, whatever their geographical or temporal location, are in a real sense attending this first virtual exhibition (the ENACT conceptual art project, organized in 2013 as an explicit response to ART IN THE MIND, was appropriately held online). The 64 participating artists included Vito Acconci, John Baldessari, Frederick Barthelme, Mel Bochner, George Brecht, Rosemarie Castoro, Eduardo Costa, Ira Joel Haber, Joseph Kosuth, Barry Le Va, Sol LeWitt, Bruce McLean, Bruce Nauman, Claes Oldenburg, Saul Ostrow, Allen Ruppersberg, William Wegman, Hannah Weiner, and Lawrence Weiner. Just 200 copies of the first edition were printed, followed by an even smaller second edition. A rare catalogue from a landmark conceptual exhibition with interesting provenance.

Oberlin, OH: Allen Art Museum, Oberlin College. 11" x 8.5". Original printed wrappers with metal clip binding. Black and white illustrations. Offset duplicated. Unpaginated. Edition of 200. Some staining, price sticker remnant, and several closed tears to front cover; more extensive staining and tears to back cover, with several chips. Interior pages in very good condition with minor edgewear and occasional corner creasing. Ownership signature of former Whitney Museum curator and art historian Susan C. Larsen to title page. Very good minus. (#50178.)

58.

Unamiably

LUCY CHURCH AMIABLY
By Gertrude Stein
1930

First edition of this first book from Stein's Plain Edition, inscribed by Alice Toklas to author Elizabeth Sprigge, who would publish one of the earliest formal biographies of Stein — and which Toklas repudiated.

\$2500.

"There is a church and it is in Lucey and it has a steeple and the steeple is a pagoda and there is no reason for it and it looks like something else. Besides this there is amiably and this comes from the paragraph."



After Stein's death, Alice Toklas stewarded Stein's posthumous literary reputation, both assisting editors of new editions of Stein's texts and providing assistance (or obstacles, as the case may be) to biographers. At the time of this book's inscription, novelist Elizabeth Sprigge was working on her first biography, about the Modernist Swedish author August Strindberg, that would be favorably reviewed for its "remarkably accurate and clear treatment of a controversial figure" (Scandinavian Studies, Vol. 22 No. 1, 28). Toklas's 1948 inscription here — "with love [...] Devotedly" — suggests that Toklas initially enjoyed a warm relationship with Sprigge. Indeed, Toklas was impressed by Sprigge's biography of Strindberg upon its release the next year, and she initially supported Sprigge's idea of writing a biography of Stein because of it.

In 1953, Toklas wrote her own editor at Harper to provide a connection for Sprigge to publish her planned biography of Stein; it was, Toklas's biographer remarked, "a recommendation that Alice came to regret" (Simon, 283). As Sprigge continued gathering material for the biography, it became clear that she intended to "include personal details [...] a practice Alice would not allow" (Simon, 284). Toklas warned off friends whom Sprigge was contacting and, in 1956, argued at length with Sprigge regarding the content of the biography — especially her own role in it. Toklas argued she herself "had no place in the book except, perhaps, as the editor of the Plain Edition" (Simon, 284), Stein and Toklas's short-lived small press that published this book. Harper ultimately published Sprigge's GERTRUDE STEIN: HER LIFE AND WORK in 1957, much to Toklas's dismay.

One of Stein's most under-appreciated books, LUCY CHURCH AMIABLY was the first of the books Stein published herself, frustrated as she was by a lack of a regular outlet for her work. It was available only in this edition until 1969, when Something Else Press republished it. A fragile book often found in shabbier condition, an important copy.

First printing. Paris: Imprimerie Union / (Plain Edition). Full Title: Lucy Church Amiably: A Novel of Romantic beauty and nature and which Looks Like an Engraving. 7" x 5". Publisher's original blue printed boards. No jacket, as issued. One of 1000 copies. 240 pages. Inscribed by Alice Toklas on the front free endpaper: "Once again with love to Elizabeth [Sprigge] / Devotedly / Alice / Saint-Medard 54 – Paris." Spine faded, but titles legible. Extremities worn, rubbing overall. Else sound. Very good. (#51587.)

Read more: Wilson, Gertrude Stein: A Bibliography, A14; Simon, The Biography of Alice B. Toklas.

59.

[Her Rarest Book With Magnificent Modernist Provenance](#)

PORTRAIT OF MABEL DODGE AT THE VILLA CURONIA

By Gertrude Stein

[1912]

Inscribed association copy of the first edition of Stein's second — and rarest — book, presented by Stein to fellow Modernist Alvin Langdon Coburn.



\$25,000.

“at the Villa Curonia [...] ‘Mabel Dodge’ emerged (with the help of Gertrude Stein) as a modern icon.” — Lee M. Jenkins

One of Stein’s earliest writing experiments was her prose “portraits,” attempting to capture the essence of her sitters just as her painter friends, like Picasso, did. Her portrait of Mabel Dodge (later Luhan) was a major step in building her style towards a cubistic mode of writing, adapting the epiphanies of visual Modernism to the written word. As Stein once said of this portrait, “Well, Pablo is doing abstract paintings in painting. I am trying to abstract portraits in my medium, words” (quoted in Rudnick, 47.)

The occasion of the portrait and its private printing began with Stein and Toklas’s visit to Dodge’s Villa Curonia near Florence. Dodge was an American heiress, bisexual, and patron of the arts who led a bold, forward-thinking, somewhat unhinged life (which was also the basis for Rachel Cusk’s novel *SECOND PLACE*). The year of this book’s publication, she returned to the US and formed a Greenwich Village salon that made her “the Magna Mater of twentieth-century America’s first rebel generation” (quoted in Jenkins); from there she would help mount the landmark 1913 Armory Show that introduced a baffled American public to major Modernist artists like Picasso, Duchamp, Kandinsky, Brancusi, Matisse and more. Beginning in the 1920s, her patronage of artists in Taos (most famously/infamously D.H Lawrence, as well as Willa Cather, Jean Toomer, and Georgia O’Keeffe) was instrumental in building the Taos art colony. Dodge paid for the publication of this book and personally took on its publicity, such as it was, distributing copies across her connections in the avant-garde world of New York City, thus “introducing Stein’s post-impressionist prose to an American readership” (Jenkins). Thanks to Dodge, Stein’s work found early admirers like Mina Loy and Carl Van Vechten.

This copy is inscribed to photographer Alvin Langdon Coburn, whose innovative style led to American pictorialism and who began, in the 1910s, to experiment with abstract photography. Coburn was one of the photographers regularly featured in Stieglitz’s groundbreaking photographic journal *CAMERA WORK* — which would publish two of Stein’s other portraits (of Matisse and Picasso) the same year as this work, itself was reprinted in *CAMERA WORK* the next year. In his autobiography, Coburn described meeting Stein in Paris while working on a series of photographs of prominent women: “I think [she] has something to tell us which the world will come to appreciate, which many are now beginning to recognize, and which many in the future will value” (90). The result was the 1913 portrait that became one of the best known images of her, in her long corduroy gown. In *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS*, Toklas records that Coburn was “the first photographer to come and photograph her as a celebrity and she was nicely gratified.” Given that the *PORTRAIT OF MABEL DODGE* had only just been published, it is possible this copy was gifted to Coburn on the occasion. Coburn said of Stein on this visit (perhaps after reading this work): “To find a new mode of expression in any form of art is an achievement and a triumph, and Gertrude Stein delighted in these fresh and spontaneous modes of approach” (90).

One of only 300 copies, issued in Florentine wallpaper wrappers, this copy crystallizing a significant moment in Stein’s career and a cross-pollination of avant-garde artists.



(Florence): n.p. 7.5" x 5.5". Original floral Florentine wallpaper wrappers with printed paper spine label. With printer's imprint at foot of page [12]; according to Wilson, "most copies lack the imprint." 12 pages. Inscribed by Stein to verso of front wrapper: "To Alvin Langdon Coburn / With appreciation / from Gertrude Stein." Mild toning to extremities. A few spots of soil to wrappers. Small clean split at lower edge of spine fold, still firm. Very good. (#50560.)

Read more: Wilson, *Gertrude Stein: A Bibliography*, A2; Rudnick, Mabel Dodge Luhan: *New Woman, New Worlds*; Jenkins, *American Lawrence*; Scuriatti, *Mina Loy's Critical Modernism*; Alvin Langdon Coburn, *Photographer: An Autobiography*.

60.

For My Friends, The Computers

COMPUTER ART AND HUMAN RESPONSE
By Lloyd Sumner, foreword by Paul B. Victorius
1968

Very scarce first edition of the earliest monograph on computer art by the pioneering 24 year-old "tomorrow artist" who dedicated this book to "my good friends the Burroughs B5500 and the Calcomp 565."

\$1500.

"Some artists use brushes, some use knives, some use chisels. I use a computer."

Plotted by hand and programmed by punch card, Sumner's *COMPUTER ART* was the first of its kind, a text "devoted entirely to an individual computer art practice" (Taylor). Though not the first book on computer-aided images — William Fetter's *COMPUTER GRAPHICS IN COMMUNICATION* preceded *COMPUTER ART* by three years — Sumner's was the first dedicated to aesthetics, publishing not only examples but instructions for computer drawings that were not engineering diagrams or technical illustrations, but art. His works were shown at London's landmark *Cybernetic Serendipity* exhibition, and his sales were robust enough to support his taste for adventure. One contemporary review by Alan Sutcliffe begins "This is a happy book," and Sumner, judged by his published work, had a talent for happiness: By 1971, he later wrote, "I had achieved what I considered an idyllic existence. I created original art by computer, which was something new in our increasingly technological age." Naturally enough, he decided to embark on a four-year bicycle ride around the world, living off the land and replenishing his funds by "lecturing and doing computer art along the way." In spite of his stature as a cult hero to both programmers and adventure cyclists, Sumner is still a relatively neglected figure and "lost hero" (Taylor) of digital art history. This book, which appeared shortly after his tenure as a student at the University of Virginia (and published by Charlottesville rare book dealer Paul B. Victorius), is scarce on the market, especially with the original price list. While OCLC notes that the title is widely held, a representative search of copies suggests many, if not most of these are circulating copies. A rare landmark in computing and art.



Charlottesville, VA: Paul B. Victorius . 6" x 9". Original red cloth. In original price-clipped black and red dust jacket. 96 pages. Illustrated in black and white with some color plates. Original artist's exhibition price list folded and laid in. Light rubbing to boards, bumping to corners. Offsetting and faint foxing to endpapers. Scuffing and several tiny chips to jacket. Very good plus in very good plus jacket. (#49806.)

Read more: Grant Taylor, *When the Machine Made Art: The Troubled History of Computer Art*; Sumner, *The Long Ride*; Jeremy Norman, *HistoryofInformation.com*.

61.

Early Board Book

DER BUNTE HANS

By Max Taube, illustrated by Adolf Reinheimer

[circa 1880]

First edition of this delightful German color-learning board book, guided by an articulated paper doll — a rare survival.

\$1200.

DER BUNTE HANS was evidently successful in its color-education aim: it is cited as the origin of a toddler's knowledge of the color yellow in an 1896 paper about infant development published by the Illinois Society for Child-Study. It is an interesting example of an effort to combine the idea of play (through its paper doll main character) and learning. In his introduction, Taube notes that the information in this book is particularly intended for three-to-four-year-olds, hence the sturdy pages — the young readership likely contributed to the rarity of this title on the market.

Leipzig: Carl Reissner . English title: Colorful Hans. 12.25" x 9". Original cloth-backed color pictorial boards. 10 color illustrations. [9] thick leaves, printed one side only. Binding with edgewear and spots of soil, some color touch-up; Leaves with scattered soil, particularly to versos; a few careful repairs in gutters, a touch of edgewear. Sound. Very good. (#36325.)

62.

Original art for "Sing A Song of Sixpence" from MOTHER GOOSE

By Tasha Tudor

[no later than 1944]

Signed watercolor used in Tudor's Caldecott Honor book MOTHER GOOSE, printed by Oxford University Press in 1944.

\$5000.



Appearing on page 63 of the book, it accompanies “Sing A Song Of Sixpence” and depicts the King, Queen, 3 other adults and 2 little children seated at a feast with the birds just coming out of the pie. Executed in bright colors, the sharp detail of the original is sorely lacking in the book reproduction. Really a wonderful piece from one of Tudor's early books.

n.p.: n.p. 4" x 5.75" image on 7" x 6.5" board. Single artist board, professionally matted. Light pencil notations in margin. Some soil around margins, not affecting image, not visible when matted. Near fine. (#7368.)

63.

Hopheads, Hell Dust, Mail-Order Morphine

INSIDE DOPE
By Ferdinand Tuohy
(1934)

First edition of this early journalistic exposé of international drug trafficking, in the scarce and spectacular Art Deco dust jacket depicting a swooning Eve held fast in a serpent's coils.

\$2500.

“I've had everything — heroin, coke, a pipe. Must, in this fast Paris world!”

Tuohy's passionate pre-war anti-dope call to action relies heavily on the reports of Russell Pasha, English-born director of Egypt's Central Narcotics Intelligence Bureau, and follows him in distinguishing the relatively harmless circulation of hashish and opium from the more destructive effects of the “big three”: morphine, heroine, and cocaine. “The racy style of the author is embellished with much ‘Americanese,’” a contemporary British reviewer noted, making it a rich treasury of '30s drug slang. Tuohy also adorns his facts and figures with compelling vignettes designed to horrify or at least to thrill: drugs smuggled in oyster barrels, by carrier pigeon, and by “a ruddy and healthy-looking little Bavarian who answered to the code name of Olga.” Chapters on distribution channels, organized crime, and addiction patterns give way to a tour of high-end Paris detox clinics and tales of secret drug yachts frequented by “that ultra-advanced coterie of pyjamaed sensation-hunters” which enjoys such things. OCLC notes only eight US holdings; we trace no copies at auction or in the trade. Historically important, perversely readable, and quite rare.

First printing. London: Hamish Hamilton . 7" x 4.75". Original red-lettered poison-green cloth. In original pictorial dust jacket. 255, [1] pages. Light chipping and a few small closed tears to jacket; verso toned. Gilt bookseller label to front paste-down. “Printed in Canada” handwritten in ink below publisher's name on title page. Minor wear to boards at extremities. Near fine in near fine jacket. (#49833.)

Read more: Knepper, International Crime in the 20th Century: The League of Nations Era, 1919-1939.



64.

First Post-ENIAC Analysis Of American Computing Trends

A SURVEY OF DOMESTIC ELECTRONIC DIGITAL COMPUTING SYSTEMS

1955

Very scarce first report on the state of the art of domestic digital computing systems, issued by the Ballistic Research Laboratory in the year ENIAC was retired — one of the earliest computer surveys.

\$6000.

“Since the early start with the ENIAC, tremendous strides have been made in the electronic computer field.”

Compiler and editor of this survey Martin Weik, perhaps most famous for his iconic “computer tree” diagram, would later recall: “We thought it would be a good idea to find out all about the computers that existed in the world at that time. So, we came out with the idea to survey all the computers.” The survey, which details more than 80 computers then in operation around the globe, includes information on a number of significant post-ENIAC machines — including EDVAC and ORDVAC. The report would prove both useful and important; Weik would go on to issue several more revised surveys in the coming years. Given this and the nature of such government-sponsored reports, this first survey is especially ephemeral. While OCLC notes some two dozen holdings, they are very scattered, with many overseas and a number of major institutions lacking. A rare document from the early years of computing, providing an uncommonly comprehensive overview of the field.

First edition. Aberdeen Proving Grounds, MD: Ballistics Research Laboratories / United States Department of Commerce . 11" x 8.5". Original side-stapled printed wrappers. Ballistic Research Laboratories Report No. 971. Black and white illustrations. Photo offset duplicated throughout. 272 pages, with an extensive glossary of computer programming and engineering terminology. Additional leaf with Distribution List, identified in Table of Contents, not present (likely a compiling error). Light edgewear and scuffing to wrappers. Stamps to wrappers and title page from the Royal Greenwich Observatory Library at Herstmonceaux Castle in Sussex, UK. Very good plus. (#50324.)

Read more: Weik, “1939-1954: ENIAC and the First Computer Survey,” in 50 Years of Army Computing: From ENIAC to MSRC.

65.

The Art Of Nigerian Modernism

Invitation to the Opening of Lino Cuts by Susanne Wenger at the Uganda Museum

1962



Ephemeral notice for this exhibition by Wenger, an Austrian expat whose work on BLACK ORPHEUS and in workshops at the Mbari Clubs became an important part of the growing movement of Nigerian Modernism.

\$750.

Wenger studied art at the Academy of Fine Arts Vienna before meeting Ulli Beier, with whom she moved to Nigeria in 1950. The two would soon become ensconced in the literary and artistic movements of Ibadan and Osogbo, most notably through the influential Anglophone African lit mag BLACK ORPHEUS (established by Beier in 1957, with its iconic covers and design first developed by Wenger). They were also instrumental in the founding of the Mbari Clubs that attracted writers across the African diaspora, including Wole Soyinka, Christopher Okigbo, Chinua Achebe, and Ezekiel Mphahlele; as well as artists such as Jacob Lawrence and Twins Seven-Seven.

Wenger regularly hosted art workshops at the Mbari Clubs, playing a major role in the development of the Osogbo Art movement. (An exhibition of her linocuts was the inaugural event at Mbari Mbayo, alongside a play by the club founder, Duro Lapidó.) According to the Nigerian critic Omidiji Aragbabalu, Wenger's "work has a vigour and vitality that it is difficult to find in Europe nowadays, and the artist jubilantly admits her debt to Africa in this respect." At the time of this exhibition, Wenger was largely working in three types of media: murals, Adire (a Nigerian form of batik), and linocut. Her linocuts are, of course, most famously associated with BLACK ORPHEUS, but the vast majority of Wenger's work in any medium references Yoruba legends, as in the large-scale piece reproduced here.

Beier eventually left Nigeria, but Wenger remained there for the rest of her life. She was a fluent speaker of Yoruba and developed a rich knowledge of Yoruba history and mythology; she was also initiated into Yoruba religious groups (among them Osun and Ogboni). Wenger also became involved in the restoration and reinvigoration of Osun Grove in Osogbo, driving the New Sacred Art Movement that involved "woodcarvers, blacksmiths, carpenters, and bricklayers" among the many artists involved in repairing the site (Merzeder-Taylor). The sculptures she and her students created there are preserved as a UNESCO World Heritage Site.

Kampala: Uganda Museum . 10.5" x 8" (open). Single sheet with central fold; recto with black-and-white image of art Susanne Wenger, verso with printed text. Some marginal wear and creasing. Very good plus. (#51462.)

Read more: Aragbabalu, "The Art of Susanne Wenger," in Africa South, Vol. 4, No. 3; Pemberton, "Celebrating Distinguished Africanists: Ulli Beier and the Oshogbo Artists of Nigeria," in African Studies Review, Vol. 45, No. 1; Merzeder-Taylor, "Susanne Wenger: A Fulfilled Life," Adunni Olorisha Trust.

66.

[A Gathering Place For Nigerian Modernism](#)



Invitation to the Opening of the Mbari Club Oshogbo

1962

Ephemeral announcement introducing the legendary Mbari Club's second club, Mbari Mbayo, a cultural space for art exhibitions and theater performances for avant-garde artists in Nigeria.

\$1250.

The Mbari Club, founded in 1961 in Ibadan, was the physical heart of the Nigerian Modernism scene that exploded in the wake of Nigeria's 1960 independence. It was founded by a group of African artists and writers — including Demas Nwoko, Uche Okeke, J.P. Clark, Wole Soyinka, Christopher Okigbo, Chinua Achebe and Ezekiel Mphahlele — with the help of German-Jewish expat Ulli Beier, who had earlier founded the catalytic lit mag BLACK ORPHEUS. The Mbari Club became a prestigious center for showcasing and connecting the works of artists from Nigeria and, indeed, across the African diaspora. Its activities cross-pollinated among disciplines, from hosting major exhibitions of visual artists, including Jacob Lawrence, Yusuf Grillo, and Bruce Onabrakpeya; to publishing early works of African writers like Bakare Gbadamosi and Alex La Guma; to premiering plays by Wole Soyinka and J.P. Clark; to hosting performers like Fela Kuti, whose debut was here. (Fela Kuti's 1972 club, Afrika Shrine, was partly modeled on the Mbari Club.)

The success of the Ibadan-based Mbari Club led quickly to plans for a similar location in Oshogbo (aka Osogbo), a well-traveled city on a major road outside Ibadan. This branch, called Mbari Mbayo, was established by the playwright Duro Ladipo (with the help of Beier) by converting his father's house into a public space for exhibitions, plays, workshops and concerts. The club became the center of the Osogbo Art movement, nurturing internationally recognized artists such as Jacob Afolabi, Rufus Ogundele, Jimoh Buraimoh, Adebisi Fabunmi, Twins Seven-Seven, Muraina Oyelami, Adebisi Akanji, Buraimoh Gbadamosi and Nike Okundaye. Flourishing during this critical transition in Nigeria's history, Mbari Mbayo was a place to "affirm tradition in a nontraditional way" (Pemberton, 117), such as Lapido's development of Yoruba opera. Indeed, this invitation records the two opening events at Mbari Mbayo: an exhibition of Susanne Wenger's linocuts based on Yoruba myth, and the debut of a "musical play" by Lapido based on Yoruba history.

The momentum created by the Mbari Clubs was splintered with the outbreak of the 1967 civil war. An important document of post-colonial Nigeria, when artists could connect Yoruba heritage with avant-garde creativity.

(Ibadan): Mbari Club . 8.25" x 6". Single sheet folded once, creating [4] pages printed recto and verso in black and white; first and last pages with full-page black-and-white linocuts by Susanne Wenger. Only trace soil and rubbing. Near fine. (#51461.)

Read more: Pemberton, "Celebrating Distinguished Africanists: Ulli Beier and the Oshogbo Artists of Nigeria," in African Studies Review, Vol. 45, No. 1; Currey, "Literary Publishing After Nigerian Independence: Mbari as Celebration," in Research in African Literatures, Vol. 44, No. 2; "The Afrika Shrine," felakuti.com.



67.

An Alternative On The Road

SOUNDS IN THE DISTANCE

By David Wojnarowicz

1982

Rare signed copy of Wojnarowicz's first book, with a brief but revealing autograph note from him laid in.

\$7500.

"If men hassle me on the street I wish I could just raise my hand and suddenly there would be dimes welded on their eyeballs so they couldn't see where they were going; make their cigarette smoke go back into their cigarettes like a film going backwards."

A selection of monologues from "junkies, prostitutes, male hustlers, truck drivers, hobos, young outlaws, runaway kids, criminal types, and perpetual drifters" (DIARIES) the artist began gathering as early as 1974 during his travels hitchhiking and train-hopping across America, SOUNDS IN THE DISTANCE marks this influential multimedia artist and AIDS activist's first book. Issued in an edition of 500 copies, according to our colleagues at Granary Books, "Jim Pennington, printer and editor at [publisher] Aloes, reports that Bookslinger, their sole American distributor, may well have pulped their considerable stock when they went out of business circa 1984." A scarce book (OCLC notes just 7 scattered copies in the US), it is quite rare signed. The brief autograph note from Wojnarowicz loosely laid into this copy explains: "The guy in the cover photo was sleeping near Beaubourg Museum in Paris. One of the local drunks." An excellent example of this important debut.

First edition. London: Aloes Books . 8.25" x 5.75". Original saddle-stapled black-and-white pictorial wraps, featuring a photograph by Wojnarowicz. With a rear cover blurb by William S. Burroughs. [2], 52, [2] pages. Signed by Wojnarowicz on the title page: "David Wojnarowicz NYC '83." Small autograph note in Wojnarowicz's hand conveying the book loosely laid in; 50 words approx, on a 4" x 6" piece of scrap paper (bottom edge torn, as sent). Touches of shelfwear to books. Clean, sound, and sharp overall. Near fine. (#51554.)

Read more: Scholder (Ed.), In the Shadow of the American Dream: The Diaries of David Wojnarowicz.